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THE
MOVING PICTURE
WORLD

VOLUME XXXII
April—June, 1917

J. P. CHALMERS
Founder

PUBLISHED BY

CHALMERS PUBLISHING CO.

17 Madison Avenue, New York

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Index to Reviews, Comments, and Stories of the Films

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(N. B.)—Synopses, comments, or reviews of episodes of serials or series, are indexed in connection with general title of such serial or series and not under title of each episode.

A

Abalone Industry, The, and Cartoon Comedy (Pathe-International)—Week of June 3—C-1627; R-1772.
Adventures of Shorty Hamilton, No. 12 (Shorty Solves a Wireless Mystery) (2 parts) (Mutual-Monogram)—April 2—S-324; C-288.
Adventures of Shorty Hamilton, No. 13 (Shorty Reduces the High Cost of Living) (2 parts) (Mutual-Monogram) April 9—S-324.
Adventures of Shorty Hamilton, No. 14 (Shorty Lays a Jungle Ghost) (2 parts) (Mutual-Monogram)—April 16—S-491; C-640.
Adventures of Shorty Hamilton, No. 15 (Shorty Unearths a Tartar) (2 parts) (Mutual-Monogram)—April 23—C-813.
Aerial Joy Ride, An (2 parts) (Fox Film Corp.)—April 30—S--1019.
Aladdin's Other Lamp (5 parts) (Metro)—June 25—S-1995.
Algeria, South; Such Is Life in (Universal-Powers)—May 13.
Algiers, Chiffa Gorge, and Florence Rose Fashions No. 28 (Pathe)—Week of April 22.
Alibi, The (No. 9 of Jimmy Dale, Alias the Grey Seal) (2 parts) (Mutual-Monmouth)—May 18.
Alien Blood (4 parts) (General Film-Fortune).
Alma, Where Do You Live? (7 parts) (Newfields Producing Corp)—June.
Almost a Scandal (Christie)—June 25.
Almost, Good Man; The (3 parts) (Universal-Gold Seal)—Week of June 4—S-1661; C-1628.
Along the Rio Grande (No. 11 of Know America, the Land We Love) (Pathe-Combitone)—Week of June 10.
Amateur Orphan, An (5 parts) (Pathe-Gold Rooster)—Week of June 3—S-1665; C-1464; R-1456.
Ambassador's Diamond, The (No. 2 of Ultus) (Mutual-Gaumont).
American Deer (Chapter of Living Books of Nature) (Educational-Ditmars—June 11.
American Girl Series (The Skeleton Canyon Raid) (2 parts) (General Film-Kalem)—C-116; R-109.
American Girl Series (The Vulture of Skull Mountain) (2 parts) (General Film-Kalem) S-486; C-287; R-282.
American Girl Series (Tyrant of Chiracahua) (2 parts) (General Film-Kalem)—S-673; C-452; R-446.
American Girl Series (Man from Tia Jauna (2 parts) (General Film-Kalem)—C-639; R-636.
American Girl Series (Secret of Lost Valley) (2 parts) (General Film-Kalem)—S-843; C-812; R-806.
American Girl Series (Trapping of Two-Bit Tuttle) (2 parts) (General Film-Kalem)—S-1013; C-981; R-976.
American Girl Series (Vanished Line Rider) (2 parts) (General Film-Kalem)—S-1333; C-1144; R-1139.
American Girl Series (The Man Hunt at San Remo) (2 parts) (General Film-Kalem)—S-1333; C-1303; R-1300.
American Girl Series (The Door in the Mountains) (2 parts) (General Film-Kalem)—S-1494; C-1463; R-1459.
American Girl Series (Sage Brush Law) (2 parts) (General Film-Kalem)—R-1800; S-1987; C-1954.
American Girl Series (Pot of Gold) (2 parts) (General Film-Kalem)—S-1987; C-1954; R-1949.
American Methods (5 parts) (Fox Film Corp.)—April 30—S-1019; C-981; R-976.
American—That's All (5 parts) (Triangle Production)—June 3—C-1802; R-1797; S-1669.
American War News Weekly, No. 1 (Cinema War News Syndicate)—April 29; S-1179.
American War News Weekly, No. 2 (Cinema War News Syndicate)—May 6—S-1179.
American War News Weekly, No. 3 (Cinema War News Syndicate)—May 13—S-1666.
American War News Weekly, No. 4 (Cinema War News Syndicate)—May 20—S-1666.
American War News Weekly, No. 5 (Cinema War News Syndicate)—May 27.
American War News Weekly, No. 6 (Cinema War News Syndicate)—June 3.
American War News Weekly, No. 7 (Cinema War News Syndicate)—June 10.
American War News Weekly, No. 8 (Cinema War News Syndicate)—June 17.
American War News Weekly, No. 9 (Cinema War News Syndicate)—June 24.
And in Walked Uncle (Mutual-Strand)—April 25—S-678; C-981.
Animal World No. 1 (Living Studies in Natural History Series) (Coronet Film Corporation)—May—R-1273.
Animal World No. 2 (Living Studies in Natural History Series) (Coronet Film Corp.)—June.
Animals, Hagenbeck's Wild (Universal-Powers)—April 5—S-154.
Animals, Transporting Wild (Chapter of Living Book of Nature) (Educational-Ditmars)—June.
Animals, Tree (Chapter of Living Book of Nature) (Educational-Ditmars)—April 9.
Animated Weekly No. 64 (Universal)—March 21--S-155; C-117.
Animated Weekly No. 65 (Universal)—March 28—S-321; C-288.
Animated Weekly No. 66 (Universal)—April 4—S-486; C-453.
Animated Weekly No. 67 (Universal)—April 11—S-676; C-640.
Animated Weekly No. 68 (Universal)—April 18 S-845; C-843.
Animated Weekly No. 69 (Universal)—April 25—S-1013; C-982.
Animated Weekly No. 70 (Universal)—May 2—S-1175; C-1304.
Animated Weekly No. 71 (Universal)—May 9—S-1333; C-1304.
Animated Weekly No. 72 (Universal)—May 16 S-1662; C-1628.
Animated Weekly No. 73 (Universal)—Week of May 21—S-1662; C-1628.
Animated Weekly No. 74 (Universal)—Week of May 28—C-1801; S-1990.
Animated Weekly No. 75 (Universal)—Week of June 4—C-1955.
Animated Weekly No. 76 (Universal)—Week of June 11—S-2149; C-2120.
Animated Weekly No. 77 (Universal)—Week of June 18.
Animated Weekly No. 78 (Universal)—Week of June 25.
Annie for Spite (5 parts) (Mutual Star-American)—May 14—S-1178; C-1303; R-1299.
Apartment 29 (5 parts) (Greater Vitagraph)—April 9—S-326; C-287; R-284.
Are Actors People? (General Film-Jaxon).
Arizona (Chapter of Know America, the Land We Love) (Pathe-Combitone)—April 8.
Arizona, Along the Apache Trail (Chapter of Know America, the Land We Love) (Pathe-Combitone)—Week of May 6.
Arizona, Odd Spots in (Chapter of Know America, the Land We Love) (Pathe-Combitone)—Week of June 3.
Arizona, Central (Chapter of Know America, the Land We Love) (Pathe-Combitone)—May 13.
Around the World in Half an Hour, Cartoon, and Forbidden City in Peking, China (Pathe-International)—Week of June 10.
Artist's Intrigue, An (Mutual-American)—April 4—S-323.
Ascent of the Matterhorn (Educational)—R-1603.
As Men Love (5 parts) (Paramount-Morosco and Pallas)—March 29—S-162; C-288; R-283.
Atonement (5 parts) (World-Brady International)—May—S-1502; C-1464; R-1458.
At the Poisoned Door (No. 11 of Voice on the Wire) (2 parts) (Universal Special)—May 21.
At the Slave Auction (No. 6 of the Lincoln Cycle (2 parts) (Charter Feature Corporation)—April.
Auction of Virtue, The (5 parts) (Art Dramas-U. S. Amusement)—May 7—C-9[illegible]; R-[illegible].
Automaniacs (2 parts) (Century Comedies)—May—C-2120.
Automobile Owner Gets Acquainted With His Automobile (Cameragraph)—June—C-1955.
Awakening of Helen Minor (Metro-Drew)—March 26—C-287.

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Babette (5 parts) (Greater Vitagraph)—April 2—S-162.
Back Stage (2 parts) (King Bee Films Corp.) May 15—S-1337—R-1461.
Baguio to Manilla, and Cartoon Comedy (Pathe-International)—April 1.
Ballads and Bologna (Paramount-Klever Komedy)—April 23—S-684.
Balloonatics (2 parts) (Century Comedies)—May.
Bandit, Beware (General Film-Kalem)—S-1013; C-639; R-636.
Bank Mystery, The (No. 1 of the Gray Ghost) (2 parts) (Universal Special)—Week of June 25.
Bar Sinister, The (8 parts) (Frank Hall Productions, Inc.)—May—S-854; C-813; R-808.
Barnyard Nightmare (Cartoon) and Industrial China (Universal-Powers)—May 7.
Battered Youth (Universal-Laemmle)—Week of June 18—S-1988; C-1955.
Baseball at Mudville (General Film-Selig)—S-1173, C-1144.
Baseball Madness (Universal-Victor)—May 8—S-1013; C-982.
Bath House Tangle, A (2 parts) (Fox F'lm Corp.)—April 2—S-326.
Bawbs O'Blue Ridge (5 parts) (Triangle-Ince Kay-Bee)—June 3—S-1669.
Beach Nuts (2 parts) (Universal-L-KO)—May 21—S-1335; C-1304.
Bearded Fisherman, The (Mutual-American)—March 28—S-157.
Beautiful Lie, The (5 parts) (Metro-Rolfe)—May 21—S-1340; C-1801; R-1797.
Be My Best Man (2 parts) (General Film-S. & A., Black Cat)—S-672; C-452.
Below the Dead Line (No. 6 of Jimmy Dale, Alias The Grey Seal) (2 parts) (Mutual-Monmouth)—April 26.
Best Man, The (4 parts) (General Film-Fortune.
Betrayal of Maggie (2 parts) (Triangle-Keystone)—June 10.
Beware of Strangers (8 parts) (W. N. Selig)—May.
Beyond Recall (No. 4 of The Neglected Wife) (2 parts) (Pathe-Balboa)—June 3.
Beyond the War Zone in France, and The Black Mantilla (3 parts) (Universal-Gold Seal)—Week of June 11—S-1832.
Big Question, The (R. E. Peckham-Facts Film).
Bill and the Bearded Lady (General Film-Selig) S-673; C-812.
Bill Brennan's Claim (3 parts) (Universal-Gold Seal)—May 1—S-846; C-813.
Birdland Studies (Living Studies in Natural History Series) (Coronet Film Corp.)—June.
Birds, Some Unusual, and Florence Rose Fashions 31 (Pathe-Combitone)—Week of May 13—C-982; R-1273.
Birds, Odd Small, and Our National Parks (Pathe)—June 3.
Birds of the Air and Silver Linings (Educational)—April—R-958.
Birds of Far-Off Seas (On. Conquest Program No. 3) (Forum Films-Edison)—May.
Birth (5 reels) For Women Only—(Eugenic Film Co.)—May—R-609.
Birth Control (5 parts) (B. S. Moss, Message)—April—C-454; R-451.
Birth of Patriotism, The (5 parts) (Universal Special)—April 30—S-846; C-813; R-810.
Birth Scandal, A (Triangle Komedy)—April 8.
Bit O' Heaven, A (5 parts) (Frieder Film Corp.)—June—S-1857; R-2113.
Bit of Kindling, A (5 parts) (Mutual Star-Horkheimer)—June 18—S-1991; R-1952.
Black Hand, The (Metro-Rolma)—May 28.
Black Mantilla, The, and Beyond the War Zone in France (3 parts) (Universal-Gold Seal)—Week of June 11—S-1832; C-1801.
Blazing Secret, The (Universal-Imp)—April 21—S-487.
Blind Man's Luck (5 parts) (Pathe-Gold Rooster)—Week of June 10—C-1628; R-1621; S-1993.
Blissful Calamity, A (2 parts) (Universal-Victor)—Week of June 11—S-1834.
Blood of the Arena (5 parts) (Kosmos-Cinema)—June—R-1953; C-2120.

Blue Print Mystery (Universal-Laemmle)—April 7—S-154.
Blue Streak, The (5 parts) (Fox)—March 19—C-116; R-112.
Bluffing Father (Mutual-Strand)—May 30—C-1627; S-1497.
Bold Bad Knight, A (Christie)—June 18; S-2158.
Bond Between, The (5 parts) (Paramount-Morosco and Pallas)—April 2—S-494; C-288; R-283.
Boob for Luck, A (Universal-Joker)—April 7—S-154; C-117.
Boob, The (2 parts) (General Film-Selig) S-152; C-287.
Book Agent, The (5 parts) (Fox Film Corp.)—May 14—S-1179; C-1801; R-1798.
Bookworm Turns, The (Triangle Komedy)—April 8.
Boomer Bill Goes to Sea (Cartoon) and On the Streets of India (Universal-Powers)—April 15—S-321.
Border Peril, The (No. 14 of Patria (2 parts) (Pathe-International)—April 15.
Boss of the Family, The (Universal-Joker)—May 21—S-1334; C-1304.
Bottle Imp, The (5 parts) (Paramount-Lasky) March 26—S-162; C-117; R-113.
Box of Tricks, A (Universal-Victor)—Week of June 4—S-1662.
Boy Who Cried Wolf (On Conquest Program No. 4) (5 parts) (Forum Films-Edison) May 21—S-1504; C-1464; R-1460.
Brand of Death, The (Universal-Big U)—May 18—S-1174.
Brand of Hate, The (3 parts) (Universal-Gold Seal)—June 18—S-1989.
Brass Monkey, A (2 parts) (K E S E-Selig) June 11—S-1667; C-1627; R-1622.
Bread Lines in Occident and Orient (Paramount-Burton Holmes—June 11—S-2160.
Breaking the Family Strike (Universal-Victor)—May 17—S-1173; C-1304.
Brightest Jewel of the British Crown, and Cartoon Comedy (Universal-Powers)—April 1.
Bringing Home Father (5 parts) (Bluebird)—June 4—S-1666; C-1627; R-1624.
Bringing Up Father (Cartoon) and Button Making (Pathe-International)—April 15—C-453.
Broadway Jones (6 parts) (Artcraft) March 26—S-160; C-116; R-111.
Broadway Sport, The (5 parts) (Fox Film Corp.) June 10—S-2158; C-2119; R-2114.
Bronze Bride, The (5 parts) (Universal-Red Feather)—April 2—S-153; C-117; R-113.
Bucking the Tiger (2 parts) (Mutual-Vogue)—May 5—S-847; C-1144.
Bugler, The (Universal-Big U) April 11—S-319.
Builders of Castles (5 parts) (K E S E-Edison) April 15—S-493; C-452; R-450.
Bungalowing (Paramount-Klever Komedy) June 4—S-1664; C-1955.
Burglar by Request, A (Universal-Nestor)—Week of June 4—S-1661; C-1628.
Burglar's Bride, A (Universal-Joker—Week of June 18—S-1987; C-1955.
Burning Silence, The (2 parts) (Universal-Bison—April 7—S-154; C-117.
Butcher's Boy, The (2 parts) (Paramount-Arbuckle)—April 23—S-684; C-981; R-634.
Button Making, and Bringing up Father (Cartoon) (Pathe-International)—April 15—R-608.
By Speshul Delivery (Universal-Victor)—Week of May 28—S-1495; C-1464.

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Cabaret Scratch, The (Universal-L-KO)—May 2—S-844; C-813.
Cactus Nell (2 parts) (Triangle-Keystone)—June 3—S-1669; C-1802; R-1797.
California, Arid and Fruitful (Chapter of Know America, the Land We Love) (Pathe-Combitone)—April 15.
California, In and Around San Diego (No. 6 of Know America, the Land We Love) (Pathe-Combitone)—April 29—C-640.
California, Southern (Chapter of Know America) (Pathe-Combitone)—March 18.
California (In and Around San Diego) (Chapter of Know America) (Pathe-Combitone)—April 29—C-640.
Call of Her People, The (7 parts) (Metro-Columbia)—April 30—C-1802; R-1796.
Call to Arms, The (No. 4 of The Lincoln Cycle) (2 parts) (Charter Features Corpn.)—April
Camera Cure, The (Triangle Komedy)—May 20.
Candy Girl, The (5 parts) (Pathe-Gold Rooster) May 20—S-1337; C-1145; R-1137.
Capt. Jinks, Himself (2 parts) (Greater Vitagraph)—April 9.
Capt. Jinks In and Out, (Greater Vitagraph)—April 2.
Capt. Marjorie's Adventure (2 parts) (Universal-Big U)—May 13—S-1014.
Captain of the Grey Horse Troop, The (5 parts) (Greater Vitagraph)—May 7—S-1181; C-1144; R-1139.
Captains of To-morrow (On Conquest Program No. 1) (Forum Films-Edison)—April 30.
Canada, Victoria and Vancouver (Paramount-Burton Holmes)—March 26—S-162.
Canimated Nooz No. 27 and Educational (General Film-Essanay)—C-116.
Canimated Nooz No. 28, and a Trip Through the Soo Canal (General Film-Essanay)—S-672; C-812.
Careless Cop, The (Universal-Joker—April 14—S-320; C-117.
Case of Dr. Standing, The (2 parts) (Universal-Imp)—May 20—S-1174.
Casey's Border Raid (2 parts) (Universal-Bison)—May 19—S-1176; C-1145.
Casey, the Bandmaster (General-Film-Ray); S-1986.
Casey, the Fireman (General Film-Ray).
Cat Animals, The Smaller (Chapter of the Living Book of Nature (Educational-Dittmar)—May.
Caught in the End (2 parts) (Mutual-Vogue)—May 19—S-1178; C-1463.
Ceylon, Colombo (Paramount-Burton Holmes)—May 7—S-1664.
Ceylon, Curious Colombo (Paramount-Burton Holmes)—April 30—S-1183.
Chang Lees Auto Mule Becomes Unmanageable (Cartoon) and Max is Almost Married (Pathe-International)—May 6.
Charity Castle (5 parts) (Art Dramas-Erbograph)—June 7.
Checkmate, The (5 parts) (Mutual Star-Horkheimer)—May 21—S-1497.
Cheerful Givers (5 parts) (Triangle-Fine Arts) April 22—C-813; R-637.
Chicken-Chased and Henpecked (2 parts) (Universal-L-KO)—June 11—S-1862.
Childish Carefree Days, and Florence Rose Fashion No. 25 (Pathe)—April 1.
China at Work and at Play, and Cartoon Comedy (Universal-Powers)—June 11—S-1862.
China, Forbidden City in Peking, and Cartoon Comedy (Pathe)—Week of June 10—C-1801.
China, The Great Wall, and Krazy Kat Cartoon (Pathe-International)—Week of May 27—C-1464.
China, Industrial, and Cartoon Comedy (Universal-Powers)—May 6—S-1014.
China, In the Heart of, and Under the Big Top (Universal-Powers)—April 29—[illegible]
China, Perils of the Yangtze, and Cartoon Comedy (Universal-Powers)—May 28—S-1495.
China, Navigation in, and Cartoon Comedy (Universal-Powers)—May 21—S-1334.
China, Peking, and Cartoon Comedy (Pathe-International)—May 13—R-1168.
China, River of Lost Souls, and Cartoon Comedy (Universal-Powers)—May 14—S-1175.
China, Superstitious, and Them Were Happy Days (Cartoon) (Universal-Powers)—June 4—S-1661.
China's Wonderland, and Young Nick Carter (Cartoon) (Universal-Powers)—Week of June 18—S-1988.
Chris and the Wonderful Lamp (On Conquest Program No. 3) (Forum Films-Edison) (5 parts)—May—C-1303.
Christus (8 parts) (Historic [illegible])—May—C-1144; R-1142; S-2154.
Chubby Inherits a Harem (2 parts) (Mutual-LaSalle)—May 21—S-1497; C-1463.
Chubby Takes a Hand (Universal-Laemmle)—April 18—S-489; C-453.
The [illegible] (5 parts) ([illegible] houser)) Week of July 1—C-2119; R-2114.
Circumstantial Evidence (No. 1 of the Railroad Raiders) (2 parts) (Mutual-Signal)—April 9.
Circus of Life, The (5 parts) Universal-Butterfly)—Week of June 4—R-[illegible]; S-1661; C-1955.
Clam Digging and Happy Hooligan Cartoon Comedy (Pathe)—Week of May 6.
Clean Gun, The (4 parts) (General Film-Fortune).
Clock Struck One, The (2 parts) (General Film-Essanay)—S-672; C-812.
Clock, The (5 parts) (Bluebird)—April 30—C-812; R-280.
Clodhopper, The (5 parts) (Triangle-Kay-Bee)—June 24.
Clothes and the Man (Christie)—March 26—S-163.
Clovers Rebellion (5 parts) (Greater Viagraph)—May 21—S-1501; C-1463; R-1457.
Collie Market, The (One of Paula Blackton's Country Life Stories) (2 parts) (Greater Vitagraph)—April 2.
Commuting (Paramount-Klever Komedy)—June 18—S-1994.
Conquest Program No. 1 (Half-Back, Puss in Boots, Dinosaur and Missing Link, Captains of Tomorrow, Vanishing Race, and The Sea Horse (5 parts) (Forum Films-Edison)—April 30.
Conquest Program No. 2 (Kidnapped, Portrait in the Attic, He Couldn't Get Up in the Morning (5 parts) (Forum Films-Edison)—May 7—R-1141.
Conquest Program No. 3 (Chris and the Wonderful Lamp, Story of the Willow Plate, GFD 10,000 BC, and Birds of Far-Off Seas) (5 parts) (Forum Films-Edison)—May—C-1303; R-1301.
Cook (Krazy Kat Cartoon) and Hornets of the Seas (Pathe-International)—April 29.
Cop and the Anthem, The (2 parts) (General Film-Broadway Star-O-Henry) S-1831; C-1463.
Copper Industry (Chapter of Know America the Land We Love) (Pathe-Combitone)—Week of May 27.
Cost of Hatred, The (5 parts) (Paramount-Lasky)—April 9—S-495; C-640; R-448.
Coughing Higgins (General Film-Ray) S-1831.
Counterfeit Five, The (No. 3 of Jimmy Dale, Alias The Grey Seal) (2 parts) (Mutual-Monmouth)—April 6.
Crafty Hand, The (No. 16 of The Great Secret) (2 parts) (Metro-Serial)—April 23.
Crisis, The (No. 5 of the Neglected Wife) (2 parts) (Pathe-Balboa)—June 10.
Crimson Dove, The (5 parts) (World)—June 4—S-1668; C-1628; R-1621.
Crooks and Crocodiles (Universal-L-KO)—April 8—C-288.
Cross-Eyed Submarine, The (3 parts) (Universal-[illegible] Rights)—June [illegible]—C-2120.
Cupid Gets Some New Dope (Cartoon) and Navigation in China (Universal-Powers)—Week of May 21—S-1334.
Cupid's Rival (King Bee)—July 1—S-2154.
[illegible] (2 parts) (Mutual-Chaplin)—April 16—[illegible]
Curse of Eve, The (7 parts) (Corona Cinema Co.)—May.

D

Dad's Downfall (Triangle Komedy)—June 24.
Damaged Goodness (Universal-Victor)—Week of June [illegible]—C-2120.
[illegible] (K-E-S-E-Selig) April 30—S-682; C-981; R-675.
Dark Road, The (5 parts) (Triangle-Kay-Bee) May [illegible]—C-118.
Darkest Russia (5 parts) (World)—April 23—S-681; C-813; R-635.
Darling in Buckskins, A (Universal-Victor)—May 4—S-846.
Daughter of Daring Series (The Lone Point Feud) (General Film-Kalem) S-486; C-287; R-282.
Daughter of Daring Series (Mystery of the Burning Freight) (General Film-Kalem) S-319; C-116; R-109.
Daughter of Daring Series (The Railroad Smugglers) (General Film-Kalem)—S-673; C-287.
Daughter of Daring Series (The Munitions Plot) (General Film-Kalem)—S-673; C-446.
Daughter of Daring Series (The Detective's Danger) (General Film-Kalem) C-812; R-806.
Daughter of Daring Series (Race to the Drawbridge) (General Film-Kalem) S-1333; C-1144; R-1139.
Daughter of Daring Series (The Deserted Engine) (General Film-Kalem) C-1144.
Daughter of Gas House Dan (2 parts) (General Film-Selig) S-672; C-639.
Daughter of the Gods (10 parts) ([illegible] Feature Films)—June—C-1802; R-1797.
Daughter of War (5 parts) (Mutual Special)—April 9.
Davie Craig's Luck (2 parts) (Universal-Rex)—April 29—S-674.
Dawn of Decency (Universal-Big U)—April 5—S-154.
Day and a Night, A (2 parts) (K-E-S-E-Selig) June 24—S-1862; C-1627; R-1622.
Day Out of Jail, A (General Film-Kalem) R-1800; S-1986; C-1954.
Dazzling Miss Davidson (5 parts) (Mutual Star-[illegible])—June 18—S-1991.
Dead Come Back, The (No. 6 of Mystery of the Double Cross) (2 parts) (Pathe-Astra)—Week of April 22—S-453.
Deadly Doughnut, The (General Film-Kalem) S-318; C-116.
Deal in Bonds, A (Episode of Grant, Police Reporter) (General Film-Kalem).
Death Warrant, The (No. 6 of Voice on the Wire) (2 parts) (Universal Special)—April 22.
Debt, The (5 parts) (Mutual Star-Powell)—April 23—S-678; C-812.
[illegible] (Universal-Big U)—May 28—S-1494.
Delicatessen Mystery, The (Pathe)—May 13—C-982.
Desperate Deed, A (No. 11 of The Railroad Raiders) (2 parts) (Mutual-Signal)—June 18.
Detective's Danger, The (Episode of Daughter of Daring) (2 parts) (General Film-Kalem).
Derelict, The (5 parts) (Fox Film Corp.)—April 16—S-852; C-812; R-810.
Deserted Engine, The (Episode of Daughter of Daring) (General Film-Kalem).
Desert Ghost, The (Universal-Big U)—April 12—S-319; C-288.
Desert Man, The (5 parts) (Triangle-Kay-Bee)—April 22—C-813; R-637.
Devil's Assistant, The (6 parts) (Mutual Star)—April 2—S-323; C-287; R-285.
Devil's Bait, The (4 parts) (General Film-Fortune) S-672; C-116; R-114.
Devil's Work, The (No. 7 of Jimmy Dale, Alias The Grey Seal) (2 parts) (Mutual-Monmouth)—May 4.
Dinkling of the Circus (Mo-toy Dolls) (Peter Pan Film Corp.)—June.
Dinosaur and the Missing Link (On Conquest Program No. 1) (Forum Films-Edison)—May 30—R-978.

Dippy Dan's Doings (2 parts) (Universal-L-KO)—March 28—C-117.
Discords in "A" Flat (Mutual-LaSalle)—June 26—S-2152; C-2119.
Dishonest Burglar, A (Triangle Komedy)—May 6.
Divorce Game, The (5 parts) (World Film)—June 25—C-2120; R-2116.
Do Children Count? (No. 1 The Guiding Hand) (2 parts) (K-E-S-E-Essanay)—June 6—S-1667; C-1627; R-1623.
Do Children Count? (No. 2, Steps to Somewhere) (2 parts) (K-E-S-E-Essanay)—June 13—S-1837; C-1801; R-1623.
Do Children Count? (No. 3, The Wonderful Event) (2 parts) (K-E-S-E-Essanay)—June 20—R-1623; S-1995; C-1954.
Do Children Count? (No. 4, The Yellow Umbrella) (2 parts) (K-E-S-E-Essanay)—June 27—S-2154
Doctor's Deception, The (Universal-Laemmle)—May 12—S-1014.
Dog Catcher, The (2 parts) (Triangle-Keystone)—June 24.
Dog's Own Tale, A (Triangle Komedy)—April 29.
Doll's House, A (5 parts) (Bluebird)—June 11—S-1836; R-1796; C-1954.
Doomed (Universal-Imp)—June 4—S-1662; C-1628.
Door in the Mountain (Episode of the American Girl Series) (2 parts) (General Film-Kalem).
Double Cross, The (No. 15 of Mystery of the Double Cross) (2 parts)—Week of June 24.
Double-Topped Trunk, The (Universal-Imp)—Week of June—S-2149; C-2120.
Doubles and Troubles (General Film-Kalem) S-673; C-287.
Dough Nuts (King Bee Film Corp.)—June 15—S-1502; R-1461.
Down Where the Limburger Blows (Cartoon), and Kawo Gama Canal in Japan (Pathe-International)—Week of June 17.
Dropped From the Clouds (2 parts) (Universal-Bison)—May 21—S-1333; C-1304.
Dry Goods and Damp Deeds (2 parts) (Universal-L-KO)—Week of June 4—S-1662; C-1628.
Duke Doolittle's Jungle Frizzle (Cartoon), and In the Land of Many Temples (Universal-Powers)—Week of June 25—S-2149.
Dutchess of Doubt, The (5 parts) (Metro-Rolfe)—May 28—S-1502.

E

Easiest Way, The (7 parts) (Selznick)—April—S-679; C-640; R-635.
Eight Cylinder Romance (2 parts) (Universal-Victor)—Week of May 28—S-1495; C-1464.
Elephants, The (Chapter of Living Book of Nature (Educational-Ditmars)—April 22.
Elephants, African and Indian (Educational)—April—R-444.
Elephants, With the Kandy (Paramount-Burton Holmes)—May 14.
Environment (5 parts) (Mutual Star-American)—April 16—S-490; C-639.
Escape, The (No. 14 of The Great Secret) (2 parts) (Metro Serial)—April 9.
Eternal Love (5 parts) (Universal-Butterfly)—May 7—S-1015; C-982; R-979.
Eternal Sin, The (7 parts) (Selznick)—April—S-157; C-117; R-108.
Even As You and I (7 parts) (Universal State Rights)—April.
Everybody Was Satisfied (General Film-Selig) C-116.
Evil Sag, The (2 parts) (General Film-Selig) S-1173; C-1144.
Eye of Envy (5 parts) (Mutual Star-Horsley)—May 14—S-1178.
Eyes in the Dark, The (2 parts) (Universal-Imp)—April 15—S-320.

F

Face of the Stranger, The (No. 13 of Mystery of the Double Cross) (2 parts) (Pathe-Astra)—Week of June 10.
Fairy Godfather, A (One of Paula Blackton's Country Life Stories) (Greater Vitagraph)—April 30.
False Friend, The (5 parts) (World)—June 11—S-1838; C-1802; R-1795.
Family Honor, The (5 parts) (World)—April 9—S-326; C-288; R-281.
Fat and Foolish (Universal-Victor)—May 15—S-1173; C-1145.
Fated Hour, The (6 parts) (Cines)—April—C-118; R-111.
Father and Son (General Film-Selig) S-318; C-452.
Father's Bright Idea (Christie)—April 30—S-1019; C-1463; R-1459.
Father Was Right (Christie)—May 28—S-1836; C-1954; R-1951.
Feeding the Odd Animals (Chapter of the Living Book of Nature) (Educational-Ditmars)—April.
Field of Honor, The (5 parts) (Universal-Butterfly)—Week of June 11—S-1988; R-1952—C-2120.
Fifth Victim, The (No. 12 of the Voice on the Wire) (2 parts) (Universal Special)—June 3.
Fight for a Franchise, A (No. 12 of the Railroad Raiders) (2 parts) (Mutual-Signal)—June 25.
Fight for Honor, A (No. 5 of Jimmy Dale, Alias The Grey Seal) (2 parts) (Mutual-Monmouth)—April 20.
Fires of Youth (5 parts) (Pathe-Gold Rooster)—June 17—C-1801; R-1795; S-1993.
Filling His Own Shoes (5 parts) (K-E-S-E-Essanay)—June 11—S-1667; C-1954; R-1950.
Film Spoilers (2 parts) (Fox-Foxfilm Comedy)—April 16.
Final Payment, The (5 parts) (Fox)—May 21.
Finish, The (2 parts) (General Film-Black Cat S & A) C-116.
Finished Product, A (Triangle Komedy) April 1.
Fixer, The (2 parts) (K-E-S-E-Kleine)—April 15.
Flames of Treachery (Universal-Imp)—May 10—S-1014; C-982.
Flame of Youth, The (5 parts) (Universal-Butterfly)—Week of June 18; S-1988—R-2117.
Flashlight, The (5 parts) (Bluebird)—May 21—S-1339; C-1144; R-1139.
Flat Harmony (Universal-Victor)—May 1—S-846.
Flight That Failed, The (2 parts) (Mutual-LaSalle)—June 4—S-1663; C-1627.
Flirting With Danger (2 parts) (Mutual-Vogue)—May 26—S-1336; C-1627.
Floating Signal, The (No. 15 of the Purple Mask) (2 parts)—April 8.
Flopping Uplifter, The (Universal-Victor)—Week of June 11—S-1834.
Florence Rose Fashions No. 25 and Childish Carefree Days (Pathe)—April 1.
Florence Rose Fashions No. 26 and Picture Postal Cards, Japan (Pathe)—April 8—C-117.
Florence Rose Fashions No. 27 and Odd Fresh Water Creatures (Pathe)—April 15—C-285.
Florence Rose Fashions No. 28 and Chiffa Gorge, Picturesque Algiers (Pathe)—April 22—C-453.
Florence Rose Fashions No. 29 and Across British India (Pathe)—April 29—C-640.
Florence Rose Fashions No. 30 and Zeeland on the Zuyder Zee (Pathe)—April 29.
Florence Rose Fashions No. 31 and Some Unusual Birds (Pathe)—May 13.
Florida to Louisiana With H. T. Tinkelbottom (Educational)—May—R-1108.
Florida, Fruitful (Paramount-Burton Holmes) June 18—S-2160.
Florida, Palm Beach and Miami (Paramount-Burton Holmes)—June 25.
Flower of Doom, The (5 parts) (Universal-Red Feather)—April 16—S-487; C-453; R-449.
Follow the Tracks (Universal-Nestor)—April 16—S-487; C-453.
Font of Courage (General Film-Selig)—S-1986.
Footlight Flame, A (2 parts) (Fox-Foxfilm Comedy)—April 9.
Forest Nymph, The (3 parts) (Universal-Gold Seal)—April 24—S-675; C-640.
Forget-Me-Not (5 parts) (World-Peerless)—April 16—S-492; C-454; R-446.
For Lack of Evidence (3 parts) (Universal-Gold Seal)—April 17—S-487; C-453.
Forty-four Calibre Mystery, A (3 parts) (Universal-Gold Seal)—May 21—S-1335; C-1304.
For the Flag (No. 15 of Patria) (2 parts) (Pathe-International)— April 22.
Framed Miniature, The (General Film-Selig) S-1660.
Frame-Up, The (5 parts) (Mutual Star)—May 7—S-1017; C-1144; R-1142.
Freckles (5 parts) (Paramount-Lasky)—May 28—S-1500; C-1464; R-1457.
Freed by Fido (2 parts) (Mutual-Vogue)—March 31—S-156; C-287.
Fried Egg Hero, The (Adventure of Musty Suffer, Third Series) (K-E-S-E-Essanay)—April 1.
Friendship of Beaupere (2 parts) (General Film-Selig)—S-2147.
Friends in San Rosario (2 parts) (General Film-Broadway Star) S-152; C-116.
Fugitive Passenger, The (Further Adventures of Stingaree) (2 parts) (General Film-Kalem).

G

G F D 10,000 Years B. C. (On Conquest Program No. 3) (Forum Films-Edison)—May.
Garden of Allah (9 parts) (W. N. Selig-State Rights)—May.
Getting the Evidence (Paramount-Black Diamond)—April 2—S-162.
Ghost of Old Morro (5 parts) (K-E-S-E-Edison)—June 25.
Gift of the Fairies, The (Universal-Rex)—May 17—S-1174.
Gifts of the Magi (2 parts) (General Film-Broadway Star-O. Henry).
Girl and the Ring (Triangle Komedy)—June 3.
Girl at Home, The (5 parts) (Paramount-Lasky)—April 26—S-1182; C-982; R-979.
Girl, Glory, The (5 parts) (Triangle-Ince-Kay-Bee)—June 10—C-1802; R-1797; S-1992.
Girl in the Checkered Coat (5 parts) (Bluebird)—April 23—S-682; C-452; R-282.
Girl in the Garret (2 parts) (Universal-Imp)—May 11—S-1014; C-982.
Giving Becky a Chance (5 parts) (Paramount-Morosco)—June 7—S-1849; R-1799; C-1955.
Gladys' Day Dream (2 parts) (Mutual-Cahill)—April 30—S-847; C-981; R-978.
Goddess of Chance, The (General Film-Selig) C-452.
God's Law and Man's (5 parts) (Metro-Columbia)—April 23—S-681; C-981; R-979.
God's Man (9 parts) (Frohman Amusement Co.)—April—S-680; C-452; R-449.
Gold That Glittered, The (2 parts) (General Film Broadway Star-O Henry) S-1986.
Golden Bullet, The (3 parts) (Universal-Gold Seal)—Week of June 25—S-2148; C-2120.
Goldie Locks and the Three Bears (Mo-Toy Dolls) (Peter Pan Film Corp.)—April.
Golden God, The (5 parts) (Art Dramas-Apollo)—June 11.
Golden Lotus, The (5 parts) (World-Brady International)—June 25—R-2116; C-2120.
Golden Spoon Mary (Cartoon) (A Kay Co.)—April 30—C-1144.
Good For Evil (No. 12 of Jimmy Dale, Alias The Grey Seal) (2 parts) (Mutual-Monmouth)—June 8.
Good Little Bad Boy, A (2 parts) (Universal-L-KO)—May 16—S-1175; C-1145.
Good Story About a Bad Egg (Cartoon) and Intimate India (Universal-Powers)—April 22—S-673.
Grant, Police Reporter Series (The Vanishing Bishop) (General Film-Kalem).
Grant, Police Reporter Series (The Missing Financier) (General Film-Kalem) S-153.
Grant, Police Reporter Series (Secret of the Borgias) (General Film-Kalem) S-319; C-116.
Grant, Police Reporter Series (Mystery of Room 422) (General Film-Kalem)—C-639.
Grant, Police Reporter Series (A Deal in Bonds) (General Film-Kalem) C-812.
Grant, Police Reporter Series (Sign of the Scarf) (General Film-Kalem)—C-1303; R-1300.
Grant, Police Reporter Series (The Man With a Limp) (General Film-Kalem)—C-1463; R-1459.
Gray Ghost, The (No. 1, The Bank Mystery) (2 parts)—Week of June 25—S-2147; C-2120.
Great American Game, The (Mutual-Strand)—May 9—S-1016; C-1144.
Great Bradley Mystery, The (5 parts) (Art Dramas-Apollo)—April 17—S-490; C-639; R-638.
Great White Trail, The (7 parts) (Wharton, Inc.)—June—C-2120; R-2112.
Greater Punishment, The (General Film-Selig) S-152; C-287.
Greatest Power, The (5 parts) (Metro)—June 18—S-1838.
Great Hansom Cab Mystery (Cartoon) and Peking, China (Pathe-International)—Week of May 20—C-1145.
Great Secret, The (No. 13, The Struggle) (2 parts) (Metro Serial)—April 2—S-164.
Great Secret, The (No. 14, The Escape) (2 parts) (Metro Serial)—April 9—S-325.
Great Secret, The (No. 15, The Test of Death) (2 parts) (Metro Serial)—April 16—S-493; C-639; R-635.
Great Secret, The (No. 16, The Crafty Hand) (2 parts) (Metro Serial)—April 23—S-681; C-639; R-636.
Great Secret, The (No. 17, The Missing Finger) (2 parts) (Metro Serial)—April 30—S-851; C-979.
Great Secret, The (No. 18, The Great Secret) (2 parts) (Metro Serial)—May 7—S-1020; R-979.
Green Door, The (2 parts) (General Film-Broadway Star-O. Henry) S-1332; C-1144; R-1141.
Grip of Love, The (3 parts) (Universal-Gold Seal)—May 8—S-1015; C-982.
Grocery Grafters, and Max in a Difficulty (Pathe)—June 24—C-1628.
Guarded Heart, The (No. 10 of The Voice on the Wire) (2 parts) (Universal Special)—May 20.
Guiding Hand, The (No. 1 of Do Children Count?) (2 parts) (K-E-S-E-Essanay)—June 6.
Guilty Party, The (2 parts) (General Film-Broadway Star-O. Henry) S-1352; C-1144; R-1141.
Gunman's Gospel, The (Universal-Victor)—Week of May 28—S-1495; C-1464.
Gypsy Prince, The (Mutual-Cub)—April 12—S-321; C-639.

H

Hagenbeck's Wild Animals (Universal-Powers)—April 5.
Hair Trigger Burk (3 parts) (Universal-Gold Seal)—April 10—S-320; C-288.
Half-Back, The (On Conquest Program No. 1) (5 parts) (Forum Films-Edison)—April 30—S-1180; R-978.

Ham That Was, The (2 parts) (General Film-Black Cat-S & A)—S-152; C-287.
Hand That Rocks the Cradle, The (6 parts) (Universal State Rights)—May—S-1501; C-1464; R-1458.
Handy Henry (Metro-Drew)—April 16.
Hands Up (5 parts (Triangle-Fine Arts)—April 29—S-1184; C-813; R-809.
Hans and Fritz Cartoon and From Baguio to Manilla (Pathe-International)—April 1.
Happiness (5 parts) (Triangle-Kay-Bee)—May 13—C-1145; R-1138; S-1498.
Happy Hooligan Cartoon and Dredging Quahog Clams (Pathe-International)—Week of May 6—C-[illegible].
Happy Hooligan Cartoon and Sponge Fishing (Pathe-International)—April 8.
Hard Times in Hardscrapple (General Film-Kalem) S-673; C-452.
Hate (7 parts) (Fairmount Film Corp)—June.
Hater of Men (5 parts) (Triangle-Ince-Kay-Bee)—July 1—C-1955; R-1951.
Haunted Pajamas, The (5 parts) (Metro-Yorke)—June 11—S-1669.
Hawk, The (5 parts) (Greater Vitagraph)—April 23—S-852; C-812; R-806.
Hearst-Pathe News No. 23 (Pathe-International)—March 17—S-164.
Hearst-Pathe News No. 24 (Pathe-International)—March 21—S-164.
Hearst-Pathe News No. 25 (Pathe-International)—March 24—S-327.
Hearst-Pathe News No. 26 (Pathe-International)—March 28—S-327.
Hearst-Pathe News No. 27 (Pathe-International)—March 31—S-496.
Hearst-Pathe News No. 28 (Pathe-International)—April 4—S-496.
Hearst-Pathe News No. 29 (Pathe-International)—April 7—S-683.
Hearst-Pathe News No. 30 (Pathe-International)—April 11—S-683.
Hearst-Pathe News No. 31 (Pathe-International)—April 14—S-853.
Hearst-Pathe News No. 32 (Pathe-International)—April 18—S-854.
Hearst-Pathe News No. 33 (Pathe-International)—April 21—S-1018.
Hearst-Pathe News No. 34 (Pathe-International)—April 25—S-1018.
Hearst-Pathe News No. 35 (Pathe-International)—April 28—S-1183.
Hearst-Pathe News No. 36 (Pathe-International)—May 2—S-1183.
Hearst-Pathe News No. 37 (Pathe-International)—May 5—S-1336.
Hearst-Pathe News No. 38 (Pathe-International)—May 9—S-1336
Hearst-Pathe News No. 39 (Pathe-International)—May 12—S-1498.
Hearst-Pathe News No. 40 (Pathe-International)—May 16—S-1498.
Hearst-Pathe News No. 41 (Pathe-International)—May 19—S-1664.
Hearst-Pathe News No. 42 (Pathe-International)—May 23—S-1665.
Hearst-Pathe News No. 43 (Pathe-International)—May 26—S-1835.
Hearst-Pathe News No. 44 (Pathe-International)—May 30—S-1835.
Hearst-Pathe News No. 45 (Pathe-International)—June 2—S-1993.
Hearst-Pathe News No. 46 (Pathe-International)—June 6—S-1993.
Hearst-Pathe News No. 47 (Pathe-International)—June 9—S-2159.
Hearst-Pathe News No. 48 (Pathe-International)—June 13—S-2159.
Hearst-Pathe News No. 49 (Pathe-International)—June 16.
Hearst-Pathe News No. 50 (Pathe-International)—June 20.
Hearst-Pathe News No. 51 (Pathe-International)—June 23.
Hearst-Pathe News No. 52 (Pathe-International)—June 27.
Hearst-Pathe News No. 53 (Pathe-International)—June 30.
Heart and Soul (5 parts) (Fox)—May 21—S-1342; C-1627; R-1622.
Heart of Gold (2 parts) (Universal-Gold Seal)—Week of June 11—S-1832; C-1801.
Heart of Jules Carson, The (General Film-Selig)—S-2147.
Heart of Vesuvius (Coronet)—April—R-1273.
Heart's Desire (5 parts) (Paramount-Famous Players)—April 30—S-1182; C-982; R-979.
He Couldn't Get Up in the Morning (On Conquest Program No. 2) (5 parts) (Forum-Edison)—May 7.
Hedda Gabler (5 parts) (Mutual Star-Powell)—May 7—S-1017; C-1145; R-1142.
Heir of the Ages (5 parts) (Paramount-Pallas)—June 12—S-2160; C-2119; R-2112.
Helen Grayson's Strategy (2 parts) (Universal-Rex)—June 18—S-1987; C-1955.
Hell Hath No Fury (6 parts) (Anchor Film Corp.)—April.
Henry Thadeus Tinkelbottom, Motorist (Educational)—April—R-608.
Her Anniversaries (Metro-Drew)—June 4.
Her Better Self (5 parts) (Paramount-Famous Players)—May 21—C-1303; R-1300; S-1499.
Her Birthday Knight (Triangle Komedy)—April 15.
Her Circus Knight (2 parts) (Triangle-Keystone)—March 4—C-118; R-110.
Her City Beau (Universal-Victor)—Week of June 25—S-2147; C-2120.
Her Daring Tearing Ways (2 parts) (Universal-L-KO)—Week of June 25—S-2148; C-2120.
Her Excellency, The Governor (5 parts) (Triangle Production)—June 17—S-1992.
Her Finishing Touch (Triangle Komedy)—April 15.
Her Father's Keeper (5 parts) (Triangle Production)—April 1—S-158 C-118.
Her Fighting Chance (7 parts) (F. G. Hall Productions-Jacobs)—May—R-1457.
Her Fractured Voice (Paramount-Black Diamond)—June 11—S-1994.
Her Great Dilemma (2 parts) (Universal-Laemmle)—May 18—S-1175; C-1145.
Her Great Mistake (2 parts) (Universal-Big U)—April 22—S-489.
Her Greatest Love (5 parts) (Fox)—April 2—S-157; C-452; R-447.
Her Hero (Mutual-Strand)—April—S-322; C-452; C-639.
Her Iron Will (Paramount-Black Diamond)—April 30—S-853.
Her Lesson (Metro-Drew)—May 14—C-1627
Hermit of Hood, The, and Ice Harvest (Educational)—June—R-1772.
Her Nature Dance (2 parts) (Triangle-Keystone)—April 8—C-640; R-637.
Her Official Fathers (5 parts) (Triangle-Fine Arts)—April 8—S-327; C-288; R-283.
Heroic France (8 parts) (Mutual-Rothacker)—June—C-1955; R-1951.
Hero of the Hour, The (5 parts) (Universal-Red Feather)—April 23—S-675; C-640; R-637.
Hero, The (2 parts) (King Bee)—June 1—R-1461.
Her Primitive Man (Universal-Rex)—April 15—S-321; C-288.
Her Secret (5 parts) (Greater Vitagraph)—April 30—S-1022; C-981; R-976.
Her Strange Experience (Universal-Imp)—Week of June 11—S-1833.
Her Strange Wedding (5 parts) (Paramount-Lasky)—June 25—S-2160; C-2119; R-2112.
Her Temptation (5 parts) (Fox)—April 9—C-639; R-636.
Her Torpedoed Love (2 parts) (Triangle-Keystone)—C-1145; R-1138.
Her Wayward Parents (2 parts) (Universal-Victor)—April 26—S-675; C-640.
Hidden Brand, The (No. 14 of Mystery of The Double Cross) (2 parts) (Pathe-Astra)—June 17.
Hidden Children, The (5 parts) (Metro-Yorke)—March 26—C-287; R-285.
High Finance (5 parts) (Fox)—March 26—C-287; R-281.
High Finance (No. 8 of Voice on the Wire) (2 parts) (Universal Special)—May 6.
High Play (5 parts) (Mutual Star-American)—April 9—S-323; C-453; R-446.
Highway of Hope, The (5 parts) (Paramount-Morosco)—May 17—C-1303; R-1300; S-1499.
Hinton's Double (5 parts) (Pathe-Gold Rooster)—April 29—S-1018; R-805.
His Aerial Joy-Ride (2 parts) (Fox-Foxfilm Comedy)—April 30.
His Bitter Fate (Triangle Komedy)—June 24.
His Bomb Policy (2 parts) (Fox-Foxfilm Comedy)—May 21—C-1463; S-1342.
His Cannibal Wife (Mutual-La Salle)—June 12—S-1834; C-1801.
His Criminal Career (Triangle Komedy)—May 6.
His Family Tree (Universal-Victor)—April 10—S-320; C-288.
His Fatal Beauty (Universal-Joker)—Week of June 25.—S-2148; C-2120.
His Last Pill (Christie)—May 28—S-1500; C-1463; R-1459.
His Love Fight (2 parts) (Fox-Foxfilm Comedy)—April 23.
His Marriage Failure (Triangle-Komedy)—June 10.
His Military Figure (Paramount-Klever Komedy)—April 9—S-163.
His Naughty Thought (2 parts) (Triangle-Keystone)—May 6—C-1145.
His One-Night Stand (Triangle Komedy)—May 13.
His Social Rise (Triangle Komedy)—May 27.
His Speedy Finish (Triangle Komedy)—June 17.
Hobo Raid, The (General Film-Kalem)—S-1494; C-1463.
Hole in the Ground, A (2 parts) (K-E-S-E-Selig)—May 28—C-1627; R-1622; S-1502.
Hole in the Wall (No. 10 of Mystery of the Double Cross) (2 parts) (Pathe-Astra)—May 20.
Holland, Zeeland on the Zuyder Zee, and Florence Rose Fashions (Pathe)—April 29.
Home Aquarium, A (750 ft.) (Educational-Brind)—April—C-452; R-443.
Home Wreckers, The (Universal-Nestor)—April 23—S-673; C-640.
Honor System, The (10 parts) (Fox Special)—April—C-1374; R-1370.
Honor of an Outlaw, The (3 parts) (Universal-Gold Seal)—May 15—S-1176; C-1145.
Hornets of the Sea, and Cartoon Comedy (Pathe-International)—April 29—C-640.
Horticultural Phenomena (Living Studies in Natural History) (Coronet Film Corp.)—June.
Hour to Live, An (No. 3 of Mystery of the Double Cross) (2 parts)—Pathe-Astra)—April 1.
House of Cards, The (5 parts) (Art Dramas-U. S. Amusement)—May 31—R-2114.
How About You? (R. E. Peckham-Facts)—June.
How Uncle Sam Prepares (5 parts) (Hanover Film Co.) (April)—C-639; R-634.
Humanity (6 parts) (Select Photoplay Co. State Rights).
Hunted Man, The (Universal-Imp)—June 4—S-1662; C-1628.
Hunting of the Hawk, The (5 parts) (Pathe-Gold Rooster)—April 22—S-683; C-453; R-447.
Hypochondriac, The (Metro-Drew)—June 25.

I

Ice Harvest and The Hermit of Hood (Educational)—June—R-1772.
Immigrant, The (Two parts) (Mutual-Chaplin)—June 22—C-2119; R-2115.
In Again-Out Again (5 parts) (Artcraft)—April 30—S-852; R-977.
Inbad the Sailor (Cartoon) and India, the Brightest Jewel in the British Crown (Powers-Universal)—April 21.
India, British, and Florence Rose Fashions No. 29 (Pathe)—April 29—C-640.
India, Among the Holy Hindus (Paramount-Burton Holmes)—April 23—S-853.
India, Brightest Jewel in the British Crown, and Cartoon Comedy (Universal-Powers)—April 1.
India, In Old (Paramount-Burton Holmes)—April 16—S-684
India, Intimate, and Cartoon Comedy (Universal-Powers)—April 22—S-673.
India, Magic, and Cartoon Comedy (Universal-Powers)—April 8—S-154.
India, On the Streets of, and Cartoon Comedy (Universal-Powers)—April 15—S-321.
Inevitable, The (5 parts) (Art Dramas-Erbograph)—April 12—S-493; C-452; R-450.
Inner Shrine, The (5 parts) (Paramount-Lasky—June 11—S-1994; C-1955; R-1949
Innocent Sinners (Triangle Komedy)—April 1.
Inside Treachery (No. 3 of the Railroad Raiders) (2 parts) (Mutual-Signal)—April 23.
International Spy, The (No. 7 of Perils of the Secret Service) (2 parts) (Universal-Imp)—April 20.
In the Crucible (No. 3 of The Neglected Wife) (2 parts) (Pathe-Balboa)—May 28.
Into Thin Air (No. 7 of Mystery of the Double Cross) (2 parts) (Pathe-Astra)—April 29—C-640.
Interesting Incidents Here and There No 1 (Coronet Film Corp.)—June.
Interesting Incidents Here and There No. 2 (Coronet Film Corp.)—June.
In Treason's Grasp (5 parts) (Renowned Pictures Corp.)—June
Invited Out (Paramount-Klever Komedy)—May 7—S-1022
Iron Heart, The (5 parts) (Pathe-Gold Rooster)—Week of May 27—S-1499; C-1303; R-1299.
Is Marriage Sacred? (serial) (The Wifeless Husband) (2 parts) (General Film-Essanay)—C-116
Is Marriage Sacred? (serial) (Meddling with Marriage) (2 parts) (General Film-Essanay)—S-152; C-287.
It Happened in Room 7 (Universal-Victor)—April 17—S-488; C-453.
Ivan, The Terrible (6 parts) (Export and Import Film Co.)—June.

J

Jackaroo, The (Chapter of Further Adventures of Stingaree) (General Film-Kalem).
Jaguar's Claws, The (5 parts) (Paramount-Lasky)—June 11—S-1840; R-1799; C-1955.
Japan, Kamo Gawa Canal, and Cartoon Comedy (Pathe-International)—Week of June 17—C-2119.
Japan, Picture Postal Cards, and Florence Rose Fashions No. 26 (Pathe)—April 8.
Java, A Journey Through (Paramount-Burton Holmes)—May 28.
Java, in Batavia, The Capital (Paramount-Burton Holmes)—May 21—S-1337.
Java, Surabaya, The Busy Burg (Paramount-Burton Holmes)—June 4—S-1994.
Jerry Joins the Army (Mutual-Cub)—May 24—S-1335; S-1663; C-1627.
Jerry's Finishing Touch (Mutual-Cub)—May 17—S-1177; C-1463.
Jerry's Getaway (Mutual-Cub)—June 14—S-1834; C-2119.
Jerry's Hopeless Tangle (Mutual-Cub)—June 28 S-2152.
Jerry's Masterstroke (Mutual-Cub)—May 31—C-1801; S-1497.
Jerry's Picnic (Mutual-Cub)—May 10—Syn-917; C-1303.
Jerry's Red Hot Trail (Mutual-Cub)—June 21—S-1991.
Jerry's Trial (Mutual-Cub)—May 3—S-850; C-1144.
Jewel in Pawn, A (5 parts) (Bluebird)—April 16—S-492; C-639; R-636.
Jilted in Jail (Universal-Nestor)—Week of June 18—S-1987; C-2120.

Jimmy Dale, Alias The Grey Seal (No. 3, The Counterfeit Five) (2 parts) (Mutual-Monmouth)—April 6—S-156
Jimmy Dale, Alias The Grey Seal (No. 4, The Metzer Murder) (2 parts) (Mutual-Monmouth)—April 13—S-322.
Jimmy Dale, Alias The Grey Seal (No. 5, A Fight for Honor) (2 parts) (Mutual-Monmouth)—April 20—S-490
Jimmy Dale, Alias The Grey Seal (No. 6, Below the Deadline) (2 parts) (Mutual-Monmouth)—April 27—S-678
Jimmy Dale, Alias The Grey Seal (No. 7, Devil's Work) (2 parts) (Mutual-Monmouth)—May 4—S-850
Jimmy Dale, Alias The Grey Seal (No. 8, The Under Dog) (2 parts) (Mutual-Monmouth)—May 11—S-1016.
Jimmy Dale, Alias The Grey Seal (No. 9, The Alibi) (2 parts) (Mutual-Monmouth)—May 18—S-1178.
Jimmy Dale, Alias The Grey Seal (No. 10, Two Crooks and a Knave) (2 parts) (Mutual-Monmouth)—May 24—S-1498.
Jimmy Dale, Alias The Grey Seal (No. 11, A Rogue's Defeat) (2 parts) (Mutual-Monmouth)—June 1—S-1498.
Jimmy Dale, Alias The Grey Seal (No. 12, Good for Evil) (2 parts) (Mutual-Monmouth)—June 8—S-1835.
Jimmy Dale, Alias The Grey Seal (No. 13, The Man Higher Up) (2 parts) (Mutual-Monmouth)—June 15—S-1835.
Jimmy Dale, Alias the Grey Seal (No. 14, A Sheep Among Wolves) (2 parts) (Mutual-Monmouth)—June 22—S-1991.
Jimmy Dale, Alias the Grey Seal (No. 15, Tapped Wires) (2 parts) (Mutual-Monmouth)—June 29—S-2152.
Jimmy Gets the Pennant (Mo-toy Dolls) (Peter Pan Film Corp.)—May.
Jolted Justice (2 parts) (Mutual-Vogue)—April 14—S-322; C-639.
Jumping Jealousy (Pathe-Myers-Theby)—May 20—C-1145.
Jungle Land (Mo-Toy Dolls) (Peter Pan Film Corp.)—May.

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Katzenjammer Kids Cartoon and From Baguio to Manilla (Pathe-International)—April 1—C-117.
Kentucky Cinderella, A (5 parts) (Bluebird)—June 25—S-2155.
Kidnapped (On Conquest Program No. 2) (5 parts) (Forum Films-Edison)—May 7—S-1180.
Kidnapped (No. 15 of Perils of Our Girl Reporters) (2 parts) (Mutual-Niagara)—April 4.
Kidnapped (No. 4 of Mystery of the Double Cross) (2 parts) (Pathe-Astra)—April 8.
Kidnapped Bride, The (2 parts) (Universal-Bison)—April 14—S-320.
King of Cooks (General Film-Kleine).
Kitchen Romance, A (Mo-Toy Dolls) (Peter Pan Film Corp)—June.
Kleptomaniacs (Mutual-Strand)—May 2—S-847; C-1144.
Knights of the Saddle (2 parts) (General Film-Kalem)—S-1986.
Knotted Cord, A (No. 8 of the Railroad Raiders) (2 parts) (Mutual-Signal)—May 28.
Know America (No. 1, Southern California) (Pathe-Combitone)—March 18—R-268.
Know America (No. 2, Cliff Dwellings of New Mexico) (Pathe-Combitone)—March 25.
Know America (No. 3, New Mexico) (Pathe-Combitone)—April 1—R-88.
Know America (No. 4, Arizona) (Pathe-Combitone)—April 8—C-117; R-268; R-1272.
Know America (No. 5, Arid and Fruitful California) (Pathe-Combitone)—Week of April 15—C-288; C-117; R-268.
Know America (No. 6, In and Around San Diego) (Pathe-Combitone)—Week of April 29—R-786.
Know America (No. 7, Arizona, Along the Apache Trail) (Pathe-Combitone)—Week of May 6—R-957.
Know America (No. 8, Central Arizona) (Pathe-Combitone)—Week of May 13—R-982.
Know America (No. 9, Copper Industry) (Pathe-Combitone)—Week of May 27—C-1303; R-1429.
Know America (No. 10, Odd Spots in Arizona) (Pathe-Combitone)—Week of June 3.
Know America (No. 11, Along the Rio Grunde) (Pathe-Combitone)—Week of June 10—C-1627; R-1772.
Know America (No. 12, Southwestern Texas) (Pathe-Combitone)—Week of June 17—C-1954.
Know America (No. 13, Cattle Raising, Texas) (Pathe-Combitone)—Week of June 24—C-1954—C-2119.
Know America (No 14, Here and There in Texas) (Pathe-Combitone)—Week of July 1—C-2119.
Korea, Seoul, and Jerry on the Job (Cartoon) (Pathe-International) Week of May 27—C-1303.

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Lad and the Lion, The (5 parts) (K-E-S-E-Selig)—May 14—S-1339; C-1463; R-1456.
Ladder of Flame, The (No. 5 of Mishaps of Musty Suffer, Third Series) (K-E-S-E-Essanay)—April 29.
Lady Barnacle (5 parts) (Metro-Columbia)—June 4—S-1669.
Lady Detective, The (Mutual-Cub) April 5—S-157; C-452.
Land of Long Shadows, The (5 parts) (K-E-S-E-Essanay) June 18—S-1837; R-2118.
Land of Many Temples, and Cartoon Comedy (Universal-Powers) Week of June 25—S-2149.
Land of the Rising Sun (10 parts) (American Japan Pictures Corp.)—May—R-1274.
Last of Her Clan (2 parts) (General Film-Selig) S-1333; C-1463.
Last Scent, The (Universal-Joker)—May 19—S-1174.
Latest French Creations (Pathe) May 20—C-1144.
Laundry Cleanup, A (Triangle-Komedy) May 13.
Law of Compensation (5 parts) (Selznick)—April—C-813; R-807.
Law of the North (5 parts) (K-E-S-E-Edison)—April 2—S-160; C-116; R-115.
Law That Failed, The (5 parts) (Art Dramas-Apollo)—March 29—S-679; C-116; R-115.
Leak, The (Universal-Joker)—Week of April 28—S-6.4; C-640.
Leap for Life, A (No. 9 of The Railroad Raiders) (2 parts) (Mutual-Signal)—June 4.
Left in the Soup (Universal-Joker)—Week of May 5—S-844, C-813.
Life Current, The (No. 5 of Mystery of the Double Cross) (2 parts) (Pathe-Astra)—April 15.
Light at Dawn, The (No. 14 of Voice on the Wire) (2 parts) (Universal Special)—Week of June 17.
Light of Love, The (Universal-Laemmle)—May 21—S-1334.
Lincoln Cycle (No. 1, My Mother) (2 parts) (Charter Features Corp.)—April—R-1107.
Lincoln Cycle (No. 2, My Father (2 parts) (Charter Features Corp.)—April—R-1107.
Lincoln Cycle (No. 3, Myself) (2 parts) (Charter Features Corp.)—April—R-1107.
Lincoln Cycle (No. 4, The Call to Arms) (2 parts) (Charter Features Corp.)—April—R-1107.
Lincoln Cycle (No. 5, Old Abe) (2 parts) (Charter Features Corp)—April.
Lincoln Cycle (No. 6, At the Slave Auction) (2 parts) (Charter Features Corp.)—April.
Lincoln Cycle (No. 7, The President's Answer) (2 parts) (Charter Features Corp.)—April.
Like Wildfire (5 parts) (Universal-Butterfly) May 21—S-1335; C-1628; R-1461
Little Bo-Beep (2 parts) (Universal-L-KO) April 25—S-675; C-982.
Little Boy Scout, The (5 parts) (Paramount-Famous Players)—June 28.
Little Miss Fortune (5 parts) (Art Dramas-Erbograph) June 10—S-1342; C-1303; R-1141.
Little Miss Nobody (5 parts) (Bluebird)—May 7—S-1020; C-812; R-806.
Little Moccasins (2 parts) (Universal-Bison) Week of May 5—S-845; C-813.
Little Orphan, The (5 parts) (Bluebird)—June 18—S-1995—C-2119; R-2112.
Little Strategist (One of Paula Blackington's Country Life Stories) (2 parts) (Greater Vitagraph)—April 16.
Living Book of Nature series (The Orang) (Educational)—April—R-1108.
Living Book of Nature series (Feeding the Fish Eaters) (Educational-Ditmars)—March 19—C-287; R-89.
Living Book of Nature series (Feeding the Bears) (Educational-Ditmars)—March 26—C-287; R-268.
Living Book of Nature series (The Elephants) (Educational-Ditmars)—April 2—S-491; C-287.
Living Book of Nature series (Tree Animals) (Educational-Ditmars)—April—R-608.
Living Book of Nature series (Feeding the Odd Animals) (Educational-Ditmars) April—S-853; R-786.
Living Book of Nature series (Monkey Capers) (Educational-Ditmars)—May—S-1022.
Living Book of Nature series (The Small Cat Animals) (Educational-Ditmars)—May—S-1501; R-1429.
Living Book of Nature series (Odd Hoofed Animals) (Educational-Ditmars)—May—S-1666; R-1603.
Living Book of Nature series (Surgery at the Zoo) (Educational-Ditmars)—June—S-1666; R-1772.
Living Book of Nature Series (Transporting Wild Animals) (Educational-Ditmars)—June—S-1996.
Living Book of Nature Series (American Deer) Educational Ditmas June 11—S-2158.
Living Death, The (No. 15 of the Voice on the Wire) (2 parts) (Universal Special)—June 24.
Living Studies in Natural History (Animal World No. 1) (Coronet Film Corp.)—June.
Living Studies in Natural History (Animal World No. 2) (Coronet Film Corp)—June.
Living Studies in Natural History (Birdland Studies) (Coronet Film Corp.)—June.
Living Studies in Natural History) (Horticultural Phenomena) (Coronet Film Corp).—June.
Local Color (2 parts) (Gen. Film-Black Cat S&A); S-672; C-639.
Locked Out (Metro-Drew) April 2—C-117.
Lone Larry (2 parts) (Universal-Bison)—Week of June 18—S-1989; C-1955.
Lone Point Feud (Episode of the Daughter of Daring) (2 parts) (Gen. Film-Kalem).
Lone Wolf, The (8 parts) (Selznick)—June.
Lonesome Chap, The (5 parts) (Paramount-Pallas)—April 19—S-684; C-640; R-637.
Lonesome Luke on Tin Can Alley (2 parts) (Pathe-Rolin)—April 15.
Lonesome Luke, Plumber (Pathe-Rolin) Week of June 17—C-1628.
Lonesome Luke's Honeymoon (2 parts) (Pathe-Rolin)—May 20.
Lost Appetite, The (Universal-Nestor) May 7—S-1014; C-982.
Love and Blazes (2 parts) (Universal-L-KO)—April 18—S-487; C-453.
Love and Fish (Triangle Komedy)—May 27.
Love Dope (Metro)—April 16; C-639.
Love and The Ice Man (Christie)—April 16—S-680
Love, Luck and Loot (General Film-Kleine-Bickel).
Love of Princess Olga, The (2 parts) (General Film-Selig); S-1660.
Love or Justice? (5 parts) (Triangle-Ince-Kay-Bee) June 10—S-1992; C-1955; R-1951
Love's Sacrifice (No. 11 of Mystery of the Double Cross) (2 parts) (Pathe-Astra)—May 26.
Love's Turmoil (Universal-Big U)—Week of June 25—S-2148.
Luck of Horseshoe Basin, The (Educational)—April—R-88.
Lucky Slip, A (Christie)—June 11—C-1463; R-1459; S-2158.

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Madame Bo-Peep (5 parts) (Triangle Production) May 27; C-1304; R-1301.
Madcap Madge (5 parts) (Triangle-Ince-Kay-Bee) June 24—C-2119; R-2117.
Maelstrom, The (5 parts) (Greater Vitagraph)—June 18—C-2119; R-2115.
Magdalene of the Hills, A (5 parts) (Metro-Rolfe) April 16—S-493; C-639; R-638.
Magic Maid, The (Christie)—May 14.
Magnificent Meddler, The (5 parts) (Greater Vitagraph) June 4—C-1801; R-1797.
Magpie, The (3 parts) (Universal-Gold Seal)—April 3—S-153; C-288.
Maiden's Trust, A (2 parts) (Triangle-Keystone) April 29.
Making Monkey Business (Universal-Victor)—Week of June 11—S-1834.
Man, A, and The Woman (5 parts) (Art Dramas-U. S. Amusement)—March 22—C-116; R-108.
Man and Beast (5 parts) (Universal-Butterfly)—Week of June 25—S-2148.
Man from Tia Juana (Episode of The American Girl series) (2 parts) (General Film-Kalem)—C-639.
Man Higher Up, The (No. 13 of Jimmy Dale Alias The Grey Seal) (2 parts) (General Film-Kalem); S-1333.
Man in the Trunk (No. 5 of Perils of the Secret Service (2 parts) (Universal-Imp)—April 6.
Manning Our Navy (Mutual-Rothacker)—May 14—S-1834; C-1463.
Man's Woman (5 parts) (World)—April 2—S-158; C-118; R-110.
Man Who Made Good, The (5 parts) (Triangle Production)—May 13—S-1498; R-979; C-982.
Man with a Package, The (Universal-Joker)—May 12—S-1014.
Man With the Limp (Episode of Grant, Police Reporter) (General Film-Kalem).
Manx-Man, The (8 parts) (Cosmofotofilm Co.)—March—C-452; R-451.
Marcelleni Millions, The (5 parts) (Paramount-Morosco)—May 14—S-1338; C-1145; R-1140.
Marionettes, The (2 parts) (General Film Broadway Star-O. Henry); S-1332; C-1144; R-1141.
Marked Room, The (No. 7 of Voice on the Wire) (2 parts) (Universal-Special)—April 29
Mary Ann in Society (Universal-Victor)—May 21—S-1334; C-1304.
Mary and Gretel (Mo-Toy Dolls) (Peter Pan Film Corp.)—June
Mary Lawson's Secret (5 parts) (Pathe-Gold Rooster)—April 1—S-164.
Masked Mirth (2 parts) (Mutual-Vogue)—April 21—S-677; C-812
Maternity (5 parts) (World)—May 28—S-1501; C-1464; R-1458.
Max and the Fair M. D. (Pathe)—April 8—C-117

Max in a Difficulty and Grocery Grafters (Pathe)—Week of June 17—C-1628.
Max in a Taxi (2 parts) (K-E-S-E-Essanay)—April 29—S-682; C-812; R-811.
Max is Almost Married, and Cartoon Comedy (Pathe)—Week of April 29.
Max Plays Detective (2 parts) (Pathe)—Week of June 10—C-1801.
Max, The Heartbreaker (Pathe)—Week of July 1—C-2119; R-2114.
Max the Lady Killer (Pathe)—April 22—C-453.
Max Wants a Divorce (2 parts) (K-E-S-E-Essanay)—April—C-117; R-115.
Max Wins and Loses (Pathe)—April 29; C-640.
Mayblossom (5 parts) (Pathe-Gold Rooster)—April 8—S-328; C-117; R-112.
Menagerie Mix-Up (General Film-Kalem); S-1333; C-981; R-977.
Message on the Mirror (No. 7 of the Neglected Wife) (2 parts) (Pathe-Balboa)—Week of June 24.
Metzer Murder, The (No. 4 of Jimmy Dale, Alias The Grey Seal) (2 parts) (Mutual-Monmouth)—April 13.
Midnight Frolic, A (Mo-toy Dolls) (Peter Pan Film Corp.)—April.
Midnight Mystery, A (2 parts) (Universal-Imp) May 4—S-844.
Might and the Man (5 parts) (Triangle-Fine Arts)—May 6—S-1184
Milky Way, The (Christie)—May 21—S-1500; R-1459).
Millionaire's Double (5 parts) (Metro-Rolfe)—April 30—S-851; C-1303; R-1142.
Millionaire Vagrant, The (5 parts) (Triangle-Ince-Kay-Bee)—May 27—C-1464; R-1459.
Mirror, The (5 parts) (Mutual Star-Powell)—May 21—S-1497.
Misfit Millionaire, The (General Film-Kalem)—S-153.
Mishaps of Musty Suffer, Third Series (No. 1, The Fried Egg Hero) (K-E-S-E-Essanay)—April 1—S-325.
Mishaps of Musty Suffer, Third Series (No. 2, The Soda Jerker)—(K-E-S-E-Kleine)—April 8—S-682.
Mishaps of Musty Suffer, Third Series (No. 3, Wet and Dry) (K-E-S-E-Essanay)—April 15—S-682.
Mishaps of Musty Suffer, Third Series (No. 4, Truly Rural) (K-E-S-E-Kleine)—April 22—S-1180.
Mishaps of Musty Suffer, Third Series (No. 5, Ladder of Flame) (K-E-S-E-Essanay)—April 29—S-1180.
Mishaps of Musty Suffer, Third Series (No. 6, Pure and Simple) (K-E-S-E-Kleine)—May 6—S-1339.
Mishaps of Musty Suffer, Third Series (No. 7, Spiced and Iced) (K-E-S-E-Essanay)—May 13—S-1339.
Mishaps of Musty Suffer, Third Series (No. 8, Starlight Sleep) (K-E-S-E-Kleine)—May 20—S-1494.
Mishaps of Musty Suffer, Third Series (No. 9, Musty B. Young) (K-E-S-E-Essanay)—May 27—S-1667.
Mishaps of Musty Suffer, Third Series (No. 10, Musty's Vacation) (K-E-S-E-Kleine)—June 3—S-1837.
Missing Financier, The (Episode of Grant, Police Reporter) (General Film-Kalem).
Missing Finger, The (No. 17 of the Gerat Secret) (2 parts) (Metro-Serial)—April 30.
Missing Wallet, The (Universal-Laemmle)—June 4—S-1662.
Miss Trixie of the Follies (Mutual-Strand)—May 16—S-1177; C-1303.
Mister Bingo, The Bachelor (General Film-Selig); S-486; C-639.
Mister Dolan of New York (5 parts) (Universal-Red Feather)—April 9—S-319; C-288; R-285.
Mister Pringle and Success (2 parts) (General Film-Black Cat-S&A)—S-1986.
Mistaken Identity (No. 7 of the Railroad Raiders) (2 parts) (Mutual-Signal)—May 21.
Mixed Color Scheme, A (General Film-Kleine-Bickel); S-1831.
Mixed Matrimony (Universal-Nestor)—April 2—S-153.
Mrs. Balfame (6 parts) (Mutual Star-Powell)—April 9—S-322; C-452; R-451.
Modern Othello, The (6 parts) (Selznick)—June.
Money and Mystery (2 parts) (Universal-Bison)—Week of June 25—S-2147; C-2120.
Money Madness (5 parts) (Universal-Butterfly)—Week of May 28—C-1801; R-1626; S-1496.
Money Mockery (2 parts) (Universal-Laemmle)—May 21—S-1334; C-1304.
Monkey Capers (Chapter of Living Book of Nature) (Educational-Ditmars)—May—R-958.
Monomania (Metro-Rolma)—June 18.
Moral Courage (5 parts) (World)—May 14—S-1182; C-1145; R-1140.
More Excellent Way, The (5 parts) (Greater Vitagraph)—March 26—S-162; C-116; R-109.
Mothers of France (6 parts) (World)—May 7—S-158; C-288; R-284.
Motherhood (5 parts) (Mutual Star)—March 26—S-157; C-117; R-114.
Mother's Ordeal, A (5 parts) (Art Dramas-Van Dyke)—April 26—C-812; R-808.
Movie Stunts of Tom Mix (2 parts) (General Film-Selig); S-1660.
Moving (Paramount-Klever Komedy)—May 21—S-1338.
Moving Day (Universal-Nestor)—May 21—S-1334; C-1304.
Much Obliged (2 parts) (General Film-Black Cat-Essanay); S-1333.
Munitions Plot, The (Episode of A Daughter of Daring) (General Film-Kalem).
Musty B. Young (No. 9 of Mishaps of Musty Suffer, Third Series) (K-E-S-E-Kleine)—May 27.
Musty's Vacation (No. 10 of Mishaps of Musty Suffer, Third Series) (K-E-S-E-Kleine)—June 3.
Mute Appeal, A (5 parts) (Art Dramas-Van Dyke)—June 21.
Mutual Weekly No. 116 (Mutual-Gaumont)—March 21—C-117.
Mutual Weekly No. 117 (Mutual-Gaumont)—March 28—S-157; C-287.
Mutual Weekly No. 118 (Mutual-Gaumont)—April 4—S-489; C-453.
Mutual Weekly No. 119 (Mutual-Gaumont)—April 11—S-489; C-639.
Mutual Weekly No. 120 (Mutual-Gaumont)—April 18—S-679; C-812.
Mutual Weekly No. 121 (Mutual-Gaumont)—April 25—S-850; C-981.
Mutual Weekly No. 122 (Mutual-Gaumont)—May 2—S-1178.
Mutual Weekly No. 123 (Mutual-Gaumont)—May 9—S-1178; C-1303.
Mutual Weekly No. 124 (Mutual-Gaumont)—May 16—S-1497; C-1463.
Mutual Weekly No. 125 (Mutual-Gaumont)—May 23—C-1627; S-1497.
Mutual Weekly No. 126 (Mutual-Gaumont)—May 30—S-1835.
Mutual Weekly No. 127 (Mutual-Gaumont)—June 6—S-1835.
Mutual Weekly No. 128 (Mutual-Gaumont)—June 13—S-1992; C-2119.
Mutual Weekly No. 129 (Mutual-Gaumont)—June 20—S-2152.
Mutual Weekly No. 130 (Mutual-Gaumont)—June 27.
My Mother (No. 1 of the Lincoln Cycle) (2 parts) (Charter Features Corp.)—April.
My Father (No. 2 of the Lincoln Cycle) (2 parts) (Charter Features Corp.)—April.
Myself (No. 3 of the Lincoln Cycle (2 parts) (Charter Features Corp.)—April.
Mystery of No. 47 (5 parts) (K-E-S-E-Selig)—June 4—S-1667; C-1954; R-1952.
Mystery of Room 422 (Episode of Grant, Police Reporter) (General Film-Kalem).
Mystery of the Double Cross (No. 3, An Hour to Live) (2 parts) (Pathe-Astra)—April 1—S-164.
Mystery of the Double Cross (No. 4, Kidnapped) (2 parts) (Pathe-Astra)—April 8 S-328; C-117; R-112.
Mystery of the Double Cross (No. 5, The Life Current) (2 parts) (Pathe-Astra)—April 15—S-496; C-288.
Mystery of the Double Cross (No. 6, The Dead Come Back) (2 parts) (Pathe-Astra)—April 22—S-683; R-447.
Mystery of the Double Cross (No. 7, Into Thin Air) (2 parts) (Pathe-Astra)—April 29—S-854; C-640; R-633.
Mystery of the Double Cross (No. 8, The Stranger Disposes) (2 parts) (Pathe-Astra)—May 6—S-1019; R-805.
Mystery of the Double Cross (No. 9, When Jail Birds Fly) (2 parts) (Pathe-Astra)—May 13—S-1184; C-1145; R-1137.
Mystery of the Double Cross (No. 10, Hole in the Wall, The) (2 parts) (Pathe-Astra)—May 20—S-1336; C-1145; R-1136.
Mystery of the Double Cross (No. 11, Love's Sacrifice) (2 parts) (Pathe-Astra)—May 27—C-1303; R-1299; S-1499.
Mystery of the Double Cross (No. 12, Riddle of the Double Cross) (2 parts) (Pathe-Astra)—June 3—S-1665; C-1464; R-1456.
Mystery of the Double Cross (No. 13, Face of the Stranger) (2 parts) (Pathe-Astra)—June 10—S-1665; C-1628; R-1621.
Mystery of the Double Cross (No. 14, The Hidden Brand) (2 parts) (Pathe-Astra)—Week of June 17—S-1834; R-1796.
Mystery of the Double Cross (No. 15, The Double Cross) (2 parts) (Pathe-Astra)—Week of June 24—C-1954; R-1948; S-2160.
Mystic Hour, The (5 parts) (Art Dramas-Apollo)—May 17—R-1460.
Mysterious Outlaw, The (Universal-Big U)—Week of June 11—S-1833.

N

Naked Soul, The (5 parts) (World-Brady-International)—June 11—S-1840; C-1802; R-1794.
Nabbing a Noble (Universal-L-KO)—April 4—S-1555; C-117; R-448.
Nearly a Husband (General Film-Kleine-Bickel)—S-1831.
Neglected Wife, The (No. 1, The Woman Alone) (2 parts) (Pathe-Balboa)—Week of May 13—S-1184; C-1145; R-1137.
Neglected Wife, The (No. 2, Weakening) (2 parts) (Pathe-Balboa)—Week of May 20—S-1337; C-1145; R-1137.
Neglected Wife, The (No. 3, In the Crucible) (2 parts) (Pathe-Balboa)—Week of May 27—C-1303; R-1299; S-1498.
Neglected Wife, The (No. 4, Beyond Recall) (2 parts) (Pathe-Balboa)—Week of June 3—S-1665; C-1464; R-1456.
Neglected Wife, The (No. 5, The Crisis) (2 parts) (Pathe-Balboa)—Week of June 10—C-1628; R-1621.
Neglected Wife, The (No. 6, On the Precipice) (2 parts) (Pathe-Balboa)—Week of June 17—S-1836; R-1796.
Neglected Wife, The (No. 7, The Message on the Mirror) (2 parts) (Pathe-Balboa)—Week of June 24—C-1954; R-1948; S-2159.
Neglected Wife, The (No. 8 A Relentless Fate) (2 parts) (Pathe-Balboa)—July 1—C-2119; R-2114.
Nellie's Nifty Necklace (General Film-Vim); S-152.
Neptune's Naughty Daughter (2 parts) (Century Comedy)—[illegible]—C-2120.
New Mexico (Chapter of Know America, The Land We Love) (Pathe-Combitone)—April 1.
New Mexico, Cliff Dwellings of (Chapter of Know America) (Pathe-Combitone)—March 25.
Next Victim, The (No. 4 of Voice on the Wire) (2 parts) (Universal Special)—April 8.
Night Workers, The (5 parts) (K-E-S-E-Essanay)—May 21—C-1801; R-1794; S-1494.
Noses, and Foreign Spots in New York (A. Kay Co.)—June—R-[illegible].
No Story (2 parts) (General Film-Broadway Star-O. Henry).
Nothing to Wear (Metro-Drew)—May 21; C-1627.
Number 10, West Bound (2 parts) (Universal-Bison)—Week of May 28—C-1304; R-1495.

O

Odd Hoofed Animals (Chapter of Living Book of Nature) (Educational-Ditmars)—May.
Odd Fresh Water Creatures and Florence Rose Fashions No. 27 (Pathe); R-268.
Official War Pictures, No. 3 (Pathe)—May—R-977.
Official War Pictures, No. 4 (Pathe)—May—R-977.
Official War Pictures, No. 5 (Pathe)—May—R-1299.
Official War Pictures, No. 6 (Pathe)—May—R-1299.
Official War Pictures, No. 7 (Pathe)—May—R-1299.
Oh! For a Wife (Christie)—June 11—C-1954; R-1951.
Old Abe (No. 5 of the Lincoln Cycle) (2 parts) (Charter Features Corp.)—April.
Old Fashioned Young Man, An (5 parts) (Triangle-Fine Arts)—April 15—S-494; C-454; R-448.
On the Precipice (No. 6 of the Neglected Wife) (2 parts) (Pathe-Balboa)—Week of June 17.
On Trial (5 parts) (First National Exhibitors' Circuit-Essanay)—June—C-2120; R-2118.
One Damp Day (Universal-Joker)—Week of June 11—S-1834; C-1801.
One Law for Both (8 parts) (Ivan)—May—S-1179; C-1144; R-1137.
One of the Family (Metro-Drew)—April 23—C-981.
One Wild Night (2 parts) (Universal-Bison)—May 12—S-1014; C-982.
Oriental Love (2 parts) (Triangle-Keystone)—May 27—C-1802; C-1628.
Our Fighting Forces (2 parts) (Pathe)—April 29—C-640; R-638.
Our National Parks, Glacier Lake, Two Medicine Lake, and Odd Small Birds (Pathe)—Week of June 3—C-1464; R-1603.
Our World as It Appears to the Ant (Educational)—April 14—R-267.
Out in the Rain (Mo-toy Dolls)—May—R-1430.
Outwitted (No. 12 of Perils of Our Girl Reporters) (Mutal-Niagara)—April 11.
Overland Disaster, The (No. 6, The Railroad Raiders) (2 parts) (Mutual-Signal)—May 14.
Over the Garden Wall (General Film-Selig).

P

Pace that Kills, The (Universal-Big U)—April 19—S-489.
Paddy O'Hara (5 parts) (Triangle-Ince-Kay-Bee)—April 15—S-493; C-454; R-448.
Page Mystery, The (5 parts) (World)—April 30—S-851; C-813; R-805.
Paramount-Bray Pictograph No. 60 (Paramount-Bray)—March 26—C-288; R-88; R-268.
Paramount-Bray Pictograph No. 61 (Paramount-Bray)—April 2—S-494; C-288.
Paramount-Bray Pictograph No. 62 (Paramount-Bray)—April 9—C-453; R-443; R-444.

Paramount-Bray Pictograph No. 63 (Paramount-Bray)—April 16—S-681, [illegible], R-608.
Paramount-Bray Pictograph No. 64 (Paramount-Bray—April 23—R-[illegible]86.
Paramount-Bray Pictograph No. 65 (Paramount-Bray)—April 30—S-1183; R-957.
Paramount-Bray Pictograph No. 66 (Paramount-Bray—May 7—S-1337; R-1107.
Paramount-Bray Pictograph No. 67 (Paramount-Bray)—May 14—S-1499; R-1273.
Paramount-Bray Pictograph No. 68 (Paramount-Bray)—May 21—R-1429; R-1430.
Paramount-Bray Pictograph No. 69 (Paramount-Bray) May 28.
Paramount-Bray Pictograph No. 70 (Paramount)—June 4—C-1627; R-1603; S-1994.
Paramount-Bray Pictograph No. 71 (Paramount-Bray)—June 11—S-2160.
Paramount-Bray Pictograph No. 72 (Paramount-Bray)—June 18.
Paramount-Bray Pictograph No. 73 (Paramount-Bray)—June 25.
Parentage (7 parts) (Frank J. Seng)—June—C-1955; R-1950.
Pass the Hash Ann (2 parts) (General Film-Essanay); S-672; C-813; C-981.
Past One at Rooneys (2 parts) (General Film-Broadway Star-O. Henry); S-153; C-116.
Patria (No. 8, Red Night) (2 parts) (Pathe-International)—March 4—S-328; C-1593; R-1585.
Patria (No. 11, Sunset Falls) (2 parts) (Pathe-International)—March 25—S-328; C-288; R-280.
Patria (No. 12, Peace which Passeth All Understanding) (2 parts) (Pathe-International)—April 1—S-328; C-288; R-280.
Patria (No. 13, Wings of Death) (2 parts) (Pathe-International)—April 8—S-496; C-853; R-447.
Patria (No. 14, The Border Peril) (2 parts) (Pathe-International)—April 15—S-683; C-640; R-633.
Patria (No. 15, For the Flag) (2 parts) (Pathe-International)—April 22—S-854; C-813; R-805.
Patsy's Partner (2 parts) (Mutual-Cahill)—May 28; S-1497.
Paws of the Bear (5 parts) (Triangle-Ince-Kay-Bee)—June 17—S-1992; C-2119; R-2116.
Peace Which Passeth All Understanding (No. 12 of Patria) (2 parts) (Pathe-International)—Week of April 1.
Penalty of Silence, The (Universal-Big U)—May 3—S-846.
Perils of the Bakery (Triangle Komedy)—June 3.
Perils of Our Girl Reporters (No. 11, The Meeting) (2 parts) (Mutual-Niagara)—March 5—C-453.
Perils of Our Girl Reporters (No. 15, Kidnapped) (Mutual-Niagara) (2 parts)—April 4.
Perils of The Secret Service (No. 5, The Man in the Trunk) (2 parts) (Universal-Imp)—April 6—S-155; C-117.
Perils of The Secret Service (No. 6, The Signet Ring) (2 parts) (Universal-Imp)—April 13—S-321; C-288.
Perils of The Secret Service (No. 7, The International Spy) (2 parts) (Universal-Imp)—April 20—S-487; C-453.
Periwinkle (5 parts) (Mutual-Star-American)—June 11—S-1834.
Pesky Pup (Cartoon) and China at Work and at Play (Universal-Powers)—Week of June 11—S-1833.
Pests and Promises (Greater Vitagraph)—April 2.
Phantom Shotgun, The (4 parts) (General Film-Fortune).
Phantom's Secret, The (5 parts) (Universal-Butterfly)—May 14—S-1176; C-1304; R-1142.
Pinched in the Finish (2 parts) (Triangle-Keystone)—April 1.
Pinch Hitter, The (5 parts) (Triangle-Ince-Kay-Bee)—April 29—S-1184; C-813; R-809.
Pirate Bold, A (Universal-Victor)—Week of June 18—S-1988—C-2120.
Planters (12 parts) (Nevada Film Co.)—June.
Plaster Feud, The (2 parts) (Mutual-Vogue)—April 28—S-678; C-981.
Please Be My Wife (Universal-Victor)—April 3—S-155.
Pointed Finger, The (2 parts) (Universal-Big U)—Week of June 25—S-2148.
Police Protection (Pathe-Myers-Theby)—Week of June 3—C-1464.
Politicians, The (2 parts) (K-E-S-E-Kleine)—May 13.
Poppy (8 parts) (Selznick)—May—C-1628; R-1624.
Portrait of a King, The (No. 14 of the Secret Kingdom) (2 parts) (Greater Vitagraph)—April 2.
Portrait in the Attic, The (On Conquest Program No. 2) (5 parts) (Forum-Edison)—May 7.
Pot of Gold, The (Episode of the American Girl)) (2 parts) (General Film-Kalem).
Pots and Poems (2 parts) (Universal-Victor)—May 3—S-844.
Power of Decision, The (5 parts) (Metro-P. P. & P.)—April 9—S-324; C-452; R-450.
Power of Pin Money, The (2 parts) (General Film-Selig)—S-486; C-812.
Practice What You Preach (Christie)—April 23—S-853.
President's Answer, The (No. 7 of the Lincoln Cycle) (2 parts) (Charter Features Corp.)—April.
Price of Her Soul (6 parts) (Variety Film Corp.)—April—S-326; C-288; R-284.
Primrose Ring, The (5 parts) (Paramount-Lasky)—May 7—S-1337; C-1145; R-1141.
Prisoner of Love, The (No. 16 of the Purple Mask) (2 parts) (Universal-Special)—April 15.
Prodigal's Return, The (2 parts) (General Film-Selig); S-1333; C-1463.
Prodigal Uncle, The (2 parts) (Mutual-LaSalle)—May 7—S-1018; C-1144.
Pulse of Life, The (5 parts) (Bluebird)—April 9—S-325; C-116.
Puppy Love (Universal-Victor)—Week of June 18—S-1988—C-2120.
Pure and Simple (No. 6 of Mishaps of Musty Suffer, Third Series) (K-E-S-E-Kleine)—May 6.
Purple Mask, The (No. 14, The Sky Monsters) (2 parts) (Universal Special)—April 1.
Purple Mask, The (No. 15, The Floating Signal) (2 parts) (Universal Special)—April 8—S-154; C-453.
Purple Mask, The (No. 16, The Prisoner of Love) (2 parts) (Universal Special)—April 15—S-488; C-453.
Purple Scar, The (2 parts) (Universal-Rex)—Week of May 28—S-1494; C-1464.
Puss in Boots (On Edison Conquest Program No. 1) (5 parts) (Forum Films Conquest) April 30—R-978.
Putting It Over on Henry (Metro-Drew)—April 9—C-452.
Puzzle Woman, The (Universal-Imp)—May 17—S-1174; C-1145.

Q

Quarantined Bridegroom, The (2 parts) (General Film-Black Cat-S&A); S-1494.
Quebec, Midwinter Sports in (Paramount-Burton Holmes)—April 9.
Question, The (5 parts) (Greater Vitagraph)—June 11—S-1996; C-1954; R-1948.

R

Race for a Fortune, A (No. 4 of Railroad Raiders Series) (2 parts) (Mutual-Signal)—April 30.
Race to the Drawbridge, A (Episode of The Daughter of Daring) (General Film-Kalem).
Railroad Raiders, The (No. 1, Circumstantial Evidence) (2 parts) (Mutual Signal)—April 9—S-322; C-453.
Railroad Raiders, The (No. 2, A Double Steal) (2 parts) (Mutual-Signal)—April 16—S-490; C-640.
Railroad Raiders, The (No. 3, Inside Treachery) (2 parts) (Mutual-Signal)—April 23—S-677; C-813.
Railroad Raiders, The (No. 4, A Race for a Fortune) (2 parts) (Mutual-Signal)—April 30—S-1017.
Railroad Raiders, The (No. 5, A Woman's Wit) (2 parts) (Mutual-Signal)—May 7—S-1017; C-1144.
Railroad Raiders, The (No. 6, The Overland Disaster) (2 parts) (Mutual-Signal)—May 14—S-1177; C-1303.
Railroad Raiders, The (No. 7, Mistaken Identity) (2 parts) (Mutual-Signal)—May 21 S-1497; C-1464.
Railroad Raiders, The (No. 8, A Knotted Cord) (2 parts) (Mutual-Signal)—May 28—S-1663; C-1627.
Railroad Raiders, The (No. 9, A Leap for Life) (2 parts) (Mutual-Signal)—June 4; C-1801; S-1663.
Railroad Raiders, The (No. 10, A Watery Grave) (2 parts) (Mutual-Signal)—June 11—S-1834; C-1801.
Railroad Raiders, The (No. 11, A Desperate Deed (2 parts) (Mutual-Signal)—June 18—S-1991—C-2119.
Railroad Raiders, The (No. 12, Fight for a Franchise) (2 parts) (Mutual-Signal)—June 25—S-2152.
Railroad Smugglers, The (Episode of A Daughter of Daring) (General Film-Kalem)—C 287.
Rainbow Box, The (2 parts) (General Film-Black Cat-S&A)—S-1986.
Ransom, The (Mutual-Cub)—April 26—S-678; C-981.
Reckless Romeo, A (2 parts) (Paramount-Arbuckle)—May 21; C-1627.
Recoil, The (5 parts) (Pathe-Gold Rooster)—May 13—S-1184; C-982; R-977.
Redemption (6 parts) (Julius Steger)—May—C-1464; R-1461.
Red Night (No. 8 of Patria) (2 parts) Pathe-International)—March 4.
Reel Life No. 46 (Mutual-Gaumont)—March 15—R-88.
Reel Life No. 47 (Mutual-Gaumont)—March 22—C-117; R-267.
Reel Life No. 48 (Mutual-Gaumont)—March 29—C-287; R-443.
Reel Life No. 49 (Mutual-Gaumont)—April 5—S-156; C-452.
Reel Life No. 50 (Mutual-Gaumont)—April 12—S-324; R-608.
Reel Life No. 51 (Mutual-Gaumont)—April 19—S-490; C-812; R-957.
Reel Life No. 52 (Mutual-Gaumont)—April 26—S-677; C-981; R-1107; R-1108.
Reel Life No. 53 (Mutual-Gaumont)—May 3—S-850; C-1144; R-1273.
Reel Life No. 54 (Mutual-Gaumont)—May 10—S-916; C-1303; R-1429.
Reel Life No. 55 (Mutual-Gaumont)—May 17—S-1178; R-1603.
Reel Life No. 56 (Mutual-Gaumont)—May 24—S-1336; C-1463; R-1603.
Reel Life No. 57 (Mutual-Gaumont)—May 31—C-1627; S-1497; C-1463; R-1772.
Reel Life No. 58 (Mutual-Gaumont)—June 7—S-1664; C-1954.
Reel Life No. 59 (Mutual-Gaumont)—June 14—S-1834; C-2119.
Reel Life No. 60 (Mutual-Gaumont)—June 21—S-1991.
Reel Life No. 61 (Mutual-Gaumont)—June 28—S-2154.
Regeneration of Reginald, The (Metro-Drew)—May 7—C-1463.
Relentless Fate (No. 8 of The Neglected Wife) (2 parts) (Pathe-Balboa)—July 1.
Rescuing Uncle (General Film-Selig)—May 12—S-1173).
Return of Soapweed Scotty (2 parts) (General Film-Selig)—S-1832.
Ride for Life (General Film-Jaxon Film Co.).
Riddle of the Double Cross (No. 13 of Mystery of the Double Cross) (2 parts) (Pathe-Astra)—Week of June 3.
Ring Rivals (2 parts) (Universal-L-KO)—April 11—S-319; C-353.
Roadside Impresario, A (5 parts) (Paramount-Pallas) June 18—S-1994; C-1955; R-1949.
Robbers and Thieves (Cartoon) and (Tree Surgery) (Pathe-International)—Week of April 29.
Robiespierre (7 parts) (Export and Import Film Co.)—June—S-1996; C-1955; R-1948.
Rogues Defeat, A (No. 11 of Jimmy Dale, Alias the Grey Seal) (2 parts) (Mutual-Monmouth) June 1.
Rogue's Nest, The (2 parts) (Universal-Imp)—April 27—S-674.
Romance and Roses (General Film-Selig); S-843; C-981.
Roman Cowboy, A (2 parts) (Fox-Foxfilm Comedy)—May 7.
Romance of the Redwoods, A (5 parts) (Artcraft)—May 14—S-1181; C-1303; R-1300.
Roped into Scandal (2 parts) (Universal-L-KO)—May 28—S-1494; C-1464.
Rough House, The (2 parts) (Paramount-Arbuckle)—June 25; C-2119; R- 2112.
Royal Game (Educational)—May—R-1273.
Royal Rogue, A (2 parts) (Triangle-Keystone)—May 20—C-1464; R-1459.
Royal Romance (5 parts) (Fox)—April 30—S-1666; C-1627; R-1622.
Rusticating (Pathe-Myers-Theby)—Week of May 28—C-1303.

S

Sacrifice (5 parts) (Paramount-Lasky)—May 3—S-1183; C-1145; R-1138.
Sage Brush Law (Episode of The American Girl) (2 parts) (General Film-Kalem).
Saint's Adventure, The (5 parts) (K-E-S-E-Essanay)—May 7—S-1022; C-1303; R-1298.
Sally in a Hurry (5 parts) (Greater Vitagraph)—April 16—S-680; C-639; R-634.
Safety First (Metro-Drew)—April 30—S-1303.
Sailors of France (3 parts) (Beacon Film Co.)—June—R-1773; R-1430.
Satin and Calico (One of Paula Blackton's Country Life Stories) (Greater Vitagraph)—April 23.
School for Husbands, The (5 parts) (Paramount-Lasky)—April 5—S-495; C-640; R-448.
Scrambled Hearts (Universal-L-KO)—May 6—S-844; C-813.
Scrapper, The (2 parts) (Universal-Bison)—June 4—S-1660.
Sea Horse, The (On Conquest Program No. 1—5 parts) (Forum Film-Edison)—April 30.
Seaside Romeos (General Film-Kalem) (S-2147; C-2119; R-2114.
Secret Kingdom, The (No. 14, The Portrait of a King) (2 parts) (Greater Vitagraph)—April 2.
Secret Kingdom, The (No. 15, "The Tocsin") (2 parts) (Greater Vitagraph)—April 9—S-162.
Secret of a Beauty Parlor (2 parts) (Triangle-Keystone)—April 29—C-813; R-809.
Secret of the Borgias (Episode of Grant, Police Reporter (General Film-Kalem).
Secret of Lost Valley, The (Episode of The American Girl) (2 parts) (General Film-Kalem).

See America First No 79 (Mutual-Gaumont)—March 14—R-88.
Selig-Tribune No. 22 (General Film-Selig)—S-152.
Selig-Tribune No. 23 (General Film-Selig)—No. 152.
Selig-Tribune No. 24 (General Film-Selig)—S-318.
Selig-Tribune No. 25 (General Film-Selig)—S-318.
Selig-Tribune No. 26 (General Film-Selig)—S-486.
Selig-Tribune No. 27 (General Film-Selig)—S-486.
Selig-Tribune No. 28 (General Film-Selig)—S-672.
Selig-Tribune No. 29 (General Film-Selig)—S-672.
Selig-Tribune No. 30 (General Film-Selig)—S-843.
Selig-Tribune No. 31 (General Film-Selig)—S-843.
Selig-Tribune No. 32 (General Film-Selig)—S-1173.
Selig-Tribune No. 33 (General Film-Selig)—S-1173.
Selig-Tribune No. 34 (General Film-Selig)—S-1173.
Selig-Tribune No. 35 (General Film-Selig)—S-1173.
Selig-Tribune No. 36 (General Film-Selig)—S-1332.
Selig-Tribune No. 37 (General Film-Selig)—S-1332.
Selig-Tribune No. 38 (General Film-Selig)—S-1660.
Serpent's Tooth, The (5 parts) (Mutual Star-American)—May 28—S-1336; C-1627; R-1625.
Service of Love, A (2 parts) (General Film-Broadway Star-O. Henry)—S-1986.
Shackles of Truth (5 parts) (Mutual Star-American)—June 4—C-1801; R-1797; S-1663.
She (5 parts) (Fox)—April 23—S-679; C-812; R-810.
She Married Her Husband (2 parts) (Universal-Victor)—June 18—S-1988; C-1955.
Sheep Among Wolves, A (No. 14 of Jimmy Dale, Alias the Grey Seal) (2 parts) (Mutual-Monmouth)—June 22.
Shooting Star, The (General Film-Essanay)—S-152; C-287.
Shorty Lays a Jungle Ghost (No. 14 of the Adventures of Shorty Hamilton) (2 parts) (Mutual-Monogram)—April 16.
Shorty Reduces the High Cost of Living (No. 13 of the Adventures of Shorty Hamilton) (2 parts) (Mutual-Monogram)—April 9.
Shorty Solves a Wireless Mystery (No. 12 of Adventures of Shorty Hamilton) (2 parts) (Mutual-Monogram)—April 2.
Shorty Unearths a Tartar (No. 15 of Adventures of Shorty Hamilton) (2 parts) (Mutual-Monogram)—April 23.
Should She Obey (7 parts) (Arizona Film Corp.)—May—R-1625.
Signet Ring, The (No. 6 of Perils of the Secret Service) (2 parts) (Universal-Imp)—April 13.
Sign of the Scarf (Episode of Grant, Police Reporter (General Film-Kalem).
Signs of Trouble (Universal-Victor)—May 11—S-1013; C-982.
Silent Lie, The (5 parts) (Fox)—May 28—S-1837—C-1954; R-1947.
Silent Master, The (6 parts) (Selznick)—May—S-102; R-1795.
Silent Partner, The (5 parts) (Paramount-Lasky)—May 10—S-1338; C-1145; R-1140.
Silent Prisoner, The (Universal-Laemmle)—April 12—S-319.
Silver Linings and Birds of the Air (Educational)—April—R-958.
Simple Sapho (Universal-Joker)—Week of June 4—S-1661; C-1628.
Single Code, The (5 parts) (Mutual Star-Horsley)—April 16—S-491; C-453.
Siren, The (5 parts) (Fox)—June 24.
Six-Cylinder Love (Fox-Foxfilm Comedy)—June 11.
Sixteenth Wife, The (5 parts) (Greater Vitagraph)—May 14—S-1342; R-1299.
Skeleton Canyon Raid, The (Episode of American Girl) (2 parts) (General Film-Kalem)—C-116.
Skidding Hearts (2 parts) (Triangle-Keystone)—June 17.
Skinner's Bubble (5 parts) (K-E-S-E-Essanay)—April 23—S-682; C-812; R-807.
Skinny's False Alarm and Skinny's Shipwrecked Sandwitch (Pathe-Rolin)—April 1.
Skinny's Shipwrecked Sandwitch and Skinny's False Alarm (Pathe-Rolin)—April 1.
Skirt Strategy (Triangle Komedy)—April 29.
Sleeping Fires (5 parts) (Paramount-Famous Players)—April 16—S-684; C-640; R-633.
Sky Monsters (No. 14 of The Purple Mask) (2 parts) (Universal Special)—April 1.
Slave, The (5 parts) (Fox)—June 3—S-1667; C-1954; R-1947.
Small Town Girl, A (5 parts) (Fox)—May 7—S-1019; C-1801; R-1798.
Smashing Stroke, The (2 parts) (Universal-Big U)—May 21—S-1334.
Snarl, The (5 parts) (Triangle-Ince-Kay-Bee)—May 6—S-1184; C-982; R-978.
Snow White (3 parts) (Universal-Rex)—April 1.
Social Climber, A (General Film-Selig)—S-1173.
Soda Jerker, The (No. 2 of Mishaps of Musty Suffer, Third Series) (K-E-S-E-Kleine)—April 8.
Somebody Lied (2 parts) (Universal-Victor)—April 5—S-155; C-117.
Some Boy (5 parts) (Fox)—June 16—S-2158.
Some Statue (General Film-Kleine-Bickel).
Somewhere in the Mountains (Mutual-Cub)—April 19—S-812.
Son of the Hills, A (5 parts) (Greater Vitagraph)—June 25.
Song of Sixpence, A (5 parts) (Art Dramas-Van Dyke)—May 24—R-1799.
Soo Canal, A Trip Through, and Canimated Nooz No. 28 (General Film-Essanay).
Sorceress, The (Universal-Rex)—April 19—S-487.
Soul Master, The (5 parts) (Greater Vitagraph)—May 28—S-1668; R-1622.
Soul of a Magdalene (5 parts) (Metro-P. P. & P)—May 14—S-1181.
Souls Triumphant (5 parts) (Triangle-Fine Arts)—May 20—C-1145; R-1138; S-1198.
Southern Justice (5 parts) (Bluebird)—May 28—S-1502; R-1460.
Sowers and Reapers (5 parts) (Metro-Rolfe)—May 7—S-1020; R-1302; C-1463.
Spectral Hand, The (No. 5 of Voice on the Wire) (2 parts) (Universal Special)—April 15.
Spider's Web, The (No. 3 of the Voice on the Wire) (2 parts) (Universal Special)—April 1.
Spirit of Romance, The (5 parts) (Paramount-Morosco and Pallas)—March 22—C-117; R-113.
Spirit of '76 (12 parts) (Continental Producing Co.)—April.
Spoilers, The (De Luxe Edition) (12 reels) (De Luxe Spoilers Co.)—April.
Sponge Fishing, and Happy Hooligan Cartoon (Pathe-International)—April 8—C-288; R-267.
Sports, Midwinter, in Quebec (Paramount-Burton Holmes)—April 9—S-491.
Spliced and Iced (No. 7 of Mishaps of Musty Suffer, Third Series) (K-E-S-E-Essanay)—May 13.
Spring Idyl, A (One of Paul Blackton's Country Life Stories) (Greater Vitagraph)—April 9.
Starlight Sleep (No. 8 of Mishaps of Musty Suffer—Third Series) (K-E-S-E-Kleine)—May 20.
Star Spangled Banner, The (3 parts) (K-E-S-E-Edison)—June 10—S-1827; C-2119; R-2113.
Star Witness, The (2 parts) (Universal-Laemmle)—April 4—S-154; C-117.
Steps to Somewhere (No. 2 of Do Children Count?) (2 parts) (K-E-S-E-Essanay)—June 13.
Stern Chase, A (No. 9 of The Voice on the Wire) (2 parts) (Universal Special)—May 7.
Sticks (5 parts) (Horkheimer)—June—C-1955.
Stingaree, Further Adventures of (The Fugitive Passenger) (2 parts) (General Film-Kalem)—S-1987; C-1954; R-1949.
Stingaree, Further Adventures of (The Jackaroo) (2 parts) (General Film-Kalem)—S-1987; C-1954; R-1949.
Stingaree, Further Adventures of (The Tracking of Stingaree) (General Film-Kalem)—S-2147; C-2119; R-2114.
Stop Your Kidding (Universal-Victor)—April 13.
Stolen Actress, The (2 parts) (Universal Gold Seal)—Week of May 28—S-1495; C-1464.
Stolen Paradise, The (5 parts) (World)—June 18—C-1955; R-1947; S-2155.
Story of the Willow Plate (On Conquest Program No. 3) (5 parts) (Forum Films-Edison)—May.
Stranger Disposes, The (No. 8 of Mystery of the Double Cross) (2 parts) (Pathe-Astra)—April 29.
Struggle, The (No. 13 of The Great Secret) (2 parts)) (Metro Serial)—April 2.
Studio Stampede, A (2 parts) (Mutual-Vogue)—March 24—C-117.
Submarine Eye, The (8 parts) (Williamson Bros.)—June—C-1802; R-1798.
Suds of Love (2 parts) (Fox-Foxfilm Comedy)—May 28—S-1836; C-1954; R-1948.
Suez, East of (Paramount-Burton Holmes)—April 9—S-495.
Suit and a Suitor (General Film-Kleine-Bickel)—S-1831.
Sundaying in Fairview (2 parts) (General Film-Black Cat-S. & A.)—S-1333.
Sunny Jane (5 parts) (Mutual Star-Horkheimer)—March 26—S-157.
Sunset Falls (No. 11 of Patria) (2 parts) (Pathe-International)—March 25.
Sunshine and Gold (5 parts) (Pathe-Gold Rooster)—April 29—S-854; C-640; R-633.
Surgery at the Zoo (Chapter of Living Book of Nature) (Educational-Ditmars)—June.
Susan's Gentleman (5 parts) (Bluebird)—April 2—S-168.
Susie of the Follies (Paramount-Black Diamond)—May 28—S-1664.
Suspended Sentence (Christie)—April 2—S-326.
Swearing Off (Universal-Victor)—May 10—S-1013; C-982.
Swede-Hearts (2 parts) (Universal-Victor)—Week of June 25—S-2149; C-2120.
Sweetheart of the Doomed (5 parts) (Triangle-Ince-Kay-Bee)—April 2—S-327; C-288; R-283.

T

Tacky Sue's Romance (2 parts) (Universal-Rex)—Week of June 4—S-1832; C-1628.
Take Back Your Wife (Universal-Joker)—April 21—S-489; C-453.
Tangled Lives (5 parts) (Fox)—April 2.
Tanks, At the Battle of the Ancre, The (5 parts) (Pathe-Official War Pictures)—June—R-1773.
Tapped Wires, The (No. 15 of Jimmy Dale, Alias the Grey Seal) (2 parts)—June 29.
Teddy at the Throttle (2 parts) (Triangle-Keystone)—April 15.
Tell Morgan's Girl (Universal-Nestor)—May 28—S-1494; C-1464.
Tell-Tale Clue, The (2 parts) (Universal-Bison)—April 21—S-489; C-453.
Tell-Tale Step, The (5 parts) (K-E-S-E-Edison)—May 28—S-1837; C-1801; R-1625.
Terrors of War (2 parts) (Universal-Big U)—April 8—S-154.
Test of Death, The (No. 15 of the Great Secret) (2 parts) (Metro-Serial)—April 16.
Test of Womanhood, The (5 parts) (Miles)—April—S-1022; C-288; R-281.
Texas, Southwestern (No. 12 of Know America) (Pathe-Combitone)—Week of June 17.
Texas, Cattle Raising (No. 13 of Know America) (Pathe-Combitone)—Week of June 24.
Texas, Here and There In (No. 14 of Know America) (Pathe Combitone)—Wk. of July 1.
Their Weak Moments (Triangle Komedy)—June 17.
Them Were the Happy Days (Cartoon), and Superstitions of China (Universal-Powers)—June 4—S-1661.
There and Back (Mutual-Cub)—June 7—S-1663. C-1954.
Thief Maker, The (2 parts) (Universal-Imp)—Week of June 11—S-1833; C-1801.
Third Ingredient, The (General Film-Broadway Star-O. Henry)—S-318; C-116.
Thirteenth Labor of Hercules, The (Series of 12 one-reel pictures of Panama-Pacific Exposition) (Cinema Distributing Co.)—June—R-1799.
Those Wedding Bells (Christie)—June 4—S-1836; C-1954; R-1951.
Thousand Dollar Drop, The (Universal-Victor)—April 24—S-674; C-640.
Tides of Barnegat, The (5 parts) (Paramount-Lasky)—April 12—S-495; C-640; R-633.
Tillie of the Nine Lives (Mutual-LaSalle)—June 19—S-1991; C-1954.
Tit for Tat (Universal-Victor)—April 20—S-488.
To Be or Not to Be Re-Married (Universal-Nestor)—Week of June 11—S-1833.
Tocsin, The (No. 15 of The Secret Kingdom) (Greater Vitagraph)—April 9.
Today (5 parts) (Harry Rapf)—June—R-1950; C-2120.
To Oblige a Vampire (Universal-Nestor)—May 14—S-1174; C-1145.
Tom's Tramping Troup (2 parts) (Universal-L-KO)—May 9—S-1014; C-982.
Tootsie [illegible]—June 11.
Topsy-Turvy Twins (2 parts) (Universal-Victor)—April 19—S-489; C-453.
Tours Around the World No. 19 (Mutual-Gaumont)—March 13; R-88.
Tours Around the World No. 20 (Mutual-Gaumont)—March 20—C-117; R-268.
Tours Around the World No. 21 (Mutual-Gaumont)—March 27—C-287; R-443.
Tours Around the World No. 22 (Mutual-Gaumont)—April 3—S-156; C-452; R-608.
Tours Around the World No. 23 (Mutual-Gaumont)—April 10—S-323; C-639; R-786.
Tours Around the World No. 24 (Mutual-Gaumont)—April 17—S-490; C-812; R-957.
Tours Around the World No. 25 (Mutual-Gaumont)—April 24—S-677; C-812; R-957.
Tours Around the World No. 26 (Mutual-Gaumont)—May 1—S-850; C-981; R-1108.
Tours Around the World No. 27 (Mutual-Gaumont)—May 8—S-1016; C-1144; R-1430.
Tours Around the World No. 28 (Mutual-Gaumont)—May 15—S-1178; R-1603.
Tours Around the World No. 29 (Mutual-Gaumont)—May 22—S-1336; C-1627; R-1772.
Tours Around the World No. 30 (Mutual-Gaumont)—May 29—C-1627; S-1497.
Tours Around the World No. 31 (Mutual-Gaumont)—June 5—S-1662; R-1772; C-1954.
Tours Around the World No. 32 (Mutual-Gaumont)—June 12—S-1834; C-2119.
Tours Around the World No. 33 (Mutual-Gaumont)—June 17; S-1991.
Tours Around the World No. 34 (Mutual-Gaumont)—June 24—S-2154.
Townsend Divorce Case, The (Universal-Rex)—April 26—S-678; C-640.

Townsend Mystery, The (No 1 of Ultus) (3 parts) (Mutual-Gaumont)—R-1796.
Tracking of Stingaree (Chapter of Further Adventures of Stingaree) (General Film-Kalem).
Trail of Hate, The (2 parts) (Universal-Bison)—April 28—S-675; C-640.
Trail of the Shadow (5 parts) (Metro-Rolfe)—July 2—S-2155.
Trapping of Two-Bit Tuttle (Episode of the American Girl) (2 parts) (General Film-Kalem).
Treason (5 parts) (Bluebird)—May 14—S-1179; C-981; R-975.
Tree Animals (Chapter of The Living Book of Nature) (Educational-Ditmars)—April 23—S-853.
Tree Surgery, and Katzenjammer Cartoon (Pathe-International)—Week of April 28—C-640; R-609.
Tribes of Senussa (Educational)—May—R-1429.
Trip Through China (10 parts) (Supermen Feature Films Inc.-Brodsky)—May.
Trip to the Moon, A (Mo-toy Dolls) (Peter Pan Film Corp.)—June.
Trooper 44 (5 parts) (E. I. S. Co.)—March—S-158; C-116; R-111.
True to Their Colors (2 parts) (Universal-Big U)—May 6—S-846.
Trufflers, The (5 parts) (K-E-S-E-Essanay)—May 7—S-325; C-116; R-110.
Truly Rural (No. 4 of Mishaps of Musty Suffer, Third Series) (K-E-S-E-Kleine)—April 22.
Twenty Thousand Feats Under the Sea (A. Kay Co.)—April—C-118; R-109.
Twenty Thousand Legs Under the Sea (Katzenjammer Cartoon), and Abalone Industry (Pathe-International)—Week of June 3.
Twice in the Same Place (Christie)—April 9—S-491.
Twin Troubles (Triangle Komedy)—May 20.
Twixt Death and Dawn (No. 13, of Voice on the Wire) (2 parts) (Universal-Special)—Week of June 10.
Twixt Love and Desire (Universal-Laemmle)—April 25—S-676; C-640.
Two Cylinder Courtship, A (Mutual-Strand)—June 6—S-1834.
Two Crooks and a Knave (No. 10 of Jimmy Dale, Alias the Grey Seal) (2 parts) (Mutual Monmouth)—May 24.
Two Dollar Gloves (2 parts) (General Film-Selig)—S-843; C-981.
Two-Gun Parson, The (Universal-Big U)—June 18—S-1988.
Two of a Kind (Mutual-Strand)—May 23—C-1463.

U

Ultus (No. 1, The Townsend Mystery) (3 parts) (Mutual-Gaumont)—R-1796.
Ultus (No. 2, The Ambassador's Diamond) (3 parts) (Mutual-Gaumont)—R-1796.
Uncle John's Money (2 parts) (Universal-Rex)—April 12—S-321; C-288.
Uncle Sam Afloat and Ashore (2 parts) (General Film-Selig)—S-1832.
Unconquered (5 parts) (Paramount-Lasky)—May 31—S-1500; C-1464; R-1457.
Under Dog, The (No. 8 of Jimmy Dale, Alias The Grey Seal) (2 parts) (Mutual-Monmouth)—May 11.
Under the Bed (Universal-Nestor)—April 9—S-320; C-117.
Under the Big Top and in The Heart of China (Universal-Powers)—April 29—S-845.
Undying Flame, The (5 parts) (Paramount-Lasky)—May 24—S-1664; C-1627; R-1623.
Uneasy Money (Universal-Joker)—May 28—S-1494; C-1464
Universal Current Events No. 1 (Universal)—May 19—S-1496.
Universal Current Events No. 2 (Universal)——May 26.
Universal Current Events No. 3 (Universal)—June 2—S-1832.
Universal Current Events No. 4 (Universal)—June 9—S-1990.
Universal Current Events No. 5 (Universal)—June 16—S-2149.
Universal Current Events No. 6 (Universal)—June 23.
Universal Current Events No. 7 (Universal)—June 30.
Universal Screen Magazine No. 13 (Universal)—April 6—C-288; R-89.
Universal Screen Magazine No. 14 (Universal)—April 13—S-321; C-288; R-267.
Universal Screen Magazine No. 15 (Universal)—April 20—S-486; C-453; R-443.
Universal Screen Magazine No. 16 (Universal)—April 27—S-676; R-608.
Universal Screen Magazine No. 17 (Universal)—May 4—S-845; C-813; R-786
Universal Screen Magazine No. 18 (Universal)—May 11—S-1013; R-957; R-1107.
Universal Screen Magazine No. 19 (Universal)—May 18—S-1175; C-1145; R-1273.
Universal Screen Magazine No. 20 (Universal)—Week of May 21 (S-1334; R-1429.
Universal Screen Magazine No. 21 (Universal)—Week of May 28—S-1496.
Universal Screen Magazine No. 22 (Universal)—Week of June 4—S-1662.
Universal Screen Magazine No. 23 (Universal)—Week of June 11—S-1833.
Universal Screen Magazine No. 24 (Universal)-Week of June 18—S-1990.
Universal Screen Magazine No. 25 (Universal)—Week of June 25—S-2149.
Unmasked (Universal-Rex)—May 21—S-1334
Upper Crust, The (5 parts) (Mutual Star-American)—June 25—S-1991; C-2119; R-2115.
Ups and Downs of Mr. Phool Phan, and Dorsey Educational (Universal-Powers)—April 8—S-154.

V

Valentine Girl, The (5 parts) (Paramount-Famous Players)—April 23—S-853; C-813; R-809.
Vanished Line Rider (Episode of the American Girl) (2 parts) (General Film-Kalem).
Vanishing Bishop, The (Episode of Grant, Police Reporter) (General Film-Kalem).
Vanishing Race, A (On Conquest Program No. 1) (5 parts) (Forum Films-Edison)—April 30.
Vanity and Some Sables (2 parts) (General Film-Broadway Star-O. Henry)—S-1831—C-1954.
Vanquished Flirt, A (2 parts) (Mutual-Vogue)—March 12—S-1016; C-1302.
Vengeance of the Dead (4 parts) (General Film-Fortune).
Voice on the Wire (No. 3, The Spider's Web) (2 parts) (Universal Special)—April 1
Voice on the Wire (No. 4, The Next Victim (2 parts) (Universal Special)—April 8—S-154
Voice on the Wire (No. 5, The Spectral Hand) (2 parts) (Universal Special)—April 15—S-320; C-288.
Voice on the Wire (No. 6, The Death Warrant) (2 parts) (Universal Special)—April 22—S-677; C-640.
Voice on the Wire (No. 7, The Marked Room) (2 parts) (Universal Special)—April 29—S-677; C-640.
Voice on the Wire (No. 8, High Finance) (2 parts) (Universal Special)—May 6—S-847 C-2119.
Voice on the Wire (No. 9, A Stern Chase) (2 parts) (Universal Special)—May 13—S-915 C-2120.
Voice on the Wire (No. 10, The Guarded Heart) (2 parts) (Universal Special)—May 20—S-1176; C-2120.
Voice on the Wire (No. 11, The Thought Machine) (2 parts) (Universal Special)—May 27—C-1304; S-1496.
Voice on the Wire (No. 12, The Fifth Victim) (2 parts) (Universal Special)—June 3—S-1496; C-2120.
Voice on the Wire (No. 13, Twixt Death and Dawn (2 parts) (Universal Special)—June 10—S-1833; C-1628.
Voice on the Wire (No. 14, The Light at Dawn) (2 parts) (Universal Special)—June 17—C-1801; R-1989
Voice on the Wire (No. 15, The Living Death) (2 parts) (Universal Special)—June 24—C-1801; S-1990.
Vulture of Skull Mountain, The (Episode of The American Girl) (2 parts) (General Film-Kalem).

W

Waiting Soul, The (5 parts) (Metro-P. P. & P.)—April 2—S-163; C-117; R-113
War Prides (2 parts) (Flora Finch Comedy Film Co.)—April 22—C-981; R-808
War Bridegroom, The (Universal-Nestor)—Week of June 25—S-2149; C-2120.
Warfare of the Flesh (5 parts) (E. Warren Productions)—April—S-1019; C-813; R-811
War on Three Fronts (6 parts) (Selznick Kleinschmidt)—April—R-447.
Warrior's Bride, The (Universal-Big U)—April 26—S-674.
Watery Grave, A (No. 10 of the Railroad Raiders) (2 parts) (Mutual-Signal)—June 11.
Weakening (No. 2 of The Neglected Wife) (2 parts) (Pathe-Balboa)—May 20—S-1337.
Web of Life, The (5 parts) (Gold Medal Photoplays)—April—S-492; C-288; R-285.
Wet and Dry (No. 3 of the Mishaps of Musty Suffer, Third Series) (K-E-S-E-Essanay)—April 15.
What a Clue Will Do (Universal-Nestor)—April 30; S-844; C-813.
Wheels and Woe (Triangle Komedy)—June 10.
When Baby Forgot (5 parts) (Pathe-Lasalida) Week of June 24—C-1954; R-1948; S-2159.
When Betty Bets (2 parts) (Mutual-Cahill)—May 14—S-1178.
When Does a Hen Lay an Egg, and Dorsey Educational (Universal-Powers)—May 20—S-1175.
When Jailbirds Fly (No. 9 of Mystery of the Double Cross) (2 parts) (Pathe-Astra)—May 13.
When Love Was Blind (5 parts) (Pathe-Gold Rooster)—April 15—S-496; C-288; R-280.
When Mary Took the Count (Mutual-Strand)—April 18; C-639.
When Noah's Ark Embarked, Cartoon Comedy and Perils of the Yangtze (Universal-Powers)—Week of May 28—S-1495.
Where Is My Che-ild? (2 parts) (Universal-L-KO)—Week of June 18—S-1989; C-1955.
Which Passeth All Understanding (No. 12 of Patria) (Pathe-International) (2 parts) April 1.
Whip, The (8 parts) (Paragon Films Inc.)—April—C-288; R-282.
Who Knows? (6 parts) (Hoffman-Bernstein)—June—S-1178.
Who Said Chicken? (Universal-Victor)—May 21 S-1334; C-1304.
Who's Looney Now? (2 parts) (Universal-Nestor)—Week of June 4—S-1661; C-1628.
Who's Your Neighbor (6 parts) (Master Dramas Features, Inc.) R-2116.
Whose Wife? (5 parts) (Mutual Star-American)—April 30—S-847; C-981; R-978
Wild and Woolly (5 parts) (Artcraft)—June 17—S-1836; R-2117.
Wild Winship's Widow (5 parts) (Triangle-Ince)—May 20—C-1304; R-1301; S-1498
Window Dresser's Dream, The (Paramount-Black Diamond)—May 14—S-1499
Wishbone, The (Paramount-Black Diamond)—April 16—S-495
Within the Law (8 parts) (Greater Vitagraph)—May—S-1667; C-1144; R-1140
With the Mummie's Help (Christie)—May 7—S-1339; C-1463; R-1459.
Wings of Death (No. 13 of Patria) (Pathe-International)—April 8.
Why Ben Bolted (2 parts) (Mutual-Vogue)—April 7—S-323; C-452
Wild Cat, The (5 parts) (Mutual Star-Horkeheimer)—April 23—S-678.
Wolf Lowry (5 parts) (Triangle-Ince-Kay-Bee) May 27—S-1838; C-1628; R-1625.
Woman Alone, The (No. 1 of The Neglected Wife (2 parts) (Pathe-Balboa)—Week of May 13.
Woman and the Beast, The (5 parts) (Graphic Features)—May.
Woman of Clay, A (Universal-Laemmle)—April 28—S-676.
Womanhood, the Glory of a Nation (7 parts) (Greater Vitagraph)—April—R-449.
Woman's Awakening, A (5 parts) (Triangle-Fine Arts)—March 25—C-118; R-110.
Woman's Wit (No. 5 of the Railroad Raiders) (2 parts) (Mutual-Signal)—May 7.
Won in the Stretch (General Film-Selig)—S-1832
Wonderful Event, The (No. 3 of Do Children Count?), (2 parts) (K-E-S-E-Essanay)—June 20.
Woods Are Full of 'Em (Universal-Victor)—April 27—S-674; C-640.
World Apart, The (5 parts) (Paramount-Morosco)—June 4—S-1664; C-1627; R-1623
World Library No. 1 (General Film-Selig)—S-1660
World Library No. 2 (General Film-Selig)—S-1660
World Library No. 3 (General Film-Selig)—S-1831
World Library No. 4 (General Film-Selig)—S-1986
World Library No. 5 (General Film-Selig)—S-2147.
World Library No. 6 (General Film-Selig).
World Library No. 7 (General Film-Selig).
Wrath of Love, The (5 parts) (Fox)—S-1995

Y

Yankee Pluck (5 parts) (World)—May 21—S-1340; C-1304; R-1298.
Yellow Bullet, The (4 parts) (General Film-Fortune)—S-672; C-116; R-111
Yellow Umbrella, The (No. 4 of Do Children Count?) (2 parts) (K-E-S-E-Essanay)—June 27
Young Nick Carter Detectiff (Cartoon), and [illegible] Wonderland (Universal-Powers)—June 18—S-1988

Z

Zeppelin Attack on New York (Mutual-Rotacker)—May 21—S-1663; C-1463; R-1460
Zollenstein (4 parts) (General Film-Fortune).

Vol. 32, No. 1 April 7, 1917 Price 15 Cents

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introducing a new type of photoplay, is attracting thousands of new patrons to a hundred of the best motion picture theatres throughout the country this week—

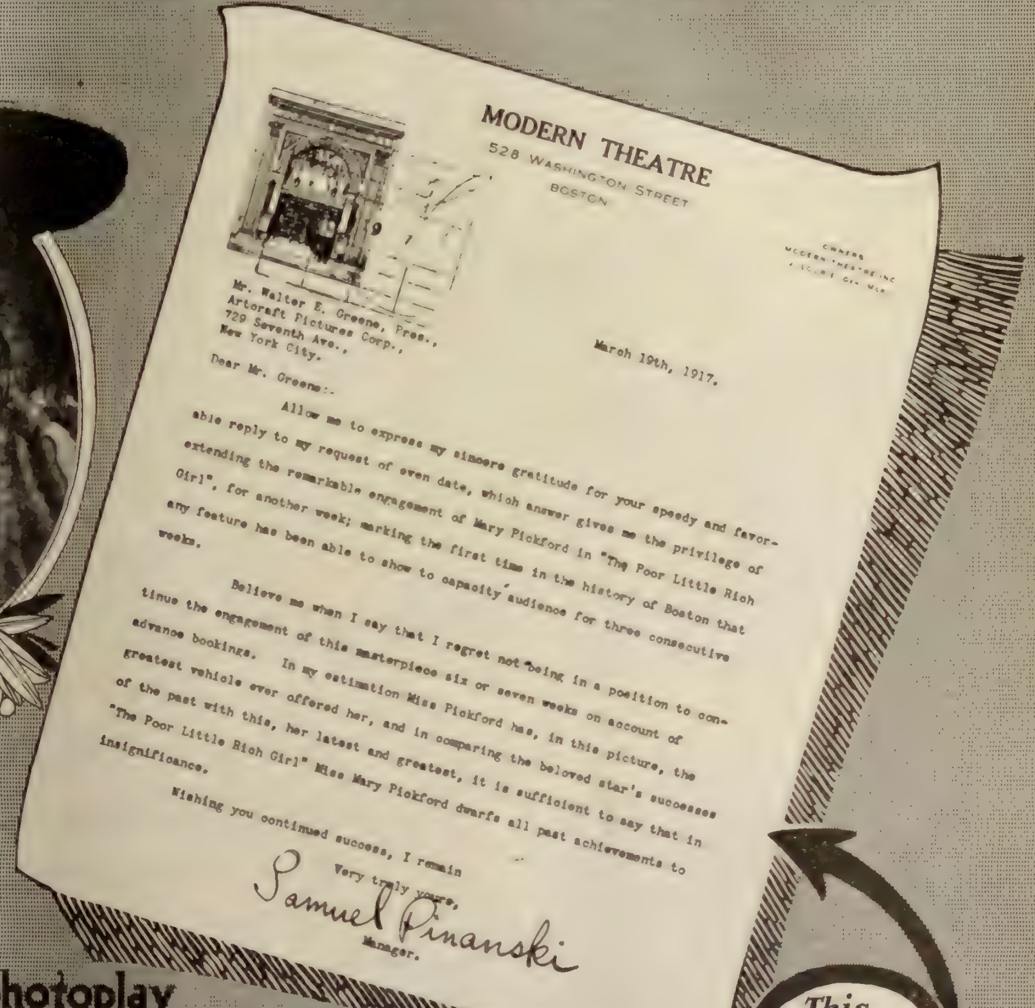
THE MERE ANNOUNCEMENT *of the* COMING *of* THIS PRODUCTION BRINGS APPLAUSE FROM ORCHESTRA TO GALLERY.

Have YOU Booked It?

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

RE-BOOKINGS

THE *REAL* CONFIRMATION OF PHOTOPLAY MERIT



MODERN THEATRE
528 WASHINGTON STREET
BOSTON

OWNERS
MODERN THEATRE INC
[illegible] Gen. Mgr.

Mr. Walter E. Greene, Pres.,
Artcraft Pictures Corp.,
729 Seventh Ave.,
New York City.

March 19th, 1917.

Dear Mr. Greene:-

Allow me to express my sincere gratitude for your speedy and favorable reply to my request of even date, which answer gives me the privilege of extending the remarkable engagement of Mary Pickford in "The Poor Little Rich Girl", for another week; marking the first time in the history of Boston that any feature has been able to show to capacity audience for three consecutive weeks.

Believe me when I say that I regret not being in a position to continue the engagement of this masterpiece six or seven weeks on account of advance bookings. In my estimation Miss Pickford has, in this picture, the greatest vehicle ever offered her, and in comparing the beloved star's successes of the past with this, her latest and greatest, it is sufficient to say that in "The Poor Little Rich Girl" Miss Mary Pickford dwarfs all past achievements to insignificance.

Wishing you continued success, I remain

Very truly yours,

Samuel Pinanski

Manager.

This letter tells the story

Never in the history of the photoplay has the demand for extended bookings been evidenced as in the case of

MARY PICKFORD'S

LATEST ARTCRAFT PICTURE

"A POOR LITTLE RICH GIRL"

THE GREATEST PICKFORD SUBJECT EVER STAGED

Released by

ARTCRAFT PICTURES CORPORATION

Read these Pages Every Week for Your Own Benefit and Profit

Universal

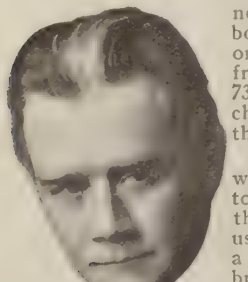
UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

Breaking All Records

Universal Serial and Dramatic Series Setting Fast Pace

Ben Wilson

Neva Gerber



Kingsley Benedict

FROM Exhibitors and Exchange men in every section of the country come enthusiastic reports of the marvelous reception accorded the wonderful mystery serial, "The Voice on the Wire," recently released by the Universal Film Mfg. Company. Founded on that immensely popular novel of the same name, written by Eustace Hale Ball, famous for his production of "Traffic in Souls," and other notable successes, "The Voice on the Wire" has set a fast pace in serial thrillers that is coining money for Exhibitors. A baffling series of mysterious events, each of which is preceded by a ghostly warning from a mysterious "voice on the wire" gives this great multi-reel picture its name. As John Shirley, famous private investigator, Ben Wilson, the handsome, virile Universal Star, has the opportunity of his successful career. Supported by beautiful Neva Gerber, and a brilliant cast, with a lavish scenic investiture, the Universal's latest serial reaches the highest standard of production. Produced by Stuart Paton, the masterly director of the Universal's stupendous spectacle, "20,000 Leagues Under the Sea," there is marvelous continuity from episode to episode, and punches galore from start to finish. Here is an opportunity to book a serial that will give you fifteen weeks of capacity business. You can book "The Voice on the Wire" from any of the 73 Universal Exchanges, or from the Home Office.

For Exhibitors who do not care to run serials there is an unusual chance for a clean up in the brilliant series of seven dramatic two reel pictures released by the Universal under the general title of "The Perils of the Secret Service." This famous series was published serially in a magazine of tremendous circulation under the title of "Yorke Norroy—Diplomatic Agent." The stories were written by the famous American novelist, George Bronson Howard, author of "God's Man," the sensational book of the year. Mr. Howard, who is a playwright of note, personally directed the seven pictures. The lead is played by the popular Universal star, Kingsley Benedict, and opposite him is a different Universal woman star for each part. This remarkable series is among the most successful novelties ever released by the Universal. Each part is complete in itself, but when a patron sees one story he will be enthusiastically anxious to see all of them.

Increasing Popularity

Greets Brilliant Releases of Universal Screen Magazine

HAILED by fans, exhibitors and exchange men alike as the greatest single reel novelty ever filmed, the Universal Screen Magazine, is now, by popular demand, released every week. For freshness of treatment, selection of interesting subjects, timely topics, etc., the Screen Magazine is comparable only to a great popular magazine of wide circulation. One of the principal reasons for the unprecedented popularity of this novel picture is the fact that in it will be found something to interest every man, woman and child who ever attends a moving picture theatre. The subjects include among others, Latest Inventions, Scientific Progress, Beauty Hints, Domestic Science, Lessons in Cooking and Housekeeping, Juveniles, Animated Sculpture; Travelogs; Industrial Progress (showing how articles in common use are made), Our Dumb Animal Friends; What We Eat, Nature Studies, and a score of Miscellaneous Subjects which cover the entire range of human activity. Not only has the Universal Screen Magazine proved immensely popular with the average "movie fan," but it has received the unqualified endorsement of hundreds of noted scientists, educators, preachers, business men, club women, etc. It will pack your house on the dullest day of the week. It is unusual—a winner from the start. Book through any Universal Exchange, or THE UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

Army Fliers on Long Island
Universal

For further details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

For Open Bookings

Separate Listing of "Special" and "Regular" Universal Program Releases Great Aid to Exhibitors

EXHIBITORS who book an "open" program will find listed below the cream of the "special releases" of the entire world. Here they can pick the big punches; the best comedies; the strongest one, two and three reel dramas; pictures that will bolster up and put over the weakest show or performance. Include a selection of these Universal Specials and you will be giving a first class entertainment. You must expect to pay extra for these (unless you are getting the complete Universal Program), BECAUSE THEY ARE WORTH MORE THAN ANY PICTURES YOU CAN BOOK ANYWHERE. Communicate with your nearest Universal Exchange and get full particulars about Universal Specials and the Universal Program. You need to know about both.

Special Releases

On the Universal Program For the Week of April 16, 1917

RED FEATHER—"THE FLOWER OF DOOM" (Five Reels)—Douglas Gerrard and Ruth Clifford.

NESTOR—"FOLLOW THE TRACKS" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

IMP—"THE PERILS OF THE SECRET SERVICE" (Two Reels)—No. 7 "THE INTERNATIONAL SPY"—Kingsley Benedict.

UNIVERSAL SCREEN MAGAZINE—Issue No. 15.

JOKER—"TAKE BACK YOUR WIFE" (One-Reel Comedy)—Gale Henry and Wm. Franey.

Don't get away with the idea that because the specials are "special" Universal regular releases on the program are not the finest quality short-reel subjects that it is possible to get anywhere. Here you will find great dramas based on great stories, directed by the most brilliant directors in the world—in fact, these "regular" releases are the backbone of the great Universal Program—the greatest on earth—giving more QUANTITY and more QUALITY than all competition combined. Remember, if you book the complete Universal Program Service, you get both the specials and the regulars at a price that enables you to make money.

Regular Releases

On the Universal Program For the Week of April 16, 1917

GOLD SEAL—"FOR LACK OF EVIDENCE" (Three-Reel Drama)—Tina Marshall.

VICTOR—"IT HAPPENED IN ROOM 7" (One-Reel Comedy).

LAEMMLE—"CHUBBY TAKES A HAND" (One-Reel Drama)—William V. Mong and Zoe Rae.

UNIVERSAL ANIMATED WEEKLY—No. 68.

VICTOR—"THE TOPSY TURVY TWINS" (Two-Reel Comedy)—Carter De Haven.

BIG U—"THE PACE THAT KILLS" (One-Reel Drama)—Clair McDowell.

REX—"THE SORCERESS" (One-Reel Drama)—Herbert Rawlinson and Cleo Madison.

VICTOR—"TIT FOR TAT" (One-Reel Comedy-Drama)—Hobart Henley.

BISON—"THE TELLTALE CLUE" (Two-Reel Drama of the Woods)—Molly Malone.

IMP—"THE BLAZING SECRET" (One-Reel Drama)—King Baggot and Leah Baird.

BIG U—"HER GREAT MISTAKE" (Two-Reel Animal Drama)—Marie Walcamp.

Don't overlook the fact that on the regular and complete Universal Program Service you get all the releases listed above. Twenty-nine reels that will keep your house packed every day in the week. Communicate now with your nearest Universal Exchange or with the home office, 1600 Broadway, New York.

LIVE NEWS SHOWN

Universal Animated Weekly Scores Again

THERE are big features in the Universal Animated Weekly this week. The return of Ambassador Gerard and his reception in New York; the speech making, the crowds; close-ups of notables, etc. Then there are preparedness pictures, and a dozen events from all over the world that will draw people into your theatre on that dull day when nothing else will get them in. The Universal Animated Weekly stands alone as always being "first on the screen with the world's most interesting news events."

Ambassador Gerard Returns
Universal Animated Weekly

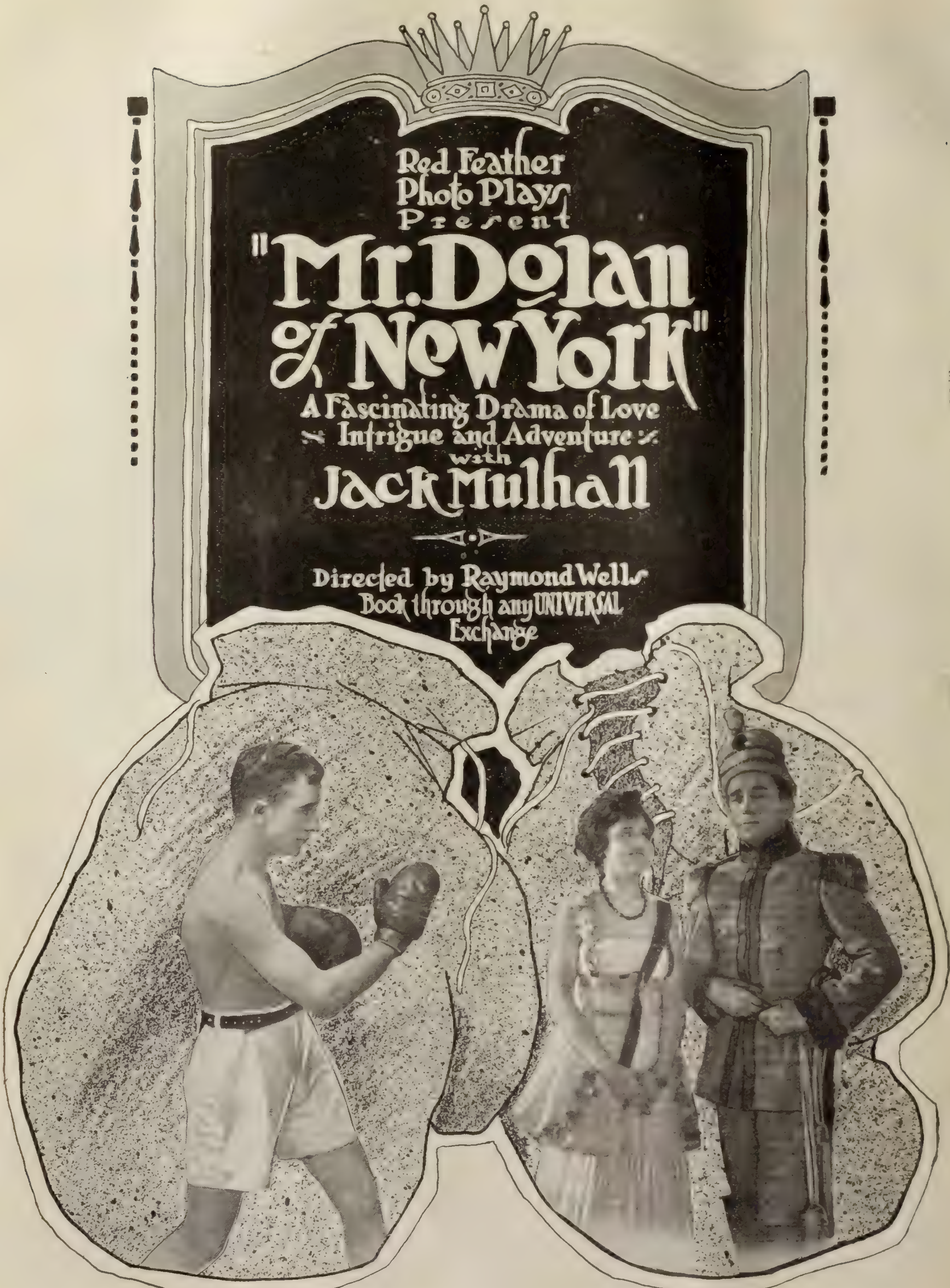
EXHIBITORS BOOST

Find It Profitable to Advertise Universal Comedies

UNIVERSAL Comedies are advertised all over the United States by Exhibitors who have found that they are the big drawing cards, and that Universal Comedies will bring the crowds when all other releases fail. When you have seen a Nestor, a Joker or an L-KO Comedy and have shown it in your theatre, you will know the reason for their box-office value. Communicate now with your nearest Universal Exchange and get full particulars about the latest releases. You can't have a big successful comedy night unless you show Universal Comedies.

Gale Henry
Joker Comedies

If you are not on the mailing list of the Moving Picture Weekly—GET ON!



Red Feather
Photo Plays
Present
"Mr. Dolan
of New York"
A Fascinating Drama of Love
Intrigue and Adventure
with
JACK MULHALL

Directed by Raymond Wells
Book through any UNIVERSAL
Exchange

Goldwyn Pictures

Are Motion Picture Exhibitors Human Beings?

GOLDWYN'S owners believe that they are. Many producing organizations have been wrecked by the character and habits of the men employed to carry on business relations with the exhibitors of America.

Goldwyn will make no mistakes of this kind. Its representatives will be able, clean-cut, hard-working business men *and they will be gentlemen.*

They will *not* be pledge and promise-breakers. They will be men you can depend upon. They will come to you with heads filled with a knowledge of service and promotion. They will, in addition to booking a picture in your theatre, *help you sell it to your public.*

Besides its tremendously popular stars in plays by the world's most successful authors, and in addition to the ability and standing of its partners, Goldwyn has another big asset and *that* is:

A skilled knowledge of how to bring people to a box office and sell them admissions when they come there.

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Goldwyn Pictures Corporation

16 East 42d Street, • New York City
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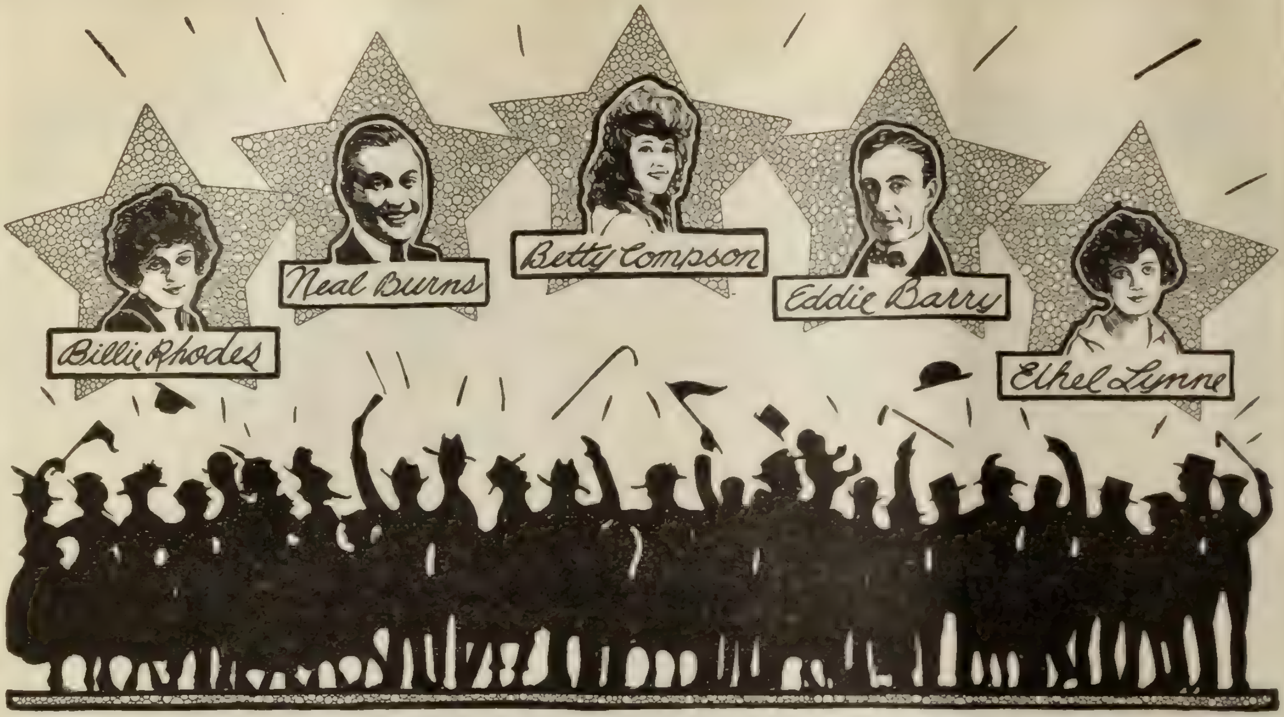


THEY'RE POPULAR!

THE POPULARITY OF THE CLEVER, YOUTHFUL,
GOODLOOKING STARS OF

CHRISTIE COMEDIES

IS ONE OF THE REASONS CHRISTIE COMEDY RELEASES ARE BEING BOOKED REGULARLY BY ENTHUSIASTIC EXHIBITORS EVERYWHERE. And the other reasons,—Al. E. Christie's successful producing experience, the sensible, interesting plots, the clean, wholesome fun, and the bright snappy spirit of action and surprise thruout—all of these account for the remarkable increase in the demand for CHRISTIE COMEDIES since their appearance on the open market less than a year ago. The biggest, livest theatres in the country are showing CHRISTIE COMEDIES.
ARE YOU? Start immediately by booking

"SUSPENDED SENTENCE"

released on the
OPEN MARKET
WEEK OF
APRIL 2nd.

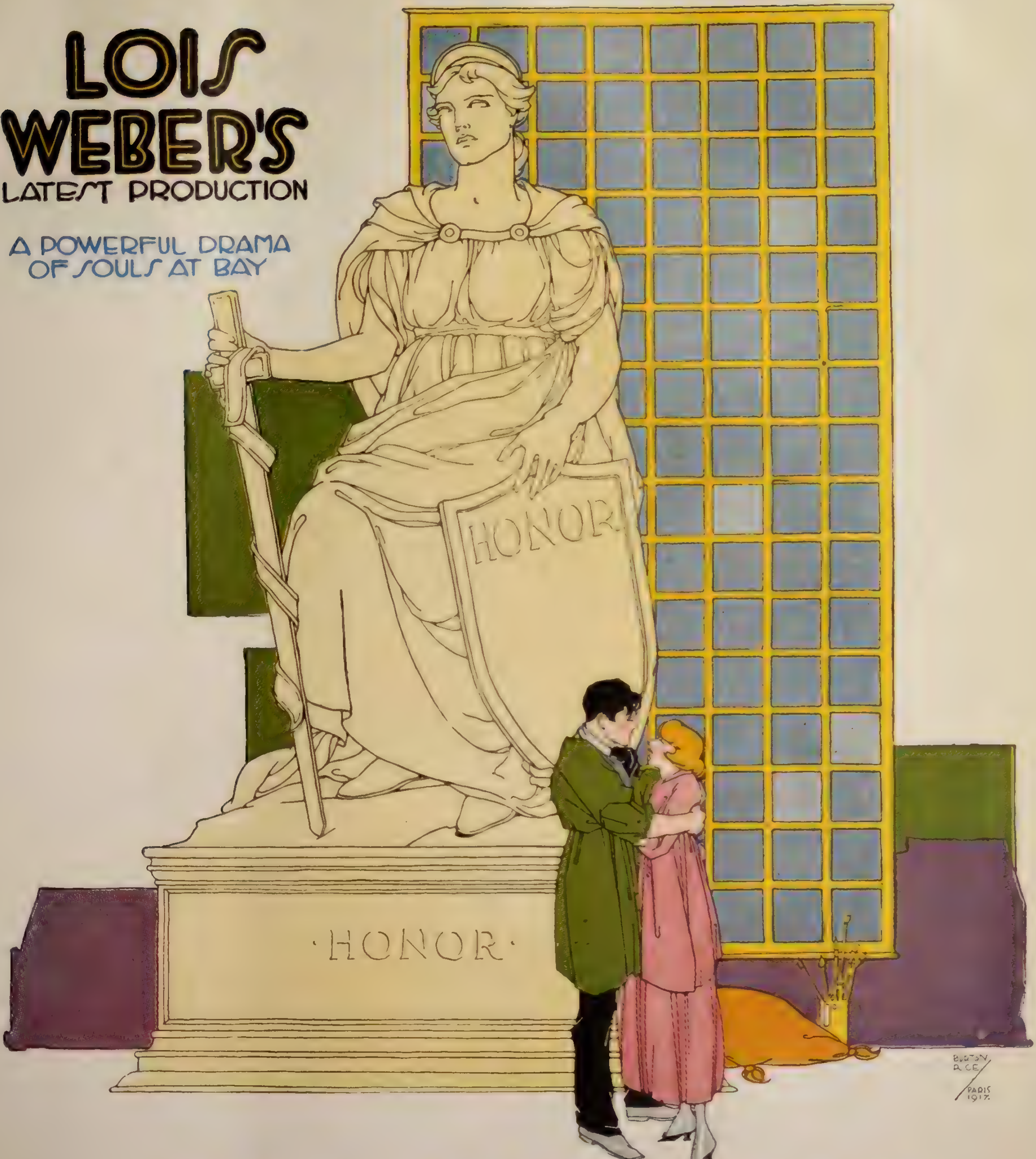
Featuring
BETTY COMPSON
and
NEAL BURNS

CHRISTIE FILM CO

Coming Releases
"TWICE IN THE SAME PLACE"

LOIS WEBER'S
LATEST PRODUCTION

A POWERFUL DRAMA
OF SOULS AT BAY


HONOR
·HONOR·
BURTON
RICE
PARIS
1917.

"EVEN AS YOU AND I"

THE LATEST TRIUMPH OF THE PRODUCER
OF SUCH GREAT SUCCESSES AS
"WHERE ARE MY CHILDREN"
"JEWEL," "SCANDAL," "HYPOCRITES"
AND OTHERS.

This Latest
LOIS WEBER
Production
"EVEN AS YOU AND I"

—in seven wonderful reels establishes a standard of artistry seldom equalled in the world of feature photoplay.

¶ In its financial possibilities to State Rights Men and Exhibitors, it follows in the footsteps of the former successes of LOIS WEBER. Without having seen "EVEN AS YOU AND I," Mr. S. L. Rothapfel, of the Rialto Theatre, New York City, booked this production for a week's run. After having seen it, Mr. Rothapfel confirmed his judgment by spoken words of congratulation. State Rights are now selling. Communications given attention in order of their receipt. Address—LOIS WEBER STATE RIGHTS DEPARTMENT, 3d floor, 1600 Broadway, New York City.

The La Salle Film Co.

offers

A SUPREME SINGLE REEL COMEDY SERVICE

Laughs **O**riginal
Action **C**lever
Fun
Artistic **C**lean
Lavish **O**mnipotent

Replete with *laughs — action — fun* and *clever* situations. *Original* scenarios—*Artistically* and *lavishly* produced. *Omnipotent* in a market surfeited with the slapstick and vulgar.

LAFCO COMEDIES

Fifteen Single Reel Subjects Completed To Date

WATCH FOR THE DATE AND METHOD OF RELEASE!

STUDIO Los Angeles California

EXECUTIVE OFFICES Harris Trust Bldg. Chicago, Illinois

·LAFCO COMEDIES·

ANNOUNCING
POSITIVELY THE GREATEST

STATE RIGHTS

PROPOSITION EVER OFFERED
THE DISCRIMINATING TERRITORY PURCHASER

FF CORP.

INTRODUCING

The Incomparable Child Prodigy
Fascinating Four Year Old

Mary Louise

In the Stellar Role of a truly superb film rendition of Kate Douglas Wiggin's immortal masterpiece,

THE BIRDS' CHRISTMAS CAROL

Direction of

Lule Warrenton

The rollicking mirth and sublime pathos of Miss Wiggin's internationally famous story are known to more than five million American readers. It has been filmed by Lule Warrenton with that painstaking care and conscientious fidelity to detail that has ever marked her work.

Five Wonderful Reels of Alternating Sobs and Chuckles!

CHOICE TERRITORY STILL OPEN! State Right Buyers seeking a sure-fire, rapid booking box-office magnet of unquestioned potency will communicate TODAY by letter or wire with

FRIEDER FILM CORPORATION
General Offices, 215 W. Randolph St., Chicago, Ill.
Studios, Lankershim, California

CHARLOTTE IVES

HARRY BENHAM

THEODORE FRIEBUS

STATE RIGHT PROPOSITION

A conservative investment for conservative buyers—A production with a universal appeal—A subject especially attractive to women of all classes—The type of production that will book at $100 a day and will stand a three-day showing in neighborhood houses—A varied and elaborate line of advertising matter available—

The Warfare Of The Flesh

The story is based on the premise that matrimony is a holy institution—That women are inherently good—That no state of virtue, however, is complete until it is won by a conflict with vice and temptation—The drama is developed with a series of cumulative climaxes showing the perpetual and colossal warfare extant through the ages between the forces of good and the forces of evil—

Write or wire bids for territorial rights

EDWARD WARREN PRODUC

EDWARD WARREN

SHELDON LEWIS

WALTER HAMPDEN

MARIE SHOTWELL

BIG BOX OFFICE CAST

Sheldon Lewis, who starred with Pearl White in the "Iron Claw" and "Perils of Pauline"; Walter Hampden, who starred in "The Servant in the House"; Charlotte Ives, who appeared with E. H. Sothern in the Vitagraph attraction, "The Man of Mystery," and who is now starring in the Morosco Broadway hit, "The Brat"; Marie Shotwell who appeared in "Enlighten Thy Daughter"; Harry Benham, one of the stars of the Thanhouser "Million Dollar Mystery," and Theodore Friebus, for years the idol at the Castle Square Theatre, Boston, and recently at the Maxine Elliot theatre in "What Is Love?"

EDWARD WARREN Production

Big sums of money have been expended on special sets and stage dressing—The entire production was under the personal direction of Edward Warren, who has produced many big winners on various programs—The technical end was handled by the same crew that helped stage "The Daughter of the Gods," "The Eternal Sin," and "Neptune's Daughter."

The production will be ready for release the middle of April.

to H. Z. LEVINE, Business Manager

TIONS, 1482 Broadway, NEW YORK CITY

THE WAGER THAT HE CAN "GET" THE FIRST WOMAN HE MEETS

The Three Legs of Man

"Quocunque Jeceris Stabit"
"Whichever way you throw me I shall stand"

Each leg of the Isle of Man's famous coat of arms represents a vigorous kick being given to each of their powerful neighbours by the most independent little people known to history.

Overrun from time to time by its powerful neighbours the Island has been successively IRISH, SCANDINAVIAN, SCOTCH and ENGLISH and yet today is politically independent of them all.

Tynwald Court on the Isle of Man

is famous as the oldest known parliament of man.

For a thousand years the Manxmen have gathered once a year on Tynwald day on Tynwald Hill; for no law may bind a freeman until it has been read and accepted on Tynwald day.

Many times in history the Islanders have asserted their ancient prerogatives at Tynwald Court, and it is a famous rising of the fishermen of Man and their demands upon a Governor who threatened to have the soldiers shoot down disturbers of Tynwald that forms one of the BIG SCENES

IN

"The Manx=Man" by Hall Caine

9,000 Manxmen appear in this scene which is correct in every detail, Lord Raglan, the Governor, having given instructions that the regular soldiers be used and every accessory—EVEN THE OLD CHAIR and THE SWORD OF STATE—HIS OWN COSTUME—he ordered furnished for GEO. LOANE TUCKER'S production of

"The Manx-Man"

Cosmofotofilm Co Inc.

Worlds Tower Building 110 W. 40th Street

Think This Over!

If one person in every ten who swear by Hall Caine and his books, go to see this picture, "The Manx-man" will make a fortune for Exhibitors!

Cosmofotofilm Co. Inc.

GEORGE LOANE TUCKER

Presents

"The Manx-Man"

By HALL CAINE

Running Time Two Hours

SCOTLAND
IRELAND
ENGLAND
ISLE OF MAN

Produced on The Isle of Man

Hall Caine's Tenderest and Most Human Story

"The Manx-Man"

HALL CAINE WRITES:

> ***"No work of mine has made me more friends and to none of my books do I owe more gratitude"***

Look Back for a Minute!

George Loane Tucker has directed some of the best money-getting features that have ever been made. His past performances are your guarantee for "The Manx-man"

PICTURES FOR THE CLEAN-MINDED MILLIONS

ISADORE BERNSTEIN INTRODUCES
CHARMING
BETTY BRICE Supported by **CHARLES ARLING,**
EDNAMAE WILSON and DOROTHY LOVE CLARK
IN
The SOUL INSPIRING and
POWERFULLY GRIPPING MYSTERY PRODUCTION

WHO (QUIEN-SABE) KNOWS?

DIRECTION JACK PRATT, ADAPTATION ROSALIE ASHTON & BEATRICE MORSE

FROM THE SERIAL
READ BY 13 MILLION PEOPLE
IN MUNSEYS

SATURDAY AUGUST 5 TEN CENTS

ALL-STORY WEEKLY

Who Knows?

by Ethel *and* James Dorrance

Story of a Brave Girl and a Deadly Mystery

AN UNUSUAL STATE RIGHT Opportunity

These millions will be clamoring to see this exceptionally well advertised story on the screen—Coupled with the well selected cast, it makes this production an enticing box office attraction. Be the pioneer in your territory to exploit our powerful productions for the clean minded millions.

IN WORK

THE SEVEN CARDINAL VIRTUES

BERNSTEIN FILM PRODUCTIONS
BOYLE & STEVENSON AVE'S. LOS ANGELES CALIF.

CINEMA AD-ART SERVICE, L.A.CAL.

Pathé

Announcing

Pearl White

The nation's favorite

in the five part Gold Rooster Play

in Pathécolor

Mayblossom

Produced by Astra   Released April 8

Pathé

Reason No. 2 why you should book

MYSTERY OF THE DOUBLE CROSS

A guarantee of fifteen weeks good business.

The Dramatic Mirror: All those who see the first chapter will become steady followers.

Motion Picture News: You'll feel like camping out in front of your theatre and waiting for the next shipment from the exchange.

Moving Picture World: Every indication of being a winner.

Exhibitors Trade Review: Will uphold the high standard accomplished by Pathe.

Featuring
Mollie King
and
Leon Bary

Produced by Astra
under the direction of Wm. J. Parke

Pathé
Mollie King
star of
MYSTERY OF THE DOUBLE CROSS

"I want to express to you my appreciation of the merits of the extraordinary photoplay

PATRIA

with

Mrs. Vernon Castle

Having just closed a successful week's showing of this exceptionally thrilling and interesting serial I find my patrons eager for its continuation."

Edwin James, President,
Broadway Theatre Corp'n, Portland, Ore.

Produced by Wharton Inc., for
INTERNATIONAL

Released by Pathé

Pathé

Pathe-Thanhouser
present
Frederick Warde
in the admirable adaptation of Goldsmith's
The Vicar of Wakefield

The New York Tribune says: "The story which never ceases to be the dearest, sweetest story ever told, makes an altogether charming photoplay. Warde's interpretation of the role of the vicar is one of the best bits of acting seen recently on the screen."

Book through the
Super-Feature Dep't
PATHE EXCHANGE Inc.
Executive Offices
25 West 45th St. New York

Announcing the phenomenal child

Little Mary Sunshine

(Baby Helen Marie Osborne)

in the five part Gold Rooster Play

Told at Twilight

Produced by Balboa

"After showing Baby Osborne in 'Shadows and Sunshine' to a very pleased audience, I want to tell you that it is as good a feature as I have ever seen. At least a hundred persons told me it was the best picture they had ever seen."

STRAND THEATRE, FLINT, MICH.

ART DRAMAS

ERBOGRAPH COMPANY
LUDWIG G. B. ERB PRESIDENT
Presents

"THE INEVITABLE"

A soul-stirring drama
of love and vengeance

Featuring
The popular picture players

Anna Q. Nilsson and Chester Barnett

Supported by a notable cast

DIRECTED BY
BEN GOETZ

ART DRAMAS PROGRAM
EXCHANGES IN ALL PRINCIPAL CITIES

1400 BROADWAY, NEW YORK

WORLD-PICTURES

**BOUGHT
for
WORLD
PROGRAM**

The Program is the Spine of the Industry

William A Brady

SARAH

BERNHARDT

in "Mothers of France"

Written by JEAN RICHEPIN, Member of French Academy, Directed by LOUIS MERCANTON

Against staggering competition and at tremendous cost, World Pictures has secured SARAH BERNHARDT in "MOTHERS OF FRANCE."

True to our policy of always placing the exhibitor's interests first, we have refused the glittering offers made us to release this picture as a special. "MOTHERS OF FRANCE" will be ISSUED as a REGULAR WILLIAM A. BRADY RELEASE on the WORLD PROGRAM.

Now is the time for far-seeing exhibitors to secure their World franchises. Now is the time for holders of World franchises to secure additional bookings for this picture. Reservations will be made in the order of their receipt and acceptance.

WORLD PICTURES BRADY-MADE

CURRENT RELEASES

ALICE BRADY

—IN—

"THE DANCER'S PERIL"

CARLYLE BLACKWELL

June Elvidge, Arthur Ashley and Evelyn Greeley

—IN—

"THE SOCIAL LEPER"

ETHEL CLAYTON

—IN—

"MAN'S WOMAN"

WITH

ROCKCLIFFE FELLOWES

WORLD-PICTURES BRADY-MADE

William Fox

Presents

GENEVIEVE HAMPER
in
Tangled Lives

WRITTEN BY
MARY MURILLO
DIRECTED BY
J. GORDON EDWARDS

Foxfilm Comedy Service

RELEASE FOR WEEK OF APRIL 2ND

A BATH HOUSE TANGLE
WITH
PORTER STRONG

A TWO-REEL FOX FILM COMEDY IS RELEASED WEEKLY INDEPENDENT OF REGULAR FOX PROGRAM

William Fox
presents
THEDA BARA

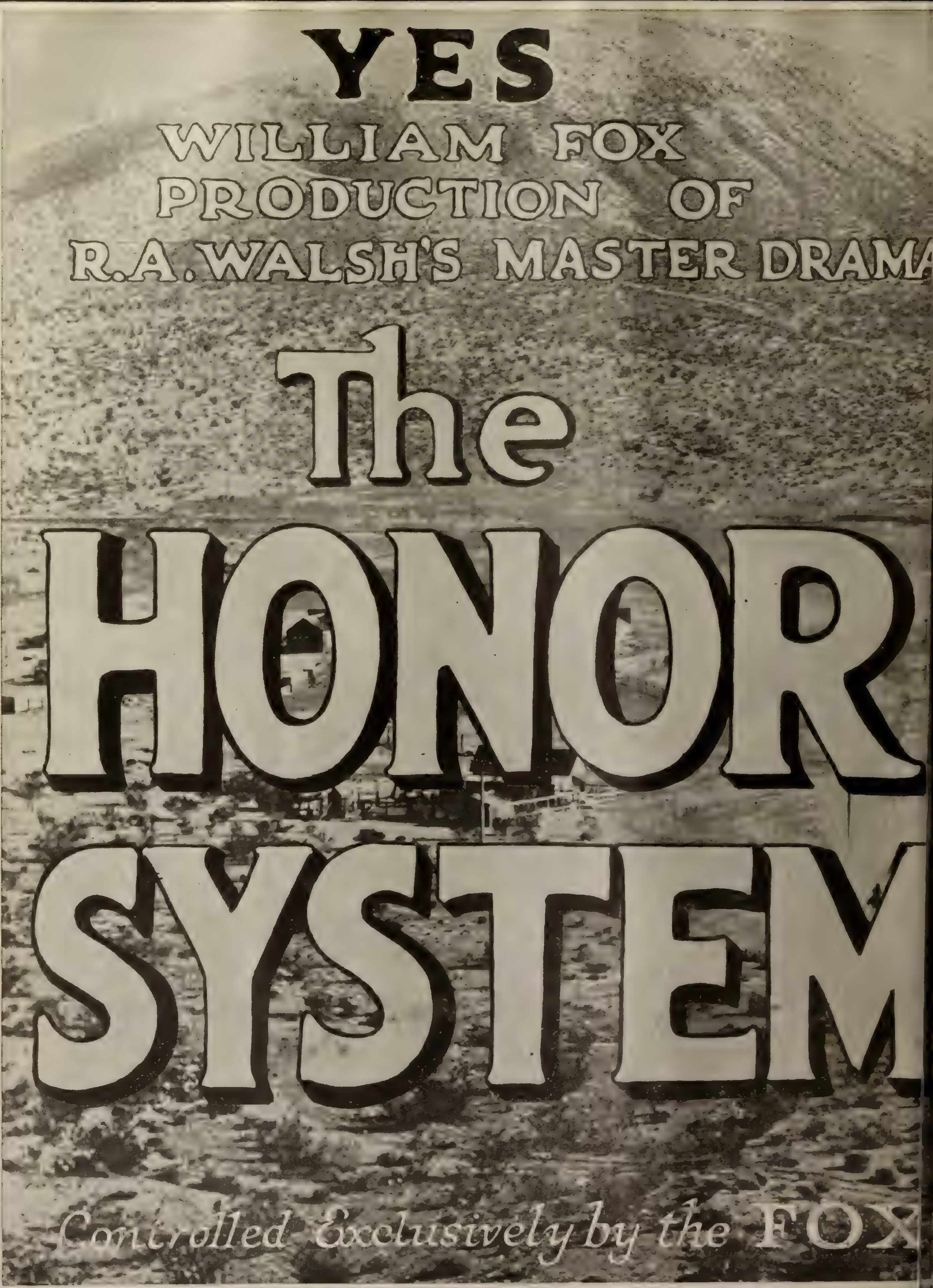
In a special Super de Luxe photoplay

Her Greatest Love

Founded on Ouida's "Moth's"

Directed by J. Gordon Edwards
Scenario by Adrian Johnson

A picturization showing Theda Bara in a role depicting a girl's love sacrificed for a mother's ambition ∼∼∼∼

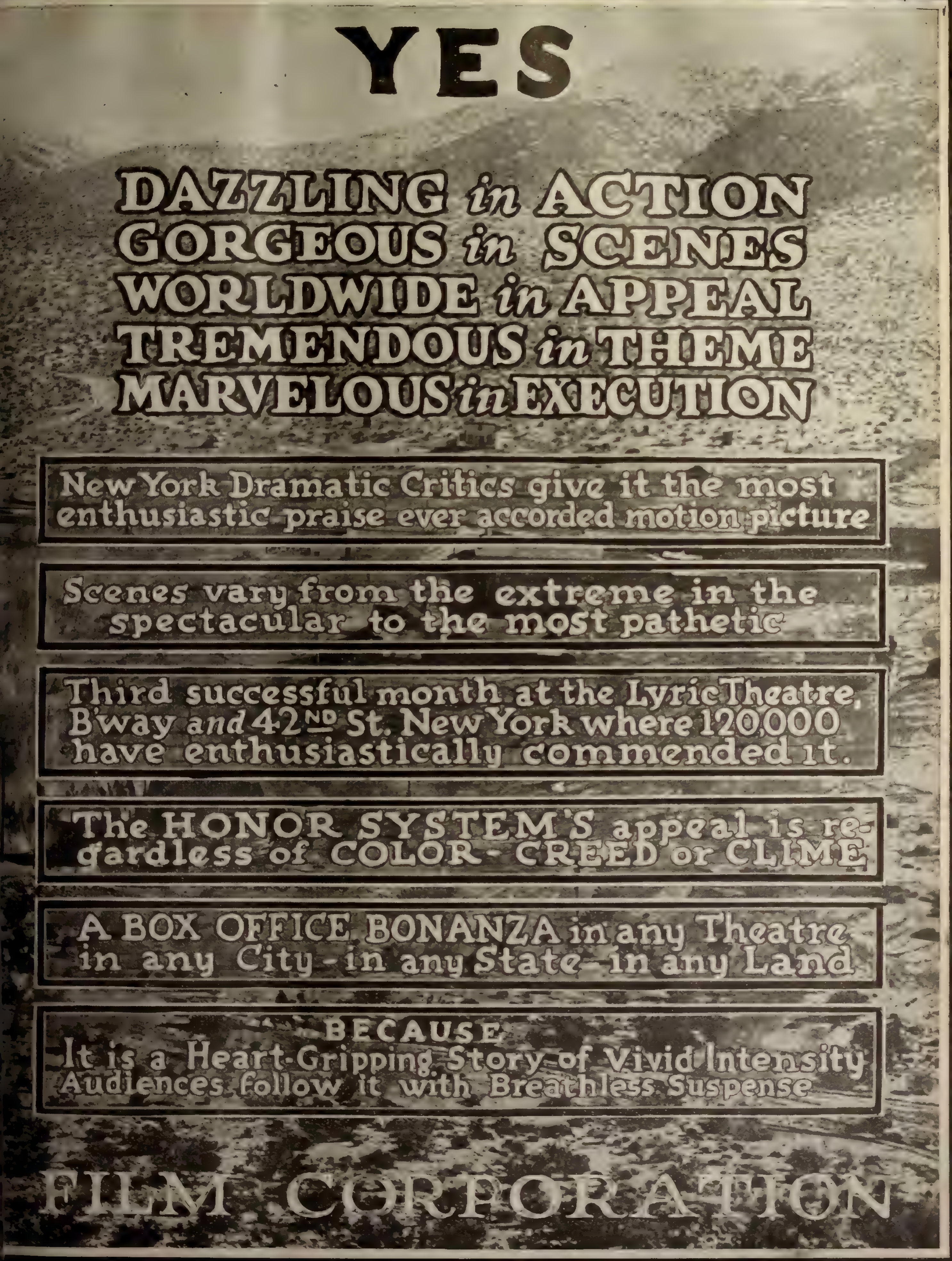


YES

WILLIAM FOX
PRODUCTION OF
R.A. WALSH'S MASTER DRAMA

The HONOR SYSTEM

Controlled Exclusively by the FOX



YES

DAZZLING *in* ACTION
GORGEOUS *in* SCENES
WORLDWIDE *in* APPEAL
TREMENDOUS *in* THEME
MARVELOUS *in* EXECUTION

New York Dramatic Critics give it the most enthusiastic praise ever accorded motion picture

Scenes vary from the extreme in the spectacular to the most pathetic

Third successful month at the Lyric Theatre B'way *and* 42ND St. New York where 120,000 have enthusiastically commended it.

The HONOR SYSTEM'S appeal is regardless of COLOR - CREED or CLIME

A BOX OFFICE BONANZA in any Theatre in any City - in any State - in any Land

BECAUSE
It is a Heart-Gripping Story of Vivid Intensity
Audiences follow it with Breathless Suspense

FILM CORPORATION

NOTICE TO FOREIGN BUYERS

William Fox Productions are open for the following countries:

Italy,
France,
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India,
Japan,
South Africa,
Dutch East Indies,
Philippine Islands,
Panama,
Central American States

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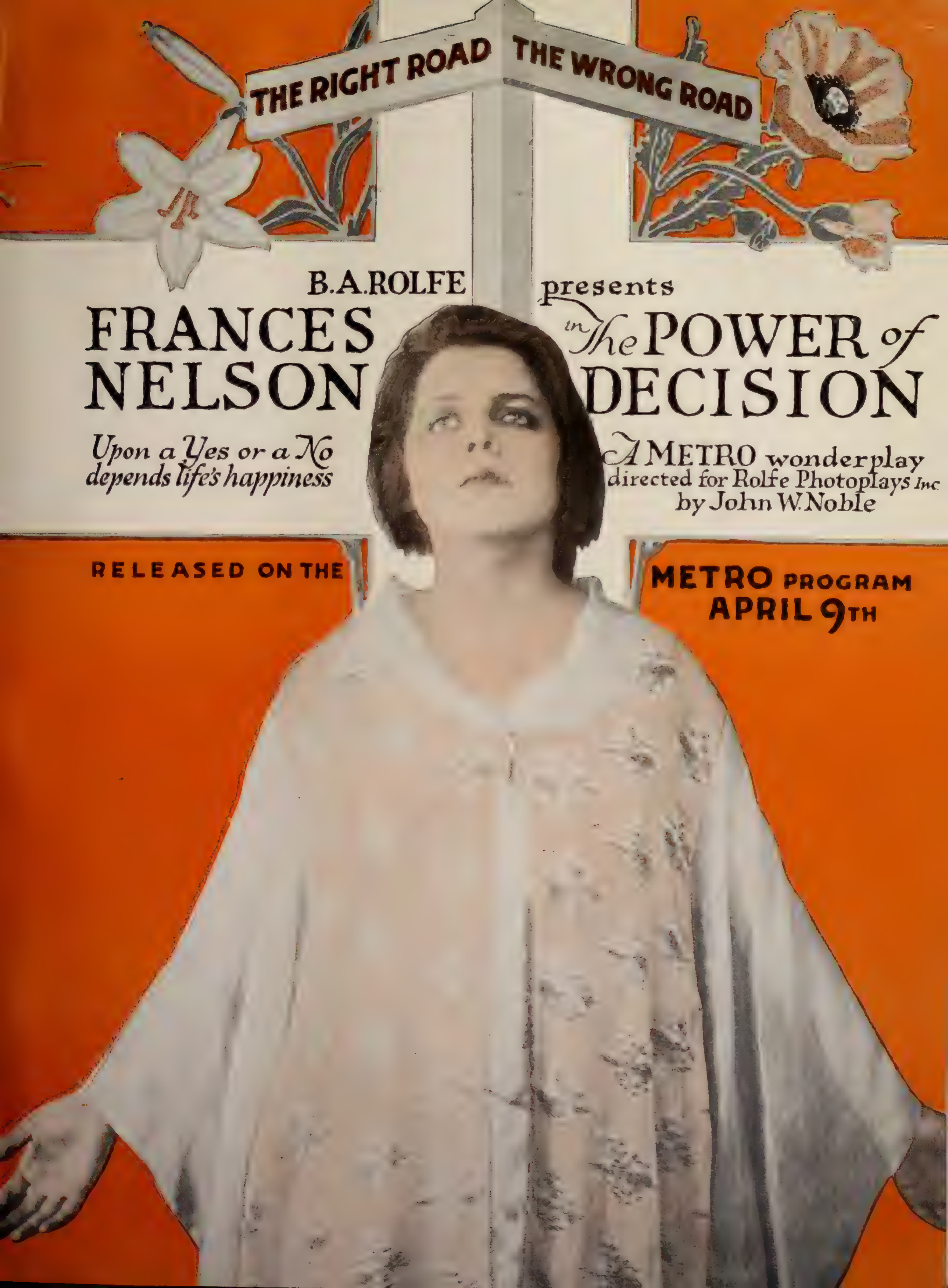
FOX FILM CORPORATION
130 West 46th Street, New York

Cable Address: Foxfilm


THE RIGHT ROAD
THE WRONG ROAD

B. A. ROLFE presents

FRANCES NELSON in The POWER of DECISION

Upon a Yes or a No depends life's happiness

A METRO wonderplay
directed for Rolfe Photoplays Inc
by John W. Noble

RELEASED ON THE METRO PROGRAM APRIL 9TH

COLUMBIA PICTURES CORP'N
presents
The Sublime Star

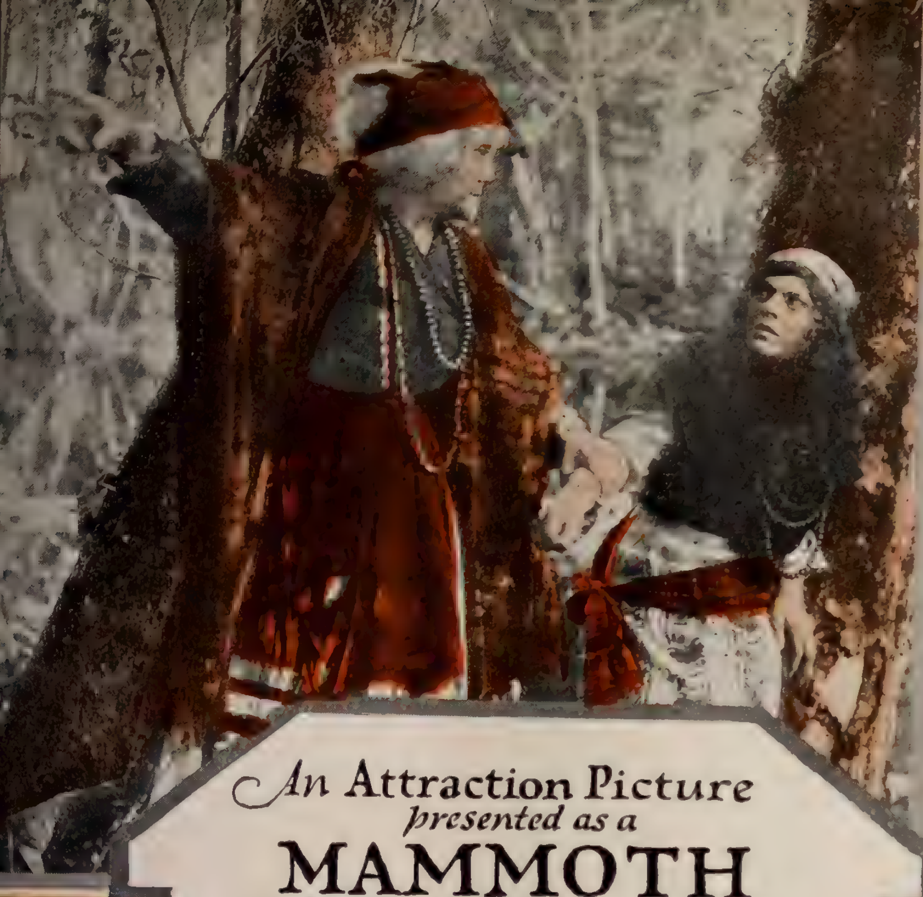
ETHEL BARRYMORE

in *Edward Sheldon's*

The CALL of HER PEOPLE

From the play "EGYPT"
Directed by John W. Noble

NOW BOOKING



An Attraction Picture
presented as a

MAMMOTH SEVEN ACT SPECIAL PRODUCTION

through
METRO EXCHANGES

NOW BOOKING

Regardless of the Program you are using-

You can book
Wm. Christy Cabanne's
master serial of
supreme thrills

The Great Secret

WITH

Story by Fred de Gresac

FRANCIS X. BUSHMAN
and BEVERLY BAYNE

Produced by SERIAL
Producing Co.

Presented by QUALITY
Pictures Corp'n

AT ANY

METRO EXCHANGE

METRO-DREW COMEDIES

The one reel
feature
attractions

that make
regular patrons
out of
casual visitors

MACK SENNETT-KEYSTONE

The whole thing
in a nutshell

$
MACK
SENNETT
K

OPEN TO ALL EXHIBITORS SEPARATELY FROM PROGRAM

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE

THOMAS H. INCE

THOMAS H. INCE, supervising director of the Triangle-Kay Bee studios since the inauguration of Triangle Program, is now in charge also of the Triangle-Fine Arts studios, and hereafter all Drama Features made at the Triangle Film Corporation's Pacific Coast studios will be made under the direct supervision of Mr. Ince.

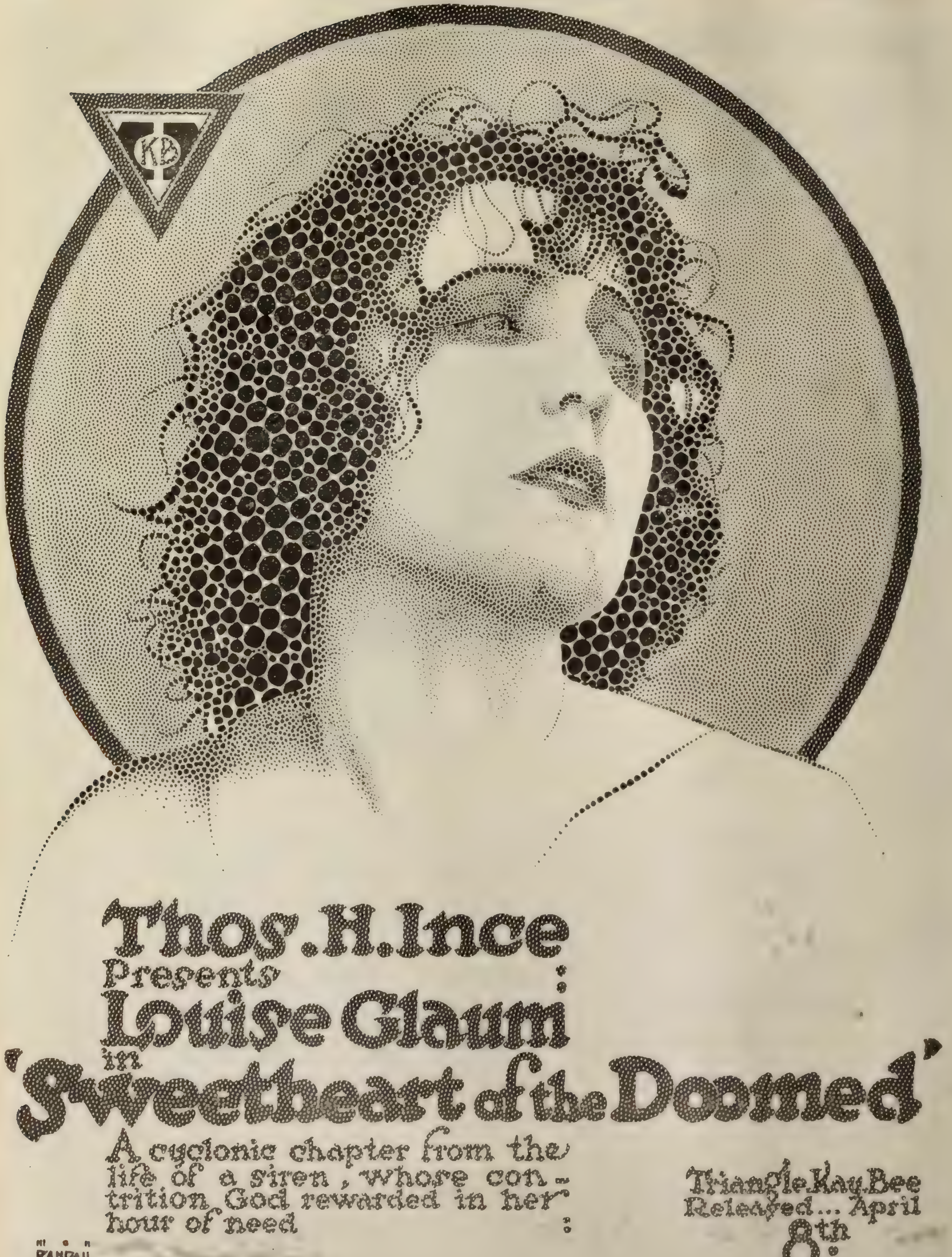
RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE

ALLAN DWAN

In order to afford the production capacity required to insure the maintenance of the HIGHEST STANDARD in TRIANGLE PLAYS, new Triangle studios have been opened in the east, with ALLAN DWAN as supervising director. These productions, with those made at the Triangle Film Corporation's Pacific Coast studios, and supervised by THOMAS H. INCE, now constitute TRIANGLE'S drama releases.

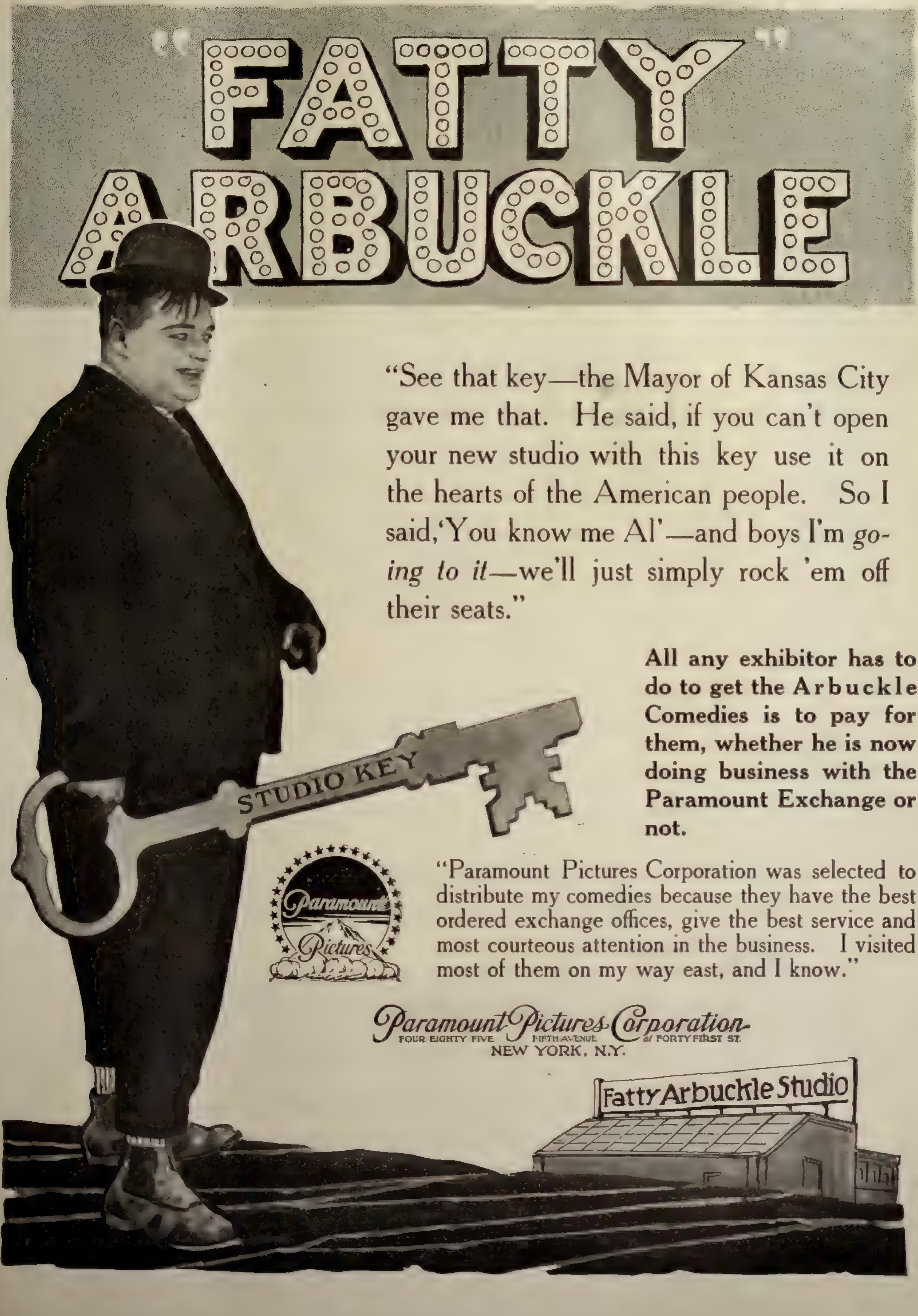
RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION



Thos. H. Ince
Presents
Louise Glaum
in
'Sweetheart of the Doomed'

A cyclonic chapter from the life of a siren, whose contrition God rewarded in her hour of need

Triangle Kay Bee
Released ... April 8th



“FATTY” ARBUCKLE

“See that key—the Mayor of Kansas City gave me that. He said, if you can’t open your new studio with this key use it on the hearts of the American people. So I said, ‘You know me Al’—and boys I’m *going to it*—we’ll just simply rock ’em off their seats.”

All any exhibitor has to do to get the Arbuckle Comedies is to pay for them, whether he is now doing business with the Paramount Exchange or not.

“Paramount Pictures Corporation was selected to distribute my comedies because they have the best ordered exchange offices, give the best service and most courteous attention in the business. I visited most of them on my way east, and I know.”

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Do you think it's right?

or wise or good business, to plug along half a dozen different brands of pictures?

Half a dozen generals failed to get anywhere with the Union Army in the Civil War until General Grant laid down a plan and policy when he said,

"I'll fight it out on one line if it takes all summer"

It took much longer than that, but he won.

He picked his line and put it over big. Of course, he had to pick a good line—

But take Paramount Pictures—the best pictures; the most consistent attractions.

Don't you think you'd profit by having your house known as the All Paramount House?

Wouldn't it pay you better to play Paramount Pictures longer and play more of them?

Do you think it's good business to treat a Paramount picture like so many feet of film?

55,000,000 people have been reading Paramount advertising for two years.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Member of National Association Motion Picture Industry

Paramount Pictures are right.

For example this week

"*The Bond Between*" written by *George Beban* and produced by *Pallas Pictures* is a superb production of an unusual story abounding with heart interest and thrills.

Trying to earn more money that his son may continue his art studies

George Beban as an Old French Music Master Is Involved in a Daring Robbery of the National Academy

The clever exposé of the methods of covering one painting with another will do much to discourage this sort of crime. The young female assistant of the district attorney's office becomes much interested in the young artist, but luckily for all she keeps her mind on her work and helps unravel a bad tangle.

"*The School for Husbands*"

Written by Harvey Thew and produced by Lasky
Adapted for Stanislaus Strange's clever comedy

Though Miss Ward made her reputation on the screen in such tense dramatic successes as "The Cheat," it was comedy in which she rose to popularity on the stage.

A Fannie Ward Comedy with a Remarkable Race Track and Society Setting

The race scenes and casino are made at the famous California track, Tia Juana, and the Hula Hula dancers are native Kanackas imported especially for this picture. Miss Ward's gowns are marvels and the entire production a delight.

Can you afford not to show these pictures?

Tell the people in your neighborhood or town that you show the Paramount pictures they see advertised.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Member of National Association Motion Picture Industry

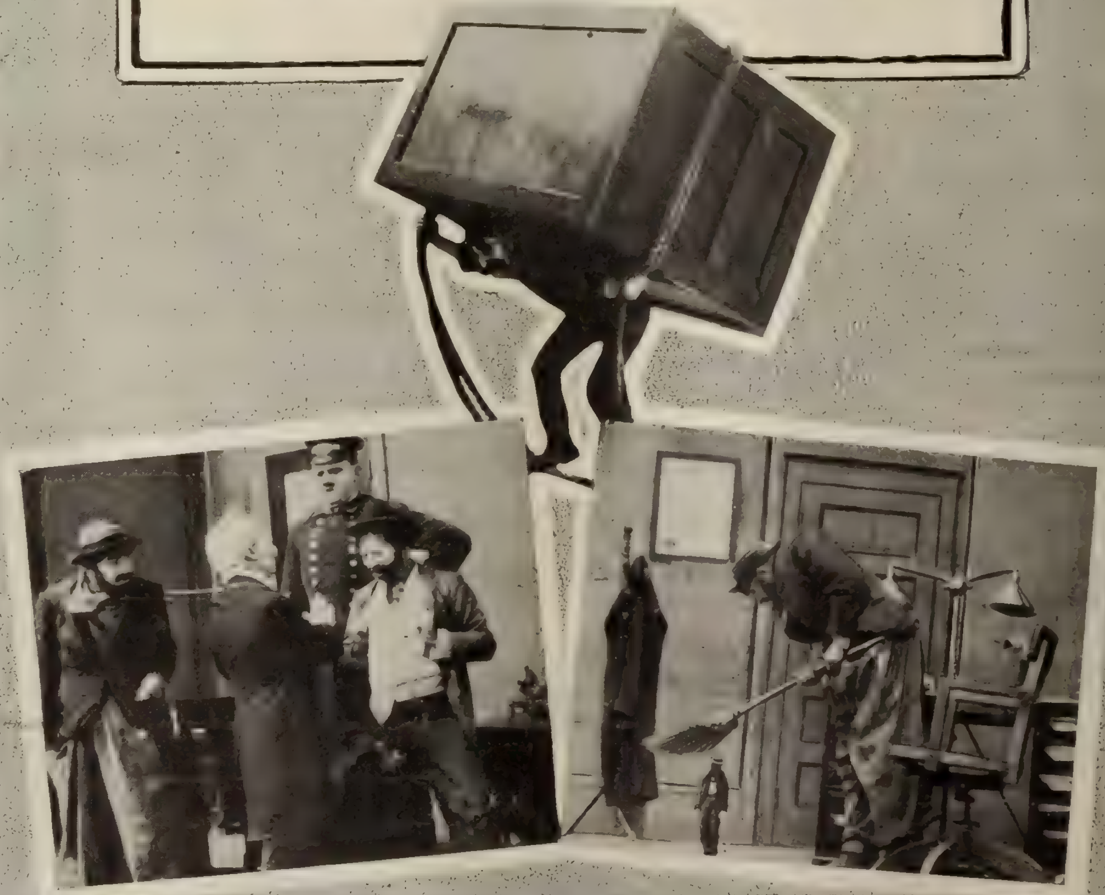
"The Magic Vest"

is a rollicking Black Diamond Comedy in one reel, with some remarkable "trick work."

A "wishing vest" makes the story a fabric of laughs.

The "height of the ridiculous," but you can't help howling; and the youngsters and "old boys" will shout their heads off at the good, clean fun.

Black Diamond One-Reel Comedy. Released March 19th.



UNITED STATES MOTION PICTURE
CORPORATION
WILKES-BARRE, PA.
J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres. D. L. HART, Treas.

MACK SENNETT

PRESENTS

MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

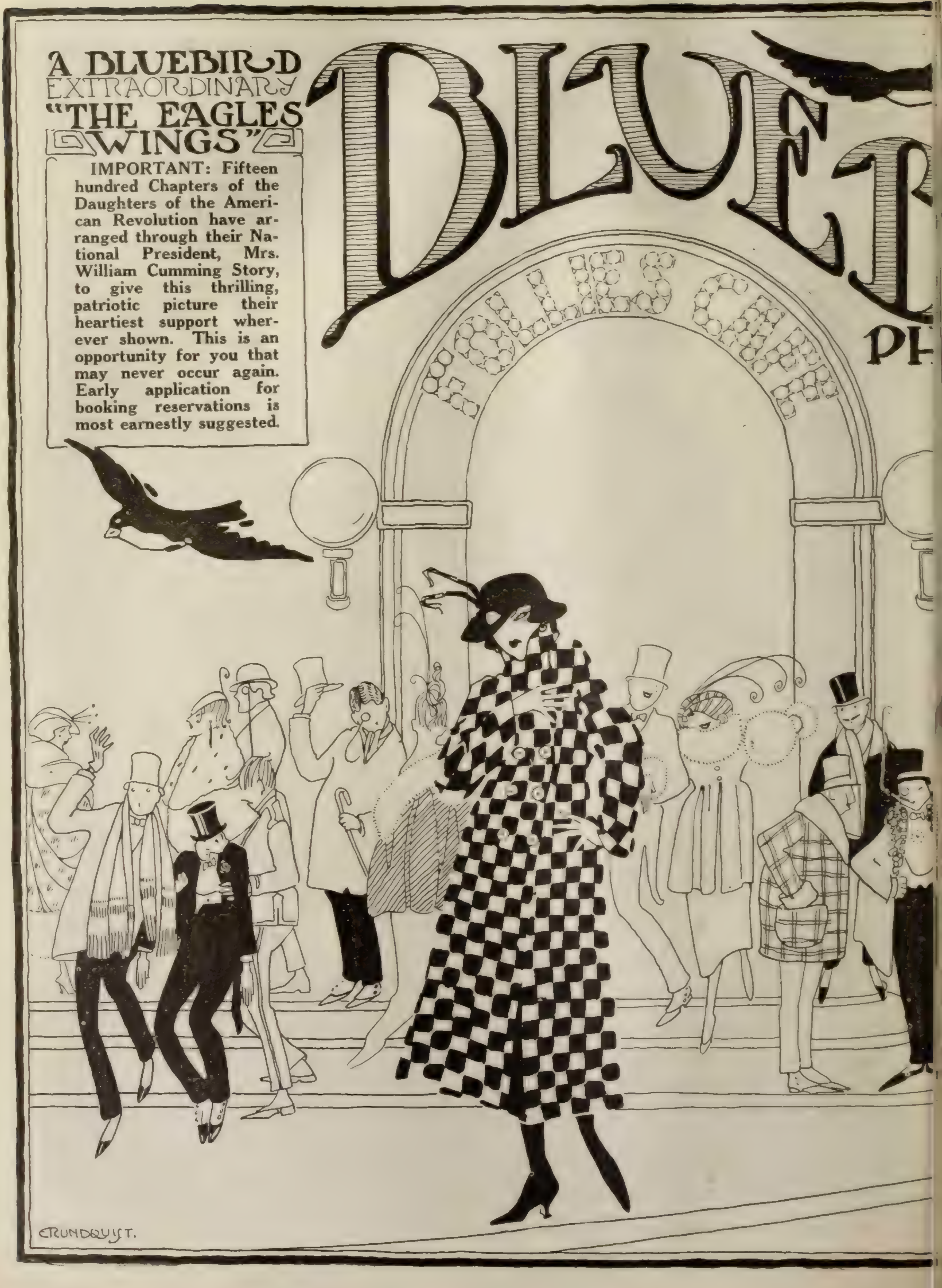
THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER

MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY

CINEMA
SERVICE



A BLUEBIRD EXTRAORDINARY
"THE EAGLES WINGS"

IMPORTANT: Fifteen hundred Chapters of the Daughters of the American Revolution have arranged through their National President, Mrs. William Cumming Story, to give this thrilling, patriotic picture their heartiest support wherever shown. This is an opportunity for you that may never occur again. Early application for booking reservations is most earnestly suggested.

NOW A BLUEBIRD
"HELL MORGAN'S GIRL"

Made as a State Rights picture, "Hell Morgan's Girl" so impressed the BLUEBIRD Executives that they bought it outright. All State Rights negotiations were declared off, and all money received for territory sold was returned. This picture is playing return bookings all over the country. It is unusual in story; in place—San Francisco's "Barbary Coast"; in time—The San Francisco fire; in the cast and the direction. Unusual in every way. Book now for sure profits.

IRD

TOPLAYS inc

Announce

DOROTHY PHILLIPS in

"THE GIRL IN THE CHECKERED COAT"

with **LON CHANEY** and **WM. STOWELL**

How an odd garment
connected two sisters in
different stratas of society

directed by
JOSEPH DEGRASSE

For bookings communicate with your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

SELZNICK LJS PICTURES

AND NOW FOR THE
PICTURE THE WHOLE
NATION WILL WANT TO
SEE

CLARA KIMBALL YOUNG

In

"THE EASIEST WAY"

Eugene Walter's Immense
Drama Originally Produced
By David Belasco And
Acclaimed As The Most
Powerful American Play
Ever Written.

Directed By
ALBERT CAPELLANI

◆

"THE PRICE SHE PAID"
Is Now Playing To
Capacity Houses All
over the Continent

SOLE
DISTRIBUTORS
**LEWIS J.
SELZNICK
EXCHANGES**
BRANCHES
EVERYWHERE

HERBERT BRENON

Has Achieved Another
Sensational Triumph
With His Powerful Photo
Drama Presenting

FLORENCE REED

In

"THE ETERNAL SIN"

Now playing a two-weeks
engagement at the
Broadway Theatre,
New York

"Electrified the first-nighters"
Eve. Journal.
"Miss Reed is splendid"
N.Y Tribune.
"Bristles with dramatic action"
Evening Sun.

SELZNICK LJS PICTURES

Joseph M. Schenck
Presents

NORMA TALMADGE

In
A Modern Drama
That Grips The
Heart-Strings

"THE LAW of COMPENSATION"

By Wilson Mizner

◆

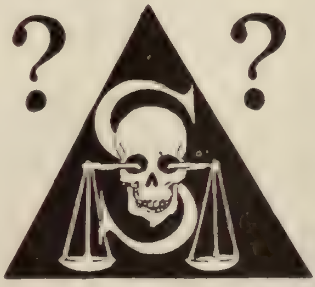
Directed By
Julius Steger and
Joseph A. Golden.

◆

READY FOR RELEASE

◆

SOLE
DISTRIBUTORS
**LEWIS J.
SELZNICK
EXCHANGES**
BRANCHES
EVERYWHERE



COMING!

◆

THE GREATEST
MYSTERY DRAMA
EVER SCREENED

◆

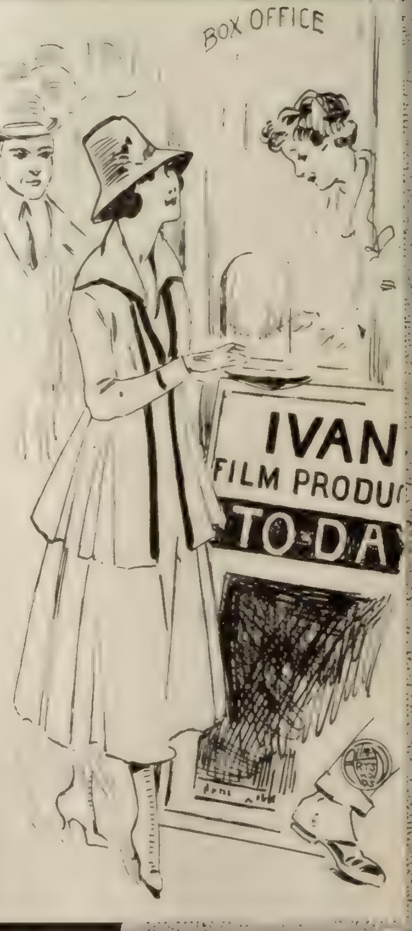
Ivan

Film Productions

are the kind that keep the girl in the box-office so busy she doesn't get a chance to see the pictures herself.

They are conspicuous in the program of EXCHANGE MEN who are releasing under the IVAN plan.

Write now for details of our NEW DISTRIBUTION PLAN and distributors' contract.

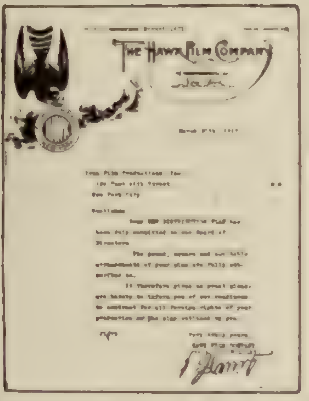


Ivan Film Productions
INC.
126 W 46 Str – New York

MEMBER OF NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

Ivan

SO SAY THEY ALL



The Hawk Film Company

The plan is the best we know how to draw.—It is the climactic expression of all that has been learned from MOTION PICTURE experience evolved to the satisfaction of anyone who may investigate.

CONTRACTS ALREADY CLOSED

ONE WEEK AFTER ANNOUNCEMENT

New England States	Eastern Feature Film Co., Boston, Mass.
New York and Northern New Jersey	Merit Film Co., New York, N. Y.
Southern New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Va.	Electric Theatre Supply Co., Philadelphia, Pa.
North and South Carolinas, Georgia, Florida, Alabama, Mississippi, Tennessee	Federal Film Co., Atlanta, Ga.
California, Nevada, Arizona	M. & R. Film Exchange, San Francisco, Cal.
Texas, Oklahoma, and Louisiana	Central Feature Film Co., Waco, Texas
Colorado, Utah, Wyoming, New Mexico	Supreme Photoplay Corp., Denver, Colo.
All Foreign Countries	Hawk Film Co., 1600 Broadway, N. Y. City

Investigate and you will also act promptly

MEMBER OF NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

FORUM FILMS INC.

DISTRIBUTORS OF

CONQUEST PICTURES

The Open Road to Romance and Knowledge

PUBLISHED WEEKLY *by*

Thomas A. Edison.

INC.

The First Definite Contribution in the Propaganda to Popularize Clean and Wholesome Films for All Right-Thinking Americans

For a long time there has been developing a country wide demand for a better class of motion pictures suitable for exhibition before mixed audiences of all ages. From time to time individual producers and groups of producers have provided occasional motion pictures to meet this demand. It has remained for THOMAS A. EDISON, Inc., and FORUM FILMS, Inc., however, to provide the first definite and regular contribution in the form of weekly programs of selected and carefully edited subjects.

"EDISON CONQUEST PICTURES" will be published at the rate of five reels per week, each program of that length including a three-reel dramatic production, and shorter comedies, travelogues, and miscellaneous subjects providing a well balanced program of variety.

"EDISON CONQUEST PICTURES" will have the endorsement and support of national organizations interested in welfare work, educators, community workers, and social bodies, and all individuals as well as organizations which have been instrumental in creating the demand for better films for the entire family. It is obvious that all this interest means new patrons for the exhibitor who links his theatre with this movement.

Some of the productions soon to be released are:

"FOR THE HONOR OF THE SCHOOL"
By Ralph Henry Barbour

"THE LANCE OF KANANA"
By H. W. Franch

"GALLEGHER"
By Richard Harding Davis

"UNDER THE GREAT BEAR"
By Kirk Monroe

"KIDNAPPED"
By Robert Louis Stevenson

"BLACK BEAUTY"
By Anna Sewell

"THE LITTLE CHEVALIER"
By M. E. M. Davis

"THE STAR-SPANGLED BANNER"
By Mary Shipman Andrews

"JACK BALLISTER'S FORTUNES"
By Howard Pyle

"BILLY AND THE BIG STICK"
By Richard Harding Davis

"THE RUBY OF KISHMOOR"
By Howard Pyle

"SCOUTING FOR WASHINGTON"
By J. P. True

"BARNABY LEE"
By John Bennett

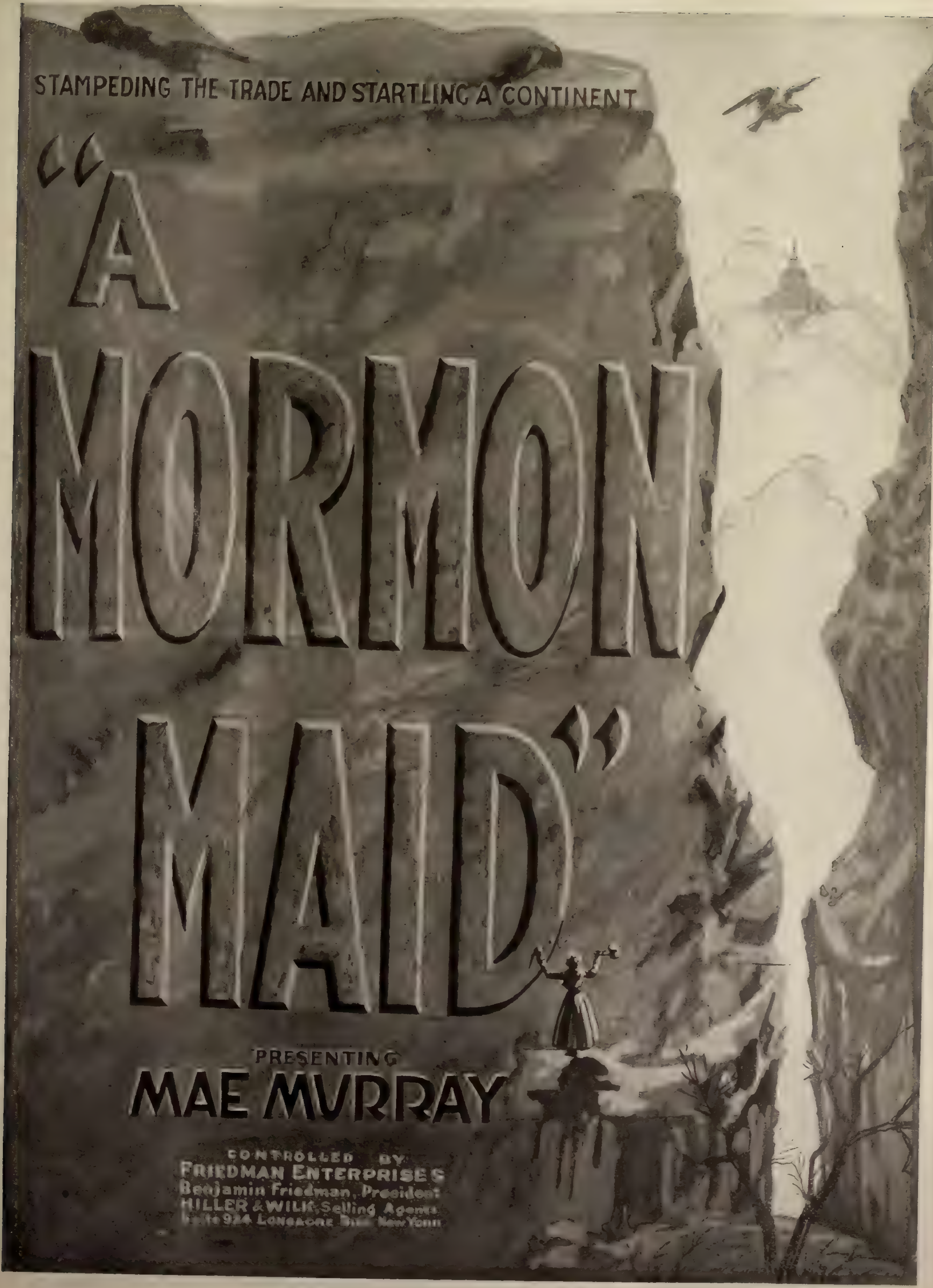
"HUGH GWYETH"
By Beulah Marie Dix

"THE BOY WHO CRIED WOLF"
By Richard Harding Davis

Exchanges are now being organized throughout the country to commence releasing "EDISON CONQUEST PICTURES" immediately, not only in the largest cities but in the smallest communities. If in the meantime you desire any further information regarding these programs it will be gladly furnished from our New York office.

FORUM FILMS Inc.

1905 Times Bldg., **New York City**


STAMPEDING THE TRADE AND STARTLING A CONTINENT
"A MORMON MAID"
PRESENTING
MAE MURRAY
CONTROLLED BY
FRIEDMAN ENTERPRISES
Benjamin Friedman, President
HILLER & WILK, Selling Agents
Suite 924 Longacre Bldg. New York

EDGAR LEWIS

Announces

His Forthcoming Photoplay Production

"THE BAR SINISTER"

An Original Story of the Southland

BY

Anthony Kelly

In Preparation

THE GOLDEN WOMAN

Abrams and Werner
Distributors
Candler Building, New York

REX BEACH

MARY ROBERTS RINEHART

Two Most Talked of Persons Today in Filmdom

REX BEACH
AND
MARY ROBERTS RINEHART

FIRST AND ONLY APPEARANCE IN PICTURES

State Right Buyers and Exhibitors:
Think what this means as a box-office attraction!

> Added prominence and drawing power has been given the name of Rex Beach through the wonderful success of the "Barrier." During the past two weeks Famous Players Film Co. arranged with Mary Roberts Rinehart for her "Sub-Debutante" stories, the exclusive use of which is for Marguerite Clark.

Every Reel Exciting and with a Punch

REX BEACH ON THE SPANISH MAIN
REX BEACH IN PIRATE HAUNTS
REX BEACH IN THE FOOTSTEPS OF CAPT. KIDD

2 Five Reel and 1 Six Reel Features

NOW SHOWING IN ITS FOURTH WEEK TO CAPACITY HOUSES,
RIALTO THEATRE, NEW YORK.

State Right Buyers:
If your territory is unsold,
Grab It Quick,
It Will Book Itself

GRAND FEATURE FILM CO.

ROOM 1606 CANDLER BUILDING
220 WEST 42ND STREET, NEW YORK

MARY ROBERTS RINEHART

REX BEACH

IVAN ABRAMSON'S 8 ACT DRAMATIC SENSATION

"ENLIGHTEN THY DAUGHTER"

WITHOUT A PEER
DWARFS ALL OTHER
INDEPENDENT FEATURES

HAS CREATED
GREATEST DEMAND
EVER INDUCED
BY A DRAMATIC
SUBJECT

AMERICA'S FOREMOST EXCHANGEMEN

IT
REQUIRED
A MIGHTY
FORCE TO
ATTRACT
THESE MEN

THOS. SAXE
SAXE AMUSEMENT
ENTERPRISE
Minn., N & S Dak., Wis., Iowa & Neb

HARRY KAUFMAN
DOMINION OF CANADA

LEWIS J. SELZNICK
GREATER NEW YORK

N. H. GORDON
GLOBE FEATURE FILM CORP'N.
NEW ENGLAND

JOS. M. GAITES
FANTOMAS FILM CORP'N, PA. & W VA

FRANK HALL
CIVILIZATION COMPANY, NEW JERSEY

WILLIAM M. SEIVERS
NEW GRAND CENTRAL CO., MISSOURI

J. H. MICHAELS
NEW YORK STATE, OUTSIDE GREATER NEW YORK

REMAINING TERRITORY NOW SELLING
ADDRESS . . .

ENLIGHTMENT PHOTOPLAYS CORP'N.

220 WEST 42ND ST. NEW YORK CITY
PHONE BRYANT 7812
HENRY J. BROCK, President.

ROBERT GOLDSTEIN

wishes to announce
the completion of his

TWELVE REEL PRODUCTION

Entitled

THE SPIRIT of '76

A Historical Romance Dealing with the AMERICAN REVOLUTION and its CAUSES

This film has been in production for over a year and is happily completed at this time to help rouse the patriotism of the country.

CONTINENTAL PRODUCING CO.
650 South Broadway
Los Angeles, California

"The Exhibitors' Paper"

Because the Exhibitors unquestionably represent the foundation upon which the success of the entire Moving Picture Industry must be established, it has become an honorable distinction for a moving picture trade publication to be known as "The Exhibitors' Paper."

The paper most properly called "The Exhibitors' Paper" is certainly "the paper that has done and is continuing to do most for the Exhibitor."

The MOVING PICTURE WORLD invites your consideration from this angle.

In its ten years of devoted and unselfish service it has never failed to look at things from the Exhibitors' viewpoint.

What seemed best for the Exhibitor has unceasingly and unswervingly been advocated by the MOVING PICTURE WORLD.

It has spent thousands of dollars in advancing the Exhibitors' best interests.

It has thrown itself whole-heartedly into every battle justly waged by Exhibitors the country over—and it has given not only of its prestige but also of its money and experience.

It has cheerfully refused to profit through the adoption of new and alluring promises which have ensnared some of its less careful competitors in the field.

Not because we say so for advertising purposes, but *because past performances and present policies prove it conclusively* the MOVING PICTURE WORLD stands out pre-eminently as

"The Exhibitors' Paper"

"TROOPER 44"

GEO. SOULE SPENCER

JUNE DAYE

Immediate Response

has been made by the State Right Buyers of the country to the offer of franchise for this great five-reel feature.

¶ The public demand may be inferred from the comments of certain important personages who have witnessed advance showings of the picture.

¶ "I found myself leaning forward and gripping my chair," said SAMUEL GOMPERS, President of the American Federation of Labor.

¶ "My police prove themselves splendid actors," said Major JOHN C. GROOME, Superintendent of the Pennsylvania State Police.

¶ "The example set by the troopers lays the foundation of true Americanism," said COLONEL THEODORE ROOSEVELT, in praise of the dashing State Police.

APPLY TO

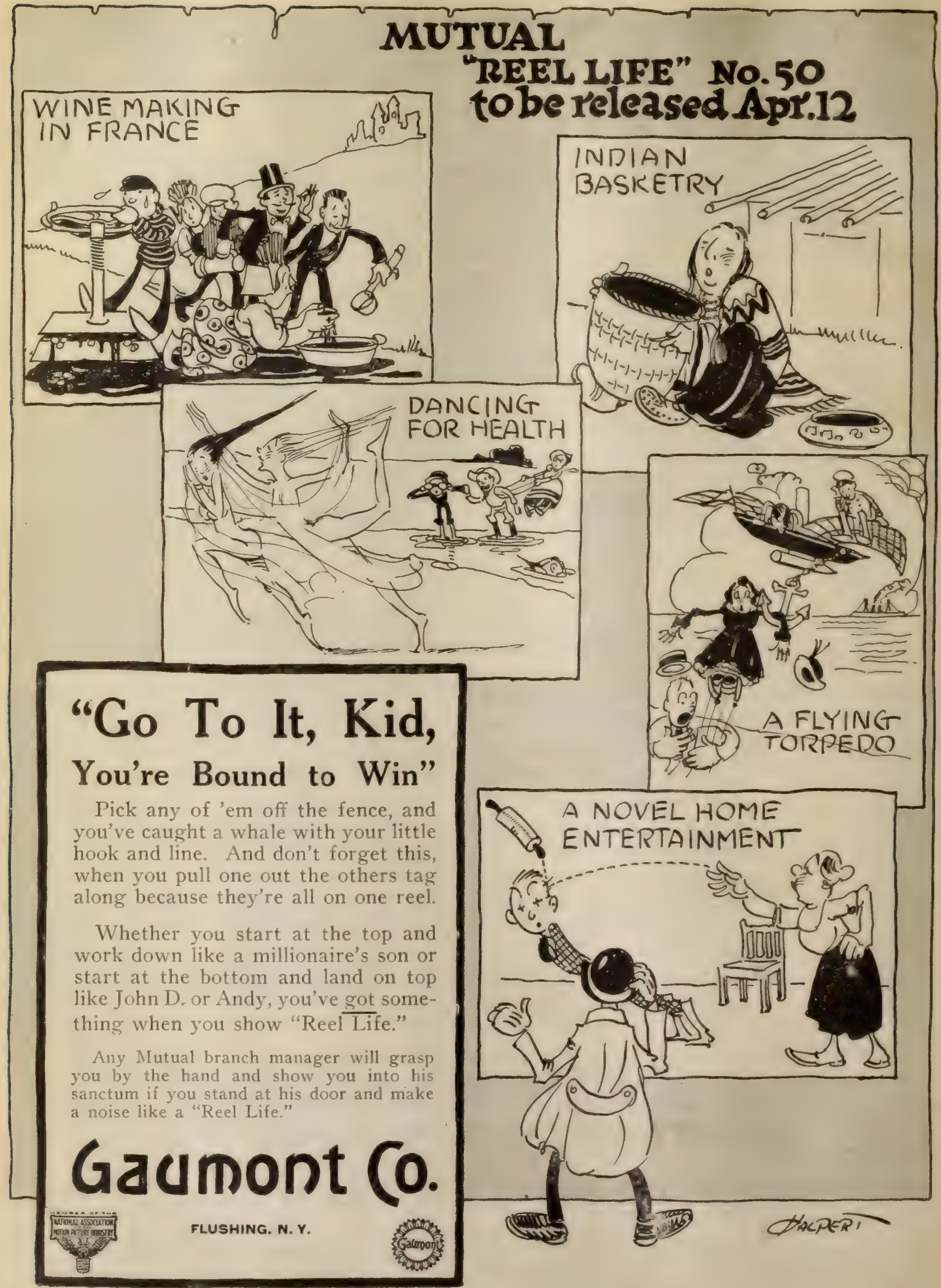
E. I. S. Motion Picture Corporation

203 West 40th St., New York City Telephone Bryant 8155

OR THE SALES AGENT

JOS. R. MILES, 220 W. 42d St., N. Y. CITY

E.I.S. **E.I.S.**


WINE MAKING IN FRANCE
INDIAN BASKETRY
DANCING FOR HEALTH
A FLYING TORPEDO
A NOVEL HOME ENTERTAINMENT
HALPERT

MUTUAL "REEL LIFE" No. 50 to be released Apr. 12

"Go To It, Kid, You're Bound to Win"

Pick any of 'em off the fence, and you've caught a whale with your little hook and line. And don't forget this, when you pull one out the others tag along because they're all on one reel.

Whether you start at the top and work down like a millionaire's son or start at the bottom and land on top like John D. or Andy, you've got something when you show "Reel Life."

Any Mutual branch manager will grasp you by the hand and show you into his sanctum if you stand at his door and make a noise like a "Reel Life."

Gaumont Co.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

FLUSHING, N. Y.

Gaumont

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

APRIL 7, 1917

TEN MUTUAL-CHAPLINS NOW FINISHED OFFER BIG OPPORTUNITIES

THERE are great opportunities for big box office receipts in the series of Mutual-Chaplin Specials now available at all Mutual Exchanges. These subjects are the most costly, the most carefully staged comedies obtainable. Plenty of time has been taken in producing each picture. The stage settings are elaborate and are carefully worked out in detail. Each and every bit of comedy "business" is thought out so carefully that it is "sure fire" stuff. It gets laughs every time.

Ten Now Finished.

Ten Mutual-Chaplin subjects are now finished. Nine are available. They are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," "The Rink" and "Easy Street." The tenth, "The Cure," will be released on April 16. All of them are widely varied in their nature. All of them are sure to appeal to people of every age. There is amusement in each Mutual-Chaplin Special for all nationalities—all classes. They can be shown with equal success in the largest transient theatres or in neighborhood houses with small seating capacities.

Repeat Bookings.

Exhibitors everywhere are finding it highly profitable to arrange repeat bookings on the Mutual-Chaplin series. If you haven't shown any of them, an exceptional opportunity awaits you. If you have shown them, you can pack your theatre again by arranging repeat showings. Start with the first and show them all at regular intervals. Any Mutual Exchange will arrange the bookings for you.

New Strand Comedies Will Set Standard

Absolutely new standards in one reel comedies will be set by the new series of Mutual Featurettes—Strand Comedies—the first of which is to be released on Wednesday, April 11. These subjects are free from slapstick and suggestiveness. They are clean, fresh and snappy—enacted by a company of good looking, vivacious young people. Pretty Billy Rhodes plays the lead, supported by Jay Belasco. Exhibitors may book the entire series of 52, at Mutual Exchanges. A new Strand Comedy will be released each week, beginning April 11. "Her Hero" is the title of the first one and those for April 18 and 25 bear the titles "When Mary Took the Count" and "In Walked Uncle."

Mutual Star Productions For April

Title.	Lead.
Week Beginning April 2d.	
The Devil's Assistant	Margarita Fischer
Week Beginning April 9th.	
Mrs. Balfame	Nance O'Neil
High Play	William Russell
Week Beginning April 16th.	
Environment	Mary Miles Minter
The Single Code	Crane Wilbur
Week Beginning April 23d	
The Debt	Marjorie Rambeau
The Wildcat	Jackie Saunders

"RAILROAD RAIDERS"

Third Big Helen Holmes Success in 15 Chapters

STARTS ON APRIL 9TH

Monday, April 9, is the day. That's the date scheduled for the release of the first chapter of the big new Helen Holmes Success—"The Railroad Raiders." Exhibitors everywhere are arranging to take care of capacity business on that date. They know Helen Holmes is today one of America's most popular stars. Motion picture fans everywhere idolize her. They have seen her steadily rise to her present lofty position in filmdom, and they are willing to go far out of their way to see her newest offering. The story of "The Railroad Raiders" is crammed with action—punch—thrills. As a secret service employee of a big railroad, Helen is afforded some unusual opportunities for the sort of risks she delights in taking. She will thrill theatre patrons as never before. Big surprises are in store for those who imagine that Miss Holmes has performed every daredevil feat possible. She has a any number of new "stunts" to perform. They all work logically into the story. It runs at express train speed from the very start. Book this mile-a-minute motion picture novel and make sure of crowded houses for fifteen weeks. Arrange your bookings now at the nearest Mutual Exchange.

New Style Torpedo Pictured in Reel Life

Reel Life No. 50, the Mutual screen magazine, released April 12, shows the detailed working of a brand new style of torpedo. In these days of preparedness, theatre patrons will be greatly interested. Bring them to your theatre to see how Uncle Sam is arranging to guard his shores against invasion.

EMPIRE WATCHWORD IN MAKING PICTURES WILL BE TIME

TO assure ample time for the production, the assembling, titling and the putting of the finishing touches to the Charles Frohman stage successes produced as motion pictures by the Empire All Star Corporation for release through the Mutual Film Corporation, President John R. Freuler of the Mutual and Alf Hayman, representative of the Frohman interests, have decided that no one picture of any series featuring a star shall be released until two pictures of the series have been completed and the third is in the process of production.

Mr. Freuler and Mr. Hayman purpose that all productions coming from the Empire-Mutual studios shall be handled in the same careful manner in which stage plays are produced. No picture is to be started until cast, director, and technical staff have had ample time to study the story they are to produce as a picture, and no photodrama, having been photographed is to be released until it has been given every finishing touch that thoughtful cutting, assembling and titling can bestow.

Speed Breeds Mediocrity.

"A great deal of the mediocrity of the photoplays on the market today is due to the speed with which productions are hurried through," says President Freuler. "The haste is due, too often at least, to the desire of producers to save the high salaries paid to stars and directors.

"Rush methods and good pictures are seldom found in the same studio. The public's support of fine, well made pictures more than pays for extra time it takes to make them."

"Jimmie Dale" Series Has Popular Appeal

Mutual Exchanges all over the country are reporting good bookings on "Jimmie Dale, Alias 'The Grey Seal,'" the new series of Mutual Featurettes produced by the Monmouth Film Corporation. Exhibitors know that mystery-detective stories are highly popular with motion picture fans. But they are the hardest kind of pictures to obtain. Only once in a long while is the exhibitor offered a really high class series of such stories. "Jimmie Dale" Featurettes constitute such an attraction. Stars of the first magnitude are featured in all the releases of this series. E. K. Lincoln, famous everywhere, plays Jimmie Dale. His supporting cast includes such favorites as Paul Panzer, Edna Hunter and Doris Mitchell. Harry McRae Webster directed the entire production.

Charlie Chaplin in "THE FLOORWALKER"

Charlie Chaplin in "THE FIREMAN"

Charlie Chaplin in "THE VAGABOND"

Charlie Chaplin in "ONE A·M·"

Charlie Chaplin in "THE COUNT"

Throughout The World

Are Making Millions Laugh.

Mutual-Chaplin Specials stand supreme today throughout the world in the field of motion picture comedy. Nowhere in all filmdom are there comedies on which so much time, and thought and money have been spent. This is the most costly series of comedies ever released. Extreme care has been taken in its production. Cost has always been waived for *quality*. Ten comedies featuring the Mutual's $670,000 per year comedian, are now available at Mutual Exchanges. Beware of violators! The *genuine* Mutual-Chaplin Specials are *only* released through the Exchanges of the Mutual Film Corporation in America.

"The Floorwalker"

In which Chaplin burlesques the common, every-day happenings of a big department store.

"The Fireman"

As a "smoke eater" Charlie is a 4-11 alarm. You can't go wrong by showing this one.

"The Count"

Charlie takes a little flyer into high society, disguised as a member of the nobility.

"The Pawnshop"

Chaplin finds innumerable things in a pawnshop with which to evoke laughter, and all are effective

"Easy Street"

As the cop on the beat in the toughest section of the city Charlie scores new triumphs.

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MUTUAL
Charlie Chaplin in "THE PAWNSHOP"
Charlie Chaplin in "BEHIND THE SCREEN"
Charlie Chaplin in "THE RINK"
Charlie Chaplin in "EASY STREET"
Charlie Chaplin in "THE CURE"

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At any Mutual Exchange you can obtain the Mutual-Chaplin Specials listed below. If you haven't yet run them all, you should arrange to do so now. If you have played them once successfully, you have a chance again to pack your theatre by repeating them. Arrange to show them at regular intervals. They are now available for any theatre, anywhere. Write your nearest Mutual Exchange for complete details. All prints are practically new.

"The Vagabond"

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"One A·M·"

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"The Rink"

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April 16th is the release date of the next Mutual-Chaplin Special. "The Cure" is the title. A health resort the locale of the story.

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A brand new series of Mutual Featurettes-released for the first time March 23rd-adapted from the nationally famous detective stories-

Jimmie Dale
Alias "The Grey Seal"

starring
E.K.LINCOLN. EDNA HUNTER.
PAUL PANZER. DORIS MITCHELL.

Jimmie Dale
Alias "The Grey Seal"

Mystery-suspense-tense dramatic action-are found in this series of sixteen exciting stories. Each episode complete in itself-each two reels in length. Based on the novel by Frank L. Packard. Never before released. "The Stolen Rubies," the second episode, issued this week.

NOW Booking At All MUTUAL EXCHANGES

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JULES BURNSTEIN, *Gen'l Manager*

Directed by
HARRY McRAE WEBSTER

MUTUAL

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"FREED BY FIDO"

TWO REELS **RELEASED MARCH 31st**

FEATURING LILLIAN HAMILTON

SLEEPY, dreamy, Chinatown is the locale of this Vogue Comedy. There Occidental and Oriental clash in innumerable humorous situations. Fido, a fuzzy little canine, has no small part in the fun making and proves himself a veritable hero by rescuing his mistress at a critical moment. A dog, a grip containing an infernal machine, and a tender hearted waiter are the chief constituents in this two reeler. Directed by James D. Davis. Now available at all Mutual Exchanges.

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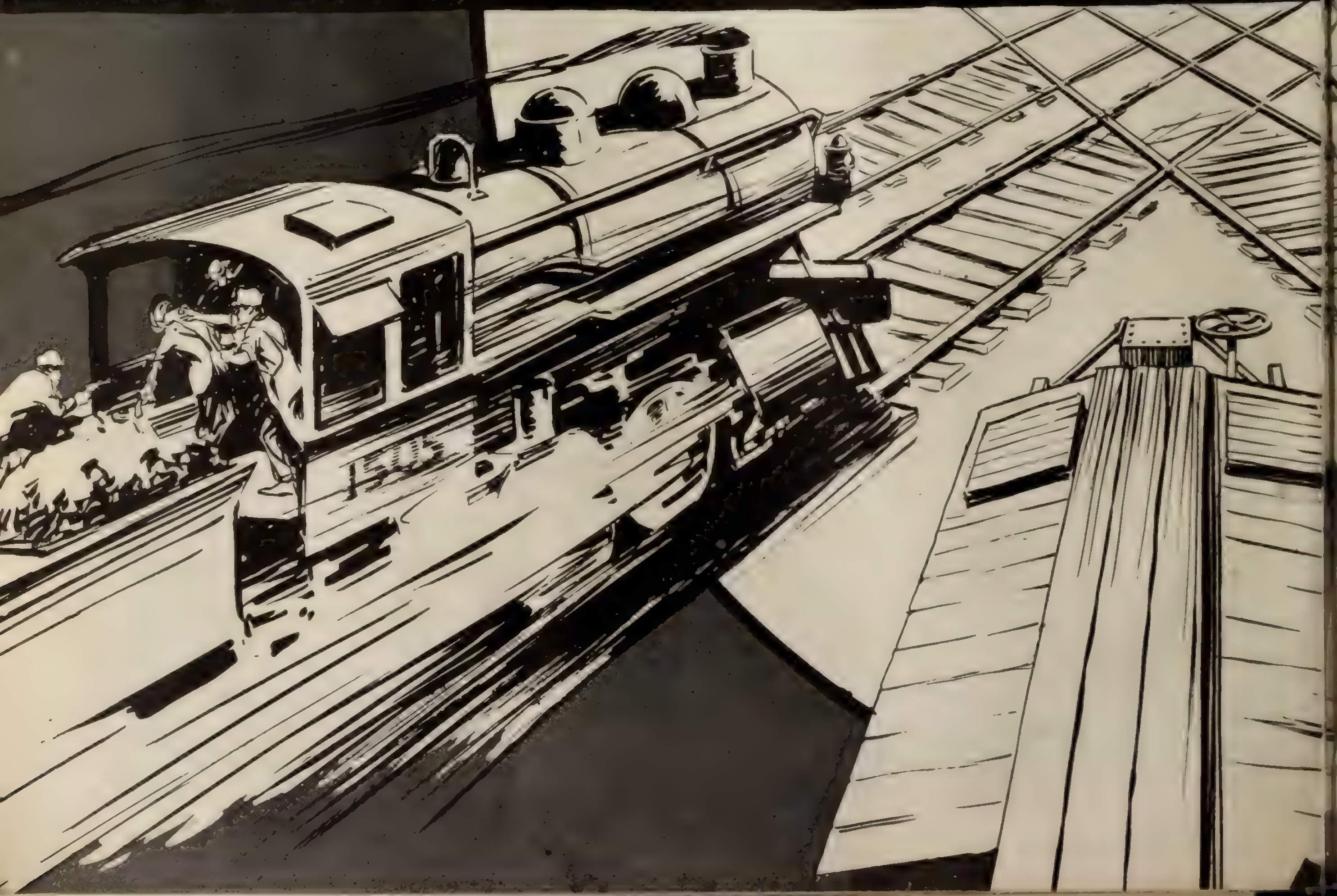
HELEN HOLMES

The Fearless Film Star



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Head-on collisions — amazing feats performed at risk of life and limb — a story that grows more fascinating with each succeeding chapter — make "The Railroad Raiders" the most desirable of all photo-novels. No expense has been spared to make this the supreme railroad story of the entire motion picture industry. Booking NOW at all Mutual Exchanges.

Helen Holmes—the fearless—the beautiful—is cast in this production in one of the most daring roles of her career. She is a secret service operative in the employ of a big railroad and takes desperate chances in running down those who are endeavoring to wreck the road. You can pack YOUR theatre for 15 weeks with this photo-novel.

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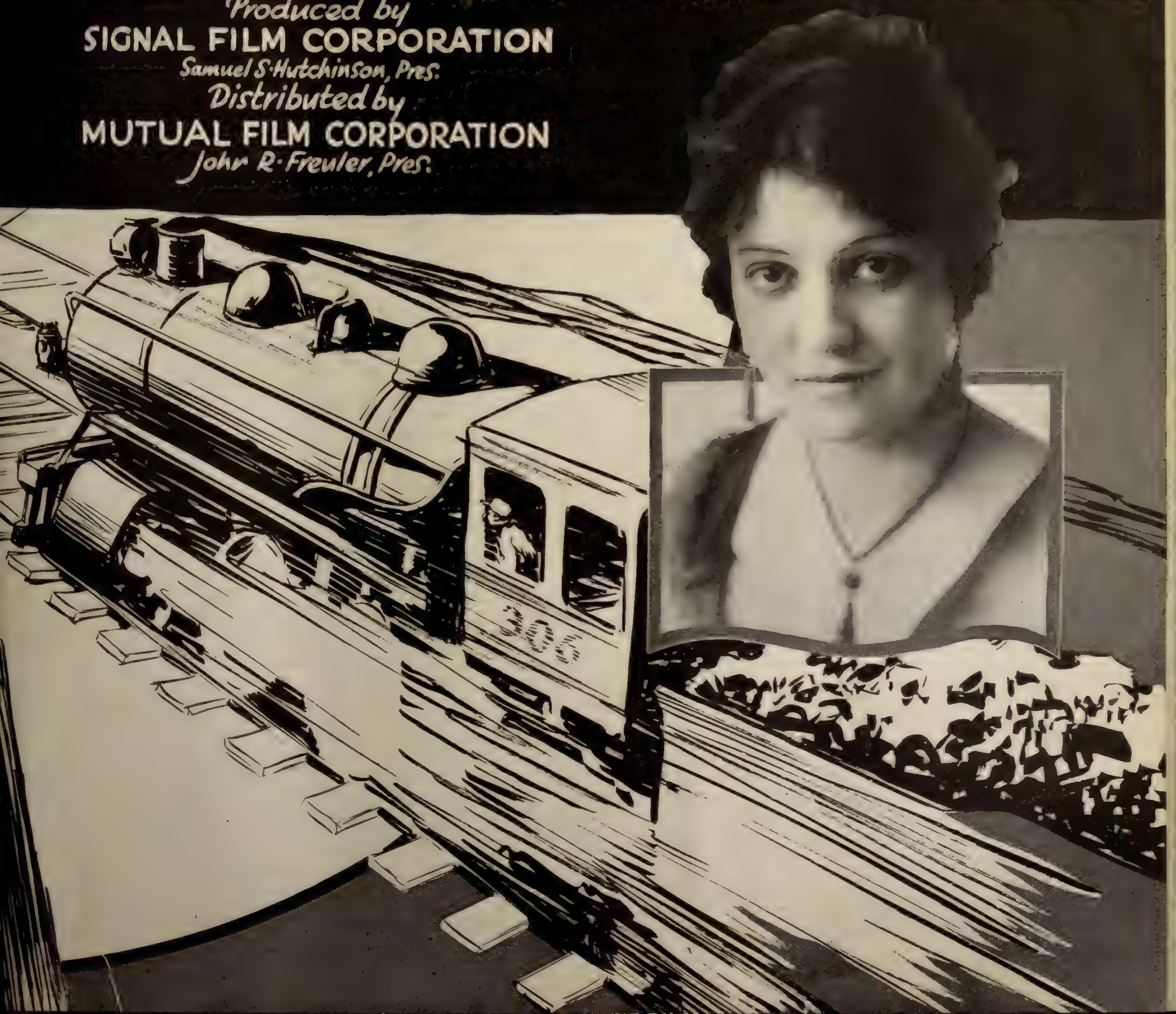

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Because they are **good** comedies. Cub Comedies have a following that draws the dimes into the box-office. Book the next subject:

THE LADY DETECTIVE

released April 5

Cub Comedies are available at any exchange of the Mutual Film Corporation.

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WID SAYS:

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See the Next Essanay Feature Yourself And You'll Know It!

Presenting

NELL CRAIG

With SYDNEY AINSWORTH, ERNEST MAUPIN and RICHARD C. TRAVERS in

"The Trufflers"

From the famous stories by Samuel Merwin in the COSMOPOLITAN MAGAZINE

Arranged and Directed by Fred E. Wright

Screen Time, 1 Hour, 10 Minutes

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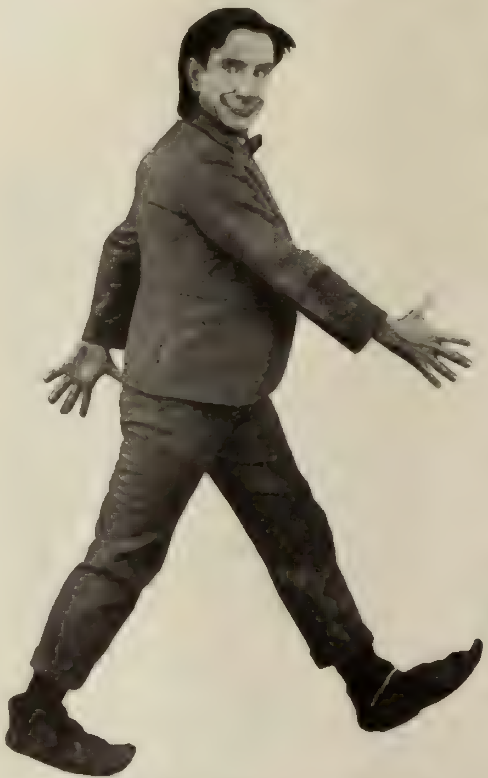
KLEINE EDISON SELIG ESSANAY



I'M MUSTY SUFFER

I am on my way to all prominent theatres, where, beginning April 1st, I begin my third series, one picture each week, of

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One Reel Feature Comedies

Harry J. Watson, Jr., Fun Maker

Will make walking, talking Advertisements for your theatre

Begin with the first—each is a money maker.

April 1. The Fried Egg Hero
April 8. The Soda Jerker
April 15. Wet and Dry
April 22. Truly Rural
April 29. The Ladder of Fame
May 6. Pure and Simple
May 13. Spliced and Iced
May 20. Starlight Sleep
May 27. Musty B. Young
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These are Harvest Days
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K.-E.-S.-E. stands for Keys Service
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A FEATURE EVERY WEEK
SOLID BOOKING FOR A YEAR

Rialto Theatre, New York, books three coming

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With Bryant Washburn, star of
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"Skinner's Bubble"
"Skinner's Baby"
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"Little Lost Sister"
(Selig)
"The Law of the North"
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"Satan's Private Door"
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Offers
Robert Hichens' Love Romance
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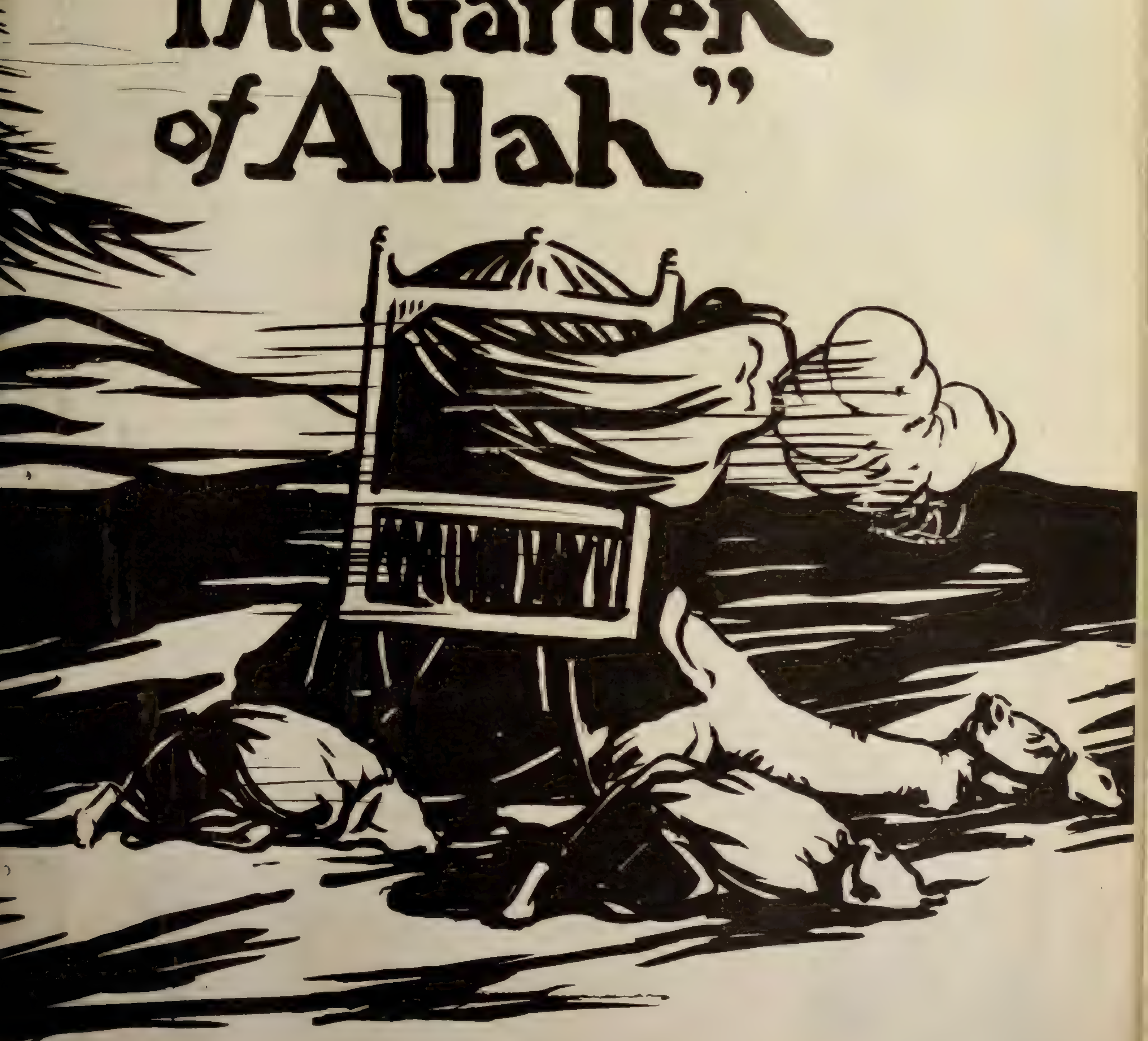

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"Open Sesame!"

You remember the story of Ali Baba who discovered the magic word, "open sesame," which gave him access to a fortune?

"Little Lost Sister," the Selig Red Seal play, is proving the open sesame that unlocks fortune's doors for exhibitors!

From all parts of the country reports are being received by K.-E.-S.-E. branch exchanges telling of the pulling power and the punch of "Little Lost Sister."

Every exhibitor showing the Selig drama is cashing in!

Ask Your Exchange to Show You These Plays

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The Cycle of Fate
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SELIG POLYSCOPE CO.

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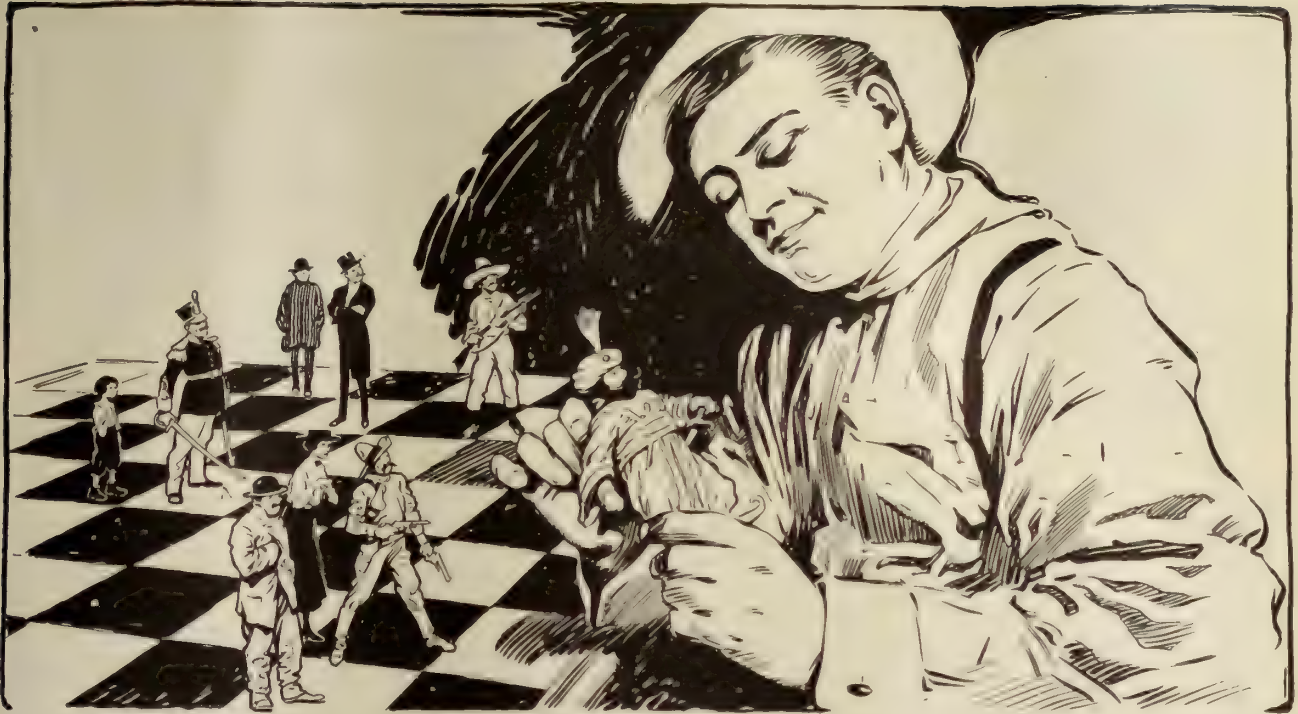

O. Henry's Delightful Characters Brought to Life in Motion Pictures

From Fifth Avenue—the Bowery—the Western prairies—the little comic opera republics of South America—O. Henry gathered the whimsical, ludicrous and pathetic characters which will live forever in the hearts of untold millions.

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O. Henry Pictures are Broadway Star Features, every one personally supervised by J. Stuart Blackton, for twenty years the dominant genius of the photoplay and producer of world-famous short pictures. Commodore Blackton has been responsible for more big, world-wide photoplay successes than any other one producer. His "Battle Cry of Peace" and other great productions swept the country. All his knowledge and experience—all his genius and talent—have been applied to making these O. Henry Pictures the greatest short features ever produced. A new O. Henry picture each week.

COMMODORE J. STUART BLACKTON

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"They wear well with my patrons."

"I always use a 'Ham' Comedy after running a long feature. They're great!"

"MY program would not be complete without a 'Ham' Comedy."

"Ham and Bud are the biggest comedy favorites I have ever shown."

Week after week, for over two years, Ham and Bud have been seen in their famous characterizations. Their following has grown enormously: a vast army of admirers look forward with the keenest delight to their appearance upon the screen. These fans are everywhere—***and they want "Ham" Comedies.***

Under the capable direction of Al Santell, Ham and Bud are getting plenty of laughs into their work.

A noteworthy example of a really clever comedy is

"THE DEADLY DOUGHNUT"

It is one thing to say: We will now produce comedies, and quite another to make them as good as the "HAM" brand.

Flash this on your screen; put it squarely up to your patrons:

"DOUBLES AND TROUBLES"

Distributed by the GENERAL FILM CO., Inc.

KALEM COMPANY
235 West 23rd St., New York City

"THE AMERICAN GIRL"

Featuring MARIN SAIS

No two-reel Series or serial has ever received such glowing praise from the film critics as these vital dramas by Frederick R. Bechdolt.

Read the reviews!

"GRANT, POLICE REPORTER"

Featuring GEORGE LARKIN and OLLIE KIRKBY

Thrilling dramas in SERIES form. Powerful stories by Robert Welles Ritchie told without an inch of padding. Biggest drawing cards ever released.

"A DAUGHTER OF DARING"

Featuring HELEN GIBSON

A SERIES of single reel headliners that invite comparison without fearing it. Railroad dramas with just the right dressing of thrills to make them palatable.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. CHALMERS, Founder.
Published Weegly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr....President
J. F. Chalmers....Vice-President
E. J. Chalmers....Secretary and Treasurer
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The office of the company is the address of the officers.
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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 166.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 7, 1917

Facts and Comments

THE fact that the moving picture drama is a great educational force is becoming more self-evident every day. Examples of the most unexpected nature are continually coming to light. At a recent showing of the Mary Pickford play, "A Poor Little Rich Girl," there was an indication that the screen will soon take the place of the time-honored but smudgy copybook of our youth in inculcating moral precepts. During the schoolroom scene when Mary's teacher, pointer in hand, drew her pupil's attention to that accusing axiom, written at the top of her blackboard, "Procrastination Is the Thief of Time," one generous old soul, who belongs to the large number of spectators that love to confide their enjoyment or disapproval to everyone within hearing of their voices, was heard to remark in the tone of a person whose mind is being opened to a great truth for the first time: "My! isn't that true!"

JUST now there is a strong campaign in progress to defeat the bill to permit Sunday picture exhibitions in the State of New York. From information gathered by a representative of The Moving Picture World it is quite likely that the opponents of the measure will succeed in defeating it. There was a hearing on the bill the other day before the Legislative committee which has it in charge and the motion picture men made a creditable showing and a good impression; but it is feared that the campaign against the bill is too strong to be met effectively. Legislators are quoted as saying that numerous protests from their respective constituents make it imperative that they vote against the measure. Since no reference is made to letters from constituents who favor the passage of the proposed law it may be presumed that there are none such, or that their quantity is negligible. If this is true it would seem that the exhibitors have been asleep at the post.

* * *

IT WILL take more than the press work of the League President's own paper and personal mouthpiece to convince exhibitors throughout the country as to his sincerity and interest on behalf of the exhibitor. Too much that points to purely personal advancement is yet lying at his door and to which no straightforward, satisfactory explanation has yet been forthcoming. Many exhibitors already know what's what. They are "wise" and many more are cutting their wisdom teeth. Some of them may be heard from before long. When the rank and file refuse to be exploited for the benefit of a small inside ring we may hope to see an exhibitors' organization that will be worth while. May that day soon come.

* * *

AFTER doing business with a film exchange for years, paying all bills when due and meeting all other usual business conditions, it is no wonder that an Iowa theater manager writes us a strong letter of protest when he receives a telegram as his first notification that the service was to be discontinued. Service sold to another exhibitor, we presume, at a higher price. His letter concludes as follows:

> It is not the first time we have gone through similar deals, and until treatment accorded theaters is changed absolutely there will never be harmony in this business as in other lines.

* * *

"I JOURNEYED to Wilmington, not to get subscribers," naively writes the editor of the New Style Trade paper, but how the molasses was smeared on that same page. Go to, you would-be editors, learn how to get dollar subscriptions. Mention them by name five or six times at least and say "liked by everybody," "dominates the situation," "most courteous gentlemen," "ably managed," "leading spirit," "able young manager," *ad infinitum et ad nauseam*.

* * *

NOT all newspaper comment on the motion picture is of the disparaging sort. A person in Lawrence, Kan., writing to the Kansas City Star, declares that as a result of the scourgings received on the screen by the gossip and tattler of the female species that particular kind of pest is rapidly becoming less prominent, in fact bids fair to become extinct. While the latter conclusion has no chance of ever coming true there can be no question that the holding up to public execration of town and city gossips, putting them under the fierce white light that beats upon the screen, has done much to reduce their activities, whether in clubs or church societies or over the back fence.

Where We All Fall Down

By Louis Reeves Harrison

PRODUCERS, directors, editors, all in authority at the studio, have a common failing, a weakness that may pervade all departments of artistic production, but which can only be indulged in by those at liberty to exercise their own discretion. The owners and managers of theaters, of exchanges, even of periodicals, are included. The man in power likes to do things his own way. His work is then more attractive to him, further removed from drudgery. In very many cases a man has worked faithfully for others and seen their errors. He has noted where he could do much better. There is self-confidence mixed with a little vanity in his idea of having a product suit his own taste.

It may be assumed that the varied tastes of those who make up a mixed audience meet with natural response from the fact that each producer supplies something different from the others, but we are confronted by the fact that producers are not creating the products they publish and distribute as a rule. Mr. A. likes a play with a punch. So does Mr. B., but not the same kind of a punch. One means a story with a definite purpose to it. The other means something sensational, like a fire, or a wreck.

Most men say they prefer a story with a happy ending—they are not even telling the truth about themselves, as the popularity of such dramas as Camille and Madame Butterfly has proven in a large number of instances. What they possibly mean is that they prefer to have the satisfaction of justice rendered, or what is known as "compensation" at the end of a long drama.

There are directors who are not happy unless there is a marriage scene in the play. Others think it great when the innocent lead is falsely accused of the crime. Many authors and directors adore the "sacrifice" story, especially when the heroine gives up the man she loves, even when he loves her, for the sake of a personal sacrifice. It is so noble. Others are tickled to death when a man is thrown into intimate relations, from which neither can escape, with a lady to whom he is not married. It is so *risque* and exciting. Then the resemblance story has a following, in which two people look exactly alike. Whew!

Two people might look alike, but their voices and handwriting would not be the same. In one recent horror the leading lady plays a dual role, that of an American lady and that of a foreigner *who takes her place in society*, where she must have the same manners, customs, habits, tastes, vocabulary and little imperfections of the one she impersonates. This sort of stuff not only jars intelligence, but ordinary common sense as well.

In all these countless instances, it is obvious that personal preference is responsible, not discriminating intelligence and plain common sense. It is equally obvious that personal preference can never make for decided success when the audience is accorded only secondary consideration. Popularity is not reached by suiting the man who puts up the money, not by suiting a piggish star, not by catering to this or that studio favorite, but by an appeal to the millions of people who pay to see the show. Even precedent is a poor guide—people tire of seeing the same thing done over and over again. Novelty and variety do not come from repetition, nor can they be expected until their importance is more clearly and fully understood in catering to public taste.

To men in authority at the studio, a place established for the artistic visualization of stories and educational subjects of interest and value to the public, is given the POWER OF SELECTING WHAT SHALL BE SHOWN BY EXHIBITORS. When that power is at the caprice of mere personal preference it becomes LIMITED to that preference. Choice of subject, general design, method of treatment and quality of presentation are narrowed to the prejudices of one or two individuals, and the tastes of those individuals is usually formed on what has succeeded in the past, in moving pictures, on the stage, or in literature. It opposes originality.

The cry of today is for vigorous originality. The freshness and charm of what is new is of such high value to the audience that it deserves relatively higher consideration than it receives at the hands of established preference. For the sake of that one delightful quality a great deal of indulgence can be shown to the shortcomings of a scenario, particularly at this stage when so few know how to write for the screen. The very story which jars our old faiths and cherished ideals may be the biggest sensation of the year if it sets forth a new and yet unassimilated truth.

How much faster the wheels of progress would revolve if the man intrusted with the selection of subjects for motion-picture production would consider the past only as it bears on what is vital today! Every mother's son of us is ready to follow real leadership. We long to advance. The spirits of all vigorous and intelligent men are fired with ambition to improve on what has been done in the days gone by. Right now, while we are facing a blind struggle for existence among great nations, we realize the stern necessity of accelerating our own development through better physical training and finer educational ideals.

The only hope of improving moving pictures until they stand so high in public estimation that their exhibition will win the favor of all classes of people lies in the direct application of human foresight which shall invent logical plans and schemes for our betterment and illustrate them entertainingly for the reduction of common suffering and the increase of aggregate happiness among those reached by the exhibitions. That is a long sentence, but it will do no harm to think it over once or twice. The shortest cut to public favor is to render that public GREAT SERVICE.

There can be no two opinions that the very men who are following personal preference in THEIR OWN productions severely criticise those of rival producers. They are enjoying the thousands of material blessings scattered over the earth by inventive genius, but their attitude is passive, one of accepting benefits, not of distributing them with a generous hand, else they would suddenly find themselves famous as leaders of thought and nobility of feeling. The passive attitude of feeding high on service already rendered leads naturally to wallowing in the trough.

We can never get away from the narrow and selfish place occupied by personal inclination until we rid ourselves of a lot of primitive vanity and egotism. We must take the viewpoints of a really capable critic so far as lack of individual bias is concerned—he is not considered capable when guided by personal preference—and open up the field of production to original effort for the pleasure of all progress, knowledge of ourselves, acquaintance with our environment and the universal distribution of such knowledge as we possess. It is possible for us to astonish the world with the beauty, charm and power of this new art and to make it a wondrous contribution to common human happiness.

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The Child Is Growing

By Sam Spedon

LITTLE did we believe a few years ago when we listened to the inspired prophecies of the great possibilities and uses which moving pictures would achieve that they would so soon come to pass. All this kind of talk was pooh-poohed as a stall to appease opposition, or a lot of "bull" to make people believe we were apostles of the altruistic and the motion pictures disciples of Michaelangelo, trying to put over what is now considered a lot of cheap comedies and mediocre dramas. We remember making some of these prophecies ourselves when introducing players to personal appearances before moving picture "audiences." Invariably they would wonder what that kind of talk had to do with them or moving pictures. Then they would step out upon the stage to show us how to do it, as follows: "Hello folks! I met a dame the other night and she gave me a terrible bawling out. She said she was sitting right in front of me a few nights ago, looking right at me and I wouldn't speak to her. She saw me on the screen. Can you beat it?" This was the motion picture talk of those earlier days indicative of the standard at which moving pictures were measured by the "fans" at that time. Things have changed since then. Very few of us at that time knew that they were the forerunners of a different personnel of players and motion pictures of today. Very few, we believe, counted on the rapid growth and perfection they now already have attained.

We are at the dawn of another upward movement in the progress of motion pictures, namely, the educational and the industrial, which has to do with our social and civic affairs.

Women's clubs, settlement workers, mothers' clubs, the National Juvenile Board, the Photoplay League and a number of other organizations, national and local, are taking an active interest in motion pictures which only a few years ago they depreciatively called the "movies." The advent of these different associations into the realm of the "movies" is looked upon by some of us as an invasion, and it will take time and evidence to prove to these skeptical ones that they are not meddlers and busybodies, who have some ulterior motive in entering a field which a few years ago they feared to enter lest they be defiled. It will take a little time for everybody to be convinced that these bodies of intelligent people see the great uses to which motion pictures can be applied in the betterment of mankind, the welfare of humanity and the education of the masses. It is an admission that they, too, recognize the great possibilities of moving pictures. These organizations invite the co-operation of the exhibitors for mutual benefit, free from any mercenary motive on their part. Already some producers and exhibitors are working with them, realizing that they are prompted by a desire to make full use of clean and wholesome productions for the betterment of the industry, meaning the public, the exhibitor and the producer.

The original purpose of motion pictures was entertainment—the cheapest form of entertainment; they were not founded on the higher intelligence that now claims them as part of itself. Unfortunately we have dwelt too much on the words "cheap entertainment" and many of us compare the quality of the picture with the price of admission. We have cheap priced foods, but the Health Commission obliges all purveyors of food stuffs to guarantee that they are of pure quality and not deleterious. This is what we are coming to and the consumers of moving pictures are demanding purity and quality regardless of price. Otherwise they must be consigned to the garbage heap.

We welcome these newcomers to help us raise our standard to greater prominence in the affairs of the world and challenge the hypercritical captiousness of motion picture sceptics.

Long Runs Not Generally Practicable

By Sam Spedon.

AFTER considerable thought and investigation, we make bold to express our belief that a change of pictures three times a week at least is absolutely necessary in most localities; it would be impossible for most theaters to continue to run a picture longer than two or three days. Some specially big feature that will draw patronage from far and near with exclusive rights for thirty or sixty days might be run profitably for one week or more, but that is the exception which proves the rule. Even then, in residential neighborhoods, the attendance will dwindle after the fourth day. We are aware that such theaters as the Strand and Rialto in New York City and similar theaters located on transient crowded thoroughfares in other cities do exhibit a picture for weekly runs, to paying houses, but these are other exceptions that prove the rule. We say that in the majority of theaters and localities we believe it can't be done profitably.

Our belief is sustained by the long runs of popular theatrical performances. In the large cities they run for weeks and months, but these long runs are not repeated in smaller cities. In Brooklyn, largely a residential community, a run of one or two weeks for the same play in any theater is a long one; then the production is presented in another section of the borough for the same length of time.

We draw our conclusion from members of our own families, who attend the showing of every new picture in our neighborhood theater; they tell our neighbors and they go the next day. This theater seats 2,000, admission of fifteen cents, and gives four performances a day, thus making it possible for 16,000 persons to see the showing of the pictures in two days; these eight showings exhaust the moving picture patrons of that vicinity, and bear in mind there are a half dozen other theaters, including a vaudeville house, in that same locality.

These facts are from the statement and experience of the management and parallel with the experience of many others in other localities of the city as well as exhibitors in the smaller cities and towns. From personal knowledge we know the members of our families would only go once a week if only one picture a week were shown, where now they attend three and four times a week. This would be no saving to us, the family would probably go downtown to a theatrical performance, and it would certainly be a loss to our local moving picture theater.

The same arguments against the practicability of instituting larger runs apply against increasing the general price of admission beyond fifteen cents. The consensus of opinion is it cannot be safely done excepting in the large city houses and with the exceptionally big special features playing to transient patronage.

"No Entangling Alliances"

By the Rev. W. H. Jackson

THE opponents of the exhibiting of moving pictures on Sunday are for their own purposes dragging the question of the Sunday pictures through all the mire of scandalous and unclean relationship. The moving picture is not only able and willing to stand by itself and upon its own record and purposes, but it is extremely anxious to do so. If it were a simple question concerning the pictures such as "to be or not to be," the issue would be considerably narrowed and lose much of its present complexity; this to the confusion of the opponents of the pictures, who prefer to befog the issue rather than to be themselves confused, as they undoubtedly would be if the matter were made a simple and individual issue.

From no society or organization of any kind has there appeared a clean-cut single attack upon the question of the use of the pictures themselves; instead, the first cry is—"No Continental Sabbath." Every one and any one who knows anything about the old cry of the so-called evils of the Continental Sabbath knows full well that it has in no way any connection with the use of moving pictures. In fact, who can tell but that if the pictures had been known several generations ago they might have ushered in a period in which the Continental Sabbath as now understood could not have existed as further reasons may show.

As if in explanation of this Continental Sabbath evil, a detailed list is given out, showing what this Continental Sabbath would mean:

"Open saloons for the sale of liquor, all kinds of games and sports, an open door to all kinds of trading, *moving pictures,* theaters and music halls."

In behalf of moving pictures we must decidedly object to this "entangling alliance." The pictures deserve and demand to stand alone by themselves, and protest against being allied with liquor saloons, questions of trade, games, sports and music halls.

In the first place the moving picture is the enemy of the liquor saloon. It has been instrumental in closing more saloons than have the reform movements themselves, so much so that the saloon keepers treat the picture place as an enemy and are trying to legislate accordingly. This is well known to the opponents of the Sunday picture at the very time they are making this dishonorable classification. The open drinking place is the very foundation of the Continental Sabbath. Without this freedom other objectional features would cease to exist. If, then, the pictures strike at the very root of the Continental Sabbath, is it not a wicked accusation to classify the opening of the Sunday picture house with those evils which are universally condemned? Furthermore, to make such classification is postively libelous. Let the strongest objection be lodged against the entangling alliance.

There is no connection between the opening of the moving picture house on Sunday and the so-called "wide-open Sunday." That which is "wide open" is inclusive of everything that is objectionable. Any capable platform speaker can easily gain the sympathy of an audience when he presents the evils of a "wide-open Sunday," and we admit most justly so; in principle, the wide open Sunday must be condemned. We insist, however, that when particularizing the evils of the wide-open Sunday, to include the moving picture is misleading, and people find themselves condemning in the grouping of these evils at least some things which they would not condemn if presented individually, chief of these being the moving picture, which ought not in any way to be connected with well known abuses.

There is a familiar saying to the effect that you may judge one by the nature of the company with which he associates. This is largely true, either for good or evil. The opponents of the Sunday picture are therefore desirious of placing the moving picture in and with the worst possible company, in the hope of bringing about its downfall with those things of a distinctly evil reputation. True, "birds of a feather flock together." If, therefore, the moving picture is found in bad company, by all means let it be so judged, and if necessary condemned. As a matter of fact, however, the moving picture is not in the company which its opponents have classified, but on the contrary as already shown, is often opposed to those very things so justly condemned.

Another insidious and entangling alliance to which decided objection must be taken is that of associating the educational and all good moving pictures with those evil pictures which the moving picture trade at large has condemned.

It is tiresome to hear of platform speakers prating about "the evil pictures" in such a way as to deceive their hearers into believing that as a rule moving pictures are evil. These speakers seldom have the honesty to refer to the good and educational pictures; to do so would interfere with their purpose. Therefore, they suppress that which would in any way have any bearing on the advantages of the pictures to which they are justly entitled. The present high standard of moving pictures is a result of the moving picture trade at large refusing to allow association or alliance with pictures of a questionable nature. No one more than the writer is acquainted with the determined efforts put forth by means of the leading trade paper to refuse to in any way acknowledge the unworthy efforts of those who placed financial profit above morality; knowing that more evils have been driven away by ostracism than by censorship. All entangling alliances of evils *within* the world of moving pictures have been equally denied as with those evils which exist on the outside. Thus, standing alone upon its own determined character, the moving picture as such is not ashamed to go before an enlightened public and claim without any entangling alliance the right to be judged as a fit medium to enlighten the workingman's Sabbath.

General Offers Reward for Film Thieves

An Effort Being Made to Put a Stop to Systematic Thievery.

URGED by the frequency and alarming increase of thefts of valuable films, the General Film Company has organized a detective bureau, especially to overcome this evil and apprehend those responsible for it. Other large concerns have combined to battle with the conditions complained of, but the General is the first large firm to wage organized warfare upon the film crooks.

A notice issued by the Company offers a reward of $500 for the apprehension and conviction of "any party or parties guilty of receiving property stolen from this company or its producers."

A $100 reward is also offered for information which will lead to the arrest and conviction of the guilty parties. The General Film has asked the co-operation of the trade.

Albany Legislative Hearing on Sunday Bill

By Sam Spedon

Desperate Tactics Employed by Clerical Opponents on Sunday Motion Picture Shows—William A. Brady Makes Strong Appeal for Passage of Measure—Albany Forecast Unfavorable

THE hearing before the Legislative Codes Committee relative to the presentation of a bill before the Legislature permitting the showing of motion pictures on Sundays was held at Albany, N. Y., on Wednesday, March 21.

There was an equal representation of those favoring and opposing the bill, about one hundred each. On one side of the Senate chamber sat the exponents of Sunday showings, their faces beaming with anxious hope, inspired by a feeling that their cause was just and right, sustained by the appeal of the masses seeking some forms of clean, wholesome mental relaxation on the one day they could best enjoy it. On the other side were arrayed the opponents of this privilege, grim visaged, austere, determined to fight a measure which they consider a desecration and a "commercializing" of the Sabbath. The scene recalled a picture of an inquisition of the dark ages when men feared to express their honest convictions and hesitated to declare their conscientious beliefs.

Senator Charles D. Newton, who presided, gave the first hour to the opposition and requested the leader to call on his speakers, whom he enjoined strictly to confine their addresses within the hour.

The Keynote of the Opposition.

The Rev. Joseph A. Dunney, of Albany, was the first speaker. He said, addressing himself to the motion picture adherents:

> Last year you were here when the State held the strap over your head and you had forces in strong array to defend yourselves and plead with the paternal authority to withhold his hand and use his power of intervention. By some strange freak of—I will not say justice of politics—that hand was held back, or perhaps it was better to say the fingers were politically palsied too much so to sign and censor your pornogaphic productions. And that time you were balancing dollars and decency, and you could not gainsay it either.
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> And you are here again, for khat a fair-minded citizenry cannot but consider the second act of public effontery. Emboldened, no doubt, by past accomplishments, and the successful resistance of the rights of public morality, you are here now to juggle the decencies of dollars with the decencies of religion, and to use methods and arguments which are as decidedly dishonest as they are utterly unconvincing to self-respecting, State-loving citizens possessed of the elemental instincts of religion. So things stand in the second act. And, let me say, it is a very human drama and means much, not merely for morality and religion, but for safety and the stability of the Empire State.

Father Dunney then turned to the members of the Joint Committee:

> It is with a certain respected reluctance that one should approach a body of lawmakers, and let me emphasize the fact that what is here said is said not by a subsidized pleader for any group or party, nor by one who has any axe to grind, but by a plain, blunt citizen, a native son of this Empire State, speaking the mind and heart and soul of thousands who are indignant at the abuses which are creeping snakelike into our civic life, and fearful lest the abettors of this fresh abuse should by their very numbers cow the lawmakers into believing that their numerical strength and their commercial activities are guarantees that they are right. Of that ilk I frankly consider the projectors of this bill to be. They and their bill wear all the earmarks of an enterprise that cannot be other than hurtful to the people and polity of the Empire State. Because of the existent abuses which go far to spoil the peace, rest and happiness of one day in the week, they would wedge in another abuse, and dryrot morally more and more that present state of Godless industry. Evil must be added to evil, abuse must follow upon abuse, so that the present confusion of the Sabbath with pleasure and profit should be even worse confounded. This is the whole state of affairs as it stands in the yellow light of actual fact. Others are garnering pennies on the Sabbath; why shouldn't we do likewise by hook and by crook. And to cover the real reason what wretched attempts are made at logic, explanation and argumentation.
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> The most pretentious argument heard here today is that the public is being served and has a right to be served according to its demands. But it is a feeble one. It stands on a cork leg and is none the less clumsy despite the fact that there may be a silver band or a nickel peg put into the wooden argument.
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> This is an intensely practical matter, for it touches the heart and affects the flow of life-blood of the State which you are here to serve and we as citizens are here to sustain. It is no whim or prejudice or fanaticism that urges us so to speak. Nor are we before you to suggest a brand new procedure, but to urge the preservation of a policy too often compromised which is absolutely essential to the security of the State.
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> Clearly the State should do all it properly can to maintain the morality of its citizens. No state can afford to be indifferent to the moral and religious interests of its citizens. Their religion, whatever it may be, is at the root of character and for that reason it is a function of the State—a legitimate and vital function—to uphold the religion as a great factor in the real life of the citizenry. The State is wholly within its right; even more, it is obligated for its own safety to restrain what is intrinsically vicious activity and to maintain conditions that truly serve its welfare.
>
> This proposed transgression of the Sabbath is intrinsically vicious. The prevalence of unconscionable commercialism, such as this is, in the State is no less a community mischief than is widespread drunkenness. If the State has the right and duty to limit the place and hours at which, and the persons to whom intoxicating liquors are to be sold, it has the selfsame duty to protect the citizenry in this matter of moving picture enterprise—a movement which strikes just as deadly a blow at public morality as does the drink evil.
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> Undermine the love, reverence and loyalty for the Lord's Day and you are sapping at the very foundation of the State fabric. Religion is the only effective teacher of morality and citizenship for the vast multitude of men. Take away its ordinances, strike at its sanctions and you are imperilling the very strength of society. Do away with the sanctity of the Sabbath, as this bill aims to do, and you slam one door on public decency while you throw open the door to every form of abuse, civic, industrial, commercial, professional. Invading the dominion of conscience, you are putting the poignard at the very heart of religion, and you are in the same hour cutting at the heartstrings of the State. For the sake of pennies which you designate from your business instincts as "pleasure" you would drive away a general idea of right from the general mind; you would try to discount a sacred religious conviction. The man who does that removes the strongest stay of patriotism.

Rev. C. W. Leitzell, who followed the Rev. Dunney, speaking as the representative of the Albany Ministerial Association, urged the legislators to first consider the preservation of the Sabbath. He insisted that legalized Sunday movies marked the opening wedge of the commercialization Sunday. "Take away the sanctity of Sunday and you have no Sabbath," shouted Rev. Mr. Leitzell. "And no Sabbath means no religion, no church, no God, no country."

"Well, what is the difference between playing golf on Sunday and going to the moving picture show?" inquired Senator Walker.

"The playing of golf has nothing to do with motion pictures," replied the Albany minister.

"Well, I want the distinction between the morals of the two," insisted Walker.

"That is entirely irrelevant to the question," returned Rev. Mr. Leitzell.

Mrs. Ella Boole, representing the Women's Christian Temperance Union, said the movie question was one of the attitude of the State toward Sunday amusement, while the golf question was only the view of the individual. Sunday movies would be a counter attraction to the home, the church and the Sunday school, she said, declaring "Sunday is not a holiday to be on pleasure alone bent."

Mrs. W. W. Lenox, speaking for 150 women of Albany, said: "The women of Albany are against motion picture shows on Sunday. They are aroused over the possibilities of such temptation as these shows will lead the children to." She told the committee that without effort the committee she represened secured 18,000 signers to a petition against Sunday shows.

John Zwack, representing the Federation of German Catholics, spoke against the bill and presented resolutions adopted by the Albany branch condemning the bill. "We are opposed to giving this enterprise a special license to commercialize Sunday," said Zwack.

Canon William Sheafe Chase of Brooklyn said as a result of a vote of exhibitors taken by a Newburgh man it had been learned 60 per cent. of the exhibitors wanted indecent pictures. He quoted from the report of the Wheeler motion picture committee to show that even the motion picture producers admitted the immoral pictures were injuring the industry. As proof that he wasn't opposed to motion pictures on Sunday if they were free, Canon Chase said he exhibited two reels last Sunday night depicting the life of Christ.

He opposed local option on the motion pictures on the ground that it is one of God's laws to preserve the Sabbath, and he is against "local option on God's laws."

There were a number of one minute speakers against the bill from various parts of the State, and then Dr. Leitzell of Albany, representing the Albany Ministerial Association of sixty-five members, and the Lutheran Association of thirty-five members, was introduced. He declared that the man needs and the church needs the Sabbath. Sunday motion pictures ultimately mean no Sabbath, he said.

At this point Assemblyman Clarence F. Welsh, who is sponsor for a bill favoring local option in the showing of moving pictures on Sunday, was introduced.

Assemblyman Welsh did not consider the merits of Sunday "movies" in his talk, maintaining that he was interested only in his local option measure, insisting that he favored allowing the people of the different sections of the State to decide for themselves this question.

Alderman Robitzek Opens for Supporters.

The first speaker who was heard in support of moving pictures on Sunday was Alderman Harry Robitzek, heading a committee from the Board of Aldermen of New York City, pleaded for the legalizing of Sunday movies "on behalf of 5,000,000,000 people who maintain that Sunday is the people's day." Alderman Robitzek also stated that the people of his district, a thickly populated one, wanted moving pictures on the first day of the week and he wanted them to have them. This statement brought forth peals of laughter from the opposition, which was sternly rebuked by Senator Newton, who said he would clear the room and listen to the other side without any such rude interruption.

It was unfortunate for the moving picture interests that Alderman Robitzek was the initial speaker. His earnestness and enthusiasm got the better of him and his apparent nervousness led him to a reiteration and vociferation of his statements without any definite conclusion.

Congressman George R. Lunn spoke as a Congressman, Mayor of Schenectady and as a minister. When he announced that he spoke as a minister he was boohed by opponents of the measure and he paid his respects to them tartly, insisting that such conduct was discourteous. He said that in his opinion Sunday movies had proved a distinct benefit to Schenectady. He was for local option. He saw no difference between Sunday and any other day of the week and said that if the pictures were indecent on Sunday they were indecent on Wednesday. He said that Sunday was no different than any other day, excepting that the people concentrated their religious thoughts more on Sunday. He told of his efforts to close up movies in Schenectady after the Appellate Division had given its recent decision and how he had met defeat because the people wanted them.

"It will be better for morality and better for decency and the State and the nation by having moving picture shows open on Sunday," said Congressman Lunn.

He told of having converted the ministers of Schenectady to his way of thinking regarding Sunday movies, and also said that when he was a preacher his church was crowded on Sundays, despite moving picture shows being opened.

The next speaker, Peter Brady, speaking for the State Federation of Labor, made a very strong appeal, accentuated by earnestness and sincerity. He was interrupted by one of the cloth, who took exception to one of his assertions. Mr. Brady said that the workingmen of the State are in favor of Sunday movies. He viewed the opposition of the clergymen as being due to the fact that they were unable to get people to come to their churches and blamed it on the motion pictures. He insisted that John D. Rockefeller, Jr., was trying to subsidize religion in New York City by bringing Billy Sunday there in an effort to drive the people into the tabernacle.

"That a lie," shouted a Tarrytown minister, the Rev. J. E. Dunn.

"It's the truth," said Brady, as Senator Newton pounded his gavel.

Mr. Brady said proof of his statement lies in the fact that there was a meeting of the Sunday Campaign Committee at Rockefeller's home a few days ago.

Brady declared that the movies were the poor man's pastime and education. He said that the movies had done more to keep the families united than any other form of amusement, picturing the mother and father and their children going to the picture shows together.

"Will anybody here deny that?" said Brady.

"Yes, it's a lie," came the reply.

"Come over here and say it so we can see you," shouted Brady.

Mrs. Wheelock, who said she was a sustaining member of a Fifth avenue church, scored the opposition to the bill, and called those who opposed them "weasel-faced church people," who she said never contributed a cent to the churches, and came here to talk as church people. She had no patience, she said, with such opposition. She didn't go to the movies herself on Sunday, but was willing that they should be open for the entertainment of those who desired to attend. She asked: "How many of you people go out into the byways and highways? Do you welcome such people into your churches? Not much; they're not your kind."

W. A. Brady Makes Strong Appeal.

William A. Brady, the only producer or moving picture man who spoke, defended the industry and the people connected with it. "I resent the accusation that the men behind the motion picture industry strive for immorality. I resent the accusation that the actors and producers are baneful and harmful and want to destroy the morals of the youth of the United States. "No class of entertainment ever invented in the mind of man has done more good for the masses than these so-called movies.

"I am a churchgoer and attend to my religious duties. So does my wife and my daughter and I resent the insinuation that because we may go to movies on Sunday that we have no respect for the day.

"The motion picture is doing more to make Sunday decent than all the churches. The day will come when the doctrine of Christ will be preached in every school and every church through the aid of motion pictures."

He predicted that in a few short years the colleges would have little use for professors for dentists, surgeons and the like would be taught by the aid of motion pictures.

Mr. Brady's address was the most powerful appeal made. It was marked by a sincerity that rang true and carried with it a conviction of knowledge of the cause he advocated. He threw himself whole-souled into his subject and declared he would consider himself personally responsible for the exhibition of a suggestive or immoral picture and would send such an offender to State prison as a dangerous and undesirable citizen. His remarks were frequently interrupted by applause from all parts of the room.

Senator Wellington, who asked many question, said that he was satisfied that Troy, which had Sunday movies until a few weeks ago, had not suffered in its standing among the communities from a moral viewpoint. He thought exhibitors should wait for the Court of Appeals to first decide the question of Sunday movies before looking for legislative sanction.

The Rev. W. H. Jackson, pastor of the Dutch Reformed Church, Oyster Bay, N. Y., also made a plea for Sunday movies. He said that he lived "surrounded by millionaires," and that he was "ashamed" of the way they treated the Sabbath in the neighborhood of Oyster Bay. "The rich church man," he said, "is a greater Sabbath breaker than the poor non-churchgoer." He said that the rich men of Long Island broke the Sabbath to a large extent by making their chauffeurs work that day to drive them to and from church and the golf links.

Senator Franklin McCray from Indiana, who presented the Sunday opening bill in his State, and recently passed both houses, was the last speaker. He held his hearers until the close with his stirring description and application of a motion picture in teaching God's omnipresence and wisdom in the government of the universe.

We do not know whether the bill will be reported favorably or unfavorably, but we do feel that those who were of the opposition, representing the church militant, did not make a favorable impression by their rude interruptions and the animus they manifested in their unseemly behavior, especially from a source from whence we expected Christian tolerance and cultured respect as an example of the teachings of the great Shepherd of the flocks whom they claimed to represent and defend against the "baneful influence" of motion pictures.

Briefs for or against the measure can be presented to the Senate's Codes Committee before Wednesday, March 28.

Among the representatives of the large film enterprises at the hearing were P. A. Parsons, of the Pathe Exchange; Stanley H. Twist, of the Submarine; Joe Brandt, M. H. Hoffman, of the Universal; J. Robert Rubin, Metro; Arthur S. Friend, Famous Players-Lasky Corporation; E. T. Stewart, of D. W. Griffith's Enterprises; Geo. Balsdon, Vitagraph; Syd Cohen, of Binghamton, N. Y.; Sam Spedon, Moving Picture World; J. M. Mosier, of Buffalo; Wm. Brandt, of Brooklyn; John Whitman and Henry Coles, Bronx, New York City; John Manheimer, Brooklyn; W. A. Johnson, M. P. News; T. O. Eltenhead, Review; L. A. Buettner, Cohoes, N. Y.; Sam Trigger, New York City; H. F. Elliott, National Association; Grant W. Anson, New York City.

Sunday Picture Bill Doomed

Albany Dopesters Predict That the Measure Will Not Be Passed—Up-State Opposition Said to Be Too Strong.

By C. L. Grant.

UNLESS the unexpected happens the Sunday Moving Picture bill is doomed to defeat. Only one thing can save it. If the New York City members of the Codes Committee, before which Wednesday's hearing was held at Albany, can muster sufficient strength through an alliance with Buffalo legislators and a few others, the bill may possibly manage to squeeze through. The outlook, however, is far from favorable. This view is expressed by not only members of the Codes Committee itself, but among several prominent Senators and Assemblymen. There has been altogether too great an opposition, particularly from the country districts, for any Senator or Assemblyman from these districts to cast lightly aside.

The first executive session of the Codes Committee for the consideration of the Sunday picture proposition has been called for Wednesday afternoon, March 28. At that time the six New York City Senate members of the committee, Senators Gilchrist, Lawson, Murphy, Walker, Daly and Cotillo, will report the bill out of committee, going over the head of Senator Charles D. Newton, chairman of the committee, and opposed to the passage of the bill. The vote will be 6 to 3. Senators Slater and Wellington will stand by their chairman.

Once out of committee the bill will meet with strong opposition from many Senators and Assemblymen, who have already gone so far as to write to their constituents, in reply to hundreds of letters, that they will oppose the bill.

It was noticeable at Wednesday's hearing that while there was evidence that the country districts were generally opposed, that there was a well organized opposition from many of the cities through organizations of persons connected with the church.

A well-known Senator made the statement on the day following the hearing that the liquor interests of the State are also more or less firmly lined up against any proposition of legalizing Sunday pictures, due to the encroachments that have been made into the till of the cafe by the popular amusement. The liquor men say that they do not desire to take any further chances in depleting a till now seriously threatened with bankruptcy.

While there are three propositions before the Codes Committee in an endeavor to bring about the Sunday pictures, one, that of Senator Walker, permitting a general opening throughout the State, another allowing the theaters to open at 12 o'clock on Sundays, and a third, that of Assemblyman Clarence Welsh, leaving to a vote of the municipalities themselves, it was said by a member of the committee that only the first and third will be given consideration.

At the present time the New York City legislators appear to be lined up against the remainder of the State on the question of legalizing the Sunday movie. There is some talk of Buffalo siding in with New York in a final effort to get the measure through and defeat other up-State legislators, who are open in their assertion that they will down the bill if it ever comes to a vote.

Senator George Slater, who hails from Westchester County, and although a member of the Codes Committee, was not present at Wednesday's hearing, explained his action later on with the remark that "they could speak as long as they wished in favor of legalizing Sunday movies," but that he stood absolutely against such. Senator Slater added, however, that he was not opposed to letting the situation stand as it is.

Senator Slater also said that he had spoken to Senator Elon R. Brown, leader of the upper house, and that he, too, was opposed to the bill. If Senator Brown decides to come out openly against the measure the bill has but slim chances, even if New York City stands to a man.

Senator William A. Carson, a member of the Wheeler Investigating Committee, but not of the Codes, is also out against the bill. He comes from a small up-State town, and like many of the others, has been literally swamped with petitions from his constituents. Senator Charles W. Wicks, who has been in the limelight for several months on account of the Foods and Markets bill, has also taken a firm stand against the legalizing of Sunday motion picture shows, saying that he cannot very well afford to overlook the mass of letters which he has received from persons opposed.

Senator T. Douglass Robinson, a relative of Colonel Roosevelt, also predicts the defeat of the bill. Senator James Towner, who comes from Dutchess County, and has three cities in his district, will fight the passage of the measure, owing to the fact that up to the present time he has not received a single word in favor of the bill, even though something of that sort might reasonably be expected from Poughkeepsie, Beacon and Hudson. He has, however, received many communications asking him to oppose the bill.

Just what attitude the Assembly will take is a question. Speaker Thaddeus Sweet comes from the small town of Phoenix, and while he at the present time refuses to commit himself, it is said by those who are close to him that he cannot afford to take any political chances by favoring the bill. There are thirteen members of the Assembly on the Codes Committee. Out of that number New York City claims Assemblyman Meyer, Ahearn, Shapiro, Aranow and Bloch. Assemblyman Taylor comes from Buffalo. The other members are Assemblymen Chace, Coffey, Fearon, Duke, G. T. Davis, Fancher and O'Hare, the latter being from Long Island, the others being residents of small places with the exception of Mr. Fearon, who comes from Syracuse.

Jersey Sunday Opening Fails

On Final Day of Session Senator Is Called Away by Death, Destroying the Majority of One Vote.

THE bill for Sunday showing of motion pictures in New Jersey was not reported out of the Senate Committee. The bill passed the Assembly and was to be voted on by the Senate Friday, March 23. Everything was set, the necessary votes had been pledged and it would have passed the Senate by the necessary deciding vote, but at the eleventh hour Senator Stevens of Cape May received a telegram announcing the death of his daughter and he was obliged to return home at once, thus making it impossible to put the bill through. As Friday was the last day of the legislative session it will be necessary to go through the same work next year to bring the bill before the Legislature.

It is no fault of Dr. Charles Hespe, president of the Motion Picture Exhibitors' State League, that the bill failed. He worked almost single-handed at his own expense, and it is due to him that it passed the Assembly. We hope Dr. Hespe will be supported by a united body of exhibitors and other interests next year, taking up the work earlier and doing everything in their power to secure its passage through both houses.

WHEELER MOTION PICTURE BILL COMING.

The Wheeler bill, embodying the suggestions contained in the recent report of the Joint Legislative Investigating Committee, will be drafted the forepart of next week. It will contain from 25 to 30 sections. The bill will be drafted by Robert Cummings of the State Bill Drafting Commission. According to Mr. Cummings, it will probably contain no drastic changes intended for the motion picture industry other than those named in the report. The bill will be introduced in the Assembly late next week by Heber E. Wheeler, chairman of the committee. While the tenets of the bill are quite generally understood there appears to be no opposition to its ultimate passage.

Betty Dodsworth in "Trooper 44"

BETTY DODSWORTH, who played the heavy character of Cora in the E. I. S. production, "Trooper 44," is a new recruit in pictures from the legitimate stage. Her last dramatic role was in support of James K. Hackett in "Macbeth," in which she played a minor role and understudied Viola Allen as "Lady Macbeth." Although Miss Dodsworth has been playing for the screen but a short time, she has appeared in several important productions, among them Linda Griffith's "Charity," under the direction of Frank Powell; "The Smugglers," under the direction of Sidney Olcutt; the McClure production of "Wrath," under the direction of Theodore Marston; "The Traveling Salesman," under the direction of Joseph Kaufman; with Mme. Petrova, under the direction of Burton King, and in "Trooper 44." Miss Dodsworth is a native of Lexington, Ky., and is a grand-daughter of the late Jim Dodsworth, the most widely known horseman in the blue grass country.

Betty Dodsworth

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 310 McCance Building, Pittsburgh, Pa.

State President Sahner Appeals

Urges Exhibitors of Pennsylvania to Fight Children's Law Which Threatens Theaters in That State.

THE exhibitors of Pennsylvania have been considerably aroused by the introduction in the Legislature of a bill barring children under 16 years of age from moving picture theaters and all places of amusement unless accompanied by an adult. The act excepts such performances as shall be purely of an educational, fraternal, charitable or religious nature. The bill has been proposed by Representative Jeff Smith, of Philadelphia, and final action on it is expected during the present session. Moving picture men say that if the bill becomes a law it will prove one of the worst hardships ever imposed upon the industry in Pennsylvania, and steps have been taken to fight its passage. G. A. Sahner, president of the Pennsylvania State Motion Picture Exhibitors' League and secretary of the Pittsburgh Local of the Exhibitors' League, has issued the following appeal for united action in the matter by the exhibitors of the state:

"Some time ago I sounded a warning on preparedness of the motion picture exhibitors to defend their business against adverse legislation in these words: 'Mr. Exhibitor: What are you going to do about adverse legislation in the future? Let the other fellow do it?' I also cited the benefit that the exhibitor was enjoying through the work done through the Exhibitors' League in the past and for those who held no membership and who did not contribute to the accomplishment of the many things done for them.

"Now comes the price of negligence, which is destined to work an additional hardship on the picture show houses in Pennsylvania if the present bill introduced in the legislature by Mr. Jeff Smith, of Philadelphia, becomes a law. You know what the quarantine last summer did to your receipts as a temporary order. What will a permanent act of the legislature do to your business? And it surely will become a law unless we enter our protest and put forward some concerted effort to combat the said bill.

"How is it to be done or who will do it for you? You would not let your individual business go by default without putting forth an effort to hold it if it was threatened by any obstacle. Then why will you be indifferent to something that threatens you in a general way? You must wake up to the fact that you need organization and you should at once make application for membership in the League.

"The League has fought your battle in the past without any response from you (I refer to the exhibitor who has stood on the outside) until our militant forces and ammunition have been spent, and we are now appealing to you to take up the matter of recruiting the spirit of the League by showing some appreciation of the necessity of joining our forces to meet the onslaught of the regulators and reformers of your business. Will you enlist for the cause, or will you be the same old fellow saying let the other fellow do it? We await your verdict."

North Dakota Exhibitors

Scheduled to Meet at Fargo April 29—Organization Joins National League and Elects Officers.

EXHIBITORS of North Dakota will reconvene at Hotel Waldorf in Fargo, April 29 and 30, to investigate the history of Senate Bill 294, which it was thought would provide a loop-hole for the giving of Sunday moving picture shows. The bill permitting certain Sunday events was supposed to have been amended by seven words: "exhibitions of agricultural research and educational matters." The records of the passage of this measure are not clear. The house journal does not show that the bill was amended, although President H. L. Hartman of the North Dakota Theater Managers' Association contends the bill was amended in the house before it was finally passed by a vote of 60 aye, 26 nay and 27 not voting. If the house amended the bill the concurrence of the senate would have been necessary. This is not shown in the house message to the Senate advising that the bill be passed unchanged.

The name of the organization was changed at this last meeting to the Motion Pictures Exhibitors' Association of North Dakota and the body has become a member of the national organization. A resolution was adopted providing for the co-operation of North Dakota exhibitors in abolishing questionable pictures.

The following officers were elected: President, H. L. Hartman, of Mandan; first vice-president, R. C. Harper, of Enderlin; second vice-president, Archie Miller, of Devils Lake; third vice-president, L. G. Darling, of Kenmare; fourth vice-president, William McCarthy, of Fargo; fifth vice-president, Gus Meyers, of Grand Forks; secretary. N. A. Burch, of Valley City, and treasurer, G. E. Wingreene, of Bismarck.

Exhibitors' Association Is No More

Oregon Motion Picture Men's Association Dies a Quiet Death—Lack of Co-operation the Cause—There Are Hopes of Reorganization.

IT IS safe to say that the Oregon Motion Picture Men's Association is dead. The treasurer has stopped collecting dues. In Oregon, reputed to be the home of freak legislation, above all the other states in the Union, a strong moving picture men's organization is imperative if the industry is to flourish in its full glory, because experience has shown that it is to the Beaver State that many of the so-called reformers, chiefly political, flock to try their experiments. The need of organization to protect the honest exhibitor against the unscrupulous one who thrives by playing up the salaciousness of his shows has also been demonstrated in Oregon. There are exhibitors in Portland and Oregon who honestly believe that one of these purposes of organization is just as important as the other, the ideas of the censor board on this question notwithstanding.

Lack of co-operation killed the Oregon Motion Picture Men's Association. This is evidenced by the fact that two months ago, when a new censor ordinance was passed, meetings were held to discuss a possible referendum of the ordinance. These meetings were supposed to be secret. Letters were sent to Portland exhibitors asking their ideas on the subject. A few days after the last meeting, one of these letters had found its way to the City Hall and to the censor board and the film men's plans were known to those who were not supposed to know them. Out of the forty letters mailed, only three exhibitors responded at all, giving their ideas on the proposed referendum. So the Oregon Motion Picture Men's Association is dead.

During the life of the organization it was a known fact that only those film men who were then vitally interested in any issues attended the meetings where those issues were discussed. Up at the City Hall the sentiment existed that the association was formed and operated only by those men who had an "axe to grind." However, the early work of the organization, done at its luncheons and meetings, was most auspicious, and as long as there was co-operation among the film fraternity the organization prospered.

With the city election coming in June and the many changes that have just been made on Film Row, it is possible that the old organization will again come to life.

Ludwig Schindler

Recently Appointed Chairman of the National Exposition and Convention Committee of the M. P. E. L. of America for 1917.

Ludwig Schindler.

LUDWIG SCHINDLER, who was recently appointed chairman of the National Exposition and Convention Committee of the M. P. E. L. of America, for the present year, is one of the most interesting figures in the colony of Chicago exhibitors. He was one of the first showmen in the city to recognize the possibilities of the moving picture as a great popular amusement, and about eleven years ago turned the Schindler theater, 1009 West Huron street, Chicago, into a moving picture temple.

This theater had been specially built by him several years before for the production of German dramas, he himself being an accomplished German actor and playing leads with his own company for many years. In the early nineties he managed successfully three companies of German players, who played only one night each week and yet made money, which was then considered quite a feat in show circles. When the Schindler was turned into a moving picture theater it was one of the largest theaters in the country showing moving pictures, as it seated 1,100 people. At the present time Mr. Schindler owns both the Schindler and the Plaza, the latter at 308 West North avenue and seating 1,195 people, and has also important business interests outside of the industry.

Mr. Schindler soon showed that he was a valuable adherent to the moving picture ranks by the splendid work done in the interests of exhibitors generally. At all times, when objectionable legislation threatened even the existence of the exhibitor, Schindler was always found fighting in the front ranks or marshaling his forces.

In the first municipal agitation over an increase in the license for moving picture theaters, Mr. Schindler convinced the authorities that the exhibitor could ill afford to pay more. Later on he fought, tooth and nail, the sixteen-year-old ordinance which sought to prohibit all minors under sixteen years of age from attending moving picture theaters, and in a forceful and brilliant speech before the Council Committee he practically won the day.

Mr. Schindler has already started active preparations to make the coming National Exposition the most successful of any of the six which have preceded it. He has already signed a lease for the Chicago Coliseum, and has announced several innovations. One of the most important of these is that the National Convention and the National Exposition will both be held in the same building, so that the Coliseum will be the center of the industry during convention and exposition week. In order to make this plan practical Mr. Schindler has secured the Coliseum Annex for the special use of the convention.

Manufacturers and exhibitors and all concerned are requested to make note of the fact that the date of the exposition has been changed from July 7-14 to July 14-22.

On the committee that will assist Mr. Schindler in the preliminaries for the exposition are the following: Peter J. Schaefer, of Jones, Linick & Schaefer; Nathan Ascher, of Ascher Bros.; Joseph Trinz, of Lubliner & Trinz, and Alfred Hamburger, of the Hamburger Enterprises. Mr. Hamburger is also a member of the national executive committe. Thus the four most prominent exhibitors in Chicago are behind Mr. Schindler in his arduous work preparing for the exposition.

Mr. Schindler is well known to the trade generally, and is held in high esteem by the producers, exchangemen and exhibitors who know him.

Maryland League Arouses Exhibitors

Interest in the Ball Is Growing and Many Pledge Their Assistance.

AT 7.15 o'clock on the evening of March 19, at their headquarters in the New Theater Building, 210 West Lexington street, Baltimore, a private meeting of the Exhibitors' League of Maryland was held, at which several important matters, now pending, were discussed. Then, when this meeting had adjourned at 8.15 o'clock, another was held, which was open for all the exhibitors, whether they were members of the league or not, who cared to attend, at which an enthusiastic discussion of the ball plans was given.

This gathering was one of the most enthusiastic that has yet been held, for not only were there present a fine showing of the affiliated members, but a number of other exhibitors, who, until this time, have stood absolutely neutral on the matter, attended and joined in the discussion with the zest of old timers.

F. A. Hornig, president of the league, invited F. C. Weber, chairman of the ball committee, to take the chair. Mr. Weber then presided over the assemblage and began his talk by making a strong plea to back up the league with their hearty support, and invited those not affiliated to become members.

"The committees now appointed," stated Mr. Weber, "cannot do all the work attached to making this ball a success, they must have the backing of the entire league; but, of course, no exhibitor, not a member, can be on a committee. No one man is to have credit for having arranged this ball, you are all to have a hand in it, for it is being given by the league. Do not let any feelings that you have had regarding the former league interfere with what you do now. There is room for every one of you on the committees. Your money will be protected, for not a cent can be spent unless ratified by the ten members on the committees. There seems to be a lack of interest in the affairs going on in the film business in Baltimore today. We want to revive that old time pride which we used to feel in the former days. Other businesses have affairs to stimulate the interest of the people engaged in them; we want this ball to act for that purpose. There are only five weeks more to prepare for the event. The Lyric has been engaged and a deposit made; the tickets and slides are being printed and made, and the program arrangement is in the hands of Mr. Gaffney—let us all hustle and do our best to make this dance a great big affair!"

Mr. Weber then invited others present to speak. Louis Schlichter arose and stated that the idea of the ball was not merely one of pleasure, but one to instill interest in the business. He went on further to make the startling inference that an important question of vital importance to the film industry in Maryland will probably arise at the next session of the Legislature, "which will need the whole hearted action of every member of the league, and some exhibitors, who may not have joined by that time, may think they were not wise in keeping away."

An interesting question came up regarding the selling of dance tickets by those exhibitors, not members of the league. It was at first decided that no such exhibitors would be given tickets to sell unless they became members. Then T. J. Bohannan of the Great Wizard, and Frank A. Durkee, owners of several theaters, not members, stated they would gladly place the tickets on sale in their box offices, even though they were not affiliated, their offer was taken and the former ruling quashed.

A committee of four, including Frederick Clement Weber, J. Louis Rome, L. A. DeHoff and Joseph Brodie, went to New York last week to arrange for the appearance of several of the most prominent stars. After the meeting came to a close a very enjoyable luncheon of sandwiches and beer was served and cigars were then passed around.

Among those who attended the meeting were: Louis Schlichter, Frank A. Hornig, Miss T. Marks, I. Levine, H. Cluster, E. C. Sandell, G. Horton Gaffney, L. A. DeHoff, Thomas D. Goldberg, J. Louis Rome, William Leicht, M. A. Berger, D. A. Neeley, R. L. Byrum, J. R. Cochran, William Ginsberg, R. Condon, T. D. Hildebrandt, B. Seligman, Joseph Brodie, J. Goodman, T. C. Landar, F. F. Lang, William Tyler, Jack Levine, B. Finnan, Charles S. Anderson, E. C. Berger, E. Scheck, I. Berman, Frederick Clement Weber, W. D. Pacey, J. Rabinowitz, W. Albers, N. P. Burns, B. Rosenbauer, H. Blechman, E. B. McCurdy, T. J. Bohannan and F. A. Durkee.

Rochester Film Frolic

Some Sense and Much Nonsense Enjoyed by Film Men and Friends.

THE first annual film frolic given by the Pictureplay News and the Rochester Exhibitors' League was held at Moerlbach Rathskeller, Rochester, Tuesday evening, March 20. The guests of honor were R. Andrew Hamilton, official censor and commissioner of public safety; Benjamin B. Cunningham, corporation counsel; George F. Argetsinger, state senator; Eugene J. Dwyer, president of the Common Council; Alderman H. Bradley Carroll, chairman of council law committee; Alderman John McParlin, member of council law committee; Alderman Hiram I. Davis, member of council law committee; John A. Robertson and George A. Blair, superintendent and manager of Film Department, Eastman Kodak Company; John Fuller, manager of Pathe Exchange, Buffalo; F. W. Haritch, manager of Vitagraph Exchange, Syracuse; C. A. Taylor, manager of Metro Exchange, Buffalo; Ira Mosher, manager of Palace theater, Buffalo; W. A. V. Mack, manager of General Exchange, Buffalo; Sam Spedon, Moving Picture World, New York.

The guests and members in attendance were John J. McIverney, toastmaster; A. H. Wolff, president of the Rochester League; George H. Caffery, Clinton, Rochester; Fred Gurling, Knickerbocker theater, Rochester; F. M. Zimmerman, Bluebird, Buffalo; Charles Mason, Motion Picture Equipment Company, Rochester; Samuel W. Leary, Charlotte, Crystal theater, Palmyra; William A. V. Mack, Salem, manager General Film, Buffalo; Ira Mosher, Palace theater, Buffalo; Israel Cobe, Civilization Feature Company; W. C. Fickeisen, General Film, Rochester; B. Munk, Park theater, Rochester; John B. Pfeifer, Plymouth theater, Rochester; George Simpson, Regent theater; J. J. Farren, Victoria, Rochester; E. G. Tapham, Rochester; G. E. Elliott, moving picture operator, Rochester; V. H. Bendell, Essanay; Max Hendu and Louis Green, K-E-S-E; B. Mahler, Triangle; John "World" Child, Brady-made; Thomas A. Espenleiter, president Lyndhurst Amusement Company; Charles Mason, Motion Picture Equipment Company; Richard Wemick, Selznick Productions; Fred F. Hartich, Vitagraph, Syracuse; William P. Allen, Vitagraph, Syracuse; C. A. Taylor, Metro, Buffalo; Charles Hodge, Rochester; Charles M. Dispenza, Rochester; Edwin J. W. Huber, Picture Play News; Albert Kochenackel, Pathe Exchange, Buffalo; Charles B. Bechtold, attorney for Strand; Charles A. Persons, Bijou theater, Canandaigua; I. M. Salyards, manager Lyndhurst Amusement Company; Frank J. Koch, secretary Lyndhurst Amusement Company; John S. Briggs, Pathe; J. W. Fuller, manager Pathe; J. Crabtrel, J. Siegel, Pathe; R. H. Hadfield, Wharton studio, Ithaca.

Samuel Laubman, Pathe; A. M. Spiehler, Hiram O. Davis, Charles T. Chapin, William S. Riley, Fred Nutschler, Arthur P. Kelley, Edward P. Byrne, E. A. Westcott, Joseph W. Stoffel, Henry Rowerdink, E. H. Schmidt, Curtis W. Barker, F. R. Suint, Saul R. Parry, Bernard J. Higgarty, J. J. Goler, Charles H. Geyer, Moerlbach Brewery; F. C. Fornesi, Seneca theater, Seneca Falls; George J. Hallett, Arbuckle comedies; Homer C. Wyant, George Frank, Willis C. Hubbard, Ellis A. Wolff, John Finnevessy, William R. Wood, Herman P. Hauck, R. L. Taylor, Samuel P. Burrill, editor Pictureplay News; George W. Evans, Henry Kurtz, George W. Evans, George Schneider, Erwin J. W. Huber, Arthur R. Tucker, James H. Thompson, Cass Stahley, Angelo Newman, Jesse Millham, Henry Kondolf, Cray L. Remington, James H. Thompson, George N. David, Arthur P. Kelly, Charles E. Welch, Charles B. Tutty, Joseph McSweeney, Alphonse Siegel, Harry L. Dodgson, L. B. Skeffington, William C. Richards, Willis Broadbrooks.

Frank Cottman, Thomas Martel, Herman Fernno, William E. Kelly, Moss Mosely, Harold J. Tyler, E. F. Byrnes, Clarence E. Jennings, Joseph E. Steffel, Brockport; Frances M. Schifferli, Herbert W. Kelly, Jules Greenstone, Archie MacCallum, Byron N. Chamberlain, William H. Tenbroeck, Joseph C. Raymond, Robert M. Searle, Edgar F. Edwards, Curtis W. Barker, William H. Craig, George L. Taylor, William Frank, Michael Carr, A. M. Spiehler, George Kress, Frank Koch, J. J. Farren, William MacCallum.

If the general good time provided for the first frolic is indicative of succeeding ones, larger quarters will have to be secured for the accommodation of the guests. Everybody was in happy mood, not a dull moment during the festivities, which lasted well into the "wee sma' hours" of the next morning. A full orchestra from one of the leading theaters furnished music and encouraged the boys in singing all the latest popular and patriotic songs. The evening was not devoid of the serious consideration of many important problems of the industry, set forth in the addresses made by the honored guests. Hon. R. Andrew Hamilton spoke on the co-operation the League had given him in keeping the screen free from objectionable pictures and assisting him in many other ways. Much credit is due Charles H. Geyer and the managers of Moerlbach's for the generous hospitality and attention they gave to every detail necessary to add to the comfort and entertainment of the frolickers.

CINÇINNATI LEAGUE COMMITTEES.

At the regular meeting of the Cincinnati Motion Picture Exhibitors' League, held a few days ago, the president announced the appointment of the following standing committees: Trade Rules, A. G. Hettesheimer, chairman; I. Libson, I. W. McMahan, Charles Weigel, Otto Dieckmann, John Weining, J. J. Huss; membership, Otto Ludeking, chairman; J. A. Ackerman, Otto Dieckmann, J. J. Huebner, Jr., Charles Weigel and Harry Linch; exchanges, John Weining, chairman; Henry Hoefle, Jesse Meis; entertainment, J. J. Huebner, Jr., Otto Ludeking, J. A. Ackerman, Thomas A. Reilly.

BROOKLYN EXHIBITORS' ELECTION.

The next meeting of the Brooklyn League will be held at the Triangle theater, Flatbush avenue and Fulton street, on Saturday night, March 31, at 11 p. m. sharp. The election of officers for the ensuing year will take place. The committee appointed to represent the Brooklyn organization at the hearings in Albany on Sunday opening will report. The ball committee will render a final report. Many guests have been invited and it is your duty to be present to welcome them. Refreshments and eats galore

ST. LOUIS EXHIBITORS GIVE LUNCHEON.

The Theater Managers' and Motion Picture Exhibitors' Association of St. Louis, Mo., gave a luncheon to the trade of that city at the Mercantile Hotel on Thursday, March 22. The assemblage of picture men was addressed by Mayor Kiel of St. Louis and Rabbi Harrison.

TOTO, HIPPODROME CLOWN, FOR PATHE.

Following the consummation of a contract, providing for the appearance of Hary Myers and Rosemary Theby in a one-reel comedy each week on the Pathe program and the enthusiastic reception of the first two-reel "Lonesome Luke" comedy at the Rialto and other big theaters throughout the country, a statement from Pathe now announces the engagement by the Rolin Film Company of Toto, the famous clown of the New York Hippodrome, and outlines a new comedy program.

Toto is what is known as a "posturing" clown. The "contortionist" clown leans backwards, bending his spine. Toto, on the contrary, leans forward and can sink on the ground as gracefully as any dancer. One of his favorite tricks is to bury himself in the oversized topcoat which he will wear in the Rolin comedies. He has arranged for a special costume for pictures. Unlike most clowns, Toto uses very little makeup.

Toto, probably the most famous clown in the world, will start for the Rolin studios in Los Angeles as soon as the present season at the Hippodrome ends and his comedies are expected to be ready in the early fall.

DAVIS MANAGES FAMOUS PLAYERS' MONTREAL OFFICE.

Maurice M. Davis has been appointed manager of the Montreal office of the Famous Players Film Service, Limited, with which company he has been connected for the past three years, succeeding Harry A. Kaufman, who has resigned his position to go into business for himself.

Special Meeting of Chicago Local, March 16

Members Went on Record as Being Against Advance Deposits on Films—Special Committee of Five Appointed to Visit Springfield on March 28, When State Censorship Bill Comes Up.

AT A SPECIAL meeting of the Chicago Local of the M. P. E. L. of America, held Friday morning, March 16, which was largely attended, the matter of the deposit system was taken up and the members went on record as being against it, believing that a better and fairer credit basis should exist in the relations between distributors and exhibitors. The special committee recently appointed on advance deposits for film service is planning to find a way that will be preferable and more satisfactory all around, and a report will be made by the committee at the next meeting of the Local, on April 6.

The proposed State censorship bill was also taken up and the members of the Local went on record as being opposed to all forms of censorship. The members were then informed by President Hopp that Guy Guernsey, who is fathering the State censorship bill in the Legislature, would be present at the meeting of the Reel Fellows' Club that evening, when he would explain the proposed bill.

The following committee was then appointed to represent the Local officially at that meeting: Robert R. Levy, George Laing and Dr. Sam Atkinson. About fifteen other well-known exhibitors were present at the meeting, in addition to the committee.

Mr. Guernsey informed the committee of exhibitors that the matter was in the hands of the Committee on License and Miscellany, of the House of Representatives, and that the bill would come up on March 28 for action.

At the special meeting of the Chicago Local, President Hopp was authorized to appoint a committee of five to go down to Springfield and represent the league at the hearing of the bill before the Legislature. Following are the names of the members selected: Robert R. Levy, Fred W. Schaefer, Wm. Heaney, Alfred Hamburger and Joseph Hopp. The members of this committee expect that W. W. Watts, of Springfield, and G. M. Luttrell, of Jacksonville, will also be present to aid them at that time.

A meeting of the city council sub-committee on the proposed increase of licenses for film exchanges and picture theaters took place Wednesday, March 21, but the meeting was again postponed, with the probability that it will not come up again until the inauguration of the new council. President Hopp, of the Chicago Local, was present at the meeting.

At Leading Picture Theaters

Programs for the Week of March 25 at New York's Best Motion Picture Houses.

George M. Cohan at the Strand.

THE widely heralded motion picture debut of George M. Cohan took place at the Strand theater the week of March 25. "Broadway Jones," one of his greatest stage successes, afforded him his initial screen vehicle, in which he is supported by an excellent cast including Marguerite Snow, Russell Bassett, Crawford Kent and Ida Darling. As a distributor of mirth and general good cheer, Mr. Cohan is equally as successful on the screen as on the spoken stage. Victor Moore, who some years ago appeared in one of Mr. Cohan's plays, was also on the Strand bill as the star of a new comedy, entitled "Rough and Ready Reggie." A new chapter of Raymond L. Ditmar's "Living Book of Nature," the Strand Topical Review and the first presentation on any screen of an Animated Sculpture comedy in which clay figures play all the parts, were also on the program. J. Oriz De Barate, Grace Hoffman, Arthur Depew and Ralph Brigham were the soloists.

"The Clock" at the Rialto.

The Rialto offered a program of standard quality, with "The Clock," a Bluebird photoplay, as its chief pictorial feature. Franklyn Farnum and Agnes Vernon have the leading roles. The picture is essentially a comedy and is based on a capital story with a clever idea skilfully developed. Mr. Farnum plays the role of a good hearted, thoroughly likeable young idler, whose total disregard for time makes it impossible for him ever to be prompt in keeping his appointments. Aaron Hoffman is responsible for the story of "The Clock." The direction is by William Worthington.

The Rex Beach-Dr. Salisbury pictures showed a mountain lion hunt in the highlands of Central America, besides views of the sugar and coffee industries and numerous other interesting tropical glimpses. "The Dipper," a novel comedy, based on one of Walt Mason's popular small town poems, and a topical digest completed the pictorial features. Marion Rodolfo was the soloist.

"The Eternal Sin" at the Broadway.

Florence Reed in the Herbert Brenon production of Victor Hugo's celebrated drama, "Lucretia Borgia," was the attraction at the Broadway theater. The engagement closes Saturday evening March 31.

The Eighty-first Street Theater Bill.

At the Eighty-first Street theater for the entire week Wm. S. Hart, in "The Square Deal Man," was the attraction. Monday, Tuesday and Wednesday Claire Anderson was seen in "Her Candy Kid." Thursday, Friday, Saturday and Sunday Chester Conklin in a Keystone farce, "Dodging His Doom," furnished the film fun.

Associated Advertisers "Doing their Bit"

Week Beginning April 8 Designated as National Duty Week —Manufacturers Asked to Aid Patriotic Campaign.

THE FIRST call to arms of the National Duty Committee of the Associated Motion Picture Advertisers has gone out. At the regular weekly meeting held on Thursday, March 22, the advertisers entertained four officers of the Army and Navy at luncheon, and plans were formulated for a national duty week. The week beginning April 8 was designated as a fitting time to concentrate the forces of the moving picture industry upon the duty and responsibility of citizenship in this national crisis.

The guests of the association were: Captain G. W. Harvey of the Army, and Lieutenant Commander Marion Epply, Lieutenant J. M. Patton and Lieutenant A. M. Cohen of the Navy. It was by them that the suggestion of a national duty week was made to the association.

It was decided to send out a summons to every moving picture manufacturing company to observe the week of April 8-15 as a national duty week, to include in its program all of the patriotic films and to arrange its posters in such manner as to bring the crisis of the country to the attention of as many citizens as possible, and in every way to arouse America to the danger of its supine and denfenseless attitude. It was unanimously voted to ask all of the manufacturing companies to attach a trailer to one or all of the films which are issued during that week, reading substantially as follows:

Your Country Needs You Now!

The United States Naval Reserve Force is in need of men from all trades and professions to enroll at once to guard our coasts. Service for war time only. Apply at once either to the United States Naval Reserve Force, 26 Cortlandt street, New York, or to any United States Navy Yard or recruiting station.

Seabury Resigns as Association Counsel

In Future Trade Body in Ordinary Cases Will Be Guided by Advice of Company Lawyers.

AT THE meeting of the executive committee of the National Association of the Motion Picture Industry, held Thursday, March 22, the office of general counsel of the association, previously held by William M. Seabury, was abolished by mutual consent.

Mr. Seabury was immediately retained as legal adviser in one case which is now on the calendar of the organization. The yearly contract by which Mr. Seabury acted as attorney for the association, however, was terminated, and in the future legal advice will be engaged from time to time, as necessity may demand.

The legal affairs of the National Association will now be guided by a committee of lawyers composed of attorneys of the producing companies represented in that body. This committee will act in an advisory capacity, but in the matter of handling special cases it will be the policy of the association to engage special counsel.

THE CLEAN FILM MOVEMENT IS GROWING, SAYS TOM NORTH.

Tom North, who with the Pathe-Thanhouser, "The Vicar of Wakefield," has been touring the eastern Middle West, reports a strong impetus behind the "clean film" movement. He says exhibitors declare sex stuff is on the wane, and that there is a distinct demand for wholesome pictures. Mr. North played Mr. Mandelbaum's big Stillman in Cleveland, beginning March 17.

New 2,500-Seat House for Washington

Harry M. Crandall to Build Ultra-Modern Theater—Metropolitan Will Be Sixth in Crandall Chain.

By Clarence L. Linz.

ANNOUNCEMENT has just been made by Harry M. Crandall, of Washington, D. C., of the completion of a deal whereby there will soon come into being the sixth of the chain of motion picture houses which he will control in that city. The new theater, which is to be known as Crandall's Metropolitan, will be built at Tenth and F streets, Northwest. The entrance will be on the latter thoroughfare and will be sixty feet wide, while the house will extend down Tenth street for a distance of 120 feet to the old Ford theater, where Abraham Lincoln was assassinated at the close of the Civil War.

The total cost of the theater, including the land, is estimated at $800,000, although in all probability it will be found that the acual outlay will exceed this sum considerably before the opening of the theater on October 1. It will have a seating capacity of about 2,500. This capacity will be obtained from 1,400 seats on the main floor, 900 seats in the balcony and 200 in the loge boxes. Between the entrance and the auditorium will be an oval-shaped foyer, approximately thirty feet wide and sixty feet long. It will be surmounted by a gold dome, a replica of that in the Rialto theater, New York City.

The color scheme will be carried out in ivory and old rose, while the decorations will conform to the Adam period. No pillars or obstructions of any kind will hinder the view of the spectator from any part of the house. Mosaic and terrazzo flooring, marble trimmings, all harmonized, will unite to form a palatial interior effect.

The promenade lounge, between the first and second floors, which will be seventy feet long and thirty feet wide, will be one of the main features of this new house, although there will be many things that will make it different from any other project heretofore undertaken in this city. Here tea and other refreshments will be served and dancing will be permitted. The two floors will be connected by a gradual incline, the most modern arrangement of the sort, doing away entirely with the steps. Twelve loge boxes, each containing four rows of seats with a total capacity of two hundred, will be placed just forward of the balcony, the most advantageous viewpoint in the entire theater, giving an exclusive location for parties who desire reservations.

At convenient points on all three floors will be placed dressing and rest rooms for women patrons and smoking rooms for men. These are to be provided with every modern equipment, and will be in charge of especially trained attendants. Another distinctive feature will be the new semi-direct, self-diffusing lighting system, by means of which any desired light effect can be obtained in an instant, varying from a full sunlight effect to a subdued moonlight or the semi-darkness preceding dawn.

Special fixtures are to be designed for the building, as well as seats, hangings and other furnishings, all of which will harmonize with the color scheme. A specially designed ventilating plant is calculated to change the air in the theater at least once in every fifteen minutes, and the fresh air is to be warmed in winter, and ice-cooled in summer.

There will be in all twelve emergency exits, placed at convenient points. It is estimated that less than a minute will be required to empty the house of its patrons should the emergency arise.

Store buildings are to be located on either side of the F street entrance, while offices will occupy the space at the front of the building not occupied by the auditorium. These rooms will be reached by special high-speed elevators and the offices themselves will be most modern in their layout and equipment.

The screen will be placed on a stage on the Tenth street side. It will be made of radium-gold cloth.

Work will be commenced as soon as the bids, plans and specifications can be completed. This work, it is estimated, will require about six weeks, leaving five months for the construction of the edifice. The opening will occur simultaneously with the opening of the new Knickerbocker theater, now under construction at Eighteenth street and Columbia road, Northwest. Its erection will complete the chain of photoplay houses controlled by Mr. Crandall and the new Crandall Theater Company, of which he is the president. Others associated with him in this new enterprise are Barry Bulkley, who figured in the Hy Art Masterplays Company when it was formed here; J. A. Michelsen, Tucker K. Sands and Fred A. Swindell.

It may be said that the Metropolitan will fulfill Mr. Crandall's desires. For many months, in fact for several years, he has been figuring on some day getting on F street, with a location readily accessible to both the shopping center and Ninth street. This latter thoroughfare is conceded to be Washington's motion picture street, while F street contains many fine stores, both specialty and department stores; so between the two the new theater will be able to cater to all classes of people and, by reason of its type, it will hold both. In addition to the Metropolitan, and the Knickerbocker (under construction), Mr. Crandall controls the Avenue Grand, at 645 Pennsylvania avenue, Southeast, the Apollo, at 624 H street, Northeast; the Savoy, at Fourteenth street and Columbia road, Northwest, and the house which bears his name, at Ninth and E streets, Northwest. By reason of this control, Mr. Crandall is looked upon as the "movie magnate" of Washington. He is largely entitled to this distinction and a great deal more credit is due him because of his energy, ability and the efficiency with which he has operated his properties.

Elmendorf Travel Talks, Inc.

New Corporation Formed by A. H. Woods to Exploit the Elmendorf Pictures.

FOLLOWING on the heels of the formation of A. H. Picture Corporation comes the announcement from Mr. Woods of the organization of the Elmendorf Travel Talks, Inc., with a capital of $1,000,000, with Dwight Elmendorf, the famous traveler, lecturer and artist as president, Mr. Woods as vice-president and treasurer, and Dr. Albert A. Lowenthal, of Chicago, as secretary. The offices of the corporation are at present in the Eltinge Theater Building, New York.

Dwight Elmendorr.

With the organization of the Dwight Elmendorf Travel Talks, Inc., Mr. Woods takes over under his personal supervision, in addition to his extensive theatrical and moving picture interests, the attraction known as the Elmendorf Travel Talks, including more than 60,000 negatives, gathered by Mr. Elmendorf in every country of the world at a cost of more than $2,000,000 in the course of his twenty-five years' work as traveler and lecturer.

These travel talks, illustrated from this superb collection, will hereafter be presented as an A. H. Woods attraction at prices of from 25 cents to $2, first in the big legitimate theaters and ultimately in all the moving picture houses of the country.

Early in April Mr. Elmendorf will appear personally at a legitimate New York theater, under Mr. Woods' direction, for an engagement of about four weeks, during which time he will deliver a series of his complete travel talks, as given at Carnegie Hall, New York, and Orchestra Hall, Chicago.

On or about May 1 Mr. Woods will present simultaneously in about fifteen first-class theaters in New York, Chicago and other big cities a series of travel talks, embracing complete trips through fifteen different countries, for an engagement of one week in each city, thereby establishing a complete Elmendorf circuit for a period of fifteen weeks. These talks will be given by thirty lecturers, companions and coworkers of Mr. Elmendorf, especially trained by him for that purpose.

The chain of theaters may eventually be enlarged to include other theaters. Eventually every one of the fifty-five complete trips, now in Mr. Elmendorf's repertoire, will be shown both in the legitimate theaters and in all the moving picture theaters in the country.

It is Mr. Woods' intention to emphasize the educational value of these famous illustrated talks and to appoint special days for school children.

Some Schenectady Exhibitors

By Hanford C. Judson

World Man Spends Afternoon Meeting Downtown Picture Show Managers in Prosperous Manufacturing City

THE biggest thing in Schenectady is the General Electric Company, employing a great many well-paid, skilled workers. It is a city in which the average citizen is both intelligent and comfortably off. He dresses well, has a pleasant home and is sensitive to any lack of attractiveness in his surroundings. A year ago there were about seventeen moving picture houses in the city, but five of them have discontinued. I didn't get into any of these, but they probably were not among the really comfortable houses. There are two kinds of audiences in the Electric City, but it seems that the better paying kind will not stand for the sensational sex problem or under-world exposé picture.

If one wants to see Artcraft pictures or big superfeatures in Schenectady he will find them at Proctor's, on State street, with its 1,627 seats. This house shows six acts of vaudeville and feature film changed twice a week. The admission is from ten to fifty cents, and its genial manager, Charles Henry Goulding, is well satisfied with the state of business and with the world in general. The problems of a big vaudeville house are different from those of the real exhibitor and I had time for little more than to drop in for a handshake with the manager.

A little further up State street, on the same north side of the street, is the Palace, owned by Max Spiegel and presided over by Manager Frank I. Frayne, whose name doesn't often get into print, but who is no dead one. He is getting out a weekly paper of eight pages filled with news of coming attractions and interspersed with snappy bits that liven it. It has the times of the day when the feature begins and offers two free tickets to any patron who will write in telling what pictures seen at the Palace are liked and what disliked. This offer is good for one time to any patron of the house. Manager Frayne is shy of all sex-problem films—he couldn't afford to run them if he wanted to. The theater is open from 1 to 11 P. M., and has 950 seats with ten to fifteen cents admission on week days and ten to twenty cents on Saturdays and Sundays or holidays. It is run in connection with the Strand theater in New York and is advertising "Sapho" by the Famous Players one week later than the Strand in New York shows it. Every Saturday morning at ten there is a special children's show under the auspices of the Art Class of the Woman's Club. The Palace is an attractive, up-to-date, successful moving picture show.

Almost across State street from the Palace is the Strand, a 300-seat house running continuous from 1 till 11 P. M., with seven or eight reels and charging from ten to fifteen cents. W. H. Zeizer is the manager and he also conducts the Central Park theater on McClelland street, a strictly residential theater. The Strand caters to a transient and also a neighborhood clientele, but the house is in the shopping district and he finds a difference in taste at the two houses. He is using Fox with Brady-Made, Paramount, Mutual Feature and Vitagraph. Fox pictures are liked at both houses, but at the uptown theater the popularity of Theda Bara is not so marked as at the Strand, where she is one of the special attractions. The Central Park theater is close to Union College and is in a decidedly wealthy neighborhood. "Liberty" is doing fairly well at this house. At the Strand "The Nigger," with William Farnum, is attracting capacity for the fourth time.

The Crescent theater is but a step from the Strand, seats 450 at five and ten cents and does not open on Sundays. The manager is Miss Noon, whom we found in the box office selling tickets. Miss Noon says that it is not entirely a losing proposition, her keeping closed on Sundays while the other houses are open. It attracts attention and many people patronize the theater for that reason. Yet she makes no further effort to get patronage on this score than the fact itself shows. She hasn't worked up the church custom nor played to the woman's club element by special shows or special pictures. She is putting a good show on the screen on the same basis with the other houses, using Bluebird, Red Feather and Vitagraph.

Within a stone's throw of this group of State street houses, but a bit of a walk down one of the side streets, is the Happy Hour, run by M. Silverman. This seats 500 persons at five and ten cents. The program consists of Fox, Brady, Metro, Triangle and Mutual. These pictures are booked for one day each, but in case one comes in that is worth a second day's run the management tries to get a second day's run. Manager M. Silverman also runs the Pearl theater on Crane street, a neighborhood district on the opposite side of the city from the Central Park theater, and both the Happy Hour and the Pearl are run on the same plan with the same pictures.

At the east end of the city, toward Albany, there are five flourishing houses which I lacked the time to visit, the Rialto on Van Vranken avenue, the Broadway at 233 Broadway, the Lincoln at 907 Broadway and the Majestic and the Albany both on Albany streuet.

Alan Hale

THE exploitation of the term "star" nowadays has no particular significance with the more or less sophisticated motion picture public of this advanced day of motion picture progressiveness. Stars of the mushroom variety come and go and their number is legion. Where they pass into, nobody knows and none cares, but the star in the full meaning of the word, one of accomplishment and reputation, born of long experience, can be counted upon one's fingers. Of the latter type is Alan Hale, the strapping young blond, who is now being starred with Zena Keefe in the B. S. Moss production of "One Hour." Hale's face is known to motion picture fans from coast to coast, having seen years with the Biograph Company, and more recently with Lasky and Famous Players features, and lastly with Clara Kimball Young's production of "The Price She Paid." Young Hale comes to the screen from an extensive experience in stock productions and vaudeville, he having been a member for two years of the famous Orpheum Stock Company, of Philadelphia.

Alan Hale.

Unlike most artists, Mr. Hale has a keen sense of business values and is generally recognized as one of the few professionals who is more than capable of acting as an executive. He is interested in a million-dollar corporation which is handling an invention which will revolutionize one part of the automobile business, and indications point decidedly toward the possibility of the screen losing this popular young idol in the coming years, because of the success which will undoubtedly come to his business enterprises.

LILLIAN HAMILTON IN VOGUE COMEDY.

Lillian Hamilton makes her second appearance as a star in the Vogue comedy, released through Mutual on March 31, entitled "Freed by Fido." The story is laid in Chinatown, and shows the wiles and cunning of the Orientals in their sordid surroundings. Miss Hamilton leads a most strenuous life in this picture. She is kidnapped, hidden in cellars, taken hold of by the hair, dragged through trap doors and otherwise gently treated. Miss Hamilton is not the only one roughly treated, as Owen Evans, Larry Bowes, John Oaker and George Monberg, who support Miss Hamilton, can testify.

Chicago News Letter

By JAS. S. McQUADE

Meeting of Chicago License Committee

Manager Proctor, of Art Drama, Protects Himself Against Error in Published Statement Regarding His Testimony Before the Members—Ninety Chicago Picture Houses Close During 1916.

THE Chicago News, in its report of the proceedings of a meeting held Wednesday morning, March 21, by the special committee appointed by the city council to discuss the proposed raise of license for picture theaters and exchanges in the city, attributed the following statement to Ralph O. Proctor, manager of the Chicago office of Art Drama:

"It is no longer the film exchanges or the 'movie' proprietors who are making the money out of the moving picture business. The big money in the 'movie' business now is being made by the producers, and the stock of the big producing concerns is away above par."

Mr. Proctor takes exception to this statement and gives in his own words his testimony in the proceedings of the meeting as follows:

A council committee on licenses met at 10:30 Wednesday morning to hear testimony as to why the licenses on moving picture theaters should not be increased pro rata as to seating capacity, from $300 to $1,000, and the license on film exchanges from $25 to $200 per year each.

The exchanges were represented by F. M. Brockell, of the Selznick enterprises, and myself. David T. Alexander, our attorney, was there also. The exhibitors were represented by Joseph Hopp, president of the Illinois Branch of the Motion Picture Exhibitors' League of America.

The aldermen had evidently been provided with a great deal of misinformation relative to the profits in the film industry. In fact, at the beginning of their meeting they were confident that fortunes were made weekly and that the exhibitors, film exchanges and the manufacturers were shining marks for taxation.

I was questioned at length by the committee and explained to them that the present losses in the film business started at the box-office and affected every branch of the business—the exhibitor, the exchange and the manufacturer; that the losses were increasing rather than decreasing, and that it was only the profits made prior to the last two years and the immense amount of new capital invested by Wall Street which enabled the business to exist at present, and for the past two years.

I explained further that the exhibitor in Chicago is subjected to no less than seventeen special and distinct taxations, namely: The canopy tax, electrical inspection, county tax, city license, state tax, government tax, health inspection, boiler inspection, operators' license, building inspection, etc., etc.

The committee then claimed that they had information to the effect that exchanges charged as high as $100 per day for one subject. I told them that this was quite true, that we all remembered this individual case, and were still talking about it; that the price obtained for pictures taken from carefully compiled statistics was between $11.50 and $12.50 per day, and that this embraces all accounts, from the first run man down to the commercial.

They had also been informed that the cost of film service was greater in percentage than the other costs in running a theater. I endeavored to enlighten them on this subject by showing them that the average cost of film service did not exceed 25 per cent of the cost of operation. Mr. Hopp took exception to this, claiming that 33⅓ per cent was closer to the facts; but I told them I believed the first figures will be borne out in nine cases out of ten.

After considerable time had been spent discussing the raising of licenses of the exhibitors, and at the suggestion of Mr. Hopp, the aldermen thought the exhibitors should be heard and they decided to put the matter over until the next council meeting, which will be held when the new aldermen are installed, at which time they will go into the matter more thoroughly.

The next item taken up was the matter of increasing the exchange licenses. I cited several instances of exchanges doing business two years ago whose revenues had been cut 80 per cent; brought to their attention the censorship tax of $1 per reel, which we are obliged to pay at present; the inspection taxes with which we are burdened, etc., and the fact that we are a legitimate enterprise and in no way subjected to special taxation.

The committee then called upon Mr. Hayda, a representative of the Fire Prevention Bureau, who stated there were several violations, in the different exchanges, of the safety ordinances. I took exception to his remarks on the ground that the Fire Prevention Bureau was operating under ordinance and had full power to regulate any exchange in the city, and if there were violations of this ordinance it was not up to the exchanges to correct it, nor would the imposing of an additional tax assist in any way. The power rested with the Fire Marshal's office, and the corrections could be made through that department, and that it alone was responsible for any violations that were not immediately remedied.

I further explained that at the present time there are between thirty and thirty-five buying exchanges located in Chicago; that in addition to these there are sixty film exchanges which are non-purchasing. In other words, that the latter are operating on a few features which have been purchased at some previous time.

I explained that the passing of an ordinance increasing the license of film exchanges would eliminate 50 per cent of the exchanges now doing business, as they are not financially equipped to stand the additional taxation. These are what are known as one-man exchanges and the increased taxation, if taken from the small revenue which they now receive, would make them absolutely unprofitable, and put them out of business. The committee said that this was not their object.

The matter of advance deposits was then touched upon. The committee had been informed that the Chicago exchanges had as advance deposits over one million dollars. The absurdity of this statement is apparent, but it was firmly impressed on their minds and took considerable argument to remove it.

I think we proved conclusively that the advance deposit was used only to protect the exchange against the change in ownership of theaters, which in Chicago is one of the greatest evils that confronts us. Houses change hands quite often once a week, several times twice a week, and in some cases three times in a week, and with this class of exhibitors there is no integrity in a contract.

It is my understanding that most exchanges in the city of Chicago do not demand deposits. In fact, I know ours does not, where the exhibitor has been in business long enough to warrant the credit rating established through meeting his obligations promptly. In other words, it is handled in the same manner that any commercial house handles its accounts.

The aldermen decided, inasmuch as the exhibitors and exchanges were not making money, that the different manufacturers should be investigated; that the inflated fortunes which have been referred to in the daily press were being made by some one, and that it must be the manufacturers. In fact, Alderman Bowler, chairman of the committee, said that he was personally aware of several men who had accumulated enormous fortunes in the motion picture business.

We agreed with him that this was quite true, but that the losses in the past two years had eaten up the profits of all prior years and that the losses were caused largely by destructive legislation, taxes, censorship, etc.

I mentioned that the Wheeler commission in New York had been hearing the testimony of different manufacturers for some time past and that I would be pleased to give them copies of the reports, testimony, etc., for their perusal, all of which they stated they would be pleased to have.

Furthermore, I stated that Chicago would have been, without the question of a doubt, the center of the motion picture industry in America if unjust taxation, reform agitation, etc., had not caused the manufacturers to locate elsewhere, and that they are now located on both coasts.

"I have gone to some length to explain my side of the case because the article in question has done me considerable harm and I have no way of refuting it, except through the Moving Picture World.

"I believe it should be called to the attention of the manufacturers, exchanges and exhibitors that their interests lie in defeating unjust legislation, and that it can only be accomplished by concerted effort. I know that this has been brought to their attention time and time again, but when you stop to consider that there are 90 exchanges in the city and that only two exchange managers were on the ground, 500 exhibitors in the city and only one exhibitor on the ground, and numerous manufacturers without any representation at all, it seems time they awoke to the necessity of protecting their own investments."

During the discussion Alderman James B. Bowler, chairman of the committee, drew attention to the fact that there are very few five-cent theaters now in Chicago.

At this juncture the deputy city collector informed the committee that 80 picture theaters closed their doors in 1916, reducing the seating capacity of such houses by 29,000. This leaves about 415 moving picture theaters in the city at the present time, with a total seating capacity of about 230,000.

"Heroic France, or the Allies in Action."

The first public presentation of "Heroic France, or the Allies in Action," a collection of remarkable war pictures taken on the French and British fronts in France, was given at the Strand theater, this city, Monday evening, March 19. A notable gathering of Chicago's fashionable society assembled for the occasion, and the prices paid for seats and boxes were sky-high. This was due to the fact that the proceeds will be devoted mainly to the American Relief Clearing House of Paris, the American Fund for French Wounded, the American Ambulance Field Service in France and the Children of the Frontier. All through the week the pictures have been drawing crowded houses, at the customary prices for presentations of this kind.

The pictures were taken by Merle LaVoy, an American of French descent, who spent nearly two years in the work. He was financed by several rich Chicagoans, whose sympathies are strongly with the brave soldiers of France.

I have pronounced these pictures remarkable, because I found them so. For nearly three hours I sat watching the screen, lost to my surroundings and actually living amid the scenes. It was just as if I had been conducted over the war-shattered territory, now watching the operation of the monster French and British guns and seeing far off the explosion of the giant shells in the ground, throwing up geysers of smoke and earth where they fell; and then the rush of soldiers through the trenches to the attack, or the bearing of the wounded from the front to the first relief station, and then farther back to the real hospitals in the rear. Not that I saw anybody actually wounded, or that I witnessed the grewsomeness of death in battle, for that would be impossible for a cameraman to accomplish under the circumstances.

Then I visited the hospitals, and then the workshops, where maimed men are seen working at their trades by the aid of queer mechanical devices which serve as limbs. I saw, too, the work of the French and American ambulance corps; strange types of aeroplanes, some of them darting with the swiftness of dragon flies and built and armed specially for death and destruction.

Next I was with the soldiers in holiday atmosphere, and watched them playing football or engaged in familiar or strange dances, for many nationalities are represented in the French trenches. At one place I saw Tommies disporting themselves in an outdoor swimming bath, which they had constructed close to a stream, looking just as happy as if they were away back home in old England.

These are only a few glimpses of what can be found in these pictures, which I gladly recommend for their fine educational value and for the wonderful grasp they give one of life in modern warfare as it is lived or lost.

Eagle Film Manufacturing and Producing Company Bankrupt.

I remember well the glowing prospectus, in booklet form, issued by the Eagle Film Manufacturing and Producing Company, with its extravagant claims for the profits in moving picture making, so that the unwary investor might snap at the bait. That was about two years ago, more or less.

Now I have before me a transcript of a statement soliciting bids for the company's property, issued in accordance with an order of the District Court of the United States for the Northern District of Illinois, Eastern Division, by Edwin D. Buell, trustee, appointed by the court, mentioned for the said company, which has been declared bankrupt. Bids will be received at the office of the trustee, 803 Monadnock Block, Chicago, until March 30, 1917.

Among the property described open for bids are the office furniture and fixtures at 109 North Dearborn street, this city, together with a large number of Tweedledum Comedy films, three of which have never been released; also the moving picture plant at Eagle Film City, Fla., three miles from Jacksonville, with all the buildings connected therewith and personal property of varied description.

It is estimated by men competent to judge that over $200,000 was taken in by the promoters of the company by the sale of stock. Just what the get-rich-quick people, who purchased the stock, now think of the fabulous fortunes to be made in the making of moving pictures can be readily guessed. But the woods are still filled with people of their kind, who should be warned through the columns of the daily press of the snares set for them.

Chicago Film Brevities.

The Michigan exhibitors have set a good example to Illinois exhibitors in the matter of State censorship. A dispatch from Lansing, Wednesday evening, March 21, gave the information that Representative Eaton's State censorship bill had been killed that day in the ways and means committee of the House. Illinois exhibitors are expected to follow the precedent set by exhibitors in every other State, where it has been sought to impose State censorship on moving pictures.

* * *

I had quite lost track of our old friend William H. Bell, who for several years was connected with the General Film Company in this city, but I find that he is now manager of the Mid-West Photoplay Corporation, whose exchange in Kansas City (Mo.) is distributing the Lewis J. Selznick productions.

A. D. Flintom, another old General Film Company manager, who had charge of the St. Louis office for years, is now president of the Kansas City (Mo.) Feature Film Company, which distributes the Paramount product in that territory. My best wishes for the success of both gentlemen.

* * *

Members of the Illinois State League of the M. P. E. L. of America have been notified by George M. Luttrell, State president, and Sidney Smith, State secretary, that a State convention will be held in the Masonic Temple, room 512, on Friday, April 6, at noon sharp. Important matters relating to the National Convention and Exposition to be held in Chicago, July 14-22, this year, will be taken up, and a full attendance of members is urgently requested.

* * *

C. J. Catlow, manager of the Catlow theater, Barrington, Ill., called last week and subscribed for the World. Mr. Catlow is the son of J. G. Catlow, owner of the theater. He was formerly manager and part owner of the Bend theater in Bend, Ore., for three years. The Catlow was opened in December, last year, and seats 499 people. Paramount service is used, and admissions of 10 and 15 cents are charged. Presentations are given only three times a week at this house —on Mondays, Wednesdays and Saturdays. Mr. Catlow reported very good business.

* * *

I omitted to state in a brevity in my letter last week that Southern Wisconsin, in addition to Illinois and Indiana, was included in the territory for which State rights to "The Ne'er Do Well" were purchased from Sol Lesser by Jones, Linick & Schaefer

* * *

"The Price She Paid," with Clara Kimball Young, has been succeeded at the Studebaker by "The Eternal Sin," another Selznick production. This, in turn, will be followed by "The Law of Compensation," which features Norma Talmadge, and on April 8 George Cohan will be seen in "Broadway Jones."

* * *

A recent cablegram from Paris announced the destruction by the retreating German army of the historic de Coucy Chateau, in which the original armor worn by "Joan of Arc" was carefully guarded. It is understood that all the priceless relics were destroyed, the armor referred to among them. The armor worn by Geraldine Farrar in "Joan the Woman" was patterned after the original.

* * *

"A Tale of Two Cities" (William Fox) has been booked over the Hamburger Circuit, beginning at the Twentieth Century theater March 24. The circuit includes, in addition, the Willard, Grand Oak, Gaiety, Pine Grove, Albany Park and the Ziegfeld. "The Price She Paid" will open at the Willard immediately following the Studebaker run, and will afterward make the rounds of the other Hamburger theaters. "Little Lost Sister" (Selig) has also been booked over this circuit, opening Thursday, March 22, at the Twentieth Century.

* * *

"The Crisis" was recently shown to the National Press Club at Washington, D. C., and was received with high favor. The Washington newspapers devoted considerable space to the presentation.

Colonel Fred Levy, president of the Big Feature Rights Corporation, of Louisville, Ky., paid a brief visit to Chicago last week. He came on to see William N. Selig, president of the Selig Polyscope Company. Colonel Levy is most enthusiastic over "The Crisis," for which he holds State rights in extensive Southern territory. He pronounces "The Crisis" one of the greatest film dramas ever produced, and stated that his company had broken all records with it at the Century theater, Indianapolis.

* * *

Sunday moving pictures in Oak Park have had a long, hard up-hill fight for some time past. Led by the Rev. Charles K. Carpenter, minister of the First Methodist Church of that village, the opponents of Sunday moving pictures secured a temporary injunction restraining W. A. Tristram, village clerk, from printing the Sunday moving picture question on the ballot for the election on April 3. Judge M. Foell dissolved the injunction on Thursday, March 22, and Attorney Myer J. Stein, for the defense, made a motion that Mr. Carpenter, who obtained the injunction, be compelled to pay the costs. The court took the matter under advisement. This means that the Sunday moving picure question will go on the ballot, and, from all indications, that it will be carried at the election.

C. W. Brown has been appointed assistant to Terry Ramsaye, director of publicity for the Mutual Film Corporation. Mr. Brown is an Illinoisian by birth and education and a young man of bright promise. He is an untiring worker and is bound to make good under Mr. Ramsaye's guidance. Mr. Brown has my best wishes for his success.

Pivar Back from Canal Zone

Film Man Expects to Remain in the States Three Months on Business Matters.

AFTER an absence in the Canal Zone of nine months Jack Pivar arrived in New York on March 15. Mr. Pivar in all has been two and a half years on the Isthmus. During his last trip, as a member of the Strand Theater Company, of Colon, he supervised the construction and afterward the operation of the new house. The building was begun June 16 and completed September 27. It contains 1,200 seats, 500 of which are in the balcony, and the prices of admission are 10, 15 and 25 cents. The cost was $50,000. The structure is of solid concrete and has a frontage of 42 feet and a depth of 132 feet. The projection booth, which is of concrete, is asbestos lined, is equipped with two Power's 6B machines and a 70-ampere Hallberg generator. The screen is radium gold fibre.

On the Isthmus pictures are shown in the Y. M. C. A. clubhouses in Colon, Panama, Balboa, Ancon, Pedro Miguel, Gatun, Paraiso and Cristobal. Then, too, there are houses for United States soldiers in their camps in Culebra, Empire, Camp Otis, Corozal, Fort Grant, Fort Sherman, and Marguerita Point. The Y. M. C. A.'s show three times a week and the soldiers every night.

Prior to departure from the Isthmus Mr. Pivar disposed of his interest in the Strand company to the Y. M. C. A. He will remain in New York for three months on business connected with his interests in the South. "One trouble with American film men in South and Central America," said Mr. Pivar, "is that they lack patience properly to work up their business. They are too anxious to make big money quick."

"In Panama and Colon," the visitor said, "theatrical taxes are $75 a month. The cost of current, too, is twice what it is in the United States. Films are admitted free in the Republic of Panama, but in every other country there is a duty, either by weight or measure.

"There is an impression here," said Mr. Pivar. "but it is a mistaken one, that a lot of stuff rejected by the censor will be welcome in South America. Costa Rica, for one, rejects a lot of film. Since February 1, European film has been cut off. Up to that time there was quite a lot coming through. It may sound strange, but American film coming from Europe will sell for 4 cents a foot, while the same subjects coming from New Orleans or New York cost 8 cents. If Americans expect to get prices in South America they must stop the exportation of their product from Europe. I know of one concrete instance where an American company wanted $10,000 for a certain production, but the buyer obtained the same feature subject from Europe for only $3,000."

Paralta Plays, Inc., is New Company

Carl Anderson Heads Producing Organization in Which Herman Fichtenberg Is Interested with Other Capitalists.

THREE-MILLION dollar motion picture corporations arouse little interest these days when picture men have acquired the habit of thinking in large figures, but the recent incorporation of the Paralta Plays, Inc., becomes of interest because of the personnel of the promoters. This new company was officially formed on Thursday, March 22, with Carl Anderson, president; Herman Katz, treasurer; Robert T. Kane, vice-president; Nat L. Brown, secretary and general manager, and Herman Fichtenberg, chairman of the board of directors.

Mr. Anderson is well known to the business, having been connected with the Lasky and Paramount companies. Herman Fichtenberg is the big New Orleans exhibitor, owning a string of houses in that city. Mr. Katz is a New York business man of large interests. Mr. Brown is a St. Louis man who has long been interested in large motion picture affairs, principally in the distribution of films, and Mr. Kane is of San Francisco and is connected with theatrical and motion picture enterprises. Mr. Kane will have complete control of all production interests of the new company and will establish offices at Los Angeles, where two studios are now about completed.

According to the advance announcement of the company, its main purpose is to give the exhibitor a square deal—something, its officers claim, he has not been getting from other producers. How this is to be done will be explained later.

At present the offices of the Paralta Plays, Inc., is on the fifth floor of the Godfrey Building, 729 Seventh avenue, New York. The company has secured the services of Wilbur F. Bates as its publicity manager.

Educational and Selected Films

List of Educational and Selected Moving Pictures for the Aid of Exhibitor and "Better Film" Workers.

A THIRTY-TWO page leaflet has just been published by the "Moving Picture World" containing a list of the educational films released during the last six months of 1916. It has been compiled with a view to helping the exhibitor and others interested in the better film movement, and contains in addition to the names of educational films, a list of selected films suitable for the family group and children's matinees, covering the more wholesome type of comedies, dramas, comedy-dramas and melodramas. It contains also the addresses of the head offices of the manufacturing or exchange houses referred to therein.

Individual copies of this leaflet will be mailed upon receipt of 20 cts. which may be remitted in postage stamps. A similar leaflet will be issued by the "Moving Picture World" every six months.

WOMAN'S AND MOTHERS' CLUBS CO-OPERATE TO FOUND CHILDREN'S THEATER.

The Pawtucket Woman's Club and the Mothers' Club in co-operation with Walter G. Hartford, manager of the Imperial Theater of Pawtucket, R. I., has founded a Children's Theater. Each Saturday is the time set aside for the children at the Imperial Theater, when they can come and see a wholesome and entertaining program for the sum of five cents. The Imperial theater has a seating capacity of 1,000 persons, and on children's day will be supervised by matrons who will see to the welfare of the youngsters. The feature pictures for January and February were "Snow White," "Gloriana," "The Foundling," "Still Waters," "Rags" and "Poor Little Peppina." The net proceeds of the Children's Theater will be devoted to child welfare work in Pawtucket and Central Falls.

LOUISIANA EXHIBITORS COMBINE.

On Saturday, March 24, announcement was made of the consolidation of the Saenger Amusement Company of Shreveport, La., and the Fichtenberg Amusement Enterprises of New Orleans, La. This combination affects a number of houses in New Orleans, Shreveport, Monroe and Alexandria, La., and in Texarkana and Houston, Texas, Vicksburg, Miss., and Pensacola, Fla.—about thirty-five houses in all.

MOTION PICTURE ENGINEERS TO MEET.

C. Francis Jenkins, president of the Society of Motion Picture Engineers, announces that a meeting of that organization will be held at Atlantic City, N. J., on April 6 and 7. It is anticipated that this will be the most important meeting the society has yet held and a large attendance is anticipated.

FRANK POWELL MOVING OFFICES.

The offices of the Frank Powell Producing Corporation have been moved from the Times Building to larger quarters at 71 West 23d street. The new offices of the Powell Company will be those that formerly were occupied by the executive offices of the Mutual, through which distributing organization the productions now being made under the direction of Mr. Powell are released.

ED MULLEN A FATHER.

The mystery that has shrouded the week-end visits of Ed Mullen to Holyoke, Mass., has at last been cleared. Ed, who is the assistant director of publicity for Universal, is the father of a boy, the youngster having first looked upon the world last week in Holyoke, where Mrs. Mullen has been staying with her parents in anticipation of the event. Congratulations.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Griffith Regime Passes at Fine Arts

Frank E. Woods Resigns—Players Leave—Rumors That McClure Interests Will Lease the Studio.

THE Fine Arts situation is still in somewhat of a muddle and many rumors are floating around. It is known definitely that Frank E. Woods, manager of production, has resigned. Mr. Woods has had several offers from various companies, but whether he will be associated with Mr. Griffith in his new company or whether he will accept an offer with another film concern is not as yet decided by Mr. Woods. It is known that Mr. Woods has been asked by Mr. Aitken and his associates to remain, but the former Fine Arts manager decided after a week's deliberation that it would be best for him to change affiliations.

All of the players who are not under contract or working in current productions have left. Some of them gave notice and resigned when the news came from New York that Mr. Griffith had severed his connection with the Triangle Film Corporation. The resignation of Mr. Griffith automatically annulled the contracts of several stars and directors. Among the players were Robert Harron, Lillian Gish and Dorothy Gish, who have a clause in their contracts that D. W. Griffith shall supervise their productions. Among those who will remain under the new regime are Bessie Love, Alma Reubens, Seena Owen and Director Chester Whithey. The pictures now in course of production will be completed under the supervision of the old management. The players and directors engaged in the production of these features are Bessie Love, directed by Paul Powell in "Cheerful Givers"; Edward Dillon, directing Elmo Lincoln and Carmel Myers in a comedy-melodrama, as well as Chester Whithey, who is directing Seena Owen in a story taken from O. Henry's novelette, "Madame Bo-Peep."

Mr. Woods' resignation and those with him will not take effect until the completion of these productions. It is understood that Mary H. O'Connor has resigned, while of the remainder of the scenario staff Bernard McConnville has joined the Fox Western studios and Roy Summerville is leaving for a new affiliation in New York. Harry Aitken left Thursday, this week, for San Francisco, and definite plans for the reorganization will not be announced until his return next week.

It is rumored the McClure picture interests have made offers for leasing the Fine Arts studio. It is said that Thomas H. Ince will take over those players on contract and transfer them to his Culver City plant. He will there produce all Fine Arts photoplays for the Triangle.

Director Edward Dillon, after eight years' association with Mr. Griffith, has resigned and is going to New York for his first vacation in that time, prior to announcing a new affiliation.

From one of the prominent officials of the Fine Arts organization, who declines to have his name mentioned, we have the authoritative statement that Mr. Griffith will have his own studio in Los Angeles, in which he will personally produce seven and eight reel features for the open market.

Culver City News

Death of Mrs. French, Illness of Charles Miller, Roy Neill a New Director.

NEARLY a hundred of the Ince players, directors and other studio employes turned out in a body this week, to attend the funeral of Mrs. Helen K. French, the well-known character actress and wife of Charles K. French, who succumbed to burns received in her home two months ago. For a time she gave promise of recovering, but early in the week suffered a relapse and passed away.

Illness of Director Charles Miller, who is suffering from grippe, is delaying the production this week of the new Triangle-Kay Bee play of the South, in which Dorothy Dalton is being starred. Miss Dalton and the members of her supporting cast are not wasting their time, however; for, each day they are at the studio, industriously rehearsing among themselves. The supporting cast consists of Joe King, Lillian Hayward, Donald Lee, Mary McIvor, Alice Taaffe and Clyde Tracy.

Another addition was made this week to the directorial ranks at the Ince-Triangle studios, by the promotion of Roy Neill to company-head. Neill has been intrusted with the responsibility of staging the next Triangle-Kay Bee play, in which Enid Bennett, the new Thomas H. Ince star, will work. He is now awaiting the erection of settings and the assembling of the supporting cast, which will include Margery Bennett, the younger sister of Enid. Neill has been associated with the Ince forces about two years, in the capacity of assistant to Raymond B. West.

Mme. Melba, the operatic star, and Julian Eltinge, the musical comedy favorite, were among the interested visitors this week to the Ince-Triangle plant at Culver City.

Accompanied by twenty supporting players, under the direction of Reginald Barker, Clara Williams and William Desmond left this week for San Francisco, where they will spend a week filming scenes for a new Ince-Triangle play by J. G. Hawks. This is a story woven about the Russian secret service. Upon the completion of these scenes, the company will return to Los Angeles, stopping at Merced, Cal., to make a sensational scene that will depict Desmond and Miss Williams leaping from a cliff into a river. Supporting the two stars in this play are Robert McKim, Wallace Worsley, Jerome Storm, Thomas S. Guise and Alfred Hollingsworth.

Yorke-Metro Players Go to Arizona.

In order to secure atmosphere for the current Yorke-Metro production, "The Secret Spring," Harold Lockwood, Director E. Mason Hopper and their company of players left on a special train Thursday night, this week, for Jerome, Arizona. Preceding the company, Richard V. Spencer, who, in collaboration with Fred J. Balshofer, wrote the scenario, left for Jerome last Wednesday, in order to make arrangements for the taking of a number of scenes at the United Verde mines, where 5,000 men are employed. Several large mob scenes will here be staged.

In "The Secret Spring" a real mining town is to be shown, with copper mines and smelters operating at full blast. The scenes, which are to be photographed at Jerome, include views of the copper city, with streets leading up to the mines, close-up scenes of the copper smelters, where beautiful light effects can be secured as the molten copper comes from the molds. In addition to the large number of actors who were taken along to appear in the picture, Director Hopper will make use of scores of miners who are at work in the Arizona town. The company expects to be gone about two weeks.

General Manager Fred J. Balshofer, who has been absent in New York on business for the last two weeks, is expected to return to the Los Angeles studios some time this week. While in the East Mr. Balshofer made arrangements with several well-known publishers for the dramatic rights to a number of the most successful novels.

Carl Laemmle Returns East.

Carl Laemmle, president of the Universal Film Manufacturing Company, after more than a month's stay on the Pacific Coast, left Universal City for New York on Tuesday evening, March 13. P. A. Powers, treasurer; R. H. Cochrane and H. O. Davis, first and second vice-presidents of the company, escorted Mr. Laemmle to the station and bade him godspeed on his trip across the continent. Several hundred of the Universalites gathered at the entrance to Universal

City and gave the little big chief a rousing send-off as his automobile started from the picture-making plant.

The office of president of the Universal Company by no means is a sinecure if Mr. Laemmle's last day at Universal City is a criterion, for during the eight hours he spent there he met exchange men and exhibitors from twelve cities, had two trans-continental telephonic conversations—one with Chicago and the other with New York—entertained friends from Chicago, St. Louis and Portland, Ore., at luncheon, saw three five-reel pictures in the projection theater and participated in the entertainment of a delegation from Washington, D. C., consisting of Congressman L. T. Padgett, chairman, and the other members of the House Committee on Naval Affairs who visited Universal City at his special invitation.

"War Brides" Opens in Los Angeles.

The Majestic theater was the scene Monday, this week, of the first presentation in Los Angeles of Herbert Brenon's "War Brides," in which Nazimova makes her debut to the motion picture public. The work of the star and the artistry of the director were greatly enhanced by Mr. Selznick's lavish expenditure upon the production. Comment also must be made upon the perfectly mooded score provided by Paul Sternberg. The acting of Nazimova and Gertrude Berkeley as the mother made a great impression on the audience. Another feature of the presentation was the unfailing courtesy with which we noticed B. F. Fitzgerald, the box office treasurer, accorded each of the patrons of his attractive house.

"The Garden of Allah" for Quinn's Rialto.

J. A. Quinn will soon open his new theatre, Quinn's Rialto, on South Broadway between Eighth and Ninth streets.

Mr. Quinn paid a visit to the World office this week and informed us that he had closed a deal with Manager Irving Lesser, of the All-Star Feature Distributors, for the Los Angeles exhibition rights of "The Garden of Allah," Selig's great spectacular 12-reel production.

The opening will probably be around the 10th of April, and "The Garden of Allah" will be presented to Los Angeles in an elaborate manner at admission prices at 25c, 50c and 75c.

Mr. Quinn stated that he is at present arranging for a large orchestra to play the musical score and that he is endeavoring to secure the services of an internationally known composer and musician to direct the music.

The opening of the theater promises to be a real event. The mayor and the elite of society and motion pictures will be present.

MAY ALLISON LEAVES YORKE-METRO.

May Allison, the popular Yorke-Metro star, has severed her connections with that company.

"My only reason for resigning from the Metro was that we have found it almost impossible to secure suitable co-starring vehicles, where Mr. Lockwood and myself had an equal division of the story, and, in addition to this, much larger opportunities have been offered me to star alone," said Miss Allison. "I am not at liberty just now to give you further information regarding my new contract, but will do so at an early date. I will probably be leaving for New York about the 24th."

Los Angeles Film Brevities.

At the Lasky Studios, in spite of the rainy season, the company is now filming its August and September releases, and Studio General Manager Milton E. Hoffman is now arranging a schedule whereby each of the directors will be granted, in turn, four weeks' vacation.

The old office building at the corner of Vine and Selma, which was at one time a garage and then the cradle of the Jesse L. Lasky Feature Play Company, is shortly to be remodeled into a new two-story property building, the floors of which will be connected by a freight elevator. A big truck bearing props from the stages can be driven on to this elevator and unloaded on the second floor.

A completely equipped cutting room has been fixed up in the compartment of a private car which will bear the Lasky director, Marshall Neilan, and the co-stars, Jack Pickford and Louis Huff, to location at the Santa Cruz lumber camps. Mr. Neilan was recently directing two pictures while cutting the third. Owing to the advance of a release date on one of his productions, it was necessary for him to cut and assemble the productions while journeying northward on the train. A special compartment was secured for the cutting room and the electrical department put in the necessary lights and equipment, and Mr. Neilan will while away the hours he is traveling by cutting and assembling the picture, shipping it back from Santa Cruz to the studio.

* * *

Dustin Farnum has started work on his second production for William Fox, under the direction of Richard Stanton. For the last few months Director Stanton has had charge of Gladys Brockwell.

Dusty's first William Fox photoplay, "North of Fifty-three," will shortly be released. In this second production he is supported by a cast of well-known players. Winifred Kingston once more plays the leading feminine role. Tom Mix is the heavy. Victoria Forde, Lee Morris, Amy Jerome and little Frankie Lee complete the cast.

Work on the new production is being carried on at Camp Stanton in Cahuenga Canyon, near Los Angeles. There Technical Director George Grenier has provided a "location" which gives day and night quarters to the company. Within a few miles of the Hollywood studio they are camping out until the picture is finished.

* * *

Helen Holmes and the Signal Film players are soon to leave the Los Angeles studios for the Nevada desert, where they are to make the remaining nine chapters of their latest serial, "The Railroad Raiders."

This plan is the result of the two sets of stories which they had written for the serial, one set to be used if conditions permitted them to remain in California; the other to be used if rainy weather drove them back from the coast. The two sets of stories were completed and compared and then it was discovered that the series they had intended to hold in reserve against the possibility of continued rains contained better picture material than the other. Arrangements were accordingly made for a general exodus from the Los Angeles studios upon the completion of the sixth episode.

Thus far it has not been decided whether they will go to Las Vegas or to Caliente. The company will leave within a week.

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Carmen Phillips, vampire star, has been especially engaged by the Lasky Company to play the heavy feminine role in support of Vivian Martin and Sessue Hayakawa in their forthcoming vehicle which is now being filmed under the direction of Robert Thornby.

* * *

R. A. Walsh, director of "The Honor System," this week moves into new quarters on the Fox "Lot." While he was in Truckee with the company of players he is now directing the carpenters in Hollywood were erecting a special set of offices for the director's own use when he returned.

An entire stage has also been set aside for Mr. Walsh's exclusive use.

* * *

Jack Blystone, director general of the L-Ko, completed this week a pretentious two-reeler, "The Worshippers of the Cuckoo Clock," in which Alice Howell is the featured comedienne. Many of the scenes were taken at Long Beach, Cal., and many were the hazards in getting the scenes. The tearing down of a lighthouse was as sensational a piece of work as has been accomplished by the L-Ko in many a day. It was necessary to employ one hundred and fifty men and two steam dredges to get the lighthouse to move, and then in order to get it to fall they employed a tug whose tow line was fastened about the building.

* * *

Director William H. Taylor, who has returned to the Morosco studio after a little holiday, will shortly begin work on a new production in which House Peters will be co-starred with Myrtle Stedman, the latter having recovered from an illness which has confined her to her home for nearly a month.

* * *

House Peters, the Morosco star, who is now finishing a Western production under the direction of Edward J. LeSaint, has for his leading woman Nina Byron, a comparative newcomer to the screen. Miss Byron's talent for the silent stage was discovered by Nicholas Dunaew, the disinguished Russian actor and playwright. Before her present engagement in support of Mr. Peters, Miss Byron had appeared in but one picture. Among the other members in the cast are Eugene Pallette, John Burton, Adele Farrington and Henry Barrows.

* * *

Shorty Hamilton figured in a number of thrilling deep-sea scenes while on a recent yachting trip for the picture, "Shorty Solves a Wireless Mystery," which has just been completed by the Monogram Film Company, under the direction of Bob Gray, for the Mutual Program.

Despite the fact that the water of the Pacific Ocean is rather cold in March, even in Southern California, Shorty and his leading woman swam and dove in the water for half an hour while the cameraman caught the scenes from the awning rail of the steam yacht which was secured for the picture.

* * *

Al. E. Christie has engaged a new leading woman for Christie Comedies. Her name is Hazel Alden and, though quite young, she has had considerable stage experience and enough work in pictures to become "camera-wise." She was leading woman for Lew Fields in several of his musical comedies, and played for some time with the Metropolis Stock in New York. She then came to the coast and here played a large part with Fanny Ward in a Lasky production, which was made under the title, "For the Heart of Her Child," and also in the first Margaret Illington picture. She is very petite, of the blond type, and photographs well.

The picture which will introduce Miss Alden to Christie Comedy audiences will be started in a day or two under the direction of Al. E. Christie, and called "Practice What You Preach," from a story by Samuel D. Eccles. Neal Burns will play opposite, with Eddie Barry in support.

* * *

Ida May Park, who is directing Dorothy Phillips, William H. Stowell and Lon Chaney in her own Universal photoplay, "The Fires of Rebellion," took one hundred extra men and extra girls into the factory district of Los Angeles one day this week for the purpose of filming a number of mob scenes. The unloading of automobiles filled with players attracted considerable attention and it was not long before several hundred spectators were on hand. All were perfectly willing to work in the picture. Miss Park obtained some gratifying atmosphere for her photoplay.

* * *

Universal City's wild animal population was augmented this week by the arrival of three baby lions. They were born on Monday last, and Daisy, the mother, who has played star roles in many jungle photodramas, and the little ones "are doing quite well."

General Manager Davis suggested that the triplets be named, respectively, Laemmle, Powers and Cochrane, after the president, treasurer and vice-president of the company, who were at that time spending their vacations on the coast, but in deference to the wishes of these gentlemen other names will be given to Daisy's furry children.

* * *

President Carl Laemmle, of the Universal Film Manufacturing Company, a few days before he left was the host of the managing directors of the Chicago Cubs, who came to Universal City with the other members of the party, which came from Chicago to Pasadena on a special train to witness the spring training of the ballplayers. The guests of honor were A. D. Lasker, Charles F. Weeghman, A. D. Plamandon, W. M. Walker, Adolph Spielman and their families.

During the morning they were escorted over the big stages by Vice-President H. O. Davis and at noon were the guests of President Laemmle at luncheon. At the conclusion of the luncheon Mr. Laemmle took his guests to the animal arena, where they witnessed Director Henry McRae film scenes for his current photoplay, "In African Wilds," featuring Eileen Sedgwick and Kingsley Benedict. The owners of the Cubs were placed in safe positions where they could see the lions and leopards working before the camera and with the players.

"You people are welcome to your jobs," said Weeghman, "and I'll tell you, McRae, I'd much rather direct ballplayers than lions and leopards."

* * *

Paul Hurst, the new Kalem director, who is now in charge of the "Stingaree" series, featuring True Bordman, took his company of players to a sheep ranch near Chatsworth this week to secure picturesque settings for the ninth episode of this production.

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We have received a letter from Carlyle Robinson, personal representative for J. Warren Kerrigan, now touring the States with the popular screen star. Carl writes that Kerrigan is going "big" with the exhibitors and that the trip has been the most successful.

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We are informed that William Farnum will shortly leave on his yacht for a vacation trip to Hawaii and that his brother, Dustin Farnum, and probably his director, Frank Lloyd, will accompany him in quest of a well earned rest for all parties concerned. We have heard many enthusiastic comments among the people of the Los Angeles colony relative to the excellence of the double exposure work in Mr. Farnum's latest feature, "A Tale of Two Cities," credit for which must be given to Frank Lloyd, Cameraman Billy Foster and William Farnum.

* * *

One day of this week our attention was attracted by a large throng on Sunset Boulevard. Drawing closer we discovered that David Kirkland directing a comedy scene was responsible. Dave told us that his chief, Henry "Pathe" Lehrman, will soon have four companies at work producing comedies for William Fox.

* * *

While out on the Fox lot this week we saw Baby Virginia Corbin, the miniature emotional star, crying her heart out in a scene for "Jack and the Beanstalk," a multiple reel feature directed by the Franklin Brothers, which will soon be released by William Fox.

* * *

Ann Luther left on a rattler for New York this week, speeded on her way by the good wishes of a small crowd of her friends in the Los Angeles colony, who journeyed down to the Santa Fe to bid her farewell and a quick return.

* * *

Juanita Hansen is seriously thinking of quitting moving pictures in favor of interior decorating, having received many compliments upon her taste in the decoration of the blue and ivory room in the Cafe Bristol of Los Angeles.

* * *

To show their interest in the high cost of living, the following stars made a personal appearance in costume at the Los Angeles pure food show on Monday evening, March 19: Misses Irene Hunt, Claire McDowell, Gale Henry, Ella Hall, Gretchen Lederer, Louise Lovely, Ruth Clifford, Janet Eastman, Dorothy Phillips, Myrtle Gonzales, Neva Gerber, Ruth Stonehouse, Mignon Anderson, Molly Malone, Priscilla Dean and Agnes Vernon; Messrs. William Franey, Allen Holubar, Rupert Julian, Kingsley Benedict, Ben Wilson, Val Paul, Hayward Mack, Herbert Rawlinson and Franklyn Farnum.

* * *

Florence Holmes, sister of Helen Holmes, has departed for a stay of a few weeks on the family ranch in Utah, prior to the resuming of her part in Mr. Mac's new serial.

* * *

Ken O'Hara, the versatile typewriter expert in the Ince studios, is delighting his friends by again knocking around town after having been laid up with a severe attack of grip.

* * *

Frank Elliot descended from the confines of his closed coupe recently and spread the good news to us that he is now at Selig's for a special engagement in one of Colonel Selig's forthcoming features.

* * *

John Steppling, the former Essanay and American comedian, is working at the Glendale studio doing comics for Director Al Santell with the Ham and Bud company.

* * *

Norman "Efficiency" Manning has been chosen director general for the annual pageant of the Carnival of States to be held here on the morning of March 31. We understand that Manning to get in training for his strenuous task did a stunt for Balboa which called for his running an auto through an open drawbridge and plunging into the bay. Norman came through all right, even though he crashed through the windshield in the descent.

* * *

Hal Roach and his wife, Marguerite Nichols, are again seen on the West Coast Broadway. Roach enlightened us to the effect that beginning June 1 he will have another comedy company at work grinding out pictures for the Pathe program. The list of featured players has not as yet been announced.

* * *

Homer Scott, the other half of the Taylor-Scott combine of the Morosco forces, was seen by us in the wee small hours of Tuesday morning hanging by his teeth from the ledge of a Broadway building while shooting across the street to the burning Occidental Hotel, which tied up traffic in Los Angeles for ten hours. Homer got a lot of good stuff showing the firemen in rescue work.

* * *

We saw Tom Mix at Miller's theater this week in a comedy which brought forth more applause from the audience than we have heard in a long time. Tom directed it and Vicky

Forde was his lead. It is his first Fox comedy and Manager Miller told us that he can't wait until he gets the next.

* * *

Louis Jacobs, business manager of the L-Ko, gave a farewell dinner to Carl Laemmle on the eve of his departure for New York. It took place at the Log Cabin Inn. Among those present were Mr. and Mrs. Abe Stern, Mr. and Mrs. Louis Jacobs, Miss Mina Jacobs, Miss Helen Jacobs and Mrs. Maurice Fleckles.

* * *

Miss Violet Lewis, the daughter of Mayor J. J. Lewis of Venice, was married on Thursday, this week, to Barney McGill, a cameraman of the Keystone Film Company. The young couple will reside in this city.

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The Kalem studios at 1425 Flemming street, Hollywood, are now vacated, as Kalem has transferred its entire production to Glendale. Willis & Inglis have taken over the old studios and are negotiating to lease them.

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The old Lubin studios at Coronado are being wrecked and all the buildings razed except a large two-story adobe structure. This studio was under direction of Captain Wilbert Melville, who for several years represented Lubin on the Coast.

Bonavita Killed by a Polar Bear

Famous Animal Trainer Succumbs to Injuries Inflicted at the Menagerie in Los Angeles.

CAPTAIN JACK BONAVITA died on Monday, March 19, following a short and fierce fight with a polar bear at the menagerie in Los Angeles, where for more than two years he has been pursuing his dangerous occupation of animal training. Captain Bonavita had become well known to photoplaygoers by reason of his appearances in pictures produced by David Horsley, who two years ago bought out the Bostock animal show and built a large studio on the plot containing the buildings in which the animals were housed.

The trainer had been putting the bear through his customary performance when the beast became enraged and attacked him. A policeman killed the bear by putting six bullets into him. Captain Bonavita sustained a fractured jaw and was badly lacerated about the face and body.

Captain Bonavita was one of the best known animal trainers in the country and his exhibitions have never been equaled for their daring and skill. Before he lost his arm, as a result of his encounter with the lion Baltimore at Coney Island in 1904, Captain Bonavita appeared in the arena with twenty-seven lions, a performance which no other trainer had ever attempted. Baltimore was an untrained and particularly vicious animal. The trainer was attempting to put him through the first "stunt," that of mounting a chair. The captain took his eyes off the animal and Baltimore bore him to the ground. For eight months the trainer fought against the amputation of his arm, but was compelled to submit in February, 1905. Even the loss of his right arm could not stop him from continuing his chosen work.

Captain Jack Bonavita.

Captain Bonavita was married in 1905 to Princess Mercy d'Argenteau de Montglyon of Belgium. In private life the captain was John F. Gentner.-

SLOMAN DIRECTED "MY FIGHTING GENTLEMAN."

In a recent issue of the Moving Picture World credit was given Frank Powell for directing the Mutual production, "My Fighting Gentleman." From various sources of an official character we are advised that the picture mentioned was directed by Edward Sloman of the American Company at Santa Barbara, Cal

Lillian Walker Going to Utah

Will Be Starred by the Ogden Pictures Corporation—Aaron Hoffman to Write for Her.

A COMBINATION has just been effected in the motion picture world which will bring into one company Lillian Walker, whose attractions as a player are known throughout the industry; Aaron Hoffman, author of scores of dramatic and screen successes, and Harry Revier, director. The Ogden Picture Corporation will produce a class of pictures that will deal with themes of modern life. They will not be preachments, but five-reel comedy-drama features, fitted to Miss Walker's talents. A distributing arrangement is being worked out which will give these features the widest possible circulation.

The Ogden Pictures Corporation, capitalized at $100,000, at Ogden, Utah, is backed by Ogden capital. Lester Park, vice president and general manager, is in New York organizing a supporting company. Work on the first feature is expected to begin within a few weeks. Albert Scowcroft, a leading Utah business man and a pioneer in the film business, is president. The secretary and treasurer is W. Fred Bossner, familiarly known to Broadway as "Boz." J. J. O'Connor is general representative. The other directors are W. H. Battis, president of the Utah Construction Company; Mayor Abbot R. Heywood, of Ogden; Fred G. Taylor, secretary and general manager of the Amalgamated Sugar Company; R. B. Porter, of the Dee interests in Utah, and Dr. W. H. Petty.

The Ogden studio will be the first motion picture studio to be placed in operation between Chicago and the Pacific Coast.

Mr. Hoffman is well known. Of his numerous playlets, "The Cherry Tree" was considered as attaining the high-water mark in dramatic acts for vaudeville until his present sketch, "The Question," at Keith's Palace on Broadway last week, proved to be a still greater success. Not only is he a leader among vaudeville playwrights and producers, but he has also written most of the clever monologues used in recent years by Sam Bernard, Nat Wills, Lew Dockstader, the late Cliff Gordon, Julian Ross, Joe Welch and others.

Franklyn Hanna, Metro Player

FRANKLYN HANNA, who plays the part of a physician in Metro's wonder serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars, is a relative of the late Mark A. Hanna and for many years lived with the Mark A. Hannas in Cleveland. Mr. Hanna had an opportunity to enter politics under the guidance of his celebrated relative, but chose the stage instead, and during the time he was devoted to it has made a splendid record for himself.

His work in the spoken drama earned him steady engagements and much critical praise. His last creation on the legitimate stage was the role of Senator Murphy in the popular success, "Potash and Perlmutter," playing the part both in this country and London.

He then received a flattering offer to appear in pictures and created the much-talked-of character of the Russian Chief of Police in "The Cossack Whip." Since then he has played many notable roles and is much inclined toward the field of motion pictures.

Franklyn Hanna.

Mr. Hanna was born in Maine, but went to the Middle West at an early age and "grew up with the country." Though differing in politics from the great Marcus Hanna, he has named his only son after him. But the son is not destined to follow in the footsteps of the man for whom he was named. He is attending Columbia University and is being educated as a Wilson Democratic lawyer, in spite of his resounding Republican name

Richardson Hands Out Bumps and Bouquets

Sees Things to Praise and Then Things to Condemn in Southland Operating Rooms—Finds it Chilly at Jacksonville, but Other Towns are Cordial

Columbia, S. C.

NO GLAD HAND of welcome was extended when I climbed out of the Southern Railroad sleeper at Columbia. In fact, although I had written three letters to the union no reply had been received, nor had any of the managers with whom I had attempted to communicate vouchsafed a reply. The first place visited was the Strand. I entered this house at 1:20 P. M., paying 20 cents admission. The following is what I saw before I left, just four minutes later. In the first place, two or three times during that brief space the picture could hardly be seen at all, and during the entire time the illumination was very faint. Weak as it was, however, there was travel ghost, and most certainly those machines must have been in anything but good condition when travel ghosts showed with that faint light. Near the screen, on the front wall, was a clock plastered with white light; also there were bright red lights near the screen, all of which makes for unnecessary eye strain and injures the high lights of the picture. At the end of the reel the operator ran the film clear through and flashed the white on the screen; crude work—very crude. In addition to this, there was a bad flicker. Now mind you, I only stayed in this house four minutes. I don't know what I would have found had I remained longer.

Passing out I saw a young chap standing in the doorway of the ticket office talking to the cashier, which, of course, meant that neither was attending to business. When I had succeeded in prying his attention loose from the cashier, I asked for the manager, to be told that he was absent. "Is there anything I can do for you," asked the boy—he was nothing more. Nothing, I replied. I want to see the Manager to ask him if he calls that thing on the screen a picture. (Very plain talk, yes! but you should have seen the provocation!) The young man immediately made the following brilliant retort: "If you don't like it, you can have your money back." Now he probably imagined that this squared the matter, and that I was very thoroughly and completely squelched.

He very evidently had absolutely no conception of the fact that the producer, who had spent thousands of dollars in getting out the photoplay they were literally murdering on the screen, had at least some rights in the matter, and he would doubtless have been amazed had some one set forth the fact that the artists, whose art he was outraging, had also some rights in the matter, to say nothing of the audience who were paying their 20 cents admission on the assumption that they would be shown a photoplay—not a dim, half visible assortment of shadows.

I went into the "Broadway" at 1:35 P. M. The house is managed by Mr. Craver, brother of R. D. Craver of Charlotte. The picture was small and fairly well illuminated, but the screen was at the front of the house, which is, as Brother Craver agrees, not desirable. There was considerable jump and movement to the picture. The lens ports were round in form, and of goodly size. The speed of projection was correct. At 1:37 the picture was out of the frame for a short distance, and ran that way until it framed itself again, which showed lack of attention on the part of the operator. There were occasional faint shadows on the screen, but on the whole the work was fairly good, and, considering the conditions under which it was being done, not discreditable to the operator.

A visit to the operating room showed the machines to be in a very bad state of repair; also they were very old; also the operating room was literally flooded with daylight, all of which operates to reduce the value of results on the screen. In the auditorium is a clock with considerable white light near the screen; also some unprotected colored side lights, but these things Brother Craver agreed to remedy. Mr. Craver explained to me why he had not replied to my letters, and stated that it would be quite possible to get the men together at his theater at 11:30 that night, and at that hour every operator and manager in the city appeared and listened attentively for almost two and a half hours to the gospel of better projection.

The president of the union assured me the organization had never received any of the communications I sent; the secretary said the same thing. Well, all I can say is that someone got those letters, and that someone ought to be discovered and punished, for it is nothing short of a crime for any individual member to withhold business communications from an organization.

Augusta, Georgia.

Over in Augusta H. B. Moultrie, president of the Local Union 547, met me at the train, and in the afternoon we visited a few of the theaters. Brother Moultrie impresses one as a live wire, progressive man, but I am sorry to say, according to all reports, a portion of the Augusta operators, and most of the Augusta managers are decidedly non-progressive, in so far as pertains to the projection of the pictures.

At the Strand, F. J. Miller, manager, I found a well ventilated operating room of goodly size, equipped with two Power Six A machines, taking current through two General Electric Mercury Arc Rectifiers. S. W. Welch and J. G. Murphy were the operators in charge of projection. The observation ports are of goodly size; the picture is small and very fairly well illuminated, but it was run at excessive speed, and you all know how dearly I do (not) love that. It is perfectly beautiful to see Anita Stewart go across the screen like a sky-rocket, and President Wilson do a sailor's hornpipe instead of walking sedately, decently and in order the way he really did walk.

At the Modjeska No. 1 I climbed into the operating room by the combined aid of a rope and a grand staircase. That was a star performance. I have entered operating rooms by many processes, but never before literally yanked myself up by means of a rope. I found the room to be of goodly size, but with a low ceiling; also the ventilation is decidedly poor. L. O. Dressel and H. D. Chapman are the operators in charge of projection. Current is taken through two Mercury arc rectifiers, which, with all their green light, are in the operating room. The projectors are Powers Six A. The room has black walls. In all the operating rooms I have visited I find the lens system to be inefficient, and the crater pointing almost directly toward the bottom of the lamp house, instead of toward the condenser.

Perhaps, gentlemen, you may not believe in projection departments and hand books, but allee samee, if you studied them just a little bit, you might not be doing back-number stunts of that kind, and wasting half your light. I am told that Augusta managers are quite liberal in the matter of equipment, and that their chief sin (a very bad one, by the way), consists in a tendency to overspeeding the projections, a practice which is highly injurious, and entirely inexcusable.

Modjeska No. 2 is the new house, managed by F. J. Miller. It has a really beautiful, imposing front and the arrangement of the rest rooms over the lobby provides great possibilities for some really fine decorative effects, which would be exceedingly attractive to patrons. This, however, has not yet been done, and in my humble judgment it was a serious mistake to open the house until this important detail had been carefully worked out and completed. The operating room is of fair size, well ventilated, and has black walls. The observation ports are good. The walls and floor are of concrete. The equipment consists of two Simplex machines, taking current through a Transverter. E. H. Batey is the operator in charge. The house runs mostly vaudeville, and the pictures are a secondary consideration. The seating capacity is approximately one thousand. The interior is pleasingly decorated and the house is a credit to the city. H. B. Moultrie, president of Local 547, has charge of the stage. Brother Moultrie is an operator, but was offered and accepted the stage management of the new house.

During the afternoon Brother Moultrie "bubbled" us around over the city and proudly displayed its beauty. At 11:30 P. M. the entire operating force of the city gathered at the Modjeska No. 2; also Harry H. Kerr of Tampa, Florida, now working in Augusta, was there, but not a manager appeared. True there are only two or three of them, as friend Miller manages three theaters. The affair was, however, one which vitally concerned receipts at the box office, and one would have supposed the managers would have been interested. The opportunity to learn the things they might have learned that night is not likely soon to come again. The lack of interest thus shown is not to the credit of Augusta managers. This is said in all kindness. The Moving Picture World is sending me out, at very heavy expense, in an endeavor to assist managers and operators to put on a better picture, and put it on with a less tremendous waste. It would seem that the very least the manager could do would be to spend a couple of hours listening to what we have to say. Managers of other cities have pronounced the lecture to be not only helpful, but of large value. If that is true of other cities, it certainly is true of Augusta.

Savannah, Georgia.

If I were a poet, right here is when the muse would begin to work overtime pronto, for only a poet could do justice to the quaint beauty of this gem of the Southland.

At the depot I found A. S. Guckenheimer, manager of the Arcadia and Star theaters, and Max L. Wolff, manager of the Odeon theater, and Ernest Morrison, manager of the Bijou theater (vaudeville) waiting, and right there let me say that Messrs. Guckenheimer, Wolff and Morrison are not only three thoroughly good fellows, but they are also three real theater managers, who study their business, seek suggestions and are willing to act upon them. After locating at a hotel we all motored out eight miles to Thunderbolt, where dinner was served at the far-famed "Bannon Lodge," a restaurant which serves only sea-food, but serves it in a way which, for the time being, makes one forget there ever was any other kind of food on earth. After dinner we "bubbled" around the city and viewed a few of its many beauties, meanwhile discussing various problems concerning matters theatrical.

First we visited the Savannah theater, claimed to be the second oldest theater in these United States. Mr. Guckenheimer has just taken over the management of this house, which will play high-class road shows, with pictures on the dark nights. It is a roomy, very comfortable, but rather badly planned old playhouse, and Mr. Guckenheimer wanted my advice as to operating room location and other things. From here we visited the Odeon, managed by Max L. Wolff. This house has a nice front. In the lobby is a display of posters in neat frames. The picture is of proper size for the house, is well illuminated, and was, during the time of my visit at least, run at approximately correct speed. The screen is set in black; the auditorium lighting is excellent. The house seats 800. J. J. Rebeske is chief operator, assisted by H. F. Baisden. Two Power six A's are in use. At the left front edge of the lamp-house cone, friend Rebeske has attached a frame which sticks out towards the machine, angling to the left about 45 degrees. In this frame is a colored spectacle lens. The spot is shielded from the operator's eyes by a solid metal screen, but he sees it, by reflection, in the spectacle lens, and without the least eyestrain. In front of the first lens, and about half-inch away, is a second colored spectacle lens, through which the operator views the reflection of the spot in the first lens, thus making it absolutely impossible to in any way strain the eyes. The house is very thoroughly ventilated by typhoon fans.

At the Colonial, also managed by Max Wolff, W. E. Lee and W. P. Kehoe are in charge of projection. Two Simplex machines are in use. The room is of ample size, but is flooded with daylight, which is distinctly bad. The Colonial is a five-cent house. When I entered there was a shadow at the bottom of the screen, which remained until I entered the operating room. The reason for this was very evident. Friend Lee leaned comfortably back against the wall, instead of watching the screen, also with all that daylight in the room he could only see a shadow after it became pretty bad, even if he were watching. There is altogether too much light in the auditorium—daylight I mean, but Brother Wolff is trying to eliminate this, also he has agreed to cut the daylight off the operating room.

The Arcadia is managed by A. S. Guckenheimer, a manager who studies his business and is anxious to improve screen results in any possible way. The house seats 757, all on one floor; admission ten cents for adults, five cents for children. The programme is Paramount and Metro. Thorough ventilation is supplied by six typhoon fans. Music is supplied by a $4,500 Seaburg piano. The house is pleasing as to its interior, and at the time of my visit, 5 P. M., was completely filled. The operating room is of more than ample size, and has a ceiling fully twelve feet high. It is thoroughly ventilated. The walls are not black, as they should be, also the rewinder runs too fast, as it does in both the other houses. Brother A. F. Rehm is chief operator, assisted by Brother J. B. Waters.

Taken altogether, Savannah managers have impressed me as being live, progressive men, who are quite willing and anxious to add to their stock of knowledge. Operating room equipment, while not exactly up to date, seems to be in reasonably good condition. The rooms themselves are of goodly size, and have ample ventilation. The operators impressed me as an intelligent, wide-awake group of men, who, however, have not done their duty in the matter of studying the technical end of their profession.

At 11:30 every operator and manager in Savannah gathered about a banquet table in the grill room of Hick's Hotel —one of Savannah's finest hostelries—and did ample justice to the goods things provided. The Editor started talking at about 12:30, and at 3:15 the audience expressed itself as quite willing to have him continue, but mental and physical exhaustion called a halt. As has happened before, the union had been just a little skeptical, not to say hostile, but after the lecture was finished the president, secretary and members came up, shook hands and expressed themselves as thoroughly satisfied and convinced of the value of our visit to the city.

This was, of course, gratifying, but it would certainly seem that now that I have lectured before nearly fifty unions during the past year, and all have expressed themselves as pleased and satisfied, the rest might, purely as a matter of common sense, conclude that the lecture really has large

Banquet of Savannah Managers and Operators at Heck's Hotel.

value. A very few unions have expressed opposition, because the Moving Picture World does not carry the union label. This is pure unadulterated piffle. The paper is printed by the Charles J. O'Brien Printing Company, 22 North William street, New York City, a **thoroughly** union shop, which has the label. If the Moving Picture World, for business reasons, sees fit not to order the label put on, I can't help that.

Second Oldest Theater in Savannah.

The Moving Picture World is the tool I work with, just as the projection machine, the pliers, the motor generator sets, the wires, switches, etc., are the tools you work with. Do your tools have the union label? Think it over! People who live in glass houses will do well not to throw too many rocks. But just to show you how foolish you are, examine the projection department in the next issue, or the one following. Mind you only a very few unions have taken any such foolish position—less than half a dozen out of the ninety involved.

Into Florida.

I had written the Jacksonville local offering to give that city one day, but they replied: "We cannot afford it." Just why the local could not afford something that would not necesarily cost it anything but a little trouble, I do not know, but inasmuch as they took that view of it I passed Jacksonville up and went right on through to Miami.

Miami, Florida.

Miami the beautiful! I wish I had words to adequately express to you boys up in the Northland the charm of this little Southern city. I presume they are shoveling snow off my sidewalk in Brooklyn this morning. Down here, however, flowers are in bloom, the grapefruit orchards are loaded with yellow fruit; men are walking around in white duck, and women are in the lightest possible summer raiment. In fact, the stenographer (now don't get excited when you read this, Friend Wife, for it is a man) is, aside from a neck-tie of peacock blue, dressed in pure white. I have been shedding clothes ever since I left New York, and now my grips look like a couple of stuffed toads; I have to get on top of them with both feet to get them shut, but I will soon be back up in Cincinnati and that will relieve the tension temporarily, until I ramble back down to New Orleans.

The Southern Florida men are distinctly enterprising. When I started to plan this trip the Tampa and Miami unions demanded that I include Southern Florida. It was found, however, that it would entail a very heavy expense—an expense all out of proportion, when we consider that I could only visit two comparatively small locals, so I told them it could not be done; whereupon Tampa Local Union No. 321 and Miami Local Union No. 609 promptly replied: "We cannot accept your excuse; lay your plans to visit Miami and Tampa; we will pay all expenses." Now local unions, especially when they are quite small ones, which are willing to voluntarily assume a pretty stiff expense in order to hear a lecture on projection, are in the progressive class. They are the kind of men I like to meet. There is quite some considerable contrast between unions of this kind and a few—be it said to the credit of the men, a very few—unions which, although they lay directly upon the "line of march" (Jacksonville, Fla., for instance), who didn't have enterprise enough to even go to the slight trouble necessary to make the necessary local arrangements. I came into Miami on the train, arriving three hours in advance of the one I was supposed to take, therefore found no one at the depot, but at the Fotosho theater, Brother Robert E. Lewis, president; Donald Barnhill, business agent, and Brother J. J. Hall, were quickly located—three bright, energetic looking men, who, unless I am not good at estimating such things, are, or will be a credit to the profession of operating. Brother Barnhill hustled around and secured an automobile; also he brought along with the machine a most charming lady, Mrs. Barnhill. Be it noted that Friend Donald is quite some considerable picker himself. We motored around the city and out several miles into the country, where we climbed up a 137-foot tower and had a good view of the famous Everglades of Florida, or at least a corner of it; also I secured several interesting snapshots on the way, which I probably won't dare show in New York City, as the Editor and Mrs. Barnhill figured conspicuously in most of them.

On the way out we saw what seemed to be a moving picture company. Stopping to investigate, it was discovered that the Garford Motor Truck Co. was taking moving pictures showing their road building apparatus in operation—another application of the moving picture to industrialism.

And now I want to say a word about the Fotosho theater. In that house I saw something which impressed me very favorably indeed. The front half of the auditorium was done in woodwork; the front wall itself being entirely of lattice, and the whole thing stained a dark green, the screen itself being surrounded by a border of black. The back half of the house, on the other hand, was plastered and decorated in very light colors. Now here is a thing which, in my judgment, is absolutely ideal from the projection point of view. The light walls at the rear of the auditorium provide for ample illumination of the auditorium, back, away from the screen, where the light ought to be, while the comparatively dark front half absorbs the reflective light from the screen and brings out the full value of the finer shades of photography and picture highlights. The Fotosho is managed by H. Leach, a wide-awake type of manager. Robert E. Lewis, president of the local, is chief operator, assisted by Brother J. J. Hall. The only fault with the Fotosho is its utterly inadequate operating room—inadequate as to size, I mean, and the queer part is, it might just as well have been made fully twice as wide and considerably deeper from front to back. Put a stretcher in that operating room, Friend Leach, and make it larger is my advice. Demand results in your screen, BUT give the men a chance to deliver results.

Group of Miami, Florida, Managers and Operators.

At the Hippodrome, managed by J. B. Foster, a most pleasant gentleman, I saw a really excellent picture, of proper size and bordered in black. The Hippodrome is a large and pretty house, with a pleasing front and lobby; save for one or two minor points as to the lighting, which Friend Foster promptly gave orders to have attended to, there was nothing to criticise in the auditorium. The operating room (Brother E. L. Prince, chief; H. R. Bethel, assistant operator) is of even more than ample size, has a ceiling fully ten feet high and is well ventilated. But the walls are white, and that is very bad from a projection point of view. The parts are of good size. Two Power Six A machines and a G. E. motor generator set constitute the equipment. The picture is brilliant, using forty amperes, and the photographic values are well brought out. If the screen result I viewed in the Hippodrome is a fair sample of Brother Prince's work his work is indeed excellent.

At the Paramount, managed by Joseph C. Boss, I found an excellent operating room, of ample size, triangular in shape, in charge of Brother Donald Barnhill, chief, and C. Collor, assistant operator. Two Simplex machines are supplied current by G. E. rectifiers. That the screen result leaves things to be desired is by no means altogether the fault of the operators. Too much light near the screen makes the fixture gray, and too much light in the operating room, daylight at matinees and rectifier light at night render high-class work difficult, particularly in view of the fact that the walls are light colored. The management set forth as excuse the fact that the house is a new one and not yet entirely finished. As to that, gentleman, I can only say that you are running high class photoplays under conditions which render their proper presentation not only difficult but utterly impossible. In two hours, or less, a painter can blacken these operating room walls; a carpenter can shade those windows effectively in short order, and a metal worker can build a shield for the rectifiers in short order. As to the auditorium lights, it is up to you to lower those musicians at least two feet and place a shield in front of them or else get proper lamp shades, place the music racks differently and put in smaller globes. You owe this to the audience and to the artists whose work you are showing on your screen; also that entrance curtain is entirely inadequate. Place a light shield against the back row of seats.

The Paramount is a pretty house, and seats 1,375. At half past eleven thirty men and women gathered at Rector's Cafe and partook of the hospitality of Local Union 609 in the form of a banquet which certainly left little to be desired, after which this entire gathering, ladies and all, adjourned to the Paramount theater for the lecture, which lasted until 3:15 A. M. At 4 A. M. I crawled between the sheets, only to be routed out again at 6 A. M. to take the 7 o'clock train for Tampa, a trifling run of 371 miles and change cars twice. The life of this editor is filled with just one demad (try it backwards) thing after another. F. H. RICHARDSON.

New Portable Projector

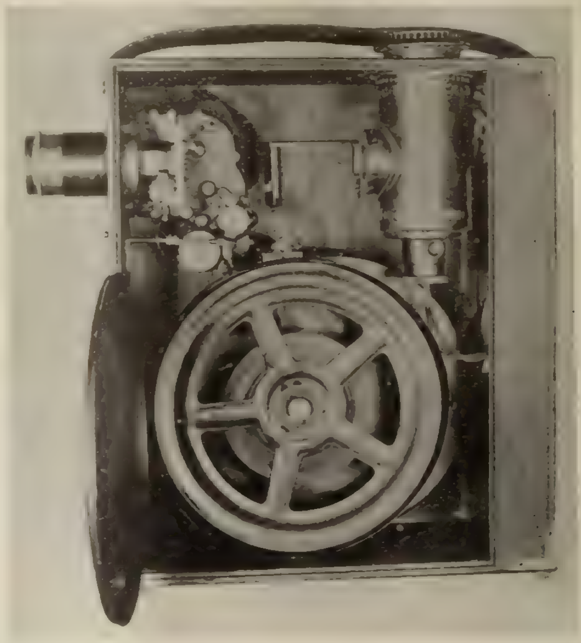
Named the American Projectoscope and Weighs But Twenty-one Pounds—S. S. Hutchinson the Promoter.

THE American Projectoscope is the name given a new type of portable projection machine, the manufacture of which has just begun. The American Film Company, 6225 Broadway, Chicago, Illinois, is the firm behind the new projector, Samuel S. Hutchinson, president of the American, heads the new enterprise and expects shortly to incorporate a special company to handle the manufacture and sale of the American Projectoscope.

A number of unusual features distinguish the American Projectoscope from other small projection machines. The new device is light—weighing but twenty-one pounds; compact—folding up to a size no larger than a small suitcase; uses any ordinary electric light socket as its means of securing current—the light being generated in a specially made nitrogen bulb which casts a light fully as brilliant as that secured from the ordinary professional projection machine; can be started or stopped at any point and held stationary on the screen without danger to the film; permits the film to be turned backward if it is so desired, and has numerous other features that will instantly appeal to the buyer seeking a portable projection machine for the display of industrial or commercial films. The cost, too, is a feature, for the American Projector sells for but $175.

President Samuel S. Hutchinson of the American in discussing the American Projectoscope said: "Here, at last, is a machine that can be offered without an apology. It has overcome all of the handicaps that marked previous attempts to construct such a piece of apparatus, and contains many features never before attempted. The American Projectoscope is a perfect device. Its light positively amazes projection experts. It uses three condensing lenses and throws the picture equally good, whether projected on a screen eight feet across, or a bit of card only eight inches in width. It is mechanically perfect in every respect. It is fool proof and so easy to manipulate that a child can operate it. Standard size film is used, and the film can be run forward or backward, or if desired for lecture purposes can be stopped at any point and held stationary on the screen like an ordinary stereopticon slide, without the slightest danger from fire or other damage to the film.

"In actual tests," continued Mr. Hutchinson, "169,000 feet of film have been run through the American Projectoscope without a stop of any kind other than to change reels in the reel boxes. The film was not torn for any cause and the light never gave trouble. In fact, the actual wear and tear on the film itself is far less when used in the Projectoscope than when run through the ordinary standard projection machine. We have found it ideal for inspection purposes at our plant and the stop and start feature alone made it superior for this purpose, when it came to the examination of sub-titles, where it is sometimes hard to find a typographical error when the film is constantly on the move.



American Projectoscope, Showing Mechanism.

"Already a tremendous demand exists for such a projector. Hundreds of big commercial organizations already possess thousands of feet of commercial film that they find it difficult to make use of. They have the pictures, but the showing of them has been a difficult problem. With the Projectoscope their salesmen are prepared to visit customers anywhere and in a moment display before them in motion pictures the product they are being asked to buy. It means the elimination of the small working model of locomotives huge tractors and ponderous machinery of every kind from the salesman's equipment. Instead of asking his customer to examine the small model or look over still photographs of the machinery, the salesman now pulls down the curtains of an office, sets up his Projectoscope, and in ten seconds is prepared to show the actual machines themselves being assembled at the factory, tested out, and in actual operation. It will revolutionize salesmanship. Anybody can learn in a half hour's time to operate the Projectoscope. It will screen pictures anywhere—on a white wall—a window shade—a piece of white cardboard—even on the ceiling. It weighs but twenty-one pounds, carries like a suitcase, draws current from any ordinary electric light school, uses either alternating or direct current, throws a perfect light, costs but a small sum.

"So far," went on Mr. Hutchinson, "we have only considered the use of the American Projectoscope for commercial purposes, but when we have our new plant operating to capacity we will aim undoubtedly to turn out a model for use in schools, churches and for educational work. The field is practically unlimited for such a device."

F. H. VOGT PROMOTED.

F. H. Vogt, formerly salesman at the New York Mutual Exchange, has been promoted to the position of manager of the Newark, N. J., branch of the Mutual Film Corporation.

Spokes from the Hub

By Marion Howard, Reel Editor of Boston Budget.

JULIA ARTHUR, whose Seremonda is repeating its success in New York and who is to be filmed in this literary gem at the end of her season, was a guest and speaker at the reception given by the Film Club Friday, March 9, at the Vendome, where more than 100 club presidents were privileged to hear her. There is rejoicing that the play will be seen in the future by millions and Miss Arthur's pantomimic art and beauty thus immortalized. Others to speak were Thais Lawton, who has been in the pictures, notably in "The Battle Cry of Peace" and one or two Pathe films. She is playing here in "The Masqueraders," and for a time was leading woman at the Castle Square. She extolled the drama on stage and screen and made a favorable impression. Miss Nena Fales Peck, of Hartford, gave a program of musical numbers chiefly in caricature and aroused much merriment. The founder, Marion H. Brazier, told of the objects of the club, stating it was opposed to censorship as un-American, unnecessary, undemocratic; was not a highbrow or uplift club, but made a study of the photoplay and the industry as well. She mentioned the brand of pictures which are indorsed as clean entertainment and urged mothers present to keep their children away from the picture houses in the evening, and turn their attention to co-operation with the managers to have matinees on Saturdays for children and parents. She declared that men were not in the business of philanthropy, and so they should see to it that the box office had patronage sufficient to warrant giving what was clamored for but not supported.

* * *

William Jefferson, who was here with Roscoe Arbuckle's party, paid a visit to his venerable mother down in Buzzard's Bay, where the Jefferson brothers were born, and he renewed some pleasant acquaintances. My invitation to the banquet for "Fatty" read "Dear Sir," but I went along, only to find myself in a minority as to the alleged weaker sex. I noted especially the spirit of harmony among the men present, and of loyalty to the cause and to the pioneers there. It was a pleasure to hear Adolph Zukor, Jesse Lasky, Walter Greene, of the Artcraft Company, and Charles F. Wright, of Governor McCall's Council, who spoke "agin" censorship and got a hand.

* * *

Carelessness in titles may be unavoidable, but to label Mr. Roberto in "A Man of Mystery" as Theodore Roberts was some error. A man next me said "Gee, how he's changed since I saw him with Farrar." Another break was in a Metro picture. "He prefers his assistance," instead of proffers. A Pathe put this over, "Palet knife." And all these on the same evening.

* * *

Well, we had a good laugh over "The End of the Tour" (advertised in the press as "Tower"), as it was sane, full of color and—different. Metro has a good seller in this, I feel sure, for small towns, too, where the scenes of the play apply and will strike home a bit. We were glad to see Lionel Barrymore in such a part and once again to laugh at the rotundity of Walter Hiers, who looks like Dickens' fat boy. Good wholesome laughter is created and the one or two slips are overlooked, like digging up a situation already stale, as in the case of the watch saving the hero from a bullet wound. William Harvey was a dandy village booby.

* * *

"Oh, my, Mame, what stunning clothes!" said a young girl near me on seeing Vivian Martin in "The Wax Model," a splendid offering by Paramount, which gave her good support in Thomas Holding, Helen Jerome Eddy (seen the day before with George Beban) and George Fisher doing his first naughty part—a cad of an artist. One bad blot in permitting Mr. Holding, who was something of a prig, to cast suggestive glances at a window filled with feminine underwear and so out of keeping with his character. However, not many noticed it, so what matters?

* * *

"The Mysterious Mrs. M." was great, with its surprise twist at the end. Ever see Harry Kendall Thaw? No? Then look at Harrison Ford, his image in feature, physique, mannerisms and general stolid air. It was startling, having seen the aforesaid Harry at close range. He did a fine piece of work all through. Mary MacLaren does not appeal with her surly expression and lack of beauty, and I cannot find anyone here who enthuses over her. The part called for a more appealing type, one who can smile once in three reels.

* * *

A message has gone forth to the ninety and more Daughters of the American Revolution throughout the country to see and advocate "The Eagle's Wings," as shown in the Daughters' Memorial Continental Hall in Washington before members of the Cabinet, House and other distinguished citizens and indorsed by President Wilson. Mrs. William Cumming Story, of New York City, the president general, has signed the call in strong words of approval. This Universal picture has been placed in the hands of a competent man here, who will handle New England. Though an eagle picture, it is nevertheless a "Bluebird."

* * *

Well, I went over to see "The Girl Philippa" and found it a rattling melodrama, rather jumpy and it might have been given in fewer reels. No wonder Anita Stewart is again on the "sick list" after her work in this, yet all through she is ever the central figure and good to look at. "Sid" Drew's boy, S. Rankin, had some work to do in writing the scenario, directing the details and playing the hero to boot. A feature of the presentation was the fine playing of "The Marseillaise" by Jarvis Jocelyn on the new organ at the Exeter. This was done twice and the house applauded as vigorously as if it was our own national air.

* * *

The best picture from my point of view of late is "The Courage of Silence," featuring Alice Joyce and Harry Morey in something entirely new in the working out of the theme. Here we have the man with no excuse for his course at the outset, being punished in a way quite unusual. "Frailty, thy name is man"—not "woman" here. Alice Joyce has broadened in her art and played the nun with restraint and convincingness. This is the sort of play to reissue often for its strong lesson. The kids were especially good all through, and such outdoor photography is good to see.

* * *

"Each to His Kind" made a hit and many went twice to see it to study the art of Mr. and Mrs. Sessue Hayakawa (Tsuru Aoki), who do such team work. Its novelty, too, appealed in having a Japanese actor to play an East Indian. Of course, it does not compare with "The Cheat" or any other of the Lasky plays for this distinguished star, but it compels attention through its intelligence, and so the comments were worth noting as made by large and fashionable audiences at the Exeter theater.

* * *

I have seen some good reissues of late at the Fenway in which Vitagraph players appear, one "The Seventh Son," with Earle Williams as one of the sons, Mary Maurice the mother, and Ralph Ince playing Lincoln, and reverently, too. Recently we had "The Battle Cry of Peace" with Julia Swayne Gordon as Julia Ward Howe and again Ince as the martyred president. This was a stirring picture to put on at present, as it inculcates patriotism.

* * *

Serials do not attract me greatly, but I am trying to enjoy "Patria" and "The Great Secret," both of which are drawing cards at several of our theaters. At a matinee yesterday, while the house was absolutely silent, during the Bushman-Bayne picture, we suddenly heard this exclamation: "Say, but that's our friend Charlie Fang, George Dewey's cook on the Olympia." This emanated from one of the sailors present in a party of five from the Navy Yard. His remark led to an acquaintance, with the result that quite a story appeared in a daily about Charlie, of his culinary art, which so pleased the late Admiral. According to Mr. Fang, who was born in this country, the H. C. L. would be solved if we adopted Chinese cookery.

* * *

Among the short subjects of interest is East Aurora, N. Y., with its industries pictured so well and a monument to the late Elbert Hubbard. Another is on the subject of birds, their variety, habits and beauty. Others show how milk is handled, starting with the feeding and pasturing of cows, then on to the bottling; others on the building of subways and tunnels, all of interest to young and old alike. Burton Holmes' easy chair journeys are of great value to the student of geography and of many other things. A garrulous young thing behind me said, "Here's where we get our money's worth sure—only 25 cents to go up the Rhine with him, and it cost us $2,500 to tour Germany before the war."

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MacDONALD

Interesting Educationals

Five Travel Subjects, One Mining, Two Scientific, Four Topical, Three Industrial and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"Gabes Oasis, Tunis" (Mutual-Gaumont).

ONE OF the most beautiful spots that could be imagined is the Gabes oasis, which lies at the extreme northern edge of the Sahara Desert, watered by a small stream which empties into the Gulf of Gabes. This subject will be found in "Mutual Tours Around the World No. 19," where it is fully illustrated. Here we see the travelers arriving from the desert and following the paths that wind in and out among the palms, along the banks of the quiet stream, and on to the village of Gabes, which we are told has a population of 20,000. In the village we are attracted by the numerous types of humanity, and we see the native barber shaving the head of a customer, using his leathery arm for a razor strop. Other scenes on the oasis show us the Bedouins hauling millet, the chief food of that part of the world, and gathering dates, many of which are exported.

It is interesting also to see the Bedouin women making urns and weaving mantles, and lastly we watch the travelers mount their camels preparatory to returning to the desert.

"The Luck of Horseshoe Basin" (Educational Films Corporation of America).

Horseshoe Basin, situated at an altitude of several thousand feet in the western mountain region, is one of the numerous spots on the earth's surface where gold has been located in large and rich quantities, but where Nature takes a hand in making it difficult of extraction. The fact that it must be transported a considerable distance for shipment is one of the difficulties which confront the miner, along with others pertaining to the actual extraction of the gold from the basin. This picture covers principally the scenic beauties encountered in the ascent of the mountain. In it we see the snow rivers flowing underneath the ice and eventually coming to the surface. The closeup views of the icy slopes and scenes at the camp of the mountain climber are all exceedingly attractive.

"On the Mississippi River" (Mutual-Gaumont).

In "See America First No. 79" will be found a number of interesting and instructive scenes along the Mississippi river. Starting at New Orleans we are shown the docks where a negro dances the "buck-and-wing" for us. As we sail up the river we are treated to attractive views of estates which touch the river edge, and finally reach Baton Rouge, the capital of Louisiana. Here we see the capitol, and various points of interest about the city. Our attention is drawn to the ranch known as "One Hundred Oaks," which was once a cotton plantation, and is now given over to the raising of cattle, and to the Baton Rouge National Cemetery, where 4,500 soldiers who fell at the siege of Baton Rouge are buried. A contrast is drawn between the condition of the negroes a few years ago, without facilities for education or progress, and the opportunities open to them today; the illustrations used being an overcrowded little negro hut, and the Southern University, where negroes are taught all kinds of trades. A glimpse at the various classes in bricklaying, sewing, etc., adds interest to this portion of the picture.

"New Mexico" (Pathe).

New Mexico is the state chosen for illustration in the third number of the "Know America, the Land That We Love" series, now being made for the Pathe Exchange, Inc., by the Combitone Pictures Corporation, under the supervision of A. L. Westgard, president of the National Highways Association. This is another striking example of the excellence of the new process of tone combination, and of the wonderful scenic beauty of the southwestern State. In the picture the sheep industry in its different branches is covered, and views in and about the towns of Las Vegas, San Jose, Santa Fe and other towns are shown.

"Koursk, Siberia" (Mutual-Gaumont).

In "Mutual Tours Around the World No. 19" will be found an excellent illustration of things as they are in the frontier village of Koursk, Siberia. We are somewhat astonished to find this village so modern in style, equipped with telephone, telegraph system, trolley cars and apparently all modern conveniences. In fact, the only dissimilarity to the modern American city in general appearance will be found in the Russian signs displayed in front of the stores. And it is not until our attention is drawn to odd sights, such as camels hitched to sleds on the streets, or a fire drill, showing the old-fashioned apparatus used that we fully realize that we are viewing scenes in far-away Siberia. Other interesting points in the picture show us a portion of the Trans-Siberian railway, which touches Koursk, and the fish market of the nearby village of Ouralsk.

"Gold Mining in Alaska" (Mutual-Gaumont).

In "Reel Life No. 46" will be found a well-illustrated study of gold mining in Alaska. Scenes near Nome, Seward Peninsula, show us how the gold was extracted from the beach sands by the old "beach rocker" method. We are then shown how the work is conducted with more modern methods, such as the hydraulic and dredge. A view of the Bessie road house on Dexter creek, a short distance outside of Nome, is also reminiscent of early days.

"The Fluid of Life" (Mutual-Gaumont).

In this subject, found in "Reel Life No. 46," the heart of a frog is shown in motion. There are also shown microscopic studies of the blood circulating through the veins and arteries of a frog. A drop of human blood is shown before and after eating. The leucocytes are pictured; the blood of a chicken and of a rat, and blood parasites are shown under the microscope. This is an especially interesting subject well illustrated.

"Club-Rifle for the Police" (Mutual-Gaumont).

A short subject of current interest, appearing in "Reel Life No. 46," shows a new device by which the policeman's revolver gains in precision. This device invented by Frank Barnett, a Californian, places the barrel of the revolver inside the club, which has first been "rifled." There is also shown a sporting barrel for other than police purposes.

"Making the Cactus Useful" (Mutual-Gaumont).

Many varieties of the cactus are shown in "Reel Life No. 46," including the uses which are now made of this ungainly and somewhat cruelly inclined member of the plant family. We learn in the picture that it is a native of the desert, that the birds eat the pulp of certain varieties, and that certain kinds stripped of their spines can be used as food for cattle. We learn also that from the octillo cactus rubber can be made, and that the spines of the "water barrel" cactus are used extensively for phonograph needles. We are given a glimpse of Luther Burbank in his experimental garden, near Santa Rosa, Cal., showing where he developed the spineless cactus, and made the cactus fruit fit for food. We also learn that the "water barrel" cactus is used for making candy. In so doing it is first stripped of its spines and shipped to the factory, where it is cut in slices, and the soft part of the pulp is made into a delicious crystalized form of candy. We are also taken to a garden in Phoenix, Arizona, where all known kinds of the cactus family are cultivated. Another garden where no less than eighty varieties can be found is in San Diego, Cal. This is a most instructive and entertaining number.

"Assaying the Nation's Gold" (Paramount-Bray).

The enlightening scenes, which are shown us in the Paramount-Bray-Pictograph No. 60, in connection with the assaying of gold at the New York assay office, the United States Government's refinery for precious metals. In the picture we learn that each day loads of bullion, varying from $100 to $100,000,000, are brought to the assay office. We learn that the pawnbroker also delivers gold at this office in the form of family heirlooms and other articles, which have congregated unclaimed at his office, and have the pleasure of seeing these articles turned into molten metal, and the actual assaying of same.

"The Proper Care of the Finger Nails" (Universal).

The Universal Screen Magazine No. 13 contains a lesson in manicuring, which is quite comprehensive. We are shown how to shape the nails with a steel file, and we are told not to cut the cuticle, but to remove it with an orange stick tipped with absorbent cotton. We see the nails rounded with an emery stick, whitener applied under the nails with an orange stick, and the finishing touches given with paste and cake polish.

"A Modern Hotel's Kitchen" (Universal).

In this subject, which will be found in the Universal Screen Magazine No. 13, we learn with considerable surprise of the care in matters of sanitation taken in some of the modern hotel kitchens. We learn that the Health Department Inspector demands medical cards from employes, that each employe is manicured daily, that the bread and butter is served without handling, and that a mechanical dish washer is used, which cleans hundreds of utensils a minute. We find also that the steward transmits his messages to the kitchen by means of a telautograph. The arrival of meats in the kitchen ready to be cooked and the squad of cooks at work are also interesting sights.

"Porpoise Fishers" (Universal).

An especially well illustrated article on porpoise fishing on the Atlantic coast will be found in the Universal Screen Magazine No. 13. We see the fishermen planting their nets, we see the porpoises at play, and we are also given closeup views of the nets being hauled in laden with the huge fish. We learn that the oil extracted from the porpoise sells for 40c. an ounce, and that it is used for lubricating the works of chronometers and fine watches. We learn also that the porpoise weighs on an average 200 pounds, and that the hide makes an excellent leather.

"Americanizing an Oriental Art" (Paramount-Bray).

The manufacture of "Batik," a kind of cloth which had its origin in Java, is one of the interesting subjects of the Paramount-Bray-Pictograph No. 60. Here we learn something of the process by which this cloth, which has now become fashionable in America, is decorated. We find that the design is traced on with a concoction of which paraffine is the chief ingredient, after which the cloth is placed in the dye. The process succeeds in leaving free from color the part covered by the design. Entertaining and instructive.

"Crab Fishing in Virginia" (Paramount-Bray).

In this picture, which will be found in the Paramount-Bray-Pictograph No. 60, we learn considerable about how the crab-fishing industry is conducted. We see the fishermen baiting their lines with pork and hauling in their nets hundreds of crabs, which are taken to the canning factory, where they are boiled and stripped of their meat. The final scenes show the shredded meat ready for the cans.

"Feeding the Fish Eaters" (Educational Films Corporation of America).

An unusually interesting animal picture, in which we are treated to some excellently photographed scenes, in which the sea lion is the central figure. We see him catching good sized fish, which are thrown to him from a considerable distance and swallowing them whole. Other scenes in the picture show the feeding of pelicans, penguins and other aquatic animals.

Educationals Shown at the Strand

A New Color Process and an Interesting Whale-Hunting Picture Combining Natural History and Industrial Scenes.

Prizma Pictures.

THIS new color process now being exhibited at the Strand theater in New York and which it is announced will now be shown regularly each week for some time is indeed very pretty. The making and exhibiting of colored moving pictures has long been the ambition of many producers. The ambition is a most worthy one, and one, the fulfilment of which will be second only to the discovery of the moving pictures themselves. Kinemacolor is not to be forgotten even if for a while means are being sought to perfect that which has so far always pleased, it being understood that its little use for some time is alone owing to a desire for the further perfecting of the same. To just what perfection and permanence Prizma has arrived remains to be proved, the first beginning is very acceptable and we are promised greater things as its powers are revealed. In comparison with Kinemacolor, it would seem that Prizma is softer in tone, with shadings which drive away all harshness; where Kinemacolor was positive Prizma blends with a tender pleasing effect. At present no technical description can be given as to the relation of these two colorings, both are good and both are serving a purpose the combined outcome of which will under any circumstances be beneficial. We welcome Prizma, the moving pictures are improved, greater possibilities are assured by this new and beautiful addition and we look for the richness of nature upon the screen. The pictures so far shown are only sections of landscape and flowers, we are, however, promised additional adaptions each week, which it will be a pleasure to record.

Whale Hunting in the Northern Pacific.

That whales are hunted is not a new story even to the schoolboy, the new and very modern method of hunting them, however, is full of thrills and will give a new interest to this subject in natural history, as also one of an industrial pursuit which has become of great value and wide importance.

The old method of hand harpooning has been superceded by the use of a large cannon placed on the prow of the vessel, which fires a huge harpoon into the body of the monster in exactly the same way that a cannon ball is fired at any mark. Only after the harpoon is safely lodged in his body does the great fish begin to show his power, weighing upwards of a hundred tons and thus possessing a "horsepower" superior to the steam vessel essaying its capture; the monster is seen towing the vessel even with engines reversed at great speed through the waters; this it did for two hours before means could be taken to bring it into subjection by repeated shots. When finally landed, the industrial uses of all parts of the body are shown and described. It is here that there appears in detail the greatness of this sea monster, its powers and their varied uses for the service of man. This makes a very good threefold picture, which will captivate the school children: there is the whale as subject in natural history, the thrill of a hunt, the chase and the excitement of the capture; this in turn followed by a study of whale-fishing industrially and the value of its varied parts as oil, food, skin and bone, all being of some especial use and value, making the whale as valuable in its benefits as it is great in its size. This is an unusually fine picture filmed by a private individual and was exhibited at the Strand prior to being generally released.

Items of Interest.

A conference meeting was held at the high school, White Plains, N. Y., on the evening of March 12, by the Woman's Club in connection with the Better Film movement. Those present desired to know the actual facts in connection with the distribution of pictures, the rental arrangements, the methods by which the various organizations could co-operate with the exhibitors, and the success in other places. Mr. Orrin G. Cocks, of the National Board of Review, presented the facts of the question, after which an interesting discussion took place. The sense of the meeting was that definite co-operation should be developed, both with the National Committee on Films for Young People and the exhibitors of White Plains.

* * *

At the entertainment given in Atlanta, Ga., on the evening of March 12 for the A. B. F. B., permanent blind relief war fund, some remarkable pictures were exhibited, showing how the war's blind are being trained for various professions. The pictures, illustrating, how in spite of their affliction, the blind are able to master various arts and industries, were brought from France by George A. Kessler, a member of the executive committee of the A. B. F. B.

* * *

A picture was recently made for the Firestone Tire and Rubber Company, entitled "The Link." This film was made for the purpose of showing the salesmen the importance of linking advertising with salesmanship. The facts of the picture are presented in story form.

* * *

The all-important question of reducing the high cost of living is about to be discussed on the screen in a novel and entertaining way. A series of illustrated lectures is being prepared by Caroline B. King, editor of the woman's page of "The Evening Telegraph" of Philadelphia, and staff writer on "Good Housekeeping." Mrs. King is also a lecturer and expert on domestic science and dietetics.

Advertising for Exhibitors

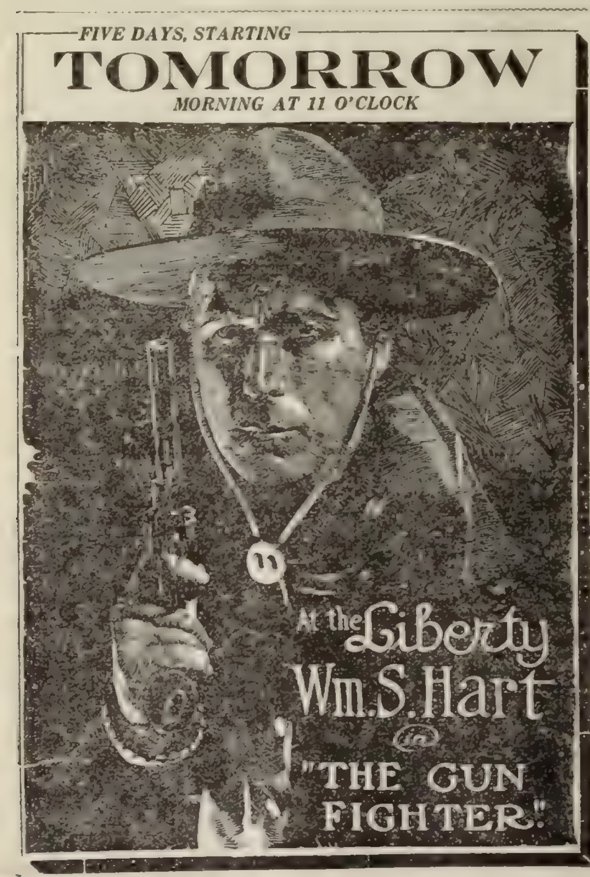
Conducted by EPES WINTHROP SARGENT

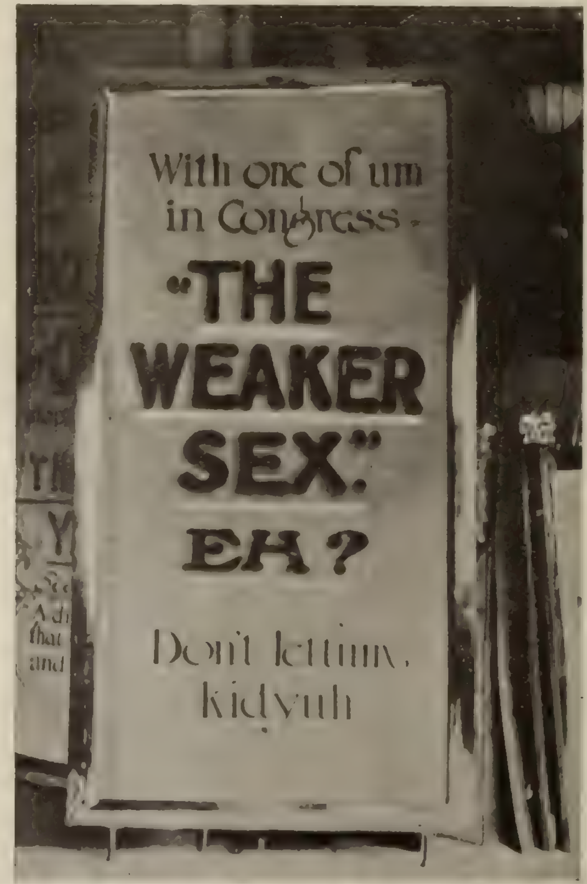
Build Up On It.

APPARENTLY in good faith, a correspondent calls attention to the advertisement of a certain soap which merely reads "Use ———." He argues that if so successful and experienced a concern can use an advertisement so devoid of argument, that his own advertising which reads "Go to the Blank Theater—Always Good" is also good advertising. The point might be well taken were it not that it took the soap company dozens of years and millions of dollars' worth of advertising argument to get to the point where this line could be used where greater detail could not be run, and even now the "Use———" merely supplements the argument advertising. Don't look for an excuse for not doing good advertising. Look for practice and experience. Reminder advertising is all right when it is backed up by argument, but the argument must come first if the reminder is to be of any value.

Differing With Ruffner.

Ralph Ruffner opines that his pen and ink sketch of Bill Hart is just about the last word in niftiness. We hate to have to differ with "Ruff," but it is too black. It is all too much of a color. It is not black that makes stuff effective. It is black *and* white. If Hart's face were lightened so that you could see what he looked like, then the black mass about him would throw the likeness into high relief, but with the face so nearly the color or that semi-cubist background, the effect is completely lost. We like better one of his recent stands, which is reproduced here. This shows up well and the aptness of the text will do more to rouse curiosity than an allusion to the play itself. This was used just before inauguration and it came at a time when the only woman member of the Congress was being boomed anew. Probably the line made more talk than any amount of straight advertising could have done. Those who see it pass it along with a "Seen that sign in front of the Liberty?" and they go on to tell about it. They would not tell that the Weaker Sex was playing. They will talk about the humor of the connection.





Emanuel Moves.

J. Emanuel, sometime of the Ridge avenue, Philadelphia, has taken on the Park theater as well as the Jefferson, and is running them along the live wire lines that made the Ridge. He writes that he has bought another carload of printing stock, but this time he had to pay war prices. He says he is willing to do that, though, since his earlier experience has shown him that it pays. It will be remembered that he bought an entire carload of stock at a bankrupt sale at foolish prices. We never could persuade him to date his days, but otherwise he gets out a very neat program to cover the two houses, giving each a page to the week. The stock is pea green, printed in a two-tone blue and embossed. The back page carries this unusual announcement:

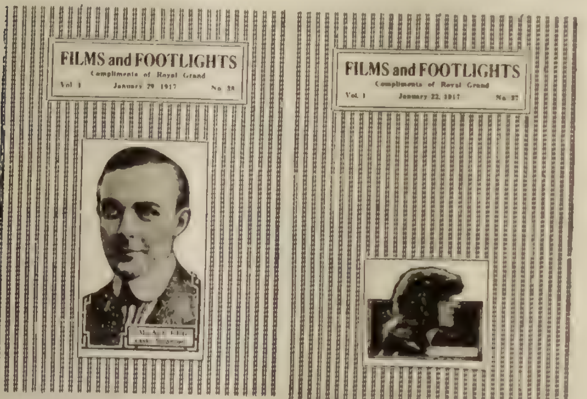
A CHANCE TO SEE YOURSELF AS OTHERS SEE YOU!

We have arranged to take a series of Motion Pictures of the people living in this locality. Our Camera Man (the time to be announced later) will call at the different schools during recess, noon time and after school hours to Photograph the Children Free of Charge. Also any person specially interested can have Motion Pictures taken of themselves or their children if they will make their wish known to the Manager either in person or in writing. These pictures will be shown at a later date at the PARK THEATER, 33d and Ridge Ave., and the JEFFERSON THEATER, 29th St. bel. Dauphin. Watch for the Camera Man.

The scheme is by no means new, and it has always been a big business maker. Probably there is a chance to sell positives of the family pictures, and possibly of the school groups. An alert manager can make the scheme more than pay for itself, selling film to the subjects and perhaps running the private reels after the regular performances for a small fee. Aunt Mary comes to visit and is taken to the show. After the performance is over she is given an opportunity to see the private film. He is using some stock evidently prepared for the ball programs of Scottish clubs and societies to advertise The Pride of the Clan, and it words as well as though done to order. Mr. Emanuel is a good business builder and should put his new charges on a paying basis in short order.

Miss Spurr Changes.

Mindful of the high cost of paper and inks and things, Miss Dolly Spurr has gone in for plain black front for her program for the Royal Grand, Marion, Ind. It is a little less vivid, but she gets a very good effect, probably with a stock border. It is so useful that we reproduce a couple of pages here, showing the handling of the border to let in different styles of cuts. Some such effect is within the range of any printer, but good work on lock-up will be done only by the good ones. Mises Spurr has a good printer you will note. In a recent issue Miss Spurr wonders if the mothers of the town will co-operate with her in showing "Snow White." We are surprised so energetic a lady has not tackled the subject of Kid Matinees before. It is right in her field and it will help her in her fight for Sunday shows. It drives home the fact that the pictures are not all blood and thunder and sex stuff. If we were in Miss Spurr's place, and could possibly afford it, we would give a free showing *on Sunday* of just such a subject, and if the town did not burn down that Sunday night because of the sacrelige we would yell for regular Sunday shows.


FILMS and FOOTLIGHTS
Compliments of Royal Grand
Vol 1 January 29 1917 No 38
FILMS and FOOTLIGHTS
Compliments of Royal Grand
Vol. 1 January 22, 1917 No. 37

Money in Sheets.

S. S. Stevenson, of the Princess, Henderson, N. C., does some effective advertising very cheaply. The other day to advertise "The Dollar and the Law," he obtained the use of a book store window and dressed it with $500 in new bills uncut. Any bank can obtain these very cheaply from (for the expressage) the Treasury Department, yet few persons have seen the bills in the strips of four as they come from the Bureau of Engraving and Printing, and they are a real novelty. On the night of the performance these new dollar bills were cut apart and used in making change. Alternating with the bills were stills from the play, and it made a real money getter. The money was placed in the safe each night and the window dressed fresh each morning.

It might help a little to give an uncut sheet of four as change for each five dollar bill. In this connection it might be handy to use this text, which is so old that it has been forgotten:

> All United States Treasury Notes are printed in sheets of four and each of the four plates from which the bills are printed is given an identifying letter from A to D. As all bills are numbered serially, knowledge of the number will enable a person to tell the letter without having seen the bill. Discard all figures save the tens and units. Divide these by four. If there is no remainder the letter is D. If one remains it is A, if two, B, and if the remainder is three the letter is C. Try this on the bills in your pocket, then amaze your friends.

The plate letter is engraved and not that printed in blue as a part of the number.

Good Talk.

We have lost the popular "Stillman stuff," for Mr. Madden has gone from there, but perhaps the Turner and Dahnken man in Oakland, California, will take his place. He will if he can keep up such program talk as this:

> Real motion picture entertainment today means giving patrons a square deal day in and day out. Good programs, rather than long programs, courteous attention and service in every detail, anticipation of the desires of patrons as to the pictures preferred and house conveniences, then giving just a little bit better than they expected—this means success, and—is the policy of the T. & D. Theaters, with its clean, bright, cheery, cordial and comfortable atmosphere. And this is the reason WHY some 40,000 photoplay followers patronized Oakland's "First Theater" last week.

Particularly note that "good programs rather than long programs." The long program is almost never a good one. It may be good in its various parts, but if it leaves the spectator tired or even fully satisfied, it is in no sense a good program either for the house or its clientele. Some day the program stuffers will find this out.

Getting Back.

This is from the Palace theater, Philadelphia, one of the Mastbaum houses. The boss censor does not like Chaplin, and said so, which explains the allusion.

ADDED ATTRACTION
CHARLIE CHAPLIN
In the First Presentation of
"EASY STREET"
This is the Famous Comedian whom Dr. Oberholtzer, Secretary
of the State Board of Censors, Declares is a Fool.
HE ADMITS IT!

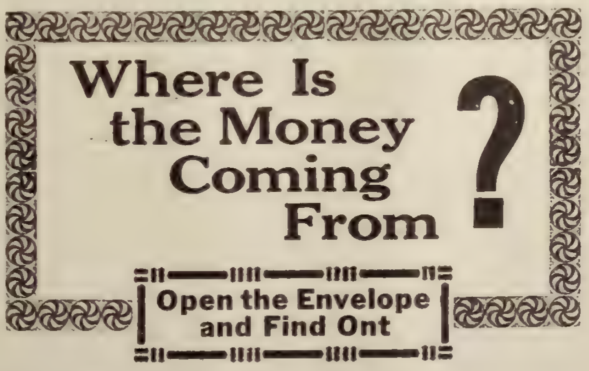
That's a nice quiet get back.

Jimquins.

Jimquin, of L. A., has been up in Portland, Oregon, with his State Rights stuff, and found snow on the ground, which is something of a novelty to a man from Los Angeles. He also found the censors and they leave a bad taste in his mouth. The Oregon censors seem to be a bit worse than the usual breed, which is bad enough in all reason, and one Jimquin calls the gnat. He writes that the activities of the board hurt business, and throws patronage to the vaudeville and dramatic houses, which are permitted to give full performances. One house, the name being forgotten, was troubled by some hooligans of the neighborhood who threw torpedoes against the outside walls and made other efforts to break up the show. The house manager caught a couple of them, and at their trial they were given their choice of a short sentence or appearing before the outraged audiences and apologizing. Naturally they preferred crow to jail, and the house manager advertised widely and got a two day headline attraction that jammed the house without showing on the salary roll. The Broadway had a "Patria" week and put up a sliver cup for the best dressed "Patria" show window, and a lot of merchants decorated in the hope of getting the prize, and then advertised their window display to bring people to see it. This is something new. The value of the prize would not equal the rental of a single window, and brings not alone several important displays, but newspaper advertising as well. If the decision were left to the public, by vote, the idea would be even better. We'll be sorry when Jimquin settles down in L. A. again, for we shall lose his chatty travel notes, but on the other hand we'll get some of his house advertising stunts again.

Elmwood's Latest.

It keeps us busy tabbing up the Elmwood, Buffalo, on its program enclosures. The latest differs from the usual card. It is an envelope about 2 by 3½, printed up as shown in the cut. The flap is so tightly sealed as to suggest unusual value. Inside is a stage greenback advertising Lillian Walker in The Dollar and the Law, the "V" appropriately standing for Vitagraph. These Elmwood enclosures certainly do a lot to keep interest up. It keeps someone hustling to supply the ideas, but so far they are holding their own and a bit better.



Where Is
the Money
Coming
From
?

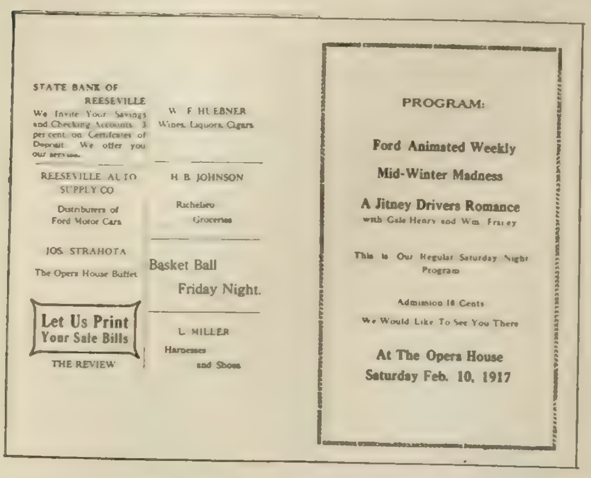
Open the Envelope
and Find Ont

A Combination Poster.

E. Marshall, who does not mention the house he conducts, offers an idea for a general program announcement in which a lettered slip is used to change a set painted three sheet board in the lobby. The board is painted with the house announcement, times of showing, etc. In the center is an opening into which is slipped a special card for the day's feature, with a "today's attraction" just above. Other posters may be used as desired or as the lobby space permits, but the public soon learns to turn to this particular board to see what the current offering is, and herein lies its chief advantage. Mr. Marshall also sends in a changeable slide, but does not make the modus operandi clear enough.

That Printer Again.

Vernon W. Sell, of Reeseville, Wis., sends in a program and asks for commen on its make-up. He says he knows there is room for improvement, and there assuredly is. It is seldom that we have seen more room and less program than this. The cut shows the front and back pages. The inside is worse. The Opera House apparently runs only Saturday and Sunday, and page three gives the Sunday bill in this copy:



STATE BANK OF
REESEVILLE
We Invite Your Savings and Checking Accounts. 3 per cent on Certificates of Deposit. We offer you our services.

REESEVILLE AUTO
SUPPLY CO
Distributers of
Ford Motor Cars

JOS. STRAHOTA
The Opera House Buffet

Let Us Print
Your Sale Bills
THE REVIEW

W. F. HUEBNER
Wines, Liquors, Cigars

H. B. JOHNSON
Richelieu
Groceries

Basket Ball
Friday Night.

L. MILLER
Harnesses
and Shoes

PROGRAM:

Ford Animated Weekly

Mid-Winter Madness

A Jitney Drivers Romance
with Gale Henry and Wm. Franey

This is Our Regular Saturday Night
Program

Admission 10 Cents

We Would Like To See You There

At The Opera House
Saturday Feb. 10, 1917

Program
"Big Jim Garrity"
Pathe presents this most
Interesting play featuring
GEORGE EDESON
Prices
10 and 20 C.
You surely will enjoy this show
Come and See
At the Opera House
Sunday, Feb. 11, 1917.

The title gets a two line letter, bold, and the star a lighter all cap face. The type takes the same relative space that the advertising on the back pages get, the line around the cut shows the waste space there. There are eight trade advertisements on page two and not a single line of house stuff anywhere, and the nearest we come to a display is in the "Let us print your sale bills." If they make no better a job of the sale bills, they should not be permitted to print them. It is not to be expected that a country print shop will have the same variety of type faces as can be found in a larger printing office, and printers who can do artistic work generally go to the cities where the pay is better, but even at that, the small shops should at least have a little good display type and should at least be able to set what they have, and even the biggest ass of a printer should know enough to either match his type page to the cut sheet or cut his sheets to match his type page. Here only the front page type fits the size of the paper. On the other three the printer has not even tried. It is positively the poorest job we have seen in a great many months. But Mr. Sell is partly to blame, for he does not give much copy for the space he uses. Most companies will supply him with advertising matter, and he can get the synopses or reviews out of the paper. "We would like to see you there" and "You surely will enjoy this show" are not arguments. Tell *why* the reader should be there; *why* he will enjoy the show. Give a hint of the story. Tell something about its good points. Tell something about the house, and its aims. Tell something about the players.

If we had the job we would remake that front page. We would put "Opera House Program" at the top of the page in two lines, the program being smaller than the house name and separated by white space. Below we would give the date. Then we would mave a two bank head across the page and a story set in eight point in regular column width (two columns to the page), telling about the pictures and how Reeseville gets the same pictures, the same stories and the same actors that are seen in Milwaukee, in Chicago and in New York. We would tell what was coming on future nights, we would talk about plays and players and we would talk as though we knew, and we would wind up with some snappy sentence, pulled from this department if original matter does not offer. On page three we would split the page between the two days, and have plenty of room, at that, by using the smaller display sizes and six point for descriptive matter, the six point opened with two point leads. We would break up those advertising pages, four at the top and four at the bottom of the page, and run a few paragraphs of gossip in the space gained. This will round out the page and make it look like a regular job and not like something little Johnny does out in the woodsbed on his hand press. It would not cost much for composition, and it would be worth the difference in price. It would be worth so much more that the advertisers could be taxed a little more for their space. If we could not do that, we could be taxed a idea of a program and use merely a throwaway, one page, with advertising on the back, if there are enough offered. If Mr. Sell will write some of those mentioned in this department from week to week as getting out programs that seem to be about what he wants, he can get some good samples, if he encloses a return cover. Perhaps a good starter would be Eugene Upstill, Long Pine, Neb., who gets out the nicest looking inexpensive program that we know of.

An Idea.

Here is a paragraph from Variety, a vaudeville paper:

> Jake Rosenthal has inaugurated a unique business pulling scheme for the Bronx Opera House, which he directs for Cohan & Harris. Besides having made the lobby a pictorial show place for all Bronxites, Jake has paintings made of the leaders or officers of societies having a special night at the theater. These are also displayed in the lobby for weeks previous to the evening, then contributed by the theater to the organization.
>
> At present there is the painting of Ed. W. Curley, a prominent borough man, who leads a delegation securing the theater for April 11. The Kossuth Democratic Club has the house March 8, and in the lobby is a frame containing oil portraits of all its officers.

These are the Kraus oil portraits, of course, for Jake is a brother-in-law of the Kraus Manufacturing Co. and probably gets the pictures at a special price, but the pictures are gotten out so foolishly cheap that managers of average size neighborhood houses can afford to use the small sizes at least as bait for the club business. The Bronx is a combination house and not a picture theater, but there is nothing to prevent the picture theaters from trying for the club business, and we are surprised that Kraus company has not incorporated the idea into its catalogue.

Another Campaigner.

Universal has issued a very comprehensive campaign book for "The Voice on the Wire," but has neglected to print the press stories on one side of the sheet only, and these must be copied if they are to be used, which works some hardship. A number of novelties have been devised for the series and there is a twenty-four, six and three sheet, two ones and a window card done in colors that the exhibitor may see just what the paper is. There is a full campaign planned with all material provided. Some of the stunts are apt to be loaded. The title suggests teaser stuff on the wire, and this is most likely to react, for no householder cares to be called up on the 'phone to be told that "This is the Voice on the Wire." You are apt to get more goats than patrons by this means. It would be a good plan in making up these books to back the press stories with other material that the stories may be cut out and sent to the paper. An even better plan, and a money saver at that, would be to have the books smaller and print the press stuff on straight news, one side only, as a supplement, using column width.

Chips From Carpenter.

George Editor Carpenter means these fake advertisements to be humorous, and we'll admit they are, decidedly so, but they drive home some unpleasant truths as well, and do it all the better because they get a laugh at the same time. He ground out about half a column, but this is the pick of the lot from Real Reels.

> SITUATION —WANTED—Four years' experience as manager. During this time I have managed 48 houses. Am at liberty at present, salary no object, but must be paid thirty days in advance.
>
> WANTED—Film to use for MEN ONLY. Something to make them sit up and take notice as the old White Slave stuff don't draw any more at my house and the decent people stay away anyway.
>
> VENTILATION—Why install an expensive ventilation system when Skunk's Otter for Noses kills the other bad smell? What your audiences don't detect don't matter.

Doubled.

R. C. Schmidt, formerly with the Pittsburgh office of the Famous Players Film Service, has connected with the Exhibitors' Publishing Co., who get out the neat V. P. program we have mentioned several times in this department.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Models.

HARRY Wendland writes us a nice, soothing letter. It is nice and soothing because he plays the game the real way, but he says one thing that is worth taking up, for he writes:

> An intended-to-be-writer once told me that he had an idea that if produced would be greater than The Birth of a Nation, but the unfortunate one averred that he had no model to write it by and so had to give it up. I am glad he did. Anybody who is as helpless as this does not deserve help.

We echo that Pollyana. A man who *really* has an idea as great as The Birth of a Nation, either does not need a model or has sense enough to get one. The great idea is not a matter of technical form, but of brains, and there is no model for brains. He has to have technical form in order to give his idea the fullest exposition, but his idea will be bigger than an ytechnical form ever devised and if he has an idea so good, he can override any and all ideas in any book on technique costing up to nine dollars a copy and still be all to the good.

We get a dozen requests a week for model scripts. There is no such thing as a model script. It is the idea that counts, but the better you plan and exploit that idea in action, the better chance you stand of making a sale.

Get away from the model script idea. Throw away yours if you have such a thing. The third edition of Technique of the Photoplay has several "model" scripts merely to show that there is no such thing as a standard. It is idea and idea alone that counts.

Edison Wants.

This circular is being issued by the Edison Company:

> Thomas A. Edison, Incorporated, will pay worth-while prices for stories suitable for and appealing to youth, as well as maturity.
>
> Quoting Mary Austin in the Dramatic Mirror: "It has always been assumed that child psychology is grown-up psychology diluted with sugar and water . . . Children do not think of themselves as children, but as kings and pirates and heroes and fairy princesses . . . Always they figure themselves as grown-up, or at least doing grown-up things.
>
> "The first condition of a successful child's play is that it should deal with a world of which children are not childish or 'sweet' or 'cute' or even pathetic, but heroic and triumphant. . . ."
>
> Send us stories in which the "heroic and triumphant" are the dominant notes. Ideals are natural to Youth and we want them in our pictures, but not the goody-goody negative and colorless ideals which it is sometimes assumed that Youth should cherish. We want stories that are wholesome, but in which there is danger and adventure and fighting towards a goal.
>
> We are searching for new Stevensons who can reveal the thrilling romance in the complexity of contemporary life. We do not want costume plays unless they are so exceptional as to stand with the accepted classics. There are plenty of pirate tales and fairy stories to be picturized. Give us something of the same spirit in stories of today.
>
> One and two-reel subjects especially desired.

Amateurs.

There is no such thing as an amateur author, as we have said before. Writers are divided into three classes: those who can write, those who will presently become authors, and those who never will realize their ambition, but until they *can* write acceptable material they are not authors, amateur or otherwise. A beginner stands no chance of selliing because he does not know how to write. The only hope for him is to do his practice work and graduate into the staff of practiced writers. The beginner has no technique and so he cannot sell. Homer Croy, a veteran in spite of his middle age, in his introduction to Henry Albert Phillips' Universal Plot Catalogue, says that it was told him by a really great editor that the novice sells his first story through sheer force of the idea and the rest on technique. This is more than true. The only reason honest editors have for looking through the mass of stuff piled upon their desks is in search for the one idea. Almost anyone has one good story he can write. The rest must be workmanlike. Only the first sells on the strength of idea alone. Any "amateur" can sell one story, provided it is good enough. More than this he can seldom do until he becomes an author and creates ideas. This is something that one student out of a thousand can comprehend. It is the basis of many a heart-ache. It is best not even to try to sell until proficiency comes.

A Super.

May heaven defend you from an idea so very much better than your average that you cannot live up to it. Recently a well known writer with an unexpected hit complained that while the story was making his fame it was wrecking his bank account. He could not write another yarn as good and no one would be content with less. This condition is even more common in photoplay. You sell a better than usual story. It is given a better than usual production. The result is so much better than a merely good story with an average production that in later stories you seem to have fallen back, and you cannot sell as good a story as other authors can, because more is expected of you. This is not to urge you not to do your best but to cheer you up in case you have done better than your best. In that case the only thing to do is to live down your big hit and either grow up to it or wait until it has been forgotten. It is seldom that you can hit the same mark twice. We remember once writing a story for a minor magazine that made an unexpected hit. Nearly a hundred letters were received by the editor asking for a sequel that should lead to a happy ending. In our inexperience we took the commission to work a sequel to a happy ending, and for every letter the editor had received asking for a second story, he now got fifty telling how poor and disappointing that second story was. Here endeth the second lesson. If you do make a hit, for the love of mercy don't try to build up on it or you will pull the first structure down.

Things You Must Do.

About every so often a man or woman wants to know what sort of stories editors will "except." One author wanted to know if "hert intrust" stories were in demand. If you cannot write *fluently*, if you cannot spell correctly, do not suppose that you can have a message. Think things over for a moment. Hundreds of people who never would have the nerve to get up in the school room or their own church to entertain their admiring friends want to write plays that must interest several MILLIONS of people. How can they do it if they cannot spell, cannot write, cannot think? Photoplay has the broadest appeal of all the arts having to do with plot-expression. It is more ample in its opportunity than painting and sculpture, more elastic than written fiction, and more direct than music. It is the one form of art that appeals to the literate and illiterate alike with the fullest effect, and yet the man who blindly tackles this universal art wonders why his stories are not "excepted." Is it any wonder that we speak of boobs?

Easy.

One writer complains that he cannot practice writing synopses because he does not think of enough plots to give him practice material. If he can think no more deeply than that, we do not think he uses his brain to its proper capacity. If you want practice material, go see a program. Then go home and write out that synopsis. Take the Stories of the Films and see if you cannot rewrite these more interestingly. It will not only be good practice, but good study.

Unhappy Endings.

Not all stories must have happy endings. There are tragedies as well as comedies in life. Write them, but remember that there must be something more than merely an unhappy ending if you are to sell your story.

Varying.

There are no new plots, but you can do new things with old ideas.

Always.

Your best friend is your hardest critic.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid Three Dollars

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building,
Chicago, Ill.

Haas Building,
Los Angeles, Cal.

Projection Department

Conducted by **F. H. RICHARDSON**

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Reply to Question No. 173.

By J. H. Anderson, Fort Dodge, Iowa.

The Question:

What do you think ought to be the attitude of the operators' organization toward the manager who is willing to pay above the union scale, but demands a higher class operator than the local union is able to supply?

The Answer:

> In my opinion, it will be a benefit to any local to accept into membership an advanced operator; that is to say, if he is advanced above the average of the membership of the union, or the average of the operators in the town or city. Suppose the manager be himself an old time operator. He certainly could make it so extremely hot for the local man that he would not want the job anyhow. When a manager makes up his mind an operator does not suit him, it is not going to be at all pleasant working in that theater. Just simply "getting along" under those conditions would be worth the entire salary to say nothing of the work. It therefore follows that under this condition the manager usually gets a change anyway, and I believe the union ought to be glad to bring in an outside operator, provided he really be a really high class man, and further provided he, the manager, is willing to pay a higher salary for superior ability. I believe the local should demand due consideration for the rights of its members, and should concede to the manager the same consideration it demands for itself.

[Brother Linstruth adds somewhat to the above in his reply by saying:]

> If a manager wants a better operator than the local can supply I believe the best move would be to appoint a competent committee to ascertain whether said manager has the equipment, etc., which would enable a high class man to meet the manager's demands. If found that the manager has the right outfit, I believe the local should select a "bit of good timber" and proceed to make the desired article. The information necessary for doing this is now available.

[I would like to elaborate somewhat upon this matter myself, but it is getting close to time of leaving, and I cannot spare the time to give the matter the consideration an adequate comment would demand.]

He Disagrees.

H. W. Griggs, Milwaukee, Wis., says:

> I remove my hat to you for breaking into the front pages of the editorial columns and giving the high priced stars the just rap you did. The whole high priced star business is an outrage on the public, who have, after all, to pay the piper. If reports are correct one star is getting more than $1,800 per day, and another one more than $700, while the man cooped up in a hot operating room oftimes gets less than four dollars per day for projecting the finished product notwithstanding the fact that if the projecting be not properly done it at least very materially lessens, if not practically ruins, the screen value of the whole thing. Still there are many managers who "never read the projection department." The report is that star salaries are going still higher. Such crude work almost ceases to be funny.
>
> And now just a word as to the geneva movement, January 6 issue of the department. Have you not shown the wear on the wrong side of the star, or don't the arrows show the direction of rotation the wrong way? My own experience in testing and truing up the cam and star shows the wear to be on the opposite side. Another thing: I maintain that if the cam is a true circle, and the star a perfect quadrant, movement will be perfect even though the circles are a little small, and even if the other surface of the star were removed, or with a worn pin, it would be merely a question of noise, so far as the star and cam be concerned. I made a test of this with a rattle trap of a machine, and the projection was rock steady, though, of course, the condition would not be maintained very long.

With regard to the geneva movement: no, the wear is as shown in the drawing, but I don't care to enter into an argument on that particular topic just at this time. That article stirred up a very lively fireworks celebration, with a number of the roman candles aimed in my direction.

A New Reel.

L. Sollisch, New York City, has presented to the department a new combined reel and shipping case, of which he is the inventor and patentee, patent number being 1210113; date of patent December 26, 1916.

The reel itself is made practically the same as in any other reel, except that instead of having four holes in either side it only has one, the rest of the side of the reel being solid sheet metal. The advantages of this reel consists in the fact that it is accompanied by a metal band, split in two halves and joined on one side by a substantial hinge. This band has two grooves around its outer edge which allow it to be clasped around the reel and locked thereto by means of a suitable catch or latch. Attached to the band are two metal discs, one upon either side, held inward by a spring. These discs come immediately over the single hole in either side of the reel, thus forming a fireproof package suitable for shipment. When the band is removed, the reel, aside from the fact that there is only one hole in its side, is the same as any other reel, and is used on the machine precisely as any other reel is used.

Mr. Sollisch claims for the reel are, first, that it protects the film from injury, thus affecting a direct saving to the exchange, and, second, that it makes an effective and a light shipping package.

The reel will be placed on the market, and, like all other things, will stand or fall according to its merits. I could not presume to pass judgment on it at this time, but if the exchange men, after examination and test, decide that it is suitable for their business we will then publish a photograph and full description of the device.

He Is In a Hurry.

M. Langley, Melbourne, Australia, says:

> Just excuse this note, as I am in a great big hurry to catch the mail. It is like this: Another operator wants a copy of your Handbook after seeing mine, and you will find money order enclosed. Ship the book to H. Clark, 131 George Street, Fitzroy, Melbourne, Victoria, Australia. (Some address, my boy, some address.—Ed.). So you see, Brother Richardson, we are not quite dead over here, though the more I read the department and the Handbook the more sure I am I don't know anything. This is the third Handbook that has been bought on my recommendation. Do I think it is any good? Well rather.

Now see here, Brother Langley, you just cease from your tremendous rush for a moment, secure the stub of a lead pencil, some good, substantial paper, a chair and a table, and then squat down and tell us your troubles. What's happening over there in the land of the kangaroo anyway? What kind of machines are you using now? What salaries are you operators getting? What kind of screens are used? What size picture? How many amperes of current are used for projection? Do you use mercury arc rectifiers, motor generators, alternating current, or what? In fact let us have some dope on projection affairs in Australia. I don't, and never did, believe that you are "dead" over there, but allee samee it would not strain your wrist to write a letter once in a while.

In Holy Horror.

Los Angeles, Cal., begins with

> This is my debut in the department, of which I have been an enthusiastic reader and booster for more than two years. I notice you hold up your hands in holy horror when anyone mentions pulling 70 amperes. Now in the school where I am running, we pull 70 to 75 amperes D.C., and would take 95 but the circuit breaker in our plant goes out at 85. We have a 12x14 picture at 80 feet, and the house is so light and the air so dusty that the picture is no good even with that high

> amperage. At the new school we will have a Simplex motor drive, a Power's, and a dissolver; also we will have A.C., and want something which will allow each machine to get 70 amperes with both arcs burning. What do you think would produce the best results, a mercury arc rectifier, Wagner converter, or a Martin converter? The stage of the new school when completed will be the best in the city, and will have five-color border lights. The main switch will be fused for 400 amperes, and every circuit in the auditorium will be controlled by a dimmer. Kliegel apparatus will be used exclusively, so you see we are not so slow in our schools. When you are here next winter don't forget to drop in to see us.

As to the current rectifying device, Los Angeles, I could not possibly, through the department, make recommendations as to specific apparatus.

As to the 70 amperes, why, my brother, I do not hold up my hands in "holy horror," but do say that with the present optical system of the projector, between 50 and 60 amperes you don't gain more than probably 25 per cent. of the additional light; between 60 and 70 I don't think you gain 15 per cent., and beyond 70 the percentage of gain is very, very small indeed. This is due to the fact that the spot is a photograph of the crater, and it is magnified as many times in diameter as the distance from the optical center of the condenser to the crater is divided times into the distance from the optical center of the condenser to the spot, thus; if distance Y (optical center of condenser to spot) is 20 inches, and distance X (optical center condenser to crater) is 5 inches, then the magnification will be four times, and if you have a crater ½ inch in diameter you will have a spot 2 inches in diameter. Under the same conditions if you increase the diameter of the crater to ⅝ of an inch, you would have a spot diameter equal to ⅝ x 4, or 2½ inches, result being that you would have to pull the arc back in order to reduce the size of your spot, and thus you would rob Peter to Pay Paul, and be very little ahead in actual illumination at the screen.

Change Over.

Geneva, Nebr., says:

> Am writing you for the first time. I am a reader of the department; also have the third edition of the Handbook, which certainly is worth every cent I paid for it. I would like to ask your opinion as to the best way to change-over. Am about to take charge of a theater in another city where there are two machines, and, never having had any experience with a two-machine house, am up against it. Don't care to use the "meal ticket punch," as some operators do.

No, Geneva, for heaven sake don't do that. You need not be in the least nervous with regard to the change-over matter. It is a very simple affair. I would suggest that you proceed as follows: First it is necessary that you know when the end of the reel comes in order to switch in on the next, and that is the only difficult part of the whole proceeding. Some operators watch the first show by jerking open the magazine door, estimating amount of film and watching the scenes. At the end of the reel they make a note something like this: Miss Stewart seated at table raises hand-mirror—change-over. Other scenes are noted on the other reels. The method of accomplishing the change-over is to put two small pulleys in the ceiling of the operating room, one immediately over each lamphouse dowser, and then get enough of the small brass chain, such as is used for the toilet flush, and connect the handles of the dowsers to the two machines with each other in such way that the closing of one dowser pulls the other one open automatically. Another and better way is to make a dissolving shutter somewhat similar to the one shown in Figure 294, page 695 of the third edition of the Handbook, except that the handle is omitted, and in the one shown at A the blades are attached to the bars so that the saw-teeth stick out from either end of the bar, the bar being long enough to reach from one lens to another. A slot is cut in the bar and is attached to front wall of the operating room in such manner that you can shove it sidewise, thus opening one lens and closing the other. About one minute before change-over time comes you strike the arc of the idle machine, get it burning nicely, and when the time comes to change, open one dowser and close the other, if you are using the dowser method, or slide the shutter sidewise, if you are using the shutter method. There are other methods, but this will give you a line on it. It is just a matter of a little practice, Geneva, and I don't think you will have any trouble at all.

He Made it Work.

R. E. Wicker, Pinehurst, N. C., says:

> Will you kindly write the nearest local to me and advise them I would like to join their ranks. I know very little about the organization, but believe it stands for improved projection. If it does I am for it.
>
> You doubtless remember I wrote you some time ago concerning the running of a 110 volt generator at 70 volts to supply current for the arc. You did not encourage me very much in this matter, but I could not see why it should not run that way, therefore I connected it up and have gotten very satisfactory service from it for nearly two months. The set is made up of a 5 K.W. Lincoln compound wound generator, direct connected to a Wagner 220 volt, 4 H.P. A. C. motor. I set the field resistance back so that I get 65 volts, and can pull 36 amperes at the arc without over-heating the motor. The generator does not even get warm. The voltage is very steady; the needle of the ammeter varying not more than two amperes through the whole show. I pass this along to those who have over-loaded private plants. A gasoline engine, pulling a 110-volt generator for use at the arc, is generating a whole lot of power which is wasted in the rheostat. Of course, if one is depending on his private plant for house lights and fans, then this scheme is of no service.

Well, Brother Wicker, if you will cast your memory back, I think you will recall the fact that I said that while the thing might work, I did not believe it would work *efficiently.* Still, it must be admitted that you are gaining materially by reducing the voltage; also I thank you for report on same.

As to the union, why some locals stand for better projection and some do not. I do not know what local you are nearest to. However if you will write to H. C. Shelton, secretary Local Union 451, Box 725, Winston-Salem, N. C., I think he will look the matter up, and advise you as to whom you should write.

Having a Tough Time.

Friend Kirner, who wrote from the Province of Cagliari, Italy, with regard to a puzzling lens proposition, comes forward with another communication, and much to my surprise I find that he is an Austrian prisoner of war, confined in a military prison at Senis. It seems that the solutions thus far offered don't fit the case very well, and he suggests that I take the matter up with the lens manufacturer, Ed. Liesegang, Vollmerwertherstrasse, 21, Dusseldorf, Germany, it being impossible for him to get a letter through to that country under present conditions. Brother Kirner then continues as follows:

> And now I want to tell you another thing which may be interesting, both to yourself and the readers of the department. You surely know of the Pathescope, and of the Kinox, made by Erneman, which project small moving pictures by means of an incandescent light, the maximum width of the projected picture being about 6 feet. But have you by any possibility heard of anyone getting a very brilliant 8 foot picture by the use of an extremely tiny electric lamp, consuming but 11 watts. I think you have not. However I get this result. There are three secrets. First: The lamp in question gives a very white light coming out from a point no larger than a grain of sand. In fact about 1/32 of an inch in diameter. Second: An extremely short focus condenser is used, having a diameter which just covers the aperture, to which it is attached. I made this condenser achromatic in order to obtain equal illumination, although the focus is so short that the light point is one inch from the condenser. Third: Light is supported by a small hemispheric, or, better, a paraboloid reflector. As this latter extends to the aperture plate, and covers the light completely, there is no lamphouse, or lamp jacket of any kind, except the reflector itself, and you practically work with the mechanism alone, the same being fitted with motor and film boxes, the lighting device being quite invisible. It is an odd thing to see a great, modern machine subtracted from its lamphouse, and working in this way while projecting more perfectly than it can possibly do with an electric arc. Two years ago when in Paris I presented a dramatic photoplay projected in private show room, giving a 7½ foot picture with 11 watts, and what may seem a joke to the arc men proved to be a factor in selling the film, the show being given to State Right buyers. The projection was marvelous for the absolute steadiness, purity and uniform color of light.
>
> Of course in any photoplay theater, even of the smallest size, the picture I produced in this way would be decidedly too small; at least it would be so by comparison with size of picture now demanded. I am giving you this data more to show what can be done by optical economy. I get this marvelous result on an 8 foot picture with 11 watts of power, because there is no wasted light, or at least the part wasted is negligible, whereas with arc projection 90 per cent. of the produced light is utterly wasted in the lamphouse (Phew! That is a pretty strong statement.—Ed.), while my incandescent gives fully 90 per cent. to the condenser, and I thus obtain with 11 watts the same result (comparisons were made several times) we get with a 20 ampere arc. I also wish to point out the fact that there are no serious difficulties in the way of increasing the light power of the little incandescent to the proportion required even for the largest screens. But, unfortunately, at the present time, astonishing little attention is paid to this extremely interesting matter. However this will not long be so, and in the near future I prophecy that the arc will suddenly and completely disappear, leaving the field to perfect projection and economy. Think of an absolutely steady, pure, uniform light without carbon feeding, adjustment or other trouble to contend with! No heat, no fire risk, no fire-preventing devices necessary, no cooling devices, no condenser breakage. Achromatic condensers possibly giving a spot as white as the sun clear to the border. No carbon dirt, no carbon gas, therefore greater health to the operator and cleaner films. The overvolted incandescent which I use is quite inexpensive.
>
> And now, Mr. Richardson, allow me, across the thousands of miles of ocean, to shake your hand, with the hope that I may be able to do it personally in the not far distant future.

This is certainly interesting, and I am taking the liberty of referring the letter to the National Lamp Works, which for a long time has been experimenting with incandescent lighting of moving pictures. The particularly interesting feature of this proposition is found in the fact that, according to Friend Kirner, the light emerges from a very small point, and the smaller you can get the light source the more efficiently it can be used with the lens system. I cannot, of course, vouch for Brother Kirner's statements as to the value of this particular thing, but at any rate it is very interesting, and I shall be glad to meet Kirner personally and discuss the matter with him.

As to taking the lens matter up with the German manufacturer, why I don't think it would be practical at this time. It is, perhaps, an easier job to get a communication to Germany from the United States than from Italy, but it is, nevertheless, no task to be lightly undertaken.

The advantages of the incandescent lamp such as Kirner describes, which would have sufficient power to give brilliant illumination to a 16 foot picture, would be innumerable, provided, of course, there be no seriously objectionable features to offset its advantages.

A New Scheme.

Mr. E. Anderson, of the Minusa Cine Products Company, St. Louis, Mo., says:

> The writer has recently experimented to some extent in using colored lights thrown directly on the screen upon which a moving picture is being projected. The idea is not entirely mine. It was first suggested by Mr. Schubert, Arcade theater, Gooding, Idaho, who uses one of our screens. We have, however improved somewhat upon the original suggestion he made by using a large reflector lamp, secured from the local electric light company, containing six socket lights, which were connected up on different circuits. We were thus enabled to get some very satisfactory effects on the screen. We covered this reflector with a sheet of clear, white gelatine, which diffused the light evenly over the entire surface of the picture. (I presume Friend Anderson means frosted gelatine.—Ed.) With a very delicate shade of amber the interior scenes were brought out very beautifully on the screen. Red gives considerable tone and an appearance of extreme richness to sepia tints. We find that green brings out exterior scenes wonderfully well. The writer is offering these suggestions to exhibitors in general, feeling sure they may be used to good advantage.
>
> We use color backgrounds in the manufacture of the Minusa Gold Fibre screen with great success. We have spent large sums of money in experimental work, adding tints to the final surface, but this method, while entirely successful so far as it goes, does not offer the field of variation that the plan outlined above holds forth. By means of flood lights the exhibitor will be able to secure results of great interest, without lessening the efficiency of the screen, where the film requires different color tones. We honestly believe that after the above plan has been worked out, and the exhibitor becomes thoroughly familiar with the wonderful effects possible, the projection room of the future will be equipped to light each scene automatically, with the color best suited to it, as the various scenes come on the screen.

If I remember rightly a letter came a few days prior to the receipt of Friend Anderson's communication, describing this same identical thing. Presumably it was from Brother Schubert. At first glance the presumption would be that any light thrown directly upon the screen would not only kill the high lights of the picture, but would utterly ruin the screen effect, and unquestionably this is true in so far as white light be concerned, but with colored lights it may be an entirely different proposition.

I don't wish to comment at any length on this particular thing at this particular time, except to say that I am quite sure Brother Anderson would not make the statements he does unless there was good ground for them. I therefore recommend to operators and exhibitors that they do some careful experimenting along the lines pointed out. If there is possibility of any considerable improvement by this plan it has the advantage that the expense attached is comparatively slight. I think, however, it will be highly essential that the colors used be selected with extreme care, particularly with regard to the depth of the color tone.

More Than Is in Them.

Ralph W. Martin, Los Angeles, Cal., says:

> In issue of January 6th I noticed Griffiths' correction of his former error, which is again misprinted. I detected the error in his article of November 11th, therefore my reply to that article was not affected. I am also interested to know just how Remillard, Manchester, N. H., came out on that proposition. Methinks Friend Griffiths is trying to get more out of those condensers than is really in them.
>
> The geneva movement discussion by Mr. Nicholas Power is certainly very interesting, but why do the pins in Figures 2B and 3B wear to a kind of hexagon shape? This would seem to indicate that the pin bumps very hard against the star at periodic intervals during the shift, instead of imparting a steady movement, which latter would naturally wear the pin to more of a uniform curve instead of the shape shown. Perhaps my article, issue December 26, 1914, would have some bearing on this matter.

Just why the pin wears in the shape shown I am not prepared to say. I find, to my surprise, that the bound volume covering September to December, 1914, inclusive is not in evidence in my files, therefore I can't say as to whether the article in question applies or not.

Unless I am mistaken there is a letter from Remillard now awaiting publication, in which he gives you the desired information. I have for the time being rather shut down in the lens discussion, because the department seemed to be becoming too technical. We will have more of it later on.

Operating Room Feed Wires and Equipment.

John Elingerman, Linneus, Mo., says:

> I am contemplating the erection of a moving picture theater in a near-by city. My capital being limited I cannot afford to employ an architect, and would like to ask you the following: The current supplied will be 60 cycle, 220 volt alternating. What size wires should run to the operating room, the same being the two outside wires of a 110-220 volt three-wire system? Also what should be the size of the operating room for two projection machines, and what materials would you recommend me to use for its construction?

To begin backwards: For the protection of your audience, your operating room should be thoroughly fire-proof. There are four forms of construction available, viz: hollow tile, concrete, brick, and what is known as the "asbestos board operating room," the same being asbestos mill-board built up on an iron frame.

Presumably your theater will be of brick or concrete, and if you can secure the proper foundation to carry the weight, you cannot do better than make the operating room of concrete, with 4 or 6 inch concrete floor and ceiling. Brick is rather costly, no better, and much heavier than hollow tile, and if you cannot secure a foundation to carry the weight of concrete, I would suggest the use of either 4 or 6 inch hollow tile set in good, strong cement mortar, and plastered inside and out with cement mortar. The conduit for the wiring to, in either event, be put in place before the room is built, so that it will come inside the walls, and *not* on their surface, the outlet for the projection machines coming out of the floor right under the lamphouse of each machine. If you use hollow tile construction you can also have a hollow tile ceiling by the use of what is known as T irons, but the floor should be concrete. This form of construction is most excellent, and not very expensive. The mill-board operating room is very good, except that it is a god deal of a sounding box, with result that any noise in the operating room is distributed through the auditorium. It is the cheapest form of fireproof construction. No matter what form of construction you may adopt, be sure that you have an ample vent flue from ceiling of operating room to open air. This flue should be not less than 16 inches in diameter, with a first class electric fan installed therein, and if of metal should be *thoroughly insulated from any woodwork,* because in case of fire it is apt to be very hot. As to the size, the minimum should be 8 feet from front to back, with 6 feet of width for the first machine, and with three feet for each additional machine, a stereopticon or spot light to be counted as a machine. Minimum height from floor to ceiling 7 feet, with as much more as you can get, within reason, of course.

The size of wires presents a more difficult problem, because you have not told me what amperage you propose to use; also you have not told me whether you propse to install a mercury arc rectifier or motor generator set, or use alternating current through an economizer—a rheostat is, of course, out of the question on 220 volt sets, since the waste would be enormous. I would suggest, however, that if the run is not a long one it would hardly be worth while figuring the thing down very closely, and if you wish to install number 4 feed wires from the main house switchboard to the operating room you will certainly have ample capacity, since No. 4 rubber covered is rated at 70 amperes, and with a motor generator, rectifier or economizer this would supply more amperage at arc voltage than you could possibly, under any possible circumstances, use. If you will tell me whether you propose to use a mercury arc rectifier, motor generator set, or economizer; what the size of your picture will be, and what kind of screen you will use, I will then be able to advise you more nearly exactly what size wires you should have. But on the whole, as I before said, I think it is hardly worth while figuring down so close unless the distance is considerable.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Motion-Picture Portraits.

By applying the principles of motion pictures and of modern enlargements on paper, says the Scientific American, G. Bettini, of New York city, has evolved a new system of photography which is revolutionary in many respects. The inventor states that all the expensive apparatus in the professional studios will be unnecessary when his camera is introduced, and in portrait work, because of the certainty of natural expression selected and the simple manner of controlling the light effect, the average amateur will be able to make artistic portraits quite as readily as the foremost professional.

The new process consists of nothing more than the taking of motion pictures of the subject while the latter is assuming a number of natural poses, then developing the negative and printing a positive from it, followed by the projection of the positive for the subject so that a selection of poses may be made, and, finally, the printing of the desired photographs on paper to any size desired.

For his photography Mr. Bettini depends upon a motion picture plate camera. At the rate of about twelve per second the various poses assumed by the subject are photographed on a standard glass plate negative in horizontal and vertical rows, the plate being sufficiently large to take something like 500 or more exposures. Each exposure or image is one-fourth or three-eighths of an inch square, the former dimensions being that of the existing camera, while the latter will probably be that adopted for the commercial cameras. When the camera has recorded the series of poses, the negative is removed from the light-proof magazine and developed in the usual manner.

A positive glass plate or lantern slide is then made from the negative, and the subject then has an opportunity of seeing himself on the motion picture screen, just as others see him. Since the glass plate is non-inflammable, the subject can have the motion picture projector stopped at any desired point. Thus a selection is made of one or more poses, and by means of two indices—one for the horizontal and one for the vertical rows—the operator can make a note of the images approved of.

The photographer then returns to the negative, which he places in an enlarging machine. The latter, in its main essentials, is a counterpart of the projector; in fact, the projector may as well be employed for this purpose if there is no occasion to use both machines at one time. Referring to the notations of the poses selected, the photographer brings the desired image into position by adjusting the pointers on the horizontal and vertical indices which correspond to those on the projecting machine. The enlarging process now resolves itself into the usual procedure. The powerful arc lamp is turned on; a piece of plain paper is placed on a stand in the path of the rays of light in order to focus the negative image properly, and, finally, the sensitized paper is substituted for the plain paper and the exposure made.

Because of the tremendous enlargement which is occasioned by the employment of so small a negative for so large a print—7¼ by 9¼—the inventor has had to overcome the appearance of prominent grain in the print, particularly when fast plates are employed. Mr. Bettini has solved the problem by causing the rays of the enlarging machine to pass through a piece of silk bolting cloth, held between two sheets of glass, just behind which is placed the sensitized paper. The fine screen thus interposed effectually destroys all traces of the coarse graining, and its mesh is barely discernible in the enlargements. Naturally, the screen necessitates a longer exposure for the paper, but this is not a troublesome feature to contend with when one is dealing with seconds.

The finished prints made by the new process have the soft, harmonious effect that is so much in vogue among leading photographers today, and despite the intense enlargement the amount of detail demanding attention is surprisingly high.

But most commendable of all is the naturalness—unusualness, one might say, since the naturalness is such a rarity in studio photographs—of the expressions and poses, for the subject has been photographed at moments when these were beyond voluntary posing. Finally, it should be remembered that in this new process the subject is not obliged to assume a number of expressions and poses under the guidance of the photographer; instead he smokes, laughs, reads a letter, and chats with the photographer while the camera is recording every move that he makes. "Painless photography" is what we are tempted to call it.

The New Panchroma Combination Lamp for Motion Pictures.

In the new model H series the resistance is mounted on the lamp itself, thus permitting the removal of the toplight from the stand for use independent of the stand, such as hanging above the setting. Another important improvement is the new switch box which is fused throughout. This improvement is an invaluable time saver and has been called one of the most advantageous innovations.

Especial attention is drawn to the lamp shells or reflectors, which have been improved to such an extent that undue heating is avoided and the reflecting surface thus kept in condition for many months. An exclusive feature of the new shell is the device by which the carbons may be renewed without detaching the shell from the lamp. This, too, is a time saver.

Great attention has been paid to the scientific construction of the reflecting surfaces so that the light is evenly distributed over a given area designed to be covered, gradually diminishing so that additional units may be used and the light perfectly blended where the rays join. Additional reflectors are supplied which may be attached to the lamp while in position, so that the operator may spread the light over a large surface or concentrate it upon a small space. The lamp is not a spot light under any circumstances. By giving the operator a great range of usefulness the manufacturers are trying to place in the hands of the motion picture maker the greatest volume of actinic light with the least possible trouble for the electrician and the director.

The lamp furnishes 12,000 candle power of pure actinic light, pleasant to the eye and consuming 25 amperes at 110 volts. It is mounted on a balanced stand with easy adjustment from the floor to 9 feet 10 inches high, and can be wheeled into any position. Full information will be furnished by applying to the Allison & Hadaway Corp., 235 Fifth Avenue, New York City.

Burke and James Take Entire Output of the Universal Camera Company.

The exclusive wholesale selling agency for all the products of the Universal Camera Company has been acquired by Burke & James, Inc., of Chicago. This motion picture camera—and other Universal Camera Company's products—is used and esteemed highly throughout the trade. An interesting and well illustrated catalog describing the Universal camera and accessories is now ready for distribution. Among the users of this camera are many of the most prominent motion picture men in the world, and also many large institutions, such as the Selig-Tribune Weekly and the Herald Weekly. The camera is also being extensively used in Europe. One of the great advantages of this camera is that it is so quickly set up and operated that the man equipped with it "gets the picture and gets away before the other fellow gets set up."

Kodelon Replaces Metol.

For the information of those interested in the development of motion picture film, I would advise that we are using the Standard Eastman formula substituting the new Eastman Kodelon, and I find that better results can be obtained than the formula using Metol. The film is snappier and has great detail in shadows. I have used it on snow scenes, and by comparing the development I find that the Kodelon formula excels the Metol formula. The only change found advisable from the Standard Eastman formula is the addition of 1-10th of the amount by weight of sodium carbonate above the amount called for in the Standard formula. This gives clearer film and apparently hastens the development to a slight extent. We have tested this formula for the past three months and have found it to have excellent keeping qualities. In fact, were we able to obtain Metol, we would still continue to use the Kodelon element in the development.

H. C. BURNHAM.

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

The Importance of Tone Coloring in Relation to Musical Interpretation.

By Norman Stuckey.

MUSICIANS interested in tone color and its application in portraying the varied emotions on the screen will find much to interest them in the study of symphonic music. The musician playing for moving pictures should never miss the opportunity of hearing as many symphony concerts as possible.

From each concert he will derive many suggestions for his work in depicting emotion on the screen.

First in importance among symphonic music are Beethoven's nine symphonies. Beethoven, after he had emancipated himself from the influence of Haydn and Mozart, wrote a succession of musical epics, setting forth with the boldness, sureness and strength of a master hand, human life and its destiny, man's struggles with fate, the aspirations of the soul toward liberty, the nobility of human brotherhood, the grandeur and beauty of nature, and its mighty mysteries. His faith rested upon a pantheistic abstraction which he called "Love," and that emotion is the keynote of his work.

It imparted majesty, nobility, elevation, and profound seriousness to his music. His ideas not only reflected the sentiment of his own time, which is one of the tests of a great artist, but they were broad and far-reaching enough to comprehend the great world of humanity, like those of his favorite Shakespeare before him, and this it is that insures immortality.

Space does not permit me to deal with each of Beethoven's nine symphonies, but for illustrating tone color in relation to musical interpretation we will analyze the Sixth Symphony known as the Pastoral Symphony. There are five movements in this symphony, as follows:

1. Allegro ma non troppo (the cheerful impressions excited on arriving in the country).
2. Andante con moto (By the Brook).
3. Allegro (Peasant's Merrymaking).
4. Allegro (Thunder Storm).
5. Allegretto (The Shepherd's Song)..

This symphony reveals Beethoven as a lyric piet. It is by no means the sentimental strain of the conventional Spring poet, but the masterly expression of that happy and contented feeling which the lover of nature experiences during a ramble through a lovely country. The motives employed are apparently of the simplest kind, but demonstrate the evolution of intense thought. They cannot be altered by a note without the sacrifice of their meaning.

The first movement is an allegro ma non troppe in F major, 2-4 time, and in keeping with the general description of cheerful impressions excited on arriving in the country.

The Andante molto moto in B flat, 12-8 time, gives voice to the listless dreaming of the wayfarer, who is resting at the banks of the brook.

The first violins give out the principal melodic theme, while the wind instruments respond with the second phrase. Short figures abound, flitting about with the different instruments, sometimes in imitation, again in euphonious thirds or sixths, and at time a brief trill or the short snapping of pizzicato notes. Its effect is that of the evening air alive with the songs of birds and, the buzz of insects. In the last twelve measures of this movement, the composer even introduces the birdsongs—a proceeding which has been pronounced childish and unworthy of Beethoven, but which to the unprejudiced listener seems to belong in its connection. When we consider that its use by Beethoven cannot possibly have sprung from a desire to write catch-penny claptrap, it would perhaps be well to accept the intention of the composer.

The third movement, Allegro, in F major, 2-4 time, representing the Minuet, in troduces the purely human element. The first eight measures usher in the good country people tripping briskly along. In the next phrase, the fair damsels carry their part of the program quite gracefully. Then we strike the dance proper with its "band accompaniment." The minuet-like movement is interrupted by a short tempo d'allegro, 2-4, which seems like the change to another dance, though being more boisterous, it comes to a close by two short pauses, as if to give the dancers a chance to catch their breaths before returning to the triple time of the minuet closing the movement.

The next movement, an allegro in A flat, is entitled "Thunderstorm," and brings before us the lowering sky, the distant rumbling of thunder, the sultry air, and the cumulous clouds as they rise higher and higher above the horizon until we are almost in darkness, and the storm breaks forth in all its fury. It soon passes over, however, the clouds break, and sunshine illuminates the refreshed landscape. Without interruption, the closing measure leads into the last movement, a shepherd's song of joy and his feeling of relief from the dangers of the tempest. The movement closes with one of those dynamic contrasts in which Eeethoven delighted.

Goldmark is another composer whose symphony, "The Country Wedding," lends itself well to descriptive tone coloring. Its brightness freshness, make it a favorite among concert goers in this country and abroad. "The Country Wedding" is a suite of series of musical pictures woven and held together by the slightest of symphonic threads. Its program is a sketch of a country wedding. The march procession, the nuptial song, which we may imagine sung by the friends of the happy pair, the inevitable serenade, the discourse of the lovers in a garden, interrupted by the entrance of friends whose greetings lead up to a genuine country dance in the finale, are the various scenes in this series of cheerful pastoral pictures.

The various movements are so characteristic and tell their story so simply to the hearer that they hardly need detailed analysis. The first movement is a march with thirteen variations. Though treated very freely and fancifully the movement never loses the "country" spirit of the work.

The second movement, "Bridal Song," is a charming melody in genuine aria form. It is short, but graceful and delicate, and admirably fills its place in the fanciful scheme of the work.

The third movement, "Serenade," comes nearer the sonata form, and yet preserves the pastoral characteristics throughout.

The fourth movement, "In the Garden," well known by organists and orchstra musicians, is a charming picture of the lovers tenderly conversing with each other and exchanging vows of constancy. The scene changes and in the final movement we have the dance. It is very brilliant and picturesque in its effects and contains many charming episodes, among them a return to the garden music in the middle part.

Mendelssohn's Symphony, No. 3, in A minor (Scotch), is another descriptive musical masterpiece and was suggested by a visit to Scotland, where the composer went in 1829. The day after he arrived in Edinburgh he heard a competition of the Highland pipers, which, it may be imagined, gave him a good idea of the national melodies. The next day he visited Holyrood and the chapel where Mary was crowned. It was there that he found the beginning of the Scotch symphony, and on the spot he wrote down the first sixteen bars of the introduction, announcing the theme which not only opens but closes the movements and thus gives an unmistakable clue to its meaning. The melancholy grandeur of this introduction shows how the influence of the scene affected his imaginative and poetical mind.

The Scotch Symphony is not the only souvenir of the visit. To it we also owe the overture to "Fingal's Cave."

This symphony is intended to give expression to the romantic and poetic phases of Scotch life. Its introduction begins with an andante theme, a melody of somber and melancholy cast, which admirably reflects the influence of his visit to Holyrood.

The second movement, the scherzo, is purely a caprice, and while at the same time it differs from all his other scherzos in the absence of their sportive, fantastic quality, it is a picture of pastoral nature, characterized by a continuous flow of rural gayety. As one writer has characterized it: "It is a most wonderful compound of health and life, heath and moor, blowing wind, screaming eagles, bagpipes, fluttering tartans and elastic steps of racing Highlanders, all rounded off and brought into one perfect picture with consummate art." Schumann says: "I doubt whether a scherzo full of genius has been written in modern times."

The third movement (adagio cantabile) presents a picture, evidently a reverie in which the composer meditates upon the ancient state and grandeur of the country. In the finale, the romantic sentiment disappears and we have the heroic expressed with astonishing force and exuberant spirit in its three themes, which finally give place to a short second part, maestoso, colored by national melody, and closing this exquisite picture of the Scotch visit.

Art of Accompanying.

G. Schirmer have just published a book by Algernon H. Lindo, on "The Art of Accompanying." The author's valuable advice is based upon an experience of more than twenty years of accompanying at every kind of concert and for every grade of artist. The author moreover enjoyed the acquaintance of nearly every well known English accompanist and has carefully studied their methods, as well as the methods of many famous Continental accompanists. The musician will find hints as to reading at sight, technic and repertoire, transposing, alterations in accompaniments, airs from oratorios, folk songs, violin and violincello solos and the special requirements for accompanying them, orchestral accompanying, etc.

Exchange Efficiency

Conducted by John J. Rotchford

THIS department aims to discuss and, thereby, remedy some of the difficulties experienced by exhibitors in their dealings with exchanges. It is believed that progressives among the latter have devised methods benefiting their end of the business and they will take advantage of this channel to promote its general welfare.

A Plea for Uniform Prices.

Grave abuses have crept into the film business on account of the unsystematic way in which rental prices are determined. As a general rule the exhibitor in small towns is charged a higher proportionate rate than is secured in the larger cities. If a customer should happen to be blessed with a trusting disposition or be a new man in the business, he pays a top-notch price, regardless of location or any other consideration. We knew a good-natured Irishman who ran a small neighborhood house in Philadelphia who actually paid higher rentals than all the theaters on lower Market street except one.

Price schedules based upon the age of the film are rapidly disappearing, due, no doubt, to the enormous number of subjects available. When the supply and demand were more evenly balanced this system automatically protected the exhibitor and the distributor. Present day attempts to regulate prices are generally based upon the populations of the towns, and nearly always fail because the amounts are arbitrary, and also are applied to all cities in specified groups instead of individually.

The population of a city or town (particularly as determined by the last Government census) is a poor index to the amount of revenue that can reasonably be expected from it. In the case of New England, for instance, the figures given, except those covering the larger cities, represent an entire township as distinguished from a built-up municipality. And then in the South the heavy colored population prevents one from considering the returns at their face value. A third reason is the sudden and rapid increase in the size of places, such as munition, oil and mining towns, together with exceptional cases like El Paso, where the population just about doubled last summer when the militia was mobilized.

Whatever bearing population has upon prices must necessarily be tempered by the industrial conditions existing in that particular section.

It would be a stupendous task to place individual rates upon the 7,000 different towns in this country where there are one or more theaters. Probably we would be near the goal if someone could devise a method of determining the exact amount an exchange section should reasonably be expected to produce, after which the various managers could pro-rate their allotment among the towns included in their territory.

"Salesmen Who Stick."

A recent article under the above title which appeared in the Saturday Evening Post carried a message which was particularly applicable to film solicitors. The gist of the story was that the great amount of extra labor performed by a hardware salesman to enable his customers to first determine what part of his line they really needed, and then to market the goods quickly and profitably was the real cause of his finally being made Sales Manager.

There are a hundred and one details connected with running a theater about which the majority of managers would welcome tactful criticism. No one is in a better position to supply this than the traveling solicitor, who, if he keeps his eyes and ears open, soon becomes a compendium of useful information relating to exhibiting. Having acquired this knowledge he is duty bound to impart it to those interested with whom he comes in contact and who will be benefited by knowing how the leaders in their business are solving the many problems with which they are confronted.

Roadmen who are willing to perform the extra duties outlined are almost positive to receive the highest kind of reward.

Effective Circularizing.

The great mass of advertising matter brought to an exhibitor with each mail makes it difficult to call to his attention something which the exchange manager feels confident is really worth while. This condition very often operates to the disadvantage of the exhibitor as well as the exchange.

One concern has favored the relatively expensive method of telegraphing to circumvent this drawback.

It would seem that an effective method would be to address these important notices to the exhibitor's residence, which could be obtained from directories or by roadmen and listed for future reference.

Great care, however, would have to be taken to prevent the abuse of this privilege. It is hardly likely that an exhibitor would relish having routine announcements sent to his home.

Booking Elasticity.

Branch managers of feature concerns releasing one or more subjects a week are not generally disposed to make changes in schedules or bookings in order to enable their customers to run desirable super and state-right attractions. This is adding an unjust burden upon exhibitors who are forced to pay for and shelve a subject that could very easily be made available for some other date. The similarity between this treatment and that accorded by regular service exchanges a few years ago tends to prove the contention that history repeats itself. Now, as then, a disposition to cheerfully perform whatever extra work is occasioned by new conditions will undoubtedly bring large dividends in good-will. It will be found also, that the work entailed is very likely to be overestimated and that the requirements of customers will very often balance each other.

Florida Manager's Suggestion.

The manager of a Florida picture theater sends in the following:

> I would ask that you place this suggestion in a prominent place, as it will benefit thousands of exhibitors all over the States. If exchangemen would pay more attention to this part of THEIR business, viz.: The empty reel in bad condition is almost as bad as the film being in bad condition. If the hub of the reel is bent or, as the expression goes, lopsided, it causes the film to run in jerks which, nine times out of ten, will cause a break. Again, if the reel has no fastener, it means a minute or so lost (especially when you have only one machine.) If the reel is bent on sides it makes it very bad when winding or unwinding.

This is a timely suggestion, and one we will have more to say on at a later date. Using old bent reels or ones with uneven or imperfect hubs is costly economy, when we stop to consider the wear and tear and breakage of films. Right here we might remark that there are reels and reels. Some are stamped out of what is little more than tin and are easily bent out of shape. They are a poor investment for any exchange, no matter how low the original cost. Reels made out of strong, serviceable metal, even thin steel sides with a properly fastened hub that will run true under all conditions, will effect an unbelievable saving in the wear or tear of film and in their life, to say nothing of the scratching that results from winding with the swaying motion due to uneven hubs.

Easter Programs.

It is well that exchange managers should recognize every opportunity to co-operate with the theater managers in every move that secures or adds to the goodwill and increasing the popularity of the pictures. There are not yet very many films especially suitable for special Easter programs, but one will immediately recall Kalem's "From the Manger to the Cross," Pathe's, "The Life of Christ" and "The Passion Play" and a few others. The showing of suitable films at such special seasons adds to the number of picture fans and thereby increases public patronage, something in which the exchange manager should be as vitally interested as the theater manager.

A Theater Manager's Complaint.

A manager with many years' experience in the West writes a strong protest against the unfair and unbusinesslike dealings that theater men often receive from exchange managers. In closing a second letter on the subject he says: "We are not the kind of people who complain about little things which come up in every-day business dealings, as we are perfectly able to take care of ourselves, but we do protest against the way exchanges treat the exhibitor. It is not the first time we have gone through similar deals." The only excuse for taking up this case in this department is that it directly condemns exchange management almost in general. The particular "deal" in question was the cancellation of service after a long satisfactory business relationship by telegram and without giving the customer a chance to even meet the increased price offered by another for the service. If the facts are as stated, and the exhibitor's letters present a very straightforward story that we have not the least excuse for questioning, the transaction would seem to be the work of a new manager (and they do change rather frequently in many sections), or it would seem to indicate an utter lack of usual business courtesy on the part of the manager of the exchange. Possibly the "home office" is pressing for better results in the territory or the manager may be working for a record or a commission, but in any event all should be guided by good business practice and principles in every case. No good will and mutual confidence can be built up or maintained without just and proper regard for the rights of others.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

MADISON, Cleo. Born in Bloomington, Ill. American parentage. Is five feet four and weighs 135 pounds. Fair complexion, gray eyes, red-brown hair. Like so many photoplayers, Miss Madison gained her experience in stock, the varied demands of the weekly change of bill giving the necessary versatility. She worked five years on the dramatic stage with Oliver Morosco, James K. Hackett, Virginia Harned, and as the head of her own company. In 1913 she turned to the photoplay and for some time was with the Universal. She is now at the head of the Cleo Madison Feature Films. Some of her notable parts have been Hermion, in Damon and Pythias, the leads in Love Victorious, A Soul Enslaved, Her Bitter Cup, The Chalice of Sorrow and Black Orchids. About her only fad is the collection of rare cameos of the better sort.

Cleo Madison

STARKEY, Buckley. Born in Manchester, England. English parentage. He is five feet six inches tall, and weighs 127 pounds. Dark complexion, dark brown hair and deep blue eyes. For fourteen years he played on the dramatic stage, appearing in musical comedy, drama and vaudeville. He came to America with his parents when a little more than a year old, and has visited every part of the country. About five years ago he made his screen debut in From Pen to Pick, a Pathe picture, directed by Leo Wharton. He has also been with Eclair and The World, but is now free lancing. He was Blinkey Davis in Alias Jimmy Valentine; Porky McCoy in The Boss; Skein in the World's Great Snare, and Razloff, the spy, in Hearts in Exile. He is a devotee of pocket billiards, is fond of a good boxing bout when he can find one and likes anything there promising novelty or excitement, for his idea of a good time is action.

Buckley Starkey.

HARVEY, William Leo. Born in Cleveland, Ohio. Irish-American parentage. Is five feet seven inches tall, and weighs 135 pounds. Light complexion, blond hair and blue eyes. He made his stage debut January 28, 1908, and has played with Charles B. Hanford and in numerous stock engagements. In June, 1913, he played his first picture, and has appeared with Vitagraph, Biograph, Reliance, Metro and World. His present studio connection is with the Rex Beach Company. Some of his better known parts have been the Young Fisherman in The Impostors; Green, in The Light of Happiness; Hen Springer, in The End of the Tour, and in the Ralph Hertz comedies, produced by Metro. In stock work Mr. Harvey was something of a matinee hero, playing juveniles and character parts, but he is not out for the flirtation record in films, and his mail is not heavy because he prefers character parts.

William L Harvey

CLARK, Marguerite. Born in Avondale, Ohio. American parentage. Is four feet ten inches tall, and weighs 89 pounds. Light brown hair, hazel eyes and fair complexion. Miss Clark made her stage debut in 1899, and for a number of years was a favorite light operatic star, her work in the support of De Wolf Hopper being best remembered, though she has won successes in drama as well as the singing stage, for unlike most soubrettes she is equally at home in vivacious and sympathetic parts, as her work in photoplay has proven. She made her debut with The Famous Players Nov. 18, 1915, her bow being made in Wildflower. Other notable parts have been Baby Mine, Snow White, Little Lady Eileen, Molly Make-Believe, Miss George Washington and others, but to enumerate her hits would be to list her complete program of appearances. Her fad is country life. No Great White Way, but country lanes for her.

Marguerite Clark

TRIMBLE, George Samuel. Born in Brooklyn, N. Y. Irish parentage. Five feet eleven and one-half inches tall, and weighs 260 pounds. Iron gray hair, brown eyes, dark complexion. Mr. Trimble made his stage debut in 1892 with the Augustin Daly company. For three years he was a minstrel, with Haverley and the Gorman Brothers. Then came several seasons in light operatic productions with Pauline Hall, and then back to the drama with the Warde and James, Lewis Morrison, and Mansfield. For six years he was featured as Mephisto in the Morrison Faust. He has played in London in The College Widow, and in the Hawaiian tour of Nance O'Neil. His first photoplay appearance was in 1909 in The District Attorney. In the past eight years he has been with Lubin, Selig, Famous Players, Fox, World, Metro, and is now occupied as secretary of the Fraternity Films, Inc.

Geo. S. Trimble

PHILLIPS, Joseph H. Born in Providence, R. I. Portuguese-Irish parentage. Five feet seven inches tall, and weighs 180 pounds. Dark complexion, black hair, with gray temples and dark complexion. Mr. Phillips made his stage debut in 1884, and for twenty-two years did speaking parts, fifteen of those years being spent in the support of Mattie Keene, in vaudeville, playing sketches written by Ella Wheeler Wilcox. They presented her first stage offering. In 1912 he turned to photoplay, but does not remember the title of his first picture. He has appeared with the Thanhouser, Metro, Fox and Peerless companies, and was in the cast of The Million Dollar Mystery, The Vicar of Wakefield, The Pretty Fugitive and other well known productions. He plays general characters, and like Edward Harrigan he spends his leisure time adding to his character wardrobe. To him an old hat is more precious than an Old Master.

Joe Phillips

Montagu Talks Early Days

Foreign Representative of Selig Polyscope Company Traces Growth of Industry from Beginning.

The following letter, intended for publication in the Tenth Anniversary Number, was delayed in transmission:

THE first appearance of your paper must have coincided almost with the opening of the first moving picture show in the United States. Well do I remember the first number, and what a thin number it was compared with its appearance today. Very few manufacturers and producers who are turning out the finest films today had then been heard of, although for the benefit of those who may not know I would like to point out that the Selig Polyscope Company was then existant, and is today one of the oldest established firms in the trade.

E. H. Montagu.

Moving pictures in those days were only thought of as amusement for the masses. Interest, artistic and educational films were looked down upon, and a topical film was practically undisposable. No artist from the legitimate stage could then have been tempted to appear in the pictures. Special posters for films had only just been introduced, and it was only for an occasional film that they were made and then the only size was a one sheet.

A thousand foot film was a terrific feature, and corresponded with the super film of today, and the majority of the films then produced were from 200 to 600 feet. There was no such thing as a release date. The manufacturer sold copies of films to one dealer one day and the same films to another dealer a month afterward.

There were no big studios or plants. Films were made either on the roofs of buildings in the city or out in the country, the theaters then being started for showing moving pictures continually being of the roughest possible kind, generally a store with the front removed and benches as seats. What a change ten years have brought!

I need hardly point out to your readers the difference of today in the palatial houses provided for the public with pictures on the screen costing tens of thousands of dollars to produce, and enacted by artists who command the biggest prices on the legitimate stage. No longer do these artists look down upon cinematography; no longer is the cinematograph theater considered merely a cheap amusement for the masses. In ten years it has progressed until it is the universal provider of amusement and education to rich and poor alike.

Unfortunately, not having been over to the U. S. A. for the last few years, I know only from hearsay the great progress which has taken place there. In Great Britain I have, however, watched the wonderful progress during the last six years, and one sees people who a few years ago would not go into the cinema going in now every week, and sending their wives and children. The Royal family are constant visitors at one or two of the leading Cinemas in the West End of London.

Again, the great difference ten years has brought is noticeable in the daily papers, the weeklies, and the monthlies. In the old days one could not discover the mention of a cinema in the paper unless it was to magnify and exaggerate some fire, where a careless operator burned up the films, which was a very frequent occurrence eight to ten years ago. Today every newspaper is anxious to get hold of news with regard to cinemas, and there is hardly a day that one does not find the cinema mentioned in the daily press, and the weeklies and monthlies devote articles to film favorites.

I wonder what a manufacturer would say today if he were to sell 160 prints of every film that he produced? Yet this was the number of standing orders we had at Pathe Freres at the time of the formation of the General Film Company in 1910. Again, I do not think I am betraying any secrets when I state that of the old original "Passion Play" of Messrs. Pathe, which was a little over 2,000 feet long, 350 copies were sold in the United States alone.

Coming to more recent times, since I have been in England, I have on many occasions sold 100 copies of a film on the open market in Great Britain alone. Those days, however, are past. The increase of production, and the making of the big feature, has altered all this, and the film business has got down today to a commercial basis, as one of the leading industries of the world. It is up to those who are in it today to look to its future. Competitors must work more in unity for the general benefit of the trade and the public, and overproduction, which is the curse today of the business, must be stopped.

When I was in Chicago, representing Pathe Freres, I worked in unison with all the other agents and manufacturers. We lunched together daily, we compared notes, and we were successful. Today the business has grown, and the same element of friendship and unity that helped with competition to keep the business up on the plane it has now reached must continue. Otherwise I am afraid we shall see it topple and fall.

E. H. MONTAGU.

Harold Lloyd as "Lonesome Luke"

HAROLD LLOYD, the star of Pathe's "Lomesome Luke" Comedies, has, in less than a year and a half, become one of the few great screen comedians in the country. Certain it is, that he is wonderfully popular in all parts of the country—so much so that he is an advertised attraction with many theaters.

Harold Lloyd.

Lloyd is the "Luke" of the comedies. He was born in Pawnee County, Nebraska, 1894, of Scotch, English and Welch ancestry, and attended school in Omaha and Denver. His experience on the stage dates from his twelfth year and continued up to the time when he entered motion picture work with the Edison Company at Los Angeles. During his experience he played stock in Omaha, Chicago, San Diego and Los Angeles, his last legitimate engagement having been with the Morosco Stock Company of Los Angeles.

His first screen work was playing light comedy parts for Edison. Later he played leads with the Keystone, where his work attracted the attention of Hal Roach of Rolin, who promptly hired him and created for him the part of "Lonesome Luke." In this character Lloyd has to date starred in sixty-four pictures.

Screen comedy, especially of the rough and tumble sort, demands unusual athletic ability. Mr. Lloyd possesses this to a marked degree, being an excellent rider, swimmer, fencer and boxer. He also excels as a tumbler, and it is this accomplishment which enables him to do stunts in his comedies, which do not seem humanly possible. He also shines as a dancer, and with Miss Bebe Daniels, who plays opposite him in the "Luke" comedies, has won a number of valuable trophies in dancing contests.

Today Mr. Lloyd is only twenty-two years old, and the Rolin Film Company value him so highly that he is under contract with them for a number of years to come. He is very temperate in his habits and uses neither tobacco nor intoxicating liquors. From his first day with Rolin he has been under the exclusive direction of Hal Roach, to whom much of the credit for his success must be given.

Studio Improvements for Tom Ince

New Western Triangle Supervising Director Will Have Large Facilities for Making Pictures.

THE announcement that Thomas H. Ince will have charge of the Triangle-Fine Arts studios in Hollywood, Cal., in addition to carrying on his work as director general of the Kay-Bee studios in Culver City, has aroused unusual interest among exhibitors throughout the country. Since the news was wired from the Coast last week telegrams of congratulation and indorsement have poured into the Culver City and New York offices of the contracting interests. The tenor of these messages makes it plain that from the exhibitor's point of view no move could have been taken to give a better guarantee of leadership to the Triangle program. Triangle executives in the East are also being congratulated upon securing the services of Allan Dwan as supervising director of the new Triangle studios, recently opened on the former estate of Clara Morris at Yonkers, N. Y.

W. H. Seligsberg, secretary of Triangle Film Corporation, issued the following statement regarding these important changes: "The announcement that Thomas H. Ince will in future have charge of production at the Fine Arts studios in Hollywood, as well as the Kay-Bee studios in Culver City, while Allan Dwan will be installed as supervising director of the new Triangle studios at Yonkers, has aroused so much favorable comment that we feel sure these moves have met the desires of our patrons in all parts of the country.

"According to the most carefully compiled reports of unprejudiced film critics Triangle releases, produced under the supervision of Thomas H. Ince, have been the best box-office attractions of any program releases produced during the past year. This fact confirms the claim of Ince adherents that the presiding genius of Culver City is perhaps the greatest supervising director that the motion picture industry has yet produced, that it is a noteworthy fact that Ince has outdistanced all competitors in his ability to keep his organization running at the top-notch of efficiency month in and month out. No other producer can be called to mind with a list of successes equally imposing, turned out in the regular course of events. Ince is not only a director of the highest quality himself, but he possesses the much rarer accomplishments of being able to stimulate his subordinates to their best endeavors under all circumstances.

"Allan Dwan is also a man who has proved his work by the production of features of remarkable box-office value. Many of the most successful Fine Arts plays were done under his direction, and like Ince, he has the faculty of getting results out of directors working under his supervision."

For some weeks past extensive construction work has been under way at both the Culver City and Hollywood plants. A fifth huge light studio is already nearing completion at Kay-Bee headquarters. This is said to be one of the largest glass buildings in the world. There is only enough structural steel being used to support the great glass sashes, so that the volume of light necessary for the taking of perfect exposures will be unobstructed. In order that sufficient electric current may be guaranteed at all times a large generator is being installed for the new Kay-Bee power house, which is being erected between Studios 2 and 3. This power house is of hollow tile construction, faced with concrete stucco, to harmonize with the other buildings at Culver City. The generator has a capacity of 450 horsepower, and will supply current to all of the buildings covering the ten-acre inclosure.

Recent additions to the Fine Arts studios at Hollywood have put that plant in excellent shape to take on a new lease of life under the Ince regime. A new central scene dock, 180 feet in length and 70 feet in width, has been built to house the elaborate interior settings that are being utilized for forthcoming releases. On either side of the scene dock is a runway, leading to each of the new stages, while large baggage trucks with low wheels are employed to carry sets and properties to their proper destinations.

The new light studio nearing completion at the north end of the property is up-to-the-minute in every particular. It is said to have the highest roof and the best facilities for overhead lighting of any building of its kind on the Coast. Some idea of its unusual construction may be gathered from the statement that there is a distance of 48 feet from the floor to the first roof girder. A new electric generator has also been installed, and under the guidance of efficiency engineers the entire plant is being overhauled.

The new management has taken over the existing agreements with Bessie Love, Wilfred Lucas, Seena Owen and Alma Rueben.

Work is being rushed to completion upon the new Triangle studios on Riverside avenue, Yonkers. As previously mentioned, this is the former Clara Morris estate. The old twenty-room mansion, overlooking the Hudson river, has been remodeled into an executive building. H. E. Aitken, president of the Triangle Film Corporation, will have a suite of offices here, together with his associates. Charles M. Parker, vice president of the Triangle Film Corporation, will also make his headquarters at the Yonkers studio when he is in the East.

A new light studio, with an adjoining outdoor stage, is now being equipped with every modern appliance to meet the needs of three companies. The walls and roof of the building are made of ground glass, instead of the ordinary florist's glass, so that the diffusion of light will be uniform under all circumstances. The eastern walls, opening on the outdoor stage, have been swung on hinges, to allow the shifting of entire sets indoors or out to meet weather conditions.

It is proposed to make the plant entirely independent of outside assistance, and to carry out this idea a large carpenter shop and machine shop is being erected, as well as a developing laboratory. Projection and cutting rooms will also be the best that money and brains can devise.

Among other interesting plans that the unification on Triangle producing interests will make possible will be the exchange of players between the Western and Eastern studios. The first exchange of this kind will take place early in the summer, when Enid Bennett will come East to appear under Dwan's direction for several months, and incidentally to get the benefit of Eastern environment.

R. W. France, general manager of the Triangle Distributing Corporation, has issued the following statement pursuant to the changes in Triangle's producing plans, outlined above:

"On March 23 I received a telegram from Mr. Hodkinson, the president of our company, who is now on the Pacific Coast, stating that Messrs. Aitken, Sennett, Ince and Hodkinson are signing jointly a wire to all of our first-run exhibitors forecasting the adoption of a new plan, which will be of great interest. The details of this plan will be announced to the trade through the press at the earliest possible moment."

A. J. COBE RETURNS FROM MIDDLE WEST.

Andrew J. Cobe, president of the Ultra Pictures Corp., returned Friday from a trip through the Middle West. He reports that business is brisk, with promises of immediate improvement. "The most impressive thing to me," he states, "was the interest manifested by the exhibitors in their demand for independent bookings of features.

"The exhibitor knows that he is bound to get better pictures for his houses if he can judge the individual excellence of the picture than to take program offerings," Mr. Cobe said. "The independent exchange man can see what he buys and the exhibitor has a far better chance of getting something good for his audience by keeping in touch with the independent exchange.

"Nothing more clearly proves this than the fact that the companies that put out program pictures themselves offer any particularly attractive picture which they may make on a state right basis."

JEANNE EAGELS AND FREDERICK WARDE TO CO-STAR.

Due to the success of her initial Thanhouser-Pathe feature, "The World and the Woman," Mr. Edwin Thanhouser has engaged Miss Jeanne Eagels for further productions. Desiring to start work with her immediately, Mr. Thanhouser has made arrangements with the management of "The Professor's Love Story," in which Miss Eagels is playing with George Arliss at the Knickerbocker theater, New York, to permit the actress to resume her studio work immediately. Mr. Frederick Warde has been assigned by Mr. Thanhouser to co-star with Miss Eagels.

SINGER, OF L-KO, RETURNS FROM TRIP.

Julius Singer, special representative of the L-Ko Motion Picture Kompany, has returned to New York, after an absence of ten weeks, covering 11,000 miles, on an extended trip throughout the country.

Mr. Singer spent thirty days at the Hollywood Studio of the company, and then started on a tour, visiting exchanges and exhibitors, stopping off at Salt Lake City, Denver, Kansas City, Omaha, Des Moines and Chicago.

Passing of "Pieces of Cheese"

W. A. Brady Tells of His Method of Transforming Them Into Regular "Brady Mades."

THE photomotorial activities of William A. Brady for at least another year will be devoted to World-Pictures Brady-Made. A contract to this end has been executed, to take effect from next month. Referring to his experience as director general for the past twelve months Mr. Brady said to a reporter:

"When the board of directors finally induced me to take an active interest in World-Pictures I consented to try it for six months only, and that with some reluctance and upon the strongest assurance that I should have an absolutely free hand. I had been my own master from boyhood, and was sure I should not relish consulting with any man or body of men concerning any step I might contemplate, however drastic that step might be. I am free to say that I have not been hampered in the slightest degree, and the fact that I have already remained twice as long as I had agreed to stay, coupled with the present renewal, indicates that the situation is satisfactory all around.

"One of the first things I did was to go over to the studio and ask to see the five completed pictures, which I had heard of as having been placed on the shelf for the reason that they were worthless.

"'Oh,' said one of the great motion picture experts, then in the company's employ, 'those pieces of cheese are not worth bothering with.'

"I told him I was not looking for expert opinion or advice, but wanted to see those pictures—and he would do well to hurry up with his end of it. Well, as I have said before, all five of those elegantly termed 'pieces of cheese' have since been remodeled and sold, not only recovering the dead loss, as I found it, but cleaning up a fair profit and winning strong commendations on the quality of the finished work.

"I have never given out the names of these five picture plays (formerly 'pieces of cheese'). I do not now see any end to be served by identifying them. It is sufficient to say they made good.

"We do not have 'pieces of cheese' any more in World-Pictures Brady-Made, and I will tell you why: In the first place, we are extremely careful in the selection of our material, and before the work is started everything is laid out in detail and made ready for use on short notice. Then when the director finishes with his work I take hold of the picture and supply any deficiencies I am able to detect. After that, perhaps two months before the release date, I go over the play again, and if I find anything of a serious nature requiring time to fix up, the date of issue is postponed, another picture substituted, and we go at our work with all the deliberation we need.

"In this way our product is made as nearly perfect as lies within human possibility, and we have no percentage of failure at all.

"Every little while somebody asks me why I do not direct our pictures from start to finish. There are several reasons. First, we issue a picture every week and frequently have three or four under way at the same time. Second, under the present system I am able to give my best attention to putting the finishing touches upon all of them. And finally, when the director has done all he possibly can to a picture I approach it with an entirely new viewpoint and am enabled to discover flaws which might escape me if I had gone along with the production process from the start.

"This has been my system through all my years of producing spoken plays. I keep away from the rehearsals until two or three days before the opening, and then I 'go to it' in earnest. If results are what count, anybody who looks over my list of successful stage plays will be likely to concede the value of my plan in that field, while reference to the list of World-Pictures Brady-Made to date will show how it has worked out in the film business."

PICKFORD PACKS NEW HOUSE.

Mary Pickford's latest Artcraft picture, "A Poor Little Rich Girl" marked the opening of the new Madison theater in Detroit, John H. Kunsky's latest motion picture palace. For the entire run the theater witnessed capacity business and proved a fitting attraction as the opening feature for such a fine theater as the Madison. In speaking of Miss Pickford's newest offering Mr. Kunsky said: "Without a doubt, this is the finest, the brightest motion picture I have ever seen, and little Mary is wonderful—wonderful! There is nothing better in the market today that could be used for the opening of our new theater and business has been enormous."

Ora Carew

ORA CAREW, the little black-haired, brown-eye Keystone star, is a little better than five feet of vivacity and beauty. She was born in Salt Lake City and was educated at the Roland Hall Seminary, where she paid far more attention to entertaining than her three R's.

Her talent for dancing and her trained voice early gave her a chance to appear in vaudeville, and she was well known on all the big circuits in "sister" acts, single acts and in sketches.

Ora Carew.

In between whiles Miss Ora joined various stock companies, and it was during an engagement she had with the Gaiety stock company at San Francisco that the longing to act in pictures brought her to Los Angeles and secured her the chance to act with the Reliance-Majestic concern, now known as the Fine Arts.

Keystone next claimed her, but a business trip to New York took six months from her photoplay career and on her return she played one picture at Culver City and then rejoined the Keystone, where her heart was. She is now under contract and is being starred in comedies under the direction of Walter Wright.

During the eight months she has been under the management of Mack Sennett she has been seen in "Saved by Wireless," "Love Comet," "Wings and Wheels," "A la Cabaret," "Dollars and Sense," "Her Circus Knight," and "Skidding Hearts.'

Ora Carew loves pretty frocks and knows how to wear them, has a keen sense of humor and is a delightful companion and an all-round clever girl.

SCOTT SIDNEY, DIRECTOR.

The combination of Billie Rhodes as star and Scott Sidney as director, under supervision of Al Christy, promises something out of the ordinary in the Strand comedies which will be released by Mutual starting April 11.

Miss Rhodes has had experience on the legitimate stage in dramatic stock and musical comedy and an extensive screen career as leads in both comedy and drama.

Mr. Sidney possesses the accumulated knowledge of twenty-seven years as actor, manager and director on the speaking stage, and an experience of four years as picture director. Mr. Sidney was an early producer with Thomas H. Ince and directed about seventy one and two reel subjects. He also produced in all about fourteen five reelers for Mr. Ince. His entering the comedy field follows a well-considered decision that this is destined to be the popular and most permanent branch of pictures, and in large measure take the place of the machine-made features which form the great bulk of the present day offering. He is now engaged on the third of the Mutual-Strands for the Caulfield Photoplay Company.

MARSTON RETURNS TO PATHE.

Theodore Marston, one of the best known directors in the industry, has returned to Pathe and is now at work in the Astra Studio in Jersey City directing a new serial featuring Mollie King and Creighton Hale. This is also Mr. Hale's first picture since his return to Pathe after his great success in "The Exploits of Elaine" and "The Iron Claw."

Theatergoers remember Mr. Marston as Horrigan in "The Man of the Hour," as Ursus, the giant, in "Quo Vadis" and as the Judge in "The Virginian." His experience as an actor has been extensive. Mr. Marston directed his first motion picture in the Pathe studios five years ago under the guidance of J. A. Berst, vice-president and general manager of Pathe, and Louis J. Gasnier, president of Astra. Pearl White appeared in Mr. Marston's first picture.

Freuler Gives 'em the "Once Over"

President of Mutual Inspects the Picture Situation at Los Angeles—Now Visiting New York.

PRESIDENT John R. Freuler, of the Mutual Film Corporation, has just completed a tour of the Western studios, contributing to the releasing schedules of the Mutual—and he's off again on a trip to New York to look over the Eastern studios.

"My first trip West in a couple of years," remarked Mr. Freuler, speaking with his characteristic telegraphic brevity as he tossed over a pile of contracts on his labor laden Chicago desk. "Had a fine time and lots of work." It might be observed that Mr. Freuler's idea of a fine time is "lots of work."

"When I landed in Los Angeles there was a flock of automobiles to meet me and to remind me of the thoughtfulness of my friends. I elected Charles Chaplin's locomobile and we hurried off to the Alexandria, and thence to the Lone Star studio.

"I had a good deal of fun and some instruction in watching Mr. Chaplin at work in 'The Cure,' and then I took a look at the Signal studios and spent a couple of sessions with John P. McGowan, the Signal's director general and director of "The Railroad Raiders." Then I took a trip up to the American studios at Santa Barbara and visited with the various companies. I saw Miss Gail Kane at work on "Whose Wife," directed by Mr. Sturgeon; William Russell, hard at work with Director Edward Sloman on "High Play," and a mighty busy general staff.

"Then I turned back to Los Angeles and took up negotiations with various directors and stars—from all of which the exhibitors and the motion picture industry will hear in due time."

As one of the incidents of the excursion to California Mr. Freuler closed a contract with the Caulfield Photoplays Company for a series of fifty-two one-reel comedies, featuring Billie Rhodes, and to be made under the direction of Al Christy.

"I gave a good deal of attention to the 'featurette' or short release proposition while in the West," observed Mr. Freuler. "And while a deal of attention is necessarily focused on the big feature productions I have come to the conclusion that the exhibitor wants and must have a good high feature quality in his short length pictures. As I have so often stated before—the day of 'just pictures' has gone, and whatever there is of quality in the big pictures must also be expressed in the little pictures if the public and the picture show patrons are to be satisfied.

"With this idea in view I have opened up negotiations which will give the Mutual some important additions to its present schedule of short releases of feature quality 'featurettes,' we call them.

"Another important phase of my Western visit was in the conferences held with various stars, directors and studio managers on the subject of the trade requirements as evidenced by the experiences of the Mutual.

" I have been considerably impressed by the aspect of the motion picture industry viewed from Los Angeles, as compared with what it was a few years back on the occasion of my earlier visits. There is a new atmosphere of solidity and a very general striving for an efficiency which was unknown in the earlier stages of the industry."

Mr. Freuler has been in New York inspecting the new Empire All Star Corporation studios, where the Charles Frohman stage successes are being filmed for the screen and the Edna Goodrich and Powell studios.

O. HENRY SUBJECTS START LIVING LIBRARY.

If the plans of the General Film Company and Columbia College are carried out, the films of the series based on the O. Henry short stories will form the nucleus of a living library of American fiction to be inaugurated at the famous New York educational institution.

The plan is to keep a screen record by means of the films themselves of the works of all great American writers. As these great literary efforts are transferred to the screen the various manufacturers will be asked to contribute to this library, and it seemed only fitting to the college authorities to inaugurate this idea with the pictured short stories of O. Henry—long conceded to be the greatest of all short story writers.

Accordingly prints of the first of the series have already been placed in the departments to be devoted to the living library at the college, and as fast as the stories are picturized the reels will be filed in the department allotted to them.

E. M. Barrows Gains New Appointment

THE National Committee on Films for Young People has recently appointed E. M. Barrows secretary of their organization. Mr. Barrows has previously had charge of the editorial work of the Bulletin of the National Conference on Community Centres, is a graduate of the University of Wisconsin, and was formerly a newspaper man of the Middle West. We find him also associated with various other prominent sociological organizations. As Field Secretary of the National Child Labor Committee, as special investigator for the Russell Sage Foundation on industrial problems, as district representative of the Extension Division of the University of Wisconsin, and as Recreation and Community Centre Organizer for the People's Institute of New York he has had many years' experience in the promotion and social betterment activities of both national and local character.

E. M. Barrows.

A few brief words that Mr. Barrows has let drop regarding censorship are worthy of note. They are as follows: "That censorship of motion picture films does not produce the results anticipated by those advocating it is being increasingly recognized in widely scattered communities throughout the country. Two years ago censorship was looked upon as the only solution of the local motion picture situation in many cities. The National Board of Review by placing emphasis on constructive effort rather than destructive censorship has proved that the motion picture does not present an amusement problem at all. It presents rather an opportunity for an expression of community ideals in the realm of amusements."

FAIRBANKS SIGNS FOR DUFFY STORY.

Douglas Fairbanks has just signed for the screening of "Far from the Maddening Girls," by Gerald C. Duffy, editor of the "Picture-Play Magazine," the Street and Smith monthly. Mr. Duffy was assisted in preparing this story by Keene Thompson, well known in fiction circles for his humorous short stories.

In connection with the exploitation of the Duffy story an elaborate publicity campaign will be conducted which will take in all of the Street and Smith publications, including a novelization in four instalments in "Picture-Play" to be published during the staging of the subject. The story is scheduled for production in about four months to be released by Artcraft, taking its turn with other already scheduled Fairbanks scenarios.

DR. BAYLIS TO LECTURE ON TRAVELOGUES.

A. H. Woods has engaged Dr. Charles T. Baylis of Brooklyn, the eminent traveler, writer and publicist, as one of the staff of noted lecturers who will present the Elmendorf Travel Talks throughout the country under Mr. Woods' personal direction. Dr. Baylis, who will lecture on Mexico, has for years enjoyed a considerable reputation as a lecturer on European travel subjects. He was one of the last civilians allowed by the Germans to traverse the ruined and devasted areas of Belgium. In an automobile journey of one thousand miles he covered thoroughly that section of Belgium which the German occupation made possible.

ANITA LOOS ILL.

Anita Loos, author of the initial Douglas Fairbanks-Artcraft release, "In Again-Out Again," has been confined to her home for a week, as a result of a serious attack of grip. Her sick room contains every possible species of flowers sent by Little "Anita's" many New York friends.

Beatriz Michalena Speaks

The Prima Donna-Actress Still Radiant With a Weight of Trouble on Her Shoulders.

By Margaret I. MacDonald.

SEVERAL weeks ago Beatriz Michelena, who one scarcely knows how to classify, whether as a prima donna or a moving picture actress, so well has she filled the qualifications of both professions, started across continent from her home in San Rafael, California, with the object in view of spending a few days and perhaps a few weeks in New York City. There was another object also in her breaking away from the scene of her labors of the past two or three years, while in perfect health as far as outward appearances go, she felt the necessity that comes to most of us at times, of change and rest. And so it was that she loitered on her way east, having, as she herself states, "a wonderful time" in the various places where she stopped off. But, in the meantime, knowing that relations between Miss Michelena and the California Motion Picture Corporation, with which she had been under contract, had been broken off, several big producers in the east had searched madly for the liberated star, not knowing that a telegram sent to her home in San Rafael would be forwarded to her at whatever point of her journey she might be.

Beatriz Michelena.

Some time spent with Miss Michelena over a lunch table at the Hotel Astor revealed the fact that her usual radiant vivacity had surmounted considerable unpleasantness with which she has had to contend during the past few months. Her own version of a situation in which the young lady was pictured as being extremely temperamental may be of interest to readers. She states: "The report which appeared in several of the trade papers and newspapers to the effect that I had walked out on the production of 'Faust' was not true; and I have been too long honorably connected with the stage not to feel keenly the sting of such an accusation. The fact is, I was told when the picture was well on the way to completion that if it was not finished by a certain date it would have to remain unfinished, that no more work would be allowed to be done on it. What then could I do? The picture was not finished on that date and I was told that no more work would be done on it, and, of course, I stopped as I was told to do. I was then asked to finish the picture without salary, and in view of the fact that the company was already in my debt $12,000, I refused."

Readers will also be interested to know that replies to all of the numerous letters that have reached her on account of her recent series of newspaper articles have been dictated and signed by her. Miss Michelena has, in fact, always taken a kindly interest in mail directed to her personally, and of the hundreds of letters that have reached her from fans she has actually written or dictated and signed replies to each one.

Various interesting matters of which we are not permitted to speak at the present time enveloped in Miss Michelena's plans, and the near future will no doubt have something of interest to disclose. In the meantime, after spending a short time in New York, she will return to California.

ARBUCKLE TO BE SCREENERS' GUEST.

Roscoe ("Fatty") Arbuckle will be the guest of honor at a beefsteak dinner at the Screen Club on Saturday evening, March 31. An entertainment of vaudeville and music will be provided in the club's parlor. A small stage is being erected for the "stunts" under rehearsal for the delectation of the guests.

HOPE HADLEY RESIGNS FROM MUTUAL.

Hope Hadley, the well known publicity man, left the Mutual Film Corporation on March 24. He has been with the Mutual about two years. As yet Mr. Hadley has not announced any new affiliation.

C. H. Bristol to Handle Advertising for Triangle

FOLLOWING the appointment of Cameron H. Bristol, of Philadelphia, as manager of Triangle's special department of advertising, R. W. France, general manager of the Triangle Distributing Corporation, makes the following statement:

"Triangle Distributing Corporation has created a special advertising department which will be in charge of Cameron H. Bristol, whom we consider to be one of the best advertising men in the country.

"Mr. Bristol has been in the advertising business for over ten years. His most recent connection has been with the Electric Storage Battery Company of Philadelphia, where he conducted one of the most successful advertising campaigns ever carried on in this country. He made the word 'Exide' known throughout the entire world. He has been for some time past familiarizing himself with conditions in the moving picture industry, and, while this is a new field for him, he comes to us with a fresh viewpoint and full of new ideas with respect to moving picture advertising from which we expect big results.

C. H. Bristol

"He is now working on plans along special lines, and we are trying to devise the best method of adding to the knowledge which the general public has of the Triangle product. We expect to be able to make some interesting announcements along this line in the near future."

Skerrett Celebrates

JOHN FRANCIS SKERRETT celebrates his fourth year as general manager of the Nicholas Power Company on April 1. Mr. Skerrett came to the Power Company in 1913 and during his administration the now famous Cameragraph No. 6-B was introduced to the trade. To his efforts is due in great measure the present splendid organization which is so well known to all in the motion picture industry.

Prior to his connection with the Nicholas Power Company he was chief of the New York Municipal Bureau of Electricity. He is a man of very strong and forceful personality, and the Nicholas Power Company is to be congratulated upon having such a man as Mr. Skerrett at the helm. He has a host of friends in the industry and out of it and is extremely popular and well liked by the staff with which he has been associated for the past four years.

John Francis Skerrett

He is an enthusiast in his devotion to the Nicholas Power Company and their output, and has the happy knack of imparting his enthusiasm to all who are associated with him. His many friends and associates hope he will see very many celebrations of his birthday as general manager of the house of the "Cameragraph."

British Notes

THE first free moving picture theater to be inaugurated upon any pretentious scale will open in London in a few weeks' time. The new Australia building at the eastern extremity of the Strand, the headquarters in England of the Australian Government, proposes to utilize moving pictures for the advertising of the commonwealth upon a scale both extensive and novel. The theater will, it is announced, accommodate 2,000 visitors and be furnished and decorated in a manner to compare with the most modern kinemas in the country.

* * *

A well known Lincolnshire exhibitor, who controls four film theaters and three legitimate houses, has been giving his opinions, which he bases upon 25 years' continuous exhibiting experience, to the Famous Players Film Co. upon the trend of the American picture play. From his outspoken remarks I cull the following as bearing more than one point of interest to the American producer: "I certainly am of opinion that there are few audiences that care for four or five reels all comedy; that sub-titles should be Anglicized—good clean English (or any other) audiences are not impressed by American slang terms, nor complicated American stock exchange episodes. English audiences still like occasionaly a good "wild" western subject with a probable story well told, well acted and well produced, but the fewer knives and pistols there are in it the better. Our audiences of today include very few, if any, who desire to see half a dozen people shot or stabbed during the story. The day of the crook-gang and masked society subjects are as dead as the proverbial door nail."

* * *

The older members of the industry upon both continents will regret to hear of the untimely end of Sergt. Ed. Lumiere, one of the brothers Lumiere of the old established French house Societe Anonyme Lumiere who was killed in an aeroplane accident during operations with the French army early this week. At the outbreak of war in 1914 M. Lumiere was devoting considerable time to kinemotographic research with a view to the application of the famous Lumiere "autochrome" process of still photography to the exigencies of the moving picture film. When I last discussed this matter with him the only obstacle was the varnish separating the screen from the emulsion. The Lumiere Co. possess a modern film coating factory at Lyons where most of the laboratory work was done. It is to be hoped the experiments with the "autochrome" process will continue and achieve the success they have achieved in ordinary photography.

* * *

The British Board of Film Censors are increasing the charge for censoring films submitted to them. The manufacturer in future will have to pay at the rate of fifteen shillings ($3.60) per 1,000 feet instead of ten shillings ($2.40).

* * *

A new act of Parliament of special moment to foreign firms trading or contemplating trading in England comes into force today (Feb. 23). Known as the Registration of Business Names Act it makes it compulsory for all individual or company (excepting only registered companies) concerns to reveal upon their notices and contracts the identity of the owners and also to file these particulars with the Government. There is a possibility of the provisions of the act being extended to registered companies in the near future, but even as it is many moving picture undertakings in the United Kingdom come under its scope.

* * *

Frank S. Phelps, representing the Randolph Film Corporation, is in London with headquarters at the M. P. Sales Agency (A. B. and Kalem) for the negotiation of the second Billie Burke subject, "Gloria's Romance."

* * *

Taking the cue from the Essanay Co. two renting exchanges in London are making commendable efforts to familiarize the trade and public with the kinematographic significance of the letters S. T. (screen time). The formal S. T. 1.10 printed on a trade show invitation does not, as one exhibitor interpreted it, mean that tea will be served at 1.10 p. m., but that the duration of exhibition is seventy minutes.

It does not look as though the National Council of Public Morals, the organization which is conducting the Kinema Commission at Central Hall, Westminster, will be content in drafting their findings merely into a printed report. There have already been suggestions among the members for the establishment of a scheme of national censorship.

* * *

Exhibitors in the south of France are faring much better than their comrades in Paris. Theaters in Nice, Marseilles and the Riviera are allowed to remain open six days per week as compared with two in Paris and environs. In Marseilles a stipulation in connection with their privilege demands that they shall exercise as great economy as possible in the use of electricity.

J. B. SUTCLIFFE.

LONG NEW YORK RUN FOR BEACH FILMS.

An important step in the progress of moving pictures was taken when Samuel Rothapfel closed with the Grand Feature Film Company for the opening exhibition of the Rex Beach Central and South American pictures. The pictures started Sunday, March 4, and the agreement calls for eight weeks, the longest continuous run ever given a picture in the Rialto Theater.

These pictures were taken in Central and South America and are the only pictures ever produced featuring Rex Beach in action. The scenes are laid along that part of the Westen Hemisphere where the buccaneers once held sway. The features are released under the titles of "Rex Beach on the Spanish Main," "Rex Beach in Pirate Haunts," and "Rex Beach in the Footsteps of Capt. Kidd."

Because of the intense heat and humidity of the tropics little if any good moving picture photography has been brought out of Central and South America, but due to the precautions taken to protect his films, the photography in these pictures is beautiful, in fact, the best ever secured in the tropics.

The Rex Beach Expedition spent eighteen months in the tropics photographing their unusual adventures and the strange countries, people and customs—and apart from the absorbing interest of the subjects shown is the presence of Rex Beach throughout. His struggles with the tarpon in the Chagres River, Panama, furnish excellent thrills.

Arrangements are completed for the sale of state rights. The Grand Feature Film Co., distributors, have offices in the Candler Building, 220 W. 42nd street.

SYLVIA BREMER IN TRIANGLE PLAY.

Sylvia Bremer is the latest addition to the acting forces of Thomas H. Ince, and will make her first appearance on the Triangle program next month when she will appear as the heroine of the new baseball drama by C. Gardner Sullivan, starring Charles Ray.

Like Enid Bennett, Miss Bremer is a native of Australia, and was born in the city of Sydney on the 9th of June about twenty years ago. She is a brunette of unusual beauty and stands well above the average height. Patrons of the Triangle program will be accorded a pleasurable surprise in the screen debut of Miss Bremer, it is said, as she exhibits every quality essential to film success.

Sylvia Bremer's father was a sea captain and a commander in the Royal English Navy. As far back as she can trace, there have been no members of the theatrical profession in her family. Yet from her earliest years, she confesses, she has cherished the ambition to make a career as an actress. After her father's death, about three years ago, she played in various Australian stock companies, finally coming to America and filling an engagement with Grace George in "Major Barbara."

JOHN WILD IS LARGE FILM BUYER.

With offices in West 34th street John Wild pursues the noiseless tenor of his ways as one of the world's largest film buyers in the United States. Mr. Wild is the sole American representative of the Anglo-French Film Agencies, London, England, which buys films in this market for world-wide distribution.

Starting in the exhibiting and projecting departments of the movie business in Scotland a few years ago Mr. Wild, who is only 33 years old, has in the United States been identified with the Eclair, Gaumont, Hepworth and Mutual companies, and may be said to know the film game from A to Z. He is a quiet, undemonstrative Englishman of an admirable type and very popular with the executive heads of the great film companies.

Australian Notes

January 24th, 1917.

QUITE a sensation was caused among the picture interests here upon the announcement that Alec Lorimore, representing the Famous Players and Lasky concerns, had purchased a controlling interest in the Australian Feature Films Exchange, which is the releasing medium for Paramount Pictures in Australia. Mr. Lorimore has been appointed managing director of the exchange.

A social evening, to commemorate the event, was given by Mr. Lorimore in Ushers Hotel, Sydney, on Monday night, January 21st. A big gathering of sixty persons, including many prominent picture people and representatives of the press, sat down to a sumptuous repast. Mr. Lorimore, in a speech, referred to his plans for the future. He said that in America at present the picture business is much overrun, and the bigger concerns were looking for new ground. It was the intention of his firm to produce feature plays in Australia, with Australian artists, the stories being written by Australians. These would, of course, be made for the American market as well as for the Australian, as the market here was hardly sufficient to pay for the first hundred feet of a finished film.

* * *

The Progressive Film Service has started business in Sydney, at 129 Bathurst street. This exchange is handling all Mutual films with the exception of Chaplin subjects, releasing them on the open market principle. The first feature, "Dulcie's Adventure," was released last week, while the current screening is "And the Law Says." The Sydney showing of these subjects has been delayed three weeks owing to their phenomenal success in Victoria and the big bookings received there. The new service is under the guidance of C. Sudholz, recently associated with Australian Feature Films of this city. Mr. Sudholz has been in the picture business for a number of years, and is one of the most experienced men in the business.

* * *

Chris Richards, a well-known vaudeville artist, left for America this week. The popular comedian, who has just finished a tour of Australia, has been engaged at a big salary to star in pictures under the direction of Alex Pantages, the big American vaudeville magnate.

* * *

C. L. Yearsley, who has been Publicity Manager for Australasian Films, Ltd., for some time, leaves for America in a few months time, probably to start on business on his own account. Mr. Yearsley has been responsible for some of the best advertising "stunts" seen in Sydney in the picture line. He has made a specialty of lobby displays, and these have been a feature of the Crystal Palace ever since that theater was opened three years ago.

* * *

R. J. Dexter, who for the past seven months has managed the publicity work in Melbourne for Australasian Films, Ltd., returned to Sydney last week to take up similar duties here. It is understood that he will take Mr. Yearsley's place when the latter's contract expires.

* * *

John F. Gavin's feature, "The Death of Captain Fryatt," has been completed, and is scheduled for early release. Mr. Gavin is already busy on the script of his next picture, which will be a story of Russian life during the present war.

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J. D. Williams, who left Sydney for the U. S. A. by last mail, took with him copies of the Australian-New Zealand production, "The Mutiny of the Bounty," which was produced by Raymond Longford. This picture is considered one of the best of recent productions, and should compare very favorably with the average American production.

* * *

The daylight saving scheme is still affecting attendances to all theaters, picture and legit alike. Many of the suburban shows round Sydney have put back their starting hour to half-past eight or even nine o'clock, the entertainment finishing at half-past ten or eleven.

* * *

It has been definitely decided to present the Griffith spectacle "Intolerance" at the Theater Royal, Sydney, about the middle of February, and so that theater is now being refitted and renovated generally. It has not been stated what prices will be charged, but after the failure of "Legit" theater prices with the "Birth of a Nation," it is improbable that the highest rate of admission will be over half-a-crown (sixty cents).

* * *

The Fox spectacle, "The Daughter of the Gods," finished its Sydney season at the Hippodrome last week, after a run of a month, during which time good attendances were the case every screening. The Fox Film Corporation is now presenting its usual weekly releases at this theater, which had been empty for some time prior to the "Daughter of the Gods" season.

* * *

J. Gordeaux, foreign agent for Australian Films, Ltd., leaves this week on a business trip to Java and the Eastern Islands. Mr. Gordeaux will be absent from Australia for a period of about six months.

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"The Birth of a Nation" has just concluded a big season in Tasmania, and is to be presented by Australasian Films, Ltd., in Western Australia very shortly.

THOS. S. IMRIE.

Sydney, N. S. W., Australia, Jan. 24, 1917.

BUYING RIGHTS FOR "WOMAN WHO DARED."

State rights for "The Woman Who Dared," the first release of Ultra Pictures Corporation, are going quite rapidly. Territory recently closed is as follows: To Harry Schwalbe of the Peerless Film Exchange, Philadelphia, Southern New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia and Virginia; to Samuel Grant of the Federal Feature Film Co., Boston, all the New England States; to Harry A. Samwick of 126 West 46th street, New York, for New York and Southern New Jersey.

A. J. Cobe, president of the Ultra Pictures Corporation, is off on another short trip through the middle west and will have more sales to report upon his return.

BRENON BEGINS "THE LONE WOLF."

Herbert Brenon is in New Orleans, where he took his company to begin work on his third Selznick-Picture, "The Lone Wolf." This is an adaptation of the novel of the same name by Louis Joseph Vance, one of the most popular of all American fiction writers. The book has run through several editions, and when it was decided to make a photodrama from the story, it was discovered that not a single bookstore in New York had a copy remaining on its shelves. A new edition is now being rushed through the press to supply the constant demand.

ACTRESS CHANGES NAME.

Miss Helen Reaume, who is playing opposite Tyrone Power in the Nevada Motion Picture Corporation's 12-reel production of Herman Whitaker's book, "The Planter," has decided to change her name to Helen Bateman. The change was brought about principally by the difficulty experienced in having her name properly pronounced or understood.

METRO PROPERTY MAN DIES.

James J. Hussey, chief property man of the Popular Plays and Players studio, died of heart failure at Lakewood, N. J., whither he had gone in an effort to recuperate. Mr. Hussey had been with the Popular Plays and Players' Co. for a year and a half. He was twenty-three years old. The funeral took place at Bayonne.

BEATRIZ MICHELENA IN NEW YORK.

Beatriz Michelena, the famous prima donna and dramatic star, arrived in New York last week after a safe trip from the coast. Miss Michelena will stay in New York for a short time and in all probability will assist A. J. Cobe in the final preparations of "The Woman Who Dared," soon to be released by the Ultra.

GOVERNMENT PUTS INDUSTRY ON HONOR.

Many motion picture manufacturing and exhibiting companies in the United States have received a communication from the Navy Department warning them against showing in public any motion pictures of American naval or merchant vessels without first submitting the pictures to the Department for final censoring.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Eternal Sin"

Florence Reed as Lucretia Borgia in Six-Reel Screen Version of Victor Hugo's Drama, Produced by Herbert Brenon for Selznick Pictures.

Reviewed by Edward Weitzel.

THERE are but few persons in the United States today who have seen Victor Hugo's drama, "Lucretia Borgia," acted on the stage. A favorite part with the tragedy queens of fifty years ago, it will, in all probability, never be produced again in spoken form. Its theme would receive but little response from a modern audience, and it demands a style of acting long out of fashion.

Scene from "The Eternal Sin" (Selznick).

In adapting the play to the screen, under the title of "The Eternal Sin," the scenarioist has used only the skeleton of the Hugo story, and has deprived that of its most objectionable features. In dealing with one of the most despicable women known to history, the French author sought to win sympathy for her by showing that, in spite of her unspeakable crimes, mother love was the strongest emotion of her nature. The screen version contrasts her one virtue with but one of her vices—cruelty. Her darker passions are barely hinted at. No attempt has been made to follow the construction of the original, but, as a revelation of Poisoning as a Fine Art, it is quite as instructive as the Hugo work.

"The Eternal Sin" opens with the visit of a mysterious gentleman to the home of a peasant family that is rearing an equally mysterious infant. When the child reaches manhood, we learn that he is the unacknowledged son of the Borgia, now married to the Duke of Ferrara. There is an under-plot dealing with the murder of Lucretia's brother, and a torture scene in which the five men who stabbed him to death are made to feel Lucretia's vengeance. The main interest, however, is built around the meeting of Lucretia with her son, and her husband's jealousy when he discovers, as he supposes, that his wife has a lover. The sons of the five murderers reveal to the young man, Gennaro by name, that Lucretia Borgia is the woman who, he imagines, sees in him only a passing fancy. The efforts of the Duke to have Gennaro poisoned, the risks run by his mother to prevent it, and her unwitting accomplishment of this very act, form the tragic climax where Gennaro stabs the guilty woman, and is told, with her last breath, that she is his mother.

Considered as a production, "The Eternal Sin" will add a number of new laurels to Herbert Brenon's reputation as a director. The scenes were taken in Florida, the courtyards and interiors of some of the most famous of its hotels serving admirably for Italy in the fourteenth century. In point of fact, the correct atmosphere is never lost. The movement is slow in the earlier part of the drama, and there are other times when it might have been sharpened to advantage, but the action is, generally, impressive, and the acting is in the hands of an evenly balanced cast, with the exception of Florence Reed as Lucretia Borgia. Her rendering of the character is the finest achievement connected with the picture.

Victor Hugo's one object was to win sympathy for his heroine, and the present version emphasizes the same point. Florence Reed makes one believe in the purity and strength of the Borgia's love for her son, without seeking to soften any of the woman's fiendish qualities, the human touch being present even then. In looks and bearing she is the woman of noble birth, and denotes her position without the slightest suspicion of overdoing. Her appearance in the "Gentlemen, you are all poisoned!" scene is superb, and her acting, also. If a new birth of this style of tragedy is to be welcomed on the screen, Florence Reed's method of acting it will go far toward putting such works in good repute.

Richard Barthelmess as Gennaro, William Shay as Duke of Ferrara, Stephen Grattan as Lucretia's brother, Alexander Shannon as Rustighello, and Jane Fearnley as the Princess Negroni are the leading members of the uniformly excellent supporting company. The remaining members are A. G. Parker, M. J. Briggs, Edward Thorne, Elmer Patterson, Anthony Merlo, William Walsh, Henry Armetta, Juliet Brenon, and Henrietta Gilbert. The photographer was J. Roy Hunt.

"A Man and the Woman"

Five-Reel Screenplay Adapted from Novel by Zola on Art Drama's Program—Produced by U. S. Amusement Corporation.

Reviewed by Edward Weitzel.

THE adapter of Emile Zola's novel, "Nantas," Mme. Alice Blache, is indebted to the French author for none of her atmosphere in fashioning the scenario for "A Man and the Woman," a five-reel photoplay produced by the United States Amusement Corporation. The theme of the novel has often been used. It possesses a romantic quality that has a sure appeal, although its nature is essentially French.

The young lady of wealth and position who for some weighty reason must be married before a certain date, and who picks out a poor unknown and finally learns to love him, is no novelty in fiction. The heroine of "A Man and the Woman" has been deceived by a mock marriage and deserted. When she discovers the truth she offers a struggling young author his board and lodging at her home in exchange for the protection of his name. He accepts, learns to love the lady long before she has the slightest regard for him and, his equivocal position becoming too much of a burden, decides to blow out his brains. His wife experiences a change of heart just in time to prevent the tragedy.

Scene from "A Man and the Woman" (Art Dramas).

Transplanted to prosaic America, the story does not always take kindly to the climate, but the large body of screen patrons that do not insist upon absolute truth to life, so long as they are being entertained, will find "A Man and the Woman" to their liking. The production is of fair quality and the featured players, Edith Hallor, Leslie Austen and Kirke Brown, are equal to the acting demanded by their roles.

"20,000 Feats Under the Sea"

A. Kay Company Presents Entertaining 800-Foot Animated Cartoon Burlesque by Paul Terry as Their First Release.

Reviewed by Margaret I. MacDonald.

ON THE strength of the growth of the popularity of the animated cartoon, the A. Kay Company, newly organized, has ventured as its initial release a cartoon burlesque on Jules Verne's "Twenty Thousand Leagues Under the Sea," in an 800-foot length. This production is entitled "Twenty Thousand Feats Under the Sea," and was made from drawings by Paul Terry, the well-known cartoonist.

The production is distinctly entertaining, and represents an old sea pirate living in a barrel boat following his profession of sinking ships and eating raw fish. His daughter, a bachelor girl with romping tendencies, lives on an island, where her only playmates are elephants and lions. One day this fair maid goes for a swim, is attacked by a crab, and finally rescued from death at the bottom of the sea by the timely interference of her father, who promptly lassoes her, and pulls her into the barrel, head first.

Then we view familiarly the accomplishments of the inhabitants of the sea; for instance, the octopus manages single-handed a fish community kitchen. The sardine shoots the chutes on the back of an eel, and the mermaid goes walking with her dog fish, and the weak fish hobbles by on crutches, followed by the blue fish, who is blue because his pal, the weak fish, is weak. These and various other amusing things occur in the course of the picture.

This production will be found a desirable addition to any program, and will especially delight the children.

"The More Excellent Way"

Anita Stewart and Charles Richman Head Cast of Meritorious Five-Reel Drama Produced by Vitagraph.

Reviewed by Ben H. Grimm.

AN EXCELLENT cast, headed by Anita Stewart and Charles Richman; a story of considerable dramatic worth, by Cyrus Townsend Brady, and capable direction by Perry M. Vekroff combine to make "The More Excellent Way," a five-reel Vitagraph Blue Ribbon Feature, a meritorious production. The picture is a problem photoplay, and, as such, will make its greatest appeal to adults. Children are not likely to appreciate it because its deep treatment of marital relations. There is emphatically nothing off-color in the film, however. To those who like forcefully presented domestic drama "The More Excellent Way" will be especially enjoyable.

Anita Stewart's work leaves nothing to be desired. She makes Chrissey Desselden live upon the screen, and compels the spectators' sympathy with and for the girl who did not really know her own heart. Truly Miss Stewart is an actress of ability. Charles Richman furnishes worthy support to Miss Stewart, making the most of a sympathetic role. Worthy, too, of especial commendation is the work of Rudolph Cameron. Others who help the plot move smoothly and convincingly are Charles A. Stevenson, Gordon Gray, Josephine Earle and Katherine Lewis.

Scene from "The More Excellent Way" (Vitagraph).

The production leaves in the mind of the viewer a strong argument against drink which is not in the least "preachy." This element has been handled adroitly by both author and director. Some excellent double and triple-exposure scenes are seen, and production details throughout are of the highest order. The release date was March 26.

Two Kalems

"The Skeleton Canyon Raid," an Episode of "The American Girl" Series, and "The Mystery of the Burning Freight," a Number of "A Daughter of Daring."

Reviewed by Ben H. Grimm.

A VERY good western number is "The Skeleton Canyon Raid," a two-reel episode of Kalem's "The American Girl" series, written by Frederick R. Bechdolt, and directed by James W. Horne. More spectacular horsemanship is seen in this release than in many preceding ones, and the Western backgrounds in which the story is set show up to good advantage on the screen. The action is fast, there is lots of gun fighting, and, all in all, the number is an exciting one of its type.

Scene from "The Skeleton Canyon Raid" (Kalem).

Madge King, the "American Girl," and her father and his lieutenant frustrate the plans of a band of horse rustlers. The foreman of the ranch proves a traitor, but in the end is killed, as is the leader of the rustling band and several of his followers. The direction is up to Mr. Horne's standard, and the release strengthens the series. Marin Sais is seen in the leading role, as usual. Others in the cast are Frank Jonasson, Edward Hearn, Ronald Bradbury and Hart Hoxie.

"The Mystery of the Burning Freight."

An interesting story and several good thrills are contained in "The Mystery of the Burning Freight," latest one-reel episode of "A Daughter of Daring" series. Helen Gibson's two main feats in this number get across well. She leaps from the back of her horse to a wild freight, climbs hand over hand across a burning freight on a rope that she has thrown to bridge the space, and stops a wild train just in time to avert a collision. The freight train has been set running wild by an enemy of the fireman, who has been tied to the pilot. The fireman is a wealthy youth proving that he can earn his own living. With Miss Gibson on the screen are seen L. T. Whitlock, G. A. Williams and George Routh. Written by Herman A. Blackman. Directed by Scott Sidney.

"Man's Woman"

Ethel Clayton the Best Feature in Five-Reel World Picture Written by William Addison Lathrop.

Reviewed by Edward Weitzel.

THE woman who permits her husband's relatives to steer her bark of life over the oftentimes tempestuous seas of matrimony is a rare article in these days of women's clubs, suffrage parades and the election of female members of congress. "Man's Woman," a five-reel photoplay produced by World Pictures, with Ethel Clayton starred, boasts such a heroine. William Addison Lathrop, the author of the story, is serenely unconscious of the existence of such a patient reality as the new woman and has harked back to the days when a wife's place was at home and the word obey had not been dropped from the marriage ritual.

Violet Galloway, a young girl reared in a home of refinement and wealth, is married to Roger Kendall, the petted nephew of two rich maiden aunts. Roger takes his bride to his old home and Violet soon finds that she is anything but its mistress. The two old ladies proceed to run her as they always have her husband. They repeat the same tactics when little Miss Kendall arrives, and finally, believing that Violet has become involved in a scandal, attempt to take her child away from her. Aroused at last to open rebellion, Violet seizes her baby and leaves the house. Roger learns that she has risked her reputation in order to save his life, and a happy ending is provided for without delay. This attempt on Roger's life, together with a realistic raid on a gambling house, forms the dramatic moments of the play. An under-plot, in which local politics figures, has considerable bearing on the story.

Taken on its own ground, "Man's Woman" is well made. It has been given the benefit of Travers Vale's direction and the excellent acting of Ethel Clayton. Miss Clayton's personality forces respect for itself even in so meek and submissive a character, and, thoroughly reliable as she always is, she never slights the role. Rockcliffe Fellowes is competent as Roger Kendall, and John Hines does a well-considered bit of character acting as Dopey Louis. Justine Cutting and Eugenie Woodward play the maiden aunts skillfully. Frank Goldsmith, Ned Burton and Edward Kimball are useful members of the cast.

Scene from "Man's Woman" (World).

Triangle Program

"A Woman's Awakening," Five-Reel Fine Arts, by Frank E. Woods, and "Her Circus Knight," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"A WOMAN'S AWAKENING" shows Frank E. Woods to be a sure member of that small coterie of authors who can write screen stories to advantage through practical knowledge of screen limitations and possibilities. Mr. Woods has, besides a native gift of story telling, an intimate relation with studio requirements and the cast in hand. He begins his preparation in "A Woman's Awakening" with a deliberation which would hardly be permissable in a script submitted for approval by an outsider. He goes at the gradual deterioration of character in a sweet country girl with the calm thoroughness of a novelist. Her emancipation from old fashioned home restraints is not a sudden one, and is therefore the more plausible. She grows weaker and weaker in her vain attempts to resist city lures, just as in real life, and finally marries a worthless adventurer who has been the leading instrument in her downfall.

Scene from "A Woman's Awakening" (Fine Arts).

Not until after marriage does the country girl get the true measure of the man to whom she is tied for life. She attempts to bargain with him when he is in peril of being thrown into jail for his financial operations. She secures a loan from a true hearted man, and her worthless husband, true to form, breaks his pledge and uses the kindly act against her. Retribution comes from a source unexpected to him, though carefully planted for the audience. All through the story is shown her crippled mother, a silent sufferer unable to move about except in a wheel chair. At regular and impressive intervals this invalid is shown, wholly inactive, but listening and thinking, a Nemesis destined to mete out punishment to the decadent husband, who finally kills him with his own revolver at a time when he received a note which might cause self-destruction. The verdict is that he committed suicide. The secret that there was no suicide is guarded by her daughter and the manly fellow who helped her in an hour of need, but it is the cause of distrust between these two—each suspects the other of having committed the murder. This condition of mutual distrust, the concluding tension, is relieved by the mother's confession that she killed the destroyer of her daughter's happiness, and the story ends with the reconciliation of two true hearts.

The release in a genuine screen story by a man who knows how to write one, who is steadily improving in his composition, and it will be welcome everywhere by those who enjoy real moving pictures. The cast is flawless and the direction without blemish, a fine example of the new art.

"Her Circus Knight."

"Her Circus Knight" is an amusing farce of melodramatic incident, lacking in continuity most of the time, but filled with ingenious mechanical contrivances, such as made Keystone popularity. There is a need in these light stories of more characterization and consequent humor, as well as greater coherence. It would be better to follow, as in the larger comedies, the adventures of one character throughout. It will be welcome, however, in spite of these defects wherever shown.

"The Trufflers"

Samuel Merwin's Novel Visualized by Essanay, With Nell Craig, Sydney Ainsworth and an Excellent Supporting Cast—Adapted and Directed by Fred E. Wright.

Reviewed by James S. McQuade.

AFTER careful viewing and afterthought I am impressed that the story of Samuel Merwin, in photoplay form, with a cast of unusual strength, does not quite come up to my expectations, and I am also convinced that this is due to the fact that the story does not lend itself readily to moving picture service.

The old Greenwich village in which the story is laid "is a Bohemia where men and women dress up ungoverned desires in sociological languages; preach the new naturalism; protest against conventionality; teach that woman must be as free as a man, and experiment with emotions that woman has had to suppress for ages; know no right or wrong; trust to their instincts; bow to their desires—for that in their creed is Truth."

In this atmosphere Sue Wilde (Nell Craig)—a beautiful young woman, motherless, and indisposed to accept the teachings of her father, which she pronounces criminal—grows up. He is the treasurer of a missionary society and editor in chief of its leading publication. Sue accuses him of making home a prison, and leaves him to make her own way in the world, which means the village of Greenwich. But this must not ben construed as hurtful to the self-reliant young woman, who is true and good at heart.

Scene from "The Trufflers" (Essanay).

The other characters in the story are all of Greenwich, and know and are known by Sue. I leave their introduction to the pictures and the untold part of the story as well.

Nell Craig's Sue Wilde will please all who view this picture, although the part affords insufficient range for her ability as an actress. In the scene which shows Sue at the deathbed of her father, Miss Craig displays fine emotional power.

It seems to me that the scene from the moving picture entitled "Nature," which is described in a subtitle as "The Great Superpicture," and which appears in this production, might have been more spectacular and invested with action. As it is the spectator remains unconvinced, as only two semi-clad figures appear—the character impersonated by Sue and that of her mate.

Peter Erickson Mann, a dramatist and an admirer of Sue, is very ably played by Sydney Ainsworth, and Ernest Maupain's Jacob Zanin is a fine character study. Richard C. Travers gives a very amusing characterization of the book reviewer, Henry Bates, who finally concludes to throw books overboard and engage in real work as a newspaper man. Patrick Calhoun's Henry Lowe, associate editor of the missionary paper, "My Brother's Keeper," and fond of musical comedy and the society of flirting girls, is a mirthful characterization. John Cossar's Doctor Wilde (Sue's father) is in full keeping with his customary art in character drawing, and Harry Dunkinson takes off well the peculiarities of Abe Silverstone, the Nature Film Company's president.

The release date is April 9, through K-E-S-E

"Trooper 44"

Five-Reel Melodrama Dealing With the Pennsylvania Mounted Police, Featuring George Soule Spencer and June Daye—Produced by E. I. S. Motion Picture Corporation.

Reviewed by Edward Weitzel.

THE foundation of a stirring melodrama is contained in "Trooper 44," a five-reel picture built around the Pennsylvania Mounted Police, and produced by the E. I. S. Motion Picture Corporation. The efficient body of men that have done so much to suppress crime and maintain order in Pennsylvania, especially among the lawless element in the coal region, form a novel feature of the drama, Troop A, under Captain Lynn G. Adams, taking part in the action. The scenario, by Garfield Thompson, is a good example of the honest, if elementary, melodrama supplied to patrons of the one-time popular price theaters. The author, who has spared the spectator any comic relief, is not always expert in the handling of his material, and Roy Gahris, the director, has not discovered the secret of how to sustain the interest in a story. The picture is worth while, for all that, and is a grateful change from the ever present Western melodrama.

Certain crudities in the production are to be regretted. The exteriors are well chosen and skillfully photographed, but many of the interiors are badly painted "studio stuff" and proclaim their origin in anything but "a still, small voice."

The acting, for the most part, is capable. George Soule Spencer makes a manly looking trooper and plays Corporal Jack with the proper effect, barring the fight he puts up in "The Coal Pit." If the recollection of the manner in which Bill Farnum wades into such a scrimmage be strong upon one, the Spencer scrap will seem rather tame. June Daye gives a very human characterization of Ruth Moreland, and Walter P. Lewis runs true to type as her father. Betty Dodsworth is an excellent Cora. Roy Sheldon is always within the picture as Arnold Davis, and the same judgment is due W. W. Black as Sanford and Roy Gahris as Sandy McLane. Captain Lynn G. Adams and his men perform their portion of the work with unexpected ease and finish.

Scene from "Trooper 44" (E. I. S.).

ESSANAY TO STAY WITH G. F.

The General Film Company and the Essanay company wish to announce that the report that the Essanay company has withdrawn from the General Film Company is untrue. The Essanay company will continue to release its short subjects through the General Film Company, as usual.

"The Fated Hour"

Six-Reel Melodrama Presented by the Cines Film Corporation of America—Interesting Old World Production.

Reviewed by Margaret I. MacDonald.

THE approximate length of this production, which, by the way, is being handled as a state rights proposition, is 6,000 feet. It was exhibited for the first time in this country at a private showing held at Loew's New York Roof on Thursday, March 22, at 1.45 p. m., by the Cines Film Corporation of America. This firm is a newly organized one and has for its officers Philip Losipo, president and general manager, and John Rosso, secretary and treasurer. It is located at Room 1003, 145 West Forty-fifth street, New York City.

Scene from "The Fated Hour" (Cines).

"The Fated Hour" is distinctly an old world melodrama, and has as the featured members of the cast Pina Minichalli, who appeared in the London production of "The Miracle," and Richard Vinci, whose face is familiar to many American audiences. The story of the play centers about the love stories of two sisters. In both instances the male side of the question reveals despicable traits, opening an avenue for the tragic vengeance which is dealt out to the second offender, after the heartbroken woman has drowned herself.

The most striking thing about the production is the beauty surrounding the main incidents of the story. Some excellent effects by way of illumination have also been gained; deep, old world perspectives and sometimes mirrored effects especially please the eye.

While the production is, as before stated, of a distinctly melodramatic type, there is little in it that might offend good taste. A spectacular theater fire scene appears in the last reel, and suicide on the part of the former lover of one of the sisters, followed by a reunion of the remaining sister and her father close the picture.

"Broadway Jones"

George M. Cohan's Screen Debut in Six-Reel Version of His Famous Stage Play a Marked Success—Artcraft Pictures Corporation Release.

Reviewed by Edward Weitzel.

THE stand of bills heralding the entrance of George M. Cohan into moving pictures shows the goddess of the spoken stage in tears and the lady of the screen smiling in triumph. The smile is more than justified. Comedian Cohan's screen debut is all kinds of a success and patrons of the silent drama are going to like the man and his methods with the same warm admiration that characterizes the many theatergoers who are familiar with his career on the spoken stage. The creator of "Broadway Jones" has the snap and the brand of humor which appeal to followers of the film, and the Cohanesque school of acting quickly adapts itself to the new medium of expression. The selection of "Broadway Jones" for his first release was a happy one. The plot has the same directness essential to the screen, the characters are easily recognized types of both city and country life, and the subtitles, taken from the dialogue of the play, fit the situations with the perfection to be noticed in the cut of a Cohan dress suit. That the story of "Broadway Jones" is another variant of "The Prodigal Son" does not make it the less welcome. It ranks above even "Cinderella" in popularity, and the Cohan version has many things in its favor, chief of all the spirit of Youth and the realization of its dream.

In regard to the author-actor and his new association, an exchange of felicitations is in order. If George M. Cohan has scored an emphatic hit, the Artcraft Pictures Corporation has given him every assistance in accomplishing such a result. The direction of the pictures was intrusted to Joe Kaufman, an excellent choice, from all points of view. Mr. Kaufman knows his Broadway quite as well as does Mr. Cohan, and the atmosphere of the famous street is never absent from the scenes relative to it. The sets are photographic in their adherence to detail, and the locations representing Jonesville, Ohio, are treated with the same care.

The cast measures up to the same high standard. George M. Cohan's screen performance of "Broadway" brings out the likeable qualities of the young chap from Jonesville as strongly as when he first introduced the character to the stage. Starting cautiously, he soon strikes his proper stride and is going at a great rate long before the finish. Certain mannerisms will stand toning down, and experience will add to his value, as in the case of less favored mortals. For the present, a more successful first appearance has seldom if ever been made before the camera.

Scene from "Broadway Jones" (Artcraft).

Marguerite Snow as Josie Richards, Russell Bassett as Andrew Jones, Crawford Kent as Robert Wallace, Ida Darling as Mrs. Gerard, and the actor who played Rankin, are important factors in the auspicious opening in the silent drama of George M. Cohan and "Broadway Jones."

Pathe Pictures

"Mayblossom," Featuring Pearl White, and "Kidnapped," Fourth Installment of "Mystery of the Double Cross."

Reviewed by Edward Weitzel.

THE scenes of "Mayblossom," a five-reel photoplay, in colors, produced by Astra and released by the Pathe Company, are laid in the South in ante-bellum days. Pearl White is the featured player. The story is simple, recalling the tales that were once found in the New York Ledger and kindred publications. The picture is very well acted, and is intelligently directed by Edward Jose. Its chief merit is the beauty of the coloring given to every foot of the five reels. The work was done in France, with a skill not to be excelled. The quaint costumes of 1848 and the lovely exteriors and interiors of the same period lend themselves to a series of compositions in color that are a delight to the eye. This feature alone makes the picture an exceptional one.

Scene from "Mayblossom" (Pathe).

The story is romantic. Anabel Lee, brought up in the prim and proper method of the time, contracts a hasty marriage with the "gay dog" of the town, and then foolishly consents to have the marriage kept secret. Her husband becomes infatuated with a concert singer, destroys the records of his marriage to Anabel, and weds his new flame. Anabel then weds an old sweetheart and is happy until her first husband returns and attempts to wreck her life. Drink gets the better of him, however, and a peaceful ending comes to Anabel and her troubles.

There is very little action in the picture; the one sensational feature is the burning of the house containing important evidence affecting Anabel. Pearl White as the heroine acts a role that is directly opposite to the strenuous young woman with which she has been identified. She is too generously proportioned and too vigorous mentally for the demure Anabel Lee, but acts with feeling and the skill of a well-schooled actress Hal Ford and Fuller Mellish give her excellent support.

"Kidnapped."

The game of kidnapping is played right merrily in the fourth installment of "Mystery of the Double Cross." Philippa is kidnapped by Bentley, and her arm is examined to see if it bears the mysterious mark. Then Bentley is kidnapped by The Masked Stranger, but his gang comes to his rescue, and Peter Hale, who is brought into the affair, is wounded. The Masked Stranger continues to be on hand at the right moment and, at the end of the number, there are indications of more and immediate excitement for everyone in the serial.

"The Blue Streak"

Five-Reel Fox Photoplay Written by William Nigh; an Unusual Drama of Exceptional Merit.

Reviewed by Edward Weitzel.

THERE is more than a suggestion of the influence of Bret Harte in "The Blue Streak," a five-reel photoplay, written, directed and acted in by William Nigh, and produced by the Fox Film Corporation. The theme is quite in the Harte vein, and, in the hands of a less discerning director, might easily have become offensive. The plot once fixed in the author's mind, he must have realized the vital importance of finding an actress for the part of "The Fledgling" whose fitness would leave no room for doubt. Unsophisticated to an extent almost beyond belief, and placed in a situation that the slightest touch of incredulity on the part of the spectator would turn into burlesque or worse, the heroine of "The Blue Streak" demands the perfect embodiment of youth and innocence. Fortunately for all concerned, such a personality was found in Violet Palmer. She fulfills not only the requirements just specified, but harmonizes with her environment in every particular.

Scene from "The Blue Streak" (Fox).

It is not necessary to go into the details of the plot. Three bandits carry off a young girl and are led into the mistake of thinking that she is about to become a mother. They bring another woman to the cabin, who advises the girl that the deception be kept up until they can both get away in safety. The bandits imagine that they have discovered the man who is responsible for the girl's condition, and the leader goes after him. He brings him back at the point of a gun, also a minister. At the finish he marries the girl himself.

In telling of this unusual story, William Nigh displays both skill and judgment. His production of the picture and his acting of the leading male role come in for the same words of praise. Authentic character studies should be placed to the credit of Tom Cameron, Martin Faust, Ned Finley, Ed. Roseman and Ruth Thorp.

It would be difficult to suggest any feature of the production that calls for improvement.

Paramount Shows Two Subjects

Vivian Martin Is Seen in a Fanciful Drama and Sessue Hayakawa in an Adaptation of Stevenson.

Reviewed by George Blaisdell.

PALLAS released on March 22 "The Spirit of Romance," a fanciful "glad" story in which Vivian Martin figures as the chief dispenser of happiness. The subject should have marked interest for matinee audiences and for the women and children in any house. As to whether it will "hit" the men is another question. It has many of the characteristics of a fairy tale—it deals with great wealth bestowed upon a poor girl by a man who theretofore had been known to local fame chiefly as a tightwad, who suddenly decides to "die" in order to disappoint his ambitious relatives. In the absence of some kind of a funeral we are not shown how the deception was perpetrated.

Scene from "The Spirit of Romance" (Pallas).

Herbert Standing as the testy old man of money stands out in the cast. We may not understand how it happens there is a recrudescence of the romantic tendency of his youth, after all these years of hard hearted existence, but the transformation takes place, with most happy results, nevertheless. Miss Martin as Abby Lou Maynard makes the most of her role, that of the cheery miss bent on good works.

E. Mason Hopper has staged the story, which was written by George Hopkins. Mr. Hopper, by his employment of double exposure, has added color to the fanciful side of the picture. The construction of the secret room—aside from the fact that it is on the same level with the main floor of the dwelling, and, therefore, its presence should be discoverable—has been cleverly done. There is a bit of realism where Abby Lou sets out to treat to candy all the children in the neighborhood.

"The Bottle Imp."

In "The Bottle Imp" the Lasky company presents Sessue Hayakawa as Lopaka, the Hawaiian hero of Robert Louis Stevenson's well-known tale. The adaptation is by Charles Maigne. Marshall Neilan has effectively directed the production. This, too, is a fanciful story—of the magic qualities that go with the ownership of a bottle in which is confined Kono. While the bottle holder may have his wish granted, yet if he die with it in his possesion he cannot avoid going to hell. Again, the bottle must be sold for less than is paid for it. This latter restriction figures heavily in the story, by reason of the search for coins of small denomination.

In spite of the rank of the author, and of the care given to the making of the picture, it can hardly be said the subject is strong from the dramatic viewpoint. It does possess distinct charm, by reason of several factors—the southern California island backgrounds, the personality of Mr. Hayakawa and of the player who is cast opposite him, Miss Lehua Waipahu. The latter, as her name would indicate she might, finely fits into the atmosphere of the story. She has magnetism, agility, poise and—good looks.

"The Waiting Soul"

Mme. Petrova Starred in Five-Reel Drama Produced for Metro by Popular Plays and Players.

Reviewed by Ben H. Grimm.

THE opinion formed after having viewed "The Waiting Soul" under adverse conditions is that the picture, which was produced for Metro by Popular Plays and Players, is just an average offering. The print the writer saw in Metro's projection room was a poor one, broken in many places, and with "scratch" titles, of which there are an overabundance. A further opinion is that, seen even under the best possible conditions, "The Waiting Soul" would not get a mark very much above average. Its chief claim to attention is Mme. Petrova, who, with her customary ability and power, dominates the production.

Pre-natal influence and mother-instinct are the elements around which have been built a moderately strong story of fair interest. The story was written by Marion Short, and appeared in Snappy Stories magazine, the latter fact being an indication of the general classification of the story, which was prepared for the screen by Wallace C. Clifton, supervised by Aaron Hoffman, directed by Burton L. King, and photographed by George W. Hill.

The picture is not one for children, nor is it one that will meet with the entire approval of a mixed audience, for, at its very beginning, there is gotten over—more by inference than anything else, however—the fact that a married man is carrying on a liaison with an unmarried woman. The illicit affair is broken up by the death of the man's young son, and, in a rage, he leaves the woman. She tries to atone for her sin by becoming a nurse. In this capacity she meets a wealthy youth whom she later marries. When she is about to become a mother she is brought to realize that her child's character will be affected by her deceit and lack of courage. For the unborn child's sake, she tells her husband of her affair, and he surprises her by informing her that he knew of it even before they were married.

There is much padding in the five reels, and the continuity is none too good.

Chief in support of Mme. Petrova is Mahlon Hamilton, who does good work. Included in the cast are Mrs. Mathilde Brundage, Wyndham Standing, Wilfred De Shields, Mrs. Lottie Ford, Anna Laughney and Roy Pilcher

"The Bronze Bride"

Five-Reel Red Feather Production Gives New and Entertaining Version of "Squaw Man" Theme.

Reviewed by Robert C. McElravy.

COUNTLESS stories have been built around the complications which inevitably follow when a white man marries an Indian maiden. This offering goes a step further than its predecessors, such as "The Squaw Man," "Strongheart" and others, by bringing about a happy ending to the union, an ending, moreover, which seems less strained than some of the disastrous ones.

Consistent development, picturesque locations and some admirable acting at the close by a clever juvenile named Frankie Lee do much to lift this production above the ordinary. Though the older players handle their various roles acceptably, credit must be given to the small boy for putting a decided punch into the story at just the right moment. His recognition of his mother, when she is surrounded by a circle of hard-hearted social dictators, save the situation and brings a happy solution to the problem.

Claire McDowell plays the role of A-Che-Chee, the Indian girl of the Canadian Northwest, whose marriage to the hero brings on the troubles. The latter young man, portrayed by Frank Mayo, has gone into the wilds to make a man of himself. He saves the girl from danger, and later she nurses him back to life after an injury. They are married upon demand of her brother, White Feather, played by Eddie Polo. The child is born, and later the father returns to civilization, taking the boy with him. The mother follows, and the solution is worked out in a satisfactory manner.

Scene from "The Bronze Bride" (Red Feather).

The story was written by Maude Grange and W. B. Pearson, and produced by Henry McRae. Others in the cast are Ed Clark, Charles Hill Mailes, Harry Archer, Winter Hall and Betty Schade.

Julius Stern, president of the L-KO Motion Picture Company, has returned from a six weeks' visit to the Coast studios of the company.

Fortune Features

"The Devil's Bait" and "The Yellow Bullet," a Brace of Four-Reel Melodramas, Produced by Balboa and Distributed by General Film.

Reviewed by Edward Weitzel.

"The Devil's Bait."

ACCORDING to the story, written by Wm. M. Ritchey, "The Devil's Bait" is jewels of every description. This four-reel Fortune photoplay, produced by Balboat and distributed by the General Film, follows the trail of unhappiness which a giant ruby leaves behind it as it passes from one owner to another. Two men, once friends, quarrel over the ownership of a ruby which comes into their possession during a landslide in the ruby mines of Mandalay. One man bears off the prize and makes a relentless enemy of his former friend. He steals his wife away, and tries his best to ruin his daughter. The author proves his contention about the jewels, and has put a number of dramatic situations in his story. Its greatest drawback is its lack of sympathetic characters. Ruth Roland, as the daughter of Dr. Sheldon, has the only part that shows a clean moral record. She plays the role intelligently, but is hardly the correct type. Wm. Conklin and Edward J. Brady are acceptable as the two one-time friends, and Harry King gives a consistent performance of the reformed hero. Lucy Blake, Myrtle Reeves and Chas. Dudley have the other important parts. The picture is a fair example of screen productions and was made under the direction of Harry Harvey.

Scene from "The Devil's Bait" (General Film).

"The Yellow Bullet."

This picture abounds in physical action. There are a number of desperate encounters between two men over a lost mine, the secret of its location having been hidden in a cartridge case. "The Yellow Bullet" was written by Wm. H. Lippert and is a story of adventure. The human interest is supplied by the daughter of the man who finds the bullet, and a young army surgeon. Their love story rings true, but the greater portion of the four reels is taken up by the struggle for treasure and the revelation of the sordid passions of humanity. Some of these scenes would be the better if they were curtailed; the incident where Fowler drags the dead man through the sand of the desert is a case in point.

This picture and "The Devil's Bait" were made from magazine stories of adventure and retain too much of their old form of construction. Harry Harvey, the director of "The Yellow Bullet" also, has supplied good locations, and the cast, headed by Robyn Adair and Lucy Payton, work faithfully and to good effect.

"Motherhood"

Five-Reel Powell-Mutual Feature Portrays Modern Warfare In All Its Grim Psychological Tragedy.

Reviewed by Robert C. McElravy.

MARJORIE RAMBEAU is featured in this five-reel offering, adapted by Clara S. Beranger from a story by Frederick Arnold Kummer. Paul Everton plays a part of equal intensity, the whole offering being attuned to the horrors of modern warfare. The episodes picture grim tragedy in a most convincing manner. There is much in the story that is brutal, but it is brutal in the way that war itself is hideous and revolting. Of the truthfulness of the picture there can be no question.

The plot begins and ends with a happy family of Americans. The husband and wife are seen reading aloud a novel dealing with the present sanguinary conflict. As they read, the tale itself is pictured. Genuine scenes from the Western front have been interwoven into the production, giving it an authentic atmosphere. Perhaps the chief defect of the production is found in certain unprepossessing studio effects and at least one poor character makeup. These drawbacks are forgotten, however, in the tremendous sweep of action which follows as the plot unfolds.

The scenes of the story are chiefly laid in two villages near the opposing battle lines. Here are pictured two families, the husband in each instance being snatched into the service of his country. One husband, the father of two children, is followed in service. He is gradually brutalized by drink and war lust. Eventually he arrives at the home of the other man, where he debauches the wife. A child is born, and, during the course of events, the real head of the family returns. He is overjoyed at finding the child, thinking it is his own. When he learns the truth, dramatic scenes follow in which he claims it, and he and his wife decide to bring it up.

Others with important roles in the cast are Robert Elliott, Frank Lord and Aubrey Beattie.

"The Law that Failed"

Unusual Story in Five-Reel Drama Produced by Apollo For Art Dramas—Edward Ellis and Alma Hanlon Featured.

Reviewed by Ben H. Grimm.

VIEWED in its entirety, "The Law That Failed," a five-reel drama produced by Apollo Pictures, Inc., for the Art Dramas program, is an ordinarily good program offering. That the picture is not a far better photoplay is due solely to an apparent lack of care in the visualization of the story by Louis Reeves Harrison. The story is unusual and interesting, and contains several psychological possibilities that have been neglected in the filming. Despite the several weaknesses in production, however, interest is sustained throughout, and the author proves his thesis—that, although a man be guilty of murder, he must, according to New York State law, at least, be freed unless the corpus delicti be established; that is, unless the prosecution legally proves the murdered person's death.

Mystery is the element in the picture that concentrates the attention on the screen, but the mystery-tension is not entirely let down at the finish—the spectator carries away a feeling that everything has not been satisfactorily explained. This is due in a large measure to the fact that the hiding of the murdered woman's body is not registered clearly and forcefully enough. The general tone of the picture is in harmony with its ending, which registers the suicide of the man guilty of the murder of the woman who was his nemesis.

The players have been well selected, both as to type and ability. Edward Ellis plays his part with a commendable precision and restraint. Alma Hanlon, whose part is secondary to that of the leading character, is entirely satisfactory. Florence Ridgely directed, and the film is presented by Harry Raver.

SANTA ROSA
CAL

Scene from "The Law That Failed" (Apollo).

"The Law of the North"

Picturesque Five-Reel Edison Photoplay of the Northwest Mounted Police Has Well Handled Plot and a Finely Balanced Cast.

Reviewed by Edward Weitzel.

THE production of "The Law of the North," a five-reel photoplay dealing with the Northwest Mounted Police, reflects great credit upon the Edison company. The plot is not startlingly new, but the author, Edward H. Griffith, has handled his material skillfully, and for the most part made use of incidents of a plausible sort. The character drawing is particularly effective, and the entire story has been given settings admirably suited to the locale—winter scenes in the Canadian Northwest.

The man who is made to feel the weight of the law north of Fifty-three is the right Honorable Reginald Annesley, factor of Keewatin Trading Post. He wins the love of Marie Beaubin, a half-breed, and shoots her when she threatens to interfere with his wooing of the daughter of a lieutenant in the Mounted Police. Corporal John Emerson is his rival for the hand of the white girl, and Annesley manages to implicate the corporal in the murder of Marie. The factor is killed by Ba'tiste, a trapper, who was himself in love with the half-breed, and Emerson marries the lieutenant's daughter. A familiar chain of events, but much enhanced in the telling.

Scene from "The Law of the North" (Edison).

Three members of the cast are featured—Shirley Mason, Pat O'Malley and Richard Tucker. They deserve the distinction. Shirley Mason has the personality and the artistic skill to make Edith Graham lovable and attractive. Her indications of deep feeling always ring true. Pat O'Malley as Corporal Emerson looks and acts like the real article, and Richard Tucker plays the well-bred blackguard with the same fidelity to the original. Charles Sutton as Graham, Sally Crute as Marie, Fred Jones as Pierre, and Robert Keggerris as Ba'tiste complete a cast that is without one weak point.

"Max Wants a Divorce"

Max Linder Two-Reel Comedy Made by Essanay Is Full of Mirth—K-E-S-E Release.

Reviewed by Edward Weitzel.

THE latest Max Linder comedy, "Max Wants a Divorce," is a good illustration of how easy it is to bear the other fellow's troubles. Max is forced to choose between losing his newly wedded wife and a fortune. He hits upon a brilliant scheme: He will give his wife grounds for a divorce, secure the money and then make his ex-wife Mrs. Linder again. He goes through any amount of trouble in helping her to get the necessary evidence, only to find that it is all a mistake on the part of a stupid lawyer—the money and the wife are both to be his. Max's mental anguish and bodily mishaps before he learns the truth will weigh down no one but himself. Whatever his own feelings, the spectator will experience nothing but a desire to smile, or grin, or laugh out loud, according to his nature. The speedy French comedian never worked faster nor more amusingly than in "Max Wants a Divorce," and the Essanay company has surrounded him with every aid to a correct screen production.

Variety in Five Weeks' Mutuals

Wide Number of Subjects and Stars in Forthcoming Features From Various Studios.

DRAMAS ranging from the grim desperation of "Motherhood," Marjorie Rambeau's war picture, to the pastoral Cinderella-sweet tale of "Sunny Jane," featuring Jackie Saunders, are embraced in the Mutual Film Corporation's schedule for the next five weeks.

In this period Miss Saunders and Nance O'Neil are making their first appearance in pictures released through the Mutual. Miss O'Neil will appear in two big pictures, Miss Saunders in a series of six. These Mutual productions in the order of their releases are:

"Motherhood," March 26. This production features Marjorie Rambeau in an adaptation of the novel under the same title by Frederick Arnold Kummer. It is the second production which Miss Rambeau has made for the screen, and shows her in the character of a French peasant living in a border town during the war.

"Sunny Jane," March 26: Jackie Saunders is introduced as a calico-clothed country girl, full of tricks and happiness. This is a real farm story, full of all kinds of animals and rustic scenes. Sunny Jane also possesses a most vivid imagination and dreams herself a heroine in various periods of history.

"The Devil's Assistant," April 2: Margarita Fischer plays the lead in this drama, which is a gripping preachment against the drug evil and shows the terrible tortures which the victims of this habit undergo.

"Mrs. Balfame," April 9: Nance O'Neil appears in this adaptation of Gertrude Atherton's novel. This is the first of this author's work to reach the screen.

"High Play," April 9: William Russell has in this five-reel production just the role which is best suited to his talent. It is a man's part, played in a man's way, and depicts a strong character with straight, clean principles.

"The Single Code," April 16: Crane Wilbur is the author, director and star of this production, which is the second of his series of five-part productions, "The Morals of Men." These pictures advocate that there should be but one code which applies equally to the man and the woman.

"Environment," April 16: Mary Miles Minter appears as the sensitive daughter of the town drunkard. The play is laid in a typical New England town and centers around the life of these simple people.

"The Debt," April 23: Marjorie Rambeau is presented in her third production for Mutual. This is an adaptation of a foreign success and portrays Miss Rambeau in an entirely different role from those depicted in her first and second productions.

"The Wildcat," April 23: Jackie Saunders has here another play in which she is allowed to play just the sort of role in which she delights—that of a ragged, hoydenish girl. The photoplay was written by H. O. Stechhan.

Next McClure Picture

Frederick L. Collins Announces New Series, to Follow "Seven Deadly Sins"; Will Consist of Nine Five-Reel Dramas, Divided Into Three Groups.

FREDERICK L. COLLINS, president of McClure Pictures, announces that "Seven Deadly Sins," the series of seven five-reel features now being released through the Triangle Distributing Corporation, will be followed immediately by a new series in a slightly different form.

The next McClure production is to consist of nine big photoplays connected as are "Seven Deadly Sins." This series will be divided into three groups of three dramas each, with the stories so told that an exhibitor who cannot devote nine consecutive weeks to the showing of the series will be able to book the nine plays and show them in three different periods, as best suits his program.

As in "Seven Deadly Sins," Shirley Mason, who has been firmly established as a star of great charm and box office value, will appear in the new series. Other stars of nationwide reputation will be engaged for the next McClure production, which will be staged by the best directors that can be found.

Mr. Collins is now in Los Angeles negotiating for actors and directors for his new companies, and expects to announce within a few days that McClure Pictures has obtained a Los Angeles studio for winter work.

Most of the McClure Pictures will be made in New York, except scenery for exteriors in the first plays in the new series. Only temporary arrangements will be made in Los Angeles for the spring work, but next fall Mr. Collins expects to have a permanent studio established there for producing throughout the winter.

The new McClure plan of production calls for at least twelve features a year.

The title of the new nine-play series and the themes of the stories will be announced by Mr. Collins when he returns from Los Angeles.

On this trip to Los Angeles, Mr. Collins stopped in a number of cities to confer with exhibitors and to study the motion picture situation, that he might more accurately give the exhibitors just what they want.

MARY PICKFORD II ENTERS THE FILMS.

Mary Pickford Rupp, better known as "Mary Pickford the second," who is Lottie Pickford's small daughter and a niece of the famous Artcraft star, is having interesting times planned for her by aunty. Moving pictures have been taken of practically all the events of her little life. They have her in all sorts of baby poses, crying, laughing, being perambulated to important events, and in all sorts of interesting adventures with various members of the screen and stage. The reels are to be carefully put away, and they will be presented to Mary II on her twelfth birthday.

CHANGE IN O. HENRY STORIES RELEASE.

The General Film Company announces that there has been a slight change in the order of distribution of the O. Henry series. The first subject will be "The Third Ingredient," and following in the release order are "Friends of San Rosario," "The Marionettes," "Past One at Rooney's" and "The Gifts of the Magii."

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE MYSTERY OF THE BURNING FREIGHT (Kalem).—An interesting story and several good thrills are contained in this number of the "A Daughter of Daring" series. Helen Gibson leaps from the back of a horse to a speeding freight train. Later she climbs hand over hand across a burning freight car in the wild train. She climbs over a rope that she has thrown across to bridge the space. Her action averts a collision. A review is printed in another column of this issue.

EVERYBODY WAS SATISFIED (Selig).—A comedy reel of fair strength. Through a series of circumstances a tramp and a wealthy man both meet women of their choice. Through the plottings of a fortune teller, the tramp proposes to the first woman he meets. The wealthy man, whom the fortune teller thought the tramp was, falls in love with the fortune teller's sister. In the cast are John Lancaster, William Scott, William Hutchinson, Irene Wallace and Lillian Leighton. Written by O. A. Nelson.

THE DEADLY DOUGHNUT (Kalem).—Ham and Bud are seen as bakers in this comedy reel and they have a lot of slapstick fun with dough. Their boss invents a holeless doughnut, but a villain wants to steal the plans. Ham and Bud endeavor to make some holeless doughnuts, but their product is an explosive biscuit. They use one of the deadly doughnuts in rescuing the boss from a locked vault. The number is fair. Henry Murdoch is also in the cast. Directed by A. Santell.

CANIMATED NOOZ PICTORIAL NO. 27 (Essanay).—A split reel, embracing animated cartoons burlesqueing the news and magazine features and educational-scenic. The cartoon section is fairly funny. The educational-scenic explains interestingly on the screen in well-photographed pictures the vegetation that is produced on the once arid plains of Alberta, Canada.

THE SECRET OF THE BORGIAS (Kalem).—This release does not measure up to the standard set by previous releases of the "Grant, Police Reporter" series. The story is only fairly interesting and George Larkin's stunt is only mildly thrilling. His stunt of climbing across an areaway between two office buildings on a steel girder is not as thrilling as many of his previous stunts. The story tells of the murder of a wealthy man by means of poisoned needles in a Borgian vase. In the cast with George Larkin are Ollie Kirkby, Cyril Courtney, Director Robert Ellis and Harry Gordon. Story by Robert Welles Ritchie.

General Film Company Specials.

THE SKELETON CANYON RAID (Kalem).—A very good Western number is this two-reel episode of "The American Girl" series. There is much spectacular horsemanship seen and the Western backgrounds show up to good advantage. The action is fast, there is lots of gun fighting and, all in all, the release is an exciting one of its type. The story tells of the frustration of the Kings and their lieutenant of a band of rustlers. Marin Sais plays the lead. A review is printed in another column.

THE FINISH (Essanay).—One of the "Black Cat" features. Marble Bardine and Ernest Maupain are seen in a two-reel offering with a surprise finish. A suspicious husband has his wife followed. He learns that she is intimate with another man. He surprises them in each others' arms. The interloper kills himself and the wife is about to do the same when the scenery is knocked down and it is developed that it is only a "movie."

THE WIFELESS HUSBAND (Essanay).—A unit of the "Is Marriage Sacred?" series. This two-reel number is an offering of fair strength. It treats of that phase of married life in which the wife pays more attention to outside interests than to her home. The wife and her mother engage in a realty business, neglecting their homes. The scheme is blocked by a counter-scheme of the husbands, and the wives go home happy. The cast consists of Marguerite Clayton, Edward Arnold, Lillian Drew, Sydney Ainsworth and Thomas Commerford.

THE THIRD INGREDIENT (Broadway Star Feature).—A fine story, adapted from one of O. Henry's. Alice Mann and Frank Glendon have the leading roles. Like all of these O. Henry's stories being made at the Vitagraph studio it is in two reels. The subject was reviewed on March 31.

PAST ONE AT ROONEY'S (Broadway Star Features).—An O. Henry story of the east side, strong in drama and in presentation. It was reviewed on March 31.

FRIENDS IN SAN ROSARIO (Broadway Star Features).—An adaptation from the well-known tale by O. Henry. It is a story of the remarkable friendship of two men, and contains genuine interest. It was reviewed on March 31.

THE DEVIL'S BAIT (Balboa-Fortune Photoplays).—Ruth Roland and William Conklin are featured on this four-reel screen drama, written by William M. Fitchey. The plot is founded on a magazine story, and tells of the evil that results from a struggle for the possession of a ruby of great value. The picture is reviewed at length on another page of this issue.

THE YELLOW BULLET (Balboa-Fortune Photoplays).—A story of adventure by William H. Lippert, this four-reel screen play is filled with physical action, and demands strenuous work from the cast headed by Robyn Adair. It is reviewed at length on another page of this issue.

Artcraft Pictures Corporation.

BROADWAY JONES, March 26.—The entrance of George M. Cohan into the moving picture field is a great success from every point of view. "Broadway Jones" and its author fit into their new work perfectly. A longer review is printed on another page of this issue.

Art Dramas, Inc.

A MAN AND THE WOMAN (U. S. Amusement Co.), March 22.—Edith Hallor, Leslie Austen and Kirke Brown head the cast of this five-reel photoplay founded on a novel by Emile Zola. The picture tells a story of a decided French flavor, and is fairly well played. It is reviewed at length on another page of this issue.

THE LAW THAT FAILED (Apollo), March 29.—An ordinarily good five-reel drama. The story, by Louis Reeves Harrison, is unusual and interesting, but it has been weakened somewhat in its screen treatment. The film proves that, although a man be guilty of murder, he must, under New York law, be freed unless the State legally establish the murdered person's death. A longer review may be found in the review columns.

Bluebird Photoplays, Inc.

THE PULSE OF LIFE, April 9.—A mediocre story has been given beautiful presentation in this five-reel drama, in which Wedgewood Nowell and Gypsy Harte are featured. The story tells of a girl who has been brought to New York by a wealthy artist and who meets with a love affair in Bohemia. There are some beautiful photographed sea scenes in the picture. The photography and production details are the things that make the picture at all worth while. A longer review is printed in the review columns.

E. I. S. Motion Picture Corp.

TROOPER 44 (E. I. S. Motion Picture Corp).—The Pennsylvania Mounted Police are utilized to advantage in this five-reel melodrama. George Soule Spencer and June Daye are starred. Its story is better than its production. A longer review is printed on another page of this issue.

Fox Film Corporation.

THE BLUE STREAK (Fox), March 19.—William Nigh is the author, director and joint star of this five-reel western drama, Violet Palmer sharing acting honors with the author-director. The picture is unusual in plot, and has been carefully produced. It is reviewed at length on another page of this issue.

Greater Vitagraph, Inc.

THE MORE EXCELLENT WAY, March 26.—A meritorious five-reel problem photoplay in which Anita Stewart and Charles Richman are featured. The production will appeal strongly to those who like forcefully presented domestic drama. A review is printed on another page of this issue.

Kleine-Edison-Selig-Essanay, Inc.

THE LAW OF THE NORTH (Edison), April 2.—There are many excellent features in this five-reel photoplay of the Canadian Northwest. The plot is interesting, the photography splendid and the cast, in which Pat O'Malley, Richard Tucker and Shirley Mason are featured, up to the mark. A longer review is printed on another page of this issue.

THE TRUFFLERS (Essanay), April 9.—Adapted from Samuel Merwin's novel and directed by Fred E. Wright, and played by an excellent cast, which includes Miss Nell Craig, Sydney Ainsworth, Ernest Maupain, Richard C. Travers, Patrick Calhoun, Harry Dunkinson and John Cossar. An extended review appears on another page in this issue.

MAX WANTS A DIVORCE (Essanay).—The fun in this two-reel Max Linder comedy is generous in quantity, the subject being well suited to the French actor's style. A longer review is printed on another page of this issue.

Metro Pictures Corporation

THE WAITING SOUL (Popular Plays and Players), April 2.—A five-reel drama in which Mme. Petrova is starred. The production is only average. It is not a film suitable for children, although there is nothing offensive in it. It tells of a once-unchaste woman's fears and sacrifice of herself when, after marriage, she realizes that she is about to become a mother. Reviewed at length on another page of this issue.

LOCKED OUT (Metro-Drew), March 12.—An entertaining domestic comedy with the Sydney Drews getting over considerable subtle humor. The subtitles are written in rollicking jingles and add to the amusement of the spectator. The story tells of how hubby was locked out when he thought his wife had gone to her mother's. The story was written by Blanche Wood.

Mutual Film Corporation

MUTUAL TOURS AROUND THE WORLD, NO. 20 (Gaumont), March 20.—The subjects covered in this issue are "Montenegro," "The Island of Guernsey," and "Cintra, Portugal." These subjects are well illustrated and contain interesting information.

MUTUAL WEEKLY (Gaumont), March 21.—Interesting items of this issue are Somewhere-in-France; monster balloons for observing the movements of the enemy and gas making machines for inflating the bags; Sun Dance celebration at Palm Beach, Fla.; forest giants for ship masts, at New Orleans, La.; new sea sled for rescuing aviators; and the radio station at San Diego, Cal., placed under guard.

REEL LIFE NO. 47 (Gaumont), March 22.—In this issue the subjects chosen for illustration are "Making Food Cheaper," "A Home Made Motor Sled," "Artificial Exercises," "A Winter Pageant," "Pineapples Under Glass" and "A Snail Race Under Water." Some of these subjects are well illustrated, especially "Making Food Cheaper" and "Pineapples Under Glass," while "A Home-Made Motor Sled" is too brief to be interesting.

A STUDIO STAMPEDE (Vogue), March 24.—A farce comedy number that will be found extremely amusing to the ordinary audience. It might not, however, please a high class audience, and at times becomes monotonous because of a sameness of action. The principal portion of the picture represents the happenings in a certain moving picture studio where the chief comedian wins his way because of a roll of bills which he holds, and after ensconsing himself near the dressing room of the woman he loves, he is shorn of his money and kicked out. Some amusing action takes place near the close of the picture.

MOTHERHOOD (Powell-Mutual), March 26.—A five-reel number, adapted by Clara S. Beranger from a story by Frederick Arnold Kummer. It features Marjorie Rambeau, Frank Lord, Robert Elliott, Paul Everton, Aubrey Beattie and others. This is a powerful visualization of the horrors of war, most of the story taking place in two small villages in Europe along the fighting lines. It pictures the way in which war and drink so brutalize the nature of a man that he forgets his own family and despoils an enemy home. The opening scenes picture quiet family life, accentuating the grim effect of the later developments. The presentation is thought-provoking and forceful in spite of certain poor make-ups and studio sets.

Paramount Pictures Corporation

THE SPIRIT OF ROMANCE (Pallas), March 22.—A pretty picture, not strong dramatically, but one that should make an excellent matinee subject. Vivian Martin has the lead, and prominent in her support is Herbert Standing. The production is reviewed in another column.

THE BOTTLE IMP (Lasky), March 26.—A well-produced adaptation by Charles Maigne of the story by Robert Louis Stevenson. Sessue Hayakawa, the skilled Japanese actor, is featured, and he is given excellent support, especially by Lehua Waipahu. The theme is of the fanciful, magical sort, and will have interest for those who may find illusion in this class of pictures. It is reviewed in another column.

Pathe Exchange, Inc.

CALIFORNIA (Combitone), March 18.—The first number of the Combitone pictures shows several of California's celebrated mountains, the Lowe observatory and the cities of Santa Barbara and Pasadena.

KATZENJAMMER KIDS (International), April 1.—"The Captain Goes a Flivvering," an amusing cartoon comedy with the celebrated Katzenjammers, and "From Bagnio to Manila," scenes in the Philippines, share this reel.

KIDNAPPED (Astra), April 8.—There is a double kidnapping in the fourth number of "Mystery of the Double Cross" serial and other existing incidents. A longer review is printed on another page of this issue.

MAYBLOSSOM (Astra), April 8.—The entire five reels of this picture is beautifully hand colored. The scenes take place in the South before the war and the story is a bit of old-time romance. Pearl White is seen in a different character from the ones she usually plays. A longer review is printed on another page of this issue.

MAX AND THE FAIR M. D. (Pathe), April 8.—A one-reel Max Linder comedy made in France, the subject is very amusing. Max and his company play with their usual spirit.

FLORENCE ROSE FASHIONS (Pathe), April 8.—"The Height of Fashion is the name of number 26; the number makes good its title. "Picture Postal Cards," scenes of life in Japan, is on the same reel.

ARIZONA (Combitone), April 8.—Number 4 of the Combitone pictures is devoted to the state of Arizona and shows, among other famous localities, the Grand Canyon of the Colorado. The wonderful color effects are brought out clearly.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 64 (Universal), March 21.—Tornado scenes in Indiana, California speedway events, ball players in training, ice floes in Lake Michigan and war sidelights are among the interesting features included in this number.

NABBING A NOBLE (L-KO), April 4.—A comic number featuring Phil Dunham as Count Notta Jit, who turns out to be valet to the real count. The fake wedding at the close is a funny feature and is followed by a lively chase.

THE CARELESS COP (Joker), April 4.—A knockabout comedy, by Jack Cunningham, featuring Wm. Franey, Gale Henry, Lilian Peacock and Milburne Morantl. Franey plays the part of a "bonehead" cop in good style, and Gale appears as a lovelorn slavey. The action is characteristic and gets up considerable humor.

A BOOB FOR LUCK (Joker), April 7.—This excellent character comedy, by Jack Cunningham, features Gale Henry, Wm. Franey, Lilian Peacock and Milburne Moranti. The wife sells her husband's pants to a junk dealer, not knowing there is a lucky lottery ticket in one pocket. The husband's efforts to regain the trousers bring on some very laughable situations of the knockabout type.

UNDER THE BED (Nestor), April 9.—A comedy, by Eddie Lyons, featuring the author, Lee Moran and Edith Roberts. Two crooks invade the home of a young man about to be married. One pretends to be dead and the other makes the groom believe he killed him the night before while on a spree. Some amusing situations follow. The number has plenty of plot and proves quite enjoyable.

Universal Film Mfg. Company Special

DIPPY DAN'S DOINGS (L-KO), March 28.—Dan Russell is featured in this characteristic number as a taxi driver who is addicted to both speeding and flirting. His affair with the judge's wife leads to all sorts of trouble. The humor in this is but fairly strong. The chase feature at the close is one of the best of the kind shown in a long while, bringing the number to a lively finish.

THE BRONZE BRIDE (Red Feather), April 2.—A five-reel number, written by Maude Grange and W. B. Pearson and directed by Henry McRae. This tells the familiar story of a white man who marries an Indian girl and the difficulties which follow their return to civilization. Their child, a little boy, played by Frankie Lee, brings about an adjustment of all difficulties in an acceptable manner. While the main incidents of the plot have been used in various ways, the production is raised above the average by good acting, careful development and some very picturesque outdoor settings. Claire McDowell, Frank Mayo, Charles H. Mailles and Eddie Polo have important roles. A pleasing subject.

THE STAR WITNESS (Laemmle), April 4.—A two-reel subject by Grant Carpenter, featuring Lee Hill, Ernie Shield, Mina Cunard and Elizabeth Janes. The father, in charge of the shipping department of a big store, is accused of stealing some shoes and a doll for his little girl. The latter testifies in court that she found them and clears her father. A nice little story of the heart interest type, quite well presented.

SOMEBODY LIED (Victor), April 5.—A two-reel subject, by E. M. Ingleton, featuring Harry Carter, Priscilla Dean and Virginia Lee. The former plays the part of a "perfect husband," who has no bad habits, his wife believes. The night she goes to a masquerade ball he follows and then visits a gambling house, which is raided. He upbraids his wife for flirting at the ball and she then forgives him for his transgressions. This is presented quite acceptably and, while not particularly new in plot, proves entertaining.

THE MAN IN THE TRUNK (Imp), April 6.—No. 7 of "The Perils of the Secret Service" series. In this number Huntley is held as a prisoner in Mexico. Norroy and the girl go to his rescue. The detective makes up as the governor, whom he has made a captive, and succeeds in releasing his assistant in a dramatic manner. A clean-cut, well-developed number, strong in presentation.

BURNING SILENCE (Bison), April 7.—This is essentially a picture of men, and a strong two-part subject it is, because of a plausibly developed and really interesting plot and because of admirable characterizations contributed by George Pearce, James Farley and others. Practically all of the scenes are laid in or near a camp of forest rangers. There is plenty of dramatic conflict leading up to a stirring climax. These two reels thoroughly deserve a showing.

Selznick Pictures

THE ETERNAL SIN (Selznick), March.—A six-reel version of Victor Hugo's tragedy, "Lucretia Borgia," this picture, directed by Herbert Brenon, is a fine example of the scenic possibilities of the screen. The story is powerful and is acted with skill by Florence Reed and the supporting company. A longer review is printed on another page of this issue.

Triangle Film Corporation

HER CIRCUS KNIGHT (Mack Sennett Keystone), March 18.—An amusing farce of the melodramatic kind of hair-raising incident, lacking in continuity, but amusing enough in spite of structural defects to entertain almost any audience.

A WOMAN'S AWAKENING (Fine Arts), March 25.—A true motion picture story by Frank E. Woods, depicting the gradual decadence of a pure girl of country breeding in the false environment of city dissipation with her eventual restoration to the wholesome and normal life through love of the right man. Good on any program.

HER FATHER'S KEEPER (Triangle Productions), April 1.—A five-part subject made in the east in which Irene Howley has the leading role. The subject is not characterized by any particular strength. It was reviewed in the issue of March 31.

THE DARK ROAD (Kay-Bee), April 1.—A strong but repellant picture. As was pointed out in a review printed on March 31 the showing at this time of a subject in which the chief figure is a most offensively unfaithful wife of an army officer will give offense and pain, too, in all parts of the country.

World Pictures.

MAN'S WOMAN, Apirl 2.—Ethel Clayton heads the cast of this five-reel photoplay, which is rather old-fashioned in theme, but has a strong human appeal. The production is well done. The picture is reviewed at length on another page of this issue.

Miscellaneous

20,000 FEATS UNDER THE SEA (A. Kay).—An amusing burlesque on the Jules Verne novel, presented in the shape of an 800-foot animated cartoon. The drawings for this picture were made by Paul Terry and will please not only adults but children. In fact this will be found an unusually good number for the children's program. The cartoon follows the fortunes of an old sea pirate who lives in a barrel boat following the profession of sinking ships and eating raw fish. The inhabitants of the sea are also shown at play and intent on business. One of the most amusing points in the picture shows the daughter of the pirate frolicking with her only playmates, elephants and lions. A full review of the picture appears elsewhere.

THE FATED HOUR (Cines), April.—This is a six-reel melodrama made in Europe. The production has many points of excellence, and is especially commendable for the effects obtained through careful illumination and fine photography. The story treats of the sorrows of two sisters of noble birth, whose lovers play them false. One of them, after having eloped and having been left stranded by her husband, becomes an actress, and later avenges her sister, who has committed suicide, causing the man in the case to do likewise. A full review of the production will be found elsewhere.

A Busy Week for Kalem

Marin Sais, Helen Gibson, George Larkin and Hammond Bud Are the Topliners—In Fact, All of the Kalem Productions Show Evidence of Careful Direction.

"THE Skeleton Canyon Raid" is the title the Kalem Company announces for the sixth episode, in two parts, of its successful series, "The American Girl," featuring Miss Marin Sais. Director Jas. W. Horne had his hands full with this picture. Had it not been for the riding skill of his cast, headed by Miss Marin Sais, it is doubtful if the production would ever have been completed.

Frederick R. Beechdolt's story has the Roger King of the series and his daughter Madge take a number of fine horses through Skeleton Canyon to the cavalry post on the other side of the range. Horne secured about twenty-five lively horses that had been on pasture for several months and carefully maneuvered them into position for the required scenes. Again and again they would stampede before the cameraman could "get set." With remarkable patience the company would round them up for another try, but it was the hardest kind of work and everybody heaved a sigh of relief when the canyon scenes were finished.

In "The Mystery of the Burning Freight" and "The Lone Point Feud," fifth and sixth episodes of "A Daughter of Daring" series, with Helen Gibson in the featured parts. Both episodes are framed by picturesque backgrounds of great natural scenic beauty and the director has handled his stories in masterly style.

Helen's stunt in "The Mystery of the Burning Freight" required an unusual amount of nerve. She faces a sheet of flame arising from burning refuse left in the bottom of a coal car sandwiched in between two box cars. How she crosses this gulf of flames after lassoing the brakerod of the car ahead, finally reaching the cab of the runaway engine, furnishes a real thrill.

In "The Lone Point Feud" she hangs from a bridge arching over the railroad right of way and by timing her drop perfectly lands in the tender of the speeding engine in time to warn the engineer of grave peril ahead.

The current adventure of "Grant, Police Reporter," which is called "The Secret of the Borgias," is a series of well planned surprises. Novelties in plot and direction have been the keynote of this entire series, but this next week's episode stands out in bold relief. George Larkin, as the intrepid reporter, discovers a way of trapping some clever schemers who cause the death of a wealthy antique collector with a poisoned vase.

An exceptionally good Ham comedy rounds out the Kalem program for next week. By double exposure methods Ham and Bud are made to do battle with themselves. Al Santell both wrote and directed "Doubles and Troubles."

Co-Operative Publicity for "God's Man"

Frohman Amusement Corporation Announces Advertising Will Aim to Aid Buyers.

PROMPTED by a belief in the justice of the contention of territorial rights buyers that there is a lack of co-operation between the exchange man and manufacturer in the selling and exploitation of motion picture productions, The Frohman Amusement Corporation issues the following statement:

"We have read with no little concern during the past two weeks several articles emanating from territorial rights buyers of motion pictures, and the impression which has been conveyed to this organization has been indeed vivid. As a result this organization has for the past few weeks been in active correspondence and consultation with its clientele, requesting suggestions for the correction of these errors, and in reply to queries we have been requested by the buying personnel to lend our attention first to the manner and method of advertising our productions. There has been a generous request that consideration be given to the advertising of a production at the time when it will do a material good to exchange men and producer alike—at that time when the production has been sold and is ready for its bookings. It is a just claim indeed and will have its application, at least from this office.

"Beginning with the release of our next production, 'God's Man,' in which H. B. Warner makes his bow under the Frohman banner, we will inaugurate a radically different style of advertising schedule, which we conscientiously believe is in part solution to the wants of our buyers.

"We propose with this production and with our productions of the future to give the greater consideration to the aiding of our buyers to market the product after they have paid their money to us. A number of weeks of consistent advertising of our production will, in all instances, be our rule, after the picture has been sold, and we will endeavor to prepare this style of advertising of the strength to carry return to the territorial buyer in the form of application for bookings. 'God's Man' will have an advertising equipment of unusual scale, included in which equipment are a number of novel ideas for exhibitors."

COSTLIER PICTURES FROM THANHOUSER.

The recent engagement of Directors Van Dyke Brooke and Emile Chautard presages more elaborate Thanhouser productions, Edwin Thanhouser announces.

"The business done by Pathe on such Thanhouser features as 'Saint, Woman and Devil,' 'The Shine Girl,' 'The World and the Woman' and 'The Vicar of Wakefield' has shown us that the largest profits are in the costlier pictures," said Mr. Thanhouser. "Pictures like the aforementioned play the best theaters in the country, and the production cost, no matter what it is, is well spent. Hereafter there will be no Thanhouser productions whereof the production cost does not come up to a certain figure.

"Nor will our features hold to a five-reel length hereafter. 'The Vicar of Wakefield' is in seven reels. We are just finishing an eight-reel production. We are preparing for a ten-reel production. There will be sumptuous six to ten-reel productions whenever we evolve stories that are big enough.

"The engagement of Messrs. Brooke and Chautard for the producing staff is in line with the new policy."

KERRIGAN EXTENDS TOUR.

J. Warren Kerrigan, the noted screen star, will extend his tour of the United States until June 1. This action is taken because of the numerous requests received from exhibitors in cities not included in the original itinerary, who desire to bring the photoplayer before their patrons. Seventy cities of the Southwest, South and East have been visited by Kerrigan to date.

The last half of the rearranged schedule includes the following cities: Albany, Troy, Schenectady, Rochester, Buffalo, Toronto, Montreal, Hamilton, Calgary (Canada), Cleveland, Toledo, Chicago, Bloomington, South Bend, New Albany, Louisville, Cincinnati, Pittsburgh, Milwaukee, Minneapolis, St. Paul, Omaha, Des Moines, Sioux City, Kansas City, St. Louis, Burlington, Topeka, Denver, Duluth, Salt Lake City, Ogden, Butte, Spokane, Seattle, Tacoma, Vancouver (British Columbia), Portland, Sacramento, Stockton, San Francisco and Los Angeles. Returning to Los Angeles, Kerrigan will immediately start work on the first of his new productions under his own banner.

NEW TITLES FOR TWO ART DRAMAS.

The coming Erbograph feature, the working title of which was "The Dragonfly," will be released on April 5 on Art Dramas program, under the final title of "The Inevitable." And the Apollo picture, formerly known as "Whose Hand?", will be released as "The Great Bradley Mystery," on April 12.

Manufacturers' Advance Notes

MAKING IRON PIPE SHOWN IN "REEL LIFE NO. 51."

The entertainment value of a film magazine is gauged by the interest it creates in all classes of spectators. It is the continuous recognition of this fact which makes the Gaumont reel, "Reel Life," such an important factor among the "featurettes" for the Mutual releases. In the fifty-first issue of this Mutual Magazine in Film there is a three hundred foot section devoted to the making of iron pipe which is undoubtedly a welcome picture for every one. Every process is seen from the time the raw ore is put into the great blast furnace until the pipe is threaded, ready for the market.

The American people are noted for "wanting to know." It is this inquisitive faculty which is responsible for our great success as a nation of inventors and users of short-cut methods in industry. Hence, anything on the screen which satisfies this "wanting to know" craving will certainly be profitable for the exhibitor who recognizes its value. It is just in this particular that Gaumont's "Reel Life" is such an important part of any program.

"Making Iron Pipes" (Gaumont).

As an evidence of the thoroughness with which this policy is carried out by Gaumont, the same issue of "Reel Life" contains a series of views of how wooden legs are made and how to sterilize a cup of water by means of a pocket flashlight. Other pictures equal these in interest and afford that wholesome variety which gives the reel its magazine character. No matter what class of spectators an exhibitor is seeking to attract, he cannot go wrong by showing "Reel Life."

RIGHTS TO "NE'ER DO WELL" GOING FAST.

Since the withdrawal last week of "The Ne'er Do Well" from the V-L-S-E program, Sol L. Lesser, who controls the United States rights on Rex Beach's overwhelming story of the adventures of a young American in Panama, has already closed for a number of important territories, aside from those which his own offices control.

While in Chicago Mr. Lesser closed with Aaron Jones of the Lewis J. Selznick Productions, for Indiana, Illinois and lower Wisconsin. The New England States have been purchased by Louis Mayer, of the Metro Pictures Corporation of New England; Minnesota, Iowa, North and South Dakota and Upper Wisconsin by the Supreme Feature Film Co., of Minneapolis, Minn.; Western Pennsylvania, West Virginia and Kentucky by the Masterpiece Film Attractions, Pittsburgh, Pa.; New York State and Northern New Jersey by Louis J. Selznick; Michigan, by Harry Garson, of Detroit, Mich.; Oregon, Washington, Idaho and Montana by the De Luxe Feature Film Co., Seattle, Wash.; California, Arizona and Nevada by the All Star Features Distributors, Inc., San Francisco, Cal.

The manner in which shrewd and experienced independent buyers have quickly bought up "The Ne'er Do Well" is a powerful testimonial of the worth of this feature, and Mr. Lesser is confident that before another week has passed every state in the entire country will have been disposed of.

WILLIAMSON BROTHERS ESTABLISH MUSIC DEPARTMENT.

For the first time in the history of the trade, a completely equipped and expertly managed musical department has been embodied as part of the Williamson Brothers organization—The Submarine Film Corporation. The step is taken for the benefit of exhibitors and territorial buyers of the Williamson Brothers' productions.

The department in question will be under the direct personal charge of M. Winkler, of the Carl Fisher Music Publishing House. Mr. Winkler has achieved an enviable reputation in this particular phase of amusement and is recognized as an authority upon the subject of music for motion pictures. In addition to acting as musical editor for several of the foremost trade papers, he has arranged music for such productions as "The Dumb Girl of Portici," "The Ne'er Do Well," "The Common Law," "War Brides," "The Battle Cry of Peace" and many others of like importance. As the first step in the perfection of his organization, Mr. Winkler has engaged the services of M. L. Lake, a composer of exceptional reputation, who is already engaged in preparing the musical themes for the first new production of the Williamson Brothers. In keeping with their plans to do the thing as perfectly as possible, the Williamsons have sent Mr. Lake to their producing headquarters in the Bahamas, where he will be enabled to descend into the photographic chamber at the bottom of the sea and there compose his themes and melodies in the exact environment of the production itself.

"THE WAITING SOUL," WITH MME. PETROVA.

The April 2 release of the Metro Pictures Corporation is "The Waiting Soul," with Mme. Petrova as star, a photodrama of power and fascination written by Marion Short. This production was adapted for the screen by Wallace C. Clifton, directed by Burton L. King, and supervised by Aaron Hoffman. for Popular Plays and Players.

"The Waiting Soul" combines beautiful photography and beautiful surroundings with an unusually strong story. It might be called "a photoplay of conscience." The scene is divided between England and America. One of the representative locations shown is the Ponce de Leon Hotel in St. Augustine, Fla.

The cast supporting Mme. Petrova to interpret "The Waiting Soul" has been carefully chosen. Mahlon Hamilton, who has appeared in numerous Popular Plays and Players productions, has the part of Stewart Brinsley. Roy Pilcher, seen as Captain Duval in "The Black Butterfly," plays Willard Ashbrook. Mrs. Mathilde Brundage, known to all patrons of Metro Wonderplays, is Mrs. Brinsley. Wilfred de Shields has the part of John Hargrove. Wyndham Standing plays Dudley Kent, and Mrs. Lottie Ford, seen with Mabel Taliaferro in "God's Half Acre," is Mrs. Hargrove.

Scene from "The Waiting Soul" (Metro).

Five Makeups of Montagu Love in the World-Brady Picture, "Forget-Me-Not."
Left to right: the Corsican fisherman, his brother the shepherd, the same brother six years later in Paris and a few months later imprisoned for murder; last, a detective disguised to pass for the shepherd in Paris

"WHOSE WIFE?" GAIL KANE'S MUTUAL DEBUT.

Gail Kane, one of Mutual's latest stellar acquisitions, has completed her first production at the American studio in Los Angeles. The first subject chosen for Miss Kane, and in which she will make her debut as a Mutualite, is "Whose Wife?" an adaptation of the story by Cecil Henry Bullivant. This is a story which is peculiarly fitted to Miss Kane and gives her every opportunity to show the exceptional work of which she is capable.

Every assistance has been given Miss Kane in making her productions come up to the high standard she has set for them. As her director, was chosen Rollin S. Sturgeon, one of the greatest motion picture producers in the world. Mr. Sturgeon has gained an enviable name for himself as a director, and there are three qualities which stand out boldly in his work—daring in conception, execution and logic.

Worthy support has also been afforded Miss Kane in her company of players. Edward Peil plays opposite the star, and others in the company include Elizabeth Taylor, Harry von Meter, Ethel Ullman, Frank Rickert, Lucille Younge, Robert Klein and Amelia Widen.

GOLDWYN'S THIRD PICTURE IS STARTED.

Goldwyn Pictures Corporation is making good rapidly on its promise to complete twelve productions before releasing any of its subjects to the public. The first Mae Marsh and Maxine Elliott pictures have been completed, and Miss Marsh, without wasting a day, has gone to work in her second picture, under the direction of John W. Noble.

The most important accession to the Goldwyn ranks in several weeks is Robert Harron, who, leaving California, comes to New York to again play opposite Mae Marsh as her leading man. Other new players who come to Goldwyn to appear in Miss Marsh's second production are William Furey, Edward See, John Charles, W. T. Carlton and Isabel Berwin.

UNIVERSAL TITLES IN SIMPLIFIED SPELLING.

Exhibitors in all parts of the country have expressed their appreciation of the movement of the Universal Film Manufacturing Company to adopt simplified spelling in the titles and subtitles of all pictures produced by the company. The idea originated with R. H. Cochrane, vice-president of the Universal, who is firmly convinced that the shorter spelling will meet with the approval of the patrons of motion picture theaters, because it will serve to shorten the length of titles.

"It has been my observation," said Mr. Cochrane, "that one great fault found in motion pictures is poor titling. In rare cases they may be ungrammatical, but in nearly every case they are too long. The exigencies of the story plot may demand a title which is introductory to a great extent. In such cases we find on the screen long sentences with longer words."

Since the announcement was made that the Universal would use simplified spelling several metropolitan newspapers have commented editorially upon it, stamping it as an important step in the progress of the film world.

NOTABLES IN "THE LAW THAT FAILED."

Concerned with the making of "The Law That Failed," an Apollo production on Art Drama program, are three persons who have singly won distinction of an extraordinary degree. These are Alma Hanlon, the leading woman, Edward Ellis, the leading man, and Louis Reeves Harrison, the author.

Mr. Harrison is one of the best known motion picture journalists and a regular writer for the Motion Picture World. Alma Hanlon, who plays the leading role in the production, has appeared in several earlier Art Drama releases, notably "The God of Little Children." Edward Ellis, who plays opposite Miss Hanlon, has won distinction on the speaking stage, in the field of literature, and on the screen.

World Film Sales Managers, Central Section.

Left to right, standing: Robert Cotton, Detroit; Ricord Gradwell (general manager), New York; C. D. Landis, Indianapolis; Harry Heyman, Omaha.

First row, sitting: Harris Hurst, Cincinnati; E. A. Eschmann, Cleveland; Felix F. Feist, New York; L. A. Rozelle, Chicago; J. R. Levy, Minneapolis.

Second row, sitting: G. N. Montgomery, Kansas City; Jack Weil, St. Louis.

Margaret Illington Makes Screen Debut

Noted Stage Star Heads Lasky List for April, Which Includes Blanche Sweet, Kathlyn Williams and Theodore Roberts.

INCLUDED in the Lasky productions on the Paramount program during the month of April is the motion picture debut of Margaret Illington in an adaptation of Basil King's well-known novel, "The Inner Shrine."

The advent of Miss Illington on the screen is one of the most notable events of the year, as she is one of the few great actresses of the day who had not previously succumbed to many alluring proposals to become a screen star. The tremendous success which she has won on the stage—gained entirely through her own distinguished talent—assures success for Miss Illington in her new fields of endeavor. Basil King's "The Inner Shrine" is one of the real best sellers of recent years. The adaptation of the story was made by Beatrice de Mille and Leighton Osmon, who have contributed many notable photoplays to Paramount program. The production was staged under the direction of Frank Reicher, whose reputation on the stage has been supplemented by his achievements in the Lasky studio. In the cast supporting Miss Illington there are a number of the most popular players on the Lasky roster, including Elliott Dexter, Hobart Bosworth, Jack Holt and Adele Farrington. "The Inner Shrine" is scheduled for release on April 9.

Fannie Ward in "The School for Husbands," which is to be released on April 6, has a remarkable opportunity to display the versatility for which she is famous. When the story opens she is a distinctly straight-laced, Puritanical little person, with parted hair and formidable eyeglasses, whose priggish costumes and mannerisms are the bane of her gay young husband's existence. To teach him a lesson she blossoms forth as the giddiest of the gay, wearing some of the costumes and jewels which have made the name of Fannie Ward known all over the world. In the supporting cast are such popular players as Jack Dean, Frank Elliott, Mabel Van Buren, Edythe Chapman and James Neill.

F. Hopkinson Smith's tremendously popular novel, "The Tides of Barnegat," which is scheduled for release on the 19th of April, should prove as great a success on the screen as it has in print. The quaintness of Mr. Smith's characters, and his marvelous descriptive powers, together with the real drama and pathos of the story, have furnished the producers with abundant material and one of the most powerful photoplays the Lasky company has produced. Among those in support of Blanche Sweet, the star, are Elliott Dexter, Tom Forman, Harrison Ford, Lillian Leighton and little Billy Jacobs.

The fourth Lasky production for the month is "The Cost of Hatred," in which Kathlyn Williams and Theodore Roberts co-star for the first time. The story was written by Beulah Marie Dix, the celebrated playwright, who has been studying photoplay conditions and requirements at the Lasky studio for several months before attempting to write an original script. George Melford is the director of this production, which is scheduled for release on April 26. The story is international in its scope, opening in the United States and quickly transferring the scene of action to Mexico. Theodore Roberts, who last appeared as the dreamy Middle West lawyer in "The American Consul," plans one of the most forceful characters he has ever delineated upon the sceen in Justus Gray, a man who is embittered against the world because of the elopement of his young wife. Later in life the son of his successful rival falls into his power, and Gray begins a systematic campaign to crush his victim in his wrath. In the cast which supports the co-stars are Tom Forman, Jack W. Johnston, H. B. Carpenter, Charles Ogle, and Lucien Littlefield.

ANGLO FILM CONTRACTS FOR FROHMAN PICTURES.

John Wild, American Representative foı Anglo Film Agencies, Limited, of London, England, recently made arrangements with W. L. Sherrill, president of the Frohman Amusement Corporation, whereby all of that concern's output for the next two years will be exploited in the British Isles, India, Burmah, Ceylon and Siam by Bolton-Stewart International Pictures, Limited.

Mr. Wild informs us that Anglo Film Agencies, Ltd., are open to consider the placing of first class features and serials in any part of the world. He also states that he will shortly place on the market here an excellent production of Marie Corelli's "Sorrows of Satan."

NATION-WIDE ADVERTISING FOR KALEM SERIES.

The General Film Company has inaugurated a nation-wide advertising campaign on the two new Kalem series "A Daughter of Daring" featuring Helen Gibson and "The American Girl" with Marin Sais as the star. In every city of any size in the United States, large advertisements on these two series are being placed in the leading dailies together with the list of theaters where they may be seen. Although this campaign has only been running a few weeks, the General Film branches are reporting steadily increasing bookings on the series and exhibitors are unanimous in praise of the campaign and its results as shown in increased patronage.

"BOBBY BUMPS AN OFFICE BOY" (Paramount).

In the course of the boyhood of every healthy young American, it has been estimated that something like "steen" million ideas crop out, and Bobby Bumps, who, as is freely admitted by his parents, relatives and millions of Paramount friends, is a shining example of what a red-blooded American boy really is, is certainly no exception.

In the 60th edition of the Paramount-Bray-Pictographs, the magazine-on-the-screen, Bobby Bumps decides that the old axiom, "all work and no play," is also applicable when made to read "all play and no work makes Jack a dull boy," and with this sterling thought in mind he hires himself out as an office boy to his doting but very much pestered father.

All goes well and Bobby proves himself to be a conscientious, though somewhat boisterous, assistant. Complications begin to arise, however, when pay day comes around, and reward for his services does not in his opinion measure up to their value.

Of course, no Bobby Bumps cartoon could be really worth while if the ever-faithful Fido were not a part of it, and he can be counted on for no little share in the means used, whereby Bobby finally gets his just reward.

APOLLO BUYS PLAY BY EDWARD ELLIS.

Contracts have just been signed by Harry Raver, president of Apollo Pictures, Inc., whereby a play by Edward Ellis, entitled "Whose Hand," becomes the property of his company for picture purposes. Work on the production has already been started at the Apollo studios in Fort Lee, under the direction of Richard Ridgely. The cast for this picture, which will be released by Art Dramas, Inc., is headed by Alma Hanlon, "America's Magnetic Screen Star," and includes Edward Ellis himself in an important role. Edward Earle, Florence Short and Bigelow Cooper lead in support.

NETTER ACTIVE IN OHIO.

Leon D. Netter of the Masterpiece Film Attractions, has just closed with Col. William N. Selig for the rights for the State of Ohio for Selig's masterpiece, "The Garden of Allah," featuring Helen Ware and Thomas Santschi. Mr. Netter will handle this production along with the many other features that he is now handling through this territory, including "Purity," Julius Steger's "The Libertine" with John Mason, the new de luxe edition of Annette Kellermann in "Neptune's Daughter" and Selig's earlier success, "The Spoilers."

"MAX WANTS A DIVORCE" (Essanay).

Max Linder, the noted European comedian, presents his funniest, inimitable self in this comedy. It is the second of the Essanay-Linder series, following "Max Comes Across." Fate plays a strange trick on Max here. He has just gotten married to a beautiful girl when an uncle dies leaving him $3,000,000 on condition that he remain a bachelor. The problem therefore is for Max to become a bachelor again—to get a divorce—immediately. How Max and his bride perpetrate their plot to secure the fortune presents a sequence of side-splitting situations which follow one another in rapid succession. Max appears to even better advantage here than in "Max Comes Across," perhaps, because the field for the exercise of his artistic talents is much broader. The comedy is absolutely clean and wholesome. It has a screen time of thirty minutes. The Kleine-Edison-Selig-Essanay Service is handling the releases.

Scene from "Max Wants a Divorce" (Essanay).

Mutual Program Week April 2

Margarita Fischer, in "The Devil's Assistant," Heads Week's Offerings—Other Good Subjects.

MARGARITA FISCHER in "The Devil's Assistant," a dramatic picturization of the drug evil, will be released by the Mutual Film Corporation at the top of its schedule for the week of April 2. "The Devil's Assistant" is a six-part production from the Pollard Picture Plays studios at San Diego, made under the supervision of Harry Pollard. While the picture may be classified as a propaganda picture against the drug evil, it is presented in true dramatic narrative form, with a story which does not depend on the drug element for its interest and suspense.

"The Devil's Assistant" abounds in spectacular material, with startling use of storm scenes, a few views of Hades and many handsome interiors.

"Shorty Solves the Wireless Mystery," the twelfth of the stories in which Shorty Hamilton is appearing for Mutual, deals with many subjects which are of interest and form the topic of every-day conversation with the public at this time. This will also be released April 2. The story tells of intercepted wireless messages, of foreign submarines obtaining the dates of the sailing of American vessels, and the picture shows submarines appearing and receiving messages and submerging again.

"Kidnapped" is the fifteenth and final story in "The Perils of Our Girl Reporters" series which Mutual is releasing. It is a strenuous story of a caveman who, when the woman he loves will not do just as he says, kidnaps her and keeps her prisoner on a houseboat. The people who have admired the work of Zena Keefe in the previous "Girl Reporter" stories will be more than delighted with her in this picture when she does some wonderfully clever work in the water.

"The Counterfeit Five," the third of the "Jimmie Dale Alias the Grey Seal" series, will be released on April 6. These stories have raised many arguments among the people seeing them as to whether the good which Jimmie does for the deserving poor counteracts his criminal acts.

The Cub Comedy which goes to the public on April 5 is "The Lady Detective." George Ovey is featured in this picture, as he has been in the last seventy-five Cubs.

The Vogue "laughter," ready April 7, is "Why Ben Bolted." Ben Turpin enacts the principal role in the story, the plot of which hinges on the result of an April fool joke.

The Mutual one-reel topicals, "Mutual Weekly," "Mutual Tours Around the World" and "Reel Life" are program strengtheners.

"Mutual Tours Around the World," released April 3, is of special interest, as it shows two of the three islands in the West Indies recently purchased from Denmark—St. Thomas and St. Croix. First in importance is St. Thomas because at the town of Charlotte Amalia is an impregnable harbor, giving the United States the finest naval base in the West Indies. The small islands in the harbor and the mountain ridge back of the town form a natural protection against storms or hostile fleets.

"Reel Life," ready April 5, is made up of the following topics: "Rubber," showing the cultivation of rubber plants in northern Brazil; "A One-Man Submarine," demonstrating how these small but deadly subsea boats will be operated; "Making Bread the Modern Way," taking the spectators on a trip through the modern bakery; and "Magnetism," a series of simple experiments, showing how magnets are made, what substances have the property of attracting and how the compass operates.

GAUMONTS FOR WEEK OF APRIL 15.

With the Mutual Weekly as the pacemaker, the other single reels produced by the Gaumont Company naturally develop as much timeliness as it is possible for magazine and scenic releases to embody. This is particularly true of the Gaumont pictures shown the week of April 15. The first picture to reach the screen through Mutual is "Tours Around the World" No. 24, April 17. The outstanding picture of this reel is Russian Caucasia.

The recent change of government in Russia has caused that country's affairs to be of absorbing interest. What is going on in the hinterland, how it will accept the change of government, and what its developments may be are pertinent questions. A glimpse of this great undeveloped territory is given in pictures of Russian Caucasia, showing both the country itself and the natives.

Other divisions are given up to Copenhagen, the capital of Denmark, and Salzburg, an ancient town of Austria. For the former the mere mention that the pictures give a comprehensive understanding of the city will suffice. It is interesting to identify Salzburg as the birthplace of Mozart, one of the world's greatest musicians.

The second release of the week comes April 18. This is the Mutual Weekly. The pictures are of events that will not transpire until a few days previous to release date.

"Reel Life," the Mutual Magazine in Film, presents its fifty-first issue April 19. It will contain "New Legs for Soldiers," "Fishing Through the Ice," "A Traveling Dairy," "Making Iron Pipe," "A Vest Pocket Sterilizer" and "A Mock Bull Fight."

STATE RIGHTS WANTED.

United Film Service of Memphis, Tenn., is handling the "Mut and Jeff" cartoons in several Southern states, and is in the market for state right features for Tennessee, Arkansas, Alabama, Mississippi and Louisiana.

"Garden of Allah" Selling Fast

New Methods Adopted for Selig Company Prove Successful—Subject Well Received Where Shown.

THOSE who keep close tab on details of the state rights field are commenting on the successful exploitation of William N. Selig's "The Garden of Allah." New methods have been employed in placing this drama on the market and these methods have proved successful, for the Selig company announces that territorial rights for "The Garden of Allah" are being disposed of with unusual rapidity.

The All Star Features Distributors, Sol L. Lesser, president, have announced the purchase of exclusive rights to the States of California, Nevada and Arizona for "The Garden of Allah." The drama, it is announced, will be booked in a manner commensurate with its immensity and artistic worth.

The De Luxe Feature Film Company of Seattle, Wash., through M. Rosenberg, manager, has announced the purchase of the rights for "The Garden of Allah" for the states of Washington, Oregon, Idaho and Montana. This company will also spare no time or expense in presenting the Selig super-picture.

Messrs. Lesser and Rosenberg both claim that the feature "sells on sight" and that the production is one of the most artistic ever released. The famous love story of the Sahara written by Robert Hichens and filmed by the Selig Company features Helen Ware, supported by Thomas Santschi and an all-star cast. Among the most exciting episodes are a real desert sandstorm, the charge of the Bedouins, the forecast of the Sand Diviner, etc.

The Century theater, Indianapolis, Ind., announces "The Garden of Allah" broke all records in that city. S. B. McCormick, manager of the Circle, in a letter to William N. Selig, says in part:

"Inasmuch as the Circle theater has the distinction of giving the screen production of Robert Hichens' romance, "The Garden of Allah," its premiere in America, I feel that you will be interested in its success, both financially and artistically.

"There is a profound depth to this story of a great love that has lent itself to the scope of the screen, and Mr. Campbell's direction has surely made it a drama of majestic beauty, radiant with the color and poetry of the East. Its vivid spectacular scenes, particularly the sand-storm effect, appeals to me as one of the most imposing scenes of the screen. 'The Garden of Allah' was presented at the Circle theater the week beginning December 31 and exceeded by nearly 20,000 admissions any previous attendance record. The press as well as the public were lavish in their praise of the production."

MABEL TALIAFERRO TO WORK ON STAGE.

After having worked two years exclusively as a motion picture star, Mabel Taliaferro has been loaned by the Metro Pictures Corporation to the Shubert Theatrical Enterprises and she will soon be seen on Broadway as the star in a big speaking production.

Her new vehicle will be Hall Caine's "The Woman Thou Gavest Me." Miss Taliaferro, who now is busy rehearsing, expects to open in Boston on April 9.

The Shuberts for the past several months have been trying to get Miss Taliaferro for this production, but her contract with Metro held up the proceedings for some time. After several conferences, affairs were so arranged that the Broadway favorite could once again shine as a star of the speaking stage and at the same time proceed with her work on the screen.

"Miss Taliaferro will be back with us in a very short time, as we have several stirring plays we have prepared for her," said a Metro official.

BLUEBIRDS AT THE RIALTO.

Director S. L. Rothapfel is showing his fourth Bluebird at the New York Rialto this week, offering "The Clock," with Franklyn Farnum and Agnes Vernon the featured players. April 1 the attraction there will be "Even As You and I," a Lois Weber production. While this will not be a Bluebird, it will be a production by a woman who has made many of the best Bluebirds thus far released and a directress who has done more than any one person to bring Bluebirds to their forward state of popularity.

The Rialto will show "A Jewel in Pawn," another selection from the Bluebird program, on April 15, with Ella Hall the star and Walter Belasco and Antrim Short featured in her support. "The Clock" has been set for April 30 on the program and "A Jewel in Pawn" for April 16 in territory outside of Greater New York. It is said that Director Rothapfel has viewed other Bluebirds, carrying a likelihood of the Rialto showing them.

NEW STATE RIGHT SUBJECT.

The six-reel feature, "Hell Hath No Fury ——," produced by the author, James A. Stiles, for the Anchor Films, of Freeport, N. Y., has been completed and is now being offered state rights buyers. The director was Charles E. Bartlett and the scenes were filmed in Los Angeles, Santa Cruz, Big Bear Valley and Pasadena, Cal. The cast includes Melbourne MacDowell, Joseph King, Robert Warwick, Reeves Eason, Cora Drew, Corrinne Johnson and Grace Davison.

Famous Players April Releases

Marguerite Clark, Pauline Frederick, Marie Doro and Lou-Tellegen in the Month's Subjects.

MARGUERITE CLARK, Pauline Frederick, Marie Doro and Lou-Tellegen are the four stars who will appear in Famous Players productions on the Paramount program during the month of April, making one of the most important stellar aggregations ever announced by any one producer during a single month.

Following her triumphant appearance in "Snow White" and "The Fortunes of Fifi," Marguerite Clark will star in "The Valentine Girl," which is scheduled for release on April 16. In "The Valentine Girl" Miss Clark plays one of the child parts which have made her famous upon the screen. The story is a peculiar mixture of light fantasy and romance and powerful drama. The little Valentine Girl believes in all the lovely little fictions of life, and her one ambition is to see her father, a privilege which has always been denied her. When her wish is finally granted she discovers that the man who has been the idol of her dreams is a professional gambler and crook.

Frank Losee, who has done notable work in Famous Players productions, plays the role of the father. Others in the cast are Richard Barthelmess, Edith Campbell Walker, Adolph Menjou, Katharine Adams and Maggie Holloway Fisher. The production is staged under the direction of J. Searle Dawley.

On April 12 Marie Doro makes her first appearance on the screen since her transfer from the Lasky studio to the Famous Players headquarters in New York. "Heart's Desire," which was written for Miss Doro by Eve Unsell, is the story of a flower girl in Brittany whose loyalty and fortitude during a time of riot and rebellion against the hereditary owner of the island upon which she lives brings her a richly deserved reward. Among those in support of Miss Doro are Mario Majeroni, Albert Roscoe, Jean Jacques Gauthier, Helen Dahl, Harry Lee and Gertrude Norman.

On April 23 Lou-Tellegen makes his last appearance on the screen, arrangements having been completed for Mr. Tellegen's becoming a director on the staff of the Jesse L. Lasky Feature Play company. "The Long Trail," written by Eve Unsell, in which Mr. Tellegen stars with Mary Fuller, the popular motion picture star who makes her first appearance on the Paramount program in this picture, is a story of the Canadian Northwest. Mr. Tellegen appears in the role of a French-Canadian trapper, and Miss Fuller appears as a society girl whom fortune places at the tender mercy of this cavalier of the woods. Among those in the cast are Winnifred Allen, Franklin Woodruff, Ferdinand Tidmarsh and Sidney Bracey.

On the last day of the month Pauline Frederick stars in "Sleeping Fires," an original photoplay. After Miss Frederick's success in "Sapho," it is interesting to note that the character which she portrays in "Sleeping Fires" is the direct antithesis of the heroine of the celebrated Daudet story. Zelma Bryce is the wife of a wealthy manufacturer who has tired of her and does everything in his power to banish her from his life. The sufferings of mind and body endured by Mrs. Bryce form the plot of the story, which was directed by Hugh Ford, the director of several of Miss Frederick's biggest photoplay successes. Thomas Meighan and John Sainpolis, both of whom did successful work in "Sapho," are members of the cast of "Sleeping Fires." The cast also includes Helen Dahl, Joseph Smiley and others of equal note.

HEFFRON FINISHING "THE PLANTER."

Director Thomas N. Heffron and the cast of the Nevada Motion Picture's twelve-reel production, "The Planter," in which Tyrone Power is starring, are now in Nevada filming the snow scenes. The company will probably be there for a couple of weeks, as some very spectacular effects are demanded in the story, and some unusual lighting and photographic results are also to be attempted.

The story of "The Planter" covers a wide range of territory, and, in constructing the scenario, it has been handled in such a way as to give the widest possible variety of settings and atmosphere. During the course of the story, the actors go from deep snow in the dead of winter to the most intense heat of the tropics. At other times they are transferred to the beautiful blossom time of the New England States; again they are on the deep sea, and later endure all the spectacular excitement and trails of a most intense rain and electrical storm.

It is claimed that when the picture is finished it will contain the widest range of exterior settings and seasonal environments of any picture ever produced.

SHERMAN-ELLIOTT CHICAGO OFFICE.

The Sherman-Elliott, Inc., of which Harry A. Sherman is president, has opened Chicago offices at 611 Schiller Building, from which all of the state rights purchases of the corporation will be handled for the state of Illinois.

Minneapolis is the headquarters of Sherman-Elliott, Inc. The corporation now has offices at 218 West 42d street, New York City, which are in charge of M. E. Mazur, the Chicago office is temporarily in charge of Nat S. Stronge and Jack Elliott is in charge of the Minneapolis office.

"BE SURE YOU'RE RIGHT" (Cub).

"Be Sure You're Right," the Cub Comedy featuring George Ovey and scheduled for release March 29 through the Mutual Film Corporation, is a military picture. At this time anything military is a ticklish subject to handle but by ingenious treatment of his plot Director Milton Fahrney has been able to produce a picture which has plenty of comedy in it besides a serious note that makes his effort commendable.

The story concerns Jerry, who loves Tiny, the daughter of a retired army officer. No one but a military man shall marry his daughter, declares Tiny's father. Jerry is not a military man but he manages to win out just the same and on the manner in which he operates the fun of the picture is obtained.

Scene from "Be Sure You're Right" (Cub).

George Ovey plays Jerry in his usually unctuous fashion and he is supported by the regular Cub stock company including Clair Alexander, George George, E. A. Browne, A. C. Horne and a number of others. Milton Fahrney wrote and directed the picture.

BILLIE RHODES COMEDIES FOR MUTUAL.

Billie Rhodes, the renowed comedienne, will be featured in a series of fifty-two one-reel comedies to be released through Mutual under the general title of Strand Comedies. Miss Rhodes will be assisted in the evoking of laughter by Jay Belasco, of the famous Belasco family, and well known for his work in juvenile leads on the stage, vaudeville and the screen. The production of the Strand Comedies will be under the direction of Al Christie.

John R. Freuler, president of the Mutual Film Corporation, has signed a contract with H. B. Caulfield, of the Caulfield Photoplay Company, for the series of comedies. These comedies will be scheduled for release through Mutual on Wednesday of each week, starting April 11. The first three releases will be "Her Hero," April 11; "When Mary Took the Count," April 18, and "And in Walked Uncle," April 25.

"The Strand Comedies," says Mr. Freuler, "will give the exhibitor just the class of picture that will please every one. Utterly devoid of any element of slapstick, the Strand Comedies are filled with clean, wholesome fun. They are built around the love affairs, quarrels and adventures of young people, and depict laughable incidents of every day life played by real human people."

"THE WARFARE OF THE FLESH" (Warren).

"The Warfare of the Flesh" is the final title of Edward Warren's big state rights feature, heretofore referred to in these columns as the "Transgressors." The final title has been suggested by Mrs. Warren, the art director of the Edward Warren productions.

"The Warfare of the Flesh" has been registered with the United States Commissioner of Patents and Trademarks. The feature will be ready for release early in April, and will be shown at a Broadway theater within ten days.

The story is based on the thesis that matrimony is a holy institution. The action revolves about the colossal and perpetual conflict between the forces of good and the forces of evil. Ordinary human beings of the every-day type are used as pawns by the spirits of good and evil. The entire thesis proves that no state of virtue is complete until it is won by a conflict with vice.

The production has been staged very elaborately at the Herbert Brenon studios, and Mr. Warren selected his cast with exceptional care. The leading roles are portrayed by Walter Hampden, Marie Shotwell, Charlotte Ives, Sheldon Lewis, Theodore Friebus and Harry Benham.

"The Bronze Bride" Leads Universal

It Is a Red Feather Five-Act Drama—Many Other Good Subjects for the Week of April 2.

THE Universal Film Manufacturing Company presents an interesting and entertaining program of releases for the week of April 2. Every subject has been selected with great care for its fitness for release, and the result is one of the best balanced programs ever offered by the Universal.

The leading offering is the Red Feather five-act feature drama, "The Bronze Bride," a thrilling human interest story of a wayward son who is turned out of the house by his father to shift for himself. In the wilds of the North his better side asserts itself. He marries the daughter of an Indian chief, and his regeneration is completed when he returns to civilization. The story was written by J. R. Burkey, put in scenario form by Maude Grange, and directed by Henry McRae.

The cast is headed by Claire McDowell, supported by Frank Mayo and Eddie Polo. Others in the cast are Edward Clark, Harry Archer, Charles Hill Mailes, Betty Schade and Frankie Lee. The photography is splendid, and the scenes taken in the Sierra Nevada Mountains are wonderful. "The Bronze Bride" will be released Monday, April 2. On the same day will appear the Nestor comedy, "Mixed Matrimony," with Lee Moran, Eddie Lyons and Edith Roberts.

An unusually strong three-act drama is offered Tuesday, April 3, under the Gold Seal brand, entitled "The Magpie," featuring Tina Marshall. This is a new type of crook play, enlivened by many comedy situations. It was written by George Dana Smith, and produced by Edwin Stevens. In the cast are Claude Cooper, Monty Brace and Dean Raymond. The Victor comedy, "Please Be My Wife,". written and produced by Bob Leonard, who also plays the leading role, is the other Tuesday release.

The Laemmle two-act human interest drama, "The Star Witness," is the feature for Wednesday, April 4. It was written by Grant Carpenter, and produced by John McDermott. Lee Hill, Lena Baskette and Elizabeth Janes play the leading roles. The story has wide appeal, and the acting is of high quality. The L-KO comedy, "Nabbing a Noble," with Phil Dunham in the principal role, and the regular issue of the Universal Animated Weekly will also be released Wednesday.

"Somebody Lied," the Victor two-act comedy-drama which will be released Thursday, April 5, is a charming story of domestic misunderstandings, written by E. M. Ingleton, and produced by Ben Wilson, with Priscilla Dean and Harry Carter featured. The Big U one-act drama, "The Dawn of Decency," and the Powers educational, "Hagenback's Wild Animals," are other Thursday offerings.

"The Man in the Trunk," the fifth adventure in the Yorke Norroy series, "The Perils of the Secret Service," written and produced by George Bronson Howard, and the thirteenth issue of the Universal Screen Magazine are the releases of Friday, April 6.

The Bison two-act western drama, "The Burning Silence," is the chief offering Saturday, April 17. George Pearce and Jane Bernoudy are the featured players in this picture. On the same date will be released the Joker comedy, "A Boob for Luck," with Gale Henry and William Franey, and the Laemmle drama, "The Blue Print Mystery," with King Baggot.

On Easter Sunday four reels will be released. The Big U drama, "The Terrors of War," with Grace Cunard and Francis Ford; the L-KO comedy, "Crooks and Crocodiles," with Fatty Voss, and the Powers split reel, "The Ups and Downs of Phool Phan," a comedy cartoon, and "Magic India," an educational.

"The Next Victim," the fourth episode of the great mystery serial, "The Voice on the Wire," in which Ben Wilson and Neva Gerber are starred, and the fifteenth episode of the Grace Cunard and Francis Ford serial, "The Purple Mask," entitled "The Floating Signal," will be released during the week.

"THE EARLY BIRD" (Paramount).

The third Quacky Doodles Cartoon, entitled "The Early Bird," will be released in the 61st edition of the Paramount-Bray-Pictographs, the magazine-on-the-screen. As can be easily understood, the title is derived from the old saying that "the early bird catches the worm," and who if not the Quacky Doodles family is interested in a worm, be it early or late? The particular worm, however, which this cartoon tells about is not a worm at all, but a very attractive and luscious caterpillar. You see, Mother Doodles expects company for dinner, and since caterpillars, as everyone should know, are the "capon" of Duckland, one is ordered for the coming feast.

Now affairs social in the Quacky Doodles Family differ not a great deal from those among the "Upper Crust," and so the little Doodles are to have their dinner early and then to bed. This does not meet with their ideas one bit, and they forthwith set about to get their share of the feast.

When two such ingenious youngsters as the little Doodles put their heads together to accomplish a purpose, rest assured that there will be something doing, and many things happen in "The Early Bird" which might serve to prove the old axiom that that bird does not always catch the worm.

The Quacky Doodles family have served to amuse many thousands of Paramount patrons and "The Early Bird" will not fail to arouse many a hearty laugh.

Bluebird Advertising Contest a Success

Because of Excellent Showing Three Exhibitors Are Declared Winners—Gould, Caulfield and O'Keefe Take Prizes.

THE advertising contest among exhibitors of Bluebirds conducted during February brought out lively competitions for the cash and honors that went to the winners. The results are announced as decided on March 15, according to the conditions of the contest. Because of the close verdict it became expedient to award an extra $80 above the original first prize of $60 and $40 as the second. Here are the winners: Frank A. Gould, manager of the Rex theater, Reading, Pa., took first prize for the most ingenious and extensive general advertising campaign. Sixty dollars was the first prize. Mr. Gould was fortunate in having a week of Bluebirds to increase his opportunities for the display of his advertising genius. He devised many contests and awakened public interest in Bluebirds to a remarkable degree, giving Bluebirds the record week for his house.

Harry P. Caulfield, manager of the Garrick theater, Los Angeles, won second prize for general display as applying especially to billboards, the newspapers and his lobby. Because of the inventiveness Mr. Caulfield displayed, plus the elaborate and costly character of his advertising methods, Bluebird judges decided to vote a special and additional prize of $20 to the Pacific coast showman.

E. J. O'Keefe, manager of the Cort and City Square theaters, Atlantic City, N. J., was awarded a special first prize of $60 because the judges considered his campaign so remarkable in its excellence and showmanship and fully entitling him to share in the first prize honors.

Honorable mention for excellence of newspaper advertising and lobby display was given to G. M. Luttrell's Majestic, Jacksonvile, Ill.; E. W. Wing's Pastime, Coshocton, Ohio; W. A. Kaiser's Fourth Street, Moberly, Mo.; H. M. Thompson's Griffin, Owen Sound, Canada; P. C. & E. R. McIntyre's Rose, High Point, N. C., and W. Wock's Gay, Dauphin, Manitoba.

Under the conditions of the contest Bluebird offered to appropriate an extra amount in the event that two or more contestants should be considered by the judges to have submitted campaigns so nearly meritorious that the full value of each prize might go to all exhibitors in the tie. Thus it is that three showmen share in what was originally designed to be two prizes.

From all over the country exhibitors of Bluebirds entered the results of their advertising ideas, variously incorporating lobby displays, newspaper and billboard announcements and such "special stunts" as were used in promoting public interest in Bluebirds. As this was the first time such a contest has been conducted for moving picture men, the interest displayed may be considered extraordinary.

Because of the success of the initial competition Bluebird will conduct another contest, framed along similar lines, for showmen who exhibit Bluebirds in April, the awards to be announced May 15. To give full circulation to the many clever ideas and advertising plans that came to the surface in the February competitions, Bluebird is going to issue a special pamphlet describing and illustrating the many unique and effective schemes that were entered. This work will be generally distributed among Bluebird showmen.

BUSHMAN AS "FIGHTING PARSON."

Francis X. Bushman has begun work on a smashing big five-reel feature, with Beverly Bayne as co-star, in which he is seen as a "fighting parson." The title of the play is to be "The Voice of One." It was written by William Christy Cabanne, who also is directing the production in the Quality studios.

This is to be the first of a series of five-reel features with Mr. Bushman and Miss Bayne as stars and Mr. Cabanne as the director. The Bushman-Bayne-Cabanne combination proved a brilliant one in "The Great Secret," Metro's successful screen novel, and it was partly because of the laurels won in this serial that the same combination was decided on for feature productions.

Mr. Bushman has in his time played many parts, all of which have brought him critical esteem and popular acclaim, but in his new character in the first of the Metro five-reelers he is furnished with the strongest role of his career. As a "fighting young parson" he is the dominant figure around whom all the action of the play centers.

SHOWS "DOUBLE CROSS" AND "LUKE COMEDIES."

Pathe's New York branch office showed at the New York Roof to the exhibitors of New York and the vicinity several episodes of the "Mystery of the Double Cross" on Monday, March 26, at 2:30 p. m. Manager A. S. Abeles and Assistant Manager H. E. Friedman had sent out a large number of invitations and a goodly number of acceptances were promptly received. In addition to the serial the second of the new two-reel "Luke" comedies, "Lonesome Luke in Tin Can Alley," were also shown to a very appreciate and enthusiastic audience.

Fox Studio Happenings

George Melford Becomes a Fox Director—Stanton to Direct Next Farnum Feature.

WILLIAM FOX makes two important announcements with reference to directors this week: The first, that George H. Melford, one of the Jesse Lasky film directors, will join the Fox organization in May; the second, that Richard Stanton will screen the next Dustin Farnum production.

Among Mr. Melford's features for Lasky are numbered "Young Romance," "Stolen Goods," "The Marriage of Kitty," "The Immigrant;" "The Cheat," "To Have and to Hold," and many others. He also acted in and directed several subjects for Kalem.

Mr. Stanton has been in charge of Gladys Brockwell's photodramas of late. He came to William Fox about six months ago, and since that time has filmed "The Beast," with George Walsh; "The Love Thief," "One Touch of Sin," and another screen play not yet issued.

Included in Dustin Farnum's supporting cast will be such notable figures in the photoplay world as Winifred Kingston, Tom Mix, Victoria Forde, Lee Morris, and Amy Jerome. Frankie Lee, the capable youngster who is well known to the screen, will also be a member of the company.

Bert Delaney, still in his early twenties, but who confesses to years of experience in the silent and the spoken drama, has been engaged by Mr. Fox to appear opposite June Caprice in her next production. Mr. Delaney is a native of Minneapolis, and is a graduate of Notre Dame University. His stage career includes engagements with Lewis Waller in "The Five Frankfurters" and "Henry V." In motion pictures, he has been with Edison and Thanhouser.

Herbert Heyes, who has many splendid performances in Fox photoplays to his credit, has been cast for an important part in a forthcoming production in the studios at Fort Lee, New Jersey.

On April 2, probably for the first time in motion picture history, one director will have two features released simultaneously by the same film corporation. J. Gordon Edwards, who directs the Theda Bara subjects for William Fox, is the man thus honored. The photoplays which he made are "Tangled Lives," starring Genevieve Hamper, and "Her Greatest Love," a super de luxe feature.

"Tangled Lives" has an international touch in its cast. Henry Leone, a player of Turkish birth, and Hal de Forest, born in Portugal, are both among the principals.

Mr. Leone was on the stage for a number of seasons before his advent into films. His last performance in the legitimate was in "Sari." Some of his previous subjects for Fox photoplays were "The Green-Eyed Monster," "A Wife's Sacrifice," "The Blindness of Devotion," "Sin," "Hypocrisy," and a half dozen others.

Hal de Forest also had an extended career. Mr. de Forest was a classmate of ex-Senator James O'Gorman at New York University.

Out on the West Coast, George Walsh celebrates this week one year of stardom in Fox Films. His first starring picture was "Blue Blood and Red." His last is "High Finance," released for the week of March 26. Walsh's intermediate screen plays were "The Beast," "The Mediator," "The Island of Desire," "The Honor System," and "Melting Millions."

R. A. Walsh, the athletic George's brother, will have an office erected specially for his use on the Fox grounds at Hollywood. Mr. Walsh's office building will contain an elaborate library, where the film maker may spend his study hours, searching for details in the proper presentation of period and costume plays.

An entire stage has also been set aside for the exclusive use of Mr. Walsh. When he returns from Truckee, where he is at present screening snow scenes for the production which will star Miriam Cooper, he will take over his new quarters for the first time.

NEW FIXTURES ON BLUEBIRD PROGRAM.

There arrived at Bluebird's headquarters during the past week a production from the West Coast studio of that organization which struck such a true note of timeliness that it was set for release at the earliest possible date—May 14. Allen Holubar directed the piece and will be featured with Joseph Gerrard, Lois Wilson playing the leading female role.

"Treason" is the title, and the caption gives an epitome of the plot. The scenes are located in a mythical kingdom where war is under way and plots and intrigue reflect the political conditions that now prevail on two continents. The production was rushed through to completion.

More features on the Bluebird program include "The Clock," for April 30; "Little Miss Nobody," for May 7, with Violet Mersereau the star and Sidney Mason featured as her leading man, and "The Flashlight Girl," May 21, starring Dorothy Phillips, with Lon Chaney and Wm. Stowell featured as her principal supporters.

There are enough shows produced and ready for release to complete the Bluebird schedule well into the summer, assuring Bluebird exhibitors of good material for combating the out-of-doors. The formality of fixing the dates for these releases will doubtless be complied with during the coming fortnight, when a complete announcement of Bluebirds for several months will be submitted to the trade.

Forum Film Getting Many Inquiries

Will Begin Distribution from Own Exchanges Inside of Thirty Days.

WITHIN the next thirty days the Forum Films, Inc., will have exchanges at all the important distributing points and the regular release of Edison-made "Conquest Pictures" will be started. Kenneth Hodkinson, general manager of the Forum Films, has issued a statement regarding the immediate activities of the organization.

"Ever since the first announcement was made in the trade papers relative to the formation of Forum Films, Inc., to handle Edison Conquest Pictures in a national way," he says, "we have been receiving a great number of requests and inquiries from all parts of the country regarding these films. Our notices seem to have aroused particular interest among churches, schools, colleges, universities, humane societies, women's clubs and organizations of a similar kind.

"Within the course of thirty days we will have exchanges opened at all important distributing points throughout the country and we will then be in a position to book these films in all cities as well as the smallest communities. Personal attention will be given on the part of each exchange manager to all the inquiries and orders, rather than have them handled by a subordinate. Our watchword will be service."

The first program of Forum Films, Inc., will include "The Half-Back," a picturization of Ralph Henry Barbour's story of school life and football; "Captains of Tomorrow," a dress parade at West Point; "The Dinosaur and the Baboon," presenting a new group of animated manikins; "The Sea Horse," a short study of a little known fish; "A Vanishing Race," a scenic taken on the Blackfoot Indian reservation, and "Puss in Boots," a fairy tale told in silhouette.

"HEART'S DESIRE" COMPANY RETURNS FROM FLORIDA.

Marie Doro, Director Francis J. Grandon, Jean Gauthier, Albert Roscoe, Harry Lee and other members of the Famous Players company, who went to Jacksonville several weeks ago to stage the exterior scenes for "Heart's Desire," in which Marie Doro is to star on the Paramount program, in the latter part of April, have returned. Eve Unsell, the author of the story, set the action on a small island in Brittany, and the director picked Anastatia Island, off St. Augustine, as being exactly suited to the requirements of the story.

WAR DEPICTED IN "MOTHERHOOD."

War and hate and mother-love, patriotism and fear and daring—all are mingled elements in "Motherhood," Marjorie Rambeau's second production for Mutual made under the direction of Frank Powell.

Miss Rambeau in the role of Louise, a peasant woman, is called upon for all of her ability in emotional portrayal, and, in the opinion of many of her critics, succeeds remarkably in the scenes where her mother-love is awakened for her child—a son of the lust of war.

Scene from "Motherhood" (Mutual).

"Motherhood" is a story which will appeal alike to the promoters of peace and those who are anxious for war. It is not a preachment for peace, but shows war in all its hideousness when the glamour has been removed. It is not a picture of battlefields and great armies engaged in conflict, but rather shows the woman's side of war. It shows how even the innocent children are forced to share their burden of the warfare, and brings out strongly the fact that there is as much suffering for those left at home as for those in the midst of battle.

Lasky Making Another Royle Picture

Wallace Reid Will Be Seen in "The Squaw Man's Son," Successor to "The Squaw Man."

THE Lasky company has purchased the motion picture rights to Edward Milton Royle's "The Squaw Man's Son," which is a sequel to that author's play and screen drama, "The Squaw Man." It was with an adaptation of "The Squaw Man" that the Lasky company made its bow as a producing concern. The success of this adaptation established the newly formed company as a factor in photoplay production. "The Squaw Man" was released by Lasky on February 23, 1914, with Dustin Farnum in the stellar role.

"The Squaw Man's Son" relates the history of the boy Hal, who appeared as an infant in the first picture. It will be released by Paramount on April 26, with Wallace Reid in the stellar role, and Anita King and Dorothy Davenport in important parts.

Just as his father experienced many thrilling adventures, and was torn by great strife in sacrificing himself to his devotion to the Indians, Hal is in turn a victim of dual loyalty—one to his English wife, who is an opium field, and the other to an Indian girl of high education and attainments, for whom his love is so great that he is finally forced to leave America in justice to the girl. Reviled by his wife, who openly loves another man, and worshipped by the Indian girl for his nobility of character, Hal finds himself living in double torment, for he realizes his wife's life depends upon his presence, while all his ambitions point to America. If the Squaw Man's history was a dramatic and intense one, the legacy of romance and drama which he left his son Hal was even more fertile and richer in adventures and heart interest.

"The Squaw Man's Son" was staged by Edward J LeSaint, and the cast includes Raymond Hatton, H. B. Carpenter, Charles H. Geldert, Ted Duncan, Frank Lanning and Donald Bowles.

ASHLEY MILLER CLAIMS AUTHORSHIP.

To correct an erroneous impression as to the authorship of the novel form of comedy in which sculptured or modeled figures are the actors, Ashley Miller, formerly director of productions for Edison, Pathe, Famous Players-Lasky and Art Dramas, calls attention to the fact that for about a year he has been manufacturing and releasing on the Paramount program a line of these cartoons, antedating thus by a large margin any claims to originality that may be made by any one else.

"WHO SHALL TAKE MY LIFE?" (Selig).

Maibelle Heikes Justice's latest drama, "Who Shall Take My Life?" an argument against capital punishment, is said to be the most forceful work she has yet written for the screen. William N. Selig considered the drama so comprehensive in its scope that he placed the story in the hands of Colin Campbell, dean of the Selig corps of directors, with instructions to spare neither time nor expense in production. "Who Shall Take My Life?" is the story of "Big Bill" O'Shaughnessy, the bridge tender, who is convicted of murder on circumstantial evidence. It is a powerful plea against the evils of capital punishment, and is indorsed by pulpit and press.

Scene from "Who Shall Take My Life?" (Selig).

The Selig company announces an all-star cast for "Who Shall Take My Life?" including Thomas Santschi, Fritzi Brunette, Edward Coxen, Bessie Eyton, Harry Lonsdale, Virginia Kirtley and other stars. "Who Shall Take My Life?" is said to be a worthy successor to "Beware of Strangers" as an attractive state rights proposition. The Selig company points out that there is not only a stirring plot enacted by an exceptional company of players, but elaborate scenic effects and beautiful photography.

Maibelle Heikes Justice, the famous authoress, who wrote "Who Shall Take My Life?" was a guest of the warden of Sing Sing prison while studying prison life, and the results of her investigations are embodied in the drama. Thomas Santschi, Fritzi Brunette, Ed Coxen and Bessie Eyton have prominent parts in the play, and are given unusual opportunities for versatile work, according to those who have been accorded preliminary viewings of the production.

GENERAL FILM'S POPULAR PRICE SERVICE.

President Benjamin B. Hampton of the General Film Company has inaugurated a new "popular priced service" for the smaller exhibitors who are patrons of the General Film Company which, it is believed, will meet with instant favor. The outline of the plan is revealed in the following circular which has been distributed to exhibitors:

> To Our Customers: Many exhibitors have asked us for service at a price lower than we can accept for our new subjects.
>
> We want all the business we can get at a profitable price, and, also, we want to do all we can to assist all classes of exhibitors. Therefore, we submit the following plan for a service at popular prices.
>
> We have on hand about 50,000 reels of various subjects in various lengths. These pictures are our regular program subjects from our regular manufacturers—dramas, comedies, etc. Our exchanges are now prepared to serve exhibitors with programs booked from this vast assortment of products at very low prices—prices at which any exhibitor can make money.
>
> GENERAL FILM COMPANY.

President Hampton believes that the small exhibitor has been neglected to a considerable degree in late years, and, with the increasing cost of production and distribution, the price of new features has gone up to a point beyond the reach of a large number of these smaller theater owners. It is for this reason that he has inaugurated the new popular price service, which seems destined to meet a big and immediate demand.

IVAN PLAN MEETS APPROVAL.

The Ivan Film Productions' new distribution plan has met with unprecedented response. The answers to the inquiries following the very first announcement have borne unexpected fruit. Without going into details at this time of the arrangements entered into with the different exchanges, suffice to say that, judging from the remarks of all parties involved, the mutual interests of producer and distributor have been taken care of in a most equitable manner. A strong forward movement in the policy of the Ivan people in the production field has been announced; enlargement of the producing, as well as the general staff, has been made.

The addition of Dr. Oscar I. Lamberger as assistant to the general manager, I. E. Chadwick, in itself speaks well for the company's pretensions. The Doctor will be best remembered because of his joint activities with the late Professor Charles Sprague Smith in the establishment of what now is known as the National Board of Review, unquestionably one of the organizations that in their liberal and forward look have been of the greatest benefit to the industry at large.

A. KAY OFFERS SHORT REELS.

The A. Kay Company, 729 Seventh avenue, New York, was recently organized with the purpose of confining itself to putting out short length topical features. Their first release is a novelty subject of unusual length, an 800 foot animated cartoon burlesque entitled "20,000 Feats Under the Sea," the first animated cartoon of that length ever released. The thread of the story of "20,000 Leagues Under the Sea" is followed closely in the burlesque, and the many incidents are treated with the extreme humorous touch of the master animated cartoonist, Paul Terry. Several thousands of the leading exhibitors of the country have been circularized on the plan on which this first picture of a series is being handled. The short subjects are treated as big features, and close co-operation with exchange man and exhibitor is the company's slogan; heralds, slides, feature lithographs, stills, etc., and this policy, coupled with releases of striking novelty and high standard, gives complete assurance of marked success.

LOUISE HUFF'S FIRST PALLAS PICTURE.

The first production in which Louise Huff will appear upon the Paramount program since leaving the Famous Players studio for the Pacific Coast will be "The Lonesome Chap," in which she will co-star with House Peters. The production comes from the Pallas studio, where Miss Huff has been engaged ever since she departed for the West several weeks ago, and is scheduled for release by Paramount on April 19.

In this picture Miss Huff plays the role of a little school girl who captivates her guardian, a man somewhat older than she is, only to be convinced that he does not care for her. For his own part, the man is doing his best to conceal his feelings, in the belief that he is doing so in justice to his ward. House Peters is, of course, the guardian in question.

Others in the cast besides Miss Huff and Mr. Peters are John Burton, Eugene Pallette, J. Parks Jones, Senor Buzzi and Betty Johnson.

Paramount Program

Introduces George Beban in a New Character—Fanny Ward in a Comedy—Other Pleasing Subjects for Week of April 2.

MANY salient features in the productions that will be released by Paramount Pictures Corporation during the week of April 2 make it one of the banner weeks of the year. Primarily, George Beban, in his own play, "The Bond Between," and Fannie Ward, in "A School for Husbands," the Pallas and Lasky productions, respectively, are the two five-reel features which are surrounded by three single reels—the sixtieth edition of the Paramount-Bray-Pictographs, the magazine-on-the-screen; the sixty-first of the series of weekly trips around the world, personally conducted by Burton Holmes, and a Black Diamond comedy, entitled "Getting the Evidence."

Deviating from the character of an Italian, George Beban, who has won for himself an enviable reputation of being the greatest Italian delineator, will play a Frenchman's part in "The Bond Between," and, from reviews that have already been given the critics, it is declared to be far superior to anything that this actor has yet done. Mr. Beban wrote the story himself—for himself—the play giving him an opportunity of demonstrating his inimitable screen personality and characteristics.

Donald Crisp, who directed Mr. Beban's latest success, "His Sweetheart," is also the director of this picture. In "The Bond Between," Mr. Beban is seen as Papa Duval, a Frenchman living with four cronies in a French restaurant in New York City.

Supporting Mr. Beban in the cast are the following players: John Burton as Hans von Mayerinck, Miguel de Bruillier as Feole Zelnar, Paul Wiegel as Carl Riminoss, Colin Chase as Jacques Duval, Eugene Pallette as Raoul Vaux, W. H. Bainbridge as John Fowner, Vola Vale as Ellen Ingram, Signor Buzzi as M. Lorillard, and Mrs. Buehler as Mme. Lorillard.

Fannie Ward, in "A School for Husbands," will again create as much of a sensation as she did in "The Cheat." This Lasky production is a superb comedy in which the star gives a few valuable visualized hints on the subject of how to manage a husband. The production gives her a wonderful opportunity to wear some marvelous gowns, and many of the scenes were taken at Tia Juana, the most celebrated race course of the Southwest. Another senational scene is that of a real Hawaiian ball.

The production was made for the Lasky company under the direction of George Melford. Supporting Miss Ward in the cast are the following players: Jack Dean as John Manners, Frank Elliott as Sir Harry Lovell, Mabel Van Buren as Mrs. Airlie, Edythe Chapman as Mrs. Manners, James Neill as automobile salesman, Frank Borzage as Hugh Aslam, Irene Aldwyn as Claire Manners.

The sixtieth edition of the Paramount-Bray-Pictographs, the magazine-on-the-screen, deals with four very interesting subjects, entitled "Rivaling Nature's Flowers," "Assaying the Nation's Gold," "Crab Fishing in Virginia," and "Americanizing an Oriental Craft." The variety of the pictographs has long made it one of the most sought after single reel productions that are being shown in theaters.

Burton Holmes, in the sixty-first of his weekly trips around the world which he is personally conducting for Paramount, brings to the photoplay lover the mid-winter sports that are enjoyed in Canada, the photography of which is par excellence, and the action of such a degree that there is not a lagging moment during the entire release.

"Getting the Evidence" is the title of the Black Diamond comedy that will be released this week, and is based upon an extremely funny situation of a girl detective, who, in her endeavors to earn a livelihood, turns detective, and runs down what appears to be a plot to blow up a munition factory, only to find that it is a company staging a wild, woolly west "movie."

SOL LESSER'S EXCHANGE TO MOVE.

During his recent trip to New York, Sol L. Lesser, of the All Star Features Distributors, San Francisco, acquired the rights to so many features that upon his arrival in San Francisco he was forced to the realization that it would be impossible to handle all of these productions in his old quarters at 234 Eddy street, although Mr. Lesser occupies one of the largest exchanges in San Francisco.

While in New York, Mr. Lesser purchased the California, Arizona and Nevada rights to D. W. Griffith's "Intolerance," "Panthea," "The Argyle Case" and the Art Dramas program. He is already exploiting in this territory such big productions as Jules Verne's under water spectacle, "Twenty Thousand Leagues Under the Sea," "Civilization," "The Garden of Allah," "War Brides," "The People vs. John Doe," "The Libertine" and the Louis J. Selznick releases, including the Clara Kimball Young productions.

Mr. Lesser said: "I have just signed a long lease for the new three-story building located at Golden Gate avenue and Leavenworth street, in the heart of the film row, and it is my intention to make it the most thoroughly equipped and up-to-date film exchange in San Francisco. During my visit to New York I carefully studied all of the New York exchanges and intend to embody all of their conveniences in my new home, having in mind the idea of making my exchange a place where the visiting exhibitor can feel entirely at home."

"THE GIRL IN THE CHECKERED COAT" (Bluebird).

The Bluebird to be released on April 23 will be entitled "The Girl in the Checkered Coat," with Dorothy Phillips as the star, and Lon Chaney and William Stowell featured as leaders of her supporting company. Countess Du Cello, Jane Bernoudy, Nellie Allen, Mrs. Witting and David Kirby will also be in the presenting company.

Joseph De Grasse directed the piece from Ida May Park's scenario. A story by E. M. Ingleton formed the basis of the feature. Miss Phillips is called upon to present two separate and distinct roles—playing sisters who are unlike in personal appearance and characteristics. So much does the star enter into the drama that she is on the screen practically all the time, playing one role or the other.

Scene from "The Girl in the Checkered Coat" (Bluebird).

The assertion is made by the Bluebird publicity department that in this feature Miss Phillips has the best opportunity of her screen career to show her native artistry, and the result attained by her impersonation of two entirely different roles is said to be remarkable.

ASTRA COMPANY GROWING FAST.

The success of the Astra Film Company, the destinies of which are presided over by Louis J. Gasnier, has resulted in a remarkable extension of activity in the Jersey City studios. Two new serials are now in course of production, one under the direction of George B. Seitz, and the other under Theodore Marston. Two features are also being produced by George Fitzmaurice and William Parke.

In other lines the activities of the Astra company are being extended. With the addition of Mr. Seitz to the staff of directors, Philip Bartholomae, author of "Very Good Eddie," and one of the noted playwrights of the day, is in charge of the Astra company's scenario department. There have been many recent additions to the Astra players, who now include Pearl White, Mollie King, Creighton Hale, Leon Bary, Warner Oland, Earl Fox, Ruby Hoffman, Helene Chadwick and Mattie Ferguson.

The new serial which Mr. Seitz is directing is based on a popular adventure serial by Fred Jackson. Pearl White will be the featured player. The cast will include Warner Oland, formerly leading man for Theda Bara, who played the part of Baron Huroki in the "Patria" serial; Earl Fox, Ruby Hoffman and Mattie Ferguson.

EXHIBITORS INDORSE ONE HOUR SCREEN TIME.

Ever since the General Film Company made its first announcement of the "Fortune Photoplays" series the executives of that company have been receiving letters from exhibitors indorsing the "One-Hour Screen Time" idea. "Fortune Photoplays" are all founded on stories that have appeared in the Street & Smith group of magazines—Ainslee's, the Popular, Smith's, People's, etc.—and when the General Film Company made its first plans for the series it was decided to limit the length to four reels, since that length of picture was found after careful ingestigation to be the most popular with exhibitors. Letters were sent to five thousand prominent picture theater managers throughout the country, asking them what length of picture they preferred, and by far the great majority answered the inquiry by placing their vote in favor of the hour length. Accordingly, this length was adopted, and featured prominently in the advertising and publicity.

With the nation-wide advertising campaign of the Street & Smith magazines behind them, the "Fortune Photoplays" are rapidly becoming one of the most popular series on the market. The first subjects in the order of release are "The Inspirations of Harry Larrabee," "Mentioned in Confidence," "The Devil's Bait," "The Yellow Bullet" and "Vengeance of the Dead." A famous film beauty is featured in each picture.

The Selznick Line-Up

"The Eternal Sin" Is Now at the Broadway Theater and Other Strong Features Are Coming.

THE great spring drive of Selznick-Pictures is on. With four new features ready for release and four more well under way, the assault of the Selznick forces upon the trenches of the program producers looks more formidable than ever.

The next Selznick-Picture to be released on the general market is Herbert Brenon's presentation of Florence Reed in "The Eternal Sin," now playing its second week at the Broadway Theater, New York City, where it is drawing even larger houses than "War Brides."

The production to follow "The Eternal Sin" on the Selznick schedule is Norma Talmadge's second feature under the management of Joseph M. Schenck, a drama from the pen of Wilson Mizner, entitled "The Law of Compensation."

In April two Selznick productions of extraordinary interest will be released, the first being Robert Warwick in "The Silent Master," a picturization of E. Phillips Oppenheim's novel, "The Court of St. Simon." This marks the American premiere of the famous French director, Leonce Perret, and everyone who has had private glimpses of this picture predicts a real sensation. The second April release will be Clara Kimball Young in Eugene Walter's tremendous play, "The Easiest Way," produced under the direction of Albert Capellani.

Meanwhile the Selznick stars and producers are busily engaged on their new production. Herbert Brenon and his company return this week from New Orleans, where they have been making the exteriors for an adaptation of Louis Joseph Vance's widely read mystery story, "The Lone Wolf." Norma Talmadge and her associate players have already returned from the South to complete the filming of "Poppy." Director Charles Giblyn has finished the scenario adaptation of Virginia Terhune VanDeWater's story, "Why I Left My Husband," for Clara Kimball Young, and Robert Warwick is well advanced in the production of an original story by his director, Mr. Perret, entitled "The Modern Othello."

It is expected that the schedule of two productions a month will be maintained throughout the spring and summer. The May releases as planned will be "The Lone Wolf" and "Poppy," and for June the new Clara Kimball Young and Robert Warwick pictures.

"THE INEVITABLE" (Art Drama).

Intending to avenge her father's death by ruining his enemy's son, and discovering when she has nearly completed her work that she loves the youth, Florence Grey, the heroine of "The Inevitable," an Erbograph Art Drama, is a character of force and distinction. As played by Anna Q. Nilsson, the beautiful "Star of the North," as a countryman—a poet—once called her, the character takes on reality in a surprising degree, and the tense drama woven around her is made into a masterpiece of the shadow art.

A brilliant cast, headed by Miss Nilsson, and containing such names as Chester Barnett, Lucile Dorrington, and William Bailey, enacts this notable drama in a way worthy of its unusual story. It will be released April 5.

WARREN COMPLETES FIRST SUBJECT.

Edward Warren returned from Florida and North Carolina the other day and celebrated the completion of the first production to be released under his own trade mark, "The Warfare of the Flesh," by making plans for his next feature. The play he has just finished for the state right market has engaged his attention for sixty-nine hours a day since early last January. The interiors were finished a week ago at the Brenon studios and the allegorical prologue was staged and whipped into shape in the warm states of the south. The announcement of the release "The Warfare of the Fesh," heralds Mr. Warren's debut as a producer-director-manufacturer.

Scene from "The Warfare of the Flesh" (Warren).

New Erbograph Company Formed

Marion Swayne Will Lead and Joseph Levering Will Direct —Features for Art Drama Program.

A SECOND company of players, headed by Marion Swayne and directed by Joseph Levering, has been orgazined by Erbograph to produce features for the Art Dramas program, according to announcement made this week by Ludwig G. B. Erb, president of Erbograph.

Work has already been started by this new company on a play written especially for Miss Swayne by the Rev. Clarence J. Harris, the prominent scenario writer. In this story Miss Swayne, long one of the most popular screen stars, is given an opportunity to enact the sort of characterization which has made her such an admired player.

Marion Swayne, who will be remembered for her work in "The Adventurer," a recent U. S. Amusement Corporation production on Art Dramas program, and in "The Deemster," the picturization of Hall Caine's story, has been in pictures for four years. She started under Edgar Lewis, and almost immediately attracted attention. From the beginning her rise was rapid.

Joseph Levering, who will direct Miss Swayne, is a man with proven genius and long experience. He has been with Solax, Pathe, Edison, and Gaumont, where he was managing director for several years. Among his most successful productions are "The Cup of Chance," with Alice Brady; "The Tides of Time," with Mary Nash, and "Capital Punishment," with Lenore Ulrich.

"THE TRUFFLERS" (Essanay).

Strong bookings are reported on "The Trufflers," Essanay's picturization of Samuel Merwin's Cosmopolitan Magazine story. This feature, presenting Nell Craig, and an all-star cast, was released through the Kleine-Edison-Selig-Essanay Service April 9.

The story proved to be immensely popular through the country. It was read by millions. This fact should provide a juicy bit of free advertising for exhibitors who book the picture. According to reports from advance showings of the film, it presents a more fascinating entertainment, even, than the story.

Another attraction which "The Trufflers" is said to hold forth is its cast. Besides Nell Craig, who is a star of nation-wide prominence, others appearing in the picture are Sydney Ainsworth, Richard C. Travers, Ernest Maupain and Harry Dunkinson. All of these have a good individual following among photoplay patrons. Fred E. Wright adapted the story to the screen, and directed its production.

"The Trufflers" is based on life in New York's colony of artists—Greenwich Village. A gripping love-drama is interwoven into the plot, which has to do with the fascinating Bohemian life led by the artists.

The picture has a screen time of 1 hour 10 minutes.

"ON TRIAL" NEARLY FINISHED.

Half the scenes for "On Trial" have been filmed by Essanay. The picturization of Cohan & Harris' tensely dramatic stage hit is steadily progressing. Its release date will be announced shortly.

"On Trial" was one of the most vivid and like-like portrayals of a big murder trial ever put on the stage. It ran a year solid on Broadway, had a run of five months in Chicago, and created an equal sensation throughout the country, from coast to coast.

The nation-wide acclaim with which the stage drama was received is counted upon to prove a powerful box office magnet for the Essanay picturization. Reports from the studio are that the photodrama will hold far more interest, not being hampered by the limitations of the stage.

James Young is directing the production. Sydney Ainsworth, who has won popularity throughout the country with his strong character roles in "The Prince of Graustark," "The Chaperon" and other productions, plays the part of the half crazed Strickland. Mr. Young has the role of Trask, Barbara Castleton will be seen as Mrs. Strickland, Corene Uzzell as Mrs. Trask, and little Mary McAlister as Doris Strickland.

"On Trial" will have a screen time of approximately 1 hour 15 minutes.

"THE TIDES OF BARNEGAT."

Scheduled for release by Paramount on April 12 is F. Hopkinson Smith's "The Tides of Barnegat," a most popular book, adapted by the Lasky company. Mr. Smith's wonderful descriptive powers and his knowledge of the sea, combined with the quaintness of the setting which he chose for his story, make "The Tides of Barnegat" realistic and absorbingly interesting. It is a peculiarly human story of self-sacrifice and sisterly devotion which, in itself, would have a strong appeal were it shorn of its fascinating elements.

A marine architect by profession, but a painter and writer by inclination, F. Hopkinson Smith had the deft touch and the broad vision of the true artist, as every one who is familiar with his novel already knows. In the cast of this exceptional production are Blanche Sweet, Elliott Dexter, Tom Forman, Harrison Ford, Lillian Leighton, Norman Nichols, Walter Rogers and the ever delightful little Billy Jacobs.

Pearl White Heads Pathe Program

Appears in "May Blossom," a Gold Rooster Pathecolor—Also a Linder Comedy for the Week of April 8.

THE feature of Pathe's big program for the week of April 8 is Pearl White's second Gold Rooster Play, "May Blossom," in Pathecolor. "Hazel Kirke," the first feature starring this very popular actress, scored a big hit throughout the country. "May Blossom" has the most popular star in the world, supported by the celebrated Hal Ford and Fuller Mellish. The combination of Pearl White and Pathecolor should bring big business.

The fourth episode of "Mystery of the Double Cross" is entitled "Kidnapped." The star of the serial is Mollie King, and she is supported by Leon Bary, formerly Sarah Bernhardt's leading man, Ralph Stuart and Gladden James. The picture was produced under the direction of William Parke, formerly Mansfield's stage director.

Mrs. Vernon Castle is seen in the thirteenth episode of "Patria," entitled "Wings of Death." The best known, best dressed woman in America in thrilling aeroplane feats guarding our country against invasion is the feature of this episode. Patria's success everywhere continues unabated.

"Max and the Fair M. D." is a one-reel comedy featuring Max Linder. These comedies issued by Pathe have been selected as the best work of this famous actor. It would be a mistake for the live exhibitor to fail to take advantage of this opportunity. In this one, Max is desperately in love with the fair lady doctor. He wins her heart and hand, but ——!

"Know America, the Land We Love," is the title of the beautiful Combitone Scenic pictures about which there has been so much favorable comment, and the fourth release deals with "Arizona." The most interesting parts of this great state are shown, including the famous Petrified Forest and the Bottomless Pit—soundings of twelve hundred feet have failed to touch bottom.

"The Height of Fashion" is the title of the 26th release of the Florence Rose Fashion films, showing beautiful models in advance style. Theater patrons who want advice about how to dress should write Miss Florence Rose, 303 Fifth avenue, New York.

Beautiful Scenes of Japan presented in an original manner are shown in "Picture Postal Cards" in Pathecolor on the same reel with the Fashion Film.

An International split reel cartoon and scenic and the Hearst-Pathe News No. 30 and No. 31 complete the program.

It is interesting to note in this connection that the circulation of big newspapers is increasing as the international situation grows more intense. Interest in Hearst-Pathe News increases likewise.

GAUMONT SHOWS SIDE LIGHTS ON WAR.

There is a decided difference of opinion as to the reason for the retreat of the Teutonic forces on the west front to what is called the "Hindenburg line." Mutual Weekly No. 117 shows what the Allies are pleased to regard as the reason. This is the heavy artillery, which is massed almost wheel to wheel. The great guns are seen in action, the heavy projectiles being belched forth to pulverize the positions of the invaders.

The U-Boat Chasers which the United States has ordered for the protection of its ships are pictured in the trial trip of one of the first which has been turned out. This maneuvers in Boston harbor, showing how it will search out enemy submarines.

Ambassador Gerard is welcomed to New York, his home city. The camera follows him from his arrival at Communipaw until he has listened to the laudations of his work by speakers at the city hall.

Naturally patriotism is bursting to the surface in many demonstrations worthy of recording in motion pictures. This issue of the Mutual Weekly shows the unfurling of a big flag in Boston, and a visit of a Girls' National Honor Guard to the Destroyers Monaghan and Sterrett on duty at Galveston, Texas.

Americans in service abroad are represented by the departure of an American ambulance section from Paris for the front.

FIRST FAIRBANKS-ARTCRAFT SUBJECT READY SOON.

Work on the initial Douglas Fairbanks-Artcraft production, "In Again—Out Again," written by Anita Loos and staged under the direction of John Emerson, has progressed rapidly and it is expected that this subject will be finished in the course of two weeks.

Upon completion of this picture activities in connection with the next offering will be commenced immediately. Although the title of this story has not as yet been announced, it is stated that it will present an unusual comedy of New York and California. The production will therefore be started in New York following "In Again—Out Again," and as soon as these scenes are taken the entire organization will journey to the West Coast, where the principal scenes are laid.

Bill Shay, who for the past three years assisted D. W. Griffith in the cutting of the latter's spectacles, is now on his way East to fill a similar position with Mr. Emerson, whose staff now includes Jack Scott, as assistant; R. W. Nichols, technical director; Eric von Stroheim, location scout, and James P. Hogan, master of properties.

BIG SCENES IN "THE SINGLE CODE."

One of the many highly effective scenes in "The Single Code," Crane Wilbur's latest starring vehicle, which is to be released through the Mutual Film Corporation April 16, and which tells a morality story, is that wherein the woman forgives the man when she learns of his past life.

"The Single Code," as the name of the picture suggests, treats with the problem of the double standard. The man becomes involved with an adventuress, and the woman falls into the toils of an unscrupulous man. They leave their pasts behind them, as they believe, meet and are married. Later the ghosts of early days reappear. The woman is the first to learn the truth, and, with true womanly heart, forgives her husband. This scene, as played by Mr. Wilbur and Miss Florence Printy, furnishes one of the most touching incidents in the play.

Scene from "The Single Code" (Mutual).

VIOLA DANA FINISHES "LADY BARNACLE."

Viola Dana and her company, under the direction of John H. Collins, have practically completed work on Miss Dana's next offering on the Metro program. "Lady Barnacle," which is produced as a photoplay by Columbia Pictures Corporation, will appear in the All Story Weekly simultaneously with its release on the Metro program. It is from the pen of Edgar Franklin and has been adapted for the screen by Juno Mathis.

The title role of this production provides Miss Dana with one of the most charming parts she has ever played, that of Lackshima, daughter of the Maharajah Bahartari of an East Indian province. The scene is laid in India and later in the United States. The Indian scenes have been taken in and around St. Augustine, Fla., where a beautiful hotel was used to represent the palace of the Maharajah.

Robert Walker will be seen as George Morling, the American. Augustus Phillips has the part of Lackshima's father. Henry Hallam plays the elder Morling, and Marie Adell has the part of Morling's fiancee. William B. Davidson has the part of Krishna, a young East Indian; Ricca Allen plays Anna Stone, the Boston stenographer, who is determined that Lackshima shall not be either a white nor one of any other color, and Fred Jones plays Asoka Kahan Roy, adviser to the Rajah.

THRILLING "PATRIA" EPISODE APRIL 8.

Mrs. Vernon Castle in thrilling aeroplane feats guarding our country against invasion is a feature of the thirteenth episode of "Patria," entitled "Wings of Death," and announced for release by Pathe the week of April 8. Mrs. Castle is supported by Milton Sills, Warner Oland, William Nye and Marie Walcamp—all of them well-known players.

In this chapter Bess Morgan, played by Marie Walcamp, is captured by Mexicans. She is rescued, and reveals to Patria the plans of invasion by Huroki and his army. Nogi, commander of Huroki's forces, has been wounded, but escapes from Pillsbury. Crawling through the woods, he comes upon Patria, who has landed in the course of a scouting trip in her flying machine. Nogi forces her, at the point of a gun, to take him back to his lines across the border. This she does, but, as they reach his lines, she volplanes, and Nogi falls to the ground—dead.

FIVE "RAILROAD RAIDERS" CHAPTERS COMPLETED.

Although the first chapter of "The Railroad Raiders," the new Mutual serial, in which Helen Holmes is once more a railroad girl, will not be released until April 9, the first five chapters have already been completed at the Signal studio, under the direction of J. P. McGowan. The titles of the chapters already completed are "Circumstantial Evidence," "A Double Steal," "Inside Treachery," "The Deal in Silks" and "A Woman's Wit."

Kalem to Produce Two-Part Comedies

Lloyd V. Hamilton and A. E. Duncan as the Featured Funmakers—Ideas for Scenarios Wanted.

FOLLOWING close upon the announcement that Kalem has signed its two principal comedians, Ham and Bud, to long term contracts comes the news that these celebrated laugh creators are to be featured in two-part comedies under the direction of Al Santell. The brand name, "Ham Comedies," will be retained; this in order that its advertising value gained from long association with Kalem will not be impaired.

Scenarios and ideas for scenarios for the new two-part comedies are desired, but they must conform to a certain standard, that is, they must contain material and business that will be suitable for Ham and Bud and not be lacking in plot. The Kalem Company states it will be a waste of anybody's time to submit scripts if they do not show on the face of them that the author is familiar with the pictures that have heretofore been released.

Inasmuch as the exhibitors themselves are the ones responsible for the change in policy—that of lengthening the "Ham Comedies" to two reels—they are to be invited to submit their ideas of the course that the new series shall take, and if acceptable their names will be featured in the advertising and publicity that the pictures will be given.

For a number of months the question of producing two-part "Hams" has held the attention of Kalem's executives. The demand for the double length comedy has grown steadily until there is no denying that the major portion of the exhibitors favor them above the singles.

Ham and Bud constitute a team of comedians that has stood the test of time. As one sensible exhibitor said: "They wear well with my patrons." Never vulgar or coarse in what they do, they typify all that is best in comedy. A close-up of Ham's face is sufficient to move the most hardened fan to merriment, which would seem to prove that facial expression is a better barometer of talent than almost anything else.

Director Al Santell is assembling a company of able players to support Ham and Bud and arrangements have been made giving him the run of the Glendale studios and a goodly proportion of the space available in the new enclosed studio. Henry Murdoch will continue to give his talents to this company. Indeed both Ham and Bud look upon Murdoch as the third party to all of their comedy business.

It is a bit too early to give the title of the first of the two part "Ham," but it is to be a revelation, so we are told, and is to be the standard pattern by which all the succeeding ones are to be produced. An animated Kalem trailer will be one of the new features to be incorporated, somewhat after the style of the famous Kalem spider. Other novelties in titles will be introduced as the series gets under way.

GEORGE M. COHAN PICTURE A TRIUMPH.

The advance showing of George M. Cohan's initial Artcraft photoplay, "Broadway Jones," attracted an unusual audience to the Forty-fourth Street theater last Tuesday morning. One of the guests was J. J. Murdock of the United Booking Offices, who congratulated the famous actor-author-producer, as well as Director Kaufman, and proved the sincerity of his enthusiasm by doubling the bookings of this picture over his circuit.

Mitchel H. Mark, president and general manager of the Strand theater, New York, in a letter to Walter E. Greene, president of Artcraft, said: "'Broadway Jones' is a most happy combination of star and play, well produced, and to our mind fitting the most popular taste and fancy."

"Never during my eight years' association with motion pictures have I seen such an instantaneous demand for bookings on a picture," said Al Lichtman, manager of the Artcraft exchanges, late Tuesday night. "Immediately after the showing there was a great rush for bookings at the New York exchange. An idea as to how big this demand became can be had from the fact that in a little over a half-hour we signed $3,000 in bookings."

NAOMI CHILDERS' FIRST ART DRAMA.

"The Auction of Virtue" is the title of the picture in which Naomi Childers, the new U. S. Amusement Corporation star, will make her debut on the Art Dramas program. The story was written by Joseph Poland, the famous novelist and writer, especially for the star. Mr. Poland is the author of "The Cloud," a recent Art Drama, in which Jean Sothern was starred, and which is to be published shortly in book form.

Leslie Austen, Wyndham Standing, Kirke Brown and Evelyn Dume are in support of the star in this picture, while Herbert Blache was in charge of the direction.

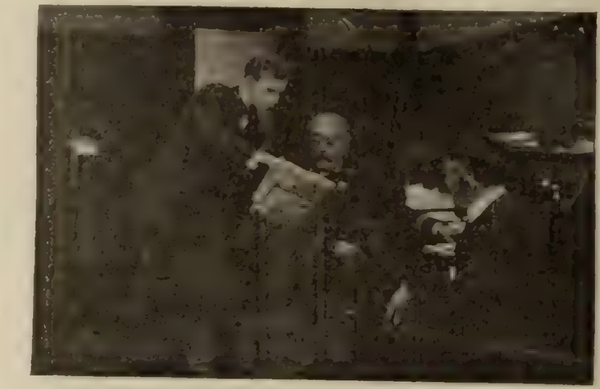
Miss Childers takes the role of Phyllis Shaw, the daughter of an invalid mother, whose life has become embittered by poverty. Mrs. Shaw married a poor man, who died soon after the marriage. Her life has been a struggle. She has consequently brought Phyllis up with one aim—to marry a rich man.

In the role of Phyllis Miss Childers finds her greatest opportunity. Both physical beauty and acting ability are hers, and they are employed with artistry and skill in the characterization.

"FATHER AND SON" (Selig).

"Father and Son," directed by Otis B. Thayer, from the drama written by Olive Harper, is the latest of Selig productions to be released in General Film Company's regular service. The Selig Company claims that this production is exceptional both as to plot, direction and photography.

"Father and Son" is an amplification of the Biblical adage, "And the sins of the fathers shall be visited upon the sons, etc., etc." Robert Harris is a typical "gilded" youth, and shows every inclination to follow in his father's footsteps. How that selfsame father arises from the gutter to save his only son from following in his own footsteps to wreck and ruin creates a climax and proves a forceful lesson that cannot but be impressive.



Scene from "Father and Son" (Selig).

"THE COSSACK WHIP" REBOOKING.

The attention that has been turned toward Russia by reason of the recent abdication of the Czar and the overthrow of the old dynasty of the Romanoffs has awakened a new and phenomenal interest in "The Cossack Whip," a five-reel Edison production featuring Viola Dana, that was released a few months ago through the Kleine-Edison-Selig-Essanay service and has proved to be one of the most attractive features ever produced by the Edison Company. This picture is believed to have established a rebooking record, approximately 65 per cent. of those programing it showing it twice or more, and the sudden demand for it that immediately followed the announcement of the internal troubles in Russia indicates that it is due for another big run. Both the Edison Company and the Kleine-Edison-Selig-Essanay service are receiving many queries from all parts of the country from exhibitors who desire to book or rebook this picture, which is so timely in its interest. interest.

"SPANISH MAIN" GOING WELL AT RIALTO.

Manager Rothapfel of the Rialto theater made no mistake when he contracted for an eight weeks' showing of "Rex Beach On the Spanish Main," at a record price. The capacity houses which each day greet the presentation of this feature is a testimonial to the judgment of the Rialto management.

One of the many interesting scenes in last week's installment was the first and only moving picture of the total eclipse of the sun. This was photographed from a mountain peak in Costa Rica. The scenes of the bird life along the coast of Nicaragua and Honduras provide great interest and amusement.

The pictures also show the government lottery at San Jose, the native coffee and sugar industry and many "shots" of strange tropical customs little known to the people of the north. Throughout the picture there is a vein of human interest unusual in films of travel and adventure.

BACKER BUYS TWO FOR JERSEY.

In accordance with his recenly announced policy of exploiting only features of undoubted merit and maximum box office value, F. E. Backer has purchased for the recently formed Dreadnought Features Corporation, of which he is president, Hall Caine's "The Deemster," starring Derwent Hall Caine, and acknowledged to be a film classic, presenting with great vividness and wonderful local color the novel which made Hall Caine famous as a writer of virile stories. "A Mormon Maid," also purchased for the Dreadnought, features Mae Murray and Hobart Bosworth, and is a thrilling six-reel special, depicting the life of the early Mormons, the vengefulness of the Danites, and the fate which overtook their victims.

Both of these features will be booked through the Mammoth Film Corporation, controlled by Mr. Backer as president, and will be released in the near future, dates to be announced later.

Notes of the Trade

"For the Honor of the School" is one of the stories by Ralph Henry Barbour that will be produced for release on the Edison Conquest Pictures program. Mr. Barbour's "The Half-Back," will be the feature of the initial program of these new productions.

* * *

Harrish Ingraham has been engaged by David Horsley to collaborate with Crane Wilbur in the production of the three five reel subjects yet to be made to complete the series of six Crane Wilbur features which Mr. Horsley is releasing through the Mutual. Their first picture is to be "The Eye of Envy."

* * *

House Peters and Myrtle Stedman are again co-starring, this time in "As Men Love," which is scheduled for release by Paramount on March 29.

* * *

The motion picture rights of "The Lance of Kanana," a story of adventure by H. W. French, have been secured by Thomas A. Edison, Inc. The production will be released on the Conquest Pictures program.

* * *

William A. Brady, director general of the World Film Corporation, has secured the motion picture rights of "The Pride of Race," in which Robert Hilliard played the star role on the speaking stage. This part is to be assumed by Carlyle Blackwell in the screen version of the drama.

* * *

Annette De Foe, Foxfilm comedienne, is of French parentage. Her real name is Annette Au Coin which, translated, means, "On the Corner," she says.

* * *

"The Plough Woman," adapted from the novel by Eleanor Gates, is nearing completion at Universal City as a five-reel production. Mary MacLaren is featured, and is supported by Kingsley Benedict and Harry C. DeMore, in addition to a large cast of stock players. The story is laid on the Western prairies in the seventies.

* * *

Mae De Metz, who has been away from motion picture work for some time, has joined the cast of Lionel Barrymore's new feature play which Harry Davenport is directing. In private life, Miss De Metz is Mrs. P. Thad. Volkman, her husband being assistant director to Mr. Davenport.

* * *

Hank Mann has completed his first directorial effort for the Foxfilm program. It deals with a candy shop, and its cast includes, besides Mr. Mann, Edyth Hoskins, Lee Morris, Charles Mack, Sydney De Grey and George Fields.

* * *

Irene Hunt is featured in a one-reel photodrama being picturized at Universal City under the title of "Nanette's New Gown." Miss Hunt plays the part of a grisette.

* * *

Mabel Taliaferro, Metro star, has begun work on the forthcoming Metro-Rolfe production, "A Magdalen of the Hills," under the direction of John W. Noble, at the company's Southern studios at Jacksonville. Several of the scenes of "A Magdalen of the Hills" will be made in the mountains of North Carolina.

Picture Theaters Projected

NEW HAVEN, CONN.—Dr. E. Franklin Johnson and others, 200 York street, have plans by Richard Williams, 185 Church street, for a moving picture theater and business block.

ONAWA, IA.—Kregstin & Wonder, managers of the Onawa opera house, plan to enlarge and remodel the structure.

DETROIT, MICH.—Archt. Otto H. Kavieff, 254 E. Elizabeth street, is preparing plans for remodeling a moving picture and vaudeville theater and building an addition, 32x100 feet, costing about $30,000.

BIRD ISLAND, MINN.—Ralph Kabberstad has sold his Crystal theater lease and equipment to J. G. Lyon.

BUHL, MINN.—The Crescent theater has been opened. Mr. Johnson, who is the proprietor, will direct the enterprise.

NORTHFIELD, MINN.—Everett Dilley will open a moving picture house here.

OWATONNA, MINN.—It is reported that Manager Jones will shortly reopen the Palace theater.

PAYNESVILLE, MINN.—A new moving picture theater will be erected here in the spring. The promoters of the new enterprise are P. J. Hartigan and John Hood.

THIEF RIVER FALLS, MINN.—A. J. Lawrence, formerly of Fergus Falls, Minn., has taken over the Princess theater.

GLASGOW, MONT.—Raymond Robbins has succeeded A. J. Bishell as manager of the Orpheum theater.

BUFFALO, N Y.—Archts. Lewis & Hille, 335 Brisbane building, are preparing plans for a one-story moving picture theater, to cost $40,000.

CHARLOTTE, N. C.—Edisonia theater has let contract to erect a 20-foot addition to building. The seating capacity will also be increased.

HANKINSON, N. D.—A. E. Pfeifer has disposed of his interest in the Gem theater to Williams Mefers and A. J. Withnell, of Jamestown. The new owners have already taken possession of the business.

TULSA, OKLA.—Dr. Walter E. Wright will erect a theater and office building.

PHILADELPHIA, PA.—Grand Theater Amusement Company has plans by Frank V. Greenstein, 715 Empire building, for alterations and a one-story addition, 70x150 feet, to cost $7,000.

PHOENIXVILLE, PA.—Warren John has sold the Savoy theater to E. J. and Harvey Sell.

TELFORD, PA.—Harry Wample has plans by Jerome S. Landes, Souderton, Pa., for a $10,000 moving picture theater.

CHESTER, S. C.—Baldwin Cotton Mills, E. R. Lucas, secretary and treasurer, will erect auditorium.

ABERDEEN, S. D.—The new Colonial theater has been opened to the public. A. J. Blair is both operator and manager.

BONESTEEL, S. D.—E. G. Gulp will establish a moving picture theater here.

GALVESTON, TEX.—Galveston Pleasure Pier Company, capital $3,000, incorporated by William Gammon, J. E. Pearce and Hoskins Foster.

PETERSBURG, VA.—Walter Sachs and others plan to erect theater, with seating capacity of 1,100.

EMERY, WIS.—The Gem theater is now being conducted by G. Steindorff.

FOND DU LAC, WIS.—The Henry Boyle Theater Company has filed articles of incorporation at Madison. The incorporators are T. C. Downs, O. Boyer and T. A. Lee. Mr. Boyer is treasurer and Mr. Lee manager of the local house. There will be no change in policy.

LA CROSSE, WIS.—F. M. Refuss, proprietor of the Star theater, has sold his moving picture house in Wausau. He will give his entire attention to developing the business of the theater here.

RACINE, WIS.—It is reported that a new moving picture house will be opened here.

REEDSBURG, WIS.—Mr. Dillenback has disposed of his interest in the Orpheum theater to Mr. Gassen, of Lodi, Wis.

ST. PETERSBURG, FLA.—Fred Baack of Philadelphia and this city reported planning to erect a theater, hotel and store building.

BELLEVUE, IA.—The new Cozy Theater has oeen opened to the public. An organ costing $1,000 has been installed.

CEDAR FALLS, IA.—Lee Rogers, who has been owner of the Grand Theater for the past month, has disposed of the equipment to H. H. Sanders of Rudd. He proposes to ship the outfit to that city, where he will open a moving picture theater.

GRAVITY, IA.—C. R. McDowell has purchased the moving picture house formerly conducted by Roy Means.

ELDORADO, KANS.—J. O. Everton has plans by S. S. Voigt, Barnes building, Wichita, Kans., for a two-story moving picture theater and office building, 25 by 120 feet, to cost $10,000.

HENDERSON, KY.—Louis Hayes will erect a theater to replace burned structure. The new building will cost about $25,000.

NEW ORLEANS, LA.—W. G. Tebault, manager United States Auditorium, will erect a $30,000 fireproof theater, with terra cotta front.

BOSTON, MASS.—Archt. Elmer S. Barley, 33 Cornhill street, is preparing plans for a moving picture and vaudeville theater, 169 by 78 feet, to cost $150,000.

NORWOOD, MASS.—Town plans to erect a two-story auditorium, 88 by 92 feet.

BATTLE CREEK, MICH.—Bijou Amusement Company plans to erect theater, costing about $100,000.

FLINT, MICH.—H. L. Vanderhorst, Kalamazoo, Mich., has contract to erect a theater for the Palace Theater Company, costing about $100,000.

HANCOCK, MICH.—It is reported that a new moving picture theater will be opened on Quincy street.

BLACKDUCK, MINN.—The Bijou Theater will be remodeled and new opera chairs installed. Gust Sherberg is manager.

HAWLEY, MINN.—The Hawley Motion Picture Show Company has made a deal with Andrew Johnson to remodel the hall building that bears his name.

MABLE, MINN.—The Gem Theater has been opened to the public. The owners are Erickson, Rank and Johnson.

OWATONNA, MINN.—The Palace Theater has been reopened.

SWANVILLE, MINN.—H. E. West will open a moving picture house here.

CLARKSDALE, MISS.—Nicol, Langford & Johnston, of Louisville, Ky., have the contract to erect a moving picture theater, 60 by 100 feet, constructed of gray matt brick and reinforced concrete; arcade entrance; seating capacity 1,000; cost $72,000.

KANSAS CITY, MO.—J. C. Wirthman, 18th street and Troost avenue, has plans by Smith, Rea & Lovitt, 602 Finance building, for a two-story theater and business building.

SPRINGFIELD, MO.—Grubel Brothers Theatrical Syndicate have plans by C. Boller & Brothers, Gayety building, Kansas City, Mo., for a two-story theater, 10 by 115 feet, to cost about $75,000.

SCOBEY, MONT.—T. M. Facey will erect a two-story building on the site of the Lyceum theater. It will be used for a theater.

LINDSAY, NEB.—Herbes and Backes have opened the Palm theater here.

BAYONNE, N. J.—Harris Boorstein, 119 West 24th street, has plans by Carl I. Goldberg, 437 Broadway, for a one-story moving picture theater, 45x90 feet, to cost $15,000.

MONROE, N. C.—C. N. Bruner has let contract to remodel store building for moving picture theater; will have seating capacity of about 600.

DEERING, N. D.—Extensive improvements are being made to the moving picture house managed by Mr. Hughes.

CLEVELAND, O.—Play House Company has plans by Frank B. Meade and James Hamilton, 1002 Garfield building, for converting church property into one-story theater.

COATESVILLE, PA.—W. S. G. Cooks has plans by Maginnis & Slawter, National Bank building, for one-story theater, 150x60 feet, to cost $60,000.

PITTSBURGH, PA.—Novelty Theater has plans by W. E. Clark, Bakewell building, for rebuilding moving picture theter, two-story, 40x120 feet, costing $20,000.

IPSWICH, S. D.—Alexander L. Soderland, of Bryant, S. D., has taken over the Columbia theater from Edward J. Engler.

RICHMOND, VA.—J. and O. Wells plan to erect theater.

NEW GLARUS, WIS.—E. J. Helgeson has disposed of his interest in a moving picture house here to G. Lengacher & Son.

STURGEON BAY, WIS.—Martin Dehos has sold his block on Cedar street to John H. Felton. It is reported that he will open another moving picture house as soon as arrangements are completed.

WAUSAU, WIS.—F. M. Rehfuss has disposed of his interest in the Star theater to W. O. Troyer, of Grand Forks, N. D.

POWELL, WYO.—Prof. Verne L. Steck, until recently proprietor of the Lyric theater at Livingston, Mont., will open a new $50,000 theater here.

NEW ORLEANS, LA.—Sobel-Richards-Shear Amusement Enterprises will erect Carrollton theater. Plans by M. H. Goldstein, Title Guarantee building. Also having plans prepared for two other theaters.

WATERVILLE, ME.—William T. Haines has plans for a fireproof moving picture and vaudeville theater, of brick and concrete construction, to be located on Main street, costing approximately $50,000. Lessee, Maine Amusement Co.

HAVERHILL, MASS.—The Columbia theater has been taken over by Koen Brothers.

WALTHAM, MASS.—Charles F. Hatch, 319 Washington street, Boston, is preparing plans for a fireproof moving picture theatre, store, office and apartment building.

ALBERT LEA, MINN.—V. B. Valleau is the new owner of the Beatrice Bessesen theater. Mr. Vallean owns the lease on the Broadway theater and also owns the only moving picture house in Marshall, Minn. It is said that F. H. Mallery, present manager of the Broadway, will probably manage both houses here.

FAIRFAX, MINN.—Charles Dale has purchased the Topic theater.

LUVERNE, MINN.—John Rober has disposed of his interest in the Grand theater to Rudolph G. Willert.

BOYD, WIS.—The Boyd Opera House, owned by the village, recently destroyed by fire, may be rebuilt in the spring.

CHIPPEWA FALLS, WIS.—Rex theater is the name of a fireproof moving picture house to be erected here.

HURLEY, WIS.—Carl Becker, who has conducted the Garrick theater for several years, has disposed of his interest to Ollie Lowny, of Minneapolis.

PORT WASHINGTON, WIS.—J. Robe & Son have purchased the interest of J. Ziller and B. E. Siebert in the Nouveau theater.

CHICAGO, ILL.—G. H. Gottschalk & Company, 111 West Washington street, have plans by H. L. Newhouse, 4630 Prairie avenue, for a three-story theater, 160x251 feet, to cost $200,000.

DAVENPORT, IA.—The Strand theater, recently remodeled, will be conducted by J. W. Holmes.

CEDAR RAPIDS, IA.—After having been closed for some time the Praha theater will be reopened soon. Mrs. Anna Soucek announces that she has purchased the building and will remodel it. Frank Krejci will take the management when reopened.

BAR HARBOR, ME.—Star Theater Company has plans by Frederick L. Savage for a one-story moving picture theater, 30x30 feet, to cost $4,000.

HOLLAND, MICH.—A. Postma, 47 West 17th street, has the contract to erect a one-story moving picture theater, 26x111 feet, for James W. Himebaugh, to cost $12,000.

MANISTIQUE, MICH.—The Rex theater was opened to the public on January 23. It will be conducted under the management of Knisely and Perkins.

PONTIAC, MICH.—Architect L. J. Neenan, Marsh block, is preparing plans for a $75,000 theater, store and office building.

ST. JAMES, MINN.—J. C. Clausen, of Little Rock, Ia., has purchsed the Star theater, and assumed charge of it.

INDEPENDENCE, MO.—John E. Lewis, 517 West Maple street, plans to erect a one-story moving picture theater, 51x116 feet, with seating capacity of 800, and cost about $20,000.

HAMILTON, MONT.—Frank Beranek, who has been the operator at the Star theater for several years, has purchased the house from Seafield & Seafield.

HELENA, MONT.—Roscoe F. Kerman is now manager of the Liberty theater, having recently taken it over from William Steege.

GLASSBORO, N. J.—Abbott & Long, owners of the Glassboro auditorium, recently destroyed by fire, have decided to rebuild along practically the same plans.

WILSON, N. C.—Dr. L. V. Grady will erect an opera house with seating capacity of 750 and costing $15,000.

CRYSTAL, N. D.—E. F. Doran will shortly open a moving picture theater in the C. A. C. Hall.

HETTINGER, N. D.—L. O. Ramstead has purchased a half interest in the Star theater and has taken active management of the house.

MEDINA, N. D.—John Bernett will open a moving picture theater in Langer Hall.

RAY, N. D.—Boyd Rutledge has purchased the Bijou theater from Ivan Butler.

UPHAM, N. D.—It is reported that a moving picture theater will be opened here.

CLAREMORE, OKLA.—Will Rogers plans to erect an opera house with seating capacity for 800 persons.

SAND SPRINGS, OKLA.—William A. Stricker has plans by McDonald & Fabry, 405 First National Bank Building, Tulsa, Okla., for a two-story moving picture theater, 28x134 feet, to cost $20,000.

CATASAUQUA, PA.—Manley & Kirias have plans by Charles W. Grossart, Rhue Building, Allentown, Pa., for a one-story moving picture theater, 30x100 feet, to cost $2,500.

PHILADELPHIA, PA.—Sablosky & McQuirk, who control the Globe and Criss Keys theaters, and who also are interested with Stanley V. Mastbaum in the erection of a new theater at Broad street and Columbia avenue, have acquired control of the Broadway theater at Broad street and Snyder avenue. It will be devoted to the best in vaudeville and photoplays.

SPARTANBURG, S. C.—Willard-Boggs Company has contract to erect a two-story theater, store and office building on Main street, extending to Broad street, 50x182 feet, for J. T. Willard, O. L. Johnson and P. B. Langford. The building will be of ordinary construction; steam heating system; 15-foot arcade, 68 feet long, flanked on each side with stores having ornamental tile prism fronts set in copper. Second floor for offices; two stairways in arcade; seating capacity 1,000. Lessee, Rex theater.

Great Bargain in High-Class Costumes

Parisian evening costumes by Lucille, Daeullet, Jeanne Hallett, Oswald, Robert, of Paris. Others by Giddings, Geo. Bernard & Co., Rohn & Reinzi, Canay, Grace & Co., etc., of New York. Several evening wraps, costumes in lace, beads, spangles, jet, silk, satin, etc., light and dark shades. Some materials cannot be duplicated. Up-to-date designs. Suitable for motion picture work; bought and never used for same. Will be sold to immediate purchaser at great bargain. About forty designs. Entire lot sold for less than cost of three costumes. Can be seen by appointment in New York City. Address COSTUME BARGAIN, care Moving Picture World, 17 Madison Avenue, New York City.

STATE-RIGHT BUYERS

Send us a list of your features and territory in which you are booking. This will enable us to refer all inquiries from your vicinity direct to you. Your careful attention to this matter from time to time will help increase your business.

Address "Information Dept.," Moving Picture World, 17 Madison Ave., N. Y. C.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Manager Corbett to Maine Exhibitors

Pathe Manager at Bangor in Interview Given to Moving Picture World Correspondent Calls Attention to Danger of Cheap Shows.

From John P. Flanagan, 151 Parkview Avenue, Bangor, Maine.

MANAGER Grafton Corbett of the Bangor office of the Pathe company gave an interview to the "Moving Picture World" correspondent Wednesday, March 21, that he hopes the exhibitors of Maine will take in the spirit in which it is intended—entirely friendly but straighforward and stating facts only. Here is the gist of it:

"The attitude of the State of Maine exhibitors is gradually bringing about conditions in the film industry in this particular territory which are sure to prove derogatory to their own personal interests at no very distant date.

"The average Maine exhibitor, in dealing with the representatives of the various film exchanges, insists that the principal requisite for his theater is a cheap service. Cheapness seems to be emphasized above all other considerations and it would seem that quality is apparently of only secondary importance.

"The man who demands a cheap service usually gets it, but strange to say, when his patrons fail to enthuse over the mediocre plays which are shown, the exchange is generally held to blame and the exhibitor feels that he is being unfairly treated by the booker.

"Some of the exchange representatives have made the mistake of trying to furnish their best productions at prices dictated by the exhibitor regardless of the actual value of the feature and with no consideration with reference to local conditions. The result has been a loss to the exchanges in the encouragement of unfair methods of competition.

In northern Maine especially the conditions are such that the exhibitor will soon be obliged to pay more than double the present cost of his show if he intends to continue in the business. Most of the theaters in this section are being supplied by the exchanges located at Bangor.

"The Bangor branch offices are a great convenience to the exhibitors in the northern and eastern territory inasmuch as they save them time, trouble and money. The express charges on shipments from Bangor are only half what they would be from the Boston offices. At the present time there are four exchanges operating in Bangor. One office has been closed recently, having found it unprofitable to meet the condition imposed by the exhibitors with whom it was dealing.

"We are of the opinion that no service which is fit to run at all is worth less than $1.00 and we belive that an exhibitor who cannot afford to pay $1.00 a reel would do better to devote his time and energy to some other line of business. We have found numerous instances where service has been supplied at a rate of less than 50 cents per reel per day, and one case in which only 15 cents a reel was paid for service which included a serial not older than 40 days. Two dollars a day for a serial featuring some of the most prominent screen stars is a common thing in many Maine towns, while there are many exhibitors who are paying only $5.00 for five-reel features which they use two days. Three or four years ago these same exhibitors paid three times as much for service showed to far fewer people than now and were prosperous. Why, then, under the improved conditions, can they not pay a reasonable price now and do business? If the Bangor exchanges were to close, exhibitors of northern Maine would soon find that they would be under a far greater expense than they would be if they paid a fair price for service from Bangor. The Boston offices cannot afford to book service at a price equal to the Bangor schedule, especially since every shipment to this section would necessitate a loss of at least two days consumed in transportation.

"Another thing that I have noted about certain Maine exhibitors is that they do not appreciate the value of running serials while the producing company is conducting a general advertising campaign—just the time when the public would be most anxious to see it—when advertisements about it stare them in the face from every billboard and magazine. To save a couple of dollars a week on the cost of the serial they will wait three or four months to get it cheaper, not realizing that they are losing the benefit of the heavy advertising that was caried on for them, or else they do not believe in the power of advertising.

A Popular Film Salesman.

Claude Fredericks.

Bangor, Me.—Claude Fredericks, who was in Bangor visiting last week after a highly successful tour through Maine and other states with the "Battle Cry of Peace," is well known to theatrical men in this state. For severel years he has been manager of Riverside Park theatre, the summer house of the Bangor Railway & Electric Co., and two years ago introduced motion pictures to that resort. It is now the only theater in eastern Maine giving motion pictures on Sunday. Claude is magnetic, persistent popular and accommodating, and the exhibitors of Maine always treat him the best they know how.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Alice Brady Visits Baltimore.

BALTIMORE, MD.—Alice Brady, the charming and beautiful daughter of William A. Brady, came to Baltimore on Wednesday night, March 14, to sing to aid the Allied Bazaar, at the Fifth Regiment armory. She appeared, beautifully gowned and dazzlingly radiant, at 9 p. m., and the crowd enthusiastically received her. She sang several selections with her rich, musical voice, and was repeatedly encored. After singing, she was conducted around to the different booths and aided very much in selling things from many of them. As she walked from booth to booth many moving picture fans recognized her and she graciously greeted many of them with a cordial handshake. She was the guest of Harry Webb, president of the Parkway Theater Company, at their beautiful playhouse, after she left the armory.

Zeppelin Destruction Shown in Film.

Baltimore, Md.—War pictures, showing the destruction of a Zeppelin over London, which are the property of the United States Government, gave a very vivid effect to the lecture of Count de Besa, the war correspondent, which he gave at the Eleventh Ward Democratic Club, 847 Hamilton terrace, on Wednesday night, March 14.

Princess Theater Changes Hands.

Baltimore, Md.—The Princess theater, Eager and Bond streets, for some time in the hands of Grectag and Selkman, has just been sold by them to Robert L. Byrum, a former business man of Savannah, Ga. D. A. Neeley, also of Savannah, has been selected by Mr. Byrum to manage the house. Mr. Neeley has had experience in the film game in the south and managed the Tomo Chi Chi theater, Tybee, Ga., for a time. The Princess has taken on quite a new aspect, as the exterior has been redecorated, while the lighting system of the interior has been entirely changed.

Walbrook Deal Goes Through.

Baltimore, Md.—On March 26 the Walbrook theater, North avenue and Rosedale street, passed into the hands of the newly formed Walbrook Amusement Company, of which the officers are: Thomas D. Goldberg, president; Nachman Goldberg, vice-president, and John Goldberg, secretary-treasurer. Several other companies were interested in this house and were negotiating for it. It was reported recently that the Parkway Theater Company had purchased it, but this was found to be erroneous. Further information comes to light which reveals that Julius Goodman, owner of the Ideal in Hampden, was another negotiator.

Adds Vaudeville at Pictorial.

Baltimore, Md.—It is announced by Harry Blechman, manager and owner of the Pictorial theater, 3310 East Baltimore street, that after April 15 he will run several acts of vaudeville in conjunction with his program of high class photoplays. Mr. Blechman has just had the stage enlarged and a new curtain hung for this purpose. The Pictorial has a seating capacity of 350.

"War Brides" at Ford's.

Baltimore, Md.—Charles E. and John T. Ford, proprietors of Ford's opera house, have booked the feature, "War Brides," featuring Mme. Nazimova, from Sidney B. Lust of Washington for the entire week of April 2. It seems to be the coming rage at this house to interpolate the big screen productions with the stage successes.

Farrar Rises and Sings National Anthem

At Premier of "Joan the Woman" in Boston Noted Singer Gives "Star Spangled Banner" With American Flag Draped Around Her—Gets Ovation.

From J. J. Phillips, Photo Play Editor Boston Journal.

BOSTON, MASS.—The first presentation to Boston of Jesse Lasky's picture de Luxe, "Joan the Woman," was given Tuesday night at the Colonial theater to a crowded house. It was an occasion for a display of American patriotism and for the refutation of the assertion that Mme. Farrar declines to stand when "The Star Spangled Banner" is played. Farrar not only stood twice for the anthem, but she sang it as well for good measure, to the applause of the state and city officials and the entire audience, who cheered her to the echo. When Mme. Farrar arrived at her box at the theater she was presented with a basket of American beauties which were wrapped in an American flag which the prima donna tied around herself. After many minutes of applause the picture began and many times during the course of the photo play the scenes depicting heroic acts on the part of the Maid of Orleans were applauded and cheered. Farrar's performance was very satisfactory and the part was well suited to her personality.

After the show a crowd gathered at the main entrance of the Colonial theater, and when Mme. Farrar appeared she was again cheered and found some difficulty in reaching her motor at the edge of the curb. On her way to the Touraine Hotel, which is but a short distance from the Colonial, she was followed by the cheering mob, and on arriving at the hotel she mounted the steps and made a brief speech of thanks, after which she disappeared through the entrance. The mob cheered wildly and kept it up until finally Mme. Farrar came to the window to acknowledge the applause, and thus it was that "Joan the Woman" was welcomed to Boston.

W. Mahoney Comes to Park Theater.

Boston, Mass.—William Mahoney, treasurer of Keith theater, Providence, R. I., has accepted the position of assistant manager of the Park theater, Boston, and will begin his duties in that capacity under Manager Thomas D. Soriero on Monday, March 26. Mr. Mahoney has been associated with the Keith interests in Providence for a number of years and is considered one of the best showmen in Providence.

Changes in New Brunswick Board of Censors

Two Conservatives Will Probably Be Replaced by Liberals Now That the Complexion of the Administration has been Changed.

By Frederick F. Sully, the La Tour, St. John N. B.

ST. JOHN, N. B.—That two members of the New Brunswick Board of Censors are to lose their appointments as soon as the government-elect comes into office is rumored in moving picture circles, and one of the members of the board, whose position is in question, has acknowledged that he does not except to censor many more pictures for the New Brunswick exhibitors. The board is now made up of Dr. H. S. Bridges, St. John, chairman; Michael Coll, St. John, retired merchant; Charles Nevins, broker and commission merchant, and Alfred E. McGinley, editor of the St. John Standard, one of the local dailies. Mr. Nevins and Mr. McGinley, who have been loyal Conservative workers, will undoubtedly be succeeded by two Liberals as soon as the new government, which is Liberal, is fully organized.

The present board has had its personnel unchanged since 1912, and has apparently given very little trouble to either producer or exhibitor. Dr. Bridges, chairman of the board, is superintendent of the St. John public schools, is widely read, and, besides being a Liberal in politics, is liberal in his views. The board, however, has felt the increasing need of drawing the lines ever closer, and scenes exaggerating drunkenness, women partially nude, the showing of female limbs, and other such types have been reduced to a flash on the screen. Plays that would tend to influence the youthful mind toward crime or wrongdoing have likewise been heartily condemned, and the board, guardian, as it is, of the public morals, has been fair, just and impartial in its rulings. A member of a board sits in one of the four projection rooms in the city, say, three days each week. A picture condemned by him is usually taken by the exchange before the entire board, who pass judgment upon it as a board. A picture, however, that is passed by an individual member of the board is not carried before the other members. Nova Scotia will accept a picture that has been passed by three other provinces, but New Brunswick still maintains that no other province should judge for her. It is understood from good authority that there have been some fifty-five applications from Liberal workers for positions on the new board. A choice will probably not be announced until early in May.

Steve Hurley's Talent in Demand.

St. John, N. B.—Steve C. Hurley, manager of F. G. Spencer's Unique and Lyric theaters, and secretary of the Maritime Provinces Motion Picture Exhibitors' League, is one of the most popular local amateur readers. "Steve," as he is familiarly known to his friends, has frequent demands made on his time and talents to contribute toward the programs that are continually being arranged for the entertainment of the soldiers. He has appeared not fewer than a dozen times during the winter, and was recently one of the features of a program given in conjunction with "The Man of the Hour," at the St. John opera house. His dialect impersonations are clever and original.

"Patria" to Open at the Unique.

St. John, N. B.—R. G. March, local manager for the Specialty Film, is making arrangements for the booking in this territory of the great Pathe serial, "Patria," featuring Mrs. Vernon Castle. Mayor Robert T. Hayes, Commissioner of Public Safety H. R. McLellan, other prominent city officials, and members of the New Brunswick Board of Censors recently witnessed a private screening here in the city, and all declared themselves very much impressed with the elegance of the first three episodes, and the attractive personality of the star. The picture will open in this territory with a run at the Unique theater, this city, and bookings have been made for the Empire theater, Halifax; the Gem theater, Dartmouth; the Itzit, New Glasgow, N. S.; the Princess theater, Truro, and at the Amherst and Charlottetown theaters controlled by F. G. Spencer.

Regal Gives Two Private Screenings.

St. John, N. B.—Regal Films, which recently opened offices in this city, is meeting with splendid success. William J. Reid, the resident manager, gave a private screening last week of Clara Kimball Young in "The Dark Silence," and Holbrook Blinn in "The Weakness of Man," two Brady-made pictures. Both productions were said to be very well staged, and carry stories with intense heart interest.

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Says Board of Review Is Right.

NEWARK, N. J.—Miss Mary Gray Peck, a member of the General Federation of Women's Clubs, addressed an open conference on "Motion Pictures—A Momentous Question," held March 15 in the Y. W. C. A. by the civic department of the Contemporary. Miss Peck declared that the theory of review by the National Board of Review was right, whatever its shortcomings. Miss Peck also made some interesting statistics show what the problem of the pictures means. She said that from eight to eighteen millions of people go daily to the moving picture theaters, of which there are 15,500 in the country.

That there is an improvement in the screen productions was a fact not to be belittled was emphasized by the speaker. "Moving pictures," she said, "are no longer an entertainment or amusement alone—they have the status of an art."

H. Harris, General Film Manager.

Newark, N. J.—H. Harris, whose picture is herewith published, is the progressive manager of the Newark office of the General Film, the offices of which are located at 16-18 Beaver street. Mr. Harris gained his first experience in the film business with the General Film, with which concern he has been since identified. He was formerly connected with the 23d street branch of the General Film, under the managerial reins of H. H. Buxbaum. Through hard work Mr. Harris gained his present executive position and is working industriously to put General Film more prominently on the Jersey map.

H. Harris.

Mr. Harris is an exceedingly popular film man about town. He is interested in many of the activities of the "boys," and is a member of the F. I. L. M. Club. Mr. Harris is a sincere believer in co-operation between the exchange and the exhibitor, and it is this one thing, more than any other, that has brought the business of General up to its present height.

The Newark branch of the General Film is no longer a buying exchange, but is now a direct branch of the New York office, and is under the personal supervision of H. H. Buxbaum, who is well known to Jersey exhibitors.

Miss Perle Burger is the office assistant and stenographer in the exchange. She is a busy little miss, and very popular among the Jersey exhibitors. Elwood Brant is the man in charge of the distribution at the General office.

New Theater Ticket Company.

Montclair, N. J. — The International Ticket Company, whose office is at 3 Russell terrace, has filed articles of incorporation with the county clerk at Newark. The authorized capital is $500,000, in shares of $100 each. The incorporators are Louis F. Dodd, with eight shares, George Rosendale and Augustine J. Brett, with one share each. The company will print theater, amusement and other tickets.

Little Miss Stahl Returns.

Newark, N. J.—Dorothy Sybil Stahl, three years old, daughter of Harry H. Stahl, superintendent of the film and poster departments of the Universal Film, has just returned from a six months' sojourn at Huntington, West Virginia. The little miss has been screened several times, and while in the south took part in the production of a film.

Hatch Building Addition.

Newark, N. J.—J. Frank Hatch, owner of the Grand theater, 653 Springfield avenue, is having an addition built to his theater after plans by William B. Lehman, 738 Broad street. The Grand is a one-story brick and stone structure.

$250,000 Picture Corporation.

Jersey City, N. J.—The Mena Film Company, with registered offices at 143 Bidwell avenue, has been incorporated here with an authorized capital of $250,000. E. M. Peacock is the registered agent. The purpose is to operate moving pictures, etc. The incorporators are J. C. Kuehn, L. W. Jones and R. R. Hollister.

Lincoln Theater Reopened.

Newark, N. J.—Adolph Fleishman, 352 Broad street, this city, and Joseph Levin, 883 Eastern Parkway, New York, have filed the Lincoln theater as the trade name of the moving picture house located at 352 Broad street.

Combitone Pictures Incorporates.

Jersey City, N. J.—The Combitone Pictures Corporation, with registered offices at 1 Exchange place, have filed articles of incorporation with the clerk at Trenton. The registered agent is James J. Reardon. The concern is authorized to conduct a moving picture business, and is capitalized at $200,000. The incorporators are Frederick W. Hochstetter, William G. Bumsted and H. R. Cruse.

Holy Name Urges Stricter Censorship.

Newark, N. J.—A law providing stricter censorship of moving pictures was advocated at a meeting of the Essex County Federation of Holy Name Societies. It was contended that under present laws it is impossible to prevent the exhibition of objectionable films, as the exhibitors have the power of obtaining injunctions.

H. F. Karasik at Terminal.

Newark, N. J.—Harry F. Karasik is the new resident manager of Fox's Terminal theater, Park place and Broad street. Mr. Karasik previously held the position of manager of the Regent theater, Fulton street and Bedford avenue, Brooklyn.

Miss Fanny Slavin at Bluebird.

Newark, N. J.—Miss Fanny Slavin is the new stenographer and office assistant at the Bluebird exchange, 286 Market street. Miss Slavin is well liked by the Jersey exhibitors because of her readiness to show them little courtesies and favors whenever it is within her power.

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Philadelphia Film Trade Is Prosperous

Many Expensive Organs Are Being Added to the Local Picture Theaters—Some of the Recent Examples of Fine Instruments—Other Notes.

By F. V. Armato, 144 S. Salford St., West Philadelphia, Pa.

PHILADELPHIA, Pa.—Indications here point to the continuance of good business. One of the signs which indicate the confidence of local managers is the number of new and expensive organs which either have just been installed or will presently be installed.

General Manager Frank W. Buhler of the Central Market Street Amusement Company announces that the Savoy theater at 1211 Market street is having a splendid new organ put in place. The instrument is being built from original plans, and when completed will be noteworthy for its originality. A full orchestral effect will be one of the features of the instrument. Among the theaters of this company already possessing fine organs are the Victoria at Ninth and Market streets and the Market Street theater, 333 Market street. A new and very fine organ is also being installed by Manager Earle Fort at his Baltimore theater. It follows the lines of one which was very recently dedicated at his Sherwood theater.

The Ruby's new organ is possibly the finest of all the new instruments. It is the work of the M. P. Moller Company and is considered to be a gem of organ building. It is a two manual instrument with all the latest improvements, and there are many of these, including a concert harp of thirty-seven notes, a complete set of orchestral bells and chimes and other attachments.

"The Barrier" Coming to Opera House.

Philadelphia, Pa.—E. A. MacFarland, traveling road manager of "The Barrier," which has just closed a two-weeks engagement at the opera house here, writes from the Pitt theater, Pittsburgh, where the attraction is booked for five weeks. His present pride is an elaborate Alaskan scenic effect which has been installed at the Pitt theater to give "The Barrier" added atmosphere. Twenty Eskimo dogs have been secured and will be driven through the streets as one of the features of the advertising campaign.

Harry Schwalbe Gets Triangle Features.

Philadelphia, Pa.—Considerable interest attaches to the announcement by Harry Schwalbe that he has secured the future showings for this city and the surrounding territory of the film production of the Triangle. It was stated that Mr. Schwalbe intends shortly to launch a widespread publicity campaign and it is his intention to offer two releases of pictures each week. He is now negotiating with the directors of the Stanley theater to exhibit the first showing of the Monday release. He has already completed the details and obtained an exclusive contract with the management of the Arcadia theater for the exhibition of one feature weekly and he is making arrangements to completely district the city so that every section will be afforded the opportunity of seeing these plays while they are still in the stage of novelty. Through the agency of his proposed publicity campaign these theaters will reap the benefits of the advertising which will exploit the Triangle pictures in a manner not heretofore attempted.

Mr. Schwalbe is regarded as one of the most enterprising and energetic of men who are leaders in the motion picture world. "It is with a feeling of delight that I am in a position to announce that I have secured a long term contract with the Triangle Film Corporation for the exclusive exhibition of their pictures in this section," said Mr. Schwalbe last evening. "By many they are regarded as the final word in such productions and I fancy the showing of them as quickly as they are released will find quick response among the lovers of high class photoplays."

"The Double Cross" Shown Privately.

Philadelphia, Pa.—Pathe's latest serial, "The Double Cross," starring Mollie King, was given a private showing here this week before a large contingent of local exhibitors. Four episodes were shown and it seemed to be the consensus of opinion that each succeeding chapter was superior to the last. Leon Bary's work as the hero was the subject of particularly favorable comment. First presentations will be made at the Liberty and Fairmount theaters as well as at several vaudeville houses. H. Osborne, Pathe's manager here, announces that his exchange will soon move to new and larger quarters. The new building which he has in view is ideally fitted as a home for the large and rapidly growing business and will be occupied shortly if the fire underwriters consent to its use as an exchange.

Elliott Goldman Gives a Benefit.

Philadelphia, Pa.—Elliott J. Goldman of the Bluebird theater held a special matinee on March 16 for the benefit of the Consumptives' Dispensary of Kensington.

P. S. Spruill Takes the Cayuga.

Philadelphia, Pa.—P. R. Spruill has recently taken over the Cayuga theater at Germantown avenue and Cayuga street. Frank E. Russell, the former owner, was doing a splendid business at 10 cent prices before he relinquished his ownership. As he prided himself on keeping the house in first class condition, Mr. Spruill seems to have "struck it right."

The Week's First Runs.

Philadelphia, Pa.—First run showings of widely diversified interest were on view here last week. Pauline Frederick in "Sapho" at the Stanley played a week's stand. William Desmond in "Blood Will Tell" divided honors at the Arcadia with Jack Pickford in "The Dummy." Viola Dana in "The Mortal Sin" at the Victoria proved sucessful. "Womanhood," the special Vitagraph release, began a limited engagement at the Chestnut Street opera house. A feature is being made of Burr McIntosh, who preludes the picture with a patriotic address. On Monday night Commodore J. Stuart Blackton and Dr. Cyrus Townsend Brady, the co-authors of the picture, were present, and each made a short address.

"The American Girl" Makes Decided Hit.

Philadelphia, Pa.—"The American Girl" series, the Kalem release of the General Film, featuring Marion Sais, made a decided hit at the Family theater, which house has recently been acquired by Alexander Boyd.

Park and Jefferson Theaters to Have Topical.

Philadelphia, Pa.—Jay Emanuel of the Park and Jefferson theaters will present his own film of local events in the neighborhood of his houses. The cameraman engaged by him some time ago has collected several interesting views of school children at play and other local events which will presently be shown.

Columbus Stamper Books Big Films.

Philadelphia, Pa.—Columbus Stamper, general manager of the New Coliseum, Cedar, Tioga and Frankford theaters, is planning a series of surprises for his patrons, as one of his recent bookings was Ince's "Civilization," which played for a week at the New Coliseum, and he announces that he is negotiating for other pictures of at least equal merit.

Loew Will Build Big Theater

Washington, D. C., to Be Favored With Monster Vaudeville and Picture House to Seat 3,500 Persons—Site Is Corner of 13th and F Streets—Lowe's Columbia Is to Be Remodeled and Enlarged.

From Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—Plans are now being rushed, according to an announcement just made by Marcus Loew, for a new million dollar theater to be erected on the southwest corner of Thirteenth and F streets, northwest. This is the site on which another group of men recently announced they would build a motion picture theater. In this group was George Mann, manager of the Famous Players exchange in this city. The site is better known as the Willard estate. Mr. Loew is going somewhat further in the matter, however, for he has secured additional ground for his project.

The new theater, which is to offer a daily bill of eight vaudeville acts, in addition to motion pictures, is to have a seating capacity of 3,500. There will be about 2,000 seats on the first floor, a series of boxes will accommodate 250 people, and the balcony will be designed to seat about 1,250. The building will be thoroughly fireproof in construction and will contain nothing but the most modern equipment. The ventilating and lighting systems are to be the best procurable.

It is said that the success of the present house here, Loew's Columbia theater, at Twelfth and F streets, northwest, prompted Mr. Loew to enter into the new enterprise. It is said that he feels that Washington will support a good vaudeville and picture house of the type that he is offering in other cities of the country at popular prices. Lawrence Beattus, who is manager of the F street house, will continue in that capacity and will also be in charge of the new theater.

At the same time that this announcement was made came a statement that the Columbia will be remodeled and enlarged and be continued as a house devoted entirely to feature photoplays. Mr. Loew contemplates enlarging this theater to the extent that it will have a seating capacity of 2,500, or double its present seating capacity. Property adjoining the building on Twelfth street will be acquired and the stage will be moved from the east to the south side. The work will not be started until the new structure is completed.

Mr Loew now controls eighty theaters in the east and a number of others in the south. It is said that theaters which he now has under construction throughout the United States are said to represent an outlay of close to $10,000,000. Thomas W. Lamb, of New York, who has planned the majority of Loew theaters, is drawing the plans for the proposed new house in this city.

E. K. Fox Buys Penn Gardens.

Washington, D. C.—Edmund K. Fox, a local real estate man and the original owner of Penn Gardens, is sending out letters to the exchanges here advising them that on March 16 he purchased at public auction, under foreclosure, "Penn Gardens," together with its equipment, and, after taking possession of the property, would again operate the theater and gardens. This theater has been in the hands of several parties since its former operation by Mr. Fox. It is a very attractive house and has enjoyed a good patronage.

Work Begins on New Film Building.

Washington, D. C.—Last week saw the commencement of operations which will result in the erection of the much heralded motion picture film building on Sixth street, between F and G streets, northwest. The work of demolishing the houses now on the property has been started, and Costello Brothers, who are backing the project, are prepared to go ahead with the greatest possible speed. It will probably require close on to five months to build the structure.

At the same time comes the announcement that the Commissioners of the District of Columbia will hold a public hearing on the subject of the new fire regulations, which regulations are largely responsible for the activity in building circles which is resulting in the erection of the Costello building here referred to. The hearing will be held in the board room on the fifth floor of the District Building, on March 29. The call is for 10 o'clock of that morning. The exchange managers are getting together for a preliminary discussion among themselves, at which time speakers will be selected and subjects apportioned.

There are quite a few objections to the proposed regulations, the managers believing that some of the provisions are very drastic and will work a hardship upon the exchanges as well as put them to a considerable amount of unnecessary expense. On their part, the commissioners are inclined to be very fair in the matter, and it is believed that a great many of these objections will be met by the amendment of the regulations wherever possible.

Victor L. Abbey on Road to Recovery.

Washington, D. C.—Victor L. Abbey, who for the past four or five weeks has been absent from his desk at the Mutual exchange here, is reported to be on the road to recovery, although it will be a number of weeks yet before he can return to work. It seems that Mr. Abbey is suffering from blood poison following an affection of the foot. He has been very ill and at one time the situation with respect to his life was very serious.

During the absence of Mr. Abbey, who is in charge of the serial department at the exchange, all bookings for serials will be attended to by E. G. Evans, manager of the exchange. This throws a lot of work upon the latter, for the exchange will soon have the new Helen Holmes serial, "The Railroad Raiders." All told, things are humming in Mr. Evans' office just at this time.

Floods Hamper West Virginia Film Trade.

Washington, D. C.—Many of the local exchanges doing business in the West Virginia territory are suffering from a loss of bookings following the recent very destructive floods which visited a number of the West Virginian cities. In Buckhannon the flood was the worst in twenty-one years. A large part of the city was under water and many people were driven from their homes. The railroad was under from three to five feet of water in some places and no trains were operated. Transportation through the city was by boat alone. Manager M. E. Himes, who operates the opera house, was forced to shut down. Charleston, Sutton, Weston, Gassaway and Elkins are similarly affected by the high water. Aside from this the houses would be unable to operate because of the fact that the power plants are closed down also. These are located along the waterfront and naturally are flooded. The theaters are heavy losers and sufferers from water damage.

Strike Threat Gives Trade to Post Office

Capital City Film Distributors Patronize the Post Office When Express Companies Send Warning That Shipments Must Be "Subject to Delays."

WASHINGTON, D. C.—The recent announcement that the railroad trainmen were going to go out on strike attracted considerable attention in local film circles, but it was not until one of the express companies notified the local exchange managers that it would not accept films for delivery along its lines unless the shipments were made "subject to delays" that real concern was evidenced.

It was on Friday that this latter announcement came—shipments were not to be received after 6 o'clock that night unless forwarded under the condition specified. It is true that the Postoffice Department has done everything possible to secure a share of the motion picture business for the parcel post service, but up to this time the exchange managers and exhibitors have not patronized it as liberally as they might have. The managers threw their entire Saturday's shipments into the mails and that meant about four hundred film boxes and bundles of paper.

One prominent manager said: "The local postal force is to be congratulated upon the way in which it handled the business. Of course, I expect it was a pretty good thing for us that Sunday intervened as it did, for the postoffice was probably not fully equipped to handle the big rush, and it had had no previous warning of what was coming. It gave these officials a very good idea of just exactly what the film business amounts to—while several of the exchanges were well supplied with stamps to be affixed to the packages it is said that the automobile drivers who collect the film cases turned in something like $150 in cash.

"There was naturally some little confusion, for a majority of the exchanges had not the time to advise the exhibitors that their shows were coming by parcel post, and as a result the exhibitors, many of them, were looking for the films at the express office, and only learned of the mode of transportation adopted when wired to the effect that their shows were probably at the local postoffice.

"I consider that the Postoffice Department did very well under the circumstances. And I think the manner in which they handled the business is responsible for a greater permanent business for the parcel post service. The department is getting far more shipments that it would otherwise have received. It demonstrated what it could do in a situation of this kind and that will do more to place it on an equal footing with the express companies than anything that could have happened. The reason for the flood was that all the managers knew that if nothing else moved the mails would and they were preparing to take advantage of that fact to the fullest extent."

It is said that some shipments were more or less delayed, but this will probably be overlooked by the managers in view of the fact that they had not given the local office warning that they were preparing to swamp it.

"Fatty" Arbuckle at Crandall's Savoy.

Washington, D. C.—Thousands of Washingtonians last week had an opportunity of seeing their film favorite, "Fatty" Arbuckle, in person, for while passing through this section he stopped off long enough to meet a large number of exhibitors at luncheon and later to appear at many of the theaters in this city using Paramount service. At Crandall's Savoy theater he was given a royal welcome. He made a big hit here, for he had a jolly visit with a big crowd of residents of Mount Pleasant. Later he attended the ball of the motion picture operators.

MORE BALTIMORE NOTES.

American Standard Buys "Passion Play."

Baltimore, Md.—Arthur P. Gans, manager of the American Standard Film service, announces that he is now able to accept bookings for "The Passion Play," which has been bought by this company. He is also able to furnish equipment for the screening of this feature in churches, schools and lodges.

Private View of "Railroad Raiders."

Baltimore, Md.—Owen D. Weems, manager of the Mutual exchange in this city, gave a private screening of the new serial drama of this company entitled "The Railroad Raiders," on Sunday night, March 18, at the New theater, 210 West Lexington street, through the courtesy of L. A. DeHoff, manager. It was well attended.

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IN PITTSBURGH.

T. C. Bronstetter to Manage Local Universal.

Pittsburgh, Pa.—T. C. Bronstetter, formerly assistant manager of the Pittsburgh Universal branch, known as the Independent film exchange, has been appointed manager succeeding L. Baum, resigned. Mr. Baum took charge of the office only a few weeks ago, succeeding M. C. Hughes, now manager of the Montreal, Can., branch of Metro. Mr. Bronstetter is a Pittsburgher and his promotion to the position of manager meets with much approval among the trade. He has been connected with the sales department of the Independent for several years as assistant to Mr. Hughes and is familiar with every phase of the film business. Having covered the western Pennsylvania and West Virginia field for the Universal, he is exceptionally well known and popular with the exhibitors of this territory, and the fullest measure of success is assured him in his new position.

Mr. Bronstetter states that the office and sales organization of the exchange is in every way an efficient and able one and no changes are contemplated. The business of the office has been experiencing a healthy growth and the outlook is declared to be excellent.

D. F. Horner to Build in Brushton.

Brushton, Pa.—Ground has been broken at Brushton, Pa., a suburb of Pittsburgh, for a handsome new moving picture theater. The house is to be erected for D. J. Horner & Sons, well known exhibitors and proprietors of the Brushton theater. The new house is to be of fireproof construction and up-to-date in all the details of its arrangement and equipment. It will have a seating capacity of 800 and will cost $50,000 to build.

Pittsburgh Personal Notes.

Arthur Meyer of the Supreme exchange is covering the Ohio territory at present and reports much success with "The Masque of Life." This big feature opens a week's engagement at the Alhambra theater, Toledo, O., March 25.

H. F. Grelle, manager of the Supreme exchange, 1212 Fourth avenue, Pittsburgh, is visiting the western office of the company at Kansas City, Mo. He will be gone several weeks.

Manager Schwerin of the Pittsburgh Selznick exchange gave a largely attended private showing of two of the latest Selznick productions at the Columbia theater, Fifth avenue, Sunday evening, March 18. Several hundred exhibitors and their friends were present. "The Price She Paid," featuring Clara Kimball Young, and "The Argyle Case," featuring Robert Warwick, were shown to a very appreciative audience.

National Film Booking Service Incorporates

Company Has Been a Partnership—Capital Is $25,000—Temporary Officers Chosen —Will Release State Rights in Three States.

From Pittsburg News Service, 6016 Jenkins Arcade Bldg., Pittsburgh, Pa.

PITTSBURGH, Pa.—The National Film Booking service, Film Exchange building, Pittsburgh, which has been operating as a partnership, was incorporated this week with a capital of $25,000, and will operate on a more elaborate scale than heretofore. Mr. Johns, who is secretary-treasurer of the company, states that the capital is to be increased in the near future. The temporary officers elected were Edward J. McGurty, president; R. Gilchrist, vice-president, and L. S. Johns, secretary-treasurer.. These officers will probably be permanently appointed at the next meeting of the Board of Directors.

The National has announced its entry into the field covering Pennsylvania, Ohio and West Virginia as an exchange, releasing large state rights productions in addition to its work as a booking organization. E. A. McQuiggan, who formerly held the position of booker with the late International, and who has been a partner in the National, is manager of the Pittsburgh exchange of the National. The selling organization will be in full swing within the next few days. Mr. Gilchrist will take care of his old territory, Erie and northern Pennsylvania, while Mr. McGurty will make a trip over his old stamping ground, West Virginia and a portion of eastern Pennsylvania. Chris Wolcott will again meet his city and Allegheny county patrons.

"The Barrier" Opens Brilliantly at the Pitt Theater.

Pittsburgh, Pa.—The Pitt theater, Penn avenue and Seventh street, opened the premier Pittsburgh engagement of the magnificent Rex Beach production, "The Barrier," in a brilliant manner on the evening of March 19. "The Barrier" follows Selig's "The Crisis," which broke all previous records at the Pitt during its long run closing March 17. Managing Director Patch spared neither time nor expense in arranging for "The Barrier" and has surpassed himself in the elaborate and effective manner in which it is presented. The opening performance was witnessed by a capacity house that registered in a stirring fashion its enthusiastic approval throughout the nine splendid reels. As a unique and striking prologue, a big scene from the play was staged. The leading roles were played in person by Russell Simpson, Mabel Julienne Scott and Mitchell Lewis, the stars of the production. A special set, comprising a picturesque Alaskan background, was used with excellent effect. The Pitt symphony orchestra of forty pieces supplied a perfect musical setting for the production.

Two Pathe Stars in Pittsburgh.

Pittsburgh, Pa.—Manager Fuller of the Pathe exchange gave film showings at the Olympic theater March 22 and 23 complimentary to two notable Pathe stars who are playing at Pittsburgh theaters. The guest of honor Thursday evening was Charlotte Walker, who was accompanied by members of her company appearing in "The Cheat" at the Nixon theater. The new Pathe Gold Rooster drama, "Mary Lawson's Secret," in which Miss Walker starred, was shown and met with the highest approval of the actor folk. On Friday evening Lois Meredith, who is appearing at the Duquesne theater in "The Man Who Lost," was the guest of honor. Her latest film success, "Sold at Auction," was the attraction that furnished an interesting evening's entertainment for Miss Meredith, her company and friends.

G. B. Meyers Opens His New Gem.

Derry, Pa.—The new Gem theater, Derry, Pa., was opened in an auspicious manner recently and is enjoying a very active business. The owner is G. B. Meyers, a well known exhibitor, who is personally looking after the management of the house. He has closed his old theater in Derry, as his patronage had considerably outgrown its capacity. The Gem is an attractive house, seating 500, and is modern in every particular. Fox, Metro, Vitagraph, Triangle and Pathe pictures are shown and the admission price is 10 cents. An orchestra supplies the music, which is of a high order.

Only Four Exchanges Escape Fines.

Pittsburgh, Pa.—One of the most fruitful raids of the agents of the moving picture censor board took place recently in Pittsburgh, with the result that every exchange in the city but four was fined for not making the proper eliminations in censored films. Some twenty exchange managers appeared before the alderman's court in what resembled a general meeting of the trade, and each was assessed a fine ranging from $25 to $150 and costs. An exhibitor was included in the list of defendants, being fined $25 for using a poster last November that was alleged to have been condemned.

Claude Moorehouse With Local Famous.

Pittsburgh, Pa.—The Pittsburgh branch of the Famous Players has secured Claude E. Moorehouse, a well known newspaper man, as advertising and publicity manager. His experience in the advertising game covers twelve years and for some time past he has been night editor of the Pittsburgh Post. His acquisition by the local Famous Players office is considered a valuable and important one.

James Velas Building Beautiful Theater.

Wheeling, W. Va.—Work has been started on a large new moving picture theater in Wheeling, to be known as the Liberty. The builder is James Velas, a prominent and successful exhibitor. The Liberty will be one of the most beautiful and commodious picture houses in the state. It will have a seating capacity of 2,500 and will cost upward of $100,000 to build. Mr. Velas was a recent visitor in Pittsburgh, contracting for part of the equipment for the new theater.

Charles Brockheim Visiting Pittsburgh.

Pittsburgh, Pa.—Charles L. Brockheim, of New York, efficiency manager of the Universal, is spending several weeks at the Independent exchange looking over the local field. He is calling upon the exhibitors in person, visiting the theaters and making an observation of business conditions generally.

T. E. Dillard Goes to Montreal.

Pittsburgh, Pa.—T. E. Dillard has resigned as booker of the Red Feather features at the Independent exchange and has left for Montreal, Can., where he has accepted a position as assistant to his former chief, M. C. Hughes, now manager of the Metro branch there. Mr. Dillard had been associated with Mr. Hughes for a number of years, having been with him when the latter was manager of the Atlanta office of the General Film, prior to their coming to Pittsburgh.

Pittsburgh, Pa.—Manager George P. Jacobs of the Masterpiece attractions has just returned from a very successful trip through northern Ohio, booking "The Libertine" in Cleveland, Youngstown and other cities in that territory. Howard Goetz, an experienced film salesman, has been added to the road staff of the Masterpiece exchange.

Film Trade and the R.R. Agreement

Buffalo Picture Men Relieved When Threatened Strike Is Averted—Shows Would Have Been Distributed—Effects of the Higher Wages for the Railroads on the Local Film Business—Admissions Will Probably Go Up.

By Joseph McGuire, 152 North Elmwood Ave., Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo film exchange men were considerably relieved when they learned that the nationwide railroad strike had been averted. This city is an important center for the distribution of films and had the threatened embargoes become effective for a considerable period, exhibitors in this territory would have been alarmed about the possible delay in the arrival of shows.

Local exchange managers are not men who wait until the eleventh hour before taking action in an impending crisis. They believe in "taking the bull by the horns, instead of throwing it." The very nature of their work makes them resourceful. They were determined to give the exhibitors top-notch service, even if every wheel on the railroads in this territory had stopped. Their plan, in case of a strike, was to use a co-operative motor truck service, sending the films from Buffalo to Rochester, Syracuse and Albany, from which points a thorough distribution would be made. This plan would have been expensive, but, according to the exchange managers, good service takes precedence over expense in a time of a crisis, when the requirements of exhibitors and the show going public are to be properly filled.

Buffalo film men are wondering how the settlement of the railroad strike will affect their business. The concessions granted by the railroad managers, according to conservative estimates, mean that the combined salary lists of the roads will be increased approximately $60,000,000 a year. Buffalo, being an important railroad center, will receive a good share of this money, some of which will find its way into the local box offices. The railroads, on the other hand, to offset their heavy expenditures, will undoubtedly advance their shipping rates and the financial burden will probably fall eventually on Mr. Ultimate Consumer. The opinion has been expressed here that the rates on film shipments by express may also be advanced. This action would mean more expensive shows, and, with other unforseen handicaps, nickle admissions may become a rarity.

In fact, nearly everything in Buffalo, necessities and luxuries alike, has advanced in price during the past year. The notable exception is the cost of seeing a good moving picture performance. Even the public is wondering how soon Buffalo exhibitors will have to raise their prices. If the expected advance comes this year, the public will bow to the inevitable, just as the cigar and candy devotees have done, and the local moving picture theaters will do a capacity business as they have done under the old price schedule.

Hippodrome Books Paramount and Triangle First Runs.

Buffalo, N. Y.—Shea's Hippodrome, Buffalo, recently closed a contract for the exclusive first run of Triangle and Paramount pictures of the William L. Sherry Feature Film Company. The Triangle plays have been shown at the Hippodrome for the past year. The Triangle and Paramount service each release for this house two five-part features a week, but the present policy of two features a week will be continued, that is, changing the pictures on Sunday and Thursday. Competent judges select the two best pictures each week.

Screeners Have Good Time.

Buffalo, N. Y.—The Buffalo Screen Club held an enthusiastic meeting Monday evening, March 19. After the regular business session the time was given up to a social program. The club is in a flourishing condition and continues to be among the live wire organizations of this city. During the severe weather of the past winter the clubrooms radiated with all the good cheer and comforts of home. Hardly a day passes that does not see a dozen or more out-of-town representatives of the industry call and partake of the hospitality of the club. "Welcome" is not only printed on the doormats of the organization but is emphasized in the greetings of all the members.

Billy Sunday Lessens Show Receipts.

Buffalo, N. Y.—Billy Sunday's campaign in Buffalo is drawing to a close. It would be folly not to think that his attracting of hundreds of thousands of persons and many thousand dollars to his tabernacle in the past eight weeks has not hurt the local moving picture business. Film men who were disposed to cast aspersions at Mr. Sunday before and at the beginning of his campaign, are now inclined to praise the hynotic power by which he sways the multitude. Exchange men and exhibitors realize, however, that during February and March the famous evangelist handed the moving picture business of this city a real body blow. In a few days they will be glad to bid him good-by and wish him good luck in his New York campaign. They will also earnestly hope that at the end of Lent Buffalo will have another lively revival, not of the Sunday variety, but in the local film field.

Family Theater Makes Improvements.

Buffalo, N. Y.—Harry Marsey, who took over the Family theater, Buffalo, is making extensive improvements on the inside and outside of that house. The box office has been placed directly at Washington street and Broadway, facing Main street. This conspicuous location is helping business at the Family, which uses a regular program of first-run pictures, good comedies, etc. The admission is ten cents. Mr. Marsey is also general manager of the Elmwood, Allendale, Columbia and Colonial theaters of this city.

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Toronto News Letter

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

Mutual Loses in Two Fires.

TORONTO, ONT.—The Mutual Film sustained two losses by fire during the week of March 12. On Monday, March 12, the Red Mill, Toronto, was partly destroyed through the ignition of film in the projection booth. The Mutual feature, "Youth's Endearing Charms," was destroyed. On Tuesday, March 13, the former Canadian headquarters of the Mutual at 178-180 Victoria street were badly burned. Fortunately the premises were being used only for storage purposes and no film was lost, but a large quantity of posters, still photographs, heralds and other literature for the Mutual's Canadian branches, and a projection machine. The damage to the Mutual was estimated at $800.

Manager Barrett Goes to Vitagraph.

Toronto, Ont.—On March 17 W. F. Barrett, Toronto manager of the Mutual, resigned to assume charge of the local office of the Greater Vitagraph in succession to L. H. Watrous, who returned to the United States to fill another position. Mr. Barrett is well known in both Toronto and Winnipeg. He lined up the Winnipeg exhibitors for a 15-cent admission rate, after which move both exhibitors and exchanges made money. Barrett was originally with the Crystal Palace exchange, one of the first in Canada, and he is one of the Toronto film pioneers.

Manager J. C. Brady Not Leaving Madison Theater.

Toronto, Ont.—Emphatic denial is made by Manager Brady, owner of the Madison theater, Toronto, to the statement that he had arranged to retire from the active management of his house, which is one of the best and busiest theaters outside of the downtown area. Many local managers and exhibitors rushed to secure the Madison when they heard that Mr. Brady was stepping out, but they were quickly told that he had no such idea in mind. After receiving so many inquiries, Mr. Brady thinks more of his house than ever before.

Clever Advertising Helped James Travis.

Toronto, Ont.—James Travis, of Cooper's exchange, Toronto, and special representative in Canada for Max Linder comedies, recently put over a clever advertising stunt for an Essanay feature which was eventualled booked for first run by the Toronto Strand. On successive days, Travis sent out a series of post cards to the members of the film business, all referring in some way to a dress suit. "Will you lend me your dress suit?" read the first post card which was signed by "Harold." The postals had 'em all guessing. Travis finally came out with the announcement about the release of "Skinner's Dress Suit."

Canadian Topical Opens Montreal Office.

Toronto, Ont.—R. S. Marvin, 259½ Yonge street, Toronto, publisher of the "Canadian Topical Review," recently visited Montreal for the purpose of opening a Montreal branch to facilitate the booking there of his news weekly and to serve as the headquarters for his Montreal cameraman. Loew's theater, Toronto, has arranged for the first run of the "Canadian Topical Review," the contents of which are strictly Canadian in character. Marvin also has a cameraman on the job in Vancouver, B. C., and is making arrangements for current viwes from Winnipeg and the Middle West.

"Patria" at Shea's Vaudeville.

Toronto, Ont.—The highly interesting news was divulged on March 16, that the Pathe serial, "Patria," had been booked for Shea's Vaudeville theater, Toronto, where heretofore nothing but one and two reel comedies or news pictures have been run to open or close the show. "Patria" will be given No. 5 on the bill each week, and the first episode, presented during the week of March 19, was featured as the headliner in both the newspaper advertising and the posters.

"Patria" was shown at a trade screening in the Rialto theater on March 13, when almost a hundred exhibitors and exchange representatives obtained their first view of the much talked-of serial. After the exhibition the crowd was taken to the St. Charles hotel, where the film men became the guests of Manager Wally Davidson, of the Pathe office, for an after-theater supper and cabaret.

"The Whip" Shown to Exhibitors.

Toronto, Ont.—Toronto film men responded in large numbers to the invitations issued by Charlie Stevens, of Super-Features, Limited, 59 Victoria street, Toronto, for a private screening of "The Whip" at the Regent theater, Toronto, on the evening of March 16. "The Whip" is the first subject to be released by Toronto's latest exchange.

Mr. Stevens has just received a carload of oil paintings of film stars, post cards and advertising novelties from the Kraus Mfg. Co., New York, which concern he will represent throughout Canada with the exception of the Province of Quebec. The latter territory is covered by the J. T. Malone Company, Montreal.

Ken Finley Resumes Management of the Francais.

Ottawa, Ont.—Ken Finley, of Ottawa, has resumed the management of the Francais theater, Ottawa. This house was closed for a time, and the fittings and accessories were sold on February 24 at a bailiff's sale to satisfy a claim of $1,200 for rent by Patrick Labelle, the landlord. The theater has now been reopened, however, with Mr. Finley in charge. He had the theater some time ago.

Toronto, Ont.—Manager J. A. McCulloch, of the Royal George theater, Toronto, has returned from a winter's sojourn in Florida, bringing back with him good health and a good fish story.

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Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, Ohio.

Strike Fear Worried Film Men.

CLEVELAND, O.—Conditions bordering upon a panic were prevalent in the film exchanges of Cleveland last Monday, due to the supposedly impending railroad strike.

Films coming from out of town were delayed and lost so that many of the exhibitors had to make switches. At one time during the day, certain express companies announced that they would not deliver the films and there was a wide scramble for the depots, but later they relented and deliveries were made in part.

Last Saturday the exchange managers held a meeting in the Vitagraph exchange at which plans were laid for delivery of films to out-of-town theaters, in case there was a strike. But these plans were not needed, fortunately.

The exchange men were making use of the parcel post during the situation and no doubt will continue to do so.

Local Exchange Men Organizing.

Cleveland, O.—At a meeting of exchange managers of Cleveland last week, at the Chamber of Commerce, arrangements were made for the organization of an association similar to that in Cincinnati. All of the managers present signed applications for membership in the chamber, which was the step necessary.

It is understood that the first thing to be taken up after organization will be the express service and a vigorous fight will be made to improve it.

Sydney Rosenthal With Tri-State.

Cleveland, O.—Sydney Rosenthal, well known Ohio film man, is now on the road for the Tri-State Film exchange, out of Cleveland. He has been doing fine work. "Syd" formerly was an exhibitor, having managed the Savoy theater in this city.

His portrait is printed with this notice and we promise any and all good friends of the moving pictures that they can safely introduce themselvos to him on sight whenever and wherever he can be found and apprehended.

Sydney Rosenthal.

Harry Ross Goes to Detroit.

Cleveland, O.—Harry A. Ross, one of the most popular exchangemen in this section, has resigned as manager of the Mutual Film, local branch, and is now maneger of the Paramount exchange in Detroit.

Mr. Ross formerly was an independent exchangeman in Columbus, Ohio, and previously to that was a roadman in Michigan, so he is very familiar with the territory to which he has attached himself.

Burton Garrett has succeeded Mr. Ross as Cleveland Mutual manager.

Jim Dunlevy to Build New Theater.

Akron, O.—The Bank theater, Akron, O., will soon be a thing of the past, as the owners are going to convert it into a business place. Manager Jim Dunlevy has plans for a new house in Akron.

Theaters Made the Goat Again.

Cleveland, O.—According to the Cleveland Foundation's Survey, the photoplay theaters are to blame for the delinquency of children. The Foundation is making a survey of the theaters, assisted by the Exhibitors' league, and the first thing they reported was the above. True, they did not say motion picture theaters in so many words, but they did say "cheap theaters," and that may be taken for what it is worth by the film men.

Amberlux Office Moves.

Columbus, O.—Wm. Deshler Warner, the United States distributor of "Amberlux" lens filters, has moved into new and larger quarters at 8 East Broad Street. He has agencies at 1,604 Broadway, N. Y.; 166 North State street, Chicago; 12 Charing Cross Road, London, Eng., and Calle Tucumar, 737 Buenos Aires, S. A.

Shelby, O.—The Opera House at Shelby, O., under the up-to-date management of Messrs. Allwein & Shreffler, is showing Paramount, Triangle, K-E-S-E and special productions.

Cleveland, O.—"Hearts and Flowers," a Cleveland-made photoplay is missing and the owners have sued Mrs. Anna Seibert to recover it. She claimed it was given to her by Charles Weston, director, on a loan. W. G. Rose and S. S. Wilson, the owners, also promoted the company which recently made a "Snow White" picture in Cleveland.

Richardson Made Welcome in Cincinnati

Lecture on Practical Projection by Moving Picture World Man Is Well Received—Exhibitors, Exchange Men and Operators Help Along the Occasion.

From Kenneth C. Crain, 307 First National Bank Building, Cincinnati.

CINCINNATI, O.—One of the cost interesting gatherings which moving picture men in Cincinnati have held for some time, in many respects, was that on Wednesday evening, March 21, to hear a lecture by F. H. Richardson, of the Moving Picture World, on "Practical Projection," and to attend the dinner in honor of Mr. Richardson which followed the lecture.

The affair was held under the joint auspices of the Moving Picture Exhibitors' League and the Associated Film Exchanges, both affiliated with the Chamber of Commerce, and President Fred Emmert, of the Exhibitors, and President W. C. Bachmeyer, of the Exchanges, acted jointly in supervising the affair and its preliminaries.

The committee in charge of arrangements consisted of Charles Weigel, of the Alhambra, chairman; J. J. Huebner, Jr., of the Twin City theater; A. G. Hettesheimer, of the Orpheum; L. W. Greenstein, of the State Film Service; R. H. Haines, of the Mutual; J. P. Gruwell, of the K-E-S-E; R. E. Peckham, of the Tri-State, and H. Serkowich, secretary of both film organizations.

Mr. Richardson's lecture was highly appreciated, and the dinner which followed, informal and therefore more enjoyable, gave those present an opportunity to meet him on an intimate basis.

"Birth of a Nation" Begins Cincinnati Run.

Cincinnati, O.—"The Birth of a Nation" began its long-delayed run at the Grand opera house on Monday, March 19, under the most favorable auspices possible, and at the highest prices which have ever prevailed for moving pictures in Cincinnati, the top being $1.50. The fact that the picture has been seen all over the country and that its story is well known does not seem to have interfered in the least with the interest noted, the contrary rather being the case. Moreover, the German crisis, by a peculiar coincidence, reached a climax on the day the run began, lending additional interest to a picture of warlike flavor.

"Nation" Film Opens in Spite of Protests

Dayton, O.—In spite of the protests of colored residents and the fear that the city authorities would take some steps looking toward the prevention of the exhibition, the Dayton run of "The Birth of a Nation" at the Victoria theater, began on March 16 without any interference whatever. As the exhibition at the Victoria was the first in Ohio, after a three-year fight, unusual interest attached to it, many exhibitors from Cincinnati, Cleveland and other cities attending to get their first view of the picture and to see how it took with the public.

Handling Films to Good Advantage.

Dayton, O.—F. B. Chase, handling the new McClure series, "The Seven Deadly Sins," was in the city in connection with the initial run of the first picture at the Columbia, and incidentally the management received the full set of posters which will be used with the pictures. A different color scheme is used for each picture, and the paper as a whole is extremely effective.

Quick Work of Operator Battinger Stops Fire.

Piqua, O.—The possibility of a sure-enough fire was spoiled at the Favorite theater by the coolness of Operator Elmer Battinger. A film caught fire in some manner, and the blaze shot through the opening into the theater. Mr. Battinger promptly threw his coat over the box and smothered the blaze, not even the whole film being burned. He was somewhat signed during the process, but not seriously burned, and the money loss was trifling. The fire department was called out, but there was nothing for it to do when it arrived.

Dayton Theater Co. Incorporated.

Dayton, O.—The Dayton Theater Co. has been incorporated by Sidney G. Kusworm, Charles W. Dale, Harry I. Schenck and others, with a capital stock of $15,000. The company is planning to build a handsome and modern theater, for moving picture use exclusively.

Hamilton, O.—Manager Goodwin, of the Grand theater, knows how to handle the publicity end of his business. He started the engagement of Nazimova in "War Brides" with a private showing of the picture for the benefit of the press, and the newspaper men were so much impressed with the film that they gave it plenty of space. The picture had a three-day run at the Grand, with large houses at every performance, according to Manager Goodwin.

Fine Union City Theater Opens

Frances Theater, Just Completed, Opened on March 12—Auditorium Has Seats for 600 Persons—Manager W. C. Morris Is Jubilant Over the Friendly Press of Patrons the First Night—A Good Picture Town.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

UNION CITY, TENN.—Under most auspicious conditions, the Frances theater was opened to the public on Monday, March 12, in the new Beck building. Many hundreds were turned away from the first night performances, while those fortunate enough to gain admittance were well repaid for their trouble. The street for many blocks in front of the showhouse was jammed with automobiles, and the pavements in front of the theater were packed with crowds for many hours. A reception committee presented pictures of Marguerite Clark as souvenirs, and the program featured this star in "Miss George Washington."

The new structure is of red pressed brick, three stories in height, and finished in an artistic manner. The forty-foot lobby is of tile, arcaded above with heavy plate glass, and the auditorium is provided with concrete floors. The interior finishings are in ivory and gold. A three-color electric flash sign is placed outside the main entrance, alternating the words "Frances—Motion—Pictures" in three shades of light. The auditorium seats 600, and, everything considered, the theater is one of the handsomest of the smaller photoplay houses in the state, and would do credit to a city the size of Nashville or Memphis.

Manager W. C. Morris is jubilant over the successful beginning of the new theater during the first few days of its existence, and predicts continued patronage the year round, as Union City is a good moving picture town. Mr. Morris is the pioneer picture man in this section, having operated the Gem and other theaters in Union City for the past ten years, and patrons of the new Frances may be assured of continued high grade entertainment under his capable management.

Negro Theaters in Nashville.

Nashville, Tenn.—Owing to the large percentage of the population of this city consisting of negroes, the picture houses for this class of trade have enjoyed a marked degree of prosperity in recent years. While the leading theaters playing road shows have divisions of the gallery set aside for the colored trade, this is not so in connection with the picture houses, and to successfully fulfill the demands of the colored patrons for pictures a number of high class theaters are in constant operation.

The largest and handsomest of these is the Bijou, managed by Milton Starr, which was formerly used for road shows catering to white people, but since the negro business section has extended into this territory it has been converted into a negro house. In the same locality are located the Star, Excel, and Lincoln, the latter having been closed for some weeks.

In addition to these houses, the new Liberty, on South Fifth avenue, recently put in operation by Manager John C. Krech, enjoys a goodly share of the colored patronage, as well as suburban houses of this kind, such as the Alpine etc. Managers of the various houses agree that their class of trade are great admirers of the sensational western films, thrilling serials, fast comedy, and pictures of this character.

General to Close Memphis Office.

Memphis, Tenn. — Announcement has just been made that the local office of the General Film will be closed, and the distribution of film from this city discontinued. A. S. Parker, cashier of the Memphis division, has been appointed office manager to handle current business, and states that, while the branch will be discontinued, it will probably require five or six months before the office will cease to carry on its regular business.

Vendome Shows War Relief Pictures.

Nashville, Tenn.—An unusually large attendance was recorded at the Vendome theater during the exhibition of the pictures shown under the auspices of the Permanent Blind War Relief Fund of New York. Slides were shown on Nashville screens announcing in advance that Sergeant Major Middlemiss, of the British army, blinded in service, would lecture, and prices were set at 50 cents, 75 cents, $1 and $1.50. The fund is maintained for the relief of Belgian, French and British soldiers blinded in the European war.

Sunday Talks at Fifth Avenue.

Nashville, Tenn.—The Crescent Amusement Company has always come to the forefront when a theater has been required for Sunday use by some religious speaker, conference, etc., and recently extended the use of the Fifth Avenue, its largest picture house, for this purpose. On Sunday, March 18, Dr. Allen Fort, of the First Baptist Church, spoke to a young men's gathering, and the company is to be complimented upon its liberality in furnishing the house for this worthy purpose, made possible through its president, Tony Sudekum.

Pickford Sets Record in Birmingham.

Birmingham, Ala.—Attendance records at the Alcazar were shattered during the run of the Artcraft feature, "A Poor Little Rich Girl," starring Mary Pickford. The picture was originally booked for three days, but during that time 8,126 persons saw the play, and Manager Sid Griffin held it over for the balance of the week. Even after this time hundreds clamored for admission, and it was retained for an additional two days, making a grand total of 22,102 admissions in the eight days' run. This sets up a new mark for local attendance, as well as establishing a precedent for continued run of an ordinary feature.

New House for Montgomery.

Montgomery, Ala.—A contract has been placed with James Hodgson for the erection of a moving picture theater on Montgomery street, between Moulton and Lee streets. This house is to be erected by the N. J. Bell estate, and plans call for completion by June 1. Hoxey Farley will be in charge of the theater when placed in operation.

Atlanta Exhibitors Withdraw Sunday Shows

Picture Theaters Have Been Giving Sabbath Shows for Charity, But Opposition Has Developed and Managers Will Give Them Up.

A. M. Beatty, 43 Copenhill Avenue, At-lanta, Ga.

ATLANTA, GA.—The managers of the various moving picture theaters have decided to abandon Sunday pictures, regardless of what action the city council may take in the matter of the Buchanan ordinance, and there won't be any quarrel over the anti-Sunday motion picture ordinance, after all. Willard C. Patterson, manager of the Criterion theater, announced that the theater men had decided to discontinue their Sunday charity moving picture shows, rather than enter into a fight with "any faction or element in the city."

"The motives of the theater men seem to have been misunderstood," he said. "Strange as it may seem to some reformers, the theaters have not been making money on the charity shows. All we got out of it was publicity. We considered it good publicity, when, at times, as many as 4,000 persons visited our theater on a Sunday afternoon and night. I can't see any more harm in it than an organ recital at the Auditorium, or band concert in a public park.

"Then, this theater alone has turned over to worthy charities more than $2,000."

The Atlanta Council Ordinance Committee met Thursday, March 15, to consider the Buchanan ordinance, which would absolutely prohibit the opening of motion picture theaters on Sunday. Chairman A. J. Orme said he thought the ordinance was in conflict with the state law. Finally it was decided to postpone action on the ordinance until a meeting Friday, March 23, at 3 o'clock in the afternoon. All persons interested in the matter were invited to come to the meeting and express their views.

The attitude of the moving picture men, however, has removed the object of the ordinance, and it is expected that it will die as a useless measure.

J. G. Evins Buys Out Alpha Fowler.

Atlanta, Ga.—John G. Evins, one of the pioneers in the Atlanta motion picture field, returned to the business Tuesday, when he purchased the interest of Alpha Fowler in the Vaudette and Strand theaters. Mr. Evins established the Vaudette several years ago, and made it one of the most successful moving picture houses in the city. He will have charge of both theaters.

Mr. Fowler, who had active management of the two houses, will remain in Atlanta, it was reported, with plans he will announce in a short time.

Atlanta Man Member of National Board of Review.

Atlanta, Ga.—W. L. Percey, secretary of the Dods & Wey Co., and a member of the Atlanta Board of Motion Picture Review, has been elected to a place on the National Board of Review, the members of which are representative men and women from cities throughout the country.

Mr. Percy was a recent visitor to New York City, where he was complimented by W. D. McGuire, executive Secretary of the national board, with a special screening of the Farrar picture, "Joan the Woman," at which members of the executive committee and several frends of Mr. Percey's were invited guests.

Tandy & Lynch Buy "Joan the Woman" State Rights.

Atlanta, Ga.—One of the biggest moving picture deals of the year was reported Tuesday, when it became known that C. E. Tandy and S. A. Lynch, leading spirits in the Southern Paramount exchange, had purchased the Southern rights of "Joan the Woman," the Geraldine Farrar masterpiece.

The purchase price, Mr. Tandy states, was $110,000. This is the highest price ever paid for territorial rights to any screen production. It was held for a price of $180,000 for many months, the purchasers eventually obtaining it at the $70,000 reduction.

Stone Mountain School Showing Educational Films.

Stone Mountain, Ga.—The Stone Mountain schools have placed themselves on a circuit, and will receive films from the Bureau of Commercial Economies in Washington. This service is secured on the condition that they be exhibited without any charge for admission, either at the door or by collection.

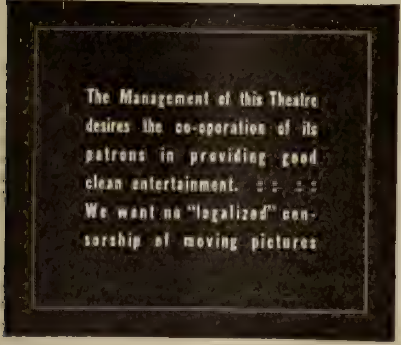
The subjects of the program for Monday night were "Making Good Roads," "The Manufacture of Matches," and "International Football."

Walter J. Price's Father Dies.

Atlanta, Ga.—Walter J. Price, manager of the Consolidated Film and Supply Company, was called to Brooklyn Tuesday on account of the death of his father.

Herbert E. Rivers Drowned at Eastern End Isle of Palms.

Charleston, Ga.—Herbert E. Rivers, of Atlanta, a traveling salesman for the Mutual Film Corporation, was drowned Sunday off the eastern end of the Isle of Palms, near Charleston. He was on a business trip to Charleston, stated his fellow employes at the Mutual. His home here was at 44 Boulevard circle. He is survived by his wife and one small child.



The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment.

We want no "legalized" censorship of moving pictures

Theater managers, see page 1944 of Moving Picture World, March 24th issue.

Mushroom Heaters Under Discussion.

Louisville, Ky.—Theatrical men have been discussing with interest an editorial which recently appeared in one of the local newspapers relative to the mushroom type of heaters as used in some of the best and most modern theaters in the country. Following the announcement of plans for the new Louisville Auditorium, a $250,000 building, which is to be equipped with the mushroom type of heater, the paper came out with an absurd editorial condemning this type of heating, and stating that one theater so equipped had proved very objectionable, and referring to the fact that it was overheated, uncomfortable, and that the audience roasted throughout the shows.

In fact there are two theaters equipped with this type of heating equipment in this city, one being the Keith National theater, and the other the Alamo picture house, seating about 1,000 persons. Manager Fred Dolle of the Alamo reports that he has never received a complaint, and has received many compliments on the excellent washed air heating and ventilating used in the theater, which is recognized as one of the best ventilated houses in the south. The management of the Keith house made a similar statement. Joseph & Joseph, architects who designed the Keith house, stated that the system had proved very satisfactory, and was coming into general use in theater heating. D. X. Murphy & Brother architects, who designed the Alamo, also drew the plans for the auditorium. This concern has had many years' experience, and would not have specified this type of heating for the auditorium had it not proved eminently satisfactory in the Alamo. The system costs more to start with, and that would be one factor against it if it was not able to deliver.

Penal Suits for Sunday Opening

Frankfort, Ky., Moving Picture Show Managers Indicted for Opening Theaters on the Sabbath—Heavy Damages Claimed by the Commonwealth's Attorney—Several of the Local Theaters Are Involved in the Action.

From Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

FRANKFORT, KY.—Penal action suits against three local moving picture theaters for operating their shows unlawfully on Sunday, March 4, 1917, were filed in the office of the circuit clerk on March 17 by Commonwealth's Attorney Victor A. Bradley. One suit, naming D. D. Smith as defendant, asked damages of $150; another, naming H. V. Whitney as defendant, asked damages of $250; while a third, naming the Capital Theater Company as defendant, asked $300 damages. H. V. McChesney, E. C. O'Rear and Hobson & Son will assist in the prosecution.

On March 17 the management of the Columbia theater came out with an announcement to the effect that no more Sunday shows would be seen in the theater, stating that after taking the matter up with many patrons it had decided in favor of public sentiment.

Fire Guts Shawnee Theater.

Louisville, Ky.—Although of brick and tile construction in most part the Shawnee theater, 3725 West Broadway, one of the outskirts theaters, and the newest in the city, was partly gutted and the roof half burned off in a severe fire which recently swept the building. Fortunately the fire started after midnight, the alarm being sounded at 2:20 in the morning. The stairway, box office and operator's room were gutted, and two new machines ruined. The loss is placed at between $6,000 and $7,000. There were no films in the theater at the time of the blaze. The management reports that the house will be repaired and reopened as soon as possible.

Song Boosters in Local Theaters.

Louisville, Ky.—Music publishers are said to be behind a movement to get singers back into the theaters to push the popular new sheet music. During the past few days a number of song boosters have been working in the local theaters without recompense in an effort to get their new songs over the footlights. Louisville picture theaters have been away from warbling with screenings for the past two years, and it is not thought likely that they will return.

Small Orchestras Coming Back.

Louisville, Ky.—Local theaters are coming back to small orchestras again after using pianos and electrical instruments for several months as a result of differences between the exhibitors and the musicians' unions. The Casino, Star and Orpheum theaters are at present all using the piano and drum combination. Since these theaters raised their admission price from five to ten cents, they have suffered a falling off of about one-third in the number of persons entering their portals, but the box office receipts have increased in a proportionate amount.

Keep Close Watch for Broken Seats.

Louisville, Ky.—Old, dilapidated or cheap seats have proved a penny wise and pound foolish way of economy, it has been found in several cases in Louisville. Small houses as a rule endeavor to do everything as cheaply as possible, and generally equip with cheap or second hand chairs. The result has been that they have been steadily having seat trouble, seats breaking and injuring patrons, splintering and causing some one to be scratched, or in upholstered seats springs get loose and tear clothing. One suit has been filed three different times before the correct defendant was located in a case where a seat let go and a spine was injured. A few days ago a man was slightly injured in one of the legitimate houses when a seat on the back row in the balcony gave way, throwing him backward into an aisle. To protect the patrons it is necessary to keep very close watch on seats, and see that they are firm and in good repair.

Amateur Players Make a Picture.

Louisville, Ky.—Work was started on Monday, March 19, by the Jefferson Film Company of Louisville on a one-reel comedy entitled "A Bad Good Little Girl." This company was recently organized by prominent local people, and, while the capital is only $500, there is no stock for sale. The stock is held entirely by a few persons who are playing the parts in the productions, it being an amateur company to make amateur pictures.

Arrangements have been made with Charles Koch, photographer for the Broadway Amusement enterprises, and manager of the Rex theater, whereby the company will only pay for acceptable film, that is, film which is first class so far as photography is concerned. Jack Brehme, formerly of Detroit, Mich., is directing the work. The leading part is being played by Miss Caroline Hutchings, of Louisville, supported by A. J. Shaw, Miss Nellie Conklin and Miss Priscilla O'Brien. Everyone connected with making the picture, with the exception of the photographer, is a member of the stock company, and are putting their best into the production, which, when completed, will be shown through the chain of theaters controlled by the Broadway Amusement Company, and later released. Interiors are being made in the home and in the old studio at Riverside Park owned by Colonel L. Simon, and temporary headquarters are in the Republic building. If the first picture proves successful the company will make others. This company is apparently a legitimate enterprise, out to make pictures, and not to job stock, and its work is of much interest.

Pertinent and Personal Items.

Louisville, Ky.—Nelson Van H. Gurnee, of Lexington, Ky., connected with the Ada Meade and other theatrical interests, was in Louisville recently, where he called on Fred Dolle of the Alamo and other exhibitors. He reported that business was good in Lexington.

Louisville, Ky.—The offices of the Gateway Motion Picture Company, over the Casino theater, Louisville, were closed last week.

Louisville, Ky.—John Fentress, formerly connected with the Crystal theater, who has been at the front with the First Kentucky regiment on the Mexican border, returned last week. On leaving Louisville he weighed 130 pounds, but returned with 168 pounds. He stated that a private even had a good time, and much valuable experience.

Lexington, Ky.—The Colonial Amusement Company has sued the Merchants' Transfer Company for $1,000 as damages for breaking a mirror screen while transferring it from the Colonial theater to the Strand.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Michigan Censor Bill Still In Committee

Eaton Bill Will Probably Not Be Reported Out by the Ways and Means Committee, But Legislature Still Has a Couple of Weeks—A Sunday Bill.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

DETROIT, Mich.—At this writing we understand from good authority that the Eaton censorship bill, now in the hands of the Ways and Means Committee of the Michigan Legislature, will not be reported out, although considerable pressure is being brought to bear by the members of women's clubs to have the bill go to the senate and house for final vote. But as the legislature will not adjourn before the early part of April there is no telling what will happen between now and that time, but we are all hoping for the best.

There is also pending before the state legislature a Sunday closing bill, which is practically the same as one now on the statute books. The new bill would increase the penalty for offenses. This bill is not favorably thought of, even in the legislature, as it calls for the elimination of all Sunday amusements, and the closing of all places of business except those which are vitally necessary to the community.

William H. Sheik of the Detroit Exhibitors' League, George Weeks, M. S. Bailey, Col. W. S. Butterfield, William H. Irvine and others were recently in Lansing on legislative matters.

Charles H. Muehlman Goes to Illinois.

Detroit, Mich.—Charles H. Muehlman, manager of the State Film Co., Detroit, resigned March 18 and returned to the Harper Film Co., where he will represent that company in the state of Illinois on "Civilization."

Fitzpatrick & McElroy Buy Part of Orpheum at Benton Harbor.

Benton Harbor, Mich.—Fitzpatrick & McElroy, who control several Michigan theaters, have augmented their holdings by the purchase of a half interest in the Orpheum theater, Benton Harbor, Mich. This gives them, besides the Orpheum, the Princess and Bijou theaters in that city, as well as the Caldwell in St. Joe—just across the river. All of the Benton Harbor houses are to be improved at once at an expense of $3,500. The Orpheum will be completely remodeled, and the seating capacity enlarged, as well as the front changed. Nat Charnas, who still retains a half interest in the Orpheum, will be house manager as heretofore. Fitzpatrick & McElroy make their headquarters in Chicago, where they also control theaters.

Lew Foster With Local Paramount.

Detroit, Mich.—Lew W. Foster has returned to Detroit as special representative for Paramount, and will work out of the Detroit office. He was formerly with the Triangle in Detroit and Cincinnati.

A Contest That Brings Patrons.

Detroit, Mich.—The Majestic theater, Detroit, is conducting another guessing contest in connection with its actual attendance for the week of March 25, during which time it is showing George Cohan in "Broadway Jones." Once before the Majestic conducted such a contest and it was so successful that Manager M. W. McGee decided to repeat it. The paid attendance for the week of The Americano was 26,948 and a larger record is being anticipated during the Cohan engagament.

New Film Building Under Way.

Ground has already been broken for the new film building at John R and Elizabeth streets, which will be seven stories high and exclusively for film exchanges and allied trades. Negotiations have already been closed with about 16 film companies, among them the Mutual, General, K-E-S-E, Standard Fox, Vitagraph, Pathe, World, Harry I. Garson Productions, Broadway Feature Film, Tri-State, Barnett Film Attractions, Bell and Artcraft.

The building will be 80 by 100 feet, and if there is the proper demand, the adjoining seven story structure will be turned over to the film industry. The contracting firm has given a bond to have the building ready for occupancy by Sept. 1 of this year. The Mutual will move in before that time if it is ready. Provision is made in the building for a projection room where tenants of the building may exhibit their product to customers. The amount involved in leases is said to exceed a half million dollars. Frank M. O'Hearn, of the Merchants Realty Co., 91 Griswold street, Detroit, is negotiating the leases.

Paul Mooney Visits Detroit.

Dertoit, Mich.—"Always glad to spend a few days in Detroit," said Paul Mooney, district representaive for the Fox corporation, when in Detroit March 21. "We are doing a big business in Michigan and not goes by that our sales and collections fail to show a big increase. Our two-day policy of Theda Bara and William Farnum productions is also working great in this state."

Local Universal's New Grand Rapids Office.

Grand Rapids, Mich.—The Universal has opened larger offices at 48 South Division street, Grand Rapids, in charge of A. F. Coleman. The official opening took place Thursday, March 15. The morning was spent in receiving visitors, in the afternoon exhibitors were given complimentary tickets for the local theaters, and in the evening there was a banquet at the Hotel Morton. George W. Weeks acted as toastmaster, and among those who talked were W. H. Irvine, of the K-E-S-E office in Detroit; King Baggot, Universal star; Dave Klein, controlling "Absinthe" for Michigan; Ray Branch, of the Enterprise theater equipment company; May Clark, publicity manager for the Gillingham & Smith theaters; Mr. Brown, a local exhibitor; and Mr. Harris, a Hart Michigan exhibitor.

The Universal offices occupy ground floor space at this address, and are about 30 by 100 feet in size.

The Enterprise motion picture theater equipment company has also opened a Grand Rapids office at the same location.

With Detroit State Rights Companies.

Detroit, Mich.—Col. W. S. Butterfield, of the State Film company, Detroit, states authoritatively that his company controls the following big features for Michigan: "Civilization," "A Mormon Maid," "Libertine," "The Masque of Life," and The Conquest of Canaan."

J. Russell Brett and G. A. Ranshaw, roadmen, are now calling upon Michigan exhibitors and arranging for bookings.

Detroit, Mich.—John H. Kunsky announces that Ramona will be an early attraction at the Madison theater, Detroit. Mr. Kunsky states further that open booking will be the permanent policy of the Madison.

Detroit, Mich.—"Enlighten Thy Daughter" has been purchased for Michigan by John H. Kunsky, same to be released through the Madison film exchange. "Idle Wives," also controlled by Mr. Kunsky, will soon be released in Michigan.

"No city in the United States has as many fine, large, beautiful houses as Detroit," said B. Barnett, head of the Barnett Film Attractions, with offices in Detroit and Cleveland, controlling "Joan the Woman" and "20,000 Leagues Under the Sea." "I have seen many splendid houses in other cities, but not in numbers as in Detroit. There is no city that can really compare with Detroit in this regard. Why, your outskirt houses are as beautiful as the downtown edifices in other cities."

Detroit, Mich.—Earl H. Rathbone has been appointed booking manager of the State film company.

Detroit, Mich.—Jesse Fishman, manager in Detroit for the Standard film company, celebrated his first anniversary in Detroit on March 20. During that time the Detroit exchange has developed into a real, live-wire office. Harry Charnas, of Cleveland, president of the company, was a recent Detroit visitor.

Detroit, Mich.—Weddige & Butzler, of 97 Woodward avenue, Detroit, have purchased "Uncle Sam Awake" for the state of Michigan. Another timely picture, "America Is Ready," has been purchased by the United Film company, Campau building.

Notes of Interest to the Trade.

Detroit, Mich.—Recent incorporations: The Bell Film Co., has capitalized for $15,000 and the Castle Theater Co., for $2,000.

Saginaw, Mich.—The Palace theater, in Saginaw, is scheduled to reopen March 25, under the management of Bert Graham, formerly with the Tri-State and Universal.

West Branch, Mich.—During the past week articles of partnership were drawn up for a new theater to be erected at West Branch, Mich. Ange Lorenzo will be the manager. The stockholders are Eugene Tolfree, W. E. Hunck, W. J, Hooper and Mr. Lorenzo.

Detroit, Mich.—A. J. Gillingham, of the Empire theater, Detroit, who has been spending the past six weeks in the South, is expected home about the first of April.

Detroit, Mich.—John H. Kunsky is running the following serials in his Detroit theaters: "The Great Secret," "A Lass of the Lumberlands," "Patria," "The Shielding Shadow."

Detroit, Mich.—The Automatic ticket selling and cash register company has opened Detroit offices at 309 Buhl block.

Detroit, Mich.—The Fox film corporation now has two Michigan road men—Mornay Helm and Herbert C. Murray. The latter comes from the Cleveland distributing company for Selznick pictures.

Detroit, Mich.—A feature attraction at the Majestic theater, Detroit, for the week of March 18 was a one-part minstrel act with 40 persons, comprising mostly local talent. It proved very popular, especially in view of the local color attrached to the attraction.

Three Rivers, Mich.—Fred Castle has purchased the Rex theater in Three Rivers, Mich., from D. Deardorff.

Bay City, Mich.—A new theater is being erected in Bay City that will cost about $300,000. The Bay City theater company are the builders, and Fred B. Williams is the promoter and will also be the house manager.

Detroit, Mich.—The Majestic theater, Detroit, will be the first theater in Michigan to show "Broadway Jones," with George M. Cohan, released through the Artcraft. Manager Bauer reports that the past thirty days have shown a tremendous increase in bookings, and that there is hardly a live exhibitor in the state who will not play Artcraft features from one to three days, with some of the houses running them an entire week.

J. C. Ritter, general manager of the Rialto theater, Detroit, says that hereafter all big features will play at least two days at the Rialto. The new policy will be to make four changes weekly. Both Mr. Ritter and House Manager Hoganson agree that if a feature has any drawing power it loses its opportunity on only one day showing, while on a two-day booking the second day will invariably be better than the first day, owing to the advantage of the mouth-to-mouth advertising of those who came the first day.

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MICHIGAN JOTTINGS.

Michigan Notes on Sunday Shows.

Kalamazoo, Mich.—Kalamazoo has had shows on Sundays for two years, but, as an issue has been raised, the citizens will decide the question at the election April 2.

Sault Ste. Marie, Mich.—Sunday moving picture shows are being fought by the local ministerial association, which has asked the prosecuting attorney to prohibit such performances.

Theater Changes Across Michigan.

Houghton, Mich.—John Paananen, who is interested in moving picture theaters in Calumet and South Range, will devote his time to these theaters, and has sold his interest in the Grand theater here.

Owosso, Mich.—The Lincoln theater, erected at a cost of $12,000, was opened March 15 with "Civilization." The house, which is managed by F. L. Patterson, seats about 500.

Three Rivers, Mich.—Fred Castle has taken over the lease on the Rex theater, which will be under the management of George Huylar.

Holly, Mich.—Joseph P. Allen will open a moving picture show in the building which he formerly occupied with a saloon. He will also resume the operation of the Allendorf hotel.

Ludington, Mich.—"The Spoilers" was the opening attraction of the Lyric theater under the new management of L. F. Peterson and William Curott.

Grand Rapids, Mich.—The Majestic Gardens found the Mary Pickford picture, "A Poor Little Rich Girl," such an attraction that it gave two extra performances on Saturday, one in the morning for school children.

Flint, Mich.—King Baggot appeared in person and in the film, "Absinthe," at the Garden theater.

Interesting Snap Shots in Michigan.

Olivet, Mich.—Community moving picture shows are being planned by the social service committee, headed by Dr. Henry S. Curtis. Plans are being made to raise a fund for a projector.

Battle Creek, Mich.—The Bijou theater and the Battle Creek News are putting on a home talent film, "A Romance of Battle Creek."

Grand Rapids, Mich.—"The Crisis" returned to the Powers theater for two days, March 11 and 12.

St. Joseph, Mich.—The Caldwell theater has a new box office and remodeled lobby and a new pipe organ is to be installed about April 1.

Bay City, Mich.—"A Romance of Bay City" is being made by the Hudris Film company of New York city for the Bay City Tribune and the Bijou theater.

Standards for Judging Films in Illinois

State Federation of Women's Clubs Formulates Methods of Appraising Value of Any Motion Picture—Makes a General Survey.

By Frank H. Madison, 928 South Wabash Ave., Chicago, Ill.

ROCKFORD, ILL.—The Illinois State Federation of Woman's Clubs has outlined its standards in judging moving pictures shown by the regular exhibitors in Illinois. A survey was made of each theater in the state which could be reached by these clubs for seven successive days. The standards are as follows:

"The picture should present clean, wholesome entertainment or amusement, and all points which tend to debase morals, establish false standards of conduct or inflame the mind to improper adventures should be eliminated."

"The feeling of reverence for certain things or forces should be respected, and death, depressing scenes or gruesome subjects should not be unduly emphasized."

"Plays which tend to ridicule any religion or sect, or which tend to create a contempt for the law, should not be approved."

"The picture should be judged as a whole and not be condemned because of some trivial incident. The moral should be considered, but if the effect of scenes that are improper outweighs the morals, the play as a whole should be disapproved."

"Care should be taken that objectionable close-up filming is eliminated and that the pictures contain nothing tending to contribute to the delinquency of the younger element."

"Posters and other advertising matter should contain nothing that is objectionable or immoral, and titles of plays should not be suggestive or misleading."

The survey will also take account of local theater conditions, such as ventilation, sanitation, dark or light auditorium, proper exits, number in attendance at the picture, proportion of children and adults, willingness of managers to cooperate with the survey.

Peter Pinkelman Buys Another Theater.

Quincy, Ill.—Peter E. Pinkelman has become a real moving picture magnate by acquiring his fourth theater in this city. He has purchased the Princess theater from Rudolph W. Riggs. With the Gem, Savoy and Family theaters, he has quite a string of houses, using about 130 reels a week. A return date of "The Birth of a Nation" has been booked for the Princess theater.

Want Definite Referendum on Sunday Night Shows.

Rockford, Ill.—Mayor W. W. Bennett has again vetoed the ordinance which would permit the operation of moving picture theaters on Sunday nights. Alderman Fuller has introduced a resolution before the city council to have the subject of Sunday moving picture shows placed on the ballot at the election April 17. The purpose of this referendum is to leave no doubt in the minds of the new mayor and city council as to what people want. It is suggested that the exact hours of operation be placed on the ballot.

Making an Attack on "Blue Monday."

Lincoln, Ill.—Manager L. R. Burnstine of the Star theater hopes to overcome Monday dullness by conducting what is termed a "Blue Monday" contest. He has prepared books of twelve tickets good for Monday shows which are sold for $1. Three cash prizes of $15, $10 and $5 are offered to the girls who sell the most books in four weeks.

New Film Companies in Illinois.

Springfield, Ill.—Secretary of State Louis Emmerson has issued certificate of incorporation to Benld Amusement company, Benld; capital, $5,000; incorporators, F. A. Renner, J. J. Edwards, J. J. Shutt, Harm Harms.

The Howard Theater company, Chicago; capital, $25,000; incorporators, Sidney Oppenheim, Walter J. Bloch.

Imperial Film Service, Chicago; capital, $1,000; incorporators, Hugh A. Fargo, J. Glen Jacobs, A. M. Keasey.

Theater Changes in Illinois—New Shows.

Arenzville, Ill.—Mrs. Hal Kendall, of Beardstown, has opened a moving picture theater in the Nieman hall.

Cairo, Ill.—Both the Gem and Kimmel theaters are now under the management of Botto & Myers, who have been operating the Gem.

Peoria, Ill.—Joseph Broenneke, of 217 Merriman street, contemplates the establishment of a moving picture theater to be called the Alpine. It will be located on the South Side, but a definite site has not been selected.

Chandlerville, Ill.—W. H. Pilcher has sold his moving picture theater to R. M. Johnson.

Byron, Ill.—Harold King has discontinued his moving picture show.

Elgin, Ill.—Barney Davis, of Grand Rapids, Mich., has been in the city negotiating for a site for a new moving picture theater.

East St. Louis, Ill.—Frank Tate and Louis Cella, operating the Columbia and American theaters in St. Louis, have closed negotiations for a site at 209-213 Collinsville avenue, here, it is reported, and will erect a new moving picture theater, construction to start April 1. The theater will be 76 by 156 feet, and will have a seating capacity of 2,500.

Canton, Ill.—Manager Charles Kuchan has taken another five-year lease on the building occupied by the Idlhour theater.

Virginia, Ill.—Moving picture shows at the Tureman opera house and the City theater have been consolidated, and, except on Saturday nights, the City theater will be used exclusively.

Showmanship Snap Shots and Jottings.

Quincy, Ill.—William A. Schwindeler, of the Star theater, appeared before the United Parent Teachers' Association and presented the managers' side of the special shows for children. He has agreed to run appropriate films on Saturday, from 10 to 5 o'clock. He started with the Mary Pickford pictures, "Cinderella" and "Hulda from Holland."

Carmi, Ill.—Manager Roscoe Cochran of the Maine theater gives one benefit show each week to help the M. E. Church Guild in its pipe organ fund.

Beardstown, Ill.—The Princess theater has installed a new $3,000 photoplayer. Leo Boylan will have charge of the musical program.

Decatur, Ill.—The Avon theater had a home talent film, "A Romance of Decatur," for two days. This house has been using a Jazz band. Eddie Carrier, a professional singer and a brother to Manager Carrier of the Avon, recently appeared at a Sunday performance.

Taylorville, Ill.—Manager J. R. McCarty of the Empress theater flanked his entrance with the two new projectors which he has purchased. The interest created was good for the house.

Virginia, Ill.—"Quo Vadis" was shown at the Tureman opera house under the auspices of the senior class of the Virginia high school.

Monmouth, Ill.—The Pattee opera house booked "The Birth of a Nation" for a return date March 21.

Kewanee, Ill.—The Majestic theater has installed a new orchestra organ.

Dundee, Ill.—"Cabiria" was a successful attraction at the Crystal theater.

Charleston, Ill.—The Majestic theater was closed for several days following a fire.

Orpheum Theater at Evansville, Ind., Burns

Early Morning Blaze Completely Destroys Motion Picture and Vaudeville House —Loss Estimated at $42,000—Origin of Fire Not Known.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

EVANSVILLE, IND.—The Orpheum theater, a motion picture and vaudeville house, built on the site of Evansville's first theater, was destroyed by fire last week, causing a loss of approximately $42,000, about one-half of which is covered by insurance. Tentative plans for rebuilding the structure were set on foot immediately.

The fire was discovered at 5:35 in the morning by Frank Hicks, night watchman, who slept in the front of the building. Hicks made one round of the house at 4 o'clock and another at 5 o'clock. He said he saw no indication of fire at either of those hours. When he smelled smoke, he said, he rushed to the balcony of the building and saw the entire stage a mass of flames.

The fire had made such rapid progress that by the time the fire companies reached the scene the flames had reached the front of the theater and were leaping out the front windows. The flames then traveled upward to the roof. Only a part of the walls was left standing when the fire was extinguished.

The Orpheum was one of the city's most popular places of amusement. It was patronized principally by a class of people who could not afford to go to the higher priced resorts of entertainment, but at this house they saw a number of reels of the best motion pictures in addition to several acts of vaudeville. For years the theater had run continuously, not even stopping for a day during the summer.

The Orpheum was formerly the People's theater and before that the Evansville opera house. In fact, it was Evansville's first theater of the present type. The building was owned by the Evansville Public Hall Company, a corporation, and was constructed at a cost of $40,000. It was managed by Charles Sweeton.

Mr. Sweeton said no films were burned, but that some property belonging to the vaudeville performers was destroyed. He said the films had all been taken away at the closing hour and that the new films had not arrived. The origin of the fire was not determined.

Indiana Exhibitors Will Aid Recruiting.

Indianapolis, Ind.—Members of the Exhibitors' Protective Association of Indiana, through their secretary, A. C. Zaring, of Indianapolis, have notified United States recruiting officers throughout the state that they will display slides in their theaters, free of charge, and assist in any other way in obtaining recruits. Mr. Zaring, in the letter to the officers, said the motion picture men of Indiana consider it an honor as well as a patriotic duty to co-operate with the government in the event of approaching hostilities. Captain Edward R. Coppock, in charge of the United States army recruiting station in Indianapolis, was gratified at the action of the exhibitors and expressed the belief that Indiana is the first state in which slides have been offered free for recruiting purposes.

Three-Pound Potato Wins Season Ticket.

Lafayette, Ind.—More than 1,000 children, ranging in age from two to fifteen years, attended the potato matinee at the Family theater here last week, at which more than eight bushels of potatoes were taken in as admission. The admission was two potatoes, and Leroy Wiggins, who brought the largest potato, was given a season ticket to the theater. The potato weighed three pounds. David W. Maurice, manager of the theater, donated the potatoes to the secretary of the Lafayette charity organization, to be distributed to the worthy poor.

New Theater in Columbia City.

Columbia City, Ind.—B. J. Vought, manager of the Columbia City Amusement Company, announces that a nandsome new motion picture theater, which will have a seating capacity of 400 persons, will be erected some time in the near future. Fuller details will be given out later, he said.

Palace Theater Closed.

Indianapolis, Ind.—Manager Vought has closed down the Palace theater, on West Van Buren street, and is removing the fixtures. He says that because of the high cost of maintaining two show houses in a city the size of Columbia city he will operate only the Lyceum theater until the new theater, with larger seating capacity, is completed.

Minneapolis News Letter

By John L. Johnson, 704 Film Exchange Building, Minneapolis, Minn.

Changes on Film Row Continues.

MINNEAPOLIS, MINN.—And still the changes in the Minneapolis film row continue. Up to noon of March 19 no new managers were recorded, but one big shift was announced at the Artcraft exchange, where R. C. Fox reigns. Mr. Fox announced that an entire new office force had begun its work. The members of Mr. Fox's new force are: O. S. MacConnelly, bookkeeper; Ruth Cohen and Margaret Scranton, stenographers; Henry Chapman, shipping clerk.

Motion Picture Salesmen Organize.

Minneapolis, Minn.—Traveling film salesmen for Minneapolis exchanes met here Sunday, March 11 and organized the Motion Picture Salesmen of the Northwest, a body formed to represent the interests of the roadmen in future business in which they are concerned. George W. Malone of the Bluebird exchange heads the new body and C. F. Rose, Artcraft, and William Cutter, K-E-S-E, are vice-president and secretary-treasurer respectively. Messrs. Malone, Cutter and T. J. Hamlin, an honorary member, were selected as a committee to draw up a constitution and by-laws.

Dues until May 3 this year will be $1.00 according to vote at the initial meeting of the organization and after that date in all probability they will be raised a trifle. Only bona fide roadmen are eligibile for membership in the organization. A second meeting of the organization has been called for the West hotel on Sunday, March 25, at ten A. M. Efforts are being made to make the organization strong enough to carry some weight in future legislation at the exchanges and exhibitors' meetings.

Pictures Seen in Minneapolis Last Week

Minneapolis, Minn.—Offerings at Minneapolis theaters the first part of the week of March 18 were:

The New Garrick, Pauline Frederick in "Sapho."

The Strand, Bessie Love in "A Sister of the Poor.

The Lyric, Clara Kimball Young in "The Rise of Susan."

The Bijou, Norma Talmage in "Panthea."

The New Garden, Lillian Walker in "Dimple's Baby."

The New Aster, Charles Chaplin in "Essanay-Chaplin Revue of 1916."

At the Releasing Exchanges.

Minneapolis, Minn.—Manager Ralph Bradford, of the Universal exchange, has returned to his desk after a week spent at home nursing a badly sprained ankle, wrenched when Mr. Bradford's feet failed to prove non-skid on the icy sidewalk.

George W. Malone, of the Bluebird exchange, has gone out to cover the Southern Minnesota territory following his return from a two weeks' business visit to the Dakotas.

Hugh C. Andress, Vitagraph roadman, is touring the Southern Minnesota territory talking up "The Secret Kingdom" serial and other late Vitagraph releases.

Manager Joseph Schwartzbein, of the Pathe exchange, has booked "The Mystery of the Double Cross" serial in the Pantages theater, Minneapolis, and has received several offers for first run in St. Paul and Duluth, Minn.

Manager Julius Bernheim, of the Bluebird exchange, has returned from Chicago, where he spent a week with President Carl Laemmle of the Universal Film company. Mr. Bernheim announced upon his return that he will have to work every night for a week to answer all his requests for bookings on Bluebird features.

Mrs. Benjamin Drum has joined the Selznick exchange in an office capacity following her resignation from the Artcraft exchange last week.

Lee A. Horn, manager of the Selznick exchange, succeeded Manager W. K. Howard of the Vitagraph exchange on the sick list last week. Mr. Horn is within the grip of the grippe.

J. H. Margoles, of the Universal exchange, has announced that 5,000 free tickets to see various episodes of "A Voice on the Wire" will be given employees of telephone companies throughout the Northwest within a few weeks.

C. J. Rose, formerly of the Buffalo Pathe exchange, has been added to the Minneapolis Pathe offices as a Twin City salesman and right hand man to Manager Schwartzbein.

Manager W. K. Howard, of the Vitagraph exchange, paid Duluth, Minn., a short visit last week and incidentally returned to his office with several new contracts. Mr. Howard received a visit from Harry D. Naugle, western division manager for the Greater Vitagraph, who was en route from the Pacific West to New York.

Manager Sherrick, of the McClure exchange, has contracted with Ruben & Finkelstein for first run on "Seven Deadly Sins" in the Twin Cities, the exact houses in which the series will be exhibited to be announced within a week or ten days. Mr. Sherrick visited Fargo, N. D., the early part of last week.

Minneapolis, Minn.—C. R. Seelye, business manager of the Pathe exchange, spent several days in Minneapolis and St. Paul last week arranging for newspaper advertising and support on the new Pathe serial "The Mystery of the Double Cross." Mr. Seelye stated that he found film conditions better than he expected in Minnesota, where a record snowfall has been believed to have crippled the industry to a great extent.

State Rights Exchanges.

Minneapolis, Minn.—Manager Manie Gottlieb, of the Favorite feature film exchange, has booked "The Libertine" in the Blue Mouse theater, St. Paul, for a week's run.

G. A. Booth, a well known Minneapolis exhibitor, has been added to the road staff of the Zenith Feature film exchange. Manager P. H. Carey, of the Zenith exchange, has returned from a three day trip to Northern Minnesota.

Walter S. Baldwin has left the Supreme Feature exchange, where he was in charge of "Civilization," and has joined the James V. Bryson forces in the interests of "20,000 Leagues Under the Sea." E. A. Brehaney has left the Bryson exchange and returned to Elliott-Sherman. Dan Wright has left the Elliott-Sherman exchange and joined the Bryson exchange.

President William A. Lochren, of the Lochren film corporation, spent the week of March 19 in Chicago negotiating for future productions for his state rights department.

M. R. Dick, 814 Produce exchange, has secured territorial rights on the original Carnegie Alaska-Siberian expedition films and has begun the exploitation of the same.

Manager Willander, of the Progressive exchange at Duluth, Minn., has arranged for a private showing of "Are Passions Inherited?" for the benefit of Northern Minnesota exhibitors, in the Zenith City, in the near future.

A. J. Bishell has opened the Feature film booking company at Glasgow, Montana, and has announced that he has a select list of short reelers and five reel features ready for immediate booking.

Banquet to General Film Employees.

Minneapolis, Minn.—Fred S. Meyer, recently appointed district representative of the General film company, was host at a banquet to employees of the local General exchange at the Canton cafe last week. T. J. Hamlin acted as toastmaster and L. D. Larson, new manager of the general office here, was the chief speaker. Assistant Manager Harry Muir and Mr. Meyer also were called on for a few remarks and responded with effect.

C. G. Branham Promoted.

Minneapolis, Minn.—Charles J. Branham publicity manager, has been promoted to asistant manager of the Strand theater here. Mr. Brennan will continue in his publicity work and as editor of The Strand Weekly, a newspaper rapidly winning favor among moving picture followers.

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Wisconsin Film News

By Frank H. Madison, 628 South Wabash Avenue, Chicago, Ill.

New Theaters and Notes From Exhibitors.

KENOSHA, WIS.—Manager Charles Pacini opened the new Butterly theater, on Milwaukee avenue, March 17. This house takes the place of the Cozy theater, the equipment being removed to the new location.

West Allis, Wis.—March 28 was fixed as the opening day for the new Community moving picture house, built by George E. Loebel, at Fifty-fifth and Greenfield avenues. The new house, which is of brick, will seat 400.

Manitowoc, Wis.—John M. Kadow has opened his new $20,000 Mikadow theater. It will be under the management of Francis Kadow.

Black River Falls, Wis.—George Gassen, of Lodi, formerly exhibitor there, has purchased an interest in the Parsons theater here from Mr. and Mrs. Parsons, and will take charge of the house. Mr. Parsons will devote his time to his duties as income revenue collector.

Mayville, Wis.—A year's lease has been taken on the Modjeska theater by the Pathe Film Corporation of New York City. C. W. Docter, who has been manager, will continue in charge.

Beaver Dam, Wis.—The Grand theater, which was formerly operated by G. J. Doerr, has been reopened under his management.

Films and Shows in Wisconsin.

Milwaukee, Wis.—So much attention was attracted by "Skinner's Dress Suit" that Manager Bostwick of the Merrill theater returned it for half a week.

Marinette, Wis.—The Bijou theater had a special matinee on Saint Patrick's Day to raise a fund which would be used by the local visiting nurse to help the needy of the city.

LaCrosse, Wis.—Manager Harry H. Burford has booked a number of extra successful Paramount pictures for return dates. Among them are "The Alien," "The Ne'er-Do-Well," "Molly Make-Believe," "The Cheat," and "Tess of the Storm Country."

Oshkosh, Wis.—Harry Chappell, the new manager of the Palace (formerly the Rex), will change pictures daily.

Kansas City's New Fire Rules

Fire Warden J. E. Marion Is Preparing New Regulations to Govern Exchanges and the Storage of Film—Will Also Watch Picture Theaters More Closely for Infractions of the Present Standing Room Rules, etc.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—J. E. Marvin, fire warden of Kansas City, is instituting a new era in fire prevention, and is promulgating new rules for the conduct of exchanges. Incidentally, he is going to insist that the present general rules be lived up to in theaters, including the moving picture theaters, and specially that ordinance which says that no owner shall sell more tickets than he has seats in the house. The innovation in Mr. Marvin's plans, however, have to do with the exchanges. Mr. Marvin's deputies are now starting on an inspection of the exchanges, with a view to making suggestions for greater safety against fire, and in case of such features as protecting radiators will include each light separately, keeping floors clean, using wire waste baskets, and perhaps the elimination of smoking in all parts of the exchanges.

The most important feature of the new recommendations, however, will be the appointment of monitors at each exchange, who shall not only see that regulations are observed, but who shall be particularly instructed to assist the employees to get out if a fire should occur

A. E. Elliott Expects to Build New Theater.

Kansas City, Mo.—A. E. Elliott, owner of the Sapphire theater and lessee of the Grand opera house, is planning to erect a $65,000 moving picture theater adjoining his present house on Twelfth street, not later than a year from May. If he can secure the lease of the adjoining building sooner he may build this summer.

The Grand opera house, leased by A. E. Elliott, is now under three-months sublease and is playing musical comedy and drama. Mr. Elliott said he had no plans matured for the house after that, but that it might return to pictures, or run a few reels whatever other attraction was booked.

Theater Changes in Kansas City.

Kansas City, Mo.—C. L. Hinshale, recently sold the Linwood theater to Carl F. Weiss. Mr. Weiss has never been in the moving picture business before. Roy I. Davis, the present manager, will continue in that capacity.

Charles M. Stebbins Dead.

Kansas City, Mo.—Charles M. Stebbins, 41 years old, proprietor of the Stereopticon and Moving Picture film company, Kansas City, Mo., died March 11, at his home in Kansas City, Kan. He is survived by his wife and six children, all girls. Mr. Stebbins was widely known among exhibitors and exchangemen, and his business relations with and frequent trips to New York provided him with many friends there. Mrs. Stebbins is this week handling the office affairs, though no definite announcement is made as to the future of the business.

Film Man Joins the Navy.

Kansas City, Mo.—W. R. Elliott, who despite his youth is a pioneer in the moving picture business, has felt the call of the country, and joined the navy. He left Kansas City the night of March 19 for Chicago, where he will go into training for six months, and then be assigned to a ship. While he doesn't admit it, there is no doubt that the pictures he has selected and seen at the Sapphire theater, which his father owns, have contributed largely to his decision.

Kansas City, Mo.—Dr. C. W. Wyme has bought the Mozart theater from B. W. Blewett.

United Film Co. Changes Owners.

Kansas City, Mo.—Al Kahn, Chicago, and B. S. Davis, Grand Rapids, Michigan, recently bought the United film company, Kansas City, Mo., and have taken charge personally. Mr. Kahn was with the Universal for ten years. Mr. Kahn says that it will be the firm's effort to give prompt and careful attention to the small exhibitor as well as the large. Also the films will be thoroughly renovated before being given to the next exhibitor. From time to time, statewide features will be added to their regular subjects.

Fox Local Office Notes.

Kansas City, Mo.—The Kansas City office of the Fox company is being redecorated.

Charles Stevens has been added to the shipping force of the Fox.

R. C. Cropper, Manager of the Standard Film Corporation of Kansas City, Mo.

New Roadmen-Exchange Jottings.

Kansas City, Mo.—W. E. Brennan is a new road man with the Mutual, Kansas City.

The Universal has two new roadmen, viz., F. S. Cass, formerly manager of an Excelsior Springs theater, and Paul A. Heideke, Springfield, Ill. Mr. Heideke is Bluebird representative for Kansas.

L. B. Douglass, a well known man in this territory, is now in charge of the serials of the Universal. Mr. Douglass was recently with the Mutual and more recently with the Triangle.

F. H. Cassel, formerly with the Vitagraph, has formed a states right corporation which will work in Arkansas and Oklahoma.

Business Notes and Announcements.

Solon Toothaker, Paramount, recently entertained Jack Nash, owner of the Strand, Trinidad, Col. Mr. Nash also visited in Excelsior Springs, Mo.

Visitors at the Kansas City exchanges recently were: Joyn & Johnson, Burlington Junction, Mo.; R. B. Christianson, Excelsior Springs, Mo.; Tom Rudder, Cherryville, Kan.; J. E. Tindale, Iola, Kan.

C. N. Sutton, Essanay, Chicago, was recently in Kansas City on business

Frank A. Salisbury Manager at Supreme.

Kansas City, Mo.—M. B. Crandell, Supreme film company, has been succeeded as manager in the Kansas City office by Frank A. Salisbury.

Week-Long Runs Favored in New Orleans

Globe, Dreamworld and Alamo Theaters, All Fichtenberg Houses, Will Book Big Films for Week or More—Manager Gueringer Sees Move Necessary.

From Geo. M. Cheney, 1302 Peters Ave., New Orleans, La.

NEW ORLEANS, LA.—The Fichtenberg interests, according to Manager Gueringer, have decided upon a permanent policy of long runs. The Globe, Canal street's newest house, the Dreamworld and the Alamo are making no bookings for less than a week's run. In most cases the big features, on which Fichtenberg is concentrating, are run a week at the Globe and then a week at the Dreamworld or Alamo.

Long runs have been more or less a New Orleans policy for some time, as regards the Canal street houses. Mr. Gueringer said: "The time is past when anybody pays his money just to see a 'picture show.' Huge sums are being paid out by producers and they are giving us huge productions, which, both from a business and an artistic point of view, deserve to be and must be handled in a big way, legitimately.

"Now when the discriminating moving picture public comes to Canal street it is not looking just for a picture show, but for the big plays and the big stars that it knows. Our policy is simple: we get big pictures and then we advertise so that people will know where to find them, and then we keep them running long enough to get a fair benefit from the advertising which we do and which the pictures do for themselves."

Among the pictures which Fichtenberg is showing are Artcraft, Selznick, Fox and George M. Cohan, and Douglas Fairbanks.

Lenten Season Shows Drop in Admissions.

New Orleans, La.—Lent is effecting the exhibitors to an appreciable extent, according to reports from exhibitors throughout the city. The falling off in receipts is heaviest in strong Catholic neighborhoods, especially in the vicinity of the churches, where sermons several nights a week divert the public from several picture houses. Several suburban houses have given notice of their intention to close altogether on Holy Thursday and Good Friday immediately before Easter.

On the other hand the falling off in receipts has not been so heavy this year as previously; one reason assigned is that the suggestive or unmoral picture is become a rarity.

Another factor somewhat affecting the exhibitor is the enforcement of the Sunday closing law. The picture shows are not included in this law, but nearly everything else is, not only saloons, but grocery stores as well. Even bread can not be purchased on Sunday under the present regimen resulting from recent reform attacks on the city administration.

This tight Sunday lid sends many picture fans shopping Saturday night, with a resulting falling off in receipts.

Preparing for Richardson's Lecture.

New Orleans, La.—Extensive preparations are being made for the reception of F. H. Richardson, editor of the projection department of the World, who is to lecture on projection at the Triangle theater, March 29. The lecture will begin at 11:30 p. m., to allow all New Orleans exhibitors and operators to hear him.

Mr. Richardson will be given a dinner at Fabacher's Rathskeller at 11:00 p. m., March 30. The committee to welcome Mr. Richardson "and make him glad he came" is headed by Touro Glucksmann, projection man for the Orpheum. The committee includes the following:

Exhibitors: E. Boehringer, F. Heiderich, F. Davis, E. Garnier, D. L. Cornelius and Joe Miller.

Exchangemen: S. T. Stephens, R. Junet, T. Tuttle, Al Shear and Maurice Barr.

Supply men: George Vivirito and D. Williams.

Operators: A. S. Hadden, T. Glucksmann, I. Johnston, A. Miranne, E. M. Snyder, J. Davidson, W. Shepherd.

Stage employees: E. J. Mather and A. G. Troyer.

Press: N. Thatcher, E. Steir, E. Pritchard, O. M. Samuels and W. R. Kattman.

Musicians: Frank Sporer, E. E. Tosso and J. Pepitone.

Warm Discussion Caused by "Twilight Sleep" Film.

New Orleans, La.—Josiah Pearce & Sons are showing "Twilight Sleep" as an educational at the Tudor theater to large audiences in the face of official protest. Mayor Martin Behrman, declaring himself without power to stop the picture, has requested that it be withdrawn. He was, he stated, acting on representations from the Orleans Parish Medical Society and Archbishop Blenk.

In the past the police department has ordered the withdrawal of objectionable pictures offered in New Orleans, but the objections to this picture are not that it is immoral or indecent, but, on the part of the Church, that it shows things which should not be made into a spectacle, and, on the part of the medical society, that it teaches a medical fallacy.

The Pearce interests in advertising the picture cite some medical authorities to the effect that the treatment is a scientific success. The picure is not being shown to mixed audiences, but from 12:40 p. m. to 6 o'clock to women only, and to men only from 6 o'clock to the closing hour.

New Orleans F. I. L. M. Club Organized.

New Orleans, La.—Organization of New Orleans' F. I. L. M. club was completed Thursday, with H. A. Owen, of Triangle, as president, R. Junet, of the Pathe exchange, as vice-president, and Karl A. Bugbee, of Southern Metro, as secretary-treasurer. T. O. Tuttle, of the General, was the first president of the new club, and is understood to have withdrawn because of his resignation, recently announced, from the managership of the General's New Orleans office. New Orleans picture men expect great things from the new organization, which is supported by every exchange in the city.

Geo. Vivirito Buys General Film Supply Business.

New Orleans, La.—George Vivirito, the supply man, has purchased the New Orleans supply business of the General Film, according to a joint announcement by the General and Mr. Vivirito. Mr. Vivirito took over both the stock and good will of the General's supply department. He reports business good throughout Louisiana and Mississippi.

New Orleans General Film Manager Resigns.

New Orleans, La.—T. Tuttle, New Orleans manager for the General Film, and recently elected head of New Orleans' new F. I. L. M. club, has resigned as manager of the New Orleans exchange, the resignation to be effective April 3. Whether he will remain in New Orleans or not Mr. Tuttle would not say Monday. His resignation and possible departure from New Orleans has been the subject of regrets both on the part of friends in New Orleans and of officials of the company.

Local World Film in New Office.

New Orleans, La.—The World Film exchange moved March 15 from its old offices in Common street to larger quarters at 819 Union street. The World Film office has been at the Common street address for several years, and for the last year has been in charge of Mrs. Anne Sessions. Mrs. Sessions is the only woman exchange manager in New Orleans, but she gets the business—and larger quarters.

Herbert Brenon in New Orleans.

New Orleans, La.—Herbert Brenon is in New Orleans with his company filming scenes for "The Lone Wolf." The scenes for which Mr. Brenon came to New Orleans are being made in the Latin Quarter, which often before now has brought moving picture companies to New Orleans. The town's possibilities in this direction are not new to Mr. Brenon; he is a New Orleans product, lived here for years, and for a time played in stock before the pictures gave him the opportunity for his great success.

Dallas Exchange Men Discuss Credit

No Organization Formed at First Meeting, But Local Distributors Arrive at a Mutual Understanding in Regard to Credits.

N. E. Flanagan, 516 North Ervay Street, Dallas, Texas.

DALLAS, TEXAS.—All the managers of Dallas exchanges met March 16 to discuss a credit association. Mr. Lynch, president of the local Paramount, Dallas, presided. The managers did not organize, but arrived at a mutual understanding for the protection of exhibitors and film managers.

A change in the management of the local General Film became effective Monday. C. C. Ezell, former branch manager, became supervisor of all the Southern branches. Two men will fill his place; A. L. Teagarden, as office manager, and William P. Haslett, sales manager.

Notes of the Local Film Trade.

Dallas, Texas.—A. C. Langan, special representative of Ince, is booking "Civilization" in Oklahoma, Texas and Arkansas. He has headquarters in Busch building, Dallas.

"Civilization" will open in Dallas at the Opera House, Mar. 20, for a 9 days run.

Triangle Local Manager Weds.

Dallas, Texas.—Cupid hit the mark in the Triangle office, Dallas. L. W. Remy, manager, married Miss Cressy Paris in Fort Worth, Mar. 13.

Claude Fulgham, former shipping clerk of K-E-S-E, becomes shipping clerk of Vitagraph Co., Dallas.

Ed Foy, Sr., has bought the Ideal theater, Dallas. He will open it Monday with a Vitagraph production.

C. C. Bubencer will open a new theater, The Palace, at Victoria, Tex., April 29, with K-E-S-E service.

World Film Managers in New York.

Dallas, Texas.—E. C. Jensen, Southern division manager of the World Film, left for New York, Mar. 14, to attend the conference of sales officials. G. F. Weaver, assistant southern division manager, who has been traveling in South Texas in interest of the World Films, accompanied Mr. Jensen. He will be given an important assignment. The sales force of the World Film exchange, Dallas, will be augmented by Mr. Flaherty, who has had a long experience in the World service with the Washington branch.

The Dreamland theater at Harlingen has closed down because the soldiers left the border.

"Burning the Candle," with Henry Walhall and Mary Charleson, was a drawing card at the Washington, Dallas.

Spending $15,000 in Liberty Theater.

Houston, Texas.—More than $15,000 is being spent in renovations and additions to the equipment of the Liberty theater, which has just been placed under the management of Jesse Jacobs, manager of the Key. In the future Mr. Jacobs will be joint manager of the two photoplay houses.

A photoplayer valued at $15,000 is being installed, as well as a typhoon cooling system at a cost of $5,000, which will render it one of the coolest houses in the city.

Mr. Jacobs is very sanguine of the motion picture business in Houston and speaks in loudest praise of his opening bill at the Liberty under the new management Sunday. He says that he will exert every effort to make the Key and the Liberty the leading theaters of Houston.

Mr. Jacobs has also managed the Star Family, the Paradise, the Photodrama and the Bronx Comedy, all in New York City.

MIDWEST ITEMS.

Theater Jottings from Prairie States.

By Midwest News Service.

TABLE ROCK, NEB.—An opera house to be constructed here is part of a combination building which will give the town a new hotel, bank and a garage.

Ord, Neb.—Gibson & Van Vliete have purchased the Gem theater of Mr. Waite.

Callaway, Neb.—The Star theater has been purchased by W. E. Reeder.

Schuyler, Neb.—Thomas Huffer of Monroe, Neb., has purchased a theater here.

Fremont, Neb.—The Empress theater has installed a villa setting for its screen.

Omaha, Neb.—The Rohlff theater has adopted the "pay day" stunt.

Omaha, Neb.—A roof fire slightly damaged the Ideal theater at Sixteenth and Dorcas streets.

Carson, N. D.—The erection of a new opera house is under contemplation by Otterstrom Bros.

Scranton, N. D.—The Pastime theater has been sold to Erickson Bros.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Business Notes About Films.

Des Moines, Ia.—With the co-operation of the Iowa Drug company, a big wholesale concern, L. A. Sheridan, of the Pathe exchange in this city, is making a wide advertising campaign for the Pathe one-reel film, "How Patent Medicines Are Made." The Palace theater here will show the picture the 27th and 28th of March, and every leading druggist in the city of Des Moines is showing a window display advertising the film.

Des Moines, Ia.—Albert Schreg, owner of the Ideal theater, on the east side, has been working out a kind of program new to Des Moines exhibitors. Mr. Shrag rents two two-reel Keystone comedies for one day and then advertises a "Keystone Comedy Day" for his patrons, showing only the comedies. The two times that he has tried it his house has been jammed.

Cedar Rapids, Ia.—Beginning March 29, the Majestic theater, in Cedar Rapids, will show the British government war pictures, released by the General Film. These pictures are in seven episodes of two reels each, and each two reels will be shown for three days. Manager Stombaugh, of the General exchange, in Des Moines, arranged a private showing of the war pictures to Verne Marshall, the editor of the Cedar Rapids Gazette, and it was through Mr. Marshall that big booking was secured. Mr. Marshall had personal experience in the war zone and he affirms that the pictures are in truth genuine.

Des Moines Film Club and the Exhibitor

Three Recent Cases Cited as Evidence of the Fair Intentions of the New Local Exchange Managers' Club—Dinner to Road Men.

By Dorouth Day, Register Tribune, Des Moines.

DES MOINES, IA.—The F. I. L. M. Club of Des Moines, gave a dinner at the Chamber of Commerce, Saturday, the 17th, to the salesmen of the different exchanges. The club wanted to explain to their salesmen the purpose of the F. I. L. M. Club in order that they might be able in turn to explain its workings to the exhibitors. They impressed on the salesmen that the F. I. L. M. is for the protection of the exhibitor as well as for the protection of the exchangeman, and to prove this, brought forward three cases that have come up since the formation of the little body.

Three exhibitors have laid their claims of ill treatment before the club at its weekly meeting and in all three cases the decision of the F. I. L. M. was in favor of the exhibitor. One of the cases was to the effect that a local exchangeman had demanded an advance payment on a transaction that was never carried out as agreed by the exchangeman. The members of the F. I. L. M. weighed the matter carefully, hearing both sides of the case, and decided that the exchangeman was in the wrong and that the exhibitor should have his money back—needless to say it was paid him. The other cases were similar and in each case the exhibitor expressed his satisfaction and his belief in the benefits that the F. I. L. M. Club can give the exhibitor.

The F. I. L. M. Club is urging the exhibitor who does not believe that he received a square deal to bring his troubles to the club and it will be generously and fairly taken up.

A. H. Blank of the manifold Blank Enterprises, and Marty Williams, manager of the newly formed Standard Film Office, in this city, are two new members of the F. I. L. M. Club.

Marty Williams Moves to Des Moines.

Des Moines, Ia.—Marty Williams has brought his wife and child from Kansas City and the little family are comfortably installed in their new home in this city. Mr. Williams is in his offices at 702 Mulberry street, and has succeesed in booking his pictures at the Palace, one of the largest and most popular houses in the city. The first one is to be shown the 20th and 21st. Mr. Williams gives a cordial invitation to exhibitors to visit him.

Des Moines Exhibitors Still Talking Price Rise.

Des Moines, Ia.—The Des Moines exhibitors have not succeeded in getting together on the admission price proposition yet. They met at the General Film office Saturday, the 17th, and discussed the question. Some of the small houses and suburban theaters are advertising "Six and Seven Big Reels for a Nickle," which is anything but good business. It is to be hoped that something definite will have been agreed upon soon.

Alamo Theater to Reopen.

Des Moines, Ia.—The Alamo theater, a suburban house on Sixth and College avenue, will be opened March 26, by Frank Greene, formerly the owner of the Broadway theater, in Brooklyn, Ia. The Alamo has been closed except for a brief trial opening for some three months.

Theater Changes and Happenings Across Iowa.

Roland, Ia.—O. B. Ferkin has sold his Lyric theater, in Roland, to N. H. Millang.

Gowrie, Ia.—Walter John has sold the Star theater, in Gowrie, to A. R. Lauver.

Radcliffe, Ia.—Dan Ertel, formerly connected with one of the big theaters in Kansas City, has purchased the Opera House in Radcliffe, formerly owned by J. C. Buckham.

Story City, Ia.—The long standing partnership between the Peterson Bros. and Madsen, owners of the Grand theater, in Story City; the Isis theater, in Jewel, Ia., and the Lyric theater, in Belmont, has been dissolved. The Peterson Bros. have assumed control of the houses in Story City and Jewel, while Madsen has taken over the Lyric, in Belmont.

E. J. Tilton Now Mutual Roadman.

Des Moines, Ia.—E. J. Tilton, head of the booking department at the Mutual exchange, succeeded Harry Heirsteiner as roadman in the southern part of the state. Mack Comeaux, formerly of the shipping room, succeeded Tilton in the booking, and Voight Trent, of the poster department, took Comeaux's place.

Majestic Theater Safe Blown.

Des Moines, Ia.—The Majestic theater was robbed of between six and seven hundred dollars after midnight Sunday night, the 11th. Early morning yeggmen blew the safe containing the receipts of Saturday and Sunday, estimated at $650. The thieves were not apprehended.

Des Moines Exhibitor Visitors and Film Happenings.

Des Moines, Ia.—Henry J. Lego, of the Majestic theater, in Ft. Dodge, was in Des Moines last week making the rounds of the exchanges.

William Rosenfield, of the Temple Grand, in Creston, was a visitor at the Paramount and Mid West offices in this city last week.

J. L. Murray, of the Grand theater, in Ida Grove, was in Des Moines this week visiting all the exchanges.

C. T. Smith, of the moving picture show in Van Wert, was a visitor at the General Film office last week.

R. C. Carson, of the Lyric theater, in Osceola, was a Pathe caller last week, and J. J. Murray, of the Opera House, in Ida Grove, and the Opera House, in Schaller, was another caller at the Pathe exchange.

M. D. Le Fevre, of the Mystic theater, in Ottumwa, was a Des Moines visitor last week, calling at the Pathe exchange.

Exchange Jottings in Des Moines.

Des Moines, Ia.—M. J. Frisch, branch booker at the local Pathe Exchange, made a flying trip over the Southern part of the state a few days last week.

A. H. Blank was in Omaha on business three days of last week. Harry Weinberg, nephew of A. H. Blank, who was formerly connected with the Laemmle exchange in Omaha, has been assigned to the Kansas City office of the Triangle as roadman. He has been given the Nebraska territory.

Mrs. W. E. Arthur, the only woman film representative in this territory and well known to the exhibitors in this part of the country, has been assigned manager of the Paramount office in Oklahoma City.

W. L. Mendenhall, road man for the Greater Vitagraph, with territory in the eastern part of Iowa, has been ill in Des Moines for the past two weeks and just the other day became able to take up his work again.

T. A. Burke, formerly Iowa roadman for the Fox company, is now connected with the Westcott feature film company of Minneapolis.

T. I. Acklin of the Opera House in Swan, Ia., was in the city last Wednesday.

Strike Would Not Have Stopped Films

San Francisco Film Exchange Board of Trade Was Fully Prepared to Handle Deliveries Even If Railroads Stopped Running.

From T. A. Church, 1507 North Street., Berkeley, Cal.

SAN FRANCISCO, CAL.—The specter. now laid to rest, of a nation-wide railroad strike, which last week again loomed up to haunt shippers, found the film exchanges of this city well prepared to serve their customers without the use of the steam roads. Definite plans along this line have been under way for some time on the part of the Film Exchange Board of Trade of San Francisco. In fact, these have been given attention from time to time since last spring, when similar trouble was threatened.

A combination electric car and automobile service has been mapped out, with distributing stations at such central points as Sacramento, Fresno, Salinas and San Jose. The service of automobile trucks has been arranged for, and it was planned to take films to the various distributing stations to which exhibitors in nearby towns will come for their service. The magnitude of this undertaking may be judged from the fact that the exchanges in this city serve a territory reaching from Bakersfield, on the south, to the state line, on the north, a distance of considerable more than five hundred miles. There are probably a few places that could not be reached, owing to the condition of the roads in the mountains, but it is believed that in the event of a railroad strike it will be possible to reach 95 per cent. of the houses now served. Good service could be rendered throughout the Sacramento valley, and with a minimum of effort, as electric trains run as far as Chico, by way of Sacramento, but the rest of the territory would have to be served by automobiles.

Universities Install Projection Machines

San Francisco, Cal.—A complete moving picture outfit has been installed by the Atlas Educational Film Company at Stanford University, near this city, the projector being a 1917 model Atlas, of the motor-driven type. The machine will be used for a wide variety of educational work. The University of California, located at Berkeley, has also purchased an Atlas machine, and has it installed in one of the large lecture rooms on the campus.

M. & R. Exchange Ready for Business.

San Francisco, Cal.—The M. & R. feature film exchange, which recently took over quarters at 107 Golden Gate avenue, will shortly receive the first of its film releases, and will be ready for business by the first of April. Initial bookings are now being made on Ivan films and Flora Finch comedies, which will be the two leading lines handled. It is not intended, however, to confine the business of the exchange to these, as arrangements have been made for the release of four large productions, of nine reels or more, each year, together with scenic and educational subjects. A buying office has been established at New York, and it is planned to open a distributing branch at Los Angeles at any early date, a representative of the firm being there now looking over the field. It is intended to cater to small and large exhibitors alike, and some interesting innovations in film distribution are planned.

Triangle Exchange Notes.

San Francisco, Cal.—Ralph Smith, formerly with the Mutual, is now in the booking department of the Triangle Film Corporation. The large increase in business of late has made it necessary to add to the office force and to enlarge the facilities of the exchange.

C. B. Price, Western division manager for McClure pictures, was here recently, and has since returned to Chicago. He is well known in this territory, having at one time been manager of the local branch of the World Film Corporation and of the old V-L-S-E.

Frederick L. Collins, of New York, president of the McClure company, and also head of the company producing McClure pictures, is in this city investigating conditions and gauging the public appetite for things to read and things to see. The initial presentation of "Envy," the first of the McClure productions, was made at the Portola theater during his stay here.

Producers Visit Mutual Exchange.

San Francisco, Cal.—S. S. Hutchinson, of the American Film Manufacturing Company, and J. R. Crone, manager of the studio at Santa Barbara, were visitors here this week. Mr. Crone formerly had charge of the local branch of the Mutual, and has wide experiences as an exhibitor, an exchange manager and producer.

Union Conducts Exhibiting Room.

San Francisco, Cal.—The exhibiting room in the quarters occupied by the American Photoplayer Company, on Golden Gate avenue, is conducted by the local operators' union, and is one of the largest and best equipped of the demonstrating rooms to be found here. A number of new seats have been installed of late, bringing the seating capacity up to more than one hundred, a new Hill screen has been put in, and improvements have been made in the operating room, where two Power's machines are installed. The room is in charge of Operator Fred Dittmar, who states that an average is being made of twenty reviews a week.

Ad Club Views Advertising Film.

San Francisco, Cal.—The San Francisco Advertising Club recently observed "A Motion Picture Advertising Day," and viewed a number of animated advertising cartoons at its weekly luncheon at the Palace hotel. Allen B. Cleveland, general superintendent of the Animated Cartoon Film Corporation, was the chairman of the day, and Byington Ford, general manager of the concern, gave a talk on "The Evolution of Advertising in Motion Pictures." Seth T. Heney, sales manager, also made a brief talk, and Pinto the tramp cartoonist, exhibited some of his work.

Casino Prepares for Opening.

San Francisco, Cal.—The fine new Casino theater, Ellis and Mason streets, will be opened to the public on April 8, by Charles H. Brown, formerly with the Hippodrome and Orpheum circuits. The bill will consist of vaudeville, a five-reel photoplay, a weekly and a comedy. Robert G. Brady, for many years with the Pantages circuit, will be manager. This house has a seating capacity of more than 3,000, on two floors, and embodies the latest ideas in theater construction. A large nursery and playroom for children has been provided, and retiring rooms for women have been installed on both the ground and mezzanine floors. A smoking room for men has been fited up, and smoking will be permitted in the balcony and in the boxes.

Strand Theater Succeeds the Empress.

San Francisco, Cal.—When the Empress theater is reopened on March 25 as an exclusive motion picture theater, it will be known as the Strand, this change having been decided upon by Manager Sid Grauman on account of the long association of the Empress with vaudeville. The initial attraction will be "The Poor Little Rich Girl," featuring Mary Pickford, and this will be followed at an early date by "The Price She Paid," with Clara Kimball Young.

Producers Working Near San Francisco.

San Francisco, Cal.—The advantages of this city and vicinity, in both a climatic and scenic way, for the making of moving pictures is being reflected in the number of companies that have come here to work of late. A Selig company was here a short time ago to secure settings not to be equaled elsewhere, and this week Mary Pickford and company and Jack Pickford have arrived to commence work at Santa Cruz. Wonderful seashore and mountain scenery are to be found near here, and San Francisco is distant but two hours' ride.

Exchange Manager Personification of Luck.

San Francisco, Cal.—R. B. Quive, manager of the local branch of the Greater Vitagraph Company, is becoming known as the luckiest man in the film business, and the suspicion is rife that if he fell into the bay he would come out with his pockets filled with fish. His streak of luck began a couple of weeks ago, when he surprised his friends in the trade by claiming a charming bride. Last week he made a purchase of smokes at a cigar stand, and was given a ticket on an automobile drawing held at Pantages theater. With but one ticket in his possession, he won the Overland automobile, and was also given $50 in cash by a music house for being present at the time of the drawing.

Theaters Accept Potatoes as Legal Tender.

San Francisco, Cal.—Several theaters in the San Francisco bay district have taken advantage of the publicity given to the high prices of potatoes and onions to grant admission to their shows on certain evenings upon the presentation of Ocean View theater of this city recently specimens of these rare vegetables. The held a "Spud and Onion Night," one potato or two onions being accepted at the door in lieu of a ticket. A prize was offered for the largest potato brought, to keep up a good size average, the net result being eighty pounds of potatoes and three pounds of onions, besides cash receipts above the normal. The doorkeeper of the Imperial theater, one of the finest downtown houses, was recently offered two onions in place of the usual admission ticket, but was compelled to regretfully explain that, inasmuch as only $200 had been taken in at the box office that afternoon, he could not make the proper change. The high cost of living, while real, does not seem to be affecting the attendance at moving picture houses.

San Francisco Briefs.

R. E. Stebbins, formerly of this city, but more recently assistant manager at the American studio at Santa Barbara, is making a visit here to form new connections.

Harry Oviatt, formerly local manager of the Pathe exchange, is expected back within a few days from a five months' visit to Eastern centers.

W. O. Edmonds, manager of the Pacific Coast interests of the K-E-S-E, has returned from a short trip to Los Angeles. While he was there Max Linder arrived to commence work on some comedies.

California Notes.

Turlock, Cal.—George Bailey, Jr., of the Turlock theater, has taken over the Royal theater, and will close the latter, except for one night a week.

Oakland, Cal.—Harry Cornell, manager of the local Pantages theater until about six months ago, when he was transferred to Minneapolis, has returned to his former position here.

Oakland, Cal.—Beach & Krahn, who conduct two large theaters at Berkeley, are preparing to build an 1800-seat house on Broadway, near Fifty-sixth street.

San Francisco, Cal.—L. V. De Lorme, former manager of T. & D.'s Alameda and Richmond theaters, is now with the Rialto theater.

SPOKANE WOMAN HONORED.

Mrs. J. T. Burcham Elected Librarian of National Juvenile M. P. Board.

Spokane, Wash.—Mrs. J. T. Burcham, of Spokane, has been elected film librarian of the National Juvenile Motion Picture Board of New York. This office has been given Mrs. Burcham in recognition of her pioneer efforts in the interest of special motion pictures for children, a movement in which she has been interested for three years.

This board is interested in securing the production of pictures especially for juveniles, and the results of their efforts are just beginning to bear fruit, according to Mrs. Burcham, who, with Dr. H. S. Clemmer, has represented Spokane in this movement. Spokane was the third city in the United States to give regular programs for children only, and Manager Clemmer was the first manager to make weekly children's matinees a part of his policy.

"A number of producing companies are now making films with children in mind," states Mrs. Burcham.

"The Edison company is working out plans for children's films, and have an expert distributor who is trying to reach exhibitors all over the country to provide them with children's programs.

"The purpose is to give the little folks their own picture shows that will draw them away from the regular adult programs with their vampire, crime and sex elements. The movement is spreading all over the country, and it is to be hoped that children will soon have their exclusive programs just as thrilling and exciting as the others, but without their objectionable elements.

Mrs. Burcham is a member of the advisory council of the Edison company's children's department.

Pathe Inaugural Film Shown Here.

Spokane, Wash.—The Pathe special news feature covering the inaugural parade at Washington, D. C., March 5, was presented at the Liberty theater the week of March 11. This film, 500 feet long, is a review of the inauguration, and runs seven or eight minutes.

The picture shows President Wilson taking the oath administered by Supreme Justice White, and later delivering his inaugural address in front of the White House. The inaugural parade is shown.

The unusual precautions taken to safeguard the President are shown in the detachment of plain clothes men, mounted officers and lines of infantry keeping back the crowds. These pictures are shown in conjunction with Selznick picture, "Panthea."

Take Over Big Portland Theater

Jensen and Von Herberg Take the James Broadway, Seating 2,100 Persons—House Went Into the Hands of a Receiver on March 15—Largest Creditors Are Local Department Stores—Exchanges Not Hard Hit.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—Portland's biggest moving picture theater, seating 2,100 people, has been leased to Jensen and Von Herberg.

James' Broadway went into the hands of a receiver on March 15. Carl R. Jones, of the Portland Credit Men's association, took over the affairs of the house then. The financial crash seemed certain when a creditor's meeting was called the day before to discuss the theater corporation's affairs, brought to a head by a failure to liquidate indebtedness and the return of checks "n. s. .f."

The largest creditors are said to be the Meier & Frank company and Olds, Wortman & King, two of Portland's biggest department stores. Film exchanges are comparatively small creditors. Deposits on picture contracts and the lease are listed as assets. Law suits by employees and on checks issued have been commenced in the courts against the corporation. Edwin F. James stated to the men on Film Row that he thought the Broadway would pay out dollar for dollar.

James' Broadway was the theater which, under the name of the T & D, was reported to have lost a fabulous sum of money for the California theatrical magnates during the few months they conducted the house. It is said that Jensen and Von Herberg will rename the house, the Liberty. It is hoped that the jinx has been satisfied and that the big theater will begin a period of great prosperity.

F. A. Lacey Manages the Sunset.

Portland, Ore.—Frank A. Lacey, well known up and down the Pacific Coast as a theater manager, has been selected by John A. Jennings, of the Sunset theater, to manage that cozy theater. Mr. Lacey came recently from Santa Ana where he managed the Clune theater. He has been in the game since its beginning on the Pacific Coast and at one time was employed by the People's amusement company.

"Patria" Booked for the Hip.

Portland, Ore.—The Pathe serial "Patria" has been booked to run at the Ackerman & Harris Hippodrome. This picture was originally scheduled to show at James' Broadway. When the big house became involved financially the picture was canceled there and secured by the Hippodrome.

E. Shainwald Comes Home.

Portland, Ore.—E. Shainwald, of the the People's Amusement company, who has been wintering in California, returned to his post at the People's theater recently. While in California he got first hand information about the making of pictures and inspected the moving picture theaters in the other coast cities.

New House for Tillamook.

Portland, Ore.—Messrs. Partridge and Morrison, owners of the Gem theater at Tillamook, Oregon, and who control the theatrical situation in the town, were recent visitors in Portland making arrangements to build a new theater in the coast town. A Portland architect has completed the plans and the house is to be finished in three months. The seating capacity will be 400 and modern equipment is being arranged for. The new house will be called the Gem, and upon completion the old theater of that name will be closed.

Three Theater Sales.

Portland, Ore.—The Nob Hill theater, in Portland's best West Side residential district, has been sold by C. B. Cannon to a Mr. Scott. Mr. Cannon will devote his attention to timber interests he has in Southern Oregon.

The Brooklyn theater, formerly conducted by Edwin L. McIntyre, has been sold.

The moving picture theater at Glendale, Oregon, has been bought by J. S. Savley.

Mutual's New Business Plans.

Portland, Ore.—Mutual exchanges, at least those on the Pacific Coast recently inspected by T. C. Malcolm, supervisor of exchanges, have been put on a strictly commercial basis, according to Mr. Malcolm, who is spending a few weeks in the Pacific Northwest. "Commercialized exchanges" is what he terms the offices under his supervision.

Mr. Malcolm says that the pictures are being rated according to their money-getting power to the exhibitor and that branch managers will be required to adhere strictly to that rating.

A. S. Kirkpatrick, formerly Mutual traveler, who temporarily took hold of the managerial reins of the Portland office upon the resignation of G. A. Reed, has been made permanent manager, says Mr. Malcolm.

W. D. Burford, Old Timer, Back.

Portland, Ore.—W. D. Burford, who owns the building housing the Theatorium at Lewiston, Idaho, and who formerly operated the house, was a recent visitor on Film Row. He had just completed a tour of California, where he visited the studios and acquired a feeling that he wants to get back in the game.

"Patria" Ball Is Held.

Portland, Ore.—The ladies' auxiliary of the Spanish American War Veterans gave a "Patria" ball, March 15, which was attended by 400 persons, including many army officers. Patriotism was the keynote of the affair. Two tabloids of Mrs. Vernon Castle in costumes characteristic of the picture were presented. Through the courtesy of W. W. Kofeldt, manager of the local Pathe office, "Patria" posters were furnished for decorations.

Spokane Women to Boost All Good Shows

Local Federation of Women's Organizations Appoints a Committee to Watch for and Recommend Worth-while Shows—Will Ignore All Others.

By S. Clark Pathin, East 1811 Eleventh Avenue, Spokane, Wash.

SROKANE, WASH.—All theatrical entertainment, including the moving picture theaters of Spokane, henceforth, will be subjected to the official scrutiny of the club women of the city.

The amusement censorship committee of the Spokane Federation of Woman's organizations has just appointed a committee which began work Sunday, March 11. The work of the committee is to view and report on all picture shows, vaudeville theaters and dramatic performances.

The committee, organized by Mrs. H. M. Prager, chairman of the censorship committee of women's organizations, contains women representing the various clubs of the federation. Its purpose is to publicly recommend all performances that are worthy of the patronage of women and children. No effort will be made to criticise or condemn any show.

Those theaters in which are found features judged by the club women to be vulgar and indecent will be ignored in the regular report of the committee, which is to be published twice each week. This report will merely mention the theaters in which the entrtainment is adjudged worthy.

The members of the committee and the clubs they represent are as follows: Mrs. H. M. Prager, chairman; Mrs. Samuel Ofner, Sorosis, press reporter; Dr. Harriet Lacy, Sorosis; Mrs. S. K. Lipscomb, Floral Association; Mrs. F. K. Girand, Father's Day Association; Miss Smith, Graduate Nurses; Miss Lillian Hogan, Spokane Woman's Club; Mrs. E. Hupe, Good Government League; Mrs. J. Townsend, East End Book Club; Mrs. Stedman, Hillyard Literary Club, and Mrs. Fred Kendall, Michigan Apple Blossom Club. Other clubs of the federation will name their representatives on this committee at once.

The first report by the committee is as follows: Casino, Good; Clemmer, Good; Liberty, No serious criticism of interesting problem play.

Violet Palmer with Fox Players.

Spokane, Wash.—Miss Violet Palmer, formerly of Spokane, is the newest little star to shine in the William Fox firmament.

Calendar of Daily Program Releases

Releases for Weeks Ending April 7 and April 14

(For Extended Table of Current Releases See Pages 168, 170, 172, 174.)

Universal Film Mfg. Company

SUNDAY, APRIL 1, 1917.

POWERS—Inbad the Sailor (Cartoon Comedy) and The Brightest Jewel on the British Crown (Dorsey Edu.)	02293
REX—Snow White (Three Parts—Drama)	02294
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 14, "Sky Monsters"—Two parts—Drama)	02295
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 3, "The Spider's Web"—Two parts—Drama)	02296

MONDAY, APRIL 2, 1917.

RED FEATHER—The Bronze Bride (Five parts—Drama)	02297
NESTOR—Mixed Matrimony (Comedy)	02298

TUESDAY, APRIL 3, 1917.

GOLD SEAL—The Magpie (Three parts—Drama)	02299
VICTOR—Please Be My Wife (Comedy)	02300

WEDNESDAY, APRIL 4, 1917.

LAEMMLE—The Star Witness (Two parts—Drama)	02301
L-KO—Nabbing a Noble (Comedy)	02302
UNIVERSAL—Animated Weekly No. 66 (Topical)	02303

THURSDAY, APRIL 5, 1917.

VICTOR—Somebody Lied (Two parts—Comedy-Dr.)	02304
POWERS—Hagenbeck's Wild Animals (Educational)	02305
BIG U—The Dawn of Decency (Drama	02306

FRIDAY, APRIL 6, 1917.

IMP—The Perils of the Secret Service (Episode No. 5, "The Man in the Trunk"—Two parts—Drama)	02307
UNIVERSAL—Screen Magazine No. 13 (Educational)	02308

SATURDAY, APRIL 7, 1917.

BISON—The Burning Silence (Two parts—Drama)	02309
JOKER—A Boob for Luck (Comedy)	02310
LAEMMLE—The Blue Print Mystery (Drama)	02311

SUNDAY, APRIL 8, 1917.

POWERS—The Ups and Downs of Mr. Phool Phan (Cartoon Comedy) and Maguchidid (Dorsey Edu.) (Split Reel	02312
L-KO—Crooks and Crocodiles (Comedy)	02313
BIG U—The Terrors of War (Two Parts—Drama)	02314
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 15 "The Floating Signal"—Two Parts—Drama)	02315
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 4 "The Next Victim"—Two Parts—Drama)	02316

MONDAY, APRIL 9, 1917.

RED FEATHER—Mr. Dolan of New York (Five Parts—Drama)	02317
NESTOR—Under the Bed (Comedy)	02318

TUESDAY, APRIL 10, 1917.

GOLD SEAL—Hair Trigger Burk (Three Parts—Drama)	02319
VICTOR—His Family Tree (Comedy)	02320

WEDNESDAY, APRIL 11, 1917.

L-KO—Ring Rivals (Two Parts—Drama)	02321
UNIVERSAL—Animated Weekly No. 67 (Topical)	02322
BIG U—The Bugler (Drama)	02323

THURSDAY, APRIL 12, 1917.

REX—Uncle John's Money (Two Parts—Drama)	02324
BIG U—The Desert Ghost (Drama)	02325
LAEMMLE—The Silent Prisoner (Drama)	02326

FRIDAY, APRIL 13, 1917.

IMP—The Perils of the Secret Service (Episode No. 6 "The Signet Ring"—Two Parts—Drama)	02327
UNIVERSAL SCREEN MAGAZINE—Issue No. 14 (Educational)	02328
VICTOR—Stop Your Skidding (Comedy)	02329

SATURDAY, APRIL 14, 1917.

BISON—The Kidnapped Bride (Two Parts—Drama)	02330
JOKER—The Careless Cop (Comedy)	02331

Mutual Film Corporation

MONDAY, APRIL 2, 1917.

MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 12, "Shorty Solves a Wireless Mystery") (Two parts—Drama)	05400-01
MUTUAL STAR PRODUCTION—The Devil's Assistant (Fisher—Six parts—Drama)	

TUESDAY, APRIL 3, 1917.

GAUMONT—Tours Around the World No. 22 (Subjects on Reel: Our New Islands in the West Indies—St. Thomas, St. Croix (Travel)	05402

WEDNESDAY, APRIL 4, 1917.

MUTUAL—Mutual Weekly No. 118 (Topical)	05403
AMERICAN—An Artist's Intrigue (Drama)	05404
NIAGARA FILM STUDIOS—The Perils of Our Girl Reporters (No. 15, "Kidnapped"—Two parts—Drama)	

THURSDAY, APRIL 5, 1917.

CUB—The Lady Detective (Comedy)	05405
GAUMONT—Reel Life No. 49 (Subjects on Reel: Cultivating Rubber Plants in Northern Brazil; A One-Man Submarine; Magnetism—The Property of Attraction; Making Bread the Modern Way) (Mutual Film Magazine)	05406

FRIDAY, APRIL 6, 1917.

MONMOUTH—Jimmie Dale, Alias The Grey Seal (Chapter No. 3—"The Counterfeit Five"—Two Parts—Drama)	05407-08

SATURDAY, APRIL 7, 1917.

VOGUE—Why Ben Bolted (Two parts—Comedy)	05409-10

MONDAY, APRIL 9, 1917.

MUTUAL STAR PRODUCTIONS—Mrs. Balfame—(Powell—Six parts—Drama)	
MUTUAL STAR PRODUCTIONS—High Play (American—Five parts—Drama)	
MUTUAL SPECIAL—A Daughter of War (Five parts—Drama)	
SIGNAL PRODUCING CO—The Railroad Raiders No. 1 ("Circumstantial Evidence"—Two parts—Drama)	
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 13—"Shorty Solves The High Cost of Living"—Two parts—Drama)	05411-12

TUESDAY, APRIL 10, 1917.

GAUMONT—Tours Around the World, No. 23 (Subjects on Reel: Parks and Gardens of Paris; Lisbon, Portugal; Volendam, Holland (Travel)	05413

WEDNESDAY, APRIL 11, 1917.

MUTUAL—Mutual Weekly No. 119 (Topical)	05414
STRAND—Her Hero (Comedy)	05415

THURSDAY, APRIL 12, 1917.

CUB—The Gypsy Prince (Comedy)	05416
GAUMONT—Reel Life No. 50 (Subjects on Reel: Wine Making in France; A Flying Torpedo; Dancing for Health; An Ice Scooter; Indian Basketry; A Novel Home Entertainment) (Mutual Film Magazine)	05417

FRIDAY, APRIL 13, 1917.

MONMOUTH—Jimmy Dale Alias The Grey Seal (Chapter No. 4—"The Metzer Murder"—Two parts—Drama)	05418-19

SATURDAY, APRIL 14, 1917.

VOGUE—Jolted Justice (Two parts—Comedy)	05420-21

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MONDAY EVE., APRIL 16

TICKETS

Admitting Gentleman and Lady	$5.00
Ladies' Tickets	$2.50

The Entire Net Proceeds from the Sale of Tickets to Be Donated to the

AMERICAN RED CROSS

Tickets on sale at Motion Picture Theatres, Studios, Screen Club and all Tyson's and McBride's Ticket Agencies

Stories of the Films

SELIG.

SELIG-TRIBUNE NO. 22.

Chapelle, France.—Justin Goddard opens a reception ward for wounded in the American Hospital.

San Francisco, Cal.—The first unit in Uncle Sam's auxiliary fleet is offered to the government by the Great Northern Pacific Steamship Company, which places at the nation's service the fastest and largest merchant steamers flying the American flag.

New Orleans, La.—Bringing thrilling tales of a successful battle with a submarine in which the latter was sunk, the British S. S. Knight Companion arrives here and begins loading grain for the Allies.

New York, N. Y.—Governor Whitman reviews the home coming of the 12th and 69th regiments at the Union League Club.

Scituate, Mass.—The schooner Henry Wittington, driven ashore in a gale, breaks up in three hours.

El Paso, Texas.—Modern methods of breaking and moving camps are employed by the troops when they move officers' house tents on auto trucks.

Bordeaux, France.—The ever increasing number of men required at the front necessitates the women operating the trolley cars.

Mineola, N. Y.—Sixteen student aviators at the United States Army Aviation Training School take part in a sham battle in the clouds against three "enemy" planes.

Chattanooga, Tenn.—The greatest flood since 1886 covers large portions of the city and many of the suburbs when the Tennessee River overflows its banks.

Detroit, Mich.—750,000 bushels of wheat go up in smoke in a million dollar grain elevator fire, thus adding to the H. C. of L.

SELIG-TRIBUNE NO. 23.

San Francisco, Cal.—Charles Romont, the smallest man in the United States army.

Washington, D. C.—Having in mind that speed makes for efficiency in the postal business, the government equips its special delivery messengers with auto-peds.

San Antonio, Texas.—The St. Louis Cardinals in spring training are already being coached into fine form.

New York, N. Y.—The government allows entry to the British S. S. Adriatic, which reaches war shores with guns mounted fore and aft for both defensive and offensive purposes.

San Francisco, Cal.—Count Troubetzkoy, one of the world's greatest sculptors, puts a few finishing touches on work he expects to exhibit in the near future.

Boston, Mass.—To the recruiting station at "Historic Corner" on the Common Miss Frances Pritchard presents a flag.

Philadelphia, Pa.—The University of Pennsylvania "Varsity Crew" gets out on the river for their first outdoor spring practice under the guidance of Coach "Joe" Wright.

El Paso, Texas.—General Bell with General Morton and Tom Lea, mayor of El Paso, reviews the troops still on the border.

Barnegat, N. J.—The U. S. transport Sumner, wrecked on Dec. 11 last, is rapidly breaking up in the graveyard of the Atlantic.

Philadelphia, Pa.—Children of prominent families of the Quaker City dance for the Selig-Tribune cameraman.

Newcastle, Ind.—Nineteen dead and nearly 200 injured is the toll exacted by a tornado which sweeps across Wayne County destroying everything in its path.

THE GREATER PUNISHMENT (Two parts). The cast: Robert Grover (Charles Wheelock); Olive Grover (Edith Johnson); Adele (Georgetta Campbell); Alvin Cheyney (Lafayette McKee). Written by E. Lynn Summers. Produced by F. J. Grandon.

Robert Grover, in financial straits, goes to his wealthy and erratic old uncle, Alvin Cheyney, for aid. In the meantime his uncle has received negotiable bonds and decides to drive with them to the city bank. Old Cheyney's horse is frightened by a passing train and throws the old man to the ground. Grover sees the accident, hurries to the scene, finds his uncle unconscious and believes him dead. He finds the bonds and decides to turn them into cash. A letter drops from Grover's pocket, unnoticed by him, and Cheyney's old servant finds it.

Grover cashes the bonds, buys a doll for his child and tells his wife his uncle gave him the money with which to pay his debts. When Cheyney recovers, he finds that his bonds are missing from his coat pocket, but his nephew's letter is there instead. A detective agency engaged by Cheyney, discovers that the bonds have been cashed by Grover. Cheyney resolves to have his nephew arrested, but when he sees the happy wife, and the child who shows him the doll her father bought for her, old Cheyney relents. Grover realizes the enormity of his action, and decides to lead a better and straighter life.

THE BOOB.—The cast: Don Whipple (Casson Ferguson); Sue Planter (Byrdine Zuber); Eben Planter (Frank Owen); Harriman Sneed (Fred Eckhart). Written by Roland Ashford Phillips. Directed by Otis B. Thayer.

To no one, save Sue Planter, does Don Whipple of Pleasant Valley confide his secret ambition to become a great detective. Mr. Harriman Sneed drops into Pleasant Valley, and upon his coat lapel there glistens a detective's shield. Don is especially interested in the great sleuth, and Mr. Sneed very kindly accepts Don's savings of a hundred dollars in order to secure an appointment as Mr. Sneed's detective agent in Pleasant Valley.

Don works overtime at the detective business, and his industry is rewarded when he encounters a masked man robbing the post office. To Don's infinite amazement, he finds the burglar to be Mr. Sneed. Sneed escapes after knocking Don senseless.

A posse corners the robber on Raspberry Hill, but no one dares attempt his capture. Don, recovering from the blow, decides to go after the robber. Facing almost certain death, he fearlessly affects the capture of the desperado single handed and recovers the stolen bag of mail.

Don learns that in Sneed, he has captured the most daring and notorious safe breaker in the country. The New York authorities also inform Don that for his capture there is coming to him a reward of a thousand dollars. As pretty Sue Planter happens to be closest to Don's side at the moment the information arrives, Don has two reasons for the broad smiles that illumines his countenance.

ESSANAY.

THE HAM WHAT WAS (A Black Cat Feature—Two parts).—The cast: Tom McNulty (Harry Dunkinson); Maizie McNulty (Mabel Bardine).

Abigail, a trained pig, is the principal attraction of the McNulty's vaudeville act. The jinx seems to follow Tom and his wife, however. They finally get a week's work, but Tom, in celebration, spends his salary in getting "pickled." More than that, he trades off Abigail for more liquor. Maizie, his wife, recovers the pig, but the jinx is still on the job. The McNulty's are on the verge of starvation when a telegram comes offering them another week's work. To celebrate the occasion they make a "square meal" off Abigail. When they arrive for the work, however, they discover that all the manager wanted was the trained pig. They had literally eaten their act.

THE SHOOTING STAR.—The Beau Brummel of the beach sees something attractive and promptly engages in a flirtation. The lady's husband and father-in-law precipitate the gay young man into the ocean, but meanwhile, his wife and mother-in-law handle the girl in the same manner. In the end all of the party have enough of salt water and the flirting pair have enough of flirting. Harvesting the wheat crop in Alberta, Canada, makes up the other half of the reel.

MEDDLING WITH MARRIAGE ("Is Marriage Sacred?"—Two parts).—The cast: Marion Heath (Marguerite Clayton); Fred Ransom (Edward Arnold); Mrs. Heath (Lillian Drew); Andrew Tavish (Ullrich Houpt); Darius Heath (Thomas Commerford).

The question of whether Marion Heath shall wed Fred Ransom or Andrew Tavish has divided the Heath home against itself. Marion loves Ransom, who though in moderate circumstances, has good prospects. Socially ambitious, Mrs. Heath prefers Tavish, who has convinced her that he is wealthy. Her father wants the girl to marry the man she loves. The dominating mother finally triumphs, and Tavish leads Marion to the altar. Meantime, however, Ransom has been investigating Tavish's claims to wealth and found he is an embezzler. As the minister prepares to perform the marriage ceremony, Ransom enters the church with an officer. Tavish is arrested and Ransom weds Marion.

VIM.

NELLIE'S NIFTY NECKLACE.—Nellie has many suitors, but she yearns for a necklace. While strolling in the park a policeman becomes enraptured with her charms and gives her the desired necklace, but as Nellie will not satisfy the policeman by kissing him he wants his necklace back. Nellie returns the precious jewelry and Mr. Policeman finds a willing customer in the person of one Billie, a love-sick four-flusher, who is also enraptured with Nellie.

Along comes "Long Arm Jim" and soon relieves Billie of his love token. Jim knows woman's weakness and succeeds in selling and reselling the necklace many times—each time extracting it from the purchaser. Billie is the first to discover the loss and is soon joined by the other victims. "Long Arm Jim" is finally captured and the necklace is returned to its original owner—the policeman. Billie, however, succeeds in getting it from the policeman and when he presents it to Nellie he wins her for life.

BROADWAY STAR FEATURE.

FRIENDS IN SAN ROSARIO (Second of O. Henry Series—Two parts).—The cast: Major Kingman (Mr. Norcrouse); Mr. Buckley (Mr. Ellis); Bank Examiner (Mr. Frank Glendon); Mrs. Kingman (Miss Mildred Manning). Scenario by Helmar Walton Bergman. Directed by Thomas R. Mills.

A man carrying a black leather bag dropped off the train, hurried up the street and entered the First National Bank. He was told it was fifteen minutes to opening time, but when he presented his card with the notation "Bank Examiner," he was quickly admitted. The man's imperturbable manner struck a chill in everyone he came in contact with, and although the teller knew his cash was O. K., still he was nervous. The money was counted, the gold dumped on the counter and spun 'neath the man's quick fingers. He made quick questions that were answered readily but brought pink cheeks and a stammering tongue.

An incident the alert bank examiner had not seen was the office boy, who slid over to the Stockmen's Bank with the news that a new bank examiner was on the job. A note was handed to the boy and he returned to the bank.

The examiner is introduced to the president, Major Kingman, with whom he is to go over the loans. There are six notes that total $70,000 and the examiner wants to see the securities, but the Major states he is personally responsible as they were taken to help an old friend in trouble. "Ah!" breathes the examiner, "you know what I will have to do?" "I know," says the Major, "but first let me tell you about my friend. Twenty years ago I was sheriff, and Bob deputy. I had a wife and a couple of children, a nice house and was happy. One winter the money for the taxes came in so quick that I did not have time to go to bank, so I locked it in the safe in my office. Next morning the money was gone. Bob was writing at the desk beside it. The safe had been opened by the combination. Bob appeared very quiet. Before the grand jury I was handed a warrant to arrest the man that was like a brother to me. I did, but I let Bob hang around the office.

"One day Bob came and said, 'If you'd just tip me the smallest sign or say Bob, I understand, it would make it a lot easier.' I didn't know what he meant. But that night I found out. I dropped off to sleep about midnight and woke up standing half-dressed in the courthouse corridor. Bob was holding one arm and the doctor the other, and Alice was shaking me and half crying. Sleep walking, said the doctor. The doctor told us about the strange things people do while in this condition. Back in my room I pulled open the wardrobe and jerked out a quilt to put around my shoulders and out fell the money. How did it get there? No one knew until Bob explains: 'Why, I saw you open the safe and put it there, but I didn't say anything because I didn't know that you were sleep-walking.' "

The Major stopped, looked toward the bank across the street and saw a yellow shade drawn the length of the window and raised again. The examiner, tired of the story, asked him if he had anything further to say. "What do you mean?" exclaimed the Major, and threw a batch of papers into his hands. The surprised examiner totaled them and found that they were correct and in answer to his question received the reply: "Us Texans love to spin yarns to the stranger within our gates." The huffed and wondering examiner left and crossed over to continue his work at the Stockton National Bank.

When he left, the Major re-read the note the boy had brought:

"Dear Tom:—I heard that the examiner is over to your place; if he comes over here he will find me with $2,200 instead of the $20,000 I am supposed to have. I loaned $18,000 to Ross

& Fisher, but only took their note of hand. They will realize $40,000 on their deal; but it won't make my cash on hand look any better. Now hold this greyhound of the government over at your place until the 11:35 tr'.in comes in. I wired Sam Bradshaw for $20,000 and it will be due on that train. Rope him and sit on his head until you see the signal of the shade pulled down across our window. I'm counting on you, Tom.

"Your old pard,

"BOB BUCKLEY."

The Major tore the letter into pieces and let them sift into the waste basket. "That pays him some on account for what he tried to do for me twenty years ago."

PAST ONE AT ROONEY'S (Second of O. Henry Series—Two Parts).—The cast: Cork McManus (Gordon Gray); The Girl (Mildred Manning); Rooney (Mr. Martin); Brick Cleary (Mr. Stanley); Dutch Mike (Wally Clarke). Scenario written by E. J. Montague. Directed by Thomas R. Mills.

Cork McManus is a gangster. In a gang fight he sticks up another gangster. He goes into hinding. Unable to bear his seclusion, he crawls from his hiding place one night and makes his way to a strange dance hall, Rooney's. Here he meets a girl—a street-walker. It is love at first sight. The girl pretends she is a good girl—a working girl—and Cork pretends to be respectable, too. All goes well until the police come. Then, when Cork is about to be arrested, the girl is forced to reveal her identity to save him. On the street he bids her good-bye, crushed and broken. She tells him she only his love—she really meant to go straight. Then lied to him because she did not want to lose Cork tells the truth about himself, but it makes no difference to her. The ending finds them heading for a minister's.

KALEM.

A MISFIT MILLIONAIRE (Ham & Bud Comedy).—Ham and Bud part with avowals of eternal frienasuip. Many years pass and Ham, in charge of the Swell Dishwasher Company, wears a top hat and rides in a limousine attended by liveried lackeys. Bud descends from his seat on the brake-rods of a freight in time to see his old friend exit from his palatial offices preparatory to paying a visit to his fiancee, the daughter of the district attorney. Spurned, Bud swings on behind and conceals himself behind a convenient curbstone when Ham enters the district attorney's home.

Later Ham promises Bud a job as his office boy if he will keep his past a closed book. Bud, in his capacity of order clerk, sends Ham's fiancee one of the marvelous dishwashers. It proves to be a sponge that takes on the aspects of a wild creature the moment it absorbs moisture. Ham arrives just in time to slay the ferocious sponge before it annihilates the entire household.

The following day Bud tips off the police that Ham is a crook and is about to make his getaway. Ham's prospective father-in-law leads a band of blue-coats in a raid that fizzles when the president of the Swell Dishwasher Company escapes through a secret panel. Bud has substituted a brick for the swag, so it's back to the old life once more for our noble heroes.

THE MISSING FINANCIER (An adventure of "Grant, Police Reporter").—The cast: Tom Grant (George Larkin): Thaddeus Barrington (Cyril Courtney); Martha Barrington (Ollie Kirkby); "The Spider" (Robert Ellis). Written by Robert Welles Ritchie. Directed by Robert Ellis.

Thaddeus Barrington, owner of the Goddard Steamship Company, disappears while on his yacht off the coast of Florida. He often had guests aboard and the story as telegraphed to the newspapers hints that perhaps his enemies have engineered the affair to prevent his being prsent at a meeting of the board of directors.

When Tom Grant, reporter of the Chronicle, arrives in Florida, Barrington's daughter Martha is almost ready to collapse. She is able to throw very little light upon the case.

Grant's arrival has been reported to the "Spider," who had directed many similar affairs but always eluded the police. Barrington, a prisoner on his own yacht, writes on a slip of paper, places it in a bottle and drops it through a port hole. The message is fished out by a negro who is able to decipher the address. Refused admittance to the hotel, he appeals to Grant, who hurries to the wireless station and calls one of the submarines lying off the coast. He also ascertains that a wireless outfit has been sold to a certain address.

Meantime, the "Spider" has instructed his henchmen to "get the girl, too," and when Grant tries to see her she is already a prisoner. Reasoning that Martha has been taken to the house of which he has the address, Grant hurries there, but finds all the doors locked. Bracing his hands on one wall of a narrow alleyway, and his feet on the other, he mounts to the roof with his body in a horizontal position. He is not a moment too soon, for the gangsters have left Martha a prisoner in a sealed room into which fumes of a deadly gas are pouring.

Making a bridge of his body, Grant gets Martha across the areaway. When they return to the hotel they are just in time to greet Martha's father, who has been rescued by the submarine commander. Barrington arrives in New York in time to cast his vote in the annual meeting, and foil the "Spider."

Universal Film Mfg. Co.

GOLD SEAL.

THE MAGPIE (Three Parts—April 3).—The cast: Dorothy Gerard (Tina Marshal); "Bill" Slade, a burglar (Claude Cooper); Robert Gray (Monty Brace); Senator Gerard (Deam Raymond). Produced by Edwin Stevens.

Dorothy Gerard, visiting in Grantwood, a suburb of Washington, receives a letter from her father informing her that he is about to return from California. He mentions robberies that have taken place in Washington and instructs Dorothy to remove certain papers from the library safe. Suddenly Dorothy remembers she has forgotten the family silver. She is further disturbed when she reads of robberies and is dumbfounded to see in the picture of "The Magpie," the robber, almost a replica of herself.

She accepts an invitation from Bob Grey to attend a play that evening, and explains that she will be compelled to miss the first act but will be ready at nine.

Dorothy arrives about eight. As she enters the house she hears a noise. Creeping toward the portieres, she sees the family silver being carefully packed in a suit-case by a burglar. Dorothy is at a loss how to proceed when the picture of "The Magpie" flashes across her mind and she decides to play the role and capture the burglar. She assumes a carefree air and confronts the burglar. His hand falls on the gun by his side, but he drops it at once to remove his cap.

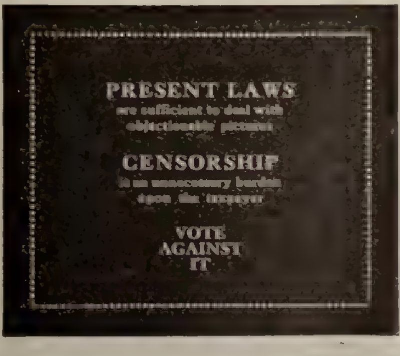
Dorothy explains that she was working on the safe and heard him at work. Knowing the safe contained nothing that would interest the burglar, Dorothy opens it. The crook is amazed and offers to work with her fifty-fifty. Dorothy accepts and "Bill" invites her to visit his den at 49 Water street and "split the swag." Dorothy suggests that they have a bottle of wine, and the burglar starts for the ice-box.

Just before nine he seizes the suit-case and tells her he is going. She realizes she must accompany him if she wishes to regain the silver, and, dropping a note, leaves with the burglar.

A few minutes later Bob finds the note. He sees the library in disorder and finds another note reading, "Danger, Dorothy, 49 Water street." He is about to leave when Kelly, the patrolman, orders him to throw up his hands. Bob pleads to be allowed to go. Kelly laughs. Bob slams him an uppercut which floors the patrolman and he dashes out.

At 49 Water street the burglar and Dorothy quarrel. Dorothy, pretending anger, swaggers to the door, steals the burglar's gun from his pocket, covers the burglar and holds him until Bob arrives. While Bob and Dorothy are rejoicing Bill makes his getaway, but he is captured by Kelly. He tips Kelly off to the Magpie and Bob and Dorothy are captured and locked up.

The following morning Senator Gerard arrives and hears of the robbery. He is driven to the police station, is shown the silver and identifies it. Dorothy, Bob and the burglar are being led out to the court room when Bob spies the senator and makes a break for him. Dorothy follows and the station is thrown into an uproar. All is explained and forgiven, and only the burglar suffers.



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Theater managers see page 1944 of Moving Picture World, March 24th issue.

RED FEATHER.

THE BRONZE BRIDE (Five Parts—April 2).—The cast: Harvey Ogden (Frank Mayo); William Ogden (Ed. Clark); Joe Dubois (Charles Hill Mailes); Black Lynx (Harry Archer); A-Che-Chee, his daughter (Claire McDowell); Her Brother (Eddie Polo); Mr. Carter (Winter Hall); His Daughter (Betty Schade); A-Che-Chee's Child (Frankie Lee). Scenario by Maude Grange. Produced by Henry McRae.

Disgusted with his son's conduct since his return from college, William Ogden turns him out to make his own way in the world. Harvey finally lands in Elk Head, in the Canadian North Woods. Here he meets Joe Dubois, a hunter and trapper, who is broke. Harvey and Joe go into business together. Black Lynx, the head of the tribe of Hurons who trade in furs with the town, comes to Joe to bargain for wares. With him is his daughter, A-Che-Chee, and her brother. The girl falls in love with Harvey. She falls from her horse and Harvey goes to her assistance. His action is misinterpreted by her brother, who warns Harvey to keep away from his sister.

Harvey is trapping, when his leg is caught in a steel trap, and it is A-Che-Chee who finds and releases him. She takes him to his cabin and nurses him. Her father and her brother come to the cabin in search of her In spite of her protests, they insist upon an immediate marriage. Harvey consents, as he thinks the wedding won't be legal. Joe has been away on a trip, and he returns the day of the marriage. He is there when the Indians arrive with a priest. The chief informs Harvey that they have been Christians for a long time, and that the ceremony will be a binding one. Harvey protests, but they are finally married.

Three years pass. A-Che-Chee has been very happy with her baby boy, and Harvey has been lulled into content. A letter from civilization reaches him, and he cannot resist returning to his father. He fears to take his bronze wife with him and determines to steal away with the baby while she is absent. When she discovers their flight, she is overcome with grief. Joe persuades her to follow her husband and try to win him back. She goes. Harvey has told his father that his wife is dead. The little boy entrenches himself in his grandfather's affections and seems to have forgotten his mother. But one day a picture of an Indian on a magazine cover recalls her to him and he begins to cry for her. Harvey's heart is touched. He confesses to his father and sets out to fetch his wife. At Elk Head he learns that she has left and there is no trace of her movements. He returns to town.

A-Che-Chee, in the meantime, has arrived with Joe at the home of his rich uncle. Joe tells her story, and his aunt and cousin undertake to fit the Indian girl for her entry into society. She is very docile but still dazed with grief, and lack of understanding. She is to make her first appearance on the night of a reception given by Harvey's father.

The Cartiers, with Joe and A-Che-Chee appear at the reception, and the Indian is nearly faint with anticipation of seeing her boy. She has carried the stuffed rabbit, the baby's pet toy, with her in her muff. The little boy is the success of the occasion. He glances at his mother, and turns away to another. Almost overcome with her disappointment, the poor woman takes the rabbit out of her muff and holds it out to him. He stares at it, then with a cry he grabs it and is lead to look more closely at the woman. Recognition comes to him, and he embraces her. At this moment, Harvey, remorseful, arrives and there is a happy reunion in which A-Che-Chee forgives him his cruelty.

NESTOR.

MIXED MATRIMONY (April 2).—The cast: Eddie (Eddie Lyons); His Valet (Lee Moran); Edith (Edith Roberts); the maid (Jane Bernoudy); the father (Fred Gamble); the chef (Harry Nolan). Written by Fred Palmer. Produced by Louis Chaudet.

Eddie receives a letter from Frederick Gamble, the uncle and guardian of Edith Roberts, whom his late father desired him to marry, asking him to their house on Saturday to discuss the marriage, so he arranges for his valet, Lee, to impersonate him, while he goes as the valet. Edith persuades her uncle to allow her to play the part of the maid. They are mutally attracted, but each thinks the other a servant.

The butler has left and Lee tells Eddie to assist Edith with the dinner. Lee has a terrible time with his oysters on the half shell. Jane is uncomfortable in the presence of her master and mistress. Eddie and Edith are getting along famously. Lee and Jane decide to elope and, slipping out a side door, are married at a church nearby and return and announce the event. Edith tells him she is the heiress and Lee and Jane fall in a faint. The aunt and uncle are delighted.

JOKER.

A BOOB FOR LUCK (April 7).—The cast: The Little Flirt (Lillian Peacock); a Neighborly Fellow (Wm. Franey); His Wife (Gale Henry); The Peanut Man (Bobbie Mack); The Ole Clothes Man (Milburn Moranti); Juvenile (Billy Human). Written by Jack Cunningham. Produced by William Beaudine.

Bill flirts with the girl next door, but Gale, his wife, sends him to work. Bill has been in the habit of buying lottery tickets from a peanut man. At night he hides one in the pocket of an old pair of pants and writes the number on his cuff. The next day he learns that his ticket won fifty thousand dollars, but when he rushes home Gale informs him that she sold the pants to an old clothes man.

Bill rushes from the house, meets Lillian and the two dash down the street to find the old clothes man, who has sold the pants to a juvenile. Bill loses Lillian. She flirts with the juvenile and they sit in the park. Bill examines every one who comes along, in autos, on the street and even a hod-carrier to see if they have the old pants. Finally they discover the juvenile and pulling him behind some bushes, tear the trousers from him.

POWERS.

HAGENBECK'S WILD ANIMALS (April 5).—A visit to Carl Hagenbeck's animal park is the subject of this reel. We see the large bird lake, with many species of wild fowl living in harmony. Then we visit some members of the deer family, and go on to the enclosure with the zebra, the "dandy" of the horse family. We pass the ostrich, the ibex, and the chamois, coming to the pool which contains the sea lions and seals. Then comes the cage of the polar bear, and after that the comical penguins. Reindeer come next, and then we visit the elephant.

The favorites of the zoo, the monkeys, are seen at their tricks. There are also pictures of the camel, the giraffe, the kangaroo, and finally the finest of all—the lions and tigers, kings of the jungle.

MAGIC INDIA, AS SEEN BY DOCTOR DORSEY (April 8).—Views of India taken from the expedition of Doctor Dorsey. Street life and buildings of historical interest make up the reel.

THE UPS AND DOWNS OF MR. PHOOL PHAN (Cartoon Comedy on Same Reel).—Mr. Phool Phan wakes after a rough night. He snatches the bowl of gold fish for a drink, and swallows a fish. His wife comes in, and sends for a doctor. To avoid the doctor he jumps into the dumbwaiter and goes to the cellar. Then he goes into the street where the cop is flirting with the maid. The officer resents the interruption, and starts to beat Mr. Phan. The fish flies out of his mouth and into the mouth of the cop. Mr. Phan hurries back into the cellar. A delivery boy comes with a case of beer. Mr. Phan sticks him into the dumbwaiter and keeps the beer.

BISON.

THE BURNING SILENCE (Two Parts—April 7).—The cast: Jim Kennedy (James Farley); John Martin (George Pearce); Rose (Jane Bernoudy); the girl (Miss Hollenbeck). Written and produced by A. W. Rice.

Jim Kennedy is living in the big timber district of the West and is fond of gambling, but does not play straight. One of the rangers becomes suspicious of him. A new settler arrives and stakes out a claim, but he does not seem to be sociable. All that they know is that his name is John Martin.

A forest fire breaks out and all the men are called out; Kennedy is injured and Martin takes him to his cabin to care for him. At last Kennedy feels that he is able to move on, but so much has Martin become dependent upon his society that he dislikes to have him leave, and decides to tell him of his past history and its sorrow.

Martin was married to Rose. They had lived happily; but a certain Kenneth James, in spite of the fact that he himself had a wife, made love to Rose and so succeeded in implanting the seeds of jealousy in her mind against her husband that she finally left him. Martin was heartbroken.

The next morning the two men have breakfast, but both have spent an unhappy night. Kennedy tells Martin he thinks he will shave before he leaves, and when he does so, Martin recognizes him as the purloiner of his happiness. The two men struggle until Kennedy convinces Martin that he intends taking him to Rose, telling her that he had lied, and so repair as much as possible the harm he had done by his silence.

LAEMMLE.

THE STAR WITNESS (Two Parts—April 4).—The cast: John Watts (Lee Hill); Mary (Mina Cunard); Annie (Elizabeth Janes); Lolo (Lena Baskette); Tucker (Ernest Shields). Scenario by W. Gibson. Produced by John McDermott.

John Watts has a hard time making ends meet with his modest salary, for his wife, Mary, has been an invalid for many months and his child, Annie, needs clothes badly. In the department store where John works there is a long list of missing articles, and finally a detective is called. Things continue to disappear. The detective begins to suspect John and watches him closely.

Annie has become a friend of Lolo, the little daughter of a wealthy judge. Lolo presents her with a doll and wraps it in the paper which has just arrived from the department store. Tucker, the driver of the delivery wagon, placed a parcel on the seat of the wagon and in turning a corner it rolls off into the gutter. He reports it as a missing article. Annie is talking to her friend, the policeman, and both notice the package. He tells her to keep the shoes that are in the parcel, as the address has been washed away.

John has to be at work unusually early one morning and tells Mary to send Annie with his lunch. The child is delighted, and wraps it in the paper in which the doll was wrapped. The detective is at the desk and offers to take care of Annie's package for her father. He notices the new shoes which the child wears and recognizes them. Then, seeing the paper, with the address of Judge Andrews plainly written on the outside, in which the lunch is rolled, he concludes that he has found the thief.

John is arrested and put in a cell. The evidence seems to be absolutely against him, but finally Annie is called as a witness and tells about the doll and the shoes. Judge Andrews has charge of the case and the court is adjourned until Lolo and the policeman can be brought as witnesses. After their testimony, which corroborates Annie's, the case is dismissed and the manager and superintendent of the department store hasten to congratulate John and to show their pleasure in his release. They tell him the firm has not appreciated him but they will try to make amends. The driver turns out to be the thief.

THE BLUE PRINT MYSTERY (April 7).—Walter Johnson, a young mechanic, has invented an automobile attachment that will revolutionize the trade. Williams, for whom he works, is desirous of purchasing it. His superintendent prevails upon him to allow the idea to be stolen, then discharges Johnson. Slawry has so enmeshed himself in Williams' affairs that he can hardly call his soul his own.

Williams' daughter is in love with Johnson and overhears the plot to steal the invention. She upbraids her father for listening to such a scheme. She then goes to Johnson and tells him of the plot. Johnson, the next day, is discharged and Slawry induces a sailor to steal the blue prints of the invention. Adamson, the sailor, then starts to blackmail Slawry, telling him that he will reveal all if he is not well paid. Slawry defies him, so Adamson tries to regain the blue prints from Williams' house.

Williams hears some one breaking in his library, and confronts Adamson. In the subsequent struggle Williams is killed. Johnson has been meeting Grace clandestinely, and is accused by Slawry of the crime. A strong circumstantial case is made against him, as he was seen leaving the house at the time of the murder. An uncle of Grace, who is a physician, secures a piece of the glass that Adamson broke from the window. In doing this Adamson cut his hand. A microscopical examination shows that the blood on the pane is from a man suffering from Kala Azur, an incurable Oriental disease. The doctor, believing in Johnson's innocence, advertises that he has a sure cure for the dread malady. Adamson answers the ad, and the doctor charges him with the crime and he confesses all. Johnson is released.

UNIVERSAL SPECIAL FEATURES.

THE VOICE ON THE WIRE (Episode 4—"The Next Victim"—March 30).—The cast: John Shirley (Ben Wilson); "Red" Warren (Francis McDonald); Polly Marion (Neva Gerber); Capt. Cronin (Howard Crampton); Shirley's valet (Frank Tokanoga); Dr. Reynolds (Jos. Girard).

Detective Cronin has arrested Shirley's Japanese valet Sato and is surprised to receive a message from Shirley to release Sato, but he does so. He follows Sato to a garage where he is overcome by two crooks. One is induced to change places with him. Cronin escapes and Sato discovers the deception and kills the crook. Cronin soon learns the phone message was false.

"Red" Warren has kidnapped Polly Marion and is determined that she shall pay the price that night.

Shirley finds in Polly's apartments the list of those condemned by the "Voice," and noting the name of John Vance, warns Vance to phone him of any unusual happening.

Shirley, Cronin and Short drive to Warren's home, and force an entrance. Shirley climbs up to the bedroom in which Polly is held prisoner. Warren at last opens the door, only to foil the detectives by jumping into the room and locking the door. His assassin is in the act of choking Polly. But a shot is fired and the man falls as Cronin and Short break in and cover Warren with a revolver.

The phone rings and Shirley is lifting the receiver, Warren breaks away, and swings a blow at Shirley's jaw. A mysterious hand is seen at the phone, and they hear a voice say, "Fix everything for Vance tonight."

They dash to Vance's home and find he has received a note warning him of trouble. Later, Shirley lies in Vance's bed, Cronin sits beside Vance, revolver in hand, and Polly guards the library. At midnight a hand appears near the bed. Shirley fires and the hand disappears. Cronin and Polly run into the room, where they discover blood stains, and then realize their folly in leaving Vance unprotected. They rush back only to find him dead. The window curtains are moving, but no one is to be seen.

The phone rings again. Shirley lifts the receiver but dashes it to the floor. His disappointment is so intense that he breaks down, and Polly goes toward him to offer sympathy.

THE PURPLE MASK (Episode Fifteen, "The Rescue"—April 2).—The cast: Patricia Montez (Grace Cunard); Detective Phil Kelly (Francis Ford); his assistants (Peter Gerald, Jerry Ash); Pat's aunt (Jean Hathaway).

Secret Service officials take Pat prisoner to the Federal jail. She is allowed the freedom of the corridor, one side of which is marked by the outer wall of the jail. There is but one other prisoner, whom Pat discovers to be one of the anarchists captured following the air-raid.

Pat learns from him that the Secret Service men are preparing to attack the anarchists in an old shack known as "the Frenchman's cabin." Later on the guard is withdrawn by the warden, who believes Pat is safe in the corridor.

Pat's gangsters have trailed the officers to jail and learn that Pat is imprisoned in one of the wings abutting an unfrequented street, and by using a ladder mounted on a truck reach the window, saw the bars and free the girl.

When she is descending a patrol appears and engages the thugs in a fight. Pat escapes, having first secured a revolver from one of her men. She hails a taxi and forces the chauffeur to drive to West Farms, the anarchists' rendezvous.

Meanwhile the Secret Service men have made their attack on the hut. The anarchists, having dug a tunnel for the purpose of insuring their escape, plant a bomb in readiness to be fired by electricity. On entering the cabin one of the officers cut the wire.

When the men realize that their bomb has failed to explode they hurry through the underground passage, taking with them a container of nitro-glycerine. Pat arrives just as the anarchists emerge from the tunnel.

The shouts of Secret Service operatives who have remained outside call the men from the hut, and they emerge just as the anarchists attempt to hurl the nitro-glycerine. Pat shoots the man who is about to throw the explosive. The nitro-glycerine falls, the shock wrecks the hut and a stove fires the debris.

Pat sees a man in the ruins, and jumping to her feet she rushes into the ruins and drags out the chief of the Secret Service.

BIG U.

THE DAWN OF DECENCY (April 5).—Big Joe, a gambler, injured in a mine explosion, has been nursed back to health by the sweetheart of John Slade, paymaster at the mine. Later Joe, apparently asleep in a mining camp saloon, hears two ruffians conspire to drug Slade and rob him of the payroll.

Joe is unable to prevent the men from carrying out their design, but he does manage to inveigle them into a card game and win the money back from them. Just as Slade, disheartened, is about to end his life, Joe appears with the miners' money intact. Slade rushes to the mine in time to pay off the men, and later, thanks to the gambler's kindness, is able to wed his sweetheart.

THE TERRORS OF WAR (April 8).—Alone in her home since her father and brothers departed to fight for the Confederacy, Betty Dale, a daughter of the Southland, is alarmed to see a squad of Union cavalrymen. Frightened, she watches them leading out the horses from the stable, but fright disappears when she sees her own mare being taken. Rushing out she faces the commander. "Don't you dare take my horse!" she commands. The officer smiles, salutes her and bids his men lead the mare back.

A week later Betty's oldest brother, a Confederate officer, comes home. Betty sees the officer who saved her horse and is seeking shelter in the barn as he has been wounded.

She slips out and presents her horse to the wounded man. He mounts and escapes from a detachment of Confederates. Betty's brother accuses his sister of treason. He orders her to atone by enlisting in the Confederate service as a spy.

It is near the end of the war before Betty encounters her hero again. She has enlisted in the Union service as a nurse to further her work as a spy. One day her Union officer is brought into the hospital and placed in Betty's ward. Betty is detected in an attempt to send information to the Confederate commander, and accused as a spy. Her Union hero, who has heard the accusation, demands to see the commandant. Remembering Betty's kindness in giving him her horse, the officer tells the commandant he knows her well as a devoted servant of the Union. Betty is freed and rewards her cavalier by lending a willing ear to his declaration of love.

IMP.

PERILS OF THE SECRET SERVICE (Episode No. 5—"The Man in the Trunk"—Two parts—April 6).—The cast: Yorke Norroy (Kingsley Benedict); Carson Huntley (Jay Belasco); Cecilia Reinald (Roberta Wilson); Valdez (Harry Mann); Diego Rey (Arthur Hoyt); Pedro Gonzales (Bertram Grassby). Written and produced by George Bronson Howard.

Cissy Reginald comes to Yorke Norroy, chief of the American Secret Service Agent, to find out what has become of her sweetheart, Carson Huntley. Norroy is anxious himself, for he has not heard from Huntley for three weeks. The valet brings a note to Norroy from Huntley which reads, "Give the bearer of the message one thousand dollars and he will explain how you can save me." The money is paid.

The Mexican bearer explains that Huntley is held a prisoner by Diego Rey, the governor, who intends to keep him captive until he tells how the new noiseless machine gun is made. Diego is torturing Huntley, who carries the plans in his head, to force the secret from him.

Cissy is willing to do anything for Huntley. They arrange for a troupe of girls who, with Cissy, are to dance at the Mexican theater. There Diego Rey becomes infatuated with her. She leads him on and finally invites him to her apartment for supper. Norry gives her a pellet to put in the man's wine and a tube of Ethyl chloride. She is to saturate her handkerchief with it and hold it over Diego's nose when he is unconscious from the effects of the pellet.

Diego Rey arrives. Norroy is hidden behind the curtains. The Mexican is so ardent that he refuses to drink any more wine although the girl tries to force that containing the pellet upon him. He attacks her and Norroy rushes in. The two men fight. Diego Rey is soon overpowering Norroy, but the girl overcomes the Mexican by waving her handkerchief saturated with Ethyl chloride before his nose Unconscious he is tied and gagged. Yorke, disguising himself as Diego, leaves Cissy to guard the unconscious governor with a revolver and hastens to the prison in which Huntley is held.

He has no trouble in gaining entrance to Huntley's cell. He finds his friend hung to the wall by handcuffs. Norroy orders the guards to release the prisoner, and as soon as they are left alone, exchanges clothes with Huntley, who hastens from the prison to Cissy's apartment. Diego Rey is put into a trunk, in which Norroy bored many air holes, and Huntley Cissy and the other girls of the troupe, with the trunk, hasten across the Mexican border.

At the right time, Norroy discloses his face to the guard and demands that Pedro Gonzales, Diego's lieutenant, come to his cell. The Mexican is astounded to see Norroy, who informs him that if he wishes to see Diego Rey again he will have to rush with him across the border. Huntley and the girls stand on the American side of the border with Diego, who is guarded by an American soldier, while Gonzales, with Norroy, stand on the Mexican side. Diego and Norroy step across the line at the same time.

L-KO.

NABBING A NOBLE (April 4).—The cast: The noble (Phil Dunham); the girl (Lucille Hutton); her father (Charles Inslee); her mother (Merta Sterling).

Phil is valet to a noble, who is on his way to visit Lucille's wealthy parents. The nobleman has Phil change places with him till he sees how he likes the family. Their cook has gone, so Phil makes the valet work. They dine, but Phil has difficulty with the viands. He rushes into the kitchen and catches fire when the valet shoves him against the stove. There is a chase in which all try to extinguish the fire. The valet is left to comfort the daughter. On the day of the wedding the bride is ready to elope with the valet. One of the men servants is disguised as the bride and sent to marry Phil. All might have gone well if the ring had fitted, but it wouldn't go on the servant's finger. Discovery of the change in positions between Phil and the valet reconciles the parents to their daughter's runaway match.

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CROOKS AND CROCODILES (April 8).—Bill has had a rough night, and awakes with an awful head. He goes to fish in the park lake. While he is away Fat sees his wife hide a stocking full of money and steals it. Bill catches an alligator and is terrified. Fat on his way to the park sees that the cops are after him. He throws the sock into the water. Bill's hook catches it, and he determines to fish for the mate. A big alligator comes hunting for his little one and chases Bill. Fat tries to rescue him. The alligator leads them to the tank where there are many more of these creatures, and there is a furious mix-up of Fat, Bill, the cops and the alligators, during which Bill's wife adds to the confusion by discovering her money in Bill's pail.

VICTOR.

PLEASE BE MY WIFE (April 3).—The cast: The man (Robert Leonard); the first sweetheart (Betty Schade); the second sweetheart (Miss Drew); the third sweetheart (Ruth Van); the old acquaintance (Victoria Forde). Written and produced by Robert Leonard.

Robert is offered the superintendency of a mine in the West on two conditions: first, that he report at once, and, second, that he bring a wife with him. He proposes to his old sweetheart, but she rejects him. He next proposes to another, who accepts until she sees that he is wearing the picture of his sweetheart. He proposes to a third, but is rejected. Then he goes into the telegraph office to wire that he cannot accept the offer. In the office he meets Victoria, an old acquaintance, he proposes and is accepted.

In the meantime sweetheart No. 1 finds a telegram which Robert dropped, telling of the offer of $10,000 if he will report with a wife. She goes in search of Robert.

Sweethearts No. 2 and 3 also go in search of the victim. He finds the three waiting for him, but beats them to the church and is married to his old acquaintance.

SOMEBODY LIED (Two parts—April 5).—The cast: Willie (Harry Carter); Dolly (Priscilla Dean); Evelyn (Virginia Lee); Pierrot (Earl Page). Scenario by Male Havey. Produced by Ben Wilson.

Dolly is proud of her husband Willie and believes he never has done anything wrong, for he says, "I never smoke; I never drink; I never dance; I never attend masked balls." She at last persuades him to let her go to a masked ball with her friend Evelyn and her mother. Willie says he will stay home.

Dolly dances and enjoys herself with Pierrot, with whom she coquets. But when he attempts to make love to her she rebels. Early in the morning she returns home with Evelyn, still haunted by the image of Pierrot.

Meanwhile Willie has gone to a gambling den. The room is dense with smoke; the drinks are being passed around constantly; Willie is the most reckless bidder and the greatest drinker. Finally Pierrot joins the crowd, still disguised in the outfit he wore at the masked ball.

Suddenly the police raid the gambling rooms. Willie hits two of the officers and with Pierrot hides in the butler's pantry. The policemen batter down the doors. Pierrot exchanges clothes with Willie, who climbs through the skylight; the police soon find that Pierrot is not the one who knocked out two of their men and rush after Willie, who eludes his pursuers.

As he enters his bedroom Dolly is awakened. Seeing the costume of Pierrot she screams and pulls the covers over her head. When Willie approaches she begs him to go away and promises she will never flirt again. This makes Willie suspicious, and he demands to know what she means. But she asks him what he means by being in that outfit and when she finds poker chips in his pocket is horrified. They come to the conclusion that they are both human and have their own faults.

UNIVERSAL.

ANIMATED WEEKLY NO. 64 (March 24).

Tornado Wrecks City.—19 killed and scores hurt as fierce storm levels buildings worth millions—New Castle, Ind. Subtitle: Homeless folks leaving town.

Speed Demons Risk Lives.—70 miles an hour wins George Washington sweepstakes, '17's 1st big race—Ascot Speedway, California. Subtitles: Drivers ready for start. They're off. Earl Cooper, the winner.

Ball Players Pause to Soldier.—Chicago White Sox instructed in military tactics by regular army man at training camp. Subtitle: Rifle replaces bat.

Stars and Stripes Wave Atop Church—Patriotic pastor flies national emblem on roof of edifice—Pittsburgh, Pa.

Learning to Fly.—Crisis brings aviation school rush of students who plan to join army—Newport News, Va. Subtitles: Their first time in air. Landing is hardest thing to learn.

Kissing Their Way to War.—143d Bantams battalion given so warm a send-off it takes an hour to go a block—Victoria, British Columbia.

Winter's Last Blow.—Storm piles giant ice floes high along lake shore—Chicago, Ill.

Birthplace of Soldiers.—Most famous recruiting spot in U. S., historic corner of Commons—Boston, Mass. Subtitle: Miss Frances Pritchard presenting flag to recruiting squad.

Celts Observe St. Patrick's Day.—Irishmen participate in annual procession in honor of patron saint—New York City. Subtitle: Cardinal Farley reviews paraders. Passing St. Patrick's Cathedral.

Czar Nicholas Abdicates Russian Throne.—Monarch and his bureaucratic government are deposed in uprising of Muscovite populace. Subtitle: Czar Nicholas.

Welcoming Gerard Home.—Ex-ambassador to Germany given enthusiastic greeting as he returns to U. S. A. Subtitles: Arriving at Key West from Havana. "Kids" diving for coins. Glad to get home. Young America bears burden for diplomat. Off for Washington. National capital greets diplomat. Welcomed to his native city. Reception at City Hall—New York City. John B. Stanchfield delivering address of welcome. Mayor Mitchel lauds diplomat. Mr. Gerard makes reply.

Cartoons by Hy Mayer.

Mutual Film Corporation

VOGUE.

FREED BY FIDO (Two parts—March 31).—The cast: Waiter (Owen Evans); proprietor (Larry Bowes); society girl (Lillian Hamilton); two crooks (John Oaker and Geo. Monberg). Directed by James D. Davis.

Miss Lillian Hamilton, a pampered child of fortune, longs for excitement. She prevails on her father to escort her and a party of her friends through Chinatown. They visit a Chinatown cabaret and partake of the oddities thereof in the way of food and refreshment, watch the entertainment, and as they depart the proprietor of the establishment steals Miss Lillian's dog. He does this to get the girl to return to the place in search of Fido, when he purposes to capture her. The place is the headquarters for all sorts of rogues. One set is preparing a big dynamite job, and hide their infernal machine in the kitchen, in a valise under a table.

Owen Evans, the waiter, sees his employer steal the dog and. sympathizing with Miss Lillian, he intends to rescue the animal, which the proprietor has hidden in a valise and placed alongside the dynamite under the kitchen table. Evans slips his hand under the table and takes a grip (the one which he thinks contains the dog) and starts for her home.

Meanwhile Miss Lillian returns to the restaurant, is captured and dropped into the cellar. The dynamiters return to get their valise and are surprised to see the dog jump out. It scents its mistress, chews the cords that bind her, thereby releasing her. She writes a note and gives it to the dog, which starts homeward.

Evans arrives at Lillian's home with the grip supposedly containing the dog. He is greatly astonished when upon opening it he finds it contains an infernal machine. The butler grabs Evans while the old man phones the police. The dog enters with the note, which Evans sees first. Evans reads the note, makes his escape and follows the dog.

The police arrive and follow Evans. Evans wrecks the Chinatown establishment, rescues Lillian, and instead of being considered a miscreant he is heralded as a hero. The criminals are taken into custody.

GAUMONT.

AROUND THE WORLD NO. 22 (April 3).—Two of the three islands in the West Indies recently purchased from Denmark—St. Thomas and St. Croix—are pictured in this issue of "Tours Around the World." First in importance is St. Thomas because at the town of Charlotte Amalia is an impregnable harbor, giving the United States the finest naval base in the West Indies. The small islands in the harbor and the mountain ridge back of the town form a natural protection against storms or hostile fleets.

One spot always pointed out to visitors is "Bluebeard's Castle," two centuries ago the stronghold of Captain Teach, the notorious pirate. Having fourteen wives, his home could not have been dubbed anything other than "Bluebeard's Castle." At Charlotte Amalia is also a Danish fort 260 years old.

St. Croix is the largest and wealthiest of the three islands. The pictures of Frederickested show it to be a town on an open roadstead on the west coast. The only other town, Christiansted, is on the north coast. Typical street scenes in both are shown in the pictures. A mail boat running between the islands has been successively (since 1800) a pirate, a slaver, and a man-of-war vessel.

Sugar is the principal product of St. Croix, although some Sea Island cotton is grown. A view of the pictures brings one to the conclusion that there is no failure in the pickaninny crop.

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REEL LIFE NO. 49 (April 5).—The popular interest in the little understood phenomenon of magnetism will arouse interest from the first picture in Gaumont's "Reel Life" No. 49. The property of attraction is illustrated by a series of simple experiments. How magnets are made, what substances have the property of attracting, and how the compass is based upon magnetism are features of this section.

"A One-Man Submarine" is a series of animated pictures which gives an excellent idea of how these small but deadly subsea boats will be operated. As several thousand can be made in a day, their value can readily be understood—provided they prove to be individually all that has been claimed for them. The submarine is seen as it leaves the mother ship. Then the various operations required are pictured, and the section concludes with the blowing up of an enemy's battleship.

"Making Bread the Modern Way" takes spectators on a trip through a modern bakery. The accuracy with which the work is done, the care to insure cleanliness, and the speed with which loaves of bread are turned out, make this an illuminating subject. There is so much talk of the high cost of living that every one is interested in seeing how the "staff of life" is prepared for the table in lots of ten thousand loaves.

"A Traveling Dairy" shows an unusual method of bringing the product to the consumer. The cow is driven to the front door of the patron and there milked.

Those who hold tobacco in horror will wonder how an aged woman, shown in a short section of the reel, is able to endure it to such an extent that she finds comfort in smoking cigars. Yet not only has she been a cigar maker all her life, but she has been her own best customer. Other subjects include a home-made sled known as an ice scooter.

MONMOTH.

JIMMY DALE, ALIAS "THE GREY SEAL"—(Episode No. 3, "The Counterfeit Five"—Two Parts—April 6).—The love affair between Jimmy Dale and Marie La Salle ripened into their engagement, and Jimmy is about to abandon his wild adventures when another summons comes from the mysterious "Tocsin"; this time the message informs him that "The Grey Seal's" help is eagerly wanted by a man who is the sole support of an aged mother, and who is being victimized by a band of crooks. Jimmy decides to go to the rescue. He discovers that Sammy Mathews, a sickly employee of the United States Currency Engraving Bureau, has been charged with stealing a damaged five-dollar engraving plate, and that the supposed secret service man has extorted $5,000 from Mrs. Mathews, Sammy's mother, under the threat of sending Sammy to prison.

Jimmy learns that the alleged government detective is a member of a gang of crooks, who disguised himself as a secret service man for blackmailing purposes. Single-handed Jimmy invades the underground den in which the gang makes its headquarters, and a fight ensues.

In the meantime some mysterious information has reached the police headquarters to the effect that "The Grey Seal" can be captured at the headquarters of the gang. The police break in while the fight is at its height, but by a clever trick Jimmy succeeds in escaping both the police and the crooks. He leaves behind him, however, the now famous mark of "The Grey Seal," and the police officials are more baffled than ever in their efforts to capture the elusive "Grey Seal."

CUB.

THE LADY DETECTIVE (April 5).—The cast: Jerry (George Ovey); Hank (George George); Tiny (Claire Alexander); Her Father (E. A. Brown).

Tiny's father objects to Jerry's suit for his daughter's hand, and orders the butler to throw Jerry from the premises. In the melee the butler strikes the father and is discharged. Thereupon father 'phones a detective agency intending to ask them to send him a detective to watch Jerry, a maid to watch Tiny, and a butler to serve his household. But the detective agency's manager is too busy making love to his stenographer to answer the 'phone, so father writes the agency a note. Jerry sees him putting the note in the post office, extracts it therefrom, and after gleaning father's message decides to put a new scheme into being.

Jerry visits his friends, Tom and Dick, and prevails upon Tom to dress as a detective and Dick to dress as a butler, while Jerry himself dresses as a maid. Thus dressed the three repair to Tiny's home. When they arrive father is commanding Tiny to be "nice" to Hank, his favorite suitor for his daughter's hand. Jerry seeing this contrives to separate Tiny from him. He succeeds and follows Tiny to her room, accompanied by Tom and Dick.

Jerry tells Tiny that he and his friends are movie actors, and that they will be glad to stage a scene for her delectation. Their acting, however, causes a lot of racket in the house, and father and Hank hurry to Tiny's room to learn the trouble. Seeing they are about to be caught in a trap, for Jerry has lost his wig in the acting scene, they scatter just as father and Hank break in.

Seeing the deception that has been practiced upon him father gets his shot-gun. A lively time follows, but Jerry and his friends are fortunate beings and escape, the picture closing with a scene of Jerry rushing down the road, his footfalls beating an accompaniment to a rainfall of bullets.

MUTUAL STAR PRODUCTION.

MOTHERHOOD (Powell—Five Parts—March 26).—The husband and wife of a typical American family read the story of Albert and Louise, European peasants Albert, called to war, is able to come home but once during the conflict. The captain of the enemy takes up his headquarters in Albert's house and forces his attention upon Louise. War over, Albert returns home rejoicing in the news of the birth of a son. He is told Louise has never looked at or touched the baby. Demanding an explanation Louise tells of the visit of the captain. Albert would kill the child, but Louise's motherhood asserts itself and she saves its life. The American family rejoice on completing the story that America is at peace.

SUNNY JANE (Horkheimer—Five Parts—March 26).—The cast: Jane Dwight (Jackie Saunders); James Thornton (Frank Mayo); Thomas Wilson (Cullen Naudis); Philip Dwight (Edward Joleson).

Jane, an imaginative country girl, is admired by James Thornton, a millionaire bachelor, who comes trying to buy her father's farm. Thornton offers to send the girl to school and pay all her expenses if the father will consent. Meanwhile Mrs. Vanderhoff pursues Thornton for her daughter Elizabeth. Elizabeth, however, would rather have Ronald Jones, and Thornton eventually helps them to elope. But the suspense continues.

When Jane returns from school she apes the manners of a grand dame believing that it will please Thornton, but he is very much disappointed. When she dons her calico gown, however, and hides in his machine he changes his mind and orders the chauffeur to drive to the nearest justice of the peace.

AMERICAN.

THE BEARDED FISHERMAN (March 28).—John Robertson and his brother fisherman, loved Jennie Blair, but John, more bold, won her. They lived in the home of the brothers. When hard luck came upon them, Fred, who loved in silence, tried to cheer them with hopes of the future, but John, morose and sad, left suddenly to seek his fortune elsewhere. Though Fred still loved Jennie, he spoke no word of himself, but did his best to keep her in food and shelter.

The years rolled by and no word came from John, so he spoke his love and they were wed. A child came to bless them, and then one night a bearded figure—John—came to the cabin and looked in through the window, and what he saw shot a sudden pain into his heart, for Fred and Jennie, serenely happy, were amusing themselves with the baby. Clutching a bag of money, John entered. They did not recognize him. Handing them the bag of money, saying, "I was John's friend, and before he died he bade me bring you this," he turned to the door, went out into the night and was seen no more.

MUTUAL

MUTUAL WEEKLY 117 (March 28).

In the African Forest.—The Allies' Medical Corps in East Africa. Bridges are built to transport wounded to the Base Hospital.

With the Allies Along the Somme.—The Heavy artillery overcomes all obstacles.

Lynn, Mass.—Harvard crews commence spring training.

Medford, Ore.—Disastrous freight wreck blocks traffic. Three killed, five injured. Subtitles: A broken axle was the cause of the wreck. Strange to say, three black cats were found in the wreck—two were dead—this the survivor.

Los Angeles, Cal.—National Orange Day observed. The Chamber of Commerce distributes half million thirst-quenching orange "cocktails" to tired business men. Subtitle: The city's little orphans receive their share.

What the Men Will Wear.—(Courtesy of Nat. Lewis, New York). Subtitle: Morning suit of dark brown English worsted. Slant pockets and narrow bell sleeves; new full skirt; form-fitting back.

Boston, Mass.—U. S. orders fleet of U-boat chasers. Two hundred boats of this type will make things hot for enemy submarines.

Los Angeles, Cal.—Occidental Hotel consumed by flames. Many near death as $500,000 fire injures 35.

Boston, Mass. Annual celebration of Evacuation Day.

San Francisco, Cal.—First Mexican relief ship sails. The S. S. "San Jose" starts for San Blas with supplies for starving Mexicans.

New York City.—Ambassador Gerard is welcomed home. City officials prepare a hearty greeting for envoy returning from Germany.

Galveston, Texas.—Girls' National Honor Guard visit U. S. destroyers "Monaghan" and "Sterett." They present horned toad mascot to crew as sympol of Texas plains.

Paris, France.—A section of American ambulances leaving for the front.

Los Angeles, Cal.—School boys fly kites for prizes. Each boy designed and made his own kite, no "store" kites being permitted.

Boston, Mass. The mother flag. Unfurling of big flag releases 1,000 little silk flags for expectant populace.

Miscellaneous Subjects.

FOX FILM CORP.

HER GREATEST LOVE (Five Parts—April 2).—The story tells of the maneuvering, the machinations and the subtle intrigue of Lady Dolly, Vere Herbert's mother, who is anxious to make an advantageous marriage for her daughter. In doing so she eventually schemes away her child's happiness by marrying her to Prince Zuroff. Some time before she was introduced to the Prince, Vere met and fell in love with Lucien Correze, an opera singer, who became attracted to her. Told by her mother that she must sever her friendship with the singer and marry the Russian Prince, Vere heartbroken, leaves Correze, and her wedding to the Prince is a social event.

Soon after her marriage Vere discovers that the Prince is harboring his mistress, Duchess De Sonnaz, under the same roof. A scene follows, after which the Prince banishes his wife, together with her faithful German nurse, to a Russian monastery. Shortly after her incarceration she is followed to the retreat by Correze and Lord Jura, the latter a friend of her mother's. Correze entreats Vere to leave the place and go with him. She is about to succumb to his impassioned plea when the Prince enters the room. Words are followed by a duel in which the Prince and Lord Jura are both killed. The Princess, free, marries Correze.

SELZNICK PICTURES.

THE ETERNAL SIN (Seven Parts—March).—The cast: Lucretia Borgia (Florence Reed); The Duke of Ferrara, her husband (William E. Shay); Her Brother (Stephen Grattan); Gennaro, a young officer (Richard Barthelme); Rustighello, the Duke's Guard (Alexander Shannon). Directed by Herbert Brenon.

Lucretia Borgia, wife of the Duke of Ferrara, is generally regarded by historians as a woman of unmixed evil influences. In "The Eternal Sin" another side of her character is shown. A powerful clique is determined to overcome her power and to this end five conspirators arrange the assassination of her brother. The brother succeeds in reaching his sister's palace before he dies and gives the names of his murderers. Lucretia takes vengeance after the manner of the period and they are tortured to death.

Five relatives of these men take oath of vengeance upon Lucretia. Lucretia asks her secretary to locate a youth named Gennaro. Through his help Lucretia finds the young man one day asleep on a bench in the park. When he awakes she addresses him affectionately but keeps a mask over her face and refuses to tell him who she is. Just then Lucretia's five enemies arrive, tear off her mask and tell Gennaro that she is Lucretia Borgia. She has a deep interest in the young man and swears to avenge herself upon the young men for thus humiliating her.

Meanwhile the Duke of Ferrara has witnessed the scene and believes Gennaro to be her lover. Following Gennaro he sees the young man, enraged by his companions' deception of the murdering of their relatives by Lucretia, deface the name "Borgia" on the Palace. The Duke tells Lucretia that he has discovered the man who has insulted her and she, still in a rage, demands his death. The Duke has Gennaro brought in and orders Lucretia to pour a

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goblet of poisoned wine for him. When unable to extricate herself from the predicament she submits, and the Duke leaves them, satisfied that he is revenged. Lucretia forces an antidote upon Gennaro, who is bewildered by the circumstances and mystery and tells him to fly from Ferrara.

Still bent upon her revenge on the five friends of Gennaro, Lucretia arranges a banquet through the aid of a friend of the Princess Negroni, to which the youths are invited. They induce Gennaro to accompany them. At the banquet poisoned wine is served to the unsuspecting guests and as they feel the effects coming over them they hear the sound of an old man's voice chanting a litany for the dead. Curtains are drawn back and they see five coffins, each bearing the name of one of them. When Lucerita enters Gennaro steps forward and demands of her why no coffin has been provided for him. She screams and asks him if he still has the antidote; he produces the phial and asks if there is enough for his friends. She tells him there is barely enough for one and he dashes it to the floor. He stabs her with his dagger, whereupon she gasps out her life secret, that she is his mother, and he sinks beside her body as the poison takes effect.

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TROOPER 44 (Five Parts—March).—The cast: Trooper 44 (Corporal Jack) (George Soule Spencer); Ruth Moreland (A daughter of the hills) (June Daye); Cora (Betty Dodsworth); Captain Lynn G. Adams (Troop "A"—S. P. F.) (By Himself); Ian Sanford (Leader of the outlaws) (W. W. Black); John Moreland (Ruth's Father (Walter P. Lewis); Arnold Davis (Proprietor "The Coal Pit") (Roy Sheldon); Sandy McLane (A tool of Sanford's) (Roy Gahris). Scenaric by Garfield Thompston. Directed by Roy Gahris.

Jack—stalwart trooper 44— is in love with Ruth Moreland, the daughter of a member of a band of outlaws headed by Ian Sanford, a desperado, who has long terrorized the hills. A farmer is held up, robbed and left for dead by the gang. Jack is assigned to the case by Captain Adams, of Troop A, and is told in the curt language of the famous mounted state troopers of Pennsylvania, "Go and get your man." To Jack's consternation the clew he obtains appears to lead to the Moreland home. At almost the same time a bank watchman is murdered, and Jack is also assigned to this mystery. The first thing he discovers is a lock of blonde hair clutched in the dead man's hand.

Jack, steeled by his sense of duty, is compelled to arrest the girl he loves on a charge of complicity, if not of actual participation in the murder. Ruth is allowed out of prison on bail furnished by Arnold Davis, the proprietor of a roadhouse of unsavory reputation, which is the headquarters of Sanford's gang. Davis attacks Ruth and is in return assailed by Sandy, a member of Sanford's gang. Following a fight, Sandy rides for aid. Sixty state troopers ride to round up the entire band—fight enormous odds, and finally arrest every man and woman in "The Coal Pit" tavern. Later, before her burning cabin, Ruth is vindicated by—but see the photoplay to realize just what a startling climax of dramatic power this situation leads up to.

TRIANGLE FILM CORP.

HER FATHER'S KEEPER (Fine Arts—Five Parts—April 2).—The cast: William Masters (Frank Currier); Claire Masters (Irene Howley); Ralph Burnham (Jack Devereux); Business Manager (Jack Raymond); Detective (John Haneford); Butler (Walter Bussell).

Claire Masters, motherless daughter of a powerful financier, is kept in the rut of society by her strong-willed father, who believes that women are out of place in the business world or any of the real activities of life. But Claire has inherited much of her father's initiative and strength of will, and, finding the life of the society butterfly utterly empty, revolts. Her revolt is increased by the contents of a letter left for her by her mother in which Mrs Masters warns her daughter that the financier needs guarding against himself, that in the heat of business battle there was always danger of his overstepping the bounds and doing something that would compromise the family's good name.

Claire breaks with her obdurate father and goes out into the world to learn the business game. In this she is helped by Ralph Burnham, son of a rival house, and the one man who counts in Claire's life. At a crucial time in the affairs of Masters, Claire prepared by a thorough schooling, secures a position in the office of her own father, and during his absence manages under an assumed name to get herself appointed his private secretary. On his return he finds himself assisted by the daughter he had sworn never to speak to if she left the parental roof.

The old man has a grim sense of humor, and he lets the situation stand. Meanwhile Claire gets wind of just such a shady deal as her mother feared he would enter. He tries to break the house of Burnham, and is determined that no scruples shall stand in his way. Claire secures evidence that will convict her father in a court of law, and confronts him with it. He is forced to call off the deal, and gives his consent to the marriage that he had so strenuously forbidden.

WORLD PICTURES.

MAN'S WOMAN (Five Parts—April 2).—The cast: Violet Galloway (Ethel Clayton); Roger Kendall (Rockcliffe Fellowes); George W. Graham (Frank Goldsmith); Lucretia Kendall (Justine Cutting); Harriet Kendall (Eugenie Woodward); Dopey Louis (John Hines); Steve Barnett (Ned Burton); Grandfather Galloway (Edward Kimball). Directed by Travers Vale.

Violet Galloway, in charge of her grandfather's home, was accustomed to bossing things. But when she married Roger Kendall she was petted and pampered and had hardly anything to do outside of looking pretty and being well dressed. So she became discontented. At this time George W. Graham, a former lover, made violent love to her. Graham was district attorney and Kendall was Graham's assistant. Kendall was prosecuting the gamblers, but Graham tried to call him off when political pressure was brought to bear. The gamblers decided to "get" Kendall. Graham knew of the secret and a man who had been befriended by Violet found this out. The man sent a note to Violet. She risked everything by getting Graham to come to her home and was learning the secret from him when the murderer hired by the gamblers shot and killed Graham, thinking he was Kendall. Kendall, being told what his wife had done for him, turns out his maiden aunts, who created much of the trouble, and he and his wife are happy once more.

MOTHERS OF FRANCE (March).—It is summer. In the fertile fields of Meurcy, France, the tillers are gathering the harvest. The castle occupied by the commandant and his wife, Monsieur and Madame D'Urbex, is filled with happy excitement, for Robert D'Urbex, the only son, has been made a lieutenant.

Conducting the farm, which is a part of the D'Urbex estate, is the Lebron family, father, mother, Marie, their daughter, and Nonet, an orphaned youth of nineteen. The village schoolmaster, Guinot, loves Marie and a wedding has been arranged, although there is an unspoken tenderness between the girl and Nonet.

The tranquillity of Meurcy is soon disturbed by news of diplomatic complications. War is imminent. The call to mobilize comes suddenly. Nonet seizes the drum and strides through the village followed by an ever increasing crowd. There is a passionate meeting in the square and after it come scenes of soldiers parting from their loved ones. Nonet insists on going with the rest, although rejected as being under age.

Months pass. General D'Urbex is in command of the Champagne front. The regiment of Lieutenant D'Urbex has Victor Lebron as one of its corporals. The schoolmaster, Guinot, is a sergeant attached to the commissary department. Nonet is a soldier in the ranks. Mme. D'Urbex is matron of the military hospital at Rheims. Lieutenant D'Urbex is mortally wounded and Corporal Lebron, who has been slightly injured, is sent to the hospital at Rheims to inform Mme. D'Urbex of the approaching death of her son. Guinot, in Rheims at the moment, is returning to the front, and the distracted mother beseeches him to take her in one of his supply trucks to the place where she supposes the young lieutenant has been removed. It is a violation of military rules, but he consents. They find that the young officer has not been brought in as expected, but is still at the "first aid" station. She finds him in a shell-riddled building, stretched out upon a cot and at the final moment of life.

After the young lieutenant has expired his mother removes from his hand a letter he has scrawled, imploring her to overcome her grief and show herself a worthy example to the mothers of France. Madame D'Urbex devotes

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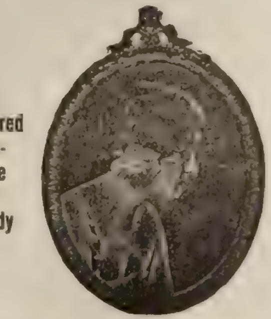

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herself again to her duties as matron of the Rheims hospital, to which one day Guinot is brought, blinded for life. Beneath his pillow this sightless patient secretes the pocketbook of General D'Urbex, who has entrusted it to him when fatally wounded. Guinot cannot bring himself to deliver this new blow to the heroic woman, and the pocketbook remains under his pillow until Madame D'Urbex herself finds it there and learns the truth.

The doubly bereaved woman resolves to devote herself hereafter to assuaging the grief of others, and she goes back to her little village, to console the other stricken women. Madame Lebron curses war, but the commander's widow stills her, saying, "We have not the right to curse. Those for whom we weep are dead in order that our mother shall possess all things. France never dies."

The schoolmaster Guinot meanwhile has shown the manner of man he is by writing to the girl he loves that he cannot ask her to share the life of a sightless man, and releasing her from her promise. But little Marie refuses to accept her liberty. Nonet comes home on leave, a medal on his breast, but he is unhappy there through the hopelessness of his love, and after a scene with Marie he determines to return to the trenches. But the schoolmaster overhears a part of the leave taking, and himself unites the young lovers.

Solitude weighs heavily on the blind man, who has sacrificed not alone his eyesight but his heart upon the altar of duty, so that the future to him is empty indeed. Here again Madame D'Urbex fills the breach.

"Reflect," she says, "that there remains to you a family for the members of which you have a noble task to perform. Your pupils are waiting for you. To them you are no longer merely the schoolmaster, but a living example of the sacrifices we willingly make for our country."

So these two proceed to the little schoolhouse, where Madame D'Urbex inscribes upon the blackboard this message:

"So that the mothers shall no longer suffer, it is necessary that France carry on the war—war upon war—and that the glow of the future paradise shall illuminate itself from the bayonets of France."

K-E-S-E, INC.

THE LAW OF THE NORTH (Edison—Five Parts—April 2).—The cast: Lieutenant Robert Graham (Charles Sutton); Corporal John Emerson (Pat O'Malley); Reginald Annesley (Richard Tucker); Marie Beaubin (Sally Crute); Pierre Beaubin (Fred Jones); Edith Graham (Shirley Mason); Ba'tiste (Robert Keggerris).

Lieutenant Robert Graham, commanding the Northwest Mounted Police at an obscure post, announces to his young friend, Corporal Emerson, of the Mounted, that his daughter, Edith, is coming from London to join him.

Marie Beaubin and her brother, Pierre, a trapper, live on the outskirts of the post. Marie repulses the advances of Ba'tiste, a whiskey runner, but falls easy prey to Reginald Annesley, the prepossessing factor of the trading post. Edith comes, and Emerson and Annesley become rivals for her favor.

Marie determines to end the repulsive advances of Ba'tiste, and proposes to lead Emerson to the scene of his illegal liquor traffic. Emerson captures the half-breed and locks him in a cell. Marie visits Annesley and confesses her predicament. "I die if you do not marry me." Annesley laughs. Emerson learns of the truth and warns the factor. "Look out for the Law of the North. A broken promise means death up here." Annesley scornfully bids him mind his business.

Ba'tiste escapes from prison, and Emerson again searches for him, aided by Marie. Annesley sees his chance, and persuades Edith that the frequent meetings between the corporal and the girl can have but one meaning. Ba'tiste, also, seeing the two together, and realizing that Marie is aiding in the search for him, hastens to Pierre and tells him that Emerson is trifling with his sister's love. Pierre swears vengeance.

Marie informs Annesley that she will tell Edith of his perfidy, and, fearing that she will keep her threat, he kills her, placing a handkerchief with Emerson's initials near the body. Pierre finds his sister's frozen corpse and goes to the post to demand justice, presenting the handkerchief as evidence that Emerson is guilty. Emerson once more captures Ba'tiste and brings him to the post, where he himself is placed under arrest.

Visiting the scene of the crime some days later, Edith finds a photograph of Annesley and a baby shoe. With her father's permission, she invites Annesley to her cabin and there proceeds to entertain him. She plies him with wine, and under its influence, Annesley flings caution to the winds. He makes love to her, and in a burst of passion, confesses the murder of Marie as proof of his devotion.

A shot rings out. Pierre, thirsting for vengeance, has been watching the cabin, hoping for a sight of Emerson, and has overheard Annesley's confession. Edith and the corporal are later married, while over Annesley's grave, an inscription tells that Marie's death has been avenged by "The Law of the North."

ARTCRAFT PICTURES CORP.

BROADWAY JONES (Six parts—March 26).—The cast: Broadway Jones (George M. Cohan); Josie Richards (Marguerite Snow); Andrew Jones (Russell Bassett); Robert Wallace (Crawford Kent); Mrs. Gerard (Ida Darling).

"Broadway" Jones, so called because of his love for the glitter of the famous street which he has never seen, is disgusted with the old-fashioned business methods of his uncle, Andrew Jones of the Jones Chu-Chu Chewing Gum Co., at Jonesville, Ohio, a small country town.

Wallace, an advertising man, calls and when Uncle Andrew shows him the door "Broadway" decides to take his share of the capitalization and hit the trail for the Great White Way of his dreams. He tells Josie, his uncle's secretary, his plans and she is horrified to think that he will "desert the plant his grandfather worked for and handed down to his father, that his father worked for and handed down to him." "This business," Jones declares, "is his to work for and hand down to his children." "Broadway," not convinced, leaves and at last reaches New York's rialto.

Through Wallace, "Broadway" becomes popular around the lobster palaces. Before long he is the talk of the town, but the unhappy day of awakening comes abruptly. "Broadway" finds his resources are at an end.

Rankin, "Broadway's" valet, suggests "credit," but the former starts out to cut down expenses by dining at Childs. Alas, for good resolutions! He soon finds himself at Delmonico's, where he meets Mrs. Gerard, a wealthy old widow, who was always included in his famous parties. Mrs. Gerard, who is in love with "Broadway," proposes marriage, and in desperation the youth accepts her.

Meanwhile, all is not going well at Jonesville. Uncle Andrew has had a slight stroke. Josie decides to go to New York to bring "Broadway" back home, and arrives the day after his engagement is announced. She finds several ladies of the chorus at his rooms offering congratulations. "Broadway" tries to explain, but Josie leaves after Mrs. Gerard embraces him. A telegram arrives which "Broadway," in his excitement, neglects to read.

Escaping from Mrs. Gerard, he joins the Salvation Army. The story of the Prodigal Son arouses him to his duty. Announcing: "I'm only a prodigal nephew, but I'm going home to Jonesville—and Josie," he leaves. At his hotel he finds his friend, Wallace, and Pembroke, a representative of the chewing gum trust, waiting to buy him out for a million dollars. He reads the forgotten telegram and learns that his uncle is dead. He announces that if the business is worth a million to Pembroke it's worth more to himself, and, in his endeavor to escape Mrs. Gerard, who is in pursuit, he and Wallace leave by the fire escape and start for Jonesville.

At the factory the workers are waiting to see if "Broadway" will sell to the trust. "Broadway," however, is equal to the occasion, and Josie is astonished to hear him refuse the offer. Turning to the crowd of workmen, he announces: "We've the oldest gum and the oldest plant in the world. With the help of Friend Wallace here, all the world shall know it—and chew it!" He is cheered by the employees, who had expected that their bread and butter would be taken away from them, inasmuch as the Jones plant gave work to the entire town.

Josie, pleased beyond measure that she was mistaken in him, kisses his hand. Embarrassed, "Broadway" asks her for a fighting chance and

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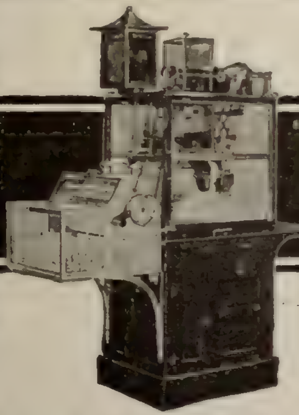

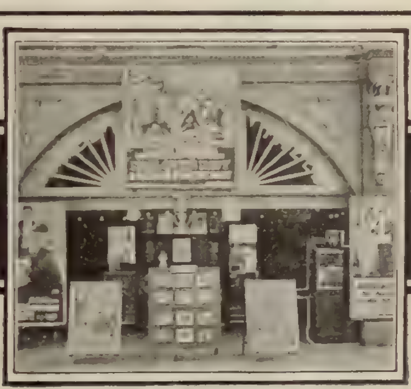
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receives it. Just then Rankin appears, announcing Mrs. Gerard. "Broadway," looking at Josie, says, "Mrs. Gerard means nothing to me. Lose her—marry her—I don't care what you do with her." Later two couples visit Broadway on their honeymoon—Rankin and Mrs. Gerard, Josie and "Broadway," but the latter exclaims' "The lights of Broadway are all right, Josie, but I prefer the lights of home."

GREATER VITAGRAPH.

THE MORE EXCELLENT WAY (Five Parts—March 26).—The cast: Chrissey Desselden (Anita Stewart); John Warburton (Charles Richman); Robert Neyland (Rudolph Cameron); Colonel Tayloe (Chas. A. Stevenson); Billy Alton (Gordon Gray); Becky Alton (Josephine Earle); Rose (Katherine Lewis). Directed by Perry M. Vekroff.

Chrissey Desselden, the ward of John Warburton, promises to marry him. Opposed to him is Robert Neyland, but he is not worthy of Chrissey's love. The girl, however, is fascinated by him, and not until his misconduct dismays her does she turn from him to John.

After the wedding she recoils from her situation and pleads with her husband to treat her still as a child until she knows her own heart. This he consents to do. Meantime Neyland goes quickly to the bottom of the social ladder, but despite this Chrissey decides she loves him. With Warburton's consent she outrages her marriage vow by going to Reno to secure a divorce, Neyland remaining to plot against Warburton to ruin him financially.

To effect this he needs money from Chrissey, which she wires him permission to use. However, she learns at the last moment what a treacherous purpose he plans with it. She throws over Neyland, who, through a culmination of other troubles, does the one graceful deed of his life by ending it. She returns to Warburton to be his wife in fact.

BABETTE (Five parts—April 2).—The cast: Raveau (Marc MacDermott); Babette (Peggy Hyland); Pivot (Templar Saxe); Guinard (William Dunn). Directed by Charles Brabin.

Babette, living with her father, the jailer and hangman in the castle-jail at La Fourche; Raveau, a criminal, comes to the castle and meets her. Her sweetness and purity cause him to realize his form of life is an empty shell. He even restores a necklace purloined from a tourist. Later he and Babette realize their love for each other.

Their wedding is celebrated with much pomp. Guinard, a detective, turns up. Realizing his danger, Raveau convinces his wife that their friends are planning to separate them, and gets her to escape with him. They elude Guinard.

In Montmartre, Raveau and Babette are like two doves. He again takes up art. But his work is not up to date and he finds the purse growing slimmer.

When Babette shyly confesses that there will be another mouth to feed, and that she has given much of their store to Fifine, a "Quarter" girl, whose husband is just coming from prison, Raveau realizes how desperate is his need. He tries once more to sell his wares, without success. An appeal to an old partner brings a turn-down. Raveau then steals banknotes from a man in the postoffice.

Guinard turns up after the baby is born. Without letting Babette know of his crime, Raveau parts from her, saying he has a commission which may take him away for a long time; but in the Commissionaire's office he learns his prosecutor is the husband of a woman to whom he had restored the money won at a gaming salon just before his marriage. The man refuses to recognize Raveau as the thief and he returns to Babette to say he has passed up the commission and will stay with her always; and Babette is happy in her husband's love, ignorant of his sacrifice for her.

THE SECRET KINGDOM (Episode No. 5—"The Tocsin"—Two parts—April 9).—Ramon enraged, sends a file of soldiers to search Madame Savatz's room, but she, anticipating this move, has escaped with the papers proving Phillip's claim. Simond has been trying to force his will upon Princess Julia, but she tells the priest whom he sends to plead that she would kill herself rather than marry Ramon.

Ramon gets a note from Savatz which draws him away from the palace—she consenting to give him the papers. But it is only a decoy and the moment he leaves the palace grounds Savatz, vengeful, gains entrance to the rooms of Princess Julia and delivers the sealed packet with the proofs to her. Julia tells Savatz that she has been commanded to marry Ramon. Madame Savatz, in a frenzy, begs Julia to be allowed to take her place. Julia agrees, seeing in this scheme a way out of the mess, and hoping that Phillip will arrive to rescue her.

The wedding dress is donned by Madame Savatz, who veils heavily, and is led to the palace chapel by Simond—there, in the dim light, she is married to Ramon.

Meanwhile in the city, things are in a turmoil. Juan, going ahead of Phillip, has warned Paul Barreto, the leader of the revolutionists, that Phillip is near, and with the resounding cries of "Prince Phillip has returned! Alania's rightful king is here!" the mob charges for the palace, while the tocsin, or alarm bell, sounds an ominous warning over the city that rioting is taking place.

In the midst of the excitement, Prince Phillip secretly gains entrance to the palace. An old servant brings out the uniform of his father, King Phillip II, and Phillips dons it. Ramon, finding he has been tricked by Savatz, rushes into the palace and is killed in a fight with Phillip. Simond sets the palace guards racing in pursuit of Phillip, who eludes them and corners Simond. "You are too foul a thing for me to kill," Phillip screams at the cringing usurper, but the tables are soon turned. Phillip is overpowered by palace guards and Simond, gleeful now, insanely so, orders them to "stand that dog up in the window there—let the mob that howls at my gate see this dog die!" But Simond is seized with a fit and falls unconscious. Princess Julie rushes in and orders the execution squad to lower their arms. Juan races out upon the balcony and yells to the populace, "Long live King Phillip III." And while Simond, the usurper, dies, Phillip presents himself to his people. He embraces Princess Julia. "You have come into your kingdom, O my king," she says. "All my kingdom is within my arms," he tenderly answers.

PARAMOUNT PICTURES CORP.

THE BOTTLE IMP (Lasky—Five Parts—March 26).—The cast: Sessue Hayakawa, Lehua Waipahu, H. Komshi, Geo. Kuwa, Guy Oliver, James Neill.

Lopaka, a poor Hawaiian fisherman, falls in love with Kokua, a young girl of royal blood. Her irascible father refuses her hand until Lopaka can bring him two feather cloaks—an impossible stipulation, as no one not of royal blood can touch a cloak under penalty of death.

Rollis, a drunken sailor, tries to steal the girl, but is driven away by Lopaka. He then concludes to go to Devil's Mountain and snare the bird from which the feathers for the cloaks are obtained. He goes to the volcano but finds no bird. He encounters an old dying priest of Pele, who agrees to give him a wishing bottle in which Kono, a brother of Pele, is confined. Kono will grant any wish to the bottle's owner, but anyone dying with the bottle in his possession will go to hell and the bottle must be sold for less than paid for it, otherwise it will come back with its menace.

Lopaka wishes for wealth and servants and his humble hut turns into a beautiful palace. Kokua and her father join the crowd in front of the palace and the father readily gives her in marriage to Lopaka. Lopaka sells the bottle to his friend, Makale, but angers the Bottle Imp and is stricken with leprosy so that he cannot marry. He finds Makale has sold the bottle and it passes through many hands, but he is unable to secure it again. Each time the bottle is sold for less, being sold for the smallest coin. Rollins gains possession of the bottle and is about to steal Kokua when Lopaka rushes to her aid and the two men fight and fall from a high cliff into the sea, where Lopaka strangles the sailor. With the death of Rollins, the last owner of the bottle, the Imp is freed and goes back to his mountain and the dead volcano gushes forth lava and flames.

The gorgeous raiment of Lopaka and Kokua fade into their old rags; the wonderful palace vanishes—but the two are happy together in the fisherman's little hut.

IN VANCOUVER AND VICTORIA WITH BURTON HOLMES (March 26).—Vancouver is a veritable metropolis, a beautiful cosmopolitan city; perhaps the most English in all the entire Dominion of Canada. It is famous for its wonderful forests, lovely drives, beautiful gardens and the finest private estates in all Canada. There is shown a water-wheel turned by the water from a spring from which the table water for Queen Victoria's own use was furnished and sent all the way to England because of its purity. There are many Scottish societies in Vancouver. Mr. Holmes takes you to witness an unusually fine series of athletic events and the awarding of prizes to the winners of the Highland dances. Such Scottish games as tossing the caber, tug of war and the like are also shown. Charming young ladies do the Highland Fling and the Sword Dance.

AS MEN LOVE (Pallas—Five Parts—March 29).—The cast: House Peters, Myrtle Stedman, J. W. Johnston, Helen Jerome Eddy.

Keith Gordon, a wealthy architect, and Paul Russell, a noted physician, have been the finest friends from boyhood. Diana, Keith's wife, is a society butterfly and thinks herself in love with Paul. Keith's little sister, Marjorie, comes to spend the winter with them, and Paul, who has known her from childhood, falls in love with her. The two are mutually attracted.

Diana overhears Paul's proposal to Marjorie—her jealousy is still more aroused, and she throws herself into Paul's arms declaring her love and is discovered by Keith. To save Keith's faith in his wife, Paul takes the blame upon himself and is ordered from the house. Diana becoming reckless, leads Marjorie into fast society and the two are going a merry pace with the social parasites until Paul, in answer to an emergency call from a gambling palace, discovers them and threatens to disclose the truth about the scene Keith discovered if Diana does not take Marjorie away and behave herself.

There is a wave of infantile paralysis over the city and Paul, by his methods, is able to save a number of cases. Diana's little girl is stricken and she is advised to send for Paul. Keith sees Paul as he is leaving the house and upbraids him, refusing to have him attempt to save the child's life. Diana then shows the note Paul had previously written and which has been seen by Marjorie and the past is obliterated.

GETTING THE EVIDENCE (Black Diamond—April 2).—With the blowing of the one o'clock whistle Waldo is awakened from his snooze on a park bench and dashes home. There he demands his dinner, but Sue, his wife, shows him the empty larder and tells him: "If you don't provide for me, I'll get a job for myself," and she starts out. She lands a job with the Dubb Detective Agency and is assigned to the case of a woman who wants to get evidence for a divorce.

With a photograph of the faithless husband, Sue goes at once to his business address and stations herself by the door, where she watches every passer-by, comparing each with the photograph. Her patience is at last rewarded. She finds a man who resembles the photo and trails him. He turns into a restaurant and begins an earnest conversation with the cashier. Sue stands outside watching them and taking notes.

When the cashier turns around and Sue gets a look at her ugly face she tears up her notes in disgust. There was surely no evidence in that. Her quarry tells the cashier: "Have your daughter communicate with me at once," and leaves. Waldo sees Sue waiting outside the restaurant. When she trails her man down the street, Waldo is overcome with jealousy and follows after. Her quarry goes to his office and Sue, finding the door locked, resolves to get in some other way. Closely watched by Waldo, she gets to the top of an adjoining building and walks out on some wires which lead to the office window opposite. Half way across she loses her balance and falls, catching her toes on two stories below. There she hangs until the wire breaks and she falls headfirst toward the pavement.

She goes through the brick pavement. Waldo pulls her out and a huge bump swells on the top of her head. It burst with a loud report which causes a passing chauffeur to think he has blown a tire. Waldo accuses Sue of trying to kill him by falling on him. She resents this with her fist, knocking Waldo across the walk. He then collides with a horse, which he carries over with him. She goes into the office building again and a passing officer arrests Waldo for cruelty to animals.

A messenger boy leaves her victim's door

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open and Sue slips inside and hides behind a screen just in time to hear him tell a girl over the phone, "Meet me at the parsonage and we'll be married at once." He hurries out, and Sue calls her client and tells her that her husband is a bigamist and to hurry to the parsonage. She starts there on the run herself, picking up a cop on the way.

The suspected bigamist arrives at the parsonage with his intended bride and the marriage ceremony is almost completed when Sue and the cop burst in and place him under arrest. He objects but Sue scoffs at him. Her client rushes in and confronts the captive. With one look she dismisses him saying "That is not my husband—I never saw him before!" and Sue realizes that she has trailed the wrong man.

HIS MILITARY FIGURE (Klever Komedy—April 9).—Col. Pepper desires that his daughter, Pansy, marry a military man. Tom Kerrigan is courting Pansy, and while he seems military enough, he is not to Pansy's liking. Pansy's weakness is Vic.

It is noon and Vic is just getting up. In taking his exercise on the floor, raising himself up by his hands, he becomes so fatigued he falls asleep. His valet returns, awakens him, and gives him a letter from his Uncle Tom in Brazil, who writes that his daughter will arrive on the S. S. Brazilian that day and for him to hire an interpreter and meet her. Vic is in a quandry, as he is also expecting the Colonel. Tom Kerrigan happens in; Vic shows him the letter and asks if he won't go and meet his "Chile con carne cousin." Immediately Vic starts to prepare for his intended father-in-law. Kerrigan begins to hunt up the S. S. Brazilian; but is informed the steamer is held in quarantine for twenty-four hours so he decides to put a dent in Vic's and Pansy's wedding plans.

Pansy phoned Vic that her father is particular that she marry a military man, and cautions him to look like one. He tells her not to worry. He prepares to be military, and with the aid of a few shoulder braces, corset, and a small ironing board, is made to look like a wooden soldier. His valet gives him some military commands. He slips trying to do them, falls to the floor, and after much difficulty the servants manage to get him on his feet.

In the meantime, Kerrigan dressed as the cousin, makes his appearance, makes one leap to embrace Vic, who pushes him away, ordering the servants to carry the cousin upstairs and lock her up. Pansy and her friend call to look Vic's "Military Figure" over, and the girls greatly approve of him.

That evening Vic is ready for the colonel's inspection, when the valet, very much excited, tells Vic his cousin has broken out of the closet and has a knife a yard long. Vic grabs a golf stick and rushes upstairs. Kerrigan is about to come out of the door, when Vic makes a swing at him with the golf stick, loses his balance and falls down stairs.

He lands just as the butler announces Col. Pepper and the girls. Vic manages to pull himself together. The colonel looks him over, and slapping him on the back, nearly breaks his hand. He is convinced that he is a man of "iron." Kerrigan dashes into the drawing room and starts a Spanish dance. The colonel is astounded. Vic tries to explain.

Kerrigan trying to attract Vic's attention feels the ironing board in his back, and pulling out his stiletto sticks it in Vic's back where the board is without Vic knowing it. Vic turns around and the knife still sticking in Vic's back looms up in front of Pansy. She realizes the situation, and taking the knife out throws it to the floor before her father sees it. The colonel demands to know who the woman is. Kerrigan produces the letter from Vic's uncle. After reading it the colonel calls the engagement off.

A cablegram arrives saying that Vic's cousin missed the boat. He is non-plussed and he shows the cable to the colonel who demands to know who the woman is. Vic, grabbing Kerrigan, pulls his wig off. They discover it is Kerrigan and he is immediately kicked out. The colonel, shaking hands with Vic calls him son-in-law, and he and the girls depart. Vic starts to unharness to get immediate relief.

CHRISTIE FILM CO.

CLOTHES AND THE MAN (March 26).—The cast: The girl (Billie Rhodes); the boy (Neal Burns); Mrs. Brown (Ethel Lynne); Mr. Brown (William Waller).

Mr. Brown is jealous, even of the butler, whom he discharges. He has reason, for Mrs. Brown is given to harmless flirtations. Neal is the latest victim and he comes to tell her that he is soon to be married. Mr. Brown phones he will not be home to dinner, so Mrs. Brown says, "Come over—we'll have a little farewell party." Neal agrees. On the street Mrs. Brown meets Billie, who tells her of her engagement, without mentioning Neal's name, as she does not know that Mrs. Brown knows Neal.

Meanwhile Brown has heard of a woman who ran off with her butler, and it so works upon his feelings that he decides to go home after all. His wife sees him coming and makes Neal put on the butler's outfit and pass as the new servant. While Neal is having his troubles in the kitchen, Billie, passing by, decides to drop in. Brown invites her to dinner. Neal comes stumbling in with the first course and is recognized by Billie. Neal and Mrs. Brown are in hot water, but after a lot of explaining they are forgiven on Mrs. Brown's promise to flirt no more.

BLUEBIRD PHOTOPLAYS, INC.

SUSAN'S GENTLEMAN (Five parts—April 2).—The cast: Nancy Croyden and Susan Flynn (Violet Mersereau); Ora Tourette (Maud Cooling); Sir Jeffrey Croyden (James O'Neill); Sir Bevis Neville (William O'Neill); Terence Flynn (Bradley Barker); Tom Neville (Sidney Mason). Scenario by John C. Brownell. Directed by Edwin Stevens.

Nancy Croyden, daughter of Sir Jeffrey Croyden, of Croyden Hall, has been visiting friends in Paris. There she meets Ora Tourette, a widow, and invites her to Croyden Hall. Shortly afterward Sir Bevis Neville, who is in love with Nancy, calls at Croyden Hall and is surprised to find Ora there.

Sir Bevis has had an "affair" with the widow, but has thrown her over. Ora's purpose in visiting Croyden Hall was to work out some plan of vengeance that might cause Sir Bevis to regret his action. In Terence Flynn, Nancy's groom, Ora finds a medium through whom she can operate her scheme for vengeance.

Nancy is in love with Terence, but the difference in their station is a barrier that seems insurmountable. When Nancy confesses to Ora the widow takes advantage of the secret to rid herself of Nancy and thus be free of a rival in Sir Bevis' affections. At a ball given at the Hall the dancers are masked and costumed. Ora writes a note to Terence, telling him of Nancy's love for him, advising him to take advantage of the costume ball to be in Nancy's society.

Ora's further plans for Nancy's embarrassment succeeds so well that Sir Bevis comes upon the groom at the instant he was holding Nancy in his arms. Sir Bevis draws his sword; Terence defends himself, and wounds Sir Bevis. Terence proposes to Nancy that they forthwith elope, and Ora gives them money for their passage to America.

Terence takes to heavy indulgence in drink, and when his wife dies, leaving him a daughter. He keeps the same mean lodgings in which he lived, and little Susan grows up to share his poverty. Continuing her vengeance against the Neville family, Ora succeeds in a plot to entangle Tom Neville, nephew of Sir Bevis, in the meshes of a card sharp, who continues to cheat Neville until finally Tom catches his antagonist at his crooked work. In a fight that ensues, pistols are drawn. One of the guns falls, during the scuffle, at Ora's feet. While holding it in her hand, pointed at the struggling men, Ora unintentionally discharges the revolver. The bullet strikes and kills the card sharp and Ora lays the crime upon Neville.

Tom runs away to America, and finally, by mere chance, becomes a roomer in Susan Flynn's humble flat. When Susan's father attempts, in his drunken rage, to strike his daughter Tom interferes and thus gains Flynn's enmity. Subsequently Flynn sees Tom's picture in a newspaper, advertising him as a fugitive, and in a spirit of revenge Flynn betrays Tom to the police. Neville is arrested and sent to England, where he is tried for the murder of the gambler and sentenced to a long prison term.

Subsequently Flynn dies, and when he realizes that the end is at hand, he writes a letter to Sir Jeffrey Croyden, inclosing Susan's picture and telling who she is. Sir Jeffrey sends at once for his granddaughter and installs her at Croyden Hall as his heir. While driving to Croyden Hall, Susan sees Tom Neville, in prison garb, working on the highway.

Susan undertakes to solve the plot against Neville, and learns that Ora, by perjured testimony, has caused his conviction for a crime of which he was innocent. Sir Jeffrey sends for Ora to call at Croyden Hall. Susan dresses in her mother's masquerade costume, and in the belief that she is seeing Nancy's ghost, Ora breaks down and confesses her part in the crime for which Tom is serving sentence. Then comes the happy ending for Tom and Susan.

METRO PICTURES CORP.

THE WAITING SOUL (Popular Plays and Players—Five parts—April 2).—The cast: Grace Vaughan (Madame Petrova); Stuart Brinsley (Mahlon Hamilton); Mrs. Brinsley, his mother (Mrs. Mathilde Brundage); Dudley Kent, broker (Wyndham Standing); John Hargrove, lecturer (Wilfred De Shields); Mrs. Hargrove (Mrs. Lottie Ford); Marie d'Arcy (Anna Laughney); Willard Ashbrook (Roy Pilcher). Scenario by Wallace C. Clifton. Directed by Aaron Hoffman.

Grace Vaughan falls in love with Dudley Kent, a married man, and a divorce follows, after which he and Grace leave for England. On the boat they meet John Hargrove, a lecturer, and his wife. Mrs. Hargrove, recognizing Grace, tries to befriend her, realizing that the girl is certain to meet with sorrow, but Grace does not accept her kindness in the spirit in which it is offered.

For a year Grace and Kent are happy. But Kent never forgets his little son, to whom he has been passionately devoted, and he becomes frantic at receiving a cablegram announcing the death of the boy. He denounces Grace for having lured him away from family and respectability, and she leaves him at once.

In the days that follow Grace tries in vain to find employment. Exhausted, she is resting on a park bench, when a motherly looking woman comes to her assistance and takes her home with her. Grace then discovers that she has been taken to a questionable house. She pleads in vain with Marie d'Arcy, the keeper of the place, to release her. She implores Willard Ashbrook, who visits the house, to take her away; he does so. He gives her a card to Dr. Blackwell, head of a hospital where he has influence, and she obtains a post as nurse.

After three years of ministering to humanity she is declared by Dr. Blackwell to be his most efficient nurse. To her is assigned the case of Stuart Brinsley, a young American millionaire who is ill with typhoid fever. So pleased is his mother with Grace that she prevails upon her to accompany them back to America to care for her son on the voyage. Stuart and Grace fall in love, and Stuart proposes marriage. Mrs. Brinsley is conservative, and believes that no woman, having erred can rise again, and Grace, after a discussion with her, is afraid to tell Stuart the truth about her past life. Just before the marriage, Willard Ashbrook calls on Stuart, and being shown a picture of Grace is in a quandary as to whether he should tell her history.

The marriage ceremony is performed. After three years of wedded life there is not a cloud upon their happiness except the fact that they have no children. Grace and Mrs. Brinsley are members of a civic improvement society. At one of its meetings the speaker announced is unable to be present, and his place on the program is taken by the well known lecturer, John Hargrove. When he is making a dramatic pause in his speech, his eyes happen to meet Grace's.

From this moment Grace is in an agony of suspense for fear he will recognize her at the reception following the lecture, or at the dinner to which Mrs. Brinsley invites him after that. She denies that she has ever seen him before. Finally, unable to bear the suspense, she confesses and asks him to keep her secret, which he promises to do. Her conscience assails her, however, when she finds that the hope of herself and her husband is about to be realized, and that they are to have a child. Hargrove tells her she can no longer consider herself alone, but must think of the little waiting soul to come.

She can bring it into the world free, strong, courageous, by telling the truth, or she can bring it into the world predisposed to deceit, crippled by her sin. Mother love is now awakened, and she confesses to her husband her past relations with Dudley Kent, and the strange circumstances by which she came under Marie d'Arcy's roof. Stuart tells her that he has known it all along but that he had believed it would make her happier if he seemed not to know. Then she tells him of her other secret and the two are at last truly happy in anticipation of the little waiting soul.

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THE GREAT SECRET (Chapter 13)—The Struggle—Two parts—April 2).—Just as Strong is about to yield to the demand of the robber who has covered him with the gun, a policeman attached to the charity bazaar and who has been trailing the crooks, enters, knocks the gun away and overpowers the robber. Strong rejoins Beverly and recounts his experience as they again make the rounds of the booths.

Dr. Zulph summons Jane Warren to his home. She alone possesses the secret of his past, but he has long held her in his power through a knowledge of her past. She reminds him of their days in the Klondike, days when he felt no compunctions at crime and compelled her to assist him in his acts of villainy. By threats and cajolery he extracts from her a promise not to betray them.

Zulph telephones to one of his hirelings who is acting as butler in Beverly's home, and learns that Strong and Beverly are expected in at any moment. He instructs the butler to have the coast clear for an abduction of Strong. By a subterfuge the butler blindfolds Beverly's maid as she comes from putting Beverly's mother to bed, and locks her in a clothes closet.

Strong and Beverly arrive. The butler tells Beverly that her mother has been asking for her. She rushes upstairs. The butler follows, leaving Strong alone. Upstairs the butler overtakes Beverly, covers her head with a cloth and locks her in a room off the hall. He then goes downstairs and tells Strong that Beverly will be down in a moment. As Strong turns, the butler knocks him unconscious. He then rushes to the telephone and reports to Zulph that he has searched Strong but found no papers on him. But while he is in the act of telling Zulph what he has done, Strong recovers and stealing up behind him, grips him by the throat.

Another struggle ensues, but this time Strong conquers and the butler is knocked to the floor. Strong at once notifies Rodman Sears of the new treachery, asks him to come right over, and starts upstairs for Beverly. He hears her cries and releases her from the room in which she is locked. But just then the thugs whom Zulph has hired gain entrance to the house. Strong hears them and starts downstairs. The thugs meet him half way and there is a hand to hand fight. Strong hopes to hold them at bay until help arrives. After knocking his assailants down several times he again rushes upstairs, fearing for Beverly's safety. He realizes the odds are against him, and pushing Beverly into the room, where her now frightened mother is, he follows to protect them. The thugs have recovered from their injuries and so has the butler. They run upstairs in a body and try to break in the door, behind which are Strong, Beverly and her mother. The thugs begin shooting at Strong through the thin panels of the door. The episode ends with the outcome of the situation in favor of the desperadoes.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS No. 23 (March 17).

Gloucester, Mass.—Submarine chasers of the latest type have been added to the U. S. Navy to guard the Atlantic Coast against attack. Subtitle: Passing a destroyer at 31 miles an hour. The chaser carries a 1-pound gun in the bow.

Newcastle, Ind.—Twenty lives are lost and hundreds of homes wrecked when a tornado swoops down upon the city. Subtitles: Searching for the missing.

Chattanooga, Tenn.—The spring floods begin their ravaging destruction, and whole towns are inundated as the Tennessee River rises. Subtitles: Overflowing mountain torrents are the cause of the deluge. Transportation is rendered extremely difficult.

Boston, Mass.—The Governors of the New England States meet with U. S. military officials to plan measures for defense. Subtitles: General Leonard A. Wood, commander of the Eastern Department, who aids the State executives.

Spring Fashions (Magazine Section). Subtitles: Miss Mollie King, Pathe's popular star, exhibits the latest styles for milady's wear. Emerald Isle. Afternoon dress of green chiffon and silver lace. Daisy hat. Restful hours Blue crepe bloomers with chiffon coat. Peaches. Pink tulle and silver embroidered silk dancing frock.

San Pedro, Cal.—Uncle Sam's latest undersea craft, the L-6, undergoes a successful trial trip at the new Pacific submarine base. Subtitles: The H-2 is assigned to patrol duty along the Coast.

New York City.—Mike Gibbons, aspirant for the middleweight championship, locates his training quarters on the roof of a skyscraper. Subtitle: Hitting thin air.

Seattle, Wash.—The revival of shipbuilding on the Pacific inspires the Northwest and schoolboys display rare ability in the art.

Petrograd, Russia.—Czar Nicholas II abdicates his throne after the Duma seizes control of the Government. Subtitles: The Czar and the royal family. His son, Czarevitch Alexis, who succeeds to the reign of the great Empire under the Regency of the Czar's brother.

Key West, Fla.—James W. Gerard, former Ambassador to Germany, arrives safely from his post after a 6,000-mile journey. Subtitles: He is warmly greeted by many admirers. Off for Washington to report personally to the President. The recalled Envoy and his wife.

HEARST-PATHE NEWS, NO. 24 (March 21).

New York City.—An enthusiastic welcome is extended James W. Gerard when he arrives in the country's metropolis. Subtitles: Crowds gather at the City Hall to show their appreciation of his work in Germany. The former Ambassador warns the nation to prepare.

Washington, D. C.—The National Post Office adopts the auto-ped for its special delivery messengers. Speeding up the fast mail service.

Medford, Mass.—The undergraduates of Tufts College charge dauntlessly up a steep slope in the rush to capture the Jumbo Book.

On the Russian Front.—The island of Narghen is converted into a big detention camp able to accommodate 60,000 prisoners. Subtitles: Turkish soldiers, captured by the Russians in their advance, arrive daily. The prisoners are required to take frequent baths to prevent epidemics.

Portland, Me.—Maine University students lead a great patriotic parade to stimulate recruiting for Uncle Sam's large army. Subtitles: Many women participate in the demonstration to aid the cause. Harvard students organize a rifle corps for possible need. Sparkill, N. Y., establishes a Home Guard.

New York City.—The Mediation Board effects a settlement between railraods and employees as the President appeals for unity in this hour of National peril. Subtitles: Left to right—Daniel Willard, Secretary Lane, Secretary Wilson and Samuel Gompers. The Big Four Brotherhood Chiefs.

Charleston, S. C.—The German liner Liebenfels, recently sunk in the harbor, is raised by wrecking crews. Subtitles: The wireless outfit is completely ruined. The vessel as she appeared before being raised.

San Diego, Cal.—Large airplanes of the most advanced type are used at the Government school to train aviators for military service. Subtitles: The graduating class of Junior birdmen is ready to join the army aero division. Testing a model of the new Hornspeed propeller, which may enable airplanes to make a vertical ascension.

The Adventures of Mr. Common People. (Magazine Section.) An animated cartoon by T. E. Powers.

MARY LAWSON'S SECRET (Thanhauser-Gold Rooster—Five parts—April 1).—The cast: Mary Lawson (Charlotte Walker); Dr. Brundage (William Davidson); Dr. Kirk (J. H. Gilmour); Joe, the village cobbler (N. S. Wood); Mrs. Lawson, Mary's mother (Inda Palmer); John Harlow (Robert Vaughn). Directed by John B. O'Brien.

Mary Lawson was on trial for the killing of Dr. Brundage. He had come to the little village and with his up-to-date methods had made great inroads into the practice of Dr. Kirk. Mary's mother, a confirmed invalid, was one of those who had turned to the new doctor. Mary in repulsing the advances of Dr. Brundage, had said, "You have destroyed my faith in mankind—I feel as though I could kill you." Mary's mother took a turn for the worse, so she went to summon Dr. Brundage, but on arrival at his office found him dead in a chair. Other arrivals found Mary alone with a knife in her hand and this coupled with her previous statement, which had been overheard, was the means of her conviction. Through the help of a cripple she managed to escape.

Securing work in a faraway city she soon became the wife of a fellow workman, John Harlow, who turned out to be a wealthy clubman, working only on a wager. Her happiness was complete till the day when she ran across Dr. Kirk, now penniless and ragged. He forced her to take him in as her "uncle." One day, led to the vicinity by her picture, detectives came to the house. Mary, on seeing them, told her whole story to her husband. He, instead of turning her over, assisted her to escape in a sailboat. A storm arose and the boat was driven on the rocks. In the morning Mary came to, to find herself on the rocks but her husband was no where in sight. Overhearing voices speak of the other body, she made her way to the house for one last look at her husband. While there the detective approached only to tell her of the confession of Dr. Kirk.

MYSTERY OF THE DOUBLE CROSS (Episode No. 3 "An Hour to Live"—Two parts—April 1).—The cast: Philippa Brewster (Mollie King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James); the masked stranger (???).

Peter Hale, whose inheritance of the Hale millions depends on his marriage to the girl branded with the mark of the Double Cross, has reason to believe that Philippa Brewster is the girl he seeks. Fired by jealousy, he hides in the tire rims strapped to the back of an automobile when he sees Bridgey Bentley, his rival, start out for a ride with Philippa. When Bentley, who is also aware of the contingency clause in the Hale will, and is trying to marry Philippa himself, tries to kiss her, Peter comes to the rescue, but with the help of the chauffeur Bentley overpowers him. Taken to Bentley's home, Peter is bound, gagged and trussed up in front of a clock, to which is attached a gun which will be shot off when the hands of the clock reach eleven.

After making sure that his scheme is working, Bentley departs, leaving two assistants to watch. During a temporary absence of these attendants, the Masked Stranger appears from behind the clock at one minute of eleven and Bentley's plan is frustrated. Peter, arriving, after the rescue, finds Philippa asleep with her head resting on the library table. He tiptoes over to her, determined to learn once for all whether or not she is the girl of the Double Cross. He leans over her and unfastens the shoulder strap of her dress, but to his surprise————See next episode—"Kidnapped."

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 150.)

BROADWAY STAR FEATURE.

The Burlesque Blackmailers (6th of "The Dangers of Doris" Comedy) Drama—Broadway Star Feature)...
His Little Spirit Girl (Comedy)....... 21669
The Valley of Lost Hope (Three parts—Drama) 21673-74-75
The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature) ....
The Seventh Son (Drama).
The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).
Missing (Two parts—Drama).
The Meeting (Drama).
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).
Up and Down (No. 8 of "The Dangers of Doris" —Comedy-Drama).
Dimple's Baby (Two parts—Comedy-Drama).
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts—Comedy).

ESSANAY.

The Hoodoed Story ("Black Cat Feature"—Two parts—Drama) 21706-7
Canimated Nooz Pictorial No. 24 (Cartoon Comedy) 21709
Alaskan Scenic on Same Reel.......... 21709
Is Marriage Sacred? (No. 9, "Desertion and Non-Support"—Two parts—Drama) 21715-16
The Lighted Lamp (Black Cat Feature—Two parts—Drama).
All in a Day (Cartoon Comedy), and an Alaskan Scenic on same reel.
Is Marriage Sacred? (No. 10, "Ashes on the Hearthstone"—Two parts—Drama).
A Four-Cent Courtship (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial, No. 25 (Cartoon Comedy), and British Columbia (Scenic).
The Extravagant Bride (No. 11 of "Is Marriage Sacred?"—Two parts—Drama).
The Invisible Web (Black Cat Feature—Two parts—Drama).
Tiny, Slim and Fat (Cartoon Comedy), and British Columbia Scenic on same reel.
Is Marriage Sacred? (No. 12, "The Vanishing Woman"—Two parts—Drama).
The Five Dollar Bill (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 26 (Cartoon Comedy) and Educational on same reel.
The Pulse of Madness (No. 13 of "Is Marriage Sacred"—Two parts—Drama).
Aladdin Up-to-Date (Black Cat Feature—Two parts—Drama).
The Lucky One (Comedy). On same reel an Educational entitled "In the Beef and Butter Country."
The Pallid Dawn ("Is Marriage Sacred?"—Two parts—Drama).
The Finish (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 27 (Cartoon Comedy and Educational on Same Reel).
The Wifeless Husband (Is Marriage Sacred?—Two parts—Drama).
The Ham What Was (Black Cat Feature—Two parts—Drama).
The Shooting Star (Comedy), and Harvesting in Alberta, Canada (Educational).
Meddling With Marriage (Is Marriage Sacred?—Two parts—Drama).

FORTUNE PHOTOPLAYS.

"Inspiration of Harry Larrabee" (Four parts—Drama).
"Mentioned in Confidence" (Four parts—Dr.).

KALEM.

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The Model Janitor (Comedy).
Winged Diamonds (No. 18 of "Grant, Police Reporter"—Drama).
The Sidetracked Sleeper (No. 119 of "The Hazards of Helen—Drama).
A Flyer in Flapjacks (Comedy).
The Screened Vault (No. 19 of "Grant, Police Reporter"—Drama).
The Black Rider of Tasajara (an episode of "The American Girl"—Two parts—Drama).
In the Path of Peril (an episode of "A Daughter of Daring"—Drama).
The Mirror of Fear (an episode of "Grant, Police Reporter"—Drama).
Efficiency Experts (Comedy).
Bulls or Bullets (Comedy).
The Phantom Mine (an episode of "The American Girl"—Two parts—Drama).
The Fate of Juan Garcia (an episode of "The American Girl"—Two parts—Drama).
The Veiled Thunderbolt (an adventure of "Grant, Police Reporter"—Drama).
In the Web of the Spider (an adventure of "Grant, Police Reporter"—Drama).
The Registered Pouch (an episode of "A Daughter of Daring"—Drama).
The Borrowed Engine (an episode of "A Daughter of Daring"—Drama).
The Bogus Bride (Ham and Bud Comedy).
The College Boy's Specials (An Episode of "A Daughter of Daring"—Drama).
The Lost Legion of the Border (An Episode of "The American Girl"—Two parts—Drama).
A Misfit Millionaire (Ham and Bud Comedy).
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The Vanishing Bishop (An Adventure of "Grant, Police Reporter"—Drama).

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama) 21648-49-50
Crossed Trail (Three parts—Dr.)...21690-91-92
The Beloved Vampires (Three parts—Drama).

SELIG.

The Saddle Girth (Drama)............ 21701
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Selig-Tribune No. 13 (Topical).
Selig-Tribune No. 14 (Topical).
For Reward of Service (Comedy—Drama).
The Great Treasure (Two parts—Drama).
Selig-Tribune No. 15 (Topical).
Selig-Tribune No. 16 (Topical).
A Brother's Sacrifice (Drama).
Selig Tribune No. 16 (Topical).
Selig Tribune, No. 17 (Topical).
An Actress' Romance (Two parts—Drama).
No Place Like Home (Comedy).
Selig-Tribune No. 18 (Topical).
Selig-Tribune No. 19 (Topical).
A Pearl of Greater Price (Two parts—Drama).
Over the Garden Wall (Comedy).
Selig-Tribune No. 20 (Topical).
Selig-Tribune No. 21 (Topical).
A Question of Honesty (Two parts—Drama).
Everybody Was Satisfied (Comedy).
Selig-Tribune No. 23 (Topical).
Selig-Tribune No. 24 (Topical).
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Happy Nat's Dilemma (Comedy).
Art and Paint (Comedy).
Harry's Pig (Comedy).
Seeing Double (Comedy).
This Is Not My Room (Comedy).
A Deal in Furniture (Comedy).
Deep Stuff (Comedy).
Willie Walrus Pays Alimony (Comedy).
In Stump Land (Comedy).
Wanted, a Bad Man (Comedy).
Somewhere in Mexico (Comedy).
Nellie's Nifty Necklace (Comedy).

OFFICIAL WAR FILMS, INC.

February—The War (A Weekly Release).

Pathe Exchange, Inc.

ASTRA.

Mar. 18—The Mystery of the Double Cross (Episode No. 1, "The Lady in No. 7"—Two parts—Drama).
Mar. 25—The Mystery of the Double Cross ("Episode No. 2, "The Masked Stranger"—Two parts—Drama).
Apr. 1—The Mystery of the Double Cross (Episode No. 3, "An Hour to Live"—Astra—Two parts—Drama).
Apr. 8—Mayblossom (Five parts—Drama—Colored).
Apr. 8—The Mystery of the Double Cross (No. 4, "Kidnapped"—Two parts—Dr.).

GOLD ROOSTER.

Mar. 11—The Empress (Popular Plays and Players—Five parts—Drama).
Mar. 18—Pots and Pans, Peggie (Thanhouser—Five parts—Drama).
Mar. 25—Told at Twilight (Five parts—Balboa—Drama).
Apr. 1—Mary Lawson's Secret (Thanhouser—Five parts—Drama).

PATHE.

Mar. 11—Max in a Difficult Position (Max Linder Comedy) and Skinny Routs a Robber (Rolin — Comedy — Split Reel).
Mar. 18—Florence Rose Fashions, No. 23 (Fashions), and Nomads of the North (Lapland) (Educational).
Mar. 25—Florence Rose Fashions No. 24 ("Fads and Fancies") (Fashions) and The Gardener's Feathered Friends (Colored—Edu.—Split Reel).
Mar. 25—Max's Feet are Pinched (Max Linder Comedy) and Skinny Gets a Goat (Rolin Comedy—Split Reel).
Apr. 1—Florence Rose Fashions (No. 25, "A Glance Ahead" — Fashions) and Childish Carefree Days (Colored—Juvenile) (Split reel).
Apr. 8—Max and the Fair M. D. (Max Linder Comedy).
Apr. 8—Florence Rose Fashions No. 26 ("The Height of Fashions"—Fashions) and "Picture Postal Cards" (Japan—Colored) (Split reel).

COMBITONE.

Mar. 18—Know America, the Land We Love—Southern California (Scenic).
Apr. 1—Know America, the Land We Love No. 3, "New Mexico"—Scenic).
Apr. 8—Know America, the Land We Love No. 4, "Arizona" (Scenic).

HEARST-PATHE NEWS.

Mar. 24—Number 25 (Topical).
Mar. 28—Number 26 (Topical).
Mar. 31—Number 27 (Topical).
Apr. 4—Number 28 (Topical).
Apr. 7—Number 29 (Topical).
Apr. 11—Number 30 (Topical).
Apr. 14—Number 31 (Topical).

INTERNATIONAL.

Mar. 18—Jerry on the Job—He Takes a Day Off (Cartoon Comedy) and Artificial Flower Making (Industrial—Split Reel).
Mar. 25—Happy Hooligan—The Double Crossed Nurse (Cartoon Comedy) and Rope Making (Industrial—Split Reel).
Mar. 25—Patria No. 11 ("Sunset Falls"—Two parts—Drama).
Apr. 1—Katzenjammer Kids—The Captain Goes a-Flivving (Cartoon Comedy) and From Baguio to Manila (Scenic) (Split reel).
Apr. 8—Patria No. 13 ("Wings of Death"—Two parts—Drama).

MITTENTHAL.

Mar. 4—Deep-Dyed Villainy (Comedy).
Mar. 11—Hooey Heroes (Comedy).

ROLIN.

Mar. 18—Lonesome Luke's Lively Life (Two parts—Comedy).
Apr. 1—Skinny's False Alarm (Comedy) and Skinny's Shipwrecked Sand-Witch (Comedy).

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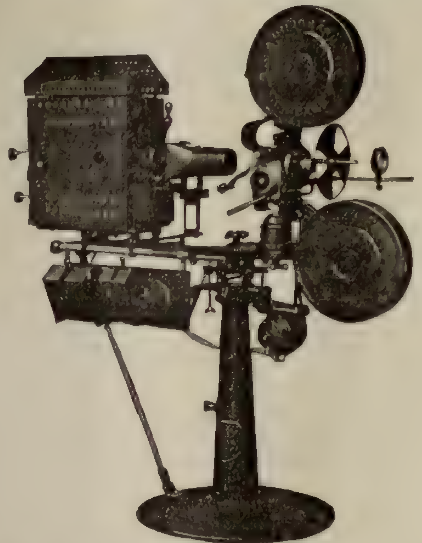

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Greer, S. C., C. W. Grace, says: I am entirely satisfied with the Motiograph's work.

Charlotte, N. C., H. L. Morrow, says: I do not believe that Motiograph Service, Reliability and Perfection in Projection can be equaled by any machine (regardless of price).

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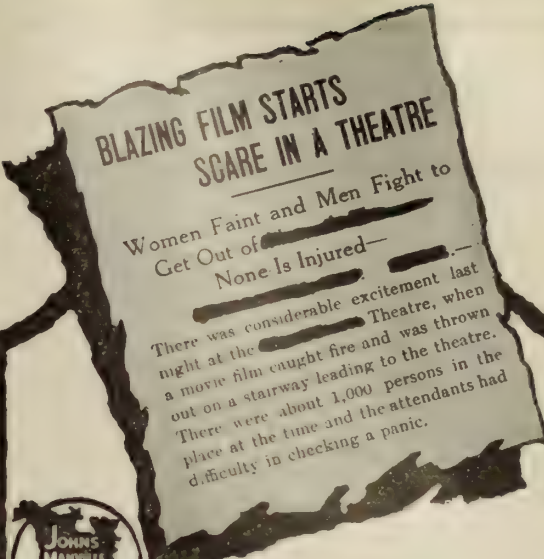

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[redacted] [redacted].—There was considerable excitement last night at the [redacted] Theatre, when a movie film caught fire and was thrown out on a stairway leading to the theatre. There were about 1,000 persons in the place at the time and the attendants had difficulty in checking a panic.

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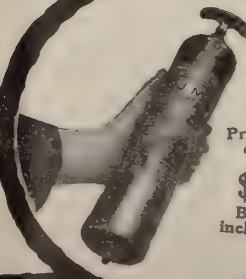

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 150.)

Universal Film Mfg. Co.

ANIMATED WEEKLY

Mar. 14—Number 63 (Topical).
Mar. 21—Number 64 (Topical).
Mar. 28—Number 65 (Topical).
Apr. 4—Number 66 (Topical).
Apr. 11—Number 67 (Topical).

BIG U.

Mar. 15—For Honor's Sake (Drama).
Mar. 18—The Hidden Danger (Two parts—Dr.).
Mar. 25—The Rebel's Net (Drama).
Apr. 5—The Dawn of Decency (Drama).
Apr. 8—The Terrors of War (Two parts—Drama).
Apr. 11—The Bugler (Drama).
Apr. 12—The Desert Ghost (Drama).

BISON.

Feb. 24—The Come Back (Two parts—Drama).
Mar. 3—The Tornado (Two parts—Drama).
Mar. 10—The Drifter (Two parts—Drama).
Mar. 17—Roped In (Two parts—Drama).
Mar. 24—Goin' Straight (Two parts—Drama).
Mar. 31.—Steel Hearts (Two parts—Drama).
Apr. 7—The Burning Silence (Two parts—Drama).
Apr. 14—The Kidnapped Bride (Two parts—Drama).

GOLD SEAL.

Feb. 27—Mary from America (Three parts—Comedy-Drama).
Mar. 6—Desperation (Three parts—Drama).
Mar. 13—The Common Sin (Three parts—Dr.).
Mar. 20—The Raid (Three parts—Drama).
Mar. 27—A Startling Climax (Three parts—Drama).
Apr. 3—The Magpie (Three parts—Drama).
Apr. 10—Hair Trigger Burk (Three parts—Drama).

IMP.

Mar. 11—The Man of Mystery (Two parts—Dr.).
Mar. 14—Sins of a Brother (Drama).
Mar. 16—The Perils of the Secret Service (Episode No. 2, "The Clash of Steel"—Two parts—Drama).
Mar. 23—The Perils of the Secret Service (No. 3, "The Dreaded Tube,"—Two parts—Drama).
Mar. 29—David's Idol Dream (Two parts—Drama).
Mar. 29—The Perils of the Secret Service (Episode No. 4, "The Crimson Blade—Two parts—Drama).
Apr. 6—The Perils of the Secret Service (Episode No. 5, "The Man in the Trunk"—Two parts—Drama).
Apr. 13—The Perils of the Secret Service (Episode No. 6, "The Signet Ring"—Two parts—Drama).
Apr. 15—The Eyes in the Dark (Two parts—Drama).

JOKER.

Mar. 3—Passing the Grip (Comedy).
Mar. 10—Wants Make a Dollar (Comedy).
Mar. 17—Art Aches (Comedy).
Mar. 24—Whose Baby? (Comedy).
Mar. 31—What the ——? (Comedy).
Apr. 7—A Boob for Luck (Comedy).
Apr. 14—The Careless Cop (Comedy).

LAEMMLE.

Mar. 8—Undoing Evil (Drama).
Mar. 8—The Human Flame (Drama).
Mar. 14—Where Glory Waits (Two parts—Dr.).
Mar. 17—Racing Death (Drama).
Mar. 21—Old Faithful (Drama).
Mar. 28—Is Money All? (Drama).
Mar. 29—The Mask of Love (Drama).
Apr. 4—The Star Witness (Two parts—Drama).
Apr. 7—The Blue Print Mystery (Drama).
Apr. 12—The Silent Prisoner (Drama).

L-KO.

Feb. 21—After the Balled Up Ball (Two parts—Comedy).
Feb. 28—Spike's Bizzy Bike (Two parts—Com.).
Mar. 7—Fatty's Feature Fillum (Two parts—Comedy).
Comedy).
Mar. 14—Summer Boarders (Comedy).
Mar. 16—Love on Crutches (Comedy).
Mar. 21—Defective Detectives (Two parts—
Mar. 28—Dippy Dan's Doings (Two parts—Comedy).
Apr. 4—Nabbing a Noble (Comedy).
Apr. 8—Crooks and Crocodiles (Comedy).
Apr. 11—Ring Rivals (Two parts—Comedy).

NESTOR.

Mar. 5—A Bundle of Trouble (Comedy).
Mar. 12—Some Specimens (Comedy).
Mar. 19—When the Cat's Away (Comedy).
Mar. 23—In Again, Out Again (Comedy).
Mar. 26—Shot in the West (Comedy).
Apr. 2—Mixed Matrimony (Comedy).
Apr. 9—Under the Bed (Comedy).

POWERS.

Mar. 18—The Tail of Thomas Kat (Cartoon Comedy) and Foreign Legations in China (Dorsey Educational).
Mar. 22—The Strangest Army in the World (War Special).
Mar. 25—The Love Affair of Ima Knutt (Cartoon-Comedy), and Artistic China and Japan (Dorsey Educational).
Mar. 29—The Grand Canyon of Arizona (Scenic—Edu.).
April 1—Inbad the Sailor (Cartoon Comedy) and India, The Brightest Jewel on the British Crown (Dorsey Edu.).
Apr. 5—Hagenbeck's Wild Animals (Educational).
Apr. 8—The Ups and Downs of Mr. Phool Phan (Cartoon Comedy) and Magic India (Dorsey Edu.) (Split Reel).
Apr. 15—Boomer Bill Goes to Sea (Cartoon Comedy) and "On the Streets of India" (Dorsey Edu.) (Split reel).

RED FEATHER.

Feb. 26—The Girl and the Crisis (Five parts—Drama).
Mar. 5—The Gates of Doom (Five parts—Dr.).
Mar. 12—The Girl Who Lost (Drama) and Border Wolves (Five parts—Dr.).
Mar. 19—The Scarlet Crystal (Five parts—Dr.).
Mar. 26—The Fighting Gringo (Five parts—Drama).
Apr. 2—The Bronze Bride (Five parts—Drama).
Apr. 9—Mr. Dolan of New York (Five parts—Drama).

REX.

Mar. 1—The Rented Man (Two parts—Dr.).
—The Funicular Railway of the Niesen (Edu.).
Mar. 8—The Amazing Adventure (Two parts—Drama).
Mar. 11—It Makes a Difference (Drama).
Mar. 24—The Boyhood He Forgot (Drama).
Mar. 25—The Grudge (Two parts—Drama).
April 1—Snow White (Three parts—Drama).
Apr. 12—Uncle John's Money (Two parts—Dr.).
Apr. 15—Her Primitive Man (Drama).

VICTOR.

Mar. 9—The Beauty Doctor (Comedy).
Mar. 13—A Woman in the Case (Comedy).
Mar. 15—Dorothy Dares (Two parts—Comedy).
Mar. 20—Black Magic (Comedy), and Landmarks of France (Scenic).
Mar. 22—The Hash House Mystery (Two parts—Comedy).
Mar. 27—Never too Old to Woo (Comedy).
Mar. 30—Prodigal Papa (Comedy).
Apr. 3—Please Be My Wife (Comedy).
Apr. 5—Somebody Lied (Two parts—Comedy-Drama).
Apr. 10—His Family Tree (Comedy).
Apr. 13—Stop Your Skidding (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Mar. 16—Issue No. 10 (Educational).
Mar. 23—Issue No. 11 (Educational).
Mar. 30—Issue No. 12 (Educational).
Apr. 6—Issue No. 13 (Educational).
Apr. 13—Issue No. 14 (Educational).

UNIVERSAL SPECIAL FEATURE.

Mar. 18—The Voice on the Wire (Episode No. 1, "The Oriental Death Punch"—Two parts—Drama).
Mar. 25—The Purple Mask (Episode No. 13, "The Leap"—Two parts—Drama).
Mar. 25—The Voice on the Wire (Episode No. 2, "The Mysterious Man in Black"—Two parts—Drama).
April 1—The Purple Mask (Episode No. 14, "The Sky Monsters"—Two parts—Drama).
April 1—The Voice on the Wire (Episode No. 3, "The Spider's Web"—Two parts—Drama).
Apr. 8—The Purple Mask (Episode No. 15—"The Floating Signal"—Two parts—Drama).
Apr. 8—The Voice on the Wire (Episode No. 4, "The Next Victim"—Two parts—Drama).
Apr. 15—The Purple Mask (Episode No. 16—Two parts—Drama).
Apr. 15—The Voice on the Wire (Episode No. 5—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Mar. 10—The Tell Tale Arm (Drama).
Mar. 10—The Homicide's Weapon (Drama).
Mar. 17—The Lonesome Mariner (Drama).
Mar. 17—A Ram-Bunctious Endeavor (Comedy).
Mar. 21—Cupid and a Button (Comedy).
Mar. 28—The Bearded Fisherman (Drama).
Apr. 4—An Artist's Intrigue (Drama).

CUB.

Mar. 8—The Flying Target (Comedy).
Mar. 15—Jerry's Triple Aliance (Comedy).
Mar. 22—Minding Baby (Comedy).
Mar. 29—Be Sure You're Right (Comedy).
Apr. 5—The Lady Detective (Comedy).

NIAGARA FILM STUDIOS.

Mar. 14—The Perils of Our Girl Reporters (No. 12. "Outwitted"—Two parts—Dr.).
Mar. 21—The Perils of Our Girl Reporters (No. 13, "The Schemers"—Two parts—Drama).
Mar. 28—The Perils of Our Girl Reporters (No. 14, "The Counterfeiters"—Two parts—Drama).
Apr. 4—The Peril of Our Girl Reporters (No. 15, "Kidnapped"—Two parts—Dr.).

GAUMONT.

Mar. 20—Tours Around the World, No. 20 (Subjects on Reel: Montenegro Island of Guerney, Cintra, Portugal—Travel).
Mar. 22—Reel Life No. 47 (Subjects on Reel: Making Food Cheaper; A Home Made Motor Sled; Artificial Exercises; A Winter Pageant; Pineapples Under Glass; A Snail Race Under Water—Mutual Film Magazine).
Mar. 27—Tours Around the World No. 21 (Subjects on reel: Funchal, Madeira; Rostov-on-the-Don, Russia; Ajaccio, Corsica—Travel).
Mar. 29—Reel Life (Subjects on reel: Weaving Indian Blankets; The Pulmotor; Swedish Gymnastics; The Famous Herald Clock; Winter Sports in Florida—Mutual Film Magazine).
Apr. 3—Tours Around the World No. 22 (Subjects on reel: Our New Islands in the West Indies, St. Thomas, St. Croix) (Travel).
Apr. 5—Reel Life No. 49 (Subjects on reel: Cultivating Rubber Plants in Northern Brazil, One-Man Submarine, Magnetism, the Property of Attraction; Making Bread the Modern Way) (Mutual Film Magazine).

MONOGRAM

Mar. 5—The Adventures of Shorty Hamilton (No. 8, "Shorty Traps a Lottery King"—Two parts—Drama).
Mar. 12—The Adventures of Shorty Hamilton (No. 9, "Shorty Trails the Moonshiners"—Two parts—Drama).
Mar. 19—The Adventures of Shorty (No. 10, "Shorty Bags the Bullion Thieves"—Two parts—Drama).
Mar. 26—The Adventures of Shorty Hamilton (No. 11, "Shorty Lands a Master Crook"—Two parts—Drama).
Apr. 2—The Adventures of Shorty Hamilton (Episode No. 12, "Shorty Solves a Wireless Mystery"—Two parts—Drama).

(*Mutual Releases continued on page 172.*)

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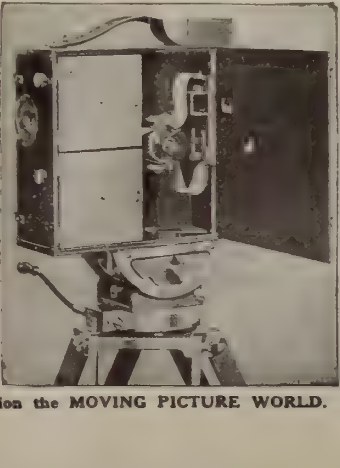

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 150.)

(*Mutual Releases continued from page 170.*)

MUTUAL.

Feb. 2—Scouts of the Sea and Sky (No. 5 of "Uncle Sam's Defenders" (Top.).
Feb. 9—Uncle Sam's Defenders, (No. 6, "Bulldogs of the Deep" (Topical).

MUTUAL WEEKLY.

Mar. 7—Number 114 (Topical).
Mar. 14—Number 115 (Topical).
Mar. 21—Number 116 (Topical).
Mar. 28—Number 117 (Topical).
Apr. 4—Number 118 (Topical).
Apr. 11—Number 119 (Topical).

MUTUAL CHAPLIN.

Jan.—The Rink (Two parts—Comedy).
Feb.—Easy Street (Two parts—Comedy).
Mar.—The Cure (Two parts—Comedy).

MONMOUTH.

Mar. 23—Jimmy Dale, Alias the "Grey Seal" (Chapter One—Two parts—Drama).
Mar. 30—Jimmy Dale, Alias "The Gray Seal" (Chapter 2, "The Stolen Rubies"—Two parts—Drama).
Apr. 6—Jimmie Dale, Alias The Grey Seal (Chapter 3, "The Counterfeit Five"—Two parts—Drama).
Apr. 13—Jimmie Dale, Alias The Grey Seal (Chapter 4, "The Metzer Murder Mystery"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Feb. 26—The Greater Woman (Powell—Five parts—Drama) (No. 171).
Mar. 5—The Girl from Rector's (Five parts—Drama—No. 172).
Mar. 12—My Fighting Gentleman (Five parts—Drama).
Mar. 19—The Morals of Men (No. 1, "The Painted Lie—Five parts—Drama).
Mar. 26—Motherhood (Five parts—Drama).
Mar. 26—Sunny Jane (Horkheimer—Five parts—Drama).
Apr. 2—The Devil's Assistant (Fisher—Six parts—Drama).

VOGUE.

Feb. 25—The Butcher's Nightmare (Two parts—Comedy).
Mar. 4—A Rummy Romance (Two parts—Comedy).
Mar. 10—His Bogus Boast (Two parts—Com.).
Mar. 17—A Matrimonial Shock (Two parts—Comedy).
Mar. 24—A Studio Stampede (Two parts—Comedy).
Mar. 31—Freed by Fido (Two parts—Comedy).
Apr. 7—Why Ben Bolted (Two parts—Com.).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Jan. 29—Bridges Burned (Five parts—Drama).
Feb. 26—The Secret of Eve (Five parts—Dr.).
Apr. 2—The Waiting Soul (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Jan. 8—A Wife by Proxy (Five parts—Dr.).
Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).
Mar. 12—The Mortal Sin (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 26—The Hidden Children (Five parts—Drama).

ROLFE.

Dec. 18—The Awakening of Helena Richie (Five parts—Drama).
Jan. 15—The White Raven (Five parts—Dr.).
Mar. 5—The Barricade (Five parts—Drama).
Mar. 19—His Father's Son (Five parts—Dr.).

SERIAL PRODUCING CO.

Mar. 12—The Great Secret (Episode, No. 10—"The Woman and the Game"—Two parts—Drama).
Mar. 19—The Great Secret (Episode No. 11, "A Shot in the Dark"—Two parts—Drama).
Mar. 26—The Great Secret (Episode No. 12, "Caught in the Web"—Two parts—Drama).
Apr. 2—The Great Secret (Episode No. 13, "The Struggle"—Two parts—Dr.).

METRO COMEDIES.

Feb. 26—Reliable Henry (Drew—Comedy).
Mar. 5—Modern Romance (Rolma—Comedy).
Mar. 12—Locked Out (Drew—Comedy).
Mar. 19—The High Cost of Living (Drew Comedy).
Mar. 26—Awakening of Helene Minor (Drew—Comedy).
Apr. 2—Regeneration of Reginald (Rolma—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Feb. 19—Her Scrambled Ambition (Comedy).
Mar. 5—Speed (Comedy).
Mar. 19—The Magic Vest (Comedy).
Apr. 2—Getting the Evidence (Comedy).

FAMOUS PLAYERS.

Jan. 18—A Girl Like That (Five parts—Dr.).
Feb. 26—The Fortunes of Fifi (Five parts—Drama).
Mar. 12—Sapho (Five parts—Drama).
Mar. 19—The Dummy (Five parts—Drama).

KLEVER COMEDY.

Feb. 26—Some Doctor (Comedy).
Mar. 12—Flivvering (Comedy).
Mar. 26—Rough and Ready Reggie (Comedy).

LASKY.

Feb. 22—On Record (Five parts—Drama).
Mar. 1—Those Without Sin (Five parts—Dr.).
Mar. 5—Castles for Two (Five parts—Drama).
Mar. 15—The Prison Without Walls (Five parts—Drama).
Mar. 26—The Bottle Imp (Five parts—Drama).
Apr. 5—The School for Husbands (Five parts—Comedy-Drama).
Apr. 9—The Cost of Hatred (Five parts—Dr.).

MOROSCO AND PALLAS.

Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).
Mar. 8—Out of the Wreck (Five parts—Dr.).
Mar. 22—The Spirit of Romance (Five parts—Drama).
Mar. 29—As Men Love (Five parts—Drama).
Apr. 2—The Bond Between (Five parts—Dr.).

PARAMOUNT-BURTON HOLMES.

Mar 12—On the Great Glacier (Scenic).
Mar. 19—Through Canadian Canyons (Scenic).
Mar. 26—Vancouver and Victoria (Scenic).
Apr. 2—Mid-Winter Sports in Quebec (Scenic).
Apr. 9—East of Suez (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 12—58th Edition—Quacky Doodle's Food Crisis (Cartoon Comedy); Farming for Feathers; Reviving the Weaver's Art; Safeguarding the City's Health.
Mar. 19—59th Edition—Colonel Heeza Liar Spy Dodger (Cartoon Comedy); Rivaling Nature's Flowers; Picto Puzzles; In the West Indies.
Mar. 26—60th Edition—Bobby Bumps, Office Boy (Cartoon Comedy); Crab Fishing in Virginia; Americanizing an Oriental Art; Assaying the Nation's Gold.
Apr. 2—61st Edition—Quacky Doodles As the Early Bird (Cartoon Comedy); Mission Life in California; Picto Puzzles by Sam Lloyd; Mobilizing the Red Cross.

Triangle Film Corporation.

FINE ARTS.

Feb. 18—The Bad Boy (Five parts—Drama).
Feb. 25—Stage Struck (Five parts—Drama).
Mar. 4—Betsy's Burglar (Five parts—Drama).
Mar. 11—A Love Sublime (Five parts—Drama).
Mar. 18—A Daughter of the Poor (Five parts—Drama).
Mar. 25—A Woman's Awakening (Five parts—Drama).

KAY-BEE.

Mar. 4—Back of the Man (Five parts—Drama).
Mar 11—The Little Brother (Five parts—Dr).
Mar. 18—Blood Will Tell (Five parts—Drama).
Mar 25—The Square Deal Man (Five parts—Drama).
Apr. 1—The Dark Road (Five parts—Drama).

TRIANGLE KOMEDY.

Mar. 11—Caught With the Goods (Comedy).
Mar 11—Hobbled Hearts (Comedy).
Mar. 18—His Rise and Tumble (Comedy).
Mar. 18—A Self-Made Hero (Comedy).
Mar. 25—Her Candy Kid (Comedy).
Mar. 25—A Tuner of Notes (Comedy).

TRIANGLE PRODUCTION.

Apr. 1—Her Father's Keeper (Five parts—Drama).

MACK-SENNETT KEYSTONES.

Feb. 25—Maggie's First False Step (Two parts—Comedy).
Mar. 4—Villa of the Movies (Two parts—Com.).
Mar. 11—Dodging His Doom (Two parts—Com.).
Mar. 18—Her Circus Knight (Two parts—Com.).
Mar. 25—Her Fame and Shame (Two parts—Comedy).
Apr. 2—A Maiden's Trust (Two parts—Com.).

SUPERPICTURES, INC.

Feb. 19—Seven Deadly Sins—"Sloth" (McClure Pictures—Five parts—Drama).
Feb. 26—Seven Deadly Sins, "Passion" (McClure—Five parts—Drama).
Mar. 5—Seven Deadly Sins—"Wrath" (McClure—Five parts—Drama).
Mar. 12—Seven Deadly Sins—"The Seventh Sin" (McClure—Seven parts—Drama).

Feature Releases

ART DRAMAS, INC.

Mar. 1—Pride and the Devil (Apollo Pictures, Inc—Drama).
Mar. 8—The Cloud (Van Dyke—Drama)
Mar. 22—A Man and a Woman (U. S. Amusement Co.—Drama).
Mar. 29—The Law That Failed (Apollo Pictures, Inc.—Drama).
Apr. 5—The Inevitable (Erbograph—Five parts—Drama).
Apr. 12—The Great Bradley Mystery (Apollo—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Mar. 5—A Poor Little Rich Girl (Drama).
Mar. 26—Broadway Jones.

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Mar. 5—The Boy Girl (Five parts—Drama).
Mar. 5—Hell Morgan's Girl (Five parts—Drama—Special Release).
Mar. 12—Mutiny (Five parts—Drama).
Mar. 19—Polly Redhead (Five parts—Drama).
Mar. 26—The Gift Girl (Five parts—Drama).
Apr. 2—Susan's Gentleman (Five parts—Dr.).
Apr. 9—The Pulse of Life (Five parts—Dr.).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Feb. 26—Kidding Sister (Comedy).
Mar. 1—Out for the Coin (Two parts—Com.).
Mar. 5—As Luck Would Have It (Comedy).
Mar. 12—His Flirting Ways (Comedy).
Mar. 19—Sauce for the Goose (Comedy).
Mar. 26—Clothes and the Man (Comedy).
Apr. 2—Love and the Iceman (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight(Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

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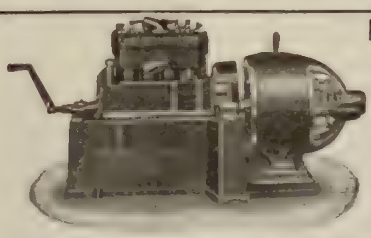

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 150.)

EDUCATIONAL FILM CORPORATION.

Mar. 12—The Living Book of Nature ("Jungle Vaudeville"—Educational).

Mar. 19—The Living Book of Nature ("Feeding the Fish-Eaters"—Edu.).

Mar. 26—The Living Book of Nature ("Feeding the Bears"—Edu.).

March—Ascent of the Matterhorn (Scenic).

March—Austrian Ski-School (Scenic).

March—Sea Lions (Edu.).

FOX FILM CORPORATION.

Feb. 26—A Child of the Wild (Five parts—Dr.).

February—The Honor System (Special Release—Drama).

Mar. 5—Sister Against Sister (Five parts—Drama).

Mar. 12—A Tale of Two Cities (Five parts—Drama).

Mar. 12—Love's Law (Five parts—Drama).

Mar. 19—The Blue Streak (Five parts—Drama).

Mar. 26—High Finance (Five parts—Drama).

Apr. 2—Her Greatest Love (Five parts—Dr.).

Apr. 2—Tangled Lives (Five parts—Drama).

FOXFILM COMEDY.

Mar. 5—Her Father's Station (Two parts—Comedy).

Mar. 12—Hearts and Saddles (Two parts—Comedy).

Mar. 19—The House of Terrible Scandals (Two parts—Comedy).

Mar. 26—His Merry Mix-Up (Two parts—Comedy).

GREATER VITAGRAPH (V-L-S-E, INC.).

Mar. 19—Bombs and Blunders (Comedy).

Mar. 19—Captain Jinks, the Plumber (Comedy).

Mar. 19—The Secret Kingdom (Episode No. 12, "The Shark's Nest"—Two parts—Drama).

Mar. 26—The More Excellent Way (Five parts—Drama).

Mar. 26—Turks and Troubles (Comedy).

Mar. 26—Captain Jinks' Great Expectations—Comedy).

Mar. 26—The Secret Kingdom (Episode No. 13, "The Tragic Masque"—Two parts—Drama).

Apr. 2—Babette (Five parts—Drama).

Apr. 2—The Collie Market (One of Paula Blackton's Subjects—Two parts).

Apr. 2—Pests and Promises (Comedy).

Apr. 2—Captain Jinks In and Out (Two parts—Comedy).

Apr. 2—The Secret Kingdom (Episode No. 14, "The Portrait of a King"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).

February—Two Men and a Woman (Five parts—Drama).

KEEN CARTOON CORP.

Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).

Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Feb. 26—Max Comes Across (Two parts—Com.).

Mar. 5—Burning the Candle (Essanay—Five parts—Drama).

Mar. 12—Little Lost Sister (Selig—Five parts—Drama).

Mar. 19—Satan's Private Door (Essanay—Five parts—Drama).

Apr. 1—The Mishaps of Musty Suffer (Third Series, No. 1, "Spliced and Iced"—Comedy).

Apr. 2—The Law of the North (Edison—Five parts—Drama).

SELZNICK PICTURES.

January—Panthea (Five parts—Drama).

February—The Argyle Case (Seven parts—Dr.).

March—The Price She Paid (Seven parts—Dr.).

March—The Eternal Sin (Seven parts—Drama).

THE TRIUMPH CORPORATION.

December—The Libertine (Six parts—Drama).

WORLD PICTURES.

Feb. 19—A Square Deal (Five parts—Drama).

Feb. 26—A Girl's Folly (Five parts—Drama).

Mar. 5—The Web of Desire (Five parts—Dr.).

Mar. 12—The Dancer's Peril (Five parts—Dr.).

Mar. 19—The Social Leper (Five parts—Drama).

Mar. 26—As Man Made Her (Five parts—Drama).

Apr. 2—Man's Woman (Five parts—Drama).

States Right Features

ANCHOR FILM CORP.

Mar. 20—Hell Hath no Fury (Six parts—Dr.).

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).

December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Nine parts—Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

G. M. BAYNES.

Nov.—Kitchener's Great Army in the Battle of the Somme (Five parts—Dr.).

HENRY J. BROCK.

March—The Mothers of France.

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

COSMOFOTOFILM CO.

Mar. ——The Manx-Man (Eight parts—Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

DEFENSE OR TRIBUTE FILM CO.

February—Defense or Tribute (Five parts—Drama).

EBONY FILM CORP.

Feb. 26—A Natural Born Shooter (Drama).

E. I. S. MOTION PICTURE CORP.

Mar. ——Trooper 44 (Five parts—Drama).

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Seven parts—Drama).

EXCLUSIVE FEATURES, INC.

Dec.—Pamela's Past (Five parts—Drama)

EUROPEAN FILM CO.

November—Fighting for Verdun (Five parts—Topical).

FRIEDMAN ENTERPRISES.

February—A Mormon Maid (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

March—God's Man (Nine parts—Drama).

GERMANY'S OFFICIAL WAR FILMS. INC.

January—Germany and Its Armies of Today (Topical).

GOLD MEDAL PHOTOPLAYERS.

March—The Web of Life (Five parts—Drama).

GRAFTON PUB. FILM CO.

January—Argonauts of California (Ten parts—Historical).

GRAND FEATURE FILM CORP.

Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).

Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).

Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational).

HARPER FILM CORPORATION.

Nov.—Civilization (Drama).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

KING BAGGOT.

Dec.—Absinthe (Drama).

LEA-BEL CO.

February—Modern Mether Goose (Five parts).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. LUST, INC.

Jan.—The Porter (Two parts—Comedy—Drama—All Colored Performers).

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

M-C FILM CO.

March—America Is Ready (Five parts—Top.).

B. S. MOSS MOTION PICTURE CORP.

January—The Girl Who Doesn't Know (Five parts—Drama).

January—In the Hands of the Law (Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PHAX PICTURES CO.

December—Race Suicide (Six parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

PIONEER FEATURE FILM CORP.

October—The Soul of a Child (Five parts—Dr.).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

ROTHACKER FILM MFG. CO.

February—Ranch Life in the Big Horn Mountains (Two parts—Descriptive).

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

SIGNET FILM CORPORATION.

Nov.—The Masque of Life (Seven parts—Dr.).

A. STONE.

February—If We Should Go to War (Two parts).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

THOMPSON FILM CO., INC.

December—War as It Really Is (Seven Parts—Topical).

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNITY SALES CORP.

January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

December—The People vs. John Doe (Six parts—Drama).

January—20,000 Leagues Under the Sea (Eight Parts).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.)

WARRENTON PHOTOPLAYS.

Mar. 15—The Birds' Christmas Carol.

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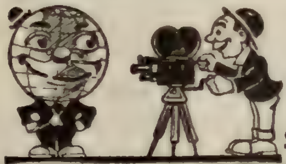

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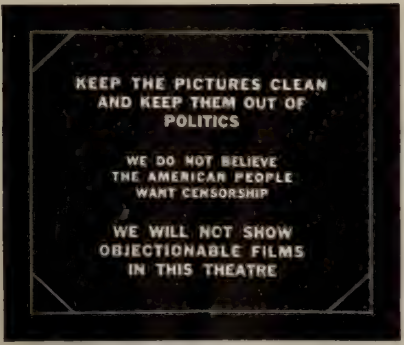

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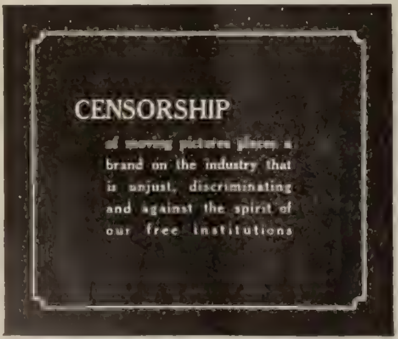

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Cleveland, Ohio

This Studio is Yours

SOUTH SECTION

NORTH SECTION

Our New Multiple Set Studio—

is the most magnificent, modern, and completely equipped motion picture studio in America.

Here we will produce pictures to your order—and furnish everything—or we will rent all or part of this studio at reasonable rates.

Six sets can be comfortably handled at one time. The illumination is perfect—ample dressing room and carpenter shop appointments.

We operate our laboratory, ***the home of perfect developing and printing,*** in direct conjunction with the studio.

We are equipped and qualified to serve all branches of the motion picture industry completely and well—and at fair prices.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

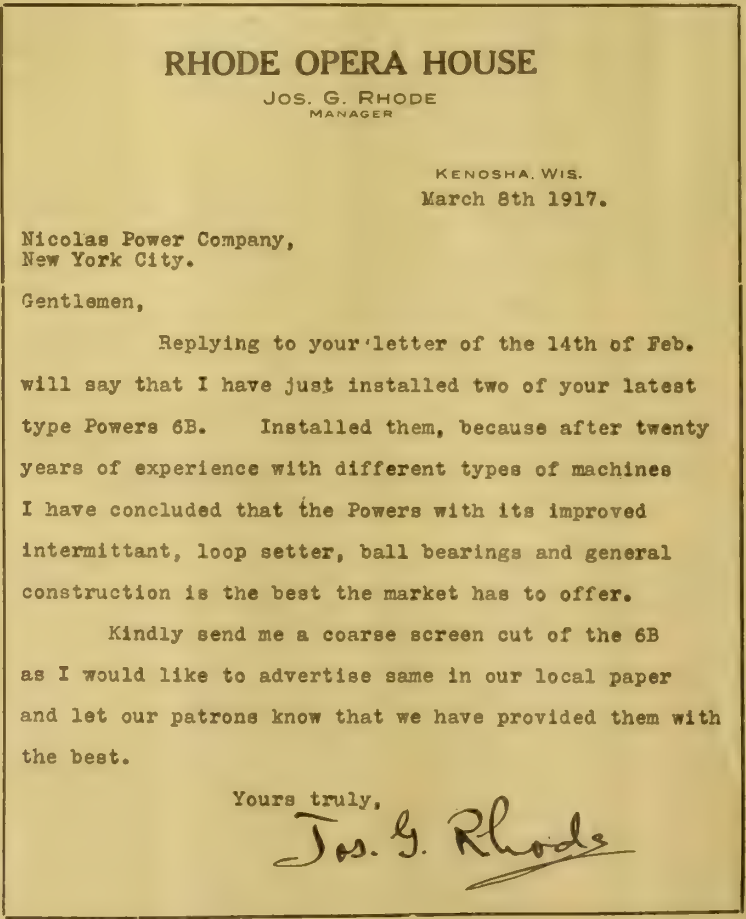
"Seventeen Years of Knowing How"

REGARDING THAT

CONSTANCY OF SUPPORT

ABOUT WHICH WE SPOKE LAST WEEK, THE FOLLOWING IS BUT ONE OF MANY SIMILAR EXAMPLES.

Are You Giving Your Patrons the Best?



RHODE OPERA HOUSE
JOS. G. RHODE
MANAGER

KENOSHA, WIS.
March 8th 1917.

Nicolas Power Company,
New York City.

Gentlemen,

Replying to your letter of the 14th of Feb. will say that I have just installed two of your latest type Powers 6B. Installed them, because after twenty years of experience with different types of machines I have concluded that the Powers with its improved intermittant, loop setter, ball bearings and general construction is the best the market has to offer.

Kindly send me a coarse screen cut of the 6B as I would like to advertise same in our local paper and let our patrons know that we have provided them with the best.

Yours truly,
Jos. G. Rhode

Satisfaction and a "Powers" Are Never Far Apart.

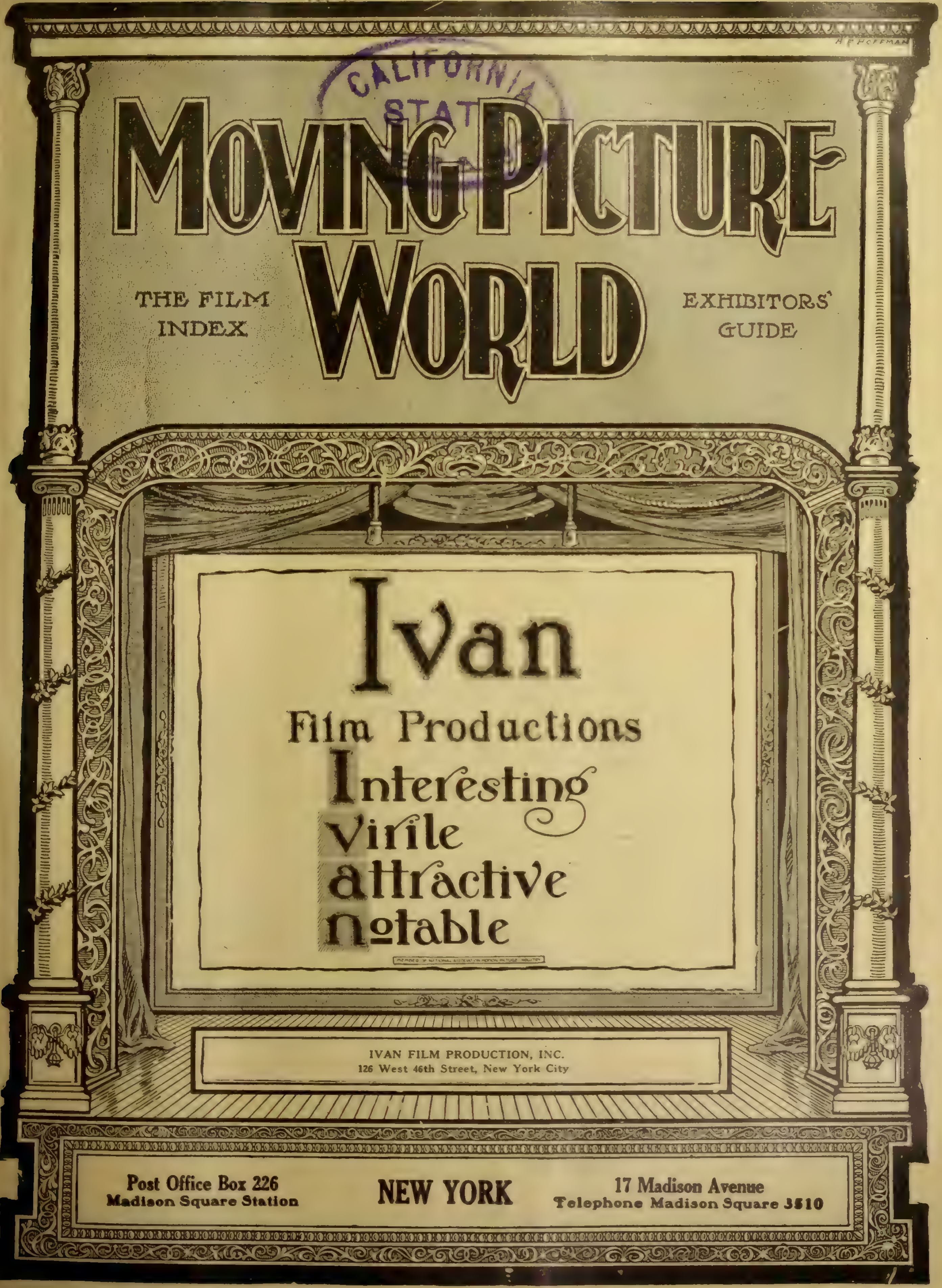
CATALOG G GIVES FULL DETAILS
MAILED UPON REQUEST

Nicholas Power Company

Ninety Gold Street, New York, N. Y.

Vol. 32, No. 2 April 14, 1917 Price 15 Cents

CALIFORNIA STATE



MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Ivan

Film Productions

Interesting
virile
attractive
notable

MEMBER OF NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

IVAN FILM PRODUCTION, INC.
126 West 46th Street, New York City

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

EVERY DAY during the past four years the steady growth of the Benjamin Chapin Cycle of Lincoln Photodramas has been constant, —consistent, and as substantial as the growth of a group of oak trees, not like the growth of a patch of mushrooms.

The plan of release for the great Chapin-Lincoln Cycle will be announced later.

BENJAMIN CHAPIN STUDIOS
AND EXECUTIVE OFFICES
RIDGEFIELD PARK, N. J.
Tel: Hackensack-583

K KLEINE E EDISON S SELIG E ESSANAY

MAX LINDER'S

second American made comedy

"MAX WANTS A DIVORCE"

scored EVEN a greater triumph than his first tremendous success, "MAX COMES ACROSS."

See these comedies and try Essanay's co-operative newspaper campaign. WE PAY HALF FOR YOU.

Louella O. Parsons in the Chicago Herald says: "The second Max Linder comedy, 'Max Wants A Divorce,' has made its appearance, and was greeted with continuous and hearty laughter."

Peter Milne, Motion Picture News: "'Max Wants A Divorce' is of real feature standard."

Agnes Smith, New York Telegraph: "An exceedingly lively farce with genuinely amusing situations."

Genevieve Harris, Motography: "A clean, clever comedy."

Trademark
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E

Read these Pages Every Week for Your Own Benefit and Profit

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

Universal Screen Magazine a Sensation

EXHIBITORS PRAISE IT

THE U Screen Magazine comes to bat this week with another "punch" for Exhibitors. "WHAT WE EAT" is the subject of a highly fascinating series of scenes on dry food products that every person in the country is anxious to see and know about. "X-RAY" mysterious, shown this week also in Screen Magazine, a subject never before shown to the public at large. "YOUNG MEN WHO DIDN'T GO WEST," showing successful men who did not heed Horace Greeley's advice and yet who made good. Other subjects make this one of the fascinating issues of the already popular U Screen Magazine. Already, Exhibitors are building their hopes for brightening the dull days with the U Screen Magazine and the U Screen Magazine is making good like wildfire. A single issue shown in one theatre out West brought forth a shower of congratulations from enthusiastic fans who asked the Management if the U Screen Magazine was going to be a regular thing each week. For a real high class novelty to interest, instruct and amuse EVERYBODY who sees it, the U Screen Magazine is a winner from the very start. It equals (with moving pictures) the tremendous popularity of the best magazines in the land. All the subjects of widest interest, that you read about in all the popular magazines, is the type and character of subjects that are shown by the U Screen Magazine. If you haven't as yet booked the U Screen Magazine, and if you can get it before someone else gets it in your territory, take our advice and "grab it now." Enuf said. Any Universal Exchange will take your order.

Tabloid Food from Vegetables
(From U Screen Magazine)

MARCUS LOEW BOOKS "VOICE ON THE WIRE" SERIAL FOR HIS ENTIRE CIRCUIT OF THEATRES

Universal's Thrilling Series, "The Perils of the Secret Service," Big Winner

Ben Wilson

THE mere mention of the fact that Marcus Loew, largest theatre circuit theatre owner in America, chooses the Universal's thrilling serial, "THE VOICE ON THE WIRE," means more to Exhibitors than all the advertising in the trade papers means in ten years. Here's concrete evidence of the shrewdest judgment of a theatrical man who has achieved, single-handed, a greater success than any moving picture man in the business. When Marcus Loew books a serial, it's a thousand to one cinch that the serial in plain talk "has got to be there," and "THE VOICE ON THE WIRE" is there in larger measure and in greater power than any serial the Universal has put out to date. Written by Eustace Hale Ball, author of such successes as "Traffic in Souls," and directed by Stuart Paton, producer of "20,000 Leagues Under the Sea"—headed by BEN WILSON as the leading player, supported by Beautiful Neva Gerber, Joseph Girard and a huge cast of Universal Players, this serial is destined to do more for Exhibitors in the way of profits and capacity houses than even such successful Universal Serials as "Liberty" and the many other winners the Universal has produced. Get back to the fact that Marcus Loew has booked it for his ENTIRE CIRCUIT, and that the biggest and best houses all over this country have booked it, and there *your* answer of the profits and possibilities of this greatest of all Universal Serials.

Neva Gerber

Then the great new series "THE PERILS OF THE SECRET SERVICE" written and personally directed by George Bronson Howard, author of God's Man and other successes—with KINGSLEY BENEDICT in the lead and with each episode of two reels A COMPLETE STORY BY ITSELF, you have an opportunity to give your patrons something brand new, something they all have been wanting to see —and know (how the secret service men work). Book either the 15 week serial or the 8 week series for the biggest business you've ever had. Book thru any of the 73 Universal Exchanges.

Kingsley Benedict

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS
Printed here will
Lead any Exhibitor
to Sure Success

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

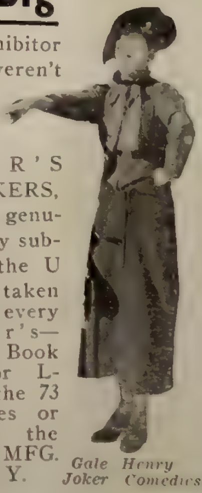
Bookings on Universal Animated Weekly Spreading to Every Part of the Country

Sagua Sinks in New York Harbor.
Animated Weekly

AGAIN the Universal Animated Weekly comes to the front with that weekly punch that has made the U. A. W. the first choice of all the best houses in the country. This week the U. A. W. begins its aid to the Government to help recruiting. Shows Loretta Walsh, first woman to offer herself for armed service, Ward's Island Naval training school, arrival of steamship Orleans, first American ship to run the U boat blockade, and other big punches. Book the U. A. W. thru any of our 73 U Exchanges or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, N. Y.

Universal Comedies Going Big

ONE big Exhibitor said—If it weren't for UNIVERSAL COMEDIES every week—NESTOR'S—L-KO'S—and JOKERS, there would be a genuine dearth of comedy subjects. Thanks to the U Exhibitors are well taken care of without fail, every week with Nestor's—Joker's and L-KO's. Book Nestor's—Joker's or L-KO's thru any of the 73 Universal Exchanges or communicate with the UNIVERSAL FILM MFG. CO., 1600 B'way, N. Y.



Gale Henry
Joker Comedies

Universal Program Service

With Special and Regular Releases---Big Hit With All Exhibitors

Short Snappy Program Subjects the Salvation of Many a Theatre Owner

FOR complete program service of the most perfect scientific balance to be had anywhere in the world—and for the "open booking" Exhibitor, the U program stands head and shoulders above anything in the industry. From the special release as shown below, any Exhibitor can pick subjects that will help him get his show over when his BIG FEATURE ? ? ? flops on him. U subjects have been the savior of many a show. Booking the complete Universal Program brings to you (without one penny extra cost) all the subjects listed here every week. If you "Pick" from the specials you must expect to pay more, for in these Specials are short subjects that (in the hands of any other producing company) would be stretched into 5 reelers and offered at "fancy fees." Many a 3-reel Universal Special has the average so-called 5-reel Feature skinned to death for real entertainment. Book the complete U Program and get the subjects that mean more money, better satisfied patrons and a better show.

Special Releases

On the UNIVERSAL Program for Week of April 23

FIVE-REEL FEATURE—Comedy-Drama—Jack Mulhall.
NESTOR—"THE HOME WRECKERS" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edyth Roberts.
L-KO—Two-Reel Comedy.
REX—"THE TOWNSEND DIVORCE CASE" (One-Reel Drama)—Gretchen Lederer and Roberta Wilson.
UNIVERSAL SCREEN MAGAZINE—Issue No. 16.
JOKER—"THE LEAK" (One-Reel Comedy)—Gale Henry and Wm. Franey.
POWERS—Comic Cartoon and Educational (Split Reel).

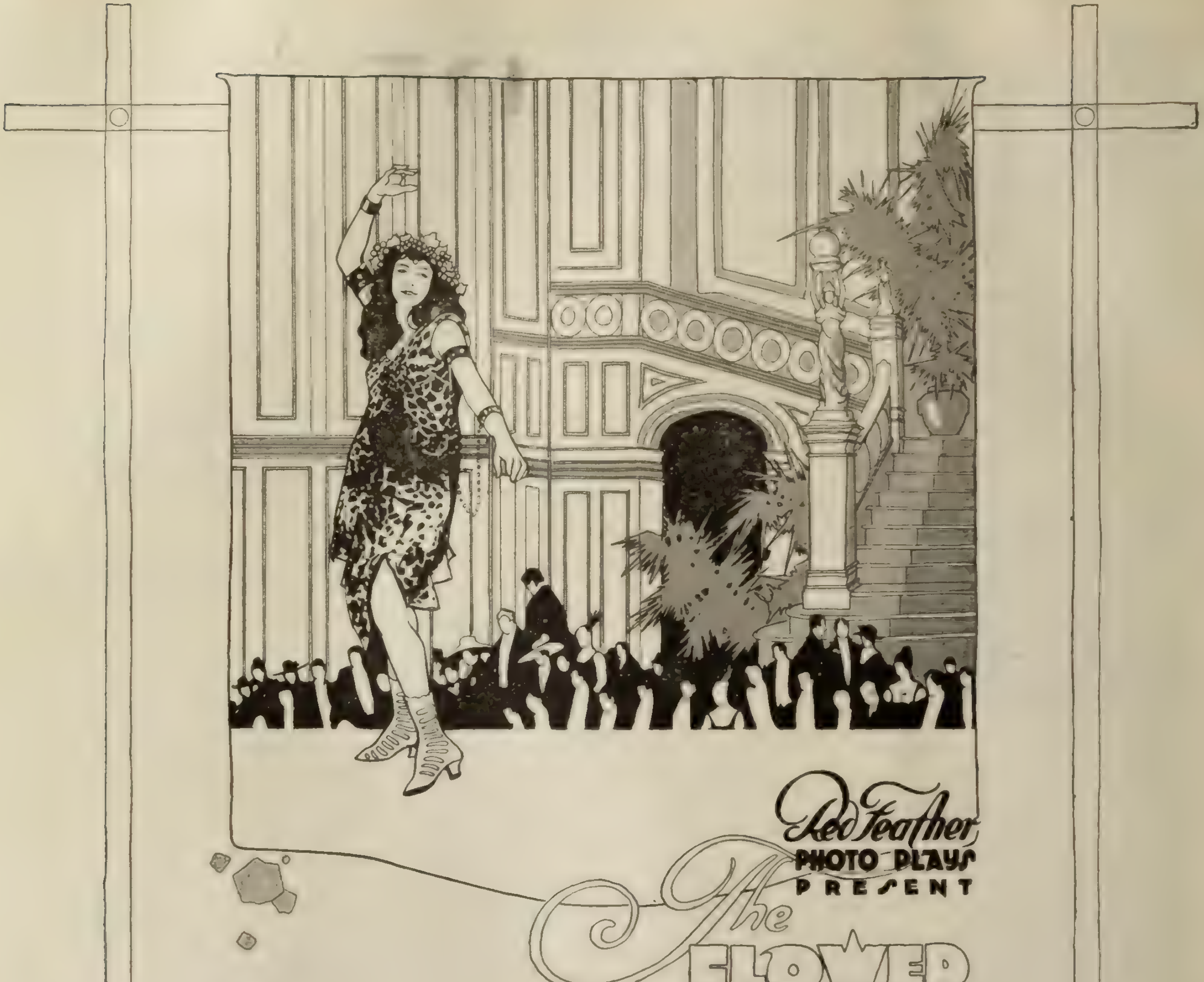
On the UNIVERSAL Program for Week of April 23

Regular Releases

GOLD SEAL—"THE FOREST NYMPH" (Three-Reel Mountain Drama)—Bartina Burkett.
VICTOR—"THE THOUSAND-DOLLAR DROP" (One-Reel Comedy)—Eileen Sedgwick.
LAEMMLE—"TWIXT LOVE AND DESIRE" (One-Reel Drama)—Irene Hunt and Leo Pierson.
UNIVERSAL ANIMATED WEEKLY—No. 69.
VICTOR—"HER WAYWARD PARENTS" (Two-Reel Comedy-Drama)—Daddy Manley, Mother Benson and J. Belasco.
BIG U—"THE WARRIOR'S BRIDE" (One-Reel Drama)—Wallace Reid.
IMP—"THE ROGUE'S NEST" (Two-Reel Crook Drama)—Lee Hill and Edyth Roberts.
VICTOR—"THE WOODS ARE FULL OF 'EM" (One-Reel Comedy)—Ernie Shields.
BISON—"THE TRAIL OF HATE" (Two-Reel Western Drama)—Jack Ford.
LAEMMLE—"A WOMAN OF CLAY" (One-Reel Drama)—Leah Baird.
REX—"DAVID CRAIG'S LUCK" (Two-Reel Drama)—Matt Moore and Jane Gail.

Remember this fact: Every Universal Program is a scientifically chosen, balanced program of 29 reels every week. There are dramas, Westerns, problem plays, human interest stories, comedies, society plays, U Screen Magazine, U Animated Weekly, a regular five-reel feature, split reels with cartoons, travel series, scnics—all so arranged as to whet the appetite of the fans and make 'em come back every day for more. The balance of a program is everything. Every U Program is scientifically balanced, removing worry and work on your part. Book thru any of the 73 Universal Exchanges. UNIVERSAL FILM MFG. CO., 1600 Broadway, New York.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!



Red Feather
PHOTO PLAYS
PRESENT

The FLOWER of DOOM

WITH
WEDGEWOOD NOWELL
& GYPSY HART

A POWERFUL DRAMA OF THE MYSTIC EAST AND THE VIRILE WEST

DIRECTED BY REX INGRAM

BOOK THROUGH ANY UNIVERSAL [illegible] EXCHANGE

THE BARRIER

The Famous Photo-Play
from the Great Novel

By REX BEACH

"This is the motion picture we have been waiting for," said a woman member of the National Board of Review after seeing "The Barrier" in New York City.

"This is the greatest photo-drama ever produced," say all the motion picture experts and critics.

"The Barrier" is by far the most powerful Rex Beach photo-drama yet filmed. The remarkable and unanimous praise bestowed upon "The Barrier" by the press, the critics and the public has brought an avalanche of applications for advance bookings from America's most prominent exhibitors from New York to San Francisco.

They realize from the wonderful success of this picture in the big theatres of New York, Philadelphia and other cities that "The Barrier" is bound to be the season's greatest drawing card in motion picture theatres.

Wire or write for bookings to

REX BEACH PICTURES CO., Inc., 440 Fourth Av., New York

Jesse L. Lasky Presents

Sessue Hayakawa

who equals, if not surpasses, his famous work in "The Cheat"—his agility and physical endurance are taxed to the utmost in this superb picture.

"The Bottle Imp"

has to do with the adventures of a poor fisherman who seeks a royal wife

For magnificence of setting, perfection of photography, careful direction and good acting, it is doubtful if a famous story has ever been better adapted to the screen.

Kilauea Volcano, in Hawaii, was used as a setting, and there is a fierce battle under the clear Hawaiian water.

Robert Louis Stevenson

whose famous stories have been translated into every language and have delighted the young and old of all the world, needs no introduction to anybody.

Paramount Pictures are made as good as humanly possible—isn't that good enough for you?

Released March 26th.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres.; Jesse L. Lasky, Vice Pres.;
Cecil B. DeMille, Dir. Gen.

Pallas Pictures Presents

Myrtle Stedman and House Peters

who need no introduction to Paramount audiences or any photoplay audiences—their large following, developed through years of association with the better pictures of the time, is a tribute to their earnest and successful efforts.

"As Men Love"

has to do with the friendship of two men, which is torn asunder by a fickle and seemingly faithless woman, but who are brought together again through a child's illness and a brave fight against infantile paralysis.

Lois Zellner

who wrote the story, is the author of many previous Paramount successes.

Prosperous exhibitors make prosperous manufacturers and distributors.

Paramount Pictures make exhibitors prosperous.

Released March 29th.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.;
Cecil B. DeMille, Dir. Gen.

"FATTY" ARBUCKLE

"Is this the way to romp in, laughing and yelling—you're supposed to be school girls, not nuts! Now again. For the love of Mike, don't stop—don't try to hide from the camera, **you can't do it,"** and, aside—"they're like a bunch of ostriches," said "Fatty," laughing, as he paused while

Directing His Own Pictures

He was shooting the "pajama girl scene"—**a big one** from a forthcoming "laugh-maker."

Remember, any exhibitor can have the "Fatty" Arbuckle Comedies, whether he is now doing business with the Paramount exchange or not. Just call and arrange about "run" and "price."

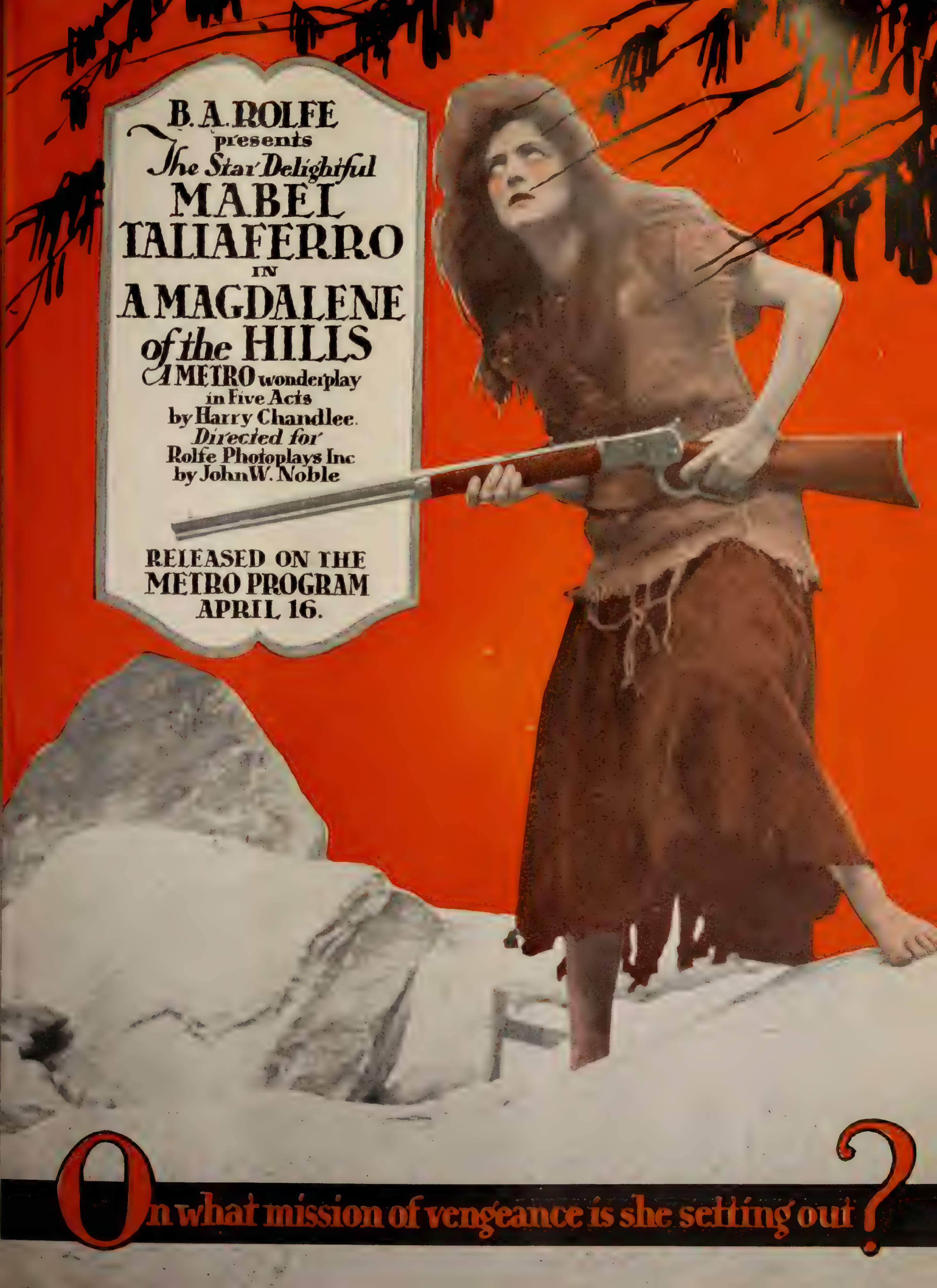
Get dates on the Paramount-Arbuckle Comedies from the nearest Paramount exchange today.

Paramount Arbuckle Comedies

Presented by JOSEPH M. SCHENK

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*



B. A. ROLFE
presents
The Star Delightful

MABEL TALIAFERRO

IN

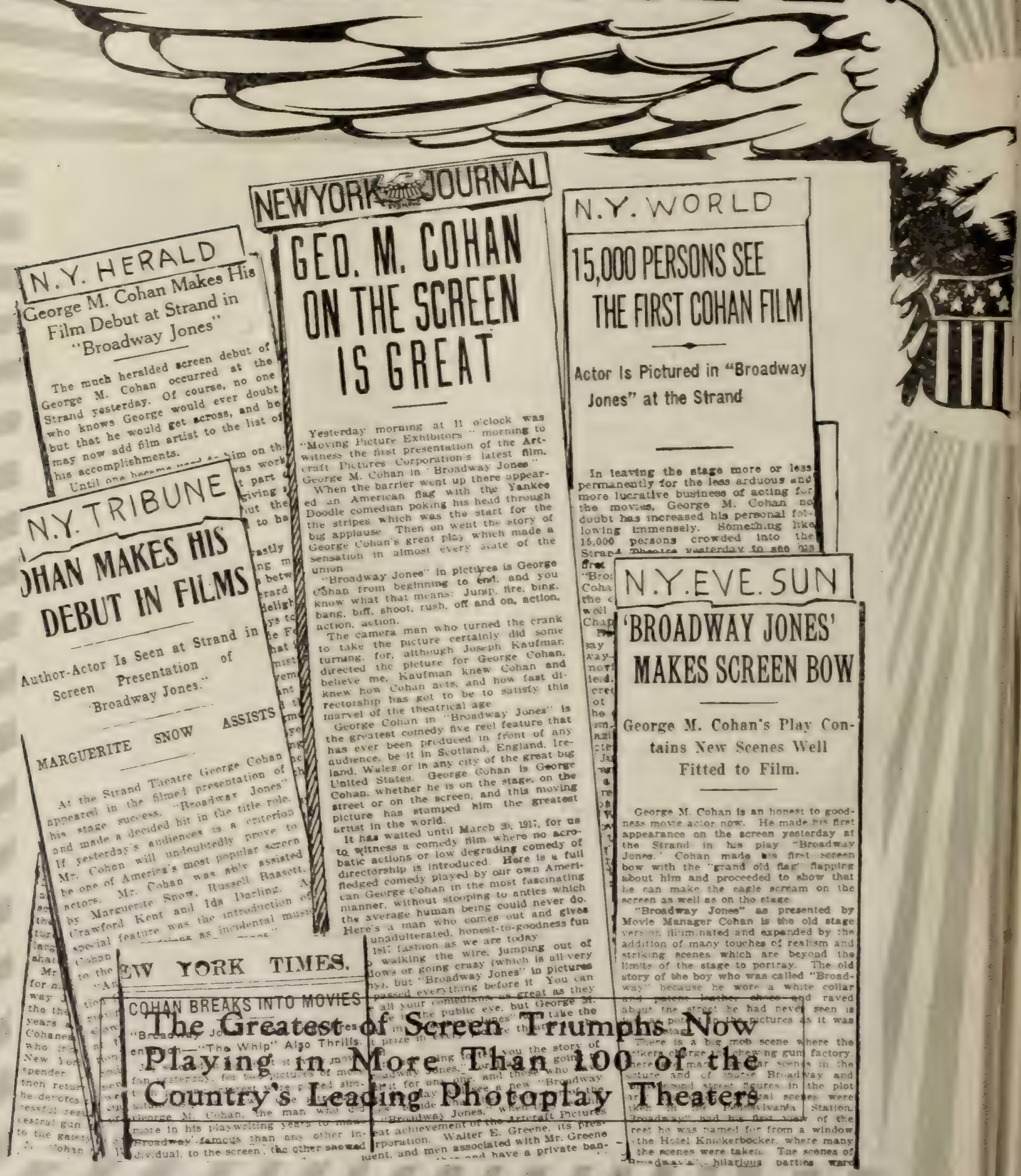
A MAGDALENE of the HILLS

A METRO wonderplay
in Five Acts
by Harry Chandlee.
Directed for
Rolfe Photoplays Inc
by John W. Noble

RELEASED ON THE
METRO PROGRAM
APRIL 16.

On what mission of vengeance is she setting out?

America's Greatest Newspapers and
GEO. M. COHAN *in*



N.Y. HERALD

George M. Cohan Makes His Film Debut at Strand in "Broadway Jones"

The much heralded screen debut of George M. Cohan occurred at the Strand yesterday. Of course, no one who knows George would ever doubt but that he would get across, and he may now add film artist to the list of his accomplishments.

N.Y. TRIBUNE

OHAN MAKES HIS DEBUT IN FILMS

Author-Actor Is Seen at Strand in Screen Presentation of "Broadway Jones."

MARGUERITE SNOW ASSISTS

At the Strand Theatre George Cohan appeared in the filmed presentation of his stage success, "Broadway Jones" and made a decided hit in the title role. If yesterday's audiences is a criterion Mr. Cohan will undoubtedly prove to be one of America's most popular screen actors. Mr. Cohan was ably assisted by Marguerite Snow, Russell Bassett, Crawford Kent and Ida Darling. A special feature was the introduction of incidental music

NEW YORK JOURNAL

GEO. M. COHAN ON THE SCREEN IS GREAT

Yesterday morning at 11 o'clock was "Moving Picture Exhibitors" morning to witness the first presentation of the Artcraft Pictures Corporation's latest film, George M. Cohan in "Broadway Jones."

When the barrier went up there appeared an American flag with the Yankee Doodle comedian poking his head through the stripes which was the start for the big applause. Then on went the story of George Cohan's great play which made a sensation in almost every state of the union.

"Broadway Jones" in pictures is George Cohan from beginning to end, and you know what that means: Jump, fire, bing, bang, biff, shoot, rush, off and on, action, action, action.

The camera man who turned the crank to take the picture certainly did some turning, for, although Joseph Kaufman directed the picture for George Cohan, believe me, Kaufman knew Cohan and knew how Cohan acts, and how fast directorship has got to be to satisfy this marvel of the theatrical age.

George Cohan in "Broadway Jones" is the greatest comedy five reel feature that has ever been produced in front of any audience, be it in Scotland, England, Ireland, Wales or in any city of the great big United States. George Cohan is George Cohan, whether he is on the stage, on the street or on the screen, and this moving picture has stamped him the greatest artist in the world.

It has waited until March 20, 1917, for us to witness a comedy film where no acrobatic actions or low degrading comedy of directorship is introduced. Here is a full fledged comedy played by our own American George Cohan in the most fascinating manner, without stooping to antics which the average human being could never do. Here's a man who comes out and gives unadulterated, honest-to-goodness fun 1917 fashion as we are today walking the wire, jumping out of dows or going crazy (which is all very ny), but "Broadway Jones" in pictures passed everything before it. You can all your comedians as great as they the public eye, but George M.

prize in

you the story of

and those who

for one, and

see a new "Broadway

Jones," when the Artcraft Pictures eat achievement of the its president, Walter E. Greene, its president and men associated with Mr. Greene and have a private ban-

N.Y. WORLD

15,000 PERSONS SEE THE FIRST COHAN FILM

Actor Is Pictured in "Broadway Jones" at the Strand

In leaving the stage more or less permanently for the less arduous and more lucrative business of acting for the movies, George M. Cohan no doubt has increased his personal following immensely. Something like 15,000 persons crowded into the Strand Theatre yesterday to see his first

N.Y. EVE. SUN

'BROADWAY JONES' MAKES SCREEN BOW

George M. Cohan's Play Contains New Scenes Well Fitted to Film.

George M. Cohan is an honest to goodness movie actor now. He made his first appearance on the screen yesterday at the Strand in his play "Broadway Jones." Cohan made his first screen bow with the "grand old flag" flapping about him and proceeded to show that he can make the eagle scream on the screen as well as on the stage.

"Broadway Jones" as presented by Movie Manager Cohan is the old stage version illuminated and expanded by the addition of many touches of realism and striking scenes which are beyond the limits of the stage to portray. The old story of the boy who was called "Broadway" because he wore a white collar and patent leather shoes and raved about the street he had never seen is just as potent in the pictures as it was on the stage.

There is a big mob scene where the strikers charge the chewing gum factory. There are many other scenes in the picture and of course Broadway and Forty-second street figures in the plot and several scenes were taken in the Pennsylvania Station. "Broadway" had his first view of the street he was named for from a window of the Hotel Knickerbocker, where many of the scenes were taken. The scenes of "Broadway's" hilarious parties were

NEW YORK TIMES.

COHAN BREAKS INTO MOVIES

"Broadway Jones"

"The Whip" Also Thrills.

George M. Cohan, the man who did more in his playwriting years to make Broadway famous than any other individual, to the screen, the other showed

The Greatest of Screen Triumphs Now Playing in More Than 100 of the Country's Leading Photoplay Theaters

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

America's Greatest Photoplay Theatre Laud

'BROADWAY JONES'

Directed by JOS. KAUFMAN

Harold Edel
says:
"Give us more **COHAN** pictures"

A NATIONAL S INSTITUTION
STRAND THEATRE
OF NEW YORK

OFFICE OF HAROLD EDEL
MANAGING DIRECTOR

MITCHEL H. MARK
PRES. AND GEN. MGR.

March 26th, 1917

Mr. Walter E. Greene, Pres.,
Artcraft Pictures Corporation.
729 Seventh Avenue,
New York, N. Y.

My dear Mr. Greene:-

The opening of your production here at the Strand Theatre, of George M. Cohan in "Broadway Jones", was accorded a reception the like of which I believe has never been witnessed in the history of motion picture presentation.

The tremendous crowds who witnessed the performances here yesterday were most demonstrative in their appreciation of same. Sunday, March 25th, with George M. Cohan in his photo dramatic debut "Broadway Jones", at the Strand Theatre, New York, will go down in the annals of theatrical history.

Everyone who witnessed this production left the theatre acclaiming it the best of its kind ever produced. Without question or doubt this ought to prove to be a big bonanza for all the exhibitors who play same.

I personally want to congratulate you and your associates as well as Mr. Cohan upon this wonderful achievement.

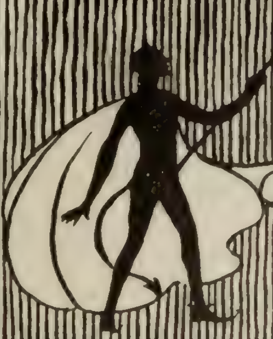
Hoping within the near future we will have another such picture with George M. Cohan in the title role, I beg to remain,

Yours most sincerely,

H. Edel.

HE/FK

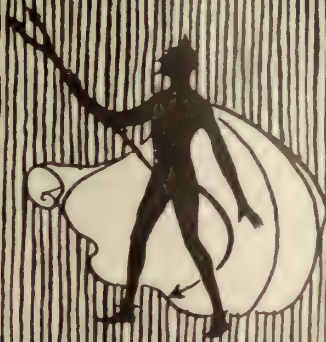
ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City



The Warfare

A Production that has no Program Competition. A Feature designed to fulfill the functions of a Feature Attraction. It is a big Subject for Big men to handle in a Big way for Big returns. It is a Quality picture done in a Quality way for Quality people. It is neither too high-brow, however, for ten-cent audiences nor too low-brow for fifty-cent audiences. **It is the type and style of picture that exhibitors will book at $100 a day.** A sample line of Billing matter, lobby display, publicity and advertising will be mailed on request. All Publicity and advertising copy prepared from the Box-office angle.

EDWARD WARREN



Of The Flesh

THE Story, the Cast and Staging—all reflect the high character of the production. It is Not a sex play—It is a story that asks the question **"Are the forces of good stronger than the forces of evil?"** The Cast includes: Sheldon Lewis, who starred in the Iron Claw; Walter Hampden, who starred in the Servant in the House; Charlotte Ives, now starring in the Morosco Broadway hit, The Brat; Marie Shotwell, appearing in Enlighten Thy Daughter; Harry Benham of the Million Dollar Mystery, and Theodore Friebus, for years the idol at the Castle Square Theatre, Boston

The feature was produced by **EDWARD WARREN**, maker of many successful state right attractions. The scenario is by Lawrence Marston.

Wire bids for Territorial Rights to H. Z. Levine, Business Manager, 1482 Broadway, New York City.

Productions.

The SUPREME QUALITY of THANNHOUSER-PATHE PRODUCTIONS IS PROVEN by the REMARKABLE TRIBUTES ACCORDED THEM

THE VICAR OF WAKEFIELD

"It is almost as human and delightful on the screen as it is between the covers of a book; and Frederick Warde, who acted before the camera as the kindly old Vicar, interpreted the character with as close an approach to perfection as cinema interpretations can hope to achieve."

N. Y. World.

POTS-AND-PANS PEGGY

"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."

Exhibitors' Trade Review.

HER BELOVED ENEMY

"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."

Sunday Telegraph.

HER LIFE AND HIS

"A mingling of the lives of Henry Ford and Thomas Mott Osborne, told in an entertaining and melodramatic way. Climaxes are well constructed, human interest strong, and acting first class."

Sunday Telegraph.

A MODERN MONTE CRISTO

"Used just the underlying theme of the novel—namely, revenge—and provided a vivid, colorful tale and one almost as elaborate in presentation as the transference of the original story might be to the screen."

New York Mail.

THE IMAGE MAKER

"The broad sweep of color supplied by the followers of the ruler of the Nile and the Arabs of to-day are in keeping with the character of the story."

Moving Picture World.

HER NEW YORK

"Isn't it a remarkable thing what a film-producing firm can do with a good scenario? Thanhouser has released for Pathe's program one of the best—yes, one of the very best—features ever turned out."

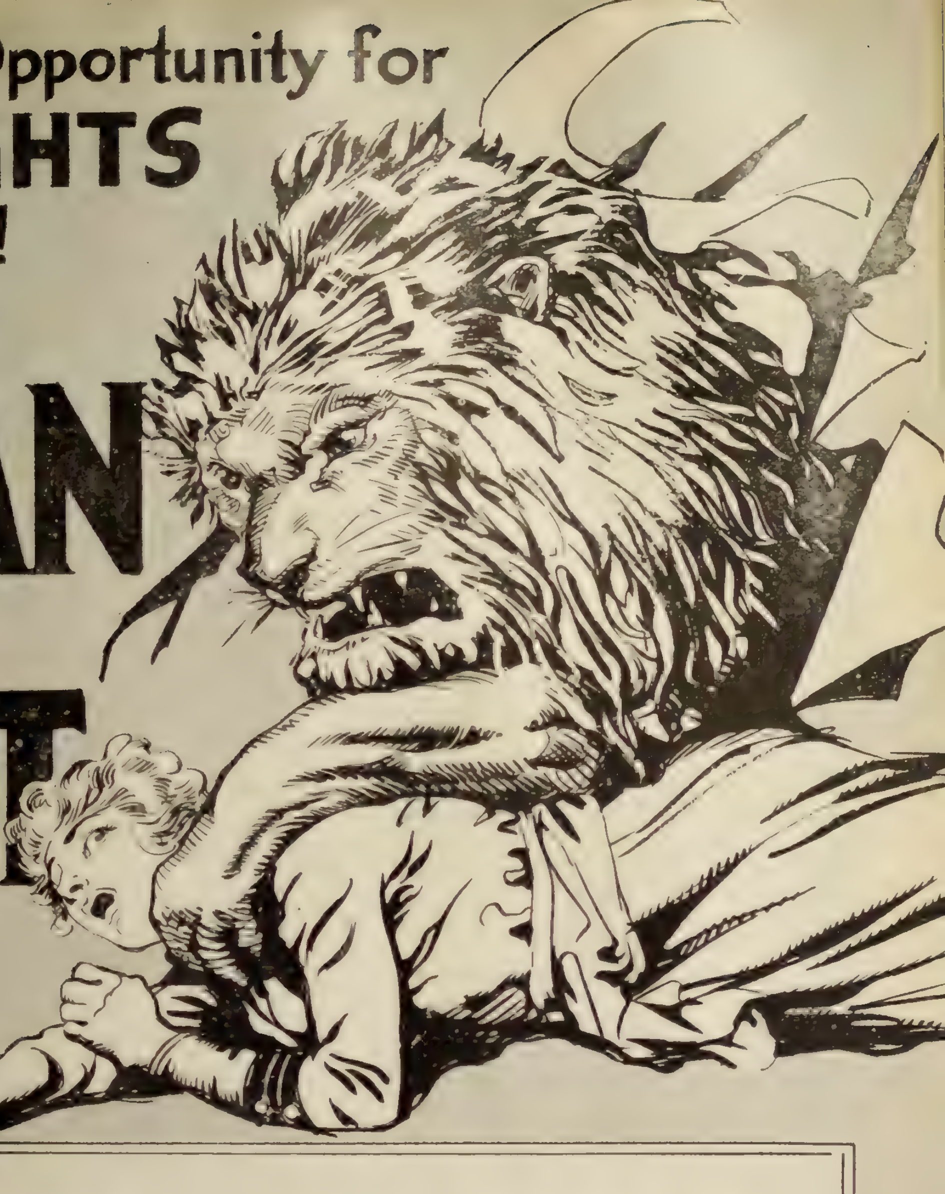
Variety

DID YOU EVER SEE SUCH NOTICES?

EDWIN THANHOUSER
New Rochelle, N. Y.

The One Big Opportunity for
STATE RIGHTS
Buyers!

The WOMAN and the BEAST



SENSATIONAL—BUT CLEAN!

FEATURING

Marie Shotwell Star of "The Witching Hour"

Alphonse Ethier Fred Eric Kathryn Adams J. H. Gilmour

Directed by ERNEST C. WARDE

A WINNER!

W-A-T-C-H!

Goldwyn Pictures

Apply a Tape Measure to Goldwyn

THE MEASUREMENT of what men can do for *you* is revealed by *what they have done for themselves.* Exhibitors are invited to determine Goldwyn's value to *their* houses by a test of this kind.

The factors behind Goldwyn have produced some of the greatest financial successes of the American screen and stage.

The Goldwyn authors have written plays that made fortunes for themselves and their managers. They are the men and women whose stories have helped make such immensely successful magazines as *Cosmopolitan* and the *Saturday Evening Post.*

The five great Goldwyn stars thus far announced possess tremendous name and reputation values. They are: Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl and Madge Kennedy. Others are to be announced.

All these elements combined spell *assured profits* for exhibitors.

ADVISORY BOARD

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Goldwyn Pictures Corporation

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"One of the best pictures ever screened!"

"I am presenting all week at the Arcadia

PATRIA with Mrs. Vernon Castle

"It is one of the best pictures ever screened; a punch from start to finish. It is greatly appreciated by the audience and the house is packed every afternoon and night. Make more such pictures; they are money-makers for exhibitors."

Alexander Boyd, Arcadia Theatre, Philadelphia, Pa.

Produced by Wharton, Inc., for
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Released by Pathé

Pathé

Reason No. 3 why you should book

MYSTERY OF THE DOUBLE CROSS

It is the best mystery story that has ever been filmed.

Action, speed, thrills, heart interest, unusual situations – all of these of course, but above all mystery, real and sustained.

Featuring

Mollie King

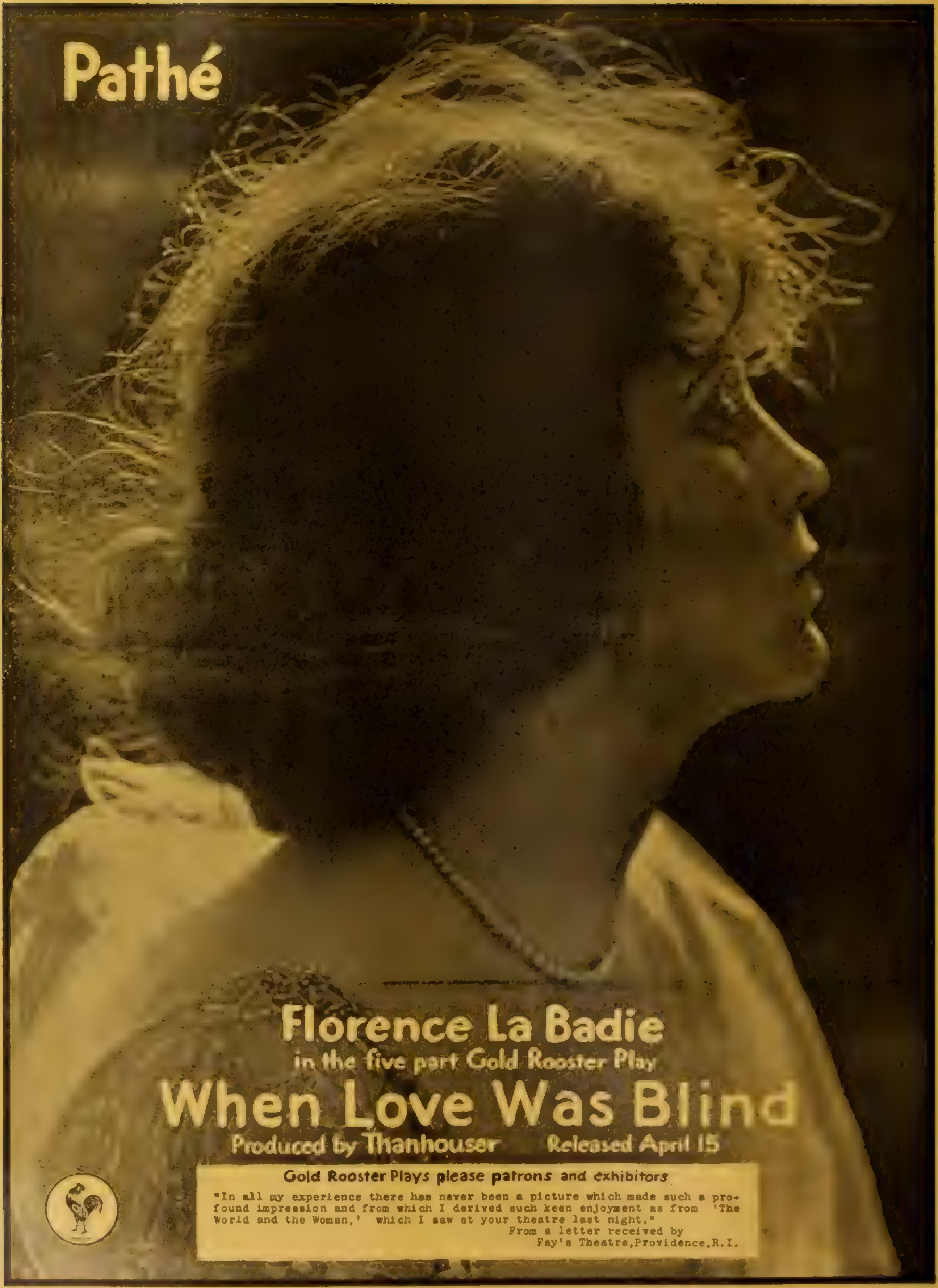
and

Leon Bary

Produced by Astra
under the direction of Wm. J. Parke

Pathé

Mollie King
star of
MYSTERY OF THE DOUBLE CROSS



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Florence La Badie

in the five part Gold Rooster Play

When Love Was Blind

Produced by Thanhouser Released April 15

Gold Rooster Plays please patrons and exhibitors

"In all my experience there has never been a picture which made such a profound impression and from which I derived such keen enjoyment as from 'The World and the Woman,' which I saw at your theatre last night."

From a letter received by
Fay's Theatre, Providence, R.I.

Pathé

Pathé-Thanhouser
present

Frederick Warde

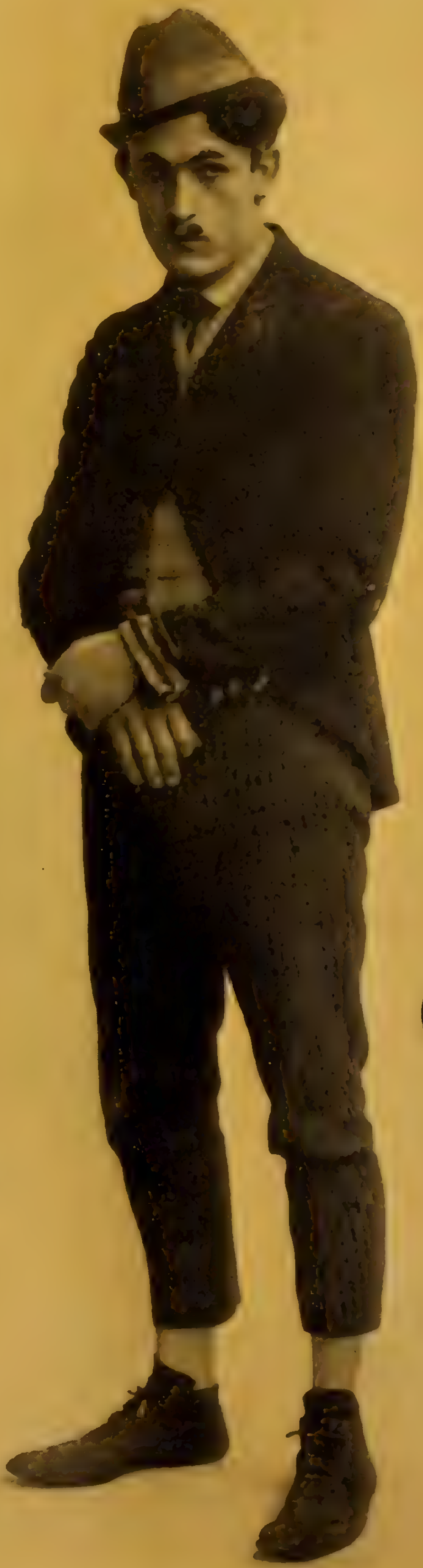
the celebrated actor
in the highly praised [illegible] of Goldsmith's famous book

The Vicar of Wakefield

The New York Morning World says, "The leading picture of the week at the Rialto is the screen version of Oliver Goldsmith's 'The Vicar of Wakefield,' and a very good moving picture it made, too. It is almost as human and delightful on the screen as it is between the covers of the book and Frederick Warde, who acted as the kindly old vicar, interpreted the character with as close an approach to perfection as cinema interpretations can hope to achieve."

Book through the
Super-Feature Dep't
PATHE EXCHANGE
Executive Offices
25 West 45th St., New York

Pathé



"If an exhibitor likes to hear loud and continuous laughter from his patrons he should book the new two reel

Lonesome Luke Comedies"

Fritz Tidden
in the
Dramatic Mirror

Harold Lloyd
"Lonesome Luke"

One super-excellent two reel comedy a month.

Produced by
Rolin

"Everybody's Talking Rex Beach!"

First Showings in NEW YORK STATE

OF

THE [DE LUXE] SPOILERS

BY REX BEACH **IN 12 REELS**

New and elaborated edition of the greatest box office attraction in film history with the exception of "Birth of a Nation."

IN GREATER NEW YORK

Opening in April on

KEITH CIRCUIT
PROCTOR CIRCUIT
MOSS CIRCUIT

OUTSIDE GREATER NEW YORK

Playing the leading theatres in the principal cities on *percentage* basis *only* and for FULL WEEK engagements *only*.

Opening in Albany and Buffalo.

Watch Next Week's Announcement!

De Luxe Spoilers Company

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BLUEB

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IN "THE C

A SENSASIONAL HIT
AT THE "RIALTO"
NEW YORK'S FINEST
MOVING PICTURE
THEATRE..

Week of March 25
to March 31

For bookings, communicate with your local BLUEBIRD Exchange or BLUEBIRD PHOTOPLAYS, Inc., 1600 Broadway, New York City.

RD PHOTO PLAYS INC

TENT

UM AND AGNES VERNON

LOCK"

C. Rundquist.

A BLUEBIRD EXTRAORDINARY

"HELL MORGAN'S GIRL"

(Originally a State Rights Production)
Now a Special Bluebird
Tremendous Money Getter Everywhere
Unusual in Cast—Wonderful in Scenes, including San Francisco Earthquake—Lavish in Production

Featuring Dorothy Phillips and Brilliant Cast

Here's a lead for you, a wire from Garrick Theatre: "Against stiffest competition, viz., Clara Kimball Young, Tally's; Mary Pickford, Clune's; Wm. Farnum Miller's; Marguerite Clark, Woodley's; Blanche Sweet, Superba; 'War Brides,' Majestic; Kellermann, Auditorium, Garrick lined up from opening of doors and had to run to midnight; showed to over thirty thousand people first week—just as big second week. Biggest we ever played."—B. Bershon, Garrick Theatre, Los Angeles, Cal.

A BLUEBIRD SPECIAL

"THE EAGLE'S WINGS"

Backed by Mrs. Wm. Cumming Story, National President, and the entire 1,500 Chapters of the Daughters of the American Revolution, and with the endorsement of Secretary Baker and the leading officials in Washington, D. C., "THE EAGLE'S WINGS" comes to you as the greatest patriotic and most powerful preparedness film of the day. Those who have seen it pronounce it "matchless" as a master production. It is NOT a one-night production. You can book it, advertise it and play it three, four or five days, or, better still, for a full week, with growing crowds each succeeding night. It's a house packer right. Book thru any BLUEBIRD Exchange.

ALICE BRADY
IN
"The Dancer's Peril"

CARLYLE BLACKWELL
JUNE ELVIDGE
ARTHUR ASHLEY
EVELYN GREELEY
IN
"The Social Leper"

GAIL KANE
IN
"As Man Made Her"

CURRENT RELEASES ON THE DEPENDABLE PROGRAM

ETHEL CLAYTON

IN

"Man's Woman"

with

ROCKCLIFFE FELLOWES

ROBERT WARWICK

JUNE ELVIDGE
HENRY HULL

IN

"The Family Honor"

KITTY GORDON

IN

"Forget-Me-Not"

with

MONTAGU LOVE

Every great picture KEPT ON the program —NOT taken off to be "Specials"

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HERBERT BRENON

Has Again Established
His Mastery of the
Screen Art with his
Presentation
of

FLORENCE REED

In

"THE ETERNAL SIN"

An Adaptation of one
of Victor Hugo's
Immortal Dramas.

◆

He is now finishing
"THE LONE WOLF"
Louis Joseph Vance's
Great Story of Adventure

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EXCHANGES**

BRANCHES
EVERYWHERE

CLARA KIMBALL YOUNG

In

"THE EASIEST WAY"

By Eugene Walter.

Directed By
ALBERT CAPELLANI

The only Exhibitor
who won't be delighted
with this wonderful Picture is the Fellow who
neglects to book it.

AN ABSOLUTELY
BULLET PROOF
PRODUCTION.

SELZNICK LJS PICTURES

This is the Secret
Symbol of the Mysterious
"Court of St. Simon"
In
Harry Rapf's Presentation
of

ROBERT WARWICK

In

"THE SILENT MASTER"

By
E Phillips Oppenheim.

A Mystery Drama with
a thousand Heart Throbs.

Directed By the
Celebrated
LEONCE PERRET

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**LEWIS . J
SELZNICK
EXCHANGES**
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Joseph M. Schenck
Presents

NORMA TALMADGE

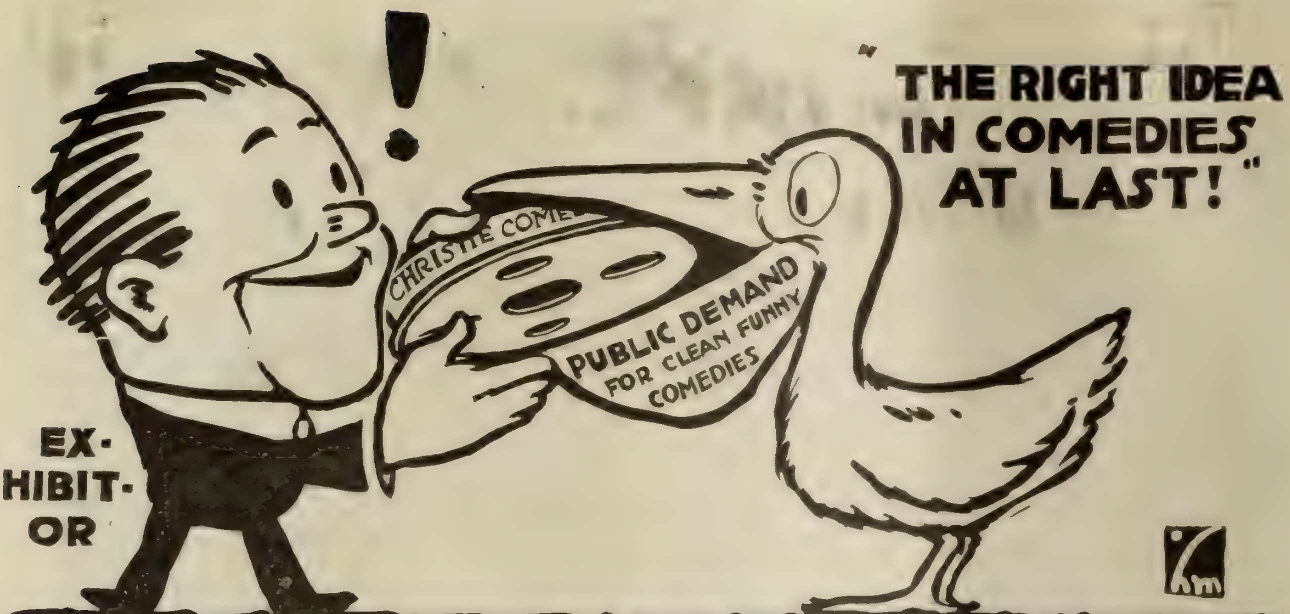
In a Modern Drama
of American Life that
will appeal to every
member of the Family.

"The LAW of COMPENSATION"

By Wilson Mizner

Directed By
Julius Steger and
Joseph A. Golden.

**FOR IMMEDIATE
RELEASE**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"THE RIGHT IDEA
IN COMEDIES
AT LAST!"
CHRISTIE COME
PUBLIC DEMAND
FOR CLEAN FUNNY
COMEDIES
EX-
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OR

"JUST FILLS THE BILL"

YOU ASSURE THE SUCCESS OF YOUR PROGRAM IF IT INCLUDES.

A CHRISTIE COMEDY

Experienced comedy producers are making CHRISTIE COMEDIES to meet a decided public demand—**your patrons' demand**—for bright, clean, sensible, funny comedies. Show your patrons CHRISTIE COMEDIES—they'll be pleased with the pictures, **you'll** be pleased with the **profits!** Start at once! Exhibit

"TWICE IN THE SAME PLACE"

THE KIND OF A COMEDY
YOUR PATRONS REALLY
WANT TO SEE!

Released on the
OPEN MARKET, week of
APRIL 9th.

Christie Comedies

"TWICE IN THE SAME PLACE"

Coming releases—
"LOVE AND THE ICE MAN"
"PRACTICE WHAT YOU PREACH"

Featuring
BILLIE RHODES
EDDIE BARRY, ETHEL LYNNE

CHRISTIE FILM CO

SUNSET BLVD. AT GOWER ST.
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AL. E. CHRISTIE · DIRECTOR GENERAL

MACK SENNETT
PRESENTS

MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

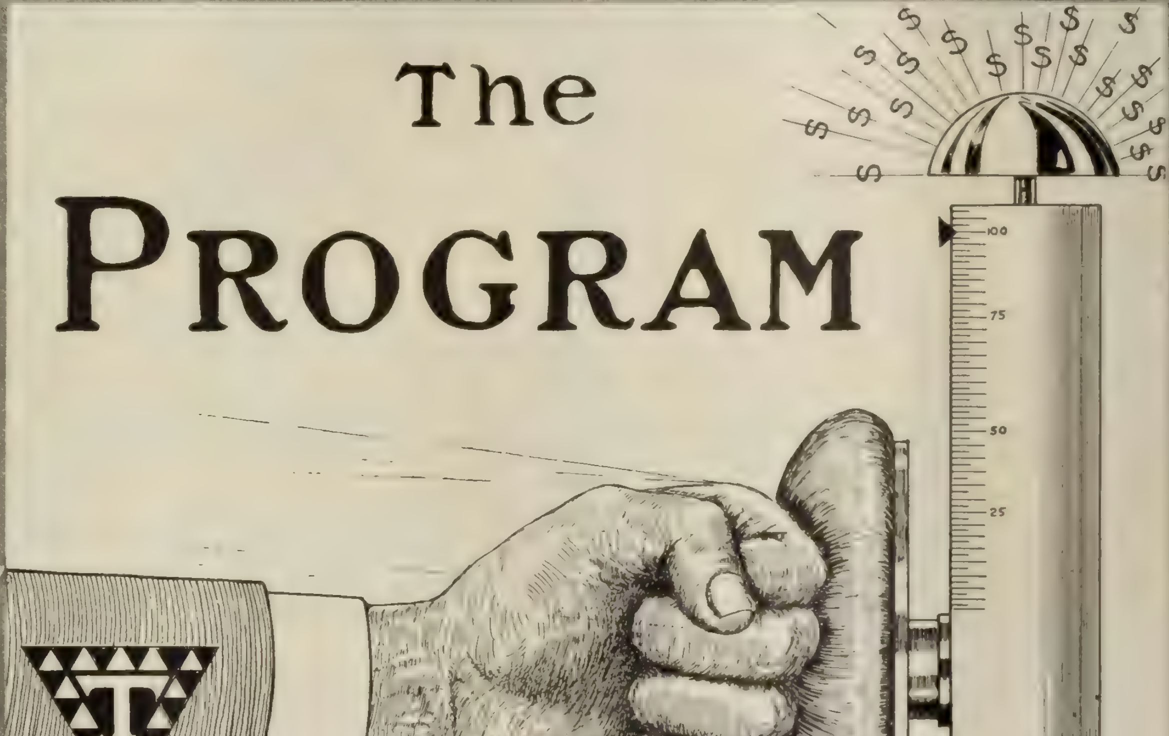
THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG. NEW YORK CITY

CINEMA
SERVICE

TRIANGLE



The

PROGRAM

With the

PUNCH!

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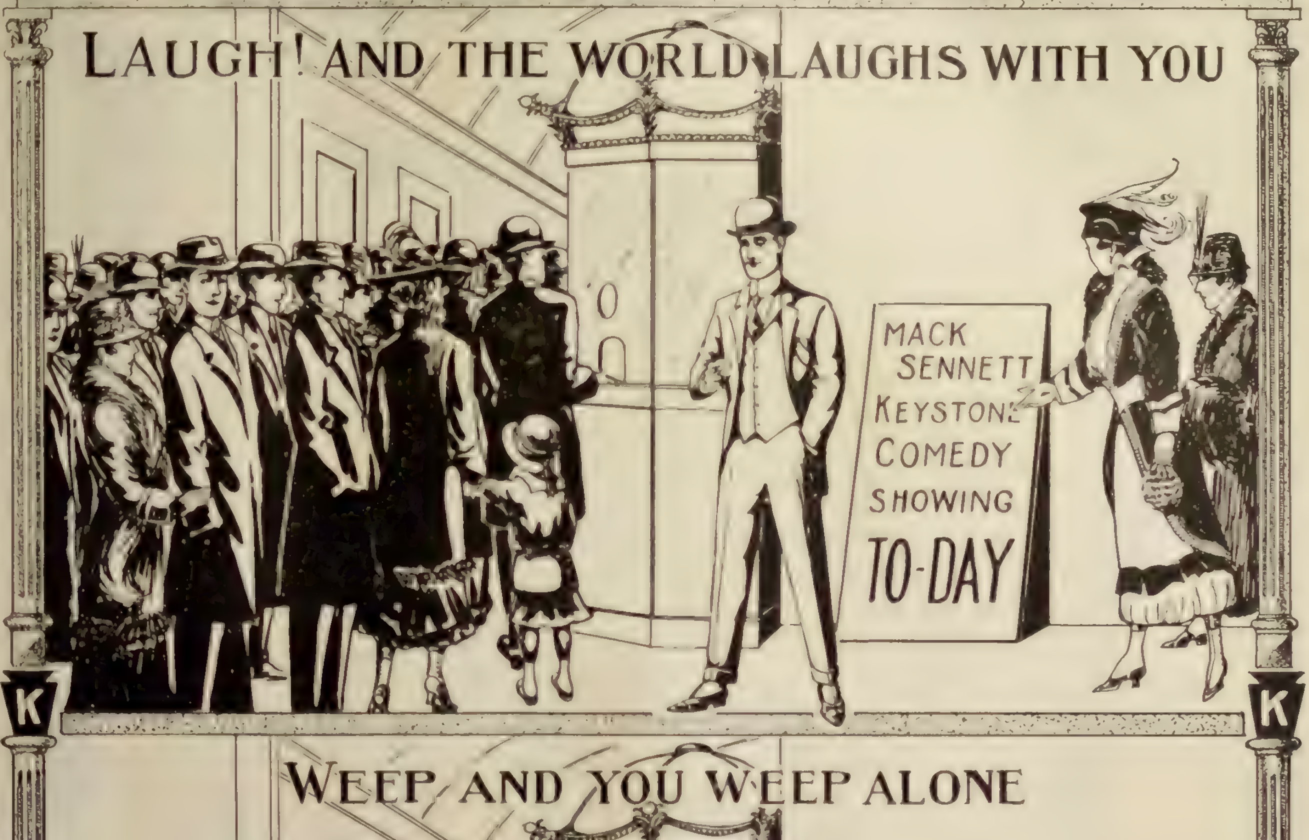
MACK SENNETT-KEYSTONE


LAUGH! AND THE WORLD LAUGHS WITH YOU
MACK SENNETT KEYSTONE COMEDY SHOWING TO-DAY
WEEP AND YOU WEEP ALONE
A MOTHER'S SORROW TO-DAY
A MOTHER'S SORROW TO-DAY
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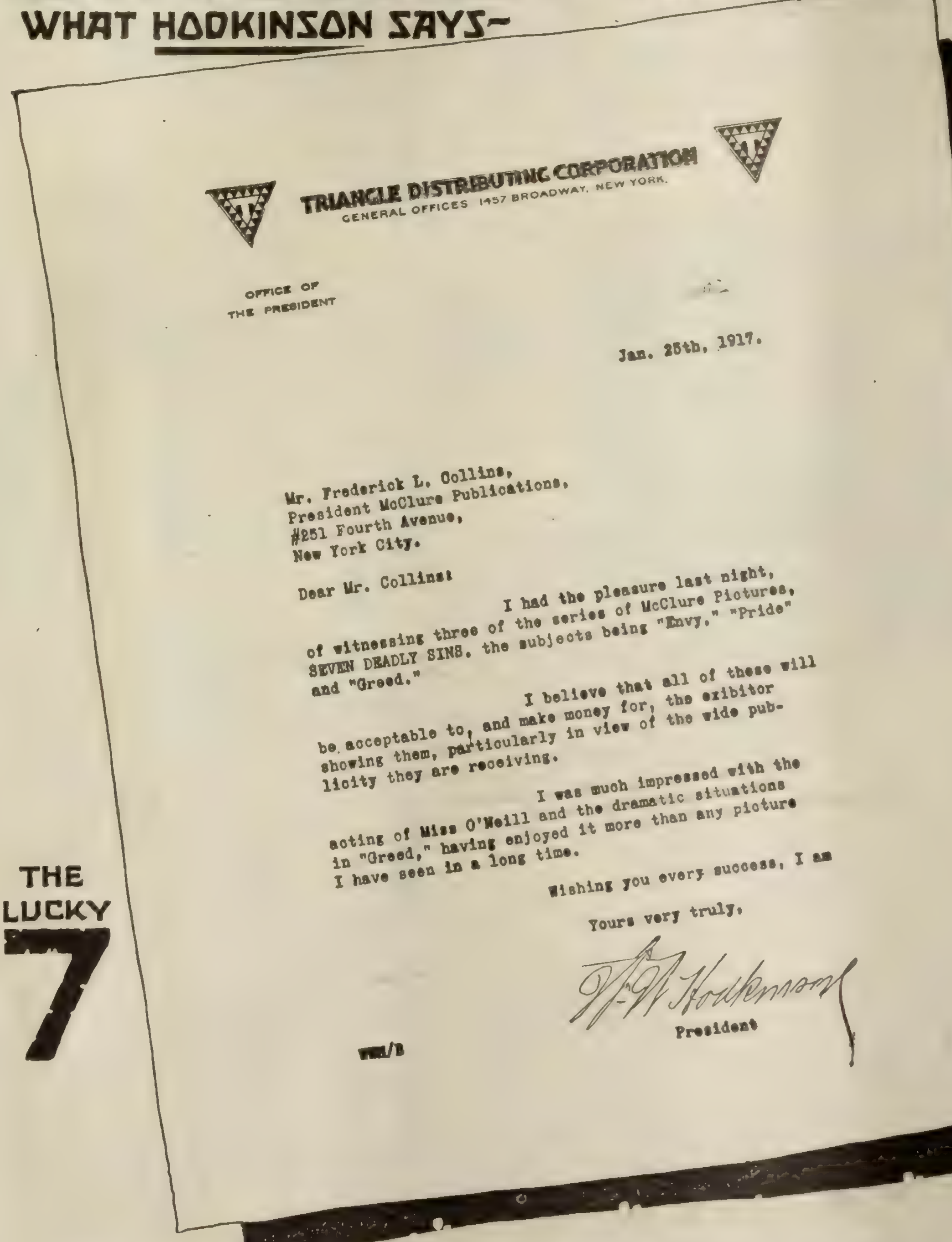
SINCERE PRAISE from

WHAT HODKINSON SAYS—



TRIANGLE DISTRIBUTING CORPORATION
GENERAL OFFICES 1457 BROADWAY, NEW YORK.

OFFICE OF
THE PRESIDENT

Jan. 25th, 1917.

Mr. Frederick L. Collins,
President McClure Publications,
#251 Fourth Avenue,
New York City.

Dear Mr. Collins:

I had the pleasure last night, of witnessing three of the series of McClure Pictures, SEVEN DEADLY SINS, the subjects being "Envy," "Pride" and "Greed."

I believe that all of these will be acceptable to, and make money for, the exibitor showing them, particularly in view of the wide publicity they are receiving.

I was much impressed with the acting of Miss O'Neill and the dramatic situations in "Greed," having enjoyed it more than any picture I have seen in a long time.

Wishing you every success, I am

Yours very truly,

W. W. Hodkinson
President

WWH/B

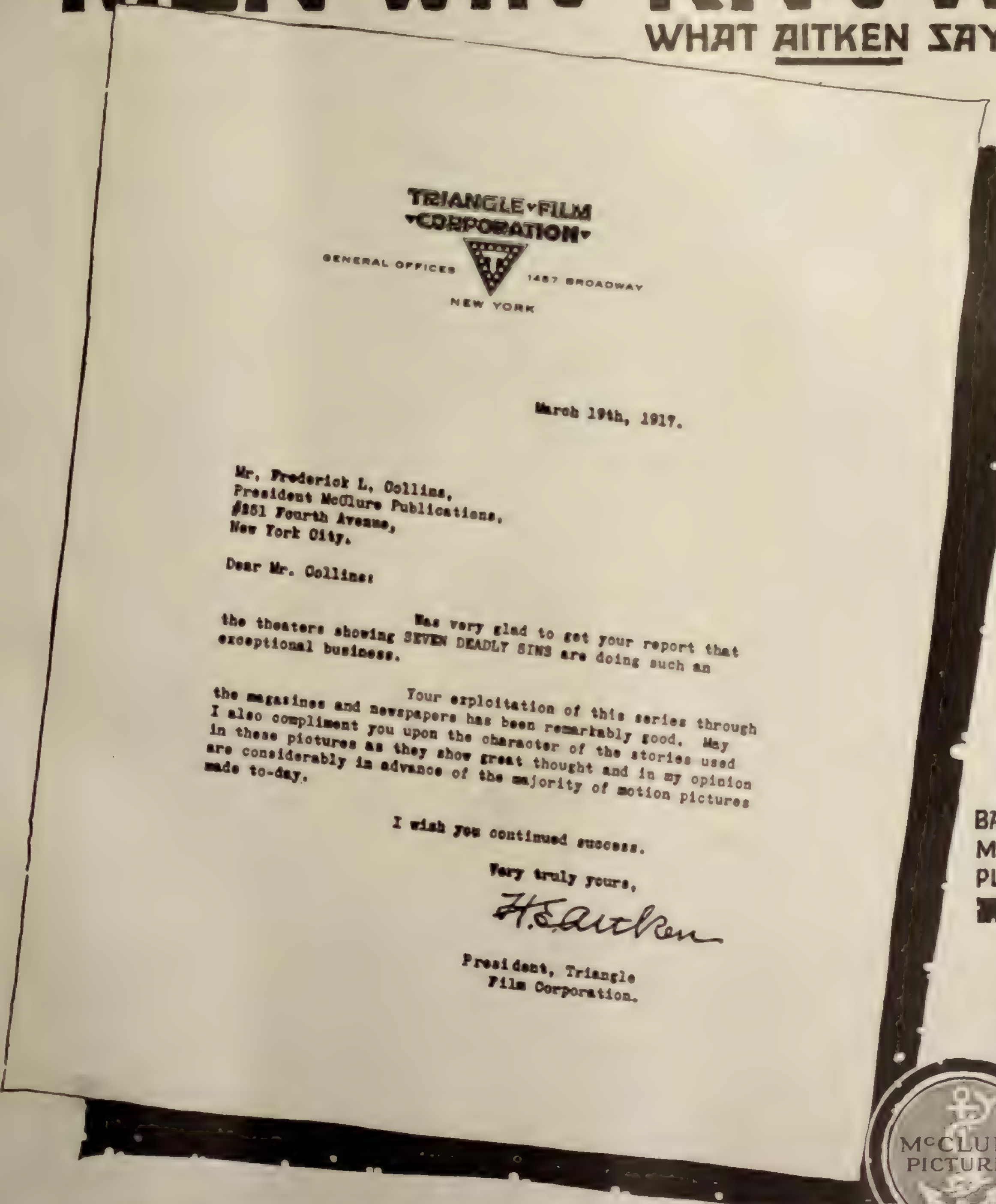
THE
LUCKY
7

BOOK SEVEN

McClure Series Dept., Triangle Distributing Corp'n

MEN who KNOW

WHAT AITKEN SAYS—



TRIANGLE FILM CORPORATION

GENERAL OFFICES 1457 BROADWAY
NEW YORK

March 19th, 1917.

Mr. Frederick L. Collins,
President McClure Publications,
#251 Fourth Avenue,
New York City.

Dear Mr. Collins:

Was very glad to get your report that the theaters showing SEVEN DEADLY SINS are doing such an exceptional business.

Your exploitation of this series through the magazines and newspapers has been remarkably good. May I also compliment you upon the character of the stories used in these pictures as they show great thought and in my opinion are considerably in advance of the majority of motion pictures made to-day.

I wish you continued success.

Very truly yours,

H. E. Aitken

President, Triangle
Film Corporation.

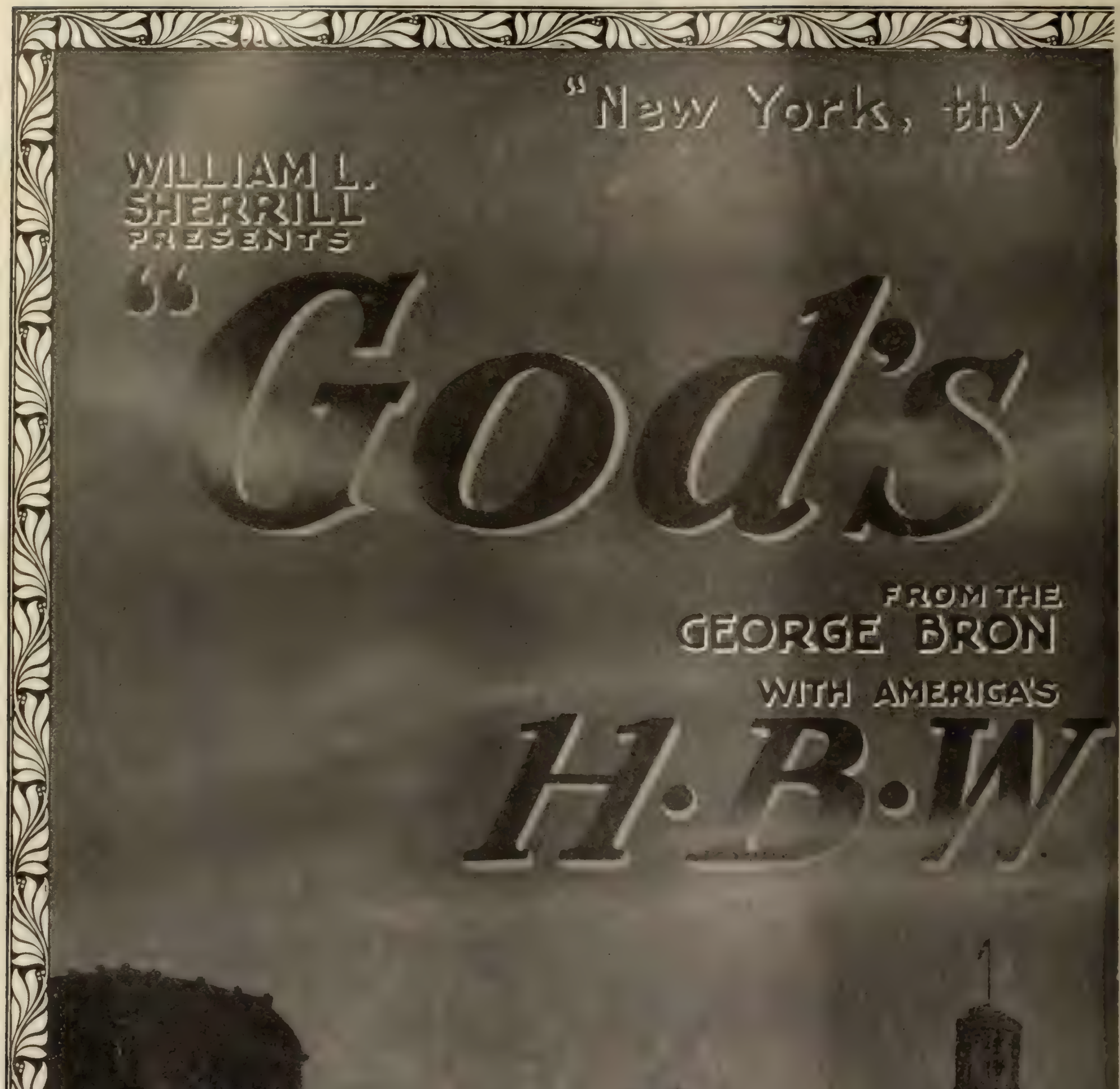
BACKED by
McCLURE
PUBLICITY

7 DEADLY SINS

McCLURE PICTURES

TRIANGLE EXCHANGES

25 West 44TH Street, New York



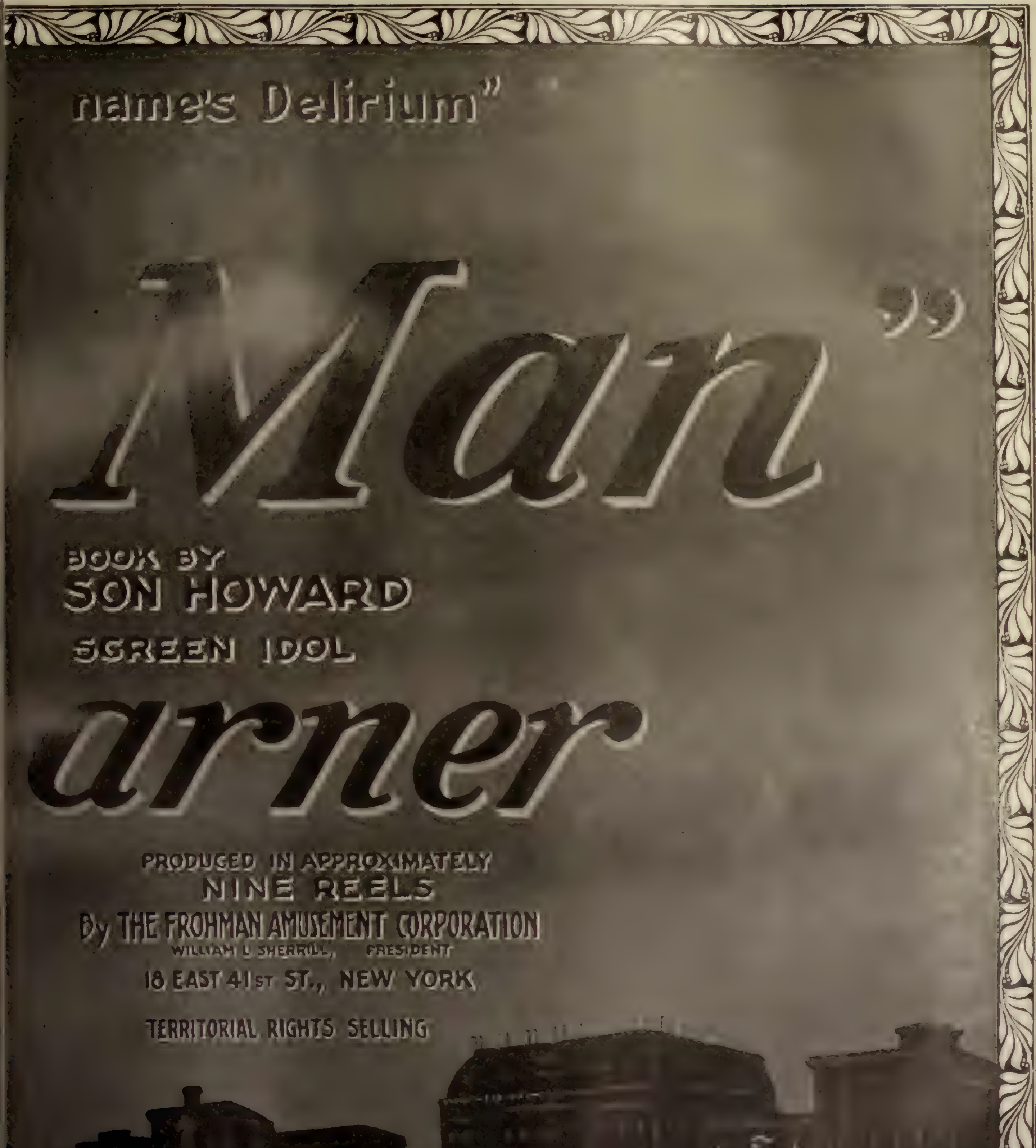
"New York, thy

WILLIAM L.
SHERRILL
PRESENTS

"God's

FROM THE
GEORGE BRON

WITH AMERICA'S
H·B·W



name's Delirium"

Man"

BOOK BY
SON HOWARD

SCREEN IDOL

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PRODUCED IN APPROXIMATELY
NINE REELS
By THE FROHMAN AMUSEMENT CORPORATION
WILLIAM L. SHERRILL, PRESIDENT
18 EAST 41st ST., NEW YORK

TERRITORIAL RIGHTS SELLING

Cosmofotofilm Co. Inc.

George Loane Tucker

Announces

That the first presentation

of

"The Manx-Man"

by

Hall Caine

will be given at the

Lyric Theatre

(By courtesy of William Fox)

on

Thursday Next, April 5th

at

10:45 A. M. Sharp

Special Orchestration by Franklin Harris

Cosmofotofilm Co. Inc.

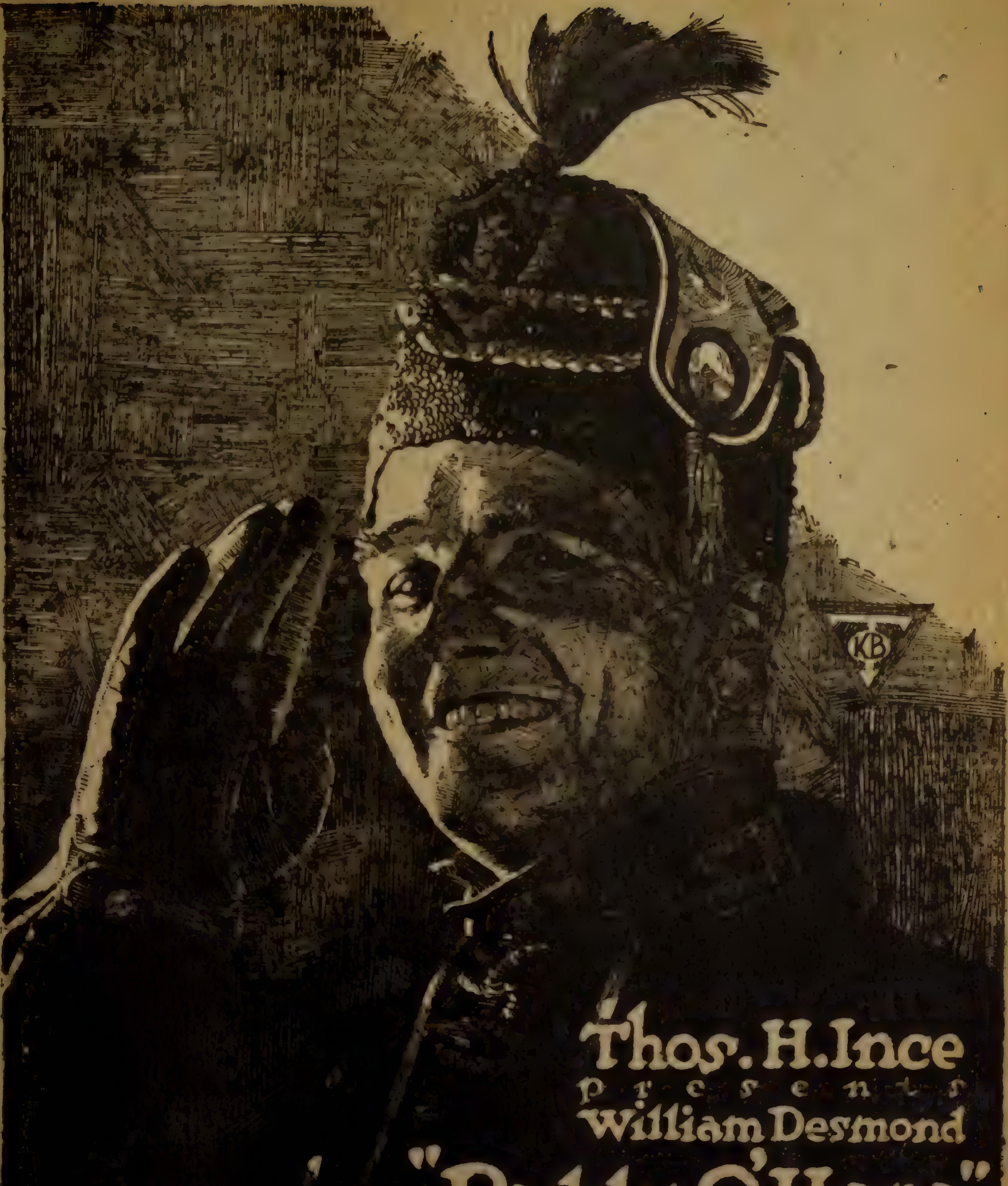
110 W. 40th Street New York City

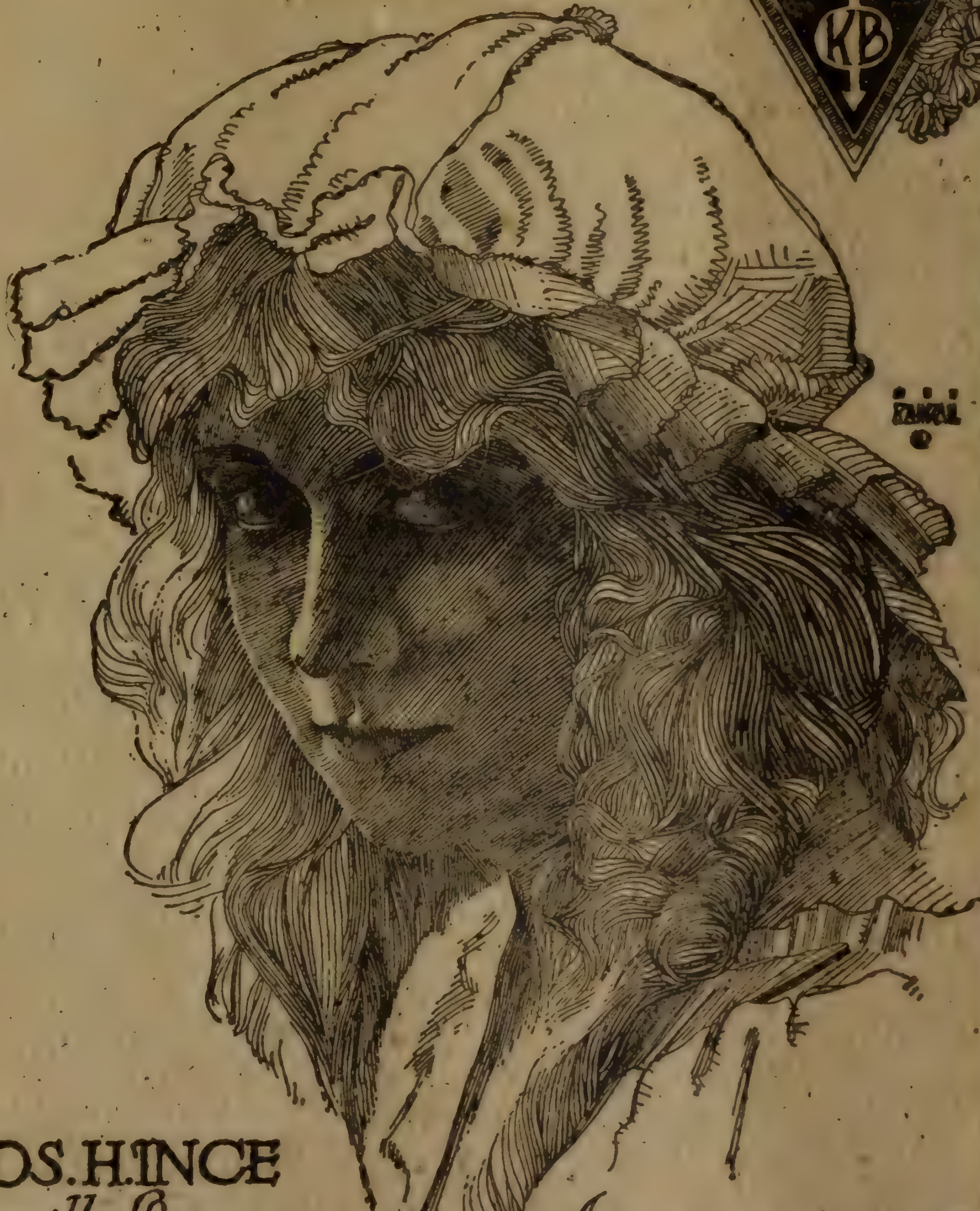
Look Back for a Minute!

George Loane Tucker has directed some of the best money-getting features that have ever been made. His past performances are your guarantee for "The Manx-man"

Think This Over!

Of "The Manx-man" Hall Caine writes: "No work of mine has made me more friends and to none of my books do I owe more gratitude."


KB
Thos. H. Ince
presents
William Desmond
in "Paddy O'Hara"
by J. G. Hawks
The rollicking romance of a laddie-buck whose iron will won and held for him the idol of his Irish heart.
Released April 15th



THOS. H. INCE
soon will offer —
BESSIE BARRISCALE
in

"The SNARL"

by LEONA HUTTON — *pictureized by* LAMBERT HILLYER.

A stinging arraignment of the loveless marriage.

Released May 6th.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

APRIL 14, 1917

"MRS. BALFAME" WITH NANCE O'NEIL STARTS NEW MUTUAL SERIES

THE first production of the Nance O'Neil series of Mutual Pictures is now ready. It is "Mrs. Balfame." It is based on the celebrated novel by Gertrude Atherton. It is in six acts. It was made at the studios of the Frank Powell Producing Corporation. Frank Powell directed it.

Based on Atherton Novel.

"Mrs. Balfame" is the first Gertrude Atherton novel ever filmed. This famous novelist is admired the world over. Her stories are read by millions. A vast number of those who have enjoyed Gertrude Atherton's novel in type will be instantly attracted by a chance to see the same story in film form. It is a highly dramatic story. It was naturally adapted to presentation on the screen. It deals with a problem of the home. Its heroine is a married woman who detests her husband. Yet she does not believe in divorce. How shall she solve her dilemma? Aside from this sociological phase of the story there is a mystery of the most fascinating sort. Its working out holds interest to the very last foot of the subject. "Mrs. Balfame" is an unusual offering.

Released Week of April 9.

Mutual Exchanges everywhere will release "Mrs. Balfame" the week of April 9. Bookings can be arranged now. Nance O'Neil is one of America's most popular stars. Her name alone will pack theatres anywhere. See your nearest Mutual Exchange without delay.

Serial Bettered by Threatened Strike on Railroad Lines

"The Railroad Raiders," the newest Helen Holmes photo-novel, released on April 9, is peculiarly timely. Within the last few weeks the attention of the whole country has been settled on the railroads. The threatened strike of the railroad men interested everyone. While railroads and railroading are still on the tongues of people everywhere along comes 'The Railroad Raiders." It will have an instant appeal. It offers theatres an exceptional opportunity for profits. It is booking now at all Mutual Exchanges. If you haven't already arranged to show it, a wire or call at the nearest Mutual Exchange will enable you to do so.

Mutual Star Productions For April

Title.	Lead.
Week Beginning April 2d.	
The Devil's Assistant	**Margarita Fischer**
Week Beginning April 9th.	
Mrs. Balfame	**Nance O'Neil**
High Play	**William Russell**
Week Beginning April 16th.	
Environment	**Mary Miles Minter**
The Single Code	**Crane Wilbur**
Week Beginning April 23d.	
The Debt	**Marjorie Rambeau**
The Wildcat	**Jackie Saunders**

"A DAUGHTER OF WAR"

Featuring May Ward and Brimming Over With Patriotism

IS TIMELY RELEASE

On Thursday, April 12, the Mutual Film Corporation will release through its exchanges everywhere a special feature entitled "A Daughter of War." This picture is in five acts and stars May Ward, a popular and pretty star. It is a production that is peculiarly timely. It is a picture that fairly bubbles over with patriotism. Every audience that sees it is sure to be inspired by lofty sentiments and love of country. It pictures stirring scenes of the Revolutionary War. Among the incidents depicted in it are the signing of the Declaration of Independence—the visit of Benjamin Franklin to the French Court—the voluntary offer of Marquis de Lafayette to assist the struggling patriots—the treason of Benedict Arnold—the battle of Saratoga—the surrender of Lord Cornwallis. George Washington is one of the characters portrayed. It is a picture that will stir audiences as George Cohan musical comedies with their rapid fire action and waving flags always do. In its making thousands of soldiers, hundreds of horses and millions of rounds of ammunition were used. It shows big battle scenes, thrilling cavalry charges, war in all its grim reality. Be patriotic. Show this picture now, while it will aid the country in recruiting men. It means big box office receipts. It means inspired audiences. It means an opportunity really to be of service while America is on the brink of war. You can book it now at any Mutual Exchange at a price within the reach of any exhibitor.

Edna Goodrich's cast in the first of her Mutual Pictures—"Reputation"—includes William Hinckley, Nellie Parker Spaulding and Carey Lee.

SECOND RELEASE OF NEW RUSSELL SERIES TITLED "HIGH PLAY"

"HIGH PLAY" is the title chosen for the second of the new series of William Russell pictures. It is from the pen of Julius Grinnell Furthmann. It was directed by Edward Sloman. It was produced by American Film Company, Inc. It is released the week of April 9.

A Story of High Finance.

Mr. Russell appears in an altogether different role than that in which he was cast in "My Fighting Gentleman." "High Play" is a story of high finance. Its scenes are laid in a big eastern city, and Russell enacts the role of the vice president of a big trust company. Following a call of the state bank examiner the doors of the trust company are closed. A panic ensues. Russell however offers to pay back every depositor and is made president of the reorganized institution. A love story of powerful appeal runs throughout the tale. Russell is engaged to a voluptuous beauty, but later learns to care for a girl of a far different type. Dropping his first love leads to an exciting scene and the banker is threatened with disgrace by a revengeful clubman. Braving disgrace, Russell avows his love for the girl of his heart's desire and the story ends with the clubman's death and Russell's discovery that he has made the highest play and won.

Russell a Big Favorite.

Everywhere William Russell is adjudged a popular favorite. He has a following today that is second to no other male star of the screen. Each new release seems to increase his popularity. Theatres everywhere report "My Fighting Gentleman" satisfied audiences. Everyone who saw him in that will be eager to see "High Play." Mutual Exchanges all over the country are prepared to accept bookings now on this newest Russell production.

Work On Gail Kane Features Proceeding

Work is proceeding rapidly on the new Gail Kane productions. These Mutual Pictures are being made at the Santa Barbara studios of the American Film Company, Inc., at Santa Barbara, California. "Whose Wife?" is already done. "With Edged Tools," the second, is in the making. "The Indiscretion of Molly" has been chosen as the third.

MUTUAL

FRANK POWELL
Presents
The Famous Emotional Actress

NANCE O'NEIL

in

"MRS. BALFAME"

The celebrated novel by
GERTRUDE ATHERTON

What should a woman do who detests her husband but does not believe in divorce? An intensely dramatic story dealing with a problem of the home. Six acts Released the week of April 9th

Booking NOW At All MUTUAL EXCHANGES

Produced by
FRANK POWELL PRODUCING CORP.

Coming "HEDDA GABLER"
with NANCE O'NEIL

MUTUAL

AMERICAN FILM COMPANY, INC.,
Presents
The Popular Favorite

WILLIAM RUSSELL
in
"HIGH PLAY"

by JULIUS GRINNELL FURTHMANN

Second of the new William Russell Series

A story of high finance, through which runs an absorbing theme of love and honor. In five powerful acts Directed by Edward Sloman Supporting cast headed by Francelia Billington. Released the week of April 9th

Available NOW At All MUTUAL EXCHANGES

Now Playing WILLIAM RUSSELL *in* "MY FIGHTING GENTLEMAN"
Coming WILLIAM RUSSELL *in* "THE FRAME-UP"

MUTUAL PICTURES

"BIG STARS ONLY"

Two Star Productions Every Week

TWO new Mutual Star Productions are now available every week at Mutual Exchanges in addition to the large list of Mutual Serials, Featurettes and Special Subjects. It is the plan of the Mutual Film Corporation to release each week, two big feature productions worthy of presentation under the "BIG STARS" banner. These productions are being distributed in series and feature the following stars:

Mary Miles Minter
(Presented by American Film Co., Inc.)

Gail Kane
(Presented by American Film Co., Inc.)

Marjorie Rambeau
(Presented by Frank Powell Producing Corp.)

William Russell
(Presented by American Film Co. Inc.)

Margarita Fischer
(Presented by Pollard Picture Plays Co.)

Ann Murdock
(Presented by Empire All-Star Corporation)

Nance O'Neil
(Presented by Frank Powell Producing Corp.)

Edna Goodrich
(Presented by Mutual Film Corporation)

Jackie Saunders
(Presented by E. D. Horkheimer)

and others

Each of these Mutual Star Productions is in five or six reels. Each is a high class subject worthy of presentation in America's leading photoplay theatres. Booking arrangements comprehending a service of press sheets, music cues, cuts, posters and other special accessories for these pictures, may be made by writing or visiting any Mutual Exchange.

MUTUAL FILM CORPORATION
JOHN R. FREULER, President

Executive Offices: 220 S. State Street, Chicago, U. S. A.
Exchanges everywhere

MUTUAL

An Instant Hit!

The public has rendered its verdict! Exhibitors everywhere have found this new series of sixteen Mutual Featurettes a tremendous drawing card.

Jimmie Dale
Alias "The Grey Seal"

starring

E·K·LINCOLN · DORIS MITCHELL ·
PAUL PANZER · EDNA HUNTER ·

Adventure-romance-danger-all add spice to this unusual series of sixteen dramatic tales-each two reels in length. "The Counterfeit Five" -the third episode of the series -released Friday, April 6th.

Booking NOW At All
MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, *President*
JULES BURNSTEIN, *General Manager*

Directed by
HARRY McRAE WEBSTER

MUTUAL

SIGNAL FILM CORPORATION

Presents

HELEN HOLMES

The Fearless Film Star

in

THE RAILROAD RAIDERS

A Stupendous Motion Picture Novel in 15 Chapters.

ACTION - PUNCH - THRILLS!

Patron Acceptance:

Due to the threatened railroad strike the whole country is now interested in railroading. Right now—while railroads are in the public eye—show your patrons Helen Holmes' newest success—"The Railroad Raiders". Nothing could be more timely. Theatre patrons everywhere accepted "The Girl and the Game". It delighted them. "A Lass of the Lumberlands" was a tremendous hit. It satisfied all audiences. Now the *third* Helen Holmes success is ready. It's "The Railroad Raiders". Its timeliness and its sustained interest make it a feature that will be readily accepted by your patrons. You can book "The Railroad Raiders" at any Mutual Exchange NOW.

Released one chapter each week beginning MONDAY, APRIL 9th

Directed by
J·P·McGOWAN

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.
Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

MUTUAL
STRAND
COMEDIES

Caulfield Photoplay Company *Presents*

"WHEN MARY TOOK THE COUNT"

The Second of the One-Reel
Mutual Featurettes Starring

Miss Billie Rhodes

Supported by Jay Belasco

Matrimonial troubles form the basis of this Strand Comedy. Pretty Billie has decided on an eligible young man as her future husband, but her elders are just as determined that another shall be the "lucky man." The battle of wits which ensues will cause many a laugh. "When Mary Took the Count" is released on Wednesday, April 18th. A new Strand Comedy every week.

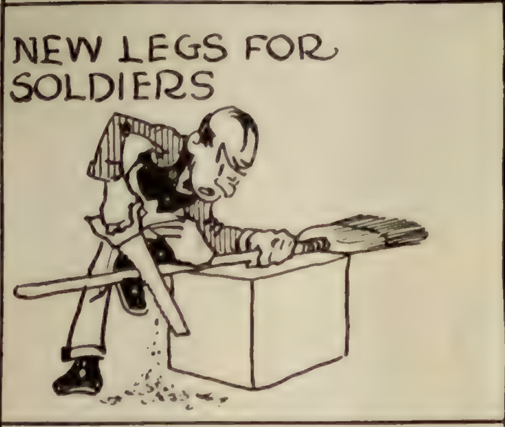
Booking NOW at all Mutual Exchanges

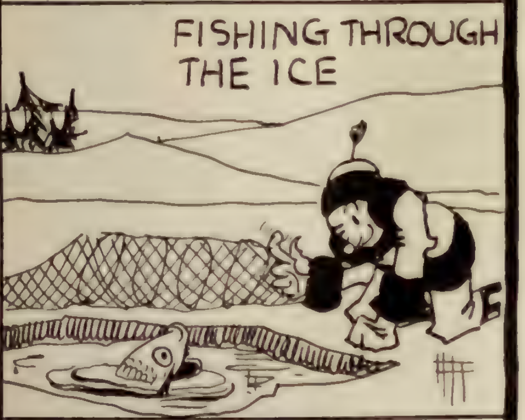
Produced by
Caulfield Photoplay Co.

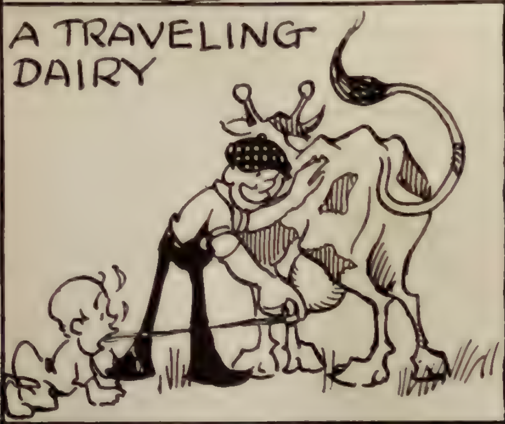
Distributed by
Mutual Film Corporation
John R. Freuler, President

REEL LIFE No. 51
Released April 19

MUTUAL


NEW LEGS FOR SOLDIERS


FISHING THROUGH THE ICE


A TRAVELING DAIRY

"Curve 'Em Over the Plate, Old Kid"

It's the wise guys that lead off in the batting order these days. They don't come up with a fishing pole and slam out at any old thing. Not much. They bring the old hickory to the box, dust off the plate, spit on their hands and wait for one that's just right. There's no calling strikes on 'em; you've got to p-r-o-d-u-c-e.

One balloons by, and Mr. Exhibitor just stands there and smiles. No need asking him what's the matter. He knows a "filler" when he sees it.

But when there's a GAUMONT single-reel being delivered, it's placed where it's wanted. It comes over the box-office plate with a hop that makes Mr. Exhibitor step up to meet it. It's his meat, and he doesn't make a "home run" until he's seen the last foot of it.

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Gaumont Co.

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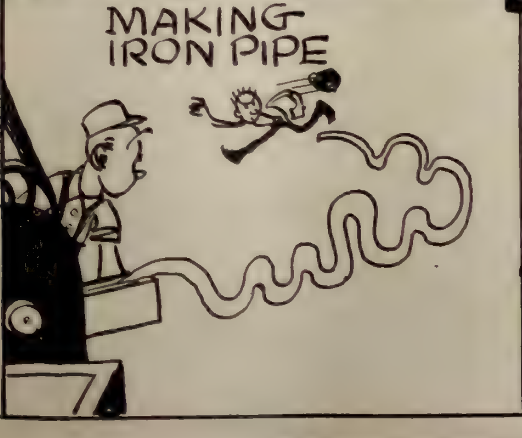
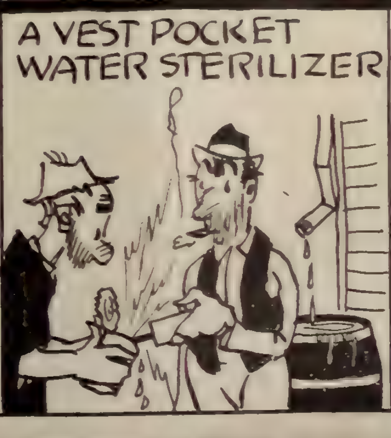
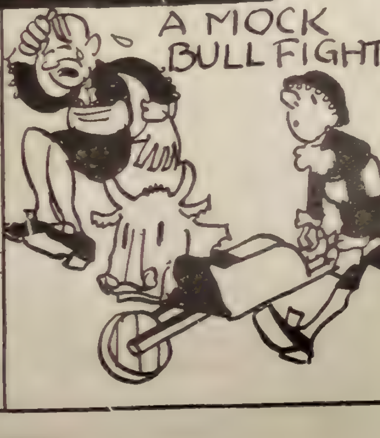

MAKING IRON PIPE


A VEST POCKET WATER STERILIZER


A MOCK BULL FIGHT

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David Horsley Productions

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13 MILLION PEOPLE

HAVE READ – AND ARE
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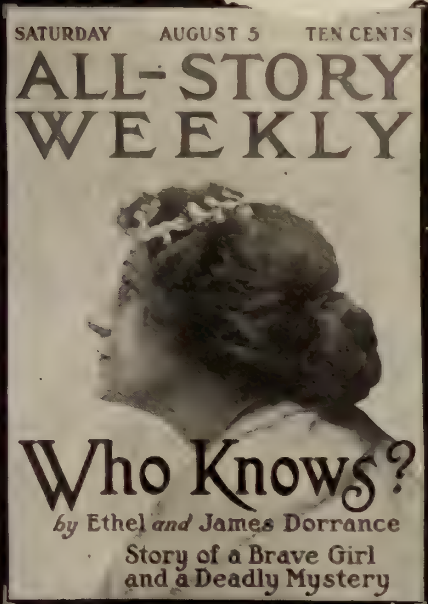
IN THIS STORY

WHO
(QUIEN-SABE)
KNOWS?

FROM THE SERIAL
IN
MUNSEYS

DIRECTION
JACK PRATT

ADAPTATION
ROSALIE ASHTON
AND
BEATRICE MORSE



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Story of a Brave Girl
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and then some!

Special scenery—real live soldiers—two whole cannons and smoke, just like regular battles. P. S.—Somebody dies, too! (Great stuff!)

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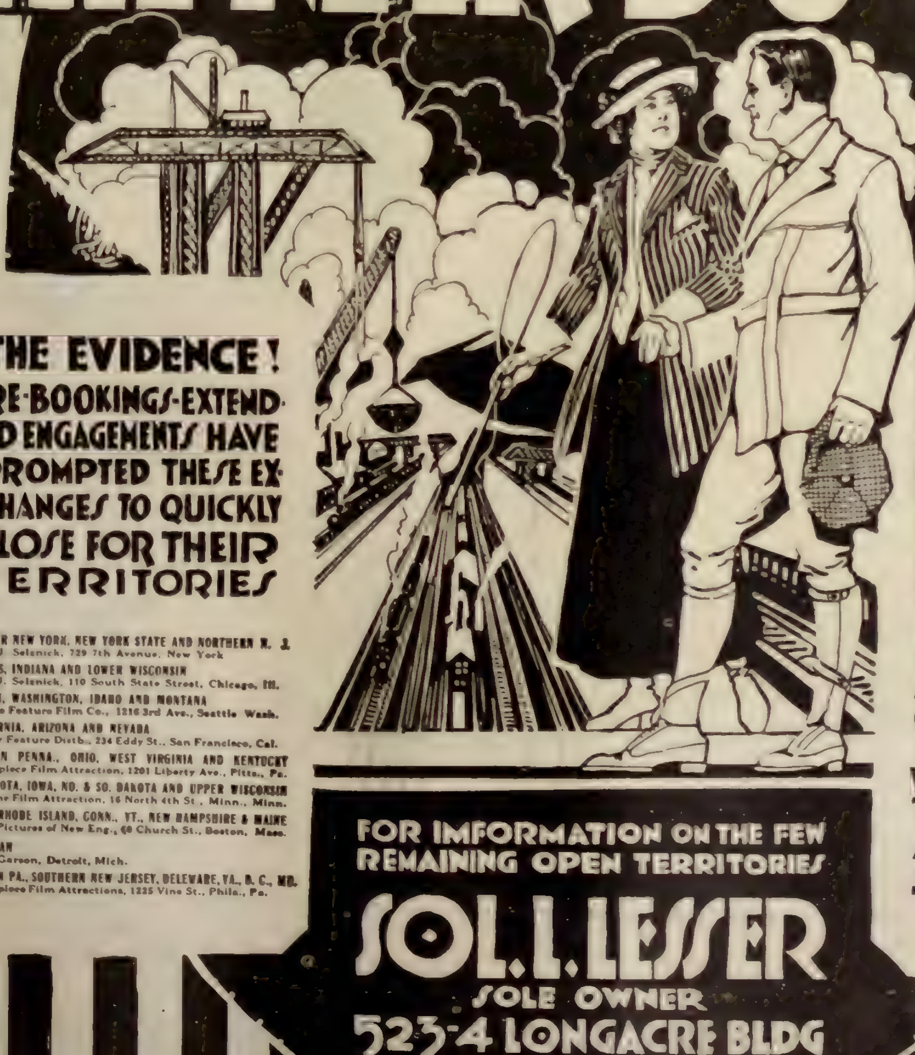
EXHIBITORS · THE PUBLIC · AND THE PRESS UNITE IN JOINT PRAISE FOR SELIG'S ROMANTIC STORY OF PANAMA

"THE NE'ER-DO-WELL"

BY REX BEACH



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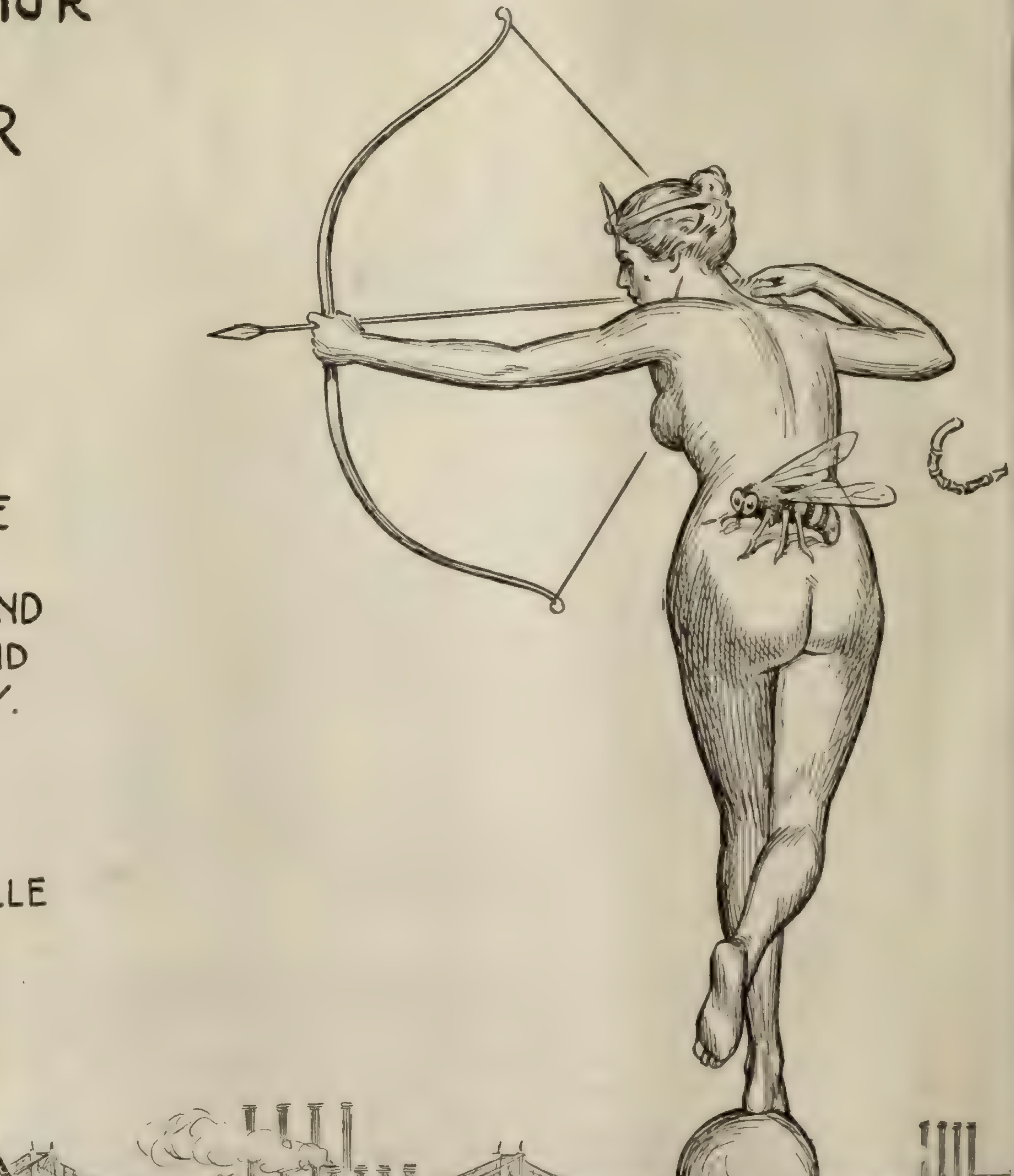

**LOUIS
BURSTEIN
PRES. &
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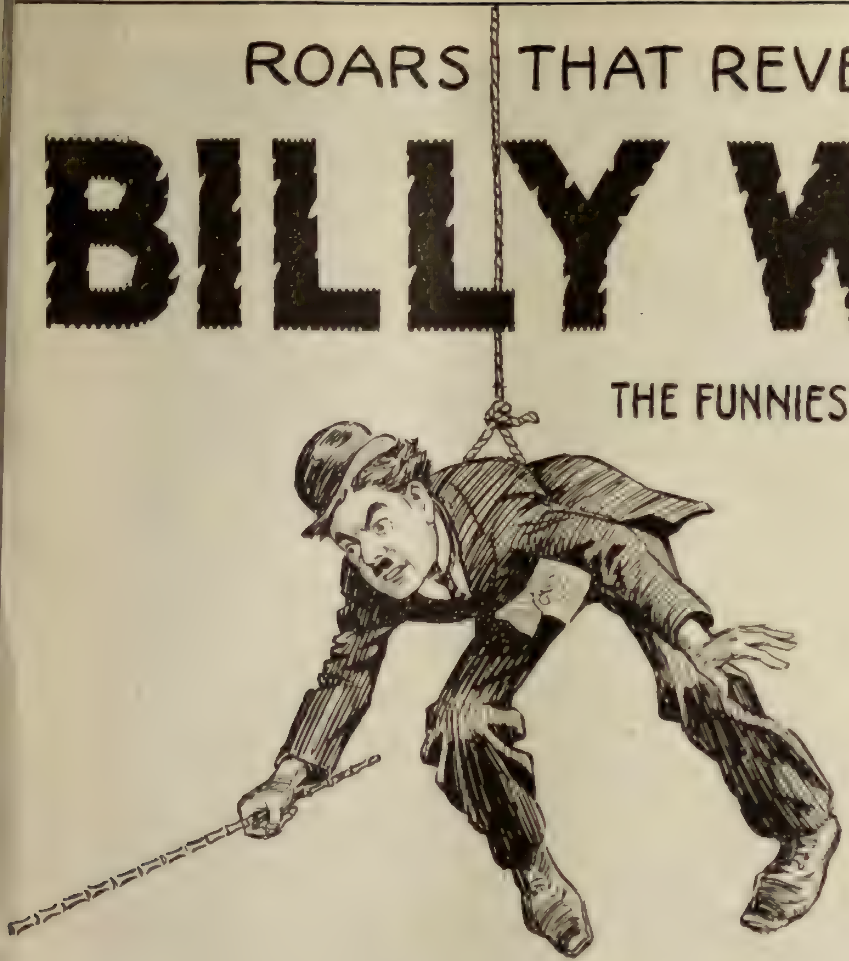
ROARS THAT REVERBERATE

BILLY WEST

THE FUNNIEST MAN ON THE CONTINENT



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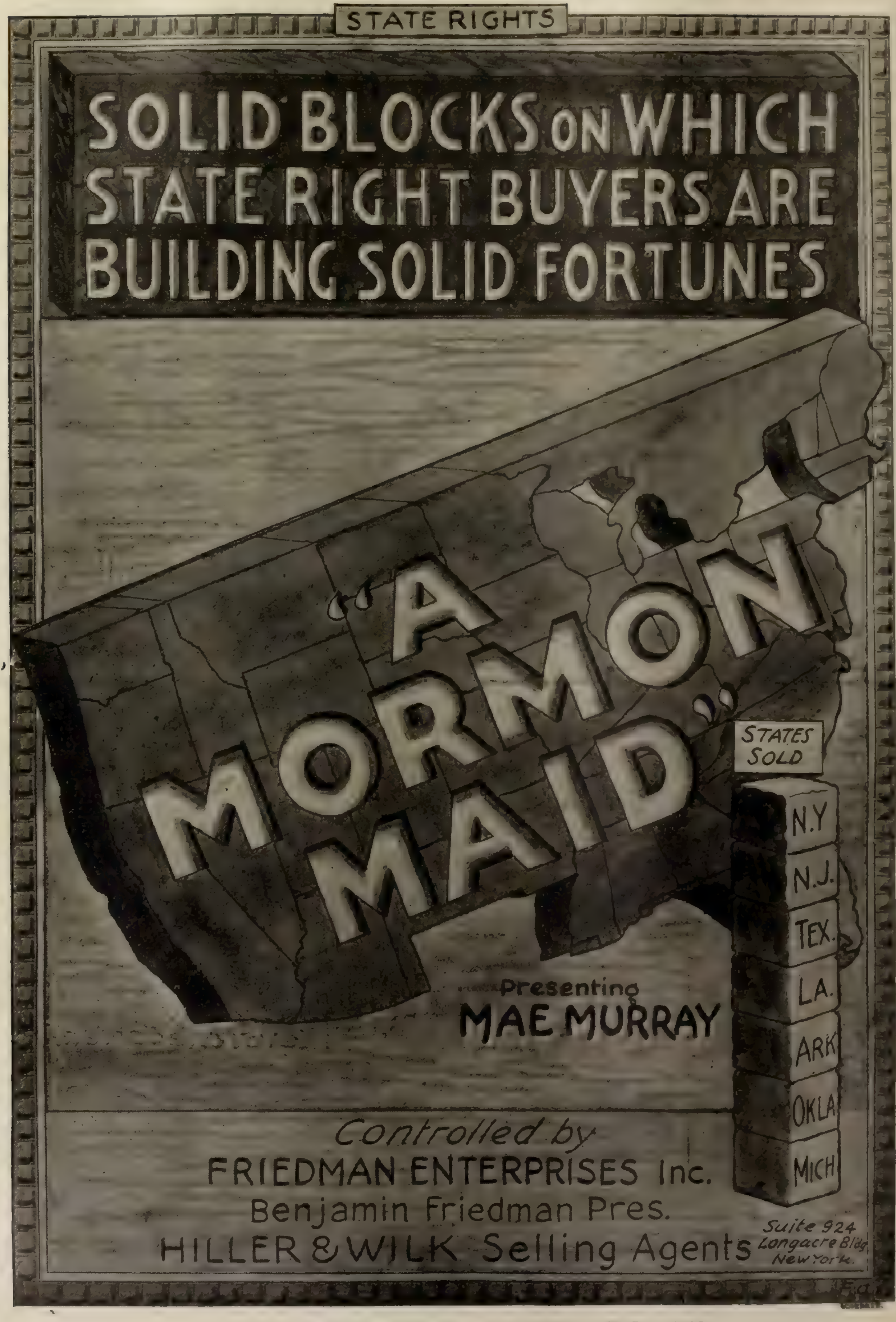
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"THE GREAT BRADLEY MYSTERY"

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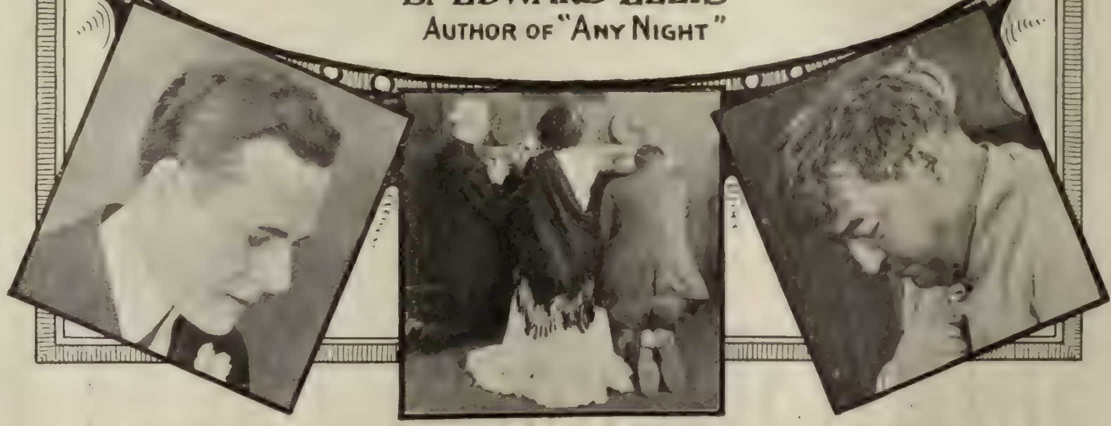
AUTHOR OF "ANY NIGHT"



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A VICTIM OF THE PACE
THAT KILLS, DENIED BY
WIFE, CHILD AND FRIENDS,
HE IS DRAGGED DOWN
TO AN OUTCAST'S GRAVE

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Presents

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in The Derelict

WRITTEN AND DIRECTED BY CARL HARBAUGH

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"A FOOTLIGHT FLAME"

TWO REELS

WITH **CHARLES ARLING** *AND* **AMY JEROME**

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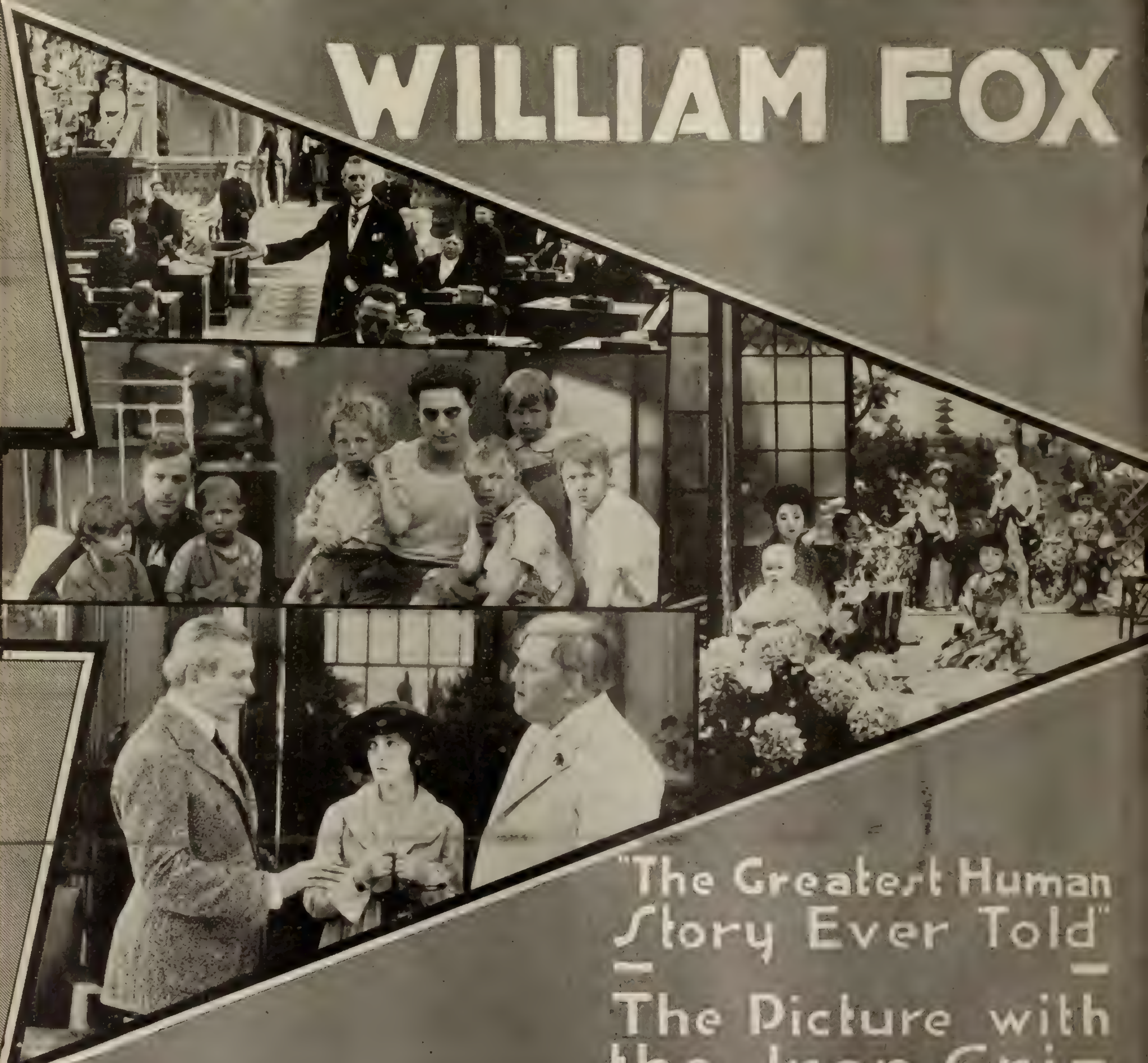

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The Picture with
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The HONOR SYSTEM

The Reigning Sensation of New York

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Sitting on a cake of Ice, jingling bells,
Is a poor substitute for real sleighing.

Showing poor attractions in a first-class theatre
Is a mistaken policy for a progressive exhibitor.

Exhibitors spare no expense in fitting up a theatre;
Why not provide pictures in keeping with the house?

You Can Book 52 Features a Year in KEYS SERVICE and Get

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"SKINNER'S BUBBLE," released April 23

Sequel to "SKINNER'S DRESS SUIT"

Will Fill Your Theatres and Should Be Booked For Not Less Than Three Days.

"THE TRUFFLERS" - Coming

(Essanay)

This release will be advertised in a country-wide campaign in the Hearst publications.

A fortune will be spent for this advertising, and you will derive the benefit from it.

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KLEINE EDISON SELIG ESSANAY

A Patron's Laugh Is An Exhibitor's Asset

The Mishaps of Musty Suffer

(Third Series)

One Reel Feature Comedies
A Picture Every Week

THEY TURN LAUGHS INTO MONEY

Adults and Juveniles find in them *real entertainment* and Musty Suffer makes walking, talking advertisements for your theatre

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Sure fire two reel comedy features

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GEORGE K. SPOOR PRESIDENT

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"Pin-Money!"

Did you ever apply for a position just to earn "a little pin-money?"

Did you ever think that when you obtained the position you did not need, that some one who did need the position lost it because you would work for less money?

There are a lot of girls in this day and age who force men and women out of jobs just for "pin-money." These girls already have allowances but they want more money to buy things they do not need. As a consequence others lose positions they do need.

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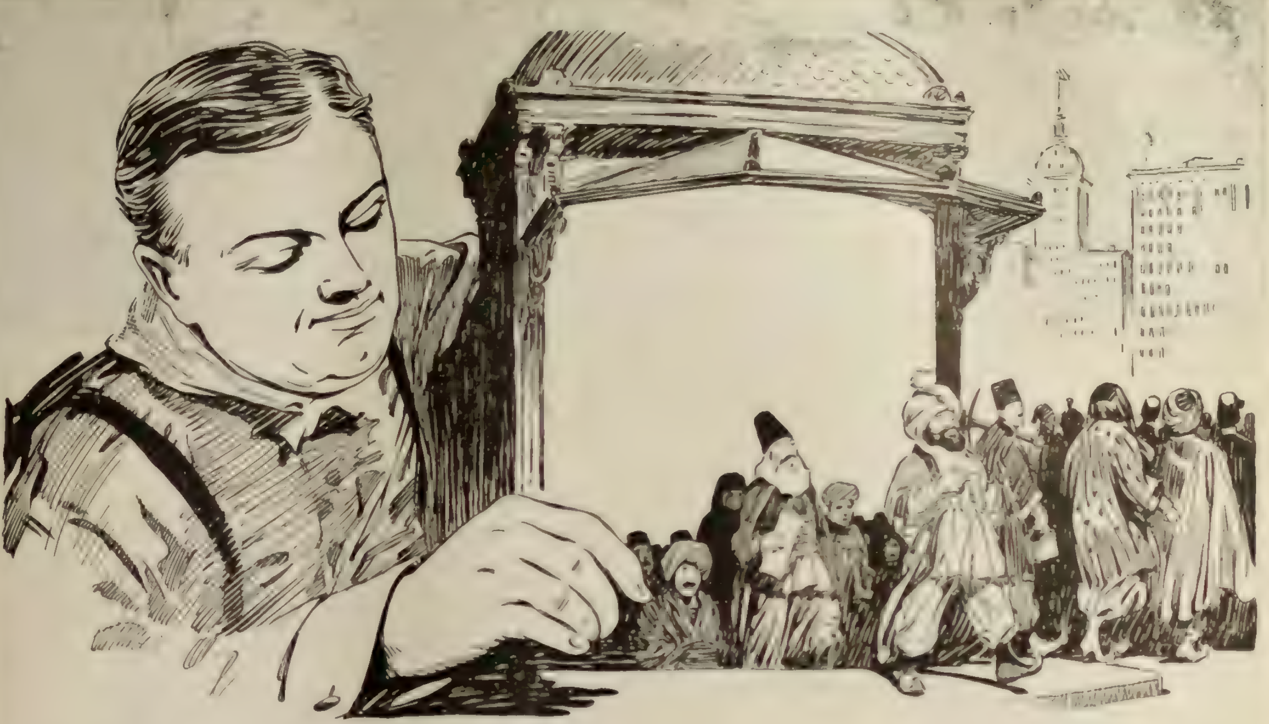

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New York was "Bagdad on the Subway" to O. Henry. Around this whimsical conception he wove the marvelous stories of human life—droll, tender, humorous, pathetic, romantic—which made him the most widely read and best loved writer in the world.

The O. Henry stories in picture form show you the scenes and the people he loved so well and described with such amazing genius—such wisdom, understanding and sympathy.

Over 2,000,000 sets of one edition of O. Henry's books have been sold—10,000,000 people have read them. In addition, these wonderful stories have been published in magazines and newspapers having a total circulation of at least 10,000,000—50,000,000 readers.

Practically the entire population has read O. Henry's stories. This vast audience is waiting to see them in motion pictures. Be the first to book the O. Henry pictures in your locality.

Distributed by GENERAL FILM COMPANY, Inc.

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Helping the Exhibitor Help Himself

Forty influential newspapers are carrying display advertising for Kalem's remarkable success — "THE AMERICAN GIRL" series, featuring MARIN SAIS.

If **You** contract for these splendid two-part dramas by Frederick R. Bechdolt, **Your Theatre** will automatically be included in this campaign.

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Times, Trenton, N. J.
Democrat, Kankakee, Ill.
Journal, Muscatine, Iowa
North American, Philadelphia
News, Baltimore

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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J. F. Chalmers	Vice-President
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(Index to this issue will be found on page 330.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 14, 1917

Facts and Comments

ONE of the lessons that should be learned by the film interests from the recent hearing in Albany on the question of Sunday pictures is in regard to the antagonism of the liquor interests. Surely this phase of the matter should rather make for the cause of Sunday opening than against it and the Church people can hardly be proud of their allies. That the lobby of the drink interests against the moving picture was mostly under cover was to be expected for the very reason that their open antagonism would have been more beneficial than otherwise. It was there and made its influence felt none the less. At least this shows what we may expect, not only in this State but wherever any legislative question in regard to picture interests may arise.

*

Still another lesson from the Albany hearing was the fact that moving picture men cannot afford to fold their hands when their opponents are working tooth and nail. Almost every New York State legislator in Albany was flooded with petitions bearing anywhere from a few to hundreds of names against Sunday opening. The picture theater men could have secured just as many signatures in favor of the measure and sent to these same representatives, but they did nothing of the kind. The result was that the representatives of the people received hundreds of signatures against the measure but none in favor, and were forced to the conclusion that the great majority of their constituents were against the opening of picture houses on Sunday, when such was not really the case. Moving picture men, will you make careful note of this for future guidance?

* * *

REPORTS from Albany indicate that the plan to tax the motion picture industry of New York State is not creating as much enthusiasm in official circles as it did when first proposed. As time passes our legislators are beginning to realize that much of the fabulous fortunes made in the picture business exist only in the brain of the ambitious press agent who sought by means of such fanciful tales to bring his boss to realize how important a man he had become or to coax some much needed "angel" to rescue a difficult financial situation. From the same source comes the information that any effort to bring the motion picture under state control will not include the National Board of Review and its plan of censorship.

* * *

GOOD taste has a lot to do with making good pictures. There may be a wonderful story and perfect technique; the acting may be blameless; but if the subject does not uphold the proper standard of ethics all else that is praiseworthy falls down. It is as if a magnificent structure were built upon sand—the foundation is insecure. That a popular motion picture star, whose marital infelicities have been the subject of much newspaper comment, should appear in a picture entitled "Why I Left My Husband" is an instance of bad taste that is rather startling. While the idea may excite curiosity it is not calculated to strengthen the popularity of this particular player.

* * *

"MANY a true word is spoken in jest" is a well known and oft repeated saying. This will be apparent to picturemen if they chance to read Lewis J. Selznick's view of the uses of the program company printed elsewhere in this issue of the Moving Picture World. Mr. Selznick, who has furnished the trade with many good laughs, undertakes to put over a bit of humor at the expense of the program men when he says that they are most useful in developing stars for the feature producer, to which class he belongs. It is true that producers of program pictures have developed most all of the notable motion picture stars; the mistake they made in the past was in letting those stars get away from them just as they became valuable. In the light of experience it would seem that program producers could well have afforded to have paid their stars better salaries for their own pictures than to have let their feature competitors get them. It is not too late to make amends.

* * *

RICHARDSON, The World's projection sharp, continues his triumphal tour of the country preaching the doctrine of Better Projection to interested managers and operators in each city at which he is scheduled to stop. Enthusiastic gatherings of picturemen who meet Mr. Richmardson prove the interest that is felt in his subject and the esteem in which his advice is held. He is doing a good work and doing it well.

Express Something

By Louis Reeves Harrison

THE impression is what you are after, the effect on a mixed audience. Have something of value in mind to start with and say it entertainingly, clearly, convincingly, in visualized-story form. Examine the thousands of stories handed down from ancient times and find one, if you can, that produced any lasting effect without a meaning. Combativeness is aroused by the preachment—the story is a better medium—its approach is more subtle, more tactful, than the assault of a sermon, and many a sermon is little more than a mouthing of words beyond the quick intuitive grasp of the average human mind.

It is perfectly well known that an audience will often applaud a splendid sentiment, whether uttered or "screened," when the play itself meets with no special approbation. This is because it has a telling significance. There should be some significance in the play itself if it is to succeed in a large way. That significance need not be thrust into prominence. Very often it is the more impressive when submerged. It should be so constructed that it can dive out of sight in the flow of action and reappear at will, a submarine that gets there, especially in the flood of dramatic events at the crisis.

In illustration of the meaningless, let us consider a play as it is reviewed in one of the best New York dailies, a play shown at one of the largest houses in the world. Joe is an Italian. He tells Lina, who lives next door, that he expects his sweetheart from Italy, but it is only his mother after all. Mother is sent to jail on a false charge. "Joe's one idea," says the critic, "is revenge, and he readily consents to substitute a golf ball filled with powerful explosives for the one which the District Attorney is playing at the Country Club."

"Just as the prosecutor is about to strike the ball and every one in the audience is holding his ears and his breath, Joe hurls himself on the ball and is struck by the club as it descends. This is the best scene in a picture which abounds with tense situations. Explanations follow and all ends happily." Such is the important drama as reviewed by an important New York paper. The picture may have been better than the criticism—only the viewpoint of the critic is given by way of illustration.

To reach the "tense situation," "the best scene" in this feature, all the other scenes, if they amounted to anything at all, must have led up to the crisis. The audience is led to expect something. Assuming that the appetizers were fine, how about the feast of reason and the flow of soul? How bright, original and interesting the dessert, "Explanations follow and all ends happily." There are audiences today who thoroughly enjoy a variety.

To say no more of the oft-repeated and wornout story of bomb revenge fed us to the verge of nausea in one-reel products of other days, and coming back to the question of whether a story should have anything actually expressed in its general design, it has been the story, not the thesis, which has stimulated the best aims of any people by dramatic and absorbing illustration of those aims. Mark Twain ridiculed preachment because of its form, not because of the matter contained—he presented the same ideas more effectively in story form. It was as if he had said to himself, "Here is a lot of material for a feast of reason so badly prepared that no one will even attempt to taste it."

There are magnificent and interesting discoveries presented in scientific works of today, but comparatively few people have the time and patience to boil down the verbiage in order to get at the thought. There are some beautiful ideas offered in the best critical and philosophical modern works, but the authors of them do not seem to realize the necessity of common sense in their diction. They address the super-culture of the few and ignore the sympathetic intelligence of the common herd. They sing in Wagnerian cadence that only the elect can understand.

Modern novelists are leaving clarity of style for cleverness, simplicity for artifice, and people turn from their delicate complexities of language to the picture show for relief. Plenty of fiction is being published, but there is visible an almost constant straining for effect. Instead of telling a good story, novelists seem to be in a painful struggle to reconcile native nouns with exotic adjectives.

An enthusiastic producer paid a thousand dollars for the right to visualize a novel which had held his interest from the opening page to the end. The hero was crossing the Atlantic and he was deeply impressed by his experience. What strange noises in the rigging when running into the wind! What a death-like calm when running with the wind! The waves and the sky come in for their share of lurid prose, for subtleties of perception and for delicacies of expression, and each chapter ended with a prophecy of something about to happen which never happened to be of any particular importance. It was all word painting.

Such is the case with a large number of modern novels. They pretend much and perform little. We are led to expect a feast and get a story sliced as thin as delicatessen ham. About one in a thousand contemporaneous works of fiction furnishes enough material for a five-reel feature. The best of the remainder average about three reels. Some of them can be easily told in one reel. What a fictionist may dwell on for pages can be told in a few feet of film. One result constantly noticed by the critic is a painful attenuation when the three-reel novel is structurally transformed for five-reel motion-picture presentation.

The whole charm of a story is the whole impression it makes upon the mind of those it entertains in the process of telling. Into the process of telling goes an enormous amount of craftsmanship, its appeal to sense and the senses, its varied minor delights, but, if it amounts to nothing worth while in the end, if we have followed it with quickened sympathies and alert intelligence only to discover that it has a heart-breaking lack of soul, we feel a disappointment almost akin to resentment. We have been lured on and on, only to be cheated in the end.

We have willed things in our own lives that fail in spite of our utmost efforts. We hope for results that never materialize. We dream of happiness that we never attain. We turn from the bitterness and disappointment of real life to that portrayed in the story with an expectation that here, at least, will be some aim that goes to the mark, some purpose fulfilled, some struggle that is not in vain, or, if in vain, brings us sympathetic compensation, something that enables us to fight on or gives us the inspiration of ultimate justice. To give a story power, make it express something that bears on the life we are living.

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Methods of President Ochs

OUR correspondent in Portland, Oregon, sends us a report of the meetings addressed in his city by the President of the Exhibitors' League on his recent tour that makes interesting reading. It is safe to assume that his statements in Portland are typical of his deliverances elsewhere. After a few commonplace remarks on petty jealousy and co-operation among exhibitors, placing the blame on the distributors for most of the troubles of the industry, etc., the President soon got down to the real business and "started in on a vituperative denunciation of every trade journal but his own." He is reported as saying "Exhibitors, you are the under dog. The way to do away with that condition is to have a trade organ devoted to your interests. If you have a grievance, come out in the Exhibitors' Trade Review and say it. Don't think you can say it in any other trade journal."

We want to say to Mr. Ochs that none know better than himself and some of his associates that this statement is wholly false. He knows that the columns of the Moving Picture World have always been open to exhibitors and that they have been urged to write us at all times. He knows, if he knows anything about the League, that this paper has consistently boosted the cause of exhibitors' organization and that but for the Moving Picture World there might be much less of a League today than there is.

Continuing, Mr. Ochs said: "If the World is for the exhibitor, you've got to show it to me." Conditions are the same today, Mr. Ochs, as when you, along with about twenty-five other prominent exhibitors throughout the country, voluntarily signed at the convention last summer a testimonial expressing "our sincere appreciation of the Moving Picture World for its loyal and intelligent service to the motion picture industry and to the exhibitors in particular."

Our correspondent says Mr. Ochs then went on to tell of his doings in connection with the two Exhibitions last summer and how the Moving Picture World had edited the copy for his advertisements.

Yes, Mr. Ochs, we did insist on editing your copy, if it was yours, just as we have insisted time and again on editing copy when any advertiser attempted to use our advertising pages for purely personal statements or innuendos directed at other advertisers. We still have that original copy on file and if any fair-minded exhibitor in the whole United States will not justify our act after seeing the copy, we will gladly admit that we made a mistake. Frankly tell your audiences while you are at it, that we did not object to running the advertisement, but only to the personalities that it contained; and while you are telling them about this particular advertising why not tell whether it was ever paid for or not. Why try to make capital out of this if it did not cost you or the organization a cent?

Again quoting Mr. Ochs: "Previous to starting the Trade Review I was a great fellow; after that they all came out and pounded me." As far as the World is concerned, this statement is doubly false. In the first place, we never lauded you as either great or good, except in as far as the member of our staff who later went over to your paper wrote of you, and he knows that at least one of his articles was trimmed quite considerably because it was so full of fulsome praise of yourself and of your fancied achievements. If you and your cause got any benefit from an employee of this paper to the extent of using him through his articles and in promoting the interests of your proposed publication while still in our employ, you are welcome to it and to his services.

Your statement is again false, because we have not pounded you, as exhibitors well know, although they do not know all the facts in our possession on which we might have pounded you justly. Again, why not tell the exhibitors about the one advertisement of yours that we did refuse absolutely, viz, that one in which you endeavored to use our advertising columns to make an attack on the Universal Film Manufacturing Company, through raking up an incident hoary with age? Are there any exhibitors who have any doubt as to the real object of that attack?

Apropos the dollar subscription, Mr. Ochs said he was after all the circulation and when he got that the advertising would come to him. It is hardly necessary to point out that if he does not get the advertising he cannot long supply his paper to its subscribers at any such ridiculous rate. Our own rate of three times that amount would not enable us to mail our paper to subscribers for fifty-two weeks.

Mr. Ochs also says: "I am here to get before the exhibitors the Exhibitors' Trade Review. The Exhibitors' Trade Review is standing the expenses of my trip and it isn't costing the National League a cent."

Why should it cost the League a cent, Mr. Ochs? Your present trip through the country is primarily in the interest of your paper, and another year of prestige that comes with the office of president of the Exhibitors' League might put it over. This is all that is in your mind at present and your interest in exhibitor organization goes no further and it went no further when you sought the election last year. We have understood that Mr. Fred Herrington is National Organizer for the League and he is the one who should be meeting exhibitors in all parts of the country on bona fide organization matters.

As president of the League would it not be better to build up your private enterprise on its own foundation rather than under the guise of working for the interests of the exhibitor? Again, why use your office as president of the League in an attempt to throw discredit on other publications. Is your proposition such that it can only succeed by such methods, or is this simply your usual way of doing business?

As far as the Moviing Picture World is concerned, it has openly espoused the cause of organization among exhibitors at all times and under all conditions, because it firmly believes in it. It has not only advocated the cases of the Exhibitors' League in its columns at all times, but it has paid the expenses time and again of members of its staff to help whenever and wherever possible, and yet when it suits your ends, you, as president, not only ignore these facts, but try to discredit them.

What chance would straightforward business interests in any branch of the trade stand with your methods?

"SONG boosters are appearing in local motion picture theaters again," says our Louisville correspondent. They ask no pay for song, but they choose their songs not by what they think the people want, but by some other idea. This wabbling advertisement and its near relative, the advertising slide or film, are perennial like iron weed in a farmer's garden. They systematically rob good soil and give no good return. An exhibitor who has paid for this mistake in the past will not be likely to repeat his experience. The exhibitor who has not paid and tries it will pay in his turn.

Why Do Stars Start Their Own Companies?

By Sam Spedon

THIS letter from Alabama is so ingenuous and contains so many prevailing questions we are constrained to answer it, not only for the satisfaction of the writer but for the satisfaction it gives us and may give others.

> Moving Picture World:—
>
> Please allow me a small space in your valuable magazine. I don't see why so many of the leading moving picture stars are doing like Clara Kimball Young and Douglas Fairbanks. They have made a record. The moving picture patrons will not stand for 25 or 50 cent pictures. To my mind the greatest mistake these popular stars can make is to go with some company of their own and charge the public about twice as much to see them as before. Nobody minds paying 10 cents or 15 cents to see a moving picture with these good stars, but they will not pay more. If a director made me famous and a company did all it could for me I certainly would not leave it just as I was becoming popular. I think these stars do wrong by leaving the company that has made them popular, and I know that their drawing power is not great enough to stand these high prices. It will only be a matter of time until the producers will have to do something, because the way things are going now, there will be no demand for moving pictures. Theater managers cannot pay all that they make on a picture for the exhibition of it, and that is the outcome of these high price pictures.
>
> The film corporations are to blame. They are each trying to outdo the other, and we will soon have to quit and start over again. "E."

There are many reasons why prominent stars break away from producing companies through whom they first became known upon the screen and by whom they were publicized and became popular. First of all is the offer of a larger salary, more money by other producers. Actors and actresses are only human and we cannot blame them for taking advantage of an opportunity to advance themselves, for the only human estimate of success is based on monetary gain. Undoubtedly the producers themselves are accountable for high-salaried stars, which add to the high cost of pictures. Competition is the life of trade, and bids for stars are a considerable part of that self-same competition in motion pictures. The stars have a side in it, they are not slow to recognize their worth to the producers for whom they are working and they place their value according to the profits their employers are making from the productions in which they appear. Other producers recognize the value of these stars and calculate if they have so much earning power they are worth just as much or more to them and they are not slow to make a bid for their services. While the producers are making money the stars become rich and are enabled to demand more and if they cannot get it they go into producing themselves with the presumptions that if others can make money on their names and services they might as well make it themselves. They are willing to take a chance anyway. In most instances they readily find a partner or financier who is willing to take a chance with them and they have no trouble in finding a distributing company to release their pictures. This is the best reason we can give the gentleman in Alabama why the stars are going in business for themselves. Not all of these stars as producers make money, many of them realize ere long that they were better off, or more successful, as employers or business people. We quite agree that many stars find out that they are not as great drawing cards as they thought themselves and at the same time learn that it is not as easy to exploit themselves as it is to be exploited and sustained by a well-known and equipped organization.

We are inclined to think the gentleman in Alabama is a bit old-fashioned and chivalrous. We used to think as he did, but we have found out there is not much sentiment in business. His argument in the abstract, for loyalty to the director and producer who make a star, is good. We all preach loyalty, but very few practice it, and we conclude that we are not retained for services rendered but for service we render and it behooves most of us to look out for number one. We ourselves wish it were otherwise, but unfortunately we are dealing with facts, not theories.

We think you are right, Mr. Exhibitor of Alabama; twenty-five and fifty cents is too much to pay for an ordinary feature picture. We touched upon this question in last week's edition of this publication in our article "Long Runs Not Generally Practicable." We also agree with you that something will have to be done in rectifying the many problems your letter mentions. It will take time and a great deal of thoughtful study to adjust things to the betterment of the whole industry and the benefit of all concerned. Let us hope that all our troubles will cease with the dawn of peace.

Shootly to Shoestrings!

By George Blaisdell.

WE LIVE to learn. Never again when we see a society group on the screen will we be sure it is not an affair of Society (please note the big S), the Simon Pure article, that among those present are not the lineal descendants of that pluperfect coterie of Four Hundred, one time invented by Ward McAlister, the prime minister of all publicity agents, by and with the advice and consent of Mrs. Astor. Really, now, this is serious. Heretofore we have been inclined, nay forced, to believe when looking on a screen bonton gathering that it must have been composed of human beings, common, ordinary, everyday persons, only too glad to shine for a day that the landlord might be kept quiet or quieter, that the groceryman might get something on account. No more are those happy days.

The person responsible for this new condition is Adolph Klauber, "who engages artists for Goldwyn." To Mr. Klauber fell the duty of gathering a number of "smart" women to participate in the portrayal of a restaurant scene, a Fifth Avenue restaurant scene, we hasten to amend. He despaired of finding "among the hordes of job-seeking extras that haunt the studios in Fort Lee and the employment offices in New York" the types called for by a certain script. Now be it known Mr. Klauber is a newspaper man. We say this advisedly—we know that he is; we know that he is not in the near class; that he is not one of those who on a rare and historic occasion for two consecutive and palpitating hours thought he held a job on a country weekly and thereafter on many a manufactured occasion talked boisterously about "us journalists." Nothing like that at all. Mr. Klauber put in many years on one of the world's great newspapers, for a long time as dramatic editor and critic.

We repeat, Mr. Klauber is a newspaper man. Therefore he has imagination, he has ideas that pulse with life. To "sixteen charming women living on Upper

Fifth Avenue and the West Side" he sent invitations to be the guests of Mary Marsh at a luncheon at Sherry's. It is duly chronicled that, whether out of curiosity or not, fourteen accepted. For Mary, of course, the sophisticated Moving Picture World subscriber already has read Mae. But the sight of the wonderfully animated face of the brilliant little player rung no bells in the back of the heads of her "smart" guests, however, until the moment she chose to reveal her identity, what time the luncheon party of four tables was well under way. Then the star threw herself on the mercies of the fourteen—and introduced Mr. Klauber. That gentleman's eloquent description of the troubles of finding girls who could successfully imitate Fifth Avenue's own daughters on the screen, his relation of the harrowing difficulties attendant upon bringing clearly and unerringly to the "great heart of the simple multitude" a representative group of "smart" Fifth Avenue New Yorkers, so appealed to these four-tabled guests that, to use an idiom we understand if they do not, they fell for it—fell hard.

Here enters the Press Agent. He started this tale; let him finish it:

> As a result, Miss Marsh will be supported in her newest Goldwyn Picture by an even dozen New York society girls, one of whom will inherit one of America's greatest fortunes, and still another of whom is a member of a family connected with the ownership and management of one of America's greatest railroads.
>
> Mr. Klauber, who paid the check, would not advise executives of average motion picture companies to engage players wholesale through the medium of luncheons at Sherry's, even though his first effort of this kind proved eminently successful—though costly.

While the majority of the story contained much of genuine promise, even the unobservant will not fail to detect in the last paragraph a distinct threat. In words crystalline yet admantine the Press Agent warns all pretenders or base imitators: "Shoofly to Shoestrings!" In other words, if you have less than a million dolllars don't trespass.

Let us not all despair, however. We yet have with us Childs', the Automat, the one-armed places, the Owl wagons, the standy-uppo oyster counters and Beefsteak John's. And the free lunch. So it follows naturally, easily, that for those who cannot issue invitations "Will you lunch with me at Sherry's?" all is not lost. The elevated still reaches Chatham Square.

Blessed be he who maketh to grow two blades of grass where thrived but one before—and may beneficences descend upon the engager of artists and the Press Agent who contribute something new to a jaded industry.

We have said Mr. Klauber was a newspaper man. Come to think of it, he was something of a Press Agent before he broke into newspaper work. Thus are all things in the end made clear.

Screen Club Holds a Beefsteak

Sixscore Members Enjoy Excellent Entertainment—Roscoe Arbuckle Guest of Honor.

SCREEN CLUBBERS hit their high line in an entertainment way on the night of Saturday, March 31. The immediate occasion was a beefsteak dinner, with Roscoe Arbuckle as the guest of honor. It was necessary to stop reservations after sixscore had been recorded, and as a result many were disappointed. The dinner was served in the grillroom. On the first floor, the parlor, a three-foot stage had been constructed at the rear. This new property, together with equipment of footlights, curtain and other accessories, was the gift of the Rolfe Photoplay Company. At the front, through the courtesy of Will C. Smith of the Nicholas Power Company, a 6B cameragraph had been installed. It was the first time a picture had been put on in the new home of the club, and it was finely projected.

Mr. Smith, who is the treasurer of the club, acted as master of ceremonies. After the dinner was "stowed" the members moved upstairs, where many favorable comments were passed upon the effective transformation of the parlors into a theater. The first number on the program was the singing by all of "The Star Spangled Banner." The next was a trombone solo from a skilled member of the Instrumental Three from the Cocoanut Grove. Then came "The Waiters' Ball," a Keystone two-reel comedy, featuring the guest of the evening. It was thoroughly enjoyed by the Screeners. Mr. Arbuckle told of his experiences in his recent trip across the country and also related a few stories.

Alan Hale told stories, Bob Miller sang, and Lou Anger gave in dialect a monologue which touched on the international situation. Then came two songs by the Screen Club Octette. Justly proud are the Screeners of this new combination, one worthy to be featured in any public entertainment the club may elect to put on. It is composed of: First tenors, "Doc" Johnson and Johnnie Walker; second tenors, Jackson Harvey and Harry Benham; baritones, John Lampe and C. Jay Williams; basses, Lee Walker and Arthur Morrison. Messrs. Benham and Harvey were most effective as soloists.

The final number was "The Editor," the sketch written by Epes W. Sargent, originally presented at the dinner in celebration of the tenth anniversary of the Moving Picture World. It was finely staged by Sheldon Lewis. Mr. Lewis was the Editor; Louis Haynes was Abie, the Office Boy; Jim Cunningham was the Scenario Writer, and Willie Harvey was the Lady. The snappy dialogue kept the party in high good humor all the way.

Vice-President Edwin Carewe, in the absence of President Quirk, presided. After the conclusion of the entertainment Mr. Carewe announced that the entertainments would be held once each month.

Brandt Heads Brooklyn League

Election of Officers Held March 31 Raises Him to Presidency

On Saturday night, March 31, the Motion Picture Exhibitors' League of Brooklyn, N. Y., held its regular meeting for the election of officers for the ensuing year and the transaction of general business. The following elections were made: President, William Brandt; first vice-president, Rudolph Sanders; second vice-president, H. Clark Mooney; treasurer, Robert Israel; financial secretary, William Bland; recording secretary, Samuel Lesselbaum; sergeant-at-arms, Adolph Stockheimer; Board of Directors, John Manheimer, Otto Lederer, J. Schaeffer, M. W. Lane, William Hollender, Henry Haring, Charles Craniders.

The reading of the treasurer's report showed the League to be in a very flourishing condition, after the payment of all indebtedness there being a balance of $1,500 still on deposit to the credit of the league. A resolution was passed by the league condemning the use of the screen in motion picture theatres for the display of pictures which court notoriety for any person or persons, on birth control or any other subject that is sensational or objectionable. A copy of the resolution will be published in next week's issue of the Moving Picture World.

HAMPTON TO REPRESENT BEACH COMPANY.

The Rex Beach Pictures Company has been incorporated under the laws of the state of Maine for $500,000 and has been authorized to transact business in New York state. Ben B. Hampton, of 440 Fourth avenue, New York City, is named as the company's representative. Mr. Hampton is at present at the head of the General Film Company, but it is rumored that he will shortly resign that position to take a more active part in the Rex Beach Pictures Company.

BACKER HAS A SECRET.

Franklyn E. Backer, president of the Mammoth Film Corporation, is in Washington, D. C., for a limited period in connection with his various State right activities. In this instance he is supervising the launching of an exceptional venture in filmdom, more concerning which will be given the public at a later date.

JASPER LEAVES HORSLEY.

John Jasper, for the past year manager of the David Horsley Studios, has resigned, according to an announcement coming from Mr. Horsley. The resignation will take effect March 31st. His successor has not yet been appointed.

The Sunday Picture Question

By Rev. Wm. H. Jackson

A Review of the Hearing Before the Codes Committee of the New York Legislature

A REPORT of the proceedings in Albany having appeared in the last issue of the Moving Picture World, it remains for the writer to review the whole situation as it stands as a problem for the consideration of those interested in the Sunday question on general principles. That the "hearing" was not a satisfactory one must be generally conceded. While circumstances rather than individuals were to blame, it did seem that where a legislative body appointed a set time for a definite matter, and knowing that men of affairs to whom time is of importance had given a whole day for the purpose of making a reasonable appeal, to so delay the opening of the hearing until it was only possible to allow one hour to each side, was not justice either to the importance of the cause, or to the parties interesed.

A Proper Presentation Impossible.

Although the opponents of the use of Sunday pictures had the right of opening, they were crippled by the announcement of the limited time and so were unable to present many of their arguments which they depended upon, and which we of the other side were anxious to hear for the purpose of dealing with them in reply. The public in general, and those most interested in particular, are entitled to the fullest possible debate upon matters of such vital interest to so large a class of people; without proper presentation of the views it seems impossible to come to a sufficient knowledge of all those issues upon which so great and valuable decision depends. The friends of the moving pictures were further hindered because when their turn came, the time had to be still further shortened and remarks had to be limited to seven, three, and at last to one minute each.

The Moral Issues Involved.

Interrupting one of the clerical opponents of the bill a Senator demanded to know "what distinction he made between Sunday pictures for the poor man and Sunday golf for the rich man, as a moral issue." To this the clergyman would only answer "irrelevant"; thus, while associating the moving picture with possible Sunday evils of all kinds, the opponents sheltered themselves behind the plea of irrelevancy when failure of argument seemed evident. The old plea of indecent pictures was advanced with the charge that in seeking Sunday opening, the picture interests were sacrificing "Decency for Dollars." This accusation was very ably met by William A. Brady, the well known producer, who contended that the moving picture people themselves would be the first to send any man to Sing Sing who in producing pictures gave preference to that which was essentially indecent.

It was very noticeable that none of the opponents of the Sunday measure gave the pictures credit for any moral or educational values, the whole burden of their arguments rested upon a criticism of moving pictures in general; neither did they in any way consider the thousands of people to whom the pictures might be a source of intelligent and moral uplift if properly used; being absorbed by the interests of the church, they forgot the interests of the people at large. It may properly be mentioned that Canon Chase based his opposition upon the payment of an admission rather than the exhibition of the pictures, he himself being a user of the pictures on Sunday. Had time permitted, this argument would have been met by our article, "Commercialized or Subsidized," as given in a recent issue of the Moving Picture World; copies of this article were, however, distributed among the members of the Codes Committee.

The Spirit of the Opposition.

It is to be regretted that the spirit of the opposition was so very violent. A crowded gallery of church people primed with applause for their own side and with hisses for their opponents, evidenced a predetermined course of procedure far from commendable from the class of people they represented. On the contrary, the conduct of the moving picture people and their supporters was above reproach and conspicuously to their credit. The flagrant breach of good taste occurred when Peter Brady, speaking in behalf of the State Federation of Labor, criticised the subsidizing of religious movements by capitalists, was given the "lie" by a clergyman. Mr. Brady, however, made good his contention and spoke most creditably of the desire of the workingman to have the full use of the pictures for the good of himself and his family. His contention that "the movies had done more to keep the families of the working men united than any other form of amusement," was both timely and potent; his tribute to the educational value of the pictures was an admirable one. The Rev. George R. Lunn who, besides being a clergyman, is a Congressman and Mayor of Schenectady, was booed when it was found that he was in favor of the Sunday pictures. His rebuke of the occupants of the gallery for their discourteous treatment was very effective, and did much to put an end to such conduct. Mayor Lunn gave his experience as to the right effect of Sunday pictures, adding that he had won the ministers of his city to his way of thinking. He also said that when the picture houses were closed crimes of the smaller yet irritating character increased.

In Favor of the Pictures.

That the picture interests were not more fully presented was only because of the lack of time, and it must be admitted that, in this respect, the cause suffered considerably almost to the extent of making the hearing an unfavorable one. Should the bill fail in passing there can be little doubt that this will count as one of the strong causes. The speech of William A. Brady was a most commendable one and entirely convincing; he spoke as a man interested in the making of good pictures and whose whole family were interested in church work. It remained for the speakers in favor of the bill to draw attention to the educational features of moving pictures, also their anti-evil powers in that they are the enemy of the saloon and that they provide places of recreation for the vast army of people to whom the churches as such have no place in their lives, and for whom the coming of the moving pictures has been a great blessing. The writer was enabled in the few minutes allotted to him to contend favorably on behalf of the working classes as unwilling Sabbath-breakers, arguing that the privileges of the rich should not enable them to enjoy opportunities denied by these proposed Sunday laws to the working classes. He further showed that a properly regulated Sunday program could be made exceedingly uplifting in character, further contending that he had invariably found that when ministers had looked thoroughly into the standing of the picture question they lost much of their previous antagonism. He further showed that prejudice stultified their knowledge, thereby unwittingly causing them to appear as enemies of the working classes.

Unexpected Support from Indiana.

The last speaker was Senator McCray, who introduced the Sunday picture bill in the Indiana legislature, where it had passed both houses. He gave the reasons for the stand he had taken as found in his own experiences, and spoke of the support he received from certain ministers of the State, three of whom are members of either the Senate or Assembly. In conclusion the writer was enabled to read into the record of the proceedings a letter from the Governor of Indiana, giving his reasons for signing the Sunday opening bill. It may be added that Governor Goodrich is the leader of one of the largest Bible classes in the State. The Governor's letter, answering a request that he veto the Indiana Sunday picture bill, follows:

Dear Sir: I have your letter of March 4th and note what you say about the Sunday moving picture bill, and yet my inclination is to sign the bill.

To be perfectly frank with you, I think there is considerable force in the argument in favor of the moving picture shows operating in the large cities on Sunday afternoons under proper regulation. There are a number of pictures with a distinctly educational, moral and religious value. Tens of thousands of working men in this State put in ten hours a day with no time whatever for recreation; it is the one opportunity they have to spend a little time with their families, and under the right sort of censorship I am sure that moving pictures might be made not only not harmful but really helpful.

I confess that I have a prejudice that is born and bred in me against anything of that sort on the Sabbath, but I cannot close my eyes to the fact that under existing circumstances not 1 per cent. of the people in our cities go to church; you can not drive them there. To close down places of this kind Sunday afternoons only creates a bitterness toward church organizations, and in the end makes it difficult for the church to reach them.

We are to have prohibition in Indiana. We hope to close down all places of evil and make our cities decent places in which to live. I believe our churches could have more influence over the people if they could realize that the Sabbath was made for man and not man for the Sabbath, and anything that contributes to his moral, intellectual, social and religious development is lawful on the Sabbath.

I have been keeping in touch with the Church Federation here, and any bill that meets my approval will be agreed upon by them.

Very truly yours,
J. P. GOODRICH, Governor.

The Speech of William A. Brady

Address Made at the Hearing Before the Codes Committee of the New York Legislature on the Sunday Picture Bill.

SPEAKING in favor of the passage of a measure before the New York Legislature to legalize the exhibition of pictures on Sunday, William A. Brady, president of the National Association of the Motion Picture Industry, delivered a most pointed address on the subject. A stenographic record of his remarks was not obtainable for publication in the report of those proceedings printed in last week's issue of the Moving Picture World. Though belated, Mr. Brady's words are none the less interesting and forceful:

Mr. Chairman, Gentlemen of the Committee, Ladies and Gentlemen: I stand here representing the motion picture industry of the United States in all of its parts. Representing every portion of the motion picture industry, and standing here in that position, I resent the statements made by certain gentlemen here today that the motion picture industry as a whole is what it was described to be by many speakers on the other side. I claim as much right and as much respect to the name of God and to the observation of Sunday as any gentleman wearing clerical garb in this chamber; and I resent that any man should be permitted in the legislative halls in Albany to stand up and abuse an industry, a profession, its artists, and declare in one sentence that they are baneful, harmful and destructive to the youth of the United States.

I claim, as an expert who has catered to the theatrical and entertainment loving people of the United States for a longer period than any one other man in my profession, that during that time I have had the honor to produce plays like Way Down East, Little Women, the works of the immortal Shakespeare, every one of them more than any other manager in this country living now, or any other manager dead now. I have produced more respectable, more decent, more honest plays, more plays that created churchgoers, than any other American in my time. And I declare here, as an expert in entertainment, as a man who has followed and studied the movement and history of moving pictures, that no class of entertainment has ever been invented in the mind of man, has done more good for the people and for the youth than the so-called "movies." I must dispute the most honored and revered Canon Chase. I go to church on Sunday, my wife goes, my son, my daughter; yet, my wife is of the theater and my daughter is of the theater. There are no better churchgoers in the United States than my family. And I dispute the right of any minister of God to stand in this chamber and say to a workingman that after he finished with his church in the morning or Sunday school in the afternoon that he should have control of his rights for the rest of the day. The motion picture is doing more to make Sunday decent in the United States than all of the churches in the United States.

A previous speaker, Peter Brady, spoke to you as the representative of the laboring men. I claim he knows more about what is being done for his laborers' families than any churchman in the room. When he stated that more happy families, more men and women and their children have been brought together through the prominence and popularity of the motion pictures in this country than any other entertainment that has ever been invented, he knew whereof he spoke.

I claim that certain documents which were read here, one issued by the Alaska Players Company, is the sentiment of a respectable portion of the motion picture industry. I claim that if these gentlemen of the Sabbath day, these gentlemen that represent the best in the country, would only not oppose the motion picture industry, but would come to us and sit down with us like men and say, we believe you are doing these things that are vile, indecent and immoral, we would prove that the smallest percentage of our industry is doing it; and that we are against them harder than you are. I would vote to send to Sing Sing the man who would put an indecent thought or scene on the screen. You come to us constantly in a spirit of opposition. You try to characterize us all as "smut producers." We are not. We are the youngest and greatest industry in the world. The day will come when the doctrine of Christ will be taught in every school and college in the world by the aid of the motion picture. The day will come when the operations of great surgeons, when everything that can be taught, the animal, the flower, surgery, dentistry, shall be taught by the motion picture. Why try to strangle it? Why declare it is baneful by standing here and making use of these remarks?

I agree with Canon Chase that Sunday is the people's day. We are a democratic nation. In closing, I want to call attentiin to one remarkable thing about all the arguments made today. Our land is the land of the free. New York is the greatest melting pot in the world. Some of the most respected and honored citizens we have in the state of New York are not celebrators of Sunday. Why don't you close the pictures on Saturday and respect their day? I am a Christian, but I am also an American; and when you welcome those people to these shores you had no right to set a day that they should celebrate. They should be allowed to celebrate their day as they choose.

Will Not Consider Board of Reviews

Proposition to Make Voluntary Censors a State Board Not Favored at Albany.

STATE censorship through a Board of Reviews will be given no consideration by the Legislature this year. This has become a settled fact during the past week, when both Senator Elon R. Brown and Speaker Thaddeus Sweet of the Assembly informed Assemblyman Heber E. Wheeler that they preferred to accept his views on the subject as a result of the investigation which the latter made in the motion picture indusry during January and February. It is a well known fact that both Senator Brown and Speaker Sweet have been favorable to the idea of censorship.

As the outcome of investigations on the part of the Wheeler Committee, Assemblyman Wheeler has informed both leaders that he does not believe that censorship through a Board of Review is practical. Assemblyman Wheeler takes the stand that regulatory measures, such as are embodied in the bill that will be introduced in the Legislature during the next few days, will serve fully as a State board of censors. The main object of censorship, as Assemblyman Wheeler takes it, is to eliminate obscene and objectionable films before they are furnished to the public. The Wheeler bill will do identically the same thing if it is drafted and passed along the lines that are now intended.

Assemblyman Wheeler is himself against the passage of any bill legalizing Sunday movies. His attitude is well known in the Assembly and will probably make itself a decisive factor when the question of legalizing motion pictures on the Sabbath is put to vote. Several weeks ago, Assemblman Wheeler informed certain persons in New York City, who believed that the time was opportune for the passage of such a measure, that it was sure to go down in defeat in view of the opposition that had already manifested itself throughout the rural sections of the State.

Action on Sunday Bill Delayed.

There was no meeting of the Legislative Codes Committee last week for the purpose of acting on the Sunday motion picture proposition, owing to the Wagner-Mitchel affair, which demanded a large portion of the attention of both the Senate and members of the Codes committee. The meeting was originally scheduled for Wednesday afternoon, March 28th, but on that occasion the Senate remained in executive session until seven o'clock, preparing the order which will be followed on the appearance of Mayor Mitchel in this city next Tuesday.

Senator Charles Newton, chairman of the Codes committee, issued a call for a meeting Thursday afternoon, but it was then found that a majority of the senators and assemblymen had already departed for their homes for the week-end, making it necessary to further adjourn the meeting until some day next week. Senator Newton is chairman of the committee which is busy preparing the Mitchel procedure. C. L. GRANT.

Connecticut May Have Sunday Pictures

Local Option Bill Passed Both Houses of Legislature—Now in the Governor's Hands.

REPORT has been received that the Martin local option bill, permitting Sunday sports and motion pictures on Sunday, by referendum, in towns over 10,000, had been passed by the Connecticut Senate, 19 to 16. This bill went through the House by a vote of 137 to 89 on March 20, and will permit the motion picture theaters to be opened between 2 and 10 o'clock on Sunday afternoons and evenings. The amendment added to the bill in the House allowing the town of Milford to be included within the act, was passed by the Senate yesterday.

The bill now goes to Governor Marcus H. Holcomb for his signature, and it is understood the Governor will sign the measure promptly. This bill was introduced by Representative Charles J. Martin of Orange, and has been advocated by the Connecticut Liberal Sunday Committee of which M. J. Quinn, former State Senator, is chairman.

PORTER EMERSON BROWNE WITH GOLDWYN.

Porter Emerson Browne, author, playwright and famous novelist as well as the creator of the now famous vampire type of picture, has signed a three-year contract giving his exclusive screen services to Goldwyn Pictures Corporation. This contract is effective at once and he will, on April 1, deliver his first manuscript to Goldwyn for production.

Wheeler Bill Delayed

Prospects of Revenue Are Fading Away and Tax Feature May be Abandoned

OWING to the fact that both Senator Harvey D. Hinman and his law partner, Roger P. Clark, were unable to reach Albany before Wednesday, March 28th, the Wheeler bill, which is intended to bring about certain regulatory measures in the motion picture industry, will not be introduced in the Legislature before April 3d or 4th. It was the original intention of the Wheeler committee to have the bill in such shape that it could be introduced this week. A copy of the report of the committee and likewise certain data were left with Robert Cummings of the State Bill Drafting Commission several days ago. According to Mr. Cummings these data were not in such shape that a bill could be formulated. Senator Hinman was requested to meet with the Bill Drafting Commission last Monday.

At that time Mr. Hinman was in the Middle West and his partner was in Philadelphia. The first move toward shaping the bill was made Wednesday afternoon. Mr. Clark reached Albany Wednesday morning and immediately conferred with Mr. Cummings. Senator Hinman came to Albany directly from Cincinnati and that afternoon a lengthy conference was held at which members of the Wheeler committee and the State Bill Drafting Commission were present. From indications late that afternoon it appeared probable that the bill will be whipped into shape within the next few days.

There may be a new provision embodied in the bill. Assemblyman Wheeler stated on Wednesday that certain of the motion picture representatives had suggested to him that a section similar to one contained in the Federal Trade Commission be worked into his bill in order that unfair competition might be legally handled in a way that would improve the general status of the industry.

Whether or not Mr. Wheeler approved of his measure he did not state, saying that he first desired to talk it over with members of his committee and with the counsel, Mr. Hinman. It was rumored, however, that the suggestion may become one of the features of the bill.

The outcome of the investigation on the part of the Wheeler committee has been rather disappointing to certain factions at the State Capitol who had been figuring all along that a tax might be imposed on the industry that would net the State a handsome revenue. There was talk heard around the corridors during the forepart of January that this revenue might run up as high as $500,000. This amount decreased in the passing of weeks until it dropped to $100,000 and then ceased altogether when Assemblyman Wheeler in his report asserted that he did not believe the motion picture industry should be subjected to any additional burdens just at the present time. With that single statemen all hope vanished, at least for this year, of enriching the sadly depleted coffers of New York State.

From expressions heard in both the Senate and Assembly, there is little or no question as to the outcome of the Wheeler bill, even though its provisions have as yet not been clearly outlined. The bill containing but a comparatively few regulating measures will find no opposition such as would have been encountered had there been provisions calling for the taxation of the industry.

C. L. GRANT.

Carl Laemmle Back in New York

Universal President Returns from Two Months' Visit to His Company's Studios in Los Angeles.

AFTER an absence on the Pacific Coast of nearly two months, Carl Laemmle, president of the Universal Film Manufacturing Company, has taken up his work at his home desk at 1600 Broadway. When a World man dropped in on him last week, Mr. Laemmle declared he had enjoyed the eight weeks in Los Angeles, where, together with P. A. Powers and R. H. Cochrane, he had made a thorough study of manufacturing conditions on the west coast. Both of his associates are also back in New York. It was the first time since Universal City was opened, March 15, 1915, that the three had been there together.

"We are working hard to make better pictures than ever," said the Universal president. "We have given much attention to improvements in our Universal City plant. In the last year $100,000 has gone into increase in studio facilities. We have been saving our pennies for a 'rainy day,' as you might say. Putting it in another way, we have been building inclosed stages so that rainy weather will not seriously interfere with our operations. At the present time fifteen companies can work simultaneously under cover.

"Just now we are producing about twenty-five reels a week in California. That by no means represents our maximum. We laid off some companies when the rainy season came on, but prior to that we had at some periods sufficient companies at work to turn out thirty-six reels a week. You see, we are believers in preparedness."

Mr. Laemmle made but one stop on his return—at Chicago. Here the Universal president was much interested in the new Universal Film Exchange, situated on State street, which will be opened to the trade about April 15. Mr. Laemmle expressed the belief that it will be the finest exchange in the United States.

"While in Chicago I visited the Metropolitan Theater," said the Universal chief, "which to my mind is the best house in that city, if not in any other place. It is owned by Ascher Brothers, who control about ten theaters in that city. The week I was there the theater was showing a Bluebird, the Universal Screen Magazine and an L-Ko comedy."

ANTHONY P. KELLY NOT WITH EMPIRE.

Anthony P. Kelly wishes to emphatically deny a statement published recently in all of the trade papers to the effect that he had accepted the position of Scenario Editor for the newly-formed Empire All-Star Corporation, who are to produce the Charles Frohman successes in pictures.

Mr. Kelly states that he simply agreed to make several adaptations for the Empire All-Star Corporation, two of which have already been completed—the first entitled "Outcast," and the second "The Impostor."

PICTURE FOLK IN AUTO CRASH.

In a head-on automobile accident which took place on the Hudson Terrace Road between Fort Lee and Englewood, N. J., on a recent midnight, Joseph Kaufman and his wife, Ethel Clayton, very narrowly escaped fatal injuries, while driving to their apartment in the Englewood Inn, when they were struck by a limousine. Both cars were traveling at a comparatively slow rate of speed on account of the heavy fog, which is the only reason why the accident did not result more seriously. Mr. Kaufman was thrown forward and crashed through the glass front, receiving such severe cuts about the right eye and ear, chin and chest that he was immediately rushed to the Englewood hospital in another automobile, where many stitches were taken. Miss Clayton, sitting alongside her husband, was resting her knees against a box she was carrying, and escaped with only a slight bruise on her arms and shoulders. Joseph Kaufman and Miss Clayton are well known in motion picture circles. Mr. Kaufman has just directed George M. Cohan in his first motion picture production, now being shown in a Broadway theater, while Miss Clayton is a star working at the Peerless studio for the World Film Corporation.

HORSLEY RENEWS CONTRACT WITH FAHRNEY.

David Horsley has renewed his contract with Milton H. Fahrney, and the latter will continue to direct Cub Comedies for another long period of time. The new contract was signed March 15 and carries with it an increase in salary for the director, who has made a remarkable success of the Cub Comedy brand.

Mr. Fahrney has been associated with David Horsley productions for a greater length of time than any other attache of the plant. He was with Mr. Horsley when the latter first started to produce pictures in Bayonne, N. J., over ten years ago, and their paths have never parted, for Mr. Fahrney has either been with companies owned by Mr. Horsley or with enterprises in which Mr. Horsley was interested.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 310 McCance Building, Pittsburgh, Pa.

Oregon Exhibitors Organize

Theater Men Meet at Portland and Motion Picture Exhibitors' League of Oregon Is Formed—Is Composed of Exhibitors Only.

FOLLOWING upon the announcement that the Oregon Motion Picture Men's Association was dead comes the news of the founding of the Motion Picture Exhibitors' League of Oregon. While the old organization was composed of exchange men, exhibitors and all of the state's film fraternity, the membership in the new league is confined solely to exhibitors.

The league was formally launched at an exhibitors' meeting at the Broadway Theater, Portland, on Thursday, March 22. More enthusiasm was displayed at this meeting than at any former meeting of film men, the exhibitors say, and the organization promises to be successful. Meetings will be held every two weeks at the rooms of the organization in the Majestic Theater building and a permanent business manager will be employed. All the city's first houses and most of the second run are in the league.

The officers of the organization are: C. W. Meighan, of the People's Theater, president; W. A. Graeper, Union Avenue Theater, first vice-president; T. G. Bligh, Salem, Oregon, second vice-president; A. H. McDonald, Eugene, Ore., third vice-president; C. G. Matlock, Pendleton, Oregon, fourth vice-president; Guy Robinson, Yeager Theater, Portland, secretary; J. J. Parker, Majestic Theater, treasurer; E. J. Myrick, Columbia Theater, chairman executive committee. The out-of-town men represent the different sections of the state.

A resolution was also adopted standing by the pay-in-advance system, also condemning the indecent and obscene picture.

A real moving picture ball with film stars in attendance is in contemplation.

In the words of President Meighan, the Motion Picture Exhibitors' League of Oregon has not been organized to fight exchanges. Co-operation will be the keynote of the league's work and Mr. Meighan hopes that by co-operation the "bad" exhibitor will be made "good" or eliminated from the industry entirely. The matter of enforcement of contracts made by exhibitors will come up soon and steps will be taken to provide a system to compel exhibitors to live up to the service contracts made by exhibitors will come up soon and steps will be taken to provide a system to compel exhibitors to live up to the service contracts they make.

Lee A. Ochs, president of the National Exhibitors' League, was present and gave material assistance in the work of organization.

Among the out-of-town exhibitors who came to Portland to attend the meeting of the Motion Picture Exhibitors' League were J. B. Sparks, Star Theater, Heppner, Oregon; A. H. McDonald, Rex Theater, Eugene, Oregon, and George B. Guthrie, Oregon Theater, Salem, Oregon. A number of salesmen from Seattle were also on hand to dispense hospitality in the line of punch and smokes at the meetings.

St. Louis Exhibitors Hold Smoker

Picture Men Addressed by Mayor Kiel and Rabbi Harrison, Who Commend Pictures.

ACTIVE and associate members of the Theater Managers and Motion Picture Exhibitors' Association of St. Louis to the number of 125 met in a friendly all around get-together smoker and luncheon on March 22 in the big dining room of the Mercantile Club.

A good lunch was served and speeches were made by Mayor Henry Kiel, Rabbi Leon Harrison and Richard Spamer, dramatic critic of the Globe Democrat. After lunch was served and disposed of in the only manner that a bunch of hungry exhibitors can dispose of lunch, and cigars were going good, Joseph Mogler, president of the Association, started the speechmaking

Mayor Kiel reviewed the moving picture business and spoke of how it had grown from nothing—twenty years ago—to be the fourth largest industry today. Mayor Kiel also said that two years ago his office was cluttered up with people every few days who came to make complaints against the character of films being run in the city, while last year not a single complaint was filed.

Rabbi Leon Harrison, widely known as a speaker and orator, made a talk that showed deep knowledge of the subject. He said that the picture business was much like any other business, that the exhibitor was in busines to make money, and to do that he must give the people the kind of films they want to see. He said he did not think people wanted to see salacious films any more than they wanted to read that kind of books, and that the wise film man would not take a chance on ruining his business by showing bad films any quicker than the book dealer would risk injuring his business by exposing questionable books for sale.

He said further that he was a consistent theater visitor, and that the films he had seen in St. Louis would grade ninety-nine per cent. fine in point of moral character; he added, however, that the other one per cent. was present in many instances, and advised a careful weeding out of all objectionable pictures.

Rabbi Harrison told the exhibitors that the remedy and preventative for the censorship which threatened the industry was in their own hands; that they could mold public opinion one way or the other by the class of the pictures used and the way their houses were managed.

The luncheon was a huge success from every standpoint and the Association officials say it will be repeated in the near future.

BRONX EXHIBITORS MEET.

The Cinema Exhibitors' Association of Bronx County, Bronx Local No. 2, M. P. E. L. of A., held a special business meeting at its headquarters, 1243 Southern Boulevard, Bronx, on Tuesday, March 27, at 11 a. m.

The legislative committee who went to Albany on March 21 for the hearing on the "Sunday Opening Bill" made their report to the association. The committee was composed of President J. J. Wittman, Secretary Henry Cole and A. B. Samuelson.

Harry Robitzek, counsel of the association, was re-elected counsel for the third consecutive term of one year, which speaks well for the service he has rendered this organization. A regular meeting of the association was held on Thursday, March 29, at 11 p. m.

Washington Exhibitors Meet

Hold Big Convention at Seattle With Many Theater Men Present—President Ochs Attends and Talks.

LEE A. OCHS, National M. P. E. L. president, reached Seattle in the course of his transcontinental tour on March 17th, and was present at the third annual convention of the Washington Theater Managers' Association on March 19th and 20th. Representative exhibitors from every important city and town in the state attended the convention, and the exchange men of Seattle also accepted the invitation extended to them by the state organization. The place of meeting was the banquet room of the Butler Hotel, and John von Herberg, manager of the Liberty theater, Seattle, presided. As soon as the meeting was called to order on the first day of the convention Mr. von Herberg introduce the M. P. E. L. president.

Mr. Ochs' Speech.

Mr. Ochs spoke at some length on the benefits to be derived by exhibitors from joining the National League, suggesting three main issues in which they would profit by organization. These were, in the order in which he touched upon them, first, the question of deposits; second, the reduction of film rental; third, the question of the passage of laws harmful to the picture industry.

The Deposit System Hurts the Little Fellow as Well as the Big One.

The question of deposits Mr. Ochs declared to be a serious affair. He cited the instance of one firm which had $40,000 tied up in deposits, and of others with a correspondingly large amount thus rendered useless to them. But the little exhibitor he declared to be the object of the greatest concern, since this was the class of showman who most needed the use of his cash in making necessary improvements on his theater. Mr. Ochs concluded his argument against deposits by urging that a resolution against them be passed at the convention. He also urged the passage of another resolution against questionable and obscene pictures.

In the Power of Exhibitors to Reduce Film Cost.

The high cost of film is due, according to Mr. Ochs, to the expensive system, or rather lack of system of distribution.

"I don't know of any firm making over $10,000 on a regular program picture," he said. "The average production cost amounts to about $30,000, but the manufacturer's inefficient distributing system almost doubles this cost. If we, as organized exhibitors, could give the producer 20 to 30 days we could say to him, 'We'll pay you 50 per cent. on your expenses,' that would be $45,000 on the average program picture. We'd be giving him more profit than he ever made before, and we'd be saving ourselves enough to enable us to make decent profits once in awhile."

He called attention to the fact that Stanley Mastbaum, of Philadelphia, because he buys in quantities and can give the producer 75 to 100 days, gets film at 50 cents on the dollar. Lowe, of New York, does the same thing. The little exhibitors, by getting together, can make even better terms, because they can give more time, declared the speaker.

Combined Exhibitors Can Block Passage of Harmful Laws.

As an example of the power of combined exhibitors in fighting laws that would hurt the industry Mr. Ochs cited the state organization of North Carolina, which, by its own efforts, blocked the passage in Congress of the bill levying a tax of one-half of one per cent. on the gross receipts of the box office.

"If an organization from one state can accomplish so much benefit to the trade, think what a league embracing all the states could do!"

Talks About His Trade Paper.

The National League president explained that in his fight against the Board of Trade, an organization of producers and distributors who were planning a fair and convention in opposition to the exhibitors' annual convention, the other trade papers refused to support him.

"I realized then," he said, "the need of a paper to represent the exhibitors, and I conceived the idea of the Exhibitors' Trade Review. I went out to get the best men I could find to help me make it a success. I took W. Stephen Bush from the World, Merritt Crawford and Leslie Mason from the News, and several others just as efficient for their individual work. I put up $30,000 of my own money to back the publication, and divided the stock into three parts. The National League was to have one-third of the stock, the workers one-third, and the other third was to be sold. The number of workers between whom one-third was divided was five. I was one of them. Thus you will see that I got one fifteenth of the common stock, which was 300 shares. This tour through the Northern and Western states I am making at my own expense, while the Exhibitors' Trade Review is also paying the expenses of Mr. Bush in his trip through the Southern states.

"We want the Trade Review to be the national spokesman of the league. Anything from a branch in this state or any other will be published in it. If you want to advertise a convention from this state we would publish it as quickly as we would the national convention.

"Don't stay on the outside and knock the league. Come in and help. If you don't like the officers don't stay out on that account. Come in and vote them out. It's only through organization that the exhibitors will win. If we only eliminate the deposit system, that's something. You can't do it locally."

C. R. Seelye, business manager of Pathe exchanges, was next presented to the audience.

Mr. Seelye's Speech.

Mr. Seelye began by congratulating Seattle exhibitors on their progressive methods and telling them of several coming young exhibitors in other parts of the U. S. who had been inspired by them.

He admitted that Mr. Ochs was right in saying that there was a great deal of waste in the producing and distributing end of the business, but stated that they were trying to eliminate it as much as possible, and that he, for one, hoped to reduce it to a minimum by taking in other concerns so as to enlarge the weekly output of his organization. That other producing companies were on the road to a similar solution of the problem Mr. Seelye declared he had good reason to believe.

"It is my opinion that the motion picture industry will soon be divided into three big branches," said the Pathe manager. "First, there will be just a few exchanges each releasing 30 to 50 reels a week. Then there will be a string of theaters operated by Wall street. The third branch will be the exhibitors already in the business, that is, if they organize. If they don't the big fellows are going to swallow them up."

Mr. Seelye emphasized the importance of big things that do good by their power. He deplored the fact that some exhibitors, because they had big interests behind them and so could buy film cheap, would sell to their less fortunate fellows at an exorbitant profit. He pointed out how in other businesses big organizations had been able to reduce waste by eliminating the long string of middlemen, and advised exhibitors to profit by their examples and by organization help to eliminate the waste in film distribution.

"I want to see every exhibitor join the National League," he concluded. "Ochs may have made mistakes, but he has done a 'whale' of a lot of good. And even if he wasn't good, I'd say join; because it's like telling the immigrant in this country that he ought to become a citizen of the United States."

At the end of Mr. Seelye's speech a motion was immediately made by W. S. Quinby, of Bellingham, that the Washington organization join the National League. The motion was carried unanimously.

Mr. Ochs expressed his pleasure and his desire to do anything he could to help the exhibitors of Washington. He announced the National Convention for July 14 to 22, at which five delegates were to be allowed from each state, and an additional delegate for each 25 members in the state branch.

Just before the meeting was adjourned Mr. von Herberg announced an executive meeting of the state association to follow immediately, and invited Mr. Ochs to be present.

Resolutions Adopted by Washington Exhibitors.

A copy of the resolutions adopted at this meeting follows:

WHEREAS, It has been the policy of the manufacturers, through the motion picture film distributors, to exact an advance deposit on film service, which deposit has been paid and is now in the hands of the several companies, and

WHEREAS, This deposit system works an injury on the exhibitors generally, by reducing their working capital and casts a reflection on their commercial credit and in other ways is entirely undesirable, and

WHEREAS, It is well known that the credit of exhibitors is in the main entirely stable and they pay, or are prepared to pay in advance for all film service; therefore, it is

RESOLVED, That after April 1, 1917, the Washington Theatre Managers' Association and the membership thereof individually demand a discontinuance of the deposit system and also that upon that date such deposits as are now held whether in money, notes, bonds or other collateral, shall be returned to the depositor, either in kind as deposited, or if cash is on deposit, same may apply on current service. It is further

RESOLVED, That unless action is taken by the several companies affected, in conformity with this resolution, that after the above date the said Washington Theater Managers' Association and the membership thereof shall proceed as rapidly as possible to bring to a conclusion all existing contracts by cancellation of service.

(Signed) Washington Theater Managers' Association.

The Second Day of the Convention.

At one o'clock on March 20 the exhibitors and exchange men of Washington again met in the banquet room of the Butler Hotel. After an excellent luncheon, which promoted the feeling of good fellowship between everybody, Mr. Ochs was again asked to address them. Following Mr. Ochs, Mr. Seelye also spoke again. He finished his talk with the announcement that F. C. Quimby, Seattle Pathe manager, had been promoted to the position of Northwestern Division Manager, with headquarters in Seattle, and jurisdiction over all of Washington, Oregon, Montana and Idaho.

This brought great applause from the audience, since Mr. Quimby is probably the best liked exchange man in Seattle.

H. G. Rosebaum, of Artcraft, and C. F. Hill, of Triangle, were each asked to say a few words to the exhibitors. They both expressed a sincere desire to co-operate with the exhibitors in any way and at any time that they could be of assistance to them. The meeting was then adjourned.

Mr. Ochs left at midnight for Portland, where he will meet the exhibitors of Oregon.

A list of those attending the convention follows:

A. Anderson, Apollo theater, Tacoma; J. Lewis Arnold, Star theater, Bellingham; W. P. Brown, Nifty theater, Waterville; R. W. Cram, Arcade theater, Walla Walla, J. Q. Clemmer, Clemmer theater, Seattle; John Danz, High Class theater, Seattle; L. A. Drinkwine, Palace theater, Tacoma; F. V. Fisher, Greater Theaters Co., Seattle; D. Geddes, Ye College theater, Seattle; John von Herberg, Liberty theater, Seattle; J. L. Gottstein, Greater Theaters Co., Seattle; John Hamrick, Rex theater, Seattle; Gilbert J. Heyfron, Empress theater, Missoula, Mont; W. J. Jannin, Isis theater, Ellenburg; W. W. Kastner, Princess theater, Seattle; J. G. Jonson, Princess theater, Seattle; C. E. McKee, Orpheum theater, Everett; H. T. Moore, Colonial theater, Tacoma; E. Oswald, Dream theater, Bremerton; J. J. Parker, Majestic theater, Portland, Oregon; W. S. Quinby, Liberty theater, Bellingham; Jack Rantz, Dream theater, Bremerton; George W. Ring, Society theater, Seattle; Wm. G. Ripley, West Circuit Amusement Co., Aberdeen; W. H. Smythe, Strand theater, Seattle; Wm. Southern, Grand theater, Bellingham, Joseph St. Peter, Rose theater, Everett; F. L. Stannard, Gem theater, Wenatchee; C. E. Stillwell, Stillwell Amusement Co., Spokane; M. Zelinsky, Favorite theater, Tacoma; Eugene Levy, Levy Amusement Co., Seattle; E. G. Milne, manager Pantages theater, Seattle; Joseph Muller, Palace Hip, Seattle; George Pantages, Oak theater, Seattle; W. W. Armstrong, McClures Series, Seattle; Sol Baum, Bluebird, Portland, Oregon; Al. Bloom, Reelplay Features, Seattle; P. L. Carrol, Pathe, Spokane; C. H. Code, road man for Fox, Seattle; E. M. Dowling, road man for Metro, Seattle; Albert W. Eden, Fox Films, Seattle; G. A. Faris, Vitagraph, Seattle; C. H. Feldman, road man for General, Seattle; C. F. Hill, Triangle, Seattle; Frank L. Hudson, General, Seattle; P. E. Judkins, road man for Triangle, Seattle; C. J. Kerr, Metro, Seattle; Jack Koerpel, World, Seattle; Bert R. Latz, Universal, Seattle; J. L. Merrick, Mutual, Seattle; Guy F. Navarre, road man for Artcraft, Seattle; Fred C. Quimby, Pathe, Seattle; W. H. Rankin, road man, Pathe, Seattle; H. G. Rosebaum, Artcraft, Seattle; Mike Rosenberg, De Luxe, Seattle; L. J. Schlaifer, Schlaifer Attractions, Seattle; C. R. Seelye, Pathe, New York; O. F. Woody, Super Pictures, Seattle; H. Herman, representative of the Wurlitzer organ, Cincinnatti; Edward J. Fisher, Fisher Booking Agency, Seattle; A. Kennedy, publisher of the Amusement Record, Seattle; G. F. Vradenburg, publisher of the Spectator, Seattle.

Organizing in Pennsylvania

Exhibitors of Fayette County Get Together at Uniontown—Officers Elected.

AN ORGANIZATION of the moving picture exhibitors and other amusement interests of Fayette County was formed on March 25, at Uniontown, Pa., where a meeting was held for the purpose of protesting against the bill now pending before the State legislature prohibiting children under 16 years of age from attending moving picture theaters or other places of amusement unless accompanied by an adult. Resolutions were also passed opposing other such legislation and the Federal and State taxes imposed. Sessions were held in the West End theater building Saturday evening and Sunday.

Fred J. Herrington, national organizer of the Motion Picture Exhibitors' League of America, G. A. Sahner, president of the Pennsylvavnia State Exhibitors' League, and Henry Poke, owner of a chain of theaters in the Pittsburgh district, were present in behalf of the Exhibitors' League. Other exhibitors in attendance were C. M. McCloskey, of the Pastime, Harry Ansell, of the Imp, Jesse W. Robe, of the Dixie, Harry Beeson, of the West End, all of Uniontown; Thomas Wright, of the Bison and Strand, E. Hommel, of the Arcade, Brownsville Earl S. Porter, Dawson; C. H. Balsley, C. A. Wagner, Mrs. Fred Robbins, of Connelsville; Theodore Mikalowsky, Masontown.

Fred J. Herrington made the principal address, pointing out the evils of "class" legislation and its detriment to the moving picture industry in particular. He showed how the proposed law barring children from places of amusement would have just the opposite effect from what its framers intended, since among other things it will encourage vice by making possible the requests of children upon strangers to take them into picture shows and will lead to a tendency on the part of children to lie and falsify their age.

The organization affected is as follows: Harry B. Cochran, chairman; Harry Beeson, secretary; Earl S. Porter, C. W. Johnson and Harry Beeson, committee on by-laws. Plans were made for another meeting to be held within the next two weeks.

Choose Headquarters for 1917 Exposition

Manager Schindler Opens Offices in Masonic Temple—N. A. M. P. I. Selects Chicago for Annual Meeting.

HEADQUARTERS for the 1917 National Exposition of the Motion Picture Exhibitors' League of America have been established by Ludwig Schindler, manager, on the fourteenth floor of the Masonic Temple, Chicago, and within a week preparations for the annual event will be in full swing.

Mr. Schindler has tackled the task of managing the exposition in the characteristic Schindler way, and the Schindler way is action, lots of it. Many of the minor preliminaries are already out of the way. He is now selecting his aids, although he is going at that task slowly, for he wants to have the most efficient available staff to help him. His next move is going to be a direct appeal to the producers and accessory manufacturers to make an early reservation of space in order that the exposition may be more thoughtfully planned than most affairs of its kind are.

Mr. Schindler will make an aggressive campaign to line up every possible exhibit at the earliest possible hour, on the theory that by having his big exhibits arranged so soon in advance he will be able to make the exposition more complete and produce better results for the exhibitors.

The 1917 exposition manager is not going to be content with merely a large list of exhibits. He is going to make a drive, in co-operation with the exhibitors at the show, to invite every theater owner in America to the 1917 exposition and convention and urge upon them to attend. To carry out this idea he has in mind, in conjunction with the National Executive Committee of the League, a plan to offer a prize to the local organization having the largest representation in Chicago July 14 to 22.

He is elated over the fact that the National Association of the Motion Picture Industry has selected Chicago for its annual meeting and that the sessions will be held at the same time that the National Convention of Exhibitors meets. The two conventions will bring together in Chicago during the exposition week the big men in all the branches of the Motion Picture Industry.

The following committees have been appointed:

Finance—Peter J. Schaefer, Jones, Linick & Schaefer; Nathan Ascher, Ascher Brothers Theatrical Enterprises; Joseph Trinz, Lubliner & Trinz Enterprises.

Honorary—George H. Spoor, William N. Selig, George Kleine, John R. Freuler, Watterson Rothacker.

GEORGIA EXHIBITORS ORGANIZE.

The Georgia branch of the Motion Picture Exhibitors' League of America was organized Friday, March 23, with every Atlanta exhibitor and many representatives from the state as members, at a meeting held at Atlanta.

The formation of the Georgia branch is a part of a campaign by the national body to bring the southern exhibitor into the fold. North Carolina already has a remarkably strong state association, but at the national meeting last year in Chicago only two southern states were represented—Mississippi and Florida.

The election of officers for the newly formed Georgia branch was announced as follows: President, Ralph DeBruler, manager of the Capitol theater, Macon; vice-president, John Evans, manager of the Strand and Vaudette theaters, Atlanta; secretary, Willard C. Patterson, manager of the Criterion theater, Atlanta.

MINNEAPOLIS EXHIBITORS SETTLE GRIEVANCES.

Most of the meeting of the Northwest exhibitor body at the West Hotel, Minneapolis, Minn., on March 20, was devoted to the settlement of several cases placed before the grievance committee of the organization. The case of Beyerstadt Brothers and William Pierce versus McClure Exchange was satisfactorily settled when Manager Sherrick of the McClure Exchange and William Pierce, who joined the organziation for the purpose, appeared before the body and the grievance committee was able to get to the bottom of the difficulties in a hurry. "Seven Deadly Sins" had been booked to both the Beyerstadt Brothers and William Pierce at Rochester, Minn., because letters and telegrams, delayed because of climatic conditions, arrived at two different booking exchanges at the same time. A settlement was reached when Mr. Sherrick returned the exhibitors' checks and cancelled both bookings. The coming convention and the special midnight benefit matinee bill were also discussed at the meeting. About twenty-five members of the organization were present.

ASSOCIATION HUSTLING FOR MEMBERS.

The membership committee of the National Association of the Motion Picture Industry has inaugurated a new campaign for securing members with good results, as shown by the following report issued last week from the National Association Headquarters in the Times building. Among the companies which have filed applications for membership during the past week are: Benjamin Chapin, Ridgefield Park, N. J., as producer, Class B, to be represented by Miss Lucille Chapin; E. I. S. Motion Picture corporation, producer, Class C, to be represented by Dixon Boardman, president; Sanger Picture Plays corporation, producer, Class A, to be represented by Eugene Sanger.

Scores of individuals have been quick to respond to the appeal of the membership committee, with a result that nearly 100 applications were received during the past week.

Hashimura Togo on the Screen

Wallace Irwin's Celebrated "Japanese Schoolboy" to Be Presented by Lasky with Sessue Hayakawa in the Stellar Role.

ONE of the most important announcements which has emanated from the Jesse L. Lasky Feature Play Company for some time is that which brings the news that Sessue Hayakawa, the celebrated Japanese star, is to be presented by Mr. Lasky in an adaptation of Wallace Irwin's famous character, Hashimura Togo, the Japanese School Boy.

The adaptation is to be produced under the direction of William C. De Mille.

Sessue Hayakawa.

The production will be staged under the title of "Hashimura Togo" and surely there could be nothing more appropriate than the fact that he should be played by a real Japanese. The scenario of the production, which was written by Mr. Irwin himself, presents a wonderfully complete picture of the popular Hashimura and combines several of the most interesting episodes of the published stories with brilliant, new material. "Hashimura Togo" is scheduled for release by Paramount shortly after a production in which Fannie Ward is starred with Hayahawa supporting her, and which might be described as a sequel to "The Cheat."

Should this production meet with the success which Mr. Lasky anticipates, there is no question that other Hashimura Togo pictures will follow. An idea which has lived in the magazines and newspapers for several years should certainly be strong enough to carry several five-reel picture productions.

Hayakawa's wonderful interpretation of the stellar role in the Lasky adaptation of Robert Louis Stevenson's "The Bottle Imp" has gone far toward increasing the popularity of this already popular star.

EDDIE CORBETT GETS A SUPPER.

Eddie Corbett, film publicity expert, was tendered a supper party at Sherry's last Wednesday evening by a group of the picture producers whose trade advertisements and general newspaper publicity he has been and is directing. Besides its honor guest, the party included B. S. Moss, who has just signd Mrs. Margaret Sanger for a personal tour with a five reel "Birth Control" picture; L. L. Hiller, Jacob Wilk, N. H. Spitzer and Benjamin Friedman, for whom Mr. Corbett is ballyhooing "A Mormon Maid" and the new King Bee Billy West series; George Backer and George W. Lederer, who have entrusted the noising of attractiveness of the new Backer-Lederer film, "The Sin Woman," to the Corbett agency, and Edward Saunders, representing a special corporation and others.

GRIFFITH FILM NOT STOPPED IN OHIO.

The following is self-explanatory:

Editor Moving Picture World:

Presuming that you would like to know the truth about the film, "The Birth of a Nation," I wish to correct your statement in the World for March 31, in which you state the Legislature of Ohio had unanimously voted to prevent its being shown in this State, and that it is now up to the Governor to sign or veto the bill.

That is not the truth. A. Lee Beatty, the negro member of the lower House of the Legislature, made a plea for the suppression of all films showing any race prejudice, but "The Birth of a Nation" was not mentioned. A straw vote was taken of the Senate, and when it was found that the Beatty Bill would not be allowed to come out of committee the lower House voted on it favorably as a joke. The bill was not reported out of the Senate, which, of course, kills the measure.

"The Birth of a Nation" is now being shown in Dayton and Cincinnati to overcrowded houses, and all seats are sold out for weeks in advance. It is to be shown in Cleveland and Columbus soon.

This demonstrates that the Ohio Legislature has not favorably voted on the bill, and that it has not come to the Governor for his signature. It seems only fair to the picture and the State that you make this correction. It is also an injustice to all film corporations, for if the dangerous Beatty bill had been passed few motion pictures or stage plays could be shown in Ohio, as it excludes all plays and films portraying any characters of any race to which one might take objection. But fortunately for the amusement business the Ohio Senate did not allow the bill out of committee.

T. E. GRAY.

Columbus, Ohio, March 23, 1917

ASSOCIATION CONSIDERS FILM CASES.

Important changes are being considered in the type of film cases by the Bureau of Explosives of New York. The transportation committee of the National Association of the Motion Picture Industry has discussed the subject with Walter S. Topping, assistant chief inspector of the bureau. It is proposed to eliminate the web and leather straps now in general use on film cases and to substitute therefor an improved mechanical metal fastener or lock. The members of the transportation committee do not believe this proposed change is practical and are endeavoring to work out a better solution of the problem with the bureau. Such erratic change, if put into effect, would incur an expense upon the distributers and exchanges of many thousands of dollars, as the cases now in use would be practically worthless. At the meeting yesterday plans were discussed in regard to using a combination label tag which is recommended by the Bureau of Explosives.

FILMS FOR CHILDREN'S MATINEES AND EDUCATIONAL PROGRAMS.

READY REFERENCE LISTS, alphabetically arranged, showing subjects released during the last six months of 1916. Mailed upon receipt of twenty (20) cents in postage.

MOVING PICTURE WORLD
17 Madison Ave., New York City

Capital City's Proposed Fire Rules Under Fire

By Clarence L. Linz

Hearing is Granted to Film Men on the District of Columbia Proposition Governing Handling of Film in Washington—Exchanges Point Out Objections in Several Paragraphs.

J. H. BUTNER, manager of the Triangle office in Washington, D. C., was the spokesman of the Washington Exchange Managers' Association at the hearing granted by the Commissioners of the District of Columbia on the proposed fire regulations governing motion picture films.

Pleas for Buildings with Walls Only 9 Inches Thick.

Alexander Wolf, a well-known local attorney, appeared on behalf of the Bank of Commerce and Savings, in whose building at Seventh and E streets, Northwest, the upper floors have been occupied as film exchanges, and of a Ninth street theater above which is located an exchange. Mr. Wolf asked that the regulations be so amended as to allow the bank building having walls nine inches thick to come within the provisions sought, on a par with walls thirteen inches thick, as is to be required, and he offered an amendment to that section of the proposed regulations having to do with this question, as follows:

"Provided, That any building now constructed having walls nine inches thick may be permitted to have vaults supported on such walls."

Mr. Wolf stated that he heartily approved of the regulations. He made a number of suggestions, stating that there should be a distinction between the storage, the handling and the manufacture of films, and asked that the regulations be changed to conform to this condition.

He declared that such buildings as are already in existence should be allowed to continue leasing space to film exchanges, even though they do not come up entirely to the requirements of the business.

Aaron Brylawski, head of a string of motion picture houses in this city, spoke on behalf of his son, Fulton Brylawski, a lawyer, who looks out for the copy writing of films. These films are brought to Fulton Brylawski and must be examined before it goes to the Copyright Office. Aaron Brylawski also pointed out that his son's office is not equipped with a vault within which the films can be stored while being copyrighted, and that, being a Federal office, it could not be made to comply with any such regulations as those proposed. The speaker was granted permission for Fulton Brylawski to file a brief at a later date explaining why the regulations should not be adopted.

J. H. Butner Fears Exchanges Might Move Away.

J. H. Butner, chairman of the committee of which L. M. Day, Carl F. Senning and Earle E. Reese are members, said:

"We come before you as a committee of the Exchange Managers' Association of Washington in an effort, first of all, to induce you to hold in abeyance your proposed regulations governing the storing, handling and manufacture of motion picture films.

"We appreciate that you have deferred action for a considerable time, but feel that the circumstances are such as to entitle us to still further consideration.

"For several months we have been negotiating with various parties for the erection of a fireproof building to be devoted exclusively to the film industry. These negotiations have finally reached the stage where John F. Costello has taken the initial steps toward the erection of a building at Sixth and G streets, Northwest, which will be fireproof and designed solely for film purposes.

"Several months will be necessary to complete this structure and in the meantime the film exchanges will have to remain in their present quarters or seek other quarters in some other city. Having once established in another city it would be questionable whether removal back to Washington would ensue. Washington has advantages as a distribution center, but these advantages are not commensurate with disadvantages that too rigid regulations would mean.

"Compliance with the proposed regulations in so far as they would affect the buildings now occupied by exchanges in Washington would be impossible. We use the word 'impossible' because of the undoubted objection that would be raised by our various landlords to putting in the improvements that would be required. The only way that the landlords could be induced to make such improvements would be through the signing of new leases. This in itself would defeat the new fireproof building planned, which is one that we as well as the District authorities no doubt would like to see worked out. It is questionable, too, whether many of the exchanges could be adapted to the proposed requirements. Certainly they could not be, save at heavy expense. This would be an expense that could only mean increased rents and the film industry at this time is in no condition to meet increased expenses.

Objections to Proposed Regulation.

"Vaults of the proposed 1,500 cubic feet capacity would not contain a sufficient number of reels to meet the needs of our largest exchanges. We would suggest 2,500 cubic feet capacity.

"Metal shelves would be very expensive for posters. We understand in this connection, however, that the Fire Marshal has conceded that wooden shelving will answer.

"We do not believe that the number of reels under repair at any time should be restricted to ten. Our business is one demanding rapidity in the handling of films in order that they be available for reshipment. This rapidity would be impossible if only ten reels could be under repair at one time. Some of the exchanges have six or eight examiners busy at once. Each examiner works on one show, each show being made up of from five to ten reels. The restrictions should not prevent each examiner having a complete show under repair. It is practically impossible to keep such shows encased in metal while under repair. In studios where large films are wound on large drums it may be necessary for several thousand feet of film to be exposed at once

"We cannot but resent the imputation that the exchange managers are incompetent to determine the question of fitness of their employes. We do not, therefore, want authority given the Chief Engineer or the Fire Marshal to say whom we shall or shall not employ.

"The proposed regulations covering the transportation of films are even more drastic than those regulating interstate traffic. The proposed regulations do not permit transportation for films in wooden boxes. This may be odne and is done under the regulations of interstate commerce provided the films are enclosed in metal cases. Not an express wagon or parcel post automobile collecting or delivering films but carries perhaps three or four hundred reels, whereas your regulations propose to limit the number that may be carried through the streets of Washington to twelve reels. Moreover, the regulations propose that each reel of film shall be separately enclosed in a tight metal box. This is not required by the interstate commerce regulations, and is a provision that would entail a vast amount of extra work and increased expense. It would, in fact, defeat the desire of the Post Office to carry films by parcel post as the metal boxes would so increase the weight of the package as to exceed the limits of the postal regulations."

Asks for Delay in Adopting Measure.

In summarizing, Mr. Butner said: "First, we pray the Commissioners to pass no regulations at this time that would change our present methods of storing, handling and transporting films. Second, if regulations are to be adopted later, we pray that the proposed regulations be so amended as to remove the objections that we have outlined."

Joseph Sanders, who is also interested in the Bank of Commerce and Savings building, voiced the rumors that have been repeated from time to time that the proposed regulations were inspired by real estate dealers. He did not, however, make this as an accusation, merely relating that which, he said, he had heard.

Mr. Brylawski had a number of suggestions to make. He seemed opposed to the regulations from start to finish, as well as some of the suggestions made by the film managers. He took exception to their action in recommending the erection of a fireproof film exchange building and at one point seemed quite angry to think that the managers preferred a new building, laid out to fit the needs of the business, in preference to the quarters they individually now occupy, which quarters would be remodeled.

The managers seem to be in accord in favoring the regulations insofar as they relate to the erection of the building now under construction—their opposition comes from the individual paragraphs that will work a hardship upon them, and it is generally expected that these will be remedied by the commissioners, who have no desire to see the activities of the business curtailed in the least. It is further understood that if the regulations are not so changed several of the managers will make recommendations of another nature to their home offices which will probably result in the removal of headquarters of this territory from Washington to Baltimore.

Selznick Likes Programs—Admits It

Says, However, He Can't Afford to Be Without This "Soft Competition"—Fears Some Other Kind Would Be Harder.

By Lewis J. Selznick.

HERE'S the latest foolish question: "I see you're always knocking the programs," an exhibitor writes. "When do you think the programs will go out of business?" My answer is NEVER, and I hope I am right. If I thought there was any danger of programs going out of business I might put a little money into them to prevent it.

I can't afford to be without this soft competition. If I didn't have program competition it would be some other kind, and it might be harder to buck. It couldn't be any easier.

And there's another side to the question just as important. The program will live because it is the kindergarten of the picture business.

Just because we have high schools and universities we don't talk about abolishing the kindergarten. If we didn't have the lowest grades in the schools, how would anybody ever learn to be a lawyer, or a doctor, or a civil engineer?

If we didn't have the program producers in the picture business, where would our actors, actresses, directors, cameramen, technical directors and scenario writers and editors learn the business?

When you put your bank roll into a big production, you don't want your director spending half his time teaching his staff the A, B, C of the business. But you must have people who know the difference between a close-up and a panorama. They learn these things while they are working in the steady grind of the program studio. A man working there gets a chance at everything, from handling props to playing leads.

But what you need in your big productions are specialists. After the man has put in a year or two on the program job he has learned what he can do best. He is a specialist, and he demands a real salary. So he finds his way to the companies where they make high-class pictures for open booking.

Don't believe this just because I say it. Look at what the program-mongers are doing, and you get the proof.

All the big stars have been on the programs at one time or another. Clara Kimball Young, Robert Warwick, Norma Talmadge, Mary Pickford, Douglas Fairbanks—they made pictures for programs until they had made their reputations. Herbert Brenon produced pictures for a program until he became bigger than the program. David Griffith worked for a program company until recently.

Then, as these people became too valuable, they either quit the programs and organized their own companies, or their employers saw a chance to get prominent money for their output and formed companies for them themselves.

So there you have it. We can't get along without the program, because it is the training school of the motion picture business. And I don't want to see the program go under altogether, because I would rather compete with it than any other system.

Goldwyn Leases Studio

Takes Over Big Universal Plant at Fort Lee, N. J.—Will Complete Twelve Subjects by September 1.

GOLDWYN Pictures Corporation, enlarging its scale of operations so rapidly that its present studios at the Solax plant are inadequate, announces that it has leased the great Universal Film Corporation studio and related plant in Fort Lee.

The big "U" Fort Lee studio is one of the finest and most complete structures on the Eastern seaboard, and its occupancy by Goldwyn will give that company one of the finest producing plants utilized by any of the larger film companies.

Goldwyn at the present time is working two companies side by side in its first Fort Lee studio, the Solax, and by dint of close crowding might operate a third company there. But the Goldwyn scheme calls for the operation of more producing units simultaneously; hence, the taking over of the Universal equipment as a result of negotiations with Carl Laemmle and his associates.

Samuel Goldfish, Edgar and Archibald Selwyn and Arthur Hopkins are determined to make good the Goldywn promise of twelve completed pictures by September 1—which forms the basic condition of a sales policy unique in the history of film production. This accounts for a more than doubling of the Goldwyn production capacities in the East.

The underlying thought in the making of so many pictures in advance of releasing any of them is the basic idea employed by the automobile manufacturers, who hold annual exhibitions of new models for dealers and the public long in advance of retail sales.

These annual shows have vastly stimulated auto sales. This policy adopted by Goldwyn now places exhibitors in the fortunate position of knowing in advance exactly what they are buying.

It is believed that Universal will make productions in its Champion studio at Coytesville, which was the first glass studio built in the East and also the first studio of any kind built in New Jersey.

Goldwyn comes into possession, through its lease, of a plant having the second largest stage in the world. The stage proper is 150 feet long by 85 feet in width. Six companies can be worked conveniently at the same time. The studio administration building, which is 130x160 feet in size, of irregular shape and two stories high, was designed by Ernest Flagg, who also designed the Singer building in New York and the modern group of buildings at the Naval Academy in Annapolis. In the rear of the administration building and studio are the laboratories and film vaults. The laboratories structure is 150x104 feet. Facilities are at hand for all of the allied departments of motion picture production, and this plant has the largest carpenter shop equipment and property department east of the Mississippi River. In the main building are sixty-four dressing rooms for principals, in addition to huge dressing rooms for supers and extras.

Would Aid Government in Recruiting

Association of Motion Picture Advertisers to Initiate a Nationwide Publicity Propaganda.

A MOVEMENT has been launched under the auspices of the Association of Motion Picture Advertisers for the purpose of raising funds among the producers, distributers, exhibitors and players with the intention of aiding the United States in recruiting in the present crisis. Believing it is the duty and privilege of every member of the industry to do his "bit" at this time the Moving Picture Advertisers have evolved an advertising and publicity propaganda for the purpose of kindling patriotic fervor.

Some of the most celebrated artists in the country have contributed their services in the designing and preparation of recruiting posters and placards. The committee is seriously handicapped in the prosecution of this patriotic movement, however, by a lack of funds. Several trade journals have given space to an advertisement appealing to every corporation and individual, however remotely connected with the industry, to contribute something directly to this great cause.

Whatever you can give will be appreciated. Make checks payable to B. P. Schulberg, chairman of the finance committee, 485 Fifth avenue, New York.

Kleine Offices Move to Windy City

Personal Quarters of Film Man as Well as Executive Departments of K-E-S-E Now Situated in 63 Adams Street, Chicago.

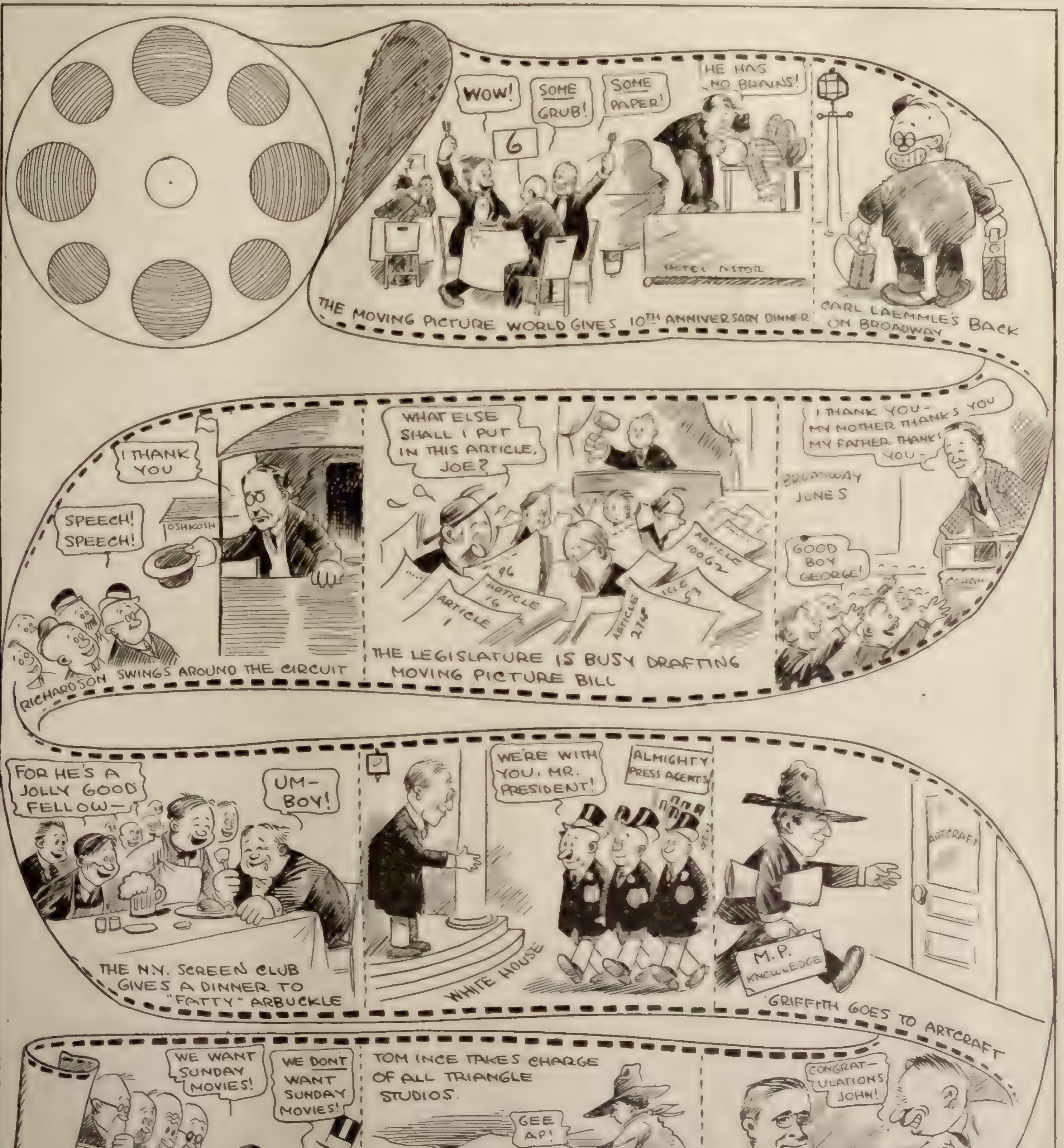
THE general offices of George Kleine and the executive headquarters of the twenty-four exchanges comprising the Kleine-Edison-Selig-Essanay were removed from 80 Fifth avenue, New York, on Saturday, March 31, and opened in 63 Adams street, Chicago, on Monday morning, April 2. The shift was made without a hitch, literally over night. The offices just closed had been the headquarters of Mr. Kleine since August last, although much of his time had been spent in Chicago. Charles J. Meegan, of the publicity department, will remain in New York to take care of matters in connection with his office, and will be located at the New York distributing office of the K-E-S-E, which will continue without change at 729 Seventh avenue.

The new Chicago offices will adjoin the building in which are situated the local distributing quarters of K-E-S-E.

ARROW OFFICIAL IN MIDDLE WEST.

W. E. Shallenberger, president of the Arrow Film Corporation, left for Pittsburgh, Detroit and Chicago to complete a deal on the Hall Caine production, "The Deemster," for a group of Middle Western states.

MOVING PICTURE WORLD NEWS REEL for MARCH


WOW!
SOME GRUB!
6
SOME PAPER!
HE HAS NO BRAINS!
HOTEL ASTOR
THE MOVING PICTURE WORLD GIVES 10TH ANNIVERSARY DINNER
CARL LAEMMLE'S BACK ON BROADWAY
I THANK YOU
SPEECH! SPEECH!
OSHKOSH
RICHARDSON SWINGS AROUND THE CIRCUIT
WHAT ELSE SHALL I PUT IN THIS ARTICLE, JOE?
96
ARTICLE 1
ARTICLE 16
ARTICLE 274
ICLE 53
ARTICLE 10062
THE LEGISLATURE IS BUSY DRAFTING MOVING PICTURE BILL
I THANK YOU - MY MOTHER THANKS YOU MY FATHER THANKS YOU -
BROADWAY JONES
GOOD BOY GEORGE!
COHAN
FOR HE'S A JOLLY GOOD FELLOW -
UM-BOY!
THE N.Y. SCREEN CLUB GIVES A DINNER TO "FATTY" ARBUCKLE
WE'RE WITH YOU, MR. PRESIDENT!
ALMIGHTY PRESS AGENTS
WHITE HOUSE
ARTCRAFT
M.P. KNOWLEDGE
GRIFFITH GOES TO ARTCRAFT
WE WANT SUNDAY MOVIES!
WE DONT WANT SUNDAY MOVIES!
COMMITTEE
SUNDAY MOVING PICTURE HEARING.
TOM INCE TAKES CHARGE OF ALL TRIANGLE STUDIOS.
GEE AP!
FINE ARTS
TRIANGLE
KAY BEE
CONGRATULATIONS JOHN!
EVERYBODY
J.F. SKERRETT CELEBRATES HIS 4TH YEAR AS GEN'L MGR FOR NICHOLAS POWER CO.
THORNTON FISHER -oo

Chicago News Letter

By JAS. S. McQUADE

The Illinois Censorship Bill

A Sub-Committee Appointed from the Members of the House Committee on License and Miscellany to Meet in Chicago at an Early Date to Hear Both Sides.

THE committee of Chicago exhibitors appointed to proceed to Springfield to represent the Chicago Local at the hearing of the proposed State Censorship Bill on March 28 was somewhat changed from the list at first given out. The following members attended: Joseph Hopp, president of Chicago Local; Alfred Hamburger, Wm. E. Heaney, Wm. J. Sweeney and Fred H. Hartman, all of Chicago, and Dr. Samuel Atkinson of Los Angeles.

The committee was joined at Springfield by G. M. Luttrell, president of the Illinois League of the M. P. E. L. of America, and Mrs. Johnson, both from Jacksonville; Dee Robinson, of Peoria, and W. W. Watts, Major Loper and Fred Kunz, of Springfield. Arthur J. Peglar, of the Mutual Film Corporation's publicity department, was also present.

The entire delegation went over to the House Wednesday afternoon, where the committee on license and miscellany held a meeting in one of the committee rooms. Joseph Hopp was the first to arrive, and found there Guy Guernsey, the proponent of the bill, and several women, among these being Mrs. Blanchard, of the Women's Political Equality League, who had influenced Mr. Guernsey to introduce the bill.

When the other members of the State delegation of exhibitors arrived, Mr. Guernsey began to explain the bill to the House committee; but he was interrupted by Representative Marcy, a member of the committee, who moved that the bill be reported out for passage.

The chairman of the House Committee called the attention of all present to the fact that there were people present who had come a long distance to speak for and against the bill, and that they should be given a hearing. He also reminded them that this would take up considerable time, more than could be given to the discussion Wednesday afternoon, on account of the evening session of the Legislature.

Representative Marcy then moved that a sub-committee of five be appointed from the House Committee on License and Miscellany to hear both sides of the question, and to meet in Chicago some time during the week beginning Monday, April 2, at the Hotel La Salle, the date to be announced later.

On the sub-committee are Representatives Curran, Devereaux, Marcy, O'Brien and Mulcahy, all of Chicago.

National Convention of F. I. L. M. Clubs to Be Held in Chicago, May 8 and 9.

The members of the Chicago F. I. L. M. Club at a meeting held Tuesday, March 27, decided on May 8 and 9 for the holding of a national convention of the F. I. L. M. Clubs of the United States. Chicago was chosen as the most centrally located city for the meeting.

The object of this convention will be to form a national organization for the purpose of bringing into closer touch and mutual understanding the members of all of the F. I. L. M. Clubs in the country, and to make possible intelligent cooperation.

Wm. H. Jenner, manager of George Kleine's Chicago branch office, has been appointed chairman of the publicity committee, and he will be ably assisted by Harry Weiss, Chicago manager of Lewis J. Selznick Productions, Inc., and Henry Drucker, secretary of the club.

Every producer will be invited to have a representative present at the convention to co-operate with the members of the various F. I. L. M. Clubs in their deliberations.

The building where the meeting will be held will be announced later.

Chicago Premiere of "Joan the Woman" a Great Success.

The Chicago premiere of "Joan the Woman" at the Colonial theater, Wednesday evening, March 28, under the management of Jones, Linick & Schaefer, was a great success. The auditorium was packed by a throng of first-nighters—intelligent, critical and appreciative—and they were evidently not ashamed to applaud the actors on the screen, nor to bestow on the director ringing plaudits for his masterly skill and art.

Of course Geraldine Farrar was chief in the eye of the fine gathering of intensely absorbed spectators, so far as the people in the cast figured; but there could be no doubting the fact that Director Cecil B. DeMille was the great spirit that dominated the occasion. The superb pageantry, the thrilling clashes at arms and the many massive scenes that crowded on the startled vision showed that. A review of the picture will be found in the issue of January 13 of this paper.

The musical score, arranged by Mr. Furst, was well rendered by the Colonial Theater Double Symphony Orchestra, under the direction of H. A. Erlinger.

The Chicago daily press bestowed much praise on the production, as will be shown by the following excerpts from extended reviews:

> The dark came, stilling the chatter—and then the light, the light of poignant, vibrant story. For such is Cecil DeMille's celluloid transmission of the Joan of Arc theme. Calling the genii of the camera to him he has created a glowing fabric of great faith, transcending achievement, and utter sacrifice. He has done it, he and his aids, with such artistry, such consummate technique, that this creation will live.
>
> Geraldine Farrar will be forever the living embodiment of Joan of Arc. She seems so rightly the maid, pleasant, strong and spirit simple. Her sincerity and vigor, her freedom and energy, spirit fired, put her believably in the foreground of leaders.
>
> "Joan the Woman" is a production that impresses. Its force is deeper than the tinsel thrill; it has the power to linger in the memory. It has created out of the nothingness a vivid transcription of a past age and a past patriotism that will live with the present and perhaps fire it into a new glow of loyalty.—Kitty Kelly in the Examiner.
>
> "Joan the Woman," like "The Birth of a Nation" before it, has the great asset of timeliness, coming, as it does, when the world is full of war and rumors of war, and across the seas another girl is declaring raptly that she, like the Joan of old, "hears voices" and is the destined savior of the French people.
>
> With patriotism and feeling at high tide, a first night audience last evening paid enthusiastic tribute to the production. I venture to say, however, that the enthusiasm would have been there, backed perhaps by not quite so much fervor, had the picture appeared in times of peace, for it is a work of art and as such worthy.
>
> While there is practically everything good to be said of the action, staging and the hundred and one matters of detail that go toward making perfect a picture as complete as this one, Geraldine Farrar is the big white light about which all the other lights revolve.—Mae Tinee in the Tribune.
>
> It is a glorified Geraldine Farrar who establishes this historical character of the peasant maid of Domremy and impresses it upon our memory until unconsciously Geraldine and Joan become one of us.
>
> Every episode in the whole drama is perfectly rounded out, and is expressed with a beautiful continuity such as only a student of technique and art could create. The titles, cast first in bronze and then photographed, are, like the entire picture, something fine and exceptionally beautiful—Louella O. Parsons in the Herald.

Chicago's Film Brevities.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co., returned recently from Hot Springs, Ark., in fine fettle to resume his arduous labors. Shortly after his return Mr. Rothacker visited Cleveland and Toledo, where he gave an interesting illustrated lecture on the educational and advertising value of moving pictures at the Advertising Club in each city. Mr. Rothacker will leave for New York City early during the week of April 1.

A special exhibition showing the operation of the Rothacker Film Manufacturing Company's laboratory-studio was the feature of an evening entertainment at the University Club, Moline, Ill., on March 27.

* * *

My old friends, Fred J. Beecroft, of New York, and Stanley Twist, the globe-trotter, called at the Chicago office one day last week. Mr. Twist was obliged to abandon his trip around the world in the interests of Williamson Bros. pictures, owing to the difficulty encountered in securing transportation, due to the increased activity of the German submarines. Mr. Twist has succeeded C. W. Brown as the Chicago representative of the Exhibitors' Trade Review, and Mr. Beecroft is the New York advertising manager of that publication.

* * *

The regular meeting of the Reel Fellows Club of Chicago was held in the fine, new headquarters at 207 S. Wabash avenue, Friday evening, March 30. Every member was requested to attend in order to discuss important business.

* * *

On March 5 the Essanay Film Service, Limited, of London, England, transferred its booking department to the Film Booking Offices, Limited, of that city. All existing contracts with the Essanay Film Service, Limited, and all bookings for future Essanay productions will be handled by the company named.

* * *

Fred S. Meyer, the hustling Minneapolis manager of the General Film Company's office in that city, gave a feast and social get-together party Saturday evening, March 10, to all the employes and co-workers of that branch. Representatives from the Minneapolis News and Journal, and T. J. Hamlin, of Amusements, were present; also Mr. Meyers and 17 of his associates accompanied by their wives or lady friends. Mr. Meyers makes known on the original menu bill that the event was made possible by the courtesy of Benjamin B. Hampton, the popular president of the General Film Co., in appreciation of valuable team work.

* * *

Alfred Hamburger was one of the first exhibitors to contract for the K-E-S-E yearly service for his circuit of houses when that program put into effect the one-feature-a-week policy. Manager Jenner, of the K-E-S-E Chicago office, secured the contract, which includes all features and the "Musty Suffer" comedies.

* * *

"The More Excellent Way" (Vitagraph), adapted from Cyrus Townsend Brady's story of that name, will be the main attraction at the Ziegfeld during the week of Sunday, April 1. Anita Stewart and Charles Richman are featured.

* * *

Harry Weiss, Chicago manager of the Lewis J. Selznick Productions, Inc., is making a tour of the States of Indiana and Kentucky by auto, to awaken the interest of exhibitors in these States to a higher appreciation of the Selznick product. Mr. Weiss is accompanied by Ben Weisenbach, sales manager of the American Photoplayer Co., this city. Mr. Weisenbach is looking after the interests of his company in the different theaters where photoplayers and organs of that make have been placed.

* * *

Aaron J. Jones, president of Jones, Linick & Schaefer, has engaged Ned Holmes for the position of general manager in the exploitation of Geraldine Farrar in "Joan the Woman," in the States of Illinois and Indiana. Mr. Holmes is well known for his management of the successful campaign for "Twenty Thousand Leagues Under the Sea" and "Treasure Island" in Chicago. He was also the successful exploiter of the pictures entitled: "Captain Scott's South Pole Expedition." Mr. Holmes will work in conjunction with Ralph Ketterling in the booking and general supervision of "Joan the Woman" in cities outside of Chicago.

"The Law of Compensation" (Selznick), with Norma Talmadge in the leading role, has been booked at the Studebaker theater for one week, beginning Sunday, April 1.

* * *

Gypsy Abbott, the star comedienne in Vogue comedies, accompanied by her five-year-old daughter, is a guest at the home of Mr. and Mrs. E. W. Young, 7625 Emerald avenue, this city. In private life Mrs. Abbott is known as the wife of Henry King, the Balboa director and actor. After her stay in Chicago the Vogue favorite will return to Los Angeles.

* * *

Mary Pickford spent a few hours in Chicago Tuesday, March 27, on her way from Los Angeles to New York. She was accompanied by Mrs. Pickford, Elliott Dexter, her leading man, and Edward Hemmer, personal representative. Mary tried to go through the city unnoticed by passing as Mrs. Owen Moore, but she was discovered by several wide-awake photoplay representatives of the Chicago press. While in New York the great Artcraft star will make a few scenes in a forthcoming production, after which she will return to Los Angeles.

It is not widely known, perhaps, that Ernest Maupain, Essanay's famous character player and master of make-up, was leading man for Mme. Sarah Bernhardt for many years. Mr. Maupain was born in Paris about 50 years ago, so that he has still many years before him to delight his world-wide circle of admirers.

"Master of Make-Up" is a fitting title for Mr. Maupain. I have seen him in pictures in all the principal characters played by him while with Essanay, and, without exception, his acting and make-up were perfect. One has only to recall his impersonation of Prof. Moriarty in "Sherlock Holmes," produced by Essanay some time ago. That king of crooks had a glass eye, and anyone who watched closely Mr. Maupain's make-up for that part will remember that one of his eyes really appeared to have the constant stare of an artificial eye. It took considerable ingenuity to create this effect, and this was how it was done: Mr. Maupain pasted a piece of gold beaters' skin over his natural eye. Then he had an artist paint a human eye on the surface, which even in close-ups had all the semblance of a staring glass eye.

* * *

"Heroic France, or the Allies in Action," will end a successful two weeks' run at the Strand theater, this city, Sunday, April 1. It is the intention, I understand, to handle these pictures on the State rights plan.

* * *

Miss Maibelle Heikes Justice, author of the photoplay, "Who Shall Take My Life?" written specially for the Selig Polyscope Co., received inspiration for the work by visiting Sing Sing prison, New York State. She found considerable difficulty in securing permission to visit that great abode of criminals, but finally, through the courtesy of Judge Peter Hendricks, of the New York Supreme Court, who gave her a special order, she was admitted. Miss Justice is said to be the only woman visitor ever admitted to the death house of that prison. In the Selig photoplay she is said to have included in a masterful way the investigations made in Sing Sing. This photoplay makes a powerful plea against capital punishment, and William N. Selig, president of the Selig Polyscope Co., considers the production very timely for State rights purposes. It was only Monday, March 19, that Governor Gardner, of Missouri, announced that he would sign a bill abolishing capital punishment, and at the present writing it would appear that the Illinois Legislature may also pass a measure abolishing the death penalty for capital crimes. Twelve States have already placed themselves on record to that effect.

* * *

On Sunday, April 1, Alfred Hamburger will again take charge of the Playhouse, formerly the Fine Arts theater, for the coming spring and summer seasons, during which moving pictures instead of dramas will be the attractions at this house.

* * *

The General Film Co. will release two reels of British war pictures for some time to come. The preliminary showing to exhibitors in Chicago was given in the Selig projection room on Thursday afternoon, March 29. These pictures are not only entertaining, but educational at the present time. They show just exactly what the rigor and horror of modern war is.

* * *

Territorial rights for thirty States have been sold for "Beware of Strangers," Selig's record-breaking special feature. State rights buyers pronounce it a drama of wonderful drawing power.

* * *

The sale of territorial rights to "The Garden of Allah" is progressing satisfactorily, Wm. N. Selig announces. A complete line of advertising, including five-color poster in one, three, eight and twenty sheet size, is in readiness. The twenties are in block and in pictorial design.

* * *

"The Birth of a Nation" has been booked for two weeks by the National theater, Sixty-third and Halsted streets, this city, and will be shown at prices ranging from 25 cents to $1. It will open Sunday, April 8. The big Griffith feature will then open at the Imperial, 2329 W. Madison street, for a run of two weeks, and the print will then be taken to Grand Rapids, where it will be used at the Crown and Victoria for a run.

* * *

Lewis J. Selznick stopped over in the city on Thursday, March 29, for a brief conference with Aaron J. Jones, of Jones, Linick & Schaefer. He then proceeded to Kansas City, to look after business interests there.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Balshofer Returns from New York

Plans Large Productions for His Company—Will Star Harold Lockwood in Series of Big Features.

FRED J. BALSHOFER, president and general manager of the Yorke-Metro studios, returned to the city this week after an extended visit to New York, when he attended the annual stockholders' meeting of the Metro Pictures Corporation. Mr. Balshofer has returned to Los Angeles, we are informed, with large plans for the forthcoming Yorke-Metro Company, which include the production of the popular novels, "The Haunted Pajamas" and "The Yellow Dove," the latter of which will develop into the first of a series of large features, starring Harold Lockwood. This production will probably be a seven-reel picture, costing in the neighborhood of $100,000.

Harold Lockwood.

We had a little chat with the Yorke-Metro producer the other night at Vernon. Said Mr. Balshofer, "My trip through the East showed me that to be a real feature production, the pictures of the future must be something more than merely big in size. They must be better productions, produced with greater care and at greater expense. The public is coming to realize that it is not the length of a picture which makes it a great feature. A feature in five reels may be greater than one in ten. It is the way a picture is made, and the story out of which it is developed, rather than the size of the picture, which makes it great."

According to Mr. Balshofer, the meeting of the stockholders of the Metro corporation developed great things for the West Coast producing company, which will make pictures for Metro release on a scale bigger than before. Mr. Balshofer is acquiring the photoplay rights to quite a number of the best selling novels of the day, which will be produced as master-pictures, featuring Harold Lockwood, and be personally directed by Mr. Balshofer.

May Allison has left the Yorke-Metro and gone to New York to join an Eastern company.

Nevada Motion Picture Studios Burned

Company Flee for Their Lives from Fire Which Destroys Valuable Costumes.

WITH A BLAZE which destroyed, it is estimated, $25,000 worth of property, valuable costumes, especially secured from Guatemala, and the private wardrobes of many of the actors, the entire studios of the Nevada Motion Picture Company, located at 40 West Mountain Street, Pasadena, burned to the ground late in the afternoon of March 24.

H. C. Drum, general manager of the company, says that the most important loss, and one which may result in serious complications for their production, is that of the costumes which Tyrone Power, Helen Bateman and Lamar Johnston had secured, at great trouble and expense, in Guatemala.

The film under production is a dramatization of Herman Whitaker's "The Planter," for which many scenes were made in South America, and for which duplicate sets and furnishings had been made here. The total destruction of all these, of everything, in short, but the film itself, means much delay for the company and a serious handicap.

Mabel King, an actress, was cut off from escape in a dressing room and was rescued by firemen. By heroic efforts the firemen kept the flames from spreading to the developing rooms and other nearby buildings filled with valuable equipment. Three double sets, a ballroom scene and two Guatemala interiors and much electrical apparatus were destroyed.

The officers of the company are wealthy men of Reno, Nevada. The president, F. W. Manson, is a retired millionaire mining man.

The fire is supposed to have originated from crossed electric wires. It caught behind some scenery and was unnoticed until it had attained such headway that the company, busy with an elaborate New England ballroom set, had to flee for their lives.

Horsley Studios Active

Wilbur Begins New Feature—Ovey Working in Seventy-Eighth Cub Comedy.

THE David Horsley studios are at present humming with activity. Three producing organizations are now engaged in making pictures on the Horsley lot—the Crane Wilbur Company, the George Ovey Company and a feature company, producing for Pathe under supervision of W. S. A. Douglas, who has leased studio space in the plant.

Crane Wilbur and his company, under the direction of Crane Wilbur and Harris Ingraham, are staging this week a five-reel picture, to be called "The Eye of Envy." The picture is being made from a story written by Wilbur and when finished will be distributed as one of the series of six Crane Wilbur features now being released by Mr. Horsley through the Mutual Film Corporation.

Crane Wilbur.

At this time Director Milton Fahrney is staging his seventy-eighth Cub Comedy with George Ovey. It is called "Somewhere in the Mountains," and will soon be released through the Mutual.

Both of these productions require an extraordinarily large number of people, particularly in the case of the Crane Wilbur production.

While Mr. Horsley is operating only two of his own companies at this time the near future will doubtless see additional ones being started, as Mr. Horsley has laid out some ambitious plans, we are informed, which he hopes soon to put into effect.

Dorothy Gish Engaged by Selznick.

We are informed that Dorothy Gish, the Fine Arts star, has been engaged by the Selznick Picture Corporation at a large salary. She went to New York Sunday, this week, having closed the deal just before she left. It is rumored that her sister, Lillian Gish, as well as Bobby Harron, will remain with Mr. Griffith in his new film company.

Constance Talmadge, another Fine Arts star, is reported to have signed with Adolph Zukor to appear in Famous Players-Lasky productions.

Alma Reubens, well known Fine Arts star, who played opposite Douglas Fairbanks in a number of his productions, was transferred to Culver City this week to appear in a picture opposite William S. Hart.

"The Barrier" at Auditorium.

"The Barrier," the nine reel photodrama, from the popular story by Rex Beach, opened at the Clune's Auditorium Monday, March 25. "The Daughter of the Gods," Wm. Fox's elaborate cinema spectacle, finished this week its successful engagement at Mr. Clune's large theater. W. H. Clune was the first Western exhibitor of Beach's earlier successes, "The Spoilers" and "The Ne'er Do Well," and much interest will attend the presentation of the popular author's latest photoplay.

Los Angeles Film Brevities.

The Helen Holmes company this week completed the sixth episode of their latest serial, "The Railroad Raiders," which is to be released under the chapter title, "The Overland Disaster."

This episode contains some of the most spectacular incidents thus far photographed in the production of the serial. It is in this episode also that director J. P. McGowan makes his debut on the screen in the serial.

More than two thousand people gathered in Highland Park, near Pasadena, last Sunday to watch Producer McGowan stage a wreck for the episode.

The Pullman car, which he purchased several weeks ago for the purpose, was hooked on behind a local passenger train and hauled down the Salt Lake line at more than forty miles an hour. As it reached a sharp curve it was cut loose from the train and shunted off the right of way and down a forty-foot embankment. It rolled over a couple of times and collapsed in a heap at the foot of the fill.

So realistic was the scene of the wreck and the later scenes of the wrecking crew at work drawing back the debris to the track that many of the passersby stopped their machines to see how many were hurt and a number of offers of autos were made to take any injured passengers to local hospitals.

For picture purposes there were two men killed, but in reality no one received a scratch.

Wrecking Car for Helen Holmes Serial.

In addition to completing the sixth episode, the company has completed a reel of the seventh installment which will be entitled "Mistaken Identity." This latter chapter will be completed within a few days and sent East for release.

* * *

Lloyd V. Brown, for several years manager of the Clune Auditorium theater and lately supervising the Clune Film Productions, has resigned from the Clune Film and Theater Enterprises.

* * *

John Jasper, for the past year manager of the David Horsley studios, resigned March 31. His successor has not yet been appointed.

Herbert Standing lately with the Morosco Company, has been engaged by Fred J. Balshofer for the Yorke-Metro company to support Harold Lockwood in "The Secret Spring," which is now under production, directed by E. Mason Hopper. Mr. Standing was for twenty-three years the leading man at the Criterion theater in London, and has been on the stage in this country for many years. He entered motion pictures three years ago with Thomas H. Ince.

* * *

Kenneth O'Hara, for three years director of publicity of the Thomas H. Ince studios, has resigned and expects to leave for New York within a short time. H. B. Keeler, for sometime connected with the publicity department of the Culver City studios, has been appointed Mr. O'Hara's successor.

* * *

The Superba theater has been taken over by the Universal Film Manufacturing Company, and will henceforth be known as the house of Bluebirds. Universal features will be shown there exclusively. The deal was transacted by Messrs. Laemmle and Powers before Mr. Laemmle left for the East.

* * *

Paul H. Dowling has been appointed director of publicity of the Yorke-Metro studios. Mr. Dowling has been connected with David Horsley and the Monogram studios in the same capacity.

* * *

The accompanying illustration proves that Hank Mann and the members of his Fox comedy company can handle pie and other edibles without damage to the innocent bystanders. However, this picture was taken when the company, including Hank Mann (the star), Edith Hoskins (his leading woman), Dan Albert, A. Vallett, Gordon Mullen, Kenneth Armstrong, Vincent McDermatt and the other members of the company were engaged in the peaceful occupation of eating lunch upon the Fox stage. Mann is now directing his own company with considerable success, but we understand he yearns for the day when life was easy and another assumed the directorial labor.

Hank Mann and Company.

* * *

Mary Pickford, accompanied by her mother, left Los Angeles on Saturday, the twenty-fourth of March, for the New York studio of the Artcraft Corporation. Miss Pickford has just finished a big feature, directed by Cecil B. De Mille at the Lasky studio.

* * *

Olive Thomas, well-known stage and screen star, was engaged, this week, by Thomas H. Ince to play leading parts in Triangle-Kay Bee productions.

Miss Thomas, who is said to possess undisputed talent as an actress, combined with distinctive beauty, will prove a welcome addition to the galaxy of favorites playing under the Ince banner.

* * *

Wm. S. Hart has started rehearsing for the production of a new Triangle-Kay Bee play by J. G. Hawks, in which he will portray the part of a picturesque forty-niner of the Bret Harte school. Alma Reubens, the former Griffith star, who will also be remembered for her fine portrayal of the heroine in "Truthful Tulliver," has been selected by Thomas H. Ince to play opposite Hart in his new vehicle.

We had a quick action camera the other day while out at Camp Stanton, so our readers will be delighted by this picture of Dusty Farnum acting as a milk fountain dispenser, with Dick Stanton on the receiving line. Dick did not receive the lactal fluid despite Dusty's careful aim, as the cow would not stand and register meditation.

A Star in the Milky Way.

* * *

The American Association of General Baggage Agents, who were holding their thirty-sixth annual convention in Los Angeles, abandoned their deliberations on the afternoon of March 22 and with their wives visited Universal City. The party numbered about one hundred and fifty persons, and guides provided by H. O. Davis escorted the visitors through the big plant. Among the officers of the association who were the guests of the Universal Company were W. D. Carrick, of Milwaukee, acting president; J. E. Quick, of Toronto, vice-president, and J. C. McNamara, of Cleveland, chairman of the Executive Committee.

* * *

Director Henry McRae has nearly completed at Universal City a two-reel comedy, entitled "Dropped from the Clouds," featuring Eileen Sedgwick. The scenes of this photoplay are laid in the western country until the cowboys, who figure largely in the story, drop from an aeroplane into a Turkish harem.

* * *

Baby Marie Osborne, the miniature star who has been featured by Balboa in the Little Mary Sunshine photoplays, has left that concern and is now being directed at the Horsely studio by Eugene Moore in features, under the supervision of W. S. A. Douglass, which will be released on the Pathe program.

* * *

A most elaborate electric sign has been erected at the Ince studios and was lighted for the first time this week. The sign is visible night and day from all highways leading to and from the beach resorts. At night, it is illumined by two thousand two hundred and fifty Mazda bulbs, which flicker on and off at regular intervals. The name, "Thomas H. Ince" is enclosed in a mammoth ball of fire. Immediately underneath is a triangle surrounding the letters "K. B." The words "Triangle Studios" complete the sign.

* * *

George Walsh has started work on a new William Fox production under the direction of Otis Turner.

In Walsh's supporting cast will be seen Doris Pawn, who has the leading feminine role; William Burress, noted character actor; Josef Swickard, who played Dr. Manette in "A Tale of Two Cities"; Velma Whitman, who acted with the Fox company in the East; Reginald Everett, Phillip Gastrock and Florence Mayon.

* * *

Dustin and William Farnum, the noted Fox stars, are beginning active preparations to do their "bit" in the service of their country, in the event of war. The two players have ordered a fifty-one-foot boat from a shipbuilding concern in San Pedro, California, and they expect to mount a gun on it and enlist it as part of the mosquito fleet guarding Los Angeles harbor.

The craft will have a V bottom, and will be capable of a speed of twenty-eight miles an hour, thereby enabling it to run down any submarine the enemy may try to propel into the bay. If war occurs William and Dustin Farnum will take charge of the boat themselves, and will command its maneuvers about southern California waters.

* * *

Margery Wilson and Charles Gunn, accompanied by several of the Ince players, took part this week in one of those merry outings, which seems to be a specialty with the Ince players. The party left at daybreak, and before returning had covered a distance of nearly two hundred miles, lunching in Tehachepi Pass, which is situated at the junction of the Coast and Sierra Navada mountain ranges, 8,000 feet above sea level. The inevitable cameraman followed hot on their trail, it is said, and the outing was made memorable by several unique snapshots.

* * *

Lou-Tellegan, the former Lasky star, will shortly return to that studio as a director. It has not as yet been decided which one of the stars he will first direct. Mr. Tellegen is probably one of the first motion picture directors. He began work in the early days of the cinematograph in France, directing a number of productions, including Sarah Bernhardt's first photodrama. He not only directed this production, but played the leading role opposite the star.

* * *

Harry Erwin, formerly in charge of the property department of the New York Motion Picture Corporation and before that the head property man for David Belasco, has been engaged by the Lasky Company to take charge of the property department. H. C. Higgin, former head of the department, has been promoted to the art department, where he will work under the guidance of Wilfred Buckland, art director.

* * *

According to bulletins received from Jack Pickford, Louise Huff and Director Marshall Neilan, that party is having a perfectly grand time in Santa Cruz filming scenes for the forthcoming Pickford-Huff starring vehicle.

Cecil B. De Mille and his company expect soon to journey north and join the Neilan party at Santa Cruz. Wallace Reid, who was given a few weeks' vacation, suddenly disappeared from the studio and he has also been located at Santa Cruz. It is safe to say that that quiet little town is, as the Santa Cruz papers might chronicle it, "a regular film city."

* * *

E. H. Emmick, the president of the Peerless Film Service of Los Angeles, is down from 'Frisco during the removal of his concern to more elaborate offices at 802 South Olive street. Mr. Emmick visited Al Christie, whose comedies he distributes throughout the western territory. Mrs. Emmick is seated in the car next to Mr. Emmick, while Mr. Christie is seen talking to them. Friend Emmick announces that he will represent all Frohman productions on the Pacific Coast, the first of which, "The Witching Hour," has already kept him hustling in keeping up with the calls for the showing of that feature at many of the most prominent theaters of this vicinity.

Mr. and Mrs. E. H. Emmick and Al E. Christie.

Lasalida Film, Inc., Formed

To Produce Features With Baby Marie Osborne—Other Features Will Also Be Made.

LASALIDA Films, Inc., is the name of a new motion picture producing organization which has been formed to make feature photoplays with Baby Marie Osborne, the youngest star of the screen. Releasing contracts have been obtained and the company has already begun the picturization of its first subject. The name of the company is derived from the Spanish, the word Lasalida meaning "light of the sun." W. A. S. Douglas is vice-president and general manager.

Mr. Douglas is well known in film circles through his long association with motion picture companies. His first post was with Pathe as editor of Pathe weekly. Afterward he became assistant to vice-president Charles Dupuis of Pathe, and later he was made personal assistant to Charles Pathe, both in France and the United States. At the outbreak of the war Mr. Douglas was in charge of the French Pathe program in Paris.

Some time after his return to the United States he was Western representative of Pathe, but resigned this position to go with the Universal as inspector of exchanges. This last position he left to take over Lasalida Films, Inc.

Lasalida Films, Inc., intends to produce eight pictures a year featuring Baby Marie Osborne and will also engage in the production of other features. Contracts have been entered into with Pathe to release the Baby Osborne subjects. The company has leased studio space from David Horsley and is now engaged in making the first picture, the working title of which is "When Baby Forgot." Eugene Moore, recently with Thanhouser and Pathe as director of Gladys Hulette, is making the pictures with the assistance of Leo Worth.

The contract entered into between Pathe and Lasalida for the Baby Marie Osborne productions is of two years duration, while th child is under contract to the producing company for three years.

Sherman Film Releasing Company

New Corporation Formed to Handle State Right Pictures —Selig's "The Crisis" First Venture.

A NEW corporation, the Sherman Film Releasing Company, chartered under laws of Massachusetts and composed of some of the leading business and professional men of New England, has entered the moving picture field to purchase features on a state rights basis.

A. B. Fox, of Newton, Massachusetts, a successful merchant, is president, and Alexander Rose, one of the leading attorneys of Boston, is treasurer. The latter is no novice as regards the film industry, having acted in an advisory capacity in New England for some of the largest film companies in the United States.

The first feature acquired by the company is Wm. N. Selig's "The Crisis," now playing to crowded houses in St. Louis, Louisville, and Pittsburgh. It is the intention of these men to open up shortly in Boston at one of the leading theaters for an indefinite run exploiting the picture in the elaborate manner that has made Sherman-Elliott so successful.

Harry Cohen, of the New York office of Sherman-Elliott, leaves to take up work in New England regarding "The Crisis" for the newly formed corporation.

Southwestern Art Dramas

Sanford & McHenry, Prominent Exchange Men, to Handle Program in Southwest.

AFTER making a thorough investigation of Art Dramas program and the men behind it, F. M. Sanford and L. C. McHenry, two of the best known exchange men in the Southwest, have decided to devote all their time to handling this program for their territory, and have incorporated under the name of "Southwestern Art Dramas, Inc."

The company has taken over the entire second floor of the "Fotoplayer Building," in the heart of the film district of Dallas.

The men in the organization had hitherto handled the pictures of a company with stars as its drawing cards, but were forced to abandon this service, as it was found impossible for exhibitors to make any money on account of the high rentals.

The officers of the new concern are Mr. Sanford, who is president and general manager; L. C. McHenry, vice-president and assistant general manager, and A. Feickert, secretary and treasurer.

Edna Whistler

EDNA WHISTLER, long to be remembered for her remarkable performance in "The Nigger," has joined the Norma Talmadge forces in the support of that star for her production of "Poppy," now well under way.

Miss Whistler, born in Louisville, Kentucky, and up to the time she left her home for her career one of the most popular society belles of that vicinity, has had what may be considered a most interesting advent on the stage and screen.

Edna Whistler.

At a dinner tendered to Frank Stone, then touring the South with "The Red Mill," Miss Whistler first met that satellite and during the course of the evening, being requested to sing, she quite overcame Mr. Stone with the quality of her voice. He secured a trial engagement for her and Miss Whistler left for Chicago.

In New York, after a long illness, Miss Whistler met Julian Eltinge, whom she resembles so closely that he created a role for her in his production of the "Crinoline Girl." Then followed her screen career, during which Miss Whistler appeared with Theda Bara in "A Fool There Was," "The Nigger," and other prominent productions.

Miss Whistler is under the management of William A. Sheer, Inc., and bids fair promise of shortly being numbered one of the most prominent of screen stars.

GEORGE BEBAN REVERTS TO THE ITALIAN.

George Beban's multifarious Italian admirers will be delighted to learn that the celebrated Morosco-Paramount character actor, after scoring a success as a Frenchman in "The Bond Between," will revert to the Italian characterization in his next picture, "The Marcellini Millions." Though all of Mr. Beban's admirers are glad to see him in any characterizations which he chooses to perform, his great coterie of Latin enthusiasts always prefer to see him in the Italian roles in which he has won an international reputation.

In this case he is an Italian truck gardener, a role which gives him many opportunities for comic and dramatic action which have not hitherto been afforded him. Though Mr. Baban's last two productions emanated from his own brain, this picture is an adaptation of the story by Edith Kennedy which was prepared for the screen by Miss Kennedy and Mr. Beban in collaboration. Like all of Mr. Beban's more recent photoplays, it was directed by Donald Crisp.

Helen Jerome Eddy, who has done such wonderful character work opposite Mr. Beban and in other Pallas and Morosco productions, plays the role of Mrs. Bartelli—one of the best parts that she has ever had upon the screen. Others in the cast are Pietro Sosso, Henry Woodward, Eugene Pallette and Adele Farrington.

ARTHUR HOPKINS TO DIRECT MAXINE ELLIOTT.

Arthur Hopkins, discoverer and producer of several of the most successful dramatic attractions of the last decade in the American theater, will direct Maxine Elliott in her second picture for Goldwyn.

Mr. Hopkins, who is one of the partners in the Goldwyn Corporation, has lived in that company's studios since the formation of the Samuel Goldfish, Edgar and Archibald Selwyn and Hopkins alliance, and is now ready to undertake his first cinema production.

Miss Elliott in her second picture will be supported by a cast of able and popular players which includes Marguerite Marsh, R. Leigh Denny, Donald Galleher, George Odell, Florence Ashbrooke and Helen Salinger. Mr. Hopkins has chosen as his assistant director George Berthelon. Rene Guissart will be his cameraman.

Fox Extends World Service

Four New Links Added to Chain Encircling the Globe—Others Being Forged.

WILLIAM FOX has just added four new links to the chain of countries with which he is encircling the globe. As president of Fox Film Corporation, he has concluded negotiations whereby Fox films will be shown shortly in Norway, Sweden, Spain and Portugal. Arrangements for entering still other foreign countries are well under way, and the Fox Film Corporation offices at 130 West 46th street are crowded daily with foreign buyers.

Lloyd D. Willis, who has recently returned from a business trip to Australia for the firm, has been appointed foreign manager for Fox Film Corporation, and is handling all arrangements for the disposition of the firm's product in other countries of the world.

The headquarters of Fox features in Norway are at 4 Startingsgade, Christiana, and in Sweden at Metropolitan, Hollandaregat, Stockholm. The purchaser of Fox films for Scandinavia is Elmer H. Carlson, who is now in Petrograd, but will go soon to Scandinavia to receive the first shipment of Fox films for release in that country. Mr. Carlson's Scandinavian organization is represented in America by his brother, John Carlson, of 96 St. James avenue, Boston.

In Spain the home of Fox features will be Ronda Universidad 14, Barcelona. The purchaser of the Spanish and Portugese rights for the production of the William Fox Laboratories is Julian Ajuria, who is also a large film importer in the South American field.

Arrangements are now pending whereby Fox stars will shortly be seen in Italy, South Africa, France, Russia, India, Japan, Dutch East Indies, Philippines, Panama, Central America, and other countries where the motion picture theatres are beginning to supply the long-felt want of the amusement public.

The Fox organization has conducted its own exchanges for more than a year in Australasia, Brazil, Argentine Republic and Great Britain, where the success of Fox features has been unprecedented. In Great Britain alone nine large exchanges are being operated by Mr. Fox's British Company. Three complete exchanges are being operated by his Australasian company. In those countries where the Fox organization has been in the saddle for the last year, Theda Bara, William Farnum, Valeska Suratt, George Walsh, Virginia Pearson, Stuart Holmes and the various other Fox stars are as familiar to the motion picture going public as they are in the United States.

In discussing the foreign situation, Mr. Willis had this to say:

"Within the next six months, there will be scarcely a country in the civilized world where William Fox stars will not be shown in the best picture theaters. The demand for Fox features in those countries where the corporation has been operating during the last year or more has proven that the time is ripe to invade the entire world. In the foreign speaking countries, American made films are more popular today than the product of any other nation.

As a matter of fact, ninety per cent. of the film being released throughout the world today is made in the United States."

"In Australasia the success of William Fox features was assured from the very start, and our films are now playing in more than fifty per cent. of the theaters throughout Australasia and New Zealand. The same is true in Brazil and the Argentine Republic."

"We have just opened exchanges in Uruguay and Paraguay, and are negotiating with foreign buyers for Chili, Peru, Bolivia and other South American countries. Mr. Fox has taken his time about entering the foreign field, preferring rather to accumulate a large selection of strong film subjects which would appeal particularly to foreign motion picture theater goers. He feels that this time has now arrived."

"During the last two weeks we have had offers for Fox features from eighty-two distributing centers in various parts of the world, and more are coming daily. It is the opportunity of a life time for many foreign buyers to get on the band-wagon before we have disposed of the rights for countries which are as yet verdant soil for the William Fox productions."

RICHARDSON DRAWS CROWD AT CINCINNATI.

The way all branches of the moving picture business in Cincinnati can get together when there is a real occasion is indicated by the attendance at the Richardson lecture on projection, which may be gathered from the following list of those present, including all of the leading exhibitors and exchange men in Cincinnati, as well as a substantial Dayton delegation headed by President D. H. Thompson; A. G. Hettesheimer, I. Libson, F. L. Emmert, J. J. Huebner, Jr., R. H. Haines, L. W. Greenstein, Otto Luedeking, Isaac Pichel, W. C. Bachmeyer, H. Serkowich, L. Beutel, C. B. Adams, P. B. Elliott, Jas. Maloney, J. H. Wessel, Chas. Weigel, S. W. Hatch, H. L. Orear, Henry Hoefle, Chas. Hoefle, Chas. Schoenberger, Otto Dieckmann, Adolph Wueff, C. C. Hite, F. B. Chase, C. J. Fox, A. H. Schnitzer, H. M. Berman, C. E. Penrod, Pete Hiland, R. C. Cloud, J. P. Gruwell, Edward Simper, C. Kotzin, J. J. Huss, Cari E. Scheidel, George Wilson, Thos. A. Riley, Joseph Hennegan, J. A. Ackerman and E. A. McAuliffe, of Cincinnati; and D. H. Thompson, George Oxrider, Ollie Clemmer, Ralph Witmer, Edward Eickhoff, Robert Hirsch, Bert Fiala and A. F. Kinzler, of Dayton.

Argus Laboratories Incorporated

Concern Formed by H. D. Ashton, Reorganizes and Prepares to Make Pictures.

THE Argus Laboratories, opened six months ago by Horace D. Ashton, who started the Paramount Pictographs, has been reorganized and was incorporated in Albany last week. Mr. Ashton now has associated with him two of the representative young men of New York finance. One of these, Anthony J. Drexel Biddle, Jr., of Philadelphia, is in the real estate business in New York, and is also associated with his father-in-law, B. N. Duke. The other, W. Whitewright Watson, is vice-president of the Robert M. McMullen Advertising Company, and is associated with his father, Walter Watson, in other business interests.

The company has organized its forces and has commenced the production of short subjects, as well as a screen magazine, under the editorial direction of Wallace Thompson, formerly of Paramount Pictographs and lately of the National Association of the Motion Picture Industry. The stockholders and directors of the company are: Horace D. Ashton, president and general manager; W. Whitewright Watson, vice-president; A. J. Drexel Biddle, Jr., treasurer; Professor Edgar J. Wright, secretary; Martin Justice, assistant treasurer.

Mr. Ashton is well known to the motion picture industry, having entered it over six years ago. Previous to this he was a war correspondent, aviator and world traveler, and is an expert photographer and an artist.

Professor Wright is a member of the New York Academy of Sciences and the New York Microscopical Society. After years of experimentation, he has simplified the production of microscopic and other scientific motion pictures, which he is making under the protection of basic patents.

Martin Justice is a well known artist and is also art director of the Vitagraph Studios. Frank T. Elliott, formerly of the National Association, is in charge of sales and distribution.

VIC JOHNSON WITH WILLIAMSON BROTHERS.

Victor B. Johnson, familiarly known to the trade as Vic, has moved the tools of his profession to the Longacre Building and will hereafter be responsible for the advertising and publicity of the Williamson Brothers productions, controlled exclusively by the Submarine Film Corporation.

Vic has been actively engaged in publicity work for the past four years. He broke into Picturedom with Warner's Feature Film Company, after an extensive newspaper career. Then came the exploitation of Ditmar's Wild Animal Life Pictures; two years in the national copy department of Street Railways Advertising Company, six months in charge of Vitagraph's News Service Department, and now he has concluded four months with the Kalem Company to take up his new duties with the originators of submarine motion pictures.

PENN. OFFICIALS SEE "JOAN THE WOMAN."

On Wednesday evening, March 28, a special invitation exhibition of Cecil B. De Mille's production, Geraldine Farrar in "Joan the Woman," was given at the Hall of the House of Representatives in Harrisburg, Pa., for members of the House and Senate of Pennsylvania as well as the State officials. Louis Maurice, director at the Forty-fourth Street Theater, New York, and an orchestra played the music score as arranged by William L. Furst. "Joan the Woman" was chosen from a number of productions as best representing one of the latest achievements in the art of the cinema.

Diverse Themes for Triangle Releases

Week of April 15 Will Be Marked by Presentation of Variety of Subjects.

DIVERSE themes and widely differing localities are featured in the Triangle program releases for April 15 and April 22. Robert Harron and William Desmond are the stars of the pictures to be shown in first-run theaters during the week of April 15. Harron will appear in the Fine Arts "transcontinental" drama of politics and love, entitled "An Old-Fashioned Young Man," written by Frank E. Woods and directed by Lloyd Ingraham. William Desmond will be starred in a stirring Kay Bee war play of the Balkans, entitled "Paddy O'Hara," written by J. G. Hawks and directed by Walter Edwards, under the supervision of Thomas H. Ince.

The plot of "An Old-Fashioned Young Man" centers about the activities of a chivalrous youth who takes it upon himself to vindicate the honor of a woman running for the office of mayor of a large western city, who is the victim of trumped-up charges circulated by her unscrupulous opponents in the political arena. In searching out the evidence that will unmask the instigators of this conspiracy, Harron is called upon to travel across the country from coast to coast, and visit eight or ten of the principal cities between Los Angeles and New York.

As "Paddy O'Hara," William Desmond is shown in the role of a brilliant young Hibernian war correspondent for a London newspaper. Upon the outbreak of hostilities between two imaginary Balkan principalities, O'Hara is chosen by his editorial chiefs to secure authentic news from the front, his quick wit and undaunted courage being the qualifications that entitle him to the chance to risk life and limb. He not only secures one of the biggest "scoops" in modern journalism, but rescues the beautiful Princess Maryska, daughter of a mountain chieftain, and brings her home in triumph to share his Irish hearthstone.

Bessie Love and William S. Hart share honors as the stars of the Triangle feature releases for April 22. Miss Love will be seen in a Fine Arts comedy-drama, supported by by George Stone and the Kiddies, entitled "Cheerful Givers," written by Mary H. O'Connor and directed by Paul Powell. William S. Hart will enact the star role in a forceful Kay Bee "thriller," entitled "The Desert Man," written by Martin Brown and Lambert Hillyer, and directed by Hart himself, under the personal supervision of Thomas H. Ince.

In "The Desert Man," William S. Hart takes the part of a prospector who is frustrated in his search for gold, and finally takes refuge in the partially deserted town of "Broken Hope." But he soon finds himself plunged into an exciting series of adventures when he meets Jennie, the pretty daughter of a dying miner, and tries to shield her from the blandishments of a rascally doctor whom he has brought to the settlement to care for the girl's father. The doctor persuades Jennie to elope with him, and for a time it seems impossible for her to escape the depths that yawn for her. But in the end the Desert Man wins out by virtue of his mental resourcefulness and ability to handle a six-shooter with judicious dexterity.

"A REGULAR GUY" NEXT FAIRBANKS SUBJECT.

Starting a picture in the East and completing it in the West is somewhat of a novelty in screenland, and this is what Douglas Fairbanks will do in connection with the production of his next Artcraft picture, "A Regular Guy." The scenario of "A Regular Guy" deals with a New Yorker who goes West, and presents a satirical subject including a number of thrills which, however, is secondary to a vein of melodramatic humor, the basis of the story. In this picture "Doug" hopes to bulldog a steer, ride a bucking broncho and perform a series of other stunts which he has been practicing for some time past.

The Western scenes for "A Regular Guy" will be taken in Wyoming, in order to obtain the proper background for the picture, and a special car on the New York Central has already been chartered to carry the players and the working staff. Among those who will make the trip are John Emerson, who will direct the picture; Anita Loos, her mother, Bennie Ziedman, "Doug's" personal publicity representative; Cameraman Victor Fleming, his assistant, Glen MacWilliams; Billy Shay, assembling editor; John Fairbanks, business manager; his assistant, Florence E. Gribbon; Jack Scott, Eric von Stroheim, Robert Nichols, James Hogan, his wife, "Doug's" secretary, Mathilde Kanes, and "Buddy," the Fairbanks valet.

MARJORIE RAMBEAU IN "THE MIRROR."

Marjorie Rambeau, having completed "The Debt," has started work, under the direction of Frank Powell, on "The Mirror," the fourth of the series of feature pictures now being made by Frank Powell Producing Corporation for distribution through Mutual. "The Mirror" is being filmed at the Powell-Mutual studio at College Point, L. I. "The Mirror" is an original story by Clara S. Beranger, and has for its characters for the most part those who live and work in the world of the theater. Mr. Powell has selected a strong cast to support Miss Rambeau in "The Mirror." This includes Robert Elliott, Paul Everton, T. Jerome Lawlor, Aubrey Beattie, all of whom have appeared with Miss Rambeau in other Powell-Mutual productions.

Fox Home Exchange

New Quarters Will Be Opened at 130 West 40th Street with Much Ceremony.

ELABORATE plans have been made, and are still going forward, at the home offices of Fox Film Corporation, 130 West Forty-sixth street, to signalize the formal opening of the new quarters on the tenth floor, to be occupied henceforth by the New York exchange. Hundreds of exhibitors from all parts of the territory covered by this biggest of the twenty-two Fox exchanges in the United States are expected to be present when Jack Levy and his force of seventy-five take possession on Thursday, April 12.

Mr. Levy has been in charge of the local branch since June, 1916. He and Winfield Sheehan, general manager of Fox Film Corporation, are attending to the preparations for the festivities. Prior to his appointment to his present duties, Mr. Levy was the manager of the Philadelphia office.

Invitations to be present at the coming event have been issued to every exhibitor served by the New York exchange, but motion picture exhibitors, whether users of Fox program or not, will be cordially welcomed. The William Fox stars working in the Fort Lee, N. J., studios, who are not out on "locations," will make every effort to greet personally the men who show their pictures.

Just three years ago, in the days of William Fox's Box Office Attraction Company, the New York exchange was established on the fifth floor of the Leavitt Building, in Forty-sixth street. As the Fox photoplays have forged their way to the front, more room and more employes have been needed.

The immediate results following the announcement by Mr. Fox of his super de luxe productions for 1917 were so gratifying in point of volume of new business that it became imperative to give the New York exchange even larger floor space. Flags and bunting contribute to the gala decorations already in evidence about the new home.

In addition to the regular releases, Mr. Levy's office handles the Foxfilm comedies, which are released weekly, independent of the Fox program. Since January 1, 1917, it has also taken over the work of the branches in Newark, N. J., and New Haven, Conn. These changes have proved most effective, because of the advantages to exhibitors through concentration.

The territory included in the activities of the New York exchange is New York, up to Albany; Connecticut, to the Connecticut River, and New Jersey, as far as Trenton.

"THE SINGLE CODE" SECOND WILBUR FEATURE.

As the second picture of the series of six feature productions starring Crane Wilbur, David Horsley will release through the Mutual Film Corporation on April 16 a morality drama entitled "The Single Code."

"The Single Code" is made from an original story by Mr. Wilbur, and treats with the problem of the present day double standard of morality. The opening title explains the trend of the story. It is as follows: "Morality is a word with two meanings—one for the man, one for the woman. Why?" The story then proceeds into a discussion to show why the double standard is in opposition to every sense of justice, reaching intense dramatic heights in its telling.

Scene from "The Single Code" (Mutual).

In "The Single Code" Mr. Wilbur has furnished what is perhaps the best story that has yet come from him. It has been staged under the direction of Thomas Ricketts, in thorough keeping with all requirements, and is interpreted by an especially fine cast, which includes, besides Mr. Wilbur, such well-known players as Florence Printy, Harrish Ingraham, John Oaker, Ernesto Garcia, F. A. Johnston, Marie Corteaux and Ida Lewis.

Red Feather Heads Universal

"Mr. Dolan of New York," a Five-Reel Comedy Starring Jack Mulhall—Many Other Features and Fillers.

THE Universal Film Manufacturing Company presents a varied and entertaining program of releases for the week of April 9. Heading the program is the Red Feather five-act comedy drama, "Mr. Dolan of New York," starring Jack Mulhall. This feature is brimful of action and replete with many laughable situations. It depicts the adventures of a lightweight pugilist in a foreign principality, where he impersonates a nobleman and gets himself mixed up in the politics of the country. The story was written by Fred Myton and produced by Raymond Wells. It is one of the most amusing feature photoplays ever released on the Universal program. In the cast supporting the star are such well-known screen actors as Noble Johnson, Julia Ray, Al McQuarrie, Harry Mann, Ernest Shields, Grace MacLean and Francis MacDonald.

"Mr. Dolan of New York" will appear Monday, April 9, on which date will also be released the Nestor one-act comedy, "Under the Bed," with that inimitable trio of funmakers, Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, April 10, is the Gold Seal three-part western drama, "Hair Trigger Burk," in which Harry Carey is the star, supported by Claire Du Brey and a big cast. The story was written by Eugene B. Lewis, and the production was made under the direction of F. A. Kelsey. "Hair Trigger Burk" is an exceptionally powerful photodrama. The other Tuesday release is the Victor one-act comedy, "His Family Tree," featuring Eileen Sedgwick.

"Ring Rivals," a two-part L-KO comedy with Dan Russell in the role of a great go get 'em prize fighter, will be released Wednesday, April 11. This is the funniest burlesque on the boxing game ever filmed at the L-KO studios. The Big U drama, "The Bugler," and the regular issue of the Universal Animated Weekly are the other Wednesday releases.

On Thursday, April 12, the Rex two-act human interest drama, "Uncle Johnny's Money," with Malcolm Blevins and Marjorie Ellison, will be released. This is an exceptionally strong program offering. The story was written by Henri Canard, put in scenario form by Fred Myton, and produced by George Cochrane. The Big U one-act drama, "The Desert Ghost," with Neal Hart, and the Laemmle drama of the sea, "The Silent Prisoner," with Ethel Grandin, are other releases of this date.

"The Signet Ring," the sixth adventure of the Yorke Norroy series, "The Perils of the Secret Service," written and produced by George Bronson Howard, will be released Friday, April 13. The Universal Screen Magazine No. 14 and the Victor comedy, "Stop Your Skidding," will also appear Friday.

The Bison two-part drama, "The Kidnapped Bride," featuring Marie Walcamp, and the Joker comedy, "The Careless Cop," with William Franey and Gale Henry, will appear Saturday, April 14.

On Sunday, April 15, will be released "Her Primitive Man," a one-act drama under the Rex brand, with Jack Mulhall in the leading role. The Imp two-part drama, "The Eyes in the Dark," with Leah Baird, and the Powers split reel, "Boomer Bill Goes to Sea," a comedy cartoon, and "On the Streets of India," a Dorsey education, complete the program.

During the week the fifth episode of the remarkable Universal serial, "The Voice on the Wire," entitled "The Spectral Hand," will be released. This absorbing mystery story, written by Eustace Hale Ball, and produced by Stuart Paton, carries the stars, Ben Wilson and Neva Gerber, through further harrowing adventures.

"The Prisoner of Love," the final episode of the Grace Cunard-Francis Ford serial, "The Purple Mask," will also appear this week.

ROTHACKER ISSUES A BOOKLET.

"The best advertisement in the world will never be written," declares Watterson R. Rothacker in a booklet descriptive of the business bearing his name, "because moving pictures are the superlative advertising medium, and exceeding the limitations of any pen." The first booklet about moving pictures and advertising to be issued by the head of the Rothacker Film Manufacturing Company came from the press in 1910, with subsequent editions in 1912 and 1914. The present publication is of twenty-four pages, with double covers. It is attractively printed. On the outside edge of each page is a strip of film actual size. On the first text page is a foreword telling us what the company does and what it stands for. There is a long list of the firms that have popularized their goods through the facilities provided by this concern.

Some of the subjects treated in the book are "Moving Picture Advertising Achievement," "Reel Advertising," "Moving Pictures and Advertising," "Infusing Human Interest Into Moving Ad Pictures," "Trademarks, Slogans, Catch Phrases and Names," "Perpetuating Personalities and Childhood's Fleeting Hours," "Recording Historical Events," "Proper Photoplay Production," "Camera Department," "Making Moving Pictures," "Perfect Development and Printing," "Animated Cartoons and Superior Titles" and "The Studio." The book is profusely illustrated, and will make interesting reading for any business man.

GERMANIC FILMS GAIN.

With the activities in Europe during the past week one state right proposition has gone soaring skyward in the public interest. The Allied offensive eastward has now reached the points so graphically treated in the remarkable series of pictures released by the Germanic Official War Films, Inc., under the general title of "Germany and Its Armies Today." Lille, Quentin, and many of the other French towns which are rapidly being won back from the Teuton forces figures strikingly in the Germanic films. That many of these cities are now being laid waste by the receding Germans has already been charged by the Entente governments, but the films were taken during the first occupation by the invaders.

Current events attach additional interest to the pictures now because of the relations between the United States and Germany. In the territory already sold, the series is creating patriotic demonstrations, and in every point near a fort or military center government officials of the United States are not missing the opportunity of seeing the German army in action. The great preparations of the commissary are an enlightening feature of modern warfare, and, while the Germanic company's films do not show the fighting, they more than make up in interest by the way the economic conditions and industrial activities of war are depicted.

"THE GREAT SECRET" EXTENDED THREE CHAPTERS.

In response to insistent demands from hundreds of exhibitors, Metro's serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are stars, has been extended from fifteen to eighteen chapters.

This announcement has just been made by William Christy Cabanne, who adapted and directed the powerful screen novel. "The Great Secret" has proved a tremendous drawing card throughout the country, not only because of the popularity of the stars, but because its plot is filled with thrills, mystery and romance. The suspense is carried through each chapter until the final one, when the great secret—the mystery on which the serial is based—is revealed.

After the first nine chapters had been shown, exhibitors began asking that the serial be extended beyond the limit at first fixed. All of those who asked for extensions of the productions stated that their patrons were displaying keen interest in the story, and that the work of the stars showed to excellent advantage.

VICTOR MOORE IN "HIS MILITARY FIGURE."

Victor Moore's next release (April 9), "His Military Figure," is rather a timely picture owing to the fact that it shows Vic trying his hardest to be a military man. In order to do this he gets shoulder braces, corsets and the like to give him a West Point figure. He even gets a small ironing board which he puts in the center of his back to make him stand erect, and then he starts out. It seems his sweetheart, Pansy Pepper, must marry a military man, according to her father, Col. Pepper's, wishes, and much to the discomfort of Vic he has got to look like one, and he does, but what a tight fit.

Scene from "His Military Figure" (Paramount).

In the meantime a cousin from Brazil shows up in the form of a rival, just as Col. Pepper has put his O. K. on Vic. The trouble then starts for fair and before Vic gets through with this cousin he manages to realize just what a military man is, much to the joy of every one.

Mr. Moore is ably supported by D. L. Don, Emma Littlefield, Harry Foy, Wm. Slade and Frances Brown.

Richardson Takes a Turn Northward

Leaves Florida with Pleasant Memories of Good Receptions—Sees Things in Georgia and Lands in Tennessee—Big Meetings at all Points

Tampa, Fla.

AS PREVIOUSLY set forth, I had a most pleasant, but very strenuous time in Miami, finally climbing on the roost at 4 a. m., only to flop down again at six to take the 7 a. m. train for Tampa. Now to reach Tampa it is necessary to travel north about 200 miles on the east coast; change cars; travel half way across the State on a jerkwater branch line, then change again to the Atlantic Coast Line Ry., and wander southward a hundred or so of miles. Except for the aforementioned J. W. line (day coach only), the trains were solid parlor car coaches, and a parlor car is about as devoid of comfort, when a 350-mile run is involved, as an egg is of celluloid. To add to the joy, the train was almost two hours late in Tampa. At the depot I found a whole flock of men patiently waiting, notwithstanding the fact that a most exciting "bread riot" was in progress at or around the city hall. Manuel Nosti, secretary-business agent, Local Union No. 321, A. H. La Belle, manager Grand theater and two other houses, and Brothers E. Kemp, C. D. McBoth, Robert Lane, W. McWilliams and Nathan of Local Union No. 321.

Now, as you may imagine, I was feeling real kittenish after my go-around-like-a-top-all-day-and-four-fifths-of-the-night, followed by 341 miles of travel, but quickly learned there was to be no rest for the weary, for a banquet was staged for midnight, to be followed by the lecture. Well, your Uncle Dudley was game, and made good, but when it was all over he felt—— Well, I leave it to you to imagine.

The banquet—a very real one, beautifully staged, and most complete from the good-things-to-eat-and-drink point of view—was at the famous Spanish restaurant, El Pasije (pronounced El Pasawhe, emphasis on the "saw"), over in Ybor (pronounced Ebore) city, really a part of Tampa The lecture was finished at 3 a. m., and the editor thanked his Good Angel that he had planned to lay over one day in Tampa.

Tampa is an industrial city, in which are literally dozens of huge cigar factories, mostly housed in really splendid modern buildings of brick. There are five club buildings, well paved streets, beautiful hotels, palms and flowers everywhere. It is a thoroughly charming city. The operators are a progressive body, and many of them are really very well posted on the technical end of projection—witness the fact that here for the first time some of the queries propounded in the course of the lecture were answered, and answered with at least approximate correctness. The union has maintained a school for its members, Manuel Nosti instructor.

The Tampa union, together with the Miami union, paid all the railway expenses of my trip into Florida in order to secure the lecture. Yes, Tampa operators are decidedly progressive. There is a license law here, which helps some. The men are, however, taking one stand of which I cannot approve, viz.: Most locals fight hard to get two men in the operating room. It is necessary to the best work to have two men on duty. Yet the Tampa local insists, I am told, upon a condition which works out, in practice, to keep only one man in the operating room a goodly portion of the time, and that is unfair to the manager and to the industry.

On the other hand, Tampa managers are a bit unfair in having operating rooms which are, in most cases, altogether too small, and which are very poorly ventilated. I would suggest, as a reasonably fair compromise, that, wherever it is practical to do so, the size of the rooms be increased, and that in all cases they be very much more thoroughly ventilated. I would suggest that the men work as follows: From 10 a. m. to 1 p. m., while the crowd is light, and there need be no rewinding done, that but one man be on duty, alternating the "off" on alternate days; from 1 to 5 o'clock two men in the operating room all the time. From 5 to 6 o'clock one man off; from 6 to 7 o'clock the other man off. Six to 10 o'clock both men in operating room continuously. At 10 o'clock one man to go, the other to finish the show, on alternate days, of course.

I have outlined this to some managers and some operators, who seemed favorably impressed. Of course this plan is not perfect, but at least while the crowd is heavy, and there is rewinding, trimming, et cetera, to be done it is absolutely imperative that there be two operators right there on the job in the machine room. Anything less than this makes for inefficient results on the screen, which is unjust to the audience, manager, artists, producer and the motion picture industry. On the other hand, it is highly unjust to the operator to expect him to remain cooped up in an undersized, ill-ventilated "coop" for twelve long hours, or even for ten hours. The compromise I have suggested seems reasonably fair under the conditions. It is therefore respectfully presented for consideration. The man on duty from 10 to 1 o'clock would, of course, leave the rewinding for the other man to do when he comes on duty.

While in Tampa I inspected the grand, A. H. La Belle, manager; the Bonita, F. M. Catron, manager; the Strand, C. D. Cooley, manager, and the Alcazar, T. Edwards Kans, manager. In all cases except the Strand, the operating room is not only too small, but unnecessarily so; also in all cases either the ventilation is inadequate or entirely absent. It is not ventilation, as you should know, to merely move the air around inside the room with a fan, and the operating room doors ought to remain closed, and not made to serve as vents. Fresh air should be brought in from the outside through proper ducts near the floor line, and be discharged through a proper vent flue, through the roof if possible. At the Strand conditions are good, but why the iron room? Why not partition that long, large room with 6-inch hollow tile, and thus get a fireproof operating room of greater width, with a high ceiling, which would be very much cooler? Also, it would have cost little if any more. John Fette and H. Wigmann are in charge of projection, and at the time of my visit the screen result was very excellent, indeed. A Martin motor generator set supplies current to two simplex machines. The light was white and pure in tone, and the picture brilliant, very steady and was run at correct speed. The auditorium is spacious and well lighted. The Strand has a beautiful front, and is Tampa's best motion picture theater. Admission is 25 cents to all.

Tampa's Finest Picture Theater—The Strand.

Brother Fette has put one over on the Simplex people. He has changed their speed control very radically, and, it seems to me, advantageously. I have asked him to describe it for the projection department, with photograph, if possible. He has placed the belt pully directly over the motor, and greatly simplified the controller, entirely eliminating the idler pulleys.

At the Bonita, E. G. Kemp and W. E. Sullivan, operators, I found auditorium lighting to be excellent. All light is at rear, with no side lights. The screen was evenly and fairly well illuminated, but it did seem as though it got considerably brighter with my advent—doubtless my imagination, however. The operating room here is much too small for comfort, particularly in a hot country; also ventilation, as such, is absent, and here I saw a queer thing: A man in Tampa is making what he calls the "Smith Economizer," which looks remarkably like a Hallberg, and which I suspect may be a copy of same. The Strand had trouble with rectifier tube breakage (G. E. rectifier), and this man Smith disconnected the regulating reactance coil and hooked in one of his economizers. It has stopped tube breakage, and seems to work well. By changing the economizer taps the amperage is varied between 16 and 35. It would be very interesting to know what the electrical efficiency of this combination is. The main reactance is still in use. Brother Kemp has changed his round Simplex motor belts to half-inch-wide flat belts, changing to flat lace pulleys, of course.

At the Alcazar I was not invited by Friend Kane to inspect the operating room, though we sat within two feet of its door. Well, I don't blame him, for, if both operators were inside, probably he would have had trouble shoving me in. The machines are Powers 6A. The screen result was good, but side and exit lights detract from the shadow contrasts of the photography. On the whole, however, it was not at all bad, but would be better with those exit globes near the screen a very dark red, and the useless side lights cut out. Put your auditorium lighting above and to the rear, Friend Kane, is my advice.

And now, last, but not least, the Grand, managed by that prince of good fellows, A. H. La Belle, to whom I owe thanks for many courtesies shown during my stay in Tampa. Manuel Nosti is chief operator, assisted by Ben Lance. A. G. E. rectifier supplies current to two Simplex machines. The operating room is too small, and there is no proper ventilation (sorry, La Belle—a poor return for your kindness—but truth is truth). The screen result is very good. In fact, the screen result in Tampa is all the managers have any right to expect, considering the inadequate operating rooms supplied. While in the city I met W. L. Burgert, president-manager of Tampa's supply house, and was by him shown many courtesies. Mr. Burgert is a hustling business man and a most pleasant gentleman.

At parting I asked Business Agent Nosti how he felt concerning my visit and lecture, to which he replied substantially as follows: "It was highly beneficial, and we are well satisfied; in fact, some of the men have told me they would not have missed it for fifty dollars!"

I shall always have a warm spot in memory for Miami and Tampa. They are jewel cities of the Sunny South, and to me they have been very kind. I most heartily wish I might say nothing but the kindest things in return, but that would be unfair to all concerned. Those things which are good it gives me genuine pleasure to praise; those things which are wrong it is my duty to point out, and do all I can to secure their rectification or improvement.

Macon, Ga.

From Tampa, Fla., to Macon, Ga., is a long, dusty, hot grind of half a thousand miles, but here I am, on this 16th day of March, all ready for business. Macon is a queer proposition. It is a typical, wide-street, sleepy old Southern city, of about 60,000 souls, and has only three moving pictures, the Palace, the Capitol and the Princess; also, these three are none too well patronized, though the Capitol and Palace are doing a very fair business. There are two other houses, the Macon and the Grand, which run some pictures, but the three named are the only nothing-but-picture theaters. The Empire Investment Company, A. P. Hall, general manager, operates the Princess and the Macon. Mr. Hall supplied the Macon for the lecture, and agreed to get the men together, the union having failed to respond to correspondence. Also, as soon as I located C. L. Leonard, president, and J. F. Beuff, secretary, Local Union No. 594, they expressed regret for the lack of interest shown, and promptly agreed to get busy and get all their men out at 11:30 p. m.

President C. L. Leonard (Right) and Secretary J. B. Buff, of Macon Union.

At the Capitol I found Brother Buff, secretary of the union, working under excellent conditions. He was two Powers 6B projectors, and G. E. motor generator sets, one for each machine. R. H. De Bruler, manager, is a real manager, who studies his business and attends carefully to its details. The operating room is accessible, of ample dimensions, well equipped, has slate-black walls; also, its observation ports leave little to be desired. De Bruler insists, as is right, that his operators keep their operating room incandescent lamps turned off while the picture is on the screen. I pointed out that, while the operating room ventilation seemed to be ideal, too much daylight enters at matinees, and he immediately agreed to have the fault remedied. In the auditorium the side lights were injurious and annoying to the audience, and De Bruler tried to get rid of the necessity for burning them. I was able to tell him how it could most likely be done. He agreed that my plan looked promising and would be tried.

Mr. De Bruler is putting on a stunt which is, so far as I know, original with him, and it most certainly is a pleasing feature of the program. His daughter, Miss Ester De Bruler, has a rich contralto voice. She selects some scene in the photoplay which will adapt itself to her purpose, and, standing in an alcove beside the screen, sings an accompaniment to the picture. During my visit she sang to a scene where the lover is proposing. It was both beautiful and touching, the song being, of course, selected to fit the scene.

GLADYS HANSON

Princess Theater, Macon, Ga.

I only visited the Palace briefly. The house was too dark. Darkness is ideal from the projection point, but I do not advocate it. A fairly light house, illuminated by properly placed lights, is the thing, but side lights are an abomination, and ceiling lights may be used very unintelligently. The operating room is fair, as to size, but there was the almost inevitable flood of light. Sorry, but I forgot to record the operator's name. At the Princess I found Brother C. L. Leonard, president of Local Union 594, working under perhaps as bad conditions, from the projection point of view, as I have ever seen. The room is large enough, well ventilated and has good ports; also, the equipment is very good (two Powers 6A machines and two G. E. mercury arc rectifiers), but right there it ends. If Leonard had the best equipment on earth he could not possibly produce results, for the metal-lined operating room walls are white, or nearly so, and the rectifiers are right behind the machines, absolutely unprotected, with their light flooding the rooms until the picture (110-foot throw) can only be seen indistinctly, and the fainter shadows, due to improper adjustment of the light, or other things, cannot be seen at all. But this is not all, for, were operating room conditions all they should be, it would still be utterly impossible to project a good picture in the Princess under present conditions, because of the long row of bright lights on either side, which operate to prevent a proper value of the shades of photography on the screen being discerned by the eyes of the audience. And all this is helped along by a smear of white light covering the dial of a clock, placed right up beside the screen, and its case and a good portion of the surrounding wall. I spoke to the house manager about these things, but he informed me he had no authority to make any change. I tried to see Mr. Hall, but he had gone for the day, and—there you are. Of what use to build a theater, put in machinery, rent films and then render good screen results utterly impossible by lack of ordinary common sense in operating room practice and auditorium lighting.

Mr. Hall has only just taken charge of the Macon business. Doubtless he will quickly change the conditions at the Princess; let us hope so. The house is an old one and the present abominable auditorium lighting has prevailed, I am told, for years. Friend Hall seems to be an up-to-date man. If so, he cannot act too quickly, in the case of the Princess: (a) Yank those side lights out, and do it so very thoroughly that they can never, **never, never** be relighted. (b) Cut down the c. p. of the clock lamp and **confine the light to the dial of the clock.** (c) Place your lighting in indirect fixtures in the rear half of the auditorium.

At midnight we gave the Macon operators a two and one-half hour talk on projection, but Macon house managers were all too sleepy to bother with a mere trifle like that. During the afternoon there came a gentle tapping on my door, apparently from a ten-pound hammer wielded by an able-bodied blacksmith, and in popped—Dave Chaney, former business agent of Local Union 306, New York City. Dave is putting Annette Kellerman in "The Daughter of the Gods" through her paces nightly. They are playing Macon for a week and then jump to Jacksonville.

Atlanta, Georgia.

Atlanta is a hustling southland metropolis, commercial to the core. The streets are crowded with traffic and suggest to one a hive of bees in clover time. All the picture theaters are, I am told, either owned outright or controlled by the Jake Wells combination, which has extensive amusement interests in many southern cities.

The Atlanta operators had been somewhat indifferent, and no arrangements for the lecture had been made, but as soon as I, through the good offices of Harry K. Lucas, the Atlanta supply man, got in touch with Mr. Evans, who is Mr. Wells' right hand man in Atlanta, and explained to him the purpose of my visit, he agreed that the matter was of real importance and said he would arrange for a meeting at the Criterion theater after the shows closed at night.

During the day Friend Lucas treated the editor to a bubble trip about the city and out to the Federal Prison, famous as "The Ewing Millionaire's Home." On the way we stopped to examine a most wonderful cyclorama of the Battle of Atlanta, setting forth in graphic style the argument of a difference of opinion between the Federal and Confederate forces some fifty odd years ago.

It was Saturday afternoon and we found the 1,100 prisoners gathered in the prison auditorium enjoying movin' picters—and very good ones, too, by the way. It was a sight long to be remembered. Wm. Hart in "The Gun Fighter" was on, and there could be no mistaking the enthusiastic approval of the audience. J. W. Higgins has charge of motion picture work in the prison. He is both competent and enthusiastic and his work reflects these two very necessary qualifications for such a position. The shows are given every Saturday afternoon, and every Sunday when baseball does not present a counter attraction. The films are loaned the prison, without charge, by Atlanta exchanges: a highly meritorious act, and one deserving of the highest commendation. Aside from the motion picture feature, the prison is decidedly interesting. It is the most important Federal prison in the country and is where most of our offending plutocrats are confined—when they are confined at all.

And, by the way, Harry K. Lucas, the Atlanta supply man, is a high voltage wire of the livest sort. His supply house is one of the best I have viewed up to date, and that includes my own home town too. The stock is remarkably well arranged; also it is surprisingly complete. This is not a "puff" for Lucas, but a deserved tribute to a wide-awake, hustling business man, who not only knows his business and its details, but gives it constant, careful attention.

I visited only two Atlanta theaters: the Criterion and the Strand. At the first named W. C. Patterson, manager, I found a very fine projection installation, in charge of Cliff Clower, chief, and Z. A. Huff, assistant operator. The room is large and the walls are all black, though it was necessary that friend Clower purchase the paint and apply it himself in order to get that highly desirable condition, which fact is not to the credit of the house manager. The lights were out and Brother Clower was right on the job beside his machines every minute I was there. He impressed me as being a live wire, capable operator. The equipment consists of two Baird projectors, taking current through the G. E. motor-generator sets, located in a good sized adjoining room. The ports are large, and aside from rather poor ventilation, there was little to criticise in the operating room.

In the Auditorium, however, it is a different story. The walls are a light shade of gray—too light for the best screen results, and along each side is that abomination, a string of entirely unnecessary side lights with light shades or globes. The Criterion auditorium lighting is distinctly bad from the projection point of view, though not nearly so objectionable as some I have seen. Cut out those side lights, place about three all-metal fixtures rather close to the ceiling at its highest point under the balcony, and put lots of light in them, is my advice.

At the Strand, also managed by W. C. Patterson, I found a good operating room, in charge of M. P. Foster and H. G. Glenn, operators. The walls of this room were not black, but raw galvanized iron. There were four incandescents burning at the time. The operator in charge (not the chief) claimed he usually kept these lights out, but that he was doing something just then which required their use. Um-m-m! It must have been a highly important duty which required four incandescent lamps. The equipment consists of two Simplex projectors, taking D. C. through rheostats.

At 11.30 about a dozen of the operators took sufficient interest to appear at the Criterion, but not a single house manager was there. There can hardly be any legitimate excuse for the house managers who show so little interest in Mr. Well's business that they fail to be present on such an occasion, and there most emphatically can be no excuse for the absent operators, except for the chief at the Strand, who appeared later and explained that he had been unavoidably detained. I am told that all the men were notified. The Atlanta men I met impressed me as being wide awake, and, by comparison, fairly well posted. Presumably, however, those present represented the progressives. I am told that the downtown theaters were pretty well represented by their chief operators, but that is not enough. Except for reasons absolutely preventing attendance, every manager and operator in the city should have been there. Mr. Evans was present and was an appreciative listener. I venture the assertion that Mr. Evans is a capable manager.

Chattanooga, Tennessee.

It has long been my impression that Chattanooga men were both energetic and progressive. I am glad to say that the impression has been more than verified during my visit to "The City of the Battle Field." Although Chattanooga had suffered severely from a flood, which utterly ruined large residential sections, this mere trifle was not allowed to interfere in any way with the energies of Local Union 259 in preparing for the lecture.

At the depot I was met by the entertainment committee, consisting of R. H. Johnson, chairman of the entertainment committee; Elbert Lowry, secretary of Local Union 259; Brother Burson Lowry, and John A. Hallberg, president of the Paramount Film Cement Corporation. First it was the hotel, to remove the grime of travel, then lunch, followed by a trip in Brother Hallberg's Cadillac gasoline cart out to Chickamauga Park, one of the famous battlefields of the country, returning by way of Mission Ridge for the sake of the marvelously beautiful view. This was followed by a two-hour rest, after which we were escorted to the Read House, where the lecture was to take place, and were met with a very genuine surprise. Not only was every Chattanooga operator present, but also all Chattanooga managers. In addition to this there were present the really "big bugs" of the local moving picture interests, in the person of F. H. Dowler, Sr., who is treasurer and member of the executive board of the Signal Amusement Company; also he combines this with holding the very important position of superintendent of terminals for the N., C. & St. L. Railway. Mr. Dowler's son, F. H. Dowler, Jr., general manager of the Signal Amusement, has, I am informed, done more than any other one person for the improvement of projection in the city of Chattanooga. In addition to this, W. E. Wilkerson, general counsel for the Signal Amusement Company, and a corporation attorney of more than local fame, was present. Both these gentlemen remained for the entire lecture, and really surprised me with the enthusiasm of their remarks afterwards. The banquet itself left nothing to be desired from the gastronomic viewpoint, and here is something entirely out of the ordinary: music for the occasion was supplied by the best twelve-piece string orchestra it has been my pleasure to hear. This orchestra is led by R. H. Johnson, moving picture machine operator and chairman of the entertainment committee, who himself played the lead. Many and frequent were the compliments paid the beauty of the music.

Following the banquet the editor spoke for almost two hours to a most highly appreciative audience. After the affair was over I was kept busy shaking hands with both managers and operators, who were enthusiastic in their remarks concerning my humble efforts. Local Union 259 and the Chattanooga managers had not only proved themselves to be progressive, but also to be good sports. They had not the slightest idea what I was going to say, and some of the opinions, as told me afterward, were really very amusing. They took a chance, however, put the thing on right, and were amazed at the things I really did have to lay before them. One member of the Local, who remembered me when connected with the Nicholas Power Company, expressed the opinion that I would talk about nothing but Power's machines, the surprise the gentleman met with almost took away his breath; but he was honest enough to admit his mistake.

I shall always remember my visit to Chattanooga as one of the particularly bright spots in what has thus far proved to be a decidedly strenuous experience, and, believe me, the word "strenuous" is used advisedly. Sleep and I are becoming only acquainted by courtesy. I have had banquets until I am really ashamed to look one in the face, and automobiles are no longer anything in my young and innocent life. How I would like to straddle old Nancy Hanks again for just five minutes. Automobiles are fine, but the little old go-devil can run in circles around them. Perhaps I may visit "the City of Lookout Mountain" again, and you can bet your last gold plated suspended button that if the chance ever affords, I will be there with bells on.

Circle Theater Breaks Records

Popular Indianapolis House Features Bryant Washburn and Hazel Daly to Big Business.

THE distinction of breaking all attendance records in the largest motion picture theater in America and making the most novel and spectacular personal appearance ever given a screen star belongs to Bryant Washburn, star of "Skinner's Dress Suit," and Hazel Day, his beautiful young leading woman in that screen play, when they appeared in person at the Circle Theater, Indianapolis, last Sunday and Monday during the run of that successful comedy.

Following the consummation of arrangements with Mr. Washburn for his personal appearance S. Barret McCormick, the managing and producing director of the Circle theater laid extensive plans to give the screen stars an unusual and striking entrance. The stage of the Circle theater is a mammoth one, forty feet deep, a hundred feet long and seventy-five feet high and it was decided by Mr. McCormick that the audience, after following the adventures of "Skinner" and his wife, "Honey," on the screen, would enjoy meeting them in all their new gained glory and success.

The stage was set as an elaborate flower garden with massive pillars and flower bedecked coves and the screen so arranged that it sank beneath the stage and hid from view when not in use. Behind the screen and masked by the scenery a score of carpenters built a trestled bridge eight feet high and nearly a hundred feet long. On this was driven a huge high-powered Premier touring car with full equipment, chauffeur and ready to drive on its own power.

As the last scene of "Skinner's Dress Suit" faded from sight the screen quickly and silently disappeared, the stage was bathed in the deep blue lights of night and off stage, as though in the distance, came the shriek of an auto siren, then as though rounding a bend in the road the head lights of a car flashed from the wings and with the lights burning, siren sounding and the smell of gasoline lending its touch of atmosphere the big car on its own power drove in upon the stage bearing Mr. Washburn and Miss Daly.

Stepping from the car to the footlights and blowing kisses with the sincerity and spirit of the character she had played on the screen, Miss Daly made a fetching little speech of appreciation to the thousands in the audience, stating with modesty that while she was not known to many she hoped to be some day. A hope that surely will be realized if the outburst of applause that greeted her serves as a criterion.

Following Miss Daly, Mr. Washburn spoke interestingly of the screen, its ideals and his, the desire upon the part of the producers and his particular hope that such plays as "Skinner's Dress Suit," clean and wholesome, refreshing and inspiring, would be the demand of the public, for only in presenting such things as typify the highest ideals of life could any art exist. Mr. Washburn's magnetic personality, so keenly felt on the screen, radiated from behind the footlights and his remarks were greeted with constant applause.

Following their stage appearance the players held an informal reception in the beautiful lounge room of the theater where they were greeted by thousands of friends and admirers.

The psychological entrance of these two principal players on the screen just at the time when the audience who had followed their trials were eager to meet the reconstructed "Mr. and Mrs. Skinner," and the spectacular effect produced by the huge car driving in upon the stage made for one of the most sensational stage scenes yet produced by Mr. McCormick at the Circle.

The Circle theater has a seating capacity of 3,100 and seven performances were necessary Sunday to accommodate the crowds. The Monday attendance records were likewise broken and the succeeding days of the picture's engagement continued the record attendance.

Ed. H. Philippi

E. H. PHILIPPI became associated with the Industrial Moving Picture Co., now the Rothacker Film Manufacturing Co. early in 1915 as salesman. Shortly after the connection was made he became sales manager of the company, and at the annual meeting of the board of directors of the Rothacker Film Manufacturing Co. In January, this year, he was elected assistant treasurer of the organization.

Ed. H. Philippi.

Mr. Philippi has had thorough training in merchandising, beginning at the age of 15, at the bottom of the ladder, in the retail field. Soon afterwards he was given a position in a prominent jobbing house, and at the age of 18 became traveling salesman for that concern. Later he became manager of the mail order department of a prominent Chicago manufacturing and jobbing firm, with which he remained five years. In this connection he was strongly impressed with the possibilities in the advertising field, and so, concurrently with the discharge of his duties with this firm he acted as associate editor of a prominent trade paper in the same field. He conducted the editorial and advertising branches of this trade paper so successfully that he was made general manager of the publication, a position held by him until he engaged in moving picture work.

Mr. Philippi made a close study of the technical and mechanical details of the moving picture business as applied by his company to the advertising field, and has personally directed and supervised the field and industrial work in several of the important campaigns which the Rothacker Film Manufacturing Co. has successfully managed.

Mr. Philippi has held the chairmanship of the Industrial Moving Picture Committee of the Advertising Association of Chicago for the past two years, and was recently presented with a handsomely framed resolution, drawn up by the Association, conveying its appreciation "for his sincere and persistent efforts to produce high class moving pictures in the club rooms, which have been rewarded with success, meaning much added education and entertainment to the members of the Association."

GRIFFITH REACHES ENGLAND.

According to cable advices received at his New York offices late yesterday afternoon, D. W. Griffith, the American producer, who sailed for England a week ago Saturday on the Adriatic, landed at Liverpool early Tuesday morning. Mr. Griffith will remain in Europe for several weeks and is booked to take some motion pictures on the western battle fronts before he returns to this country.

Motion Picture Educator

Conducted by **REV. W. H. JACKSON** and **MARGARET I. MACDONALD**

Interesting Educationals

Two Scientific Subjects, Five Topical, Three Industrial, Three Zoological, and Six Travel Subjects.

Reviewed by Margaret I. MacDonald.

"Our World as It Appears to the Ant." (Educational Films Corporation of America.)

ONE of the most interesting microscopic studies of recent date will be found in the picture entitled "Our World as It Appears to the Ant." We are told in subtitle that the star of the picture, a tiny ant, made an early start one morning and arrived at a certain house in time for breakfast. It climbed on the breakfast table, where it found it rather rough going, but by patient perseverance surmounted all obstacles. Then we are shown by means of a powerful microscopic lens how the table cloth looked to the ant; what seem to us but tiny threads in the weave of the cloth appear to be veritable ropes to the ant. He decides to climb a vase that stands in the center of the table, and on his way to it encounters several large boulders of salt, which through the microscope are magnified to appear almost as large as ordinary squares of lump sugar. After climbing the vase he continues his journey into the heart of a flower, where he encounters further difficulties in the gigantic construction which envelops the pistil, stamen and pollen of the flower. This portion of the picture includes remarkable closeup views of the stamen and the pollen, and should be of special interest to students of botany. Next he encounters a fly which to him has the appearance of a terrible monster, and after taking one look at the unprepossessing face of the fly he decides to "beat it." The much magnified study of the fly, and also a microscopic study of the head, and also of the eye of an ant are of unusual interest. On this reel appears also a brief but interesting study of sand

"The Eye of Modern Science." (Universal.)

The "Universal Screen Magazine No. 14" contains a well-illustrated study of the X-Ray process. We learn from the picture that the X-Ray is regulated with hydrogen. We learn, also, that when in use the tube is encircled in a glass globe, and that the glass of the globe contains lead which protects the surgeon and the patient from stray rays. A late model of the X-Ray generator is shown, and we learn, also, that decaying teeth can be detected by means of radiography. This is done by placing a small piece of film behind the patient's teeth and turning the current on for about one-fifth of a second. We learn, also, that the Orthodiagraph is used for examination of the chest and abdomen, and we are shown the coil and spark of the Orthodiagraph. The taking of hand is an interesting feature. We see a photographic plate placed under the hand and the tube focused and the current applied. X-Ray photographs are also shown.

"Artificial Exercise" (Mutual-Gaumont).

In this subject, which will be found illustrated in "Reel Life No. 47," our attention is attracted to the fact that much beneficial exercise can be taken artificially. We learn that special machines have been invented for this purpose, by means of which we can exercise legs, arms, wrists and body. One of these allows of exercise such as is obtained in riding a horse. Instructive and entertaining.

"Young Men Who Didn't Go West" (Universal).

In the "Universal Screen Magazine No. 14" will be found interesting animated portraits of the following individuals: Colonel John A. Murray, who for thirty-seven years has been an important factor in the United States Assay Office; Richard J. Daly ("Big Dick"), who has untangled traffic at Dey street and Broadway for twenty years; John J. Henley, warden of the Tombs, twenty-nine years in the service; Lieutenant Kennell, bodyguard to New York's mayors since 1895; Max S. Schmittenberger, police inspecter, forty-three years in the department; "Smokey Joe" Martin, thirty-three years a fire-fighter, and still active; John Lent, who has delivered mail to New Yorkers for forty-four years, and William Wilkinson, known as the Bishop of Wall Street.

"Concentrated Food Products" (Universal).

The "Universal Screen Magazine No. 14" contains a detailed illustration of the preparation of concentrated food as it concerns the vegetable. In it we learn that potatoes are peeled by machinery sixty times as fast as by hand; we witness the coring of cabbage, the shredding of potatoes and their removal to the drying machine which removes every vestige of water from them. We learn that a barrel containing 100 pounds of "Dryfresh" soup vegetables is sufficient to make 6,000 portions of vegetable soup, and that the warring armies subsist almost entirely on this type of food. The accompanying illustration shows the amount of water extracted from the vegetables that fill a 10-pound tin. The subject closes with a demonstration by Mrs. A. Louise Andrea, the Screen Magazine's cooking expert, of how to prepare a dried vegetable dinner.

Scene from "Concentrated Food Products" (Universal.)

"Making Food Cheaper" (Mutual-Gaumont).

We find also in "Reel Life No. 47" an excellent demonstration of the preparation of dried vegetables. In this we learn that vegetables are 90 per cent water, and that consequently there is a great saving in the freight and express charges in the transportation of dried vegetables, as opposed to the transportation of the normal vegetable. We learn also that the water is removed from them by means of air currents, and that in cooking them all that is necessary to bring them back to normal is to soak the dried shreds in water. This picture contains a nicely detailed illustration of the subject.

"Mobilizing the Red Cross" (Paramount-Bray).

In the Paramount-Bray-Pictograph No. 60 will be found scenes and illustrations of special interest at the present time. We learn that nurses must have three years' training before they are deemed fully efficient for service in the Red Cross corps. In this picture we are privileged to watch the nurses in training advancing step by step along the road of information and knowledge necessary for the work which they have chosen to follow. We see them learning to assemble hospital equipments, receiving instructions in home nursing, also in the preparation of foods and other practical knowledge in connection with the work.

"Sponge Fishing" (Pathe).

The scenes exhibited in this picture were photographed along the coast of Florida, and give an excellent idea of the sponge fishing industry. The sponges, we learn, grow on the rocks at the bottom of the sea, and are detected by the fishermen by means of a glass-bottomed pail through which they look. They are detached by means of long-handled rakes, and are set aside to dry so that the jelly-like substance with which they are filled may be pounded off. They are then placed on strings and taken to the docks, where they are assorted for the market. We are also shown huge samples of the bell sponge, the grass sponge, and the giant velvet sponge. This reel ends with a cartoon, entitled "Happy Hooligan."

"Arid and Fruitful California" (Pathe).

The fifth of the Combitone series of pictures appearing under the title of "Know America, the Land We Love," opens with interesting views of the arid portion of California, looking from Gold Hill. Illustrations of the trees and plants which subsist on this arid soil are shown, including the mesquite tree, and various kinds of cacti. Coming to the fruitful portion of southern California we are shown excellent illustrations of the ponderosa lemon, the grapefruit, and views of an orange plantation. The quackless duck, in other words, the muscovy, comes in for a share of attention in this picture, and also a six-horse potato digging machine. Views of Palm Canyon, and of Indian women weaving baskets are also of interest.

"Pineapples Under Glass" (Mutual-Gaumont).

An instructive study of the pineapple and its adaptability to hothouse growth will be found in "Reel Life No. 47." The picture shows us the pineapple plant at its various stages. We see the cutting taken from the mother plant and placed in the earth for the purpose of forming a new plant, and we learn, also, that a year after it is set out the fruit can be gathered from it.

"Feeding the Bears" (Educational Films Corporation of America).

An interesting number of "The Living Book of Nature" exhibits the various kinds of bear, including the Alaskan bear, the Kadiak bear, the Polar bear, the Syrian bear, the giant Yezo bear of Japan, and the big-eared Russian bear. We see the keeper feeding them stale bread, eight loaves to each bear, and tough beef. Some amusing scenes illustrate the greed of individual bears in hoarding up all the food they can gather together, sweeping it across the floor of the den into a heap in a corner. Many interesting scenes will be found in this picture, including an attempt to lure a vicious member of the bear family into a shifting cage so that house cleaning may be pursued in his den. This picture is beautifully photographed.

"A Snail Race Under Water" (Mutual-Gaumont).

The arranging of the views of the slow moving snail in this picture, which will be found in "Reel Life No. 47," has been cleverly done. We are treated to familiar views of the snails underneath the water. We see a couple of snails start for apparently the same goal, and are led to believe that the element of hurry has at last entered into the make-up of the snail. An interesting feature of this picture is a closeup view of a snail egg ready to hatch out.

"Odd Fresh Water Creatures" (Pathe).

This interesting study of the organisms that inhabit quiet streams and ponds will be found intensely interesting to the student of entomology. The picture is colored, and gives us close and magnified views of these various organisms, including the naucoris or water scorpion, the dytiscidae or water beetle, the hydrachnidae or water mite, the leech, and the piscicoli, a parasitic species of leech that preys on fish.

"California" (Pathe).

The opening number of the Combitone series of pictures, under the title of "Know America, the Land We Love," is devoted to a portion of the state of California. Views of special interest are shown in and around the cities of Santa Barbara and Pasadena. We also make with the cameraman an ascent of Mount Lowe to the Lowe Observatory. Mount Wilson and Mount Echo are also dealt with in this number.

"Arizona" (Pathe).

The fourth number of the Combitone pictures, or the "Know America, the Land We Love," series, covers the state of Arizona. The Grand Canyon of the Colorado gives an opportunity for wonderful color effects, and the views of this remarkable spot displayed in this picture give a comprehensive idea of the beauties of the canyon. Other interesting features of this number are scenes on the White River Indian Reservation, the Petrified Forest, the Bottomless Pit, the remains of the homes of the ancient cliff dwellers, and the Cosinino Reservation.

"Mission Life in California" (Paramount-Bray).

In the Paramount-Bray-Pictograph No. 60 will be found an interesting resume of the principal missions of California. Pictures of these missions, which were founded more than a century ago by the Franciscan Fathers and Brothers, were secured for the Pictograph by Dr. Burbank Shattuck, of Vassar College, among them the San Gabriel, the Santa Barbara, and the San Luis Rey. We learn from this picture that these missions primarily were intended to foster Christianity among the Indians, that many of them are now in ruins, and that some of them have been repaired and are being used as chapels. We learn, also, that many beautiful and rare flowers are cultivated in the gardens of the missions, and we are given familiar views of the monks at work in these gardens, and also a close view of the bell-ringer ringing one of the old mission bells.

"Cettinge, Montenegro" (Mutual-Gaumont).

The pictures of the little kingdom of Montenegro seen in "Mutual Tours Around the World No. 20" were photographed before the war, but are no less interesting on this account. The picture takes us on a zigzag climb through the mountain passes between Dalmatia and Montenegro, passing through the valley which leads to Cettinge, the capital of Montenegro. The town, we are told, has only 4,000 inhabitants, and consists principally of white-washed cottages. Its public buildings are plain. In the picture we see King Nicholas going about among his people, and also interesting types of the simple living people of that country.

"The Island of Guernsey" (Mutual-Gaumont).

"Mutual Tours Around the World No. 20" contains some attractive views of the Island of Guernsey, one of England's Channel islands. Beautiful views along the rocky shores are interspersed with scenes at points of interest on the island, such as the house where Victor Hugo spent many years of exile, and the room in which he carried on his literary work. The principal town of the island, St. Petersport, which dates from the twelfth century, is also shown with its harbor protected with breakwaters built by Edward I of England.

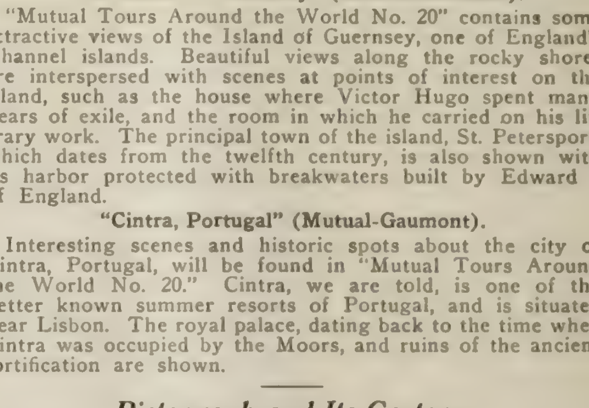
"Cintra, Portugal" (Mutual-Gaumont).

Interesting scenes and historic spots about the city of Cintra, Portugal, will be found in "Mutual Tours Around the World No. 20." Cintra, we are told, is one of the better known summer resorts of Portugal, and is situated near Lisbon. The royal palace, dating back to the time when Cintra was occupied by the Moors, and ruins of the ancient fortification are shown.

Pictograph and Its Cartoon

Bray Cartoon Delightful Addition to the Family Group or Children's Matinee Program.

IT IS no doubt an understood fact by our readers that the Paramount Pictographs are now being assembled at the Bray studios in company with the delightful Bray animated cartoons. William O. Hurst under the supervision of J. R. Bray does the actual labor connected with the assorting, assembling, and subtitling of the subjects used in what is now known as the Paramount-Bray-Pictograph.


THE BRAY STUDIOS INC.

Scene from "Miss Nanny Goat at the Circus" (Bray).

Our reason for making special note of this educational release which has been from time to time noted in our educational reviews is to draw attention to the unusually entertaining and artistic quality of the cartoon member of the group of subjects which comprise it.

The Bray cartoons have long been known as the most finished examples of this class of animated photography in the field. The refined comedy subjects upon which they are based are sketched against backgrounds which serve not merely as fillers, but are of artistic design. We would also draw attention to the fact that cartoons of the "Quack Doodles" and "Bobby Bumps" series are delightful additions to the family group of children's matinee program. The accompanying cut from the Pictograph for April 2, showing what happened at the circus when "Miss Nanny" had her temper aroused, while belonging to neither of these, is an excellent illustration of the art displayed in the making of these cartoons.

Some day we will take a journey to the Bray studios and learn something of how the work there is conducted.

Bible Film Company's Censors

Bible Film Company Announces Names of Well-known Ministers and Theologians Who Will Censor Its Motion Picture Products.

THE OBJECTS of the Bible Film Company, recently organized in Las Vegas, New Mexico, for the purpose of filming bible stories, were made known in these columns a short time ago. The growing demand for films suitable for church purposes, the necessity which has arisen for the visual illustration of the various subjects connected with bible study has made such an organization as the Bible Film Company doubly welcome. The following list of names of individuals comprising the board of censors of this new company, who will pass upon every picture released by the Bible Film Company, should, therefore, be of special interest: Rev. Allen H. Andrews, pastor First M. E. Church, Fort Worth, Texas, chairman; Right Rev. Frederick B. Howden, D. D., Episcopal Bishop of New Mexico; Ref. Prof. Theodore Graebner, Concordia Seminary, St. Louis, Mo.; Rev. B. A. Abbott, D. D., pastor Union Avenue Christian Church, St. Louis, Mo.; Dr. Ozora S. Davis, Ph. D., D. D., president Chicago Theological Seminary; Prof. Theodore G. Soares, Ph. D., D. D., head of department of religious education, University of Chicago; Rev. D. H. Martin, D. D., minister Fort Washington Presbyterian Church, New York City; Rev. Christian F. Resiner, D. D., pastor Grace M. E. Church, New York City; Mr. Fred S. Goodman, secretary religious work department, Y. M. C. A. International Committee; Mr. Frank L. Brown, general secretary World Sunday School Association, New York City, and Mr. W. C. Pearce, field superintendent International Sunday School Association.

Film Show at Military Base

Bennett Molter, Aviator and Former Director, Tells of Show at Avord, France.

BENNETT A. MOLTER, former assistant producing director for Universal and Metro, who is at present in the Franco-American Flying Corps in France, writes interestingly of motion pictures near the front. In a letter to a member of the staff of the Moving Picture World, Mr. Molter, after telling of some of the discomforts following his transfer from Buc, France, to the military base at Avord, France, writes:

"However, the silver lining of the cloud soon asserted itself. On going into the 'Reflectoir' (mess hall) the next morning I was attracted by a sheet metal booth about six by ten feet. It looked familiar, so I ventured closer. At the far end of the room a six-sheet flared out: 'Moving Pictures!' Imagine, here, away from everything, at a military post, pictures! I could hardly believe it.

"Inquiry, however, brought the information that three performances were given every week. On Wednesday nights an admission of one franc (about twenty cents) is charged. Wednesday is supposed to be 'society' night. On Thursdays they show the same pictures for fifty centimes (about ten cents), and on Friday nights the show is free. I went on Friday night, and, believe me—some audience.

"The audience was composed entirely of men—soldiers, and I never saw such a variety of types. Here were some Annanites from Indo-China, chattering like monkeys; next to them were Arabs—Algerians, Tunisiens; behind, French types from all provinces of France, both young and old, and all over the gathering were groups of big black Senegalese who grinned foolishly and carried on with their French brothers. A smattering of Kabyles, five Japanese, a few natives from Morocco and two Americans completed the bunch. It was the most cosmopolitan audience I have ever seen.

"After quite a wait the bunch became impatient and directions were shouted at the operator in a dozen different tongues. A stamping of feet was suddenly hushed by the sizzling of the carbons, and the show was on.

"No doubt you wonder what subjects would interest a bunch like that. All the films were of French manufacture —two single-reelers, one two-reeler and a split-reel comedy. The single reelers were the eternal triangle stuff and rotten. The two-reeler was worse than either of the singles, but the comedy would have done credit to Mr. Keystone. The plots of the dramatic subjects were terribly crude and hackneyed, but they got over well. The performance as given that night, if given even in the most outlying stake in the States, would have resulted in the tarring and feathering of the exhibitor, probably, but here it got applause that shook the walls. Oh, for a look at a good five-reeler!"

A YEAR'S PROGRAM.

Paramount's Outlay of Burton Holmes Travel Pictures for the Year 1917 Presents an Interesting Appearance.

THE Paramount Pictures Corporation has surely sounded the pulse of the times in getting together an entire year's program of the Burton Holmes Travelogues for the exhibitor to look over and choose from at his leisure. Our readers are no doubt well acquainted with the fact that Burton Holmes, whose travel pictures have been and are released exclusively through Paramount, has journeyed through almost every land on the face of the globe, and is, therefore, able to lend to the educational program a variety of subjects and scenes arranged in individual and entertaining style. Mr. Holmes, who is about to leave the country for a trip through foreign lands to take additional pictures for Paramount, assembled in his laboratories previous to his going pictures for the entire year. The following is the program as it will be released to the public:

Jan 1—From the Bay of Fundy to the St. Lawrence. Including a Pilgrimage to St. Anne Beaupre."
Jan. 8—"Quaint Quebec."
Jan 15—"Montreal Old and New."
Jan 22—"Ottawa and Toronto."
Jan 29—"Gerrigan Bay to Winnipeg."
Feb. 5—"Regina to the Rockies."
Feb. 12—"Beautiful Banff."
Feb 19—"With the Stony Indians."
Feb 26—"Exquisite Lake Louise."
Mar 5—"The Yoko Valley."
Mar 12—"On the Great Glacier."
Mar. 19—"Through Canadian Canyons."
Mar 26—"Vancouver and Victoria."
Apr. 2—"Mid-Winter Sports in Quebec."
Apr. 9—"East of Suez."
Apr. 16—"In Old India."
Apr. 23—"Among the Holy Indians."
Apr. 30—"Curious Colombo."
May 7—"Colorful Ceylon."
May 14—"With the Kandy Elephants."
May 21—"Batavia—the Javanese Capital."
May 28—"A Journey Through Java."
Jun. 4—"Surabaya—The Busy Burg of Java."
Jun 11—"Bread Lines in Orient and Occident."
Jun. 18—"Fruitful Florida."
Jun. 25—"Palm Beach and Miami."
July 2—"How California Harvests Wheat."
July 9—"In the High Sierras."
July 16—"An Oregonian Niagara."
July 23—"Catching and Canning Oregon Salmon."
July 30—"To the Summit of Mt. Hood."
Aug. 6—"Geysers of the Yellowstone."
Aug. 13—"Wonders of the Yellowstone."
Aug 20—"Tropical Nassau."
Aug. 27—"Madrid to Maderia."
Sept 3—"Norway."
Sept. 10—"Hong Kong and the Pearl River."
Sept. 17—"Canton and Shanghai."
Sept. 24—"Picturesque Peking."
Oct. 1—"Across Manchuria to Korea."
Oct. 8—"The Singular City of Seoul."
Oct. 15—"Queer Korean Customs."
Oct. 22—"Tokio, the Metropolis."
Oct. 29—"Nikko in Snow Time."
Nov. 5—"The Land of Mme. Butterfly."
Nov. 12—"Around Fujiyama."
Nov 19—"Kyoto, the Ancient Capital."
Nov. 26—"Three Marvelous Matsuris."
Dec. 3—"Osaka to Nagasaki."
Dec. 10—"Oberammergau."
Dec. 17—"The Famous Players of the Passion Play."

GOLDFISH RECOVERS FROM INJURY.

Samuel Goldfish, president of Goldwyn Pictures Corporation, who recently injured his leg while playing handball in the gymnasium at his club, has now fully recovered from the effects of the accident and returned to the Goldwyn offices. During his confinement he conducted at his home many of the details of the company's organization of its distribution.

Last week he was able to leave his home on crutches, and at once began to reorganize certain details of studio management and production in Fort Lee, and a few days later found him back at the office in conference with many of the country's best known distributing specialists and important exhibitors.

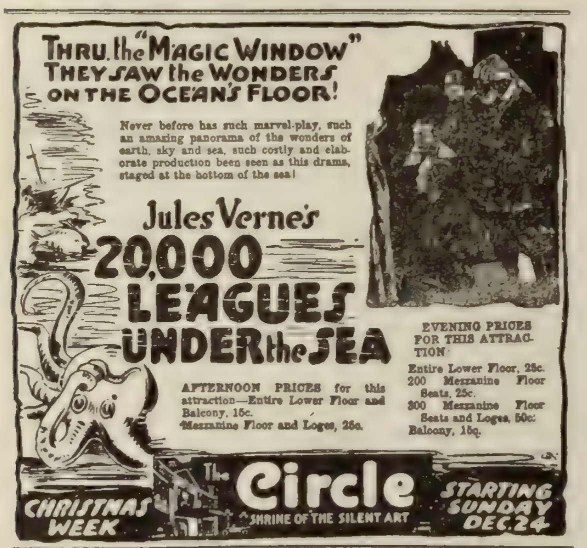
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Mr. McCormick Remarks.

SOME time since we told that S. Barret McCormick had come as far east as Indianapolis to run the Circle theater. Now that he has been on the job long enough to acquire some samples, he has sent in a fine lot of specimens, and he writes:

> Practically all of the stuff is newspaper work, as that is my long suit and I believe that a most effective medium. You will note that practically all of this advertising is art work and atmospheric layouts and an effort is made to carry the theme and atmosphere of the play into the advertising. Perhaps I could write you a thesis on the "psychology" of atmosphere in advertising, but that would be too raw a press-agent stunt, and while I surely appreciate the value of personal publicity I will not impose upon our acquaintanceship.



THRU the "MAGIC WINDOW" THEY SAW the WONDERS ON THE OCEAN'S FLOOR!

Never before has such marvel-play, such an amazing panorama of the wonders of earth, sky and sea, such costly and elaborate production been seen as this drama, staged at the bottom of the sea!

Jules Verne's 20,000 LEAGUES UNDER the SEA

AFTERNOON PRICES for this attraction—Entire Lower Floor and Balcony, 15c.
Mezzanine Floor and Loges, 25c.

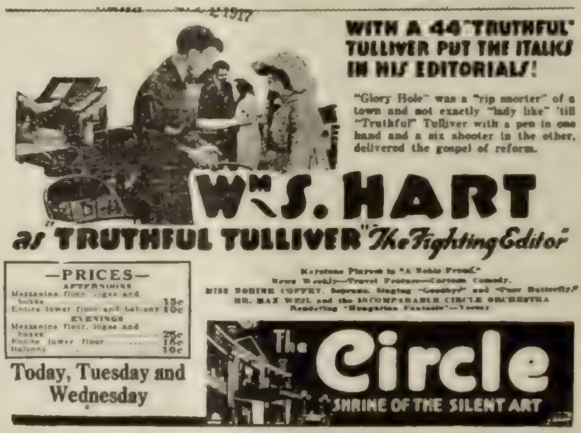
EVENING PRICES FOR THIS ATTRACTION
Entire Lower Floor, 25c.
200 Mezzanine Floor Seats, 25c.
300 Mezzanine Floor Seats and Loges, 50c.
Balcony, 15c.

CHRISTMAS WEEK

The Circle
SHRINE OF THE SILENT ART

STARTING SUNDAY DEC. 24

> It is quite remarkable, isn't it, the great progress of the art, yet the slow strides it makes in the advertising end! What great pains producers take with their little details, yet how they neglect the advertising possibilities. Even now, as back in the dark ages of the photoplay, about all the producer does is to make the film and put it in the can and say, "Here, run this!" A set of still photos and the one, three and six sheets usually comprise the wealth of advertising assistance. What a handicap this must be for a great many theatres not so fortunately equipped perhaps as ourselves, with artists, engravers, etc., and have to grope around in the dark hunting for that psychological touch.
>
> Some time ago I had quite a "via mail" argument with one of the leading producers who took exception to my criticism of one of his productions and inferred that its lack of success was no doubt due to a lack of showmanship. I quite agreed with the gentleman, but chose to assume that the lack of showmanship was 50-50 between his company and myself. We, of course, realize that every picture will pull more money if you find the appealing part or, let us say, "the psychological touch," but why don't producers find that vital selling argument? A specializing clothing manufacturer tells the dealer the selling points and this paternal attitude stirs the interest, sometimes the imagination, of the dealer, which eventually reaches the consumer. It is a recognized fact that 95 per cent. of the exhibitors lack creative imagination, likewise 95 per cent. of the merchants in all classes lack the ability to write convincing selling talk. I know this from experience, for in several years of advertising work I have written advertisements for everything from bread to caskets, all because the merchant could not write copy and it meant either loss of space or writing the ad yourself. Now if this condition exists, why should producers suffer their artistic efforts to be turned over to butchers for exploitation? This particular producer suggested that there were a dozen or more points about his production that would draw business, but upon a close examination of his copy and "ad suggestions" I found nothing but the trite, the unconvincing and the stereotyped phrases that are a heritage from the first "spiel" of the first man that ever tried to separate the gentle public from their cash at the box office. Unfortunately, this producer's copy was no different from the rest.
>
> Seldom do we find argument in the submitted copy that contains enough selling argument or interest-creating matter to make people leave their fireside, dress and take a car-ride to your theater. Practically every line of home office copy is as trite, as uninteresting, as lacking in selling power, and as a result 95 per cent. of the theaters must use it while the other 5 per cent. must grope in the dark, struggling for that "psychological" touch. Undoubtedly it would be a great advantage to the entire industry if the producer would maintain a paternal interest in the selling end of the exhibition business.



WITH A 44 "TRUTHFUL" TULLIVER PUT THE ITALICS IN HIS EDITORIALS!

"Glory Hole" was a "rip snorter" of a town and not exactly "lady like" 'till "Truthful" Tulliver with a pen in one hand and a six shooter in the other, delivered the gospel of reform.

WM. S. HART
as "TRUTHFUL TULLIVER" "The Fighting Editor"

—PRICES—
AFTERNOONS
Mezzanine floor, loges and boxes 15c
Entire lower floor and balcony 10c
EVENINGS
Mezzanine floor, loges and boxes 25c
Entire lower floor 15c
Balcony 10c

Today, Tuesday and Wednesday

The Circle
SHRINE OF THE SILENT ART

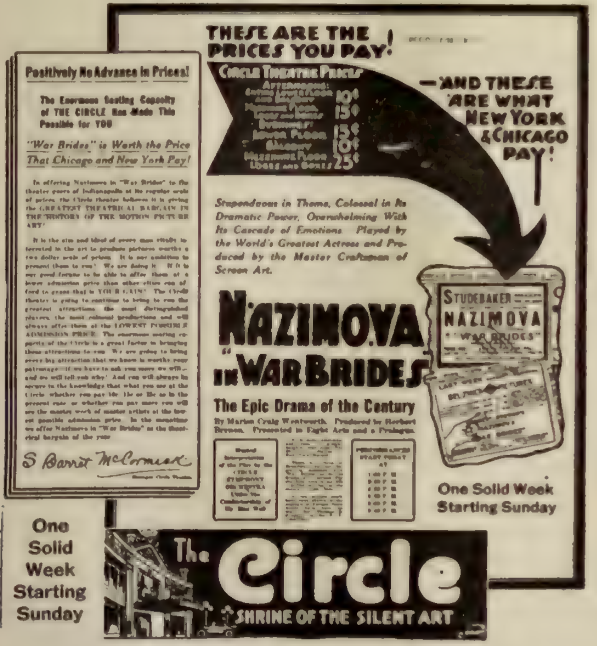
There is a lot to what Mr. McCormick says—and he might have said much more. Of course, there are campaign books on many features, yet these do not always serve, because some of the suggestions are worse than useless—they are calculated to be positively hurtful. The book looks all right to the boss, who may know nothing whatever about advertising, but it does not do the work of the exhibitor. One company now has an exhibitor on its sales staff who aims to reach his fellow exhibitors. He is not one of those whose reputation has been founded upon bluff, but upon really good work. When others line up, there will be more real help given the exhibitor and perhaps less said about it.

The Indianapolis newspapers do not get very good impressions in their sheeets, and some of the best of the McCormick samples are spoiled by rotten press work. Some of the stuff is very nearly ruined, but the artist is almost equally at fault, for he keeps on doing fine line work and mass color when he knows that it will not reproduce. A study of this two cut will show the differeencee. The open line drawing works well. The scene sketch in the upper right hand corner is little more than mud. If it is reproduced from a photograph, the print should have been touched up before being sent to the engraver. Much better results come from the bottom cut of solid bricks and whites, for here the white shows strongly. A better effect is gained by routing out the figures. This adds to the expense, but it gets a real value to the cut. This example will show the difference, though both are rather too heavy a reduction to fully show the idea.

Of course, Mr. McCormick doesn't keep on doing the same thing over and over, and later examples avoid these pitfalls. These two are taken from some of the earlier work before he got the artist in line, but even now there is an occasional slip. One is due to too great a reduction or else to the use of too fine a line in drawing the original. We know one cartoonist who failed merely because he drew to his original and with no idea of reduction. The original looked excellent, but when it was reduced to a tenth of the original size, the lines ran together and the printed result was mostly mud. If a cut is wanted four inches wide and the original is sixteen inches wide, the lines of the original should be four times as thick as they should be in the cut—and four times as far apart. Mr. McCormick knows all this as well as we do, for he has been an advertising manager as well as impressario, but the stuff he sends in gives good material for a talk on drawn designs.

Something he says about atmosphere would serve as a text for another page of comment. Take a plain type advertisement for "20,000 Leagues Under the Sea." The mere words cannot convey the suggestion created by the picture of the octupus. That is what atmosphere means. You show a picture of the sea bottom. Then you need say little more about that. You have your space for other argument, and while the pictures serves as a condensed explanation, it also reaches out and gets the eye of a reader who might pass the type over without seeing. Art work costs like onions and potatoes, but it brings results where it can be afforded, and lately we showed that even some smaller houses can afford just this sort of thing.

Mr. McCormick seldom uses full pages. He prefers the striking quarter page, and some of these layouts are unusual. One shows the way he handled "War Brides." In the arrow can be seen the scale of prices. The barb of the arrow points to clippings from the Chicago Herald and the New York Times dated only six days before and giving the prices that start where the Circle stops and winds up a dollar.



Positively No Advance in Prices!

The Enormous Seating Capacity of THE CIRCLE Has Made This Possible for YOU

"War Brides" is Worth the Price That Chicago and New York Pay!

S Barret McCormick

THESE ARE THE PRICES YOU PAY!

CIRCLE THEATRE PRICES

10¢ 15¢ 15¢ 10¢ 25¢

—AND THESE ARE WHAT NEW YORK & CHICAGO PAY!

Stupendous in Theme, Colossal in Its Dramatic Power, Overwhelming With Its Cascade of Emotions. Played by the World's Greatest Actress and Produced by the Master Craftsman of Screen Art.

NAZIMOVA "IN WAR BRIDES"

The Epic Drama of the Century

By Marion Craig Wentworth. Produced by Herbert Brenon. Presented in Eight Arts and a Prologue.

One Solid Week Starting Sunday

The Circle

SHRINE OF THE SILENT ART

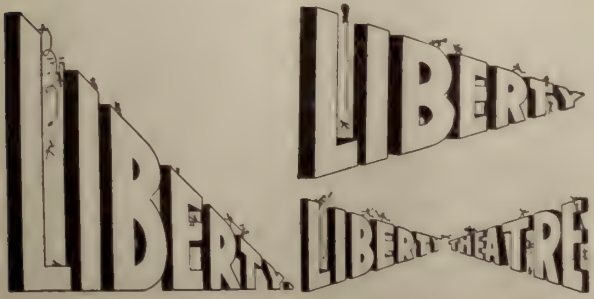
One Solid Week Starting Sunday

Nothing can be more convincing than the actual showing of the price scale on dated clippings to forestall even the suggestion of second run. Mr. McCormick, it will be seen, goes in for week runs. It will also be noted that the black and white cut with the house title invariably carries the picture of the house front, used as a trade mark. This connects the house with the advertising and the advertising suggests the house. See either and the other is brought to mind.

Mr. McCormick promises a story on how he mounts the pictures. He uses special sets and has plenty of space on the stage to handle scenery.

More Iggleteewiggletees.

Ralph Ruffner, of the Liberty, Spokane, sends in more of his Iggleteewiggletees who are perched on the theater name in perspective. He writes that the heading is novel and by working to keep things moving he has even the kiddies looking to see what he will do next. In these cuts the iggle&c. are doing various stunts, and by varying these stunts the idea can be kept new with a stock heading but new action. Where this is done it will save drawing to have a master cut made with the lettering without the iggle&c. and the print from this on good card, drawing in the figures as may be necessary. The perspective lettering is quite the reverse of new, but the general idea is novel. National advertisers are constantly looking for something of this sort, and the small beings with the long name should keep Ruffner busy for some time to come.

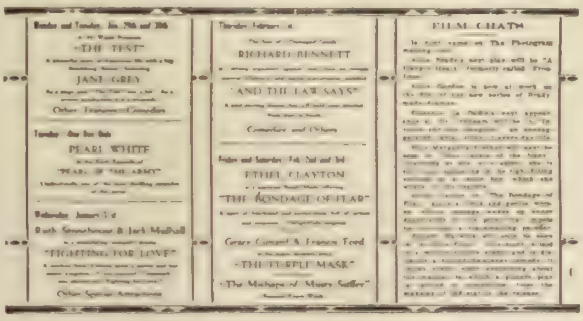


Uses a Six.

William P. Donlon, of the Orpheum, Utica, N. Y., writes:

> Herewith you will find my latest effort in the program line. You probably do not recall it, but you suggested this six page form to me over a year ago, when I was using an eight page program wire stitched. I discontinued The Photogram shortly after I received your suggestions, and did not use any for over a year.
>
> Owing to the increased cost of paper, ink, etc., I found the eight page proposition out of the question. I like the six page folder fully as well, and our patrons seem to like it also.
>
> We have a good sized mailing list made up of requests only.

The six page folder works very nicely; much better than an eight, and the saving in the stitching permits more to be put on the program at the same cost. The pages are 3 by 5 inches and the cut shows the



"THE TEST"

JANE GREY

PEARL WHITE

"PEARL OF THE ARMY"

"FIGHTING FOR LOVE"

RICHARD BENNETT

"AND THE LAW SAYS"

ETHEL CLAYTON

"THE BONDAGE OF FEAR"

Grace Cunard & Francis Ford

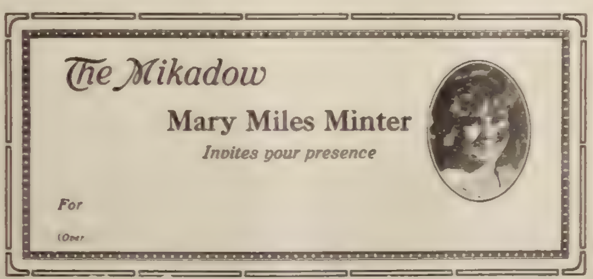
"THE PURPLE MASK"

FILM CHATS

layout of the inside pages. The back pages are given to underline and the neat title page. The film chats could be replaced with house talk to good advantage, or better still, one of the underlined pages given to talk about the house, which is more important to the management than gossip of the stars. The color of the ink is varied each week, but the general appearance of the sheet remains the same. These are mailed out in a specially printed envelope, announcing that it is the Orpheum Program. It is all neat and workmanlike and about the only suggestion to be offered is that the cuts be of a screen suited to the quality of the paper. Some of the cuts are too coarse a screen to show up well. The paper has a finished surface and the newspaper cuts look crude and unfinished. We would rather have no cut at all than one not suited to the stock, valuable as attractive cuts are. But that is just the point. A coarse screen cut on fine paper is quite the reverse of attractive and looks like the makeshift it is.

A Mikadow.

No, that is not a misprint. It's the Mikadow, though Mr. Kadow's name is John and not Mike. His house at Manitowoc, Wis., is called Mikadow and if you can spell the name of the town you can stand the seeming play on Mikado. Francis M. Kadow is manager, and he writes us that he has been following this department until he has felt a desire to know what we think about him. We think he has learned a lot, for his specimens show up well. Two four-page folder cards are 3 1/3 by 6¼, printed the long way. We reproduce the



The Mikadow

Mary Miles Minter

Invites your presence

For

(Over

front page of one. Inside there is announcement of a Minter picture and a suggestion that you get the same music and service in the afternoon and a better choice of seats. The back page is blank, which is more or less of a waste. The other card is similar, but the front page offers a free admission to the person who will check a list of his preferences. There is a full program here, running over to the back page, and as the preference list is on page two, this sheet can be torn off and filed with full information. There are blanks for the name, address and telephone number of the patron.

Another sample is a fire sale advertisement, done to burlesque a craze for fake fire sales. There have been as many as four fire sales going on at one time, so Mr. Kadow burlesques the general style of these advertisements to announce that "Fire Sales" in very large type, "are not in it with our Tremendous Bargains," the last two words getting big type, too. One film is "Marked down from 15 and 20c to 5 and 10c," and the general type of announcement is followed, though this is a distinct departure:

> TUESDAY
>
> Here we are with both feet. A most wonderful picture of a timely subject. "The Wolf Woman," starring Charles Ray Glaum and Howard Hickman. Miss Glaum wears gowns in this picture valued at $25,000, for instance the Devil dress. It clings, oh, how it clings. The management guarantees this dress, if handled right, will break up any home inside of 24 hours.

We would like to see more of Mr. Kadow's work. He seems to use his brains, but he doesn't seem to need criticism.

Good Idea.

A. E. Bayer, of the Opera House, Leighton, Pa., has had another good idea. On the front of the house program he says:

> Perhaps you sometimes desire information of the current production at the Opera House, after having mislaid our program.
>
> For your convenience, our program appears daily on the first page of The Evening Leader.
>
> For further information call us on the 'phone. We will answer your inquiries cheerefully—and truthfully.

There is something pleasant about that way of putting it.

Up to Them.

K. B. Wesleder, of the Glendale, Glendale, Oregon, wants to know what keeps the Oregon exhibitors out of the department. Laziness, probably. He writes:

> Am enclosing a few samples of my work, and if it will do any exhibitor any good I would like to tell him something that it took me quite a while to learn. I have found that selling talk is the only kind of advertising that pays. Tell something interesting about the picture—just enough to catch the eye and the attention and *make* them interested and then *chop it off*. By the way, what's the matter with the Oregon exhibitors? I am a steady reader of Advertising for Exhibitors (of all of the department for that matter) and Oregon seems to be the least mentioned. The little thought represented in the enclosed picture helped business for that night.

> Being the only one in town who would give the kids a tow, they reciprocated by making all the noise they could and attracted as much attention as a brass band. There were more sleds in the line, but to show the entire collection would make the picture too small. The close-up will give the idea. I find postcards the best and cheapest program stock for this sort of town, and send samples. The local minister notified me yesterday that he was going to fight my Sunday shows. I met him in the printing office and if the editor prints everything I made the minister admit, the public will mob him. He admitted that pictures were good and did good and that he was going to try and close me up merely because I took his congregation away from him. I sprang the pool halls on him and he admitted he was not trying to close them up because they did not draw his congregation. I have run one minister out of town and I am going to try and put this one under. He tried to argue that the picture theater takes money from the town people, but I pointed out that only the payment for service went out of town and the rest stayed right here. More than that, the church pays no taxes and I pay taxes and rental, license, lights and a lot of other things. I think I've got him going.

We don't exactly like the idea of running ministers out of town, but men of that stamp who wink at infractions of the law that do not affect their own contributions and get after the theaters that do are not fit to be in the pulpit. If a minister makes a fight for strict Sunday observance one can respect his consistency if not his arguments, but to fight Sunday shows and ignore pool rooms is not fighting for principle, but for profit.

One of the post card programs is punched and the top line is a big type "Hang it ——," with "this card is designed to be hung on the wall for your information" in smaller type below, with the program following. The house runs only Wednesdays, Saturdays and Sundays. The post cards are nicely laid out and the "Hang it" idea will work as well on calendars and door knobs. But Mr. Wesleder has not read the department as carefuly as he thinks if he is just finding out that to draw business an advertisement must rouse curiosity and yet not satisfy it. That is the essence of advertising, to pique curiosity and create a desire to know all about it. He also enclosed a page from Paramount Progress and asks:

> What do you think a job like this ought to cost the printer's best customer, only 150 and the books furnished?

We do not know what the prices are in Oregon, but it costs just as much to set up a form and make the press ready for one impresesion as ten thousand and it takes very little longer to run a thousand after the press is started. Speaking generally it should cost from $3 to $5 to set the page, and another dollar or two to make ready and run off the job. Anything under $5 would be within reason and much under that would be cheap. It is not so much the number of impressions that counts. It is the composition and make ready, and this has to be done no matter how large or small the job may be.

Straight Talk.

The Lyceum, Clovis, N. M., has been running a fancy prices picture, and E. R. Hardwick anticipated comment by telling just why it costs more to see this than some other subjects. He has found a variant to the well known Wilby "phonograph" simile, though we do not like it quite as well. If you pay $1.50 for overalls you get overalls, and you get a suit for the $25, but when you buy phonograph records at any price they are always phonograph records. At the same time the simile is well chosen, and the text will help others.

> WHY THE PRICES FOR "THE EYES OF THE WORLD" ARE 25c, 50c and 75c.
>
> Several people have asked us why the admission prices for "The Eyes of the World" are 25c, 50¢ and 75c. The following are the reasons: "The Eyes of the World" is in ten reels, just twice as long as most feature subjects, and the cost to produce it was several times the cost of other five-reel features. Accompaning the picture is a special orchestra and an operator. The picture is put on in much the same manner as "The Birth of a Nation," only on a smaller scale. Harold Bell Wright receives a royalty of probably ten per cent of the receipts. These several things and the excellence of the production make the advanced admission necessary. It is much the same principle as you going to a store to make a purchase. You can get a pair of overalls for $1.25 or a Hart Schaffner & Marx suit for $25. The quality is in both and you get value received for your money, but you cannot buy the $25 suit for a dollar. Neither can you see a picture for 15 cents which cost upward of $100,000 to produce. "The Eyes of the World" will be shown in Clovis even before it is shown in the East. It is now playing a ten weeks' engagement in Los Angeles at Clune's theater. It will not finish there until some time in March. The prices for the picture in Los Angeles are 25c, 50c, 75c and $1. You can see their advertisement in any Los Angeles Examiner. We are making this explanation to show you that you are not being charged more than people of other places.

We do not believe that many "dollar top" pictures will help the business, but one now and then does have an excellent effect in showing how much good entertainment is generally offered at the lesser prices.

Lines.

Ralph Ruffner wants to know if anyone else has used these lines:

A Tangle of Tickles in Three Keys—B. V. D.
A Tangle of Tickles in Three Rips.

He used them a year or so ago but just got around to telling them.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Criticism.

SOME time ago Hector Turnbull offered to supply a criticism of all scripts sent the Lasky company. Some writers complain that this has not been done, but they might, perhaps with better reason, complain when it has been done. One woman writer, who has been playing the game nicely for some years, lately got a letter from Mr. Turnbull, "per J. M.," pointing out some changes necessary in the story. It seems to be a careful and helpful criticism. The changes suggested that it was a Pickford story and should be sent there, and to discover that while the story had been "lifted to a higher level," it was "too conventional, with a main situation too sensational." The first criticism offered no comment upon the conventionality of the theme, nor did it speak of the sensational.

Even more confusing was the same writer's experience in seeking to land a story for Miss Pickford. It was sent to Famous Players and returned with the statement that the company had no one to play the lead. Sent to another company, the editor made the same reply, and suggested that it be sent Miss Pickford, as it was just her type of play. Back it went to Famous Players, and once more it returned as "not suitable to any of our leads." Two other editors suggested that it was a Pickford storp and should be sent there, and when H. R. Durant took on the job the story went in again. He was the first one of the three F. P. readers to discover that it was a Pickford type story, but that they were at that time changing to a more dramatic style, so the story was finally sold, the next time out, to another company, It just goes to show that you never can tell and that criticism is often misleading rather than helpful.

How About It.

One producer declares "the play's the thing."

Another manufacturer writes: "The scenario is the foundation, the bulwark of the photoplay."

A third says that scripts have not kept pace with production methods, for which reason the business lags behind.

And not one of the three has ever made even a half-hearted effort to develop, intelligently and helpfully, the art of writing plays for the camera. They pay fancy prices for book and play rights, they pay four figure checks for the use of names minus idea, but not one of this trio has ever made the slightest effort to help and encourage the type of writer who might, with something to look forward to, develop into a photoplay writing star. Why not do something besides gushing press work?

The True Story.

Recently a woman wrote that she felt morally certain that her story had been stolen because it was based upon an actual happening in the life of a friend. In Technique of the Photoplay we cite an incident which several authors assured us in our editorial days must be new because it happened to some relative, and we cite an entry in Pepy's Diary giving the same happening. In his Plot Catalogue Albert Phillips says:

> Complete plots are seldom the work of nature, but, rather, of the skill and genius of some accomplished builder of plots. Those that fall into the hands of plot collectors are bound to be branded with two damaging stigmas. They are either the finished product of some other plot builder, or prodigies of nature that will no doubt be seized upon as common property by a score of current writers.

The last sentence refers to the strikingly unusual, but even the commonplace is apt to serve as a suggestion and found to have been duplicated. Most of us know of some man or woman whose progress is retarded by the incubus of a close relative, a stick mother, an ailing wife or an invalid husband. It is useless to argue that because a story based upon the life of the person we know is true that all similar incidents are stolen from this particular case. That a story is true is by no means assurance that it is unusual or unused. To the contrary, no practiced writer ever employs the true story that needs no amplification to be a plot.

Inspiration.

Unless you make a business of writing, it is best at the start to watch your periods. When your mind is plot active, don't write the first play that comes to you. Write all the plots you can and keep them against the time you are less inspired. This will give you material for the periods in-between, when you can do the more laborious work of development. If you make a business of writing, you must be able to create every day, whether you feel like it or not, but if writing is merely an avocation, humor the situation and learn to make the fullest use of your moments of exaltation. Get your plots then and plod over them when you cannot think of new material. Only the trained writer can think of an idea and slap it down on paper in complete form, and usually he does not, if he can avoid it, knowing that even the best story improves by being ripened.

Prices.

If you offer a story "at usual rates" and are notified that it has been accepted, do not then put a price on the story. Wait and see what you get. Usual rates means the company's usual rate, and not your own usual price. If you have a usual price, tell what it is when you submit the script.

Even in Synopses.

Even in synopses knowledge is required, so study the technique of the synopsis as you would the technique of the continuity. The second part of Technique of the Photoplay (the chapters on plotting) and the chapters on the Synopsis are as much necessary to the synopsis writer as is the rest of the book to the continuity writer and the synopsis writer must study continuity writing now if he would be in line when the fashion changes.

It's Work.

Do not suppose that because companies ask for the synopsis alone that you do not have to do more than put your ideas on paper. You must put down those ideas in the best, most attractive and most practical form. One man wrote lately that he could not seem to get the punch into his synopsis and wanted to know how it could be done. He was told that only through practice would facility come. Just because the synopsis is short is no reason why it should be easy. The shorter it is the more difficult it is to write because condensation with clearness is a fine art indeed. Too many writers are loafing on the synopsis where they should be studying and working.

Sell Story.

Do not try to sell effects when you know, or should know, that the demand is for stories. It is not light effects, close-ups and vignettes that sell a story as you see it on the screen. Perhaps the director was too busy with his little bag of tricks to follow the story and the light effects may overshadow the story that lighted scene is to tell, but what was sold in the first place was a story. The tricks came afterward, so offer story plot and not light effects in your submissions.

Complete.

In a recent lecture at Columbia Vachel Lindsay said that a photoplay was a sentence of which the scenes were words. Look at it in that way and frame your sentence nicely and with complete words. Long ago we pointed out that each important scene should have its punch. It might deal with two or more matters, but there should be one particular idea for that scene, and this should form the reason for the existence of that scene. It cannot be a lot of unmeaning action. It must be some definite happening which advances the story, but in this connection understand as a "scene," all of the action in one spot at one time, even though it may be interrupted by cut backs to other locations. John comes to kill Henry. You may cut in to hide the actual murder, but the two parts of the film showing the killing are a single scene, though divided by another action into two nominal scenes.

Different.

It takes nine tailors to make a man, but one man can, unaided, make a mess of the best script ever written.

Cumulative.

Every time you write a story, no matter how poor it may be, you are one story nearer success. The story you wrote yesterday and fell down on may help a sale five years from now. Figure you are going to live that long.

Use Judgment.

The fact that *you* wrote a story doesn't make it good.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago Ill.

Haas Building, Los Angeles, Cal.

Projection Department

Conducted by **F. H. RICHARDSON**

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Coles Projector Being Marketed.

Replying to N. E. Stevens, Calgary, Alberta, recently, the editor threy a small pebble in the general direction of the Coles Picture Machine Corporation. Evidently the pebble landed, for it brought results and brought them quickly. Immediately upon reading the aforesaid article, my old friend, Howard B. Coles, president Coles Picture Machine Corporation, grabbed a stenographer and put her to work on the following:

> I was very much suprised to read, page 682, February 3 issue, your reply to N. E. Stevens, Calgary, Alberta. This was hardly complimentary to us, and not at all in accord with the facts in the case. We are right here in town where we can easily be reached, and I cannot understand why you should publish such a statement without first having found out the present status of our business. In addition to the apparent offense of "maintaining an office," we are now maintaining a loft at 242 West 41st street, which is in charge of an old friend of yours, whose ability I think you will concede. (Huh! Mean Tonnerson, don't you? Well, if you do, he's all right.—Ed.) We are keeping 5,000 fet of floor space pretty well occupied in our operations of assembling and shipping machines. The fact that we did not say anything does not make it any the less true that we are now filling orders, and the machines we are shipping out are giving satisfaction.
>
> Now, don't you think, Richardson, that when a fellow is making a serious attempt to produce something better in projection machines—something which you and the other authorities will approve of, and is quietly and persistently pursuing that course, and spending a lot of money in doing it, that it is rather unfair just at the time the machine is being introduced to the trade to give us a knock, or at least a hard rub, without first having found out the true conditions? Please think it over and let me know if you don't think I am right. All we want is a square deal and to be judged according to the facts.

Nope, Brother Coles, frankly I don't think I did anything even faintly resembling wrong. Through your acquaintance with me, covering a period of several years, you certainly know that I do not, never have (and never will) chase around after manufacturers. I have spent seven years of hard labor in building up a department which has become an authority in its particular field, and which I believe you will admit has done a large amount of good, in a great many different ways, to machine manufacturers. This being the fact I firmly believe it is nothing more than right that the machine manufacturers should keep this department posted instead of compelling us to seek them out and literally pry loose the desirable information. True, you were right here in the city where you could be reached. Well, Brother Coles, it is no farther from 41st street to 23d, or 17th street, than it is from 23d or 17 to 41st street. I would not knowingly do you or any other manufacturer an injustice, nor do I consider what I said as being in any way, shape, manner or form a knock. I am glad to know that the Coles' machine is finally being placed on the market, but it seems to me you should have advised the projection department of that fact.

New Catalog.

We are in receipt of a new accessory catalog of the Lucas Theater Supply Company, Atlanta, Ga. It is a well gotten up, profusely illustrated book of 151 pages, which may be had by any theater for the asking.

Friend Lucas is a live wire. He is one of the boys who are on the job seven days a week and fifty-two weeks a year.

New Local.

O. Gerke, Sheboygan, Wis., says:

> This is to inform you that an I. A T. S. E. local was recently organized in Sheboygan, Wis., with the following officers and members: H. Fredericks, president; A. Brenchel, vice-president; Otis Gerke, recording secretary; A. Schieble, secretary-treasurer. Members: A. Bendler, J. Silverhorn, F. Kramer, Art Schieble, W. Baartz, F. Hintz, A. Konrad, C. Knocke, W. Madson, W. Thill, W. Kuehl, T. Kernan, A. Damrow, S. Gerlach, J. Schmidt and O. Schmidt.

The department desires to congratulate the Sheboygan men, and wish the new local every possible success. We trust that it will live long, and that its endeavors for the improvement of the condition of its members will meet with success. I would, however, warn the brothers they must not expect to organize a union today and upset the universe tomorrow, because it can't be did. I would also suggest that the use of diplomacy and brains is ordinarily far more successful than the use of the "big stick." Only resort to industrial war (strike) as a very, very last resort, after every other honorable means of adjusting your grievances has been tried and has failed.

Wants to Join.

H. W. Burkitt, Morrison, Ill., says:

> Can you inform me as to what date you will deliver your lecture in the following: Chicago, Milwaukee, Oshkosh and the Tri-Cities? I am very anxious to hear and meet you, and will try to make arrangements to meet you in one of the six cities. I am not a union man, so do you suppose they would allow me to hear you lecture, if I am willing to stand my share of the expenses of the meeting? Have been trying to join the union for the past three months, but can't seem to be able to find out to which local I am eligible. Can you help me out?

No, I cannot help you out, except to tell you that you are eligible to the nearest union to you, and that seems to be the Clinton, Iowa, local of which Mr. Edward W. Schaley, Box 332, Local 332, is secretary. Whether this local has an operator membership or has not I am not sure. If it has not, they might be willing to surrender jurisdiction, in which event you would, I believe, have the right to make application to the Tri-Cities' union, though the acceptance of your membership would be a matter of pure local autonomy, with which neither I or anyone else could interfere.

As to your being allowed to attend the meeting, why you most emphatically will. I will arrive in the Tri-Cities June 25 (subject to one day variation). I will try to remember to write to you when the precise date is finally set. Cannot give you any date with regard to Chicago, or Milwaukee, because I don't yet know that I will lecture in either city, though I shall visit both.

Getting Ready to Fight.

Corporal W. Johnston, formerly of Toronto, Canada, writes from London, England, under date of December 30, 1916:

> I wonder would you care to hear from an old correspondent of the department. I would like to wish you and all the readers of the Moving Picture World a very Happy New Year, although it will be rather late when this reaches you. I am in England training for the front, and, although not allowed to tell you the conditions here, I can assure you, had you seen the Christmas dinner the Canadian troops enjoyed, you would know that we don't starve, by a long shot. Everyone is in the best of spirits, because we realize we are on the winning side of the game, as it were, and shall shortly get back home again, where I will be found in the most up-to-date operating room I can discover when the time comes.

Well, Brother Johnston, let us trust your hopes of an early return are not doomed to be shattered, though it certainly does not look promising at this particular moment. It must be a queer feeling putting in your time training to kill people. Well, God knows we all hope the time is not far distant when that whole crazy proposition will fall of its own weight, Europe will come to her senses, and the butchery of mankind be stopped.

Disfigure the Picture.

In a personal letter from an operator occurs the following:

> I also wish to state that in my operating room the ports are up so high I must stand on a platform to see the screeen. I have asked the manager to have the holes cut lower, but he says he does not wish to disfigure the front of the operating room; also my manager does not believe in a stool for the operator.

Now isn't that a real bright idea? The manager "does not wish to disfigure the front of the operating room." Dear me, no, *he would prefer to disfigure the picture on the screen.* Of course the picture is a mere trifle. It is merely the insignificant thing the audience pays its money to look at, and it would be a shame to disfigure the front of a valuable operating room in order to give the operator at least half of an opportunity to put the picture on the screen properly. We can sympathize with this manager and sympathize with him deeply, because he was very evidently absent on the day when the Creator was giving out brains. He probably called next day and got sawdust. At least I can see no other plausible explanation for such a proposition as that. As to the stool, why doubtless having the ports so high the operator can't see the picture he figures there is no use for him to remain at the machine, so why have a stool?

Engine Firing.

C. V. Caver, Stephenville, Texas, asks:

> Can you supply me with wiring diagram for firing a gas engine from a generator? Generator is a 110 volt D. C. and uses a jump spark through Motsinger vibrator. If you cannot give me this information kindly refer to your files for correspondence from an exhibitor in Canada a few months ago who supplied this information, which I am unable at this time to locate.

You will find the diagram on page 1829, September 16, 1916, issue. Presumably, from what you say, you have a full file of the department on tap. If you have not, send 15 cents to the Moving Picture World and the issue will be forwarded immediately.

Quite Some Letterhead.

T. Glucksmann, New Orleans, La., sends me a sample of a new letterhead of Moving Picture Machine Operators' Union Local 293, and asks: "What do you think of it?"

Why its a real warm baby, Brother Glucksmann—real warm. Up in the left hand corner appears something which we by courtesy call a face, the mouth of which is extremely wide open. Presumably this is designed to warn managers that unless they "come across" with desirable working conditions and proper salaries Local 293 will bite them. That is to say this is the impression at first glance, but when we observe that the brow of the face is adorned with a wreath of full blown and very red roses, we conclude that the face is really smiling with glee at the accomplishments of the local in the betterment of New Orleans operating conditions. Occupying something like one-third of the letterhead is a stage, surrounded by a red curtain with yellow ropes, upon the screen of which an I. A. T. S. E. slide is being projected with *yellow* light. Shame upon you, and then some! Clear up that screen, gentlemen, and get white light. But worse than that a closer glance discloses the fact that there are white streaks in the yellow, so that the resultant light on the screen is spotted. Really, 293, I'm s'prised.

Well it is some letterhead all right, but its darned lucky there is no more of it, else you would be compelled to write the letter on the back of the sheet. I guess, considering the color of that light, the joke is on 293.

Claw Movement Intermittent Sprocket.

Maine inquires:

> Can you get me a claw movement intermittent sprocket for a moving picture machine; also intermittent for camera of the same movement? If you can get them what would the two cost complete ready for installing on the machine?

Your query, Maine, is very indefinite. The machine which has a claw movement has no intermittent sprocket, the claw taking the place of same. I would have to know what kind of machine you have before I could answer your question, and anyhow I don't believe there is a claw movement projector now being manufactured, therefore no projector claw movement is made. You can, however, get a claw movement for a camera. If you will be a little more explicit, I will try to help you.

Small Diameter Condensing Lenses.

The editor has had several inquiries as to where condensing lenses of small diameter can be obtained. Knowing that the Victor Animatograph Company uses such lenses, I asked them concerning the matter. They write as follows:

> We do not know where 3 inch diameter condensing lenses, which we use in Model 2 Victor Animatograph, can be secured in this country. We have, however, perfected an arrangement and are securing deliveries from a foreign maker. We shall be glad to supply these lenses, in restricted quantities, at 75 cents each.

All of which is respectfully referred to anxious inquirers, with notation that it is the only place I know of where these lenses can be obtained.

Carbon Setting.

Roy G. Atkinson, Douglas, Wyo., says:

> As an active member of the "Don't Know It All Society" I would like to have your advice with regard to carbon setting. Have tried every way mentioned in the Handbook, but still cannot get a crater, and there is always a spot on my screen. Have 110 volt, 60 cycle current, taken through a Fort Wayne compensarc, usually pulling 40 amperes at the arc. The crater seems to form on the lower carbon instead of the upper. Use ⅝ inch Bio cored, both above and below. Have tried ½ inch and ⅝ inch solid lower, but it makes it all the worse. Have had best results with the common D.C. set, and a very modified jack knife set.
>
> Am enclosing photographs of my operating room, which is 9x10x8 feet 6 inches; has a cement floor, covered with heavy rubber matting; walls are hollow tile and wire, plastered inside and out. One port hole is 10x12 inches, and the other considerably larger to accommodate the use of projector as a spot light.
>
> They both are fixed with fire shutter hung on a master cord, although the cord does not show in the picture, but I have marked the method of holding the strip of film in the upper magazine in one of the photographs. There is also a link above the rewinding table. The switch on the edge of rewinding table is for the light to make splices, as shown in the Handbook. The rack in Figure 3 is for slides. We have a Simplex projector with type N lamp. Throw 105 feet to a Mirroroid screen using two 7½ inch condensers with a Gundlack objective lens. House seats 450. Enclosed find 25 cents for question booklet.

Illustration 1.

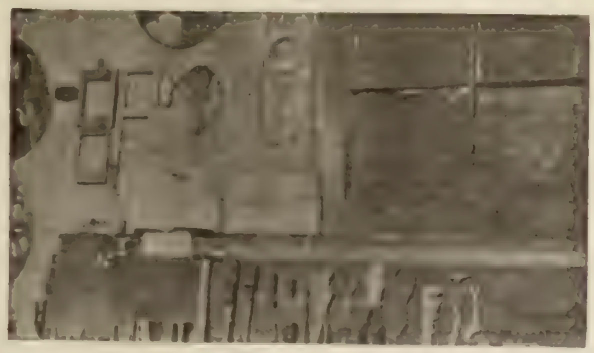


Illustration 2.

Illustration 3.

I am publishing three of the five photographs sent, one of the five shows the front of the theater, which is of brick and very neat. It will be observed that Brother Atkinson has a place for everything and everything is in its place, which is as it should be. The lens port is cut down to the actual size of the light ray. This is a very important matter, since it shuts off, considerable light which would otherwise enter the auditorium and do nothing but harm after arriving. The observation ports are of goodly size, and evidently the pitch in projection is not very much.

As regards carbon setting, why Friend Atkinson, with 40 amperes A. C., you won't get much of a crater. All you can expect is a little rather flat spot, perhaps 3/16 of an inch in diameter, on the carbon point. As a matter of fact, it very frequently does seem as though there was more actual crater on the lower carbon than on the upper, when using 40 amperes A.C. You cannot successfully use solid lower carbons with A.C. I notice you say you get the best results with the ordinary D.C. set. Well, that is what the Handbook tells you, and that is what you *will* get, too. I would suggest, however, that you jack your amperage up to 60, which is little enough when you are using A.C.; 70 would be very much better..

As to the "spot" on the screen, you have not described it sufficiently to enable me to help you a great deal on that, but using 40 amperes with plano-convex lenses, I would suggest that you try two 6½ inch plano-convex condensers with 22 inches from the center of the condenser combination to the aperture, with the condensing lenses as close together as you can get them without actually touching each other. I think you will find the spot will disappear, and that your general result will be improved. Anyhow, try it and let me hear from you as to the results. If you do what you ought to do, however, and raise your amperage to 60, and still use two 6½ inch condensers, but reduce the distance from the condenser to the aperture to between 19 and 20 inches. In trying this *don't* judge by appearance of spot at cooling plate, but by *results on the screen.*

Don't Go to the Cellar.

Fred H. Wood, Fort Scott, Kans., says:

> In re-reading some old copies of the department, I notice Brother Ralph W. Martin's article on the aperture lens. Now, if this lens is what he says it is, it is just what I am looking for. My distance of projection is practically 100 feet. The objectives are 7½ inches, with 5¾ inch back focus. Am using one 7½ and one 6½ inch condenser, with 19 inches between front condenser and aperture. You can readily see it would be impossible to set my shutter at the ideal position, and the result is, there is a great deal of flicker, which I cannot get away from, even by speeding. What I want to know is, are these lenses now available, and if so, where can I get them? I am using one Sixteen Model Motiograph and one Model D Edison, and believe me, the Motiograph does what it is supposed to do in the way of a rock steady picture. I read the department regularly, and you can take it from me, I don't go into the cellar to do it, either. It is no disgrace for a man to educate himself; the disgrace lies in the other direction.

No, Brother Wood, the aperture lens is not available, except in the shape of an objective lens known as the "Sabo." I would suggest that you correspond with the Sabo Manufacturing Company, 240 West 23rd Street, New York City, setting forth your exact conditions, that is to say, the exact throw, exact width of picture, etc. Meanwhile get your lamphouse back as far as you can. I haven't the diameter of your objective, and, therefore, cannot advise you as to what condenser combination you need, but the point is to get your lamphouse back just as far as you can, in order to minimize the divergence of the light ray beyond the aperture, and use condensers which will give you as nearly as possible a 1½ inch spot with the arc located the proper distance from the objective, which latter will vary with the amperage. See Table B, page 701, November 4th issue.

I will be in your city and deliver a lecture on practical projection on April 10th. Hope to meet you there.

Quite True.

A few days ago, just to take the conceit out of them, I sent one of the machine manufacturers a horrible roast I got from an operator on one of their projectors, even as I get similar roasts on *all* makes of machines. The general manager of the company in question replies as follows:

> This boy utterly forgets the fact that he has an old model, and it may be possible he is buying some of the phony parts that are being produced. And yet this situation brings to my mind the fact that those who make odious comparisons of machines do so when they are in possession of or have information of a model which has more than served its purpose, and was manufactured before the competing machine was even so much as finally developed. We know of situations where, for instance, a No. 5 Power's is working alongside of the latest model of another projector, the latter machine not being out of the factory for more than a period of six months, or a year, whereas the No. 5, alongisde of it, has been doing its duty for eight years, yet when the projection of that little, old type machine is not up to the minute there is criticism. We would we had the time and opportunity to bring this matter properly before some of the hearers of the above mentioned criticisms, so that false opinions may not be created.

All of which is quite correct. In order to make a fair comparison between projection machines, one must not only compare machines which are in equally good repair, but which are using the same amperage, same kind of carbon set, and same kind and line up of lenses, etc., but one must also have the same models, that is to say, models of at least the same year. It certainly is not fair to compare a 1917 Motiograph with a No. 5 Power's, or even with a No. 6 Power's, or a SixA Power's.

As a matter of fact, however, aside from details of construction, materials, etc., comparisons are literally odious, because there are so many things which may alter the performance of a projection machine. For instance: place two late model machines, of any make, in two theaters, where the conditions are exactly alike, and the machines may deliver decidely different result, on the screens, due to the fact that one operator is a high class man who understands the technical end of his profession; uses the latest approved carbon set, the proper amperage for size picture and type of screen he is using, and has his revolving shutter carefully adjusted to the local conditions, whereas the other operator may be one of the Oh-this-is-good-enough type who knows nothing about the technical end of his profession and is not interested in anything except the pay envelope Saturday night. This chap connects up a rheostat, a motor generator (if he knows how) or an economizer, finds he gets a fairly good light on the screen and *that, to him, is sufficient.* He does not consult standard text books, and find out whether he is using too little amperage or too much amperage for the size and type of screen he has. Far be it from him to bother with such trifles. He takes the shutter that came with the machine and sticks it up as close to the lens as he can get it and lets it go at that. He would not know the dissolving point of the light ray from a seven-passenger touring car. He probably never heard of such a thing. The shutter is right, of course. Did it not come with the machine? Well, there you are. He should worry! Of course the result on the screen is nothing like that attained by the first man. But is it the operator who gets the blame? Oh, dear no. It's the poor projection machine which must, perforce, pose as the goat.

Of course there are certain fundamental principles involved in projection machine design which may be fairly criticised, and concerning which comparisons may fairly be made, *provided they be made by men who have studied the subject*: also one may with justice compare the general workmanship and materials used in various projectors, but in doing this it is necessary that the item of price be taken into consideration. It is hardly fair to compare a machine which can be bought for $300 to $325 with a machine which costs $450. The $450 machine *ought* to contain better materials, and be of better workmanship.

In conclusion, I would suggest to operators that more often than not the man who criticises the projection machine he is running, is unconsciously and unintentionally criticising only one thing under heaven, and that is *himself*. I venture the assertion that I can take any standard late model machine on the market today and get good results and good service out of it, always remembering that I have the right to and would expect more from the machine which costs more money than I would from the one which costs less.

In Calm Repose.

The editor is just in receipt of a communication, postmarked January 13, 1917, emanating from the Bay State. This particular letter was addressed to Fred H. Richardson, 125 East 23rd Street, New York City. It contains a money order for $2.00, and says: "Mr. F. H. Richardson: Please send me one of your Motion Picture Handbooks."

For heaven sake where has this good brother been sleeping! I carefully examined the communication, and it positively was *not* signed R. Van Winkle, as we well might suppose. The Moving Picture World removed from 125 East 23rd Street four or five years ago—in fact, nearer five than four. Yet, here is a man who has not yet discovered the fact that the first edition of the Handbook, price $1.50, is slightly out of date, or that the World does move, or, to quote it more correctly, in this case, has moved.

When You're in Trouble
RICHARDSON'S
MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
Is the Doctor That Can Unfailingly Prescribe for Your Ailments.
There isn't an operator's booth in the universe in which this carefully compiled book will not save ten times its purchase price each month.
BUY IT TODAY! $4.00 THE COPY, POSTPAID
Your bookseller can supply you or the nearest Moving Picture World office will promptly fill your orders.
MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. | 17 Madison Ave., New York City. | Haas Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

*Motion Picture Photography**

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Has Built Four Models.

Camera Construction:

I have just finished reading your article on moving picture cameras. Was very much interested to note that your ideas of a moving picture camera are very much like mine, but up to date no one has cared to put a camera of this description on the market. Every branch of the moving picture business has advanced except the camera end, and we are still using the camera of yesterday.

It is easy to understand why the camera has not progressed when one takes into consideration the expense and time required to design and build a "perfect" moving picture camera. Almost every professional camera on the market is of the very best mechanical construction, and to employ mechanics who do this work is very expensive. Also, you must consider that every camera must be handmade, as not enough of each model are sold to warrant the building of special machinery for their construction.

Under existing conditions the investor can never hope to make a profit on his investment. I have had a good deal of experience along this line. About five years ago I started to design and build a moving picture camera for professional photographers, without taking into consideration the above stated facts. In this time I have built four different models, and am at present on the fifth, with an outlay of approximately $10,000. I think I have just about the design of camera that the cinematographic photographer would require. You can readily see that with the money and time spent I could never hope to be repaid, even if every company should use my machine. I think other designers have been more businesslike than I, and have hesitated to put a camera on the market, as I myself would have done had I known previously the expense and time involved.

J. ROY HUNT.

Answers to Correspondents.

G. A. B. writes:

> Do you know the address of the Motion Picture Department of the U. S. Government, where I could inquire about camera work?

Several of the Government Departments have motion picture cameras but they are generally operated by employees of the various Government photographic laboratories whose regular employment is still camera work. Most of the work taken by Government photographers is developed and printed by outside concerns, although the Agricultural Department has a small but complete laboratory for the finishing of motion pictures.

Motion pictures are constantly being taken by the Agricultural, Forestry, War, Reclamation and other departments.

A large number of men are constantly employed in the various photographic laboratories of the Government, and civil service examinations for these positions are given in all the large cities of this country at irregular intervals.

If you wish to work for the Government as a motion picture photographer, write to the Civil Service Commission, Washington, D. C., asking that you be notified of the next examination for motion picture photographer. If you are willing to do still camera work also you will stand a much better and quicker chance of employment by taking an examination for a position as a photographer or assistant in a photographic laboratory.

J. E. McG writes:

> Enclosed are two pieces of negative, in one of which you will note that the sprocket holes are punched by the claw movement of the camera which is an Ernemann Model "A," and the other piece, which is off of the same strip, is O. K. in the sprocket holes. Now what I want to know is what caused this? The camera was loaded and threaded same as usual, and cranked at two turns to the second and a trifle slower than at times.
>
> Kindly let me know what it would cost to get all of the back numbers of the Department starting—whenever it was started, for I want to get posted on all that I can get in the Department. Also kindly let me know of any good books on the subject.
>
> What do film companies pay for weekly or topical stuff?
>
> In regard to cameras: I have an Ernemann camera; but as regards the manufacturers of this camera, I have written them but do not get an answer to my letters. Are they still in business? And is their Model "A" camera a good machine? I have not bought yet; have rented same for a while with the privilege of buying it. Would you advise me to buy same, or is there another make that you would advise to buy? Any information along these lines I would thank you very much to give.

I am not familiar with the particular model of camera which you have, but the punching between sprocket holes was probably on account of low temperature which causes the film to become very brittle. Most cameras have runners mounted on springs which keep the film in mesh with the claws. When the claws happen to strike the film between the perforations these springs permit the runners to recede until the claw slips down into the next sprocket hole. However, if the runners are not mounted on springs, or if the springs are too strong, the claws will punch through the film instead of slipping down into the sprocket hole as it should do. The remedy for this is to weaken the spring tension, or to thread the film onto the claws while they are in the position of downward travel.

The Photography Department started July 1, 1915. The complete file from that time to date would cost about $5.

Good topical stuff brings from 25 cents to $1 per foot.

The Ernemann camera was manufactured in Germany, and their agency here was discontinued shortly after the war began. I cannot advise you about purchasing this camera as I do not know its condition.

Artistic Titles asks:

> I have been trying to make titles with an artistic border; that is, scenes around the title plate. Now, I have made the scenes with black India ink, which would naturally make the designs of black and white. This takes very good. Now here is where I have trouble
>
> In making the wording on the title plate I have printed this with black but in taking this on a negative film and then transferring it back to the positive the letters are black.
>
> Will you kindly give me by return mail an exact description on this subject for taking both negative and positive titles? Also which kind of film is most satisfactory, the negative or positive, for taking the negative title direct from the card?

Positive film is the best for making titles, as you can get a clearer black and white than with negative stock. You can make your titles direct in the camera by threading the film with the celluloid side towards the lens. If you wish a negative to print duplicate titles from, make a print in the usual manner from the title made in the camera and use this print as a negative in making further titles.

Cameramen's Correspondence Club.

The following members have been added to the club since the last list was published:

Wm. Leucht, Jr., 2405 So. 6th St., St. Louis, Mo.—Artistic title making.

Gaynard Welch, 353 W. 45th St., New York.—Laboratory work.

Joseph Yesvets, 687 Carson St., Hazleton, Pa.—News, Education and Industrial.

Haik Tashjian, 4219 N. Irving St., Chicago, Ill.—Educational and Industrial pictures.

N. J. Shingledecker, 1620 South Centre St., Springfield, Ohio.—Animated magazine subjects.

E. G. Gilbertson, 325 North 8th St., La Crosse, Wis.—Machine operator interested in motion photography.

John E. McGurk, 49 Jasmine St., West Springfield, Mass.—Topical and Industrial pictures.

Wm. Nash, 50 E. 3rd St., Portland, Ore.—Camera construction.

G. Arlie Buseck has changed his address to 10 Sixth avenue, Gloversville, New York. He is interested in Scenic, Educational and Topical pictures and camera construction.

Alfred Fowler, 1020 East Summit street, Alliance, Ohio, is a machine operator who has a motion camera outfit interested in Educational, Industrial and Topical films and laboratory work.

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Music for the Picture

Conducted by **CLARENCE E. SINN and NORMAN STUCKEY.**

THE dsign of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Well-Known Musical Directors.

Hugo Riesenfeld, Rialto Theater, New York City.

OWING partly to the position he holds as conductor of the orchestra at The Rialto, and partly to the rare spirit and intelligence he displays in his work, Hugo Riesenfeld is perhaps the most popular musical director in New York today. Certainly he is known to a larger number of people than anyone else holding a like position. Four times a day, week in and week out, he steps into the pit, welcomed always by a friendly round of applause, and leads his men through a variety of selections which ranges from the most complicated symphonies to the lightest of musical comedy hits. Always earnest, always alert, and always magnetic, he holds his forty musicians to the finest shading of tempo and volume with a nicety which marks the truly gifted artist.

In Mr. Rothapfel, who selects each musical number played at The Rialto, and Dr. Riesenfeld, who arranges the selections and interprets them for the public, the institution has a working combination difficult to excel. Mr. Rothapfel has a natural intuition for the emotional significance of various kinds of music. Dr. Riesenfeld is the thoroughly schooled musician who can make the emotional quality of a selection apparent to those who hear it. Working together, the two produce harmonious results, which are a natural reflection of the harmonious personal relations existing between them. Each understands the other's temperament, each respects the other's distinctive abilities, and though they disagree occasionally upon the respective values of certain compositions, such an enduring friendship has sprung up between them that all disputes, no matter how heated, inevitably end in the linking of arms and an exit in search of a place where all arguments may be drowned in a convivial cup of coffee.

Much of Dr. Riesenfeld's marked success in the field where he is one of the pioneers is due to his pride in his position and his sincere belief in the genuine educational work which the Rialto Orchestra is accomplishing.

"To be the bridge which connects those incompetent to judge good music with those who appreciate the high standards of the Metropolitan Opera—that is the mission of an orchestra such as we have here," he explains, "I feel quite safe in saying, and I say in all sincerity, that because of the thousands of persons whom it reaches every day of the week, this orchestra is more directly responsible for awakening a widespread demand for good, well executed music than any symphony orchestra now in existence."

This explains why a man of Riesenfeld's musicianship, a man who has held the baton over the orchestra in the Imperial Opera House at Vienna, not only consented to devote his talent to the music of an institution dedicated primarily to the screen drama, but has entered wholeheartedly into the work with the firm belief that his organization has a definite, laudable mission to perform. His interest in the musical program is by no means confined to the overtures, the soloists, and the various concerted numbers which make it up. He is just as sincere in his musical interpretation of what is transpiring on the screen. It was this musical interpretation of the pictures which put Mr. Rothapfel in the position he now occupies, and in Dr. Riesenfeld Mr. Rothapfel has an able exponent of his theories along that line.

"The dramas portrayed on the screen, the wondrous views of Nature, the gripping interest of history-making events—all these have their distinct emotional appeal," he says. "It is there to be seized upon by the true musician and translated by him in a way that will move his auditors. By adding the sense of hearing to the sense of sight, the psychological appeal of the film is just doubled and if the selections used be of the better sort—the truly interpretative sort—the film becomes one of the greatest educators the world of music has ever known."

Dr. Riesenfeld was born in Vienna. He graduated as violininst from the Vienna Conservatory and after leaving that celebrated institution he became a concert violinist. He has had the distinction of playing before the German Emperor. When Gustave Mahler, director of the Vienna Opera House, heard him play he engaged him at once, and it was at the Imperial Opera House that Dr. Riesenfeld conducted the ballet and produced the first ballet that he composed himself. It was called "Chopin's Dance," and met with enthusiastic approval. Oscar Hammerstein brought Riesenfeld over to New York and for four years he was engaged at the Grand Opera House as concert master and conductor. Later Klaw & Erlanger engaged him as conductor and produced a comic opera which he composed. Mr. Rothapfel, hearing him interpret a Strauss waltz, engaged him as conductor for The Rialto, where he has had charge of the orchestra ever since the institution opened.

The Art of Registration.

An organist seated before the keyboard to some extent resembles the artist who holds the palette in his left hand. Here are many colors to choose from. Which combinations will produce the desired effect? There are the diapason, string, wood and reed families. What can surpass the fine, rich, honest sonorousness of the diapason stops when united for full effects? And then, the strings, with their characteristic color. These combined on the different manuals seem so pure and yet so penetrating. The mellow wood or flute stops—how different they are from the metal stops! Finally the characteristic reeds with their ear-arresting quality. What beautiful sounds lie here.

In the hands of a discriminating, ignorant, or tasteless player, these rich resources may be rendered hideous and repelling. Careful study and close observation may cause the organist to make combinations which are safe and sane, and therefore not offensive to good taste.

But the feeling for "color"—as is the case in the art of painting—is born, not made. An organist can sit before a thirty stop, three manual instrument, hours a day for years, without exhausting its possible combinations. Of course, many of these would be inartistic or disagreeable, but it would rest with him to learn what to unite.

The organ has frequently been compared to an orchestra, but the comparison is not just to either side. While many names of organ stops are taken from orchestral instruments, yet the similiarity, in a number of instances, ends with the name. It is, of course, radically impossible to obtain a true string effect by means of a column of air passing through a metal tube, yet the names of the entire family of stringed instruments (including a number now obselete) are freely used by organ builders in their nomenclature of stops. Then, in regard to what is generally termed "tone color," an effect with an oboe, a clarinet, or a horn may be desired by the orchestral composer. He writes in such a manner that the special instrument called for is emphasized, but in only one note at a time. But the organist who has his oboe stop out can only make a single note prominent by playing it on a separate manual from that containing the other parts. The stop affects all other keys on the same manual. With the orchestra a variety of kaleidoscopic color effects may continually go on by means of instruments being added or dropped, but the organist cannot do this continually without injuring the flow of the music; so he must depend more upon a set of registration.

He is therefore necessarily more limited in obtaining variety of color than is the orchestral conductor, and sometimes must employ stops which he would prefer to omit. Indeed, an organist is apt to have his judgment calloused by the difficulty in obtaining a variety of registration, and thus become accustomed to retaining one or more stops when he feels that they should be discontinued. The reeds are liable to suffer in this respect. Their effectiveness is frequently abused by those who consider that they should employ them at every opportunity.

The present writer here takes advantage of his position and experience to give a few points of advice on registration to those who might have occasion to profit by them:

Be sparing of reeds; use the *tremolo* very seldom, and then only for special effect; do not use many 16-foot stops for ordinary playing—it makes the tone sound "thick"; be careful of the use of the 2 and 4-foot stops; some may say that the organ sounds like "a box of whistles"; good, 8-foot tone besprinkled with 4-foot is what is reliable; combine diapasons, strings and wood with discrimination; avoid bizarre effects, and especially loud playing. A few salient features in his work such as these as a basis, with occasional legitimate departures, may give an organist a reputation as being skillful and tasteful in registration.

Worth While Songs.

Five songs which will certainly find a conspicuous place in concert hall and theater very promptly are "I Am Thy Harp," "A Little Friendship Song," "A Weesome Little Baby," "Requiem" and "I Love You, Dear," compositions by Hallie Cooke Caldwell, which are from the press of Luckhardt and Belder of New York.

These songs are far above the average. The musical conception is original and fine, the accompaniments ideal for the piano, and the flow of melody is in strictest harmony with the charm of the beautiful poems. The collection is altogether worthy of immediate and serious attention.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

TALIAFERRO, Mabel. Born in New York City. American-Irish parentage. Is five feet two and one-half inches tall and weighs just one hundred pounds. Fair hair and complexion and blue eyes. Miss Taliaferro has been on the stage since before she can remember and at one time was perhaps the best known player of child parts on the American stage. She has appeared in seventy-one stage plays, including such widely contrasting productions as "Blue Jeans" and "Children of the Ghetto." In 1911 she played a special engagement for the Selig Company as Cinderella in that well remembered five-reel production, but did not follow up this success until lately when she joined the Rolfe-Metro forces. Since then she has been seen in "Her Great Price," "The Snowbird," "God's Half Acre," "The Dawn of Love," "The Sunbeam," "A Wife by Proxy," and other five-reel feature plays.

Mabel Taliaferro

DARLING, Grace. Born in New York City. Scotch-American descent. Is five feet six and one-half inches and weighs 129 pounds. Blond hair, dark blue eyes. Miss Darling made an unusual screen debut, for she first appeared in a cross country tour for Hearst's weekly, as most fans will remember: a sort of Seeing America First trip. She also played in "The Perils of Pauline" for Pathe and in "Our Mutual Girl" for the Mutual. Her more recent hit was scored in "Beatrice Fairfax," produced by the Hearst International studios, and she is still under engagement to that company. She has had no stage experience, making her debut directly into pictures, and though primarily selected for her photographic qualities, she has given good account of herself in heavy dramatic work. She is an ardent autoist and fond of country life, golfing, swimming and dancing, not to mention automobiling.

Grace Darling

CHAPLIN, Charles Spencer. Born in France. English parentage. Is five feet six inches tall and weighs 135 pounds. Dark complexion, black hair and blue eyes. Mr. Chaplin made his debut with the Fred Karno companies. Mr. Karno, an English producer, has a sort of sketch factory, and Mr. Chaplin began with him when a youngster and worked up to stellar parts. Later he played under Charles Frohman, and in October, 1913, he went to the Keystone Company, appearing first in "Making a Living." It might have been called earning a living, for those were the strenuous custard pie days. For a time Mr. Chaplin was merely among those present, but not for long. He presently became an even larger proposition than the Keystone. Then he played for a year under the Essanay management and then signed his now-famous contract.

Charles Spencer Chaplin

HALL, Ella. Born in New York City. Miss Hall is not content with "American parentage," for she is proud of her New England ancestry. Is five feet one inch tall, and weighs a flat hundred pounds. Blond hair, light complexion and dark blue eyes. When she was but nine years old she made her stage debut in one of the Belasco companies and remained with that manager for two seasons. She does not recall the first picture in which she appeared, but it was one of the old Mary Pickford Biographs, and she was but sixteen years of age at the time. Later she went to Kinemacolor, but it was with her present connection, the Universal, that she gained stellar honors. The parts she takes the greatest contentment in are the title role in Jewel, as Ruth Gallon in "The Master Key," and Gabrielle in "We Are French," but this by no means exhausts the list of successes. She drives her own car.

Ella Hall

CORBIN, Virginia La Verne. Born in Prescott, Arizona. Her father is French-English and her mother Scotch-Irish. She is but four years of age and weighs 37 pounds, but is growing. Light hair, violet eyes. She made her screen debut in December, 1916, and before that had posed professionally for artists. A regular "tear shedder," she is in demand for emotional parts and has played with many of the famous screen stars in Los Angeles. Her debut was made with Marie Empress in "The Chorus Girl and a Kid," and she has played with Universal, Lasky, Metro and others, her present connection being Fox. She is a versatile little entertainer and in demand in Los Angeles for club and society entertainments, for tear production is by no means the limit of her art and she is a singer and dancer of merit. Children who can cry without looking as though their grief had come from a recent spanking are in demand and she is a tragedienne in miniature, though naturally she has a sunny disposition.

SLATTERY, Nellie. Miss Slattery withholds details as to her personal characteristics. She made her stage debut in 1907 with Yorke and Adams in "Playing the Ponies." She remained with them for three years and turned her attention to vaudeville, appearing with Charles Slattery. In 1912 she became interested in motion pictures and her initial appearances were made with the Biograph company, playing under Tony O'Sullivan. Starting with small parts, she rapidly rose to more important character and heavy roles. Changing over to Universal, she remained with this organization until the exodus from the New York studios, when she turned a deaf ear to offers for the Coast and connected herself with the Fox, her present connection. Though a young woman, she has made grande dame parts particularly her own around the Fox studio.

Nellie Slattery

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Pathe Releases

"When Love Was Blind," Five-Reel Thanhouser Production, Numbers Eleven and Twelve of Patria, and the Fifth Instalment of "Mystery of the Double Cross."

Reviewed by Edward Weitzel.

"When Love Was Blind."

WHEN a writer has made an unusual success in one branch of work it is generally safer to stick to that line of endeavor. Agnes C. Johnston, the author of "When Love Was Blind," a five-reel photoplay produced by Thanhouser, has earned an envious reputation for her whimsical, often irresponsible, but always entertaining, stories for the screen. In the play under discussion she has attempted to give an authentic reproduction of several serious phases of life, and has quickly found herself beyond her depth. Lack of experience in the deeper moods of existence prevents much of her story from ringing true—an indictment that makes the entire picture unworthy of serious consideration.

Scene from "When Love Was Blind" (Pathe).

The efforts of Florence La Badie, who heads the cast, and of Frederick Sullivan, director of the picture, lend every possible assistance to Miss Johnston's story, but the scenario is never worth while.

"Sunset Falls."

The scenes of "Sunset Falls," the eleventh instalment of "Patria," take place on Patria Channing's ranch on the Rio Grande. Baron Huroki is just across the border, and sends a number of Mexicans to raid the ranch. Donald Parr, who accompanied Patria West, is captured by the marauders and carried over the Mexican line. Patria finds this out, follows, and succeeds in freeing her lover. Pursued by Huroki and the outlaws, Patria and Donald find themselves on the edge of a high cliff. Their one chance of escape is to jump from the cliff, and they take it. As an exhibition of genuine nerve, it is equal to the stunts of the professional dare-devils. The entire number is full of action and, in many respects, quite the best of the serial.

"Peace 'Which Passeth All Understanding.'"

Another Mexican raid figures in the twelfth instalment of "Patria," and is a vivid illustration of the danger run by many American families who lived on the border line. During the raid an American girl, spiritedly played by Marie Walcamp, is carried off, but not before she puts up a fight that forces the men engaged with her to defend themselves in reality. The details of the raid are carried out with grim realism, the number ending with Patria preparing to effect the rescue of the captured girl.

"The Life Current."

Number five of the "Mystery of the Double Cross" serial has several moments when the thrills are sufficiently strong to satisfy the most ardent lover of sensational drama. Bentley gets Philippa to accept him in this instalment, and tries harder than ever to put Peter out of the way. He attempts to hang him, but the Masked Stranger appears in the nick of time. In the struggle Peter is shot. He is then hurried to a hospital. During the operation Bentley cuts the electric light wires, and again the Masked Stranger is on hand to foil the villain. He holds the wires together and the operation is continued, the number closing at a critical moment for Peter and the other person concerned in the action.

A full supply of shocks go with the two reels, and Mollie King continues to look as beautiful as ever, even to the jaded eyes of the hardened reviewers.

"The Clock"

Franklyn Farnum and Agnes Vernon Featured in Refreshing Five-Reel Bluebird Photoplay Made From Story by Aaron Hoffman.

Reviewed by Edward Weitzel.

THERE is a refreshing air of naturalness about "The Clock," a five-reel Bluebird photoplay made from a story by Aaron Hoffman, the featured players being Franklyn Farnum and Agnes Vernon. No great dramatic moments occur during the unfolding of the plot, but the doings of the characters are always of interest and are frequently highly amusing. The love affair between Jack Tempest and Vivian Graham forms the theme, an unhappy failing of Jack's to realize that punctuality is a virtue being the stumbling block in his course of true love. Vivian finds a way to cure him of his bad habit, and to start him on a promising business career; also, to become Mrs. Jack. The clock is worked into the action very cleverly.

The picture is not at all pretentious, but so much good taste is shown in everything pertaining to its production that the impression it makes is one of unmixed satisfaction. The characters are human beings, and their actions are never strained for theatric effect. William Worthington has directed the production skillfully, and put in many bits of business that add considerably to one's enjoyment.

Scene from "The Clock" (Bluebird).

It goes without saying that such a result could not have been accomplished without the co-operation of a capable cast. Franklyn Farnum as Jack Tempest is more youthful in spirit than in appearance, but makes the character a most likeable chap, and acts him in a natural, easy fashion that just suits the atmosphere of the play. Agnes Vernon as Vivian Graham realizes the type of well-bred young woman she is intended to represent, and shows a commendable aptitude for doing the right thing at all times. Frank Whitson as Bob Barrett, Mark Fenton as John Graham, Frederick Montague as George Morgan, and Willis Marks as Brandon are the other members of the excellent cast.

"The Family Honor"

Robert Warwick Leads Cast of Five-Reel Peerless Photoplay That Has Good Dramatic Moments—Released by World.

Reviewed by Edward Weitzel.

THERE is material enough in "The Family Honor," a five-reel Peerless photoplay, to supply two scenarios with dramatic situations. Adrian Gil-Spear, the author, has taken for his motive the love of two brothers for the same woman, and treated it after the manner of the French school of plot-making, from which it sprang. The woman in the case, a grand opera singer, first attracts the younger brother, and he proceeds to ruin himself for her. The elder brother seeks the singer, to demand that she cease endangering the family honor, and becomes infatuated with her himself. Anthony, the younger brother, steals from his father in order to buy jewels for Marcia, and Stephen, the elder of the two men, takes the crime upon himself. His love awakens the woman's better self, and she is made a member of the family whose honor she helped to endanger.

Scene from "The Family Honor" (World).

The preceding outline barely hints of the amount of incident in the story. A scene that first saw the footlights in the land of Dumas and Augier is where the father of Anthony puts a revolver in his son's hand and bids him blow out his brains, for the sake of the family honor. A female "David Garrick" scene in which the singer tries to disillusionize Anthony by the freedom of her actions at a supper party and several scenes taken during a performance of "Tosca" are portions of the plot.

The somewhat feverish nature of the story, and its blending of domestic life with that of the stage, requires that it be given careful treatment at the hands of a properly selected cast. This demand has been met. Robert Warwick plays the elder brother and Henry Hull the younger. They sustain the contrast between the characters of the two men with sound discrimination, and are equal to all the situations. June Elvidge is the opera singer. Her appearance justifies the infatuation of the two brothers, and she plays her scenes for their full value. Her steady improvement in the finer effects of screen acting is evident with each succeeding picture in which she appears. Gerda Holmes, Alec B. Francis and Frank Beamish are thoroughly competent members of the cast.

The production, directed by Emile Chautard, and photographed by Lucien Tainguy, is marked by adequate settings and skilled handling of the cast.

"High Finance"

Five-Reel Fox Photoplay That Permits George Walsh to Revel in the Role of an Athletic Hero.

Reviewed by Edward Weitzel.

ENCOURAGED, evidently, by the manner of his reception in plays of this type, George Walsh as the hero of "High Finance" is again seen in a role that calls for physical prowess and acting ability, in equal parts. This Fox photoplay was written by A. F. McGrew Willis, from a story by Larry Evans, and is not at all novel in plot. The star acts with great gusto, however, and, as the character he portrays is the best substitute we have in these prosaic days for the swashbucklers of old romance, the daring young gentlemen created by Dumas and the rest, it is unwise to become too critical. Most of us are so thankful to escape from the realities of life, we welcome with open arms a story that pretends to be nothing but good-natured fooling with a number of persons who don't mind being laughed at, even in their most serious moment.

The plot has to do with another of that numerous family of wealthy youths who start out to show father that he is an easy mark when they determine to beat him in a business deal—and who always bring back the kale. The particular wealthy youth in "High Finance" gets the better of father on a lot of worthless mining stocks, and puts one over on the uncle of his sweetheart at the same time. The young lady is neatly played by Doris Pawn. The brace of elderly financiers are given much unction by Charles Clary and Herschel Mayall. Willard Louis is amusing as Pringle. Rosita Marstini and William Marr are capable in their respective roles. The production reflects credit upon the management; also upon the director, Otis Turner.

"The Test of Womanhood"

Stuart Holmes the Star of a Foggy Five-Reel Photoplay Taken from a Foreign-Made Stage Drama of a Past Decade.

Reviewed by Edward Weitzel.

IN THE days of Charles Frohman's Empire Theater Stock Company a Paul Potter adaptation of a French play was produced by the organization, and called "The Conquerors." "The Test of Womanhood" is a screen version of the same play. The theme is dramatic, but unpleasant, with war for a background; and there are scenes of conflict between the opposing forces. A town is invaded and a number of the conquerors take possession of a chateau in company with several easy mannered burlesque queens, and drink and carouse to the scandal of the owners of the house. One young officer tries to force his attentions on the companion to the mistress of the chateau, and pursues her when she takes refuge in the inn where she was formerly employed.

During a struggle with the officer, the girl faints and awakes to the knowledge that she has been assaulted. She finds the inn-keeper lying dead on the floor, and supposes that he has been killed in her defence. After considerable twisting and turning of the plot, it is revealed that the inn-keeper was the guilty man. The officer had a revulsion of feeling as he held the unconscious girl in his arms, and, placing her in a chair, he left the inn. The inn-keeper was about to take advantage of the helpless young woman as the officer re-entered the room. In the fight that followed, the officer killed the inn-keeper in self-defence. A case of true love results between the officer and the girl.

Whatever interest such a story may possess for the moving picture public is nullified by the faulty construction of the scenario and the bad direction of the entire production. Foggy is as good a word as any to describe the result. There is an abundance of physical action in the picture. Detachments of armed men dash about on horseback, cannon and musketry belch forth smoke, walls crumple, crowds of frightened men and women flee before hostile troops—but all to no apparent purpose. Of intelligent direction there is scarcely a trace. Under such conditions it is not worth while to criticise the acting. Stuart Holmes and his associates labor heroically against such adverse circumstances, but it is a losing fight from the start.

Scene from "The Test of Womanhood."

Director Raymond Wells is filming at Universal City a five-reel photoplay entitled "Jimmy Dolan, Prince," featuring Jack Mulhall. There is more or less comedy running throughout the play, which has a distinct French atmosphere, but with an American boy in the lead.

A Pair of Kalems.

"The Vulture of Skull Mountain," Episode of "The American Girl" Series, and "The Lone Point Feud," a Number of the "A Daughter of Daring" Series.

Reviewed by Ben H. Grimm.

MUCH action has been crammed into the two reels that comprise the latest release of Kalem's "The American Girl" series, entitled "The Vulture of Skull Mountain." The title is more or less indicative of the type of story written by Frederick R. Bechdolt for this episode. Mystery is uppermost at all times, and the film holds interest unwaveringly. It is a thrilling western.

Scene from "The Vulture of Skull Mountain" (Kalem).

Madge King, her father and the ranch superintendent each is made to feel the power of the Vulture, but in the end the villain is downed. The Vulture is a bandit who holds forth on Skull Mountain, and the spectator is made to feel several shivers during the running of the two reels. Marin Sais, as usual, plays the lead, and is supported by Frank Jonasson, Edward Hearn, Ronald Bradbury, Edward Clisbee and Hart Hoxie. Directed by James W. Horne.

"The Lone Point Feud."

Besides showing an unusually daring feat on the part of Helen Gibson, this one-reel number of the "A Daughter of Daring" series tells a much more interesting story than have many preceding releases. Miss Gibson this time leaps from a bridge over a railroad into the tender of a rapidly moving locomotive. The stunt gets over well. The Lone Point operator takes the chance in order to avert a collision between the train on which the superintendent is eloping with the Squire's daughter, and the engine which has been commandeered by the Squire.

"The Whip"

Eight-Reel Screen Version of Drury Lane Melodrama by Cecil Raleigh and Henry Hamilton Full of Thrills —Produced by Paragon Films, Inc.

Reviewed by Edward Weitzel.

THE Drury Lane melodrama, "The Whip," which had a long stage run in England and also in this country, has been turned into an eight-reel screen play, under the management of the Whip Motion Picture Company, the production having been made by Paragon Films. In its original form the Cecil Raleigh and Henry Hamilton drama was a genuine thriller, and abounded in sensational climaxes. The scenes were English, the play taking its name from a race horse called "The Whip." The story itself was not much out of common, but the features of the plot were exciting enough to insure the success of any melodrama. The main motive, the efforts of the villain to injure the horse that carries the fortunes of the good people in the drama, brought in a realistic railroad wreck and a sure-fire finish, where the heroine donned a jockey's blouse and breeches and rode a race to victory. A fox hunt was another feature of the play.

In adapting "The Whip" for use on the screen, the story is made to open on the other side of the Atlantic, but is quickly transferred to the United States. A number of the principal characters come together on shipboard, and the drift of the plot is here foreshadowed. The ship scenes are the least satisfactory portion of the picture, the illusion being marred by the use of three different boats to indicate the crossing of one ocean liner. With the landing of the ship at New York the production improves greatly, and the big sensations of the story are pictured on the screen with a degree of realism that far surpasses the canvas sets of the spoken stage.

The fox hunt, in which a live fox is used, is the real article, the scamper across the country being shown in every detail. A well contrived auto smash-up is another sensation, and the railroad wreck forces one to hold his breath from apprehension while "The Whip" is taken from a freight car an instant before a passenger train crashes into it and rolls into the ditch. Then, there is the race at the finish, and Diana Beverly, on the back of the rescued animal, dashes under the wire a winner! The old thrill is all there. Most of the comedy in the original has been wisely left out. The scenes at the Wax Works Show have been retained, however, but occur at the Eden Musee, in place of Madame Tussaud's.

The picture is excellently cast, and was directed by Maurice Tourneur. The principals are Irving Cummings, Warren Cook, Paul McAllister, Alfred Hemming, Dion Titheradge, Alma Hanlon, June Elvidge, and Jean Dumar. Aside from commending the acting, a special word of praise is due Dion Titheradge and Alma Hanlon. Both are required to ride race horses during the action; they do it like professionals.

"The Whip," in pictures, is a worthy successor to the long line of Drury Lane dramas that began with "The World" and have thrilled theatergoers for four decades. If the present generation hasn't had all the primitive emotions refined out of it by sex plays, pathologic dramas and other intellectual oddities, the red blood in its veins will respond to the sensations of a thriller whose highest aim is to entertain.

"The Girl in the Checkered Coat"

Dorothy Phillips in Dual Role in Five-Reel Bluebird—Directed by Joseph De Grasse.

Reviewed by Ben H. Grimm.

THE sort of a picture that an exhibitor can book with the assurance that its paper claims are backed up on the screen is "The Girl in the Checkered Coat," a five-reel Bluebird slated for release on April 23. Dorothy Phillips is seen in a dual role in a photodrama that, begun on the foundation of a story by Magnus Ingleton, has been builded in such a manner by Director Joseph De Grasse as to make a strong structure. Miss Phillips' work in this picture is one of the best dual characterizations that has ever been done for the screen. She plays the parts of two sisters whose moral characteristics are as opposite as are the views of Washington and Berlin in a manner that leaves the spectator almost doubting that the two parts are played by the one person. The illusion that the two parts are played by two persons is further carried out by a number of excellent double exposure scenes.

Miss Phillips is ably supported. Lon Chaney, as the villain, does his usual good work. William Stowell and Mrs. A. E. Whiting are also capable.

The picture proves that "as the twig is bent the tree will grow." We see the effect of environment and early training on two daughters of mismated parents. In childhood the girls are thrown practically upon their own resources. There is mystery and romance in the story. Some may be disappointed at the ending of the picture, inasmuch as the two girls are never brought to the realization that they are sisters. Interest is sustained throughout the five reels, though, by frequent indications that this is about to happen several times.

Scene from "The Girl in the Checkered Coat" (Bluebird).

The picture has been produced by Mr. De Grasse in a manner that leaves little to be desired in the line of lightings and other details that help. Credit is due for an almost unbroken continuity to Ida May Park, who scenarioized Mr. Ingleton's story.

A number of short stories of railroad life, by F. Lovell Coombs, that comprise the contents of "The Young Railroaders," will be produced in one-reel length for release on the Conquest Pictures program.

Pallas Shows Two Good Pictures

"As Men Love" Has Real Strength and "The Bond Between," Featuring George Beban, Will Interest.

Reviewed by George Blaisdell.

THERE are situations of real strength in "As Men Love," the Pallas release for March 29. It is a story of deep friendship between two men, pals from childhood; of self-sacrifice on the part of one in order that the other may suffer a lesser shock than he would have experienced had he known the truth. House Peters and Jack W. Johnston have the roles of the friends. Myrtle Stedman is Mrs. Gordon, the wife who falls in love with the chum of her husband and is promptly spurned.

Scene from "As Men Love" (Pallas).

In spite of the fact that the picture gets away to a not impressive start, after the first 1500 feet the interest picks up sharply and holds tightly. There are tense situations, the kind that thrill as well as stir. Miss Stedman as the faithless wife will not be liked—she will be heartily disliked which, after all, probably is a tribute to her art. Mrs. Gordon is a type of woman who must reap her entertainment from others. When her husband, an ambitious architect, labors over his library table in the evening she wanders about the house or moons in the garden. Books and the company of her silent mate have no attraction for her. Lois Zellner has made her Mrs. Gordon a character on whom no sympathy need be wasted. All of that goes to the two men and a second woman.

There is a fourth person in the cast, the third in whom interest markedly centers. It is Helen Jerome Eddy in the role of Marjorie Gordon, the sister of the injured husband. It is a combination of a splendid player and an appealing role.

The picture is carefully staged by E. Mason Hopper. The acting is of a high quality. "As Men Love" should make a fine release.

"The Bond Between."

On April 2, Paramount will issue "The Bond Between," a story featuring George Beban. The script, too, is Mr. Beban's, and it has been produced by Donald Crisp. The player is seen not as an Italian, but in his alternative characterization, that of a Frenchman. He seems to play either equally well.

Mr. Beban has the role of Papa Duval, a teacher of the piano, living in a French boarding house in New York. There is present the atmosphere of Bohemia—the musician is surrounded by a trio of cronies, the birthplaces of which have been sprinkled among the warring nations of Europe. The international side of the story provides a number of incidents which give the picture a topical touch. The treatment accorded to these situations, however, is unusual, and on the whole most welcome. The cordial relations of the five are strained in the discussions of the coming war, but friendship rises superior to these differences when trouble falls on the old music teacher, and his former companions rally to his aid.

Heart interest is the long suit of Mr. Beban's pictures. There is a measure of this most necessary quality in "The Bond Between," but hardly in the same generous quantity we are led to expect in Mr. Beban's productions. The player is surrounded by a long and competent cast. John Burton, Nigel De Brullier and Paul Weigel have the roles of the international trio. Vola Vale has the female lead, that of a secret service operative who takes lessons on the piano in order to determine if the son of Duval is concerned in the operations of smugglers of paintings and falls in love with the son. Eugene Pallette is the smuggler and Colin Chase is young Duval.

The major charm of the story lies in its portrayal of the Bohemian quarter, in the camaraderie of the follow-artists, and the interesting way in which it uncovers the activities of the smugglers of old masters.

Triangle Program

"Her Official Fathers," Five-Reel Fine Arts Comedy, with Dorothy Gish, and "Sweetheart of the Doomed," Five-Reel Ince-Kay Bee Drama, with Louise Glaum.

Reviewed by Louis Reeves Harrison.

"HER Official Fathers" is a light and pleasing comedy, short weight in material but made very entertaining through clever handling and a fine cast, with Dotty Dimple Dorothy at her best. Without her personality, or that of some equally attractive and capable interpreter, the play would have dragged badly at the outset, as the period of preparation is almost destitute of story interest. As it is there exists from beginning to end a lot of movement back and forth through entrance halls and exits that is pure and simple padding. It is all nicely handled, however, and the author develops his characterization with skill. It is this clever characterization which gives the young acress her opportunity. She is the innocent and capricious daughter of a bank president whose death sets up a struggle among his associates for her hand in marriage. She promises to marry two of them on her birthday and weds one of the clerks instead.

With such slender material, without other distinct or amusing characterization than that of the principal, it is astonishing that the story gets over with any effect, but it does. Prime factor is Miss Dorothy of expressive face and duck walk. Her wonderful eyes combine successfully with her mouth in exceptionally clear revelation of feeling, a constant study in psychology, and she has improved decidedly in this form of interpretation, but she still lacks poise and grace of movement. Youthful by nature, eternally so, it is an easy matter for her to play the part of a rollicking, care-free girl, but one role becomes a self-imposed limitation—she must rise to greater adaptability. She and her fine support, as it is, carry this comedy to where it will please almost any audience.

"Sweetheart of the Doomed" has some very strong situations—there are signs of power in all branches of artistry, but there is a prevailing weakness which has apparently passed supervision at the studio and may escape the attention of people in the audience—a weakness to be summed up in the word "exaggeration." There is a tendency observable throughout to make the characters incongruously important—the men are Generals and Marshals of France. It would have been more convincing if they had been men of minor military rank and high social standing, especially as they are concerned with the personal acts of a dispatch-handling spy and an adventuress. Then there is an effort to intensify situations until they become theatrical, such as a spy continuing to telephone after the shack he was in was blown to atoms. That incident could be cut out to advantage. This undue enlargement becomes jarring when an adventuress so well known everywhere as to be easily recognized becomes the fiancee of a great general in France, in a country where even the publication of marriage intentions brings out the character and standing of the contracting parties.

Scene from "Sweetheart of the Doomed" (Triangle).

Where story interest depends largely upon unique social conditions those conditions deserve careful study, for the sake of plausibility. This is especially true in the case of Ince products, where infinite pains are taken to present the correct atmosphere. The fine settings, both interior and exterior, in "Sweetheart of the Doomed," together with splendid interpretation by Miss Glaum and her support save the play. Miss Glaum is everywhere effective, most so in the soul redemption, making it almost a pity that her way to redemption was so commonplace. She should have gone to her duty through a powerful native impulse, one springing straight from her heart through the purest and finest love of an adventurous career, instead of merely executing an assignment. There is power in the play that may pull with the average audience, but there are some very rough places in the construction.

"Mothers of France"

Sarah Bernhardt in Six-Reel Photoplay Made in France Contains a Powerful Appeal to Patriotism—Released by World Film Corporation.

Reviewed by Edward Weitzel.

IT IS a difficult matter to review "Mothers of France," the six-reel photoplay now being released by the World Film Corporation, from its artistic side, and write of its story as a piece of cleverly devised fiction. The reality of it, the knowledge that it is a human document which is being rewritten at the present moment in hundreds of French villages, makes it seem as if one were witnessing an actual occurrence or recording history in the making. The tale that Jean Richepin has provided to sound a powerful appeal to patriotism and show other nations the spirit that animates the wives and mothers of his native land has the simplicity of truth. It takes the inhabitants of a small community, and reveals how rich and poor alike are bound together by a common desire to serve France—to make any sacrifice demanded by the war. The titled lady at the big house gives her husband and son, and after they are gone pauses only long enough in her work at the hospital to comfort the humble women of the district who have parted with their loved ones.

Scene from "Mothers of France" (World).

The touch of romance woven about the pretty peasant girl Marie and her two lovers, and the sacrifice the schoolmaster, blinded in the trenches, makes for the woman he loves, is like a leaf from a war correspondent's notebook, and from first reel to last it is impossible to follow the unwinding of the story with anything like composure. Its grip upon the emotions is extraordinary. Told with dignity and restraint, it fans the fires of patriotism to a white heat. It is a call to duty that will not be denied.

Another cause for congratulation is the fine quality of the picture's production. With a cast led by Sarah Bernhardt and comprised of actors that are actuated by the thought that they are engaged in a sacred duty—helping to tell the world how France is doing her share in the great war—the depth of feeling put into the picture is its greatest artistic merit. In addition to this, the verity of the locale and of everything else appertaining to the pictures, especially the scene at the statue of Jeanne d'Arc in front of the ruined Cathedral at Rheims, places "Mothers of France" in the highest class of moving picture productions.

The Price of Her Soul

Six-Reel Variety Films Photoplay That Attempts to Make a Right Out of Two Wrongs.

Reviewed by Edward Weitzel.

FROM a dramatic point of view, "The Price of Her Soul" is a well-made and effective photoplay. Morally, it is beneath contempt. Put out under the guise of a preachment against the drug evil, it upholds an example of mental depravity that will prove quite as pernicious to the immature or poorly balanced mind as the evil it claims to oppose.

The writer of this review is firmly of the conviction that the men who can enact the laws that will properly control the sale of cocaine do not need to view a screen play depicting the horrors of the traffic in order to be awakened to their plain duty. The less the rest of humanity are enlightened on the use and abuse of the drug, the better. Where the knowledge is put to a good use in one case, it is abused in double that number. It is but fair to add that in "The Price of Her Soul" the use of the drug is shown with only sufficient fidelity to make clear the story.

The main points in the plot are as follows: Snap Gun Conner, a young gentleman with a criminal record, discovers that his younger brother has become a dope fiend, and determines to trace the sale of the drug until he reaches the man at the head of the traffic. This man is a prominent physician, the father of the girl Connor loves. Alive only to his passion for revenge, the ex-convict abducts the doctor's daughter, and traps her into forming the drug habit. So addicted does the girl become to the drug that she offers to exchange her virtue for a supply of the narcotic. When the man who loves (?) her has degraded her sufficiently to satisfy his lust for revenge, he takes her home, and father and daughter learn the truth about each other.

In obedience to the demand for a "happy ending," Connor takes his victim and his brother to a mountain retreat, and cures them both; he then marries the girl.

The moving picture screen keeps a sharp eye on physical depravity; what about mental depravity? Here is an example of making a hero out of a man whose moral instincts and craving for revenge put him on the level of a beast. Had he pursued the doctor alone, and assisted justice to mete out to him the punishment he so well deserved, no fault could be found; but, to take an innocent girl and deliberately fasten upon her so revolting a vice—— The reader is permitted to finish the sentence after his own light.

The glorification of such a method of revenge in its effect upon the grade of intellect that will be attracted by "The Price of Her Soul" must result in more evil than of good. It is an attempt to transform two wrongs into a right. It cannot be done.

"Apartment 29"

Earle Williams Featured in Five-Reel Vitagraph Production of Fair Strength.

Reviewed by Ben H. Grimm.

A PROGRAM offering of fair strength is "Apartment 29," a five-reel Vitagraph Blue Ribbon Feature in which Earle Williams is featured, and which will be released on April 9. The story presented through the film is of the sort that usually makes its biggest hit with middle-class audiences. The more intelligent viewers will likely take the picture with more than one grain of salt, and so seasoned, swallow it not distastefully. The story, which was written by Edward J. Montague, is pure screen fiction. The writer ventures this opinion despite what happens in the picture to a dramatic critic who opined that a play lacked logic.

The film tends to prove that no man can tell beforehand what he or any other man will do under given circumstances. The framed-up adventures of a dramatic critic who believed that no rational human being would possibly act in real life as did the hero of a new play form the greatest portion of the action of "Apartment 29." Earle Williams, as the dramatic critic, is framed up by the author of the play in much the same manner as was the hero of the play. The critic is caught up in a whirlpool of happenings that cause him to act just as he said no rational man would, and in addition to disproving his own assertions the critic gets a bump on the head that wasn't in the plot, and also becomes engaged to one of the plotters. The denouement is more or less surprising and pleasing.

Scene from "Apartment 29" (Vitagraph).

A superfluity of footage has been given several scenes.

Mr. Williams is entirely satisfactory, as is also the rest of the cast. Ethel Gray Terry is seen as The Girl. Others on the screen are Denton Vane, L. Johnston, Billie Billings, V. Stuart, Bernard Seigle, Frank Mason and Tommy Brett.

The picture has been adequately produced, under the direction of Paul Scardon

"The Hidden Children"

Harold Lockwood and May Allison Featured in Five-Reel Adaptation of Robert W. Chambers' Novel—Produced for Metro by Yorke.

Reviewed by Ben H. Grimm.

METRO'S March 26 release, "The Hidden Children," a five-reel adaptation of the novel by Robert W. Chambers, produced by the Yorke Film Corporation, is a poor picture. Because of its advertising possibilities the picture may attract patrons to a theater, but it is a fairly safe bet that few who see the film will advise their friends to do likewise. Chief among the box office arguments is the fact that the author is well known and that "The Hidden Children" has been widely read, and that the featured players—Harold Lockwood and May Allison—are popular.

As far as the picture itself is concerned the unfavorable features overbalance the favorable. Mr. Chambers' story has been butchered. The production shows an absolute lack of consistency in that the impression left is that no story has been told, unless the spectator relies on the assistance of an overabundance of titles. The five reels comprise more a procession of scenes, one following the other on the screen, but each having little if any relation to the other. Things just happen on the screen—we are not given to know why or what for—they just happen.

The story is laid back in the Colonial days when Indians were still a menace to our forefathers. The theme is based on the Indian custom of giving children to foster parents until maturity. In the story two white children become "hidden" children.

The work of the cast is entirely satisfactory, and there are many scenes in the picture that in themselves are beautiful, due to effective lightings and excellent photography, as well as backgrounds. There are also some fair scenes of battles between Indians and Colonial troops.

Others on the screen than the stars are Lester Cuneo, Lillian West, Henry Hebery, George MacDaniel, A. B. Ellis, Lillian Hayward and Howard Davies.

The picture was directed and adapted for the screen by Oscar Apfel and photographed by Antonio Gaudio

" The Devil's Assistant"

Spectacular Six-Part Melodrama Appearing on Mutual Program Features Marguerita Fischer.

Reviewed by Margaret I. MacDonald.

WHATEVER else may be said about "The Devil's Assistant," produced by the Pollard picture plays, we have to admit that it is a well-made production, and that Marguerita Fischer has never been given a better opportunity for the display of dramatic ability. We must also admit that she has left nothing to be desired in the portrayal of the character of an unfortunate woman who became the victim of a drug administered with an evil purpose by a doctor who was formerly her lover.

Scene from "The Devil's Assistant" (Mutual).

The story is based on a peculiar situation in which the feminine member of one pair of supposed lovers and the masculine member of the other pair fell in love with each other and marry, leaving the odd pair to plot a vengeance which is aimed at the young wife. At the birth and simultaneous death of a child which is born to her, a nervous condition which requires attention opens an opportunity for the evil-minded doctor to get in his work, administering with the aid of the other woman the drug which soon becomes a necessity. The visualization of hallucinations which are the result of the wife's receiving an overdose of the drug, and later the delirium which accompanies the near approach of death in an electric storm afford opportunity for startling spectacles, which are effected by means of double exposure. Some of the old trick work has also been resorted to in a scene where diminutive figures play about a bottle of the drug which stands on a table at the doctor's side.

The picture is, as would be expected from the nature of the subject, an unpleasant one. It makes no pretense at moral suasion, but we do not believe that after viewing the picture there would be an inclination on the part of any spectator to adhere to the use of drugs. Viewed as an entertaining spectacle the production might be enjoyed.

"Mr. Dolan of New York"

Five-Reel Red Feather Production Features Jack Mulhall as American Pugilist Abroad.

Reviewed by Robert C. McElravy.

THIS five-reel number, written and produced by Raymond Wells, again features Jack Mulhall as an American youth on foreign shores. The comedy manner is still apparent, but the story itself does not come up to previous numbers.

Scene from "Mr. Dolan of New York" (Red Feather).

The incidents are light and entertaining in a way, but lack the suspense necessary to keep a strong hold on the interest.

In the opening scenes Jimmy Dolan, an aspirant for the welterweight championship, is seen taking a knockout blow from Spider Flynn, the bout being staged in Paris. Dolan and his trainer are left stranded after this affair and leave Paris to seek adventure. They wander into a principality named Konigstadt, ruled by a dyspeptic king.

Jimmy's entrance into Konigstadt is perhaps the best part of the story. It is made additionally interesting from the fact that he has agreed to palm himself off as a certain Prince Frederick, who for reasons of his own desired to disappear from public view for a couple of months. The deception works very well at the start, and Jimmy's breezy American assurance promises a greater interest than the plot develops later on. He meets the king and makes himself generally at home in the court. He even goes so far as to tell the king funny stories and takes him into training in a physical way. Later the real prince shows up and Jimmy is forced to confess his status as an impostor to the princess, who has become greatly attached to him. The plot, while not essentially new, has greater possibilities than were realized. The final scenes occur in Paris, where Jimmy again fights for the welterweight championship, this time successfully.

Others in the cast are Noble Johnson, Julia Ray, Al. MacQuarrie, Harry Mann, Ernest Shields, Grace Maclean and Francis MacDonald.

"The Web of Life"

Five-Reel Middle Class Melodrama Produced by the Gold Medal Photo-Players—Featuring Hilda Nord and James Cruze.

Reviewed by Edward Weitzel.

THE claims made by the producers of "The Web of Life" that it is not a sex or problem play is a truthful one. The Gold Medal Photoplayers, makers of the picture, have taken the sort of material that is easy of comprehension and put together a moving picture play that comes under the head of middle class melodrama. A dissipated young man from the city elopes with a simple minded country girl, and she is saved from a false marriage by the devotion of a former sweetheart, who forces his rival to make the girl his wife. The marriage hardly proves a happy one, the husband leaving his wife and baby for the society of his old companions of the fast life. The neglected wife bears her troubles with great meekness, and is finally rewarded by having her husband realize his duty to his family. This takes place after the usual amount of trials that fall to the heroine of a melodrama, the faithful friend sacrificing his life in a final effort to set matters right for the woman he still loves.

There are no new turns to the plot, but it has considerable action and several real dramatic moments. In a certain grade of picture houses it will be voted an interesting photoplay. The cast is on a level with the work required of it. James Cruze comes first in point of merit as the self-sacrificing friend. Hilda Nord has an appealing personality, but is restricted in her ability to portray the various emotions. George Soule Spencer, Billy Quirk, Frank Holland, George Moss, and Redfield Clark are also members of the cast.

Scene from "The Web of Life" (Gold Medal).

At Leading Picture Theaters.

Programs for the Week of April 1 at New York's Best Motion Picture Houses.

"The Bond Between" at the Strand.

GEORGE BEBAN was seen at the Strand theater the week of April 1 in "The Bond Between," a photodrama of which he is the author, as well as the star. In this play he enacts the role of Papa Duval, a Frenchman living with four cronies in a French restaurant in New York City. Mr. Beban has carried throughout the picture a true Bohemian atmosphere of the real artists' section of New York. One of the unusual scenes is the entire basement and first floor of a typical New York boarding house. Included in the cast are Colin Chase, Vola Vale, Mrs. Buehler, John Burton, Nigel de Brullier, Paul Weigel, Eugene Pallette, W. H. Bainbridge, and Signor Buzzi. Some thrilling and interesting pictures of the Pendleton (Ore.) Round-Up were also presented, showing cowboys and cowgirls racing, bulldogging, riding bucking bronchos, contesting for the world's championship. Victor Moore in his latest comedy, "His Military Figure"; an educational study showing the evolution of agricultural machinery, and the Topical Review completed the pictures.

Rosa Lind, Mery Zentay, Arthur Depew, and Ralph Brigham were the soloists.

"Even as You and I" at the Rialto.

In "Even as You and I" the Rialto had a dramatic feature which gets quite away from the ordinary run of motion pictures. It is styled a "photo-allegory," and was produced by Lois Weber. Wisdom, Experience and Loyalty appear as characters, struggling in opposition to Satan and three of his Imps. The conflict between these opposing forces centers about an artist and his wife, who start their married life with Youth, Love and Honor as their household gods, and who battle bravely against those disillusionments and temptations which are the common heritage of humanity.

The fifth week of the Rex Beach-Dr. Salisbury pictures took the exploring party into the jungles of Costa Rica, showing the coffee industry, from the planting of the bean to its shipment. Quantities of wild game, insects, butterflies and other denizens of the tropics were introduced.

"The Glory of Motherhood" at the Broadway.

A new Vitagraph feature picture, "Womanhood, the Glory of the Nation," opened an engagement at the Broadway theater Sunday night, April 1. Alice Joyce has the leading role.

Eighty-first Street Theater Bill.

On Monday, Tuesday and Wednesday, at the Eighty-first Street theater, Dorothy Dalton was seen in a drama of love and intrigue, "The Dark Road." Thursday, Friday, Saturday and Sunday Seena Owen, in "A Woman's Awakening," was on the program.

Paramount Pictures

Two Thrilling Lasky Productions on Program Week of April 9, Featuring Kathlyn Williams and Blanche Sweet.

BEULAH M. DIX'S latest "thriller," "The Cost of Hatred," and F. Hopkinson Smith's famous story, "The Tides of Barnegat," head the Paramount program for the week of April 9. In the former Kathlyn Williams and Theodore Roberts are starred, while in the latter Blanche Sweet plays the leading role. Surrounding these two features, are three single reel productions; the sixty-first edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the sixty-second Paramount-Burton Holmes travel pictures, entitled "East of Suez," and a Klever Komedy, entitled "His Military Figure," in which Victor Moore is starred.

"The Cost of Hatred" is without doubt the most thrilling heart interest story that Theodore Roberts, the greatest of screen character actors, and Kathlyn Williams have ever appeared in. The story tells of the alienation of the affections of Justus Graves' wife by Robert Amory, and of the husband's fleeing the country after he has shot at the youthful lover, and believing that he had killed him, carrying with him his young daughter to a foreign land. The production was directed by George H. Melford, and the cast surrounding Miss Williams and Mr. Roberts is the following: Tom Forman as Ned Amory, J. W. Johnston as Robert Amory, Jack Holt as Huertez, H. B. Carpenter as Ramos, Lucien Littlefield as Pepe, Charles Ogle as McCabe, Lillian Rosine as Dolores.

"The Tides of Barnegat," F. Hopkinson Smith's thrilling drama of the life of a little colony of fisher-folk near the famous bay on the Jersey Coast, is the best vehicle that Blanche Sweet has had for screen production, for it blends thrills with pathos, as the tale of self-sacrifice of a sister, played by Miss Sweet, unfolds the human interest, the story showing the devotion of the young girl shouldering the disgrace to save her sister. Mr. Smith, one of the most popular figures in the history of American letters, never wrote a more interesting best seller, and this production, full of action, has the added quality of having been produced with the picturesqueness of unique sea coast scenes. The story is laid in the little sea coast town of Barnegat.

Miss Sweet is supported in this cast by Elliott Dexter as Dr. John Cavendish, Tom Forman as Bart Holt, Norma Nichols as Lucy Cogden, little Billy Jacobs as Archie, Walter Rogers as Captain Holt, Harrison Ford as Sydney Gray, and Lillian Leighton as Martha.

The 61st edition of the Paramount-Bray-Pictographs contains four very interesting subjects, which will make it a decidedly big feature single reel; there is pictured in the release "Mobilizing the Red Cross," the third of the Quacky Doodles entitled "The Early Bird," the second installment of the "Animated Picto-Puzzles" by Sam Loyd, and "Mission Life in California," the latter having been secured by Dr. Burbank Shattuck, professor at Harvard College.

In the 62d of the Paramount-Burton Holmes Travel Pictures to be released this week the world's greatest traveler takes his fellow journeyers to Suez. Mr. Holmes finished his series of trips through Canada, and is now starting to take his little tours in foreign countries.

The words of Kipling's "On the Road to Mandalay" have done much to give meaning to the mention of that mysterious part of the world called "East of Suez," and vividly creates a mind picture of the sort of places which are to be found there—a land "where the best is like the worst and there ain't no ten commandments and a man can raise a thirst" must necessarily appeal to any one with an imagination. It may not appeal to many as particularly desirable to live in; however, it does make one of the most interesting and unique pictures that Burton Holmes has ever taken his travelers to see.

The Klever Komedy for this week entitled "His Military Figure" gives Victor Moore a distinct opportunity of doing the most unusual things conceivable, for, in the role of a West Point graduate, so as to gain the respect and confidence of the father of the girl whom he desires to marry, he is compelled to rig himself up in a corset-tight suit, which is instrumental in getting him into all sorts of comedy difficulties. As would be expected, his efforts have a happy ending.

More Constabulary Features to Follow "Trooper 44."

Dixon Boardman, president of the E. I. S. Motion Picture Corporation, under whose personal supervision the five-reel feature, "Trooper 44," was produced, announces that in all probability he will now proceed to make a series of features, each complete in itself, but each enlisting the services of the Mounted Troopers as a background. It is also announced by the E. I. S. concern that they have inaugurated an "Exhibitors' Advisory Department," and upon application to the publicity bureau of the concern the E. I. S. people will be glad to furnish not only press sheets, cuts and general publicity matter, but also give special advice as to the best means of advertising "Trooper 44" in the particular sections in which it may be played. In this connection it is interesting to note, say the heads of the concern, that legislation is now pending in thirteen states for the establishment of a state police, and, in fact, in New York State such a bill has been already passed by the Senate.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

DOUBLES AND TROUBLES (Kalem).—A quite clever comedy reel. Ham and Bud are considerably nonplussed when they meet themselves at a party and are told that they have been there half an hour before they arrived. That may sound queer, but that's just what happens to Ham and Bud. The two get over quite a number of laughs during the running of the reel. Henry Murdoch assists with the funmaking. Directed by Al. Santell.

THE SHOOTING STAR (Essanay).—A split-reel embracing comedy and educational. The comedy is not much. It contains the usual knockabout stuff expected in seashore scenes. The educational is worth while, and shows the harvesting of the wheat crop in Alberta, Canada.

THE RAILROAD SMUGGLERS (Kalem).—A number of the "A Daughter of Daring" railroad series. Chief interest centers around Helen Gibson's stunt. In this reel she is seen riding a motorcycle at breakneck speed alongside of a train. She is pursued by filibusterers. As she reaches a station platform she shoots the motorcycle through the open doors of a box car and onto a flat car in a train moving alongside. Miss Gibson should be given especial credit for this stunt. It is a difficult and dangerous one. With Miss Gibson in the cast af G. A. Williamson, George Routh, Hal Clements and L. T. Whitlock.

THE GREATER PUNISHMENT (Selig). A rather mediocer one-reel drama. A young married man seeks funds from his uncle. The uncle is knocked unconscious through a runaway, and the nephew obtains securities from the uncle's pocket. The youth buys presents for his child. The theft is fastened on the youth, but the old uncle relents when he sees how things are and when the youth realizes the enormity of his offense. The cast, headed by Charles Wheelock and Edith Johnson, includes Georgette Campbell and Lafayette McKee.

THE LONE POINT FEUD (Kalem).—A one-reel episode of the "A Daughter of Daring" series. This reel holds up well. Helen Gibson performs an unusually daring stunt when she leaps from a bridge over a railroad into the tender of a speeding locomotive. In this manner she averts a collision between a train on which the superintendent is eloping with the daughter of a squire and a locomotive carrying the irate squire. The story is quite interesting, too. In the cast with the leading player are G. A. Williams, Gladys Blue and L. T. Whitlock.

General Film Company Specials.

THE BOOB (Selig).—A two-reel offering of worth. There is much humor and pathos to be found in the two reels. "The Boob" parts with his cash to learn to become a detective. He finds that his detective-hero is a thief, and surprises the latter rifling the rural postoffice. In the end the "Boob" proves that he is not so much of a boob after all. There is an element of romance that helps considerably. In the cast are Casson Ferguson, Byrdine Zuber, Frank Owen and Fred Eckhart. Produced by Otis B. Thayer from the story by Roland Ashford Phillips.

THE VULTURE OF SKULL MOUNTAIN (Kalem).—A two-reel episode of "The American Girl" series. Much action has been crammed into the two reels. A story of mystery in which are used the elements that compose sure-fire melodrama is told on the screen. We see much good and exciting horsemanship. The Vulture is a bandit who holds forth on Skull Mountain. Although each of the three leading characters are made to feel his power, he is at last downed. Marin Sais plays the lead. She is supported by Frank Jonasson, Edward Hearn, Ronald Bradbury, Edward Clisbee and Hart Hoxie. Reviewed in another column.

THE HAM THAT WAS (Essanay).—One of the "Black Cat" Features. This two-reel offering is good stuff. There are numerous humorous touches that get over well. The film has a sort of O. Henry touch. A vaudeville team, whose stock in trade is a trained pig, goes broke. They get a notice of a week's work and, in celebrating, eat the pig. They learn that all that was wanted was the trained pig. Harry Dunkinson and Mabel Bardine get just the right amount of humor out of their roles.

MEDDLING WITH MARRIAGE (Essanay).—A unit of the "Is Marriage Sacred?" series. This two-reel drama tells of a girl who rather favors a man in moderate circumstances. The mother favors a marriage with a man who is apparently wealthy, and pushes her plans through. Just as the ceremony is to take place the other man proves that the would-be bridegroom is unworthy. The offering is interesting. The cast is composed of Marguerite Clayton, Edward Arnold, Lillian Drew, Ullrich Haupt and Thomas Commerford.

Educational Film Corporation.

FEEDING THE FISH-EATERS, March 19.—This interesting subject appearing in the Ditmars "Living Book of Nature" series shows us a number of animals that live all or partially on fish, being fed at the Bronx Zoo. Among these are the sea lion, the pelican and the penguin. A full review of this subject will be found in the Motion Picture Educator of our issue of April 7.

FEEDING THE BEARS, March 26.—This is an interesting and well photographed number of the Ditmars "Living Book of Nature" containing interesting scenes about the dens of the various kinds of bears at the Bronx Zoo. A full review of this subject will be found in the Motion Picture Educator of our issue of April 14.

ELEPHANTS, April 2.—An interesting and instructing number from Ditmars' Living Book of Nature.' In it are explained the chief characteristics of the African and Indian elephants, and the particular parts of these countries which are inhabited by them. Amusing incidents in connection with the elephants' daily habits are shown.

Fox Film Corporation.

HIGH FINANCE (Fox), March 26.—Taken from a story by Larry Evans, this five-reel photoplay is intended for a George Walsh vehicle, and fulfills its mission. It has plenty of adventure and touches of comedy. It is reviewed at length on another page of this issue.

Greater Vitagraph, Inc.

APARTMENT 29 (Vitagraph), Apr. 9.—Earle Williams is the featured player in this five-reel Blue Ribbon Feature. The reproduction is a program offering of fair strength. The story tells of the framed-up adventures met with by a dramatic critic who "panned" a play and was given much the same experience as was the hero of the play. Reviewed in another column of this issue.

Metro Pictures Corporation

THE HIDDEN CHILDREN (Yorke), March 26.—A five-reel adaptation of the novel of the same name by Robert W. Chambers. Harold Lockwood and May Allison are the stars. The picture is a poor one. Mr. Chambers story has been butchered. The theme used in the story is the Indian custom of sending children to foster-parents until maturity. In the picture two white children become "hidden" children. A longer review is printed on another page.

THE AWAKENING OF HELEN MINOR, March 26.—The women are going to like this comedy especially. The Sidney Drews are seen in a reel that shows what a wife can get from her husband if she uses flattery. It is when Mrs. Minor realizes this and plays to hubby's vanity that she gets the expensive things. The humor throughout is refined and subtle. There will be many a quiet laugh over this reel long after it has been seen. The story was written by Helena Laighton.

Mutual Film Corporation

MUTUAL TOURS AROUND THE WORLD NO. 21 (Gaumont), March 27.—The subjects chosen for illustration in this number of the series are "Funchal, Madeira," "Rostov-On-Don, Southeastern Russia," and "Ajaccio, Corsica." Fully reviewed in the Motion Picture Educator of our issue of April 14.

MUTUAL WEEKLY NO. 117 (Gaumont), March 28.—This number of the Weekly contains some unusually interesting items, including "The Allies' Medical Corps at work in an East African Forest," "With the Allies Along the Somme," "Harvard Crews Commence Spring Training," "Section of American Ambulances Leaving Paris for the Front," and other interesting current topics.

REEL LIFE NO. 48 (Gaumont), March 29.—The subjects treated in this number are "Weaving Indian Blankets," "The Pulmotor," "Swedish Gymnastics," "The Famous Herald Clock," too briefly treated to be of value, and "Winter Sports in Florida." These subjects are fully reviewed in the Motion Picture Educator of April 14.

Mutual Film Corporation Specials.

FREED BY FIDO (Vogue), March 31.—A two-reel farce comedy that consists chiefly of slapstick work. Some of the players apparently have considerable acrobatic ability and are entertaining in this sense. The production has no plot of any account and centers about the rescue of a girl, who has been kidnapped, through the betrayal of the situation by her little dog.

THE DEVIL'S ASSISTANT (Mutual Star Production), April 2.—A six-part melodrama featuring Marguerita Fischer. The subject of the production is an unpleasant one, dealing with the vengeful act of a doctor who, because the woman he loved married another, administered a harmful drug to her during an illness, with the result that she became a dope fiend. The picture is well made and contains considerable of the spectacular element in the visualization through double exposure of the woman's hallucinations. A full review will be found elsewhere.

ADVENTURES OF SHORTY HAMILTON NO. 12 (Monogram), April 2.—In this chapter Shorty comes nearer to winning the hand of his lady love and is entertaining an attempt to solve a wireless mystery. Several thrilling incidents in connection with rescues at sea, and the discovery that a piano was used in the sending of secret messages with regard to the sailing of vessels from American ports, are included.

Paramount Pictures Corporation

PARAMOUNT-BRAY PICTOGRAPH NO. 60, March 26.—The subjects covered in this issue of the Pictograph are "Crab Fishing in Virginia," "Americanizing an Oriental Art," and "Assaying the Nation's Gold." Full reviews of these subjects will be found in the Motion Picture Educator of our issue April 7. The reel closes with an animated cartoon entitled Bobby Bumps, Office Boy."

AS MEN LOVE (Pallas), March 29.—A strong picture, in which the principal players are House Peters, Jack W. Johnston, Myrtle Stedman and Helen Jerome Eddy. The subject is reviewed in another column.

PARAMOUNT-BRAY PICTOGRAPH NO. 61, April 2.—In this number will be found illustrations on "Mission Life in California," "Picto-Puzzles" by Sam Loyd, and "Mobilizing the Red Cross." Full reviews of these subjects will be found in the Motion Picture Educator of our issue of April 14. The reel closes with an animated cartoon entitled "Quacky Doodles and the Early Bird."

THE BOND BETWEEN (Pallas), April 2).—George Beban has the leading role in this picture, the script of which also was written by Mr. Beban. It lacks the quality of heart interest we have been taught to associate with the subjects in which this player is featured. The picture is reviewed elsewhere.

Pathe Exchange, Inc.

SUNSET FALLS (International), March 25.—The Mrs. Vernon Castle serial, "Patria," reveals a lot of lively doings in number five. The scenes takes place on a Western ranch. A longer review is printed on another page of this issue.

PEACE "WHICH PASSETH ALL UNDERSTANDING" (International), April 1.—The twelfth installment of the "Patria" serial is a lively continuation of the exciting incidents in the former number. It is reviewed at length on another page of this issue.

SPONGE FISHING (International), April 8.—An excellent exhibition of the method of gathering sponges in the waters around Florida is on the same reel with a Happy Hooligan cartoon by F. Opper. "The New Recruit" is the name of the cartoon and is done in Opper's most amusing style.

THE LIFE CURRENT (Astra), April 15.—The fifth number of "Mystery of the Double Cross." The life current relates to a critical moment when Peter Hale is being operated upon and the villain severs the electric light wire and throws the hospital into darkness. The number is given a longer review on another page of this issue.

ARID AND FRUITFUL CALIFORNIA (Combitone), April 15.—This Combitone picture is the fifth of the series. The reel shows several examples of the wonderful scenery of the state and brings out the tones with pleasing fidelity.

WHEN LOVE WAS BLIND (Thanhouser), April 15.—The scenario of this five-reel photoplay was written by Agnes C. Johnston, and is a radical departure from her usual style of work. The story is not at all convincing. It is given a careful production by the Thanhouser Company and the cast is headed by Florence La Badie. A longer review appears on another page of this issue.

FLORENCE ROSE FASHIONS, NO. 27 (Pathe), April 15.—"Accepted Styles" is the title of this number of the Florence Rose Fashions. The array of modish frocks and other articles of ladies' apparel shares the reel with a colored educational, "Odd Fresh Water Creatures."

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 65 (Universal), March 28.—Arrival of U. S. Steamer Orleans at Bordeaux, aftermath of Indiana tornado, boys in training on Ward's Island, Woman's Rifle Club at Boston, demonstration over England's "Victory Fund," and other features are included in this entertaining number.

UNIVERSAL SCREEN MAGAZINE, NO. 13 (April 6).—The subjects dealt with in this issue are: "A Modern Hotel's Kitchen;" "Porpoise Fishers;" "The Making of Shells;" "Be Your Own Manicure," and a Willie Hopkins animated clay cartoon entitled "America, May She Always Be Right."

CROOKS AND CROCODILES (L-KO), April 8.—Mr. Nappy, impersonated by Bill Armstrong, goes fishing. He gets in bad with some alligators, some of the scenes apparently being taken at an alligator farm. This makes an amusing offering of the eccentric, knockabout type.

HIS FAMILY TREE (Victor), April 10.—A comedy number, by Tom Gibson, featuring Milton Sims, Eileen Sedgwick, Ralph McComas and Chas. Haefeli. Prof. I. M. Bunk induces an old man and his daughter to think they are descendants of royalty. The hero exposes the deception. This is fairly humorous in conception, but not particularly funny as developed. An average subject.

THE DESERT GHOST (Big U), April 12.—A Western drama, by E. B. Lewis, featuring Neal Harte and G. Raymond Nye. It pictures the way in which a bandit outwits some Mexicans who have stolen valuable plans of fortifications. He gives his life in the accomplishment of this. The number is well presented and quite strong in its appeal.

UNIVERSAL SCREEN MAGAZINE, NO. 14 (April 13).—This issue of the "Screen Magazine" contains a large amount of valuable information. The subjects treated are "Concentrated Food Products;" "Young Men Who Didn't Go West," and "The Eye of Modern Science," which is a detailed explanation of the mysteries of the X-Ray. The reel closes with an interesting animated clay cartoon modeled by Willie Hopkins.

HER PRIMITIVE MAN (Rex), April 15.—An artist lady gets an order for some primitive sketches. She goes into the woods and discovers some mountaineers. The son, who has really been to college and is a law graduate, poses for her. Later he rescues her from a drunken half-breed. A simple, obvious type of story, set in attractive surroundings. Myrtle Reeves, Harry Griffith, Jack Mulhall and Jean Hersholt appear. Fairly strong.

Universal Film Mfg. Company Specials

MR. DOLAN OF NEW YORK (Red Feather), April 9.—A five-reel comedy, written and produced by Raymond Wells, featuring Jack Mulhall as an American boxer abroad. The young pugilist loses his fight for the welterweight championship in Paris and drifts, with his trainer, into the principality of Konigstadt. Here he poses as a prince and makes love to the daughter of the ruling monarch. He also improves the King's health by telling him funny stories and teaching him boxing. This has a good comedy style, but the plot itself lacks suspense and does not hold the interest as closely as it should. It is not as strong as other features of recent date by the same producer.

HAIR-TRIGGER BURK (Gold Seal), April 10.—A good three-reel Western subject, by Eugene B. Lewis, featuring Harry Carey, Teddy Brooks, Vester Pegg, Claire Du Bray and others. This tells an entertaining story of a young lad whose father is mortally wounded in a stage holdup. The youth becomes the pal of a bandit, who befriends him in time of need. The part of the wine room girl is effectively handled by Miss Du Bray. This is a natural picture of Western life of the accepted romantic type.

THE MAGPIE, April 10.—A three-reel number, by George Dana Smith, featuring Tina Marshall, Claude Cooper and others. The banker's daughter discovers a burglar in the house. She pretends to be "The Magpie," a lady crook whom she greatly resembles, and becomes the burglar's pal in order to bring him to justice. There is some novelty in this situation. The action mingles comedy and melodrama in a way that keeps it from becoming really strong in either way, but there is a good deal of entertainment as the events proceed. It is a number of average strength.

UNCLE JOHN'S MONEY (Rex), April 12.—A two-reel number, by Henri Canard, featuring George Berrell, Malcolm Blevins, Marjorie Ellison and Burton C. Law. The rich uncle comes to the city and calls on his nephews. He practices the familiar device of pretending to be poor. He also pretends to get very intoxicated and the first nephew and his wife order him out. The drunken scenes might be cut a little to advantage, as some observers will think the first nephew was almost justified in his course. The number is very pleasing and, with this one exception, well presented. It makes an entertaining offering.

THE SIGNET RING (No. 6 of "Pearls of the Secret Service) (Imp), April 13.—A two-reel subject, based on a story by George Bronson Howard. This features Kingsley Benedict in another of his adventures as a society detective. He gives a girl with whom he is in love a signet ring, which will save her from danger. She proves a traitor to his government, but because of his regard for her, he spares her from prosecution. Some of the points are not entirely cleared up, but the number proves entertaining.

VOICE ON THE WIRE, NO. 6 (Universal Special), April 16.—This two-reel installment continues the efforts of Detective Shirley to solve the mystery of the Oriental death punch. Carns is killed by the phantom hand and Shirley himself almost meets a like fate. Polly Marion is kidnapped by Red Warren and his gang and Shirley takes up the pursuit. The number holds the interest closely.

Triangle Film Corporation.

HER OFFICIAL FATHERS (Fine Arts), April 8.—A five-reel light and entertaining comedy of character, that of a jolly and irresponsible banker's daughter, with Dorothy Gish at her best.

SWEETHEART OF THE DOOMED (Ince-Kay Bee), April 8.—A drama of deferred vengeance with Louise Glaum strong in the title role, and some scenes of power, though it has many jarring inconsistencies.

World Pictures.

THE FAMILY HONOR (Peerless), April 9.—Robert Warwick and June Elvidge have the leads in this five-reel photoplay, which is dramatic in quality and contains a number of good acting scenes. It is given a longer review on another page of this issue.

MOTHERS OF FRANCE (Made in France), April.—This is a remarkable photoplay. It is in six reels, and Sarah Bernhardt heads the cast. A longer review is printed on another page of this issue.

Miscellaneous

THE WEB OF LIFE (Gold Medal Photoplayers).—A middle class melodrama in five reels, this picture is fairly well acted and produced. It is reviewed at length on another page of this issue.

THE TEST OF WOMANHOOD (Miles), April.—This five-reel photoplay has little to recommend it. A longer review is printed on another page of this issue.

THE PRICE OF HER SOUL (Variety Films), April.—Full information regarding this photoplay is printed on another page of this issue. The picture has no moral standing.

THE WHIP (Whip Feature Motion Picture Co.), April.—An eight-reel screen version of the English melodrama of the same name, this photoplay is full of thrills. The horse-racing, fox-hunting and railroad wreck scenes are remarkably realistic, and the story is interesting. A good cast also helps to make the picture a success. It is reviewed at length on another page of this issue.

Manufacturers' Advance Notes

First Arbuckle Comedy on April 23

Paramount Pictures Corporation to Issue These Two-Reel Comedies Featuring Roscoe "Fatty" Arbuckle to All Exhibitors.

THE first Paramount Arbuckle Comedy, a two-reeler, in which Roscoe "Fatty" Arbuckle will make his debut under the banner of the Paramount Pictures Corporation, will be released on April 23. The comedy, which Mr. Arbuckle himself asserts is the most hilarious piece of screen work he has ever accomplished, has been christened "The Butcher Boy," and the production will be finished within a few days.

Scene from "The Butcher Boy" (Paramount).

Despite the fact that the first comedy is still in course of production, Paramount has already signed contracts for over 200 showings during the first week of the picture. In New York City alone there will be over thirty-five showings simultaneously, including the Rialto, the Marcus Loew theaters, the Fox theaters and many others, and in every big city in the United States Arbuckle will be bringing forth laughs from thousands upon thousands of motion picture fans who are anxiously waiting this first comedy to be issued through Paramount.

The Arbuckle two-reel comedies will be released by Paramount to all exhibitors, without interfering with the exclusiveness of the franchise clauses in their program distribution. This will give others than Paramount exhibitors the opportunity of booking these features, and adding to the drawing power of their program for that week.

In all the Paramount Exchanges separate departments have been established for the handling of these comedies, and a vast amount of exhibitors' aids material will be distributed in connection with the pictures, as money-getters for the exhibitors. The most elaborate array of one, three and six sheets will be used, together with slides, stills, publicity mats and a vast amount of pre-publicity that is destined to make these comedies, two-reel features, the talk of every community in which they are shown. Other exhibitor aids in the form of newspaper layouts for advertising and publicity are also being arranged by the Exhibitors' Aids Department in the different Paramount exchanges, and the promotion work that will be done for these comedies will outstrip anything of its kind ever attempted in the industry.

"Fatty" is not only appearing in this production as author-actor, but he is also his own and his company's director. He has surrounded himself with a wonderful cast of players, chief of whom known to the film industry is Al St. John, who has been one of "Fatty's" side-kicks for years. "Fatty" has a brand new leading lady, Miss Josephine Stevens, who will take the comedy screen-lovers by storm. She is not only remarkably beautiful, but of the snappy, vivacious type that is so essential to this type of work.

ART DRAMAS TO HOLD TRADEMARK CONTEST.

Following the announcement recently made that Art Dramas had under consideration the advisability of holding a contest to secure a suitable trademark for the concern, the offices have been flooded with suggestions, none of which, however, exactly pleases Harry Raver, president of the company.

Mr. Raver has now decided that a contest must be held, if Art Dramas is to obtain the best trademark possible. Out of the suggestions received, only a few were worth even passing consideration. Several of these, while artistic and simple, were, nevertheless, not distinctive enough to be adopted.

Definite details concerning the proposed contest have not yet been worked out. Mr. Raver is anxious to have some artists of note act as judges, and he expects to be able to announce their names in a day or so. He himself will act as one of the jury in charge of the decision.

The contest will probably be open to all, as planned, although this will make the decision so complicated that a later report may contain some restrictions.

"SKINNER'S BUBBLE" (Essanay).

"Skinner's Bubble," a sequel to "Skinner's Dress Suit," will be released April 23. Bryant Washburn, the hero of the Henry Irving Dodge picture, will again be seen in a delightful comedy role in the sequel. Hazel Daly, the "Honey" of the first production, is occupying the same position in the second. All the rest of the original "Skinner" company is being utilized in the cast. The forthcoming comedy is declared to abound in that same natural, life-like humor which has made "Skinner's Dress Suit" one of the biggest screen hits of the year.

"Skinner's Bubble" is simply another chapter in the laughable life of the Skinners—himself and Honey. It takes up Skinner where he was promoted to a junior partnership in his big commercial firm, after capitalizing his dress suit and his social prestige.

Following so closely upon the sensational success of "Skinner's Dress Suit," the sequel is practically assured of a big welcome from exhibitors and photoplay patrons. Reports from the Essanay studios are to the effect that "Skinner's Bubble" is even better than its predecessor.

The story of "Skinner's Bubble" was written by Harry Beaumont, who is also directing its production. This arrangement is by special permission from Henry Irving Dodge, author of "Skinner's Dress Suit." Mr. Beaumont directed the production of "Skinner's Dress Suit." No detail is being overlooked to give the second production exactly the same atmosphere as the first.

Scene from "Skinner's Bubble" (Essanay).

"Skinner's Bubble" will have a screen time approximately of one hour fifteen minutes. It will be released through the Kleine-Edison-Selig-Essanay service.

Fox April Releases

Several Sterling Features Are Offered for the First Half of the Month.

THEDA BARA, Genevieve Hamper, Gladys Brockwell and Stuart Holmes are the notable stars who head the casts of the first four April releases which William Fox announces. The order of the photoplays will be:

April 2—Theda Bara in "Her Greatest Love," a special production; also, Genevieve Hamper in "Tangled Lives."

April 9—Gladys Brockwell in "Her Temptation."

April 16—Stuart Holmes in "The Derelict."

Miss Bara's third super de luxe feature, "Her Greatest Love," is a magnificent film based on Ouida's widely read novel, "Moths." J. Gordon Edwards directed the picture and has put the beautiful natural backgrounds in and around St. Augustine and Palm Beach, Fla., into the work. Adrian Johnson wrote the scenario. Harry Hilliard, Glen White, Walter Law, Alice Gale, Marie Curtis and Calla Torres are in the cast.

J. Gordon Edwards also screened "Tangled Lives," in which Genevieve Hamper, the distinguished star of silent and spoken drama, has the lead. The cast, of extraordinary power, includes Stuart Holmes, Robert B. Mantell, Walter Miller, Henry Leone, Claire Whitney, Genevieve Blinn, Louise Rial, Millicent Liston, William Gerald, and Hal de Forest, who played the mad sultan in "A Daughter of the Gods." The story is by Mary Murillo.

A sterling company appears in support of Gladys Brockwell in "Her Temptation," which Richard Stanton filmed from the 'script by Norris Shannon. In the drama are Bertram Grassby, Ralph Lewis, James Cruze, Beatrice Burnham and Carrie Clarke Ward. A psychic theme underlies the action, and Miss Brockwell's characterization of the heroine is one of the finest things she has yet done.

Stuart Holmes does brilliant dramatic work in "The Derelict," written and directed by Carl Harbaugh, whose production of "The Scarlet Letter" for Fox Films was so popular throughout the country. Georges Benoit contributes the same splendid photography he gave to the Dickens classic, in Mr. Holmes' new vehicle.

Mary Martin, June Daye, Carl Eckstrom, Dan Mason, Ollie Trevor and Wanda Petit are the other principals in the photodrama. Director Harbaugh has shown skill equal to that he exercised in "The Scarlet Letter" in selecting his "types" for "The Derelict."

"THE LAW OF COMPENSATION" READY.

Norma Talmadge's second Selznick-Pictures offering, "The Law of Compensation," will be released this week. In this production Miss Talmadge returns to America from her tragic journey through Russia, England and France in her recent success, "Panthea," and is the central figure in a gripping drama of modern social conditions in this country. The story is by Wilson Mizner, whose ability as an author was proved in his collaborations with Paul Armstrong in "Alias Jimmy Valentine" and "The Deep Purple."

"THE POWER OF PIN-MONEY."

"The Power of Pin-Money," the latest of the Selig multiple reel dramas, released in General Film Service, contains an unusual thought, and one that will strikingly impress every person who sees it. There are perhaps hundreds of thousands of girls in this country, who are living in comparative luxury, being given generous financial allowances by their parents, who, nevertheless, long for "pin money." Making frivolous purchases, they squander their monthly allowance, and when their parents refuse to encourage their extravagances and refuse them additional money, they plan by other means to gain funds. Their favorite plan is to apply for a position with some concern, working for wages much lower than could be depended upon by a real wage earner for a livelihood. The girls call this "PIN MONEY," and with this addition to their regular allowance, they are enabled to gratify their desires for the purchase of frivolous and unnecessary things.

Scene from "The Power of Pin-Money" (Selig).

The Selig drama is the story of a girl who longs for "pin money," and who finally realizes what an injustice she and her sisters are doing to those men and women who depend upon the daily wage to support their families, their mothers and their sisters. It is a drama that everyone should see, for there is not a dull moment; the situations are exciting and the photography is excellent.

"MAX IN A TAXI" THIRD LINDER COMEDY.

"Max in a Taxi" will be the title of Max Linder's third Essanay comedy. The noted European comedian, at his Culver City, Cal., studio, has nearly completed the filming of this production. It is scheduled for release the fourth Monday in April through the Kleine-Edison-Selig-Essanay service.

While the filming of "Max in a Taxi" is being completed, the comedian's second Essanay comedy, "Max Wants a Divorce," is having a record run, according to reports from the Kleine-Edison-Selig-Essanay service. Backed by the big hit which the first Essanay-Linder comedy, "Max Comes Across," has made, and the national advertising campaign which Essanay is conducting for the comedian's "made in America" films, "Max Wants a Divorce" is drawing capacity business wherever it is being shown. Critics and exhibitors alike have praised the production, many declaring it better than the first comedy, even.

With two hits to his credit already, Max's third production, "Max in a Taxi," cannot fail to be a big drawing card. A special line of novelties has been arranged by Essanay for exhibitors who book the comedy.

"Max in a Taxi" will have a screen time approximately of thirty minutes. The comedian's original comedy company, which was transported almost in toto from the Essanay Chicago studios to the Pacific coast, appears in the forthcoming offering.

"THE GYPSY PRINCE" (Cub).

"The Gypsy Prince," the Cub comedy scheduled for release through the Mutual Film Corporation on April 12, may aptly be described as a "comedy with thrills."

Practically all of the action of the story is set in and near a gypsy camp in the mountains, and these natural settings are utilized to mingle thrills with comedy. Fights take place upon rocks overlooking deep ravines, and there are perilous rescues to add to the effect of the action.

The story centers about George Ovey as Jerry. Jerry comes into possession of a wallet stolen by footpads, and which officers are seeking to recover. Jerry escapes the officers, and takes refuge in a gypsy camp. The gypsy chief covets the horse upon which Jerry strays into camp, and offers to give him his daughter in return for it. This incurs the displeasure of Hank, who is in love with the chief's daughter, and he contrives to make away with Jerry so that there will be no interference with his plans. Jerry then has a series of thrilling experiences, which have such an effect upon him that he decides to return to his former position, instead of becoming a gypsy prince. Accordingly, he returns horse and money where it belongs.

A big cast is used in the picture. It includes, besides George Ovey, such players as George George, Claire Alexander, Louise Horner, E. A. Browne, William Foxe and a host of others. The story was written and picturized by Milton H. Fahrney.

STRAND BOOKS ENTIRE O. HENRY SERIES.

The popularity of General Film Company's widely heralded series of two-reel pictures based on the O. Henry short stories was attested last week, when the Strand theater, New York, contracted for the entire series, and will show one of these features weekly, starting this week. The Strand management will feature the O. Henry pictures equally with their regular feature each week, and the title will appear in electric lights across the front of the theater. Manager Edel intends to conduct a special advertising campaign on this series, as he is convinced that it is the best drawing series of short subjects ever placed on the market.

The first picture to be shown by the Strand will be "The Third Ingredient," based on what is probably the most widely read story ever written by O. Henry.

BLUEBIRD SCHEDULE CHANGED.

Because of S. L. Rothapfel showing two Bluebirds at the New York Rialto on pre-release, there has been a change in schedule, for the New York territory only, in handling "The Clock" and "A Jewel in Pawn." During the past week "The Clock" has been showing at the Rialto, and on April 16 "A Jewel in Pawn" will be the attraction there. In all districts outside of the New York office territory "A Jewel in Pawn" will be released April 16, and "The Clock" on April 30, but this order will be reversed for New York as far north as Poughkeepsie, and Long Island and eastern New Jersey, comprising the territory supplied by the New York branch. By carefully noting that "The Clock" (in New York territory) will be released April 16, and "A Jewel in Pawn" on April 30, exhibitors supplied by the New York office will be rid of all confusion.

"LITTLE MISS NOBODY" (Bluebird).

The fourth production made at Bluebird's Leonia (N. J.) studio, with Violet Mersereau as its star, originated from the story written by Robert F. Roden and Alfred Solman, "Little Miss Nobody." The scenario was prepared by John C. Brownell. Edwin Stevens supervised Miss Mersereau's previous efforts at Leonia, but in the present instance Harry Millarde directed.

John Mackin, James O'Neill, Dean Raymond, Clara Beyers, Sidney Mason, leading man and featured with Miss Mersereau, Helen Lindroth, Willis Baker and Robert Clugston will comprise the support. Alfred Solman, one of the authors of "Little Miss Nobody," will be recalled by those musically inclined as the writer and composer of many high-class ballads, including "Mine" and that one-time sentimental craze, "If I Had a Thousand Lives to Live." This is the second moving picture story Mr. Solman has written, "The Mischief Maker" being his first essay.

Scene from "Little Miss Nobody" (Bluebird).

The locale of this Mersereau-Bluebird is in the North Woods, and many picturesque scenes add to the interest. Fine photography was noticeable in the projection room showings of "Little Miss Nobody" given for employes, and the publicity man for Bluebird declares that this is about the best medium Miss Mersereau has ever had to display her versatility

HALL GETS WORLD RIGHTS TO "THE BAR SINISTER."

Frank G. Hall, of the Civilization Film Corporation of New Jersey, one of the biggest of the Eastern state rights organizations, has added to his list of attractions "The Bar Sinister," to which he controls the world's rights. "The Bar Sinister" is a new multiple-reel drama produced by Edgar Lewis, and is said to be better than "The Barrier." A trade showing will take place in the near future.

Among the other productions to which Mr Hall controls the state rights in New Jersey are "Joan the Woman," "Twenty Thousand Leagues Under the Sea," "The Whip," "The Garden of Allah," "Beware of Strangers," "Enlighten Thy Daughter," "Civilization," and "War's Women." Charles Abrams and Arthur Werner of the Candler Building were the brokers through whom Mr. Hall obtained "The Bar Sinister," which is expected to be a sensation.

WILLIAMSONS CONTRACT FOR PAPER.

Contracts have been entered into between Worthy Butts, of the Greenwich Lithographing Company, and the Williamson Brothers, regarding an unusual line of artistic five-color poster work, which will permit the beauties of the submarine pictures to show to the best possible advantage. The contract is one of the most extensive entered into between a film manufacturing company and a lithographing house, as it covers a period of two years' duration. For each of the Williamson Brothers' pictures, the lithographers will supply everything from a a half-sheet window card and a one-sheet lithograph up to a twenty-four-sheet stand.

"THE POWER OF DECISION" FROM METRO APRIL 9.

"The Power of Decision," with Frances Nelson as star, is the April 9 release of the Metro Pictures Corporation. In this photodrama of a great problem that confronted a wife, and of how she reached a decision amid tragic circumstances, Miss Nelson has one of the strongest emotional roles of her career.

George W. Gunn wrote the story, which was put into scenario form by June Mathis, and directed by John W. Noble. B. A. Rolfe presents the play, which was produced by Rolfe Photoplays, Inc. The photography was done by Herbert O. Charleton.

"Musty Suffer" Comedies

Made by Essanay Through Arrangement With Kleine and Released Alternately by Each Firm.

ESSANAY in co-operation with George Kleine has launched a new series of "Musty Suffer" comedies. These comedies, presenting Harry Watson, Jr., in the varied "Mishaps of Musty Suffer," will have a screen time each of approximately fifteen minutes. They are being released through the Kleine-Edison-Selig-Essanay Service.

Through the co-operative plan, the two firms alternate in making the release. The first production, entitled "The Fried Egg Hero," was released by Essanay April 1. A week later, April 8, the second comedy, entitled "The Soda Jerker," was released. The remainder of the series will be released as follows: April 15, "Wet and Dry," by Essanay; April 22, "Truly Rural," by Kleine; April 29, "The Ladder of Fame," by Essanay; May 6, "Pure and Simple," by Kleine; May 13, "Spliced and Iced," by Essanay; May 20, "Starlight Sleep," by Kleine; May 27, "Musty B. Young," by Essanay; June 3, "Musty's Vacation," by Kleine. Filming of the entire series has just been completed

WIDE BOOKINGS FOR GENERAL'S "THE WAR."

The General Film Company announces a tremendous booking on the Official Government Picture Company's series of motion picture records of "The War." Prominent newspapers in all of the big cities of the country have taken up these pictures and are handling preliminary showings as benefits for war relief funds. The Philadelphia North American recently gave one of these benefits, using "The War," and the benefit packed the Philadelphia Opera House to the doors, at prices ranging from $2 to $5. The showing of the pictures in Boston a few weeks ago at the Boston Opera House brought in the largest receipts ever received at a single performance in the world—the total being $60,000. A similar benefit in Hartford, Conn., last week also netted a tremendous sum. The impetus given to bookings by these big war relief benefits, and the resultant advertising and publicity has been very large, and General Film expects to break all records on this series.

FAIRBANKS SURROUNDED BY GOOD CAST.

For his initial Artcraft picture, "In Again—Out Again," Douglas Fairbanks has selected an efficient supporting cast which includes artists of wide screen prominence, as well as of theatrical experience. Appearing opposite "Doug," in the role of Janie Smith, is Arline Pretty, the popular motion picture star of many successes. Her most recent work was in the serial which has been widely exploited, "The Secret Kingdom."

Arnold Lucy and Helen Greene are also given plenty of opportunity to assert their talents in this picture. Both have had wide experience on the screen and speaking stage. Ada Gilman is given a role particularly adapted to her talents as a character actress. Frank Lalor, who plays the part of the rural drug store owner, is a well-known stage comedian. Walter Walker is another recruit from the speaking stage. Albert Parker is given another important characterization in this Fairbanks subject.

Dauglas Fairbanks and Arline Pretty.

LASKY TO SCREEN "THE VARMINT."

Owen Johnson's world famous story of Lawrenceville School, "The Varmint," which created a sensation both in magazine and in book form, is to be adapted to the screen by the Jesse L. Lasky Feature Play Company, with Jack Pickford in the stellar role. Owen Johnson has won a unique place in the history of American literature through his wonderful insight into school and college life, his Lawrenceville stories being the first of their kind to win popularity, because of their humor and their keen analysis of schoolboy psychology. Mr. Johnson wrote with the understanding of one who had lived the life pictured, and has painted his characters in vivid hues The Varmint, the Tennessee Shad, "Doc" Macnooder and many other characters in the story rank among the best known and most beloved of present day fiction.

The selection of Jack Pickford to play the title role of this picture is the natural result of the success he made of William Sylvanus Baxter in the Famous Players adaptation of Booth Tarkington's "Seventeen," his memorable interpretation of Pip in the same company's adaptation of Charles Dickens' "Great Expectations," and his more recent triumph as the youthful "detectuv" in the Famous Players adaptation of the great stage success, "The Dummy," by Harriet Ford and Harvey J. O'Higgins.

PATRIOTISM PERVADES HEARST-PATHE NEWS.

The Hearst-Pathe News is performing a patriotic service by illustrating the various efforts being organized for national defense in the hour of national danger.

Issue No. 24 has scenes showing how Portland, Me.; Cambridge, Mass.; Sparkill, N. Y.; Charleston, S. C.; San Diego, Cal., and Washington, D. C., are awake to the necessity of quick and intelligent action by Americans. In Portland students of the University of Maine arouse patriotic spirit by organizing a spectacular parade. In Cambridge Harvard men "do their bit" by forming a machine gun company and drilling. At Sparkill the citizens form a home guard and drill for service. In Charleston the German ship Liebenfels, sunk in the harbor by her crew when war between Germany and the United States first threatened, is raised by U. S. Army engineers and work begun to restore her to service. At San Diego the U. S. Army Aviation Corps rush the training of junior aviators to make them ready for the day they will be needed, while at Washington the War Department officials are shown trying out new inventions designed to increase aeroplane efficiency.

SELZNICK LAUDS "THE DEEMSTER."

Speaking of his deal with Dr. W. E. Shallenberger, of the Arrow Corporation, under which he attained control of "The Deemster" in New York state, Lewis J. Selznick states that he proposes to give this picture the widest possible publicity campaign.

"I am taking up 'The Deemster,'" stated Mr. Selznick, "because it fulfills my idea of what a special feature production should be, both in subject and magnitude. There are real brains behind this photoplay, from the author, Hall Caine, down to everyone who had anything substantial to do with its development on the screen. It's a big story founded on a big theme, and it has been made a big thing from the highest standpoint of motion picture production.

"It long ago became evident to the men who are the real leaders of progress and attainment in picture production that the only substantial foundation of a successful picture is a real story—one that has sufficient spiritual force behind it to make an impression on the consciousness of an author. 'The Deemster' is that kind of a picture."

"SUNNY JANE" RELEASED MARCH 26.

E. D. Horkheimer, under whose supervision Miss Jackie Saunders is to star in Mutual features, announces that "Sunny Jane," the first of the series of six picture plays featuring the sunkist star, will be released March 26. "Sunny Jane" is a new idea in picture stories, and it was written by H. O. Stechhan, who also produced "The Wildcat." Both plays were created especially for Miss Saunders, and they give the versatile little girl an opportunity to display her best wares, from hoyden to tragedy queen; for in "Sunny Jane" there are flashbacks that show her as Cleopatra and Mary Queen of Scots.

In the six Mutual releases there will be discovered a purpose to offer something sincere and wholesome, for Miss Saunders is herself an exponent of clean pictures, and in this series she has done the best work of her career, because her heart has been in her work. Sherwood MacDonald will direct all Miss Saunders' pictures, and William Beckway is the cinematographer in charge.

NANCE O'NEIL PRODUCTIONS READY.

Word comes from the studios of the Frank Powell Producing Corporation, at College Point, Long Island, that Nance O'Neil, the celebrated star who was recently signed to appear in Powell pictures released by the Mutual, has completed two dramas.

"Mrs. Balfame," the picturization of Gertrude Atherton's famous book of that title, which brings the works of that celebrated novelist for the first time to the screen, was completed a number of weeks ago.

The release date of this first O'Neil offering through Mutual exchanges has been set for April 9, in accordance with the Mutual's policy to have all productions completed at the studio at least four weeks in advance of release date.

The second of Nance O'Neil's Mutual-Powell dramas is Henrik Ibsen's "Hedda Gabler," that striking characterization and picture of Norwegian life, which formed one of the noted actress' strongest stage roles. It will be released some time in May.

CAST COMPLETED FOR RECREATION.

With Nellie Parker Spaulding and Carey Lee added to the list of well-known players scheduled to appear in support of Edna Goodrich in the coming Mutual production, "Reputation,' an exceptionally strong cast has been completed for this interesting drama.

Constance Bennett—the central figure in the story—played by Miss Goodrich, is a beautiful cloak model in a large wholesale house in New York City. The part of her employer, Edmund Berste, whose name is wrongfully linked with hers in the ruining of her reputation, is played by Frank Goldsmith, while the popular leading man, William Hinckley, is cast for the part of John Clavering, whose love for the unhappy victim of Berste's desperate wife causes him to solve the mystery of her persecution.

"Reputation" is from the talented pen of John Clymer, and is being staged by John B. O'Brien at the Glendale studios on Long Island.

WASHBURN MAKING ANOTHER SKINNER PICTURE.

Bryant Washburn is being filmed in another comedy at the Essanay studios. According to the story, it promises to outdo "Skinner's Dress Suit." "Skinner's Bubble" will be the title. It will be released through the K-E-S-E service April 23.

Every possible effort is being utilized to make "Skinner's Bubble" a better comedy even than "Skinner's Dress Suit," declare reports from the Essanay plant. Mr. Washburn is being supported by Hazel Daly, who played the role of Honey in the Henry Irving Dodge story, and the original cast has been retained for the second production. Harry Beaumont, who produced "Skinner's Dress Suit," has written the new story and is directing its production.

"Skinner's Bubble" will have a screen time of approximately 1 hour, 10 minutes.

"A MAN AND THE WOMAN" (Art Drama).

For the first time in the history of motion pictures, a novel by Emile Zola, most famous of the French novelists, is to be seen on the screen. "A Man and the Woman," an Art Drama play produced by Herbert Blache, is an adaptation of this writer's "Nantas," a story which aroused the whole world to discussion when it was first published.

The original story has been followed closely in the adaptation, only the locale being changed. In the screen version the story is laid in America, instead of in Paris.

A cast of sterling merit enacts this tense drama with conviction and force. Edith Hallor, the beautiful and talented young star, is Agnes. Leslie Austen gives a vigorous characterization of Duncan, while Crawford is played by Kirke Brown. The supporting cast is of uniform excellence.

GIL-SPEAR MADE GOLDWYN SCENARIO CHIEF.

Goldwyn Pictures Corporation announces the engagement of Adrian Gil-Spear as the chief of its scenario department, effective April 1.

Gil-Spear, who scenarioized "The Barrier," Rex Beach's recent production of his own novel, and who has just completed the scenario for "The Auction Block," another of Mr. Beach's stories, is also well known as a poster and magazine artist whose name and work are familiar to virtually all readers of the better-known illustrated magazines.

His last work before joining Goldwyn will be the completion of the scenario of "The Dark Star," a Robert W. Chambers story, for the International.

ARIZONA IN NEXT PATHE COMBITONE.

The fourth installment of Pathe Combitone, the travel pictures along new lines that are attracting such favorable comment, covers the state of Arizona with one thousand feet of carefully selected film showing the most interesting scenic, historical, industrial and archaeological features of that state.

EUROPEAN DEMAND FOR WILLIAMSON PICTURE.

Among the recent arrivals from abroad was R. S. Shanahan, European representative of the Williamson Brothers Submarine photoplays, who said that "The Williamson Submarine Expedition Picture" met with much success on the other side. Mr. Shanahan brought with him an offer to purchase foreign rights for any future productions the Williamsons may release.

KATHLYN WILLIAMS AND THEODORE ROBERTS CO-STAR.

When the Jesse L. Lasky Feature Play Company's production of Beulah Marie Dix's "The Cost of Hatred" is released by Paramount on April 9, it will present Kathlyn Williams and Theodore Roberts as co-stars for the first time. Though both Miss Williams and Mr. Roberts have won great successes in Lasky productions, and are stars in their own right, it was felt by the producers that the two strong characters which were drawn by Miss Dix, the well-known playwright, in "The Cost of Hatred" required the interpretation of people who were of stellar caliber. Therefore, Miss Williams and Mr Roberts have been chosen to play the roles of Sarita and Justus Graves. In addition to these two well-known stars, this cast includes some of the best known players in the Lasky roster, among them being Tom Forman, J. W. Johnston, Charles Ogle, H. B. Carpenter, Lucien Littlefield and Jack Holt.

Scene from "The Cost of Hatred" (Lasky).

The production was staged under the direction of George Melford. In the story, Miss Williams plays two roles—that of Sarita Graves, the wife of Justus, and, later, her own daughter, Elsie. Mr. Roberts as Justus interprets an especially difficult role, inasmuch as he is shown as a happy and devoted young husband, but is later embittered by the elopement of his wife.

FIRST ANNIVERSARY OF MUTT AND JEFF.

This week marks one year since Mutt and Jeff first made their bow in the films. The famous funny men of Bud Fisher's popular cartoons have had a most successful film career, being the only cartoon characters who have lived through a year successfully in motion pictures.

This anniversary will be marked by a decided innovation by H. Grossman, the distributor. The Mutt and Jeff cartoons are in releases of 500 feet per week, and heretofore it has been necessary for the exhibitor to balance his show with a short length subject. But, beginning the second year of the cartoons, each subject will carry with it sufficient length of an educational subject to make up a full reel release. This will be in the nature of a carefully chosen scenic or industrial picture that will be at least equivalent to the best on the market.

Exchanges now buying Mutt and Jeff will be given the additional subject on a most unusual basis, which is only made possible by Mr. Grossman's great activity in the import and export of films. He now has ready a great variety of educational negative, so that for the next year, or until market conditions dictate otherwise, Mutt and Jeff will represent educational opportunity, as well as the wholesome fun that has made them a film fixture.

NETTER BUYS "BEWARE OF STRANGERS" FOR OHIO.

Leon D. Netter, of the Masterpiece Film Attractions, 1201 Liberty avenue, Pittsburgh, Pa., has purchased the Ohio rights to William N. Selig's production, "Beware of Strangers," featuring Thomas Santschi and an all-star Selig cast.

The picture is an expose of the methods employed by the members of the underworld, and the means resorted to by them to extort money from innocents.

This announcement, immediately following Mr. Netter's purchase of "The Garden of Allah" for Ohio, indicates that the Masterpiece Film Attractions will in the future be firmly established in this state.

"THE EASIEST WAY" (Selznick).

The Selznick-Pictures production of Eugene Walter's "The Easiest Way," with Clara Kimball Young as the star, has been completed, and was viewed last week by Lewis J. Selznick and the various executives of the corporation. It was the unanimous verdict that Director Albert Capollani had created a masterpiece, and more than maintained the Selznick-Pictures standard throughout, in photography and unique effects, no less than in the vigor of his story-telling. Miss Young has never looked more beautiful than in the numerous closeups.

"The Easiest Way" tells directly the same story as Mr. Walter told in his original play, as produced by David Belasco, adding, of course, many details which could not be staged. The supporting cast contains an unusual array of actors who have big reputations. Joseph Kilgour plays the part of Brockton, which he created in the original Belasco production. Rockcliffe Fellowes as Madison has one of those Western roles in which he is so much at home. Louise Bates, a former star of the Winter Garden shows, is seen as a frivolous show girl. Other members of the cast are Mae Hopkins, Walter McEwan, Frank Kingdon, George Stevens and Cleo Desmond.

WARREN EXPLAINS "WARFARE OF THE FLESH."

Edward Warren, who has just completed the state right feature, "The Warfare of the Flesh," featuring Sheldon Lewis, Marie Shotwell, Walter Hampden, Charlotte Ives, Theodore Friebus and Harry Benham, was asked the other day at a meeting of state right buyers and big exhibitors held at Hotel Astor, New York, to explain the significance of the title so that it may be properly advertised in house organs, daily papers and other local business getting mediums.

"'The Warfare of the Flesh,'" said Mr. Warren, "has spiritual significance. It does not mean a battle nor a struggle of flesh in the material sense. It means the eternal conflict spirit and soul wage against the desires of the flesh. In our story we have two dramatic forces: those of good and those of evil. We see Satan and Sin in the Garden of Eden, and as pawns the men and women as they have come down the ages since Adam and Eve. Thus, warfare and flesh are really general terms, and not specific. Psychologically, the specific application of warfare and its relation to the flesh is more internal than external. As the warfare relates to the individual it is really the internal conflict between mind and matter.

"Thus, we develop this theme by first showing the warfare of the flesh in the beginning, when the first transgressors were expelled from Heaven for their wrongdoing. We see the fallen angels in Hell and on earth intent on spreading the scourge of evil. We see Santan and Sin in the Garden of Eden, and Sin tempts Eve, who falls, for she is not strong enough to engage in a warfare with the desire of the flesh, and win. We then pass on to a later civilization, and see the Magdalene about to be stoned because she was vanquished in the warfare of mind with matter. The Good Samaritan comes to her rescue, and the machinations of Satan and Sin are thus frustrated in a conflict with Good. Then there is a quick transition to the present era, and again we see Satan and Sin casting their ominous shadows over the affairs of mankind and accelerating evil, in the guise of a lady and gentleman of the leisure class. They temporarily befog the vision of weak men and women thrown into the maelstrom of life, where the warfare of the flesh is perpetual. In the stress of circumstances our heroine is about to give up her fight with matter, but the eternal spirit of Good again comes to the relief of the distressed and the unfortunate. Thus, Satan and Sin lose out in a clash with the forces of Good. But the conflict is everlasting, and virtue is proven and truly won by a conflict with malignant forces that invade the planet earth."

Scene from "The Warfare of the Flesh" (Warren).

Pathe's April Gold Roosters

Pearl White, Charlotte Walker, William Courtenay, Marguerite Snow and Florence La Badie Featured.

IN its Gold Rooster Program for the weeks of April 1, 8, 15 and 22 the Pathe Exchange believes it is offering to exhibitors a feature program of special merit, with stars of real box office value and stories and direction that entitle the pictures to be ranked with the very best on the market.

On April 1 will be released "Mary Lawson's Secret," produced by Thanhouser from a decidedly original story by Lloyd Lonergan, and with the famous Charlotte Walker as the star. John O'Brien, former director of Mary Pickford, directed the picture, which shows the ablest workmanship throughout. A splendid mystery idea has been logically carried through to the conclusion, furnishing a climax which will be a complete surprise to most persons and which is most dramatic.

On April 8, Easter Sunday, will be released "Mayblossom," with Pearl White. "Mayblossom" lives up to its name, and furnishes an excellent Easter offering. It is filled with flowers and has been staged with rarely beautiful backgrounds. The picture was sent abroad and treated with the famous Pathecolor process. The result is superb. Scene after scene fairly glows with the color of life and from the standpoint of beauty alone the picture is a particularly strong offering. But that is by no means all—the story of Anthony Kelly, depicting the struggles for happiness of a charming young southern girl, married to a scoundrel, is always interesting and filled with appealing touches of heart interest. Pearl White, as the star, gives to the exhibitor a name the box office value of which is exceeded by few on the screen. Edward Jose directed the picture.

On April 15 will be released "When Love Was Blind," a Thanhouser-made picture, with Florence La Badie in the stellar role. Miss La Badie has a strong following, and her name is always an excellent attraction. "When Love Was Blind" was written by Agnes Johnston and tells the story of a girl who, through misfortune and severe handicaps finally attained happiness.

"The Hunting of the Hawk" was directed by George Fitzmaurice of the Astra. This fact in itself is sufficient to make the picture a sterling attraction, since Mr. Fitzmaurice directed "Via Wireless," "At Bay," "New York," "Arms and the Woman," "Kick In," and other big successes on the Pathe Gold Rooster Program. In addition, William Courtenay and Marguerite Snow are the featured players. "The Hunting of the Hawk" is a play which centres around a stolen necklace and throws suspicion upon a man who eventually proves to be a detective and not the crook. It is full of action and surprises, is beautifully staged and promises to be another "Kick In," which, to use a slang expression, is "cleaning up." It is an original story written by George B. Seitz.

MAKING SCENES IN RECTOR'S.

From 9 o'clock last Thursday morning until 5 in the afternoon the gold room of Rector's restaurant was occupied by a moving picture company headed by Carlyle Blackwell and June Elvidge, engaged in taking scenes for a World Picture-Brady-made, called "The Crimson Dove." A wooden scaffold sustained dozens of the big electric lights which illuminated different sections of the great apartment in which the various episodes occurred, canvas-clad electricians scurried from place to place, Director Romaine Fielding's hoarse voice roared orders to everybody in succession, and hundreds of "extras" in evening gowns and dress clothes feverishly simulated the gay midnight life of wicked Broadway, Manhattan, New York City. The proceedings indicated that Miss Elvidge was supposed to be a young female person yielding to the lure of wine and song, to be ultimately rescued by a very serious and sporadically athletic clergyman from back home, impersonated by Mr. Blackwell. Realism was materially heightened by the enlistment of Mr. Rector's regular day force of waiters. One of these with extreme regret sprained his left thumb in catching the limp form of an amorous rounder neatly polished off by the clergyman for having imprinted an unhallowed kiss upon the reluctant but inviting lips of the young female person depicted by Miss Elvidge. At the close of the ceremonies at Rector's the principals hastened home to pack up for the night train to Galveston, where outdoor scenes are to be photographed this week.

Making Scenes at Rector's for "The Crimson Dove."

"The Crimson Dove" cast includes Carlyle Blackwell, June Elvidge, Marie Le Varre, Julia Stuart, Blanche Davenport, Mildred Beckwith, Dion Titheradge, Norman Hackett, Louis Grisel and numerous others.

"WHO'S YOUR NEIGHBOR?" PUT IN PRODUCTION.

The entry of the Master Drama Productions, Inc., into the manufacture of motion pictures will be marked by the production of "Who's Your Neighbor?" a screen version of an original drama by Willard Mack. The company was formed by Edward Small, for years one of the prominent figures in vaudeville, and Herman Becker, treasurer of the Robert Warwick Film Co.

For their initial production, the Master Drama Co. has secured the services of S. Rankin Drew, director of "The Girl Phillipa," recent Vitagraph success, and many other notable feature film productions for Vitagraph and Metro. Mr. Drew is responsible for the scenario and also the direction of the feature.

Prominent in the cast are Evelyn Brent, who attained stardom on the Metro program; Christine Mayo, star of Ivan features; Frank Morgan, the well-known leading man; Anders Randolf, for years the leading featured character man of the Vitagraph organization; William Sherwood, the well-known juvenile; George Majeroni, Franklin Hanna, Dean Raymond, Mabel Wright, Gladys Fairbanks, and other equally capable performers. When completed this feature will be exploited on the states-right basis of distribution after a premiere showing at a Broadway playhouse.

BIG BATTLE STAGED IN "PATRIA."

A battle was staged in the fourteenth and fifteenth episodes of "Patria" such as has seldom been seen before in a motion picture. Modern warfare in its every phase with the use of armored "tanks," dirigible balloons, aeroplanes, big guns, trenches, gas masks, as attacks, liquid fire, barbed wire entanglements, etc., in their entirety is shown and on a truly colossal scale. Director Jaccard had several miles of trenches, protected with barbed wire, dug in accordance with correct military plans drawn by regular U. S. army officers. In these trenches were thousands of men in army service uniforms. Opposing them were thousands of others, the invading army who were to try and pierce the line of Patria's army.

Two dirigible balloons are shelled before the camera and fall to the earth in flames. A battle plane is also hit and falls. Giant shells in profusion hit the ground and spout earth and rocks high in the air. Others hit buildings of wood and stone and the buildings at once become matchwood and powdered rock. It is almost unbelievably realistic.

The crowning feature is perhaps the battle at night. Unlike the usual way of taking the scenes in the day time and then tinting to give the night effect, this entire battle was staged and photographed with no other lighting but the "star" bombs and flares which are used on the battle line in France. The result is wonderfully spectacular.

REX BEACH PICTURES HAS BOOK OF HELPS TO EXHIBITORS.

A unique and helpful book is being issued by the Rex Beach Pictures Company, in connection with bookings for "The Barrier." The book will contain thirty-six pages of helpful hints to the exhibitor. It will show samples of long and short advance notices, and a number of special stories, poster and lobby displays, slides and samples of "pulling" advertisements that may be adapted to local use.

A department of especial interest is one devoted to suggestions on "How to Increase Attendance." Among these are a number of store window decorations and outdoor displays that are bound to attract attention and increase business. Attractive lobby magnets are outlined, as well as ways and means to tap out of town tributaries, prepared by W. G. Beecroft, director of publicity, who for many years has made a careful study of neglected opportunities for increased box office receipts in motion picture houses. Those shown in this brochure never before have been published.

The book will be off the press in a few days, and may be had, without charge, upon application to the Rex Beach Pictures Company, 440 Fourth avenue, New York City.

THRILLS IN FIFTH "DOUBLE CROSS" EPISODE.

Thrill follows thrill in the fifth episode of Pathe's "Mystery of the Double Cross" starring Mollie King, and announced for release the week of April 15. This chapter is entitled "The Life Current," and it is marked by three diabolically clever attempts to do away with Peter Hale, the hero.

With him on the operating table, Bridgey Bentley, the villain, plans to cut the electric light wires and bring darkness at a time when it will prove fatal. The suspense is at fever heat up to the last foot.

K-E-S-E Idea Catches On

Quick Response to New Policy of One Feature Every Week Is Reported.

KLEINE-EDISON-SELIG-ESSANAY announces that, as an accelerator of business, Mr. Kleine's recent statement that, beginning April 2, Kleine-Edison-Selig-Essanay would release a feature every week has proved a great success, as evidenced by the yearly contracts already signed and the large number pouring into the general office from the several branches. Exhibitors recognize pictures of unusual merit, and are glad to contract for a year at a time, thus ridding themselves of the vexations incident to shopping for pictures to fill in open dates.

In New York alone, Manager W. E. Raynor reports an unusual response to Mr. Kleine's announcement, and he expects to have at least 300 new yearly contracts signed in his territory before the new policy goes into effect April 2.

"The Trufflers," by Essanay, featuring Nell Craig and Sydney Ainsworth, will be released April 9 as the first release following this new policy.

"Builder of Castles," Edison, featuring Marc MacDermott and Miriam Nesbitt, will follow April 16.

"Skinner's Bubble," Essanay, presenting Bryant Washburn and Hazel Daly, will be released April 23.

"The Faith of Nancy," Selig, with Tom Santschi and Bessie Eyton featured, will be released April 30.

"Skinner's Big Idea," Essanay, in which Bryant Washburn will be featured, supported by the identical cast that made "Skinner's Dress Suit" such a success, is scheduled for release May 7.

"The Mystery of No. 47," Selig, Ralph Herz, star, is scheduled for May 14.

"The Door of Dread," Essanay, presenting Nell Craig, will follow on May 21.

"The Tell-Tale Step," Edison, with Shirley Mason in the titular role, is scheduled for May 28.

"The Lad and the Lion," Selig, with Vivian Reed and George Fawcett as stars, will be first screened June 4.

"The Ghost of Old Morro," Edison, with Mabel Trunnelle and Robert Conness, is scheduled for June 11.

It will be noticed that the three Skinner features, so called by reason of the great success attending "Skinner's Dress Suit," will be released in K-E-S-E regular service.

GENERAL NOW HAS FOUR TWO-REEL SERIES.

With the recent announcement of the Kalem company that the popular "Ham" comedies featuring "Ham" and "Bud" in the persons of Lloyd V. Hamilton and Bud Duncan are to be two reelers, the General Film Company will have for regular Weekly distribution a quartette of two-reel series which offer to the exhibitor a wide range of subjects and sustained quality in this popular length of subject. The "Ham" comedies are thoroughly established, and their extension to two-reel length will be welcomed eagerly by the millions who laugh at the antics of the popuar long and short comedians. "The American Girl," featuring Marin Sais, is the second of the group of two-reel series, but in popularity it is not second to any subject being shown in picture theaters today. The fact that the public is still demanding cowboy and Indian atmosphere is ably demonstrated by this series. The scenarios of "The American Girl" series are all by Frederick Bechdolt, the famous short story writer and novelist, who is one of the best known authors writing for the screen today. The third in the General's group is the O. Henry series, which promises to be one of the most popular groups ever released for the screen. The fourth series is the Selig cycle of two-reel dramas, which are thoroughly established and which have been a feature of General Film service for some time.

KORSON AND AMSTERDAM GET THE "NE'ER-DO-WELL" FOR PENN.

Messrs. Korson and Amsterdam, of the Masterpiece Film Attractions, 1225 Vine street, Philadelphia, Pa., have added another big feature production to their state right purchases by a deal with Sol L. Lesser, of San Francisco, for the eastern Pennsylvania and southern New Jersey rights to "The Ne'er Do Well," Selig's famous picturization of the popular novel by Rex Beach.

"The Ne'er Do Well" was originally presented in this territory at the Forest theater, at $1 prices, where it played three weeks to capacity business. Since that time it has enjoyed the enviable record of having played at most every suburban house in the city of Philadelphia.

Messrs. Korson and Amsterdam announce that they are now ready for bookings on this subject.

EMMY WEHLEN COMPLETING TWO FEATURES.

"Sowers and Reapers," a Metro-Rolfe feature production with charming Emmy Wehler as star, is being completed at the Rolfe studios under the direction of George D. Baker, author of the play. Exteriors were taken in Florida for this five-part photodrama, as well as for "The Duchess of Doubt," written by Charles A. Logue and John Clymer, work on which will be finished as soon as "Sowers and Reapers" is completed. Thus two pictures with Miss Wehlen as star, directed by George D. Baker, will be finished at almost the same time.

Week's Activities at Fox Studios

New Players Added to the Staff and Several New Subjects Started.

WILLIAM FOX announces this week the addition of many new players to the casts of pictures which are now, or soon will be, in work. To the William Farnum company in the studios at Hollywood, Cal., are added Alan Forrest, Florence Vidor, Lillian West and Genevieve Blinn. Miss Vidor was seen in "A Tale of Two Cities" and Miss Blinn appears in "Tangled Lives," a Fox release for April 2.

Three newcomers to Fox Films have been assigned to roles in the next George Walsh feature, which Otis Turner will direct. They are Florence Mayon, Kenneth Everett and Phil Gastrock. Mr. Walsh's leading lady will be Doris Pawn. Also in the cast are Williard Louis, William Burress and Josef Swickard. Mr. Swickard will be recalled for his excellent portrayal of Dr. Manette in "A Tale of Two Cities." George Walsh himself will have the part of a book agent in the photodrama.

In the East, Valeska Suratt has just begun posing before the camera under the direction of William Nigh, who joined the Fox organization a short time ago. Miss Suratt herself returned a few days since from Tampa, Fla., where Kenean Buel has finished the scenes showing the star in the screen version of a famous Rider Haggard novel.

Mr. Nigh wrote the scenario for this subject, just as he did for "The Blue Streak," his initial production for Fox Film Corporation. The principals in the picture are Herbert Heyes, Violet Palmer, Dan Mason, Eric Mayne, Ruth Thorp, Edward Kennedy, Martin Faust and Edward Roseman. Joseph Ruttenberg will be the camera man on the subject.

June Caprice's new photoplay continues to make good progress. Ethel Cook, John Borkel, Harry D. Southard and Inez Marcel, who was in "The Mischief Maker," have been added to the cast of the production.

WILLIAMSON BROTHERS DO NOT WANT SCRIPTS.

Williamson Brothers, producers of the Williamson submarine expedition picture, the sensational undersea portions of "Twenty Thousand Leagues Under the Sea," and other submarine motion pictures, desire to go on record to the effect that they are not in the market for scenarios.

The undersea work is so difficult of execution, and so little understood by authors who have not had a personal connection with submarine possibilities that the Williamson Brothers have decided to depend entirely upon their own staff of writers, unless definite contracts should be made with authors of renown or for copyright material.

"THE PLANTER" (Nevada).

Tyrone Power, upon his completion of a several months' engagement in the stellar role of "Hertzer" in the Nevada Motion Picture Corporation's 12-reel production of "The Planter," has pronounced his work in this production as the greatest of his career on either stage or screen.

The character of "Hertzer" is a most unusual one. It is the battle of a studied, cruel nature against an inherent and inborn love of the good and beautiful, and this conflict wages a war of emotions throughout the life of this man, which brings about continual gasps and thrills as the story advances. Mr. Power has had a notable cast surrounding him, including Helen Bateman, Mable Wiles, Lemar Johnstone, George Odell and Louis FitzRoy.

Scene from "The Planter" (Nevada).

The story of the "Planter" has always been noted for its remarkable characters and its intense situations, aside from the many possibilities for sensations in the way of fights, fires, etc., so that the ultimate result will be a combination of the dramatic and sensational which should exceed anything ever before placed in a multiple reel feature.

Art Dramas for April

NAOMI CHILDERS, Anna Q. Nilsson, Jean Sothern and Alma Hanlon are the Art Drama stars who will be seen by exhibitors and fans during the month of April. The four stars will appear in releases remarkable for their variety of theme. These will be released on the one-a-week plan, following the usual Art Drama custom.

"The Inevitable," an Erbograph production, which stars Anna Q. Nilsson, is the first of the month's features. This is released on April 5. It is a stirring story of intrigue and love, in which a girl sets out to wreck a man's life, and discovers, almost too late, that she is in love with him. A murder mystery, some clever detective work on the part of the principal character, and quantities of human interest make this one of the most appealing and interesting productions of the month.

Supporting Miss Nilsson in "The Inevitable" are Chester Barnett, well known for his work in previous Art Dramas, William Bailey, who plays the heavy role, and a notable cast. Ben Goetz directed the production.

Second of the month's releases, and equal to "The Inevitable" in suspense and novelty of plot, is "The Great Bradley Mystery," a unique play written by Edward Ellis. This was adapted from the stage play which had a great run in New York several seasons ago. Mr. Ellis is known to fame as the author of "Any Night," a Princess theater success. He also played Blackie Daw in the original production of "Get-Rich-Quick Wallingford."

Alma Hanlon stars in this production, with Edward Earle in support. Mr. Ellis also plays an important part. The story is a mystery tale, centered around a baffling murder. Three people might have killed Bradley, as all of them had sufficient cause. Which one did commit the crime, and how it was discovered, are worked out in the picture in a fascinating manner. The audience is kept in suspense as to the real solution of the puzzle until the very end. Richard Ridgley directed the play.

From the Van Dyke studios comes "One Woman's Ordeal," a problem play of domestic life. Jean Sothern plays the lead, while Walter Miller, known for his splendid work in previous Art Dramas, is the heavy. Arthur Housman also has an important role. The story was written and directed by Will S. Davis. "One Woman's Ordeal" will be released on April 19.

The first picture starring Naomi Childers, whose acquisition by the U. S. Amusement Corporation was announced last week, will be "The Auction of Virtue." This is from the pen of Joseph Poland, the celebrated novelist and writer, whose photoplay "The Cloud," a recent Art Drama, won such unqualified praise from the critics.

"The Auction of Virtue" is a dramatic narrative telling a startling story and pointing a keen moral in an unobtrusive way. In it Miss Childers has a role full of emotional possibilities. The story was written especially for the star, who has won renown in motion pictures through her work with Vitagraph and other companies. Herbert Blache directed the production, which is to be released on April 26.

BUSHMAN AND BAYNE START ON FIVE-REELER.

The taking of the first interiors for the new Metro five-reel feature, "The Voice of One," in which Francis X. Bushman and Beverly Bayne are co-stars, has begun at the Quality studios. These scenes are laid in the living rooms of a number of shacks located in a lumber region, and furnish much opportunity for local color and action incident to the home life of the lumberjack.

Director William Christy Cabanne has had much experience in filming mining and lumberjack camps and devoted much time to attaining accuracy in these particular scenes for "The Voice of One."

Besides the principals in the cast are Jack Prescott, W. O. ("Pop") Kennard, Mrs. Sue Balfour, Dan Jarret, Charles Ripley, Frank Leigh, Robert Anderson, Art Ortego and Miss Chi Chester.

"THE VICAR OF WAKEFIELD" MOST PICTURESQUE PRODUCTION.

Robert Izant, in the Cleveland Plain Dealer, says: "The first photoplay to reach the screen bearing the hallmark of the Photoplay League is "The Vicar of Wakefield." This play, without any doubt, deserves this stamp of approval, as it fully meets all the requirements in making a picture one of the worth-while sort. Frederick Warde, who takes the role of the Vicar, is one of those actors whom you may depend upon would never prostitute his art or work on anything inferior. The play is pictured in a red-blooded fashion, and there is nothing stilted about it. By far and away, it is the most picturesque production we have had this season."

"THE DEEMSTER" OPENS IN BOSTON.

Louis B. Mayer, of the New England Metro, who has purchased the territorial rights for New England, announces the opening of the Arrow production at the Park theater, Boston, April 9. Derwent Hall Caine, one of the authors, who is starring in "The Deemster," will appear in Boston the same week in the Shubert production, "The Woman Thou Gavest Me," from the novel of the same name by Hall Caine.

WAR DEPICTED BY GAUMONT REELS.

The Gaumont Company certainly catches the spirit of the times in its single-reel releases through Mutual. Its editors are now watching war developments closely and picturing the more important phases of war activity. The first reel for the week of April 22 is "Tours Around the World," No. 25, released April 24. It contains pictures of Moscow, the "holy city" of Russia, where the Czars were crowned; Sarajevo, the Bosnian capital, where the present world war started, and Brest, the most western fortified seaport of France.

These pictures are particularly timely; Moscow because of the revolution in Russia; Sarajevo because of our own entrance into the European conflict, and Brest because it may become a United States naval base for operations on the other side of the ocean.

The second release of the week is Gaumont's The Mutual Weekly. There is no way of now telling what pictures it will be showing late in April, for it is not prepared for exhibitors until the day it is issued.

The third single-reel is "Reel Life," the Mutual Magazine in Film. This will be No. 52, issued through Mutual April 26. With this number the film magazine completes the first year of its life. It has been successful even beyond the expectations of its sponsors, and has amply demonstrated the growing demand for motion pictures of this nature. An unusually attractive number has been arranged. It has pictures of "A Tabloid Bungalow," "Red Clay Workers of Barbados," "An Altiscope Rifle for Trench Warfare," "Cargo Boats of To-Morrow," an animated view of the future, "Metal Spinning," and "Native industries of the Sengalese in the Soudan."

"THE VALENTINE GIRL" (Famous Players).

Marguerite Clark's next Famous Players-Paramount picture following "The Fortunes of Fifi" will be "The Valentine Girl," scheduled for release April 23. The production, which is an original story, was directed by J. Searle Dawley, who has been responsible for the majority of Miss Clark's pictures, and will present her in the role of a very young girl—the type of character which Miss Clark has played with such infinite delight in "Snow White," "The Prince and the Pauper," "Molly Make Believe" and other of her most successful Famous Players productions.

But Marian Morgan's personality is different from the other little girls that Miss Clark has played upon the screen. The pathos of "Snow White," the quaint comedy of the little girl in "Still Waters," and the powerful appealing of the little beggar chap in "The Prince and the Pauper" are all rolled into one in Marian Morgan, the litle daughter of a professional gambler, and an outcast in society.

Frank Losee, who has appeared with Miss Clark in several of her pictures, and who has won the reputation upon the screen as being one of the foremost character actors before the camera, plays the important role of John Morgan, Marian's gambler father. Others in the cast are Edith Sampbell Walker, Adolph Menjou, Maggie Holloway Fisher, Katharine Adams and Richard Barthemess.

"THE HUNTING OF THE HAWK" BETTER THAN "KICK IN."

"Better than 'Kick In.'" That is the verdict of the Pathe film committee on "The Hunting of the Hawk," the Gold Rooster play produced by Astra, which is to be released April 22. The comparison with "Kick In" is natural, since "The Hunting of the Hawk" has a not dissimilar story, was directed by George Fitzmaurice, who directed "Kick In," and stars, also, William Courtenay, whose work was so impressive in "Kick In."

"The Hunting of the Hawk" is crammed full of action. The sets are beautiful, and the play notably staged. Marguerite Snow is featured with William Courtenay, thus appearing in a Pathe picture for the first time. A large and very well selected cast gives splendid support. The picture is aptly described by the use of the word "impressive."

"Kick In" has scored such a pronounced success in the best houses in the country that "The Hunting of the Hawk" is expected to be heavily booked. Certainly, from the standpoint of merit, it deserves to be put in the preferred class.

TWO SELIG COMEDIES.

The girl never had any spending money in her life. Dad always made her save her money. "Take care of the pence and the pounds will take care of themselves," said he. One day the girl went on a spending spree. She bought a pair of two-dollar gloves. She liked the gloves and she spent some more money. Finally as she forgot economy she won the heart and hand of the town's wealthiest bachelor. "Two Dollar Gloves" is the name of the latest of Selig film features to be released in General Film service. There is plot and counterplot and a lot of entertaining situations.

"Romance and Roses" is another of the Selig farce comedies now being released through the General Film service. There is a company of fun makers, including such well-known comedians as Irene Wallace, John Lancaster, Lyllian Leighton and Wm. Scott. The newlyweds arrive at a summer resort together with the newly rich. And then it happens!

Selznick's Spring Drive

Four Pictures Ready for Release and Four More Well Under Way.

THE great spring drive of Selznick pictures is on. With four new features ready for release and four more well under way, the assault of the Selznick forces upon the trenches of the program producers looks more formidable than ever.

The next Selznick picture to be released on the general market is Herbert Brenon's presentation of Florence Reed in "The Eternal Sin," now playing its third week at the Broadway theater, New York City, where it is drawing even larger houses than the phenomenal success, "War Brides."

The production to follow "The Eternal Sin" on the Selznick schedule is Norma Talmadge's second feature under the management of Joseph M. Schenck, a drama from the pen of Wilson Mizner, the noted author, entitled "The Law of Compensation."

In April two Selznick productions of extraordinary interest will be released, the first being Robert Warwick in "The Silent Master," a picturization of E. Phillips Oppenheim's novel, "The Court of St. Simon." This marks the American premiere of the famous French director, Leonce Perret, and every one who has had private glimpses of this picture predicts a real sensation. The second April release will be Clara Kimball Young in Eugene Walter's tremendous play, "The Easiest Way," produced under the direction of Albert Capellani.

Meanwhile, the Selznick stars and producers are busily engaged on their new productions. Herbert Brenon and his company return this week from New Orleans, where they have been making the exteriors for an adaptation of Louis Joseph Vance's widely read mystery story, "The Lone Wolf." Norma Talmadge and her associate players have already returned from the South to complete the filming of "Poppy." Director Charles Giblyn has finished the scenario adaptation of Virginia Terhune Van De Water's story, "Why I Left My Husband," for Clara Kimball Young, and Robert Warwick is well advanced in the production of an original story by his director, Mr. Perret, entitled "The Modern Othello."

It is expected that the schedule of two productions a month will be maintained throughout the Spring and Summer. The May releases as planned will be "The Lone Wolf" and "Poppy," and for June the new Clara Kimball Young and Robert Warwick pictures.

PAULINE FREDERICK AS SELF-SACRIFICING MOTHER.

Pauline Frederick, whose beauty and wonderful histrionic ability made her an ideal Sapho in the Famous Players adaptation of the celebrated Daudet novel, is to play a completely different type of character in her next production, "Sleeping Fires," which is scheduled for release by Paramount April 16.

Whereas Sapho was a heartless, uneducated seeker after pleasure, Zelma Bryce, the character assumed by Miss Frederick in "Sleeping Fires," is a woman of high mentality and very evident refinement, whose life is wrapped up in her little son. Widely different from the character of Sapho in every respect, Mrs. Bryce is at the same time an intensely emotional woman who is forced by the cruelty of her husband to put away her finer sensibilities and to meet fire with fire. It is a doubly sympathetic characterization, and on which will show Pauline Frederick in a new light, even to her most devoted admirers. "Sleeping Fires" was written by George Middleton, the well-known playright and author, and was directed by Hugh Ford.

Scene from "Sleeping Fires" (Famous Players).

Among those in the cast are such well-known players as Thomas Meighan, John Sainpolis, Helen Dahl and Joseph Smiley.

LULE WARRENTON FEATURE READY.

The newly organized Frieder Film Corporation, of Chicago, Ill., and Lankershim, Cal., makes its initial bow with a five-part offering of Kate Douglas Wiggin's celebrated story, "The Birds' Christmas Carol," work on which was completed recently at the Lankershim studios.

The direction is under the sole management of Lule Warrenton, one of the best known directors on the Pacific Coast, and qualified by temperament and experience for the work. Mrs. Warrenton bears an enviable record. She is generally recognized as having few peers in the handling of child players.

Scene from "The Bird's Christmas Carol" (Frieder).

Dainty little four-year-old Mary Louise is the star of "The Birds' Christmas Carol," and this extraordinary bit of femininity has done the role full justice.

"The Birds' Christmas Carol" will be handled on a state rights basis.

THREE MAY BLUEBIRDS.

Exhibitors of Bluebirds will find much interest in the three releases already set for May on that schedule, marking the reappearance of Violet Mersereau and Dorothy Phillips, and the introduction of Allen Holubar, with Joseph Girard, in features of promised excellence. Miss Mersereau leads off, May 7, with "Little Miss Nobody."

"Treason," May 14, will make a stirring appeal to loyalty and love of country in its military details and battle scenes, coupled with an engaging love story created by Robert Lee Wiegert. The leading lady will be Lois Wilson, and the featured players will be Allen Holubar and Joseph Girard. Mr. Holubar directed the production. Leo Pierson, George Pearce, Burton Law, Edward Hearn, L. M. Wells and Dorothy Davenport will be in the supporting company.

Dorothy Phillips makes her stated appearance in "The Flashlight Girl," a five-act reflection of stirring adventure, with a "surprise finish." The story, by Albert M. Treynor, was originally printed in a popular magazine, and was prepared for the screen and directed by Ida May Park. This is Miss Park's first production, although she has furnished hundreds of scenarios, and assisted her husband, Joseph De Grasse, in producing numerous Bluebirds of earlier favor. Lon Chaney and William Stowell will, as usual, be cast in prominent supporting roles, and will be featured.

HORSLEY STUDIO ACTIVE.

With the Crane Wilbur company beginning operations last week, the David Horsley studios in Los Angeles have assumed an air of enthusiastic activity. Three producing organizations are now engaged in making pictures on the Horsley lot—the Crane Wilbur company, the Ovey company and an outside feature company, which has leased studio space in the plant.

Crane Wilbur and his company, under the direction of Mr. Wilbur and Harrish Ingraham, are staging a five-reel picture to be called "The Eye of Envy." The picture is being made from a story written by Mr. Wilbur, and when finished will be distributed as one of the series of six Crane Wilbur features now being released by Mr. Horsley through the Mutual Film Corporation.

Director Milton Fahrney is staging his seventy-eighth Cub comedy, with George Ovey. It is called "Somewhere in the Mountains," and will soon be released through the Mutual.

Helen Holmes, the Money Getter

Mutual Film Corporation Lauds "The Railroad Raiders" as Great Box Office Magnet—Seventh Chapter in Production.

THE Mutual calls "The Railroad Raiders," Helen Holmes' photonovel in fifteen chapters, a "pre-proved product." Significant statistical facts relating to Helen Holms and her value to the theaters are offered from the Mutual's accounting department. The lease records and reports indicate that approximately $2,253,000 was paid to the theaters in admissions to see Helen Holmes in "The Girl and the Game," her first Signal-Mutual screen novel. The records on the booking now in progress on "The Lass of the Lumberlands," second Holmes photonovel for Mutual, indicate that the theaters are enjoying a nearly equal success with this production.

Scene from "Railroad Raiders" (Mutual).

These figures are cited to show that Helen Holmes is getting the money for the man who runs her pictures. Miss Holmes' pictures for Mutual have made for exhibitors something near a total of five million dollars since the release of the first chapter of "The Girl and the Game."

"Demonstrated box office earning power like that is of very distinct significance to the exhibitor and of important meaning to the picture industry," observes President John R. Freuler of the Mutual.

"It is with such statistical evidence before us that the Mutual Film Corporation is now making its plans, accepting and rejecting film distribution propositions and charting the corporation's course.

"We are interested only in proved products, in so far as the photoplay product may be proved.

"I say this now in behalf of the coming of Helen Holmes' production, 'The Railroad Raiders,' now being made at the Signal studios under the direction of John P. McGowan, the man who has directed all of the big Holmes successes."

Even the development of minor detail in the making of the Holmes pictures is, by the Mutual's system of business analysis, being reduced to approved and proved formulas of success.

"We have done and are doing everything to insure success,' said Samuel S. Hutchinson, president of the Signal Film Corporation at Los Angeles the other day. "Art no longer has to be left entirely to chance.

"This is the prescription for the big Helen Holmes successes in serials: First, Helen Holmes herself, the star of the chapter play type of production; second, John P. McGowan, the man who can find a real story and put it in pictures; third, the real story, and fourth, but extremely important, the story itself. We have added a fifth strengthening factor by retaining Frank Hamilton Spearman to write the syndicated story of "The Railroad Raiders." Mr. Spearman, it will be recalled, is the author of many successful novels, and is known to films as the author of 'The Girl and the Game' and 'Whispering Smith.'"

The story of "The Railroad Raiders" is of the very certain and successful type of railroad adventure fiction. The plot revolves about a band of thieves preying upon the railroad, plotting and counterplotting. There are wrecks, hold-ups, hairbreadth escapes, man hunts, battles and perils and incidents of suspense without end.

Director McGowan is now at work upon the seventh chapter of the production—with six perfectly good negatives completed and delivered—a valuable assurance to the exhibitor of the delivery of the pictures on release dates.

The fifteen chapter titles are in the nature of an index to the swift action of the story: "Circumstantial Evidence," "A Double Steal," "Inside Treachery," "The Deal in Silks," "A Woman's Wit," "The Overland Disaster," "The Yellow Peril," "The Millionaire's Special," "The Fight for the Pass," "The Great Tunnel Disaster," "The Mystery of the Counterfeit Tickets," "Total Paralysis," "The Road Wreckers," "The Trap" and "Hearts and Trumps."

The cast chosen to support Miss Holmes is almost identical with that of "The Lass of the Lumberlands," including William Buhler, Katherine Goodrich, Florence Holmes, John Hemphill, Thomas G. Lingham, Leo D. Maloney, Paul C. Hurst, the able villain; William Brunton, Will Chapman and Charles U. Wells.

Paralta Getting Ready for Business

Herman Fichtenburg Comes to New York to Take Up Work —Outline of Plans.

HERMAN FICHTENBERG, chairman of the board of directors of Paralta Plays, Inc., the newly incorporated distributing company, arrived in New York from New Orleans last week prepared to take an active part in carrying out the plans on which he and President Carl Anderson and General Manager Nat Brown have been developing during the past eight months.

A sort of slogan of the new company is "Buy for the year, not for the day—do not rent feature films, but buy them for a territory for a specific time." Otherwise, get a feature film which may be run as often as the exhibitor desires, and, instead of paying $100 a day for it, pay but $100 for a year.

A feature of the Paralta plan, as it is described, is the provision made to cover the matter of "repeats," or return runs of a film. An exhibitor controls all Paralta plays in his district. One is released called "Rose o' Paradise." He knows the star and company, and, from the information given him, he believes he will be justified in booking the picture for three days or a week, for it is a real feature production and not a padded pretense to merit. Under the old plan this would have cost him from $300 to $700. Under the Paralta plan it will cost him but $100. He would have taken it for three days, and perhaps for a week under the old scheme, knowing it would pay him a profit. Under the Paralta plan he knows he will certainly make a profit of the difference he would have paid under the old system and $100.

This leaves him a special margin for advertising, and he takes advantage of it and makes a special effort to interest all families in his community. He makes the run of the picture. It scors a hit. There is a liberal response to his advertising, and at the end of several days he returns the print. After hearing from patrons who liked the picture a repeat run occurs to him.

Under the old system this would cost him $100 a day, for actual hits really become more valuable on repeats. They are known. After a while he sees an opportunity to make the second run, and he announces the booking and advertises it liberally. He can afford to, for he has bought it by the year originally for $100. He has the exclusive right to it in his territory for twelve months, and he can run it just as often as he pleases and can make it draw.

In a few days President Carl Anderson and Mr. Fitchenberg will begin to make known the full details of the Paralta plan through trade paper and direct advertising.

CURRENT PARAMOUNT-BRAY PICTOGRAPH INTERESTING.

The three sections of the magazine portion, together with one of the famous Bray cartoons, combine to make the sixty-second release of the Paramount-Bray-Pictographs one of the most interesting yet produced.

The first subject, "Prehistoric Tar Traps," shows natural tar pits in southern California, which have been there for more than 100,000 years, and which are full of the bones of the great monsters that roamed over the American continent a thousand centuries ago. Dr. George B. Shattuck, one of the world's foremost geologists, made the trip there especially to secure this picture.

Ottokar Bartik, ballet master of the Metropolitan Opera, trots out his proteges before the Pictograph camera to show how he develops the coming Pavlowas of the ballet. The third subject, "Curiosities of New York," shows a number of unique, out-of-the-way spots in the world's greatest metropolis, and finds them in places that are unknown to even most New Yorkers.

An old friend of Paramount audiences, Miss Nanny Goat,, makes her reappearance in the cartoon section of this release.

"POKES AND JABS" COMEDIES ON OPEN MARKET.

Announcement is made by the Jaxon Film Corporation, 220 West Forty-second street, New York, that the "Pokes and Jabs" comedies, which have heretofore been released on the General Film Company program under the Vim brand, have been withdrawn from the General program, and will be distributed hereafter on the open market, through the medium of independent exchanges. These comedies are single reel pictures, and feature George Burns as "Pokes," and Walter Stull as "Jabs." Both these comedians are well known throughout the country, and their work in the Jaxon comedies is said to have made the "Pokes and Jabs" release a very popular one.

Four Stars in Pathe Program

Florence LaBadie, Mollie King, Mrs. Vernon Castle and "Lonesome Luke" in Strong Program.

FOUR strong box-office stars head the Pathe program for the week of April 15, 1917. They are Florence LaBadie, Mollie King, Mrs. Vernon Castle and Harold Lloyd, better known as "Lonesome Luke."

Florence LaBadie appears in a five-reel feature entitled "When Love Was Blind," written by Agnes C. Johnston, author of "The Shine Girl," "Prudence the Pirate," "Her New York," "Divorce and the Daughter," all of them successes. The many twists of the story hold the interest from beginning to end and the action is characterized by the subtle touches which have made the work of Miss Johnston famous. The carefully chosen cast supporting Miss LaBadie includes Thomas Curran, Boyd Marshall, Harris Gordon, Ethyle Cooke and Gladys Leslie. The picture was directed by Frederick Sullivan.

The fifth episode of "Mystery of the Double Cross" is called "The Life Current." It is one of the strongest chapters yet, giving Mollie King splendid opportunity to show her beauty and her ability. William Parke's direction is a feature.

Mrs. Vernon Castle appears in the fourteenth episode of "Patria," entitled "The Border Peril." It is characterized by wonderful spectacle scenes in which as many as three thousand people appear.

The second "Lonesome Luke" Bombshell of Joy is called "Lonesome Luke on Tin Can Alley," it is even funnier than "Lonesome Luke's Lively Life," which S. L. Rothapfel ran at the Rialto theater, New York, and said was the funniest comedy he had ever seen. Harold Lloyd, Harry Pollard, Bebe Daniels and Bud Jameson are in the cast. The picture was directed by Hal Roach.

"Arid and Fruitful California" is seen in the fifth "Know America, the Land We Love," Combitone Scenic release. These pictures get an enthusiastic hand at the Broadway theater, New York, and they should do the same anywhere.

"Accepted Styles" is the title of the twenty-seventh Florence Rose Fashion release, the feature of which is a preparedness suit for patriotic young ladies. On the same reel with this is a Pathe-colored picture entitled "Odd Fresh Water Creatures."

The International Cartoon and Scenic split-reel consists of "Bringing Up Father," "Music Hath Charms," cartoons, and "Button-Making," industrial.

Hearst-Pathe News No. 32 and 33 complete the program.

Plan Film Day at Fair

New York State Fair at Syracuse May Set Aside "Motion Picture Day."

IF the plans which were discussed at a conference held in the New York Lieutenant Governor's chambers in the capitol at Albany during the past week materialize, it is not unlikely that a "motion picture day" will be set aside during State Fair week in Syracuse this year.

Lieutenant Governor Edward Schoeneck, who is president of the New York State Fair Commission, invited several film executives who were at the capitol attending the hearing before the Joint Codes Committee on the various bills providing for Sunday motion picture shows, to confer with him. Those at the hearing included William A. Brady, director general of the World Film Corporation and president of the National Association of the Motion Picture Industry; Arthur S. Friend, treasurer and attorney of the Famous-Players-Lasky Corporation, Paramount Pictures Corporation and Artcraft Pictures Corporation; J. E. Brulatour, Eastman Films; J. Robert Rubin, attorney for Metro Pictures Corporation and the National Exhibitors' League, and Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry.

Lieutenant Governor Schoeneck, who is an enthusiastic advocate of motion pictures, stated that there were few persons up State who knew anything at all about the making of motion pictures, and thought that if a day were devoted to the motion picture industry at the State Fair it would attract the greatest number of people to the fair during the week.

It is proposed to erect on the State Fair grounds at Syracuse a temporary structure for the use of the motion picture companies representing the National Association of the Motion Picture Industry, where they may include exhibits and make sets for scenes. The Lieutenant Governor proposes to interest some of the great directors as well as several motion picture stars to attend the State Fair upon this day. Each of whom will be asked to give short talks upon their experiences and explain how films are produced. While in Syracuse, the film officials, directors and stars will be the guests of the State Fair Commission and the city of Syracuse.

SECOND TWO-REEL "LUKE" APRIL 15.

The second of Pathe's two reel "Lonesome Luke" comedies will be released April 15. It is entitled "Lonesome Luke On Tincan Alley," and is described as being funnier than "Lonesome Luke's Lively Life" which S. L. Rothapfel ran at the Rialto theater in New York, calling it the funniest comedy he had ever seen.

The comedy shows Luke as a pickpocket with a fake arm, the boss of Tincan Alley and the backer of the most screamingly ridiculous prize fight ever filmed. How Luke wrests victory from seeming defeat is told in a hilarious manner.

GAUMONT SHOWS WAR APPLIANCES.

Exhibitors who wish to float with the current of popularity must be sure to show the Gaumont single-reels. They are edited with an eye to popularizing theaters with the public through the interest they arouse and the desire they create to see the succeeding issues. War being now uppermost in the minds of all citizens, these Gaumont pictures have a liberal assortment of views and animated pictures of the science of warfare. A consideration of the pictures released the week of April 22 brings to light how carefully they have been prepared to help exhibitors keep their public pleased.

"The Altiscope Rifle" (Gaumont).

"Reel Life," No. 52, has as a leading section pictures of the altiscope rifle, the new firearm developed to meet the changed conditions created by trench warfare. There are pictures of it at close range to demonstrate how it is operated, and then an exhibition of how it is used by the men on the firing line.

Another section of this same reel is called "Cargo Boats of Tomorrow." These are vessels of 1,000-ton capacity, which have such shallow draught that a torpedo launched at one of them would go under the boat. As this is a development of the future to combat subsea warfare, there are no pictures of such boats extant. It is for this purpose that the Gaumont animated department is maintained. Pictures have been made from authoritative descriptions and plans, and thus the spectator is able to have a look into the world of the future.

"Tours Around the World," No. 25, takes the spectator to Moscow, Russia; Sarajevo, Bosnia, and Brest, France—all cities that are of unusual interest because of their prominence in the war news.

NEW YORK EXHIBITORS PRAISE "DOUBLE CROSS"

Two hundred and seventy-five representative exhibitors of New York attended a trade showing on Monday, March 26, on the New York Roof, at which the first four episodes of "Mystery of the Double Cross," Pathe's latest serial, were shown. The serial was accorded an enthusiastic reception and the New York branch is having a busy time arranging for bookings.

"We are convinced that 'Mystery of the Double Cross' will show to more millions of the American public than has any serial of the past," states J. A. Brest, vice-president and general manager of Pathe Exchange. "There are three reasons for this. The most important is the story. In my opinion it is the greatest serial story that has ever been written. There is mystery and suspense in every episode in addition to the unusual thrills. Added to this, there is a sustained interest that is certain to bring audiences back week after week."

The trade showing in New York was arranged by A. S. Abeles, manager, and H. E. Friedman, associate manager of Pathe's New York branch. The theater was artistically decorated and a full orchestra was on hand for the musical accompaniment Mollie King, the featured player in this serial, appeared in person and made a pretty little speech.

"THE WHIP" FAVORABLY RECEIVED.

"The Whip," reproduced as a motion picture from the greatest success ever recorded in the history of spoken melodrama, appears to have registered an even greater triumph upon the screen. The picture version was shown to the New York public for the first time at the Park Theater on Sunday, March 25, and the receipts for the day are reported to have been in excess of $2,200.

The large audience room—one of the most capacious in the city—has since been packed, day and evening, and the applause and cheering have indicated an entirely extraordinary enthusiasm on the part of the spectators. This same spirit is reflected in the criticisms of the daily newspapers, which commend the immense photoplay without reserve.

NOVELTY SOUVENIRS FOR "DOUBLE CROSS."

Supplementing the usual fine line of advertising matter, the Stern Publishing and Novelty Co., 220 West 42d street, has prepared novelties for "Mystery of the Double Cross" as follows: Puzzles, buttons, felt pennants of Mollie King, mirrors with a photograph of Mollie King on the back; photos on easels, of Mollie King.

There are also dolly cut-outs of Mollie King, printed in colors on heavy cardboard and showing authentic styles as seen in the Florence Rose Fashion Films. These cut-outs are supplied to exhibitors through Pathe exchanges, the other novelties are to be ordered from the Stern company.

There is a series of three advance slides which have been prepared with a view to creating an anticipatory interest in the story. These slides play up the mystery end of the serial as do the tack cards which are issued for the first four episodes.

Through the liberal use of these slides and tack cards, exhibitors are able to directly tie their theater up with the great national advertising campaign which is being read by thirty-two million people every week.

FILMCRAFT FILMS WALT MASON STORIES.

The Filmcraft Corporation of 8 West 40th street announces that it has secured the exclusive motion picture rights to the material of one of America's most widely known writers, Walt Mason. The first of these pictures, "The Dipper," in one reel, has already been completed and is scheduled for a week's run at the Rialto in the very near future. In speaking of this after reviewing it, Mr. Rothapfel said in part: "It is the kind of comedy that the industry needs, clean, wholesome and done with good taste. The humaneness and the wit and simplicity of this picture makes it an extraordinary release."

The picture was directed by Addison J. Rothermel, formerly with the Edison and Kalem companies, and embodies a very effective combination of "legitimate" screen dramatization with a touch of animated comedy, the latter work being under the direction of A. B. Heath of the Kineticartoon Corporation. Miss Sarah Ayres and Bob Clugston take the leads and do some very effective work. No releasing arrangements have yet been made.

"UNCLE SAM AWAKE" PART OF PREPAREDNESS PROGRAM.

"Uncle Sam Awake," the Rogson Film Company's patriotic feature film, was one of the attractions at the monster preparedness performance arranged for the Junior Patriots of America, and staged at the New York Hippodrome on Sunday night, March 25. The film was ushered on the screen by former Ambassador to Germany Gerard. The picture was received with great enthusiasm.

The film shows the coasts which will have to be protected in the event of war, President Wilson and his cabinet, pictures of army and navy life, etc. Arrangements have been made with the Junior Patriots by Louis T. Rogers, president of the Rogson company, to show "Uncle Sam Awake" in New York State and the New England states. In this manner it is hoped to greatly increase the fund for carrying on patriotic work.

IS GLADYS LESLIE A STAR?

"I have not lost faith in my belief that the right kind of star material can be developed overnight," says Edwin Thanhouser. "This sort of material is very scarce, I grant. I think our Miss Gladys Leslie is this sort of material, and I expect to prove it in a feature that Van Dyke Brooke is making at this moment."

Mr. Brooke says of Miss Leslie: "She has that unexplainable charm that needs only development to get across. She has sense, and really feels her part. I think it is all a mater of 'part,' so far as her success is concerned. She would never do as a vampire! But in the right atmosphere she will make a profound impression. I think we have the right atmosphere in this, her first feature, and I believe that Mr. Thanhouser's prophecy will be fulfilled."

AMSTERDAM BUYS "DEEMSTER."

B. Amsterdam, of the Masterpiece Film Attractions, of Vine street, Philadelphia, has purchased the Hall Caine masterpiece, "The Deemster," for the states of Delaware, Maryland, District of Columbia and Virginia. The deal was completed on Wednesday, March 28. Mr. Amsterdam, who is associated with Mr. L. Korson, will present "The Deemster" in the National theater, Washington, the week of April 23 for a run of four weeks, and the same week in a legitimate theater in Baltimore for a period of two weeks, and possibly more.

Mr. Amsterdam is arranging a Press Club showing at Washington the week of April 16. He advises that he will handle "The Deemster" throughout his territory as a road attraction, playing all the larger cities.

SCHWALBE BUYS "DEEMSTER" FOR EASTERN PA.

Harry Schwalbe, of the Peerless Feature Film Exchange, of Vine street, Philadelphia, Pa., completed a deal in the last week with the Arrow Film Corporation for "The Deemster" for eastern Pennsylvania. Mr. Schwalbe will present "The Deemster" possibly at the Chestnut Street opera house, Philadelphia, in the course of the next five or six weeks on an elaborate scale.

"THE WITCHING HOUR" FOR UTAH.

Lester Park, representing the Potoplay Exchange of Salt Lake City, Utah, has consummated a contract for his organization with President William L. Sherrill of the Frohman Amusement Corporation for the exclusive rights to the Frohman master production, "The Witching Hour," for the territory of Colorado, Wyoming and Utah, at a price reported to set a new record by their territory.

The Photoplay Exchange has been accorded a phenomenal request for bookings of this subject, with nought save the small preliminary amount of news given from the Frohman offices to those exhibitors who have written direct to that office for information in reference to "The Witching Hour."

TRADE SHOWING OF "THE FATED HOUR."

The Cines Film Corporation of America announces a trade showing to state right buyers of their six-reel melodramatic feature, "The Fated Hour," at the Simplex theater, fifth floor of the Candler Building, 220 West 42d street, New York City, at 3 o'clock, Monday afternoon, April 9.

"The Fated Hour" is frankly melodramatic, containing 6,000 feet of thrills.

TRADE SHOWING OF "GOD'S MAN" AT RIALTO.

The trade and professional pre-release screening of the Frohman Amusement Corporation's nine-reel production of George Bronson Howard's novel of New York's Broadway and night life, "God's Man," in which H. B. Warner is starred, will have a trade showing at the Rialto, New York, on Wednesday, April 4, 10:30 a. m.

HEARST-PATHE NEWS AIDS RECRUITING.

The Hearst-Pathe News is aiding the government by running patriotic titles designed to promote recruiting in both army and navy. As this news weekly has probably fifteen times the circulation of the largest newspaper in the United States, the aid thus given the government is of decided importance.

Notes of the Trade

"THE Brand of Satan," by Jere F. Looney, a new World-Picture Brady-Made, will feature Montagu Love and Gerda Holmes. Prominent in the cast is Evelyn Greeley.

* * *

Roy Neill will direct Enid Bennett in her new Triangle-Ince-Kay Bee play, in which she stars as the granddaughter of a Civil War veteran. Margery Bennett, the young sister of Enid Bennett, who arrived from Australia to join that star last fall, will appear upon the screen in the cast supporting Enid Bennett.

* * *

Kitty Gordon's photoplay, "Forget-Me-Not," is ready for release. It contains a number of scenes which were not in the stage drama of the same name when Genevieve Ward and Rose Coghlan played it successively. A particularly effective finish has been provided by Director General William A. Brady of World-Pictures, to take the place of the former unsatisfactory ending.

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Mollie King and Sybil Carmen are among the Broadway favorites posing in Gaumont fashion pictures for The Mutual Weekly.

* * *

"Darkest Russia," to be released by World-Pictures Brady-Made, is just in time to meet the desires of a vast number of persons in America who fled the Czar's dominion to escape conditions which led to the present revolution. This play, of which Alice Brady is the star, illustrates many of the cruelties and oppressions of autocratic government and carries a love story of unusual fervor and interest.

* * *

Alan Forrest, Florence Vidor, Lillian West and Genevieve Blinn have been added to the William Fox fold in Hollywood, Cal. All four will be in the supporting cast of a forthcoming William Farnum production. Miss Vidor had a small part in "A Tale of Two Cities," and Miss Blinn will be seen in "Tangled Lives," which is a Fox release for April 2.

* * *

Lucile Dorrington, Wilson Reynolds and Albert Favernier are the important players who support Anna Q. Nilsson and Chester Barnett in "The Inevitable," an Erbograph Art Drama.

* * *

Ethel Clayton is at work on a new World-Picture Brady-Made called "The Stolen Paradise." Edward Langford is the featured male player in this production and the cast also includes George MacQuarrie, Robert Forsyth, George Cowl, Lew Hart and Pinna Nesbit. The play is directed by Harley Knowles.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Propose Theater Ticket Tax for Nova Scotia

New Bill Provides That Tax Shall Be Collected by the Owners of Theaters Through Sale of Tickets Supplied by Censor—Rates, Etc.

By F. F. Sully, The La Tour, St. John, N. B.

HALIFAX, N. S.—A bill to provide for the taxation of theater patrons throughout the province of Nova Scotia has just been introduced into the House of Assembly, which is now in session, by Premier George E. Murray. According to the bill the rate of taxation will range from one cent on a ticket costing five cents to ten cents on a ticket costing fifty cents or more. This bill, which would amend the law governing theaters and moving picture houses, provides that each person attending any performance shall at the time of entry pay to His Majesty, for the benefit of the Province of Nova Scotia, a tax to be collected on the following scale:

Upon each admission where the admission fee is not more than five cents, a tax of one cent; where the fee is more than five, but not more than ten cents, a tax of two cents; where the fee is more than ten cents, but not more than fifteen cents, a tax of three cents; where the fee is more than fifteen cents, but not more than twenty-five cents, a tax of five cents, and where the fee is more than fifty cents, a tax of ten cents.

The bill provides that the tax shall be collected by the owners of the theaters by means of tickets issued by the Board of Censors, and that every theater owner shall place at the entrance to his place of business a receptacle, in which shall be placed the tickets provided for under the act. Under the workings of this bill no one is allowed to enter a theater for the purpose of attending a performance unless complying with the above requirements.

S. Starfield Here to Open Independent.

St. John, N. B.—S. Starfield, formerly city salesman for the Independent Film & Theater Supply company in Montreal, has arrived in St. John to open an Independent branch in conjunction with the Standard Film Service Limited. The supply company, which already has offices in Toronto and Winnipeg, besides Montreal, is sole Canadian agents for the Powers and Simplex machines. Under a separate head, but under the same management, The Perkins Electric Company is now located here, with the temporary offices of all three concerns, under the supervision of Mr. Starfield, at 167 Prince William street. Larger quarters are to be occupied at an early date. The new manager has had five years' experience as supply and exchange man, and is filling the chair made vacant by the resignation of Jules H. Wolfe, who left last Saturday night for Montreal, where he is to be located temporarily.

S. Starfield.

Must Show Censorship Slide.

Halifax, N. S.—In the future all theaters showing pictures in any part of the province will be obliged to throw upon the screen previous to all performances a slide supplied by the Province and reading: "All pictures shown in this theater have been passed by the Nova Scotia Board of Censors."

Lieut. H. Wambolt "Missing."

Halifax, N. S.—Harry Wambolt, manager and proprietor of the Buzz theater, this city, and the Palace theater, Dartmouth, has been reported missing on the Somme front since March 4th. He is a flight lieutenant with Royal Naval Air Service and has been in the service of the Empire for more than a year. Harry, or "Buzz," as he is known to his intimate friends, was a capable and popular member of the trade, and his friends join with his family in hoping that he may be alive and well and only a prisoner of war.

Business Notes and Personals.

St. John, N. B.—Dave Richards, proprietor of the Gem theater, Fredericton, was here, getting a line on some of the serials. He closed with R. J. Romney of the Greater Vitagraph for the "Secret Kingdom," and signed with G. A. Margetts for several Universal features.

St. John, N. B.—Through the courtesy of Charles Burman and William J. Reid of the Regal Film, and Walter H. Golding, manager of the Imperial, several private screenings of some of the new Brady-Made pictures were given at the Imperial In addition to the above the screenings were attended by Steve C. Hurley of the Unique and Lyric theaters; Fred Trifts of the Gem; Harry Beahman of the Opera House; J. Kattahar of Sydney, N. S.

St. John, N. B.—J. Kattaahr, of Kattahar's theater, Sydney, N. S., was here, looking for some war pictures, which he claims are very popular with his audiences.

St. John, N. B.—A new record for serial runs in St. John has been established by "Patria," the Pathe production, which is to have four runs in the city. R. G. March, local manager, has closed negotiations with Steve C. Hurley of the Unique for the opening run on April 9, 10 and 11. The picture will be seen at A. B. Farmer's Star, W. C. Smith's Empress and J. O'Rourke's Gayety. The first of the Red Rooster superfeatures, "The Vicar of Wakefield," by Oliver Goldsmith, will be released in this territory early in May. Frederick Warde appears in the title role.

Halifax, N. S.—Reg. Marsh, Maritime representative of the Specialty Film, was in the city last week with seven reels of the much-talked-of preparedness serial, "Patria."

NOTES FROM PINE TREE STATE.

Maine Exchanges Find Parcels Post Convenient.

Bangor, Me.—House Manager Curran reports that the parcel post is being extensively used in Maine for shipping reels and that in some ways it is quite an improvement over express. The mail service goes where the express does not in many instances and the exchanges find that delivery is just as quick. The Federal regulations prohibit shipping films by express to the islands off Maine, but they can be sent by mail all right to these points. Oftentimes the rates are less than by express. From Bangor the reels are sent to Aroostook and Washington counties.

P. J. McConville in Charge of Publicity for Maine Theaters, Inc. See account on page 1962, issue of March 21, 1916.

Other Maine Notes.

Harrington, Me.—S. A. Anderson, of Harrington, the well known exhibitor, is contemplating rebooking "Stingaree" in the vicinity of his town, after having had a wonderful run of it in Harrington. The town went crazy over this picture, he reports.

Bangor, Me.—R. B. Marston, of the K-E-S-E forces, Boston, was a business visitor to Bangor this week, calling on the local film trade.

Winn, Me.—It is rumored that houses are about to be built or established at Winn and Lagrange, Me.

Kenduskeag, Me.—E. R. Jordan, proprietor of the moving picture theater at Kenduskeag, has sold out to the grange in his town, and the manager will be Charles A. York. The name of the theater is to be the Mystic, and it will probably be the first theater in Maine to be run by a grange. Mr. Jordan plans to leave soon for Oklahoma. The house is using General Film Service.

Notes of Local Exhibitors.

Philadelphia, Pa.—Albert E. Brown has completed arrangements for the presentation of Paramount pictures at his theater, the Grand, at 52d and Market streets. This is the first time that this program has been shown here.

Philadelphia, Pa.—H. Osborne, manager of the local Pathe exchange, is patiently waiting word from the fire underwriters to learn whether he will be permitted to move his exchange into the second floor of a large fireproof building, which he personally considers to be very appropriate for his use.

Philadelphia, Pa.—H. Nields, formerly of the New Coliseum theater, has been transferred to the Tioga theater as house manager. Some of his pet ideas on theater management will soon be tested out here.

Philadelphia, Pa.—Herbert Effinger, who is giving the patrons of his Strand theater a series of unusual musical programs, has secured the orchestra of the Wanamaker tea room, one of the most noted small orchestras of the city, to play every evening at his Leader theater, 41st street and Lancaster avenue.

Philadelphia, Pa.—Harry Ertel, manager of the Great Northern theater, Broad street and Erie avenue, recently instituted a series of duets between piano and organ which are proving attractive features of his musical programs.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Film Series to Teach the Art of Cooking

Philadelphia Newspaper Woman Has Prepared a Series of Film Lectures to Combat the High Cost of Living.

By F. V. Armato, 144 N. Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The all important question of reducing the high cost of living will presently be discussed on the screen in a highly novel and entertaining way. Under the direction of R. Greenwalt, of the Stanley Company, a series of illustrated lectures on cookery are being prepared by Caroline B. King, a newspaper woman, lecturer and expert on domestic science and dietetics. The pictures, which are to be released serially, will show the process of preparing and serving foods palatably and tastefully. The first of the series, "The One Piece Dinner," has already been made, and others will follow weekly.

Mrs. King is editor of the woman's page of "The Evening Telegraph," a staff writer on "Good Housekeeping," and has lectured extensively on cooking and dietetics, under the auspices of the University Extension Society, various women's clubs and other organizations. The first picture was staged in a model kitchen specially prepared by the United Gas Improvement Company.

Legislators See "John Doe vs. the People."

Philadelphia, Pa.—The motion picture invaded the State Capitol at Harrisburg last Wednesday, when the special film "John Doe vs. the People" was shown before the entire Senate and House of Representatives of the State of Pennsylvania. This unusual spectacle was the result of a fight against capital punishment which is being made throughout the State.

Stanley V. Mastbaum, who owns the state rights of the picture, is an earnest opponent of capital punishment and lent his presence and influence toward securing permission to have the picture shown. Speaker Baldwin of the House suggested a resolution permitting it to be shown, which was passed on Monday.

The exhibition evidently made a deep impression on the legislators and is expected to prove the final means of securing the abolishment of this mode of punishing crime.

A representative body of film men, comprising F. W. Butler, general manager of the Central Market Street Amusement Co.; Abe L. Einstein, publicity director of the Stanley Company, and W. Herchendider, made the trip to Harrisburg and saw that the picture was properly presented.

For one hour and twenty minutes the lawmakers were held spellbound while "John Doe vs. the People" conveyed its lesson and showed the danger of convicting an innocent man of a capital offense.

A. R. Boyd Improving Family Theater.

Philadelphia, Pa.—Spring house cleaning is not ordinarily such an institution among exhibitors as it is in the average household. Yet the first week of the new season finds many local exhibitors busy installing new devices in their houses. Alexander R. Boyd, who has recently acquired the Family theater, is now making extensive alterations and improvements without disturbing the performances at the house. At the back of the screen two organ chambers are being constructed to receive a new and beautiful organ. Where the balcony once stood will be a new and magnificent arch to enhance the beauty of the house. In addition a new ventilating system will be installed capable of changing the air of the house every two minutes. In the basement a modern and sanitary retiring room for men is being built, while a ladies' parlor is also being designed in another part of the building. Mr. Boyd is personally supervising the work and is always on hand to aid in the solution of any difficult problem. Some three years ago Mr. Boyd successfully completed the erection of the Arcadia theater, which was then extensively described in these columns. Robert Taylor, house manager of the Family, is a man of many years' experience in the motion picture world.

John O'Neill Joins General Film.

Philadelphia, Pa.—John O'Neill, formerly a newspaper man, has joined the General Film forces as traveling representative, and will cover New Jersey, Delaware and Virginia.

George Ames Now District Superintendent.

Philadelphia, Pa.—George F. Ames, local manager of the General Film, has been promoted to be district superintendent of eastern Pennsylvania, Washington and a large adjacent territory. He is now setting things in motion for a big spring drive and says that prospects are favorable. He has added several young men to his road staff and is beginning a large advertising campaign. P. A. Bloch arrived recently from New York to take over the management of the local office, left vacant by Mr. Ames' promotion.

Philadelphia, Pa.—Carlos Morteo, who is the manager of the Regent theater here, comes from Buenos Aires, Argentine Republic. He will return to his native country after learning all the American methods of conducting a motion picture business and plans to build a fine large theater in the Argentine capital.

All Theaters in Lewiston, Maine, Combine

Union Theater Company Formed With Capital of $200,000 All Paid In—Lewiston and Portsmouth Men Behind the Deal..

By John P. Flanagan, 151 Park View Ave., Bangor, Maine.

LEWISTON, MAINE. — A $200,000 theatrical combine, believed to be the largest ever made in Maine, was completed last week in Lewiston, under the provisions of which all the Lewiston theaters are united under one company and the policy of each is to be changed.

The Union Theater company is the new corporation, and it is controlled by William P. Gray and William F. Çarrigan—better known to the public as "Bill" Carrigan, manager of the World Champion Red Sox of Boston—both of Lewiston, and John H. Bartlett and Albert Hislop of Portsmouth, N. H.

The company is capitalized at $200,000 and every cent of it is paid in. This is one of the things which make the deal so exceptional and important. It is on an absolute business basis. Mr. Bartlett is president; Mr. Gray, vice-president; Mr. Carrigan, and these three, with Mr. Hislop, the directors. They will have complete control of the theaters, dividing the profits or the losses.

Mr. Gray is to be general manager of all the theaters. The company has already taken them over, and the change of policy went into effect on March 26.

Music Hall will be the only vaudeville house in Lewiston, the Keith acts being transferred there from the Empire. The Empire will feature moving pictures and all of the good road shows that can be secured, and the Union Square will offer an attractive picture program. The Mystic closes March 26 and will be remodeled into an up-to-date dance hall, opening probably on Easter Sunday.

Mr. O'Brien will remain with the Empire as resident manager and resident managers will later be selected for the Union Square and Music Hall.

Messrs. Bartlett, Hislop and Gray are mutually interested in six New Hampshire theaters, four in Portsmouth, N. H., and two in Littleton, N. H. Mr. Gray also controls two theaters in Rumford, Me., and three in Berlin, N. H. But the Union Theater company, it is stated, has nothing to do with any of them. It is a distinct and separate proposition.

Two of General's Live Wires.

Bangor, Me.—Two live wires represent the General Film in Bangor, Me.—Harry P. Smith, sales manager, the tall, good-looking fellow on the right of this snapshot, and John H. Curran, short, but just as good looking, on the right. They are on the aggressive all the time and keep things moving in their business all the time.

Harry P. Smith (left), John H. Curran (right).

Mr. Smith has just placed Black Cat features with the Graphic theater, Grant & Burns, proprietors, Bangor, Me.

San Francisco Newslets.

A. M. "Doc" Salmon, is now on the road for the Warner, booking "The Crisis," "Purity" and other attractions. This concern has installed an exhibition room in its new quarters at 280 Golden Gate avenue.

Edward H. Kemp, the Western representative of the Enterprise Optical company, recently started on a trip through the southern part of the State in the interests of the new Motiongraph. Among the recent out of town shipments has been that of a machine to Baker & Littel, of Yerrington, Nev.

J. A. Lipman and bride recently returned from Australia from a honeymoon trip spent in the Antipodes and in Africa. Mr. Lipman controls extensive rights to the Charles Chaplin productions outside of America, and states that they can be seen in places but seldom heard of, where they are making a big hit.

Northern California News.

Oakland, Cal.—The Clement theater has been sold to K. Moller.

Stockton, Cal.—The Lyric theater has been remodeled and enlarged and has been reopened by R. B. Davis.

Monterey, Cal.—J. M. Rice, who has the Star and Monterey theaters, has also taken over the new Elks theater, and will transfer his program from the Monterey theater to the new house, using the old one for road attractions and for Sunday shows.

Petaluma, Cal.—Taylor Squires has sold the Gem theater to J. C. Wayne, who has made a number of changes and reopened it as a ten-cent house.

Palo Alto, Cal.—The Palo Alto playhouse has been sold to Arthur Washburn, and will be remodeled.

Fall River, Cal.—J. E. McIntosh has disposed of his interests in the Colonial theater to his partner, H. E. Niekirk, who has agreed with Charles E. Kormel, manager of the Paramount theater, to consolidate the two houses.

Porterville, Cal.—The Circle theater, formerly the old Majestic theater, has been opened by the Circle Amusement company.

Salinas, Cal.—R. F. Shinn has assumed the management of the White theater.

Lodi, Cal.—Stark & Hodges, of the Tokay theater, have purchased property and will erect a large moving picture house.

San Mateo, Cal.—George Kirstein has been appointed resident manager of the Regent and Peninsula theaters.

Stockton, Cal.—The Grand theater has been renovated and is now being conducted as the Kozy theater by G. W. Southwick.

Colusa, Cal.—The Star theater is being remodeled and the seating capacity increased.

Kleinschmidt War Film Reported as Stolen

All Star Feature Distributors of San Francisco Lose Film Shipped on C. O. D. Basis—Detectives Have Been Placed on the Search.

From T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, Cal.—Through the working of a clever plan, which might deceive almost any one looking for new customers in the film exchange business, a thief succeeded in making away with valuable films owned by Eugene Roth, of the Portola theater, and handled by the All Star Feature Distributors. Recently a man who gave his name as George Miller telephoned to the All Star distributors from Sacramento, asking for a war picture to be used at Broderick, a small place on the other side of the river. Complying with his request a copy of the Kleinschmidt production, "War on Three Fronts," was sent by express to the address given and was delivered upon the payment of C. O. D. charges. When the film was not returned after several days the management of the exchange began to make inquiries and found that the picture had not been shown at Broderick and that no man by the name of Miller lived at the address to which the film had been sent.

Nat A. Magner Moves to Film Row.

San Francisco, Cal.—Nat A. Magner, who has been located on the fourth floor of the Pacific building since entering the film exchange business three years ago, has secured a lease on the premises at 288 Golden Gate avenue, being vacated by the K-E-S-E service, and expects to be well settled here by the middle of April. His stock of film includes the stock formerly owned by Charles Klopot and the stock of the United Film service, which has just come into his possession. Mr. Magner is meeting with great success in booking his latest acquisition, "Beware of Strangers," this having been booked for the entire Turner & Dannken circuit of nine houses.

"Great Secret" Proves Big Success.

San Francisco, Cal.—The Metro corporation has been very successful in placing its serial, "The Great Secret," the bookings on this having exceeded all expectations. At Sacramento this is being shown in three of the ten houses, while at Fresno it is being featured in two of the six theaters devoted to moving pictures.

Triangle Representative Here.

San Francisco, Cal.—P. M. Brink, special representative of Triangle, arrived recently for a stay of several days, and during his visit local manager B. F. Simpson took advantage of the opportunity of making a business trip to Santa Cruz.

Mutual Secures Services of New Booker.

San Francisco, Cal.—Donald B. Smith, who has been in charge of the credit department of the Progressive corporation for the past several months, has severed his connections with that concern and is now booker for the local Mutual Exchange. While with the Progressive exchange he completely reorganized the credit department and the system that he installed is proving very effective.

Film Man in Hundred Per Cent Club.

San Francisco, Cal.—One of the most enthusiastic workers of the One Hundred Per Cent Club, an organization of salesmen formed last October for the purpose of increasing efficiency, is V. R. Moore, director of publicity for the Progressive and a live wire among the local film exchange fraternity. This organization, which now has a membership of more than two hundred, issues a daily bulletin containing "leads" which may be followed to advantage by salesmen in different lines. A picture of Mr. Moore was recently used in this bulletin, and special mention was made of the energy displayed by him in his work and in furthering the interests of the organization.

Busy at Artcraft Office.

San Francisco, Cal.—The local office of the Artcraft has been very busy of late, and several fine contracts for service have been secured, especially on the George M. Cohan and Douglas Fairbanks productions. C. M. Simmonds, who has been touring the southern part of the state, has returned to relieve J. J. Patridge, who has been looking after office duties. Louis R. Loeb arrived here recently, and will leave for home by way of Los Angeles. Mr. Loeb is well known in San Francisco through his former connection with the General Film.

Sol Lesser Returns With Films.

San Francisco, Cal.—Sol L. Lesser, of the All Star, has returned from his Eastern trip and reports having secured the Art Drama program, "Intolerance," "Panthea" and the "Argyle Case" for this territory. Immediately upon his return preparations were made for removing to the new offices at 191 Golden Gate avenue.

United Office Closed.

San Francisco, Cal.—The office of the United Film Service, located at 217 Taylor street, has been closed, all of the film in stock having been disposed of by M. A. Levy, who has been here for some time arranging for its sale.

Portola Theater Has Big Week.

San Francisco, Cal.—The Portola theater recently closed an unusually successful week with the "Girl Philippa" as the drawing card. This attraction was advertised heavily, full page advertisements being used in some of the daily papers, and the public responded in a manner that was very gratifying.

Supply Man Visits New York.

San Francisco, Cal.—G. A. Metcalfe, of the supply house bearing his name, left recently on a trip to New York, planning to stop at several points on his way there and on his return. During his absence the business here is being conducted by Walter Stern.

FOX FILM CORPORATION
RIALTO
GLADYS BROCKWELL
"ONE TOUCH OF SIN"

The New Home of the San Francisco Branch of the Fox Film Corporation, 243-245 Golden Gate Avenue. This exchange was recently described in the Moving Picture World.

Postpone Fire Ordinance Hearing

Pittsburgh Public Safety Committee Puts Off Enacting New Fire Code Till After Another Hearing—Protest of Exchange Men and Building Owners Effective—Some of the Measure's Worst Points.

By Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, Pa.—An attempt to perpetuate a new and stringent building code regulating moving picture film exchanges in Pittsburgh was blocked by a committee of exchange men and building owners when the ordinance was about to be passed by the Public Safety committee of the City Council at a meeting, March 28. Notice of the proposed new code and copies of same were not received until the previous afternoon, and the trade entered a protest, demanding more time for its consideration. Charles Seltzer, owner of the Seltzer film building, and a number of exchange managers, representing thirty film concerns in the city, were present and secured a postponement of a hearing on the ordinance until April 9.

The new code contains a number of provisions that will affect all of the exchanges to a greater or less degree. Several buildings occupied by exchanges will have to be vacated under the enforcement of the new rules, while in other instances extensive alterations will be required. The trade has been called upon to unite in securing a revision of parts of the code and formulate a more acceptable standard than that laid down. Charles Seltzer, whose building is occupied by a large number of the leading exchanges, is backing the movement, although the Seltzer film building has been approved by the authorities and cited as a model structure of its kind.

Sections of the code that are especially severe and are protested against are as follows:

"Applications for occupancy permits shall be made by each person, firm or corporation occupying or to occupy any building or part of a building for the purposes of storing, examining, repairing, demonstrating or exchanging films."

The manufacture of inflammable motion picture film is prohibited within the city limits.

In addition to the equipment of all buildings and film vaults with an extensive sprinkler system, standpipes equipped with hose are required.

The occupancy of buildings for the purpose of film exchanges over six stories or 80 feet in height shall not be permitted.

The section of the code pertaining to the construction and arrangement of film vaults contains many provisions that are strongly objected to.

Craig Buys Strand at East Liverpool.

East Liverpool, O.—The Strand theater, St. Clair avenue, East Liverpool, Ohio, operated by John M. Fitzgerald, of the East Liverpool Photoplay company, has been purchased by Charles Craig, who takes over the leasehold and entire stock of the concern. Mr. Craig is a well-known exhibitor of McKeesport, Pa., and also has been interested in the Craig Amusement company of Bellaire, Ohio. The Strand is one of the most attractive and popular picture theaters in its locality and the new owner expects to continue it on a more profitable basis than ever before. High-class feature pictures will be shown.

Hyman Bros. Take Over Orpheum.

Huntington, W. Va.—The Orpheum theater, Huntington, W. Va., has been taken over by Hyman Bros., owners of the Lyric and Dixie theaters in Huntington. The latest acquisition of the firm is one of the largest and finest picture houses in the state, having a seating capacity of 1,550. The Lyric seats 1,400 and is also a handsome theater. Hyman Bros. will show the best feature productions at the Orpheum, maintaining the high standard they have set in the Lyric. They plan to discontinue the Dixie theater.

"20,000 Leagues" Film Handled by Fontana.

Pittsburgh, Pa.—The A. G. Fontana Productions, Pittsburgh, has purchased the rights on the big Universal production, "Twenty Thousand Leagues Under the Sea," for a block of states, comprising Pennsylvania, New Jersey, Delaware, West Virginia, Virginia, Maryland, North Carolina and the District of Columbia. Manager L. Newman is negotiating for other noteworthy subjects, to be announced soon. The offices of the A. G. Fontana Productions have been moved from the fifth floor to larger quarters on the fourth floor of the Seltzer film building.

H. E. Nichols in Charge of Arbuckle Comedies.

Pittsburgh, Pa.—The Pittsburgh branch of the Paramount has secured H. E. Nichols, formerly with the local Mutual exchange, to take charge of the new Arbuckle comedies. Mr. Nichols recently loked after the Chaplin comedies department of the Mutual. He is one of the best-known film salesmen in this section of the country, having been with the Mutual and General here for the past six years. His many friends in the trade wish him continued success in his new connection.

The Pittsburgh Paramount exchange announces the following important additions to the list of Paramount exhibitors in this territory: The Grand, Kane, Pa.; the Elite, Homestead, Pa.; the Strand, Akron, Ohio; the Jewel and the Crown, Cleveland, Ohio; the Grand, Port Allegheny, Pa.; the Orth, Rock Creek, Ohio.

The new open booking policy just inaugurated by the Paramount, whereby the first fifty-two releases may be booked without a contract to use Paramount pictures permanently, is also meeting with much favor.

W. W. Hines, general sales manager of the Paramount Pictures, was a recent visitor at the local branch of the company.

David Adler Now Owns the Cymric Theater.

Farrell, Pa.—The Cymric theater, Farrell, Pa., has been sold by James Burke, a Pittsburgh business man, to David Adler, formerly engaged in the film business in Cleveland, Ohio. The Cymric was recently conducted by F. W. Moore. It is a handsome theater and modern in every particular, having been erected only about a year ago. The seating capacity is 650. Music is supplied by a large Seeburg organ. Mr. Adler will continue to show the best feature productions.

National Booking Begins Its Exchange.

Pittsburgh, Pa.—The National Film Booking company, 804 Penn avenue, Pittsburgh, has been incorporated and last week launched into the film business as an exchange, has acquired for this territory the D. W. Griffith production, "Her Condoned Sin," featuring such stars as Henry Walthall, Mae Marsh and Blanche Sweet. It will be released about April 9, and many inquiries for bookings have already been received. Manager McQuiggan reports excellent bookings on the Ebony and Motoy comedies.

F. H. Hart Buys the Alhambra.

Beaver Falls, Pa.—The Alhambra theater, Seventh avenue, Beaver Falls, Pa., has been sold by John Straub to F. H. Hart, who will personally look after its management. Mr. Hart is prominent as an exhibitor, having been for several years associated with C. M. Daniels in the firm of McDaniels & Hart, conducting the Empire theater, New Brighton. The Alhambra is a handsome theater, with a seating capacity of 1,700. It will be continued as heretofore with high-class features pictures exclusively.

Rex at Reading Wins Advertising Prize.

Reading, Pa.—Congratulations are being received by Frank A. Gould, manager of the Rex theater, Reading, Pa., upon his being awarded the first prize by the Bluebird in the contest among Bluebird exhibitors for the most ingenious and extensive general advertising campaign. Considerable interest was displayed by the exhibitors of Pennsylvania in the competition, which is the first of a series of such contests to be conducted by the Bluebird.

C. S. Reed Reopens the Rex.

Uniontown, Pa.—The Rex theater, Uniontown, Pa., has been reopened by the owner, C. S. Reed, after undergoing an extensive remodeling process. The house presents a very beautiful appearance and boasts much new equipment, in addition to being more comfortably arranged. Mr. Reed has contracted for Paramount pictures at the Rex.

F. W. Moore Leases Theater in Vandergrift.

Vandergrift, Pa.—The Lyric theater, Vandergrift, Pa., has been leased by F. W. Moore, formerly a well-known exhibitor of Farrell, Pa. Some extensive alterations are planned by Mr. Moore. The Lyric will show an exclusive program of Universal subjects, including serials.

Colonial Theater Opens.

Altoona, Pa.—Ralph N. Le Fevre has been appointed manager of the new Colonial picture theater in Altoona, Pa., at Eighth avenue and Twelfth street. The new house is a fine example of an up-to-date picture theater. The seating capacity is 500 and the appointments and furnishings are modern in every respect.

M. Van Pragg has succeeded S. F. Clark as booker at the Pittsburgh Pathe exchange. Mr. Praag was formerly assistant booker.

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Baltimore News Letter

By J. M. Shellman.

War Pictures at Parkway.

Baltimore, Md.—Through the activities of Bernard Depkin, Jr., manager of the Parkway theater, 3-9 West North avenue, the first public presentation of the official British war pictures were shown at this house, under the auspices of the Baltimore News. It is understood that the British War Department assigned 200 photographers, who volunteered, to this work, of which 20 remain alive. These pictures are so vivid and clear that A. R. Gordon, of this city, recognized his nephew, whom he has not seen since 1900, as a soldier in one of the scenes.

Baltimore Business Notes.

Baltimore, Md.—Joseph Blechman, owner of the Picture Garden theater, 31 West Lexington street, states that he now has first run Fox, and they seem to have made quite a hit with his clientele.

Baltimore, Md.—The Belvedere theater, 313 Belvedere avenue, which was formerly managed by A. H. Ahrens, was reoponed to the public on Saturday, March 31.

Baltimore, Md.—The Crescent theater, 1509 West Lafayette avenue, reopened to the public on Monday, March 26, under the management of R. Newberry, after having been closed for about two months.

Baltimore, Md.—E. R. Price, representative of Triangle, is now making an extended tour of the cities of the Eastern Shore of Maryland and the state of Virginia.

Baltimore, Md.—The Park theater, 2667 North Fulton avenue, has again reopened under the able management of Samuel G. Smith. Mr. Smith has had quite a good deal of experience in the managing of suburban houses.

Baltimore, Md.—Robert L. Byrum, who bought the Princess theater, Eager and Bond streets, about two weeks ago, has raised the price of admission to 10 cents, owing to the high class of releases he is running.

BOSTON NEWS ITEM.

By J. J. Phelps.

Screenings and Feature Offerings.

BOSTON, MASS.—Mary Pickford in "The Poor Little Rich Girl" opened to a third successful week at the Modern theater, Boston, and on the same bill at this popular playhouse her brother Jack is seen to good advantage in the Paramount's picturization of the famous play "The Dummy." Manager Pinansky announces that he will give the first showing of George M. Cohan "In Broadway Jones" here next week.

Boston, Mass.—The first three chapters of the Mutual's latest serial, Helen Holmes in "The Railroad Raiders," was shown to an audience of New England exhibitors and newspaper men at the Fenway theater on Thursday, March 22, under the direction of J. L. Roth, the Mutual branch manager.

Boston, Mass.—The first trade showing of the Artcraft "Broadway Jones," featuring George M. Cohan, was given at the Exeter Street theater, Boston, on Friday, March 23. Manager Bernfield of the Artcraft announced that he has received word from New York that the D. W. Griffith productions will be released through the Artcraft exchanges throughout the country.

Boston, Mass.—"Beware of Strangers," the spectacular film that has been purchased for the New England territry by Louis B. Mayer, of the Metro, will be shown to the trade and the newspaper men of Boston and New England at the Park theater, Tuesday, March 27.

Boston, Mass.—Manager Farrell of Pathe announces that "The Mystery of the Double Cross" serial is breaking all records up to date of any serial yet presented by this company.

Boston, Mass.—On Friday morning, March 23, a private showing of "The Whip" was given at the Park theater, Boston. This spectacular production has been purchased for New England by Louis B. Mayer of the Metro Pictures Corporation, who will present it throughout this territory in lavish scale.

Lon Vail, manager of the Lyric theater, Warren, R. I., and Charles Steadman, manager of the Palace theater, Cranston, R. I., were in Boston this week and report that business is good in their respective vicinities.

BUFFALO NOTES.

"Intolerance" at the Star for Holy Week.

Buffalo, N. Y.—Dr. P. C. Cornell, manager of the Star theater, Buffalo, which features high-class legitimate productions throughout the year, booked D. W. Griffith's spectacle, "Intolerance," for Holy Week. The film attracted large audiences. Manager Cornell recently gave a benefit for the local Red Cross, featuring the Dolly Sisters, dancers.

Claims Films Have Distributed Poison

Pacificist in Buffalo Newspaper Says Moving Pictures Would Have Set Any But Americans at War with Germany.

By Joseph McGuire, 152 North Elmwood Ave., Buffalo, N. Y.

BUFFALO, N. Y.—If half the rumors of war plots accredited to Buffalo become a reality this city will be featured on the screen for some time by the film news services of the country. According to printed reports a widespread plot to destroy the municipal waterworks and a number of factories and other structures in the city, particularly those in any way connected with the manufacture of war supplies has been discovered in Buffalo by the United States Secret Service agents. The federal officers are said to have found here a well organized anti-American war party said to number 30,000 men. Points in Buffalo vulnerable to attack are being closely guarded. Niagara Falls, whose scenes have always been popular on the screen, may also get into the big film news. Power and other plants at the cataract city are being guarded by the militia.

Even moving pictures are brought in as an interesting side feature of the anti-war propaganda. For instance, a local pacifist in an open letter to Representative Charles B. Smith of Buffalo, asking him to oppose the war measures, indulged in this little shot: "The moving picture screens alone have distributed enough poison among the people to set any other but Americans at war with their German neighbors."

E. O. Weinberg Shows "Snow White" to Crippled Children.

Buffalo, N. Y.—Edwin O. Weinberg, manager of the Elmwood moving picture theater, Buffalo, has a warm corner in his heart for unfortunate children. It was this impulse that prompted him to invite several hundred youngsters to a recent matinee at that house. Miss Henrietta H. Wilson, corresponding secretary of the Crippled Children's Guild of Buffalo, wrote a letter of thanks to Mr. Weinberg for the entertainment furnished several kiddies from that institution. She said they especially enjoyed the picture, "Snow White." Several hundred boys and girls from the Buffalo School of the Deaf also attended the show. In the last number of The Leader, a magazine published in the interests of that school, the editor thanked Mr. Weinberg "for the splendid entertainment." The article closed with the remark that a word of praise is due also to the Elmwood itself for its tasteful, artistic and comfortable arrangements."

Charles Johnston to Manage the Allendale.

Buffalo, N. Y.—Charles Johnston has been appointed manager of the Allendale moving picture theater, Buffalo. He formerly managed the Ellen Terry and Marlowe theaters, this city. Mr. Johnston's new policy at the Allendale is to run a double feature programme. He shows two features every evening, the program being changed daily. He recently did capacity business with "The Press and the Spoilsman," a picture produced by the Buffalo "Evening News."

Miss Grace Blandin plays Bemen's orchestral organ at the Allendale.

M. H. Whitman on Road for General.

Buffalo, N. Y.—Matthew W. Whitman has been appointed New York state road representative for the General Film, Buffalo. He was formerly with the Popular Cinema Exchange, this city. Mr. Whitman had a wide experience in the show business at the Teck theater, Buffalo.

Sunday Shows at Shea's.

Buffalo, N. Y.—For many years Sunday shows were not given at Shea's theater, Buffalo. Lately, however, moving pictures have been shown there on that day. Last Sunday Manager Carr added vaudeville to his film program. The pictures included Clara Kimball Young in "The Price She Paid."

Rochester Theaters in Controversy with Union.

Rochester, N. Y.—The proprietors of the Rose Garden, Plaza and Astor theaters, Rochester, have brought legal action to enforce a temporary injunction restraining the officers and members of the Motion Picture Operators' Union of that city from interfering with the business of the theaters. The theater owners claim that because of a difference with the union its officers attempted to enforce a boycott and keep pickets posted in the vicinity of the houses.

Big Theater Opens in Olean.

Olean, N. Y.—The Palace moving picture theater, seating 1,600, was opened recently in Olean, N. Y. The house is metropolitan in its appointments.

Elmira, N. Y.—Manager Walters of the Amusu theater, Elmira, reports that he broke the attendance record at that house when he recently showed the sixth episode of "Patria."

Buffalo, N. Y.—Among those discharged from bankruptcy in Buffalo this week were Thomas Pease and Lena S. West, individually and as copartners in the Park moving picture theater, this city.

MORE ST. JOHN ITEMS.

"The Common Law" Makes a Decided Hit.

St. John, N. B.—"The Common Law," featuring Clara Kimball Young, was the first of the Monarch and Artcraft features to be introduced in St. John. It was given a three-day run at the Imperial theater, at a 10, 15 and 25-cent scale of prices, and the results were very satisfactory. It has demonstrated beyond question that St. John theatergoers are willing to patronize and pay extra for productions de luxe.

The Itzit Theater Begins.

New Glasgow, N. S.—Warren N. Smith's new Itzit theater opened for business Friday, March 16. The house was literally packed at both performances, and its finish and general appointments caused considerable favorable comment, not only from the theatergoing public, but also from members of the trade who attended. R. J. Romney, St. John manager for the Greater Vitagraph, was among those who went from this section of the Maritime Provinces.

Universal Notes.

St. John, N. B.—G. A. Margetts, manager for the Maritime Provinces for the Canadian Universal, has just returned from Montreal, where he attended an exchangemen's conference, and among those present were M. H. Hoffman, general manager for the Universal forces, and Clare Hague, Canadian general manager. Mr. Barney, of the Montreal exchange, was the host for the meeting. On his return Mr. Margetts announced that the new serial, in fifteen episodes, starring Ben Wilson, and entitled "The Voice on the Wire," will be released in the provinces at an early date. Another noteworthy production that is finding its way to this section is "Neptune's Daughter," with Annette Kellermann. This picture has already been booked by N. W. Mason, of the Roseland theater, New Glasgow; by the Casino Amusement Company, in the Casino theater, in Sydney; by J. G. R. Metzler, of the Empire theater, Halifax; by B. Graystock, of the opera house, Pictou, and by F. G. Spencer, in Charlottetown, P. E. I.

Cleveland to See Big Films this Spring

Three Superfeature Offerings to Open Immediately After Easter—Prices Will Be As High As $2—Other Theaters Raising Prices.

From M. A. Malaney, 218 Columbia Bldg., Cleveland.

CLEVELAND, Ohio.—This spring will see Cleveland on the map as a high-priced film show town.

Three big features are to open right after Easter: "Joan the Woman" at the Stillman; "A Daughter of the Gods" at the Hippodrome (not absolutely definite); "The Birth of a Nation" at the Opera House.

Besides this the New Mall and Alhambra will show the new Douglas Fairbanks pictures at 25 cents admission. The prices for the above named spectacular pictures will be from 25 cents to $2.

Other first run theaters in Cleveland raise their prices every now and then. Joe Grossman of the Standard gets 25 cents on the combined Fox super-picture and Max Linder program. The prices at the Metropolitan and Knickerbocker are 15 and 25 cents.

The Orpheum theater, now under new management, is cutting quite a figure with its new policy. Pictures on the order of "The Girl Who Did Not Care," "The Libertine," "Little Lost Sister" and "The Black Stork" are given week runs and going over fine.

Two New World Film Roadmen.

Cleveland.—Manager Eschmann of the World Film, has added two high class road men to his staff. They are E. C. Fielder, who will work eastern Ohio territory, and J. A. Conlen, who will cover Toledo territory.

Exclusive Gets "Where Are My Children.

Cleveland.—The Exclusive Photoplays, Inc., have bought the rights on "Where Are My Children?" and are now making bookings. The announcement of the company reads:

"We are in a position to place this big drawing card in the smallest or largest towns. It is now within the reach of every exhibitor, and we are receiving many return dates."

"Where Are My Children?" has a record for playing to over a million people in Ohio.

Beatty Bill Not Likely to Live.

Cleveland, O.—It is more than likely that the bill introduced by Rep. Beatty of Cincinnati, which passed the Ohio House of Representatives unanimously two weeks ago will die a natural death.

It has been lying in the Senate since then and may never come up for a vote this session, which ends soon. In case it is passed this law, which is aimed to stop the showing of "The Birth of a Nation" in Ohio, cannot become a law for ninety days after the governor signs it.

Louisville News Letter.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Suit for $15,000 Against Pastime.

LOUISVILLE, Ky.—The Pastime Amusement Co., operators of the Sun theater, 1116 South Eighteenth street, has been made defendant to a suit for $15,000, filed by Oris Dumas, an infant, alleging damages and injuries to this amount, received March 13, 1917, by being assaulted by an employe of defendant company while a patron of its theater at 1116 South Eighteenth street. The Sun is in a rough neighborhood, where the management is often forced to bounce tough kids who interfere with the performances.

Recent Visitors in Louisville.

Louisville, Ky.—Recent visitors to Louisville included E. J. Schmidt, Idleweiss Photoplay Co., Cleveland, Ohio; J. H. Cristy, of Scottsburg, Ind., who has just taken over a theater there; J. S. Hamilton, of Campbellsburg, Ky., and William F. Reed, of the Harrodsburg Amusement Co., of Harrodsburg, Ky.

Gem at Maysville to Open.

Maysville, Ky.—The Gem theater, which has been closed since early last summer on account of being involved in bankruptcy proceedings, will be reopened on Monday, April 9, the day following Easter.

The new management is composed of Lloyd M. Salter and Walter Baughman, both of Circleville, Ohio. They have installed a new projecting room, steel lined and absolutely fireproof, to conform with the laws of the state of Kentucky. In the booth will be installed two simplex motor-driven projecting machines. A velvet gold-fiber screen will be used. A Wurlitzer organ will be installed, the first of its kind to ever be used in a moving picture house in Maysville.

The picture which will be shown on the opening night of the Gem will be "Faith," starring Mary Miles Minter. All pictures shown at this place will be features—Triangle, Blue Bird, V. L. S. E. and Mutual.

No Low Ceiling House for Him.

Louisville, Ky.—An exhibitor of Louisville, who has had considerable experience in opening small theaters in old business blocks, recently made the statement that it was foolish to try to do anything with a building where a high ceiling could not be obtained. The low ceiling makes it impossible to get anything like fair ventilation. If large exhaust fans are installed to carry off the stale air, the fans cannot be placed far enough away from the audience to prevent drafts, and the result is that patrons take cold, and are always complaining about a drafty house. "Never again for me," exclaimed this exhibitor, who continued, "If a high ceiling building cannot be obtained, or the building converted, I'll pass it up every time."

Kentucky News Notes.

Louisville, Ky.—L. J. Dittmar, head of the Majestic Amusement Co., has gone to Florida, where he expects to spend several days in making arrangements for producing some pictures.

Glasgow, Ky.—News was recently received here of the death by suicide in Philadelphia, Pa., of A. K. Maluf, former manager of the Lynn Opera House of this city. Maluf was about thirty years of age and is survived by two children. He lost a good deal of money while in business at Glasgow, where competition in pictures became very strong.

Louisville, Ky.—All children of sixteen years of age and under were admitted free to the Alamo theater if accompanied by their parents, during a four-day showing of the Triangle drama, "The Little Brother," in five reels. Free admission to children was allowed up to 6 o'clock in the evening.

Louisville, Ky.—The Strand theater is admitting all children free of charge to its Saturday morning children's show, and is merely charging admission for adults who care to accompany the children. Any child, whether with parents or not, can go free of charge, or a whole orphan asylum. Of course, there is no profit to be derived from free shows of this kind, but it gives poor children a chance, and is good advertising.

Louisville, Ky.—Lyman Howe's travel pictures were shown last week at Macauley's theater, which had an open week due to cancellation of the road show, "The Snare," due to illness in the company.

Falmouth, Ky.—Elmer Woodhead, manager of the Duncan theater, has started giving regular matinees on Saturday afternoon, and is getting a good volume of business from the country people who come into town on **Saturday.**

Lexington, Ky.—J. H. Stamper, Jr, head of the Orpheum theater, was badly cut and bruised by a fall through the glass marquise in front of the house, from which he was removing the snow when his foot slipped. He fell eleven feet to the sidewalk.

Tennessee News Letter.

J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

Queen Theater at Knoxville Sold.

KNOXVILLE, Tenn.—The Queen theater building and property was sold on March 23 to U. D. Beeler for a consideration of $36,000 by W. C. Ross, who purchased the building on March 5. It is located at 513 Gay street. The Queen was remodeled about four years ago, and is one of the handsomest moving picture houses in the city. The theater is under the management of Geo. N. Shorey, who holds a fourteen-year lease on the property. It has proved one of the most successful investments in this section, and is recognized as a leading photoplay house of East Tennessee. Mr. Shorey also operates the Gay in Knoxville, as well as a number of smaller houses in neighboring towns.

Columbia House Has Fire.

Columbia, Tenn.—The Dixie theater, operated by the Crescent Amusement Company of Nashville, recently suffered damage by fire, but is again in operation. The blaze originated in the projection room, destroying a number of films and otherwise damaging its contents, as well as the building. There was no disorder in leaving the theater, and no injuries were reported.

Fifth Avenue Vaudeville Acts Please.

Nashville, Tenn.—The plan of furnishing a vaudeville act between picture performances is proving a drawing card at the Fifth Avenue theater. On every side can be heard commendatory expressions from pleased patrons favoring the idea, and the policy of running the special act, with weekly change of actors, will probably be continued indefinitely.

"The Crisis" in Memphis.

Memphis, Tenn.—The Lyric has booked "The Crisis" for a four days' run, beginning March 28. Prices have been arranged at 25 cents to $1.00, and a special symphony orchestra accompanies the picture. The Lyric has booked "The Crisis," "Intolerance," and a return engagement of "The Birth of a Nation" in rapid succession, thus presenting three of the greatest screen spectacles of the time within a short period.

Tennessee Film Notes.

Nashville, Tenn.—Manager Carson Bradford of the Strand theater is enjoying a two weeks' vacation in Oklawaha, **Fla.** During his absence his father, J. H. Bradford, has assumed management of the Strand.

Nashville, Tenn.—"Civilization" has been booked by Manager W. H. Wassman for early presentation at the Knickerbocker.

E. A. Schiller Visits Birmingham.

Birmingham, Ala.—E. A. Schiller, president of the Schiller Amusement company, large operators of amusement houses throughout the country, was in Birmingham a few days ago in the interest of the new Loew vaudeville and picture house to be opened here. The Loew and Schiller interests are closely allied, and their capital is remodeling the old Bijou theater for presentation of Loew Vaudeville and motion pictures. Mr. Loew made the statement while in Birmingham that the remodeling work would be completed by the middle of April, and that the house would be placed in immediate operation No manager has been named for the house up to the present time.

Triangle Gets Fairbanks Rights.

Birmingham, Ala.—Manager L. B. Leftwich has been successful in securing the exclusive franchise in this city for the new Douglas Fairbanks Artcraft pictures. The first of the pictures, "In Again, Out Again," will make its appearance at the Triangle theater on or about April 15.

Additions for Gadsden, Ala., House.

Gadsden, Ala.—W. T. Cox, manager and proprietor of the Alamo theater, will erect an additional story to his theater, which will provide an added seating capacity of 200. Other minor repairs will be undertaken when this work is done.

Nashville, Tenn.—Manager Joe Goldberg has announced that "The Birth of a Nation" has been secured for April 16-17 at his Clarksville house, the picture to be shown two nights and one matinee.

Nashville, Tenn.—"The Girl Philippa," Vitagraph's Anita Stewart feature, has been booked for a solid week at the Strand, beginning March 26.

Birmingham, Ala.—"Intolerance" has been booked for a four days' run at the Jefferson, leading road show house of Birmingham.

Baltimore News Letter.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Cartoon Causes Rumpus.

NOW comes a party who endeavors to start something with the Maryland Board of Motion Picture Censors by writing to the Baltimore News and stating that an animated cartoon was shown recently at one of the theaters which ridiculed President Wilson. The cartoon showed the President writing numerous notes and splashing ink over everything, and then handing them to a messenger boy. This cartoon, no doubt, was released some months ago and it would have been a great deal better for everyone concerned if the exhibitor who screened this picture had cut out the cartoon at this time. One cannot blame the Maryland Censor Board for going after matters of this kind. A little brain work on the part of the exhibitor would have saved a nasty situation. It is rumored that the censors are endeavoring to locate the offending piece of film.

Memorial Service at Grand.

Baltimore, Md.—Through the courtesy of Charles S. Anderson, manager and owner of the Grand theater, Highlandtown, the Chesapeake Aerie, Fraternal Order of Eagles, held their twelfth annual memorial service in this house. Judge Frank S. Duncan was the speaker.

Hull Theater Improved.

Baltimore, Md.—The Hull theater, 1444 Hull street, which is now managed by Mrs. J. Goelers, opened about two weeks ago, after having been greatly enlarged and renovated. A large brick addition has been built at the back, which extends all the way to Haubert street. The entire interior effects, lights and heating arrangements have been changed.

Victoria Beauty Contest Scores.

Baltimore, Md.—There is no question about it but that the beauty contest arranged by Manager Charles E. Thropp at Nixon's Victoria theater, 415 East Baltimore street, recently, was a success. On Thursday night when Mr. Thropp presented the prizes to the winners the theater was thronged to its capacity and then some. The police would not permit the sale of tickets to continue, owing to the crowded condition of the house. The first, second and third prizes were, respectively, a diamond ring, a diamond lavalliere and a gold wrist watch.

Anita Stewart Film Repeated at New.

Baltimore, Md.—"The More Excellent Way," featuring Anita Stewart and Charles Richman, played a return engagement at the New theater, 210 West Lexington street, on Thursday, Friday and Saturday of last week, due to the number of requests from the patrons of this house who were unable to see this feature.

Sterling Company in Bad Light.

Baltimore, Md.—If the story of Frederick Unfried, 17 years old, is true, it places Samuel K. Sterling, president of the Sterling Film Manufacturing Company, in a very bad light. According to Unfried's statement to Detective Captain McGovern, when he applied for a position as actor with this company, he was told that he must buy stock. Buying 24 shares at $1 each, he was given a part in a play which was finished three weeks ago. He has been unable to locate Sterling or any member of the company since. Several other complaints have been made and both Captain McGovern and Marshall Carter now want to have a little talk with Sterling.

Premiere of "Jimmie Dale" at the Wilson.

Baltimore, Md.—A premiere screening for the exhibitors of Baltimore of the Mutual picture, "Jimmie Dale, alias the Gray Seal," was given under the auspices of O. D. Weems, Mutual manager in this city, on Wednesday night, March 28, after 11 p. m., at the Wilson theater, 418 East Baltimore street. This theater was loaned for the occasion by G. L. Wonders, manager, who has just returned from a trip to New York City. Beginning with last Saturday, the admission price after 1 p. m. on Saturdays will be 10 cents.

How League Nipped "Nation" Film Protest

Miami Valley Exhibitors' League Backed Up Its Demand for Right to Show the Picture by Attending the Council Hearing in Body.

By Kenneth C. Crain, 307 First Nat. Bank, Cincinnati, O.

DAYTON, Ohio—D. H. Thompson, president, and A. F. Kinzeler, secretary of the Miami Valley Exhibitors' League, the live and efficient organization of exhibitors in Dayton, Ohio, were in the city recently, and Cincinnati exhibitors learned how it was that a threatening movement to prevent the showing of "The Birth of a Nation" in Dayton was nipped in the bud. The city commissioners, as reported in these columns, had gone so far as to acquiesce in the demand of colored residents for the suppression of the picture, and had instructed the city attorney to prepare an ordinance for that purpose, when the exhibitors stepped in.

Secretary Kinzeler took the matter up with the authorities, showing the injustice of favoring a small portion of the population at the expense of the rest, and pointed out that with such a precedent the city would be called upon by fanatics and partisans to take action whenever any picture touching on a question of general interest was shown. This argument so impressed the authorities that they decided to drop the matter. To emphasize the point, incidentally, the entire membership of the league attended the next meeting of the commissioners in a body, and there was no mention at that session, or at any other since, of an ordinance to suppress "The Birth of a Nation."

Stock of New Dayton Theater on the Market.

Dayton, Ohio.—A brokerage house has announced an issue of $125,000 in preferred stock by the Dayton Theater Building Co., of Dayton, Ohio. The house referred to recommends the issue to its patrons and the public generally as a good investment. The building will cost, it is announced, not less than $225,000, with all of the equipment not only of an up-to-date photoplay theater, but of a modern speaking theater as well, with dressing rooms and a full sized stage. A seating capacity of 2,400 persons is planned, making the house the largest in Dayton. The stock issue is the first of its kind to be offered to the public in this section, and has attracted unusual interest in consequence.

Erie Theater at Hyde Park Gives Benefit for Tornado Victims.

Hyde Park, Ohio.—The management of the Erie theater, one of the two busy and successful houses in the business district of Hyde Park, made a decided hit by donating all of its receipts for one evening recently to the relief fund gathered for the benefit of sufferers from the tornado which devastated a part of Hyde Park not long ago. The usual admission charge of ten cents was dispensed with, and those who attended were requested to pay whatever they wished for the benefit of the good cause, a large collection resulting.

"Nation" Film to Run Indefinitely in Cincinnati.

Cincinnati, O.—The first week's run of "The Birth of a Nation" in Cincinnati, at the Grand opera house, met with all the success anticipated for it, crowded houses being the rule. Newspaper approval of the picture was unanimous. The management has decided to let the picture run indefinitely, thus closing the Grand's regular season and serving admirably to connect the regular and the summer moving picture seasons. The continued success of the picture at the Grand has been virtually assured by the announcement that it will not be shown elsewhere in Cincinnati, at least for the present, and those who desire to see it, and who have been anticipating an opportunity to do so at lower prices than those now prevailing, will therefore, presumably, visit the Grand during the present run of the picture.

"Daughter of Gods" to Open at Lyric.

Cincinnati, O.—All arrangements have been completed for the closing of the regular season at the Lyric theater, and the opening of the moving picture season, with "A Daughter of the Gods" leading off. Col. Ben Stern, who managed the picture's record-breaking run in Chicago, has charge of the Cincinnati engagement, and with the aid of the other Fox department heads, who have arrived in the city to take up their work in connection with the picture, expects to make its Cincinnati run a huge success. One feature of the exhibition will be a big orchestra, to make room for which it has been necessary to remove several rows of seats at the front of the house. It has been announced that the entire publicity campaign of "A Daughter of the Gods" in Ohio will be conducted from Cincinnati under the supervision of Colonel Stern. The Cincinnati run will last several weeks, being at present indeterminate.

Prices at the Walnut Encourage Afternoon Attendance.

Cincinnati, O.—A plan which is usual with theaters showing stage attractions, but which is not common with moving picture houses is in force at the Walnut theater, where Manager Lisbon has arranged a schedule of 15 cents for all seats up to seven o'clock in the evening, after which time 25 cents is charged for all lower floor seats, with 15 cents for the balcony. The arrangement has been found to work well, as the plan offers an inducement to the public to patronize the afternoon shows, and relieve the invariable congestion in the evening.

Intolerance Spasm in Lansing

Ministers' Union Has a Committee Appointed to Agitate State Censorship—Is Trying to Be Efficient—Griffith's "Intolerance" Taken as an Argument—Plea Advanced That Other States Have Censorship.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

LANSING, MICH.—The big Griffith film "Intolerance" aroused the antagonism of the Lansing Ministers' Union and that organization has appointed a committee of three local ministers to start a city-wide agitation to turn local sentiment in favor of the state censorship law. "This presentation of 'Intolerance' in Lansing last week," said Rev. George L. Cady, chairman of the committee, "is the straw which should break the camel's back, the camel's back figuratively being representative of the patience of the people of Lansing. How the state legislature can stand to see such lewd pictures as are being exhibited in different parts of the state go on unmolested is practically impossible to understand. I am glad that some action is being taken at last to restrict the indiscriminate showing of these films. The bill now up in the state legislature shows that the law makers through their constituents are coming to understand the necessity for such a bill.

"Other states have these moving picture censorship laws, and now is an opportune time for Michigan to institute a law of this kind. The committee appointed by the president of the Lansing Ministers' union is intended not only to work for complete understanding on the subject among Lansing people, but to bring pressure to bear on local members of the legislature as well as the rest of the state lawmakers. Local censorship is a failure in almost every instance."

Rev. James Collins, another member of the committee, had not seen "Intolerance," but declared: "I can say that other pictures which have appeared in Lansing theaters should have been barred, and will be barred in the future if this censorship bill passes the state legislature."

[The irritation of professional moralists has to be allowed for at all times. It is usually a half-blind emotion, for they often do not know what it is that at bottom makes the cryout. It is a cold fact, though, that if the films had never offended level-headed majorities, these momentarily unbalanced stormers would have little effect. These irritated moralists carry a grudge until they get a chance to make a fuss. Fuss is a relief, and relief is pleasant. They seek occasions. They are unjust; but they provide an outlet for irritation at large that a good many people take advantage of. But the cause of the irritation is due less to pictures than to life in general.]

Escanaba Metro Exchange Moves.

Escanaba, Mich.—The exchanges of Metro and the Standard Film Company have been removed to 823 Escanaba avenue, where a building has been remodeled to meet the especial needs of film exchanges.

Traverse City Man Asks for Censorship.

Traverse City, Mich.—A. W. Barak, a local merchant, has asked the city commission to investigate the operation of moving picture theaters on Sunday. Barak's ideas on regulation of the local photoplay houses are still more exacting, and he would have a local board of censorship created.

Children's Shows Started in Copper Country.

Houghton, Mich.—Organized efforts of Women's clubs in the copper country for special shows for children are being reflected in promises of managers in Houghton and Hancock to put on Saturday matinees. Two theaters here and one in Hancock have started these shows. Civic organizations at Calumet, Lake Linden and South Range are expected to affiliate with the motion picture survey committee of the Houghton Civic Club and a committee from the League of Good Citizenship of Hancock.

Michigan Theater Jottings.

Ionia, Mich.—Plans are being made for the erection of an amusement house, it is reported. S. C. L. Brown of Ionia and Louis Schmitz are interested in the project.

Flint, Mich.—Walter Jacobson, formerly of Lansing, has succeeded A. F. Winstrom as resident manager of the Garden theater. Winstrom has been transferred to the Bijou vaudeville and picture theater, another of the Butterfield enterprises in Bay City.

Manistee, Mich.—Manager John Stronach, Jr., of the Ramsdell theater, has booked "Intolerance" for June 20-21.

Jackson, Mich.—The Family theater has installed a new pipe organ.

◆

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

Illinois Lower House Passes Race Prejudice Bill.

SPRINGFIELD, ILL.—The lower house of the Illinois state legislature has passed the Jackson bill, which prevents the exhibition of motion pictures which hold the negro race up to ridicule. The measure has yet to go through the state senate.

Crystal Photoplays to Begin Production.

Peoria, Ill.—Production of the first important feature of the Crystal Photoplays Corporation, which resulted upon the reorganization of the Barker-Swan Film Corporation, will start April 1, according to A. H. Shields, president.

George Siegmann has been signed as director for the Crystal Photoplays. He will bring his camera man and assistant director. The first production will be a patriotic story.

Mutual Leases Big Building in Waukegan.

Waukegan, Ill.—J. G. Sullivan, general manager of the Mutual, has leased from the Manufacturers' Terminal Company the five-story tile construction building which formerly was a part of the Corn Products Refining Company. It contains about fifty thousand square feet of floor space and, it is reported, will be used for a studio.

Quincy Exhibitors Win First Commendation.

Quincy, Ill.—Quincy exhibitors will be shown as among the leaders for better pictures, according to Mrs. John T. Inghram, chairman of the committee, which made the local survey of motion pictures for the State Federation of Women's Clubs. Her report to the state body highly commends Quincy managers and says that a minimum standard is being maintained here.

Sunday Referendum Will Be Merely Advisory.

Rockford, Ill.—The question of Sunday moving picture shows will go on the ballot at the regular spring election April 17. But the decision will not be binding on the incoming mayor and the city council. It will merely be advisory. The city council voted 11 to 4 to again get the sentiment of the voters.

Theater Changes in Illinois.

Oregon, Ill.—J. H. Dales of Rochelle has purchased the Star theater from E. B. Coddington.

New Berlin, Ill.—The Foutch moving picture theater was among the business buildings which were destroyed when the town was fire swept.

Browntown, Ill.—A moving picture theater has been opened here, operating Wednesday and Saturday nights.

Snap Shots at Illinois Showmanship.

Farmington, Ill.—Money for the annual Junior-Senior school reception was provided when the Strand theater gave the students a benefit.

Peoria, Ill.—The Gem theater, 3119 South Adams street, has installed a new mirror screen and two new projectors.

Watseka, Ill.—Watseka merchants are conducting a prize contest to select the leading actors in a home talent picture which will be staged by the Star theater.

Moline, Ill.—The Lyric theater in Moline and the Lyric theater in East Moline are co-operating with the Industrial Extension committee by showing safety first pictures free of charge.

Victoria, Ill.—Victoria has a better film committee seeking educational pictures for children.

Astoria, Ill.—The Princess theater is being remodeled.

Monticello, Ill.—"Ramona" has been booked at the Princess theater for April 3.

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Wisconsin News Letter

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

Sunday Shows Killed in Lower House.

MADISON, WIS.—The lower house of the Wisconsin state legislature has killed the senate bill which would permit the operation of moving picture shows on Sunday.

Ebony Film Files Incorporation Papers.

Madison, Wis.—The Ebony Film Corporation of Pierre, S. D., has filed articles of incorporation to do business in Wisconsin, with state headquarters at North Milwaukee. The capital stock provided in Wisconsin is $25,000.

Mrs. Cecile Woerheide Talks.

Milwaukee, Wis.—Mrs. Cecile M. Woerheide, prominent in affairs of the Exclusive Film attractions on the Pacific Coast and the DeLuxe Film Corporation, was in the city, engaged in promoting educational pictures. She appeared at the Orpheum theater, where the film "Real Life in China" was being shown, and made an interesting talk.

Interesting Notes and Theater Changes.

Milwaukee, Wis.—William Gray, who has been manager of the Crystal theater for the last four years, has resigned to accept the management of the new Miller theater on Third street. He will be succeeded at the Crystal by Jack Yeo, who for the last two and one-half years has been manager at the Orpheum.

Milwaukee, Wis.—The Paradise theater on Second street near Grand avenue, formerly known as the Toy theater, has been taken over by Zambreno & Dunn of Chicago. The first attraction under the new management was "Does Germany Actually Want Peace?"

Ripon, Wis.—Ward & Diggins of Chicago have taken a lease on the new municipal auditorium and will operate it as an amusement house, effective April 10. The new proprietors are conducting houses in Beaver Dam and Beloit, Wis., and Illinois, operating under the name of the Associated Theaters Company.

Paul C. Mooney Believes in the Program.

Detroit, Mich.—Paul C. Mooney, district manager in the Middle West for the Fox Corporation, is out for a record this year. When the Fox district and branch managers were in recent convention, Mr. Mooney was held up as an example of what can be accomplished by proper effort. The secret of Mr. Mooney's success has been co-operation with the exhibitors, and having the right organization in each of the Fox branches. Mr. Mooney is fair at all times with exhibitors and it is for this reason that adjustments are easy to make at the Fox exchanges. Mr. Mooney is a strict advocate of the program, not because Fox pictures are sold on the program system, for he believes it is the best thing from the standpoint of the exhibitor as well as the producer. It guarantees the exhibitors, as he says, standard productions week in and week out, and naturally the producer is going to endeavor to make good pictures in order to hold the exhibitor. Mr Mooney has supervision over Detroit, Cleveland, Cincinnati, St. Louis and he is just opening a branch office in Indianapolis.

Paul Mooney.

M. S. Bailey Is General Manager of Metropolitan Company.

Detroit, Mich.—M. S. Bailey, for the past three years with the Detroit Universal, and for over 18 months manager of the Detroit division, tendered his resignation Saturday, March 24, to become president and general manager of the Metropolitan Co., devoted to animated cartoon advertising in films. Offices of this concern have just been established at 923 Peter Smith building. Mr. Bailey started as salesman with the Detroit Universal Co. and gradually worked up to the position of division manager. When he got back to the office last Saturday afternoon the employes gathered around him and presented him with a handsome solid gold watch, the presentation speech being in the hands of George Weeks, district manager. No successor has yet been appointed. Mr. Weeks will look after Detroit in addition to his other territory for both Universal and Blue Bird. Sam H. Barrett continues at Detroit, in charge of Blue Bird bookings.

Grant Heth Will Manage Local Erker Office.

Detroit, Mich.—Grant Heth, Michigan representative for the Minsua screen, has been appointed manager of the Detroit office of Erker's. R. E. Miller, present manager, will return to the St. Louis office in a few weeks. Mr. Heth will continue to represent the Minsua screen. The Detroit office of Erker's is located at 35 East Grand River avenue.

Co-operative Booking Concern Dissolves.

Detroit, Mich.—The organization known as the Michigan Theaters association, with offices at 923 Peter Smith building, Detroit, has been dissolved. It was started originally for the purpose of co-operative booking. E. R. Bloom, formerly of the Metro, was manager. Several big productions were booked for the members of the association, but for some reason or other there was lack of proper co-operation, and rather than continue under such conditions the members decided to disband the organization.

Board of Commerce Opens New Oakland

Pontiac's New Picture Theater Nets $2,500 for Local Board of Commerce at Its Premiere Show—House Loaned by Its Owners—A Fine Theater.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

PONTIAC, Mich.—The opening of the New Oakland theater in Pontiac, Mich., took place Tuesday evening, March 27, under the auspices of the Pontiac Board of Commerce, the management donating the house, the trade association furnishing their own talent and selling their own tickets. The theater was crowded for the event and something like $2,500 raised for the Board of Commerce. The regular public opening took place Wednesday, the following evening. The premier attraction was "A Poor Little Rich Girl," which ran two days. H. C. Griffin is house manager of the Oakland theater, and the property is owned by four Detroiters—Harry Goldstein, A. I. Marantette, Mr. O'Donnell and Frank C. Cooke.

James Lynch, president of the Pontiac Board of Commerce, presided at the opening and congratulated the owners in addition to urging local support by theater patrons. The city of Pontiac presented the owners with a handsome floral piece.

The Oakland seats 1,500 people and is built amphitheater style, the same as the Majestic and Riato theaters, Detroit. The policy will be vaudeville Monday and Tuesdays, with features the balance of the week. Those concerns who will furnish service to the New Oakland are Vitagraph, Artcraft, World, Pathe and K. E. S. E.

Simplex projectors are used in the projection booth. There will be daily matinees and two performances at night.

W. M. Elliott to Manage Barnett Film in Michigan.

Detroit, Mich.—Will M. Elliott, formerly publicity man in Michigan for Paramount and for the past three months city representative for Greater Vitagraph, has been appointed manager of the Barnett Film Attractions in Michigan. The company has offices at 307-308 Peter Smith building. Mr. Elliott went to New York on Sunday, March 25, to look at 'Joan the Woman," which his firm controls for Michigan. Mr. Elliott before settling down in Detroit was company manager for Cohan & Harris' productions.

C. G. Kingsley Weds.

Detroit, Mich. — Congratulations and best wishes to C. G. Kingsley, manager of the Detroit Fox exchange, who gave up the life of a bachelor on Monday, March 19, and joined the ranks of the benedicts when he married Miss Louise McFarlane, prima donna with "Pom Pom," a Klaw & Erlanger attraction that is now playing through the East. The wedding took place at the cathedral in Buffalo, and the wedding breakfast was at the Hotel Iroquois. Mrs. Kingsley will remain with "Pom Pom" for a few weeks longer, finlishing out her contract for the season, and then will then join Mr. Kingsley at Detroit, where the "newlyweds" will take up housekeeping.

Important Notice.

The Detroit office of the Moving Picture World will be located hereafter at 718 Free Press building, telephone Cadillac 718. The new quarters are larger in every way. Jacob Smith, who has represented the World for a number of years, will continue to act in that capacity.

Howard O. Pierce to Handle State Film Publicity.

Detroit, Mich.—Howard O. Pierce, recently with the Tri-State Film Co., in Detroit, and formerly with the Blue Bird exchange, and the John H. Kunsky enterprises, has been appointed publicity manager for the State Film Co., Detroit, taking the place of Harry S. Lorch, who has been advanced to exchange manager, succeeding Charles H. Muehlman. Mr. Lorch has been connected with the Butterfield interests for several years, coming to Detroit to handle publicity direct from [illegible] Mr. Pierce formerly managed the Washington and Liberty theaters for John H. Kunsky and was also editor of the Weekly Film News, the Kunsky house organ.

Metros for Full Week at New Madison.

Detroit, Mich.—John H. Kunsky announces that Metro pictures will hereafter be shown from time to time at the New Madison theater, Detroit, for a full week. This means that the big features at the Madison will be divided between Metro and Vitagraph. Mr. Kunsky has also signed up for the Sidney Drew comedies for the Madison. He relinquishes the first-run franchise on Max Linder comedies, which go to the Majestic theater.

With State Rights Features.

Detroit, Mich.—"Civilization," having concluded a three weeks engagement at the Washington theater, is now on a six weeks' tour of the other Detroit motion picture houses. Many houses are playing it from two to four days at prices from 25 to 50 cents. This production is being played by the State Film company in Michigan on a flat rental basis. Col. W. S. Butterfield, president of the company, says this is better for the exhibitor, because if the picture draws big the exhibitor makes more money than he would on a percentage basis.

Detroit, Mich.—John H. Kunsky, who bought "Enlighten Thy Daughter" for Michigan expects to show it at the Washington theater at the conclusion of the engagement of "The Barrier" now showing there. Mr. Kunsky looks for "The Barrier" to remain at least four weeks at the Washington, and "Enlighten Thy Daughter" about the same time. He is planning a monster advertising campaign in connection with the latter.

The Local Fox Manager.

Detroit, Mich.—C. G. Kingsley, manager at Detroit for the Fox Corporation, is well in the front row of leading Fox business getters. Mr. Kingsley has practically spent his life in the show business, having covered thoroughly all angles. His experience in the film industry goes back nearly ten years, starting in the city of New York. Previous to his management of the Detroit office he was manager at Cincinnati for Fox productions and later was in charge of the Paramount exchange in Pittsburgh. Everybody in Michigan knows him as "Neal" and the Moving Picture World voices the sentiments of many exhibitors by saying he is one of the best-natured exchange managers in the Middle West, in addition to being one of the best business producers on the pay-roll of the Fox Film Corporation.

C. G. Kingsley.

West Branch, Mich.—Ange Lorenzo and W. E. Huck, who open the Strand theater in West Branch on April 19, were callers at the World office last week.

Advertising Films Organization

National Body Formed at Indianapolis Known as Advertising Film Service Assn. of America—J. J. Noethe Is Elected President; Leo Barry, Vice-President, and H. P. Hornaday, Secretary—Object Is Betterment of Business.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, Ind.—The formation of an organization of distributors and exhibitors of motion picture advertising, to be known as the Advertising Film Service Association of America, was completed last week at a meeting at the Claypool hotel. The new organization numbers about fifty persons from different parts of the United States, who are identified with the exhibition of motion picture advertising in motion picture houses.

A set of bylaws was adopted and officers were elected as follows: John J. Noethe, Chicago, president; Leo Berry, New Orleans, vice president; Harry P. Hornaday, Indianapolis, secretary; Arthur V. Canger, Kansas City, Mo., treasurer. William A. Lockren of Minneapolis, Fred C. Laffin of Chicago, and Arthur B. Morris, Boston, were named as members of the board of control, of which the officers also are members.

The new organization adopted resolutions, submitted by Seth Brown of Chicago, an honorary member of the association, pledging the support of the body to the President, and reading in part as follows:

"The members of the Advertising Film Service Association of America, in convention assembled, pledge to the President of the United States and the congress their united support in a campaign of patriotism. They pledge all the assurance they can give to the President, either individually or as a body."

The purpose of the association, it is pointed out, is to better business conditions among the distributors and exhibitors of motion picture advertising.

A. C. Zaring Laid Up for Few Days.

Indianapolis, Ind.—A. C. Zaring, secretary of the Indiana Motion Picture Exhibitors' league, has been confined to his home for the last few days because of illness.

New House to Replace Burned Orpheum.

Evansville, Ind.—A new theater, modern in every respect, will take the place of the old Orpheum, popular motion picture and vaudeville house, destroyed by fire recently, according to the decision of the board of directors of the Evansville Public Hall company, owners of the Orpheum, at a meeting last week. The new theater will cost about $30,000.

While no definite plans have been agreed upon by the owners of the property, they have given assurance that the new structure will be thoroughly up-to-date and will have the same line of attractions at popular prices which marked the success of the old Orpheum. Manager Sweeton intends to operate his motion picture show in Evans hall until the new building is completed.

Fire at Emerson Theater in Gary.

Gary, Ind.—Remarkable coolness was exhibited by a large audience of men, women and children at the Emerson theater a night last week when fire broke out in the moving picture booth and spread around the entrance to the theater. All of the crowd filed out safely.

The picture, "Last Days of Pompeii," was being shown on the screen when a hot carbon dropped on the film, causing it to burn rapidly. The fire department was called and extinguished the blaze before much damage was done. The loss was estimated at $200.

Bert Deardorff Buys the Lyric.

Goshen, Ind.—The Lyric theater, one of the most popular photoplay houses in Goshen, has been purchased by Bert Deardorff, of Coldwater, Mich. Mr. Deardorff will assume charge of the place next Monday and has announced that he will give the patrons the best pictures obtainable.

Deardorff is well known in Goshen, having lived here about twenty years ago. He has lately been operating a motion picture theater in Coldwater, Mich., and was formerly in the same business in Three Rivers, Mich., and Bryan, Ohio.

Lyric Film and Supply Building Office.

Terre Haute, Ind.—The Lyric Film and Supply Company of this city has begun the erection of a $12,000 film distributing house at 210 North Ninth street, and it is to be ready for occupancy in June.

New Palace Opened April 1.

Churubusco, Ind.—The New Palace theater will be opened April 1 under the management of J. T. Aubry. The new house will feature high-class motion picture films and occasional vaudeville acts.

Marion, Ind.—The Washington Theater Co. has filed papers with the secretary of state announcing that it has increased its capital stock from $25,000 to $100,000.

Auburn, Ind.—The Little theater, a motion picture house on South Main street, owned and operated by Miss Leah Little, closed its doors last week. The pictures and equipment will be sold and the room will be vacated at once. Lack of patronage is given as the cause of the closing.

Operators Are Declared Stage Employes

American Federation of Labor Notifies Omaha Central Labor Union That Moving Picture Operators Are Not to Be Classified as Electricians.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

OMAHA, NEB.—The Omaha Central Labor Union has been notified by the American Federation of Labor that moving picture operators are stage employees, and not electricians. A new "electrical" union was organized several weeks ago and applied to the central body for admission. The central body asked for a ruling from the national body. The "electrical" union was composed of moving picture men, and it was reported to antagonize the present moving picture operators' union.

Nebraska Theater Changes.

Schuyler, Neb.—T. E. Huffer is now manager of the Favorite theater, succeeding A. B. Young.

Wahoo, Neb.—Dr. J. G. Smith has purchased a site for erection of a moving picture theater.

Dakota Theater Changes.

Yankton, S. D.—The Yankton theater has been leased to J. P. Mathewson, of Rochester, N. Y., effective April 1.

Canton, S. D.—The Empress theater is now under the management of L. F. Avis of Sioux City. A feature of the new management will be 4 o'clock matinees for school children Fridays and Saturdays.

Dakota Jottings.

Fargo, N. D.—The Garrick theater has discontinued its Saturday morning children's show because, it is announced, the management finds it impossible to secure the desired pictures.

Deadwood, S. D.—Manager Hurst of the Deadwood theater gave a free matinee to school children to show educational pictures put out by the United States Department of Agriculture.

Theater Has Long Runs With Chosen Films

St. Louis' Central Theater Has Just Played to Many Admissions at 15 Cents with "Hell Morgan's Girl."—Its Other Offerings.

By A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

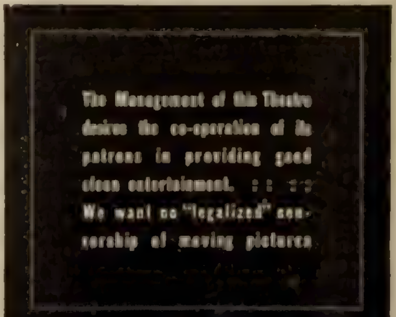
ST. LOUIS, Mo.—The Central theater at Sixth and Market streets has been making a record for long runs since the management of J. L. Sweeney. Heretofore St. Louis has always been known as a short run town. Outside of "The Birth of a Nation" and super-features of that character, one and two weeks' runs have been the limit.

But the Central has made a remarkable change in these conditions. The Central played ten weeks with "The Little Girl Next Door"; ten weeks with "Damaged Goods," and two and three weeks with several other features. Nothing is booked for less than one week. Just now "Hell Morgan's Girl" is running; it played to 26,441 admissions at 15 cents the first seven days. It is now in its fourth week and Sweeney says it looks like another ten weeks' run.

Mr. Sweeney says he books nothing but pictures with a punch to them. He is a strong believer in newspaper and lobby advertising. Here's what he says on advertising:

"You can use up as much newspaper space as you've got money to spend, and you can fill your house for the first two or three days, or possibly a week, by that method, but if the picture is not there, all the money you can spend will not make it go. Advertising is just a sort of invitation to come and look at a picture. Those who come first will go away and if they have been pleased two or three of their friends will come as a result of their boosting; if the picture was not up to the standard two or three of their friends will stay away as a result of their knocking, or silence about the picture.

"After all, it is the picture itself that fills the house day after day. Advertising helps, it tells the people what you have, but if they come and see that you haven't got what you said you had they will not come again."



The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment. : : : :
We want no "legalized" censorship of moving pictures

Theater managers, see page 1944 of Moving Picture World, March 24th issue.

Bob Worth's Name Like Abou Ben Adhem's.

St. Louis, Mo.—This is Bob Worth. What has Bob Worth done to get his picture in the paper? Wait a minute.

Bob works for the Pathe exchange in St. Louis, and last month, when the Pathe home office made up a list of the standing of one hundred of their salesmen scattered all over the country, Bob's name was giving a fine imitation of Abou Ben Adhem's by leading all the rest.

And when you come to consider the quality and mettle of the Pathe representatives you must agree that Bob must have done some fairly tall hustling to register that high on the ladder. Of course, as the late epigrammatist of Battle Creek, Mich., would have said, "There's a reason," and here it is—or rather here they are:

Bob Worth.

Bob has got about the biggest bunch of experience in all lines of amusement enterprises salted away in his system of any film man now playing the game in this bailiwick. He has been all up and down the line and knows the art of giving the public what it wants—from paper napkins to toothpicks.

Bob has been an actor—two kinds of actor—legitimate, and we were about to say illegitimate, but we'll call it perfectly legal—screen stuff, in other words.

That being the case he knows how and when, why and where pictures ought to be made. On top of that he has managed shows, sold tickets in the box office and booked attractions in the business office. In the moving picture end he has just as intimate an acquaintance with theaters from a managerial standpoint as he had in the regular drama; and in addition Bob is not a bad looking chap, as you can see from his picture.

He can tell a funny story—we'll send his last contribution to the unpublished gaiety of life to anyone who will forward a self-addressed stamped envelope—and the best part of it he knows when to tell a story and when to talk business. So many salesmen do not know this.

This is the reason Bob got his picture in the paper; he did things; he batted over six hundred in one of the hardest games in the country—selling film in competition with ninety-nine other film men who are just about as clever as he is.

Every time a salesman strikes ten, or does anything we think entitles him to a place in our hall of fame, we are going to do the same to him that we have done to Bob—"mug" him and print his picture in the paper.

Joe Levy to Manage L. C. F. Exchange.

St. Louis, Mo.—Joe Levy has been appointed manager of the L. C. F. Feature exchange at 3313 Olive street, succeeding F. J. Fegan.

IN DENVER, COLO.

"Libertine" Gets Big Contract.

Denver, Colo.—The Supreme Photoplays corporation of this city has booked "The Libertine" with the Moore, Greaves amusement company, and it will play their houses for a total of twenty consecutive days, opening at the Princess theater, Denver, for a week's run. It will also be shown at the Colorado Springs, Pueblo and Cheyenne houses of this company.

League and Exchanges Confer

Minneapolis Exchange Managers Invited to Luncheon as Guests of the Northwest Exhibitors on March 27—Talk Over Matters of Great Interest—Part That Exchanges Will Play in the Coming Convention.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Film exchange managers of the city were invited to be the guests of the Northwest branch of the Exhibitors' League at a luncheon at the West hotel, Tuesday afternoon, March 27, so that the exhibitors could have a good discussion of many topics of vital interest to exchangemen. This luncheon gave the exhibitors and exchangemen the first opportunity of getting together in some time and the exhibitors had a chance to ascertain just how much they can expect from the exchanges of Minneapolis at the coming convention here in May.

Exchangemen have had sufficient time to get in touch with headquarters in New York and Chicago regarding authority to assist the exhibitors in making the convention a success and Tuesday's gathering will do much to assist managers of the convention in formulating their plans.

F. I. L. M. Club Discusses Hoy Agency's Work.

Minneapolis, Minn.—The F. I. L. M. Club of Minneapolis held its last regular meeting at the Universal-Laemmle exchange Tuesday evening, March 20, and the matter of giving the Hoy agency all claims of exhibitors and exchangemen was discussed at length. The Hoy agency, which is adjusting all claims for the F. I. L. M. Club, has not been kept very busy of late, mainly because exhibitors did not know of its activities. President W. K. Howard of the club urged all members to inform exhibitors of the Hoy agency's work and to have them present their claims to this branch of the F. I. L. M. Club at all times.

Jess Cubberley May Enter State Rights Field.

Minneapolis, Minn.—Jess F. Cubberley, former manager of the Universal exchange and general manager of several Zenith Feature Film Co. exchanges in the Northwest, has returned from New York, smiling but silent. Mr. Cubberley refused to announce his future plans, but it is believed he will enter the state rights field for himself shortly.

Exhibitors Stage a Benefit Vaudeville.

Minneapolis, Minn.—The Motion Picture Exhibitors' Corp. of the Northwest was scheduled to stage its benefit vaudeville and motion picture midnight matinee at the Pantages theater here Tuesday, March 27, for the benefit of the convention fund. Secretary Hitchcock of the corporation reported a brisk advance sale of tickets.

Censor Bill Introduced in St. Paul.

St. Paul, Minn.—Representative Frank Hammer offered in a session of the legislature last week a bill providing for a state film censorship body and salaries aggregating $1,250. Thomas J. Hamlin, James G. Gilosky and others prominent in Northwest film activities, aided by many telegrams, called upon Mr. Hammer and practically succeeded in having Mr. Hammer withdraw his bill. At least it is believed that by the time Mr. Hammer gets through reading and listening to protests he will give up in despair.

Exhibitors Denounce Return Expressage Plan.

Minneapolis, Minn.—Letters to local exchanges and the opinions of exhibitors visiting the city are strong in denouncing proposed plans to demand return expressage and purchase of all slides and paper and advance deposits. Exhibitors declare unless conditions take a sudden change that a good percentage of them will be forced to retire from business. Weather conditions since last summer have made even the best of theaters live a hand to mouth existence, and with the exchanges organizing to bring about more strict legislation for their benefit the exhibitors promise to do some "legislating" of their own here May 1, 2 and 3.

All the Locherens Are Patriotic.

Minneapolis, Minn.—Every male member of the Locheren Film Corp. exchange last week signed a pledge to join the United States army in case of necessity. Three girls of the exchange offered to act as nurses, also. The firm's "service jitney" may be pressed into service as an ambulance or ammunition wagon.

Demands Fireproof Booths in Schools.

St. Paul, Minn.—The Minnesota state fire marshal has proposed the adoption of measures prohibiting the showing of moving pictures in public schools of the state unless fireproof projection booths are erected. The fire marshal has pointed out the danger of showing films in schools on machines that are not enclosed in booths or walls of safety.

Bowlers Are Working Toward a Finish.

Minneapolis, Minn.—With the four teams going at a fast clip on the last lap of the season's championship race, the "Amusements" quintet is leading the Famous Players five by one point in the Minneapolis Film Men's Bowling League. Monetary prizes will be divided among the teams at the close of the season.

Under Sea Feature Doing Well.

St. Paul, Minn.—James V. Bryson's feature "20,000 Leagues Under the Sea" has begun a week's run at the Strand here, and, judging from the first day's business, the Friedmans are in line to enjoy a good week's business with the under sea feature. The picture was given wide publicity in St. Paul.

Films Showing at the Strand.

Minneapolis, Minn.—So numerous were the requests for it, Manager James A. Keough of the Strand theater here set aside a regular Triangle release for the first time and played a four-day return booking of "Skinner's Dress Suit." The feature, which attracted overflow crowds at each showing of a previous three-day run, played to capacity on its second appearance at the theater. The Strand has booked "The Argyle Case" and "The Price She Paid" for showing in the near future. Mary Pickford's "A Poor Little Rich Girl" has also been booked for a second showing soon.

Charles Campbell a La Two Column.

St. Paul, Minn.—Manager Charles W. Campbell of the Blue Mouse theater here celebrated his forty-second birthday on Sunday, March 25, and—yes, sir, Charles' physiognomy appeared in the papers a la two column, too.

St. Paul, Minn.—Manager E. A. Westcott of the Westcott Film Corp., Minneapolis, staged a special showing of "The Little Girl Next Door" at the New Majestic theater here Thursday morning, March 22, for the benefit of St. Paul exhibitors.

Mrs. Al. G. Shear's New Carolton Opens

Pretty Suburban Picture Theater Has Premiere on St. Patrick's Day—Thirty-one Floral Offerings in Lobby—Big Crowds Attend.

NEW ORLEANS, LA.—One might easily have thought it Christmas—in truth, it was St. Patrick's day—Saturday, March 17, there was so much good will in evidence at the opening of the new Carrolton theater, Carrolton avenue and Canal street, the last word in suburban houses.

The New Carrolton is owned and operated by the Sobel-Richards-Shear Enterprises and is managed by Mrs. Al. G. Shear, whose husband manages the New Orleans and the Consolidated. Thirty-one floral offerings with wishes for success were displayed in the lobby.

The crowds spoke emphatically for the good will already built up by Mrs. Shear in the operation of the old Carrolton at the same point. As to the floral offerings, these were from local exchange managers —but there are only thirteen regular service exchanges in New Orleans—so the rest were from friends of Mrs. Shear and the house. The opening day crowds were filmed and will be shown on the screen soon.

Local World Film Moves to Union St.

New Orleans, La.—The World Film corporation, Mrs. Anne E. Sessions, manager, has moved to new quarters at 815 Union street. The new quarters contain almost exactly twice the office room and floor space of the old Common street address. Mrs. Sessions is just back from a trip through southern Louisiana and reports trade conditions all that could be desired and then some.

F. E. Garner to Manage Local General.

New Orleans, La.—F. E. Garner, connected with the New Orleans office of the General Film for the past four years, and for some time assistant manager, has succeeded T. O. Tuttle in the managership of the New Orleans office. Mr. Garner has been in the business since 1906, with the exception of three and a half years in other lines of work, and is rated an A1 film man. The General's New Orleans territory has been increased to include all Mississippi and Louisiana, south Alabama and west Florida.

Local Metro Notes.

New Orleans, La.—Karl A. Bugbee, New Orleans manager for Metro, reports conditions throughout the territory excellent. Mr. Bugbee is the one and only New Orleans manager Metro has had. He is a veteran at the business and left an older exchange to become New Orleans manager for Metro when that service first entered the field here.

C. J. Bryant, roadman for Metro, recently returned to New Orleans after an extensive trip through Mississippi. He reports heavy competition as having a tendency to "force down prices to less than the pictures are worth." State rights offerings are making something of a bid for business, he said, but exhibitors are doing little spot-booking, sticking for the most part to the regular service man.

Farewell Luncheon to T. O. Tuttle.

New Orleans, La.—T. O. Tuttle, late manager of the General's New Orleans office, was the honored guest at a little luncheon at the St. Charles hotel, Saturday, March 17, to wish him godspeed on his departure for New York. All the thirteen regular service exchange managers were there and Al Shear of Consolidated acted as toastmaster.

Gastronomically and in every other way the event was, in the opinion of those present, a knock-out, for in the rather brief period of his stay in New Orleans Mr Tuttle has made a lot of friends

Al Shear's speech was worth listening to and before Mr. Tuttle had got through with his reply he had earned a reputation as a heart-to-heart talker as well as a regular fellow. Mr. Tuttle was the first president of the newly-formed F. I. L. M. Club of New Orleans, which post he resigned at the same time he resigned from the managership of the New Orleans office of his company.

F. I. L. M. Club Begins to Adjust Disputed Questions.

New Orleans, La.—The F. I. L. M. Club of New Orleans got down down to work. The first sitting of the grievance committee took place Thursday, March 15, and it successfully adjusted a difference between an exhibitor and an exchange which had threatened to result in hard feelings. Both sides to the controversy cheerfully accepted the ruling of the committee and are doing business with each other as before.

New Orleans Mutual Notes.

New Orleans, La.—S. T. Stephens, New Orleans manager for Mutual, announces the opening of a branch of the New Orleans office at Memphis, with Adam Weiss as assistant manager in charge. The Memphis office will serve Arkansas and west Tennessee.

Al Durning, roadman for Mutual, returned from a trip through southwest Louisiana and has gone into south Alabama. Miss U. Solanas has been added to the stenographic staff of the Mutual.

New Theaters and Changes in Gulf States

Eunice, La.—E. H. Keller, at Eunice, La., population 3,000, will build a new combination house on the site of his present theater, taking in extra ground so as to give him a ground floor space of 75 by 160 feet. The new house will play both pictures and stage attractions.

Abbevile, La.—A. O. Landry, at Abbeville, La., will take over the Triangle theater at that place. Mr. Landry is now operating the Victor at Abbeville and the Royal at Lafayette. He is said to be planning a big string of houses.

Rosedale, Miss.—J. D. Lobdell, at Rosedale, Miss., is putting up a new house which will seat 600. Two new machines will be installed. Metro pictures will be one of the offerings of the new house.

Clarksdale, Miss.—Clarksdale, Miss., is to have a new theater of the first class. According to the project it will cost $75,000.

Laurel, Miss.—C. T. Latimer, at Laurel, Miss., is taking over the Lomo. Mr. Latimer is from Booneville, Miss.

Meridian, Miss.—The Tri-State Amusement, at Meridian, Miss., is overhauling its Princess theater. Scenic artists have been at work for some days and at the reopening the public is promised something pretty. The Tri-State company also operates the Strand at Meridian.

Leland, Miss.—R. D. McRaven, at Leland, Miss., has a 300-seat theater with a soda fountain in the lobby. The house is prosperous and other exhibitors hearing of Mr. McRaven's arrangement are said to be considering doing likewise.

Indianola, Miss.—James Chapman, at Indianola, Miss., has taken over the Elite, 300 seats, from C. O. Smith.

Hazelhurst, Miss.—Spitchley & Wright have reopened the Airdome at Hazelhurst, Miss.

Plaquemine, La.—Lionel Delacroix, of Plaquemine, in New Orleans recently, announces a $50,000 house for Plaquemine. Mr. Delacroix will be the manager. The house will seat 1,000. The new house is now in course of construction.

New Orleans, La.—Josiah Pearce & Sons are refitting their Tudor theater, big first run house in Canal street. The Tudor has stood for the best in moving picture theaters since its opening just a few years ago. Giant reversible Typhoon fans are one of the items of the overhauling, now being installed.

Saenger's Lafayette theater, which for some time has boasted of the largest symphony moving picture orchestra in the South, last Sunday added seven pieces, making it now a twenty-two piece orchestra. The Lafayette is an old legitimate house, serving as the Saenger first run house pending the completion of their new Strand theater. The Lafayette is eight blocks from Canal street, but always full.

Atlanta in Favor of Sunday Picture Shows

Ordinance Committee of City's Council Reports Against Prohibiting Valuable Sabbath Amusements—Arguments for the Open Shows.

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

ATLANTA, Ga.—Friday afternoon, March 23, by a vote of 5 to 1, the Ordinance Committee of Council decided to report adversely the ordinance by Councilman Buchanan to prohibit the operation of motion picture theaters on Sunday, with voluntary contribution boxes at the entrance.

The committee held a hearing that occupied practically all the afternoon and attracted a large number of persons and organizations variously interested in the subject.

Among those who spoke against the ordinance were Victor H. Kriegshaber, former president of the Atlanta Chamber of Commerce, and a delegation from the Women's Study Club.

Mr. Kreigshaber opposed the ordinance on the ground that Atlanta already has so few amusements on the Sabbath that numerous industries find it hard to bring skilled labor here. He declared that the picture shows do no harm, but on the contrary are helpful to a number of charitable and educational enterprises to which they give their proceeds over and above expenses.

The ladies of the Women's Study Club opposed the ordinance on the ground that they are now largely supporting a school for girls at Mineral Bluff with contributions received from Sunday motion pictures.

Among those who spoke in favor of the ordinance was Jerome Jones, editor of the Journal of Labor. He declared that organized labor is against Sunday work and is therefore against Sunday motion pictures because they involve Sunday work.

Replying to Mr. Kriegshaber, Mr. Jones declared that if the laboring men were paid better wages and given shorter hours they wouldn't have to take their amusements and recreation on Sunday.

J. A. Manget, the citizen who has been crusading against Sunday picture shows for several months, declared that the guise of charity under which they operate is a deception. The theaters get most of the money, was his opinion

This was denied by Sig Samuels, owner of the Criterion, who informed the committee that the Sunday shows pay expenses and no more, and the owners would not object to being stopped by law although they were not asking to be stopped. In other words, he said they did not care one way or the other

The attitude of the committee was in favor of providing adequate investigation and supervision for the shows, but was overwhelmingly opposed to a prohibitive law.

Snapshots at the Film Business.

Atlanta, Ga.—"Civilization" played to capacity all week at the Rialto theater.

Atlanta, Ga.—J. H. MacEachron, Jr., who has been out with "The Warning," is back in Atlanta.

Macon, Ga.—Ralph DeBruler, of the Capitol theater, Macon, was in Atlanta seeing some future releases run off this week.

Atlanta, Ga.—The Reel Fellows are contemplating a dance soon, one of those old-fashioned get-acquainted affairs, which is looked forward to with eagerness by their friends.

Atlanta, Ga.—The re-entry of Gus Evans into the picture business is a welcome bit of news to his thousands of friends, for no more courteous and popular picture man ever owned a house in Atlanta; his entrance marks the return of the pioneer of all picture theater men in this city. He built the old Vaudette, one of the first moving picture theaters, and has been uniformly successful.

KANSAS CITY NOTES.

Algona, Ia.—N. C. Rice, manager of the Opera House, is an unusual type.

Alma, Kan.—C. A. Phillips of Ness City has taken over the Colonial theater from A. U. Simon.

Dodge City, Kan.—Rae Peacock of Stafford is the new manager of the Rath theater.

El Dorado, Kan.—J. O. Evertson will build a new theater. It will be of brick and stone, two stories, 24x120 feet.

Mineola, Kan.—The LaSalle theater here was totally destroyed by fire.

Oberlin, Kan.—George Gilkison has sold his picture show to Prof. Smick and McKinsie.

Ottawa, Kan.—The Crystal theater was totally destroyed by fire recently. The building was owned by Mr. Millington, who carried $2,800 insurance.

Osawatomie, Kan.—Wesley Williams has leased Convention hall to T. M. Henneberry of Paola, and Mr. Henneberry will install a picture show. Mr. Henneberry is manager of the Empress theater at Paola.

Wichita, Kan.—Wichita Theater Co., chartered with $50,000 capital stock by J. H. Cooper, Topeka, Kan.; C. C. McCollister and Neva McCollister, Wichita, Kan.

Blackwell, Okla.—The Elks Theater Co., incorporated $2,000, by A. R. Zimmer, M. L. Opperud, Blackwell and Vernon Rose, Kansas City.

Beaver, Okla.—Spangler Brothers expect to commence the erection of a new theater building next door to the Herald building.

Cement, Okla.—Cauthlin & Simler began work recently on a picture show building. It will be 100x50 feet, and will be of wood.

Claremore, Okla.—Fire of an unknown origin damaged the Electric theater to the extent of about $700. Insurance was carried.

Frederick, Okla.—R. L. Case has purchased the Electric theater, and is now in charge of same. Roy Daack and A. North were the former owners.

Miami, Okla.—W. B. Schmuckler will begin the construction of his new Main street opera house April 1st. It will be two stories with a 50 foot frontage. The seating capacity will be 1000.

New Wilson, Okla.—Adolph Henegger is the new manager of the Yale theater.

Sapulpa, Okla.—The St. Denis, a new $15,000 moving picture show recently built here, was opened to the public March 5th.

Tulsa, Okla.—Work will start soon on the new Empress theater. It will cost $150,000. The theater proper will be 150x80 ft. with a lobby 50 by 70 feet. The seating capacity will be 1800.

Tulsa, Okla.—Mrs. R. M. Johnson is the proprietor of the new Wonderland theater to be built here.

New Kansas Censor Board Formed

Miss Carrie Simpson Remains a Member of the Board—Mrs. J. M. Miller Is the Chairman and Mrs. B. L. Short Is Another Appointed Member—Board Not Satisfied With New Quarters—Many Applications for the Jobs on Board.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, Kansas.—Miss Carrie Simpson remains as one of the members of the new board of the Motion Picture Review, which succeeds the former censorship board of Kansas. She is one of the two members who will draw $1500 a year, the other being Mrs. B. L. Short, a prominent clubwoman of Kansas City, Kan. The chairman of the board is Mrs. J. M. Miller, of Council Grove, Kan., wife of a former Congressman. Mrs. Miller has been earning the living for the family since Mr. Miller became ill several years ago. She will draw $1800 as chairman. She will resign her present position as woman member and secretary of the Board of Corrections. She is president of the State Federation of Women's Clubs, and perhaps the most widely known clubwoman of the state.

These appointments were made by Governor Capper, with the comment that he had found a board that would allow only pictures allowable under the law to enter the state.

The retiring members of the board are Mrs. C. J. Evans of Topeka, and the Rev. Festus Foster. The fact that Mr. Foster is not continued is considered significant of the changing sentiment with regard to too punctilious searching for objectionable matter in moving pictures.

The city of Kansas City, Kansas, has prepared quarters for the board of review in the basement of the old city hall, where the board will start inspection April 1. The exchange managers of Kansas City can make arrangements by telephone for showing pictures, and take their own films there in a few minutes, thus keeping in close personal touch with the board.

The women's clubs of the state had evinced so much interest in the censor board and the censoring of pictures that a large number of women thought they should be on the board. There were 108 applications filed with Governor Capper, and 101 of them were from women. Mrs. B. L. Short of Kansas City, Kan., led the list in the number of men and women, and organizations who endorsed her. She is the widow of a former assistant postmaster.

The board will appoint its own secretary. It is said that the position, which pays $1200 a year, will be given to Miss Hallie Tucker of Kansas City, Kan.

The new Board of Motion Picture Review of Kansas has objected to the quarters and facilities provided by Kansas City, Kan., and it is possible that the censorship will continue indefinitely in the basement of the state house at Topeka.

The board notified Governor Capper that it disapproved of the quarters in the basement of the old city hall at Kansas City, Kan., next to the fire department. So the governor called his executive council into session, and it promised to look into the matter. J. T. Botkin, secretary of state; Walter L. Payne, state treasurer, and W. D. Ross, superintendent of public instruction, took a trip to Kansas City, Kan., and viewed the quarters March 27. They didn't like the looks of things, either; and it is said they will report adversely.

"Witching Hour" Makes Hit in Kansas City.

Kansas City, Mo.—The Twelfth Street theater had a record run with the "Witching Hour" (owned by the Imperial Feature Film Co.). The film was first shown to a private showing of prominent Kansas City club women, ministers, and teachers, and met with their hearty approval. It was also excellently advertised. A white robed impersonation of Justice, carrying the sword and scales, rode a white horse through the downtown district and attracted much attention.

"Clean Pictures Night" Brings Patrons.

Kansas City, Mo.—Five theaters, the Alamo, the Ashland, the Colonial, the Linwood and the Strand, recently observed the first "Clean-Picture Night" with fair success, morally speaking and financially. In fact, the managers declare that the idea attracted the crowds more than usual. The theaters were acting upon the suggestion of the Collegiate Alumni and the Parent-Teachers' association. Mr. Frank Newman is at the head of the theater men who are putting the idea into practice. A typical program shown at the Alamo was Charley Chaplin in "Easy Street," with one reel eliminated, a travel picture, two cartoon comedies and a drama.

New Kansas City Theater to Seat 1,500.

Kansas City, Mo.—Joseph C. Wirthman, druggist, is erecting a quarter of a million dollar building, the ground floor of which will be one of the finest moving picture shows in Kansas City. The seating capacity will be 1500. It will be in the center of the fine residence district at 31st and Troost.

Find Business Good in Slaten, Mo.

Slater, Mo.—Mr. and Mrs. W. D. Jenkins, formerly owners of the Highland theater, Kansas City, Mo., in November took a lease on the Auditorium theater, Slater, Mo. The house has a seating capacity of 728, is fully equipped for running an up to date picture show, has a large stage, scenery for handling big shows, etc.

Mr. Jenkins reports business good. Service is used in Metro, World, Triangle. One serial is shown a week, and as the house is the center of things locally, many affairs interesting to Slater people are held at the Auditorium.

The "Birth of a Nation" was shown at the Auditorium March 14, with a big matinee and a capacity house at night.

Notes for Exhibitors Across Kansas.

Topeka, Kan.—The Cozy theater, under the management of Lew Nathanson, has been given some improvements lately. A new interior entrance has been installed in mahogany, and about forty soft-toned lights have been placed on the walls of the theater to enable patrons to find their seats.

Kansas City, Mo.—At the Twelfth Street theater Mary Pickford has scored another big hit in "Poor Little Rich Girl," having record crowds and many turned away. The picture, by request, was run another week.

Pittsburg, Kan.—W. H. Daly has bought the Mystic theater from W. A. Bandy. Mr. Bandy is arranging to take a position as traveling representative for the Pathe exchange, Kansas City, Mo.

Kansas City, Mo.—The Wonderland theater, owned by Richard & Flynn, is going to run only five-reel features, contracting for the Art Orams. The Wonderland is the second (the Columbia was the first) to do this.

Wichita, Kan.—As an example of prosperous conditions, Stanley Chambers, manager of the Palace, is adding to his already model theater, picture frames of beaten brass in the lobby. Each frame is costing $300.

Great Bend, Kan.—Edward Nelson, son of W. S. Nelson, who, with his father, has been managing the Electric theater, died March 21 of pneumonia.

Gallatin, Mo.—Victor Newton recer sold the Isis theater.

Sponsorship Board in Spokane Makes a Hit

Out-of-Town Exhibitors Show Willingness to Make Good Use of Its Work—A Demand for Lists of Approved Pictures.

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, Wash.—The "sponsorship" committee of the Woman's Federations of Clubs of Spokane will be used as a clearing house for out-of-town moving picture show proprietors who want their pictures censored by the local committee before presenting them to their patrons. This was just announced after letters had been received from some of the outside exhibitors. J. A. Hurley, proprietor of the moving picture house in Davenport, Wash., in his letter says:

"Being interested in clean moving pictures I would like to receive from the sponsorship committee a list of the pictures being shown in Spokane which your committee recommends. I will gladly pay the necessary expenses of securing this information. Most of the pictures I secure are good, but some of them are not.

"I want to be able to look my patrons in the face after showing them a picture, and I am confident that if I secure pictures having the approval of your committee I will get only good, wholesome pictures, and that is what the people of Davenport want."

Allender Reappointed Civil Service Commissioner.

Spokane, Wash.—Civil Service Commissioner J. W. Allender, owner and manager of the Lyric picture show, was reappointed to his position by the city council. His term of office had expired March 18. His new term runs until March 18, 1923.

The council split on the appointment when Commissioner J. C. Argall moved the reappointment of Mr. Allender. Commissioner C. M. Fassett, who recently was turned down by the Civil Service Commission in the Hunt dismissal case, voted against the reappointment.

Mr. Allender was the fourth man to serve during the first term of the commission, which started March 18, 1911, just after the commission government was organized.

H. S. Clemmer Working Up Good Program.

Spokane, Wash.—Manager Howard S. Clemmer, of the Clemmer theater, has contracted for the World-Brady screen productions, and they will be shown in addition to the regular Paramount service, which the Clemmer has had exclusively since it opened.

Dr. Clemmer expects to run all the Alice Brady, Clara Kimball Young, Kitty Gordon, and the Warwick pictures on the World program. He has also contracted for special Vitagraph productions as suitable offerings are available.

The comedy end of the Clemmer program has been cared for in the booking of the Max Linder pictures, the "Luke" series, Foxfilm comedies and the Roscoe Arbuckle Paramount comedies, the first of which will be shown next month.

Beginning next Sunday, Jesse Crawford, organist, will begin a series of organ recitals at 12:30 o'clock, preceding the first picture exhibition of the day. These will be popular in nature and no extra admission will be charged.

Remodeling Begun on New Pantages House.

Spokane, Wash.—Plans for the new Pantages theater for pictures and vaudeville probably will be finished within a month, and work started on the remodeling of the present building, which is to be converted into a large auditorium. The lease for the building, including the adjoining store room has been signed, and the entire width of the old Holley-Mason structure with an additional depth of 25 feet will be used for the theater.

The entire front of the building will be remodeled, and will present an entirely different appearance. Considerable fancy terra cotta ornaments are to be used in transforming it into the appearance of an up-to-date theater. It has not been determined where the Pantages attractions will be housed in the meantime.

Local Film Men Back From Seattle League Meeting.

Spokane, Wash.—P. L. Carroll, manager of the Pathe exchange, Spokane, and C. E. Stilwell, of the Stilwell Theaters company, have just returned from a meeting of the Exhibitors' League in Seattle. They were addressed there by Lee Oches of New York City, president of the National Exhibitors League. C. R. Seeley, Pathe business manager from New York, was also present, and held a conference with the coast and local managers. There were persons from all sections of the state of Washington and Northern Idaho at the meeting.

Spokane Brevities.

Marguerite Clark, in "The Fortunes of Fifi" attracted large audiences at the Clemmer theater the first four days of the week. The latter part of the week the new feature shown was the World production, Brady-made, "All Man," with Robert Warwick in the leading role.

Marguerite Fisher delighted the crowds at the Liberty in "The Pearl of Paradise."

Many society women visited the Class theater to see Joan Sawyer, the famous dancer, with her luxurious evening gowns, in the production "Law of Love."

At the Casino Olga Petrova appeared as Eve in the "Secret of Eve," this theater was crowded to its capacity.

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SEATTLE FILM JOTTINGS.

By S. J. Anderson, East Seattle, Wash.

First Railroad to Use Animated Cartoon Advertising.

SEATTLE, Wash.—Hazen J. Titus, superintendent of dining car service for the Northern Pacific railroad, and originator of "The Great Big Baked Potato" as a delicacy in the dining car and a trade mark in advertising, has introduced a brand new idea in advertising for railroads. Mr. Titus' new advertising medium is the animated cartoon, which has never before been used to advertise a railroad. The "story" for this cartoon was suggested by the "King of the Great Big Baked Potato Patch" and tells a funny romance of the giant "murphy" both before and after it reaches the N. P. dining car.

The film is being placed by the H. A. Johnson Company of Seattle in theaters all over the entire United States.

De Luxe Gets Rights of "Intolerance."

Seattle, Wash.—The rights for "Intolerance" in the states of Washington, Oregon, Idaho and Montana have been bought by M. Rosenberg, manager of De Luxe features, Seattle. Mr. Rosenberg, who also has the northwest rights for "War Brides" and "The Garden of Allah," will play both of these films as road shows. "War Brides" will open at the Moore, Seattle's leading legitimate house, on April 15, with admission prices of 25, 50 and 75 cents.

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Pertinent Short Term Notes.

Baltimore, Md.—Louis Schlichter states that "The Fall of a Nation" scored well at his Edmondson theater recently. The batting average was high.

"I had some crowd here tonight," said L. A. DeHoff one night last week when he was showing "Panthea." Evidently this play had magnetical qualities, for the New.

Manager Bernard Depkin, Jr., did not have to call for volunteers to see "The Poor Little Rich Girl" last week; but he did have to arrange an extra matinee each day for 12:30 at the Parkway. Well, it used to be the same way when Miss Pickford was with the Biograph.

New House in Weiser, Idaho.

Weiser, Idaho.—A. C. Gorden and his associates of the Star theater here are about to build a new 450 seat picture theater. Work will begin May 1 this year.

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Portland (Ore.) News Letter

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

Myrick to Manage Big House.

PORTLAND, ORE.—At the time of this writing, March 23, the details for the opening of the new Jensen & Von Herberg house, formerly James' Broadway, have not been divulged, but it is understood that E. J. Myrick, the popular manager of the Columbia, has been selected to preside over the destinies of the big theater

J. G. Von Herberg has been in Portland on business connected with the firm's latest acquisition.

"Joan" Shown to Exhibitors.

Portland, Ore.—"Joan the Woman," the big Geraldine Farrar production, had a private showing to exhibitors at the Sunset theater March 21, after the last show. J. V. Lynn, formerly publicity at the People's and now with the Progressive Motion Picture Company, brought the picture down from Seattle for the exhibition.

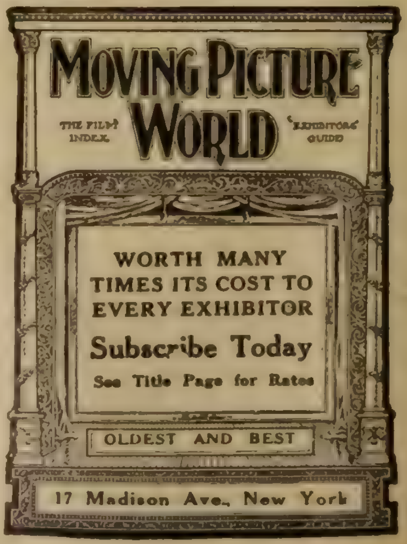
Star Runs First Serial.

Portland, Ore.—"The Mystery of the Double Cross" has been booked at the Star theater. C. W. Meighan, of the People's Amusement Company, says that this is the first time that a serial has been shown in Portland in a first run old established theater.

"Civilization" will also show at the Star commencing April 1, at 25 cents admission.

Pathe Local Office Improved.

Portland, Ore.—W. W. Kofeldt, manager for Pathe, has completed extensive improvements at his exchange and the place looks brand new. Curtains have been removed from the windows, wood partitions have been replaced by glass, the counters rearranged and the old posters removed from the walls. Pathe exchange looks more cheerful now.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Calendar of Daily Program Releases

Releases for Weeks Ending April 14 and April 21

(For Extended Table of Current Releases See Pages 332, 334, 336, 338.)

Universal Film Mfg. Company

SUNDAY, APRIL 8, 1917.

POWERS—The Ups and Downs of Mr. Phool Phan (Cartoon Comedy) and Maguchidid (Dorsey Edu.) (Split Reel	02312
L-KO—Crooks and Crocodiles (Comedy)	02313
BIG U—The Terrors of War (Two Parts—Drama)	02314
UNIVERSAL SPECIAL FEATURE—The Purple Mask (Episode No. 15 "The Floating Signal"—Two Parts—Drama)	02315
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 4 "The Next Victim"—Two Parts—Drama)	02316

MONDAY, APRIL 9, 1917.

RED FEATHER—Mr. Dolan of New York (Five Parts—Drama)	02317
NESTOR—Under the Bed (Comedy)	02318

TUESDAY, APRIL 10, 1917.

GOLD SEAL—Hair Trigger Burk (Three Parts—Drama)	02319
VICTOR—His Family Tree (Comedy)	02320

WEDNESDAY, APRIL 11, 1917.

L-KO—Ring Rivals (Two Parts—Drama)	02321
UNIVERSAL—Animated Weekly No. 67 (Topical)	02322
BIG U—The Bugler (Drama)	02323

THURSDAY, APRIL 12, 1917.

REX—Uncle John's Money (Two Parts—Drama)	02324
BIG U—The Desert Ghost (Drama)	02325
LAEMMLE—The Silent Prisoner (Drama)	02326

FRIDAY, APRIL 13, 1917.

IMP—The Perils of the Secret Service (Episode No. 6 "The Signet Ring"—Two Parts—Drama)	02327
UNIVERSAL SCREEN MAGAZINE—Issue No. 14 (Educational)	02328
VICTOR—Stop Your Skidding (Comedy)	02329

SATURDAY, APRIL 14, 1917.

BISON—The Kidnapped Bride (Two Parts—Drama)	02330
JOKER—The Careless Cop (Comedy)	02331

SUNDAY, APRIL 15, 1917.

REX—Her Primitive Man (Drama)	02332
POWERS—Boomer Bill Goes to Sea (Cartoon Comedy), and On the Streets of India (Dorsey Educational) (Split reel)	02333
IMP—The Eyes in the Dark (Two parts—Drama)	02334
UNIVERSAL SPECIAL FEATURE—The Purple Mask (No. 16, Final Episode); "A Prisoner of Love" (Two parts—Drama)	02335
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 5); "The Spectral Hand" (Two parts—Drama)	02336

MONDAY, APRIL 16, 1917.

RED FEATHER—The Flower of Doom (Five parts—Drama)	02337
NESTOR—Follow the Tracks (Comedy)	02338

TUESDAY, APRIL 17, 1917.

GOLD SEAL—For Lack of Evidence (Three parts—Drama)	02339
VICTOR—It Happened in Room 7 (Comedy)	02340

WEDNESDAY, APRIL 18, 1917.

LAEMMLE—Chubby Takes a Hand (Drama)	02341
L-KO—Love and Blazes (Two parts—Comedy)	02342
UNIVERSAL—Animated Weekly No. 68 (Topical)	02343

THURSDAY, APRIL 19, 1917.

VICTOR—The Topsy Turvy Twins (Two parts—Comedy)	02344
BIG U—The Pace That Kills (Drama)	02345
REX—The Sorceress (Drama)	02346

FRIDAY, APRIL 20, 1917.

IMP—The Perils of the Secret Service (Episode No. 7): "The International Spy" (Two parts—Dr.)	02347
UNIVERSAL SCREEN MAGAZINE—Issue No. 15 (Educational)	02348
VICTOR—Tit for Tat (Comedy-Drama)	02349

SATURDAY, APRIL 21, 1917.

BISON—The Tell Tale Clue (Two parts—Drama)	02350
JOKER—Take Back Your Wife (Comedy)	02351
IMP—The Blazing Secret (Drama)	02352

Mutual Film Corporation

MONDAY, APRIL 9, 1917.

MUTUAL STAR PRODUCTIONS—Mrs. Balfame—(Powell Six parts—Drama)	
MUTUAL STAR PRODUCTIONS—High Play (American—Five parts—Drama)	
MUTUAL SPECIAL—A Daughter of War (Five parts—Drama)	
SIGNAL PRODUCING CO—The Railroad Raiders No. 1 ("Circumstantial Evidence"—Two parts—Drama)	
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 13—"Shorty Reduces the High Cost of Living"—Two parts—Drama)	05411-12

TUESDAY, APRIL 10, 1917.

GAUMONT—Tours Around the World, No. 23 (Subjects on Reel: Parks and Gardens of Paris; Lisbon, Portugal; Volendam, Holland (Travel)	05418

WEDNESDAY, APRIL 11, 1917.

MUTUAL—Mutual Weekly No. 119 (Topical)	05414
STRAND—Her Hero (Comedy)	05415

THURSDAY, APRIL 12, 1917.

CUB—The Gypsy Prince (Comedy)	05416
GAUMONT—Reel Life No. 50 (Subjects on Reel: Wine Making in France; A Flying Torpedo; Dancing for Health; An Ice Scooter; Indian Basketry; A Novel Home Entertainment) (Mutual Film Magazine)	05417

FRIDAY, APRIL 13, 1917.

MONMOUTH—Jimmy Dale Alias The Grey Seal (Chapter No. 4—"The Metzer Murder"—Two parts—Drama)	05418-19

SATURDAY, APRIL 14, 1917.

VOGUE—Jolted Justice (Two parts—Comedy)	05420-21

MONDAY, APRIL 16, 1917.

MUTUAL SPECIALS—The Cure (Chaplin Subject No. 10—Two Parts)	05422-23
SIGNAL PRODUCING—The Railroad Raiders No. 2—"A Double Steal" (Two Parts—Drama)	05424-25
MUTUAL STAR PRODUCTIONS — Environment (American—Five Parts—Drama)	05426-27-28-29-30
MUTUAL STAR PRODUCTIONS—The Signal Code (Horsley—Five Parts—Drama)	05431-32-33-34-35
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GAUMONT—Tours Around the World No. 24 (Subjects on Reel: Russian Caucasia; Copenhagen, Denmark; Salzburg, Austria) (Travel)	05438

WEDNESDAY, APRIL 18, 1917.

MUTUAL—Mutual Weekly No. 120 (Topical)	05439
STRAND—When Mary Took The Count (Comedy)	05440

THURSDAY, APRIL 19, 1917.

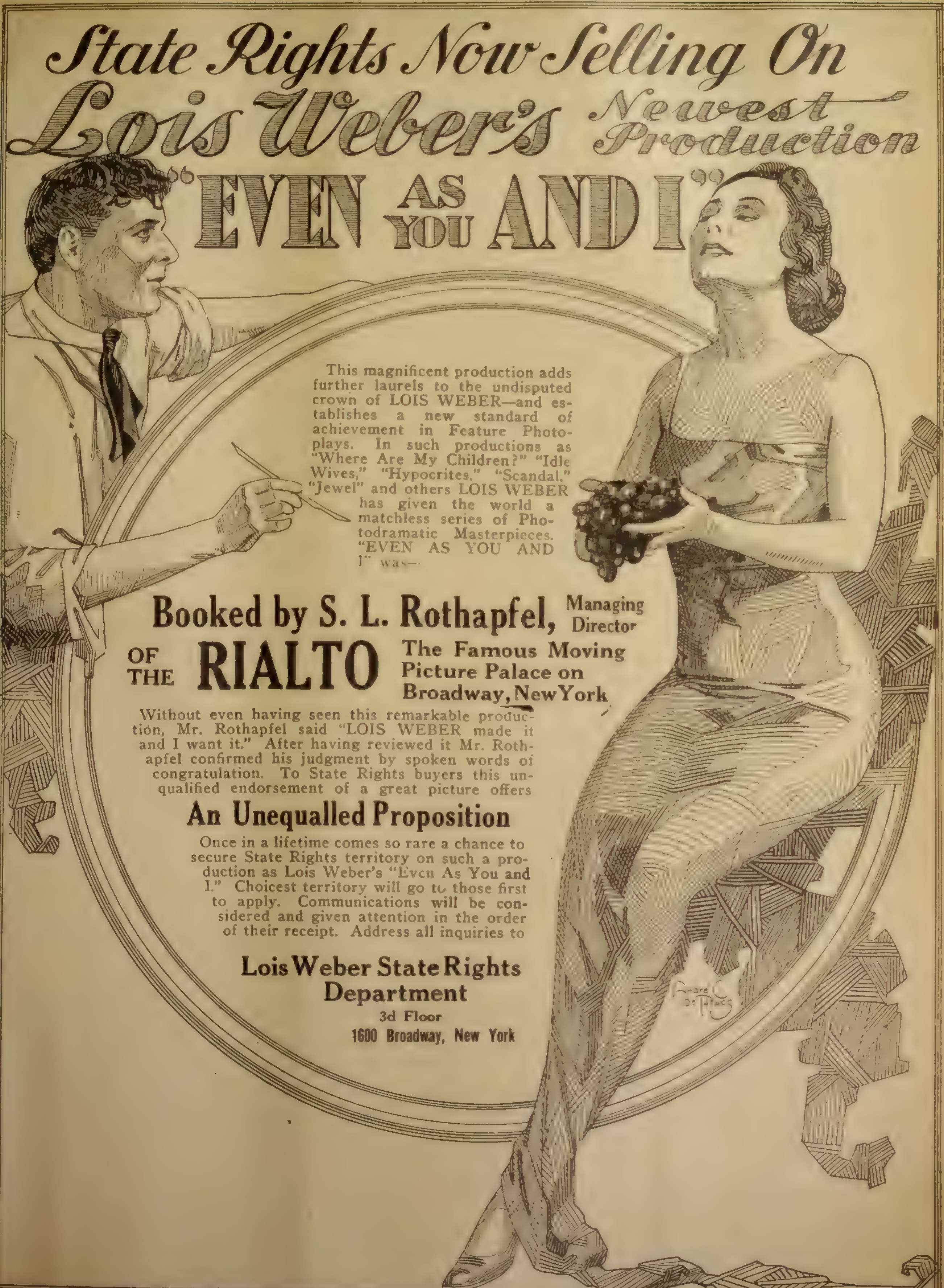
CUB—Somewhere in The Mountains (Comedy)	05441
GAUMONT—Reel Life No. 51 (Subjects on Reel: New Legs for Soldiers; Fishing Through the Ice; A Traveling Dairy; Making Iron Pipe; A Vest Pocket Water Sterilizer; A Mock Bull-Fight) (Mutual Film Magazine)	05442

FRIDAY, APRIL 20, 1917.

MONMOUTH—Jimmy Dale Alias The Grey Seal (Chapter 5—"A Fight for Honor") (Two parts—Drama)	05443-44

SATURDAY, APRIL 21, 1917.

VOGUE—Masked Mirth (Two Parts—Comedy)	05445-46



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Stories of the Films

SELIG.

SELIG-TRIBUNE NO. 24.

Albuquerque, N. M.—That Indian basket weaving may not ultimately become a lost art, society girls take up the study of this interesting craft.

Galveston, Texas.—Shapely show girls of a musical comedy company chorus revel on the beach and hold a little tango party of their own.

Washington, D. C.—After a trip from Germany of 8,000 miles, Ambassador Gerard arrives at the capital and is met by Secretary McAdoo.

San Francisco, Cal.—Frances L. Cowells breaks her own Pacific Coast record for a fifty-yard swim when she makes it in 30 2-5 seconds.

New York, N. Y.—Here are two hundred women physicians who have offered their services as army surgeons to be used in case this country is forced into the war.

Yellowstone Park, Wyo.—On account of the protracted period of deep snows the 5,000 elk on the government reservations are fed hay by the forest rangers.

New York, N. Y.—The First Cavalry, N. G. N. Y., "the finest mounted regiment in the country," arrives in the city after nine months on the Mexican border.

Los Angeles, Cal.—The business district is visited by the most stubborn fire that the fire department has had to cope with in many years.

SELIG-TRIBUNE NO. 25.

Seattle, Wash.—The increase in ship building on the Pacific Coast is demonstrated at the launching of the first of the seven large steamers being built at a local shipyard for the Norwegian government.

In the Public Eye.—Champ Clark, who will be speaker of the House of Representatives in the extraordinary session of Congress called by President Wilson on acount of the international crisis with Germany.

San Francisco, Cal.—Though anxious for men in the Navy, Uncle Sam wants no defectives in his organization and recruits are thoroughly examined before acceptance in our "first line of defense."

Boston, Mass.—Captain Henry Driscoll, U. S. A., is instructing in military matters the patriotic women in the Shepard Women's Rifle Club—the only organization of its kind in the U. S.

Philadelphia, Pa.—Imbued with the spirit of patriotism the men of the University of Pennsylvania use the time formerly spent off campus in preparing for the great crisis which confronts America.

San Diego, Cal.—In furtherance of the new defense program of the government, the Congressional Harbor Committee inspects the harbors of the Pacific Coast.

FATHER AND SON (Two Parts).—The cast: Harris (Fred Eckhart); Katherine (Byride Zuber); Elwood (M. C. Von Betz); Robert Harris (Casson Ferguson). Written by Oliver Harper. Directed by Otis B. Thayer.

After her marriage to Harris, Katherine realizes that she has made a mistake. When her baby boy is born she takes her child and leaves her husband. Later, securing a divorce, Katherine marries Martin Elwood, who proves a kind and indulgent father to Robert, the boy.

Twenty years later Robert is a typical "gilded" youth, and shows every inclination to follow in the footsteps of his own father. Finally Elwood refuses the boy admittance to his home.

Near a gambling joint, Robert is accosted by a beggar, who is really the boy's father. He plots with the beggar who consents to rob Elwood of money, so that Robert can pay his gambling debts. The beggar gains entrance to Elwood's home. As he is about to open the safe he sees a full length portrait of Katherine. He inspects the room and finds a portrait of Robert. The beggar suddenly realizes that the boy waiting outside is his own son.

Later Harris, the beggar, is sent to prison, and when Robert learns this he offers to help him, but the beggar refuses the boy's aid. The excitement of again meeting his son proves too much for Harris and he dies.

Robert, sincerely mourning the man who helped him, calls for what few effects Harris had with him when made a prisoner. Looking through them the boy finds a picture of his mother, himself and Harris, and this fact causes him to realize that the man who had just died was his own father. The shock brings Robert to realize that rather than let the boy discover the fact that the beggar was his father, he pleaded guilty to a crime he never committed. Through the beggar's sacrifice and through mother love, Robert becomes a new man.

THE GODDESS OF CHANCE.—The cast: Richard Hyde (E. J. Brady); Martha Hyde (Virginia Kirtley); Charles Curtis (Robyn Adair); Clara Curtis (Eugenia Forde). Written by D. F. Whitcomb. Directed by Burton L. King.

Richard Hyde is a broker by day and a gambler by night. Charles Curtis, another gambler, loses steadily and pledges his wife's pearl necklace that he may pay his gambling debts, and Hyde wins the pearls.

Curtis returns home and confesses to his wife that he has lost her pearls, and that they are practically ruined. Mrs. Curtis resolves to recover her jewels as they are rightfully hers, and she conceives the idea of masquerading in the clothes of her husband. She enters the Hydes' abode and finds her necklace. As she is about to leave, she is confronted by Mrs. Hyde, and she tells the woman why she is there.

In the meantime, Curtis left alone decides to take his life. He resolves to play one last hand of poker, this time with the devil. If Curtis wins he will live, but if the cards are against him he will take his life. He loses, and as he is about to kill himself, Hyde, the broker, rushes in, being sent there by his wife. The men shake hands and together they pledge never to again touch a card.

BROADWAY STAR FEATURE.

THE THIRD INGREDIENT (of the O. Henry Series—Two Parts).—The cast: Hetty (Mildred Manning); Cecilie (Alice Mann); Man (Frank Glendon). Scenario written by H. U. Bergman. Directed by T. R. Mills.

A buyer in the Big Store where Hetty Pepper worked became surfeited by the loveliness around him and on seeing Hetty, whose drab features came as a welcome relief in the sea of cloying femininity, pinched her arm three inches above the elbow and was knocked three feet by it. Thirty minutes later Hetty was without a job and with only twenty cents in her purse. The two dimes were exchanged for some rib beef. One hot beef stew, a good night's rest and Hetty would be fit to again go out and get a job.

Digging in the rats' nest of paper in her cupboard disclosed the tragic fact that no potatoes or onions were evident. Beef stew cannot be made without onions and potatoes. Taking her pan she went out into the hall and there discovered the artist girl from across the hall peeling some potatoes with a shoemaker's knife. They were new potatoes and Hetty demonstrated to the girl the proper way to peel them. In the ensuing conversation, the girl explained that Art did not seem to be much in demand, but that potatoes alone are not so bad, boiled and hot, with a little salt and some butter. She tried to sell her paintings, but with no success. Hetty suggests that they bunch their commissariat. If they only had an onion their heaven would be complete.

Hetty escorted Cecilie, the painter, into her room and set the stew pot onto the one-burner gas stove. Cecilie's eyes rested on a chromo of a ferry-boat on the wall and then bursts into tears. In explanation to Hetty's question she replies that two days ago she had been over to Jersey and was returning after another disappointment and that she in despondency had slipped over the side of the ferry-boat. But a young man had seen her and the next thing she knew she was supported by his arms. When the boat landed the man placed her in a cab. She refused him her name and address, but he claimed that he would find her anyhow as she belonged to him by right of salvage.

The beef and potatoes boiled on, yet they lacked the soul that an onion would give them and Hetty determined to have one. In the hall she ran into a young man with a large pink onion in his hand. He stated that he had received it from a friend and that he was going to eat it. Hetty explains their difficulty and invites him to donate to the cause. He acquiesces and Hetty goes in to inform the other member of the corporation, but, when she returned she found the young man leaning out of the window and giving instructions to a chauffeur in a green limousine below. To her question he replied that the car belonged to him. "But what were you going to with the onion?" asked Hetty. The man explained that he had caught a cold in saving a young girl who had fallen off a ferry-boat and that his mother had told him the best cure for a cold was an onion. He turns out to be the man who rescued Cecilie and they are soon in each other's arms. As Hetty peeled the onion at the sink a few minutes later, she remarked grimly, "But it's us that furnished the beef."

KALEM.

THE DEADLY DOUGHNUT (Ham and Bud Comedy).—Old man Doe has at last succeeded in perfecting the holeless doughnut by a process that will revolutionize the doughnut industry. He employes Ham and Bud to preside over the bakery, while he is busy soliciting orders for the new gastronomic confection. The doughnut king hears of the invention and proceeds to kidnap Doe, and lock him up in his vault until he will capitulate and produce the plans.

Meantime Bud has been experimenting on his own book and produces a batch of dough that the merry bakers proceed to convert into ammunition of terrific explosive power. They try it out on the dog with satisfactory results. But Bud cannot remember the combination and Ham's dreams of wealth as a munition manufacturer are rudely shattered.

However, they still have enough of the original batch of holeless missiles to blast poor Doe out of his prison vault and wreck the bakery wherein

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THE SECRET OF THE BORGIAS (An Adventure of "Grant, Police Reporter").—The cast: Grant (George Larkin); Doris Saltwell (Ollie Kirkby); Marsden Saltwell (Cyril Courtney); The "Spider" (Robert Ellis); Julius Elwell (Harry Gordon). Story by Robert Welles Ritchie. Directed by Robert Ellis.

Ralph Channing, a rather dissolute young man, plans to marry Doris, the daughter of Marsden Saltwell, a wealthy collector of antiques. He fails to convince Doris' father that he is worthy or that his financial affairs are in good shape and in this frame of mind he calls upon Elwell, an unscrupulous attorney, for advice.

Elwell is in league with the "Spider," a master criminal who, from his invalid chair, directs the machinations of a notorious gang of rascals. Knowing nothing of his attorney's plan, but willing to leave everything in his hands provided he can get the girl's money, Channing consents.

Doris' father gets a polite note from an antique shop which calls attention to a rare vase just received and believed to have come down from the period when Lucretia Borgia held men's lives in the palm of her hand. Saltwell buys the vase. That evening, in the presence of his daughter, he examines his purchase. As he inserts his hand to feel the finish of the inside he falls dead.

Grant, police reporter on the Chronicle, accompanies the detective sent to investigate. On the back of the dead man's hand he discovers three tiny punctures that have traces of a greenish substance spreading out underneath the skin. Picking up the vase that Doris says was in her father's hand when he fell, he approaches the lawyer who has arrived as he says to discuss a business matter with the unfortunate master of the house. Elwell registers a horror of the vase that arouses all of Grant's suspicions.

The next day he does some sleuthing on his own account. Denied admittance to the lawyer's office, he climbs across an "I" beam and so gains admittance through a rear window. Among the lawyer's papers he finds the address of the antique dealer. She is arrested and confesses that poisoned needless were concealed within the vase sold to Marsden Saltwell.

Elwell, trapped, admits that it was the "Spider's" idea to get Saltwell out of the way before he could change his will and thereby insure the money falling to whoever married Doris.

THE MYSTERY OF THE BURNING FREIGHT (An Episode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Victor Brown (L. T. Whitlock); Amos Brown (G. A. Williams); Jim Selby (George Routh). Story by Herman A. Blackman. Directed by Scott Sidney.

As a freight passes Lone Point, a young man falls from the brake rods. Helen, the operator, helps him into the station. The stranger reads the headlines of a newspaper lying on the desk. Relieved at not finding the item he had expected he turns to thank Helen for her kindness, saying: "My name is Victor Brown. Can you help me secure a position?" The scene shifts to the ward of a hospital in a city several miles distant from Lone Point. A nurse is restraining a patient who in his delirium keeps repeating the name—"Victor Brown! Victor Brown!"

Time passes and Brown, thanks to Helen, is holding a job as fireman on the local freight One day when Helen and Brown, off duty, are cantering along the road a shot rings out and Brown pitches off his horse to the roadway. Thanks to a gunmetal cigarette case, Brown is uninjured and he tells his story to Helen. The man who shot him must have been Jim Selby, a gambler, smarting for revenge over a knockdown at Brown's hands. In falling Selby struck his head on the pavement, rendering him unconscious. Thinking he had killed him Brown fled. Sympathizing with Brown, but believing that he should explain matters to his worried father, Helen telegraphs Amos Brown to come to Lone Point.

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The next day Selby and two hired thugs board the local freight. One of the thugs stays in a coal car while Selby and his confederate work their way over the tender into the engine cab, pitch the engineer out bodily and subdue Brown. After cutting the train just back of the coal car and running ahead for a mile or so, they stop the engine and tie Brown to the pilot. Then they open the throttle and leap off. As the engine and its few cars gather momentum a wisp of smoke curls upward. A cigarette stub has set off the refuse strewn on the floor of the car.

Helen hears about the runaway and leaping on a horse she rides down the track to prevent the almost certain destruction of the Special bearing Amos Brown to Lone Point. As the freight whizzes past her she leans out from her saddle and grasps the ladder of the last box car. Crossing this the wall of flame confronts her. By lassoing the brake rod of the box car ahead of the fire trap she has provided a perilous way of crossing, but it calls for superhuman nerve to accomplish the feat. However, she does it and reaches the engine in time to close the throttle, throw on the air and bring it to a stop within inches of the oncoming special. There is a happy reunion between father and son in which Helen joins.

Universal Film Mfg. Co.

RED FEATHER.

MR. DOLAN OF NEW YORK—(Five parts—April 9).—The cast: Jimmy Dolan (Jack Mulhall); Thomas Jefferson Jones (Noble Johnson); Alicia (Julia Ray); Count Conrad (Al. McQuarrie); The King (Harry Mann); Prince Frederick (Ernest Shields); Mlle. D'Orsay (Grace Maclean); "Spider" Flynn (Francis MacDonald). Written by Fred Myton. Produced by Raymond Wells.

Jimmy Dolan has just been defeated in a fight with "Spider" Flynn. Jones, Dolan's trainer, had bet their whole bank role on the battle.

Twenty-four hours from Paris, in the little principality of Konigstadt, lived a king and his ward, Countess Alicia, a beautiful girl, was courted by Count Conrad, the King's nephew.

Prince Frederick was to pay the King a visit, and the old King planned to wed him to Alicia.

Count Conrad gets a message from the Prince asking him to come to a certain cafe. Conrad finds Frederick in company with a Mlle. D'Orsay. He begs Conrad to say he is stricken with scarlet fever. The Count consents, but plans to be revenged on Alicia.

Jones and Jimmy enter the cafe. The Count calls Jimmy to his table, offers him twenty thousand francs to impersonate Prince Frederick, gain Alicia's consent to marriage and thus humiliate her. Urged by Jones, Jimmy accepts, and Conrad begins to teach him courtly manners. Jones is to play the role of an Arabian bodyguard.

Jimmy and Jones are presented to the King and to Alicia. Jimmy and Alicia are promptly interested in each other.

Some days later, Jones and Jimmy read in the newspaper about "Spider" Flynn's being the champion of all Europe and are indignant. He sends Flynn an insulting message, challenging him to another battle, and Flynn immediately accepts.

The King decides to call on Jimmy informally, and finds Jones and his friend boxing. The King takes up boxing and has a gymnasium built.

Prince Frederick and Mlle. D'Orsay quarrel. He arrives at Konigstadt the evening of a dance given in honor of Jimmy. Jones sees him at the hotel, and with Jimmy's help ties him in a chair. The Prince escapes and tells the King of the outrage.

The big fight is on between Jimmy and "Spider" Flynn. A great crowd has gathered, and among them the King, Alicia and the Prince. Jimmy defeats Flynn and the King is one of the first to congratulate him. The King looks from Alicia to Jimmy, saying there is a Count's title vacant in Konigstadt and that he hasn't had a good boxing match since Jimmy left.

LAEMMLE.

THE SILENT PRISONER (April 12.).—Grace's father, a smuggler, is killed in a fight with revenue officers. Grace engages her lover as the skipper of their ship. While on board they have a disagreement in regard to smuggling. As her lover is not a smuggler, he disapproves of it, and decides to take the ship to shore. Upon reaching shore he is taken in custody by a revenue officer and put into jail. He is forced to divulge the secrets of the smugglers, or whatever he knows about them.

The revenue officers set out after Grace. John makes his escape from the jail and in a motor-boat goes to warn Grace. Upon his arrival he is informed that the smugglers have captured a daughter of one of the revenue men in vengeance for the killing of her father. The officers reach the boat, and Revenue Officer Hardin is surprised to see his daughter a captive. John is holding a gun at her head and tells the revenue officer if he will let Grace go he can take his daughter with him. If he doesn't he will shoot his daughter. The officer agrees to let Grace go free.

L-KO.

RING RIVALS (April 11).—The cast: Dan, the Irish Terror (Dan Russell); Battling Bull (Dick Smith); Hot Dog Hattie (Gladys Roach).

Dan, the Irish Terror, is attracted by the charms of Hot Dog Hattie, but she does not care for him, as her affections are set upon Battling Bull. Both are members of the Stock Yards Athletic Club, and Dan sends Bull a challenge, which is accepted.

Dan decides to get a line on Bull's work. He goes to his training quarters, climbs up on a box and peeps through the transom. What he sees there disconcerts him so much that he kicks the box away from under him. The Bull sees him and shuts the transom on his fingers. But Dan escapes.

The day of the fight arrives. Dan has arranged for some dirty work, which fails to operate against Bull, and Dan is knocked out. Dan sneaks away from the ring, and takes the gate receipts. He takes them to Hattie, who shuts her up in her own hot-dog booth, and pushes it off down the steep grade of the street. He clambers on top of it and dresses himself there. The booth falls over a bank, and Dan rescues Hattie from the ruins! They are chased, but he manages to board a Western-bound train with her. Bull finds a lone hot dog which tells him of her fate.

Out West, Dan's prowess soon makes him master of the town. Hattie still dreams of Bull, and when he arrives in town in the guise of a tramp she recognizes him. Bull challenges Dan to another fight. Hattie disguises herself as a cow-puncher in order to be present. She pours glue on the seat in Dan's corner, and revives Bull with dope when he threatens to collapse. Dan is knocked out of the ring and chased down the street, while Hattie and Bull fall into each other's arms.

BIG U.

THE BUGLER (April 11).—Milton, the fort bugler, has fallen into bad habits, for which he is court-martialed and driven out of the army. In the guise of a tramp he wanders about the plains. While seeking shelter with Indians he overhears them plan to massacre the garrison. He makes his way out of the Indian camp, and when he arrives near the fort he picks up the bugle and blows the call on it, whereby he warns the garrison of the danger. The garrison is saved by the mysterious call.

Milton is captured by the Indians, who tie him to a horse. He is discovered by the soldiers, who recognize the former bugler, and now know the cause for the mysterious bugle call.

THE DESERT GHOST (April 12).—The cast: Ben (Neal Hart); Jacobs (G. Raymond Nye); Smyth (Tom Grimes). Story by E. B. Lewis. Produced by George Marshall.

The country has been terrorized by the depredations of a robber, called the "Desert Ghost." Ben is respected by his neighbors, who little suspect that he is the Desert Ghost. One day a rancher brings Mr. Jacobs to his hut and explains to Ben that the visitor intends buying a ranch. Ben offers to share his cabin with the stranger. Jacobs is a secret agent sent by a foreign power to secure maps of the surrounding country. The government has been advised of this mission and Smyth, a Secret Service man, has been sent to frustrate his plans.

One day, as Jacobs is left alone in the cabin, Ben's dog attracts his attention to a trap-door, and Jacobs, investigating, finds loot which Ben has secured after a recent raid. While he is examining it Ben returns. Jacobs confesses that he is a well-known character of the under-world, and the two decide to become pals.

Shortly after, Jacobs receives a telegram warning him of the advent of Smyth. He tells Ben that it is a message from a pal with the information that a rich chap will be on the stage that night. Each decides to hold up the stage for his own purpose. Ben arrives just as Jacobs is about to hang Smyth, with the aid of his spy, who was on the stage. The true mission of Jacobs is discovered and Ben, who is fatally wounded, has the satisfaction of knowing that the map will not fall into the hands of the foreign government.

VICTOR.

HIS FAMILY TREE (April 10).—The cast: Harmon Hicks (Milton Sims); Charmion (Eileen Sedgwick); Hank (Ralph MacComas); I. M. Bunk (Charles Haeffli). Written by Tom Gibson. Produced by Allen Curtis.

Harmon Hicks was enthusiastic about ancestors. He lived in a small country town, and Hank was in love with his daughter Charmion. Hicks received a note from Professor I. M. Bunk, saying that Harmon was descended from royalty. Harmon and Charmion began to cultivate aristocratic airs.

I. M. Bunk arrived in the village. Hicks was dressed up like the Lord Mayor of London and Charmion was in all her silks and laces. Bunk was instantly smitten with Charmion's looks. Charmion told Bunk that he must bring her a dog with a blue-blooded pedigree.

After making a fictitious chart, Bunk went to find a dog. Hank climbed through the window into his room at the hotel and there filled out a chart to suit himself.

Hicks was delighted with his pedigree and immediately invited the neighbors. Hank exchanged the chart tacked on the wall for the one he had made. The neighbors began to snicker. Hicks found out the substitution and threw Bunk out of the house.

STOP YOUR SKIDDING (April 13).—Goode and Sterling are rivals for the hand of the same girl, and Sterling makes every effort to spoil his rival's chances of winning the automobile race. He steals Goode's last tire. He sprinkles the course so that Goode's machine will skid. However, Goode covers the distance without much interference, while all the other racers fall into the trap and are disabled.

After the race is over and Goode receives the prize Gertrude gets into the machine and they ride away, while Sterling gives it up as a tough job.

NESTOR.

UNDER THE BED (April 9).—The cast: Lee, the Snitch (Lee Moran); His Pal (Harry Nolan); Eddie (Eddie Lyons); Edith (Edith Roberts); Father (Fred Gamble); Mother (Mrs. Witting). Scenario by C. B. Hoadley. Produced by Louis Chaudet.

There is to be a reception to announce the engagement of Edward Lyons and Edith Roberts, when the girl will wear the valuable necklace given to her by her fiance. Lee, the Snitch and his pal frame up a plan to get the necklace. Eddie is still asleep, and the butler is sent to wake him.

Eddie brought Lee home with him and now Lee informs him that he struck a man while drunk, killing him, and that they brought him to the house, intending to bury the body that night. Eddie sees the feet of the dead man under the bed and is terrified; he has to go down to the reception and leaves Lee to watch the body.

Eddie keeps rushing to his room and always finds Lee watching the man under the bed. While he is away, Lee snoops around, picking the pockets of all the guests. Edith thinks Eddie has taken the things for a joke, but finally becomes angry and threatens to expose him.

A detective is sent for; Eddie becomes so nervous that he frantically confesses he "did it." They go to his bedroom just in time to catch the two crooks, whom the detective recognizes. Eddie is overcome with joy to know he has not killed a man.

JOKER.

THE CARELESS COP (April 14).—The cast: Chief Black (R. A. Caven); His Daughter (Lillian Peacock); "Chief Cook and Bottle Washer" (Gale Henry); "Hard Boiled" Harold (Milburn Moranti); Officer 41144 (William Franey).

Chief Black and his daughter read a newspaper article which says that the Chief is no good; there are many hold-ups and robberies being perpetrated and no one is caught. When Officer 41144, a recruit, hurriedly enters to tell the Chief there is a dead cat on Main Street Gale takes him to the kitchen, and feeds him generously.

"Hard Boiled" Harold and an accomplice go about in a truck stealing. Officer 41144 meets Harold just after he has slugged a man and is having trouble with the engine. The officer offers his assistance. They all go to a pawnshop where all the loot is left. The Chief's daughter, dressed as a cop, approaches; the officer arrests her for impersonating a policeman and takes her to the station, where the Chief, enraged by his stupidity, kicks him out.

He and Harold go to the Chief's house, where Gale tries to interfere with their taking all the silverware. The daughter enters and the two women assist the officer. Just then some of the stolen goods fall out of the cop's uniform and the Chief orders him arrested.

GOLD SEAL.

HAIR-TRIGGER BURK (Three Parts)—April 10). The cast: Burk (Harry Carey); The Kid (Teddy Brooks); The "Vamp" (Claire Du Brey); Bill (Vesta Pegg); Sheriff (Bill Gettinger). Written by Eugene B. Lewis. Produced by F. A. Kelsey.

Burk and his gang have just robbed the stage. They are pursued by the sheriff and his posse. Bill is wounded and Burk stops for him. They escape down the stream, and the sheriff loses the tracks. Bill is fatally hurt, but Burk and his men do all in their power to help him. They arrive at a small shack and lay him on the bunk. Not long afterward a young fellow approaches the shack, saying he is looking for his father, Bill Simmons. He is led to the bedside of the dying man, who implores Burk not to let his son know what sort of man his father really is. Bill dies, after having extracted a promise from Burk that he will care for the kid.

Burk and the Kid start to a distant mining camp. The Kid reads a letter from his father about the Daisy May Mine, which his father seems to own. He asks Burk about it, and Burk evades the question, saying that the mine has been "pinched out."

They arrive at the mining camp and there the "Desert Vampire" becomes interested in the Kid. Burk refuses to drink or let the Kid drink. The "Vamp" sneers at him and threatens to shoot him, but he ignores her. The Kid is attracted, and when he has the chance, drinks and dances with her. He later dresses and goes down to the gambling hall while Burk is asleep. Burk wakes and goes after him; he gets the horses and they set out again.

Burk and the Kid are prospecting, but the Kid dreams of the "Vamp" and decides to return to her. Burk is unaware of this and continues his work. The Kid is welcomed by the woman and he meets Bob Hancock, the owner of the Daisy May Mine. The Kid becomes suspicious. Finding that Hancock bought it, he quickly rides back to Burk and accuses him of selling the mine and keeping the money. Burk, heartsick, brings forth two bags of stolen gold, telling the Kid that this is all they ever got out of the mine. The Kid hastens back to the "Vamp."

The "Vamp" persuades the Kid to let her take care of the money, promising to go East with him. Then she tells Bob Hancock of the gold and the sheriff is summoned. The Kid refuses to admit that he has the loot stolen from the stage, but says it is from the sale of the Daisy May Mine. They laugh at him. Burk arrives at the saloon unseen. He draws his revolvers, and, pulling the "Vamp" from her hiding place behind a door, forces her to get the gold. He gives it to Bob, and, with the help of the Kid, who keeps the crowd away, backs to the door. The two of them jump quickly onto their horses and ride away, the sheriff and the men firing after them.

BISON.

THE KIDNAPPED BRIDE (Two Parts—April 14).—The cast: Richard Harding (E. N. Wallack); Ruth, as a child (Lois White); Ruth, grown older (Marie Walcamp); Jack Morgan (Lee Hill); Richard Harding, Jr., (L. C. Shumway); Rancher Martin (Marc Fenton). Written by Wright Roberts. Produced by Henry McRae.

Ruth, a child of three, is taken with her little brother to the beach. She strays away, follows a dog into a boat, and is cast ashore on an island, where there are extensive sheep ranches. A gang of outlaws make their headquarters there, and take the child to their cave. They find her picture pinned into her sash. The outlaws set out for the mainland, except one, who remains to take care of the child. The Hardings think that she is drowned. Ranchman Martin heads a party to round up the outlaws. The one who remained is shot and killed, and Martin finds Ruth and takes her home to his wife.

Fifteen years pass. Martin has legally adopted Ruth, and she thinks herself his daughter. She loves Jack Morgan, the son of a neighboring rancher, who has incurred the dislike of Martin, who warns the young man several times to stay away from his child, but the two meet frequently in secret.

Martin has struck oil on his property and has interested some capitalists, of whom Harding is one. Harding comes to investigate the strike, accompanied by his son, Richard, a rather irresponsible young man. He makes Martin an offer, which Martin at first does not care to accept. The Hardings decide to stay several days and give him time to change his mind.

Richard sees Ruth and is struck by her beauty. But Ruth distrusts him. At the end of a week Harding has persuaded Martin to sell, and to accompany him to the city to conclude the deal. Martin insists upon Ruth's going, too, as he has found her with Jack and wants to break up the intimacy. She sends word to Jack that she is being taken to the city against her will.

Jack thinks that she is to be forced into a marriage with young Harding. He suggests that he and the boys hold up the special and rescue Ruth. They carry out their plan, and Ruth and Jack decide to be married at once. Martin, with Harding and his son, determine to get Jack, and they return to the ranch. Jack and Ruth, with the cowboys, arrive, and the marriage is disclosed. Martin is furious and tells Jack that Ruth is not his daughter and never was, that she is the child of a sheep-stealing outlaw. He asks his wife to bring the picture that was found on her. Harding recognizes it as his lost child. He claims Ruth as his daughter, and announces to Martin that he will double the price of the oil land and then give it to Jack for a wedding present.

UNIVERSAL SPECIAL FEATURE.

THE VOICE ON THE WIRE (Episode No. 5, "The Spectral Hand"—Two Parts—April 15).—The cast: John Shirley (Ben Wilson); "Red" Warren (Francis McDonald); Capt. Cronin (Howard Crampton); John Carns (Frank McQuarrie); Dr. Renolds (Joe Gerard); Polly Marion (Neva Gerber).

After the discovery of the mysterious death of John Vance, Shirley, Cronin and several other men are sitting at the breakfast table when John Carns is announced and asks to see Vance. Upon seeing the corpse of his friend, Carns mutters "Paris! Paris! Paris!"

By the list of persons condemned by the "Voice," Shirley sees that John Carns' name follows that of Vance. He determines to keep Carns in his own home to try to prevent further disaster.

Two detectives are sent to "Red" Warren's home, but find no one there. They enter and are puzzling over the phone being disconnected when but a few minutes before Shirley was called over this instrument, when Warren, his hunchback and a crook, taking them by surprise, make them prisoners.

Shirley becomes alarmed because of the non-appearance of the two men and sends Cronin after them. Arriving at "Red's" before he can can be seized, Cronin, too, is taken prisoner.

Warren receives a mysterious message over the phone which informs him that Carns must be "gotten" no matter what it costs, even though Shirley is keeping him in his own home.

At midnight Shirley, Dr. Renolds and a detective are still guarding Carns. Each man holds a revolver in readiness for any emergency that may arise.

Slinking around the house of Shirley are "Red" and his accomplices. In spite of all their strategy and mysteriousness they are as yet unable to get Carns.

IMP.

THE EYES IN THE DARK (Two Parts—April 15).—Gerald Mortimer, a tourist in the Far East, steals a ruby from a temple. He sails for New York. Mortimer is troubled with his heart and, in addition, is frightened by the fact that he is being followed by two Orientals. An evening later he dies in his deck-chair after giving the ruby to Watson, a friend.

Watson arrives in New York. He visits his sweetheart, Margaret, and shows her the stone, telling of his adventure. As he talks he observes two eyes fastened upon him. He leaves immediately.

Arriving home, he finds his butler transfixed with terror. Unable to get an explanation, he retires to his room. The door opens; he sees two eyes looking at him from the foot of the bed; he fires, but the eyes remain. Watson turns on the lights; no one is present. The next morning Watson tells two friends who call about the ruby. One of them—Prince—determines to get the ruby for himself.

An evening later Watson, his sweetheart and Prince go to the cafe. Margaret wears the ruby. During the evening the lights are suddenly turned off. When the lights are turned on, Margaret has disappeared along with the ruby.

Meantime the Orientals get Margaret to their room. To their astonishment the ruby is not on her breast. Where it lay is a red mark. They then force her to telephone to Watson, asking him to come to her assistance. Watson is trapped. Both prisoners assert they know nothing of the ruby.

The Orientals then use their occult power. A vision is presented and in it they see one of the friends, Prince, snatching the ruby as the lights go off in the cafe. The Oriental priests visit Prince in his home and after a fight manage to take the stone from him. They then return to their rooms. Watson, in the meantime, manages to 'phone the police. However, the priests escape with the ruby. Watson and Margaret are set free. The last scene shows a vision of the temple and the ruby being restored.

PERILS OF THE SECRET SERVICE (Episode No. 6, "The Signet Ring"—Two Parts—April 13).—The cast: Alida Astaire (Warda Lamont); Yorke Norroy (Kingsley Benedict); Huntley (Jay Belasco); Von Zyl (Fred Harrington); Peyton Carr (Willard Wayne). Written and produced by George Bronson Howard.

Peyton Carr, a young naval officer, and the inventor of the Carr submarine, which is expected to revolutionize undersea warfare, has committed suicide, because of his love for Alida Astaire, the most dangerous woman in Europe. The plans of Carr's invention have been stolen from his room by Alida and she sells them to the Saxonians.

Yorke Norroy, Chief of American Secret Service Agents, is called on the case. Making believe to Alida that he is in love with her, he discovers her fear of being shot as a traitor because of the war, which has just broken out. He gives her a curious signet ring which he tells her will protect her anywhere among Englishmen. Later, he sends a message written in the Saxonian code to the Chief of the Saxonian spies, informing him that there will be a traitor at their meeting that night.

When it is dark, Norroy, Huntley and several men surround the house in which the meeting of the Saxonians is taking place. They break into the room and threaten to spare no one. Alida, not recognizing Norroy, because of his mask, sees on his finger a signet ring similar to the one she is wearing. She displays hers and begs for protection from Norroy, who allows her to leave the room. Then he confronts the Saxonians with "Have I proved there was a traitor among you?"

Alida rushes to Norroy's flat. He treats her coldly and taunts her with her affair with Peyton Carr and the other men. He leads her to the window, where she sees Von Zyl and his men crouched for their prey. She begs for mercy. He is at first cruel and hard, determined to show no mercy to her as she showed it to Peyton Carr, but at the last moment he weakens and allows her to leave through the back entrance. When she has left, full of hope, Norroy looks into the mirror and calls himself bad names for his clemency.

REX.

UNCLE JOHN'S MONEY (Two Parts—April 12). The cast: John Holden (George Berrell); Nephew William (Malcolm Blevins); His Wife (Marjorie Ellison); Nephew James (Burton Law); His Wife (Linnie Gee). Scenario by Fred Myton. Produced by George Cochrane.

John Holden, a bachelor, is a man of considerable means. He has two nephews, William and James. He tells his friend Adams, president of the National Bank, that he intends going back East to get acquainted with his nephews. William is one of the officers of a brokerage concern. His wife is taken up with the smart set. James is a struggling young physician. He is married and has two children.

Uncle John writes William that he is contemplating a visit and requests him to notify James. He and his wife decide to keep the secret from James. John begins to see that things in William's house are not as they should be.

Mrs. Williams gives a tea in honor of her guest and her friends are shocked by his breezy way. Thinking it will increase her social standing, William's wife inserts a notice of the arrival of Uncle John. This comes to James' notice and he visits William's house, but is sent away by Mrs. William. William and his wife are quarreling one day and are overheard by Uncle John. To test William, he borrows money from him on several occasions and, going to a downtown saloon, is having a high time. One of William's friends phones him that his uncle is trying to drink up the town. William, deeply mortified, gets the old man home.

William wires the bank in which his uncle has had funds and learns that Uncle John has drawn out the small balance that he had carried. Uncle John is really sober but pretends to have delirium tremens. Doctor James arrives to take care of the patient. As soon as the old man appears rational, William orders him out of the house. James feels pity for the old man and offers him a place under his roof. Uncle John accepts. A short time later William is severely shocked when he learns that the trust company in which he is working will be run by James, who is managing the affairs of his millionaire Uncle John.

HER PRIMITIVE MAN (April 15).—The cast: Wadsworth (Jack Mulhall); Fay Reynolds (Myrtle Reeves); McNaughton (Harry Griffith); His Wife (Miss Mattox); Rance (Jean Hersholt). Scenario by Chas. J. Wilson, Jr. Produced by H. d'Elba.

Fay Reynolds, a landscape artist, receives an order from Wadsworth for a picture, bordering on the primitive. She goes to the mountains to find a subject. There with Rance, a lazy mountain fellow, as guide, she starts off in her search.

Wadsworth, recuperating from a nervous collapse, visits his father's friend of pioneer days. While chopping down a tree, he becomes aware of Fay and Rance. Fay, thinking him a mountaineer, offers him five dollars if he will pose.

Rance has wandered away and finds some whiskey. Fay suddenly looks up to confront a lion, crouched ready to spring upon her. Terrified, she rushes to the camp. Rance attacks her.

Wadsworth sees Fay and Rance struggling on top of a cliff. Rushing to them, he fights with the drunken fellow. Rance falls over the cliff. Fay discovers Wadsworth's identity and all ends happily.

POWERS.

BOOMER BILL GOES TO SEA (April 15—Cartoon Comedy).—They are short of hands on the "Mary Ellen." Boomer Bill is [illegible] and taken on board. He has a terrible time, as the trip is rough. He is put into the hold, where he thinks he will be safe.

ON THE STREETS OF INDIA (Dr. Dorsey Educational on same reel as [illegible]).—The cheapest thing in India is men. The average daily wage is five cents. Indian streets swarm with humanity, curious sights and odd vehicles. In the wedding processions everybody is represented but the bride. The barber carries on his trade in the street. And so does the blacksmith. Everything is washed in the river, and everybody bathes in public. For ten months in [illegible] there [illegible] rain [illegible] the land has to be irrigated. The same kind of wall sweep is used today as in the days of Buddha.

UNIVERSAL.

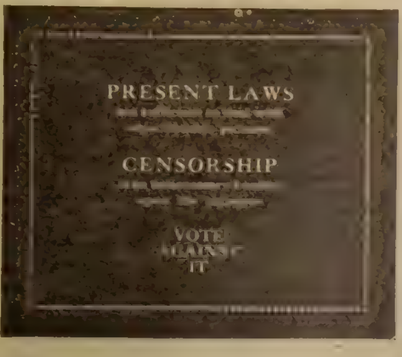
UNIVERSAL SCREEN MAGAZINE NO. 14 (April [illegible]).

What We Eat.—Concentrating food products. By extracting water from fruit and vegetables, the producers find it possible to provide as much nourishment in a ten pound box as formerly was contained in a barrel or more. Subtitles: Washing and peeling potatoes by machinery sixty times as fast as by hand. Coring cabbage. Shredding potatoes. The shreds are now ready for the drying machine. The drying machine removes the water from the vegetables without marring the food value, color, taste or aroma. The dried vegetables. A barrel containing 100 pounds of [illegible] enough to make 6,000 portions from the vegetable soup. The warring armies are subsisting almost entirely on this type of food. Onions, carrots, turnips, potatoes and cabbage required to make 10 pounds of dried food. All this water was removed from the vegetables prepared for the 10-pound tin. Mrs. A. Louise Andrea, the Screen M[illegible] cooking [illegible] prepares a dried vegetable dinner. When the vegetables are placed in water they become almost their original size. Ready to serve.

[illegible] men who didn't go West." Horace Greeley advised in vain for these worthies, and they're not sorry they turned their broad backs to the call of the noted journalist. They stayed in New York. Subtitles: For 37 years Colonel John A. Murray has been an important factor in the U. S. Assay office. Richard J. Daly, "Big Dick," who has untangled traffic at Dey street and Broadway for 20 years. John J. Hanley, Warden of the Tombs, 29 years in the service. [illegible], bodyguard to New York's mayors since 1895. Max S. Schmittberger, Police Inspector, 43 years in the department. "Smokey Joe" Martin, a fire-fighter 33 years and still active. For 44 years James Lent has been delivering mail to New Yorkers. The Bishop of Wall street, William Wilkinson.

Science.—The eye of modern science. X-Ray mysteries revealed through the motion picture camera. A practical demonstration of this remarkable appliance, which has revolutionized surgery. Mistakes in diagnosis are virtually impossible when it is used. Subtitles: The X-Ray is regulated with hydrogen. When in use, the tube is encased in a glass globe which nearly encircles it. The glass of the globe contains lead, which protects the surgeon and patient from "stray rays." A late model X-Ray generator. The spark discharge from the generator. Fifteen kilo-watts at 120,000 volts. Detecting decayed teeth by radiography. A small piece of film is placed behind the patient's teeth and the current turned on for about 1/5 of a second. Developed films, showing the flaws detected in teeth. The Orthodiagraph is used for examination of the chest and abdomen. The coil and spark of the Orthodiagraph. What the X-Ray operator sees. The apparatus may also be used in a vertical position. Taking a hand. The photographic plate is put under the hand, the tube focused and current applied. The result. Note the fracture of the index finger.

Art.—Miracles in mud, produced by Willie Hopkins.



Theater managers see page 1944 of Moving Picture World, March 24th issue.

UNIVERSAL ANIMATED WEEKLY No. 65 ([illegible]).

Americans Defy U-Boats.—30,000 cheer U. S. steamer "Orleans," first to reach port after "Sink all ships" edict—Bordeaux, France. Subtitles: Crowds welcome ships. Mayor and officials greet captain.

Polar Bear Kills Bonavita.—Famous animal trainer, former Universal star who feared no wild beast, tempts fate once too often—Los Angeles, Cal. Subtitles: Even after lion tore arm off he tamed ferocious animals.

Scores Die in Tornado.—Homes are demolished and inmates killed when cyclone swoops down on town without warning—New Albany, Ind. Subtitles: Devastation caused by gale

Studying at College.—Exciting class-book rush is revived for first time in 13 years—Tufts College, Medford, Mass.

[illegible] First [illegible] to drill under [illegible] after week's instruction—Ward's Island, N. Y. Subtitle: Ad[illegible]

Booming a New Drink.—Everybody's drinking [illegible] while they're giving it away—Los Angeles, Cal.

Father and Son in the Same Congress.—Senator John H. Bankhead, statesman for 30 years, and his son, recently elected a member of the Lower House—Washington, D. C.

Women Can Aid.—Shepard Rifle Club, only one of kind in country, drills for preparedness—Fenway Park, Boston, Mass. Subtitles: Know how to use gun. Young America in [illegible]

Victim of Sea Crash.—Steamship "Sagua" [illegible] New York Harbor, N. Y. Subtitle: Havoc wrought in collision.

[illegible] for Dead Aviator.—Fellow birdmen of "Tex" Millman, Army instructor, scatter flowers over his grave—Hempstead, L. I. Subtitles: Mourning aviators leave for church. Receiving flowers. The tributes. Scattering floral offerings over the grave.

Cops Wear Corsets.—Stout policement are compelled now to don whalebone harness to look "beautiful"—Pittsburgh, Pa. Subtitle: "Big Tim," giant cop, fitted by expert.

Rush for War Loan.—Tremendous demonstration greets launching of England's "Victory Fund." Trafalgar Square, London, England. Subtitles: Guards' Band entertains. Lord Mayor arrives.

First Woman Naval Officer Enlists.—Loretta Walsh becomes chief yeoman in Naval Coast Defense Reserve—Philadelphia, Pa. Subtitle: Learning telegraphy.

Bluejackets Stimulate Recruiting.—Sailors parade in effort to arouse greater interest in the Navy—Norfolk, Va.

Cartoons by Hy. Mayer.

Mutual Film Corporation

CUB.

THE GYPSY PRINCE (April 12).—The cast: Jerry (George Ovey); Hank (George George); Ophelia (Louise Horner). Written and produced by Milton H. Fahrney.

Jerry sees two footpads hide a wallet beneath some bushes and appropriates it after they depart. The money is sought by the police, who see Jerry with it. They arrest him, but by a ruse he escapes and rides off on one of the cop's horses.

Jerry arrives at a gypsy camp and is smitten with the daughter of the chief. Hank also loves the girl, who is known as "little sister." Hank wants to make away with Jerry, but the chief tells him to bide his time as he desires Jerry's horse, and has in mind trading his daughter, Ophelia, for the animal.

The trade is broached to Jerry, who, thinking by the trade he will get Ophelia, readily agrees. But when Ophelia is brought in Jerry wilts, jumps upon his horse, and rides hurriedly away, followed by Hank.

Hank reaches Jerry on a road overlooking a cliff. A fight follows and Jerry throws Hank over the cliff. Just as he thinks himself safe, Jerry is surprised by the appearance of other gypsies, who, to revenge Jerry's victory over Hank, pounce upon him and throw him over the precipice.

Meanwhile, Ophelia rushes to the scene, and seeing Jerry at the bottom of the cliff contrives a way to rescue him by throwing him a rope. Jerry grabs it and reaches a point of safety again. Hank follows the climb.

Ophelia attempts to make love to Jerry again, but Jerry has had enough of gypsies and rides off to the police station, where he returns the stolen money and the lost horse.

SIGNAL FILM CORP.

THE RAILROAD RAIDERS (Chapter 1—"Circumstantial Evidence"—Two Parts—April 9).—The cast: Helen Holmes (Helen Holmes); David Holmes (Will Chapman); Morton Webb (Thomas G. Lingham); Wallace Burke, his assistant (Leo D. Maloney); Homer Frost (William Buhler); Roy Wilson, his secretary (William Brunton).

Receiving many complaints of thefts along the road, Homer Frost, general manager of the K. & W., makes a tour of inspection and catches the agent at Garden City in the act of stealing cases of canned goods. Steve Arnold, the agent, is arrested, but escapes and catches a freight headed for Deer's Head. David Holmes, assisted by his daughter, Helen Holmes, is station agent at Deer's Head. He receives a telegram saying seventeen thousand dollars will be sent on No. 7. As Steve Arnold loiters around the station at Deer's Head a gust of wind blows the telegram out of the office window and it lands at his feet, and he picks it up.

Thrown off the top of a train where he is stealing a ride out of Deer's Head, Arnold lands near a party of confidence men and becomes leader of the gang. The reading of the telegram coupled with the discovery that one of the gang closely resembles Holmes leads to their seizing Holmes and holding him in the back room while Masters dons his uniform. Even Helen did not notice the deception, and receiving the money from the train handed it to her supposed father. The gang escape with the money. Word is sent of the theft, and Frost arrives to investigate. Holmes is accused of the theft and sentenced to ten years imprisonment, although there was only circumstantial evidence to prove his guilt. Morton Webb, head of the K. & W. Claim Department, assures Holmes that he will look after Helen.

STRAND.

HER HERO (April 11).—The cast: Billie (Billie Rhodes); Jack (Jay Belasco).

Jack is going to call on Billie, with whom he is in love. He wears his chum's suit and leaves his wallet in his other clothes. In a hired car he takes Billie and her sister to a Country Club, where he discovers his loss. A thief snatches Billie's purse, and after a chase Jack gets the purse back. In desperation he takes out a bill intending to put it back later. They go in for tea, and Jack pays the waiter with the "borrowed" bill, when Billie looking in her purse exclaims that the thief stole a counterfeit bill she had been carrying.

Jack, terrorstricken, rushes the girls out, and the waiter and house detective pursue them. Jack's car breaks down, and running back to see if he is followed the detective seizes him and takes him back to the club. The girls go on home, Billie paying for the car. Jack's chum finds the wallet and brings it to him at the club. Jack does not know how to explain matters, but decides to muss himself up and tell Billie he fought a band of ruffians to recover her note. He comes in limping, Billie believes the story and accepts Jack on the spot.

VOGUE.

JOLTED JUSTICE (Two Parts—April 14).—The cast: Judge (Paddy McQuire); Judge's wife (Henrietta Thompson); Owner of the show (Larry Bowes); The Owner's Favorite (Jessie Perry); Old Fogies (Owen Evans and Harry Huckins).

A flirty judge and his wife, the president of the Purity League, are sojourning at a popular beach resort. While his wife is attending a meeting of the league the judge visits the tents of the diving girls and the Hula Hula dancers. The Purity League decides to arrest all the girls for wearing one piece bathing suits. They are brought before the judge, who gives them a suspended sentence and a wink.

While trying to get under the tent to watch the Hula Hula girls, the judge loses his trousers and has to don a Hula Hula skirt to hide his nakedness. The league arrests the Hula Hula girls, and the judge hurries to court, where his skirt is hidden behind the desk, but when he stands up as the prisoners are brought in his Hula Hula skirt is seen. He is disgraced by the Purity League.

MONMOUTH.

JIMMIE DALE, ALIAS THE GREY SEAL (Fourth Episode—"The Metzer Murder"—Two Parts—April 13).—Balked at their attempt to get rid of Marie La Salle the Crime Club contrives to get the papers that incriminate them in the matter of the murder of the girl's father and uncle. Cornering Marie in a hotel, they are about to succeed in their work, when Jimmie Dale, the Grey Seal, saves her. Getting the girl home in safety, he arrives at his mansion in time to answer a telephone call from Carruthers, his friend and editor of a newspaper that has offered $10,000 for the capture of the Grey Seal. The message is that Jack Metzer, a stool pigeon, has been murdered and that a Grey Seal has been found on his forehead.

Jimmie is disturbed that anybody should soil the name of the Grey Seal with the crime of the murderer as being the Grey Seal, in order Carruthers as a cub reporter. An examination of the Grey Seal shows him that it bears a finger print—a sure sign that he did not place it there—as he is careful not to allow his fingers to touch the seals he attaches. He draws his conclusions and with a bit of shrewd detective work confirms his suspicion.

The next day, he requests the Captain of Police, who has discovered the crime, to come to his house for a sitting for a portrait, together with Carruthers. He then exhibits the results of his investigation by showing Carruthers that the Captain has put the blame on the murderer as being the Grey Seal, in order to get the reward offered for the fugitive. The Captain is given the choice of leaving the city or being sent to prison for twenty years. In conclusion it may be stated that the Captain occupied Berth 29 on the "Black Diamond" express going to New York that night.

MUTUAL STAR PRODUCTIONS.

MRS. BALFAME (Powell Producing Co.—Six parts—April 9).—The cast: Mrs. Balfame (Nance O'Neil); David Balfame (Frank Belcher); Dwight Rush (Robert Elliott); Alys Crumley (Agnes Eyre); Dr. Anna Steuer (Anna Raines); James Broderick (Alfred Hickman); Miss Austin (Grace Gordon); Sam Cummack (Aubrey Beattie); Frieda (Elsie Earle).

Mrs. Balfame is the social leader of the small town of Elsinore, and David Balfame, her husband, is the political leader—a drunken loutish man his wife has hated during their sixteen years of married life. While attending a club meeting Mrs. Balfame listens to a speech by Dr. Anna Steuer, her friend, stating that many of the women on the other side are glad to be rid of their beasts of husbands who made war possible. Later in her home Dr. Steuer shows Mrs. Balfame an untraceable poison. With these two facts in her mind, and urged on by a disgraceful scene at the Country Club caused by Mr. Balfame's drunkenness, Mrs. Balfame decides to kill her husband.

Meanwhile, Mr. Balfame has wandered into Old Dutch's saloon and insults the proprietor and his son, Conrad, and also arouses the ire of a tough young man who is dancing with a girl. Discovering that he must go to Albany on political business he phones Mrs. Balfame and asks her to fix him a bracer and pack his grip. She replies that a glass of lemonade and aromatic ammonia will be left on the table for him. Mr. Balfame, still drunk, then starts for home, followed by the young man from Old Dutch's. Mrs. Balfame make a glass of lemonade, putting in the poison, and places it on the table. Then, discovering a man lurking on the grounds, she takes a revolver and hurries out to scare him off.

Frieda, the maid of all work, sees Mrs. Balfame leave the house. As Balfame nears the house there is a shot and he falls. Mrs. Balfame rushes in and, still watched by Frieda, pours out the lemonade and rinses out the glass. On the testimony of Frieda and Conrad Mrs. Balfame is arrested, charged with her husband's death. Dwight Rush, a young lawyer who has long been in love with Mrs. Balfame, represents her. Mrs. Balfame does not love Rush, but promises to marry him if he obtains her freedom.

Alys Crumley, a young artist, is in love with

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Rush, and through her jealousy of Mrs. Balfame tells of the conversation she overheard in which Dr. Steuer told Mrs. Balfame of the poison. Dr. Steuer is called as a witness, but is sick in a hospital, and from her dying bed makes a confession that she shot and killed Mr. Balfame because she could no longer see her dear friend abused by the brute. Rush finds his love for Mrs. Balfame has been diminishing as his interest in Alys is strengthened, but goes to claim Mrs. Balfame after the acquittal. Realizing the disparity in their ages, she sends him to seek happiness with Alys Crumley.

HIGH PLAY (American—Five parts—April 9).—The cast: John Sevier (William Russell); Marion Leonard (Francelia Billington); Tom Leonard (Ashton Dearholt); Elaine Morier (Lucille Young); Gerald Morier (Clarence Burton); Jim Hammond (Frank Thompson); Gautier Brooks (Edward Peil); James Collins (Robert Klein). Directed by Edward Sloman.

John Sevier, vice-president of the International Trust Company, is engaged to Elaine Morier, who, with her father, Gerald Morier, maintains a semi-fashionable gambling salon. Sevier interfered in a quarrel one night between Jim Hammond, a confederate secretly employed by Morier, and Tom Leonard, a young and wealthy habitue, whom, intoxicated, Sevier takes home, where he meets Marion, Tom's sister.

Late that night Jim Hammond goes to the apartments of Gautier Brooks, a wealthy young clubman. Brooks is being blackmailed by Hammond, who seems to have some mysterious hold over him, and Hammond, with a threat, leaves Brooks. At noon the next day the trust company closes its doors. Jim Collins, its president, who has been juggling too heavy a list of war stocks, is arrested. Within the hour the newspapers have extras containing a statement by John to the effect that every depositor will be paid at the sacrifice of his own personal fortune.

Elaine denounces John for this action and hands him back his ring. Marion and Tom congratulate him for the gallant stand he has taken, and Tom offers him the use of their fortune in case of need. John realizes his feeling for Elaine was only infatuation, and Marion learns John has ample funds to save the bank.

Next morning the bank opens its doors with John Sevier as its president, and James Collins, a broken man, is released to find refuge in the Sevier home. Elaine is consoled by her father, who plans to trap their quarry again. Two nights later John and Marion drop into the Plaza for supper, and there meet Elaine and her father. Morier feigned to have received an important call, and John is obliged to take Elaine home.

Meanwhile, Morier takes a taxi and arrives home in time to take a position in the shadows of the side street, where he can command his daughter's window. John takes Elaine to the door and consents to come in a moment. Elaine, dismissing the butler, begins a plea for forgiveness. John wavers, and Elaine, pretending she will kill herself, snatches a revolver and starts upstairs. John hurries after her. Meanwhile, Jim Hammond returns to Morier's salon, where he and Tom Leonard, having repaired to the library, begin their quarrel all over again. The butler overhears the quarrel.

John, following Elaine to her room, wrests the revolver from her. She throws herself on the bed, pretending to weep, and Morier knocks on the door. Elaine forces John into the adjoining room and admits her father. John makes up his mind quickly, opens the window onto a fire escape, from where he discovers Gautier Brooks peering into the library where Hammond and Leonard are still quarreling, and see Brooks raise his revolver and shoot Hammond, dropping the revolver into the room and leaping from the porch, John pursuing in his car. Brooks stops his car in front of his apartment and enters, John following him a moment later. A traffic policeman has taken his number. When confronted by John, Brooks confesses, but only laughs when John tells him he is going to turn him over to the police, telling him he will ruin Elaine's reputation, as he saw him leaving her room by the fire escape.

Arriving home he finds Marion there, whose pleas greatly affect him. Unable, however, to sacrifice a woman's honor, he again starts for Brooks' apartment, determined to get a confession from him, but learns he has gone to the club. John overhears a policeman endeavoring to serve a summons on Brooks for speeding, and, telling him he is at the club, takes him along. At the club a page is sent for Brooks, who, seeing John and an officer, infers John has been to the police, and goes into the writing room, and, writing a full confession, kills himself while John reads the confession. He has made the highest play, and won.

THE DEVIL'S ASSISTANT (Pollard Picture Plays—Five Parts—April 2).—The cast: Marta (Margarita Fischer); Dr. Lorenz (Monroe Salisbury); Marion Dane (Kathleen Kirkham); John Lane (Jack Mowrer); Butler (Joseph Harris).

When Marta marries John Lane, Dr. Lorenz, a former suitor, determines to take her away from her husband. A year later John and Marta's happiness over an expected event is turned to grief, for the child dies and Marta suffers intensely. Dr. Lorenz attends her and administers dope, until she becomes a confirmed "fiend." Marion, who loved John, conspires with the doctor, pretending to be Marta's friend, and attempts to win John. Driven desperate by her husband's apparent neglect of her, and craving the "dope" which the doctor withholds, she leaves with Lorenz. Taking refuge from the storm in a hut, the doctor attempts to take advantage of the situation, but lighting strikes the hut and they are buried in the ruins. The doctor is killed, but Marta is saved from the ruins by John and they start life anew.

AMERICAN.

AN ARTIST'S INTRIGUE (April 4).—Absorbed in his painting, Robert Gainsworthy neglects his wife. Jack Sanders, Robert's cousin, visits them and becomes infatuated with the heartsick wife, but Gainsworthy did not see. The expression in the face of his picture not satisfying him, and observing his wife and Sanders together, he plans to accuse her of unfaithfulness, note the expression on her face and paint that expression into his picture. He did so. The innocent wife, persuaded by Sanders to elope until Robert should come to himself, leaves a note for Robert. The picture completed, he goes to tell his wife of his success—finds the note—and his pleasure of success is turned to bitterness. The artist reclaims his wife from the unworthy Sanders—both happy in a new and better understanding.

VOGUE.

WHY BEN BOLTED (Two Parts—April 7).—Ben and Laurie are tramps, but unknown to Ben, Laurie makes counterfeit money for his needs. The Auto King receives a package from his sweetheart labeled "Woodcocks." Opening the package he discovers a box of wooden cocks such as are used on beer kegs. He then sees it is an "April Fool" joke. Meanwhile, Laurie buys an auto from Currier, giving him bad bills. Ben applies for a job at Currier's place, who hires him to get into a box, on which is painted "Loof Lirpa." The box is left upside down at Gypsy's house, with Ben on his head. He is liberated by the maid, who falls in love with him.

Ben calls up Laurie, who hurries to the house. Ben tells Laurie that if he will hide in the box he will meet a beautiful heiress, and Laurie gets in the box. Ben puts on some of the maid's clothes and poses as her sister. Gypsy returns, discovers Laurie, who makes a hit with her, and they all repair to a swell cafe. The wine flows freely, and becoming too boisterous, they are thrown out. Currier discovering the money is bad, Ben and Laurie are pinched, Gypsy blaming Currier, saying it is his fault for sending her a "Loof Lirpa." He holds a mirror in front of the words on the box and Gypsy reads "April Fool," realizes the joke is on her, and falls in Currier's arms.

GAUMONT.

TOURS AROUND THE WORLD NO. 23 (April 10).—This issue of "Tours Around the World" has a number of entertaining views of Paris Parks and Gardens. There is the dainty little Monceau Park, in the aristocratic section, once the property of King Louis Philippe. Then come the gardens of the Luxemburg, a beautiful memory to those who know Paris, the Champs Elysees, and the Bois de Boulogne, all historic breathing spaces. The "Bois" covers an area of 1,200 acres. There are also pictures of the Trocadero Gardens, the natural park of Buttes-Chaumont and the Bois de Vincennes.

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[illegible] terraces on low hills backed by the mountains of Cintra, extending along the Tagus river. The picture of the city from the river is magnificent. The municipal palace and the beautiful Dom Luiz garden are prominent among the scenes, as are the celebrated Avenida da Liberdade, which with its appearance of three parallel streets is one of the finest in the world. Lisbon's jewelers and goldsmiths are among the most expert in Europe, their street—the Rua Aurea—being shown in this section of the reel.

The Dutch town of Volendam is the third section of this issue of "Reel Life." It is a fishing village on the Zuider Zee. Its locks, canals, fishing boats and shops are shown.

REEL LIFE NO. 50 (April 12).—The manner in which young girls are developed into aesthetic dancers by Ruth St. Denis at her California home is portrayed in this issue of "Reel Life." Their freedom of development as healthy young nymphs without the encumbering garb of the twentieth century is particularly appealing. The bacchanal on the beach at "Denishawn" is more wonderful than any stage picture, since it has the unresting ocean for its background.

"Wine Making in France" shows the gathering of the grapes by men and women, the emptying of the baskets into the vats of the wine press, the compression, the flowing of the pure juice into the fermenting vats, and the final stoarge.

"A Flying Torpedo" is an animated drawing which shows just how a torpedo can be launched against a ship from an aeroplane. This is one of the series of animated pictures for which the Gaumont company is famous, pictures of machines and processes that cannot be caught for the screen by the camera.

"Indian Basketry" takes the spectator to the land of the Hopi Indians in the southwest. Here the natives of this tribe in Arizona and New Mexico are seen as they gather the reeds, assort them by colors and sizes, and start to weave their baskets. A number of handsome ceremonial baskets are pictured.

What will cause a great deal of discussion and be the source of a great deal of amusement patterned after the screen explanation is that section of this reel called "A Novel Home Entertainment." It explains how to pass a pleasant hour making apt phrases by using a person's initials as the initials of words descriptive of the person.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON (Episode No. 12—"Shorty Solves a Wireless Mystery"—Two Parts—April 2).—This episode involves Shorty Hamilton in the solution of the mysteries of wireless messages sent out to foreign submarines giving information in regard to the sailing of vessels from American ports.

A rescue from drowning of the daughter of Hans Wagner, a pianist who is supposed to be an invalid being wheeled about in an invalid chair, results in the discovery by the Jap servant of the supposed pianist of a secret service badge on Shorty's clothes as he hangs them up to dry after the rescue. When Shorty goes out to the clothes line to rescue his badge, he receives a shock from the clothes line, which is of wire, and his investigations disclose to his unerring sleuth mind that the wire is connected with the piano in Wagner's room where he is supposed to be practicing, but in reality is sending wireless messages from the piano, the key of G being the key that is used for sending the messages.

Shorty goes to the government wireless operator to report what he has discovered. The operator tells him of a message sent in the afternoon asking the crew to come ashore and capture the secret service detectives. Shorty learns that Anita is missing, and realizes that she has been made a prisoner on the yacht. Telling the wireless man to send to the nearest police station for aid, Shorty swims out to the yacht to rescue Anita.

The submarines are seen rising to the surface, receiving the messages and then submerging. Shorty reaches the yacht, finds Anita locked in a stateroom and swims ashore with her, where he finds that the police have captured the boat with the yacht's crew who have returned to look for Shorty. Wagner and the Jap are arrested, and all ends happily with the confiscation of the wireless apparatus.

THE ADVENTURES OF SHORTY HAMILTON (Episode No. 13—"Shorty Reduces the High Cost of Living"—Two Parts—April 9).—Shorty and the Chinese cook raise potatoes on Arrowhead Ranch in anticipation of a rising market. A freak potato is fixed up by the boys to look like a Chinese god and placed where the Chinese cook will find it. Enraged he throws it into a bag of potatoes. Shorty is selling to Pete Boley, the commission merchant. Shorty goes to Los Angeles to confer with Miss Ellen Drake, of the Secret Service, who is assisting the Mayor in reducing the high cost of living. The people are rioting over the high prices, and the Mayor is trying to find out where potatoes are being held.

While chatting with a grocer, Shorty obtains a clew when he notices the Chinese god potato among those the grocer bought from Jenkins, the Potato King. Meanwhile Boley phones Shorty that he has secreted a large consignment of potatoes. Shorty secretly removes the potatoes and puts them on the municipal market. The Potato King learns of the potatoes being sold at cost, and in order to keep the corner buys them in.

Later learning of Shorty's trick Jenkins plans to lure him to the warehouse and make way with him. Shorty plans a supposed call from the Mayor, and Pete Boley tries to capture him. A fight follows, and Shorty is almost overpowered when the police arrive. Jenkins and his men are taken into custody, and the corner in potatoes broken.

Miscellaneous Subjects.

METRO PICTURES CORP.

THE POWER OF DECISION (Rolfe Photoplays, Inc.—Five Parts—April 9).—The cast: Margot (Frances Nelson); Austin Bland (Richard Tucker); Wood Harding (John Davidson); Mrs. Wood Harding (Sally Crute); Mrs. Hall (Mary Asquith); The Old Artist (Fuller Mellish); The Butler (Hugh Jeffrey). Scenario by June Mathis. Directed by John W. Noble.

Wood Harding, the illustrator, first sees Margot, the model, at a sale of the effects of a poor old artist who befriended her. The auctioneer is belittling the old man's work when Margot rushes upon the platform and tells how kind he has been to her. Harding buys the picture that has been ridiculed, and makes her a present of it.

From that time on she poses only for him, and the two fall in love. Harding has a wife from whom he has been separated for some time, but he marries Margot without saying anything about her. The real Mrs. Harding returns, and threatens to have her husband arrested for bigamy. To save the man she loves Margot denies that she has been married to him.

The girl goes to a distant city and poses for Mrs. Hall, a miniature painter. Mrs. Hall introduces her to Austin Bland, a novelist, who falls in love with her and asks her to marry him. She tells him frankly that she already has given all the love she possesses to another man. Bland says he will be content if she will only marry him, and she does so.

Bland is writing a novel called "The Power of Decision." Its central theme is that "Every mortal has within himself the God-given power of decision." By his own decision each man must act for himself in every crisis.

The publishers have engaged Wood Harding to illustrate Bland's book. It is the author's wish that his wife pose as the heroine, and Harding comes to visit at the Bland residence. Neither Margot nor Harding gives a sign of recognition on meeting, but Harding tries to exert his old spell over her. Her husband's book seems to have a special meaning for her. One paragraph in particular fascinates her: "This was the turning point in her life. The choice between these two men, one bound to her by the holy sanctity of the marriage vow, the other calling from out the darkness of the past. Which road? What lies beyond? The power of decision rests with her."

Gordon, the butler, surprises Harding in the act of attempting to embrace Margot, and later when she discovers him trying to open the safe he prevents her from calling the police, threatening to expose her to her husband. Bland learns the truth through Mrs. Harding, who sees Margot's picture in an announcement of the new novel.

Bland has been asked by his publishers to take a trip with an arctic explorer, to write a series of articles. He accepts. Harding has been urging Margot to go away with him and she cannot come to a decision. She promises to signal him by switching the library lights on and off when she has made up her mind.

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Bland leaves in his car for the railroad station, but the machine breaks down and he misses his train. Returning, he sees Harding across the street watching the library windows, and then the lights flash off and on. He goes into the house and confronts Margot, who tells him she has been tempted to go away with Harding, but has finally come to a realization of her love for her husband and has summoned Harding to tell him so. Bland does not believe her. The curtains at the French window move and Bland fires at them.

A man falls, enveloped in the curtains. Margot urges her husband to escape, saying she will take the blame. Bland finds he has shot not Harding, but the butler, Gordon, who has come to attempt robbery. Harding has hurried away on hearing the shot. Margot finally makes her husband realize that, like his heroine, she has chosen the right road and has exercised her God-given power of decision.

THE GREAT SECRET (Chapter XIV—The Escape—Two Parts—April 9).—Barricaded in a room of the Clarke home, where he is defending Beverly and her mother, Strong has a narrow escape from death. He is standing at the door when the hirelings of The Scret Seven shoot through it and the bullets graze him. The door is being battered down when a lookout gives warning that the police are coming and the band flees. Strong manages to capture the butler.

While Strong, Beverly and her mother are being rescued, Wee See, the clubman's Chinese valet, is working on a mysterious phase of "The Great Secret." He visits the Great Master and hands him a slip of paper. This paper contains a map of a mine in the Klondike. Having known Zulph in the Klondike, The Great Master realizes that the map is of the utmost importance. Wee See tells him Zulph seemed to treasure the paper more than anything else among the securities. The Great Master decides to test Zulph.

Wee See leaves the room and soon thereafter Zulph enters. Then Wee See returns and apparently by accident drops the map. Zulph picks up the paper, and when he sees what it is shows great elation. Making a hurried excuse, he departs with the paper. When Zulph reaches his quarters he has a bad case of "nerves," and sees a vision of the child wife of The Great Master as she looked in the Klondike before her tragic death there. With an effort Zulph regains control of himself, and just then "Bull' Whalen, a member of The Secret Seven, enters and tells him he has seen Jane Ware and fears she will betray them.

Zulph had excercised a strong power over her since their days in the Klondike, where she nursed Thomas Clarke, Beverly's uncle. It was Zulph who tried to induce Jane to poison Clarke "Bull' Whalen goes away to trail Jane, and Strong sees him. Strong has been deputized by Sears as a special detective to aid in running down The Secret Seven. He trails Whalen and seizes him.

Then he leads Whalen to Detective Headquarters and turns him over to Detective Sears. Just at that time Jane Warren is in anteroom. She has visited Sears with the intention of telling everything she knows about Zulph. Her appearance strengthens the plans of Sears to round up The Secret Seven.

The detective, in examining Whalen, discovers that the first finger of his left hand is missing. Fingerprints taken of the room in which Ackerton was slain showed that a finger of the assassin's left hand was missing. Cochran, who was Ackerton's assistant, becomes wild with fury when the discovery is made, and he wants to attack Whalen.

To the amazement of Strong and Cochran, Sears takes them aside and tells them Whalen is to be permitted to escape, and that Strong then is to trail him. Cochran is left in the room with Whalen. He begins taunting the prisoner. Suddenly Whalen deals him a terrific blow and he collapses. Then The Secret Seven member runs out to a fire escape and flees.

K-E-S-E, INC.

THE MISHAPS OF MUSTY SUFFER (No. 1 of Series No. 3—"The Fried Egg Hero"—Essanay). —Musty Suffer has a job as a waiter, though he lacks considerable in efficiency. Finding that he gets into trouble with every order he serves, he joins the entertainers and sings a solo. This serves to empty the place as he hoped and gives his a rest.

However, another patron comes in and Musty serves him. The customer is irritated with his order and calls for the manager. Musty goes to the kitchen, changes his make-up and poses as the official. He succeeds in insulting the guest and the latter calls for the proprietor. Undaunted, Musty makes another change and appears as the big boss. To pacify the patron he returns to the kitchen and beats the pans over the stove. The guest believes the cook is taking a thrashing and is elated. But the cook subdues Musty with fried eggs and a mallet and his career as a Boniface ends.

THE TRUFFLERS (Essanay—Five Parts—April 9).—The cast: Sue Wilde (Nell Craig); Peter Ericson Mann (Sydney Ainsworth); Jacob Zanin (Ernest Maupain); Henry Bates, "The Worm" (Richard C. Travers); Hy Lowe (Patrick Calhoun); Abe Silverstone (Harry Dunkinson); Dr. Hubbell Harkness Wilde (John Cossar).

Sue Wilde has "kicked out" of the sanctimonious atmosphere with which her venerable father, Dr. Hubbell Harkness Wilde, has surrounded her, and is luxuriating in life which knows no conventions, nor goal except that where the limelight shines brightest. She is an actress in one of those problems plays which scoff at the existing order of things, when Peter Ericson Mann meets her.

Mann, a playwright, falls in love with Sue. Sue permits herself to become engaged to him, yet the lure of the limelight calls her. A motion picture magnate promises to make her the nation's idol, and she forsakes the writer's love for fame on the screen. Driven desperate by jealousy, Peter betrays to newspaper men the secret that Sue's father has embezzled his church's funds. The old man, unable to bear the disgrace, ends his life.

It is the shock which jolts Sue out of her selfishness, and back into woman's sphere. She weds Henry Bates, "The Worm," who, unlike Peter and the other "trufflers," has a job and is honestly working for a living.

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THE PULSE OF LIFE (Five Parts—April 9).—The cast: Lisetta (Gypsy Harte); Buckety Sue (Dorothy Barrett); Molly Capels (Molly Malone); Momenic (Nicholas Duneaw); Guido Serrani (Wedgewood Nowell); Standford Graham (Millard K. Wilson); "Dago" Joe (Albert McQuarrie); Luigi Maseto (Edward Brown); Hasting Capels (Seymour Hastings). Written by E. Magnus Ingleton. Directed by Rex Ingram.

Lisetta, daughter of an old fisherman, Luigi Maseto, lived in a little settlement on the shore of the Isle of Capri, off the coast of Italy. Very often, when alone in her father's hut, Lisetta would gaze out to the sea and wonder where the passing ship went to, dream of the great countries they would visit and, secretly, long to be away from her narrow environment.

When Serrani, an Italian artist, who had lived in New York, and was now home on a visit, chanced one day to see Lisetta, he made himself known to her and began at once to practice his wiles upon her. Serrani prevailed upon the girl to go with him to America, leaving behind only a note to her father that was weary of the life she led and longed for change.

Soon after reaching New York, Serra tired of Lisetta and cast her aside. She f under the influence of Dago Joe, frequent of underworld cafes, and became his consort dances and revelries of the disorderly type. Gr ham, a sculptor, in his search for models, di covered Lisetta in one of the cafes and secur her consent to pose for him.

Later Graham became enamored of her beau and the really fine mental poise of a pers from whom so very little in the way of fi sensibilities might be expected. And his lo was reciprocated.

The news of Lisetta's betrayal reached t little fishing village in Italy, and her brot Domenic, journeyed to America to avenge sister's wrongs. He located Serrani now prominent artist in Washington Square went to his studio to exact Serrani's life.

When Domenic climbed through the stu window he saw Serrani seated with his b to the light. Domenic snatched a dagger fro its resting place upon the table and le it sticking in Serrani's heart when the aven disappeared. The original ownership of t dagger was traced to Graham, who had give it to Serrani and the sculptor was condemne to die, proof having been produced that the had been ill-feeling between Graham and Serra over the girl Lisetta.

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Domenic lingered in New York, earning his living as a laborer, and had watched the progress of Graham's trial for the murder of Serrani. When the day approached for Graham's execution Domenic's conscience began to smite him, and finally he hurried to a police station and confessed his crime, thus saving Graham from execution.

Her experience in America has been so distracting, and her heart was so full of disappointment and grief, that Lisetta decided to go back to the little fishing village in Italy from whence she came. There Domenic joined her, after he had served a prison term as punishment for his vengeful crime.

WORLD PICTURES.

THE FAMILY HONOR (Peerless—Five Parts—April 9).—The cast: Capt. Stephen Wayne (Robert Warwick); Gen. Jason Wayne (Aled B. Francis); Anthony Wayne (Henry Hull); Doris Leighton (Gerda Holmes); Marcia Quesnay (June Elvidge); Eric Mainwaring (Frank Beamish). Directed by Emile Chautard.

General Wayne, a proud old American patriot, and his two sons—Captain Stephen Wayne, an army officer, and Anthony Wayne, a successful young portrait painter—valiantly maintain the tradition of the Wayne family honor. Anthony is engaged to Doris Leighton, a girl of refinement, but he becomes infatuated with Marcia Quesnay, emotional actress and enchantress. He disgraces his family by his devotion to her, and, lured on by her demands, abandons his promising career.

Stephen Wayne, meeting her in an endeavor to compel her to release Anthony from his unfortunate entanglement, falls sincerely in love with her and she with him. Later, with the dawning of this first real love of her life, Marcia renounces her butterfly life and becomes a tender and self-sacrificing woman. She returns all of Anthony's gifts, giving them to Stephen for safe-keeping. In order to disillusion Anthony she causes him to believe she is only a common woman and he turns from her in disgust.

Led on by Eric Mainwaring, an actor in love with Marcia, who tells Anthony that Marcia is a woman to be bought and not loved, Anthony is persuated to steal from his father's safe government funds placed there by Stephen, and is cheated of the money at cards by Eric. Stephen, discovering the theft, goes to Marcia's apartment to confront her with the result of her influence over Anthony, and is there in time to rescue her from Eric, who comes with the money he has cheated from Anthony, to persuade Marcia to go abroad with him. Stephen forces Eric to disgorge the stolen funds and to leave in fear of the authorities.

The following morning Anthony, penniless, an otucast and a thief, is saved from committing suicide by Doris. His father discovering the theft and accusing Anthony, urges him on to suicide, telling his son that honorable death is better than a life of dishonor. Stephen arrives with Marcia in time to avert the tragedy, telling a lie to save Anthony in the eyes of his father and Doris—that it was he (Stephen) who took the money from the safe, at the same time producing the bills to substantiate his claim. A general reconciliation follows. When his father sees Marcia standing beside Stephen he fears that this other son has been ensnared, but Stephen tells them that they have all misjudged her, and that she is going to enhance the family honor by becoming his wife.

FOX FILM CORP.

A BATH HOUSE TANGLE (Two Parts—April 2).—The cast: The Husband (Porter Strong); His Wife (Madge Kirby); The Judge (Al Edmundson); His Wife (Violet Eddy); The Janitor (Joe Lee). Directed by Harry Edwards.

A. Nutt, a loving young husband, is seen dodging household goods thrown by his wife. Husband is guaranteed safe conduct to the nearest divorce court where his case is heard by an elderly judge with youthful ideas. Mr. Nutt charges that his wife has become a movie maniac; that she lies on a tiger skin, plays a ukelele, smokes cigarettes and goes in for all forms of vamping.

The judge falls for the charms of Mrs. Nutt and the two wander away, indavertently being carried down a sidewalk elevator shaft to a Turkish bath establishment where they stampede a herd of men patients who are taking the cure. Nutt and the judge's wife follow, and the meeting of the two sets of sparring partners leaves the bath-house in a state of chaos. Even the women's side of the house is invaded. Someone opens a drain pipe and all the combatants are swept through a sewer and deposited in the ocean, where they are annexed by a whale. Fadeout of whale going down with all on board.

GREATER VITAGRAPH.

APARTMENT 29 (Five Parts—April 9).—The cast: Stanley Ormsby (Earle Williams); The Girl (Ethel Gray Terry); Bobby Davis (Denton Vane); The Russian (L. Johnston); His Wife (Billie Billings); Superintendent (V. Stuart); Janitor (Bernard Seigle); Policeman (Frank Mason); Messenger Boy (Tommy Brett). Directed by Paul Scardon.

Stanley Ormsby, a dramatic critic, runs foul of an author and dramatic company who have just put on a new play which he announces as "rotten." On his way home from the play, after waiving aside the author's pleas for a merciful criticism, his adventures begin. He interferes between a couple quarreling on the street and is rebuffed.

Later he gets an assignment from his editor to go to a certain apartment house to interview a singer. Entering the place he is diverted from his mission by a woman falling apparently dead at his feet, before the door of Apartment 29. Carrying her inside he finds her to be the woman of the quarrel, and there finds also her husband shot. There alone, he realizes suddenly that circumstances are against him and wishes to flee. The playwright who lives in the same building, offers refuge, but in return asks a large sum of money, which Ormsby is only too glad to give.

A girl in the playwright's apartment hides him while the police search the place. He has a dozen hairbreadth escapes and is finally shocked as he [illegible] when [illegible] to keep him hidden. Finally Ormsby escapes from the house with the girl, only to run into a nest of thugs, who attack him.

He is then rescued by the very police, who then charge him with murder, after which——. Well, it winds up all right, but it was a hair-raising experience, mates.

VARIETY FILMS CORP.

THE PRICE OF HER SOUL (Six Parts—March).—The cast: Allene Graham (Gladys Brockwell); Snap Gun Connor (Jack Standing); Dr. Howard Graham (Monroe Salisbury); Lord Francis Wolberton (Brooklyn Keller); Mary McGowan (Eleanor Crowe); Ralph Connor (Jack Abbott); Pierre (Willard Louis).

Snap Gun Connor decides to fight the drug evil, after learning that his brother is a victim. He redoubles his efforts when he learns that the father of the girl he loves is the manufacturer and chief distributor of the drug.

In his effort and with revenge as a motive he becomes responsible for Allene Graham, daughter of the head of the drug gang, succumbing to the influence of the deadly narcotic. He works every angle to torture her father into realizing the dangers he has been dealing out to others, through daily letters in which the girl's growing helplessness is pointed out.

Finally, when she becomes a helpless victim of the drug, Connor takes her to her father, who, upon seeing that his dealings in the drug have reached his own fireside, refrains from the further dealings, and months later, joins his daughter in the mountains, where Connor has taken her and his own brother. Completely cured, Connor's love is rewarded. A cure is effected and contentment reigns.

CHRISTIE FILM CO.

SUSPENDED SENTENCE (April 2).—The cast: Betty Gordon (Betty Compson); The Lawyer (Neal Burns); Mr. Gordon (Harry Rattenberry); His Little Friend (Ethel Lynne); Old Rake (Eddie Barry); Mrs. Gordon (Stella Adams).

Mr. and Mrs. Gordon think their daughter, Betty, must be getting tired of her stay in the country. But Betty is having the time of her life, falling in love with Neal, a young lawyer of the village, and before she leaves they are engaged.

Mr. Gordon is a gay old boy who will have no hick lawyer for a son-in-law and sends Neal packing. Back in the village, the justice-of-the-peace has to leave for a few days and has Neal take his place. Mr. Gordon goes out on a joy-

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ride with another gay dog and a couple of "chickens."

They go to the country and are arrested for speeding. It happens to be Neal's district and when Gordon is haled into court there is Neal presiding. Seeing his advantage, Neal writes a little note to Gordon, "If I can marry your daughter, you get suspended sentence; otherwise—thirty days in jail!" Gordon has to admit defeat and gives his consent, knowing he cannot double-cross Neal because of the "Suspended Sentence."

TRIANGLE FILM CORP.

HER OFFICIAL FATHERS (Fine Arts—Five parts—April 8).—The cast: Janice Webster (Dorothy Gish); Steven Peabody (Frank Bennett); John Webster (F. A. Turner); Ethan Dexter (Sam de Grasse); Henry Jarvis (Fred Warren); Winfield Jarvis (Milton Schumann); Aunt Lydia (Jennie Lee); Anthony White (Richard Cummings); William Blaine (Charles Lee); John (Hal Wilson); Maid (Bessie Buskirk).

Janice Webster is the daughter of John Webster, president of the Webster Trust Company. Ethan Dexter and Henry Jarvis are vice-presidents of the company and leaders of opposing factions on the board of directors. It is the endeavor of each faction to secure Webster's indorsement in their outside financial schemes.

Janice goes away to a young woman's seminary. She leaves her father in rather poor health, owing to his disregard of warnings that he must give up business. A collapse follows, but the iron will of the financier sustains him until the arrival of his daughter. He hands her a letter, then falls back on the pillows dead.

When the will is read it is discovered that Webster's entire fortune has been left to Janice, to be held in trust by the Webster Trust Company until her eighteenth birthday. After the contents of the will become known there is a contest between Jarvis and Dexter to see who will secure control of the millions. Her official fathers are shocked to read of her mischievous escapades in the newspapers, and fearing that it will affect the credit of the bank, they summon her to a meeting of the board of directors. Her lightness of manner creates greater alarm that she might marry some empty-headed youth who will control her and, through her, the bank.

Jarvis decides to enter his son, Winfield, as a suitor. Dexter, meanwhile, notices this move on the part of Jarvis, and his faction urge him to enter the race. He does so, and when he finds Winfield in constant attendance on the girl he assigns Peabody to spend all his evenings at her house on the pretense of business advice. Finally, Winfield does find an opportunity to propose, and is accepted. The wedding day is set for her eighteenth birthday. Dexter also proposes and is accepted, and the day set for her eighteenth birthday.

Then Janice sends for Peabody and asks his advice as to which she should marry. He leaves without answering, crushed because he has grown to love her for herself alone, with no hope of being able to win her. She forgives him and sends him an invitation to her wedding. He overhears Dexter telling of his future control of the Webster millions and Peabody turns on him and denounces him, threatening to warn Janice. Dexter locks him in his office and sets the bank detective as a guard.

The prospective bridegrooms arrive at the Webster home, accompanied by their factions, and are ushered into rooms on opposite sides of the main hall, each unaware of the other's presence. Janice looks expectantly for Peabody.

Meantime, Peabody, desperate as the wedding hour approaches, escapes, pursued by the detective. They capture him on the steps of Janice's home and rush him away in a cab. Janice has witnessed the kidnapping and gives chase. A motor cop joins in, and when Janice "pockets" the other cab, rides up to make an arrest. He recognizes her as a patron of the police relief fund and orders Peabody released.

The factions grow impatient and leave their respective rooms, meeting in the hallway. A quarrel is in progress, when Janice enters with Peabody. She assembles them all in the drawing room and reads the death bed letter of her father, which designates Jarvis as a skunk, Dexter a rat, the others in similar vein, and relying on her to be "a chip off the old block." She vests the control of her future happiness in Peabody's care.

SWEETHEART OF THE DOOMED (Ince-Kay-Bee—Five parts—April 8).—The cast: Honore Zonlay (Louise Glaum); Paul Montaigne (Charles Gunn); Gen. Gabriel Durand (Thomas Guise); Gen. Jacques de Fresne (Roy Laidlaw).

Mademoiselle Honore Zonlay, adventuress, nurses a bitter hatred for all mankind for the treachery dealt her by one in her youth. Through one of her victims, Gen. Jacques du Fresne, she is enabled to meet Gen. Gabriel Durand, an uncle to the man, now dead, whom she has never forgiven.

She is introduced to Durand by du Fresne as his protege. He succumbs to her charms, will not listen to any scandal regarding her past, and somewhat sooner than she expects he asks her to be his wife, and with her consent announces their engagement to his assembled guests.

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Immediately following, Paul Montaigne, a dispatch bearer, arrives at the Durand chateau with a military message. He is a handsome young man, and worshipper of beauty in any form. There is an immediate mutual attraction between Paul and Honore, and as Durand retires to decipher the message, Honore has Paul served with refreshments with the compliments of "Mlle. Durand, the General's sister." Paul leaves, dropping his identification card as he does so, which Honore picks up. Durand asks Honore to explain to his guests that he may be absent for several weeks.

After Durand's departure Honore bids Paul to her apartments in Paris, using the returning of the identification card as an excuse. There follow many meetings between the two, Honore realizes that she loves him. She determines to renounce her past life. Eventually he declares his love and asks her to marry him. She confesses to him and tells him that she is not the sister of Durand, but Honore Zonlay of Monte Carlo. Paul loves her for herself.

In the meantime, Gen. du Fresne has written to Durand and advised him of Honore's past. Durand hastens to Paris, and as he enters Honore's apartments he meets Paul leaving, although the latter does not recognize him. He hands du Fresne's letter to Honore. She admits the truth of it and reminds him that she had never sought his love, but had only desired to make a fool of him and had succeeded.

Paul is called to serve his country and goes as a spy. Finally, unable to stand the suspense longer, Honore determines to seek him on the battle front. Disguised as a peasant she reaches a reserve depot, where she is discovered by Durand, who at first thinks she has come to him, but discovering that she is seeking Paul, tells her that he had sent him out to his death as a spy.

But Paul is not dead. Wounded, he is brought into the hospital where Honore is stationed. The surgeon tells her he cannot live an hour. The chaplain is summoned and performs the ceremony. Honore will not give up. She breathes a prayer for his recovery, and it is answered.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 25 (March 24).

New York City.—The liner Sagua, damaged by a collision, is run aground on the mud flats of Liberty Island to prevent sinking. Subtitle: A large hole is torn in her side.

Westbury, N. Y.—Aviators of the First Aero Company use their machines to attend the funeral of the instructor, Peter Millman. Subtitles: The cortege of airplanes leaves for the cemetery. Flowers are scattered on the grave.

San Pedro, Cal.—The sailing of the Seiyo Mary arrive for a visit to the Royal Instition line on the Pacific to take care of growing trade. Sutitle: Many Nipponese take this opportunity to return to their native land.

London, England.—King George V and Queen Mary arrive for a visit to the Royal Institute of Great Britain. Subtitle: The Lord Mayor presents the City Sword when his Majesty departs.

Paris, France.—The river Seine is frozen over by the intense cold, and transportation of supplies is seriously impeded. Subtitles: The city places its stock of coal at the disposal of the people to relieve the scarcity. Austrian prisoners are set to work repairing temporary roads.

Los Angeles, Cal.—The historic mission of San Fernando, built in 1797 to introduce civilization to the Pacific, is being reclaimed. Subtitles: Primitive mthods are used to make the adobe mixture. The forty-pound bricks are set out in the sun to harden and dry.

New York City.—The world's longest bridge across the turbulent Hell Gate is completed after three years at a cost of $27,000,000. Subtitle: The center span, over one-thousand feet long, is a remarkable feat of engineering. The new structure is closely guarded.

Chicago, Ill.—Miss Jeannette Rankin, the first woman representative in Congress, who will attend the momentous extra session called by President Wilson.

Boston, Mass.—The Girls' Rifle Club offers its service to Uncle Sam as the Nation faces its gravest crisis since the Civil War. Subtitles: Rifle practice. Students of New York City's College are ready for their country's call. Naval Militia Volunteers drill frequently aboard the U. S. S. Kearsarge to keep in trim for action. Recruits learning how to handle big guns.

Solid comfort (Magazine Section). An animated cartoon.

HEARST-PATHE NEWS, NO. 26 (March 28).

Philadelphia, Pa.—A strong police guard is on hand to watch the removal of interned German sailors to U. S. forts in Georgia. Subtitles: The men bid good-bye to the Quaker City. Several cars are required to transport their voluminous baggage.

San Francisco, Cal.—Many of the valuable statues exhibited at the Panama-Pacific Exposition are being collected for return shipment. Subtitle: The beautiful Argentine tower is the last of the Fair buildings to fall.

Southall, England.—Field Marshal French, head of the British Home Defense forces, inspects several new companies of volunteers. Subtitles: The famous "Ninth" Lancers demonstrate their successful fighting methods against the "Boches." Fourteen motor ambulances are presented to the regiment as a gift of English sportsmen

The Great Allied Advance on the Western Front.—(Subtitles: The Germans begin their retreat on March 17, with the Allies in close pursuit. By March 25th the Allies advance 25 miles at some points and threaten the Hindenburg line at St. Quentin. The clouds of smoke and gas that separate the opposing armies. The pneumatic bomb-thrower is used with successful results. General Nivelle, the new Commander-in-chief of the French troops.

San Antonio, Texas.—Caterpillar tractors, similar in principle to the British tanks, are being added to the United States army equipment. Subtitle: Difficult roads offer no obstacle to these powerful war machines. The tractors are used to transport pontoons.

Los Angeles, Cal.—School children aid the campaign to reduce the cost of living by planting vegetable gardens in vacant lots. Subtitle: Girls are active workers in this extensive movement for cheaper food.

Mr. Common People's Pay Day (Magazine Section).—An animated cartoon by T. E. Powers.

New York City.—Recruiting stations are busy places as many volunteers enlist in the service of their country. Subtitles: Little groups everywhere are in training for the reserve forces. In Washington bellhops drill in the shadow of the famous monument. Major General Leonard Wood is transferred to the new department of the Southeast.

American Citizens.—President Wilson directs that the enlisted force and the navy be increased to full war strength at 87,000 men. Subtitles: Your country calls you. The navy offers exceptional advantages to men of stuff and ambition to serve in the first line of National Defense.

MAYBLOSSOM (Astra—Five Parts—April 8—Colored Pictures).—The Cast: Anabel Lee (Pearl White); Warner Richmond (Hal Ford); Warner's Grandfather (Fuller Mellish). Directed by Edward Jose.

In the blossom time in spring, in the sunny southland, Anabel Lee returned home from the young ladies' finishing academy. Warner Richmond, the favorite of society and beloved by all the maids for miles around, received notice to come to his grandfather's home to stay with him during his last days. Warner did so and on his arrival was warned by his grandfather to forego the society of the fair sex, but Warner one day passed by where Anabel sat reading and to her he was her prince charming.

Forced to marry Anabel, Warner insisted on keeping the marriage a secret on account of his grandfather's wishes. Just after the grandfather died, leaving Warner a large fortune, he became enamored with an opera singer of fame. Destroying all records of his marriage to Anabel, he then married the opera singer, but love in this case lasted until she secured all his money.

Soon believing her husband dead, Anabel married the sweetheart of her childhood days. No cloud darkened the sky of their happiness until Warner came wandering in his drunken travels to the old countryside again. Attended in his delirium by Anabel's doctor husband, he gives out the story of his life. The doctor returns to find Anabel gone with her child. He follows. Warner in his delirium overturns a lamp and the house burns to the ground with all evidence to clear Anabel's name. But love finds the way.

MYSTERY OF THE DOUBLE CROSS (Episode No. 1—"Kidnapped"—Two Parts—April 8).—The cast: Philippa Brewster (Mollie King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); the Masked Stranger (? ? ? ?).

The inheritance of the Hale millions depends on the marriage to the Girl of the Double Cross. Peter Hale is in love with Philippa Brewster, who he thinks is the Girl of the Double Cross. Bentley is of the same opinion, but his desires are only of a monetary nature. To determine whether or not Philippa is the Girl of the Double Cross, Bentley plans a kidnapping, but he is overheard by the Masked Stranger. After his gangsters had examined Philippa's arm, Bridgey was to make a fake rescue, thus posing in her eyes as a hero.

The resourceful Stranger, guarding Philippa, arranged a little kidnapping party of his own. It was not until he found himself a prisoner, tied and gagged, that Bentley realized that he had been tricked. Philippa is freed and taken to her home in a taxicab, where Peter awaits her. She tells him of Bentley's predicament and induces him to go to the rescue. The real kidnapper waiting at the corner, kidnaps Philippa as originally planned and carries her with Peter to Bentley's home. Meantime, Bentley, burning his bonds with lighted matches, escapes and returns to his home. There he is held up by Peter, but his men come to the rescue and Peter is wounded.

Policemen, summoned by the Stranger, rescue Peter, who goes in search of Philippa and goes to the room where she was imprisoned, but as he opens the door an amazing sight greets his eyes. Next episode—THE LIFE CURRENT.

PATRIA (Episode No. 8 "Red Night"—International—Two Parts—March 4).—The cast: Patria Channings (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland).

Though Patria was successful in averting the explosion with which Huroki hoped to destroy the great Channing munition plant, the strike fomented by the conspirators continued with increasing violence. The strikers are furnished with arms by Huroki and they make a demonstration against the factory, which is defended by a few faithful employes under the leadership of Donald Parr and the Channing officials.

Patria consents to appeal to the Governor for militia, but the wires have been cut by Huroki's men. Patria then takes matters into her own hands, goes out through the big gate and faces the strikers. They are taken by surprise and are at a loss what to do. Patria takes advantage of the moment of quiet and asks what the men demand. The strikers send their leaders to confer with Patria. She will accede to their demands on two conditions: First, that the men consent to undergo military training at Patria's expense, and, second, that they have no more to do with the conspirators, Huroki, De Lima and their kind. These gentlemen, on the outskirts of the mob, are flabbergasted by this move on the part of Patria, especially when the strikers accept the proposition.

Patria and Donald return to New York wondering what fresh villainy Huroki will attempt. The conspirators make arrangements to set fire to the docks at Black Tom, where $7,000,000 worth of munitions in railroad cars await shipment to the Allies. Huroki sees to it that Donald and Patria are informed of the plot, feeling sure they will go to Black Tom in an endeavor to prevent the explosion, and expecting that they will perish in it. Donald does go, but refuses to expose Patria to the danger. She, however, persuades Ryley, Donald's chief assistant in the Secret Service, to go with her in the launch. The fire is started and there is a great explosion before Patria reaches Black Tom. Donald has been knocked senseless and is lying between two lines of burning freight cars. Patria and Ryley rescue him and the three make their way to a schooner at the end of one of the burning piers. The moorings are cast off, but not before the schooner catches fire. The flames make rapid headway. Donald with Patria takes refuge at the top of one of the masts. It, too, is enveloped in flames and finally falls overboard with the lovers. Donald manages to lay hold of a piece of wreckage and supports Patria until they are picked up by a police patrol boat.

PATRIA (No. 11 "Sunset Falls"—Two Parts—Astra—March 25).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland); Bess Morgan (Marie Walcamp); Villa (Wallace Berry).

Patria leaves New York to look after her interests on the Rio Grande. She is accompanied by her betrothed, Captain Donald Parr. Her arrival at the ranch with Donald is communicated to Huroki, now an outlaw across the border, and he sends the marauders to make a raid the next day at daybreak.

Patria, unknown to the rest, goes for an early horseback ride and during her absence the raid takes place. She hears the firing and in trying to return finds the way cut off. She comes upon an ox-cart on its way across the border and unknown to the driver hides in the straw.

Towards the close of the day she comes to an adobe hut and overhears that Donald was captured in the morning raid and is a prisoner within. Choosing a favorable moment, she slips from the cart and into the hut. Freeing Donald is the work of a minute and they escape by the rear window. Their flight is discovered by Huroki and his chief aide, and they give chase.

Patria leads Donald to a secret hiding place of which she was taught in her childhood. On approaching the place they come to a high cliff. Turning back they find themselves trapped by Huroki and there is only one way out, so running back a few feet, they embrace each each other for what may be the last time and with a swift run jump over the cliff to evident destruction below.

PATRIA (Episode No. 12—"Which Passeth All Understanding"—Two Parts—Astra—April 1).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland); Bess Morgan (Marie Walcamp).

Huroki and General Nogi assembled a force of troops in order to make an invasion of the country with the assistance of the Mexicans. General Nogi demands a report of the preparations made by Patria, in order to resist such an invasion.

At the same time Patria is engaged in reviewing the troops which she has organized and outfitted with Channing "Preparation" fund. All seems to be in fine shape for any contingency, but they forgot to figure on the small unexpected raids made by the Mexicans.

While Bess Morgan and her brothers were at breakfast they were broken in upon by a band of marauders. They put up a good fight, but the odds were against them. Their home was burned to the ground, Bess was captured and her eldest brother was the only one to escape to bring the news to Patria.

While Bess made a daring but unsuccessful attempt to escape her captors, her brother managed to reach Patria's ranch and there he related the horrifying tale to two listeners, Patria and Donald, who were sickened by the ofttold tale of rampage and loot along the border and on her knees Patria asked for the answer.

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BUY OR LEASE equipped picture house, seating capacity one thousand or twelve hundred. In a good manufacturing city New York, Pennsylvania, New Jersey or any New England city. Address E., care M. P. World, N. Y. City.

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EQUIP your stage with an outfit of scenery at no expense to you. Boon Scenic Studios, Hicksville, Ohio.

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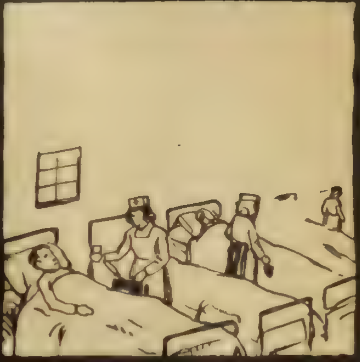

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 315.)

BROADWAY STAR FEATURE.

The Burlesque Blackmailers (6th of "The Dangers of Doris" Comedy) Drama—Broadway Star Feature)...

His Little Spirit Girl (Comedy)....... 21669

The Valley of Lost Hope (Three parts—Drama) 21673-74-75

The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature) ....

The Seventh Son (Drama).

The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).

Missing (Two parts—Drama).

The Meeting (Drama).

The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).

Up and Down (No. 8 of "The Dangers of Doris"—Comedy-Drama).

Dimple's Baby (Two parts—Comedy-Drama).

The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).

Dimples, the Diplomat (Two parts—Drama).

The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).

The Third Ingredient (One of the O. Henry Series—Two parts—Comedy).

ESSANAY.

Is Marriage Sacred? (No. 9, "Desertion and Non-Support"—Two parts—Drama) 21715-16

The Lighted Lamp (Black Cat Feature—Two parts—Drama).

All in a Day (Cartoon Comedy), and an Alaskan Scenic on same reel.

Is Marriage Sacred? (No. 10, "Ashes on the Hearthstone"—Two parts—Drama).

A Four-Cent Courtship (Black Cat Feature—Two parts—Drama).

Canimated Nooz Pictorial, No. 25 (Cartoon Comedy), and British Columbia (Scenic).

The Extravagant Bride (No. 11 of "Is Marriage Sacred?"—Two parts—Drama).

The Invisible Web (Black Cat Feature—Two parts—Drama).

Tiny, Slim and Fat (Cartoon Comedy), and British Columbia Scenic on same reel.

Is Marriage Sacred? (No. 12, "The Vanishing Woman"—Two parts—Drama).

The Five Dollar Bill (Black Cat Feature—Two parts—Drama).

Canimated Nooz Pictorial No. 26 (Cartoon Comedy) and Educational on same reel.

The Pulse of Madness (No. 13 of "Is Marriage Sacred"—Two parts—Drama).

Aladdin Up-to-Date (Black Cat Feature—Two parts—Drama).

The Lucky One (Comedy). On same reel an Educational entitled "In the Beef and Butter Country."

The Pallid Dawn ("Is Marriage Sacred?"—Two parts—Drama).

The Finish (Black Cat Feature—Two parts—Drama).

Canimated Nooz Pictorial No. 27 (Cartoon Comedy and Educational on Same Reel).

The Wifeless Husband (Is Marriage Sacred?—Two parts—Drama).

The Ham What Was (Black Cat Feature—Two parts—Drama).

The Shooting Star (Comedy), and Harvesting in Alberta, Canada (Educational).

Meddling With Marriage (Is Marriage Sacred?—Two parts—Drama).

FORTUNE PHOTOPLAYS.

"Inspiration of Harry Larrabee" (Four parts—Drama).

"Mentioned in Confidence" (Four parts—Dr.).

The Devil's Bait (Four parts—Drama).

Vengeance of the Dead (Four parts—Drama).

KALEM.

A Flyer in Flapjacks (Comedy).

The Screened Vault (No. 19 of "Grant, Police Reporter"—Drama).

The Black Rider of Tasajara (an episode of "The American Girl"—Two parts—Drama).

In the Path of Peril (an episode of "A Daughter of Daring"—Drama).

The Mirror of Fear (an episode of "Grant, Police Reporter"—Drama).

Efficiency Experts (Comedy).

Bulls or Bullets (Comedy).

The Phantom Mine (an episode of "The American Girl"—Two parts—Drama).

The Fate of Juan Garcia (an episode of "The American Girl"—Two parts—Drama).

The Veiled Thunderbolt (an adventure of "Grant, Police Reporter"—Drama).

In the Web of the Spider (an adventure of "Grant, Police Reporter"—Drama).

The Registered Pouch (an episode of "A Daughter of Daring"—Drama).

The Borrowed Engine (an episode of "A Daughter of Daring"—Drama).

The Bogus Bride (Ham and Bud Comedy).

The College Boy's Specials (An Episode of "A Daughter of Daring"—Drama).

The Lost Legion of the Border (An Episode of "The American Girl"—Two parts—Drama).

A Misfit Millionaire (Ham and Bud Comedy).

The Missing Financier (An Adventure of "Grant, Police Reporter"—Drama).

The Vanishing Bishop (An Adventure of "Grant, Police Reporter"—Drama)

The Deadly Doughnut (Ham and Bud Comedy).

The Secret of the Borgias (An episode of "Grant, Police Reporter"—Drama)

The Mystery of the Burning Freight (An episode of "A Daughter of Daring"—Drama).

The Skeleton Canyon Raid (An episode of "The American Girl"—Two parts—Drama).

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama) 21648-49-50

Crossed Trail (Three parts—Dr.)...21690-91-92

The Beloved Vampires (Three parts—Drama).

SELIG.

A Strange Adventure (Drama)....... 21718

The Redemption of Red Mullin (Two parts—Drama).

Selig-Tribune No. 13 (Topical).

Selig-Tribune No. 14 (Topical).

For Reward of Service (Comedy—Drama).

The Great Treasure (Two parts—Drama).

Selig-Tribune No. 15 (Topical).

Selig-Tribune No. 16 (Topical).

A Brother's Sacrifice (Drama).

Selig Tribune No. 16 (Topical).

Selig Tribune, No. 17 (Topical).

An Actress' Romance (Two parts—Drama).

No Place Like Home (Comedy).

Selig-Tribune No. 18 (Topical).

Selig-Tribune No. 19 (Topical).

A Pearl of Greater Price (Two parts—Drama).

Over the Garden Wall (Comedy).

Selig-Tribune No. 20 (Topical).

Selig-Tribune No. 21 (Topical).

A Question of Honesty (Two parts—Drama).

Everybody Was Satisfied (Comedy).

Selig Tribune No. 22 (Topical).

Selig-Tribune No. 23 (Topical).

Selig-Tribune No. 24 (Topical).

The Greater Punishment (Two parts—Drama).

The Boob (Comedy—Drama).

Selig-Tribune No. 24 (Topical).

Selig-Tribune No. 25 (Topical).

Father and Son (Two parts—Drama).

The Goddess of Chance (Drama).

VIM FEATURE COMEDY.

It's All Wrong (Comedy)............ 21670

The Other Girl (Comedy)............ 21689

A Job for Life (Comedy)............ 21694

Nora Declares War (Comedy).

The Newlyweds' Mistake (Comedy).

Happy Nat's Dilemma (Comedy).

Art and Paint (Comedy).

Harry's Pig (Comedy).

Seeing Double (Comedy).

This Is Not My Room (Comedy).

A Deal in Furniture (Comedy).

Deep Stuff (Comedy).

Willie Walrus Pays Alimony (Comedy).

In Stump Land (Comedy).

Wanted, a Bad Man (Comedy).

Somewhere in Mexico (Comedy).

Nellie's Nifty Necklace (Comedy).

OFFICIAL WAR FILMS, INC.

February—The War (A Weekly Release).

Pathe Exchange, Inc.

Releases for week of March 18.

Patria No. 10 ("War in the Door Yard"—Two parts—Drama—International).

Pots and Pans Peggy (Five parts—Drama—Gold Rooster).

Mystery of the Double Cross (Episode No. 1, "The Lady in No. 7"—Two Parts—Drama).

Florence Rose Fashions No. 23 (Fashions), and Nomads of the North, Lapland (Edu.—Pathe—Split Reel).

Know America, the Land We Love—Southern California (Scenic) (Combitone).

Hearst-Pathe News No. 24 (Topical).

Hearst-Pathe News No. 25 (Topical).

Jerry on the Job—"He Takes a Day Off" (Cartoon Comedy), and Artificial Flower Making (Industrial) (International—Split Reel).

Lonesome Luke's Lively Life (Two parts—Comedy) (Rolin).

Releases for week of March 25.

Patria No. 11 ("Sunset Falls"—Two parts—Drama—International).

The Mystery of the Double Cross (Episode No. 2, "The Masked Stranger"—Two parts—Drama)

Told at Twilight (Five parts—Drama—Gold Rooster).

Florence Rose Fashions No. 24 ("Fads and Fancies"), and "The Gardeners Feathered Friends" (Educational—Split Reel).

Max's Feet Are Pinched (Max Linder Com.), and Skinny Gets a Goat (Rolin Comedy—Split Reel).

Hearst-Pathe News No. 26 (Topical).

Hearst-Pathe News No. 27 (Topical)

Happy Holligan—"The Double Crossed Nurse" (Cartoon Comedy) and Rope Making (International—Split Reel).

Releases for week of April 1.

Patria No. 12 ("Which Passeth All Understanding"—Two parts—Drama—International).

The Mystery of the Double Cross (Episode No. 3, "An Hour to Live"—Two parts—Drama).

Mary Lawson's Secret (Five parts—Drama—Gold Rooster)

Florence Rose Fashions No. 25 ("A Glance Ahead"), and Childish Carefree Days (Colored Picture—Juvenile) (Split Reel).

Know America, the Land We Love—New Mexico (Scenic) (Combitone).

Hearst-Pathe News No. 28 (Topical).

Hearst-Pathe News No. 29 (Topical).

Katzenjammer Kids—"The Captain Goes a-Flivvering" (Cartoon Comedy), and From Baguio to Manila (International—Split Reel).

Skinny's False Alarm (Comedy), and Skinny's Shipwrecked Sand-Witch (Com.) (Rolin).

Releases for week of April 8.

Mayblossom (Five parts—Drama—Gold Rooster).

The Mysteries of the Double Cross (No. 4, "Kidnapped"—Two parts—Drama)

Max and the Fair M. D. (Max Linder Com.) (Pathe).

Florence Rose Fashions No. 26 ("The Height of Fashions") and Picture Postal Cards, Japan (Scenic) (Pathe).

Know America, the Land We Love—Arizona (Scenic) (Combitone)

Hearst-Pathe News No. 31 (Topical).

Hearst-Pathe News No. 31 (Topical).

Patria No. 13 ("Wings of Death"—Two parts—Drama)

Happy Holligan—"The New Recruit" (Cartoon Comedy), and Sponge Fishing (Industrial) (International—Split Reel).

Releases for week of April 15.

When Love was Blind (Five parts—Drama) (Thanhouser).

Patria No. 14 ("The Border Peril"—Two parts—Drama—International)

The Mystery of the Double Cross No. 5 ("The Life Current"—Two parts—Dr.) (Astra).

Lonesome Luke on Tin Can Alley (Two parts—Comedy) (Rolin).

Florence Rose Fashions No. 27 ("Accepted Styles"), and Odd Fresh Water Creatures (Colored Edu.) (Pathe—Split Reel).

Know America, the Land We Love ("Arid and Fruitful California") (Scenic) (Combitone).

Hearst-Pathe News No. 32 (Topical).

Hearst-Pathe News No. 33 (Topical).

Bringing Up Father—"Music Hath Charms" (Cartoon Comedy), and Button Making (Industrial) (International—Split Reel).

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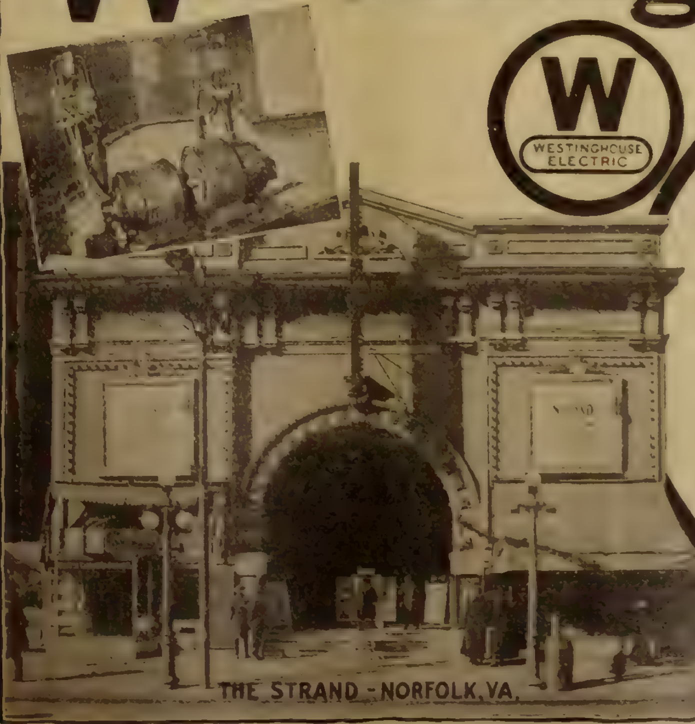

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 316.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Mar. 21—Number 64 (Topical).
Mar. 28—Number 65 (Topical).
Apr. 4—Number 66 (Topical).
Apr. 11—Number 67 (Topical).
Apr. 18—Number 68 (Topical).

BIG U.

Mar. 25—The Rebel's Net (Drama).
Apr. 5—The Dawn of Decency (Drama).
Apr. 8—The Terrors of War (Two parts—Drama).
Apr. 11—The Bugler (Drama).
Apr. 12—The Desert Ghost (Drama).
Apr. 19—The Pace That Kills (Drama).
Apr. 22—Her Great Mistake (Two parts—Dr.).

BISON.

Mar. 3—The Tornado (Two parts—Drama).
Mar. 10—The Drifter (Two parts—Drama).
Mar. 17—Roped In (Two parts—Drama).
Mar. 24—Goin' Straight (Two parts—Drama).
Mar. 31.—Steel Hearts (Two parts—Drama).
Apr. 7—The Burning Silence (Two parts—Drama).
Apr. 14—The Kidnapped Bride (Two parts—Drama).
Apr. 21—The Tell Tale Clue (Two parts—Dr.).

GOLD SEAL.

Mar. 6—Desperation (Three parts—Drama).
Mar. 13—The Common Sin (Three parts—Dr.).
Mar. 20—The Raid (Three parts—Drama).
Mar. 27—A Startling Climax (Three parts—Drama).
Apr. 3—The Magpie (Three parts—Drama).
Apr. 10—Hair Trigger Burk (Three parts—Drama).
Apr. 17—For Lack of Evidence (Three parts—Drama).

IMP.

Mar. 23—The Perils of the Secret Service (No. 3, "The Dreaded Tube"—Two parts—Drama).
Mar. 29—David's Idol Dream (Two parts—Drama).
Mar. 29—The Perils of the Secret Service (Episode No. 4, "The Crimson Blade—Two parts—Drama).
Apr. 6—The Perils of the Secret Service (Episode No. 5, "The Man in the Trunk"—Two parts—Drama)
Apr. 13—The Perils of the Secret Service (Episode No. 6, "The Signet Ring"—Two parts—Drama).
Apr. 15—The Eyes in the Dark (Two parts—Drama).
Apr. 20—The Perils of the Secret Service (Episode No. 7, "The International Spy"—Two parts Drama).
Apr. 21—The Blazing Secret (Drama).

JOKER.

Mar. 10—Wants Make a Dollar (Comedy).
Mar 17—Art Aches (Comedy).
Mar. 24—Whose Baby? (Comedy).
Mar. 31—What the ——? (Comedy).
Apr. 7—A Boob for Luck (Comedy).
Apr. 14—The Careless Cop (Comedy).
Apr. 21—Take Back Your Wife (Comedy).

LAEMMLE.

Mar. 8—The Human Flame (Drama).
Mar. 14—Where Glory Waits (Two parts—Dr.).
Mar. 17—Racing Death (Drama).
Mar. 21—Old Faithful (Drama).
Mar. 28—Is Money All? (Drama).
Mar. 29—The Mask of Love (Drama).
Apr. 4—The Star Witness (Two parts—Drama).
Apr. 7—The Blue Print Mystery (Drama).
Apr. 12—The Silent Prisoner (Drama).
Apr. 18—Chubby Takes a Hand (Drama).

L-KO.

Feb. 28—Spike's Bizzy Bike (Two parts—Com.).
Mar. 7—Fatty's Feature Fillum (Two parts—Comedy).
Comedy).
Mar 14—Summer Boarders (Comedy).
Mar 16—Love on Crutches (Comedy)
Mar. 21—Defective Detectives (Two parts—
Mar. 28—Dippy Dan's Doings (Two parts—Comedy).
Apr. 4—Nabbing a Noble (Comedy).
Apr. 8—Crooks and Crocodiles (Comedy).
Apr. 11—Ring Rivals (Two parts—Comedy).
Apr. 18—Love and Blazes (Two parts—Com.).

NESTOR.

Mar. 12—Some Specimens (Comedy).
Mar. 19—When the Cat's Away (Comedy).
Mar. 23—In Again, Out Again (Comedy).
Mar. 26—Shot in the West (Comedy).
Apr. 2—Mixed Matrimony (Comedy).
Apr. 9—Under the Bed (Comedy).
Apr. 16—Follow the Tracks (Comedy).

POWERS.

Mar. 25—The Love Affair of Ima Knutt (Cartoon-Comedy), and Artistic China and Japan (Dorsey Educational).
Mar. 29—The Grand Canyon of Arizona (Scenic—Edu.).
April 1—Inbad the Sailor (Cartoon Comedy) and India, The Brightest Jewel on the British Crown (Dorsey Edu.).
Apr. 5—Hagenbeck's Wild Animals (Educational).
Apr. 8—The Ups and Downs of Mr. Phool Phan (Cartoon Comedy) and Magic India (Dorsey Edu.) (Split Reel).
Apr. 15—Boomer Bill Goes to Sea (Cartoon Comedy) and "On the Streets of India" (Dorsey Edu.) (Split reel).
Apr. 22—A Good Story About a Bad Egg (Cartoon Comedy), and Intimate India (Dorsey Educational) (Split Reel).

RED FEATHER.

Mar. 5—The Gates of Doom (Five parts—Dr.).
Mar. 12—The Girl Who Lost (Drama) and Border Wolves (Five parts—Dr.).
Mar. 19—The Scarlet Crystal (Five parts—Dr.).
Mar. 26—The Fighting Gringo (Five parts—Drama).
Apr. 2—The Bronze Bride (Five parts—Drama).
Apr. 9—Mr. Dolan of New York (Five parts—Drama).
Apr. 16—The Flower of Doom (Five parts—Drama).

REX.

Mar. 8—The Amazing Adventure (Two parts—Drama).
Mar. 11—It Makes a Difference (Drama).
Mar. 24—The Boyhood He Forgot (Drama).
Mar 25—The Grudge (Two parts—Drama).
April 1—Snow White (Three parts—Drama).
Apr. 12—Uncle John's Money (Two parts—Dr.).
Apr. 15—Her Primitive Man (Drama).
Apr. 19—The Sorceress (Drama).

VICTOR.

Mar. 15—Dorothy Dares (Two parts—Comedy).
Mar. 20—Black Magic (Comedy), and Landmarks of France (Scenic).
Mar. 22—The Hash House Mystery (Two parts—Comedy).
Mar. 27—Never too Old to Woo (Comedy).
Mar. 30—Prodigal Papa (Comedy)
Apr. 3—Please Be My Wife (Comedy).
Apr. 5—Somebody Lied (Two parts—Comedy-Drama).
Apr. 10—His Family Tree (Comedy).
Apr. 13—Stop Your Skidding (Comedy).
Apr. 17—It Happened in Room 7 (Comedy).
Apr. 19—The Topsy Turvy Twins (Two parts—Comedy).
Apr. 20—Tit for Tat (Comedy Drama).

UNIVERSAL SCREEN MAGAZINE.

Mar 23—Issue No. 11 (Educational).
Mar 30—Issue No. 12 (Educational).
Apr. 6—Issue No. 13 (Educational).
Apr. 13—Issue No. 14 (Educational).
Apr. 20—Issue No. 15 (Educational).

UNIVERSAL SPECIAL FEATURE.

Mar. 25—The Voice on the Wire (Episode No. 2, "The Mysterious Man in Black"—Two parts—Drama).
April 1—The Purple Mask (Episode No. 14, "The Sky Monsters"—Two parts—Drama)
April 1—The Voice on the Wire (Episode No. 3, "The Spider's Web"—Two parts—Drama).
Apr. 8—The Purple Mask (Episode No. 15—"The Floating Signal"—Two parts—Drama).
Apr. 8—The Voice on the Wire (Episode No. 4, "The Next Victim"—Two parts—Drama).
Apr. 15—The Purple Mask (Episode No. 16—Two parts—Drama).
Apr. 15—The Voice on the Wire (Episode No. 5 -Two parts—Drama).
Apr. 22—The Voice on the Wire (Episode No. 6, "The Death Warrent"—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Mar. 10—The Tell Tale Arm (Drama).
Mar. 10—The Homicide's Weapon (Drama).
Mar. 17—The Lonesome Mariner (Drama).
Mar. 17—A Ram-Bunctious Endeavor (Comedy).
Mar. 21—Cupid and a Button (Comedy).
Mar. 28—The Bearded Fisherman (Drama).
Apr. 4—An Artist's Intrigue (Drama).

CUB.

Mar. 15—Jerry's Triple Aliance (Comedy).
Mar. 22—Minding Baby (Comedy).
Mar. 29—Be Sure You're Right (Comedy).
Apr. 5—The Lady Detective (Comedy).
Apr. 12—The Gypsy Prince (Comedy).

NIAGARA FILM STUDIOS.

Mar. 14—The Perils of Our Girl Reporters (No. 12, "Outwitted"—Two parts—Dr.).
Mar. 21—The Perils of Our Girl Reporters (No. 13, "The Schemers"—Two parts—Drama).
Mar. 28—The Perils of Our Girl Reporters (No. 14, "The Counterfeiters"—Two parts—Drama).
Apr. 4—The Peril of Our Girl Reporters (No. 15, "Kidnapped"—Two parts—Dr.).

GAUMONT.

Mar. 27—Tours Around the World No. 21 (Subjects on reel: Funchal, Madeira; Rostov-on-the-Don, Russia; Ajaccio, Corsica—Travel).
Mar. 29—Reel Life (Subjects on reel: Weaving Indian Blankets; The Pulmotor; Swedish Gymnastics; The Famous Herald Clock; Winter Sports in Florida—Mutual Film Magazine).
Apr. 3—Tours Around the World No. 22 (Subjects on reel: Our New Islands in the West Indies, St. Thomas, St. Croix) (Travel).
Apr. 5—Reel Life No. 49 (Subjects on reel: Cultivating Rubber Plants in Northern Brazil, One-Man Submarine, Magnetism, the Property of Attraction; Making Bread the Modern Way) (Mutual Film Magazine).
Apr. 10—Tour Around the World, No 23 (Subjects on Reel: Parks and Gardens of Paris; Lisbon, Portugal; Volendam, Holland—Travel).
Apr. 12—Reel Life, No. 50 (Subjects on Reel: Wine Making in France; A Flying Torpedo; Dancing for Health; An Ice Scooter; Indian Basketry; A Novel Home Entertainment—Mutual Film Magazine).

MONOGRAM.

Mar. 19—The Adventures of Shorty (No. 10, "Shorty Bags the Bullion Thieves"—Two parts—Drama).
Mar. 26—The Adventures of Shorty Hamilton (No. 11, "Shorty Lands a Master Crook"—Two parts—Drama).
Apr. 2—The Adventures of Shorty Hamilton (Episode No. 12, "Shorty Solves a Wireless Mystery"—Two parts—Drama).
Apr. 9—The Adventures of Shorty Hamilton (Episode No. 13, "Shorty Reduces the High Cost of Living"—Two parts—drama).

(Mutual Releases continued on page 336.)

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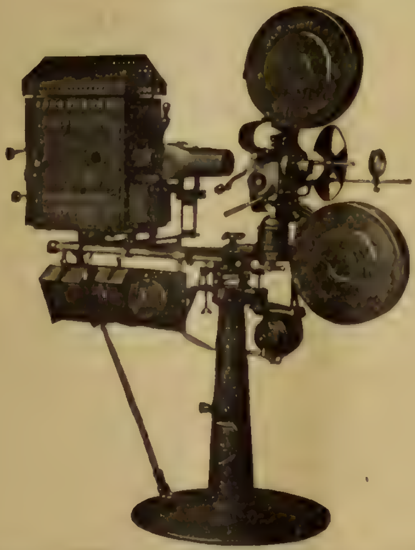

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San Francisco, Cal., E. H. Roth, says:
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Greer, S. C., C. W. Grace, says:
I am entirely satisfied with the Motiograph's work.

Charlotte, N. C., H. L. Morrow, says:
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Canton, Ohio, H. S. Klink, says:
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St. Joseph, Mo., W. W. Wertenberger, says:
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Cleveland, Ohio, Bronx Amusement Co., says:
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Lincoln, Neb., Hill-Sun Amusement Co., says:
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Elysian, Minn., L. E. Beynon, says:
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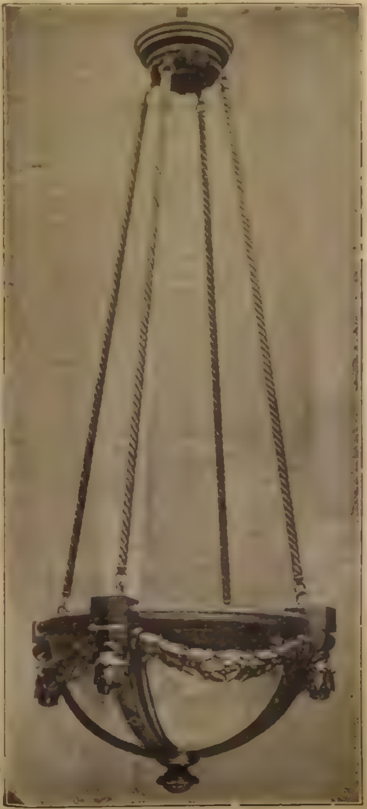

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 316.)

(*Mutual Releases continued from page 334.*)

MUTUAL WEEKLY.

Mar. 28—Number 117 (Topical).
Apr. 4—Number 118 (Topical).
Apr. 11—Number 119 (Topical).
Apr. 18—Number 120 (Topical).

MUTUAL CHAPLIN.

Jan.—The Rink (Two parts—Comedy).
Feb.—Easy Street (Two parts—Comedy).
Mar.—The Cure (Two parts—Comedy).

MONMOUTH.

Mar. 30—Jimmy Dale, Alias "The Gray Seal" (Chapter 2, "The Stolen Rubies"—Two parts—Drama).
Apr. 6—Jimmie Dale, Alias The Grey Seal (Chapter 3, "The Counterfeit Five"—Two parts—Drama).
Apr. 13—Jimmie Dale, Alias The Grey Seal (Chapter 4, "The Metzer Murder Mystery"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Mar. 19—The Morals of Men (No. 1, "The Painted Lie—Five parts—Drama).
Mar. 26—Motherhood (Five parts—Drama).
Mar. 26—Sunny Jane (Horkheimer—Five parts—Drama).
Apr. 2—The Devil's Assistant (Fisher—Six parts—Drama).
Apr. 9—Mrs. Balfame (Powell—Six parts—Drama).
Apr. 9—High Play (American Five parts—Drama).

MUTUAL SPECIAL.

Apr. 9—A Daughter of War (Five parts—Dr.).

SIGNAL PRODUCING CO.

Apr. 9—The Railroad Raiders (Episode No. 1. "Circumstantial Evidence"—Two parts—Drama).

STRAND.

Apr. 11—Her Hero (Comedy).

VOGUE.

Mar. 10—His Bogus Boast (Two parts—Com.).
Mar. 17—A Matrimonial Shock (Two parts—Comedy).
Mar. 24—A Studio Stampede (Two parts—Comedy).
Mar. 31—Freed by Fido (Two parts—Comedy).
Apr. 7—Why Ben Bolted (Two parts—Com.).
Apr. 14—Jolted Justice (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Jan. 29—Bridges Burned (Five parts—Drama).
Feb. 26—The Secret of Eve (Five parts—Dr.).
Apr. 2—The Waiting Soul (Five parts—Dr.).
Apr. 9—The Power of Decision (Five parts Drama).

COLUMBIA PICTURES CORP.

Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).
Mar. 12—The Mortal Sin (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 26—The Hidden Children (Five parts—Drama).

ROLFE.

Jan. 15—The White Raven (Five parts—Dr.).
Mar. 5—The Barricade (Five parts—Drama).
Mar. 19—His Father's Son (Five parts—Dr.).

SERIAL PRODUCING CO.

Mar. 12—The Great Secret (Episode, No. 10—"The Woman and the Game"—Two parts—Drama).
Mar. 19—The Great Secret (Episode No. 11, "A Shot in the Dark"—Two parts—Drama).
Mar. 26—The Great Secret (Episode No. 12, "Caught in the Web"—Two parts—Drama).
Apr. 2—The Great Secret (Episode No. 13, "The Struggle"—Two parts—Dr.).
Apr. 9—The Great Secret (Episode No. 14—Two parts—Drama).

METRO COMEDIES.

Feb. 26—Reliable Henry (Drew—Comedy).
Mar. 5—Modern Romance (Rolma—Comedy).
Mar. 12—Locked Out (Drew—Comedy).
Mar. 19—The High Cost of Living (Drew Comedy).
Mar. 26—Awakening of Helene Minor (Drew—Comedy).
Apr. 2—Regeneration of Reginald (Rolma—Comedy).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Feb. 19—Her Scrambled Ambition (Comedy).
Mar. 5—Speed (Comedy).
Mar. 19—The Magic Vest (Comedy).
Apr. 2—Getting the Evidence (Comedy).
Apr. 12—Tides of Barnegat (Five parts—Dr.).

FAMOUS PLAYERS.

Jan. 18—A Girl Like That (Five parts—Dr.).
Feb. 26—The Fortunes of Fifi (Five parts—Drama).
Mar. 12—Sapho (Five parts—Drama).
Mar. 19—The Dummy (Five parts—Drama).

KLEVER COMEDY.

Feb. 26—Some Doctor (Comedy).
Mar. 12—Flivvering (Comedy).
Mar. 26—Rough and Ready Reggie (Comedy).

LASKY.

Feb. 22—On Record (Five parts—Drama).
Mar. 1—Those Without Sin (Five parts—Dr.).
Mar. 5—Castles for Two (Five parts—Drama).
Mar. 15—The Prison Without Walls (Five parts—Drama).
Mar. 26—The Bottle Imp (Five parts—Drama).
Apr. 5—The School for Husbands (Five parts—Comedy-Drama).
Apr. 9—The Cost of Hatred (Five parts—Dr.).

MOROSCO AND PALLAS.

Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).
Mar. 8—Out of the Wreck (Five parts—Dr.).
Mar. 22—The Spirit of Romance (Five parts—Drama).
Mar. 29—As Men Love (Five parts—Drama).
Apr. 2—The Bond Between (Five parts—Dr.).

PARAMOUNT-BURTON HOLMES.

Mar. 12—On the Great Glacier (Scenic).
Mar. 19—Through Canadian Canyons (Scenic).
Mar. 26—Vancouver and Victoria (Scenic).
Apr. 2—Mid-Winter Sports in Quebec (Scenic).
Apr. 9—East of Suez (Scenic).
Apr. 16—In Old India (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 19—59th Edition—Colonel Heeza Liar Spy Dodger (Cartoon Comedy); Rivaling Nature's Flowers; Picto Puzzles; In the West Indies.
Mar. 26—60th Edition—Bobby Bumps, Office Boy (Cartoon Comedy); Crab Fishing in Virginia; Americanizing an Oriental Art; Assaying the Nation's Gold.
Apr. 2—61st Edition—Quacky Doodles As the Early Bird (Cartoon Comedy); Mission Life in California; Picto Puzzles by Sam Lloyd; Mobilizing the Red Cross.

Triangle Film Corporation.

FINE ARTS.

Mar. 4—Betsy's Burglar (Five parts—Drama).
Mar. 11—A Love Sublime (Five parts—Drama).
Mar. 18—A Daughter of the Poor (Five parts—Drama).
Mar. 25—A Woman's Awakening (Five parts—Drama).
Apr. 8—Her Official Fathers (Five parts—Dr.).

KAY-BEE.

Mar. 4—Back of the Man (Five parts—Drama).
Mar. 11—The Little Brother (Five parts—Dr.).
Mar. 18—Blood Will Tell (Five parts—Drama).
Mar. 25—The Square Deal Man (Five parts—Drama).
Apr. 1—The Dark Road (Five parts—Drama).
Apr. 8—Sweetheart of the Doomed (Five parts—Drama).

TRIANGLE KOMEDY.

Mar. 25—Her Candy Kid (Comedy).
Mar. 25—A Tuner of Notes (Comedy).
Apr. 1—A Finished Product.
Apr. 1—Innocent Sinners.
Apr. 8—A Birth Scandal.
Apr. 8—The Bookworm Turns.

TRIANGLE PRODUCTION.

Apr. 1—Her Father's Keeper (Five parts—Drama).

MACK-SENNETT KEYSTONES.

Mar. 4—Villa of the Movies (Two parts—Com.).
Mar. 11—Dodging His Doom (Two parts—Com.).
Mar. 18—Her Circus Knight (Two parts—Com.).
Mar. 25—Her Fame and Shame (Two parts—Comedy).
Apr. 1—Pinched in the Finish (Two parts).
Apr. 8—Her Nature Dance (Two parts).

SUPERPICTURES, INC.

Feb. 19—Seven Deadly Sins—"Sloth" (McClure Pictures—Five parts—Drama).
Feb. 26—Seven Deadly Sins, "Passion" (McClure—Five parts—Drama).
Mar. 5—Seven Deadly Sins—"Wrath" (McClure—Five parts—Drama).
Mar. 12—Seven Deadly Sins—"The Seventh Sin" (McClure—Seven parts—Drama).

Feature Releases

ART DRAMAS, INC.

Mar. 8—The Cloud (Van Dyke—Drama).
Mar. 22—A Man and a Woman (U. S. Amusement Co.—Drama).
Mar. 29—The Law That Failed (Apollo Pictures, Inc.—Drama).
Apr. 5—The Inevitable (Erbograph—Five parts—Drama).
Apr. 12—The Great Bradley Mystery (Apollo—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Mar. 5—A Poor Little Rich Girl (Drama).
Mar. 26—Broadway Jones.

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Mar. 5—The Boy Girl (Five parts—Drama).
Mar. 5—Hell Morgan's Girl (Five parts—Drama—Special Release).
Mar. 12—Mutiny (Five parts—Drama).
Mar. 19—Polly Redhead (Five parts—Drama).
Mar. 26—The Gift Girl (Five parts—Drama).
Apr. 2—Susan's Gentleman (Five parts—Dr.).
Apr. 9—The Pulse of Life (Five parts—Dr.).
Apr. 16—A Jewel in Pawn (Five parts—Dr.).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Feb. 26—Kidding Sister (Comedy).
Mar. 1—Out for the Coin (Two parts—Com.).
Mar. 5—As Luck Would Have It (Comedy).
Mar. 12—His Flirting Ways (Comedy).
Mar. 19—Sauce for the Goose (Comedy).
Mar. 26—Clothes and the Man (Comedy).
Apr. 2—Love and the Iceman (Comedy).

DIXIE FILM CORP.

December—Just a Song at Twilight (Five parts—Drama).
Dec.—Tempest and Sunshine (Five parts—Dr.). Drama).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 316.)

EDUCATIONAL FILM CORP.

Mar. 12—The Living Book of Nature ("Jungle Vaudeville"—Educational).
Mar. 19—The Living Book of Nature ("Feeding the Fish-Eaters"—Edu.).
Mar. 26—The Living Book of Nature ("Feeding the Bears"—Edu.).
March—Ascent of the Matterhorn (Scenic).
March—Austrian Ski-School (Scenic).
March—Sea Lions (Edu.).
Apr. 2—The Living Book of Nature ("The Elephants"—Educational).
Apr. 9—The Living Book of Nature ("Three Animals"—Educational).

FOX FILM CORP.

Feb. 26—A Child of the Wild (Five parts—Dr.).
February—The Honor System (Special Release—Drama).
Mar. 5—Sister Against Sister (Five parts—Drama).
Mar. 12—A Tale of Two Cities (Five parts—Drama).
Mar. 12—Love's Law (Five parts—Drama).
Mar. 19—The Blue Streak (Five parts—Drama).
Mar. 26—High Finance (Five parts—Drama).
Apr. 2—Her Greatest Love (Five parts—Dr.).
Apr. 2—Tangled Lives (Five parts—Drama).
Apr. 9—The Derelict (Five parts—Drama).
Apr. 16—Her Temptation (Five parts—Drama).

FOXFILM COMEDY.

Mar. 5—Her Father's Station (Two parts—Comedy).
Mar. 12—Hearts and Saddles (Two parts—Comedy).
Mar. 19—The House of Terrible Scandals (Two parts—Comedy).
Mar. 26—His Merry Mix-Up (Two parts—Comedy).
Apr. 2—A Bath House Tangle (Two parts).

GREATER VITAGRAPH (V-L-S-E, INC.).

Mar. 19—Bombs and Blunders (Comedy).
Mar. 19—Captain Jinks, the Plumber (Comedy).
Mar. 19—The Secret Kingdom (Episode No. 12, "The Shark's Nest"—Two parts—Drama).
Mar. 26—The More Excellent Way (Five parts—Drama).
Mar. 26—Turks and Troubles (Comedy).
Mar. 26—Captain Jinks' Great Expectations—Comedy).
Mar. 26—The Secret Kingdom (Episode No. 13, "The Tragic Masque"—Two parts—Drama).
Apr. 2—Babette (Five parts—Drama).
Apr. 2—The Collie Market (One of Paula Blackton's Subjects—Two parts).
Apr. 2—Pests and Promises (Comedy).
Apr. 2—Captain Jinks In and Out (Two parts—Comedy).
Apr. 2—The Secret Kingdom (Episode No. 14, "The Portrait of a King"—Two parts—Drama).
Apr. 9—Apartment 29 (Five parts—Drama).
Apr. 9—A Spring Idyl (One of Paula Blackton's Subjects—One reel).
Apr. 9—Captain Jinks and Himself (Two parts—Comedy).
Apr. 9—The Secret Kingdom (Episode No. 15, "The Tocsin"—Two parts—Drama).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).
February—Two Men and a Woman (Five parts—Drama).

KEEN CARTOON CORP.

Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Feb. 26—Max Comes Across (Two parts—Com.).
Mar. 5—Burning the Candle (Essanay—Five parts—Drama).
Mar. 12—Little Lost Sister (Selig—Five parts—Drama).
Mar. 19—Satan's Private Door (Essanay—Five parts—Drama).
Apr. 1—The Mishaps of Musty Suffer (Third Series, No. 1, "Spliced and Iced"—Comedy).
Apr. 2—The Law of the North (Edison—Five parts—Drama).
Apr. 8—The Mishap of Musty Suffer (Third Series, No. 2, "The Soda Jerker"—Comedy).
Apr. 9—The Trufflers (Essanay—Five parts—Drama).

SELZNICK PICTURES.

January—Panthea (Five parts—Drama).
February—The Argyle Case (Seven parts—Dr.).
March—The Price She Paid (Seven parts—Dr.).
March—The Eternal Sin (Seven parts—Drama).

WORLD PICTURES.

Feb. 19—A Square Deal (Five parts—Drama).
Feb. 26—A Girl's Folly (Five parts—Drama).
Mar. 5—The Web of Desire (Five parts—Dr.).
Mar 12—The Dancer's Peril (Five parts—Dr.).
Mar. 19—The Social Leper (Five parts—Drama).
Mar. 26—As Man Made Her (Five parts—Drama).
Apr. 2—Man's Woman (Five parts—Drama).
Apr. 9—The Family Honor (Five parts—Dr.).

States Right Features

ABRAMS & WERNER.

April—The Bar Sinister (Drama).

ANCHOR FILM CORP.

Mar. 20—Hell Hath no Fury (Six parts—Dr.).

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Nine parts—Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

WORLD FILM.

March—The Mothers of France.

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

COSMOFOTOFILM CO.

Mar. ——The Manx-Man (Eight parts—Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

EBONY FILM CORP.

Feb. 26—A Natural Born Shooter (Drama).

E. I. S. MOTION PICTURE CORP.

Mar. ——Trooper 44 (Five parts—Drama).

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Seven parts—Drama).

FRIEDER FILM CORP.

April—The Birds' Christmas Carol (Five parts—Drama).

FRIEDMAN ENTERPRISES.

February—A Mormon Maid (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

March—God's Man (Nine parts—Drama).

GERMANY'S OFFICIAL WAR FILMS INC.

January—Germany and Its Armies of Today (Topical).

GOLD MEDAL PHOTOPLAYERS.

March—The Web of Life (Five parts—Drama).

GRAFTON PUB. FILM CO.

January—Argonauts of California (Ten parts—Historical).

GRAND FEATURE FILM CORP.

Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).
Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).
Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama).

KESSEL & BAUMAN.

Jan. —Mickey.

LEA-BEL CO.

February—Modern Mother Goose (Five parts).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

S. B. JUST, INC.

Jan.—The Porter (Two parts — Comedy — Drama—All Colored Performers).

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

M-C FILM CO.

March—America Is Ready (Five parts—Top.).

B. S. MOSS MOTION PICTURE CORP.

January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

ROTHACKER FILM MFG. CO.

February—Ranch Life in the Big Horn Mountains (Two parts—Descriptive).

WILLIAM N. SELIG.

April—The Garden of Allah.

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

A. STONE.

February—If We Should Go to War (Two parts).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr).

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNITY SALES CORP.

January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

December—The People vs. John Doe (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
April—Even as You and I (Seven parts—Dr.).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.)

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

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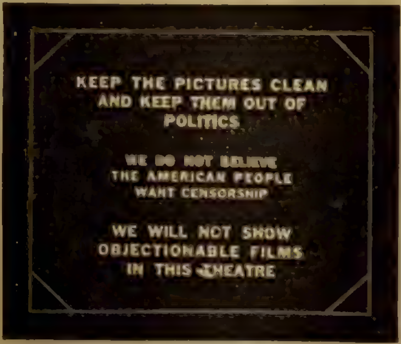
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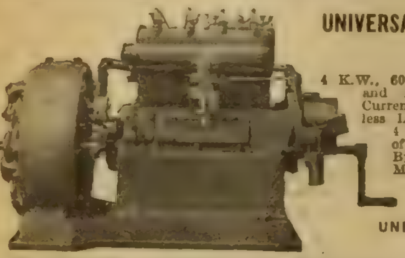

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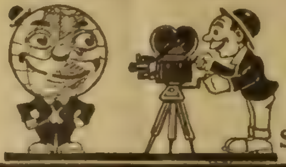

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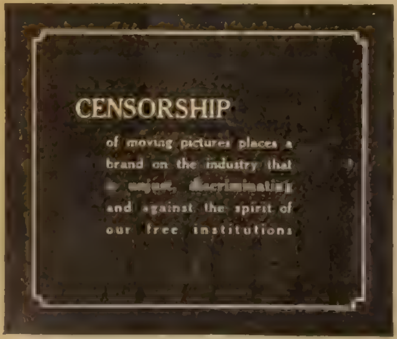

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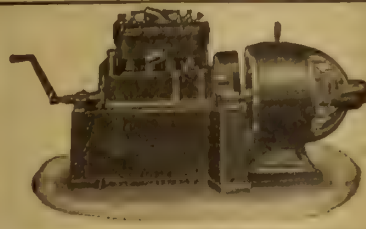

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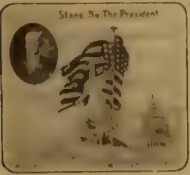

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THE Liberty of the American people is in jeopardy. The cry of liberty or death heard in 1776 is echoed in 1917. Every American industry is contributing huge funds for preparedness—to strengthen the sinews of the government in this hour when upon the test of our force and endurance depends the future independence of our people.

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What are YOU going to do?

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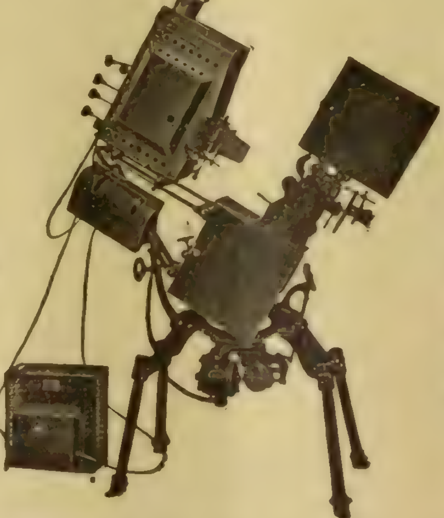

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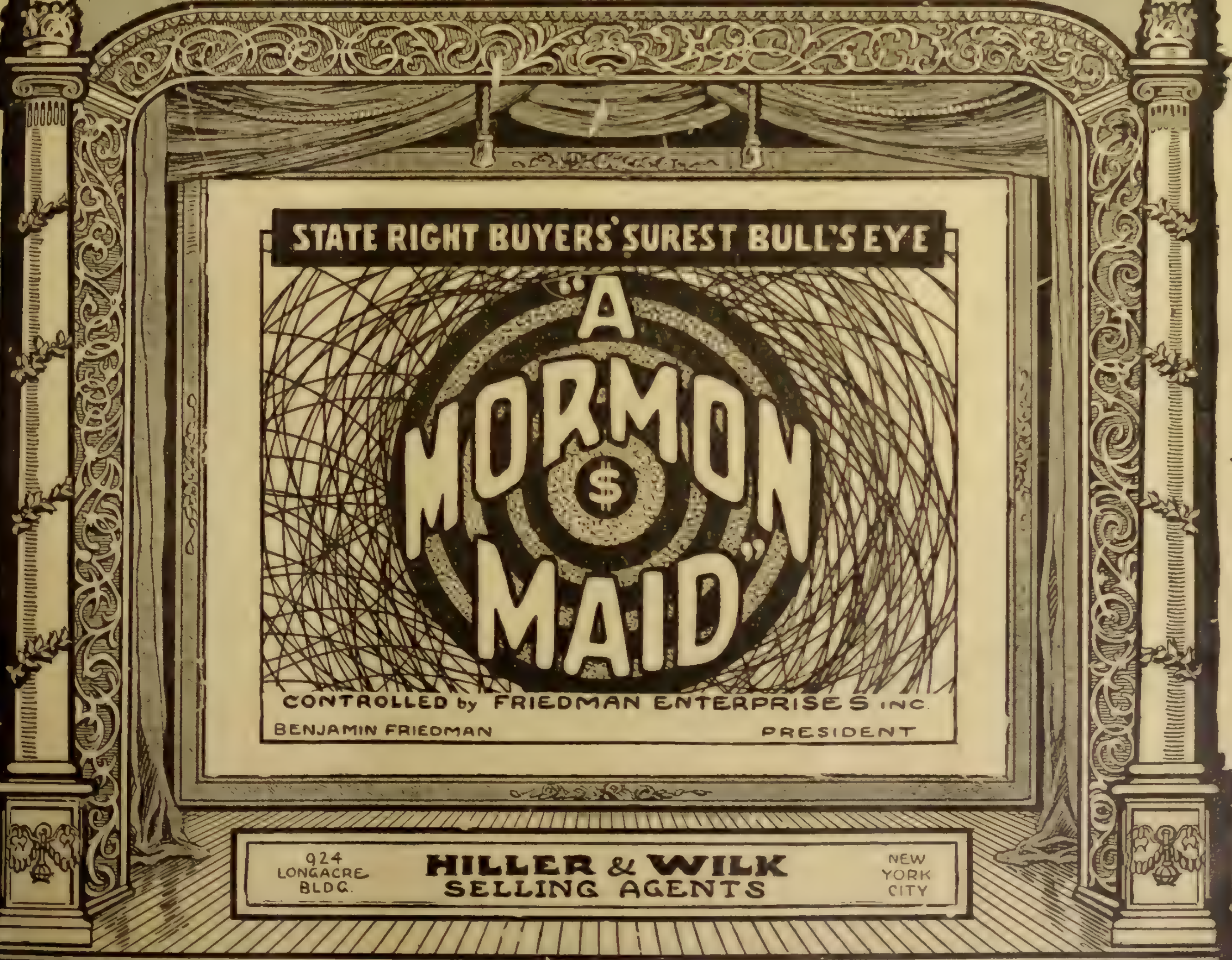
MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE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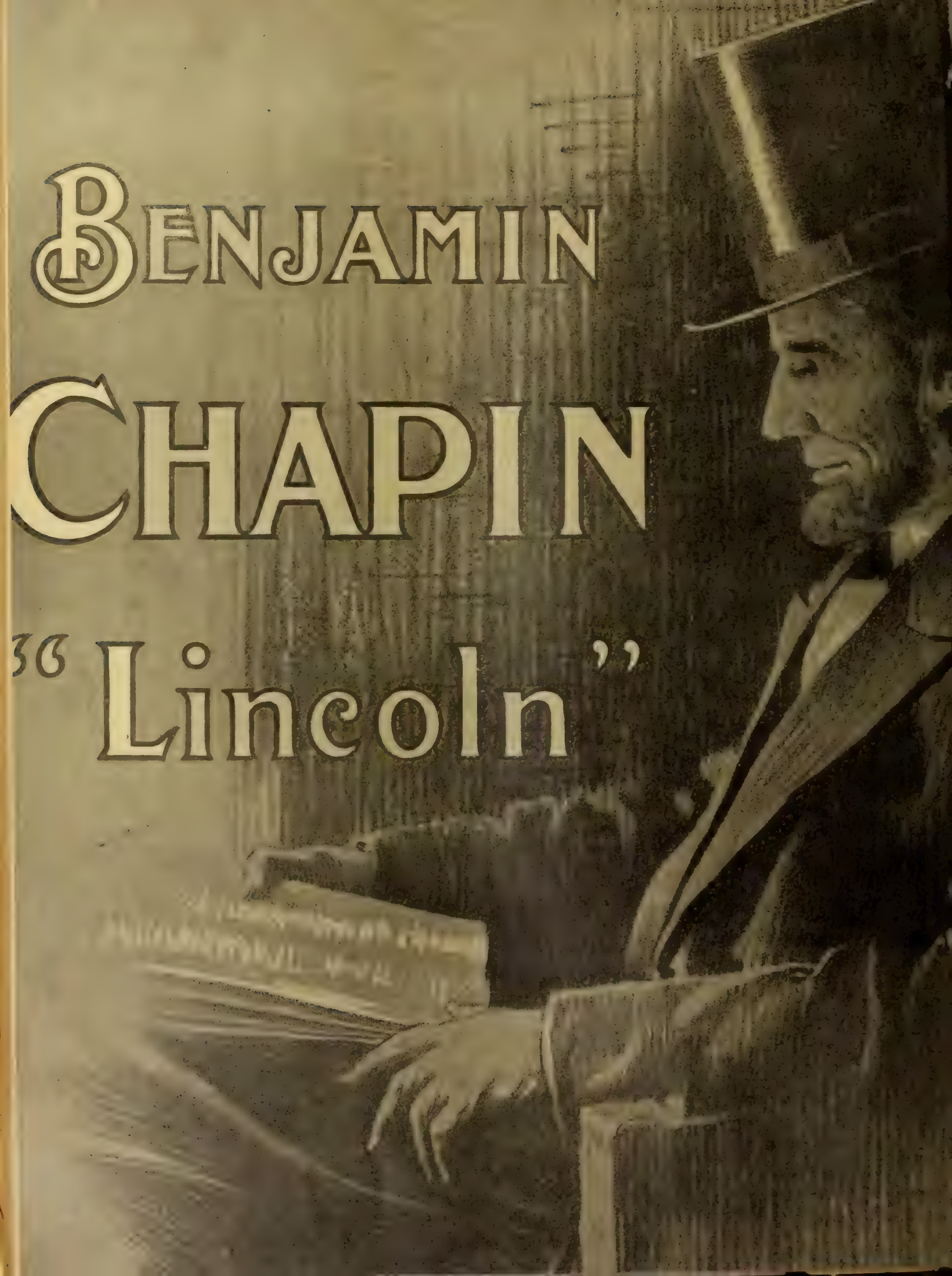
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TWO GREAT OFFERINGS

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NOTABLE as have been the many past successes produced by the Universal in the serial field, there are none which in so short a time have taken that firm hold upon the minds of the fans which brings them back episode after episode, as has “The Voice on the Wire.” The mysterious voice, giving its ghostly warning over a disconnected telephone; baffling at every turn the ingenious traps laid for it by John Shirley, private investigator, stimulate the curiosity, and apparently raise in the minds of the audiences the same perturbation that Ben Wilson, in the character of Shirley, so ably depicts on the screen. Beautiful Neva Gerber, Shirley's charming and capable assistant, whom he has rescued from the clutches of a gang, also has the fans guessing. Like Cronin, the chief of police, they do not know whether she is “on the square” or not. And so they come back night after night in the hope of finding some clue that will settle in their own minds at least the cleverest mystery story ever filmed. The story is from the popular novel of the same name by Eustace Hale Ball, author of “Traffic in Souls” and many other notable successes. It was directed by Stuart Paton, the successful producer of the Universal's stupendous spectacular submarine drama, “20,000 Leagues Under the Sea,” and bears every evidence of his master hand. Supporting Mr. Wilson and Miss Gerber are Joseph Girard and a large and brilliant cast. The production is lavish in the extreme, and is well worthy of the phrase, “The Universal's latest and greatest serial.” Fans, Exhibitors and Exchange men alike are enthusiastic and as every one knows that is proof positive that a serial is big and very much worth while, as an entertainment and as a profitable box office attraction. Bookings may be made through any of the 73 Universal Exchanges or through the Home Office of the Universal.

Ben Wilson and Neva Gerber, Leading Man and Woman in “The Voice on the Wire.”

For those Exhibitors who for any reason do not care to run a serial or connected film story, the Universal has prepared a remarkable novelty in the form of seven two-reel dramas, each COMPLETE IN ITSELF, released under the general title of “The Perils of the Secret Service.” The stories were written by the famous American novelist, George Bronson Howard, world-traveler, playwright and author of “God's Man,” one of the literary sensations of a decade. The stories here offered are based on the famous “Yorke Norroy” series which appeared in a magazine of wide circulation recently, and it is gratifying to note the eagerness with which their filmization has been greeted. As Yorke Norroy, diplomatic agent of the Secret Service, Kingsley Benedict the popular Universal star, has the opportunity of his career. Cool, suave and resourceful he holds his audiences in breathless suspense, always to triumph in the end. He is supported by a different Universal woman star in each of the seven stories and the entire series give a wonderful example of this capable actor's versatility. The series was directed by Mr. Howard at Universal City and are as pleasing and fascinating as they are unusual.

Kingsley Benedict in a Scene from “The Perils of the Secret Service.”

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IT takes a popular magazine years and years to build up a circulation that is worthy of noting, but it took the “magazine of the screen” but a few short weeks to leap into a popularity that brings millions of moving picture patrons to see it every week in thousands of theatres all over the country. The Universal Screen Magazine began right because the brains back of it knew what the public wanted. It is to “instruct, inform—to amuse and entertain.” And that is exactly what people go to the “movies” for. There is something to please everyone in any audience. There are cooking and housekeeping lessons for the women; also beauty hints and many other matters pertaining to woman's widening sphere.

World's Greatest Cook and Housekeeper “Shows How” on the Universal Screen Magazine.

For the kiddies there are genuine juvenile subjects—our dumb animal friends, nature studies, travelogs in the great cities of the world; there are pictures that show you how any number of things are made; there are patriotic and preparedness subjects; there are shown in operation the marvelous inventions of science depicting industrial progress, and there are the remarkable films showing animated sculpture, wherein you see the modeling clay take shape before your astonished gaze. There is no wonder that the Universal was compelled by popular demand to release the Universal Screen Magazine every week instead of twice a month, as originally planned. It is rapidly taking its place in the minds of both people and Exhibitors as the biggest one-reel feature in the world today. Book through any Universal Exchange, or UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

PROFITS PROVE PROGRAM'S POPULARITY

Exhibitors Giving Universal Program Show Are Reaping Good Net Profits and Growing in Popularity

IN every section of the country there are Exhibitors who have found that switching from "features" to program they have changed their business from one of loss to one of profit. Any Universal Exchange man can give you the actual proof whenever you want it. The reason is that the public don't care to arrive at a theatre late and find that they must see the last half of a feature first, in other words, look at a picture backwards. They like to go to the movies when they feel like it, stop in for a few good short and varied subjects, and leave feeling that they had their money's worth. On the Universal Program there is always something to please everyone; no one is ever disappointed. If one subject does not please there is sure to be several that do, and the patron goes out to BOOST YOUR HOUSE.

Special Releases

On the Universal Program for the Week of April 30

THE "specials" on the Universal Program are the type and class of picture that you like to use to strengthen your entire program. They cost you a little more money, but they are worth it for the added business that they bring you. In fact, they are the pick and cream of the entire week's program, and as such they are released as specials to enable you to make a quick and sure selection. Look over the list given here and you will see several that you can use as soon as they are released.

SPECIAL ATTRACTION—"THE BRAND OF HATE" (Five Reels), All-Star Cast.
NESTOR—"WHAT A CLUE WILL DO" (One-Reel Comedy), Eddie Lyons, Lee Moran and Edith Roberts.
L-KO—"THE CABARET SCRATCH" (One-Reel Comedy), Dan Russell.
GOLD SEAL—"BILL BRENNAN'S CLAIM" (Three-Reel Western Drama), Neal Hart and Janet Eastman.
UNIVERSAL ANIMATED WEEKLY—No. 70.
IMP—"A MIDNIGHT MYSTERY" (Two-Reel Mystery Drama), Thomas Jefferson and Betty Schade.
UNIVERSAL SCREEN MAGAZINE—Issue No. 17.
L-KO—"SCRAMBLED HEARTS" (One-Reel Comedy), Billie Ritchie.

Regular Releases

On the Universal Program for the Week of April 30

THE so-called "regular" releases on the Universal Program are the sterling subjects—high class dramas, comedies, etc., that constitute the backbone of the mighty Program which has more, and gives more quality and greater quantity than all competition combined. Look them over and you will see why they are popular and why you should communicate with your nearest Universal Exchange regarding booking TODAY.

VICTOR—"FLAT HARMONY" (One-Reel Comedy), Eileen Sedgwick.
VICTOR—"POTS AND POEMS" (Two-Reel Comedy Drama), Matt Moore and Jane Gail.
BIG U—"THE PENALTY OF SILENCE" (One-Reel Drama), Wallace Reid.
VICTOR—"A DARLING IN BUCKSKIN" (One-Reel Comedy), Gertrude Astor.
BISON—"LITTLE MOCCASINS" (Two Reels), Millard K. Wilson and Edyth Roberts.
JOKER—"LEFT IN THE SOUP" (One-Reel Comedy), Gale Henry and William Franey.
BIG U—"TRUE TO THEIR COLORS" (Two Reels), Grace Cunard.

THE two lists given above combined constitute the complete weekly Universal Program Service—the entertainment that is making more Exhibitors successful today than all other forms of film entertainment combined. If you are not familiar with Universal Program Service and want to get next to something that will net you real profits, write or wire your nearest Universal Exchange for full particulars and PROOF today. Or address the Home Office as above.

In Step With the Times

Universal Animated Weekly Shows Timely Topics

WHETHER it is the latest operation of a U-Boat, or preparedness parades, or the interior of a munition factory, or the launching of the latest U. S. Naval vessel; a storm in Indiana, the unveiling of a notable statue, a great auto race, or thrilling scenes of the pilots of the air, you may depend that Universal Animated subjects are not only live and timely, but that they are shown first on the screen by that enterprising organization. That is why the U. A. W. is the first choice of fans all over the country, and why it will draw a crowd on the dullest day in the week, when even a big feature will not pull them in. Ask your nearest Universal Exchange or write direct to the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

Chicago High School Cadets Show Preparedness. Universal Animated Weekly.

PROFITABLE PROOF

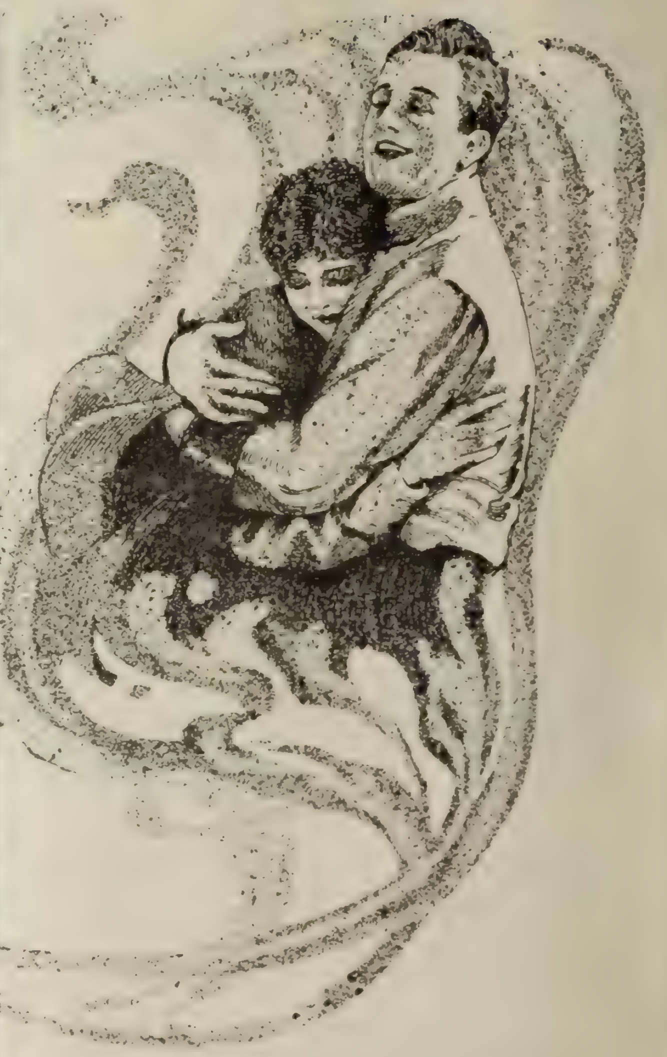
Universal Comedies Prove That as Laugh Getters--They Are Money-Getters

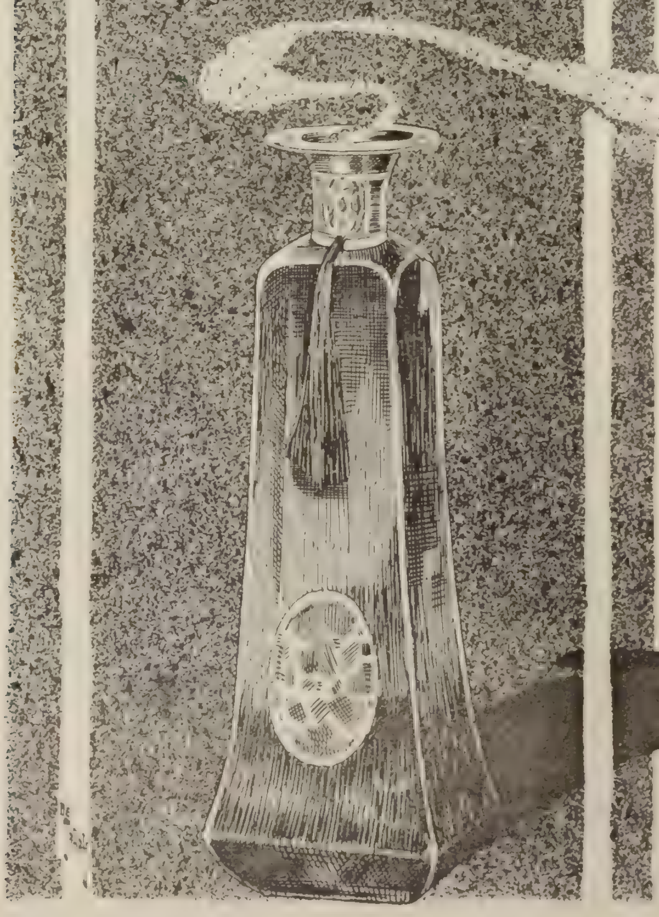
THE cold, cold cash is what proves the merit of a comedy. Especially is this true of Universal Comedies because they are among the first to appear and the same brands are making friends and money for Exhibitors still. In Joker, L-KO and Nestor Comedies the Exhibitor has a choice of three distinct kinds of comedy—each a supreme laugh-getter — the sort that makes the fans ask for "more of the same." Ask your nearest Universal Exchange to show you one of each and then arrange for a big comedy night and give your patrons a rare treat. It will build popularity, prestige and profit for you.

Gale Henry, Joker Comedies.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

Presenting
The Dashing Young Screen Star
Jack Mulhall
in the Great American Play
"THE HERO OF THE HOUR"
A Brilliant 5 Act Production
At Last
A New Kind of Photoplay
Written and directed by
Raymond Wells
Book through any Universal Exchange





ABSOLUTELY DISTINCTIVE

THIS splendid five-reel production—"THE HERO OF THE HOUR"—featuring dashing Jack Mulhall, is the kind of Feature that makes people love to go to moving pictures. It is absolutely distinctive. It's the kind of play that every theatre clamors for but seldom gets. It's the kind of play that sends people away bristling with enthusiasm for more pictures of this kind. It's a crackerjack. Book it for the popularity it will bring to your house. It's ten to one you'll play it and repeat.

The Warfare Of The Flesh

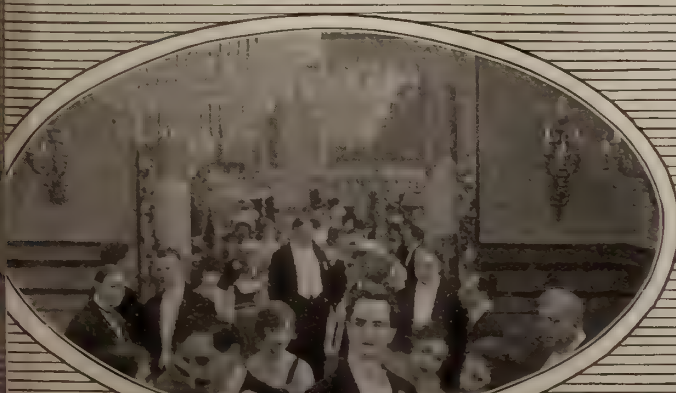
The reason why this is a STATE RIGHT PICTURE is because it has the same relation to a Program picture that a BEST SELLER has to an average book. It has all the talking points and HIGH SPOTS that are essential to the success of a STATE RIGHT PRODUCTION. It is rich in subject matter, in title, in presentation, cast and exploitation ideas from the box-office viewpoint. It is a safe and sane investment for the safe and sane BUYER and EXHIBITOR. The theme is a spiritual as well as a material analysis of the eternal conflict between mind and matter. It is a BROADSIDE against slanderers of VIRTUOUS WOMANHOOD.

Here is the cast:—

Sheldon Lewis, who starred in the Iron Claw; Walter Hampden, who starred in the Servant in the House; Charlotte Ives, now starring in the Morosco Broadway hit, The Brat; Marie Shotwell, appearing in Enlighten Thy Daughter; Harry Benham, of the Million Dollar Mystery, and Theodore Friebus, for years the idol at the Castle Square Theatre, Boston.

The feature was produced and directed by EDWARD WARREN, maker of many successful state right attractions.

Wire bids for Territorial Rights to H. Z. Levine, Business Manager, 1482 Broadway, New York City.



EDWARD WARREN
Productions.

WILLIAM FOX
OFFERS

THE
HONOR
SYSTEM

R. A. WALSH'S MASTER DRAMA

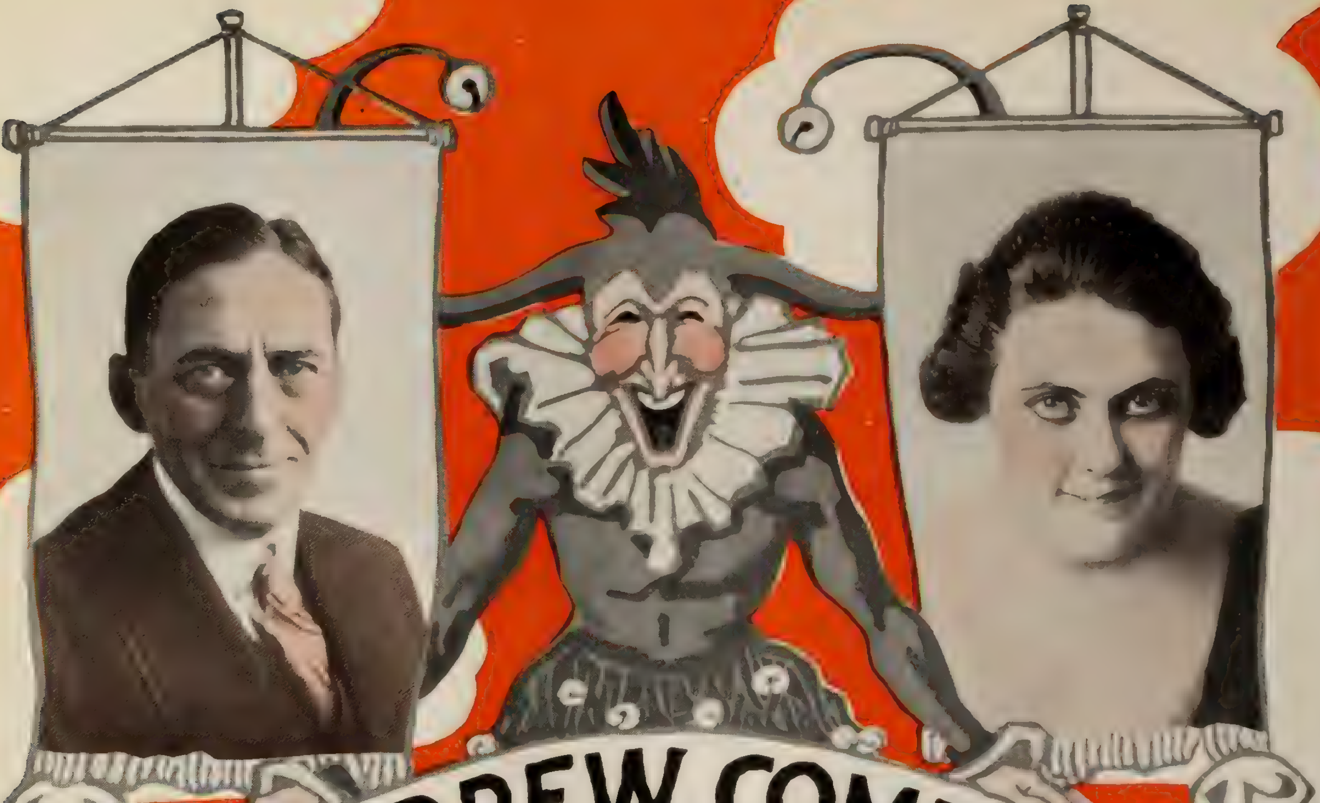
FOR SALE ON BASIS
OF STATE RIGHTS

FOX-FILM
CORPORATION
130 W. 46th ST, NEW YORK CITY

She stood
in
the path
of the man
she loved
and
sought the
wrong way
out

COLUMBIA
PICTURES CORPORATION
presents
Little
VIOLA DANA
IN
GOD'S LAW and MAN'S
From the Novel by Paul Trent
A METRO wonderplay
in Five supreme acts
Directed by
John Collins

**RELEASED
ON THE
METRO
PROGRAM
APRIL 23.**



METRO-DREW COMEDIES

stamp
the theatre that uses them
as a
High Class Theatre!

**ONE
EVERY WEEK**

**ESTABLISHED
SUCCESS
OF ALL
SERIALS**

**ARE YOU
SHARING
IN THE BIG
PROFITS?**

Wm. Christy Cabanne's
master serial

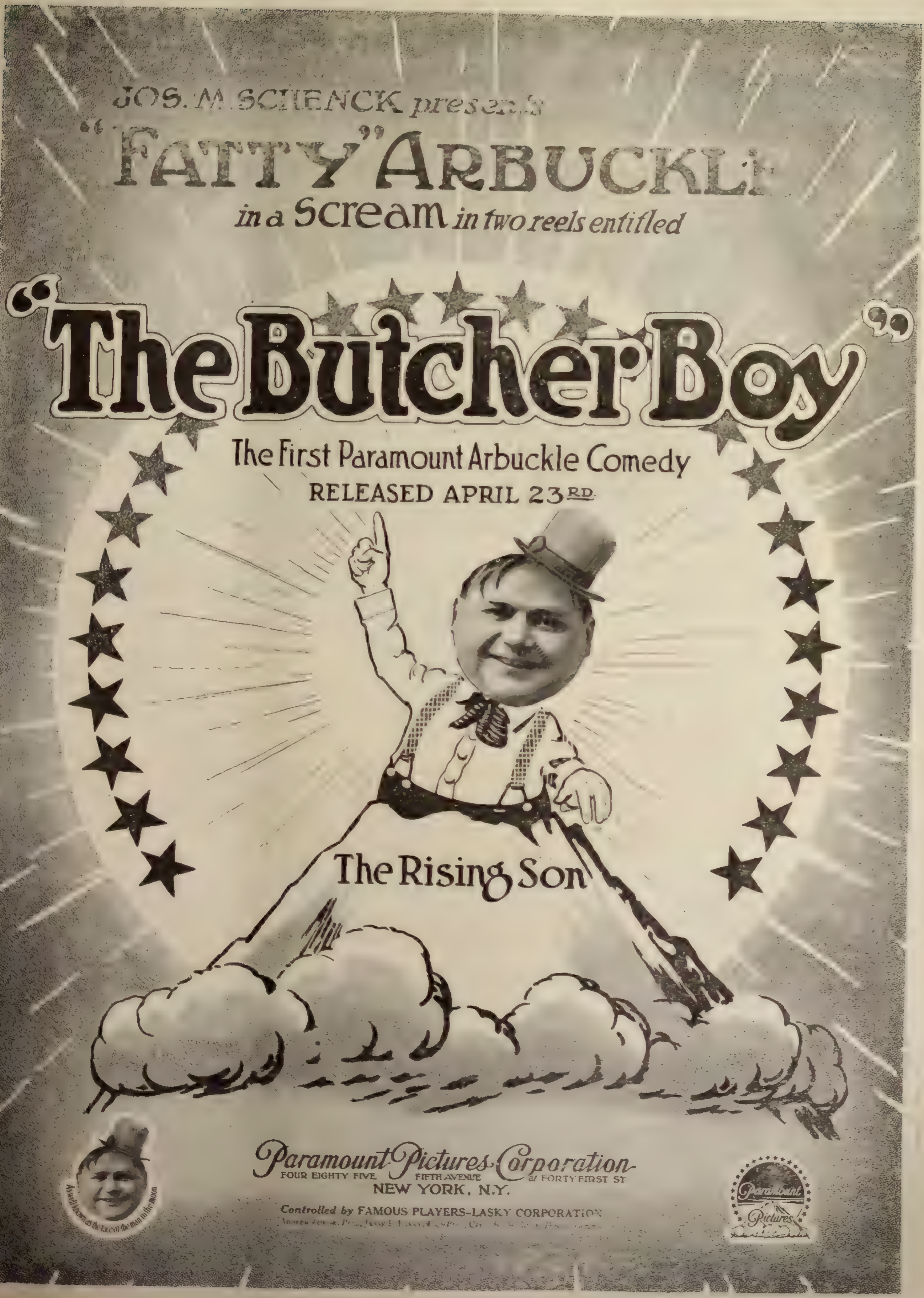
The Great Secret

WITH
Story by Fred de Gresac

FRANCIS X. BUSHMAN and BEVERLY BAYNE

Produced by SERIAL Producing Co.
18 CHAPTERS
Presented by QUALITY Pictures Corp'n.

BOOKING THROUGH METRO EXCHANGES



JOS. M. SCHENCK presents

"FATTY" ARBUCKLE

in a SCREAM in two reels entitled

"The Butcher Boy"

The First Paramount Arbuckle Comedy

RELEASED APRIL 23RD

The Rising Son
As well known as the face of the man in the moon

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible]

Blanche Sweet

has had few other picture plays, with the exception of "The Warrens of Virginia," which have given her an opportunity to display her histrionic talent.

"The Tides of Barnegat"

is a thrilling story of an older sister who is spurned by a puritanical village because she will not tell the story of a child she is giving a home, and the subsequent persecution of she and the child, is as touching as the sight of a baby boy afloat alone in a row boat, being fast carried out to sea by the swift tide, is heartrending.

F. Hopkinson Smith

the author of "The Tides of Barnegat" and one of the most popular fiction writers of the day, has contributed his most famous story, and probably the best sea tale of a generation, to the screen.

Released April 12th.

The Paramount policy might be briefly stated as "live and let live." Could anything be more fair?

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation

Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.;
Cecil B. DeMille, Dir. Gen.

Theodore Roberts and Kathlyn Williams

are for the first time appearing together, and this should prove an unusually strong stellar combination with "box office" value.

"The Cost of Hatred"

is a powerful, virile story of the life-long search of a great, passionate domineering personality, for revenge, and the fulfillment of it is indeed a thrilling story.

Beulah Marie Dix

the famous novelist and playwright who has been studying the photoplay for several months at the Lasky studio, in accordance with Jesse L. Lasky's policy of getting the best and most carefully selected screen stories obtainable, wrote and prepared "The Cost of Hatred" for the screen.

Released April 9th.

Your success, depending largely on the quality and attracting power of the pictures shown, depends on Paramount.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation

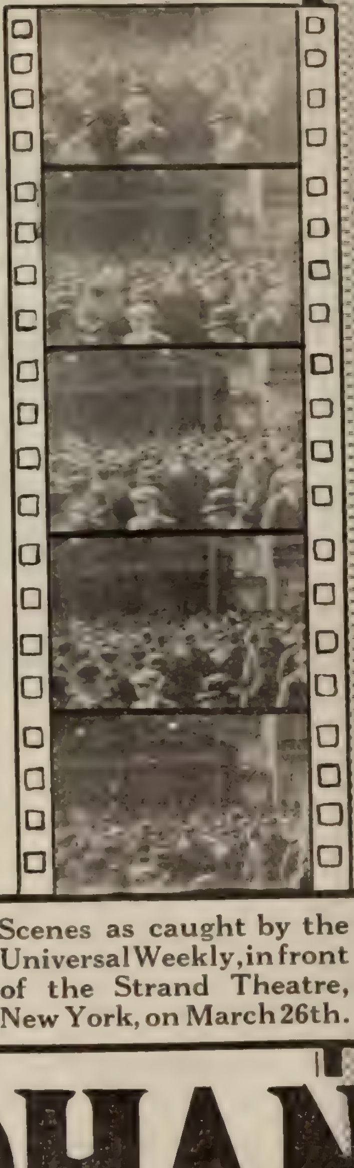
Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.;
Cecil B. DeMille, Dir. Gen.

They fought to get in!

The door man couldn't keep them out! Everyone was excited except the ticket seller. They couldn't come too fast for her!

Stanley V. Mastbaum, of Philadelphia, says he wants more GEORGE M. COHAN PICTURES for the beautiful Stanley Theatre.

This is the report also from hundreds of exhibitors who are showing



Scenes as caught by the Universal Weekly, in front of the Strand Theatre, New York, on March 26th.

GEO. M. COHAN

in

"BROADWAY JONES"

DIRECTED BY JOSEPH KAUFMAN

Released by

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

EXTENDED BOOKINGS

No matter how long you have booked

MARY PICKFORD

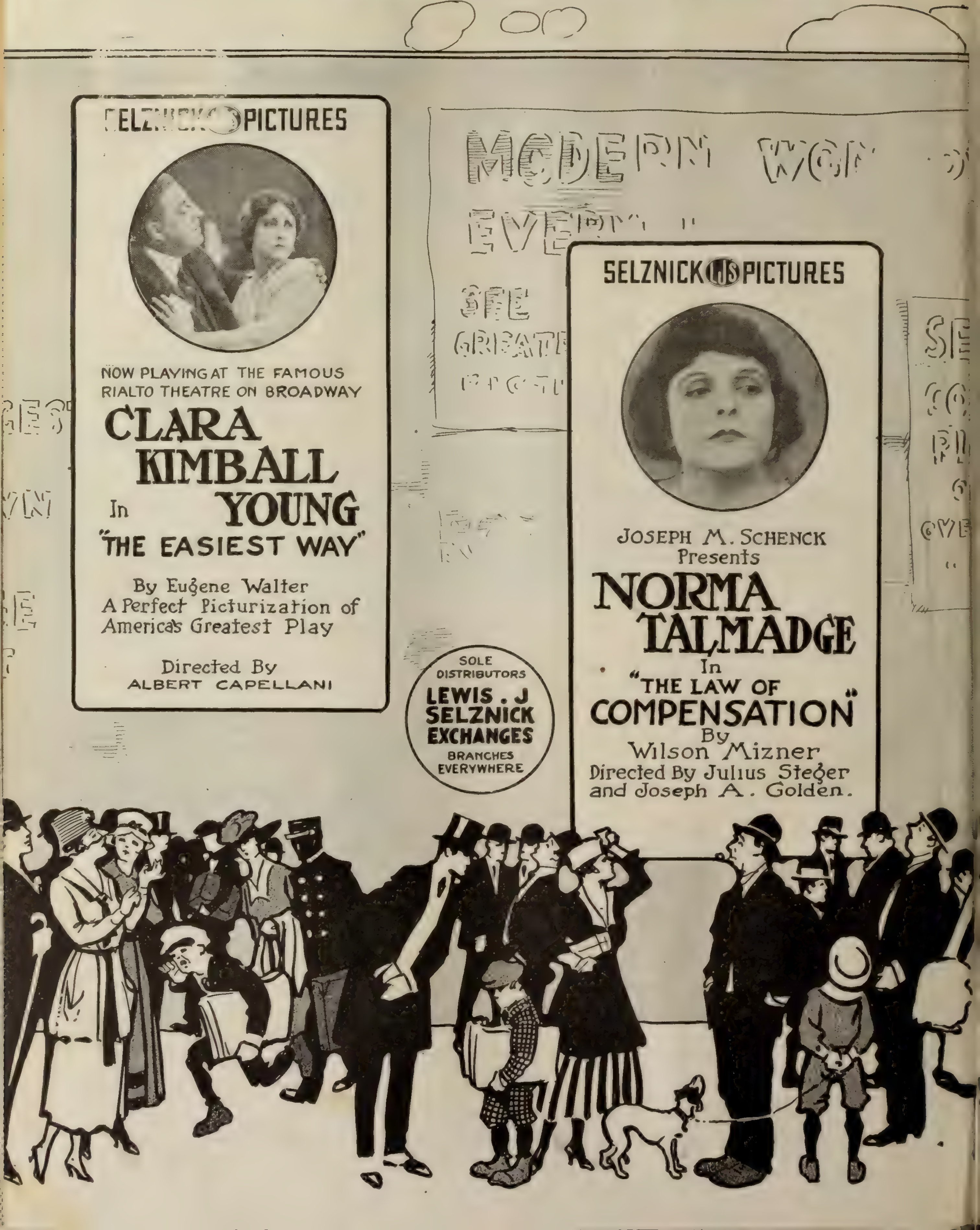
in

"A Poor Little Rich Girl"

you will wish the time extended.

Prepare in advance for extended bookings.

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City



SELZNICK PICTURES

NOW PLAYING AT THE FAMOUS
RIALTO THEATRE ON BROADWAY

CLARA KIMBALL YOUNG
In
"THE EASIEST WAY"

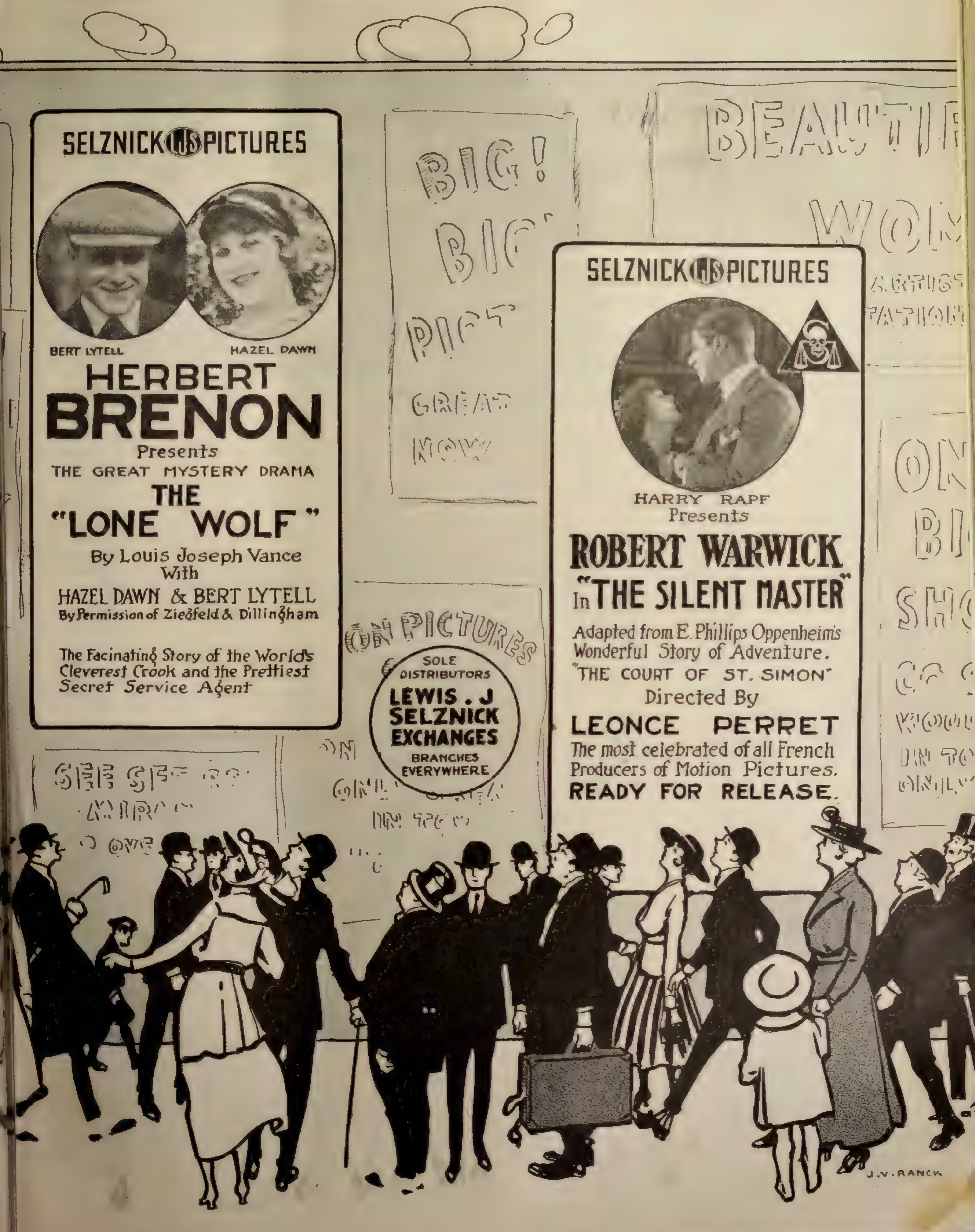
By Eugene Walter
A Perfect Picturization of
America's Greatest Play

Directed By
ALBERT CAPELLANI

SOLE DISTRIBUTORS
LEWIS . J SELZNICK EXCHANGES
BRANCHES EVERYWHERE

SELZNICK PICTURES

JOSEPH M. SCHENCK
Presents
NORMA TALMADGE
In
"THE LAW OF COMPENSATION"
By
Wilson Mizner
Directed By Julius Steger
and Joseph A. Golden.



SELZNICK LJS PICTURES

BERT LYTELL
HAZEL DAWN

HERBERT
BRENON
Presents
THE GREAT MYSTERY DRAMA
THE "LONE WOLF"
By Louis Joseph Vance
With
HAZEL DAWN & BERT LYTELL
By Permission of Ziegfeld & Dillingham

The Facinating Story of the World's Cleverest Crook and the Prettiest Secret Service Agent

SOLE DISTRIBUTORS
LEWIS . J SELZNICK EXCHANGES
BRANCHES EVERYWHERE

SELZNICK LJS PICTURES

HARRY RAPF
Presents
ROBERT WARWICK
In "THE SILENT MASTER"
Adapted from E. Phillips Oppenheim's Wonderful Story of Adventure.
"THE COURT OF ST. SIMON"
Directed By
LEONCE PERRET
The most celebrated of all French Producers of Motion Pictures.
READY FOR RELEASE.

OVER 600 SUCCESSFUL COMEDIES ! ! ! ! ! !

AL. E. CHRISTIE, probably the most experienced producer of comedies in the picture business today, has in the past nine years produced and supervised over six hundred successful comedies! He is a master of comedy—he knows just the kind of comedy movie fans will laugh most at—just the kind of comedy movie-exhibitors will profit most on. Backed by his years of experience gained in producing laughable, profitable comedies, he is now bending all his efforts toward the production of

CHRISTIE COMEDIES

That is why CHRISTIE COMEDIES are SUCCESSFUL. Are YOU exhibiting CHRISTIE COMEDIES? Here is a list of big Independent Exchanges from whom you can get 'em.

1 **San Francisco**
Peerless Film Exchange,
100 Golden Gate Ave.
California, Arizona, Nevada.

2 **Los Angeles**
Peerless Film Exchange,
224 L. A. Investment Bldg.
California, Arizona, Nevada.

3 **Minneapolis**
Zenith Feature Film Co.,
Produce Exchange Bldg.
Minnesota, North and South Dakota.

4 **Boston**
Phoenix Feature Film Exch.,
131 Columbus Ave.
New England States.

5 **Denver**
Consolidated Feature Film Exch.
1746 Curtis St.
Colo., Wyo., New Mex., Utah and Mont.

6 **Dallas**
Alliance Film Co.,
1905½ Commerce St.
Texas, Arkansas, Oklahoma.

7 **Toronto**
Famous Players Film Serv., Ltd.,
12 Queen St., East.
Canada.

8 **Detroit**
Superior Features,
120 Broadway
Michigan.

9 **Cleveland**
Tri-State Film Exchange,
Sincere Bldg.
South Ohio, Kentucky

10 **Cincinnati**
Tri-State Film Exchange,
21-23 Opera Place
North Ohio

11 **Sioux City**
Globe Film Corp., Successors to
Western Film Co.
310 Nebraska St
Iowa.

12 **Winnipeg**
Famous Players Film Serv., Ltd.
447 Main Street
Canada

Co-operative Film Exchange,
Australia.

14 **Chicago**
Celebrated Players Film Co.,
207 S Wabash Ave.
Illinois, Indiana.

15 **Milwaukee**
Walter Baier,
3rd Floor Manhattan Bldg.
Wisconsin.

16 **Philadelphia**
Metro Film Exchange,
1331 Vine St.
Eastern Pa., Maryland, Virginia, Dist. Co

17 **Brooklyn, N. Y.**
K & M. Film Exchange,
587 Fulton St
New York, Northern New Jersey.

18 **Pittsburgh**
Liberty Film Renting Co.,
938 Penn Ave
Western Pennsylvania, West Virginia.

19 **Seattle**
Reel-Play Feature Co.
Washington, Idaho, Oregon.

20 **Birmingham**
Queen Features Film Co.,
24-25-26 Potter Bldg.
Southern Territory

21 **Wellington, New Zealand**
Co-operative Film Co.,
New Zealand

CHRISTIE FILM CO
AL. E. CHRISTIE · DIRECTOR GENERAL
SUNSET BLVD. AT GOWER ST.
LOS ANGELES · CALIFORNIA

A new single reel CHRISTIE COMEDY is released each week-and occasionally a TWO-REEL SPECIAL.

Christie Comedies

Single reel release for week of April 16th-"LOVE AND THE ICEMAN" featuring BETTY COMPSON and NEAL BURNS.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

APRIL 21, 1917

" THE SINGLE CODE " IS SECOND CRANE WILBUR MUTUAL PICTURE

THE second of the Crane Wilbur series of Mutual Pictures is released the week of April 16. "The Single Code" is its title. It is five reels in length and contains innumerable, powerful situations. Thomas Ricketts directed it. Mr. Wilbur is surrounded by a capable company headed by Florence Printy.

Deals With Old, Old Problem.

The story of "The Single Code" deals with an old, old problem. It raises once more the question of whether the man is equally entitled to blame with the woman—whether there should be a single code of morality equally applicable to men and women. Mr. Wilbur appears in the role of Hugh Carrington, a young purist, who writes and preaches "I believe in a single code of morality. Why blame the woman for a sin for which you condone the man? I say man is the greater sinner, for he is of the stronger sex." Yet when sin enters his own home and both himself and his bride falter in the path of righteousness, he seeks absolution for himself and condemns his helpmate. Crying, "You are different. You are my wife!" he rushes away, and so the double standard wins a new advocate.

Released Week of April 16.

"The Single Code" is released the week of April 16. Bookings on it can be made now at any Mutual Exchange. "The Painted Lie," the first of the Wilbur productions released as Mutual Pictures, is showing to tremendous success. There are four others still to come. Reservations can be made for all of them at this time.

Coming Ann Murdock Film Has Big Setting

In "Outcast," the coming Ann Murdock production which is to be one of the first offerings of the Empire All Star Corporation to the Mutual Pictures, a 112 foot stage setting, representing Monte Carlo, will be shown. It depicts the famous gambling resort with true fidelity and is one of the largest ever erected. Still another big scene in this same picture depicts the Hotel Savoy, London. More than a hundred players appear in support of Miss Murdock in these massive sets. Reservations on the Empire All Star productions in which Miss Murdock will be seen can be made now at any Mutual Exchange. The exact release date of the first of these Mutual Pictures will be announced later.

Mutual Star Productions For April

Title.	Lead.
Week Beginning April 2d.	
The Devil's Assistant	Margarita Fischer
Week Beginning April 9th.	
Mrs. Balfame	Nance O'Neil
High Play	William Russell
Week Beginning April 16th.	
Environment	Mary Miles Minter
The Single Code	Crane Wilbur
Week Beginning April 23d.	
The Debt	Marjorie Rambeau
The Wildcat	Jackie Saunders

CHAPLIN'S "THE CURE"

Depicting Charlie's Adventures At a Modern Health Resort

RELEASED APRIL 16th

"The Cure" is finished. It is the tenth and newest of the Mutual-Chaplin Specials. April 16 is its release date. The public is eagerly waiting for its screening, as newspapers all over the country have mentioned its coming. In "The Cure," Charlie is shown seeking rest and recuperation at a modern health resort. He arrives with a strange assortment of baggage and promptly proceeds to imbibe of the medicinal "waters." As fellow guests at the health resort, Charlie finds a strange assortment of individuals. Some of them he finds it hard to get along with, while others he finds wholly delightful. One has to actually behold the scenes in the steam-room, in the massage-room, and in the lobby of the resort to appreciate fully the uproarious comedy that Chaplin creates. Laughs fairly bubble over one another. Each bit of "business" is funnier than the last. And the end of the picture contains the biggest surprise of all. All the old favorites—Edna Purviance, Eric Campbell and others—are given innumerable chances to display their talent, and all of them avail themselves of the opportunity afforded. Bookings can be made now on "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "Behind the Screen," "The Pawnshop," "The Rink," "Easy Street" and "The Cure." Detailed information regarding prices and dates can be secured from your nearest Mutual Exchange.

Exhibitors showing "Mrs. Balfame," the first of the Nance O'Neil series of Mutual Pictures are helped by the window displays on the Atherton novel which, in a new edition, is being prominently displayed at bookstores everywhere.

MARY MILES MINTER STARTS NEW SERIES WITH "ENVIRONMENT"

ANOTHER Mary Miles Minter five-reel feature is released by Mutual Film Exchanges everywhere the week of April 16. "Environment" is its title. It is the first of the second series of Mutual Pictures starring Mary Miles Minter. It was written and directed by James Kirkwood. The American studios at Santa Barbara, California, were used for its staging.

A Quaint New England Story.

"Environment" is a typical Minter production—sweet and wholesome, filled with smiles and tears. It is laid in a quaint, old fashioned, New England village. Miss Minter is cast as the daughter of the village loafer and ne'er-do-well. On graduation day she meets for the first time the new minister, who promptly proceeds to fall in love with her, though her clothes are not so fine as those of her girl friends, and her home is anything but inviting. Through a strange combination of circumstances the heroine is placed in a decidedly bad light before the minister. For a time he thinks her anything but a "good" girl. But the old saying that "The darkest cloud has a silver lining" is aptly illustrated in this picture, for just when all seems hopeless to the little heroine, everything is explained satisfactorily to the pastor and the daughter of the village loafer becomes the bride of the minister.

Strong Supporting Cast.

George Fischer is again Miss Minter's leading man in this picture. Assisting them in the production appear such favorites as George Periolat, Margaret Shelby, Jack Vosburgh, Harvey Clark, Lucille Ward and Al Vosburgh. "Environment" is now booking at all Mutual Exchanges. Exhibitors are still packing their theatres with the first Minter Series and open dates can be arranged for them also, enabling a manager to arrange a whole Minter week for his house if he so desires.

"A Daughter of War" Is Timely Released

Just now while things are at fever heat—while bands are playing and recruits are rushing to the colors, exhibitors have an opportunity of doing their bit to aid the country by showing "A Daughter of War." This is a Mutual special feature in five acts, starring May Ward. Its scenes are laid in 1776. It is released April 12th. Rouse patriotism among your patrons. Stimulate recruiting. Book "A Daughter of War" at your nearest Mutual Exchange.

MUTUAL

S S HUTCHINSON, *President*
AMERICAN FILM COMPANY, Inc.
Presents

MARY MILES MINTER
in
"ENVIRONMENT"

Written and directed by JAMES KIRKWOOD

A story of laughter and tears. Laid in a quaint old New England village. Having for its central figures the daughter of the town loafer and the new minister.

"Environment" is in five acts. It's the first of the new Minter Series of Mutual Pictures ∞ Released through Mutual Exchanges the week of April 16th.

Coming "ANNIE-FOR-SPITE"
With MARY MILES MINTER

MUTUAL

DAVID HORSLEY

Presents

CRANE WILBUR

in

"THE SINGLE CODE"

Dealing with the old old problem of who to blame-the man or woman? Hugh Carrington preaches a single standard of morality, but when his own loved one is involved becomes an advocate of the double code.

Second of the Crane Wilbur Series of Mutual Pictures. In five acts. Directed by Thomas Ricketts. Released through Mutual Exchanges everywhere the week of April 16th.

Now playing: -"THE PAINTED LIE"
With CRANE WILBUR

MUTUAL

MUTUAL FILM CORPORATION
Presents

CHARLIE CHAPLIN
in
"THE CURE"

Tenth and newest of the Mutual-Chaplin Specials. Depicting Charlie's visit to a health resort. His indulgence in the health-giving waters is hampered by a private stock of liquor he imports. The scenes in the "steam room" and the "massage department" will cure any grouch.

NOW BOOKING AT ALL MUTUAL EXCHANGES

"THE FLOORWALKER" — "THE FIREMAN" — "THE VAGABOND"
"ONE A·M" — "THE COUNT" — "THE PAWNSHOP" — "THE RINK"
"BEHIND THE SCREEN" — "EASY STREET" *and* "THE CURE"

Released on Monday April 16th.

MUTUAL

Monmouth Film Corporation
Presents

"The Mitzer Murder"

Released April 15th.

As the fourth episode in the new series of mystery-detective tales—released now for the first time as Mutual Featurettes under the general title

Jimmie Dale
alias "The Grey Seal"

featuring

E·K·LINCOLN DORIS MITCHELL
PAUL PANZER EDNA HUNTER

Brains against brawn—For pure love of adventure, a millionaire clubman pits his wits against the minions of the law. The contest that develops will hold audiences spellbound in their seats. Sixteen absorbing stories—each complete in two reels. Four featured stars.

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, President
JULES BURNSTEIN, General Manager
Directed by HARRY McRAE WEBSTER

NOW Booking At All Mutual Exchanges.

MUTUAL

VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"JOLTED JUSTICE"

TWO REELS **RELEASED APRIL 14th**

FEATURING PADDY McQUIRE

THERE'S an old adage to the effect that one who deviates from the paths of Righteousness is almost invariably caught in Folly's web. It was never proven to better effect than in this Vogue Comedy. The Judge thought he could safely adjourn court to visit a "girl show" on the pier, but what befell him there results in his changing his mind. "Jolted Justice" is in two reels. Rube Miller directed it. It can be obtained at any Mutual Exchange.

Slapstick with a Reason
VOGUE
COMEDIES

VOGUE FILMS, Incorporated
General Offices: 6235 Broadway **Chicago, Illinois**

David Horsley's

CUB COMEDIES

featuring

GEORGE OVEY

—a brand of one reel subjects upon which an exhibitor can depend for consistent high grade comedy of the better sort.

Next Subject, Released April 19

SOMEWHERE IN THE MOUNTAINS

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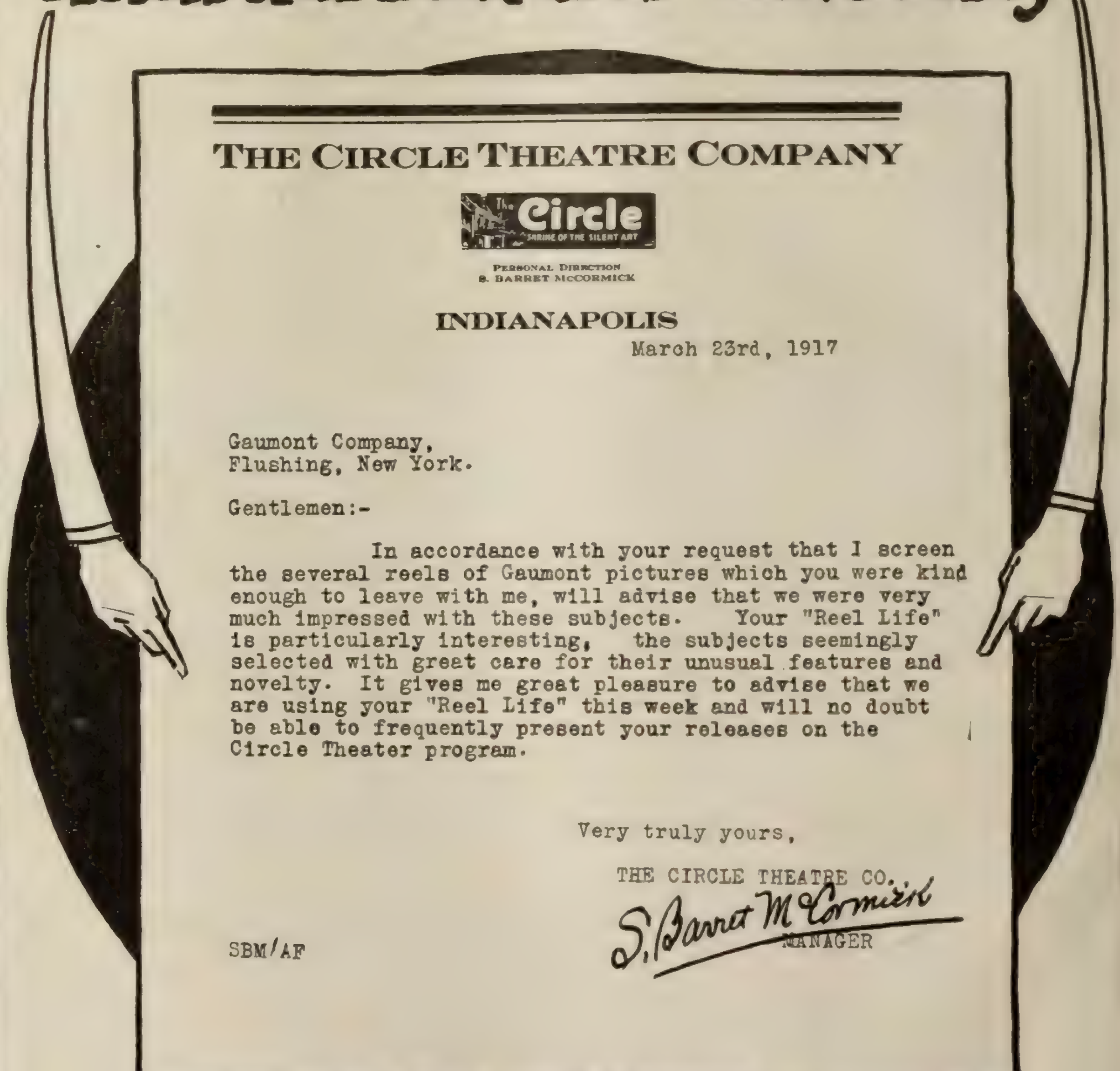
You, too, can have them with their "Unusual Features and Novelty"



THE CIRCLE THEATRE COMPANY

The Circle
SHRINE OF THE SILENT ART

PERSONAL DIRECTION
S. BARRET McCORMICK

INDIANAPOLIS

March 23rd, 1917

Gaumont Company,
Flushing, New York.

Gentlemen:-

In accordance with your request that I screen the several reels of Gaumont pictures which you were kind enough to leave with me, will advise that we were very much impressed with these subjects. Your "Reel Life" is particularly interesting, the subjects seemingly selected with great care for their unusual features and novelty. It gives me great pleasure to advise that we are using your "Reel Life" this week and will no doubt be able to frequently present your releases on the Circle Theater program.

Very truly yours,

THE CIRCLE THEATRE CO.

S. Barret McCormick
MANAGER

SBM/AF

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

Gaumont Co.

Gaumont

FLUSHING, N. Y.

"TROOPER 44"

GEO. SOULE SPENCER
JUNE DAYE

AN UNUSUAL REQUEST

Was made by Governor Whitman for the privilege of a private showing of "TROOPER 44" for the governors of New York, New Jersey, Pennsylvania, Maryland, and Delaware, and their aides de camp on the occasion of their conference to devise effective means of cooperation and action during the war.

The interest of the governors was so intense that the E. I. S. MOTION PICTURE CORP. was then requested to show the picture before the members of the Senate and Assembly and other officials of the State of New York. This showing of April 3rd in Albany evoked enthusiastic applause and appreciation.

Although this drama is in no sense a propaganda picture the producers of "TROOPER 44" are now deluged with requests for the showing of the film in the thirteen states where legislation for the creation of a State Police is pending.

The E. I. S. MOTION PICTURE CORPORATION announces that it is not at liberty to make any more private showings of this picture since the enormous interest aroused must be conserved for the advantage of

THE STATE RIGHT BUYERS

E. I. S. Motion Picture Corporation
203 W. 40th St., New York City Telephone Bryant 8155

OR THE SALES AGENT

JOS. R. MILES 220 W. 42d St., N. Y. CITY

E.I.S. **E.I.S.**

Goldwyn Pictures

Goldwyn Declines

GOLDWYN Pictures Corporation will deal *face to face* with the exhibitors of America through its own branch offices in all of the important distributing centres.

This decision means that we have declined one million dollars in cash from men ready to pay in advance for regional franchises or become our zone partners.

No middlemen will step in between Goldwyn's owners and the Goldwyn exhibitors. No outside agents or third parties can do for the theatre-owners what *Goldwyn itself can do.*

Our other reasons in the adjoining column will interest you:

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Goldwyn Pictures

A Million Dollars

THE right kind of parents never send their children to institutions or farm them out to strangers. Goldwyn wishes to follow its productions into your house and aid you in their presentation.

This important decision is made because we have tremendous confidence in our productions, our stars, our authors and our future achievements.

By using other people's money Goldwyn could have escaped assuming great risks. But we have the courage as individuals to stand behind the organization we have created and the policies to which we have committed our membership.

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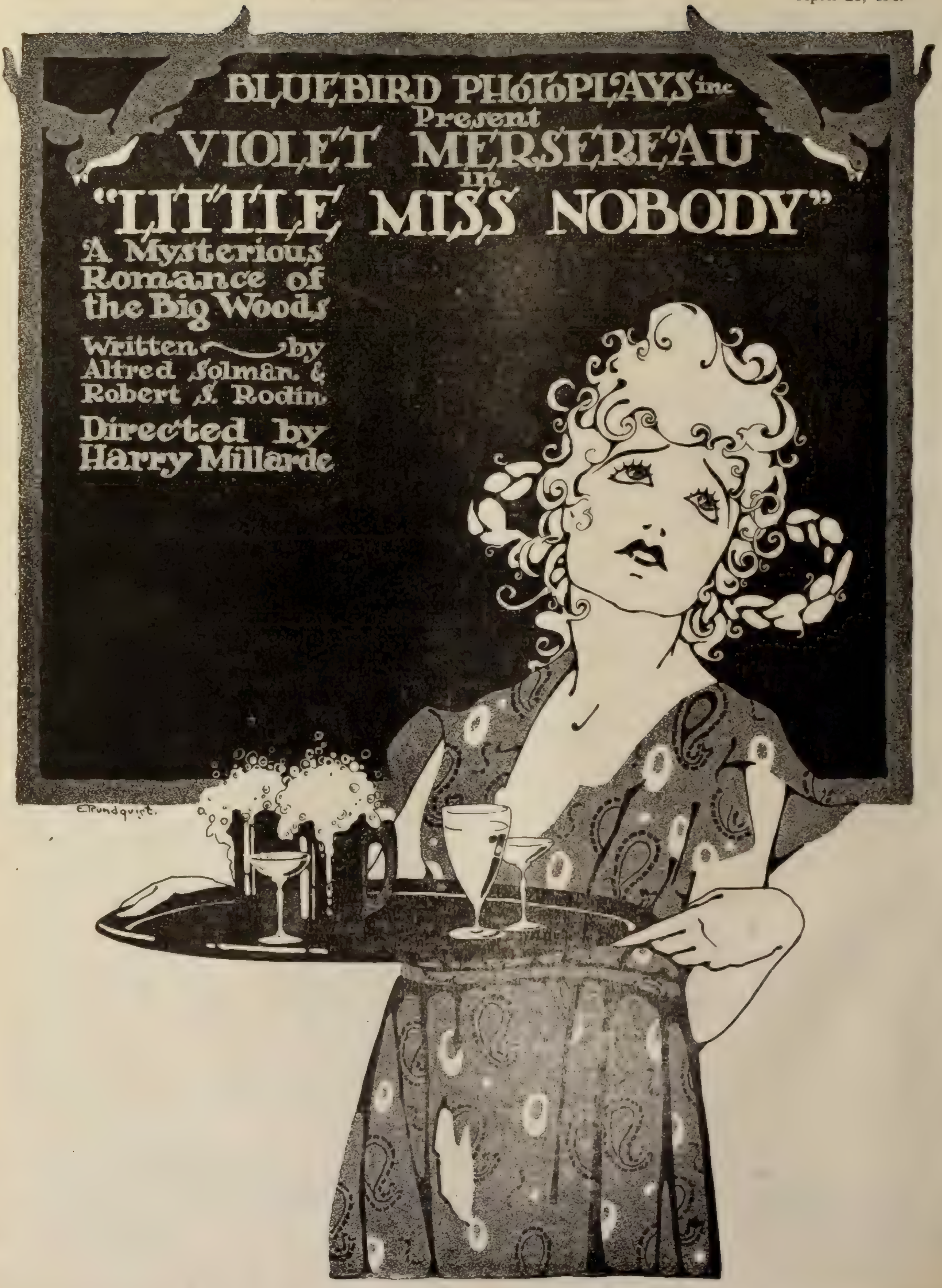


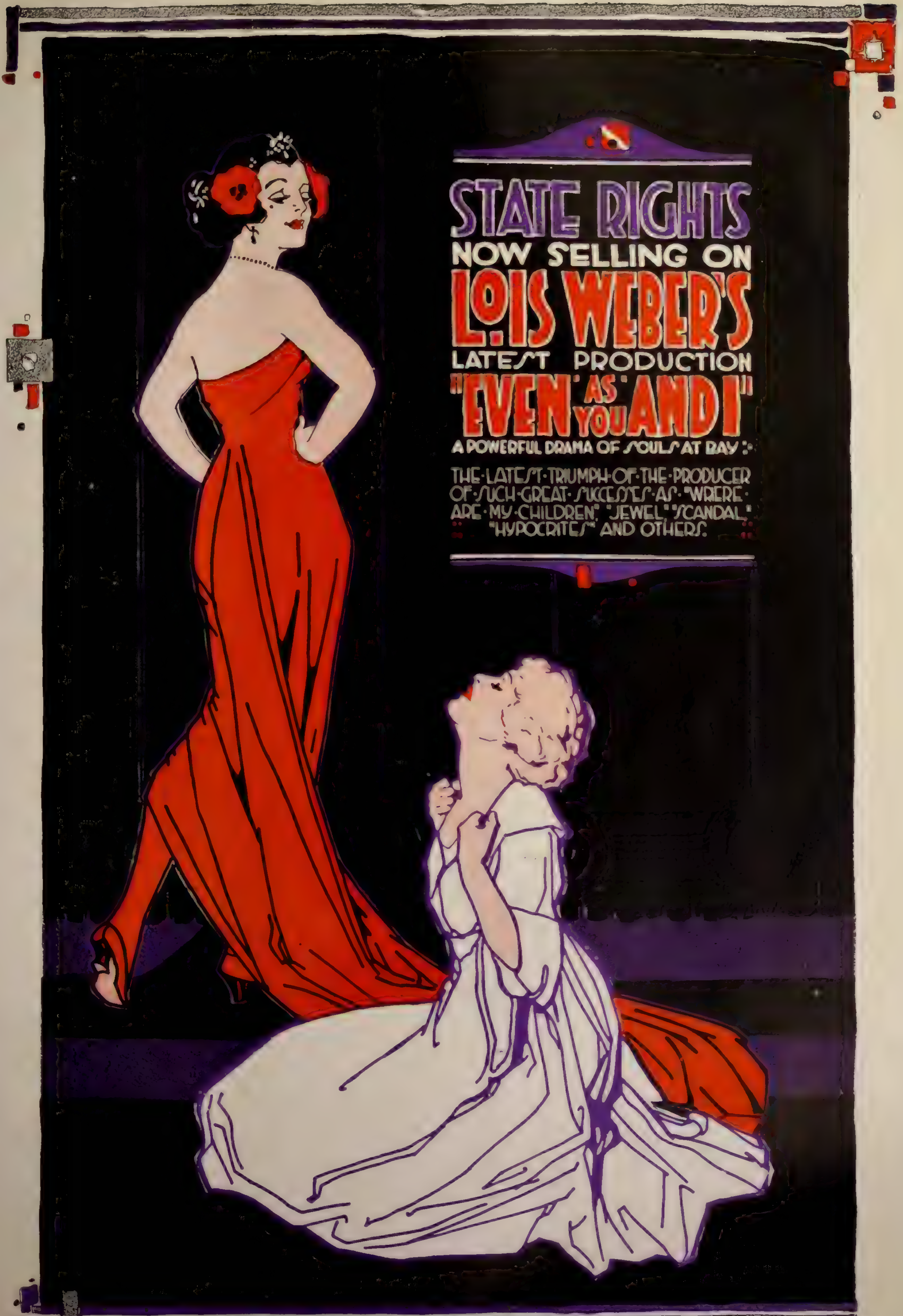
BLUEBIRD PHOTOPLAYS inc
Present
VIOLET MERSEREAU
in
"LITTLE MISS NOBODY"

A Mysterious Romance of the Big Woods

Written by
Alfred Solman & Robert S. Rodin

Directed by
Harry Millarde

E. Rundquist.



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NOW SELLING ON
LOIS WEBER'S
LATEST PRODUCTION
"EVEN AS YOU AND I"
A POWERFUL DRAMA OF SOULS AT BAY

THE · LATEST · TRIUMPH · OF · THE · PRODUCER OF · SUCH · GREAT · SUCCESSES · AS · "WRERE · ARE · MY · CHILDREN," "JEWEL," "SCANDAL," "HYPOCRITES" AND OTHERS.

THIS

STATE RIGHTS OPPORTUNITY

ON

LOIS WEBER'S Newest Production

"EVEN AS YOU AND I"

A DRAMA OF SOULS AT BAY

—is another one of those huge dramatic accomplishments that offers financial possibilities equal to LOIS WEBER'S past successes which include—"Where Are My Children"—"Idle Wives"—"Shoes"—"Hypocrites"—"Scandal"—and others.

Chosen without even having been seen, by S. L. Rothapfel of the Rialto, New York and having played to capacity houses for one solid week at that Theatre, this huge production in seven reels must compel the immediate attention of State Rights Men who are aware of the returns from such former LOIS WEBER Productions as enumerated. The best possible description and the strongest is—"IT'S A LOIS WEBER PRODUCTION." Wonderfully conceived—wonderfully invested—wonderfully produced. State Rights now selling. Communications for territory given attention in order of their receipt. Address

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FOR THE
CLEAN-
MINDED
MILLIONS

THE STORY THAT HAD

13 MILLION READERS

IN MUNSEY "ALL STORY" WEEKLY

WHO KNOWS?

- QUIEN SABE -

WITH

BETTY BRICE

SUPPORTED BY

CHARLES ARLING

AND A STRONG CAST

A CHOICE
PRODUCTION

THE AWAKENING

People demand clean pictures and are willing to pay for them—nine tenths are clean minded—the other one-tenth look for the lurid—Which will you cater to, the nine-tenths, or the one-tenth?

Here is Actual Proof

State Rights for New York and New Jersey sold to James McAvoy, 353 East 125th Street, New York City, while this picture for the clean minded is in the making.

REPUTATION PAYS

COMING **THE SEVEN CARDINAL VIRTUES**

BERNSTEIN FILM PRODUCTIONS

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CINEMA AD-ART SERVICE, L.A.CAL.

WORLD PICTURES BRADY-MADE

ALL World-Pictures Are "SPECIALS"

CARLYLE BLACKWELL
JUNE ELVIDGE
ARTHUR ASHLEY
EVELYN GREELEY
In
"The Social Leper"

GAIL KANE
In
"As Man Made Her"

ETHEL CLAYTON
In
"Man's Woman"
With ROCKCLIFFE FELLOWES

CURRENT RELEASES

ALL World-"Specials" Are KEPT ON the Dependable Program

ROBERT WARWICK

JUNE ELVIDGE and
HENRY HULL
In
"The Family Honor"

KITTY GORDON

In
"Forget-Me-Not"
With Montagu Love

ALICE BRADY

In
"Darkest Russia"

WORLD-PICTURES BRADY-MADE

The World's Biggest "THE

FROM THE FAMOUS

NEW YORK CRITICS RACE TO ITS PRAISE

SENSATIONAL SUCCESS

(*N. Y. Journal.*)

"The Whip" is one of the most sensational melodramatic photoplay pictures that has ever been produced.

"The Whip" was played at the Manhattan Opera House for many and many a month, and undoubtedly thousands upon thousands have seen the speaking melodrama. I want to say right here that the thousands and thousands who have seen the production of "The Whip" must for their own satisfaction see "The Whip" in pictures, for surely everyone is interested in the fourth greatest industry in the world.

There is one shot in this picture that is absolutely marvelous, and that is when the Saratoga Express hits the freight car containing the horse called "The Whip." But luckily "The Whip" has been removed before the Saratoga Express hits the car.

"THE WHIP" THRILLS

(*N. Y. Times.*)

It is said that eight months were consumed in making the film, whose numerous scenes do embrace a vast amount of detail. Some of the scenes of country life—of the training of the Whip, of the hunt club with its pack in full cry—are especially fine. Then there are the exciting automobile smash-up, the stirring events preceding the race, and the race itself.

But most thrilling of all is the collision of the express train with the car in which the Whip was being transported. Those who saw the melodrama will recall the race between the motor car and the train, the removal of the horses in the nick of time from the car detached from the train by the villain, and the crash when the express caught up with the car. A real railroad and train were rented, and there is no doubt about the reality of the crash.

"THE WHIP" IN THE FILM IS ENTICING

(*N. Y. American.*)

Two record successes have already been credited to the great melodrama, "The Whip," and yesterday afternoon it began what will surely be a third.

"The Whip" began its phenomenal career with a two years' run at the Drury Lane Theatre, London. Next came a one-year season when William A. Brady presented it at the Manhattan Opera House in this city. Yesterday afternoon it was presented as a film play at the Park Theatre. . . .

All the great scenes are reproduced with telling effect, and in many cases more thrilling than they were given on the stage. There is a fox hunt, for instance, which for dash, extent and actuality exceeds anything that can be shown in the combined area of the boards and make-believe scenery.

THE SCENE OF THE RAILROAD ACCIDENT, TOO, IS NO PASTEBOARD THING. IT IS THE ACTUAL SMASH OF ONE TRAIN INTO ANOTHER, A WILD THUNDERING RUSH, AND THEN THE BLAZING WRECKS ON THE TRACK-SIDE. . . .

ALTOGETHER "THE WHIP" IS A CLEAN, WHOLESOME, STIRRING FILM PLAY OF THE GOOD OLD MELODRAMATIC SCHOOL THAT SENDS ONE HOME FEELING HEALTHILY EXCITED AND WITHOUT THE LEAST SUSPICION OF A BROWN TASTE IN THE MOUTH OR A DRAB THOUGHT IN THE BRAIN.

BUYERS COMMUNICATE WITH

PARAGON FILMS, Inc.

Motion Picture "WHIP"

DRURY LANE PRODUCTION

READ THE UNANIMOUS APPLAUSE

"A THRILLER" OUT-THRILLED

(*N. Y. Mail.*)

A thriller "outthrilled" best describes the screen version of "The Whip," and which will now go on the four-a-day schedule. And that is considerable thrilling, as will be attested to by those who saw the melodrama during its season run at the Manhattan Opera House.

It is said to have required eight months in preparation, and judging from the elaborateness there must have been a heavy "overtime" charge against the production to have crowded in all of the details as recorded in the eight reels.

For downright thrillingness the railroad collision, which was meant to destroy the "dark" horse in the big race, and the actual running of the race the next day, have taken their places among the film's most exciting moments. In the first incident a full-fledged train is employed to crash into the boxcar, go over an embankment and then burn up.

BIG AND EXCITING

(*N. Y. Globe.*)

"The Whip," a stirring melodramatic photoplay, had its first screen production yesterday at the Park Theatre, and judging by the enthusiasm it aroused during the afternoon and evening another winner has been produced. The screen version is bigger and more exciting than the stage presentation.

HAS PLENTY OF SNAP

(*N. Y. Tribune.*)

"The Whip," shown at the Park Theatre yesterday, certainly has plenty of snap. The picture was directed by Maurice Tourneur, so one naturally expected it to be good, but one would be justified in using the superlative. . . .

One of the most gripping things that has ever been shown on the screen is the race between the motor car and the Saratoga Express, which is rushing on with certain death for The Whip.

The horse calmly walks out of the boxcar just as the collision occurs, and it is a regular collision, too.

Add to this perfection of staging and detail an excellent cast and you have a few of the reasons why "The Whip" is one of the best photo-dramas produced this season. . . .

"The Whip" runs for two hours and is quite as fresh at the finish as at the getaway.

COMPLETE TRAIN DESTROYED

(*Morning Sun.*)

"The Whip" will be known for its train wreck and racing scenes. It is probably one of the best train wrecks to be used in a motion picture play. It was staged recently at Greenwood, Md., and a complete train equipment was destroyed in the rear-end collision. The train at full speed crashes into a car which is lifted clear of the tracks, the boiler of the engine explodes and the train tumbles over an embankment and takes fire.

924 LONGACRE BUILDING
NEW YORK CITY

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Valuable Territory Open

For the Popular

ART DRAMAS
PROGRAM

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THE ABOVE THREE TERRITORIES ARE AVAILABLE FOR ART DRAMAS PRODUCTIONS.

Applications considered in order of their receipt. OPTIONS granted subject to investigation as to responsibility and COMPETENCY of the Applicant.

AN OPPORTUNITY is offered Experienced Distributors in the above territories to Establish a Sound, Sane business on a Reasonably Modest Investment.

FIFTY-TWO RELEASES YEARLY. ALL POPULAR FEMALE STARS.

SIXTEEN PRODUCTIONS ALREADY ISSUED.

For particulars, address

ART DRAMAS, Inc.

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George H. Wiley
Presents

Jean Sothern

in

"A Mother's Ordeal"

A fascinating Photodrama graphically depicting a woman's battle with society Interpreted by an exceptional cast of picture players including

Walter Miller *and*
Arthur Housman

Produced by
Van Dyke Film Corporation

Written and Directed by **Will S. Davis**

ART DRAMAS PROGRAM

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NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 306 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 120 Broadway
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1818 Main Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1306 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 304 Empress Theatre Building.
DES MOINES—STANDARD FILM CORPORATION.
SAN FRANCISCO—SOL LESSER, 234 Eddy Street.
LOS ANGELES—SOL LESSER, 514 West 8th Street.
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George Loane Tucker

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*That offers are now invited for
the United States and Canada,
or any part thereof*

for

"The Manx-Man"

by

Hall Caine

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Look Back for a Minute!

George Loane Tucker has directed some of the best money-getting features that have ever been made. His past performances are your guarantee for "The Manx-man"

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George Loane Tucker has directed some of the best money-getting features that have ever been made. His past performances are your guarantee for "The Manx-man"

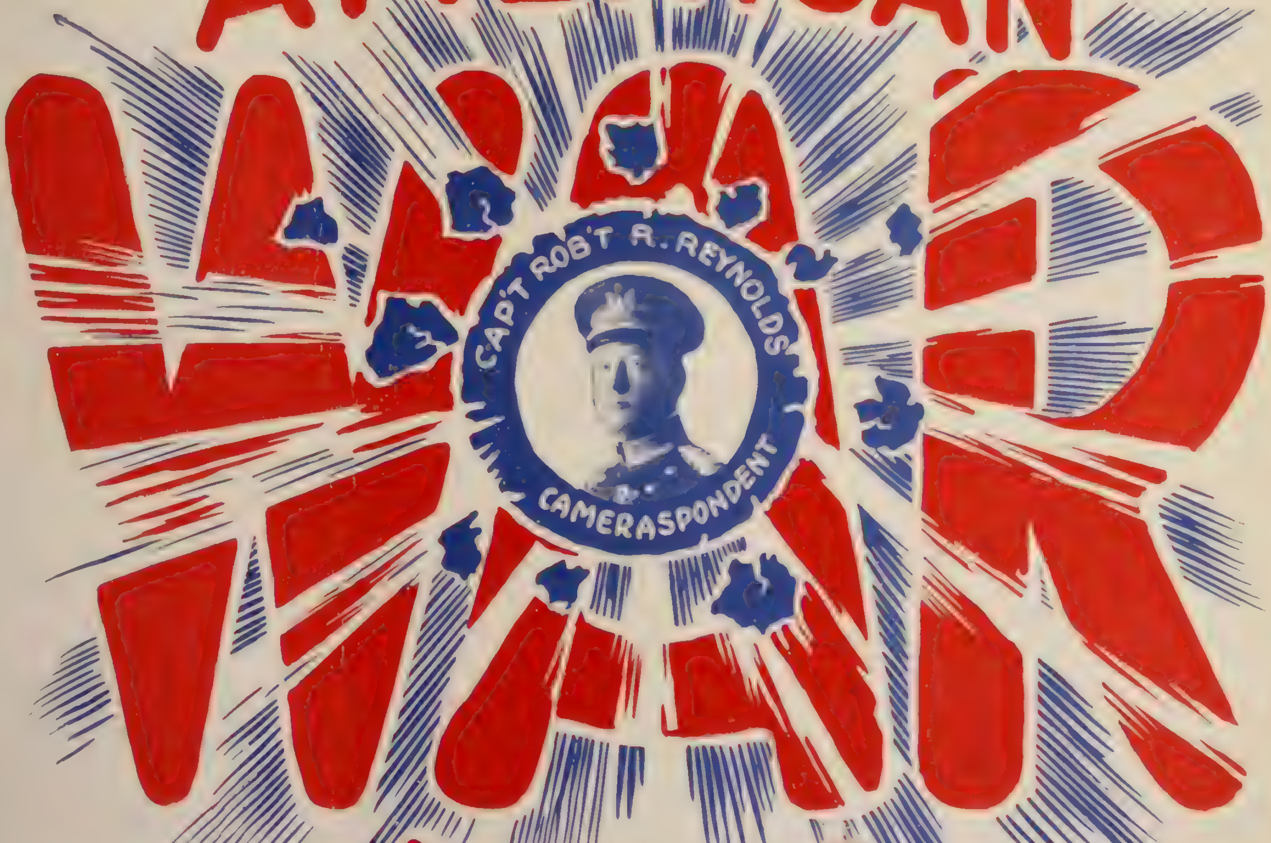
WEEKLY AMERICAN WAR NEWS SERIAL

MR. EXHIBITOR:
YOUR PATRONS WANT
THE LATEST WAR NEWS
IN PICTURES
TO-DAY.

A MOST INTERESTING PROPOSITION
FOR WEEK RUN HOUSES.
A REAL FIND FOR THE
STATE RIGHT BUYER.
A LIFE SAVER FOR THE
INDEPENDENT EXCHANGE

SOMETHING NEW,
ILLUSTRATED TITLES
AND TINTED SCENES
IN A WEEKLY

AMERICAN



NEWS

STATE RIGHTS FOR SALE

FREDERICK W.
BROOKER
PRES.

WIRE NOW!

CINEMA WAR NEWS SYNDICATE
LONGACRE B'LD'G, NEW YORK

READ THIS—ACT NOW AND THEN PACK YOUR THEATRE

EXHIBITOR AND STATE RIGHTER!

IT WILL PAY YOU TO READ THIS CAREFULLY

WHAT IS OUR AMERICAN WAR NEWS SERIAL?

A graphic record of America's entrance into the European War, our program of industrial and military preparedness, our development of American resources to aid our cause, and of our stirring campaigns by land and sea in defense of American rights.

It will be issued in weekly instalments of one reel, as events dictate. These releases will not only mark the apex of modern war correspondence in subjects, but in quality of film also. Titles will be tinted and illustrated, fade-ins, dissolving effects, and fade-outs will be used, and a general high standard of screen excellence will characterize the pictures.

THE FIRST EXCLUSIVE AMERICAN WAR NEWS WEEKLY.
THE ONLY INDEPENDENT WEEKLY.

YOUR OWN PRODUCTION

This will be your own production, direct to you from your own camera correspondents who work under the supervision of Captain Robert R. Reynolds. Prints will be sent you with no name or trademark thereon, for attaching to your individual leader (furnished by us).

EXHIBITED AS YOUR EXCLUSIVE NEWS SERVICE.

ADVERTISING

Most alluring advertising matter will be supplied you at standard rates. Twenty four, three, and one-half sheet lithos in regulation colors, slides, set photos with each release, souvenir American flags, printed news bulletin blanks for posting war bulletins, life size paintings of your special war correspondent for lobby display and autographed photos for distribution to your patrons are being gotten ready for arousing local interest in this greatest of war pictures.

MUSIC

Patriotic national and sectional song and march scores will be supplied for musical accompaniment.

A MOST INTERESTING PROPOSITION FOR WEEK RUN HOUSES

A REAL FIND FOR THE STATE RIGHT BUYER

A LIFE SAVER FOR THE INDEPENDENT EXCHANGE

THE STRAND
PRESENTS;
THE STRAND
AMERICAN
WAR NEWS
CAP'T R.R. REYNOLDS
SPECIAL CORRESPONDENT
FOR
THE STRAND THEATRE

OUR CORRESPONDENT—YOUR SPECIAL CORRESPONDENT

We have very fortunately had opportunity to select Captain Robert R. Reynolds, former Captain of cavalry, author and journalist, as staff chief of a battery of cameramen and staff correspondents who will be distributed throughout the various units of the American forces and will work under Captain Reynolds' direction. These cameramen will expose thousands of feet of negative each week in order that in the final assembly a varied selection of good, crisp, vital news will be presented in the reel released each week

Captain Reynolds himself will be stationed at the most important bases in order that information may be obtained at first hand and that your film will be "hot from the barrels of the foremost rifles." His military training, his wide acquaintance in army circles, his ability to handle motor car, aeroplane or charger, will avail peculiarly to place him in a position to get up-to-the-minute news, and his journalistic training will insure only what is real news and of genuine human interest.

Captain Reynolds will be presented to your audience as YOUR special correspondent.

CAP'T ROB'T R. REYNOLDS
CAMERASPONDENT

CINEMA WAR NEWS SYNDICATE

wire us today for particulars

FREDERICK W. BROOKER
PRES.

LONGACRE B'LD'G, NEW YORK

"Surpasses anything yet produced in serials!"

"PATRIA

with

Mrs. Vernon Castle

Surpasses anything yet produced in serials not only from its point of interest but for the remarkable way in which it holds the attention of amusement seekers other than photoplay lovers."

Manager Pearlstein of Keith's Theatre, Toledo. O

Produced by Wharton, Inc. for
INTERNATIONAL

Written by L. J. Vance
Released by **Pathé.**

Pathé

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MYSTERY OF THE DOUBLE CROSS

Reason No. 4:

FEATURE PRODUCTION

Each episode is directed with the same skill and care as the best feature. William Parke, the Director, is famed as a feature Director. Mystery of the Double Cross is a costly production and shows it. It is the feature serial of Love, Peril and Thrills

Produced by
ASTRA

Featuring
MOLLIE KING
and
LEON BARY

Pathé
MYSTERY OF THE DOUBLE CROSS

MOLLIE KING Star of Pathe's
MYSTERY of the DOUBLE CROSS

Pathe-Thanhouser
presents

Frederick Warde

The Justly Celebrated Actor in

The Vicar of Wakefield

"In my estimation this is the best picture that has ever come to Cleveland."

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Superintendent Cleveland Public Schools

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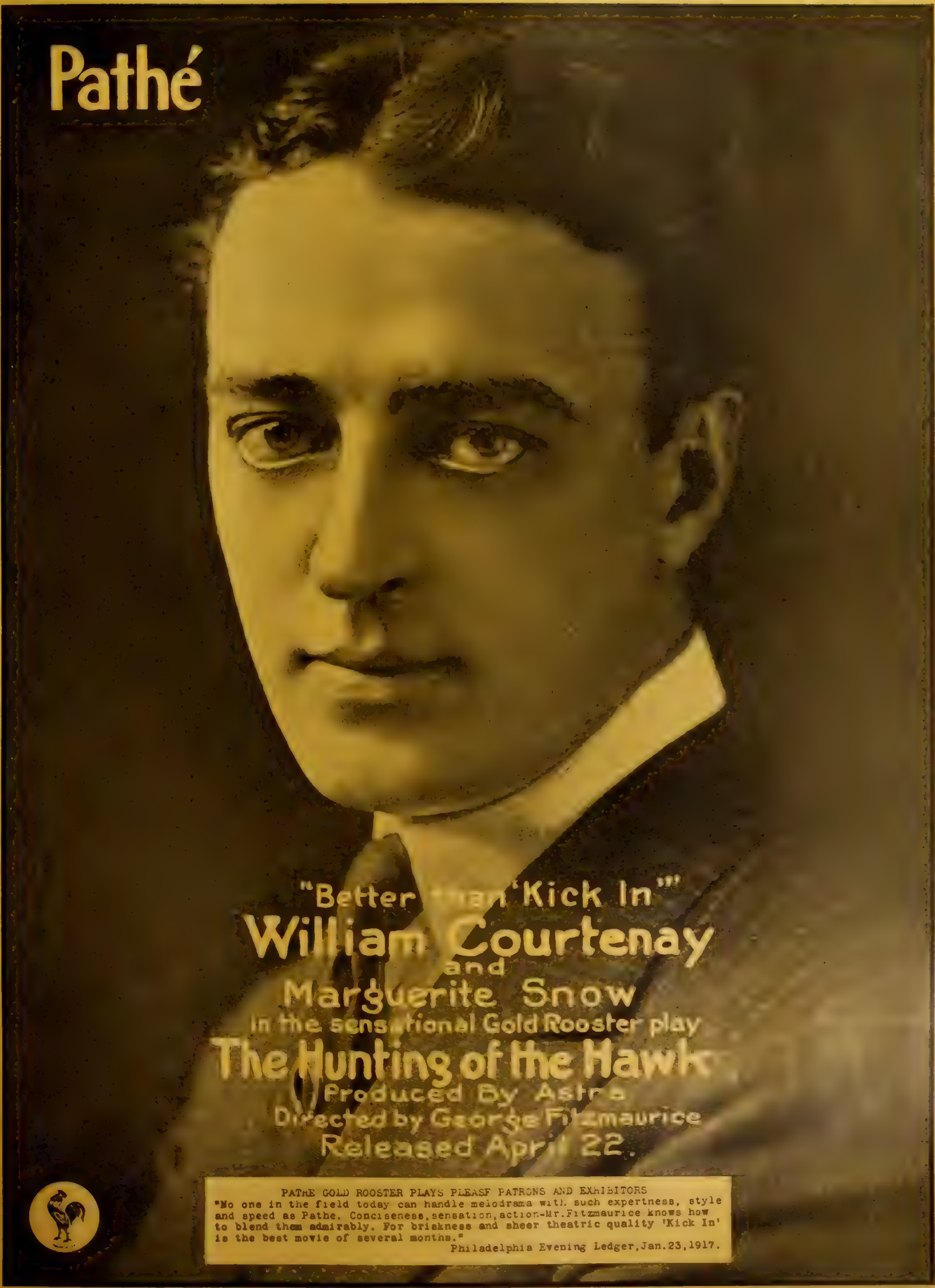


Pathé

"Better than 'Kick In'"

William Courtenay

and

Marguerite Snow

in the sensational Gold Rooster play

The Hunting of the Hawk

Produced By Astra

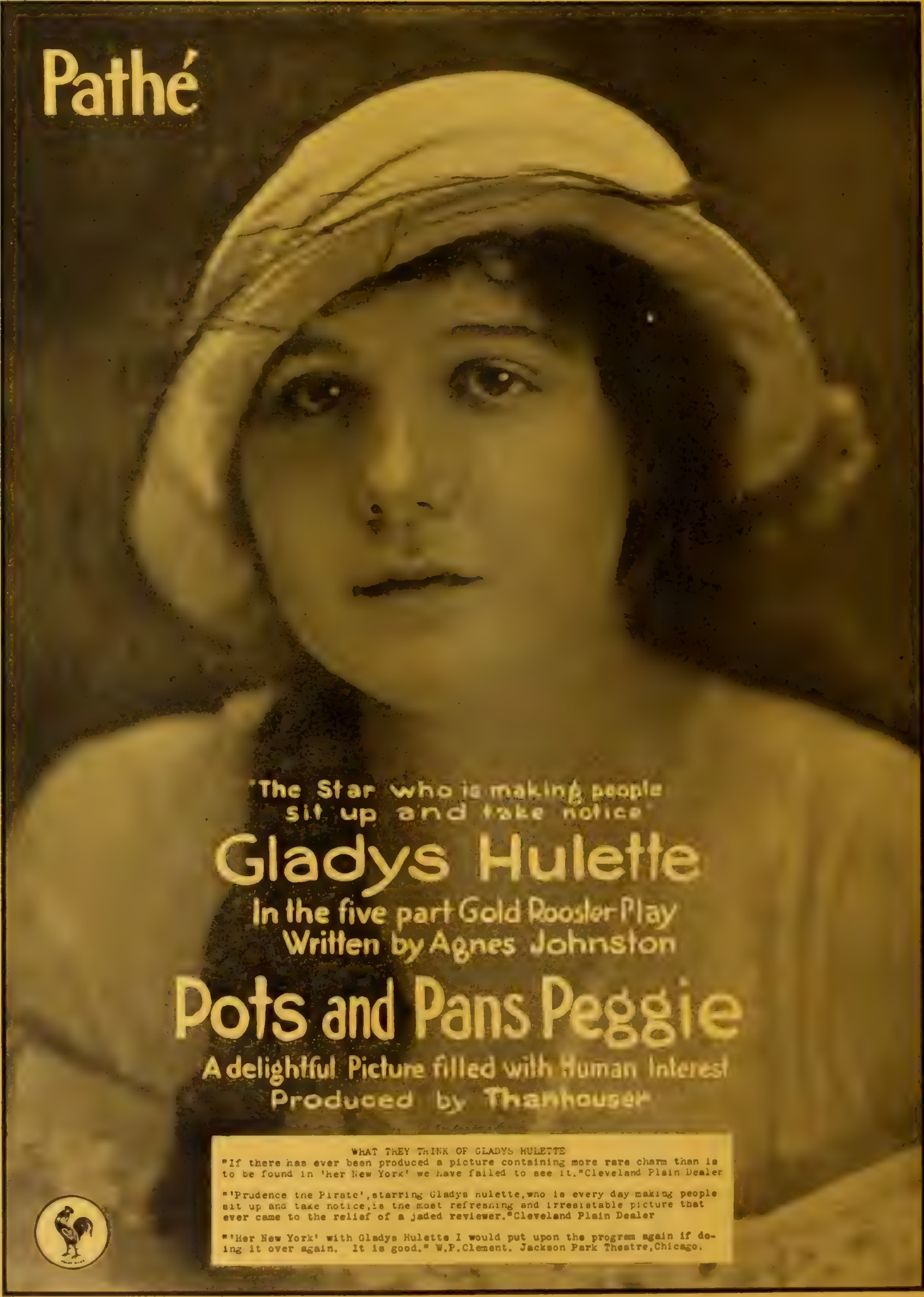
Directed by George Fitzmaurice

Released April 22.

PATHE GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS

"No one in the field today can handle melodrama with such expertness, style and speed as Pathe. Conciseness, sensation, action-Mr. Fitzmaurice knows how to blend them admirably. For briskness and sheer theatric quality 'Kick In' is the best movie of several months."

Philadelphia Evening Ledger, Jan. 23, 1917.



Pathé

"The Star who is making people sit up and take notice"

Gladys Hulette

In the five part Gold Rooster Play
Written by Agnes Johnston

Pots and Pans Peggie

A delightful Picture filled with Human Interest
Produced by Thanhouser

WHAT THEY THINK OF GLADYS HULETTE

"If there has ever been produced a picture containing more rare charm than is to be found in 'her New York' we have failed to see it."Cleveland Plain Dealer

"'Prudence the Pirate',starring Gladys Hulette,who is every day making people sit up and take notice,is the most refreshing and irresistable picture that ever came to the relief of a jaded reviewer."Cleveland Plain Dealer

"'Her New York' with Gladys Hulette I would put upon the program again if doing it over again. It is good." W.P.Clement. Jackson Park Theatre,Chicago.

Pathé

See the Pictures
You'll see the reason

Harold Lloyd
Star of the
Luke Comedies

The following Nationally Known Theatres are among the many, who after inspecting the new Two Reel

Lonesome Luke Comedies

Booked Them

The Rialto, New York
The New Grand Central, St. Louis
The Olympic, Pittsburg
The Coliseum, Seattle
The Madison, Detroit
The Majestic, Des Moines
The Orpheum, Cleveland
Clemmer's, Spokane
The Triangle, New Orleans
Loew's American, Bijou and New 42nd Street, New York
Proctor's Newark

Produced by
Rolin

Pathé

Announcing the sensational Business Getter

Little Mary Sunshine

(Baby Helen Marie Osborne)

in the delightful Human Interest Gold Rooster Play

Sunshine and Gold

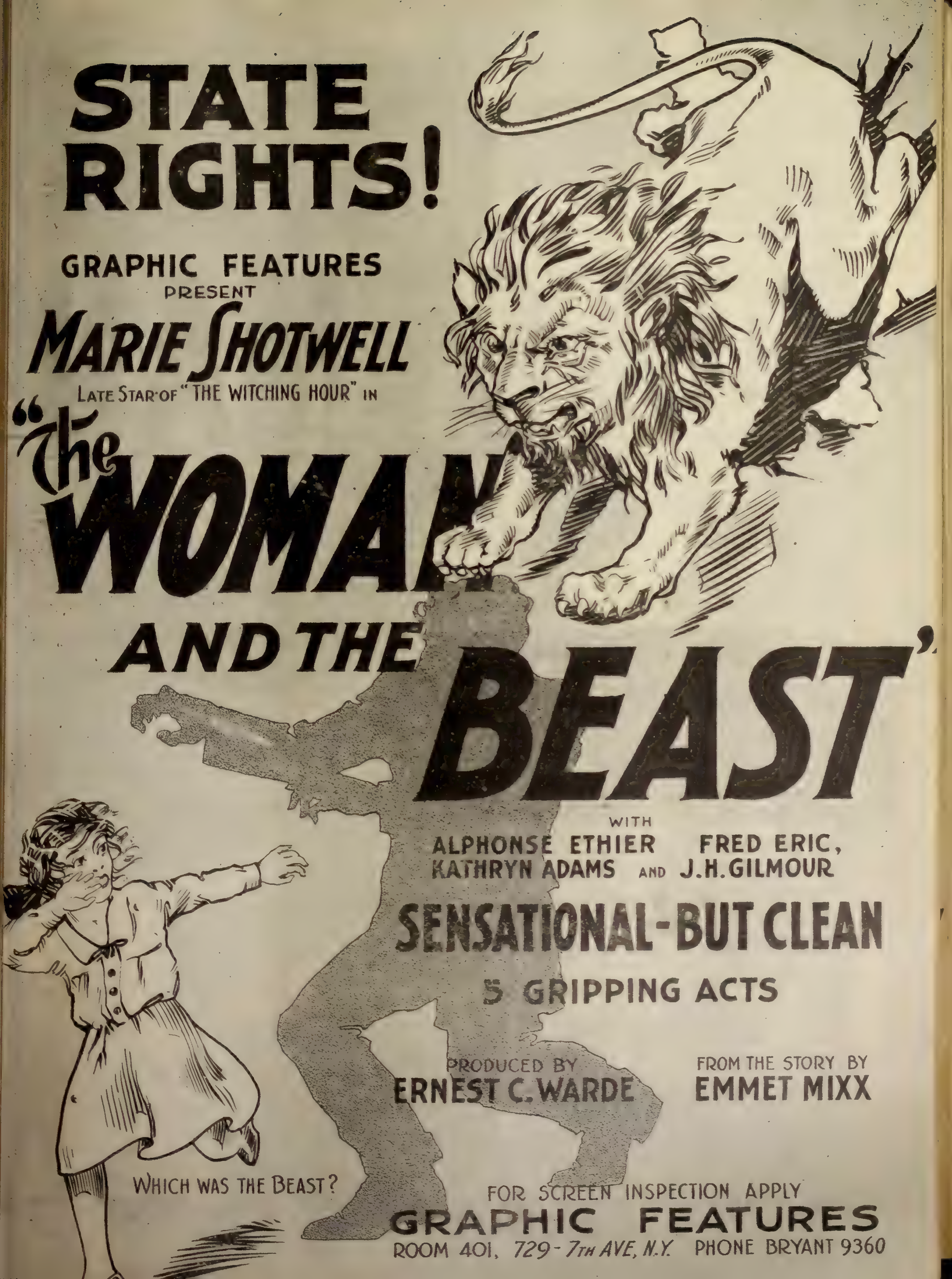
Produced by Balboa

Released April 29.

PATHE GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS

"Baby Marie Osborne played in 'Shadows and Sunshine' at the Strand (seating capacity 1300) to the largest receipts of any one day in the history of the house. Everybody pleased."

W. J. Hayes, Manager, Strand Amusement Co., Erie, Pa.



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GRAPHIC FEATURES
PRESENT
MARIE SHOTWELL
LATE STAR OF "THE WITCHING HOUR" IN

"The WOMAN AND THE BEAST"

WITH
ALPHONSE ETHIER FRED ERIC, KATHRYN ADAMS AND J.H. GILMOUR

SENSATIONAL-BUT CLEAN

5 GRIPPING ACTS

PRODUCED BY
ERNEST C. WARDE

FROM THE STORY BY
EMMET MIXX

WHICH WAS THE BEAST?

FOR SCREEN INSPECTION APPLY
GRAPHIC FEATURES
ROOM 401, *729 - 7TH AVE, N.Y.* PHONE BRYANT 9360

Unanimously Proclaimed an Epoch

GOD'S MAN

with

H. B. WARNER

3,500 People crowded the Rialto Theatre on Wednesday morning last and with one accord placed their stamp of approval of "God's Man" as the greatest motion picture production of the age.

——READ WHAT THE CRITICS WRITE——

"The Frohman Amusement Corporation's picturization of George Bronson Howard's . . . novel stands as the most intense dramatic picture of extra reels of both recent and distant date."
Peter Milne in **MOTION PICTURE NEWS.**

"The most striking photoplay of a modern story I have ever seen." Agnes Smith in **MORNING TELEGRAPH.**

"One of the most beautifully staged, well acted and effectively produced pictures that has ever been shown."
Harriette Underhill in **N. Y. TRIBUNE.**

"God's Man will prove a winner."
Adam Hull Shurk in **DRAMATIC MIRROR.**

"A masterful production. An unusual theme given an unusual treatment."
C. W. Graves in **MOTOGRAPHY.**

"A feature film in all that the name implies."
E. C. Whitton in **N. Y. CLIPPER.**

"Stupendous; gripping; vital; an appeal to everyone's heart."
Elaine Ivans in **EXHIBITOR'S HERALD.**

"God's Man is an ambitious photoplay dealing with an ambitious story. There is no denying the effectiveness and high quality of both."
Tom Kennedy in **EXHIBITOR'S TRADE REVIEW.**

"Forcefully human and effectively truthful."
"WID."

"God's Man should set a new pace in filmdom."
J. E. Edwards in **THE BILLBOARD.**

"I consider God's Man one of the three or four really great pictures which have been produced. . . . Many pictures have all the qualities of greatness except story. God's Man has all that the other have, plus story."
S. M. Weller in **N. Y. REVIEW.**

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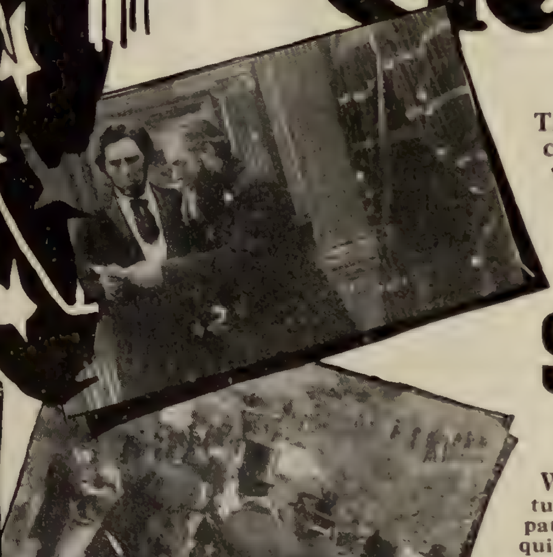

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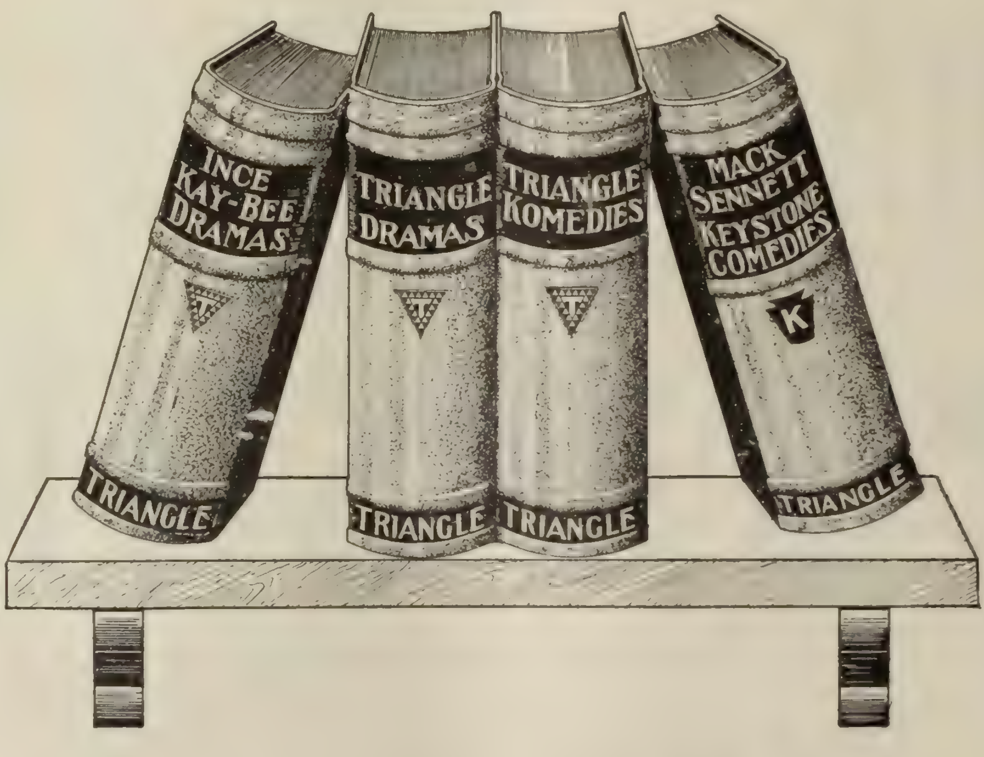
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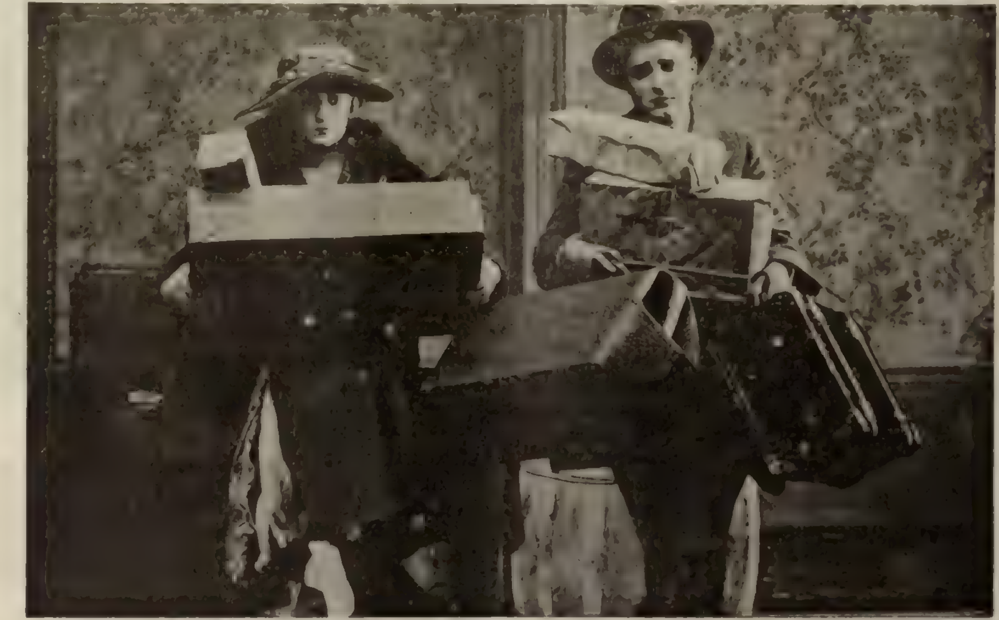

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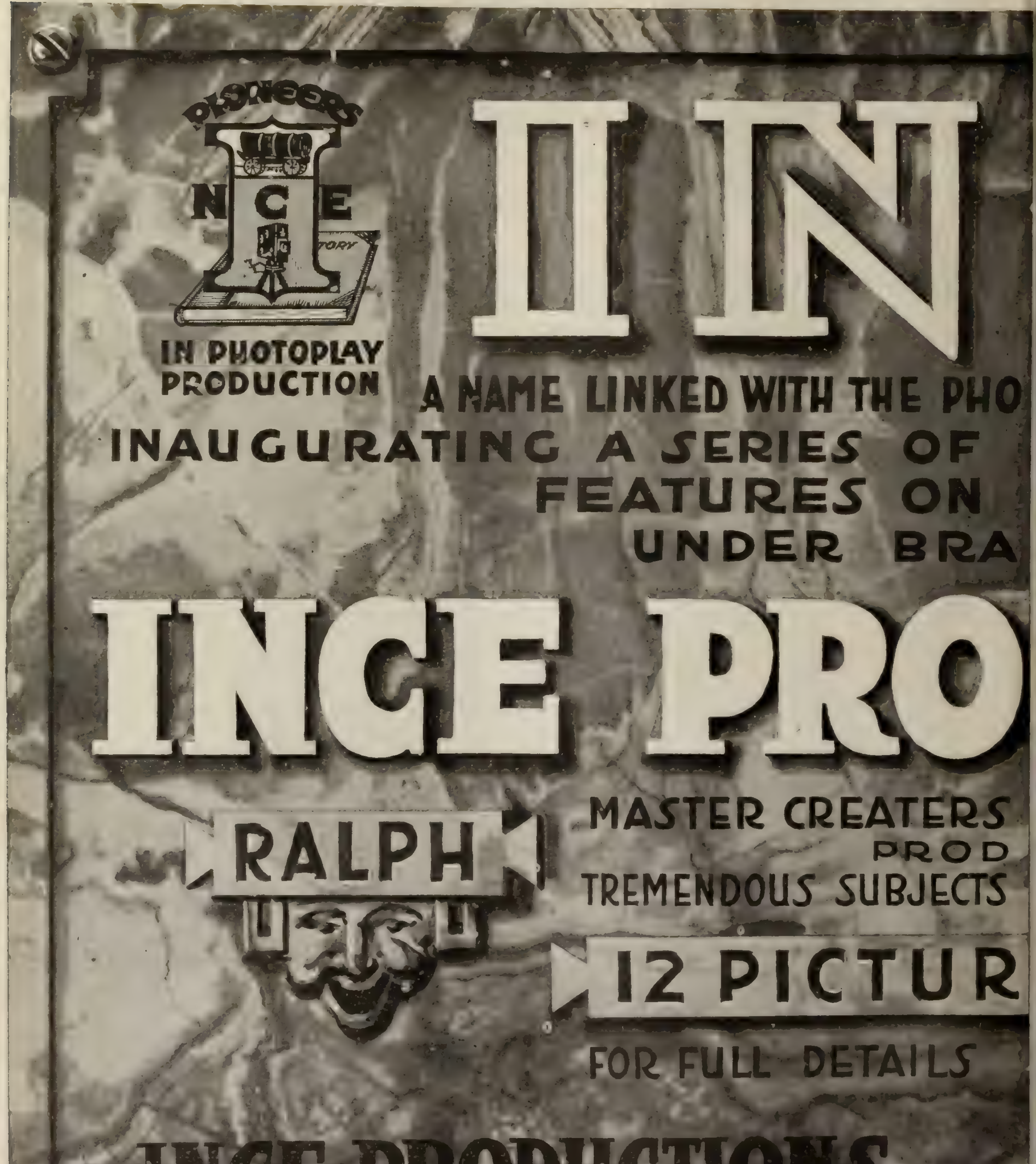

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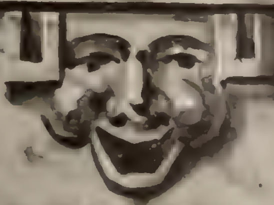

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The latest of the Selig Red Seal Plays and one that is **getting the money** wherever shown. "A real gold mine," writes an Illinois Exhibitor. "Packed them in and they stood out in the rain waiting for seats," is the information sent in by a New York theatre owner. The Motion Picture News says: "An all-star cast, good photography and care of detail are chief points in favor of 'Little Lost Sister.' To the unsophisticated, the picture will no doubt be a revelation of the methods of the vice syndicates supposed to exist in every city. The moral of the Biblical admonition in reference to casting the first stone will be conveyed to them."

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"The Rosary" (Kathlyn Williams), "Carpet from Bagdad" (Kathlyn Williams), "Into the Primitive" (Kathlyn Williams), "Valiants of Virginia" (Kathlyn Williams), "The Millionaire Baby" (Grace Darmond), "A Texas Steer" (Tyrone Power), "Unto Those Who Sin" (Fritzi Brunette), "The Circular Staircase" (Stella Razeto and Eugenie Besserer), "Thou Shalt Not Covet" (Kathlyn Williams and Tyrone Power), "A Black Sheep" (Otis Harlan), "Sweet Alyssum," "The Country That God Forgot."

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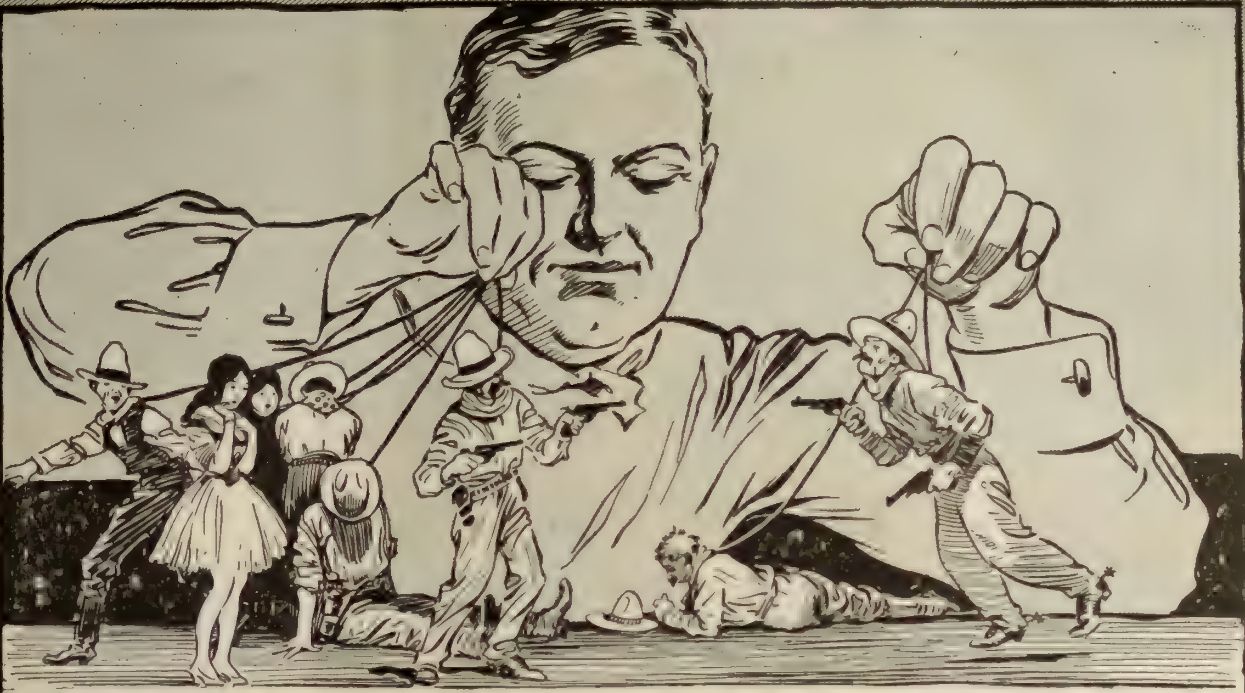

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These wonderful pictures have a vast audience ready-made, for practically the entire population has read the O. Henry stories.

Each O. Henry picture is a faithful reproduction of the story, with all the great author's whimsicality and droll humor. Each is beautifully produced under the direction of THOMAS R. MILLS.

Millions of people are waiting to see the O. Henry Pictures. Their box office value is far above the average. Book them now — be the first to show them in your locality.

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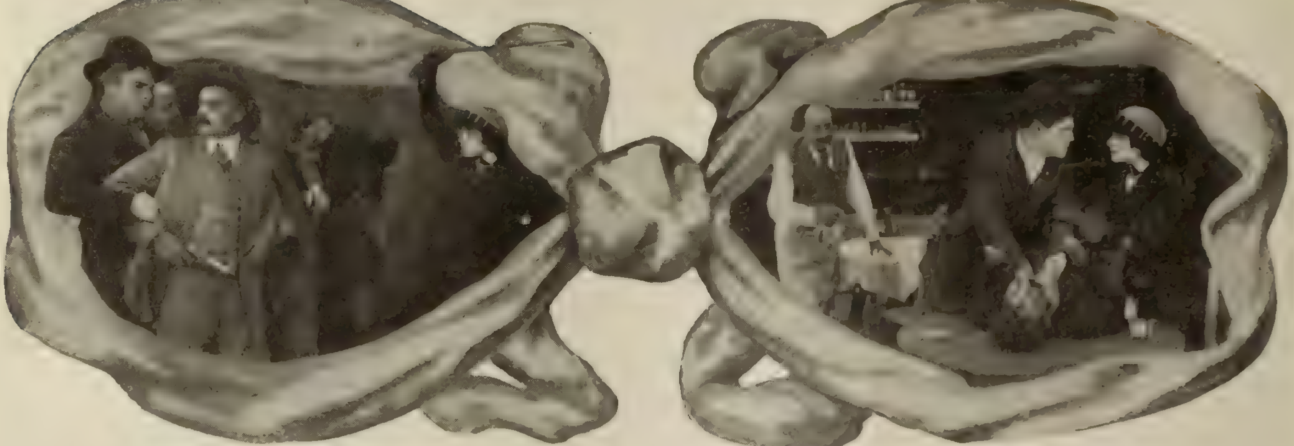

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"The American Girl"

To The Public

Marin Sais, featured in Kalem's remarkable series, "The American Girl", because of her ideal portrayal of present-day Western life, is known to the millions. Book this two-part series now. Each showing a complete story in itself. They are trade getters.

Frederick R. Bechdolt, the well-known author of Western drama, wrote the series and personally assists Director James W. Horne in selection of location giving the ideal Western atmosphere. Your patrons will appreciate "The American Girl", Mr. Exhibitor.

Helen Gibson

featured in

"A Daughter of Daring" series

Single reel headliners.
A series of pictures, not a serial.
Directed by James Davis.
Single Reels full of Thrilling Railroad Escapades.

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Featuring Lloyd V. Hamilton and A. E. Duncan, "Ham" and Bud"

Wholesome Comedy.
Directed by Al. Santell.
Two-Reels full of Laughs.
The Long and Short of Comedy.

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All Kalem Productions Can Now Be Booked Independently of the Other Releases on the General Film Program.

Also!

That an advertising campaign by the General Film Co. Reaches Your local paper and Kalem pictures are included.

KALEM COMPANY

235 West 23d Street, New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. CHALMERS, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr....President
J. F. Chalmers....Vice-President
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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 498.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 21, 1917

Facts and Comments

WHAT rank nonsense is the advice of those who suggest the expediency of accepting any sort of censorship of films, either Federal or State, in the hope that it will eliminate local annoyance. It is reported that a lawyer claiming to represent some film club actually argued in favor of State censorship at the recent hearing at Chicago on the ground that it was preferable to and would do away with local boards. Film men, beware the advice of one who either does not know what he is talking about or is a Judas. Away with expediency!

* * *

KEEP the pictures clean and keep them out of politics is our old, oft repeated slogan. Those who are working hardest for censorship are those of our own household, the producers and distributors and exhibitors of vile films. They are the real enemies of the whole industry. Our reviewing staff have had to be more than ever on the alert lately and our advertising pages have been considerably fewer, because of several films that we will give no publicity to at any price. Let others boast of the number of pages they accept of this sort of business; we want none of it. Keeping the pictures clean is the duty of those in the industry, not of faddists and grafting outsiders, but if the industry does not cure this growing evil, the outside public certainly will.

* * *

SPEAKING of quantity of advertising we might remark again that we could carry many more pages weekly if we accepted all the vile stuff that is offered and if we were willing to accept copy on credit from every firm attempting to do business on a shoe-string. New companies that are unknown and are unable to pay as they go are usually the ones who fail to give our subscribers and readers a square business deal. Advertising of all the worth while films and all the responsible firms are found in our columns weekly; if not, investigate carefully—there's usually a reason.

* * *

QUICK and forceful action is demanded of the exhibitors of the State of Illinois if state censorship is to be avoided in that state. It would be a great calamity if the proposed legislation should become law and it is only by determined and united action that such an event can be effectually stopped. Though the proposed bill has been under consideration for several weeks we are told that very little effort has been made to prevent its passage. Something must be wrong with the Illinois exhibitors if they are unable to foresee the annoyance and expense that will come to the industry through the enactment of such a law. Illinois exhibitors should wake up and at least make a showing at the hearing presently to be held at Springfield. Get out and make a protest.

* * *

WE print in this issue a summary of the proposed bill to license and tax the moving picture industry of the state of New York. This measure is an outgrowth of the work of the Wheeler Investigating Committee of the New York legislature and its sponsors predict that it will yield a revenue of $1,000,000 to the state. There will be a wide difference of opinion as to its utility as a revenue producer and it certainly will be opposed by picture men on the provisions for licensing and taxing the various branches of the business. It is hardly possible to adequately review the measure until it has been put in shape for official presentation, but from the synopsis provided by our correspondent we would venture the observation that the surest thing it will accomplish, in the event that it is placed upon the statute books, will be to drive the entire film manufacturing and distributing business to Jersey, or to some other safe and sane abode. Then what a soft thing the Commissioner will have with $6,000 a year and all he can spend! It may be that Mr. Wheeler and his friends can get this measure passed, but it is blood-raw.

* * *

THE MOVING PICTURE WORLD must again commend to its readers the efforts of the editor of its Projection Department, F. H. Richardson, who is making a tour of the United States in the interest of better picture projection. In this issue is reproduced photographs of several gatherings of managers and operators who have assembled to hear his lecture. These pictures prove the growing popularity of Mr. Richardson's tour and the interest picture folk are taking in the subject of projection. The enthusiastic receptions accorded him are of the most flattering nature.

"A Menace to the Drama?"

By Louis Reeves Harrison

"ARE the movies a menace to the drama?" asks Brander Matthews in a magazine article so entitled. He answers the question with that dangerous plausibility to be expected from men more familiar with their medium of expression than their subject matter and with an air of authority intended to carry conviction, the innocent confidence of a long established reputation in another field of criticism revealing itself at every stage of his argument. With due respect for the status of Mr. Matthews as a scholarly writer on all that pertains to the drama, he does little more than grope carefully, like an intelligent blind man on ground unfamiliar.

He quotes the plaintive wail of W. D. Howells that "the gross and palpable triumph of the picture show goes to the theater and bids against it for the artist's liberty, their individuality, their initiative. From men and women it turns them to automatons—it buys their beauty and power for a moment of the film, extinguishing the soul in them." Could anything be more depressing? Unless we are to disregard well-authenticated testimony that actors have ever been willing to have their photographs given publicity it would seem as though the highly respectable antique of fiction is both woefully and willfully mistaken.

Whether the "artist" is photographed in some arrested and minutely fractional phase of interpretation or in some continuous revelation of thought and feeling seems to resolve itself simply into a question as to whether he is to be immortalized as a dead one or as a live one. It is well within the bounds of conservative statement to say that the soulless representation is not that of the movie, to which the novelist is unaccustomed, but of the still picture which he has come to accept as a matter of course.

From such evidences of misconception, it is a pleasure to turn to the more vigorous opinion of Brander Matthews. He deftly disposes of Howells by reminding him that the "theater" is not the "drama." "The drama," says Matthews, "is an art; and the theater is a commercial enterprise." "The theater can rely on the review, the so-called comic opera; it can fill its program with song and dance, with acrobatics, with trained animals, and with all the other possibilities of the variety show. *In so far* as the moving picture has forced itself into a prominent place among these non-dramatic entertainments, it is not in any way invading the field of the drama."

"In so far" saves Professor Matthews. He is careful in many other statements and generous enough to grant that "So far as mere pictorial story-telling is concerned the drama is outclassed." Now comes a point of view which is so common that it has been that of a very large number of producers. Mr. Matthews concedes that moving pictures outclass the melodrama because of their greater scope of action, but he denies that they can ever "convince the taste and console the spirit" as does, at least supposedly, the drama. Ordinary prudence would suggest that no such broad statements be made of any art of expression, particularly of one in its early throes of evolution.

All that the moving picture can do to a masterpiece of Shakespeare is to rob it of its vitality and reduce it to the purely spectacular level of "The Birth of a Nation." To imagine for a moment that the limitations of an art are those of its early examples is one of those common errors which have always led to erroneous opinion, the more deplorable in a case like this because it is entertained by a man of influence.

"The Birth of a Nation" is frankly spectacular. It is not so much of an example of what can be done as of what has been done, and the use of it as an illustration by Mr. Matthews is on a par with holding up spectacular drama as representative of the entire art. Mr. Matthews falls once more before he gets his bearings and finds his way out of the darkness and that is in saying that moving pictures fail to "convince the taste and console the spirit." Whose taste and whose spirit? There are several millions of intelligent people among the five or ten millions who attend the picture shows every day.

The men who engrossed on scrolls of parchment were proud of their craft and deplored the advent of printing, belittled it because it was addressed to common people, just as moving pictures are belittled by craftsmen who now use the printed page. But Mr. Matthews picks himself up and catches a glimpse of light which leads him to more rational conclusions. "The inexorable limitations of the story told on the screen forbid the deviser of a picture-play to do much more than tell a story picturesquely. He must be simple and clear, swift and direct."

"It is likely that the differentiation between the real play (which must have a story, no doubt, but which has also a soul) and the picture play will increase and become more obvious as the managers of the movies cease to borrow the plots of plays and devote themselves to stories compounded in accord with the possibilities and limitations of their own special art. As they accept these limitations and as they develop these possibilities the apparent rivalry between the drama and the moving picture will lessen, and each will be left in possession of its own special field."

No man of broad vision, who has had opportunity to thoroughly grasp the production and exposition of moving pictures has ever considered them as rivaling the drama. Neither a desire for strife nor aim to surpass the drama was associated with motion picture production. It was almost invariably undertaken and developed in response to a popular demand so great as to be overwhelming at times. In greedy haste to meet that demand producers have been careless in the selection of subjects and prodigal in treatment of themes no longer vital, but, on the other hand, those same producers have accomplished artistic wonders far beyond the comprehension of the uninitiated.

Just now there may be isolated instances where the filming of a play may rival the stage presentation, but they are so few and insignificant that they scarcely deserve mention. On the other hand, especially among people who lack interest in the drama, moving pictures are arousing an entirely new and sympathetic appreciation of the drama, not merely as a form of entertainment, but as an art. The new art has drawn on the older one for much of its vigor and charm, it is true, along with some faulty traditions and crass theatricalism, but the differentiation of which Mr. Matthews speaks is growing every day.

Picturization of the finer kinds of drama, as Mr. Matthews contends, may always be inadequate and unsatisfactory, but he suggests the natural remedy. The shrewder of the makers of motion pictures are strenuously seeking for original stories, invented by men who have mastered the new art of telling tales by visual means alone, who can devise plots in complete accord with the marvelous possibilities of this new art and who can so plan them as to minimize its limitation. In the hands of these pioneers it will explore its own field more searchingly.

How Do They Do It?

DON'T take our word for it; here is the circular giving full particulars:

TONIGHT
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(Enuf Said, Come Early for Seats)
"RETURN OF DRAW EGAN"
Triangle Program, also Keystone Comedy
CRYSTAL
Only Theater in Texas City Showing
TRIANGLE—FOX—VITAGRAPH
Name Your Favorite Plays and Stars
And We Will Show Them
Our Motto—Satisfaction Regardless of Price
ADMISSION 2½c. WITH TICKETS
Buy One Tonight
Triangle Days ....Sunday and Wednesday
William Fox Days............Tuesday and Friday
Greater Vitagraph Days......Thursday and Saturday

This dodger was enclosed in a letter sent to us by Chas. Lauer of Texas City, Texas, who writes: "Note Triangle, Fox, Vitagraph, Admission two and one-half cents, with tickets! This means thirty tickets at seventy-five cents. Now gentlemen, I contend that this kind of business is ruination to the picture show business, not only to honest exhibitors, but to the entire industry. Cheapens it to such an extent it will virtually kill it faster than anything else, and the sooner these film exchanges quit doing business and giving this kind of people service the better for us all. I believe if you will publish this with a write-up, it will probably warn film producers from doing business with such men."

Mr. Lauer furnishes proof positive and too forceful an argument to allow any one much room for any additional comment to strengthen his claim that "this kind of business is ruination to the picture show business."

If the management of the Crystal Theater continues to keep up the two-and-one-half-cent-admission for the programs it is advertising it certainly will ruin the business of its competitors, if it doesn't drive them out of business. And if it pays the same price as others are paying for their service it will drive itself out of business. At a two-and-a-half-cent admission we cannot see how any exhibitor can do a profitable business. We have heard of men, with more money than brains doing business for spite and we have heard of others doing business just for fun, neither of which is constructive. We cannot believe that any exchange would be a party to either of these foolhardy intentions, unless it had an understanding (and this we cannot credit), that as soon as the Crystal has the field it will charge a rational price of admission and pay a higher price for its service. This is taking a long shot at it, and we will try to keep in touch with the situation in Texas City, so we can let yon know the outcome and just how it is done.

Our correspondent in Maine recently told us that some exhibitors in the smaller towns in his territory are paying as low as fifteen cents a reel for pictures! How in Maine or anywhere else can they do it? Why the wear and tear on the film itself would amount to that much! He doesn't tell us how old the film is. But that isn't the point. It doesn't sound reasonable with the present high cost of living and production. Why not sell pictures by the barrel and be done with it? Think it over for yourselves. It looks as if we were all going "bug house," or soon will be, if we don't get down to a safe and sane business basis.

Flashes and Dashes

By Sam Spedon.

Who Will Buy Our Pictures?

DURING the National Motion Pictures Association convention at San Francisco in 1915, Raymond Hitchcock said a mouthful. Frank Keenan had just finished his address to the convention, in which he said: "It took me five or six years to make up my mind to enlist as a motion picture actor. I find I made a wise decision; it has broadened my scope as an actor and opened up greater possibilities in histrionic art," or words to that effect. Hitchcock said: "For five or six weeks I have been trying to get a job in the movies and I am glad I got it. I am very popular in pictures, a big hit, but none of my pictures have been released yet. Who, Oh who will buy my pictures?" He said it. We can all make pictures, but who will buy them. After all has been said and done one of the all important propositions that confronts us just now is the selling end, the exchange problem. We are waiting for that predicted "great big man" of the industry, we have heard tell about, to get busy and do things.

Editorial Prerogatives.

Trade papers are not in business merely for their health. There are two reasons for their existence: the good of themselves and the good of the industry they represent. It is the duty of trade journals to see that nothing harmful invades their columns to injure themselves or the industry. Without careful and honest editorial supervision trade papers would soon become the garbage can for malodorous effusions of disgruntled and malicious contributors, that would soon destroy the health of the papers and the industry. The same policy and editorial judgment should apply to the advertising pages. There are certain established journalistic prerogatives and principles which apply to motion picture trade papers as apply to all other well regulated publications.

Do They Want Them?

"Has reason fled to brutish beasts?" Why in the name of common decency will some men insist upon giving people "what they want" when it isn't good for them is past comprehension. If some people clamor for dope shall we give it to them because they want it? "Out damned spot. Out I say!" Such films should be consigned to the furnace of oblivion, they are fit for the fertilizing furnace. W. A. Brady said something when he declared before the Senate Codes Committee hearing on Sunday opening he would consider himself personally responsible for the exhibition of a suggestive or immoral picture and would send such an offender to States' prison as an undesirable citizen.

A Condition in New Jersey.

Here is a strange situation in New Jersey. All the pictures shown in southern New Jersey are passed upon by the Pennsylvania board of censors and released through the Philadelphia exchanges. Under these conditions the New Jersey exhibitors in the southern part of the State are excluded from showing many of the pictures shown in the northern part of the State, passed upon by the National Board of Review in New York City and rejected by the Censors of Pennsylvania. The Southern exhibitors claim that this arrangement is an injustice to them because they would like to show the pictures which are shown in other parts of the State, believing what is good enough for the Northern exhibitors should be good enough for the Southern. Perhaps some one can explain the logic of this arrangement, we can't.

Wheeler Motion Picture Bill In Synopsis

By C. L. Grant

Proposes to Raise $1,000,000 by Imposing a Tax on All Branches of the Industry—Will Also Control Exhibitions

REPLETE with items of the utmost importance to the motion picture industry, the Wheeler bill will be introduced in the New York Legislature at Albany during the week of April 9. The bill establishes the office of Commissioner of Motion Pictures; calls for the licensing of all four branches of the industry, the producer, distributor, exhibitor and operator; gives the commissioner the power of revocation and suspension of licenses for the exhibition of obscene pictures and likewise the advertising or posting of pictures calling attention to immoral or obscene movies. Producers and distributors are also to be called upon to pay an additional license fee on footage, running from one quarter of a cent to nine and one-half cents a foot according to the cost of the negative.

Assemblyman Heber E. Wheeler, chairman of the committee, and author of the bill, will introduce it in the lower house. According to his figures the bill will be instrumental in adding $1,000,000 to the State Treasury annually. Roger P. Clark of Binghamton, with Robert Cummings of the State Bill Drafting Commission, and Assemblyman Robert Marsh have held many conferences during the past few days in the framing of the bill. Mr. Wheeler spent last Sunday in New York City, where he conferred with Attorney William M. Seabury on several of the important provisions.

The bill in its very nature is a sweeping one, amending the general business law in relation to creating the motion picture department, defining its powers and duties and regulating the production, distribution and exhibition of motion pictures.

The principal office of the Commissioner of Motion Pictures will be located in Albany. He will be appointed by the Governor. The salary has not yet been determined upon. There will be a branch office in New York City in charge of a deputy. The Commissioner has the power to establish other branches about the State if the business requires. The Commissioner is also given the power of appointing his deputies, inspectors and such other assistants as he may require.

Important Features of the Wheeler Bill

Creates the office of Commissioner of Motion Pictures with a term of five years, with offices in Albany and New York.

Imposes a license tax on the producer, distributor, exhibitor and operator.

Imposes an additional fee on the producers and distributors according to footage and running from ¼ of a cent to 9½ cents per foot.

Gives the Commissioner the power of revoking or suspending licenses for the showing of immoral, obscene or unpatriotic pictures.

Will give New York State $1,000,000 additional revenue.

Exhibitors to be taxed according to the seating capacity of their houses.

The law to become effective September 1, 1917.

Vaudeville houses and others where motion pictures constitute but a comparatively small part of the program, to be called upon to pay according to their seating capacity.

The Commissioner of Motion Pictures will be appointed for a term of five years, but may be removed by the Governor for inefficiency, neglect or misconduct of office.

All producers, distributors, exhibitors and operators must be licensed after September 1, 1917. A separate exhibitor's license will be required for each place of exhibition.

The following license fees will be exacted: Producers, $200; distributors, $300; exhibitors, $5 to $200, according to seating capacity; operators, $2.

Exhibitors whose houses seat 300 persons or less will be charged the $5 fee; houses from 300 to 600 persons, $10; houses from 600 to 1,000 persons, $25; houses from 1,000 to 1,500 persons, $50; houses from 1,500 to 2,000 persons, $100. All houses with a seating capacity of over 2,000 will be taxed $200. There will be no exceptions for vaudeville theaters and similar places, where a single picture may be used in connection with a performance of vaudeville or similar nature.

The following footage tax is provided in the bill on every positive which is sold, leased, distributed or exhibited within the State, based on the cost per foot of producing the negative:

	Cents per foot.
If $1.50 or less	¼
1.50 to 2	½
2 to 2.50	¾
2.50 to 3	1
3 to 4	1½
4 to 5	2
5 to 6	2½
6 to 7	3
7 to 8	3½
8 to 10	4½
10 to 12	5½
12 to 14	6½
14 to 16	7½
In excess of $16	9½

According to Assemblyman Wheeler, there are about a dozen producers in this State at the present time; thirty distributors and from 1,600 to 2,200 exhibitors. Figuring on that basis the bill is expected to bring in approximately $1,000,000. There are certain exemptions from the provisions of the bill, such as churches, religious and scientific bodies, which will not be called upon to pay the tax.

The bill covers about 25 typewritten pages. A producer is defined as any person, firm or corporation who produces or causes to be produced negatives of motion pictures, including the employment of actors, the construction of settings, the performances before the camera and the development of the negative.

Production is defined as the picturizing of stories, conducting the settings, selecting scenes, employing and rehearsing actors and causing the story to be enacted before the camera, and the taking in a like manner of motion pictures of actual occurrences and the development of the negative.

The distributor is defined as any person, firm or corporation arranging terms with exhibitors for the exhibition of motion pictures within the control of the distributor and who delivers the positive print for such picture or who keeps the same on hand subject to call.

The exhibitor is defined as any person, firm or corporation who gives a public exhibition of motion pictures.

Operators will be licensed by the Commissioner. Application for the license must be accompanied by a photograph taken within thirty days previous to the filing of the application. All operators must pass an examination unless they can present evidence of having previously passed an examination equally as rigid as that which will be required in this State. No license will be granted to any operator under the age of 18 years. The Commissioner will have the authority to refuse a license to an operator if he deems him unqualified. Operators will be required to wear a metal badge with the number while operating the machine. All fees accruing from the Wheeler bill will go directly to the State Treasurer. All licenses will expire on June 30 after this year.

Power is given the Commissioner to suspend or revoke the license of any producer or distributor who shall have produced or distributed the positive of three or more motion pictures the exhibition of which shall have been lawfully prohibited by the Commissioner. The same official can suspend or revoke the license of any exhibitor who shows any pictures which have been prohibited. The licenses of operators can be suspended or revoked for incompetency or misconduct.

No motion pictures the negatives of which are produced after July 1, 1917, can be exhibited, or any film or positive sold, leased or distributed unless the tax has been paid to the State, which is imposed, according to the bill, on every positive of motion pictures sold, leased, distributed or exhibited in the State, based on the footage cost of producing the negative.

Every positive shall be subjected to the Commissioner with an affidavit in detail as to the cost of production of the negative. The Commissioner will then compute the tax on such positive. Each positive will be given a serial number.

Exhibitors' licenses, however, will not be required when pictures are shown under the management of educational or religious bodies or at banquets, receptions, exhibitions or dances, or at bona-fide private clubs, scientific clubs, political and athletic clubs, or residences or social affairs. In connection with those shown at clubs, exhibitions under the provisions of the bill will not be permissible more than once a week. The provisions of the article imposing a tax upon the positives of motion pictures shall not apply to the positives exhibited only in accordance with the provisions of the section which are of a historical, educational, scientific or religious character.

The Commissioner can adopt rules calling for standards to which operators must qualify. He can require all exhibition apparatus to be kept in proper care and condition. The Commissioner and his deputies are to be given free access to all studios, exchanges and theaters where motion pictures are shown.

The regulatory measures embodied in the bill, which Assemblyman Wheeler asserts will do the work of a board of censorship, are shown in the fact that the Commissioner is to be given the power to prohibit and suppress all improper, impure, immoral, lewd, obscene, indecent, unpatriotic pictures and those which might demoralize the young. Exhibitors violating such may have their licenses revoked.

The bill provides that the following shall be classified as misdemeanors and punishable:

> The leasing or offering for lease or sale of reels of positive print upon which a tax is imposed and has not been paid.
>
> Engaging in business after September 1, 1917, without the proper license or operating without license.
>
> The publishing or posting of immoral, obscene, impure and indecent literature relating to the exhibition of motion pictures.
>
> The alteration or mutilation of film.
>
> The exhibition of a picture without the consent of the distributor.
>
> The production of a negative by photographing a positive and printing positives from such negatives without the consent of the owner (duping).
>
> The exhibition of a picture in a greater number of places than is permitted under the contract or lease under which they are being exhibited.

A director, officer, agent or employee of a corporation who does or concurs in doing or authorizes the doing of any act in violation of the above section shall be liable to prosecution and conviction for such violation. The conviction of a corporation of a violation of this section shall not relieve a director or officer, agent or employee thereof from prosecution.

Miniature motion picture machines, using only an inclosed incandescent electric lamp and approved acetate of cellulose or slow burning film, will not be required to pay the proposed tax.

The Wagner-Mitchel matter superseded all others at Albany the past week with the result that there was no meeting held by the Codes Committee in connection with the legalizing of Sunday movies. Senator Charles Newton, who is the chairman of the Executive Committee which will consider the proposition, served the past week as chairman at the Wagner-Mitchel hearings, making it utterly impossible for him to give the Sunday propositon any consideration.

It is expected, however, that a meeting of the Codes Committee will be held within the next few days, at which time the matter will be reported out of committee as outlined in a recent issue of the Moving Picture World, after which it will be put to vote. C. L. GRANT.

TULA BELLE IN GOLDWYN PICTURE.

In Goldwyn's second Mae Marsh production there is one of the loveliest children who have ever been seen in motion pictures. Her name is Tula Belle, and her age is seven years. This attractive youngster is a Norwegian, who first attracted attention among screen fans by her work in "The Vicar of Wakefield."

Opposed to Wheeler Bill

Executive Committee of the N. A. M. P. I. Decides That It Is Unjust and Unfair to the Picture Industry.

AT a meeting of the Executive Committee of the N. A. M. P. I., held Thursday, April 5, considerable attention was given to the proposed Wheeler motion picture license and tax bill, of which rough drafts had been received. The members of the committee present decided that the proposed bill was unjust and unfair and that they were opposed to it.

The committee recommended that the several attorneys of the companies belonging to the national association act as a committee to which all legal and legislative matters may be referred.

The work of the Associated Motion Picture Advertisers in behalf of military preparedness was indorsed and full cooperation on the part of the national association was guaranteed.

The following companies were elected to membership: Goldwyn Pictures Corp., represented by Samuel Goldfish, Producer Class A; Sanger Picture Plays Corp., represented by Eugene Sanger, Producer Class A; E. I. S. Motion Picture Corp., represented by Dixon Boardman, Producer Class C; Charters Feature Films, represented by Lucille Chapin, Producer Class B; Argus Laboratories, represented by Frank T. Elliott, Producer Class C, and Acme Lithographing Co., represented by L. P. Weber, Supply and Equipment, Class No. 3. In addition to these the following individuals were elected to membership in General Division, Class 5: J. Robert Rubin, R. W. France, Jesse L. Lasky, Whitman Bennett, Emil E. Shauer, Roswell Dague, Thos. S. Barrett, Wm. E. Allen, Hiram Abrams, C. C. Burr, Charles R. Meyers, J. Albert Thorny, Wm. W. Eines, Lloyd Robinson, James Steele, Arthur S. Friend, James Gilleen, Hector Turnbull, Maurice O'Hare, W. S. Butterfield and E. C. Beatty.

In the absence of President William A. Brady, who is out of town, and Chairman Walter W. Irwin, who was unable to be present, William L. Sherrill, president of the Frohman Amusement Corp., presided at the meeting, which was attended by J. E. Brulatour, Eastman Films; P. A. Powers, Universal Film Manufacturing Co.; Arthur James, Metro Pictures Corp.; Samuel H. Trigger, Exhibitors' League of America; Louis F. Blumenthal, Auditorium theater, Jersey City; Louis L. Levine, Regent theater, Brooklyn; Judge A. F. Tugwell of Los Angeles, a director of the association; Frederick H. Elliott, executive secretary, and William M. Seabury.

Considerable routine business was transacted, including authorization to arrange for a lease for another year of Rooms 805 and 806 in the Times Building, now occupied as offices by the national association.

OLIVE TELL IN "THE SILENT MASTER."

Olive Tell, famous actress and renowned beauty of the English stage, will make her film debut in "The Silent Master," in which she plays the leading role opposite Robert Warwick. "The Silent Master" is taken from E. Phillips Oppenheim's book, "The Court of St. Simon," and also marks the debut of Director Leonce Perret. This play requires an exceptionally accomplished leading woman, and Mr. Warwick favored Miss Tell from the very beginning, but she was somewhat reluctant in joining the ranks of the movies, not that she did not consider the screen an excellent medium for her art, but rather because she felt the stage more alluring and more promising. After some persuasion, she consented in taking the part, and so successful did it turn out that Mr. Warwick has tendered her a contract for his fourth Selznick production. Being a beauty of distinctive type, Miss Tell registers and photographs perfectly, making an ideal leading woman in every sense of the word.

MASTERS GOES TO WASHINGTON.

E. Lanning Masters, as secretary of the Associated Motion Picture Advertisers, has gone to Washington in behalf of the advertisers' campaign to increase army and navy enlistment. Mr. Masters appeared before the members of the National Council of Defense.

Another gun was fired in the campaign when film leaders and trailers, slides, posters, newspaper advertisements and stories, etc., were collected and sent to Washington.

Charles Moyer was elected to represent the A. M. P. A. in the organization's dealings with the Vigilantes, an association of writers and artists which is working along the same patriotic lines as are the advertisers.

Technical Men Discuss Trade Progress

Society of Motion Picture Engineers Holds Its Third Meeting at Atlantic City— Interesting Papers Read

THE Society of Motion Picture Engineers held its third session at Atlantic City, N. J., on April 6 and 7. The society contains in its membership many of the prominent technical men in the industry. Its chief avowed object is the bringing about of steps looking to the standardization of machinery used in the manufacture and projection of motion pictures. Nor does it intend to overlook any factor which will have an influence for the betterment of manufacturing and exhibiting conditions. The sessions proved to be of marked interest.

It was 12 o'clock Friday when President C. Francis Jenkins, of the Graphoscope Company of Washington City, called the members to order. Present were: E. Kendall Gillett, Motion Picture News, secretary; H. A. Campe, Westinghouse Electric & Manufacturing Company, Pittsburgh; A. S. Victor, Victor Animatograph Company, Davenport, Ia.; Dr. Hermann Kellner, Bausch & Lomb Company, Rochester, N. Y.; H. M. Wible, in charge of supply department, Westinghouse Company, Pittsburgh; W. C. Kunzmann, National Carbon Company, Cleveland; Harry T Wilkins, special agent traffic department, Pennsylvania Railroad; Carl L. Gregory, Moving Picture World; Max Mayer, M. J. Wohl & Co., Brooklyn; F. B. Cannock, Precision Machine Company; J. S. Spear, General Electric Company, Will C. Smith, Nicholas Power Company, and Nat I. Brown, Minusa Screen.

"We will be respected in the motion picture industry by our ability to control our organization and to further its stability," said Mr. Jerkins in opening. "No important movement has ever been begun and pushed to a conclusion without the confidence of the members in the ultimate success of a fixed purpose. Our purpose is to standardize the industry. I think you would be surprised if you knew the number of people who are looking to us. Everybody wants a standard —anything that is the consensus of opinion or judgment of you engineers. I take it our members are to concentrate, get together and tabulate the consensus of opinion of our industry."

Mr. Jenkins submitted for the consideration of the members a short list of definitions of words and phrases in use in the industry—a sort of glossary, as it were, and the meeting, after devoting three-quarters of an hour to a dozen-word definition of "motion picture," sent the whole list to a special committee for report Saturday morning.

Mr. Wible read an important report of the committee on electrical devices on the compilation of which much care had been expended. The members were not quite ready, however, to have their conclusions printed, and the document was returned to them at their request.

"To my mind the camera is the nucleus from which radiates all the things in the industry," said Mr. Gregory before beginning the reading of his paper.

"It's the egg before the hen," interjected Mr. Jenkins.

"It seems to me more of the camera problems should be settled before we proceed," continued Mr. Gregory, as he took up his manuscript. "The camera is the keystone in the arch of picturedom. Without the camera the whole structure must fall to the ground. It is therefore of the utmost importance that the first attention of this august body be directed to the vital center upon which every other section of the industry depends."

Mr. Gregory pointed out the many variations in cameras from a uniform standard. The camera must accept all the imperfections associated with an absence of standards and do good work. The speaker told of personal experiences illuminative of points to which he was directing the attention of his hearers. He paid much attention to the absence of uniformity in establishing the frame line. He referred to the practice which has grown up of manufacturers expecting a cameraman to supply his own instrument; he deplored it, too, as being responsible for many inconsistencies.

President Jenkins reported the acceptance of the application of the society for membership in the National Fire Protective Association and of his appearance before the biannual meeting of the latter body. Here he had appealed for a more liberal interpretation of the restrictions in the way of insurance, storage, transportation, booth construction, etc. The president emphasized the importance to the society of the affiliation inasmuch as the association makes rules which are followed by practically all municipalities in making motion picture regulations.

Dr. Kellner, after a talk on the science of optics, had been provided with a blackboard and in black and white elucidated many of the principles he had been describing. At the conclusion of the doctor's talk and of the long discussion participated in by many of the members, he was invited to contribute a paper.

The meeting at 6 o'clock adjourned to 9 o'clock the following morning, President Jenkins providing for the evening by naming every one on a committee to sit in the interim.

Saturday's Session.

The question as to what constitutes the safety limit of the angle of throw from projection booth to screen took up much of the attention of the members on Saturday. In the forenoon final revision was given to the list of definitions of technical terms which the society is preparing. The work was done in no haphazard fashion; the delegates went after the best descriptive terms they could weave.

Nat I. Brown, of the Minusa Screen Company, was asked to tell the delegates something about the screen market. Mr. Brown very promptly urged the preparation of a paper outlining the angle of projection beyond which it was unsafe to go—that is, the extreme point away from right angle from projector to screen which would mark the difference between satisfactory and unsatisfactory results. He said his company at the present time was engaged in the making of extensive experiments looking to the determination of this factor, but that it would be a couple of months yet before there would be a final result in the way of charts and readings.

"One of the most important things in the industry in an exhibiting way," declared Mr. Brown, "is this question of angle of throw. Some of the finest theatrical structures in the country are setting bad examples for the men who are building houses. There are two of these theaters in New York City. The greatest service this society can do to exhibitors is to establish by thorough investigation the particular point of divergence from the right angle of projection beyond which it is impossible to get satisfactory projection.

"These great structures which are doing business with the high angle throw, and by reason of the supplementary and complementary attractions with which they surround their exhibitions continue to draw big houses, are doing a disservice to the industry. They are getting results in a business way, but these results are not obtained on their projection. I can name a number of houses that have been recently built at a cost of from $150,000 to $350,000 in which exist the exact conditions as are to be found in the two large houses I have named. When the builders have been asked why they committed such an error in designing they invariably cite these houses for their authority."

In the course of the general discussion, in which mention was made of houses in which projection was ideal, Mr. Brown said he believed the great need was the determination for the benefit of architects and exhibitors of the extreme limit of safety in deviation. Ideal conditions were known, but the outside angle limit which would give "satisfactory" results had not been authoritatively determined. In answer to a question he said that screens that would work perfectly at a distance of, say, sixty feet would give absolutely bad results at other distances.

President Jenkins added to the committee on projection Messrs. Brown, Will C. Smith, of the Nicholas Power Company, and F. H. Richardson, of the Moving Picture World.

Mr. Mayer moved that a committee be appointed to prepare a paper defining how far from the straight throw an exhibitor may depart and obtain satisfactory projection, that an arbitrary standard be established and that the committee offer substantial reasons and proofs in support of its conclusions. This was adopted.

Chicago was selected as the place of the next meeting of the society. The date was set to make it simultaneous with the annual meeting of the exhibitors, July 14-22. The dates of July 16 and 17 were entatively agreed upon for the sessions. The president appointed Messrs. Victor, Rothacker and Bell as a committee of arrangements.

Secretary Gillett brought up the question of the society taking over the work of the standardization committee of the National Association of the Motion Picture Industry, saying the matter had been brought to his attention by Executive Secretary F. H. Elliott, of the latter organization. He suggested that it seemed desirable in order to avoid confusion and the possibility of working at cross purposes that some steps be taken for the two societies to get together. The delegates agreed with him and it was decided that Secretary Gillett should get in touch with Secretary Elliott looking to the taking over by the society of standardization matters.

It was decided to have prepared a list of the subjects which are believed to be in need of standardization and that there be made definite recommendations looking to the putting into effect of the report of the committee.

"I know we will make our institution permanent," said President Jenkins just before adjournment. "We are going to do something. I know what we want to do is the one thing for which we were organized—standardize the industry—and I think the resolution we have just passed is the most important that has been put before this society since we began business last July. I believe this action is the thing that is going to make us worth while. Nothing else we have done has any comparative value."

Farewell Feed to Douglas Fairbanks

Pete Schmid Invites a Lot of Newspaper Folk to Help Him Eat It, Too.

FURTHER proof that Douglas Fairbanks is the living definition of the title of his second Artcraft Picture—"A Regular Guy"—was forthcoming at a farewell feed tendered him by the Artcraft Pictures Corporation in the Peacock Room of Murray's Restaurant, New York. The luncheon preceded by one day "Doug's" departure to Los Angeles. The guests were mostly representatives of daily newspapers and motion picture trade journals.

During the course of the luncheon several stunts were pulled, all of which suspiciously smacked of the space-grabbing proclivities of Pete Schmid and Bennie Zeidman. One of the stunts that got a laugh was a cablegram supposedly from ex-Czar Nicholas, which read: "Have just terminated contract with Government. Am open for proposition in your next picture. Can play mob scenes. Photos by mail." Our advice to Pete is to get a "received" instead of "send" blank next time.

"Doug" received a horseshoe tied with a ribbon of film from George M. Cohan. He admitted that he was no speechmaker, and then disproved it by entertaining with several stories. Al. Lichtman, general manager of Artcraft, also spoke.

Those present were Douglas Fairbanks, Wid Gunning, Bennie Zeidman, Helen Duey, Women's Home Companion; Elizabeth Sears, Film Fun; P. F. Atkinson, Metropolitan Magazine; F. M. Gould, Metropolitan Magazine; M. L. Malevinsky, Dennis F. O'Brien, John Emerson, Walter E. Greene, president of Artcraft; Al Lichtman, Artcraft; John Fairbanks, Adam Hull Shirk, Dramatic Mirror; James Beecroft, Exhibitors' Herald; Ben H. Grimm, Moving Picture World; Pete Milne, Motion Picture News; Weed Dickinson, Telegraph; Milt R. Lowenthal, New York Star; H. F. Rendall, New York Review; Jim Milligan, Billboard; Randolph Bartlett, Photoplay Magazine; Bide Dudley, Evening World; Arthur Ungar, New York Clipper; William Bournazel; Edwin M. La Roche, Motion Picture Magazine; T. E. Oliphant, Evening Mail; Frederick Gage, Louis E. Loeb, J. E. Edwards, Billboard; Allan Rock, Harry S. Bressler, Francis A. Gordan, Herbert S. Clark, Eugene Kelcey Allen, K. C. Beaton, Charles Condon, Motography; W. C. Waters, New Magazine; Frank O'Malley, New York Sun.

MERGER RUMORS DENIED.

Rumors of a merger of the General Film, V-L-S-E and Greater Vitagraph is emphatically denied by Walter W. Irwin, general manager of V-L-S-E. Others in position to know are grimly silent on the subject.

In behalf of Pathe, J. A. Berst, the vice-president and general manager of that organization, denies that his company is in any way concerned with the proposed mergers.

ROHLFS WITH GENERAL.

J. G. Rohlfs, for the past three years with the Mutual Film Corporation, has joined the General Film Company as purchasing agent, with headquarters at 440 Fourth avenue, New York.

American Eclair to Resume Business

President Jourjon, on Furlough in Paris, Orders Litigation Stopped and Manufacturing Taken Up.

FROM the office of the Eclair Film Company, Inc., comes the announcement that the suit instituted against them and other allied companies and individuals by the Societe Française des Films et Cinematographes Eclair of Paris, France, shortly after the outbreak of the European War, has been withdrawn by the French company and a satisfactory agreement has been reached. This suit, which was based on certain charges made against the management of their various companies here, would never have been started were it not for the fact that during the absence of Charles Jourjon, the head of the French company, who has until recently been confined to the trenches on the west front, the management of the French company was misinformed by outsiders as to real conditions in America.

After a continuous service of two and a half years, during which time he has several times been mentioned in dispatches for bravery, Mr. Jourjon was granted a short furlough and immediately went to Paris and took up the matter of his American business. The false impressions he had received were quickly dispelled from his mind upon his being presented with the facts, and he immediately ordered that the suit be dropped and an agreement entered into.

The management of the American companies will remain as heretofore with Emile Offeman, whose work in the film business has long been known and recognized to be of the highest quality, at their head.

The board of directors remains the same: E. Offeman, president and treasurer; A. W. Varian, who since the inception of the companies in America has been their secretary and legal adviser; A. C. Rieger, assistant treasurer and assistant secretary; F. Rawolle and H. M. Simon; with the addition of G. Deveaud, who is the personal representative of Mr. Jourjon.

The companies are prepared to manufacture immediately and will entertain any meritorious proposition. They still retain their office at 18 East Forty-first street, New York City.

Billie Burke With Famous-Lasky

Signs a Two-Year Contract by Permission of Flo. Ziegfeld—"Mysterious Miss Terry" First Picture.

THE Famous Players-Lasky Corporation announces that it has concluded a contract for a period of two years with the celebrated dramatic artist, Miss Billie Burke, by arrangement with Florenz Ziegfeld, whereby Miss Burke will be seen in a series of productions to be made in either the Famous Players or Lasky Studios. This contract was closed last week by Adolph Zukor, president of the Famous Players-Lasky Corporation, according to plans arranged by Jesse L. Lasky before Mr. Lasky left for his trip to the Western studios. It is so arranged that Miss Burke will do her photoplay posing in the summer months. Her screen work will consequently not interfere with her regular seasons as a dramatic star, and she will open in a new play September 5 under Mr. Ziegfeld's direction.

During the term of her contract with the Famous Players-Lasky Corporation, Miss Burke will not appear in photoplays under any other management whatsoever. Miss Burke's first vehicle will be "The Mysterious Miss Terry," a delightful and whimsical photoplay, the scenario of which has been written by Gillett Burgess, who, by the way, becomes now a photoplay author for the first time. The story details the experience of a very charming and self-reliant young woman of great wealth who is weary of her surroundings and who takes an extremely novel method of finding a truly noble and disinterested man worthy of her love. Miss Burke is to begin work at the Famous Players Studio in New York within the next fortnight. The first production will be directed by J. Searle Dawley.

DERWENT HALL CAINE IN "THE WOMAN THOU GAVEST ME."

Derwent Hall Caine, star of the Arrow Film Corporation's production of "The Deemster," opened at the Shubert theater, Boston, Monday, April 9, in a dramatization of his illustrious father's remarkable play, "The Woman Thou Gavest Me." Mr. Caine will make his Broadway debut as a screen star in "The Deemster" at the Broadway theater, Sunday, April 15.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 310 McCance Building, Pittsburgh, Pa.

The Illinois Censorship Bill

Hearings Made Both For and Against the Bill in Chicago Will Be Concluded the Ensuing Week.

THE sub-committee of the Illinois House Committee on License and Miscellany, appointed to hear discussions on the proposed State censorship bill, held the first meeting in the Hotel La Salle, at one o'clock, Saturday afternoon, March 31.

The members of the committee of the Chicago Local appointed to discuss the question were present, as were also Arthur J. Peglar, who represented the Mutual Film Corporation, and George L. Reker, of counsel for Essanay. In addition there were quite a number of members of various woman's clubs of Chicago, headed by Mrs. Guy Blanchard, the framer of the bill.

The meeting was given over entirely to the proponents of the bill, chief among whom were Mrs. Blanchard and Guy Guernsey, who introduced the bill in the House. Mrs. Blanchard made the opening speech, and the main point of her argument, as well as of the other speakers who followed her centered on the censorship of moving pictures from the child's welfare standpoint.

Much surprise was created by the speech of David T. Alexander, an attorney who introduced himself as a member of the F. I. L. M. Club of Chicago, and chairman of the legislative committee of that organization. He strongly advocated State censorship in preference to local censorship.

The meeting adjourned at 4.30 P. M., the next meeting being fixed for Monday afternoon, at 2.30 o'clock.

The Monday meeting was chiefly devoted to a hearing of the opponents of the State censorship bill. The discussion was opened by Arthur J. Peglar of Mutual, and he was followed by Dr. Samuel Atkinson of Los Angeles, who was retained by the Chicago Local for the occasion. Dr. Atkinson's speech was comprehensive, able and logical. He refused to acknowledge the right of any authority to censor the moving picture, and this stand was also taken by all the members of the committee selected from the Chicago Local. Joseph Hopp, Wm. E. Heaney, Alfred Hamburger, M. S. Ludick, George D. Laing, M. A. Choynski and F. H. Franke followed with pertinent and pithy remarks.

The consensus of opinion of Joseph Hopp, Alfred Hamburger, Wm. E. Heaney, Wm. J. Sweeney and Fred H. Hartman, on the Chicago Local committee, is that it would be wiser to accept State censorship than to have the censorship of various local boards in cities throughout the State. They take into consideration the heavy expenses that would be placed upon the industry by having many taxes levied for censorship instead of one. If the State censorship bill should pass the Chicago local censor board will be abolished.

Mr. Reker, representing Essanay, was next, and he was strongly in favor of local cenorship for Chicago rather than State censorship. The Rev. Father Dinneen, who followed, spoke in the same strain, as did also Mrs. Henry D. Solomon, of the Chicago Woman's Club. Mrs. Solomon was very strongly opposed to State censorship and was disposed with equal strength in favor of Chicago censorship.

Chairman Thomas Curran adjourned the meeting at 5 o'clock P. M., announcing that the next meeting will be held some day during the week of April 9, at the same place, the date to be announced later.

Brooklyn Exhibitors' Meeting

Supplementary Report Tells of Action Against Birth Control Subjects.

ONE of the most enthusiastic meetings ever held by exhibitors took place last Saturday night, when the Associated Motion Picture Exhibitors of Brooklyn, one of the largest locals in the country, held their annual elections at the Triangle theater. Those elected for the ensuing term are William Brandt, president; Rudolph Sanders, vice-president; H. Clark Mooney, second vice-president; Robert Israels, treasurer; William Bland, financial secretary; Samuel Lesselbaum, recording secretary, and Adolph Stockhammer, sergeant-at-arms. On the board of directors there were spirited contests, the victors being John Manheimer, C. Cranides, William Hollander, M. W. Lane, Otto Lederer, J. Schaeffer and H. Haring.

The treasurer reported a balance in the treasury of over $1,500, while the secretary reported practically every theater in Brooklyn as being a member of the organization. Several questions of extreme importance to the entire industry were taken up and acted upon. The question of being assessed by the Authors' Society for the use of copyrighted music was fully discussed, and it was decided, in view of its national importance, to defer action until the matter could be placed before the national convention at Chicago in July. The following resolution was unanimously passed:

> Whereas, certain advertisements have appeared in the trade papers announcing the release of a picture on "Birth Control," featuring a person who has received considerable notoriety through advocating same, and
>
> Whereas, it is the judgment that themes of this nature hurt the industry through exploitation on the screen, therefore be it
>
> Resolved that the Associated Motion Picture Exhibitors of Brooklyn go on record as being opposed to the use of the screen for such purposes; be it further
>
> Resolved that the widest publicity be given this resolution in order to prevent even the announcement of contemplated releases of this kind.

A committee was appointed to devise a plan whereby the organization could act as security where the exchanges request an advance deposit, and the zeal of this committee was evidenced by the fact that, in spite of the lateness of the hour, it immediately convened and organized.

A banquet will be tendered shortly to the outgoing and incoming officers. Judge Tugwell, of Los Angeles, acted in the capacity of teller during the election, and was given a rising vote of thanks. Sam Trigger, the venerable president of the New York local, spoke on the Sunday question, and clearly outlined the necessity of concerted action.

The meeting adjourned in the wee small hours of the morning, after those present had partaken of refreshments.

Herrington on the Road

The National Organizer of the Motion Picture Exhibitors' League Starts on His Itinerary.

FRED J. HERRINGTON, official organizer of the National Exhibitors' League of America, started last Thursday on an organizing campaign in the Middle West. Much credit is due Mr. Herrington for the able way in which he conducted the affairs of the league during his presidency. He was elected president at the convention held in San Francisco in July, 1915. At that time the league was several thousand dollars in debt; when he relinquished the office to its present incumbent there was six thousand dollars in the treasury. His regime was accentuated by the sincerity and fidelity with which he threw himself into the work of organization; by his personal effort and persuasive appeal he brought into the league Ohio, New York, Indiana, Illinois, Wisconsin, Minnesota, Massachusetts, Florida, Mississippi and Iowa.

Players for Baltimore Ball

Committee Sent to New York Gain Many Volunteers—Arrangements Now Complete.

THE envoys extraordinary, Frederick Clement Weber, L. A. De Hoff, Joseph Brodie and J. Louis Rome, who constituted the committee of the Maryland Exhibitors' League, selected to go to New York to execute the mission of inviting some of the greatest stars of the screen to attend the ball to be given by this organization on April 28, returned to Baltimore on Wednesday night, March 28. They brought glad tidings with them, for it was announced that they had secured the promises of eleven, whose scintillating brilliance is unquestionable. They are: Alice Brady, Ethel Clayton, Pauline Frederick, Peggy Hyland, Anita Stewart, Carlyle Blackwell, Thomas Meighan, Antonio Moreno, Earle Williams, Robert Warwick and Edward Earle.

On Tuesday, April 3, another meeting of the board of directors of the league was held at their headquarters in the New Theater Building. Practically all the general arrangements have now been completed and according to the estimated ticket sales, the affair will be a complete success. A popularity contest is now being waged to determine the mind of the general public in regard as to who should lead the grand march.

The program for the attending stars, as now outlined, is this: As they arrive in the city, each will be met and conducted to one of the finest hotels in the city. At nine o'clock P. M. all will be escorted to the Lyric and the grand march will take place. After this, an appointed committee will escort the honored guests through the boxes, introducing them to the occupants. Then, as the dancing proceeds, the distinguished visitors will be tendered a very hospitable reception by those present in true Maryland style. They will be invited to do a little speechmaking, a little handshaking, a little dancing and a little heart to heart tete-a-tete. Then, at twelve o'clock, a well arranged banquet will be served in the Lyric dining hall for the exceptional visitors, the promoters of the affair and their friends. On Sunday the guests will be taken on a sightseeing tour of historic Baltimore.

Kansas League Meeting

Will Be Held at Hutchinson on April 23 and 24—Big Attendance Expected.

THE Motion Picture Exhibitors' League of Kansas will hold their next convention at Hutchinson, Kansas, April 23, 24, 1917. We expect to hold one of the biggest conventions ever held in the State. The Exhibitors' League has more members and is in better financial condition than they have ever been before.

During the meeting of the last legislature an active lobby was carried on in behalf of the exhibitors. The League succeeded in having the censorship board moved from Topeka, Kansas, to Kansas City, Kansas, which in itself was quite a victory for the exhibitors, inasmuch as the exchangemen have agreed to eliminate the censorship fee of ten cents per reel, which is now being charged the exhibitors in Kansas, if they would succeed in getting this change made. They also succeeded in securing the removal of one of the most narrow-minded men that ever sat on a Censor Board, and at the present time the Censor Board is composed of very intellectual people, who are in a position to censor the pictures in the right way. Censoring pictures will be done hereafter at absolute cost, and the maximum which can be charged is $2 per reel.

The officers of the league are very anxious that all the exhibitors of Kansas attend this convention, as many things of vital importance are to be brought up at this time.

Yours truly,
C. E. GLAMANN,
President M. P. E. L. of Kansas.

NEW YORK LOCAL IS WITHOUT A SECRETARY.

Tom Howard has tendered his resignation as secretary of the Motion Picture Exhibitors' League, New York Local No. 1, on account of incompatibility. The appointment of his successor has not been announced.

APPLICATIONS IN NEW JERSEY STATE LEAGUE.

Applications for membership in the New Jersey State branch of the Motion Picture Exhibitors' League of America can be obtained at the league headquarters, 216 Globe Building, 800 Broad street. Secretary Bornstein reports that many exhibitors have already sent in their applications, together with the annual dues of $6, but in order to do more effective legislative work more money is necessary.

Illinois State Convention

Officers Elected, Also Delegates and Alternates to the National Convention in July.

THE Chicago local held the regular monthly meeting in Hall 512, Masonic Temple, Friday, April 6. The session was held behind closed doors from 11 o'clock a. m. until 3:30 in the afternoon.

The reports of standing committees were read and passed upon, but the long session was devoted chiefly to a discussion of advance deposits on films. It was finally decided, in order to arrive at a fixed policy, to hold a special meeting for the final discussion of this question on Friday, April 13. Lee A. Ochs, national president, who will be in Chicago on that date, will attend and address the meeting. The state convention was held immediately afterwards.

The following members from outside cities were in attendance: W. W. Watts, state treasurer, and Ed. Kunz, member of the state executive committee, Springfield; Wm. Bradley, first vice-president, Ottawa; C. J. Law, member of the executive committee, Pana; Wm. Sauvage, member of the executive committee, Alton; F. M. Bond, Pontiac; S. W. Goodell, Beardstown; Harry Grampp, Rockford, and W. J. West, Kewanee.

Green M. Luttrell, of Jacksonville, the president of the Illinois League, was unavoidably absent.

The reports of the various officers were read and accepted, and afterwards the following officers were elected for the ensuing year:

Green M. Luttrell, Jacksonville, president; Wm. Bradley, Ottawa, first vice-president; Andrew C. Karzas, Chicago, second vice-president; W. W. Watts, Springfield, treasurer, and Sidney Smith, Chicago, secretary.

The following were elected as members of the state executive committee:

Chas. J. Law, Pana; Paul Sittner, Robert R. Levy and Chas. Stewart, all of Chicago; W. E. Burford, Aurora; Dee Robinson, Peoria, and Ed. Kunz, Springfield.

Delegates and alternates for Illinois to the coming National Convention in July were then elected, the names of these delegates and alternates being withheld for the present.

During the meeting of the Chicago Local, Donald M. Ryerson was given the privilege of the floor. He made a brief speech, in which he explained a patriotic movement, known as the "Four-Minute Men," for which he asked the support of the league, which passed the following resolution:

The members of the Motion Picture Exhibitors League of Chicago express their patriotism and interest in the welfare of the nation by giving their endorsement to the "Four-Minute Men" movement for permanent protection of this country through universal military training for young men; and that hearty co-operation with the plan outlined at the meeting by Donald M. Ryerson be given by its membership; and that a copy of this resolution be given the executive committee of the "Four-Minute Men" and be sent to members of the League.

NEW ORLEANS EXHIBITORS WORK FOR LEAGUE.

The suburban exhibitors of New Orleans at a meeting of their association Monday, March 26, voted to work for the organization of a State exhibitors' association, and as such to join the National Exhibitors' Association. W. Stephen Bush, editor of the Exhibitors' Trade Review, Inc., understood to be representing his publisher, Lee Ochs, president of the Motion Picture Exhibitors' League of America, spoke. Mr. Ochs is making a campaign for re-election.

NOTICE TO INDIANA EXHIBITORS.

The regular meeting of the Motion Picture Exhibitors League of Indiana will occur at the Hotel Severin, Indianapolis, Wednesday, April 18, 10 a. m. The meeting will be a strictly business meeting and a closed session for exhibitors only. Very important matters will be taken up and it is requested that all exhibitors in the State be present. This meeting will take the place of the regular quarterly meeting which would come in May, but has been called earlier on account of urgent matters that need attention.

FRANK REMBUSCH, State President.
RAY ANDREWS, State Secretary.

Ralph and John Ince Join

Ince Productions, Inc., Formed and Brothers Will Produce for Independent Field.

INCE Productions, Inc., with Ralph and John Ince as equal owners and active heads, is the latest important addition to the producing firms of the motion picture industry. The plans of the organization, a closed corporation in which no stock will be sold and no financiers interested, were announced this week by Ralph Ince for the first time.

Twelve important productions a year of approximately six and seven reels in length will be the producing schedule, with the first release to make its appearance on or about June 15. The first production will, in all likelihood, be the filming of a novel, now immensely popular and the rights for which a noted author has refused twenty thousand dollars.

Ralph W. Ince.

The Ince Productions, Inc., was capitalized under the laws of New York for ten thousand dollars. "We could have as well capitalized for five million," said Mr. Ince, "but we are going to be conservative, avoid bluster, stick to our knitting, produce the best we know how and not spend two million dollars a day, on paper."

Ralph Ince has contracted with Harry Rapp forces to produce "To Day" for them, which will be exploited as an Ince production, after which he will devote his entire time to the Ince concern's efforts. He will begin actual work on Ince features May 1.

The idea of release and distribution to be followed by the Ince concern will be of the franchise nature, the distributing exchanges receiving the entire twelve pictures, with the usual financial obligations imposed upon the exchanges. The fact that five territories were closed for the entire output, without any intimation being given of their intentions, conclusively demonstrates the equitability of the Ince project.

John Ince.

Even balanced casts of well-known motion picture personalities will characterize the pictures. "Balanced casts," according to Mr. Ince, are more susceptible to direction, absorb better the directors' ideas and are more crucible in the handling, hence, stars, in the sense of those of marked exorbitance in point of salary, will have no place in the Ince lexicon.

Studio arrangements are going forward rapidly. Whether a plant of sufficient dimensions to accommodate two companies will be built, or the present plan of leasing a studio, now under advisement, will be adhered to, Mr. Ince was not ready to divulge and stated that this matter was one of future development.

John Ince, who will share activities with Ralph Ince in all productional matters, most recently created "Sealed Lips" and "The Struggle" for the World Corporation. Each of these pictures were referred to by the trade reviewers as 100 per cent productions. Since he resigned from the World staff he has traveled about South America and South Africa, accumulating a library of elaborate sun sets, cloud effects, coast and maritime views, which he will place at the disposal of the organization, which bears his family name.

Harry Reichenbach is to take charge of the exploitation departments of the new concern.

The Ince Productions offices will be temporarily located at 1600 Broadway until offices, now being equipped, are ready for occupancy. Scenario, technical, productional and distributional departments will be under the direction of known experts with the executive departments under prominent business men, acquainted with the intricacies of the film trade.

The modesty of Messrs. Ince in their capitalization, their quiet, unvarnished statements, their stated policy of dignified aiding and abetting of their branches, and their statement of policy, bears fruitful promise of big things to come within the next year.

General Film Company of Canada

Organization to Handle G. F. Releases With Headquarters in Montreal.

A NEW company, which will distribute in Canada the same product handled by the General Film Company in the United States, has been organized and will be known as the General Film Company of Canada, Limited. Its headquarters will be in Montreal and it will have branches throughout the Dominion. The business of the company will be conducted from the main office at Montreal. The officers of the company are: President, T. A. Hubley; vice-president, Harold Bolster; secretary and treasurer, T. Coppelman. The directors are T. A. Hubley, Edward English, Harold Bolster, W. F. Rodgers and W. M. Gulick.

The General Film Company of Canada, Limited, is the result of a desire upon the part of the executives of the General Film that its Canadian business be handled by men who are personally interested in the organization and in close touch with local conditions. T. A. Hubley, who became the president, is a Montreal business man of many years' experience in the paper business. He organized and conducted the Howard Smith Paper Mills of Montreal, and is known as one of the most successful business executives in Canada.

It is his intention to make the new distributing company the most comprehensive operating in Canada, and to see that the Generael Film product reaches every section of the tremendous territory offered by the Dominion of Canada with its constantly increasing market for high-class motion pictures.

Goldwyn to Establish Exchanges

Will Distribute Its Own Product by Its Own Organization in United States.

GOLDWYN Pictures Corporation will own and operate its own distributing organization in all of the principal distribution zones of America. This announcement by Samuel Goldfish definitely ends the speculation that has been going on in film circles since the Goldwyn Corporation was organized last December.

Plans are well under way for the opening of offices in the various cities into which distribution has been concentrated, and these Goldwyn branches will be ready to deal with exhibitors early in June. Meanwhile, all negotiations and correspondence are being handled directly by the New York offices of the company.

McCLURE PICTURES MOVES OFFICE.

McClure Pictures, now releasing Seven Deadly Sins, the series of seven five-reel features, has moved its office from the McClure Building, 20th street and Fourth avenue, to the sixteenth floor of the Berkeley Building at 25 West 44th street.

The McClure series department of the Triangle Distributing Corporation and the McClure publications also have moved to the new address.

WARNER OLAND IN NEW PATHE SERIAL.

Warner Oland, who played the role of Baron Huroki in the International serial, "Patria," has been engaged by Astra, and is now at work in a new Pathe serial, which is being directed by George B. Seitz. Pearl White is the featured player in this production and her leading man is Earle Fox. Ruby Hoffman is another member of the cast.

Allan Dwan Now at Work in East

New Eastern Triangle Supervising Director Discusses His Plans for Production at Yonkers Studio.

ALLAN DWAN, the new Triangle supervising director in the East, is hard at work at the Yonkers studios of his company. A World man last week found him in his sun parlor over the front entrance of the former Clara Morris mansion, in Riverdale avenue. It was a "location" not conducive to hard work for any one susceptible to spring fever, but apparently Mr. Dwan is immune to this Eastern malady. Plainly he is a worker.

Allan Dwan.

The man who stands to the Triangle in the East in the same relation to that company as does Thomas H. Ince in the West has been a director of motion pictures for seven years. In that time he has worked for seven companies. He began work with the Essanay, from there going to the American, with which company he remained for a long time. Then after a considerable period with the Universal he was engaged by the Famous Players, where he directed among other players many subjects in which Miss Pickford was starred. Then he went to Triangle Fine Arts. He resigned this position to direct Norma Talmadge, and after the completion of "Panthea" was engaged by Goldwyn. Here he directed one subject, in which Maxine Elliott was featured, and at the conclusion of this picture again was engaged by Triangle to supervise its production in the East.

Mr. Dwan was born in Toronto about thirty years ago, being therefore one of the youngest veteran directors. With his parents he removed to Chicago as a child. He was graduated from Notre Dame University as an electrical engineer, and during 1907 taught electrical engineering in that institution. Then he became a scenario writer for Essanay, and two years later became scenario editor for the American. It was not long before he was directing his own company.

While with the Fine Arts Mr. Dwan directed Douglas Fairbanks in "The Habit of Happiness," "The Good Bad Man," "The Half Breed" and "Manhattan Madness." The producer writes his own working scripts, and it is in this division that he capitalizes his long experience as a scenario writer.

Two companies at present are at Yonkers, under the direction of Arthur Rosson and Albert Parker. With Mr. Rosson is his brother, Richard, the two working together, something on the same plan as that employed by the Franklin brothers. With them as leading players are Jack Devereaux and Winifred Allen. With Mr. Parker are Wilfred Lucas, Mrs. De Wolf Hopper and Joseph Kilgore. The latter company is now filming its first subject, the working title of which is "Her Excellency, the Governor." Mr. Dwan describes it as a virile man and woman story, and illustrative of the possibilities in the enlargement of the dramatic field by reason of the extension of the suffrage to woman.

The complement at the Yonkers studio shortly will be increased to six companies, the Eastern division taking over all of the work formerly done at the Fine Arts plant. Aside from those players mentioned but one of prominence is at present slated for transfer to the East—Enid Bennett. Bessie Love will remain with the Ince forces. It is Mr. Dwan's intention to draw on the New York field for his players. It is not his intention to build up large stock companies. He will construct his casts around his principal players. Neither does he have in mind starring any other player.

"We are going to make serious pictures here," said Mr. Dwan; "pictures that pulse with the problems of today. We are going to accentuate the value of ideals in industry and business, to attempt to show how men and women may be honest and highly successful, too. The tendency in business today is toward the idealistic, and we are going to try to do what we can to help it along."

There are several acres in the Yonkers Triangle property, with abundant room for expansion beyond present requirements. Already there is a glass-inclosed studio with a stage capacity of 75 by 100 feet. It is fully equipped with lamps. Downstairs are many dressing rooms adequately fitted for the convenience of players. Another studio, also glass inclosed, larger than the present one, is to be constructed on the Riverdale avenue side of the present building. The north wall of the latter will be knocked out and the two thrown into one. Alongside of the present structure will be built a good-sized open stage. Work also will begin immediately on a laboratory for the development and printing of sample or working prints.

All indications point to a busy season at the Yonkers studios. The accession of six working companies to the Eastern territory will be welcomed by those players who prefer to work in the East. Also it will be a demonstration of the continuing desirability of the New York territory for motion picture producing purposes.

William Humphrey With Ivan

HAVING enjoyed the well-earned rest and rejuvenation which is the portion of those who can afford to dwell in the Paradise of the Pacific (Hawaii) William Humphrey is again "in our midst." The seven successful consecutve years spent as director with one of the largest motion picture companies in the country have made him a host of friends, and it is with more than usual heartiness that he is welcomed back home. He sure looks younger than ever; his eyes have that conquering Napoleonic look, and that not merely because he is known as the best Napoleon on the stage. The Ivan Film Productions, who are continually enlarging their scope of operations, have arranged for Mr. Humphrey's services as director, and judging from the standing of Mr. Humphrey in the profession and the contemplated cost of the productions to be made, they ought to be "The Big Thing."

William Humphrey.

Mr. Humphrey was leading man with Mrs. Langtry, played with Julia Arthur, Julia Marlowe and Keene before the day of moving pictures; his thorough knowledge of film dramatics gives the Ivan people that sanguine feeling that the Humphrey pictures will become a tale of two continents, more talked about than even "A Tale of Two Cities," one of Mr. Humphrey's notable pictures of a few years ago.

EDNA WHISTLER WITH TALMADGE CO.

Miss Edna Whistler, who will be pleasantly remembered as having appeared in support of Julian Eltinge two seasons ago at the Knickerbocker theater, is now a member of Miss Norma Talmadge's film company. She will be seen with Miss Talmadge in the latter's latest picture, "Poppy," which is soon to be released. The story of "Poppy" is that of a South African girl, and the film version is an adaptation of the book by Cynthia Stockley. Before she joined Miss Talmadge's forces under the management of Joseph M. Schenck, Miss Whistler appeared in such productions as "The Nigger," in which William Farnum starred. More recently she was seen in "The Hungry Heart" and "The Social Leper."

FRED RATH APOLLO SCENARIO EDITOR.

Fred Rath, well known as a motion picture writer and journalist, has just been appointed scenario editor of Apollo Pictures, Inc., releasing on Art Dramas program. Mr. Rath has just completed the adaptation of "The Mystic Hour," written by Agnes Fletcher Bain, which is to be released in May.

Triangle's New Booking Policy

Plan Devised Offers Inducements to Exhibitors to Use Triangle Productions.

TRIANGLE is about to put into effect a new service which will combine the best features of the program system, together with the advantages that attend open market booking. This is the most radical step that has been taken by any of the large film organizations, and it is expected will do much to clear up the present unsatisfactory conditions obtaining in the motion picture market. R. W. France, general manager of the Triangle Distributing Corporation of New York, has issued the following statement relative to this new distributing plan:

"I have just received a letter from W. W. Hodkinson, president of the Triangle Distributing Corporation, who is at present in Los Angeles, in which he has outlined in detail the new plan which has been adopted in order to afford to our exhibitors a more flexible booking schedule than has ever been offered before under the program system.

"We have realized that the greatest problem confronting the exhibitor for some time past has been whether to use program service or to go into the open market for his features. We have seen this problem growing more acute from day to day.

"While we are firmly convinced as to the soundness of the program method of distribution and thoroughly believe that this method will inevitably survive all others, we nevertheless realize that the present chaotic and unsettled conditions (brought about principally by skyrocket promotion tactics and irresponsible and destructive management) make it necessary for us to inaugurate some modification of the program idea. We have endeavored to formulate a plan which will enable our exhibitors to book productions of the more pretentious type without being forced to relinquish their valuable program contracts. Briefly, our new plan is as follows:

"Beginning on or about the first Sunday in June and continuing thereafter on or about the first of every month we shall issue a special production in place of the regular program release scheduled for that date. These special productions we shall confine to one a month unless we find that conditions call for an increase in this number. In that case we contemplate issuing as many as may be needed to keep Triangle exhibitors where they rightfully belong, at the head of the procession. These special productions can be roughly classed as:

"First—Productions featuring the biggest and best stars obtainable, regardless of cost.

"Second—Unusual productions by such master-directors as Thomas H. Ince, Mack Sennett, Allan Dwan and others.

"Third—Prductions having extraordinary drawing power because of special publicity or advertising, or productions containing exceptional features which make them box office attractions of unusual merit. All of these special features, which will probably be known as Super-Triangles, will contain some or all of the foregoing qualities. They will be super-productions in the truest sense.

"Our exhibitor may avail himself of any one of three options.

"First—He can book the special picture. A schedule of prices is being arranged which will little more than cover our costs.

"Second—In the event of his rejecting the special production the exhibitor may rebook any Triangle subject which he has already shown at a fifty per cent. reduction from the price he originally paid for this subject.

"Third—In case the exhibitor does not care to book the special production or rebook a Triangle program feature he is free to go into the open market. He will be under no rental charge to us for the period on his program which is left open through our release of the special production.

"The purpose of this plan, we are frank to say, is to supply to our exhibitors a type of production which we cannot afford to give them for the moderate sum paid for our regular program service. We will say, however, that we look forward to a time when we will be able to furnish these special productions at program rates, and when that time comes (which will be just as soon as our volume of business is great enough to make it possible) this policy will be put into immediate execution."

IN SOUTHEASTERN TERRITORY.

The A. Luther Chochlete Co. of Roanoke, Va., are interested in purchasing rights of Virginia, North Carolina, Maryland, District of Columbia and West Virginia.

Goldwyn Campaign Successful

Trade Journal Advertising Has Already Been Fruitful—New Methods in Film Promotion.

AN ADVERTISING and promotion campaign that has attracted much attention in the film industry both among exhibitors and manufacturers is that of the Goldwyn Pictures Corporation. In five months Goldwyn has received, solely as a result of their motion picture trade journal advertising, a few less than twenty thousand letters from exhibitors and distributing factors. These direct replies are only the material manifestation of the wide appeal made by the campaign; the psychological effect cannot be measured.

The Goldwyn executives have applied advertising principles that long ago have been proved practically infallible, and their paper-salesmanship methods are in effect the same as the methods that have been used in creating a national demand for thousands of products. Goldwyn's campaign was inaugurated ten months before it is planned to market the product.

Speaking of the campaign, Samuel Goldfish, president of the Goldwyn Corporation, said:

"Goldwyn set out to build confidence and respect. Its copy has always been positive, never negative. It has steadfastly declined to compare its methods or plans with those of other companies. Aware of the existence of certain evils in the trade, Goldwyn has merely declared that the perpetuation of such evils will find no place in its scheme of things.

"Goldwyn Pictures has no 'publicity department' as that word is known throughout theatrical and picture industries. It supplanted the old-style department with an editorial department, which corresponds, in a way, to that of any large daily newspaper. The editorial department is the very keystone of sales management.

"There has been introduced through all other phases of the campaign a constant element of 'exhibitor appeal.' Exhibitors have been invited regularly to assist the Goldwyn executives in outlining the methods of organization to be employed by the company. The response has been highly satisfactory, as about twenty thousand letters attest."

DIRECTOR IRVING TAKES VACATION.

George Irving, responsible for all the successful film plays from the Frohman Amusement studios, resigned from that organization's staff last week and left immediately for a thirty days' vacation on the Pacific Coast. The trip West was taken in behalf of Mrs. Irving, who has not visited her folks at Los Angeles for ten years. While on the Coast Mr. Irving will study studio conditions and improvements for use with his new association, upon his return to New York early in June.

Mr. Irving, before he decided to seek new fields, was offered positions by various big producing concerns, but decided to consider only such an offer as would permit of his following out the very successful policy he instituted at the Frohman plant, that of making only special features. His new affiliation, which will be announced upon his return, is for a period of two years, and during that time he will make big productions with prominent stars in the casts.

Mr. Irving's work with the Frohman concern has been generally recognized as consistently good, exceptionally successful, and, as Mr. Irving announced before leaving, he has been very happy with that concern, but desired a larger field.

M. H. HOFFMAN EXPLAINS.

Numerous expressions of surprise at the sudden resignation of M. H. Hoffman as exchange manager of the Universal Film Manufacturing Company has caused Mr. Hoffman to write an explanation of his action to the Moving Picture World. He says that his resignation resulted from a difference of opinion on a matter of policy between himself and Mr. Laemmle, president of the company, but that their parting was of the most friendly nature and that he has the best wishes of Mr. Laemmle in any undertaking he may attempt. Mr. Hoffman has not decided what he will do, but whatever it is it will be on his own hook. In the mean time his address will be the Universal, 1600 Broadway, New York

"THE DEEMSTER" AT BROADWAY THEATER.

Hall Caine's "The Deemster," converted into a massive photoplay from the distinguished author's famous book of the same title, will be the attraction at the Broadway theater beginning Sunday, April 15. A special orchestration, together with appropriate effects, will be introduced at the Broadway theater to lend atmosphere and charm to the new production.

Richardson Lets Out a Link

Takes in Knoxville, Cincinnati, Louisville, Evansville, Nashville, Birmingham and Montgomery and the Trip Assumes the Nature of an Endurance Test

At Knoxville.

LOCAL union, Knoxville, Tenn., received the editor kindly, treated him with every consideration, did wonders in getting both managers and operators out, and sped him on his way with hearty hand shakes and words of good cheer.

At the depot we were met by a reception committee, consisting of Robert R. Field, chairman; George W. Lane, Jr., A. L. Worsham and Maynard Baird, whose kindly intended plans for entertainment were promptly sidestepped in favor of much needed sleep and rest. In the evening, however, three of the theaters were inspected. The entrance to such operating rooms as visited have striking resemblance to a very poorly constructed corkscrew, but, once reached, the rooms are of ample size.

The Queen theater, G. H. Shovey, manager, presents decidedly novel features. The screen is at the front (street) end, which ordinarily is highly objectionable. In this case, however, while I would not consider it as desirable, still it is not bad. The house seats 844, is long, quite narrow, and has a balcony which extends clear down front on each side, in the form of a narrow passage which leads back to the balcony proper, and is the entrance thereto. Under this, and at its edge, is a row of supporting pillars which extend clear back to the rear of the house, and these pillars are ornamentally carved, or cut, and between them and the side walls is a space about four feet wide, which forms the aisle, connecting directly with the entrance doors. This prevents those entering from being visible to the audience until they are well into the theater, and serves to minimize the evils of the screen-at-the-front house. It is, however, only applicable to a narrow house which requires no center aisle. The picture was of proper size, the light quite satisfactory as to brilliance, and well, though not perfectly, handled.

The operating room is reached by devious paths leading to the roof, over it and down again. The room is ample in size, and has dead black walls—good! Maynard Baird and George W. Lane are the operators. The show is run to schedule, and the schedule is fixed, regardless of the length of time required to properly project the reels of the various shows, which is decidedly bad. One six-reel show might require, say, 108 minutes, and the very next one only 90, in order to get the best possible result. Ordinarily there is not that amount of variation, but at times there is; also, it may be even greater than that. The method of ventilation of the operating room provides plenty of air, but should be changed pronto, because the air is sucked down through the room into the auditorium, and that is a decidedly dangerous condition.

At the Rex theater, C. D. Haug, manager, the operating room is reached as follows: Up one flight and turn right, then left twice, then up another flight; turn right and walk maybe 25 feet in the green glare of a G. E. rectifier tube. Down one flight, turn right twice; down another flight,

Knoxville, Tenn., Managers and Operators.

through a short passage, and—there you are. Very simple. Very simple, indeed. The notes concerning this room have been lost, but, as I remember it, the walls were light in color and there were incandescents burning. The Majestic, Lloyd Wayland, operator, has two Power's six A machines and a G. E. rectifier. At midnight a Dutch lunch was served in the Central Labor Union Hall, and was enjoyed by all the operators and most of the managers of Knoxville, who afterward listened attentively to my sermon on projection, and pronounced it good. My compliments to the Knoxville men. They are heading in the right direction.

Cincinnati, Ohio.

CIN'TI
WELCOMES
RICHARDSON

What Cincinnati Pinned on Richardson.

From Lexington to Cincinnati, Ohio, the Queen & Crescent train amply proved its thorough mastery in the art of standing still, and we arrived one hour late. The telegraph company had balled things up real nice by making the word "leave" over into "arrive," so that I was presumed to have arrived at 7:45, whereas I really left Lexington at that hour. But the reception committee was on the job at the depot, just the same, in the persons of Charles Weigel, manager Alhambra theater, chairman entertainment committee, representing the Motion Picture Exhibitors' League and Associated Film Exchanges of Cincinnati Chamber of Commerce; A. G. Hetesheimer, manager Orpheum theater; L. W. Greenstein, Standard Film Service; A. L. Emmert, representing his father, F. L. Emmert, president Cincinnati Chamber of Commerce, who was confined to his home by illness; J. A. Ackerman, Glenvoy theater; Walter Harris, who shares with Mr. Weigel the management of the Alhambra theater, and H. Serkowich, managing secretary Motion Picture Exhibitors' League.

Each of the committee wore a red button with a ribbon streamer labeled with the legend, "Cincinnati Welcomes Richardson," which somehow gave me the idea I was in the hands of friends. At the Gibson House more button wearers appeared, and really the editor began to feel quite chesty, for Cincinnati is no country village, you know, and to be thus received in a real metropolis was encouraging, for I knew the welcome was for what I represented as much, or more, than it was for me personally.

A short five years ago the idea of an exhibitors' league or film exchange organization bothering itself to welcome an exponent of better projection would have been considered as utterly absurd, therefore, I repeat, my reception was both fully and distinctly encouraging. It helped to put heart in me to face the long, long grind of thousands of miles still ahead, and let me say right now that the league and associated exchanges of Cincinnati did not confine their efforts merely to a reception, but did everything possible to make every moment of my stay in the city pleasant; to make the guest feel that his presence was not to them a burden, but a pleasure. I shall long remember the Cincinnati exhibitors and exchange men, and shall prize their friendship as among my most valued possessions.

Lack of time prevented my inspecting more than two theaters—the Orpheum and Lubin—and the latter but very briefly. The Orpheum, managed by A. G. Hettesheimer, a live, progressive manager, who took the house over as a losing proposition, but has placed it on a paying basis, is a two-balcony theater seating 2,160, with an airdome on the roof seating 960. The plant is a very complete one. There is a Wurlitzer, Hope-Jones unit, under the stage, so located that the music enters the auditorium through lattice stage front, at the point the orchesra would occupy, if there were one. There is a vacuum cleaning system, automatic fire pumps and sprinkler system. The air, before entering the theater, is thoroughly washed by water, and is heated in winter and cooled in summer by the Powers system of automatic control, which maintains the temperature within a variation of 3 degrees. Power for projection is had from an A. C. supply, through a Hertner transverter, which is supplying satisfactory service. There is, however, an auxiliary 40-horsepower motor, pulling a 150-ampere capacity generator, so that, in case of trouble with the transverter, merely by throwing over a switch the projection current is supplied by the big motor and generator. There are two passenger elevators in front to carry patrons to the balcony and the airdome on the roof; also a freight elevator in the rear. I suggested certain operating room and auditorium lighting changes, which Mr. Hettesheimer assured me would be made. Mr. Hettesheimer impresses one as a man who is competent and capable. He understands his job and attends to it and its details.

The Lubin is a downtown theater, and is one of a rather queer combination. On Fifth street there are four theaters, the fronts of which adjoin each other, except that between two of them is a rather narrow store. One is the Colonial and one the Avenue, one the Lubin and the other the Alhambra. I glanced into the auditorium of the Lubin theater just long enough to discover the fact that there was altogether too much light on the piano and on the clock face, but that Brother H. E. Harbaugh, chief operator, was delivering the goods on the screen in the shape of evenly distributed bright, white light and a very excellent definition. The operating room is of fair size, but the walls are too light in color, and there is altogether too much light therein. The machines are Power 6A; the rewinder is motor driven and is geared down fairly well. Friend Harbaugh looks like a man of ideas and brains; also, I believe he is. D. P. Smedley is assistant operator. Messrs. Harbaugh and Smedley have invented what is known as the Har-Dan film protector, which consists of a magnet mounted on the lamphouse cone and controlling a dowser. This magnet is controlled by means of a switch, which in turn is operated by a rocker arm on the end of which is a roller riding on film just below the lower sprocket.

I watched this device operate, and it certainly is a very simple affair, which, so far as I am able to see, cannot fail to deliver the goods in the matter of shutting off the light and stopping the projector should the film break; also, it performs these offices instantly. It is one of the simplest contrivances of the kind I have as yet examined, and I see no reason why it should not have the commendation and approval of this department. It is designed to prevent any danger from fire, should the film break at the intermittent sprocket and stop over the aperture. The Lubin is managed by Joseph Hennegan.

In the evening the Associated Exchanges and Exhibitors' League gave a banquet in the editor's honor at the Cuvier Press Club, at which there were present the following exhibitors and exchange men, plus ten or fifteen operators, who most modestly have requested that their names be withheld:

Banquet Tendered F. H. Richardson by Cincinnati Exhibitors and Exchange Men.

A. G. Hettesheimer, I. Libson, F. L. Emmert, J. J. Huebner, Jr., R. H. Haines, L. W. Greenstein, Otto Luedeking, Isaac Pichel, W. C. Bachmeyer, F. H. Richardson, H. Serkowich, L. Beutel, C. B. Adams, P. B. Elliott, James Maloney, H. J. Wessel, F. Charles Weigel, S. W. Hatch, H. L. Orear, Henry Hoefle, Charles Hoefle, Charles Schoenberger, Otto Dieckmann, Adolph Wueff, C. C. Hite, F. B. Chase, C. J. Fox, A. H. Schnitzer, H. M. Berman, C. E. Penrod, Pete Miland, R. C. Cloud, J. P. Gruwell, Edw. Simper, G. Kotzin, J. J. Huss, Carl E. Scheidel, George Wilson and Thomas A. Reilly.

Dayton Exhibitors—D. H. Thompson, George Oxrider, Ollie Clemmer, Ralph Witmer, Edw. Eickhoff, Robert Hirsch, Bert Fiala, A. F. Kinzler, Joseph Hennegan, J. A. Ackerman and E. A. McAuliffe.

Right here comes something deserving of more than ordinary censure. When planning this tour I wrote the operators' union in Cincinnati, asking them to take care of the matter of my visit to the city, to which I received a reply that they could not do so because "the Moving Picture World did not bear the union label." Not by reason of the stand taken by the Cincinnati operators' union, but because I had long wanted it on, and the paper had always been entitled to it, the union label was put on, and this was done in ample time to have allowed the Cincinnati operators' union to get busy and take care of the matter of my visit to that city, if they wanted to. At the very least, they could have shown ordinary courtesy and have accepted the invitation of the Cincinnati Exhibitors' League and Associated Exchanges to be their guests for the evening, or at least have been gentlemanly enough to have replied to the invitation. Nothing of this kind took place, however, and I was told by members of the operators' union that the word was actually passed around that the members were to remain away, and some individual members are said to have remarked that any one attending would be fined. Glorious! Imagine the "progressiveness" (?) of an operators' organization which proposes to punish any of its members who have the petrified nerve to attend a lecture on projection and try to learn something about the technical end of their business!

The two-hour talk I gave the exhibitors, operators and exchange men was very well received, indeed, and after the lecture some very kind things were said to me by both exhibitors, operators and exchange men.

I hope some time in the future to have the pleasure of visiting Cincinnati again. I also hope that the Cincinnati operators' union will mend their ways and never, never, never again pull off such an utterly ridiculous and absurd stunt as they did on this occasion.

Louisville, Ky.

At Louisville, Ky., I was, much to my regret, prevented from visiting many theaters by utter exhaustion, coupled with an annoying headache brought about, I suppose, by exertion and loss of sleep. I found that no arrangements had been made for my coming beyond the securing of the use of the Orpheum theater, by courtesy of Judge Kinney, its owner; this arrangement having been made by the Central Film Service which, however, had apparently not followed the action by any vigorous effort to get out an attendance. In fact, such exhibitors as I saw disclaimed any knowledge of the affair, and the operators seemed to be but little better posted. Merely by chance I dropped in at the Alamo and met its manager, who informed me that he was secretary of the Exhibitors' League. He agreed to notify the exhibitors, and presumably did so, as there were several of their number present.

In the course of the evening I visited three houses, and through a partial misunderstanding landed on the operators thereof pretty heavily. Being later told that my information as to the reason that the union did not take the matter of my visit up was not based on what I had been repeatedly told it was, but entirely on poor financial condition, coupled with the mistaken idea that they would have to pay my hotel and railway expenses, I promptly did what any gentleman must do when he finds himself in error, namely, apologized both to the individuals and the organization.

I was particularly pleased to learn that I was in error in this matter, because, from the glance I had at three sources, I am led to believe that Louisville has some corking good men, who know their business and can and do deliver the goods on the screen. The three operating rooms I saw were fairly ample in dimensions, fairly well located, and, except in one case, of ample size. But there were several other points open to severe criticism. However, the Louisville screen result, as exemplified by the three screens I saw, is very much above the average, but, in all cases but one, was sadly injured by the auditorium lighting. I was told the sidelights were required by law, but in one house the manager has reduced their nuisance to a negligible quantity by covering them with such dense shades they do very little harm. If this can be done in one house, why not in all?

At midnight a small gathering listened to me for two hours, but, although I did my best, my physical condition prevented any possibility of doing full justice to the subject under discussion.

Evansville, Ind.

Crawling out of a comfortable bed at the unholy hour of 6 a. m., I clambered aboard an L. & N. train, and rolled southward 114 miles to Owensboro, where George A. Bleich, President George A. Bleich Amusement Company, holds forth. Friend Bleich had insisted that I stop off in Owensboro and take lunch with him, investigate the chronometer balance and cylinder escapement of his theaters, and then proceed by boat on the Ohio River, which at the time closely resembled a young Atlantic Ocean, being in flood and out of its banks.

The George A. Bleich Amusement Company, Owensboro, owns the Empress, Queen and Grand theaters. Brother Bleich is a live wire, and the real goods in the matter of theater management. The Empress theater is his particular pet, and, lemme tell you, it is quite some considerable pet. Although the house was built five years ago, it would do no discredit to the Great White Way of Gotham. The auditorium lighting is not bad, though susceptible of considerable improvement, as pointed out to neighbor Bleich. The operating room is of fair size, well ventilated, has up-to-date machinery, is clean and well equipped, but is, as usual, flooded with light. I don't seem to have made note of the operator's name, but just a few questions discovered the fact that he stands in sad need of study as regards the technical end of the projection of pictures.

Brother S. C. Ruchmeier, chairman of the entertainment committee, Evansville Local Union No. 367, had come over to Owensboro to meet and escort the editor into Indiana with due pomp and ceremony.

Evansville Local Union No. 367 is a decidedly progressive organization. It had written asking us to visit Evansville, and, having secured the date, set about vigorously making preparations to get the greatest possible amount of good out of the affair. H. E. Shaw, manager Central Film Service Company, met us at the train with his gasoline cart, and bubbled us over the city for two hours. During the evening we inspected several of the theaters, and the vocational department of the Evansville high school, where the members of Local Union No. 367, or a goodly number of them,

Get Together Banquet, Evansville Exhibitors and Operators, March 23, 1917.

are taking a course in mechanics, learning to make practical repairs on their equipment. It is the intention of the men of Local 367 to follow this up by a course in applied electricity, and to also take a course in elementary optics, which will give them a good grounding in the action of light through lenses. This action on the part of the members of No. 367 cannot be too highly commended, and Brother S. C. Ruschmeier must be given credit for having inaugurated the plan. It is a public school proposition, and entirely free. Local Union No. 367 has an apprenticeship system which is worthy of study and emulation by other unions. The local requires the apprentice to serve a term of three years, and he must be 21 years of age before he can complete the course.

The union will not accept an apprentice who is less than 17 years of age. The apprentice pays 25 cents a month dues, which sum is set aside in a separate fund, though I did not learn how this fund is applied. The apprentices hold separate meetings of their own, and are given practical and theoretical instruction by members of the local. An apprentice may be used temporarily as an operator, provided he has had sufficient experience, if the union is short of men, but he must give up the position and return as a helper as soon as a competent operator can be had. At the end of three years the apprentice is graduated, becomes a member of the local and is given a card. All apprentices must attend the school sessions of their union.

During the evening several theaters were inspected. As a general proposition the auditorium lighting of the theaters, while susceptible of improvement, is not, except in a few instances, very bad from the projectional point of view. The operating rooms will compare favorably with those of other cities, but in several instances they are much too small; also, some of their ceilings are too low. At the Princess, A. J. Merrill, manager; E. S. Musgrave, operator, I found a good operating room, with black walls; Simplex machines are used; the light is white and brilliant; the definition of the picture is good, and the ports are of goodly size. Brother Musgrave is a man of mature years, and a progressive operator, who understands his business at least reasonably well. He is the oldest operator in town. In his little office, adjoining the operating room, I found the handbooks and a set of the Hawkins works.

Messrs: Hilman and Wallenberger manage the Alhambra theater, of which P. F. Hallen is operator. This theater is the first I have seen in many moons where the operating room has only a single machine—a Simplex. The walls are light in color, and a big incandescent lamp was blazing away full blast right over the operator's head. Current is taken through a Wagner rotary converter. Mr. Hallen is the only non-union operator in town. I would respectfully suggest to him that he is pursuing an unwise course in remaining outside the organiaztion of his fellow workmen. At the Strand, R. R. Russell, manager; Earl DeWitt, operator, a Westinghouse motor generator set supplies current to two Simplex machines. This operating room is located on the ground floor, practically central with the screen, and is peculiar in that it has a basement, in which the motor generator set and rewinder are located. The walls are black, and the room is ventilated by a fan.

The Liberty theater, Schone and Kluthe, managers; S. C. Ruschmeier, operator, H. O'Brien, assistant, has a large operating room, with good ports and white walls. Fairbanks Morse generator set supplies the current. The wiring of the projectors is very bad, but neighbor Ruschmeier has just taken charge and intends to rewire them and darken the operating room walls. In the auditorium the exit lights are bad, as is also the piano light.

Harry Kornblum manages the Criterion theater, George Gallman and Roy Summers, operators. The picture is small, but plenty large enough. Its size is a distinct commendation. The room is small, has black walls and good ports, and a G. E. motor generator set supplies 40 amperes of current to two Simplex projectors.

Local Union No. 367 had arranged to hold a banquet in honor of the editor at the new Vendome Hotel, which is Evansville's swagger hostelry. An elaborate menu had been prepared, in which I observe such things as "Strand olivers," "New Orpheum potatoes," et cetera. S. C. Ruschmeier covered himself with glory as toastmaster, and be it said to the everlasting credit of Evansville that every manager, operator, helper and exchange man in the city was present, as also were E. C. Kerth, City Building Inspector; E. C. Graham, Director of Vocational Education, Evansville high schools, and other local men of note, whose names I am sorry to say I did not get.

Oh, yes, and I almost forgot: George A. Bleich, Owensboro, Ky., and some other out-of-town theater men were there. And it was at this gathering I got the surprise of my young and unsophisticated life, because, whereas this was an affair given by Local Union No. 367, the toastmaster being a member of the union, yet directly through his initiative an earnest attempt was made to bring about an organization of the exhibitors. Moreover, it is believed that the result sought will be accomplished. Another surprise came when one of the exhibitors openly stated, in course of his remarks, that he believed the operators of Evansville were underpaid, and suggested to the other managers present that it would be wise for them to "loosen up," which remark brought forth thunderous applause from the operators present, also the managers contributed a good, hearty laugh.

The affair was a pronounced success. The editor finished his lecture at twenty minutes to four o'clock a. m., tired, but happy, because who could help feeling that way after such a warm hearted, royal reception?

Nashville, Tenn.

Nashville is one of the famed cities of Dixieland. Ten years ago it droned away a sleepy existence among the sunny Tennessee hills. Today it is a thoroughly wideawake Southern metropolis, and, incidentally, the highest priced of any I have thus far visited. The motion picture industry is represented by about, if I rightly remember, fifteen theaters, only two of which I was able to visit, and these but briefly. The operators' union has been engaged in a fight with the theaters owned and controlled by Tony Sudekum, and for a long time the battle has waxed pretty fierce. The men are progressive. They are willing and anxious to learn. They are not unreasonable in their demands, and in my opinion Mr. Sudekum is simply standing in his own light and working against his own true interests in seeking to defeat the men. This is said in all kindness.

I said the union is not unreasonable, and this is proved by the fact that it asked the non-union men, who naturally are considered as their enemy, to hear my lecture, and thus reap equal benefit with themselves. Surely this is broad minded enough for any one. Several of them came, too, and were treated with every courtesy. And if you win the fight, Neighbor Sudekum, have you really gained anything? True, you will have proved your ability as a fighter, but is there, after all, so much glory in that? You will have whipped a handful of working men, who, even then, are not likely to stay whipped very long. But you will have discouraged advancement in the application of brains to projection, and will be, in the long run, actually the loser, so far as finances be concerned, because, while you will have reduced the wage expense of the operating room, you will have made the projection of your pictures in every other way more costly and less efficient by reason of the fact that the cheap operator is, like the cheap pair of shoes, a rather poor article, and the scale demanded by the Nashville men most emphatically is neither unreasonable nor excessive, nor more than is necessary to induce competency in the operating rooms of a city the size of Nashville.

It has remained for Nashville to supply what is the star piece of "legal" foolishness, as evidenced by the following letter received by all Nashville operators:

CITY OF NASHVILLE.
Commission Government.
Nashville, Tennessee.

December 9th, 1916.

Dear Sir: Your license as an operator of moving picture machines expires on December 31st, 1916. Renewal of your license is necessary if you desire to continue in the business, and under the new law it is encumbent that you obtain and file a letter of recommendation from your employer with this office before receiving a renewal of license.

Yours truly,
(Signed.) JAS. H. YEAMAN,
Supervisor of Buildings.

This is, I believe, the most outrageous law which has up to date come under my notice. Why, according to this letter, if a man were out of a job, having no employer, he could not get a license, and, as he could not get a job without a license, he would automatically be put out of business. Fine! Does the city of Nashville really believe that it can put over a stunt like that, and make the employer absolute czar to the extent of saying whether an individual shall or shall not receive a license, and thus be permitted to earn his daily bread at his chosen avocation in life?

Why, under this "law" (?) the employe would be absolutely at the mercy of his employer, who at any license renewal period could refuse a "recommendation" and thus prevent the employe from ever again operating a moving picture machine in the city of Nashville. Nonsense! It would be laughable, were it not so utterly absurd.

At the Knickerbocker theater, W. H. Waussman, manager, I found Brothers F. H. Irwin and W. J. Craus in a fair-sized operating room, having black walls and good ports, but no ventilation to speak of when the big typhoon house ventilation fan is not in operation. An adjoining closet contains toilet and basin with running water. A. G. E. mercury arc rectifier, with unprotected bulb, flooded the room with light —bad, very bad. The Auditorium lighting was fair, but the exit lights near the screen are light colored, whereas they should be very dark red; also the side lights are objectionable, although fairly well shaded. Two Baird machines are in use.

At the Strand, I found Fred Carter, secretary Local Union No. 626, just preparing to close the show. He has one Motiograph and one Power's 6A. The room is small, but has black walls and good ventilation. The auditorium lighting is, however, from the projection point of view, simply awful. The house is rather narrow, and right beside the screen are two light-colored exit signs, a clock with bright white light, and an advertising announcement board with, at the time, five or six lines of letters in white lights. What all this does to the eyes of the audience it is a shame to tell, besides detracting immensely from the beauty of the picture. At 11:30 every union operator in Nashville, and a number of non-union ones, too, and several managers gathered to hear the lecture. Germain Quinn, international organizer, presided, and for two hours careful attention was given to the things I had to lay before them. Clifford P. Cochran, City Electrical Inspector, was present. After the lecture Brother Quinn, the officers and members of the union and the city official all expressed warm approval of our efforts. Following the lecture, a photo was taken and a surprise sprung in the shape of a lunch. I had expected nothing of the sort, as a union engaged in battle needs every penny of its resources for more important uses.

In closing, let me say that Nashville was the second union in which I found a man who could and did correctly answer most of the few technical questions I propounded. Fred Carter, secretary Local Union No. 626, was the man.

The Pittsburgh of the South.

Oh, joy. It was 206 miles south from Nashville to Birmingham, Ala., known as the Pittsburgh of the South. The city lies on beds of coal, and is surrounded by mountains of iron ore, the former being used to convert the latter into materials for battle ships, pants buttons, needles and curling irons. The operators' union had turned us down, and we would get a sadly needed day of rest—how strange and sadly sweet the sound of that word—hence the opening words. In anticipation of the aforesaid day of rest we put in every moment of time on the train writing, and that Pullman seat table looked like the desk of a busy captain of industry. Ah, ha; finished, we cried, and left the train in Birmingham to be—grabbed by a reception committee consisting of J. H. Coleman, secretary Strand Amusement Company; W. O. Harding, business agent Local Union No. 236, J. A.; C. B. Vining, president Stage Hands' Local Union No. 78, and C. D. Cooper and J. C. Harper, members of No. 236. We were hustled into a choo-choo cart, introduced to a hotel, and then we must see the city, especially the steel mills, a mere trifle of seven or ten miles or so away, and right then and there our day of rest dream exploded with a bang. It was a genuine surprise party, all right, all right, and, rest or no rest, I was heartily glad to see the boys.

Operating conditions in Birmingham are most decidedly not good, the rooms I visited are fair to large in size, and some of the walls are black and some are white, but in them all altogether too much light. On one room the ceiling was so low this scribe could not stand upright, and in another very large room (fully fifteen feet square), the ceilings at the front sloped down until the operator could only see the screen by either standing on his knees or sitting on a low chair—very bad for the pictures on the screen. Such projection machinery as I saw was pretty old, and one house had dinky little old Power's lamphouses and lamp, and six mechanisms mounted on a well-worn wooden table—a fairly good outfit about six years ago. All the other machines except two were Power's 6A.

I visited the Franklin theater, D. S. McEachern, manager, in a suburb called Ensley, where the steel mills are, but did not inspect it. I also visited the following houses in Birmingham proper: The Odeon, M. Wise, manager; Leo Nation and W. A. Moor, operators. Operative room fair size, but ceiling is low and conduit is on the floor, which latter is very bad and entirely needless; Power's 6 lamphouses and wooden machine stand; lots of daylight in room at matinees—very bad. No ventilation except windows—worse than bad. Nation only toasts his head in the hot air, but Moor, being tall, cannot stand erect; current 110 volts D 6 through rheostat located outside the room—good. Auditorium lighting fair, except far too much light on clock near screen, and exit lights near screen too brilliant.

The Alcazar, B. Whan, manager; C. E. Cooper and Carl Jones, operators, has two Simplex machines. Operating room large; high ceiling; too much light. Light at the piano and bright exit lights near screen—bad. Screen illumination brilliant, using 35-40 amperes.

The Strand, T. S. Abernathy, president Strand Theater Company, manager, has no white light near screen—good. J. C. Harper, chief operator, and J. F. Mankin, assistant. Have charge of a large room with high ceiling, but, except around the ports, the walls are white, and there is lots of light—bad.

At the Triangle, L. B. Leftwich, manager, I found John Amberson, chief operator, and W. D. Harding, assistant, in charge of a fifteen-foot square room, with light walls and lots of light. The ceiling at the front of the room is very low, and, in consequence, the ports badly located. The Auditorium lighting is good; two Power's 6A projectors.

All this was viewed somewhat hastily, and only the readily noticeable good and bad points noted. Summed up, Birmingham's operating rooms as a whole need decidedly less light, better ventilation and more up-to-date machinery.

The lecture at the Strand theater was followed by a lunch, which every one said made a fitting ending for a most profitable evening. Everything considered, the attendance at the lecture was very good. Birmingham is scattered all over the surrounding landscape, and little operators who stay out late are apt to have to walk a trifle of ten miles or so to their homes.

Montgomery, Ala.

It has remained for Montgomery, Ala., to supply the surprise of my young and unsophisticated life. By and large, thus far, viewed broadly, projection and operating conditions in the South have not been of the best. There have, of course, been notable exceptions, but until I struck Montgomery I found no theater in which there was practically nothing deserving of criticism, either in the operating room practice or auditorium lighting.

I was invited to visit Montgomery by R. B. Wilby, manager Strand Amusement Company, Montgomery, which gentleman, I want to say right here, very completely fulfills my idea of a thoroughly competent moving picture theater manager. I had dinner with Mr. Wilby, and we talked over matters pertaining to the projection of pictures for nearly two hours. I hadn't gotten very far before I came to an understanding of the fact that I was speaking to a student manager—a man who made a study of the moving picture theater from the screen to the front of the sidewalk. My compliments to Mr. Wilby. I wish we had more like him. If we had, the moving picture industry would almost immediately take that high plane of excellence and efficiency and esteem in the minds of the public which it ought of right to occupy.

R. B. Wilby.

During the afternoon, without the knowledge of either operator or house manager, neither of whom even knew that I was in the city, I visited the Strand. The time of my visit was 12:50 p. m., at which period there are but few people in the house, and we might expect carelessness on the part of the operator, if there would be carelessness at any time. I sank into a seat with a sigh of relief, for on the screen was a beautiful, evenly and brilliantly lighted picture, projected at proper speed; also the lighting of the auditorium, from the projectional point of view, was perfect. There was absolutely no white light in the front end of the auditorium, and only two very dark red exit lights. The auditorium itself was tastily decorated, and the screen was bordered in black; also the picture was of correct size.

Mounting to the operating room, I found it to be of goodly size and well ventilated. The lights were out; also the ports were of ample dimensions and rightly located. The room was of galvanized iron, however, and the interior walls were unpainted, this latter being absolutely the only criticism I have to offer on the entire plant. Mr. William Doster is the house manager, C. B. Willis, chief operator, and Harris Wardell, assistant operator. Two Power's machines take current through a motor generator set, consisting of a motor belted to a generator. Mr. Willis admits that this is not the best proposition from the economic point of view, but current is had in Montgomery City (some of you managers prepare for heavy shock) at 1½ cents per kilowatt hour, so that efficiency or lack of efficiency in the motor generator set would not make enough difference to justify the installation of a modern set.

At the Colonial, I. Butt, house manager, the auditorium lighting could not, in my judgment, be improved upon. The orchestra lights are hidden by a screen, and there is no objectionable white light near the picture. The setting for the screen is very pretty, but runs a little too much to light colors, though, due to sane auditorium lighting, this is not particularly objectionable. The speed of projection was correct, the picture was of proper size, the light was brilliant and well handled, and the front row of seats an ample distance from the screen. R. Nussbaum is chief operator; Jerome Cone, assistant.

The room is of goodly size, but the walls were light colored and there was too much light. This, however, was not so objectionable as it would be in ordinary cases, because of the brilliancy of the picture and the well located observation ports of even more than ample dimension. Baird projectors are used, and Mr. Nussbaum, chief operator, has made two or three improvements, one of which I would recommend to the attention of the Baird Company, viz.: He has made and installed an endless belt for the take-up. The joined belt caused considerable trouble, and I myself believe the endless belt is a better proposition. He has also put on an eye protector and a very clever tension for the upper magazine reel spindle. Adjoining the operating room is a workroom of ample size, in which is located a Westinghouse motor generator set. The room also contains a substantial workbench and an excellent equipment of tools.

It is with very genuine pleasure I pay the foregoing tribute to the men of Montgomery. They cannot be accused of having "slicked up" on account of Richardson's coming, because they did not know that I was in the city. It is a relief, too, for once, at least, to have nothing but good words to say. I have found several cities in which the conditions were not bad, but Montgomery is in a class all by itself, and I believe Mr. Wilby, general manager of the Strand Amusement Company, deserves the major share of credit for this condition.

Scores Scenario Schools

Edison Studio Manager L. W. McChesney Says 99 Per Cent. Are Fakes—Promises to Get After Them.

A CAMPAIGN on the part of the large motion picture producing concerns, to be directed against the scores of fake scenario writing schools that are operating throughout the country, and that are making victims of thousands of people of little means, is advocated by L. W. McChesney, manager of the studios of Thomas A. Edison, Inc., who asserts that the concern with which he is connected will be glad to take a prominent part in any movement of this kind that may be organized. Unless such a campaign is set under way, an active effort to secure the conviction of some of these swindlers who are mulcting large numbers of poor and comparatively ignorant people out of their hard earned savings is going to be made directly by the Edison company through the United States Post Office Department.

"Some shameful instances of the manner in which these fake organizations operate recently have come to my attention," said Mr. McChesney, "and we are resolved to take some action to discourage this plain form of swindling. We receive a constantly increasing number of letters from people who state that they are the graduates of such and such correspondence courses and, because of this, consider themselves proficient script writers. I can say without hesitation that 100 per cent. of the matter received from such people is absolutely worthless, which shows just how little benefit they derive from the alleged "courses" in scenario writing schools. Ninety-nine per cent. of these institutions were formed solely for the purpose of getting the money of people who believe, or who are persuaded to believe, that they can make fortunes writing scenarios.

"I would suggest that all other large producing companies assist, as far as possible, in this movement to bring to an end this vicious and widespread form of swindling. The best interests of the industry demand that abuses of this kind be stamped out, and we, for one, always will be ready to cooperate with others or lend our individual strength to abolishing the evils that are revealed from time to time in the business in which we are engaged."

H. H. Van Loan Leaves Universal

HERBERT H. VAN LOAN, for the past two and a half years publicity manager for the Universal Film Manufacturing Company, has resigned from that organization to become identified with the staff of the Motion Picture Magazine as feature writer. The announcement of Van Loan's resignation comes as no surprise to his wide circle of friends in the film and newspaper game, as it has been known for some time that various magazines have been seeking his services. His departure from the Universal's publicity desk will be in the nature of a distinct loss to that concern, as Van, as he is popularly known, long has had the reputation of being one of Broadway's most proficient press agents.

H. H. Van Loan.

Van Loan made his film debut with the Universal company, and during the two and a half years that he has held down the berth of publicity manager has been responsible for some of the biggest "stories" of the industry. Before entering the film world he had wide experience as a newspaper man. Some of the special publicity "stunts" which he promoted and engineered were the Universal's famous beauty contest, the handsome man contest, and the Universal film trophy automobile contest. Van Loan handled all of the Universal publicity for the screen debut of Anna Pavlowa in the photoplay, "The Dumb Girl of Portici"; also for "Where Are My Children," "Twenty Thousand Leagues Under the Sea," "Liberty," the serial which he novelized, and other Universal features too numerous to mention.

It was H. H. Van Loan who first introduced semi-fiction publicity stories, which he syndicated to all leading magazines. He has had stories in every film magazine every month, and has managed to grab off many columns of valuable space in the daily and trade papers through the versatility of his pen.

Van Loan's last appearance for Universal was on Easter Sunday night, when, with Violet Mersereau, the Universal star, he led the grand march at the ball of the Motion Picture Employes' Mutual Aid Society at Labor Lyceum, Brooklyn.

In addition to his fiction duties, Mr. Van Loan will handle the publicity for L-KO films and for Hiller & Wilk.

FRED RATH APOLLO SCENARIO EDITOR.

Fred Rath, well known as a motion picture writer and journalist, has just been appointed scenario editor of Apollo Pictures, Inc., releasing on Art Dramas program, according to announcement made by Harry Raver, president of the company. Mr. Rath has just completed the adaptation of "The Mystic Hour," written by Agnes Fletcher Bain, which is to be released in May.

The new scenario editor has had a wide experience in motion pictures. He was formerly associate editor of the Motion Picture Mail, before which he ran a signed column of verse and humor in the Brooklyn Eagle. He was also the originator of the Kearney-Rath motion picture syndicate, which was promoted by Harold Ives, Inc.

Advertising for Exhibitors

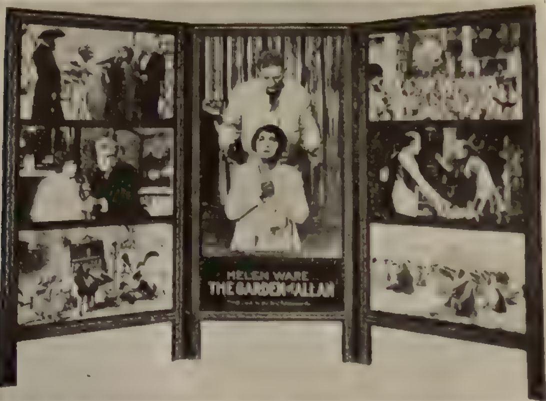
Conducted by EPES WINTHROP SARGENT

Campaign Books.

CAMPAIGN books are supposed to be issued with the idea of increasing the sale of the features of a certain company through enabling the exhibitor to make money with those he takes. Campaign books should be worked on this argument and upon this argument alone. Better a set of mimeographed sheets helpful to the exhibitor than stitched books which look well but which have no real value to the exhibitor. If press stuff is given, it should be the sort of press stuff that will make business for the house. If stunts are suggested they must be the sort of stunts that can be worked with benefit and not to the detriment of the house manager. Sales managers should give more attention to these campaigns and make certain that they are practical and helpful before they are sent out.

For "The Garden of Allah."

The Selig company has prepared a lobby display frame for The Garden of Allah which is to be sold to exhibitors at cost. Just what the cost is is not announced, but if the price is not excessive, it should pay to get the frame well in advance of the showing of the film—perhaps a month in advance—and show it with a "coming" card. This will be a better investment than renting the frame for a day or so. The outfit folds for packing and opens to eight feet wide and five and a half feet high. The pictures are colored and waterproofed. This sort of thing is a real help to the live exhibitor, and after the film has been shown, the frame can be used for other announcements and the pictures sold to some fan, for the story is a popular one and the pictures will be welcomed by some lover of the book for interleaving.



Date the Cover.

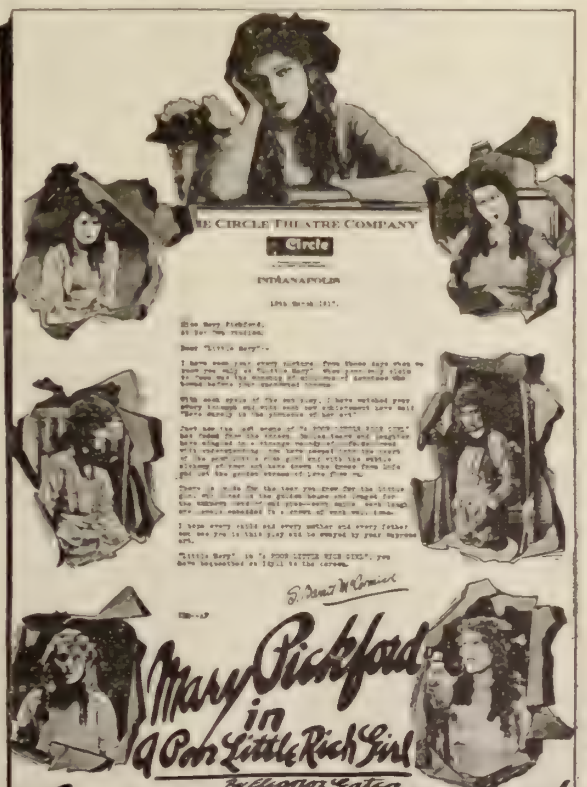
J. B. Stine, of the Lyric, Covington, Indiana, sends in a set of programs and this letter:

> Your "Advertising for Exhibitors" department has always been among the most interesting features of this valuable publication, and I wish to hereby acknowledge my indebtedness to your department and the many live wire contributors to same for many suggestions and ideas that I have found valuable.
>
> While I have taken a great deal out—and put but little back in—I trust this acknowledgment of my indebtedness may to some extent atone for my sin.
>
> I am enclosing herewith a few copies of my weekly programs which I have only recently began issuing, also a few advertisements clipped from our weekly papers. (Covington is a small city of 2,500 and too small for daily papers.) I will appreciate any suggestions or comments on my efforts that may tend toward the betterment of my advertising—for I can never quite get that idea that my efforts have yet reached perfection.

We are glad to take Mr. Stine's pleasant praise as an excuse, but how about the chaps to whom he is really indebted for the good material he has had? This department is just the middleman. The programs are 3¾ by 6½, two color front and colored borders on the other three pages. Evidently they are stock material, but no imprint is given. The program runs on the middle pages and the back is reserved for house talk, always a good arrangement. For one thing, we would suggest that the date appear on the program cover. The present text is "Entire week's program," but since this seems to be printed weekly, it would be well to make it a more definite proposition and say that it is the "Program for Feb. 19-24," or whatever it may be. The newspaper advertising carries the program for the week. The printer doubtless means well, but his composition is atrocious. Partly this is due to too much copy in the space—two fives—which is small for a full week's layout, but he can do better than a mess of mostly all caps, and he should be talked to about it. A second offering does better, with straight Roman and a little full face, but the space should be dropped a couple of inches and then the compositor should be required to give a better display.

Not Superstitious.

Evidently S. Barrett McCormick is not superstitious for in advertising The Poor Little Rich Girl at the Circle, Indianapolis, he used four thirteens for this striking advertisement. The center is a letter from the manager to Miss Pickford. It reproduces down too small to be easily read, but the copy is given here for others who may wish to adapt it or to quote it. It is worth using if you get the film, because it is unusually good writing.



> Dear "Little Mary":
>
> I have seen your every picture, from those days when we knew you only as "Little Mary," when your only claim to fame was the worship of millions of devotees who bowed before your uncrowned throne.
>
> With each cycle of the sun play, I have watched your every triumph and with each new achievement have said, "Here surely is the pinnacle of her art."
>
> Just now the last scene of "A Poor Little Rich Girl" has faded from the screen. Smiles, tears and laughter have mingled in a strange melody of life. Mellowed with understanding, you have peeped into the heart of the poor little rich girl

and with the subtle alchemy of your art have drawn the dross from Life and let the golden stream of Love flow on.

There is pride for the tear you drew for the little girl who lived in the golden house and longed for the unknown land of mud pies—each smile, each laugh are jewels embedded in a crown of work well done.

I hope every child and every mother and every father can see you in this play and be swayed by your supreme art.

"Little Mary," in "A Poor Little Rich Girl," you have bequeathed an Idyl to the screen.

That Emanuel Stuff.

It seems funny that though we passed the tip more than a year ago Jay Emanuel is the only Exhibitor working odds and ends of stock houses. As we explained recently Emanuel just got in another car load of stuff because he had moved on to take charge of the Park and Jefferson, in Philadelphia. Some of it he has started in to use. One folder is a peacock feather in green, purple and gold, tied with a red ribbon, and two others are embossed heads in white on a blue ground. If he bought this stuff for use from the regular houses he would go bankrupt in a month, but he watches his chance and buys up a carload of odds and ends, lots too small for a big concern to bother with and yet plenty enough to put out for a city picture theater. They beat the ready-print covers to a frazzle, and the only requirement is that a carload be purchased at one time, and that you know how to get the stuff. Emanuel's printer tipped him off, and he is habitually using the best stock for his programs and announcements of any theater in America, and is paying less for it. Most of the recent stuff is dance program covers, evidently styles discarded by the makers, and virtually thrown out on that account because there is not enough of a kind to catalogue. It has been so long since we last reproduced the Emanuel program that we are producing it again practically the same size as the original. It works well and reads well, but if you follow this style date your days, even if we can't coax Emanuel to. He is a hard headed, flinty hearted cuss in some ways, and we cannot make him date days, durn him. Otherwise he is all right and as a paper buyer he leads the league. To get ball program stock at about the cost of plain white is some stunt to brag about.

...Park Theatre...

33rd & RIDGE AVE.

Program Week of March 12th, 1917

MONDAY, Triangle presents the distinguished star Douglas Fairbanks, in "THE AMERICANO," his latest success. A play of stirring adventure. Of course Fairbanks is the centre of all activities. You will enjoy it. Other plays of merit.

TUESDAY, Mrs. Vernon Castle, in the 7th episode of "PATRIA." Also Bluebird presents Mary Mac Laren in the 6th act play "THE MYSTERIOUS MRS. M" a story of gripping interest. This play appeared for a whole week at the Rialto Theatre which is quite a criterion. Other plays of merit.

WEDNESDAY, Daniel Frohman presents Louise Huff and Jack Pickford, in the celebrated story "GREAT EXPECTATIONS" from the novel by Charles Dickens. Action and mystery in an unusual degree will be found in this production.

Complete.

The Opera House, Leighton, Pa., recently sent out fifteen hundred complimentary tickets with as many form letters to build new business and got the business because the scheme was worked very thoroughly. The greeting runs:

> Dear Patron:
>
> Enclosed please find a complimentary ticket which will be accepted as one admission at any performance excepting Thursday and Saturday, in payment for the time spent in reading this letter.
>
> We wish you to know that we are showing a better class of productions; more REAL feature photoplays, than ever before.

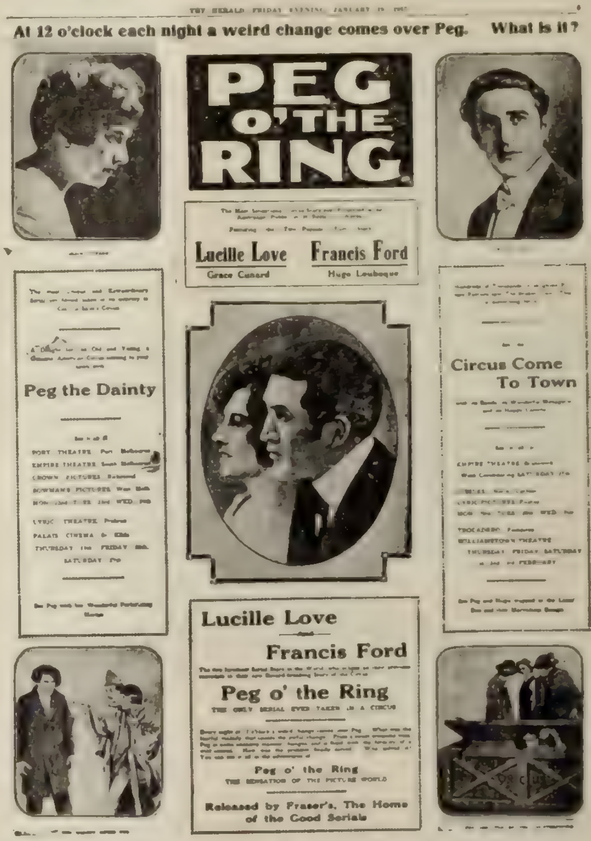
This is followed by a seven line paragraph telling about the current bill and winding up with the four line hope that the recipient would see one or more of the unusual attractions. There were but eighteen lines in all, with a broad indent either side; not enough to crowd a two-third size sheet of paper. This is vastly better than a crowded letter too long to be read. Attached to this with a small paper clip was a pass for one and a small four page folder program. The front gave the house title and the times of showing by days, an important matter where the letters were supposed to go to persons not acquainted with the house. The other three pages were given to the program features; not an ornate print, but one that looked clean and neat. It was just black on white paper, but the paper was good stock and the type was well set, with faces proportioned to the size of the page. In all its aspects the job was one to impress favorably any person receiving the letter. Where a prospect is being approached, no pains should be spared to give the best possible effect. This does not mean gaudy colorings and elaborate printings. It does mean that everything should impress the recipient with a sense of the quality of the entertainment offered. Mr. Bayer worked this scheme well from all angles.

Sometimes it pays to make the pass read good for two, as a man is more apt to come with his wife or sweetheart if the pass is double. It largely depends upon the town and the class of persons to be approached, but as a rule the double pass works best, even though the single passes might be expected to bring along some paid business.

That sort of letter counts. The best show is always the cleanest for the clean show, lacking sensationalism must be good in order to entertain. Clean pictures pay best in the long run and the other sort never do pay in the long run.

From Down Below.

This page for Peg O' The Ring is taken from the Herald, Melbourne, Australia, and shows how the film is being advertised at the Antipodes. This is more the English than the American scheme, though lately serials have been advertised in the city papers for the entire territory covered by that paper. The scheme was in use in England long before it was adopted over here and is by no means the only advertising scheme we have adopted from our English cousins. For a flash the use of cuts is better than descriptive matter, for each house will supply readers for local use, following the general advertisement.



At 12 o'clock each night a weird change comes over Peg. What is it?

PEG O'THE RING

Lucille Love
Grace Cunard

Francis Ford
Hugo Louboque

Peg the Dainty

Circus Come To Town

Lucille Love
and
Francis Ford

Peg o' the Ring
THE ONLY SERIAL EVER TAKEN IN A CIRCUS

Peg o' the Ring
THE SENSATION OF THE PICTURE WORLD

Released by Fraser's, The Home of the Good Serials

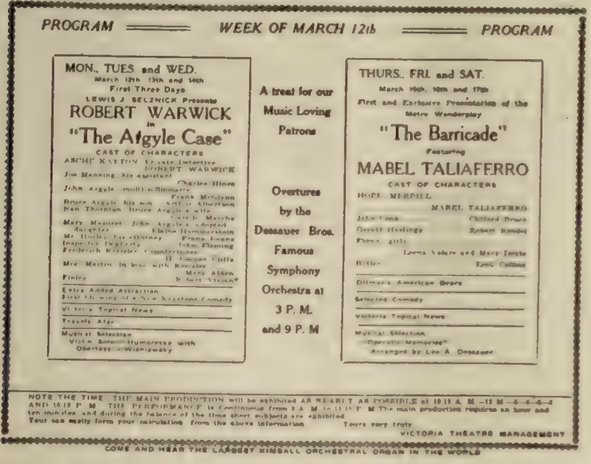
Philadelphia Programs.

Philadelphia Exhibitors are slow to send in their printed matter and Steve Talbot, who used to keep us supplied, has passed on, but Sydney F. Marcus sends in some, and others come from different sources. Mr. Marcus specializes in printing programs and supplies above twenty-five houses, including the Auditorium, Coatesville, which we have mentioned often. He does not get out a single ready-print sheet, but gives each house the sort of job it asks for, which is slightly more expensive, but vastly better. The Palace, one of the Stanley Company's houses, uses a card about 3¼ by 5½ inches, printed in two colors. They have a good catchline in "Where nothing but the best is good enough." As they use but one attraction a week, the card gives plenty of room for the announcement. A similar card, for the Alhambra, using two features, is a trifle crowded. Here red ink is trusted to bring up the titles, and it does the work to a reasonable degree, but a smaller type, printed in black and boxed in with the red, would probably be found better, since then the title would get the black and the red would give emphasis. The Alhambra, being a broken week, should carry dated days. A good point in this program is the telephone number, the line reading:

Phone Walnut 21-61 for any other information.

Try it and you will find you can memorize that number more quickly than 2161, for now the line reads "two thousand, one hundred and sixty-one."

The Victoria uses a good inside page layout for a broekn week, but none of the Stanley houses seem to date their days, which is a stupid omission. There is a date above, but it will not quickly hook up to the program sections, and it should be the aim of the copy writer to get the date connected to the film, each particular film, and not merely a "week of."



PROGRAM WEEK OF MARCH 12th PROGRAM

MON., TUES and WED.
March 12th 13th and 14th
First Three Days
LEWIS J. SELZNICK Presents
ROBERT WARWICK
in
"The Argyle Case"
CAST OF CHARACTERS

A treat for our Music Loving Patrons

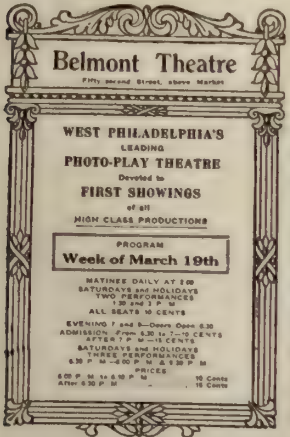
Overtures by the Dessauer Bros. Famous Symphony Orchestra at 3 P. M. and 9 P. M

THURS., FRI. and SAT.
March 15th, 16th and 17th
First and Exclusive Presentation of the Metro Wonderplay
"The Barricade"
Featuring
MABEL TALIAFERRO
CAST OF CHARACTERS

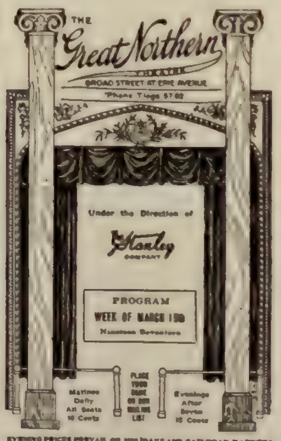
VICTORIA THEATRE MANAGEMENT

COME AND HEAR THE LARGEST KIMBALL ORCHESTRAL ORGAN IN THE WORLD

The Great Northern uses a very neat program on blue-gray paper, done in black. It runs three changes to the week, setting the inside pages as one and saving what otherwise would be the marginal space. The Lafayette has a small six page folder, the three page side running four by six inches. Here the date is on one side of the sheet and days on the other. Holding down to small type gives a good display for the titles and yet leaves room for discriptive matter. The back pages are used for underline The Belmont uses the same paper as the Great Northern, but a different drawn design. Both of them are good, but we do not like the two tall pillars in the Great Northern design. It would be better to remove these and to add a floor line at the bottom of the curtains to suggest a perspective. Apparently the railing is some distance to the rear of the curtains, but the perspective is so badly handled that this does not appear. It might be noted that the mass of black, formed by the curtain, brings out the design better than the more conventional lines and scrolls of the Belmont. In the Belmont front there are too many all capital lines. This should be upper and lower case to be easily read.



Belmont Theatre
Fifty second Street, above Market
WEST PHILADELPHIA'S
LEADING
PHOTO-PLAY THEATRE
Devoted to
FIRST SHOWINGS
of all
HIGH CLASS PRODUCTIONS
PROGRAM
Week of March 19th
MATINEE DAILY AT 2.00
SATURDAYS and HOLIDAYS
TWO PERFORMANCES
1.30 and 3 P. M.
ALL SEATS 10 CENTS
EVENING 7 and 9—Doors Open 6.30
ADMISSION From 6.30 to 7—10 CENTS
AFTER 7 P. M.—15 CENTS
SATURDAYS and HOLIDAYS
THREE PERFORMANCES
6.30 P. M.—8.00 P. M. & 9.30 P. M.
PRICES
6.00 P. M. to 6.30 P. M. 10 Cents
After 6.30 P. M. 15 Cents



THE
Great Northern
BROAD STREET AT ERIE AVENUE
Phone Tioga 57 62
Under the Direction of
Stanley
COMPANY
PROGRAM
WEEK OF MARCH 19th
Nineteen Seventeen
Matinee Daily All Seats 10 Cents
PLACE YOUR NAME ON OUR MAILING LIST
Evenings After Seven 15 Cents

EVENING PRICES PREVAIL ON HOLIDAYS AND SATURDAY MATINEES

The Strand starts off its inside pages with "All this week" and you have to turn the page over to find out what week it is. The house announces a garage next door to the theater at the disposal of its patrons. It also tries to get the —est organ without running against another house which has "the largest orchestral organ in the world." This is to be "the greatest Kimball instrument ever placed in a theater" and "the largest of its kind in the country." Next!

The West Allegheny actually dates its days. Even the near underlines are dated in full instead of being announced for "Next Monday" or whatever it may be. It is a little less ornate program than the others, being done on cheap white stock, but it is the most useful.

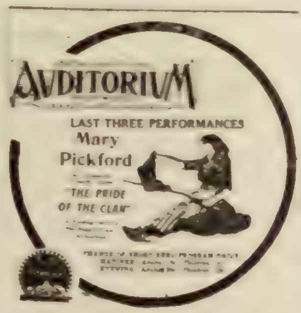
The Logan also dates days and also uses some house talk and film gossip. This is not a Stanley house, for of these the Stanley alone uses gossip and house talk. The Logan programs make a good showing.

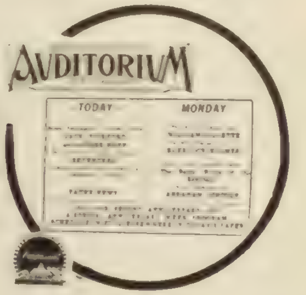
The Lehigh Palace, which is not one of the Marcus string, shows two embossed designs in gold and color. One shows an oriental appearing woman and the other a tiger head. Both are appropriate to The Tiger Woman, which they serve to advertise. The inside page carries an acrostic, some gossip about the star, and the back carries the rest of the week's show and the underline. It is ahead of the usual program in appearance and must have caused a lot of talk. Carl Hess, manager of the house, must have pulled business with such an advertisement.

Jay Emanuel has his usual advertising for the Jefferson and Park, and announces reserved seats for Civilization. This is something too many overlook. Many persons would come to the notable attractions could they be assured of seats, but they are not good enough film fans to be willing to wait in the lobby an hour or so for the next house. Give them reserved seats for the special features and turn them into chance taking film fans, but first you must give them seats. It might be possible to adapt the English system of the "early door" if it is not desired to reserve seats. At the regular houses, if the pit is open at half past seven, an early door to the same seats is opened at seven at a slightly increased price.

Running in Circles.

Walter H. Brooks, of the Auditorium, Coatesville, Pa., to offset slovenly composition he could not correct, looked about for something that would beat poor typesetting and hit upon the circle, which stands up well on the page, particularly when indifferent compositors give no individuality to the other advertisements. In such a case there are the other ads and this one on the page, and you see this one first. We like the idea, but think that it rather cramps the type display. Ralph Ruffner has done rather well with his black frames We give two examples of the circle idea.





And anyone who wants to argue that clean shows do not pay, let them turn to this same Auditorium. This is an enterprise conducted by the Y. M. C. A. in the spirit of decent liberality characterizing that body. They have given no offensive plays, nor have they sought to give only the film sermons. They have given, week in and week out, programs of the sort of plays that clean minded, decent people want to see, and they have built up a large and profitable clientele. They have no enormous week records for the run of sex plays, but they have made more money in the past two years than any house trusting to the ultra sensational, and today they are better placed than ever in the estimation of their patrons. The Auditorium stands today one of the best arguments in favor of the clean program that can be found anywhere in the country, and it has all been done through good programs well advertised. Now the Auditorium is planning a series of musical treats for its patrons, grand opera stars and the big symphony orchestras; not because pictures have not paid, but because the pictures of the better sort have paid so well they feel encouraged to risk the larger investment occasionally to bing good music to the town, as well.

Something Doing, Anyhow.

George Editor Carpenter, of Real Reels and the Paramount, Salt Lake City, planned to fill part of one issue of Real Reels with a spread story about Roscoe Arbuckle's visit. Then there was a snow-in and "Fatty" was marooned a couple of hundred miles away. That did not worry Mr. Carpenter in the least. He filled the space with the story of what they didn't do, and it made a lot better reading. It takes more than a silly old snowstorm to best a hustler.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

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The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Bromides.

WRITE novelty if you want to sell. It is about all you can sell to advantage. Don't write what the other man is most apt to write. Work on what he is not apt to think of. The other day a friend wrote with some disgust that a New York paper had refused to take an article on the hyphenate. He used all of the stuff that perhaps a thousand other writers have used in the past few weeks. There was the man who was naturalized so that he would not have to fight for his mother country now finding himself liable to have to fight for the land he pretended to adopt, there were flings at the pacificists and all the rest of the current topics. He wanted to know what to do with the story. We wrote him that the best thing would be to drop it as too many others were using the same stuff. Then we advised him to work on a skit in which a drunken man offers as his excuse for falling off the water wagon his distaste for riding in the same vehicle with the Apostle of Peace and Grape Juice. There was something a little different—a new kink which probably sold if he worked out the idea. It is the same way in writing stuff. Do not take the universal point of view. Look for a new angle from which to regard the situation if you expect to engage the attention of the editors. We have had scores of stories in which Mazie, the pure but passionate village girl, runs away from the town with the handsome stranger, leaving Dave, the strong and stalwart blacksmith sighing so hard that he can dispense with the bellows and trust to his own lung supply to run the fire. Then Mazie comes home with a black dress and a small red baby and Dave takes her in his strong arms and tells her he knew she would come back. Of course he knew. He must have been going to the pictures himself, and he might have guessed. Just to fool Dave and the audience, get something new. Let him refuse to marry her and let her get mad and open a rival blacksmith shop where presently her recreant deceiver turns up because she is making more money than he is. She tells him to thrash Dave and she'll marry him and give him a good home, and he does it because he is a professional pugilist. That sounds like a comedy, but it can be made into a drama, and it has not been done yet. The usual thing has been done too often. Suppose that for a time you stop inventing plots and put in your time trying to put new twists in the tails of those you already have. It will pay.

Lindsayisms.

In a recent issue of The New Republic Vachel Lindsay throws some light upon his theory of Architecture in Motion that will interest those who have read his Art of the Moving Picture. This is not so much a matter of script writing as some other factors on which he dwells, but Architecture in Motion can be provided for in the script—if we ever get a chance to write full scripts. He is discussing Truthful Tulliver and comes to the scene in which Hart requires the train to back up to where his pony was left standing beside the track. He writes:

> When the pony is chasing the train, and the pony is nearest the camera, it is, in a primitive way, Sculpture in Motion. But when the end of the train fills the screen, we have architecture. It has a roof, walls, a floor, windows, door, chairs and inhabitants, and it is certainly in motion. Above all, it is the leading actor in this episode. We see the principle illustrated in a more epic way throughout "Intolerance." For instance, when the great gates of Bel open, or when the titanic siege towers go forward or fall, these elements are the leading actors. And they are certainly architecture in motion.

In other words, he points out that there are times when the inanimate, for the moment dominating the scene, is as capable of producing the pictorial effect as the movement of the players in other scenes. With this the director has more to do than the author, but clearly there is much the author can do, in a suggestive way, to make use of such effects to heighten the interest in his scene. When Mr. Lindsay writes his next book on Photoplay (and this will not be for several years, he says) we think he will write more nearly in the terms of the studio. If he does, we shall have a book invaluable, for he has the keen detached vision of the outsider and the interest of the enthusiast.

Anticipation.

"What's the use of holding on?" asks one of the discouraged. "The staff man is getting stronger all the time and there is less and less chance for the outsider." There doesn't seem to be much use, but there is. The staff man is constantly gaining in establishment, but he is like a man who builds a fortress upon a great rock constantly exposed to the erosion of the sea. Presently he is going to find his defensive structure top heavy. Letters from exhibitors in constantly increasing numbers will tell of the loss of patrons through the sameness of the stories. As one man puts it, his regular patrons know the familiar situations so well that they are able to keep about two reels ahead of the film. It is only a question of time when the falling off of business will bring about a reduced market that will alarm the makers and they will have to come to real authors. At present poor sales are blamed upon overproduction. There are too many films made for any brand to be sold in sufficient quantity to show a real profit. This is comforting reflection, but it will be found to be the wrong one, and then we shall have an awakening that will help the real writers. Perhaps before that some level headed business man will come along to make real film and his success will lead others to follow his example. At present the newcomers follow too closely the lead of those already in, and make the same sort of stuff. They do not seem to see. We know one editor who has reduced the value of a certain trade mark more than twenty-five per cent., and still he has not been found out. It's a waiting game, right now, but the waiting will be worth while.

Cut Backs.

Bushnell Dimond prints this in his column in the Philadelphia Ledger:

> Epes Winthrop Sargent is such an intelligent man that it is a bit surprising to find him descanting thus in the Moving Picture World: "Undoubtedly the ability to see many places and periods in rapid rotation is one of the most valuable assets of the photoplay, but it is by no means the fundamental. It is possible to produce a play without any cutbacks whatever, and still have a good play." Now if "Chicot" means by "play" a stage, and not celluloid play, he is quite right. But if he means a photodrama—well, "Chicot" will you please name a few good photoplays with no cutbacks?

Go easy on an old friend, Bushie. We did not say that it is necessary to produce plays without cutbacks. We spoke of the *excessive* use of the device and said it was possible to dispense with cutbacks and still have a good play. It's possible, but we cannot call offhand a single play produced within a twelvemonth—good or otherwise—that is not overloaded with cutbacks. Cutting back is admittedly a device to heighten suspense and to bring clarity. It is useful, but it is so sadly overworked that the abuse calls for protest—that's all.

Can't Be Done.

A correspondent has hit upon a plan to do away with plot stealing. He suggests that authors take their scripts to the local postmasters and have them read. Then the local postmaster ships the script to the postmaster in Los Angeles, or wherever the studio is, and asks that official to read the story before sealing the envelope and delivering it to the film company. Then, in case of theft, the two postmasters know just what a naughty person the dishonest manufacturer is. Postmasters are entrusted with the handling of the mails and are not supposed to be public conveniences generally. We are working on a scheme that may be put into use presently, but there is little that can be done to stop the dishonest. As one writer suggests, it will be well to wait until editors can announce that honesty is the best policy after having tried both policies.

Charity.

It is a most amazing thing that persons who would be horrified at the idea of asking a stranger for a dime will pester some perfectly unknown script writer for free information, the supplying of which will take time represented by more than one ten cent piece. Practically every person mentioned in any publication as a script writer is besieged by people who want to be told all about it. Only lately one woman received a request from a person eight hundred miles away, and who did not even know the author's address. Don't bother strangers.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

He Has Trouble.

D. Walrath, Augusta, Montana, writes:

> Would like a little information, as follows: Am using a 2½ K. W., D. C. 60-volt generator, driven by a 4-cylinder gas engine. The generator was originally compound wound, but it pulled so heavy I changed it to a shunt, leaving out the series coils. I have my arc connected direct to the generator; also twelve incandescent lights. My trouble is that the Power's Six lamp won't last but five reels without letting top carbon downward, using ⅝ inch carbons. If I open the machine and let light show on the screen I can see the impulse of the engine in the light. I also have some trouble with getting the dark shadow out of the center of the light; when I get the center clear the corners are brown. Am using a meniscus bi-convex condenser, with a 5½-inch objective on a 79-foot throw. My machine is 5 feet above center of screen, and it is impossible to get the top and bottom of the picture in focus at the same time; also I do not find it much better when I tilt the screen.

You are rather indefinite on some points Brother Walrath. As I understand it, you can't run but five reels without letting down the top carbon. Now, your 2½ K. W., 60-volt generator ought to supply you with about 40 amperes, and, counting the incandescents, you ought to be able to pull at least 30 amperes at the arc. Well, it seems to me you could hardly expect one carbon trim to last more than five reels without adjustment, pulling 30 amperes. However, you can equalize matters by using a smaller carbon below. Also I do not quite see how you "let the light show on the curtain when you open up the lamphouse." You surely have an operating room. Do you mean that the engine runs so irregularly that you can see the impulse in the light when the gas fires in the cylinder? If so, there is something radically wrong with your engine governor, or else the engine is not suited to the work it is performing. Your dark center is what we call a "ghost." It is due to the fact that you haven't got the right condenser combination, or haven't your lamphouse the correct distance from the aperture. Send me the following information and I will try to help you, namely: Number of amperes you are using; maximum distance you can get from the front condenser to the machine aperture; exact diameter of your objective lens, and the exact distance from the tracks on the aperture plate to the back surface of the objective lens when the picture is in sharp focus on the screen. A drop of five feet in 79 is not very serious, unless you are projecting a very large picture. Must be something wrong. I would suggest that you line up the optical system of your machine—see page 112 of the third edition of the Handbook, if you have one. It is quite within the range of possibility that the fault lies in the objective lens itself, but the details you give are too meager to enable me to offer an intelligent opinion. What size picture are you projecting? The fact that tilting the screen does not help matters much makes me think there is something wrong with your objective lens.

Mason Objects.

A. J. Mason, St. John, N. B., says:

> With regard to article "Halifax Objects" from Brother Ward, issue Jan. 6, permit me to say that I am sorry the operators in Halifax took what I said in November 25 issue as a knock at them, for I did not mean it that way. In fact I said: "This is by no manner of means the fault of the Halifax operators." With regard to equipment, will say that I made some repairs on a machine from Halifax some months ago, and when in that city the manager of the theater owning this projector advised me it was working fine. This machine was NOT of the latest model as set forth by Brother Ward. Also I will say that the picture I viewed in the King Edward theater certainly appeared to be more than 16 feet. This was the theater to which I had reference.
>
> And now, Brother Ward, as to the argument. Did you not say that neither volts or amperes passed along the negative wire? To which I replied: Why use a wire at all if it is not needed. Did you not say it had to be there as an affinity, in order that the arc could burn? The reason why I suggested that you dope it out is *best known to yourself.*
>
> And now I will try to explain this matter, although it is hard to do on paper. First of all, let me say that such men as Thomson, Joule and others say that electricity cannot be created or destroyed, but its distribution may be altered. Lippman says that every charge of electricity has an equal, opposite charge somewhere in the universe, more or less distributed. In altering the distribution of electricity we may cause more to appear at one place and less at another, or may change it from the condition of rest to that of motion. According to this doctrine all our electric machines, batteries, etc., are merely instruments for altering the distribution of electricity by moving it from one place to another, or causing it when accumulated in one place to do work in returning to its former distribution, all of which tends to show that *power is passing along the negative wire.* An electric current is said to flow when two points at a difference of potential are connected by a wire, or when the circuit is otherwise complete, the same as water will flow from a higher to a lower level when a path is provided. In either case the flow can only take place when the path exists, so that in order to produce an electric current it is absolutely necessary to have a closed circuit and an electris pressure. The current will continue to flow only so long as the electric pressure and closed circuit exists.
>
> And now coming back to the argument, I will say that the conditions and happenings with our outfit, where I have been able to make tests—current D. C., voltage 110, two rheostats, each of 60 ampere capacity—one rheostat is cut in on the positive wire of the first arc, and the other on the negative of the second arc. With the first arc burning I took a voltmeter reading across the rheostat, with the terminals of the voltmeter on the terminals entering and leaving the rheostat. I found the voltmeter registered a drop in potential of 55 volts. Then with terminals of voltmeter across the positive and negative terminals of the arc a drop of 48 volts was recorded, the total drop through the rheostat and the arc being 103 volts, the remaining pressure being that which was necessary to overcome the resistance of the wires in circuit from generator to arc, and back to generator. Now consider the second arc. While ammeter and voltmeter readings of drop through rheostat and arc were the same as with the first arc, the current and voltage encounters the resistance of the arc before encountering the resistance of the rheostat, but as the drop across the arc is only 48 volts, the surplus volts pass through the arc to overcome rheostatic resistance and resistance of wires back to generator, etc. Of course the voltmeter and ammeter do not register that amount and stay there. The figures were varying all the while, according to the arc resistance, but when the arc was at its best the above readings prevailed. Now this whole question brings us right back to ohms law. Take the drop across the rheostat: 55 volts by ohms law is $55 \div 60 = .92$ ohms. The arc voltage $48 \div 60 = .80$ ohms. Now the average operator would take away the arc voltage from the line, or $110 - 48 = 62$ volts, which figures thus: $62 \div 60 = 1^{1}/_{30}$ ohms, the resistance of the rheostat. But this, according to the instruments, is wrong. And here is where the wrong idea, I feel sure, is taken by the operator that the voltage is all consumed at the rheostat and at the arc. Although the resistance of the wires, etc., is slight compared to that of the rheostat and arc, it is, nevertheless, resistance, and therefore causes a drop in voltage. Consider my own arc, say one one mile from the generator. The readings both in amperes and volts at the arc will be less than the above, although the resistance of the rheostat has not changed, and you would have to carry a shorter arc. The reason then is that a portion of the 110

> volts are necessary in order to force the current through the extra resistance of the wire, which by ohms law means a corresponding drop in amperage.
>
> From the above you will readily see that to be accurate the resistance of the whole circuit must be considered when figuring ohms law. The exact resistance can readily be obtained by taking a voltmeter reading of the drop across the terminals of the rheostat, and by ohms law. By disregarding the resistance of the wires in circuit, and only considering the resistance of the rheostat and arc, one is apt to assume that the voltage is all consumed at the arc and rheostat, where some of it is consumed, it is true, but not all. There has to be sufficient pressure to overcome the resistance of the return, etc. It does not matter where you connect the resistance—positive, negative, or split up in both. You can even place the resistance at the negative terminal of the generator, if you wish. There will be a gradual fall of potential throughout the circuit, and if the voltage between any two points of the circuit be measured the electro motive force obtained will depend upon the resistance included between these two points. In considering A. C., through rheostat, the same practically prevails, but where transformers are used other conditions exist, due to the reactance of the core and windings, although the action in overcoming the resistance of the whole circuit is the same, that is at each alternation. I trust, Brother Ward, I have made this matter clear to you.

I had considerable doubt as to the advisability of publishing this letter, since it to some extent run the thing into a personal discussion between Brothers Ward and Mason. However, I thought it was only fair to let Mason justify himself.

It is, however, quite true that we all make the common error of neglecting the resistance of the circuit, when we come to figure the rheostat and arc. This is for two reasons. In the first place the projection arc is to a certain extent a rather rough and tumble affair, and there is no particular use in figuring resistance down so extremely fine. In the second place we ordinarily have no method of ascertaining the actual resistance of the line from the power house to the theater, not knowing the wire sizes or exact length. However, I would correct Mason on one or two points. Voltage does *not* "pass alone the line." Voltage is best defined as being a condition, or a state of pressure; also I think when you get right down to brass tacks we cannot consider the rheostat and the arc and the line as separate propositions, so far as resistance be concerned. We can figure the acual resisance a rheosat offers, the actual resistance an arc offers, but, as a matter of fact, the resistance of a circuit is the sum of the total resistance from the positive of the generator to the negative of the generator, and the thing acts absolutely as a unit. I don't know as I make that very plain, but I guess you get the idea I am trying to convey.

And now while I welcome discussions of this kind, which tend to add to our knowledge of electrical action, I do not wish, and cannot permit, the matter to run into a personal discussion between Brothers Mason and Ward. Mason, I am sure, had no intention of affronting the Halifax boys, and I think each of you has misunderstood the other.

Classed and Labeled.

Frank McManus, Corvallis, Ore., says:

> I always study the projection department of the Moving Picture World, and your article under heading "Question of Policy," January 13 issue, provided me with quite a little amusement. I am a "small town operator," and if I understand rightly the average operator in small towns is considered as being almost anything else but a shining mark of progress in the projection world, so I will keep in mind the fact that I am already classed and labeled, and won't say much, except that I do not think the articles you have been running in the department were entirely over the heads of the average operator. I will, however, admit there have been times when some of the department discussions have seemed rather deep for the average man, but notwithstanding that fact, we could always cull out some degree of information, even from the deeper articles, therefore do not think that your efforts in the department during the past year have not been appreciated by the average operator. In closing, I would like to make the following suggestion: What would you think of a "Hint" Column in the department? Something on the order of "Shop Notes," in which old, experienced operators would give to those of lesser experience short but valuable hints on how to do things, which time and experience has taught them. I have found such hints as those have saved me lots of guess work and worry.

Brother McManus if I had you here at this present moment I'd bite you on the wrist. I did not mean to insult the dignity of the "small town operator," and I think you know that quite well. In the first place, by "small town operator" I did not really mean the small-city man; I meant the village operator—the operator in a place of from one to two thousand population. I think, in the very nature of things, a man in a very small theater in a very small town is not likely to be proficient in the art of projection, though, of course, there are exceptions. However, the village man who really perfects himself in the art of projection will certainly be as busy as a cross-eyed boy at a three ring circus; this by reason of the fact that he will have no one to help him except the projection department and the Handbook. He has no one to consult; he cannot compare his apparatus; his operating room; his methods, or screen and screen results with those of other theaters in his village, because there aren't any other theaters. I still believe, however, that whereas the "high brow" discussion is of distinct value we devoted a disproportionate amount of space to it, everything considered.

As to the "hint" column, why that would probably work out fine in about five years from now. It is, however, a fact that a very great proportion of the experienced operators are just a little bit jealous of the knowledge they possess, and not at all inclined to give it to their less fortunate brothers. It was the same way in the early day of electrics, though now you find the average high class electrician is not only willing, but glad to contribute to "Shop Notes" any little kink he may know of which will be of value to fellow electricians. I predict the same thing will be true with moving picture machine operators in due course of time. It is much more nearly true now than it was five years ago. When I first started this department it was an all day job to attempt to pry a piece of information loose from

Banquet of Managers and Operators of Chattanooga, Tenn., March 18, 1917.

the great majority of operators. They seemed to have an idea that the imparting of knowledge to others would in some mysterious way injure them. But they are slowly finding out that this is not at all the case. Such a department would be of distinct value if it were practical, but I don't think, for the reasons just stated, that it is—just yet.

Of Great Benefit.

W. W. Brumberg, Tuscon, Ariz., writes:

> No matter how long we may be engaged at a vocation, there is always a chance to learn, and I, for one, freely admit I don't know it all, and am glad to have the privilege of asking questions. I have your latest Handbook; also read our department each week, and have found it to be of great benefit. And now here is a matter for which I have tried a number of remedies, but without success. My equipment consists of two Power's Six B projectors, two G. E., 30 ampere mercury arc rectifiers, a Kleigl spot light, a motor rewind, and a Preddy speed controller. My trouble is in one machine. I get a brown spot right square in the center of my picture. This only happens with one rectifier, as I have tried both machines with the same rectifier, always with the same result on both. The line-up is as follows: Machine No. 1. Objective 4¼ inch E. F., back focus 3.1875 inches optical center of meniscus-bi-convex condenser, to aperture plate 17½ inches, center of crater to apex of back condenser (meniscus) 4½ inches, diameter of crater ½ inch, using 30 amperes, meniscus-bi-convex condensers 6½ and 7½ inches. Machine No. 2. Objective 4½ inch E. F., back focus 3.4375 inches, optical center of condenser to aperture 18½ inches (that being the extreme distance I am able to obtain), crater to apex of back condenser 4½ inches, diameter of crater ½ inch, using 30 amperes. Same condenser combination as No. 1. Distance of projection 67 feet, with a 9 degree drop. Minusa Aluminum screen. Picture 14 feet 3 inches by 10 feet 10 inches. Supply voltage 220, and, of course, A. C. Shutter placed at convergence point. Carbons set as per data in Handbook, which I have always found to be best. I have given you figures concerning light always with a 1½ inch spot at aperture. Am using ⅝ by 12 cored Nationals top and bottom, these being best as to results obtained. I have tried the Silver Tip and ½ inch hard; also the Speer Hold Ark, and copper coated carbons, but the ⅝ inch have always proven best here. Now, Mr. Richardson, with the above data, can you give me any line on the brown spot? I am really up a tree with regard to this particular matter. By-the-way, this spot is not permanent but steals in gradually, and all the stunts I know of to get rid of it have proved futile.

Well, Brother Brumberg, I must compliment you on the completeness of your data. It is about the best I have received up to date. You omitted but one thing—objective lens diameter. Still, I think we will have to wigwag our conference, because I am also seated in the exact center of a tall stump, so far as this particular thing be concerned. You say the spot is *brown*. Under all the conditions would promptly decide that the fault lay in one of the lens combinations, but you tell me it *travels with the rectifier,* and, that being true, the trouble is automatically located in the crater, or, more correctly speaking, in the current. I have tackled some pretty stiff problems in the past seven years, and have gotten away with them, but this, I think, is one too many. I cannot imagine any possible thing about a rectifier which would set up a *brown* spot in the center of the screen. If the spot were blue it would be quite another matter, and I would say test your amperage and see if there is not a material difference.

Another point, Friend Brumberg. You say your crater is ½ inch in diameter, using 30 amperes. You must be in error there. It may *appear* to be that size, but the *effective* crater is decidedly less than that, if you are only using 30 amperes of current. Anyhow I think you must have measured it up and down instead of sidewise, which does not give you the correct result. As an interesting experiment you can measure your *effective* crater as follows: Cover the lamphouse of one machine with a photographer's dark cloth, first having clamped a piece of ground glass about ¾ inch square between the carbon tips in such way that it will occupy precisely the position the crater occupies when you are projecting a picture. Now set the revolving shutter so that the objective lens will be open. Next, block the fire shutter up. Then light the lamp of the other machine and project the white light to the screen. With your head under the dark cloth, looking in the lamphouse door, you will be able to see the light projected backward to the crater of the idle machine, and the size of the image on the ground glass will be the *effective* crater area you are using, or can possibly use. This is of particular interest, because if your crater is smaller than the image thus shown, you can increase your amperage and get correspondingly added brilliancy on the screen. If, on the other hand, the carbon crater is larger than the image, then you are consuming current needlessly. You have passed the economic limit of amperage under the conditions you are working, and either you should cut down your amperage or change your lens sytem in such way that the image will equal the crater, because the best you can do in the way of illumination is 132 foot candles per square millemeter of crater area. According to scientists you cannot get any more than that per unit of area, therefore as soon as you pass the crater area which can be made available through the lens system you waste current.

But we have gotten a little off the subject, I think. I am submitting this matter to the department correspondents as an interesting problem. If any one can, after carefully studying the date given, offer an intelligent solution, let him stand forth and be heard. Meanwhile, however, you carefully test the amperage delivery of both those rectifiers. That seems to be about the only answer to the matter, but a variation of amperage should not, I think, set up a brown spot. A deep crater might give, to some extent, an out-of-focus effect, but not a *brown* spot, or even a blue one.

A Carbon Adapter.

R. E. Johnston and F. L. Shannon, Detroit, Mich., send in a sample of a carbon adapter they are placing on the market, and concerning which they make the following remarks:

> Will you kindly look over the article we are sending in, and express an opinion with regard thereto, as we find what you say seems to "go" with the boys. The article is known as the Silver Tip Adapter. The one we are sending may be used with the Power's regular carbon jaw, but the outside diameter is different, according to what size ring bolt you are going to use. We have two sizes, one of which takes 5/16 inch or 11/32 inch Silver Tip, while the other takes ⅜ inch or 7/16 inch, or the latest copper coated Speer carbon. We also have the same style adapter for use on the Motiograph lamp. They have been thoroughly tested out and have given good results. And now as to the electrical contact and resistance. Would the cold rolled steel adapter make much difference in efficiency, or candle power, or would it cause the carbon to pencil? Some of the boys think it would, but we have never had that trouble. Also some of the men think that the steel contact is out of the question. The steel does not corrode so quickly and will outlast the alloy adapter. We have applied for patent.
>
> Conditions are better here now than when you visited Detroit last February. We are both members of Local Union No. 199.

No, my brothers, the cross section of the metal is so very great compared with its thickness that the additonal resistance offered by the adapter would amount to practically nothing. Also I agree with you that, if kept clean, the steel will make an excellent contact. The adapter is, so far as I can see, very well calculated to perform the work it is supposed to perform, and do it in an efficient, workmanlike manner.

Laugh and Make Fun.

Charles Bramer, Los Angeles, Cal., orders the two question booklets and says:

> I also have your latest Handbook and think a lot of it. Some operators here laugh and make fun of me for reading it, but I have found them to be in error, for there are too many things about the projection game for the head of any one man to hold them all, no matter how wise he may be. I have been operating since 1911, and believe I have a fair knowledge of projection, but like all the rest of the boys I, of course, have my troubles. I do not as yet belong to the union, but intend to join very soon. I am sorry to say it, but in my opinion, if a genuine bona fide official examination of operators were announced in this town, there are a good many operators who would come pretty close to dying from the shock.

I don't think, Brother Bramer, you need to do any worrying about the solid-ivory-top who, in this day and age, presumes to laugh at a man for studying to perfect himself in the technical end of his profession. Of my own knowledge, Los Angeles has some good operators; also it has some operators who stand in urgent need of a considerable fixing, and that statement goes as it lies. However, taking the city as a whole, I think quite likely it will average up with many others of similar size. The men who now sneer at Handbooks and projection departments will within a few years be scratching gravel to keep up with the procession, or else they will be forced entirely out of the business. I will be in Los Angeles on or about Wednesday, May 2, and will remain in the city two days, leaving at 9.45 Friday. The above, however, is subject to being changed one or two days either way, though I think it will not be altered. I am going to put in one whole day enjoying that perfectly scrumptuous bathing out at—um, is it Long Beach? Or maybe it will be Catalina Island.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Davsco Professional Kino.

THE Davsco Professional Kino, sold by the David Stern Company of Chicago, is one of the lowest priced professional cameras on the market. While it is lacking in some of the refinements found in many of the higher priced cameras, it is quite capable of turning out straight photography and topical negatives that will compare with that of instruments costing several times as much.

The Davsco is very compact and easily portable. Fig. 1 shows the camera mounted on the tripod ready for operation.

The *case* is substantially made of seasoned mahogany, covered with genuine seal grain leather. The doors are hung on heavy hinges finished with black lacquer and are fastened with catches operated by knurled knobs; no other instrument than the fingers is needed to open them. Arrow points on the knobs indicate whether the catches are loose or locked. A heavy leather strap handle is provided for carrying the Davsco. The camera measures 5½x10½x6½ inches and weighs 10½ pounds.

The Magazines: The retorts are circular in shape, made of heavy aluminum, with lids which screw on perfectly light tight. Magazines are interchangeable and are fastened securely in place in the camera by means of knurled thumbscrews at the back of the camera.

The *light traps* are covered with heavy pile velvet, but an idler roller prevents all but a minimum of friction between the film and the velvet. The spool spindle has a bearing at both ends, ensuring its perfect alignment so that the film rolls up evenly without any tendency to bind against the sides of the retort. Sharp fins on the spool spindle engage the wooden spool which comes in the Eastman film, so that a roll may be inserted in the magazine without rewinding on another spool for loading. Figure 2 shows the construction of the retorts.

The take up: The take up device is of the simplest description, and, therefore, free from complication. Each magazine has its own take up pulley made integral with the spool spindle and when the camera is loaded the spring belt of the take up is slipped over this pully on the take up magazine.

Gears and bearing: On account of the simplicity of construction there are few gears but these are of good quality, accurately cut, running on tool steel arbors anchored direct in the mechanism plate. They are easily accessible for oiling by opening the front board panel. Figure 3 shows the movement mechanism and most of the gears. A footage dial above the crank registers 100 feet and repeats.

The feed and take up sprockets are side by side on the same shaft, the film being kept in engagement by means of idler rollers. In the model examined for this article these rollers are not relieved in the center so that they come in contact with the emulsion surface across the picture space. This is a very simple matter to remedy and will doubtless be done in later models.

The *aperture plate* is of smooth polished metal, but is not milled out between the side rails. This is apt to cause longitudinal scratches on the negative. If this portion of the aperture plate were relieved along with the rollers there would be no friction upon the emulsion surface of the film anywhere in the camera except at the edge of the frame opening. The *gate* is of metal and opens wide enough for convenience in cleaning and threading. The pressure plate is open to permit of focussing through the film and holds the film in the focal plane by means of pressure springs. The finger rails or runners also have spring tension which prevents the pins from mutilating the film between perforations as sometimes occurs where the finger rails are rigid or the spring tension is too great to allow the film to recede until the pins can slip down and engage in the perforation holes. In a camera with rigid runners it is necessary to thread the film onto the pins so that the perforations will come into the correct position for the next throw of the pins, otherwise they may strike the film between perforations and punch new holes between perforations instead of engaging the sprocket holes as they should do.

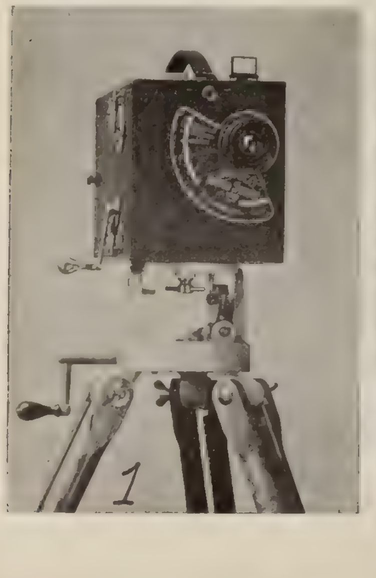
The gate locks shut with a latch and cannot jar loose during the operation of the camera. Figure 4 shows the aperture plate and gate, as well as the sprockets and spring take up belt.

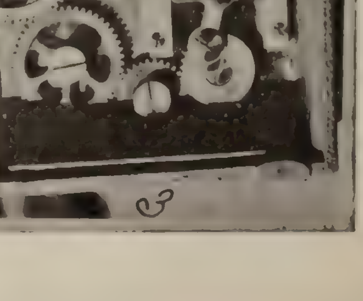
The movement mechanism is an ingenious one, somewhat different to anything the writer has hitherto encountered. Figure 3 shows some of the details of this design, which is a variation of the rod and crank movement, with the in-and-out motion produced by a segment from a drunken screw. It is not necessary to give a detailed description of this movement beyond saying that it is the best type of rod-and-crank movement with positive in-and-out throw of the pins. It is not adjustable for frame line, but could be modified for easy adjustment of frame line by putting an eccentric bushing upon the crank pin. Turning the bushing slightly would modify the throw of the pin shuttle enough to shift the frame line.

Shutter: The shutter in the Davsco serves the double purpose of balance wheel and shutter. Its maximum opening is about 35 per cent. An adjustable blade is provided for making the opening smaller if desired.

Frame line: The frame line, as mentioned under the movement heading, is not adjustable, but is intended to conform to the Pathe standard frame line midway between the perforations.

Focussing device: A lens and a lens and a mirror set at an angle of 45 degrees permits of focussing direct on the film without opening the camera, thereby avoiding the waste of exposed film occasioned where it is necessary to open the camera for focussing. A spring flap closes the focussing device automatically when not in use, so that there is no danger of accidentally fogging a scene by leaving the focussing device open. In case the light conditions are bad a piece of ground or matte film may be temporarily placed in the gate for accurate focussing.





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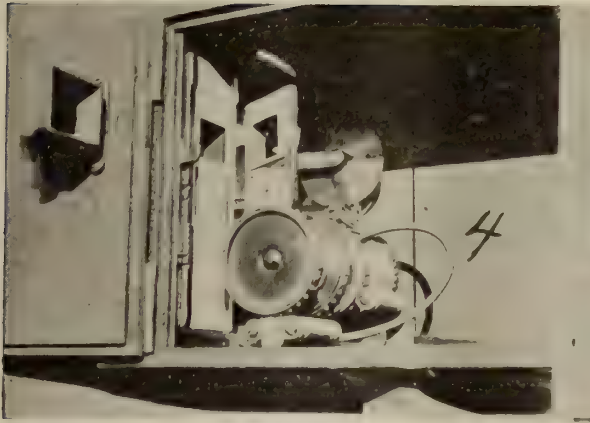
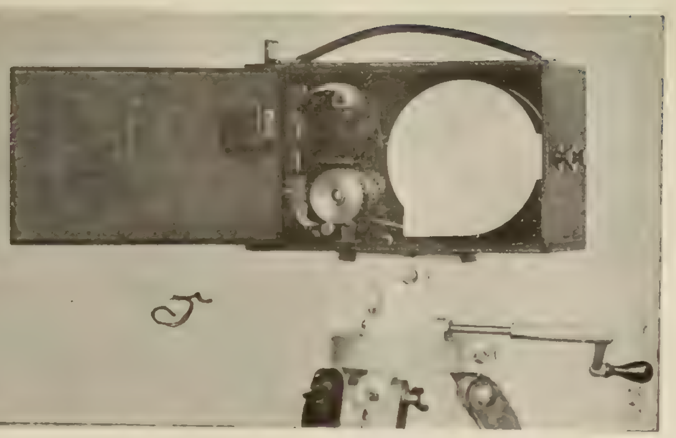




View finder: The view finder is of the negative lens type with cross lines and sight and is rather small for extremely accurate work, but this defect does not amount to much, as only an instant is required to view the actual image on the film through the focussing device. A level is also provided for quickly aligning the camera when setting up.

Lens and front board: The lens is the Bausch & Lomb, f3.5 Tessar, 50 mm. focus in the regular B. & L. focussing mount. Two extension pointers or indicators make the diaphragm and distance adjustments very easy, especially to those unfamiliar with the operation of cinematographic lenses. In addition to the diaphragm numbers the weather conditions under which the diaphragm numbers would ordinarily be used are indicated so that the diaphragm may be adjusted correctly by anyone without a knowledge of the stop numbers required for varying light conditions. Neither the lens nor the front board is supported from the mechanism plate, but the front board is of rigid construction and not liable to warp except under abnormal conditions.

Camera mechanism: The mechanism is not of integral construction, different parts being supported by the camera which is, however, of unusual rigidity and seems amply strong to support such parts as are not fastened directly to the main frame.

Threading: The threading is simple for a camera with magazines side by side. The film passes from the feed sprocket in a return loop into the gate. A smooth rod supports the return loop and makes it as free from buckling as a simple slack loop in straight line threading. From the gate the film describes a simple slack loop to the take up sprocket, where it is held by two idler rollers and thence into the take up retort. Figure 5 shows the camera threaded and ready to turn as soon as the door is closed.

For amateurs, beginners, occasional topical work, industrial pictures and in fact for every purpose except where a camera is subject to a steady daily grind or used for trick work requiring stop motion, reverse cranking and double exposure mattes, the Davsco should prove an ideal outfit.

Answers to Correspondents.

Persian Rug writes:

> I am a lad of nineteen years of age and am awfully interested in motion photography and have been doing considerable amateur work in cinematography. I have an "American" moving picture camera No. 2, with two hundred foot capacity magazines, spring belt take-up, Carl Zeiss Tessar 7.3-5 lens and "Precision" tripod with both movements, and am very much satisfied with it; but most of my cameramen friends tell me that they would not own one because the film creeps up, and I truly will say that I have never seen the camera creep since I purchased it, and as I said before I am very much satisfied with it.
>
> I cannot use any vignettes or aperture masks in it as there is no slot provided for such work. What is the cheapest and best way to have such a slot put in, and do you think I could tackle it? I shot the enclosed piece of negative at the Municipal Pier at fifteen below zero and in biting wind and never had a spark of static; in fact, I never in my life have had any of these annoying sparks—used a brass crank and put a damp sponge in the top of my camera right in front of the upper feed retort in order to keep the film pliable as film on such days is always brittle.
>
> Just purchased a Watkins Exposure meter and am very much satisfied with it, and I think that every picture photographer ought to own one of these meters.
>
> I am taking an educational picture for the Universal Film Company and do not know how to work in my sub-titles. In other words, how can I let them know that a certain sub-title goes after a certain scene? The subject is: "How Oriental Rugs are Woven," and when the weaver is tightening the knot I want them to know what she is doing.
>
> I have put two of my own ideas on my camera, and I am sure that if other photographers see them they will also make them on their cameras. The first one is a blow tube extending from the rear of my camera clear to my aperture plate. My idea in putting this tube in was because most every time I used to take a picture my aperture plate would get dirty somehow and register on the film, so occasionally I blow in the tube and clean the aperture. Eberhard Schneider put one of these tubes in one of his cameras and they claimed it prevented static, so you see now it serves two purposes.
>
> My second idea was an attachment on my lower take-up roller showing instantly whether the take-up is working or not. I have two sprockets in my box—one the upper feed sprocket and the other the lower take-up sprocket, and there also are two idler rollers, the upper and lower. I took my lower idler roller off of the stationary axle, got a third sprocket and had an expert mechanic put a small bevel gear on same, perfectly straight, purchased a second bevel gear and put this on a rod and extended this rod to the top of my camera and put a neat arrow on it with a supporter. When your take-up is working, naturally the film has a pull; this pull turns my third sprocket, which is loose on the stationary axle, and my arrow turns and that is how I can tell if my take-up is working. If the arrow stops—stop and investigate. This arrow will also let you know when your film supply is ended. Some idea, eh?

In making an educational picture it is customary to number the scenes by using a slate and chalk and photograph a few inches of the number at the beginning and close of the scene. You then make note of what each scene represents, and after you have taken all of the scenes that you wish you make out a list of the numbers on a sheet of paper in the order in which you wish them to appear in the completed picture, writing the sub-title that you require before each number. Whatever company buys your negative will prefer to make their own titles so that you would be wasting film to do it yourself. If you think best, however, you may write the title on a large slate and photograph it before each scene.

In regard to the Mattes: You had best take the camera to a fine mechanic and find out from him what he would charge to make the alteration that you wish.

Your blow tube for cleaning the aperture plate and the take-up indicator are very ingenious.

A simple arrangement for a take-up indicator can be installed in most makes of cameras by putting an extension on the shaft of the take-up pulley so that it protrudes a short distance outside the camera case. If a knurled knob is placed at the outer end of this shaft a scene may often be completed when the take-up is faulty by assisting its action with the thumb and fingers of the left hand turning the indicator knob.

If a camera collects enough dirt in the aperture plate to require a blow tube to clean away the dust, the camera is faulty and should have the rough places on the aperture plate smoothed away rather than have a blow tube installed, for it would be likely to cause dust to settle on the lens and on the sliding surfaces of the movement, which should be free from grit and dirt. Using the breath in the blow tube also introduces an unnecessary amount of moisture in the camera, where it would be likely to condense on the metal surfaces and cause corrosion and rust to say nothing of the veil of moisture which would collect upon the lens if the weather were cold.

E. G. G. writes:

> Here is a prospective cameraman (wants to be) and wants to know how to break into the work.
>
> I was speaking to Miss Ormi Hawley concerning camera work and she suggested going to the business manager of the cameramen's union of Chicago. She did not know, nor do I know, his address. If you can help me find out or give me any other tip I will appreciate it very much.
>
> I am a moving picture machine operator of five years' experience, belonging to Local 141 I. & T. S. E., La Crosse, Wis. I have been and I am at present studying lenses and light. Have read quite a bit about photography and have always done my own developing and printing.

There is no union of cameramen of which I am aware. There is a cameramen's club in New York called "Cinema Camera Club," one in Los Angeles called the "Static Club," and the Cinema Camera Club of Jacksonville.

It is a hard matter to break into the ranks of professional cameramen, and generally takes a year or more of work in the laboratory of some studio before one can become even an assistant. However, if you intend to do only local and topical work all you have to do is purchase a camera and learn to use it, which is not difficult for that class of work.

Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

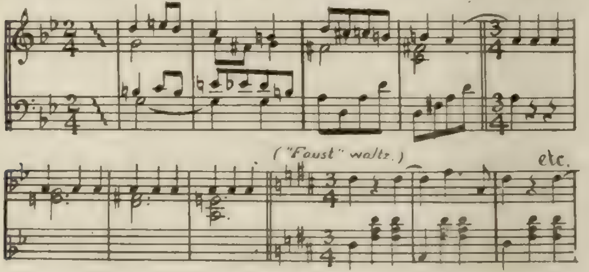
Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Music for the Picture.

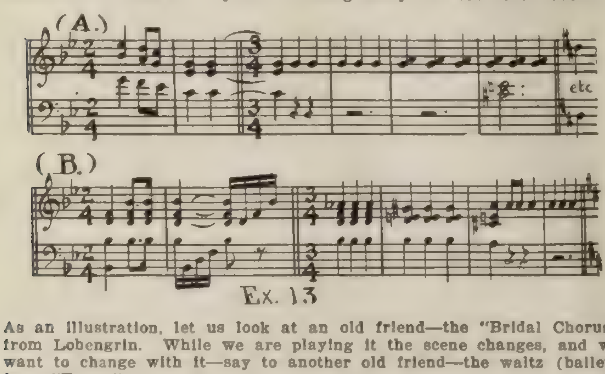
By Clarence E. Sinn.

Improvising (Part II).

THESE articles are addressed particularly to those whose experience or whose location, or perhaps both, has prevented their hearing much improvising upon given themes, particularly in its relation to accompanying moving pictures. There is no question as to the advisability of choosing standard works for the accompanying of pictures, and there is likewise no question that as a rule these works will be played as written by the composer. Of course, one does not invariably play all the movements in a composition just as they are printed. Often one part will clash with the sentiment of the picture, and the conscientious performer will leave out that part. Sometimes he will want to use but a single part or strain. If he is playing to his pictures he will have no hesitation in choosing any part of a composer's work which seems to fit, or of leaving out any part which does not seem to fit. A great deal has been said in the past about playing a piece in its entirety "because the composer wrote it that way, and he knew how he wanted it played." Any one who is fortunate enough to hear some of the orchestral accompaniments selected for the more pretentious pictures will hear excerpts from the works of the best composers—whole movements, parts of movements, strains and phrases, anything which describes the sentiment of the picture, and played only so long as it does describe that sentiment. One doesn't always like chopping a phrase off abruptly to switch to another. Generally this jars on the hearer's sensibilities and draws his attention from the picture to the music—something you do not want to do. In changing from one movement to another which is in strong contrast to it—either a contrasting key or contrasting movement—or both—one will usually stop on a note which can be used as a "pivot" to swing easily into the next movement.



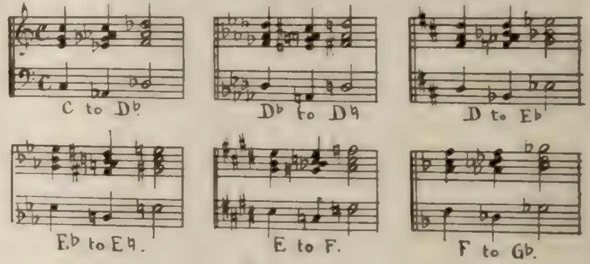
Ex. 12



Ex. 13

As an illustration, let us look at an old friend—the "Bridal Chorus" from Lohengrin. While we are playing it the scene changes, and we want to change with it—say to another old friend—the waltz (ballet) from "Faust."

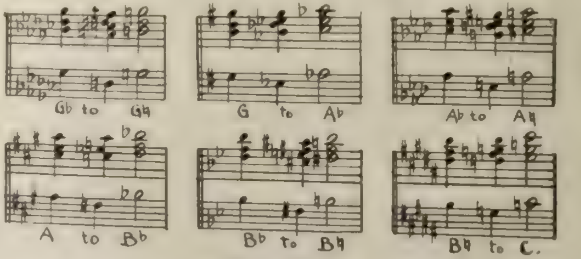
(I am using illustrations which I am sure everybody is familiar with.) In the first example shown (Ex. 12) we will suppose the change occurs about the twenty-fifth measure after the chorus proper begins. I have chosen that particular spot and used the note "A" as a *pivot* to swing into the next movement. In each of the examples here given I changed directly to the new movement (a waltz) using the pivot note ("A") to mark the new tempo as well as to act as a pivot for the modulating chords which lead us into the new key. This modulation can be used just as it stands in any one of the measures from the 25th to the 32d. Suppose we wish to change a little earlier in the number. Ex. 13 shows the 17th and -8th measures after the chorus proper begins. Here we find ourselves stopping upon the chord of C minor. We will use the "G" as a pivot. You will notice in each example that although we are modulating to the key of D, we are not trying to bring into prominence the *chord of D*. We are introducing instead the *dominant* 7th of the key of D. (This chord—the dominant 7th—consists of the notes: A, C sharp, E and G.) Now, the first illustration in Ex. 13 starts with the note "G" as a pivot. This is the 7th of "A" (the dominant of D), and although an "A" is added in the 3d measure of the modulating phrase, "G" is still the pivot.



Ex. 14.

In the second illustration of Ex. 13 we make our change still further along in the number. We now change from the chord of B flat. I have chosen to use both B flat and D as pivotal notes, progressing through the chord of the augmented sixth to the dominant chord of the key of D natural. (A, C sharp and E natural.)

It is always safe to aim for the *dominant* chord of the new key rather than the chord of the key. In this case, we aimed for the chord of "A" (the dominant of the key of "D") instead of the chord of "D," although "D" is the key to which we are modulating. I do not mean to say that you must invariably aim for the dominant chord, nor that that is the only way to modulate. I only mean to say that it is a sure way—always bound to be satisfactory and not apt to grow tiresome nor monotonous. Leading to the dominant, or more preferably the dominant 7th and resolving from that to the new key is always satisfactory to the ear.



Ex. 15.

The modulations given in Ex. 12 and in the two illustrations in Ex. 13 are four measures in length. One doesn't like to make it much, if any shorter, as an abrupt change of key is sometimes startling rather than pleasing. However, it is sometimes necessary to change abruptly from one key to another—often to greatly contrasting keys. Changes to relative keys are easy and agreeable to the ear, but a quick change to a key a half tone or a whole tone higher, or a half tone or whole tone lower is not always to manage. Of course nobody wants to make these startling modulations if he can help it, but it comes in pretty handy sometimes to know the shortest way of getting to such keys.

Examples 14 and 15 illustrate a means of changing from any key to a key a half tone higher. This is done through one modulating chord only. Other tables will be introduced later illustrating methods of abrupt modulations by means of one or two modulating chords.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

MUSGRAVE, William. Born in Toledo, Ohio. English-German parentage. Five feet eight and one-half inches tall and weighs 140 pounds. Light complexion, brown hair and eyes. Mr. Musgrave began early, for he was but twelve years old when he made his debut on the dramatic stage, and there followed a long succession of stock and touring engagements. About 1912 he turned his attention to the pictures, but he does not remember the exact date and the name of his first picture is also forgotten, for the part was too small to make much appeal to him. Parts did not count so much five years ago in those one-reel days. His first connection was with the Powers company. Later he went to the Rolin and played with the Oz company, producing the Wizard of Oz pictures. He is now playing juveniles and some character parts at Universal City. His diversions are riding and the new society dances.

William Musgrave

STONEHOUSE, Ruth. Born in Denver, Colorado. American parentage. Is flat five feet tall and weighs one hundred pounds. Olive complexion, brown hair and eyes. Her initial experience was in vaudeville, but her protographic qualities attracted the attention of the Essanay company and she made her debut in that studio in 1910 in Sunshine, playing with the Chicago company. She has been seen in many one reel parts. Later she changed to the Universal and is now a resident of Universal City. Among her feature parts are the leads in George Ade's The Slim Princess, Freckles, Love Never Dies, Fighting for Love and The Saintly Sinner. Under the head of fads she writes: "I like everybody and like to do and enjoy all sorts of sports—and I like to stay home sometimes and do nothing." There is a lot of rest in merely doing nothing, she finds, when work proves too exhausting.

Ruth Stonehouse

CLARY, Charles. Born in Charleston, Ill. American parentage, his maternal great-great-grandfather having been the first Secretary of the Navy of the United States. Is half an inch over six feet and weighs 195 pounds. Dark complexion, iron-gray hair and hazel eyes. Mr. Clary made his stage debut in 1897 and played four seasons in stock and several seasons en tour in New York productions. In May, 1910, he became a member of the Selig stock, the first picture played being The Vampire. He remained in this connection for four years and soon became one of the early stars. He has also been seen in Lasky and Fine Arts productions and now is a member of the Fox western company at Hollywood. It is difficult to nominate parts of especial distinction with so many to select from, but his Father Kelly in The Rosary and Harcourt in The Black List are good examples. Makes a fad of mining.

Charles Clary

CAREY, Harry. Born in New York City. American parentage. Is only a quarter of an inch this side of six feet and weighs 170 pounds. Fair complexion, where he is not sunburned, light brown hair and dark gray eyes. "Hank" Carey is perhaps best known through his work in the old Biograph company, though he made his stage debut in 1902 and toured for eight years in his own plays and stock productions, appearing in Montana, The Heart of Alaska, Two Women, etc. His first Biograph was The Unseen Enemy. After several years with Biograph he appeared with the Progressive and then settled down at Universal City, his present connection. Among his best parts have been the leads in A Chance Deception, The Stolen Treaty, Brothers, Love's Lariat, The Master Cracksman, Just Jim, Judge Not and A Knight of the Range. He likes outdoor sports, has a large kennel of dogs and reads Herbert Spencer for relaxation.

Harry Carey

SCOTT, Mabel Juliene. Born in Minneapolis, Minn. Her father is Norwegian and her mother French. Is five feet six inches tall and weighs 130 pounds. Fair complexion, brown hair and eyes. Miss Scott is a graduate of the most valuable school of all, the stock stage, and put in three solid years in Omaha, Kansas City and Detroit. For a season she was leading woman for Fiske O'Hara, and was headlined in vaudeville in The Intruder. With this solid groundwork she jumped into pictures to play the lead in a ten-reel feature, making her debut on the screen February 24, 1917, at the Broadway theater, in the Rex Beach production, The Barrier, playing the part of Necia, the heroine. It was her first photoplay, and she likes the work so well she has determined to continue in the silent drama. She is fond of outdoor sports and spends her week ends in the country horseback riding, at which she is particularly adept.

Mabel Juliene Scott

LONG, Walter. Born in Milford, N. H. American parentage. Is five feet eleven inches and weighs 175 pounds. Brown hair and eyes. In 1905 Mr. Long made his debut on the stage, and for nine years he had a varied experience in stock, vaudeville and combinations, including engagements with Holbrook Blinn, H. B. Warner and other well-known production managers. In 1914 he turned his attention to the motion picture field, and became a member of the Fine Arts company, working under D. W. Griffith, playing Gus in The Birth of a Nation and the Musketeer of the Slums in Intolerance. He is now a member of the Lasky forces at Hollywood. He is an expert automobilist, and is fond of swimming, basket ball and wrestling, but his chief delight is in military work, and his skill in this direction brought him a commission as Lieutenant in the Coast Artillery Corps of the National Guard of California.

Walter Long

Chicago News Letter

By JAS. S. McQUADE

H. B. Warner a Selig Star

He Has Been Working for Several Weeks Amid Northern Snows in "The Danger Trail," Adapted from James Oliver Curwood's Thrilling Story.

WILLIAM N. SELIG, president of the Selig Polyscope Co., sometimes delights in conducting enterprises of moment in a silent way that reminds one of the scriptural adage, "Let not thy right hand know what thy left hand doeth."

For several weeks past he has had a carefully selected company of players engaged in filming snow exteriors in northern New York and Canada for "The Danger Trail," adapted from the book of that title by James Oliver Curwood. This is considered one of the most exciting stories by that well known author, the scenes being laid in the Canadian Northwest.

H. B. Warner.

But this is not all of the secret. It was only the other day that Mr. Selig announced the engagement of H. B. Warner, who has been playing in the scenes referred to, supported by Miss Violet Heming as leading woman, and by W. Lawson Butt. These players and the other members of the company arrived in Chicago a few days ago, accompanied by Frederick Thomson, the director in charge, and they are now engaged on the interiors of this special feature at the Chicago studio.

Mr. Warner's success on the stage and before the camera needs no recapitulation here; but the fact that he has been working for weeks under the Selig banner amid winter snows, without any news of his first venture in a snow picture getting into print, will be received with all the greater zest in moving picture circles. After the completion of "The Danger Trail," Mr. Warner will appear in a number of Selig feature plays which have been specially selected for the display of his exceptional talents.

Miss Violet Heming, who will be seen in "The Danger Trail," has been a leading woman since she was sixteen, and can boast of a lineage that can be traced back to the time of red-haired Queen Bess. She came to this country from her father's theater in the Isle of Man, and soon won popularity in the younger set of leading women.

Miss Heming was the original Rebecca in "Rebecca of Sunnybrook Farm"; played for two years with George Arliss as leading woman in several plays; was prominent in the cast of the New York production of "The Lie"; appeared in "Under Cover," in an important role, and supported William Courtenay in "Under Fire."

Miss Heming's appearance in "The Danger Trail" will be among her first ventures before the camera, and it is believed by critics that she will repeat her successes on the stage in moving pictures.

W. Lawson Butt is an English actor, who will be remembered as the creator of the role of Boris, in the stage production of "The Garden of Allah." He has also played with Robert Mantell for a number of seasons in repertoire.

One of the thrilling scenes in "The Danger Trail" shows a sensational encounter, in which Mr. Warner and Mr. Butt, in their respective characters, appear in a most realistic struggle for physical mastery. It is said by those who have viewed this scene that it equals in intensity the great fistic fight in "The Spoilers," which is saying a great deal.

Censorship Gone Mad.

In the midst of stirring war news in the Chicago Tribune's issue of Thursday, April 5, the following paragraph, under the heading "Women Seek to Censor Dailies and Magazines," caught my eye:

"Censorship of the daily papers, theaters, dance halls, billboards, books and magazines will be undertaken by the Woman's Church Federation. Such a censorship was recommended in the report of the morals committee yesterday. Mrs. James G. Boor, chairman, said there was no doubt it would be adopted."

The members of the morals committee evidently overlooked music, painting, sculpture, sermons—particularly those delivered by Billy Sunday, and all public addresses and speeches. Under the two last named might be included Presidential addresses and speeches, and all decisions of the courts of the United States and of inferior courts. In fact, every form of expression known to civilization must be subjected to the members of the morals committee of the Woman's Church Federation, so that mankind may be protected.

Everything being conceded, the question will arise in every thinking mind, "Who will censor the decisions of the members of the morals committee of the Woman's Church Federation?"

Since they are human and the case must be tried by their peers, it is evident that the Almighty cannot be invoked.

The unfairness to which the moving picture has been subjected through censorship is bound to affect every other form of human expression. Followed to its ultimate, the question of censorship threatens the liberty of mankind.

Chicago Film Brevities.

Omer F. Doud, general manager of the Frieder Film Corporation, Chicago, left for the Pacific Coast, Saturday, April 7. He will visit the company's studio at Lankershim, Cal., and during his stay will devote himself to the work now in progress there. This organization recently completed "The Birds' Christmas Carol" (adapted from the book of that name), its first production, which has already been announced for sale on the states rights plan. The company is now producing another feature, which will be completed in about four weeks. Mr. Doud will remain in California until May 1, when he will return to this city.

* * *

Adrienne Kroell, who for several years was one of Selig's leading women at the Chicago studio, and who previous to her engagement by the Selig Polyscope Co. starred in musical comedies, is recovering from a severe attack of arthritis. Miss Kroell was with the Famous Players forces when she was seized with this painful ailment. She has been under the special care of Dr. Rosenow, on the staff of the Mayo Bros. hospital at Rochester, Minn., for nearly three months. Her many friends will be glad to learn that she has recovered sufficiently to return to her home in St. Louis, and that she is improving so rapidly that she expects to be able to engage in her chosen work in the near future. My kindest wishes are extended to Miss Kroell, who was a great favorite during her stay in Chicago, and also a popular favorite on the screen.

* * *

Joe Hopp, president of the Chicago Local, who, recently, before the sub-committee of the council on the matter of the increase of moving picture theater licenses in this city, gave as one of the reasons for the closing of several moving picture theaters the present high cost of living, has been answered by a reader of the Chicago News, in the following paragraph:

"Joseph Hopp, of the Motion Picture League of Chicago, says the high cost of living is one reason why many 'movie' theaters are closing, that the poor man has to buy soup bones for his nickel. The reason I do not go to 'movies' nowadays is that it costs me sixty cents to take four of us to listen to an office boy practicing on a pipe organ that is out of order."

The paragraph is published for the special benefit of exhibitors everywhere. It is not enough to have a large expensive pipe organ in a theater; it must be played by a capable organist.

* * *

Julius Singer, special representative of L-Ko Motion Picture Company, came into the city from Detroit, Thursday, April 5, to meet Abe Stern, treasurer of that organization, who stopped over here on his way to New York from Los Angeles. Mr. Singer informed me that he had visited, on his recent trip, Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland and Detroit, in the interests of his company, and that he had found conditions in Pennsylvania, Maryland, Michigan and Ohio in excellent shape—much better, in fact, than they are at present in the West. He referred especially to the fine new houses being built at the present time all through the East.

* * *

Speakers, who are known as "four-minute men," who devote that time strictly to the urging of universal service before moving picture gatherings, have already been offered twenty-three theaters by patriotic Chicago exhibitors for that purpose, and the number is increasing daily. Ascher Bros. and Alfred Hamburger have offered their big circuits to the speakers, and, in addition, the owners of the Victoria, Aristo, Castle and Alcazar have also fallen in line. The representative of the "four-minute men" in each case is introduced by a slide which serves as an introduction, and which is signed by a committee of seven, which includes the names of some of Chicago's prominent men and women.

* * *

I learned with deep regret the other day that George L. Cox, well known in film circles in Chicago and throughout the country, has been at the point of death for some time past at a hospital in Chicago, suffering from an abscess on one of his lungs. On March 27 an operation for pneumonotomy was performed and on April 6 the abscess was drained, the result being that the surgeons declare his chances for recovery very favorable at the present writing.

When I last saw Mr. Cox he was about to leave on a voyage to India and Egypt, by way of Japan, for the purpose of taking certain moving pictures specially for Dr. Reynolds, of the Rockefeller Foundation, New York. That was in August, if I remember rightly. I have learned from one of his friends that he was unable to get a passport in Japan, as the British Government had prohibited all travelers passing through the countries mentioned with a camera. Mr. Cox returned from Japan last December and has been ailing ever since. He was connected with the Selig forces in Chicago for a number of years. I purposely omit the name of the Chicago hospital where Mr. Cox is being treated, as he is not permitted to see callers nor to receive letters of any kind. His many warm friends wish Mr. Cox a speedy and complete recovery, and will be glad to greet him when he is able to get around.

* * *

At a meeting of the Chicago City Council, held Wednesday, April 4, Alderman George Pretzel introduced a resolution petitioning the Legislature at Springfield not to pass the state censorship bill for moving pictures, which is now pending. Alderman Pretzel championed the Chicago censorship board. The resolution was passed by the council.

* * *

The voters of Oak Park, a suburban village of Chicago, in the state election held Tuesday, April 3, snowed under by a majority of 1,050 votes the proposition for the exhibition of moving pictures on Sundays. The enterprising efforts of 300 women workers, members of the Oak Park Suburban Civics and Equal Suffrage Club, are said to be responsible for the defeat of Sunday pictures in the village. A house-to-house canvass was made, with the result that the women's vote was much heavier in several districts than at the presidential election.

* * *

The Fox Film Corporation has filed a writ of mandamus in the Superior Court against the city of Chicago, Chief of Police Schuettler and City Collector Forsberg, in the matter of censorship of "The Tiger Woman," which was refused a "white" permit. The censor board issued a permit for adults only.

* * *

Jesse L. Lasky spent a few hours in the city Wednesday, April 4, on his way from New York to the Hollywood studio. While here he gave out that Billie Burke had been engaged by Famous Players, the stipulation being that she shall devote her summers to moving pictures. The winter months will be spent in dramatic work under the management of her husband, F. Ziegfeld. Miss Burke's first appearance under Famous Players will be in a series of pictures entitled "The Mystery of Miss Terry," under the direction of J. Searles Dawley.

Mr. Lasky also announced that Geraldine Farrar will appear in another big feature in the near future, under the direction of Cecil De Mille, and that Elsie Ferguson had been secured, exclusively, for a period of three years.

* * *

Napoleon Ficard, one of the stockholders of the International Amusement Co., which controls five moving picture theaters here, filed a bill for receivership in the Superior Court one day last week. Thomas A. Garibaldi, the chief defendant, is president of the company, and is charged with mismanagement. The bill states that the company was organized in 1914 with a capital of $200,000, and that the late John G. Garibaldi, father of the president of the company, and Walter P. Shaver were supposed to subscribe $105,000 in cash for stock. The bill states that they turned over property appraised at that amount, but that the appraisement was fraudulent and that the property was worth only $10,000.

* * *

Official British war pictures, taken near the front in France, will be shown at the Auditorium theater, Wednesday evening, April 11, under the management of Captain Baine, of the British army, who was severely wounded on the battle line. The proceeds will be devoted to the American Ambulance Field Service and will go directly to the Chicago unit of that service, which includes many Chicago boys. Men and women prominent in Chicago's society circles will engage in the sale of seats

PATRIOTIC LOBBY DISPLAY.

The lobby of the Palace theater, 1214 Market street, Philadelphia, always one of the show places along this busy thoroughfare presents an even more handsome appearance now than ever before by reason of the new electric sign and artistic decorations which have been placed in position. These consist of the American flag and the city flag, and emblems of the Army and Navy—not one but many which have been arranged in striking vividness and made more prominent by numbers of various colored electric lights with red, white and blue colors. These colors are also the scheme of the new mentioned sign, which has been placed over the entire central lobby and the word "Palace" is spelled out in letters that are an artistic reminder of the praise for which the flags stand. The unusual lobby display can be seen by all of the many thousands of people who hourly pass the theater and at night the colors stand out as a beacon light of patriotism as far as the eye can reach. It is a display that is worth while, and many who have observed it are enthusiastic in their expressions of admiration at the riot the colors incite. This is another illustration of the progressiveness of the Stanley Company.

ALMA RUEBEN TO APPEAR WITH HART AGAIN.

Alma Rueben, whose Fine Arts contract has been taken over by Thomas H. Ince, is at present appearing in support of William S. Hart in his latest Triangle-Kay Bee play by J. G. Hawks. It will be remembered that Miss Rueben won high praise for her impersonation of the heroine of "Truthful Tulliver." At that time she was "loaned" by the Fine Arts company as a personal favor to Hart, who was so pleased with her appealing characterization that he immediately put in a requisition for Miss Rueben's services, following the reorganization of the Fine Arts company. The production in which they are now working is a picturesque tale of life in California during the "roaring forties," done in the vivid, incisive manner of Bret Harte.

"PEOPLE VS. JOHN DOE" NOW "GOD'S LAW."

Officials of the Universal Film Manufacturing Company have changed the title of the Universal State rights feature, "The People vs. John Doe," to "God's Law," and exhibitors and State rights buyers are now offered this remarkable film drama under its new name.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Buck Connor's Stories for Ince

Ince May Release Two Five-Reel Subjects a Week—William S. Hart Renews His Contract.

BUCK CONNORS, who is supposed to know all about Texas Rangers, will supply considerable material for forthcoming William S. Hart pictures on the Triangle Kay-Bee program. Thomas H. Ince has bought outright ten of his best stories, and has secured an option on the future output of this author.

Buck Connor's stories, which relate incidents of adventure in which he has participated during his long service with the Texas Rangers, are intended for immediate production. They are especially suited to the popular delineator of western roles, William S. Hart, who has signed a two-year contract which insures his appearance under the Ince-Triangle banner.

Wm. S. Hart.

There will be an innovation in the Triangle program for the week of May 20, when Thomas H. Ince will release two five-reel subjects simutaneously. Dorothy Dalton will be presented as star in a social study by the new Ince author, Lambert Hillyer, entitled "Unfaithful." The other, and no less important, half of the program for this week will present William Desmond in an adaptation from "One Week," a comedy by W. Carey Wonderly, entitled "The Marriage Bubble."

This is entirely in the nature of an experiment, and is projected by Producer Ince to test the attitude of the public in this matter.

"If there is any demand," says Mr. Ince, "for this new departure, the Triangle will act accordingly. This is purely a test case. Our plans only contemplate the double release on this particular week."

INCE
TRIANGLE STUDIOS
Great Electric Sign on the Ince Studios.

Charles Ray began work this week at the Ince studios on his third picture since the signing of his new contract, under the direction of Victor Schertzinger, the former composer and musical director. The cast in support of Ray includes Margery Wilson, Howard Hickman and Frank Fanning.

Dorothy Dalton is rehearsing, under the direction of Charles Miller, a Triangle Kay-Bee play by Monte M. Katterjohn. This is a story of Alaska in the early days, and presents Miss Dalton in a most forceful characterization. In support of Miss Dalton will appear Melbourne MacDowell, a new member of the Ince players, and Josephine Headley.

Several members of the Thomas H. Ince forces in Culver City were among the first to be summoned to the colors this week. Charles E. Wilson and Matthew Carney, sergeants in Company E, 7th California Infantry, have left for camp duty, and C. E. Collins, quartermaster on the unassigned list, is prepared to leave the studios at a moment's notice.

The fifth glass-inclosed stage to be built at the Culver City studios has been completed. This stage measures two hundred by fifty feet.

Exhibitors Protest

Hold Meeting to Discuss Method of Modifying Children's Ordinance.

MOTION Picture Exhibitors of Los Angeles are up in arms concerning a city ordinance which prohibits children under fourteen years of age from entering motion pictures theaters without their parents or guardian. This ordinance was adopted by the city council four years ago, but has never been enforced. Women's organizations, headed by the Friday Morning Club, have now started a crusade on the picture theaters in the city and petitioned the council to enforce this ordinance.

On April 1 N. A. Levy, Mutual branch manager, called a meeting and nearly one hundred exhibitors of this city assembled in the projection room of the Mutual Exchange at 825 South Olive street to discuss ways and means of defeating this ordinance..

During the session many exhibitors stated that parents throughout the city were protesting against the ordinance, which bars their children from attending all picture shows, whether educational or not, the parents also contending that attending picture shows often helped keep their children out of mischief and off the streets.

The exhibitors will meet again next Monday morning at ten o'clock to complete plans to present to the council, with which they will confer at eleven o'clock.

The committee will endeavor to convince the council that no dangers to children are to be found in reputable houses; on the contrary, they will argue that a good moving picture show is as safe and as educational as the class-room, and they will try to modify the ordinance so as to combine fullest protection to children and justice to moving picture theaters of reputation.

Charles H. Gates of the Symphony theater is chairman of the committee, which has as its other members, M. Gore of the Gore chain of houses, and M. R. Rolfe, manager of the Main Street picture theater.

At the Fox Studios.

Three Fox comedy companies started work last week on new productions at the Hollywood studios. They are under direction of Hank Mann, Charlie Parrott and Tom Mix.

In the Mann company, of which the leading comedian is Hank Mann himself, are Billy Mason, Max Asher, a new recruit, and three others not yet selected. This group is making a story which tells the mild adventures of a day in a laundry. We are told it is going to be one of the "cleanest" comedies ever produced.

Charles Parrott's company has Charlie Conklin once more in the leading role. Ann Ivers, who has played in several Parrott pictures, and Alf Goulding, a new laugh-maker, aid

Conklin in getting all the fun possible out of the vagaries of an insurance agent.

Tom Mix's group, which is once more working at Tom's Silver Lake "location," a western city specially erected for him, includes practically the same cast that worked in "Hearts and Saddles." Victor Potel, Pat Christman, Sid Jordan, Chet Ryan and Boss Glen contribute their aid, headed by Tom himself, and a leading lady not yet selected. The story concerns itself with happenings on the Mexican border.

Stage No. 3 on the Fox Hollywood "lot" has been set aside exclusively for the use of these comedy organizations. Twenty-five hundred square feet of additional floor space have been added to it, so that there will be plenty of room for these companies to erect all the "sets" necessary.

Three dramatic productions have been finished at the Hollywood studios under direction of R. A. Walsh, whose star is Miriam Cooper; Richard Stanton, with Dustin Farnum at the head of his cast and Otis Turner directing George Walsh. Frank Lloyd completed his picture last week. These four companies are now throwing new stories into shape and will start rehearsing within another week.

Los Angeles Film Brevities.

It is announced this week that definite arrangements have been made whereby the Fine Arts-Triangle productions will come under the personal supervision of Thomas H. Ince, and will be produced at the Culver City studios.

The more important players, including Bessie Love, Alma Reubens, Mildred Harris and Kenneth Harlan, the leading man, together with George Stone and the Fine Art kiddies, will be retained. Paul Powell has also joined the directorial staff at Culver City.

* * *

With the withdrawal of D. W. Griffith from the Triangle organization, W. E. Keefe, who has been his personal representative and business manager for the past three years, has also severed his connection with that corporation. During the period that D. W. Griffith was general manager of the Reliance and Majestic Company, Mr. Keefe handled all publicity at the Fine Arts Studio in addition to his duties as Mr. Griffith's personal representative. He will soon leave to go East in the interest of "Intolerance." An investigation into the censorship situation in Kansas will be one of his duties. He has been handling the fight against censorship in a number of states and is largely responsible for organizing the exhibitors and winning the fight against censorship in San Francisco, Utah, Arizona and other states. He will handle matters pertaining to "Intolerance" until Mr. Griffith's return from Europe, which will be some time in June.

* * *

Margaret Gibson, who has appeared in Vitagraph, Ince, Horsley and Fox productions, has joined the Christie Film Company and will appear in one and two-reel comedies under direction of Al Christie. The first Christie comedy featuring Miss Gibson is entitled "With the Mummy's Help" and is completed. The second picture is from a story by Lillian Wandel and will be called "The Milky Way." The cast includes Margaret Gibson, Neal Burns, Ethel Lynne, Harry Rattenberry and Stella Adams.

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The studio of the Nevada Motion Picture Company, at 40 West Mountain street, which was destroyed by fire last week, may not be rebuilt. The loss has been estimated at $25,000, and not more than half covered by insurance. The final scenes of "The Planter" will probably be finished at the Bernstein studios, where the company has leased temporary space.

* * *

Jack Henderson, a motion picture actor, was hurt, probably fatally, this week, when a scaffold on which he was working with two companions at a local studio collapsed. The three men fell twenty-five feet, but Henderson was the most seriously hurt. It was found at the receiving hospital, where he was taken, that Henderson had received a basal fracture of the skull. He was unconscious and but slight hopes were held out for his recovery.

* * *

P. A. Powers, treasurer of the Universal Film Manufacturing Company, left Universal City for New York this week. Mr. Powers told Vice-president Davis that his stay had been all too short and that he had planned to repeat his visit to the Universal west coast plant early in the summer.

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Norman Manning, former business manager of the Balboa Amusement Producing Company, has been appointed manager of the David Horsley studios, succeeding John Jasper, who has resigned.

Mr. Manning takes charge this week. Normand Manning, who is one of the youngest film executives in the business, has been associated with film concerns for the last four years, his latest connection being with the Balboa as business and studio manager.

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Ground will be broken at Culver City this week for the film laboratories of the Sanborn Laboratories, Inc., a concern recently organized by Lester F. Sanborn.

The plant will cost about $50,000 and will be used exclusively for developing, printing, toning and tinting of films. Plans for the plant have been prepared by Edward Gray Taylor, architect of this city, and the Pacific Coast Concrete Company has the contract. The building will be of ornamental design and fireproof construction. The site fronts on the Culver City Park and Putnam boulevard.

* * *

Successfully running the submarine blockade about England, David Wark Griffith, the former Triangle producer, arrived in England on the liner Baltic, according to advices received in Los Angeles this week.

Griffith sailed on the Baltic from New York on March 18 and the Baltic experienced no trouble in the submarine zone, although the huge White Star liner has frequently been reported as marked for destruction by the German submarine commanders.

Mr. Griffith will be present in person at the premier presentation of "Intolerance" at the Drury Lane theater in London. He will from there go to France, and with a cameraman take pictures on the battle line. The producer is expected back in Los Angeles about June 1 to start production on super-features for the Artcraft Picture Corporation.

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It is stated that Baron Long, of Sunset Inn and Vernon fame, will start a studio in Santa Monica and produce comedy pictures.

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Lee A. Ochs, president of the Exhibitors' League of America and incidentally president of the Exhibitors' Trade Review, arrived in the city Wednesday this week to look over the situation.

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Two new players were added to the Rolin studios last week in support of Harold Lloyd and Bebe Daniels in the "Lonesome Luke" comedies. They are Evelyn Paige and Nina Speight.

Miss Paige was formerly connected with Western Lubin Company here; she played leads and ingenue parts.

Nina Speight is an Australian and arrived recently from Sydney, where she appeared in several Australian photoplays taken at Manley, Sydney.

* * *

Wallace Reid has gone to the Morosco studio to do a picture with Myrtle Stedman under the direction of William H. Taylor. Kathlyn Williams will shortly begin her production at the Lasky studio. Wallie Reid is said to have made the remark in the presence of Miss Williams that the Morosco studio was the Lasky Company's St. Helena. Miss Williams, we are informed, without hesitation retorted right back that the Lasky studio was the Morosco Siberia.

* * *

Lou-Tellegen, the Lasky director, will shortly begin his first production in which Jack Pickford and Louise Huff will be co-starred. Mr. Tellegen directed in the early days of the cinematograph in Paris, when the camera was placed thirty or forty feet distant from the set and never moved until all scenes in that set were finished. Since his arrival at the studio he has been familiarizing himself with the intricacies of the close-ups. Mr. Tellegen will have as his photographer Paul Perry and his assistant director will be Claude Mitchell, chief of the assistant forces at the Lasky studio.

* * *

Colin Campbell is nearing a completion of the feature production, "Caleb Conover," in course of production at the Selig studio. This production, from the pen of Albert Payson Terhune and which features George Fawcett in the title role, will be one of elaborate sets and beautiful exteriors, and the cast includes Fritzi Brunette, Tom Santschi, Al W. Filson, Eugenie Besserer, Frank Elliott, Virginia Eames, Velma Whitman, Goldie Colwell, Frank Clark, Harry Lonsdale and others.

* * *

Edgar Rice Burrows, author of "Tarzan of the Apes" and other popular stories, is now in Los Angeles and is a frequent visitor to the Selig studio, where his latest work, "The

Lad and the Lion," is being filmed under the direction of Alfred Green, featuring Vivian Reed, Will Machin, Charles Le Moyne, Al. W. Filson and, last but not least, "Jimmy," the famous Selig lion actor. The story of this feature is as original and absorbing as the other well-known works of the same author.

* * *

Crane Wilbur and his company of players are engaged in picturizing a story by Crane Wilbur, "The Eye of Envy," which will be released by David Horsley through the Mutual as one of the pictures comprising the series of six Crane Wilbur features. Harrish Ingraham is directing the picture in collaboration with Mr. Wilbur.

* * *

Following their custom of starting on a new picture immediately after the completion of another, the Cub Comedy company has begun work on a one-reel comedy called "The Ransom." They recently finished "Somewhere in the Mountains," which will be released April 19. George Ovey, as in the others, is featured in "The Ransom."

* * *

The first picture to be produced by Lasalida Films, Inc., a company producing for Pathe at the Horsley studios under supervision of W. A. Douglas, is to be called "When Baby Forgot," starring Baby Marie Osborne, the little four-year-old screen actress, formerly with the Balboa Amusement Producing Company.

* * *

Henry McRae, director of the Bison company at Universal City, saved Gypsy Hart, who is playing the leading part in his current production, "Dropped from the Clouds," from serious injury one day this week. Miss Hart, who has the role of a Turkish maiden, was riding downhill when one of the stirrups broke and she fell to the ground.

Director McRae caught the reins of the horse and then pulled the animal to one side. Miss Hart was unconscious, her side and right leg having come in contact with the horse's hoofs. The injured actress was hurried to the Universal City Hospital, where the doctors gave her prompt treatment, restoring her to consciousness and dressing her wounds, which fortunately were not serious.

Miss Hart insisted upon being taken back to the location where the several scenes in which she was needed were completed.

* * *

John Henry Magoon, Hawaiian theatrical magnate, paid a visit to Universal City this week, being escorted to the popular picture-making plant by David Bershon, manager of the California Film Exchange of Los Angeles. Mr. Magoon is the manager of the Consolidated Amusement Company of Honolulu, which owns four of the leading theaters in the "Paradise of the Pacific."

"The photodrama is just as popular in the Hawaiis as it is in this country," said the head of the Consolidated Amusement Company, "and the people are willing to pay good prices for good films, this being especially true of the natives, who show even a keener enjoyment of the motion pictures than their white brothers and sisters."

Manager Bershon acted as Mr. Magoon's guide and showed him everything that was worth seeing at the big plant.

* * *

The largest consignment of Cooper-Hewitt lights ever made to the Pacific Coast has been received at Universal City to augment the large supply already on hand for use in making pictures at night or in inclement weather. This latest consignment involved a cost of approximately $50,000.

These lights are termed "elevator wings" and by their use rays can be thrown on a set from almost any height or any angle, as the contrivance is in three sections, with the side wings adjustable to any position or height. The middle tier of the lights also can be elevated with a tip either forward or backward.

With these new lights Universal City is equipped to make a number of pictures at any time without being dependent for interiors upon climatic conditions. The film capital already has three immense waterproof studios with a huge floor space, in addition to thousands of square feet of open stages merely covered with diffusers.

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H. I. Krause, the former International Exchange manager, has severed his affiliations with the Pathe-International organization to accept the appointment of Western special representative for the Essanay productions. Mr. Krause is specializing on the Max Linder comedies.

* * *

Manager Magnana, of Douglas, Arizona, is the sponsor for the new motion picture theater which is being erected for him in that city.

Harvey Gausman, the live-wire representative of the All-Star Feature Distributors, has just returned from a most lucrative trip throughout the adjacent Southern California towns.

* * *

George A. Mock, who is one of the biggest motion picture magnates of Phoenix, Arizona, is in Los Angeles relative to the consummation of several deals which will assure his houses many of the best features.

* * *

Manager Irving Lesser, of the All-Star Feature Distributors, has closed two of the largest bookings ever secured by a local exchange man when he arranged the sale of the Los Angeles booking rights for the "Garden of Allah" to J. A. Quinn, and also placed the local booking of "Twenty Thousand Leagues Under the Sea" with Oliver Morosco.

Studio Flashes.

William Fox and William Farnum left Los Angeles on March 28 for a trip to Catalina Island, where the two big ones will try to sneak up on the rear of the speedy tuna and exclusive yellowtail.

* * *

It seems that Norman Manning was in such a rush to get married that while dining with his fiancee, Miss Amie Jacobson, at Sunset Inn the evening of the 27th, it occurred to him that it would be the height of efficiency to be married immediately, so the ceremony was performed then and there, to the delight of their numerous friends and the patrons of the Inn.

* * *

Hampton Del Ruth was the host this week at a dinner in honor of the directors and scenario staff of the Keystone studio.

* * *

Billy Mason has cut loose from the cabaret and is disporting himself, under the direction of Hank Mann, in one of Hank's latest Fox screamers.

* * *

Charlie Murray is at it again, this time it is a benefit ball game for the Red Cross. The "Comics" are slated to play against the "Tragics" and the teams will be selected from the following stars: "Comics," C. Chaplin, Eric Campbell, Charlie Murray, Chester Conklin, Slim Summerville, Bobby Dunn, Ed Kennedy, Hank Mann, Billie Ritchie, Lonesome Luke Lloyd, Ben Turpin, Rube Miller, while the "Tragics" team will be drawn from the following: Wallie Reid, Hobart Bosworth, Jack Pickford, William Farnum, Dustin Farnum, William S. Hart, H. Rawlinson, Franklyn Farnum, George Beban, Jim Cruze, William Desmond, Wheeler Oakman, Louis Cody, Antonio Moreno. All will appear in the costume of their most famous role, which leads us to remark that we hope we are able to be about on March 31.

* * *

We would like to ask Arthur Forde's opinion of lawyers, also Maude George's likes and dislikes relative to auto accidents which are followed by lawsuits. Remember the old advice, "Whatever you do, do it quietly and then quickly get away."

* * *

Lanier Bartlett, the Ince scenarioist, is leaving the fold to breast the waves of freelancedom. Here's success, Friend Lanier!

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Raymond West forced Bessie Barriscale and Jack Livingston to be catapaulted into the depths of a 100,000-gallon tank at Ince's plant the other day. Westy enjoyed the scene, but the others were noncommital.

* * *

Cecil De Mille is on the rampage. This time he is going to put some punch, not in a feature, but in real war, as witness his offering seventy-five men, rifles, ammunition and a machine gun, all to be used for the protection of Los in case of hostilities.

* * *

The Helen Holmes company has completed the production of "Mistaken Identity," the seventh chapter of "The Railroad Raiders," and begun the making of the eighth episode of the same serial.

Lois Weber Honor Guest.

A testimonial of appreciation and affection was tendered to Lois Weber, Universal actress-author-director, at the Alexandria Hotel recently, where the members of the Weber company, and especially those who played in her feature production, "The People vs. John Doe," gave a dinner in her honor. Charles Nagel, maitre d'hotel, who has known Miss Weber for a number of years personally, took charge of the arrangements for the dinner, which was given in the Indian Grill. The room was lavishly decorated and place cards bearing the photograph of the honored guest were provided.

Miss Weber spoke feelingly of the work in the making of big pictures and of the loyalty displayed toward her by the members of the company, and she declared that each one individually has a place in her heart.

Those present were Evelyn Selbie, Maude George, Mattie Witting, Claire McDowell, Olive Snaman, Mr. and Mrs. Burton King, Arthur Forde, Charles H. Mailes, Harry C. DeMore, Hal Brooks, George Berrell, Fred Jackson, Al Siegler, Willie Marks and Harry DeRoy.

Josephine Stevens

JOSEPHINE STEVENS, a charming girl with great big "boo'ful" eyes, and whose middle name should by right be "Personality," will make her premier screen appearance in a Paramount production, when she will play opposite Roscoe ("Fatty") Arbuckle, in his forthcoming Paramount - Arbuckle comedy, "The Butcher Boy," a two-reeler which will be released to all exhibitors irrespective of the exclusive franchise idea of the Paramount program.

Josephine Stevens.

By all the rights that any person could ever enlist to aid them to come well indorsed to the stage or screen, Miss Stevens gets them most rightfully. The daughter of Benjamin D. Stevens, the late general manager of the Klaw and Erlanger interests, and Helen Beresford, also well known in the world of the theater, Miss Stevens by birth came by theatric rights.

Miss Stevens is 19 years old. She received her early education at the Blessed Sacrament Convent in New York city, later taking a finishing course at the Convent of Mercy, near Philadelphia. She was a brilliant child in her school days and was the pride of her family because she "always stood at the head of her classes." Her first stage work was with Robert Hilliard in "The Argyle Case."

Her second venture was with Henry Miller in "Daddy Long Legs," in which she played "Sally." After a season in this production she played the part of "Mary MacTavish" in "Captain Kidd, Jr.", on the road, and also in a sketch called "What's Her Name." She has appeared in but one screen production, and her real debut will be with Mr. Arbuckle in "The Butcher Boy," which Paramount will release shortly.

Miss Stevens has a beautiful head of coal black hair, a wonderful pair of big black eyes, and most expressive lips, the kind that any screen artist would enviously wish for. She is medium in stature and beautifully formed, a clever dancer and the most spirited mortal that "Fatty" has ever had opposite him.

GRIFFITH TO START PRODUCTION IN MAY.

A cable from D. W. Griffith received at his New York offices announces his safe arrival in London. It is understood that his activities on the other side will keep him there about a month and that he is expected back in this country by May 1, when he will immediately commence work on his first subject to be released by Artcraft Pictures. It is also learned that Mr. Griffith will undoubtedly stage his initial Artcraft release in California, where his most famous spectacles were produced.

Urban Takes Horsley's Bayonne Studio

Big Plant Now Being Extensively Altered—Urban Pictures to Be Produced There.

CHARLES URBAN, of Kinemacolor fame, announces that he has acquired the extensive studios and laboratories formerly operated by David Horsley at Bayonne, N. J., and that the plant is now undergoing extensive alterations and equipment of the most approved machinery, covering every phase of film work. Mr. Urban has devoted many months in tours of inspection of various plants in the vicinity of New York, but for accessibility and convenience for carrying on the manufacture of films and producing of pictures, and has decided in favor of this plant as the base of operations. All "Urban information" and "Urban Colorfilms" will be made there. A large proportion of the plant will contain an extensive installation for the manufacture of the "Urban Spiragraph" discs—the "Movies for the Home."

"During my recent stay in the East," said Mr. Urban, "I have observed the methods of working in various plants. The slipshod systems and carlessness displayed in most of these works, resulting in defective output, the waste of time, materials and disappointing results to producers and directors, has decided me, for the benefit of the general film business, to give to those who will seek it the benefit of our organization and efficiency of our staff and machinery and general technical knowledge of the art.

"Fortunately I have secured the services of many of my former employees, who received their training in London, and who will direct the staff of each department. The present capacity of our film plant is 800,000 feet weekly, the buildings, however, allowing of extending this output to double the above stated capacity."

Nothing but the superior "Urban Quality" will emanate from this factory. The plant will be operated by the Urban Spiragraph Corporation, under the personal supervision of Mr. Urban, who will undertake to produce printing and developing of the highest order for the trade, at reasonable prices. The laboratories will commence operations on April [illegible] next.

The spacious studios (capacity for five companies) will be ready May 1 next.

Olive Thomas with Triangle

THE announcement that Thomas H. Ince has engaged Olive Thomas, the popular young star of the Ziegfeld Midnight Frolic and featured beauty of a late edition of the Follies, to create important roles in the forthcoming Kay Bee productions, has aroused decided interest.

Olive Thomas.

Miss Thomas is now in California, and has already been assigned the lead in one of the first plays that Ince will do under his new arrangement with Triangle.

Born in Pittsburgh about twenty years ago, Olive Thomas became a reigning favorite on Broadway from the night—or morning—that the Zeigfeld Frolic opened, about two years ago, and with the exception of one season, when she played the January girl in the 1916 premiere of the Follies, she has been the bright star of the revels that have attracted thousands to the top of the New Amsterdam theater.

A brunette of the vivacious type, Miss Thomas has gray eyes and golden brown hair that screens unusually well. Despite all of the attention of which she has been the center, she is said to be as simple and charming in manner as though she had never known success.

Miss Thomas made her screen debut a few months ago with Irene Fenwick in the Paramount production of "A Girl Like That," in which she created an excellent impression. Advance notices from the coast intimate that Ince will cast her in roles that will give full play to her sunny and whimsical personality.

New Fire Rules

Draft of Proposed Regulations Discussed at Meeting of N. A. M. P. I. Committee.

AT A meeting of the Executive Committee of the Fire Prevention Regulations and the Insurance Committee of the National Association, held on Wednesday, April 4, a tentative draft of the new regulations was discussed and it was decided, in view of the importance of many of the changes, to send a copy of the same to all committee members as well as to the members of each branch of the industry represented in the National Association.

The regulations apply to the handling, use or storage of all motion picture film of an improved, slow burning character, whether in the form of negatives, raw stock, finished product, discarded scrap, or used film. The only exceptions are buildings or structures other than studios in which less than the equivalent fire standard reels are kept stored or handled.

One of the provisions pertains to exchanges, and provides for additional sprinkler protection in the fire vaults, which must be subdivided with a sprinkler head in each. Every studio, laboratory or exchange will be required to appoint a safety inspector, who must be familiar with the rules and requirements and with the importance of fire prevention and with any local laws or ordinances. The inspector must, as a part of his duty, see that the rules are observed and that all employes are instructed as to fire hazards and the proper handling of motion picture film.

TOM BRET JOINS METRO-ROLFE SCENARIO STAFF.

Tom Bret is a newcomer in the scenario department at the Metro-Rolfe studios. Mr. Bret until recently was with Vitagraph. Tom Bret is the author of "Acting for the Movies." He is the man who woke up one morning about two years ago to find himself famous as the first scenario writer to receive a curtain call on Broadway.

Mr. Bret first became affiliated with Metro through writing the subtitles for the Drew comedies, the first of these being "The Pest," the first Drew comedy to be shown at the Rialto theater. For five years he was publicity man for the American Correspondent Film Company, and official lecturer for the International Correspondence schools at Scranton, traveling 120,000 miles, and lecturing in nearly every city east of the Mississippi. A native of Scranton, he did his first newspaper work there, then becoming city editor of the Wilkes-barre News, in the sister city. Later he became copy editor of the Philadelphia North American, and as he was for a short time an actor, he has brought to the screen both the actor's and the writer's point of view. Mr. Bret is at present at work on "Betty Takes a Hand," a forthcoming feature in which Emmy Wehlen will star.

AGNES VERNON DROPS SOMETHING.

Agnes Vernon, Universal star, has dropped her praenomen and will be known in the future as "Brownie" Vernon. She is one of the most popular players at the studios at Universal City, and because of her dark brown eyes, luxurious brown hair, and her partiality for brown raiment, she has received the nickname "Brownie" from her friends. This led her to adopt the sobriquet and drop her first name entirely.

"Nobody ever called me Agnes," she said, "so I thought it was best to discard the name I was christened for the more melodious name that had been wished on me. From now on Agnes Vernon is a person of the past, but 'Brownie' Vernon is very much alive and working hard before the camera every day."

CLIVE IS MAXINE ELLIOTT'S LEADING MAN.

Henry Clive, who will be seen for the first time on the screen as leading man for Maxine Elliott in her initial production, is a recruit from vaudeville. He returned directly from South Africa for this engagement. Prior to going to England two years ago Clive was well known on the big American vaudeville circuits, and he will be recognized by a host of screen patrons who will remember him from his days in variety.

CONSTANCE TALMADGE IN NEW YORK.

Miss Constance Talmarge, little sister of Norma Talmadge, and pleasantly remembered for her splendid work in "Intolerance," arrived in town yesterday accompanied by her mother. She had been under contract to David W. Griffith and appeared in many of the Griffith films until the dissoluton of his company. Miss Talmadge has made no definite plans for the future.

Edward Earle, Actor

ALTHOUGH he is still a very young man, Edward Earle, who plays the lead in "The Great Bradley Mystery," an Apollo-Art drama, has had more experience on the stage than probably any of the leading men of today. His stage career covers a period of sixteen years. Naturally he began very early. He started in a Toronto stock company when a boy, playing juveniles at a salary of five a week. His first New York appearance was in "Sweet Kitty Bellairs." Later he joined Mary Mannering in "Glorious Betsy," and since then his career has been with one star after another in Broadway successes.

His screen career began two years ago with Famous Players. Later he joined Pathe, and went from there to Edison, where he starred in features for some time. His recent acquisition to the Apollo force of players is considered a great triumph of that comparatively new company.

Writers on motion pictures have commented often on the naturalness of Mr. Earle's acting. In his characterizations there is no suspicion of "acting."

Edward Earle.

In "The Great Bradley Mystery," the Art Drama in which Mr. Earle will next be seen by photoplay audiences, he has a splendid role. Alma Hanlon plays the lead in this picture, which was written by Edward Ellis, the renowned actor-author, who also plays an important role. This picture will be released April 5.

EXAMPLES OF C. O. D. ABUSES.

Much has been said by exchange managers about the abuse of the C. O. D. privileges by exhibitors ordering film who refuse to take up their order when presented by the express company. Louis M. Swaab, of Philadelphia, Pa., calls attention to a recent experience with the Carolina Amusement Company which refused a C. O. D. order, shipped at considerable inconvenience to Mr. Swaab and upon which he had to pay $15 to recover the goods. The full particulars of the case are not known to us, but the neglect of the purchaser to answer correspondence on the subject is particularly aggravating to Mr. Swaab.

STATE RIGHTS BUYERS VISIT ARROW.

The Arrow Film Corporation, suite 1205, Times Building, New York City, has opened a "Visitors' Register," in which are recorded the name and address of every person who calls to inquire about the rights to Hall Caine's famous State rights feature, "The Deemster."

Prominent among the callers of the past week were H. P. Wolfberg, the Mid-West film magnate, with headquarters in Pittsburgh; Louis B. Mayer of Boston, who bought the New England rights to "The Deemster"; W. S. Butterfield, Michigan buyer, with headquarters in Battle Creek and Detroit, and Joseph F. Lee, New York.

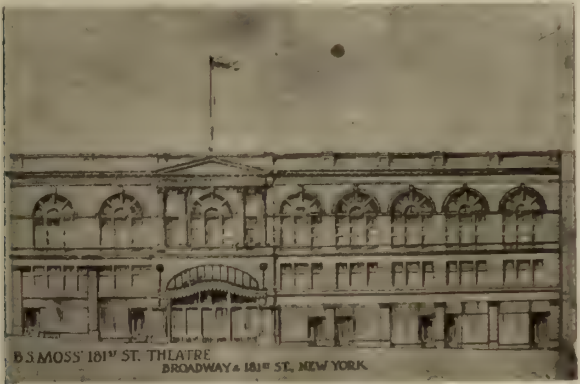
LORETTA BLAKE IN "ADVENTURES OF SHORTY."

Loretta Blake, who has been appearing in support of Shorty Hamilton and Yerza Dayne, in the Mutual series, "Adventures of Shorty Hamilton," is the featured woman player in the thirteenth story, "Shorty Reduces the High Cost of Living." Miss Blake plays Ellen Drake, a member of the secret service. Anita Keller, the character portrayed by Miss Dayne, does not appear in this story of the series. Miss Blake first appeared under the Mutual banner some time ago, when she played opposite Henry Walthall, in "Ghosts." She then acted in Ince and Famous Players productions before her contract with the Monogram.

New Moss Theater

Will Be Located on Northwest Corner of Broadway and 181st Street, New York—To Cost One Million and Seat 3,012 Persons.

PLANS have been filed for B. S. Moss' new million-dollar theater at 181st street and Broadway, New York City. Excavating and leveling are now in progress and construction of the building proper will be under way in six or eight weeks. The theater, which will be devoted to high class entertainment, the same as the other theaters under Mr Moss' control, will be opened about Thanksgiving Day, 1917, and will be named after a United States President, as in the case of Moss' Jefferson and Hamilton theaters. The name has not yet been determined upon, but conjecture favors the Wilson theater. The theater will be two stories high, taking in 150 feet on Broadway, 200 feet on 181st street, 170 feet on Bennett avenue and 201 feet on the north, an area of 13 city lots. Two large and spacious entrances, with Italian marble, will open on Broadway and another on 181st street. The capacity will be 3,012.


B S MOSS' 181st ST. THEATRE
BROADWAY & 181st ST. NEW YORK

New Moss Theater at 181st Street and Broadway, New York.

The interior of the theater will be in French Renaissance, with the coloring in old rose, French gray, ivory and gold. Furnishings of suppressed and tasteful splendor will be in evidence throughout, and every comfort of modern ingenuity will make itself felt. The exterior will be white tile beautifully ornamental. The seats will be large and comfortable, and arrangements for the rest rooms and other comforts have been amply provided for and will be furnished and decorated in keeping with the interior of the house. Particular attention has been paid to the heating and ventilation of the theater and a scheme has been devised whereby the atmosphere will be changed every two minutes, a volume of fresh air being pumped into the auditorium equal to the number of cubic feet of air contained in the theater.

Exits are particularly provided to dismiss a capacity audience in two minutes. Owing to the large space covered by the building the last row of seats will not be further away from the stage than the center row of the ordinary size theater. A cooling plant of the latest and most improved type will be installed, making it possible to maintain an agreeable atmosphere under all weather conditions.

Not alone have the patrons' comfort been provided for, but the artists "back stage" will have dressing rooms and conveniences, along with a library and a gymnasium, bringing to the player the ease and comfort of his favorite club. When three shows a day are given, as will be the policy of the new house, the actor is in the theater the greater part of his working time, and Mr. Moss feels that all these comforts will be reflected in the performer's work before the audience.

Arrangements have been made for a larg symphony orchestra with one of the best known musical directors in the country. A pipe organ, said to be the largest built, will be installed.

William H. McElfatrick, the architect, has paid particular attention to the arrangements of the stage, the acoustics and sight lines, and after his many years' experience in designing theaters all over the United States, he is convinced that Moss' 181st Street theater will be the most perfect theater of its kind erected in this country.

WILLETTS WITH ARROW.

Clarence Willetts, the well-known theatrical and film man, has joined the Arrow Film Corporation as special representative and is at present making a whirlwind tour of the South. Mr. Willetts will return to New York within a few days.

New War Film Syndicate

Organized to Gather Authentic American War News Film—To Have Main Offices in New York and Will State Right Its Pictures.

WAR talk and military and naval activities have been productive of an independent American war news weekly, which is to be issued in serials of one reel each week, carrying American war news exclusively. This weekly is to be assembled and released by a new concern called the Cinema War News Syndicate.

Capt. Robert R. Reynolds.

The syndicate has made application for charter with the Secretary of State, and has filed registration papers for the transaction of its general business in New York City.

Among the officers and department managers of the organization are Frederick W. Brooker, president; Robert R Reynolds, field and editing director; C Edgar Burton, general sales manager, and J. F. Natteford, in charge of publicity.

Mr. Brooker, the president, is a New York manufacturer, and he enters this new field to inject business policies and economical principles into the cinema world.

In Captain Robert R. Reynolds the Cinema Syndicate brings forward an amalgamation of soldier, author, journalist and outdoor sportsman, who is familiar with the producing end of the motion picture industry. As a former captain of cavalry he is widely acquainted in army circles, and his varied and extensive accomplishments should peculiarly fit him to the requirements embodied in the field directorship of his battery of "cameraspondents."

Mr. Burton has qualified as a motion picture sales director, while Mr. Natteford comes to the organization with a reputation as a breezy Western newspaper writer. Mr. Natteford will also act as personal press representative to Captain Reynolds.

The general offices of the syndicate are located in the Longacre Building, New York City. Offices will also be maintained in Washington, D. C., and Chicago. It is reported that cameramen have been arranged for covering all the important military bases.

The news syndicate will dispose of its releases on a State right or territorial distribution basis, and will co-operate with its independent distributors by extensive publicity through the trade journals. Illustrated and tinted titles, pleasing photographic effects and tinted scenes, where occasion requires, will somewhat feature this weekly war news release, according to the plans of the organization.

JULIUS TIMER DIRECTING "MOTOY" PICTURES.

Julius E. Timer has left New York for Chicago to take up his duties as supervising director of the "Motoy" pictures, which are made by Toyland Films, Inc. Mr. Timer will produce these animated toy pictures on the five stages that comprise the Toyland company's studio in Chicago.

Before becoming affiliated with the Toyland company Mr. Timer was general manager of the Ideal Film studio and laboratories. Previous experience was with the Combitone Pictures Corporation, Fox, Universal and Biograph.

The "Motoy" pictures are distributed by the Peter Pan Films, Inc., whose offices are at 727 Seventh avenue, New York. They are being distributed on a territorial rights basis.

Photoplay League Plans

Proposes to Act as a "Board of Review" and Will Assist Exploitation of Pictures Approved.

FOR several months past the Photoplay League has been organizing and laying its plans, and it is now ready to launch its project and engage in a nation-wide campaign to promote the exhibition and increase the patronage of the best pictures. Among its members and patrons are to be found the names of Mrs. Charles Dana Gibson, E. H. Sothern, Julia Marlowe, Mrs. Schuyler N. Warren, J. G. Phelps Stokes, Cornelius Vanderbilt, Mrs. Potter Palmer, Mrs. Willard D. Straight, Mrs. J. Borden Harriman, Mrs. Ogden Armour, Norman Hapgood, all men and women nationally and socially prominent.

The league has formed an independent committee numbering among its members a list of the above named people, to whom the manufacturers and producers send such films as they desire for the committee's "recommendation." This "recommendation" the producer seeks, as the liberal, broadminded judgment of impartial, independent persons. The list of picture plays already reviewed and recommended by the committee include both long and short, expensive and inexpensive films. The recommendation of a film depends solely upon its merits, with reference to good plot, execution and clean story.

In this instance it is well to state that the Photoplay League has no affiliation nor connection whatever with any of the producing or manufacturing interests.

In an interview we have had with Frank Sascelles, director of the Photoplay League, with regard to the views of the exhibitors whose co-operation has been sought, he states: "In nearly every instance, however, when the matter is first broached, they are extremely skeptical. This is the logical reception we must expect at first, for the exhibitor knows from experience and to his sorrow and annoyance that in every case local or national committees of various leagues, clubs, churches and other organizations, who approach him apparently as we do, have but one idea—to criticize his methods of conducting his affairs, and insert by such criticism destructive element to any business, without offering any substitute or help to remedy even a possible, or from their point of view, imaginary fault.

"The co-operation offered by the league to the exhibitor is purely constructive. From the exhibitor's standpoint, we offer ourselves as a shield between destructive criticism and himself. Instead of endeavoring to educate the exhibitor, our effort is to educate the moving picture goers to patronize the theater which offers the best obtainable in moving pictures, other things, of course, being equal.

"We realize the exhibitor in many instances is unable to review pictures before he secures them and in most cases makes his selection or choice on the representation of the salesmen, or advertisements. We are sure we will be able to greatly assist the exhibitor, as our list of recommended films includes a sufficient number for him to select an entire program from any exchange he likes.

"Our lines along which we ask the exhibitor to co-operate are as follows: Select one day a week, or fortnight if more convenient, show a picture or full program in his theater which has been recommended by the league, the day he may designate as 'League Day.'

"We naturally do not expect an exhibitor to make even this slight concession in the management of his business without endeavoring to equalize his efforts along these lines. Our connections, through the patrons and organizers of the league, with schools, societies and so forth, enable us to stimulate, with his co-operation, an interest in his theater, which in all cases results in increased patronage.

"The assistance which the exhibitor is able to give us is by exhibiting on his screen a publicity film furnished by the league without cost, which, in a short but comprehensive manner describes the effort of the league to his patrons and show short examples in the proper classification of the various style of films we are recommending."

JOHN SAINPOLIS JOINS APOLLO PICTURES CO.

John Sainpolis, for years one of the most prominent leading men on the American stage, has been signed up by Apollo Pictures Corporation to appear in features on the Art Dramas program. The actor's first appearance with his new company will be in "The Mystic Hour," a psychic photodrama written by Agnes Fletcher Bain. In this he will play the part of Clavering, a millionaire roue of eccentric disposition. Mr. Sainpolis' latest screen appearance was in the Paramount production of "Sapho," in which he played the leading male role, opposite Pauline Frederick.

At Leading Picture Theaters

Programs for the Week of April 8 at New York's Best Motion Picture Houses.

"The Cost of Hatred" at the Strand.

THE Strand Theater celebrated its third anniversary the week of April 8. Kathlyn Williams and Theodore Roberts were seen in a Lasky production entitled "The Cost of Hatred," in which play the co-stars have created unusual characterizations. The scenes were photographed in old Mexico and California. The last part of the "Pendleton Round-Up" pictures, and the initial presentation of "The Third Ingredient," the first picture of the famous O. Henry stories series, were also shown. The characters in the O. Henry adaptation are portrayed by Mildred Manning, Alice Mann and Frank Glendon. Andre Enrico, Nadine Legot and Wyerd A. Moore were the soloists.

"The Easiest Way" at the Rialto.

Clara Kimball Young, in "The Easiest Way," headed a program at the Rialto, which included the sixth instalment of the Salisbury pictures, a solicited comedy, and the Literary Digest of the screen.

When produced by David Belasco, "The Easiest Way" was one of the most pronounced successes the American stage has ever seen. The Selznick Pictures production, directed by Albert Capellani, adds many new and interesting features to the original version. Chief among those additions is a new ending, contributed by M. Walter himself. The cast includes Joseph Kilgour, Rockcliffe Fellowes, Louise Bates Cleo Desmond and others.

Mary Ball and Helen Jeffery were the soloists.

"Womanhood, the Glory of the Nation," at the Broadway.

The Vitagraph feature, "Womanhood, the Glory of the Nation," is in its second week at the Broadway Theater.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater, George M. Cohan in "Broadway Jones" was shown for the entire week.

Frank Beresford, Technical Director

AFTER touring the country with Irving after staging Fritzi Scheff musical comedies for Charles B. Dillingham for four years, and after sundry other stage and picture experiences, including the technical direction of three large studio plants in the East, Frank S. Beresford has assumed the position of technical director of the Empire-Mutual studios. His force of artists and workmen is now at work at the Glendale plant of the Empire All-Star Company getting ready for the forthcoming picture in which Ann Murdock will appear, her first production, the Charles Frohman stage success, "The Outcast," having already been partly completed.

Frank Beresford.

Frank Beresford began his stage career as an actor in the Belasco and Frohman companies several years ago. He took up the technical side from choice and soon became known as a coming young man in the art of staging theatrical productions. He put on operas for the Aborns and vaudevile acts for Jesse Lasky and Mort Singer. For the latter he produced many musical comedy successes in Chicago and wrote variety sketches in the meantime. When Ned Weyburn wanted an assistant in the production of musical comedy pieces on Broadway he picked Mr. Beresford. "The Midnight Sons" was under the stage management of Mr. Beresford.

Film Export Notes

By F. G. Ortega.

CHILE is a good market at the present time for moving pictures and projecting machines. Up to a year ago practically the whole business was controlled from Argentine, and all the Buenos Aires exchanges of any importance had branches in the principal Chilean towns. Although this condition prevails today to a large extent, there seems to be a movement on foot to break away from the southern metropolis, and a few local houses have begun to buy film and supplies direct from this country. We give below the import duty on film in Chile:

Six pesos gold per legal kilo, which is equal to $0.993 United States currency per pound. Duty is also assessed on the weight of the wrapping and container. Duty on posters: one peso gold per kilo, gross weight, equal to $0.165 United States currency per pound.

* * *

Our correspondent in Buenos Aires, Severo Norsa, is on the warpath again. This time he is after the scalp of some export managers who seem to be paying very slight attention the important mater of titles. The Spanish of some of the titles, he claims, were a revelation to the Argentinians, who did not know whether to laugh or to cry at the "massacre of the language of Cervantes."

To avoid costly mistakes, our producers and exporters should not deviate from the following rule:

Always entrust to natives the translation of titles into Spanish, or any other foreign tongue. If an American, a Frenchman or a German should tell you that he has lived for twenty years in Latin-America, or that he knows Spain by heart, listen to him with due respect—but let the titles be translated by a native. Another thing: Be sure that the man you choose is a competent translator, or, better still, a trained journalist.

It should be remembered that "Cabiria" failed in several Latin-American Republics on account of the titles. Composed and revised with the utmost care by d'Annuncio himself, one of the greatest authors and an undisputed living master of the written word, they were laughed at by cultured audiences, who found themselves simply unable to restrain their mirth. If this could happen when translating from one Latin language into another, it is needless to analyze the degree of rottenness that a Spanish version of an English title can attain.

* * *

"El Tiempo," one of the leading dailies of San Juan, started a few months ago a popularity contest among its subscribers to ascertain who were the real screen favorites of the island. Here is the result, which has just been published:

	Votes.
1—Pearl White	1,917
2—Ruth Roland	1,764
3—Grace Cunard	1,090
4—Clara Kimball Young	240
5—Grace Darmond	381
6—Francesca Bertini	115
7—Frank Mayo	97
8—Florence La Beadie	90
9—Gladys Hulette	66
10—Charlie Chaplin	60
11—Crane Wilbur	47
12—Maria Osborne (Baby)	43
13—Eddie Polo	31
14—Norma Talmadge	27
15—Roland Bottomley	24
16—Ella Hall	17
17—Creighton Hale	17
18—Jackie Saunders	12
19—Ralph Kellard	11
20—Mary M. Minter	11
21—Zoe Rae	11
22—Arnold Daly	9
23—Francis Ford	9
24—Ethel Grandin	5
25—Henry King	5
26—Ana Little	1

* * *

There is a great demand for serials in Portugal, Mexico and Uruguay. Only the early productions of this character have been shown there. Most of the business in Portugal is done through the Barcelona exchanges, despite the fact that there are five or six progressive local houses—one of them with a capital of 2,000,000 pesetas ($400,000). Uruguay, "the country of the supreme dollar" (their dollar is worth more than ours), is a commercial extension of Argentine, and the Buenos Aires dealers control the market. Mexico buys direct. Full and reliable information regarding these fields can be obtained from CINE-MUNDIAL, our Spanish international organ.

* * *

Argentine is rapidly forging ahead as a producing country. During the past two years a few isolated attempts were made, and, although the films were a success from a financial standpoint, they were poor in technique, direction and, it must be admitted, also in plot and artistic treatment. Moreover, the themes selected were extremely local in character, and lacked broad appeal.

Judging by the work done since the beginning of the present year by the two or three companies that have adopted a consistent policy of regular production, there seems to be little doubt that they will have to be reckoned with in the near future.

Martinez & Gunche, the pioneers whose first successful production, "Nobleza Gaucha," made a clear profit of over $200,000 in less than a year of exploitation—and the film is still being shown—will offer ten feature subjects during 1917.

However, the enormous profits derived from "Nobleza Gaucha" cannot be taken as a basis for calculation; the novelty of seeing native artists on the screen has worn out, and the company will have to compete from now on in the real merits of its production, with the American and European brands.

* * *

Two prints of the Randolph Film Corporation's serial, "Gloria's Romance," have been sold for Mexico. The demand in Latin-America for serial or series film is very strong at this time. American manufacturers have a great opportunity for extra revenue by catering to this market.

* * *

Julian Ajuria, president of the Sociedad General Cinematografica, one of the largest exchanges in Buenos Aires, who recently sailed for Argentine, has extended his interests to Spain by contracting for the Vitagraph, Famous Players-Lasky, Lox, and World Pictures for that territory.

* * *

Selling film in Latin-America these days seems to be only a matter of advertising, and then receiving cash in advance against shipping documents in New York.

British Notes

"TOM BROWN'S SCHOOLDAYS" made a big impression upon the trade when it was first screened at the Alhambra in the early days of last year. The International Exclusives, Ltd., have received signal honor of a command performance of the film at Buckingham Palace, and this took place on Saturday, February 24, in the State Ball Room, on the occasion of an entertainment by their majesties to a large number of wounded officers connected with the overseas forces.

Among those present at the performance were their majesties the King and Queen, Queen Alexandra, Princess Mary and the Duke of Connaught, and the ladies and gentlemen of the household. A temporary iron operating box was erected under the grand organ loft, and the screen—artistically draped and banked with ferns, showed a fine, clear picture.

The distinguished audience thoroughly enjoyed the film, and were quick to appreciate the many humorous incidents.

At the close of the entertainment the King and Queen entertained their visitors to tea in the household dining room.

Saturday's performance at Buckingham Palace of "Tom Brown's Schooldays" should be of particular interest to the trade, in view of the fact that it is the first occasion upon which the King has commanded the screening of a film play, although on many previous occasions subjects such as the official war films, the Scott Antartic pictures and others have been shown before him.

* * *

The manufacture of film stock in Great Britain has received a temporary check by a fire which demolished the greater part of the British Film Stock Company's works last week. The works are just over the Surrey border from London, and have been working at double pressure in the manufacture of positive and negative base ever since the first shipping difficulties between Great Britain and America arose. The damage is assessed at close upon a quarter of a million dollars, and is, unfortunately, of a nature that cannot be speedily rectified.

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Arising out of the Government's declared intention of prohibiting unnecessary imports into the country, several newspapers have printed speculative lists of articles to come under the shipping ban, and foreign films are freely mentioned. As yet, however, there is no reliable information available, but it is significant to note that, while prohibition is unlikely, many American houses in London are prepared for restricted supplies in the near future.

* * *

Corroborative evidence of our dependency upon foreign supplies is, by the way, furnished once again in the Board of Trade import returns for January. The total value is £88,658, made up as to £80,322 from the U. S. A., £4,568 from france, and £3,768 from other countries. The American figures are an increase of 30 per cent over those for January, 1915.

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The films, "The Answer" and "Little Meena's Romance," were the subject of an unsuccessful police court prosecution at Liverpool last week. Two policemen walked into a moving picture theater, saw the subjects, shook their heads gravely, and prosecuted the manager for exhibiting indecent pictures. After the magistrate had seen the films the charge was dismissed. The right of chief constables to visit halls and object to suggestive or objectionable incidents in moving pictures is one that is rarely used, and, except in Liverpool, never abused.

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"Salamander," the first photoplay of the B. S. Moss Film Corporation to reach this country, is to be released here through the Sun Exclusive Co. of Birmingham.

* * *

A London renter, just returned from Paris, informs me that from February 22 all theaters, both stage and screen, and numerous cafes, will be compelled to close down four days in each week in the French capital. Upon the remaining three days not more than five performances may be given. The closure is consequent upon an order from the Department of the Interior.

* * *

The sixth sitting of the Cinema Commission at Westminster under the presidency of the Bishop of Birmingham dealt on Monday with the evidence of two schoolmasters. The first, who came from Liverpool, damned with faint praise the suggestion that the moving picture should be employed in schools for instruction in geography, natural history and kindred subjects. A London headmaster told the Commission that he had never seen a film that could be called obscene, while the most vulgar and stupid items he had ever witnessed were not nearly so objectionable as some "turns" he had seen on the music hall stage. He suggested that the education authorities might take out the children from the schools to the theaters for a cinematograph lesson of suitable subjects, say, once a week. Payment upon a basis of one penny per head would probably be acceptable by the managers if the visits were made out of the ordinary matinee hours.

* * *

The libel action against the Trans-Atlantic Film Co., Ltd., by Lucia Princess Toussoun, arising out of the serial film "The Purple Iris" (in America "Under the Crescent") was heard in the King's Bench Division last Friday. The Princess claimed damages for libel contained in the film and advertising matter, the latter stating that her "amazing experiences in the Royal Harem had been re-enacted for the Trans-Atlantic Film Co. She had suffered injury to her reputation and annoyance through these statements. After the plaintiff's evidence had been heard her counsel announced that certain matters had transpired which made it difficult for him to proceed with the case. The judge gave a verdict, with costs, in favor of the Trans-Atlantic Co.

* * *

No libelles is so vehement as the bigoted puritan. In this country at the present moment his favorite and fashionable weakness is the moving picture. I have a deskful of pamphlets, circulars and letters distributed by different bodies, religious and otherwise, each pointing the accusing finger at the film as the root cause of all juvenile wrong doing. It is the sincere hope of the industry that the Cinema Commission will either end or mend this annual campaign of calumny, but when it is accompanied by such statements as the following, sandwiched between prayerbooks: "Many unmentionable evils are rampant in the cinemas which we cannot describe in public print. Our readers will understand if we quote certain passages of Scripture"—it is the sympathy, not the censure of the trade that is demanded.

* * *

Mrs. Vernon Castle, the star of Pathe's "Patria" serial, is amongst recent visitors to London.

* * *

If one-half of the rumors credited with coming along the wires from the States are to be believed, the San Francisco earthquake must have been a tame affair compared with the state of the industry in America. It creates endless chopping and changing on this side amongst the agents of the manufacturers involved. It has happened not once or twice, but several times, when an agent has organized his distributing services here that his company has amalgamated or decided to release under another program already represented in England. In one recent instance an agent knew nothing of the changes until his goods were being advertised by his neighbor across the street.

* * *

J. Frank Brockliss, of Lubin fame, is expected back from New York in the course of a day or two. Paul Kimberley (Thanhouser) has been managing both interests in his absence.

* * *

The current issue of "The Author" points out that of the film companies reproducing the works of famous authors for exhibition during 1917, the Essanay Co. so far takes pride of place with fifteen literary successes to its credit.

J. B. SUTCLIFFE.

Australian Notes

IT IS understood in film circles here that in the forthcoming revision of the tariff the Federal Government may give consideration to the duty on imported film. There is a possibility of this duty being reduced, though whether the Federal Treasurer would consent to such a move, in view of the financial requirements of the Government, remains to be seen.

* * *

Any alteration of the duty on film will undoubtedly arouse considerable controversy in the picture world. Some film concerns with strong financial backing may oppose any reduction of the duty, on the ground that the present barrier prevents the importation of cheap, undesirable films, leaving the field open for the big combinations, with their high standards of pictures. On the other hand, firms here which have to buy imported films, and are not the representatives of producing concerns, find the duty a heavy burden, and will probably welcome any reduction.

* * *

Fox pictures were released in Sydney first through the Waddington Circuit, then through Hoyt's, and now it is said that they will be released by Union Theaters, Ltd. (Australasian Films, Ltd.). The first subject to be screened under the new arrangements will be "Under Two Flags," which is to be presented at the Crystal Palace this month.

* * *

"Australia's Peril" is the name under which W. Franklyn Barrett will produce an Australian war film, to aid in the Recruiting Campaign. The production of this film has been sanctioned by the State Recruiting Committee. Mr. Barrett is well known in New York and the Eastern States, having been representative there for Fraser Films, Ltd., a few years ago. He recently produced a six-part production, "The Pioneers."

* * *

Picture theaters in Queensland have to give the Federal authorities a security of £200 that they will pay the Amusement Tax. Failing this, penny stamps must be affixed to each shilling ticket sold.

* * *

"A Daughter of the Gods," at Brisbane, showed to capacity houses for eight nights, and the receipts were only a few pounds short of record business.

* * *

The Film Censor at Wellington, New Zealand, passed the

Fox subject, "The Kreutzer Sonata," for exhibition, providing that no person under the (apparent) age of twenty-one should be admitted to the theater while it was being shown. Naturally, under these circumstances, the film did record business.

* * *

In an interview with the Moving Picture World representative, Mr. Lipman, who arranged the Australian rights for Mutual productions, said he was highly satisfied with the way in which the Mutual films had been received by the Australian exhibitors. He said that he thought the open market booking principle would eventually come into vogue in this country, and that the Progressive Service (who handle the Mutual productions) were finding that this method worked very well. The Service supplies any showman with films on the open booking principle, with the exception of the Mutual Star Productions, which must be booked in the series. The exhibitor in the suburbs of Sydney will not have anything to do with pictures that have not been released at first-class houses in the city. The Mutual features are released at two of the continuous theaters on the Waddington circuit, and are proving good drawing cards. Mr. Lipman went on to say that the Progressive Exchange had the most complete distributing organization in Australasia, having agents at various points in the East Indies.

Having practically finished the business which brought him to Australia, Mr. Lipman is leaving for America next month, and will resume activities in New York with the Overseas Buying Agency.

* * *

A new theater in course of construction in Balmain, a suburb of Sydney, will seat over two thousand, and the proprietors are striving hard to eclipse other suburban theaters in the matter of equipment. The theater has been dedicated to the district: "To amuse you and entertain you under the most modern and hygienic conditions." The operating plant for the "Amusu" will be the most up-to-date possible. The district power supply, alternating current, will be converted to direct by a seven K. W. Martin rotary, whilst two Simplex type "S" motor-driven equipments will dissolve the subjects from one machine to the other, so that an uninterrupted screen effect can be obtained. Ingranic dimmers are to go in the auditorium light circuits to dim the house lights over a period of eight seconds from full brilliance to black-out, which period is to cover the opening of the proscenium curtains. A Radium Gold Fibre screen, specially imported, has been installed. A special ventilation system is also a feature. Undoubtedly, when finished, the "Amusu" will be one of the most artistic picture theaters in New South Wales.

* * *

Douglas Fairbanks' next picture, "The Matrimaniac," is scheduled for early release at the Crystal Palace, Sydney. Fairbanks, as in America, now shares honors with Chaplin and Pickford as a drawing card. In fact, one big suburban exhibitor says that "Doug" has secured him more regular patrons than any other star.

* * *

The Chief Secretary, Mr. Fuller, on the recommendation of the Board of Censors, has prohibited the screening in New South Wales of the film entitled "Smashing the Vice Trust." This is the first feature banner by the new board. "The Unborn," which was censored by the police in this state, is doing tremendous business in the smaller towns in Queensland. THOS. S. IMRIE.

Sydney, N. S. W., Australia, Feb. 6, 1917.

OLIVE TELL IN WARWICK PICTURE.

Olive Tell, one of the most beautiful young women in theatrical America, was Harry Rapf's selection for the leading woman in support of Robert Warwick in his Selznick-Pictures production, "The Silent Master." Miss Tell's career has been brief, but remarkably successful from the outset. After graduating from a dramatic school three years ago she played a short engagement with a stock company, and won immediate recognition. She was engaged to play opposite Julian Eltinge in "Cousin Lucy," and later was seen with Robert Edeson in "Husband and Wife," with Lou-Tellegen in "The King of Nowhere," and with H. Cooper Cliffe in "The Intruder." Previous to her engagement by Mr. Rapf she had had but one experience in pictures. In her work with Mr. Warwick she displayed such adaptability for the screen that it is predicted she will soon achieve the same eminence in the silent drama as she has upon the stage.

Picture Conditions in Japan

How They Should Be Met by American Manufacturers Desirous of Educating Their Territory.

Editor "Moving Picture World":

I read with interest the article, "Japan Likes American Pictures," by U. S. Vice-Consul William R. Langdon, Yokohama, on page 375 your issue January 20, 1917, and wish to supplement a few facts of vital importance to film manufacturers or those planning to enter this field.

There are two companies that attempt to control the majority of theaters in Japan and Korea, or Chosen, which is the new name given Korea by Japan since it has assumed the dictatorship of that country, viz.: The Nippon Katsudo Shashin Co., Ltd. (The Japan Cinematograph Co., Ltd.), and The Tennen-Shoku Katsudo Shashin Co. (The Natural Color Cinematograph Co., Ltd.), both with main offices in Tokyo.

Baron Gato is the leading light in the first mentioned company and wields a great influence in Government circles. Up to February, last year, films could be imported under bond, for a period of one year, by placing bonds or money in the hands of the custom officials to the amount of the regular import duty, as numerous small companies and importers were importing films under that system to the great detriment of this company. This system was abolished and the exorbitant cash payment system of eight yen and twenty-five sen per kin was established for all developed film whether old or new, also this rate covers all inner packing, no matter whether it is cuts, advertising or film cans. It is therefore necessary when shipping Japan to wrap the films in nothing but thin brown paper.

One kin equals 22 ounces in our weights; a 1,000-foot reel would weigh approximately 3¼ kin and cost about 30 yen ($15) for import duty alone.

Concerning the two cents per foot rental, why such a cheap price? In one of the greatest and most fertile fields in the world, the two above mentioned companies own one large theater in most of the prominent towns or have same under contract, and by buying their films on the open market in London at a very cheap price, using them first run in their own theaters, and then sub-leasing to the suburban and country theaters at the low rental price of two cents per foot, they stifle competition as much as possible.

Theater owners have struggled under this exasperating yoke since the era of the motion picture and must take what these companies give them or close their doors. The way to remedy this condition and open up a new field, also an unlimited source of revenue, is for manufacturers when dealing with Great Britain not to dispose of their oriental rights, as the British have made no effort to develop or invade this territory.

If American companies want to enter this field in a profitable way, they must assist in putting their goods before the Japanese public in the good old American way, not by sitting in their offices in New York and replying in this way to communications, "If you wish our goods we will be glad to furnish same to you at nine and ten cents per foot, f. o. b. New York." If a Japanese theater owner cancels the old rotten and rainy film service of either of these two companies, it is just the same as beheading himself, as he must close his doors, and when you approach him about a new service the first question he will put to you is this, "Will you guarantee by a cash deposit that you will be able to supply him for the period of two years? If so, he will deposit 1,000 yen to bind the agreement immediately, as they are so anxious to escape from the present film service conditions.

Manufacturers must be able to grasp the fact that branches can be established just as profitably in this country as in any other, and in five years China will prove the greatest field in the Far East.

When will America film manufacturers wake up to the great possibilities in the Far East?

Yours very truly,
P. S. CAWLEY.

DONALD GALLEHER A GOLDWYN PLAYER.

Donald Galleher, one of the best known juveniles on the American stage, has been engaged to play in Goldwyn's second Maxine Elliott picture. He is known to theatergoers principally through his work, over a period of years, in "The Silent Witness," "The Battle Cry," "Judith Zaraine" and "Our Mrs. McChesney," the latter play being Ethel Barrymore's starring vehicle. Galleher has just completed an engagement in "Magic." This is not his first appearance in motion pictures.

Jack Devereaux Featured by Triangle

Jack Devereaux.

JACK DEVEREAUX, who played the juvenile lead in "Her Father's Keeper," the first Triangle feature made at the new Yonkers studio, prior to the advent of Allan Dwan as supervising director of the plant, appears to have established himself firmly in the good graces of the famous creator of "Manhattan Madness" and "Fifty-Fifty," for he is being featured in the current production, and will also have prominent parts in forthcoming releases under Dwan's personal supervision.

Born in County Claire, Ireland, about twenty-eight years ago, Devereaux came to this country with his parents as a lad, and received his education at Phillips Exeter Academy and Georgetown University. He is five feel eleven inches tall, and by systematic athletics keeps himself trained down to 142 pounds, fighting trim.

After a brief and far from epoch-making career in business, Devereaux took the advice of William Courtenay, and joined the latter's stock company in Albany. After playing a variety of juvenile leads with William Courtenay and Thomas A. Wise, Devereaux entered the films and is said to show every promise of developing into a strong favorite.

Besides being an outdoor enthusiast, capable of playing a good game of golf or doing the trudgeon crawl at a professional clip, Devereaux writes fiction and verse with a perseverance that should land him among the creators of best-sellers some day. He is now hard at work on a scenario that Dwan has put the stamp of approval upon.

MYRON SELZNICK HEADS ADV. SERVICE.

Lewis J. Selznick has organized a subsidiary company to be known as the Film Advertising Service, Inc., which he has placed in charge of his son, Myron Selznick, who holds the position of purchasing agent in the Lewis J. Selznick Enterprises. This new company is formed for the purpose of distributing through the exchanges and exhibitors advertising novelties of all sorts for the exploitation of Selznick Pictures.

Mr. Selznick, Jr., will leave New York this week on a complete tour of the Selznick exchanges to arrange the operations of the Service Company. He will be accompanied by E. J. Doolittle, of the National Printing & Engraving Co., which concern holds the contract for producing all posters used for Selznick Pictures. The trip will consume about six weeks and will include twenty-one branches.

DALLAS STATE RIGHTS MEN IN NEW YORK.

S. M. Thompson and his son, True T., who conduct a State rights exchange at 1911½ Commerce street, Dallas, Tex., are in New York looking over the State rights market with a view to purchasing several attractions for their State. The Thompsons are at present handling "The Melting Pot" and several other features.

During a visit to the offices of the Moving Picture World they reported that conditions in their city and State were quite favorable at the present time. Business is booming all through the South, they said, and prospects are indeed bright.

HOUSE PETERS LEAVES MOROSCO.

House Peters has just completed his contract term at the Morosco Photoplay Company's Los Angeles studio, and while resting is considering offers from several large Western producers. It is rumored, however, that Mr. Peters may finally decide to build his own studio, produce his own plays, and release them under the state rights plan.

Ruth McTammany as Alma

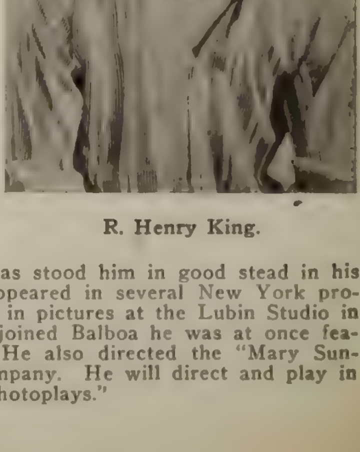
Ruth McTammany.

RUTH McTAMMANY, now known to the trade as "The Girl from Rector's," is on the film-path with a vengeance, and now promises some sensational releases. Miss McTammany, unlike most professional folk, is a business girl of more than ordinary ability. At the head of her own producing company, she is now preparing as her next novelty offering a film version of the operetta, "Alma, Where Do You Live?" This play had a sensational run both here and in Europe, having made a record on the road in the United States.

The chic, piquant art of the star never had a more opportune vehicle than the role of Alma. The play is one of the shining examples of European musical comedy, in which the plots are given as prominent treatment as the music. It will be remembered that one of the strongest features of George M. Cohan's first film appearance was the fact that many of the bright passages from the play, "Broadway Jones," are introduced in the titles. In this respect the possibilities of the lines from "Alma" are particularly alluring and will be advantageously employed.

Hall Clarendon, who is Miss McTammany's stage director, is now at work adapting the manuscript for the screen in six reels. "Alma" will be made in one of the Eastern studios, with a supporting cast that will furnish for Miss McTammany a setting of ability and beauty.

R. Henry King in "Fortune Photoplay"



R. Henry King.

R. HENRY KING, the distinguished actor-director, is featured together with Lillian West in "Vengeance of the Dead," a forthcoming "Fortune Photoplay," the new series of four-reel dramas being distributed by the General Film Company. Mr. King is a good deal of a philanthropist and delights in boosting others to success. For this reason he picked out Lillian West to play opposite him in "Vengeance of the Dead" and Miss West is said to have achieved a personal triumph in the role of Lilas Velso, a Russian ballet dancer. Mr. King directs and plays the leads also in all of the picture plays in which he appears. He has been with the Balboa Company for many years and is now working exclusively on "Fortune Photoplays."

He was born in Christiansburg, Va., and first came into prominence at the age of seventeen after graduating from Roanoke College. He decided to take up a stage career and appeared in various stock companies, there securing the training which has stood him in good stead in his film career. Later he appeared in several New York productions and first played in pictures at the Lubin Studio in Philadelphia. When he joined Balboa he was at once featured in "Who Pays." He also directed the "Mary Sunshine" series for this company. He will direct and play in a number of "Fortune Photoplays."

Calcutta Notes

A CASE of considerable interest to American film manufacturers has just cropped up in the Rangoon chief court. It appears from the evidence that Mr. T. Cochrane, who is carrying on business in this country as representative of the Universal Film Manufacturing Co., Ltd., applied for a temporary injunction to restrain the Neikban Cinema Syndicate, cinematograph proprietors and exhibitors, Rangoon, from exhibiting a film, known as "The Broken Coin" (episodes 15 to 22) on the ground that it was the copyright of the Trans-Atlantic Film Co., London, who had assigned their rights for the use and exhibition of the film to him within British India. The plaintiff also claimed to be agent of the Transatlantic Co., who were stated to have derived their rights to the film from the Universal Film Co., New York.

The defendants contended that they had purchased the film from the Triumph Film Co., London, and that the film was being sold in the open market by several firms for exhibition. They denied the plaintiff's right to copyright in "The Broken Coin" film, the first fourteen episodes of which they had already exhibited, and further asserted that the Transatlantic Film Co. had no power to prevent any of their serial films being shown in India.

Mr. Justice Rigg, before whom the case is being fought, has just delivered a lengthy judgment. He holds that on the evidence before him, the plaintiff's title to the exclusive right to use the film or to permit its use has not been clearly proved. He admitted, however, that there was a substantial controversy between the parties. If the plaintiff was able to furnish security for any damages that might be given against him if he failed in his suit, he being out of jurisdiction at present, it seemed to His Honor that the balance of convenience was in his favor.

A temporary injunction has been issued against the defendants, prohibiting the exhibition of episodes 15 to 22 of "The Broken Coin," until the hearing of a regular suit for damages, amounting to $1,400. The regular hearing will be expedited, as, in the opinion of the court, the film is a perishable article, and, therefore, the question as to the defendants' right to exhibit should be settled as early as possible.

Regarding the question of security, the court has ordered that the Trans-Atlantic Film Co. must furnish a security of $2,500 for any damages it may appear likely to the court that the Neikban cinema syndicate may suffer through loss occasioned by failure to exhibit the film. Should the said security not be furnished within fourteen days, the injunction would be dismissed. The cost of the application would follow the final decision of the suit.

Needless to add that the case has aroused much interest in the Indian cinema world, and the final decision is being awaited with suspense.

* * *

Two bioscope proprietors, who possess a certain amount of influence, have joined hands for exhibiting British manufactured films only. To my mind, their so-called "combine" will prove a failure. Bioscopegoers will have their serials, for instance, in which American manufacturers specialize. It is because J. F. Madan has understood the requirements of his patrons that he has acquired his present position in the Indian cinema world. The attempt to oust American films from the Indian markets will prove a disastrous failure; and people, who are making the attempt, will make themselves laughing stocks. Nobody will object if objectionable films, be they of American or European manufacture, be shut out; but the attempt to boycott a film, simply because it happens to be of American origin, is foolish.

* * *

At a recent meeting of the Calcutta Trades Association, the chairman referred, at some length, to the attempt, which his association has been making, to secure a better class of films. He referred incidentally to a particularly bad film, which he had been able "to get off the screen." I shall not mention the film by its title; but this much I shall say—that it was manufactured by a well known American company.

In this connection, I should say that the question of the local censorship of films is receiving attention in Calcutta as in other parts of the world. A conference was held recently at the office of the Commissioner of Police, which the proprietors and managers of all the local picture houses attended. The commissioner talked to them for some time and took note of the ideas expressed by them as to the best method of censoring films. He said that he would report to the Government on the conference and make recommendations accordingly. The general idea of those present appeared to be that a semi-official committee should be appointed to act as official censors.

The Bombay and Madras authorities will, I make no doubt, establish local censorship of films at no distant date.

The Rangoon authorities have already established a committee, consisting of six Government officials and twelve municipal commissioners, to act as film censors. The said committee, I understand, have already justified their existence. The hearty cooperation of bioscope proprietors has undoubtedly improved matters. S. B. BANERJEA.

AL. GREEN, DIRECTOR.

AL. GREEN is probably the youngest director in point of years that there is in filmland, but he is not the youngest in point of experience, by any manner of means. For the past ten years Al. Green has been engaged in motion picture work. First he was employed as an "extra" at the Selig studios, Los Angeles, Cal. Later, he became a regular player and from that time on his advancement in his chosen profession was rapid.

Al. Green.

Colin Campbell, dean of the Selig corps of directors, saw Al. Green's capabilities and engaged him as his assistant. For several years Mr. Green was assistant to Mr. Campbell and gained knowledge of great value under this wonderful director. Green went to the Panama Canal zone with the Selig players, who filmed "The Ne'er-Do-Well." Later, he worked under Colin Campbell in the filming of "The Crisis."

William N. Selig then promoted Mr. Green to the position of a full-fledged director. His first picture was a three-reel drama. It was highly praised. Then he was entrusted with greater things. He was commissioned to take a special company to the Southland, where "The Princess of Patches," with Vivian Reed, was filmed. His next picture-play was "Little Lost Sister," now enjoying an immense vogue in K-E-S-E. He is at present at work on a feature drama, "The Lad and the Lion," written by Edgar Rice Burrows and featuring an all-star cast.

Al. Green is known for his originality. He and his cameraman, Harry Neuman, are continually devising new effects, many of them so strikingly successful that they have been copied by other producers. Mr. Green is unmarried and resides in Los Angeles.

FILM MEN TAKE A VACATION.

Carl Laemmle, Universal president; Maurice Fleckles of Chicago; Herman Fichtenberg of New Orleans, and Julius Stern of New York and Los Angeles were among the Easter visitors in Atlantic City.

Mr. Exchange Manager: You will get more help by carefully reading one trade paper each week than by skimming over five or six. The paper you need and the one that gives you weekly more news of the trade than all others combined is the MOVING PICTURE WORLD. It has done so for over ten years.

Spokes from the Hub

By Marion Howard.

ONE of the most patriotic affairs ever held here was the demonstration on Boston Common on the evening of April 5, when thousands gathered, many in uniform, to hear addresses, sing stirring airs and see some remarkable motion pictures on "America Preparing" and other films like "Following the Flag" and the "U. S. Navy in Review." Here was, presumably, the largest audience ever gathered to see these pictures, and it furnished a wonderful inspiration toward recruiting. There were notable speakers, as well as a guard comprising the famous First Corps of Cadets, who are doing fine work in their armory and on the streets adding to the ranks of the National Guard every hour. A new hymn written by a citizen of German birth who is loyal to America was sung, and the Navy Yard band played it.

* * *

"Her Own People" went well because different from the usual Indian play with war paint and feathers, and was a lesson in blood mixing plus education. There were some good twists at the close, and we have never seen Lenore Ulrich in so good a play. In contrast was "The Black Wolf," featuring Lou-Tellegen, who did not seem properly directed, somehow, for he was selfconscious to a degree, and the support seemed mechanical. The feminine fans plainly showed that they thought dear "Gerry's" husband ought not to look into the camera so often. Nell Shipman struggled with a "pretty part" and made eyes at Lou, as told to do. James Neill, as usual, acted with discretion and dignity.

* * *

I went to Somerville the other day to see the Pathe colored picture, "Life of Our Savior," and wonder why more managers did not use this as Easter drew near. Why are they not enterprising enough to get at their public through such a wonderful picture teaching so much for all creeds? The Union Square theater is well located, right in the heart of a busy community, is well managed, and puts on clean pictures that appeal. The picture referred to is delicately done and brings to the vision a great realization of the strength and simplicity of the Savior, and especially timely now.

* * *

"Those Without Sin" was a dandy Southern play with splendid photography, but I fail to see where the title fits, for there was nothing in it to carry out the rest of the familiar phrase, "Let him cast the first stone." Indeed, no, for the dainty heroine, Blanche Sweet, threw red pepper in the villain's eyes, and he was some villain as played by Guy Oliver. The play was an indictment for the Northerners and will not be popular north of the Mason and Dixon line.

* * *

The best hit here in a month was "Skinner's Dress Suit," a jolly play with a good moral and never overdone, good for a repeat anywhere. It has been so widely and favorably reviewed that further comments are needless. Bryant Washburn will put anything over, and he seems at home in this intensely human offering. The hotel scenes and darkey bell hops caught the house. We are glad that there is to be a sequel to this to be released this month.

* * *

Three of our big high priced theaters—one the effete Boston opera house—are given over to the photoplay. At the latter we have the war pictures under the auspices of "smart" society, and for the benefit of the Allies through our Greater Boston Ambulance Committee well organized. Dr. William H. Van Allen, who dearly loves (?) the Kaiser, made the opening address and had the house with him. This has been repeated there and elsewhere, getting fine patronage, which means that at last society is awake to the value of moving pictures, for I have seen hundreds since at the Colonial, where "Joan the Woman" is a big drawing card, and around the corner at the Majestic, where Herbert Brenon's masterpiece as director, "A Daughter of the Gods," is still drawing crowds, and at high prices, too.

* * *

Then, too, we have quite a few screen players here in the speaking play. One of them, Grace Valentine, has an important part skillfully enacted in the Shubert-Craig production, "He Said—And She Believed Him," a daring play, and rather new in the presentation of such a theme as free love. It drew good houses and ere this will be seen in New York at the Garrick. Mabel Taliaferro, Edmund Breese and Derwent Hall Caine are here in the Hall Caine play, "The Woman Thou Gavest Me." Then we have Leon Gordon at the Copley theater playing Forbes Robertson's part in "The Passing of the Third Floor Back," and to capacity houses.

* * *

There are over 90,000 women enrolled in the National Society D. A. R., who have been urged to see "The Eagle's Wings." They reside in forty-eight states and have received a message from the society's head to get together and have the films shown under their auspices. The picture was first shown in Washington in the "Daughters'" half a million dollar marble building near the White House.

* * *

Ince-Triangle gave us "The Female of the Species" in the person of Dorothy Dalton, who had been here recently in "The Weaker Sex," a vastly different and more compelling play, and with Charley Ray. Howard Hickman is getting to be a favorite with the fans, who recall his work in "Civilization." Enid Markey, too, the heroine in that masterpiece, made an excellent foil for Miss Dalton in the newer offering. One big redeeming feature was the utter collapse of the vampire side of the woman, and her patient resignation to fate. "The Barricade" served to show what a fine actor Clifford Bruce is in a part which won the sympathy of the house at once. Mabel Taliaferro rose to the occasion and dear old Frank Currier made good, though a bad lot at the start. A lot of old Wall street stuff was shown, but, on the whole, the picture pleased.

* * *

"Little Eve Edgarton," a last year picture, was put on by request, and, not having seen it, I went over to the Exeter, only to be entertained through seeing some new features in plot. Ella Hall, as usual, got the house at the start despite her prunes and prisms make-up and expression. The development of the story took on new angles and Herbert Rawlinson is a dependable lover. Here we had Thomas Jefferson so like his father in feature. There was a ripple of laughter when we had a view of the messy beard of his friend, the Professor, as Jefferson was so clean shaven in contrast. The comedy touches were above the average. For a topnotcher I'd place "Intrigue" pretty well up if only for the work of Peggy Hyland and Bobby Connelly, though there were some inconsistencies and "bulls" here and there. We all like Marc MacDermott in any play.

* * *

Although there was nothing new in the plot, "The Promise" proved an excellent vehicle for Harold Lockwood, whose personality is compelling always. It opens strong with a football game in progress and a gallery of feminine fans, including Miss Allison and her young brother (in the play) in the person of Paul Willis, a newcomer to the screen for us. He was good and registered well at all times. Here we again had George Fisher in his first Metro picture and playing a cad at that. Lester Cuneo and Lockwood had their usual fist fight and we have the college athlete getting in bad with Dad and following Horace Greeley's advice. A Maine man sat at my side and volunteered the statement that the log jam was the best thing in the picture, and he bet it was taken down East.

* * *

Clara Kimball Young made a hit here in "The Price She Paid," quite the best picture she has given us, and so well done in all ways by star, supporter and director—Charles Giblyn. David Powell, whose face is familiar to all fans who followed "Gloria's Romance," for weeks looked good to us in a decidedly compelling part, rather out of the hero-lover atmosphere. There were some good twists in this, also some daring scenes, with naughty hubby prancing around in wifey's apartment in his pajamas and bare tootsies. My neighbor said audibly, "Look at his bunions, hope he steps on a pin—the wretch." Anyhow, Snitz Edwards deserves credit for keeping within bounds in a somewhat difficult impersonation. It was good to see Louise Beaudet, so long with the Vitagraph, and Alan Hale, the dependable lead. The play follows the novel well and the star actually seems to sing her heart out. There is a driving home of contrasts pleasing to note between sensible simple life and brainless luxury. This ought to bring ducats to the Selznicks.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Three Travel Subjects, Two Industrial, Three Zoological, One Gymnastic, One Scientific, One Sport, One Topical, One Terpsichorean, and One Prehistoric.

Reviewed by Margaret I. MacDonald.

"Ajaccio, Corsica" (Mutual-Gaumont).

A SPECIAL interest is attached to the town of Ajaccio, Corsica, on account of its association with the early life of the great Napoleon. The views which will be found in "Mutual Tours Around the World No. 21" show us the home of Napoleon and the grotto where he dreamed many of his youthful dreams. The majority of the streets of Ajaccio are narrow and the buildings dilapidated. A monument erected to Napoleon and his four brothers is shown and also elaborate tombs along a roadway outside the town, which was begun in 312 B. C. The harbor of Ajaccio, we are told in subtitle, is accessible to the largest ships; and we are also given a view of a number of French battleships lying at anchor in the harbor.

"Funchal, Madeira Islands" (Mutual-Gaumont).

In the twenty-first number of "Mutual Tours Around the World" will be found a number of interesting and instructive views in and about the town of Funchal, capital of the Madeira Islands. We learn through this picture that the inhabitants of Funchal are of Portuguese and Moorish extraction, that the streets are too narrow to allow of wheeled traffic, and that its gardens are filled with gorgeous tropical flowers. The town as it nestles with its whitewashed houses at the foot of a range of mountains some 4,000 feet high presents an attractive appearance. A panoramic view of the town and the harbor gives a good idea of the extent of the place. The wine and sugar industries are large commercial assets in Funchal, and fishing also provides work for many. Coasting on some of the steep streets of the town provides novel recreation for tourists.

"Rostov-On-Don" (Mutual-Gaumont).

Some interesting points about Rostov-On-Don, a seaport town of southeastern Russia, are illustrated in "Mutual Tours Around the World No. 21." We learn that from this port are shipped large quantities of grain, and that fishing is one of the chief industries. The winter frost ties up the harbor for several months of the year, and in the picture we are shown some of the preparations being made by the fishermen for the season's work. A fine sample of Russian architecture is afforded in an old cathedral structure, and in one of the most beautiful squares of the town is a monument erected to the memory of Alexander II.

"Weaving Indian Blankets" (Mutual-Gaumont).

In "Reel Life No. 48" will be found an interesting treatise on the manufacture of the Navajo blanket. We learn through this picture that the Navajo braves rear and shear the sheep and that the squaws card and spin the wool which they later weave into blankets. Thousands of these blankets are sold by the Navajos every year; and it is indeed a lesson in patience to watch the Indian women plying their work after the primitive methods of generations ago. Several valuable old blankets are shown in the course of this subject, one of them, the "Bayette," valued at $1,000.

"Molding Rookwood Pottery" (Universal).

This interesting subject is found in the "Universal Screen Magazine No. 15." In this picture we learn that the method of shaping the pottery by hand is still favored by some workers, and that by this method common bulk clay is placed on a revolving disk on which the molder works with only his deft fingers and a tiny stick. The new method requires less skill and the results are more quickly and more easily accomplished. By this method the clay is poured into molds before placing in the baking oven. The baking oven is also shown, and the final glazing of the finished product.

"The Home Aquarium" (Educational Films Corporation of America).

The instructive illustrations of rare fish suitable for the home aquarium contained in this picture have been arranged and photographed by W. L. Brind, a well known fish expert. The picture opens with a view of the aquarium, showing the washed fine gravel being placed in it, after which a piece of newspaper is laid over it so that the water which is then poured in does not disturb the gravel. The next step is the placing of the water plants in the gravel with roots well covered, and finally the transplanting of fish to the home aquarium. The fish exhibited are the Danio, blue and gold striped; two species of the "barble," red-breasted and green banded; the Mexican and Guatemalan sword tail, which gives birth to its young alive; Flag-Fins, Chinese Paradise fish, which in spite of their beauty, are found in dirty water; Cantor's Gurami from Sumatra, and the Brown Acaras from the Amazon region, which possesses wonderful paternal instincts, caring for its young as a hen cares for its chickens. Then there are flying fish, which catch moths and other insects, and there are the air breathers and the Climbing Perch, which will sometimes take a walk on shore; there are baby fish with two heads and one body and which rarely live over ten days, and fish from the River of Doubt. Black goldfish are also shown worth $200 each. Amber, calico and blue goldfish, and a collection of rare specimens valued at $1,000. This is an unusually attractive film of its kind and contains 700 feet of material.

"Swedish Gymnastics" (Mutual-Gaumont).

In "Reel Life No. 48" will be found an unusually interesting and instructive illustration of the gymnastic efficiency of the Swedes. In the picture we witness a demonstration of gymnastic exercises by Swedish government employes. These exercises, which range from the simplest to the very difficult, are executed with marvelous uniformity and accuracy by a class of possibly twenty men moving in unison.

"The Pulmotor" (Mutual-Gaumont).

A lesson in the use of the pulmotor will be found in "Reel Life No. 48." We learn that in giving first aid to victims of asphyxiation the head should be thrown well back over a pillow or rest of some sort, and that the tongue must be drawn aside to allow free passage of the air to the lungs before applying the pulmotor. We learn also that it requires forty strokes to start the pressure, and that persons who have been dead to all appearances for several hours have been revived by this method.

"Winter Sports in Florida" (Mutual-Gaumont).

In "Reel Life No. 48" will be found some scenes of interest to those who love sports. The views in the picture were taken during a regatta at Miami, Fla., and include looping the loop in an aeroplane at an altitude of 4,000 feet, a flight over Biscayne Bay in a flying boat with the cameraman while the boat races are taking place, and also some expert aquaplaning.

Curiosities of New York" (Paramount-Bray).

One of the subjects contained in the Paramount-Bray Pictograph No. 62 contains a number of curious sights to be seen around New York city. One of these is a stockyard on the top of a twelve-story building. The modern "Paul Revere," riding along Death avenue ahead of each train that passes, waving a red flag to avoid accidents, is a singular sight. The man who sells hot potatoes at a penny apiece on Grand street is also unique in his profession.

"A Diamond-Back Terrapin Hatchery" (Universal).

The "Universal Screen Magazine No. 15" contains some entertaining and instructive views photographed at a diamond-back terrapin hatchery. We learn herein that the Federal government encourages conservation of this reptile, for which it is necessary to use special protective measures on account of the demand for its meat. In the picture we see a thousand "prospective plates of soup" taking their daily bath. We are also shown a nest in the sand where the turtle eggs are laid, and the grandpa, father and baby turtles, ranging in age from one to five years, playing about in the sand. Other points of interest are the preparation of dinner for the hatchery's inmates, the winter quarters with its big tanks which are filled with fresh water each day, and an individual picture of Big Ben, daddy of the flock.

"African and Indian Elephants" (Educational Films Corporation of America).

In this interesting study of the elephant we are shown by way of introduction an eleven pound tooth of one of their predecessors, the mammoth. The African elephant then enters, and our attention is drawn to his big flappy ears and wrinkled trunk, following which the Indian elephant with small ears and smooth trunk makes his appearance. We learn through this picture that the extent to which ivory hunting had been carried on had made it necessary to use protective measures to prevent the elephant becoming extinct. Diagram maps of India, Africa, Borneo and Sumatra showing the parts now inhabited by the elephant are used by way of explanation. Amusing scenes show the elephants drinking from a hose, and also facing the bombardment of a fire hose.

"Developing the Ballet" (Paramount-Bray).

No. 62 of the Paramount-Bray Pictograph gives a comprehensive illustration of the various exercises used in attempting to master the art of the ballet. Ottokar Bartik, ballet master at the Metropolitan Opera House, New York City, is seen directing a class of young ladies, who after doing the usual exercises at the bar give some clever exhibitions in pirouetting and other ballet steps. A couple of clever little children four and seven years of age also do exhibition work.

"Prehistoric Tar Pits" (Paramount-Bray).

An interesting series of pictures photographed at the tar pits of California, where in prehistoric ages huge animals that traveled the earth 100,000 years ago met their death. These tar pits are now fenced in to prevent the pilfering of the prehistoric remains with which they abound. The skeleton of a giant sloth is shown and also the remains of the head of an Imperial elephant. This subject will be found in Pictograph No. 63.

Now National Committee for Better Films

Developments in Picture Conditions Cause National Committee on Films for Young People to Change Name.

A CONDITION which arose out of a desire to better the moving picture situation as it concerned the child has in the natural course of events developed to such a large extent that it now concerns not alone the child side of the question, but the question of a better program for the family group. For this reason the National Committee on Films for Young People, realizing that its name represented only a part of the significance of its efforts, decided at a meeting held on March 22 to change the name of the committee to that of the National Committee for Better Films.

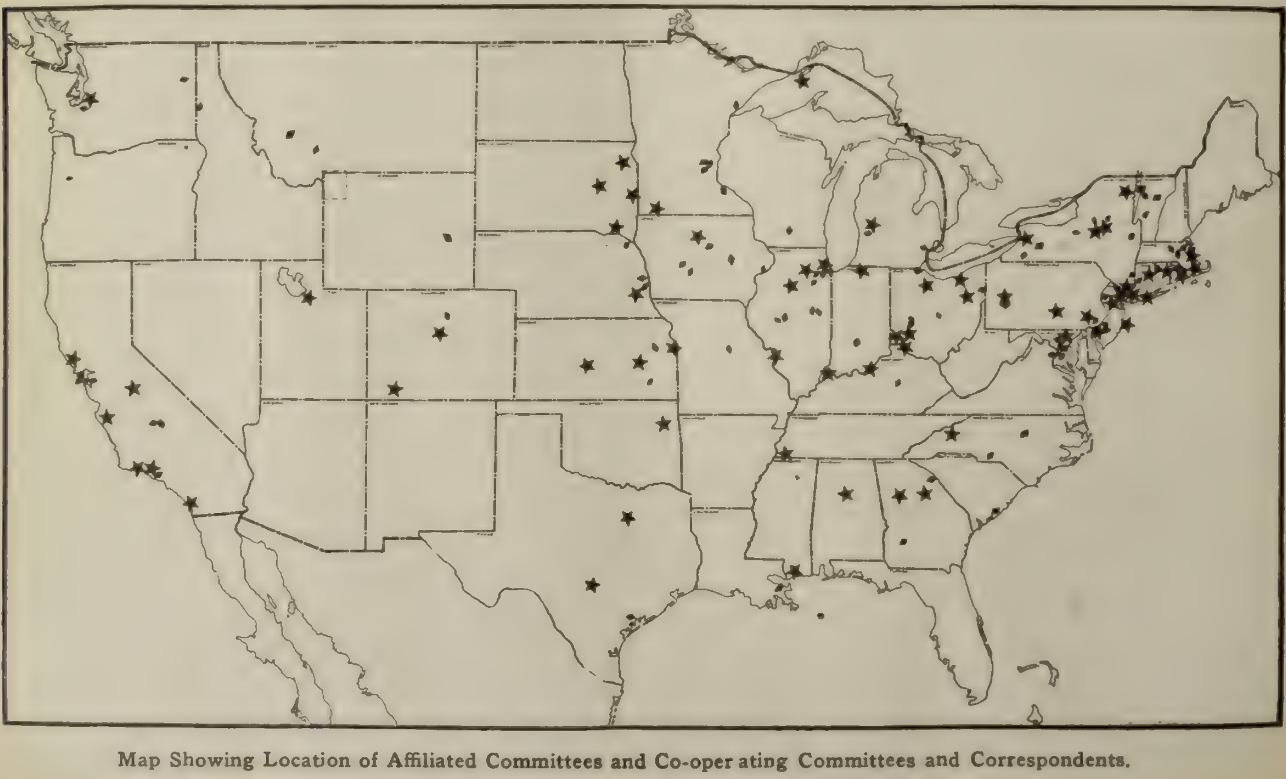
The work of this committee, which is affiliated with the National Board of Review, has grown rapidly during the past few months, especially in connection with the Affiliated Committees for Better Films, the organization of which was announced in January. Since that time more than seventy committees scattered through different parts of the country, and representing many organizations, have applied for affiliation with the National Committee. Among the cities represented are: San Diego, Cal.; Lowell, Mass.; Atlanta, Ga.; Seattle, Wash.; Cleveland and Cincinnati, Ohio; Louisville, Ky.; Denver, Colo.; Dallas, Texas, and cities in smaller communities in every State except Florida, New Mexico, Idaho, Montana and Wisconsin. There are upward of 250 other communities in correspondence with the National Committee preparatory to affiliating.

Affiliated Committees Bulletin

Third Bulletin of the Affiliated Committees for Better Films Represents Progress on All Sides.

ONE of the most interesting things in Bulletin No. 3 of the Affiliated Committees for Better Films is a map showing the different points in the United States to which the influence of this organization has penetrated. It will be noticed in the cut printed below that the map is dotted with diamonds and stars. The significance of this is that the places marked by stars indicate that committees are already affiliated, and the diamonds represent committees and correspondents who are co-operating and receiving aid from the National Committee, but who are not yet affiliated. It should be added that the stars on this map represent only committees that have become affiliated since the beginning of 1917.

These bulletins containing information of value and interest are printed and mailed each month to a possible 600 dif-



Map Showing Location of Affiliated Committees and Co-operating Committees and Correspondents.

ferent points where committees have been formed. We note that it states among other things that more affiliated committees are required in the Central West to properly carry forward the work in that district.

Salisbury-Beach Pictures

Attractive Pictures Photographed in the Highlands of Costa Rica Exhibited at the Rialto.

THE SALISBURY-BEACH collection of moving pictures taken in Central and South America still continue to interest Rialto audiences. The compelling feature of the third installment consisted of several remarkable views of an eclipse of the sun, while the fourth installment presents as its spiciest morsel a hunt in the highlands of Costa Rica. In the course of this hunt a closeup of a mountain lion at bay is shown, and also some cubs which meander innocently about, startled somewhat at the presence of strangers in the vicinity.

Other scenes of interest contained in this installment of the series are of San Jose, capital of Costa Rica, the planting and cultivating of the sugar cane, and the hauling of it to the shipping depot. The Costa Rica penitentiary and the National Opera House, a handsome and costly edifice, are also points of interest in the film. These pictures of the tropics are well photographed, entertaining and instructive.

Forum Films Find Favor

Town of Princeton Places Its Seal of Approval on the Lock-Reel Program of Forum Films, Inc.

TROUBLE had been brewing in Princeton theater circles when Mrs. Bessie Richie Dessez, now engaged in community work for the Forum Films, Inc., reached there with one of the excellently appointed programs gotten together by this new concern. A showing of the program for the benefit of a prominent welfare society of Princeton took place in one of the local theaters and was attended by club women, students and professors of Princeton University and others of note in the town. The result of the exhibition of this program, which has been constructed especially for the family group and children's matinee, was a decision to give one morning and one evening each week to the exhibition of the Forum Films, Inc., lock-reel program. All of which goes to show that any respectable community will fall in line and support the exhibitor wherever the right spirit with regard to the refined moving picture program is displayed.

WAR FILMS AT WOMAN'S WAR MEETING.

The newly organized society, The War Relief of the Women of the American Theater, will hold a great mass meeting on the afternoon of Friday, April 13th. Mrs. Henry B. Harris has lent the Hudson Theater for the occasion, and there will be war films, speeches by women who have been actively engaged in war relief in England, Serbia, France and Russia, and patriotic choruses by young women from the various musical comedies now playing on Broadway.

Admission will be by card, and cards may be obtained at the different theatrical agencies. Miss Rachel Crothers, National Chairman of the Relief, announces that the boxes on that afternoon will be occupied by the elderly women of the profession, who will be special guests.

It is proposed to make the War Relief a permanent guild for the aiding of old, or sick, or needy women of the stage—when the reasons for its present formation no longer obtain.

COWBOY AUTHOR TO WRITE FOR HART.

Pursuant to the announcement that Thomas H. Ince has secured the signature of William S. Hart to a new contract binding the popular western screen star to appear in new Kay Bee productions under Ince's supervision for two more years, it will be interesting to learn that Buck Connors, the literary Texas Ranger, who has contributed many successful stories to McClure's Magazine, The Saturday Evening Post and The Popular Magazine, has also been placed under contract to submit all of his future output to the Triangle-Ince organization with the object of allowing Ince and Hart first choice of any material they may think suitable for screen presentation.

Buck Connors is a real Texas Ranger, now in active service, and writes his stories from actual experience and the first-hand adventures he hears from the lips of his fellow knights of the saddle. Two recent stories from Connors' pen that attracted the attention of Ince and Hart and led to the present optional arrangement are "The Red Ride" and "The Go-Between," both published by McClure's.

Prohibited Imports

Foreign Films Are Not on the British List.

(From Our Own Representative.)

London, March 1.

SINCE the publication just over a week ago of the new list of prohibited imports, the uneasy apprehension of impending danger felt throughout the moving picture industry has considerably subsided. It would, nevertheless, be wrong to describe the general situation as settled; there is still a strange uncertainty, created in the first place upon possible interpretations of two articles figuring conspicuously in the embargo, namely, "pictures" and "photographs." For many days before its issue the parliamentary correspondents of our leading newspapers were unpleasantly assertive in their confidence that foreign kinematograph films would appear at the head of the list and even the home trade journals were peculiarly in agreement as to the gravity of the position. It will be readily nuderstood then that the lot of the man whose business depends upon foreign stocks was not at the time one of quiet composure.

When the list appeared with its exclusion of "films," described as such, it was received both with surprise and disappointment. I have the assurance of those of the largest film importers in London and of other people in a still better position to know that the case of the film has not been finally disposed of.

Meanwhile foreign films are not either prohibited or restricted from entering British ports. The articles associated with moving pictures and allied industries which are affected are: Pictures, prints, engravings, photographs, maps photographic apparatus, stereoscopes, colors, pigments, plated and gilt wares, works of art, books and printed matter. The latter includes posters, daily, weekly and periodical newspapers and publications but these can still be mailed in single copies through the post office. Single copies of posters may also be sent by post.

Numerous other commodities follow, but there is no specific mention of films, transparencies, film base, or celluloid. Regarding the last named, it will be recalled that celluloid in any form was prohibited last autumn except by special license from the Board of Trade. Licenses were, however, readily granted to importers. Any embargo upon films would therefore simply necessitate a withdrawal of these importing licenses, and while no such course may be imminent, no one will deny the possibility.

Summarized the situation for the American exporter of films is this. Posters, "stills," and the other articles above mentioned can only be shipped to England through mail. Films can still be shipped as before—but with no guarantee of time.

HAZEL DAWN IN "THE LONE WOLF."

Herbert Brenon returned from New Orleans this week, after completing the exterior scenes for his production of Louis Joseph Vance's "The Lone Wolf." This will be his third Selznick-Picture offering. In contrast to his last previous production, "The Eternal Sin," "The Lone Wolf" is a modern story of adventure with a romance that is absolutely unique. The principal roles in this picture will be taken by Hazel Dawn and Bert Lytell. This will be Miss Dawn's first appearance in photoplays for more than a year.

LIST OF EDUCATIONAL AND SELECTED FILMS.

Films for Children's Matinees, Sunday and Educational Programs.

READY REFERENCE LISTS, alphabetically arranged, showing subjects released during the last six months of 1916. Mailed upon receipt of twenty (20) cents in postage.

MOVING PICTURE WORLD
17 Madison Ave., New York City

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

A Pair of Kalems

"The Tyrant of Chiracahua," Episode of "The American Girl," and "The Munitions Plot," a Number of the "A Daughter of Daring" Series.

Reviewed by Ben H. Grimm.

OF ITS type there are few better short subjects produced than "The Tyrant of Chiracahua," a two-reel episode of Kalem's "The American Girl" series. The locale of this number is the Mexico that lies immediately south of the California line, and the action of the story is in keeping with many of the news dispatches from that "politico" infested section. The story tells of a cowboy who searches adventure over the border and who gets it. Not only does the cowboy get it, but Roger King and his lieutenant are made captives by the Mexican tyrant. This gives Madge King a chance to masquerade as a greaser and so, through a series of exciting circumstances, finally liberate the prisoners.

Scene from "The Tyrant of Chiracahua" (Kalem).

The locations and local-color touches chosen by Director James W. Horne could not be improved. The story is by Frederick R. Bechdolt. Marin Sais is seen in the leading role, and is supported by Frank Jonasson, Edward Hearn, Edward Clisbee and Hart Hoxie.

"The Munitions Plot."

Helen Gibson is again seen in daring feats in this one-reel number of "A Daughter of Daring" series. There are several good thrills registered. Helen's main feats consist of several leaps from cables and bridges over railway cuts on to moving trains. She takes these chances in order to bring to book German plotters and to prevent the always-threatened collision with "The Limited." The plot is complicated and is built purely around the thrills, which are worth while. With Miss Gibson on the screen are George A. Williams, George Routh, L. Whitlock and G. Pulliam.

"High Play"

Five-Reel Mutual-American Offering Featuring William Russell—Is Moderately Good Melodrama.

Reviewed by Ben H. Grimm.

A QUITE strong melodramatic appeal is made by "High Play," a five-reel production made by the American Film Corporation for release by Mutual. There is sustained interest throughout the piece and enough story material to keep things moving on the screen at a pace that holds the attention centered there. The picture is hardly one that would get over with any great amount of success in a house catering to highly intelligent audiences, but in houses whose patronage is composed of persons who liked the old "ten-twenty-thirty" melodramas it will be accorded a good welcome.

William Russell, the featured player, is an actor of no little ability and again proves it in "High Play." He has been surrounded with a cast that meets the requirements of the many melodramatic situations. Chief in support is Francelia Billington. Other important members of the cast are Robert Klein, Florence Burton, Lucile Young and Ashton Dearholt.

Several good sets are seen in the picture, as are also some good night photography and tinting. Production details throughout are adequate.

The story has many complicated situations. It tells of the young vice-president of a bank who endeavors to come to the bank president's rescue when securities are found to be useless. The youth is in love with the daughter of a gambler, and promises to marry her to get her out of the life she is leading. When he offers his private funds to the bank she jilts him. Later, after he has met another and different sort of a girl, she tries to win him back. It is her and her father's intrigues, which indirectly lead to a murder and a suicide, that are the axes on which much of the melodrama of the piece revolve.

"Forget-Me-Not"

Kitty Gordon in Five-Reel Peerless Screen Version of Stage Play Made Famous by Genevieve Ward and Rose Coghlan—Released by World Film Corporation.

Reviewed by Edward Weitzel.

THE task of preparing a screen version of "Forget-Me-Not," a celebrated stage play twenty-five years ago, required excellent judgment on the part of the scenario writer. In its original form, the drama is almost entirely devoid of action until it comes to the powerful dramatic situation at the end of the last act. Up to this time it is an intellectual feast—a war of wits between two brilliant and evenly matched antagonists, but not screen drama. This fact was recognized by the scenarioist and, as a result, the scenes from the stage play did not furnish material for more than one reel. However, the other four reels are pertinent to the story. The action of the stage play is covered in about twenty-four hours, but contains references to events leading up to the denouement that lend themselves to legitimate use in the picture play.

"Forget-Me-Not," as produced by Peerless for the World Film Corporation, is a consistent and swift-moving melodrama. The romantic events in the life of Stefanie Paoli, the Corsican fisher girl, who marries a Marquis, becomes the queen of a famous gambling palace in Paris and, after the death of her husband, tries to gain a place in society through the marriage of her son to a titled English girl, is always full of interest. The manner of her defeat touches one of the high spots of intense dramatic climax. The role was a

Scene from "Forget Me Not" (World).

favorite one with both Genevieve Ward and Rose Coghlan for many years, and is known throughout the civilized world.

The screen production, under the direction of Emile Chautard, has been given every means for achieving success. Added to the skilfully devised scenario, it has an excellent cast headed by Kitty Gordon, and a series of backgrounds that never fail to reflect the locale of the many scenes in Corsica, France and England. Kitty Gordon's performance of Stefanie suits the screen version. She indicated distinctly the three periods in the Italian girl's life, and does not attempt to reach the full tragic height of the finish—a feat requiring exceptional powers. Montagu Love in a dual role plays a brace of Corsicans with much cleverness. Alec B. Francis, George MacQuarrie, James Furey, Norma Phillips, Lillian Herbert and Henrietta Simpson earn a word of sincere praise for their share in the picture's success.

Pathe Releases

"The Hunting of the Hawk," Five-Reel Crook Play Featuring William Courtenay; Thirteenth Installment of "Patria," and Number Six of "Mystery of the Double Cross."

Reviewed by Edward Weitzel.

"The Hunting of the Hawk."

CROOK dramas, long supposed to be on the wane, keep bobbing to the surface both on the screen and the spoken stage and manage to hold their own with the public—when sufficiently above the ordinary. "The Hunting of the Hawk," a five-reeler produced by Astra, is of this order of merit. George B. Seitz, the author, has modeled his work after one or two Broadway successes, and the spectator will be kept guessing until the final scene. The opening takes place on an ocean liner and finally shifts to a country estate, where a clever thief and a Secret Service man come to conclusions over a valuable necklace. The interest never drops, and a neatly managed love motive is provided.

The production by the Astra Film Corporation is along the lines of their best endeavors. The scenes on the country estate are especially well done. William Courtenay as Desselway, the Secret Service man, has a part almost identical to the one he played in "Under Cover," a guarantee that he acquits himself with much credit. Marguerite Snow makes an appealing and artistically excellent Diana Curran, and Robert Clugston is admirable as Wrenshaw, the chief of the crooks.

Scene from "The Hunting of the Hawk" (Pathe).

"The Wings of Death."

The thirteenth episode of "Patria" is called "The Wings of Death" because the heroine rather than let an enemy to her country escape, tumbles him out of her flying machine when a thousand or so feet in the air. Bess Morgan, who was captured by the Mexicans in an earlier number of the serial, is rescued after Huroki is taken by the Americans and then exchanged for the captive girl. As usual, there is something doing all through the two reels. The exhibitions of wild riding by the cowboys and other rough riders, are a succession of thrills. Mrs. Vernon Castle, Milton Sills, Warner Oland, William Nye and Marie Walcamp are still the important and deserving members of the cast.

"The Dead Come Back."

Guessing on the identity of the characters in "Mystery of the Double Cross" is the principal attraction of the serial. In "The Dead Come Back," the sixth number of the story, a slight hint is given that may assist a small portion of spectators in making the right solution. Another attempt is made to steal the papers containing the secret of Philippa's birth, the Masked Stranger being mixed up in the affair. The second reel closes with a new surprise. Mollie King, Leon Bary, Ralph Stuart and Gladden James are as well suited to their respective tasks as ever.

"Her Greatest Love"

Theda Bara in Five-Reel Version of Ouida's "Moths" Once More Portrays Virtue Instead of Vice in Fox Production.

Reviewed by Edward Weitzel.

OF ALL Ouida's exotic stories, with the exception of "Under Two Flags," "Moths" has had the most successful stage career. A five-reel screen version, under the title of "Her Greatest Love," has been produced by Fox with Theda Bara as Vera Herbert, the young English girl who marries Prince Zouroff to shield her mother from the tongue of scandal. The part does not suit Miss Bara any too well. She is not the right type, to begin with, and her assumption of girlish innocence, in the earlier scenes, is set at naught by the eyes and mouth that have done so much to assure her standing as one of the leading vampires of the screen. She is too good an actress not to have command over the mechanics of the part, but she never suggests the character drawn by Ouida.

Scene from "Her Greatest Love" (Fox).

Adrian Johnson made the scenario. He has seen fit to alter the reason for Vere's marriage to the Russian prince and has Lady Dolly put forth a plea to her daughter that would not have changed the girl's refusal to become the Princess Zouroff. Ouida, whose works are a mixture of high strung romance and frank realism, depended more upon her biting satire than her plots. Her abundant vitality and her calm disregard of facts, however, permitted her to build up a story that was often dramatic and seldom lacking in interest. The screen version seems rather bald without Lady Dolly's chatter and with the absence of the breezy American girl Fuchsia Leach. Lord Jura is also incompletely sketched.

The production, directed by J. Gordon Edwards, is thoroughly well done. The settings are in keeping with the different countries where the action is supposed to take place, and the picture has the benefit of a competent cast. Marie Curtis, Alice Gale, Walter Law, Glen White and Harry Hilliard have the leading characters in support of the star.

The strength of Ouida's story consisted in the manner in which the splendid womanhood of Vere stood out among the throng of titled and well born moral degenerates of both sexes. In "Her Greatest Love" the full power of the contrast has not been shown.

"War on Three Fronts"

Selznick Exchanges to Release Kleinschmidt Pictures Taken with the Austrian Army and Navy.

Reviewed by George Blaisdell.

THE Selznick exchanges are to release as a feature six reels of the pictures taken on the Austrian fronts by Captain F. E. Kleinschmidt. The film has been shown in New York several times in preceding months and already has been reviewed at considerable length in the Moving Picture World. There is no question of the entertainment value of the scenes contained in the six thousand feet if—and it is a very large if—the person looking upon these pictured activities can do so not necessarily with an open mind but perhaps more accurately speaking with an un-American mind. The claim may be made that Austria is not at war with the United States, but the thread holding the nations is so slight that not much of a strain will be required to part it. This, of course, is due to the developments of the last few days, an international situation which did not exist when the picture was reviewed in the issue of February 24, on page 1198.

It is the conviction of the writer that had "War on Three Fronts" been shown in this country prior to the entrance of the United States into the European conflict there would have been opportunity for little adverse criticism. It is his conviction that if it is shown now many exhibitors who display the subject probably will be buying a riot. It is his conviction, too, that it contains just the material and in some instances just the sub-titles to give aid and encouragement to the professional pacifist, to the anti-recruiting propagandist whose ebullitions these days are received with such scant patience by the militant American.

"War on Three Fronts" is controversial in character, to say the least. Also is its showing bound to be in the minds of many in exceeding bad taste, again to say the least. The whole question is a matter of grave consideration on the part of any exhibitor.

Two Good Paramounts

Fannie Ward, in "A School for Husbands," Shows a Thing or Two to Wives.—"The Cost of Hatred" Is a Story of An Unforgiving Man.

Reviewed by George Blaisdell.

THE Lasky company released on April 5 "A School for Husbands," the script for which was written by Harvey Thew from the play by Stanislaus Stange. It is an excellent picture, a bright comedy. Fannie Ward is the featured player. What lends piquancy to the production from the viewpoint of the picturegoer is the fact that the man portraying on the screen the role of the husband is the same person who bears in private life the same relation to the petite and ever-youthful heroine. The subject affords an opportunity for speculation as to what particular division of the characterization on the part of each is to be ascribed to art and which to life. In any event it is all interesting.

Miss Ward has the role of the economical and overplainly garbed wife who sees her husband slipping away from her. When an inheritance comes her way she begins to fuss up in real togs—and of course she does know how to wear them. It is no mere guess that this particular phase of the picture will have marked interest for the feminine portion of any house. Certainly there is a wide array of gowns.

Jack Dean is the husband who is transformed from a dominating head of a household to a more or less properly restrained and considerate lieutenant and aid. Mabel Van Buren is the dashing charmer who causes the husband to dance attendance upon her. Frank Elliott is a convincing Englishman, Sir Harry Lovell, who is the friend in need of the wife, who coaches her in the art of training a husband. It is a good cast.

Owing to the rather long list of players to whom we are introduced at the opening of the story—a circumstance not infrequently noted in the adaptation of plays—there is at the start likely to be a bit of confusion as to the relation of the characters one to the other, but they are rapidly identified as the action proceeds.

"The Cost of Hatred."

Theodore Roberts has the dominating role in "The Cost of Hatred," a Lasky subject released on April 9. It is a serious story, revelatory of the workings of the mind of a strong man deeply wronged, of his violent hatred, his continual nursing of a grudge which passing years leave unmitigated. It is hardly an exaggeration to say that in the portrayal of a role of this kind Mr. Roberts stands second to no player on the screen. The story is from the pen of Beulah Marie Dix.

Scene from "The Cost of Hatred" (Lasky).

Kathlyn Williams interprets with her usual charm the roles of Elsie Graves and Sarita Graves—the former an unfaithful wife, the latter as a daughter grown to womanhood. Jack W. Johnston as Amory, the widower-paramour of Elsie, has a short role, but he contributes materially to the strength of the picture. Tom Forman is young Amory, who twenty years after the tragedy in the life of Graves falls under the lash of that vindictive, unforgiving man. It is a hard role, that of the spirited youngster whose morale is broken down by castigation and ill-treatment generally.

There is a tragic note running through the story. The denouement is impressive. The daughter of the man exiled in Mexico has eloped with the son of the man who had injured her father. The father has caught up with the pair just after they have been married. He begs his daughter to return to him, informing her of the tragedy that had entered his life, of the fact that her father-in-law had seduced her mother. The daughter's retort that probably her mother had discovered in the father the same brutal qualities she had likewise observed was a defense of the mother and a condemnation of the father that could not help sinking into the mind of the now pleading parent—a man who had been finding in his Bible what he deemed justification for visiting upon the child the sins of the father.

Triangle Program

"Paddy O'Hara," Five-Reel Ince-Kay Bee, with William Desmond, and "An Old-Fashioned Young Man," Five-Reel Fine Arts, With Robert Harron.

Reviewed by Louis Reeves Harrison.

"PADDY O'HARA" is a mythical kingdom romance relating to the adventures of an Irish war correspondent in a supposed Balkan principality designated as Taroza. William Desmond in the title role, that of a rollicking adventurer on a newspaper assignment, carries with him the photograph of Lady Maryska, daughter of Count Ivan, and chances to come upon the young lady in a romantic castle in time to save her from capture by an enemy force, and marries her with this end in view. He carries no trunk, but he can change clothes as often as he likes and always finds a suit to fit his splendid figure wherever he goes, and one of his suits admirably fits the young lady when she needs a disguise, though she is several sizes smaller—it is wonderful what the Irish can do under such circumstances. The marriage is not consummated—it is intended to be a mere temporary form—but the lady loves Pat in the end, as we knew she "shure" would, from the first.

Scene from "Paddy O'Hara" (Triangle).

Desmond does well in this characterization, also Mary McIver as Maryska, but the chief merit of the presentation is scenic. The settings are little short of marvels, even when they are artificial exteriors, a superlative amount of beauty and taste being shown at all stages of the story. But all this visual enchantment fails to compensate for lack of sympathetic interest in the story. It is like bedecking an anemic with the richest and most beautiful fabrics—it is all treatment. One cannot help feeling that a young, vigorous, and emotional creature would be more charming because of inherent beauty, more satisfying to the soul, than this gorgeously arrayed creature of scant human attributes. The picture is for the eye, not for the heart.

"An Old-Fashioned Young Man" is a story of interesting plot and one clear characterization by Frank E. Woods. The plot is so good that it seems a pity that Mr. Woods could not have been given plenty of time to work out its full possibilities. A young man raised in retirement to believe that his name is Frank Trent is sent out into the world at the age of twenty-one by his father, a confirmed recluse. He gets a start in life through a letter from his father to an old friend, and becomes immediately mixed up in a mayoralty contest between a fine woman and his first employer. His chivalrous nature leads him to defend the woman against insidious attacks on her character, and he falls in love with her daughter. He goes to many cities in search of evidence which will clear up these aspersions on Mrs. Burke, the candidate for Mayor, and communicates with his father on the subject.

Frank returns from his search without the evidence sought, but his letter brings his father to the scene, and he discovers that his real name is Burke—the mayoralty candidate is his mother, long separated from his father because of the same unjust suspicion against her. Now is set up a most interesting dramatic situation. He is deeply in love with the daughter of his mother. The author has not had time to work out some powerful psychological effects at this stage—so much space has been given to catching trains at the last moment, and the story suffers in consequence. The announcement that she is an adopted daughter enables the author to clear up his complication, but so little is made of the love affair that it seems a pity. Robert Harron is consistent in his role, but it would be a relief to see him in one where the hero exercises a little more common sense.

"God's Man"

Nine-Reel Screen Version of Novel by George Bronson Howard Has Many Elements That Make for Popular Success—Produced by Frohman Amusement Corporation.

Reviewed by Edward Weitzel.

THE screen version of George Bronson Howard's novel, "God's Man," is a triumph of mind over much strangely assorted, but, for the most part, decidedly entertaining, matter. Shorn of its half-baked moral philosophy and its pretense to serious ethical purpose, the residue consists of expert reporting among the gay resorts of New York's Great White Way. The author is at home here and enlivens his photographic flashes of the night life that ebbs and flows along the famous thoroughfare with a series of substitles illuminated by a sophisticated and biting humor. This portion of the picture is full of entertainment for the initiated, and likewise for the stranger who knows Broadway only by hearsay. Other parts of the story also have the elements that make for popular success.

The task which confronted Anthony P. Kelly when building up the scenario was fraught with many difficulties. Out of an almost overwhelming mass of material that embraced the opium evil, horse racing, insanity, suicide, factory laws, prostitution, tango teas, the gay life, the present state of the spoken drama, ticket speculation, shop lifting, kept women, burlesque queens, cloakroom pirates, crusaders and Congressmen, and resulted in a cast of characters containing thirty names, he has constructed a nine-reel screen narrative that is nearly always coherent, and is well worth seeing—if taken at its proper value. It is hardly necessary to add that equal skill on the part of every one else concerned in the making of the picture was indispensable to such a state of affairs. The cast provided by the Frohman Amusement Company, and the thoroughness of method of the director, George Irving, combined the requisite qualifications. Nothing has been left undone to render "God's Man" impressive as a production, and to deliver George Bronson Howard's message to humanity. If the picture fails to reach the high purpose announced by the author, the fault lies with him alone.

Of the many evils touched upon during the progress of the story, the illegal sale of opium occupies the largest place in the plot. It brings about the tragedy at the finish, and the author's bitterest denunciation is hurled against the men who profit by its traffic. His indictment of this plague spot upon our civilization is forceful, and can lead to but one verdict.

Scene from "God's Man" (Frohman).

The other charges he makes are not so well sustained, and he writes in a spirit of irritation that tends to weaken his arguments when depicting the pitfalls of the street called Broadway. He is at his lowest intellectual depth, and also least entertaining, when he essays to become a teacher of moral philosophy. He places the blame for the sins he uncovers upon the spirit of commercialism that is rife amaong us—and rifest of all in little old New York. Well, there's considerable truth in that! But his contention that the Divine Purpose in having man experience sin and suffering is that he may better teach the consequences to his fellows seems merely another way of saying that a married rake makes the best husband. All his reasoning would carry deeper conviction if he had drawn his hero more consistently and made him less of a Don Quixote. The starving child in the poem begged for three grains of corn; Arnold L'Hommedieu should have prayed for one grain of common sense. His manner of trying to right one wrong by committing another of far greater magnitude is the mark of an almost irresponsible brain. He gravely delivers himself of the truism that unless the love for refinement and good taste be inculcated in the home the chances of obtaining it are very slim, and, shortly afterward, in spite of his own excellent home influences, makes a remark to a lady upon the subject of dress that no gentleman would ever be guilty of. Such points of criticism would be trivial if the author had not protested so much for the high moral purpose of his work. As an offset to the shortcomings of this portion of "God's Man," one may turn to the other and greater part and find it fulfilling the first duty of all screen dramas—entertainment. Of this quality it has more than a fair share.

H. B. Warner is the star of the production. The choice could not be bettered. The long list of names that comprise the supporting company is a guarantee of the manner in which the parts are played. From first to last every character is worthily represented.

"The Flower of Doom"

Five-Reel Red Feather Production Pictures Tong War and Chinatown Scenes in Graphic Fashion.

Reviewed by Robert C. McElravy.

THE mysterious doings presumed to occur in the Chinatown of the average American city boasting such a section are a source of universal interest to visitors. This five-reel number, written and produced by Rex Ingram, will appeal to exactly this type of curiosity in the general run of observers. As a story, it has no particular suspense until toward the close. There are, in fact, several different stories running along through the production, connected but slightly at the beginning.

What the number lacks in continuity it makes up in good measure in realistic atmosphere. It is true to conditions in Chinese sections, and exhibits a number of situations in low life that will carry the interest. Numerous character types are well portrayed, and the offering as a whole possesses considerable general appeal of an informative character.

In the beginning bad blood is created after a meeting of the Hop Sing Tong, where a certain individual is designated to kill another. The crime is committed and a young Chinaman named Charley Sing arrested. He is innocent, and obtains freedom through the influence of Buck Mahoney, a gang politician. Samuel Slavinsky, keeper of a pawnshop, is then brought into the story. He is married, but becomes enamored of a dancing girl named Neva Sacon. Paul Rasnow, a Russian sculptor, well portrayed by Nicholas Dunaew, also figures prominently in the tale, being in love with Tea Rose, a pretty Chinese miss. The "Flower of Doom" is a tong emblem, which comes into the possession of Neva through a newspaper reporter. This leads to her abduction by the leader of a rival tong. There is plenty of action in the final scenes of a melodramatic character.

The various roles are in good hands, the principals being Yvette Mitchell, Wedgwood Nowell, Gypsy Hart, M. K. Wilson and Frank Tokonaga.

"Womanhood, the Glory of the Nation"

Powerful and Timely Spectacle by J. Stuart Blackton, Produced by the Greater Vitagraph Company.

Reviewed by Louis Reeves Harrison.

"WOMANHOOD" is in every respect a finer example of artistry than "The Battle Cry of Peace," primarily because the story is not continual lybroken by preachment. The subtitles of great vigor fit naturally into the composition, a harmonious part of it, enhancing rather than destroying interest. With the same obvious purpose in view, "Womanhood" reaches deeper into the sympathies of an audience, and will on that very account make a more profound impression. "The Battle Cry of Peace" was an intellectual argument. "Womanhood" is an inspiring appeal to chivalry, to manhood, to ennobling sentiments which lie deep and strong in the American heart, though almost smothered by material prosperity.

High tension is set up from the start by the elimination of all but essential activities among the main characters, the story scenes flashing along at high speed, with an occasional relief of large assemblies from real life, one intensifying the other in cleverly arranged structure. The unrelaxed grip on emotion is especially valuable in driving home imprinted sentiment—the mind of the spectator is reached through his heart. There is a story continuously and successfully presented in the midst of a grand spectacle.

There is no fault to find with Mr. Blackton's sincerity, none with his structure, none with his treatment; but it becomes quite obvious as the development proceeds that he is actuated largely by a sense of justice and a desire to arouse a fuller conception of the wrongs perpetrated by a mentally cunning and warlike nation—wrongs which may be brought home to us in bitter experience. The motif of the play is involved in a warning to prepare, with only a suggestion as to our deeper motives for entering a world conflict. There is no doubt that our people are deeply moved by the terrible wrong and injustice being done by a powerful autocracy in Europe—the fact that we have sent millions to relieve distress shows how we feel—but we have realized our own impotence, and have held aloof, with a hope that some adjustment might be reached in the European situation without our direct interference.

The Russian revolution had done much to transform our passive attitude into an active one, because the issue is fast becoming that of our own Revolutionary War; the issue of our Civil War. Those are issues we cannot evade, and they are suggested all too mildly in "Womanhood." The great world issue becomes ours when it is clearly defined as that of democracy in opposition to organized tyranny. Here and there Mr. Blackton makes this point, and whenever he does the audience storms its approval. As it is never too late to add an effective subtitle, he might interpolate that when this Gibraltar of democracy goes into the world war it will be to stay until there is neither Hohenzollern nor Hapsburg left to break world peace.

There is great power in the presentation of "Womanhood," and it is so timely that it is bound to win wherever adequately shown.

"The Inevitable"

Anna Q. Nilsson Featured in Five-Reel Drama Produced by Erbograph Company for Art Dramas.

Reviewed by Ben H. Grimm.

ART DRAMA'S latest offering, "The Inevitable," a five-reel drama produced by the Erbograph company, in which Anna Q. Nilsson is featured, is a photoplay that follows the same general lines of many that have gone before. A few new twists and a few more or less dramatic situations have been injected into the hackneyed idea of the girl who, to avenge some one or something, plans to wreck a man's life, but who, in the end, falls in love with her intended victim. This time the girl plans to ruin the son of a man who is indirectly responsible for her father's death—death resulting from shock when the old father is accused of theft by his partner.

Scene from "The Inevitable" (Erbograph).

Three reels would have been plenty in which to tell the story unfolded in "The Inevitable," and to bring the length up to five reels much superfluous matter has been used. The result is a slowness of action that particularly characterizes the first two reels. The last three reels are somewhat better than the first two in action and power to hold interest suspended. A fairly good fight is staged by two of the characters. In the picture we are given to know that the girl's bills are being paid by a youth who, of course, later marries her.

Anna Q. Nilsson is attractive and capable enough to cause chief interest to center on her, both as to herself and as to the character she portrays. Chief in support is Chester Barnett. Other important members of the cast are Lucile Dorrington, William Bayley, Wilson Reynolds and Albert Favernier. Production details are adequate.

"The Power of Decision"

Frances Nelson Featured in Five-Reel Problem Photoplay Produced for Metro by Rolfe—Released April 9.

Reviewed by Ben H. Grimm.

A FIVE-REEL problem photoplay of considerable strength and dramatic worth is "The Power of Decision," a production made for Metro by Rolfe Photoplays, Inc. Much of the interest that is compelled by the picture centers around Frances Nelson, who is seen in the featured role. Miss Nelson displays an ability for emotional work that is sure to win her many new followers. She is surrounded by a good cast, which fact adds considerably to the worth of the picture as dramatic entertainment.

In the film we see Miss Nelson as a girl who, falling in love with an artist, marries him without the knowledge that he is already married. As soon as she finds out that the man is already married she leaves him, to later meet with Austin Bland, an entirely different type of man. She marries him. Through a series of logical circumstances the girl is led into a situation in which she is confronted with the alternative of going with the man she once loved, and who exerts an evil influence over her, or remaining with her husband. The power of decision rests with her. She chooses the right road.

The continuity in the picture is almost unbroken, and the production given it by John W. Noble is entirely in keeping with the good story material furnished by George W. Gunn.

Heading the supporting cast is Richard Tucker and John Davidson. Other worthy members of the cast are Sally Crute, Mary Asquith, Fuller Mellish and Hugh Jeffrey.

Scene from "The Power of Decision" (Metro).

The story was put into scenario form by June Mathis. Photography, which is up to standard, was done by Herbert O. Carleton.

"Builders of Castles"

Five-Reel Edison Screen Drama That Exposes Dishonest Building Associations — Marc MacDermott and Miriam Nesbitt Featured.

Reviewed by Edward Weitzel.

THE contrast between the good and the bad people in "Builders of Castles," a five-reel Edison screen drama, is as marked as the difference between black and white. Albert Henry Phillips, the author of the scenario, has seen fit to endow his virtuous folk with no thought of guile, and, as a consequence, they fall easy victims when invited to put their savings in a fraudulent building association. The arch swindler succeeds in not only stripping them of their money, but manages to separate a young minister from his sweetheart, and then persuades the penniless girl to become an inmate of his house. Once there, she is drugged and, after regaining her senses, consents to remain as the man's mistress. Vice is overthrown at the finish, however, and the minister, who hasn't acted just as he should himself, is united to the heroine. A symbolical character, called "The Servant," runs through the plot. His mission is to point out the straight and narrow path to all other characters.

Scene from "Builders of Castles" (Edison).

The story itself is not without interest, but it is told after the fashion of a simple and moral tale of several generations back, and is provided with subtitles on the order of "Beware of the wolf in sheep's clothing." It is acted in the proper spirit by Marc MacDermott, Miriam Nesbitt, William Wadsworth, Robert Brower, Edward Longman, Jessie Stevens and Florence Stover, and may be regarded as an excellent example of its class. The production, directed by Ben Turbett, is in keeping with the play's requirements.

"Birth Control"

Margaret Sanger Appears in Five-Reel Photoplay Production Explanatory of the Primary Objects of the Birth Control Movement.

Reviewed by Margaret I. MacDonald.

THE Message Photoplay Company, Inc., which is a unit of the B. S. Moss Motion Picture Corporation, is responsible for the public presentation of the photoplay entitled "Birth Control," in which Margaret Sanger appears and in an unobtrusive manner sets forth her beliefs regarding a question which has aroused not a little controversy within the past few months. It will be remembered that Mrs. Sanger, for advocating the diffusion of knowledge concerning birth control among the more ignorant and unfortunately situated of her sex, was forced to submit to a brief prison sentence.

The picture in question has been handled with great care and contains story interest sufficient to hold the attention through five reels of film. In the opening of the production a double exposure scene throws on the screen simultaneously two contrasting pictures in which the struggling mother of the poor, without money wherewith to purchase the knowledge that would lessen her burdens, and her sister of means, stand side by side. Pictures are also presented of the feminine keeper of public morals, and of the male parasite who seizes upon an opportunity to persecute the little woman who has stirred up more than a "tempest in a teapot" for the replenishing of his own purse. The greater part of the first reel is given over to the visualizing of an interview with Mrs. Sanger. In this many scenes from the overcrowded slums are inserted, showing some of weak and crippled children of exhausted, poverty-stricken mothers, including the story of one mother who had appealed for help and had died because the necessary knowledge had been denied her.

The remaining portion of the picture tells the story of the persecution of Mrs. Margaret Sanger, including scenes at the clinic where she presided, and where mothers of the poor quarters might apply and be helped, while those of physical fitness and in good financial circumstances would be turned away. One of the strong points of the picture consists of the emphasis of the fact that only the unfit and financially depressed women should receive aid at one of these clinics.

The production is one to be recommended, particularly for adult audiences. It is expected that after the Broadway engagement of the picture Mrs. Sanger will tour the country with it, delivering her lecture on "Birth Control."

"Mrs. Balfame"

Splendid Adaptation of Gertrude Atherton's Novel Appearing on Mutual Program Features Nance O'Neil.

Reviewed by Margaret I. MacDonald.

TO NO other Mutual production of recent months can we point with as much assurance with regard to general excellence as to the adaptation of the Gertrude Atherton novel, "Mrs. Balfame," in which Nance O'Neil plays the role of the unhappy wife. The picture, which contains some six thousand feet of material, was made by the Frank Powell Producing Corporation with a competent cast consisting of Frank Belcher, Robert Elliott, Agnes Eyre, Annie Raines, Alfred Hickman, Grace Gordon, Aubrey Beattie and Elsie Earle.

The story deals not with the usual triangular love story, but with the predicament of the wife of a drunken politician who, in desperation, is about to poison him when, through a mysterious circumstance, the mystery of which is not revealed until the close of the picture, he is shot near his own home. Throughout the production we are inclined to place the blame on Mrs. Balfame, who lives in constant dread of the accusation, because of a happening which occurred on the night of the murder. After having mixed poison in a glass of lemonade and leaving it on the dining-room table for her husband to drink on his return, she saw some one prowling about the grounds of her home. Taking a revolver in her hand, she stole quickly from the house to the grounds, hid behind a tree, and, upon seeing her husband drop dead from a shot from some other revolver, she fled to the house, threw away the poison, rinsed the glass, and rushed to her own room, where she quickly disrobed and turned out the light. Finally she is arrested for the murder, and is defended at the trial by a young lawyer who is in love with her. A confession signed by Mrs. Balfame's greatest friend, Dr. Anna Steuer, on her deathbed reveals the fact that she, for the sake of her friend, committed the murder.

There is not a wasted moment in the picture. It is purely a tragedy, consistent in story and as totally without message of morality as any other story of this character. It does, however, afford fine entertainment, stimulates thought on the subject that it proposes to discuss, and has fine dramatic values.

"The Manxman"

Nine-Reel Screen Version of Hall Caine's Widely-Read Novel, Produced on the Isle of Man by George Loane Tucker, Has Much Scenic Beauty—Cosmofotofilm Release.

Reviewed by Edward Weitzel.

ADMIRERS of Hall Caine's novel, "The Manxman," will be rejoiced to learn that it has been transferred to the screen. The word transferred may be taken almost literally, as the nine-reel version produced by George Loane Tucker was photographed on the Isle of Man, and the scenario was made under the supervision of the author himself, very little of the original story being left out. Mr. Caine also had a voice in selecting the cast. The result of all this is a slow moving picture, told in narrative form, that has authentic local color and many movements of great scenic beauty.

The theme of the novel is one of sacrifice, the tale of a man who loved a woman well enough to give her up when he found that her heart was another's. Pete, the Manxman, one of the inhabitants of that sturdy little island in the center of the Irish Sea, is an appealing character, a simple soul, but worth twenty of the man to whom he yields his wife and child. Fred Groves, the actor intrusted with the part, gives a sympathetic and finely human performance of the Manxman. The other actors of "the eternal triangle" are Elizabeth Risdon as Kate, and Henry Ainley as Philip. Miss Risdon is attractive and plays with feeling and skill. Henry Ainley's efforts, although earnest and effective, are overburdened with the weight of mental suffering. The other professional actors comprise an unbroken list of competent impersonations, and the large number of natives that assist in the different scenes enter into their work with commendable zeal. Neither must the baby be forgotten. Although shown in too many close-ups, it is a most engaging bit of humanity, with a smile that is irresistible.

The most serious criticism to be made of the picture is its length. Less of reverence for Mr. Caine's work and more regard for good showmanship would result in the elimination of every possible foot of film that can be spared without weakening the story. After all, a moving picture is intended for showing in a theater before a mixed body of spectators, and the more narrative fiction can be cast into the form of drama the firmer its hold on the attention of every one present. How many persons read a novel through at one sitting—even the works of Hall Caine? The psychology of the crowd is worth careful study. The closest possible attention from the greatest attainable number is the objective of all drama. Narrative fiction on the screen should follow the same rule.

Explains Purchase of "Mothers of France"

"Specials No Better Than Real Program Features," Says Head of World Film Corporation.

"OUR purchase of 'Mothers of France'," said William A. Brady, director general of World Pictures Brady-Made, "had an object very considerably beyond money making. In the first place, it enabled us to do something of very unusual value for exhibitors using the World program, and, in the second, it placed us in the position to prove our contention that specials are no better than real program features—only sometimes longer.

"In his letter to our corporation, S. L. Rothapfel, managing director of the Rialto theater, New York, said 'Mothers of France' was the most valuable attraction that had ever played in his theater, because it brought people in who had never been there before. This is precisely what we are going to do for theaters taking World service.

"We are convinced that World Pictures Brady-Made are, in fact, a program of specials. In case there may be persons who think we are overenthusiastic about our own product, let us refer them to the Sarah Bernhardt picture play, which we did not make, but which we place upon our program, first, to give our exhibitors the best that the market affords, and, second, to indicate that we do not fear comparisons.

"If we are willing to sandwich a feature like 'Mothers of France' in between two of our regular releases we are certainly submitting our own pictures to as severe a test as could possibly be brought to bear.

"What is more, the test is not to end with this particular instance. At the time of making the arrangement for the Mme. Bernhardt photoplay in America we also concluded a deal under which we are to have the rights for certain other great French pictures made by the same company and under the same director, Louis Mercanton."

"SKINNER'S BUBBLE" SHOWING AT K-E-S-E BRANCHES.

One of the principal features being given trade showings at the Kleine-Edison-Selig-Essanay branch offices now is "Skinner's Bubble," Essanay's squel to "Skinner's Dress Suit."

Bryant Washburn, whose striking acting is making the first "Skinner" among the most successful screen productions of the year, is starred in the second comedy-drama. Supporting Mr. Washburn are Miss Hazel Daly, in the role of "Honey," and the original cast of "Skinner's Dress Suit."

"Skinner's Bubble" will be released April 23. It has a screen time approximately of 1 hour 12 minutes.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

HARD TIMES IN HARDSCRAPPLE (Kalem).—This one-reel Ham and Bud comedy brings to the screen a new stunt—a sprinting bed. The reel is a burlesque on the Wild West type of stories, and the funny pair, aided by Henry Murdoch and a pretty girl, get over a number of laughs. Two gunmen and gambling joints, mountains and arroyos, form the backgrounds of the action. A fair offering.

THE MUNITIONS PLOT (Kalem).—Helen Gibson performs some more unusually hazardous feats in this one-reel number of the "A Daughter of Daring" series. Her stunts consist of several leaps and swings from bridges and cables to moving trains. She foils the plot of Germans and averts a collision between two cars loaded with high explosives and the limited.

THE GODDESS OF CHANCE (Selig).—A one-reel drama evidently made some time ago. The story concerns gambling. One man loses everything at cards, and is about to kill himself when things are given a happier turn. The cast includes E. J. Brady, Virginia Kirtley, Robyn Adair and Eugenia Forde.

General Film Company Specials.

BE MY BEST MAN (Essanay).—One of the "Black Cat" features. This is a two-reel mystery drama with enough suspense and excitement and human interest to make it interesting. The story tells of a young man who wants to marry a girl but has to overcome mother's preference for a baron to do so. He does, however, and things are made all right. Probably the best touch in the picture is the introduction, which shows a crowd of onlookers watching the newly-wedded pair. Then the action dissolves into what happened before the marriage. The leading parts are taken by Edward Arnold, Hazel Daly and Ernest Maupain.

THE TYRANT OF CHIRACAHUA (Kalem).—An episode of "The American Girl" series. Of its type there are few better two-reelers produced than this one. It is a Western with its locale in that part of Mexico lying just south of California. Madge King (Marin Sais) this time rescues her father and his superintendent, both of whom have been kidnapped by a Mexican tyrant. A longer review is printed in another column of this issue.

FATHER AND SON (Selig).—An ordinary two-reel drama. The story tells of the son of a divorced couple who later plans a theft with a beggar. The beggar proves to be the youth's father—the divorced husband. The cast includes Fred Eckhart, Byrdie Zuber, M. C. Von Betz and Casson Ferguson.

Art Dramas, Inc.

THE INEVITABLE (Erbograph), April 12.—Anna Q. Nilsson is the featured player in this five-reel drama. The story tells of the girl who, plotting to ruin the son of the man who indirectly caused the death of her father, realizes that she is in love with her victim just as her triumph is complete. A full review is printed on another page of this issue.

Bluebird Photoplays, Inc.

THE GIRL IN THE CHECKERED COAT (Bluebird), April 23.—A five-reel drama that can be booked with the assurance that its paper claims are borne out on the screen. Dorothy Phillips is seen to excellent advantage in a dual role—that of two sisters whose moral characteristics are almost exact opposites. The picture is thoroughly worth while. A longer review is printed on another page of last week's issue.

Cosmofotofilm Company.

THE MANXMAN (Cosmofotofilm), April.—A nine-reel screen version of Hall Caine's novel of "The Manxman," this picture was made on the Isle of Man. It follows the story closely and is full of scenic beauty. A longer review is printed on another page of this issue.

Educational Film Corporation.

A HOME AQUARIUM.—This is a 700-foot film of unusual quality which has been prepared by W. L. Brind. It contains information on how to prepare the aquarium to receive the fish, and also a number of clearly photographed illustrations showing rare kinds of fish with reference to their individual characteristics. A full review of this picture will be found in the Motion Picture Educator of April 21.

Fox Film Corporation.

HER GREATEST LOVE (Fox), April 2.—"Moths," a novel by Ouida, furnished the material for this five-reel drama of life in foreign society. A stage version of the story was famous in a past generation. Theda Bara is the star of the picture version. A longer review is printed on another page of this issue.

Frohman Amusement Corporation.

GOD'S MAN (Frohman), April.—A nine-reel screen version of a novel by George Bronson Howard, this picture is finely produced, and is acted by a large and skillfully selected cast headed by H. B. Warner. The story is told in narrative form and contains much entertaining matter. It is reviewed at length in this issue.

K-E-S-E, Inc.

BUILDERS OF CASTLES (Edison), April 16.—Marc MacDermott and Miriam Nesbitt are featured in this five-reel picture. The story exposes a fraudulent building association scheme. Reviewed at length in this issue.

Metro Pictures Corporation

THE POWER OF DECISION (Rolfe), April 9.—A five-reel problem photoplay of considerable strength and dramatic worth. Frances Nelson is the featured player, and is surrounded by a good cast. The story brings about the situation in which a woman is faced with the alternative of going with the man she first loved or staying with the man she later married. She chooses the right road. In another column of this issue a longer review is printed.

PUTTING IT OVER ON HUBBY (Metro-Drew), April 9.—A delightful one-reel domestic comedy with Mr. and Mrs. Sidney Drew at their best. The film shows how Friend Wife rifles the pockets of Friend Husband. The resulting complications and counter moves of the pair are indeed humorous.

Mutual Film Corporation

MUTUAL TOURS NO. 22 (Gaumont), April 3.—This is an especially interesting and timely reel. In it we see the Danish West Indies, which have just been purchased by the United States Government. We see the harbors, fortifications, cities and other points of interest in the islands that form the group; also the modes of living of the inhabitants, and their chief industrial pursuits—raising cotton and sugar.

MUTUAL WEEKLY NO. 118 (Gaumont), April 4.—Interesting things in this reel are an aeroplane that carries a motorcycle and messenger, a new armored motor car with observation tower; scenes showing the interned German sailors leaving Philadelphia, the mobilization of the boy scouts and the section devoted to the new styles in ladies' footwear. The reel closes with an appeal to the patriotism of men eligible for navy duty and shows some of the applicants being examined.

THE LADY DETECTIVE (Cub), April 5.—In this number of the Jerry comedies he plays the role of a female detective, becoming the maid of a pretty young lady. Some rather amusing scenes occur in the comedy which will be found entertaining to the ordinary audience.

REEL LIFE NO. 49 (Gaumont), April 5.—This reel contains an interesting screen exposition on the flying torpedo, a new weapon of war which is dropped from a speeding aeroplane. In the film we see a ship sunk by the torpedo. Other interesting things are "Dancing for Health?"—at Denishawn; how anyone can make an ice skooter with a few barrel staves, etc., and Indian basket making. An interesting reel.

HER HERO (Strand), April 11.—The first of the Billie Rhodes comedies. This reel is a refined comedy that contains no little amount of amusement. The story tells of a youth who gets into many funny situations when he changes coats with his pal and takes his sweetheart and her sister out for a day at the country club. In the end, even if he did have to swipe a counterfeit bill, he wins the girl.

Mutual Film Corporation Specials.

WHY BEN BOLTED (Vogue), April 7.—A two-reel comedy number with Ben Turpin and Edward Laurie doing most of the work. The offering is of the slapstick variety and several laughs are registered in this manner. Ben and his pal, tramps, get away with a lot of stuff when Ed. masquerades as a gentleman. In reality he is a counterfeiter. They get mixed up with an auto magnate and his daughter with quite laughable result.

MRS. BALFAME (Mutual Star Production), April 9.—A six-part adaptation of Gertrude Atherton's novel featuring Nance O'Neil. The picture was made by the Frank Powell Producing Corporation, and is of exceptional excellence as regards dramatic and entertainment values. The story treats of the predicament of the unhappy wife of a drunken politician, who is accused of his murder following a resolution on her part to administer a dose of poison. The suspense of the story is cleverly held. A full review of the production will be found elsewhere.

THE RAILROAD RAIDERS NO. 1 (Signal), April 9.—"Circumstantial Evidence" is the title of this the first episode of the serial. Helen Holmes is the star, and in the first chapter is supported by Will Chapman, Thomas G. Lingham, Leo D. Maloney, William Buhler and William Brunton. This episode is thrilling and holds the interest as have others of the Frank Spearman stories which have been handled by J. P. McGowan with Helen Holmes as the featured member of the cast. The story centers about a gang of raiders who steal from the railroads and in this particular chapter have tried to get away with seventeen thousand dollars.

HIGH PLAY (Mutual Star Production), April 9.—William Russell is the featured player in this five-reel offering. It is a moderately strong melodrama with sustained interest and enough story material to keep things moving on the screen and to keep the attention centered there. A longer review is printed in another column of this issue.

THE SINGLE CODE (Centaur), April 16.—A five-reel story with the sex motive predominant. This has a strong plot, which holds the interest well in spite of numerous drawbacks in presentation. The photography is uneven, but generally acceptable, and there are one or two theatrical touches that might well have been avoided. A man, who has himself lived with a mistress, marries a girl who had sinned. They are happy, and when the wife learns her husband's story she forgives. The husband, however, when he learns his wife's story, deserts her. The close is rather abrupt. This handles a delicate problem entertainingly and without offense. Crane Wilbur, Olive Stokes, Florence Printy, F. A. Johnson, Harrish Ingraham, Nan Christy and John Oaker are in the cast.

PERILS OF OUR GIRL REPORTERS (Niagara). "The Meeting" is the title of this number of this serial. The story, while it is entertaining, is not particularly strong, and treats of how a young wife, growing tired of working to keep an indolent and vicious husband, goes to another city and finally marries her employer, believing her own husband dead. One of the old gang with which her husband associated discovers her, and looking up her former husband proceeds to stir up trouble. Finally in a struggle with the woman the former husband is shot and the domestic happiness of the woman is again established

Paramount Pictures Corporation

PARAMOUNT-BRAY PICTOGRAPH NO. 62, April 9.—This number of the Pictographs contains some interesting subject matter, including "Developing the Ballet," with scenes photographed in the ballet school of the Metropolitan Opera House with Ottokar Bartik instructing the class; "Prehistoric Tar Pits," and "Curiosities of New York." The cartoon number of this issue is "Miss Nanny Goat at the Circus." A full review of this subject will be found in the Motion Picture Educator of April 21.

Pathe Exchange, Inc.

THE WINGS OF DEATH (Pathe), April 8.—The title of the 13th instalment of "Patria" refers to a struggle in an aeroplane, between the American girl and a Jap. Patrio gets the better of him, and he falls to his death. A longer review is printed on another page of this issue.

MUSIC HATH CHARMS (International), April 15.—One of the George McManus "Bringing Up Father" series of cartoon comedies; this picture is on the same reel with an educational, Button Making. The cartoon is filled with broad humor, and the educational shows the method of making buttons from vegetable ivory.

FLORENCE ROSE FASHIONS NO. 28 (Pathe), April 22.—"The Season's Novelties" is the alluring title of this number of the Florence Rose Fashions. The same skillful and artistic display of ladies' wearing apparel is shown. "Chiffa Gorge," a beautiful scenic taken in picturesque Algeria, shares the reel.

MAX THE LADY KILLER (Pathe), April 22.—Some one pins the sign "Kiss Me" on the back of handsome Max, and a string of females tries to accept the invitation. They follow their hero to the home of his sweetheart and discover that he is already spoken for. The reel is equal to the others that have preceded it from the other side of the ocean.

THE DEAD COME BACK (Astra), April 22.—Number 6 of "Mysteries of the Double Cross" serial, contains the first hint to the identity of the Masked Stranger. Everyone is kept busy during the two reels. and the interest of the story is as gripping as ever. The instalment is reviewed at length on another page of this issue.

THE HUNTING OF THE HAWK (Astra), April 22.—William Courtenay is the star of this five-reel crook drama, which has a surprise finish and a series of incidents that hold the interest all through the action. It is reviewed at length on another page of this issue.

Universal Film Mfg. Company

ANIMATED WEEKLY NO. 66 (Universal), April 4.—United States war preparations are featured in this diversified number, the subject being treated in various interesting phases. Other pictorial topics are included.

FOLLOW THE TRACKS (Nestor), April 16.—Eddie Lyons, Lee Moran, Edith Roberts and Gertrude Astor appear in this breezy comedy. Eddie and Lee leave their wives to attend a banquet. They accumulate too much champagne and have a funny time with a borrowed Ford car. Well handled and amusing throughout.

IT HAPPENED IN ROOM 7 (Victor), April 17.—A comedy number, by Capt. L. T. Peacock. This pictures the separation of a young married couple, because the husband flirts. Later the husband mistakenly invades his ex-wife's room and goes to sleep in a chair. She comes in and takes his roll, as alimony. The plot is trifling and represents little more than an illustrated joke. An average subject.

CHUBBY TAKES A HAND (Laemmle), April 18.—A little comedy, by E. Magnus Ingleton, featuring Zoe Rae, Wm. V. Mong, Violet Schram and others. The small girl pits her wits against a socially ambitious mother and sees that her hero gets the daughter's hand. The plot is not exceptional in any way, but entertains fairly well.

UNIVERSAL SCREEN MAGAZINE NO. 15, April 20.—This issue of the Screen Magazine contains the following interesting subjects carefully illustrated: The "Creeping Grip," a new war engine; "A Diamond-Back Terrapin Hatchery," "A Florida Milky Way," "Molding Rookwood Pottery," and "Time Savers for Your Kitchen," including the latest devices, the usefulness of which is demonstrated by Mrs. A. Louise Andrea, and an animated cartoon by J. R. Williams entitled "Trench Warfare in the Sahara."

TAKE BACK YOUR WIFE (Joker), April 21.—A pleasing burlesque number by Chas. J. Wilson, Jr., featuring Gale Henry, Wm. Franey, Cas. Conklin and Lillian Peacock. The bandits capture two tourists. They demand ransom money for the wife, but the husband refuses to pay it. She makes love to the bandit leader and he is glad to get rid of her. This is quite laughable and well presented.

Universal Film Mfg. Company Specials

THE FLOATING SIGNAL, April 8.—No. 15 of "The Purple Mask," Universal Special. Patsy, in jail for supposed participation in the air raids, escapes by aid of her Apache friends. She foils a plot on the part of some revolutionists to blow up some secret service men. Later, when imprisoned in a smugglers' cabin, she sends a message on a life preserver, which is picked up by Detective Kelly. There is interesting material in this, but it is loosely constructed and lacks suspense

RING RIVALS (L-KO), April 11.—A two-reel comic, featuring Dan Russell, Gladys Roach, Dick Smith and others. This has a strong "sporting" turn, two ring battles being featured. The action begins in the East and then drifts out to a small Western town. Dan rules the latter place until his old rival shows up and conquers him. This is slightly rough in spots, but does not greatly offend. Some of the small business is very funny.

A PRISONER OF LOVE (Universal Special), April 14.—No. 16, concluding number of "The Purple Mask" serial. In the final installment Detective Kelly releases Patsy from the smuggler's shack. She escapes by swimming, but is later taken by the police. Kelly then intercedes for her, and after agreement of the officials not to prosecute they are married. The serial, as a whole, has not been as strong as the opening number promised, though there have been all through it indications of what Francis Ford and Grace Cunard are capable of at their best. What they seem chiefly to require is a well-sustained plot in which the story interest is kept uppermost at all times.

THE FLOWER OF DOOM (Red Feather), April 16.—A five-reel "Chinatown" story, written and produced by Rex Ingram. It features Yvette Mitchell, Gypsy Hart, Wedgwood Nowell, M. K. Wilson and others. The story itself contains numerous threads, which are none too well connected at the beginning, but are later drawn together in an entertaining way. A "tong" murder, opium den scenes, the abduction of a white girl and other features are introduced. The production is strong in atmosphere and gives a good idea of the average American Chinese quarter. The later scenes contain some interesting melodrama.

FOR LACK OF EVIDENCE (Gold Seal), April 17.—A three-reel subject, by Blair Hall, dealing with the white slave motive. The cast includes Tina Marshall, Adella Barker, Ned Burton and George Marlo. The hero is a newspaper reporter who endeavors to save a girl from the clutches of a procuress. The girl later turns out to be a female detective. This follows along in the manner of former offerings of the type and seems rather like a return to familiar plot material. The struggle of the girl and her would-be seducer is too melodramatic. If this is cut out there is nothing else of an offensive nature in the production, but it is not a very commendable type of story. Some of the photography is too dark.

LOVE AND BLAZES (L-KO), April 18.—A two-reel subject, featuring Phil Dunham, Lucille Hutton and others. This comic opens in a fire department, where numerous farcical incidents are pictured, done in broad burlesque style. Some of it is a little vulgar, but there is nothing to give great offense. In the second reel the firemen appear in "Exhibition Day" stunts. This never becomes extremely laughable, but contains a lot of diverting nonsense and makes a fair subject.

THE TOPSY-TURVY TWINS (Victor), April 19.—A breezy two-reel comedy by Walter Woods, featuring Carter De Haven and Vola Smith. He doubles in the part of two brothers, one a city sport, raised by his uncle, and the other a quiet country youth, raised by his grandmother and aunts. The latter goes to the city, where he becomes involved in the gay life led by his brother and they wind up by changing places. The double exposure photography in this is much better than the average and the whole production shows careful handling throughout. It is a lively production and full of interest.

THE INTERNATIONAL SPY (Imp), April 20.—The seventh episode of "The Perils of the Secret Service," by George Bronson Howard, featuring Kingsley Benedict as a society detective. In this number he rounds up Guy Sterner, a weakling, who has married a wealthy girl and obtained a position in a state department. The close is tragic and well-staged. The detective shoots one of the accomplices and assumes his place. The weakling, after being unmasked, kills himself. A good number of the type, containing elements of quite strong appeal.

THE TELL-TALE CLUE (Bison), April 21.—A two-reel subject by Helen Jonas, featuring Molly Malone, Jack Nelson and others. The plot is conventional, but entertaining. The frustrated hanging at the close seemed a none too convincing feature, as it was led up to rather hurriedly. The picturesque settings and excellent photography do much to make this offering attractive.

Triangle Film Corporation.

PADDY O'HARA (Ince-Kay Bee), April 15.—A mythical kingdom romance on the Prisoner of Zenda style, with William Desmond in the character of a gay and adventurous war correspondent. Beautiful settings throughout.

AN OLD-FASHIONED YOUNG MAN (Fine Arts), April 15.—A story of complicated plot, well worked out by the author, Frank E. Woods, with Robert Herron in the title role. Fairly interesting, but capable of larger development.

World Pictures.

FORGET-ME-NOT (Peerless), April 16.—This five-reel photoplay was adapted from a celebrated drama of twenty-five years ago. The screen version differs considerably from the original, but retains much of its dramatic force. Kitty Gordon plays the star part. The picture is reviewed at length on another page of this issue.

Miscellaneous.

BIRTH CONTROL (Message—Moss), April.—A five-part production in which Mrs. Margaret Sanger is featured. The production is one to be highly recommended as explaining the primary objects of the Birth Control movement which was started by Mrs. Sanger. A full review of the production will be found elsewhere.

NEW FILM COMPANY IN CANADA.

An announcement of much interest to the moving picture trade and public in Canada was made this week. A new company, known as the Independent Film and Theater Supply Company, has been launched with A. H. Sawyer as general manager. Arrangements have been completed with George F. Perkins, general manager of the Perkins Electric Company, whereby the Independent Film and Theater Supply Company and the Perkins Electric Company will be handled from the same offices throughout the Dominion.

The Perkins Electric Company is the exclusive distributor in Canada of the Power's and Simplex projection machines, Speer carbons, Minusa screens, and other standard moving picture supplies. By the working arrangements entered into between these two companies exhibitors may now secure their film service and their moving picture supplies from the same company. An extensive advertising campaign is being started by both companies. Already changes have been made and the offices consolidated in Montreal, Toronto, Winnipeg, and St. John, N. B. Mr. Perkins is leaving very shortly for Vancouver, where the same plan will be carried out.

The Independent Film and Theater Supply Company has bought the Art Dramas franchise for Canada, and has twelve pictures in Canada at the present time, the first of which will not be released until the latter part of April. Art Dramas will be released at the rate of one a week. With Mr. Sawyer's advertising ability and success in putting films over, the future of Art Dramas program in Canada seems assured. The Independent will also handle box office "specials," and has on hand several big productions. A new serial, to follow "The Crimson Stain Mystery," which is now playing to big success in Canada, will also be marketed through the Independent.

NEW WALT MASON COMEDIES AT RIALTO.

A new type of single-reel comedy made its appearance at the Rialto, New York, last week in the form of the first of a series of Walt Mason human interest stories, "The Dipper," based on Walt Mason's popular poem of that name, and produced by the Filmcraft Corporation, of 8 West Fortieth street.

This series of comedies, of which there will be one a week, will aim to stir the risibilities by a scrupulously natural treatment of the quaintly humorous, perennially optimistic philosophy of Walt Mason, the Emporia, Kan., bard who keeps the newspapers of the country hustling to provide enough white space to accommodate what he pounds out day after day in his spare time after he and William Allen White get through with their own paper, the Emporia Gazette.

The first production, "The Dipper," directed by Addison J. Rothermel on the beautiful grounds of the old Hawley plantation outside of Fayetteville, N. C., received the instant and unqualified approval of the Rialto clientele all during the week.

Royale V. Rothermel, general manager of Filmcraft, is strongly inclined to the idea of releasing these comedies through independent exchanges, and states that he will have a definite announcement of interest to the trade ready in a very few days.

"THE TRUFFLERS" RELEASE POSTPONED.

Kleine-Edison-Selig-Essanay announce that "The Trufflers," formerly scheduled for release April 9, will not be released until later in the month, because they want exhibitors to get the full benefit of a nationwide advertising campaign starting immediately in all the Hearst publications. This means that full page display ads and full page illustrated feature stories will be printed in all the Hearst daily papers from coast to coast during several weeks preceding release date. Besides many smaller ads and shorter stories, there will also be a campaign of exploitation in behalf of "The Trufflers" through the International News Service, an agency controlled by William Randolph Hearst.

Special Booking Plan for "Honor System"

Direct Bookings of Fox Feature for New York and New Jersey.

OFFERS of unprecedented rentals from exhibitors of the metropolitan district have caused the Fox Film Corporation to make a radical innovation in the handling of its big ten-reel sensational cinemelodrama, "The Honor System."

Many offers of from $3,000 to $4,000 per week for "The Honor System" have been received, and in response the Fox people have established a special booking department for the city and state of New York and the state of New Jersey for the handling of this great production. The booking for this territory will be in charge of Carey Wilson, who will have his offices on the fourth floor of 130 West Forty-sixth street, New York city. While the bookings for the city and state of New York and New Jersey will be made direct, two other territories have been disposed of on a state right basis. Proposals have also been submitted for many of the desirable territories remaining.

There is hardly one of the better class exhibitors in the metropolitan district who is not represented by a telegraphic or mail offer for "The Honor System." These exhibitors, who by reason of their proximity to New York are best able to watch the market, have been quick to realize the box office possibilities of the production. They have not only had their own judgment to rely upon, but they have been able to watch the effect of "The Honor System" upon the 240,000 people who have seen it during its three months' run at the Lyric theater, Broadway and Forty-second street, New York city.

The marvelous personal and human appeal of "The Honor System" has been irresistible, and has so impressed exhibitors that they have offered Mr. Fox extraordinary rentals.

The state right proposals will be handled by Winfield Sheehan, general manager of the Fox Film Corporation, who has already had propositions aggregating $400,000.

"The Honor System" received from the New York newspaper and trade press the greatest praise ever accorded a picture. Some of the enthusiastic critics have declared that "The Honor System" eclipsed "The Birth of a Nation." All of them were unsparing in their commendation.

WARWICK TRAINING FOR "A MODERN OTHELLO."

In filming "A Modern Othello," an original story written especially for Robert Warwick by his director, Leonce Perret, Mr. Warwick has to do many unusual stunts, a number of which are performed on horseback. A good horseman ordinarily, Mr. Warwick, rather than have some one double for him in the thrilling as well as daring scenes, engaged Johnny Breen, well known turfman and former jockey, to train him for the stunts which will be required of him in filming this picture.

Mr. Warwick has been riding in Central Park as well as at several of the Long Island courses, where he could hurdle and practice stunts which the park authorities would not tolerate in Central Park, and when Mr. Warwick's company left last Friday for Richmond, Va., it included Mr. Breen, who will keep the star in shape until the completion of this picture.

"A Modern Othello" will mark Mr. Warwick's third contribution to the Selznick program, and Elaine Hammerstein, remembered for her excellent work in "The Argyle Case," will again play opposite Warwick, having been engaged for the next two Warwick-Selznick productions.

"THE LITTLE CHEVALIER" FOR CONQUEST PICTURES.

The motion picture rights to M. E. M. Davis' "The Little Chevalier," a stirring tale of Louisiana, laid in the days when that territory was a French colony, have been secured by Thomas A. Edison, Inc., for picturization for the Conquest Pictures program. Plans have been made to give this superb story an exceptionally fine production, and Shirley Mason, a star who is ideally fitted to the part, will play the title role. While the story warrants a five-reel production it will be made either in three or four reels in order to have it conform to the requirements of the new program on which it will appear, and it promises to be one of the most attractive subjects that will be seen among the early Conquest Pictures publications. Miss Mason will be supported by Ray McKee, and among the other members of the cast will be Richard Tucker, William Wadsworth and Joseph Burke.

MONMOUTH OFFICIALS PLAN TRIPS.

W. E. Kesting, for many years connected with the motion picture industry, leaves New York next week on an extended tour in the interest of the Monmouth Film Corporation.

He will visit the various exchanges of the Mutual Film Corporation in Texas, touching St. Louis, Indianapolis, Cincinnati, Pittsburgh, etc.

Heavy bookings on the "Jimmie Dale, Alias the Grey Seal," series necessitates this flying trip of Mr. Westing's.

His trip will be followed up by Mr. Burnstein, vice-president and general manager of the Monmouth Film Corporation, who will extend his trip to the Coast, touching the various exchanges throughout the far West.

Manufacturers' Advance Notes

"TREASON" (Bluebird).

Timeliness marks the release on Bluebird's program for May 14. "Treason" is the title and the military motive of the subject is expressed in that one word. Robert Lee Weigert wrote the story and furnished the scenario from which Allen Holubar directed the production. This will introduce Mr. Holubar to Bluebirds both as a director and featured actor, the leading roles also employing Joseph Girard and Lois Wilson as names to be carried prominently in the advertising.

The locale represents an imaginary principality at war with its neighbor. Battle scenes of seething activities, illustrating trench warfare and all modern methods of extermination will be timely features in reflecting the military state of mind in which the nation finds itself even before the picture is released. As a call to patriotism, and an inspiration to love of country and the flag, Bluebird believes that "Treason" will furnish valuable assistance in times when the Nation needs leaven for its martial spirit.

Scene from "Treason" (Bluebird).

Apart from a great host employed in the battle scenes, Leo Pierson, George Pearce, Burton Law, Edward Hearn, L. M Wells and Dorothy Davenport will have supporting roles. "Treason" is likely to register heavily at the box-office of exhibitors because of its patriotic appeal and will stir enthusiastic response from its observers because of its sensational call to the spirit of the times.

TRIANGLE FEATURE RELEASES FOR APRIL 29TH.

Wilfred Lucas and Charles Ray are the stars of the Triangle feature releases for April 29. Lucas will appear in a Fine Arts mystery story of rapid action entitled "Hands Up!" directed by Tod Browning. Charles Ray will be starred in a Kay Bee production of college life from the pen of C. Gardner Sullivan, known as "The Pinch Hitter," directed by Victor L. Schertzinger under the personal supervision of Thomas H. Ince.

As the star of "Hands Up!" Wilfred Lucas takes the part of a reformed bandit who has paid the penalty of his wrongs to society and has become a successful business man and president of a railroad. He believes that his past is safely buried, but while he is taking a journey with his young daughter, the private car in which they travel is held up by outlaws, and complications ensue which enmesh the railroad builder and his daughter in a series of stirring events.

"The Pinch Hitter" is a typical American comedy of farm and college life. The opening scenes are laid in a backwoods hamlet known as Turkey Creek, where Joel Parker, impersonated by Charles Ray, is the trial and despair of his close-fisted old father, who is convinced that he is a spineless sluggard, unfitted to do a man's work. Merely to keep the promise he had made the boy's mother before her death, Obediah Parker sends his son to college, hoping to be well rid of him. After many amusing trials, during which he is the butt of his heartless fellow students, young Parker succeeds in making himself solid with Abbie Nettleton, who operates the students' favorite lunch room. Abbie succeeds in arousing the lad's smouldering ambitions so that he successfully meets the big crisis of his career on the diamond. As a result, he is suddenly transformed from a joke "mascot" into the prize pinch-hitter of the year.

MAE MURRAY SIGNS AGAIN WITH LASKY.

Just before departing for California to visit his studio at Hollywood, Jesse L. Lasky announced the signing of a new contract with Mae Murray, by the terms of which she will appear in Lasky-Paramount pictures for the next two years. Miss Murray has just completed "The Primrose Ring," an adaptation of Ruth Sawyer's delightful story, for the Eastern scenes of which she made the transcontinental journey.

The success scored by Miss Murray upon the screen is a source of gratification to the Lasky company, because of the fact that it was this concern which introduced Miss Murray to the photoplay public, and under whose management she has remained throughout her screen career.

While Miss Murray is in New York City she will be featured in "Little Miss Grown-Up," at the Famous Players studio, before returning to the Coast studios of the company. After the conclusion of this one picture, Miss Murray will return to the Coast to star in a number of pictures which are already being prepared for her use.

"A MAGDALENE OF THE HILLS" (Metro.)

"A Magdalene of the Hills," with charming Mabel Taliaferro as the star, is the feature released on the Metro program April 16. This powerful five-reel Metro wonderplay is a story of a mountain girl's love. It is presented by B. A. Rolfe, and was produced by Rolfe Photoplays, Inc. Harry Chandlee wrote the story, which was put into scenario form by June Mathis. John W. Noble directed the production, and the photography was done by Herbert O. Carleton.

In "A Magdalene of the Hills" Miss Taliaferro again proves herself an emotional actress of unusual power. Heretofore she has appeared as "the sweet girl in rags" type; but in this mountain story, with its background of rugged beauty, she is a girl who is torn between love and a spirit of vengeance.

"LOCAL COLOR" (Essanay).

Here's a new type of detective story that's got a regular punch in it. A would-be novelist, his manuscripts rejected because they are not true-to-life, ventures into the underworld to get some local color. He succeeds, and also gets on the track of a notorious gang of robbers whom he brings to justice. The picture is replete with thrills, and has a good love story interwoven into the plot. This is a Black Cat Feature with a screen time of 28 minutes. Webster Campbell, who scored a hit in support of Mary Charleson in her current success, "Satan's Private Door," is featured. A capable supporting cast is seen with him. The photography is excellent and there are some mighty good scenic effects.

Scene from "Social Color" (Essanay.)

Pathe Pictures for Week of April 22

William Courtenay and Marguerite Snow, Mollie King, Mrs. Vernon Castle and Max Linder on List.

WITH William Courtenay and Marguerite Snow—chosen as George M. Cohan's screen leading woman—Mollie King, Mrs. Vernon Castle and Max Linder on the program for the week of April 22, Pathe presents a strong front.

William Courtenay and Marguerite Snow in a five-reel feature, said to be one of the strongest ever released under the Rooster trademark, head the list. It is called "The Hunting of the Hawk." It was written by George B. Seitz and directed by George Fitzmaurice. "The Hunting of the Hawk" is rated as better even than "Kick In," the A. H. Woods play in which William Courtenay and Mollie King have had such an overwhelming success throughout the country. "The Hunting of the Hawk" is a gentleman-crook picture, with thrills, fast action, suspense and a twist at the end.

Mollie King in "Mystery of the Double Cross No. 6" is another strong feature on the Pathe bill. This episode is called "The Dead Come Back," and is characterized by surprise after surprise. The production is by Astra under the direction of William Parke. The scenario is by Bertram Milhauser from the story by Gilson Willets.

The fifteenth episode of "Patria," in which Mrs. Vernon Castle brings to a triumphant close her big serial romance of preparedness and society, is entitled "For the Flag." It is claimed for this chapter that it is the greatest serial episode that has ever been made. It shows battle scenes that have seldom been equaled on the screen. Theaters everywhere report big success with "Patria," and it is breaking all records.

Max Linder appears in a one-reel comedy entitled "Max the Lady-Killer." The story tells how Max's little cousin pins a note reading "Kiss me, I love you" on his back. The housekeeper, the janitress and every other lady in town do their best to obey the command, and Max is forced to seek protection at the home of his fiancee.

The twenty-eighth release of the Florence Rose Fashion Films is called "The Season's Novelties," and it shows beautiful girls in beautiful garments of an unusual nature. Many exhibitors have found that they can make friends for their theaters by showing these pictures and advising their women patrons to write for advice as to what to wear and how to wear it to Miss Florence Rose, 303 Fifth avenue, New York.

On the same reel with the fashion release is a Pathe-colored picture called "Chiffa Gorge," which is part of "Picturesque Algiers."

The famous Katzenjammer Kids are represented in the International cartoon, "Robbers and Thieves," on the same reel with which is an interesting International industrial called "Tree Surgery."

The Hearst-Pathe News No. 34 and No. 35 complete the program.

BILLIE RHODES IN STRAND-MUTUAL COMEDIES.

Billie Rhodes is small but she willingly takes upon her square shoulders the responsibility for producing more laughs than anyone else in the Strand comedies which will be released weekly through Mutual starting April 11.

Billie has had about four years' experience before the camera and she has steadily advanced in ability and popularity since her first engagement with the Kalem company. Her first production was "Perils of the Sea," and her good work in that picture led to her assignment to important roles in "A Daughter of the Underworld," "The Man Who Vanished" and others. By this time she had decided that her forte was comedy and decided to devote herself to that branch.

Her next engagement was with A. E. Christie for Nestor Comedies and she worked under his direction for nearly three years. Now she has joined the Caulfield Photoplay Company and will play the featured parts in the new Strand-Mutual comedies. These will be light comedies of the sort with which Miss Rhodes has been identified and will give her even greater opportunities for the display of her talent and charm.

"THE MYSTIC HOUR" (Art Dramas).

"The Mystic Hour" is the title of the Apollo-Art Drama which is to be released on May 10. Agnes Fletcher Bain is the author of this, and the direction is in the hands of Richard Ridgely. Alma Hanlon and Edward Ellis are the featured players.

The story is a mystery tale, taking up a subject never before touched upon in pictures—dreams and their relation to the waking life. It is based upon the studies in dream psychology and the subconscious made by Dr. Sigmund Freud, whose book "The Interpretation of Dreams," has attracted world-wide attention from scientists recently.

The exact nature of the story has not yet been disclosed. It is promised, however, that it will hold the spectator in suspense until the very end. The plot is so constructed that the central mystery—one so wierd that it savors of the supernatural—is not solved until the finish of the picture.

Some new things in photography are promised to audiences in "The Mystic Hour."

Lasky to Produce Hawaiian Legends

Lehua Waipahu, Who Appeared With Sessue Hayakawa in "The Bottle Imp," to Make Adaptations.

AFTER the success scored by Lehua Waipahu, the clever Hawaiian actress who is seen in support of Sessue Hayakawa in the Lasky-Paramount adaptation of Robert Louis Stevenson's "The Bottle Imp," the Lasky company engaged Miss Waipahu to prepare for them a series of scenarios founded on the legends and folk stories of the Hawaiian Islands.

Miss Waipahu, who was educated abroad, has made a study of ancient legends of the idolatrous Hawaiian days before the invasion of Christianity. She has prepared a number of short stories and has presented these in dramatic form.

The aboriginal Hawaiians belonged to the Malayo-Polynesian race, and just one family bears the strain of the Spanish women of the early voyagers. This is noticeable in the unusual fair skin of Miss Waipahu compared to the reddish brown of the real Kanakas.

PREPAREDNESS KEYNOTE OF SELIG-TRIBUNE NO. 28.

Preparedness is the motif of the latest issue of the Selig-Tribune, the news bi-weekly distributed by the General Film Company. The scenes along this line include a stirring view of Independence Hall in Philadelphia, which is being used for a recruiting station for the fifth time in the history of the United States. At Columbia University, where the students are drilling daily, in order to be ready for Uncle Sam's expected call for 1,800 officers for his volunteer army, the Selig-Tribune photographer secured some excellent views. Again at Annapolis the graduation of 180 midshipmen ahead of time in order to fill vacancies in the navy sounds the note of preparedness. Other interesting portions of this news reel show the opening of the new Hell Gate Bridge in New York City, establishing a direct means of communication between the South and New England. This bridge is of vital importance in war times, and is guarded by soldiers. At Juarez, Mexico, General Bell is shown saying good-bye to Mexican officials before departing to assume his duties as commander of the Department of the East in New York City. This issue of the Selig-Tribune is extremely timely in the face of the present crisis, and should be popular with picture patrons in all portions of the country.

DRAMATIC FORCE IN "THE SECRET SPRING."

The dramatic power of Clarence B. Kelland's novel, "The Hidden Spring," which is being picturized at the Metro-Yorke studios by Fred J. Balshofer, featuring Harold Lockwood, and which will be called "The Secret Spring," is brought out forcefully in a foreword which accompanies the picture. The foreword is this:

"In every man there is a hidden spring. Some men find it and press it themselves. Chance, hardship and ambition have touched the spring; love of man for woman has found it. But neither by hoping nor praying alone has the spring been loosed, and because of this it lies undiscovered in multitudes until it has lost its power. By whatever hand, by whatever love, by whatever hate the spring be pressed, it releases within the man the driving, urging onward, forcing power of the will, and a new man is born to accomplishment—of good or evil."

A-KAY COMPANY MAKES HIT.

A decided success has been registered by the A-Kay Company, 729 Seventh avenue, New York, in marketing "20,000 Feats Under the Sea" on the territorial rights plan. Practically the entire country has been sold within two weeks, and the picture is scoring a great hit everywhere. Its New York first-run commenced two weeks ago at the Broadway theater, where the picture is still running to large and delighted audiences. The title of the second release of the A-Kay Company's series will shortly be announced. The picture itself will be an extremely humorous burlesque of a widely known screen success, and is already near completion.

CHARLES WEEKS GOES TO COAST.

Charles A. Weeks, of the Rex Beach Pictures Company, left Friday on an extended trip to the Coast to arrange the bookings for "The Barrier." He will visit Los Angeles, San Francisco, Seattle and other important coast cities, and institute extensive newspaper publicity and advertising campaigns in the cities where the picturization of the famous Rex Beach novel is to be shown. H. H. Buxbaum, comptroller of the General Film Company, has also left on an extended Western trip, which will include visits to the General Film branches at Chicago, Milwaukee, Minneapolis and St. Paul.

GENERAL FILM TO RESUME BLACK CAT SERIES.

The Essanay series of Black Cat features based on stories published in the famous Black Cat Magazine are to be resumed after a short cessation, and the next two to be distributed by the General Film Company are "The Finish" and "The Ham What Was." In "The Ham What Was" a novelty is introduced by the acting of Abigail, a trained pig. The animal belongs to a ham circus around which the story is woven. There is plenty of action from start to finish, and a circus side show is screened in full swing with the fat lady, the human skeleton and the bearded female.

Statement

Of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912.

Of Moving Picture World, published weekly at New York, N. Y., for April 1, 1917.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Chalmers, who, having been duly sworn according to law, deposes and says that he is the business manager of the Moving Picture World and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, Chalmers Company, 17 Madison avenue, New York; editor, John Wylie, 17 Madison avenue, New York; managing editor, John Wylie, 17 Madison avenue, New York; business managers, John F. Chalmers, John Wylie, Eliza J. Chalmers, 17 Madison avenue, New York.

2. The owners are:

Chalmers Publishing Company, 17 Madison avenue, New York, the stockholders of which are James P. Chalmers, Eliza J Chalmers, John F. Chalmers and John Wylie, all at 17 Madison avenue, New York.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOHN F. CHALMERS, Business Manager.

Sworn to and subscribed before me this 31st day of March, 1917. (Seal) James H. Seaman.

(My commission expires March 31st, 1919.)

BRAY PICTOGRAPH FOR APRIL 15.

The subjects composing the sixty-third release of Paramount-Bray-Pictographs, to appear April 15, do not fail to measure up to the high standard of interest and quality that has come to be expected from the productions of the Bray Studios, Inc., the producers of this famous "magazine-on-the-screen." As usual, there are three magazine subjects, with an animated cartoon following.

In order to take the "Abalone Pearl Fishing," which makes up the first subject, it was necessary to construct a platform on a reef more than a half-mile out in the Pacific Ocean, as the oysters, from which these iridescent bulbs of loveliness make their home, cling to the rocks when the heavy surf pounds continuously. The picture is one of rare beauty, and the conditions under which the divers work make it extremely interesting.

The second subject, "An Old-Fashioned Coon Hunt," was taken in the forests of North Carolina, where an occasional four-footed "coon" is hunted down by sportsmen of the two-footed variety, called by the same name. There is unusual action in this picture and enough excitement and picturesque scenes to assure its appreciation by audiences everywhere.

The third installment of Sam Loyd's amusing Picto-Puzzles follows. The interest which was created by the first two issues will be materially increased by the present group. Mr. Loyd has furnished some clever ideas, which the Bray studios have animated.

Once more Bobby Bumps, cutest of screen kiddies, comes forward with his pup to furnish the laughter in this release. This time the story centers around Daddy Bump's efforts to get rid of the dog and Bobby's determination to keep him at any cost. Needless to say, the dog remains in the Bumps household, but before he is recovered not a few things happen that will keep audiences in a roar.

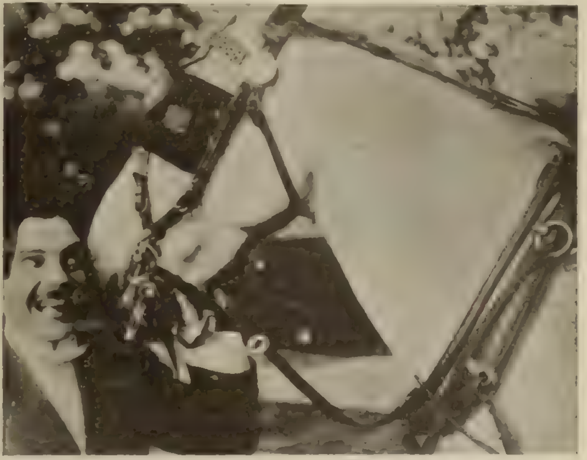
"PUTTING IT OVER ON HENRY," DREW COMEDY FOR APRIL 9.

"Putting It Over on Henry" is the Metro-Drew comedy, with Mr. and Mrs. Sidney Drew as stars, which is released on the Metro program April 9. This side-splitting playlet is one of the best of the famous Metro-Drew laugh-makers. It gives a brand new twist to the grand old indoor sport of "nipping small change from hubby's pockets."

"MAX IN A TAXI" (Essanay).

Trade showings of Max Linder's third Essanay comedy, "Max in a Taxi," are now attracting exhibitors' attention at all branch offices of the Kleine-Edison-Selig-Essanay Service. The noted European comedian's latest American production will be released April 28.

"Max in a Taxi" represents Monsieur Linder's initial effort on the Pacific Coast. Technically it affords an interesting comparison between the natural lighting and scenic effects of California and the artificial accommodations of Essanay's Chicago studios, by which his first two comedies, "Max Comes Across" and "Max Wants a Divorce," were produced. So far Max has uttered no word of praise, one way or the other.



Scene from "Max in a Taxi" (Essanay).

According to reports from the K-E-S-E headquarters, the third picture is up to Essanay's standard technically. The photography is excellent, and, otherwise, no detail has been overlooked to make it a perfect bit of film.

As for the story, which has been told in brief in a previous issue of this journal, it affords Max a greater field, even, for his comical actions than his prior releases. Better than anything else, it is promised that "Max in a Taxi" is clean, wholesome comedy, which will form good laughter for everybody. There is not an offensive piece of business, so it is said, in the entire production.

"Max in a Taxi" has a screen time of approximately thirty minutes.

MARCUS LOEW BOOKS "VOICE ON THE WIRE."

The Universal Film Company announces that Marcus Loew completed arrangements yesterday to show the new Universal surprise serial, "The Voice on the Wire," throughout his entire circuit of theaters. Mr. Loew's decision was reached following his attendance at a preliminary showing of a part of the serial held in the Universal studios last week, at which he declared that "The Voice on the Wire" was one of the most thrilling and entertaining weekly features to have been filmed in recent years. It has been booked for first showing in the twenty-five Loew theaters in the metropolitan district, following which it will be featured on the weekly program of the Loew houses throughout the country. Fifteen weeks will be required to exhibit the picture in its entirety.

PATHE CARTOONS POPULAR.

With the demand for comedy reels growing in all parts of the country, Pathe is gratified by the reception accorded its new cartoon comedies, which are drawn by many of the most celebrated newspaper cartoonists in the world. Contributing to the International animated cartoons released through Pathe are F. Opper, George McManus, Walt Hoban, George Harriman and Tom Powers.

These cartoons are released in split-reel with scenic or industrial pictures of unusual value. They are proving popular in many of the best houses of the country. With the immense amount of publicity which they receive through their publication in important newspapers they gain added value.

STUNT TO ADVERTISE "DOUBLE CROSS."

"Stunt" advertising is being used to good advantage, Pathe reports, by many exhibitors showing the "Mystery of the Double Cross" serial. One of the most effective of these stunts is described as follows:

Engage a good looking young girl, place her in box on left side of theater, take off her coat and expose a well-dressed girl in evening gown, but wearing a domino and having a large double cross on her bare right arm. Throw spotlight on her, she to keep right arm hanging over rail of box. Run story in your local newspapers headed, "Who is the girl living in our town that has the mark of the Double Cross on her arm?"

Universal Program

A Red Feather Heads It for the Week of April 16—Numerous Other Good Subjects.

LEADING the program of releases for the week of April 16, of the Universal Film Manufacturing company, is the five-act Red Feather production, "The Flower of Doom" a powerful drama of heart interest in which the Oriental customs are intermingled with present day life in the west. The story was written by Rex Ingram, who also directed this tense photodrama. The situations are thrilling and the suspense and mystery of the story handled in a most skillful and gripping manner. The picture gets its name from the sign and emblem of the Hop Sing tong, one of the most powerful of all Chinese organizations whose death warrant was the Flower of Doom.

Gypsy Hart and Wedgwood Newell head an excellent cast which includes Nicholas, M. K. Wilson, Yvette Mitchell, Tommy Morrissy, Frank Toknaga, Gordo Keeno and Evelyn Selbie.

"The Flower of Doom," is one of the strongest and best produced photoplays ever offered on the Universal program, and will be released Monday, April 16. On the same day will the Nestor one-act comedy, "Follow The Tracks," featuring that popular trio of screen comedians, Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday, April 17, is the Gold Seal three-part detective drama "For Lack of Evidence." The story is by Blair Hall and the scenario by John C. Brownell and the picture was produced under the direction of Edwin Stevens which bespeaks its high quality. Tina Marshall has the leading role supported by George Marlo, Ted Burton and Adella Barker. "It Happened In Room 7," a Victor one-act comedy written and produced by Capt. Leslie T. Peacocke, is the other offering of this date.

The Hicksville Fire Department and the Police Department encounters all sorts of trouble in the L-Ko two-part comedy "Love and Blazes," featuring Phil Dunham, which will be released Wednesday, April 18. The Laemmle one-part drama, "Chubby Takes a Hand" with William V. Mong, and little Zoe Rae, the talented child actress in the leading roles and the regular issue of the Universal Animated Weekly, are the other releases of Wednesday.

Carter De Haven is the star in the two-act Victor comedy "The Topsy Turvy Twins," which will appear on Thursday, April 19. In this farce drama Carter De Haven plays a dual role, that of twin brothers, one of whom is a rounder while the other is a quiet studious chap. The mixed identities causes many amusing situations which makes this an exceedingly funny photoplay.

The Big U drama "The Pace That Kills," written and produced by Raymond B. Wells, with Claire McDowell in the leading role supported by Malcolm Blevins and Jay Belasco and the Rex drama "The Sorceress," with Herbert Rawlinson and Cleo Madison completes Thursday's releases.

On Friday, April 20, the seventh adventure of the Perils of the Secret Service entitled "The International Spy," will be released. This series has been an unsuuually successful box office attraction and the latest adventure surpasses all previous ones in thrills and suspense. Issue No. 15 of the Universal Screen Magazine and the Victor comedy drama, "Tit For Tat," featuring Hobart Henley, will appear on the same day.

Charming Molly Malone, one of the real beauties of the screen, appears to excellent advantage in the principal role in the Bison two-act drama of the Northwest, "The Tell-Tale Clue," which is released Saturday, April 21. Other Saturday offerings are the Joker comedy, "Take Back Your Wife," with Gale Henry and William Franey furnishing most of the laughs, and the Imp drama "The Blazing Secret," featuring King Baggot and Leah Baird.

The Powers comedy cartoon, "The Good Story About a Bad Egg," and the Big U two-act animal drama "Her Great Mistake," with Marie Walcamp in the leading role are the offerings for Sunday, April 22.

During the week the sixth episode of the popular Universal serial "The Voice On The Wire," entitled "The Death Warrant," will be released. Ben Wilson and Neva Gerber are carried through further thrilling adventures in this episode and the mystery is still sustained.

WIDESPREAD DEMAND FOR "DOUBLE CROSS" SERIAL.

The popularity of Pathe's latest serial, "Mystery of the Double Cross," featuring Mollie King, is indicated by the widespread demand in all parts of the country. Some of the important first-run houses that have booked this serial are showing each episode from three days to a full week. According to Pathe, there are fewer single day bookings than on any previous serial.

The seven-day houses include the Pantages, of Minneapolis, and the Palace, of Los Angeles. The St. James, of Boston, is showing each episode three days a week; the hippodrome, of San Diego, Cal., four days a week; the Park, of St. Louis, four days; the Majestic, of Albany, two days; Proctor's, of Schenectady, three days; Colonial, of Utica, three days; Mary Anderson, of Louisville, two days; Bank of Akron, Ohio, two days; Metropolitan, of Cleveland, Ohio, three days; Abeles Opera House, of Easton, Pa., three days; Orpheum, of Allentown, Pa., three days; Palace, of Cedar Rapids, Iowa, two days; Proctor's, Elizabeth, three, and Proctor's, Newark, three.

Margaret Illington to Make Screen Debut

Lasky-Paramount Adaptation of "Sacrifice," Written by Charles Kenyon, to Be Released in May.

CONTRARY to a former announcement, the first photoplay in which the celebrated stage star, Margaret Illington, will appear upon the screen will be "Sacrifice," which was written especially for her by Charles Kenyon and adapted for the screen by Beatrice De Mille and Leighton Osmun. It is now in the course of production at the Lasky studio under the direction of Frank Reicher, and will be released by Paramount in May. It is an interestng coincidence that it was Margaret Illington who appeared in the first play which Charles Kenyon had produced upon the stage, and it will be remembered that she scored a tremendous success in his great drama, "Kindling." Mr. Kenyon has been engaged by the Lasky company to write photoplays for Miss Illington, and "Sacrifice" represents his first direct contribution to the photoplay.

Despite the fact that Miss Illington is a screen novice, her first picture will show her in the difficult feat of playing two different roles at the same time. She will appear as Mary Stephani, the daughter of an important personage in the little kingdom of Zandria, and as Vesta Boris, a notorious dancer in a neighboring principality, Nordoff.

Jack Holt, Winter Hall, and Noah Beery are among the principal players in support of Miss Illington.

ETHEL BARRYMORE BEGINS WORK ON "HER GREATEST POWER."

Ethel Barrymore has begun work at the Metro-Rolfe studios on her next great photodrama, called "Her Greatest Power." Edwin Carewe, one of Metro's directing staff de luxe, is directing this production, his assistant being Harry Franklin. "Her Greatest Power" is the work of Louis R. Wolheim, prepared for the screen by Albert Shelby Levino, and it will be given a production thoroughly adequate to the powerful dramatic features of the story.

A distinguished cast has been engaged to support Miss Barrymore in this production, which will be screened in five acts. The leading male role has been entrusted to William B. Davidson, seen with the star as the Stranger in her recent success, "The White Raven," and who will appear with her in an important part in the picture version of Edward Sheldon's play, "Egypt," entitled "The Call of Her People."

Harry S. Northrup, one of the best-known "stage villains" in America, will be responsible for the major part of the villainy in "Her Greatest Power." Frank Currier is another well-known player engaged for "Her Greatest Power." Mr. Currier will play the part of Miss Barrymore's father in the production. W. W. Black, Frederick Truesdell, John Smiley and Kenneth Cree are other favoritie players in the cast.

Edwin Carewe, who will direct this production, was also Miss Barrymore's director in "The Final Judgment." He has directed most of the Metro wonderplays in which Mabel Taliaferro has starred, as well as "Destiny, or the Soul of a Woman," and "The House of Tears," with Emily Stevens.

E. K. LINCOLN IN "JIMMIE DALE" SERIES.

In "The Mitzer Murder," the fourth of the "Jimmie Dale Alias the Grey Seal" stories, Jimmie Dale decides that he does not agree with the adage that "imitation is the sincerest flattery." He is proud of the reputation of the Grey Seal and is jealous for his honor when he finds someone else committing crime under his insignia.

It is queer coincidence that assigns to Jimmie Dale, as a cub reporter, to find out whether it was the Grey Seal or some one else who was responsible for the Mitzer murder. In his wrath that anyone else should dare to paste a grey seal, his own personal insignia, on the body of the victim, Jimmie Dale works like a whirlwind.

The other side of Jimmie's nature is manifest in that he will not allow an innocent person to be accused of a crime of which he believes him innocent.

Jimmie's sleuthing brings out the fact that the reward of $25,000 for the apprehension of the notorious Grey Seal is the reason for the great zeal of the police officer to place the crime on another. Jimmie proves by the fingerprint method that the same police officer is really guilty of the murder and stole from the police collection the grey seal with which he marked the victim.

LITTLE MARY SUNSHINE PICTURE TO PLAY THE RIALTO.

The great demand for Pathe's "Little Mary Sunshine" pictures and the uniform high quality of the product is illustrated by the announcement that the Rialto, of New York, has booked "Told at Twilight" for the week of April 15.

There is only one Baby Osborne. The child is not only wonderfully giften in talent, but her personality is charming. The pictures in which she stars are so wholesome that everywhere they are pointed to as examples of what the screen may accomplish in the way of "uplift." Furthermore, they succeed in all classes of houses, the best proof of their unvarying interest.

Chaplin on Mutual Program

Will Appear in "The Cure," Two-Part Comedy, During Week of April 16.

"THE CURE," the tenth Mutual-Chaplin special, two-part comedy, will be ready for the public on April 16. The theater man needs no special "stunt" to attract the crowds when Charlie is the headliner — all he needs is to make a big display of the name of Charlie Chaplin to let the people know the time and the place and they will all be there. Chaplin's name is sufficient—the people themselves will do the rest.

Scene from "The Cure" (Mutual).

In "The Cure," Chaplin chooses a health resort as the background for his antics. Could anything be funnier than the idea of a sanitarium where people go for rest and the cure invaded by Charlie and his pranks? The theater patrons will come a second time and probably a third just to have another good laugh.

April 16 also brings Mary Miles Minter in "Environment," a story laid in a New England village. Miss Minter is another star whose name will bring the crowds. This picture will hold a special attraction for high school pupils as it deals with the graduation exercises and the life of the young people of the village.

Invite the girls to come and see the graduation dress which the little star made herself and which is so simple that every girl can copy it. This is also a splendid picture to be used as the feature in a special program for children.

"The Single Code," scheduled for April 16 is the second of the Crane Wilbur series and treats, as the title suggests, with the question of whether there should be a single code of morals for both men and women. This will be best advertised from the problematical standpoint—the asking of questions which will arouse a discussion on this subject.

"A Double Steal," the second chapter of the Helen Holmes serial "The Railroad Raiders," comes on April 16. Play up the high lights of the release, the stealing of jewels from a private car, the dynamiting of the railroad track in front of a special, the hold-up of a Pullman, a police raid on the gang of thieves and a splendid hand to hand fight between Helen Holmes and one of the members of the gang. These will arouse keen interest in this chapter of the serial.

"Shorty Lays a Jungle Ghost," the fourtteenth story of the "Adventures of Shorty Hamilton" series will be ready April 16. The scenes of this picture are laid in the Philippine Islands and show some splendid fights in a Filipino uprising. In the conflict Shorty kills the leader with the same spear which has been used to kill Anita Keller.

The fifth of the "Jimmie Dale Alias the Grey Seal" series entitled "The Fight for Honor," will be released on April 20. Now that the people have become intensely interested in these stories further incite their patronage by co-operating with a book store in the sale of Frank L. Packard's book, "Jimmie Dale Alias the Gray Seal." These were originally magazine stories and have been gathered in book form. A good window display and a slide on the screen announcing the book sale will be of mutual benefit.

The second Strand comedy "When Mary Took the Count" goes to the screen on April 18. Billie Rhodes and Jay Belasco are the featured players, and a big wedding is one of the important scenes of the picture.

On April 19 comes the Cub Comedy featuring George Ovey and entitled "Somewhere in the Mountains."

The Vogue Comedy released April 21, "Masked Mirth," features Ben Turpin.

"Mutual Tours Around the World," released April 17 shows views of Russian Caucasia; Copenhagen, Denmark; and Salzburg, Austria.

"Mutual Weekly" comes on April 18 and "Reel Life," April 19. The six topics making up "Reel Life" are "New Legs for Soldiers," "Fishing Through the Ice," "A Traveling Dairy," "Making Iron Pipe," "A Vest Pocket Water Sterilizer" and "A Mock Bull Fight."

VIVIAN MARTIN AND JACK PICKFORD CO-STAR

The first production in which Jack Pickford will appear since his transfer from the Famous Players studio in New York to the Lasky studio in Hollywood will be "The Girl at Home," in which he will co-star with Vivian Martin. This, by the way, marks Miss Martin's first appearance under the Lasky management. The story was written by George Middleton, the well-known playwright, and adapted for the screen by Beulah Marie Dix. It was staged under the direction of Marshall Neilan, who has directed so many recent Lasky successes, and whose "The Bottle Imp," with Sessue Hayakawa, created such a sensation and is proving a tremendous success all over the country.

James Neil, Edyth Chapman and Olga Gray play important roles in this production, which is a rare combination of comedy and drama, with always a subdued note of pathos in the background. Jack Pickford is Jimmy Dexter, an only child, whose mother is in such financial straits that she cannot afford to send him to college as she had always planned to do. Vivian Martin is Jeanne Hilton, the ward of a neighbor of the Dexters and a youthful sweetheart of Jimmy's.

"HUNTING OF THE HAWK" (Pathe).

On April 22 Pathe will release "The Hunting of the Hawk," a five-reel photoplay starring William Courtenay, which has been greeted as even better than "Kick In." The leading lady is Marguerite Snow, who was chosen as George M. Cohan's screen leading woman. The story was written by George B. Seitz, famous as the author of "The Iron Claw" and many other successes. George Fitzmaurice is the man under whose direction it was produced.

"The Huting of the Hawk" is a wonderful gentleman-crook picture, with thrills, fast action, suspense and a twist at the end. A feature of the production is the wonderful interior and exterior scenes. The sets are deep, solid and beautifully lighted. The story centers around a bold attempt to steal a valuable necklace. The heroine falls in love with Desselway and later has reason to believe that he is The Hawk, a famous international thief. The action develops to a powerful and thrilling climax, and the picture keeps the spectator guessing from beginning to end.

"THE VALENTINE GIRL" (Famous Players).

Marguerite Clark has in her next Famous Players-Paramount picture, "The Valentine Girl," a delightful opportunity to present to her screen admirers one of those elfish characters that have made her so popular.

Marian Morgan is a tiny tad of a girl whose mother died when she was born and whose father, in the bitterness of the moment, has banished her forever from his sight. She has been brought up by an aunt who has succeeded in always holding before little Marian the vision of an ideal father whom it would some day be her privilege to meet. The dreams of this little girl are constantly filled with thoughts of this great man whom her imagination has pictured as a superman capable only of the greatest kindness and possessed of almost infinite wisdom.

Scene from "The Valentine Girl" (Famous Players).

Those who have seen Miss Clark in "Snow White," as the imaginative little girl in "Molly Make-Believe,"' or as little Lady Eileen, who believed in faries, will readily picture to themselves how charmingly and how convincingly Miss Clark plays the role of Marian Morgan. Director J. Searle Dawley, who invested these productions with their exquisite and fantastic atmosphere, has created an equally appropriate setting for "The Valentine Girl."

Pauline Frederick Leads Paramount

Appears in "Sleeping Fires" with Strong Support—Many Good Features for Program of April 16.

"SLEEPING FIRES," a play of a self-sacrificing mother, in which Pauline Frederick will be seen in the leading role, and "The Lonesome Chap," in which House Peters and Louise Huff will co-star, are the two features on the Paramount Program for the week of April 16. The former is a Famous Players production and the latter a Pallas production.

Pauline Frederick, whose beauty and histrionic ability made her an ideal Sapho in the Famous Players adaptation of the celebrated Daudet's novel, is to play a completely different type of character in her next production "Sleeping Fires," which is scheduled for release by Paramount April 16. Whereas Sapho was a heartless, uneducated seeker after pleasure, Zelma Bryce, the character assumed by Miss Frederick in "Sleeping Fires," is a woman of high mentality and very evident refinement, whose life is wrapped up in her little son.

"Sleeping Fires" was produced under the direction of George Middleton, the well known playwright and author, and was directed by Hugh Ford, who has directed several of Miss Frederick's most successful photoplays, and was responsible for her latest triumph "Sapho." Among those in the strong cast are such well known players as Thomas Meighan, John Sainpolis, Helen Dahl, and Joseph Smiley. Mr. Meighan has been playing opposite Miss Frederick ever since he was transferred from the Lasky studio to the Famous Players, having appeared with her in "The Slave Market" and in "Sapho," where he did such notable work as young Gaussin. John Sainpolis has done excellent work in a number of recent Famous Players pictures, having appeared with Marguerite Clark in "The Fortunes of Fifi," and with Miss Frederick in "Sapho."

In "The Lonesome Chap," Louise Huff makes her first appearance as a Pallas star, co-starring with House Peters This is the first production in which Miss Huff has apepared since leaving the Famous Players studio for the Pacific Coast.

In this picture Miss Huff plays the role of a little school girl who captivates her guardian, a man somewhat older than she is, only to be convinced that he does not care for her. For his own part, the man is doing his best to conceal his feelings, believing that he is doing so in justice to his ward. House Peters, is, of course, the guardian in question. Others in the cast beside Miss Huff and Mr. Peters are John Burton, Eugene Pallette, J. Parks Jones, Senor Buzzi and Betty Johnson.

Surrounding the program for this week, will be the 62nd edition of the Paramount Pictographs, the magazine-on-the-screen; the 63rd of the series of weekly trips personally conducted by Burton Holmes, the world's greatest traveler in which he takes his fellow journeyers to "Old India," and a Black Diamond Comedy entitled "The Wishbone."

The Pictographs for this week contain four very interesting subjects, chief of which shows "Curiosities of New York" shown in Pictographs, in which there is pictured some of the curious places where some of the five million people who live in New York city, find a place to hang their hats, some of these strange and curious scenes of the greatest city in the world, and which cannot be duplicated anywhere else on the globe, are shown in this section of the magazine-on-the-screen.

Through the medium of the Pictographs and the influence of Dr. George B. Shattuck, one of America's foremost geologists, there will be shown some of the secrets of Dame Nature's wonderful creation of more than 100,000 years ago. These pictures were taken in Southern California, and show great pits filled with a semi-liquid of tar.

Another very interesting subject in this edition of the Pictographs, is the visualizing of the methods of conducting the ballet school of the Metropolitan Opera House of New York under the direction of Ottokar Bartik, and a goodly amount of comedy is brought into the release by "Miss Nanny Goat at the Circus."

After having visited the wonders of Suez and its surrounding communities Burton Holmes in his 62nd of his weekly trips around the world, takes his journeyers to interesting parts of "Old India," beginning at Jaipur and going to Agra and Calcutta, all of which are marvelously colorful and interesting the way Mr. Holmes shows it. As a special diversion, Mr. Holmes asks his travelers to join him in an elephant ride which is an extremely novel screen experience, and reminds one of sitting on the side of a mountain, enjoying a slight volcanic eruption or earthquake. There is also pictured a really-truly harem with its manners and customs—Mr. Holmes worked years to be able to present these views in this country.

The two famous Black Diamond comedy tramps that have created such a wonderful amount of amusement on the screen through the past year, will be seen in "The Wishbone" a single reel comedy to be released this week.

CHANGE IN RELEASE DATES OF ART DRAMAS.

"The Inevitable," the Erbograph-Art Drama which was scheduled to be released on April 5, has been postponed to April 12, on account of the slight illness of Anna Q. Nilsson, who was unable to finish the last few scenes of the picture on time.

This will make a change in all following release dates. The new order will run as follows: "The Inevitable," April 12; "The Great Bradley Mystery," April 17; "A Mother's Ordeal," April 26; "The Auction of Virtue," May 3; "The Mystic Hour," May 10.

A change in title has also been announced. The picture which went under the working title of "One Woman's Ordeal" has been changed to "A Mother's Ordeal." This is a Van Dyke production starring Jean Sothern.

RALPH E. PECKHAM TO DISTRIBUTE.

A deal of vast importance has just been consummated in Cincinnati between the Facts Film Corporation, and Ralph E. Peckham of the Queen City. Under the terms of the contract, Mr. Peckham becomes sole distributor for the United States and Canada for the pictures produced by the Facts Film Corporation.

The Facts Film Corporation has just recently come into existence through the discovery of a new process whereby pictures of the cartoon type can be made much superior to what have already been produced along this line.

The first picture, which has already been released, is the "Big Question." This picture is one of timely interest and full of patriotism and was purchased in its entirety by a big distributing organization in New York. "How About You?" is the title of the second picture to be released shortly. Following this there will be two pictures produced and released each month through the foremost exchanges of the United States and Canada.

Mr. Peckham has been in the exchange business for the past several years and is well known through the central west where his activities have been mainly confined and in this new venture he is taking a step upward in the film business . Temporary offices are now located at No. 23 Opera Place, Cincinnati, O., but will be removed in a short time to New York City.

THE "WOMAN AND BEAST" OFFERED.

A sensational state right picture that is nevertheless clean and, to quote its distributors, "sane in plot," is promised in a five-reel production by the Graphic Films, entitled "The Woman and the Beast." Marie Shotwell, star of "Enlighten Thy Daughter," and "The Witching Hour," heads the cast, which is of the all-star variety through the presence of Alphonse Ethier, Fred Eric, J. H. Gilmour and Kathryn Adams. Ernest C. Warde is the producer and this fact will generally be accepted as a guarantee of production merit.

The story, by Emmet Mixx, deals with a timid man—a first rate pacifist—who took himself a spirited wife. He believed that meekness was more attractive than aggresiveness, she in not turning the other cheek. Their opinions clashed continually. She came to lose respect for him.

The moral of the play becomes evident: Is a pacifist necessarily a coward? That moral is of interest in every city, village and hamlet in the country today—wherever war is discussed, and that is everywhere.

Showings of the picture are being given to state right buyers daily at the office of Graphic Features, Room 401, 729 7th avenue, New York. The posters and general advertising reflect the heart interest element in the story.

BLUEBIRDS OF MAY.

Lynn F. Reynolds has produced another Bluebird, of his usual "nature study" type, and it will complete the May assortment for that program. The release date will be May 28, and the tentative title is "Three Guardians." It tells a story of Kentucky, and reflects the usual Reynolds style—gripping interest, beautiful nature settings and no crime of villainy.

George Hernandez and Myrtle Gonzales will be featured in "Three Guardians," with Jean Hersholt, Jack Curtis, George Marsh, Elwood Bredell, Maxfield Stanley, Fred Church and Charles H. Mailes in supporting roles. "The Code of the Klondyke," a previously announced Bluebird, has been held back until later in the season.

May releases complete, including the Reynolds picture, embrace Violet Mersereau, supported by Sidney Mason, May 7, in "Little Miss Nobody," "Treason," introducing Allen Holubar and Joseph Girard to Bluebirds as featured players, May 14, and Dorothy Phillips in "The Flashlight," May 21. The last named feature has been heretofore referred to as "The Flashlight Girl," but the photoplay has reverted to the original title of the story, as published in a popular magazine.

LOCKWOOD SUPPORTED BY STRONG CAST.

Harold Lockwood is to be supported in "The Secret Spring," the latest of Fred J. Balshofer's Metro-Yorke features, now under production, by an unusually strong cast. In the story, Lockwood, as Donald Keeth, a young attorney in a mining town, matches his physical and mental strength against the unscrupulous owner and operator of the town. This part is played by Herbert Standing, an actor of international reputation for years. A character lead of the picture, that of Wheeler, the friend to the young lawyer, is played by Lester Cuneo, the Metro-Yorke actor who has appeared in all the late big Metro releases with Harold Lockwood. Another strong character part is that of Daniel Kerston, the town drunkard, who, through a little act of kindness on the part of Keeth, is set on the winning road. Doctor Crane, who has played hundreds of successful character parts on the stage and screen, is in this role. Miss Billie West plays the part of Thora, the girl of the story.

Six Laskys for May

Madame Petrova and Margaret Illington Head List of Eight Stars in the Releases for the Month.

THE month of May will be one of the greatest in the history of the Lasky company, in that it will mark the advent of two new and distinguished stars upon the company's roster of players, and will see the release by Paramount of six Lasky pictures within the month with a total stellar representation of eight players. Madame Petrova, the great Russian actress, will make her first appearance in a Lasky-Paramount picture, and Margaret Illington, the distinguished stage star, will make her motion picture debut, while other stars represented in the six productions for the month will be Fannie Ward, Mae Murray, Blanche Sweet, Thomas Meighan, Wallace Reid and Anita King.

The first Lasky picture scheduled for release in May is "Sacrifice," written especially for Margaret Illington by Charles Kenyon, author of some of her most notable stage successes. May 3 is the date set for the release of "Sacrifice." The second is "The Primrose Ring," starring Mae Murray. Its release date is May 7. This is a fanciful tale adapted from the popular story by Ruth Sawyer, which presents Mae Murray in an entirely new light to her photoplay admirers.

Madame Petrova's first Lasky picture will be "The Undying Flame," to be released May 10. It is a story of ancient Egypt and of the present day. It is a powerful drama written especially for her, and directed by Maurice Tourneur, the noted French director, who has contributed so many great successes to photoplay history.

The fourth in the month is "The Silent Partner," starring Blanche Sweet and Thomas Meighan, which is scheduled for release on May 24. This is a story of big business written by Edmund Goulding. Though the drama itself is intense and at times thrilling, the story possesses a great deal of delightful comedy as a relief. The production was directed by Marshall Neilan.

On May 28 Wallace Reid and Anita King will co-star in an adaptation of "The Squaw Man's Son," Edwin Milton Royle's sequel to his own celebrated stage and screen success, "The Squaw Man." The cast includes Raymond Hatton, H. B. Carpenter, Dorothy Davenport, Charles H. Geldert, Ted Duncan, Frank Lanning and Donald Bowles.

On May 31 Fannie Ward stars in "Unconquered," another powerful and dramatic story, which is expected to rival "The Cheat" in popularity. Jack Dean, Hobart Bosworth, Tully Marshall and little Billy Jacobs are others of equal screen renown who are in support of Miss Ward.

MUTUAL WEEKLY PICTURES PREPARATIONS FOR WAR.

In these stirring times America might be pardoned for giving way to national emotionalism, but as the spirit of the nation is reflected in Gaumont's Mutual Weekly the events leading up to active participation in the great world war are transpiring without unusual display. Mutual Weekly No. 119 is made up largely of pictures of men answering the call to war. For East and West comes views of the same determined citizens making ready for duty.

The line of first defence—the navy—is represented by the magnificent Atlantic fleet, once more back at Hampton Roads after its winter target practice. The great ships are an inspiring sight. From the West Coast come pictures of recruiting on the sands at Venice, Cal., as well as of the big 14-inch guns to be used for coast defence at San Pedro, Cal.

Pacifists and patriots storm Congress at the opening of the extra session. The Gaumont cameramen witnessed the descent upon the national capitol, and recorded it for this issue of the Mutual Weekly. Just how the one side protected themselves under the wings of the dove of peace, and how the other side presented a more belligerent attitude is set forth in the pictures.

The Boy Scouts of New York had another test mobilization. This time they are pictured as they protect Manhattan's City Hall. Another organization at present without firearms is that of citizen soldiers for whom rifles have not been provided. They are armed with wooden guns. The picture preaches a sermon for preparedness. A third section of unarmed men is devoted to the interned German sailors who reach Fort McPherson at Atlanta, Ga.

Freight congestion in America is brought forcibly to mind by pictures of passenger automobiles loaded on trucks being carried overland 1,500 miles. Another interesting picture is that of a motorcycle hill climbing contest.

GET-RICH-QUICK CONCERNS EXPOSED.

No lesson truer to life could be drawn from a moving picture than that portrayed in "Builders of Castles," an Edison feature released through Kleine-Edison-Selig-Essanay. The so-called get-rich-quick corporations and the many fake building and loan associations organized especially to fleece the poor are exposed pitilessly in this feature. In a striking manner the story shows how a respected business man permits cupidity to get the best of him, and he lends his name to a scheme through which the poor are to be defrauded. Of course, he pays the penalty, finally, but the picture also shows the terrifying results that overtake the poor when they are lured into these schemes. Marc MacDermott and Miriam Nesbitt are featured in "Builders of Castles," which will be released through K-E-S-E April 16.

"The Neglected Wife"

Pathe Photodrama Based on Mabel Herbert Urner's Famous Stories Will Have Wide Appeal.

"THE NEGLECTED WIFE," a thrilling story dealing with the complex problems of married life and based on Mabel Herbert Urner's famous stories, "The Journal of a Neglected Wife," and "The Woman Alone," will be Pathe's next serial release. The release date has not been definitely set, but will be some time in the near future.

Ruth Roland, charming heroine of "Who Pays?" and "The Red Circle," and one of the most popular serial girls in the country, is the featured player. She is supported by Roland Bottomley, the noted English actor. The serial was produced in California by Balboa from the scenarios of Will M. Ritchey, the author of the two original stories on which Miss Roland's previous serial successes were based.

Scene from "The Neglected Wife" (Pathe).

There is probably no writer in America who is so well known to the newspaper public as Mabel Herbert Urner. For years she was a contributor to the great chain of Hearst newspapers, and the characters of Helen and Warren created by her are still being featured in leading newspapers in more than thirty of the most important cities of the country. The publication of these stories, it is believed by Pathe, will be of direct benefit to the exhibitors who show the serial. Of course, there will be the usual extensive advertising campaign in leading newspapers, beginning about ten days before the showing of the picture and continuing throughout the serial.

The two stories on which the serial is based have also been read by millions. "The Journal of a Neglected Wife" was published serially in the New Jork Journal, Chicago Examiner, Los Angeles Herald, Dayton (Ohio) News, Baltimore Times, Detroit Journal, Pittsburgh Post, Lancaster (Pa.) Intelligencer, Boston American, San Francisco Examiner, Washington Times, Grand Rapids News, Philadelphia Times, Cleveland News, Reading (Pa.) Evening Journal and Oakland Tribune. The Grand Rapids News, Springfield (Mo.) Leader, Lima (Ohio) Gazette, Lorraine (Ohio) Times-Herald and Racine (Wis.) Journal published the story of "The Woman Alone" as a serial.

"The Neglected Wife" deals with the human triangle. It is the story of a man, his wife and the "other woman," while additional heart interest is furnished by another man who falls in love with the "other woman."

"MORMON MAID" NEW YORK AND JERSEY RIGHTS SOLD.

Jake Wilk, of the well-known duo of Hiller and Wilk, announces that they have disposed of the New York and New Jersey rights of "A Mormon Maid" for a very handsome sum.

This picture was bought by this firm for the purpose of selling it on the state right basis, and up to the present they have been approached by many ready purchasers. Mae Murray and Hobart Bosworth are featured in this production, and it is one of the best pictures Miss Murray has ever appeared in.

The picture was produced by Robert Leonard, and he has worked the thread of the Mormon attack theme into a story of melodramatic action so intelligently that this never impresses as preachment, but rather holds all the better because of the strength of the underlying thought standing back of the melodramatic action.

There are many who question whether the picture would be accepted by Utah, but Hiller and Wilk are now considering taking the picture to that state and giving a grand showing in the Mormon Tabernacle in Salt Lake City.

At any rate, the owners have little to fear, even though they do not sell Utah, for they are disposing of the other states very rapidly, and in the past few days have sold, in addition to New York and New Jersey, Texas, Oklahoma, Arkansas and Louisiana, and are now negotiating for the sale of New England.

Kalem Productions

"American Girl" Series, Ham Comedies and "Daughter of Daring" Series.

KALEM'S current releases, "The Vulture of Skull Mountain," a two-reel episode of "The American Girl" series, gives Marin Sais an opportunity to do a bit of detective work. She is at San Remo ranch when a horse drags in an injured man. Gleaning a clue from the injured man's ravings about "Skull Mountain" and associating it with a newspaper clipping which she had, giving an account of bandits in these mountains, she starts off to solve the mystery. Her adventures in the mountains and the subsequent rescue of a girl captive and her father, who has been robbed and confined in a treacherous mountain lair, are sure thrills. Director James W. Horne is now working on the twelfth episode of this series, which he says will be a prize winner.

Scene from "The Vulture of Skull Mountain" (Kalem).

"Hard Times and Hardscrapple," the current "Ham" comedy in one reel, find "Ham" and "Bud" in some "side-splitting" comedy. They buy a restaurant with a few worthless gold nuggets which they pick up by the roadside, and the fun starts. The "bad man" enters and abruptly disturbs their prosperous lunch business, and hard times again comes knocking at the door. Al Stantell, who directs all "Ham" comedies, is rapidly recovering from a severe case of ptomaine poisoning, and will be back on the job this week, after a few days' confinement. The latter part of April Kalem will release the first of the two-reel comedies featuring "Ham" and "Bud." The demand for these comedies in greater lengths has been so heavy that Kalem will in the future make all "Ham" comedies two reelers.

Helen Gibson does some thrilling stunts in "The Munitions Plot," a forthcoming Kalem release of "A Daughter of Daring" series. Four daredevil stunts are recorded in a single reeler, which is one of the best yet. Helen drops from a carryall arrangement running on a cable stretched between two telegraph poles, one on either side of the railroad tracks. As the train approaches, she shoots across the cable, hanging to the carryall arrangement, and, as the train rushes by, drops to the top of one of the cars. The next instant she is seen jumping from the top of a passenger coach to the top of a freight car. Thrill after thrill is registered in this one reeler.

WILBUR SERIES BEGINS AUSPICIOUSLY.

Judging from the wide showing given the initial production and the favorable comments on the first picture, there is every indication that the new series of Crane Wilbur features, which David Horsley is distributing through the Mutual, and which began with the release of "The Painted Lie," on March 19, will be a success from every viewpoint.

The trade reviewers were unanimous in their praise of the first picture, and these opinions were backed up by daily newspaper reviewers in cities where "The Painted Lie" had its first-run showings.

This new series of Crane Wilbur features represents Mr. Horsley's most ambitious attempt in the production of a group of features. All of the six pictures comprising the series are being made from scenarios furnished by Mr. Wilbur, who has demonstrated an exceptional ability along this line; and the casts, settings and other phases of production are in thorough keeping with Mr. Horsley's idea of making the series a notable one.

As the second picture of the series, Mr. Horsley will offer "The Single Code," a morality drama by Mr. Wilbur, which was directed by Thomas Ricketts.

Photo Player Organ Installed

New Hamilton Theater at Lancaster, Pa., Puts in Big Instrument as Added Attraction.

THE Hamilton theater, the new $200,000 edifice erected in Lancaster, Pa., owned by George M. Krupa and Elsie Krupa, opened on Lincoln's Birthday to capacity house. The theater is undoubtedly the most magnificent structure in Lancaster Valley, and is, in short, a modern temple of motion pictures. As an extra attraction, the Hamilton theater has installed a beautiful pipe organ manufactured by the American Photo Player Company of New York, Chicago and San Francisco.

The inaugural recital upon this great organ was given by Clarence Reynolds, popularly known as "Storm" Reynolds, who plays the big pipe organ at Ocean Grove, N. J. Reynolds' work on the organ was enthusiastically applauded, and ,although he had only arranged to stay for one day, by popular demand he agreed to stay for the entire week, so that the people of Lancaster could have the pleasure of hearing this wonderful instrument played by Reynolds. Roy Scott Shimp, one of the well-known organists in Lancaster, has been engaged by the management of the Hamilton to preside permanently at the organ.

The organ contains about fifteen hundred speaking pipes and about five hundred notes and Cathedral chimes. Alongside of the organ consul in the orchestra pit is a specially constructed piano, from which the organ may be controlled, as well as from the consul of the organ. This permits the operator to play by hand from the organ consul, or to play by using hand cut rolls of the world's famous composers from the piano.

The instrument includes numerous traps and effects, such as bob white, duck, cow, hen, rooster, cuckoo, baby cry, police whistle, gas motor, gear, typewriter, chain, water falls, waves of surf, wind siren thunder, distant; thunder, close; cannon, machine gun, lightning, locomotive exhaust, locomotive bell, steam, wood, glass crash, rattle, squeaker, Chinese gong, fire gong, street car gong, conductor or maid's bell, electric gong, school or dinner gong, jingle bell, electric cow bell, electric buzzer.

ROBERT WARWICK AND COMPANY IN "A MODERN OTHELLO."

Robert Warwick and a company of twenty players have left New York for Richmond, Va., recently, where the exterior scenes for "A Modern Othello" will be filmed, in order to complete Mr. Warwick's part of the picture as early as possible, so that he may be free to answer a call to arms if necessary without interfering with his picture. Harry Rapf will be business manager for the trip.

"THE DAUGHTER OF 'GAS-HOUSE' DAN." (Selig.)

The Selig company announces its latest release in General Film Service, entitled "The Daughter of 'Gas-House' Dan." It is a multiple reel subject, having to do with a ward "boss" who educates his only daughter in France, so that she will be ignorant of her father's unsavory reputation. He does not permit her to visit America. A ward "heeler," for revenge, forges the father's name to a cablegram, and induces the girl to come to America. Thus she is made aware of her father's influence in corrupt politics. How she finally is instrumental in redeeming her father from his political plottings and wins the love of a wealthy man contributes to a very entertaining and exciting drama. The photography, sets and lighting effects are pronounced first class, and the cast is a capable one.

Scene from "The Daughter of Gas House Dan" (Selig).

"Bill and the Bearded Lady," is another of a series of one-reel farce comedies being released in General Film Service by the Selig company. It has to do with the side show of a circus, and the rivalry existing between the "freaks." Those who contribute to the laugh-provoking qualities of this comedy include John Lancaster, Lyllian Leighton, William Scott and others.

GAUMONT SINGLE REELS FULL OF WAR INTEREST.

Discounting the certainty of hostilities, the Gaumont company for some time has been preparing its editorial forces for war. Every exhibitor knows that with patriotic fervor at such a high pitch the pictures that please patrons most are those which have to do with war and preparations for war. The Gaumont company in such single-reel releases as "Reel Life," the Mutual Magazine in Film, and the Mutual Weekly has seized the opportunity to capitalize this national wave of enthusiasm for the exhibitor.

Scene from "Reel Life."

The current issue of the Mutual Weekly is full of war pictures, and "Reel Life" has an intensely interesting section devoted to "Our Patriotic Maidens." The exhibitor fortunate enough to show "Reel Life" will interest his spectators in pictures of how war is carried on in the twentieth century. In these days an entire nation equips itself for war, the women no less than the men. Women are now hard at work in automobile schools, learning to grind cylinders, take down engines and put on tires. They are pictured in "Reel Life" as they have their first lessons in driving ambulances, and some venturesome spirits are even qualifying themselves as drivers of armored trucks.

These pictures give the entire country an idea of what can be done to meet a national emergency, and, therefore, are highly important additions to any exhibitor's program. The Mutual Weekly is also a reel which should be a weekly feature, since it mirrors the leading war operations now under way.

UNIVERSAL GIVES NAVY ENLISTMENT FILM.

The United States government has decided to use motion pictures as the means to increase enlistments in the three branches of the service—the army, navy and marine corps.

The third part of "Uncle Sam at Work," a series of pictures recently released by the Universal Film Manufacturing Company, which show the different departments of the United States government in operation, has been selected by the navy as the film to arouse patriotism that will increase enlistments to a point where every vessel in the navy will have a full complement of men.

The Universal is in receipt of the following telegram from B. G. Barthalow, recruiting inspector of the Western division of the navy, stationed at San Francisco, Cal.:

"We desire to purchase film, 'Uncle Sam at Work No. 3,' to use for advertising purposes in connection with obtaining recruits for the United States navy. It is requested that you quote us your lowest price per foot, and if reasonable will purchase through manager of the California Film Exchange."

In reply the Universal company stated: "We gladly donate reel, 'Uncle Sam at Work No. 3.' Have advised agent accordingly."

KLEINE OFFERS "THE FIXER" AND "THE POLITICIANS."

What are probably the most expensive two-reel comedies ever filmed are to be released through Kleine-Edison-Selig-Essanay Service. They are offered by George Kleine, whose advertising department is on record as stating that these comedies cost more than the average five-reel feature.

"The Fixer" and "The Politicians" are the titles. The first to be released April 15, the latter May 13.

Harry Watson, Jr., star of "The Mishaps of Musty Suffer," is featured in these two-reel comedies, and in them has splendid vehicles to demonstrate his original film mannerisms, which have made for him so many admirers.

"SPOILERS'" UNUSUAL NEW YORK POLICY.

Following a two-year withdrawal of "The Spoilers" in New York state, it is announced that the de luxe edition of same, which has only commenced booking in New York state, will be completely withdrawn following the expiration of six "available" months, beginning April 15. It will not then be available for bookings for a two-year term, to wit: Until October 15, 1919. The 1917 showings commence with Keith, Proctor and Moss circuits in Greater New York and up-state at Proctor's, Albany, and the Family, Buffalo. Explaining the withdrawal policy, C. C. Loftus, representing the owners, states:

"The de luxe 'The Spoilers,' by Rex Beach, will be available for New York state booking for six months, beginning April 15, and then not for two years, to wit: October 15, 1919. 'The Spoilers' has the enviable reputation of being the best box office attraction in film history, excepting 'The Birth of a Nation,' of course. Such an attraction becomes most valuable to its owners and to the theaters playing it when released only for limited periods. A 'complete withdrawal' is in the interest of the attraction owner and the attraction booker. It has been figured that no large attraction—film or otherwise—should stay continuously on the market, and that a withdrawal of from one to two years is the proper duration. The proof of this is that in the state of Pennsylvania 'The Spoilers,' as originally issued, played every picture house in the state down to the 5 and 10-cent houses, and that a year and a half later the writer booked the second edition into the largest legitimate theaters, as a show, with publicity, on a percentage basis, and did a business that is still the talk of Pennsylvania."

WHARTON COMPLETES FIRST SUBJECT.

One of the Wharton companies has just returned from Saranac Lake, where they have been for the past four weeks working on "The Great White Trail," which will be the first of the Wharton superfeature releases. The company is headed by Doris Kenyon, who is supported by Thomas Holding, Paul Gordon, Hans Robert, Edgar L. Davenport and Mrs. Charles Willard.

The interior scenes are being taken at the studios at Ithaca, and Director Leo D. Wharton expects to finish the studio work within the next four weeks.

A two-reel comedy entitled "Below Zero" has just been completed at the studios, and will be released at the same time as the first feature.

Several very prominent stars and well-known writers have been engaged for the production of the releases to follow, and they will necessarily be of a much warmer nature, since summer has arrived at the studios, and productions of the nature of "The Great White Trail" will have to wait until another winter for their making.

NEW MARY PICKFORD SUBJECT.

The new Pickford vehicle will be released under the title of "A Romance of the Redwoods," and is now rapidly nearing completion. A Western subject of full-blooded, dramatic action, it presents "Little Mary" in a role that is entirely different from anything in which she has ever appeared on the screen. The story was written by the famous director himself in collaboration with Jennie Macpherson, and discloses a wealth of typical Pickford incidents of particular heart appeal. The settings are of the days of '49, during the time of the big gold rush. Mary Pickford as Jenny Lawrence, a little New England miss, journeys to the West in search of her only relative, an uncle. Before she is aware of it, she falls in love, and, as a result, becomes enmeshed in serious complications. Various clever twists to the story afford surprises that add greatly to the general merit of the subject.

Director De Mille Taking a Scene for "A Romance of the Redwoods."

In this production Miss Pickford has been under the direction of Cecil B. De Mille, and has worked in the new Lasky studios at Hollywood. May 14 is announced as the release date of this production.

PUBLICITY IDEAS FOR EXHIBITORS.

Every exhibitor of motion pictures is constantly on the outlook for new methods of publicity for his house. Anything that is a little different or a little better than the ordinary publicity mediums now in use is always welcome.

The Cahill-Igoe Co. of Chicago has done a great deal to help the busy exhibitor with his advertising problems. It furnishes a complete service to all its subscribers, which consists of a series of twelve different designs for programs and the advertising write-up for each picture shown. The write-up service is furnished free.

Another item of interest to Paramount exhibitors is the "Filmette," which is produced by this same company. The "Filmette" is a new style of folder, designed to take the place of the customary heralds furnished by the producers. It is absolutely original in design, and contains, besides pictures from the play itself, a curiosity-rousing write-up of the picture. These "Filmettes" are furnished on Paramount releases only.

HAROLD LOCKWOOD RE-SIGNS WITH METRO-YORKE.

Following the return of Fred J. Balshofer to California from the East, and the announcement that Harold Lockwood would be featured in several big Metro-Yorke productions in the near future, comes the news that Lockwood has signed a new contract. It is to run for two years, during which Harold Lockwood will be starred in a number of pictures, which will be bigger than any in which the popular star has yet appeared.

During the time Lockwood has been associated with Mr. Balshofer, a number of prominent Metro-Yorke successes have been filmed. Some of these were "Pidgin Island," "Big Tremaine," "The River of Romance," "The Masked Rider," "Mister 44," and "The Promise." "The Hidden Children" has just been released through the Metro organization, and "The Hidden Spring," which will be known on the screen as "The Secret Spring," has been completed at the Hollywood studio. That all these pictures are successes is evidenced by the anxiety of Mr. Balshofer to sign Lockwood for another term of work under the Metro banner.

"THE SAINT'S ADVENTURE" WALTHALL'S NEXT.

"The Saint's Adventure" will be Henry B. Walthall's next Essanay feature. This photodrama, presenting the great emotional actor in an entirely different characterization from any in which he has yet been screened, will be released May 7. Exhibitors may see trade showings of the picture now at the Kleine-Edison-Selig-Essanay branch offices.

Mary Charleson again appears as Mr. Walthall's leading woman in this production. This little actress has just garnered in for herself a nation full of praise for her latest Essanay feature, "Satan's Private Door." It was the first picture in which Essanay has featured her, and its great success has won for her a big following among photoplay patrons throughout the country. This fact should play no little part in paving the way to success for "The Saint's Adventure."

The story for Mr. Walthall's forthcoming production was written by Willis Brown, former judge and a nationally known figure in sociological and child uplift work.

"GOD'S MAN" HAS AUSPICIOUS SHOWING.

More than three thousand invited members of the motion picture and theatrical profession virtually crowded the famous Rialto theater to the doors on Wednesday morning last to witness the professional pre-release showing of the Frohman Amusement Corporation's newest superproduction, "God's Man," in which H. B. Warner is starred. With one accord, practically, this audience proclaimed this new nine-reel subject the greatest dramatic offering which has been made in motion pictures. It was undoubtedly the most pretentious and successful trade showing of a motion picture which has ever been held in New York city.

Under the direction of Managing Director S. L. Rothapfel, a special musical setting was arranged and rendered under the leadership of Conductor Hugo Reisenfeld with the full Rialto orchestra of fifty pieces.

"THE SILENT MASTER" COMPLETED.

Robert Warwick's second Selznick picture, "The Silent Master," is now complete, and was shown privately to the Selznick department heads last week. It will be released in a few days. Harry Rapf, president of the Warwick corporation, has staked heavily upon the success of this picture. In addition to engaging Leonce Perret, the noted French director, as head of his producing department, he recruited his cast from such screen and stage notables as Olive Tell, Anna Little, Donald Galaher and Henri Valbel. Besides the array of important players supporting Mr. Warwick, the production boasts a variety of unique phases.

CHANGE IN ART DRAMAS RELEASE DATES.

"The Inevitable," the Erbograph-Art Drama which was scheduled to be released on April 5, has been postponed to April 12, on account of the slight illness of Anna Q. Nilsson, who was unable to finish the last few scenes of the picture on time.

This will make a change in all following **release dates. The new order will run as follows:** "The Inevitable," April 12; "The Great Bradley Mystery," April 17; "A Mother's Ordeal," April 26; "The Auction of Virtue," May 3, and "The Mystic Hour," May 10.

A change in title has also been announced. The picture which went under the working title of "One Woman's Ordeal" has been changed to "A Mother's Ordeal." This is a Van Dyke production starring Jean Sothern.

MARION SWAYNE MAKES ART DRAMAS DEBUT.

"Little Miss Fortune" is the title selected for Marion Swayne's first feature with the Erbograph company, releasing on Art Dramas program. The story was written by Clarence J. Harris, the prominent scenario writer, especially for the star.

In support of Miss Swayne are Hugh Thompson, Bradley Barker, Lucile Dorrington, Anna Day Perry and Charles Macdonald. Joseph Levering is directing the production, which is rapidly nearing completion.

Miss Swayne plays the part of a poorhouse girl of unknown parentage who is known as "Sis," for want of a better name. In the small town where she lives she is snubbed by all the other girls, and life is made generally miserable for her. It is her ambition to be a famous actress, and when an opportunity for escape comes she takes it and goes to the city.

ASTRA COMPLETES TWO MORE FEATURES.

With the completion of two more features for release on Pathe's Gold Rooster program, in the near future, George Fitzmaurice and William Parke, directors of the Astra Film Corporation, have started work on two new features.

Mr. Fitzmaurice's latest picture is entitled "Fifth Avenue." Mollie King is the featured player. The cast includes Donald Hall, Adaine Dalmores, Ernest Lawford and Paul Everton. The cast of Mr. Parke's picture has not been announced. Mr. Fitzmaurice's next picture will be a secret service story. A society drama has been selected for Mr. Parke.

Work is progressing rapidly on the two serials which Astra is making for Pathe. One of these, "New York Nights," featuring Pearl White, is being directed by George B. Seitz. The other, with Mollie King and Creighton Hale as the featured players, is under the direction of Theodore Marston.

GEORGE OVEY ON SCREEN AS SELF.

In "Somewhere in the Mountains," the Cub comedy scheduled for release through the Mutual Film Corporation on April 19, George Ovey appears on the screen as George Ovey, minus all character make-up, for the first time since his association with Cub comedies.

The picture opens with George Ovey entering a picture show. There, on the screen, he sees himself playing his character of Jerry in a story which takes him into the moonshine country, where he has a series of thrilling adventures. When the story fades out Ovey is discovered in his seat, asleep. The show is over and a pretty girl usher taps him on the shoulder, awakening him.

"THE MYSTIC HOUR," FORTHCOMING ART DRAMA.

"The Mystic Hour" is the title of the Apollo-Art Drama which is to be released on May 10. Agnes Fletcher Bain is the author of this, and the direction is in the hands of Richard Ridgely. Alma Hanlon and Edward Ellis are the featured players.

The story is a mystery tale, taking up a subject seldom touched upon in pictures—dreams and their relation to the waking life. It is based upon the studies in dream psychology and the subconscious made by Dr. Sigmund Freud, whose book, "The Interpretation of Dreams," has attracted worldwide attention from scientists recently.

"THE GREAT SECRET" FOR WORLD-WIDE SHOWING.

Contracts have been signed by which "The Great Secret," Metro's serial in which Francis X. Bushman and Beverly Bayne are co-stars, has been released to the exhibitors of Japan, Mexico, Dutch East Indies, India and the Philippines and Straits Settlements at one of the highest prices ever paid for a serial picture. This world-wide showing establishes a new record for a screen serial of New York life.

Offers also have been received from exchanges covering all of South America, Cuba, Australia, Spain and other European countries.

JANS GETS JERSEY RIGHTS TO "20,000 LEAGUES."

Herman F. Jans, president of the New Jersey Metro Film Service, has just bought the New Jersey rights for "Twenty Thousand Leagues Under the Sea."

Mr. Jans returned only a short time ago from a trip to Florida with his wife and daughter.

PATHE ANNOUNCES NEW MAX LINDER COMEDY.

Pathe will issue on April 29 a one-reel Max Linder comedy never before released—"Max Wins and Loses." It is a laughable burlesque on the famous "Exploits of Elaine" serial, and shows the famous comedian at his best.

Industrials As Entertainments

Advertising Films Must Be Made Interesting to Win a Place on Theater Program.

By Watterson R. Rothacker.

QUOTING from an article on the subject of cinema advertisements which was published in the Advertising World of London, England:

"Advertising by means of the cinema is a thing of infinite possibilities; and no inspired prophet is needed to predict a great future for it.

"To insert one or two blatant and uninteresting advertisement films into the program of an ordinary 'picture' show, as is done at a number of theaters, is not, however, to make any advance toward such a future; it is rather a step in the contrary direction. Its effect may tend to disgust the public with film advertisements of every kind whatsoever.

"It is gross impudence to inflict a number of advertisement films that are just advertisements, and nothing more—or even one, for the matter of that—upon people who have paid to see an ordinary cinema program. That such films may be an addition to the usual round of 'pictures' is no excuse whatever. They occupy time, and the only alternative before those who are victimized is to endure them or miss a part of the entertainment that has been paid for."

These words evidently refer to the blunt, unadorned advertisements which are forced upon the moving picture public, and are interesting for reasons of revenue only. The criticisms are fairly aimed, and hit the mark, for, as this English writer states:

"Every advertising film intended to be chosen as part of the program of an ordinary cinema show must be made so interesting or amusing as to deserve exhibition on its merits as an entertainment. Unless it does this it will possess no virtue as an advertisement."

The concluding paragraph in this article referred to says:

"It is quite possible to produce films containing a powerful though unobtrusive advertising moral that, by their interest, humor or ingenuity, would be as welcome to patrons of the cinema theaters as the fare usually provided for them. No others should for a moment be tolerated."

And I say to this discerning English gentleman: "Right you are!"

During 1910 and 1911 my ideas on the subject of moving picture advertising and industrial moving pictures were completely commented upon by the English moving picture trade journal, the Bioscope, of London. At the time I expressed the following opinions:

In so far as educational value of industrial films is considered, there is no doubt that they are a powerful factor in placing before the world various processes of manufacture which would otherwise only be known to the few people actually engaged in them, and, in addition to that, a good industrial film is appreciated, and, in fact, enjoyed by an audience, provided, always, that the subject is treated in a popular manner, and presented upon the screen without too much advertising flavor being incorporated with it.

In advertising, the subjects should be handled so that they are replete with edifying interest, so that they entertain while carrying their deftly concealed advertising or educating message. In other words, a moving picture photoplay should be arranged around a commercial subject, so that, while it accomplishes its object with publicity force, the ulterior motives are successfully veiled, and the subject made acceptable to the most critical audience.

When this is properly done, and where the subject is augmentive, and doesn't displace any part of the regular program, it becomes an added feature. There can be no more objection to it than to the pages of advertising which are a part and parcel of every printed magazine, daily paper or similar publications devoted to news, fiction, science or to the press.

As a matter of record, the advertising in journals is eagerly perused, sought for, and enjoyed by the readers. It directs them to the supply of their wants and needs. If the guidance is suggested by means of a story which comprehensively explains, while making a direct appeal to the senses of enjoyment, can there be a logical or well-founded objection on the part of either the exhibitor of his patrons? I think not, inasmuch as both receive something for nothing, and are put in touch with commercial progress and its offerings in the most unique and subtle manner ever conceived, and at the sole expense of the advertiser.

Now, as far as the exhibitor is concerned, it is not the use of the advertising film which instigates adversion; it is the abuse.

When used with discrimination and foresight, the advertising film is welcomed by the patrons of moving picture theaters, and receives their attentive appreciation, rather than their wholesale condemnation.

It is my contention that advertising films properly restricted, thoughtfully conceived, accurately produced and judiciously exhibited will benefit the advertiser, the exhibitor and the public, and quite as strong is my belief that moving picture advertising improperly handled can do much injury to the patronage of a theater, and, if of that character which causes the injury, they certainly can do but little to benefit the advertiser.

Moving pictures made to advertise must be made properly, and must be made attract've; their presentation on the screen will then be beneficial to all concerned, and, if the advertising message is honestly depicted and pleasingly presented, it serves well the public, as well as the advertiser, and, by serving the public, serves the exhibitor.

PRIZMA CLAIMS COLOR IN SWIFT ACTION.

A popular, if fallacious, opinion exists among some critics that motion pictures in Nature's colors cannot be made of objects moving at high speed without suffering a disillusioning analysis of color.

Prizma Pictures in natural colors, shown at the Strand theater, in which ski jumpers at Saranac Lake leap many feet through the air at break-neck speed, and where bobsleds slide helter-skelter down grade at a mile a minute, or at Palm Beach, where biplanes and power boats travel at tremendous clip, disprove the assertion that color photography is designed to portray only inanimate or slow-moving objects.

Concurrent improvement in camera and projector for more than a decade has eliminated one of the ancient obstacles to photography in natural colors.

DIRECTOR BAKER APPEARS AS ACTOR.

George D. Baker, Metro director, will play his first part before a motion picture camera in "Sowers and Reapers," Emmy Wehlen's forthcoming Metro-Rolfe feature production, which has been written and directed by Mr. Baker. Although at one time an actor on the speaking stage, Mr. Baker has never played in a photodrama, believing that the place for a director is back of the camera and not in front of it. As "Sowers and Reapers" is a story of the motion picture studio, he was prevailed upon to play the part of a director in it, which means simply playing himself as he appears every day on the studio floor.

Night Scene of the Rothacker Film Co.'s Laboratory Studio, Chicago, Ill.

OFFICIAL ALBANY SEES "TROOPER 44."

"Trooper 44," the five-part feature, depicting the activities of the Pennsylvania State Police, as a background to a vivid and exciting dramatic story, was shown during the past week in Albany. The showing was coincident with the passing of the bill authorizing a New York State Police Force, similar to the celebrated "Black Hussars." Dixon Boardman, president of the E. I. E. concern, under whose personal supervision the picture was produced by Roy Gahris, states that the showing was an unqualified success.

An interesting fact in connection with the showing was that it was made at the particular request of Governor Whitman, who has shown all along a lively interest in the Mills State police bill. The leading parts are enacted by June Daye and George Soule Spencer, the latter portraying the title role. Mr. Boardman wishes to announce that no more private showings of the picture will be given, in order to protect the interests of states-rights buyers, who have fairly flooded the E. I. S. offices with applications for franchises.

Picture Theaters Projected

BIRMINGHAM, ALA.—E. A. Schiller of Schiller Amusement Company and Marcus Loew of Loew vaudeville circuit will soon let contract to remodel Bijou theater, to include changing of front, erection of an addition and remodeling lobby, adding fire escapes, constructing rest rooms on each floor for ladies, lounging and reading rooms, redecorating, install seats, ventilating system and stage equipment, etc.

CHICAGO, ILL.—Edward Browarsky, real estate broker, 111 W. Washington street, is having plans prepared for a three-story theater building, 157 by 266 feet, to include stores, apartments and lodge hall. The project will represent an investment of approximately $300,000.

CHICAGO, ILL.—Architects J. B. Rohm & Son, 138 N. La Salle street, are preparing plans for a one and two-story moving picture theater, store and office building, 50 by 125 feet, to cost $30,000.

CHICAGO, ILL.—Archt. A. A. Salzman, 38 Dearborn street, is preparing plans for a two-story moving picture theater, bank, store and office building, 80 by 80 feet, to cost $10,000.

FOREST PARK, ILL.—P. H. Lautenslager, 3343 West North avenue, Chicago, has plans by H. L. Newhouse, 4630 Prairie avenue, Chicago, for a three-story theater, store and office building, to cost about $150,000.

MILLEDGEVILLE, ILL.—Mark Smith, 513 E. McKinney avenue, Dixon, Ill., has contract to erect three-story theater, lodge hall and store building, 45 by 60 feet, for the Masonic lodge here.

INDIANAPOLIS, IND.—Shiel-Chopin Construction Company, 220 N. Illinois street, have contract to erect one-story moving picture theater, 45 by 195 feet, for Dupree Realty Company, to cost $20,000.

ALGONA, IA.—John Behannon has taken over the moving picture theater formerly owned by William Stewart.

AMES, IA.—C. Gorbrecht of the Twin Star theater, will erect a moving picture theater here, costing about $30,000.

ATKINS, IA.—The Atkins theater has been opened by George Lieb.

CARROLL, IA.—H. B. Gray has disposed of his interest in the Royal theater to George Venterihie.

CASCADE, IA.—J. E. McMinds, 703 Security building, Cedar Rapids, Ia., is preparing plans for a stock company to remodel a two-story theater building. The improvements will cost $6,000.

CEDAR RAPIDS, IA.—The Ideal theater is now being conducted under new management.

CEDAR RAPIDS, IA.—The Olympic theater will be enlarged to twice its present size. J. F. Scelaro is the manager.

CLARINDA, IA.—C. C. Anne has purchased the Orpheum theter formerly owned and operated by C. B. McKerney.

DIKE, IA.—Danish Brotherhood of America has plans by H. B. Burr, 603 Commercial building, Waterloo, Ia., for a two-story theater and lodge hall, 40 by 100 feet, to cost $16,000.

ESTHERVILLE, IA.—F. H. Graff, whose opera house was destroyed by fire the early part of this year, has plans by J. E. Nason, 627 Corn Exchange building, for a three-story theater, store and office building, 66 by 135 feet, to cost $150,000.

ESTHERVILLE, IA.—A new $40,000 opera house will be erected here by Frank King.

GRISWOLD, IA.—G. W. McNary, who has been operating the Majestic theater in this city, has disposed of his holdings to H. I. Miller, of Cameron, Mo.

HAZELTON, IA.—The Princess is the name of a new moving picture theater which Walter Munger and Clifford Graham will open here.

MARION, IA.—Joseph Mulherin, of Marengo, Ia., has purchased the Garden theater.

OSKALOOSA, IA.—McConnell & Hanser have purchased the Orient theater and plan to make a number of improvements to the house.

ROLFE, IA.—Emmett Stalcup is the new manager of the Rolfe theater.

SHENANDOAH, IA.—A. M. Beardsly contemplates erecting a moving picture theater here.

SIBLEY, IA.—Campbell and Dixon will open a moving picture house here.

SIDNEY, IA.—The Joy theater has been opened. Mrs. J. Redmond is the proprietor.

SPENCER, IA.—O. C. Cartwright has purchased a moving picture house here.

SIOUX CITY, IA.—The new Princess theater has been opened by Jake Schlank.

TERRILL, IA.—T. E. Cooper has disposed of his interest in the Royal theater to Neil Nelson and Charles Lese.

VINTON, IA.—Improvements are being made to the Palace theater.

DODGE CITY, KANS.—City has plans by Mann & Gerow, 721 Rorobaugh-Wiley building, Hutchinson, Kan., for a two-story auditorium, to cost $40,000.

KANSAS CITY, KAN.—City will vote on proposition April 3 to construct an auditorium, costing $125,000. H. Payne, city clerk.

LURAY, KANS.—Hickman Brothers have plans by C. A. Smith, Salina, Kans., for a one-story moving picture theater, 50 by 100 feet, to cost $10,000.

OTTAWA, KAN.—Crystal Theatre Company have plans by G. H. Washburn & Son for a fire proof moving picture theater.

PLAQUEMINE, LA.—Joseph River will supervise construction of moving picture theater to be erected at the corner of Main and Railroad avenue.

HAGERSTOWN, MD.—Maryland Theatre Company, care Ernest Westfall, manager, 19 S. Potomac street, plan to erect an addition, 78 by 160 feet, to cost $25,000.

DOLLAR BAY, MICH.—John Gestil, owner of the Cozy theater, is having plans prepared for another moving picture house.

HANCOCK, MICH.—Frank Ongié, manager of the Savoy theater, plans to erect a new theater with seating capacity of 900.

HOUGHTON, MICH.—Joseph and Alvin Boubonnais have purchased the Lyric theater from Joseph Thibodeau. Joseph Boubonnais will be the manager.

MONROE, MICH.—J. E. Denniston Company have plans by C. Howard Crane, 2323 Dune Bank building, Detroit, for a theater building, to cost $55,000.

ADA, MINN.—William Bosworth has disposed of his interest in the opera house to Peter Matson.

BEMIDJI, MINN.—The new Elko theater has been opened to the public. Oliver Whaley is manager.

BLACKDUCK, MINN.—George Thullen has been appointed manager of the Bijou theater.

DELAVAN, MINN.—Prof. H. O. Gardner, of the Pastime theater, is planning to make a number of improvements, including the installation of 220 new seats and a new ventilation system.

ELY, MINN.—The Rex theater has been opened under the management of H. R. Adams.

FAIRMONT, MINN.—It is reported that Herman Freitag will erect a moving picture theater here in the near future.

HOWARD LAKE, MINN.—The Spitz theater, recently purchased by the Triangle Amusement Company, is being thoroughly remodeled. An addition is being constructed to the rear of the building, thus increasing the seating capacity.

HOWARD LAKE, MINN.—The Triangle Amusement Company, comprising G. G. Luhnan, Charles Moore and H E. Berry, have purchased the Spitz theater from Charles Brewster.

LANCASTER, MINN.—Cary & Clad have disposed of their moving picture outfit to Emil Halquist.

MAGNOLIA, MINN.—Leonard McCabe, of Beaver Creek, has disposed of his moving picture theater business to G. O. Trowbridge and F. A. Parker, Jr.

MAPLE LAKE, MINN.—W. E. Keegan, of Minneapolis, has taken over the Rex theater from J. S. Kradie.

MINNEAPOLIS, MINN.—The New Home theater located at the corner of 42nd and Washington avenues, has opened under the management of William Lanzen and Harold Asp.

MINNEAPOLIS, MINN.—An application has been made by Hasslinger, Knotz & Roufs, 1006-8 Plymouth avenue, for a license to operate a moving picture theater.

PINE CITY, MINN.—H. N. Turner, of Linton, N. D., has purchased the Family theater from H. Elkjer.

ROCHESTER, MINN.—F. B. Trieble, of Oskaloosa, Ia., has assumed management of the Empress theater.

STAPLES, MINN.—The new Palace theater has been opened to the public. H. E. Poole is the manager.

WABASHA, MINN.—Otto Burkhardt has disposed of his interest in the Princess theater to Joseph Mars.

WALTHAM, MINN.—E. E. Dennis, of Brownsville, will open a moving picture house here.

SPRINGFIELD, MO.—Edward V. West has plans by J. L. Heckenlively, 502 Landers building, for a one-story moving picture theater with balcony, 115 by 115 feet, to cost $30,000.

BUTTE, MONT.—Sam Harris and Irving C. Ackerman, owners of a string of theaters in western cities, plan to erect a new theater in this city.

BUTTE, MONT.—The new People's theater, located on East Park street, will be opened to the public as soon as the furnishings are put in place.

CULBERTSON, MONT.—Slustrop and Peterson have disposed of their interest in the Princess theater to Waldo Bolmgren.

DILLOW, MONT.—The Hartwig theater here has been opened.

HELENA, MONT.—The Princess theater on South Main street will reopen under the management of Harry H. Peck.

HINSDALE, MONT.—F. C. Gath, manager of the Gibson Opera House at Glasgow, Mont., has opened a moving picture theater here. It has been named the Majestic. W. O. DeMusey is the manager.

LEIN, MONT.—Irving Driscoll has disposed of his interest in the Klein Amusement Company to William Roberts.

OPHEIM, MONT.—Edward and John Landlie, of Mohall, N. D., have purchased a moving picture house here.

OUTLOOK, MONT.—A moving picture theater is to be opened here in the near future.

POPLAR, MONT.—C. Jensen will remodel the stage of the Glacier theater.

SCHOBEY, MONT.—A new $22,000 moving picture theater is contemplated for this city.

ALLIANCE, NEB.—Harry Du Bugus plans to erect a new moving picture theater, 50 by 140 feet.

JUNCTION CITY, NEB.—S. Trites has leased the Crescent theater.

O'NEILL, NEB.—Hugh Coyne has purchased the interest of Manager Beckhart in the Star theater.

SYRACUSE, NEB.—The opera house is being remodeled for D. C. Boyett and Frank Wilk, who will operate it as a first-class moving picture house.

JERSEY CITY, N. J.—Casino Realty Company, Edward Erickson, president, 117 Oak street, have plans by Chris H. Ziegler, 75 Montgomery street, for two-story moving picture theater and office building, 57 by 159 feet, to cost $40,000.

GLASSBORO, N. J.—The old Lloyd property located at the corner of Main and New streets is being converted into a temporary theater.

NEWARK, N. J.—A one-story addition 25 by 110 feet, will be built to the moving picture theater owned by J. Frank Hatch, 653 Springfield avenue.

PITMAN, N. J.—S. P. Clark, who recently purchased the Park theater, is having extensive alterations made to the structure.

BROOKLYN, N. Y.—B. Herman, 294 Broadway, New York, is president of a company now in process of organization, which will erect a two-story moving picture theater 120 by 172 feet, to cost $225,000. Plans are being prepared by R. Thomas Short, 370 Macon street.

BROOKLYN, N. Y.—Marcus Loew, 1492 Broadway, New York City, has plans by Thomas W. Lamb, 644 Eighth avenue, New York City, for one-story theater, 126 by 300 feet, to cost $800,000.

GLOVERSVILLE, N. Y.—Hiram Darling, 63 N. Main street, plans to expend about $15,000 in making alterations to his theater building.

LONG ISLAND CITY, N. Y.—Architect Fred Korfman, 406 Ninth avenue, is preparing plans for a fireproof moving picture theater and business building.

BEACH, N. D.—W. S. Freeman, of St. Cloud, has taken over the Bijou theater, formerly conducted for several years by Clifford Smith.

CARSON, N. D.—A moving picture theater will be erected here by Otterson Brothers.

OSNABROCK, N. D.—Walter Nelson is interested with others in the erection of a moving picture theater.

STANTON, N. D.—Erickson Brothers have purchased the Pastime theater and will conduct it in the future.

WALHALLA, N. D.—The moving picture outfit of Le Page and Boettscher has been purchased by Hemsley and Fraser. The latter will continue the business regularly every week.

CINCINNATI, O.—Gayety Amusement Company has plans by Lamb & Sons, 644 Eighth avenue, for three or four-story moving picture theater, 60 by 100 feet, to cost $950,000.

CINCINNATI, O.—United Theatres Company have plans by Zettal & Rapp, Johnston building, for an addition to their theater, 100 by 60 feet, to cost about $150,000.

COLUMBUS, O.—Joe Adorno, 390 W. Goodale street, proprietor of the Savonia theater, plans to erect a one-story addition, 22 by 30 feet.

SPRINGFIELD, O.—Louis Chakares, proprietor of Princess theater, plans to erect a one-story addition, 25 by 70 feet, to cost $4,000.

HOBART, OKLA.—Thompson & Kizziar are building a $10,000 moving picture theater here. It will be modern in every way, and will be ready for opening about May 1.

BERWICK, PA.—Sult Brothers of this city are preparing plans and specifications for the erection of another moving picture theater here. The new house will seat about 1,000. Sult Bros. are at the present operating the Palace in Berwick.

CHAMBERSBURG, PA.—H. R. Weber, manager of the Star theater here, has taken over the management of the Orpheum, also in this city. The Star will be devoted to regular program material and serials while the Orpheum will play features only.

HARRISBURG, PA.—It is reported that the Regent theater on Market street, operated by P. P. Magaro, will be rebuilt. About $100,000 will be expended in making the improvements.

PHILADELPHIA, PA.—Samuel Segall has taken title to the moving picture theater at the southwest corner of Fifty-third street and Lansdowne avenue, subject to a mortgage of $15,500. The building is situated on a lot 172.11 by 65.1 feet and is assessed at $25,000.

BEAUFORT, S. C.—E. G. Clarke has contract to erect a $5,000 moving picture theater.

FLORENCE, S. C.—J. W. Howard has acquired the Imp theater and will rebuild.

HECLA, S. D.—A $6,000 fireproof moving picture theater is being erected here. George Johnson and others are interested in the enterprise.

RAPID CITY, S. D.—The Dreamland is the name of a new moving picture theater opened by A. L. Hewett.

YANKTON, S. D.—It is reported that Caspar Steckler, of Avon, is dickering for the purchase of the Yankton theater building and Lyric equipment.

DECATUR, TEXAS.—Owners of the Majestic theater will rebuild structure recently burned.

EAST RADFORD, VA.—W. H. Painter, owner of the Colonial theater, will erect a two-story addition, 30 by 125 feet and 55 by 65 feet, providing room for stores on the first floor.

ROANOKE, VA.—Hampton Theater Corporation will expend $3,000 to erect an addition to their building.

BLUEFIELD, W. VA.—Samuel L. Matz is having plans prepared by C. C. and E. A. Weber, Citizens' National Bank building, Cincinnati, Ohio, for an arcade and theater building; steel and brick, fireproof construction, concrete floors, hot water heat, electric and gas lighting; work to commence shortly.

BLUEFIELD, W. VA.—B. P. O. E. will remodel opera house.

FARMINGTON, W. VA.—J. T. Dotts, 116 Russell street, Fairmont, W. Va., has the contract to erect moving picture theater to replace structure lately damaged by fire, for J. V. Dotts. The new building will be of brick construction; flat slag roof, wood floors; cost, $3,500; electric lighting system, $800. Work to commence March 15.

BLACK RIVER FALLS, WIS.—George Sassen, of Lodi, Wis., has purchased an interest in the Parsons theater.

DELAVAN, WIS.—H. O. Gardner has disposed of his interest in the Pastime theater to L. H. Guhl.

EAU CLAIRE, WIS.—The new Rex theater, owned by R. Hoch, has been leased by C. M. Waterbury. The house will be opened early in May.

HARTFORD, WIS.—James Day, representing Rosenheimer & Day, has purchased the Crystal theater building.

KAUKAUNA, WIS.—Frank H. Ellsworth of Green Bay, Wis., who purchased and managed the Vandette moving picture house here since last spring, has disposed of his interest to the former owner, William Van Dyke.

KENOSHA, WIS.—About $7,000 will be expended in making improvements to the Virginia theater at 201 Wisconsin street. Al Meis is manager.

MAIDEN ROCK, WIS.—H. Smith and others are intersted in a project to erect an opera house here.

SCREENCRAFT

By Louis Reeves Harrison

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Philadelphia Film Men Volunteer Aid

Mayor Receives Delegation of Exhibitors and Operators Who Offer to Help in Work of Coast Defense Committee—Form Definite Plans.

From F. V. Armato, 144 No. Salford Street. Philadelphia, Pa.

PHILADELPHIA, PA.—Through appointment, Mayor Smith met a delegation of over 100 moving picture owners and operators of Philadelphia, in regard to aiding the Coast Defense Committee. George Wentworth Carr, secretary of the Coast Defense Committee, outlined the work which the moving picture men could perform.

At the suggestion of the mayor the delegation held a meeting and elected the following as a committee to represent the motion picture interests and to co-operate with the mayor and all other leaders in the defense movement: Chairman, John O'Donnell, president of the Exhibitors' League; Joseph M. McCready, president of the Stanley Exhibitors' Association; Frank Buhler, general manager of the Central Market Street Amusement Co.; Charles H. Goodwin, secretary of the Exhibitors' League; Harry Schwalbe, president of the Electric Theatre Supply Co.; John Clark, manager of the Metro, and Walter Murray, secretary of the Motion Picture Operators' Union, Local 307.

Mr. McCready, secretary of the Stanley Co., which company is intimately associated with over 102 houses in the city, offered the services of the houses to the committee, and promised that anything the committee wished would be complied with. It was suggested that at the moving picture shows, which are attended daily by over 200,000 people, patriotic slides and films be thrown upon the screen. It was also urged that during the showing of the patriotic pictures national anthems be sung and short talks given by some popular speaker on the work and aims of the Coast Defense Committee. The heads of the various branches affiliated with the moving picture business unanimously proffered their services and use of the houses to the city at any time desired.

Patriotism in Local Filmdom.

Philadelphia, Pa.—Joan of Arc, mounted on a prancing white horse, appeared in the preparedness demonstration last Saturday afternoon, as a demonstration of the patriotism of manager J. S. Hebrew, of the Vitagraph—V-L-S-E.

H. M. S. Kendrick, of the Fairmount theater, at 26th and Girard avenue, is expressing his patriotic spirit, and stimulating that of others by a beautiful and elaborate display of American flags and banners in front of his theater.

Another theater to fall in line with the preparedness movement is the Great Northern, at Broad street and Erie avenue. Manager Ertel, of this house, has a magnificent patriotic display in front of his house.

Sablosky-McGuirk Enterprises Open Office.

Philadelphia, Pa.—A. Sablosky, John J. McGuirk and L. Sablosky, who comprise the Sablosky-McGuirk Enterprises, have opened elaborate offices in the Globe Theater building, Juniper and Market streets. They occupy the entire second floor.

F. J. Herrington Visits Philadelphia League.

Philadelphia, Pa.—F. J. Herrington, organizer of the Exhibitors' League of America, was to visit the local league on Friday, April 6. A special meeting has been called for 11 a. m. in the rooms of the American Photoplayer Company, in the Parkway building.

W. Sachenmaier Lends Yacht to Navy.

Philadelphia, Pa.—William Sachenmaier, manager of the Eagle Projection company, has donated to the United States Naval Reserve his 36-foot sea-going yacht for the auxiliary naval service.

Philadelphia, Pa.—J. E. Moyer has been securing excellent results in booking the various instalments of McClure's "Seven Deadly Sins" series.

Philadelphia, Pa.—Albert Brown, of the Overbrook theater, is celebrating anniversary week at his house by a series of extra generous bills. Special musical programs on the new organ are featured.

Charles Segal, of the Apollo theater, 52d and Thompson streets, has secured a most proficient performer for the new grand organ. After hearing this virtuoso one is convinced that music is not only a desirable but an essential part of an up-to-date program.

BOSTON FILM JOTTINGS.

From J. J. Phillips, Photo Play Editor, Boston Journal.

Louis B. Mayer Gets "Masque of Life."

BOSTON, MASS.—Louis B. Mayer, president and general manager of the American Feature Film Co. and the Metro Exchange of New England, has purchased the state rights for the New England territory of the sensational photo play, "The Masque of Life." This is the fifth spectacular production that Mr. Mayer has annexed to his long list in the past few days, which includes such remarkable productions as "The Whip," "Beware of Strangers," "The Deemster," "The Masque of Life," and the rest of these productions will be backed up with a tremendous advertising campaign throughout New England and through the use of newspaper space in large cities and towns. Over two hundred exhibitors were in atendance at the trade showing of "The Masque of Life" on Tuesday, April 3, at the Park theater and this production was received with great favor by all present, which augurs well for its booking here.

"Mothers of France" on World Film Program.

Boston, Mass.—The announcement by Manager Hand of the World Film New England exchange that "The Mothers of France," the wonderful film that features Mme. Bernhardt, is to be incorporated into the regular World program, is being received with much pleasure by World exhibitors.

Joseph Hickey Goes to New York.

Boston, Mass.—Joseph Hickey, formerly assistant manager of the Park theater, Boston, has assumed similar duties at the Park theater, New York, where the "Whip" is being shown to capacity audiences.

L. H. Watrous Heads Local Vitagraph.

Boston, Mass.—L. H. Watrous, formerly of the Toronto branch of the Vitagraph, has become the manager of the Boston branch of the Vitagraph. Mr. Watrous has been with the Vitagraph since January, 1916.

NEWARK, N. J., NEWS.

By Jacob Kalter.

Delaware Corporation Appoints Agent.

JERSEY CITY, N. J.—The Amalgamated Film Distributors, incorporated under the laws of Delaware, have appointed the Corporation Trust Company, of 15 Exchange place, as their New Jersey representatives.

Local Film at Terminal.

Newark, N. J.—With the co-operation of the Newark Star-Eagle, a local newspaper which ran a motion picture contest last month, "Maid in Newark," a photoplay with local talent and atmosphere, was produced at the Terminal theater, Broad street and Park place. Harry F. Karasik is the manager of the theater.

Alterations at West New York.

West New York, N. J.—John Woelfel is having alterations made to his one-story moving picture house on Bergenline avenue, between Thirteenth and Fourteenth streets. George Wilharedt, of 411 Twenty-third street, New York city, is preparing the plans, which call for an outlay of $5,000.

Alterations to Lyceum Theater.

Newark, N. J.—Alterations are being made at a cost of $200 at the Lyceum theater, 229 Springfield avenue, owned by John E. Eisele. The lessees of the house are Pollack & Bratter. Nathan Myers is the architect.

U. S. Sign Shop Formed.

Newark, N. J.—Harry T. Hall, of 1233 Park avenue, Hoboken, N. J., has filed as the trade name of his theatrical sign company U. S. Sign Shop. He has opened offices at 33 Strand theater building, 118 Market street.

Films of Plattsburg Shown.

Newark, N. J.—Motion pictures of the training camp at Plattsburg taken last summer were shown for the first time in the state at a public meeting held March 28 at Wallace Hall under the auspices of the Newark branch of the Military Training Camps Association.

IN PORTLAND, OREGON.

Commissioners View "Patria."

Portland, Ore.—"Patria," showing at the Hippodrome, has received considerable attention from the city administration of late. On March 28 all the city commissioners came to the Pathe exchange, where an episode was screened at their request. Complaints had been made to them, they said, that the picture was not proper to show at this time. The commissioners were apparently satisfied that there was nothing wrong with it, however, as no further action was taken. The censor board and a government official viewed the picture about a month previous.

Portland Brevities.

Portland, Ore.—The Liberty theater, the new Jensen & Von Herberg house, will install a $50,000 organ made to order by the Wurlitzer company. The opening of the house will be deferred several months pending the completion of the instrument.

E. J. Myrick, of the Columbia, says that "Hell Morgan's Girl" broke all records for attendance at his theater.

Eddie Hudson is back as shipper at the Pathe exchange after working several months in the Butte Pathe office.

Will Rosenthal was in Portland the week of April 1 with "Civilization" playing at the Star.

T. C. Malcolm, supervisor of exchanges for Mutual, and G. E. Jackson, traveling representative, were visitors in Portland looking over the territory and report conditions excellent for the company.

Vale, Ore.—C. A. Hewett has purchased the Rex theater from J. B. Quissenberry.

Admission Up In Portland, Ore.

Portland, Oregon, Downtown Theaters Raise Price to Fifteen Cents All Day—Formerly Charged Ten Cents at Matinees—Service Cost the Reason—Five Cent Houses Expected to Charge a Dime.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—Commencing April 2, the price of admission in all of Portland's big downtown photoplay theaters will be fifteen cents for matinees as well as for night performances. Heretofore ten cents has been the matinee price. E. J. Myrick, manager of the Columbia, one of the theaters affected, gave as the reason that everything connected with the operation of theaters has increased and that a proportionate increase in admission price was necessary.

An effort is being made to induce the nickel showhouse men to raise to a dime and indications are that such a raise will soon take place.

Two Bits for a Feature.

W. A. Graeper, of the Union Avenue theater, is planning to show "Civilization" April 25 at 25 cents. Admission price raises are unusual occurrences in Portland's suburban theaters, where the price is always a dime and where the biggest features have heretofore been offered for that money or else not shown at all. Mr. Graeper feels, however, that there will be extraordinary features coming along that no up-to-date suburban show can afford to pass up and he is going to show "Civilization" to try out his idea.

Theater Is Church on Sundays Before Shows

In Portland, Ore., the Circle Theater Has Been Taken by the Taylor Street Methodist Church for Meetings—Services Before Show Opens.

PORTLAND, ORE.—The Circle theater, one of the city's best liked popular priced theaters, will be used each Sunday as a meeting place of a Methodist church congregation which formerly worshipped at the Taylor Street Methodist church at Third and Taylor streets. Services will begin at 10:30 Sunday mornings and conclude at 12:15. After an intermission of fifteen minutes the photoplay program will go on. The church deacons have leased the show house for Sunday mornings for a substantial period of time.

Manager G. T. Holtzclaw of the Circle is highly gratified by the action of the church people in leasing his house and says he will continue his policy of showing only the best photoplays there.

The leasing of the Circle for Sunday morning church service is considered an important step away from the bigoted ideas that have heretofore been known to exist in Portland concerning photoplay theaters. Last summer A. F. Flegel, a Portland attorney, arose on the floor of the City Council chamber and in a speech on censorship intimated that certain comparisons might be drawn between the motion picture industry and the saloon business. Mrs. A. F. Flegel was recently appointed a member of the censor board by Mayor Albee.

Albany Theater Opens.

Albany, Oregon.—The Opera House, which has been closed for some time, has been opened by F. W. Waters and John V. Hogg. Mr. Waters is the owner of the property. New equipment, including a new projector, has been furnished for the house by Pete Sabo, of Portland. The house opened March 31 with a Gold Rooster play.

It is rumored that C. A. Myers, who controls the Globe and Rolfe theaters, will also open the Rolfe, which has been closed, making three show houses in the town.

General Leaves Portland.

Portland, Oregon.—The exchange of the General Film Company, once one of the biggest on Film Row, pulled up stakes March 31 and quit, at least as a full-fledged exchange. Manager L. A. Todd will remain in Portland in charge of the territory and have headquarters at the Imperial Hotel.

The reason given by Mr. Todd for the withdrawal of the Portland office is the elimination of overhead expense.

Fire at The Dalles.

The Dalles, Ore.—The Grand theater recently suffered from a fire which kept the house closed for several days while repairs were being made. Most of the damage was done by smoke and water and no films were lost. A. Bettingen is manager of the Grand.

"20,000 Leagues" Sold.

Portland, Oregon.—The Film Supply company of Oregon, Gus Metzger, manager, has acquired the state rights for the Universal feature, "20,000 Leagues Under the Sea," for Oregon, Washington, Idaho and Montana. Geo. Bligh, of Salem, is the first exhibitor to book the picture under the new ownership.

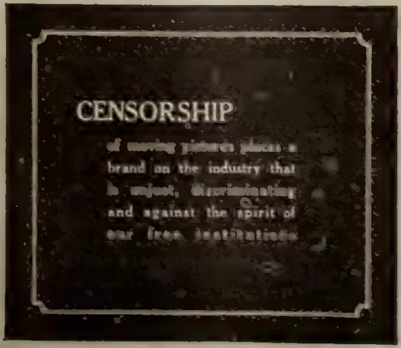
Organ for Marshfield Theater.

Portland, Ore.—Bob Marsden, owner of the Noble theater, Marshfield, Oregon, was a recent visitor in Portland. Mr. Marsden says he is planning many improvements in his theater, one of which is the installation of a new organ which has already been ordered.

Producing Company at Work.

Portland, Ore.—The American Lifeograph Company, which has maintained a studio in Portland for several years, has commenced producing again. Manager J. D. Vincil is going after the work in a way that promises results. The permanent cast is composed of ten people, headed by Ruth Weiland, Hazel Hansen and Harold Grady.

The Lifeograph studio has 5,000 feet of floor space and the plant is equipped with several up-to-date printing machines. The directing and technical end of the studio is in the hands of Louis C. Moomaw, who until recently was with Burton Holmes and Paramount in the East.



Anti-Censorship Slides

Exhibitors:—This is the most convincing method of crystallizing public sentiment against the idea of "legalized" Censorship of moving pictures either Federal, State or Local. Sets of nine slides, all different, see page 1944 of issue of March 24th for complete text of each slide. We will mail sets for $1.00 per set of nine, postage paid.

MOVING PICTURE WORLD,
17 Madison Avenue, New York

Pullman Sunday Closing Fight Nears Climax

Sabbatarians and Picture Show Proponents Each Submit Petitions to City Council—Councilmen Will Decide with the Majority.

By J. S. Anderson, East Seattle, Wash.

PULLMAN, WASH.—The Sunday moving picture fight continues to arouse considerable public interest. At a meeting of the city council a remonstrance was presented by J. N. Emerson containing the names of 676 voters who favored Sunday closing and Mr. Emerson stated that this represented a majority of the registered voters. At the same session a petition was presented containing 561 names of voters favoring keeping the picture shows open on Sunday.

Insomuch as a majority of the members of council went on record as favorable to respecting the desires of the majority of the voters in the matter, it is taken for granted that should a digest of the petitions disclose the majority claimed by the remonstrators the petition for Sunday opening will be denied.

The cause of the petitioners was presented by E. F. Emmick, manager of the Grand theater, while J. N. Emerson, the Rev. J. G. Robinson and Professor F. A. Thomson represented the opopsing faction, all making speeches of remonstrance. The remonstrators say that their petitions represent not only the big majority of the voters, but 590 heads of families, the majority of the school patrons, school teachers and college faculty.

The mayor appointed Councilman Myrtle S. Cardiff a committee of one to assist the city clerk in checking over the two petitions with the registration books. Definite action will be taken by the council at the next meeting.

The councilmen were severly criticised by the Rev. J. G. Robinson in his speech for bringing the matter to an issue by petitions instead of calling a special election or circulating the petitions themselves. He said, "It is an injustice to the community to cause the people to chase over the hills with petitions to ascertain the desires of the majority. You should have done the chasing yourselves or called an election. You have compelled the people of the community to stand on their heads to offset something which they feel ought not to be."

The Rev. Mr. Robinson stated that the churches did not take the initiative in the matter of remonstrance, but that the ministers were asked by the Christian people to take the lead in offsetting the threatened injustice to the majority.

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NEBRASKA THEATER CHANGES.

By F. H. Madison, 623 South Wabash Ave., Chicago, Ill.

CALLAWAY, NEB.—W. E. Reeder recently purchased the Star theater here.

Columbus, Neb.—A new modern theater will be constructed here. It will be called the North theater.

Omaha, Neb.—The Ideal Motion picture theater at 16th and Dorcas, was recently damaged by fire.

O'Neill, Neb.—Mr. and Mrs. Alva Plummer have purchased a miving picture theater here.

Omaha, Neb.—Fire, March 13, caused a damage of about $1,000 to the Farnum theater at 1415 Farnum street. The theater is owned by Joe Kohlberg.

Ord, Neb.—Mr. Waite has disposed of the Gem theater to Gibson & Van Vliete.

Schuyler, Neb.—A. E. Young has turned over the management of the Favorite theater to T. E. Huffer.

Cheyenne, N. D.—John A. Werner has purchased the moving picture outfit from C. F. Hilstrom.

Yankton, S. D.—J. P. Mathewson has leased the Yankton theater and will assume charge April 1.

Nebraska Exhibitors and Theaters.

Nebraska City, Neb.—J. R. Russell has sold the Paramount theater to Jerry Booth.

Omaha, Neb.—O. C. Redick sued the Hippodrome Amusement Company, owners of the Hipp theater, 1508 Harney street, for possession of the building.

Hebron, Neb.—Films of the Thayer county fair and other county fair scenes were shown at the Opera House under the auspices of the Hebron Commercial Club.

Dakota Notes.

Morristown, S. D.—Claude Dunning has sold his picture show to Mark Grahek.

Karnak, N. D.—Martin Nelson and O. A. Kaasted have been planning to open a moving picture theater on Buzzard street.

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Wisconsin News Letter.

By Frank H. Madison, 623 South Wabash Avenue, Chicago, Ill.

Superior's New Palace a Beauty.

SUPERIOR, WIS.—With crowded houses the Palace, "the theater beautiful," corner of Eleventh street and Tower avenue, Superior, Wis., was opened to the public March 26. At the afternoon performance the main auditorium was filled and the balcony partially filled, while in the evening capacity audiences witnessed both shows.

The opening bill is a pleasing one, with vaudeville and film, "The Inspirations of Larrabee," a Fortune picture (General Film).

To the patrons the interior of Superior's new $125,000 playhouse proved a revelation. It is one of the finest and most thoroughly equipped theaters in the Northwest. An excellent view is afforded from every seat in the theater. Besides the main auditorium and balcony, which seat approximately 1,200, the theater is equipped with well appointed dressing rooms, shower baths and lounging rooms for the performers, ladies' and gentlemen's parlors for the patrons, and a nursery room with sand piles and merry-go-round for the children. A maid will be in attendance to care for the youngsters while their elders are at the show.

Manager Frank Phelps has secured a crew of local stage employees to have charge of the rear part of the theater. They are Hugh Miller, stage carpenter; Bethel Robinson, electrician, and Lew Bingham, property man. George Petterson is director of the orchestra, which is made up of capable Superior musicians.

Wisconsin Jottings and Changes.

Black River Falls, Wis.—George Gassen has purchased an interest in the Parsons theater and taken over the management.

Stevens Point, Wis.—Roy Ennor, who has been in the moving picture business at Ironwood and Bessemer, Mich., has assumed control of the Ideal theater. The house has been overhauled.

Superior, Wis.—"Entertainment for the whole family" has been adopted as the policy of the new Palace theater, announced Manager Frank Phelps.

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Mutual and General Close Spokane Offices

Two Big Film Exchanges Leave Spokane—Office Forces Disbanded—General Goes to Seattle—Mutual Divides Between Butte and Seattle.

By S. Clark Patchin, E1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, WASH.—After maintaining a branch exchange in Spokane for about eight years the General Film closed its offices March 31, moving part of its equipment to Seattle and disbanding its office force which, with George Eckre, manager, included nine persons.

Mr. Eckre was appointed traveling representative for the Spokane territory and will remain here for the present to keep in touch with General patrons.

The Mutual Film also closed its office in Spokane March 27 and the office force was disbanded. Roy Madden was manager and A. W. Skoog was booking clerk. Part of the equipment was sent to the Seattle office and part to the Butte, Montana, office of the company, and this teritory will be divided between the two offices. The office was opened here about five years ago.

J. K. Berger, of New York City, spent a few days here in connection with closing the General Film corporation office.

It is reported here that the closing of the Mutual office is a part of a plan the company is carrying out throughout the United States in consolidating a number of its offices.

Ralph Ruffner Announces Big Film.

Spokane, Wash.—Manager Ralph Ruffner of the Liberty theater has announced the dates of the Spokane showing of several of the most widely advertised moving pictures now before the public. They follow: April 8, "Twenty Thousand Leagues Under the Sea;" April 22, "War Brides" with Nazimova; May 20, "A Daughter of the Gods."

Manager Not Guilty; Operator Had No License.

Spokane, Wash.—Maurice Oppenheimer of the Strand theater was found not guilty of violating the ordinance relating to the motion picture operators having licenses, by Police Judge Whitt. W. R. Summers, an operator, who has been employed at the theater, was fined $1 and costs, which the judge suspended.

Film Shows Electric Railroad.

Spokane, Wash.—Moving pictures of the electrification of the C. M. & St. P. railroad from Harlowton, Mont., to Avery, Idaho, were presented at the Liberty theater, in addition to the regular Triangle attractions.

There were 1,000 feet of the pictures, and they show all phases of the great electric development for over 400 miles on the Milwaukee's transcontinental line, including the giant electric locomotive drawing express trains and heavy freights "over the hill" with apparent ease.

C. R. Seelye Visits Pacific Coast.

San Francisco, Cal.—C. R. Seelye, business manager of the Pathe Exchange, Inc., spent a few days here late in March and left for Los Angeles on his way to New York. He has been visiting all of the Western branches and found conditions quite satisfactory.

Pathescope Company Moves.

San Francisco, Cal.—The Pathescope Company, which recently opened offices on the second floor of the Kamm Building at 717 Market street, has moved to quarters on the same floor.

Stebbins to Handle McClure Pictures.

San Francisco, Cal.—R. E. Stebbins, formerly of this city, but more recently assistant manager for the American Film Manufacturing Company at Santa Barbara, Cal., was here recently making new connections and has since left for Los Angeles, where he will fill the position of manager of the sales department of McClure Pictures.

San Bernardino Theater Improvements.

San Bernardino, Cal.—Improvements costing from $10,000 to $15,000 will be made in the Temple theater during the coming month.

J. Walter Roberts has already secured an architect to draw up plans for the complete remodeling of the theater.

Need for a larger theater was made more apapreent months ago, the Temple drawing capacity audiences at every performance.

The plans call for the extension of the theater for a distance of fifty feet, which will give an enlarged seating capacity of probably 400.

Rosenthal & Mayer Get Ivan Rights.

San Francisco, Cal.—Rosenthal & Mayer, of San Francisco, for some time leading exhibitors in the far West, controlling a large chain of theaters, are enlarging their scope of operations as distributors.

Announcement of their securing exclusive rights for California, Nevada and Arizona under Ivan Film Productions' new distribution plan has just been made.

Detrimental Laws Sidetracked

San Francisco Film Board of Trade Satisfied That the State Legislature Will Pass No Bill Against Film Business This Session—Secretary-Treasurer Peachy, After Good Work Tenders His Resignation.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—Fred S. Peachy, secretary and manager of the Film Exchange Board of Trade of San Francisco, has returned from a trip to Sacramento, where the State Legislature is in session, to interview the law makers on measures of interest to the film industry. He states that the outlook at present is that a stop has been put to all legislation detrimental to the film business with the possible exception of one or two measures of minor importance. There is every reason to believe, according to Mr. Peachy, that the state-wide censorship bill has been permanently sidetracked, as has been the proposed age limit law. The motion picture interests of San Francisco took a part in the last general election to the extent of refusing to allow films attacking the wine industry to be shown in this territory and now have the support of wine growers in measures affecting the film business. Mr. Peachy is personally acquainted with most of the senators and assemblymen from Northern California and his personal efforts have counted much in the fight against adverse legislation. Now that these matters have virtually been disposed of Mr. Peachy has tendered his resignation as manager of the local Board of Trade, a position he has filled with success for almost two years, and early in April will become associated with the Universal Film Exchange as head of the sales department.

Fine House Planned for Fresno, Cal.

Fresno, Cal.—James Beatty, who conducts the Liberty theater at San Jose, Cal., and who is rated as being one of the most successful exhibitors in this part of the state, has taken a lease, with Theodore Keech, on a 2,000 seat moving picture house to be erected at once at the Raisin City by the Einstein Investment company. Plans for this theater are being prepared by architects Coates & Traver and it is intended to have the house ready for occupancy before the end of the year.

The new house will be known as the Liberty theater and will be conducted under the direct management of Mr. Keech, who was formerly a resident of Fresno. It will embody many ideas now found only in the finest metropolitan theaters. There will be a smoking room for men on the mezzanine floor and a nursery will be installed as an addition to the ladies' rest room. Special attention will be paid to the heating, cooling and ventilating systems and the theater will be made more comfortable for summer use than the airdomes that are used so extensively throughout the San Joaquin Valley. The estimated cost of the new theater is placed at about $125,000.

M. P. E. L. President Drops Into Town.

San Francisco, Cal.—Lee Ochs, president of the Motion Picture Exhibitors' League of America, was a visitor in this city early in the week, but remained for only a few days. But few exhibitors learned of his visit until after his departure and there was no mass meeting of members of the trade, as had been planned.

K-E-S-E in New Home.

San Francisco, Cal.—The K-E-S-E Service has moved to 183 Golden Gate avenue, where a fine builing has been erected exclusively for film exchange purposes. The new quarters are much more central than the former ones, besides being larger and embodying many more conveniences. One of the features of the new home is the abundance of natural light, making the use of electric lights unnecessary throughout the day.

Manager W. O. Edmonds is delighted with the manner in which business is coming in and states that the Max Linder comedies, which have been creating such excitement here, have been booked at the Imperial theater.

Supply House Moves.

San Francisco, Cal.—Walter Preddey, who conducts a large moving picture theater supply house, has moved to 187 Golden Gate avenue. He has fitted up a fine store at this location and now that he is permanently located and has increased facilities for storage at his command is preparing to carry larger stocks than ever. Mr. Preddey is well known through his numerous inventions and has supervised the installation of equipment in many large houses in northern California.

All-Star Feature Distributors, Inc., Move to Avenue.

San Francisco, Cal.—The All Star Feature Distributors, Inc., has given up its old quarters and is now well settled in its fine new home at 191 Golden Gate avenue, at the corner of Leavenworth street. The large basement is to be given over to a printing department, an exhibition room and to the storage of surplus advertising matter. The printing department is a new venture with this firm and has been installed on account of the fact that the printing bills now amount to more than a thousand dollars a month, affording an opportunity for making a substantial saving, as well as insuring quick service. Dick Marshall, formerly with the "Daughter of the Gods," has joined the force of the All Star Feature Distributors, Inc. and will handle the publicity on "Twenty Thousand Leagues Under the Sea." M. Rosenberg, of Seattle, called upon Mr. Lesser while the moving operations were in progress to confer on matters pertaining to film rights.

San Francisco Strand Theater Opened Mar. 15

House Once Named the Empress Has Been Overhauled and Beautified—New Managerial Policy With Its New Name.

SAN FRANCISCO, CAL.—The Strand theater, for many years conducted under the name of the Empress theater, opened March 25 under its new name and a new managerial policy. Although closed for but six days the house presented an entirely different aspect upon opening as an exclusive moving picture theater, having been redecorated both within and without and many new furnishings installed. The ticket booth has been removed to a position nearer the street, the entire lobby has been covered with a rich carpet and luxurious draperies added. Loge chairs have been installed on the main floor and in the balcony, the lighting system has been changed throughout the house and a new ventilating system has been put in. During the brief period in which the house was dark a large Wurlitzer-Hope Jones unit orchestra was installed, it having been necessary to employ workmen on this on day and night shifts in order to have it in readiness for the opening.

The opening attraction was "A Poor Little Rich Girl," featuring Mary Pickford, and the demand to see this has been so great that it has been decided to run it for a second week. It will be followed by "The Price She Paid," with Clara Kimball Young. In addition to the regular musical program offered by the orchestra Manager Sid Grauman presented a boy violinist, whose work is creating a furor here. The opening bill also included the Strand Theater topical review selected and compiled by the management. The serial atraction, "The Great Secret," is shown at matinees only. The admission prices are 15, 20 and 30 cents. The executive staff consists of Mark M. Leichter, assistant director; Seth Perkins, resident manager; W. Harold Wilson, publicity director; Herman Heller, musical supervisor; Cecil Teague and John Forrest, organists, and John Ford, chief operator.

Davis Bros. Enter Film Exchange Field.

San Francisco, Cal.—Davis Bros., who formerly conducted a large poster exchange on Eddy street, but who have been out of business for several months, have entered the feature distributing field and have opened offices with Walter Preddey, at 187 Golden Gate avenue. They have purchased the California and Nevada rights to "Where Are My Children?" from Sol. L. Lesser, as well as the rights in the same territory to "Purity," formerly handled by the Warner Film Attractions. An entirely new line of advertising matter is being prepared and these productions will be offered to exhibitors at once. It is the plan of Davis Bros. to purchase other large productions at once and to engage in the feature film business on a large scale.

Portsmouth, Va., May Tax High Admissions

New Tax Measure Would More Than Double License Fees to Theaters Charging More Than Ten Cents—Would Stop All Big Shows.

By Clarence L. Linz.

PORTSMOUTH, VA.—The city fathers of Portsmouth, Va., are to take a hand in the game of the high cost of living. No, their plan is not to make the farmers charge less for potatoes, onions, and other flowers of the garden, but, on the contrary, their efforts are to be along lines which, to their minds, will result in keeping the cost of admission into the motion picture houses from rising.

A new tax bill is being submitted to the council for final action. If this is adopted, or at least that part of it which relates to motion pictures, it will be up to the managers to keep their prices of admission as they now are—5 and 10 cents. The present annual tax on theaters charging 5 cents for admission is $75, while the 10-cent shows must pay an extra $25, or $100 per annum, for the privilege of doing business in Portsmouth. The council has been asked to add a clause to the present tax bill whereby all theaters charging over 10 cents admission will have to pay an annual license tax of $250. This is more than double the present rates, and would apply even though the manager of the house only charges more than 10 cents for admission to occasional shows, such as the big features for which he must pay a higher rental. The law, if enacted, will serve to prevent the theaters from even exhibiting the big features that are offered at prices in advance of the average booking rates.

Insure Films Sent by Post for Sake of Record.

Washington, D. C.—George M. Mann, manager of the Famous Players' exchange, is impressing upon the exhibitors in the territory covered by him that all films returned by parcel post must be insured, at least at the 3-cent, or lowest, rate. Mr. Mann states that by insuring films the shipper gets a record, the exchange at Washington being required to sign for each shipment, and any trouble that may possibly arise may be traced and its recurrence prevented. Ordinary shipments are not booked by the Postal Department as they are by the express companies, and, therefore, in the event of loss, damage, or delay, no records are available to aid in tracing the matter. Other exchanges are also desirous of having the shipments insured, and, as the rate is so small, the exhibitors are largely complying with the request.

Haas Announces Partnership Change.

Washington, D. C.—E. R. Haas announces that the partnership existing between himself and Earle E. Reese, trading as the H-R Film Company, of Washington, D. C., has been dissolved, and that he has formed a new partnership to operate the business with B. S. Miller, of Richmond, Va. This concern will handle features in Delaware, Maryland, Virginia, West Virginia and North Carolina, as well as the District of Columbia. Mr. Haas will act as general sales manager, while Mr. Miller, who has been engaged for a number of years in newspaper work in Richmond, and who at one time was manager of a theater in Boston, will act as general office manager.

Buffalo News Letter

By Joseph A. McGuire, 152 N. Elmwood St., Buffalo, N. Y.

"Did She Keep Her Word?"

BUFFALO, N. Y.—This is the striking question appearing as the heading of a miniature insert recently accompanying the printed programme of the Elmwood moving picture theater, Buffalo. To whet the readers' curiosity Manager Weinberg of the Elmwood adds this to the question: "Find the answer by seeting Ethel Barymore in "The White Raven." Below this advice is a picture of the star.

Allendale's Manager Adopts a Slogan.

Buffalo, N. Y.—"A picture playhouse for old and young," is the slogan used to describe his house by Manager Johnston of the Allendale theater, Buffalo. The house caters to both the aged and the kiddies, as well as to hundreds of intermediate years, with "a double feature every night." Mr. Johnston recently gave to his patrons souvenir booklets advertisng "The Press and the Spoilsman," a film produced by the Buffalo Evening News and shown at the Allendale.

The Star and the Teck Showed Films Holy Week.

Buffalo, N. Y.—Two Buffalo houses, the Star and the Teck, both playing the large legitimate attractions throughout the moving pictures for Holy Week. The silent drama brought good returns, while it was figured that spoken performances during the week would have brought only light receipts. Dr. P. C. Cornell, manager of the Star, showed "Intolerance," which he advertised extensively. "Mothers of France," featuring Sarah Bernhardt, was shown by Manager Oishei of the Teck.

Manager Cummings of the Regent Finds Business Good.

Buffalo, N. Y.—"We are getting fine returns from our showing of 'The Seven Deadly Sins,'" said James A. Cummings, manager of the Regent, Buffalo. "This picture will be presented each Saturday for a period of seven weeks." The Regent is located at Main and Utica streets, known as "Buffalo's Busy Corner." This was a lively transfer point for the crowds who visited Billy Sunday's tabernacle. During the eight weeks' stay of the baseball evangelist in this city thousands dropped into the Regent to enjoy the show while on their way from the tabernacle.

"Our programs seemed to relieve the Sunday enthusiasts of the severe tension which they experienced while listening to the dynamic Billy," said Mr. Cummings.

Business Notes from Buffalo.

Buffalo, N. Y.—Carnival Court, Buffalo, which shows moving pictures, has been leased for five years by J. T. Sherlock. This is Buffalo's only amusement park. Many improvements are being made in readiness for the coming season, which begins about May 20th.

Buffalo, N. Y.—Bruce Fowler, manager of the Olympic theater, Buffalo, has been showing "The Secret Kingdom" for some time. He recently offered the twelfth episode, entitled "Shark's Nest."

Buffalo, N. Y.—Manager Crabb of the Strand theater, Buffalo, reports that all records for a single day's receipts were broken on a recent Sunday when he played Mary Pickford in "A Poor Little Rich Girl."

Buffalo, N. Y.—Joseph Kessel, booking "The Warning," was a Buffalo visitor. Another caller was F. J. Willis, formerly of Buffalo. Mr. Willis, who recently closed the Merit office in Boston, will open a similar office for the company on the Pacific Coast.

Samuels Opera House to Play Pictures.

Jamestown, N. Y.—William L. Foster, formerly of the Avon theater, Utica, has taken over the Samuels opera house, Jamestown, N. Y. This house, which has been devoted to legitimate shows, will now play moving pictures.

Baltimore News Letter

J. M. Shelman, 1902 Mt. Royal Ter., Baltimore, Md.

New Theater Aids Recruiting.

BALTIMORE, MD.—On Wednesday morning, April 4, L. A. DeHoff, manager of the New theater, 210 West Lexington street, arranged a private screening of "Womanhood, the Glory of a Nation" at the Garden theater and invited as his guests: Ex-Gov. P. L. Goldsborough, Mayor Preston, R. E. Lee, R. J. Beacham, W. F. Lucas, Jr., E. Baum and Lieut. Wilson of the Naval Recruiting Station. After the showing of the patriotic film, Mr. DeHoff offered rooms in the New theater building to be used as a recruiting station.

This play was booked by Mr. DeHoff for two weeks, beginning March 9, and after every showing of the pictures, Lieut. Wilson makes a short patriotic speech. Special music has been arranged for this feature. The theater is lavishly decorated with flags and the national colors for the occasion. The ushers are dressed as red cross nurses and the doorman is attired in an army uniform.

Arlington Changes Hands.

Baltimore, Md.—The Cluster Amusement company, which now has control of the Crystal, Waverly, Cluster and Family theaters, has added another link to its chain by purchasing the Arlington theater, Park Heights and Belvedere avenues.

Destructive Fire at Laurel, Md.

Laurel, Md.—In a disastrous blaze, which threatened this city early in the morning of Wednesday, April 4, the Academy of Music, on Washington avenue, which is owned by Armond Phair, was completely destroyed. The estimated loss is $15,000.

Charity Concert at Garden.

Baltimore, Md.—Through the courtesy of George Schneider, manager of the Garden theater, a charity concert, given for the benefit of the Daughters of Hannah Home for Infants, was held in this house on Sunday evening, April 1, under the auspices of the Lee Club. Prof. E. V. Cupero of the New theater directed the music.

Operators' Union Holds Meeting.

Baltimore, Md.—At the regular quarterly meeting of the Moving Picture Operators' Union, Local 181, held on Sunday, April 1, at their headquarters in the Gayety theater building, Samuel Isaacson, the delegate from this city to the annual convention of the I. A. T. S. E. in Cleveland, submitted a report on the proceedings.

Fires at Cluster and Star Theaters.

Baltimore, Md.—Fires occurred in the operating rooms of the Cluster theater, 303 South Broadway, and the Star theater, 1529-31 East Monument street, the week before last. In both instances, the film caught fire, but due to the quick action on the part of the operator and manager, very little damage was done and the audiences left without mishap.

Baltimore Business Notes.

As a special attraction on Good Friday, B. Rosenbauer, manager of the Echo theater, and Louis Schlichter, manager of the Bridge theater, each booked the seven-part play, "The Life of Our Saviour."

Evidently Thomas D. Goldberg is going

to give up the Goldberg theater, 3117 West North avenue, which he operated for some years, now that he has purchased the Walbrook, which is just across the street from it. At least the whole equipment of the former is for sale.

Norma Talmadge in "Panthea" played a return engagement for three days at the New theater last week.

According to reports, "War Brides," with Mme. Nazimova, played to splendid houses at Ford's last week.

Thomas F. McNulty, Sheriff of Baltimore City, has given notice that licenses must be obtained or renewed before May 2. Those who fail to do so will be subject to fine and costs.

Julius Goodman to Build.

Hampden, Md.—Julius Goodman, owner of the Ideal theater and airdome in Hampden, has evidently been very successful in the exhibiting line, for he announces that this will be the last summer that the latter will be used as an open-air theater. The ground on which it stands has been purchased, he states, at a cost of $12,000 and a splendid theater, with 750 seats, will be built upon it. This theater will have the innovation of a removable roof, so that in summer it can be turned into an airdome. On the second floor there is to be a lodge room and the cost will be in the neighborhood of $50,000.

Julius Goodman.

Newark Film News

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Big Features in Vogue in Newark.

NEWARK, N. J.—Newark has had the good fortune of having had the highest-classed screen productions at its theaters during the past few weeks. A house that is making a policy of showing only the most stupendous productions is the Strand theater, 118 Market street, owned by the Frank G. Hall Amusement company, and under the management of J. B. McNally. The Strand formerly showed vaudeville and pictures, but last month inaugurated a policy of showing nothing but the best visualizations. The first attraction at the theater was the "Birth of a Nation," which ran two weeks, and which was followed by "Intolerance" for an equal length of time. Then came "Joan the Woman," which was also shown two weeks. Then during the week of March 26, "Enlighten Thy Daughter," Ivan's drama, was exhibited. Booked for the week of April 1 is George M. Cohan's "Broadway Jones."

Another house that is devoting itself exclusively to the more expensive screen productions is the Goodwin theater, 863 Broad street, under the management of Mrs. L. H. Webbe. This theater has shown in the past few weeks such pictures as "The Crisis," "The Price She Paid," and, during the week of March 26, "The Masque of Life."

The Shubert theater, a legitimate house at Broad street and Central avenue, under the management of M. H. Schlesinger, turned "movie" in order to show Annette Kellermann in the Fox film, "A Daughter of the Gods," during the week of March 19. All in all, Newarkers have been treated to some excellent screen productions.

Calls His House Temple Theater.

Kearney, N. J.—James O. Lindsay, 195 Devon street, has filed "The Temple Theater" as the name of the moving picture theater located at 223-227 Kearney avenue.

Objectionable Posters Removed.

Newark, N. J.—Chief Long has taken a determined stand against the showing of objectionable posters in front of moving picture theaters. Saturday evening, March 24, complaints were made to him concerning some objectionable posters in front of a moving picture house on Market street. The chief sent Lieutenant Quinn to investigate, and he compelled the removal of the offending pictures.

Woman Tries to Stop Show.

West Hoboken, N. J.—An attempt to excite a large audience in the Spring theater, on Spring street, was made by Mrs. Maloney, of 317 Angelique street, against the picture, "Whom the Gods Destroy," showing the events leading up to the execution of Sir Roger Casement. Manager Amadeo Nicolletti had invited the people to a free and private show in the morning, at which expressions as to the advisability of showing the picture were asked for. Mrs. Maloney was the sole objector to the picture. The picture has been shown in other cities.

Atlantic Highlands Incorporation.

Atlantic Highlands, N. J.—The Atlantic Highlands Realty and Amusement Company has been incorporated here with an authorized capital of $100,000, with Patrick J. Kilcullen as registered agent. The incorporators are Chapin L. Barr, Patrick J. Kilcullen and Gillard W. Apgar. The papers were filed March 17.

Guardsmen Admitted Free.

Orange, N. J.—Through the courtesy of the management of the Bijou theater, National Guardsmen were admitted free to the performances on March 28.

Waste of Film in Maritime Provinces

Careless and Incompetent Handling of Film Causes Needless Expense to Exchanges—May Cooperate to Lessen Trouble.

By F. F. Sully, The La Tour, St. John, N. B.

ST. JOHN, N. B.—Exchange men doing business throughout the teritory are becoming very much disgruntled over the condition in which films are being returned to the offices. Many of the managers feel that unless there is a decided change in the manner in which some of the houses are handling film that it will be necessary to co-operate and deal with the situation unitedly. Several of the concerns doing large volumes of business in the provinces have experienced heavy losses lately, solely because what were new films have been returned to them practically ruined.

In making transfers from house to house many of the companies are unable to revise the reels, and as a result one theater will ship pictures to another with the films torn and improperly patched, and frequently without returning pieces that may have been taken from one or more of the reels, and often minus the lithographs. After passing through several hands the films are thus returned to the offices, torn, gouged, and in anything but fit condition for screening. Some of the managers have taken up the matter with A. E. Wall, chairman of the Board of Censors for the Province of Nova Scotia, and he has promised his co-operation in every respect.

It is felt that incompetent operators, poor help in the operating rooms, and carelessness and incompetency on the part of the men in general who handle the pictures are some of the causes responsible for the present condition of affairs. It is only during the last two or three months that these developments have reached a point where it is almost unbearable for the exchange men, who say they are ashamed to return the films to the head offices after once being used in the territory.

It is pointed out that it is an evil that should be nipped in the bud. If it were a condition that grew out of necessity the exchange men would not complain, but where it is purely the outgrowth of carelessness and incompetency they feel they have a right to voice a strong word of protest and dissatisfaction.

Censorship a Proposed Sex Interest League.

St. John, N. B.—A movement was set on foot at Ottawa last week at the meeting of the executives of the National Council of Women to have a woman appointed to every provincial board of censors throughout the dominion. The resolution, which was passed practically unanimously at the capital, will be referred back to the various council centers in Canada for discussion and approval before being urged upon the governments. The St. John Council of Women have been asked to deal with the matter, and it is felt from opinions already expressed that they will heartily endorse the proposition. If the government of New Brunswick consented to do this it would mean that the board would have five members instead of four.

The Maritime Provinces Motion Picture Exhibitors' League has already expressed itself in favor of a federal board of censors, with the abolition of the provincial boards, which are an added expense to every province. According to this expression of feeling the league stands opposed to the movement of the Council of Women to have a woman member added to each board.

It has been announced that the Maritime Provinces Motion Picture Exhibitors' League will not oppose the bill recently introduced in the Nova Scotia Assembly for the taxation of theatergoers.

Business Notes in Maritime Provinces.

St. John, N. B.—Harvey W. Watkins, of New York, manager of the B. F. Keith theaters in northern New England and Canada, was in the city last week conferring with Walter H. Golding, manager of the Imperial theater here.

St. John, N. B.—Isadore Sourkes, resident manager for the Fox Film, gave a private screening of the seven-reel production, "Romeo and Juliet," starring Theda Bara and Harry Hilliard, in the Unique theater. Manager Steve C. Hurley and Fred G. Spencer, proprietors, were present, and several other exhibitors and their friends.

St. John, N. B.—Charles Burman, special representative of the Regal Films, has been on a business trip through the Sydneys, and has booked up several new houses for Regal service. "The Masque of Life," the Canadian rights for which have been secured by the Regal, will come into this territory in a short time.

Charlottetown, P. E. I.—The first William Fox production to be seen on the island is to come soon to F. G. Spencer's Princess theater. Other houses in this section which have contracted for Fox service are: C. F. Givan's Lyric, Sussex, N. B.; N. J. Wootten's Specialty theater, Perth, N. B.; and G. H. Prior's Amuse-U theater in Marysville, N. B., a milling town just outside of Fredericton.

St. John, N. B.—R. Allan Christie, of the Universal forces, returned last week from a trip along the North Shore. Mr. Christie says that the exhibitors in that section have had none too good a season, but with the closing of the skating rinks in Newcastle and Campbellton business is beginning to pick up. G. A. Margetts, manager of the local office, was a recent business visitor in Montreal.

Atlanta Council Stops Sunday Shows

By Vote of 17 to 11 Decision Is Reached to Close All Houses—Reverses Recommendation of the Ordinance Committee.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—Rejecting the report of its ordinance committee and after considerable debate, in the course of which one alderman who voted with the majority on the ordinance committee explained his reasons for changing his position, council yesterday placed a ban on moving pictures operated for charity on Sunday by a vote of 17 to 11.

When the report of the ordinance committee, which was adverse to the banning ordinance, was reached Councilman Buchanan, author and chief advocate of the ordinance, moved to substitute a minority report of the committee which favored its passage. The debate was on the substitute offered by him.

Arguing for the adoption of his motion prohibiting Sunday pictures, Councilman Buchanan said that the privilege of operating for charity had been abused; that the larger charities, such as the Salvation Army and the Associated Charities, had never asked for the help of the Sunday movies and did not want it, and that the moving picture men themselves did not seek a continuation of the privilege.

Alderman Johnson said that he had changed his mind on the matter, after thinking over the lessons of the ten commandments taught him by his mother, the two of which that made the deepest impression on his memory being "Remember the Sabbath day," and "Honor thy father and mother," and he could not be loyal to either of these commandments unless he voted for the Buchanan substitute.

Pioneer Picture Operator Dies.

Atlanta, Ga.—Ray E. Swofford, twenty-seven years old, died at his home on Woodson street, Friday, March 30, after a few days' illness.

Mr. Swofford was one of the pioneer motion picture operators of Atlanta, starting when motion pictures were in their infancy. At the time of his death Mr. Swofford was manager of the Euclid avenue theater.

Dr. John W. Ruskin Will Show His Nature Films Here.

Atlanta, Ga.—Back from the far north with motion pictures made in the glare of the midnight sun, Dr. John W. Ruskin, scientist, explorer, globe-trotter and motion picture producer, together with his wife, passed through Atlanta March 30 en route to Birmingham, Ala., where for several days he will display his latest achievement in the art of picturing animal life in the Arctic region.

Dr. Ruskin has a number of reels of unusual animal life in the far north. In one scene the picture shows a wedge of 2,000 reindeer in one herd; another shows great hordes of walrus, seals, polar bears.

Dr. Ruskin will present his pictures in Atlanta at the Rialto beginning April 9.

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New Orleans News Letter

From Geo. M. Cheney, 1302 Peters Ave., New Orleans, La.

J. E. Pearce Makes Exchange Announcement.

NEW ORLEANS, LA.—J. E. Pearce, picture manager for Josiah Pearce & Sons, returned March 26 from New York and Chicago, and announced that his company will release pictures for the exhibitors of Louisiana and Mississippi under a new plan. His company will act as a part of a national organization, which will include leading exhibitors of all parts of the country.

The Pearce interests are now housed over their Tudor theater. They moved from the Trianon some weks ago and are just now getting fully straightened out at the new place. The Tudor theater will be the address both of the Pearce exhibiting interests and of the Pearce part of the new releasing organization. The finest projection room yet built in New Orleans has been installed as part of the equipment.

The Poplar Will Open Easter.

New Orleans, La.—Landry & Jacobs, who recently announced the construction of a new and up-to-date theater at Poplar street and Carrolton avenue, to be known as the Poplar, expect to open the new house Easter Sunday, according to a recent announcement.

The new house will cost $15,000 and will have an initial seating capacity of 650, opera chairs being used, and there will be room for the addition of a good many more seats. The owners are figuring on a theater organ, but are not holding the opening for it.

Heard on Film Row.

New Orleans, La.—A. Jules Benedic, Bluebird road man traveling out of the New Orleans office, was in town last week after a successful trip through Florida and Southern Alabama. Mr. Benedic soon will call upon the trade in Mississippi and North Alabama.

Mrs. Anne Sessions, New Orleans manager for World Film, left Monday, March 26, for north Mississippi points. McComb City and Canton were two of the points on Mrs. Sessions' itinerary.

C. H. Burgess, from the Chicago office of Evan Evans, which releases Burton Holmes travelogues through Paramount, was a visitor in New Orleans.

Bert Tiller, manager for the Southern, was in New Orleans this week.

Lake Charles to Have a New Theater.

Lake Charles, La.—The Southern Amusement Co., of Lake Charles, now operating the Princess and Arcade theaters in that city, has announced the construction of a new theater de luxe for Lake Charles. The new house will cost $50,000, exclusive of music, which will be provided for additionally. It will seat 700.

New Orleans, La.—The Prytania, which Landry & Jacobs at present operate, will be thoroughly overhauled and fitted with all improvements about September, the end of the summer season. Opera chairs and a pipe organ are two of the more important improvements purposed.

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Louisville News Letter

By Ohio Valley News Service, 1404 Stark Building, Louisville, Ky.

Louisville Theaters Show Patriotism.

LOUISVILLE, KY.—Patriotism is rampant at and around the Louisville moving picture theaters. At all of them the picture of President Wilson and the flag are thrown on the screen at intervals and uniformly are greeted with applause from the houses, which invariably rise and cheer when the "Star Spangled Banner" or "My Country, 'Tis of Thee" is played. The managers of the local theaters have been much interested in the movement, which seems to be gaining headway, to select "Dixie" as the national air, but they have been careful about overdoing it. Kentucky was a border state in the Civil War times and the chances are that a too enthusiastic display of the Southern melody might be misunderstood by some of the people.

All of the theaters are more or less elaborately decorated with the Stars and Stripes and anything in the way of a film with a patriotic angle is in great demand. Some weeks or months ago there was a disposition to put the soft pedal on the press notices which called attention to war pictures, because of the variant sympathies of the people, but now that a definite war development has come this caution is thrown to the winds.

Manager Bleich Gives a Belgian Benefit.

Owensboro, Ky.—In co-operation with organizations of women and churches Manager Bleich of the Grand theater has just concluded two special entertainments for the benefit of the Belgian children. For the occasion he displayed the film, "Somewhere in France," and "Great Expectations," while local amateurs sang and provided other entertainment. The admission prices were advanced to 25 cents and 15 cents and on both occasions the theater was filled.

Another Colored Theater in Louisville.

Louisville, Ky.—The Booker T. Washington Amusement Co. has filed incorporation articles here with an authorized capital of $25,000 and proposes to erect a theater for colored people on Breckinridge street between Preston and Shelby streets, where there is a large and prosperous colored community. There are other theaters in the western part of the city for colored people, but this will be the first in this particular district.

Cherokee Theater Does Its Bit for New Albany.

Louisville, Ky.—Officials of the Cherokee Theater and the Cherokee Improvement Club combined in their efforts to raise a fund for the New Albany tornado sufferers. The theater arranged to put on four daily shows for two days, while the members of the club put their canvassers at work to cover the whole of the highlands selling tickets of admission. At 10 cents each they were able to urge that the residents purchase them for the good of the cause whether they expected to go to the theater or not. Results were very satisfactory.

L. S. Goldberg to Manage Big Features Exchange.

Louisville, Ky.—Lee S. Goldberg, secretary-treasurer of the Big Features Rights corporation, of which Col. Fred Levy is president, and heretofore joint manager of the Mary Anderson and the Strand theaters, has been made manager of the corporation, relinquishing the active management of the two houses. Harry A Bilger becomes the manager of the Mary Anderson, and Joe Goldberg becomes the active manager of The Strand. Lee Goldberg will serve in an advisory capacity, especially as to the bookings made for the two houses.

The Big Features Rights Corporation is prosecuting its work with marked success. "The Crisis," of which it has now four prints out, is doing very well indeed wherever it is shown.

Keith Houses Aid Tornado Victims.

Louisville, Ky.—A practical bit of relief work was done by the three Keith houses in Louisville for the sufferers from the New Albany tornado of recent date. The managements of the houses and those connected with them did "their bit" individually in the way of relief, but the theaters, Keith's vaudeville, the Mary Anderson and the Strand, donated the gross proceeds of the matinees of each house to the fund raised by Louisville. The motion picture houses' receipts were $120 and the vaudeville house about $200.

Ontario News Letter

By W. M. Gladdish, 1263 Gerrard St. E., Toronto.

W. A. Bach Wins Promotion.

TORONTO, ONT.—After seeing M. H. Hoffman at the New York Universal headquarters, W. A. Bach, Toronto, advertising and publicity manager for the Canadian Universal, has announced that he is taking a big step upward. When suitable arrangements are made for Bach's getaway from Toronto, he will make a lengthy tour of all Universal branches in the United States and possibly Canada for the establishment of service departments at each office. The man in charge of each of these departments will take care of the needs of exhibitors in the way of arranging various campaigns, assist in arranging theater advertising and look after the distribution of helps in the way of posters, cut-outs, novelties and other devices.

Mr. Bach will be on the road for many months, it is declared, and after he has paid business calls at all branches he will probably settle himself down in headquarters at New York.

Manager Phillips Sells Kitchener Theater Interests.

Kitchener, Ont.—Moving picture fans have heard with regret that Manager Pop Phillips of the Grand and Theatorium, Kitchener, Ontario, has sold out his interest in these houses to H. H. Jennings, formerly owner of the Mary Pickford theater, Toronto. Mr. Jennings has had a long and successful career in the Canadian film field, while Mr. Phillips was much respected in the Ontario city. That Mr. Phillips will be missed from Kitchener is evident by the number of items in local newspapers, all of which laud him for his straightforward and successful efforts.

L. O. Weir Buys Meaford Star Theater.

Meaford, Ont.—J. A. Morrison, proprietor of the Star theater at Meaford, has disposed of his business to L. O. Weir of Seaforth, the latter to take possession on June 1st.

Manager King Begins Popularity Contest.

Toronto, Ont.—Manager King of King's Playhouse, Queen street and Dovercourt road, has arranged a beauty and popularity contest for his immediate neighborhood in order to meet rather stiff competition and to bolster up the attendance on two week and week nights.

Mutual's New Canadian Eastern Manager.

Toronto, Ont.—Announcement has been made that C. A. Garner of the Cleveland Mutual office has been appointed Eastern manager of the Mutual in succession to W. Barrett who has become manager of the Greater Vitagraph office in Toronto. Mr. Garner has under his supervision the offices of the Mutual in Toronto, Montreal and St. John and is in complete charge of the purchasing and distributing of all Mutual offices in Canada. His headquarters are in Toronto. On the occasion of the departure of L. H. Watrous, formerly manager of the Greater Vitagraph office, from the city to assume a new position at the Boston branch of the company, the exchange managers of Toronto tendered a farewell supper to him at the St. Charles hotel.

Chas. A. Garner.

New Theater in Quincy, Ill., to be Part of Chain

H. L. Breining and Peter Toole Are, It Is Rumored, to Build a Picture Theater—Planning to Form a Great Picture House Chain.

By Frank H. Madison, 623 So. Wabash Ave., Chicago.

Quincy, Ill.—Drawings have been submitted for a handsome theater to be erected some place downtown by H. L. Breining and Peter Toole of this city. It is announced that associated with these two are New York and St. Louis men who plan to form a chain of theaters including the cities of Quincy, Decatur, Terre Haute, Indianapolis, Evansville, Nashville, Memphis, Birmingham, Montgomery, New Orleans, Houston, Dallas, Fort Smith, Ark., and East St. Louis.

The house to be erected here probably will be known as the Plaza Garden theater. It will set back from the curb line on a beautiful lawn and the interior will be a perfect flower garden. An orchestral organ will be on one side and a set of chimes on the other; music will be a feature of the programs. The Quincy theater will serve as a pattern for other houses in the chain. For attractions it is planned to use high-class pictures, vaudeville and musical comedies.

Censorship Advocates Active.

Oak Park, Ill.—Members of the Suburban Civics and Equal Suffrage association were urged by Mrs. Charles Wilmot to write to Illinois legislators and urge them to vote for state censorship. She said that the organization of local committees to study the motion picture problem in Oak Park had resulted in better pictures, but that there still was room for improvement.

New Company Takes Over "Creation."

Belvidere, Ill.—Dr. Leslie W. Jones, formerly of Belvidere, is one of the organizers of a company which has taken over the photo-play "Creation," sponsored by the International Bible Students' Association (Pastor Russell's organization), and will show this with other films. The concern is incorporated in New Jersey and capitalized at $250,000.

New Theaters and Changes in Illinois.

Aurora, Ill.—Alderman James Sanders is reported to have been negotiating for the purchase of the Orpheum theater at Main and Water streets from Mrs. M. A. Dewey.

Mattoon, Ill.—The Gem theater, formerly known as the Home, has been reopened under the management of Mr. Custer. The interior has been overhauled and has been redecorated in cardinal and gold.

Morris, Ill.—Lee Osmonson, who recently took over the Royal theater redecorated the interior and installed a new lighting system.

Charleston, Ill.—Work of securing subscriptions for a new opera house to be constructed by C. D. Mitchel continues. The construction will start this spring.

Aledo, Ill.—The South Side theater has been sold by E. H. Hill to four local business men, J. Albert Johnson, D. J. Van Atta, G E. Parker and David Bostrom. It will be operated as a five-cent theater. S. T. Ash will be in charge of the projection.

Michigan Theater Changes.

Iron River, Mich.—The Rex theater, which has been operated by John Anegon, will be run in connection with the Cozy, which is owned by Anegon.

Owosso, Mich.—The Colonial theater, the third to close within a year, has been shut by T. J. Tubbs, who has been operating it, and will locate in Detroit. The Strand was recently opened. The Family and Temple theaters were recently closed.

Hancock, Mich.—Manager Kerredge of the Kerredge theater, has booked "Intolerance" for May 31-June 2.

Boyne City, Mich.—The Princess theater gave a benefit for the Ladies of the Maccabees, at which Mary Pickford was shown in "Rags."

SEATTLE NEWS LETTER.

Seattle Exchange Notes.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Georpe P. Endert has resigned his position as manager of the Greater Features Company to accept another place which he is not yet ready to announce. G. L. LeRoy, formerly with C. R. Coulter, has succeeded Mr. Endert.

E. R. Redlich, former special representative on the Pacific Coast for the Max Linder comedies, has gone to Toronto to take charge of the Metro office there. Mr. Redlich's many friends, both among exhibitors and exchange men, were sorry to see him leave Seattle.

T. C. Malcolm, Coast supervisor for Mutual, spent several days in Seattle this week.

J. V. Lynn, advertising manager of the Seattle Paramount office, went to Portland last week to give a special smoker exhibition of "Joan the Woman." Over fifty exhibitors and newspaper men attended the exhibition and were very enthusiastic over the Farrar feature.

During the week of the exhibitors' convention in Seattle F. C. Quimby, Pathe's Northwest manager, called in his two Washington roadmen, P. L. Carrol, who covers the Spokane territory, and W. H. Rankin, who works out of Seattle, and the three held a convention of their own, discussing how best to work the bookings on the new Pathe serial "The Mystery of the Double Cross," featuring Mollie King.

A private showing of "The Double Cross" was held Thursday, March 29, in the Liberty theater, Seattle.

W. H. Rankin, Pathe roadman, has invested in a new Studebaker motor car to use in working his territory. We suppose Mr. Rankin thought he could well afford such an extravagance, since he has won a fine new spring suit from Mr. Quimby for making 50 bookings on "Patria" before April 1.

Manager Quimby reports record bookings during Lent on the colored 7-reel picture, "The Life of Our Saviour."

Carl Stern, K-E-S-E manager in Seattle, has resigned to take charge of the Denver Pathe office.

H. A. Johnson Has Been Ill.

Seattle, Wash.—The many friends of H. A. Johnson, of the supply house which bears his name, are congratulating him on his recovery from a recent serious illness. Many out-of-town exhibitors, especially those from Alaska, make Mr. Johnson's place of business their headquarters while in the city, and these men as well as his Seattle friends were very much alarmed when they heard that their friend had suffered two hemorrhages and was in a critical condition. Mr. Johnson's robust constitution enabled him to pass safely through the crisis, but he is still very weak, and can leave home for only two or three hours each day. During his illness he received many tokens of esteem from his friends.

Important Bookings.

Seattle, Wash.—Jensen and von Herberg have signed for Pathe's entire output of 18 reels per week. The first feature of the new service to be shown was "Kick In" at the Coliseum last week.

Lathrop, Code, and Thorne, who own the Alaska Feature Film company and a string of motion picture theaters in central and northeastern Alaska, have bought "Patria," which they will put on at their houses at advanced prices.

Cincinnati League Prepares to Aid Nation

Will Do Everything In Its Power to Promote the Enlistment of Recruits—Slides and Patriotic Films Will Be Plentiful.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

CINCINNATI, O.—The Cincinnati Motion Picture Exhibitors' League is prepared to do everything in its power to assist Uncle Sam in getting ready for trouble, from running patriotic films to enlisting. At least a resolution was passed at a recent meeting of the organization tendering to the local and Federal authorities the use of the screens of the photoplay houses for patriotic purposes, and the first practical use made of them was the showing of slides, made at the expense of the league, bearing the advertising of the recruiting departments of the Army and Navy.

Family Theater Ownership Suit Settled.

Cincinnati, O.—Title to the property on which the Family theater stands, as well as other large and valuable structures at Fifth and Vine streets, has finally been determined, adversely to the suit of Robert H. O'Neal, the Rising Sun, Ind., grocery clerk, who six years ago started litigation on a claim to the ownership of the property. One or two courts favored his suit, but the Supreme Court of the United States has finally settled the matter by refusing to grant an appeal to O'Neal. Pending the final decision of the matter the Family management and other tenants on the property have been paying their rental into court.

"Broadway Jones" Pleases Walnut Patrons.

Cincinnati, O.—The Walnut theater has the pleasure and profit of running the George M. Cohan picture, "Broadway Jones," the Artcraft release featuring the famous and versatile actor-author-composer-producer-manager. The new Walnut scale of prices, fifteen cents to twenty-five cents, prevailed, and Manager Libson is of the opinion that much higher prices could have been had during this engagement at least, on account of the popularity of the star.

Rumor Plans a 3,500 Seat House Here.

Cincinnati, O.—Plans are understood to have reached a fairly definite state for the construction on East Sixth street, between Vine and Walnut, of the largest moving picture theater in the city, with a seating capacity of 3,500 and the most modern features in every respect. The promotors have secured options on the property desired for the theater, and the capitalists interested are amply able to finance the venture.

Can't Stop a Film Passed by State Censor.

Dayton, O.—"Purity" is causing in Dayton the furore which is brought about in Cincinnati, Cleveland, Youngstown and other Ohio cities, but is being shown, none the less, at the Majestic, to large crowds. Posters advertising the film and showing the "form divine" of Audrey Munson were torn down by order of the city authorities under an ordinance authorizing such action, but City Manager Waite informed a conference of ministers that the city had no authority to suppress the film. The recent instance of "The Birth of a Nation," against which the colored element entered vigorous protests, was pointed to, and it was explained that any attempt to suppress a picture duly passed by the censors merely meant litigation, which could easily be prolonged during the run.

King Baggot Appears with "Absinthe."

Piqua, O.—The personal appearance of the popular star, King Baggot, at May's opera house, in connection with the engagement of "Absinthe," drew large crowds, and his remarks were heard with interest. Mr. Baggot went from Piqua to Dayton, and will appear in a number of Ohio towns in the next few weeks.

Manager Rayburg to Improve His New Lyceum.

Dayton, O.—New Lyceum theater is to be considerably enlarged and otherwise improved, Manager Valentine Rayburg announces. He intends to make it one of the finest moving-picture houses in the city. Increased business has made a large seating capacity necessary, and the other changes will be made while the enlargement is going on. The New Lyceum was opened eleven years ago, and has been successful from the start.

Cincinnati Theater and Business Notes.

Manager John Havlin, of the Grand opera house, was in Cincinnati for a few days recently, returning from his winter's stay at Miami, Fla., partly to attend to personal matters and partly to witness "The Birth of a Nation." He will go back to Miami shortly.

Manager Harris Hurst, of the World Film, is preparing for a special showing of the great Bernhardt film, "Mothers of France," and hopes to arrange for the use of one of the big downtown houses for its initial Cincinnati run. The first Ohio run was at the Grand, Columbus, following a special showing to newspaper men in the capital.

Manager Schnitzer, of the Cincinnati Bluebird exchange, received a real thrill the othe rmorning when he discovered that a duplicate-key thief had entered his office overnight and got away with about $30. No clue to the culprit has been found.

Will Combine the Picture and the Star.

Cincinnati, O.—Philip Selznick, who is related to L. J. Selznick, the prominent moving picture magnate, has opened quarters in Cincinnati for the handling of a unique and promising line of work in pictures. He proposes to devote himself exclusively to showing pictures in connection with the personal appearance of the stars featured in them, and has already secured the interest of a sufficient number of exhibitors to make his success certain. Christine Mayo will be the first star to appear in Cincinnati under his direction. The film to be used has not yet been announced. It is said that Mr. Selznick has some substantial financial support in the venture.

Philip Selznick.

Mayor Davis Forbids "Nation" Film Showing

"The Birth of a Nation" Is Billed for the Cleveland Opera House—But There Is a Chance That It Will Not Be Seen After All.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, Ohio.

CLEVELAND, OHIO.—A few more sighs and a couple of weeps for "The Birth of a Nation."

It don't seem no how as if the folks in Hicksburg or thereabouts will ever git to see that famous moving picture. Wall, it's running in Cincinnati and Dayton, but the latest is that Mayor Harry L. Davis, who put "Purity" to sleep in the film tin cans, has given his police officers an order that "The Birth" is not to be born in Cleveland.

"The Birth of a Nation" is billed in the papers, on the fences and billboards to open April 9 at the Opery House. This trade paper goes to press a little before that time, so we can't say that it did or it didn't. However, the mayor said that the film tends to excite race feeling and might cause a riot.

"Such a possibility must be avoided by all means, especially in such critical times as these," said the Mayor.

But the law director said a complaint had been made by colored citizens.

Manager Gardner of the Opera House would not discuss the situation, but instead the following day after the Mayor's statement, large ads announcing the coming of the picture were run.

So ya can't tell Bill, if it's a publicity stunt, or if it's the real thing. Ya know, Bill, the Mayor did stop "Purity" and that was no publicity stunt. It ain't played a day since the police seized the reels two months ago.

F. P. Woda Heads Strand.

Cleveland, O.—F. P. Woda, formerly of the Orpheum theater, East Ninth street, is now operating the Strand theater on Superior avenue.

Leetonia's New American Theater a Beauty.

Leetonia, Ohio.—Leetonia is to have one of the finest picture theaters in Ohio when the new American theater is opened in a few weeks.

The house is being built by P. M. Kelly, who takes particular pleasure at this time in naming it after his country. It will have 450 seats and will be equipped with the latest features.

Besides having a Minusa screen, Simplex machines, a ticket-selling machine and a change maker, Mr. Kelly has provided his own electric light plant, which is something that many of the larger theaters don't have.

K-E-S-E a Hive of Business.

Cleveland.—The local office of the K-E-S-E, in the Sincere building, seems to be a bee-hive of industry these days. The Max Linder comedies are booked for a week first-run in the Standard theater, while the Selig release, "Little Lost Sister," has just completed a successful week's run at the Orpheum.

A Versatile Manager.

Cleveland, Ohio.—One of the most versatile managers in Ohio is G. Gullia, manager of the Venice theater, Mayfield road, Cleveland.

Gullia's theater is in the Italian district. He soon found that the folks out that way wanted something besides pictures, so he organized a stock company of six people and gave them opera classics. Such operatic dramas as "Lucia," "Aida," etc., are on the program.

And in between acts he runs a Charles Chaplin film. With such a combination, Impressario Gullia gets away with the business in fine shape.

Metro Opens a Depot Office Here.

Cleveland, O.—Metro has opened a depot branch of the Pittsburgh office at 701 Belmont Bldg., where exhibitors of Cleveland call and return their films. This does away with the uncertainty of express delays, as all films are shipped in lot shipments to and from Pittsburgh and the local depot. And besides it saves the exhibitors of Cleveland express charges.

New Michigan Theaters.

A big new theater is to be erected at once in Hamtramck by the Schram Amusement Co., who already control the Monroe, Bijou and Bernhardt theaters in Detroit. The new house will seat 2,000 people. It will be ready about next October.

Fairview, Mich.—If plans now pending do not fall through a large new theater will be erected in Fairview, Detroit's east end section.

Detroit, Mich.—Announcement of another downtown theater will be made shortly by John H. Kunsky, of Detroit.

Bell Film Exchange Opens Branch.

Grand Rapids, Mich.—The Bell Film exchange, W. R. Sims, general manager, has opened a branch in Grand Rapids at 232 North Ottawa street. This company right now is concentrating on "Defense or Tribute," which is being played generously by Michigan exhibitors.

Warren & Palley Begin Exchange.

Detroit, Mich.—Warren & Palley, with a capitalization of $15,000, is successor to the United Film exchange, No. 7 Campau building, Detroit. Herman Warren, a former exhibitor, and Nick Palley are the stockholders of this enterprise. Already a number of big features and comedies have been contracted for, and shortly a serial will be announced.

Paramount to Double Its Exchange.

Detroit, Mich.—There will be at least three first-runs in Detroit on the Roscoe Arbuckle comedies. The Majestic, Regent and Rialto theaters have contracted for them. H. A. Ross is manager of the Paramount exchange.

Manager Ross has been given authority by S. J. Stoughton, district manager, to proceed with the enlargement of the Detroit quarters so as to care for 100 per cent. increase in business. Among the many improvements and changes to be made is the installation of a projection department in the basement. The sales force of the Paramount in Michigan now consists of Lew W. Foster, J. E. Ryder and Harry Zapp.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

MORE TORONTO NOTES.

Harry Kauffman to Handle State Rights in Canada.

Toronto, Ont.—Harry Kauffman, formerly Montreal manager of the Famous Players, has returned to Canada to start handling a number of state-right features for the Canadian territory. The first of these is the eight-reel Ivan special, "Enlighten Your Daughter."

Arthur Sawyer with Perkins Electric.

Toronto, Ont.—Arthur Sawyer, formerly general manager of the Standard Film, has become associated with the Perkins Electric company of Montreal, Toronto and Winnipeg. Sawyer has arranged to look after the Canadian releases of Art Drama productions, it is announced. Mr. Sawyer has been spending a few weeks in Virginia in the search of health after a nervous breakdown.

Canadian Film for U. S. Distribution.

Toronto, Ont.—Arrangements have been made for the distribution of subjects of the Canadian National Features, Limited, throughout the United States by the exchanges controlled by A. and H. M. Warner. The studio, 140 by 60 feet, at Trenton, Ontario, is now completed, it is said. The production work has been started. The first picture will be called "The Trail Back."

Open Booking Finds Favor in Detroit

Exhibitors Like to Play Safe With a Good Program Back of Them, But Are Booking from Open Market Several Days Each Week.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—The writer has been doing some investigating among small and large exhibitors regarding the program and the open booking policy on motion pictures, and in justice to the facts brought out in such investigation credit must be given the open booking policy as against the program. By that I mean to say that exhibitors are leaning more to the policy of open booking than they are the program. As the writer said once before, most of the exhibitors like to be tied up to one or two programs for protection and devote the rest of the time to open booking attractions. Here is the best proof that the open booking policy is gaining. It used to be that the exhibitor would have only one or two days' open booking, while at the present time they will run about four or three days of program and the rest open booking.

Exhibitors at the present time want big attractions, such as "The Birth of a Nation," "Intolerance," "20,000 Leagues Under the Sea," "The Girl Philippa," "The Barrier," "Civilization," etc. Properly exploited these big attractions certainly draw the crowds, whether in the smaller cities or the suburban houses of the larger cities. For instance, the Knickerbocker theater at Jefferson and the Boulevard, Detroit, ran "Civilization" for three days, April 1, 2 and 3, at 25 and 50 cents, playing capacity every performance and packing the theater as it was never packed before. So well pleased is Frederic Ingersoll, president of the company, and Manager Martin, that they are now looking around to play similar big attractions at least one or two days of each week. What applies to the Knickerbocker is also true of such other houses as the Rialto, Stratford, Ferry Field, Globe, Regent, Alhambra, Rosedale, Del-The, etc. They all want the "big stuff."

Leading Film Exchanges in Detroit.

Detroit, Mich.—For the convenience of the trade at large, we herewith give a list of the leading Detroit exchanges, their addresses and the names of the managers:

Artcraft, Peter Smith Building, H. A. Bauer, manager.

Bell Film exchange, Peter Smith Building, W. R. Sims, manager.

Barnett Film Attractions, Peter Smith Building, Will M. Elliott, manager.

Broadway Feature Film, Broadway Market Building, C. C. Beals, manager.

Bluebird, 101 West Fort street, Sam H. Barrett, manager.

Casino Feature Film, 2206 Dime Bank Building, C. G. Randolph, manager.

Fox Film, Peter Smith Building, C. G. Kingsley, manager.

General Film, 100 Griswold street, David Prince, manager.

Harry I. Garson productions, 318 Woodward avenue, J. O. Kent, manager.

K-E-S-E, Peter Smith Building, W. H. Irvine, manager.

Mutual, 97 Woodward avenue, George DeBute, manager.

Metro, 75 Broadway, J. O. Brooks, manager.

Madison Film exchange, 2206 Dime Bank Building, J. O. Brooks, manager.

Pathe, 42 East Larned street, C. A. Perry, manager.

Paramount, 278 East Jefferson avenue, H. A. Ross, manager.

Standard Film service, Peter Smith Building, J. C. Fishman, manager.

State Film, Broadway Market Building, Harry S. Lorch, manager.

Strand Features, 94 Griswold street, David Mundstock, manager.

Tri-State Film, 120 Broadway, Arthur W. Blankmeyer, manager.

Triangle, 75 Broadway, W. C. Preller, manager.

United Film exchange, Campau Building, N. Palley, manager.

Universal, 101 West Fort street, George Weeks, manager.

Vitagraph, 42 East Larned street, J. M. Duncan, manager.

World Film, 97 Woodward avenue, Robert Cotton, manager.

Wolverine Film exchange, Campau Building, Mr. Jamieson, manager.

Equipment Companies.

The leading supply houses in Detroit are:

Simplex Projectors, Sun Building.

Enterprise Theater Equipment Company, Peter Smith Building.

Michigan Motion Picture Supply Company, 97 Woodward avenue.

Erker's, 35 East Grand River avenue.

Detroit Theater Equipment Company, 154 Woodward avenue.

C. A. Meade Goes to Dallas, Texas.

Detroit, Mich.—C. A. Meade, former manager of the Pathe exchange, Detroit, and through whose efforts the Detroit exchange went up to first rank for increased bookings, has been notified to go to Dallas, from where he will cover the South for Pathe. Mr. Meade left for Dallas on Tuesday night, April 3. The Detroit exchange is now under the management of C. A. Perry.

W. M. Elliott Praises "Joan."

Detroit, Mich.—Will M. Elliott, after spending a week in New York, returned to Detroit on April 2, to assume charge of the Detroit office of the Barnett Film Attractions, 307-308 Peter Smith building. Mr. Elliott saw "Joan the Woman" while in New York and from the enthusiasm he displays over this feature it must be a wonderful production in every respect. "Bill" can't wait for its exploitation in Michigan—he wants them to feel just as enthusiastic as he is. He left for the upper peninsula on April 5, where he will arrange bookings on "20,000 Leagues Under the Sea."

"The Barrier" Doing Good Business.

Detroit, Mich.—"The Barrier" at the Washington theater, Detroit, is doing very nicely regardless of it being just before Easter. Manager McGaw looks for it to play at least two more weeks. "Enlighten Thy Daughter" will follow it.

Kunsky and Trendle Now Own Local Metro Exchange.

Detroit, Mich.—John H. Kunsky and George W. Trendle have acquired the balance of the stock in the Metro corporation of Michigan, which makes them the sole owners of this exchange in Michigan. Mr. Kunsky is a member of the board of directors of the Metro Film Corporation. The Michigan company is a separate corporation handling the Metro releases in the Wolverine State.

Business Notes for Detroit.

Detroit, Mich.—Harry I. Garson, of the Broadway-Strand theater, Detroit, returned April 2 from his California trip.

Harry Dull, who controls "Should a Baby Die" and "Maciste" for Michigan, is making his headquarters at the Wolverine Film Exchange, Campau building, Detroit.

Pat A. Powers, treasurer of the Universal, was in Detroit April 2 and 3 conferring on important matters with George W. Weeks, district manager.

M. S. Bailey, formerly manager of the Detroit Universal exchange, is president and general manager of The Metropolitan Co., offices at 923 Peter Smith building, Detroit. This concern will specialize in animated film advertising cartoons.

Memphis Sees a Theater Building Boom

Joe Maceri to Erect a 700-Seat House—Sam Zarulla Will Spend $25,000 on a New Theater—Other Picture Theater Improvements.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

MEMPHIS, TENN.—A survey of local building activities discloses the fact that many new theaters and enlargements are now in course of preparation, or contemplated for the near future. One of the most important of the new houses will be erected by Joe Maceri, manager and part owner of the Daisy theater in Memphis. It is planned by Mr. Maceri to put up a handsome theater, with a seating capacity of 700, to embody the latest scientific architectural details, and be operated as an exclusive motion picture house, which policy is also in effect at the Daisy at the present time.

Sam Zerilla, owner of the Pastime theater, has just purchased a plot of ground in the central district, and will erect a high-class house, with a seating capacity of 800. The cost of this theater will be approximately $25,000. A number of new theaters for colored people are also proposed for Beale street within a short time to take care of the large negro patronage in Memphis.

The Metropolitan, showing both pictures and vaudeville, will be overhauled within a short time and extensive enlargements made. A. Barrasso is owner of the Metropolitan, and is of the opinion that business conditions justify an enlargement of this character. With the many additions to the Memphis moving picture theatrical field, it would appear that theater men are fortifying themselves to take care of a box office rush during the coming seasons.

Palace at Jellico Sold.

Jellico, Tenn.—A theater deal of importance was recently recorded here when the Dreamland Amusement company, operating the Palace Theater company, was sold to the Palace Theater company of Jellico. The stockholders of the new organization are G. W. Townsend, president; Robert Brummett, secretary-treasurer and general manager, and L. J. Baker, vice president. Mr. Brummett is in active charge of the Palace interests, and being a man of wide experience in the moving picture field is expected to guide the destinies of the Palace in a capable manner.

National Anthem Precedes Show.

Nashville, Tenn.—The custom of rendering "The Star Spangled Banner" preceding each performance at the Princess theater is lending much to the spirit of patriotism in Nashville, and Manager Harry Sudekum may be numbered among the patriotic theater men of the country. The entire audience rises in respect to the flag when the orchestra strikes up the national air, and the stars and stripes are simultaneously projected upon the screen. This is a splendid tribute to the nation, and should be employed more widely throughout the various states.

R. T. Kelley with United Film.

Memphis, Tenn.—Manager A. H. Kaufman announces the affiliation of R. T. Kelley with the local branch of United Film service, having been placed in charge of shipping and transportation matters for this exchange. Mr. Kelley is thoroughly familiar with routing, etc., having been identified with the Wells Fargo and Southern Express companies for a number of years previous to his connection with United, and is expected to make a valuable addition to the efficient force of Mr Kaufman's division.

H. Shepherd Obtains Vaudette.

Dyersburg, Tenn.—The Vaudette theater, formerly operated by C. J. Enochs, has been sold to H. Shepherd of Dyersburg. The Vaudette is a thriving theater of this town, and seems assured of a successful career under the leadership of Mr. Shepherd, who is an experienced theater man, with other theater holdings in the state

Operators' Union Backs President.

Birmingham, Ala.—Local No. 78, Executive Board of Stage Employees, has condemned the action of the Birmingham Trades Council in withholding indorsement of President Wilson in his relations with Germany. The Stage Employees are back of the President to a man, as well as Moving Picture Operators Local Union No. 236, the latter organization having drafted resolutions and sent same out under the union's seal. The resolutions state that the organization is ready to back up the President's stand in any possible manner with regard to the international situation. The Moving Picture union resolutions are signed by J. T. Pruitt, Chairman of Trustees; J. F. Mankin, Sergeant-at-Arms; J. C. Halfacre, Vice President; J. T. Rinberson, Treasurer; W. C. Alexander, Recording Secretary; W. A. Moore, President; and W. O. Harding, Business Agent.

What Is Doing in St. Louis Film Circles

Fight On Against Free Shows—Bluebird Hennessy Meets a New Hotel Clerk—One from Hammerstein and Another from Hy Slocum—Brent's Newsie.

A. H. Giebler, 4123 Westminster Place, St. Louis, Mo.

ST. LOUIS, MO.—Exhibitors in this city are threatened with a vivacious form of competition in the shape of free picture shows on wheels that can be driven up to any vacant lot or corner. An advertising concern is getting ready to use moving vans for this purpose. The back of the van will be fitted with a screen, and the pictures projected from the inside of the van, and while the films will be mostly advertising, there will be enough of other subjects to hold the crowds. A committee appointed by the Exhibitors' Association to look into the matter reported that the city authorities say the moving van shows cannot be stopped or made to even pay a license, as long as no admission is charged. Further efforts will be made by the Exhibitors' Association.

John Gentner's Bright Sign.

John Gentner, of the Retina theater, Twentieth and Market streets, believes in letting his light shine, so much so that he has had a great big wink-every-second electric sign put up over his theater. John always was some advertiser, though.

That Seven A. M. Call Was Working.

Bluebird Hennessy brought this one in: "I was in a little Northeast Missouri town and there was a new night clerk at the hotel. He was a very obliging chap, but it didn't take much of an observer to see that he had not been away from the farm long. After I had registered, I asked to be called at seven the next morning. The clerk consulted the call-board and turned back with an apologetic and sorrowful voice: 'I'm awfully sorry,' he said, 'but seven o'clock is taken. The best I can do for you is 7:15, 7:45, or 8:30.'"

Here's Your Horrible.

Lew Bent, who goes around with Triangle films, says the newsboys have got so in the habit of yelling "All about the horrible murder," and "horrible" this and that, that they can't get along without the word. Lew heard a kid the other night who didn't have anything terrible to announce yelling "Here's your horrible green sheet."

Gives Space to All Big Features Showing Here.

The St. Louis Globe-Democrat has started making announcements of all the big features released in this territory each week. About a third of a page in the magazine section of the Sunday paper is devoted to the features; each picture is announced, together with the name of the exchange and a hundred to a hundred and fifty word synopsis of the story is given.

Louis Cella Buys Players Theater?

There is a report that Louis Cella has bought the Players theater, on Grand, near Olive, and will increase the seating capacity by one thousand. Mr. Cella now owns and controls the Columbia, the Grand, the Orpheum, in course of construction; the Kings, the Park and the Shenandoah. Two of these houses, the Kings and the Shenandoah, maintain all picture bills; the Park splits fifty-fifty with vaudeville. The Players is now running dramatic stock productions, and it is not stated what sort of program will be used if Cella does secure possession of the house.

What Exhibitors and Exchange Men's Photograph Looked Like.

A great many people who saw the photograph of the Exhibitors and Exchange mens' luncheon at the Mercantile Club recently want to know how it is that the photo looks so much like a close-up of the Universal office staff. We asked Barney Rosenthal and Bob Taylor and Al King, and they all said: "Oh, that's a little way the Universal has of kinda pushing to the front." Hector Pasmezoglu was in the picture, too.

"Somme Battlefield."

Henry Slocum, who is responsible for McClure's "Sins," in this territory, was in a theater the other night where war pictures were being run. One of the scenes showing a piece of ground that was all shot to pieces was labeled "Somme Battlefield." A man behind Henry spelled the title out letter by letter, and said: "They've got that word spelled wrong, but that sure is some battlefield, all right."

"20,000 Leagues" Is Coming Back.

Sid Baker, having been kind enough to give us a pass good for two, and as our little boy, being under twelve, didn't cost anything to take in, "us" and our wife took him to Mr. Sievers' theater at Grand and Lucas avenue, Sunday, so he could see "Twenty Thousand Leagues Under the Sea." The house was jammed full of people who seemed to like the show first rate, and Mr. Sievers says he is going to show it again in a couple of months.

Something About E. L. Hammerstein.

E. L. Hammerstein, better known as "Hammer," not because he's a knocker or a hammerhead or anything like that, but because everyone likes short words better than long ones—we do ourself—and Hammer shows greater practicability and adaptability to the enunciation, and coheres, so to speak, with a greater degree of consanguinity to the vocabulary of the Hoi Polloi than the more elongated word Hammerstein—let's see, what were we trying to say? Oh, yes, Hammer, who is going to work out of the Universal exchange with Southern Missouri and Illinois for a territory, says that the rabbits in Stone County, Mo., have heads shaped like a wedge, so they can dodge around between the rocks without butting their brains out.

Heirsteiner Gets "Whirl of Life."

Des Moines, Iowa.—Harry Heirsteiner, head of the Premiere Photoplay, has secured the state rights for the showing of the B. S. Moss pictures and the Vernon Castle picture, "The Whirl of Life," in addition to "Ignorance."

H. B. Burgess Now a Laemmle Roadman.

Des Moines, Iowa.—H. B. Burgess, formerly roadman for Metro, has returned to the Laemmle exchange.

Theater Changes Over the State.

Oskaloosa, Iowa.—McConnell & Houser have sold the Orient theater in Oskaloosa to Donnelly & Smith.

Waterloo, Iowa.—The Palace theater in Waterloo came near to spending a few dark days when the spring floods arrived and the water backed up, flooding the basement of the Palace and putting Myers' generator out of business. Luckily the wise manager had a reserve generator on an upper floor.

Jake Rosenthal Showing Films at Majestic

Dubuque, Ia., Vaudeville House Begins New Policy with Nazimova in "War Brides" —Will Be Followed by Other Big Film Attractions.

By Dorothy Day, Register-Tribune, Des Moines, Iowa.

DUBUQUE, IOWA.—Jake Rosenthal, one of the most successful vaudeville managers in the Middle West, will inaugurate a season of high class pictures in his vaudeville house, the Majestic, in Dubuque. The first of May, Rosenthal will open with Nazimova in the Selznick production, "War Brides," for a week's run. With an augmented orchestra this picture will be put on in a most elaborate manner, the most elaborate yet used in the state. It has kept the Mid West office in Des Moines busy attempting to secure enough paper on this production, so widely is Rosenthal advertising his opening bill. The picture season will run for from four to six weeks, and the Selznick production, "The Common Law"; "Panthea," "The Price She Paid," "The Argyle Case," "The Eternal Sin" and "The Easiest Way" already has been booked for three and four-day runs.

Evansville Operators' Local Gives Banquet

F. H. Richardson, Projection Editor of Moving Picture World, and Others Give Talks at New Vendome Hotel Before Local Operators.

By Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind

EVANSVILLE, IND.—One of the most interesting gatherings which motion picture men of Evansville have attended for some time was the banquet given at the New Vendome hotel last week by members of the Evansville local of the Moving Picture Machine Operators Union. The banquet, attended by about seventy-five exhibitors and operators, was given in honor of F. H. Richardson, editor of the Projection Department of the Moving Picture World.

In addition to honoring Mr. Richardson, who is touring the country, visiting 102 cities and traveling 18,000 miles, it provided an opportunity for the men who manage and own moving picture houses of Evansville to get together collectively with the men who are stationed afternoon and evening in booths from which the pictures are projected. It was evident from the success of the banquet that it will be made an annual affair.

Prior to attending the banquet, at which he gave a highly appreciated talk on "The Projection of Moving Pictures," Mr. Richardson maanged to visit most all of the theaters in the city and inspect and note the manner of projection in each This enabled him to offer suggestions that will no doubt aid greatly in the showing of the pictures. His talk was as interesting to the laymen present as it was to those directly interested.

S. C. Ruschmeier, chairman of the banquet committee, acted as toastmaster. A. J. Merrill, owner of the Princess theater, talked for the exhibitors, his subject being "Co-operation of Operators and Theater Manager," a subject that proved highly valuable. E. C. Kerth, city inspector, gave an interesting talk on "Public Safety as Applied to the Theater." H. E. Shaw, Evansville manager of the Central Film Company, gave an instructive talk on "Exchange Co-operation," telling how the exhibitor and the operator working with the exchange could profit in various little ways.

L. McCool, president of the operators' union, was unable to attend because of illness and his substitute, Earl Dewitt, had for his subject "The Operators' Organization and Its Work." He told how valuable it is not only for the operators but for the exhibitors and public alike. E. C. Graham, director of vocational education in the Evansville high school, spoke on "Possibilities of Vocational Education for Motion Picture Operators." His talk was considered very valuable, for it opened a new thought to many and told the visitors and unitiated of possibilities in their work.

Among the guests at the gathering were friends of the theater men and operators, representatives of the newspapers and quite a number of exhibitors and operators from neighboring cities and towns. George Bleich, an exhibitor of Owensboro, Ky., gave a short talk at the conclusion of the banquet.

J. S. Spiker Improving the Royal Theater

Vincennes, Ind.—J. S. Spiker, owner of the old Royal theater at the corner of Sixth and Main streets, has a force of workmen converting the theater into an up-to-date, modern photoplay house. The building is to be lowered to a level with the sidewalk and will face Main street—squarely instead of diagonally as it did in the past. A new front will be built and the entire exterior will be finished in stucco. Mr. Spiker said the new house has not been leased but intimated that he probably will grant the lease some time next week. The work on the building will be completed about May 1.

Greensburg to Taste Blue Laws.

Greensburg, Ind.—That the people of Greensburg are to get another taste of the old "blue laws" is evident from a declaration issued last week by Mayor Mendanhall in which he instructed the police to enforce the Sunday closing laws. The order includes cigar stores, candy kitchens, etc., as well as motion picture theaters.

James Alcorn, owner of the South Side and Lyric theaters, said that although he had not definitely decided just what action he would take in the matter he feels that he has as good a right to keep open on Sunday as the garage man and the restaurant keeper. He says that if the blue laws are to be screwed down on him he will insist that all other forms of business be made to comply with the same law.

Menlo Moore Promises a New Theater.

Bedford, Ind.—Menlo Moore, the Chicago theatrical man, owner of the Crystal theater in this city, was here last week looking over a suitable site on which to erect a new theater. Mr. Moore says he intends to give Bedford one of the finest motion picture houses in the southern part of the state and that work on the new building will be started as soon as he can perfect his plans.

Lewis J. Selznick Pays Des Moines a Visit.

Des Moines, Iowa.—Saturday, the 31st of March, Lewis J. Selznick, of the Selznick Enterprises, paid a visit to A. H. Blank, of the Mid-West Photoplay Corporation, in particular, and to the Des Moines motion picture trade in general. Mr. Selznick seemed more than pleased with the manner in which his pictures were going in this territory, and expressed the opinion that A. H. Blank, of the numerous A. H. Blank enterprises, had been more than instrumental in putting Des Moines on the photoplay map.

Des Moines Branch of General Goes to Omaha.

Des Moines, Iowa.—The local General Film exchange was transferred to Omaha last week, and the Des Moines and Iowa accounts will be handled out of Omaha. C. W. Stombough, formerly manager of the Des Moines exchange, has been appointed district sales manager through Iowa, and will take care of the territory between Minneapolis and Omaha.

Laemmle Film Exchange Installs Renovator.

Des Moines, Iowa.—R. D. Hanish, of the Rex Renovating Company, in Columbus, Ohio, was in the city last week installing the new Rex renovator in the Laemmle exchange.

Des Moines Film Happenings.

Des Moines, Iowa.—J. C. Collins, who is well known to the Iowa exhibitors, after years of road work among them, is now with the General Film, working out of the Indianapolis office through Indiana.

The Keystone two-reel comedies have been booked at the Casino theater, and will start their first three days' run the 5th of April with "The Nick o' Time Baby."

Because of the bad weather with which the Majestic theater had to contend in their week's showing of "The Poor Little Rich Girl," and because of the constant demand for its return, the Mary Pickford success will be given a three-day return showing, beginning the 5th of the month.

Tom Burke, of the Westcott Film Company, in Minneapolis, was in Des Moines the past week arranging for the four-day run of his picture, "The Masque of Life," at the Majestic the week of April 1. Mr. Burke has been making a tour over Iowa in the interests of this picture.

A. Kahn, roadman through Iowa for the McClure "Seven Deadly Sins," reports a really wonderful business on this series all over the state.

Stanley Mayer, road man for the Des Moines Film and Supply Company, has been spending a few days in Kansas City, visiting.

Jesse Hartman, roadman for A. H. Blank, has been in New York visiting for three weeks with his parents.

Exchange Visitors in Des Moines.

Leo Moore, of the Majestic theater in Centerville; Tom Arthur, of the Cecil theater in Mason City, and Maurice Lince, of the Empire theater in Ottumwa, were callers at the Mid West offices.

C. A. Dixon, of the Grand theater in Sibley, called at the A. H. Blank office.

J. T. Craven, of Kellogg; H. A. Travis, of Pleasantville; J. E. Miller, of the Star in Madrid; R. C. Carson, of the Lyric in Osceola; W. C. Treelower, of the Opera House in Ogden, and Joe Gabracht, of the Twin Star in Ames, were all last week visitors at the Laemmle exchange.

J. H. Anselm, of the Princess theater in State Center, was a caller at the Pathe exchange last week.

Parent-Teacher Shows Failures?

So-Called Voluntary Co-Operation Between "Better Film" Advocates and Exhibitors Seems a Bit Too Official—Shows Are Not Attended as Well as Might Be—Plan Liked By Some Exhibitors.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY MO.—"Voluntary co-operation" with a strong official smack to it, between exhibitors and Parent-Teachers associations. is not going very well in Kansas City. Apparently it too strongly resembles official censorship—and the people are staying away from the shows.

The "clean pictures list" idea was the proposal of the Collegiate Alumnae, and this organization and the Parent-Teachers associations worked out a plan of "co-operation." The ladies were to select a list of pictures, which the exhibitors were to run on "clean pictures" nights. Friday night of each week was selected as being the best for the children. The parents were going to support the shows with their presence, to demonstrate that they were in earnest in the effort to encourage "better pictures."

Some nine exhibitors are now running the pictures recommended by the central examining board, or the censoring committee; and the Parent-Teachers association is paying for a display advertisement announcing the names and locations of these theaters. The exhibitors are doing their part by running the suggested films—but the other factor is lacking; in very few cases have the theaters had as large audiences as under the old plan of selection by the exhibitor.

It is interesting to note, too, that most of the theaters participating in the "clean pictures" arrangement do no advertising to speak of. The only display advertising they get is paid for by the Parent-Teachers association.

"The assumption was that the women would see that the shows they recommended had active support," said one exhibitor. "We expected to get the crowds. But the patronage hasn't shown up."

Some of the largest theaters in the city have turned down the Parent-Teachers proposal flat, declaring that they receive no criticisms of their pictures from patrons, that they get satisfactory crowds, and that they want to choose their own programs.

The programs selected by the Parent-Teachers association are perhaps good enough—they are often about what the exhibitor would select anyway. It is not the program that keeps the people away, apparently—it must be the fact that somebody has imposed this program on the patrons. The pictures are nearly all those that have been shown in Kansas City elsewhere. The chief method of selecting the approved list is by suggestions of various pictures by members of the association, or of the central committee. There is always a scenic and always a juvenile or a comedy.

Two or three of the exhibitors say that the arrangement is very satisfactory; these usually have some means of guiding the committee into choosing pictures of a kind or from an exchange that are customarily run at their houses.

Kansas Theater Changes and Notes.

Atwood, Kan.—E. W. Egelston is equipping a new picture show here.

Corning, Kan.—A. M. Livingood has purchased the Electric theater from Mr. and Mrs. A. F. Clark, and will continue in the same location.

Dodge City, Kan.—Extensive improvements are being made at the Rath theater, which is now under the management of Ray Babcock. When completed the Rath will be equipped with the most up-to-date picture machinery practical for a theater of its size.

Hartford, Kan.—W. J. Musch's new moving picture theater has been opened to the public.

Kensington, Kan.—The Royal theater which was recently erected by E. E. Leaks will be conducted by E. J. Hollister. The theater is one of the best in this part of the state.

Buffalo, Kan.—T. G. Howard has sold an interest in his picture show to F. L. Newling.

Harper, Kan.—Harper will have a new theater to cost $15,000. The contract for the erection of the building was let to J. L. Zollers of Independence.

Osawatomie, Kan.—Thomas M. Henneberry has purchased and taken charge of the Majestic theater.

Kinsley, Kan.—The new Community theater here gets its name from the fact that a number of business men of the town decided that a first class amusement institution was needed where photo plays and other entertainments could be given, so the Community was built. It is under the management of R. E. Crabtree. Paramount pictures are shown two nights a week, including a feature production and a Burton Holmes one night, and on the other a feature and a Bray animated comedy. Dr. C. C. Sterit is the secretary and treasurer.

Kansas City, Mo.—The lease and equipment of the Broadmour theater has been sold by D. Donnici to Charles E. Hammond of Cambridge, O., for $5,000. The new owner will install a $10,000 pipe organ.

Arkansas Theater Jottings.

Arkine, Ark.—I. J. Hughey and W. W. Mitchell have purchased the Idle Hour theater and are making improvements.

Harrisburg, Ark.—A move is on foot to erect a new opera house.

Searcy, Ark.—Manager Frank Headles has installed a new motion picture machine at the Grand theater.

Theater Jottings from Oklahoma.

Coyle, Okla.—Marnes & Henthorn have opened the Electric theater in the Engleton building. Considerable remodeling has been done to the building.

Checotah, Okla.—The Majestic was formally opened to the public recently, under the management of Mr. Faulkner.

Davidson, Okla.—R. L. Case has purchased the Electric theater from Roy Daack and A. North and is now in charge of same.

Durant, Okla.—The Liberty Theater company chartered with capital stock of $15,000 by A. J. Allison, C. H. Cruck and J. E. Downes, all of Durant.

Foss, Okla.—Wm. Gilham and G H. Dale have sold the Empress theater to F. L. Bradley and Clammy Gilham.

Miami, Okla.—The Humphreys have leased the Electric theater here.

Pauls Valley, Okla.—Tom P. Grant formally opened the Regal, his new playhouse on Paul avenue, March 23.

Wanett, Okla.—J. A. Mead of Byron, Okla., has purchased the Crystal theater.

Beaver, Okla.—Spangler Brothers recently began the excavation for their new theater The building will be 25x120 feet.

Blackwell, Okla.—There is a rumor that a $30,000 opera house and airdome will be erected here during the summer.

Durant, Okla.—The Liberty Theater company was recently incorporated here by A. J. Allison, C. H. Crook, James E. Downes, and Cecil A Bilbe, for $15,000.

Muskogee, Okla.—The Cherokee Film company chartered with a capital stock of $50,000 by James A. Davis, Aline; C. Reed, Wagoner, and John H. Kerne, Glencoe.

Tulsa, Okla.—A two-story theater building will be ercted on West Third street by W. J. Trimbell and leased by William Smith, It will be a modern and up-to-date building and will cost near $150,000.

Lees Summit, Mo.—A movement is being agitated for the erection of a new picture show.

Missouri Theater Notes.

Desloge, Mo.—W. B. Murrill has purchased the local picture show from E. A. Craven. Mr. Craven expects to locate either at Potosi or Illmo in the same business. Mr. Murrill will probably turn over the management of the picture show to Jewell Jennings.

Mexico, Mo.—James W. Gallagher and J. E. Strief will build a picture show.

Miami, Mo.—Messrs. Paul D. Grady and Newton Pickett are managers of the Miami Auditorium, an up to date moving picture show.

Rich Hill, Mo.—The Sprakers have sold the Gem theater here to F. G. Berry, who took charge March 12th.

Reappointed to Kansas Censor Board.

Kansas City, Mo.—Miss Carrie Simpson, the only member of the old board of censors in Kansas to receive appointment to the new Board of Motion Picture Review, is Kansas-born, and has spent much of her life in that state. She was for some time associated with her brother, Ben Simpson, in theatrical enterprises, and there got her training in the drama, which has stood her in such good stead. She has a natural aptitude for criticism, which is constructive. And from behind the scenes came many reports in the old days of controversies between Miss Simpson and one or two of the other members over the approval or rejection of a picture, Miss Simpson taking a broad view.

Miss Carrie Simpson

There was some surprise in Kansas that Miss Simpson was not made chairman of the new board, though it is recognized that Mrs. Miller, who is president of the State Federation of Women's Clubs, and for many years has been prominent in society and club circles, is well qualified for the higher position. Miss Simpson was on the first censor board of Kansas, appointed two years ago. She is widely known among film men—and she has got on well with them.

Among Kansas City Exchanges.

Kansas City, Mo.—W. E. Brennan, formerly of Chicago, is now representative of the Mutual, Kansas City, Mo.

E. C. Mills, with the Interstate Amusement Co., Oklahoma City, Okla., was a guest of the Mutual, Kansas City, where he was formerly employed. Mr. Mills was en route from New York to Oklahoma City.

Jack H. Rothbaum is a new traveling representative of the Fox, Kansas City. Mr. Rothbaum was formerly private secretary to Frank Newman, prominent Kansas City exhibitor.

W. B. Emrich, Bluebird representative at Kansas City, Mo., and well known film man, is seriously ill. His friends, who entertain hopes of his recovery, say, however, that he will have to leave this climate.

The Kansas City Feature Film Company is rejoicing over the announcement of the first Fatty Arbuckle comedy being released April 23 for this field. It is entitled "The Butcher's Boy." In it, Mr. Arbuckle is ably supported by Al St. John and a mysterious leading woman whose name will not be revealed until the picture is shown.

The Kansas City Feature Film Co. is getting ready to move into its new building at 20th and Broadway. The new Paramount home will be finished soon and all departments moved by April 15.

Able Business Men Behind Lochren Film.

Minneapolis, Minn.—William A. Lochren, president, and Edward F. Seavolt, treasurer, whose likenesses are here reproduced, have worked hand in hand for almost a year to bring the Lochren Film Service of Minneapolis up to a standard few independent concerns in the West can equal. A year ago Mr. Lochren's biggest business was with "The Northwest Weekly," a news reel issued here but developed and printed by another concern. Today the Lochren Film Service occupies almost the entire top floor of the Film Exchange building, and is so busy in its own spacious laboratory, putting out commercial films of all sorts and slides, that it has temporarily forgotten "The Weekly." The firm now employs four cameramen and more than a score of laboratory and office assistants and also controls one of the largest theater advertising services in the country. Since January 1, 1917, the Lochren firm has taken over the Western Motion Picture advertising service, the Monogram Slide Co. and the Excel Slide Co. Animated cartoons are being turned out by the score for the firm's own service and otherwise, and the slide departments are giving Chicago and Kansas City firms unexpected opposition. The firm also has a booking department and controls territorial rights on a number of features and short-reel comedies. This is Mr. Lochren's third year in the film business, while Mr. Seavolt has been actively engaged in the industry since its infancy.

W. A. Lochren.

E. F. Seavolt.

New Faces to Meet in Mill City

Exhibitors Coming to the Minneapolis Convention Will Need a Day to Meet the New Exchangemen—World Correspondent Sends a Guide to Who's Who—O. N. Davis at Head of Local Metro, Only Manager Left from Last Year.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—And still the exchange managers of this city keep steadily changing. Exhibitors from Northwest towns who have not been in Minneapolis since the 1916 convention will have to devote one entire day to getting acquainted with new exchange managers of the city. Of the releasing exchanges here there is only one manager on the job today that officiated in the same capacity last year at this time. Otto N. Davies of the Metro exchange is the only manager who has not resigned, switched or left the city, and Mr. Davies' assisting force is also intact.

W. H. Lawrence is the newest film manager of the city. Mr. Lawrence last week succeeded Samuel Newton Robinson as manager of the Fox exchange and Mr. Robinson began work on his own state rights exchange. Mr. Lawrence came to Minneapolis several weeks ago from Cincinnati and was formerly employed for a year by the Fox corporation at various points, the Mutual at Chicago and the Eclair company at New York.

Minneapolis exchange managers "on the job" last April and still in the city but at different exchanges are: W. H. Stafford, formerly Mutual manager, now with Selznick exchange; Ralph Bradford, formerly Triangle manager, now managing Universal; E. A. Westcott, formerly Fox manager, now managing Westcott Film Corp., and Fred S. Meyer, former Universal manager, now special representative for General exchanges; C. W. Sawin, formerly Vitagraph manager, is at Atlanta, Ga.; Bert Barnett, former Paramount manager, is in New York; Fred Van Meter, former general manager, is in Canada; W. Sampson of Pathe is in the South, and William Merrill of the Unicorn is in New York.

Will Reopen the Unique Theater.

Minneapolis, Minn.—Ruben & Finkelstein, Minnesota's largest exhibitors, have begun remodelling the Unique theater here and will open it shortly as a picture theater. The Unique will be the eighth house Ruben and Finkelstein control in the Twin Cities, and the fifth within a radius of three blocks.

Saxe Bros. Open State Rights Exchange.

Minneapolis, Minn.—The Saxe brothers, Milwaukee and Minneapolis exhibitors, have opened a state rights exchange on the fifth floor of the Jewelers' exchange building. The Saxe organization controls the rights on "Enlighten Thy Daughter" for five Northwest states and also has secured territorial rights on the feature "Beware of Strangers." "Enlighten Thy Daughter will be given its premier at the Strand, Minneapolis and Alhambra, Milwaukee, the week of April 15.

At the Twin City Releasing Exchanges.

Minneapolis, Minn.—Manager Schwartzbine of the Pathe exchange was forced to wire New York headquarters for extra "Patria" prints on Saturday, March 31, in order to supply the big demand for their International serial.

St. Paul, Minn.—C. J. Rose, Twin City salesman for the Pathe exchange, staged a special showing of several episodes from "The Mystery of the Double Cross" at The Pantages theater, Minneapolis, Monday morning, April 2, for the benefit of Minneapolis exhibitors. Mr. Rose booked the serial in The New Palace, St. Paul, for first-run, to begin the latter part of April or the first of May.

L. E. Coen, Paramount roadman, has gone out through northern Minnesota and the Dakotas to talk up the forthcoming Arbuckle-Paramount comedies.

S. Johnson, Pathe roadman, returned Saturday, March 31, from northern Wisconsin and left Monday, April 2, for northern Minnesota. While away Mr. Johnson booked the Pathe News in the Palace theater at Superior, Wis., opened Monday, March 26, under the management of Frank Phelps. Mr. Johnson has also booked "Pearl of the Army" in the Diamond theater, Duluth, for a second run.

"Amusements" Team Best Bowlers.

Minneapolis, Minn.—The "Amusements" bowling team won the championship of the Minneapolis Film Men's Bowling League Monday evening, April 2, when the De Luxe team was defeated. The Famous Players team captained by Jack Fournier finished a close second.

Film Men Get Army Commissions.

Minneapolis, Minn.—Arthur Benack, formerly connected with the Mutual exchange here, has been appointed captain of Company A, First Minnesota Volunteers, by Colonel Schall. Mr. Benack was instrumental in getting the organization started and resigned his position at the Mutual to help enlist men for the regiment. Six members of the Lochren Film exchange are officers in the regiment.

State Rights Exchange Notes.

Minneapolis, Minn.—President Benjamin Friedman of the Friedman Enterprises, Inc., is walking about these days on his toes. Mr. Friedman has no intention of imitating Nijinsky or Mordkin, but when he comes home from work these spring evenings he must walk lightly; he might wake the baby. Little Miss Friedman smiled upon this world for the first time last week and Daddy and Mamma Friedman have been smiling ever since. Miss Friedman weighs 8½ pounds in her stocking feet and has already displayed rare ability as an emotional star.

J. L. Morrisey, a member of the board of directors of the Zenith Feature Film exchange here, spent several days last week with Manager P. H. Carey planning future activities for the exchange. The Zenith has secured rights on "The Conquest of Canaan" and has begun booking the same throughout its territory.

C. L. Hiller, of the Dick & Hiller exchange, has returned from a ten weeks' tour through Wisconsin and Minnesota with "It May Be Your Daughter." Mr. Hiller will confine his future work to headquarters and Minnesota towns, while Frank McCarthy will manage the Wisconsin "Daughter" company.

James V. Bryson has secured "Doc" Gardner, formerly with Elliott & Sherman, to manage his Wisconsin show of "20,000 Leagues Under the Sea." Mr. Bryson booked The Strand, St. Paul, for a week's extension of its run of the feature. Dan Wright is in charge of Mr. Bryson's Minnesota show, and Walter Murphy is looking after the Dakota company.

Lyric Contracts for First Runs.

Minneapolis, Minn.—Messrs. Sherman & Elliott have contracted for first run features in their Lyric theater here in addition to first run Metro productions "The Secret of Eve," originally booked to the Strand, began a four-day run at the Lyric on Sunday, March 25.

St. Paul, Minn.—The Starland theater here, managed by Morton Nathan, has contracted for first-run Metro wonderplays in St. Paul in the near future. The Starland also has contracted for first-run World features.

TO THE TRADE

We beg to announce that the misunderstanding which for some time prevailed between the

ECLAIR FILM COMPANY, Inc.
of New Jersey

and other allied companies and individuals, and the

SOCIETE FRANCAISE DES FILMS ET CINEMATOGRAPHS
"ECLAIR" of Paris, France

has been adjusted to the satisfaction of all parties concerned, and that the ECLAIR FILM COMPANY, Inc., is now ready to consider any proposition of value which the trade may have to offer.

ECLAIR FILM COMPANY, Inc.

E. OFFEMAN,
President and Treasurer

A. W. VARIAN,
Secretary

A. C. RIEGER,
Assistant Treasurer
Assistant Secretary

"HEROIC FRANCE"

OUR ALLIES IN ACTION

What the Critics say:

James S. McQuade in the Moving Picture World:

"I have pronounced these pictures remarkable, because I found them so. For nearly three hours I sat watching the screen, lost to my surroundings and actually living amid the scenes."

Rob Reel in the Chicago American:

"The most comprehensive war pictures yet shown in Chicago are at the Strand, under the heading 'Heroic France—Our Allies in Action.'"

Mae Tinee in the Chicago Tribune:

"The photography in these pictures is excellent, and, on the whole, one obtains a comprehensive idea of what is going on in France."

W. K. Hollander in the Chicago Daily News:

"Merl LaVoy, an intrepid American photographer, returned recently from the torn battlefields of France with many thousand feet of pictorial evidence of how the French make war and the methods and contrivances they adopt to defeat the enemy. Every phase of warfare came within the scope of the camera."

Photographed at the French front under the auspices of the American Relief Clearing House of Paris by

MERL LA VOY

With the U. S. A. at War— An Ally of France and England — "HEROIC FRANCE" is the Livest State Rights Proposition Today.

After a successful two-weeks' engagement at the Strand Theatre, Chicago, these pictures have been booked for an indefinite run and are now being shown to capacity business at the Band Box Theatre, at 25 cents admission.

The following is taken from an editorial in the Chicago Evening Post of March 29th, headed "A Message to Americans":

> **"From the Somme and Verdun fronts these moving photographs bring to the eyes of Americans the wonder work achieved by France and Great Britain in equipping themselves to meet the Kaiser's army. The retreat of Hindenberg's lines is the direct result of the scenes depicted on the screen."**

STATE RIGHTS

BUYERS COMMUNICATE AT ONCE!

**HEROIC FRANCE FILM SYNDICATE, 308 Mallers Bldg.
CHICAGO**

Calendar of Daily Program Releases

Releases for Weeks Ending April 21 and April 28

(For Extended Table of Current Releases See Pages 500, 502, 504, 506.)

Universal Film Mfg. Company

SUNDAY, APRIL 15, 1917.

REX—Her Primitive Man (Drama)	02332
POWERS—Boomer Bill Goes to Sea (Cartoon Comedy), and On the Streets of India (Dorsey Educational) (Split reel)	02333
IMP—The Eyes in the Dark (Two parts—Drama)	02334
UNIVERSAL SPECIAL FEATURE—The Purple Mask (No. 16, Final Episode); "A Prisoner of Love" (Two parts—Drama)	02335
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 5); "The Spectral Hand" (Two parts—Drama)	02336

MONDAY, APRIL 16, 1917.

RED FEATHER—The Flower of Doom (Five parts—Drama)	02337
NESTOR—Follow the Tracks (Comedy)	02338

TUESDAY, APRIL 17, 1917.

GOLD SEAL—For Lack of Evidence (Three parts—Drama)	02339
VICTOR—It Happened in Room 7 (Comedy)	02340

WEDNESDAY, APRIL 18, 1917.

LAEMMLE—Chubby Takes a Hand (Drama)	02341
L-KO—Love and Blazes (Two parts—Comedy)	02342
UNIVERSAL—Animated Weekly No. 68 (Topical)	02343

THURSDAY, APRIL 19, 1917.

VICTOR—The Topsy Turvy Twins (Two parts—Comedy)	02344
BIG U—The Pace That Kills (Drama)	02345
REX—The Sorceress (Drama)	02346

FRIDAY, APRIL 20, 1917.

IMP—The Perils of the Secret Service (Episode No. 7); "The International Spy" (Two parts—Dr.)	02347
UNIVERSAL SCREEN MAGAZINE—Issue No. 15 (Educational)	02348
VICTOR—Tit for Tat (Comedy-Drama)	02349

SATURDAY, APRIL 21, 1917.

BISON—The Tell Tale Clue (Two parts—Drama)	02350
JOKER—Take Back Your Wife (Comedy)	02351
IMP—The Blazing Secret (Drama)	02352

SUNDAY, APRIL 22, 1917.

POWERS—A Good Story About a Bad Egg (Cartoon Comedy) and Intimate India (Dorsey Educational)	02353
BIG U—Her Great Mistake (Two Parts—Drama)	02354
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 6, "The Death Warrant"—Two Parts—Drama)	02355

MONDAY, APRIL 23, 1917.

RED FEATHER—The Hero of the Hour (Five Parts—Drama)	02356
NESTOR—The Home Wreckers (Comedy)	02357

TUESDAY, APRIL 24, 1917.

GOLD SEAL—The Forest Nymph (Three Parts—Drama)	02358
VICTOR—The Thousand Dollar Drop (Comedy)	02359

WEDNESDAY, APRIL 25, 1917.

LAEMMLE—Twixt Love and Desire (Drama)	02360
L-KO—Little Bo Peep (Two Parts—Comedy)	02361
UNIVERSAL—Animated Weekly No. 69 (Topical)	02362

TUESDAY, APRIL 26, 1917.

VICTOR—Her Wayward Parents (Two Parts—Comedy-Drama)	02363
REX—The Townsend Divorce Case (Drama)	02364
BIG U—The Warrier's Bride (Drama)	02365

FRIDAY, APRIL 27, 1917.

IMP—The Rogue's Nest (Two Parts—Drama)	02366
UNIVERSAL—Screen Magazine No. 16 (Educational)	02367
VICTOR—The Woods Are Full of 'Em (Comedy)	02368

SATURDAY, APRIL 28, 1917.

BISON—The Trail of Hate (Two Parts—Drama)	02369
JOKER—The Leak (Comedy)	02370
LAEMMLE—A Woman of Clay (Drama)	02371

Mutual Film Corporation

MONDAY, APRIL 16, 1917.

MUTUAL SPECIALS—The Cure (Chaplin Subject No. 10—Two Parts)	05422-23
SIGNAL PRODUCING—The Railroad Raiders No. 2—"A Double Steal" (Two Parts—Drama)	05424-25
MUTUAL STAR PRODUCTIONS — Environment (American—Five Parts—Drama)	05426-27-28-29-30
MUTUAL STAR PRODUCTIONS—The Single Code (Horsley—Five Parts—Drama)	05431-32-33-34-35
MONOGRAM—The Adventures of Shorty Hamilton (Episode No. 14—"Shorty Lays a Jungle Ghost—Two Parts—Drama)	05436-37

TUESDAY, APRIL 17, 1917.

GAUMONT—Tours Around the World No. 24 (Subjects on Reel: Russian Caucasia; Copenhagen, Denmark; Salzburg, Austria) (Travel)	05438

WEDNESDAY, APRIL 18, 1917.

MUTUAL—Mutual Weekly No. 120 (Topical)	05439
STRAND—When Mary Took The Count (Comedy)	05440

THURSDAY, APRIL 19, 1917.

CUB—Somewhere in The Mountains (Comedy)	05441
GAUMONT—Reel Life No. 51 (Subjects on Reel: New Legs for Soldiers; Fishing Through the Ice; A Traveling Dairy; Making Iron Pipe; A Vest Pocket Water Sterilizer; A Mock Bull-Fight) (Mutual Film Magazine)	05442

FRIDAY, APRIL 20, 1917.

MONMOUTH—Jimmy Dale Alias The Grey Seal (Chapter 5—"A Fight for Honor") (Two parts—Drama)	05443-44

SATURDAY, APRIL 21, 1917.

VOGUE—Masked Mirth (Two Parts—Comedy)	05445-46

MONDAY, APRIL 23, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders, No. 3, "Inside Raiders" (Two parts—Drama)	05447-48
MUTUAL STAR PRODUCTION—The Wild Cat (Horkheimer—Five parts—Drama)	05449-50-51-52-53
MUTUAL STAR PRODUCTION—The Debt (Powell—Five Parts—Drama)	05454-55-56-57-58
MONOGRAM—The Adventures of Shorty Hamilton, No. 15, "Shorty Unearths a Tartar" (Two parts Drama)	05459-60

TUESDAY, APRIL 24, 1917.

GAUMONT—Tours Around the World, No. 25. (Subjects on Reel: Brest, France; Sarajeva, Capital of Bosnia; Moscow, Second Capital of Russia.) (Travel)	05461

WEDNESDAY, APRIL 25, 1917.

MUTUAL—Mutual Weekly No. 121 (Topical)	05462
STRAND—And In Walked Uncle (Comedy)	05463

THURSDAY, APRIL 26, 1917.

CUB—The Ransom (Comedy)	05464
GAUMONT—Reel Life No. 52 (Subjects on Reel: A Tabloid Bungalow; Red Clay Workers of Barbados; An Altiscope Rifle; Cargo Boats of Tomorrow; Metal Spinning; Life in The Soudan) (Mutual Film Magazine)	05465

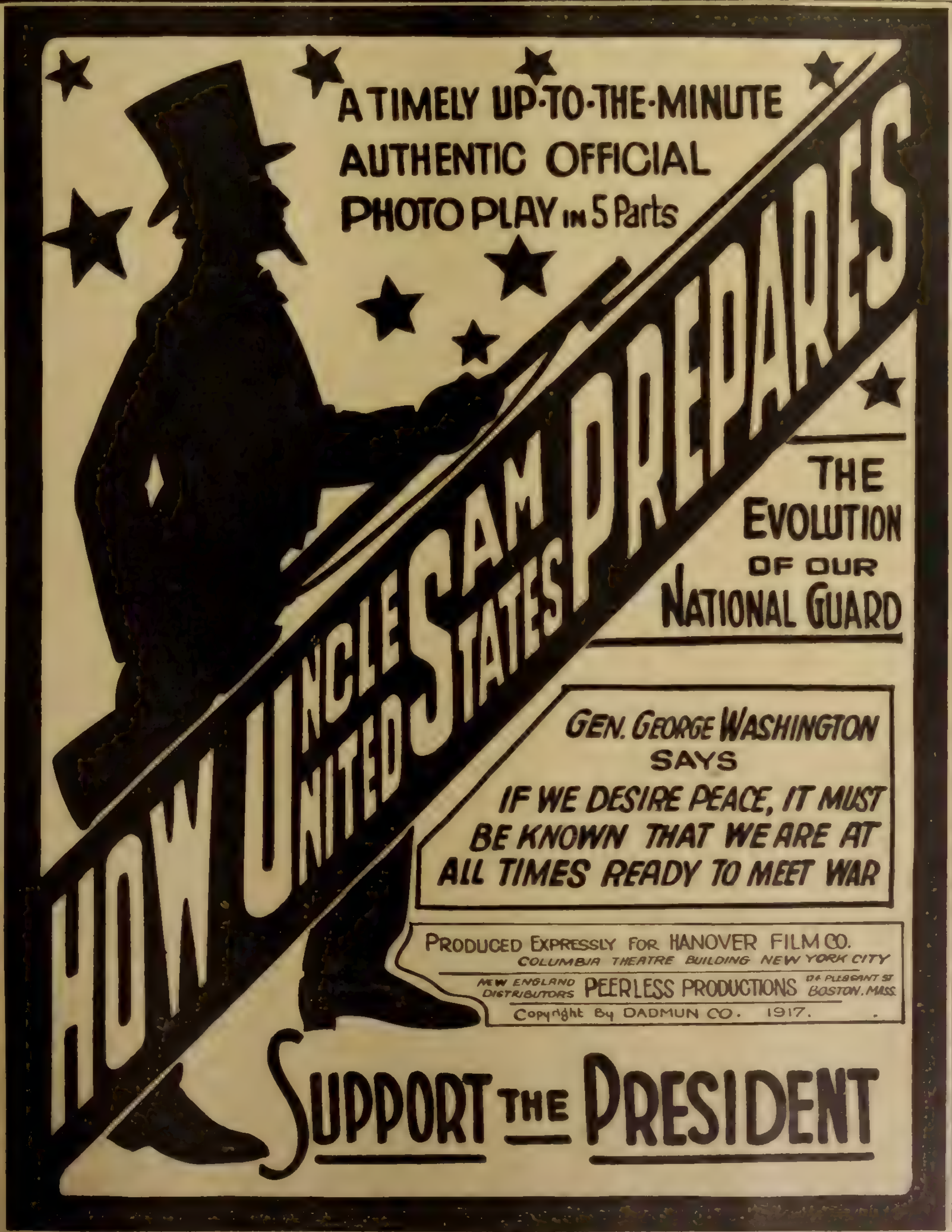
FRIDAY, APRIL 27, 1917.

MONMOUTH—Jimmy Dale alias The Grey Seal No 6—"Below the Deadline" (Two parts—Drama)	05466-67

SATURDAY, APRIL 28, 1917.

VOGUE—A Plaster Feud (Two parts—Comedy)	05468-69

WAR HAS BEEN DECLARED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Stories of the Films

KALEM.

THE LONE POINT FEUD (An episode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Squire Briggs (G. A. Williams); Grace, His Daughter (Gladys Blue); Benton (L. T. Whitlock).

Benton, the new superintendent of the railroad that employs Helen as operator at Lone Point, will not designate Lone Point as a regular stop for the Limited. Squire Briggs, in retaliation, gets a village ordinance passed requiring all trains to slow down to four miles per hour within the corporate limits. Patton, an engineer, is fined for disregarding the ordinance and the war is on. Benton's next move is an order closing Lone Point as an agency and curtailing the passenger service to one train—and that in the dead of night.

But Benton and Grace, the Squire's daughter, have planned an elopement. Helen assists the lovers to board the Limited that stops on orders to pick them up. Squire Briggs gets the news and shows up at the station with the sheriff. Engineer Patton is about to take his freight train out of the siding when he finds himself looking into the muzzle of the sheriff's revolver. Under compulsion he takes the Squire and Sheriff aboard and starts out to overtake the elopers. They pull out just as Helen gets word that a broken rail is sending the Limited back to Lone Point.

Helen goes in pursuit on her motorcycle and, by a daring leap from an overhead bridge, gives the warning just in time to avert a collision. Benton and the Squire, thankful for their lucky escape, bury the hatchet forever.

THE VULTURE OF SKULL MOUNTAIN (An episode of "The American Girl"—Two parts).—The cast: Madge King (Marin Sais), Roger King, her father (Frank Jonasson), Larry Kerwin (Edward Hearn), "The Vulture" (Ronald Bradbury); Hunchback Charley (Edward Clisbee); Wm. Darcey, a wealthy cattleman (Hart Hoxie).

Madge and Larry ride out to warn King, but her father's superintendent, when the two are startled by the sudden appearance in the corral of a foam-bedecked horse bearing the prostrate form of a man. The unconscious man gains his senses long enough to whisper "Skull mountain—daughter—held-up——" then again lapses into unconsciousness.

In an outpost town Roger King negotiates a sale of colts and receives payment in a public barroom. Hunchback Charlie has seen the money and made a hasty exit. King calls his daughter on the telephone and says he is returning by a short cut across Skull mountain. He laughs at her suggestion of the unknown dangers on the mountain trail.

Madge and Larry ride out to warn King, but before they reach him he is held up by two bandits and carried into a depression in the hills with but a single defile leading out of it. King's wallet is not found on him and he is tied up under a five-ton boulder balanced on a plank over his head. His slightest move will pull it down.

Larry waits for Madge to return from an investigation of a rude shack they have spied in the valley. Becoming alarmed he starts across and encounters Hunchback Charlie. They fight. Larry's superior strength wins. A cry from King brings Larry to his side. Grabbing his employer up in his arms, he leaps quickly to one side. The boulder, crashing down, crushes out the life of Hunchback Charlie who has been crawling toward them.

Meantime the "Vulture" surprises Madge. Thinking her insensible he leaves her lying on the floor while he harnesses his saddle horse to a rig for a getaway with the girl he has been holding prisoner a day.

Madge regains her breath and starts an investigation of her own. A cry for help arouses her to renewed efforts to locate the "vulture's" secret torture chamber. By accidentally stepping on one of the andirons in the crude fireplace Madge discovers that it has acted as a lever and opened an iron door up the chimney. A few seconds later she is consoling Darcey's hysterical daughter. The "vulture" returns, takes the girl and locks Madge in the secret room.

King and Larry enter the house and Madge is able to make them hear her instructions for opening the trap door. Then the three of them ride to overtake the "vulture." Riding up close behind the rig as it takes a corner on two wheels Madge brings down her man and her father and Larry ride on and stop the rig bearing the helpless girl. There is a glad reunion that evening at the King ranch when the adventurers return. King's wallet is found in the side pocket of his saddle, and there is further cause for rejoicing.

SELIG.

SELIG-TRIBUNE, NO. 26.

Chicago, Ill.—Military cadets parade through the loop with an armored automobile and later attend a theater benefit for the American fund for French wounded.

New York, N. Y.—The Y. W. C. A. inaugurates a feminine preparedness movement to teach young women automobile repair work.

Mineola, L. I.—Tex Millman is accorded the first aeroplane funeral in the history of this country. Twelve 'planes drop wreaths of flowers on his grave.

Quebec, Can.—After months of trench fighting these boys return home on furlough.

New York, N. Y.—Here we have the fashions from the Indian maid of 1492 to the girl of 1917.

El Paso, Texas.—New Mexico day is celebrated here with a cavalry and artillery review in the presence of Generals Pershing, Bell and others.

Washington, D. C.—The U. S. Senate in executive session confirms the appointment of Dr. Cary T. Grayson, the President's physician, to the rank of Admiral.

Omaha, Neb.—A "Sausage" balloon of foreign type is given a tryout on the new aviation field at Fort Omaha.

SELIG-TRIBUNE NO. 27.

Los Angeles, Cal.—Aeroplanes equipped with motorcycles are the latest innovations in the military flying corps.

New York, N. Y.—Energetic members of the American Woman's League for Self-Defense march and countermarch.

Lynbrook, L. I.—Here is a new armored auto equipped with an extension steel tower, carrying its own generator for wireless and searchlight.

San Fernando, Cal.—The picturesque ruins of the old missions are being faithfully restored by the Landmarks Club.

Chicago, Ill.—This city inaugurates a new motor bus line, with Mayor Thompson and Ex-Governor Dunne as passengers for the initial trip.

Here's all the information necessary to instruct you in preparing a dinner sufficient to serve five persons. Cost, 65c.

Philadelphia, Pa.—700 sailors from interned ships are transferred under guard by special train to military fortifications.

New York, N. Y.—1,000 men of New York's crack regiment, the 71st, mobilise in their armory in five hours.

Los Angeles, Cal.—A new sleeping [illegible] is adopted by the United States army.

THE POWER OF PIN-MONEY (Two Parts).—The cast: Myrtle Wayne (Byrdine Zuber); Stephen Wayne (Mr. Sedgwick); Walter Draper (Casson Ferguson); Doris Draper (Helen Quarton); Darwin Meade (Fred Eckhart). Written by E. N. Wells. Directed by Otis B. Thayer.

Myrtle, daughter of Stephen Wayne, a wealthy lawyer, dissatisfied with the allowance her father gives her, seeks an office position just for "pin money." Walter Draper, a young clerk, is the sole support of his sister and their invalid mother. The manager of the realty office in which Draper is employed determines to cut down his payroll by discharging the men and engaging women who are willing to accept small salaries as "pin money."

Myrtle Wayne is engaged by the realty concern while Doris, Draper's young sister, is refused employment, because she is not fashionably dressed. Draper meets Darwin Meade, law partner of Stephen Wayne. Meade is an admirer of Doris. At Meade's home Draper meets Myrtle Wayne, and they are mutually attracted.

Matters with Draper go from bad to worse and he is driven to become a thief. As a last resort, Doris seeks employment in a cabaret. Draper is surprised at the open safe by Myrtle and Meade in the realty office where Draper formerly worked.

Myrtle Wayne, realizing that Draper's family must be in poverty, induces her mother to come with her to their relief, and they trace Draper to the police station. Meade saves Draper from punishment, and Doris is also taken under his protection. Myrtle declares she little knew the harm that girls could accomplish by taking positions just for "pin money."

The manager of the realty company is removed from office and Draper is reinstated in his old position happy in the prospect of a perfect understanding with Myrtle.

MR. BINGO, THE BACHELOR—The cast: Bingo (John Lancaster), Nifty Nettie (Lyllian Leighton), An Agent (Wm. Scott); The Boss (Wm. Hutchison). Written by W. E. Wing. Produced by Norval MacGregor.

Although Mr. Bingo, the bachelor, is classed as an excellent insurance risk, yet all the agents fail to secure Bingo's name to a policy. Finally, in desperation, Nifty Nettie is appealed to by the Boss, and she agrees to see to it that Mr. Bingo takes life insurance. However, Nettie finds the task a difficult one indeed and despite all her wiles Mr. Bingo remains of the belief that he is too foxy for anything in skirts.

Nettie accosts Bingo while he is in the surf, but fails to secure his insurance. Bingo becomes frightened as Nettie trails him here, there and elsewhere, and he resolves to steal away from his home in the night in order to escape the woman. Nettie, however, enters his home, orders him to sign the paper or she will scream and rouse the neighbors, making it a most embarrassing situation for Mr. Bingo. Mr. Bingo scrawls his signature to the paper, believing he is signing a marriage contract. However, he is elated when he finds it is nothing but an insurance policy, and then and there he really and truly falls in love with Nifty Nettie.

Universal Film Mfg. Co.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE, NO 15 (April 20).

New Inventions—"Creeping Grip," new war engine. Caterpillar tractor invented by Chicago man. Hauls guns and transport wagons over roughest roads. Thirty are now in use in the Allied armies. Subtitles: No obstacle balks the tiny tractor. It is easily turned in its own length.

What We Eat.—A Diamond Back Terrapin Hatchery. The Federal government encourages conservation of this reptile, which is rapidly nearing extinction because of the heavy demand for its meat. Subtitles: A thousand prospective plates of soup take their daily bath. Just children. A nest in the sand. Grandpa, father and baby. They range in age from one to five years. Preparing dinner for the hatchery's inmates. Winter quarters. The tanks are filled with fresh water each day. Big Ben, Daddy of the Flock.

Screen Oddities.—A Florida milky way. Folk in Tampa laugh at the high cost of living as they receive their dairymen in the front yard. Subtitles: Off on the daily rounds. This consumer pays 4 cents a quart for the strictly fresh product. Not a whit of overhead expense.

Manufacturing—Molding Rookwood pottery. The old method of shaping pottery by hand is still favored by some workers. Subtitles: Common bulk clay on revolving disk is the first stage. Deft fingers and a tiny stick his only tools. The new method requires less skill. The clay is poured into molds. The baking oven. Glazing the finished product. Ready for the home.

Domestic Science.—Time savers for your kitchen. Mrs. A. Louise Andrea, Panama-Pacific Exposition gold medal winner demonstrates latest devices designed to lighten the burdens of the housewife. Posed in the experimental kitchen of the Gentlewoman Magazine, New York. Subtitles: Coring and slicing apples in a flash. The same device used to slice potatoes for French frying. Scoop for shaping potato balls. Patent vent for refilling tea kettle prevents burning hand. A nest for boiling eggs. The egg slicer.

Comedy.—Trench warfare in the Sahara. By J. R. Williams.

ANIMATED WEEKLY NO. 66 (April 4).

Uncle Sam Needs You.—No matter who you are, or what you do, you can aid the United States to prepare.

A Call for Sailors.—The Navy Department has called for sailors to man our ships. Subtitles: Answering the call. Taking oath. Getting navy garb. Boat drill. Learning to shoot.

Soldiers of Tomorrow.—High School boys parade to show real preparedness—Chicago, Ill. Subtitle: Girls are not slackers.

Boy Scouts in War Roles.—Thousands assembling on hurry call show how they can aid. Central Park, N. Y.

Even Dogs Will Enlist.—Animals will play an important part in the rescue and care of disabled soldiers—Libertyville, Ill. Subtitle: Dashing after wounded. Saluting the flag.

Preparedness Campaign.—Rear Admiral Fiske, U. S. N., retired, helps to arouse citizens—New York City. Subtitle: Sir H. B. Ames, Canadian M. P., tells Navy League how to aid fighters' families—N. Y. City.

Women Drill at Army Post.—Some of the "weaker sex" who will be co-defenders of the Nation—Governor's Island, N. Y. Subtitles: Receiving guns. Facing powder bravely.

Launch New Freighter.—Four-masted schooner "Portland" rushed to share riches of war time—Seattle, Wash. Subtitle: Gliding down the ways.

King Opens Parliament.—Troops from every part of Empire escort royalty to imposing ceremony—London, England.

A College Battlefield.—Students clash fiercely in annual strife for class supremacy—Cornell University, Ithaca, N. Y.

A Real Suffragette.—Mrs. Agnes Riddle, Colorado State Senator, goes from running her farm to making laws—Denver, Colo. Subtitles: Leaving the Capitol. Home.

Havoc in Train Wreck.—Freight car just emptied of dynamite rams engine into ditch—New Orleans, La.

Here's a Real Flivver.—Trained pig drawing cart is feature at Live Stock Show—Wichita, Kan. Subtitle: '"Pumping in gasoline."

183 "Middies" Become Ensigns.—For the first time since Civil War, Naval Academy graduating class receives diplomas three months before scheduled Class Day—Annapolis, Md. Subtitles: Secretary of the Navy Daniels arrives with his staff. "Emulate Farragut and other naval heroes: 'Damn the torpedoes; go ahead!' "

Our Militia Awaits the World.—Troops of the Seventy-first on duty at their armory—New York City.

Cartoons by Hy. Mayer.

L-KO.

LOVE AND BLAZES (Two parts—April 18).—The Cast: Fire Chief (Phil Dunham); Chief of Police (Charles Inslee); Mayor's Daughter (Lucille Hutton); his Stenographer (Merta Sterling).

The Fire Chief and the Chief of Police are rivals for the fair Lucille, daughter of the Mayor. They are preparing to deliver a knockout blow to her, at the annual exhibition of the Fire and Police Departments. Phil is conducting a drill at the fire station, in which his four men exhibit their preparedness.

At the police station the Chief is preparing his men. His men are troubled with insomnia, but the Chief explodes a bomb under their bench, which cures them eventually. The Mayor's fair daughter is the envy of Merta, his stenographer, who is a real "man-eater" by disposition. She sees Phil and at once succumbs to his manly charms.

The Chief of Police is holding a burglar drill, with the false front of a house, which he is sure will win the commendation of Lucille, while Phil has prepared a demonstration in response to a fire alarm which is sure to take the prize. At last the day comes, and the police and firemen parade. The Mayor makes a speech, and the police are called upon to drill first. They are applauded, and Phil is jealous. The Chief is directing them with blasts on his whistle. Phil blows his own, and upsets the whole drill. Even the cherished burglar drill is put on the blink.

Then comes Phil's turn. Unfortunately, he sets the fireworks going prematurely, and the fake fire turns into a real one. Phil saves the Mayor's daughter and drives off in a wagon with her. The Police Chief follows in a flivver. The horse balks and the Chief gets the girl. Phil then takes the horse's place, and, the flivver balking too, the Chief hitches the horse to the car, while Phil draws Lucille in the wagon. Up and down a steep hill they go, until they reach home. The Chief goes in with the girl, and Phil calls the police and tells them there is a dangerous criminal with Lucille. They throw a bag over his head and arrest him. Then he is recognized, and, returning, sets the house on fire in spite. Phil rushes for his trusty fire laddies. He saves Lucille while the house goes up in smoke.

REX.

THE SORCERESS (April 19).—The colonel is a fine type of English country gentleman. While visiting a Glasgow inn with a friend the colonel learns that his nephew, Lieutenant Pritchard, is mixed up in an unwholesome affair with a woman. Under the threat of cutting him off, the colonel compels the nephew to give the woman up. Later the nephew leaves for the front in South Africa.

The colonel advertises for a housekeeper. Nina, the adventuress, secures the position, and later marries the colonel. The colonel is ignorant of the girl's past. David recognizes his uncle's wife with horror. The colonel is informed, but refuses to believe when his wife denies ever knowing the nephew. Later the colonel learns the truth; he writes a note and shoots himself. The adventuress tries to implicate the nephew, but dies through drinking a glass of poisoned wine discarded by the colonel

NESTOR.

FOLLOW THE TRACKS (April 16).—The cast: Eddie (Eddie Lyons); Lee (Lee Moran); Eddie's Wife (Edith Roberts); Lee's Wife (Gertrude Aster). Written by C. B. Hoadley and F. A. Palmer. Produced by Louis Chaudet.

Eddie and Edith are newlyweds; Lee and Gertrude have been married a long time, and she is stern with him. The boys go to a banquet and outstay all the other guests. At last they start for home, finding a flivver, which they induce to run by dropping a coin into the radiator. It runs wild with them and they cannot find the way home until they have the happy idea of following the tracks. When a turn comes in the tracks Eddie sees the milkman, and they follow him.

Gertrude has gone over to Edith, who is frightened and thinks that something dreadful has happened to her husband. When the boys arrive together they shout to Edith to come and pick out her husband. She receives Eddie with joy, but Gertrude goes for Lee with a rolling pin.

IMP.

PERILS OF THE SECRET SERVICE (Episode No. 7—"The International Spy"—Two Parts—April 20).—The cast: Yorke Norroy (Kingsley Benedict); Carson Huntley (Jay Belasco); Guy Sterner (M. K. Wilson); Beth Bohun (Violet Schramm); Senator Bohun (Seymour Hastings); The International Spy (Harry Mann); Gloria Steinmetz (Muriel Parker). Written and produced by George Bronson Howard.

Guy Sterner, a weakling, takes no risks himself, but selling the secrets of his country to get a little money, proposes to Beth Bohun, debutante daughter of the Senator, a man of high reputation, and is accepted. The Senator finds a Government appointment for his unwelcome son-in-law. Sterner uses his position to obtain information, which he then carries to Carl Ehricke, the international spy. Sterner needs the money to supply the needs of Gloria Steinmetz, a tool of Ehricke's, with whom he has long been in love.

The department discovers the leak of information, and the authorities send for Yorke Norroy to unravel the mystery. Norroy consults with Huntley, who informs him that Sterner is paying attention to Gloria, and that he certainly cannot afford to do so on his income. Norroy sends Huntley to Mrs. Sterner, who tells him that her husband has no resources but his salary. Norroy then directs the attention of the department chiefs to Sterner, but they demand more evidence before accusing the Senator's son-in-law. Norroy lays plans to trap him. He invites Sterner to dine with him at his club, but the man says that he has to go to Baltimore. He admires a curious ring which Norroy is wearing.

Norroy follows Sterner to Baltimore and sees him enter a certain house. He tells Huntley to go there and rent a room exactly opposite. They watch through the window shades, and see Ehricke, whom Norroy recognizes. The next day the rough notes of a treaty with South America are missing. Norroy goes to Ehricke's and crawls upstairs, revolver in hand. Ehricke hears him, and, coming out on the landing, attacks him. They fight, and the spy is overpowered. Norroy quickly takes from the man's face the false beard and mustache he is wearing and transfers them to his own. He then lowers the lights, and waits for Sterner. When the man appears, Norroy pretends to have a sore throat, to disguise his voice.

Sterner recognizes the ring, which Yorke has forgotten to remove. He pulls a gun and holds it to Norroy's head. Norroy, who has arranged the light so that it will go out at a blow on the table, strikes the table and grabs Sterner while it is dark. They fight, and Sterner fires. He hits the body of Ehricke. Norroy removes the false beard from his face and calls the police. They arrest Sterner for the murder of Ehricke, but he shoots himself. Later Norroy tells the broken-hearted wife that Sterner died in the prosecution of a dangerous mission for the government.

THE BLAZING SECRET (April 21).—The cast: Erickson ((Frank Smith); His Son (King Baggot); His Daughter (Leah Baird); The Spy (Howard Crampton).

Erickson, the inventor, dies, leaving the formula of a new and deadly explosive hidden in a peculiar diagram. Foreign spies attempt by fair means and foul to gain the secret, but fail. The inventor's son accidentally sets fire to the diagram with his cigarette. The ashes of the burned paper reveal the coveted secret.

GOLD SEAL.

FOR LACK OF EVIDENCE (Three Parts—April 17).—The cast: The Girl (Tina Marshall); The Reporter (George Marlo); The "Big Fellow" (Ted Burton); The Woman (Adella Barker). Scenario by John C. Brownell. Produced by Edwin Stevens.

Martha Young, on trial for white slavery, is freed for "lack of evidence." Sitting in the court room is a girl who seems more than ordinarily interested in the trial.

A few days later the girl comes across Martha, apparently very ill. The girl offers to take her home. Martha accepts.

Philip Harding, a reporter, recognizes Martha. Only a day or two before he has seen her at the home of Peter Drayton, the "Big Fellow." Harding warns the girl, but is told to mind his own business. He hails a taxi and follows. He is astounded at reaching the home of Martha to see the girl bid her goodbye and leave. He discovers that the girl lives directly across the hall from him.

On the night following, he sees the landlady tidying up the room for the next occupant. He learns that the girl has left in order to "be with friends." He loses no time in getting to Martha's home. He sees Drayton and tracks him to Martha's door. He climbs the fire-escape and enters through the kitchen window. He listens at the sitting-room door and overhears Drayton say: "We must get her away from here." At that moment some one opens the hall door and he dives into a bedroom. Peeping out, he sees the girl go into the room where Drayton and Martha are talking, and again listens. He hears the girl accept Drayton's invitation to visit his country house in New Jersey, when again the hall door is opened and his escape is cut off. He rushes back into the bedroom and enters the closet, when the girl opens the bedroom door.

The closet is stuffy, and Harding is unsuccessful in stifling a sneeze. The girl hears it; she is amazed at seeing him and orders him out. Once more he begs her to believe him, but she again orders him to go.

Martha, Sadie and the girl leave for the country on the following morning, and that night Harding, locating the house in Eastwood, looks in through the window and sees the three in the big living room. He manages to climb the back porch and enters the house from a second-story window. He is hardly inside, however, when he is seized, bound and gagged by two men. The girl in the meantime has gone to her room on the first floor. Sadie and Martha hear the scuffle upstairs, and Sadie goes up to investigate. Peeping through the keyhole, she sees the two men sitting at the window, both wearing the badges of the secret service.

Descending swiftly to the hall, she meets Drayton, who has arrived with two henchmen, and gives the alarm. The two henchmen run swiftly up the stairs, burst in with guns drawn. The two secret service men, taken by surprise, surrender. Drayton then goes to the girl's bedroom door, forces an entrance, and locks himself and the girl in the room. Upstairs, when the lights go on, Harding is discovered and one of Drayton's men removes his gag. He tells them he is with the "big fellow" and commands them to get the keys from the officers and remove the handcuffs from his wrists. He is obeyed. He then commands them to tie the officers up while he keeps them covered. He is handed the guns and the henchmen start to bind the secret service men when Harding swings on them and covers them. Ordering the secret service men to take care of the now bewildered crooks, Harding goes to the rescue of the girl, who is battling with Drayton. A few seconds later Drayton and his "gang" are linked together and Harding learns that the girl is the famous Mary Lane of the Secret Service, who has been trying to trap Drayton and Martha for months.

RED FEATHER.

THE FLOWER OF DOOM (Five Parts—April 16).—The cast: Tea Rose (Yvette Mitchell); Sam Savinsky (Wedgwood Nowell); Paul Rasnov (Nicholas Dunaew); Harvey Pearson (M. K. Wilson); Neva Sacon (Gypsy Hart); Buck (Tommy Morrissy); Charley Sing (Frank Tokonaga); Ah Wong (Gordo Keeno); Arn Fun (Evelyn Selbie). Written and produced by Rex Ingram.

At a meeting of the Hop Sing Tong, a Chinaman chooses the red bean and is destined to kill one of his countrymen. Later this Chinaman kills his condemned countryman, and the gang manage to throw the officers off the track of the murderer. However, the police suspect that it is the work of the Hop Sing Tong and are instructed by the chief to arrest Charley Sing, as one Chinaman is as good as another.

Big Tom Hogan, the Tammany leader, is

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visited by Buck Mahoney, a gang leader, a friend of Charley Sing's, who has come to get Hogan to have the Chinaman released, for he knows he is innocent. Hogan forces the Governor to pardon Charley Sing.

Samuel Savinsky, the keeper of a pawnshop, is thought much of by his wife and family, who never suspect his affair with Neva Sacon. He gives her money and jewels, and becomes jealous of Harvey Wilson, a reporter. Paul Rasnov, a sculptor and a dope fiend, pawns valuable trinkets at Savinsky's store to buy opium at the store of Ah Wong, the leader of the Three Brothers Tong. Tea Rose, Ah Wong's wife, consents to run away with Paul.

Buck meets Harvey and says he will show him secrets of Chinatown if Harvey will expose the Boss in his paper. Buck guides Harvey into the building of the Hop Sing Tong. Harvey is enthusiastic over a silver flower, and Buck, seeing no one is looking, tells him to keep it. That evening Harvey gives Neva Sacon, the cafe dancer, the poppy—the Flower of Doom.

The next day Harvey and Neva go to Chinatown and stop at Ah Wong's store to eat. The proprietor sees Neva and makes plans to kidnap her. While Harvey is in another room, a panel opens behind her and she is pulled through the opening. When the reporter returns a servant tells him that the lady has just left. He hurries to tell Buck about the strange disappearance.

The Chinamen leave Neva in a small room. Left alone with a Chinaman at one time, the girl offers him a curious ring which Savinsky has given her, if he will deliver a message to Harvey at the newspaper office. The Chinaman is informed that the reporter is not in, and, thus satisfied, the Chink goes to Savinsky's pawnshop to get rid of the ring. The pawnbroker recognizes the ring and forces the Chinaman to tell how he got it. With a policeman Savinsky starts for Ah Wong's, but when the officer threatens to break down a door, Savinsky is frightened, and huriedly leaves the place.

Buck appeals to Charley Sing to find Neva, and following Charley's suggestion, Tea Rose is kidnapped while a letter written in Chinese is sent to Ah Wong telling him of Tea Rose and offering her in exchange for Neva. Ah Wong consents, and that evening Neva is restored to her people and Tea Rose to her husband.

Savinsky, seeing Neva again in the company of Harvey, realizes he has lost and goes to her to demand the jewels he has given her. Harvey returns with Neva, and when Savinsky begins to quarrel about his rights, the reporter throws him out. Harvey proposes to Neva who accepts his offer.

Warned by a spying Chink that Tea Rose and Rasnov are going to run away that evening, Ah Wong plans to spoil their party. He hides in the place where the girl is expecting to meet Rasnov, and springing on her drags her into a room and strangles her. Rasnov waits for Tea Rose, and Ah Wong rushes in at him. They fight, and the Chinaman lifts Rasnov up to hurl him against the wall when his foot slips and his skull is crushed against the stone steps of the grating. Having lost Tea Rose, Rasnov consoles himself with opium.

UNIVERSAL SPECIAL FEATURES.

A CORRECTION.

A synopsis of the fifteenth episode of "The Purple Mask" was published on page 154 of the April 7th issue under the title of "The Rescue." This is not the correct title, it should have been "The Floating Signal." Exhibitors will please note this in using this story.

THE PURPLE MASK (Episode 16, "The Prisoner of Love"—Two Parts—April 15).—The cast: Patria Montez (Grace Cunard); Detective Kelly (Francis Ford); His Assistants (Pete Gerald, Jerry Ash); Pat's Aunt (Jean Hathaway). Written and produced by Grace Cunard and Francis Ford.

When the excitement subsided the officials placed Pat in an ambulance from a hospital. Some of the anarchists remained to complete a further purpose they had hurriedly planned. The Chief of the Secret Service, still insensible, was placed in the ambulance along with Pat.

Upon arriving at a spot favorable for the anarchists' purpose, the ambulance was waylaid and Pat was kidnapped and carried to a hut on the end of a lonely pier.

Meanwhile, Phil Kelly, back from Washington with word that Pat was to be released was told of her adventure at the Frenchman's hut. When he hastened to the hospital he found the ambulance had not returned. He believed the anarchists would go to the waterfront, and followed there.

Pat discovered a life-preserver in the room under the dock. On this she wrote a message for help. Then she dropped the life-preserver through a trap door in the floor.

Kelly discovered the life-preserver, and hurried to Pat's relief. He found a ladder that led from the water up to the trap door in the planking above. When he left his skiff he forgot to tie it, and the boat drifted away. Pat's captors had tied her in a canvas bag. It was their purpose, she had heard them say, to row her to a freight boat anchored some distance down the bay, and then take her out to sea.

Kelly prepared a surprise by having Pat bind him in the canvas bag. Then Pat climbed down the ladder and plunged into the sea. While she swam along near the docks she was rescued by the crew of a tug. The boatmen decided to watch. They discovered four men rowing out from under the pier. The anarchists rowed Kelly to the freight boat and, once on board, he pulled the strings loose, as Pat had tied them for his convenience.

Kelly put up a stiff fight, but would soon have been overpowered if he had not climbed the shrouds and jumped into the sea. The tugboat captain pulled "The Sphinx" out of the water and hurried ashore with his two passengers. Kelly told Pat that she must abandon her practices and her adventures or the Government would imprison her. To this she consented.

And in the years that followed Pat became confidential adviser in the detective agency of "The Sphinx," and as Mrs. Phil Kelly she was in full partnership.

VICTOR.

IT HAPPENED IN ROOM SEVEN (April 17).—The cast: Phil Foster (Al McKinnon); Violet (Violet Lind); Attorney (Eugene Walsh). Written and produced by Capt. Peacocke.

Violet Foster engages a new maid and Phil becomes enamored of her. Violet finds the two embracing. She secures a divorce and is awarded alimony, which Phil says he will never pay. He travels in Europe and has a gay time, while Violet is eking out a meager existence in one of the large cities. Phil hires a lawyer when he returns and the attorney gives him his wife's address on a card.

Later he meets the maid and she gives him an address similar to Violet's. Phil leaves the card on the table. The next day he goes to Violet's address by mistake. He goes to sleep while waiting. She sees a fat bill book protruding from his pocket and takes it, leaving him a receipt for the alimony.

TIT FOR TAT (April 20).—The cast: The Girl (Ethel Grandin); The Boy (Hobart Henley); The Mother (Mrs. Robinson); The Doctor (Charles Eldridge).

Ethel is a spoiled, high-spirited society girl with a fiery temper. She is wooed and wed by Horace Gray, a wealthy young fellow. After marriage she leads him a merry dance, and he finds it impossible to curb her temper. He tries by kindly methods without avail. At last he consults a specialist, who advises him to treat his young wife with the same tactics that she has been pursuing. He does so. Ethel is alarmed, and in her turn consults the specialist regarding Horace. The specialist tells her that Horace must never be thwarted in any way. Ethel becomes a devoted wife, lending every effort to satisfy the whims of her stricken husband. Horace, under this care, gets rid of his ailment.

THE TOPSY TURVY TWINS (Two Parts—April 19).—The cast: Alberforce Jones and William Jones (Carter De Haven); Aunt No. 1 (Margaret Whistler); Aunt No. 2 (Jane Bernoudy); Grandma (Mrs. Emmons); Mattie (Vola Smith); Marianne De Voe (Lucille Young). Scenario by Bess Meredyth. Produced by Richard Stanton.

William Jones, raised by his Uncle Frank in the city, was a rounder, while his twin brother, Alberforce, raised in the country by his grandmother and two aunts, was just the opposite. Grandma had picked out Mattie, the little daughter of a neighbor, for Alberforce's wife, so that she could have him always under her eye. But Alberforce had longings for the Great White Way. When a letter arrived from Frank, saying that legal business required his signature, Alberforce was delighted. The three women decided to let him go. He arrived in the city and was met by his uncle.

Their father's will decreed that if either of the boys gambled, drank, played wtih chorus girls, or compromised himself in any shady affair, his share of the money was to go to charity. The lawyer had already satisfied himself as to Alberforce, but he insisted upon seeing William for himself. It was the birthday of the twins, and William, in spite of the coming visit of the lawyer, was determined to have the party he had planned. They were all assembled and making a great noise when Uncle Frank arrived with Alberforce. The two brothers met, and William lent the other a dress suit and told him to comb back his neatly parted hair in city style. Then, when Alberforce appeared in the dining room, they all took him for his brother. This was fortunate, as the lawyer had arrived and was at that moment with Uncle Frank, who had done all he could to make the party keep quiet. The lawyer insisted upon seeing William, and Frank brought in Alberforce by mistake. Of course he answered all the lawyer's searching questions about chorus girls and cocktails in the negative, and the lawyer was satisfied.

Marianne De Voe, an actress who thought herself engaged to William, now appeared, and also mistook Alberforce for his brother. She declared that if he refused to marry her she would sue him. In the meantime, Grandma and the aunts repented of their rashness in letting Alberforce to go the city alone, and followed him. They arrived and met William, who was much taken with Mattie. His party was sent home, and he sat on the sofa with the four country women. Uncle Frank entered and found them. William begged Grandma to take him back to the country, and as Alberforce was only too delighted to stay with Uncle Frank, the arrangement was made. William rejuvenates the three women, and we see them, at the end, on their way to a card party.

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JOKER.

TAKE BACK YOUR WIFE (April 21).—The cast: John Henpeck (William Franey); his wife (Gale Henry); Chief Ranson (Charles Conklin); Marion, his sweetheart (Lillian Peacock); Ketchem, his lieutenant (Milburn Moranti). Produced by William W. Beaudine.

Henpeck and his wife arrive at the hotel in the mountains, not knowing that the country is infested with bandits. Marion, the sweetheart of the terrible chief, sees Henpeck and lures him to her. Mrs. H. locks him up in his bedroom, but he gets out and goes after Marion. She takes him to their lair in the mountains, and he licks the whole band, to her admiration.

Mrs. H. is captured by the bandits, and a note is sent to Henpeck demanding a large sum for her release. She, in the meantime, has fallen in love with the chief, and has insisted upon sweeping out their cave and making such a dust that they are nearly choked. When word comes from Henpeck that they are to keep her they are desperate. Finally they send Henpeck a large bag of gold, which shall be his if he will only take back his wife. But he is firm. At last Gale discovers a switch, which sets off an explosion. She pulls it and is thrown into the air. She lands on top of her hubby, and in the confusion the chief grabs both his money and his sweetheart, leaving Henpeck with Gale.

LAEMMLE.

CHUBBY TAKES A HAND (April 18).—The cast: Mark Frawley (Wm. V. Mong); Darson Selby (Dan Leighton); Rose Selby (Betty Schade); Mary Hanley (Violet Schramm); Chubby (Zoe Rae)). Scenario by Harvey Gates. Produced by William V. Mong.

Chubby, waiting at the station for her father, is lost and begins to cry. Rose Selby comforts her and gives her a card with her address on it. Chubby is impressed with her kindness. In their new cottage Chubby and her father are happy. The little girl discovers that her father loves Mary Hanley, the daughter of their neighbor, who is trying to make the girl marry Darson Selby, an apparently rich man. Mary is much under her mother's influence, and Chubby resolves to interfere.

She sends a note to Rose, who responds that she will come at once. When she appears, Chubby takes her next door, where Darson is making love to Mary. With a cry of astonishment, Rose recognizes her own husband, who has been robbing his business partner and is now planning to desert his wife. Mrs. Hanley, told of the reputation of the man to whom she has wished to give her daughter, is overcome. Chubby's father leads Mary away, and Cnubby tells her doll that Mary is going to marry her daddy.

BISON.

THE TELLTALE CLUE (Two Parts—April 21).—The cast: Richard Foster (Jack Nelson); Molly (Molly Malone); Godfrey Livingston (Burton Law); Mrs. Livingston (Helen Galvin). Scenario by Calder Johnstone. Produced by Geo. Cochrane.

Molly lives with her grandfather, and rules him, as well as the lumbermen of the camp, with an iron hand. She roams the woods, gathering herbs, and grateful are the lumbermen, for she makes the herbs into lotions to heal all their ailments. Richard Foster comes to the mountains for a rest. He makes Molly's acquaintance, and soon they are inseparable companions.

Godfrey Livingston and his wife come for a visit to the mountains and discover that they know Richard slightly, and so renew the acquaintance. The wife, a vampire type, lays siege to Richard's heart, and this causes her husband to become jealous. Molly sees the two together, and thinks that he loves the pretty woman.

But Richard is missing Molly's companionship and will not succumb to the wiles of Mrs. Livingston, until she, desperate, purposely slips into the water and when he has his arms about her kisses him. The husband happens to see this, and shoots Richard. The two think he is dead, and, at her suggestion, return to their camp and prepare to leave. Molly comes upon the still form of Richard. She runs to the camp for aid, and some of the men go back and fetch Richard to her cabin, where she cares for him.

Near Richard's body Molly finds the heelplate of a man's boot. Richard raves continuously about the Livingtsons, so she goes to their camp and finds that the plate belongs to Livingston's boot. She tells her grandfather and the lumbermen, and they overtake the Livingstons on their way to the train. The men start to string him up, when Richard, regaining consciousness, stops them, telling the men that it was an accident. So the Livingstons are allowed to continue on their way, and Molly finds happiness with her lover.

BIG U.

THE PACE THAT KILLS (April 19).—The cast: Husband (Malcolm Blevins); Other Man (Jay Belasco); The Woman (Claire McDowell). Written and produced by Raymond B. Wells.

Out in No Man's Land there came a husband and his wife, and the other man. The inevitable happened. While the husband is absent from the camp to obtain provisions, the other man is making love to his wife. She encourages him and submits, weakling that she is. So absorbed are they in each other that they do not notice the return of the hunsband until after he makes his presence known.

Then the two men silently taking their guns and a shovel, leave the camp. In a sequestered spot they pace off a few feet, and then shoot. The other man is killed, and the husband buries him. Then he returns to the woman for whom he had killed one of God's creatures.

HER GREAT MISTAKE (Two Parts—April 22).—Mary Dirke, daughter of John Dirke, a South African hunter, has a love for wild animals. Paul, who is in love with Mary, asks for her hand. Mary consents, and Paul hastens away to inform his parents.

Paul is startled by the appearance of strangers who have come into the country for the purpose of capturing and killing wild animals. John Dirke extends his welcome to Mr Sellsman, the leader of the party and puts them up at his home. Sellsman meets Mary, and soon learns of the private menagerie she maintains. He becomes interested and requests to be shown the effects of her training.

Paul is jealous of Sellsman. One of Mary's leopards escapes, and the party start out to recapture it. The leopard is seen running into a hollow tree. Paul attempts to shoot it, but Mary's father interferes. Nets are set about the hole in different directions to await the return. Mary is dashing from the party when her head stubs the limb of a tree and she is thrown to the ground unconscious. Dirke and the hunters, unable to find the leopard, return to the net to discover that a lion has been there and escaped. This worries Paul, who believes the beast has attacked Mary.

For a time the English sportsman is accused by Mary's father of having deserted her when she was in danger from the jaguars and tigers, who pursued her into a deserted cabin, but later Mary relieves him from this charge of cowardice.

Mutual Film Corporation

MUTUAL.

MUTUAL WEEKLY, NO. 118 (April 4).

Inglewood, Cal.—New aeroplane carries motorcycle. The land machine could be sent for aid if the air-machine were in distress.

New York City.—New armored car with observation tower. Can also be used for field wireless machine gun or searchlight.

Philadelphia, Pa.—German sailors removed to Atlanta. 750 officers and men from interned Teuton vessels are sent to Fort Oglethorpe.

Philadelphia, Pa.—First woman in U. S. Navy. Miss Loretta Walsh has Chief Yeoman's rank, and will serve in recruiting service.

Baton Rouge, La.—The old gives way to the new. Prison erected in 1822 is displaced by new modern structure.

Latest Style in Milady's Footwear.—Courtesy of I. Miller, New York. Subtitles: Street boot, fieldmouse color, new fabric top to match. Gray kid walking pump, suede back to match. Silver satin, beaded evening boot. Patent kid slippers, cut steel buckle.

New York City.—Boy scouts break speed record. Orders for quick mobilization given at 11 a. m. finds 2,000 boys in camp by 2 p. m.

New York City.—Flashing the news to Broadway. Behind the scenes of the Great White Way's biggest electric sign. Subtitles: Receiving the News Bulletins. Nearly 3,000 keys, similar to a typewriter, are used to operate this sign; over 75 miles of wire were used in its construction. The entire keyboard is shifted to make the contact which flashes the message to the thousands on the streets. The sign is "set up" from this copy rack. The flash as it appears from the street.

Your Country Needs You Now — "The Navy offers exceptional advantages to young men of ambition to serve for national defense." Subtitle: Apply immediately to U. S. Naval Reserve Force, any Navy Yard or Naval Recruiting Station.

Annapolis, Md.—Middies, 1917 class graduates. Future Naval Commanders receive their degrees. Subtitle: The Bulldogs of the Deep.

Cincinnati, O.—Taking a long chance. Daredevil does stunts 502 feet above street level.

New Orleans, La.—Munitions train is wrecked. Freight car lands on top of engine, two hurt.

San Antonio, Texas.—U. S. Army conducts important transportation experiment. The 37th Infantry leaves Camp Wilson for a 150 mile trip to Laredo, carrying all equipment by motor and tractor train.

MUTUAL WEEKLY No. 119—April 11.

Columbus, Ohio.—Motor cars delivered overland. Freight tie-up causes 1,500 mile truck delivery.

Chicago, Ill.—Girls aid recruiting. Chicago's "Dandy First" reaches full war complement.

Atlanta, Ga.—Interned German sailors reach Fort McPherson.

New York City.—Boy Scouts play war game. Quick mobolization brings 5,000 to repel mimic attack on City Hall.

Norfolk, Va.—Atlantic fleet mobolizes. Back from winter target practice, Uncle Sam's dreadnaughts assemble in Hampton Roads.

Capistrano, Cal.—Thousands see hill-climbing contest. Daredevil riders endeavor to drive machine up 75 per cent. grade with little success.

Washington, D. C.—Pacifists and patriots storm Congress. Peace Federation, 1,500 strong, rebuked by Congressmen. Subtitle: George Campbell, Civil War veteran, says he is ready for another scrap.

New York City.—Latest styles in milady's footwear. (Courtesy I. Miller, N. Y.). Sub-

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title: Tan sport tie, walking heel. Gold beaded, white satin evening boot. White satin slipper, jet and rhinestone buckles.

Houston, Texas.—Soldiers ride Mexican style. Seventeenth Infantry leave here to do U. S. guard duty at Fort McPherson.

Washington, D. C.—Miss Jeannette Rankin, first Congresswoman, takes her seat among the Nation's lawmakers.

Barcelona, Spain.—H. M. Alphonse the XIII, King of Spain, celebrates birthday. Military review in his honor.

New York City.—"We want rifles." Citizen soldiery, tired of drilling with wooden rifles, demand the real thing.

San Pedro, Cal.—Pacific coast harbors to be protected. Monster 16-inch gun which has 20-mile range arrives here.

Boston, Mass.—Monster crowds on historic Boston Common cheer unfurling of huge American flag.

Venice, Cal.—Recruiting on the sands. Women are joining the naval militia, being assigned to yeoman duty.

Denver, Col.—"Spirit of the West." Miss Clara Mezzer, at 23, has the unique distinction of being the first woman ever chosen to be a State Assistant Attorney General.

Guarding New York city's water supply.

GAUMONT.

TOURS AROUND THE WORLD, No. 24 (April 17).—The timely interest which the editorial staff of the Gaumont Company imparts to all its single-reels is well borne out by pictures of the Mountains of the Caucasus with its primitive people, the vast hinterland of southern Russia in Europe, shown in this issue, "Tours Around the World." The mountains extend from the Black to the Caspian sea. Particular attention is paid to Mount Elbruz, a mountain 18,526 feet high. Here is the source of the River Laba which flows into the Black sea. The life of the natives with its primitive industries forms a series of interesting pictures, carding, spinning and weaving wool and harvesting grain.

Copenhagen, the capital of Denmark, forms an interesting section. There are typical views of the water front, parks, streets and markets. Among the buildings of architectural or historical importance are the Thorwaldsen Museum, containing the works of the great sculptor, St. Nicholas Church, the Royal Palace, the Royal theater, and the four uniform palaces about Amalienborg Place.

Salzburg, an ancient town of western Austria, concludes this travel reel. The composer, Wolfgang Amadeus Mozart, was born here in 1756, and a statue to his memory is shown in the pictures. The town is well defended by mountains, and this probably is responsible for its location here. In St. Peter's Cemetery, tombs are shown which were carved in the rock in the year 430. A citadel built in the ninth century crowns the Monchsberg.

REEL LIFE No. 51 (April 19).—The curiosity of mankind to know how a thing is made is satisfied in several instances for those who see Gaumont's "Reel Life" No. 51. This release opens with a visit to a factory where wooden legs are made for soldiers. Every process is seen from the arrival of the willow logs until the proud possessor of the artificial limb walks out of the picture upon his new leg.

Millions of people have doubtless wondered how iron pipe is made. A cursory and instructive view of the industry is given upon this reel. The wonderful machinery that handles the hot iron billets and rolls them into proper shape are seen at work. The picture is highly spectacular because so much molten metal is handled.

A valuable bit of information is imparted through pictures describing a vest pocket sterilizer. By the use of a contrivance attached to a pocket flashlight, a current can be sent through a cup of water in such a way that all the germs in the liquid are destroyed.

Jack Frost does not daunt northern fishermen who supply market demands. They fish through the ice. Pictures of the method employed form an interesting section of this reel. The long hoop nets are let down through holes in the ice.

From Key West come two unusual pictures: A traveling dairy is one of the city's sights, a cow milked at the door of the customer; the other picture is of an aged woman who enjoys smoking cigars. The reel is completed by a picture of a mock bullfight by boys of Guatemala City.

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MONMOUTH.

JIMMIE DALE alias THE GREY SEAL (Episode No. 5—"A Fight for Honor"—Two Parts—April 20).—The cast: Jimmie Dale, alias the Grey Seal (E. K. Lincoln); The Woman in Black (Doris Mitchell).

The daughter of the State's Attorney is kidnapped, drugged and taken to Stella's place, a questionable resort. At the same time, Marie La Salle is kidnapped at the instigation of the Pretender and the Woman in Black, through the Gopher, an agent of Moriarity. The Tocsin, a mysterious influence that governs the movements of the Grey Seal, warns Jimmie Dale of the kidnapping of Steele's daughter. Jimmie Dale enters Stella's as the Grey Seal, causes the capture of the two crooks who brought Harriet Steele and escapes. The police raid Stella's and save Marie La Salle, the Pretender and the Woman in Black are taken to the police station, but later are released through the efforts of the Pretender.

SIGNAL FILM CORPORATION.

THE RAILROAD RAIDERS (Chapter Two—"A Double Steal"—Two Parts—April 16).—After David Holmes was sentenced to ten years Morton Webb gave Helen Holmes a position in his own office as his secretary. Burke, Webb's assistant, is detailed to accompany Lord Melrose and party over the division. Burke is a crook and knowing that Lord Melrose carries his valuable family jewels with him he goes to a pawnbroker and has duplicates made of the collection, telling the pawnbroker to be at the station at Mountain Springs to receive the real jewels he will hand him from the train.

Meanwhile the railroad raiders under the leadership of Steve Arnold set up apparatus in an old house and tap the telephone wires. They get news of the coming of Lord Melrose and also plan to steal the jewels. When the party are at dinner Burke steals the jewels and puts the imitations in their place. He drops the jewels out of the window into what he supposes are the hands of the pawnbroker, but they fall instead into an ice cart pushed by one of the railroad employees.

The gang of raiders hold up the train and secure the paste jewels, but Helen Holmes, following Masters because he looks so much like her father, foils their plot, secures the jewels and leads the policeman to the gang, two of whom are captured. The jewels are returned to their owner, but Lady Melrose discovers they are only imitations.

MUTUAL STAR PRODUCTION.

ENVIRONMENT (American Five Parts—April 16).—The cast: Liz (Mary Miles Minter); Henry Pennfield (George Fisher); John Simpkins (Harvey Clark); David Holcombe (George Periolat); Mrs. Holcombe (Emma Klug); Mildred Holcombe (Margaret Shelby); Arthur Holcombe (Arthur Howard); Arnold Brice (Al Vosburgh); Mrs. Bloom (Lucille Ward); Reuben (Jack Vosburgh). Written and directed by James Kirkwood.

Seventeen-year old Elizabeth Simpkins, known as Liz, is the daughter of Bill Simpkins, the "Town Drunk." Liz by saving has managed to go through the village high school, from which she has just graduated. Standing in the vestibule of the church talking to the new minister, Mr. Pennfield, who is attracted to her, she sees the staggering figure of her father fall opposite the church steps. Liz, though distressed, pushes her way through the crowd to his side. Arthur Holcombe, son of the "rich man" of the town, and brother to Mildred, a scornful young beauty, hurries to help Liz assist her father.

Arnold Brice, a young artist selling fake old masters, arrives. Mildred becomes attached to him. He establishes his studio at the hotel. Pennfield, unable to forget the little scene enacted before him, calls at the Simpkins house. He finds Liz washing clothes. Liz, ashamed to tell the minister her father is inside drunk and playing cards with several of his friends, tells him no one is home, when a drunken guffaw is heard. He goes in and Liz disappears. Mildred becomes more and more attached to Arnold Brice in spite of the protestations of her father and brother. Pennfield is more than ever impressed with Liz Simpkins, who in turn falls in love with him.

One day Liz, happening to hear that Mildred has been seen going into Arnold's studio and

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realizing that there will be trouble if Arthur finds her there, hurries to tell Mildred, who leaves by the back door. Liz, however, is locked in by Arnold, who is intoxicated. Arthur Holcombe arrives at this time. Liz runs and hides in the bedroom, where she is discovered. Liz is unable to explain her presence there, as she will not divulge Mildred's secret. Mr. Holcombe is shocked and declares he will call a meeting of the deacons to discuss Liz's delinquency and decide what is to be done with her.

Simpkins' periods of intoxication become more frequent, and he is finally locked up in jail, but through the influences of the minister is transferred to the hospital for treatment, where he dies. At the meeting of the deacons at the minister's home it is decided to send Liz to an institution. After the funeral Mildred calls to see Liz and begs her not to tell the truth about her visit to Arnold's studio, and although Liz pleads with her to clear her name so she will not have to go to an institution, she refuses. The minister, however, overhears all and also hears Liz confess she loves him. It is Sunday and Pennfield goes direct to church where from the pulpit after the sermon he resigns his pastorship and anounces he is to marry Miss Elizabeth Simpkins, much to the consternation of the parishioners. He also tells Brice, Holcombe and Mildred that he knows the truth about Mildred's visit to the artist's studio. Arnold leaves town about this time. The minister goes to Liz's home, where he finds her in tears, which are soon turned into joy when she learns that Pennfield loves her.

MUTUAL STAR PRODUCTION.

THE SINGLE CODE (Horsley—Five Parts—April 16).—The cast: Lorrie Stuart (Florence Printy); Malcolm Stuart (F. A. Johnston); Doctor Allen (Harrish Ingraham); Margaret Winfield (Nan Christy); Dick Baxter (John Oaker); Olga Kilday (Olive Stokes). Rodman Wray (Ernesto Garcia); Hugh Carrington (Crane Wilbur).

After he leaves college Hugh Carrington falls into the toils of Olga Kilday, an adventuress, but after a month of her his manhood awakens, and he offers to marry her. She tells him she cannot as she is already married. Hugh starts to leave her, but she threatens him with imprisonment if he carries out his plan, declaring that his act of paying her transportation across the state line constituted an offense against the Mann act. Hugh calls upon his attorney, who with Hugh's consent, arranges a money settlement.

Believing this episode in his life now a matter of the past, Hugh starts out anew and becomes editor of the Purist Magazine. He advocates a single code of morals. Lorrie Stuart starts from her country home for school. Dr. Allen, a friend of Malcolm Stuart, an aged scientist and Lorrie's father, loves her and asks her to become his wife. But she does not love him, she explains, and cannot agree.

In the school town Lorrie meets Dick Baxter, whom Margaret Winfield, Lorrie's chum, admires. Dick is infatuated with Lorrie and disregards Margaret altogether. As he promises to marry her, Lorrie trusts Baxter, but he betrays this trust and then leaves town. Lorrie goes to Margaret for aid and comfort but is shunned. Dr. Allen visits Lorrie and learns her secret and then remains to help her until after her child is laid to rest on the hill. After this experience Lorrie goes to live with her aunt, her father having died. There she meets Hugh. She offers to help him in carrying out his preachments. The two become friends and their friendship finally ripens into love and they are married.

Olga reads of the marriage, as does Margaret. Olga demands blackmail and to keep her silent Hugh submits. He then consults his attorney, Rodman Wray, who, instead of serving his client, enters into a pact with Olga to extort more money for her from Hugh while he sets his ground to lure Lorrie away from her husband. Olga and Wray play their hands when Hugh is called away one evening on business. But Hugh misses his train and returns to his home to find his wife struggling in Wray's arms. He denounces Wray, who informs Lorrie that Olga was Hugh's mistress. Hugh turns them out of the house, then sadly turns to Lorrie for forgiveness, which she readily gives.

Margaret comes to visit Lorrie and, ever remembering that it was Lorrie who stole Dick Baxter from her, taunts her of this frightening part of her life. Lorrie leaves the room and Margaret follows. Lorrie berates her guest, an argument follows and Hugh overhears the worst. He demands the truth from Lorrie, who tells her story. But unlike the woman, he could not forgive. In a rage he left his home and Lorrie.

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Days passed before the meaning of his action dawned upon Hugh. Guided by Dr. Allen, he returned to Lorrie, again to be forgiven, thus gaining a victory for the single code.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON (Episode No. 14, "Shorty Lays a Jungle Ghost"—Two Parts—April 16).—Shorty is grieving over the mysterious disappearance of Anita Keller, for it prevented their wedding. The boys of Arrowhead ranch play a trick on him to make him forget his sorrow. He receives a letter, however, saying that Anita is in the Philippine Islands and was forced to disappear suddenly as she was sent on a secret mission.

Shorty goes to the Islands and learns that Anita has been killed by a mysterious person known as "The Jungle Ghost." He starts out to investigate, assisted by Ellen Drake of the secret service, and unearths a plot of a party of revolutionists to steal plans of the fortifications. The general of the Islands believes Shorty guilty of stealing the plans and imprisons him. The general's wife has been forced, through a chain of events, to aid the revolutionists. She is the guilty party and secretly liberates Shorty, who finds the camp of the revolutionists, recovers the plans, and arrives back at the American camp in time to warn them of the Filipino uprising. There is a fight in which Shorty kills the leader with the same spear that caused Anita's death.

Miscellaneous Subjects.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars—"The Elephants"—April 2).—The picture shows views of these great beasts as they live and play. The scenes are impressive and contain much humor. The little-known —but great— difference between the African and Indian species is shown. Here are seen the African elephant with its enormous and flappy ears and curiously wrinkled trunk, compared with the small-eared Indian species. Scenes explaining the summer life show the big beasts playing with a hose. Their actions indicate definite thought and point to queer habits. All of them prefer to drink by thrusting the hose into the mouth like the hot-weather custom of the human of drinking through a straw. They are also fond of standing before the "bombardment" of a firehose. Scenes in the autumn show their lively gambols when turned out for exercise during crisp weather. Finally the scenes of a three-ton animal engaged in what appears like a game of football shows that these great creatures play with the same zest as a dog or a kitten.

CHRISTIE FILM CORP.

TWICE IN THE SAME PLACE (April 9).—The cast: Jack (William Waller); Maida (Billie Rhodes); her roommate (Ethel Lynne); uncle (Eddie Barry); burglar (Frank O'Neal); minister (George French). Directed by Horace G. Davey.

Jack has little except a large heart, full of love for Maida, who lives across the hall with Ethel, and is wedded to her art studies. Jack, to loosen uncle's purse-strings, has told him that he, Jack, is married and a happy father. Uncle drops in suddenly and Jack prevails upon Maida to impersonate his wife, while a baby is borrowed from a neighbor, Stella. Uncle is completely fooled and decides to spend the night with Jack and his "wife," sleeping on the couch in the front room. As a way out, Jack proposes marrying Maida at once, and she has to consent. Jack brings an unwilling minister up the fire-escape. A witness is needed and Ethel has to come up the fire-escape, but gets in the front room with uncle.

An officer, chasing a burglar, comes in uncle's room, and uncle, to save Ethel, tells the policeman that she is his wife. Meanwhile the burglar is acting as witness for Jack and Maida, and Stella is trying to recover her baby. The policeman leaves, threatening to return for proof of uncle's proper relations with Ethel. The minister, passing uncle's window, is again

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pressed into service, while the fleeing burglar again is witness. Jack and Maida come in just as the knot is tied on uncle, and the policeman, returning, captures the crook. Stella bursts in to get her baby, and the whole scheme is revealed, with congratulations all around.

GOLD MEDAL PHOTOPLAYS, INC.

THE WEB OF LIFE (Five parts—April).—The story tells of a wayward boy who thought he loved dissipation and evil ways better than a life of decency and clean living. He really did not intend to marry the girl and thought for a time his life was ruined because her childhood sweetheart, still devoted, became her protector, and saw to it that every formality prescribed by society was carefully followed.

But instead of ruining his life, it ultimately made him a real man and brought out the good there was in him.

The girl did not know how to win her husband back to her when his evil associates began to appeal to him again after the marriage and the birth of the child, and the appeal she was forced to make to her former sweetheart and her only friend brought on a terrible misunderstanding and tragedy which cost her friend his life in a noble sacrifice and nearly lost for her all chance of a loving reunion with her husband.

However the purity of her devotion and her trustful innocence were strong enough to endure against suspicion and much abuse, so that at the end we see the repentant husband chastened by the trouble and anguish he has caused and fully determined to devote himself to honorable living and the care and companionship of his reunited family.

WORLD PICTURES.

FORGET-ME-NOT (Peerless—Five Parts—April 16).—The cast: Stefanie Paoli (Kitty Gordon); Gabriel Barrato and Benedetto Barrato (Montagu Love); Marquis de Mohrivart (Alec B. Francis); Sir Horace Welby (George MacQuarrie); Sir Donald Verney (James Furey); Rose Verney (Norma Phillips); Alice Verney (Lillian Herbert); Mrs. Foley (Henrietta Simpson). Directed by Emile Chautard.

Stefanie Paoli, a Corsican mender of nets, is loved by Gabriel Barrato, a fisherman. While Gabriel is away on a fishing cruise, the Marquis de Mohrivart, a French profligate, induces Stefanie to marry him. During the wedding festivities, Gabriel returns, and after a denunciation, hurls himself from the top of a cliff, meeting instant death. Benedetto Barrato, Gabriel's brother, on his annual visit to his mother, learns of Stefanie's perfidy and vows to avenge his brother's death.

In Paris, six years later, the Marquise Stefanie de Mohrivart sends her son to England to be educated. She is now the mistress of the private gambling house which her husband has fitted up in the chateau in order to recoup his dissipated fortune. Sir Horace Welby, an Englishman, is a patron, and an ardent admirer of Stafanie. After heavy loses at the gaming tables, he returns to England, bidding Stefanie an affectionate farewell.

After twenty years of toil and saving, Benedetto Barrato arrives in Paris to seek vengeance for his brother's death. Sir Welby returns to the Mohrivart chateau after an absence of fifteen years, but when Stefanie broaches the subject of their former love, he tells her that he is now engaged to the daughter of a respectable English family. She is incensed at this news.

In England, Charles de Mohrivart, ignorant of his parents' mode of living, never having seen them since childhood, marries Rose Verney, the elder sister of Alice Verney, who is the fiancee of Sir Horace Welby. When Stefanie receives the announcement of her son's marriage, she speaks of paying him a visit after his honeymoon.

In Paris, ignorant of her identity, Benedetto saves Stefanie from a runaway team of horses, and becomes infatuated with her. By chance he visits the gaming tables in the Mohrivart chateau, and is astounded to learn that the stranger whom he saved is the woman upon whom he seeks to wreak his vengeance. Still under the spell of her beauty, he gambles away the savings of twenty years. He attempts Stefanie's life, and when her husband interferes, Benedetto kills him. Attempting to again attack Stefanie, he is arrested and sentenced to life imprisonment.

Sir Horace writes Stefanie, informing her that her son, Charles, is dying, prostrated by the shock of his father's death. She visits the Verney family in England, where she learns that she is an unwelcome guest. After Charles dies, Alice and Rose, his wife, move to Rome, accompanied by their chaperone and Sir Horace Welby.

Here Stefanie comes for an indefinite stay, demanding that they sponsor her in society. When they refuse, she refuses to recognize the legality of her son's marriage, taking advantage of an old law, under which a boy under 25 and a girl under 21 cannot contract marriage without the consent of the parents. Fearful of bearing a child which the world would call illegitimate, Rose reluctantly agrees to do as Stefanie desires.

Several evenings later, a reception is given in Stefanie's honor, at her request. Sir Horace Welby tells her that Benedetto Barratto has been freed, and is looking for her. As she protests that his story is only a ruse to be rid of her, a flash of lightning reveals Benedetto on the veranda, awaiting Sir Welby's signal. Fearful of the Corsican's vengeance, Stefanie agrees to leave the house, never to return. Sir Welby compels her to sign a recognition of her son's marriage. When she has done so, she leaves, and he summons the man outside, pays him a sum of money and says: "Your remarkable resemblance to a Corsican has proved of great service to me." To the guests at the reception, Alice announces that the Marquise Stefanie de Mohrivart has been unexpectedly summoned to Paris, and has left, never to return.

BLUEBIRD PHOTOPLAYS, INC.

A JEWEL IN PAWN (Five Parts—April 16).—The cast: Nora Martin (Ella Hall); Mrs. Martin (Mrs. Maie Hall); Jimmy (Antrim Short); Aaron Levovitch (Walter Belasco); Bob Hendricks (Jack Connolly); John Dane (George Pearce); the Bully (Marshall Mackaye). Scenario written by Maie Havey. Directed by Jack Conway.

Nora Martin is the seventeen-year-old sunbeam of the tenements. She teaches the little youngsters how to spell and read, and helps Aaron Levovitch in his pawnshop. When Mrs. Martin, determined to remove her daughter from the slums, she goes to Levovitch with all her earthly possessions—but there is not enough on which she can raise the money she needs to take her daughter to her grandfather's home in the country.

Mrs. Martin had married against her father's will, and when her husband died she was left impoverished. Determined now to attempt a reconciliation with her parents, Mrs. Martin pawns her possessions for railroad fare. When Aaron suggests that she pawn her daughter, Mrs. Martin reluctantly consents, and goes alone to seek parental forgiveness. Arriving at her father's country estate, Mrs. Martin finds that he is living at his home in the city.

Mrs. Martin is taken into the house, where she dies. The father, telegraphed for, arrives too late to see his daughter alive. His servants tell him that Mrs. Martin in her final delirium has begged them to "redeem her jewel in pawn."

Meanwhile, in Aaron Levovitch's pawnshop, Nora is daily endearing herself to the kindly old Hebrew, who gives her every care and comfort his lowly quarters afford. Newsboy Jimmy has always been Nora's defender and reliance in her contest with "the Bully" and other children, and when Jimmy is falsely accused of theft, the Judge of the Juvenile Court paroles him in Nora's care. Thus he also comes to live with Levovitch. The two children look upon Aaron as their father.

During Jimmie's day in court, Bob Hendricks, a newspaper reporter, senses his opportunity and prints a "heart interest" narrative about "the jewel in pawn." This story comes under the eye of Nora's grandfather, John Dane, and the wealthy old widower goes at once to Aaron's pawnshop and claims his relative.

Three years in preparatory school turns Nora out a beautiful young lady, and Percival Van Dyke, a snobbish Englishman, sets his cap for her. On a day when Nora is giving a tea to her schoolmates, Jimmie and Aaron, in response to Nora's invitation, call. When Nora takes them into the garden for a chat, Jimmie makes bold to tell his abiding love and Nora is quick to prove that she reciprocates.

Percival sees the three in conversation with Jimmie and Nora in a most loving embrace, and calls Nora's grandfather to gaze upon the scene. The old man orders Jimmie and Aaron from the grounds. Nora loses little time in changing her clothes, to the dress she had brought from her humble station in life, and is soon back again in Aaron's pawnshop.

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Nora's grandfather reads the note she leaves behind and taking Percival hurries to Aaron's place, but arrives only in time to be a witness to the Jewish marriage ceremony that unites Jimmie and Nora for life.

ART DRAMAS, INC.

THE INEVITABLE (Erbograph Company—Five Parts—April 12).—Donald Grey is accused by his partner of dishonesty. The shock of the accusation kills him, and as his innocence cannot be proven, his daughter takes it upon herself to avenge the insult. Meeting Alan Burnham, only son of the partner, she determines to wreck his career.

She succeeds in making him give up everything else for her, and in doing so becomes a notorious siren known as "The Dragonfly." Alan's father begs him to leave the woman. The two quarrel, and in a moment of passion, Alan strikes his father down. At the same time Burr, an employee, who is really guilty of the crime for which Grey suffered, has entered the house for dishonest purposes, and, concealed, he sees the quarrel. When Alan leaves he comes out and is seen by the elder Burnham, who tries to restrain him. Burr kills Burnham.

Alan goes meanwhile to Florence and tells her of the quarrel. She is broken-hearted at this, and tells Alan to leave her, although she loves him. This leaves Alan in despair, and he returns to tell his father that he was right in condemning the girl. He finds him dead, and thinks he has killed him.

While Alan has been away, Burr has come to Florence's apartment to beg her to go away with him. She gets him drunk, and in this state he confesses that he has killed old Burnham, and that he is also guilty of the crime of which Florence's father was accused. At this point Alan returns. She quickly hides Burr in another room and admits Alan.

He tells her he has killed his father, and denounces her as the real cause of the tragedy. She tells him she loves him. He is about to believe her, when he discovers Burr. With a sneer he accuses her of being Burr's lover.

Florence tells him the truth of the murder, and explains she is holding Burr for the police. Thus cleared of the murder, and realizing Florence's love for him, he repents of his attitude toward her, and takes her in his arms.

THE GREAT BRADLEY MYSTERY (Apollo—Five Parts—April 12).—Two business partners, Bradley and Collier, are in love with Mary. Bradley gives Collier to understand that he is engaged to her, and it is this only that prevents Collier declaring his love.

Lola, a young Italian girl whom Bradley has betrayed, comes to the office to beg him to marry her. Mary hears the girl's plea, and comes into the office. Here she sees Collier talking to the girl. He has come, not knowing the situation, and Bradley has slipped out another door. Mary believes that Collier is the guilty man, and refuses to speak to him.

Bradley encourages her in this idea and begs her to marry him. Collier, heart-broken, has left for the West, in order to recover his lost spirits. Bradley has a fake telegram sent to him announcing Collier's death, for he knows that he has no chance with Mary as long as his rival is alive.

After some time Mary marries him. But almost immediately afterward she meets Lola, who is dying in a hospital. Lola begs her to care for Bradley's child, and she learns too late that her husband deceived her. She returns and denounces him. He, knowing that the scandal is sure to get out, orders her to prepare for a trip to Europe. He sells his, as well as Collier's, share in the company.

Lola's father, crazed by his daughter's death, comes to Bradley's office and sneaks in through the basement window. The next day Bradley is found dead. Tony is arrested. Collier returns and meets Mary. Together they go to the police and ask for the release of Tony. Collier tells of his arrival the night before and his knowledge of the sale of the company. He went to confront Bradley, and they struggled. Bradley drew a revolver, which went off in his hand, killing him.

Collier had tried to make the case look like suicide, until he learned that Tony was being held. The police assure Collier that his innocence will be easily established, and he and Mary face the future with the knowledge that a long-deferred happiness will be theirs.

METRO PICTURES CORPORATION

THE GREAT SECRET (Chapter 15—"The Test of Death"—Two Parts—April 16).—Strong shadows Whalen to Zulph's office, and then reports to Sears. The detective relieves him, telling him that he has arranged with Miss Sampson, Zulph's secretary, to report all the conversation and action. He has instructed her to use a dictaphone. Sears has had an instructive talk with Jane Warren, but her important confession is yet to be made to him.

Strong's first act when relieved by Sears is to hasten to Beverly's home, where he finds her much perturbed over an anonymous letter telling her to ask Strong about his parentage and his past life. She shows it to him and he reassures her by telling her that he will not rest until his early life and parentage have been cleared up, and will not marry her until he can answer all the questions in the letter.

As they are speaking, Detective Sears enters and hands Strong a letter he has been given by the Great Master. The letter states that if Strong will call on the writer he will learn of "facts concerning yourself that are now unknown to you." Strong and Sears at once visit the Great Master.

The latter unfolds a plan by which Strong will learn of his past and Dr. Zulph's career of crime be ended. He tells them that the only way he can accomplish this is to pretend to play into Zulph's hand. He shows them a phial containing a drug that he intends taking and which will put him in a state of suspended animation. Then he shows them another phial containing a drug that will restore consciousness, but it must be administered not one moment too late, for then death would ensue. The compact is made and Strong takes the phial that will [illegible] the Great Master when the proper time comes. The Great Master swallows the drug and becomes unconscious. The simulation of death is so real that Strong believes he is dead [illegible] the law. But Sears [illegible] him to call a doctor so that a death certificate may be made out. Strong is in favor of calling in his own physician, but Sears vetoes this and decides to call in Dr. Zulph, as this was part of the plan of the Great Master. He is anxious to know what action he will take when he believes the Great Master is dead.

Just then Wee See enters and announces that Jane Warren has been run over by an automobile and is now in a hospital dangerously injured. This news proves unpleasant, for it was upon Jane Warren that Sears relied for information as to Zulph. Strong and Sears decide to visit the hospital. The situation is serious, for Jane Warren and the Great Master hold the key to Strong's past life and future happiness, and both are now unconscious with Zulph apparently triumphing in his plans.

A MAGDALENE OF THE HILLS (Rolfe Photoplays, Inc.—Five Parts—April 16).—The cast: Renie Mathis (Mabel Talliaferro); Eric Southard (William Garwood); Old Mathis (Frank Montgomery); Bud Weaver (William B. Davidson); Herbert Grayson (William Black); Len Mathis (Charles Brown). Scenario written by June Mathis. Directed by John W. Noble.

Herbert Grayson has timber holdings in a Southern state. One of his mills is burned, and he accuses Len Mathis, a young mountaineer. In trying to avoid arrest Len is killed, and old John Mathis, his father, swears to shoot Grayson or any member of his family on sight. His young daughter, Renie, makes the same vow.

Grayson is anxious to gain control of lands owned by Mathis. Grayson's nephew, Eric Southard, volunteers to effect the purchase. On his arrival, he telegraphs his uncle, disclosing his identity to the station-agent, who loses no time in telling the bystanders. Eric starts for the home of Peets, his uncle's foreman, in the village "jitney," as Renie, rifle in hand, is walking across the hills to Hibbitsville to get cartridges.

One of the tires of the automobile bursts, and Renie, thinking the noise that of a gun, creeps behind Eric and the chauffeur, who are mending the tire, and makes them throw up their hands. When they explain that the tires contain wind, she shoots one in order to prove it, and while the chauffeur is repairing the damage she and Eric sit by the roadside. She learns in the village that Eric is Grayson's nephew, and goes to Peets' cabin to avenge her brother. Trying to shoot through the window, she misses Eric, who returns her fire, and slightly wounds her. He carries Renie home, and she tells her father she has been wounded by dropping her own gun.

Eric and Renie fall in love. John Mathis has promised Renie's hand in marriage to Bud Weaver, as soon as he earns the necessary $100 with which to set up housekeeping. Eric writes to his uncle, refusing to further his schemes in the mountains.

Eric is summoned to the Mexican border with the National Guard. He promises Renie to return for her. Bud Weaver demands his bride, and old John, true to his promise, sets a date for the wedding. Eric, stricken with typhoid fever, has been sent back to New York to recuperate, but Renie, unable to read or write, cannot communicate with him.

The night before the wedding Renie tries to run away, and, discovered by her father, has to tell him the reason. Old John gives her her rifle and shows her the door. Renie goes to Peets' cabin to try to learn news of Eric, and Peets takes advantage of her loneliness. In the ensuing struggle, Renie's gun is fired, and Peets is killed. Some men who are passing break into the cabin and Renie is arrested charged with murder.

In a New York hospital Eric is convalescent. He learns that Renie has shot Peets and that her trial will be held in a few days. Eric hurries to Hibbitsville and plans her defense. At the trial the feud between the Grayson and the Mathis factions is brought out, making the case against Renie look serious, but Eric appeals to the sympathies of the mountaineers in her behalf, and the jury returns a verdict of "not guilty." Eric and Renie are married, and Grayson, having come to a realization of the [illegible] begins a new regime of helpfulness among the hills.

K-E-S-E, INC.

[illegible] (Edison—Five Parts—April 16).—The cast: Gittens (Marc MacDermott); [illegible]; Morton (Wm. Wadsworth); The Servant (Robert Brower); Rev. James Filikens (Edward Longman); Mrs. [illegible]; Fannie (Florence Stover).

Morton, a respected business man, is induced by Gittens to join him in a scheme to rob the poor by means of a fake building association, advertising that "a small investment will start a beautiful home. The poor may enjoy all the luxuries of the rich."

Gittens manages so that when the crash comes Morton is held responsible for the investors' losses, while he himself reaps all the profits. Among the victims are Marie, engaged to marry a minister, and "The Servant of the Poor." Gittens covets Marie, and for a time, by falsely making it appear that her fiance has married another, succeeds in his designs.

Finally, however, the truth comes to light. Through the activities of Marie, now fully aware of his perfidity, Gittens is brought to justice. Morton, regenerated by his bitter experiences finds a way to make good the losses of the poor investers; and, after Marie has been forgiven by the minister and installed as mistress of the little parsonage, "The Servant" once more sets out on the broad highway, to bring comfort to the weak and lowly.

TRIANGLE FILM CORP.

PADDY O'HARA (Ince-Kay Bee—April 15).—The cast: Paddy O'Hara (William Desmond); Lady Maryska (Mary McIvor); Count Carlos (Robert McKim); Count Ivan of Darbaya (J. J. Dowling); the monk (Walt Whitman).

Paddy O'Hara is the star reporter on the London Blade. Rumors of impending warfare between two Balkan principalities reach London, and Paddy is dispatched to the seat of action. Before leaving he comes across the photograph of a military officer, Count Ivan of Darbaya, and his niece, the Lady Maryska.

Two weeks later Paddy reaches Tarozza, the seaport capital of Ideria, and finds that the army there is preparing to invade Darbaya. While waiting at Tarozza he forms the acquaintance of a Captain Raoul du Plessis, of the Iderian Huzzars. Raoul is charged with an important mission to Darbaya and carries on his person documents to be delivered at headquarters. In order to obtain these and delay the Captain's departure, a spy insults him and forces a duel. Du Plessis, who chooses Paddy as his second, is wounded, but manages to

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secretly transfer the documents to Paddy, who leave Tarozza disguised in the uniform of Captain Raoul.

Although the spies are hot on his trail, Paddy reaches a castle perched high on the cliffs of Darbaya. The castle is deserted, as its men folk are fighting in the valley and its women have been sent away to a place of safety. One inmate alone is left—the Lady Maryska, the girl of his dreams. Maryska sees in Paddy an intruder in the hated uniform of Ideria and treats him with scorn. At the time of the meeting the Iderians are sweeping all before them, and Colonel Ivan retreats to the castle. The Colonel's one anxiety is to get his niece away from the danger zone. As the castle is about to fall into the hands of the enemy, the only way to escape is to place her in the care of Paddy. By a slight alteration, the passport is made to read Patrick O'Hara and wife. Circumstances make it imperative for Paddy to go through the marriage ceremony with Maryska, who only consents on the condition that she is to be freed from the marital yoke as soon as they reach safety.

Passing through innumerable adventures and hardships the couple at last gain the frontier. Paddy sends his dispatch to the Blade and while dictating to the operator leaves Maryska asleep under shelter. The message sent, he returns just in time to see Maryska seized and borne away in an aeroplane by emissaries of the enemy. Paddy returns to London. When all hope is lost, he receives a summons to a foreign embassy, where a proposition is made to him to relinquish his wife in order that she may wed a great personage. He is assured that a divorce can easily be arranged and is offered a handsome monetary bribe and other considerations.

O'Hara refuses the proposition, and his refusal is overheard by Maryska, who is hiding in the council chamber. Maryska has learned to love the gallant Irishman during the stormy days of battle and flight, and convinces him that the hurried wedding in the Balkans will stand good for all time.

AN OLD-FASHIONED YOUNG MAN (Fine Arts—Five Parts—April 15).—The cast: Frank Trent (Robert Harron); James Trent (James D. Burke) (Sam De Grasse); Mrs. James D. Burke, Frank's mother (Loyola O'Connor); Margaret, her adopted daughter (Colleen Moore); Nina Marquise, a lady of leisure (Adele Clifton); Charles Murdock, the incumbent mayor (Charles Lee); Patrick McCloskey, his political supporter (Wilbur Higby); Morton, his chief henchman (Bert Hadley).

In a Western town Frank Trent and his father are living under an assumed name. Beginning to feel the stirrings of ambition, he announces his intention of going to a nearby city in search of work and an opportunity to make a name for himself. His father gives him a letter to Lawyer Briggs, an old friend.

Frank excites the mirth of several boys, including the office boy in Lawyer Briggs' office, by his old-fashioned clothes. He gives the office boy the beating of his life, and the noise reaches the ears of the lawyer and Mrs. Burke, in the inner office. They come out, accompanied by Margaret, Mrs. Burke's foster daughter. Unknown to either of them, Mrs. Burke is really Frank's mother. Frank is impressed by the girl and accepts an invitation to dinner at the Burke home later. Mr. Briggs secures a position for the boy with McCloskey, a powerful politician, just then engaged in "arranging" the re-election of the mayor.

Frank takes up his duties in the new position, but has misgivings when he learns of the motives of the men he is working for. Mrs. Burke is asked to accept the candidacy for mayor in opposition to the incumbent. She accepts. McCloskey is worried and sends for Mrs. McCloskey's butler, a henchman of his, and quizzes him to learn of anything in Mrs. Burke's past that could be used against her in the campaign. The butler remembers an old scandal, which accused Mrs. Burke of being the mother of Margaret, her supposed foster daughter. McCloskey is delighted. Frank hears this conversation and decides to join Mrs. Burke's forces and tells McCloskey of his decision. He goes to Mrs. Burke and tells her of the scheme to ruin her character. She pleads with McCloskey to withhold the story. This the politician refuses to do, and the next morning's papers are filled with the scandal.

Frank offers his services to Mrs. Burke and she accepts them. She tells him that she adopted Margaret when the mother was killed in a train wreck, and that a doctor in New Orleans was present at the birth of the child. Frank decides to go to New Orleans and secure an affidavit proving Mrs. Burke's innocence. McCloskey, through the butler, learns of the plan and employs gangsters to waylay Frank. The boy writes to his father, telling of the mission. Realizing that the boy is shielding his own mother, the father goes to the city.

Several attempts are made by the McCloskey emissaries to prevent Frank from reaching New Orleans. But the boy foils them and arrives in the Southern city only to find that the doctor, who can provide the affidavit, has moved to New York. Frank returns to the city, encountering trouble with his pursuers. Upon arriving in the metropolis, he learns that the doctor is dead, but his widow shows Frank the diary. Unfortunately one of McCloskey's band has already removed the important pages. Frank recovers them after giving the thief a thorough beating.

With this evidence in his possession Frank returns to the Western city, where he finds that he not only has saved his sweetheart's name from disgrace, but has also been the means of reuniting his mother and father, who had been separated on account of the scandal.

PARAMOUNT PICTURES CORP.

PARAMOUNT-BRAY PICTOGRAPHS NO. 61 (April 2).—Mission Life in California—Picture secured by Dr. Burbank Shattuck—Missions of California founded more than a century ago, primarily intended to foster Christianity among the Indians. These missions are perhaps the most picturesque objects along the Pacific.

Picto-Puzzles by Sam Loyd.—Second installment by this well known puzzle maker. It will fool and amuse your audience.

The Early Bird.—Third Quacky Doodle cartoon, designed to amuse and please the children.

Mobilizing the Red Cross.—Of interest to thousands of American women who are desirous of serving their country in time of need. This picture was made at the general headquarters of the Red Cross.

MID-WINTER SPORTS IN QUEBEC (Burton Holmes—April 2).—Quebec stands 200 feet above the lower town, dominating the entire landscape. Along Dufferin Terrace there runs the toboggan slide, which at night is brilliantly illuminated. Also there are ski jumping contests that will give thrills of pleasure. Snow-shoe hiking is popular with those who prefer it, and many a cross-country hike is taken on snow five feet deep or more. Then, too, there are dog sled races, curling-club matches, coasting and tea dances. The pictures of these sports were taken while the thermometer registered from ten to thirty degrees below zero. Besides sports there are many historical points of interest in Quebec. The Chauteau Frontenac, overlooking the Dufferin Terrace, the lower city and ice-choked St. Lawrence river, stands on the site of the historic Fort Louis, former stronghold of the French and English governors of the Province of Quebec. The famous battlefield where the English general, Wolfe, died is a particular point of interest.

THE BOND BETWEEN (Pallas—Five Parts—April 2).—The cast: Pierre Duval (George Deban); Hans von Meyerinck (John Burton); Feole Zelnar (Nigel de Brullier); Carl Riminoss (Paul Weigel); Jacques Duval (Colin Chase); Raoul Vaux (Eugene Pallette); John Fownes (W. H. Bainbridge); Ellen Ingram (Vola Vale); M. Lorillard (Signor Buzzi); Mme. Lorillard (Mrs. Buehler).

Pierre Duval, a Frenchman, earns enough to support his son Jacques as an art student in Paris by teaching piano playing. He lives with three cronies in a French boarding house in the New York Latin quarter. The impending war sends Jacques home from Paris, and as he is about to leave Raoul Vaux, a crooked art dealer, induces him to bring some cleverly disguised paintings with him, knowing that the art student's work will be passed at the custom house with but a glance from the customs officers.

The secret service suspects Jacques of being Vaux, and Ellen Ingram, a clever girl operative, is put on his trail, and she moves to the same boarding house where Jacques and his father live. The father, proud of his son, tries to keep his financial condition concealed, and secures a position as night watchman in an art gallery.

Vaux, who has come to America, plans to steal a picture, and gains admission to the gallery, cuts a fine portrait from its frame and escapes

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unrecognized. Jacques, hearing that his father is in the art gallery, goes there, but his father sends him home. Later Duval finds the painting missing and notifies the police. He is arrested, but freed. Jacques meets Vaux, who gives him a canvas on which to paint a water color. By accident, Jacques finds the stolen painting hidden beneath. While he runs to trap Vaux the police catch Duval looking at the painting and he is arrested.

Ellen Ingram, the girl detective, sends operatives to help Jacques and Vaux is captured. The old man, who suspects his son of stealing the painting, pleads guilty himself, and they all go to the police station, where affairs are straightened out, and the old father takes his son into his arms. An affection has sprung up between Jacques and Ellen and they are married—an event made possible by the reward received by Jacques from the French government for the arrest of Vaux.

A SCHOOL FOR HUSBANDS (Lasky—Five Parts—April 5).—The cast includes: Fannie Ward, Jack Dean, Frank Elliott, Mabel Van Buren, Edythe Chapman, James Neil, Frank Borzage, Irene Aldwyn.

Betty Manners is the plain, economical wife of the frivolous John Manners. John is fond of races and spends most of his time, when he should be at his broker's office, playing the horses. His wife being such a plain dresser causes John to dislike taking her out, and he consequently pays a lot of attention to Mrs. Airlie, who is vivacious and stylish. This arouses Betty's jealousy, and she decides to buy some stylish and expensive clothes just as the stock market goes wrong with John. An old friend of Betty's arrives and brings her news of a vast fortune left her and that she is now Lady Betty Manners. Betty keeps the news a secret and proceeds to spend the money on gowns, hats, automobiles, etc. John soon finds that the only thing left of his wealth is their estate in the West, and he goes there to sell it. When Betty hears of this she organizes a party, secures a private car, and leaves for California.

Betty and her party arrive there first. As John and Mrs. Airlie stroll through the park they are confronted by Betty and Sir Harry, who seem to be quite fond of each other. Unknown to John, Sir Harry buys the estate for Betty. John, by this time insanely jealous, calls upon Sir Harry at his hotel, where a struggle ensues. John fires, and believes he has killed Sir Harry. Terrorized, he returns home in a pouring rainstorm and Betty hides him on an open porch. The police enter, as does Sir Harry, and John is brought to the realization of how foolish he has been. He is forgiven all around and all is well.

THE COST OF HATRED (Lasky—Five Parts—April 9).—The cast: Elsie Graves and Sarita Graves (Kathlyn Williams); Justus Graves (Theodore Roberts); Ned Amory (Tom Forman); Robert Amory (J. W. Johnston); Huertez (Jack Holt); McCabe (Charles Ogle); Jefe Politico (Walter Long); Ramon (Horace B. Carpenter); Elsie's companions (Mayme Kelso); Little Sarita (Louise Mineugh).

Elsie Graves is the young wife of the stern, cruel Justus Graves. Graves shows no affection to anyone excepting his little daughter, Sarita. As Graves is continually away on business trips, Elsie, left alone, falls in love with Robert Amory, a widower, who with his young son, Ned, lives next door. Returning home unexpectedly, Graves finds Elsie in Amory's arms. He shoots Amory and is about to shoot his wife when he hears his daughter crying. He takes his daughter and flees to a little Mexican settlement. Amory recovers and he and Elsie marry.

Years later Sarita, grown into a beautiful young woman, is the queen of Graves' estate in Mexico. Elsie has died in the meantime, leaving Ned, a fine young man, who secures a diplomatic position in Mexico City. He starts for that city,. misses a train in a little Mexican settlement, is set upon and robbed and thrown into jail.

Graves happens to discover Ned's identity and still filled with hatred for the man who stole his wife, has the local politico sentence Ned to a year's hard labor, and sell his services to Graves. Graves takes Ned home and tries to break him, body and soul.

Ned is beaten and whipped and forced to do the most menial labor around the house. This arouses Sarita's pity and then her love. She effects Ned's escape and flees to the United States with him. The father pursues, only to find the couple married and safe across the Rio Grande. The father begs for the daughter to return to him, but she refuses, and the lovers go away together, leaving the old man to realize the terrible cost of his hatred.

EAST OF SUEZ (Burton Holmes Travelogue—April 9).—As you loll comfortably on the deck, your steamer approaches the Suez canal and you enter this interesting stretch of water at Port Said. You land at Aden, the British Gibraltar in Arabia. Here and there queer specimens of humanity are moping along, seemingly unaware of their very existence. Next there is a parade given by the British Tommies.

In India you reach Bombay; Bombay is a busy place. There are over a million natives there, curiously clad, under the beneficent rule of England, as represented by such men as an Irish major. The major is attended by seven servants, who cost a total monthly payroll of seven dollars.

THE TIDES OF BARNEGAT (Lasky—Five Parts—April 12). The cast: Blanche Sweet, Elliott Dexter, Tom Forman, Harrison Ford, Lillian Leighton, Norman Nichols, Walter Rogers and Billy Jacob.

Jane Cogden and her sister Lucy live together. Jane has two admirers, John Cavendish, the village doctor, and Bart Holt, son of an old sea captain. Jane fails to respond to Bart's attentions and he turns to Lucy. These two become separated from the others while on a sailing party and are marooned on an island. When they return in the morning Bart is met with the news that he must sail on a three months' cruise. Lucy, on hearing this, becomes frightened and tells her sister the story. Jane the next day goes to demand at once of Bart's father the marriage of Lucy and Bart. She finds the old man heartbroken by the news of the death of his son at sea.

Jane takes Lucy to Paris, keeping her ignorant of the death of Bart, and here she proves to be the same as before, frivolous and thoughtless. One day Sydney Gray, an old friend of John Cavendish, calls on the girls. Lucy tells him that the child which Jane is forced to take care of belongs to Jane through secret marriage.

Not long after, Jane receives a visit from Lucy and Sydney, now her husband. Jane demands that Lucy make known the facts concerning the child, whom she has taken back to America with her, to Sydney at once. She promises to do so the next morning. On the following day little Archie, while playing in a boat, is caught in the tide and carried out to sea. He is rescued by Jane's old admirer, who nearly loses his life in the attempt. Carried to shore by an old sea captain, the little fellow is revived, and here Bart's father reveals the identity of the child, accusing Lucy of being the mother. Through the pleading of Jane, Lucy is forgiven by Sydney and Jane goes to John, who is waiting for her.

THE WISHBONE (Black Diamond—April 16).—Box Car Bill and Journeying Jim roll into a town in a box car on a cold winter's day. They see a chicken yard in the distance, and appropriate a big fat hen. The farmer gives chase with a gun. Bill and Jim make their escape still holding on to the chicken. When out of range of the farmer they build a fire, proceed to roast the chicken, and enjoy a hearty meal.

After the meal they fall asleep and his majesty appears from a cloud of smoke coming up from the ground and says, "You fellows have had hell enough on this earth, with the wishbone of that chicken in your possession your every wish shall be granted."

Next scene finds Bill and Jim in their dream in front of a fashionable restaurant. They enter, the waiter hands them a bill of fare, they wave the magic wishbone over the bill and everything on the bill appears on the table before them. The waiter in fright leaps out of the window and Bill and Jim proceed with the meal.

After they leave the restaurant their natural enemy, the policeman, sees them coming out and attempts to arrest them. With the aid of the wishbone they make their escape, and when they see two old maids coming down the street they again resort to the use of the wishbone while wishing that the two old maids were "chickens." The two old maide are transformed into beautiful girls and greet Bill affectionately. The policeman now appears on the scene, handcuffs them and carries them off to jail.

He guards them outside the cell, but they simply wave their wishbone, wish they were free and fade out through the stone walls and are again outside in the snow. The weather is bitter cold, the ground is covered with snow, they wish the snow were gone, so they again wave the wishbone.

The scene is transformed into beautiful weather. They take off their coats to enjoy the bright sunlight and wish for an auto. It appears instantly, but they do not proceed far until they crash into a street car and the auto is badly wrecked. They decide that the auto is no good and wish that a dump cart were transformed into a car.

Their wish is granted and they drive down to the railroad yards, find all their brother hoboes and invite them out for a ride. They have a hilarious time until the auto crashes into a telegraph pole and they are blown up into the air. The scene then fades back to where they both fell asleep. They wake up, frightened, throw the wishbone away, deciding that it is no good.

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PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 27 (March 31).

Houston, Texas.—Torpedo boat destroyers arrive in the picturesque [illegible] to celebrate the opening of the new Texas port. Subtitles: Enthusiastic crowds take advantage of their first opportunity to visit the grim fighters. The city's fairest bestow tokens upon the embarrassed [illegible]

Baltimore, Md.—The world's largest coal pier, capable of [illegible] 7,000 tons an hour, is busily engaged supplying Europe's demand. Subtitle: A huge revolving bridge enables whole carloads to be dumped into a ship's bunkers.

New Albany, Ind.—[illegible] lives and two million [illegible] of a terrific tornado that sweeps the Hoosier State. Subtitles: Houses are completely wrecked. National Guardsmen are on hand to aid the stricken [illegible]

Bordeaux, France.—Immense throngs line the wharf to welcome the freighter Orleans, one of the first American ships to defy the German U-boat [illegible]. Subtitles: The vessels in the harbor are gaily [illegible] in honor of the event. The Orleans Commander, Allen Tucker, and the flag he carried across the ocean.

San Luis Obispo, Cal.—Guards are placed around the [illegible] station after an attempt to blow up the huge tanks is frustrated. Subtitles: [illegible] barrels of oil. [illegible] taken to guard the bridge across the historic Potomac. The Naval Militia in New York is released from police duty for a more important military service.

Capistrano, Cal.—Seven thousand fans witness the efforts of [illegible] to climb the San Juan Hill of Thrills. Subtitles: the grade [illegible] and only [illegible] in reaching the top. [illegible] carried aboard an airplane to aid the Army Aviator Scouts. The airplane mechanician, who also serves as dispatch rider, leaves the machine at any desired point to convey the aviator's message.

Annapolis, Md.—[illegible] 1917 is graduated ahead of time on account of the country's crisis and [illegible] are added to the U. S. forces. Subtitles: Secretary Daniels brings to the new officers the President's message of "confidence [illegible]." [illegible] class, receives congratulations.

National Defense.—[illegible] women and the cause of [illegible] in New York City. Subtitles: [illegible] enlisted in the navy as a yeoman. The officers of New York's [illegible] Federal service by President Wilson. The recruits on the U. S. S. Georgia are quickly learning the duties of [illegible]. Submarine chasers patrol the Atlantic Coast.

Peace Insurance.—[illegible]. An animated Cartoon.

HEARST-PATHE NEWS NO. 28 (April 4).

Philadelphia, Pa.—[illegible] citizens [illegible] in a great patriotic demonstration. Subtitles: [illegible] beneath the [illegible]. Senator-elect Hiram Johnson of California, makes a fervent appeal for the [illegible] of the spirit of the R[illegible] at the cradle of [illegible]

Portland, Ore.—[illegible] 42,000,000 [illegible] Northwest [illegible] for defense. Subtitle: [illegible]

Liverpool, Eng.—The Royal Welsh Fusiliers, distinguished for valorous service at the front, parade [illegible]. The types of men [illegible] fighting legions. Mrs. [illegible] Lloyd George, daughter of the Premier, decorates a fortunate Tommy. A beautiful war shrine, erected at St. Mary's Church in London, is dedicated to the Nation's heroes.

New York City. A new power plant with giant [illegible] of heat required by the skyscrapers. Subtitle: A [illegible]

For National Defense.—The Naval Militia of Galveston, Texas, practices daily on the beach [illegible]. Subtitles: The White Sox Baseball Team com[illegible] military science. Employees of New York's big department stores are given an opportunity to prepare for Uncle Sam's service. The salesgirls learn the duties of Red Cross nurses. Boy Scouts assemble at the City Hall to demonstrate their readiness to do their little bit.

In America's Defense.—[illegible] under the water. (Special permission of the Navy Dept.) [illegible]—young, alert, active and trained. The country needs more of them. Getting the torpedo ready for firing. Torpedoes like this have accounted for the loss of many a ship recently. The Grand Fleet—[illegible] leave, clean, noble and ready for duty.

Washington, D. C.—The attention of the whole [illegible] titles. Champ Clark (right, re-elected as Speaker of the House, is [illegible] [illegible] her seat in the country's [illegible] a number of pacifists, who flock to the capital to urge peace. President Wilson [illegible] by declaring [illegible] of war on Germany, and em-[illegible]

WHEN LOVE WAS BLIND (Thanhouser—[illegible]).—[illegible] son (Florence La Badie); John Grayson [illegible]; Frank Hargreave (Harris Gordon); Vera Hargreave [illegible]

[illegible] Eleanor Grayson is forced to confess her past to Frank Hargreaves, a young society chap to [illegible]

Her father is an artist, and while working on a masterpiece becomes ill and is forced to [illegible] has been stricken blind. Disheartened at this [illegible] the kindness of the housekeeper.

[illegible] Consulting a physician, Burton learns that Eleanor's sight can be restored by an operation. [illegible] to finish her father's unfinished masterpiece. [illegible] a renown, reputation, and the affection of Frank and his sister Vera.

[illegible] questioned by her brother and becoming frightened, she seeks the aid of Burton. Eleanor preparing to leave on an early train, discovers Burton and Vera. Fearing for Vera, she re-[illegible] learns that they were [illegible] tion, the house is aroused, and the amazed [illegible] in front of them Eleanor and Burton happily smiling.

MYSTERY OF THE DOUBLE CROSS (Episode No. 5, "The Life Current"—Two Parts—[illegible]).—The cast: [illegible] Brewster (Mollie King); Peter hale (Leon Bary); Bridgey Bentley [illegible] (Gladden [illegible]

Peter Hale, whose inheritance of the Hale [illegible] to the Girl of [illegible] the Masked Stranger, is much mystified by the ac[illegible] at a ball given by [illegible] a decided love scene with Bridgey Bentley, and [illegible] accepting the attentions of Peter.

[illegible] to Philippa and is accepted. [illegible] to his scheme to do away with Peter for good.

[illegible] the Masked Stranger [illegible]

The Masked Stranger, in an attempt to foil [illegible] himself to the wires and holds them together so as to furnish light for the operation. A [illegible] Next episode [illegible]

PATRIA (Episode No. 1[illegible]—"The Wings of [illegible]"—Two Parts—[illegible]).—The cast: Patria [illegible]; Rodman Pillsbury (William Nye); Bess Mor-[illegible]

[illegible] has been [illegible] Huroki [illegible] to reveal [illegible] back to her [illegible] that [illegible] brother is demented by the loss of his [illegible] gathers [illegible] for the border. [illegible] to maintain a standing army. "They are all [illegible]

On the way to the border Pillsbury meets up [illegible] de-[illegible] the threat of [illegible] Huroki's [illegible] She is rescued from them and brought to Pillsbury, who lets Huroki go free. She then tells of [illegible] the ranch [illegible] has escaped [illegible] but only after his car was [illegible]

[illegible] through the woods he comes upon [illegible] in her [illegible] point [illegible] across [illegible] reach [illegible] falls to the ground dead. Next episode—"The Border [illegible]

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MISCELLANEOUS.

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UNUSUAL POLICY

NOTICE

NEW YORK STATE EXHIBITORS

"THE [DE LUXE] SPOILERS"

BY REX BEACH

Will Be on the Market for Six Months, Beginning April 15, and then Completely Withdrawn for Two Years.

By the maintenance of a complete withdrawal policy following each issuance for booking, "THE (DE LUXE) SPOILERS" can continue as the best box-office attraction in film history, barring "Birth of a Nation." To the complete withdrawal policy, therefore, we will strictly adhere, and New York State exhibitors will kindly take notice that (in their future interest and our own) "THE SPOILERS" will only be available for booking in 1917 for six months beginning April 15, and then will not be available until October 15, 1919.

Opening on the Keith-Proctor-Moss Circuits

DE LUXE SPOILERS COMPANY

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MILTON SILLS

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"THE HONOR SYSTEM"

AND

"PATRIA"

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130 WEST 44th STREET
NEW YORK

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 484.)

BROADWAY STAR FEATURE.

The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature) ....
The Seventh Son (Drama).
The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).
Missing (Two parts—Drama).
The Meeting (Drama).
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).
Up and Down (No. 8 of "The Dangers of Doris"—Comedy-Drama).
Dimple's Baby (Two parts—Comedy-Drama).
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts—Comedy).
Friends in San Rosario (Of the O. Henry Series—Two parts—Drama).
The Gift of Magi (Of the O. Henry Series—Two parts—Drama).
The Marionettes (Of the O. Henry Series—Two parts—Drama).
Past One at Rooney's (Of the O'Henry Series Two parts—Comedy-Drama).

ESSANAY.

The Invisible Web (Black Cat Feature—Two parts—Drama).
Tiny, Slim and Fat (Cartoon Comedy), and British Columbia Scenic on same reel.
Is Marriage Sacred? (No. 12, "The Vanishing Woman"—Two parts—Drama).
The Five Dollar Bill (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 26 (Cartoon Comedy) and Educational on same reel.
The Pulse of Madness (No. 13 of "Is Marriage Sacred"—Two parts—Drama).
Aladdin Up-to-Date (Black Cat Feature—Two parts—Drama).
The Lucky One (Comedy). On same reel an Educational entitled "In the Beef and Butter Country."
The Pallid Dawn ("Is Marriage Sacred?"—Two parts—Drama).
The Finish (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 27 (Cartoon Comedy and Educational on Same Reel).
The Wifeless Husband (Is Marriage Sacred?—Two parts—Drama).
The Ham What Was (Black Cat Feature—Two parts—Drama).
The Shooting Star (Comedy), and Harvesting in Alberta, Canada (Educational).
Meddling With Marriage (Is Marriage Sacred?—Two parts—Drama).

FORTUNE PHOTOPLAYS.

"Inspiration of Harry Larrabee" (Four parts—Drama).
"Mentioned in Confidence" (Four parts—Dr.).
The Devil's Bait (Four parts—Drama).
Vengeance of the Dead (Four parts—Drama).
The Yellow Bullet (Four parts—Drama).
Alien Blood (Four parts—Drama).
Zollenstein (Four parts—Drama).
Phantom Shotgun (Four parts—Drama).

KALEM.

The Mirror of Fear (an episode of "Grant, Police Reporter"—Drama).
Efficiency Experts (Comedy).
Bulls or Bullets (Comedy).
The Phantom Mine (an episode of "The American Girl"—Two parts—Drama).
The Fate of Juan Garcia (an episode of "The American Girl"—Two parts—Drama).
The Veiled Thunderbolt (an adventure of "Grant, Police Reporter"—Drama).
In the Web of the Spider (an adventure of "Grant, Police Reporter"—Drama).
The Registered Pouch (an episode of "A Daughter of Daring"—Drama).
The Borrowed Engine (an episode of "A Daughter of Daring"—Drama).
The Bogus Bride (Ham and Bud Comedy).
The College Boy's Specials (An Episode of "A Daughter of Daring"—Drama).
The Lost Legion of the Border (An Episode of "The American Girl"—Two parts—Drama).
A Misfit Millionaire (Ham and Bud Comedy).
The Missing Financier (An Adventure of "Grant, Police Reporter"—Drama).
The Vanishing Bishop (An Adventure of "Grant, Police Reporter"—Drama).
The Deadly Doughnut (Ham and Bud Comedy).
The Secret of the Borgias (An episode of "Grant, Police Reporter"—Drama).
The Mystery of the Burning Freight (An episode of "A Daughter of Daring"—Drama).
The Skeleton Canyon Raid (An episode of "The American Girl"—Two parts—Drama).
Doubles and Troubles (Ham and Bud Com.).
The Railroad Smugglers (An episode of "A Daughter of Daring"—Drama).
The Lone Point Feud (An episode of "A Daughter of Daring"—Drama).
The Vulture of Skull Mountain (An episode of "The American Girl"—Two parts—Dr.).

KNICKERBOCKER STAR FEATURE.

The Room of Mystery (Three parts—Drama) 21648-49-50
Crossed Trail (Three parts—Dr.)...21690-91-92
The Beloved Vampires (Three parts—Drama).

SELIG.

The Redemption of Red Mullin (Two parts—Drama).
Selig-Tribune No. 13 (Topical).
Selig-Tribune No. 14 (Topical).
For Reward of Service (Comedy—Drama).
The Great Treasure (Two parts—Drama).
Selig-Tribune No. 15 (Topical).
Selig-Tribune No. 16 (Topical).
A Brother's Sacrifice (Drama).
Selig Tribune No. 16 (Topical).
Selig Tribune, No. 17 (Topical).
An Actress' Romance (Two parts—Drama).
No Place Like Home (Comedy).
Selig-Tribune No. 18 (Topical).
Selig-Tribune No. 19 (Topical).
A Pearl of Greater Price (Two parts—Drama).
Over the Garden Wall (Comedy).
Selig-Tribune No. 20 (Topical).
Selig-Tribune No. 21 (Topical).
A Question of Honesty (Two parts—Drama).
Everybody Was Satisfied (Comedy).
Selig Tribune No. 22 (Topical).
Selig-Tribune No. 23 (Topical).
The Greater Punishment (Two parts—Drama).
The Boob (Comedy—Drama).
Selig-Tribune No. 24 (Topical).
Selig-Tribune No. 25 (Topical).
Father and Son (Two parts—Drama).
The Goddess of Chance (Drama).
Selig-Tribune No. 26 (Topical).
Selig-Tribune No. 27 (Topical).
The Power of Pin Money (Two parts—Dr.).
Mr. Bingo, the Bachelor (Comedy).

VIM FEATURE COMEDY.

Nora Declares War (Comedy).
The Newlyweds' Mistake (Comedy).
Happy Nat's Dilemma (Comedy).
Art and Paint (Comedy).
Harry's Pig (Comedy).
Seeing Double (Comedy).
This Is Not My Room (Comedy).
A Deal in Furniture (Comedy).
Deep Stuff (Comedy).
Willie Walrus Pays Alimony (Comedy).
In Stump Land (Comedy).
Wanted, a Bad Man (Comedy).
Somewhere in Mexico (Comedy).
Nellie's Nifty Necklace (Comedy).

OFFICIAL WAR FILMS, INC.

February—The War (A Weekly Release).

Pathe Exchange, Inc.

Releases for week of March 18.
Patria No. 10 ("War in the Door Yard"—Two parts—Drama—International).
Pots and Pans Peggy (Five parts—Drama—Gold Rooster).
Mystery of the Double Cross (Episode No. 1, "The Lady in No. 7"—Two Parts—Drama).
Florence Rose Fashions No. 23 (Fashions), and Nomads of the North, Lapland (Edu.—Pathe—Split Reel).
Know America, the Land We Love—Southern California (Scenic) (Combitone).
Hearst-Pathe News No. 24 (Topical).
Hearst-Pathe News No. 25 (Topical).
Jerry on the Job—"He Takes a Day Off" (Cartoon Comedy), and Artificial Flower Making (Industrial) (International—Split Reel).
Lonesome Luke's Lively Life (Two parts—Comedy) (Rolin).

Releases for week of March 25.
Patria No. 11 ("Sunset Falls"—Two parts—Drama—International).
The Mystery of the Double Cross (Episode No. 2, "The Masked Stranger"—Two parts Drama).
Told at Twilight (Five parts—Drama—Gold Rooster).
Florence Rose Fashions No. 24 ("Fads and Fancies"), and "The Gardeners Feathered Friends" (Educational—Split Reel).
Max's Feet Are Pinched (Max Linder Com.), and Skinny Gets a Goat (Rolin Comedy—Split Reel).
Hearst-Pathe News No. 26 (Topical).
Hearst-Pathe News No. 27 (Topical).
Happy Holligan—"The Double Crossed Nurse" (Cartoon Comedy) and Rope Making (International—Split Reel).

Releases for week of April 1.
Patria No. 12 ("Which Passeth All Understanding"—Two parts—Drama — International).
The Mystery of the Double Cross (Episode No. 3, "An Hour to Live"—Two parts—Drama).
Mary Lawson's Secret (Five parts—Drama—Gold Rooster).
Florence Rose Fashions No. 25 ("A Glance Ahead"), and Childish Carefree Days (Colored Picture—Juvenile) (Split Reel).
Know America, the Land We Love—New Mexico (Scenic—Combitone).
Hearst-Pathe News No. 28 (Topical).
Hearst-Pathe News No. 29 (Topical).
Katzenjammer Kids—"The Captain Goes a-Flivvering" (Cartoon Comedy), and From Baguio to Manila (International—Split Reel).
Skinny's False Alarm (Comedy), and Skinny's Shipwrecked Sand-Witch (Com.) (Rolin).

Releases for week of April 8.
Mayblossom (Five parts — Drama — Gold Rooster).
The Mysteries of the Double Cross (No. 4, "Kidnapped"—Two parts—Drama).
Max and the Fair M. D. (Max Linder Com.) (Pathe).
Florence Rose Fashions No. 26 ("The Height of Fashions"), and Picture Postal Cards, Japan (Scenic) (Pathe).
Know America, the Land We Love—Arizona (Scenic) (Combitone).
Hearst-Pathe News No. 30 (Topical).
Hearst-Pathe News No. 31 (Topical).
Patria No. 13 ("Wings of Death"—Two parts—Drama).
Happy Holligan—"The New Recruit" (Cartoon Comedy), and Sponge Fishing (Industrial) (International—Split Reel).

Releases for week of April 15.
When Love was Blind (Five parts—Drama) (Thanhouser).
Patria No. 14 ("The Border Peril"—Two parts—Drama—International).
The Mystery of the Double Cross No. 5 ("The Life Current"—Two parts—Dr.) (Astra).
Lonesome Luke on Tin Can Alley (Two parts—Comedy) (Rolin).
Florence Rose Fashions No. 27 ("Accepted Styles"), and Odd Fresh Water Creatures (Colored Edu.) (Pathe—Split Reel).
Know America, the Land We Love ("Arid and Fruitful California") (Scenic) (Combitone).
Hearst Pathe News No. 32 (Topical).
Hearst-Pathe News No. 33 (Topical).
Bringing Up Father—"Music Hath Charms" (Cartoon Comedy), and Button Making (Industrial) (International—Split Reel).

Releases for week of April 22:
The Hunting of the Hawk (Five parts—Drama) (Astra).
The Mystery of the Double Cross (Episode No. 6, "'The Dead Come Back"—Two parts—Drama) (Astra).
Patria No. 15 ("For the Flag"—Two parts--Drama) (International).
Max the Lady Killer (Max Linder Comedy) (Pathe).
Florence Rose Fashions No. 28 ("The Season's Novelties") and "Chiffa Gorge, Picturesque Algiers—Colored Scenic) (Pathe split reel).
Hearst-Pathe News No. 34 (Topical).
Hearst-Pathe News No. 35 (Topical)

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 484.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Mar. 28—Number 65 (Topical).
Apr. 4—Number 66 (Topical).
Apr. 11—Number 67 (Topical).
Apr. 18—Number 68 (Topical).
Apr. 25—Number 69 (Topical).

BIG U.

Apr. 5—The Dawn of Decency (Drama).
Apr. 8—The Terrors of War (Two parts—Drama).
Apr. 11—The Bugler (Drama).
Apr. 12—The Desert Ghost (Drama).
Apr. 19—The Pace That Kills (Drama).
Apr. 22—Her Great Mistake (Two parts—Dr.).
Apr. 26—The Warrior's Bride (Drama).

BISON.

Mar. 10—The Drifter (Two parts—Drama).
Mar. 17—Roped In (Two parts—Drama).
Mar. 24—Goin' Straight (Two parts—Drama).
Mar. 31.—Steel Hearts (Two parts—Drama).
Apr. 7—The Burning Silence (Two parts—Drama).
Apr. 14—The Kidnapped Bride (Two parts—Drama).
Apr. 21—The Tell Tale Clue (Two parts—Dr.).
Apr. 28—The Trail of Hate (Two parts—Dr.).

GOLD SEAL.

Mar. 13—The Common Sin (Three parts—Dr.).
Mar. 20—The Raid (Three parts—Drama).
Mar. 27—A Startling Climax (Three parts—Drama).
Apr. 3—The Magpie (Three parts—Drama).
Apr. 10—Hair Trigger Burk (Three parts—Drama).
Apr. 17—For Lack of Evidence (Three parts—Drama).
Apr. 24—The Forest Nymph (Three parts—Drama).

IMP.

Mar. 29—David's Idol Dream (Two parts—Drama).
Mar. 29—The Perils of the Secret Service (Episode No. 4, "The Crimson Blade—Two parts—Drama).
Apr. 6—The Perils of the Secret Service (Episode No. 5, "The Man in the Trunk"—Two parts—Drama).
Apr. 13—The Perils of the Secret Service (Episode No. 6, "The Signet Ring"—Two parts—Drama).
Apr. 15—The Eyes in the Dark (Two parts—Drama).
Apr. 20—The Perils of the Secret Service (Episode No. 7, "The International Spy"—Two parts—Drama).
Apr. 21—The Blazing Secret (Drama).
Apr. 27—The Rogue's Nest (Two parts—Dr.).

JOKER.

Mar. 17—Art Aches (Comedy).
Mar. 24—Whose Baby? (Comedy).
Mar. 31—What the ——? (Comedy).
Apr. 7—A Boob for Luck (Comedy).
Apr. 14—The Careless Cop (Comedy).
Apr. 21—Take Back Your Wife (Comedy).
Apr. 28—The Leak (Comedy).

LAEMMLE.

Mar. 17—Racing Death (Drama).
Mar. 21—Old Faithful (Drama).
Mar. 28—Is Money All? (Drama).
Mar. 29—The Mask of Love (Drama).
Apr. 4—The Star Witness (Two parts—Drama).
Apr. 7—The Blue Print Mystery (Drama).
Apr. 12—The Silent Prisoner (Drama).
Apr. 18—Chubby Takes a Hand (Drama).
Apr. 25—Twixt Love and Desire (Drama).
Apr. 28—A Woman of Clay (Drama).

L-KO.

Mar. 7—Fatty's Feature Fillum (Two parts—Comedy).
Mar. 14—Summer Boarders (Comedy).
Mar. 16—Love on Crutches (Comedy).
Mar 21—Defective Detectives (Two parts—
Mar. 28—Dippy Dan's Doings (Two parts—Comedy).
Apr. 4—Nabbing a Noble (Comedy).
Apr. 8—Crooks and Crocodiles (Comedy).
Apr. 11—Ring Rivals (Two parts—Comedy).
Apr. 18—Love and Blazes (Two parts—Com.).
Apr. 25—Little Bo Peep (Two parts—Comedy).

NESTOR.

Mar. 18—When the Cat's Away (Comedy).
Mar. 23—In Again, Out Again (Comedy).
Mar. 26—Shot in the West (Comedy).
Apr. 2—Mixed Matrimony (Comedy).
Apr. 9—Under the Bed (Comedy).
Apr. 16—Follow the Tracks (Comedy).
Apr. 23—The House Wreckers (Comedy).

POWERS.

Mar. 25—The Love Affair of Ima Knutt (Cartoon-Comedy), and Artistic China and Japan (Dorsey Educational).
Mar. 29—The Grand Canyon of Arizona (Scenic—Edu.).
April 1—Inbad the Sailor (Cartoon Comedy) and India, The Brightest Jewel on the British Crown (Dorsey Edu.).
Apr. 5—Hagenbeck's Wild Animals (Educational).
Apr. 8—The Ups and Downs of Mr. Phool Phan (Cartoon Comedy) and Magic India (Dorsey Edu.) (Split Reel).
Apr. 15—Boomer Bill Goes to Sea (Cartoon Comedy) and "On the Streets of India" (Dorsey Edu.) (Split reel).
Apr. 22—A Good Story About a Bad Egg (Cartoon Comedy), and Intimate India (Dorsey Educational) (Split Reel).
Apr. 29—Under the Big Top (Comedy-Drama), and "In the Heart of China" (Dorsey Edu.) (Split Reel).

RED FEATHER.

Mar. 12—The Girl Who Lost (Drama) and Border Wolves (Five parts—Dr.).
Mar. 19—The Scarlet Crystal (Five parts—Dr.).
Mar. 26—The Fighting Gringo (Five parts—Drama).
Apr. 2—The Bronze Bride (Five parts—Drama).
Apr. 9—Mr. Dolan of New York (Five parts—Drama).
Apr. 16—The Flower of Doom (Five parts—Drama).
Apr. 23—The Hero of the Hour (Five parts—Drama).

REX.

Mar. 11—It Makes a Difference (Drama).
Mar. 24—The Boyhood He Forgot (Drama).
Mar. 25—The Grudge (Two parts—Drama).
April 1—Snow White (Three parts—Drama).
Apr. 12—Uncle John's Money (Two parts—Dr.).
Apr. 15—Her Primitive Man (Drama).
Apr. 19—The Sorceress (Drama).
Apr. 26—The Townsend Divorce Case (Dr.).
Apr. 29—David Creig's Luck (Two parts—Dr.).

VICTOR.

Mar. 27—Never too Old to Woo (Comedy).
Mar. 30—Prodigal Papa (Comedy).
Apr. 3—Please Be My Wife (Comedy).
Apr. 5—Somebody Lied (Two parts—Comedy-Drama).
Apr. 10—His Family Tree (Comedy).
Apr. 13—Stop Your Skidding (Comedy).
Apr. 17—It Happened in Room 7 (Comedy).
Apr. 19—The Topsy Turvy Twins (Two parts—Comedy).
Apr. 20—Tit for Tat (Comedy Drama).
Apr. 24—The Thousand Dollar Drop (Comedy).
Apr. 26—Her Wayward Parents (Two parts—Comedy-Drama).
Apr. 27—The Woods Are Full of 'Em (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Mar. 23—Issue No. 11 (Educational).
Mar. 30—Issue No. 12 (Educational).
Apr. 6—Issue No. 13 (Educational).
Apr. 13—Issue No. 14 (Educational).
Apr. 20—Issue No. 15 (Educational).
Apr. 27—Issue No. 16 (Educational).

UNIVERSAL SPECIAL FEATURE.

April 1—The Purple Mask (Episode No. 14, "The Sky Monsters"—Two parts—Drama).
April 1—The Voice on the Wire (Episode No. 3, "The Spider's Web"—Two parts—Drama).
Apr. 8—The Purple Mask (Episode No. 15—"The Floating Signal"—Two parts—Drama).
Apr. 8—The Voice on the Wire (Episode No. 4, "The Next Victim"—Two parts—Drama).
Apr. 15—The Purple Mask (Episode No. 16—"The Prisoner of Love"—Two parts—Drama).
Apr. 15—The Voice on the Wire (Episode No. 5—Two parts—Drama).
Apr. 22—The Voice on the Wire (Episode No. 6, "The Death Warrent"—Two parts—Drama).
Apr. 29—The Voice on the Wire (Episode No. 7—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Mar. 10—The Tell Tale Arm (Drama).
Mar. 10—The Homicide's Weapon (Drama).
Mar. 17—The Lonesome Mariner (Drama).
Mar. 17—A Ram-Bunctious Endeavor (Comedy).
Mar. 21—Cupid and a Button (Comedy).
Mar. 28—The Bearded Fisherman (Drama).
Apr. 4—An Artist's Intrigue (Drama).

CUB.

Mar. 15—Jerry's Triple Aliance (Comedy).
Mar. 22—Minding Baby (Comedy).
Mar. 29—Be Sure You're Right (Comedy).
Apr. 5—The Lady Detective (Comedy).
Apr. 12—The Gypsy Prince (Comedy).
Apr. 19—Somewhere in the Mountains (Com.).

NIAGARA FILM STUDIOS.

Mar. 14—The Perils of Our Girl Reporters (No. 12, "Outwitted"—Two parts—Dr.).
Mar. 21—The Perils of Our Girl Reporters (No. 13, "The Schemers"—Two parts—Drama).
Mar. 28—The Perils of Our Girl Reporters (No. 14, "The Counterfeiters"—Two parts—Drama).
Apr. 4—The Peril of Our Girl Reporters (No. 15. "Kidnapped"—Two parts—Dr.).

GAUMONT.

Apr. 3—Tours Around the World No. 22 (Subjects on reel: Our New Islands in the West Indies, St. Thomas, St. Croix) (Travel).
Apr. 5—Reel Life No. 49 (Subjects on reel: Cultivating Rubber Plants in Northern Brazil. One-Man Submarine, Magnetism, the Property of Attraction; Making Bread the Modern Way) (Mutual Film Magazine).
Apr. 10—Tour Around the World, No 23 (Subjects on Reel: Parks and Gardens of Paris; Lisbon, Portugal; Volendam, Holland—Travel).
Apr. 12—Reel Life, No. 50 (Subjects on Reel: Wine Making in France; A Flying Torpedo; Dancing for Health; An Ice Scooter; Indian Basketry; A Novel Home Entertainment—Mutual Film Magazine).
Apr. 17—Tours Around the World No. 24 (Subjects on reel: Russian Caucasia; Copenhagen, Denmark; Salzburg; Austria) (Travel).
Apr. 19—Reel Life No 51 (Subjects on reel: New Legs for Soldiers; Fishing Through the Ice; A Traveling Dairy; Making Iron Pipe; A Vest Pocket Water Sterilizer; A Mock Bull Fight) (Mutual Film Magazine).

MONOGRAM.

Mar. 26—The Adventures of Shorty Hamilton (No. 11, "Shorty Lands a Master Crook"—Two parts—Drama).
Apr. 2—The Adventures of Shorty Hamilton (Episode No. 12, "Shorty Solves a Wireless Mystery"—Two parts—Drama).
Apr. 9—The Adventures of Shorty Hamilton (Episode No. 13, "Shorty Reduces the High Cost of Living"—Two parts—drama).
Apr. 16—The Adventures of Shorty Hamilton (Episode No. 14, "Shorty Lays a Jungle Ghost"—Two parts—Dr.).

(Mutual Releases continued on page 504.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 484.)

(Mutual Releases continued from page 502.)

MUTUAL WEEKLY

Apr. 4—Number 118 (Topical).
Apr. 11—Number 119 (Topical).
Apr. 18—Number 120 (Topical).
Apr. 25—Number 121 (Topical).

MUTUAL CHAPLIN.

Jan.—The Rink (Two parts—Comedy).
Feb.—Easy Street (Two parts—Comedy).
Mar.—The Cure (Two parts—Comedy).

MONMOUTH.

Mar. 30—Jimmy Dale, Alias "The Gray Seal" (Chapter 2, "The Stolen Rubies"—Two parts—Drama).
Apr. 6—Jimmie Dale, Alias The Grey Seal (Chapter 3, "The Counterfeit Five"—Two parts—Drama).
Apr. 13—Jimmie Dale, Alias The Grey Seal (Chapter 4, "The Metzer Murder Mystery"—Two parts—Drama).
Apr. 20—Jimmy Dale 'Alias the Grey Seal (Chapter 5—" A Fight for Honor"—Two Parts—Drama).

MUTUAL STAR PRODUCTIONS.

Apr. 2—The Devil's Assistant (Fisher—Six parts—Drama).
Apr. 9—Mrs. Balfame (Powell—Six parts—Drama).
Apr. 9—High Play (American—Five parts—Drama).
Apr. 16—Environment (American—Five parts—Drama).
Apr. 16—The Single Code (Horsley—Five parts Drama).

MUTUAL SPECIAL.

Apr. 9—A Daughter of War (Five parts—Dr.).

SIGNAL PRODUCING CO.

Apr. 9—The Railroad Raiders (Episode No. 1, "Circumstantial Evidence" — Two parts—Drama).
Apr. 16—The Railroad Raiders (Episode No. 2, "A Double Steal"—Two parts—Drama).

STRAND.

Apr. 11—Her Hero (Comedy).
Apr. 18—When Mary Took the Count (Com.).

VOGUE.

Mar. 31—Freed by Fido (Two parts—Comedy).
Apr. 7—Why Ben Bolted (Two parts—Com.).
Apr. 14—Jolted Justice (Two parts—Comedy).
Apr. 21—Masked Mirth (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Feb. 26—The Secret of Eve (Five parts—Dr.).
Apr. 2—The Waiting Soul (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Jan. 22—Threads of Fate (Five parts—Dr.).
Feb. 5—The End of the Tour (Five parts—Drama).
Mar. 12—The Mortal Sin (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 26—The Hidden Children (Five parts—Drama).

ROLFE.

Jan. 15—The White Raven (Five parts—Dr.).
Mar. 5—The Barricade (Five parts—Drama).
Mar. 19—His Father's Son (Five parts—Dr.).
Apr. 9—The Power of Decision (Five parts—Drama).
Apr. 16—A Magdalene of the Hills (Five parts—Drama).

SERIAL PRODUCING CO.

Mar. 12—The Great Secret (Episode, No. 10—"The Woman and the Game"—Two parts—Drama).
Mar. 26—The Great Secret (Episode No. 12, "Caught in the Web"—Two parts—Drama).
Apr. 2—The Great Secret (Episode No. 13, "The Struggle"—Two parts—Dr.).
Apr. 9—The Great Secret (Episode No. 14—Two parts—Drama).
Apr. 16—The Great Secret (Episode No. 15—Two parts—Drama).

METRO COMEDIES.

Mar. 5—Modern Romance (Rolma—Comedy).
Mar. 12—Locked Out (Drew—Comedy).
Mar. 19—The High Cost of Living (Drew Comedy).
Mar. 26—Awakening of Helene Minor (Drew—Comedy).
Apr. 2—Regeneration of Reginald (Rolma—Comedy).
Apr. 16—Handy Henry (Drew).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Feb. 19—Her Scrambled Ambition (Comedy).
Mar. 5—Speed (Comedy).
Mar. 19—The Magic Vest (Comedy).
Apr. 2—Getting the Evidence (Comedy).

FAMOUS PLAYERS.

Feb. 26—The Fortunes of Fifi (Five parts—Drama).
Mar. 12—Sapho (Five parts—Drama).
Mar. 19—The Dummy (Five parts—Drama).
Apr. 16—Sleeping Fires (Five parts—Drama).

KLEVER COMEDY.

Feb. 26—Some Doctor (Comedy).
Mar. 12—Flivvering (Comedy).
Mar. 26—Rough and Ready Reggie (Comedy).
Apr. 9—His Military Figure.

LASKY.

Feb. 22—On Record (Five parts—Drama).
Mar. 1—Those Without Sin (Five parts—Dr.).
Mar. 5—Castles for Two (Five parts—Drama).
Mar. 15—The Prison Without Walls (Five parts—Drama).
Mar. 26—The Bottle Imp (Five parts—Drama).
Apr. 5—The School for Husbands (Five parts—Comedy-Drama).
Apr. 9—The Cost of Hatred (Five parts—Dr.).
Apr. 12—Tides of Barnegat (Five parts—Dr.).

MOROSCO AND PALLAS.

Feb. 1—The Wax Model (Five parts—Drama).
Feb. 8—Her Own People (Five parts—Dr.).
Mar. 8—Out of the Wreck (Five parts—Dr.).
Mar. 22—The Spirit of Romance (Five parts—Drama).
Mar. 29—As Men Love (Five parts—Drama).
Apr. 2—The Bond Between (Five parts—Dr.).

PARAMOUNT-BURTON HOLMES.

Mar. 12—On the Great Glacier (Scenic).
Mar. 19—Through Canadian Canyons (Scenic).
Mar. 26—Vancouver and Victoria (Scenic).
Apr. 2—Mid-Winter Sports in Quebec (Scenic).
Apr. 9—East of Suez (Scenic).
Apr. 16—In Old India (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 19—59th Edition—Colonel Heeza Liar Spy Dodger (Cartoon Comedy); Rivaling Nature's Flowers; Picto Puzzles; In the West Indies.
Mar. 26—60th Edition—Bobby Bumps, Office Boy (Cartoon Comedy); Crab Fishing in Virginia; Americanizing an Oriental Art; Assaying the Nation's Gold.
Apr. 2—61st Edition—Quacky Doodles As the Early Bird (Cartoon Comedy); Mission Life in California; Picto Puzzles by Sam Lloyd; Mobilizing the Red Cross.

Triangle Film Corporation.

FINE ARTS.

Mar. 11—A Love Sublime (Five parts—Drama).
Mar. 18—A Daughter of the Poor (Five parts—Drama).
Mar. 25—A Woman's Awakening (Five parts—Drama).
Apr. 8—Her Official Fathers (Five parts—Dr.).
Apr. 15—An Old-Fashioned Young Man (Five parts—Drama).

INCE-KAY-BEE.

Mar. 11—The Little Brother (Five parts—Dr.).
Mar. 18—Blood Will Tell (Five parts—Drama).
Mar. 25—The Square Deal Man (Five parts—Drama).
Apr. 1—The Dark Road (Five parts—Drama).
Apr. 8—Sweetheart of the Doomed (Five parts—Drama).
Apr. 15—Paddy O'Hara (Five parts—Drama).

TRIANGLE KOMEDY.

Apr. 1—A Finished Product.
Apr. 1—Innocent Sinners.
Apr. 8—A Birth Scandal.
Apr. 8—The Bookworm Turns.
Apr. 15—Her Birthday Knight.
Apr. 15—Her Finishing Touch.

TRIANGLE PRODUCTION.

Apr. 1—Her Father's Keeper (Five parts—Drama).

MACK-SENNETT KEYSTONES.

Mar. 4—Villa of the Movies (Two parts—Com.).
Mar. 11—Dodging His Doom (Two parts—Com.).
Mar. 18—Her Circus Knight (Two parts—Com.).
Mar. 25—Her Fame and Shame (Two parts—Comedy).
Apr. 1—Pinched in the Finish (Two parts).
Apr. 8—Her Nature Dance (Two parts).
Apr. 15—Teddy at the Throttle (Two parts).

SUPERPICTURES, INC.

Feb. 26—Seven Deadly Sins, "Passion" (McClure—Five parts—Drama).
Mar. 5—Seven Deadly Sins—"Wrath" (McClure—Five parts—Drama).
Mar. 12—Seven Deadly Sins—"The Seventh Sin" (McClure—Seven parts—Drama).

Feature Releases

ART DRAMAS, INC.

Mar. 29—The Law That Failed (Apollo Pictures, Inc.—Drama).
Apr 12—The Inevitable (Erbograph—Five parts—Drama).
Apr. 19—The Great Bradley Mystery (Apollo—Five parts—Drama).
Apr. 26—A Mother's Ordeal (Van Dyke—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Mar. 5—A Poor Little Rich Girl (Drama).
Mar. 26—Broadway Jones.

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Mar. 12—Mutiny (Five parts—Drama).
Mar. 19—Polly Redhead (Five parts—Drama).
Mar. 26—The Gift Girl (Five parts—Drama).
Apr. 2—Susan's Gentleman (Five parts—Dr.).
Apr. 9—The Pulse of Life (Five parts—Dr.).
Apr. 16—A Jewel in Pawn (Five parts—Dr.).
Apr. 23—The Girl in the Checkered Coat (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Feb. 26—Kidding Sister (Comedy).
Mar. 1—Out for the Coin (Two parts—Com.).
Mar. 5—As Luck Would Have It (Comedy).
Mar. 12—His Flirting Ways (Comedy).
Mar. 19—Sauce for the Goose (Comedy).
Mar. 26—Clothes and the Man (Comedy).
Apr. 2—Suspended Sentence (Comedy).
Apr. 9—Twice in the Same Place (Comedy).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 484.)

EDUCATIONAL FILM CORP.

Mar. 19—The Living Book of Nature ("Feeding the Fish-Eaters"—Edu.).
Mar. 26—The Living Book of Nature ("Feeding the Bears"—Edu.).
March—Ascent of the Matterhorn (Scenic).
March—Austrian Ski-School (Scenic).
March—Sea Lions (Edu.).
Apr. 2—The Living Book of Nature ("The Elephants"—Educational).
Apr. 9—The Living Book of Nature ("Three Animals"—Educational).
Apr. 16—The Living Book of Nature ("The Elephants"—Educational).

FOX FILM CORP.

Feb. 26—A Child of the Wild (Five parts—Dr.).
February—The Honor System (Special Release—Drama).
Mar. 5—Sister Against Sister (Five parts—Drama).
Mar. 12—A Tale of Two Cities (Five parts—Drama).
Mar. 12—Love's Law (Five parts—Drama).
Mar. 19—The Blue Streak (Five parts—Drama).
Mar. 26—High Finance (Five parts—Drama).
Apr. 2—Her Greatest Love (Five parts—Dr.).
Apr. 2—Tangled Lives (Five parts—Drama).
Apr. 9—Her Temptation (Five parts—Drama).
Apr. 16—The Derelict (Five parts—Drama).

FOXFILM COMEDY.

Mar. 5—Her Father's Station (Two parts—Comedy).
Mar. 12—Hearts and Saddles (Two parts—Comedy).
Mar. 19—The House of Terrible Scandals (Two parts—Comedy).
Mar. 26—His Merry Mix-Up (Two parts—Comedy).
Apr. 2—A Bath House Tangle (Two parts).

GREATER VITAGRAPH (V-L-S-E, INC.).

Apr. 2—Babette (Five parts—Drama).
Apr. 2—The Collie Market (One of Paula Blackton's Subjects—Two parts).
Apr. 2—Pests and Promises (Comedy).
Apr. 2—Captain Jinks In and Out (Two parts—Comedy).
Apr. 2—The Secret Kingdom (Episode No. 14, "The Portrait of a King"—Two parts—Drama).
Apr. 9—Apartment 29 (Five parts—Drama).
Apr. 9—A Spring Idyl (One of Paula Blackton's Subjects—One reel).
Apr. 9—Captain Jinks and Himself (Two parts—Comedy).
Apr. 9—The Secret Kingdom (Episode No. 15, "The Tocsin"—Two parts—Drama).
Apr. 16—Her Secret (Five parts—Drama).
Apr. 16—The Little Strategist (One of Paula Blackton's Subjects—Two parts).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).
February—Two Men and a Woman (Five parts—Drama).

KEEN CARTOON CORP.

Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Mar. 5—Burning the Candle (Essanay—Five parts—Drama).
Mar. 12—Little Lost Sister (Selig—Five parts—Drama).
Mar. 19—Satan's Private Door (Essanay—Five parts—Drama).
Apr. 1—The Mishaps of Musty Suffer (Third Series, No. 1, "The Fried Egg Hero"—Comedy).
Apr. 2—The Law of the North (Edison—Five parts—Drama).
Apr. 8—The Mishap of Musty Suffer (Third Series, No. 2, "The Soda Jerker"—Comedy).
Apr. 9—The Trufflers (Essanay—Five parts—Drama).

SELZNICK PICTURES.

January—Panthea (Five parts—Drama).
February—The Argyle Case (Seven parts—Dr.).
March—The Price She Paid (Seven parts—Dr.).
March—The Eternal Sin (Seven parts—Drama).

WORLD PICTURES.

Feb. 26—A Girl's Folly (Five parts—Drama).
Mar. 5—The Web of Desire (Five parts—Dr.).
Mar. 12—The Dancer's Peril (Five parts—Dr.).
Mar. 19—The Social Leper (Five parts—Drama).
Mar. 26—As Man Made Her (Five parts—Drama).
Apr. 2—Man's Woman (Five parts—Drama).
Apr. 9—The Family Honor (Five parts—Dr.).
Apr. 16—Forget-Me-Not (Five parts—Drama).

States Right Features

ABRAMS & WERNER.

April—The Bar Sinister (Drama).

ANCHOR FILM CORP.

Mar. 20—Hell Hath no Fury (Six parts—Dr.).

ARGOSY FILM, INC.

December—The People vs. John Doe (Six parts—Drama).
December—Where D'ye Get That Stuff (Five parts—Comedy).

ARROW FILM CORP.

Jan.—The Deemster (Nine parts—Drama).

BELMONT FILM CO.

Feb. 26—A Hotel Mix-Up (Comedy).

BIOGRAPH COMPANY.

December—One Round O'Brien (Comedy).

WORLD FILM.

March—The Mothers of France.

CINES.

April—The Fated Hour (Six parts—Drama).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

COSMOFOTOFILM CO.

Mar. ——The Manx-Man (Eight parts—Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

CLUNE FILM MFG. CO.

January—The Eyes of the World (Ten parts—Drama).

EBONY FILM CORP.

Feb. 26—A Natural Born Shooter (Drama).

E. I. S. MOTION PICTURE CORP.

Mar. ——Trooper 44 (Five parts—Drama).

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Seven parts—Drama).

FRIEDER FILM CORP.

April—The Birds' Christmas Carol (Five parts—Drama).

FRIEDMAN ENTERPRISES.

February—A Mormon Maid (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GERMANY'S OFFICIAL WAR FILMS, INC.

January—Germany and Its Armies of Today (Topical).

GOLD MEDAL PHOTOPLAYERS.

March—The Web of Life (Five parts—Drama).

GRAFTON PUB. FILM CO.

January—Argonauts of California (Ten parts—Historical).

GRAND FEATURE FILM CORP.

Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).
Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).
Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

JOHN W. HEANEY.

Jan.—The Valley of Fear (Six parts—Drama)

KESSEL & BAUMAN.

Jan. —Mickey.

LEA-BEL CO.

February—Modern Mother Goose (Five parts).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.)

S. B. LUST, INC.

Jan.—The Porter (Two parts — Comedy — Drama—All Colored Performers).

MAJOR FILM CORP.

Feb.—Will You Marry Me (Drama).

M-C FILM CO.

March—America Is Ready (Five parts—Top.).

MILES.

April—The Test of Womanhood (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

ROTHACKER FILM MFG. CO.

February—Ranch Life in the Big Horn Mountains (Two parts—Descriptive).

WILLIAM N. SELIG.

April—The Garden of Allah.

SHERMAN ELLIOTT, INC.

October—The Crisis (Selig—Seven parts—Dr.).

A. STONE.

February—If We Should Go to War (Two parts).

THE FILM EXCHANGE.

January—The Golden Rosary (Five Parts—Dr)

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNITY SALES CORP.

January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

December—The People vs. John Doe (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
April—Even as You and I (Seven parts—Dr.).

WARNER BROS.

December—Robinson Crusoe (Five parts—Dr.)

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

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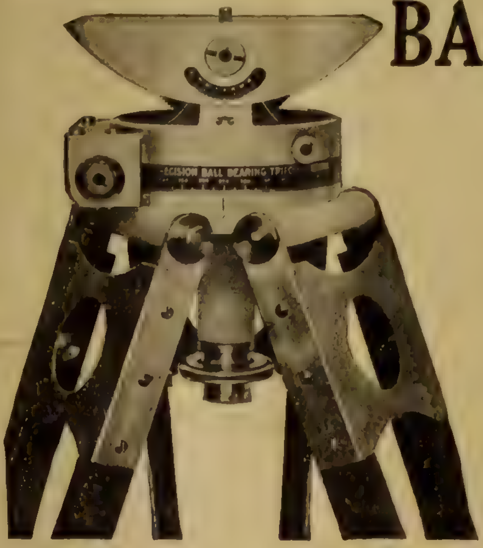

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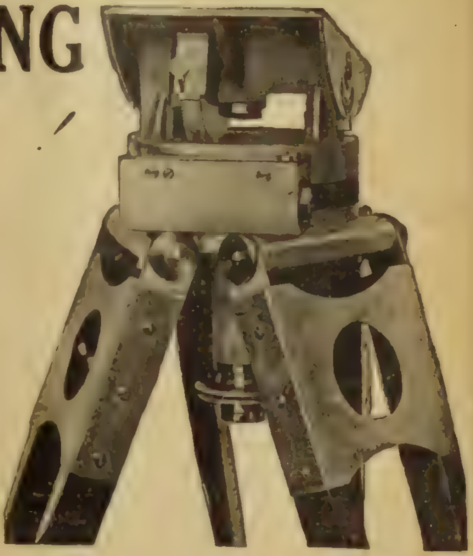

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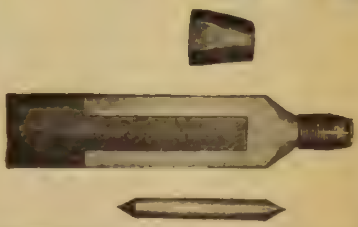

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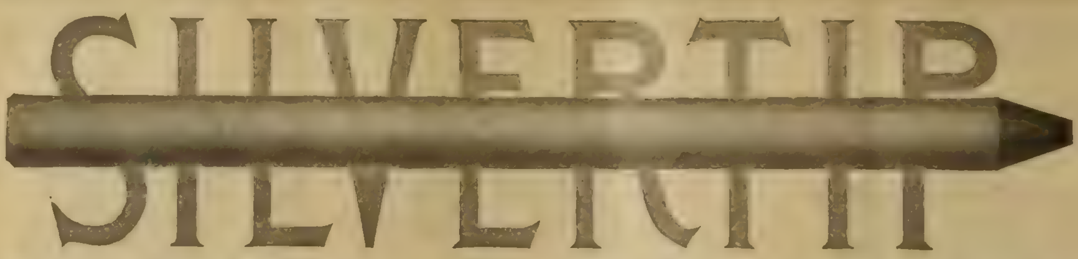

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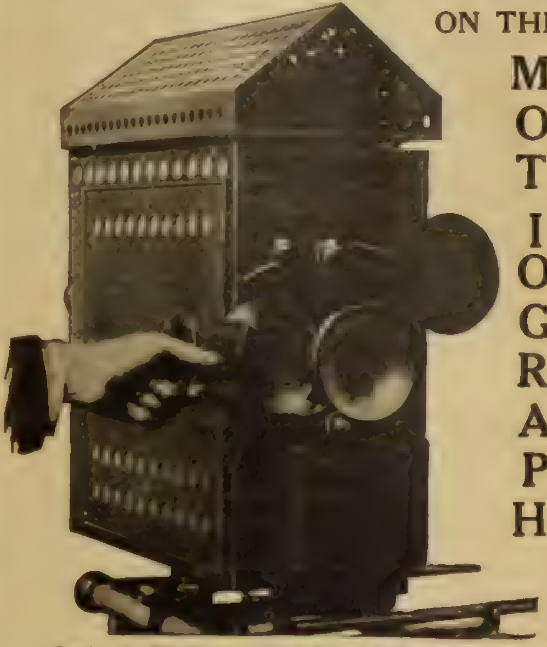

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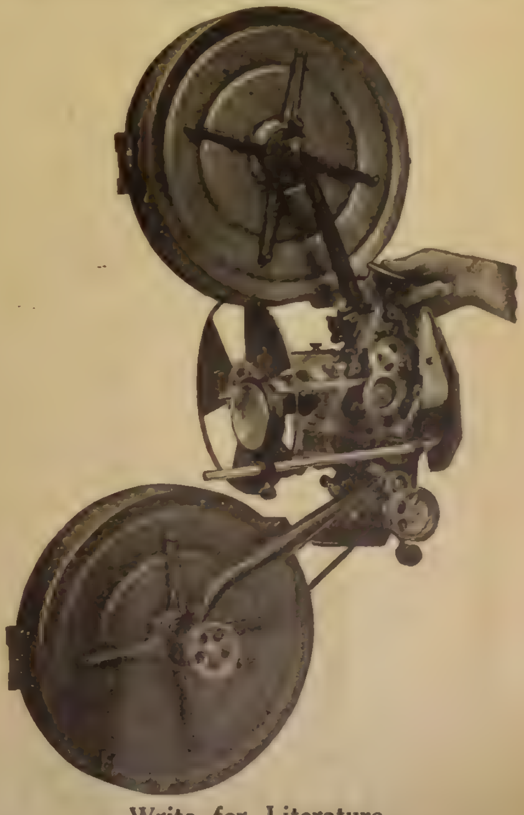

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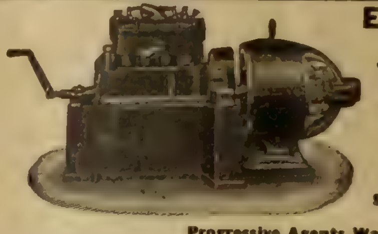

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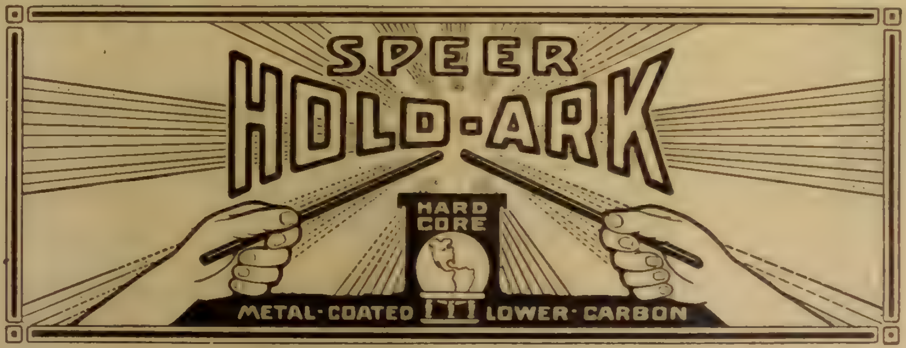

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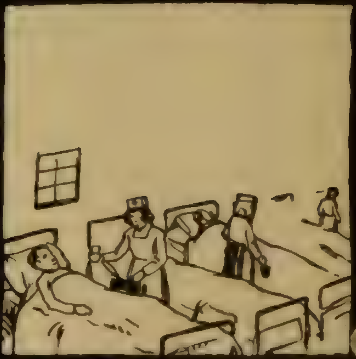

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Ninety Gold Street New York, N.Y.

Vol. 32, No. 4 April 28, 1917 Price 15 Cents

H E HOFFMAN

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

"THE EPOCH-MAKING MASTERPIECE"
—*Consensus of All Critics*

GEORGE BRONSON HOWARD'S

"GOD'S MAN"

A Play of New York's Broadway

WITH

H. B. WARNER

—8 REELS—

Territorial Booking Privileges Now Being Allotted

THE FROHMAN AMUSEMENT CORPORATION

William L. Sherrill, Pres. 18 East 41st Street, New York

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

LINCOLN CYCLE
BY BENJAMIN CHAPIN

Benjamin Chapin

Announces

A Private Showing of a Group of Photoplays from

THE LINCOLN CYCLE

At The

Strand Theatre
1597 Broadway
Friday, April Twentieth

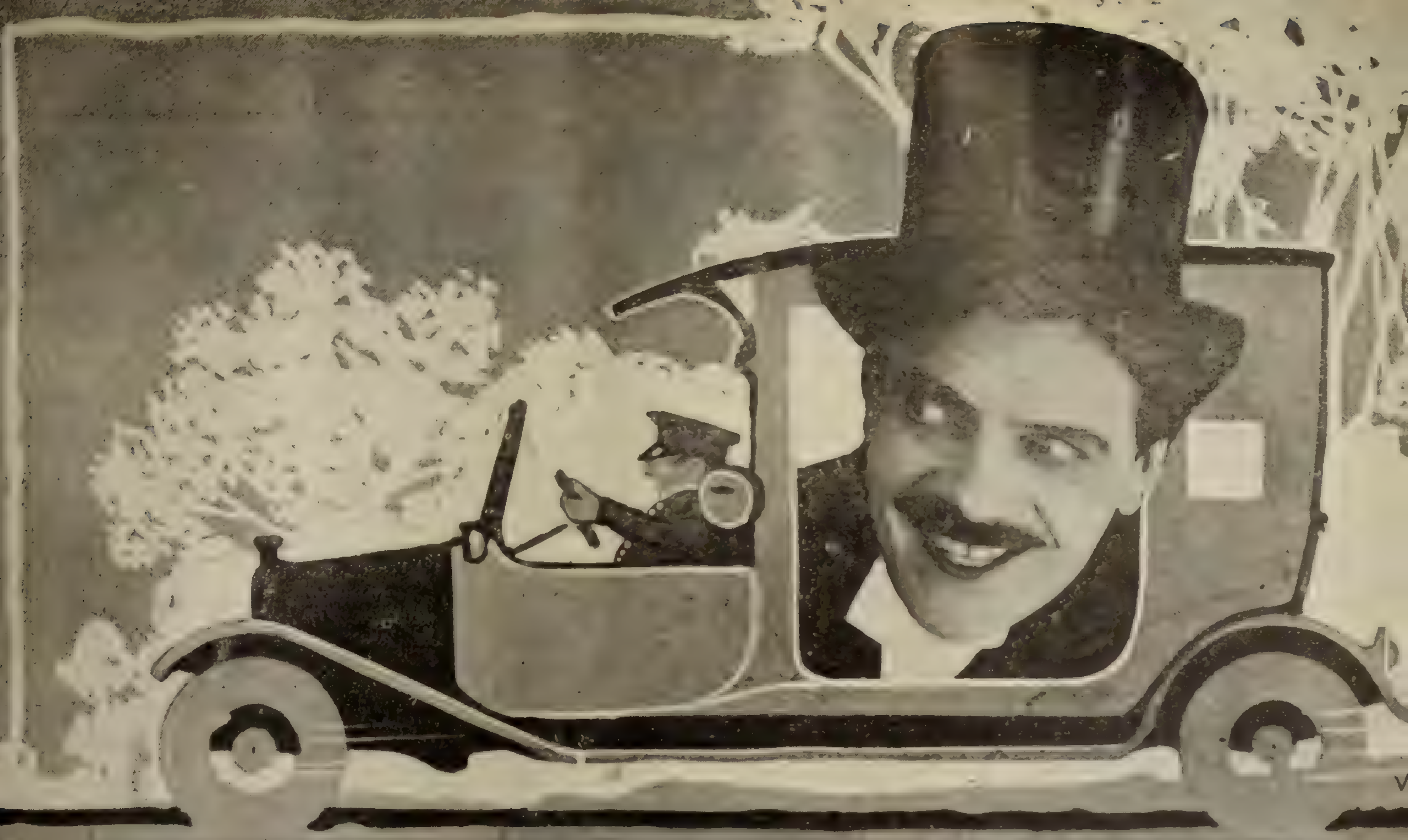
At Ten O'clock
in the Morning

Admission will be by card only

If you have not received an invitation and are interested in the idea of the Lincoln Cycle pictures, we would be glad to send you a card or leave one at the box office in your name if you will write us to that effect.

Benjamin Chapin Studios

Ridgefield Park, N. J.
Phone 583 Hackensack



Talk About Speeding!

MAX LINDER

in

"Max in a Taxi"

has left other comedians miles behind. He has struck his real pace in his third American made comedy. "Max Comes Across" and "Max Wants a Divorce" brought gales of laughter, but this is a SCREAM.

DON'T MISS THIS ONE!

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

If You Are Not On the Mailing List of the Moving Picture Weekly--GET ON!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

TWO SENSATIONAL SUCCESSES

The Universal's Greatest Serial and Its Seven Part Series Prove Big Box Office Attractions

Ben Wilson and Neva Gerber in "The Voice on the Wire" Serial.

"TWO at a time is good fishing," as the kids say, but you wise Exhibitors don't have to fish for these two wonderful prizes released by the Universal for your benefit. "The Voice on the Wire," the Universal's latest and greatest serial, has captured the fans of the country. It is going big in thousands of theatres, and getting increased attendance at each episode. Based on the popular novel of the same name by Eustace Hale Ball, author of "Traffic in Souls" and many other huge successes, its picturization is eagerly seen by the multitude who read that absorbing story in book form. In every section of the country the episodes are being published in story form in local newspapers and the result has driven crowds of fans to the theatres showing this Universal triumph. Ben Wilson, the popular Universal star, is supported by beautiful **Neva Gerber, Joe Girard and a huge and brilliant cast. The lavish production, the baffling mystery, the tense situations that bring the people to each succeeding episode are produced under the masterly direction of Stuart Paton, who directed the Universal's stupendous spectacular drama, "20,000 Leagues Under the Sea," which fact alone assures a production far beyond the average. Now is the golden time, the assured opportunity to book this huge success and get in on the big money it is coining for Exhibitors wherever shown. Wire or write to your nearest Universal Exchange or communicate with the home office of the Universal, 1600 Broadway, New York.**

"Something just as good" in this instance does not mean an inferior substitute. It means that in "The Perils of the Secret Service" there is a marvelous opportunity for those Exhibitors who appreciate continuous business, but who for any reason, do not care to book or show a serial photoplay. This novel series consists of seven dramatic two reelers, EACH COMPLETE IN ITSELF, in all of which Kingsley Benedict, the favorite Universal player, plays the lead, supported by a different leading woman in each part. The stories are founded on the famous "Yorke Norroy" series by George Bronson Howard, author of the literary sensation, "God's Man." They achieved a truly marvelous popularity when published in one of America's biggest fiction magazines recently. Mr. Howard, who has written many successful plays as well as novels, personally directed the picture, and every detail of the inner workings of the Secret Service are faithfully shown.

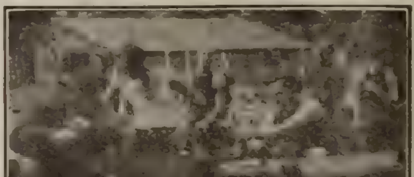
Kingsley Benedict in "The Perils of the Secret Service."

The plots are heroic, dramatic and unusual, and in these days of spies, bomb plots and the like they pull the crowds as molasses draws flies. **Get in touch with your nearest Universal Exchange immediately if you wish to cash in on the tremendous popularity of this unique series.**

TREMENDOUS POPULARITY

Universal Screen Magazine Breaks All Booking Records

EXCHANGE managers in every one of the Universal's 73 distributing offices report record bookings on this marvelous "one reel feature that made good in a day." There is nothing like it on the market; you can't duplicate its pulling power with any of the numerous imitations; you can't get the variety of subjects of such wide popular appeal; you can't get the fans clamoring for any other one-reeler as they have done for the Universal Screen Magazine. It was the demand of the fans that caused its release every week, although it was originally planned for twice a month only. That is the sort of popularity that shows up in NET profits, Mr. Exhibitor, and now in the sixteenth week of unprecedented success is a pretty good time for you to get full particulars regarding this genuine attraction. Send to your nearest Universal Exchange for copy of FREE booklet that will tell you all about the Universal Screen Magazine.



Tired Business Men at Health Farm. Universal Screen Magazine.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

The GREATER Program

The Mighty Universal Service Alone Meets Every Exhibitor's Needs

IT is not necessary to say the greatest Program on earth, because the Universal Program is GREATER in quantity and quality than all competitive services combined. When you see listed the releases on the regular Universal Program you are seeing the cream of the film world, not only in short subjects but in varied interests, and in that scientific balance that keeps up the interest throughout the week, getting more repeat admissions than any other form of entertainment now available anywhere. For convenience in booking an "open" program the regular program is divided into "specials" and "regular" releases. Read below.

Special Releases

On the Universal Program for the Week of May 7

BECAUSE these specials are the pick of the program's bunch of novelties, they lend themselves readily to the needs of every Exhibitor who wants to bolster up a weak program; help out a weak feature performance, or strengthen his entertainment generally. And because they are such "specials" in the truest sense of the word they cost you a slight advance. They are worth it. With them you can get the crowds, no matter what competition you have.

BUTTERFLY—"ETERNAL LOVE" (Five-Reel Drama)—Ruth Clifford and Douglas Gerrard.

NESTOR—"THE LOST APPETITE" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

GOLD SEAL—"THE GRIP OF LOVE" (Three-Reel Drama)—Allen Holubar and Louise Lovely.

L-KO—"TOM'S TRAMPING TROUPE" (Two-Reel Comedy)—Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling.

UNIVERSAL ANIMATED WEEKLY—No. 71.

UNIVERSAL SCREEN MAGAZINE—Issue No. 18.

Regular Releases

On the Universal Program for the Week of May 7

THE regular releases include those sterling one, two and three-reel dramatic and comedy subjects which constitute the backbone of the mighty Universal Program, and which have given it the reputation of setting the standard for all competitors. Look them over and remember that—like the "specials"—they can be booked separately, if desired.

VICTOR—"BASEBALL MADNESS" (One-Reel Comedy)—Billy Mason and Gloria Swanson.

VICTOR—"SWEARING OFF" (One-Reel Comedy)—Eileen Sedgwick.

IMP—"FLAMES OF TREACHERY" (One-Reel Drama)—Lois Wilson and Lee Hill.

IMP—"THE GIRL IN THE GARRET" (Two-Reel Drama)—Jack Nelson and Molly Malone.

BISON—"ONE WILD NIGHT" (Two-Reel Drama)—Gypsy Hart and Kingsley Benedict.

LAEMMLE—"THE DOCTOR'S DECEPTION" (One-Reel Drama).

BIG U—"CAPTAIN MARJORIE'S ADVENTURE" (Two-Reel Indian Drama).

The two lists above comprise the complete Universal Program of twenty-nine reels a week. Constantly growing in popularity, the Universal Program is bringing success to thousands of Exhibitors throughout the country, many of whom it has saved from feature failure. Wire or write your nearest Universal Exchange today for full particulars, or address the home office of the Universal as above.

Near Riot at Rialto

Universal Animated Weekly Patriotic Number Enthuses Big Broadway Audience

THE current showing of the Universal Animated Weekly at the Rialto, Broadway's newest and finest moving picture palace, was marked by a riot of enthusiasm. True to its reputation, the U. A. W. scored another beat by showing the President in the act of signing the War Message. With two machines, Mgr. Rothapfel caused this picture and the telegraphic message announcing the event to be shown simultaneously; then the orchestra played the national anthem, and the thousands of people present went wild with enthusiasm. The release was patriotic from end to end. Soldiers, sailors, battleship practice; the latest U. S. Submarine preparedness activities all over the country (shown by permission of the National Publicity Committee) brought forth round after round of applause. This is what the U. A. W. will do for you, Mr. Exhibitor. It will get business when nothing else will. Book through your nearest Universal Exchange, or the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

Pacifists at Capitol, Washington, D. C.
Universal Animated Weekly.

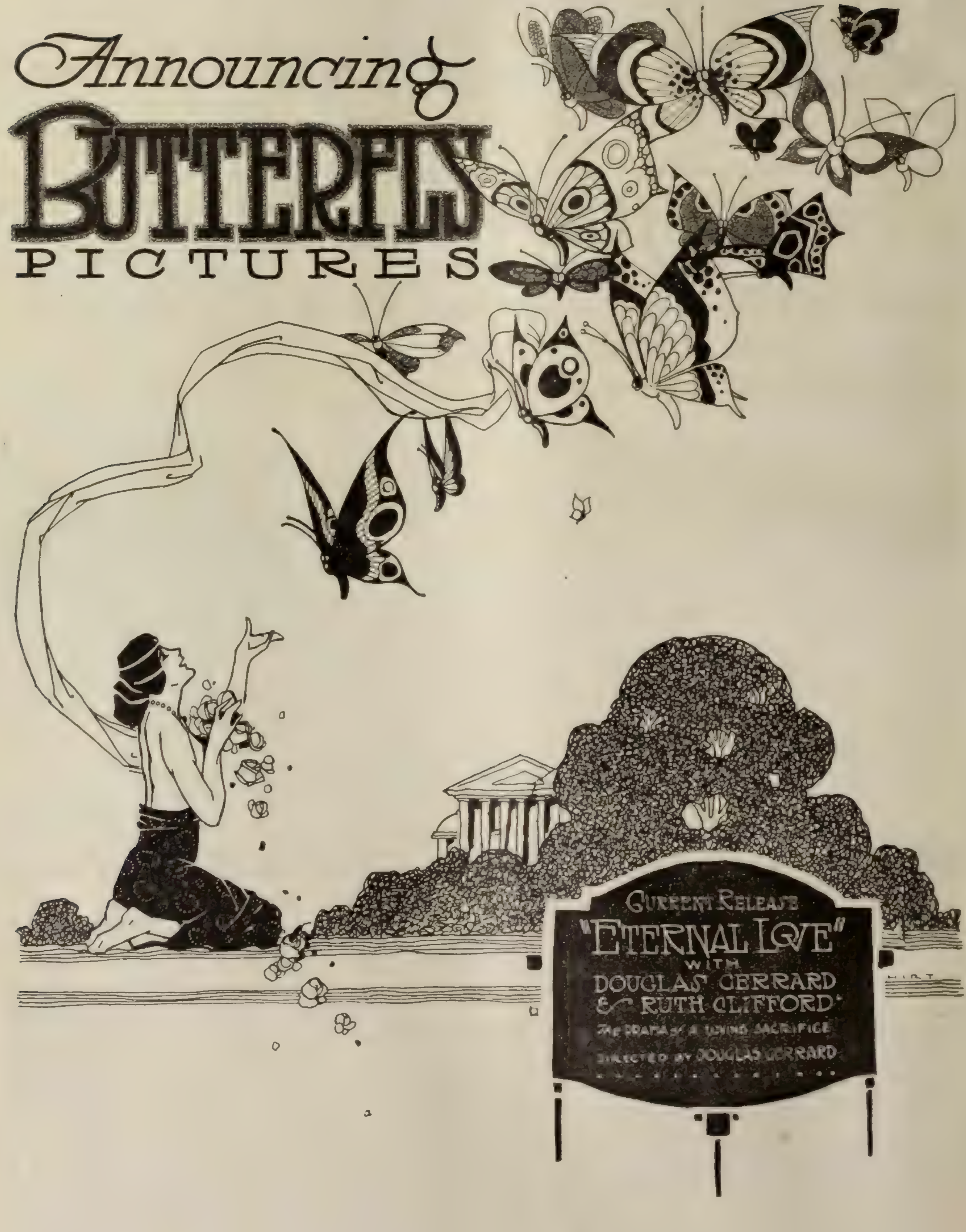
New Mark Set in Comedy

"20,000 Laughs Under the Sea" Cleverest Burlesque Ever Filmed

TWENTY thousand laughs is all wrong—it is one great, big laugh from start to finish with barely a chance for the fans to catch their breaths. Here is the highest standard of comedy ever released. It is a frank and free burlesque of the Universal's tremendous "20,000 Leagues Under the Sea," and in the hands of the Joker Comedians it proves to be a riot of laughter. If you are lucky enough to get this marvelous two-reel comedy, you can boost it harder than any comedy you have ever booked. It will stand all you can give it, and then some.

Gale Henry, Joker Comedian.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!


Announcing
BUTTERFLY
PICTURES
CURRENT RELEASE
"ETERNAL LOVE"
WITH
DOUGLAS GERRARD
& RUTH CLIFFORD
THE DRAMA OF A LOVING SACRIFICE
DIRECTED BY DOUGLAS GERRARD
HIRT

"20,000 LEAGUES UNDER THE SEA"

—is making a smashing clean up for hundreds of Exhibitors. In Brooklyn, N. Y., in the Marcus Loew Houses in which matinees on "20,000 LEAGUES UNDER THE SEA" were advertised for 2 P. M. they had to begin the performances at 11 A. M. to avert a riot.

No film spectacle in the history of the industry can show the tremendous smashing record for crowds and profits to Exhibitors as "20,000 LEAGUES." Film men admit it's the knock-out of the year. No production can touch it. It's got them all beaten by miles. All state rights have been sold except in the following territory—Missouri, Kansas, Nebraska, Oklahoma, Indiana and Kentucky. 42 out of 48 States already sold. Six states left. State Rights on these remaining six now offered. Direct bookings in these States will also be considered until sold. You'll wait years before another such a clean up chance comes your way again. Wire for State Rights on these remaining 6 States or for direct bookings in these states. DO IT QUICK. State Rights Dept., UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President. "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

Our Victory Saves The biggest Thing

(No. 173 Straight from the Shoulder Talk by the
President of the Universal Film Mfg. Co.)

(Written April 10th, 1917)

Yesterday the Supreme Court of the United States put the finishing touch on the most important law-suit in the history of the moving picture business when it decided in favor of the Universal Film Manufacturing Company and against the Motion Picture Patents Company in the famous "Latham Loop" case.

This is the biggest and best thing that has happened to the exhibitors of the United States in ten years, and it is a matter of supreme pride for me to announce that THE UNIVERSAL ALONE fought the fight which insures freedom to the exhibitors of this country!

The Universal financed the fight year after year and through court after court without a dollar's worth of help from any other producing company, any other exchange or any exhibitor on earth! At one time we issued a general appeal to all other producers to chip in and help stand the terrific expenses, BUT NOT A DOLLAR WAS FORTHCOMING.

If the Universal had not defended the case with all the power at its command, if we had been caught off our guard at any time, if the Patents company had won, you and every other exhibitor in the country might now BE USING ONLY SUCH PICTURES AS THE PATENTS COMPANY PERMITTED YOU TO USE! You might be the body-and-soul slave of the tightest monopoly that ever monopped in the land of the free and the home of the brave!

At one time during the long court fight it was suggested to us by a trickster that we purposely let the Patents company win the case if we could arrange with that company to let us in on their monopoly! While this never interested us for a minute, we might have made dishonest millions by doing it, and we could now be telling you where to get off, what kind of pajamas to wear, and how to part your hair! We would have NO COMPETITION WHATEVER and you would either take the films we offered you at the price we demanded or you'd have to quit the theatre business!

We had not a dollar to gain by spending our money in fighting the Patents company. All we had to gain was the glory of insuring freedom for the exhibitors and for ourselves.

If we had formed a legal combination with the Patents company, not a single producing company now doing business would be able to market a dollar's worth of film without paying tribute to us!

You from Slavery in Film History

We had the choice of making millions of dollars in profit with dishonor, or paying thousands upon thousands out of our pockets in court and attorney's fees —with honor! We chose the latter course and now some of our film acquaintances grin at us and say, "Now that you've won, what has it GOT you?"

It has GOT us just this:

First, it has got us the joy that comes from a clean fight, cleanly fought and cleanly won!

Second, it has got us the clear conscience which results from doing the right thing, THE AMERICAN THING, in the right way, REGARDLESS OF COST.

Third, it has not got us a dollar of profit but has got us into a great wad of expense—but, thank God, dollars are not the only thing that constitute the joy of living or the reward of work!

Fourth, it has got us the fun of telling you what regular humdingers we are; and it has given us this new opportunity to toot the very gizzard out of our own horn!

Do you remember that about two years ago you received notice from the Patents company telling you that you must not use any but licensed films in your projection machines? And do you remember that thousands of you came running to our exchanges in a panic and asking what to do? And do you remember that THE UNIVERSAL told you not to worry but to go home and go to sleep and forget it because WE WOULD PROTECT YOU? Well, we've done it—and you can go back to sleep again if you like.

Gentlemen, you are now free to run your own business as you please, and if any attempt is made in the future to enslave you in one way or another, you can rest assured that the Universal will still be on the job to fight your fight and win it!

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York

ART DRAMAS

Herbert Blaché
Presents
The Talented Emotional Artiste

Naomi Childers

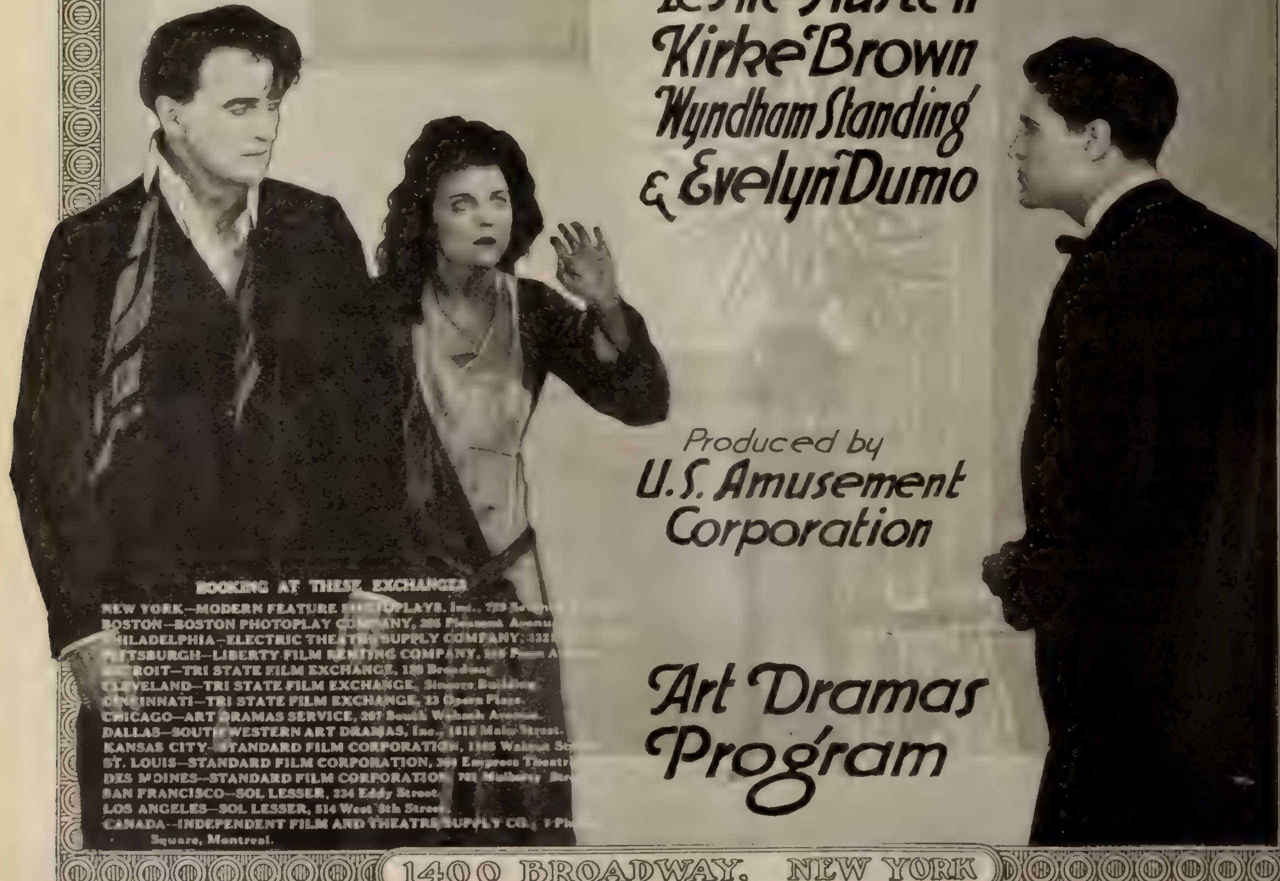
in

"The Auction of Virtue"

A particularly appealing problem play of contemporary life based on an unusually interesting story.

A superior supporting cast including

Leslie Austen
Kirke Brown
Wyndham Standing
& Evelyn Dumo



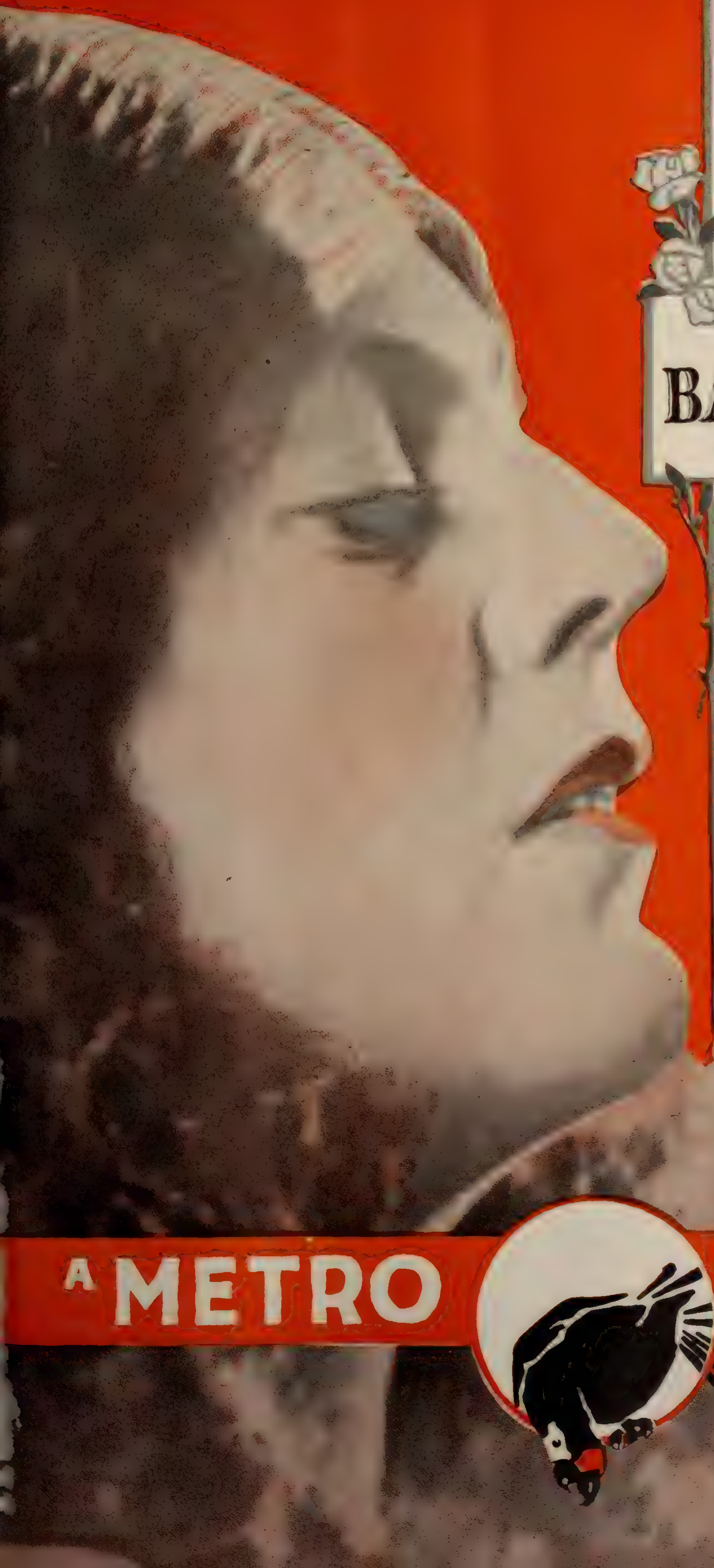
Produced by
U.S. Amusement Corporation

Art Dramas Program

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Sev
BOSTON—BOSTON PHOTOPLAY COMPANY, 206 Pleasant Avenu
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321
PITTSBURGH—LIBERTY FILM RENTING COMPANY, [illegible] Penn A
DETROIT—TRI STATE FILM EXCHANGE, 120 Broadway
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
DALLAS—SOUTHWESTERN ART DRAMAS, Inc., 1818 Main Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1306 Walnut St
ST. LOUIS—STANDARD FILM CORPORATION, 300 Empress Theatr
DES MOINES—STANDARD FILM CORPORATION, 701 Mulberry Str
SAN FRANCISCO—SOL LESSER, 234 Eddy Street.
LOS ANGELES—SOL LESSER, 514 West 8th Street.
CANADA—INDEPENDENT FILM AND THEATRE SUPPLY CO., 7 Ph
Square, Montreal.

1400 BROADWAY, NEW YORK



THE REALLY BIG
DRAMATIC
SENSATION
OF THE YEAR

COLUMBIA
PICTURES CORPORATION
presents

ETHEL BARRYMORE

in *Edward Sheldon's*

The CALL of her PEOPLE

Seven Smashing Acts
Directed by John W. Noble

NOW
BOOKING AS A
SPECIAL
PRODUCTION
DE LUXE
AT ALL
METRO
EXCHANGES

A METRO ATTRACTION PICTURE

If
you were officially
dead and
If
you were actually
alive and
If
you were called
on to be your
own double

*You then could
appreciate the
dilemma
of*

B.A. ROLFE presents

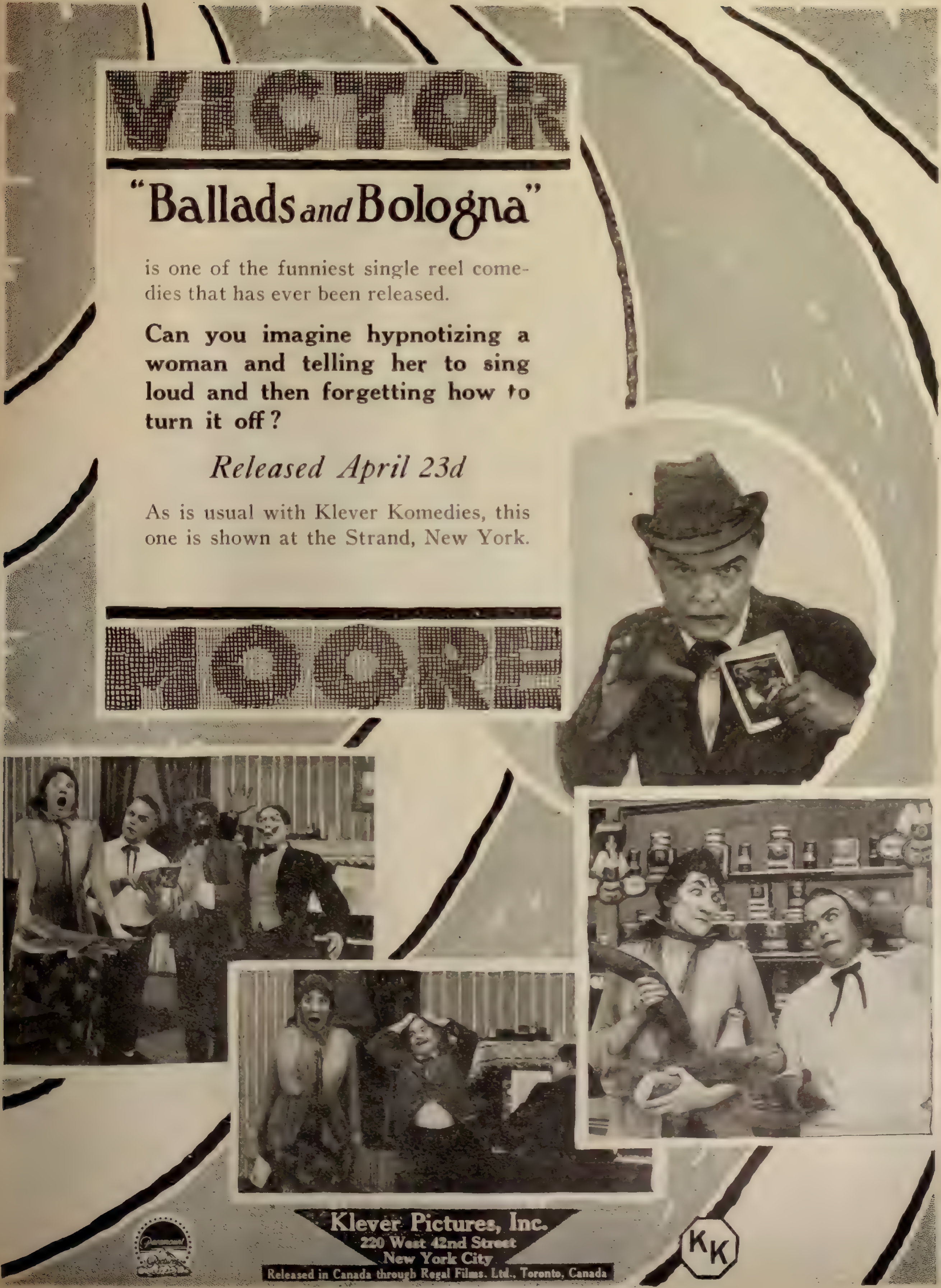
LIONEL BARRYMORE

IN

The MILLIONAIRE'S DOUBLE

A sparkling METRO *wonderplay
directed for Rolfe Photoplays Inc. by
Harry Davenport in 5 brilliant acts.*

**RELEASED ON THE
METRO PROGRAM
APRIL 30.**



VICTOR

"Ballads and Bologna"

is one of the funniest single reel comedies that has ever been released.

Can you imagine hypnotizing a woman and telling her to sing loud and then forgetting how to turn it off?

Released April 23d

As is usual with Klever Komedies, this one is shown at the Strand, New York.

MOORE

Klever Pictures, Inc.
220 West 42nd Street
New York City
Released in Canada through Regal Films, Ltd., Toronto, Canada

Paramount Pictures

Pauline Frederick

It is stars like Pauline Frederick that attract people to your theatre—and keep them coming back. Your success depends largely on the quality and attracting power of the pictures you show.

"Sleeping Fires"

Miss Frederick's next Paramount Picture is a story of a wife whose husband wishes to divorce her so that he can marry his secretary. This picture will rival "Sapho," "Audrey," "The Moment Before," "Bella Donna," or "The Woman in the Case," and other Famous Players successes. Every exhibitor should arrange for "extra time" on this picture.

Released April 16th

A large publicity department and an exhaustive campaign is maintained to create more motion picture patrons for you.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation

Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.;
Cecil B. DeMille, Dir. Gen.

Louise Huff and House Peters

The large following of these stars will enjoy the opportunity of seeing their special talents and dramatic ability brought out in a most unusual Pallas production.

"The Lonesome Chap"

is a story of a wealthy young miner who, after having been betrayed, takes as his ward, the daughter of an employee who has been killed in an accident. House Peters is again seen in rough and ready costume and Louise Huff as the little school girl, is charming and will take your patrons back to their school days.

Released April 19th

Paramount producers believe in giving consistent support, cooperation and assistance to every exhibitor using Paramount Pictures.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation

Adolph Zukor, Pres.; Jesse L. Lasky, Vice-Pres.;
Cecil B. DeMille, Dir. Gen.

"FATTY" ARBUCKLE

Presented by JOS. M. SCHENCK in

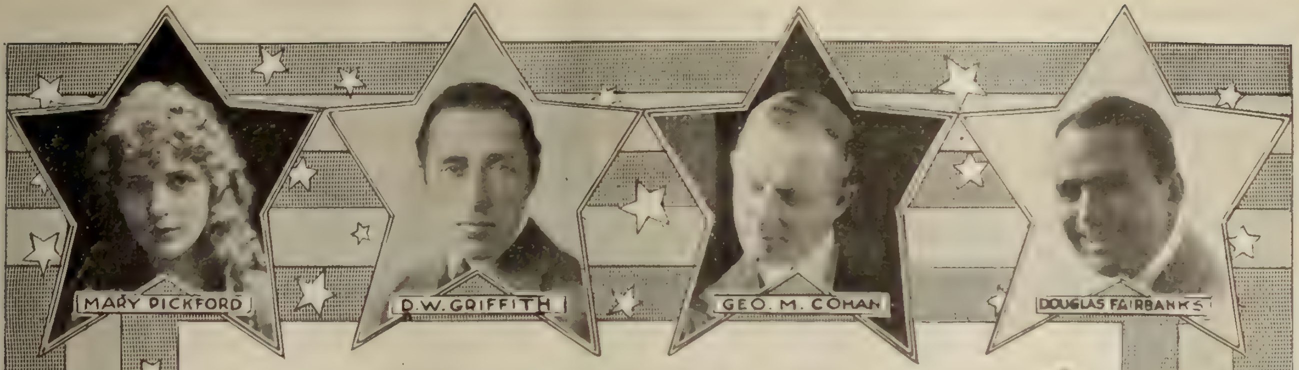
"The Butcher Boy"

Released April 23rd

If you want to put more people into your theatre, get the "run" and "price" of the Paramount Arbuckle Comedies from the nearest Paramount Exchange whether you are now doing business there or not.

DO YOU WANT TO FILL THAT UP?

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK. N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director General.*


MARY PICKFORD
D.W. GRIFFITH
GEO. M. COHAN
DOUGLAS FAIRBANKS

AN EXHIBITOR IS KNOWN BY THE PICTURES HE SHOWS

He *can* exhibit cheaply made, badly acted, poorly conceived films if he wishes.

His audience will protest and then forget he even has a theatre.

Or:

He can present to his public the marvellous stars and productions obtainable through Artcraft exchanges.

He may exhibit Mary Pickford, Douglas Fairbanks, George M. Cohan in their latest pictures and the new productions by D. W. Griffith.

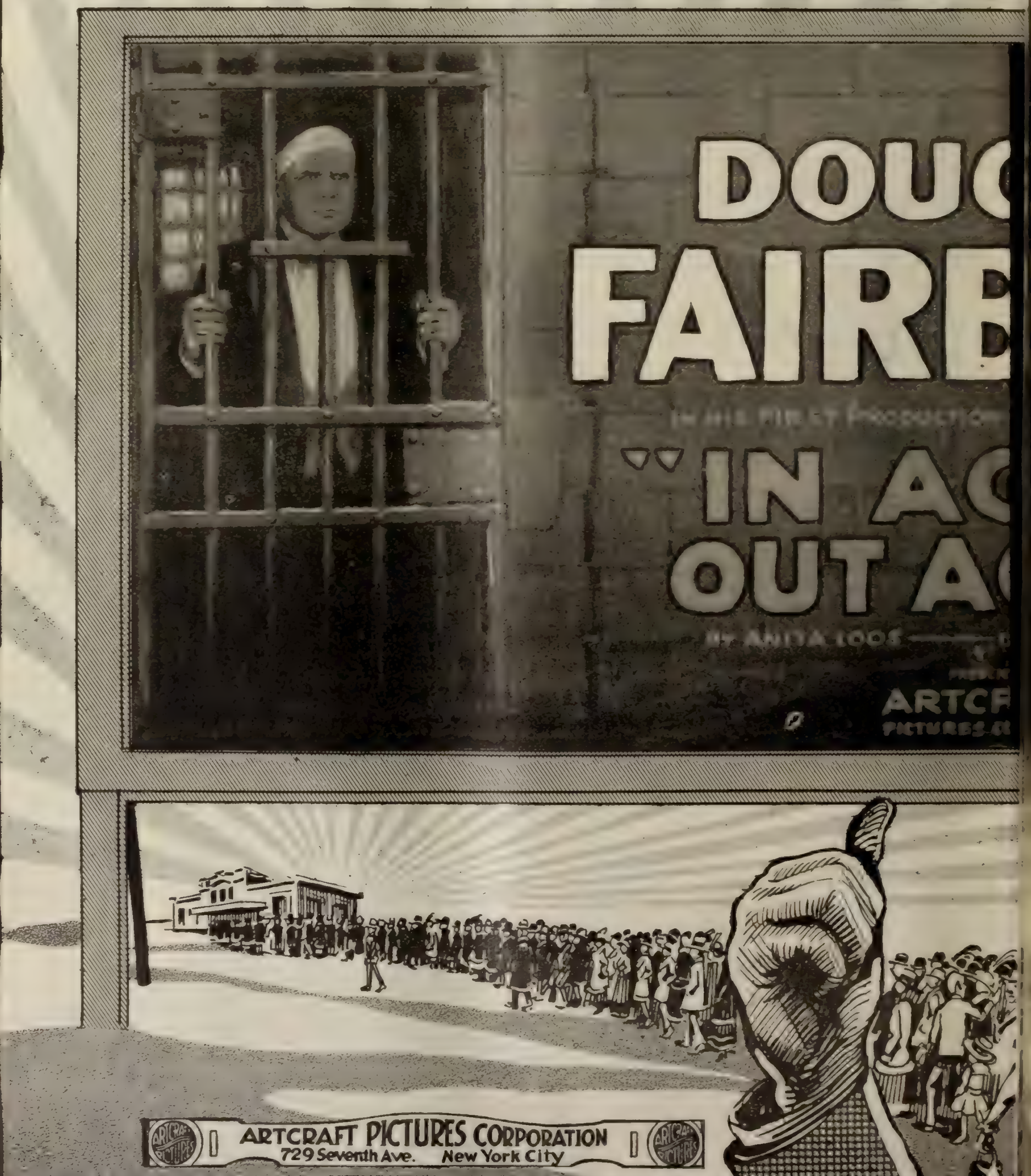
It is entirely up to the exhibitor! By the pictures he shows is he known to his audience.

Watch the Artcraft announcements!

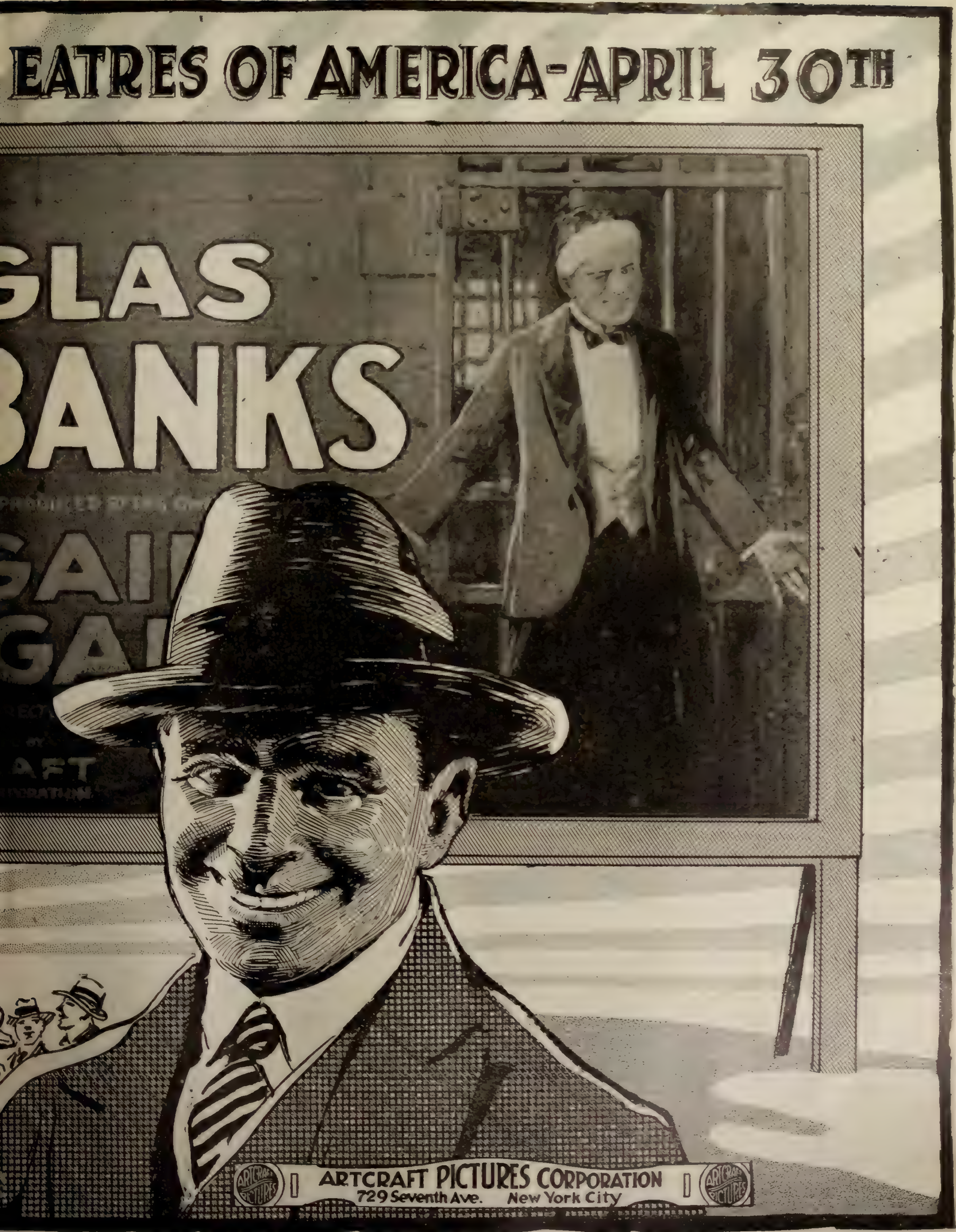
ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

DOUGLAS FAIRBANKS
GEO. M. COHAN
D.W. GRIFFITH
MARY PICKFORD

COMING TO THE LEADING TH


DOUG
FAIRB
IN HIS FIRST PRODUCTION
"IN AG
OUT AG
BY ANITA LOOS
ARTCR
PICTURES

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City


EATRES OF AMERICA-APRIL 30TH
GLAS
BANKS
SAI
GA
AFT
RPORATION

ARTCRAFT PICTURES CORPORATION
729 Seventh Ave. New York City

"TROOPER 44"

FEATURING

The Black Hussars

(THE MOUNTED STATE POLICE OF PENNSYLVANIA)

IN THEIR

FIRST SCREEN APPEARANCE

AND A REMARKABLE CAST INCLUDING

GEORGE SOULÉ SPENCER AND JUNE DAYE

A SMASHING FIVE-REEL FEATURE

THE PICTURE MEMORABLE

Big Scoring Points for the Exhibitors Box-Office

One—First appearance on the screen of the world-famed "Black Hussars."

Two—A large company of brilliant screen and stage favorites, with a background of two companies of "The Pennsylvania Mounted."

Three—A vivid, powerful story; bristling with dramatic values and tense situations.

Four—A feature which has created intense interest in official circles wherever it has been shown.

Five—Advertising opportunities galore. A great line of posters, heralds, press sheets, etc.

Six—It's the sort of feature picture patrons talk about, after they've left the theatre, and that's the best advertising an exhibitor can have.

STATE RIGHT BUYERS: GET BUSY BEFORE IT'S TOO LATE.

APPLY TO

E. I. S. MOTION PICTURE CORPORATION

203 W. 40th St., New York City Telephone Bryant 8155

or THE SALES AGENT

JOS. R. MILES, 220 W. 42nd St., N. Y. City

E.I.S. **E.I.S.**

Pathé
Better than "Kick in"-
William Courtenay
and
Marguerite Snow
in the Stirring Detective Drama
The Hunting of the Hawk
Produced by Astra.
Directed by George Fitzmaurice

PATHÉ GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS

"During the past seven or eight years we have shown almost all the feature productions that have been released through the various companies. None have seemed to please our patrons or secure for us the business that Pathé Gold Rooster Plays have. We have yet to see an uninteresting story, a poorly cast production or inferior quality in Gold Rooster Plays and no exhibitor will regret booking these features." Charles Sweeton, Gen'l M'g'r,

North End Amusement Co. Evansville, Ind.

Pathé

Announces the inimitable star
of the prodigiously successful

THE RED CIRCLE
AND
WHO PAYS ?

RUTH ROLAND

in a thrilling serial based on
stories by Mabel Herbert Urner

The
NEGLECTED WIFE

For six years the leading Newspapers of the country have been running Mrs. Urner's famous stories. Exhibitors are thus assured of great public interest from the start.

— *Advertised Everywhere* —

Produced
by BALBOA

Released
MAY 13

Booking
NOW

Pathé
RUTH ROLAND
star of
"The NEGLECTED WIFE"

Pathé

The Irresistable

Florence La Badie

Known and admired everywhere,

in the five part Gold Rooster Play

When Love was Blind

Produced by Thanhouser

Released April 15th

WHAT THE CRITICS THINK OF MISS LA BADIE

The Motion Picture News says of "Saint, Devil and Woman", another picture in which Miss La Badie starred: "Florence La Badie plays her part exceedingly well and as a result the production can be ranked with the best of its kind." Motography says of the same picture: "This picture, featuring the irresistable Florence La Badie, fulfills all requirements in stirring action and realistic artistic production."

"In all of our experience in the Moving Picture Business
(and we started with the game in its infancy)
we have never had a Serial that has
proven so wonderfully strong as

PATRIA

With

Mrs. Vernon Castle"

Aronson and Browne
Amusement Enterprises, Raleigh, N.C.

Written by Louis Vance

Produced by Wharton Inc. for
INTERNATIONAL

Released by **Pathé**

Pathé

Reason No. 5 why you should book

MYSTERY OF THE DOUBLE CROSS

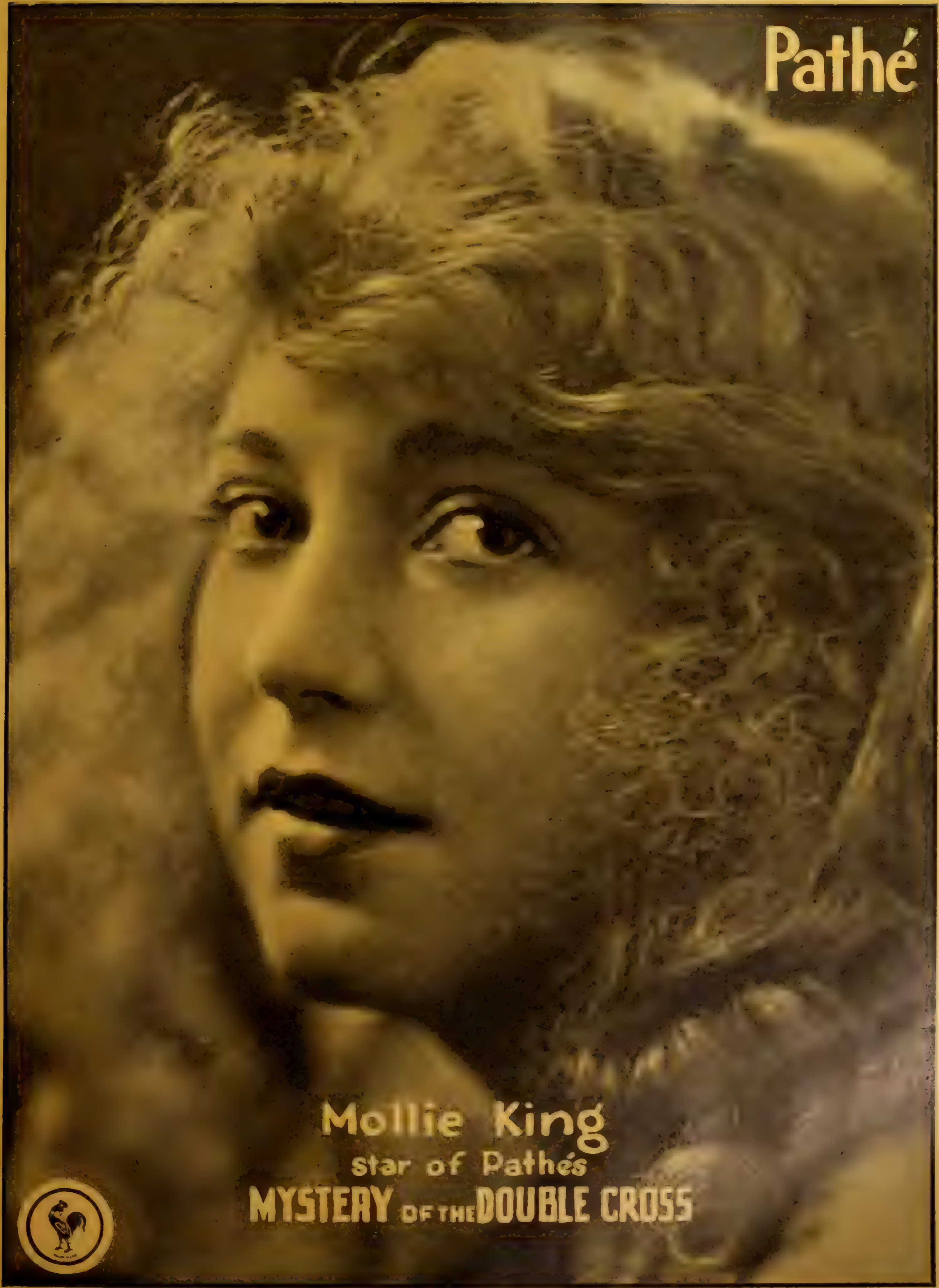
The Star -

Mollie King

Winsome, talented, and beautiful. "Kick In", her first Pathé picture, established her as a popular favorite. The Tremendous Advertising campaign on the "Mystery of the Double Cross" has made her a powerful box-office attraction.

Miss King does the best work of her career in this serial. Your audiences will come back for fifteen weeks to see her.

Produced by Astra
under the direction of Wm. Parke


Pathé
Mollie King
star of Pathés
MYSTERY OF THE DOUBLE CROSS

Pathé

A Superb
Gold Rooster
Play in
Natural
Colors

May Blossom

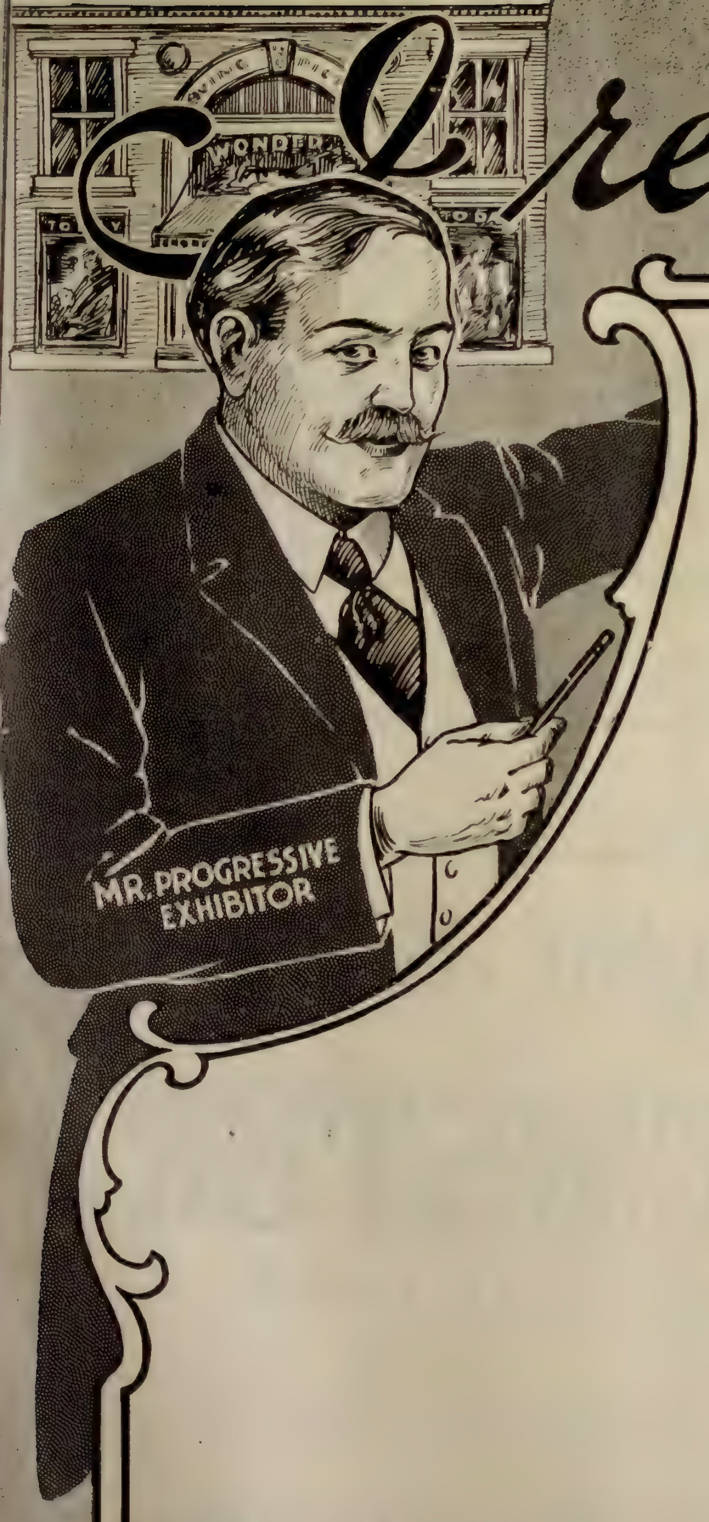
with

Pearl White

The Most popular of all Stars.
A Picture of the rarest Beauty, with the most Picturesque backgrounds, filled with the Spirit of Spring

Produced by Astra.

I recommend



THE VICAR OF WAKEFIELD

"It is almost as human and delightful on the screen as it is between the covers of a book; and Frederick Warde, who acted before the camera as the kindly old Vicar, interpreted the character with as close an approach to perfection as cinema interpretations can hope to achieve."

N. Y. World.

POTS-AND-PANS PEGGY

"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."

Exhibitors' Trade Review.

HER BELOVED ENEMY

"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."

Sunday Telegraph.

HER LIFE AND HIS

"A mingling of the lives of Henry Ford and Thomas Mott Osborne, told in an entertaining and melodramatic way. Climaxes are well constructed, human interest strong, and acting first class."

Sunday Telegraph.

A MODERN MONTE CRISTO

"Used just the underlying theme of the novel—namely, revenge—and provided a vivid, colorful tale and one almost as elaborate in presentation as the transference of the original story might be to the screen."

New York Mail.

THE IMAGE MAKER

"The broad sweep of color supplied by the followers of the ruler of the Nile and the Arabs of to-day are in keeping with the character of the story."

Moving Picture World.

HER NEW YORK

"Isn't it a remarkable thing what a film-producing firm can do with a good scenario? Thanhouser has released for Pathe's program one of the best—yes, one of the very best—features ever turned out."

Variety.

—AND SO DO THE CRITICS!

DID YOU EVER SEE SUCH NOTICES?

EDWIN THANHOUSER
New Rochelle, N. Y.

PUBLISHING THROUGH PATHE

STATE RIGHT BUYERS

Hall Caine Wrote

The DEEMSTER

"The Christian," "The Eternal City," "The Bondman," "The Prodigal Son," "The Manxman," "The Scape Goat," "The Woman Thou Gavest Me"—and they were all big Successes.

EXHIBITORS Know the box office value of this unparalleled circulation

Big State Right Buyers

all over the country are purchasing

The DEEMSTER

Starring DERWENT HALL CAINE

Some Territory Still Unsold

Let Us Hear From You

EXHIBITORS Watch our announcements as to who buys your territory. We will turn your letters over at once to buyers.

LEWIS J. SELZNICK who controls New York state opens The DEEMSTER

at the

Broadway Theatre, Sunday, April 15

ARROW FILM CORPORATION, TIMES BLDG.
NEW YORK

SELZNICK LJS PICTURES

TO THE TRADE:

I AM THROUGH WITH EXCHANGES THAT DISPLAY SHODDY GOODS IN THE SAME SHOW CASE WITH

SELZNICK-PICTURES

WHEREVER THIS CONDITION IS FOUND I SHALL OPEN MY OWN EXCHANGE.

MY REPRESENTATIVE, MR. BEN S. COHEN, HAS ALREADY ESTABLISHED HEADQUARTERS IN SAN FRANCISCO AND IS OPENING SELZNICK EXCHANGES IN THAT CITY, LOS ANGELES AND SEATTLE.

ANOTHER SELZNICK EXCHANGE IS BEING ESTABLISHED IN BOSTON.

MY EXCHANGES WILL HANDLE ONLY SELZNICK PICTURES AND OTHERS OF THE SAME HIGH STANDARD.

YOURS FOR QUALITY!

LEWIS J. SELZNICK

SELZNICK PICTURES

Clara Kimball Young

In

"THE EASIEST WAY"

BY EUGENE WALTER

DIRECTED BY ALBERT CAPELLANI

THE MOST APPEALING STORY EVER TOLD ON STAGE OR SCREEN.

HARRY
RAPF
Presents.

Robert Warwick

In

"THE SILENT MASTER"

A WONDERFUL FILM ADAPTATION OF THE ABSORBING NOVEL BY E. PHILLIPS OPPENHEIM

"THE COURT OF ST. SIMON"

MARKS THE AMERICAN DEBUT OF THE GREAT FRENCH DIRECTOR

LEONCE PERRET

◇ ◇ ◇

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SELZNICK
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AND BERT LYTELL

A MODERN MYSTERY STORY WITH THRILLS, SUSPENSE AND HEART INTEREST

THE REIGNING SCREEN SENSATION
FLORENCE REED IN "THE ETERNAL SIN"
A BRENON PRODUCTION

JOSEPH M. SCHENCK
Presents

Norma Talmadge

IN A STRIKINGLY DRAMATIC PICTURE

"THE LAW of COMPENSATION"

BY WILSON MIZNER

DIRECTED BY
JULIUS STEGER
AND
JOSEPH A. GOLDEN.

READY FOR RELEASE.

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Every Release a "Special"

ETHEL CLAYTON

—IN—

"Man's Woman"

with Rockcliffe Fellowes

ROBERT WARWICK

JUNE ELVIDGE and HENRY HULL

IN "The Family Honor"

KITTY GORDON

—IN—

"Forget-Me-Not"

with Montagu Love

THE PROGRAM

We Do NOT "Take Them Off"

We Put the "Specials" ON the Program

ALICE BRADY

—IN—

"Darkest Russia"

CARLYLE BLACKWELL and JUNE ELVIDGE

—IN—

"The Page Mystery"

with ARTHUR ASHLEY

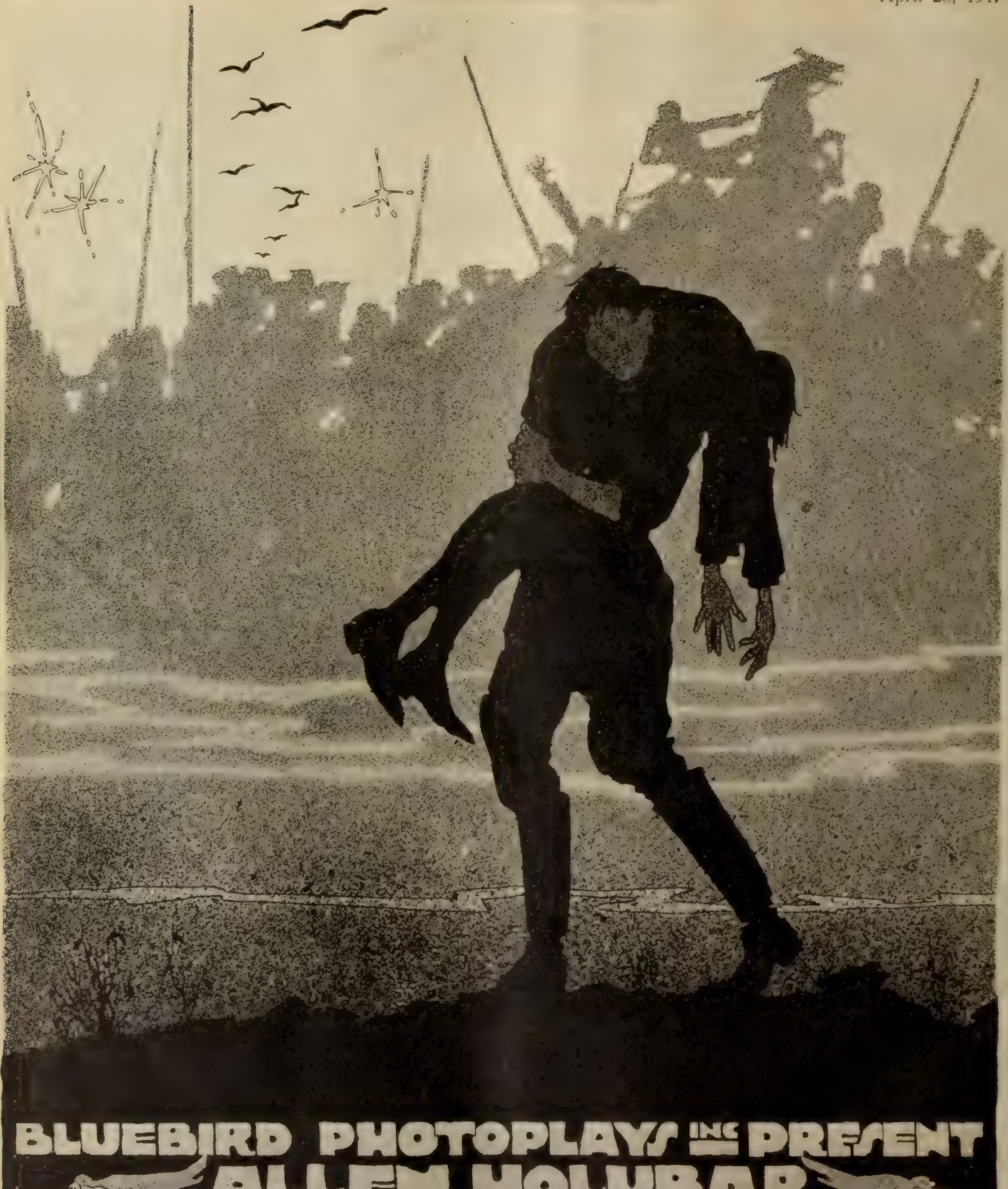
SARAH BERNHARDT

—IN—

"Mothers of France"

Directed by Louis Mercanton
Written by Jean Richepin

OF "SPECIALS"


BLUEBIRD PHOTOPLAYS INC PRESENT
ALLEN HOLUBAR
IN "TREASON"
E. Lundquist
A TREMENDOUS WAR TIME PRODUCTION
LOVE ACTION ADVENTURE WITH
LOIS WILSON AND JOSEPH GIRARD
DIRECTED BY ALLEN HOLUBAR

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

APRIL 28, 1917

MUTUAL RELEASE "THE WILDCAT," FEATURES JACKIE SAUNDERS

JACKIE SAUNDERS makes her second appearance in Mutual Pictures the week of April 23. The second of the Jackie Saunders series of features is entitled "The Wildcat." It was produced by E. D. Horkheimer. It is in five acts.

The Taming of a Hoyden.

The story of "The Wildcat" is from the pen of Daniel Whitcomb. It depicts the reformation of a typical little tomboy, a reckless, harum-scarum sort of girl who delights in having her own way upon every occasion. Before the story ends she has developed into a beautiful, charming and wholly lovable young lady. The taming of the hoyden is accomplished by a young man who resorts to kidnaping before he succeeds in his purpose. At a lonely cabin, far up in the mountains—miles from civilization—the spoiled, ill-tempered child is transformed and returns to the city later on as the wife of the man who tames her.

Splendidly Produced.

"The Wildcat" has been splendidly produced by Director MacDonald. Its scenes were chosen with care and have been perfectly photographed by William Beckway. Miss Saunders is supported by an excellently balanced cast. Arthur Shirley has the male lead opposite the star. As a comedy-drama of the highest class, exhibitors will find "The Wildcat" hard to equal. Bookings can be arranged now at any Mutual Exchange for both "The Wildcat" and "Sunny Jane," which was the first of the Jackie Saunders series.

Fred Jackson Story for Mary Miles Minter

As the next offering in the Mary Miles Minter series of Mutual Pictures, a most unusual story has been selected. President Hutchinson of the American Film Company, Inc., has chosen Fred Jackson's famous story — "Annie-For-Spite." Director James Kirkwood believes this will give Miss Minter one of the most delightful plays in which she has ever appeared. Jackson's stories are famous everywhere and thousands will be attracted by the author's name alone. Bookings on "Annie-For-Spite" can be made now at any Mutual Exchange. Its release date will be announced shortly.

Mutual Star Productions For April

Title.	Lead.
Week Beginning April 2d.	
The Devil's Assistant	Margarita Fischer
Week Beginning April 9th.	
Mrs. Balfame	Nance O'Neil
High Play	William Russell
Week Beginning April 16th.	
Environment	Mary Miles Minter
The Single Code	Crane Wilbur
Week Beginning April 23d.	
The Debt	Marjorie Rambeau
The Wildcat	Jackie Saunders

MISS MARIE CAHILL

Vaudeville Favorite and Popular Comedienne

IN NEW FEATURETTES

Mutual Film Corporation announces a series of three Mutual Featurettes starring Marie Cahill. The first is released on Monday, April 30. It is entitled "Gladys' Day Dream." The other two will follow at bi-weekly intervals. "When Betty Bets" is the title of the second. It is released May 14. "Patsy's Partner," the third Cahill Featurette, will be released on May 28. Miss Cahill is one of America's best known comediennes. She has been a "top line" vaudeville star for years. She has been the featured star of several musical comedies. She is known and admired everywhere. Now, in Mutual Featurettes, she will be seen by an even greater audience. Exhibitors are thus given an opportunity of offering a big star—a star of national note—in subjects of shorter length than five or six reel features. This serves to illustrate the Mutual Film Corporation's recent announcement that the "Big Stars Only" policy applies equally to short and long subjects. Bookings on the Marie Cahill Featurettes can be made now at all Mutual Exchanges.

Exhibitors Offered Wide Variety of Film Subjects

Variety of the widest sort is offered exhibitors in the Featurettes now available at all Mutual Exchanges. Comedies of widely different character will be found in Vogue Featurettes and Strand Featurettes. Cub Featurettes are of still a different sort. Romance and adventure run riot in the Jimmie Dale Featurettes and the Shorty Hamilton Featurettes. Topical and educational subjects include Reel Life Featurettes and Mutual Weekly.

MARJORIE RAMBEAU IN "THE DEBT" SCORES DRAMATIC TRIUMPH

"THE DEBT" is the third of the Marjorie Rambeau series of Mutual Pictures. It is released the week of April 23. Frank Powell directed it. The story was adapted from a famous European stage success. Miss Rambeau scores a real dramatic triumph in the role of the Countess.

A Heart Interest Story.

Heart interest predominates throughout the story. The scenes are laid abroad and in New York City. Ann, the Countess, is the daughter of a nobleman who invests all his capital in a mining proposition. She is loved by Baron Moreno, who hopes to profit by her wealth, and by John Slater, a man of the people, who loves her for herself alone. When the mine, in which hundreds of the villagers had invested their savings, proves worthless, Anne's father commits suicide, the Baron breaks off his engagement, and John Slater and Ann voluntarily agree to assume the debt incurred by the failure of the mine. After Ann's marriage to Slater the two go to America, accompanied by Slater's mother, a woman who resents her son's love for another Through years of humble toil the Slaters accumulate a little hoard with which to repay the debt. Just as this fund is completed Moreno appears on the scene and compromises Ann in such a way that Slater casts her off. Months later when Ann's little daughter is dying, Slater revenges himself upon Moreno and, dying, bids his wife return to her child, and complete the payment of the debt. Upon her return to Europe Ann carries out the plan agreed upon, makes good the losses of the peasants and eventually marries the minister who has long loved her.

Released Week April 23.

"The Debt" is released the week of April 23. It is unquestionably one of the most dramatic and powerful of the Rambeau subjects . Bookings on this, "The Greater Woman" and "Motherhood" can be made now at any Mutual Exchange.

"Railroad Raiders" An Instant Success

Monday, April 9, was a red-letter day for every theatre that began showing the new Helen Holmes success—"The Railroad Raiders." The public instantly voted it a success. It was proclaimed a worthy successor to such previous successes as "The Girl and the Game" and "A Lass of the Lumberlands. Exhibitors who have not already arranged to show "The Railroad Raiders" can secure bookings at their nearest Mutual Exchange.

MUTUAL

FRANK POWELL *Presents*

MARJORIE RAMBEAU

IN

"The DEBT"

Adapted from the European Stage Success.

A stupendous drama depicting the struggles of an ex-Countess, and the man who loves her, to repay a debt incurred in the long ago. Mother love, revenge, gratitude — all play their part in the working out of the story. In five acts. Released the week of April 23rd.

NOW Booking At All Mutual Exchanges.

Produced by FRANK POWELL PRODUCING CORP.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

MUTUAL

E·D·HORKHEIMER *Presents*

JACKIE SAUNDERS

IN

"The WILDCAT"

By Dan'l Whitcomb

A delightful comedy-drama. Picturing the transformation of a hoyden—spoiled and ill-tempered—into a charming and lovable wife. In five acts. Released the week of April 23rd. Directed by Sherwood MacDonald. Photographed by Wm Beckway.

NOW Booking At All Mutual Exchanges.

Produced by E·D·HORKHEIMER

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

MUTUAL

Mutual Days

NOW—you can arrange from two to seven Mutual Days every week! Two new, high class Mutual Star Productions are now being released every week through Mutual Exchanges everywhere. These productions are superbly produced feature attractions in five and six acts. The stars appearing in these productions are: Mary Miles Minter, Marjorie Rambeau, Ann Murdock, Edna Goodrich, Gail Kane, William Russell, Nance O'Neil, Margarita Fischer, Jackie Saunders and Crane Wilbur.

Two Mutual Star Productions Every Week

Each week you can secure *at least* two high quality feature productions from your nearest Mutual Exchange. You may book these features in series—selecting the stars and plays that appeal to your particular audiences. This assures you from two to seven Mutual Days every week.

Serials, Featurettes and Specials

In addition to the two Mutual Star Productions released each week, the Mutual Film Corporation is releasing a number of Serials, Featurettes and Special Attractions constantly. Among the Serials are "The Girl and The Game"—"A Lass of the Lumberlands"—"The Railroad Raiders" and others. Among the Featurettes are Strand Comedies, Vogue Comedies, "Shorty Hamilton" Featurettes, Reel Life, Mutual Weekly and others. Among the Specials are "Damaged Goods," Mutual-Chaplin Specials, etc.

Visit your nearest Mutual Exchange for complete information regarding Mutual Pictures. See your Mutual Exchange regularly—*at least once each week*. Keep posted on Mutual releases. You'll find it profitable.

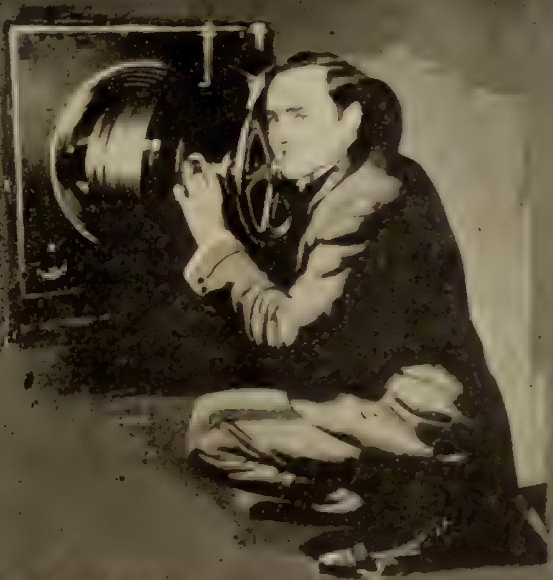
Mutual Film Corporation

John R. Freuler, President

Executive Offices: 220 South State St., Chicago, U. S. A.

EXCHANGES EVERYWHERE

MUTUAL



Amazing adventures—at midnight—while the city sleeps—are wonderfully depicted in this new series of sixteen, new Mutual Featurettes—each complete—each two reels in length—a new adventure each week. "A Fight For Honor" is the title of the "Jimmie Dale" episode published this week.

featuring
E·K·LINCOLN
PAUL PANZER EDNA HUNTER
DORIS MITCHELL

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, *President*
JULES BURNSTEIN, *General Manager*
Directed by
HARRY McRAE WEBSTER

Jimmie Dale
Alias "The Grey Seal"

Now Booking At All Mutual Exchanges

MUTUAL

What Julian Johnson Says about HELEN HOLMES

–"stands out like the great architect's perfect circle"–

"–perfectly logical–"

–"genuine art slipped into a tale of the iron trail."

–"for the essentials of human nature Mr. McGowan rivals Charlie Van Loan."

–"admirable discretion in fitting star to story–"

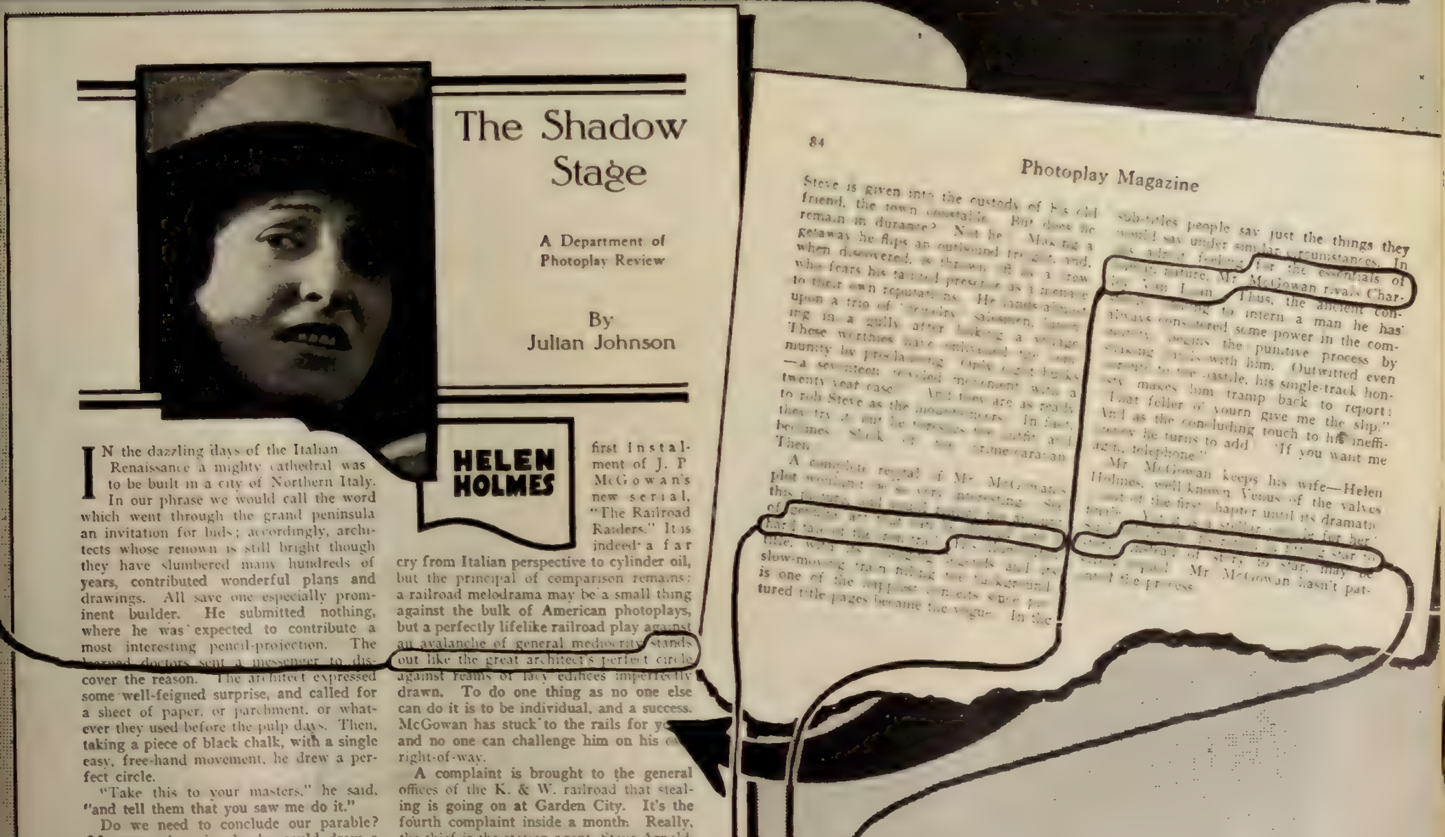
15 Thrilling Chapters. First Chapter Released April 9th. Directed by J. P. McGowan.

In May Photoplay Magazine

THE RAILROAD

in

RAIDERS



The Shadow Stage

A Department of Photoplay Review

By
Julian Johnson

HELEN HOLMES

IN the dazzling days of the Italian Renaissance a mighty cathedral was to be built in a city of Northern Italy. In our phrase we would call the word which went through the grand peninsula an invitation for bids; accordingly, architects whose renown is still bright though they have slumbered many hundreds of years, contributed wonderful plans and drawings. All save one especially prominent builder. He submitted nothing, where he was expected to contribute a most interesting pencil-projection. The learned doctors sent a messenger to discover the reason. The architect expressed some well-feigned surprise, and called for a sheet of paper, or parchment, or whatever they used before the pulp days. Then, taking a piece of black chalk, with a single easy, free-hand movement, he drew a perfect circle.

"Take this to your masters," he said, "and tell them that you saw me do it."

Do we need to conclude our parable? Of course the wizard who could draw a perfect circle built the cathedral!

A perfect reproduction of life, or any phase of life, is so rare in the arts that whatever the subject, it commands instant attention.

I recommend to the photodrama leagues, and to the professors who are straining their timid eyes to find a little art on the screen, and to Vachel Lindsay, and to lovers of red blood narrative or primitive American humor, and to the sniffy dramatic critics and to directors east and west, the first instalment of J. P. McGowan's new serial, "The Railroad Raiders." It is indeed a far cry from Italian perspective to cylinder oil, but the principal of comparison remains: a railroad melodrama may be a small thing against the bulk of American photoplays, but a perfectly lifelike railroad play against an avalanche of general mediocrity stands out like the great architect's perfect circle against reams of lacy edifices imperfectly drawn. To do one thing as no one else can do it is to be individual, and a success. McGowan has stuck to the rails for ye [illegible] and no one can challenge him on his [illegible] right-of-way.

A complaint is brought to the general offices of the K. & W. railroad that stealing is going on at Garden City. It's the fourth complaint inside a month. Really, the thief is the station agent, Steve Arnold, who does a thriving business in Indian baskets, blankets and pottery by tapping cars of canned goods and swapping tomatoes *et al* for barbaric utensils. Confronting a specific instance, we see the general manager's private car bearing down on Garden City, while Arnold, resealing a robbed car, lets it drift out of the "house track" to the main line. The general manager's special nearly demolishes the car's projecting end. Then, in a perfectly logical way, irrefutable proof comes, and

83

84

Photoplay Magazine

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SIGNAL FILM CORPORATION
S. S. Hutchinson, Pres.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

Now Booking At All Mutual Exchanges

MUTUAL
STRAND
COMEDIES

Caulfield Photoplay Company *Presents*

"KLEPTOMANIACS"

As the Fourth of the One-Reel
Mutual Featurettes Starring

Miss Billie Rhodes

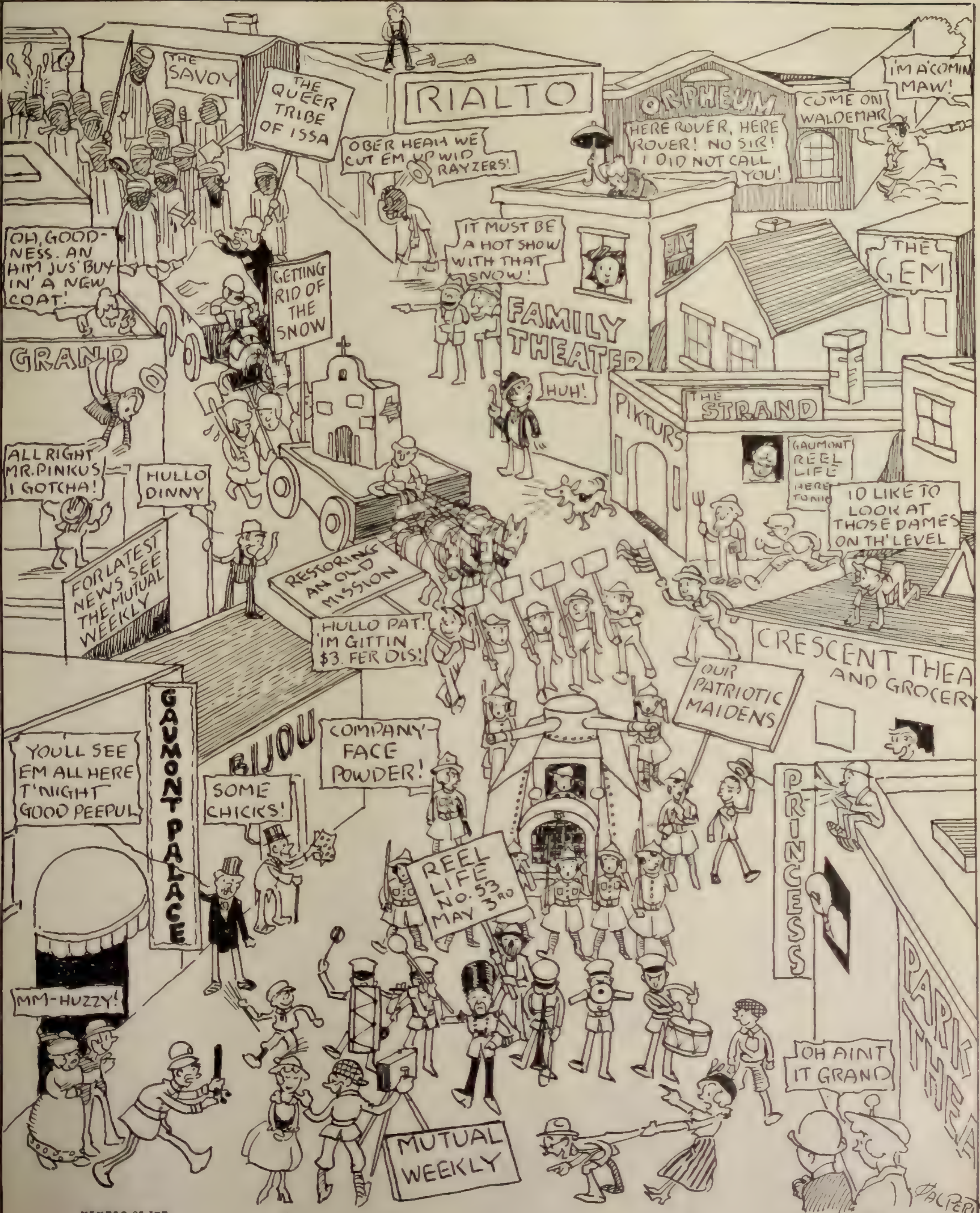
Supported by Jay Belasco

Strand Comedies have set a brand new standard. They have established themselves in a class by themselves. They are polite parlor comedies—clean—wholesome—bubbling over with real fun and "situation" comedy. They are free from slapstick and vulgarity. By showing a Strand comedy every week exhibitors are building up an entire new clientele for their houses. "Kleptomaniacs"—released Wednesday, May 2nd—is a fair sample of Strand Comedies. Ask for it at your nearest Mutual Exchange.

Booking NOW at all Mutual Exchanges

Produced by
Caulfield Photoplay Co.

Distributed by
Mutual Film Corporation
John R. Freuler, President


THE SAVOY
THE QUEER TRIBE OF ISSA
RIALTO
OBER HEAH WE CUT EM UP WID RAYZERS!
ORPHEUM
HERE ROVER, HERE ROVER! NO SIR! I DID NOT CALL YOU!
COME ON WALDEMAR
I'M A'COMIN MAW!
OH, GOODNESS. AN HIM JUS' BUYIN' A NEW COAT!
GETTING RID OF THE SNOW
IT MUST BE A HOT SHOW WITH THAT SNOW!
THE GEM
GRAND
FAMILY THEATER
HUH!
PIKTURS
THE STRAND
GAUMONT REEL LIFE HERE TONI
I'D LIKE TO LOOK AT THOSE DAMES ON TH' LEVEL
ALL RIGHT MR. PINKUS I GOTCHA!
HULLO DINNY
FOR LATEST NEWS SEE THE MUTUAL WEEKLY
RESTORING AN OLD MISSION
HULLO PAT! I'M GITTIN $3. FER DIS!
CRESCENT THEA AND GROCERY
OUR PATRIOTIC MAIDENS
YOU'LL SEE EM ALL HERE T'NIGHT GOOD PEEPUL
GAUMONT PALACE
BIJOU
COMPANY-FACE POWDER!
SOME CHICKS!
PRINCESS
REEL LIFE NO. 53 MAY 3RD
MM-HUZZY!
PARIS THEA
OH AINT IT GRAND
MUTUAL WEEKLY

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Have stirred the mirth of a Nation

Next Single Reel

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Through any Mutual Exchange

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FOR THE
CLEAN-
MINDED
MILLIONS

3
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KNOWS?

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MURDOCK MACQUARRIE

The screens premier character portrayer
JOINS

BETTY BRICE

IN

THE FIRST OF THE SEVEN CARDINAL VIRTUES

"HUMILITY"

BY ROSALIE ASHTON & BEATRICE MORSE
Direction JACK PRATT
A PRODUCTION FOR THE CLEAN MINDED

BERNSTEIN FILM PRODUCTIONS

BOYLE & STEVENSON AVE'S. LOS ANGELES

CINEMA AD-ART SERVICE, L.A CAL.

"'The Barrier' is the greatest photo-drama ever produced," say press, critics and public everywhere.

Literally every one of the thousands that are packing big theatres to see "The Barrier" declare it the most wholesome, most enjoyable entertainment ever offered in picture form.

THE BARRIER

Powerful
Photo-Drama
from Great Book by
REX BEACH

The fame of "The Barrier" has spread all over the country. Applications for advance bookings are pouring in daily. It is the year's greatest box office attraction. Wire or write for bookings today. Be the first to show "The Barrier" in your locality.

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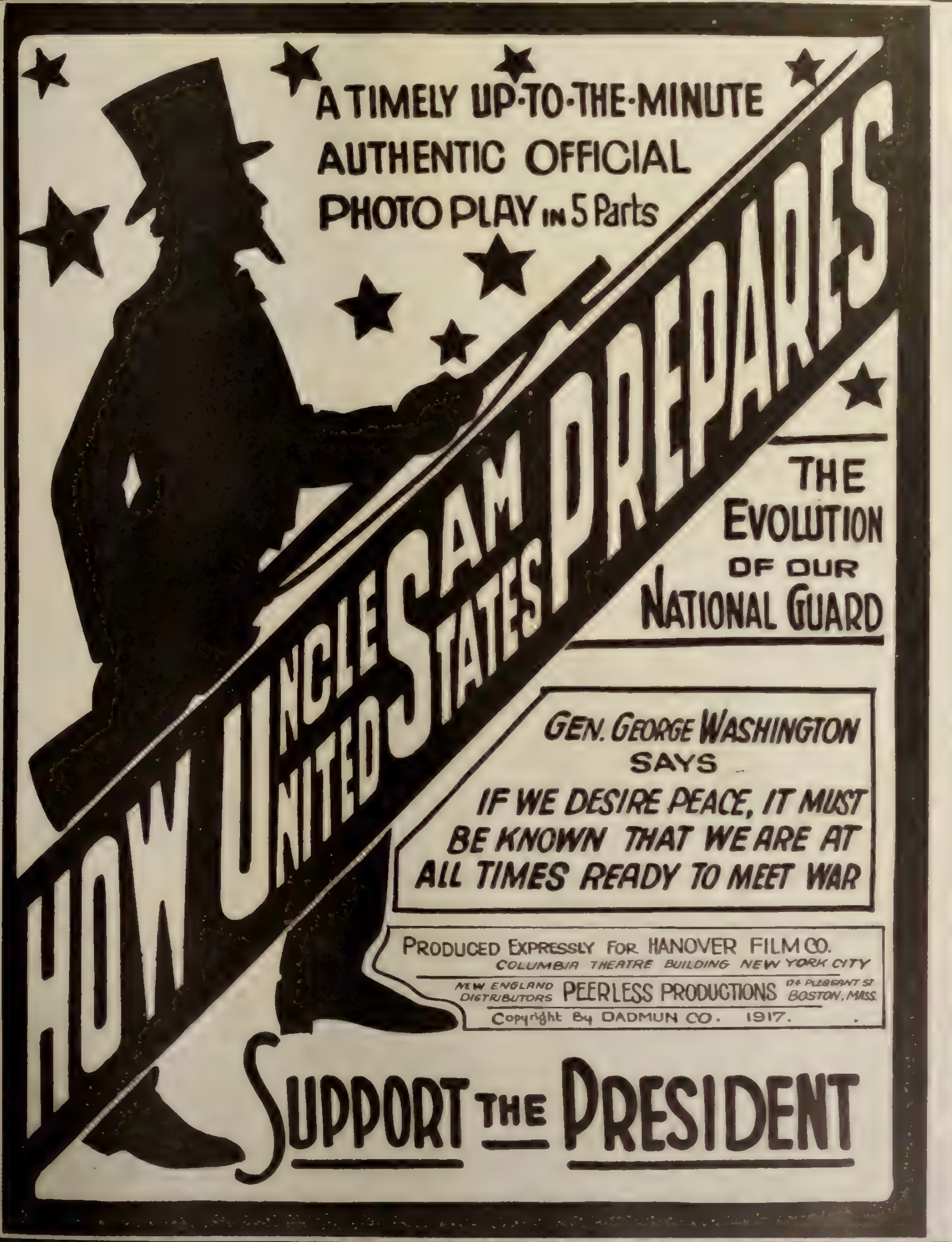
WAR HAS BEEN DECLARED


A TIMELY UP-TO-THE-MINUTE
AUTHENTIC OFFICIAL
PHOTO PLAY IN 5 Parts
HOW UNCLE SAM PREPARES
UNITED STATES
THE EVOLUTION OF OUR NATIONAL GUARD
SUPPORT THE PRESIDENT

GEN. GEORGE WASHINGTON SAYS - IF WE DESIRE PEACE, IT MUST BE KNOWN THAT WE ARE AT ALL TIMES READY TO MEET WAR

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COLUMBIA THEATRE BUILDING NEW YORK CITY
NEW ENGLAND DISTRIBUTORS PEERLESS PRODUCTIONS 174 PLEASANT ST BOSTON, MASS.
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Produced by authority of and under direction of military experts as a special aid to stimulate the recruiting of our army and navy up to the requirements of this emergency.

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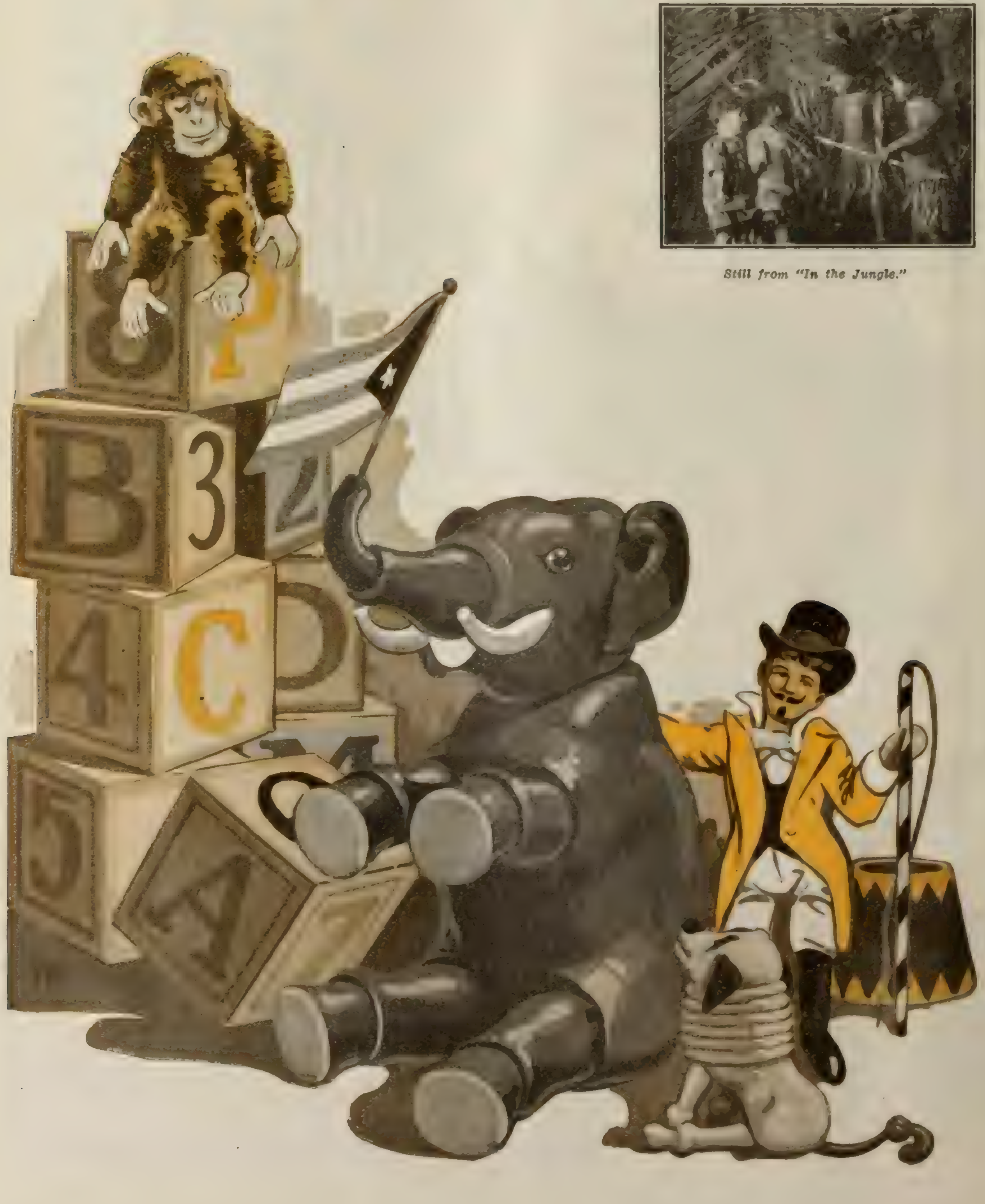
Enter the MO-TOY

Still from "In the Jungle."



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The Greatest Novelty of the Season

ALL THE DOLLS IN TOYLAND—beautiful French hussies, little ragamuffins—are members of the MO-TOY troupe. Waxen men and women from every walk of life make love like Lothario, play baseball like Ty Cobb, preach like Billy Sunday.

A wax-work Charley Chaplin makes rippling comedy that delights grown-ups and young people alike.

MO-TOY films have scored instant success.

Write for the name of the exchange handling your territory.

Subjects released weekly. Names of the first eight releases completed are as follows:

- MIDNIGHT FROLIC
- GOLDIE LOCKS AND THE THREE BEARS
- JIMMY GETS THE PENNANT
- IN THE JUNGLE
- OUT IN THE RAIN
- A TRIP TO THE MOON
- DOLLY DOINGS
- A KITCHEN ROMANCE

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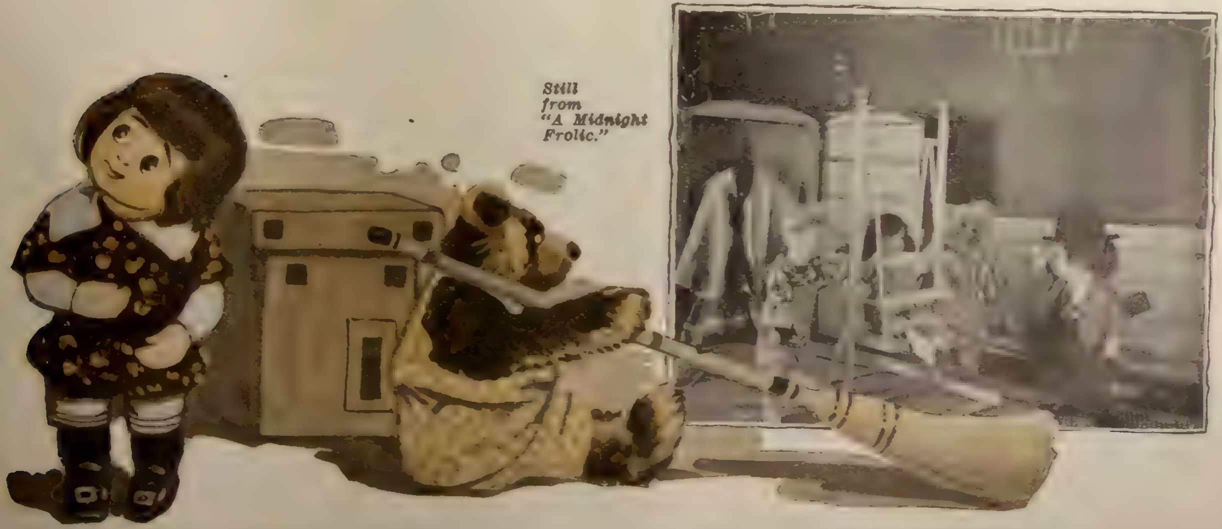
PETER PAN FILM CORPORATION

729 Seventh Avenue, New York



Still from "A Midnight Frolic."

Edgar Lewis

Sole and only Director
of "THE BARRIER"

wishes to call your attention to the
first production under his own
banner, entitled

THE BAR SINISTER

An Original Photo-Play of the South

By ANTHONY P. KELLY

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in "The PINCH-HITTER"

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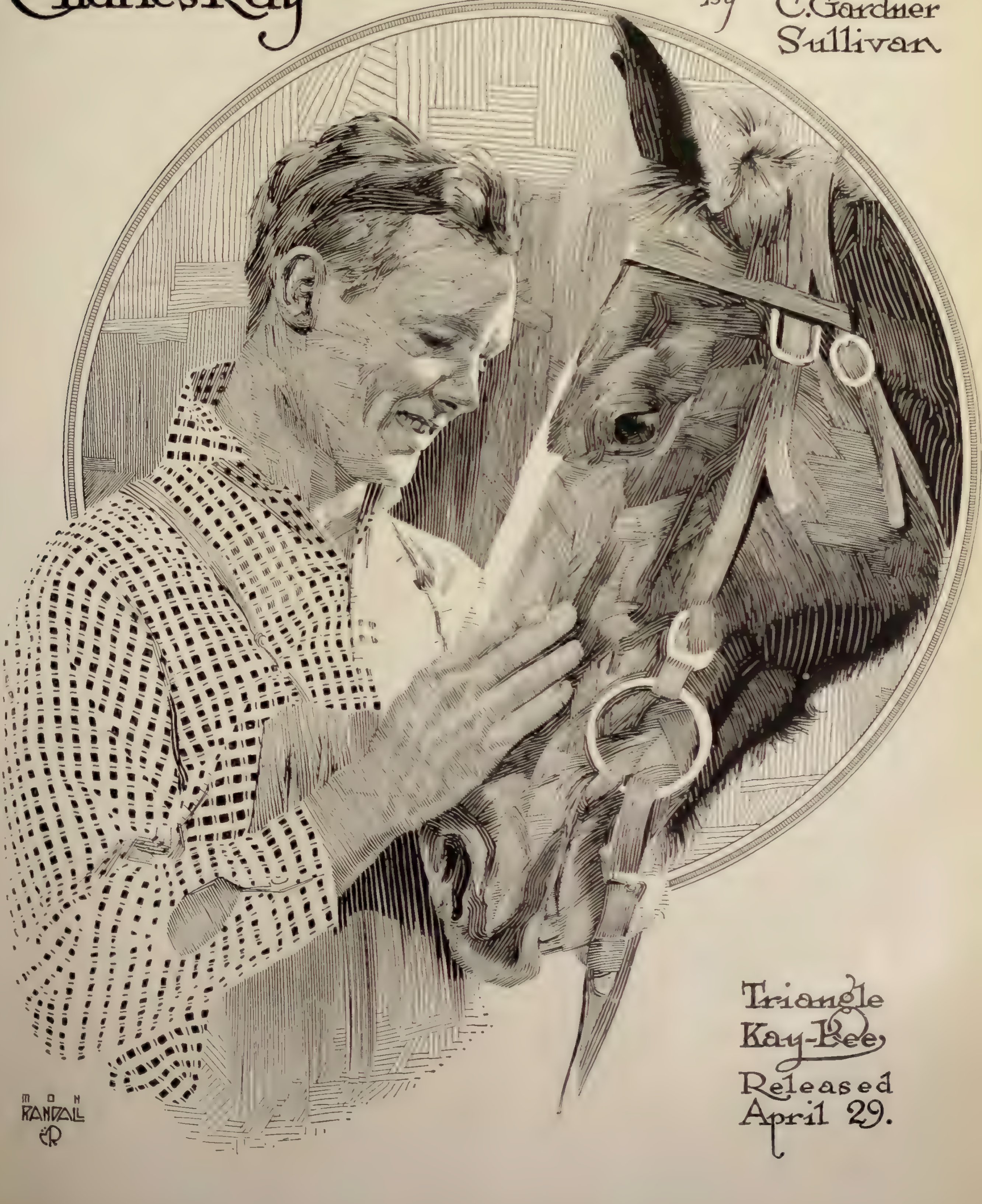
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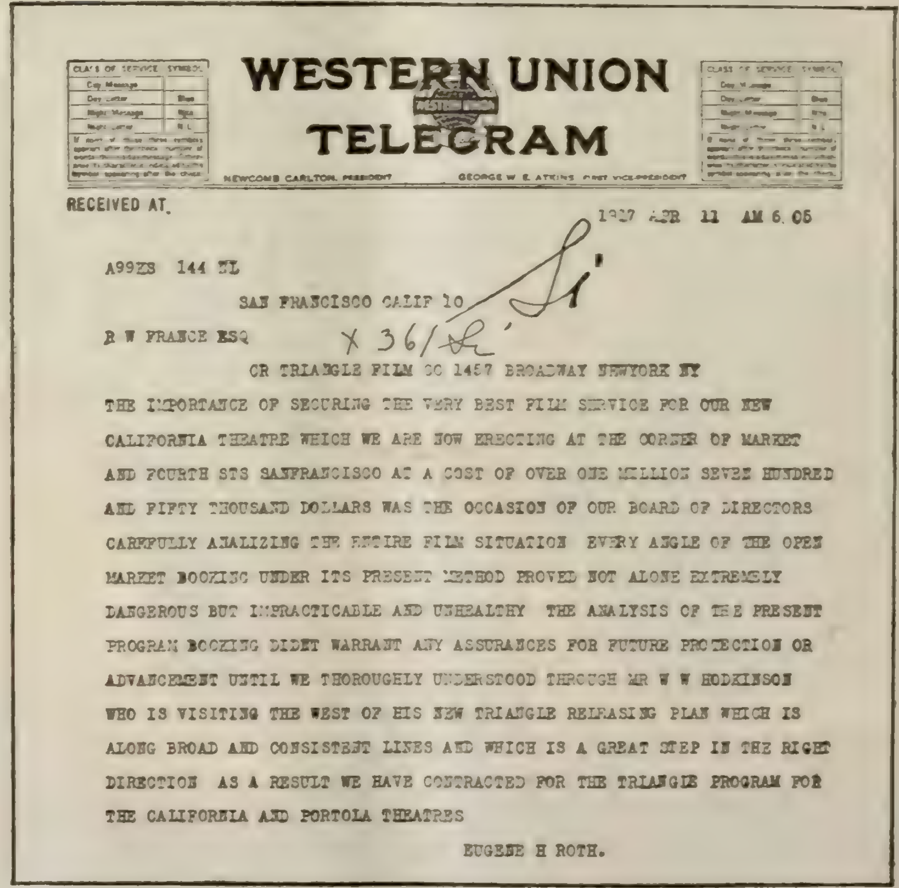

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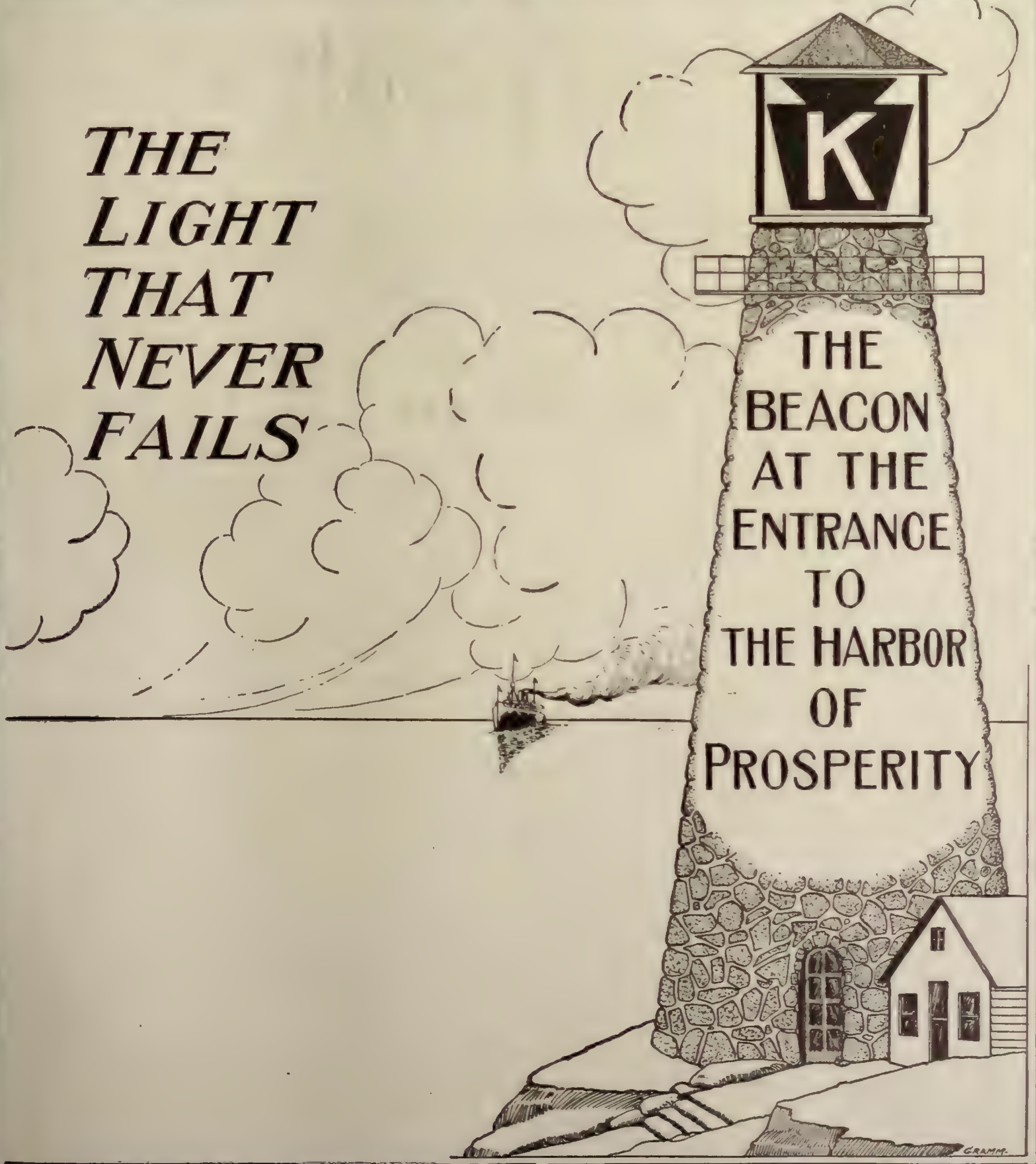
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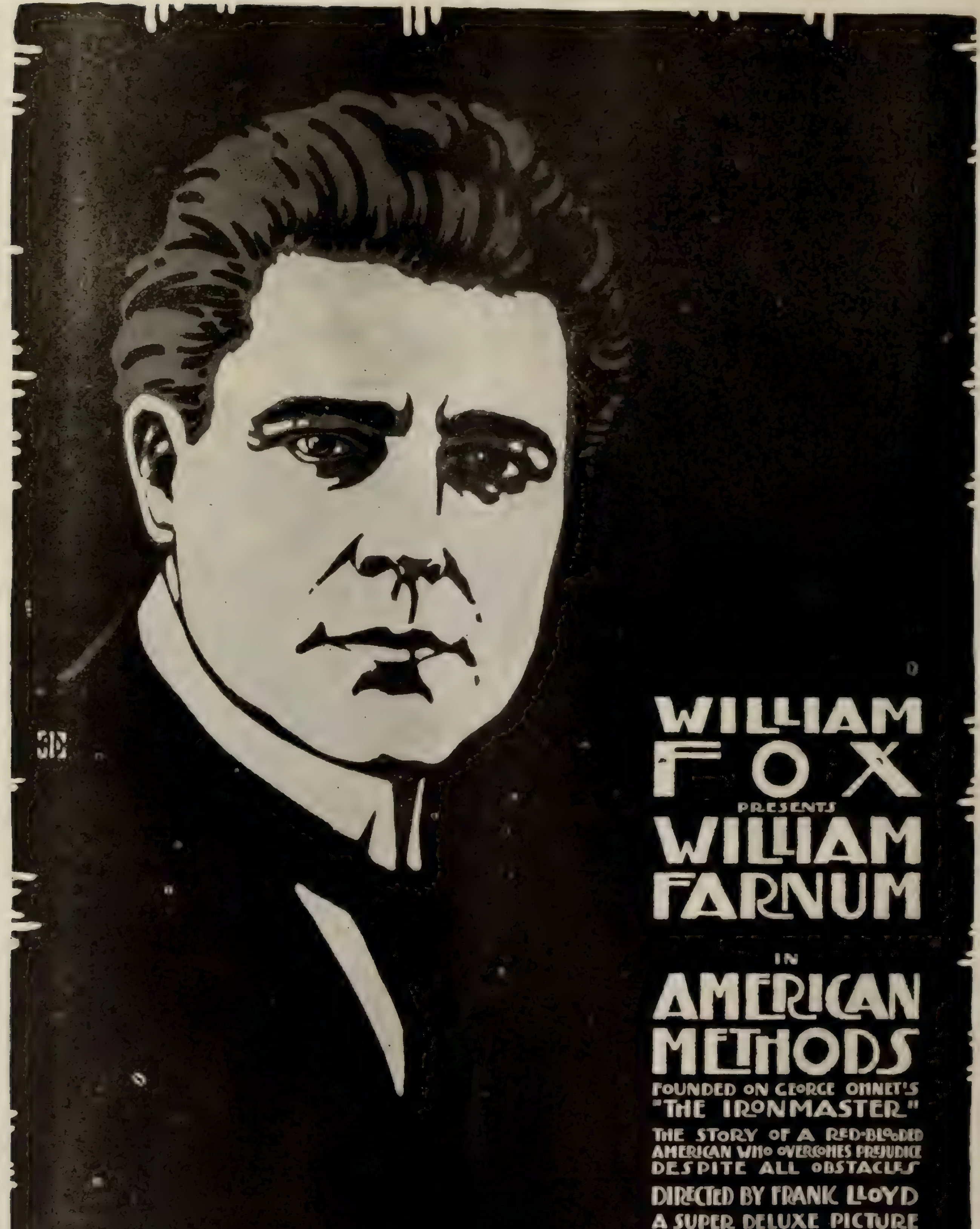

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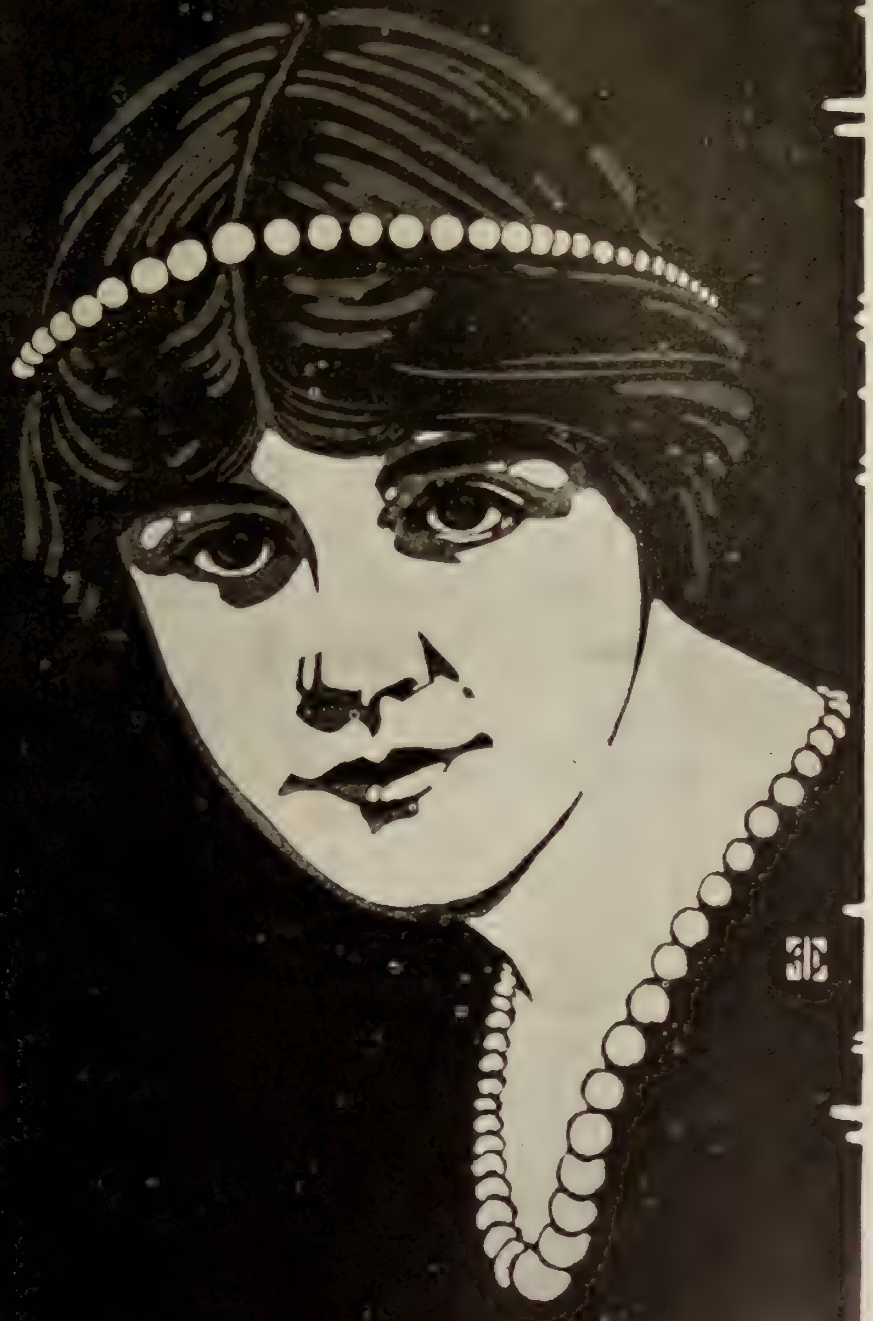

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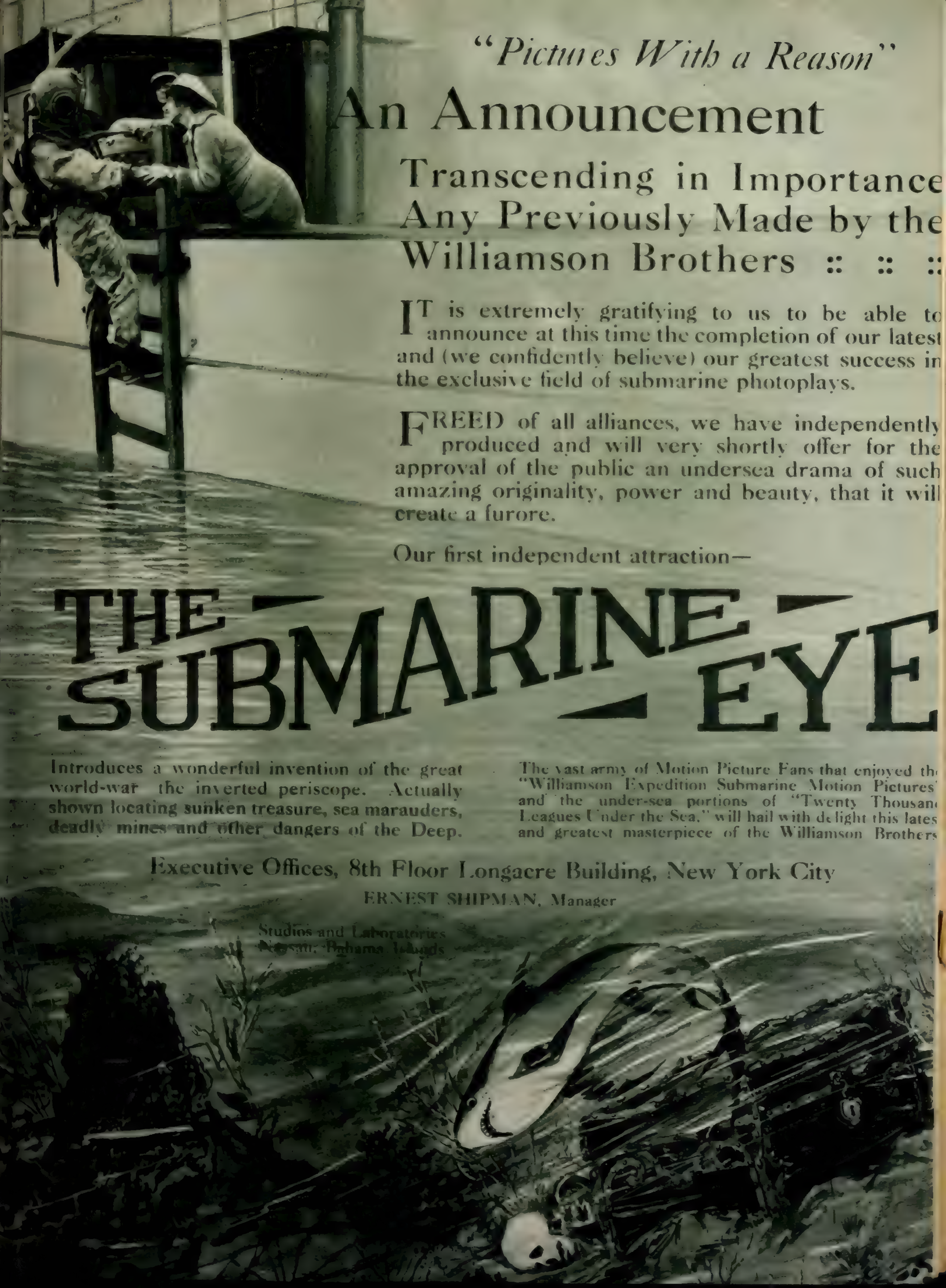

"Pictures With a Reason"

An Announcement

Transcending in Importance Any Previously Made by the Williamson Brothers :: :: ::

IT is extremely gratifying to us to be able to announce at this time the completion of our latest and (we confidently believe) our greatest success in the exclusive field of submarine photoplays.

FREED of all alliances, we have independently produced and will very shortly offer for the approval of the public an undersea drama of such amazing originality, power and beauty, that it will create a furore.

Our first independent attraction—

THE SUBMARINE EYE

Introduces a wonderful invention of the great world-war the inverted periscope. Actually shown locating sunken treasure, sea marauders, deadly mines and other dangers of the Deep.

The vast army of Motion Picture Fans that enjoyed th "Williamson Expedition Submarine Motion Pictures" and the under-sea portions of "Twenty Thousan Leagues Under the Sea," will hail with delight this lates and greatest masterpiece of the Williamson Brothers

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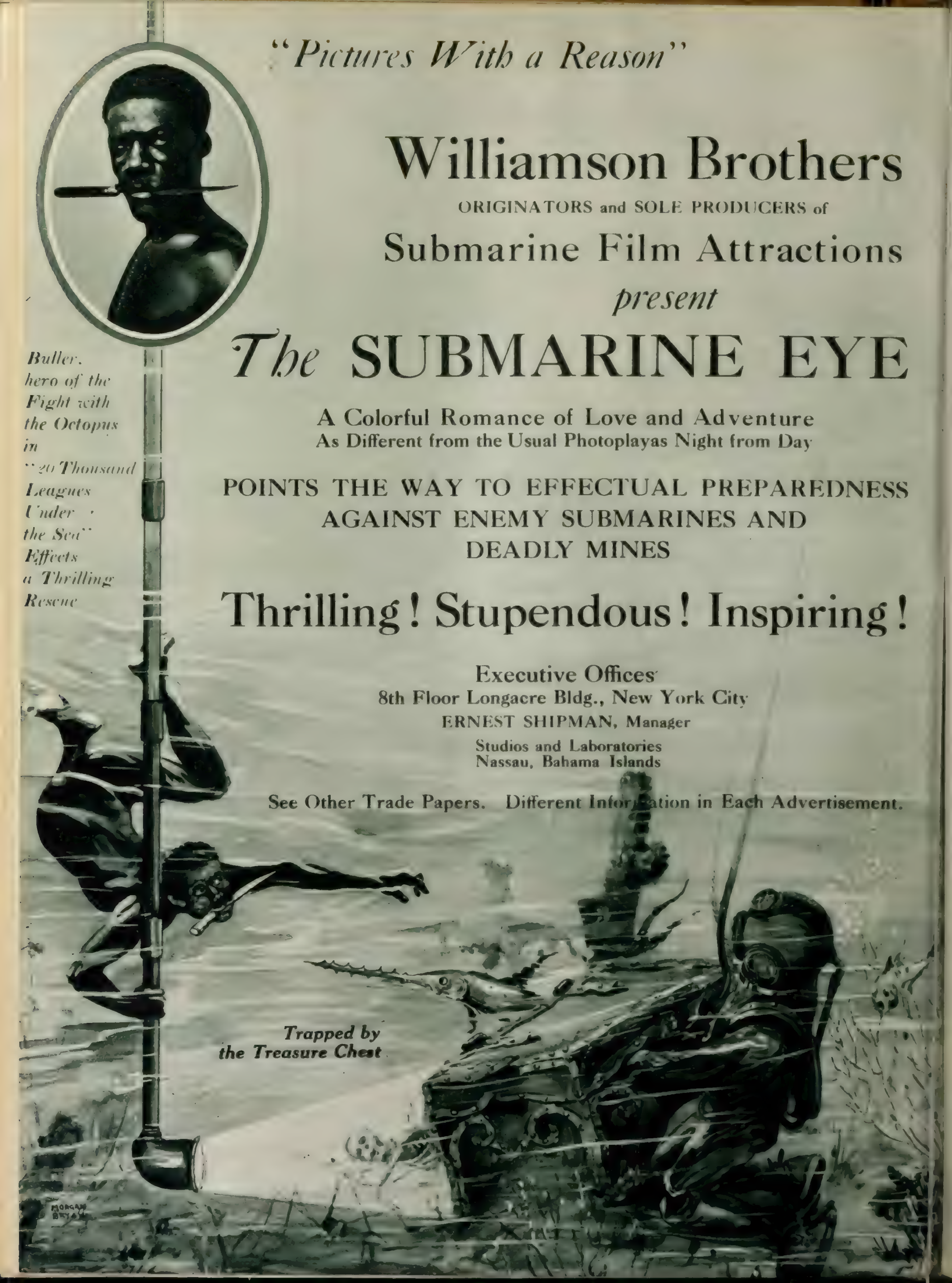

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ORIGINATORS and SOLE PRODUCERS of

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A Colorful Romance of Love and Adventure
As Different from the Usual Photoplayas Night from Day

POINTS THE WAY TO EFFECTUAL PREPAREDNESS
AGAINST ENEMY SUBMARINES AND
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Thrilling! Stupendous! Inspiring!

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See Other Trade Papers. Different Information in Each Advertisement.

Buller, hero of the Fight with the Octopus in "20 Thousand Leagues Under the Sea" Effects a Thrilling Rescue

Trapped by the Treasure Chest

FIRST TRADE SHOW

of the initial Edward Warren Production—the State Right Feature that recommends itself not only through the substantiality of the subject matter and the exploitation ideas it inspires, but through the serious and sincere attempt to combine a money-making proposition with a public-spirited social service; the trade is invited to the

BROADWAY THEATRE

Broadway & 41st Street

Thursday Morning, April 19th, 10 A. M.

where this attraction will be screened. It should be borne in mind that Sheldon Lewis, who starred in the Iron Claw; Walter Hampden, who starred in the Servant in the House; Charlotte Ives, now starring in the Morosco Broadway hit, The Brat; Marie Shotwell, appearing in Enlighten Thy Daughter; Harry Benham, of the Million Dollar Mystery, and Theodore Friebus, for years the idol at the Castle Square Theatre, Boston; appear in

The Warfare Of The Flesh

a story based on the premise that no state of virtue is complete until it is won by a conflict with vice and temptation—that there is a little good in the worst of us—and a little bad in the best of us.

State Right Buyers and Exhibitors may secure invitations by addressing H. Z. Levine, Business Manager

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"A great gift to the Industry"

George Loane Tucker's

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"The Manx-Man"

By HALL CAINE

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Most extraordinary press notices since the "Birth of a Nation"

Extraordinary in their unanimity

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By HALL CAINE

"WID" . . . . "Most perfect adaptation of a big novel ever screened—absorbing human drama that grips—big—convincing—appealing and stirring—wonderful characterization—action with perfectly maintained suspense—good for a run anywhere—hats off to Fred Groves—congratulations to Elisabeth Risdon—all hail George Loane Tucker."

PETER MILNE
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THE MORNING TELEGRAPH
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THREE years ago a certain moving picture theatre showed a net profit of $21,000 on the year. In 1916 it recorded a net profit of but $6,000. Why? The proprietor replies when asked —"Oh, conditions." Then he becomes pessimistic and says that everybody is having the same experience—everybody who is on the profit side is now making but a little; and almost everybody is losing. There's a reason. What is it? It does not lie in generalities but in specific facts—in definable causes. Is one of them too high rentals on one-day runs, resulting in continual big non-productive expense? Is it waste that is bleeding the average moving picture theatre to death? What do you think?

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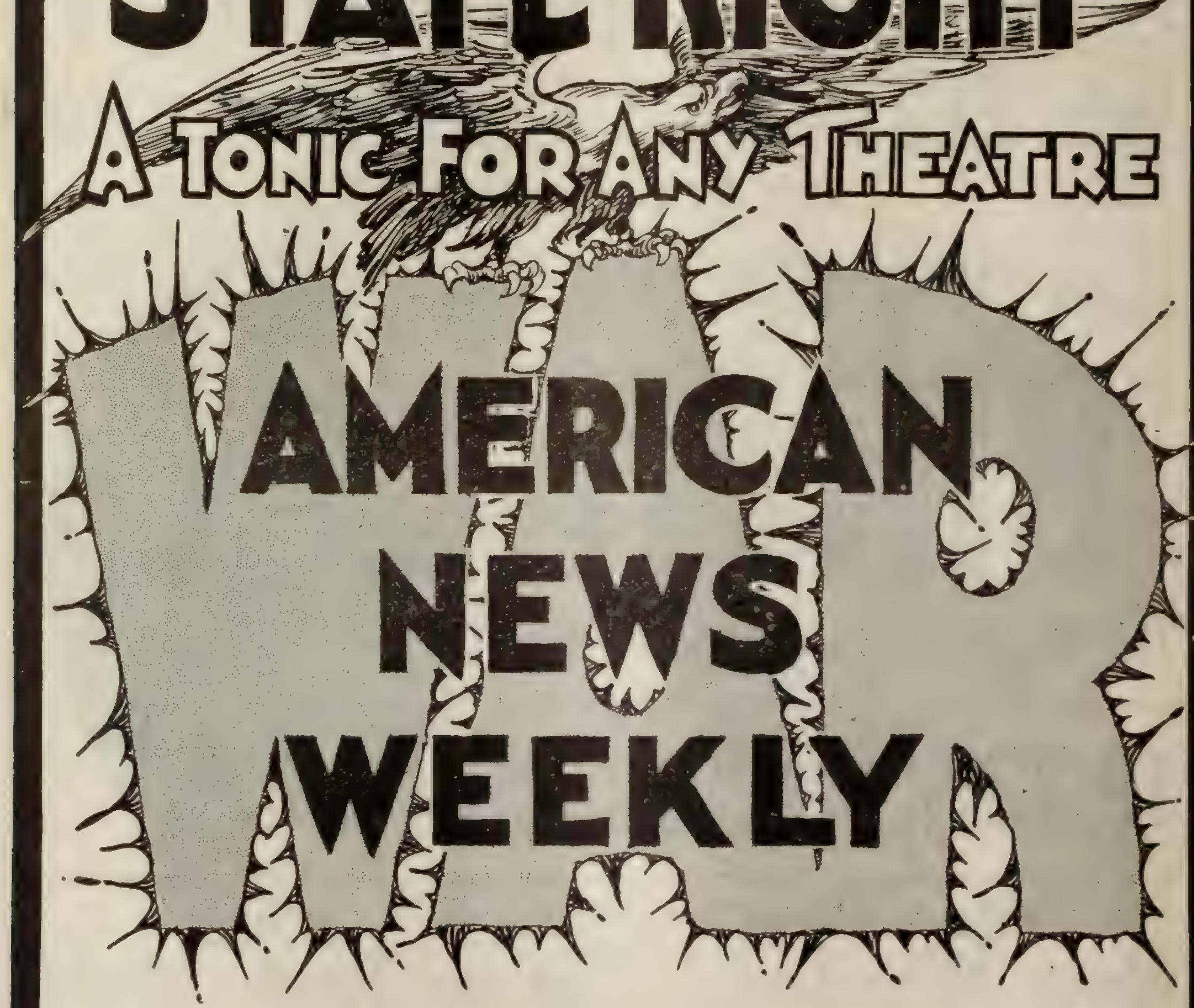

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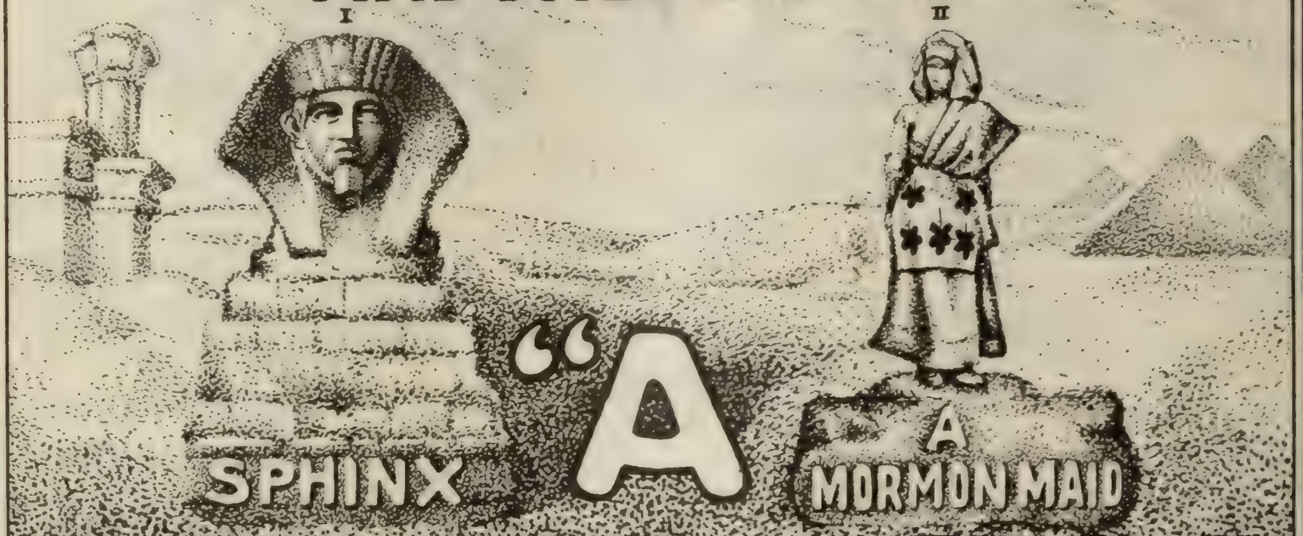

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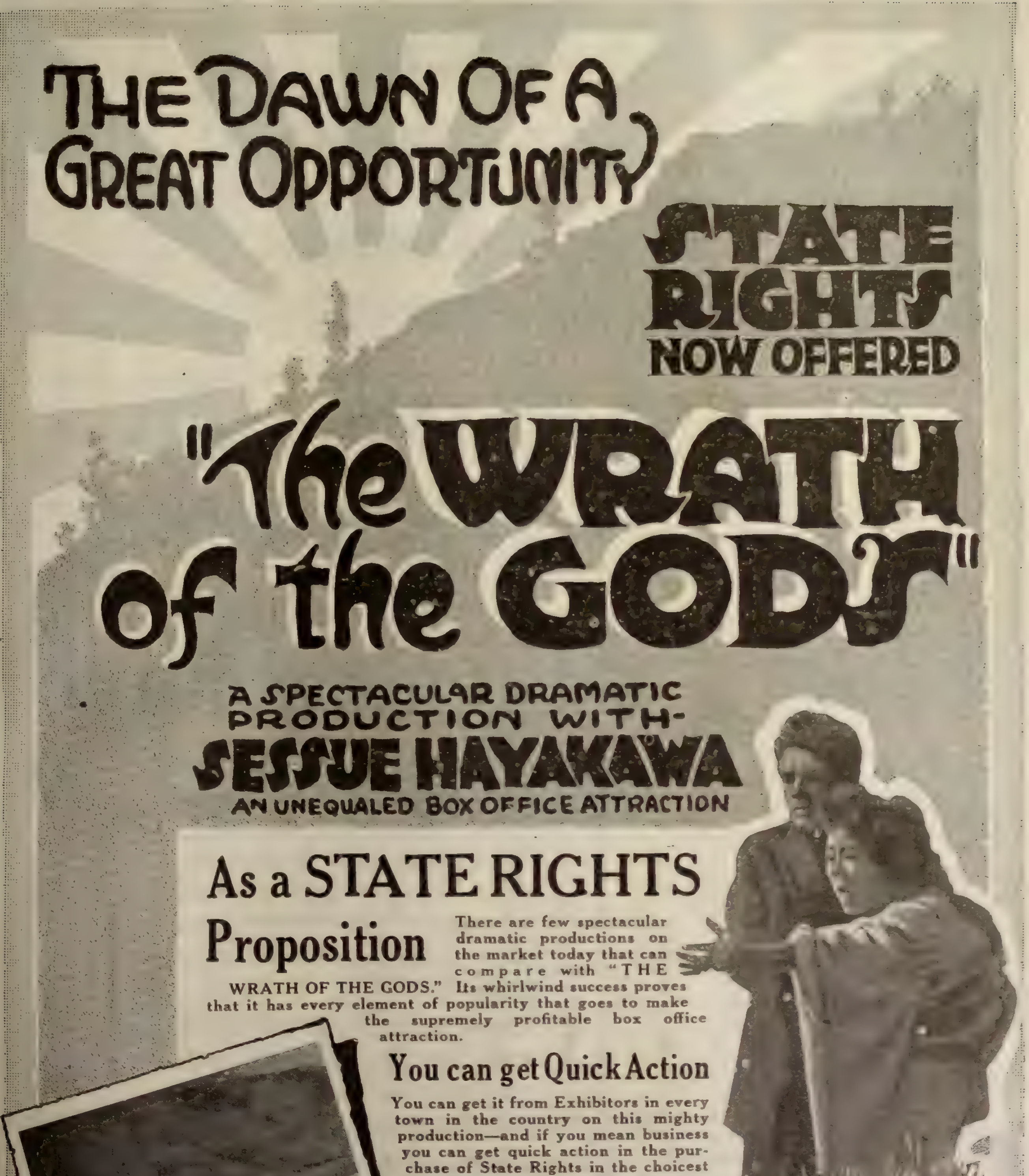

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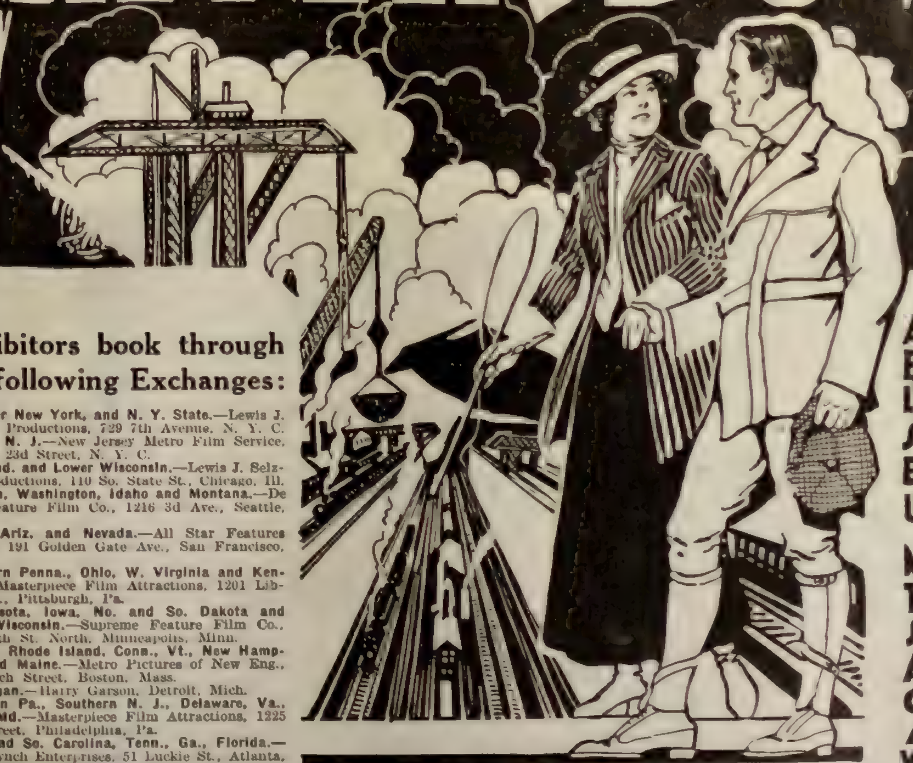

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K-E-S-E

General Film Service

THE WORLD'S OPINION

THE MOVING PICTURE WORLD
in its review of "The Boob," a Selig drama in General Film service, says:

"*A two-reel offering of worth.* There is much humor and pathos to be found in the two reels. 'The Boob' parts with his cash to learn to become a detective. He finds that his detective-hero is a thief, and surprises the latter rifling the local postoffice. In the end 'The Boob' finds that he is not so much of a boob after all. There is an element of romance that helps considerably."

"Two Dollar Gloves"

"Two Dollar Gloves" is another Selig drama every bit as good as "The Boob." She never had a cent she could call her own. "Take keer ev' th' pennies an' th' pound's keer fer themselves," was the Old Man's continual admonition. But one day the girl spent a few dollars. She may have squandered the money but Cupid didn't think so. It was an investment that won the love of the wealthiest bachelor in the town!

"Romance and Roses"

Another of the Selig farce comedies that are pleasing movie fans everywhere. Judging from unsolicited letters being received by the Selig Company the Selig Comedies are filling a long-felt want. "Romance and Roses" features a cast of all-star fun makers, including John Lancaster, Lyllian Leighton, Wm. Scott and Irene Wallace.

SELIG POLYSCOPE CO.

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Mr. Exhibitor
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Ham and Bud
KALEM'S
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KALEM

235 West 23d Street, New York City

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr	President
J. F. Chalmers	Vice-President
E. J. Chalmers	Secretary and Treasurer
John Wylie	General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands	$3.00 per year
Canada	3.50 per year
Foreign Countries (Postpaid)	4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 686.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, April 28, 1917

Facts and Comments

TO exhibitors everywhere we would say that you cannot or should not attempt to stand alone. See the flood of adverse legislation that is directed against the industry from all quarters. If there is a branch of the M. P. E. L. of America in your state get in touch with its officers and become a member. If there is no branch in your state get in touch with several of the prominent exhibitors in your vicinity and start a State or city local of the League. Write National Organizer, Fred J. Herrington, 310 McCance Building, Pittsburgh, Pa., for particulars and do it TO-DAY. Tomorrow a big tax may be saddled on YOU, or useless and expensive censorship. ACT NOW.

* * *

I AM not in favor of closing the movies on Sunday. I do not believe people can be forced into going to church. I do not think an attempt should be made to force them to. People must have some form of amusement and people are now going to the movies. They should not be closed, Sunday or any other time." The foregoing statements were made recently by a minister, who is also president of the Moline University Club. Sound, sane commonsense that has the twentieth century ring.

* * *

TALK, Talk, Talk and then more Talk. For years we have had talk and nothing but talk from one who poses as a champion of the exhibitor and who represented this paper before gatherings of exhibitors for many a day. But why this endless talk and the putting forward of suggestions that lead nowhere? Exhibitors, you will have to get together and get down to the solid basis of work, of doing things for yourselves, of putting your own shoulders to the wheel in meeting conditions as they arise. No amount of "hot air" will ever help you or get you very much, no matter how flattering or how fine it may sound. Get busy! Do something for yourselves and *do it now.*

* * *

THE Wheeler bill, brought into being to wring revenue from the motion picture business, has been introduced in both houses of the New York legislature and will in all probability be pushed along to final enactment with all possible expedition. The provisions of this measure are so unique and inequitable, not to say indefinite, as to require much careful amending. The theory upon which the heaviest item of tax is levied is fantastic to the last degree and betokens an absolute lack of information upon the object of taxation. A hearing it to be held on Thursday, April 19, at which the strongest protest that can be made should be presented to the committee in charge of the bill.

* * *

WHAT have you done, Mr. New York Exhibitor, to inform the senator and representative from your particular district regarding the real sentiment on the Sunday show question? As the matter stands now your senator and your representative are working under the impression that their constituents are overwhelmingly against Sunday pictures because those who oppose the exhibition of pictures on Sunday have written them to that effect. Organizations supporting a strict observance of the Puritan Sabbath have seen to that. Have you done anything to prove the contrary? The Walker bill is now before the New York State legislature, and, if it can be passed, will permit picture theaters to open on Sunday. Just now the chance of its passage is remote because there seems to be no demand by the public for its enactment. If it fails of passage the blame will be yours.

* * *

THE successful issue of the third meeting of the Society of Motion Picture Engineers at Atlantic City on April 6 and 7 is a matter of congratulation on the part of those who take deep interest in the chief object of this new association, the standardization of the tools with which motion picture men work. It was a pleasure to those attending to hear technical matters discussed by men who had expert knowledge of their subject. The next session will be held in Chicago in conjunction with the annual meetings of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America. The three months intervening will afford good time in which to express in concrete shape the well-defined ideas of those who are in position to outline what is best to be done and to nominate what standards should prevail in the industry.

Efficiency Versus Artistry

By Louis Reeves Harrison

EFFICIENCY is helpful in accomplishing a desired result, and a lot of it has been needed in the regulation of expenditure for motion picture production. Enormous sums have been wasted in the studios and out of them by directors who were accorded unrestrained administration of the financial end and by producers themselves through ignorance of relative values in the product. Very few producers today can closely estimate in advance how much a specified five-reel feature will cost, whereas it is purely a matter of skilled computation with allowances for such contingencies as bad weather and unavoidable delay.

Profit is the natural aim of efficiency of business method, but profit is dependent upon volume and volume upon artistry well advertised, and I do not know of another so destructive to picture values as misdirected frugality. A firm believer in such organized system in business administration as will avoid waste and extravagance, highly appreciating the judicious use of time, material and money in production, I can see clearly where the application of methods highly serviceable in the manufacture of staples defeats its own object in art production.

The application of economic methods begets a habit of mind. Economy is established by constant use and it becomes involuntary after a while, unconscious and almost uncontrollable. I have known a producer to sit down in his office and revise a scenario on which an author has worked with infinite pains and deliberately cut out certain items to save in cost. Wholly unaware that he may be sapping the life blood of the story and depriving it of total effect, he will pare a little here and there, serenely satisfied that he is adding to his profits by eliminating unnecessary waste, whereas his work is merely mutilation.

A well-constructed story is like a well-constructed human body in this respect—it is something the creator of it alone can fully appreciate. To lop a little off the nose, or to chop off a few fingers may not make it inoperative, but it becomes a disfigured and crippled thing, lacking in that completeness of effect which is so satisfying to the beholder. An act of that kind, done from the habit of economy, is the reverse of efficiency, which means bringing to bear requisite knowledge and skill for the sake of an adequate performance, a complete effect.

As well go to a painter of pictures and tell him not to put in so much time on details as to impose wearing restrictions of time upon a really artistic and thoroughly capable director. It would be more like efficiency to relieve him of many burdens by more efficient organization of his assistants and by making possible harmony of relation between him and the author when the latter is within reach. Producers have the habit of expecting too much of directors, loading them down with business administration and even scenario writing in addition to the work for which they are especially fitted. Lack of system is not efficiency.

Specialization is the straight road to effective production. Make the author complete his own scenario, accepting his final judgment on any changes to be made—he is a specialist. Hold the director responsible for picturesque and dramatic visualization of the story, and do not interfere with either, that there may be a sense of responsibility on the part of both. That sense of responsibility is destroyed and replaced by dull and mechanical effort, when the commercial specialist puts his finger into the artistic structure and treatment. It is mainly the cause of the spiritless releases we see too often on the screen.

The creator of an artistic product must put his heart and soul into his imaginative effort, but he cannot do that if he knows in advance that all the pains he must take may be nullified by some man not of his temperament and profession. How enthusiastically would an artist paint, if he knew that some layman might daub his picture before it reached the public, the final judge and critic? It may not be deemed a fair comparison to cite the case of the artist, inasmuch as both author and director participate in the structure and treatment of a screen portrayal, but it will be found that the illustration is good.

Under present conditions author and director in combination represent the painter, the novelist, the dramatist—they stand for the artistry and should be held responsible for the success or failure of their combined effort when they have worked in harmony and approved the complete result. There is no sense of responsibility possible, no spirit, soul and sincerity of feeling in what they do if they know in advance that no care they may bestow upon the creation and materialization of a story can escape commercial mutilation.

By commercial mutilation is meant not only the license exercised by producer and office force with what should be artistry as pure as the painting or piece of sculpture, but with the exactions that the characters should not be made to fit the story and its purposes but the whims of those who are supposed to interpret its meaning, the actors. Now the personality of those who do the interpreting is highly important—it is tremendously interesting to people in front, but real stars need real plays if they are to retain popular favor. The route to a place in the Milky Way is through consistent performance.

There are three or four artists whose names count heavily on the billboard, and these exceptions may get away with some very commonplace vehicles by sheer excess of personality, but even they do better in a really fine product. It is only in a real play, one sincere and complete, that the big artists find big opportunity.

All through the evolution of this new art we are confronted with a lot of false reasoning, sound in appearance only. It deceives no one more than the man who attempts to apply perfectly good business methods for some purposes to pure artistry. It has always been a failure. Publishers no longer attempt to edit a script. They either leave it as it is written, or do not publish it at all. The stage play is often subjected to criticism and change before it is produced, but wholly in the interest of finer artistry. The painter's picture is wholly unchanged.

The screen visualization is part play and part picture. The author's structure and purposes should not be modified without his knowledge and consent, and the director's treatment should be one of beautifully clear and impressive interpretation through types selected to fit the characters. Because this is not done, because producers prove their own inefficiency by tying up with alleged stars, or those in the making, every month sees the downfall of business otherwise well conceived, well managed and capable of being carried to high prosperity.

Organization and Convention Related

By Sam Spedon

THE spirit of organization is abroad in the land, everybody in the industry is waking up to a full appreciation of what might be accomplished by united effort. The pity of it all is we haven't realized it before. At the eleventh hour the president of the Motion Picture Exhibitors' League is swinging round the circuit to arouse the exhibitors to a realization of the value of organization. We hope he is doing this to bring the exhibitors together in convention at Chicago, two months hence, to elect a man as the head of the League who will work just as hard all the year 'round as he does just before he steps out of office and announces his candidacy for re-election.

The great trouble with organizations of the past has been politices, which means failure. Let us hope that the National Convention of the Motion Picture Exhibitors' League, at Chicago, will bring together a full representation of delegates from all the organized states, uninstructed, free to use their individual judgment in selecting and electing a man as its president who will be big enough, broad enough and executive enough to work for the good of the industry as a whole and the exhibitors in particular—a man who has no personal motive in seeking the office except for the service he can do the industry and the credit which is justly due him in so doing. Furthermore we hope he will be at liberty to select or have a voice in the selection of an executive staff who will work in harmony with him for the best interest of all.

We have just passed or are about passing through the most trying year of our motion picture existence; if we haven't realized the need of an organized industry we never will. The National Exhibitors' League of America needs a reorganization at Chicago on the most constructive principles and basis possible if it expects to successfully combat the many legislative barriers and discriminations which have confronted the industry this year. We denounce the legislative politics that threaten our industry and yet we tolerate the same character of politics in our own organizations instead of routing them horse and foot. Why not remove the beam from our own eyes if we can see the mote in the other fellow's?

Right here we want to commend the National Association of the Motion Picture Industry, with its great possibilities, for its efforts, both in reorganization and the desire to harmonize and benefit the industry. It has profited, no doubt, by past experience, and with its increasing membership everything augurs for a very healthy and helpful organization for the accomplishment of great things for the producers and the industry during its second year, if it has the co-operation and management it needs. It has had no cinch the past nine months.

Much credit is due many of the exhibitors' organizations throughout the country for the manner in which they have opposed successfully and otherwise adverse legislation and handled the several questions dealing directly with their own business affairs. Their efforts have undoubtedly encouraged other states and cities to organize for their protection and welfare.

We must not overlook the F. I. L. M. clubs. They have a very important place in the affairs of the industry and already, while not perfect, have accomplished much good. They occupy a very peculiar position between the producers and the exhibitors, but they serve to bring both closer together in a better understanding in their relations to both.

In summing up the whole matter of the Convention as relating to organization there is one thing all should bear in mind, for all organizations are interested; we must eliminate all factional, personal and selfish motive if we wish to get together for the good of the whole industry. Don't let any one organization or branch of the industry attend with a desire to glorify itself, or let any one go there feeling he is it, with a capital "I." There's the rub. Every organization or part has tried to advertise itself and be the whole thing. Don't forget that the National Association, the National League and all other branches are part and parcel of the whole and we must get together in united concerted action for the good of the whole. We hate to use so trite a phrase, but it is so apt we just can't help it—"United we stand, divided we fall."

A Pertinent Example

ONE of the most pertinent examples of organization was the open meeting of the Exhibitors' League of Greater New York, held at the rooms of local number one Tuesday afternoon. It was held for the discussion of the tax of five dollars a month to be imposed on all theater managers by the Music Author's League of America. There were about one hundred and fifty exhibitors present, members and non-members of the League. Among them were some of the biggest exhibitors in the business. The principal speaker was S. M. Berg, a writer of music. He was followed by J. R. Rubens, attorney for the League, also the orchestra leaders of the Loew theaters, the Rialto and the Strand theaters.

Here was an interest common to all—they were all served with notice by the Authors' League that they would be prosecuted if they used any copyrighted music in their theaters. The consensus of opinion was that the tax was unjust and would not stand a test. It was therefore resolved that the Exhibitors' League would employ council to defend a test case and have the matter settled by a court of law notwithstanding the Supreme Court had ruled that the tax was legal. This was a splendid evidence of organized effort and at the same time gave Lou Blumenthal and Sam Trigger a golden opportunity to set forth the work of the League in its organized effort to contest other unjust measures. At the same time it gave them a chance to urge the exhibitors who were not members of the League to join. At least a dozen new members signed application blanks and enrolled as members.

Slackers and Dodgers

Next to the declaration of war with Germany the most important matter that confronts the motion picture industry is the war against Sunday opening and the threatened tax to be levied on the producers. In the M. P. League we have a man on the firing line at Albany defending our rights and espousing our cause. He has been there seven weeks. During that time he has received $263 from the industry for personal and necessary expenses in looking after our interests. He surely cannot be accused of extravagance or profligacy. He cannot be suspected of graft or bribe. He is making a good stand and accomplished wonders by digging into his own pocket and keeping up an appearance of respectability befitting the great industry he represents and of which he is one. This man was elected as chairman of the legislative committee of the Motion Picture Exhibitors' League of the State of New York at its convention held at Albany last December to go to the State capital as "Jerry on the job." All the League members throughout the State were to see that he was furnishd with the necessary funds and the National Association was to give a "hand-out." The answer of all this is two hundred and sixty-three dollars. Mr. Anson has fought nobly. Where, oh where are the rest of the great and glorious champions of the industry? Organization is a fine thing to talk about, but what does it profit? There is a whole lot for the National convention to do next July and they can't boast of what has been done the past year.

The evident indifference of the Exhibitors' leaguers and others to their business at Albany would suggest they have no business to defend or it was in such condition they are willing to assist in digging their own graves. They certainly cannot deny the imputation of being "slackers and dodgers."

In Favor of the Pictures

OUR British exchanges to hand this week contain evidence given by the head of the Police Department of Edinburgh, Scotland, at the tenth session of the Cinema Commission of Inquiry that is worth consideration.

The following excerpts are taken from the report of the hearing as they are given in the London moving picture papers, The Cinema and The Bioscope. Roderick Ross, M. V. O., the chief constable of Edinburgh, as he is known, is unqualifiedly in favor of the picture theater, and its influence for good cannot be questioned, in his estimation. We quote from his evidence, as follows:

> In the social life of the people during recent years there has been nothing more outstanding and remarkable than the growth and development of the Cinema as a means of public entertainment and amusement.
>
> Not only in large towns, but in country districts, the Cinema has met with phenomenal success, and received the support and patronage of all classes of society.
>
> **Secret of Cinema's Popularity.**
>
> What, it may be asked, is the reason of the Cinema's popularity?
>
> In my opinion, this is brought about by the fact that the entertainment provided meets with the approbation and approval of the public in respect that an educative, morally wholesome, and bright entertainment is given at a price within the reach of all.
>
> In this undoubtedly lies the secret of the popularity of the Cinema, and from this fact it has, without doubt, come to stay, and is destined to continue as a permanent form of amusement in our midst.
>
> **Power for Good in Community.**
>
> The Cinema, in consequence of its popularity, must, therefore, of necessity exercise a certain influence either for good or evil in the social life of the community.
>
> In my opinion, the popularity of the Cinema among all classes and conditions of men and women is a guarantee of its power for good in the community. Were the lessons it taught to exercise an influence for evil in the people, that evil would ere now have made itself manifest in some form or other, but such has not been the case.
>
> It is scarcely possible that thousands upon thousands of our citizens could nightly come under an influence detrimental to their moral character without some manifestation, however slight, of the evil inculcated making itself apparent in their conduct and mode of living.
>
> It is my opinion that the Cinema, as a rule, has proved to those who patronize it an educative, morally healthy, and pleasure-giving entertainment.
>
> **Pictures Have Reduced Intemperance.**
>
> It has also, without doubt, been the means of attracting many who otherwise would have resorted to the public house, and, in this connection, my divisional officers, who have opportunities of judging, emphatically state that the picture houses have been instrumental in reducing intemperance in the city.
>
> **No Crime Traced to Pictures.**
>
> In some quarters it has been alleged that the exhibition of films which showed burglars and other criminals at work have been the means of inciting boys to emulate the example given by committing crime. No such case has come to my knowledge or to the knowledge of my detective officers. I, however, consider that there is grave danger in such representations. Boys are generally of an adventurous disposition, and ever ready to emulate anything in the way of an example which would afford them vent for the inherent love of adventure which is in their nature.
>
> **Unable to Find Single Case.**
>
> It has been frequently alleged that juvenile crime was due to love of the Cinema on the part of boys who took to stealing for the purpose of procuring money to pay for admission to the picture house, thus gratifying their insatiable desires in this direction. I am unable to find a single case where any juvenile set out to steal for this one purpose. I admit that the proceeds of several thefts have been spent on the Cinema, but this fact cannot be brought as a fault against the picture houses. In most instances I have found that the proceeds of theft by juveniles have gone to satisfy their fondness or craze for gambling, which is more in keeping with their vicious tendencies than witnessing an exhibition of living pictures.
>
> Independent of the Cinema, boys will continue to steal and to devote the proceeds of their dishonesty to whatever purpose may take their fancy. I am satisfied that so far as Edinburgh is concerned, the Cinema, in this respect and as a means of inciting the commission of crime on the part of juveniles, has had little or no effect on the crime committed by children and young persons.
>
> I have shown the foregoing statement of evidence to the Chief Constables of Dundee and Aberdeen, and they concur therein.

This testimony by the Chief of Police of the well-known Scotch city, the testimony being concurred in and approved by the Chiefs of Police of two other large cities, is expert evidence of men who know whereof they speak. We commend these statements to theater managers and exhibitors as the best possible material with which to meet the arguments of those who would blame the pictures for every crime committed. No better evidence can be produced to show that the influence of the moving picture is overwhelmingly on the side of all that is good and helpful.

ADVERTISERS WORK WITH MAYOR'S DEFENSE COMMITTEE.

The efforts of the National Duty Committee of the Associated Motion Picture Advertisers are directed at present toward one specific object—the preparation of New York City for the Wake Up America Day, which has been designated by the Mayor's Defense Committee as April 19.

For this purpose the Associated Motion Picture Advertisers has combined its forces with those of the Mayor's committee, and temporary offices for this purpose have been taken in the room now occupied by that committee at 50 East Forty-second street.

At the regular meeting of the Associated Motion Picture Advertisers at Keene's Chop House on Thursday John Harvey, of the Mayor's committee, was a guest of the A. M. P. A., and outlined the work which the Mayor's committee has already done, and the opportunity for co-operation which existed with the Associated Motion Picture Advertisers.

A cordial invitation to co-operate with this committee both in national and local matters was extended to Mr. Harvey, and a committee, consisting of President Arthur James, B. P. Schulberg, P. A. Parsons, Paul Gulick and Julian Solomon, was appointed to meet with the representatives of the Mayor's Defense Committee immediately after the adjourning of the Associated Motion Picture Advertisers.

"HIS WEDDING NIGHT."

It has been decided that the comedy two-reeler to follow "The Butcher Boy" featuring Roscoe "Fatty" Arbuckle, which will be released by Paramount to all exhibitors on April 23, will be "His Wedding Night," with the rotund comedian in the chief role. "His Wedding Night," which was written by Herbert Warren and William Jefferson, will be the second made under the new business affiliations of Arbuckle and Joseph M. Schenck.

Wheeler Bill, Amended, Is Introduced

By C. L. Grant

Many Changes in Schedules of License Fees and Supplemental Taxes---Will Increase Price of Admissions

CHARACTERIZED by a number of important eleventh hour changes, including a reduction in the amount of the proposed license fee for distributors from $300 to $200, and likewise a decrease in the proposed footage tax by nearly one-half, the Wheeler bill was introduced in the Legislature at Albany on Thursday, April 12. Senator Carson, a member of the Wheeler committee, looked after the interests of the bill in the Senate while Assemblyman Wheeler himself saw to the introduction of the bill in the lower house. It is expected that a hearing will be held on the bill within the next few days.

In sharp contrast to the original draft of the bill, a summary of which was presented in the last issue of the Moving Picture World, the remodeled measure carried with it certain changes that came as the result of several conferences between members of the Wheeler committee and the attorneys, Senator Harvey Hinman and Roger P. Clark, as well as Messrs. Cummings and Rude, of the State Bill Drafting Commission. During the past week Assemblyman Wheeler held several lengthy conversations over the telephone with men in New York City who are prominently identified with the motion picture industry in one phase or another.

The Commissioner of Motion Pictures in this State will receive the fat salary of $7,000 a year and expenses while out of Albany, according to the bill. The commissioner will be required to furnish bonds to the amount of $20,000, but he has the naming of his secretary and the salary which that individual as well as deputies and others will receive for their labors. Governor Charles S. Whitman will name the first commissioner if the bill is passed.

Members of the committee realize that with a bill of so vital a nature to the motion picture business in all its branches that a public hearing will unquestionably be imperative. They likewise admit that with some of the radical measures proposed the bill can hardly have a rosy path, even though it is now the expectation of the legislators to wind up matters and adjourn on April 27. In a desire to be fair to all parties concerned, and likewise to the State in its efforts to increase its revenues, Assemblyman Wheeler asserts that if a demand is made for a hearing that one will be held with ample notice given through the press so that all sides can be represented.

Aside from the reduction in the fee for distributors and the footage tax, as well as naming the salary which shall be attached to the head of the new department, the other changes in the revamped bill are mainly of a technical nature, consisting mainly of a change of word here or there, without altering the original intent of the measure.

In the first draft it was proposed to tax the distributors a straight $300. The unfairness of this burden to that branch of the industry was explained and made clear to the committee, with the result that it was reduced to $200, while the footage tax underwent a similar change in the hopes of enhancing the bill's chances when it came to a vote.

The bill calls upon the producer to pay an annual tax of $200 and a supplemental fee for each positive print for exhibition within this State of a picture made by the producer within the State, the additional tax being based on the footage cost of the negative of the positive print.

The distributor's license fee is fixed at $200 a year and a supplemental fee for each positive print for exhibition in this State except a positive in which a supplemental producer's fee is payable. The amount of the license tax to be paid by the exhibitor, based on the seating capacity of the house, has not been changed.

The supplemental license fees as they are now proposed, based on the cost of producing the negative, are as follows:

If $2 or less, one-fourth of a cent per foot.

If more than $2 and not more than $3, one-half of a cent per foot.

If more than $3 and not more than $4, three-fourths of a cent a foot.

If more than $4 and not more than $5, one cent per foot.

If more than $5 and not more than $6, one and one-fourth cents per foot.

If more than $6 and not more than $7, one and one-half cents per foot.

If more than $7 and not more than $8, one and three-fourths cents a foot.

If more than $8 and not more than $10, two and one-fourth cents a foot.

If more than $10 and not more than $12, two and three-fourth cents a foot.

If more than $12 and not less than $14, three and one-fourth cents a foot.

If more than $14 and not more than $16, three and three-fourths cents a foot.

If more than $16, four and one-fourth cents a foot.

In connection with the powers given the Commissioner of Motion Pictures, the bill sets forth that in connection with investigations, the commissioner can subpoena witnesses and compel the production of necessary papers and books. The commissioner will also have to submit an annual report to the Legislature covering the work done and other features of the industry in this State.

Wheeler Bill Will Increase Admission Prices.

Increased admission prices will be charged if the Wheeler bill passes the Legislature. A representative of the Moving Picture World visited the cities of Albany, Utica, Syracuse, Rome and Watertown during the past few days and in conversation with exhibitors in the five cities he found an almost unanimous sentiment in favor of increased admissions. If the producers and distributors are compelled to pay the additional taxes called for by the bill, it is clearly up to the exhibitor to pay more for the film which he will use. If the exhibitor is forced to pay more at a time when in many cities the leases have increased, he in turn will look to the people to meet their share in the general increase.

In Watertown during the last two or three weeks one of the houses has already jumped the admission price from 10 to 15 cents, while another now charges 15 cents when special features are shown. Alexander Papayanokos, who now owns three of the five motion picture houses in the city, and is about to open a new and much larger one, in discussing the situation a few days ago said that if higher prices were to be charged for the film that he would be forced to jump his admission prices to at least 15 cents. Other exhibitors expressed like sentiments.

In the other cities the exhibitors asserted that the Wheeler bill would prove extremely detrimental to all phases of the industry, forcing the producers into other States and at the same time compelling the general public to pay more for their amusement. Theatrical men are also up in arms against the bill on the grounds that they were being taxed to death these days, and that they were now being called upon to suffer, simply through exorbitant expenditures on the part of the State demanding additional revenue, and that every nook and corner of the business world was being searched in a wholesale effort to glean a few more dollars, regardless of the effect on the industry, to reimburse the State.

Hearing on Wheeler Bill

Judiciary Committee Sets Thursday, April 19, at 2 o'clock P. M.—President Brady of National Association Gathering His Forces.

THERE will be a hearing of the Wheeler tax bill at Albany on Thursday, April 19, at 2 P. M. W. A. Brady, president of the National Association, has issued a call for all branches of the industry to send representatives to attend the hearing. He says the bill is discriminating, inequitable, confiscatory and unjust. If this bill passes the New York State Legislature it is probable that other States will follow in its wake and means ruination to the business if it becomes a law.

This measure will impose taxation upon the industry amounting to one million dollars annually. The whole tenure of the bill is a direct contradiction of the statistics submitted to the Wheeler Investigating Committee and a tentative understanding at the time that the committee would recommend a conservative and very moderate tax, if any, on the motion picture industry. Quick action and a hard battle confront the industry to counteract the recommendations of this bill.

Sunday Bill Reported

Senate Codes Committee Takes Favorable Action on Walker Bill.

BY A VOTE of 5 to 4 the Walker bill legalizing Sunday motion picture shows was reported out of the Senate Codes committee at Albany late Tuesday afternoon, April 10th, and was handed up in the Senate on the following day. It will probably come to a vote within the next ten days. With the exception of Senator Peter M. Daley, all members of the Senate Codes committee were present at the meeting, which lasted from 4 until 7 o'clock. In the final line-up, when the vote was taken in regard to reporting out the bill, all upstate Senators were found to be solid against such a movement. A surprise came when Senators Gilchrist and Murphy, both of Brooklyn, voted with Senators Charles D. Newton and George A. Slater against reporting the bill out of committee. It was generally supposed that Senators Gilchrist and Murphy would follow the action of other metropolitan senators, the bill having been framed by Senator James J. Walker of New York.

According to information which leaked out of the meeting, there was plenty of discussion before the vote was taken. Senator George B. Wellington of Troy expressed himself in favor of a wide open Sunday. Senator Slater, in discussing the bill at the meeting, said that he was in favor of a continuance of the American Sabbath without giving the day a greater latitude by legalizing Sunday movies and similar forms of amusement.

"This measure is one that is not requested by people in general," said Senator Slater, "but by persons who are interested in the motion picture business from a money standpoint. If we break down this barrier by legalizing Sunday motion picture shows it is but a short step to destroying other barriers which protect our Sabbath day. The opening of motion picture shows on Sundays creates a rival to the churches and so long as religion and the church form the base of protection to society the observance of the Sabbath should be strengthened rather than lessened. It should be continued as a day of rest. Westchester county in its large cities finds that motion picture shows on Sunday are not a necessity, and so when I vote against reporting the bill out of committee I do so in the belief that I am not only representing Westchester county but the entire State as well."

Senator Newton said that his entire district was against legalizing Sunday motion picture shows and that he would act accordingly. Senator Walker championed the bill throughout the discussion. When it came to a vote Senators George B. Wellington, Robert R. Lawson and S. A. Cotillo threw their forces with Senator Walker, Senator Daley voting with the majority on the day following. The four who took a negative stand were Senators Newton, Slater, Gilchrist and Murphy, the latter two, while not explaining their changed attitude, evidently having received communications from their constituents which they observed.

There is very little probability of the bill being passed. In the first place Senator Elon R. Brown, Republican leader of the Senate, had expressed himself against the measure, not openly as yet, but to certain senators who are against the bill. It is also a very well known fact that practically every upstate senator has received protests in sufficient number from residents of their respective districts that from a political standpoint they cannot ignore. The outcome of the bill is being awaited with interest at the State Capitol, owing to the fact that some of the New York legislators have expressed the belief that they can secure the assistance of Buffalo and swing the measure through to victory.

C. L. GRANT.

ANOTHER STATE HEARD FROM ON SUNDAY OPENING.

Right on top of the announcement that the Walker bill favoring Sunday opening had been favorably reported out of the Senate codes committee of the New York State legislature, the National Association of the moving picture industry received the gratifying announcement from Iowa that the Senate had passed, by a vote of 27 to 17, a bill permitting motion picture shows on Sunday in that State.

COULTER COMES EAST TO PRODUCE.

C. R. Coulter, of Seattle, Wash., who has been exploiting state right features for the past seven years in the Northwest, will soon start East and, in company with New York associates, will begin the production of a big attraction. Mr. Coulter has bought an interest in the Peter Pan Film Company, which has the United States rights for the Motoy comedies.

Triangle to Abolish "Deposit" System

Distributing Corporation Makes Arrangements With Fidelity and Casualty Corporation to Bond Exhibitors.

TRIANGLE is about to put into operation a new system of bonding exhibitors, which is designed to do away with the necessity of requiring advance deposits. Speaking of this new policy, R. W. France, general manager of the Triangle Distributing Corporation, said:

"This is one of the steps Triangle is taking to assist the Triangle exhibitor, leaving him greater freedom to devote to the exhibiting problems which constitute his legitimate work in the industry. It is also Triangle's way of keeping the pledge made to the Indiana M. P. E. L. on December 6, 1916. At that time we made this statement: 'The principal need of a deposit is to provide against sudden and unfair discontinuances by theaters at such times or in such manner as to cause film to lie idle. * * * If we can work out, or if anybody else can work out, a plan that will make the deposit system unnecessary, we will gratefully adopt it.'

"Doubtless the trade took this to be one of those glib 'promises' that are easier to make than to keep, but Triangle officials have been busily engaged in arranging the details of this reform ever since. We are happy to say that we are now in a position to make good our words.

"Beginning April 30, and extending to all accounts as fast as the actual labor of rewriting the old contracts will permit, exhibitors may apply their deposits against current service; and in lieu of deposit to secure this corporation against abuse of contracts we have perfected arrangements with the Fidelity and Casualty Company, of New York, whereby for a nominal sum it will underwrite the contract made by the exhibitor and become security for the correct performance of all his obligations under the contract. Under these circumstances the only remaining advantage of the deposit system would be the free financing of our proposition by the exhibitors, a service this corporation has never needed and does not want.

"The premiums which the exhibitor will have to pay per year will only average 1 per cent of one month's deposit under the present system."

Mr. France also wishes to make it clear that this new plan is entirely elastic. If for any reason any exhibitor prefers not to use it the old system is always available to him. New contract forms embodying this new option, he said, were now in the press; the premiums charged by the bonding company are very small. They are on an annual basis, and if a contract be canceled in accordance with its terms a pro-rata return premium to the exhibitor will be made.

WASHINGTON THEATER MANAGERS HOLD MONTHLY MEETING.

The Washington State Theater Managers' Association held its regular monthly meeting April 2 in the Central Building, Seattle. It was a closed session, and the secretary reported no definite results of the meeting. Most of the time was spent in a discussion of the deposit system. After adjournment the exhibitors were invited by Manager F. C. Quimby, of Pathe, to the exhibition room in the same building to view the new Gold Rooster Play in Pathecolor, "Mayblossom," starring Pearl White. After seeing the picture the showmen pronounced it the most beautiful colored picture that they had ever seen.

Those present at the meeting were Edgar Milne, Pantages theater, Seattle; Edward J. Fisher, Fisher Booking Company, Seattle; John von Herberg, Liberty theater, Seattle; J. Q. Clemmer, Clemmer theater, Seattle: H. T. Moore, Colonial theater, Tacoma; A. Anderson, Apollo theater, Tacoma; John Hamrick, Rex theater, Seattle; D. Geddes, Ye College theater, Seattle; W. W. Kastner, Princess theater, Seattle; C. E. McKee, Orpheum theater, Everett; E. A. Rupert, Dream theater, Aberdeen; E. H. Smith, Colonial theater, Seattle; A. Allen, Vaudette theater, Tacoma; M. Zelinsky, Favorite theater, Tacoma; Walter McNish, Bijou theater, Tacoma; E. A. Calvert, Movie theater, Tacoma; George Sauriel, Orpheum theater, Tacoma; George Ring, Society theater Seattle; Joseph Danz, Imperial theater, Seattle.

HAYES NEW GENERAL FILM MANAGER IN BUFFALO.

E. J. Hayes has been appointed sales manager for the General Film Company in Buffalo succeeding W. A. V. Mack, who recently resigned. Mr. Hayes is only thirty-two years old, but has filled many important positions with the General and has a large acquaintance with exhibitors in the territory over which he will have charge.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 310 McCance Building, Pittsburgh, Pa.

Big Exhibitors Form Co-operative Association

Organize First National Exchange Circuit, with the Object of Buying Non-Program Features Direct From Producers.

WITH the object of eliminating the middleman in handling state rights subjects, for the purpose of dealing at first hand with the producer, many of the most prominent exhibitors of the country and Canada have organized the First National Exchange Circuit. The first meeting of the association will be held in New York next week, at which time two directors will be chosen from the Pacific Coast, two from the Atlantic Coast, and three from the states intervening. General offices will be maintained in New York.

Work has been proceeding on the organization for several months. The idea originated on the West Coast. Those who have been prominent in the formation of the new association are T. L. Tally of Los Angeles, Turner & Dahnken of San Francisco and J. D. Williams of Australia. The latter and E. B. Johnson, secretary of the Turner & Dahnken Circuit, have been particularly active in the work preliminary to the coming meeting.

The composition of the membership is impressive. Practically all of the subscribers to the agreement are men or firms with circuits of theaters. It is understood that the idea is not to form a closed corporation, there being no restrictions placed upon any of the members to enter the market individually at any time for the purchase of a picture for their own account.

Those composing the First National Exchange Circuit are T. L. Tally of Los Angeles, Turner & Dahnken of San Francisco, Jensen & Von Herberg of Seattle, Greater Theaters Amusement Company of Portland, Silver Bow Amusement Company of Butte, Mont.; Swanson & Nolan of Salt Lake City, Saxe Brothers of Milwaukee, Robert Leiber of Minneapolis, E. Mandelbaum of Cleveland, J. H. Kunsky of Detroit, Josiah Pearce of New Orleans, William Sievers of St. Louis, Colonel Fred Levy of Louisville, E. A. Hulsey of Dallas, A. H. Blank of Des Moines, Jake and Otto Wells of Atlanta, Tom Moore of Washington, D. C.; Frank G. Hall of Newark, N. J.; Rialto Theater Corporation of New York City, Clark & Rowland of Pittsburgh, Jones, Linick & Schaefer and Ascher Brothers of Chicago, Weiss & Nichols of Victoria, for western Canada, and W. H. Brouse of Toronto, for eastern Canada. This list, as will be noted, covers the country with the exception of New England, and it is announced that by the time of the first meeting that territory will be accounted for.

The scheme of operation, as outlined last week by one of the members of the new association, is for the allotment on a percentage basis of territory to each of the foregoing franchise holders or stockholders. When a film is purchased from a producer each member pays his percentage price. He then owns that film for his own territory, to do with as he wishes. Each member will sell sub-franchises to the theaters in his own district, these subsidiary transactions being also on a percentage basis, surrounding conditions determining the amount to be paid.

It is not the aim of the association to put any one out of business, it is stated. It is simply a question of obtaining a more economical distribution, to bring the large exhibitors and the producers together. "What we want to do is to pay the producers proper prices, to allow them a fair profit," said one of the members. "We will get quick and efficient, as well as economical distribution. The producer is always assured of a ready market for his big stuff, with his money on the spot. It will give assurance to those who would undertake more pretentious productions by reason of this fact. I don't mind telling you that the manufacturers are heartily in favor of the project. As indicating this, I may mention a number of them have told me they are holding back several large subjects waiting for us to get under way. It is their belief that they can do business with us much more efficiently and profitably than under present conditions.

"Best of all, the proposition will have to stand on its own merits. No member of the association will be debarred from doing business in any way he wishes."

Trade Luncheon at Portland, Ore.

Exchange Men Feed Exhibitors and all Hands Boost Home Exchanges—Plan Convention.

AT an elaborate luncheon, given by the Exhibitors' League and paid for by the city's exchanges, at the Hotel Benson, Portland, Ore., April 2, a feeling of good-fellowship was engendered and a spirit of co-operation evidenced such as never before displayed in the history of film men's organizations in Portland and Oregon.

"Patronize home industry" was the sentiment that pervaded throughout the meeting. It was pointed out that of the thousands of dollars sent to Seattle each week in payment of film service by Portland theaters, hardly a cent of it was ever returned for Portland circulation, and that Seattle exchanges threw Portland's censorship burden directly on the city's first run exhibitors. From the feeling expressed at the luncheon, it is evident that the first feature concern that locates a permanent representative in Portland will get a monopoly on the feature business here, other things being equal.

"Portland is a logical distributing point for the Pacific Northwest territory," said G. A. Metzger, manager of the Film Supply Company, handling the Universal Product in Oregon, Washington, Idaho and Montana. "The territory is triangular in shape, with Portland, Seattle and Spokane at the vertices. To illustrate that Portland is a logical distributing point: Films shipped from Seattle lose one day en route to Southern Oregon. Portland can ship south at midnight and reach the destination at the same time films shipped from Seattle in the morning would reach it. The same rule applies to films shipped as far East as La Grande.

"However, main offices of film companies in the East must be shown that it pays to maintain an office in Portland notwithstanding its logical location, and it is up to Portland and Oregon exhibitors to patronize Portland exchanges or Portland will be only a whistling point as far as film distribution is concerned. The burden of long distance film shipment falls on the exhibitor."

A resolution was adopted that exhibitors should favor exchanges having representatives in Portland, and a committee was selected to work out a plan to induce film concerns not having representation in Portland to locate a permanent office here.

New Quarters Are Lavish.

After the luncheon the meeting adjourned to the Hotel Benson to resume at the new quarters of the league in the

Majestic Theater building. The big room has been decorated and finished in elegant style.

Speeches were made by the officers, C. W. Meighan presiding. It was announced that M. B. Haish, of Haish and Cotter, Baker, Oregon, had been selected as fifth vice-president.

Convention May 14.

Plans were laid for the state convention of exhibitors to be held in Portland May 14. This is the first state convention of Oregon exhibitors ever proposed, and from the enthusiasm shown it promises to be a big one.

Herrington Visits Philadelphia

National Organizer Joins Philadelphia Exhibitors at Luncheon—Charles H. Goodwin Appointed State Secretary.

THE Exhibitors' League of Philadelphia gave a luncheon last Friday at Soulas' Hotel, Philadelphia, Pa., in honor of Fred J. Herrington, the national organizer. The chief object of Mr. Herrington's visit here was to inform the local league of the coming state convention, which will be held in Philadelphia, sometime during the month of June. Mr. Herrington also appointed Charles H. Goodwin State Secretary to succeed the late James Delves.

At its regular meeting held on Friday the League unanimously endorsed Mr. Herrington's proposals and passed a resolution to affiliate with the national body.

Mr. Herrington took occasion to refer at the luncheon to a bill which is pending in Harrisburg, to prohibit children under the age of fifteen years from attending motion picture theaters unless accompanied by an adult. He made an eloquent plea for concerted action against the proposed legislation, and pointed out the dangers which the enactment would bring about. A similar law which is in effect in New York State has resulted in young girls requesting strange men to buy them tickets for the theaters and to accompany them in The obvious danger to innocent children resulting from such practices he said, were too plain to be disregarded.

Mr. Herrington pointed out that censorship and other laws which work to the detriment of the motion picture business, have been primarily due to the lax methods of certain exhibitors indifferent to their own best interests.

President John O'Donnell, of the local league, is determined to fight the new bill to a finish and expects to have the league solid in his support.

G. R. Meeker, manager of the World Film Corporation, also spoke at the luncheon and said that there was much need of such organizations as the League. He pointed out that the motion picture business had outgrown the demand and that co-operation was vitally necessary for successful distribution. The problem, he said, was one that manufacturers were carefully studying.

Ben Shindler supplied the excellent orchestra for the occasion, which kept the diners in a merry mood.

Those present included: John O'Donnell, George Fischer, Al. Fischer, Philip Greenburg, Benjamin Amsterdam, Benjamin Shindler, John Conway, Charles H. Goodwin, Herbert Lewis, George Haererich, George Nadascher, A. D. Resnick, George Bubeck, Charles Rapaporte, W. W. Auck, W. S. Boyd, Harry Burman, Sam Green, Sam Blatt, George Carey and Abram Nace.

A resolution offering the League's support to Mayor Smith for any purpose of the Home Defense League was also passed.

Minneapolis Convention

Committee in Charge Reports Arrangements Completed—Program of Proceedings.

DAVID G. RODGERS, chairman of the convention committee of the Motion Picture Exhibitors' Corporation of the Northwest, announces that all arrangements have been completed for the sixth annual convention scheduled for Minneapolis, May 1, 2, 3.

President Gilosky has made an emphatic ruling which will certainly tend to facilitate matters at the coming convention in Minneapolis two weeks hence. He has ruled that every exhibitor intending to bring up any matters on the convention floor must have same typewritten, double-spaced, with a duplicate to cover every resolution or constitutional amendment. This rule will be strictly adhered to so as to avoid confusion and waste of the convention's time.

Mr. Rodgers made an eloquent talk before the film exchanges the previous Tuesday and at last Tuesday (April 10) afternoon's meeting of the exhibitors his recommendations were adopted unanimously.

W. K. Howard, manager of the Vitagraph Exchange, and Harry Rathner, of the Supreme and Selznick Exchange, appeared before the exhibitors last Tuesday and each tendered a subscription of one hundred dollars to help entertain the visiting exhibitors. These exchange men were very frank and stated that they did not expect any special consideration for their subscription and commended the exhibitors' corporation for the independent spirit it had shown.

Thomas J. Hamlin, chairman of the publicity committee, offered the following program for the convention and same was unanimously adopted:

TUESDAY, MAY 1—10 A. M.

Convention called to order by President Gilosky in the Colonial Room, West Hotel; President appoints a Credentials Committee of Three; Mayor's Speech of Welcome; President's Report of Year; Treasurer's Report of Year; Secretary's Report of Year, which also includes the reports of all standing committees.

12.30 P. M.—Panoramic Group photograph, Hennepin Avenue Side, West Hotel.

2 P. M.—Credentials Committee's Report; President appoints Committee of Five on resolutions; also Committee of Three on Officers' Report and Recommendations; appoints Committee of Three on Constitution and By-Laws; Introduction of Resolutions.

4 P. M.—Sight-seeing Tour, Delegates and Women, Automobiles.

8 P. M.—Broadway Cabaret in Moorish Room, West Hotel.

WEDNESDAY, MAY 2—10 A. M.

Convention, Colonial Room; Hearing of Committee on Credentials; Introduction of Resolutions; time limit, twelve minutes, unless by unanimous consent; Report of Committee on Officers' Reports and Recommendations; Report on Committee on Constitution and By-Laws; Report of Committee on Resolutions.

2 P. M.—Convention, Colonial Room; Report of Committee on Credentials; Report of Committee on Constitution and By-Laws; Report of Committee on Resolutions.

8 P. M.—Banquet, Moorish Room, West Hotel.

THURSDAY, MAY 3—10 A. M.

Convention, Colonial Room; Parcel Post Representatives; National League Officers; Trade Journal Representatives; Exchange and Supply House Representatives.

2 P. M.—Nomination and Election of Officers.

8 P. M.—Grand Ball (Formal) in Moorish Room. Dansant (Informal) in Pheasant Room, West Hotel, Movie Stars' Reception.

The exchanges were requested to appoint a committee of five to serve on the Reception Committee of the coming convention.

There will positively be no charge for the various entertainments this year and every exhibitor who is a members of the Motion Picture Exhibitors' Corporation of the Northwest, whether he lives in Montana or the Twin Cities, will receive one combination ticket admitting him to all entertainments free of charge. The visiting exhibitors have heretofore been charged $2.50 for the course tickets.

Each film exchange and supply house that contributed toward the entertainment of the delegates will receive two course tickets complimentary. To others who desire to attend the entertainments the course tickets will cost $3. Single tickets to each of the entertainments, collectively, would amount to $3.50, as the banquet and $1 for the ball. It is predicted that this convention will exceed the combined attendance of the last three conventions.

All the trade journals will be provided with tables just outside the convention hall and their press representatives will have a long press table at their disposal inside the hall.

The Illinois Censorship Bill

Trickery Practised in the Holding of the Final Chicago Meeting—Adolph Powell, Chicago Exhibitors, Exceeds His Authority.

By James S. McQuade.

THE closing paragraph of my report of the hearings made for and against the Illinois censorship bill in Chicago on Monday, April 2, which appeared in the issue of April 21, read as follows:

"Chairman Thomas Curran adjourned the meeting at 5 o'clock p. m., announcing that the next meeting will be held some day during the week of April 9, at the same place, the date to be announced later."

I made note of the chairman's reference to the coming meeting, so that no mistake could have been made about it.

I inquired several times during the close of the week of Monday, April 2, if anything had been heard about the date of this meeting, but was unable to gain any information. On Monday, April 9, I 'phoned Joseph Hopp, president of the Chicago Local, asking if he had heard when the next meeting would be called. Much to my surprise he stated that the meeting had been held Saturday, April 7, from 2:30 p. m. until 4 o'clock, but that he had not been advised and had not been in attendance.

Further investigation revealed that only four exhibitors were present at this meeting, including Adolph Powell, M. A. Chovnski, William E. Heaney and M. S. Johnson, and each of these men has explained that he had not been advised, but that somehow he had been under the impression that a meeting would be held that date, as announced by Chairman Curran.

There were also present at the meeting of Saturday, April 7, Miss Harriet Vittum, who opposed the State censorship bill, and a large number of women who were proponents of the bill.

M. S. Johnson, one of the exhibitors present, informed me that Mr. Powell assumed leadership at this meeting, acting as chief speaker for the exhibitors.

Mr. Powell represented to the sub-committee of the Legislature on License and Miscellany that he was a member of the Exhibitors' League and also a member of the political action committee which had charge of the matter of censorship, also that he had just come from Nathan Ascher's office and that he represented Mr. Ascher in the matter of censorship. He also asserted that he was considered a good judge of moving pictures and that his opinion was held in high value in such matters.

His whole speech was strongly in favor of state censorship of moving pictures, and at its close the women proponents of the bill surrounded him and almost smothered him with congratulations.

Mr. Powell was then presented with a copy of the Guy Guernsey bill, with the understanding that he would go over it very carefully with Mr. Guernsey and suggest amendments wherever he thought necessary.

From what I can gather, it seems as if the meeting of April 7 will be the last held in Chicago by the Legislative sub-committee, but I have been informed that other meetings will be held by the sub-committee throughout the state and at Springfield, after which the bill will be brought up for passage in the House.

When President Joseph Hopp learned of Mr. Powell's action at this meeting he instructed the secretary of the executive committee of the Chicago Local to write a letter to Mr. Powell summoning him to appear before a joint meeting of the executive committee and of the committee on advance deposits on films, which happened to take place Tuesday afternoon, April 10, at league headquarters in the Masonic Temple. That Mr. Powell received this letter was confirmed by Mr. Schoenstadt, his partner in the Rex theater, who said over the 'phone that Mr. Powell had received the letter, but that he would not attend the meeting, acting under Mr. Schoenstadt's advice.

Mr. Powell's slight on the special committee, appointed by President Hopp to take charge of all matters concerning the Illinois censorship bill, has aroused considerable animus among members of the Chicago Local. The members of this special committee are Joseph Hopp, Alfred Hamburger, William T. Heaney, William J. Sweeney and Fred W. Hartman. This committee had full charge of the matter and superseded any authority which the political action committee might have had.

During an interview, President Hopp spoke as follows on Mr. Powell's action:

"When Mr. Powell went before the sub-committee of the Legislature on License and Miscellany, and stated that he, as a member of the Exhibitors' League and as a member of the political action committee, which had the matter of censorship in hand, was in favor of the proposed Guernsey state censorship bill, he grossly misrepresented matters. The special committee appointed by me for that particular purpose had the censorship bill in hand.

"Only members who were duly authorized by the special censorship committee had the right to speak for the League on the matter, and Mr. Powell was not so authorized.

"This action of Mr. Powell is contrary to the repeatedly expressed will of the League, and he will be removed as a member of the political action committee.

"In my opinion the attitude of Mr. Powell seems ascribable to only one motive, and that is, he hopes in the event of the passage of the Guernsey bill to get one of the jobs that will go with it.

"It is most regrettable that Mr. Powell preferred to curry the favor of the ladies who supported the Guernsey bill and of its other proponents, rather than to remain loyal to the expressed will of the League."

Mr. Hopp and I interviewed Nathan Ascher regarding the statement made by Mr. Powell at the meeting, but Mr. Ascher denied that Powell represented him or the Ascher Bros. on censorship or on any other matter.

There is no doubt in the minds of Chicago exhibitors that the members of the House sub-committee on License and Miscellany were not anxious to have a full body of the opponents of the proposed bill present at the meeting of Saturday, April 7. Of one thing the members of this sub-committee can be assured; the vast majority of exhibitors throughout Illinois are strongly against the measure, and so also are the big producers of moving pictures in Chicago and elsewhere.

I first met Adolph Powell in April, 1910, when I was Chicago representative of the Film Index. Mr. Powell was then manager and owner of the Ideal theater, Kokomo, Ind., and he took a great deal of interest in his film service and in the presentation of his pictures.

About three years later Mr. Powell removed to Chicago, where he is now manager and half owner of the Rex theater.

Motion Picture Prosperity to Continue

So Declares President Freuler of the Mutual Film Corporation—Pledges Aid of His Company to Government.

THE war upon which the United States is entering will have no injurious influence upon the motion picture industry, declares President John R. Freuler of the Mutual Film Corporation. Mr. Freuler has issued a statement to the exhibitors of the country in which he calls upon the film men to lend to the government all the aid that lies in their large power. In expression of the attitude of the Mutual the head of that organization has wired President Wilson as follows:

"In behalf of the Mutual Film Corporation, an institution in intimate contact with the sixteen thousand motion picture theaters of the United States, I offer you our services in communicating your policies and the will of the government of the United States to the people through the medium of the picture screen."

"To those exhibitors who may feel a slight apprehension of the commercial effect of the war let me offer reassurance," says Mr. Freuler. "The war history of the motion picture industry of the European countries now in conflict shows a remarkable prosperity for the theater. The picture theaters have nothing to fear from a state of war. People will look to the theaters with a renewed interest. Let us put picture power behind the President."

Winifred Allen Featured by Triangle

WINIFRED ALLEN, who will be co-starred with Jack Devereaux in "The Man Who Made Good," second Triangle picture to be completed at the new Yonkers studio, has aroused the interest of Allan Dwan by her clever work, and it is said that she will be retained for other roles under Dwan's personal supervision.

Winifred Allen.

Miss Allen was born in New Rochelle and after graduating from the local public schools, studied for some time at the Art Students' League. Her father was a New Englander and her mother Irish, but Winifred proudly insists that she is all Celt without a trace of the cold Puritanic blood of her paternal ancestor. Both of her parents died while she was still in school, and she and her sister took a studio together in New York. Work was now a stern necessity, so her modeling board and clay were regretfully put aside, and Winifred sought an engagement as a motion picture actress.

Rapidly winning promotion, it was not long before she was intrusted with important parts. Before joining the Triangle forces she had played opposite William Elliott in "When We Were Twenty-one," with Jack Pickford in "Seventeen" and with Lou-Tellegen in "The Long Trail."

Winifred Allen is one of the smallest leading women now appearing on the screen. She stands 4 feet 11 inches in high-heeled shoes, and tips the beam at 100 pounds in her furs. She is a brunette of vivid coloring and sparkling hazel eyes. Her director also declares that she possesses a natural aptitude for motion picture acting which should carry her into general favor.

Urges Standardization of Cameras

Paper Read Before the Society of Motion Picture Engineers at the Atlantic City Session by Carl Louis Gregory, F. R. P. S.

THE rapid growth of the motion picture industry has made it a difficult problem for manufacturers of motion picture apparatus to keep pace with the growing demands of the industry. The manufacturing problems have paralleled in many respects those of the automobile industry, but have by no means kept pace with them. It was only with the standardization of parts and with the adoption of a standard method of measurements and specifications that the automobile industry was able to reach the development that it has today. The American Society of Automobile Engineers was probably the largest factor in bringing about the standards in usee in the automobile industry. It has, every year since its formation, helped in the elimination of freak designs and in rendering obsolete the unnecessary duplication of parts in odd sizes.

Members of Society of Motion Picture Engineers at Atlantic City, April 13, 1917.

The old idea of a manufacturer who would compel a customer to replace every part of a car from parts manufactured in that particular factory by making as many of the parts as possible of a different size from that of any other manufacturer is one which has never met with the approval of the consumer. If a car owner wished to use a different spark plug or piston ring than that supplied by the manufacturer of his car it did not improve his state of mind to find that no other make of spark plug or piston ring would fit. No manufacturer ever benefited by this selfish attitude, for as soon as he had turned out enough of his odd sizes to make a market every other accessories maker turned to and made an odd size to fit it. This duplication of parts entailed more machinery, higher costs and consequently bigger prices for the consumer to pay.

Although it would seem at first inspection that the fact that the size of the film is practically an international standard and would therefore militate against an undue multiplication of parts in the film business, still we find on closer inspection that affairs are as bad or worse than they were at one time in the manufacture of gasoline vehicles. It is to be hoped that the Society of Motion Picture Engineers may do the same service for the motion picture industry that the American Society of Automobile Engineers is doing for the automobile industry.

One of the first things to put in order out of the chaos of filmdom is a comprehensive and comprehensible list of specifications by which a camera may be described. No manufacturer of automobiles would think of issuing a catalogue describing his car without including a full and detailed list of specifications. Yet none of the camera manufacturers has seemed to think this necessary in the catalogues describing their cameras. They often elaborate to great extent on some one feature or another, but slide gracefully out of describing some of the essentials which they have left out of the catalogue, and generally left out of the camera also.

The camera is the keystone in the arch of picturedom. Without the camera the whole structure must fall to the ground. It is therefore of the utmost importance that the first atttention of this august body be directed to the vital centre upon which every other section of the industry depends.

The average camera of the industry today is a marvel of compromise. It is expected to take the film of any maker, of any thickness and any degree of pliability, with perforations of any shape and almost any number per foot and produce a rock-steady picture. I say it is a marvel, for it generally accepts all these handicaps and turns out pictures which look surprisingly good upon the screen.

I must accept all of the imperfections which a lack of standards subjects it to and turn out a picture degraded with an average of these imperfections.

Its sprocket teeth cannot fit the perforations, for they must be made small enough to enter the smallest perforation that it may encounter. It must rely for registrations upon pressure plates with spring tension-pilot pins or guides being of little use unless a standard size of film and perforation be arbitrarily adopted for that particular camera. Thanks to the individual efforts of one or two of the members of this society, much excellent work in this line had been done, but unless standards are universally adopted and used the standards of one clique are sure to clash somewhere with those of another clique, and the war goes merrily on to the detriment of the industry as a whole.

It is high time that the essential parts and features of cameras have a universally recognized standard to which they should conform.

The first and most important standard to be determined is the frame line in its relation to the perforations. No two cameras can be used in the same production at the present time without having their frame line adjusted to one another. The claws or fingers which engage the film for drawing down the succeeding frames are placed in most cameras at some distance below the frame opening, and although two cameras with claws at different distances between their claw movement be adjusted according to one standard for their frame line the use of a different standard of perforation, although the new standard be used in both cameras, will cause the frame lines to differ.

The studios of today who are turning out the best grade of work have adopted a standard for their plant and, at great expense, have made all of their cameras, perforators, printers, etc., conform to an arbitrary measure for their own protection. The companies who have recognized this great economic factor in productions are unhappily still in the minority. It is not to be wondered at that in the absence of recognized standards that many makers have either never given the subject proper attention or felt equal to backing the varying opinions of the others and trying to draw them into line.

An instance will illustrate the point which I am trying to bring out. One of the largest distributing combinations in the country shortly after its organization decided to run a trailer with its trade mark on all of their reels. They made an appropriation of stupendous proportions to bring this trade mark before the public by a national advertising campaign in magazine, newspaper and billboard space. I was assigned the task of making the negative for the trailer, pieces of which were sent to each company releasing through this organization. I made the negative with the frame line conforming to the standard of the principal member.

It took nearly four months to bring this trailer into use among the different releasing companies, during which time it was necessary to remake an exact duplicate for each and every releasing company with a different frame line, and one company was even so sadly mixed that it required a frame line change to correspond to each camera that it owned. It was not able to put two cameramen on the same job, as the frame lines did not correspond.

A large number of cameramen at the present time own their own outfits. This measure was adopted by them in the beginning as a measure of self-protection against the junkboxes with which the manufacturers expected them to work.

As soon as the manufacturers found that the cameramen would buy their own cameras many of them ceased providing cameras and depended altogether upon the heterogeneous collection of outfits that their cameraman provided.

This situation is absurd. Can you imagine a serious manufacturer of automobiles or machinery who would expect a workman to come into his factory with an arbitrary set of limit gauges and expect to assemble a product made by this workman with the product of other workmen when their measurement standards had never been compared?

That, gentlemen, is exactly the situation in a number of studios today where they are spending millions of dollars each year for the production of feature pictures de luxe.

You are all well aware that I might go on with an almost interminable list of evils that are crying out for extermination at your hands, but I would be taking up time which would be better spent by you in devising remedies that are so sorely needed.

Fellow-members, upon your decisions at this and coming meetings rest the savings of untold amounts of unnecessary waste in time, money and material.

Passing Through Crisis, Says Pathe

Head of Great Concern Talks of International Conditions in Motion Picture Industry

By Charles Pathe,
Chevalier of the Legion of Honor.

MOTION PICTURES in France are passing through a serious crisis. This condition is not local, but exists everywhere—in America, England and Italy. In every country the cause of the condition is the same, and in every country, in proportion to the importance of the business done, the effect is the same. It is, therefore, more serious in America than in France, and in both countries the same remedy is required. The root of the evil lies in the scenario end of the business, and there only.

Knowing the cause of the trouble it might seem that the remedy would be simple and easily applied. This is not so, however, and it is the duty of those publications that depend either wholly or in part upon the motion picture business to indicate the remedy of the producers.

During my stay in America I had time to notice the progress of those who once were our students and who have now become (we French must have the courage to recognize it) our masters.

I also had time to investigate the causes of this growing crisis, which is there at least as intense as the one through which we in France are going since the capital represented by all the American firms is enormous as compared with that of the industry in France.

Wall Street is involved for several millions which are in proportion not repaid as well as those actually negotiated by our Bourse. The dividends paid to their stockholders by the American motion picture companies are insignificant, if any at all, first, because the capital invested in this industry is so large, and, secondly and of greater importance, because there is an overproduction of negatives; thirdly because the written scenarios, as in all other countries, are not sufficiently well thought out, and, lastly, because the profits from good productions are wiped out by other negatives of little or no value, which, notwithstanding the large demand of the American market, are not profitable because of the excessive quantity.

In America as in France and elsewhere it is customary to divide the enormous general expenses of the motion picture industry over an exaggerated footage in order to care for the high cost of production.

The production of negatives would be reduced to at least 50 per cent. if each producer would understand the absolute necessity of studying with more care each of the 200 or 300 scenes which make up a four or five reel photoplay. The producer, in the interest of the author and the distributor as well as his own, would attain a standard of good quality if he would make it a rule to only undertake the production of a scenario when convinced of its eventual success. Naturally he sometimes might be in error, but even if it were not a masterpiece his picture would at least be an interesting work rather than a mere triviality.

This would result in a considerable decrease of the production of negatives and would increase in the same proportion the income from each negative.

All the scenarios which I have had the occasion to read in America as well as in France were, in my opinion, not sufficiently developed. Nothing should be left for the director to improvise. It is my belief that the detailed development which each four or five reel scenario requires should constitute sufficient material for a volume of 200 to 250 pages in octavo.

By the adoption of this system the motion picture author will write only two or three scenarios per year, for he may neglect the literary quality or style of his work, and the time so gained may be spent on the details which should be given to each picture.

The detailed description of a motion picture requires a much greater development than the description of a drama or comedy for the stage, the latter being rehearsed fifteen or twenty times by the artists before being played in public.

The motion picture scenario should indicate the length of the scene, the different foregrounds of the artists, the lighting effects and the locations to be chosen. To this last the author should give particular care and sketches are sometimes necessary. In other words, everything should be put in which is likely to facilitate the work, and the director, with all the above information, will have made good use of his time if he completes four to five photoplays during a year.

In America, as well as in France and other countries, the author, who is frequently a director, usually produces double this amount, and all the harm comes from that fact.

The director, as well as the author, is too frequently paid per scenario; in other words, per foot. It would be to the advantage of the producer to interest through royalties the director and the author in the final result of their work, in a similar way as the publisher of a book associates the author with the results obtained from the publication of his work.

Without a doubt, up to the present time the restricted number of photoplay authors having sufficient knowledge of the profession did not permit this arrangement, but I believe that the time is drawing near when these matters will be considered from the point of view I mention.

I notice with pleasure that in France as in America the number of intelligent producers who are really interested in our art has increased in appreciable proportions, and I think the time is not far off that a corporative organization of authors, directors and producers will write scenarios, direct and produce negatives which the distributors will send out on the market in close collaboration.

The time is past when producers were both authors and business men. With the exception of travelogues, educationals and scenics, which require important and special material, they will be obliged to look to one who adapts scenarios from stories (scenario writers) pending the time when there will be real authors for motion pictures.

The time has come where the distributor must take care of his own line, which is totally different from that of the producer. Each of these professions requires particular experience and knowledge.

To combine in one person the distributor with the producer, what would one say if Messieurs Lemerre, Flammarion, McClure, Doubleday Page, or other publishers wished to write works similar to those of Anatole France, Marcel Prevost, Edmond Rostand, Kipling, Winston Churchill and Henry James, authors with whom they may have contracts by which the writers bring their special talent in exchange for the business training and ability of the publishers?

This would evidently be ridiculous, and still this is exactly what has been done up to the present time in our industry, and this must be stopped.

But, you will say, the motion picture author requires financial assistance to proceed with his work. Marcel Prevost and Anatole France write works at small cost, which, to put into photoplays, would require an advance of not less than $10,000.

Until a corporative association be created the distributors could advance capital to the producers with whom they are connected, of course, with certain precautions. There are certain producers, of whom I know several, who could easily obtain the assistance of distributors.

As far as I am concerned, I would be disposed to consider offers and to make some if the producers who would associate themselves with me could come to the idea that it is greatly to their interest to produce well rather than to produce much.

Our industry would then be for some time, if not for always, on a sound basis if the exhibitor was willing to associate his interests with those of the producer and distributor, paying for his program in proportion to the receipts which he realizes; in other words, on a percentage basis to be determined upon, following the same system as is used for the legitimate stage.

As to whether the French motion picture industry will resume its supremacy in the world which it has lost, I think this is impossible.

I will give a few figures which will make my reasons clear, since these figures are the result of my personal experience.

In September, 1914, I left for America to face an extremely difficult situation, due to the fact that Pathe, a few weeks before the declaration of war, had severed with the General Film, through which we originally did business in the United States.

In order to resume relations with the customers, which at that time had practically left us, I made arrangements to hurry the negatives of a serial which we released in France under the title of "Mysteres de New York," and which I put on the American market under the title of "The Exploits of Elaine," using publicity similar to that used in France.

The rental price of this serial in the United States and in other English speaking countries amounted to about $1,800,000. The same serial, edited for the Latin countries, hardly reached $400,000.

The serial which is being brought to a close in France under the title of "Masque Aux Dents Blanches" (known as "The Iron Claw" in America) has given about the same results.

These same serials could have been made in France at a saving of about $30,000 on the cost of negatives, but they could not have been profitably edited in the United States and other Anglo-Saxon countries, because they would not have had the desired American atmosphere.

Therefore, I must conclude that the returns from pictures made in Latin countries and those made in Anglo-Saxon countries are totally different, and we French must satisfy ourselves with conditions which we cannot possibly change. We must realize that Latin productions are and will always be handicapped by the American productions, and that the latter in a certain measure can boast of a predominance, if not absolute, at least appreciable, in the motion picture industry.

My conclusions, as you see, are very different from the result of an investigation made recently, where it was decided that the chief handicap of the motion picture business was "lack of capital."

To fight effectively against overproduction, there is only one way—produce well, and, better still, more than well.

At Leading Picture Theaters

Programs for the Week of April 15 in New York's Best Motion Picture Houses.

"Sleeping Fires" at the Strand.

THE principal photo-dramatic feature at the Strand theater for the week of April 15 was "Sleeping Fires," in which Pauline Frederick was the star. It is a combination of a thrilling detective story plot, with a romantic love theme. A second film adaptation of the famous O. Henry story series, "Friends at San Rosario," was also shown. Other features were "A Spring Ideal," one of Paula Blackton's country life stories; interesting educational studies, and the Strand Topical Review.

Rosa Lind, Nann Lit Koster and Grace Hoffman were the soloists.

"Told at Twilight" at the Rialto.

Baby Marie Osborne in "Told at Twilight" was one of the features at the Rialto. There is an unconscious charm about the performances of this five-year-old Pathe star which sets her quite apart from the usual child actress. With a droll little colored boy for a playmate she rolics through the plot of the picture as naturally as if there were no camera in sight. Charlie Chaplin in "The Cure," his latest bit of expert clowning, was shown Monday afternoon and all week thereafter. The pictures of the Salisbury expedition to the Spanish Main showed Rex Beach and his fellow explorers capturing monster crocodiles in Colombia, besides views of ant eaters and other strange Central American fauna. The always interesting topical digest completed the program. The soloist was Mlle. Androva.

"The Deemster" at the Broadway.

A picture version of Hall Caine's famous novel, "The Deemster," opened an engagement at the Broadway theater, April 15. The Arrow Film Company's production of the film version is excellent in every way.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater Mme. Sarah Bernhardt in "Mothers of France" was the feature for the entire week.

KING BAGGOT CLOSING TOUR.

Charles H. Greene, the veteran manager and screen director, has just returned from a ten weeks' trip through Michigan, Ohio and Indiana, where he has been directing the personal appearance tour of King Baggot through those States, and reports great business for his star and says in many towns King Baggot was received with ovations by the mayors and public officials, and banqueted by clubs and societies, making it a grand triumphal tour.

King Baggot will close his tour on April 22 and return to New York to organize his own company, Mr. Greene, his manager, coming here in advance to attend to the preliminary work.

Ann Pennington Comes Back to Screen

Popular Ziegfeld "Follies" Star Will Again Appear in "The Boy Scout," Famous Players-Paramount Picture.

ANN PENNINGTON, the popular little Ziegfeld "Follies" star, who created such a sensation on the screen when she made her motion picture debut in the Famous Players-Paramount picture, "Susie Snowflake," has returned from a long tour upon the stage and will again star upon the screen under the auspices of the Famous Players. The return of Miss Pennington to the Famous Players studio after an absence of several months will undoubtedly meet with the popular approval of the public, for in the brief space when she flitted upon the screen last year she won popularity and achieved success.

Ann Pennington.

The production upon which Miss Pennington will at once begin work is "The Boy Scout," a patriotic picture written especially for her. It will show the little screen star in an entirely different light upon the screen and will at the same time strike a timely note.

Ann Pennington is a native of Camden, N. J. She won a reputation as a dancer and actress in the little amateur shows in which she took part in her native city. Her fame soon spread across the river to Philadelphia and she was invited to participate in several amateur performances in the Quaker City. Then she began to study stage dancing and later joined the "Red Widow" company. After touring all over the country in "The Red Widow," Miss Pennington appeared in several other shows before her striking beauty and remarkable dancing ability attracted the notice of Mr. Ziegfeld and she was added to the stellar forces of the "Follies."

The date of release for "The Boy Scout" has not yet been set, but work upon the production will begin at the Famous Players studio within a short time.

MARGUERITE CLAYTON IN BLACK CAT SERIES.

The General Film Company announces that Marguerite Clayton, the Essanay star, is to be featured in the forthcoming Black Cat Features, the series based on stories in the Black Cat Magazine, which is being distributed by the General Film Company. Miss Clayton, who has become very popular with picture fans through her work in "Is Marriage Sacred?" series, in which she was featured, will play a boarding house slavey in "Pass the Hash, Ann," the coming Black Cat Feature, and she is said to have the best character she has ever portrayed in this picture.

ELLIOTT DEXTER MARY PICKFORD'S LEADING MAN.

Appearing opposite Mary Pickford in her latest picture, to be released by Artcraft Pictures on May 14, is Elliott Dexter, the well known leading man whose many characterizations in Paramount Pictures have made him a favorite among screen patrons. Mr. Dexter has appeared in many successes under the Famous Players, Lasky and Morosco-Pallas trade marks. In Miss Pickford's new Artcraft subject, "A Romance of the Redwoods," he plays what he considers his greatest part, that of a bad man of the West.

CAST FOR "TODAY" ENGAGED.

Harry Rapf has engaged, for the support of Florence Reed in the new film feature "Today," a cast of real stars, including Frank Mills, Gus Weinberg, Leonore Harris, Alice Gale and Kate Leslie. Mr. Weinberg and Miss Gale are of the original cast, and work is now going forward under the personal direction of Ralph Ince. With the star, producer and director of such high standard, "Today" should prove one of the masterpieces of the screen.

Richardson Going Strong

Takes in Mobile, New Orleans, Memphis, Little Rock and Hot Springs

Mobile, Alabama.

HERE is where I met a live-wire bunch of stage employees, headed by their efficient president and Disha Niolan, secretary Local Union 142. The operators of Mobile, save for a few exceptions, showed little interest—in fact, not sufficient to even attend the meeting which stage men, aided by two or three wide-awake operators, arranged; proof positive of their lack of progressiveness, and pretty good evidence they stood and stand sadly in need of exactly what I had to offer. Several managers also shared this lack of understanding of the responsibility attached to their position by failing to either be present or aid in having their operators present. Such a course is something very much worse than unwise. If this matter has proved of great value to managers and operators of other cities, as is proved by letters we have published; if it has the open indorsement of State Leagues of exhibitors, and of large, powerful local unions of operators, don't you really believe it might have sufficient value to justify you in at least coming out to see what it is? Are you so tremendously wise that the thing which has taught others valuable lessons can have no value to you? Think it over, even though "thinking it over" will do the Mobile men who stayed away no earthly good now.

F. M. (Buck) Taylor.

But there was a fair sized gathering of managers and operators at the Crown theater, nevertheless, and as one operator afterward expressed it: "It certainly was the best dose of medicine I ever took. It was a pretty bitter pill, but I swallowed it like a man, I trust, and it will do me a lot of good." It was one of the most appreciative audiences I have yet addressed. Frequent good-natured laughs greeted such points I made which happened to touch some sore spot of local practice, and the up-turned faces showed lively interest and appreciation.

In Mobile I found a genuine specimen of the genus Old Timer in the person of F. M. Taylor, better known as "Buck" Taylor. Brother Taylor is shown standing beside his "Edison Cinematoscope, Improved Model." He was (in 1896) touring the South with the Woodward-Warren Stock Company, showing pictures between acts. Judging by the clerical garb, showing pictures must, in that day and date, have been a very solemn rite. Brother Taylor is still running a projection machine, though not regularly, at Monroe Park, Mobile, Alabama. He is a member of Local Union 142 and knows Billy Reed, Atlantic City, the dean of us all.

The Crown theater has a brilliantly lighted picture, and a progressive operator, but the auditorium lighting needs attention, and a reduction of picture size, with the addition of a black border, would be a very decided improvement. The operating room is none too large, but is not really cramped as to space. Its walls are slate black, and the glass of the windows is painted black also. My hat is off to the operator who thus sacrificed his personal comfort upon the altar of good projection. The observation ports are poorly located—too low. Cut them out, is my advice. A few hours' work by a stone mason will do it. The equipment consists of two Power's 6A machines, taking D. C. through Power's circular 110-240 volt rheostat, located under the vent plug near the ceiling—fine! J. H. King manages the Crown, and Harry Prown is chief operator; L. Macon, assistant. At the Crescent, L. N. Frenkel, manages, I found (time 11:50 a. m.) the picture being run altogether too slow, with consequent ghost-like movement of the actors and very bad flicker. Asked the operator on duty, W. Van Der Braak, assistant (A. F. Thompson, chief), if he had orders to run slow, and he said he had not. It therefore is, or was up to Friend Van Der Braak, who was deliberately ruining the work of the actors and badly straining the eyes of the audience. It was even worse than overspeeding, and the good Lord knows that is bad enough. Operator Van Der Braak had all his operating room lights out, and that part of it was most excellent; also the operating room walls were dark in color—good! Power's 6A machines were used, and the arcs are handled by American arc controllers, which Van Der Braak reports as giving satisfactory service.

Crown Theater, Mobile, Ala.

At the Empire I had an extended and emphatic, though good natured, argument with its manager, who gave me her name as M. Luckel, presumably Mrs., as a lady of such charming appearance could hardly have side-stepped matrimony, unless Mobile men are quite some slower than they look to be. M. Luckel was not present at the lecture, nor were her operators. I asked her why this was so, and was promptly informed that it was not up to her to stay up until 3 a. m. to hear a lecture on projection, and that as to her operators, why they had nothing to do with the projection anyhow.

Inside the Empire I found the screen result none the best. The illumination was very uneven, with bright center and yellow edges. But M. Luckel averred, asserted, stated and said that the man who designed and arranged the lens system of her machines was a very wonderful optician, beside whom all other opticians were as mere dross, and therefore the thing must be, had to be and was right. Of course, when a regular lady makes a positive statement, with the glint of determination, not to say battle, in her eye, there is nothing for a reg'lar gent to do but agree. So the lens system on M. Luckel's machine is right, but it is NOT delivering the right result on the screen. The latter circumstance is, however, a mere trifle, over which who am I that I should haggle.

The Empire would gain by reducing the size of its picture and adding a black border; also the clock immediately over and very close to the screen, with more light on the wall than is on clock dial, is very very bad from the projectional point of view. In fact, if Manager M. Luckel will forgive the statement, her whole scheme of auditorium lighting is decidedly inefficient. If you **must** have the clock where it is, at least confine the light to its dial, put on very wide clock hands, **paint the clock face BLACK, with white figures and hands,** and then a very little illumination will serve, and the clock will not be objectionable. The speed of projection was good at the time of my visit. I did not visit the operating room.

DUSTIN FARNUM

Mrs. Luckel and Her Empire Theater, Mobile, Ala.

New Orleans.

For three thousand five hundred miles I have been looking for the Crescent City, New Orleans, the city of ancient dreams, the city of mystery, the city of the old French quarter, the city of Lafitte the pirate and (latest appellation) the "City Care Forgot," because it was here I would have my first full day layover.

The train pulled in at 7:05 and waiting with outstretched hands were Arthur A. S. Hadden, president; John Davidson, business agent; Turo Glucksmann, press agent; E. Steward and W. L. Shepherd, members executive board, and A. Merritt, members Local Union 293. And right here let me pay a deserved compliment to Touro Glucksman, press agent, New Orleans Operators' Union No. 293. I have had much correspondence with Friend Glucksman, and must say he cannot write letters for sour apples, but when it comes to general enthusiasm, hustling ability and sticktoitiveness, Brother Glucksman certainly is there with the goods.

New Orleans has more than 100 theaters and it would be utterly useless for me to try to visit any considerable portion of them, so I confined my efforts to dropping in at some of the Canal street houses, and taking note of auditorium conditions and screen results. Local Union No. 293 had made great preparations for the lecture, which was to be held in the Triangle theater, Dauphine and Iberville streets. This was to be the night following my arrival, and the night after that there was to be a banquet "tendered," according to the menu card, by the "Moving Picture of New Orleans to F. H. Richardson, Editor Projection Department, Moving Picture World," in Fabacher's Rathskeller, one of the famous New Orleans restaurants.

I believe there is no city in all the United States which holds so much of real, genuine interest to the traveler, provided the aforesaid traveler knows how to go about finding it, than does New Orleans, and every moment of my time was pleasantly and profitably employed while there.

The second evening of my stay, however, came near being my finish, because Friend Glucksman took me to dine at Maylie's Esparbe, a famous French restaurant, where they start in by demonstrating the fact that Louisiana is not (yet) dry, and wind up by almost choking you to death with good things to eat. It really was an experience, and by the time we got through, if anybody had drawn a bow across my tummy the resultant sound might have closely resembled that produced by an over-tight fiddle string.

In course of my wanderings I dropped in at the supply house of George Vivirito. Mr. Vivirito is not only a most pleasant gentleman, as is also his assistant, Fred Cady, the latter being an old-time motion picture machine operator, but he also is an up-to-date supply dealer, who carries a well displayed and complete stock of nearly everything having to do with motion picture theaters. Mr. Vivirito showed me the business card of a customer, Leonard Falgout, Raceland, La., on the reverse side of which was found the following: "Proprietor of following businesses: Prairie Road Store, King Saloon, Raceland theater, Falgout Hotel, Raceland Undertaker." Evidently Friend Falgout overlooked the livery stable and agricultural implement dealers' end of it. Doubtless, however, those items will be added later.

During the afternoon of my first day in New Orleans I paid ten perfectly good cents to enter the Empire theater on Canal street, merely to see what the screen result and auditorium light would look like. I found the screen to be at the front of the house, and the picture small and ill lighted. The projection light was clear, brilliant and of good tone, also it was well handled and the speed was O. K. The auditorium lighting, however, was decidedly inefficient; in fact, it was very bad, particularly for those seated at the rear. At the right of the screen was a clock, with the USUAL smear of light all over and around it. At the right and left of the screen were red lights indicating exits, and just above them, for some reason which was not apparent on the face of things, were two shaded white or amber lights, throwing their light in a glaring circle on the wall, all of which is very nice for the eyes of the audience—I don't think. J. C. Davidson, business manager, Local Union No. 293, is chief operator J. O. Webb (on duty), assistant.

At the Plaza I found the clock and piano lights to be very bad. The speed of projection was correct, but there were very bad shadows on the screen several times, and at approximately 3:30 p. m. there were dark brown shadows at the bottom of the screen twice in less than three minutes. At the end of the reel the operator projected some slides, which were literally filthy with dirt. One slide contained the photograph of a woman, her features almost entirely obliterated with the dirty, greasy thumb mark of the "operator" (?). Crude work. Inefficiency. Those are charitable terms; if I spoke what is in my mind concerning this type of screen results, it would not look at all well in print. Why, why, WHY will managers employ men who have no more pride in their work than this? It seems to me that a wooden cigar store Indian would at least have sufficient ambition and pride in his work to keep his slides clean. At 4:11 (I remained in this house for quite a little while, in order to be sure the bad result was not merely momentary) the film broke. I had intended to report this operator to Local Union No. 293, and demand his discipline by that organization, but found out, considerably to my relief, because I belong to the I. A. myself, that he was not a member. He canot claim that the poor result was due to any fault in equipment, because poor equipment won't account for dirty slides and continued recurring discoloration at the bottom of the picture.

At Pearce's Tudor theater I saw a specimen of auditorium lighting which has only been equalled in inefficiency and rank disregard for the comfort of the audience; rank disregard of the item of eye strain and rank disregard of the excellence of projection, by anything I have seen, except in one instance which has already been described in my visit to Nashville. At the left of the screen, and close to it, was a clock, which was, in its way, an island, being "entirely surrounded by light"; nor was this sufficient, for immediately above it was an illuminated green-letter sign, presumably advertising the jeweler who supplied the clock. Of course, the audience at the Tudor pays its money for the privilege of staring an illuminated jeweler's sign out of countenance for a couple of hours, to the detriment of their eyes and the picture on the screen. But this was not all, for there was a smear of white light at the top and clear across the front end of the auditorium over the screen, which means that Anita Stewart, Dustin Farnum, Clara Kimball Young, Mary Pickford, et al, are obliged to share their popularity, and fight for their screen existence with the decorations on the front wall of the auditorium. From the projection point of view, this is absolutely the worst example I have ever seen, but even this does not tell the entire tale of the attempts to murder the picture in this particular theater, because on the right of the screen, and close to it, is an announcement board containing, at the time, six lines of illuminated white letters, and on the right of the auditorium, scattered along with some of them comparatively near the screen, are five very bright red lights. But even this is not all, for the music on the organ immediately below the picture was brilliantly illuminated, as was also the entire front of the instrument. Presumably the organist found it necessary to read the whole front of the organ, as well as his or her notes. But there is still more to the sum total of the sins of the Tudor, because the picture sets back in a wide flat arch, which by all rules of common sense as applied to projection should be painted flat black, or draped in black velvet, but which is, instead, light in color. The picture light was clear and brilliant (God knows it had to be), and to the credit of the operator, working under such utterly impossible auditorium lighting conditions, he was getting a very good result on the screen. I was sorry to learn that this apparently capable man was not a member of the local union. He certainly ought to be. I remained in that house about five minutes, and in passing out remarked to the attendant that, having due regard for my eyes, I would not sit and stare at that mass of light for an hour for $5 of anybody's money. His only answer was a stare of amazement.

At the Globe I planked down two perfectly good dimes, and in return was permitted to pass through the portals into the enchanted land beyond. The Globe is one of the Fichtenberg houses and is really a charming theater. I had not the pleasure of meeting Fichtenberg himself, but did meet W. H. Gueringer, general manager, who impressed me as not only being a very courteous gentleman, but a capable manager; I also met Carl Goldenberg, house manager. The Globe is putting on a particularly good picture, but, as I pointed out to Messrs. Gueringer and Goldenberg, the clock at the right of the screen, smeared all over with white light, is bad. To give Friend Gueringer due credit, he agreed with me, and said he had issued orders to the electrician to confine the light to the dial of the clock, and considering the clock in itself a bad proposition, proposed to get rid of it.

Let me suggest to Friend Gueringer that the clock, rightly treated, is a good proposition. First, confine the light absolutely to the dial of the clock, paint the clock's face dead black, have the hands and the figures painted dead white, and then you can cut down the illumination to almost nothing and practically all the audience will see will be the white hands and figures. The orchestra lights in this house were also bad, as I pointed out to Friends Gueringer and Goldenberg.

The operating room of the Globe is very excellent, indeed. It has dead black walls, high ceiling and ample ventilation. There are two Simplex machines, equipped with arc controllers—the first I have seen in the South. The operating room and typhoon fan system are operated by remote control, and the equipment is remarkably complete. With proper control of the clock light, as before indicated, and of the orchestra lights, the conditions in the Globe would be very excellent indeed, and the auditorium, with its high arched ceiling, is very beautiful. I would, however, recommend a considerable increase in the candlepower in the two rear inverted light fixtures.

While in New Orleans I had the pleasure of meeting Herbert Brenon, one of the famous producing directors of the industry. Mr. Brenon has been taking pictures in and

New Orleans Managers, Exchangemen and Operators' Banquet to F. H. Richardson.

around New Orleans, and was just leaving for New York City. I also, much to my disappointment, found that my friend, Anita Stewart, was due to arrive in New Orleans on the day following the day I was leaving. This was a real disappointment, because it would be a more than ordinary pleasure to at least say howdy and good-bye to my charming friend of the screen. Miss Stewart, as I understand it, is coming down here to enact some of the scenes of a photoplay.

During the afternoon of the second day Brothers Glucksman and Caznavet, treasurer of Local Union No. 293, took me for an auto ride out to some of the beautiful parks and to Lake Pontchartrain—a very pretty and most agreeable experience. I also visited some of the queer old cemeteries and other intensely interesting things New Orleans has to show.

I also paid a brief visit to the Lyceum theater, owned by the St. Charles Amusement Co., managed by F. R. Heiderich. The Lyceum is long and quite narrow. The distance of projection is 140 feet and the picture fairly brilliant. The projection light is well handled by A. S. Johnstone, night operator. C. A. Archer runs during the day. Friend Heiderich has a reputation for progressiveness, and the Lyceum was one of the first union houses in New Orleans.

A. G. Shear, secretary-treasurer Sobel-Richards Theatrical Amusement enterprises, acted as toastmaster at the banquet, and his selection for that position was a most happy one. Among those called upon were E. V. Richards, Jr., secretary and general manager Saenger Amusement Company, which operates a long string of theaters. Mr. Richards spoke at considerable length upon the policy of his company as applied to those in its employ, and one feature which particularly impressed me was that the company holds weekly "get-together" meetings of all its employees. Mr. Richards did not say so, but unless I am in error others told me the company provides a dinner on these weekly occasions. Several other managers and exhibitors spoke, among them E. Gannier, who said his own experience was that the union had on its muster rolls the really competent operators of the city; that non-union men had proven to be unsatisfactory.

The affair was a decided success; also it was freely commented upon by those present as being the first of its kind, and marking a distinct epoch in the history of the industry locally. The editor feels that he added many highly desirable names to his list of friends and will not soon forget the cordiality of his reception in the Crescent City.

Memphis, Tenn.

While in Memphis I was entertained by my old friend, C. F. Bridges, secretary-treasurer Majestic Amusement Company, and his charming home-partner, Mrs. Bridges, also an old and valued friend, and did not have much opportunity for the visiting of theaters. Theater visiting was further curtailed by the fact that it rained most of the time I was here, and during my stay a cyclone played Memphis a visit, wrecking a large number of buildings and seriously injuring many people. I did, however, examine new Majestic No. 1 and Majestic No. 2, both owned by the Majestic Amusement Company, which also owns old Majestic No. 1, Empire No. 1 and Empire No. 2.

Majestic No. 1, G. M. Courier, house manager; S. D. Campbell, C. C. Keade and M. S. Stovler, operators, is an up-to-date, very pretty house, with charmingly decorated interior, but with unnecessary and objectionable side lights (I hate to say this, Brother Bridges, after all your kindness and courtesy, and the courtesy shown me by your company, but in matters of this kind there is a sharp line of demarkation between friendship and duty) and with a lighting scheme which is, as a whole, inefficient from the projection point of view and the point of view of the audience.

The operating room is of ample size, has black walls and modern equipment, but friend architect has so located the observation ports that it is utterly impossible for the operator to see the top part of his picture; also he has to stand on tip-toe to see the lower part. That the men are delivering good results on the screen (for they are) is to their everlasting credit. **Chop out the bottom of these ports,** gentlemen, **and do it** QUICK. You have no right to expect good results on the screen under such a condition as that, and a few moments' careful work with a drill and hack-saw will fix it. The operating room ventilation is excellent, except that I did not see any intake from the outer air. The house seats 1,014, and has a really splendid pipe-organ. Simplex projectors are used. I also visited Majestic No. 2, J. B. Amis, house manager; William Elliott, chief operator; R. McDonald, assistant.

Little Rock, Arkansas.

Waiting at the depot I found Henry N. Burke, chief operator Chrystal theater, and E. H. Bellingsley, business agent Local Union 204, who, together with their gasoline cart, constituted the Welcome to Our City Committee of the

Little Rock Managers and Operators.

Union, and right here let me say that Local Union 204, through its representative, Brother Burke, certainly made the editor feel that Little Rock was glad to have him in its midst. The Little Rock Union had been written to twice, but had, much to my surprise, not replied. It seems that the letters really were replied to, and that I was invited by the union to visit Little Rock, but the communication never reached me. It's up to our good friend, Uncle Samuel, I guess. Failing to connect with the union, I had written Saul Harris, president Gem Amusement Company, who, after consulting with the operators, assured me that my visit would be welcome. I found Brother Harris to be one of those enthusiastic chaps who is both an honorary and active members of the "Good Fellows' Club."

Projection in Little Rock, while subject to considerable possible improvement, both in screen results and auditorium lighting, is very good. During my stay in the city I visited the Royal theater, Albert E. Hanger, house manager; Boone Herring, chief operator; Paul Williams, assistant. The operating room is large and well ventilated and its walls are dark colored, but the room is flooded with daylight at matinees, and right over the observation port the operator had a 16-candlepower incandescent lamp blazing away, which is about as bad a thing for both the operator's eyes and the screen result as could well be imagined. Brothers Herring and Williamson have every appearance of being men who have brains and know how to use them. I was therefore astonished to find them pulling off a foolish stunt of that kind. The projection machines are Power 6A, and the revolving shutters would be, I think, very greatly improved by the application of a little knowledge of the proper matching of the optical system of the projector. With these slaps on the list, which are meant for the ultimate welfare of the souls of Brothers Williamson and Herring, and the improvement of screen results in the Royal, we will pass on to the Kempner theater, Aaron Laskin, house manager; Guy C. Redman, chief operator; M. F. Pierce, assistant. The operating room of this theater has dark walls, but the omnipresent incandescent lights were on the job. When I entered the theater there was a shadow on the bottom of the picture—a discoloration of the light. This is not to be wondered at, with all that light in the operating room. The Power projectors take current through rheostats, which are placed in an iron-lined, ventilated closet. The room is of ample size, as were all Little Rock operating rooms I visited.

At the Chrystal theater, C. H. Fridheim, house manager, H. N. Burke, chief operator; J. Schoemaker, assistant, the operating room was literally flooded with light; the walls were light green; the equipment consisted of two simplex projectors and one extra mechanism. The rheostats are on a shelf near the ceiling, directly under the vent flue, and the ventilation draft (upward) is so strong that it runs the fan backward when the current is shut off. The operating room is fed by a three-wire system, with No. 00 leads, the subsidiary operating room projection currents being number four. There is a basin with running water—the only one I saw in an operating room in Little Rock. Convenient to the operating room are toilet facilities. With the light cut out of that room and the walls painted black, Brothers Burke and Schoemaker would have a room which could not be made the subject of any just criticism.

Chrystal Theater, Little Rock, Ark.

The Palace theater, L. Storthz, manager; C. L. Gowens, chief operator; B. T. Hardcastle, assistant, is a large, fine house, with an imposing front. The operating room is of even more than ample dimensions and is in every way excellent, except that its walls are white plaster and there is the inevitable flood of light. The equipment is Power 6A, taking current through rheostats.

Summing up, all the operating rooms I saw in Little Rock are roomy, had high ceilings, fairly well located observation ports of goodly size, and had equipment which was at least fairly well up to date, but in all cases there was a flood of light and there was a lack of black walls in most of the rooms. As has been time and again pointed out, the lighting of the operating room, or rather the lack of lighting of the operating room, is extremely important. The more light there is in the room, the less clearly will the operator be able to see his picture, prevent the faint shadows due to improper light adjustment and judge intelligently as to the sharpness of focus of the picture.

Royal Theater, Hot Springs, Ark.

The Little Rock operators and managers made the editor very welcome to their city, and it goes against the grain to point out, even for their own benefit and the benefit of others, the errors they are making. The managers can in some instances help very greatly in securing of better screen results by carefully studying the lighting of their auditorium.

During my visit to Little Rock I met Dana Hayes and Clifford Bernard, state right owners of Arkansas, Texas and Louisiana for the "Little Girl Next Door." Messrs Hayes and Bernard are of Los Angeles, California. They report excellent busines with the feature they are handling.

The lecture was held in the Chrystal theater, and was attended by practically the entire operating force of Little Rock and most of the managers, plus some out-of-town operators, one of which was C. E. O'Donald, operator, Best theater, Pine Bluff, Arkansas.

I shall remember my visit to Little Rock as one of the many pleasant incidents of the trip. The Little Rock men are to be placed among the progressives, but, like nearly all other bodies of operators and managers, they might well put in some time studying the text-books of their profession and the Projection Department of the Moving Picture World. Knowledge is power, gentlemen, and the more you have of it the more efficient you will be in the handling of our modern magnificent photoplays.

Oh, yes; I almost forgot to say that the lecture was given with an almost 100 per cent. attendance, and was followed by a nice, light luncheon served in an adjacent cafe.

Hot Springs, Arkansas.

Not knowing that the operators of Hot Springs were organized, I wrote S. M. Nutt, manager, Central theater, Hot Springs, who promptly replied that he would be more than glad to have me visit Hot Springs and give the operators and managers a talk on projection.

Hot Springs is a pretty place, lying up in the canyons of the hills, but, while I admire its manly men and its beautiful maidens, the darned place gives me the shivers by reason of the number of apparently incurable cripples who parade its main street. The thing which made Hot Springs famous is the quality of the waters which gush out of Nature's laboratories, and many people come here hoping for cure from that which is incurable. They, in many instances, remain as reminders of the fact that even the wonderful waters supplied by Nature cannot cure that which cannot be cured.

At the lecture held in the Princess theater at 10 a. m. there was a 100 per cent. attendance of operators and managers, who listened for almost two hours with very close attention while we preached to them the gospel of better projection. The operators of Hot Springs are all members of Local No. 326 and are a well appearing group of men.

The Princess, owned by Blumensteil & Wolfe, is a commodious theater with a good lobby and front. The auditorium lighting is efficient from the projectional point of view, and the screen sets well back at the rear of the stage fully 25 or 30 feet from the front row of seats, all of which is good. Behind the orchestra is an opaque screen which keeps the rays of light from the eyes of the audience. This screen ought to be raised about three inches, but aside from that there is very little to criticize in the auditorium lighting.

The operating room of the Princess is, however, a particularly bad example. Its dimensions are 11 ft. 3 in. in width by 5 ft. 4 in. from front to back, with perhaps a 7 ft. ceiling. The room is entered by mounting the top of the balcony, getting down on one's hands and knees and literally crawling through a hole cut in a 12-inch brick wall. Once inside we find the following: Two Powers 6B machines, one rewinder, one film cabinet, the operating room switchboard and a General Electric Mercury Arc Rectifier, and one Ft. Wayne A. C. compensarc. The room is so narrow that it is impossible to get the lamp house back as far as it ought to be, and even where it is placed the operator could barely squeeze through behind the first machine to get to the second, and I could not do it at all. The bulb of the mercury arc rectifier is unprotected, and you can imagine the flood of light in that little cubbyhole of an "operating room," but in order to help matters out and be sure he would not overlook anything the operator had two incandescent lamps burning, though as a matter of fact unless he was merely being friendly with the light company I don't know what he had them burning for.

All this is not said to roast the operator or the manager. As a matter of fact, the manager asked me to suggest what could be done in the way of improving the operating room, and told me point blank it would be done. Well, my first suggestion would be that the present room be abandoned, and that a new room be built inside the auditorium, on the main floor at the rear. Of course, this would cut off a block of seats, but it would make the other seats just that much more valuable, and the only real problem would be the dodging of the center post which would be in front of the operating room and the ventilation of the room. If you don't want to do this, however, then cut down into the floor of the balcony at the rear, just in front of the wall where it now is, and place the room there. Even that would be a big improvement and would give you a room of ample size without removing any seats.

At the Royal theater, J. G. Blasghke, manager; Ralph E. Mackey, operator, I found an iron operating room in which were two Powers 6A projectors and a G3 rectifier; also there was a compensarc. The picture was bordered in black, and the house lighting, while susceptible of some improvement, was not bad, except that there was a bright exit light to the left of the screen which ought to be reduced by means of a sheet of red glass, which could be gotten at any photographic store. As I passed out I noticed a very pretty cashier in the box office, deeply interested in the manipulation of a good sized wad of chewing gum and the perusal of a pink sheet "racing form," Hot Springs being one of the few remaining communities which still "follows the ponies."

At the New Central, S. M. Nutt, manager; L. R. King, operator, I found a black-walled operating room with big ports. The room itself was excellent, but the General Electric Mercury Arc Rectifier was flooding the room with light, although Brother King had had the grace to pull an ordinary paper bag over it, thus reducing the evil to some extent. Projection equipment consisted of two Powers 6A machines. I showed Friend King how he could improve his picture, both in definition and brilliancy, merely by moving his lamp house back a few inches.

Taken altogether, Hot Springs, like all other cities I have thus far visited, is doing some good work, but stands in need of the application of scientific principles and up-to-date knowledge, both in auditorium lighting and operating room practice.

"THE RANSOM" FOR APRIL 26.

Milton Fahrney's "The Ransom," in which George Ovey is featured, will be released April 26th. The story deals with heavy handed villainy, Russians who "Itchovitch" all over the place and virtue finally triumphant, with Claire Alexander aiding in the triumph.

Elaine Sterne Writes a Novel

Story Originally Submitted as a Script, but Is Held Back While Young Authoress Puts It in Book Form.

ELAINE STERNE has written her first novel. The young woman whose scenarios have been so successful in the last three years has done much in the way of short story writing. Last summer saw the publication of her first book, "Sunny Jim," a collection of sketches based upon the picture series of that name. This has had a large sale.

Last summer Miss Sterne submitted to Vitagraph a scenario entitled "The Road of Ambition." It was approved by the production chiefs. Colonel Jasper Ewing Brady, however, saw in the script more than did his associates. He recommended that the production of the story be held back while Miss Sterne wrote a novel around the theme. The suggestion was accepted by all parties, and Miss Sterne looked about for a publisher. The Britton Publishing Company of New York read the script—already it was acquainted with her fiction style. From the script the company accepted the book before a line of it was written. The company did more than that. It made Miss Sterne an advance payment and bound her to a contract to write a second and third book within five years.

The young authoress set out to get real atmosphere. As the story was of the steel mills it was necessary that she should obtain entrance to large establishments. Owing to the pressure of munitions work and the disinclination of managers to permit the visiting of any investigating authors there were discouragements before Miss Sterne succeeded. She interested Charles M. Schwab, the head of the Bethlehem works, and the doors of that great establishment were opened to her. She got the atmosphere. "The Road to Ambition," of 496 pages and illustrated, goes into the bookstores this week.

New trails are being blazed in the motion picture industry. It is beyond question that in the train of incidents leading up to the publication of this book Miss Sterne has established another record—in the acceptance by a publisher of a book from script form before a word of the novel had been penned, and that meantime the script should be held for production. The foregoing will be of marked interest to the wide circle of friends of the writer—but it need hardly be said it will not surprise them.

FOX ENGAGES GEORGE BRONSON-HOWARD.

George Bronson-Howard, the well-known author and playwright, has taken charge of the scenario department of the William Fox Film Corporation. This is just another step of William Fox to make his productions the best that brains and money can produce.

Already Mr. Bronson-Howard has distinguished himself as playwright, novelist, short-story writer, musical comedy librettist, dramatic critic, war correspondent in the Russo-Japanese war, captain in the Chinese Army and inspector in both the Chinese and Phillipines Customs; besides having been a reporter for a dozen papers from San Francisco to London and a member of the editorial staff of half a dozen magazines.

Just a little over a year ago Mr. Bronson-Howard succumbed to the lure of the silent drama and joined a motion picture producing organization in California. Shortly after his play, "Snobs," was flashed upon the screen. Becoming enthused with the art of making photodramas, he was not content merely to adapt his novels and plays for the screen; he wanted to direct; so he joined the directing staff of another California producer and wrote and directed for the screen "The Perils of the Secret Service."

EDWARD ELLIS AND JOSEPHINE STEVENS.

Edward Ellis, star in several Art Dramas productions, and author of "The Great Bradley Mystery," a coming release, was married on Thursday, April 5, to Josephine Stevens, a film actress of note. The affair was quietly managed, only a few friends and relatives being present. The Church of the Messiah, on Park avenue, was the scene, while Rev. Doctor Holmes conducted the ceremony. Fred Perry and Mary Louise Morrison were best man and bridesmaid, respectively.

Mr. Ellis, besides appearing in Apollo productions on Art Dramas program, is at present engaged in reviving "Get Rich Quick Wallingford," in which he will play his original role, that of Blackie Daw. He has been starring in stage productions for a number of years, and has also written a number of plays, which have enjoyed Broadway productions. Miss Stevens has been appearing as leading woman in the "Fatty" Arbuckle comedies.

Hampton Resigns G. F. Presidency

Will Devote His Time to Rex Beach Pictures—Harold Bolster Elected General Manager.

AT a meeting of the directors of the General Film Company, held on Monday, April 9, the resignation of Ben B. Hampton as president was accepted and Harold Bolster elected vice-president and general manager. Mr. Hampton issued this statement:

"I have resigned the presidency of General Film so that I can spend my time on the Rex Beach Pictures Company, of which Mr. Beach and I are the owners. I am distributing "The Barrier," which is a highly important piece of work in itself. Mr. Beach and I are making a ten-reel drama of "The Auction Block," and are planning to start production at once on another large picture from another of his books. It was impossible for me to do justice to these valuable interests and continue to handle such an important matter as the presidency of General Film.

"Some weeks ago I requested the board to appoint as assistant to the president of the General Film Harold Bolster, who was then business manager of the Vitagraph Company. Mr. Bolster has been here for some weeks getting the reins of General Film into his hands, and the directors at their meeting on Monday elected him vice-president and general manager of the company.

"Mr. Bolster has already made good for himself in the picture business in his excellent work at the Vitagraph Company and he is taking hold of his General Film duties in such manner as to convince all his associates that he will be splendidly successful in his new position. General Film service is steadily going ahead, and under Mr. Bolster's management marked progress may be expected."

Directors' Association Holds Dinner

Adolph Zukor Guest of Honor—Rose Room at Astor Beautifully Decorated for the Occasion.

THE Motion Picture Directors' Association of New York, which includes practically all of the well known directors in the East, offered its services to the president of the United States at a dinner given by the association in honor of Adolph Zukor, head of the Famous Players, at the Hotel Astor Tuesday evening, April 10.

The dinner was one of the most successful the association has yet held. J. Searle Dawley, who directs pictures for the Famous Players, with a large crew of men from the studio, had transformed the Rose Room of the Astor into an Egyptian banquet chamber for the occasion. The table was built up in tiers. Four guests sat on each tier and at the top sat Mr. Zukor and Alan Dwan, the toastmaster.

The chief speaker was Mr. Zukor. The guests at the dinner included Alan Dwan, J. Gordon Edwards, Oscar Eagle, J. Searle Dawley, Joseph Kaufman, Paul Scardon, Joseph W. Smiley, Sidney Olcott, Joseph Humphrey, M. Simpson, Robert T. Thornby, Robert G. Vignola, John G. Adolfi, Emile Chautard, Edwin Carewe, Frank Crane, Harley Knowles, Jack Harvey, Travers Vale, Charles Giblyn, Francis J. Grandon, Del Henderson, Larry McGill, John Ince, Perry N. Veckroff, Bob Leonard and J. Allen Boone.

Strand Theater Brandon, Manitoba

Canada's Newest Photoplay House Managed by George Sempter—Seats 600—Mayor Carter Speaks on Opening Night.

WITH the opening of the new Strand theater in 10th street, Brandon has acquired a photoplay house which is the equal of any in Canada in a city of similar size. This beautiful theater has just been completed by J. H. Hughes, the owner of the property, and is under lease for a term of years to the Canadian Amusement Company, Ltd., of which George Semper is manager. Mr. Semper has for the past four and a half years conducted the old Bijou theater on 9th street, and has worked up a faithful clientele of regular patrons who have grown to like him and his methods.

Interior of Strand Theater, Brandon, Manitoba, Canada.

The Strand has a seating capacity of 600, with the space between rows varying from 32 to 36 inches. The tiled lobby is wainscoted to a height of ten feet, while above this are painted scenes on the walls, and an ivory ceiling. Separating the foyer from the auditorium are latticework arches entwined with climbing roses and other flowers rising from flower boxes which top the partition. At the rear of the auditorium are six raised boxes, each furnished with six large wicker chairs. Boxes and foyer are carpeted in red.

In the auditorium a six-foot wainscoting in imitation marble is surmounted by paneled walls done in ivory and old rose, while the lighting scheme is amber. The stage set is a pretty flower garden, with lattice work corresponding to that at the rear. All foliage is thoroughly fireproofed.

The opening night was regarded as an event in local history, and Mayor Carter made a speech in which he congratulated those concerned in the opening of the new house. The military band of the 181st Battalion was also in attendance, and played selections throughout the evening.

Motion Picture Directors' Association Dinner at Hotel Astor, April 10, 1917.

Teddy Gives a Party

Teddy, the Keystone Dog, Gives a Party in Honor of Humane Animal Week to Other Animal Actors.

MONDAY, April 16th marked the beginning of Humane Animal Week, according to information received from the Keystone studios in California; and Teddy, a Great Dane and one of the stars of the Mack Sennett Keystone Comedy Company showed his appreciation of the courtesy to his kind by holding a banquet in honor of the occasion.

Fuzzy and Claire Anderson.

The big Keystone electric light studio was promptly turned over to Teddy as soon as his generous intentions were made known, and a delicious dinner of juicy beefsteak and liver was served in two courses, the latter as a compliment to "Fuzzy" the Keystone Persian cat; while a special desert of cheese was served in honor of the Keystone white rat.

The mixed character of the company required tactful handling on the part of the host as the following list of guests will suggest. There were present, the two Keystone bears Mary Ann and Percy, and Kid, the big white bulldog, who appears in Mabel Normand's play "Mickey." Then there was "Fuzzy" the Persian cat already referred to, and Tige also of the cat kind; and against these aristocratic personages the little white Keystone rat. The Keystone broncho, Jasper, was not invited, so it is said, because of his dissimilar tastes, but was provided by way of compensation with a banquet all his own. The Keystone monkey, however, was invited, and was careful to attend.

Teddy, while he is said to be quite temperamental, has a big and generous heart, and was quite self-sacrificial on the night of the banquet. He even prevailed on his guests to forgo their inherent hatreds of generations past, and the evening was spent in jollity with only a few good-humored growls as a suggestion of more primtive circumstances. The beefsteak and liver and also the cheese, was dispensed by pretty Keystone stars, after which the guests and their host, full and happy, retired to their respective quarters.

NEW COMEDY COMPANY.

One of the latest recruits to film land is J. S. Klein, the well-known lawyer, who entered the picture business last week as president of The Commonwealth Comedy Company. "The Commonwealth Company," Mr. Klein states "will produce one-reel comedies under the direction of George Orth, a well-known comedy director and a man thoroughly conversant with all the angles of comedy production. Our productions will be released on one of the big programs, one each week."

"Our comedian, who will be featured in all of our productions, is Louis Smile, and judging from what I have seen of his work he will live up to his name. The supporting company will include Constance Delmar, Elsie Yumell, George Ross, Charlie Cappollo and many others all well known in motion picture industry."

"After spending quite some time looking for a studio with a desirable location, we decided on Mr. Steiner's studio and laboratory which is located at Cliffside, N. J., and immediately leased the property."

VOTE OF THANKS FOR KAUFMAN.

At the recent meeting of the Teacher's Institute, held at Gallipolis, O., in Feb. '16, the following resolution was passed:

"We wish to also extend our thanks to Mr. J. M. Kaufman for his pictures, and commend his bringing to our city and county the pictures of current events and others, which we consider of high educational value."

J. M. Kaufman is manager of the Gallipolis Theater, and one of the first promoters and prominent workers in the M. P. E. L. of A. This resolution is in keeping with his policy of uplifting the business and shows his efforts are appreciated in his home town.

FOX GETS ANOTHER CHILD ACTRESS.

Margaret Laird, an eleven-year-old from Birmingham, Ala., is the latest addition to the large group of screen children who appear in William Fox screen productions. Margaret came with her mother from the South with a view to doing picture work. While on the ferry from New York to Fort Lee to apply for a job at one of the studios scattered along the Hudson, little Miss Laird was observed by a Fox star. The latter asked her why she didn't go into films,. Miss Laird told her she was on her way to try that very thing. Two hours afterward, the girl was at work with a Fox company of players.

THE KEYSTONE FILM CO.

Mary Ann and Percy.

Keystone Teddy in One of His Best Acts.

Mabel Normand and the Tiger Cat.

Among the Picture Theaters

Regent Theater, Kansas City, Mo.

Frank L. Newman, President of Company Operating One of This City's Best Photoplay Houses, Embarked in Business in 1905—Has Successfully Conducted Many Picture Shows Since—Music Furnished by Eight-Piece Orchestra and Big Kimball Pipe Organ.

THE REGENT THEATER is one of the largest picture houses on Kansas City's "White Way." Twelfth street, called the "Great White Way" because of the crowds that surge back and forth all day and far into the night, is one of the city's busiest thoroughfares. From Broadway to McGee street, a distance of seven blocks, it might be called "Cinema Row," from the number of picture houses that are located within those bounds. Some of these theaters are large, others are small, but they all do thriving business.

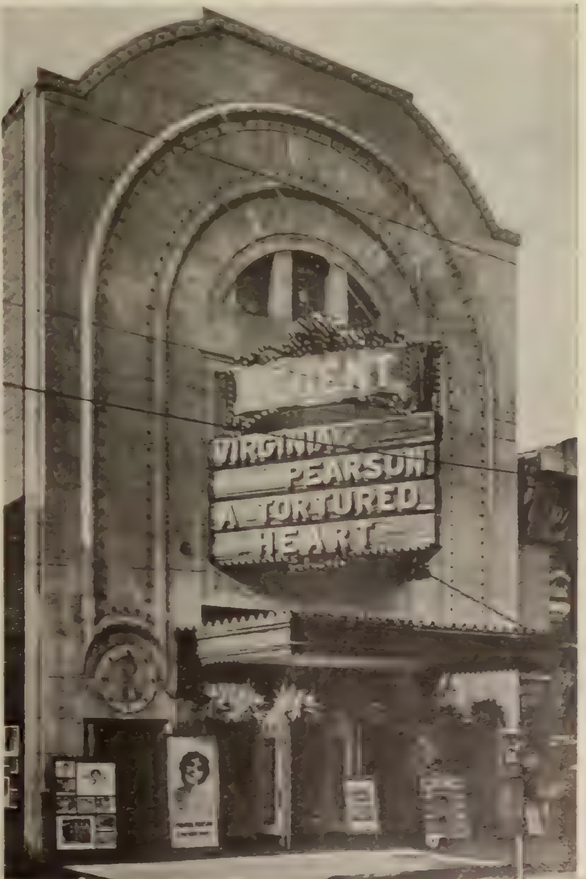
Frank L. Newman.

The Regent is situated on the south side of Twelfth street, between Grand avenue and Walnut street, each of which has a car line, and is an ideal location. With a frontage of 38 feet and a depth of 76 feet the house is built on a foundation capable of carrying a ten-story building. It has a double roof, which affords fine ventilation and renders the theater comfortable in the hottest days of summer. Between the roofs is a space of 10 feet with vents for supplying fresh air. The ceiling is a stucco grill 40 feet from the floor, and in the ceiling are rows of electric lights which serve to keep the house from being entirely dark at any time. Because of this height it would be extremely difficult to replace the lamps when they burn out, as they often do, were it not for a simple device planned by the manager when the house was being built. Instead of fitting the lamps from the inside, openings were made in the lower roof and the lamps were slipped through these from above. When a bulb burns out all that the house repair man has to do is walk up the stairs to the top floor, which is really the lower roof, lift out the flexible conduit and put in a new bulb.

Being of concrete, the building is, of course, fireproof, and is of the latest construction, as it was opened in March, 1916. The lobby and stairways are of marble. One thing that impresses patrons particularly is the absence of the sensation of "hitting back" from the screen. Every picture shown is steady and clear. This is due to two reasons. One is that the bases of the operating machines are set in concrete and are so firm that there is not the least vibration. The other reason is that the walls are of cement and stucco in neutral tints with scarcely any side lighting. The house seats 640 and has a balcony extending over three-fifths of the auditorium. The high ceiling allows for this balcony space with a drop of six inches in each tier of chairs, so that a free view of the screen is possible in every part upstairs. Each step in the balcony has an electric light in front. Some idea of the value of the theater may be gained from the information that the building cost $65,000, the furnishings and equipment $16,000, and that the ground on which the building stands is held at $300,000. This for a lot only 76 feet deep is among top prices for real estate.

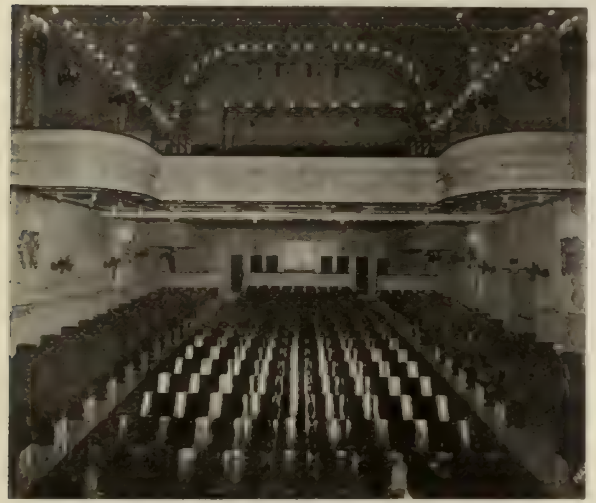
Every possible convenience is provided for patrons. In the basement rest rooms are furnished with the best of taste, pretty rugs on the floor and wicker chairs giving a homelike effect. Telephones are provided free of charge. Everything about the place gives evidence of care and order. Shows run from 9 o'clock in the morning until 11 at night every day in the week. Saturday and Sunday attendance is always so big that many are turned away from every performance. One price is charged for seats in all parts of the house, including boxes, and that is 10 cents. Only one exception is made to this rule. When a picture of more than six reels is shown the admission is raised to 15 cents, because the length of time necessary to run cuts the number of performances. But in no case has more than 15 cents been charged in this house. Pictures shown at the Regent are shown in Chicago for 25 cents, Manager Newman says.

Since the opening of the Regent an eight-piece orchestra and a $10,000 Kimball pipe organ have been regular features of every performance. Bert Lewis, leader of the orchestra, is considered the best piano player in this line of work in the West.



Regent Theater, Kansas City, Mo.

Frank L. Newman, president and manager of the incorporated company controlling the Regent, holds the same office with the corporation owning the Royal theater. He plunged into the picture world in 1905 when he saw a show on the Bowery in New York which gave him an idea for something along higher lines. He opened the third picture theater in St. Louis in 1906 and made a success of it for three years. Seeing an opportunity for more money, he opened a theater in Joplin, Missouri, and in 1909 embarked in the same line in St. Joseph, Missouri, where he was even more successful. He remained there until 1912, when he sold his theater and went to New York. There he met a Kansas City real estate man who told him of the good points of the town, and as the lure of the West was strong Mr. Newman decided to try a new field. He came to Kansas City and looked about for a suitable location for a first class theater. Main street seemed the very place, but when he tried to secure a lease on some ground he met with vigorous opposition on all sides from retail merchants, who feared that a picture house would lower the tone of that district. But he won against great odds and after his theater was in operation the men who were strongest in fighting him admitted that the theater was a good thing for business. The opening was in June, 1914. The building of the Royal cost $107,000, and there is probably nothing finer in construction and furnishings in this part of the country. Only the best is given in pictures and the splendid service and attention to patrons' comfort has built up a regular attendance. It is no uncommon sight to witness a throng waiting on the sidewalk for a performance to end so that they may get in. The house has a seating capacity of 750. One of the big expenses of the house is an orchestra costing $50 a day. Besides rest rooms for grown-up patrons, there is a playroom for children and a maid to look after them while parents enjoy the show. Ten cents is the price here, too, except for loges, which are 20 cents. A raise in price to 15 cents was made for a recent exhibition of "Snow White." And speaking of "Snow White," Manager Newman is the man who managed the recent exhibition of that picture in Convention Hall when the Kansas City Star was host to something like 65,000 children and grown persons. The picture was shown on four screens at one time and eight machines were used. It was the biggest thing attempted in this line in the history of motion pictures. Telegrams of congratulation were received by Mr. Newman from picture men in all parts of the country on the success of the undertaking.



Interior of Regent Theater, Kansas City, Mo.

Knickerbocker Theater, Nashville, Tenn.

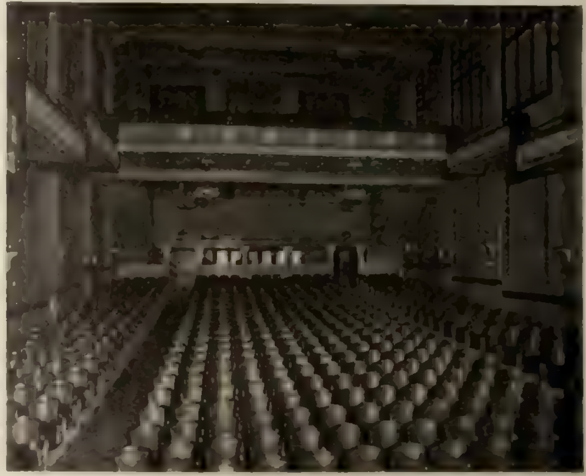
Latest Entry Into the Exhibiting Field in Nashville Exemplary in Construction and Architecture—All of Its 1,200 Seats Are of the Air Cushion Type—Under Management of William H. Wassman.

SURPASSING in elegance and scientific construction former attempts at theatrical architecture in Nashville, Tenn., fireproof in every respect, and catering to the highest possible class of patronage, stands the Knickerbocker, the latest entry into the picture theater field in that city. Opened in the fall of 1916, this theater sprang into immediate popularity with followers of the silent drama in Nashville, and through its spacious and comfortable construction has lured from the road shows many followers of dramatic art. With a seating capacity of 1,200, the house compares favorably in size with the playhouses of the city, and the balcony is probably the largest in this vicinity.

Each seat in the building is of the air-cushion type, and of the latest opera design. Realizing that one of the prime requisites of a successful theater is an abundance of fresh air, particular pains were taken to provide for this element of comfort. Accordingly, a mushroom system of ventilation was installed, the fresh air being washed before being drawn down into the building from the roof. After passing through the washing machine the fresh air is circulated through the auditorium by means of nozzle devices placed under alternating seats throughout the building. The air is not allowed to remain in the theater, but is promptly drawn out through the top, thus furnishing a constant circulation of fresh and cleanly washed air. This system not only serves to ventilate the building, but in the winter, when heat is required, the same method is employed, except that before the air is passed into the building it is forced through a heating device, which brings it to the proper temperature. Commensurate with the system of ventilation is that of cleaning. Powerful vacuum machines remove all traces of dirt and waste accumulations.

Extending from the balcony around the sides of the wall are tiers of boxes, with roomy cane chairs upholstered in plush. The boxes include the front section of the balcony, and the entire box arrangement follows the general lines of a horseshoe. When the theater was first opened the balcony seats were considered the best in the house, and priced accordingly. Admission at that time was 25 cents for box seats, 15 cents balcony and 10 cents parquet. The scale at present, however, is 10 cents for all seats daytime and 15 cents night, except on special occasions, when the prices are advanced.

The Knickerbocker extends through an entire block, with entrances on both the Sixth avenue and Boulevard sides. Although the lower floor follows a gradual decline from the rear end to the Sixth avenue entrance, there are no steps at either end, this item having been eliminated through a keen bit of constructive work in graded surfaces. At the screen end there is a spacious foyer between the outer lobby and the auditorium proper, and a smaller one at the Boulevard, or rear entrance. The decorative effects of the entire house are carried out in ivory, green and gold tones, and harmonize with the furnishings throughout. The building is of brick and stone, with concrete floor and marble stairs. All the uprights, beams, arches, etc., are of steel. The building is faced at both ends with white tile brick, blending with strips of red tile used at intervals, while suspended shelters of glass and steel protect both entrances. There are four flights of stairs to the second floor, two from each corridor. Two smaller flights lead to the mezzanine floor, where the offices and store rooms are located, as well as the operating booth.



Interior of the Knickerbocker Theater, Nashville, Tenn.

The operating room reaches the acme of perfection, both from a standpoint of safety and convenience. It has been stated that this booth alone cost more than the entire Crystal theater, Nashville's first photoplay house, erected by the same management as now controls the Knickerbocker. It is constructed of reinforced concrete and is equipped with thick steel doors. Further reducing the possibility of danger, a separate room, built along the same lines as the operating booth, is built adjoining for the purpose of storing and rewinding film. No reels but those in the projectors are left in the projection room proper, but are carried immediately to the ante-room when removed from the machine. Two Baird projectors enable the management to put on an entire seven-reel show without changing reels. Outside this department are located washrooms, etc., for the operators' and office use. At the foot of the rear stairs there are both ladies' and gentlemen's retiring rooms, equipped with the latest sanitary devices.

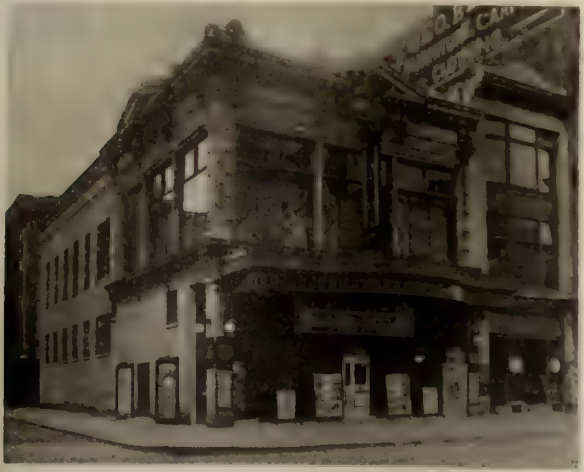
The lighting system could hardly be improved upon. Over the auditorium and mezzanine floors are sixteen suspended semi-direct chandeliers of improved design. By the use of specially constructed controlling devices, these lights may be made to give any degree of brilliancy desired, which are made to alternate in colors between shows. Numerous softly shaded wall lights contribute to the general system of illumination.

The Knickerbocker was completed at an approximate cost of $100,000. A Kimball pipe organ, with echo attachment, alone represents $10,000 of this amount, both the main instrument and the echo division being of the most modern type. Manager William H. Wassman maintains a seven-reel program. He is surrounded by a capable corps of assistants, and union operators are in charge of projection.

Ruby Theater, Philadelphia, Pa.

Its Central Location Enables Management to Keep a Clientele of Transient and Steady Patrons—Modern From Cellar to Garret—Managed by J. A. Murphy.

DAILY change of program, features and bills of the highest class, and seven shows daily are responsible for the success of the Ruby theater, at Market and Marshall streets, Philadelphia, Pa. Though the house seats only four hundred, its location on one of the busiest commercial streets of Philadelphia gives it a large transient patronage, and its accessibility by trolley from nearby residential districts has enabled it to establish a steady clientele, built up by newspaper advertising and a large mailing list, as well as by attractive lobby displays and a front that strikes the eye.



Ruby Theater, Philadelphia, Pa.

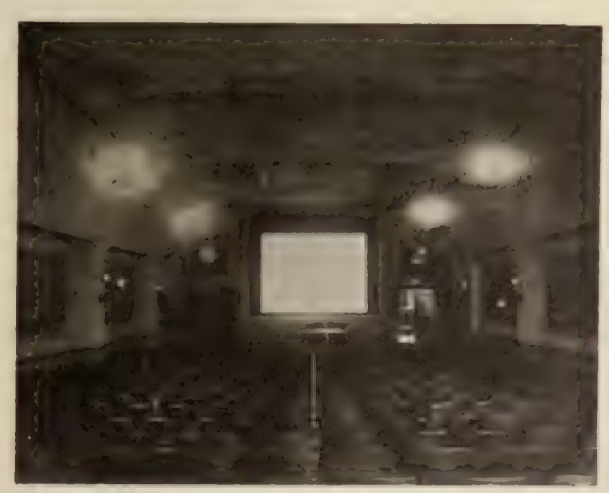
The house was completed in September, 1915, and is modern and finely equipped. Its small seating capacity permits an intimate and cozy interior, and it is notably comfortable. It stands on a corner lot, 50 by 120 feet, and the architects have taken advantage of the fact that both Market and Marshall streets are unusually wide to develop both the front and side facades to good advantage. The theater is of fireproof construction, and the builders were under instructions to use only the best of materials in its construction.

The house is also fortunate in having an alert and up-to-date manager, Joseph A. Murphy, a thorough showman of likeable personality. Mr. Murphy's experience in the amusement field has been unusually varied, especially for a man who is only thirty-one years old. He was formerly connected with the American Theater Stock Company, for whom he produced several musical comedies. He was a member of Frank Dumont's famous minstrels, and has also worked at the Lubin studios. His first enterprise as a motion picture exhibitor was at the Opera House in Swedesboro, N. J., and later he was assistant manager at the Regent theater, a house of much the same character as the Ruby, but located on Market street some distance from it.

The facade of the house is notably cheerful and pleasing. The lobby is tiled and inclosed with glass and mahogany doors, and a well equipped ticket booth occupies the center. A handsome bronze and glass marquee projects over the sidewalk topped with a massive electric sign displaying the name of the house in colored lights. Above are a series of plate glass windows assuring ample illumination to offices, and the whole is crowned by a massive yet gracefully proportioned Renaissance cornice. Three-sheet and one-sheet posters are the usual lobby display, held in special frames attached to the walls, and there are two special portable frames for photographs. A 10-cent admission charge is made.

Entering the house the interior, because of the 25-foot ceiling, gives an impression of spaciousness, and, though there are but four hundred seats, they are of extra large size, comfortable and upholstered in leather. A red velvet carpet covers the aisles, and the decorations are in gray, with old rose paneling picked out with gold beading. Medallions in oil adorn the walls. There are seven exits, two of which lead to a court in the rear, one to Marshall street, and four to Market street. The ceiling consists of four inverted domes, three of which contain outlets—part of an efficient ventilating system, in which fans and an air filter also have part. The fourth dome, that nearest the screen, is connected with the main organ chamber.

Illumination is semi-indirect and consists both of a series of wall brackets and of chandeliers, which are suspended from the ceiling.



Interior of Ruby Theater, Philadelphia, Pa.

The screen consists of a white plaster wall squared to give a picture 10 by 13½ feet. The throw from booth to screen is 75 feet. On one side of the screen is an illuminated clock, and on the other a space of similar dimensions which is used to announce the succeeding day's feature. The screen is surrounded by a frame of artistic design. The orchestra pit is separated from the auditorium proper by a brass rail and red velvet curtains. There the console of the organ and a grand piano are situated. Music has always been a feature of the house, and the present organ, itself a fine instrument, is being replaced by an even larger and finer one containing all the latest devices. On each side of the screen the organ pipes are decoratively grouped.

A well appointed ladies' retiring room and a men's smoking room are part of the house equipment, and competent attendants are in charge. The house is steam heated, and thermostats regulate the temperature to the comfort point.

A projection room, 22 by 12 feet, contains two Power's 6A machines in charge of Projection Engineers Frank Adams and Nathan Fehrman, both of whom are members of Local No. 307, Operators' Union.

All the big feature releases are shown here on a schedule of seven shows a day, with daily change of program. The first show starts at 10 a. m. and runs continuously until 11:15 p. m.

Advertising announcements are run in the daily newspapers, and a large mailing list is carefully dispatched each week. The theater is one of many in Philadelphia run under the direction of the Stanley Company. The staff is smart and competent. The ushers are girls. By reason of its central location the house is profitably kept open all year round.

British Notes

THE Alhambra theater, Leicester Square, London, one of the English houses of successful revues, has started a moving picture innovation. It is a Ham and Bud comedy as a ,curtain raiser.

* * *

Accounts received from Rome show that the premiere of "The Invasion of America," at the Apollo theater last week, was the scene of a tremendous pro-ally demonstration in which all the favors of the audience were for the new ally—as she was hailed when the United States Ambassador entered. Verily the film is helping the molding of modern history.

* * *

Before leaving Continental trade affairs it is important that American manufacturers should note that the licensing authorities in Paris have decided not to entertain serial films for censorship for some time to come.

* * *

Russell E. Shanahan is in London as European representative of the producing interests of the Williamson brothers, makers of the submarine pictures released here last year. Mr. Shanahan, who will be responsible for the handling of future Williamson subjects throughout the whole of Europe, shortly intends opening office premises in the metropolis.

* * *

In evidence at the Kinema Commission the Dean of Worcester furnished the results of a searching inquiry into children's preferences of moving picture films, based upon answers to teachers' questions in the schools at Worcester. Pictures against which children expressed dislike were murders, burglaries, tragedies and love making, in the order named. Love making pictures were described by boys as silly. Of films in favor cowboy subjects came first, comic pictures second, war pictures third, detective pictures fourth, while travel and industrial, news, romantic drama and novels had only a few supporters each. The Dean observed that the films exhibited at the theaters in the city were, with few exceptions, not objectionable on grounds of indecency, but they were often highly sensational and melodramatic. Society dramas of certain kinds helped to lower the standard of reverence for women and familiarized the young mind with loose ideas of the relations of the sexes. In reply to a question asked by the chairman of the Commission (the Bishop of Birmingham) the Dean reported that he had not encountered any case of immorality among the audiences at the theaters.

* * *

Following close upon the order forbidding the importation into Great Britain of posters, lithographs, etc., from abroad comes a new paper restriction order from the Board of Trade. As and from the beginning of March it is illegal to make or exhibit any paper posters exceeding 600 square inches in area, or equivalent in the conventional sizes used in the trade to anything larger than a double crown. While confining posters to this size or less no stipulation is made as to the quantity to be used. Furthermore posters already in stock—that is actually printed—are exempt from the order. It is also intended in the course of a few days to introduce regulations to stop the indiscriminate circulation by mail of general trade catalogues and advertising circulars. They may only be sent out to customers when asked for. The additional clause of the order will also prohibit the publication of newspaper contents bills except for display at the publishing offices of the newspaper, and the whole order applies equally to every industry. The publicity men in the film trade regard the order as being of questionable effect, since it restricts size only and not quantity. Another question that is being extensively asked concerns the coming embargo of posted circulars. Is a synopsis of a film a circular within the meaning of the order? Synopsis design and get-up is one of the most advanced of the specialized arts associated with the moving picture business here. It threatens to hit hard those film dealers—and we have not a few of them—who rely for bookings upon an alluring synopsis to dazzle the optics of the exhibitor.

* * *

Everything associated with a black cat does not imply good fortune. The use of a black cat as a trademark led two renting exchanges into the law courts last week when Tatem & Co. of Cardiff obtained an injunction against the Gaumont Co. restraining them from using a black cat design in their film advertisements. Tatem & Co. claimed priority to the black cat as a film trademark. The Gaumont Co. used a black cat design last year to advertise a set of comedies they purchased from the Universal Co.

* * *

At last week's meeting of the Kinematograph Trade Council a resolution was passed urging the trade journals not to advertise or review films rejected by the British Board of Film Censors. The motion arose out of a discussion on the loyalty of the trade to the Board of Censors. Cecil Hepworth further proposed penalizing exhibitors who under "momentary irritation" scrapped their agreements and exhibited uncensored subjects.

Australian Notes

ON AND after March 1 the importation of cinematographs and films into Australia without the consent of the Minister for Customs will be prohibited. A proclamation to that effect was issued this week.

* * *

Under the War Precautions Act a new regulation was issued this week by the Federal Treasurer to limit the expenditure on amusements. The regulation provides that no person, firm or company shall, without the written consent of the Treasurer, erect any building or structure for amusement purposes. Make any structural alteration in or to a building used for amusement purposes. Expend money for the purpose of establishing an amusement business in any building which was not at the commencement of the regulations used primarily for amusements.

* * *

The Prime Minister, Mr. Hughes, states that the Federal Government has decided to undertake the censorship of all films imported into the country, as from March 1. The constitution of the new Federal Board is such as to restore general confidence that future censorship will not be as embarrassing or eccentric as has been under the state system. Any pictures not passed by the new board will be liable to seizure under the Customs Act as a prohibited import.

* * *

To the date of writing the State Board has not announced if it will cease activities at the end of this month, and the attitude of exchangemen and exhibitors is that the sooner they shut up shop the better. Two Paramount subjects, "The Storm" and "Ashes of Embers," were held up at the last moment by the censors last week, after all advertising arrangements were completed for their screening at the Waddington circuit. These subjects were viewed by the chief secretary (Mr. Fuller) and passed by him, after considerable delay. The release of "The Vice Trust" has not been questioned in Victoria, but the picture has been banned in New South Wales.

* * *

Under the new board, if a picture is banned, it will not be screened in any part of Australia. This naturally will be much fairer than the present state of affairs, which has been a joke to the spectator, and a serious annoyance to the exchanges and showmen.

* * *

The Mosman (N. S. W.) Council recently opposed the proposed erection of a picture theater in the Zoological Gardens at Taronga Park, on the grounds that moving pictures had no educational value. It is easily seen that the councillors have not attended a picture theater lately.

* * *

After five years' engagement C. L. Yearsley has resigned his position as director of advertising throughout Australia for Union Theaters, Ltd., and Australasian Films, Ltd. This embraces a circuit of thirty theaters throughout the six capitals of the commonwealth, and also many suburban and provincial shows. Mr. Yearsley came to Australia originally from Spokane, Wash., to handle the firm's publicity when J. D. Williams was managing director, and has been responsible for the placing of moving picture advertising on an organized basis here. Mr. Yearsley has always specialized in unusual lobby displays, and was the first in this country to use moving figures in the place of poster cut-outs. He is also a prolific newspaper and advertisement writer, and has the unique reputation of being the man who did most to popularize Mary Pickford in Australia, it being he who conceived and carried to completion the idea for the presentation of the loving cup and album to this actress three years ago. He was also responsible for the launching of the Triangle plays in this country, introducing many novel advertising ideas. A number of offers have been made to retain Mr. Yearsley in the film industry here, but it is his desire to return to the center of things (and incidentally, his native land). He is returning to America during April.

* * *

A fire, which occurred at the Amalgamated Exchanges in Auckland, New Zealand, destroyed a million and a half feet of film, the damage is estimated at £250,000.

* * *

John F. Gavins' feature production, "The Death of Captain Fryatt," was released in Sydney this week, and proves to be a very good production on patriotic lines. The scenario was written by Agnes Gavin from the authentic details of the capture of Fryatt and his subsequent trial and death. The production is all that could be desired, while artistic subtitles, designed locally by Syd Nicholls, add greatly to the general tone of the picture. The Australian rights have been secured by Australasian Films, Ltd., and it is understood that negotiations for the English and South African rights are under way. In all probability Mr. Gavin will send a special representative to Canada with the picture some time during the next month or so. As a box-office attraction the Fryatt picture is proving already to be a much greater success than the producer's other success, "The Martyrdom of Nurse Cavell."

* * *

Franklyn Barrett is preparing for the production, on a very large scale, of a feature picture to aid in the recruiting campaign. It is understood that this will be one of the most pretentious efforts in picture production ever attempted in Australia. The government has sanctioned the use of the Liverpool military camp and the soldiers encamped there for several big battle scenes.

* * *

Beaumont Smith, a well known theatrical manager, has also decided to produce pictures, and is at work on a film version of one of his theatrical successes. The headquarters of this company are in Adelaide, South Australia.

* * *

Hugh J. Ward, who returned from America by last mail, announces that he has arranged on behalf of J. C. Williamsons, Ltd., for the Australian rights to all personally produced Griffith subjects.

* * *

"Intolerance" was presented at the Sydney Theater Royal for an indefinite run on February 10, and has immediately scored an enormous success. Very favorable reviews were given by most Sydney papers, and the public is taking advantage of seeing the picture with a full orchestra, etc., during the city run. The prices of admission range from 1/- to 3/- (approximately 25c to 75c).

* * *

Claude Phillips has resigned as publicity manager of Australian Feature Films, Sydney (Paramount Exchange), and has accepted a similar position with the recently formed Progressive-Mutual Service. THOS. S. IMRIE.

Sydney, N. S. W., Australia.
February 20, 1917.

JANE GUTHRIE A GOLDWYN SCENARIO READER.

Jane Guthrie, one of the Goldwyn Pictures Corporation play and scenario readers, is much more than the sister of one of America's best known women novelists and essayists, for she is, herself, an author and essayist of distinction. Mrs. Guthrie literally took up her pen in self-defense for one of her brothers and two sisters had achieved widespread literary reputation.

Mrs. Guthrie was born in Ohio. Her husband, Frank Morton Guthrie, was a Baltimore and New York man, a Yale graduate and founder there of one of the fraternities. While on trips with her husband, Mrs. Guthrie began her first literary work which appeared in the "Outlook." Later she began writing for the various Harper publications, the Metropolitan, Judge, Vanity Fair and the New York Evening Post.

Mrs. Wilson Woodrow, Mrs. Guthrie's sister, is a novelist, playwright and essayist and now reaches a tremendous audience daily through her work for the Hearst publications and their allied newspapers.

Elda Furry to be Featured

ELDA FURRY, who will be featured with Wilfred Lucas in "Her Excellency, the Governor," the Triangle play now in course of production, under the personal supervision of Allan Dwan at the new Yonkers studio, is in private life Mrs. De Wolf Hopper.

A native daughter of Pittsburgh, Pa., Miss Furry is extremely loyal in her allegiance to the city of smoke and dollars. She is a blond, stands well above the average height, and is not only beautiful but radiates breeding and intelligence, a combination that is not too common to pass unnoticed. In fact, Miss Furry would be apt to hold the eye and the inspiration of an artist wishing to picture the typical modern American girl. Those who have watched her initial work under Dwan's direction predict a brilliant future for her on the screen.

Elda Furry.

Elda Furry made her debut as a motion picture player during the current year in "The Battle of Hearts" with William Farnum. Previous to that she had won much favor on the legitimate stage, as the heroine of Edgar Selwyn's "The Country Boy" and as prima donna of "The Quaker Girl."

"But despite my brief experience," she declares, "I am already firmly convinced that motion picture work is the most fascinating form of acting. It develops all of one's resources, and every day's work means a new adventure. I love the open and would be perfectly happy if Mr. Dwan would keep me out 'on location' all the time."

"INTOLERANCE" HAS BIG RECEPTION IN LONDON.

J. J. McCarthy, general manager of D. W. Griffith's attractions, received the following cable yesterday from London regarding the first performance of Mr. Griffith's great spectacle, 'Intolerance" in Drury Lane theater Saturday:

"Intolerance reception greatest in Drury Lane history. Cheers and applause after first act lasted seven minutes. Everyone certain it is tremendous triumph. Splendid advance bookings and Sunday newspaper reviews praise it unanimously."

A subsequent cable from Business Manager Burlock, who represents the American company in London, says that Mr. Griffith was called before the curtain at the end of the presentation and given the greatest ovation ever tendered an American producer in England.

LIST OF EDUCATIONAL AND SELECTED FILMS.

Films for Children's Matinees, Sunday and Educational Programs.

READY REFERENCE LISTS, alphabetically arranged, showing subjects released during the last six months of 1916. Mailed upon receipt of twenty (20) cents in postage.

MOVING PICTURE WORLD
17 Madison Ave., New York City

Motion Picture Educator

Conducted by **REV. W. H. JACKSON** and **MARGARET I. MACDONALD**

Interesting Educationals

Three Industrials, Two Zoological, One Hunting, Two Travel, and One Horticultural Subject.

Reviewed by Margaret I. MacDonald.

"Button Making." (Pathe-International)

THE manufacture of buttons from vegetable ivory is well illustrated in this film. We learn that the nuts of the Tagua Palm are used for this purpose, that after they are gathered they are baked for a lengthy period, the shells removed and the nuts sorted. They are then cut in slices after which they are re-cut into button shapes. The drilling of the holes and the final polishing and sewing of the buttons on the cards finish the illustration.

"Abalone Pearl Fishing." (Paramount-Bray)

A well photographed group of views disclosing at close range how the abalone pearl fishing industry is carried on. The picture which appears in No. 63 of the Paramount-Bray-Pictograph, was photographed from a platform constructed on a reef half a mile out in the ocean. Through the picture we learn that fishing for abalone oysters in the shells of which beautiful and costly pearls are occasionally found, is a hazardous occupation as pursued on the Western coast of our continent, for the reason that devil fish abound in these waters. We see the divers equipped with diving suits descend into the water from power launches and gather the oysters, which are found fastened to the rocks, into wicker baskets. Once above water the oysters are opened and searched for the hidden treasure which is found on an average of one pearl to every thousand oysters. We also witness the removal of what is known as the abalone blister which appears on the inside of the shell and is used in the manufacture of jewelry. This is an exceptionally interesting and instructive picture.

"Wine Making in France." (Mutual-Gaumont)

"Reel Life No. 50" contains a well-illustrated description of wine making in France. We are taken to the vineyards where we are permitted to watch the laborers gathering the luscious clusters of grapes into huge baskets which are then taken to the wine press. Here we learn how the juice is pressed from the grapes and placed in wooden vats to ferment before being bottled for use.

"Tree Animals." (Educational Films Corporation of America.)

An interesting number of the Ditmars "Living Book of Nature" contains a study of the various tree animals which in the course of the struggle for existence have been forced to take to the trees for safety. The first of these in the Honey "Bear" of South America, a queer little animal whose place in the scientific classification of animals is still in debate. It eats insects, eggs, reptiles and fruit, has fore paws like hands, and a prehensile tail. The Brazilian opossum is another queer little animal with sensitive ears as thin as paper which wiggle continuously and catch every sound. It also has a prehensile tail always on the alert to keep it from falling. The Brazilian opossum has a leaning toward beaten eggs, and is most particular to wash its face after partaking of this delicacy. The flying phalanger of Australia is a night prowler and has piercing dark eyes, and while it can be fed bits of meat from the point of a stick, it is not to be trusted. With its body set for flying it is perfectly square in appearance. Views of the phalanger in flight are also shown.

"New York's Great Aquarium." (Universal)

The "Universal Screen Magazine No. 16" contains some excellent views photographed in the New York Aquarium. Among the denizens of the deep, gathered from the seven seas of the earth, which are shown is the Bony Gar which inhabits the great Lakes and Rivers of the United States, and which we are told are useless for food, vicious in temperament, and measure from five to six feet in length. We learn from the picture that heavy scales provide armor protection against enemies, following which explanation the Pike and Muskalonge are shown. The latter we are told is the most powerful and gamy of all fresh water fish, that live bait is used in trolling for it, that it weighs at maturity 100 pounds on an average, and is found in northern American waters. The Pike which makes excellent food, weighs on an average 40 pounds.

Then there are the Rainbow Parrot Fish which are found in tropical waters and are known as chameleons of the deep. They are on an average four feet in length and 60 pounds in weight. Their peculiar head gives them their name. They have the power of changing color on the approach of an enemy, and near the rocks they become mottled in appearance.

"Ye Old Time Coon Hunt." (Paramount-Bray)

The scenes in this subject which will be found in the Paramount-Bray-Pictograph No. 63, were photographed in South Carolina. In the picture we see the darkies and their dogs starting out at break of day to track the coon. After considerable disappointment the coon is at last scented by the dogs and forced into a tree where he hangs suspended to a limb by his tail. The colored hunters forming a ring around the tree perform a dance while one of their number climbs the tree and knocks the coon down with a stick. This subject is interesting as a glimpse into the southland, and has frequent comedy touches.

"Henry Thadeus Tinklebottom, Motorist." (Educational Films Corporation of America.)

The first of the 1917 Robert C. Bruce series shows something of his trip from New York to St. Augustine, Fla., and is amusing as well as informing. Henry Thadeus Tinklebottom (Robert C. Bruce) is first seen in his "little old last year's car," which he has revived for the trip south, ploughing through the spring clay of the South Carolina roads. Here we arrive at some conclusion of what the word "mud" really means, and proceed to pity our friend until the climax of the South Carolina mud scene where with the aid of five "niggers" and a "Henry" he succeeds in extricating his huge machine from a bog hole. Arriving in the state of Georgia he discovers that the weak places in the roads have been bridged over, except in a few places where apparently they ran short of bridges and he is forced to motor through water from two to three feet deep.

Having at last arrived where civilization has provided good hard roads of brick or oyster shells, he proceeds to admire the scenery, and we are treated to some beautiful views of the St. Mary River and the cypress swamps of Florida, a singular and interesting sight to the eye of the uninitiated northerner. We also wander with "Henry Thadeus" through one of the beautiful and fruitful orange groves of Florida, and finally buzz through the old stone gates of the city of St. Augustine, Florida, where the first lap of the trip ends.

"Our Islands in the West Indies" (Mutual-Gaumont).

In "Mutual Tours Around the World No. 22" our new possessions in the West Indies recently purchased from Denmark are exploited, views on two of the three islands being exhibited. The islands illustrated therein are St. Thomas and St. Croix. In the film we learn that at the town of Charlotte Amalia on the island of St. Thomas is an impregnable harbor, giving the United States the finest naval base in the West Indies. The harbor and town are protected by small islands and a ridge of mountains behind the town, keeping both secure from the violence of storms or the invasion of hostile fleets. One of the interesting spots shown is "Bluebeard's Castle," which was two centuries ago the stronghold of Captain Teach, the notorious pirate. A Danish fort 260 years old at Charlotte Amalia is also an interesting sight.

St. Croix, of which sugar is the principal product, is the largest and wealthiest of the three islands. Views of the towns of Fredericksted, situated on an open roadstead on the west coast, and Christiansted, on the north coast, are shown. In the pictures many types of colored natives are seen, and we also learn that one of the minor products of the island is sea cotton.

"Tree Surgery" (Pathe-International).

In this picture we learn that a tree which is practically devoured by rot and other diseases can be operated on and given a new lease on life. The tree operated on in the picture is a little more than a shell; yet all the diseased parts are cut away, the parts scraped and swabbed with disinfectant, and fastened limb to limb securely with iron bolts, the cavities are filled with cement and the tree gains a new lease on life. Small defects are also given an equal amount of attention. Grafting fruit trees forms another interesting feature of the picture, and includes closeups of the actual operation, showing the cutting of the limb, the making of the incision and the separating of the bark, after which three twigs from a neighboring tree are placed in the incisions imbedded in grafting wax. In this manner wonderful changes can be wrought in the fruit produced by the tree.

"Birth"

Film Presented by the Eugenic Film Company Teaches Proper Care of Babies.

A FILM based on the principles of eugenics and hygiene is being presented by the Eugenic Film Company, 220 West 42d street, New York City. This film is a remarkable one because of the revelations which it contains, and is not presented as a photoplay. It is entirely educational in character, and is intended for exhibition only before adults, and especially the feminine sex.

In the picture we are shown a baby immediately after its birth. The child in question shows no signs of life, and the closeup views showing the treatment given it to arouse the slumbering spark of life are most interesting and instructive. The ministrations necessary at this period of a baby's life are shown in detail, including the care of eyes, nose and mouth, and finally the dressing of the child while it lies across the nurse's lap, all of which is of infinite interest to "the female of the species."

Then there is the baby of premature birth which must be submitted to a period of incubation. We are allowed to witness the bathing, dressing and general attention paid to babies of this class, according to both old and new methods. Intensely interesting also are the scenes in the hospitals and children's homes where the little ones are cared for from infancy according to scientific and sanitary rules. One of the most valuable lessons taught in the picture is the care and preparation of milk for the babies, and the cleansing and sterilizing of bottles and other accessories. We are also pleased with a glimpse into the babies' ward and the periodical delivery of the babies to their mothers in the lying-in hospital for purposes of refreshment. Scenes showing individual babies being cared for, with bits of comedy worked in to relieve the general gravity of the situation will also be found interesting.

The picture is at present being exhibited at the Eltinge theater, New York, accompanied by a pleasing address by a well-chosen member of the feminine sex. A remarkable thing about this presentation is the absence of any effort to star anyone or anything but the subject in hand. The production is offered as a cinematographic presentation of the sanctity and duties of motherhood.

Fifth Salisbury Beach Offering

Coffee from the Planting of the Seed to the Sacking of it Ready for Shipment at San Jose, Costa Rica, Shown at Rialto.

COFFEE raising as this industry exists in the neighborhood of San Jose, Costa Rica, has been treated fully in the fifth installment of the Salisbury-Beach pictures which are being exhibited weekly at the Rialto theater.

The soil about San Jose is of volcanic origin and admirably suited to the culture of coffee. The manner in which the photographing of the coffee plant at its different stages has been accomplished is very pleasing, following much the same idea as that carried out in "The Birth of a Flower." the plant actually growing and gathering size and strength before our eyes. We learn from this picture that coffee plants bear at from two to three years of age, but produce most prolifically at five years and after. The coffee pod is called a cherry, is not unlike this fruit in appearance, and contains two beans. Pods gathered by hand are carried through water sluices to the pulping machines where the coffee beans are delivered from the cherry. We learn also that the coffee trees when they have grown to the height of 20 feet are pruned back to 10 feet, when they are ready for the next crop. The coffee beans are placed in vats to ferment, after which they are dried and sorted, sacked and hauled to the shipping depot.

Another interesting feature of this installment consists of several closeup views of the armadillo, the monkey, the ocelot which is the smallest of the spotted cat species of Central America, the Mexican white-tailed deer, the wild turkey of Central America, and the lynx. The huge horned beetle and others of the insect family are added to this list of living things shown in this picture.

Paramount-Bray Pictograph at Strand

Strand Theater Adopts Paramount-Bray Pictograph as Weekly Attraction—"Bobby Bumps" Helps to Set Ball Rolling.

AT LAST the Strand theater management has awakened to the entertainment value of a Paramount Pictograph with a Bray animated cartoon as the leavening element. Number 63 goes on record as being the first of the present series to appear on the Strand program.

The Paramount-Bray Pictograph will now be one of the weekly attractions at the Strand and will no doubt be welcomed by its patrons. One of the "Bobby Bumps" cartoons accompanied the first series of educational subjects. The cartoon number will, of course, be alternated with other favorite Bray subjects.

Advisory Committee Has New Names

National Board of Review Adds Names to Its Advisory Committee, Thereby Increasing Its Power of Vision.

THE National Board of Review of Motion Pictures is adding to the membership of its National Advisory Committee the names of a number of men and women in different parts of the country who are closely in touch with the exhibition of motion pictures in their communities from a disinterested point of view. Among those who have recently been elected are G. R. Radley, president of the Citizens' Committee on Motion Pictures of Milwaukee, Wis.; Walter W. Nicholson, Commissioner of Public Safety of Syracuse, N. Y.; D. Hiden Ramsey, Commissioner of Public Safety of Asheville, N. C.; Sergeant Richard Gamble, of the Police Department of Providence, who is charged with the regulation of motion pictures in that city; Mrs. Margaret D. Conway, who has charge of the supervision of the exhibtion of motion pictures in Denver, Colo., and D. G. Johnson, Commissioner of Public Safety, Colorado Springs, Colo

In this adding to the membership of its National Advisory Committee, the National Board of Review is seeking to add to its avenues of information regarding enlightened public sentiment in the several communities. The chief function of the National Advisory Committee is that of answering from time to time the questionnaires bearing upon different phases of motion pictures.

The National Advisory Committee includes the names of many persons well known in different parts of the country extending from Massachusetts to California. Among those who may be mentioned are W. A. Percy, of Atlanta, Ga.; John M. Casey, who has charge of the regulation of motion pictures in Boston, Mass.; Rev. Dr. D. Parkes Cadman, of Brooklyn, N. Y.; Dean Shailer Mathews, of Chicago, Ill.; Miss Charlotte Rumbold, of Cleveland, Ohio; Dan C. Beard, of Flushing, N. Y.; Miss Mary Gray Peck, of Geneva, N. Y., member of the Motion Picture Survey Committee of the General Federation of Women's Clubs; Dr. Albert Shiels, Superintendent of Schools of Los Angeles, Cal.; Charles Stelzle, of Maplewood. N. J., the well-known Labor Forum leader; Mrs. Charles W. Cartwright, chairman of the Motion Picture Survey Committee of the General Federation of Women's Clubs, and Robbins Gilman, of Minneapolis, Minn.; Anson Phelps Stokes, secretary of the Yale University, New Haven, Conn.; M. L. Burton, president of Smith College, Northampton, Mass.; R. Andrew Hamilton, Commissioner of Public Safety of Rochester, N. Y.; Rev. Dr. Charles F. Aked, of San Francisco, Cal.; Samuel Gompers, of Washington, D. C.; and in New York City: Felix Adler, Andrew W. Edson, David H. Greer, Hamilton Holt, William H. Maxwell, Franklin Sargent, Jacob H. Schiff, Prof. Edwin F. A. Seligman, Isaac N. Seligman, Albert Shaw, editor of the "Review of Reviews"; Rabbi Joseph Silverman, Oscar S. Straus, Talcott Williams, director of the School of Journalism, Columbia University, and Rabbi Stephen S. Wise.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Rebookings.

BRASS TACKS is the title of a new house organ of the Famous Players Star Feature Film Service, Minneapolis. Most of the second issue is given over to rebookings, which is always a fruitful theme when you have stuff to offer that will stand rebooking. One point made is that many of the houses addressed have played The Old Homestead repeatedly and always to good business. The argument is a good one. Before we made theater going a business we recall that we saw A Parlor Match thirteen times in eleven years. As a matter of fact, the better films will pay more on a second showing if they made good the first time. Apart from the reissue talk there is some snappy comment on exhibitors in that territory.

Another Cut Out.

Bennie Ziedman sends in a picture of Paul Noble, of the American, Butte, Mont., with a cut-out of Bill Hart on the front of his car. Of course Bennie is not wholly disinterested in this for he knows that there are a lot of eight sheets of Douglas Fairbanks that can be made into cut-outs, too, and it is Fairbanks whom Bennie is promoting.

Try This.

H. A. Gillespie, press man for the Frederick Mercy Theatrical Enterprises, which conducts four theaters in North Yakima, Wash., writes that the week previous to The Man Who Forgot a Personal Letter—not a carbon or duplication—was sent all ministers and organizations likely to be interested, calling attention to the strong plea for prohibition carried by this Robert Warwick vehicle. It drew down packed business for two days, for prohibition drove Tom North and others out of the state and the matter is a live issue. Mr. Gillespie adds:

> I wonder if someone can tell me why a director, according to a press sheet, will spend weeks in arranging for the proper furniture and costumes of another period for a picture and yet will fall down by having a "souse," who can scarcely sit on a chair write a letter with the most beautiful and symmetrical chirography imaginable, and which brings from a youngster in the seat ahead, the remark: "Gee! Pretty good writin' for a 'stew.'"

We give it up. We can't even tell "Why is a director" let alone why does he do the things he does. That is no worse than the old Lubin stunt of having all letters written by the same person so that a letter and its reply was in the same hand. Mr. Gillespie is an old newspaper man who has just started publicity work and promises to send in stuff from time to time. With four houses to keep supplied, he should not lack material.

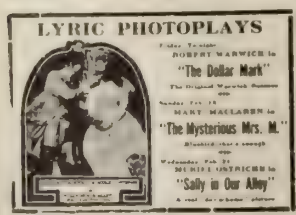
All But.

The Mutual press department is issuing press sheets for its features. It is well prepared, but loses part of its value because it is printed on both sides. It would be better to cut out the fancy double printing and use cheaper stock to give the exhibitor something he can cut up without destroying its usefulness. As it stands, he has his choice between the press work and the ready made advertisements on one side and press work and the list of advertising aids on the other. Red ink and good stock do not help the exhibitor. What he wants is stuff he can cut and paste without frills. There are plenty of advertising aids, reasonably priced, and the heralds carry a blank fourth page for house or trade advertising, something that all heralds should do though most of them do not. The ready made advertisements are prepared by the advertising manager of the motion picture section of the Chicago Tribune and are practical and practicable both as to copy and display.

Mr. McCormick also sends in a press sheet for The Garden of Allah which he wrote for the company handling the subject in that section. He says it is his idea of what a press sheet should be. He has none the best of us. We like it, too. It is a press sheet written to be used by the Exhibitor. It is not something written to book the film or to swell the boss and the director all up. It is for the *use* of the man who has paid out his good money for rental and wants a chance to get it back and some more with it. It offers ten stories, with illustrations, the stories varying in length, but none of them running more than two columns. They are written by a newspaper man in newspaper style and not in press agent language, which is something entirely different. There is also a set of ten ready-set advertisements which can be used as a series or individually, as the house manager prefers. They are all practical advertisements which can be duplicated in any printing office. If press agents will write, it is probable that Mr. McCormick will be glad to send them a sheet and it will show them how to write what Exhibitors want, rather than what they imagine the Exhibitors *should* want.

Suspended.

Clarence J. Koeting, of the Lyric, Ste. Genevieve, Mo., writes that the printer has boosted prices 65 per cent on him and that the Lyric program has suspended just when it was getting good. Of course the printer blames it on the war, but a boost of more than half is not war stuff; it is war stuff plus. Most printing prices have kept pace with the supplies, but 65 per cent at one fell swoop is almost too much. Mr. Koeting is going to use the Blue Bird heralds and the newspapers. He sends in three newspaper advertisements for comment as to their relative merits on the page. All are framed in three point rule and are mostly type. We reproduce a couple of them. The third gives the titles and dates on one side and the reviews from this paper on the other under the crossline title of Photoplays and Bouquets. This is a good scheme, and in a double column, 3½ inch space, the effect is better than would be a heavier display across the two columns. We do not know what Mr. Koeting has to fight on the same page. If he does not have much trouble in standing out, the six point is enough. If he is buried then he might try a twelve point Klondike border or something of that sort. A twelve point solid border will hardly do. The space is too small to carry it and the irregular border will be better.

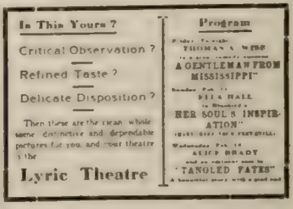


LYRIC PHOTOPLAYS

ROBERT WARWICK in
"The Dollar Mark"

MARY MACLAREN in
"The Mysterious Mrs. M."

MURIEL OSTRICHE in
"Sally in Our Alley"



Is This Yours?

Critical Observation?

Refined Taste?

Delicate Disposition?

Then these are the clean wholesome distinctive and dependable pictures for you and your theatre is the

Lyric Theatre

Program

THOMAS A. WISE
"A GENTLEMAN FROM MISSISSIPPI"

ELLA HALL
"HER SOUL'S INSPIRATION"

ALICE BRADY
"TANGLED FATES"

Right at the Jump.

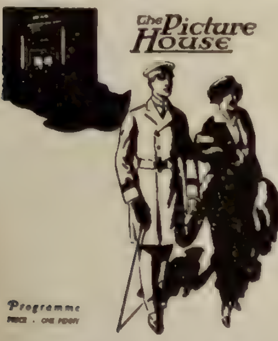
Starting off right with Vol. I, No. 1, is sometimes something of a job, but it did not seem to faze three young southerners who have just taken over the Alsha, Atlanta, Ga. For a starter they changed the name of the house to Shamrock and give a two column story as to their reasons, with prizes for the best slogan to fit the new name. The story, and the rest of the sheet, is in just the right key. The Alsha is a neighborhood house and they talk like home folks, simply, convincingly and with little flashes of humor that lighten the lines. For example they start their editorial by saying that they hurriedly wrote an announcement and presently some small boys, not so hurriedly, distributed it. That is a mild sort of joke, and yet it gets a smile where something smarter might sound like an impertinence. It is pleasant and friendly rather than brilliantly clever, but it will make a lot more friends. No intelligent person can read any issue through and not want to go down to the house and see what is doing. If they can keep it up in that strain—and it seems to be natural—they have an unfailing friend-maker in their little sheet. Look over this substitute for the usual formal head:

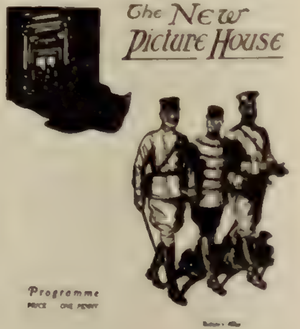
ALSHA PICTURE TALK
A Neighborly Chronicle of West End Screen Happenings
Published whenever the spirit moves us. Which we calculate will be most generally every week of a Friday.
By
THE ALSHA
West End's Picture House,
Located at 37 Gordon street, in West End, a mighty good residential section of Atlanta, Ga.
Now conducted by three young optimists, to wit: Charles S. LeCraw, J. Walter LeCraw, and Lambdin Kay
Loyally assisted by
MRS. MAY SNOW
In the box office
JOHN ALBERT ROZETTA
The best operator on earth
And
CHARLIE WHITEHEAD
Chief doorman, head usher, principal poster-paster, superintendent of circular distribution, authorized film carrier, and confidential advisor.
Mailed free with a great deal of pleasure to anyone complimenting us enough to ask for it.
Doors open week days at 2:30 p. m. (Unless a respectable number of you are clamoring to get in earlier). Serial day (Thursday) at 1:30 p. m. Saturday at 2 p. m. Last daily show starts 9:15 to 9:30 p. m.

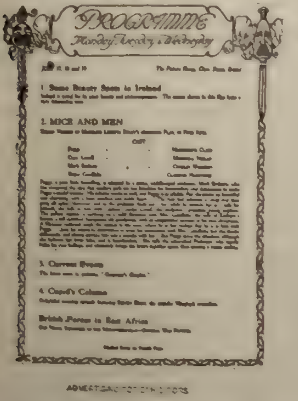
If the high cost of white paper does not discourage them we hope to give you more of this stuff presently.

An English Syndicate Program.

W. Arthur Northam sends in some copies of the programs gotten out by an English syndicate for its various houses, about twenty five houses using the same general form of program. The cover design is frequently changed, but those at hand all show military sketches in color similar to the two reproduced here. Inside there are four pages of program. The first page gives the house information, the program runs on the two middle pages and over on to the fourth, for you get a lot of entertainment. The show changes in the middle of the week and two programs are given. The program sells for two cents. Balcony prices are higher than the lower floor. The price for the larger houses is fourteen cents for the stalls and twenty-eight cents for the balcony. This includes the war tax on tickets. One house, in a small town, offers monthly tickets. The shortage of paper is reflected to some degree in the quality of the stock, but the programs are well printed and look better than the average job turned out on this side with better stock.






PROGRAMME
Monday Tuesday & Wednesday

1. Some Beauty Spots in Ireland

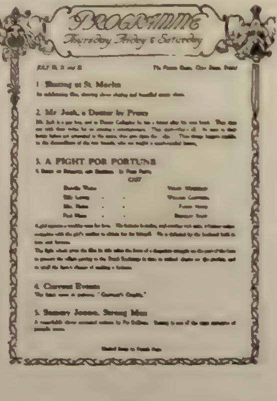
2. MICE AND MEN

CAST

3. Current Events

4. Cupid's Column

British Forces in East Africa


PROGRAMME
Thursday Friday & Saturday

1. Skating at St. Moritz

2. Mr Jack, a Doctor by Proxy

3. A FIGHT FOR FORTUNE

CAST

4. Current Events

5. Sammy Jones, Strong Man

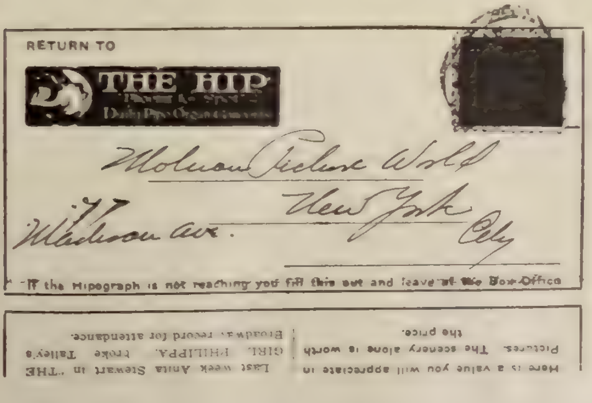
Quinn Likes Ruff.

If we did not know that Washington went dry we should imagine from this letter that Jimquin, of L. A. had been across the street with Ralph Ruffner instead of watching the show. But evidently Mr. Ruffner can do something besides advertise his house. For that matter advertising alone counts for nothing. That merely gets them in. Jimquin says:

> Had the pleasure of dropping into the Liberty, Sponake, recently and bee-lieve me it is a pleasure. That house runs like a watch. From the time you are helped off with your coat until it is slipped on again by one of those ebony-hued descendants of Ham, who are just busting out all over themselves with good humor, you know you are seeing a real show. And, by the way, that good humor seems to be the order of the day around there—it fairly oozes out all about you. If I had been told they were all partners in the business I would have believed it I think, for I don't know any place that I have seen house attaches seem to take such keen delight in being of service. One lad that I talked to was not quite sure of some information I wanted but he did not lose any time about going and getting it. He didn't say "I don't know" and then let you go rustle for it yourself.
>
> And the organist knew he was accompanying the picture, not playing a solo. So few musicians seem to pay attention to the tempo of a picture only in a general way. Great stress is laid on laying out what are deemed the proper melodies to interpret the story musically, but it seems to me that it is just about as important to fit the rhythm of the music to that of the picture (if you could use that term of a picture) as it is in accompanying a soloist and that just as much care should be taken to keep strictly in tempo with the picture. An audience may not, and probably would not, know just why the pictures and music in one theater are so enjoyable while at another with general conditions equally as good and a musician of reputation in charge of that end of it, the performance seem to lack something. In a good many cases I believe it is because the one player has failed to take cognizance of the necessity of creating a sympathetic synchonism between the ear and the eye and only succeeds in making a jangle of discords between the two.
>
> Ask Mr. Ruffner first chance you get the whyfore of the 10 or 15 feet of Chaplin stuff run into the opening of Wm S. Hart in "The Gun Fighter" He probably had somehing he was pulling off but I have to admit that it was too deep for me—and I am quite curious to know too. I wasn't quite sure that it wasn't my imagination, because they had just used a shot effect in an almost still house that was so unexpected that I blinked a couple of times, and between blinks I saw Charley Chaplin hopping across the screen. A couple sitting near me remarked about it so then I knew I was not seeing things.
>
> But that was the only thing I had to guess about. I knew absolutely that the rest of the show was right.

Breezy.

The Hip, Phoenix, Arizona, publishes the Hipograph, a four-page issue. It is self contained, for the lower third of the back page is printed up as an address space. Most of these self-contained programs are small issues, with one page used as the "envelope," but this seems to be something new, and is reproduced here as a suggestion to others. It will be noted that the card is printed upside down. A star sticker such as is used for whist and euchre scores is employed as the seal, but any bit of adhesive paper will do.


RETURN TO
THE HIP

Moving Picture World
77 Madison Ave.
New York City

If the Hipograph is not reaching you fill this out and leave at the Box Office

Here is a value you will appreciate in Pictures. The scenery alone is worth the price.

Last week Anita Stewart in "THE GIRL PHILIPPA" broke Tally's Broadway record for attendance.

The editor seems to believe in abbreviations, for he speaks of Los Angeles as "Los" and calls his house the Hip instead of Hippodrome. The location is given as "34 W. Wash. St." and he does not bother to name the town in the heading. He is a breezy sort of editor, as this extract from his house talk page shows.

—

> A fool legislator in Texas introduced a bill to close everything on Sunday, prohibiting the selling of gasoline, make it an offense to attend even a free band concert.

Give a long-haired reformer an inch and the goof will start out to hang himself.

Every now and then some Los Angeles transplanted simp comes out after looking at a splendid picture and says: "Why, in Los they only charge 10 cents for pictures. Indeed, I know. I'm from there and the best houses never charge more than a dime."

If the simple minded mutt would only buy a copy of the Los Angeles daily papers and note the same identical pictures that play Phoenix play there and Talley's, Superba, Clune's Broadway, Symphony, Millers, Alhambra, Majestic all charge 10, 20 and 30 cents.

If you want to get the dope buy a 10-cent seat at either one of the mentioned houses and see where they put you.

Have you noted our addition, the Girl Usher; Yes, they have them in Los, that's where we got the idea.

Have ordered the classiest lot of souvenirs for the GIRL PHILIPPA. Every lady will be given one. Not a dinky cheap makeshift, but a souvenir worthy of the name.

The program is badly set, the type is too black and a little too large for the space. There is nothing attractive to the eye about this space, and there is no effort at display. A lighter face would be better than the too-heavy line and a formal program would be better than this series of small display advertisements. Using the same space and twelve point type for titles and eight point for a brief description an effect could be gained that would be more in harmony with the rest. This is only the second issue and we would like to be placed upon the mailing list. We think that editorial page is going to be good.

Bribery.

J. S. Smart, of the Royal Opera House, Port Hope, Ont., is resorting to bribery in promising that if we do not sit down too heavily upon his program he will send in his newspaper work. He writes:

> I enclose our latest program, which might be called a "vest-pocket-railroad" as it is a combination of the two styles. Six weeks ago we got out our first one, which was four pages, and last week we changed it to six, a size which gives a more convenient makeup for the three changes of features and permits of ads. being included. A criticism would be very much appreciated.
>
> In addition to the program we use five inches, double column, every day in the only paper which is read by everybody, and get a good deal of reading matter in it. "Picture Theater Advertising" and your department have taught me all I know about the business, as I have been in it only six weeks. If you don't roast the program too hard I will write again and give you a chance at my newspaper ad.

Mr. Smart need not have been apprehensive of criticism. He gets out a good issue. The first is a four pager on gray card, pages 3 by 4½, with the program on the inside pages set crosswise on the page and covering both pages. Side boxes are used for the dates and times of showing, three changes a week. The back page carries an underline. The six pager provides a page to a change on the three inside pages. House announcements appear at the top and bottom of the Wednesday-Thursday page and two advertisements appear below the outer boxes; an orderly arrangement that is not at all intrusive. There is a pair of advertisements on one of the back pages. The house talk runs on the front page, both issues. The only thing we do not like about the folder is the color of stock, a vivid red that sinks the black. Black on red is a good combination only when large type is used and one with six or eight point. Mr. Smart appears to have devised this layout himself and if he will send in a copy on white paper we'll be glad to reproduce it, as it is a handy model. The house talk he writes is sound and convincing. Here is a sample:

> OUR GUARANTEE.
>
> A couple of weeks ago we said we were merchants—selling entertainment.
>
> The biggest stores have won sucess—and held it—by guaranteeing "Satisfaction or your money refunded."
>
> So it's up to us to do the same thing.
>
> If you're ever disappointed, we want you to ask for your money when you come out.
>
> Just say, "I didn't like the picture," or "The house was cold" —or whatever the trouble was.
>
> You'll get your money, an apology and the promise that it won't happen again.
>
> You can take only one thing away with you—an opinion.
>
> And it's our business to see that it's a good one.

Good for Waterville.

Waterville, Maine, is our second choice for a place to live in, for that is where Picture Theater Advertising and Technique were written. It has been a dead advertising town until lately, but now it has combination program for the four theaters, the Opera House, Silver, Royal and Bijou. With Oakfield, Fairfield and Winslow to appeal to, the new paper has a large clientele to draw from and also to sell its advertisers, and they make a good showing on their early issues. It would be better to set the programs as such instead of display advertisements, for the program spaces are far too full of type. This would also give a little more space for the reading matter, but there is enough good reading at present to carry the four page sheet. It is sent out in a special wrapper printed up:

DO NOT DELAY ME

I Am Wrapped Around a Copy of the
MOVING PICTURE PROGRAM

The first and last lines are in bold type and the others in roman type. It makes a good introduction.

Steve Is Still There.

Steve Farrar is still running the Casino, Eldorado, Ill., though he has been keeping it mighty secret lately. The other day he sent in some stuff, just to prove himself still alive. He is still using cheap throwaways; rather gaudy circulars, because he knows they bring in the money, but he is also using a small colored cover four-page folder, with the house talk on the back. It is good house talk, and we are going to run both of them as samples for others. It is not florid, but it is sincere, and that counts for more.

> He stood in the lobby watching the picture one evening last week and, turning to Steve, he said: "Why is it that in some theaters I have to move around until I find the right spot where my eyes focus on the pictures, while here at the Casino, I can sit in any part of the house and get a beautiful clear picture, without a trace of eye-strain or flicker?"
>
> Well, when Steve recovered his breath, he explained to him that in the Casino, we focus the picture. That for the money he pays into our box office we furnish him something in addition to a well-balanced program of excellent pictures—pictures in good condition—good stories, etc.—And that something is PROJECTION. We explained that our little operator Eugene Bagby, was a pastmaster of his profession, who takes pride in his work and uses intelligent effort to make our pictures clear, distinct, steady and flickerless, that his efforts are crowned with success, is amply proved when you compare Casino pictures with those anywhere else on earth.

> I'm happy this week for I have a picture each night that I know is going to please everyone, and when I know this to be true it makes the job of running this little old theater a lot more fun. But it's a trick that's rarely done. Picking pictures to please all the people is some job. I like for people to tell me when they like or dislike a picture they see on the Casino screen, if it weren't for the people who tell me as they pass out each night, that "There's what I call a real picture—best thing you ve had," I don't know what I'd do. I hope that every patron of my theater feels that I am trying to pick the best pictures on the market and the ones that will please him most. I want you to feel that any night you come to the Casino you will be entertained and enjoy yourself. Don't forget to tell me as you pass out if you like the show.

Not in Chicago.

Please note that the address of Bradford & Co., recently given as Chicago, is not correct. It should have been St. Joseph, Michigan. If you want samples of the clever little portrait program they issue, write them there.

A Norther.

Tom North sends in a program of the Stillman, Cleveland, and points out a paragraph for The Vicar of Wakefield in which the text runs:

> FREDERICK WARDE,
>
> as the Vicar, in Goldsmith's immortal classic, "The Vicar of Wakefield," enacts the title role in this very wonderful photoplay. A great many of our patrons may feel that, this story being a classic, will not prove very interesting as a picture. We wish to overcome this idea by stating that it is not only good, but one of the best and most interesting attractions we have yet had the pleasure of offering.
>
> See it by all means.

This is a good line to pick up for other classics. Because they are classics it does not follow that they lack interest. It is because they *are* entertaining that they have lived to become classics.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Values.

DON'T spend more than half your time looking for dramatic situations. Spend the rest of the time looking for ideas that will make dramatic situations and you will not be wasting all of your chance. What makes a dramatic situation is not a man with a knife standing over another man. It is the idea back of it that gives the dramatic to the situation. If the dead man is the murderer's own father, the situation is more dramatic than if the victim is merely a man the other caught robbing his chicken roost and had a fight with. The situation may suggest the story leading up to the situation, but the tableau itself is not dramatic if it lacks the idea behind it, and unless situations lead to the ideas (from which they should *come* as the natural consequence), then they are of no avail. You cannot get several situations and have a five-reel play. You must have a story so planned that the situations are led up to.

The man standing over the body of his victim, for example, may be dramatic if the relationship of the two men is close. If, as suggested above, the dead man is the father of the slayer, the situation is more dramatic than were the victim a chicken thief, but only if there is a good reason for the killing. The murderer cannot be asked to kill his parent merely to make a situation. There must be a clearly explained and acceptable reason for the killing. If the father has interrupted to prevent the boy eloping with the girl he loves, the situation is less thrilling than it would be did the old man interfere to prevent the boy eloping with a married woman, the wife of the father's most intimate friend. The action would be the same, but the story would be stronger. Suppose that instead of this the father came to prevent his daughter from keeping an appointment with a man who sought her ruin. The son comes for the same purpose and kills the old man, supposing him to be the Lothario. Here you get a new development stronger than the old because an innocent action is more terrible. You can have no sympathy with a man who murders his father in the heat of passion. You can better symapthize with a brother's effort to shield his sister from shame. If this effort results in the murder of the parent you can be still more sorry for him.

In all of these examples it will be seen that it is the idea back of the action from which the situation derives its power. Go a little further in your analysis and you will find that the better the story the more direct the appeal. It is not sufficient that you have some sort of story to back up the situation. You must have the best possible story; the story best calculated to win sympathy. If the son merely kills from an overdeveloped sense of duty, the story will stand, but it will not be as appealing as one in which the son, through his intense love for his father sought to shield his parent from suffering through taking the law into his own hands. Now the situation becomes more striking because it is now the excess of filial love which makes the boy a fratricide.

Cultivate a sense of story values. Learn to know how to get your effects from the story and not from the action and you will soon be able to plan stories that tell themselves in the necessary dramatic action. A dramatic story, if capable of being told in action, will be more dramatic in its action than one twisted and distorted to fit predetermined scenes. Get a hint of a story from a situation if you will, but then write the story regardless of the big scene and you may get a different and better big scene if you have a sense of values and let the story run.

We shall have no truly great stories until we have more editors whose own mentality enables them to appreciate the work of intelligent authors and who buy stories for the mental values as exploited in physical action rather than the purely physical appeal to the eye alone.

To give a concrete instance; take a letter just received from a woman who greatly admires a certain actor. He appeared in a role which won her sympathy, but in one scene he knocked a woman down. It made what the editor and director probably regarded as a big scene, but it was so far from the psychology of the role that the scene offended and cost the player his climax, for by the time that was reached he was detested.

Plan your work carefully and you will not lose sympathy for your hero and no play is a truly great play in which the interest is constantly shifting.

A Compliment.

Lately a student wrote in to know if we had a book on short story writing. He said he had four books on the subject and yet had gained more definite information from a copy of Technique of the Photoplay than from the four volumes dealing with story writing. We appreciate the compliment. While we have no idea of offering Technique of the Photoplate as a substitute for books on story writing, it would be well to note that synopsis writers need to study plotting before they can make out real synopses, and the detailed study of the plot, from the purely photoplay angle, is a textbook on the synopsis only that gives all needed information. Technique is not merely a book on photoplay form. It is a book on photplay writing in any form and to write good synopses you need to study the first and second sections in connection with the chapters of Synopsis and Marketing appearing in other parts.

Write Comedies.

If you write comedies, you may find some comfort in the present condition of affairs in the thought that abroad the war brought about a demand for comedy to the exclusion of drama. Where one lives in a condition that is far more forceful than the average drama, the desire for relaxation is but natural, and presently the crudest slapstick should prove more profitable than the best dramas. Brush up on your comedies.

Leaders in Synopses.

Many requests for information as to the use of leaders in the synopsis only have been replied to to the effect that the action determines the leaders, and these cannot be written until the action has been planned. Now comes a correspondent to submit a "sample" synopsis in which leaders are inserted. Will this correspondent and others please note that we did not say that leaders were not used but that they should not be used. If you write a synopsis, write synopsis and not a bobtailed script. A clean cut synopsis is better than one interspersed with leaders and portions of scenes. At best you cannot tell much in a synopsis, but tell that little well. Say that ten years have passed instead of using the leader "Ten years later." You can at least be reasonably fluent. Don't loaf with leaders. Do your work properly.

The Way.

Lately a Los Angeles literary club was addressed by the wife of a local film editor, and the meat of her rather wordy discourse was to the effect that the way to sell scripts was to make your husband take them—which is useful information only to a rather limited number of persons. It throws some light, however, on the reason for some particularly poor stories

Prove Your Sum.

Seeking to prove his expertness, the waiter in a restaurant showed that he added figures by rows instead of columns, just as a bank accountant can add two or three rows at a time. He started at the bottom and worked to the top and then began at the top and worked down to the bottom to check his addition. It is a good plan to do that with your scripts. Start with scene one and read to the end, and then start at the end and go back to the opening scene, making certain that nothing in the early action nullifies the later scenes or vice versa No matter how careful you may be, there may be some slight development in your later scenes that does not harmonize with some early action. Go back over the play to get the scenes in a new combination which may bring a new light.

Ingredients.

No one ever tried to make a beef stew out of eggs, sugar and flour, yet that is no more ridiculous than trying to make a happy ending story out of a series of incidents that are improper, merely because happy ending stories sell best.

The Essential.

Two big productions have recently "done a flop" in the English market almost wholly through lack of story, according to the private advices of a trained observer. And both producers are going ahead making stuff that is expected to win through without story because a lot of money has been spent in other directions.

The THIRD Edition of
Technique of the Photoplay
IS NOW READY
This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.
By Mail, Postpaid Three Dollars
Address all orders direct to nearest office
THE MOVING PICTURE WORLD
17 Madison Ave., New York City
Schiller Building, Chicago, Ill.
Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Amusing.

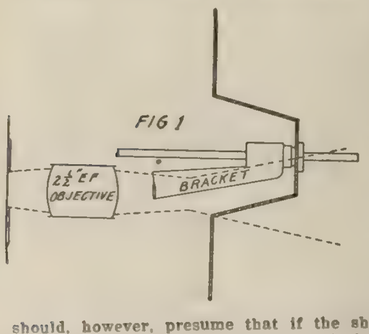
The editor glancing through a "projection department" in a trade paper recently noticed the following advice given to an operator in Carlisle, Indiana, who had been unable to get rid of a blue ghost. The editor says:

> Try 6½ and 7½ inch condensers, moving the lamphouse forward and backward with the light on the screen. If this does not clear it, then use 6½ and an 8½ or 9½ and try them the same way. If that combination does not clear it, then use 7½ and 8½ or 9½.

This was rather amusing. Presumably the only reason the kind-hearted editor did not give more combinations was that he ran out of lenses. Instead of telling the good brother exactly what to do, he asks him to get several dollars' worth of lenses and experiment. This would merely be funny, but for the fact that when Carlisle got his ghost out (if he did) the good Lord only knows what kind of a condition he would have. If he used that 7½ and 9½, I would say, at a guess, that he would be wasting mighty close to 50 per cent. of the electrical energy used in producing light at the arc by reason of the distance from crater to arc lens. Moreover, no account whatever is taken of the waste of light *beyond* the aperture. Just move your lamphouse around until you get your screen clear, and never mind the rest of it, is what it amounts to. You can clear your screen that way, but it is likely to be a mighty expensive proposition to Friend Manager, either in excessive current bills or lack of brilliancy on the screen. We have not yet arrived at perfection in the lens matters, but a *sufficient amount of reliable, concrete information is now available to enable any operator to remove a ghost without sacrificing either screen illumination or power consumption.* I would advise Friend Editor to purchase a Handbook; also to look over the light ray matter we have published during the past twelve months.

A Possibility.

In looking over the drawings used to make cuts for the replies to various questions I ran across the accompanying. It was used in answering question 121.



In many instances it is found quite difficult, if not impossible, to get the shutter out far enough to reach the dissolving point of the light ray, and it occurred to me that if a shutter made like this were turned around the other way it would in some instances solve that particular problem, though how long the cone could be made without setting up vibration I don't know. I should, however, presume that if the shutter and cone be made of aluminum, and carefully balanced, 5 inches or even 6 would not be prohibitive.

Fade Out. Fade In. Change-over.

Carl Ragsdale, Colfax, Wash., proposes that at the last end of each multiple reel release the camera operator fade out by slowly closing his lens, and then fade in by slowly opening the lens at the beginning of the next reel, this being the change-over sign.

The principal difficulty of this is that the operator would not be able to recognize it from any other fade, of which there might be several in any reel; also it would be impracticable to make the fade-out of sufficient length to give the operator notice of the impending change-over in time to get his other lamp lighted and ready for business.

Amazing Results Claimed.

The Motion Picture-Scope Company, manufacturers of the Portoscope projector, Chicago, have presented to the department some rather remarkable things with regard to an incandescent lamp which they have christened with the trade name Monoplane. The company says that at a demonstation at the California theater, Chicago, in the presence of representatives of the E. E. Fulton Company, and the McIntosh Stereopticon Company, they used 115 volts A. C., rectified and reduced to 30 volts. The equipment was a Model No. 3 Portoscope, with a new No. 4 lamphouse, Monoplane lamp and a special 30 volt, 20 ampere rheostat. The screen was a Mirroloid, which is about the same grade as the screen known as the Portoscreen. At a distance of 60 feet the company claims to have projected a "splendid 16 foot picture," and at a distance of 80 feet a "brilliantly illuminated 12-foot-wide picture." The company remarks: "Such a remarkable showing was never before made by a portable projection machine."

Yes, that is right, and, I might add, by any other machine, though the words "splendid" and "brilliant" are susceptible of quite some several highly different constructions. The company says: "Everyone present was astonished at the result, and the screen illumination was as good as in the average motion picture theater where standard equipment is used. The pictures were evenly illuminated, and not a trace of flicker was observable."

Boiled down to hard facts, I imagine this much of the above claim can be very thoroughly substantiated. In the first place the Portoscope is an excellent portable projection machine of the "suit-case" type. picture referred to doubtless *was* remarkable, when we consider the fact that it was illuminated with an incandescent lamp, but if we place it beside an arc lighted picture of equal width, the difference would, I believe, be something more than discernible. But the fact remains that I have myself seen an acceptable 16 foot incandescent lighted motion picture projected in a theater, and what is more the projection was going on from day to day. In other words, the incandescent had ousted the arc lamp in that particular theater The illumination was not, however, up to the standard of arc lamp illumination. The picture was quite well illuminated, and very evenly illuminated, but the light was distinctly yellow. It was not white and brilliant like the arc lamp illumination.

I have met Mr. Patterson, sales manager of the Motion Picture-Scope Company, however, and whereas the claims as above set forth are a little more enthusiastic than the facts will warrant, still, knowing the machine and knowing the man, I am very sure those interested in portable projection machines for home work, or for educational work, will find that the Motion Picture-Scope Company has something of very real value to offer, and that with a semi-reflective screen and a picture cut down to, say 8 feet, they would get what could really be termed a tolerably brilliant illumination; also I have no doubt but that in a dark auditorium with a semi-reflective screen they could put on a very fair 16 foot picture, but the "brilliant" end of it I would have to be shown.

A Brother Editor.

C. A. McMahon, Toronto, Canada, comes south with the following:

> Although I conduct a projection department in a small trade paper here in Canada I believe that, because of the wholeheartedness and clean methods practiced by yourself in your own department, I am just as welcome to come to "our daddy" as is anyone else. And believe me, Friend Richardson, I really do admire your work, both past and present, and appreciate the good and substantial help you have give so freely, whenever and wherever needed. It has been this help which has done so much toward making projection something else than mere crank twisting.
>
> While following up my studies it occurred to me that I would very much value your opinion with regard to a scientific principle of electrical action. Electro-physics teaches that during the manifestation of electrical energy conditions may be such that a wattless current will become evident. I understand that a mathematical value can be found for this current, and that the phenomenon is well understood from the scientific viewpoint, but what I don't understand is this: Is there an active magnetic field set up in conjunction with this electrical circumstance which is consistent with what we understand about the laws governing magneto-motive force? I am sure your

> knowledge of electricity has embraced this problem, and I would appreciate your viewpoint on the same.
>
> In conclusion I am sure you will be pleased to learn that an old correspondent of yours is my assistant—I prefer to call him my "partner"—in Canada's largest theater, "The Hippodrome." I refer to Mr. C. A. Dann, who asks me to extend to you his very best wishes. I trust the operator will always be fortunate in having such a friend as you have proved to be, and I look forward to the time when I may be able to have the honor and pleasure of a personal acquaintance.

Well, anyhow it is quite evident I have got one friend in the world. Brother McMahon, the fact that you are conducting a projection department in a trade journal has nothing whatever to do with your right to apply to this department for information.

With regard to the problem you present, I don't really feel myself competent to give an authoritative answer, therefore have referred the matter to the engineers of the General Electrical Company, who reply substantially as follows, and be it noted their reply has the hall-marks of authority:

> What is known in electrical engineering as a wattless current is usually associated with alternating current circuits only. In continuous (direct) current work, the product of voltage times amperes is the watts of energy being consumed, or expended in the circuit, and the current is *all* energy current. In the usual A. C. circuit, which contains reactance or capacity, or both, the product of voltage times amperes does not represent the total watts of energy consumed as shown by a wattmeter connected in the same circuit; the active value being greater than the wattmeter reading. There is, therefore, some current flowing which is not producing energy or work. For convenience in dealing with A. C. problems the current is considered as being divided into two components, viz.: the energy component in phase with the voltage, and the wattless component lagging (or leading) the voltage by 90 electrical degrees.
>
> Of course, there is really only one current flowing in any circuit, and wherever an electric current flows, a magneto motive force is established. This question is very thoroughly covered in all text books on alternating current, and we would refer your correspondent to one or more of these for a full explanation of the matter.

Yes, the last paragraph is quite true, but when the aforesaid correspondent undertakes to dig this matter out of standard text books he will run up against the proposition of sifting ten pages to get one line of concrete information, and more often than not, those ten pages will be couched in such highly technical terms that he won't know what in thunder it is all about, unless he is himself a college graduate or an electrical engineer. I know, for I have myself tried to dig that particular proposition out, without arriving at a conclusion which made me altogether sure of my grounds.

Wrong Advice.

John Sailor, St. Louis, Mo., says:

> I notice in the projection department of a trade paper the following: "If you are using a first-class carbon you ought to be able to use a ⅝ inch carbon top and bottom on amperage up to 60, and a ¾ inch on amperage from 60 to 80. Use soft cored carbons both top and bottom." Do you consider this as being correct?

Well, Brother Sailor, that depends. You don't say whether the question dealt with alternating or direct current. If alternating was meant, why the answer is correct, because ⅝ is all right for 40 to 60 amperes, and we seldom use less than 40. If, however, direct current was meant, it is *not* correct. In the first place, with direct current it is not advisable to use a cored carbon below, unless it be the new Hold Ark, made by the Speer people, which is *not* a soft cored, but a hard cored carbon; but even if a soft cored carbon is used below, it should be of smaller diameter than the upper carbon. Carbon manufacturers set the limit of 51 amperes for ⅝ soft cored carbon where direct current is used. I, however, go eleven amperes under that, and advise the use of ¾ inch cored carbon above as soon as you pass the 40 ampere mark. Our best operators agree with this practice.

Study and Climb.

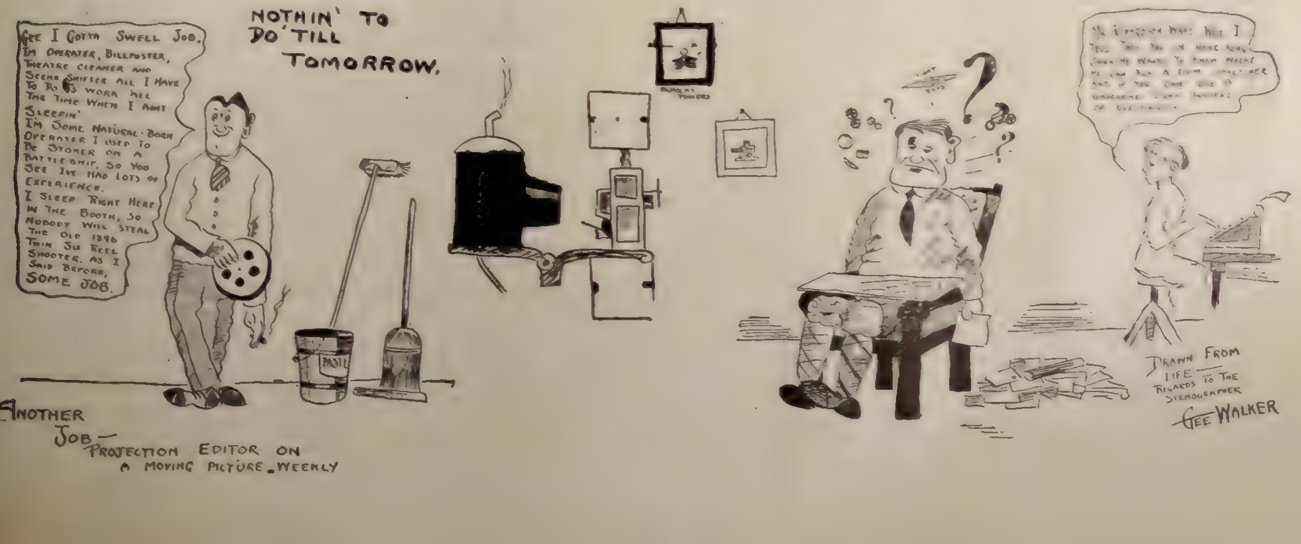
The operator of the Bijou Theater, Grantsbury, Wis., who forgot to sign his name, says:

> Enclosed find stamps for which send me question booklets, and carbon copy to question I ask below. My light is not steady; here are the conditions: Current between 27 and 32 amperes, taken from a 250 volt, 200 ampere compound wound generator, delivering 220 volts through about 500 feet of No. 12 copper wire, and then through 8 feet of No. 8 copper. The small wire got hot and set the insulation on fire. After this had happened two or three times, the power company was induced to change it. The No. 8 wire is inside the house only. The current reaches the arc through two 110 volt, 22 to 40 ampere rheostats. Carbons are ⅝ inch cored and 5/16 inch Silver Tip. Current D. C. Would Reflex or Hold Ark carbons be better? The shaft of the generator is so bent that the armature wobbles about 1/16 or 3/32 of an inch. I mean the power house generator. Now, here is what I would like to know: The light shifts from side to side on positive carbon, with a small point running up the front of positive carbon. This happens even with the carbons center to center, and gets worse as the upper carbon is drawn backwards. Is this due to some fault of mine, or are the conditions, such that a steady light is out of the question? I have just started taking the World, and, therefore, missed the last right ray dope. I would like to have the number containing it sent to me. And say, don't let these fellows who are kicking about the "high-brow" stuff worry you. When I first got the Handbook it was away over my head, but I saw it was up to me to study and climb until I got my head up to the book. I am heartily in accord with Parkersburg with regard to the photo. Each issue of the World is full of pictures of actresses and actors and film men, but we never get a glimpse of yourself, though you have done more than everybody else put together to improve projection. I think it is only natural that we should want to see your face.

Well, brother, there was a picture of Yours Truly printed on page 1174 of the issue of February 24 because I must let the reception committees in the various cities know how I look so they can "spot" me at the depot.

No, we are not going to cut the high-brow stuff, but will try to make a little more judicious mixture in future. As a matter of fact, however, until I get back from the trip there won't be much of it in the department. You see, I have got to do the department work while on the road, and by the time I travel from 50 to 300 miles each day, look over a lot of theaters, be introduced from ten to to two or three hundred operators and managers each day, deliver a two-hour lecture at midnight, write the story of each town, and edit the projection department, I will be pretty tolerably, reasonably busy, and won't have much time to puzzle my brains on "high-brow" stuff for the department.

And now, with regard to your trouble. As to the Reflex and Hold Ark, why there is no one on earth can answer that question for you. My advice would be to get a half dozen of each of the two brands, telling the dealers your amperage, or rather the diameter of your upper carbon. Very likely if you write the Speer Carbon Company, St. Marys, Pa., telling them the diameter of your upper carbon and the amperage, they will send you two or three of the Hold Ark, of proper diameter, to try. I believe it is very likely the Hold Ark would help your peculiar condition materially, and might stop the trouble altogether. Suppose you, meanwhile try another brand of upper carbon; also pulling a little longer arc. Proceed as follows, doing the experimenting in the morning before the audience is in the house: Using your adjustment rheostats, cut in a little more current—in other words, cut down the resistance. Then pull a longer arc, thus substituting the resistance of the arc for a portion of the resistance of the rheostat you have cut out. You will, of course, have to learn to handle that kind of set, because it will be considerably different from handling the short arc. Also, perhaps, it won't work at all, but try it, anyhow. I am inclined to think your trouble is largely due to the high line voltage, with possibly a heavy fluctuation of same. Have the light company test the voltage just ahead of your rheostat. Watch the test and see if the voltage is steady. And then have them test it on the arc side. If there is any


Gee I Gotta Swell Job. I'm Operater, Billposter, Theatre Cleaner and Scene Shifter All I Have To Do Is Work All The Time When I Aint Sleepin' I'm Some Natural-Born Operater I used To Be Stoker on A Battleship, So You See I've Had Lots of Experience. I Sleep Right Here In The Booth, So Nobody Will Steal The Old 1896 Twin Six Reel Shooter. As I Said Before, Some Job.
NOTHIN' TO DO TILL TOMORROW.
PASTE
ANOTHER JOB— PROJECTION EDITOR ON A MOVING PICTURE WEEKLY
DRAWN FROM LIFE REGARDS TO THE STENOGRAPHER
GEE WALKER

considerable fluctuation in the voltmeter needle, I guess you will find that to be the seat of the trouble. I would also suggest that your light company is wasting a lot of power by installing that No. 12 copper wire which is only rated at 20 amperes. No. 8 R. C. is rated at 35 amperes, and is, therefore, not working above capacity, provided you are correct in your amperage reading, and further provided, that it is not carrying any other load. However, if you mean that the run is 500 feet long, that is something else again, since that would be 1,000 feet of wire in the circuit, and the resistance of 1,000 feet of No. 8 copper wire is 0.6361 of an ohm, provided it is in good condition and has never been overheated, and this would mean a total voltage drop, due to the resistance of the wire, of 20.3552 volts. Of course, looking at it one way, if you are paying a flat rate it does not maks so much difference to the company whether the voltage drop is in the rheostat or in the line, but, if you are on meter, then the company is losing and you are saving, and saving very materially, too. However, be that as it may, the smallness of the wires need not, I think, trouble you, since there will be no over-loading, and you are actually the gainer. If any of our readers have had an experience similar to this and feel they can help the brother, let them come forward. By the way, I wonder if it could be possible that a ground would or could have any such effect? I don't see how it could.

Motor Drive.

D. Tamplin, Boomer, W. Va., says:

> I notice, January 27th issue, Mr. George Arbuckle, Argyle, Nebraska, inquires as to how to construct a motor drive. Here is the way I have fixed mine, and it has been driving my two Edison Model B machines for one year without a single breakdown. First, I run a small line shaft across the front wall of the operating room in front of the machines, just above the lens port. On the right hand end I place two pulleys, one attached to the shaft by means of set screws, and the other setting snugly up against the first one, held in that position by a collar on the line shaft. This pulley is not attached to the line shaft, but runs loosely thereon. These are placed directly in front of the end of the crank shaft of the projector. Immediately in front of the end of the crank shaft of the other projector I place two other pulleys, one attached to the shaft and one not attached, the loose pulley being merely an idler to carry the belt when the projector is standing still. At the extreme left end of the line shaft (left as you face the screen), I place a large diameter pulley to receive the belt from the motor, which latter may either be set on the floor or placed on a shelf in front or above the line shaft pulley. I then attach a suitable size pulley to the main driving shaft of the mechanism, and belt therefrom to the tight pulley on the line shaft Now you can groove the pulley placed on the main shaft of the projector and on the tight and idle pulley and use a round belt, but preferably you should use flat face pulleys with a one-half inch belt, in which case the pulley on the projection machine should be about 1½ inches wide, and the two tight and loose line shaft pulleys should each of them be about ¾ inch wide. On the lower side of the belt, which is run quite slack, I rest a pulley carried in a yoke. This pulley carries a weight which supplies tension to the belt, and you can vary the speed of the machines by increasing or decreasing the weight on this pulley. If the bottom of the projector pulley and the line shaft pulley be level with each other, this pulley will automatically remain about half way between the two, but if one is higher than the other, then it will have to be held in position by a wire or string attached to something, since otherwise it will strike one of the pulleys.

Brother Tamplin sent in a sketch, but it would not do for reproduction and it would be quite some job to redraw it in intelligent form. I think, however, you will get the idea from what I have said, and I believe I have set forth the brother's idea correctly. The size of the various pulleys must be calculated in order to give approximately the correct speed. The main line shaft driving pulley will, of course, be quite large. The pulleys which drive the projector are, in Brother Tamplin's case, 4 inches in diameter, and have just enough groove to hold the belt in place. The projector pulley is 6 inches in diameter. Friend Tamplin uses a round belt, but with this particular plan, I think perhaps I would prefer a ½ inch flat belt, with a wider face on the pulleys.

Certainly You Can.

J. A. Stigler, Lexington, Miss., says:

> I have read the department for several years, though this is the first time I have written to it. Have two machines, wired through a double-pole, double-throw switch. As soon as one reel is finished the switch is thrown over and the other arc started, but that does not make for the best screen result, and I want to know if I can wire each machine up with a double-pole S. T. switch and run both arcs at the same time so that I can blend the pictures into each other and get my light into first class shape before starting the idle machine.

Assuming that you are taking current from the city mains, and that the wires are large enough to carry the amperage necessary to supply both arcs, you certainly can, though you will have to have two D. P. S. T. switches and another rheostat to do it. You should run your machine circuits from the main operating room cut out entirely independent of each other—wire each machine just the same as though the other one did not exist. This will call for two sets of fuses, two S. T. D. P. switches and two rheostats. If, however, you are using a motor generator set to rectify A. C. into D. C., it will be necessary that the machine have sufficient capacity to carry the two arcs for at least a limited time. If you are using an economizer on A. C., then you will have to have two economizers.

Books of Value.

From time to time letters reach this department asking information with regard to the value of electrical works and operators' handbooks put out by various publishers. In response to this let me say right here and now that, so far as the moving picture machine operator be concerned, the best single volume on electricity I have yet found is "Lessons in Practical Electricity," by C. Walton Swoope. This book contains an excellent assortment of general information with regard to resistance and other things which the operator needs to know, told in simple, understandable language. This work, however, is *extremely incomplete* from the operator's viewpoint as compared with the Hawkins' Electrical Guide, which is composed, at this time, of ten volumes, some of which would be of but little value to the operator. The Hawkins' Electrical Guide, however, may be purchased in its entirety on the installment plan, one dollar down and one dollar per week, I think it is, and these two works, viz.: Swoope and Hawkins', are the only two works on electrics I could consistently recommend to the operator. There are plenty of other good works, but all I have seen are, except the two named, either misleading or entirely too technical. The beauty of the Swoope and Hawkins books is that anyone can understand them. I particularly recommend the Hawkins.

So far as operators' handbooks be concerned (this *sounds* egotistical I know) it is just a plain statement of bald-headed fact, that aside from my own, I have yet to see any handbook on operating having any considerable practical value. Most certainly all those I have seen are not, in my opinion, worth the price charged for them. I certainly don't like to say this, because it lays me open to the charge of boosting my own game. However that can't be helped. I feel that it is my duty to warn you against operators' handbooks which have comparatively slight value. Having done so it is up to you. If you still elect to purchase them, that is *your* business. I can only express my own view. The operator's library I would commend is: Hawkins' electrical guide; Optoe Projection, by George; third edition Richardson Handbook; National Code, and the various catalogues and booklets put out by projector manufacturers or else use the plan illustrated in Fig. 100, page 251, third edition of the Handbook.

And What Do You Know About That?

A writer, who at the end of his letter says: "Please don't use my name," writes on the stationery of the New York Stock Exchange as follows:

> As a business man who has made a hobby of moving pictures, and an owner of a Simplex projector for private use in my home—in other words, from the standpoint of a rank amateur in every sense of the word, may I be permitted to offer a suggestion with reference to Fredericton, N. B., page 680, February 3 issue of the department. I have had some little experience with the Simplex, and feel sure that this particular trouble is easily located and remedied. Tell your friend, Mr. Merriman, of Fredericton, N. B., that when his machine runs stiffly to clean the gate carefully with a piece of soft metal or wet cloth, and note the result.

And thus we find the projection department is read even in the New York Stock Exchange, and Friend Merriman is replied to by a man who is presumably a member of the Exchange. We thank the gentleman for his kindness in submitting this possible solution, and pass it along to the Land of the North in hopes that it will at least help some.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Educational and Industrial Picture Making.

THE making of so-called educational pictures has developed until it now calls for a high degree of specialization. Industrial pictures are of the same type in the majority of instances, and may be classed under the same heading in this article as well as the higher grade of scenic pictures.

It is no longer possible for a cameraman to take his camera out in an automobile and, after riding around for a day, return with a heterogeneous collection of scenes and dispose of it as "Picturesque Podunk," length 989 feet.

If he is not familiar with the region he is about to record on celluloid he repairs to the nearest library or book store and peruses with care and diligence all the literature that he can find descriptive of the locality. In his trusty notebook he writes down the history and location of landmarks and points of interest, he records incidents of the customs and habits of the natives, with a view to find characteristic bits to enliven the skeleton scenario which he will make out before he starts to turn the crank on his picture. When he has done this, and not before, he engages a car with a chauffeur well acquainted with the locality, or a guide and pack mule or other conveyance, as the case may demand.

He then starts out with his outfit to find the things which he has noted down in his synopsis. His eyes are open wide for anything that will add interest to his picture. Many things will greet his eye that he has not thought of in his prepared schedule, but the chances are, if his scenario is what it should be, that whatever he discovers to add to it will help to round out and add interest or locality to what he has already planned. Oftentimes he discovers something that will give him the material for another complete picture aside from the one he has planned. I remember, years ago, of making a picture of a historic Mexican city. It nestles in a beautiful valley between high mountains of impressive grandeur, and my first thought was only of the beautiful scenic picture that I could make in the quaint old city, with its historic buildings and rugged mountain scenery. It was a perfect mine of interest. When I had finished I had material for the following pictures, varying in length from 400 to 1,000 feet: "Picturesque Monterey," "Hemp Industry," "Rope Making," "Thermal Baths of Topo Chico," "Where Nature Makes Soda Waters," "Iron Industry in Mexico," "Zinc Mining and Refining," "Primitive Laundries," "Beer Brewing," "Mexican Cookery," "Bull Fighting in Mexico," "Pulque and Mescal—The Mexican National Drinks," "Beasts of Burden in Old Mexico," and some others which I cannot recall.

On the first trip many of the scenes mapped out can be found and taken, while others will either be impractical to take at all or lacking in interest or be in such relation to the light as to require taking at a different time of day. A compass and timepiece are indispensable, although in the absence of the compass the watch may serve for both. Point the hour hand of the watch in the direction of the sun and half way between the hour hand the numeral twelve will be south. Knowing this and reversing the process will show you at just what hour the sun will be at the most advantageous position for taking your picture.

Make a note of each subject which you reserve for a particular taking time and arrange your schedule with your guide so as to return and cover your missing scenes with the greatest efficiency.

Learn to use just enough film to show your subject plainly and well, but stop before the interest can lag. A naturalist friend of mine bought a camera to take with him on one of his expeditions. On his first trip he took a whole roll of film and sometimes two or three on each subject, unless it flew away while he was reloading! Of the details of camp life, of the ex-president who was a member of the expedition for a portion of the time, of the methods of preserving specimens and a thousand other interesting details he took not an inch! They were every day matters to him, and it never occurred to him that the people who would view the picture would be interested in anything other than what interested him.

Get out of yourself and look at things with the eye of a curious stranger. Don't let the little interesting things that may be familiar to you get by. Often they are the spice which seasons the picture. A cute kid with a dirty face engaged in some childish occupation, or baby animals of most any kind are more apt to touch the emotions of an audience than a beautiful landscape. The innocent flirtation of a buxom peasant girl, or the foolish amorous smile of a hulking farmer boy, even a closeup of a beautiful wayside flower adorned with a honey bee, or brilliant butterfly will bring your spectators into more human relationship with a scenic picture.

There are millions of people in this broad land of ours who have never had the opportunity of travel. An old style scenic with panoramas of ancient ruins or old castles brings to them no more sense of reality than engravings of a fairy story in a book; but show among these ruins or castles things which are kindred to the emotions which they have experienced and you establish a sympathetic bond which gives them a sensation of reality and relationship to the images on the screen.

With all this dwelling on the intimate touches that go to make interest in a picture we must not lose sight of another strong factor to which we must cater. That is the sense of the beautiful. Artistic composition sounds terribly highbrow, but the lowliest of us have some innate sense of the artistic, and the soddenest wretch that ever passed a nickel into a picture house ticket window may yet be capable of catching his breath at the glory of a mountain sunset thrown on the screen, though the caliber of his intellect would not permit him to articulate in words the emotion that the picture stirred in his breast.

The cameraman who makes interesting educational pictures is more than a photographer. He is at once an artist, an author, a director and a scholar combined in one man.

As an artist he strives to make his pictures pleasing to the eye. He is not content with his natural gifts in that direction if he is ambitious. He studies books on art and composition when he has the opportunity, and in this day of free libraries and cheap printing there are none who have not the opportunity.

As a scholar and author he studies the subjects which he makes, and compiles a coherent and consecutive story to tell before he starts his picture. In his brain must dwell the clear conception before he can crystallize it for others.

As a director he has charge of his subject matter, and, though his actors be moths or machines, cascades or cocoons, he is just as surely the director as the man who moves the living pawns and knights through the checkered episodes of a melodrama.

As a photographer and cameraman he is master of the camera's technic. Besides all the accouterments and paraphernalia of the studio cameraman he calls to his aid many other devices, such as the microscope and the ultra-speed camera. The photographer of educational pictures should have a large assortment of lenses of different focal lengths. Spots on the sun and spots on cheese are all the same to him. He pictures them so that he who runs may pause and see and understand. The bullet's swift flight and a tree's slow growth; the mountain's magnitude and the microbe's minuteness slow down or speed up, contract or enlarge at his word of command.

With ray screens and panchromatic film he can accentuate or suppress or record with proper tone values the different colors as they appear to the eye.

Shipley Films, T. C. Shipley, Association Building, Lincoln, Neb., writes to the department as follows:

> I wish that you would spread the information through your department that cameramen in Nebraska, Iowa, Kansas, Colorado and northern Missouri should communicate with me, as I have some valuable information for them.

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Individuality in Playing for Moving Pictures.

By Norman Stuckey.

MUSICIANS in moving picture theaters who are successful interpreting the varied action on the screen with appropriate and pleasing music should be artists of exceptional individuality. Individuality is nothing more or less than originality. There are few fields of human endeavor that require more creative effort than the musical field where the high-class musical settings for films is made a feature.

The musician, whether pianist, organist or orchestra leader, who lacks originality and individuality, is not as sure of success as his rival who possesses these essential qualities. There are thousands of musicians in picture theaters today who are making little advancement over their style of playing of a year ago, and this is a fact to be lamented, considering the progress it is possible to make in music.

Progress is the secret of success in any business, and this is especially true of music. The musician who is satisfied that he knows all there is to know about music is a detriment to himself, his manager and the public.

The ambitious and successful musician is wide-awake to conditions. He has an antipathy for the shirker. Always ready to improve his technique so that the rendition of new music is artistic, the progressive musician also should read the happenings in the musical world and always be eager to learn the new music appropriate for film interpretation that is constantly being published.

I once knew a violinst who was undoubtedly 50 per cent. better than the average theater musician. There were few numbers that he could not play in a clean, artistic style. His technique was exceptional and his foundation training the best. While the other members of the orchestra were spending their time playing pinochle, this violinist would go to an unoccupied dressing room in a secluded part of the theater, where he would practice.

When a difficult piece of music was placed on his stand, he had the advantage over the other musicians. This violinist knew that his fingers were in condition to execute difficult passages and this alone gave him the confidence to attack and play the piece as it should be played. While the cornet player or 'cellist stumbled over their parts, they regretted the fact, but the damage had been done, and the effect of the number spoiled.

It is indeed surprising what a half-hour's practice a day will do for the musician who wishes to improve his playing and to impart individuality to his work. Your playing should reflect your disposition. If you come to the theater with a grouch, your playing is bound to show it. You are liable to take your feelings out on the music, and usually the result is not pleasant to the audience.

The pianist who has been away from the piano any length of time knows that his fingers are not responsive and that the rendition of scales and arpeggios is an effort. It is a known fact that a little practice each day makes the musician's work lighter. The fingers respond easier and there is not the mental worry and physical effort when the musician knows that he is "in condition."

Many musicians fail to make their playing individual because of their carelessness. Many pianists, especially beginners, fail to observe expression marks. They seldom observe the tempo in which a piece should be played, and they also often fail to notice whether it is marked loud (f) or soft (p). When they come to a sign that is unfamiliar, they guess at its meaning instead of looking it up in a musical dictionary at the first opportunity. Every musician should have a small musical dictionary handy where he can consult it when musical terms puzzle. This will materially aid him in playing a number correctly, and greatly enlarge his musical vocabulary.

The choice of interesting and tuneful music is also highly important. When the musician finds little interest in his work, he becomes mechanical and the result—his playing is cold and without feeling.

Orchestra leaders should always vary their program with a variety of tuneful and interesting numbers. They should also use care and discretion and not play any number too often or more than once, or at the most, twice through. There are many numbers, themes, etc., that will bear repeating, but the majority of numbers are more effective when played once or twice.

Many musicians who have had vaudeville experience know the labor and effort concerned when an act uses a waltz or a march for fifteen minutes. When selecting music for the film, do not use music that soon becomes monotonous or tiresome for the musicians to play. Usually, the best selections and standard numbers never become tiresome, and numbers by the best composers seldom become monotonous to the real musician.

Individuality in playing for moving pictures is an art; and the successful composer, as everyone knows, is he who is entirely original in his compositions. The musician who interprets the compositions must also be original. He must grasp the composer's ideas at once and play the number exactly as the composer would play it himself. Many musicians play a piece in a sing-song manner, regardless of the tempo or phrasing. Certain liberties may be taken with many compositions, as it is sometimes necessary in order to fit the action on the screen, but the musician must use his best judgment instead of playing the piece so that it is not easily recognized by anyone in the audience who happens to know the composition.

The musician who is dissatisfied with his playing and wishes to improve his style, can, to a certain extent, cultivate style and originality that will make him a leader in the profession.

First, he must be serious. Many theater musicians regard their work in the theater as the hardest kind of manual labor. If they would look upon it as pleasure, better results would be forthcoming. Study and an intelligent understanding can make your work a pleasure. Many refer to their work as a "grind." Musicians who do this are not liable to advance.

It is impossible to succeed in your work if you do not like it. You must resolve to master the details of the position that will make it pleasant, and this can be accomplished by becoming proficient. The musician who dreads playing certain numbers, because of their technical difficulties, will always find his work unpleasant, for he is always in fear of having to play a number that is technically beyond him.

This musician should take immediate steps to overcome the little obstacles that make his work unpleasant, and this can be done only by serious and conscientious practice. In becoming proficient you become efficient, and this today is a paying asset, for there is no demand for the careless and inefficient musician.

The efficient musician is seldom out of work. His services are always in demand—as are the services of efficient men in every line of business. The efficient musician never has to worry about his position. He never has to worry about another musician succeeding him, because he knows that his work is of the highest standard which invariably brings its own rewards.

Music Every Musician Should Know.

"Le Prophete" Coronation March—Meyerbeer.

Meyerbeer's opera is based upon the Anabaptist fanaticism of the sixteenth century, which agitated a large part of Germany and Holland. The leader was Bockelson, the "prophet," commonly called John of Leyden, son of an innkeeper.

The "Coronation March" occurs in the Cathedral of Munster, where the "prophet" is about to be crowned after the rebels under his leadership have captured the city. The royal cortege gradually assembles to the stirring strains of the march, much as the Landgrave's court assembles to the imposing march in Wagner's "Tannhaeuser," on the occasion when the minstrel knights are to be heard in the song tournament.

Meyerbeer placed a company of trumpeters and players of other brass instruments on the stage (in the cathedral) so that they and the orchestra proper talk back and forth to each other, as it were.

The march begins with the majestic passage from the full orchestra. Then the trumpets and saxhorns in the cathedral blare forth a mighty fanfare, answered immediately from the orchestra. This dialogue, as we might term it, proceeds for several measures.

After this, introduced by a solo-measure on the kettle drums, begins the beautiful lyric passage, sung by the clarinets, violins, 'cellos and bassoon, the accompaniment being for strings, and the French horns.

These episodes are repeated until, toward the finale, the brass band on the stage and the orchestra in the pit have another "argument," each one this time having a longer sentence to pronounce. Finally they become inextricably mixed up, every one shouting at once. Then the "Coronation March" closed in a tremendous climax in perfect harmony, all differences of opinion having been adjusted.

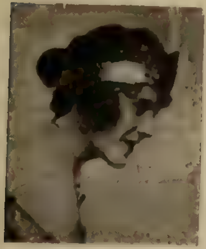
Too often the "Coronation March" is played too fast. The time or *tempo* should be slow enough to make it truly majestic.

Mr. Exchange Manager: You will get more help by carefully reading one trade paper each week than by skimming over five or six. The paper you need and the one that gives you weekly more news of the trade than all others combined is the MOVING PICTURE WORLD. It has done so for over ten years.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT



ROLAND, Ruth. Born in San Francisco. Irish-Swiss parentage. Is five feet, five inches tall and weighs 120 pounds. Has auburn hair and the fair complexion that goes with it. Blue eyes. Miss Roland made her stage debut as "Baby Ruth" in 1896, and for fifteen years she enjoyed a varied experience in vaudeville, stock, big productions and combinations. She has worked under the stage direction of Belasco and Morosco, and is well known to the patrons of the Orpheum circuit. She made her debut in the studio on Decoration Day, 1911, first appearing in Kalem's "The Chance Shot," and for several years she was one of the Kalem stars, doing splendid work. She changed to Baloba and is now featured in Pathe's releases. She was the star of the Who Pays series and the Red Circle and Neglected Wife serials. Likes outdoor sports generally, dancing and singing.

Ruth Roland

FOXE, Earle Aldrich. Born in Oxford, Ohio. English-Irish descent. Is six feet, one inch tall and weighs 182 pounds. Dark brown hair, dark blue eyes. Light complexion. Mr. Foxe made his stage debut in 1897. In addition to stock engagements he has appeared in the support of many notable stars of the dramatic stage, including Grace George, Wilton Lackaye, William Hawtrey and Helen Ware. In 1913 he turned his attention to the pictures, then just coming into favor with the dramatic players, and his debut was made with the Kalem company in "The Street Singer, which was a rather good example of the old-fashioned one-reel stories. He has also been connected with Selig, Famous Players, Lasky and Griffith. His present affiliation is the Pathe studio, playing featured leads. It is difficult to select favorite roles, for he has a long list of hits.

Earle Foxe

GLETT, Charles Lester. Mr. Glett admits having been born in America, but does not specify what part. His father was English and his mother American. He is five feet, five inches tall and weighs 130 pounds. Dark complexion and dark brown hair and eyes. He had three years in the speaking stage in stock and musical comedy and in 1914 went over to the pictures, his debut being made in "A Boy's Proposal." He has been with Bison, Universal and Gaumont, but lately came to New York from the coast and has been jobbing with the Edison and other companies. He was the pony express rider in "A Boy's Proposal" and the older child in "The Sins of the Parents." He is fond of horseback riding and dancing as well as other outdoor athletics, is an active member of the Stage Children's Fund and on the General Committee of the Actor's Fund Fair for 1917. His pet "bug" is the educational picture.

Charles Lester Glett

RAWLINSON, Herbert. Born in Brighton, England. English parentage. Is six feet tall and weighs 165 pounds. Fair complexion, brown hair and blue eyes. Mr. Rawlinson made his dramatic debut in 1904, and played stock and road engagements for seven years, his last dramatic work being done at the Belasco theater, Los Angeles. In 1911 he joined the Selig forces, his initial appearance being in The Novice. For several years he remained with the Selig company as one of the famous stock, but when Hobard Bosworth left to form his own company, Mr. Rawlinson went with him and later joined the Universal. Among his better known recent characters have been Pythias, in Damon and Pythias; Sanford Quest, in The Black Box; Jimmy Barton in Little Eve Edgerton and Richard Wallace in The Eagle's Wings. He is fond of fencing, riding, swimming, boxing, rowing and diving and takes pride in the fact that by nature he is a confirmed optimist.

Herbert Rawlinson

JONASSON, Frank. Born in Salt Lake City. Is five feet ten inches tall and weighs 175 pounds. Dark complexion. Brown hair and eyes. Mr. Jonasson made his stage debut in 1899 and for fourteen years he played stock engagements and the better class of touring combinations, appearing with Willard Mack, Marjorie Rambeau, Brandon Tynan and Ada Dwyer among others. His screen debut was made April 30, 1914, in The Rajah's Vow, a Kalem production, and he has remained with that company ever since, being now located at the studios in Glendale, Cal. He played the heavies in The Girl Detective, The Mysteries of the Grand Hotel, Stingaree and The Social Pirates series and at present is doing the part of Ace Brent in The Girl from Frisco. Very naturally he turns to athletics for his amusements and is fond of swimming, riding and boxing, all of which serve to keep him in physical trim.

Frank Jonasson

BELMONT, Joseph ("Baldy"). Born in St. Clair, Mich. His father was English-French and his mother Scotch-Irish. Is five feet six and one-half inches tall and weighs 160 pounds. Olive complexion, dark brown hair, brown eyes. Mr. Belmont made his stage debut about twenty years ago and for fifteen years did about everything from the lead in Uncle Tom's Cabin (his debut) to The Darling of the Gods. About 1913 he went in for pictures at the Crystal studios writing, directing and playing the leads in the "Baldy Belmont" series. When D. W. Griffith went West Mr. Belmont went with him and for two years he was comedy lead for Eddie Dillon. Later he directed his own work. For the past year he has been with Keystone, where he has been one of the featured comedians. His best serious part was work in The Clansman, (Birth of a Nation) in several bits.

Joseph (Baldy) Belmont.

Chicago News Letter

By JAS. S. McQUADE

Selig Polyscope Company Wins Suit

Gate City Feature Film Corporation Must Pay Damages and the Cost of the Suit in "The Spoilers" Cause.

JUDGE REID, of the District Court of the United States for the Northern District of Iowa, Cedar Rapids Division, sitting at Dubuque, Ia., Friday, November 3, directed the attorneys to prepare an order enjoining the Gate City Feature Film Corporation from further exhibiting "The Spoilers" in the States of Iowa, Nebraska, Missouri and Kansas.

The suit was originally brought by the Selig Polyscope Company on July 5, 1916, in Cedar Rapids, Ia., and claimed that the rights which Martin & Estes had, and which they claimed were assigned to the defendant corporation, had expired December 31, 1915, and that the people who were then attempting to exhibit the picture had no right to do so.

The final hearing of the cause took place on April 7, 1917, before Judge Reid of the said Court, in Cedar Rapids, and the court, having considered the bill of complaint, the answer of defendant, the evidence introduced, and being fully advised in the premises, found:

1. That the complainant is, and was at the commencement of this suit, a corporation organized and existing under, and by virtue of, the laws of the state of Illinois.

2. That the complainant did, on or about the 14th day of April, 1914, file a proper application for the registration of copyright in a motion picture photoplay entitled "The Spoilers" as a motion picture photoplay reproduced in copies for sale, and the conditions of the Copyright Act having been complied with, the Register of Copyrights issued to the complainant a certificate of copyright registration under the seal of the copyright office, signed by the Register of Copyrights, as well as a certificate evidencing the receipt of copies; and thereby the complainant, its successors and assigns became entitled for the term of twenty-eight years to the exclusive rights and privileges in the copyright of said motion picture photoplay, "The Spoilers," and the complainant at the time of the commencement of this suit was, and now is, the absolute owner of said copyright.

3. That the defendant, the Gate City Feature Film Corporation, a corporation organized and existing under the laws of the state of Missouri, has not received from the complainant any authority to exhibit the said motion picture photoplay, "The Spoilers," in the states of Missouri, Iowa, Nebraska and Kansas, or elsewhere; that the said defendant by means of piratical photographic copies of the said motion picture photoplay has in violation of the complainants' copyright, exhibited the same from the 2d day of March, 1916, up to and including the 9th day of May, 1916. That the Selig Polyscope Company never gave to the Gate City Feature Film Corporation, to H. O. Martin, or to Martin & Estes, their alleged assignors, a contract or agrement or license in writing to exhibit the said motion picture photoplay known as "The Spoilers" in said states or in any states or territories in the United States, and that any right or license which said Martin & Estes, or H. O. Martin, their alleged assignee, had at any time from the Selig Polyscope Company expired and terminated with the year 1915.

4. That the defendant has in its possession or under its control, and has been exhibiting and using piratically, four prints of the motion picture photoplay entitled "The Spoilers," each print comprising nine reels of approximately 1,000 feet each of motion picture film.

It is therefore ordered, adjudged and decreed that the temporary injunction issued in this cause on or about the 16th day of November, 1916, be and is hereby made permanent, and that the said defendant, the Gate City Feature Film Corporation, and its officers, including E. E. Burdick and L. A. Ganahl, its board of directors, its attorneys, agents, employes and all persons acting in aid of, or in conjunction with, the said Gate City Feature Film Corporation or its said officers, board of directors, attorneys, agents or employes or any of them, and any and all of said parties are hereby strictly and permanently restrained and enjoined from directly or indirectly publishing, copying, vending or offering for sale or lease, or being in any way concerned in the publication, vending, or offering for sale or lease, or producing or exhibiting in the states of Missouri, Iowa, Nebraska, Kansas or any of them, or elsewhere, the motion picture photoplay known as "The Spoilers," consisting of a representation of the story, "The Spoilers," by Rex Beach, in motion pictures, and comprising four prints of nine reels each, each reel being approximately 1,000 feet of motion picture film.

It is further ordered, adjudged and decreed that the defendant, the Gate City Feature Film Corporation, its board of directors and officers, including the said E. E. Burdick and L. A. Ganahl, its agents, attorneys and employees, and all persons acting by, through or under them, or any of them, deliver up on oath to the United States Marshal for the Northern District of Iowa or to the United States Marshal of any district in which the said prints or any of them may be found, or in which the defendant or any of its board of directors, officers, agents or employees may be found, for destruction the said four prints of the photoplay entitled "The Spoilers," each print consisting of nine reels of motion picture film and each reel of said motion picture film being approximately 1,000 feet in length, and comprising a series of photographs of successive positions of objects at rest or in motion, and a representation of the story, "The Spoilers," by Rex Beach, in motion pictures; and deliver up under oath all plates, negatives, posters, advertisements and other instruments or means for making or exhibiting such infringing copies, including negative and positive reproductions of separate pictures taken from or in representation of scenes in the said copyrighted motion picture photoplay.

That if said prints or any of them are delivered to any United States Marshal other than the United States Marshal for the Northern District of Iowa the same shall be immediately turned over and delivered into the possession of the United States Marshal for the Northern District of Iowa for destruction, as provided by law. The defendant shall so deliver the said prints for destruction, accompanied by an affidavit of some officer thereof, as required by law, and the United States Marshal for the Northern District of Iowa is hereby authorized, directed and commanded to destroy the said four prints of nine reels each of the said motion picture film, "The Spoilers."

It is further ordered, adjudged and decreed that the complainant have and recover judgment against the defendant, the said Gate City Feature Film Corporation, in the sum of $3,134.55 as damages, and also the costs of this suit, and that the complainant have and recover judgment against the said defendant in the sum of $300 as attorneys' fees, to be taxed as part of the costs; the said defendant having denied the ownership of said copyright by the complainant for the said states; and the clerk of this court is hereby directed to issue execution upon said judgment for the collection thereof, together with said attorneys' fees and costs and accruing costs.—(Signed) Henry T. Reid, Judge.

Messrs. Cooney & Verhoeven, of Chicago, and Trewin, Simmons & Trewin, of Cedar Rapids, represented the Selig Polyscope Company, complainant.

Joseph P. Armstrong, President of Chicago Local 110, I. A. T. S. E., Shot.

Joseph P. Armstrong, president of Local 110, I. A. T. S. E., was shot but not seriously injured in the offices of the organization Thursday, April 12. Three men walked into the office on the seventh floor of the Temple Court Building, 219 S. Dearborn street, and attacked him, beating him over the head until he fell unconscious. Then two shots were fired into his prostrate body. Edward Collier, secretary of the organization, rushed into the room from another office and was also wounded.

Speaking of the attack later, Mr. Armstrong stated: "I was hit on the head and threw up my left arm to ward off another blow, and one of my fingers was broken. I saw three men and fought with them. I was shot and then they shot Collier. They had come into our private office to do it. I did not recognize any of them."

It is believed that the attack was made by members of an operators' union affiliated with the International Brotherhood of Electrical Workers.

Last November Mr. Armstrong's home was partly destroyed by a bomb, and on Saturday night, April 7, while sitting in an automobile in front of the White Eagle theater, he was shot at, the bullet missing him and striking a girl.

Douglas Fairbanks Makes Pleasant Stopover in Chicago.

Douglas Fairbanks arrived in the city by the Twentieth Century Monday morning, April 9, and stopped over until the Santa Fe train left for the Coast the same evening.

Max Goldstine, Chicago manager of Artcraft Pictures Corporation, had made arrangements for a luncheon at the Illinois Athletic Club at 12.30 P. M., to which a number of prominent Chicago exhibitors and representatives of the Chicago daily and trade press were invited. Luncheon was served on the mezzanine floor of the club, and the famous comedian was formally introduced by Bennie Zeidman, his publicity representative.

Peter J. Schaefer, of Jones, Linick & Schaefer, was toastmaster, and the guest of honor was called on for a speech, to which he responded in his own inimitable and informal way. Alfred Hamburger, Max Goldstine and several others followed.

Among the exhibitors present were: Peter J. Schaefer, of Jones, Linick & Schaefer; Nathan Asher and Wm. C. Lamoreaux, of Asher Bros.; Joseph Trinz and Harry M. Lubliner, of Lubliner & Trinz; Alfred Hamburger, of the Hamburger

Theatrical Enterprises, and Marcus Heiman, Joseph M. Finn and Asher Levy, of the Finne & Heiman Amusement Co.

Mr. and Mrs. Bryant Washburn, of Essanay; Mr. and Mrs. Max Goldstine, A. S. Clippinger and L. Y. Crump, of the Chicago office of Artcraft Pictures Corporation, and Bennie Zeidman, special publicity representative, were also present.

During the luncheon Manager Goldstine read the following telegram, which had been just received by him from Walter E. Greene, president of the Artcraft Pictures Corporation: "Just reviewed first Douglas Fairbanks Artcraft picture, 'In Again—Out Again,' and am extremely happy to announce that it surpasses our expectations. Thought you would be happy to know that the first Douglas Fairbanks picture will undoubtedly go over with a tremendous bang because inimitable Doug. is at home in his part. The story is admirably developed and the production is typically Fairbanksian."

Chicago Film Brevities.

On Thursday, April 12, Judge William Fenimore Cooper, of the Superior Court, held that the evidence presented by the city in the case of "The Tiger Woman"—a Fox production featuring Theda Bara, which was given only a "pink" permit by the Chicago censor board—was insufficient to prove the picture anything but clean and wholesome. He directed the jury to bring in a verdict finding the issues for the Fox Film Corporation. It was shown that seven members of the Chicago censor board had previously favored a general permit, and two a "pink" permit, and that Major Funkhouser had overruled the majority.

* * *

W. L. Hill, of the publicity department of the Chicago branch of the Famous Players Film Service, Inc., has announced that a pre-release exhibition of all the company's productions will be given Monday evening every week at the offices of the company, on the nineteenth floor of the Consumers Building. The first of these exhibitions, which are given solely for the benefit of the representatives of the daily and trade press, was given Monday evening, April 9.

Frank Rutledge, Chicago manager of the organization, is giving wide publicity to Roscoe C. Arbuckle's first comedy, "The Butcher Boy," which the comedian has pronounced "the best piece of comedy I have ever done in my life." A pre-release exhibition of this comedy and of "Reckless Romeo," the second Arbuckle comedy, was given at the Ziegfeld theater Friday morning, April 13, for the special benefit of exhibitors and press representatives.

* * *

Alfred Hamburger recently added the Easterly theater, Lincoln avenue and Diversey boulevard, to his circuit of picture theaters, making ten in all. The Easterly was opened Saturday evening, April 7, with Nazimova in "War Brides." The first week has been devoted to the showing of Selznick and Vitagraph features.

* * *

Ludwig Schindler, manager of the coming National Exposition, is bubbling over with enthusiasm. His first two weeks' work brought over $4,000 for space reservations in the Coliseum. Mr. Schindler is now arranging a contest, open to exhibitors only, for the best ideas or suggestions for making the Exposition more attractive and unique both to the industry and the public. He offers three prizes of $50, $35 and $25 for the three best ideas or suggestions, and urges every exhibitor to put on his thinking cap at once. Contestants can address Mr. Schindler at room 1413 Masonic Temple until May 1, after which date the address will be 1416.

* * *

G. S. Schlessinger, of New York, general manager of the Henry Brock Productions, has sold the Illinois and Indiana rights for "Enlighten Thy Daughter" to Aaron J. Jones, for the Central Film Co., of Chicago. The picture will open a run at the La Salle theater Sunday, April 15, after which it will be shown in outside cities under the direction of F. M. Brockell.

Ned Holmes, recently appointed general manager of the booking and exhibition of "Joan the Woman" in the territory purchased by Jones, Linick & Schaefer, left for Indianapolis April 11, to arrange for the premiere of the big Lasky picture at the English opera house, Indianapolis, April 22.

* * *

Hector J. Streychmans, after a stay of six months in Chicago, left for New York City Saturday, April 14, where he will open offices for the promotion of a new invention in electric traveling signs. The new sign is known as the Rotogram, and Mr. Streychmans believes it will supplant most of the present big electric signs, and that, in time, it will take the place of heralds and slides in moving picture theaters.

* * *

John R. Freuler, president of the Mutual Film Corporation, recently issued an address to moving picture theater managers throughout the country, urging every possible patriotic effort in aid of the nation in the present war. He also sent the following message to President Wilson: "In behalf of the Mutual Film Corporation, an institution in intimate contact with the sixteen thousand motion picture theaters of the United States, I offer you our services in communicating your policies and the will of the Government of the United States to the people, through the medium of the picture screen."

* * *

On her way from New York to Los Angeles, Saturday, April 7, Mary Pickford made a brief stop-over here, during which she was the guest of the Irish Fellowship Club at luncheon, in the Hotel Sherman. Judge John P. McGoorty introduced her to the large gathering as "the darling of the screen and the queen of the 'movies.'" After luncheon Miss Pickford held a reception and was introduced personally to the numerous guests.

* * *

"The Official British War Films," shown at the Auditorium Wednesday evening, April 11, made a tremendous hit. Ten thousand dollars was paid in admissions and fully $40,000 more subscribed, all of which will go to the Chicago unit of the American Ambulance Field Service in France.

Miss Louella O. Parsons, of the Chicago Herald, wrote about these pictures as follows: "'The Official British War Films' are unlike any previous war films. They are not only by far the best moving pictures I have seen of the war, but they are the most graphic description of present day war methods yet presented in any form, pictorial or fiction."

* * *

Here is another complaint on poor pipe organ playing in moving picture theaters, sent in by a subscriber of the Chicago News to that publication: "I find that a great number of my friends, like myself, have passed up the 'movies.' It is torture to sit and listen to careless, sloppy playing on one of those so-called pipe organs for an hour and a half."

The wise exhibitor will pay instant heed to such complaints. Execrable music as an accompaniment to moving pictures is even worse than poor pictures. The hurt goes deeper and is remembered longer.

* * *

The Jackson bill, which is intended to prevent exhibitions of pictures like "The Birth of a Nation" on the ground that they incite race hatred, was passed April 11 by both houses of the Legislature now sitting at Springfield. The colored people of Illinois were instrumental in getting the bill through. The bill now awaits the Governor's signature to make it a law of the State.

* * *

At a meeting of the Chicago School Board Wednesday, April 11, a resolution was submitted by one of the members protesting against the "lax manner" in which moving picture censorship is conducted, and urging that the city ordinance be strictly enforced to protect the school child against immoral influences, wrongful and improper practices, and reproduction of criminal and otherwise unwholesome conditions and scenes. The resolution was passed by a vote of 14 to 2.

* * *

Mr. and Mrs. H. B. Warner returned to New York last week after Mr. Warner had finished his work in "The Danger Trail." Mr. Warner will return to Chicago in the fall, and will engage in a series of well-known photodramas already selected for him by William N. Selig, president of the Selig Polyscope Co. Miss Violet Heming also left for New York. "The Danger Trail" will be released through K-E-S-E on April 30, and great interest has already been shown by exhibitors throughout the country.

"The Mystery of No. 47" is now being produced at the Selig Chicago studios, under the direction of Otis B. Thayer. Ralph Herz, the well-known stage star, and a strong supporting cast are engaged in the production. This Selig Red Seal play will be released through K-E-S-E Monday, May 14.

The Selig Company has prepared beautiful glossy-finish photographs of H. B. Warner, for use in advertising "The Danger Trail." These portraits, with Mr. Warner in new poses, will be offered at one dollar per dozen.

* * *

A pleasant visitor at the World office last week was Benjamin Friedman, president of the Friedman Enterprises, Inc., of New York, owners of the United States rights to "A Mormon Maid." During his stopover of two days Mr. Friedman gave two special exhibitions of "A Mormon Maid" to Chicago exchangemen and state right operators. He reported that territory on the production is being sold rapidly. Mr. Friedman was also in Chicago in the interests of the Friedman Film Corporation of Minneapolis, which controls the bookings of "The Spoilers" and a number of other large productions in the northwest territory.

* * *

Paul C. Hinz, business manager of the Chicago office, has just received a letter from Frank A. Dempsey, a Chicago boy, now in France attached to the American Ambulance Field Service. Mr. Dempsey was formerly traveling representative out of Chicago for George Kleine. Mr. Dempsey writes that he had just been at the front for three weeks and had been busy night and day during that time. He states that the fighting had been terrific and that he had experienced some narrow escapes. One night a shell exploded so close that he was spattered with mud and stones, but escaped injury. On that occasion he drove twenty miles under shell fire, which left him in a condition that he describes as "mighty nervous." He lost his way twice at night during the three weeks, being in utter darkness, as no lights are allowed; and his predicament was rendered still more difficult by being unable to speak French. He has watched aeroplane fights all day at a time, and saw two German planes brought down the day before he wrote, also an observation balloon. He asks his friend Hinz to write him a line, as he gets "mighty lonesome" at times.

* * *

J. E. Willis, president and general manager of the American Bioscope Co., announces that within the next two weeks his company will have a series of single reel subjects ready for release. The series will be known as the Screenews Magazine, and each issue will be a complete volume in itself. These releases will cover educational, scintific, fashion, travelogue, comic and patriotic subjects. Mr. Willis is editor in chief, C. E. Eckels, editing director, and V. R. Carlson and Roy Carni, cameraporters. Mr. Willis considers that these subjects belong to the first-run class in every neighborhood.

* * *

At the special meeting of the Chicago Local in the Masonic Temple, Friday, April 13, nearly 100 exhibitors attended. National President Lee A. Ochs was present and gave an interesting address on conditions as he found them on his trip throughout the West. The meeting afterwards was devoted to a consideration of the deposit system, which resulted in conferring certain powers on the Chicago local committee on deposits.

* * *

Java Imposts Heavy Tax on Film

Letter from H. Benis of Batavia Outlines Handicaps Under Which Film Men in Far East Work.

AN INTERESTING letter describing war time film conditions in Java and the Far East has been received by J. C. Graham, special representative of the Paramount producing companies, from H. Benis of Oriental Carnival Amusements, Batavia, Java. Mr. Benis states that on account of the war the moving picture business is in a deplorable condition in the territory in which he is interested. On account of the high duty, increasing taxes and scarcity of ocean shipping, he says, one is compelled to wait six or eight months to get film and supplies from Europe or the United States unless the buyer is so fortunate as to have a contract with the navy or military departments. Shipments are held up in transshipping either in Hongkong or Singapore.

In Java, Mr. Benis says, things are not much more favorable. While there are better shipping facilities by way of San Francisco, Seattle and Vancouver, the Dutch Government has imposed a heavy tax on all moving picture shows. Over half of the exhibitors have been compelled to close their doors. At the time of writing the tax was 20 per cent on gross earnings and 2 guilders and 50 cents for each show, or in United States currency $1.

All tickets must be carried to the Municipal Office and stamped and the 20 per cent tax paid before the tickets can be sold. A special form of books must be printed by the exhibitor to suit the Government taste. It is also announced that a new duty is shortly to be put into effect increasing the duty on films. At present the rate is 6 per cent, but the customs authorities set their own valuation. On new and second hand film for a single reel the assessment is 60 cents a meter; two reels, 90 cents; three reels, $1.25; 5 reels, $1.50. Serial films are assessed at $1.60 per meter. The authorities disregard the invoice valuation. There is also a tax of 3 guilders a reel on all film, and this must be paid before it can be exhibited in Java. This duty will be shortly increased.

Mr. Benis closes by saying the exhibitors and film renters have organized for the purpose of combating the exorbitant taxes and duties, and if their efforts prove to be successful the film business in Java will not be so bad.

Houdini For Pictures

Williamson Brothers Secure World Famous Handcuff King for Sole Appearance in Stupendouus Motion Picture.

A RUMOR has been current for some time to the effect that Houdini, hero of thousands of challenges and the creator of many miraculous escapes and inexplainable feats, has been approached for an appearance in motion pictures. It is now confirmed. The famous self-liberator has accepted the offer of the Williamson Brothers, and will be featured by them in an international drama of thrills in the air, on land, and under water, receiving for his services the largest sum of money ever paid to any one performer for a single motion picture.

Houdini.

An author whose virile fiction marks him as one of the greatest men of letters of the present day has been secured to prepare the story for this superpicture in which Houdini will be starred. At the offices of the Williamson Brothers in the Longacre Building, New York City, it was stated that the name of this prominent writer would be forthcoming within a week.

Has Houdini, called the superman, mastered the fourth dimension? Has he the power to project his material body through solids? An eminent scientist, J. H. McKenzie, in his latest book, "Spirit Intercourse," published by Simkin Marshall, Hamilton Kent & Co. of London, devotes considerable space to Houdini and declares that he can dissolve his body into "psycho-plastic matter" by the simple process of "dematerialization."

Whatever merit there is in this explanation it is to be put to a very definite test, the Williamson Brothers announce. When their big picture is taken in the clear waters of the West Indies, Houdini will endeavor to demonstrate that he can escape the Williamson tube without breaking through the two-inch glass, five and one-half feet in diameter, that forms the window of their steel chamber in which the camera operator sits. Houdini states that he can turn the trick without permitting any water to enter the chamber or the flexible metallic tube leading down to it; in fact, his challenge includes that condition.

Will he succeed? Can he overcome the enormous pressure of the water at a depth of sixty feet, where the tiniest pin hole will permit its entrance into the tube and chamber?

Time alone will answer that. If the test is successful and Houdini performs the impossible there will be photographic evidence of it incorporated into the picture of which he is the star.

LILLIAN WALKER STARTS WEST.

Lillian Walker, sometimes known to photoplaygoers as "Dimples," left New York on Saturday, April 14, for Ogden, Utah, where she will be the leading player of the newly organized Ogden Pictures Corporation. Miss Walker was accompanied by a number of supporting players. The party was in charge of Harry Revier, who will direct the pictures produced by the concern. Also in the group was Aaron Hoffman, the well-known playwright, who will not only write the scenarios for Miss Walker's portrayal, but will collaborate with Mr. Revier. The director is carrying with him a good part of his studio equipment, lighting sets, etc. The studio in Ogden is awaiting the arrival of the party.

Lester Park, vice president and general manager of the Ogden Company, returned to Utah with Miss Walker's party.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN

Exchange Men Gather at Banquet.

THERE was a get together gathering and banquet of film exchange managers, salesmen and bookers of Los Angeles at Christophers' on the night of Thursday, April 5. With 22 film exchanges in Los Angeles many of the dominant factors in the various departments had never met personally. When the film fellows were seated at the big horse shoe table, New Levi, assistant manager for the Mutual, who acted as chairman, called on each one present to stand up, state his name, and what exchange he was connected with. In this manner, each man received an introduction to the other. The seating was so arranged that no two men from the same exchange were seated next to each other. At the conclusion of the repast Mr. Levi made a few remarks regarding permanent organization along social lines. It was the consensus of opinion that the organization should be formed and the boys get together at least once a month. Short talks were made by M. H. Lewis, Progressive; S. L. Warner, Warner's; L. E. Kennedy, Pathe; R. P. Amador, Vitagraph; J. F. Churchill, Mutual; Harry Ballance, Metro; C. E. Parsons, Triangle; H. W. Stubbins, General; M. J. Cohen, Supreme; H. M. Lentz, Vitagraph, and J. Callicott.

On motion of E. H. Silcocks, K-E-S-E, the following committee was selected to formulate plans for a permanent organization: New Levi, chairman; M. J. Cohen, secretary; M. H. Lewis, C. E. Parson, E. H. Silcocks, H. M. Lentz, W. W. Dunlap, and J. A. Ruger. The committee will report at a meeting to be held Thursday, April 19.

Arthur Brick, K-E-S-E, rendered a number of songs to the delight of all present. Those present were C. E. Parsons, R. W. McKinney, Triangle; H. M. Lentz, R. P. Amador, Henry Davis, Greater Vitagraph; E. H. Silcocks, E. K Lamson, H. I. Krause, A. Brick, K-E-S-E; M. J. Cohen, Supreme; W. W. Dunlap, L. E. Kennedy, G. L. Haines, Pathe; G. S. Gunderson, H. Frankel, Fox; J. A. Ruger, R. Smith, J. S. Hommel, H. W. Stubbins, General; H. McIntyre, Peerless; W. J. Quinn, C. N. Roos, Consolidated; S. L. Warner, Warner's; Harry Ballance, A. B. Jamb, R. G. Turner, Metro; New Levi, A. P. Patton, J. F. Churchill, Mutual; M. H. Lewis, C. J. Marley, D. K. Reed, Progressive-Paramount; W. E. Knotts, World; J. Callicott and W. A. Mead.

Another Large Studio for Culver City.

A new motion picture studio, on an elaborate scale, is to be started within the next few weeks in Culver City by the Feature Film Corporation, a company recently organized by Eastern and local capitalists. Plans for the plant are now being prepared by Edward Cray Taylor, a Los Angeles architect.

The studio will occupy a three-acre site fronting on Washington boulevard and will consist of a large main building, an administration building and a number of smaller structures. The mechanical equipment will be up-to-date in every particular.

The main building, of 190 feet frontage by 115 feet depth, will be two stories in height and will be built around a court. In it will be housed several of the important departments of the business.

The offices will be housed in the administration building, a smaller structure connected with the main building by an ornamental concrete wall.

Back of the principal buildings will be ranged inclosed and open air stages, scene decks, dressing rooms building, a property building and a garage. These will be hidden from the view of passers-by along the boulevard by the larger and more ornamental structures in front.

The designs of the main and administration buildings follow Spanish lines. The walls will be of white cement plaster exterior and the roofs of red tile. An arcade across the front will be one of the attractive features.

Recruiting Station at Universal City.

A United States army recruiting station has been established at Universal City as a branch of the Los Angeles recruiting station.

Sergeant L. E. Lee and an assistant came to the picture studio this week with application blanks and set up the station under the giant pepper trees adjoining the administration building.

Recruiting Station at Universal City.

The Stars and Stripes and a huge banner with the inscription "Men Wanted for the United States Army," attracted directors, actors and other employees of the studios. Many of the men said in the event of an invasion by a foreign foe they would immediately make application for service. Already a number of the Universalites are members of the Hollywood company of Coast Artillery and a number of the actresses are active Red Cross workers. Not a few of the men already have seen service in either the army or navy, and there are least two retired army officers actively engaged at the studio. They are Colonel J. E. Brady, in charge of the scenario department, and Captain Sterret Ford, in charge of the employment bureau.

Kalem Company Doings.

Ed Hearn, leading man in the Kalem series, "The American Girl," was the victim of a painful accident this week, which kept him from work for several days. While tusseling with one of the villains pursuing Marin Sais, Hearn fell to the ground near a heavily loaded wagon. The horses starting suddenly drew a wheel over Hearn's foot. Fortunately Hearn suffered no broken bones, but the ligaments in his foot were badly strained.

Harry Schenck, assistant to Director Al Santell of Kalem's Ham Comedy company, is recruiting a company of "home guards" at Glendale, where the Kalem studio is located. Schenck, who is a sergeant in the 17th Company of the Coast Artillery Federal Reserve, is acting on orders of his commander and will receive the commission of captain when the company is recruited.

When Director Al Santell was taken suddenly ill with ptomaine poisoning last week, Lloyd V. Hamilton (Ham) took up the directing reins and produced a one-reel comedy under the working title of "Bear Facts." Ham and Bud are supported by Edyth Sterling, Henry Murdock and John Steppling in this ludicrous story dealing with a bear which escapes from Ringworm's Circus. On Monday Santell resumed production of his two-reel comedy, the first of Kalem's new comedy releases. Several weeks were spent in preparation of this opener. Santell, who is making an enviable reputation as a manipulator of new comedy trick effects, is reticent regarding his story.

Douglas Fairbanks Coming Back to Los Angeles.

Negotiations have been started for a Hollywood studio for Douglas Fairbanks. Here work will immediately be started on the Western scenes of "A Regular Guy," under the direction of John Emerson.

This picture, started in New York, following the completion of "In Again—Out Again," will be continued in Los Angeles, and completed in the foothills of Wyoming. "A Regular Guy" was prepared for the screen by Anita Loos and John Emerson.

Among those who will make the trip to Los Angeles includes Director John Emerson, Anita Loos, her mother, Bennie Zeidman, "Doug's" personal publicity representative; Cameraman Victor Fleming, Billy Shay, assembling editor; John Fairbanks, business manager; his assistant, Florence E. Gribbon; James Hogan, his wife, Doug's secretary, Mathilde Kanes; "Buddy," the Fairbanks valet; Glenn McWilliams, Robert Nicholas, and Mrs. Douglas and John Fairbanks.

Starting a picture in New York, and completing it in the West is somewhat of a novelty, and this is exactly what Douglas Fairbanks will do in connection with the production of "A Regular Guy."

Los Angeles Film Brevities.

Abraham Carlos, manager of the William Fox studios in Hollywood, flitted away from the "lot" last Wednesday for a restful auto trip through Santa Barbara, Del Monte, San Francisco and way stations. This is the first vacation Mr. Carlos has had since assuming the reins in Los Angeles last June. He will remain away until the end of the week.

McGrew Willis, scenario writer, will accompany Mr. Carlos.

* * *

Venice will present on Easter Sunday a 1917 fashion show, somewhat different from the ordinary run of the fashion displays. The styles for the coming season in party gowns, evening dresses, sport, outing and afternoon dresses will all be there, but the additional features will make the show a most unique one.

Charlie Murray and Louise Fazenda will present the Keystone comedian and comedienne styles in vogue for 1917, while the Keystone police will show the proper regalia for real policemen.

The New York Motion Picture Company will present "Leads and Their Fashions," while Universal City has a style playlet; Kolb and Dill will have "The Hungarian National Costumes" in revue; military bathing suits, a Grecian dance by Venice juvenile stars.

Special musical programs by the Lew Lewis Orchestra and the la Monica Venice of America Band and elaborate scenic and decorative effects, as well as the filming of the event by several of the big motion picture companies, will make the day an interesting one. At 1:30 p. m. the big parade will come down the Ocean Front walk, and at 2 p. m. the style display will be held at the Venice dance pavilion.

* * *

We are informed by Isadore Bernstein, the energetic head of the Bernstein Film Productions, that they have sold their rights for New Jersey and New York for their first release, "Who Knows," at a price which alone paid for 60 per cent. of the expenses of the production. As evidence of this fact Isadore Bernstein received a check by wire, together with the information that his releases, "The Seven Cardinal Virtues," are also to be taken by the same exchange.

* * *

A. Carlos, head of the William Fox Hollywood studios, was host at a dinner Monday evening to Louis Lurie and Howard Sheehan, San Francisco exhibitors.

The dinner was held at Levy's Tavern in Watts, Cal., and included among its guests, besides Messrs. Carlos, Lurie and Sheehan, William M. Crosier, assistant manager; Alfred Wright, company attorney, and John J. Glavey, comedy scenario editor.

* * *

Levy's Tavern opened on Monday this week in a blaze of glory. The entire Los Angeles film colony seemed to be present. Charlie Murray held the floor. This time the popular Keystone comedian used his talents to auction off a silver loving cup for $800, to Charles Varner, a local automobile dealer. The money will be used in establishing a Red Cross hospital in this city. Not satisfied with the auctioning of the cup, somebody shouted "fill it up with money," and it fairly rained silver dollars, halves and quarters on the dance floor during the next fifteen minutes, in which Grace Travers and Bessie Barriscale made themselves targets of the silver shower as they gathered the money in. Their total was $428 in addition to the original $800.

* * *

Alice Lake has left the Keystone and joined the acting forces at Universal City, where she will play under direction of Jack Conway, with Herbert Rawlinson in special features.

* * *

Wilfred Lucas, the Fine Arts star, left this week for New York, where he will appear in Triangle photoplays under direction of Allen Dwan.

* * *

Essanay has completed the large Japanese feature production on which they have been working for some time at the Culver City studios. We were told by V. R. Day, special representative of George K. Spoor, that the picture would be shipped to Chicago within a few days.

Max Linder's third comedy, "Max in the Taxi," is now completed and titled. Linder's second picture, shown at Clune's Broadway theater, took extremely well, judging from the appearance of the laughter and applause in the house, and the crowd on the sidewalk trying to get in.

* * *

Some elaborate water stuff was shot by the American Film Company last week. It consisted in the burning of a ship and later its destruction by explosion. The scene was taken for a five-reel feature entitled "Periwinkle" in which Mary Miles Minter plays the leading part under direction of James Kirkwood. Some of the scenes for this production will be taken in San Francisco, and Director Kirkwood and his company will depart to the Bay City some time this week to remain there for about ten days.

* * *

The Los Angeles Fire Commission has recommended the adoption of an ordinance requiring the securing of a permit from the fire commission for the burning of any building in connection with the production of motion pictures or for other spectacle purposes. The City Council will consider the recommendation this week.

* * *

Harry Harvey, Balboa director, is possessor of a Medal of Honor for distinguished service as a member of the United States Marines. It was awarded him by act of Congress during President McKinley's administration, and was won by heroic acts performed by Mr. Harvey when in the Philippines.

At the present time he is planning to organize two machine gun companies among the employes of the Balboa company.

* * *

T. R. Tally, owner of Tally's Broadway theater, left Tuesday, April 3, for New York and Eastern points. Mr. Tally will be gone several weeks, during which time his son, Seymour Tally, will be in charge of the theater.

* * *

From Sacramento, Cal., we learn that the Assembly on April 2 again passed C. W. Lyon's bill to authorize supervisors to levy a tax of one cent on $100 for moving pictures in the schools. The bill was passed Friday last week, but granted reconsideration on the date above mentioned.

* * *

A special train carried two complete Ince-Triangle companies to Norwalk, Cal. Director Reginald Barker and his company, including William Desmond, Clara Williams, Robert McKim and Dorcas Matthews, will be in Norwalk several days "shooting" scenes for a forthcoming play by J. G. Hawks. Charles Ray, Margery Wilson, Howard Hickman, Charles K. French, Jerome Storm and company, under the direction of Victor L. Schertzinger, will film many of their scenes aboard the scecial train to and from Norwalk.

A third Ince company has left the Culver City studios for Santa Cruz, several hundred miles distant, where they will remain until the completion of the forthcoming Ince-Triangle picture by J. G. Hawks, in which Wm. S. Hart is being starred. The company included Sylvia Bremer, Alma Reubens and Mildred Harris. Eight horses, a stage coach and buckboard were among the "props" taken on this expedition, and will make up the picturesque accessories of this new Hart picture.

* * *

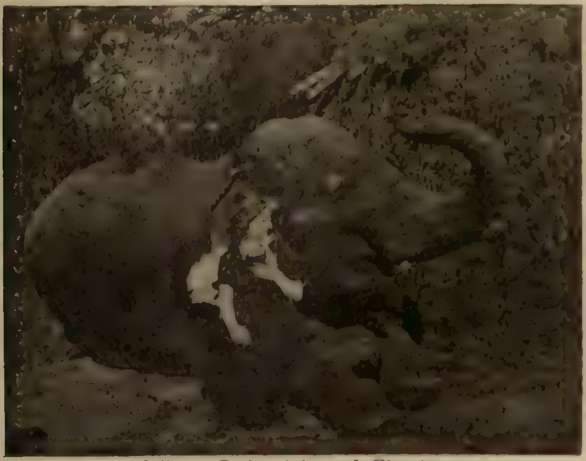
Bessie Love has commenced work on her first picture under the Ince-Triangle banner. The story is well suited to Miss Love, and will present her in an entirely new characterization. Paul Powell will continue as her director. The first story for this dainty hundred pounds of Love was written by L. V. Jefferson, a new member of the Ince forces.

* * *

Director Lynn F. Reynolds and his Universal company have commenced work on a five-reel picture entitled "Back to the Primitive," featuring Myrtle Gonzales with George Hernandez and Jean Hersholt among the principal members in the cast. This photoplay is a mixture of society, life on an ocean liner and on an uninhabited island. The island scenes will be made on Santa Cruz island in the Pacific ocean west of Santa Barbara.

* * *

Eileen Sedgwick, who is playing leading roles in Henry McRae's Universal company, is having her first experience working with animals, and wild ones at that. In McRae's current production, "In African Wilds," Miss Sedgwick has appeared before the camera with lions, leopards, orangoutangs and with Charlie, the big Universal elephant.


Eileen Sedgwick and Charlie.

The young actress declares it is a peculiar sensation to be chased by a live lion, and she admits that she feels much better when she is outside of the scene.

* * *

Taking advantage of the warm weather, the Ince-Triangle players recently held their first bathing party of the season, at Inceville Beach. The latest in bathing suits received their first wetting. A game of pushball was the first event, with each team composed of ten players, captained by the new star, Olive Thomas, and Bessie Love, and Business Manager E. H. Allen acting as referee. William S. Hart put his horse, Fritz, through many difficult water stunts, and was besieged by all the girls for a bareback plunge into the ocean with him. Dancing the one-step in the Pacific proved enticing entertainment, and the desire of the players to continue their amusement prevented many of the scheduled games from taking place. The Ince party included, besides those already mentioned, Clare Williams, Margery Wilson, Margaret Thompson, Sylvia Bremer, Margery Bennett, Gloria Hope, Mary McIvor, Josephine Headley, William Desmond, Jack Richardson, Jack Gilvert, Kenneth Harlan, Directors Reginald Barker and Roy Neil.

* * *

Betty Compson, Neal Burns and Ethel Lynne appeared in person at Jensen's theater, Los Angeles, last Friday night. The occasion was a meeting of the Parent-Teachers' Association of Los Angeles to view two specially selected pictures: The Paramount feature, "Snow White," and a Christie comedy, "His Baby," in which the above mentioned players appear. Neal Burns did a little musical comedy turn, Betty Compson played the violin, and Ethel Lynne sang. At the conclusion, the association, through its president, gave its hearty indorsement, not only to Christie comedies, but to the young people who came to entertain them as well.

* * *

Tom Forman, the Lasky Company juvenile, has been transferred to the Morosco studio to play as leading man for Vivian Martin, who at present is doing a picture there under the direction of Robert Thornby.

In the production of the ninth episode of "The Railroad Raiders," J. P. McGowan this week blew up a barge in San Pedro harbor. Although in his five years of making railroad pictures Director McGowan has had occasion to stage many explosions, this, he says, is the most spectacular thriller of its sort he has ever introduced into a film.

This installment, written weeks before the present war crisis presented itself, deals in a cursory way with the European situation. Producer McGowan is taking advantage of the 12-inch guns that are being unloaded at San Pedro and hauled to position for coast defense. Permission has been secured to make a number of scenes around the unloading of the guns which just fit in with the action of the story.

* * *

At the Lankershim studios of the Frieder Film Corporation, Directoress Lule Warrenton has finished this week "The Littlest Fugitive," a child's photoplay starring little Mary Louise Cooper and is beginning production on another play suitable for children, entitled "Hop o' My Thumb." Mrs. Warrenton's experience in producing with 200 children, Palmer Cox's roly-poly "Brownie" through the eastern states, and in directing children's photoplays, enables her to laugh at the irritations bothering other producers of kiddie pictures.

* * *

We had a little visit one afternoon this week with the fellows of the Progressive Motion Picture Company, a local distributor for the Paramount program. M. H. Lewis, the manager, in addition to being one of the youngest men in the game, is also one of the livest wires and is ably assisted in his work by L. W. Thompson, salesman, and V. E. Hampton, publicity manager.

Mr. Lewis informed us that he has gotten Manager C. F. Glimm's signature on a contract for the first showing of Roscoe Arbuckle's premiere Paramount release, entitled "The Butcher Boy," at the Garrick Theater opening April 16. Mr. Lewis showed us the only house organ gotten out by any exchange in Los Angeles. It is an eight-page sheet edited by V. E. Hampton and treats on matters relative to the various Paramount productions. It is published weekly under the title of "Straight Dope."

* * *

L. F. Sanborn, whose film laboratories are being built at Culver City, and J. E. Fiedler have leased the motion picture theatre of that town and will open with the best features available on the market.

* * *

M. D. Howe has succeeded Mr. Russell as lessee and manager of the Temple Theater at Santa Ana, and he announced that he will run Triangle and World features for his regular program.

* * *

Word comes from San Bernardino that improvements costing from $10,000 to $15,000 will be made to the Temple Theater during the next sixty days. The architect has already been secured by J. W. Roberts, one of the owners, to draw up plans for the complete remodeling of the house. The seating capacity will be increased by about four hundred additional seats.

* * *

The fashionable Southern California resort, Coranado, is to have a motion picture theatre, which is being built at a cost of $60,000 by John D. Spreckels. The building will be one story with an interior fifty-one by one hundred feet, and will have a seating capacity of eight hundred. Harris & Allbright drew the plans and the Wurster Construction Company has the building contract.

* * *

Architects Coates & Travers, of Fresno, are completing plans for a $125,000 motion picture theater building to be erected on Van Ness avenue. Excavating will start within the week and bids for the building will be taken shortly.

* * *

Despite all reports to the contrary, we have it from Blanche Sweet herself, that she will remain in Los Angeles and will shortly announce a new affiliation with a prominent local company.

* * *

Charles Poppe, the blond Horsley scribe, has departed from hence, bound for New York. We are very sorry that Charlie had to go, as he is some publicity shark. W. Reed Heustis, formerly of Fox, is now on the copy desk at Horsley's.

* * *

Wycliffe A. Hill likes publicity; all right we will do our part. He is the fellow that put the cliff in the hill. How is that, friend W. A. H.?

* * *

While strolling around the L-Ko lot yesterday, we ran into Al Cohn, the associate editor of the Photoplay Magazine, Sam Behrendt, and Norman Manning and W. A. S. Douglass from the Horsley studios. What's in the air, fellows, another amalgamation?

* * *

Murdock McQuarrie stopped us in the Alexandria the other night to spread the news that he is now enrolled in the forces of General Bernstein, and will play leads in all of the features promulgated by "Bernie" and Jack Pratt under the titles of "The Seven Cardinal Virtues."

* * *

Grace Cunard must have found the secret for which Ponce De Leon so diligently searched, as at the Static Club Ball she was not recognized by some of her friends owing to her extremely youthful appearance, and yet they say that married life doesn't agree with a person, eh what, Joe Moore?

* * *

Henry McRae, whose fame has been immortalized by Charlie Van Loan in his story, "The Thrill Shooter," was the hero in honest to goodness life last week when he saved Gypsy Hart from a nasty spill under her horse, caused by the stirrup strap breaking in the midst of a scene for a forthcoming Universal feature.

* * *

Sam Rork is to be with us again in about two weeks, after a prolonged slide along the slippery spots of old Broadway. Are you still talking "Mickey" or about the great little burg, friend Sam?

* * *

We ran into Ruth Stonehouse, Joe Roach and Chester Bennett, her leading man, in front of the Haas Building, one day this week. Ruthie is now doing Red Feather stuff for the big U. Some rise for a girl in less than a year.

* * *

Tom "Reckless" Mix is back at the old location at Silver Lake, grinding out his second scream for Fox. Same cast as in "Boots and Saddles" and same assistant, Bob Eddy.

* * *

William Robert Dailey informed us at the Alexandria the other night that comrade wife, Fritzi Brunette's special engagement at Selig, has developed into a contract which means an extended stay. Good for you, Fritzi.

* * *

Tsuri Aoki, since the completion a week ago of her work with the Essanay in their big feature directed by Frank Borzage, has been nursing her husband, Sessue Hayakawa, who has just been recovering from typhoid fever.

* * *

Carlyle Robinson, formerly publicity director for the Horsley studios, and lately personal representative for Warren Kerrigan, called at the World offices this week. Carl says he is going into business for himself this time and start a publicity bureau in partnership with our old friend Kenneth O'Hara. Here's our best wishes, boys.

* * *

The Bernstein Film Productions gave a "family dinner" last week at Cafe de France. Every one was there, from Director-General Jack Pratt to Harry Paulson, the cameraman. The affair was to celebrate the completion of the first Bernstein release, "Who Knows."

The entertainment was mostly extemporaneous, but it was sufficiently amusing to keep the patrons of the cafe in peals of laughter from the beginning of the dinner to its end. Several members of the company assisted the cabaret, and Lee Lorson, head of the technical department, invaded the kitchen with Jack Pratt, returning with doughnuts and hunks of pie.

Besides the regular members of the company there were present Jack Lippman, treasurer, with Mrs. Lippman; Al Norton, secretary; Caesar Cahen, company physician; Rosalie Ashton and Beatrice Morse, scenario writers, and last, but not least, Isadore Bernstein himself, with his usual cheerful grin.

* * *

BOARD OF REVIEW RECOMMENDS EXCLUSION OF THE NUDE.

The National Picture Board of Review has received letters of commendation from a number of public officials, police commissioners of public safety and license for its action in recommending the exclusion of the nude from all moving pictures. These letters come from Washington, D. C., Syracuse, N. Y., Providence, R. I., Rochester, N. Y., Mayor of Boston, Mass., and Atlanta, Ga.

Ben Blumenthal in New York

Europe's "Film Yankee" Clears for Action—Is in the Market for Big Subjects.

BACK on American soil after his fourth trip abroad since the European war started, Ben Blumenthal is now permanently located at 729 Seventh avenue, New York. As the Export & Import Film Company, Mr. Blumenthal is ready to bid for the foreign rights to any American film made—the bigger they come the better he will like it.

Ben Blumenthal.

Although an American, Mr. Blumenthal has spent fifteen years in European business, about five of which have been devoted to films; he is known in every motion picture center from England to Russia as the "Film Yankee." He speaks most of the Continental languages and his aggressive operations have contributed much to film history, for he was the first to open wide exhibiting possibilities by introducing motion pictures in regular theaters on the Continent.

It was Mr. Blumenthal who, with an associate, secured the world's rights to Cines' spectacle, "Quo Vadis," following later with "Cleopatra," and again with "100 Days of Napoleon," the last of which A. H. Woods bought for the United States. This was in the days when it required nerve and confidence to launch productions on such a scale.

From his headquarters in Paris Mr. Blumenthal saw film possibilities broadly enough to not only conduct branch offices in the large cities of Europe, but he also sent representatives to Mexico, Argentine and Brazil. He acquired the entire output rights to the products of Cines and Milano, which found him before the war to be the largest exporter in Europe. His last trip abroad was to arrange for several great Cines productions in America, the first of which he has already sold to A. H. Woods, but it is not policy to divulge its nature until the film arrives in this country.

Mr. Blumenthal is now negotiating for the complete outputs of a number of American manufacturers, and the Export & Import Film Compay is ready to market individual productions in Europe as well.

PHILIP ROSEN WITH GOLDWYN.

Goldwyn's latest technical acquisition is Philio E. Rosen, one of the best known camera men in the motion picture industry, who has left the Fox organization after three years' of service to join this newer organization. Rosen is known throughout the industry as the president of the Cinema Camera Club and likewise as Theda Bara's cameraman. He has photographed that star's most successful productions for Directors Brenon and Edwards. Rosen is working with Arthur Hopkins' company, which is making the second Maxine Elliott picture for Goldwyn. Rosen is a Machias, Me., boy and has worked with Edison, Universal, Fox and now with Goldwyn.

ED. MULLEN UNIVERSAL'S PUBLICITY MANAGER.

Edward B. Mullen has been appointed director of publicity for the Universal Film Manufacturing Company, to fill the vacancy made by the resignation of H. H. Van Loan. Mr. Mullen was for some time Mr. Van Loan's assistant. He has had several years' experience in film publicity, and has a wide acquaintance among newspapermen. He was at one time a sporting writer on the New York Evening Sun. His newspaper career has included terms of employment on the staffs of such papers as the New York Evening Journal and Evening World. He left the fourth estate to join the publicity forces of the Mutual Film Corporation. Mr. Mullen resigned from Mutual when that organization moved to Chicago.

Dintenfass Company at Jacksonville

Featuring Harry Myers and Rosemary Theby in Subjects to Be Released by Pathe.

IN PURSUIT of favorable weather conditions and locations for comedy film productions, the Harry Myers-Rosemary Theby Company have been working in Jacksonville, Florida, for some months. During a recent visit of one of the staff of the Moving Picture World to Jacksonville, we were pleased to learn that Mark M. Dintenfass, owner of the Myers-Theby Company, has provided his artists and general staff with a studio and factory of modern construction and equipment.

Dintenfass Jacksonville Studio.

The buildings, though compact, afford ample space for offices, studios, dressing rooms, carpenter shops, etc. The location is ideal. Within less than a ten-minute ride from either the railroad terminal or the steamship docks and just outside the city line, the studio is found on Riverside avenue, a residential section, and its exterior is entirely in keeping with adjoining properties. The buildings, about four hundred feet long, extend back to the shore of the St. Johns River, which in itself is a wonderful asset, the river affording a natural stage for almost any sort of aquatic scene.

The Meyers-Theby comedies, according to Mr. Dintenfass, will shortly be released through the Pathe exchanges.

The accompanying photograph quite plainly shows the buildings used in the production of the Myers-Theby pictures. The forward part houses the office, factory and inclosed studio in which two stages can be set. The rear end shows the open-air studio with a five-stage capacity.

Hanover Subject for Aid in Recruiting

"How Uncle Sam Prepares" Arouses Enthusiasm at Preliminary Showing in Boston.

THE Adjutant General of Massachusetts has been so impressed with the stirring qualities of "How Uncle Sam Prepares," the five-reel state right subject being released by the Hanover Film Company, that he has written to the patriotic societies of the state urging that use be made of the film to stimulate recruiting. The picture opened at Tremont Temple, Boston, on Monday, April 16, for an indefinite run. Already it had been shown privately in the Hub to the City Club and to the daily newspapers and was given hearty praise.

The making of the film was begun last summer when matters between Uncle Sam and Mr. Carranza began to look exceptionally squally. In spite of the two nations failing to come to grips the company went ahead with the work, under the auspices of the government officials. Pictures were taken in every branch of army and navy activity. It was a sort of "watchful waiting" on the part of the Hanover chiefs. When war with Germany was declared the film was released.

The film is now being sold on the state right basis. The Peerless Productions have taken the New England territory and has placed the patriotic subect in the Tremont Temple. An attempt was made to secure a big house in New York City, but it was unsuccessful, so the New York territory will be sold along with the rest of the country outside of New England. It is the belief of the Hanover officials that owing to the timeliness of the film as well as its enthusiasm-stirring subject matter it will prove to be an exceptionally popular picture. It is more than an entertainment. It is a picture with a purpose, and a most patriotic one.

Graham Off On Long Trip

Goes to Spain, France and England in Interest of Paramount Producing Companies.

JUST back in New York from a tour around the country visiting Paramount exchanges, J. C. Graham, special representative for Paramount Pictures Corporation, started on April 15 for Havana, from which port he was to sail on the 20th for Spain. Mr. Graham will be accompanied by Mrs. Graham and their daughter.

In the tour just finished Mr. Graham addressed in Chicago a large meeting of Paramount exhibitors. He explained to men from Pittsburgh, Detroit, Indianapolis, Minneapolis and Cincinnati the basis upon which Paramount was to release the Arbuckle-Paramount comedies to the trade, independent of the program, on the basis of broadcast booking. In Salt Lake City he met Herman Wobber, manager of the Progressive organization in San Francisco, and on the Coast—and Progressive on the Coast means Paramount—and consequently was enabled to cut short his Western trip by that much. Mr. Graham also visited Denver, Kansas City, Dallas, New Orleans, Atlanta and Washington.

Asked as to how he found business conditions, the Paramount special representative said much was being done. As to apprehension over the war, as to how approaching hostilities might affect the picture industry, he said there was nothing anywhere to indicate any concern among exhibitors or exchangemen. While in Salt Lake Mr. Graham attended a patriotic demonstration held in the big tabernacle. In the Middle West he was surprised at the degree of patriotic enthusiasm being manifested. This condition prevailed all the way to Salt Lake. Everywhere he went he heard praise for President Wilson and expression given to the conviction that the chief magistrate had done the only thing that could be done. He did not hear a single remark to the effect that the war would injuriously affect the motion picture business.

Upon Mr. Graham's return from his journey a consultation was held with Mr. Zukor, who had just returned from a trip to the Coast, and other officers of the Famous Players-Lasky Company. Mr. Graham suggested that as there were matters abroad to be taken up it might be desirable to make a personal visit. This view was accepted by the heads of the company. The first stop of the special representative will be at Corunna, Spain. It is Mr. Graham's intention to work through Spain and France and then to go to England. He said he would probably be away about four months. In England and France he will represent the Cardinal Film Corporation and take up matters in connection with "Joan the Woman," which spectacle he hopes to see presented to the people of those countries.

Asked as to what he heard of interest in discussing pictures with exhibitors and as to what the showmen were asking for, Mr. Graham smiled. "It seems to me to be more firmly established than ever," he said, "that the star stands out in the scheme of things. The exhibitor believes it is the name of the player that brings him in his money—that the personality of the actor is still the dominating attraction for the public."

MARIE CAHILL IN THREE MUTUAL COMEDIES.

Marie Cahill will appear in three comedies for the Mutual Film Corporation. These will be two reels in length and are scheduled for release as follows: "Gladys' Day Dream," April 30; "When Betty Bets," May 14; "Patsy's Partner," May 28.

Miss Cahill's name has long been associated with successes in straight and musical comedies and as a topliner in vaudeville. Among her most pronounced successes in recent years were "Molly Moonshine," "Nancy Brown," "Marrying Mary," "The Boys and Betty," "The Opera Ball," "Flirts" and "Judy Forgot."

H. B. WARNER COMPLETES "THE DANGER TRAIL."

H. B. Warner has just finished the Selig production, "The Danger Trail," to be released April 30 in K-E-S-E. "The Danger Trail" was written by James Oliver Curwood and Mr. Warner is supported in the story of the Canadian Northwest by such stars as Violet Heming and W. Lawson Butt.

Mutual to Release La Salle Comedies

Initial Releases Will Be Bi-Weekly Beginning May 7, Then a One Reeler Every Seven Days.

NEGOTIATIONS have been completed by which the Mutual Film Corporation will release La Salle comedies, produced by the La Salle Film Company of Chicago and Los Angeles. The first series will consist of three two-reel comedies to be released bi-weekly beginning May. 7. They will be followed by a series of fifty-two one-reel pictures to be released weekly commencing June 12.

M. De la Purelle.

La Salle Comedies will be produced under the direction of M. De la Purelle, a director of ability, the man who made "The Hoosier Schoolmaster" and other successes. Each La Salle comedy will be produced with the care of a big production. A popular comedian and comedienne will be starred in each. The two-reel series consists of "The Prodigal Uncle," released May 7; "Chubby Inherits a Harem," released May 21, and "The Flight That Failed," released June 4.

"His Cannibal Wife," scheduled for release June 12, is the first of the single-reel series. It will be followed at weekly intervals by "Tillie of the Nine Lives," "The Girl in the Frame," "Discords in 'A' Flat," "When Lula Danced the Hula," "The Kissing Butterfly," "A Match in Quarantine," "Man Proposes" and "Pigs and Pearls."

Fox Opens New Exchange Quarters

Moves From Fifth to Tenth Floor of 130 West Forty-sixth Street—All Apointments Up to the Minute.

WILLIAM FOX'S New York exchange has opened brand new quarters on the tenth floor of 130 West Forty-sixth street, the transfer of activities taking place at the end of last week. The old offices were on the fifth floor of the same building. The present establishment represents the last word in safety and efficiency. On the afternoon of Thursday, April 12, a reception was held by Manager Jack Levy, at which were present Jane and Katherine Lee, the talented diminutive Fox artists, who entertained the visitors with a skit; Stuart Holmes, Kittens Reichert, June Caprice, who has completed her first year in pictures and in that time has made good the prophecy of Mr. Fox that he would make of her a leading player in spite of the fact that she had had no previous experience; Harry Hilliard, Virginia Pearson and Irving Cummings.

On the front or north side of the new exchange are the finance and auditing departments, the former in a well-appointed office in the northwest corner. On the east side, next to the auditing room, is the stenographers' room. Adjoining is the office of Manager Levy. The poster and advertising departments are in the southeast corner. These are large and, for that matter like the whole floor, flooded with light. Adjoining on the south are the film vaults, four of them, and each with a capacity of 1,400 reels. These are constructed in accordance with the latest specifications of the authorities, if not in advance of them. They are built like and look like vaults. On the southwest corner is the inspection department, with capacity for thirty inspectors. Adjoining on the west is the cashier's office. There is a large reception room in the center of the floor.

The arrangements for the convenience of exhibitors are worth while. Facing the booking lobby and handy to the film vaults and poster department are four windows, fitted with fireproof shutters and equipped with fusible links. There are fireproof doors and walls in every part of the floor.

Manager Levy remarked to a World man that he was inclined to believe he had in his new exchange about the best thing in its way to be found in the United States.

Universal Wins Latham Loop Suit

United States Supreme Court Reaffirms All Decisions of Lower Courts Against the Patents Company.

THE Universal Film Manufacturing Company's offices were the scene of much jubilation last week when the report that the United States Supreme Court had decided in the company's favor the suit brought by the Motion Picture Patents Company on March 18, 1915, to enforce its alleged rights under the Latham Loop patents became known. This case has been fought by the Universal without assistance from the trade at large and won on every point. Its winning by the Universal means much to the trade, for had the contentions of the Patents company been upheld all would have been paying tribute to that organization.

The Patents Company's suit was based upon the Latham Loop patent and the license agreement, which reads as follows:

"The sale and purchase of this machine gives only the right to use it solely with moving pictures containing the invention of reissue patent No. 12192, leased by a licensee of the Motion Picture Patents Company, the owner of the above patents and reissued patent, while it owns said patents, and upon other terms to be fixed by the Motion Picture Patents Company and complied with by the user, while it is in use and while the Motion Picture Patents Company owns said patents. The removal or defacement of this plate terminates the right to use the machine."

Acting upon this theory an action was commenced against the Universal Film Manufacturing Company, the Universal Film Exchange, and the Prague Amusement Company, which leased the Seventy-second street premises, charging them as defendants jointly with "having made, used and sold, and caused to be made, used and sold, and now continues jointly to make, use and sell, and to cause to be made, used and sold motion picture apparatus, which embodies the invention or discovery described and claimed in the patent in suit."

The case was tried before Judge Hough in the United States District Court for the Southern District of New York and resulted in the complaint being dismissed on the ground that the limitation on the use of a patented article sold in the manner set forth is invalid. A petition for a rehearing was also denied the plaintiff. The case then went to the United States Circuit Court of Appeals, which affirmed the decision of Judge Hough. Finally a writ of certiorari was granted by the United States Supreme Court to the plaintiff, which brought the matter before that body for review. After reviewing the history of the case the Supreme Court affirmed all the previous decisions against the Patents company, which effectually concluded the whole matter, freeing the motion picture business from any further menace from the Motion Picture Patents company.

Board of Legal Advisors Formed

Attorneys of All the Different Producing Companies Represented on the Committee to Handle Legal Matters.

AT A recent meeting held at the City Club of New York, a new board was formed made up of the attorneys of the different producing companies. The duties of this new body is advisory. It is to pass upon all legal matters that from time to time present themselves to the industry, and it will take joint action in regard to legislation pertaining to motion pictures.

Nathan Vidavor, counsel for the World Film Corporation, was elected chairman of the committee, upon which the following attorneys have been invited to serve: Albert H. T. Banzhof, D. W. Griffith Enterprises; I. M. Chadwick, Paul Cromelin, Cosmofotofilm Company; Arthur S. Friend, Famous Players-Lasky Corporation; Samuel Field, Mutual Film Corporation; Siegfried F. Hartman, Universal Film Manufacturing Company; E. J. Indvigh, Famous Players-Lasky Corporation; James Cowden Meyers, Paralta Plays, Inc.; J. Robert Rubin, Metro Pictures Corporation; Gustavus A. Rogers, Fox Film Corporation; Walter H. Seligsburg, Triangle Distributing Company, and Louis L. Levine of Brooklyn and Judge A. F. Tugwell of Los Angeles, directors of the National Association of the Motion Picture Industry.

Secretary F. H. Elliott of the National Association entertained the attorneys present at luncheon at the City Club.

Mrs. Castle Engaged for Gold Roosters

MRS. VERNON CASTLE, who was established by the "Patria" serial as one of the foremost boxoffice stars of the day, has been engaged for a long term by Pathe to appear in Gold Rooster plays and also in serials. Mrs. Castle will start work shortly in her first Pathe feature, under the direction of George Fitzmaurice.

Mrs. Vernon Castle.

"I consider the engagement of Mrs. Castle one of the most important steps we have taken," stated J. A. Berst, vice president and general manager of Pathe exchange. "This is in line with our new policy of engaging only the biggest stars with an established boxoffice value. 'Patria' has shown beyond the possibility of a doubt that Mrs. Castle belongs in the front rank of the great stars of today. She is first of all an actress of unusual talent. She has youth, beauty, charm and grace. She can play any kind of a part from society drama to serial 'stunts' and this assures a wide variety of pictures."

The Castle pictures will be produced by the Astra company, which has a long list of successful Gold Rooster features and serials to its credit. In addition to Mr. Fitzmaurice, another prominent director has been engaged. The two directors will work alternately so that exhibitors will be assured of Castle pictures at regular and frequent intervals.

Mrs. Castle will be presented in some of the great literary and stage successes, as well as original stories. The productions will be on a lavish scale.

Flora Finch's First Fun Film

THE H. Grossman Distributing Company announces the first release of the Flora Finch Comedy Company, to whose product they have the distributing rights for the world. The initial offering is a travesty on "War Brides," in which the well-known tragic story of the feature drama and its characters are given humorous treatment.

Flora Finch.

Miss Finch herself appears as Joan, the role made famous on the screen and in vaudeville by Mme. Nazimova. The comedy Joan in the art of Miss Finch becomes a patriotic, biscuit-baking Joan, who cheerfully rejects the hand and crown of the widower king of the empire to remain at the dough-pile and do her "bit" for the boys at war. All goes well with her sweetheart's regiment until a pinochle game is started in the trench, but even then luck is with the boys, for the cannon-balls only kill the men who hold poor hands.

As a war bride this Joan also becomes a war mother, and drama runs high when, through an error, the tot in the crib turns out to be rather ebonyhued. The costumes, locations and other features of the play are all according to the play, different from it; that is, the reverse English on a good deal of it stamps the first Flora Finch offering as true travesty. This release is scheduled for April 17, and the rate of release thereafter will be two two-reelers per month. Each production carries special two and one sheet posters, and a line of feature advertising matter.

Mildred Manning

IT WAS no less a personage than D. W. Griffith himself who first recognized sterling screen material in Miss Mildred Manning, the "easy to look at" young person who is featured in the General Film Company's series of O. Henry pictures which just now are creating a sensation in the film world. Miss Manning was playing in a musical comedy, "Oh, Oh Delphine" at the New Amsterdam Theater, when the famous creator of "The Birth of a Nation," then a director with the Biograph Company, wandered in to look over the show, as he was then, as always, in search of players who would screen well. He picked out Miss Manning at once and asked the manager of the company if he could go back after the performance to have a chat with the actress. This was arranged with the result that at the end of her season in the musical show Miss Manning reported at the Biograph Studios and was given a small role in a picture. She was successful at once and since then has been playing continuously in pictures for various companies.

Mildred Manning.

In addition to "Oh, Oh Delphine," Miss Manning appeared on the musical comedy stage in "Dancing Around" with Al Jolson, "Over the River" with Eddie Foy and "Little Nemo." On the screen she has played important roles in such successful features as "The Charity Ball," "Poor Relations," "Concentration," "My Man's Law," "The Chieftain's Sons," "Unjust Suspicions," "Her Old Teacher" and "A Chance Deception." Miss Manning is fond of all outdoor sports, rides a horse, drives a machine and is a good rifle shot. She is a descendant of one of the Crane Brothers, who traded with the Indians for the land on which the city of Newark now stands. She will be seen in all of the O. Henry pictures.

STATIC CLUB BALL A GREAT SUCCESS.

At the Hotel Alexandria, Los Angeles, Saturday evening, March 31, a most elaborate function was given by the people of the film world, the occasion being the annual ball of the Static Club of America, an organization of camera men of the Pacific Coast. The entire membership of the club comprised the reception committee and Al Cawood, the president, and Eddie Ullman were the glad-handers doing duty at the entrance. Among the notables present were E. H. Allen and Mrs. Allen (Margaret Thompson), H. O. Davis and Mrs. Davis, E. G. Patterson and Mrs. Patterson, Ruth Stonehouse, Betty Schade, Fritzi Ridgeway, Chester Bennett, Mabel Condon, Bessie Eyton and husband, Grace Cunard, Joe Moore, Franklyn Farnum, Alice Lake, Ella Hall, Emory Johnson, Eileen Sedgwick, Lee Moran, Eddie Lyons, Ethel Davis, J. C. Jessen, Ernest Shields, J. G. Blystone, William Piltiz, Dan Russell, Edith Bolgiano, Neal Burns, Ethel Lynne, George Melford, Roy Clements, Mrs. Lule Warrenton, Alexia Durant, Sam H. Comly and many others.

The most popular features between dances seemed to be the elaborate buffet supper served in the balcony and some very good dancing specialties.

As a graceful compliment each dance was named after the prominent local producing companies.

We wish to congratulate the Static Club upon the success of the ball, and also to express our appreciation of our invitations.

Eileen Percy in "A Regular Guy"

FOR "A Regular Guy," his next production to be released by Artcraft following "In Again—Out Again," Douglas Fairbanks has engaged Eileen Percy, who for the past year has attracted particular attention on New York rialto in the Orange Grove and at present in "The Century Girl" show.

Eileen Percy.

Miss Percy just recently passed her seventeenth birthday and is an unusually attractive little girl of Irish birth, although she has spent the greater part of her life in this country. In "The Bluebird" about nine years ago, she made her theatrical debut, which was followed by many other successful engagements, including those with "The Pied Piper of Hamlin," "Pickwick Papers," "The Arab," "The Lady of the Slipper," "Stop, Look and Listen" and "The Man Who Came Back."

Elsie Janis, now appearing in "The Century Girl," recommended Miss Percy to Mr. Fairbanks, who after an interview and photographic test immediately engaged her to appear opposite him in his second picture for Artcraft. Miss Percy has left with the Fairbanks organization for California.

Pathe Breaks Records

Under J. A. Berst the Company Has Had Successful Period—Bonuses Given Employees.

FOR the first months of the new year all records have been broken by Pathe. Results never before equaled in the history of the company have been attained under the administration of J. A. Berst, and the largest bonuses ever distributed to the company's employees followed on the great increase in business.

Every branch of the company reflects this increase in efficiency, the purpose of which is better service for exhibitors. The production and distribution of all pictures released by Pathe have reached a stage in their development which proves the wisdom of Mr. Berst's policy of building on solid rock.

The adoption of the box-office star system brings under the Pathe banner players who have proved their popularity on the screen. Pearl White, Mollie King, Mrs. Vernon Castle, Florence LaBadie, Gladys Hulette, Baby Marie Osborne, Creighton Hale, "Lonesome Luke," Harry Meyers, Rosemary Theby and Frederick Warde are stars with whom it is possible to reach the highest stage of efficiency in production. They draw patronage at the box-office, as has been proved in hundreds of theaters. Yet the supporting casts in Pathe pictures have become synonymous with the best that the screen affords.

With Pearl White in "Pearl of the Army," Mrs. Vernon Castle in "Patria," and Mollie King in "Mystery of the Double Cross" breaking all serial records, there can be no doubt as to the strength of Pathe's $5,000,000 serial program. Announcement will soon be made of a new serial featuring the very popular star Ruth Roland. Pearl White and Miss King are now at work on new serials and important announcements from Pathe with regard to stars is expected at any time.

Florence LaBadie's Thanhouser features have proved of strong box-office value. "The Fear of Poverty," "Saint, Devil and Woman," "Divorce and the Daughter," "The Pillory," "Her Life and His" and "When Love Was Blind" have been universally commended.

Other Thanhouser pictures which have come up to the high standard set by the Pathe program are: Gladys Hulette in "The Shine Girl," "Prudence, the Pirate," "Her New York" and "Pots and Pans Peggie"; Valkyrien in "Hidden Valley"; Jeanne Eagels in "The World and the Woman"; Frederick Warde in "King Lear"; Valkyrien in "The Image Maker"; Vincent Serrano in "A Modern Monte Christo"; Doris Grey and Wayne Arey in "Her Beloved Enemy."

Baby Marie Osborne, recognized as one of the greatest drawing cards on the screen, has been seen in "Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon," "Twin Kiddies" and "Told at Twilight."

The Arrow Film Corporation's production of Fedor Dostoieffsky's famous book, "Crime and Punishment," with Derwent Hall Caine as the star, is another strong feature.

The "Lonesome Luke" comedies have proved so successful that they are heretofore being released in two-reel lengths. Harry Meyers and Rosemary Theby will soon be seen on the program in comedies of a new and original kind.

At the request of hundreds of exhibitors a number of Max Linder's best comedies have been reissued. "Max's Vacation," "Max in a Difficult Position," "Max's Feet Are Pinched" and "Max and the Fair M. D." are now playing to big success.

The Pathe scenics have always had the reputation of being the best on the market. Since the addition to the program of the famous Combitone Scenics there can be no doubt about this.

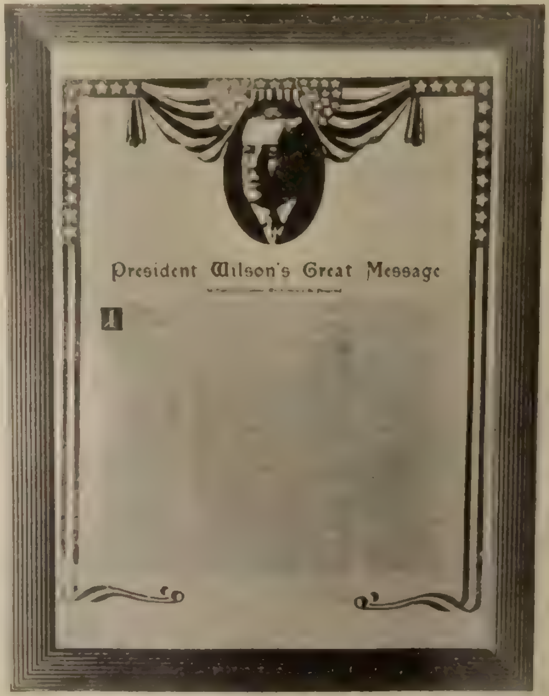
The series of Fashion releases have also proved valuable to live exhibitors who want something which will have particular appeal to their women patrons and also please the men.

The incorporation in the program of a weekly split reel cartoon and scenic release from International gives the Pathe program the work of many famous newspaper cartoonists, including F. Opper, George McManus, Wald Hoban, George Herriman and Tom Powers

The great facilities of the Hearst News gathering organization and those of the famous Pathe Studio in Jersey City, together with the best features of the former Pathe News and the Heart International News Pictorial, make the combined Hearst-Pathe News a recognized leader in the news film field.

Proclamation for Lobby Display.

Here's a chance for every exhibitor to show his patriotism, his Americanism and his love of country by hanging one of these beautiful Fac-Simile Paintings in his lobby. The President's face is done in water colors and oils and the American Flag is worked up beautifully in artistic reproduction of the proper shades of red and blue, giving in all a permanent display for the lobby, of the most important contribution since Lincoln's time to the literature of Freedom and Democracy, as great a document to-day for the people of the world as the Declaration of Independence was for the American people one hundred and forty-one years ago.



The size of the picture is 30 x 40 inches, in a 3-inch gold frame and sells for $10.00 by the Kraus Mfg. Co., 220 West 42d St., New York.

Rodgers Deposit Plan

Form of Agreement That Has Been Indorsed by the Northwest Exhibitors' Corporation.

IT REMAINED for David G. Rodgers, of Minneapolis, to bring forth a plan on advance deposits generally suitable to exhibitors and exchange men both. While exhibitors were voicing complaints and exhibitors' organizations were adopting resolutions of condemnation against the advance deposit system, Mr. Rodgers took the bull by the horns in his characteristic manner and evolved a working plan for discussion.

David G. Rodgers.

Dave Rodgers, by the way, was the first president of the Motion Picture Exhibitors' Corporation of Minnesota, which is now known as the Motion Picture Exhibitors' Corporation of the Northwest.

He has been a director on the executive board ever since and is chairman of the convention committee for the Northwest gathering scheduled for Minneapolis May 1, 2, 3.

The advance deposit plan of David G. Rodgers was unanimously adopted by the Motion Picture Exhibitors of the Northwest in meeting assembled and is as follows:

THE RODGERS PLAN ON DEPOSITS.

This Agreement made by and between the Motion Picture Exhibitors' Corp. of the Northwest, party of the first part, and...................., party of the second part, Witnesseth:

Whereas, party of the first part is an association of motion picture exhibitors through the Northwest and the party of the second part is engaged in the manufacturing, exchanging or releasing of motion picture films:

Now, Therefore, in consideration of the sum of One Dollar and other good and valuable considerations, in hand paid to said party of the second part by party of the first part, receipt whereof is hereby acknowledged, the party of the second part hereby agrees not to demand or require any deposit from any of the members of the party of the first part by reason of the renting or leasing of any motion picture film from said party of the second part by such member of the party of the first part,—provided, however, that such member is of financial responsibility—and it is further understood and agreed that in the event the member of the party of the first part has no financial standing and is not considered a good financial risk, then the party of the second part may demand deposit in advance from such member, not to exceed ten days' rental of the film sought to be leased by such member. Said deposit may be either made in cash or by giving of a surety bond or in the nature of a guarantee executed by two other parties of financial responsibility, but that said deposit, bond or guarantee shall be either returned or canceled by the party of the second part upon the fulfillment of such member of the terms of the contract of leasing, and it is further agreed that party of the second part shall enter into an agreement in writing with said member whereby party of the second part agrees to fulfill their part of the contract and that said contract shall provide that in the event of the failure of said party of the second part to perform all the terms and conditions of said contract on their part to be performed, said deposit, if any, shall be immediately returned to such member and in the event that a bond or guarantee was given, that the same be null and void.

It is further agreed that if any member of the party of the first part contracts for or rents a certain film to be run on a certain day or days at his theater, such contract cannot be canceled and said member will be required to pay the rental on such film whether the same is run or not; unless such member shall give party of the second part not less than ten days' notice in advance of his intention to cancel said contract of rental. It is further understood and agreed by and between the parties that in the event any film or picture or series or serial is prohibited by either the mayor, police or council of any city, town or village, the member of the party of the first part exhibiting such film or picture shall be required to pay as rental for such film or picture only for the time film or picture has been actually exhibited, on the basis of a daily average rental of said film or picture, for the time contracted to run the same.

It is further agreed between the parties that where a member of the party of the first part contracts for a serial or series of pictures running for a period of several weeks or over, in episodes of two or more reels each week, the same shall be considered as one picture or film and the same cannot be canceled by such member within less than ten days of the running or exhibiting of the first series or episode, and such member shall be required to pay for all unrun episodes or pictures after entering upon the exhibition of any part thereof.

Party of the second part further agrees to return to all members of the party of the first part all money now held by party of the second part, its agents, branches, or exchanges, as deposits heretofore received from members of the party of the first part, by party of the second part, and the party of the first part agrees that it will at all times assist the party of the second part in enforcing its contracts made with members of the party of the first part, provided the same are in accordance herewith and to co-operate with party of the second part in any manner whatsoever, for the mutual benefit of both exhibitor and producer.

In Witness Whereof, we have hereunto set our hand and seal this 28th day of February, A. D. 1917.

DAVID G. RODGERS,
Chairman of Committee

In the presence of.

....

....

Williamsons Announce Independent Release

Extensive Trade Advertising Campaign for "The Submarine Eye" Has Been Launched.

THIS issue of the Moving Picture World carries the initial advertising for the first submarine film attraction that has been independently produced by the Williamson Brothers. The title of this timely production is "The Submarine Eye." The brothers have been strongly influenced by the great world war in the preparation of this masterly drama, taken partly on land and principally beneath the water. The inverted underwater periscope from which the story gets its name points the way to effectual preparedness against skulking submarines and deadly mines, and shows how easily it could be adapted to Uncle Sam's defensive warfare. All of the underwater scenes in "The Submarine Eye" were taken in previously charted locations among the West Indies.

A musical score has been adapted to any number of instruments from piano to an augmented orchestra of sixty pieces. The score provides two themes, one accentuating the love story and the other the deep-sea tragedy. These were composed by M. L. Lake.

Marvelous as are the underwater effects, they have not been dragged in by the heels nor allowed to overshadow the continuity of the romantic love story that leads up to the dramatic climax staged at the bottom of the sea. An excellent cast of motion picture favorites including Barbara Tennant, Chester Barnett, Lillian Cook and Eric Mayne was taken to the West Indies under the supervision of J. Ernest Williamson. The direction was in the hands of Winthrop Kelley, with Harold Sintzenich behind the camera.

As to the marketing plans of the Williamson Brothers for this latest achievement nothing definite has been given out, but it is understood "The Submarine Eye" will be exploited in the leading capitals of the world simultaneously. The Williamson Brothers assure protection to every individual or firm that contracts for the future exploitation of their third sub-sea attraction, by reason of their policy of releasing subsequent pictures at least six months apart.

Goldwyn for Open Booking

President Goldfish Says All Productions of His Company Will Be Released on That Plan.

GOLDWYN Pictures Corporation will offer all of its productions to American exhibitors on the "open booking" plan. This statement is issued by Samuel Goldfish, president of Goldwyn, who says:

"For a second time in a fortnight the exhibitors themselves have dictated a Goldwyn policy. Our first adherence to exhibitor advice was in deciding to own and operate Goldwyn's own branches throughout the country.

"Now we decide in favor of open bookings because the exhibitors themselves prefer it. We feel that we have a correct understanding and appreciation of the exhibitors' resentment over being compelled to take many pictures they do not want for the sake of obtaining the few popular stars in a group that they can play at a profit.

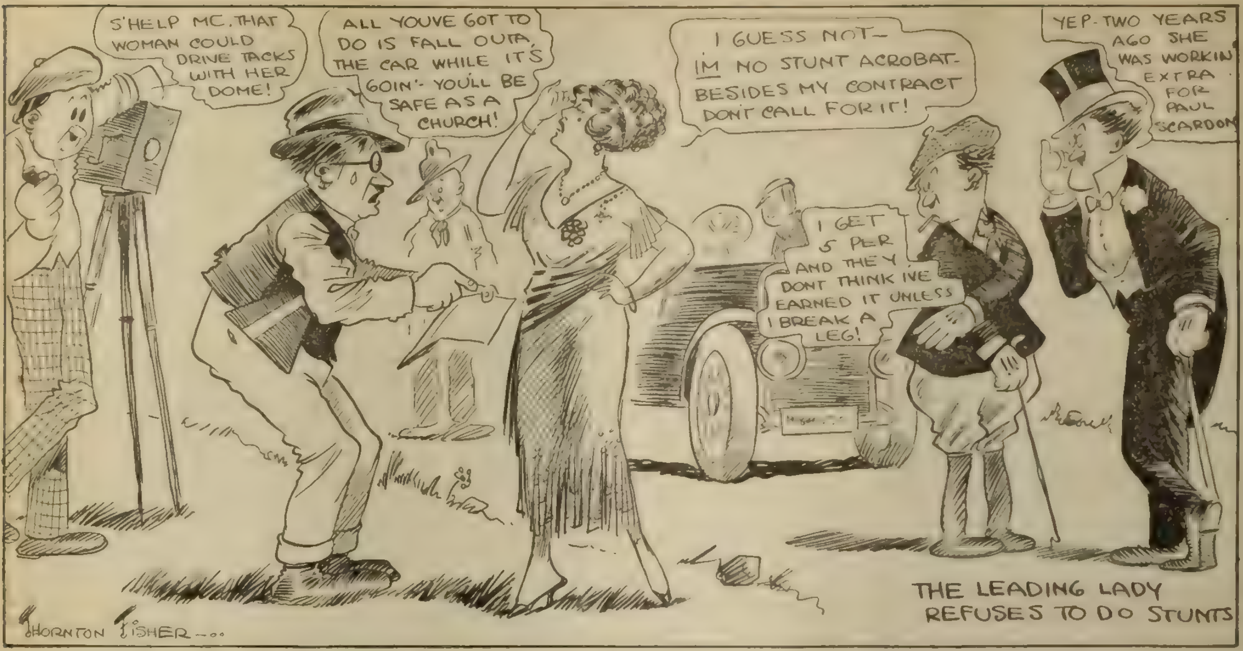
"Exhibitors will have the opportunity to see Goldwyn productions well in advance of release and decide, after seeing them, whether they wish to rent them for their theaters. It is, of course, the basic principle of salesmanship in almost all other industries—the principle of selling over the counter to the customer something the customer has seen at close range and examined.

"I am confident that the Goldwyn productions will stand up under this close-range test of their values."

Ethel Clayton has sufficiently recovered from her injuries sustained in an automobile accident to allow her to work in "The Stolen Paradise" at the Peerless studio in Fort Lee. Joseph Kaufman, her husband, who was also injured in the same accident, still bears visible marks of the affair, but is busily engaged directing Marguerite Clark at the Famous Players studio.

* * *

"Mothers of France," the wonderful Sarah Bernhardt picture play recently purchased by World Pictures Brady-Made, was at first intended as a state rights proposition, but its new owners determined to give it to their regular exhibitors as a part of their regular program at regular prices.


S'HELP ME, THAT WOMAN COULD DRIVE TACKS WITH HER DOME!
ALL YOUVE GOT TO DO IS FALL OUTA THE CAR WHILE ITS GOIN'- YOU'LL BE SAFE AS A CHURCH!
I GUESS NOT— IM NO STUNT ACROBAT- BESIDES MY CONTRACT DONT CALL FOR IT!
I GET 5 PER AND THEY DONT THINK IVE EARNED IT UNLESS I BREAK A LEG!
YEP-TWO YEARS AGO SHE WAS WORKIN EXTRA FOR PAUL SCARDON
THORNTON FISHER

THE LEADING LADY REFUSES TO DO STUNTS

Grinding the Crank

With THORNTON FISHER.

Here we are together again.

* * *

And on the other hand if there was any sense to this stuff it wouldn't be on this page.

* * *

Or if you see it here it's foolish.

* * *

We shall not attempt to usurp the prerogatives of others on the staff. Louis Reeves Harrison will continue to evolve the deep stuff. Sam Spedon will continue to ask himself questions and answer them. Epes Winthrop Sargent will still try to convince promising young plumbers to stick to their natural bent. Carl Gregory F. R. P. S. (whatever F. R. P. S. means) will continue to refuse to indorse articles until they "show him." F. H. Richardson will still be at the receiving end of meals throughout the country. Messrs. Blaisdell, Grimm, Weitzel, M'Elravy and Judson will take the side streets to avoid actors whose pictures they have reviewed.

* * *

Into these departments our pen will never intrude except to pluck an occasional joy blossom. Laugh and the world laughs with you, weep and—you can get an emotional part in the movies.

* * *

Advertisement received too late to get into our ad forms. Wanted—Situation by a bright young man as badge polisher for Vitagraph.

* * *

In the filming of a five-reeler a camera man has discovered that he turned the crank 4,795,601 times.

* * *

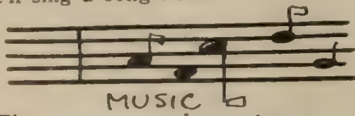
Fatty Arbuckle admits that he is the only movie actor who receives less than 10,000 bones a week.

* * *

Brains is a wonderful thing!

* * *

I guess we'll sing a song now.



There was a man in our town
And he was wondrous wise,
He paid a star ten thousand per
To help his sales to rise.
But when the tax man came around
With all his might and main,
He fired the star and said By Gar!
My profits 're on the wane.

* * *

Concerning the movies in war time: Carl Laemmle says "I believe emphatically in Universal training."

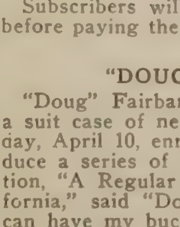
* * *

A well-known manager of a movie company in Jersey City says "It is not true that I am a Pathe-fist."

* * *

Sam Spedon asks in a recent number of the "World," "Why do stars start their own companies?" Either Sam hasn't looked over the salary lists lately or doesn't believe all he reads concerning stars' wages.

* * *



Who Isn't in Pictures.

Ura D. Flivver. Born in Hoboken, N. J., 1831. Raised on corn beef and cabbage. Blond eyes and blue hair. First appeared in "The Baby Carriage" and in "Long Clothes." Favorite roles: Those he takes after the alarm strikes seven.

Ura D. Fliver

* * *

Subscribers will please send in their subscription money before paying their income taxes.

"DOUG" LEAVES FOR THE WEST.

"Doug" Fairbanks, the smile doctor of screenland, with a suit case of new laughs, departed from New York Tuesday, April 10, enroute to Los Angeles, where he will introduce a series of new thrills in his second Artcraft production, "A Regular Guy." "I'll be glad to get back to California," said "Doug," before boarding the train, "where I can have my bucking broncho and breathe some real fresh air. I'm a fanatic on the open air idea—a regular gypsy proposition.

"We recently finished 'In Again—Out Again,' and started a new picture, 'A Regular Guy,' before leaving New York, which we hope to complete in Los Angeles. Gosh, I'm all sore—rode a horse on Fifth avenue—and I hadn't been in the saddle for over a year. This picture is somewhat of a novelty, if we don't ruin it in production. Taking seventeen people West with us this trip. A majority of the party have never been west of Broadway. Expect to remain in California for about three months—then we hope to go to Honolulu, if the war doesn't prevent the trip."

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Pathe Releases

"Sunshine and Gold," Five-Reel Baby Marie Osborne Picture, Installment 14 of "Patria," and No. 7 of "Mysteries of the Double Cross."

Reviewed by Edward Weitzel.

"Sunshine and Gold."

THE scenario of "Sunshine and Gold," the latest five-reel Baby Marie Osborne picture, made by Balboa, is considerably behind its predecessors in point of merit. The story opens with a birthday party at which the children give a performance of Cinderella. Little Marie acts the heroine of the glass slipper, and her performance serves to emphasize the fact that the instant she attempts to act in the accepted meaning of the word she becomes self-conscious and all her charm vanishes. Happily, this part of the picture is soon over and, in her proper person, the child's work becomes a reality to her and a delight to the onlooker. She has an adventure in a gypsy camp and more adventures with a grouchy old man, who turns out to be her grandfather. She wins him over and helps to end a quarrel that has estranged him from her father and mother. It isn't much of a story, at best, but Marie believes in it and lives it, and that is the main thing, after all.

Scene from "Sunshine and Gold" (Pathe).

As usual, Henry King and Daniel Gilfether are her leading male support. King also directed the picture.

"The Border Peril."

No. 14 of "Patria," the Pathe serial starring Mrs. Vernon Castle, is called "The Border Peril." The enemy advances on the army commanded by Donald Parr, and an example of mimic warfare is given that apparently falls but little short of the real thing. A line of trenches is used that is a counterpart of the genuine article, and the size of the forces on both sides and the skill with which they are handled keep the supply of thrills undiminished. Artillery is used with telling effect, and Patria brings the number to a close by fighting a duel in midair with one of the enemy's airmen. She fires the winning shot and the rival aeroplane falls to the earth. This effect is well handled.

"Into Thin Air."

"Mystery of the Double Cross" serial adds a new mystery to the story in "Into Thin Air," the seventh installment. The father of Philippa Brewster is attacked by Bridgey Bentley and the blame is cast upon Peter Hale. While Peter is clearing himself of the charge, the body of Mr. Brewster disappears from his home, and no trace of it can be found. The Masked Stranger does not fail to appear at the right moment and makes matters more perplexing than ever.

Paramount Shows Two Good Subjects

Blanche Sweet Featured in "The Tides of Barnegat" and Pauline Frederick in "Sleeping Fires."

Reviewed by George Blaisdell

IN "The Tides of Barnegat," an adaptation of the book by F. Hopkinson Smith, released by the Lasky company on April 12, we have a story containing few surprises, there is a sensing of the action to come. There is real strength in the ending, however. It is the touch that makes the picture. The script was written by Eve Unsell, and the direction was by Marshall Neilan.

Blanche Sweet portrays the role of Jane Cogden, who, to protect Lucy, an erring and extremely selfish sister, assumes the motherhood of a child whose unwedded father had been drowned at sea. Miss Sweet enters into the spirit of the character. Her work will be liked. Elliott Dexter is seen as Dr. Cavendish, the lover of Jane. Mr. Dexter gives us a wholesome characterization. Norma Nichols is Lucy, the sister concerned about her own happiness and about no one else's. Tom Forman is Bart, the betrayer of Lucy. Then there is little Billy Jacobs, always interesting. Others in the cast are Walter Rogers, Harrison Ford and Lillian Leighton.

The story carries the atmosphere of the seashore. Mr. Neilan has done well in his selection of backgrounds to simulate the New Jersey shore, not an easy matter in southern California.

"Sleeping Fires."

The Famous Players will release on April 16 "Sleeping Fires," a story by George Middleton. The subject is directed by Hugh Ford. Pauline Frederick has the leading role, that of Zelma Brice, a wife tied to a husband who bears that relation in name only. It is a story of the battle of a mother for the custody of her child, of a wife who has submitted to many indignities at the hands of a man whose name she bears. The picture has interest, enhanced by the portrayal of Miss Frederick, and strength as well.

Thomas Meighan is David Gray, a lawyer who by accident meets Mrs. Brice and becomes her counsel and her friend. Mr. Meighan has a personality that fits the role. He makes a splendid opposite for Miss Frederick and plays his part with marked skill. John Sainpolis is Brice, the husband who, after the departure of his wife from her home, installs his "secretary" as his "housekeeper." Mr. Sainpolis makes of Brice a good, all-around, polished reprobate, deserving sympathy of no one. Helen Dahl is the unscrupulous "secretary," who, in a scuffle with Mrs. Brice, so guides a pistol that when discharged it kills the head of the house. Joseph Smiley is the detective whose testimony at the trial of the wife brings about her acquittal. Maury Steuart is the child of the mismated pair.

Scene from "Sleeping Fires" (Famous Players).

There are situations that stand out. One of these is the suggestion to the attorney by the husband that the interest displayed by him in Mrs. Brice may not be wholly professional. It is an invitation to break the peace—and the invitation is accepted. The court scene is well staged. It is likely, though, that had the script been written by a lawyer he would have had a second attorney in charge of the case of the defendant. The first one was so deeply concerned in the outcome that he was not in a mental attitude to get the best results for his client. It is all interesting, nevertheless, even to the spectacle of witnessing Miss Frederick in a submissive, non-combative mood—something of a novelty.

"Sally in a Hurry"

Lillian Walker Featured in Artificial Five-Reel Vitagraph Blue Ribbon Feature.

Reviewed by Ben H. Grimm.

ARTIFICIALITY characterizes "Sally in a Hurry," a five-reel Vitagraph Blue Ribbon Feature, in which Lillian Walker is the leading player. There is scarcely any excuse at all for the story, which was written by A. Van Buren Powell. It is marked throughout by inconsistencies. It is wishy-washy and never rings true, and the leading characters are not real. This is not the fault of the players, for the film attests that they have struggled to their utmost with their roles. Miss Walker succeeds fairly well, but falls down once or twice when she overdoes the business of being cute. The leading characters are a girl waitress in a cheap beanery, and a young brother of an English Lord who comes to New York. Some of the things that each are made to do on the screen are highly improbable and not in keeping with their stations in life.

Scene from "Sally in a Hurry" (Vitagraph).

The picture might be generally classified as comedy-drama, but there is very little real comedy and very little real drama in it. Its only hope for any kind of success is the personality and popularity of Lillian Walker.

Director Wilfrid North has been responsible for several rather good local-color bits, and the production details throughout are moderately good. Inasmuch as the story needed considerable padding to bring it up to five reels, Mr. North has chosen the best padding material that he could find.

Heading the support to the lead is Don Cameron. Eulalie Jensen is seen as a vampire. Others in the cast are Thomas Mills, William Shea and Mrs. West.

The story tells of the attachment that springs up between the hash house queen and the young Englishman. This attachment is broken up by the plottings of the waitress' crook suitor, and a tough woman who can look like a lady. Things are brought to a happy adjustment when the waitress, doubling as a maid, shows the "lady" up as a crook. To clinch matters in the last fifty feet the English youth becomes a Lord through the death of his brother.

"The Butcher Boy"

Roscoe Arbuckle's First Two-Reel Paramount Offering Is a Whale of a Comedy.

Reviewed by Ben H. Grimm.

IF ONE laugh weighed an ounce, "The Butcher Boy," the first two-reel comedy made for Paramount by Roscoe Arbuckle, would weigh as much as "Fatty" himself. Crammed full of laughs and chuckles, the offering justifies the wide preshowing bookings of the Arbuckle comedies. Surrounded by a group of expert funmakers, "Fatty" comes up to even the most optimistic expectations. Evident all through the film are the comedy touches that have made Arbuckle a comedy name to be conjured with.

"Fatty" is first seen as a butcher boy in a small country store. He puts over a lot of comedy work in the store, and later takes a place behind the counter of the general section. It is here that one of the best comedy battles yet staged is seen. The main ammunition is flour, and what don't happen in that store when the flour-bombs begin to fly is hardly worth mentioning. The inevitable pie finishes the fight. Molasses is also used.

After the clouds of battle roll away the pretty daughter of the proprietor is sent to a seminary. "Fatty," love lorn, follows disguised as a girl. Can you imagine "Fatty" in the role of a sixteen-year-old girl. Well, he's just what you expect, only more so. "Fatty's" rival also disguises as a girl and goes to the school. In the school is where the comedian's dog proves himself as high in the canine world as his master is in the film comedy world. The dog might well be featured with his master.

Scene from "The Butcher Boy" (Paramount).

Al St. John is seen as the clerk. Josephine Stevens, a beautiful girl with an engaging personality, is seen as the cashier. "Buster" Keaton does some excellent comedy falls. Others on the screen are Arthur Earle and Agnese Neilson.

"How Uncle Sam Prepares"

Five-Reel Special Feature Produced by Hanover Film Company Shows Different Arms of the Service Training for War.

Reviewed by Edward Weitzel.

THE Hanover Film Company has placed a five-reel special feature on the market which it calls "How Uncle Sam Prepares." The picture opens with a short allegorical introduction, showing the condition of prosperity in the United States before the declaration of war and the welcome extended to all who seek shelter under the Stars and Stripes. The picture then takes up the subject of how the United States makes the necessary preparations when going into war. The manner of training used in all branches of the service is shown. The army, from the mustering in of recruits to the daily tasks of the seasoned soldier; infantry, cavalry, airmen, signal corps, the making of big guns—all are shown. In the naval branch of Uncle Sam's defenders the same thoroughness of illustration is given. Battleships, submarines, the new fleet of submarine chasers, torpedo boats, and the way in which the men are prepared for their duties aboard these different ships are reproduced with the aid of the actual craft and their officers and men.

Scene from "How Uncle Sam Prepares" (Hanover).

The reels are unflagging in interest, and furnish an excellent means of showing, as the title indicates, how Uncle Sam prepares.

"Darkest Russia"

Alice Brady the Star of a Five-Reel Peerless Screen Version of a Melodrama Showing Conditions in Russia That Happily No Longer Exist.

Reviewed by Edward Weitzel.

WHEN H. Grattan Donnelly, some twenty years ago, wrote "Darkest Russia" the incidents of the story were more or less true to fact. A brother and sister of Jewish parentage incur the enmity of two powerful Russian officials. Ilda, the girl, is loved by the son of Count Paul Nazimoff, and Ivan, her brother, wins the heart of the daughter of Constantine Karischeff, Minister of Police. When these facts are disclosed Ilda and young Nazimoff are sent to Siberia and, through a quarrel between the Count and the Minister of Police, Olga Karischeff is also exiled. The manner in which the plot is brought to a happy ending calls for considerable credulity on the part of the spectator.

"Darkest Russia," which is in five reels, produced by Peerless and released by the World Film, is frank melodrama. All the situations are intended to be played at high pressure, vigor of action taking the place of any real study of character or depth of thought. The spoken drama accomplished its purpose well enough, but the screen version is not quite so successful, mainly because the director has allowed several members of the cast to overact. Norbert Wicki is the worst offender.

Alice Brady as Ilda Barosky acts with feeling and commendable restraint, but her violin playing shows lack of training J. Herbert Frank and Jack Drumier are the most proficient members of the support. Lillian Cook and John Bowers also do good work. The production, generally, fulfills requirements. Travers Vale was the director.

Scene from "Darkest Russia" (World).

"The Easiest Way"

Seven-Reel Screen Version of Eugene Walter's Realistic Drama Presents Clara Kimball Young as the Unhappy Heroine—Selznick Pictures Release.

Reviewed by Edward Weitzel.

THE uncompromising truth was the watchword of Eugene Walter when he wrote "The Easiest Way." A seven-reel screen version of this vital drama has been produced by the Selznick company, with Clara Kimball Young in the role created by Frances Starr. If there are any moving picture exhibitors not familiar with the story, it may be stated that the heroine is an actress, an attractive young woman, who finds the struggle for existence too hard for her, and accepts the protection of a wealthy broker. Later she meets a penniless young reporter, and they both fall in love. Both are honest about their past lives and agree to overlook whatever has happened. The girl ends her affair with her protector and looks forward to the day when she and the reporter shall be married. While waiting for her lover to make a fortune in the West, she becomes disheartened by her struggle to secure an engagement, and goes back to her former companion. She makes him break his word to his rival, and the play ends with both men leaving her. The last seen of her in the version shown at the Rialto theater, New York, she has found another elderly protector. Another ending has been prepared. In this one she attempts suicide, is rescued, taken to a hospital and dies in the reporter's arms.

Only one thing could make such a story acceptable to people of intelligence and the right moral outlook—its truth. As a page from life, the life of temptation and bitter disillusion that many women are forced to lead in the struggle for a livelihood, "The Easiest Way" effects no compromise with fact. Weakness of character alone wrecks the happiness of Laura Murdock. She does not do wrong for love of the wrong, but from lack of will power to vanquish it. Such a woman is never outside the pale of human compassion.

The picture version adheres closely to the stage drama. A regrettable number of the skillful touches by which the author made clear the acts of his characters have been left out, but enough of the original material remains to hold the interest at all times, and to point the moral. Albert Capellani's direction is excellent throughout and Clara Kimball Young succeeds admirably in indicating the moods of Laura Murdock. Joseph Kilgour is seen in his original character of the broker—a flawless piece of work. Rockcliffe Fellows as John Madison, Louise Bates as Elfie St. Clair, Frank Kingdon as Burgess and Walter McEwan as Jerry contribute superior quality impersonations.

Scene from "The Easiest Way" (Selznick).

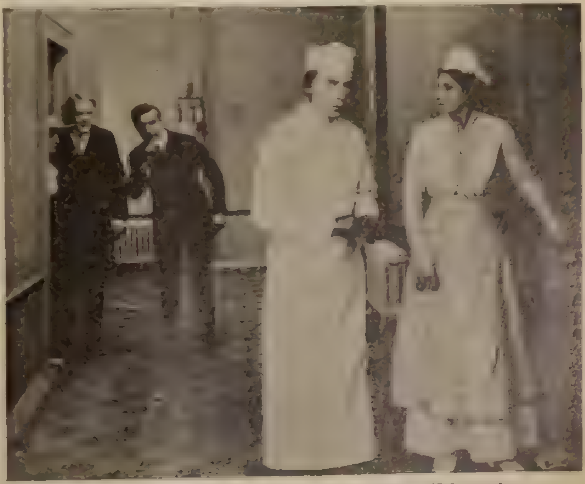
"The Great Secret"

Chapters Fifteen and Sixteen of the Metro Serial Starring Francis X. Bushman and Beverly Bayne Speed Up the Story's Intensity.

Reviewed by Edward Weitzel.

"The Test of Death."

AS THE Metro serial, "The Great Secret," nears its end, the interest is increased by the introduction of a new complication. Strong receives a letter from the Great Master concerning the secret of his (Strong's) birth. He hastens to him and is told that the information he wants will be his if he will help to further a plan that will put an end to Dr. Zulph's criminal career. Strong consents, and the Great Master explains his plan. He has a drug that will cause suspended animation, and another one that will counteract its effect. His plan is to feign death, and see what Zulph will do when he thinks he is no more. The plan is put into execution. While this is going on, Jane Warren, who has been run over by an automobile, is taken to a hospital. At the end of this episode the



Scene from "The Great Secret" (Metro).

two persons that can give Strong the information he is anxious to obtain are unconscious and may never be able to speak again.

"The Crafty Hand."

In the sixteenth chapter of "The Great Secret" Dr. Zulph goes to the home of "The Great Master," and comes away convinced of his death. The men under him are not satisfied with his report, however, and he takes them to "The Great Master's" tomb and shows them the body.

Strong next sets another trap for the doctor. He is told that Jane Warren, before she became unconscious, asked that he perform the operation required by her accident. Zulph sees a chance to put her out of the way forever, and eagerly consents. The incidents leading up to the scene in the operating room are full of suspense, and are played by the different members of the cast in the right tempo.

Two Kalems

"The Man From Tia Juana," An Episode of "The American Girl" Series, and "Bandit, Beware," a Ham Comedy.

Reviewed by Ben H. Grimm.

THIS two-reel episode of Kalem's "The American Girl" series, "The Man from Tia Juana," is a moderately good Western number, with a surprise finish. The story was written by Frederick R. Bechdolt, and the picture was directed by James W. Horne. The usual company of Kalem players is seen. There are several hold-ups in the two reels, much good and exciting horse riding, and enough melodramatic incident to satisfy anybody's taste for the wild and woolly.

The cashier of Roger King's bank plots with the "man from Tia Juana" to rob the ranch superintendent of bonds. He finally succeeds, but it develops that the "man from Tia Juana" is a celebrated cowboy detective, who arranged the plot to bring the cashier to justice.

Marin Sais is again seen in the leading role. She is supported by Frank Jonasson, Ronald Bradbury, Edward Hearn, Hart Hoxie and Edward Clisbee.

Scenes from "The Man from Tia Juana" (Kalem).

"Bandit, Beware."

A sufficient number of laughs are to be found in this comedy reel with Ham and Bud in the lead. Henry Murdoch does his share of the funmaking. Ham and Bud run across a bandit. They get his clothes and he is forced to travel with a maple leaf pair of trousers. Then Ham comes to a house where he meets a beautiful girl. Her jewels are swallowed by the vacuum cleaner. Enter the bandit, who is soon put in the refrigerator. Father, who was held up, comes back with Bud, and everything comes out all right. Directed by Al Santell.

"A Jewel in Pawn"

Ella Hall Featured in Five-Reel Bluebird—Directed by Jack Conway—Released April 16.

Reviewed by Ben H. Grimm.

CRITICISM will undoubtedly be aimed at "A Jewel in Pawn," the April 16 Bluebird release, because it lacks drama. It does lack drama, but as a whole the writer believes it to be the sort of a picture that goes well with the majority of picturegoers. This is true, first, because the human interest appeal is uppermost at all times, and when we are brought in sympathy with a young girl—especially when she is beautiful and has a winning personality—we cannot help but be interested in what happens to her. Pathos there is in the picture, but it at times becomes rather shallow. This shallowness is only apparent, however, when one stops to analyze, and as the picture is projected on the screen the several shallow spots are bridged to entertainment level by the high quality of production—the heart is temporarily neglected for the eye.

Ella Hall in the featured role is happily cast, and has been surrounded by a group of capable players. Walter Belasco does a quite good character bit as the old pawnbroker. Others in support are Antrim Short, Mrs. Maie Hall, Jack Connolly, George Pearce and Marshall Mackaye.

The story was written by Constance Crawley and Arthur Maude, and put into scenario form by Maie B. Harvey. It tells of a girl who is put in pawn by her mother, who married against her wealthy father's wishes. The girl wraps herself around the heart of the pawnbroker, and his heart-strings are broken when the grandfather of the girl finally finds her and brings her to his pretentious home. School makes a finished debutante of the girl, but when her grandfather objects to her pals from the shady side of the city she leaves him for the pawnshop. Here she marries the youth of her choice, and everything ends happily.

Scene from "A Jewel in Pawn" (Bluebird).

The production given the picture by Jack Conway is all that could be asked. The photography, lightings and film tinting are excellent.

"Her Temptation"

Gladys Brockwell in Fox Five-Reel Emotion Drama, Based on Hypnotic Influence, That Contains Many Theatric Situations.

Reviewed by Edward Weitzel.

THE five-reel Fox screen drama, "Her Temptation," is full of emotional opportunities for the star, Gladys Brockwell. A belief in powers of hypnotism that are nothing short of marvelous and a readiness to accept the author's explanations at any and all times are necessary, however, to the enjoyment of the spectator. The situations are full of theatric effect and ride roughshod over most of the laws of probability. For example, we are asked to believe that a physician possesses such a command over his fellow beings that he can hypnotize a fatally injured sailor into forgetfulness of his pain, and yet he permits a rival who practices the same art

Scene from "Her Temptation" (Fox).

to carry off his sweetheart and lead her to the altar, notwithstanding the fact that he (the physician) is able to work his will with the bridegroom, just as the wedding ceremony starts and make him proclaim that he is a murderer.

The conditions of the will left by Ralph Stuart is another example of machine made motive. He is too generous and too fine a nature ever to have given his entire fortune to his wife's sister.

Gladys Brockwell has the part of the young woman who marries an elderly admirer out of gratitude and discovers that the love she bore another man will not be denied. Miss Brockwell is an excellent type for emotional roles, and a beautiful woman. She has much to learn about acting for the screen, however, lack of the right kind of repose being her greatest need. The director has used altogether too many close-ups of her. She photographs well, but is shown so often staring into space with exactly the same expression that it becomes monotonous.

Ralph Lewis, Bertram Grassby, James Cruze and Beatrice Burnham are equal to their several roles.

"The Lonesome Chap"

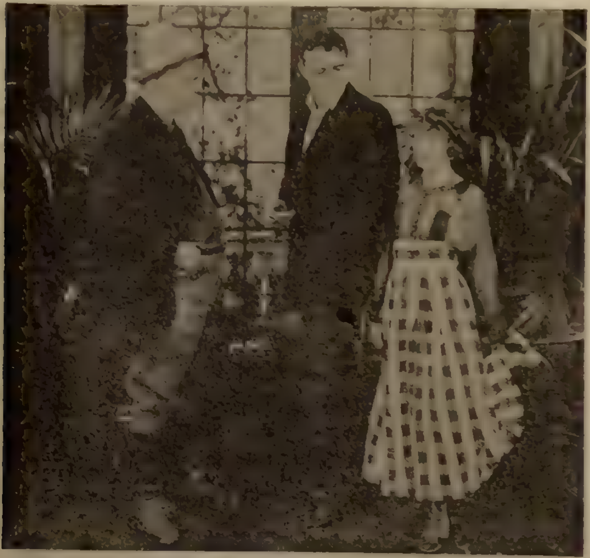
House Peters and Louise Huff the Stars of a Pallas-Paramount Picture That Is Wholesomely Entertaining Through All Its Five Reels.

Reviewed by Edward Weitzel.

EVERYBODY is going to accept "The Lonesome Chap" for a friend and take him and his little sweetheart into their affections. This five-reel Pallas-Paramount picture is so wholesome and entertaining it is impossible to resist its charm. We've often had the story before. "Daddy Long-legs" is only one of "The Lonesome Chap's" many brothers, but this version of the familiar story is told with such simplicity and naturalness, and the little girl and the big fellow she loves are both so likeable that to watch the plot unfold is like going back to some clear spring in the woods for another drink of refreshing water.

You remember how the little orphan girl finds a friend in the big-hearted chap, and, after she grows up to be a beautiful young woman and keeps on adoring her benefactor, he just won't see that she's as much in love with him as he is with her and gets to feeling awful lonesome until she takes matters into her own hands and shows him what a big stupid he's been? Well, it's all in the picture! And House Peters and Louise Huff fit into the two parts perfectly.

As Stuart Kirkwood the personality of House Peters is his strongest asset. The acting of the part does not call for any unusual talent, but Mr. Peters gives it thorough attention. Louise Huff as Renee d'Armond is called upon to portray a fourteen-year-old girl in the earlier scenes. She does it most convincingly, without resorting to any of the soubretish attempts to be "cute" that too often afflict childhood on the stage and on the screen. Little Miss Renee, reared in a Western mining town, is the child of her surroundings, a thoughtful little body, grateful of soul and quick to realise the kindly heart of the young mine owner and of his staunch old friend, "Doc" Nelson. And this is the way Louise Huff sees and suggests her.



Scene from "The Lonesome Chap" (Paramount).

John Burton is an ideal Doc and Senor Buzzi is equally well suited as Victor d'Armond. Eugene Pallette, J. Park Jones and Betty Jonson round out a satisfying cast. Most of the scenes were taken in the Sierras; the consequent gain in picturesque appeal is of great value.

"The Hero of the Hour"

Five-Reel Red Feather Production Features Jack Mulhall in Conventional Story of East and West.

Reviewed by Robert C. McElravy.

BRIGHT photography and attractive landscapes are the most appealing features of this production. They do much to strengthen a thin and familiar type of story concerning a young man who goes into the West to seek his fortune. The tale, written by E. B. Lewis and produced by Raymond Wells, is too slight of itself to hold the attention closely, but there is an irresistible appeal to the eye. The cattle round-up, for instance, is a memorable feature; also the feeding of the pigs and other "big ranch" scenes.

Scene from "The Hero of the Hour" (Red Feather).

Jack Mulhall plays the part of Billy Brooks, a son of a Wall street magnate. His aesthetic tendencies alarm his father, a hard-headed business man, and when Billy becomes a perfumery salesman his sire turns him out of house and home. Billy, determined to make good in his own way, starts West as traveling salesman for the perfumery house employing him.

While crossing the plains on the rear end of an observation car, in company with two pretty girls, he meets with a surprise. When the train draws up at a small station he is pulled off of it by a band of wild-eyed cowboys. They take him on horseback to ranch headquarters, where he is stripped of his Eastern garments and forced to wear cowpuncher attire. There is a girl in the case, named Mildred, who takes a liberal interest in his education.

It develops later that Billy's father is a party to the scheme, and the son turns the tables when his father comes West on a trip. This feature of the story is loosely constructed and lacks the suspense it might have had.

Others in the cast are Wadsworth Harris, Fritzie Ridgway, Grace MacLean, Noble Johnson, Fred Burns, M. K. Wilson and Eugene Owen.

Triangle Program

"Cheerful Givers," Featuring Bessie Love; "The Desert Man," with William S. Hart, and "Her Nature Dance," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"CHEERFUL GIVERS" is a humanizing story by Mary H. O'Conner, directed by Paul Powell, with a very sweet and attractive characterization of a cheery little girl, admirably impersonated by Bessie Love. Interest centers entirely upon this philosophic and big-hearted mite, upon her bright view of the struggle for existence and her generous sympathies. She is one of two daughters of Parson Deady (Spotteswoode Aitken), housekeeper and mother in a tiny way for the family of three, until it becomes augmented by seven children from an orphanage on which a mortgage has been foreclosed by an indurated money lender, a woman of no sentiment named Mrs. Gray. Mrs. Gray needs a servant, but not one of her own sex, as she has a susceptible son. Bessie needs the money to pay for her sister's musical education, and gets the job by disguising herself as a boy.

She wins the heart of Mrs. Gray, before her sex is discovered, by her economical management of the money lender's household, and the heart of young Gray, as well, all of which involves a pretty story, but the author is up against the inartistic necessity of making the play fit the cast, instead of the cast fit the play, and the seven children are literally dragged in, compelled to participate in the final melodrama, transported in a body to the money lender's house and utilized to discover who robbed the safe of a large sum of money, all of which is studio-made stuff of the kind which contributes little of interest to the story. The exquisite characterization gets over through skillful direction and acting and gives the release high value.

"The Desert Man" starts out with a tremendous possibility in the way of story interest, ranging high in prospective value, but it soon falls to a mere vehicle for Mr. Hart, and is bruised in the fall. Mr. Hart does almost exactly the same things he has done in other vehicles of this sort, and he contributes the leading line of interest through intense personality alone, but it is mere repetition to see him hold up a gang of border ruffians single handed while he effects a rescue. His acting has steadily improved, exhibiting a greater refinement of self-revelation to such an extent that one instinctively longs to see him in a really human characterization, instead of being perpetually presented as the dime-novel hero. It would be no loss to the producers if 10 per cent of what is paid this very interesting personality were paid for genuine plays of a quality in proportion to his capabilities.

Scene from "The Desert Man" (Triangle).

It is only suggestive criticism to indicate that finer opportunity for this star might easily prove a source of profit to the producers and of greater satisfaction to those who enjoy Hart's interpretations of character. It is down to a question of superior artistry in character portayal by authors who have story interest in mind, rather than outworn devices for putting a star in the limelight who can portray intense emotion and high flights of feeling such as are brought to the surface in actual conditions of real life. Outside of the Desert Man there is not a single strong characterization in the piece, simply a lot of feeble foils for one flaming hero of the old school. Interest in the play is confined to the unquestioned artistry of one actor playing to the galleries.

"Her Nature Dance" is a lively comedy depicting the adventures of a delicatessen proprietor of genuine terpsichorean talent who neglects his wife and children to become the leader of a body of ladies devoted to Greek outdoor dancing. There is some pretence to a story in this farce and enough ingenuity of incident to fill a five-reel feature. The funmaking throughout is fast and furious. The play will keep an audience convulsed with laughter.

"The Great Bradley Mystery."

Alma Hanlon Featured in Five-Reel Mystery Drama Produced by Apollo for Art Dramas.

Reviewed by Ben H. Grimm.

AN ACCEPTABLE offering in its class and of its type is "The Great Bradley Mystery," a five-reel drama produced by Apollo Pictures, Inc., for release on the Art Dramas program on April 19. The pictureplay, in which Alma Hanlon is featured, was written by Edward Ellis, who also plays a prominent part. There is a certain amount of suspense and sustained interest to be found in the picture as directed by Richard Ridgely—enough to keep the spectator's interest alive during the running of the five reels.

The chief fault with the production is that there is no absolute centralization of interest—the four leading characters command about equal attention, and one's sympathy with one character is constantly being switched to one's feeling of animosity toward another. This may make for added mystery, but it allows the viewer's consciousness to get off the main theme occasionally. However, the characters are so well drawn by the players that this may be permissible. Another inadvertency is that one of the character's relation to another is not registered early enough.

The story brings on the screen a few clever touches. It tells of two business partners who are rivals for the hand of a girl. Intrigues are many. The senior partner is the father of the unborn child of his Italian stenographer. The stenographer is the daughter of the janitor of the office building. The girl is logically led to believe that the junior partner, whom she favors, is the guilty one. He goes West and the senior partner marries the girl. She learns from the lying stenographer that her husband is the guilty one. The stenographer's father vows vengeance, and as he goes to kill the senior partner he sees the man lying dead in the office. The janitor is accused, but is saved by the story of the junior partner. It develops that the senior partner was accidentally killed during a fight with the junior partner.

Alma Hanlon is both beautiful and capable. Edward Ellis does his usual good work. Florence Short and Bigelow Cooper are both good in character parts. Edward Earle works satisfactorily. Andy Clarke is also in the cast.

"A Magdalene of the Hills"

Mabel Talliaferro in Five-Reel Rolfe Photoplay of the Tennessee Mountains Has Congenial Role in Well Made Screen Drama—Released by Metro.

Reviewed by Edward Weitzel.

THE familiar story of the Southern mountain girl and her wealthy lover from the North is told again in "A Magdalene of the Hills," a five-reel photoplay, produced by Rolfe and released by Metro Pictures corporation. Any want of novelty in the theme, however, is largely compensated for by the concise manner of its telling and the quality of the acting of Mabel Talliaferro in the leading part. The production, also, is a thoroughly good one. The scenes were taken in the exact locations called for by the scenario, and are often of rugged beauty.

A few minor incidents are not in keeping with the line of conduct to be expected from some of the characters; but, in the main, the plot is handled consistently, and, as the darky preacher declared about the sun, "It do move."

Renie Mathis, the young mountain girl, earns her title of Magdalene because she is led to believe that her marriage to an educated young Northerner was not legal. Renie goes through a deal of unhappiness before matters are cleared up, a charge of murder being the last burden fate loads her with. Mabel Talliaferro is appealingly human in the part and acts her dramatic scenes with much power. The touch of natural refinement she gives to Renie is greatly in the girl's favor. William Garwood as Eric Southard and Frank Montgomery as Renie's father are both excellent.

"Our Fighting Forces"

Two-Reel Pathe Preparadness Picture Shows Uncle Sam Making Ready for War.

Reviewed by Edward Weitzel.

THE Pathe company has released a two-reel preparedness picture under the title, "Our Fighting Forces." It gives a comprehensive and highly interesting insight into the method by which the United States Government is making ready the army and navy for their part in the conflict with Germany and Austria. All the different branches of the service are shown at work, from the moment the raw recruit is sworn in until he becomes a first-class fighting man. The reels have been selected with care, and their timeliness should make them doubly interesting.

Butterfly Pictures New Universal Brand.

A new brand of feature photoplays will be offered for release through the Universal exchanges under the brand name of Butterfly Pictures. These releases will be five reels in length and will be produced by the Universal Film Manufacturing Company at their studios in California.

It is the intention of the Universal officials to present only the highest type of photodrama under the new Butterfly trademark. The stories for these productions will be by noted authors and scenario writers entirely. The casts for the pictures will be selected with unusual care for the fitness of the actors assigned to portray the roles which they interpret, and the pictures will be directed by leaders in this branch of the film profession.

Butterfly Pictures will be advertised extensively in the trade journals, newspapers and nationwide billboard space will be taken. The Universal advertising department is already preparing some very attractive material announcing the new features. The first of the Butterfly features will be "Eternal Love," a five-part romantic drama in which Ruth Clifford and Douglas Gerrard play the leading roles, which will appear May 7.

"Ne'er Do Well" Sold for Southern States.

Sol L. Lesser, who a short time ago announced that he would hereafter exploit his production, "The Ne'er Do Well," through his own offices throughout the country, except in those territories where he had no affiliations, announces the sale of the Southern states to Tandy & Lynch, of the Southern Paramount Company.

The states of Alabama, Mississippi and Louisiana will be distributed through the New Orleans exchange located at 814 Perdido street. North and South Carolina, Georgia, Florida and Tennessee will be distributed through the Atlanta exchange located at 51 Luckie street. Messrs. Tandy & Lynch announce that they are now prepared to accept bookings on this notable feature.

Childers Picture Completed.

"The Auction of Virtue," the United States Amusement Corporation production starring Naomi Childers, has just been completed by Herbert Blache. It will be released on Art Dramas program.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE MYSTERY OF ROOM 422 (Kalem).—A one-reel number of the "Grant, Police Reporter" series that has evidently been on the shelf for some time. The story is not much in this reel, but the thrills are good. Grant reaches a hotel room by a dangerous swing on the rope that he cuts away from a scaffold. Later he leaps across an areaway to a fire escape. He solves a murder mystery George Larking is supported by Director Robert Ellis and Ollie Kirkby.

BANDIT, BEWARE! (Kalem).—A quite good Ham and Bud comedy reel. Henry Murdoch does his share of the funmaking. Ham and Bud run across a bandit. They steal his clothes and the automobile which the bandit took possession of. Ham meets a pretty girl. Her jewels are swallowed up by the vacuum cleaner in her home. The bandit comes into the house and Ham puts him in the refrigerator. Later Bud and the girl's father come into the house. The jewels are discovered and everything is all right.

MR. BINGO, THE BACHELOR (Selig).—A fairly good comedy reel with John Lancaster and Lyllian Leighton in the leading roles. Bingo, the bachelor, has a hard time ducking insurance solicitors, but Nifty Nettie leads him a merry chase. She finally gets him into a compromising situation and threatens to scream unless he signs "the papers." He signs.

General Film Company Specials.

LOCAL COLOR (Essanay).—A thoroughly enjoyable two-reel drama. The story tells of a young writer who in search of local color gets it. He runs across a band of crooks and turns them over to the authorities, and incidentally finds the one girl. Webster Campbell is cast as the young writer. Also seen on the screen are Alice McChesney and U. K. Houpt.

THE MAN FROM TIA JUANA (Kalem).—A moderately good two-reel number of "The American Girl' Western series. There is a surprise finish. There is much good riding and exciting incident. The cashier of Roger King's bank plots to rob the ranch superintendent of bonds. He is successful, but it develops that his colleague is a cow-boy detective. A review is printed on another page of this issue.

THE DAUGHTER OF GAS HOUSE DAN (Selig).—A worth-while two-reel drama played by a capable cast. The reel tells of the daughter of a shady politician who is educated in France, but kept in ignorance of her father's method of making a living. A forged cablegram informs her of her father's doings. She comes to America and is responsible for his reformation. There is love interest, too, in the film.

Art Dramas, Inc.

THE GREAT BRADLEY MYSTERY (Apollo), April 19.—A five-reel mystery drama featuring Alma Hanlon—an acceptable offering in its class and of its type. The story, written by Edward Ellis, tells of the events leading up to the murder of a man who betrayed his stenographer—the daughter of a janitor. Good acting characterizes the picture. A longer review is printed elsewhere in this issue.

Bluebird Photoplays, Inc.

A JEWEL IN PAWN, April 16.—A five-reel offering with Ella Hall in the featured role, that should go well with the majority of picture-goers. The human interest element is uppermost at all times. There is little drama in the piece, but it is, nevertheless, an entertaining photoplay. Production details are excellent. Reviewed in this issue.

Fox Film Corporation.

HER TEMPTATION (FOX), April 9.—Gladys Brockwell is the star of this five reel picture, which may be classed as an emotional melodrama. It is effective in its own way, and is very well played. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

SALLY IN A HURRY, April 16.—Lillian Walker is featured in this five-reel comedy-drama. The picture is artificial throughout. The chief characters are a waitress in a cheap beanery and the young brother of an English lord. A full review is printed in the review columns of this issue.

Hanover Film Co.

HOW UNCLE SAM PREPARES, April.—The five reels of this preparedness picture show the methods by which both arms of the service get ready for war. A longer review is printed on another page of this issue.

Metro Pictures Corporation

THE GREAT SECRET (Metro), April 16.—Chapter 15 of the Metro serial is called "The Test of Death" and chapter 16 "The Crafty Hand." They are both full of action and are reviewed at length on another page of this issue

A MAGDALENE OF THE HILLS (Rolfe), April 16.—Mabel Talliaferro is featured in this five-reel photoplay of the southern mountains. The story is well told and the scenes were taken in the locality mentioned in the plot. The picture is acted cleverly by the star and her support. A longer review is printed on another page of this issue.

THE LOVE DOPE (Metro), April 30.—Ralph Herz is the leading funmaker in this one-reel farce, written by Jack Gormon. As the title implies, a wonderful medical discovery enables the hero to make every woman he meets fall in love with him. The reel is broad farce and well adapted to the methods of the star.

Mutual Film Corporation

MUTUAL TOURS NO. 23 (Gaumont), April 10.—The subjects contained in this number of the series are "Parks and Gardens of Paris," "Lisbon, Portugal" and "Volendam, Holland." The illustrations are all interesting, while the Holland number is perhaps the most attractive in detail. A full review of these subjects will be found in the Motion Picture Educator of our issue of May 5.

MUTUAL WEEKLY 119 (Gaumont), April 11.—Interesting items of this number show interned German soldiers at Atlanta, Ga., Uncle Sam's dreadnoughts at Hampton Roads, hill climbing by motorcycle at Capistrano, Cal., Miss Jean Rankin, first woman to take her place among the nation's lawmakers, citizen soldiery at New York demanding real rifles instead of wooden ones, and at Venice, California, women joining the naval militia.

HER HERO (Strand), April 11.—This is a pleasing one-reel comedy featuring Billie Rhodes. The story treats of what happened to a certain young man who in donning a borrowed coat leaves his wallet behind. The result is that when he reaches the country club with the girl he adores and her chaperon he finds himself without the necessary cash to carry out his part of the bargain. In rescuing the young lady's purse from a thief he slips a twenty-dollar bill out of it into his own pocket, and is arrested for trying to pass counterfeit money. The situation is amusing and the comedy is well carried out.

THE GYPSY PRINCE (Cub), April 12.—A slapstick comedy featuring George Ovey. In the picture Jerry, mistaken for a thief because he has accidentally picked up a wallet dropped by the real thief, is arrested and escapes on one of the police horses. In his flight he lands in a gypsy camp and is captured and made a prince by the gypsies. But when he sees the homely woman to whom they intend marrying him he seizes the youngest and prettiest gypsy maid, mounts his horse and flies. The pursuit and consequent fight afford amusement.

WHEN MARY TOOK THE COUNT (Strand), April 18.—Billie Rhodes is the featured member of the cast in this one-reel comedy, assisted by Jay Belasco. As a bit of legitimate comedy the picture is very fair, and shows how a young woman becoming estranged from her lover is tricked by lover and father. Discovering that she is advertising in the paper for a husband, the father summons the lover and between them they hatch a plot whereby the young man is to disguise as a count and answer the advertisement. The young woman accepts him, but on the day of the approaching marriage summons her former lover. At the altar the disguise is cast off and all is well. Rather amusing.

Mutual Film Corporation Specials.

JOLTED JUSTICE (Vogue), April 14.—Rather an amusing farce comedy in which a certain judge becomes infatuated with a dancing girl employed at a side show at the beach. His wife, a very stern member of her sex, is always in his wake, and is on hand when the girl and her companions are being tried before the judge for appearing on the beach without stockings. A pair of trousers that have been accidentally extricated from the judge in one of his maneuvers on the beach, by a jealous rival, is the cause of considerable trouble in the court, and also of his being severely trounced by his wife.

THE CURE (Chaplin), April 16—To lovers of Chaplin comedy "The Cure" will appeal, not as the best Chaplin effort, but as contrasting favorably with previous efforts. It cannot, for instance, compete with "Easy Street," but contains in the second reel some excruciatingly funny moments, particularly in the scenes at the baths. "The Cure" is a hospital resort where people go to recover from various nervous diseases, including the drink habit. The throwing of some bottles of liquor into the pool which is supposed to containing healing waters causes the inmates to become intoxicated. The final scene shows the comedian disappearing forever in this pool.

ENVIRONMENT (Mutual Star Production), April 16.—A five-part production featuring Mary Miles Minter. The picture does not in any way do justice to the ability of this attractive star, and is based on what is intended to be a story, but which sifted down is nothing more than a series of incidents in which the child of a drunken father is always the central figure. An attempt is made to play up the charms of Mary Miles Minter. Frequent closeups and much padding is the result.

SHORTY LAYS A JUNGLE GHOST (Monogram), April 16.—The 14th number of "The Adventures of Shorty Hamilton," in which he takes a trip to the Philippine Islands in search of his sweetheart, Anita Kellar, is one of the best of the serial. Here he discovers a plot headed by a spy to steal certain Government plans and to raid the island. Shorty is instrumental in working vengeance against the "ghost" of the jungle, who is also supposed to have killed Anita.

THE RAILROAD RAIDERS NO. 2 (Signal), April 16.—"A Double Steal" is the title of this number of the serial. The story number centers around the stealing of a collection of valuable jewels. Hearing that the owners are passing through on a certain train two different parties plan to steal the jewels. One of these parties has duplicates made of the collection and boards the train intending to drop the real jewels out of the window to the pawnbroker. The game miscarries, however, and the jewels are dropped into an ice cart instead. The railroad raiders also enter into the game but are foiled by Helen's manipulations.

Paramount Pictures Corporation

THE SCHOOL FOR HUSBANDS (Lasky), April 5.—As pointed out in the review printed last week, this is an excellent picture, a bright comedy. Fannie Ward is the featured player, and she is well supported by Jack Dean, Mabel Van Buren and Frank Elliott.

THE COST OF HATRED (Lasky), April 9.—A tragic story, with an impressive denouement. Theodore Roberts splendidly portrays a role of hate, induced by great wrong. Kathlyn Williams, too, is strong in a dual characterization. The subject was reviewed in our issue of last week, on page 448.

THE TIDES OF BARNEGAT (Lasky), April 12.—An adaptation of the book by F. Hopkinson Smith. Blanche Sweet is featured, under the direction of Marshall Neilan. The subject is well made. It will measurably interest. The ending is strong, there being a touch of real drama. It is reviewed in another column.

SLEEPING FIRES (Famous Players), April 16.—Pauline Frederick is seen in this subject as a wronged wife and plays her role with her usual strength and reserve power. Thomas Meighan also has a good role and plays it in fine style. It is a good picture, as is pointed out in a review in another column.

THE LONESOME CHAP (Pallas), April 19.—Everything about this five-reel picture is in its favor. House Peters and Louise Huff are the stars. A longer review is printed on another page of this issue.

Pathe Exchange Inc.

THE BORDER PERIL (International), April 15.—Number 14 of "Patria" shows a lively clash between Patria's army and the foes across the border. A longer review is printed on another page of this issue.

ROBBERS AND THIEVES (International), April 22.—A Katzenjammer Kids cartoon comedy, the twins play a number of novel and amusing tricks on the captain with the help of a vacuum cleaner. Tree Surgery, an interesting educational, is on the same reel.

OUR FIGHTING FORCES (Pathe), April 29.—A timely two-reel picture showing the preparations being made by this government for war, it is given a longer review on another page of this issue.

IN AND AROUND SAN DIEGO (Pathe), April 29.—The sixth number of the Combitone series is particularly interesting. It shows Balboa Park, the seals on Coronado Island and the method by which sea weeds for potash is gathered in the Pacific Ocean.

THE HORNETS OF THE SEA (International), April 29.—These interesting views of the speedy boats that are intended to combat the enemy's submarines are on the same reel with a Krazy Kat cartoon, "The Cook." The latter is very amusing.

INTO THIN AIR (Astra), April 29.—"Mystery of the Double Cross" serial, number 7, adds a new complication that will be difficult to unravel. A longer review is printed on another page of this issue.

FLORENCE ROSE FASHIONS, NO. 29 (Pathe), April 29.—"Smart Modes' is the appropriate title of this number of the Florence Rose Fashions. It is on the same reel with "Across British India," a well-taken educational showing Madras, the holy city of Benares, and other famous spots.

MAX WINS AND LOSES (Pathe), April 29.—A one-reel Max Linder comedy, the picture is amusing but its chief merit is the beauty of the winter scenes taken in Switzerland. It will please wherever shown.

SUNSHINE AND GOLD (Balboa), April 29.—Another of the Baby Marie Osborne comedies, this five-reel picture is not as well supplied with a plot as the former releases, but the little star is as charming as ever. It is reviewed at length on another page of this issue.

Universal Film Mfg. Company

ANIMATED WEEKLY, NO. 67 (Universal), April 11.—Patriotic themes in this country are given particular attention in this number, which bristles with war views. Billy Sunday in New York is also a feature.

THE HOME WRECKERS (Nestor), April 23.—A comedy number, by G. B. Hoadley and F. A. Palmer, featuring Eddie Lyons, Lee Moran, Edith Roberts, Fred Gamble and Lydia Yeamans Titus. The young men pose as "home wreckers," furnishing lady vampires to lure away husbands. The idea is a good one for a burlesque, but does not get over with any degree of strength. A fair subject.

THE THOUSAND-DOLLAR DROP (Victor), April 4.—An amusing domestic comedy, featuring Ralph McComas, Eileen Sedgwick and Milton Sims. The hen-pecked husband studies hypnotism in order to subdue his wife, but his instructor is a faker and he fails. This works up to a funny close.

TWIXT LOVE AND DESIRE (Laemmle), April 25.—A story of the French Latin quarter, by E. M. Ingleton, featuring Irene Hunt as a young model who toys with the love of two men. This is slight in plot, but well handled. Miss Hunt plays with vivacity and intelligence. The close is quite pathetic. Richard Ryan and Leo Pierson are also in the cast.

THE TOWNSEND DIVORCE CASE (Rex), April 26.—A pleasing court story, by Bess Meredyth, featuring Gretchen Lederer, Jean Hersholt and Roberta Wilson. Mrs. Townsend has brought suit for divorce against her husband, naming a young girl as corespondent. His story comes out during the court action and reveals that his interest in the girl was simply a fatherly one. This is well constructed and makes a pleasing subject.

THE WOODS ARE FULL OF 'EM (Victor), April 27.—A farce comedy located at a mountain summer resort, by Harry Wulze. Ernie Shields, Yvette Mitchell and others appear. The action centers about the report of an escaped lunatic. Various guests are suspected and numerous chases follow. The movement is swift and some fairly humorous situations arise.

THE LEAK (Joker), April 28.—A comic number, by Jack Cunningham, featuring Wm. Franey, John Cooke, Milburne Moranti, Lillian Peacock and Wilton Uhl. Franey plays the part of a hobo who drops off in a small town and plays the part of detective in order to round up the local barber for bootlegging. The sale of booze in the barbershop makes the best feature of this. A fair number of the type.

Universal Film Mfg. Company Specials

THE DEATH WARRANT (Imp), April 22.—No. 6 of "The Voice on the Wire" series. Another absorbing episode, in which an old man named Carns is killed in the home of Shirley by the mysterious Japanese heart punch. This time the full figure of a man, with muffled face and attired in black, is seen in the act of committing the murder. The mystery is baffling and well protected, and the installments are notable for their excellent suspense.

THE MARKED ROOM (Universal Special), April 23.—No. 7 of "The Voice on the Wire." Detective Shirley, after his escape from the "death punch" in the Pullman car, succeeds in releasing Polly from her captors. She is suspected by the police of being an accomplice of Red Warren's gang. Later, after Shirley proposes to her, she is again abducted. The "voice" warns James Welsh to beware of death. This is a characteristically mysterious number and continues the interest strongly.

THE FOREST NYMPH (Gold Seal), April 23.—A picturesque three-reel number featuring Bartine MacDonald as a girl of the wilds. Other characters are a half-witted boy, a rough character named Luke, and a stranger who is pursued by the law. The girl falls in love with the latter, and they meet with some stirring adventures. There is a wealth of charm in the settings and the photography is excellent. The bathing scenes are frank, but carefully handled and should not offend. The story itself is entertaining and well presented. A very good offering of the outdoor love story type.

THE HERO OF THE HOUR (Red Feather), April 23.—A five-reel number written by E. B. Lewis and produced by Raymond Wells. Jack Mulhall is featured as an Eastern youth who goes West as a perfumery salesman. He is taken in hand by a bunch of cowboys, who break up his "ladylike" tendencies and make a man of him. The story is very conventional. It is, however, brightly pictured and has a number of interesting light touches in it. From a scenic standpoint it is unusually pleasing. It is not an unusual production, but strikes a happy average. Others in the cast are Wadsworth Harris, Fritzie Ridgway, Grace MacLean and M. K. Wilson.

HER WAYWARD PARENTS (Victor), April 26.—A two-reel number by Clover Roscoe featuring "Daddy" Manly, Mrs. Benson and Loraine Otto. The aged couple are delightful in this, and the opening scenes, where the daughter upsets their quiet life with her hygienic notions, is very amusing. A flash or two of the bathing scenes would be sufficient. The close could have been stronger, but, as a whole, the production is unique and entertaining.

THE TRAIL OF HATE (Bison), April 28.—A two-reel number featuring Jack Ford; Jack Lawton, Duke Worne and others. Part of the action, which is spirited, occurs in the West, and the story then continues in the Philippines. The construction is a little jerky in places, but certain scenes lift it out of the ordinary, such as the stage holdup, the ambush, attack on fort, etc. The plot concerns an unfaithful wife, whom the husband rescues only to send her back to her false lover.

Selznick Pictures

THE EASIEST WAY, April.—A seven-reel version of Eugene Walter's famous realistic drama. Clara Kimball Young has the leading part. The story is a powerful one and has been given a worthy production on the screen. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

HER NATURE DANCE (Mack Sennett Keystone), April 8.—A lively farce from beginning to end, one in which there is a vast amount of amusing ingenuity, a winner in any audience.

Manufacturers' Advance Notes

"TWO-DOLLAR GLOVES" (Selig).

"Two-Dollar Gloves" is the latest of Selig multiple reel dramas to be announced for release in General Film service. It is written by Ade Ford Pitney, and directed by Otis B. Thayer.

"Two-Dollar Gloves" tells the story of a close-fisted small town merchant who refuses to permit his daughter, Cleo, to spend any money. The girl, seeing her friends wearing nice clothing and seeing them well supplied with spending money, resolves to do likewise and draws her savings. Her action results in a love romance. This drama carries clear-cut photography, plenty of action and some good scenery.

Scene from "Two-Dollar Gloves" (Selig).

"Romance and Roses" is the title of the latest Selig farce comedy, announced by General Film service. Among the stars who enact this comedy can be mentioned John Lancaster, Lyllian Leighton, Wm. Scott and Irene Wallace.

BESSIE BARRISCALE ON TRIANGLE PROGRAM.

Perhaps the most interesting announcement in connection with the Triangle feature releases for May 6 is the news that Bessie Barriscale will return to the program. After an absence of several months, during which she is said to have completed nine big productions, Miss Barriscale will be shown in an unusual Kay Bee drama, entitled "The Snarl," written by Leona Hutton and Lambert Hillyer and directed by Raymond B. West under the personal supervision of Thomas H. Ince. On the same release date, Elmo Lincoln and Carmel Myers will be featured in a Fine Arts comedy dramatic action, known as "Might and the Man," written by F. M. Pearson and directed by Edward Dillon.

As the star of "The Snarl," Bessie Barriscale will play a dual role. The story, which is the essence of unique drama, tells of the strange happenings which destiny held in store for twin sisters, both beautiful, but absolutely unlike in character. One is earnest and self-sacrificing, the latter selfish, vain and egotistical. How both girls become entangled in the affairs of a young millionaire, with love and loyalty finally triumphing over mockery and stealth forms the basis of an absorbing plot. Miss Barriscale gives two splendid impersonations of the sisters, the distinctions in characterizations being brought out with vivid and incisive skill.

In "Might and the Man," Elmo Lincoln takes the part of a physical trainer at a millionaire's sanitarium. One of his patients is a wornout business man, suffering from indigestion and nerve strain. By a vigorous course of training, during which he rules the millionaire with a hand of iron, Lincoln finally gets the money king in first-class condition. This so pleases the latter, that he takes the trainer home to live with him. Here Lincoln is instrumental in foiling the plans of a gang of swindlers who seek to secure data regarding the manufacture of war materials from the rich man's private safe. The debutante daughter of the house, played by Carmel Myers, falls in love with the young Hercules. But he prefers the cook, who has won his heart with her surpassing pies. How Lincoln jilts the beautiful heiress to marry this culinary marvel adds both suspence and laughter to the plot.

CHANGE IN FLORA FINCH TITLE.

The H. Grossman Distributing Co., Inc., which controls the releases of the Flora Finch Comedy Films Corporation, announces that it will be impossible for them to issue the first release under the title advertised. The first of these comedies has been given to the trade as a travesty on "War Brides." The company has received a communication from Lewis J. Selznick, through his attorneys, threatening suit if the title of the Nazimova production should be used, in view of his holding the copyright and the motion picture right in accordance with the vaudeville sketch entitled "War Brides," in which Mme. Nazimova recently appeared. For this reason Miss Finch's first comedy vehicle will be entitled "War Prides." The trade may feel safe, however, that the change in the title does not interfere with the fun in the picture. The war prides in the story are Franco Supo, Sandy Hook and Little Bo-Peep. Miss Finch's wardrobe, which represents the choicest selection from the Woolworth 5 and 10 cent stores, will not be affected by the new title, nor has the change in title necessitated augmenting the cast with recruits from the Bronx Zoo. Those parts of the story relating to astronomy, political economy, and the raising of babies and wood alcohol remain just the same as ever. It is further announced that the two colored children in the picture will remain black in spite of the change in the name of the play.

"THE MILLIONAIRE'S DOUBLE" (Metro).

A new Lionel Barrymore picture will be released on the Metro program April 30. This will be "The Millionaire's Double," written by June Mathis and directed by Harry Davenport. It is a different sort of story from this popular star's most recent success, "His Father's Son," written by Channing Pollack and Rennold Wolf, but at the same time has much of the humor and action noted in that picture. B. A. Rolfe presents "The Millionaire's Double," which has been produced by Rolfe Photoplays, Inc., for Metro Pictures Corporation.

Evelyn Brent has the part of the "widow." Miss Brent's piquante personality is well known to screen patrons. She has appeared for Metro in a number of Popular Plays and Players releases, including "The Iron Woman," "The Strength of the Weak," and "The Lure of Heart's Desire."

The principal villain part is in the hands of Harry S. Northrup, who is seen as Richard Glendon. Mr. Northrup has been seen in Famous Players, Triangle and Vitagraph releases, and has long been a favorite figure in Broadway productions with such stars as E. H. Sothern, Henry Miller and William Faversham. John Smiley and Louis Wolheim are other well-known members of the cast of "The Millionaire's Double."

Scene from "The Millionaire's Double" (Metro).

Metropolitan scenes of interest and activity are shown in this feature production, among them being glimpses of New York harbor and a New York telephone exchange in operation.

Week's Work at Fox's

Five Subjects Finished and Others Started—Fox Still at Western Studio.

THE week just past marked the completion of five new photoplays in the William Fox studios. Four of the subjects were made on the West Coast and one in Fort Lee, N. J. Chronologically, this is how the entries finished:

On Monday, Frank Lloyd completed a new William Farnum feature. Tuesday saw Richard Stanton putting the final thrills into Dustin Farnum's second William Fox production. Thursday was the last day of work on R. A. Walsh's new picture starring Miriam Cooper. And by Saturday sundown, the crank had turned its last on Otis Turner's forthcoming George Walsh vehicle. In the Eastern Fox plant, director John G. Adolfi finished another June Caprice subject, "A Small Town Girl," and like his brother film-makers, immediately set to work on a new story.

William Farnum's photodrama will be his third super de luxe picture of the year and will be released for the week of April 30 under title of "American Methods." "A Small Town Girl" will also be issued on that date. In Mr. Farnum's supporting cast will be Jewel Carmen, Bertram Grassby, Willard Louis, Alan Forrest, Josef Swickard, Lillian West, Genevieve Blinn, Florence Vidor and Marc Robbins. The story is founded on George Ohnet's widely read novel, "The Ironmaster."

William Fox himself is still at the Hollywood, Cal., studios, and announces that he has engaged C. M. Franklin to direct Gladys Brockwell's next screen drama. Mr. Franklin is one of the two Franklin brothers (Sidney A. is the other) who have always worked together on each of the many productions they have directed in the past. This will be the first time that either has supervised a picture alone. The largest glass stage in the world is now being erected at the Fox plant in Hollywood. It measures 400 by 100 feet and when completed will be entirely covered with glass plates.

In the East, June Caprice celebrates this week her first anniversary in motion pictures. It is just one year since William Fox himself discovered her in Boston. During the time that has passed since then, Miss Caprice has starred in seven films, "A Small Town Girl" is her eighth.

Both Miss Caprice and Stuart Holmes will be well under way on new subjects by next week. The casts will be completed by tomorrow, Harry Blakemore has been chosen for a part in the Caprice feature, and Wanda Petit and Dan Mason have already been selected for Stuart Holmes' next production.

"THE FLASHLIGHT" (Bluebird).

The Bluebird set for release May 21 carries many details of advertising interest to the exhibitor and his public, prime importance attaching to the fact that "The Flashlight" brings Dorothy Phillips forward for her regular monthly appearance in the series. Another interesting item is the fact that Ida May Park, Bluebird's new woman director, furnishes in this feature her first production. Miss Park has always worked with her husband, Joseph De Grasse, furnishing scenarios for Bluebirds as well as assisting in the direction—but in turning out "The Flashlight" she has worked entirely alone in providing both the scenario and direction.

Scene from "The Flashlight Girl" (Bluebird).

Albert M. Treynore's magazine story, of the same title, furnished the basis for the photoplay. Miss Park took her company into the Sierra Nevadas and combed the mountains for some of the most picturesquely beautiful setting a Bluebird has ever carried. As the action takes place largely out-of-doors, natural settings were required to frame the scenes in appropriate and impressive surroundings. Weeks were spent in finding proper locations, and the result promises to lend a delightful appeal to the eye while the interesting story progresses through sensational scenes to a "surprise" finish.

Lon Chaney and Wm. Stowell will, as usual, lead Miss Phillips' supporting company, other players including Evelyn Shelby, Mark Fenton, Chas. C. Jackson, Clyde Benson, Geo. Berrill and Alfred Allen.

"DARKEST RUSSIA" (World Film).

The current release of World-Pictures Brady-Made bears the exceptionally timely title, "Darkest Russia," and is the screen version of a stage drama which enjoyed a remarkably successful career throughout the United States and Canada. The spoken play was written by H. Grattan Donnelly and Sydney R. Ellis, and it was everywhere regarded as a particularly graphic and faithful reflection of the oppressive conditions which prevailed in the Czar's empire—conditions which continued to exist until the recent revolution.

In the motion picture drama Aliee Brady personifies a young Jewish girl who is loved by the son of rich and powerful parents in Petrograd. Several drunken soldiers pursue this girl into her home, and when her aged father seeks to defend her from their caresses, he is shot to death by one of their number.

This outrage and the impossibility of securing redress fills the orphaned Jewess with resentment against the tyranny of those in power, so that she refuses to play an air in honor of the Czar when bidden to do so at a great entertainment where she is engaged as a violin soloist.

For this act she is taken before the noble who is giving the entertainment, and upon her continued rebellion he lashes her publicly with the knout. It is the son of this noble who loves the young Jewess and rescues her from his father's wrath.

Subsequently the lovers are arrested as Nihilists, although neither is really associated with that creed, and they are sent away to Siberia, where their sufferings are great until the opportunity arises for them to make a bold dash for liberty. Overcoming the sentry they seize a sledge drawn by three spirited horses and make off for the frontier.

Compelled to abandon this vehicle, they find shelter for the night in an abandoned hut, where they are captured at daylight and are stood up to be shot. At this critical juncture the young man's father, who has finally secured his pardon, halts the execution and gladly consents to the union of the lovers.

Sharp pictorial contrast is afforded between the scenes of affluence and splendor in Petrograd and the wretchedness and squalor of the Siberian mines, while the long flight in the sledge over the snowy roads adds a picturesque outdoors feature which is exceedingly effective.

Miss Brady's characterization of the heroine has been the subject of unmixed praise by observers admitted to the advance showings of this photoplay. John Bowers, who is her principal assistant, also is the recipient of merited praise.

INCE STARTS ON NAVAL TRAINING FEATURE.

For ten days a corps of Triangle directors and camera men, sent out by Thomas H. Ince, have been working at the United States Naval Training Station at Goat Island in San Francisco Bay on the film that is to be presented to the United States Government as a patriotic gift to assist in the recruiting of the Navy.

This is the first and only film ever made that shows in complete detail just exactly what Uncle Sam does when he takes a sturdy young American in civilian clothes, from his civilian environment, and turns him into an able seaman and first class fighting man afloat.

Captain Durrel in command of the Training Station, and the sixteen hundred apprentice sailors in the three separate training camps that have been established on that island, together with Lieutenant Commander Shoup, Lieutenant Gaddis, and Chief Bo's'n's Mate Miller who is the Adjutant, acting under instructions from the Navy Department at Washington, suspended the regular program for the week to the necessities of the film and provided apprentice seamen by sections and companies and battalions to illustrate the various phases of training.

"THE MYSTIC HOUR" IS UNUSUAL STORY.

At the Apollo Fort Lee studios work is progressing rapidly on "The Mystic Hour," the Art Drama for release on May 17. This is from the story by Agnes Fletcher Bain, and it is being made under the direction of Richard Ridgely.

Alma Hanlon stars in this picture, while prominent in her support are John Sainpolis, Charles Hutchinson and Florence Short. Miss Short has distinguished herself in several previous Art Dramas.

The story of the play is based on the studies of dreams and their meanings, which are attracting the attention of the scientific and lay world at present. Sigmund Freud, the renowned psychologist, claims that dreams are the result of suppressed desires, and that these desires form complexes which obsess the mind until insanity results, unless they are got rid of in some way.

Paramount Program.

Marguerite Clark in "The Valentine Girl" and Vivian Martin and Jack Pickford in "The Girl at Home" Are the Features for Week of April 23.

PARAMOUNT'S Program for the week of April 23 is the most spectacular and intersting this organization has issued for many weeks. Marguerite Clark, whose wonderful recent successes, "Snow White," "The Fortunes of Fifi," "The Prince and the Pauper," and "Molly Make-Believe," will next be seen in the Famous Players production of "The Valentine Girl," to be released this week. The production is an original story, and was directed by J. Searle Dawley, who has been responsible for a large majority of Miss Clark's successes. In this picture Miss Clark will take the role of a very young girl, the type of character she has been portraying with such unprecedented success and infinite delight.

The other five reel feature for this week will be the first production in which Jack Pickford appears since his transfer from the Famous Players studio in New York, to the Lasky studio in Hollywood, entitled "The Girl at Home" in which he will co-star with Vivian Martin. This production also marks Miss Martin's first appearance under the Lasky management.

The first of the Paramount Arbuckle comedies, featuring Roscoe "Fatty" Arbuckle in two reelers, will be released this week, and will be shown simultaneously in over four hundred and fifty theaters the first week of its existence. The first release is entitled "The Butcher Boy."

In "The Valentine Girl" Miss Clark plays the part of Marian Morgan, but Marian Morgan's personality is so different from the other little girls that Miss Clark has played upon the screen that her admirers will find in this characterization a new Marguerite Clark.

Frank Losee, who has appeared with Miss Clark in several of her pictures, and who has won the reputation upon the screen as being one of the most famous character actors before the camera, plays the important role of John Morgan, Marian's gambler-father. Others in the cast are Edith Campbell Walker, Adolph Menjou, Maggie Halloway Fisher, Katharine Adams and Richard Barthemess.

The story of "The Girl at Home" was written by George Middleton, the well known playwright, and adapted for the screen by Beulah Marie Dix, being staged under the direction of Marshall Neilan. James Neil, Edythe Chapman and Olga Gray play important roles in this production, which is a rare combination of comedy and drama, with always a subdued note of pathos in the background. Jack Pickford is Jimmy Dexter, an only child whose mother is in such financial straits that she cannot afford to send him to college as she had always planned to do. Vivian Martin is Jeanne Hilton, the ward of a neighbor of the Dexters, and a youthful sweetheart of Jimmy's. Jeanne makes her home with the Dexters, and when she learns that Mrs. Dexter cannot afford to give Jimmy a college education, she persuades her to accept sufficient funds from her own small income, to enable her to send Jimmy away, but swears her to secrecy concerning the source of her new found wealth.

Roscoe "Fatty" Arbuckle makes his debut as a star under the Paramount banner this week. The first Paramount Arbuckle comedy entitled "The Butcher Boy," which is conceded to be Mr. Arbuckle's greatest picture, will be the big added attraction to the program this week. This two reel comedy will be released by Paramount to all exhibitors throughout the country. Almost 200 prints of "The Butcher Boy" will be released simultaneously, and there have been almost 3,000 contracts already signed for the showing of this picture, which is the greatest amount of business that has ever been done on any production prior to its actual release.

"The Butcher Boy" is a screamingly funny story, in which Mr. Arbuckle and his cast of players are given unlimited opportunities for creating much hilarious fun. "Fatty" naturally is the hero of the rapid-fire comedy, but there is also given ample opportunity for displaying the talents of no lesser stars, such as Al St. John, the tumbling comedian, "Buster" Keaton, the well known acrobat, formerly of the Three Keatons in vaudeville, and Josephine Stevens. This marks the first appearance of both Miss Stevens and Buster Keaton in motion pictures.

"The Butcher Boy" is one of the most elaborate comedies that has ever been produced, and Mr. Arbuckle has openly stated that it is undoubtedly the greatest piece of work he has ever done. "Fatty" has not appeared in nor had any other pictures released since August, 1916, and during the past seven months he has accumulated a wonderful amount of material for himself to do. He also appears in practically every scene, but directs every portion of the picture, and from start to finish, it is a high type of Arbuckle comedy, he having lived up to his slogan "Worth His Weight in Laughs." Exhibitors everywhere have been clamoring for this series of Arbuckle comedies which Paramount will release on the open market plan, irrespective of their present feature program.

The single-reel pictures for this week includes the 63rd of the series of the Paramount-Bray Pictographs, the magazine-on-the-screen; the 64th of the series of trips personally conducted by Burton Holmes, the world's greatest traveler, in which he takes his fellow-journeyers "Among the Holy Hindus," and a clever comedy, entitled "Ballads and Bologna," in which Victor Moore plays the leading role.

In the 63rd edition of the Paramount-Bray Pictographs, four interesting subjects are treated, including "Abalone Pearl Fishing," "How Mines Are Laid to Destroy Submarines," "The Visualizing of Ye Old-Time Coon Hunt," and another of Sam Lloyd's Picto Puzzles.

From the Ganges to the Himalayas, is the sort of journey that no one ever forgets, though a lifetime might pass since the journey was made. India is always India; still within its borders there are so many types of humanity, so many different kinds of religion, so many political parties, and so many diverse degrees of temperature and climates, as to make every part of India distinctly different from its neighbors.

To go among the holy Hindus is indeed one of the most interesting trips anyone could take, and the way Burton Holmes takes his fellow travelers in the 64th of his weekly trips around the world is one of the most interesting on which he has ever taken his journeyers.

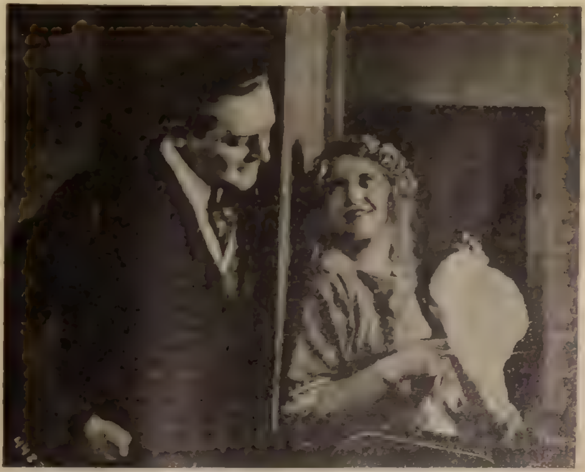
Victor Moore outdoes himself in a hilarious, side-splitting one-reel comedy, "Ballads and Bologna," which is also released this week. He plays the part of the delicatessen storekeeper who has his heart and hands full, gathering in the money, so that his wife, a potential highbrow, may have sufficient to spend on the non-necessities of life. There are hundreds of clever stunts pulled in this comedy, and it is full of laughs from start to finish.

VIGNOLA GOES OUT AFTER ATMOSPHERE.

In his desire to have absolute authenticity in staging the courtroom scenes in Pauline Frederick's next Paramount picture, "Her Better Self," Director Robert Vignola has devoted a great deal of time to the study of actual court procedure and of court conditions. In the first place, he and William Scully, his assistant, spent nearly three weeks visiting the night court every evening for the purpose of getting the proper atmosphere and an authoritative idea of the methods of procedure in a court. Not content with this, however, Mr. Vignola obtained permission to have the courtroom of the Supreme Court, Trial Term, Part One, in the Criminal Courts Building photographed by a Famous Players cameraman. These photographs were strictly adhered to by the scenic artists in building an exact replica of the courtroom at the studio.

"PASS THE HASH, ANN" (Essanay).

Marguerite Clayton is starred in this short production. It is a Black Cat feature presenting a homely comedy-drama based on life in a cheap boarding house. Ann, the serving maid, is a millionaire's daughter incognito studying economic conditions. She falls in love with a rich youth, there on the same mission. Edward Arnold is the leading man. The situations are well worked out, with the suspense holding until the final scene. There are plenty of good scenic effects, and the photography is up to Essanay's standard. "Pass the Hash, Ann," has a screen time of twenty-nine minutes.



Scene from "Pass the Hash, Ann" (Essanay).

Director W. W. Beaudine of the Universal Joker company is nearing the completion of "Twenty Thousand Legs Under the Sea," a burlesque of the big Universal spectacular production, "Twenty Thousand Leagues Under the Sea." In this laughmaker, which is being made in two acts, Gale Henry, William Franey and Milburn Moranti have the leading roles.

Rambeau Leads Mutual for April 23

Jackie Saunders Tomboys in "The Wildcat"—Helen Holmes, Shorty Hamilton, Jimmie Dale Comedies and Other Subjects Round Out Week.

RELEASED by Mutual during the week of April 23 is Marjorie Rambeau in "The Debt," a Powell-Mutual production in five parts, portraying a curious role of a woman in an international romance, beloved by a husband, beset by a suitor, tangled in obligations, and saved by tragedy. The Mutual exhibitor will find a strong angle for advertising in this picture's expose of the mother-in-law problem, its swiftly graphic treatment of a rapidly shifting plot, involving big life questions: "What is the refuge of a wife falsely accused?" "Can ilicit love be honorable?" "When does adventuring virtue cross the line to sin?"

The story, while carrying considerable foreign locale, is strongly American in character and treatment. Photographically it presents some striking effects in controlled lighting, and there are a number of big sets of scenic splendor.

The cast supporting Miss Rambeau includes a number of actors of special note, among them T. Jerome Lawler, Agnes Eyre, Anne Sutherland, who plays the mother-in-law; Robert Elliott and Henry Warwick. The picture was directed by Frank Powell, and carries the characteristic Powell touches.

Jackie Saunders appears in "The Wildcat," the second of her series for Mutual. This might be called a modern version of "The Taming of the Shrew." Jackie again is seen in one of her hoydenish roles. This will be a splendid feature for a family program or for a special performance for the children. It is a comedy drama with many unusual situations which bring hearty laughs from all ages in the audience. "Inside Treachery" is the title of the third chapter of the new Signal-Mutual serial, "The Railroad Raiders," in which Helen Holmes is featured.

"Shorty Unearths a Tartar" is the title of the fifteenth story of "The Adventures of Shorty Hamilton," scheduled for release on April 23. An Egyptian mummy comes to life and makes Shorty Hamilton her slave. A crocodile saves a man's life.

On April 27 comes the sixth of the "Jimmie Dale, Alias the Grey Seal," stories, entitled "Below the Deadline." In this story the Grey Seal comes to the rescue of an old pushcart man who is being robbed of all his savings.

The Strand comedy for April 25 is "And in Walked Uncle." Eillie Rhodes is the featured comedienne in the story, which is made up of three love themes. The Cub comedy, "The Ransom," in which George Ovey furnishes most of the laughs, will be ready on April 26.

"A Plaster Feud," the Vogue contribution to the funmakers, scheduled for April 28, features Paddy McQuire, assisted by Rena Rogers, John Oaker, Larry Bowes and Harry Huckins.

The three one-reel Mutual-Gaumont releases are typical of the spirit of the times. The first reel for the week, "Mutual Tours Around the World," released April 24, contains pictures of Moscow, the "holy city" of Russia, where the Czars were crowned; Sarajevo, the Bosnian capital, where the present war started, and Brest, the most western fortified seaport of France.

The Mutual Weekly, April 25, pictures all the most important phases of war activity. "Reel Life," issued April 26, has pictures of "A Tabloid Bungalow," "Red Clay Workers of Barbados," "An Altiscope Rifle for Trench Warfare," "Cargo Boats of Tomorrow," an animated view of the future "Metal Spinning," and "Native Industries of the Senegalese in the Soudan."

JOSIAH PEARCE & SONS TO HANDLE ART DRAMAS.

Southwestern Art Dramas, Inc., has just signed contracts with Josiah Pearce & Sons, of New Orleans, whereby the Pearce firm will become the exclusive distributors of the Art Dramas program for the state of Louisiana. Josiah Pearce is one of the best known exhibitors in the Southwest. He is the owner of many large theaters in New Orleans and other cities. He was formerly in the exchange business.

This arrangement will enable the Southern exchanges to give much better service to all the theaters in New Orleans, as well as for the entire state. The contract is considered by Harry Raver, president of Art Dramas, to be another milestone of onward progress, as he believes the new alliance will benefit the program over the entire country.

Mr. Pearce and the others in his company made a thorough investigation of the program before contracting to handle it. The firm has a reputation for business sense and discrimination, and no higher compliment could be paid to Art Dramas than that this big firm sees in it a splendid proposition.

MASTBAUM HOUSES BOOK O. HENRY SERIES.

Following the announcement that the Strand theater would play the entire O. Henry series now being distributed by General Film Company, the exchanges of this company report tremendous bookings from various parts of the country. The Stanley, Palace, Great Northern and Family theaters of Philadelphia and the Colonial theater of Atlantic City, all Mastbaum houses, have booked the series, and John H. Kunsky, in Detroit, has just closed for first run for the O. Henry's at his Madison theater.

Fichtenberg Talks of Paralta

Says He Is in a Business Proposition and Stands Behind All Paralta Plans.

HERMAN FICHTENBERG, the chairman of the board of directors of the new Paralta Plays Corporation, who took up his residence in New York the past week, says in reference to the new venture on which he has entered—"Let there be no false impression of my motive in entering the film producing and distributing business at this time.

"While I am approaching this proposition primarily from the standpoint of desiring to be of benefit to my fellow exhibitors, whose difficulties I well know, for I have been through them all, there is no philanthropy or sentimental nonsense in it. I do not intend to stand in any aspect of offering something for nothing, for something for nothing always means nothing for something. I expect to give generous value for what I receive, and I expect to receive full value for what I give. I mean that the world Paralta shall stand for full and broad equity in this industry.

"The Paralta plan of production will mean good plays as well presented as talent and generous outlay will permit. Our plays will not be photographs of a star five to six thousand feet long. The star will have a conspicuous place in each story, of course, but we propose to make productions that will give opportunity for other talent to be seen. We do not propose to kill our stars in public interest by overrunning them in our screen stories. Valuable players may be completely effaced in this way.

"As to the Paralta plan of distribution, that is the outcome of my years of experience as an exhibitor. It has been formulated and taken shape during the past two years. It represents my idea of what is right, and it is submitted by the Paralta Corporation for what it is worth.

"I have thought sufficiently well of it to merge my chain of theaters in the south and leave my business there to give my whole time to Paralta interests. I desire it plainly understood from the start that Paralta plays and plans are launched strictly from a business standpoint, to be conducted on strict business principles, as well as on the theory of John Wanamaker—'the customer is always right.'

"We intend to satisfy every customer—every business connection—and give all the service within our power. We intend to show the exhibitor how he can make his own energy and his own enterprise work directly for his own pocket and exclude all possibility of waste. This is an important part of the Paralta plan, which I shall work just as hard to make a success as I have worked during the past twelve years to make a success of my theaters in the south.

"The publication of our plans and details of Paralta plays was begun in extensive trade paper advertising in editions dated April 28, which were issued April 10."

"THE DEEMSTER'S" STATE RIGHT REGISTER.

State rights buyers are evincing much interest in the great Hall Caine photoplay, "The Deemster," which had its initial New York showing at the Broadway theater Sunday afternoon, April 15, to a crowded house. Many prominent film men, together with a large contingent of the theatrical folk of Manhattan, were present and signified their approval by vociferous applause.

Prominent buyers who called at the Arrow Film Corporation and either closed or opened negotiations for the big Hall Caine feature were B. Amsterdam, president of the Masterpiece Film Attractions, Philadelphia, who bought the rights to "The Deemster" for Delaware, Maryland, Virginia and District of Columbia; E. V. Johnson, of Turner & Dahnkin, 942 Market street, San Francisco; Mr. True Thompson and father, of Dallas, buyers for Texas and a group of Southern states; E. R. Hass and Sidney Miller, of the Hy-Art Film Company, Washington, D. C.; M. M. Feeley, for Wichita Feature Film Company, and H. P. Wolfburg, of Pittsburgh.

The engagement of "The Deemster" at the Broadway theater presages big bookings for the state, and, according to Louis J. Selznick, who controls the rights to the Empire State, it will reap a golden harvest.

"THE LOVE DOPE" (Metro).

Metro's comedy release for April 16 is "The Love Dope," by Jack Gorman, a Metro-Rolma production with Ralph Herz as star. The story concerns Archibald Smart's yearning to be loved. Unfortunately, he has a faculty of making himself generally disliked. His young friend the chemist, Stephen Weisenheim, is just the opopsite. He is happily married, and everybody likes him. Weisenheim invents a love tablet. One of these tablets will make the person who swallows it irresistible. He advertises his invention, and Smart calls for a demonstration.

After one tablet Smart makes violent love to Weisenheim's wife and she returns his embraces. The chemist throws him out of the house, but he has bought a bottle of the tablets, and goes forth to conquer. Even a lion in an African jungle succumbs to the magic power of the invention, and comes and licks Smart's hand. "The Love Dope" changes the whole course of Smart's life, and makes him a happy man.

A Train of Carrs.

TRAIN OF SIX CARS AND NO SLEEPER.

Seldom, perhaps never before, have seven members of one family appeared in the same picture. In the accompanying illustration are shown Mrs. Mary Kennevan Carr, who took the part of Alluna in "The Barrier," while in the school scene are six of Mrs. Carr's children. There are three boys: John, age thirteen; Steven, eleven; Thomas, ten, while the girls complete the steps, Luella being seventeen, Rosemary six and Maybeth a tender four. Individually and, now and then, in pairs these embryo actors have appeared in other pictures, notably with Nance O'Neil in "The Plans of Johannis" and "The Great Divide" and "The Evangelist." Little Miss Luella has very "sot" ideas on the silent drama, and has gathered together material from her fifteen years on the stage in a screen drama which she hopes some day to present, playing the lead personally.

Some wag has suggested that the picture be captioned "A Train of Carrs," because each Carr is trained (for the stage), and that, although six car-trains are run on many lines, this is the only specific line upon which six trained Carrs are run, and not one of them a sleeper.

Mrs. Carr is now screening with "The Auction Block," which Larry Trimble is directing for the Rex Beach Pictures Company.

WARREN TO GIVE TRADE SHOWING.

Edward Warren will give a special trade show of "The Warfare of the Flesh," the first of a series of big state right attractions to be released under his own trademark, at the Broadway theater Thursday, April 19, 10 a. m. This is the production that has been heralded for the last four weeks, and, because it marks Mr. Warren's debut as a manufacturer-producer-director, has created considerable interest in the trade. It has been in preparation twelve weeks. The staging, it is said, is very elaborate and the cast is one of the most distinguished ever assembled for a single feature. The players include Sheldon Lewis, who starred in "The Iron Claw"; Walter Hampden, who starred in "The Servant in the House"; Charlotte Ives, now starring in the Morosco Broadway hit, "The Brat"; Marie Shotwell, appearing in "Enlighten Thy Daughter"; Harry Benham, of "The Million-Dollar Mystery," and Theodore Friebus, for years the idol at the Castle Square theater, Boston.

Along about May 1 Mr. Warren will start on his second attraction. He has just signed a long lease on the Life-Photo studios, where so many of the best William Fox attractions have been staged. The second Edward Warren production deals with a big vital theme, and special cast is now being engaged. Like the first production, "The Warfare of the Flesh," the making cost will run up into six figures.

TO MOBILIZE THE BLACK HUSSARS.

The mobilization of the Pennsylvania State Mounted Police, popularly known as "The Black Hussars," for military purposes during the present crisis lends added interest and timely value to the E. I. S. Motion Picture Corporation's production of "Trooper 44," which was directed by Dixon Boardman, president of the E. I. S. concern, and is a drama of the hills, with the dashing troopers lending atmosphere and color. Thanks to the cordial co-operation of Major John C. Groome, superintendent and founder of the force, Mr. Boardman is said to have obtained a picture which is unusual in every respect.

For three months before the picture was started in the making George Soule Spencer, who plays the title role; Roy Gahris, who was associated with Mr. Boardman in its direction, and W. W. Black, who portrays the heavy role, lived with the troopers in their barracks at Greensburg, Pa., the headquarters of Troop A. They participated actively in some of the work of the force, notably in the capture of a desperate murderer who, from his shack in the Allegheny Mountains, defied the whole troop and succeeded in dangerously wounding Captain Lynn G. Adams, who appears in the picture, before he was captured.

Joseph A. Miles, of 220 West Forty-second street, sole sales agent for "Trooper 44," reports that franchises are being eagerly sought by state right buyers, but some territory is still available.

SELZNICK'S "THE LAW OF COMPENSATION" READY.

With "The Law of Compensation" ready for release, Miss Norma Talmadge is rapidly completing her third Selznick-Pictures production, an adaptation from the fascinating novel, "Poppy," by Cynthia Stockley. This picture is being directed by Edward Jose, and from all appearances it promises to create a sensation surpassing that of the book.

"Poppy" is a novel that possesses all the potential elements of a motion picture success. Romance, action, surprise, suspense and all the component parts of drama vie for supremacy on every page of this bewitching story. Miss Talmadge, in her portrayal of Miss Stockley's heroine, Poppy Destin, the child of nature over whose trials and tribulations the world has wept, is expected to prove the greatest triumph of her screen career.

The story itself holds such a variety of scenes and so many sharply defined characters of the deepest interest that Director Jose has found the only difficulty in determining what to eliminate. In the process of screening the romance, the inspiration that the petite star felt for the character was communicated to the director, with the result that Poppy became no longer a figure of fiction but a living, breathing being, fragile as the flower bearing that name.

The indication of the strength of the cast surrounding the star may be had from the names of the players in the two principal male roles, Frederick Perry and Eugene O'Brian, both known to every theatergoer in America.

BIG PUBLICITY PLAN FOR O. HENRY SERIES.

A co-operative scheme that will be a nationwide advertising campaign for the O. Henry series of two-reel pictures being distributed by the General Film Company has been planned by the executives of Doubleday, Page & Co., the Review of Reviews Company and the General Film. As the O. Henry pictures, which are all founded on the short stories of this famous writer, are issued, Doubleday, Page & Co. will arrange window displays of the volume of O. Henry stories from which the current picture was taken in every book store in every city where the pictures are being shown. These displays will be changed from week to week to keep the window displays current with the pictures.

The Review of Reviews plans an even more comprehensive campaign, as they will circularize every city of 100,000 and less where the pictures are shown with pamphlets containing scenes from the O. Henry pictures and, of course, advertising the volumes of the stories. In addition, the tremendous newspaper and magazine advertising campaign of these two publishing houses will from now on cover the O. Henry series. By these mediums and the extensive campaign now being waged by the General Film Company the O. Henry series will undoubtedly have more publicity and advertising than any cycle of short subjects ever placed on the market.

Collins on War and Pictures

McClure Pictures' President Does Not Believe War Will Affect Patronage—Compares Magazines and Films.

AMERICA'S entrance into the war will in no way harm the motion picture industry, and indications are that the business actually will be benefited by present conditions, according to Frederick L. Collins, president of McClure Pictures, who has just returned from an extended trip to the Pacific Coast.

"Manufacturers on the Coast are not planning to let up in the slightest degree because of the war," Mr. Collins said. "I find, upon my return to New York, that the same condition exists here. We are all proceeding just as if there had been no declaration of war.

"Motion picture producers will not expect to pay as large dividends as before, for, of course, we all must contribute a war tax, and, as long as this tax is a reasonable one and the motion picture industry is not singled out to bear unfair burdens, business conditions will remain prosperous.

"I do think that the war will stop the rise of 'fly-by-night' producers, and that a number of the unfit will be eliminated, for the simple reason that investors will be more cautious, and will not be so ready to lend money to companies of no standing. The more of these that drop out the better conditions will be.

"In Europe the conflict has increased the percentage of motion picture fans among those at home. The business in England, for instance, has been affected only because there are now no facilities for production, for so many of the workers in the industry are at the front.

"A state of war stimulates the desire for amusement, and motion picture producers will be the first to use all our facilities for inspiring patriotism and encouraging recruiting.

"Entire different conditions exist in Canada. The market there for films made in the United States never has been good. With the exception of New York, Canada is the most provincial territory in the world. They don't like imported things. Canada herself doesn't produce motion pictures worth while, and, since they don't like to use our pictures, the photoplay never really has taken hold up there.

"Canada, for instance, doesn't furnish a good market for magazines published in the 'States'—magazines of the sort that have the same appeal to Canadians that they have to us in the United States. They just don't like any product but their own. Australia, lacking this provincialism, is a much better market for American magazines, comparatively, than Canada.

"The fact that we have entered the war may help destroy the prejudice. Now Canada may welcome our films.

"Exhibitors throughout the country realize that the war will not harm their business. In Los Angeles and Chicago, for instance, they are finding that war dramas, such as 'Sloth,' one of 'The Seven Deadly Sins,' are drawing to the theaters persons who usually never patronize the motion pictures.

"War will not keep the regulars from attending, and, in addition, will draw in an entirely new class of patrons who will go, first, to see war pictures, and most of whom will be converted into regular patrons of the photoplay."

Mr. Collins returned from California with new plans for the new series of five-reel photoplays that is to be released by McClure Pictures to follow "Seven Deadly Sins."

Definite announcement regarding the new series will be issued by McClure Pictures within the next few days.

MILITARY DRAMA FROM UNIVERSAL.

The Universal Film Manufacturing Company will present on April 30 an extraordinary five-part military drama entitled "The Birth of Patriotism," from the story by A. R. Wylie, in which Irene Hunt and Leo Pierson are the featured players. The production by E. Magnus Engleton is a rare film achievement and ranks as one of the best works of this director. The scenes are laid in war-stricken Europe, and deals with thrilling situations on the battlefront "somewhere in France." The story is full of genuine pathos, intermingled with romance, love of country and patriotism.

The action depicts the sacrifices the British women have made since the great war began. The story tells of Anne, a barmaid in an English public house, who becomes the inspiring motive which causes many of the hangers-on at the little ale house to enlist and do their bit for their country. She becomes the guiding spirit for a man whose home life is wrecked through misunderstandings with his wife, and who finds himself in the turmoil and havoc of the battlefield.

The battle scenes are realistic and convincing, the photography excellent and the cast a brilliant one. "The Birth of Patriotism" is a different type of war drama, with an appealing theme devoid of all melodramatic situations. It is a play which should prove unusually popular.

MUTUAL TAKES BIGGER QUARTERS IN BUTTE.

The Butte office of the Mutual Film Corporation has been moved to larger quarters at 124 West Granite street. The new location is in the Independent Telephone Building, a modern fireproof structure. The change was made necessary by the growth of Mutual business. W. A. Coughlin, manager of the Butte branch, is welcoming exhibitors at his new office.

Hearst-Pathe News Increases

Large Gains In Business Noted Since Consolidation of International Weekly and Pathe News.

THE consolidation of the Pathe News and the International Weekly on January 8 has already been productive of results of the most gratifying nature. This is illustrated by figures which have just been compiled which show that the Hearst-Pathe News in February did an increased business of over 26 per cent. This increase in business is naturally most pleasing to J. A. Berst, vice-president and general manager of Pathe, and to E. A. MacManus, general manager of the International Film Service, since it is a definite proof that their logical expectations of a greater, better and more successful news weekly as a result of the amalgamation are already being realized and that within a remarkably short space of time.

Showing the great value of the backing of the Hearst newspapers in their territory the Pathe exchanges in Atlanta shows a 33 per cent. increase in business done on the Hearst-Pathe News; the Chicago office shows a 50% increase; the New York office a 45% increase; the Los Angeles office a 50% increase, and Boston and San Francisco 16% and 10% respectively. The close co-operation between the newspaper and the news weekly has proven itself to be profitable to both.

As for the Hearst-Pathe News itself, through the great news gathering facilities of the International it frequently approximates with its speed in showing pictures of an event the publication of the news story in the papers. Many an exhibitor, by special advertising, has taken advantage of this fact and has found in the Hearst-Pathe News a drawing power comparable to that of a first class feature. In fact, the trade paper advertising on the News frequently carries the slogan "The only one-reel feature."

It is obvious that with the United States at war the value of the Hearst-Pathe News as a box-office attraction should be materially increased. Motion pictures show conditions as they are and the News in war time will draw to see it many persons who will pay their admission fee to see it alone. It is believed that the exhibitor advertising on the Hearst-Pathe News will thus cease to be sporadic and become continuous, and that the exhibitor will see the value to his box-office of real display advertising upon it.

The News Weekly is a hobby of Mr. Berst, as he created the first American Weekly for Pathe over eight years ago. He has seen the recognition of the value of the idea through the competing weeklies which have sprung up and is strong in his faith as to the future of the Hearst-Pathe News. Today every first class theater realizes the value of the news reel, and it is believed that with the perfection of the co-operation between the Hearst newspapers and the Hearst-Pathe News, the 26 per cent. increase in business will b elargely augmented in the future.

"THE WEB OF LIFE" GOING GOOD.

The Gold Medal Photoplayers are meeting with very gratifying success in the distribution of their first feature, "The Web of Life," a five-part drama now being distributed through independent exchanges. The story is an absorbing portrayal of the struggle of a young country girl to hold her dissipated husband and win him away from his evil companions. It is the old problem of the fight between innocent and childlike trustfulness against the sinfulness and faithlessness of a weak man.

The principal parts are played by Hilda Nord, James Cruze and George Spencer, supported by an excellent cast of players.

In New York the picture is being distributed by the Pioneer Feature Film Company, and, though the picture has only been offered to exhibitors a very short time, an unusual number of houses have arranged for bookings. It will first be seen in a number of theaters in Loew's circuit and in prominent neighborhood houses.

In eastern Pennsylvania the Electric Theater Supply Company has purchased the distribution rights, and the picture will be shown first over the Stanley circuit.

The company is already engaged in the production of another feature to be distributed on the states rights plan.

MANY INQUIRIES ON "POKES AND JABS."

A large number of inquiries from exchangemen in all sections of the country was the result of the recent announcement by the Jaxon Film Corporation that its single-reel "Pokes and Jabs" comedies had been withdrawn from the General Film Company program, and would hereafter be distributed on the open market. According to an official of the Jaxon company, practically every exchange of any consequence in the country has made application by letter, wire or by personal call to handle the comedies.

As yet no contracts for franchise rights have been closed. It is the intention of the Jaxon company to arrange for the distribution of its pictures throughout the entire country at the same time. Arrangements have already been completed, however, for representation in a large percentage of the territory, and it is expected that the company will be able to announce its exchanges for the whole country in a short time

MOON COMPANY MAKING COMEDIES.

The Moon Producing Company, with headquarters in the Ordway Building, Newark, N. J., have entered the producing field and are at present making one-reel comedies featuring Oscar Johnson, "the man of a thousand faces." The company has already completed its first offering, which is entitled "Professor Phaces Phancy."

F. Harry Smith is writing the stories and directing the pictures. Harry B Papier is another intimately concerned with the affairs of the concern, which announces that its offerings will be devoid of slapstick and will be among the best comedy material obtainable.

Staff and Players of the Moon Producing Company, Newark, N. J.

UNIVERSAL'S PREPAREDNESS RELEASES.

First among the series of the Universal Film Manufacturing Company's preparedness releases is "Uncle Sam at Work," a complete motion picture of all branches of our government, based upon the celebrated book of Frederick J. Haskin's, "The American Government." It shows the entire working of the army and navy, and is presented in eleven episodes.

The Universal serial, "Liberty," in twenty episodes, which has proved one of the most successful and profitable motion picture serials ever released, in which Marie Walcamp is the featured. star, is another preparedness motion picture which is taking the country by storm. It realistically portrays our recent troubles along the Mexican border.

Other Universal pictures of the same nature are "The War Waif," a two-reel special, featuring Allan Holubar, Zoe Rae and Claire McDowell; "The White Feather Volunteer," a two-reel war drama based on the English slackers, featuring Rupert Julian and Elsie Jane Wilson; "Court Martialed," a stirring three-part war drama produced by Stuart Paton, and "If My Country Should Call," a five-part patriotic drama starring Dorothy Phillips, who is supported by a strong cast which includes Lon Chaney, Jack Nelson, Vola Smith, Frank Whitson and others. This photodrama is from the original story by Virginia Terhune VanDerwater.

"UNDYING FLAME" FIRST PETROVA PICTURE.

It is announced by the Lasky company that Madame Olga Petrova will make her first appearance under its management in "The Undying Flame," a dramatic story of ancient and modern Egypt in which Madame Petrova plays, first, the daughter of a Pharaoh, and then, in the second part of the story, the young daughter of an English army officer. The mere fact that Madame Petrova was to star in a picture assured its success from a histrionic standpoint, and the engagement of Maurice Tourneur to stage the production is a guarantee of originality, lofty conception and power in presentation.

The interior settings of the picture were staged in the newly acquired Fort Lee studio of the company, and the exteriors were taken in the sandy wastes of Florida, where Madame Petrova and her company spent several weeks.

Mahlon Hamilton, who has appeared in other Paramount pictures, plays the role of Paget in support of Madame Petrova.

FIRST FORUM FILMS PROGRAM.

The first program of Forum Films, Inc., includes "The Half Back," a picturization of Ralph Henry Barbour's story of school life and football; "Captains of Tomorrow," showing a dress parade at West Point; "The Dinosaur and the Baboon," presenting a group of animated manikins; "The Sea Horse," a short study of a little known fish; "A Vanishing Race," a scenic taken on the Blackfoot Indian Reservation, and "Puss in Boots," a fairy tale told in silhouette. An adaptation of Robert Louis Stevenson's "Kidnapped" is among the early releases.

RAPID BUYING OF "GOD'S MAN."

The Frohman Amusement Corporation's production, "God's Man," in which H. B. Warner, through his wonderful delineation of the character of Arnold L'Hommedieu has placed himself among the most eminent screen artists, is being accorded a remarkable reception by both territorial rights distributers and exhibitors alike.

Within a few hours after the trade showing of the production last week the Frohman offices were practically besieged by offers for the outright purchase of the negative of this subject with rights for the entire world. Despite these offers the Frohman company has proved the sincerity of its intent to build a business for permanency and has declined to deviate from its original intention of marketing "God's Man."

During the past week, and within less than four days after the beginning of the quotation of prices, Manager Joe Farnham has disposed of twenty of the forty-nine states and has under consideration offers for practically every country in the world.

From present indications it is possible that in the disposition of territorial rights for "God's Man" the Frohman corporation will set a record for rapid distribution.

NEW LINDER COMEDY FROM PATHE.

Max Linder in a one-reel comedy never before released is announced by Pathe for the week of April 29. It is entitled "Max Wins and Loses."

Reports from exhibitors are that the Max Linder comedies which Pathe has reissued have been extremely successful. Therefore, great things are expected of this new comedy, which is said to contain a laugh a foot.

The story deals with Max's side-splitting antics as a crime detector.

PATHE TAKES OVER OFFICIAL WAR PICTURES.

That Official War Pictures, Inc., of which W. K. Vanderbilt is president and H. P. Davison, of J. P. Morgan & Co., is treasurer, will release through Pathe and not the General Film This means that Pathe exchanges will take over all bookings on the official British war films showing the American ambulance, aviation and other corps already engaged in fighting for the Allies, and that Pathe exhibitors will be given first preference in booking these attractions, which have scored tremendously wherever shown.

A. J. CORCORAN, INC., CHANGE OFFICE ADDRESS.

As a matter of convenience A. J. Corcoran, Inc., will remove their offices now at 11 John St., New York, to the factory, number 761 Jersey Avenue, Jersey City. This change will take place on May 1, and will afford the Corcoran company better facilities for handling their business and showing their large line of goods of which the manufacturing of tanks and racks for moving picture laboratories is only a part.

"ENVIRONMENT" (Mutual).

Mary Miles Minter possesses an extraordinary genius for supplying the little human touches that go to make the success of her pictures. In "Environment," latest of the American-Mutual star productions, this power of perception on Miss Minter's part is well exemplified. In a play that develops situations which might pall, because of the sordidness of the life that "Liz" must lead as the daughter of a drunken father, it is the quick turn of the head—the sudden transition from grave to gay—the regular sunburst smile of "Sunny Mary" that swings the fate of the play.

Scene from "Environment" (Mutual).

Summer Bluebirds

Selected List of Releases Until August Announced—Bluebird Roster Strong.

BLUEBIRD is ready for the summer campaign with a selected list of releases sufficient to last until August. The word "selected" is used advisedly, for the reason that Bluebird has the choice of double the number of features that ultimately find their way to the program. More than a dozen productions are now completed and ready for exhibition, giving the Bluebird forces opportunity to prepare thus far in advance for the next theatrical season.

"A Doll's House," to be presented by Dorothy Phillips, with Lon Chaney and William Stowell chief in her suport, is the latest feature that has been definitely programed. June 11 will bring this great work of Henrik Ibsen for the first time to the screen, although it has been a medium of great artistic success upon the stage for such stars as Mrs. Fiske, Duse and Nazimova in seasons past. Joseph De Grasse made the production from Ida May Park's scenario.

"Bringing Father Home" is another announcement just made. This piece was written by H. O. Davis, general manager of Universal City, Cal., where the Bluebirds come from, and was prepared for the screen by Bess Meredyth. William Worthington directed and Franklyn Farnum and "Brownie" Vernon are the featured ones. The settling of a political dispute between the "wets and drys" in a Western community are related in comedy-drama. June 4 has been set as the release date.

Lynn F. Reynolds will furnish the attraction for May 28 in "Southern Justice," a story of Kentucky without crime or villainy. Like all of the Reynolds Bluebirds, the scenes have been largely made out of doors, reflecting the beauties of nature as embellishments to an interesting narrative. Myrtle Gonzalez and George Hernandez, leaders of the Reynolds forces in all of his earlier Bluebirds, will again be the featured players in "Southern Justice."

Apart from the always interesting appearance of Dorothy Phillips, the release for May 21 will be conspicuous because it is the first effort of Bluebird's new woman directress, Ida May Park. Since Lois Weber has left Bluebird to go "on her own" as a producer, Miss Park has been chosen to give to the series the feminine touch that Miss Weber brought with such abundant success to the maintenance of the program. "The Flashlight" will give Dorothy Phillips fine opportunities, and Lon Chaney and William Stowell, who are always featured in Miss Phillips' support, also have good roles.

While Bluebird has not announced definite dates for productions beyond "A Doll's House," on June 11, notice comes that there are many other features complete and ready for distribution. Among the lot are mentioned "The Little Belgian," to be offered by Ella Hall; "The Car of Chance," for Franklyn Farnum and "Brownie" Vernon; "A Kentucky Cinderella," for little Zoe Rae and Rupert Julian, and "Fires of Rebellion," which will serve to present Dorothy Phillips in her regular order as a Bluebird attraction.

MUTUAL WEEKLY FOLLOWING WAR AFFAIRS CLOSELY.

Not so much latitude is now allowed news cameramen, because of the war censorship, but the Gaumont company is managing to give a martial air to its issues of the Mutual Weekly, which makes this a highly valuable reel for exhibitors. Just at this time the interest of the entire nation is upon things military, and the exhibitor who does not satisfy this interest will find that he is playing into the hands of a rival theater. The Mutual Weekly is the best method of stimulating enthusiasm, because it presents pictures of persons and events which will have places in history.

Scene from "Mutual Weekly" (Gaumont).

The current issue of the Mutual Weekly is rich in pictures which will aid in recruiting. They show the ready response of the men who are already in uniform. Any exhibitor who will make a weekly feature of this single reel, which gives news of the world as it happens, will find that he is developing a steady patronage which he can count upon week after week. It is a mistake to regard a single reel as a "filler." It should be selected with as great care as a five-reel photodrama. When there is a judicious arrangement of the day's program every reel is of equal strength.

Recognizing that there is a steady demand for single reels of a quality which equals the best photodrama production the Gaumont company has specialized in this field. The result has been that it now furnishes pictures which are unsurpassed in interest and variety. Another notable reel that is issued weekly—the day following the appearance of the Mutual Weekly—is "Reel Life," Gaumont's Mutual Magazine in Film. It also has pictures that reflect the war situation.

FROHMAN CORPORATION ESTABLISHES SERVICE DEPARTMENT.

With the appreciation of the augmentation of the essentials of success which a more active co-operation between manufacturer and the territorial broker of super-productions will make possible, the Frohman Amusement Corporation proves itself wide awake to conditions with the announcement from that office of the establishment of a special service department. It is the plan of the Frohman corporation that this department shall be that connecting link between its organization and the handlers of Frohman products, which will do much to eliminate the possibility of a buyer's contention that ne "doesn't seem to be able to get the real money from the production."

The Frohman service department will aim primarily toward an aid in the proper methods of exploitation of super-productions. It is the intent of the company that this service department shall be ever on the ground visiting the exchanges handling the Frohman product. The service department will keep in constant correspondence, offering suggestions for the improvement of booking business and will at all times be eager and anxious to receive and act upon suggestions.

MAE MURRAY IN "THE PRIMROSE RING."

"The Primrose Ring," an adaptation of Ruth Sawyer's story of the same name in which Mae Murray is starred by the Lasky company, is a delightful mixture of the fantastic and prosaic. Tom Moore appears opposite Miss Murray in the role of Dr. Robert MacLean. Little Billy Jacobs, who has been scoring personal successes out of all proportion to his diminutive stature in support of Fannie Ward, Blanche Sweet and other players, has one of the most delightful and sympathetic roles in this picture—that of a little cripple boy.

"The Primrose Ring" is the story of a crippled girl who is cured of her affliction and devotes herself to the nursing of younger children who are also subject to the same disease.

In handling this production Director Robert Leonard has been given opportunity to show his talent in producing not only realistic effects in the hospital scenes, but the presentation of remarkably fantastic and eerie scenic effects in picturizing the fairy tales which Miss Murray tells.

QUO VADIS TO BE RE-ISSUED.

"Quo Vadis," film classic, which stands as a beacon light amongst motion pictures, and which is credited with having blazed the way for the multiple reel feature in the United States, is to be revived on a gigantic scale by George Kleine, who first showed this film in this country.

The revival of this famous picture should not be regarded as an ordinary re-issue, Mr. Kleine states, but may be accepted as a new "Quo Vadis," inasmuch as the film will be re-edited, new titles provided, new scenes added, and the entire film story strengthened with a splendor that cannot help but enhance its value.

Mr. Kleine's decision to revive this classic, and his pledge that it will be presented on an even more magnificent scale than the orginal, will excite more than ordinary interest. No one is better versed than Mr. Kleine in the art of presenting wondrous pictures.

SCIENTIST PRAISES PICTURE.

"The Mystic Hour," the Apollo Art Drama in which John Sainpolis makes his debut on this program, is rapidly nearing completion at the Fort Lee studios. The story, which is based on investigations of dream psychology made by Dr. Sigmund Freud, was recently commended by a famous professor of psychology, who said it was scientifically correct, as well as being an absorbing story. Considering that the Freudian theories are just now occupying the attention of scientists, as well as of laymen, throughout the world, this picture should have a wide appeal. Richard Ridgely is in charge of the direction.

ART DRAMAS MAKES CORRECTIONS.

An item appearing in some of the trade papers last week stated that Edward Ellis was to play the lead in "The Mystic Hour," an Apollo-Art Drama. Mr. Ellis does not appear in "The Mystic Hour." The leading roles are played by Alma Hanlon, who is starred; John Sainpolis and Charles Hutchinson.

Another note was printed to the effect that Edward Earle played the lead in "The Great Bradley Mystery." This should have read "juvenile lead." Edward Ellis plays the lead in this picture. This is also an Apollo-Art Drama.

Universal Features Jack

In "The Hero of the Hour" He Leads the Program for Week of April 23.

JACK MULHALL, who has rapidly grown to be one of the most popular juveniles on the screen, is the star in the Universal Special Attraction, "The Hero Of The Hour," which leads the Universal program for the week of April 23. This is the best five-part production in which he has appeared, and is a comedy drama of novel theme and ludicrous situations. It was written by Eugene B. Lewis and produced by Raymond Wells. Most of the action takes place on a Western ranch and the stunts that the cowboys do to the tenderfoot from the East played by Mulhall will bring a laugh to the most hardened picturegoer.

In the cast supporting Mulhall are Fritzie Ridgway, Grace MacLean, Noble Johnson, Fred Burns, M. K. Wilson and Eugene Owen. "The Hero of the Hour," will appear on Monday, April 23. On the same day the Nestor comedy, "The Home Wreckers," featuring that irresistible trio, Eddie Lyons, Lee Moran and Edith Roberts, will be released.

The feature for Tuesday, April 24, is the Gold Seal three-part mountain drama, "The Forest Nymph," with Bartina Burkett in the leading role. Many of the scenes for this picture were taken in the heart of the Sierra Nevada Mountains, and the background forms a beautiful setting for the action of the story. "The Thousand Dollar Drop," a Victor comedy, written by Tom Gibson and produced by Allen Curtis with Eileen Sedgwick in the stellar role is the other Tuesday release.

The L-Ko two-part comedy, "Little Bo-Peep," with Dan Russell creating the bulk of the laughs, is the chief offering of Wednesday, April 25. The other releases of that date are the Laemmle one-act drama, "Twixt Love and Desire," with Irene Hunt and Leo Pierson, and the regular issue of the Universal Animated Weekly with all the latest news events.

"Her Wayward Parents," a two-part Victor comedy drama, written by Clover Roscoe and produced by Norval McGregor, with Jay Belasco as the featured player, will be presented Thursday, April 26. This is a delightful romance full of many surprising turns. The Rex drama, "The Townsend Divorce Case," with Gretchen Lederer and Roberta Wilson, and the Big U drama "The Warrior's Bride," with Wallace Reid, will also be released on Thursday.

A tense story of intrigue and mystery is offered Friday, April 27, when the Imp two-part drama, "The Rogue's Nest," featuring Edith Roberts and Lee Hill will be presented. This is an absorbing photodrama of crook life written by Arthur Maude and Constance Crawley and produced by Donald McDonald. The Universal Screen Magazine, No. 16, and the Victor comedy, "The Woods Are Full Of 'Em," with Ernie Shields in the principal role, are other releases of this date.

The Bison two-part drama of Saturday, April 28, is a gripping story of Army life in which Jack Ford appears to excellent advantage as Lieutenant Brewer, an officer who rose from the ranks. The Joker comedy, "The Leak," with William Franey and the Laemmle drama, "A Woman of Clay," with Leah Baird in the leading role will also appear on Saturday.

The Powers split reel, "Under The Big Top," and "In the Heart of China," a Dorsey Educational, and the Rex two-act drama "David Creig's Luck," starring Matt Moore and Jane Gail are the releases of Sunday, April 29.

The seventh episode of the Universal mystery serial, "The Voice on the Wire," entitled "The Marked Room," will appear during the week. This episode carries Ben Wilson and Neva Gerber through many harrowing adventures.

"THE NIGHT WORKERS" (Essanay).

Essanay is photodramatizing the serious side of a big city's night life. The production will bear the title, "The Night Workers." Marguerite Clayton, who has just finished the highly successful series, "Is Marriage Sacred?" is being featured. Jack Gardner is appearing as her leading man. The picture, which will have a screen time approximately of 1 hour, 15 minutes, will be released through the Kleine-Edison-Selig-Essanay Service on May 21.

"The Night Workers," as the title implies, will portray the lives of people who work at night. The base of the plot is laid in a metropolitan morning newspaper office, and unfolds many interesting details in the making of a great public journal. It deals, however, with all kinds of night workers. J. Bradley Smollen, for years a newspaper man in New York and Chicago, is the author of the play. Its direction is under the eye of J. Charles Haydon.

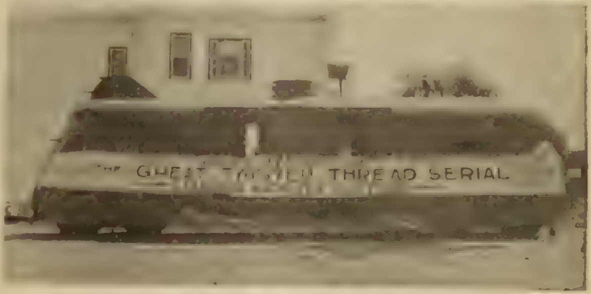
The play does not deal with the pleasure seekers of the night. Its theme is confined to the unnaturalness of the lives of those compelled to earn their bread in the hours of darkness. It takes up persons who arise to undertake their daily tasks when most workers are laying them down. The unfilled lives of these people form a tragic angle that even they themselves will not admit.

No attempt is being made to accomplish a serious or tragic preachment against the theme. The play will be a thoroughly interesting exposition of a condition that will never be eradicated. There always will be night workers.

"THE TWISTED THREAD" (Balboa).

Balboa's forthcoming serial, "The Twisted Thread," promises to set a new standard in continued photoplay production. Those who have had the privilege of seeing the opening episodes are enthusiastic about them.

Especial interest attaches to "The Twisted Thread" because it will introduce to the screen Kathleen Clifford, the latest celebrity recruited from the stage. This petite favorite is known far and wide. For a long time she has been bombarded with letters from her admirers, asking when they would have the pleasure of seeing her on the films.



Armored Car Used in "The Twisted Thread."

"The Twisted Thread" is unlike anything that has yet been offered as a serial. It starts with a gripping story of mystery, romance and adventure, as conceived by H. M. Horkheimer. A notable cast has been provided to unfold the story.

For the production of "The Twisted Thread" a $30,000 stage was specially constructed at the Balboa studio. On it have been erected some of the most artistic sets ever put up for any film production. This is conceded by representatives of the motion picture trade press admitted to see them. Practically no limit has been placed on the expenditures for this production.

Asked as to who would release "The Twisted Thread," President Horkheimer said that would not be announced for a few days, as he has several overtures under consideration. "This is going to be one of the surprises of the trade," he continued. "You know we now have several outlets for our productions. 'The Twisted Thread' will probably be distributed by one of the biggest of all agencies active today—one that has never handled a serial before."

INTEREST IN PATHE'S "NEGLECTED WIFE" SERIAL.

Widespread interest has been created by the announcement that Mabel Urner's famous stories, "The Journal of a Neglected Wife" and "The Woman Alone," that have probably been read by more millions than any other stories by an American author, have been put into pictures and will soon be released by Pathe in serial form. "The Neglected Wife" will be the title of this serial, the production of which has been completed by Balboa. Ruth Roland, who played the lead in Pathe's "Who Pays?" series and the more recent "Red Circle" serial, is the featured player. She is supported by Roland Bottomley, the distinguished English actor.

"The Neglected Wife" is in fifteen episodes of two reels each. The story is a natural one, and many men and women watching it unfold on the screen will be surprised to see how nearly their lives or the lives of acquaintances have been paralleled by the writer. The story itself has sufficient strength to sustain interest from episode to episode. In addition each chapter has at least one big effect.

IMPORTANT

The best known and most renowned house in China, for Cinematographs, Accessories, and Films, with Branches and Agents throughout the Far East, and who has been dealing for the past 10 years with Europe, is now desirous of dealing direct with the United States.

MANUFACTURERS of all goods interesting to the trade, Professional and Amateur, are requested to send their catalogues in duplicate with best wholesale discount.

FILM MANUFACTURERS are requested to send their bulletins, together with quotations.

REPLIES, to E. Labansat
99 Szechuen Road, SHANGHAI, CHINA

Paralta Plays Explains its Plan

New Organization Will Manufacture and Distribute—Co-operation to Be Keynote.

PARALTA PLAYS, INC., the new distributing company formed by Carl Anderson, Herman Fichtenberg, Nat I. Brown, Robert T. Kane and Herman Katz, has begun to make known the policy on which it will do business. The new enterprise will have two interests—producing connections on the one side, whose productions it will absolutely control, and a distributing organization of national scope on the other.

The distributing end has been designed especially to cut out that useless expense and waste which, to many such companies, has meant the difference between profit and loss. By minimizing this waste the company says it will be able to offer better terms to exhibitors. The keynote of this is co-operation.

The plan on which Paralta will distribute the productions it controls has had practically two years' demonstration. All the men concerned in this company studied motion picture conditions for over a year, seeking each definite evil and its corrective. They then formulated a plan which was given eight months' test in Southern and Western theaters. It proved a success and the Paralta plan became a fact.

General Manager Brown, who is a firm believer in the doctrine that the greatest results in all things come from sincere co-operation, has worked into the distribution plan many co-operative features designed especially to establish unshakable equity in the division of financial results.

Through co-operation waste in distribution will be reduced to a minimum. This saving will be turned to the advantage of the exhibitor and not used to increase the profits of the producer or the main distributing corporation.

The interests of the producers of the Paralta plays and the general distributing company will be protected on the basis of fixed returns on specific outlay. In this way the theater manager will be given every possible advantage in booking.

A special feature of the plan will be the booking with one exhibitor in a specific territory. This feature will give that exhibitor full control of an attraction for a definite time in a defined territory. Should he run it for three days, or a week, and spend considerable money in advertising it, the picture cannot be run at a lower price against his house a few weeks later and another exhibitor reap benefit from his work.

He controls the picture absolutely in his own territory and can run it as often as he may be able to make it pay, practically without greater expense than he now pays for his first feature run.

One of the worst conditions the exhibitor has to meet, and one that has proved a constant leak and source of waste, is the high rentals charged on one-day bookings. The exhibitor has spent what he could in advertising and paid big rent on his attraction, but before he can possibly get the advantage of cumulative interest "the show has come and gone."

Two Paralta studios are now in operation in Los Angeles under the direction of Mr. Kane. The same policy of economy and elimination of waste will be the keynote of operations in the Paralta studios.

Several states rights men of prominence who have inquired into the new distribution plan and who have talked with Mr. Brown express satisfaction with its details—especially with the very equitable break it gives the local exchangeman in connection with the parent corporation and the local exhibitor.

In view of the fact that the work of detailing the plan to exhibitors will be largely educational at first, the company is having prepared several pamphlets and other communications treating of the new system and other features of interest in the moving picture production and exhibition industry.

PATRIOTIC BLUEBIRD'S CENTERING ATTENTION.

Bluebird Photoplays, Inc., have frequently evidenced marked timeliness in their releases, and now that war has come the attention of exhibitors is being directed to several subjects, of past release, that might have been made with the situation in mind that now confronts the nation. There is a call to loyalty and love of country in "Treason," to be released May 14, and three attractions, distributed last fall, are as useful now as though they were newly produced for the occasion.

"The Eagle's Wings" is an especially important screen structure just now, for the reason that "industrial preparedness" is its keynote, and because, in the progress of its plot, there are shown pictures of actual operations in munition factories, scenes in government arsenals, forts and military reservations that could not be photographed now for love nor money. Industrial preparedness is the backbone of the present crisis in national affairs, and the general public is eager to know all the details. "The Eagle's Wings" supplies this educational demand in authentic details.

"Treason," the Bluebird programed for May 14, was directed by Allen Holubar last December, and is issued at a time when its lessons of loyalty will stir the enthusiasm of the multitudes. Mr. Holubar and Joseph Girard are the featured players, with Lois Wilson the leading woman. "The Bugler of Algiers," featuring Rupert Julian, Ella Hall and Kingsley Benedict, and "Behind the Lines," with Harry Carey and Edith Johnson featured, are Bluebirds of last November and December, but they are even more timely now than they were when first released. The battle scenes and military character of these attractions will serve as inspirations to patriotic enthusiasm in these days when the government so gravely needs the support of every interest that may serve to inspire love of country and loyalty to the cause our nation has elected to uphold.

BOOKINGS ON "THE BARRIER" BREAK RECORDS.

One of the heaviest bookings ever placed at one time has just been completed by the General Film Company's New York Exchange for "The Barrier," the first feature of the Rex Beach Pictures Company, which achieved such sensational success when it was shown at the Broadway theater. This booking includes the entire Loew Circuit of twenty-five houses, the Keith and Proctor Circuit of fourteen theaters, twelve Fox theaters and the Poli chain of nine theaters.

Seldom before has one feature been booked at one time in this great group of sixty theaters, comprising every big picture house in the East. The booking covers 205 days and breaks another record on the Poli Circuit, where it is the first picture to ever be booked over the entire chain of houses for a week's showing in each theater.

"The Barrier" is now being shown in all of the principal Coast cities, including Los Angeles and San Francisco, and is still running as a dollar production in Detroit and Pittsburgh. The tremendous demand for this picture is all the more remarkable when the fact is brought out that "The Barrier" is the first big feature ever produced without a well-known star. When the picture opened at the Broadway theater in New York there was not a single name in the cast that had ever been played up in a leader.

INCE PRODUCTIONS GETTING BUSY.

Ince Productions, Inc., the new organization headed by Ralph and John Ince, has begun active executive work in temporary offices at 1600 Broadway, where they will remain until their newly equipped headquarters in the Fulton theater is ready for occupancy. A meeting of general interest to states rights and independent exchangemen will be held at the Broadway offices next Wednesday, at which time Ralph Ince, who is to preside, will outline the policy of the organization, render full details as to the productions which will characterize their early efforts and the general plan of the company and what is to be expected of its distributing affiliations.

The meeting will not be in the nature of a selling propaganda. This, according to Ralph Ince, is unnecessary. Already a sufficient number of highly important buyers have signified their willingness to enter into the Ince project, to assure at least a 75 per cent representation throughout the country, and the territories unsolicited for by buyers can easily be arranged for for.

At the gathering all details essential to the knowledge of buyers and turn exhibitors will be divulged by Mr. Ince and his brother and plans laid for the immediate exploitation over the country of their forthcoming twelve special productions.

"REEL LIFE" IMPORTANT GAUMONT RELEASE WEEK OF MAY 6.

Among the important releases of single-reel pictures from the Gaumont studio the week of May 6, issued through Mutual, none is more entertaining than "Reel Life No. 54." This reaches the screen May 10 with five entertaining sections. The editors of "Reel Life" have recognized the interest the public has been aroused to take in a city's dependents, and have secured pictures of the manner in which New York cares for feeble minded children.

A second section of the reel shows how a powerful steel crane which is used to lift 100-ton locomotives is manipulated with the utmost ease. The military part of this issue of "Reel Life" shows a new sleeping bag which has just been adopted by the army. There will be millions of people curious to know how it is used, and many a young man will get upon the screen the first sight of the covering to which he is so soon to become accustomed.

Pictures of how oil is pumped from the bed of the ocean takes spectators to a point off the coast of California. Here the navy secures some of the fuel with which our battleships are supplied. Another section of the reel shows how grape juice is made.

TRADE SHOWING OF "BAR SINISTER" APRIL 18.

Edgar Lewis' new production, "The Bar Sinister," will be given a special trade showing at the Broadway theater, Forty-first street and Broadway, New York, on Wednesday, April 18, at 10 a. m.

The story of "The Bar Sinister" was written by Anthony P. Kelly and is a powerful heart interest drama laid in the South. Mr. Lewis cast his picture in New York, selecting many of the artists who worked under him in "The Barrier." Mitchell Lewis, Hedda Nova, Victor Sutherland, Jules Cowles, W. A. Williams, W. I. Gross and Florence St. Leonard have prominent parts. He took his complete company South and used the turpentine stills of Thomasville, Ga., as the background for many of his most important scenes. Every part in "The Bar Sinister" is a distinct character, giving both the director and his actors splendid opportunities for clever character drawings, while the intensely dramatice nature of the subject treated gives them unusual chances for tense scenes and thrilling climaxes.

PATHE TO ISSUE "OUR FIGHTING FORCES."

Pathe will issue on April 29 a timely and patriotic two-reel picture called "Our Fighting Forces."

This picture shows every side of Uncle Sam's army and navy, the regular infantry, cavalry, artillery, signal corps, ambulance corps, transportation service and commissariat, the same branches in the National Guard, and also shows the Marine Corps, the navy, both ships and men; the Annapolis "middies" and the West Point cadets. The training of the recruit is illustrated from the time he enlists until he is a seasoned fighter for Uncle Sam. In view of the national interest in recruiting both army and navy up to the necessary size, it is felt that the picture will be of great aid to the government, showing, as it does, the value to the individual of the course of training pursued.

ZACK HARRIS BUYS UNDERSEA PICTURE.

Zack Harris, a film man of the middle west, has just purchased from the Universal Film Manufacturing Company the rights for the state of Iowa for the Universal feature, "20,000 Leagues Under the Sea." The price paid for this exclusive territory is said to exceed $30,000. Mr. Harris' plans opening offices for the exploitation of the picture next week at 918 Locust St., Des Moines. He is completing arrangements for a tremendous advertising and publicity campaign in connection with the showing of the picture throughout Iowa.

COHEN TO COAST TO ESTABLISH SELZNICK EXCHANGES.

In line with Lewis J. Selznick's avowal that "Selznick pictures will no longer be sold by exchanges which handle cheaper goods," Ben S. Cohen, who has organized many of the Selznick branches, has left for the Pacific Coast. He will establish headquarters in San Francisco, opening exchanges in that city and Los Angeles and Seattle for carrying out the Selznick "quality" idea. Another point where this plan will be carried out is Boston.

"This simply means tightening my lines," says Mr. Selznick "I have employed the principle of controlling the pictures in most of the branch exchanges I have established in twenty-two cities. I am now going to make it an absolute, fixed rule. This does not mean that my branches will handle nothing but Selznick pictures. It does mean that they will be permitted to handle nothing that does not come up to my standard of quality."

CHANGES IN JOHNS-MANVILLE PERSONNEL.

J. D. Vail, former manager of the Salt Lake City office of the H. W. Johns-Manville Company, has been appointed manager of the building materials department of that company's branch at Chicago. In the future the Salt Lake City office will be under the management of C. F. Cate. The Great Falls, Mont., office will be managed independently of Salt Lake City by J. H. Roe.

GEORGE OVEY HIMSELF.

George Ovey in "Somewhere in the Mountains" appears on the screen as George Ovey minus all character make-up for the first time since his association with the Cub comedy.

Scene from "Somewhere in the Mountains" (Cub).

In this picture, which was released through Mutual on April 19, Ovey enters a picture show and on the screen sees himself playing his character of Jerry in a story which takes him into the moonshine country, where he has a series of thrilling adventures. In support of George Ovey appear George George, E. A. Browne and Claire Alexander.

STATE RIGHTS MARKET STRONG.

That the state rights market was never in a better condition and was never so eager to absorb a novel offering is proved by the quick and enthusiastic response made to the Cinema War News Syndicate's advertisement in this paper last week. Mail and wire inquiries for territory have flooded their offices since the early part of last week, and they have already closed several of their territories, although the greater part of the country is yet to be sold.

Judging from the demand for this news service, which is being marketed on a basis of high quality and not of low price, there can be no doubt that "Womanhood," "How America Prepares" and other war features are also going very strong.

All of this bears out the assertion, heard on all sides recently, that the state right market was never in a healthier condition.

"SUNSHINE AND GOLD" NEXT BABY OSBORNE PICTURE.

Admirers of Baby Marie Osborne—and they are legion—will be interested to know that Pathe announces "Sunshine and Gold," the latest picture in which she stars, for release on April 29. "Sunshine and Gold" is described as a typical "Little Mary Sunshine" picture, full of the child's inimitable pranks and remarkable charm. It was produced by Balboa.

Notes of the Trade

UNIVERSAL MOTOR COMPANY [illegible], W[illegible], have just received an order for several of their [illegible] generator sets from the United States army for field work.

* * *

Ruth Clifford, one of the featured actresses at Universal City has nearly completed her work before the camera in "A Modern Mona Lisa," which is being made in five reels. The scenes of the story are laid in France.

* * *

Adelaide Ess, noted as a magazine cover model, has joined the Popular Plays and Players' company, and is playing a part in "The Silence Sellers," the new feature picture in which Mme. Petrova is the star.

* * *

Dorothy Phillips with William H. Stowell and Lon Chaney are being featured at Universal City in a five-act photodrama, "The Fires of Rebellion," which is being produced with a special supporting cast.

Picture Theaters Projected

GADSDEN, ALA.—W. T. Cox, proprietor of the Almo theater, will erect an additional story to building and increase seating capacity by the addition of 200 chairs.

MONTGOMERY, ALA.—N. J. Bell is to open an up-to-date motion picture theater here June 1.

MONTGOMERY, ALA.—The Play Amusement Company of this city will open about June 1 the New Empire theater. The investment represents an expenditure of about $50,000, and the house will seat 900. The new structure will be under the management of H. C. Farley.

WINDSOR LOCKS, CONN.—Leo Viola and D. Alfano, 58 Main street, have plans by John E. Gaw for three-story theater building 80 by 57 feet.

WASHINGTON, D. C.—Crandall Theater Company, Ninth and E streets, N. W., will erect a commodious theater, store and office building at Tenth and F streets, N. W., frontage 60 feet; main auditorium to seat 1,400, balcony 900 and log boxes 200; to have oval shaped foyer measuring about 30 by 60 feet; Mosaic and terrazzo floors; marble and tile wainscot; marble trimmed; promenade lounges between first and second floors 70 by 30 feet; floors connected by gradual incline, eliminating steps; semi-direct self-diffusing lighting system; ventilating system to change air every 15 minutes; 12 emergency exits; radium gold-cloth screen; high-speed elevators; to be completed in about five months; approximate cost, $800,000.

STUART, FLA.—J. C. Hancock will erect a moving picture theater, 40 by 75 feet, with seating capacity of 400.

VERO, FLA.—Dr. W. Warren will erect business building to contain theater.

WEST PALM BEACH, FLA.—S. Ross Campbell will erect moving picture theater.

DAWSON, GA.—Kennedy & Sons have let contract to C. M. Langston to convert warehouse into moving picture theater with seating capacity of 600.

VALDOSTA, GA.—B. P. Jones and J. T. Roberts are having plans prepared for moving picture theater with seating capacity of 1,500.

CHICAGO, ILL.—Russel & Harris, 30 North La Salle street, have contract to erect a three-story theater, hotel and store building, 150 by 108 feet.

SAVANNAH, ILL.—J. D. Fulrath has plans by W. K. Johnston, 6805 Yale avenue, Chicago, for a two-story theater, store and office building, 50 by 114 feet, to cost $40,000.

EVANSVILLE, IND.—Evansville Public Hall Company, 313 Sycamore street, contemplates rebuilding its moving picture theater recently destroyed by fire. The new structure, if built, will probably cost $40,000.

INDIANA HARBOR, IND.—Leo Piechoski, 3814 Cedar street, has plans by M. A. Turner, Citizens' National Bank Building, Hammond, Ind., for a two-story moving picture theater, apartment and office building, to cost $25,000.

NEWCASTLE, IND.—C. M. Bailey is having plans prepared for converting a church building into a modern moving picture theater, store and office building. An addition to the structure will also be made.

LANESBORO, IOWA.—H. B. Gray has disposed of his interest in the Royal theater to George Ventercher.

WEBSTER CITY, IOWA.—P. H. and Lloyd Treanor have leased the Princess theater from Rube McFarren.

WELLINGTON, KAN.—Edward Forsbloom, of Wichita, Kan., is preparing plans for a two-story moving picture theater, 28 by 130 feet, to cost $12,000.

WICHITA, KAN.—J. H. Cooper has plans by Carl Boller & Brother, 7 and 8 Gayety Building, for a two-story theater and store building, 50 by 140 feet, to cost $75,000.

NEWPORT, KY.—Citizens' Mutual Auditorium Theater Company, Dan Worth, manager, have plans by C. C. and E. A. Weber, Citizens' Bank Building, Cincinnati, Ohio, for a two-story vaudeville theater and office building, 87 by 190 feet, stage 40 by 60 feet, to cost $125,000.

BOSTON, MASS.—Luke Mullen has plans by Funk & Wilcox, 120 Boylston street, for a moving picture and vaudeville theater.

FALL RIVER, MASS.—A. A. Spitz, 621 Caesar-Misch Building, is having plans prepared for a theater building, 110 by 140 feet, and wing, 25 by 100 feet, to cost $200,000.

WEST BRANCH, MICH.—The Strand theater here opened on April 17. It has a seating capacity of 200, and pictures are projected by a Motiograph machine. A. Lorenzo is the manager.

ALEXANDER, MINN.—R. S. Hess, formerly stage manager of the New Garrick theater in Minneapolis, has assumed charge of the Cozy theater in this city.

BEAULIEU, MINN.—Dominic Schmitz plans to erect a moving picture house here.

CASS LAKE, MINN.—A. R. Sidon has taken over the management of a moving picture house which has been renamed the Rex.

DULUTH, MINN.—The Diamond theater has been taken over by Blackmore Brothers Co.

FOSSTON, MINN.—Carl Ness, who recently purchased the Lyceum theater, has made extensive improvements to the house.

GRANITE FALLS, MINN.—J. M. Thompson, owner of the Palace theater, has taken over the Cameo theater from the Yaeger sisters. G. M. Feroe will continue as manager of the Cameo.

MINNEAPOLIS, MINN.—A. J. Le Feure has disposed of his interest in a moving picture house in Iowa, and is in this city, where he will probably locate and open a moving picture theater.

MINNEAPOLIS, MINN.—Ruben & Finkelstein have taken over the Unique theater and will convert it into a modern moving picture house. A $15,000 pipe organ will also be installed.

GLASGOW, MONT.—F. J. Gath has discontinued showing moving pictures in the Gibson opera house, and has completed arrangements with William De Munsey to open a moving picture house in Hinsdale.

MILES CITY, MONT.—H. W. Bruen has assumed management of the Iris theater, having recently purchased the interest of C. J. Wagenbreth in the house.

CALLAWAY, NEB.—W. E. Reeder has purchased the Star theater.

TABLE ROCK, NEB.—Community Syndicate, E. E. Hanly, manager, have plans by A. Bandy, care Nebraska Building and Investment Company, 138 South Thirteenth street, Lincoln, Neb., for a two-story theater, 32 by 94 feet, to cost $20,000.

WINNEBAGO, NEB.—Everett S. Dodds, 515 Brandeis Theater Building, Omaha, Neb., is preparing plans for a one-story moving picture theater, 35 by 90 feet, to cost $5,000.

NEWARK, N. J.—Samuel Cohen, 32 Union Square, New York, is preparing plans for an addition, 70 by 80 feet, to a theater building here. The improvements will cost about $15,000. Lessee Norman Amusement Company.

BROOKLYN, N. Y.—Enrico Costantino, 268 Columbia street, has plans by John Burke, 589 Clinton street, for a one-story moving picture theater, 50 by 100 feet, to cost $22,000.

CORINTH, N. Y.—Corinth Opera House Company has plans by Tiffany & Conrad, Phelps Building, Binghamton, N. Y., for a one-story opera house and store building, 50 by 90 feet, to cost $15,000.

FOREST HILLS, L. I., N. Y.—W. S. Worrall, Jr., Bridge Plaza, Long Island City, is preparing plans for a one-story airdome, 50 by 90 feet.

NEW YORK, N. Y.—William W. Astor, 150 Nassau street, will expend $2,000 in making alterations to a moving picture theater and store building. Lessee, Benjamin Menschel, 140 Second avenue.

NEW YORK, N. Y.—Neighborhood Playhouse, 466 Grand street, has let contract to Miller, Reed Co., 103 Park avenue, for alterations to theater annex.

NEW YORK, N. Y.—Louis Carreau, 796 Sixth avenue, has plans by De Rosa & Pereira, 150 Nassau street, for a two-story moving picture theater, 70 by 152 feet.

NEW YORK, N. Y.—Andrew Nicola & Co., 50 Church street, has the contract for alterations and an addition, 50 by 100 feet, to a theater building, to cost $15,000.

SYRACUSE, N. Y.—James Kernan, 305 Chemung street, has plans by E. A. Howard, Bastable Building, for a two-story moving picture theater and store building, 40 by 90 feet, to cost $7,000.

VAN HOOK, N. D.—Business men of this city are interested in a project to erect a modern fireproof theater building.

DAYTON, OHIO.—Dayton Theater Building Company have plans by Schenck & Williams, 591 Arcade Building, for a three-story theater and store building, to cost $225,000.

SCIOTOVILLE, OHIO.—Samuel Davis, New Boston, Ohio, has plans by John D. Wilson, 417 Grandview avenue, Portsmouth, Ohio, for a one-story moving picture theater, 28 by 117 feet.

XENIA, OHIO—Henry Binder has plans by Edward J. Mounstephen, 806 United States Building, Dayton, Ohio, for a one-story moving picture theater, 50 by 150 feet, to cost $10,000.

TULSA, OKLA.—William Smith has plans by George Winkler, 414 Palace Building, for a theater building, 150 by 80 feet, with lobby 50 by 70 feet, to cost $150,000.

WAURIKA, OKLA.—B. Diver will erect two-story moving picture theater, 50 by 140 feet, with seating capacity of 850.

BEAVER FALLS, PA.—F. D. Hart has assumed control of the Alhambra theater here.

DALLAS, TEXAS.—Old Mill Theater Company will expend $25,000 to repair theater recently damaged by fire.

PANHANDLE, TEXAS.—J. N. Garretson will erect modern brick moving picture theater.

BEAVER DAM, WIS.—G. J. Doerr, who formerly conducted the Vaudette theater in Manitowoc, will take over the management of the Grand theater in this city.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Fredericton, N. B., May Add to Theater Tax

City Council Favors Increasing Tax on Theater Seats from Two and a Half Cents to Ten Cents—What some Other Cities Are Asking.

By F. F. Sully, the La Tour, St. John, N. B.

FREDERICTON, N. B.—The Fredericton city council has just passed a resolution, by a six to three majority, favoring the increase of yearly taxation on motion picture houses from 2½ cents a seat to 10 cents. The movement has met with considerable opposition from the motion picture exhibitors operating in the capital city of New Brunswick, and strong protests have been voiced by Dave Richardson, of the Gem, and G. W. W. Fenety, of the Gayety. Compared with the taxation of some of the other cities in the provinces, the tax is a very reasonable one. In St. John all theaters pay an annual tax of 30 cents a seat for the first 1,000 chairs, and 15 cents for each additional seat.

In introducing the motion Alderman Lemont said it was nonsense for the exhibitors to say they could not afford any increase in the tax unless they increased the price of admission. There seemed to be an impression that the 10-cent admission was a sacred thing which could not be interfered with, but people who wanted to attend the picture shows would willingly pay more, if asked. He moved that the tax become effective May 1. The motion was seconded by Alderman Baxter. The mayor expressed the opinion that the moving picture people should be given opportunity to be heard before the motion was put. The mover of the motion did not think that this was necessary, as the matter had been well thought up already. Alderman Burnett favored an increase in the rate of tax, as he thought the moving picture men showed evidence of considerable prosperity, and could well afford to pay the increase. The motion was carried, on being put, by a six to three majority.

Both Mr. Richardson and Mr. Fennety feel that the new tax, which is to become effective May 1, is unjust and unfair, and are afraid it may necessitate their withdrawal from business. The matter has been laid before the officials of the Maritime Province Motion Picture Exhibitors' League, but the league is powerless to act.

George F. Perkins Opens St. John Office.

St. John, N. B.—George F. Perkins, president and owner of the Perkins Electric Company, and recent purchaser of the Standard Film service, was in the city to open his new branch office, which is to continue business, as formerly, under the name of the Independent Film and Theater Supply Company. Offices of the company are now located in Toronto, Winnipeg, Montreal and St. John.

Mr. Perkins has bought the Canadian rights for the Art Dramas. While in the city he gave complimentary screenings to members of the trade and their friends of "Rosie O'Gradie," "Pride and the Devil" and "The Adventurer."

Cailie Warfield Raises Prices.

Bridgewater, N. S.—Cailie Warfield, one of the oldest exhibitors in this section of the Dominion and owner of the Orpheum theater here, has changed his scale of prices from 5, 10 and 15 to 10, 15 and 20 cents. This is to become effective with the introduction of two Famous Players releases a week in the very near future. Mr. Warfield advertises on an elaborate scale, but he also introduces many novel and original ideas into his methods.

New Empress Theater at Amherst.

Amherst, N. S.—Operations have already been started on the erection of a new Empress theater to replace the one destroyed by fire a few weeks ago. John J. V. Moore, proprietor, is erecting a new house that is to represent an investment of about $40,000. It will have a seating capacity of approximately 1,000. Fred G. Spencer will again take it over as soon as it is completed, which probably will be the latter part of July.

Praise for Alice Fairweather's Page.

St. John, N. B.—According to statements of members of the trade, Miss Alice Fairweather, editor of the motion picture page of the St. John Standard, is the only woman editor of such a page on any daily published in Canada. The paper has devoted a large amount of space to the moving picture industry in Canada. Miss Fairweather attends all screenings of pictures in the private projection rooms, and takes considerable pains in her efforts to make the page attractive and educational.

Musical Tabloids at the Itzit.

New Glasgow, N. S.—Warren Smith, of the new Itzit theater, has decided to change his policy from entirely pictures to pictures and musical tabloids.

G. B. Graystock Leases Palace Theater.

Pictou, N. B.—Solomon Soffee, who completed the erection of his new Palace theater at the cost of about $20,000 a short time ago, has leased it to G. B. Graystock, manager and proprietor of the opera house. It is understood that Mr. Graystock will carry out the policy of high class pictures and features.

Business Jottings—Features and Programs.

St. John, N. B.—Mitchell S. Bernstein, resident manager of the Famous Players, has just returned from a two weeks' trip through the provinces. He reports heavy bookings on "The Witching Hour." N. B. Gastonguay, who a short time ago discontinued his Paramount service, has re-signed for the future releases.

St. John, N. B.—Among the out-of-town exhibitors who were in the city during the past week were James Cripps, of the Cripps Theaters Ltd., Digby, N. S., and N. J. Wootten, of Perth, N. B.

St. John, N. B.—The first three episodes of "The Mystery of the Double Cross," the new Pathe serial, were shown at the Unique theater to a large number of exhibitors through the courtesy of Reginald March, resident manager for the Specialty Film Import, Ltd.

St. John, N. B.—After an absence of almost a year from most of the local moving picture screens, Mary Pickford returned to the Imperial for the first three days of Easter week in the Artcraft production, "Less Than the Dust." The many admirers of little Mary, who were anxious to see her in one of the new productions, all contributed toward good business at a 25-cent scale of prices.

St. John, N. B.—Fred Trifts, proprietor and manager of the Gem theater, has signed contracts for the new Brady-Made features released through the local branch of the Regal Films, Ltd.

St. John, N. B.—Charles Burman, special representative of the Regal Films, Ltd., has returned from a two weeks' trip through the provinces. He reports bookings on "War as It Really Is" by Kattahar's theater, Sydney, N. S.; Graystock's opera house, Pictou, N. B.; Spencer's Princess theater, Truro, N. S.; Charlie Staples' Bijou, St. Stephen, N. B.; Seymour's Bijou theater, Woodstock, N. B.; Alexandra Hall, Liverpool, N. S.; Givan's Lyric theater, Sussex, N. B.; Mason's Roseland theater, New Glasgow, N. S.; Opera House, Sydney Mines, N. S.; McPherson's theater, North Sydney, N. S., and a house in Halifax that has not yet been decided upon.

St. John, N. B.—Jules H. Wolfe, formerly manager for the Standard Film Service, Ltd., left Montreal a few days ago, and is now in New York, where he expects to affiliate with one of the large producing and distributing houses.

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Bangor Will Have Two New Picture Projects

Spring Will See a New 1,000-Seat House in the Morse Building to Be Made By L. D. Mathis—Old Palace Theater to Reopen.

From John P. Flanagan, 151 Parkview Ave., Bangor, Maine.

BANGOR, ME.—With the coming of spring, two new moving picture projects are reported in Bangor. L. D. Mathis, an amusement man of long experience in making bowling alleys and skating rinks, is transforming his skating rink in the Morse building in Bangor into a moving picture theater. It will seat at least 1,000 people. The hall was built about two years ago, and was then equipped with moving picture booths. As the walls are decorated in fine taste, and as but little remains to be done except to install seats, it will not take very long to arrange the house for moving picture purposes.

The other project reported is the opening of the old Palace theater on Exchange under new management. Full details have not been secured, but it is understood that the new manager is prepared to make a bid for local picture patronage. The Palace, smallest house in town, has been closed for several months. John Goodwin of the Acme Amusement Co. was the last manager.

Quality of Chaplin Comedies in Court.

Portland, Me.—Charlie Chaplin's comedies in which he plays as a fireman and as a floorwalker entered into the testimony of witnesses examined in Portland last week during a hearing in superior court. The Mutual Film Corporation brought suit against Abraham Goodside of Bangor alleging that the defendant had canceled his contract for 12 releases of films known as Charlie Chaplin Specials to be shown on specific days at the Empire theater in Portland without sufficient cause.

The technical point of law was the validity of the contract. Testimony regarding the relative merit of the reels was introduced to show cause or reason of the desire on the part of the defendant to cancel his agreement for the other 10 pictures.

A witness for the defense was Miss Helen Cole, Portland representative of the New York Board of Review, a voluntary organization which aims to assist theatrical men in maintaining a high standard of moving pictures. In her opinion the films in question were not of high standard. She was impressed by only one scene in each reel. The "horse play" as it was termed by one of the attorneys, she said, was wholly a matter of individual taste, and witness said that although Chaplin can be very funny it does not necessarily follow that he appeals to a refined taste.

Another witness, Harvey B. Emerson, attache at the theater, stated that his attention was called to a Chaplin reel by the unfavorable comments by persons in the audience at the time the pictures were shown.

Manager William E. Reeves of the Strand theater, Portland, was disposed to criticise the "humor" and so called properties of the pictures.

Henry Hirsch, representative of the company, testified for his company and told of having made 3,000 contracts with managers for release of these special films.

"Joan" Prices High for Bangor.

Bangor, Me.—With the arrival of spring and the passing of Lent, business is picking up wonderfully in eastern Maine. Exhibitors are commencing to start in showing big feature programs and are prepared to attract the crowds. The war is not expected to affect business to any extent.

"Joan the Woman," at the Bijou theater this week, won the hearts of Bangor people, only a few objecting to the prices at night, 35 to 75 cents. They admitted that it was a great picture, but can't seem to get used to the idea of paying so much for seeing a moving picture. The musical accompaniment was admirable. Geraldine is popular with the people of Bangor anyway, having drawn an audience of 4,000 people here last fall when she appeared in the flesh at the Bangor music festival. There is no disputing the fact that Farrar is a wizard at winning friends.

Promise of a Big Transaction.

Bangor, Me.—From reliable sources comes the report that a big transaction in Bangor moving picture circles will take place within a few days, involving an important change in management. Your correspondent cannot divulge the nature of the transaction as yet, but it is very likely that the story will be out for the next week's issue of the World. It will be the biggest local theatrical deal in years if it is pulled off.

Patriotism of Exhibitors Shown.

Bangor, Me.—East Maine moving picture men are patriotic and anxious to be of assistance even at the expense of their own business. Many of them have been co-operating with the recruiting committees that have been visiting the towns in this vicinity by allowing them the use of their theaters and moving picture machines. The parties have been using the film "Uncle Sam at work" with great success in obtaining recruits for the navy.

Pathe Notes.

Bangor, Me.—Manager Paul P. Peakes, of the Ohio, Milo, was a visitor at the Pathe exchange this week.

The Pathe force wishes to acknowledge through the World the gift of a few fine Havanas from J. A. Adams, the well known Unity exhibitor.

Sales Manager Harry Smith of the General office, in Bangor, was a visitor to Boston this week, in conference with Manager Shirley.

C. R. Osborne, Boston City Salesman, and E. B. Tinker, Maine Representative of General Film.

Baltimore News Letter.

J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Value of Screen as Voicing Public Feeling.

BALTIMORE, MD.—That the screen is a great informer and influencer is being proved in these times of great stress and danger and all the film men are using it in the most noble cause that they can—that of stirring the public to patriotism. Manager Depkin is running the official war pictures at the Parkway, Manager DeHoff is running Vitagraph's "Womanhood," Manager Price is running three slides, Washington, Lincoln and Wilson, fading into the starry banner with the big Kimball organ going full blast on the "Star Spangled Banner," and other managers are doing the same kind of work. Besides this the motion picture is being used very extensively at all the mass-meetings for the purpose of gaining recruits, with great effect. It seems that not a speaker arises in any public hall or theater that the motion picture does not back him up with its powerful argument. Uncle Sam has a wonderful colleague in the motion picture.

Patriotic Demonstration at New.

Baltimore, Md.—Manager L. A. DeHoff of the New theater, 210 West Lexington street, was obliged to hang up his S. R. O. sign on Tuesday night, April 10, at 9 p. m., owing to the jammed condition of this house while he was showing "Womanhood, the Glory of a Nation," even though the night prices are 15, 25 and 50 cents. When this theater opened on Monday, April 9, a line of people was waiting which stretched down Lexington street to Park avenue and up Park avenue to Clay street.

The afternoon prices are 10, 15 and 25 cts. On this day Mr. DeHoff had 13 regulars from Fort Howard stationed around in the theater, besides a squad of Boy Scouts. A recruiting station has been located in the foyer of this house. Inspiring speeches are being made after every performance by well known men, such as A. S. Goldsborough, Lieut. Reily, U. S. A., and Dr. Heaps.

Also on Monday, as a special attraction, J. Stuart Blackton made addresses to the audiences after each showing. On this same day the Maryland Guard of the G. A. R. came to the theater and one of their members became so enthused that he rose in his chair and shouted, "We can still make a charge—drat 'em!" It is understood that the activities of Mr. DeHoff in showing this picture at the present time has very materially strengthened the number of recruits in Baltimore. It is a big picture and is being put on in a big way—the usual DeHoff way.

An Airdome at Woodbine.

Woodbine, Md.—S. N. Wolman, who has been managing the Picture Garden theater, 31 West Lexington street, for two months, has resigned, and after enjoying a well-earned rest will resume his film activities at Woodbine, Md., where, during the summers of 1915 and 1916 he conducted an airdome with much success. Mr. Wolman has had varied experience in the managing line and at one time had charge of a house in the Bronx, New York City.

S. N. Wolman.

"My airdome at Woodbine was quite a prosperous venture," stated Mr. Wolman to this writer, " and also a unique one. You see, the town has only a population of 75 people and the seating capacity of my airdome was 300. But by arranging a show very suitable to my patronage, the country people for miles around would drive in to see the show three times a week. My program consisted of five reels and the admission charge was ten cents. My average weekly profit was about $30. I did all the work myself, acting as ticket seller, usher and operator.

W. F. Seymour Visits Baltimore.

Baltimore, Md.—This writer had a very interesting talk with W. F. Seymour, sales manager of the Triangle, on Thursday night, April 5, when he visited this city. It was enjoyed immensely, owing to his courteous and affable manner. Mr. Seymour is now making a tour of the Eastern branch officer of his company. When asked what he thought of conditions generally in Baltimore he stated: "From my observations it seems that there is getting to be a much better understanding between the exhibitors and the exchangemen than there ever has been in the past. The old fashioned idea that used to prevail, in which the exhibiter thought he always had to hammer the producer, is gradually being eliminated. I have had very pleasant interviews with L. A. DeHoff, of the New; G. L. Wonders, of the Wilson; Chas. E. Thropp, of Nixon's Victoria, and B. Depkin, Jr.., of the Parkway. Wherever I go the exhibitors who have used the Triangle service speak only in the highest terms of the results gained by using our program. The Moving Picture World is a fine trade paper. I always read it, particularly the Trade News Department, which I think is exceptionally interesting to producers. The little personal touches about the people you have met is very appealing."

"Intolerance" Coming to Fords.

Baltimore, Md.—Charles E. and John T. Ford, proprietors of Ford's opera house, have just closed negotiations for the presentation of D. W. Griffith's "Intolerance," early in the month of May.

W. E. Kestine in Baltimore.

Baltimore, Md.—W. E. Kestine, auditor of the Monmouth Film company, producers of "Jimmie Dale, Alias the Grey Seal," visited Baltimore last week. Mr. Kestine is making a tour of the eastern branches of the company handling this film in order to get first hand information as to how the picture is being received by the exhibitors. This is being done, it is understood, to get suggestions for their future output..

Spends Easter at Atlantic City.

Baltimore, Md.—Manager Frederick C. Schanberger, of the Maryland theater, spent Easter Sunday in the midst of his family at the Hotel Dennis, in Atlantic City. With Mr. and Mrs. Schanberger were their daughter, Dolores, and their two sons, Frederick C. and James Lawrence Schanberger.

Guy L. Wonders Entertains.

Baltimore, Md.—Guy L. Wonders, manager of the Wilson theater, 418 East Baltimore street, had a very great pleasure last week in entertaining George C. Wilson, of Tyrone, Pa., and Joseph W. Hoover, of Philadelphia, president and secretary, respectively, of the Wilson Amusement Company, operating the Wilson theater. On Wednesday night, April 4, Mr. Wonders was installed as exalted ruler of the Baltimore Lodge of Elks, No. —, at their handsome home on West Fayette street.

J. A. Barron at Helm of Strand.

Baltimore, Md.—The Strand theater, 404-6 North Howard street, has again changed its pilot, and J. Arthur Barron is now acting as its house manager. Bernard Depkin, Jr., of the Parkway, with whom Mr. Barron was formerly associated, still books the pictures for this house. The new manager took charge on Monday, April 9.

S. A. Lynch Interests in Maryland.

Baltimore, Md.—On Monday, April 9, application was made to the State Tax Commission of Maryland for a charter for the S. A. Lynch Enterprises. This company will deal in theatrical enterprises and is authorized under its charter to lease and sell theaters, etc. One million dollars is the capital stock, divided into 10.000 shares, the par value of each being $100. The directors of the company are: Stephen A. Lynch, Charles E. Tandy, Fred Kent, R. Walter Lynch, V. Frank Freeman, S. Jones Smith and Horatio W. Turner.

Famous Players Has Worthy Local Offices

Philadelphia Distributors of Paramount Move Into New Exchange That Is Both Elegant and Convenient for Patrons and Employees.

From F. V. Armato, 144 North Salford St., West Philadelphia, Pa.

PHILADELPHIA, PA.—The Famous Players exchange, distributors of Paramount pictures, has recently removed to new quarters at 1219-21-23 Vine street. William E. Smith, president and general manager, has made good in his plans for extensive improvements for the comfort and convenience of his patrons and employees.

The new building, which is of stone and brick, was built by the Quaker City Cab Co., whose establishment is adjoining. Upon entering the new offices the first impression is that of a large and commodious banking house, so handsome and rich are the appointments. It is necessary to glance at the Paramount emblems on the plate glass doors to realize that a film exchange can be so well housed. The floors are tiled and here again the trademark is in evidence. The offices are inclosed in mahogany partitions with transparent glass windows, the whole done in an effective Colonial design. Suspended from the ceiling, which is twenty feet high and equipped with automatic sprinklers are several artistic drop lights having beaded crystal domes.

There are several handsomely equipped private offices which will be occupied by William E. Smith, O. F. Bower, the manager; Oscar Morgan, publicity manager; Arthur Van Dyke, booker, and another general office for Donald Allen, the salesman, who will share it with the new member of the staff, J. Russell Rock.

Incoming films will be received through a rear entrance and a special passageway has been provided for operators, who will find it unnecessary to walk through the general reception room or the private offices to secure their shows. There are four fireproof vaults and a balcony in the rear for posters and special advertising. The whole exchange is located on one floor, covering 14,000 square feet of floor space.

In point of efficiency the Philadelphia exchange recently outdistanced those of other cities in the Paramount efficiency contest, and one of the proudest ornaments of the new quarters is a solid silver challenge cup some four feet high and said to be valued at $1,000, which will remain for a year in their possession, and will be on view in the reception room.

The accompanying photograph shows the entire staff, who have promised their best services to William E. Smith, and each of whom means to do his or her share to keep the trophy cup in Philadelphia.

Want a New $5,000 Commissioner.

Philadelphia, Pa.—A move against the State Board of Censors was made at Harrisburg last week when Senator Snyder of Schuylkill County introduced a bill to the senate to repeal the moving picture censor acts and to create in the Auditor General's department a bureau of amusements under the supervision of a commissioner of amusements with power to censor moving pictures. The commissioner is to receive a salary of $5,000. The bill provides for a deputy commissioner at $3,000, one chief clerk at $2,000, five stenographers, seven inspectors, four operators and several minor employes.

Way of a Hustler With a Theater.

Philadelphia, Pa.—H. H. Hustler, formerly manager for Mr. and Mrs. J. F. McMahan, pioneer exhibitors of Philadelphia, is a hustler, indeed. His enterprise recently was responsible for a large assemblage of happy youngsters in his theater. The "stunt" that is directly responsible for the gathering was a special offer made during the showing of two serials, "Pearl of the Army" and "The Lass of the Lumberlands." By visiting neighborhood schools Mr. Hustler obtained pictures of numbers of children, which were afterward shown on the screen of his theater.

By other devices as ingenious Mr. Hustler has restored to favor and popularity a little theater that was once known popularly as "The Dump." This he has renamed the Liberty. Notwithstanding the fact that it seats only 250, has but one machine and antique furnishings, he has made considerable progress, even to the having one ten-cent night a week.

Back row: Ulrick Smith (chemist), Irine Buckley (inspector), John Glen (advertising), Ferd. Fortunate (shipper), Martha Pollok (accountant), Frank Schofield (messenger), Donald E. Allen (salesman), Anna Melen (office), E. McManus (operator).

Front row: Laura Turbett (chief inspector), Anna Weshler (inspector), Agnes Kennedy (inspector), Oscar A. Morgan (advertising director), O. F. Bower (manager), Arthur Van Dyke (booker), Elizabeth Gabriel (inspector), Anna Mark (office), M. Finn (office).

Washington Pathe in Convenient Quarters

Manager D. F. Donnell's New Exchange Has Many Interesting Things—Fireproof Vault Able to Hold Over 2,500 Reels of Film—Personal Mention.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Pathe, Inc., is now located in its new quarters in the film building at Sixth and F streets, northwest, and Manager D. F. O'Donnell is wearing a smile that cannot be erased. In fact the entire office force, which has been largely increased during the past few months, due to the rapid jumps in the Pathe business in this territory, is also better satisfied at being in more congenial surroundings.

The front of the exchange is shut off by a wooden partition from the rest of the long room. At the left is the cashier's and bookkeeper's office, with Mrs. Lyle, branch cashier, in charge, assisted by Miss Putnam. This section is equipped with all sorts of modern office devices for handling accounts. The other small office, carpeted and attractively furnished, is occupied by Manager O'Donnell.

The right side of the room, occupying about one-half of the entire floor space, is set off by a low fencing and subdivided to make suitable spaces for other employees. The first of these is occupied by Miss Hazen N. Putnam, who looks after the correspondence of the office, and the next and larger space is occupied by Sam Flax and his assistant.

The story of the new establishment would hardly be complete without a word about Sam Flax. Mr. Flax has a reputation of being one of the best bookers and office assistants in the Washington territory. But the main point of this paragraph is the announcement that Sam will foreswear his independence some few days before the Fourth of July, when he hopes to lead a certain Washington young lady to the altar and thereafter to discard his bachelor habits and become a sedate benedict.

The offices of the exchange are at the right of the stairway, for the exchange is on the second floor of the building. On the left are the workrooms. First is a room with seven large racks capable of caring for an enormous quantity of paper. In addition there is a large rack for heralds and slides. Back of the door is a large counter over which deliveries of films and paper are made and incoming express shipments are received. Beyond is the inspection department, wherein six employees are engaged in inspecting and repairing films. This room is set off from the poster room by steel covered walls.

At the extreme rear of the building is the film vault of steel, concrete and brick, with walls sixteen inches thick. The vault is equipped with a door similar to that on ordinary vault safes. Inside are steel racks capable of accommodating 2,500 reels at the one time. In addition there is plenty of room for a rack in the center which could be made a size capable of accommodating 1,000 more reels should there be need for the extra storage space.

The outside business is being handled by C. O. Moss, a very popular traveling salesman who has covered Virginia and North Carolina for the Pathe almost since its start in Washington. He now devotes his time to the Virginia territory alone, although once in a while he pays a friendly visit to his old stamping ground in and around Charlotte. The Baltimore office is in charge of Frank B. Spurrier, very well known by reason of his long connection with the office in Washington. The third member of the sales force is J. I. Buck.

Excited Minds Are Accusing Picture Shows

It Is Being Already Claimed That Men Who Ought to Be Drilling Are Seen at Picture Shows—Children Patrons During School Hours Complained of.

WASHINGTON, D. C.—Motion pictures in the District of Columbia are getting bumped pretty hard just at present and considerable adverse newspaper publicity is resulting. First off the impending war with Germany has attracted the attention of census-chasers to the number of men to be found dallying around picture shows in the afternoon. One article contained the following little bit of news: "In a case where men are need for the defense of the country it can be taken almost as an axiom that an able-bodied young man who is not a producer should be taken into the army or navy before the man whose work is of potential value in the community.

"A survey of local picture theaters during working hours, however, has demonstrated that idle or partially idle men are holding off and leaving the business of enlisting to the busy man, who, naturally, has a more serious train of thought than the so-called 'slacker.'

"If a recruiting officer had visited one of the downtown theaters which has a capacity of 275 he would have been able, if he were empowered to employ force, to raise a respectable unit of about 200 men. There were only 15 women in the theater and about the same number of elderly men. A smaller show place on the same street contained an audience of 50, and 35 of them were of an eligible age for military service. Another had no women, 5 men over 30 years of age, 3 soldiers and 27 eligibles.

"These afternoon audiences are, at an estimate, composed of nearly 70 per cent. of men, mostly of military age. The evening audiences are productive of equally illuminating figures as to where the eligibles are to be found. A canvass of five Ninth street theaters showed that out of a total attendance of 9,500 the sexes were about evenly divided, and of the men 1,450 could be placed in the 'slacker' class. A surprising number of these young men are habitues of these places."

The question arises as to whether or not such stories as these, when there is no need for such outbursts, is not detrimental to an established business and likely to cause a material falling off in receipts.

Another matter in which the theater men are interested is the resolution adopted by the committee on schools of the Washington Board of Trade wherein was an expression of disapproval of attendance during school hours of children at motion picture theaters for the purpose of raising funds for playgrounds and for other purposes.

Virginia News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

New Colored Folks Theater in Danville.

DANVILLE, VA.—The Southern Amusement company, controlled by Pryor Brothers, has opened a new theater for the colored people of Danville. This they are calling the Hippodrome and it is being conducted under the management of Don Levy, who is well known throughout this section of the state. The Hippodrome is a very attractive theater, having a seating capacity of about 600. It is fitted out in a most modern manner and the equipment includes two Power's projection machines and a motor generator. There is a stage for vaudeville that is large enough to accommodate legitimate colored attractions and big plays are run in from time to time, such as colored minstrel shows, etc. The daily program includes vaudeville and pictures. The Pryor Brothers also operate the Bijou, Broadway and Majejstic theaters here and the Bijou theater in Greensboro, N. C.

Victor Russo Reopens the Cockade.

Petersburg, Va.—Victor Russo, who has been operating the Cockade theater here for a number of years, has reopened the Bijou and has put in a feature program. This house has been dark for several months following the expiration of the lease held by W. F. Kroll during the preceding year.

Higher Rates at the Victor in Richmond.

Richmond, Va.—The Victor theater, at Eighth and Broad streets, operated by John A. Lay, has raised its fee of admission from five to ten cents and it is said that the house is now moving along very nicely. Mr. Lay is one of the best liked exhibitors in this section. He is rated as a good business man, a man of pleasing personality and one who will go out of his way to give the other fellow a lift. It has been through the possession of these good qualities that Mr. Lay has been enabled to build up his business to a point where it is now making a profit for him. He runs Gold Rooster and all Pathe serials first run and Fox two-reel comedies first run. Despite the recent increase his house enjoys a very satisfactory patronage.

Isis Opened by E. D. Hines.

Roanoke, Va.—Elmore D. Hines has recently opened the Isis theater here. This house has a seating capacity of about 280. Feature attractions are shown and a ten-cent admission charged. The house is very attractive and is finished throughout in snow-white enamel and stucco work. It is equipped with two Power's 6A projection machines and a mirror screen. The equipment, furnishings and fixtures are modern in every respect. Mr. Hines also operates the Roanoke, playing Keith's vaudeville; the American theater, showing feature pictures, and the Jefferson theater, which features big attractions.

Exchange Men Discuss New Film Building

Association of Exchange Managers of the Capital City Have as Guest Member of Firm Erecting New Exchange Building—Spurrier Also Present.

WASHINGTON, D. C.——The new motion picture film exchange was the principal subject of discussion at the meeting of the Exchange Managers' Association of Washington. Mr. Costello, a member of the firm of Costello Bros., which is erecting the building, was present to tell the film men of progress. He assured them that the building would afford absolute protection against fire damage and would be one of the most complete and modern structures of its kind in the East. It will be located on the site of the buildings from 608 to 614 Sixth street, northwest.

Of course the building will be specially equipped for the different film exchanges. The first floor will be occupied by a Philadelphia supply house and here also will probably be located an express office and possibly a post office sub-station for the handling of parcel post matter. A lunch-room will take up the balance of the available space. The basement will contain a projection room as well as storage and heating rooms and a large space for the reception of freight adjacent to the freight elevator in the rear.

On the first floor the main corridor will be in the center with an electric passenger elevator and stairway. Either side of the corridor from front to back will be fitted up with fireproof vaults, steel shelving, toilets, etc., and the same will apply to each successive floor constructed specially to accommodate the different exchanges.

The building will be erected from plans and under the supervision of B. Stanley Simmons, architect, and will cost about $125,000. The contract for construction has been awarded to the M. A. Weller Company for completion in August.

Frank B. Spurrier, film representative in Baltimore of the local Pathe exchange, was a guest at this meeting. By a vote of the association all the managers in charge of the Baltimore sub-branches will be invited to attend the next meeting, to be held on April 23.

J. E. King Now Rules the Marcelle.

Hopewell, Va.—S. A. Xippas, who has been manager of the Marcelle theater since its opening here some time ago, has resigned that position and has been succeeded by J. E. King, who has been connected with the theater for some time. The Marcelle is owned by the Tri State Amusement company. It is understood that Mr. Xippas is figuring on entering the amusement business in this city on his own account at an early date.

Petersburg Lyric Show Moves.

Petersburg, Va.—The Lyric theater, upon which W. F. Kroll has held a lease, is being closed down. It is understood that the National Bank of Petersburg, which secured ownership of the property, including the theater, and which is located next door, contemplates dismantling the house and building a modern seven-story building on the site. Mr. Kroll is moving his Lyric show to the Academy of Music, which has been operated by W. H. Rahley. The Academy during the season has been running legitimate attractions.

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IN PITTSBURGH.

National Film Features to Be Booked By the District.

Pittsburgh, Pa.—E. J. McGurty, president of the National Film Booking Service, has announced that all the state rights features of the company will be released on a plan that is quite a departure from the usual policy in vogue. Bookings of the features will be by the district for an unlimited time, rather than by the day. Mr. McGurty declares that this arrangement tends to give both the exhibitor and the state rights firm a square deal in every way. He says: "The policy of booking pictures by the day makes it impossible for the exchange to get the money back that is paid for the film and make a profit. Selling a large feature production by the day puts a premium on one or two day runs. This practice keeps the good pictures from the public and makes it possible for very few people to see them." The National claims to be the first concern to adopt this policy in this territory.

Manager E. A. McQuiggan, of the National, states that three prints are being handled on the first feature release, "Her Condoned Sin." Week-run bookings on this subject have been contracted for in Pittsburgh, McKeesport, Oil City, Erie and other cities.

The National has contracted for the Paul Terry animated cartoons and considerable interest is being displayed in them.

New Plaza Theater Pleases

Pittsburgh's Latest Play House is Prettiest of the Rowland and Clark Chain of Eight—Has Seats for 700—Local Board of Trade Sponsors Private Opening on April 6—William Bernardi Is the Manager.

From Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—Still another link has been added to the beautiful chain of Rowland and Clark theaters in Pittsburgh with the opening of the new Plaza theater on Liberty avenue, between Mathilda and Edmund streets, Bloomfield, on Saturday, April 7. The latest Rowland and Clark house ranks favorably with the finest exclusively moving picture theaters in the state. It has a seating capacity of 700, and embodies many of the splendid features that have made the entire chain of houses distinctive.

The Plaza is of fireproof construction, and of handsome architectural design James B. Clark, managing director of the Rowland and Clark theaters, declares that it is the prettiest of the eight now flying the R. & C. banner. The interior is rich in finish and appointments, while the argument leaves nothing to be desired in the way of comfort and convenience. The auditorium is spacious, having been originally designed for the ample accommodation of an audience exceeding 1,000.

The aisles are wide, the seats roomy and the rows well spaced. The slope of the floor is gradual, with the stage elevation affording a clear and unobstructed view of the screen from all angles. The exits are numerous and the ventilation good. Two large exhaust fans underneath the stage keep the air circulating without creating draught. To insure clear pictures, large converters of the latest type have been installed, the entire equipment being of the very best.

Prior to the public opening, the Plaza was thrown open to inspection under the auspices of the Bloomfield Board of Trade on Friday evening, April 6. The first attraction will be the Paramount production, "His Sweetheart," featuring George Beban. A high standard will be maintained in the film offerings at the Plaza, only the best features obtainable being shown, including Metro, Paramount, Artcraft, Fox and Selznick.

William Bernardi, a veteran manager in local ranks and for several years past manager of the Arsenal, of the Rowland & Clark chain, has been appointed manager of the Plaza. Mr. Bernardi's brilliant success in the past will almost at once insure marked success for the latest R. & C. venture.

It has been announced that A. J. Coyle, now manager of the Oakland, of the Rowland & Clark chain, will take charge of the Arsenal. Mr. Coyle has had wide experience in the business, being formerly manager of the Schenley and other local theaters. Recently he was assistant manager of the Pittsburgh office of the Universal Film, which position he has resigned to take up his new duties.

Elmo Keane, assistant manager of the Regent, of the Rowland and Clark chain, will be placed in charge of the Oakland

Farrar Expected with "Joan" at the Pitt.

Pittsburgh, Pa.—The Pitt theater was to open the initial Pittsburgh showing of the notable production "Joan the Woman," featuring Geraldine Farrar, on Tuesday evening, April 10. Arrangements have been made by Managing Director Patch for one of the most elaborate events in the history of the Pitt. The box-office sale opened April 5 and the rush for seats indicates that interest in the picture will pass all previous records. It is expected that Miss Farrar will be present in person, for the first three nights. A symphony orchestra of forty pieces and a grand opera chorus will furnish the musical setting.

The opening performances will be for the benefit of the American-British-French-Belgian relief fund for blind soldiers and sailors.

L. R. Coehn With Masterpiece.

Pittsburgh, Pa.—The Masterpiece exchange, Seltzer Film Building, Pittsburgh, has added to its staff L. R. Coehn, an experienced film salesman. He will travel [illegible]

Erie Theaters Unite to Meet Common Problems.

Erie, Pa.—With a view to taking up a number of common grievances and securing united action on high film rentals and other matters pertaining to the business, an organization has been formed comprising the outskirt theaters of Erie, Pa. This get-together movement has been under way for some time past and a majority of the exhibitors of the locality are finally in line. The organization effected is made up of the following:

John Hauer, American theater; B. G. Neyland, Folly; J. E. Longnecker, Hippodrome; H. E. Hammond, Crescent; L. D. Smith, Avenue; M. Slotkin, Plaza; Branfield and Strucker, Isis; F. J. Powell, Wilkay; William Fairgrove, Nixon, Princess and Grand; Joseph G. Seybolt, Gem.

At a meeting held recently the following resolution was adopted: "That on and after April 10 the undersigned exhibitors will refuse to pay return express on any film, paper or supplies furnished by any exchange. We think that express one way is all that is right and just for us to pay."

New Novelty Will Be Fireproof.

Pittsburgh, Pa.—Work has been started on the rebuilding of the Novelty theater, 217 Federal street, Northside, Pittsburgh, destroyed by fire several months ago. The house will be fireproof and has been designed along larger and more attractive lines than the old. It will cost $20,000 to rebuild. When completed the Novelty will be a handsome addition to the array of houses in the established moving picture center of the Northside.

Wilkay Theater Changes Hands.

Erie, Pa.—The Wilkay theater, Parade street, Erie, Pa., has been purchased by F. J. Powell from the Wertheimer Amusement Company, of Buffalo, N. Y. Mr. Powell is making changes in policy and is going to operate the Wilkay with large features of a special nature.

Manager Fuller, of the Pittsburgh office of Pathe, states that the new serial "The Double Cross," featuring Mollie King, to be released April 16, is in great demand. The Sheridan Square theater, East Liberty, has booked the first release for a three-day run and other leading houses are negotiating for it.

The entire Rowland and Clark chain of houses have booked the new "Luke" two-reel comedies at the Pathe exchange.

The Pittsburgh branch of the Famous Players Film Service held an enthusiastic meeting of its executive staff and salesmen on April 1. The gathering was presided over by District Manager Staughton, who delivered an interesting and instructive talk.

A new exchange has been opened in Market street, Wheeling, W. Va., by J. A. Stout, a well-known film man. He will handle Metro productions and the subjects released by the Specialty Film Company, of Pittsburgh, in the West Virginia territory.

Allens Are Building New Toronto Theater

House Being Erected at Richmond and Victoria Streets Will Be Called the Temple—Big Theater Circuit Men Behind It.

By W. M. Gladish, 1263 Gerrard St., East Toronto, Ont.

TORONTO, ONT. — Announcement has been made exclusively to Moving Picture World here that the new $150,000 moving picture theater which is now being erected at Richmond and Victoria streets, Toronto, is the property of Jule and J. J. Allen, owners of a large circuit of moving picture and vaudeville theaters in the Canadian West. The Allens are also in control of the Paramount, the Famous Players and other picture interests in the Dominion. Incidentally, the Allens hold the Canadian rights for Lasky, Mary Pickford, Clara Kimball Young, Pallas and other productions while they have imported many British official war pictures during the past two years.

The head office of the Allen interests were formerly in Calgary but the brothers removed to Toronto about two years ago. Until now they have been without a theater of their own East of Winnipeg. The new house is to be known as the Temple theater and the first run of all their own big film subjects will be seen here of course. A portion of the bill each week will be vaudeville, it is declared.

A large number of workmen are now employed in the construction of the new house and it is hoped to have the theater ready for opening early next season, possibly toward the end of August.

R. S. Marvin Will Run Camp Theater.

Camp Borden, Ont.—R. S. Marvin, proprietor of the Beaver theater, has the Strand theater at Camp Borden. This house has a seating capacity of 2,300—probably sufficient to house all the soldiers in camp at one sitting this year. The Militia Department will probably cooperate with Marvin again, however, to provide entertainment for the training force, whatever size it may be.

George Perkins Extends Supply Business

Toronto, Ont.—George Perkins of the Perkins Electric Company, Toronto, Montreal and Winnipeg, has announced the purchase of the projection machine and stock departments of Charles Potter & Company, Toronto. Mr. Brown of the Potter Company is also going over to the Perkins Company.

This is considered an important transaction as the Perkins Company is now the sole Canadian agent for practically all the better known projection machines and accessories.

The Perkins Company also recently arranged to release Art Drama pictures in Canada, Arthur Sawyer, formerly manager of the Standard Film Service, Ltd., having opened an office in Montreal to arrange bookings in behalf of Mr. Perkins.

Regal Film Gets "Masque of Life."

Toronto, Ont.—Announcement has been made that Regal Films, Limited, have secured the Canadian rights for the seven-reel production, the "Masque of Life." This exchange service, which handles World-Brady-Made features throughout the Dominion, has contracted for three single reels each week, including the Educational subjects, Victor Moore Comedies and Mutt and Jeff cartoons. The Regal Company is also arranging for one feature each week in addition to the World releases.

Toronto, Ont.—F. Mooney, special representative of William Fox, has been making the rounds in Eastern Canada for the past few weeks to supervise the release of the new Fox comedies and special Fox attractions.

Local Exchange Buys Two New State Right Features.

Toronto, Ont.—Super-Features, Limited, 59 Victoria street, Toronto's latest exchange, has contracted for two years more special subjects, "Boots and Saddles" and the "Power of Evil," in addition to "The Whip," which will be booked as a special attraction at large theaters in Canada. The first run of "Boots and Saddles" was presented at the Toronto Strand for three days, April 5, 6 and 7. Charlie Stevens is the manager of the new exchange.

Notify Exhibitors They Must Pay Expressage.

Toronto, Ont.—Exhibitors of Ontario were recently notified by all Toronto exchanges that, on and after May 1, all return express charges on film shipments must be paid by the exhibitor and not the exchange. The exchange managers put forth the argument that the return charges form a small matter when considered from the viewpoint of the exhibitor but that the total charges have been running into the hundreds of dollars each week for the exchanges.

The Moving Picture Protective Association of Ontario has not yet taken action in the matter. Recently, however, the association notified several of the local exchanges that they had decided to oppose the system of advance deposits for film rentals.

More Freedom in Collecting Ticket Tax

Ontario Legislature Gives Provincial Treasurer Power to Abolish Use of Tax Tickets in Preferred Theaters—Redeeming Unused Tickets.

TORONTO, ONT.—In the closing hours of the recent session of the Ontario Legislature, an amendment to the Theaters Act was passed which gives the provincial treasurer the power to abolish the use of amusement tax tickets in specied theaters if desired. Hon. Mr. McGarry, the provincial treasurer, is empowered to determine which theaters may handle the cash in place of the tickets. This means that preferred theaters will be able to avoid the inconvenience of selling, taking and chopping the tax tickets.

The Provincial authorities were also empowered to redeem any quantities of unused war tax tickets when desired.

These are practically the only new changes in the regulations affecting the theaters of the Province.

Chief Inspector R. C. Newman recently cleared up a disputed question when he made the ruling that the Provincial regulations permit that a city architect, chief of a fire department or an inspector appointed for the purpose by the Province may examine the premises of any theater in the jurisdiction of an official. The impression had gathered that Inspector Newman himself alone had the authority to inspect any and all theaters in Ontario. Mr. Newman declared that an exhibitor must open his house to a fire chief or other official who holds the right to make an inspection of the premises.

Changes Among Cleveland Theater Managers

Many Local Photoplay Houses Are in Charge of New Men—Six Theaters Have Recently Changed Hands—Spring Improvements to the Fore.

From M. A. Malaney, 218 Columbia Build- ing, Cleveland.

CLEVELAND, OHIO.—Spring has brought a number of changes in the management of Cleveland photoplay theaters.

B. C. Steele, formerly of the Mall theater, Cleveland, and the Symphony, Los Angeles, has bought the Lucier theater in Lakewood. The house seats 700. It is now undergoing many improvements, including redecorating and carpeting.

Another theater in Lakewood to change hands is the U-No, which is situated at Ridgewood and Madison streets. Stanley Havelec sold it to W. W. Lucas and J. B. Wolcott.

Two Superior avenue theaters have new managements. F. P. Woda, formerly manager of the Orpheum, East Ninth street, has taken over the Strand theater at East Eighty-seventh street and Superior avenue, while the Colonial Garden theater at 5707 Superior avenue was sold by W. W. Lucas to Everest & Walker, of Tiffin.

The Ball Park theater was sold by C. F. Lockman and associates to Howard Baird, of Elyria. Mr. Baird expects to increase the seating capacity from 500 to 900 seats.

W. G. Montgomery has taken possession of the Camera theater, East Thirty-eighth street and Payne avenue.

Unruly Protests by Negroes When "Nation" Opens.

Cleveland, O.—"The Birth of a Nation" opened in Cleveland, Monday night, April 9, accompanied by a couple of injunction suits and a demonstration by several thousand colored people in front of the Opera House. At this writing it is still being shown, despite the threats of Mayor Davis to stop it.

Last week, after the mayor's stand was taken, the Opera House management and the Epoch Producing Company filed a suit for injunction against the city officials in federal court. The judge dismissed the suit, claiming it was not the proper court to bring up the case. Then a suit was filed in common pleas court, the judge reserving his decision.

Although colored ministers exhorted their flocks not to make any protest but to ignore the production, the politicians stirred them up and they marched to the theater, where police reserves prevented anything more serious than speech-making and singing national airs. But on the way home, the crowd got unruly and a fight started, which was followed by the stoning of a street car.

Maude Miller Wanted to Be Military Censor.

Columbus, O.—Maude Murray Miller, member of the Ohio Board of Censors, has received a reply from Secretary of War Baker, to whom she offered her services as a military censor, stating that her offer was acknowledged but that the government not having a division of censorship at that time, could do nothing.

Put the "Old Man's" Picture in Paper.

Columbus, O.—The handsome little monthly magazine which the Majestic theater is getting out, will be discontinued for the summer. Manager Maddox makes this announcement in the April issue, and also takes opoprtunity to get even with the editor of the magazine, who printed a picture of Mr. Maddox in the March edition, thus putting one over, in a friendly way, on the manager. Mr. Maddox, not being able to get a photograph of the editor, had a drawing made, and also revealed things that happened at a dinner given to the editor by Mr. and

Mrs. Maddox. The joke on Mr. Maddox was the talk of the exhibitors during March but now it looks as though they will have some fun at the expense of the magazine editor.

Film Men Endorse President Wilson.

Cleveland, O.—Both the Exhibitors' League and the Cleveland Screen have passed resolutions endorsing the President in the war, copies of which were sent to him.

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Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

H. J. Lippman Managing Theater in Ft. Valley.

FORT VALLEY, GA.—Harry G. Lippman, of New York city, has been made manager of the Austin theater in Fort Valley, Ga. The Austin theater was built in 1916 by Dr. George H. Slappey, a prominent physician of Fort Valley, to supply the amusements in a permanent theater for the city. The theater is of white tile, seating 700, and second to none in the South for a city the size of Fort Valley. The building was erected at a cost of $40,000.

Two Distributing Offices Move.

Atlanta, Ga.—The Paramount Pictures Corporation, Y. F. Freeman, manager, and the Triangle Film Company, Joe Marentette, manager, have moved to 51 Luckie street, in the new Paramount Building. This is now one of the largest exchanges in the South.

Willard Patterson Adds to His Activities

Atlanta, Ga.—Willard Patterson, manager of the Criterion, has now also been given charge of the Strand, both of Atlanta, and will be active manager of both houses.

Warner Schmidt Retires from the Savoy.

Atlanta, Ga.—Warner Schmidt, for many months manager of the Savoy, Atlanta, has retired from that position.

Free Shows to Stimulate Recruiting.

Atlanta, Ga.—The Criterion and Strand theaters have been offered to the army, navy and marine recruiting services by Manager Willard Patterson for any purpose that the branches may see fit. Slides were thrown on the screen during the afternoon and night shows Friday urging men to enlist, and were received with wild applause. These slides are to be exhibited daily. Preparations are being made to show all moving pictures free of charge designed to stimulate applications for service.

Sunday Closing in Force.

Atlanta, Ga.—Mayor Candler has approved the ordinance closing moving picture shows on Sunday in Atlanta.

Children's Shows at Park Theater.

Atlanta, Ga.—A committee from the Grant Park Club of the third ward, Atlanta, has made arrangements with the manager of the Park theater, corner Woodward avenue and Grant street, to show films suitable for children. The first picture of this nature was to be shown there on Friday, April 13. Interesting pictures suitable for children will be continued every Friday afternoon and evening thereafter, and the residents of this particular section of the city have pledged their co-operation in this very worthy project by seeing that their children attend on Friday.

G. L. Schmidt to Run Two Houses.

Atlanta, Ga.—George L. Schmidt, manager of the Alamo No. 2, Atlanta, has been given charge of the Vaudette, also.

Buffalo Filmdom Jottings and Personals

Local F. I. L. M. Club Is Active in Co-operating with Exhibitors—W. A. V. Mack Has Been Appointed Head of Local Mutual—Business Jottings.

By Joseph A. McGuire, 152 N Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—The Buffalo F-I-L-M Club is pushing forward its successes in true military fashion. The organization has taught lessons of efficiency and promptness to exhibitors who have been dilatory in returning their shows or slow in making their payments. All this has been accomplished in a spirit of cooperation for the benefit of both the theaters and the exchanges. The activity of the club has extended as far east as Syracuse, having among its membership the Vitagraph, V-L-S-E exchange of that city. The organization meets this week to appoint a delegate to the annual convention of the F-I-L-M Clubs of America in Chicago in May. The Buffalo club will attend a get-together meeting of the screen men of Syracuse at an early date.

"The purpose of this session is to show to the people of Syracuse that the film industry is on the map," was the official announcement of the club.

Local Selznick Pictures to Move.

Buffalo, N. Y.—A. I. Shapiro, manager of Selznick Pictures, Inc., of Buffalo, announces that about May 1 he will open larger quarters at 84 Exchange street, over the Triangle offices. He is now located at 15 West Swan street. Mr. Shapiro has just completed a trip through New York State. "At the present time," said Mr. Shapiro, "all the cities of over 5,000 population throughout the state are under contract for our Clara Kimball Young, Norma Talmadge and Robert Warwick productions, and all of the principal theaters throughout the state have closed contract for '20,000 Leagues Under the Sea' which we are handling."

W. A. V. Mack to Steer Local Mutual.

Buffalo, N. Y.—W. A. V. Mack has been appointed Buffalo manager for the Mutual Film. Hunter Benentt, exchange superintendent of the Mutual, who made the appointment, also named Charles Johnston of Buffalo and L. C. Thompson of Cleveland as Mutual road representatives in this territory. Mr. Mack was formerly manager of the General Film, Buffalo, for the past year and a half. He is an active member of the Buffalo Screen Club and the Buffalo F-I-L-M Club of this city and has a wide acquaintanceship among the exhibitors throughout the state. E. J. Hayes has succeeded Mr. Mack as manager of the General office. Mr. Hayes was Mr. Mack's assistant and has been with the General five years.

Business Jottings in Buffalo.

Buffalo, N. Y.—The Happy Hour theater, Buffalo, was closed for a few days on account of a fire in the building. Slight damage was done to the house. A blaze which started in a lodge room near the theater caused the trouble.

C. J. Fitch, New York State representative of the Arbuckle pictures, and George J. Hallet, representative in this territory, were visitors at the Buffalo exchange of the William L. Sherry Features. They report a heavy demand for these films.

Charles A. Taylor, Buffalo manager of the New York Metro, will campaign vigorously in this territory on the film, "Beware of Strangers." The Metro has the state rights on this picture.

"This production has to do with the kidnapping business and has a great educational value," said Mr. Taylor.

The Orpheum theater, Utica, was recently gutted by fire. "Hell's Hinges," playing at the Orpheum, was therefore booked at the Hippodrome, that city. Manager Linton of the Hippodrome is using three acts of vaudeville and a feature picture twice a week. He formerly played only pictures.

Harry Marsey, general manager of the Family theater, Buffalo, set a lively pace in advertising "Enlighten Thy Daughter," booked at that house. His newspaper advertising space for a few days equaled that of some of the local department stores. Packed houses were the reward for his enterprise.

Picture Shows Leading Cause of Temperance

Great Temperance Movement Made Possible by the Local Moving Picture Theaters —Provide Amusement, Company and Cheery Lights.

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

MOLINE, ILL.—Moving pictures are the greatest cause of the great temperance wave which is sweeping the United States, according to A. E. Victor, of the Victor Animatograph Company of Davenport, before the Moline University Club.

"Men require some luster to their lives. They cannot live and be contented sitting in a lonely room, or sitting at home night after night with the family. The monotony palls. It brings domestic unhappiness.

"So the workman went to the saloon. There was light there and warmth and plenty of people about. But now, instead of going to the saloon, the workman must go to the moving picture shows. He finds warmth and light and amusement there, and plenty of people about.

"What other place is there where a man of small means and a large family may take his wife and children for amusement?"

Practically the entire session of the club was devoted to the discussion of the moving picture business. William O. Munroe gave a history of the moving picture and John F. Reno spoke of its influence in educational work, while A. H. Beitel treated the subject of film production. The talks were supplemented by a reel showing how films were manufactured, "From Studio to Screen."

New Kankakee Theater Company.

Springfield, Ill.—Secretary of State Louis L. Emerson has issued a certificate of incorporation to the Kankakee Theater Company, Kankakee; capital, $55,000; incorporators, Dannis L. Hogan, Henry F. Ruel, Walter J. Nourie.

New Theaters and Changes in Illinois.

Fairbury, Ill.—Phil Wade has sold the Fairbury opera house to J. E. Eddy and Emil Keller.

Brooklyn, Ill.—Alonzo Jones has rented King's hall and will operate a moving picture show.

Prophetstown, Ill.—C. E. Seeley has sold his moving picture theater to J. A. Dauntler.

Bits of Michigan Showmanship.

Jackson, Mich.—"The Poor Little Rich Girl" was a big success at the Rex theater and a return date will be played.

Marquette, Mich.—A children's story hour given under the auspices of the Woman's Welfare Club was a recent Saturday morning novelty at the Delft theater. The proceeds helped defray the expenses of the Child Welfare League.

Holland, Mich.—Children were barred from local motion picture shows because of an epidemic of measles.

Memphis Managers Form Asso'n

New Film Organization Will Hold Weekly Meetings—Arthur Lane Is Chosen as President; C. A. McIlvary, Vice-President; M. J. Vosse, Secretary-Treasurer—E. A. Schiller Is Made Chairman of the Board of Directors.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

MEMPHIS, TENN.—The theater managers of this city have perfected an organization among themselves, to be known as the Memphis Theater Managers' Association. Arthur Lane of the Orpheum was elected president; C. A. McElvary, of the Majestic interests, vice president; M. J. Vosee, representing the suburban theater interests, secretary and treasurer; E. A. Schiller, general manager of the Loew enterprises, chairman of the Board of Directors. The board is composed of prominent theater managers, and it is the purpose of the Association to hold weekly meetings and discuss matters pertaining to the welfare of the moving picture interests in Memphis.

Walter Vincent Visits Memphis.

Memphis, Tenn.—Walter Vincent, one of the leading Eastern theatrical magnates, was in Memphis a few days ago, and held a conference with Arthur Lane, manager of the Orpheum, and a leading moving picture and vaudeville man of the city. Mr. Vincent is owner of one of the largest and most important of the popular-priced vaudeville circuits controlling high-class theaters throughout Pennsylvania, as well as a number of Southern cities, including Atlanta, Savannah, Norfolk, Richmond, etc. Mr. Vincent is a close business associate of Martin Beck, managing director of the Orpheum Circuit. Although Mr. Lane is not in position to make a statement at this time, important developments may possibly arise from a conference with the directors of the Orpheum Circuit, which will be held in Memphis shortly.

Sudekum Has Largest Flag.

Nashville, Tenn.—Carrying out the American war spirit in every conceivable manner, Manager Harry Sudekum of the Princess, picture and vaudeville house, has installed a large American flag as a drop curtain for his vaudeville stage. The flag is said to be the largest in the state, measuring forty-eight feet in length. In addition an electric flag adorns the outer corridor over the box office, and the entire house is decorated with national colors and electric-lighted emblems of patriotism.

Big Sunday Picture Fight in Memphis.

Memphis, Tenn.—Following the circulation of a petition by the Protestant Pastors' Association requesting the mayor to close the theaters on Sunday in Memphis, theater men became actively engaged in opopsition to the move. The pastors' petition was signed by 700 people, and a rebuttal petition was put into immediate circulation by the theater interests, to which have been attached 10,000 signatures, urging that the theaters be allowed to continue operation on Sundays.

A conference with both sides was held a few days ago by Mayor Ashcroft and city officials. A committee of pastors presented the case of Sunday closing. This committee argued that the Sunday theaters are bad for the morals of the community, because they encourage Sabbath-breaking, and tend to cause people to lose respect for religion. The side of the theater men was championed by Arthur Lane, manager of the Orpheum theater; E. A. Schiller, manager of the Lyric, and C. A. McElravy, manager of the Majestic Amusement Company. These gentlemen assured the city officials that Sunday closing is absurd, that being the only day in the week when thousands of people can attend a show, pointing out the fact that thousands of people go both to church and to moving picture shows on Sunday.

At this writing no action has been taken pending an investigation of the law covering the points at issue.

Billy Arnold With Knickerbocker.

Nashville, Tenn.—W. R. (Billy) Arnold, formerly advertising agent of the Strand theater, has been appointed general advertising agent for the Knickerbocker. Arnold is well known among Tennessee theater and newspaper men, and should make a success of his new work.

Ballot Contest in Birmingham.

Birmingham, Ala.—The moving picture election, through which the Birmingham public is voting to nominate three local girls to be used in the production of a big New Orleans feature photoplay, is creating much interest here, and many thousands of votes have been cast already.

"Broadway Jones" Runs Week at Alcazar.

Birmingham, Ala.—"Broadway Jones," starring Geo. M. Cohan, ran for an entire week at the Alcazar to good houses. Prices were not increased, remaining at 10 and 15 cents for the extended run.

Nashville, Tenn.—"The Birth of a Nation" played its third engagement to crowded houses at the Vendome during the week of April 9.

Chattanooga, Tenn.—"Civilization" ran at the Lyric for three days, April 4, 5, 6, to big houses.

Nashville, Tenn.—The Mary Pickford Artcraft pictures have been booked for the Knickerbocker. "The Poor Little Rich Girl" played a four days' engagement beginning April 9.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Long Runs of Big Films at High Prices

Two Cincinnati Theaters, Across the Street from Each Other, Enjoy Good Houses, One With "Nation," the Other With "Daughter of Gods."

From Kenneth C. Crain, 307 First National Bank, Cincinnati.

CINCINNATI, O.—All kinds of records are being made and broken by the big moving picture productions which are now running at Cincinnati's leading theaters. "The Birth of a Nation" entered its fourth week at the Grand on Sunday, April 8, thereby breaking records for the length of a run, regardless of the price of admission charged; and when it is considered that the prices prevailing at the Grand are the highest ever before charged for a moving picture in Cincinnati, the top being $1.50, just as for the best stage attractions, it can be seen that the run has already set a mark for the future to shoot at in the matter of the amount paid by the public. The Grand management states that sales are running steadily two weeks in advance, and that there is every prospect of the run continuing for two or three months.

"A Daughter of the Gods," at the Lyric, is drawing splendidly, and in spite of the high prices charged, $1.00 and down, the opposition of "The Birth of a Nation" at the Grand, just across the street, gives every evidence of continuing to do so. Incidentally, it is worth recalling that it was another Kellermann film, "Neptune's Daughter," which two or three years ago gave Cincinnati its first long run of relatively high-priced pictures, by drawing crowded houses to Keith's theater for several weeks.

Cincinnati May Have Film Club.

Cincinnati, O.—A plan which has been quietly under way for some time, for the collection into a central organization of all persons interested in moving pictures, including exhibitors, exchangemen and members of the general public, is taking form here, under the guidance of the Chamber of Commerce. The Chamber has already brought into effective organization the exhibitors and film men, the Moving Picture Exhibitors' League and the Associated Film Exchanges of Cincinnati being models of their kind; and the broader organization proposed will take in these and other interests calculated to make it a body of large service to the industry.

Christine Mayo Wants to Help Recruit.

Cincinnati, O.—Philip Selznick announces that Christine Mayo, famous as one of the most attractive of screen "vampires," will appear at the Alhambra theater on April 21 and 22, in connection with the exhibition of one of her latest successes. Incidentally, Miss Mayo intends to turn her appearance in the flesh to good account, having made formal application to the government for authority to act as a recruiting officer, and it is her intention, if the authority is given, to visit Fountain Square, the center of the city, and see what she can do toward assisting the Army and Marine Corps recruiting squads there to gather in men for their service.

Star Theater Runs a 15-Cent Show.

Cincinnati, O.—The tendency toward higher prices is steadily becoming more evident among photoplay houses, encouraged decidedly by the appearance at the leading "legitimate" houses of big picture attractions at admission prices similar to those charged for other shows. Recently the Star, which not so long ago was one of the few remaining five-cent houses, and which has been doing remarkably well as a ten-cent feature house, ran a late Theda Bara release, "Her Greatest Love," and announced an increase to 15 cents for the engagement, on account of the nature of the attraction. The raise did not prevent full houses from attending, and the management was more than pleased with the result.

Cartoon Advertising Film Co. Coming.

Cincinnati, O.—Remodeling work on the building at Seventh and Main streets which will house a number of the leading exchanges of Cincinnati, is going along rapidly, and it seems that May 1 will see the work sufficiently well advanced on some of the floors to permit their occupancy. Manager Harris Hurst, of the World Film, states that he has sublet part of his floor to the Federal Development Co., formerly of Alliance, O. The company handles animated cartoon advertising, and W. A. Harris, general manager, states that he intends to acquire a Cincinnati concern in the same line, giving him a ready-made clientele in Cincinnati.

Return of "Civilization" at Majestic.

Dayton, O.—Beginning with an Easter matinee, the Majestic started a week's return engagement of "Civilization," the Ince production which crowded Manager Rayner's house during its long run some time ago. The remarkable success of the initial run convinced Mr. Rayner that the picture would do well on a return engagement, and this proved to be the case. There was no reduction in the scale of prices for the engagement, the range being from $1 to 25 cents for the evening performances and 25 and 50 cents for the matinees.

Trying to Create Sunday Closing Sentiment.

Dayton, O.—A movement to secure Sunday closing of theaters has again been discussed by the Dayton Federation of Churches, and a committee has been appointed to take the matter up with the churches generally, and then with the city administration. There is no public demand for Sunday closing claimed, but the enforcement of blue laws existing on the statute books is insisted upon by the ministers, regardless of the state of public opinion on the subject.

New Dayton Theater to Be a Beauty.

Dayton, O.—Progress is being made in plans for the construction of what promises to be one of Dayton's handsomest moving picture theaters. The Associated Improvements Co. has filed its long-term lease on the site of the theater, at an annual rental of $10,500, with an option to purchase the site at $175,000. The lease contains a provision to the effect that a building to cost not less than $100,000 shall be constructed, which makes it obvious that the theater will be one of an extremely substantial nature.

"Nation" Film at Lima, Ohio.

Lima, O.—Beginning Monday, April 9, the Faurot opera house ran "The Birth of a Nation" for a week, at the highest prices at which any moving picture has ever been seen in Lima. There were two performances a day, with prices ranging from 25 cents to $1.00 for the matinees and from 50 cents to $1.50 for the evening shows. Lima is the smallest city in the state to see the big feature in Ohio this season, the other cities being Cleveland, Cincinnati, Dayton and Columbus.

New Palace Theater Plans Take Shape.

Cincinnati, O.—That the interests behind the big new moving picture theater planned for Sixth street, to be known as the Palace, mean business is indicated by recent developments. Ben Heidingsfeld, who has been active as the legal representative of large moving picture interests on several occasions, has taken care of the incorporation of the Palace Amusement Co., with a capital stock of $350,000, I. Libson, manager of the Walnut, the Strand and the Family, being one of the incorporators, and has announced further details of the house, which is to have a front of 90 feet on Sixth street and a depth of 118 feet. The first property transfer in connection with the new theater also took place recently, a parcel at the corner of Sixth street and Lodge alley being taken over.

Theaters and Exhibitors in Kentucky.

Louisville, Ky.—Contracts have been let for repairs to the Shawnes theater, which was badly damaged by fire in March. It is a one-story brick building and the damage, though considerable, was only superficial. It is estimated that the repairs will cost about $1,500 and the insurance will stand the bill.

Harrodsburg, Ky.—The Harrodsburg Amusement Co. has let a contract for improvement of the Opera House. One of the betterments will include removal of the posts which have supported the balcony and at the same time obstructed the view of those behind. A girder will be extended from side wall to side wall, securely braced, to carry the weight of the balcony.

Middlesboro, Ky. The two new Thompson theaters opened on April 2. The Cumberland avenue house is for white people only; the Nineteenth street house for both white and colored, seated separately.

Two Startling Bills at Frankfort

Kentucky State Legislature Has Two Bills—One Asks for Censorship With a Charge of $5 for Each Reel Viewed—One Would Impose a Tax of $10 for Every Hundred Seats in a Theater—Excited Measures.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—A staggering answer to the oft-repeated question, "How is the state going to raise the necessary revenue." came in the General Assembly at Frankfort, Ky., on April 9, when R. B. Hutchcraft, of Paris, Ky., introduced a trio of special license bills on the adoption of which the state would obtain $1,000,000 annually. Theaters and moving picture houses would be especially hard hit if the proposed form of taxation was placed in execution. Under the provisions of the proposed law theaters would have to pay an annual tax of $10 for each one hundred seats, and moving picture theaters a like amount. Formerly only the legitimate theaters paid any license tax, and they paid a flat license tax of $40 in first class cities, $20 in second class cities, $15 for third class, and $10 in all other classifications.

The Hutchcraft bills would also place heavy license on all soft drinks, cigars, syrups, patent medicines, oils, garages and many other industries and commodities. A heavy license tax is also proposed for all race tracks, the license here being based on two per cent. of the money handled through the Pari-Mutuel betting machines, and amounting to nearly $300,000.

Censorship at $5 for Each Film.

Although chief interest at the time centered in the license bills, another big surprise was sprung when Representative W. C. G. Hobbs, of Lexington, Ky., introduced a bill providing for the creation of a Board of Censors to approve all moving picture film exhibited in the state.

The Hobbs bill provides for a board of three members, to be appointed by the Governor. One member must be a woman. The censors would receive $1.200 annually and one of the members, who would act as secretary of the board, would get $300 additional. Expenses of the Board would be met by a censorship tax of $5 on each film censored. This bill was referred to the Revenue Committee. (Length of said "film" not stated.)

L. J. Dittmar, president of the Kentucky Branch of the M. P. E. of America, when interviewed on the matters, stated that he was planning to call the members of the League together, a meeting being scheduled for the latter part of this month anyway. At this meeting the tax bills will be discussed, and plans laid for an effort to have them amended so that the theaters will not be hit quite so hard. At present an effort is being made to get printed copies of the bills.

Taxation for censoring films and the seat tax would overburden many of the smaller theaters, which have been finding difficulty in making expenses for some time past. In addition to this proposed taxation, it is thought that it will be only a short time before a heavy war tax will be placed on all amusement enterprises in an effort to raise money needed by the Government to carry out its present war plans. Theaters have been paying out increased sums for film service, and with the exception of a few of the larger ten cent houses most of the theaters are under about all the expense that their patronage will bear.

Again the theaters are facing a period that has never before been faced by the new industry. Since the advent of the moving picture business the United States has not been at war with any country, and the effect of war on the box office receipts is something that can hardly be guessed at this time. A number of the exhibitors are of the opinion that direct hostilities will result in economies on the part of the public to such an extent that box office receipts will suffer. Other exhibitors figure that the price of food, clothing and necessities will increase to a point where unless wages are advanced the average working man will have trouble in feeding and clothing his family. A few of the exhibitors are optimistic, and figure that business will not be interfered with, and in fact improved through the unrest in the country, which will result in people getting out to the theaters oftener.

News Films Will Be in Demand.

In this connection it is a safe bet that news weeklies will be in greater demand than ever before in the history of the country, and that instead of a few hundred feet of film some exhibitors are of the opinion that one if not two reels of current events may be featured. While the newspapers carry the news the films can carry a portrayal of the actual scenes and facts to a greater extent than any other medium. If properly handled such films should result in bringing out strong patriotic attendance at the theaters, and the usual films and features would result in calming the public and drawing them to the theaters. Leading exhibitors feel that by properly handling the situation, and putting an impelling demand in their screenings business can be held and probably increased.

Of course the Federal censorship of Government movements may be so strong that no great amount of interesting film material can be secured. However, enough matter will probably get by the censors to keep the theaters supplied with interesting news dope in film form.

Theaters Good Recruiting Stations.

Louisville, Ky.—The moving picture theater as a recruiting center gives great promise from the returns at the Hippodrome theater one night last week, when Sergt. Glickstein sent Bruce L. Seigler, of the recruiting office, to the theater. Seigler appeared on the stage between acts, and made a strong talk concerning the need of Uncle Sam to fill up the army. Twenty-five men out of the audience came forward at the end of the talk, and gave their names to the officer, and agreed to come around to the recruiting office for physical examination.

New Theaters—Exhibitors Notes in Kentucky.

Newport, Ky.—The Citizens' Mutual Auditorium & Theater Co., has announced that it will erect a theater, store and office building at a cost of approximately $125,000, and to consist of a two-story affair, 87 by 190 feet.

Paducah, Ky.—Local citizens are promoting the Paducah Auditorium Co., which proposes to erect a second story to the proposed Foreman Automobile Company's garage building. It is proposed to seat 2,000 to 3,000 people.

Greensburg Sabbath Exhibitor Not Guilty.

Greensburg, Ind.—James Alcorn, exhibitor, recently indicated under the old blue laws for desecration of the Sabbath in running moving picture shows on Sunday, was arraigned in court last week and found not guilty by a jury composed of twelve leading business men.

Morehead, Ky.—The Cozy theater, which was closed throughout the winter because of lack of patronage, has reopened for business and is taking another whirl.

Good Films, Theaters and Patrons

Indiana Board of Indorsers of Motion Pictures for Juveniles Hears State President Rembusch of the League on Present Conditions in the Film Business—Old, Good Films on the Shelf—Fashions of Last Year—Prices for Film.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Frank J. Rembusch, of Shelbyville, Ind., president of the Indiana Exhibitors' League, was the principal speaker at the state meeting of the Board of Indorsers of Motion Pictures for Juveniles, at the Claypool hotel in Indianapolis, last week. He explained to the board the many limitations and difficulties under which the motion picture exhibitor is forced to conduct his business, and emphasized the fact that better films can only come by greater co-operation of such organizations with the exhibitors.

Mr. Rembusch said it is unfair to place the responsibility of selecting a particularly wholesome program upon the exhibitor. Many of the exhibitors in the small cities, as well as in some of the larger ones, are unable, he pointed out, to show the best productions because of the high cost of film service. He said the solution of this problem could be met by committees, organizations and individuals interested in the better film movement, co-operating with the exhibitors in gathering sufficiently large audiences to make it possible for the exhibitors to rent the newer and better films.

Excellent Pictures Remain Inactive.

Miss Georgia Alexander, supervisor in the city schools, who spoke on "The Relation of the Child to the Movies," suggested that the public schols be utilized for the purpose of accumulating negatives of standard and classic films which the dealers would have no further use for. She said she believed these could be used just as school libraries are used and would not in any way interfere with the outside trade.

In commenting on her suggestion Mr. Rembusch explained that there are enough negatives of wonderful and beautiful pictures on the shelves of producers and manufacturers sufficient to supply every theater in Indianapolis for several months, but on account of the lack of harmony among distributors there is no way to make the pictures available.

"This tremendous waste in the motion picture industry is very evident because many big productions are only seen by a very small per cent. of the people," said Mr. Rembusch. "I believe pictures like 'Tess of the Storm Country' could be shown every year in every city the same as 'Uncle Tom's Cabin,' which played on the legitimate stage for fifty years. However, until the industry is more thoroughly organized and a more flexible method of distribution is brought about, pictures of exceptional value cannot be reissued at a profit. There they will remain on the shelves."

Fashion Changes Make Old Film Useless

Continuing Mr. Rembusch sad: "Another reason why many pictures cannot be reissued is because the motion picture has a fashion and a season. The fashion, style of garment and cosmetical customs prevent the reissue of many modern pictures. The public demands that their pictures shall be up to the minute, the same as the daily newspaper. Recently many attempts were made to reissue pictures made five or six years ago. The stories were fine and the best and greatest stars were in the pictures, but the change in style of dress made the pictures ridiculously impossible. Imagine Miss Pickford or other stars appearing in a story of present day life wearing a garment in the fashion and cosmetical custom of several years ago, her hair all dressed up in curls, rats, and other adornments of the time the picture was taken! Furthermore, what I might call the mute phraseology of the picture changes continually. Our players express much more with less motion, both facial and otherwise, than a few years ago. In fact many gestures of a few years ago would now seem grotesque.

A Broader Appeal in Films.

"There is a general tendency among the producers to make pictures appealing to all classes of people rather than to one particular class. The day of the problem and sex play is over and is doomed. The reform is going about in the Industry of progressing rapidly. Through the National Association of the Motion Picture Industry, producers and manufacturers have agreed that, no matter how artistic and aesthetic the picture may be, nudeness must be eliminated. We have had a season of heavy dramas and grewsome pictures; but we found that people go to the picture theaters for amusement and not to weep and the recreative pictures are especially desirable at this time of trouble and war. An increasing number of fine dramatic pictures are being made which are satisfying in every respect for young people's exhibitons, and the gradual trend in motion picture production is toward films that may be shown to all the family.

Co-operation of Patrons for the Best Films.

"Many exhibitors in small cities cannot afford to show the best productions because of the very high cost of film service. This is also true of neighborhood shows in large cities. This situation can only be met by committees, organizations, and individuals co-operating with the exhibitor in gathering sufficiently large audiences to make it possible for the exhibitor to rent the newer and better film. It is unfair to place the responsibility of selecting a particularly wholesome program upon the exhibitor. There has been a tremendous increase in the cost of film service, mainly through the high salaries paid to stars and the increased cost of distribution. A few years ago we could show a big star in an average city for $5 a night. Within the last year pictures with the same stars are asking $100 a night. To overcome this many producers are trying to get the idea into the public and exhibitors' minds that the play is the thing and not the star, but it is very hard drilling.

"Cutthroat" Methods in the Industry.

"Cutthroat competition has caused a very unprofitable condition in the manufacturing and exhibiting of pictures, so much so that it is simply a miracle that the business continues on such a high plane, knowing how desperate many are who are engaged in the business. This condition will not be overcome until the exhibitors become organized more thoroughly and refuse to take pictures that are unreasonable in price, or unless the manufacturers organize a commission to limit the salaries of the stars, the same as the baseball commission did in that industry with their star players a few years ago.

Better Films Movement Spreading.

"Your society is performing a social service for the industry which will inevitably be appreciated both by the theatergoing public and those who exchange and exhibit motion pictures. The better film movement is spreading rapidly. People are beginning to realize that to bring about the showing of the best films they must patronize the best films. Wherever committees, societies, and the public recognize the complexity of this business and the difficulty under which exhibitors are working the better film movement has been a success. Furthermore, exhibitors, exchangemen, and manufacturers are beginning to see that there is a vast clientele of wholesome people who are available, but have been somewhat hesitant as long as a strictly adult picture is shown in the larger theaters."

After reviewing the progress of the work for the year, the board elected the following officers: President, Mrs. David Ross, of Indianapolis; first vice-president, Mrs. J. C. Markle, of Winchester; second vice-president, Mrs. N. A. Binford, of Greenfield; third vice-president, Mrs. L. S. Lickenscher, of South Bend; recording secretary, Mrs. Merle N. A. Walker, of Indianapolis; corresponding secretary, Mrs. James A. Bawden, of Indianapolis; treasurer, Mrs. E. J. Robinson, of Indianapolis.

D. L. Reynolds Buys Star Theater.

Bluffton, Ind.—The Star theater, on West Market street, which has been operated for the last few years by J. O. Haskill, of this city, was sold last week to D. L. Reynolds, of Montpelier. The consideration was not made public, but it is reported that it included Mr. Reynold's residence property in Montpelier.

Mr. Reynolds stated that he would place E. L. Thompson in charge of the theater and that a more expensive line of pictures will be shown at the present price of admission.

LaPorte Theater Gives Benefit for Tornado Victims.

LaPorte, Ind.—In spite of the fact that it rained all day, the performances given at the Princess and Phoenix theaters on April 2 for the benefit of the New Albany tornado sufferers were successful in every way. E. R. Esch, manager of the two houses, turned over the gross receipts for the day—$166.75—to Martin E. Siljestrom, of the First National Bank, who had charge of the fund.

Eagle Theater's Pianist Played Through Smoke.

Gary, Ind.—The quick presence of mind of the pianist at the Eagle theater, 1542 Broadway, Gary, probably prevented a serious panic recently when fire broke out in the operator's booth and filled the theater with smoke. The pianist, after sizing up the situation, played march time and the men, women and children filed out orderly.

Tri-State Incorporates in Indiana.

Indianapolis, Ind.—The Tri-State Motion Picture company, a new organization in this city, filed incorporation papers with the secretary of state last week to engage in the motion picture business. The capital stock is announced as $10,000. The directors of the new concern are Alan C. McConnell, George G. McConnell and Grover W. McMicheal.

Notes from Indiana Exhibitors.

Judson, Ind.—Wesley Collins, of this place, has purchased a motion picture outfit and will give a show every Wednesday and Saturday night in a room downtown that is being fitted up for that purpose.

Lafayette, Ind.—James Sheetz, manager of the Orpheum theater, entertained about three hundred orphans from the Children's home at a matinee last Saturday afternoon. The little folks had a good time and greatly enjoyed the show.

Evansville, Ind.—Admission to the Savoy theater, 509 Main street, last Wednesday, was charged at the rate of one potato a person. This novel admission price was introduced for the first time in Evansville by A. C. Hedderich, manager of the theater.

"Nearly any potato these days is almost equivalent to a nickel," said Mr. Hedderich. "Of course we got a few mushy and undersized potatoes in the collection, but most of them were bonafide."

IN DETROIT.

W. R. Kent Is Now With Triangle.

Detroit, Mich.—William R. Kent, formerly salesman for the Tri-State in Michigan, has been appointed road salesman for the Triangle in this state.

Gleanings From Film Row.

The Broadway-Strand theater, Detroit, for the first time in its history has booked a serial. "The Sign of the Double Cross" was selected and each episode will be shown there for an entire week.

C. G. Kingsley, manager of the Fox exchange, is making a strong drive for rebookings on "A Tale of Two Cities." Although this is a Fox super-picture, which means exhibitors show it two days, at least the first time, the number of rebookings made already has proved that the rebooking plan is an excellent one for big box office attractions.

By the way, Mrs. C. G. Kingsley arrived in Detroit April 10 and the newly-weds are housekeeping at 125 Peterboro street.

Edouard Jose, district manager for Greater Vitagraph, was in Detroit last week and expressed great satisfaction at the business of the Detroit exchange.

E. J. Miller, of Fitzpatrick & McElroy, operating a circuit of theaters in Michigan, is now touring the northern peninsula of Michigan. It is reported that he is looking into this territory with a view of extending his firm's circuit of houses should he find any location with good prospects.

Ed. J. Butler, proprietor of the Butler and Ishpeming theaters in Ishpeming, is planning a vigorous campaign for Sunday amusements in his city. At present no Sunday movies are permitted.

The Bell Film Co., Detroit, has bought out the Grand Film exchange, 100 Griswold street. The headquarters of the Bell will continue in the Peter Smith building. W. R. Sims, manager of the Bell, announces the opening of a branch office at 232 North Ottawa street, Grand Rapids, in charge of Louis Dennis.

J. O. Brooks, manager of the Madison Film Co., and William H. Elliott, are in the upper peninsula of Michigan arranging bookings and playing engagements on their respective big features. Mr. Brooks is playing "The Crisis," while Mr. Elliott is looking after "20,000 Leagues Under the Sea."

Censorship in Michigan Dies

State Legislature Adjourns April 20—Bill Affecting the Motion Picture Business Will Be Left in Committee—There Can Be No State Censorship for Two Years—Exhibitors Have a Chance to Show Why None Is Needed.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—Censorship in Michigan is dead for at least two years. The state legislature adjourns on April 20 and it is now too late for any bills in the hands of committees to be reported out and voted upon. This is certainly good news to the exhibitors of Michigan, the manufacturers and the local exchanges.

The fact that there will be no state censorship of motion pictures is not justification for exhibitors falling from grace and disregarding all laws as to the class of pictures they can show. If anything exhibitors should "take the bull by the horns" and show the censorship advocates, the clubwomen and the ministers who have been advocating censorship that as exhibitors they themselves do not want to show improper film. Surely there is enough good film on the market—plenty of it—that will attract just as many people to the box office as the unclean or suggestive picture. Let's see the picture business so clean and above reproach that when the legislature meets again in 1919 there won't be a single argument in favor of state censorship.

"Intolerance" Opens Opera House Summer.

Detroit, Mich.—We here in Detroit have been wondering what picture would be the lucky one to go into the Detroit Opera House at the conclusion of its legitimate season. This week someone "let the cat out of the bag" and revealed the information that "Intolerance" would start an indefinite engagement at the Opera House on or about May 9 and that after the run of this picture "Joan the Woman" would start another indefinite engagement. It has not been decided at just what prices these pictures will be shown, although they will be somewhere between one and two dollars for best seats, with two shows daily, one in the afternoon and one at night. There also will be augmented orchestras and special stage effects. "Joan the Woman" is controlled in Michigan by The Barnett Film corporation with offices in the Peter Smith building, Detroit. They also control the Ohio rights.

H. A. Ross Is Getting Contracts.

Detroit, Mich.—Quite a number of important changes have been made in the franchises for Paramount pictures. The Rialto theater, Mt. Elliott and Gratiot avenues; the Forest theater, Woodward near Forest; The Stratford theater, Dix and Ferdinand avenues, and the Drury Lane, Woodward avenue and Grand Circus Park, are the latest to secure exclusive Paramount franchises in their respective localities.

H. A. Ross, the new Paramount manager in Detroit, is certainly showing excellent results for the short time he had been in charge. He is determined to increase the business 100 per cent.

Fulton and Picket Making Improvements.

Ironwood, Mich.—C. H. Fulton and Albert Picket, of the Fulton and Peck Enterprises, Ironwood, Mich., were visitors at the Moving Picture World office in Detroit last week. They spent four days in Detroit arranging bookings, buying new equipment in the way of supplies, etc. They now operate the Rex and Rialto theaters in Ironwood. They are spending in the neighborhood of $10,000 in remodeling the latter house, which they are renaming the Strand and which will reopen shortly. Their plan is to augment their upper peninsula holdings by either buying houses now existing or building new ones.

"Mothers of France" at Broadway Strand.

Detroit, Mich.—The Broadway-Strand, Detroit, deviated from its regular policy the week of April 15 and booked "Mothers of France" from the Detroit-World Film office. Robert Cotton, Detroit-World manager, also booked this feature for a solid week at the Majestic in Grand Rapids the same week.

Harry Brackett Will Handle State Film Features.

Escanaba, Mich.—The State Film Co., of Detroit, controlling five big features, has arranged with Harry Brackett, at Escanaba, to handle all northern peninsula bookings. Mr. Brackett will book "Civilization" at flat rental to exhibitors, which is the policy announced by President Butterfield.

Sunday Shows for Kalamazoo.

On Monday, April 2, the people of Kalamazoo, Mich., voted to keep the motion picture houses open, a great [illegible] Kalamazoo exhibitors.

Art Richardson Traveling for Bluebird.

Art Richardson, formerly booking manager for the Metro in Michigan, is traveling the state in the interests of Blue Bird features.

P. A. Powers Stops Over.

Detroit, Mich.—P. A. Powers, treasurer of the Universal Film, was in Detroit, recently. "Nothing special brings me to your city," he said to the World correspondent. "Just dropped off on my way East to confer with Mr. Weeks and see how Michigan is treating us. We are well pleased."

Fitzpatric, McElroy Co. Adds Three Theaters

Takes Over the Bijou, Marinette and Ascher (To Be Called the Strand) Theaters in Marinette, Wis.—E. R. Saether Will Be Manager.

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

MARINETTE, WIS.—Ascher Brothers, of Chicago, have sold their three theaters here, the Bijou, Marinette and Ascher, to the Fitzpatrick McElroy Co., of Chicago, who will add these houses to their already large chain in the Middle West. The name of the Ascher theater will be changed to the Strand. The local management will be in the hands of Edward R. Saether, who has been in charge of three houses in Benton Harbor, Mich., for the Fitzpatrick McElroy Co. The policies under the new management will be feature pictures at the Strand, vaudeville at the Bijou theater Saturday and Sunday, and de luxe productions Sunday night, only, at the Marinette theater. Plans also call for the installation of a seven-piece orchestra at the Marinette and physical changes at the Ascher and Bijou theaters. Vaudeville will be booked by the Fitzpatrick McElroy Co. at Chicago.

Crystal at Hartford Becomes the White House Theater.

Hartford, Wis.—Day & Rosenheimer have sold the Crystal theater building to Frank Haupert & Sons, and a long-term lease on the theater has been secured by Arthur Klug. He has been conducting a theater at Schleisingerville for two years. Many important changes will be made by the new manager. Chief of these is renaming the place the White House theater and decorating the interior and the exterior to conform to the title.

Fined for Minor Operator.

Milwaukee, Wis.—Benjamin A. Tibbits, manager of the Globe theater at 1216 Walnut street, was fined $10 in the district court for allowing minors to operate the machine. William H. Warnecke, manager of the Lyceum theater, Fourteenth street and North avenue, pleaded not guilty to a similar charge. The case was set for trial.

Wisconsin Theater Notes and Changes.

Ripon, Wis.—The Armory theater has been sold by W. T. Hickey to R. Diggins, secretary of the Associated Theaters of Chicago. Hickey has been made manager of both local show houses, the Auditorium and the Armory.

Hurley, Wis.—The Empress theater has been leased by Fulton & Peck, proprietors of the Rex theater of Ironwood, and have renamed it the Rialto and remodeled it.

Milwaukee, Wis.—The Paradise theater held over "The Girl Who Did Not Care" for a third week.

Kansas State Board Gets Down to Routine

Plans Made to Expedite Passage of Films To and From the Exchanges and the Board's Viewers—Board Accepts Kansas City Quarters.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, KAN.—Samuel Clasen, a member of the lower house of the Kansas legislature, has made arrangements with several of the exchanges of Kansas City to handle their films before the Board of Review. Other exchanges will take care of their own film and have their own men to back them up before the board. The board will get to work in its new quarters in Kansas City, Kan., about April 16, and Mr. Clasen will immediately institute the system of taking care of films offered for inspection.

The plan means considerable economy for the exchanges and a great saving in time. Mr. Clasen will run a truck back and forth between Kansas City, Mo., where the exchanges are located, and the Board of Review on the Kansas side. He will gather up the films to be censored, take them to the board, be present while the board is reviewing them, take the part of the producer in any controversy that may arise, and then return the films on the truck with the certificate of approval of the exchanges. In case the censors turn down a film, or cause a serious cut, requiring a reviewing, Mr. Clasen will represent the exchanges and carry the appeal to the district courts.

While the censorship board had its headquarters in Topeka, Lew Nathanson, a Topeka exhibitor, represented most of the exchanges. It is said that he probably will not move to Kansas City, Kan., and may give up this work.

Mr. Clasen is a resident of Rosedale, Kan., where he was in mercantile business several years. Six years ago he was elected mayor and got considerable fame as being the "Boy Mayor." He was the youngest executive of any Kansas town. For the past two years he has been a city salesman for the Iten Biscuit Company. The system he is planning will mean a large reduction in net cost on each film to the exchanges.

The board has decided to accept the quarters offered by Kansas City, Kan., the city having arranged more elaborate accommodations. The picture booth is being built outside the room for showing, and other conveniences are being established.

Patriotic Films to the Fore.

Kansas City, Mo.—Moving pictures are proving a strong aid in arousing patriotism in Kansas City. One particularly timely picture is "The Fall of a Nation," which is playing at the Twelfth Street theater. Many different agencies are contributing free advertising to this picture, the newspapers urging attendance. The National Security League is working through one of its officers, W. B. Strang. Mr. Strang, who is head of the Overland Film Company, has prepared several thousand feet of patriotic film, some of which the company took in Kansas City, showing the Missouri National Guard, other parts being made from other sources. This picture is being shown on the streets and in vacant rooms downtown to stimulate recruiting. Several halls have been rented where moving pictures are being shown very frequently, free.

President Cropper's Plan for Art Dramas.

Kansas City, Mo.—R. C. Cropper, president of the Standard Film, has inaugurated a sales policy in distributing the Art Dramas features that has met with favor among exhibitors. His company offers new programs in smaller communities at a price within reach. By purchasing a large number of prints on each subject it is possible to serve a theater located in a city of 2,000 with a feature on the same night the feature is being shown at a theater in a city of metropolitan size.

Despite the fact that the company has been in business but a few weeks, over 200 contracts have been secured on the yearly basis. The two new branch offices of the Standard corporation, located at Des Moines and St. Louis, are now taking care of the trade with their own prints. Mr. Cropper has developed, he believes, a plan that will help to make the exhibitor more money.

C. G. Bard Joins Standard Film.

Kansas City, Mo.—C. G. Bard has been made a member of the organization that R. C. Cropper is building up for the Standard Film. Mr. Bard will represent the corporation with Art Dramas, and will assist the exhibitors in making money with the pictures.

New Center Theater Reverts to Owners.

Kansas City, Mo.—F. G. and C. A. Altman, owners of the New Center Building, Fifteenth street and Troost avenue, have taken over the management of the New Center theater. H. A. Altman, brother of the owner, is managing the house and buying the pictures, while James E. Hart, cashier of the Altman people, is assisting in details.

The New Center was opened last fall by Samuel Zucker, who made a ten-year lease on the house. Mr. Zucker ran this spring some big features that had unusual backing of publicity, and spent a great deal of money in newspaper advertising to get patronage for this semi-suburban theater. The location is a mile from the business district. It is in a middle class apartment and boarding house district with a good deal of business property on the two streets. Mr. Zucker had figured he would get a great deal of women's trade and could run a profitable matinee. However, experience indicated that he could not compete with suburban theaters at night and downtown theaters in the afternoons. Mr. Zucker lost several thousand dollars in the venture, it is said. He then secured financial assistance from the owners of the theater to help keep the project going, and on March 29 turned the theater back.

A. A. Chatkin was assisting Mr. Zucker in the management of the house.

A. G. Hamilton Makes Good in Town of Eighty-five.

Kackley, Kan.—A. G. Hamilton is credited by his friends with having the largest theater in the smallest town of Kansas—the town has 85 people, and his house seats 150. He keeps it full, too, at 10 and 15 cents, one show a week, with an occasional extra performance on a special subject. The show is given in a lodge building; he runs the machine himself. He is not afraid to put on a big picture once in awhile—and gets away with it. Mr. Hamilton is a faithful reader of the Moving Picture World—and by keeping up with the times not only makes his small proposition pay, but is laying the groundwork for increasing success as his facilities and community grow.

Exhibitors and Theaters in Missouri.

Bevier, Mo.—Work will begin soon on the remodeling of the Frederick building in order to make it into a modern motion picture show. Frederick Brothers have purchased a full equipment and it is expected that the theater will be opened about April 15. It is 52 by 90 feet and will have a seating capacity of 500.

Neosho, Mo.—Work has begun on the new Dreamland theater building.

Recent Weddings in Kansas City.

Jack Rothbaum, salesman for the Fox, was married recently.

Cecil Vaughn, the popular new assistant manager at the Key Service, was married recently to Miss Flora Bertran.

Federal Film Closes Office.

Kansas City, Mo.—The Federal Film Exchange recently closed its offices in the Boley Building. Mr. Philip Goldstone, manager, has left Kansas City.

W. B. Emrich Convalescing.

W. B. Emrich, well-known Kansas City film man, is convalescing slowly from a recent operation. He will be moved soon to the mountains, where he will stay five or six months.

Community Theater in Omaha Neighborhood

Dundee Theater at Underwood Avenue and Fifty-first Street Bought by One Hundred and Forty Men—Will Be Conducted by Fifteen Directors.

By Frank H. Madison, 623 South Wabash Avenue, Chicago.

OMAHA, NEB.—Decision to have a community moving picture theater resulted in the purchase of the Dundee theater at Fifty-first and Underwood avenue. This house is especially suitable to serve as a community center, being equipped with good projection apparatus, a fine pipe organ, and is well ventilated. It will be financed by the sale of stock at $10 per share. About 140 men of Dundee have taken part in the organization and incorporation of the company. Affairs of the company will be conducted by a board of fifteen directors with W. W. Slabaugh as president.

"Doug" Fairbanks Will Visit Omaha.

Omaha, Neb.—Local moving picture men have received word from Bennie Zeidman, press agent for Douglas Fairbanks, that the agile and popular star expects to pay a visit soon to this city.

Nebraska Theater Changes and Notes.

Nebraska City, Neb.—A deal whereby F. A. Ewing was to succeed E. W. Blakeslee as owner of the Empress theater was announced, but later the deal was called off, and E. W. Blakeslee remains as manager of that house.

Orchard, Neb.—King & Drayton have leased the Rex theater to Samuel Johnson.

Cambridge, Neb.—An opera house to cost $25,000 will be constructed here.

North Bend, Neb.—Myron & Son have purchased the Lyric theater from R. E. Reverling.

Merriman, Neb.—R. Harris has sold his moving picture show to Graydon White.

O'Neill, Neb.—The Star theater has been leased to Alva Plummer.

Omaha, Neb.—The Ideal theater at Sixteenth and Dorcas streets has reopened under the management of Mrs. J. A. Dostal, after idleness of three weeks due to a disastrous fire.

Wakefield, Neb.—Despite the high prices of potatoes the Dunlap theater secured two bushels for an Omaha orphans' home by accepting them in lieu of money from children under fifteen years.

Omaha, Neb.—The Alamo theater at Twenty-fourth and Fort streets has joined the ranks of Omaha houses running special programs for children. This movement came as the result of a request from the Miller Park Mothers' Circle. The special children's programs, which are under the auspices of the educational committee of the Omaha Woman's Club, have been playing patriotic films, among them "The Battle Hymn of the Republic."

Interesting Dakota Film Notes.

Hillsboro, N. D.—A new moving picture theater is to be erected on Front street, it is reported.

Van Hook, N. D.—Business men of this city are contemplating the erection of a 40 by 60-foot theater.

Beresford, S. D.—The erection of an opera house is contemplated by John Hanninga.

Lead, S. D.—Manager M. C. Kellogg of the Homestake theater and Carl Carstarphen, operator there, will take active parts in making moving picture films of the Black Hills for advertising purposes. The Homestake will show these pictures and then turn them over to the Commercial Club.

Sioux Falls, S. D.—Manager A. K. Pay of the Colonial theater co-operated with the National Humane Society to show films urging kindness to animals.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Stars from Essanay Constellation to Come.

Minneapolis, Minn.—C. E. Van Duzee, treasurer of the Northwest exhibitors' body who returned from Chicago last week, has informed the exhibitors of a promise made by George K. Spoor to have some Essanay star or stars here for the annual convention in May.

There Seems to Be a Good Deal to This.

Duluth, Minn.—When Harry Rathner left here the first half of last week he was $28 richer than when he arrived. Also, Mons. Rathner went away with a contract for future Selznick productions. Mr. Rathner denies this $28 business is part of a serial, but (we can't tell you exactly) Harry knows something besides the film business, and it isn't dice, either.

B. B. Watson to Tend the New Garden.

Minneapolis, Minn.—Billy B. Watson, former manager of the New Lyndale theater here, has succeeded Sprague Green as manager of the New Garden theater on Hennepin avenue.

Please the Censors or Show in St. Paul.

Minneapolis, Minn.—Upon his election Mayor Thomas Van Lear expressed himself as strongly against censorship of any kind, but—— Well, it's the same with all mayors, y'know. Yes—it looks as if another Board of Censors will cast its optics over "supposed bad pictures" before the gentle public can do likewise. The mayor once urged civic bodies to make up an advisory board for him. They did. A recent sub-committee appointed was one on motion pictures, and Minneapolis' future film features will have to have the O. K. of various ministers, teachers and pink tea people, or else play in St. Paul only. M. A. Hoppenrath, representing the motion picture exhibitors, and several exchangemen are said to have fought such a committee, but, then, it must be understood the film men should not know anything about films.

F. I. L. M. Club Will Help.

Minneapolis, Minn.—Members of the F. I. L. M. Club assured a delegation from the Northwest exhibitors' body that we do their utmost to help make the annual convention of picture men here May 1, 2 and 3 a success, at their last meeting, Tuesday evening, April 3.

Theaters to Aid Health Campaign

In Minneapolis, Leading Civic, Medical and Charitable Organizations Appeal to Exhibitors for Help in a Fight Against Summer Diseases—"Baby Week" Set For May 1-6—Slides With Advice Will Be Shown.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Minneapolis civic medical and charitable organizations have appealed to the motion picture exhibitors of the Twin Cities and the entire State of Minnesota to assist in fighting the spread of contagious diseases common in the summer months. At a meeting of exhibitors at the West hotel, Minneapolis, Tuesday, April 3, prominent physicians of the city and club officers asked the co-operation of motion picture men in warning people of expected epidemics and to assist by use of slides or films on their screens by telling people how to guard against infantile paralysis and spinal meningitis. A "Baby Week" will hold the stage in Minneapolis May 1 to 6 and theater owners are urged to make their best display of anti-disease slides and films at that time. Exhibitors were urged to see that their theaters were properly ventilated during the summer.

I. H. Ruben, David G. Rodgers and Joseph Friedman, Minneapolis and St. Paul exhibitors, replied to the remarks of the other speakers at the meeting and promised to co-operate with the health campaign in every way possible. Committees were appointed to look after the work in Minneapolis and St. Paul. These committees were made up of the following: Minneapolis, H. Ruben, chairman; Daniel W. Chamberlain and W. G. True; St. Paul, Charles W. Campbell, chairman; Morton Nathan and Joseph Friedman. Thomas J Hamlin, editor of "Amusements," has offered his columns to informing exhibitors of Minnesota and other Northwest states to assist in battling disease.

Fashion Shows for Strand.

St. Paul, Minn.—The Strand theater has arranged with Husch Brothers, exclusive dealers in women's clothes for fashion shows at the theater in the future. This is following the lead of the Minneapolis Strand, which, with the co-operation of the Powers Mercantile Co. has staged fashion shows each Friday evening for over a month.

The Hamline Will Show "Goose Girl" for Kiddies.

St. Paul, Minn.—Manager Henry P Greene of the Hamline theater is the latest entrant into the special children's matinee field. Mr. Greene has arranged to show Marguerite Clark in "The Goose Girl" to the kiddies at the Hamline on Saturday, April 14.

Hits and Leading Programs.

Minneapolis, Minn.—The Southern theater, near seven corners, has booked Paramount pictures for two days each week in the future.

Minneapolis, Minn.—The Calhoun theater here has averaged two Mary Pickford productions a week for the past two weeks and Manager Thayer has been kept busy handling increasing crowds at each showing. "A Poor Little Rich Girl" drew capacity houses.

St. Paul, Minn.—The Alhambra, rebooking old Triangle features in addition to first run Triangle features, did a tremendous business last week with W. S. Hart's "Between Men."

Notes From State Rights Exchanges

Minneapolis, Minn.—George Beban has gradually increased his drawing power at the New Garrick theater here until Manager Calvert was forced to put out the S. R. O. sign during a four-day run of "The Bond Between" at his show house last week.

The Lochren Film Corp. employees have organized a baseball nine which will make its debut shortly uniformed and trained to "war strength." A game between the Lochrens and the Mutuals, our last year's champions, is in prospect.

The Friedman Film Corp. has begun a big advertising campaign in connection with its late acquisition, "Her Condoned Sin," produced by Griffith and starring Henry Walthall, Blanche Sweet, the Gish sisters, Mae Marsh and Bobby Harron.

The Supreme Feature Film Co. exchange has announced that in the future "Where Are My Children?" can be booked on a flat rental basis. Manager Rathner of the Supreme has secured four new prints of the feature.

Manager John E. Enquist of the Inter-Ocean Film Co. has offered the Dakota rights on "Sweden as It Is Today" for sale. The feature shows Swedish military activities, winter sports, educational features and warfare in the northern European peninsula. It is in nine reels.

Manager John Bachman of the Norway Film Company has returned to his office from a two weeks' trip through northern Wisconsin, where his feature, "A Trip to Norway," enjoyed a good business.

The H. R. Brandt, Inc., exchange has removed from 700-702 Film Exchange to 606 Film Exchange Building, and the Westcott Film Corporation exchange, formerly in room 606, has gone into the former Brandt offices.

The Shaw & Kimball exchange in the Loeb Arcade Building has offered territorial rights on "Is Any Girl Safe?" for sale.

Interesting Items From the Release Exchanges.

Manager Lee A. Horn of the Selznick exchange has booked Selznick productions in Latts Brothers' Royal theater at Ashland, Wis.

Manager Joseph Schwartzbine of the Pathe exchange has sent to New York a report for the month of March which shows a record amount of business for that month, and, as Schwartzbine states, "We ain't stoppin' yet."

Travel is the main subject at the Fox exchange these days. Roadman Hollander is spending an Easter vacation in gay old Gotham. Manager Lawrence and Roadman MacIntyre have returned from a business trip to Duluth, Minn., and Roadman Kellar has gone out to cover the Michigan peninsula and northern Wisconsin.

Roadman William K. Cutter of the K-E-S-E exchange is touring central Minnesota, and has wired Manager Graham at headquarters that demand for more "Skinner" pictures is far exceeding expectations.

"If requests for bookings keep coming in the next week the way they have the past," C. J. VerHalen, Paramount publicity manager, informs us, "we'll have to order 'steen dozen prints of Arbuckle's first release."

Strand Patrons Will See It First.

Minneapolis, Minn.—Saxe Brothers, who recently bought territorial rights on "Enlighten Thy Daughter," will "try it out on the dog" at the Strand here the week of April 15. A big publicity and advertising campaign is preceding the feature, and Charles G. Granham (he of the new Eastern millinery) is preceding or proceeding with the publicity.

Dallas' Old Mill Rises Anew

Picture Theater Burned Last Winter Will Be Reopened June 1, More Beautiful Than Ever—Former Lessee, E. H. Hulsey, Has Bought House and Will Spend Freely on It—Prepares to Show Films to Best Advantage.

By N. E. Flanagan, 516 North Ervay Street, Dallas, Texas.

DALLAS, TEXAS—The Old Mill theater, which burned recently, will open June 1 in greater splendor than ever. Plans for the building have been delayed for a month on account of the insurance adjustment. This has now been made, a sum of $30,000 paid, and improvements have begun.

The theater has been purchased by E. H. Hulsey interests from Dalton Brothers. Mr. Hulsey was a lessee before. The entire building and equipment will be done in a more elaborate style, and some of the details will make it a novel and unique showhouse in Texas. The stock company formed is capitalized with $100,000. E. H. Hulsey is president and Hirschel Stuart secretary-treasurer.

The new Old Mill will resemble the old Old Mill only in size, with its seating capacity of 1,500 persons. There will be 100 box seats well located. The booth will be brought down flush with the front balcony line, which will save a projection throw of ninety feet and increase the quality of the pictures 100 per cent. The new booth will be fireproof.

The carpets and draperies will be different, and the tinting and decorating will be done by one of the finest experts in the country. Indirect lighting will be used, and appropriate colored lights will be shown on various occasions. A dark blue will coincide with a storm at sea, a flaming red with a fire, and other such effects. The heating and cooling machines, like the ones used before, will be in the basement, and incense or other odors will be pushed through into the theater when Japanese scenes or others demanding "atmosphere" are shown.

A beautiful marquet will cover the front line of the building to the sidewalk. The Old Mill crest will occupy the center of the front of the building above. Altogether, $60,000 will be the amount spent for improvement, of which $30,000 will replace the damages done by the fire, and $30,000 will represent added improvement.

Cressey Interests Notes.

Dallas, Texas.—Charlie Wurz, former manager of K-E-S-E, Dallas, and Joe Gilligan from Pathe have filled the positions of F. N. Sanford and L. C. McInerery, salesmen for the J. A. Cressey Interests, Dallas. Sanford and McInerery left Cressey employ April 10, and sued for a partnership in the business. Mr. Cressey still remains sole owner. C. Wurz and J. Gilligan will handle the sales for Oklahoma, Texas, Louisiana and Arkansas. Sanford and McInerery have opened the Southwestern Art Dramatic, Inc., Dallas.

J. A. Cressey has taken over the Atlanta office for the Selznick productions, and will operate that office and buy pictures on the open market for the seven Southwestern states, besides the four which he handled formerly. A. C. Bromberg will be the manager in Atlanta. W. Beach Owen will be Cressey's secretary in Dallas; J. L. Lyons, booking clerk; S. M. Whiting, chief accountant; Roy Self, shipping clerk; Miss Anna Frise and Mrs. Lee Alexander, stenographers.

Cressey says that under Bromberg's management in Atlanta since February 21 more business has been done than during four months before. Cressey has installed a system there that he is proud of.

Cressey has been holding off two knockout pictures of Clara Kimball Young's until after the Lenten season. They are "The Price She Paid" and "The Easiest Way." "Why She Left Her Husband" will be next.

Mrs. Ed Kimball, mother of Clara Kimball Young, has been visiting Mr. and Mrs. J. A. Cressey. The latter is her sister. She returned last week to New York.

S. A. Lynch Visits His Brother Here.

Dallas, Texas.—S. A. Lynch, president of S. A. Lynch Enterprises, controlling and releasing Paramount pictures, Triangle, McClure's "Joan the Woman" and other large features, was a visitor in Dallas March 23 to 25. He was accompanied by Mrs. Lynch. They were the guests of R. W. Lynch, manager of the territorial branch of Texas Paramount pictures.

It has been reported to the Paramount office that the Fatty Arbuckle comedies' first release, April 23, will be "Butcher Boy." Contracts are being received way in advance by the local Paramount office. The Paramount company is deviating from the local custom by booking not only to Paramount customers, but to non-Paramount customers, also, as under contract with the Arbuckle Comique Company which calls for wide open booking.

J. E. Huey and G. W. Thornton Are Vitagraph Roadmen.

Dallas, Texas.—J. E. Huey, assistant booker for Vitagraph, Dallas, who was formerly on the road, will be promoted to the road again, taking the San Antonio territory. G. W. Thornton, shipping clerk, will be promoted to the road.

Robertson Opens Theater in Camde.

Camde, Ark.—E. C. Robertson, who formerly operated the Mission theater at Beeville, Texas, has opened the Cozy at Camde, Ark. H. A. Daniels has bought the Princess at Victoria, Texas.

Nat Barach Back in Texas.

Dallas, Texas.—Nat Barach, former manager of World Film office, Dallas, is back in Texas again, looking fine. He blew in from Oklahoma. Harry Flaherty, recently transferred from Washington, is making some pleasant new acquaintances.

Texas Theater Building Code Bill Dies.

Austin, Texas.—A very drastic bill regulating the operation of motion picture shows, construction of booths, installation of electrical appliances and all wiring providing for exits, etc., introduced at the instance of the Texas State Fire Insurance Commission in the last session of the Texas legislature, recently adjourned, died on the calendar. Had the original bill passed it would have been possible to close 60 per cent of the motion picture houses in Texas permanently. However, the bill was modified in such a manner that, where houses were found to safe, the state fire marshal had the option of enforcing all the provisions of the law. Several amendments suggested by President E. H. Hulsey of the Texas Amusement Managers' Association were made by the commission, so that the bill as amended was not nearly so oppressive, and, at the same time, the value of the measure framed to safeguard life and property was not impaired. However, the bill as amended never reached final passage.

Houston Branch of T. A. M. A. Flourishes.

Houston, Texas.—The Houston branch of the Texas Amusement Managers' Association is progressing finely. Dave Weiss is the active president and C. M. McFarland secretary. A number of adjustments have been made recently among the local men, and the association is becoming valuable in many ways to the membership.

Censor Board in Waco at Work.

Waco, Texas.—Waco now has a board of seven to censor all films showing in that city. This censorship, it is said, was brought about by the disregard by some of the local managers of sentiment against the showing of pictures which had been prohibited in many other cities. One of those shows was "The Garden of Knowledge."

Austin to Have a Paid Censor.

Austin, Texas.—The city of Austin is soon to have a censor. The last city budget provided for the payment of the salary of such a censor, and Mayor Woolridge has promised that one shall be appointed.

Liberty Theater Taken by Miss Johnston.

Houston, Texas.—The Liberty, one of Houston's large motion picture houses, has been taken over by Miss Eva Johnston, owner of the Key. The Liberty was formerly a Hulsey house.

Union Operators Out of Wicks' Houses.

Houston, Texas.—Because M. Wicks, Jr., owner of two Houston picture shows, is also interested in confectionery which the soda dispensers are fighting, the local operators' union has decided to pull out its operators working in the Dixie and Gem, notwithstanding these houses are under contract with the union. Just what this action will lead to is uncertain, but it appears as though the proceeding was a trifle irregular.

Texas Theater Jottings.

Corsicana, Tex.—Plans and specifications for a modern opera house have been completed by Architect E. O. Blanding and accepted by M. L. Levine, the proprietor. The building will be completed before the opening of the next season.

Clarksville, Tex.—Miss Lillie B. Butcher, formerly of Prescott, Ark., has purchased the interest of Jason.

Hallettville, Tex.—W. D. Evans, proprietor of the Bijou theater at Yoakum, has arranged for the leasing of the Airdome from J. A. Sommerlatte. He will use it for a picture show and will install new machinery.

Laredo, Tex.—A cooling plant is being installed in the Strand theater for use during the summer months. The plant is of the latest type and can provide the desired temperature at any time. It will cost about $16,000.

Pecos, Tex.—Harry Dickson is now sole owner of the Pecoe theater, having purchased the interest of Mrs. Beulah Wilson.

Sweetwater, Tex.—If present plans are carried out, Sweetwater is to have one of the most modern airdomes in this section of the state. The new building will be two stories high, with the airdome on the second story.

Sulphur Springs, Tex.—The Jefferson theater has been purchased by B. F. Ashcroft & Sons and Bob Nelson. It will be under the management of Mr. Nelson in future.

Woodville, Tex.—J. M. Williams is fitting up the lower floor of the Masonic Hall for a moving picture show.

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CALIFORNIA ITEMS.

Fox Representative Visits City.

San Francisco, Cal.—Harry Leonhardt, representing the Fox Film, was a recent visitor here, conferring with local manager William J. Citron. Mr. Leonhardt has been at Los Angeles of late with Mr. Fox but recently made what he chose to call a week-end trip, visiting Denver, Omaha and Chicago. He will return to Los Angeles soon and will visit this city later in company with Mr. Fox.

Pioneer Film Man Dead.

San Francisco, Cal.—James A. Sclaroni, one of the most widely known and best liked film men on the Pacific Coast, and a pioneer in this industry, passed away on March 31, following an illness of two years. During this time he suffered several strokes of paralysis, but was attending to his regular duties shortly before his death, and his passing was a distinct shock to the trade. Mr. Sclaroni became interested in the moving picture business early in the nineties with Miles Brothers, and remained with this firm until his death, for a long time filling the position of manager. During this time he engaged in the making of moving pictures, in the exhibiting branch of the business, in film exchange work and finally in commercial work. He assisted in taking the first successful moving pictures ever made in Alaska, and was with Miles Brothers when they conducted the Unique theater at San Francisco. In 1902 Miles Brothers opened a film exchange on Turk street, in this city, and Mr. Sclaroni here made the acquaintance of all of the pioneer exhibitors in this territory. Of late years his attention was directed almost exclusively to commercial photography, a large laboratory having been fitted up by Miles Brothers on Mission street, above Seventh. Mr. Sclaroni was an expert cameraman and personally attended to the making of many of the firm's finest pictures. He was forty-eight years of age at the time of his death, and is survived by a wife and two children.

Cort Theater Has Fine Run on Pictures.

San Francisco, Cal.—The Cort theater is meeting with great success with its season of moving pictures, which will last for at least a month. The first production to be shown, "Twenty Thousand Leagues Under the Sea," packed the house for a week, and this is to be followed by "Joan the Woman," which has had a large advance seat sale. The former production is now being put on at the Savoy theater for an indefinite run, the engagement starting on the closing day at the Cort.

Hippodrome Theater Aids Recruiting.

San Francisco, Cal.—The Hippodrome theater is assisting the National Guard in securing recruits by running films at each performance portraying activities in different branches of the army. The pictures are being made locally especially for publicity purposes.

San Francisco Newslets.

T. C. Malcolm, supervisor of exchanges for the Mutual, was a recent visitor and inspected the quarters soon to be occupied on Film Row.

William Benard, formerly with the Fox Film, is now on the road for McClure Pictures.

G. A. Metcalfe recently shipped two projection machines to Manila, the order being received at noon and shipment made before 5 o'clock that day.

E. J. Miller, of Williams, Cal., was here recently arranging for feature attractions. While this town is a very small one, he has been showing with success such pictures as "War Brides," "Civilization" and "The Daughter of the Gods."

M. Atlas has sold the Flag theater at Columbus avenue and Stockton street to K. Gobish.

Harry Bredhoff, of the Honolulu Film and Supply Company, is here from the Islands on a business trip.

Marion H. Kohn, head of the Consolidated Film, is here from Los Angeles for a short stay. This concern is now handling the Ditmar "Living Book of Nature" films in conjunction with other educational lines.

H. W. Korper is in town from a trip on the road with the Max Linder comedies, which he booked almost everywhere he went.

New Film Trade Officers Chosen

San Francisco Film Exchange Board of Trade Holds Its Annual Election—Louis Reichert Is President; W. J. Drummond, Vice-President; M. L. Markowitz, Treasurer, and Leo L. Lesser, Secretary.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The annual meeting and election of officers of the Film Exchange Board of Trade of San Francisco was held in the offices of the organization in the David Hewes Building, on Market street, on the afternoon of March 30, a full attendance of members being on hand. President M. L. Markowitz expressed a desire to be relieved of the duties which he has carried since the organization was formed, and Fred S. Peachy, who has filled the position of secretary-manager for more than a year, tendered his resignation, to become effective at once. Officers were thereupon chosen for the ensuing term as follows: President, Louis Reichert, manager of the local Metro exchange; vice-president, W. J. Drummond, manager of the San Francisco branch of the Mutual; secretary, M. L. Markowitz, manager of the California Film exchange, and treasurer, Sol L. Lesser, head of the All Star Feature Distributors. The offices of the organization will be maintained as formerly, and a representative, to be selected later, will assist the secretary in carrying on the work of the Board of Trade.

The past year has proved to be a very busy one for the Film Exchange Board of Trade, and among its accomplishments have been the elimination of the local board of censorship, the securing of a ruling permitting the carrying of films as hand baggage on boats and trains, and action on the part of members of the state legislature to sidetrack meausures detrimental to the moving picture industry. It has virtually put an end to the practice of irresponsible exhibitors securing films without making proper payment for them, and has thus prevented unfair competition.

"The Barrier" Coming to Portola.

San Francisco, Cal.—Manager Eugene Roth, of the Portola theater, has secured the Rex Beach production, "The Barrier," for presentation late in April, but has not decided upon the length of the run. Both of the other productions from the pen of this author that have been filmed have been shown first at this house, and patrons began asking about this one before it had been booked. Preceding "The Barrier" will come "Skinner's Dress Suit" and "The Cure," featuring Charlie Chaplin. Work on the new theater at Fourth and Market streets is progressing favorably, the steel work being in a completed form. Irving Long, with the Portola theater, has returned from a trip of several months to the southern part of the state, where he has been working in the studios.

Turner & Dahnken Jottings.

San Francisco, Cal.—The Turner & Dahnken circuit now has a cameraman operating in San Francisco and vicinity, and is presenting to its patrons at the T. & D. Tivoli theater and the other houses on its large circuit an original novelty pictorial news depicting local events and scenes of interest. The pictures are shown shortly after being taken.

This concern, which recently took over the Opera House at Hanford, Cal., has remodeled and refurnished this place and opened it on April 2 under the management of A. E. Miller, formerly in charge of the Watsonville house. The latter house is now being operated under the management of Mr. Miller's son.

E. J. Johnson, secretary of the Turner & Dahnken circuit, is still in the East and is not expected home until about the first of May. Fred Dahnken, Jr., president of the firm, is to leave at once for New York on a business mission of importance.

Pathe Business Increasing.

San Francisco, Cal.—The Pathe exchange notes the securing of many new accounts of late, and is booking a larger volume of business than ever before. The Pathecolor production, "Mayblossom," featuring Pearl White, has been booked for presentation at the Strand theater late in April, and the new serial, "The Mystery of the Double Cross," has been secured by the Casino theater and will be shown first on April 15.

Strand Filled at Special Matinee.

San Francisco, Cal.—The Strand theater rounded out its second week of Mary Pickford in "The Poor Little Rich Girl" with a special matinee for children which commenced at 10 o'clock in the morning and which filled the house, all children under twelve years of age being admitted for 10 cents. A Mary Pickford impersonation contest was a feature of this event.

W. W. Hodkinson Greets Old Friends.

San Francisco, Cal.—W. W. Hodkinson, president of the Triangle corporation, arrived here on April 3 for a stay of a few days and met many old-time friends in the film trade. This is Mr. Hodkinson's first trip here since 1915, when he visited the Exposition and took part in the proceedings of the national convention, and many changes have been brought about since then, both in exhibiting and in film exchange circles. As usual, Mr. Hodkinson is looking to the future, as well as caring for the present, and, while here, spoke convincingly of what he saw for the future of the business. With the passing of the small house and unnecessary competition he also sees the passing of the mediocre film and the present arrangement of a program. The program of the future, he believes, will form an entire evening's entertainment and will be given in houses that will cause some of the pretentious ones of the present to pale into insignificance. He looks for a long show, not the double bill that is now featured by some, but good subjects of from five to ten reels, with shorter subjects to fill it out to the required length. The lack of co-operation between producers, distributors and exhibitors was deplored, and he felt that a closer understanding must be reached before the industry could be said to be on a permanent foundation.

New Exhange on Film Row.

San Francisco, Cal.—The Pacific Film exchange, a new entry into the local field, has opened its doors at 124 Golden Gate avenue, and is offering a line of one-reel comedies, scenics and educational subjects. This new concern is composed of Harry Thuman, formerly of Portland, Ore., and Harry Hunter, recently of Seattle. Mr. Thuman has been identified with the film business for about ten years, but of late has been interested in other lines. Mr. Hunter at one time had charge of a branch of the Independent Film exchange at Los Angeles, was with the Mutual for eight months at Portland, Ore., and for a similar length of time was with the Metro office at Seattle. As soon as the local office is in good running shape it is planned to open branches at Los Angeles and El Paso.

Manager Had No Permit, Arrested

Portland, Oregon, Manager Haled Into Court for Failure to Have Inspection Certificate—Film Came From Seattle—Arrest An Issue In Present Long Distance Film Service Controversy.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—F. P. Wittenberg, who conducts the Grant theater, on South First street, was arrested April 6 charged with exhibiting a five-reel feature without a permit. The complainant was Mrs. E. B. Colwell, secretary of the censor board, who had passed Mr. Wittenberg's theater and noticed that an uncensored film was being played. The film was seized and taken to the police headquarters.

Under the Portland censor ordinance the propriety of the film is not in issue in cases of this kind, the complaint being based solely upon the failure to have a permit. Mr. Wittenberg was unable to controvert this accusation. Judge Stevenson appreciated the technical nature of the charge and continued the sentence.

When interviewed concerning the arrest, Mrs. Colwell stated that while Mr. Wittenberg was undoubtedly at fault in the case, a big portion of the blame might be placed upon the Seattle exchanges who persist in sending to second-run exhibitors films that have been condemned by Portland censors at the time when they attempted to show them in first run theaters. Mrs. Colwell says that in this instance she furnished the Seattle exchange with a copy of condemned films of its brand but that the objectionable feature was none the less sent to Portland without a permit to exhibit.

It is conceded that second-run theaters showing pictures several month's old occasionally overlook such details as censorship permits especially when the film is showing only one night and when they know it has been in Portland before. These exhibitors maintain that inasmuch as the Seattle exchanges know that censorship permits are required by ordinance to go with a picture wherever it is shown in Portland, it is up to the exchange to see that the permit is still with a picture when it returns to Portland for a second run. The failure to take care of this detail by Seattle exchanges doing business in Portland is claimed by Rose City exhibitors to be just another hardship that could be remedied by the feature concerns having a representative here.

Picture Not Funny, Condemned.

Portland, Ore.—On April 5 the Standard Film company submitted a comedy to a censor board viewer for inspection. She condemned it. The alleged comedy wasn't funny, she claimed. The Standard people differed with her; they said it was funny, so the next day the official censor board viewed the picture. This body sustained the action of the viewer. When asked by the writer for the reason for the censors' act, chairman F. T. Richards, of the board, refused to disclose it.

"Her Condoned Sin" Goes Well.

Portland, Ore.—C. W. Meighan, manager of the Peoples theater, reports that "Her Condoned Sin," a reissue of "Judith of Bethulia," was a particularly popular attraction at the big firstrun show house commencing April 1, notwithstanding this was Holy Week. An elaborate lobby of full bust colored photos of the old Biograph stars was very attractive.

D. N. Pallay, of Pallay Features company, handling the picture, reports bookings at the Rex, Seattle and Ye Liberty, Salem.

League Aids Recruiting.

Portland, Ore.—At a recent meeting of Oregon exhibitors, a resolution offering the screens of all motion picture theaters in the state belonging to the league to the government to aid in recruiting was adopted by an unanimous cheering vote.

The Majestic theater showed a film of the marines landing in Hayti and had a member of the marine corps stationed in the lobby who gave information to would-be recruits.

Among the film men to respond to the first call to arms was Bill Davis, former shipper at the Standard Feature Film company, and Geo. Hastings, bookkeeper at the Mutual. Mr. Barber, of Goin and Barber, Ideal theater, Willamina, Ore., sold his house to C. P. Lewis to accept a berth in the navy. Mr. Lewis also operates the Grand at Sheridan, Ore.

Hibernians Censor Film.

Portland, Ore.—Objecting to scenes in "Castles for Two," purporting to show peasant life in Ireland, the Order of Hibernians requested the privilege to censor this feature before it was shown to the public. The management of the Peoples theater, where the film was shown, gladly consented to do this with the result that after cutting the feature became a consistent photoplay that pleased everybody, particularly the Hibernians who attended in large numbers, and offended none.

The action of the Hibernians was based on a communication from Butte, Mont., where it is reported that the picture came nearly receiving rough handling by reason of its alleged uncomplimentary portrayal of Irish peasant life.

Portland Locals.

Striking a popular chord by advertising "Civilization" as a sermon against king-made war, this attraction at the Star theater the week ending April 7 had a most successful run.

G. E. Jackson, traveling out of Portland for Mutual for some time, is now the permanent traveling representative for that company in Portland territory.

Among recent out of town visitors on Film Row were Dick Charles, Peoples theater, Vader, Wash., S. Danz, Star theater, Astoria, Ore., M. L. Morris, Star, McMinnville, Ore., H. O. Strom, St. Helens, Ore., and Fred Clift, Prairie City, Ore.

Courtesy and Rudeness in House Popularity

Cashier and Ushers Can Make or Break a Picture Theater—Patrons Seldom Come Except for Their Own Pleasure—Why Offend Them?

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, WASH.—Mr. W. W. Hindley, local dramatic critic, in a criticism of lack of courtesy and service, said:

"Spokane theatrical attaches, for the most part, are open to criticism for their lack of courtesy, and the managers themselves must shoulder a share of the blame for the bad and often extremely rude manners of their house staffs. It is significant that the moving picture theaters are conspicuously less offensive in this regard than the so-called legitimate and vaudeville theaters.

"Managers of some of the latter appear to be overlooking the fact that courtesy and efficient service are worth while, and that the little niceties are appreciated by a large number of their patrons.

"It adds nothing to the overhead expense of a theater to inculcate habits of courtesy in the ushers, cashiers and doormen, and a mere word from the manager often would suffice. The criticism has been made of some Spokane theaters that patrons are openly snubbed and insulted if they purchase or express a desire to purchase anything but the highest priced seats. Instances have been called to the writer's attention where would-be purchasers of seats have left without buying, after having been subjected to humiliation and insult by some smart understrapper in the box office. There is no justification for such behavior.

"The chief criticism, however, is not directed at the cashiers, but against the ushers. Some of these it must be admitted comport themselves in a manner that is beyond comprehension. They perform the duties expected of them in a spirit of condescension that exasperates patrons. The writer recently overheard an usher in a loud voice rebuke a patron who had thoughtlessly stood up during a performance to pick up a handkerchief that had fallen between the seats:

"'Sit down and stay down, can't you?'

"Was it any wonder that the insulted patron and members of his party immediately left the theater? Of course, the box office retained the admission prices they had paid, but no manager will say that kind of business pays. A little spring cleaning seems to be in order among the house attaches. They leave undone many things they might easily do, and they do many things they ought to leave undone.

"Courtesy pays substantial dividends. Service is the word of the hour. Spokane managers can make their houses much more congenial haunts by injecting more of both ideas into their assistants."

By a special arrangement with the Triangle Film company the Liberty theater will offer a new photoplay in place of the William S. Hart film which has been running the early part of the week. It is Robert Harron in "The Bad Boy," and it will be shown for three days.

This new Harrow film was scheduled to come to the Liberty several weeks ago, but owing to a special production which Mr. Ruffner had on he was compelled to let it go by, and only by some extra effort was he able to have it sent back.

Iowa Exhibitors Watch New Blue Law Bills

Censorship Measures Have Been Successfully Sidetracked, But New Bills Threaten to Close Down Moving Picture Shows on Sundays.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—Iowa motion picture men no more than settled back in their seats with a satisfied sign of relief at the death of the many censorship bills than the passing of the blue laws, with Sunday closing, brought them upon tip toe again. With the several amendments killed that provided for leniency in administering the blue laws and with only one or two amendments still to come up to save them their Sunday crowds, the Iowa exhibitors are eagerly waiting the outcome.

By judicious handling and unacrimonious publicity the censorship question was settled in Iowa legislature with little difficulty. At any rate, Iowa will not have censorship this year, and if the Sunday closing laws are as lenient everything in the motion picture circles will be all right.

Exhibitors Visitors at Local Exchanges.

Des Moines, Ia.—Walker & Thorpe of the Lyric theater in Indianola, Carson & Mace of the Colonial in Moulton, O. D. Benjamin of the Electric in Ruthven, A. Maland of the Lyceum in Slater were all callers at the Mutual exchange recently.

G. H. Peterson of the Grand theater in Story City and the Lyric theater in Jewel, C. L. Allen of the Elite theater in Pella and Frank Dawson of the Motion Picture theater in Bonaparte were callers at the Pathe.

Film Doings Over the State.

Zearing, Ia.—Frank E. Beach, manager of the Grand theater in Zearing, is remodeling. The house has been closed for some two weeks and was to be opened the 13th of the month, with a new curtain and many other new fixtures. Mr. Beach has lengthened his house and remodeled the front to a certain extent.

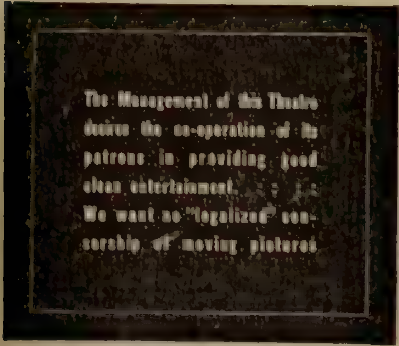
Guthrie Center, Ia.—Powd McLuen of the McLuen theater in Guthrie Center has been compelled to place 100 new seats in his theater to accommodate the crowds that jam his house to see his programs. He is now running the "Patria" serial. Manager McLuen is a great advertiser and it is no wonder that he "packs them in" on all his programs.

Reinbeck, Ia.—E. Paul Lapp sold his opera house to F. E. Burke of Reinbeck.

Walter Davis Leaves Miloslowsky Theaters.

Des Moines, Ia.—J. Miloslowsky, owner of the Palace and Family theaters in Des Moines, has returned from a month's stay in Hot Springs. He made a short visit in Chicago soon after his return.

His manager, Walter Davis, who has most successfully managed the Palace for the last nine months, has resigned and will return to the legitimate stage publicity work, in which he is most efficient. Mr. Davis was one of the most successful managers that Mr. Miloslowsky ever obtained. His successor has not been chosen.



The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" censorship of moving pictures

Theater managers, see page 1944 of Moving Picture World, March 24th issue.

E. C. Thomas Moves to Los Angeles.

Los Angeles, Cal.—This letter, mailed from the film capital, marks the close of my Western Canadian correspondence, and my pleasant association with the Moving Picture World. To all who have assisted me during the past twenty months I extend my sincere thanks.

It is with deep sorrow that I chronicle the death of my beloved mother in Los Angeles, her old home, on March 17. She passed away only two days after our arrival in this city.—E. C. Thomas.

[The Moving Picture World is sincerely sorry to lose the assistance of its Western Canadian representative, Mr. E. C. Thomas. While he was on the job in Vancouver we had the comfort of knowing that we had an able and reliable man and were being kept in immediate touch with all importan matters in that part of the film world. Good luck to you, Brother Thomas.]

Quagliotti Disposes of Vancouver Theaters

The Variety Is Now Under Management of W. P. Nichols—Will Be Improved—The Romano Theater Now Being Managed by William Brown.

By E. C. Thomas, 516 Grant Building, Los Angeles, Cal.

VICTORIA, B. C.—The most important development in the local field during recent months is the disposal of two of the houses which for a long time have been conducted by L. J. Quagliotti. The principal theater to be transferred is the Variety, which is now under the control of W. P. Nichols, lately managing director of the National Amusement company, with headquarters in Vancouver. Plans for improving the Variety have already been drawn up, and will involve an expenditure of $5,000. A waiting room for ladies will be provided, and the balcony will be enlarged. George Murdock, who was formerly advertising manager of the Variety, has been appointed manager of the house. He is one of the pioneer moving picture men of Victoria, having been first connected with the old Arcade theater, the first straight picture theater in town, and later going to the Empress and the Romano.

The Romano is the other house to be disposed of by Mr Quagliotti and is now being conducted by William Brown, who aleady controls the Maple Leaf, Crystal and Majestic theaters in Vancouver.

Dominion Turns Away from Vancouver.

Victoria, B. C.—The proposal to establish a film studio for the productions to be put out by the Dominion Film Corporation, Ltd., has definitely fallen through, so far as this city is concerned, and J. Arthur Nelson, the president of the company, has transferred his activities to other parts of the province. Although the citizens of Victoria had agreed to advance to the film company the sum of $9,200 as one-half the purchase price of the studio site, many failed to "come through" when the time arrived for actual payment of their subscriptions.

Following the outcome of the Victoria negotiations, Mr. Nelson took up the matter with the council of Burnaby, a suburb of Vancouver, as that city had expressed a desire to have him establish in that locality. In this instance Dominion corporation requested the donation of a site, which was valued at $41,000, and the proposition was approved by the council committee which had been appointed to handle the matter. On submission to the entire committee, however the proposition was turned down, although it was stated by some of the councilmen that there might still be hope of making arrangements which would be satisfactory to both parties.

Edmonton's Majestic Just Opened.

Edmonton, Alberta.—This city's newest theater is the Majestic, which has just been opened. This house has a seating capacity of five hundred and is located in the heart of the downtown district. Leather opera chairs have been installed in both the main floor and balcony. There are retiring rooms for both gentlemen and ladies, the latter room being provided with writing materials and other conveniences. A peculiarity in the construction of the house brings the operating room on the roof, and this fact is featured as minimizing the danger of fire.

G. Izetwire, manager of the new theater, entertained a large number of his friends at a special performance previous to the opening of the house. An orchestra will be used, with General Film productions.

Regal Films Notes.

Vancouver, B. C.—S. B. Taube, who came West to open the Vancouver office of Regal Films, Ltd., Canadian distributors of World Films, has returned to Toronto. A private showing of Donald Thompson's "War as It Really Is" was held at the Colonial theater previous to his departure, and the picture was booked by Manager W. P. Dewees of the Rex theater, who ran it for a full week to big business. The private viewing, by the way, was handled in unusually good fashion, with appropriate organ accompaniment and effects. Danny Freeman of the Regal office has returned from a trip to the interior.

Takes Up Express Changes Question in Winnipeg.

Winnipeg, Man.—The members of the Provincial Exhibitors' Association have recently taken up with the exchange the matter of express charges, which are now being paid both ways by the exhibitors. It is thought that a discussion of this matter may bring about a change, with the charges probably equally divided between exhibitor and exchange.

Hope to Repeal Daylight Saving Law.

Winnipeg, Man.—An effort is being made by the moving picture men of this city to bring about the repeal of the daylight saving by-law, as it was found last summer that it was not only confusing to patrons but served to cut down the attendance by shortening the already short period of darkness in the summer evenings.

Western Canada Theater Changes and Notes.

Cranbrook, B. C.—W. A. Burton, former manager of the Rex theater, has been succeeded by N. E. Stevens. A. A. Johnson & Co. are proprietors of the house.

Yorkton, Sask.—Bessler Brothers of Melville have taken the Patrick theater.

Winnipeg, Man.—Aubrey M. Kennedy, the first manager of Universal City, announces the birth of a daughter.

Greenwood, B. C.—The Star theater has reopened after a period of darkness.

Prince George, B. C.—George N. Adams has reopened the Dreamland theater and is using Mutual service.

Grand Forks, B. C.—M. P. Wetherwell, former operator, has assumed the lease on the Empire theater. He is an old-time moving picture man, and success in his new venture seems assured.

Alderson, Alta.—This place is again on the moving picture map, A. Murphy having opened the local theater.

Lacombe, Alta.—D. E. Bailey has reopened the Comet theater.

Salvator, Sask.—Rev. A. E. Thompson is making quite a success out of his picture show run with a gas outfit. He is using pictures furnished by the Famous Players.

New Westminster, B. C.—F. L. Kerr, manager of the Edison theater and who also recently took over the Royal, has given up the latter house, which is now temporarily dark.

Trail, B. C.—N. M. Trafton of the Star theater has recently contracted with Manager C. R. Dipple of Mutual's Vancouver office to repeat all the Mutual-Chaplin subjects. Mr. Dipple also furnished a special program of Irish subjects on St. Patrick's Day to Manager W. J. B. Guerrard of the Opera House at Chase, B. C.

Winnipeg, Man.—Manager W. P. Wilson of the Lyceum theater turned over the house to the ladies' auxiliary of the Tenth Artillery brigade on two successive days recently, to assist them in providing comforts for soldiers at the front. Musical selections were contributed by a number of local artists, and the patrons included Premier Norris, Brig.-General and Mrs. Ruttan, and many others.

Calgary, Alberta.—Harold Moore of the local Famous Players office recently made a trip ahead of "The Advance of the Tanks," helping exhibitors.

Swift Current, Sask.—Manager Kenneth Leach of the Lyric theater recently took an extended trip through the United States. Mr. Reith, formerly of the Princess Royal, was in charge of the house during Mr. Leach's absence.

Calendar of Daily Program Releases

Releases for Weeks Ending April 28 and May 5

(For Extended Table of Current Releases See Pages 688, 690, 692, 694.)

Universal Film Mfg. Company

SUNDAY, APRIL 22, 1917.

POWERS—A Good Story About a Bad Egg (Cartoon Comedy) and Intimate India (Dorsey Educational)	02353
BIG U—Her Great Mistake (Two Parts—Drama)	02354
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 6, "The Death Warrant"—Two Parts—Drama)	02355

MONDAY, APRIL 23, 1917.

RED FEATHER—The Hero of the Hour (Five Parts—Drama)	02356
NESTOR—The Home Wreckers (Comedy)	02357

TUESDAY, APRIL 24, 1917.

GOLD SEAL—The Forest Nymph (Three Parts—Drama)	02358
VICTOR—The Thousand Dollar Drop (Comedy)	02359

WEDNESDAY, APRIL 25, 1917.

LAEMMLE—Twixt Love and Desire (Drama)	02360
L-KO—Little Bo Peep (Two Parts—Comedy)	02361
UNIVERSAL—Animated Weekly No. 69 (Topical)	02362

TUESDAY, APRIL 26, 1917.

VICTOR—Her Wayward Parents (Two Parts—Comedy-Drama)	02363
REX—The Townsend Divorce Case (Drama)	02364
BIG U—The Warrier's Bride (Drama)	02365

FRIDAY, APRIL 27, 1917.

IMP—The Rogue's Nest (Two Parts—Drama)	02366
UNIVERSAL—Screen Magazine No. 16 (Educational)	02367
VICTOR—The Woods Are Full of 'Em (Comedy)	02368

SATURDAY, APRIL 28, 1917.

BISON—The Trail of Hate (Two Parts—Drama)	02369
JOKER—The Leak (Comedy)	02370
LAEMMLE—A Woman of Clay (Drama)	02371

SUNDAY, APRIL 29, 1917.

POWERS—Under the Big Top (Vaudeville Act) and In the Heart of China (Dorsey Educational)	02372
REX—David Creig's Luck (Two Parts—Drama)	02373
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 7, "The Marked Room"—Two Parts—Drama)	02374

MONDAY, APRIL 30, 1917.

SPECIAL ATTRACTION—The Birth of Patriotism—Five Parts—Military Drama)	02375
NESTOR—What a Clue Will Do (Comedy)	02376

TUESDAY, MAY 1, 1917.

GOLD SEAL—Bill Brennan's Claim (Three Parts—Drama)	02377
VICTOR—FLAT HARMONY (Comedy)	02378

WEDNESDAY, MAY 2, 1917.

L-KO—The Cabaret Scratch (Comedy)	02379
UNIVERSAL—Animated Weekly No. 70 (Topical)	02380

THURSDAY, MAY 3, 1917.

VICTOR—Pots and Poems (Two Parts—Comedy-Drama)	02381
BIG U—The Penalty of Silence (Drama)	02382

FRIDAY, MAY 4, 1917.

IMP—A Midnight Mystery (Two Parts—Drama)	02383
UNIVERSAL—Screen Magazine No. 17 (Educational)	02384
VICTOR—A Darling in Buckskin (Comedy)	02385

SATURDAY, MAY 5, 1917.

BISON—Little Moccasins (Two Parts—Drama)	02386
JOKER—Left in the Soup (Comedy)	02387

Mutual Film Corporation

MONDAY, APRIL 23, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders, No. 3, "Inside Treachery" (Two parts—Drama)	05447-48
MUTUAL STAR PRODUCTION—The Wild Cat (Horkheimer—Five parts—Drama)	05449-50-51-52-53
MUTUAL STAR PRODUCTION—The Debt (Powell—Five Parts—Drama)	05454-55-56-57-58
MONOGRAM—The Adventures of Shorty Hamilton, No. 15, "Shorty Unearths a Tartar" (Two parts—Drama)	05459-60

TUESDAY, APRIL 24, 1917.

GAUMONT—Tours Around the World, No. 25. (Subjects on Reel: Brest, France; Sarajeva, Capital of Bosnia; Moscow, Second Capital of Russia.) (Travel)	05461

WEDNESDAY, APRIL 25, 1917.

MUTUAL—Mutual Weekly No. 121 (Topical)	05462
STRAND—And In Walked Uncle (Comedy)	05463

THURSDAY, APRIL 26, 1917.

CUB—The Ransom (Comedy)	05464
GAUMONT—Reel Life No. 52 (Subjects on Reel: A Tabloid Bungalow; Red Clay Workers of Barbados; An Altiscope Rifle; Cargo Boats of Tomorrow; Metal Spinning; Life in The Soudan) (Mutual Film Magazine)	05465

FRIDAY, APRIL 27, 1917.

MONMOUTH—Jimmy Dale alias The Grey Seal No. 6—"Below the Deadline" (Two parts—Drama)	05466-67

SATURDAY, APRIL 28, 1917.

VOGUE—A Plaster Feud (Two parts—Comedy)	05468-69

MONDAY, APRIL 30, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders No. 4 ("A Race for a Fortune"—Two Parts—Drama)	05470-71
MUTUAL STAR PRODUCTION—Whose Wife (American—Five Parts—Drama)	05472-73-74-75-76
CAHILL—Gladys' Day Dream (Two Parts—Drama)	05477-78

TUESDAY, MAY 1, 1917.

MUTUAL (Title Not Reported)	05479

WEDNESDAY, MAY 2, 1917.

MUTUAL—Mutual Weekly No. 122 (Topical)	05480
STRAND—Cleptomaniacs (Comedy)	05481

THURSDAY, MAY 3, 1917.

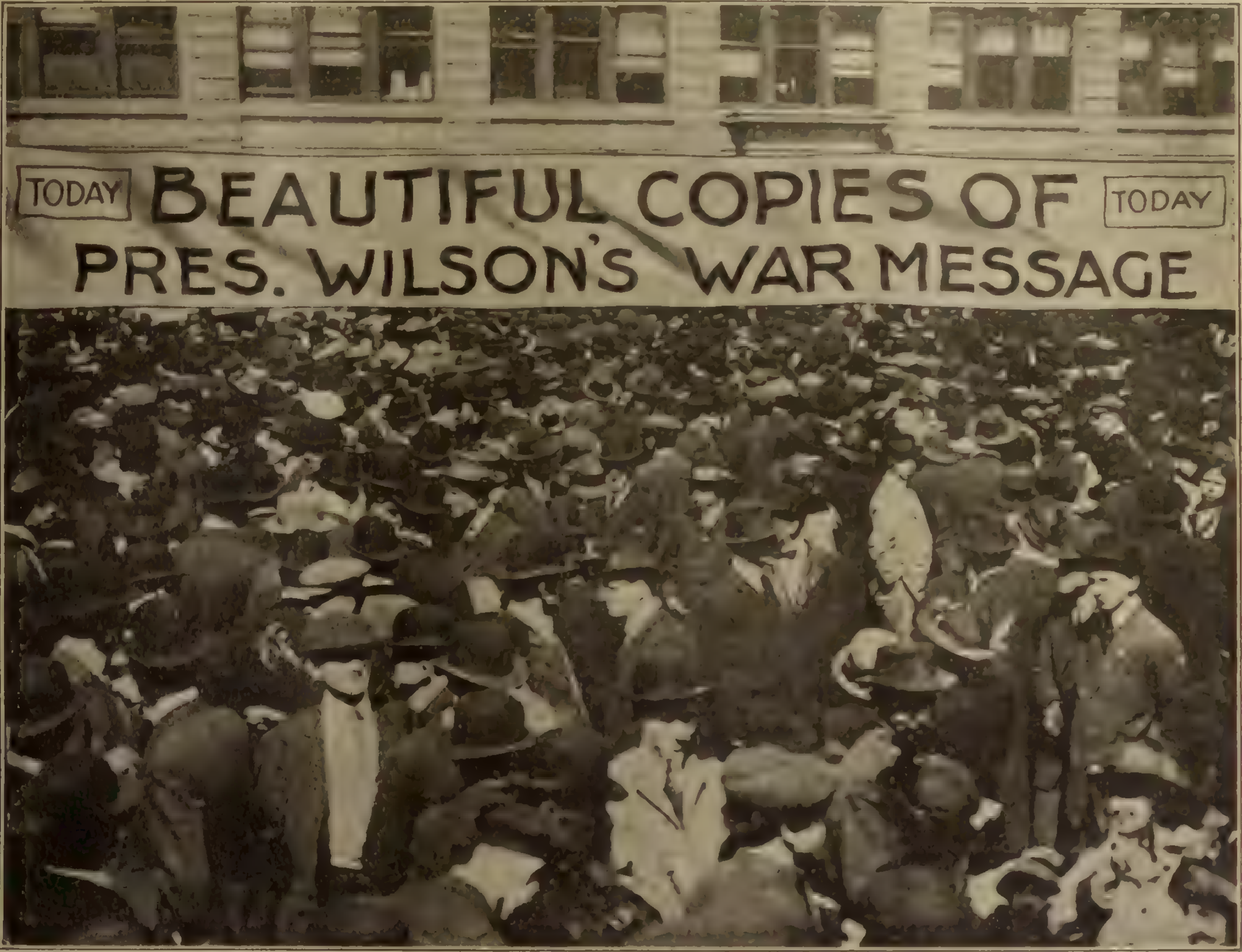
CUB—Jerry's Trial (Comedy)	05482
GAUMONT—Reel Life No. 53 (Subjects on Reel: Our Patriotic Maidens; Restoring an Old Mission; Getting Rid of the Snow; The Queer Tribe of Issa; The Queerest Newspaper (Mutual Film Magazine)	05483

FRIDAY, MAY 4, 1917.

MONMOUTH—Jimmie Dale alias The Grey Seal No. 7 (Devil's Work—Two Parts—Drama)	05484-85

SATURDAY, MAY 5, 1917.

VOGUE—Bucking the Tiger (Two Parts—Comedy)	05486-87



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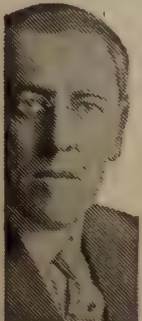

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Stories of the Films

FORTUNE PHOTOPLAYS.

THE YELLOW BULLET (Four Parts).—The cast: Fred Fowler (Robyn Adair); Teresa Fowler (Lucy Fayton); Harry Hart (Bruce Smith); Surgeon Lloyd (Neil Hardie); Pedro (Frank Erlanger); Spanish Nell (Gloria Payton); Mrs. Black (Ruth Lackaye); Perkins (Charles Dudley). Scenario by William H. Lippert. Directed by Harry Harvey.

The only survivors of an annihilated wagon train, ambushed by bandits, are Fowler and his daughter, Teresa, and Hart. Teresa is wounded and Hart leaves them to seek aid. Fowler by chance discovers the famous lost mine—Peg Leg Smith mine. This is shown on a map inside a yellow bullet left among nuggets by the miner just before he died. Fowler and Teresa later rescue Hart, who has succumbed to desert thirst. Fowler tells of his find to Hart, who that night steals Fowler's gold, their only canteen of water and abandons them. A scouting party led by Surgeon Lloyd rescues Fowler and daughter. They reach a ranch about the same time that Hart does.

Fowler starts out to locate the mine. Hart divines his reason and follows. Fowler has duplicated the map. Hart follows Fowler to the shack. Fowler is bound and made a prisoner. Hart inflicts cruelty to force the secret from Fowler, who determines to die if necessary. A siege of cruelty and suffering follows between Fowler and Hart.

Lloyd sets out at the head of a party to rescue Fowler. Teresa later steals away herself to locate her father. She becomes lost. Hart chances to see the searching party make camp. He determines to take Fowler to a more secluded spot. Through a chain of dramatic incidents Hart is killed by Fowler. Fowler, after much suffering, is rescued by Lloyd, who has also rescued Teresa.

THE DEVIL'S BAIT (Four Parts).—In the prologue of "The Devil's Bait," Dr. Sheldon and his chum, Davies, visit the ruby mines of Mandalay. There is a landslide. Davies sights a ruby in the dead hand of one of the miners. The sight of the stone, "The Devil's Bait," excites the frenzy of possession in Sheldon, and the two fight upon a cliff. Davies is hurled over, but hangs on to a projecting rock. Sheldon offers to save his life if he will give the great ruby to him.

Years pass, and both men fall in love with the same girl. Dr. Sheldon wins the hand of Anita. Davies swears that he will rob Sheldon of ruby and girl. Dr. Sheldon's honeymoon has scarcely passed when he observes a passion for jewels in Anita. Davies has also observed this obsession, and through the lure of gifts of costly gems he entices Anita from her husband, leaving her infant Doris.

Doris grows into a beautiful girl. A shadow falls across the happiness of Dr. Sheldon and his daughter.

Davies contrives to meet Doris, and holds the ruby under her eyes. Doris is fascinated by this bait of Satan. Doris is elected queen of a carnival at a summer resort, and Davies manages to put in place of the crown of flowers she was to wear a brilliant array of jewels. Her father learns about the scheme in time to save her. He takes Doris home.

Madam De Long, an accomplice of Davies, feigns illness to be attended by Dr. Sheldon. She falls in love with him and double crosses Davies. The story ends with Davies trying to escape in an automobile. Dr. Sheldon, with Doris, chases him. Davies leaps to his death over a precipice. Dr. Sheldon takes the ruby from the dead man's finger and casts it into the sea.

ESSANAY.

PASS THE HASH, ANN (A Black Cat Feature—Two parts).—The cast: Ann (Marguerite Clayton); Jack Channon (Edward Arnold).

Jack Channon is a "regular fellow." His uncle dies and leaves him a stack of long green. To prove that he is a "regular fellow" Jack goes back to the boarding house where he struggled along as a clerk. Here he meets Ann, the "slavey" of the outfit, and is first drawn to her by the manner in which she passes the hash at the dining table. Jack observes that though a serving maid there is something entirely different about Ann. Before he knows it, he has fallen in love with her. He determines to propose, then comes upon Ann with a group of society women about her, congratulating her. It developes that Ann, the daughter of the social leader of the city, has worked as a serving maid simply to study economic conditions. In so doing, however, she has fallen in love with Jack, and the two clinch their boarding house experience by getting married.

THE CLOCK STRUCK ONE (A Black Cat Feature—Two Parts).—The cast: Bess (Marguerite Clayton); Jerry (Webster Campbell).

Bess' heart is torn with conflicting emotions. She always had pictured herself the wife of a rich man, yet she now finds herself deeply in love with a poor youth. She finally conquers her conscientious scruples and permits herself to become engaged to a rich young fellow. They elope

Jerry, the poor youth, scents the scheme, and follows them. After a wild chase Jerry rushes into a roadhouse to find Bess imprisoned. The youth who promised to become her husband has revealed himself to her as a social viper. He and Jerry struggle, the latter coming out a victor. Jerry rescues Bess and takes her home. At the door his landlady hands him a letter notifying him he had won a small fortune in a guessing contest. Wedding bells for Bess and Jerry follow

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BE MY BEST MAN (A Black Cat Feature—Two parts).—The cast: Grant Carver (Edward Arnold); Baron von Helmuth (Ernest Maupain); Frances Alden (Hazel Daly).

Despite her love for Grant Carver, Frances Alden bows before her socially ambitious mother's domination and agrees to marry Baron von Helmuth. There is a house-party at the Alden home to announce the engagement, but it ends disastrously as Mrs. Alden's $50,000 pearl necklace suddenly disappears. Carver, a dejected guest, suspects the Baron and breaks into his room. The two have a struggle. The Baron breaks away, rushes into Frances' room, grabs her and escapes from the house. Carver pursues the kidnaper and his victim, finally overtaking them. Again they struggle, this time with Frances aiding Carver. The Baron is overpowered. He has the necklace. Frances and Grant are married and the Baron is exposed as a notorious crook.

LOCAL COLOR (A Black Cat Feature—Two Parts).—The cast: Don Paxton (Webster Campbell); Alice (Alice McChesney); The Owl (U. K. Houpt).

As a writer Don Paxton was rapidly making a fizzle. The city editor of the Hornet for which Paxton attempted to scribble informs the reporter he lacked local color. Don was fired and immediately set out to get the lacking atmosphere. He wanted to write crime stories, so he fell in with a bunch of criminals —disguised as one. A big jewelry house is looted about this time, the robbers escaping.

Don in his disguise happens to fall in with "The Owl" and Alice, who are the ringleaders of the coterie. He does not discover this fact, however, until he has fallen in love with Alice. The girl while associating with the robbers, though, has had nothing to do with their crimes, and hence Don, in "turning up" the story with proper local color, gets her out of the rut and marries her.

CANIMATED NOOZ PICTORIAL NO. 28 (Cartoon Comedy).—The Canimated camera caught the latest round go in Swattem, N. Y., demonstrating how modern boxers do not swattem but hold a regular lovefeast in the squared ring. At Lincoln, Neb., William Jynx Bryan is shown drilling his megaphone regiment in the art of talking their enemies to death. It's a great scheme, if it works. Maggie Murphy, in Chicago, passes an examination to become a coppette by proving that she can "beat up" her "ould man." The Canimated cameraman offers Col. T. R. $1,000,000 to act in the silent drama. The Colonel declines. He can't act without talking, he says.

A trip through the Soo Canal, picturing the great Canadian grain elevators, steel mills and shipping industry forms the other half of the reel.

SELIG.

SELIG-TRIBUNE NO. 28.

Philadelphia, Pa.—For the fifth time in the nation's history, Independence Hall is used as a recruiting station.

New York, N. Y.—Engineers complete the great Hell Gate Bridge across the East River, establishing direct communication between the South and the New England states by way of New York City.

Houston, Texas.—United States destroyers take part at the opening ceremonies of the new ship canal.

Washington, D. C.—Ray Baker, the newly-appointed director of Uncle Sam's mints.

New York, N. Y.—Uncle Sam expects Columbia University to produce 1,800 officers for his volunteer army.

Annapolis Md.—Owing to the gravity of international relations, 180 midshipmen are graduated ahead of the usual time.

Juarez, Mexico.—General Bell pays his final official visit to Mexico prior to leaving for New York to assume command of the Department of the East.

Spring fashions in lady's furs and hats.

New Orleans, La.—Hatching millions of lady bugs preparatory to establishing a lady bugs base.

SELIG-TRIBUNE NO. 29.

Petrey, Ala.—Ten persons are killed by a cyclone which reduces to kindling wood every building in this town and practically wrecks adjoining towns besides destroying crops throughout the surrounding country.

Somewhere on the West Coast.—The tremendous battery which guards the harbor entrance of this port is augmented by the arrival of the first 14-inch rifle, which weighs over 70 tons and is 40 feet long.

Washington, D. C.—Fifteen hundred pacifists under the leadership of the Emergency Peace Federation attempt to hold a demonstration on the steps of the Capitol but are driven away by a squad of Metropolitan police.

El Paso, Tex.—Dispatch from the front—Chicago "Cubs" clash with the 7th Infantry—no casualties—score 21-2 favor of "Cubs."

Boston, Mass.—One hundred thousand persons sing the "Star Spangled Banner" during the raising of "Old Glory."

New York, N. Y.—The mobilizing of 1,500 boy scouts in City Hall Park on two hours' notice argues well for the thoroughness and efficiency of their training.

Juarez, Mex.—Open sports of various kinds mark the celebration of the 111th anniversary of the founding of this city.

THE DAUGHTER OF "GAS-HOUSE" DAN (Two Parts).—The cast.—"Gas-House" Dan (Fred Eckhart); Marjorie (Byrdine Zuber); Jerry Wyckham (Casson Ferguson); Carelli (Gilbert Toffick). Written by A. D. Pitney. Directed by Otis B. Thayer.

Dan Ryrnes, a ward "boss," educates his daughter, Marjorie, in France, so that she will be ignorant of her father's unsavory reputation as a politician in America. Dan visits his daughter yearly, and the girl is proud of him.

In an American city Ryrnes is known as "Gas-House" Dan. His home and political headquarters are over one of his tough saloons, adjoining a big cabaret, which he owns, known as "Suicide Hall." In a political feud Dan incurs the anger of Tony Carelli, a gang leader. For revenge Carelli forges a letter to Marjorie, telling her that she is to come home.

Dan is amazed, when surrounded by his henchmen, to see his daughter. Marjorie is terrified when she realizes the situation. Aboard ship she has met Jerry Wyckham, who comes of a fine family, and they fall in love. Jerry comes to Marjorie's rescue, and takes her to his mother

Dan Ryrnes vows to repay Carelli for his action, and at the same time to force his daughter to return to France. He kidnaps her. Left alone in a room, Marjorie escapes that night into "Suicide Hall" wearing a cabaret costume and a mask for disguise. Jerry Wyckham and

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his mother trace the missing Marjorie to "Suicide Hall."

A gang row breaks loose as Dan Ryrnes rushes into the hall, where he has at last located Carelli. Marjorie, fearing for her father's life, rushes between Carelli and Dan. As Carelli fires, Marjorie throws herself in the pathway of the bullet, which strikes her. Dan shoots Carelli, and then the police arrive. The father, fearing his daughter will die, vows he will do anything he can to please her if she only will live. Marjorie finally recovers, and Dan quits business. Marjorie turns "Suicide Hall" into a working girls' club, and finally consents to marry Jerry.

BILL AND THE BEARDED LADY.—The cast: Whiskery Bill (John Lancaster); the Bearded Lady (Lyllian Leighton); McGlock (Wm. Hutchison); Luke (Wm. Scott). Written by J. E. Hungerford. Produced by Norval MacGregor.

McGlock, manager of the Ten Great Side Shows Combined, has trouble with his freaks. McGlock is somewhat inclined to be sweet on the Mechanical Doll, and thus incenses the Bearded Lady. As the barbs of jealousy enter into her breast the Bearded Lady "quits" the show, after causing a row among the freaks.

The manager is at his wits' end to supply another freak, for the Bearded Lady has been one of his most prized attractions. He finally comes upon Whiskery Bill, a hobo. For a financial consideration Whiskery Bill agrees to pose as the Bearded Lady.

In the meantime the real Bearded Lady returns. She finds another freak in her coveted nook! She chases Whiskery Bill from out under the canvas. When the sheriff is called the Bearded Lady's whiskers are pulled off; he suspects all the freaks, and when the sheriff discovers they are not genuine he arrests the manager and all.

KALEM.

HARD TIMES IN HARDSCRAPPLE (Ham & Bud Comedy).—Ham and Bud find themselves in the slowly dying town of Hardscrapple torn between the consuming thirst for the stuff that made Milwaukee famous and hunger. The demon bad-man of Hardscrapple ceases firing at our heroes' feet. They gather in a few weapons from the lineup at the bar and make their escape.

A little later that day Ham and Bud pick up a few "gold nuggets" and buy a restaurant. "Carbation mush" is the only edible that the whole place gives up. The new proprietors take to the hills before an assayist can have a chance to size up the gold nuggets.

With Ham and Bud out of the restaurant business, the inhabitants of Hardscrapple nearly starve. The bank roll of the visiting millionaire is of no use. Ham and Bud stumble into a cabin of a bad man, asleep. Tying him to his bed, Ham and Bud return to the village with a stock of pies from the cabin. The bidding is fast and furious. But the bad man comes on the scene—bed and all—presents his credentials in the form of two 45's—and the dough is handed ov without argument.

THE MUNITIONS PLOT (An episode of "The Daughter of Daring").—The cast: Helen (Helen Gibson); Belding (George A. Williams); Steele (George Routh); Wertz (G. Pulliam); Merkel (L. Whitlock). Directed by James Doris.

An investigation is held at Hart's Junction to solve the blowing up of ammunition trains. Helen, the operator, is questioned by a detective. Belding, the "brains" of the dynamiting gang, and Steele, his accomplice, approach and note what is taking place. Helen is excused. Crossing the platform to meet the incoming train, Helen sees Belding and Steele. She gets on the train for Fardale. Belding and Steele get in an auto.

Wertz, another member of the gang, "listens in" on the wire near Fardale and gets information regarding the munitions trains. Merkel, a lineman detective, sees Wertz. Merkel attacks him.

In an exciting chase, with the gang fleeing on a freight, Helen climbs a telegraph pole and gets on a carryall arrangement which runs along a cable stretched between two poles on either side of the tracks. She starts the carryall, and when she is over the train one of the gang shoots and cuts the rope. She drops and lands atop one of the cars. She recovers and succeeds, with the aid of others, in capturing the plotters.

THE TYRANT OF CHIRACAHUA (An Episode of "The American Girl"—Two Parts).—The cast: Madge King (Marin Sais); Roger King (Frank Jonasson); Larry Kerwin, superintendent of King's enterprises (Edward Hearn); The Tyrant (Edward Clisbee); Pete, a cowboy on King's ranch (Hart Hoxie).

Pete, one of Roger King's cowpunchers, ventures into the Mexican town of Chiracahua and is making love to Chiquita, the favorite of the jefe (governor) of the place, when he is discovered. Chiquita tosses him a red rose. Back on King's ranch, Pete, believing himself safe from the Mexicans, is set upon by Manuel, the jefe's lieutenant, and two aids. Pete is mortally stabbed.

Larry starts off to get the man who stabbed Pete. The Tyrant, pretending to be friendly, has Larry thrown into jail. King and his daughter Madge hurry to assist Larry. King arrives in time to see Larry thrown in jail. Madge has halted outside the town. King also is made a prisoner.

Madge disguises herself as a Mexican lad and locates the jail. She overhears The Tyrant order the execution of her father and Larry. She extracts the bullets from the guns of the firing squad. She tells Larry and her father to feign death. The squad fires and Larry falls.

Madge tosses a pistol to Larry and an attack is made, her father having been freed. Believing the prisoners supernatural, the Mexicans flee. The Tyrant and his lieutenant are captured and turned loose in the desert.

"DOUBLES AND TROUBLES" (Ham & Bud Comedy).—Ham and Bud get jobs as bouncers in Riley's thirst emporium. Between rounds, when the bouncing business is slack, they sing for the amusement of the slumming parties that visit the place. One such party find our heroes most entertaining, and the sweet little thing in the picture permits Bud to hover over her, much to the chagrin of the jealous cabaret queen who looks upon Bud as her man.

Smarting for revenge, Mag prevails upon Biffem and Bootem to disguise themselves as Ham and Bud and attend the society ball given by the blue bloods, who were so amused by our worthies during their visit to Riley's back room.

Ham and Bud take more care than usual in arraying themselves for the festive occasion. They arrive late to find that their exact counterparts have beat them to it and got away with a lot of swag. Rushing from the house they overtake their doubles and, wresting the jewels from them, return to be petted and made much of by the pretty debutantes of society.

THE RAILROAD SMUGGLERS (An episode of "A Daughter of Daring").—The cast: Helen (Helen Gibson); Julius Hecker (G. A. Williams); John, His Son (George Routh); A Mexican (Hal Clements); Harry Holmes (L. T. Whitlock).

News has just reached Lone Point that a force of Mexican bandits raided one of the American border towns the previous night, killing several people. Helen saves the newspaper containing the story to show to her friend, Julius Hecker, a rancher who is coming over that morning to unload a car of agricultural implements.

Hecker is disturbed by the news. He then asks that Helen bring any message she may receive for him over to the freight shed where he will be working. The message arrives over the wire. As Helen is taking it down, a stranger peers into the window. He understands the Morse code. When Helen starts for the freight shed he is disappearing down the road on a motorcycle.

On her relief period Helen starts for the Hecker ranch to visit Mrs. Hecker. Returning to the station for a moment, she takes down an official order to hold the Limited for a special car containing a party of naval officers. At the ranch the face of the mysterious stranger is again seen peering in at Mrs. Hecker and Helen. They run out. On her way home Helen spies the stranger walking and leading his motorcycle towards the ranch. She follows.

She is astonished to see Hecker and a Mexican set upon the stranger and bear him into the barn, shouting: "Now we've got you—you American spy." Peering in the window Helen sees that the place is a veritable arsenal.

Hecker and his son chase Helen, who has seized the stranger's motorcycle and started for the Lone Point station. Hearing the freight train whistle, Helen at once thinks of the naval officers and rushes to Lone Point. She rides up the freight incline onto the loading platform, through the open doors of the now empty freight car, and leaps her motorcycle to a flat car on the passing freight. Crawling back over the tops of the intervening cars, she gives the warning to the officers. The train is stopped, an automobile is commandeered and the officers arrive at the barn just in time to save Holmes, the secret service agent, from death. Helen stamps out the fuse lighted by Hecker when he saw his plans failing and receives the congratulations of all for her bravery.

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POWERS.

A GOOD STORY ABOUT A BAD EGG (Cartoon Comedy—April 22).—A bird has been sitting on some eggs in the stump of a tree for six months, without result. It decides to strike, and flies away. A bear comes along and eats some of the eggs, but one escapes him and rolls away. Then the six-months-old egg has a series of adventures, which take it all over the place. A snake eats it, but decides to return it again to the light of day, and does so. Then it rolls into a cheese factory and beats the cheeses at their own game. The cheese maker sniffs the delightful aroma, and says that if he can locate it he will make the strongest cheese known to civilization. He does so and puts the precious object in the safe. Rats sniff it from afar and are trying to nibble their way into the safe when the whole thing explodes.

INTIMATE INDIA (On same reel as foregoing).—This picture, taken by Dr. Dorsey, shows the agricultural population at some of their domestic pursuits. Their primitive housekeeping is revealed, and their method of making palm wine and other things from the products of the country.

NESTOR.

THE HOME WRECKERS (April 23).—The cast: Eddie (Eddie Lyons); Edith (Edith Roberts); Lee (Lee Moran); Mr. Lemon (Fred Gamble); Mrs. Lemon (Lydia Yeamans Titus). Written by C. B. Hoadley and Fred Palmer. Produced by Louis Chaudet.

Eddie and Lee are broke, but reading in the paper of the prevalence of divorces they decide to open a Home Wrecking Bureau. They meet Edith, with the fruits of a recent divorce, and engage her as stenographer. They do a rushing business, until a colored couple nearly upsets the office.

Mr. and Mrs. Lemon go separately to consult them. Mr. Lemon engages Eddie to go to their home and flirt with his wife, while Mrs. Lemon engages Lee to send their most seductive vampire to "vamp" Mr. Lemon. Edith refuses the job, so Lee has to play it himself. They arrive at the Lemon home, and all goes well until the boys arrange for elopements with the pair.

Lee takes off his wig and settles down to a cigarette. The two Lemons meet each other at the appointed place instead of the boys, and, returning, are about to put the boys out, but they demand their money and get it for performing their side of the bargain.

REX.

THE TOWNSEND DIVORCE CASE (April 26).—The cast: Mr. Townsend (Jean Hersholt); Mrs. Townsend (Gretchen Lederer); Mary Warren (Roberta Wilson); Grandmother (Martha Maddox), Joe (Ernest Shields); Judge (L. M. Wells). Story by Bess Meredyth. Produced by H. D'Elba.

Amy Townsend demands a divorce from Jeremiah Townsend, a prosperous business man, accusing Mary Warren of being the co-respondent in the case. Mr. Townsend begs to defend himself, and after he and Mrs. Townsend have been sworn in he tells his story.

Amy and he lived in a little country town and were happy with their baby girl. Oil was discovered on their farm and, selling it for a great sum, they went to the city to live. Anne, their child, died at the age of twelve. Then the wife began to devote herself to clubs and society, and the man to business.

One day, when Townsend had gone to a tenement district with his agent to collect some de-

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layed rents, he was stopped by a young girl who said that she and her aged grandmother, a cripple, were to be turned out of their rooms in the tenement because she had no money and couldn't get a position. As a last resort, she offered to accept his money at his own terms. At first disgusted, Townsend soon came to realize that the girl's proposition was more repulsive to herself that to any one else. Telling the girl that she could pay the rent whenever she was able, he offered her the position as his stenographer.

Many months passed, and Townsend saw Mary a great deal, going to the tenement every evening to enjoy the simple society of herself and her mother. He had given her gifts and looked upon her almost as his daughter. His wife's detectives had discovered these things, and had poisoned her mind. In spite of his explanations, she refused to believe that his motives were pure.

Mary is brought on the stand and soon breaks down. She tells the court that she and Joe had been engaged for two years, but were unable to marry until Townsend had given the young fellow a fine position. They had been secretly married for three months. Mrs. Townsend realizes her mistake. She tells the judge that no one had told her this part of the story. When the lawyer announces that the judge must take into consideration in the matter of alimony that Mr. Townsend has been forced to the wall and is practically penniless, his wife rushes to him. The case is dismissed.

DAVID CRAIG'S LUCK (Two Parts—April 29).—The cast: David Craig (Matt Moore); Viola Morton (Jane Gail).

Morton is the owner of the iron works. The men strike. The men are lead by Ben Shoreham. David Craig, on the other hand, though sympathizing with the workers, preaches restraint and tolerance to them. Ben challenges him to fight, and after the encounter Craig, who is victorious, leads a delegation of the men to see the iron master, Morton, and talk over their differences.

Morton, unless he can make delivery on a certain contract by a fixed date, is threatened with ruin. It is to his interest to grant the demands of the men, but he cannot bring himself to give in to them. During the argument which ensues between him and the delegation, his daughter overhears part of the conversation, and her sympathies are aroused for the men. Craig welcomes her co-operation, and takes her to the homes of her father's laborers, showing her the bad conditions under which they live and are forced to toil.

Meanwhile, Morton's troubles increase. The date of the forfeit clause in the contract draws near, and only the ending of the strike can save him. His daughter, unaware of this, has sold her jewels to furnish the men with funds to continue the strike. Craig discovers her sacrifice, and promises to do what he can to save her father. At this time the great teacher, Rossini, passes away, and, for the first time, Craig learns of his identity. The teacher was Count di Rossini of Tuscany, and Craig is his son. He inherits a legacy of $250,000.

Craig goes to the iron master and asks him if it is true that the continuance of the strike will ruin him financially. Morton grimly admits it. Craig shows him Rossini's letter, offering to buy an interest and settle the strike, if the demands of the men are met. Morton agrees, and later the spirit of Rossini is seen with David and Viola.

BIG U.

THE WARRIOR'S BRIDE (April 26).—Sunbeam, most beautiful of princesses, is sold by her father to Fang, a mighty war chief. Willow, beloved of Sunbeam, steals her from her husband, who goes forth immediately with his fighting men to rescue her. Willow's braves are prevailing when the two armies meet, and it appears as though the young warrior will continue to hold the bride he stole. Fang, however, rather than see his bride in the arms of her lover, kills Sunbeam. Then Willow kills himself, and the Indian haranguers say that the souls of the lovers still wander together through the Valley of Shadows.

JOKER.

THE LEAK (April 28).—The cast: The marshal (Milburn Moranti); the justice (John Cook); Lillian (Lillian Peacock); the tramp (William Franey); the barker (Milton Uhl). Scenario by Jack Cunningham. Produced by W. W. Beaudine.

The minions of the law in Hicksville are unable to find the place from which comes the booze, for, though Hicksville is a dry town, there continue to be many drunks.

A stranger has come to the village—a tramp. He meets Lillian and informs her he is a secret service man in disguise. She introduces him to her father. The marshal blows his whistle, which brings the justice from the barber's where he is just getting a shave. The tramp and the marshal proceed to find the liquor.

In the barber shop the tramp takes a shave. The barber brings a hot towel, squeezes it into the tramp's mouth, and is ready for the next customer. The tramp proclaims that the barber is the one who distributes the booze. The marshal is shocked, for the barber is the justice's son. When the judge sees his own son, he slips the tramp some money. The marshal loses his "star," and the jury pronounces the barber "Not guilty," and the barber continues his peculiar shaving tactics.

VICTOR.

THE THOUSAND-DOLLAR DROP (April 24).—The cast: Rupert (Ralph McComas); his wife (Eileen Sedgwick); Svengali (Milton Sims). Written by Tom Gibson. Produced by Allen Curtis.

Rupert is henpecked and sent out to look for a job. He meets Svengali carrying a heavy sack. The stranger hypnotizes him and makes him carry the burden. When Rupert finds out what he has done, he asks the man to hypnotize him, so he can boss his wife. However, Eileen does not fall for it, and sets out to do up Svengali. While wifie is in his office, she sees from the window that the man again has her Rupert under his spell. She drops the heavy sack out of the window on his head. Then she slides down the fire rope after it. A policeman is attracted by the commotion, and recognizes the counterfeit king in Svengali. The reward is given to Rupert, but Eileen takes charge of it.

HER WAYWARD PARENTS (Two Parts—April 26).—The cast: Jane (Babe Otto); Father Lennox (Daddy Manley); Mother Lennox (Mother Benson); Lennox servant (Pearl Cunningham); Billy Harrison (Jay Belasco). Written by Clover Roscoe. Produced by Norval McGregor.

Father and Mother Lennox are a contented old couple, until daughter Jane comes home from college imbued with a passion for hygiene and an unswerving sense of duty toward them. With a book, "Old People and Their Care," as her guide, she puts them through a course of exercising "sprouts," orders hygienic meals, throws wide the windows to cold winds, and upsets their well ordered comfort. After a period of submission they run away. Jane is almost distracted. Hoping for their return, she restores the house to its former old-fashioned comfort.

Meanwhile, her parents rent a bungalow on the border of a large estate. Billy Harrison, the owner, drops in to see if he can be of service. In his rough outing clothes he is taken for the hired man by the old couple, who give him a dollar and set him doing the chores. He good naturedly lets them lord it over him and becomes a great favorite.

Jane, learning of their whereabouts, arrives at the bungalow just as father Lennox, returning from a hunting trip with Billy, shows his bagful of game. He and Mother Lennox are very happy over the event, but Jane's appearance dampens their spirits. Billy conspires with them to punish Jane by a siege of snubbing. With a maternal heartache, Mother Lennox is persuaded to ignore Jane, and both refuse to return home. Billy is resentful of Jane's treatment of her parents, and Jane is jealous of the hired man's influence over them. Later his ire changes to pity when he sees that their snubbing has made her cry. Thoughts of her begin to fill his own lonely life.

Anxious to atone and longing for her parent's love again, Jane resolves to buy the little bungalow with her small inheritance. To this end she seeks the owner, and is amazed to find that Billy is host at the ranch house, and not merely a hired man. He listens to her plan, but refuses to sell the bungalow unless Jane will take the job of bossing him. Thinking him sarcastic, she leaves angrily. He follows and pleads his cause. Through binoculars Billy's guests on the terrace see Jane's antagonism to kissing vanish with her surrender.

DAVID CREIG'S LUCK (Two Parts—April —The cast: Colonel Gruff (O. C. Jackson); Bess (Yvette Mitchell); Lord Helpus (Ernie Shields); Billy Dare (Eugene Walsh). Written by Harry Wulze. Produced by P. C. Hartigan.

Colonel Gruff sends for Lord Helpus to come to his country place and take Bess away from Billy Dare, a young man he does not like. The sheriff reads that a dangerous lunatic, whose mania is proposing to women, is at large, and when he sees Lord Helpus proposing to Bess, who does not enjoy it, he takes him for the madman. Billy chases Helpus away from Bess, and when the rubes arrive they chase Billy as a lunatic.

The sheriff returns and pursues Helpus with a shotgun. Bess tells her father, who phones the next town that the woods are full of lunatics. The sheriff sees the colonel trying to restrain Bess from going after Billy. He arrests the colonel as the lunatic. Both Billy and Helpus have been caught by the rubes. Billy is released, but Helpus is thrown into the shed with the colonel. Bess and Billy elope, leaving a note which says that Helpus is to blame. The colonel beats up the lord, and is too late to catch the lovers.

IMP.

THE ROGUE'S NEST (Two Parts—April 27).—The cast: Janet Barker (Edith Roberts); Harry Cartwright (Lee Hill); James Hovey (Hayward Mack); Lucile Hovey (Nellie Allen); Edith, her sister (Mina Cunard). Written by Constance Crawley and Arthur Maude. Produced by Donald McDonald.

James Hovey, his wife and her sister lead a somewhat mysterious existence. They receive a letter from a distant cousin, Janet Barker, saying that she is alone in the world, her last near relative having died, leaving her only $500. Lucile wires to her to come at once, for they decide that they can easily find a use for the money. Below them in the same house lives Harry Cartwright, a rich young man known as a collector of rare jewels. One pearl of his is especially famous. The Hoveys determine to gain access to his apartment. They easily persuade Janet to give them her money. The three women are passing through the hall outside Cartwright's door when Lucile pretends to faint. Edith calls Cartwright to their aid, and he

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carries Lucile into his apartment and lays her on the couch. When she recovers they talk about the jewels and Harry shows them the pearl. Thus they locate the wall safe where his treasures are kept. Harry does not suspect them, but he does not care for them, and is attracted by the contrast of Janet's country freshness.

The women tell Hovey of their success, and the next day Lucile again pretends to have a fainting fit. Edith rushes down to ask Harry's aid, and, while he is gone, Hovey enters and takes the pearl. As he is showing it to the women, after Harry has left, Janet enters. She has felt that something was wrong, but she now denounces them, and says she will tell Harry the whole thing unless his property is returned at once. Hovey turns on her and carries her into her room, where he ties her to the bed.

The next day Cartwright makes inquiries for her, but is told that she has gone on a visit. Janet manages to free herself, and writes several notes on slips of paper, saying that she is a prisoner. She forces the paper through the crack of her window. One of them falls into Cartwright's window. He reads it and goes to her room, breaking in the door. She tells him everything, and he takes her to his apartment.

When the Hoveys return from the theater they find the door broken down and a note from Harry which says that he and Janet are married, and that they are welcome to the pearl, an imitation of the real thing, which is reposing safely in the vault at the bank.

GOLD SEAL.

THE FOREST NYMPH (Three Parts—April 21). Bartine lived in Malibu Canyon, her only friends the wild things and a half-witted mountain boy called Bennie. One day she stole his clothes while he was in bathing, leaving him her ragged frock. His overalls were dirty, and she went in bathing, too, while he came up and made the exchange. While they were playing, a man was hiding among the trees to escape the sheriff, and Luke, a bad character of the neighborhood, had seen the girl reflected in the water, and desired her. He went to the girl's drunken father, armed with a bottle of mountain whiskey, and asked for Bartine for a wife.

The sheriff passed Bartine and asked her if she had seen a stranger. She answered in the negative, when, to her surprise, the stranger crawled out of the undergrowth behind her. She asked him what the sheriff wanted with him, and he told her that he had killed a man who had wronged his sister Jane so that she had taken her own life. Bartine resolved to save the stranger. She lead him to a retreat that she alone knew. He was hungry and she went home to get him food, dodging questions from her father. The next morning she went again with food to the stranger, who showed that he was attracted by her innocent charm.

Luke meanwhile visited her father to ask again for his daughter. As he had with him a present the old man was quite willing. Luke overtook Bartine coming from the cliff, and pursued her. He chased her to her home, and she hid from him in a box. That night the stranger came to her in her home, and she gave up her room to him. The sheriff arrived to search the house, but Bartine hid the stranger under her mattress, and then lay on the mattress in such a way that there appeared to be no one there. In the morning Luke, peering through the window, discovered the girl as she went into the bedroom to wake the stranger. He stole into the room, found the stranger's gun on the table and removed the cartridges. Then when the man and girl were in the living-room together he entered and offered to show the stranger the trail to Azusa, where he said he was going.

They set out together. Luke shoots the stranger in the back before they have gone far. He pretends to be more hurt than he is, and, when Luke bends over him, the two struggle together on the edge of the cliff. Bennie has followed them at a distance, and as he sees the stranger hanging over the cliff, with Luke clinging to him, he helps the man to pull himself up, and Luke falls to his death. Then Bennie fetches Bartine, who runs to the stranger.

L-KO.

LITTLE BO-PEEP (Two Parts—April 25).—The cast: The shepherd boy (Dan Russell); the vampire (Lou Bolton); the hotel keeper (Robert McKenzie), his daughter (Gladys Roach).

Dan was the shepherd at Rushville. Gladys was the Rushville beauty, the daughter of the hotel proprietor. Every day the hotel keeper went to meet the guests who never came, and he grew sad. At last came a day when a guest did arrive on the 4 o'clock train. She was a vampire, but the proprietor did not know that. He rushed her into the old wagon and drove at top speed to the Rushville House. Gladys was sent upstairs to dust off the furniture in the guest room, and the lady was ushered into her apartment by the full staff. She was given a cow bell with which to make her wants known, and when she sat in the rocker, which promptly went over backwards with her, she rang it furiously.

Pa disguised himself as the bellboy and answered. She was registered as La Belle Petroleum, a heel dancer, but when Dan saw her practicing in the woods in a Ballet Russe costume he thought it would have been more accurate if she had spelled heel with a double l. Dan had a hard time rescuing his flock from contamination, and the black lamb was determined to attach himself to the dancer.

Pa invited his guest to drive with him, and Dan was jealous. The horse balked, standing on the railroad tracks, with an engine coming rapidly nearer. Only Dan's presence of mind in lighting a fire under the carriage prevented a tragedy. Then Dan and Pa had a fight, and Dan went off with the dancer, while the wagon burned in front of the hotel.

Years went by. La Belle Petroleum had become a family drudge, with six husky boys. The hotel had flourished, and Pa had purchased an auto. But he had never forgotten the lovely dancer, and one day he just got into the buzz wagon, drove off to her house, and asked her to elope with him for old times sake. This she was delighted to do, and managed to elude Dan and the children. When they found that she was gone, they set out to follow her, the youngest one carrying his lamb. The elopers got stuck in a mud puddle and abandoned the car, which Dan and his husky boys managed to set going again. They rushed after the train, and just succeeded in catching it. Then they threw Pa off with one mighty heave, and the family were reunited at last.

RED FEATHER.

THE HERO OF THE HOUR (Five Parts—April 23).—The cast: Billy Brooks (Jack Mulhall); Brooks, Sr. (Wadsworth Harris); Mildred Nebeker (Fritzie Ridgway); Juanita (Grace MacLean); Indian (Noble Johnson); Foreman (Fred Burns); Mexican (M. K. Wilson); Nebeker (Eugene Owen). Scenario by E. B. Lewis. Produced by Raymond Wells.

Billy Brooks is a popular young member of New York's smart set, but rather effeminate, while his father is a rugged self-made man, a native of the far West. At a party Billy hears of an exquisite perfume and, learning from the young lady that her uncle manufactures it, Billy conceives the idea of introducing it into the homes of the best people. His father is so angered by this news that he turns him out. Billy says he is going on the road. He offends many society women by breaking in on intimate drawing-room teas to sell the perfume. Father receives complaints of Billy's actions and calls up Billy's boss and threatens to put him out of business if he dosen't send Billy away from New York.

While waiting on a train which has stopped at a water tank Billy is pulled off by a company of cowboys. He is taken to a ranch, run by Mildred. That night at the table Billy is disgusted by the table manners of the cowboys. His attitude is so critical that one of the men hits him in the face with mashed [illegible] next morning Billy is forced to do housework. He discovers a letter written by his father to John Nebeker, the proprietor of the ranch, an old pal of Brooks, Sr. The letter explains that the old friend is to put Billy through a course of sprouts on the ranch.

Billy sees through the whole scheme, engages the cowboys in private conversation, and buys himself a cowboy outfit. There follow several events, in which Billy apparently shoots and wounds a number of the cowboys. The cattle are missing, an incident which has never happened before. Mildred is astounded to discover her mistake in Billy, but is forced to believe [illegible] she writes to his father to come and get his son, who has developed into a bandit. Mildred's father is then in Brooks' office. [illegible] the remarkable success the girl has had in managing Billy. Brooks decides to leave for the West at once in company with Nebeker.

As Mildred and the foreman start off with Brooks, Sr., and Nebeker in a buckboard, a band of masked cowboys sweeps down on them and carries them to a cave in the hills. A guard is left over them, while the masked men are outside fighting the posse which is supposed to have pursued them. The party in the cave [illegible] their escape and sees the ground strewn with the dead. They finally arrive at the ranch house, which they find brilliantly lighted. A dance is in progress, and the hoax is apparent. Billy eventually succeeds in pacifying Mildred's natural resentment at the deception.

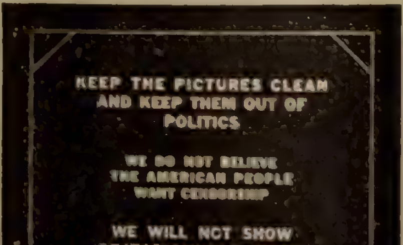
BISON.

THE TRAIL OF HATE (Two Parts—April 28).—The cast: Lieut. Jack Brewer (Jack Ford); the Swede (Jack Lawton); Madge (Louise Granville); Captain Dana Holden (Duke Worne).

Lieutenant Jack Brewer of the Sixty-Seventh had risen from the ranks, but he was adored by his men. Some of his brother officers, notably the West Pointer, Captain Dana Holden, did not share this opinion. Madge and her father were on their way to the West, traveling by stage. Road agents held up the stage, and the 67th were called out to get them. In the skirmish which ensued Madge's father was killed, and she is protected by Lieutenant Brewer.

Jack Brewer after a month's furlough returns and finds that Madge has been made a servant at the fort. He has brought her some clothes, as she is in rags. Scandal is the result, so Jack promptly marries the girl to stop the talk.

Once safely Brewer's wife Madge begins to act strangely. She cares nothing for Jack, who she thinks has married her only out of pity. She carries on a flirtation with Holden, and sends him a message to say that she will meet him at seven that evening when Jack goes on duty. Jack leaves for duty at seven, but, returning for something forgotten, finds them together. A fight takes place between the two men.



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A few years later Jack is the captain of a Constabulary in the Philippines. There is trouble with the Moros, and Jack and his troops are sent into the interior. Jack is informed that Holden and his former wife are traveling in the interior. It is true, and Holden has left his wife at the post while he goes on scouting duty. He is cut off from his men, and to save himself abandons his wife and the post and tries to make his way to Manila. The Moros make an attack on Fort Craig, and one of Jack's scouts finds Holden wounded, and takes him to the office of the Constabulary. Jack saves Madge from the Moros, and returns with her. There they find Holden. Madge begs Jack to continue to protect her, but he turns aside in disgust, throwing her off forever.

LAEMMLE.

'TWIXT LOVE AND DESIRE (April 25).—The cast: Nanette (Irene Hunt); Arthur (Richard Ryan); Jean Chevigny ,(Leo Pierson). Written by E. Magnus Ingleton. Produced by Ruth Ann Baldwin.

Jean is a poor student and Arthur is a rich one. They share a studio in Paris, and both love Nanette. It is the night before Christmas, and she demands a new gown for the party. Jean has received money from his parents for his return. At this moment he gets a telegram asking him to come home at once, for his mother is ill. But when Nanette begs for her gown Jean yields and gives her the money. The gown is torn to ribbons at the party, and in the morning Jean hears that his mother is dead.

Nanette tries to comfort him, but he looks at her torn frock and puts her aside in disgust. He is away from Paris for two weeks. When he returns he finds Nanette has been posing for Arthur, who has given her a necklace. He begs her to return to him, as he has sacrificed everything for her, but she puts her arm around Arthur's neck and goes out with him, leaving Jean in despair.

A WOMAN OF CLAY (April 28).—The cast: Marjorie Lowery (Leah Baird); Robert Marvin (Hobart Henley).

Marjorie Lowery feels herself neglected by her husband, a prominent physician, and allows young Robert Marvin to supply the companionship she wants. Doctor Lowery returns late from a banquet, at which he has been presented a loving cup, and, finding Marvin still at his house, orders him to discontinue his visits.

Marjorie leaves her husband, and their child, a delicate little thing, does not recover from the shock of losing her mother. Some time later Marvin, Sr., is taken ill and his daughter calls in Doctor Lowery, who operates successfully. Marvin, Jr., is grateful, and tells the doctor that his wife has always remained a good woman. Marjorie and the doctor are reunited.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (Issue No. 16—April 27.)

Physical Culture.—The modern health farm. Here, in the heart of the great outdoors, the tired business man is "born again." Women also take advantage of this opportunity to build up run down constitutions. Subtitles: Everybody participates in the early morning jaunt. Tree chopping is a splendid muscle builder. Calisthenics is an important feature on the farm's curriculum. Passing the medicine ball. Corpulence vanishes after a few days of this.

Industry.—How cigarettes are made. Modern machinery supplants the slower and more expensive method of manufacturing by hand, producing 300 cigarettes each minute. Subtitles: Tobacco is received from Turkey in bales. Conditioning the tobacco. Separating the leaves. Leaves being placed in a machine for cutting. The tobacco is mangled into shreds. Fluffing thoroughly cleanses the tobacco. The cigarette machine. This intricate mechanism rolls, stamps, tips and clips the cigarettes. Paper passing through the printing device to be stamped with the maker's name. Affixing the cork tips. Where paper is formed into a tube to receive the tobacco. A giant smoke. A length of roll before cutting. Cutting 300 smokes a minute. Boxing. Experts accomplish this work with unbelievable speed.

Screen Oddities.—"Aunt Jinny" has been amusing Florida tourists for years with her expert manipulation of the noxious weed. Subtitles: She smokes cigars, the blacker and heavier the better. Inhales with ease.

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New Inventions.—One-step with one leg. Vaudeville performer invents remarkable artificial limb. It is made of compressed paper and weighs only 24 ounces. Substitles: One-and-a-half step waltz. The buck and wing.

Nature Studies.—New York's great aquarium. Close studies of denizens of the deep gathered from the seven seas of the earth and now on exhibition at the aquarium. Subtitles: The gar, habitat Great Lakes and rivers of the United States. Worthless as food, vicious in temperament, the gar measures five to six feet. Heavy scales provide armor protecti - against enemies. Muskalonge and pike. The muskalonge is the most powerful and gamy of all fresh water fish. Live bait is used in trolling for it. The average adult muskalonge weighs 100 pounds and is found in northern North American waters. Pike average 40 pounds and make excellent food. Rainbow parrot fish, chameleons of the deep. They are found in tropical waters. These fish average four feet in length and 60 pounds in weight. Their peculiar head gives them their name. Note the power of changing color upon the approach of an enemy. Near the rocks they become of mottled hue.

Art.—"Miracles in Mud," produced by Willie Hopkins, noted sculptor. "We are a united nation."

ANIMATED WEEKLY NO. 67 (April 11).

President Wilson's Address to Congress: "Our motive wi.l not be revenge, but only the vindication of human right. Neutrality is no longer feasible or desirable where the peace of the world is involved and the freedom of its people. We enter this war only where we are clearly forced into it because there are no other means of defending our rights."

WAR! WAR! WAR! Party and racial lines are erased by the entry of the United States into the World War. Subtitles: All good citizens, regardless of nativity, will unite against the common foe. Our submarines are prepared. (By permission of Naval Publicity Bureau.) Loading torpedo into submersible. Off to guard coast. Torpedo boat uestroyer making smoke screen. A thick cloud of smoke conceals her sister ship from enemy craft. America did this first; other nations followed. Launching torpedoes, deadliest of all war missiles. The United States is supreme in marksmen. Fire! Our dreadnoughts in battle practice. Cleared for action. Loading great guns. Shells are taken from magazine by compressed air. Death unleashed. Firing the ponderous rifles. So great was the concussion that the photographer, lashed to the fighting top, was compelled to wear heavy bandages about his head. Broadsides! Something for an enemy to worry about.

Center of the Nation's Eyes. Stirring events in the national capital as seen by the Animated Weekly's cameramen—Washington, D. C. Subtitles: Jeannette Rankin, country's first Congresswoman, who voted against declaring war. Republican statesmen discuss universal military training. Representative A. T. Gardner, chairman of the House Committee on Military Affairs. Champ Clark, re-elected Speaker of the House. Pacifists, who swarmed the Capitol grounds in futile effort to avert hostilities. Police disperse advocates of peace-at-any-price. George Campbell, the original Uncle Sam.

School Tots Pledge Allegiance. Thousands of children assemble for patriotic demonstration—Norfolk, Va. Subtitle: "I pledge allegiance to my flag and to the Republic for which it stands; one nation indivisible, with liberty and justice for all."

Patriots' Rally. A hundred thousand strong. Bostonians gather on the historic Common and announce their intention to stand by the President—Boston, Mass. Subtitle: Governor McCall raises the Stars and Stripes.

Recruits Hasten to Colors. First Illinois Infantry parades and wins new members along its line of march—Chicago, Ill. Subtitle: Down Michigan Boulevard.

Preparing to Serve. The deplorable lack of military training is reflected in drill by hotel employes—Pittsburgh, Pa.

U. S. Seizes German liners. Customs authorities intern crews of all liners and place guards aboard vessels. Subtitle: Destroyer's guns frown upon merchant ships docked at Hoboken, N. J.

Boys Make Good Soldiers. United States Boy Scouts participate in sham battle in Central Park—New York City. Subtitles: Historic blockhouse used by Washington's troops serve

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as fort in mimic warfare. Seizing the enemy's stronghold.

Our Gunners to Man Seized Ships. U. S. torpedo boat destroyers reach Florida with marksmen assigned from Navy—Key West, Fla.

News From London.—King George and Queen Mary visit Britain's capital to dedicate new school—London, England. Subtitles: Leaving Buckingham Palace. [illegible] Lloyd George, England's man of the hour, attends ceremony.

Cartoons by Hy Mayer.

UNIVERSAL SPECIAL FEATURE.

THE VOICE ON THE WIRE (Episode 6, "The Death Warrant"—April 22).—The cast: Shirley (Ben Wilson); Polly (Neva Gerber); "Red" Warren (Francis McDonald), Dr. Renolds (Jos. Girard); Carns (Frank MacQuarrie); Cronin (Howard Crampton); Short (Lou Short).

Shirley succeeds in breaking down the door and getting into the bedroom to Carns and Polly. A muffled figure jumps through the window and disappears. Wayne and Dorian, two detectives, watch the house. "Red" Warren also keeps guard. Shirley bends over the body of Carns and tries to restore him. Carns shows signs of returning consciousness. "Red" appears at the window and orders him to throw up his hands. As Shirley moves toward the door Wayne and Dorian step through. "Red" puts out the lights and a fight is begun in the dark. And while thus struggling the mysterious "Hand" is again working over Carns.

Meanwhile a crook waits in the road by an auto. Wayne grabs Polly and finally gets her into the auto, where "Red" joins them.

Cronin and Short manage to escape from the empty house where they were confined by "Red's" men, and arrive on the scene as Polly is being put into the auto. Short springs onto the running-board, but is hit by "Red" and knocked off. "Red" shouts: "To the docks, quick!"

The house is aflame. Cronin and Short run in, and Short, frantically blowing his whistle, brings other officers, all of whom rush into the burning house. Shirley and Reynolds are soon out and are informed that "Red" has taken Polly to the docks. Suddenly Shirley remembers Carns and dashes dack into the building only to find that the corpse had disappeared.

Shirley and the others race to the docks to save Polly, but arrive there just as the steamer is pulling out.

Polly is now unconscious on the steamer. Later "Red" insinuatingly remarks to a crook that she might accidentally fall overboard, and just then the wireless operator hands Warren a message which instructs him to "fix" Polly; that Shirley will be "gotten" on the train. The message is signed by Laschlas. The men smile when they have read it.

Shirley and the others board a train, and that night when every one is in bed, Shirley being asleep, the mysterious "Hand" appears and starts down the passage toward his berth and attacks Shirley, who manages to save himself. In the morning he sends word to the ship to guard Polly's cabin.

THE VOICE ON THE WIRE (Episode Seven, "The Marked Room"—Two Parts—April 29).—The cast: John Shirley (Ben Wilson); Polly Marion (Neva Gerber); "Red" Warren (Francis MacDonald); Dr. Reynolds (Jos. Girard); Capt. Cronin (Howard Crampton); Short (Lou Short); Wayne (Willard Wayne); Dorian (Charles Dorian).

At the end of the last episode Polly Marion was in her cabin on board the steamer, where orders had been received to allow no one access to her. Red Warren tries to enter her room and is stopped by the guard. He claims to be her husband, but the man refuses to believe it.

On the dock, waiting for the steamer, Shirley is haunted by visions of the night. He cannot make up his mind whether he has dreamed the attack of the "Hand." He realized that his nerves are shot to pieces. Then he sees the steamer approaching in the distance. He is also seen, and the three crooks set out in the launch to signal "Red" that Shirley is waiting for them. The ship's officers see that the guarded men are being warned from the launch and start after them to make the arrest. Red runs to the upper deck, and jumps into the sea, while the two other men follow him. They manage to dodge the shots fired after them by the officers, and are soon picked up by the men in the launch.

When the ship docks, Shirley rushes on board to find Polly, and, entering her stateroom, takes her in his arms and kisses her. The officers are amused by his disregard for them, and when Reynolds and the others arrive, Shirley asks for congratulations upon his engagement. Cronin, however, will not shake hands, as he says that he believes Polly warned the crooks. He declares that he will clear up the mystery alone.

Several hours later, as the crooks sit around a table, the Hand appears at the phone. When Warren answers it, he hears that Shirley is at the Imperial Hotel, and the number of his room, also the number of Polly's.

Shirley has led Polly to the door of her room. Later he is startled by the ringing of his phone. The mysterious voice says that James Welsh will be the next victim, but not the last, and that he is to watch for the dawn. He exclaims: "The Voice on the Wire here!" When he asks the girl at the switchboard who called she says that his phone is out of order.

In a room in a house behind the hotel there is a light. Shirley sees it and watches it. We see a muffled figure in the corridor, which sneaks along and then fades until only the Hand remains. It makes a mark on Shirley's door. Shirley in his room is unable to sleep. He starts up when he hears Polly scream. He goes to her room and finds the bed unrumpled and no sign of the girl. He wonders if he is mistaken in thinking that she was there. Then all the lights go out. He calls on his phone, and when at last he is answered the girl says that all the lights are out there, too. He descends and asks if they have seen anyone leave the hotel. They say that no one has passed out. Polly's name is crossed out in the register. Shirley, bewildered and dazed, goes upstairs again. He hears groans and finds the doctor clutching his heart and muttering, "The Hand!" He says to him: "Polly is gone, and we were to have been married tomorrow!" The doctor promises to stand by him to the end.

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THE RAILROAD RAIDERS (Chapter 3—"Inside Treachery"—Two Parts—April 23).—Arnold and his gang rush to the shack delighted with their success in securing the jewels. They are faced by the police Helen led to the shack. A fight follows. Arnold drops the jewels out of the window and rushing down the stairs starts to pick them up, but Helen shoots and Arnold runs. Helen picks up the box and signaling the special to stop returns them to Lady Melrose. She is delighted until she discovers they are imitations. Helen returns to the house and tears away the telegraph instruments and starts home with them. On the way she meets Webb, who has been carousing all night and is just returning home in an intoxicated condition.

Frost calls at the office the next morning before Webb is down, and disgusted with the way things are running threatens to discharge Webb. The next day the iceman finds in his cart a package of jewels, and not realizing their value saves them to take home to his children. When Helen is eating her lunch the iceman's little boy brings a lunchpail to his father. The iceman gives him the trinkets to play with, and he runs to Helen with them. Realizing that they are the Melrose jewels, Helen offers the iceman five dollars for the lot, and he gladly takes the money. Just then Webb appears, and running after him Helen gives him the jewels, telling him that with these to offer he probably can save his position.

VOGUE.

MASKED MIRTH (Two Parts—April 21).—The cast: An old inventor (Ed Laurie); his daughter (Lillian Hamilton); his helper (Ben Turpin); foreign spy (Eugene Shaw); queen of Apaches (Margaret Templeton); a government agent (Art Currier). Directed by Rollin Williamson.

Ed Laurie, a rotund and aged professor of chemistry, is the inventor of a gas bomb. This, when hurled into the camp of an enemy, will not kill; its victims are thrown into fits of laughter and are compelled to dance. When they drop from fatigue they are captured with ease.

Spies of a foreign government are trying to steal the plans of this remarkable weapon. Margaret Templeton is the leader of the band, who pose as Parisian Apaches. This band of criminals has a meeting place surrounded with all sorts of secret passages and trapdoors. Lillian Hamilton is the devoted daughter of the old chemist. Ben Turpin is the chemist's assistant.

One of the members of the band of Apaches is a hypnotist, and, through him, Miss Lillian is brought into the power of the spies. She steals the plans and hands them to the hypnotist. He is standing on the sidewalk below radiantly triumphant when Ben sees him from a window. While Ben is climbing out of the window Miss Templeton, from the roof above, drops a large potted plant on his head. Ben catches it in his hands, and he drops the plant on the hypnotist below, thus stunning him. Ben rushes down and secures the plans. He returns them to the old inventor and is highly praised.

The spies start a new tack, and get Ben in the hypnotist's power. He is sent to get the plans. The inventor's daughter puts blank papers in the receptacle and Ben returns with the blanks. He is treated unmercifully by the spies. He escapes, however, to find that the inventor and his daughter are bound hand and foot by the spies. The daughter is bound to the gas bomb. She bravely lights the bomb herself and is shot skyward. The bomb drops in the stronghold of the spies, and the entire group is set to dancing wildly. Ben secures nose appliances, hands them to the police, who are enabled to take the dancing prisoners to jail.

GAUMONT.

TOURS AROUND THE WORLD, No. 23 (April 24).—Moscow, the holy city of Russia, is pictured in all its magnificence. Here Russia as a great state was born; and here is the Kremlin, within whose walls the Czars were crowned. The massive castles are shown and some of the churches, chief of which are that of St. Basil, built in 1555 by Ivan the Terrible, who put out the eyes of the architect so that it could never be duplicated, and that of the Saviour begun in 1813, to commemorate the disastrous retreat of Napoleon from Russia. There are entertaining street scenes showing the life of the people.

Sarajevo—the name means "city of palaces"—is the capital of Bosnia and the place where flashed the spark which touched off the greatest martial conflagration in the history of the world. These pictures were taken before the war showing the conglomerate population of Serbo-Crotians, Jews, Turks, Gypsies and other lesser nationalities. There are a number of street pictures, then views of the Goats' Bridge, Turkish Cemetery, Jewish Temple, courtyard of the City Hall, booths of the bazaar and various industries of the people.

The third section of this reel takes spectators to Brest, a fortified seaport of Western France. The castle that was formerly the stronghold of the dukes of Brittany is now a garrison. The pictures include views of the arsenals, shipyards and gun foundries, principal streets, footbridges and Conquest Gate.

REEL LIFE NO. 52 (April (24).—So many are the subjects crowded into this reel that they can only be mentioned briefly. 'A' Tabloid Bungalow" shows how unneeded furniture is whisked out of sight and leaves the room free for living purposes. It is a development of life of California.

"Red Clay Workers of Barbados" pictures the natives of this island off the coast of South America engaged in working clay into pottery, an industry in which they are expert. The product of their skill is exported to other islands of the tropics.

"An Altiscope Rifle for Trench Warfare" shows the new method by which a rifle may be fired without exposing the soldier above the trench. It is an illuminating view of what science is doing to perfect warfare.

"Cargo Boats of Tomorrow" is the contribution of Gaumont's animated department. It explains how in the future the standard boat will be a vessel of 1,000 tons capacity with shallow draft, drawing so little water that torpedoes will go under it. It will carry two guns for protection when the submarine rises to shell it.

"Metal Spinning—a New Art in America" is exemplified by showing automobile lamps in process of manufacture. The reel concludes with interesting pictures of life in the Soudan, illustrating "Native Industries of the Senegalele."

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THE WILDCAT (Horkheimer—Five Parts—April 23).—The cast: Bethesda Carewe, the daughter (The Wildcat) (Jackie Saunders); Roger Carewe, her father (Daniel Gilfether); Matilda Carewe, her mother (Mollie McConnell); Mortimer Hunt (Arthur Shirley); Mollie Hunt's sister (Nell Holman).

Bethesda Carewe is the spoiled child of wealthy, indulgent parents. Mr. Carewe loses his money and plans to have Bethesda marry a man who can save him from financial ruin. Bethesda refuses to be bartered off, and when Mortimer Hunt is invited to the house Bethesda plays all kinds of tricks on him to make him disgusted.

Unable to win her, Hunt plots with Mr. Carewe to carry Bethesda off to the mountains and win her love. She is kidnapped and held in a cabin until she is willing to submit to the dictates of the man she is unwilling to admit she loves.

Hunt forces her to confess her love by arranging to have a party of desperadoes lynch him. To save Hunt from the gallows Bethesda declares that she loves him and will marry him immediately.

THE DEBT (Five Parts—April 23).—The cast: Ann, the Countess (Marjorie Rambeau); Baron Moreno (T. Jerome Lawlor); the girl (Agnes Eyre); John Slater (Paul Everton); his mother (Anne Sutherland); the minister (Robert Elliott); Ann's child (Nadia Gary); Ann's father, the Count (Henry Warwick).

The Count gives a reception to celebrate the engagement of his daughter Ann to Baron Moreno. During the festivities word is received that the mine in which the Count's fortune is invested, and also all the earnings of the people who have followed his guidance in the matter, is worthless. The people cry for revenge. The Count kills himself, the Baron breaks off his engagement, and only Slater, a man of the people, stands by Ann in her sorrow. They promise the people that the debt shall be paid, and partly to reward him for his loyalty and so they can both work to pay off the debt Ann marries Slater.

Ann and Slater, accompanied by his mother, a most jealous woman, come to America, and both work and save every way to raise the needed money. After a year Baron Moreno wearies of his love of the hour and writes to Ann asking her to flee with him, and later comes himself to America and appears at her house. Ann spurns him, but he takes her in his arms just as the mother-in-law comes into the room. When Slater returns his mother reports what she has seen. Ann is driven from the house and told she can never see her child again.

Earning her own living in a factory, Ann struggles along. The Baron discovers her whereabouts and proposes marriage, and Ann consents. Just before the wedding she is visited by a woman who tells Ann she is marrying a man who is already married.

Ann's child becomes sick and cries for her mother. Slater, convinced that the child will die unless her mother comes, goes after her. He arrives just as the Baron comes in and is confronted by the other woman. Incensed at an insulting remark thrown at Ann by the Baron, Slater attacks him and in the fight both men are fatally wounded.

Ann returns to Slater's house and finds his mother softened by the tragedy. The debt all paid, Ann, the mother and child return to the castle across the water where Ann finds waiting for her the minister whose love has remained true through all these years.

VOGUE.

A PLASTER FEUD (Two Parts—April 28).—The cast: The Boob (Paddy McGuire); his sweetheart (Rena Rogers); the crook (John Oaker); the fat contractor (Larry Bowes); the slim contractor (Harry Huckins).

Paddy, a plasterer's helper, is in love with Rena, the daughter of his boss, Huckins, but the father does not approve of the affair.

Huckins and Bowes, rival building contractors, are both anxious to get a big plastering job. Their bids are exactly the same, and the owner says he will award the contract to the one who first completes his present job. The race starts and many funny complications follow. Huckins, becoming anxious about winning, takes Paddy with him to the dance hall and tries to get the men to return to work with him, but the crowd ridicules them and locks them in a closet.

Meanwhile Huckins' daughter and her girl chum have donned overalls and taken upon themselves to finish the plastering job. When Huckins and Paddy are released they discover the girls have completed the job and won the big contract. Huckins is so delighted that he decides to allow Rena to marry Paddy.

MONMOUTH.

JIMMY DALE, ALIAS THE GREY SEAL (No. 6—"Below the Dead Line"—Two Parts—April 27).—The Woman in Black demands more diamonds of her partner, the Pretender. Luddy, an old pushcart man, is spied upon and it is discovered that he has a number of uncut diamonds hidden in his room. A robbery is planned to get them for the Woman in Black.

The Tocsin warns Jimmie Dale, who arrives just as the leader of the gang has chloroformed Luddy. A fight ensues. Jimmie Dale gets the diamonds and escapes through a skylight to the roof. The crooks pursue him over the roof tops, but Jimmie escapes, crawls down to the street, sends a note to the police and restores Luddy's diamond just as Luddy is recovering from the effects of the drug, and escapes again.

MONOGRAM.

THE ADVENTURES OF SHORTY HAMILTON (No. 15, "Shorty Unearths a Tartar"—Two Parts—April [illegible]).—The Chief of the Secret Service sends Shorty to Egypt to find Professor Watts, an archeologist, and notify him that the Egyptian Government objects to his desecrating the ancient tombs. Shorty finds the professor is at Arrowhead ranch, and being taken to the professor's tent to sleep lays down among a lot of relics. Among the antiques Shorty discovers a mummy which the professor says is Peopat.

Falling asleep Shorty dreams he discovers in a vase a note stating that within the folds of the mummy cloth there is a phial of liquid which will bring the mummy to life. Shorty tries it and Peopat comes to life as a beautiful vampire dancing girl.

The lost tribe of Egypt, hearing what the Americans have done, attack the camp and kill all but Shorty. Peopat makes him her slave, and takes him to the palace of an Arabian priest. In attempting to escape Shorty swims through a stream filled with crocodiles and is slowly drowning when he wakes up and finds the cowboys have placed a bucket over his head to stifle his snoring. Shorty is relieved to find it has all been a dream.

STRAND.

AND IN WALKED UNCLE (April 25).—The cast: Mary (Billie Rhodes); Jack (Jay Belasco).

Jack and Mary, newlyweds, are happy until a wire from Jack's uncle, who is a woman hater and has no knowledge of Jack's marriage, informs him of his arrival and of a good job.

Eddie, a married friend of Jack, arrives on a visit, and in walks uncle. Mary comes to the parlor, and Jack, hoping to save the situation, introduces Mary as Eddie's wife, much to Mary's dissatisfaction.

Mary and Eddie act as two lovers, and the maid, becoming disgusted, quits. On the street she meets uncle and tells him that Mary is married to Jack and not to both the boys, and that she is so disgusted with her mistress' behavior that she quit.

Uncle coaxes her to stay, and coming in finds the three friends together. He proposes to Jack to go downtown and "look them over." Mary protests, and uncle tells her to look after her husband, Eddie, and not Jack.

Just at this time Gladys, Eddie's real wife, accompanied by her mother, comes to find Eddie. When she discovers Eddie and Mary kissing she starts a row. Her mother comes in and uncle discovers she is his sweetheart of many years ago. All is then explained and the three couples are reunited.

CUB.

THE RANSOM (April 26) The cast: Jerry (George Ovey); The Prince (George George); The Father (E. A. Brown); The Daughter (Claire Alexander). Written and directed by Milton H. Fahrney.

Jerry is in love with Claire Alexander, the daughter of a wealthy man. But Jerry is not alone in his passion. George George, disguised

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as a Russian Prince, has felt the lure of romance. Jerry, with the aid of Claire, manages to stick close to his beloved's side. He disguises himself as a Russian and gets the post of chauffeur to the Prince.

Each realizes the other is a fraud, but each can say nothing. Jerry, after many adventures, discloses himself in his true identity to the Prince and the daughter's father. Thereupon the Prince plots to send Jerry to the bandits. Greatest idea in all the world, thinks the father. But arrived at the haunts of the bandits, the father finds that he, too, is to suffer. The Prince holds the elderly man for ransom. There follow trick upon trick, but in the end virtue and innocence win out with Jerry winning everything, including the blessing of the father.

MUTUAL.

MUTUAL WEEKLY NO. 120 (April 18).

Somewhere Off the British Isles.—Steamship "New York" strikes mine. Lands passengers safely though in sinking condition.

St. Louis, Mo.—Children dig up 20,000 eggs. Twenty-five thousand hunt Easter eggs in Forest Park.

Chicago, Ill.—Explosion kills 26. Restaurant with noon hour crowd blows up. Subtitle: A clock and case of jars uninjured.

Atlantic City, N. J.—Red, white and blue colors shine in Easter parade. Three hundred thousand visitors crowd the boardwalk. Subtitle: Patriotic note dominates the throngs on New York's 5th avenue.

San Francisco, Cal.—Mighty cheers from multitude greet largest U. S. flag. Heads bared as Old Glory is unfurled.

New York City.—Naval militia marches away. First battalion off "on war duty," but "destination unknown."

Boston, Mass.—Three hundred prisoners of war taken from interned ships. German and Austrian crews transferred to Derr Isle.

Los Angeles, Cal.—Militiamen hold parade. New defenders on way to mobilization camp.

New York City.—Forty thousand persons hear Billy Sunday. Opening of three months' religious campaign arouses enthusiasm. Subtitle: Recruiting stations took advantage of the evangelist's drawing power; Claire Rochester singing "You Have Fifty Million Nephews, Uncle Sam."

Venice, Cal.—Swimming girls celebrate opening of beach season.

Bayonne, N. J.—The newest submarine chaser has trial trip.

New York City.—Medical students present flag. Gift to N. Y. Homeopathic Medical College and Flower Hospital unfurled for first time.

Seattle, Wash.—Contraband liquor, hidden in phony piano case, is seized and dumped in sewer.

Sawtelle, Cal.—Veterans of '61 honor Old Glory. At annual review they renew their allegiance to the flag.

Fairport, N. Y.—Passenger train plows through freight. Two killed and many injured in N. Y. Central wreck.

Norfolk, Va.—Parade of blue jackets to stimulate interest in recruiting. School children and civilians join in celebration.

U. S. Capitol dome at night.

Miscellaneous Subjects.

SELZNICK—PICTURES.

THE EASIEST WAY (Seven Parts—April).—The cast: Laura Murdock (Clara Kimball Young); Elfie St. Clair (Louise Bates); Willard Brockton (Joseph Kilgour); John Madison (Rockcliffe Fellowes); Annie (Cleo Desmond); Jim Weston (George Stevens); Burgess (Frank Kingdon); Nellie De Vere (Mae Hopkins); Jerry (Walter McEwan). Directed by Albert Capellani.

Laura Murdock is a young actress. Her husband, a drunkard, is killed by a fall. Laura goes to New York to get an engagement, and finds herself blocked at every turn by the petty jeolousies and politics of the profession. Willard Brockton, a wealthy broker, has been asked to finance a production and has refused. He meets Laura and becomes interested, furnishes the producer with money, demanding in return that Laura be given the best role in the play.

Eventually Brockton claims the customary reward of such assistance, although Laura holds out as long as possible. The following summer she goes to Denver for a stock engagement, and falls in love with John Madison, a newspaper writer. He cannot afford to marry, and Brockton, who comes West to take Laura back with him sneers at the idea of his marrying the luxury-loving Laura. Laura promises to wait, however, and Brockton promises Madison that if Laura returns to him he will let Madison know.

Laura returns to New York, and Brockton's influence prevents her from getting an engagement. She reaches the end of her resources, and not hearing from Madison submits to what she regards the only course open, a renewal of her relations with Brockton. Brockton dictates a letter to Madison which Laura promises to mail, but she burns it instead.

Madison finds gold and hurries to New York to marry Laura. He discovers the facts of the situation, and Laura confesses that she burned the letter Brockton had promised to send. Deserted by both men she becomes desperate, and tries to [illegible] herself into the dissipations of the night life of Broadway. She is disgusted, however, and attempts to end her life in the river. She is rescued and taken to a hospital. Madison is notified and learns also of the fight she made to remain true to him. He hurries to her side just in time to let her know he understands and forgives, and she dies in his arms.

FOX FILM CORP.

SHE (Five Parts—April 14).—The story of She begins 2,000 years ago, when Kallikrates, a young Egyptian priest is loved by Ayesha [illegible] to abandon his young wife for her. His widow gives birth to a son whom she charges to avenge his father's death. This solemn duty is passed on from generation to generation for 2,000 years. In the present era its fulfilment falls on Leo, a direct descendant of Kallikrates.

Leo sets out for the mysterious land of She. On landing in Egypt he meets Ustane, a native girl. She kisses him, thereby becoming his wife, according to the custom of the land. On [illegible] the city, with the guides Leo and his companions try to stop a cannibal feast. Leo is wounded and his companions, Holly, are taken before the queen. She is Ayesha, upon whom Leo has sworn vengeance. She confides to Holly that she has waited 2,000 years to be united with another reincarnation of her beloved priest.

Holly implores She to heal Leo's wound. She enters his cave and recognizes in him Kallikrates. Holly warns Leo the Queen is She. On recovering Leo goes to Ayesha to fulfill his vow. Ustane accompanies him. The queen slays the girl and declares her love to Leo. The youth cannot resist the woman and falls at her feet.

She takes Leo to the cave of the Flame of Life to make him immortal. Ayesha bathes in the fire and urges Leo to follow. As he watches She a resplendent beauty suffuses her stately form. Then her fairness begins to fade and her form to shrivel. She emerges from the flame a hideous ape. Leo flees from the cavern. On reaching the city he meets Ballali, She's chief adviser. He warns Leo to escape, as the populace is aroused. With Holly he leaves the city and meets a band of hunters with whom he returns to civilization, his mission fulfilled.

ART DRAMAS, INC.

THE LAW THAT FAILED (Apollo Pictures, In Five Parts—March 26).—The cast: Luke Rodin (Edward Ellis); Alice Campbell (Alma Hanlon); Richard Campbell (J. K. Roberts); Estrella Santos (Florence Short); Jack Thorpe (Harold Vermilye).

The story deals with Rodin, a prospector who has struck it rich after years of toiling. He comes upon the cabin of Estrella in a delirium brought on by starvation. This woman's husband has deserted her; in order to blackmail Rodin she makes him believe that in his delirium he murdered the missing man.

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For years Estrella bleeds Rodin. He tries in vain to establish proof of his innocence, but he is unsuccessful, and the woman keeps the upper hand. After some years Rodin meets Alice Carey, and a love springs up between them. Estrella reads of their engagement, and sends another blackmailing letter.

Rodin calls on her to plead with her. She refuses, and in desperation he switches off the lights and locks her in a secret room, where he leaves her. Her trunk, which has been packed for a journey, he gives to an expressman. It falls off the wagon into the river. As Estrella does not appear, and the trunk is found floating in the stream, Rodin is accused of her murder.

At the trial a host of evidence is brought up against him, and it seems to every one that he is certain of being convicted. But just when the jury is about to retire the judge instructs them that no verdict of guilty can be brought, as the body has not been found. On this technicality, which comes as a complete surprise to every one, including Rodin, the accused man is acquitted.

He then goes to Alice to hear his "real sentence." She confesses that she believes him guilty of the murder. He releases her from the engagement, and goes to his home. A shot rings out in the library. The butler rushes in, to find his master dead.

GREATER VITAGRAPH.

SALLY IN A HURRY (Five Parts—April 16). —The cast: Sally (Lillian Walker); Walter (Don Cameron); Bill (Thomas Mills); Peter (William Shea); Aunt Mary (Mrs. West); Clara (Eulalie Jensen). Directed by Wilfrid North.

Sally, who works in a hashery and never gets a minute to herself, lives with her Aunt Mary, little brother Bobby and tiny sister Lucy. She cherishes a newspaper picture of Lord Richard, an Englishman, and takes his brother, Walter, to be the lord when she sees Walter in Pete's place, where she scuttles to and fro as waitress. She spills soup over "His Lordship," and later warns Walter against Bill, an old suitor of hers, who is trying to "work" Walter, thinking he has money, while Walter is really in America to make his own way.

Walter does not disillusion Sally as to his identity. She learns to worship him when he pays her humble home a visit, and she has a great time keeping him entertained. Later, Bill fixes up a scheme with Clara, a siren-like woman, who is really a female crook, to "cop" the lord's cash and show Sally where she gets off. Clara contrives to meet Walter, as if by accident, at the restaurant, and from that time on Sally mourns her lost romance, for Walter, thinking Clara is really the "lady" she pretends to be, pursues her and falls under her spell.

Sally even gives Walter her hoarded money, though he does not know it is her gift, when he, broken down and out of work, finds his steps lead him to the hash house. Sally is asked that night to take the place of a maid whose mother is ill, and so goes to help serve at Mrs. Astervleck's dinner. There, seeing Walter with Clara, she is unable to face them, and goes off to cry in a smoking room.

She sees Bill sneaking in through a window. He cuts the electric light wire, and, while the place is in darkness, Clara steals the hostess' necklace. Sally sees her at the window as she shows it to Bill. The two struggle over the loot, Clara retaining it. When the robbery is discovered, Sally denounces Clara, who is exposed. Walter becomes really "lord" on the death of his brother, and Sally agrees to be his bride.

CHRISTIE FILM CORP.

LOVE AND THE ICE MAN (April 16).—The cast: Betty (Betty Compson); Ice Man (Neal Burns); Widow Malone (Stella Adams); Milk Man (Dave Morris); Inspector (George French). Directed by Al. E. Christie.

The ice man and the milk man are rival suitors for the hand of the Widow Malone, while the grocer's boy is in love with her daughter, Betty. The rivals see each other all along their route, and each seeks advantage over the other. The grocer's boy by chance gets mixed up with them, and they make it hot for him, so he vows revenge. The ice man pours water in his rival's milk, and then goes to tip off the inspector. While the milkman is inside, Betty and the grocer's boy come along and it occurs to him to put vinegar into the milk. Betty, who does not want the milkman for stepfather, thinks it a good plan. Now comes the inspector, condemns the milk and would arrest the milkman, but the latter suspects what has happened and blames the grocer's boy for the whole thing. They all chase him, and he and Betty are punished, while the widow remains undecided between her two lovers.

FROHMAN AMUSE. COMPANY.

GOD'S MAN (April—Nine Parts)—The cast: Arnold L'Hommedieu, "God's Man" (H. B. Warner); Mrs. L'Hommedieu, Arnold's mother (Kate Lester); Richard L'Hommedieu (Albert Tavernier); Paul L'Hommedieu (Stanhope Wheatcroft); "Bertie" (Barbara Castleton); Eunice (Barbara Gilroy); Hans (Sydney Vorzimer); Archie Hartogensis (Edward Earle); Hartogensis, Sr., Archie's father (Harry Eytinge); Hugo Waldemar (Walter Hiers); John Waldemar, Hugo's father (William Frederics); "Bobbie" (Betty Bellairs); The Philosopher (Tom Borroughs); Mother Mybus (Maud De Vere); Sonia (Jean Stuart); "Pink," a "Son of Subterranea" and a distorter of Terpsichore's art (Jack Sherrill); "Beau," running mate of "Pink's" (Dan Jarrett); Cap'n Denny (Alfred Heming); Quinn, a curbstone philosopher (Bob McMillian); Roy Schmucke, a flowery product of the underworld (H. D. Southard).

Arnold L'Hommedieu, heir apparent to the Church of the Cross in the village of Havre de Grace on the north shore of Long Island, exemplifies his inherited traits of desire to aid his fellowmen by assuming the guilt of a college chum. It results in his expulsion from college along with his two fellow-townsboys, Archie Hartogensis and Hugo Waldemar.

Returning to the little town, the three young men are the subjects of town gossip and derision. Arnold's father, despite his admiration for the sacrifice which his son has made, decides that his second son, Paul, shall succeed him to the pastorate, and Arnold shall go to New York to begin pursuit of a business career. Hugo and Archie decide upon similar futures and soon the three are thick in the turmoil of the metropolis: Hugo at work in his father's wholesale drug concern; Archie in his uncle's office, and Arnold, a reporter of "The Argus."

Hugo becomes enamored of a "lady of the chorus." Archie and Arnold room together, tangling "business," with "society" with indifferent success, both socially and financially, until Arnold, commissioned by his editor to cover a certain wild dinner party given by the son of a candidate for Congress, discovers that it pertains to no other than Hugo. Arnold's inherited traits sway him and, refusing to report the story, he is dismissed from his position.

Here begins a close view of the bitter side of life, until, with his back to the brink of despair, Arnold seeks a room at a lodging hotel with sole intent of ending it all. He is thwarted by Sonia, one of the "scarlet host," and her pal, Eunice, who is being taught the "ways" by Sonia. Arnold hears the story told of how Eunice's brother, Hans, has been unjustly treated. Once again his inherited traits move him, and, determining to avenge the injustice, he goes to the offices of the lawyer who perpetrated the injustice, and demands a recompense on the boy's behalf.

Mistaking his intent for extortion, the lawyer seems to comply with Arnold's demand, while in reality he summons detectives. Arnold is arrested. Thrown into prison, he is liberated through the power of Hugo's father and secures a position with Waldemar, Sr., supplanting Hugo, who has incurred his father's enmity.

Arnold becomes accustomed to the life of a newer ease and opulence and subconsciously he drifts Broadwayward. He makes the discovery that a major part of Waldemar's business is done in the illegal trading in opium, and with attention to the gayer night life he soon picks up again with his friends, Sonia and Eunice, who have become "pampered playthings of the cabaret." He tells of his new "clean life" and he hints at his "business."

"Pink" and "Beau," friends of the "ladies," offer a ready suggestion to Arnold, and that night he is introduced to Mother Mybus, from whom he receives an order for a shipment of opium. Realizing the depths to which he is sinking, Arnold determines to return to Havre de Grace, to rid himself of the taint of the city and to devote his days to writing those things of the wayward city with which he has become familiar.

While rowing he happens upon a cabin on the end of a peninsula near Havre de Grace,

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where there lives an old philosopher. Arnold unravels the tale of his city life to the philosopher, and tells of his decision to become a writer. The philosopher points out to him the fallacy of such a decision and the fact that if he would write to teach the world he must return to learn more of the city's madness. Arnold is determined in his resolution and refuses the advice. During the next few days Captain Denny, having been referred to Arnold, unfolds a plan to smuggle opium from Yucatan. Arnold realizes that taking this one chance will assure him sufficient money to continue his writing and the pact is made with Captain Denny.

He returns to New York, seeks "Pink" and explains the plan. The aid of Mother Mybus is solicited and funds for the expedition raised. In the interim, Archie through wild-cat speculation is on the verge of bankruptcy and Hugo has lost all in his theatrical ventures. They apply to Arnold for aid and once more there arises within him the determination to aid his fellow-man. They are taken in on the smuggling plot. Weeks later Captain Denny reports by wireless. Arnold, Archie, Hugo, "Pink" and "Beau" leave New York for the deserted shooting lodge overlooking Havre de Grace harbor, which is to be their rendezvous and where Captain Denny will slip in under cover of night.

Roy Schmucke, a product of the underworld and a favorite with Hugo's sweetheart, "Bobbie," learns from her of the proposed smuggling expedition. He unveils the plot to two detectives, who leave for Havre de Grace, determined to thwart Arnold's plan and to capture the plunder for their own gain. They explain the arrival of the ship that night and appear to Waldemar, Sr., asking him to market the product for them. Accompanied by Waldemar, Sr., they leave to surround the shooting lodge. Arnold, Hugo and "Pink" are designated to meet the ship and Archie and "Beau" are left behind. Archie becomes crazed through excessive smoking of opium, and hearing a noise outside the lodge shoots blindly into the dark, killing Hugo's father. Archie and "Beau" are dragged before a Justice of the Peace, Archie's father, where warrants are issued for their arrest before the realization dawns upon Archie's father that his own son is the culprit. Arnold, "Pink" and Hugo, returning from their attempt to reach Captain Denny's ship, are ambushed by the detectives, and Hugo is mortally wounded. Arnold makes his escape, and after a struggle with wind and wave finally succeeds in getting near the philosopher's cabin. In a moment of wild delirium he drops to his knees praying to God above to show him the light. He is rescued more dead than alive by the philosopher, taken into the cabin and there tells the tale of misery and horror which he has been through.

As is explained by the philosopher, he has reached his Gethsemane and before him there lies the choice of two paths: the one to escape and change his name and have the world's respect; and the other Calvary and the surrender of himself to the law. Arnold's decision is definite and, bidding goodbye to the philosopher, with the light of righteousness beaming from him, he goes forth to pay his debt to "civilization," a credit to the name he bears—L'Hommedieu, "God's Man."

WORLD PICTURES.

DARKEST RUSSIA (Peerless—Five Parts—April 23).—The cast: Ilda Barosky (Alice Brady); Alexis Nazimoff (John Bowers); Constantine Karischeff (J. Herbert Frank); Ivan Barosky (Norbert Wicki); Barosky (Borie Korlin); Count Paul Nazimoff (Jack Drumier); Nicholai (Herbert Barrington); Katherine Karischeff (Kate Lester); Olga (Lillian Cook); Grand Duke (Frank De Vernon). Directed by Travers Vale.

Because of her father's death at the hands of several Russian soldiers, Ilda Barosky, a young Jewish girl, living in Russia, is prejudiced against all government. She studies music at the Russian Conservatory, where she meets and falls in love with Alexis Nazimoff, who reciprocates her love. Count Paul Nazimoff, his father, is a member of the Court circle.

Constantine Karischeff, Minister of Police, is ruled by his wife, Katherine, cruel in her craving for power. Their daughter, Olga, is in love with Ivan Barosky, Ilda's brother, who is fast becoming a revolutionist. Through the encouragement of the Baroness Vondell, Olga and Ivan are married, but keep their secret from Olga's parents. Count Nazimoff has Alexis transferred to a regiment at a frontier post when he learns that his son is paying court to Ilda.

Katherine and Count Nazimoff arrange a marriage between their children, Olga and Alexis. Nazimoff gives a reception to celebrate his son's return, and incidentally his betrothal to Olga.

Ilda's music master, engaged to play at the reception, is taken ill, and Ilda goes in his stead. When she learns that the reception is being given in honor of Alexis' betrothal, she is heartbroken. Alexis is nonplussed when he is told that the reception is given in honor of his betrothal to Olga.

Asked to play "God Save the Czar," Ilda refuses. An officer announces that her brother is a revolutionist, and when she again refuses to play she is whipped. Alexis protects her.

The Nihilists, anxious to enlist the aid of Ivan, meet at the Barosky home. Katherine details a man to follow Alexis and report to her. The man shadows him to Ilda's home. Olga arrives at the house and tells them that if her marriage to Ivan were known, it would mean death to her husband and a living death for herself. Alexis, realizing that a match with him is as distasteful to Olga as it is to himself, decides to shoulder all the blame, and writes to Olga's parents, breaking the engagement. The police break into the house and arrest Ilda, Alexis and Olga, together with the Nihilists. Being out of the house at the time Ivan is the only one who still retains his freedom.

When Katherine reads Alexis' letter terminating the engagement with her daughter, she decides to punish him and Ilda, whom she believes to be the cause of it. The Grand Duke orders the removal of Constantine Karischeff from the office of Minister of Police, putting in his place Count Nazimoff. Karischeff's functions as Chief are to cease at midnight. Alexis and Ilda are brought before him and his wife.

Ten minutes before midnight the Grand Duke's order is handed to Karischeff and Katherine urges haste in punishing the two culprits. She is ignorant of the fact that Olga, her daughter, is one of those arrested with the Nihilists. Alexis and Ilda are sentenced to ten years in Siberia.

Count Nazimoff takes over his duties and pleads mercy for Alexis. Katherine will not permit Karischeff to revoke the sentence. Nazimoff asks that the other woman be brought before him. When she enters they are astounded to see that it is Olga. When her parents plead for mercy Nazimoff refuses to listen, sentencing her to ten years in Siberia, as his son had been sentenced.

In Siberia Ilda is known as the Angel of Mercy, through her good offices to the sick. She is granted a pardon. Katherine has heard of Ilda's pardon and is determined to make the girl suffer. She orders that Ilda be seized and brought to her. When a soldier returns to escort her to her home, Ilda urges Olga to take her place and leave the prison, saying that Ivan waited for her, and that she, Ilda, preferred to stay in Siberia to be with Alexis. Olga agrees, and on the way she is seized by her mother's henchmen, who are ignorant of the substitution. She is brought before her parents, who are overjoyed.

Alexis and Ilda are captured after an attempted escape. Count Nazimoff rushes in with a pardon, which he has succeeded in securing for both his son and Ilda, and rescues them from the rifle shots of the prison guards. Reconciliations ensue between Ivan, Olga and her parents, as well as Alexis and his father.

METRO PICTURES CORPORATION

THE GREAT SECRET (Chapter 16, "The Crafty Hand"—Two Parts—April 23).—Strong gives the phial containing the drug that is to restore the Great Master to consciousness and life to Sears for safe keeping. They go to the home of the Great Master. The servants, who are acquainted with the plans to trap Dr. Zulph, await their arrival, and the housekeeper telephones to Zulph that the Great Master is dead. Zulph hears the news and smiles. He decides to verify it, and goes to the Great Master's home. The servants show him the body on the bed. He applies all the necessary tests, and is convinced that the Great Master is dead. Sears and Strong, who are in hiding, listen to his conversation and watch him as he departs, feeling that he has now become the leader of the criminal band.

Strong goes to Beverly's home and tells of the happenings and of Jane Warren's accident. They decide to devote some attention to Jane and visit her in the hospital. Zulph is unable to convince his henchmen that the Great Master was dead, until they had seen him in the casket. He takes them to the tomb where the body is lying, and they are satisfied. The other members of the Secret Seven Council receive the news of his death from his servant.

As first part of the plot to get Zulph, the hospital physician in charge telephones to him that before losing consciousness, Jane Warren had asked that if any operation was necessary to permit Zulph to perform it. Sears and his assistant visit the hospital and complete all arrangements to trap Zulph.

Zulph arrives and the nurse escorts him to Jane Warren's bedside, where he makes a diagnosis. As he looks at her bandaged head he thinks of his past and how he has tried to make her do his bidding. In her delirium Jane mutters, "I must tell, I will tell." Zulph, fearing exposure, decides that he will perform the operation in such a manner that her death will be certain.

Meantime, Sears and his assistant have arranged their trap for Zulph, and have hidden in clothes lockers in the room where he dons his surgeon's garb. Strong, Beverly and the real surgeon of the hospital, Dr. Morgan, are in hiding elsewhere. The patient is taken from the bed to the operating table. Zulph, as he washes his hands before putting on his antiseptic gloves, pauses to look in the mirror to see if his face betrays any weakness. He rests his hands on the basin, and then goes to make the operation.

The moment he has gone Sears and his assistant emerge and take the finger prints he has left on the basin. They seem to have something extremely interesting, for both express confidence. At the operating table Dr. Zulph looks carefully at the nurses and prepares to operate in such a manner that Jane Warren will pass into eternity.

GOD'S LAW AND MAN'S (Five parts—April 23).—The cast: Ameia (Viola Dana); Dr. Claude Drummond (Robert Walker); Jack Alston, English commissioner in India (Augustus Phillips); Kunda Ram (Henry Hallam); Major-General Dennison (Frank Currier); Olive Dennison (Marie Adell); Earl of Hetherington (George A. Wright); Lord Charles Drummond (Floyd Buckley). Directed by John H. Collins.

Claude Drummond, a young army surgeon, is stationed in India. His friend, Jack Alston, is commissioner for the English government at a neighboring post. Alston is visiting Claude when a young Hindu girl rushes in and claims their protection. It is Ameia, a girl of mixed English and Indian blood, who has been intended for the corrupt rites of the temple of Krishna.

Kunda Ram, a native lawyer, points out to Claude that the only way to save her is to buy the girl for a wife. At first he determines that she shall be his wife only in name, but he falls in love with her.

Lord Charles Drummond, Claude's brother, dies and Claude is summoned as next heir. He leaves Ameia in India. When he reaches home he finds that his father expects him to marry Olive Dennison. Claude's native marriage is not recognized in English law. Olive and Jack Alston are in love, and have been secretly engaged, but Olive and Claude bow to the wishes of their people.

Kunda Ram, who has been educated in England, reads the announcement and determines to make capital out of it. He forges a letter from Claude, which asks that he bring Ameia at once to England. As Jack Alston is just leaving for England on a furlough he volunteers to take Ameia with him.

Alston takes Ameia to Claude, who is filled with consternation. He finally sends her to make her home with his old nurse, and preparations are made for his marriage to Olive. Claude is thoroughly miserable, and finally decides to make a clean breast of the affair. He arranges a meeting with his father, the Earl, with Major-General Dennison, Olive and Jack, and tells them the whole story, saying he has decided to take Ameia for his wife by the English law.

Ameia, however, has decided to commit suicide and rid her beloved Claude of her presence. She takes a native poison, and has already become unconscious when she is discovered. Being familiar with the working of the poison, Claude is able to give her an antidote. Major

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Dennison notices on her finger a ring with an odd design—his family crest. He questions her and finds that she is his own daughter, her mother having been a Hindu woman whom he had married according to the native custom. Jack and Olive are reunited, and Dennison gives his sanction to Claude's marriage to Amela, so that she becomes his lawful wife.

BLUEBIRD PHOTOPLAYS, INC.

THE GIRL IN THE CHECKERED COAT (Five Parts—April 23).—The cast: Mary Graham and "Flash" Fan (Dorothy Phillips); Ann Maitland (Mrs. A. E. Witting); Hector Maitland (Lon Chaney); David Norman (William Stowell). Scenario by Ida May Park. Directed by Joseph De Grasse.

Mary and Fannie Graham, daughters of a good mother but of a father with criminal instincts, are left motherless. Mary flees from unhappy surroundings and makes her own way. Fannie, inheriting her father's disposition, remains with him and is reared as a thief. When Graham dies Fannie continues her criminal career until we find her with the shoppers in a big department store.

She steals a woman's purse, and buys a checkered coat. The purse she slips into the pocket of another coat, and when the house detective takes her to the office there is no evidence.

One of the shopgirls falls fainting. She is hurried away to her lodgings by the managers. City detectives, watching for "Flash" Fan, see the girl in the checkered coat making her exit from the store and follow.

"Flash" Fan lives in the same lodgings that the poor shopgirl lives, and father Fan hastens when she realizes that she is followed. Once in her room she forces the communicating door and finds the shop girl prostrate on the floor. Fan puts the checkered coat on the other girl and escapes from the house.

The detectives find the girl in the checkered coat and take her to the police station. David Norman, a lawyer, known as the friend of the oppressed, takes charge of the case. It is proved that the shopgirl is innocent.

She explains that she is Mary Graham and has letters and photographs to prove her identity. There is a letter of introduction to Ann Maitland, a spinster, that Mary has tried to deliver to Miss Maitland's attorney and nephew, Hector Maitland, but he has always declined to see her. David takes Mary directly to Miss Maitland, and the girl very happily is provided with a comfortable home as Miss Maitland's ward.

Hector Maitland has, meanwhile, apprehended "Flash" Fan in the act of picking his pockets. He has planned to possess himself of his aunt's fortune. Mary's presence at the Maitland home thwarts his purpose, and he sees his chance. He secures "Flash" Fan a position as a servant, who steals Miss Maitland's jewels, to fix the crime upon Mary. David has fallen in love with Mary and he exposes the work of "Flash" Fan. Mary is vindicated.

K-E-S-E. INC.

THE MISHAPS OF MUSTY SUFFER (The Soda Jerker—April 8).—Musty Suffer awakes in his drygoods box boudoir to find a roll of bills staring him in the face on the sidewalk. He rushes into the nearest store—a drug store—to spend his fortune. It happens the proprietor of the place had lost the money. Musty loses his fortune, but is rewarded with a job as soda jerker. Every customer gets violent pains after drinking Musty's soda water. It is discovered he has been using poison instead of vanilla extract. The stomach pump is used and the customers' lives saved, but the proprietor orders Musty to get out. Musty refuses and finally conquers the proprietor. Finally, however, Musty tries to mix up a prescription with dynamite. This explodes, blowing Musty out through the wall, whereat the proprietor rejoices.

THE MISHAPS OF MUSTY SUFFER (Wet and Dry—April 15).—Musty Suffer has a job as clerk in a hotel. It is a "versatile" hotel and instantaneously becomes a barroom by his clever manipulations. The mail rack swings around and shows a back bar and the lunch counter is discovered just under the register. But Musty is unfortunate in his analysis of guests and has his place switched into its barroom guise when a committee of temperance workers enters. To even up with them for putting him out of business he places a bottle of liquor in the pocket of the officer in charge and then smashes it. He ends up in a cell, but makes his escape by the genteel means of cracking the guard on the head with a hammer.

MAX IN A TAXI (Third Max Linder Comedy—Two Parts—April 23).—Max is in love with a young society girl. He has everything framed up to marry her, when the stock market hits his fortune. Max's hotel throws him out, holding his baggage. All he has to wear is what is on his back—a suit of evening clothes. It is morning. Max is pondering when along comes his fiancee and her mother. Max knows all will be off between them if she sees him in the morning wearing an evening suit. A taxicab is standing at the curb, the chauffeur having gone to get his breakfast. The driver's linen duster is lying on the front seat. Hastily Max leaps into the taxi, dons the chauffeur's long coat and cap, and is sitting at the wheel when his girl and her mother catch sight of him.

There is nothing left for Max to do but admit that he owns the big limousine. His girl wants to ride. Max cannot drive. The girl desires to drive, and they speed off. The morning is spent in riding, then the party drives to the girl's home. She and her mother leave Max and his machine. He cannot drive away. All that afternoon and night he sits there, trying to persuade everybody who comes along to drive his car for him. He is nearly crazy.

The following morning Max's girl and her mother emerge from their home. There is Max and his cab, still waiting. They are delighted to think that he should be so faithful in coming around for them. Max, by clever manipulation of their trip, arranges so that they do not get back to town until after nightfall. Then he is O. K., for he can take off the chauffeur's cloak and be in perfect evening garb. He has persuaded the girl to marry him, and they proceed to a minister's. But the chauffeur has traced Max and his missing machine, and interrupts the wedding to have Max arrested.

Of course, everything turns out happily in the ending, though not before poor Max has had enough trouble to nearly drive him crazy.

SKINNER'S BUBBLE (Essanay—Five Parts—April 23).—The cast: William Manning Skinner (Bryant Washburn); Honey, his wife (Hazel Daly); McLaughlin (James C. Carroll); Mrs. McLaughlin (Marion Skinner); Perkins (U. K. Houpt). Written and directed by Harry Beaumont.

William Manning Skinner, having attained a junior partnership in the firm of McLaughlin & Perkins, aspires to higher things. He figures that by working for himself he can become the Napoleon of the industrial world.

He resigns his position and sets up in business for himself on a big scale. Skinner runs onto the verge of bankruptcy. He neglected to note that the prestige of the old-established firm he left had been largely responsible for his past success.

Does he confess his failure to Honey, his adoring little wife? No! He informs her casually he is making money so fast he cannot count it. Honey confides to Mrs. McLaughlin, who in turn tells her husband.

McLaughlin and Perkins decide they have made a tremendous mistake in letting Skinner get out of the firm. So it happens that just as Skinner is preparing to go into bankruptcy—a miserable failure—the partners make him a staggering offer to become again a member of their firm.

It was Skinner's bluff that did it, coupled with Honey's unfailing belief in her husband's Napoleonic might.

THE DANGER TRAIL (Selig—Five Parts—April 30).—The cast: John Howland (H. B. Warner); Meleese Thoreau, the girl of the snows (Miss Violet Heming); Jean Croisset, a half breed (W. Lawson Butt); Pierre Thoreau (Arthur Donaldson), Max Thoreau (Richard Thornton), Francois Thoreau (Arthur Cozine), brothers of Meleese; MacDonald, a railroad contractor (H. Howard); Jackpine, an Indian guide (Wm. Cooper); Thorn, a civil engineer (S. M. Unander). Written by James Oliver Curwood. Directed by Frederick A. Thomson.

John Howland, a young civil engineer, has been placed in charge of the construction of a branch of the Hudson Bay Railroad. He falls under the notice of three brothers who think he is the son of the man responsible for the death of their mother. They assassinated Howland's father, and his body is dragged for hundreds of miles over the frozen trails so it might be viewed by those familiar with the tragedy and the mother's fate.

There is a sister of the three brothers who, as an infant, was supposed to be in the room when her mother met her tragic death. Fate decrees that even while the brothers are plotting to kill the young engineer their sister meets him, falls in love with him, and through her assistance, balks the oath of vengeance taken by her brothers. She is assisted by a half-breed, who loves her, but sacrifices this love that she may be happy with the young engineer.

It is necessary that the young railroad builder penetrate to the extreme North, and it is then his new-found sweetheart points out to him that this will be "the danger trail"—that capture, torture and finally death will beset him at every step.

Three times the brothers get the young engineer in their power, and three times he escapes their vengeance with the assistance of their sister. On one occasion, one of the broth-

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ers meets the young engineer alone, and there is a fight in a small cabin.

The finale of this romance straightens everything out, of course, and it is found that the brothers had been trailing over "the danger trail" the wrong man. This knowledge comes to them when it seems impossible that the young engineer should escape the vengeance sworn against him.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO 29 (April 7).

Venice, Cal.—A novel recruiting station is opened on the beach to enlist pleasure seekers for Uncle Sam's service. Subtitles: Many of the fair bathers volunteer for Red Cross work. Little Miss Grooper leads a [illegible] of recruits for the naval militia of New Orleans. The Southern "Joan of Arc" presents each of her "boys" with a flag. New York's Militia of Mercy exhibits a model warship to aid the movement.

Oakland, Cal.—One thousand high school boys participate in a mammoth athletic meet. Subtitles: Some freak races. The older boys receive military training.

New York City—Dense clouds of black smoke fill lower Manhattan as fire destroys several thousand gallons of lubricating oil. Subtitle: It is not an easy task for the fire-fighters.

Houston, Texas.—Troops of the 17th Infantry, veterans of the Pershing Expedition, are the first of the regulars to leave the border. Subtitles: Horses and mules are given a chance to rest after the long journey from El Paso. Private George Hulett is the hero of the regiment. He killed General Cerevantes, the leader of the Columbus raid.

Washington, D. C.—The Danish West Indies becomes the property of the United States as Secretary Lansing pays the purchase price of $25,000,000 to Minister Brun of Denmark. Subtitles: Scenes of St. Thomas, which is the largest of the islands transferred to the Stars and Stripes. Native men and women are employed on the big plantations. They earn from 17 to 24 cents a day.

New York City.—A huge tabernacle, built for Billy Sunday's evangelistic campaign in this city, is dedicated by Governor Whitman. Subtitle: John D. Rockefeller, Jr., is one of the early visitors.

Chicago, Ill.—Naval recruits from the Great Lakes Training Station leave for active service somewhere in the East. Subtitles: "Au revoir!" A monitor and a submarine arrive at a Western port to guard an important Pacific Coast fortification. A detachment of U. S. Artillery troops is sent to aid the regular land patrol. Ready for action.

Liberty, Ill.—Subtitles: The will of the nation. Crowds in Boston cheer when news is received of the declaration by Congress of a state of war with Germany. Citizens of Los Angeles, Cal., hold a patriotic parade to demonstrate their loyalty to the country. Wall Street is decorated with flags, and promises hearty financial support. Now is the time! The standard of all true AMERICANS.

HEARST-PATHE NEWS NO. 30 (April 11).

Sawtelle, Cal.—Thrilled by America's call to arms, the Boys of '61 are ready once more to offer their services to the country. Subtitles: At sunset—with fond memories of days gone by. Two thousand Boy Scouts of the Pacific Division are mobilized in Los Angeles.

New York, City.—Twenty thousand people flock to the "Billy Sunday" Tabernacle to hear the evangelist launch his revival campaign. Subtitles: Billy Sunday arrives. Miss Claire Rochester takes advantage of the large gathering to stir up recruiting for the Navy.

Patchogue, N. Y.—Patriotic women prepare to do their share at home while the men folk are in the field fighting for the flag. Subtitles: At work in the forests. They even learn how to perform difficult tasks in the public service.

Bayonne, N. J.—Work is being rushed on the construction of a fleet of speedy submarine chasers to protect the Atlantic seaboard. Subtitles: As soon as some of the boats are completed, the ways are filled with a new lot. An advanced type of chaser, which is specially designed for war service. Flying on the surface at forty miles an hour, this little craft can run down the largest German U-boats.

New York City.—The German liners, interned in American ports, are seized by the United States upon the opening of hostilities. Subtitles: The crews are removed from the ships and transferred to the immigrant station on Ellis Island. A torpedo boat remains on guard to prevent attempts to blow up the vessels.

The Making of a Sailor.—(By special permission of the Navy Department.) Subtitles: ENLIST NOW ! ! Princeton College men respond to this patriotic appeal and report to the Newport Naval Station for training. Ready for their new duties. They receive their first idea of warship maneuvers from a small model in the classroom. The daily manual of arms to make the Jackies agile. They take special care in target practice, for they learn that each shot must count. These are the men who will fight for Uncle Sam—alert—brave—loyal. MANY MORE ARE NEEDED.

War!—Subtitles: Another epoch in American history is begun as President Woodrow Wilson signs a resolution by Congress declaring a state of war with Germany. Instantly the magic word is flashed on its aerial way to all corners of the earth. New York's Naval Militia, first to be called out for the Spanish-American War, is again ordered into service. The Army is prepared. Cartoon.

PATRIA (No. 14, "The Border Peril"—Two Parts—April 15).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland).

When Patria brought General Nogi back across the border to his own lines and then dropped him dead she forced the issue to a climax. Later Huroki arrived just as the dead body of General Nogi fell to the ground and immediately ordered an invasion at daybreak.

The Japanese forces, well trained and ready for business, followed by Mexican cavalry, started for the border. At the bridge was a small force of Patria's men. They put up a gallant fight and held the invading forces back for some time. It seemed as though they would be able to successfully resist, but the invaders were too much for the gallant band, and they were at last forced to retreat. But they were soon overwhelmed by the oncoming hordes, until only one was left to defend the flag. Gallantly sticking to the post of his beloved Stars and Stripes, he, too, was soon shot down, and Patria was forced to rely on her men in the rear, who had intrenched themselves to await the attack.

Patria, leaving her fiance, Donald Parr, in command, ascended in her aeroplane in order to locate the positions of the enemy and signal them to Parr. The invasion then settled down to an artillery duel, and just before nightfall Patria was attacked by an enemy plane, which she put out of business. She then descended to confer with Parr and prepare for any eventualities.

MYSTERY OF THE DOUBLE CROSS (Episode No. 6, "The Dead Come Back"—Two Parts—April 22).—The cast: Philippa Brewster (Mollie King); Peter Hale (Leon Bary); Bridgely Bentley (Ralph Stuart); Dick Annesley (Gladden James); The Masked Stranger (????).

Peter Hale, bent on marrying the girl of the double cross, because he loves her and also because his inheritance depends on it, goes with Philippa Brewster to Bentley's hotel in the city. With a wood-burning instrument she cuts a hole in the door of Bentley's room. From above Peter lets himself down a fire hose and arrives just as Bentley's assistant has seized Philippa's hand as she put it through the opening. She is able to escape, and Peter drops the hose down over the fire escape so that it looks as though the intruder had come up instead of down.

Philippa's father shows the safe in which he keeps the papers pertaining to Philippa's birth. Planning to steal them, Bentley figures without The Masked Stranger. He and Peter overcome Bentley's assistant, and, as Bentley hands the papers out the window, it is Peter who receives them. Hubert Brewster arrives on the scene in time to hold up the Stranger, who Bentley claims is the thief. A few minutes later a policeman enters the house, handcuffs the Stranger and leads him away to an automobile. Who was the policeman?

THE HUNTING OF THE HAWK (Astra—Five Parts—April 22).—The cast: Desselway (William Courtenay); Diana Curran (Marguerite Snow); Wrenshaw (Robert Clugston). Directed by George Fitzmaurice.

Steaming across the Atlantic, loaded with passengers of every description, came one of those mammoth ocean liners headed for New York. On board was supposed to be the Hawk, a notorious international thief. Diana Curran secretary for a wealthy society woman, received a proposal of marriage from Desselway, an unknown on board. She loved him, but the memory of the past interfered.

Diana's father labored unsuccessfully to sell his engravings. His work was not in demand, until one day to him came a stranger who, posing as a member of the Treasury Department, gave him a commission to make duplicate plates of government notes. While her father was working on the plates, Wrenshaw, the supposed treasury man, made love to Diana, and they were married, but on the morning of the marriage the secret service raided the rooms of Diana's father, and in the ensuing fight her father was killed and she believed that she had killed a man herself.

Arriving at the country estate, she found that Wrenshaw, whom she had left the day after her marriage, was employed as secretary to her mistress' husband. Also Desselway was invited for the house party. Then things began to happen around a necklace. Wrenshaw's gang were among the servants. Desselway secured the necklace by force. An escaped counterfeiter, one whom Wrenshaw double crossed years back, was

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in the neighborhood. In the chase Wrenshaw was killed by a shot through the window, Desselway's real character was revealed, and Diana saw the man whom she thought she had killed.

PARAMOUNT PICTURES CORP.

SLEEPING FIRES (Famous Players—Five arts—April 16).—The cast includes Pauline Frederick, Thomas Meighan, John Sainpolis, Helen Dahl, Joseph Smiley and Maury Stewart.

Edwin Bryce is in love with his secretary, Helen King, and wants to get rid of his wife so that he can marry again. Zelma Bryce, his wife, refuses to grant him a divorce, saying it is against her religion.

There is a strike going on at this time among the workers in a manufacturing concern of which her husband is the president. The strike leaders gather in the streets and a riot starts. Mrs. Bryce passes in her automobile and sees a strikebreaker handling one of the girls roughly. In behalf of the girls who are employed in the factory Mrs. Bryce goes to the magistrate's court. There she meets a young lawyer, Robert Gray.

During her conversation with him she makes known conditions of her matrimonial relations, which, shortly, result in a divorce. Wishing to gain possession of their little boy, she appeals to Gray for help. She finally steals the boy from the house. Her husband secures the service of a detective to bring him back.

Mrs. Bryce, going again to the house to get the boy, meets Miss King with her husband. A quarrel follows in which she kills her husband accidentally. The only witnesses are the detective and Miss King. Mrs. Bryce is forced to swear that she killed her husband because she is in love with Gray.

At the trial, which comes later, it is sworn that she came to the house purposely to kill her husband. Gray defends her and later produces witnesses who completely vindicate her.

IN OLD INDIA (Burton Holmes Travel Picture—April 16).—From Jaipur to Agra and Calcutta is a wonderful trip, and Burton Holmes shows some of the quaintest and queerest sights in the world, among them the funeral of a rich man of India. This may sound sad, but from all outward appearances the gorgeous procession of floats makes one think it was Mardi Gras Day. Next he takes you for a ride on the back of an elephant.

After going through numerous other novel adventures in Agra, the reel winds up by showing the world-famous Taj Mahal, the loveliest building in the world, erected 300 years ago as the tomb of a much loved wife, by Shah Jehan. After seeing Taj Mahal you go on to world-famous Calcutta, thus ending the trip.

PARAMOUNT-BRAY PICTOGRAPH (No. 63—April 16).

The Submarine Mine Layer.—In this reel the operation of a submarine mine layer is shown. Every detail of this ingenious craft is depicted through animated drawings from the pen of J. F. Leventhal. This film is the first of a series to be released in Paramount-Bray-Pictographs, showing the remarkable engines of war perfected by the warring nations in the past few years, and will demonstrate the necessity of the United States preparing now for any emergency that might be in store for it.

Ye Old Time Coon Hunt.—One of the essentials to the hunt is a pack of trained dogs, and these, followed in the dim early morning light by the hunters, set out on the trail into the forest. When the coon is treed one of the hunters climbs and dislodges him, and the dogs do the rest.

The film taken in the mountains of South Carolina is particularly picturesque, and the cameraman found opportunity to get touches of real native life in this out-of-the-way section.

Abalone Pearl Fishing.—The Abalone oyster, in which these pearls are found, makes its home under huge rocks. The fishing grounds are located far out in the ocean, and make pearl fishing extremely hazardous. The picture is remarkable, and cannot be duplicated, for the industry is closely guarded.

Picto Puzzle by Sam Loyd.—And now we have the Picto-puzzle, a novelty recently introduced through the Bray Studios, Inc. These puzzles appear in animated form, and are originated by Sam Loyd, one of the world's greatest puzzel éxperts. Each installment of the puzzles is divided into three parts under separate headings, and are animated by the best men in this business. This picture contains three puzzles under the heading of "Found in a Butcher Shop."

THE LONESOME CHAP (Pallas—Five Parts—April 19).—The cast includes Louise Huff, House Peters, John Burton, Eugene Pallette, J. Park Jones, Senor Buzzi and Betty Johnson.

Stuart Kirkward, a wealthy miner, has built a magnificent house in preparation of his marriage to Peggy Carter, who elopes on the eve of her wedding with George Rothwell, a mining promoter, who is already married. At the station they meet Rothwell's wife, who tells Peggy the truth about him. Peggy in endeavoring to escape from the unpleasant scene rides away on her horse, only to be followed by Rothwell. Both meet with an accident—are hurled to their doom over a steep cliff.

Just before this, Stuart had assumed the guardianship of a little daughter of a friend of his, and in connection with the accident he finds himself with the girl on his hands. He sends her away to boarding school, where she meets the son of George Rothwell, the man who had eloped with Stuart's intended bride.

When the girl, whose name is Renee, comes back from school to her guardian, he finds that she has grown to be a full-fledged lady, and begins to feel more than a fatherly affection for her. Some time later, at a house party, Stuart is led to believe that she loves the son of George Rothwell, and, although bearing in mind that he is the son of the man who was his bitterest enemy, he decides to give the boy a chance. It is here that he makes the great discovery that, instead of Rothwell, Jr., it is he whom Renee loves. All the past is forgotten and they turn their thoughts to the future.

THE BUTCHER BOY (Arbuckle Comedy—Two Parts—April 23).—The cast: The butcher boy (Roscoe ("Fatty") Arbuckle); the clerk (Al St. John); the cashier (Josephine Stevens): the village pest ("Buster" Keaton); the proprietor (Arthur Earle); principal of seminary (Agnese Neilson).

Fatty Arbuckle is a butcher boy working in a small town country store where they sell everything from frankfurters to fire escapes. He falls in love with the cashier, who is the daughter of the proprietor, and she, in return, has eyes for no one else. The careless clerk of the store resents the attentions being paid her by Fatty, and informs the old man.

He keeps his "weather" eye on them both, and one day discovers Fatty sending her mental love messages, and forbids him to ever speak to her again. But Fatty is undaunted, and finds a way. Fatty also learns of the careless clerk's love for the girl, and when the latter objects to Fatty's love making they have a fight which ruins the store and ends in the old man sending the girl to a seminary.

Fatty resolves to win the girl of his heart, and, disguised as her cousin, gains admittance to the place, and, while having the time of his life, he is confronted with his hated rival, also dressed as a girl, who, with the village pest and another schemer, have decided to kidnap the daughter. "Luke" discovers the plot, and in his own particular way rounds the gang up, who are held at bay by the principal of the school while Fatty runs away with the girl to the nearest clergyman.

BALLADS AND BOLOGNA (Klever Komedy—April [illegible]).—Vic, a delicatessen storekeeper, has his heart and hands full gathering in the money that his wife, a high-brow, spends for Ibsen, Thoreau, toy dogs and fine clothes. While Vic is busy getting the money his wife is just as busy trying to find ways to get rid of it. She goes in for all sorts of cults and "groups," and whenever Vic gets a chance to get home he finds a lot of long-haired men and short-haired women lounging around, devouring his food and drink and using his tobacco and furniture. His pet pipes and chairs are usually appropriated by some unconventional Bohemian who is so temperamental that Mrs. Vic will not allow Vic to disturb him. Vic finally makes an issue of it, with the result that Mrs. Vic tells him he has never given her evidence of being able to influence anyone's mind or thoughts.

Vic picks up a newspaper and finds the following ad: "Lessons in Hypnotism, Success Guaranteed; Complete Course, $10. Professor Hipp, 32 East Eighth St." An idea strikes Vic, and that is if he can only hypnotize his wife. He decides to try it and sets off to visit Prof. Hipp that night. He arrives at Hipp's and explains his mission. Hipp puts him through the course and, collecting his ten, gives Vic the books on hypnotism and he starts off home to begin on his wife. Before he goes, however, he tries it out on Hipp himself and strange enough—it works. So elated is Vic that he rushes out of the room leaving the professor in a trance.

As he leaves the building a hold-up man comes along and tries to make Vic come across. Vic makes a few signs at him and puts him under the spell and makes him hand him all his booty. A policeman sees this, and coming to the scene tries to arrest Vic, who puts him under the spell also and makes the holdup man wear the policeman's clothes and arrest him.

Vic arrives home just as his wife is getting ready for another musicale. She complains to Vic that the workmen is so slow [illegible] tells her not to worry, and puts them under the spell, too. In no time they have the place in tip-top shape. The guests arrive for the musicale, and Vic informs his wife that she will sing like she has never sung before. He puts her under a spell and she starts to sing "Asleep in the Deep." As she reaches the word "Beware" she gets stuck and cannot go any further. She keeps repeating, "Beware, beware," etc. Vic realizes that she is under the spell, but he cannot bring her out of it.

Her continual yelling of the word "Beware" starts the neighbors to throwing anything they can, but it is of no avail. Vic rushes back to the professor for help.

On arriving there he finds the professor still under the spell as he left him. He tries to break it, but he cannot, so he picks up the professor, places him on a nearby pushcart and wheels him to his home. On arrival Vic finds his wife still singing "Beware." After getting the professor in he finds that he cannot arouse him, and then it dawns on Vic that he has the book on hypnotism in his pocket. Getting it out, he locates the instructions on how to bring the subject out of the spell and immediately puts it into action. It works and Vic brings everybody back to life. Vic's wife then and there promises never to sing ballads again, and she promises to stick with him selling bologna.

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Canadian Distributors—J. T. Malone Films, Inc., Rialto Theatre Bldg., Montreal; Allfeatures, Ltd., 56 King St., W., Toronto.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

ATTENTION!

INFORMATION wanted of Francis B. Wilkin, an actor, when last heard from was playing in Kansas and Nebraska. Address M. B. Wilkin, 531 Call Bldg., San Francisco, Cal.

SITUATIONS WANTED.

SALESMANAGERS, attention—Film salesman, 24, desires position either Eastern States or New England. Address G., care M. P. World, N. Y. City.

CAMERAMAN, seven years' experience, Pathe outfit, seeks position anywhere North or South America. Only first class proposition considered. H. B., care M. P. World, N. Y. City.

MANAGER, high class, at liberty. Eleven years' detailed experience. Owned and managed successfully high class picture theaters. Will consider only a high class proposition which desires extreme ability. References indisputable. Write J., care M. P. World, N. Y. City.

CAMERAMAN, three years' experience in motion picture photography, wishes position with reliable firm, not afraid of hard work, can furnish the best of reference; will submit samples of own work. Address O. S., care M. P. World, N. Y. City.

HELP WANTED.

WANTED—Operator for British West Indies, State reference and salary. From vicinity of New York, J. T. K., 204 St. James Place, Brooklyn, N. Y.

CAMERAMEN—Wanted, developed negative of military naval and preparedness subjects. Troops in action, sham battles, etc. Write details and ship express prepaid for screen examination. Will pay high prices for good subjects. Address Atlantic News Service, 114 State St., Boston, Mass.

BUSINESS OPPORTUNITIES.

FOR RENT—Moving picture studio, fully equipped, everything complete, ready for occupancy; also two fine studio sites ideally situated. R. A. Rowan & Co., 200 Title Insurance Bldg., Los Angeles, Cal.

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PICTURE HOUSE only, in town of 4,500, accommodates 400, clears $75.00 and more a week. $1,200.00 cash. Brokers and fakers save stamps. Write Frank Berg, Gen. Del., Rochester, Pa.

OPEN AIR MOVIE, complete, capacity 1,500, choicest location Bay street, near Public Park, Stapleton, Staten Island. Rent low. Inquire Charles Rosenberg, 77 Boyd St., Stapleton, Staten Island, N. Y.

FOR SALE—Complete moving picture theater in Central Pennsylvania. Making a profit of $500.00 a month. Seating capacity 500. Population 12,000. Best location and best patronized. Opposition one theater. Write M. M. M., care M. P. World, N. Y. City.

FOR SALE—My modern 600-seat theater, with two stores, situated on lot 50x125, on one of Chicago's most prominent West Side business streets; completed last October; all modern improvements; forced to sell account financial reverses. Must have some cash or clear property upon which money can be raised. Building and ground cost $31,000.00. Will stop at no reasonable sacrifice. If you mean business, will give you best bargain of your life. Address B. J. B., care M. P. World, Chicago, Ill.

EQUIPMENT WANTED.

WANTED—400 second hand chairs in good condition. Price must be right. Frank J. Rembusch, Shelbyville, Ind.

WANTED—3-400 upholstered seats, new or used, must be in A-1 condition. Utah Theater Co., Ogden, Utah.

EQUIPMENT FOR SALE.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new, at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

BARGAINS—Slightly used Simplex, Power's and Motiograph machine. Lowest prices—fully guaranteed. Hallberg, 729 Seventh Ave., N. Y. City.

OPERATORS, Richardson says "Install 'Amberlux' Lens Filters." Improve projection 100%. Price, including business-bringing slide, $3.50. W. D. Warner, 8 E. Broad St., Columbus, Ohio.

EQUIP your stage with an outfit of scenery at no expense to you. Boon Scenic Studios, Hicksville, Ohio.

OPERA CHAIRS—4,500 slightly used, excellent condition. Uniform patterns. Shipped subject to inspection. Airdome seats and benches, genuine bargains. Atlas Seating Co., 10 East 43d St., N. Y. City.

3,000 OPERA CHAIRS, steel and cast frames, 60c up. All serviceable goods, cut prices on new chairs. Six standard asbestos booths. Send for weekly list of close outs and save half. J. P. Redington, Scranton, Pa.

FOR SALE—Few genuine Bols and Electra carbons, size ¾ by 12, $40.00 per hundred; also drum outfit, traps and bells. Halcyon Theater, Colebrook, N. H.

FOR SALE—Airdome seats, sufficient to seat fifteen hundred, all cypress, well painted. Good as new. Palace Theater, Pittsburg, Kans.

FOR SALE—150 new opera chairs, will sell cheap. Address Whitehouse Amusement Co., Lewistown, Pa.

IMMEDIATE SALE—One nearly new Simplex, new Mestrum booth and platform, transformer, fire extinguisher, two curtains, etc. Complete outfit. One-half cost price. Price now $300.00. R. Y. Evans, 9 Bergen Place, Red Bank, N. J.

FOR SALE—Hallberg direct current economizer, used less than one month; cost over $200.00. W. C. Pooley, Whistler, Ala.

FOR SALE—Calcium gas making outfit. Cost $35.00 when new, will sell for $18.00 cash, in the very best condition. Write J. H. Lepke, Box 427, Richland Center, Wisc.

CAMERAS WANTED.

WANT to purchase, second hand Kodak, 6½ x 8½ for plates. Must be in good condition and price reasonable. Address T. M., care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

FOR SALE—New Williamson de Lux camera, fitted with original Carl Zeiss lens side focusing attachment, 8 magazines. One Williamson tripod with panorama and tilt-top. Outfit complete, $300.00. J. P. McDonnell, 418 West 216th St., N. Y. City.

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DAVID STERN COMPANY, the Motion Picture Camera Clearing House, offers the greatest values in guaranteed motion picture cameras new and used——A partial list of used cameras on hand: 100 ft. capacity THOMAS M. P. camera, Ernemann F:3.5 lens, $45.00——200 ft. capacity PARAGON M. P. camera, cam and shuttle movement, 50 M. M. Tessar F:3.5 lens, $100.00——200 ft. capacity ERNEMANN MODEL A, special focusing device, fitted with 50 M. M. Ernemann F:3.5 lens, $125.00——400 ft. capacity URBAN M. P. Camera, outside focusing device regular and trick crank, 50 M. M. Tessar F:3.5 lens, $115.00——200 ft. capacity PRESTWICH, regular and trick crank, outside focusing device, equipped with 50 M. M. Tessar F:3.5 lens, $160.00——400 ft. capacity latest model PHOTO-CINES, automatic dissolve, every adjustment, with 50 M. M. Tessar F:3.5 lens, special at $225.00——400 ft. capacity U. S. CINEMATOGRAPH M. P. Camera, every adjustment, regular and trick crank, outside focusing tube, fitted with 50 M. M. Tessar F:3.5 lens complete, $225.00——400 ft. capacity PATHE Model, No. 2 Professional, inside magazine, equipped with 50 M. M. Tessar F:3.5 lens, price, $425.00——400 ft. capacity U. S. De Luxe studio model, the peer of all cameras, finest in the world, automatic dissolve forward and reverse, accurate focusing device, costs new $800.00, with 5 lenses, our price, $450.00——The famous 200 ft. capacity DAVSCO, the lightest and most compact camera made, equipped with 50 M. M. Tessar F:3.5 lens, price $110.00——The famous UNIVERSAL, the biggest value on the market, list price $300.00. Write for special proposition on the Universal. Every camera listed guaranteed to be capable of producing perfect pictures. Prompt shipment. Telegraph orders can be shipped same day if deposit is wired. Panoram and tilting top tripods at $25.00, $40.00 to $81.00. Our 66 page complete catalog, free on request. Write or wire today. "Everything in Cameras." DAVID STERN COMPANY, 1047 W. Madison St., Chicago, Ill.

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FEATURES in any quantity. State full particulars with lowest prices. Send heralds. Peerless Film Co., 145 West 45th St., N. Y. City.

HIGHEST PRICES PAID FOR FILM SCRAP, DISCARDED REELS OF FILMS AND PERFORATIONS. SHIP TO AND WRITE THE NICKELSBURG BROTHERS COMPANY, MEADOW ST., NEWARK, N. J. CHECKS MAILED ON RECEIPT OF GOODS.

FILMS, ETC., FOR SALE.

COMEDIES and dramas, 1, 2, 3, 4, 5, 6 reel subjects. New film. Write for particulars. J. P. McDonnell, 418 West 216th St, N. Y. City.

LEADER new film 1,000 foot lots, $4.75 per M; 5,000 foot lots, $4.50 per M; 10,000 foot lots, $4.00 per M. Samples on application. Evans Film Mfg. Co., 416 to 422 West 216th St., N. Y. City.

FOR SALE—3, 4, 5 and 6 reel features in perfect condition with advertising matters. The Big A Film Corp., 145 West 45th St., N. Y. City.

FOR SALE (or booking agent)—Just from the border. Five reels of picture showing eight months of life and work of the New York soldiers on the border. Never run. Flynn & Rudolph, 221 West 126th St., N. Y. City.

5-6-REEL FEATURE for sale. Plenty of advertising matter, also negatives. Federal Feature Film Co., 145 West 45th St., N. Y. City.

FLUTTERING U. S. Flag, 10c a foot. Patriotic stuff, good action scenes, new prints, 10c a foot. 150,000 feet of education film travel, industrial, scientific, general, magic, cartoon, military, suitable for colleges, schools and lecturers at 2c a foot. 60 reels of European military war film in fine condition, Belgian, German, French, British, Bulgarian, Austrian, Italian, Russian at 5c a foot. A seven reel war picture, showing all sides of the war, 2 British, 2 French, 1 Russian, 1 German, 1 Austro-Italian, 1 Bulgarian, 1 Turkish, $150.00. 25 single reel comedies, dramas at $[illegible]. Robinson Crusoe, one reel, $25.00. Hiawatha, 2 reels, $50.00. Blue Beard, one reel, $25.00. 2,000 feet of New York City views 5c a foot. 2,700 feet of choice selected scenes from "Weekly's" at 3c a foot. A. Stone, 145 West 45th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

WURLITZER Orchestra Piano, style "O," cost, $1,500.00, used 2 years, but same as new. Must sell. A. Engle, Ft. Dodge, Iowa.

MISCELLANEOUS.

THEATER MANAGERS—Promote patriotism. Show President Wilson's photo on screen. Slide, $1.00, postpaid. Patriotic Slide Co., 514 So. Main St., Oxford, Ohio.

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HUTCHINSON

ON

April 23d-24th

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Kansas State Branch of the M. P. E. L. of A.

C. E. Glamann, President, Wellington, Kan.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 670.)

BROADWAY STAR FEATURE.

The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature) ....
The Seventh Son (Drama).
The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).
Missing (Two parts—Drama).
The Meeting (Drama).
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).
Up and Down (No. 8 of "The Dangers of Doris"—Comedy-Drama).
Dimple's Baby (Two parts—Comedy-Drama).
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts- Comedy).
Friends in San Rosario (Of the O. Henry Series—Two parts—Drama).
The Gift of Magi (Of the O. Henry Series—Two parts—Drama).
The Marionettes (Of the O. Henry Series—Two parts—Drama).
Past One at Rooney's (Of the O'Henry Series Two parts—Comedy-Drama).

ESSANAY.

The Five Dollar Bill (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 26 (Cartoon Comedy) and Educational on same reel.
The Pulse of Madness (No 13 of "Is Marriage Sacred"—Two parts—Drama).
Aladdin Up-to-Date (Black Cat Feature—Two parts—Drama).
The Lucky One (Comedy). On same reel an Educational entitled "In the Beef and Butter Country."
The Pallid Dawn ("Is Marriage Sacred?"—Two parts—Drama).
The Finish (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 27 (Cartoon Comedy and Educational on Same Reel).
The Wifeless Husband (Is Marriage Sacred?—Two parts—Drama).
The Ham What Was (Black Cat Feature—Two parts—Drama).
The Shooting Star (Comedy), and Harvesting in Alberta, Canada (Educational).
Meddling With Marriage (Is Marriage Sacred?—Two parts—Drama)
Pass the Hash Ann (Black Cat Feature—Two parts—Drama).
The Clock Struck One (Black Cat Feature—Two parts—Drama).
Be My Best Man (Black Cat Feature—Two parts—Drama).
Local Color (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 28 (Cartoon Comedy), and A Trip Through Soo Canal (Scenic) (Split reel).

FORTUNE PHOTOPLAYS.

"Inspiration of Harry Larrabee" (Four parts—Drama).
"Mentioned in Confidence" (Four parts—Dr.).
The Devil's Bait (Four parts—Drama).
Vengeance of the Dead (Four parts Drama).
The Yellow Bullet (Four parts—Drama).
Alien Blood (Four parts—Drama).
Zollenstein (Four parts—Drama).
Phantom Shotgun (Four parts—Drama).

KALEM.

The Mirror of Fear (an episode of "Grant, Police Reporter"—Drama).
Efficiency Experts (Comedy).
Bulls or Bullets (Comedy).
The Phantom Mine (an episode of "The American Girl"—Two parts—Drama)
The Fate of Juan Garcia (an episode of "The American Girl"—Two parts—Drama).
The Veiled Thunderbolt (an adventure of "Grant Police Reporter"—Drama)
In the Web of the Spider (an adventure of "Grant, Police Reporter"—Drama).
The Registered Pouch (an episode of "A Daughter of Daring"—Drama).
The Borrowed Engine (an episode of "A Daughter of Daring"—Drama)
The Bogus Bride (Ham and Bud Comedy).
The College Boy's Specials (An Episode of "A Daughter of Daring"—Drama).
The Lost Legion of the Border (An Episode of "The American Girl"—Two parts—Drama).
A Misfit Millionaire (Ham and Bud Comedy).
The Missing Financier (An Adventure of "Grant, Police Reporter"—Drama).
The Vanishing Bishop (An Adventure of "Grant, Police Reporter"—Drama).
The Deadly Doughnut (Ham and Bud Comedy).
The Secret of the Burgias (An episode of "Grant, Police Reporter"—Drama).
The Mystery of the Burning Freight (An episode of "A Daughter of Daring"—Drama).
The Skeleton Canyon Raid (An episode of "The American Girl"—Two parts—Drama).
Doubles and Troubles (Ham and Bud Com.).
The Railroad Smugglers (An episode of "A Daughter of Daring"—Drama).
The Lone Point Feud (An episode of "A Daughter of Daring"—Drama).
The Vulture of Skull Mountain (An episode of "The American Girl"—Two parts—Dr.).

SELIG.

The Redemption of Red Mullin (Two parts—Drama).
Selig-Tribune No. 13 (Topical).
Selig-Tribune No. 14 (Topical).
For Reward of Service (Comedy—Drama).
The Great Treasure (Two parts—Drama).
Selig-Tribune No. 15 (Topical).
Selig-Tribune No. 16 (Topical).
A Brother's Sacrifice (Drama).
Selig Tribune No. 16 (Topical).
Selig Tribune, No. 17 (Topical).
An Actress' Romance (Two parts—Drama).
No Place Like Home (Comedy).
Selig-Tribune No. 18 (Topical).
Selig-Tribune No. 19 (Topical).
A Pearl of Greater Price (Two parts—Drama).
Over the Garden Wall (Comedy).
Selig-Tribune No. 20 (Topical).
Selig-Tribune No. 21 (Topical).
A Question of Honesty (Two parts—Drama).
Everybody Was Satisfied (Comedy).
Selig Tribune No. 22 (Topical).
Selig-Tribune No 23 (Topical).
The Greater Punishment (Two parts—Drama).
The Boob (Comedy—Drama).
Selig-Tribune No. 24 (Topical).
Selig-Tribune No. 25 (Topical).
Father and Son (Two parts—Drama).
The Goddess of Chance (Drama).
Selig-Tribune No. 26 (Topical).
Selig-Tribune No. 27 (Topical).
The Power of Pin Money (Two parts—Dr.).
Mr Bingo, the Bachelor (Comedy).
Selig-Tribune No. 28 (Topical).
Selig-Tribune No. 29 (Topical).
The Daughter of "Gas House" Dan (Two parts—Drama).
Bill and the Bearded Lady (Comedy).

VIM FEATURE COMEDY.

Nora Declares War (Comedy).
The Newlyweds' Mistake (Comedy).
Happy Nat's Dilemma (Comedy).
Art and Paint (Comedy).
Harry's Pig (Comedy).
Seeing Double (Comedy).
This Is Not My Room (Comedy).
A Deal in Furniture (Comedy).
Deep Stuff (Comedy).
Willie Walrus Pays Alimony (Comedy).
In Stump Land (Comedy).
Wanted, a Bad Man (Comedy).
Somewhere in Mexico (Comedy).
Nellie's Nifty Necklace (Comedy).

Pathe Exchange, Inc.

Releases for week of March 18.
- Patria No 10 ("War in the Door Yard"—Two parts—Drama—International).
- Pots and Pans Peggy (Five parts—Drama—Gold Rooster).
- Mystery of the Double Cross (Episode No. 1, "The Lady in No 7"—Two Parts—Drama).
- Florence Rose Fashions No. 23 (Fashions), and Nomads of the North, Lapland (Edu.—Pathe—Split Reel).
- Know America, the Land We Love—Southern California (Scenic) (Combitone).
- Hearst-Pathe News No 24 (Topical).
- Hearst-Pathe News No. 25 (Topical).
- Jerry on the Job—"He Takes a Day Off" (Cartoon Comedy), and Artificial Flower Making (Industrial) (International—Split Reel).
- Lonesome Luke's Lively Life (Two parts—Comedy) (Rolin).

Releases for week of March 25.
- Patria No. 11 ("Sunset Falls"—Two parts—Drama—International).
- The Mystery of the Double Cross (Episode No. 2, "The Masked Stranger"—Two parts Drama).
- Told at Twilight (Five parts—Drama—Gold Rooster).
- Florence Rose Fashions No. 24 ("Fads and Fancies"), and "The Gardeners Feathered Friends" (Educational—Split Reel).
- Max's Feet Are Pinched (Max Linder Com.), and Skinny Gets a Goat (Rolin Comedy—Split Reel).
- Hearst-Pathe News No. 26 (Topical).
- Hearst-Pathe News No. 27 (Topical).
- Happy Holligan—"The Double Crossed Nurse" (Cartoon Comedy) and Rope Making (International—Split Reel).

Releases for week of April 1.
- Patria No. 12 ("Which Passeth All Understanding"—Two parts—Drama — International).
- The Mystery of the Double Cross (Episode No. 3, "An Hour to Live"—Two parts—Drama).
- Mary Lawson's Secret (Five parts—Drama—Gold Rooster).
- Florence Rose Fashions No. 25 ("A Glance Ahead"), and Childish Carefree Days (Colored Picture—Juvenile) (Split Reel).
- Know America, the Land We Love—New Mexico (Scenic—Combitone).
- Hearst-Pathe News No. 28 (Topical).
- Hearst-Pathe News No 29 (Topical).
- Katzenjammer Kids—"The Captain Goes a-Flivvering" (Cartoon Comedy), and From Baguio to Manila (International—Split Reel).
- Skinny's False Alarm (Comedy), and Skinny's Shipwrecked Sand-Witch (Com.) (Rolin).

Releases for week of April 8.
- Mayblossom (Five parts — Drama — Gold Rooster).
- The Mysteries of the Double Cross (No. 4, "Kidnapped"—Two parts—Drama)
- Max and the Fair M. D. (Max Linder Com.) (Pathe).
- Florence Rose Fashions No 26 ("The Height of Fashions"), and Picture Postal Cards, Japan (Scenic) (Pathe)
- Know America the Land We Love—Arizona (Scenic) (Combitone).
- Hearst-Pathe News No. 30 (Topical).
- Hearst-Pathe News No. 31 (Topical).
- Patria No. 13 ("Wings of Death"—Two parts—Drama).
- Happy Holligan—"The New Recruit" (Cartoon Comedy), and Sponge Fishing (Industrial) (International—Split Reel).

Releases for week of April 15.
- When Love was Blind (Five parts—Drama) (Thanhouser).
- Patria No. 14 ("The Border Peril"—Two parts—Drama—International).
- The Mystery of the Double Cross No. 5 ("The Life Current"—Two parts—Dr.) (Astra).
- Lonesome Luke on Tin Can Alley (Two parts—Comedy) (Rolin).
- Florence Rose Fashions No. 27 ("Accepted Styles"), and Odd Fresh Water Creatures (Colored Edu.) (Pathe—Split Reel)
- Know America the Land We Love ("Arid and Fruitful California") (Scenic) (Combitone).
- Hearst Pathe News No. 32 (Topical).
- Hearst-Pathe News No. 33 (Topical)
- Bringing Up Father—"Music Hath Charms" (Cartoon Comedy), and Button Making (Industrial) (International—Split Reel).

Releases for week of April 22.
- The Hunting of the Hawk (Five parts—Drama) (Astra).
- The Mystery of the Double Cross (Episode No. 6, "The Dead Come Back"—Two parts—Drama) (Astra)
- Patria No. 15 ("For the Flag"—Two parts—Drama) (International).
- Max the Lady Killer (Max Linder Comedy) (Pathe).
- Florence Rose Fashions No 28 ("The Season's Novelties") and "Chiffa Gorge, Picturesque Algiers—Colored Scenic) (Pathe split reel)
- Hearst-Pathe News No. 34 (Topical).
- Hearst-Pathe News No. 35 (Topical)

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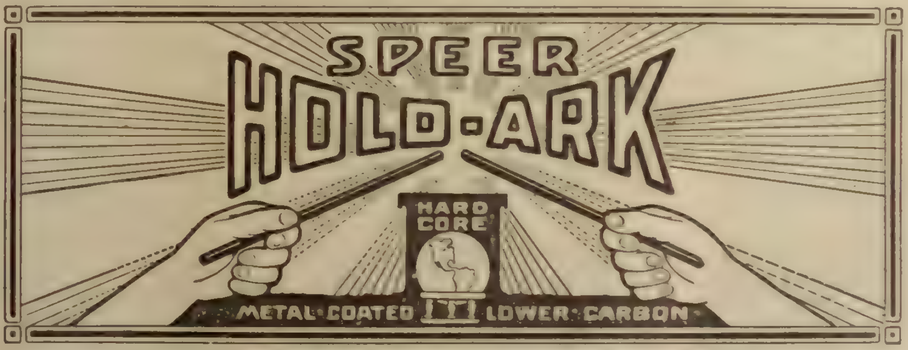

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 670.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 4—Number 66 (Topical).
Apr. 11—Number 67 (Topical).
Apr. 18—Number 68 (Topical).
Apr. 25—Number 69 (Topical).
May 2—Number 70 (Topical).

BIG U.

Apr. 11—The Bugler (Drama).
Apr. 12—The Desert Ghost (Drama).
Apr. 19—The Pace That Kills (Drama).
Apr. 22—Her Great Mistake (Two parts—Dr.).
Apr. 26—The Warrior's Bride (Drama).
May 3—The Penalty of Silence (Drama).
May 6—True to their Colors (Two parts—War Drama).

BISON.

Mar. 17—Roped In (Two parts—Drama).
Mar. 24—Goin' Straight (Two parts—Drama).
Mar. 31.—Steel Hearts (Two parts—Drama).
Apr. 7—The Burning Silence (Two parts—Drama).
Apr. 14—The Kidnapped Bride (Two parts—Drama).
Apr. 21—The Tell Tale Clue (Two parts—Dr.).
Apr. 28—The Trail of Hate (Two parts—Dr.).
May 5—Little Moccasins (Two parts—Drama).

GOLD SEAL.

Mar. 20—The Raid (Three parts—Drama).
Mar. 27—A Startling Climax (Three parts—Drama).
Apr. 3—The Magpie (Three parts—Drama).
Apr. 10—Hair Trigger Burk (Three parts—Drama).
Apr. 17—For Lack of Evidence (Three parts—Drama).
Apr. 24—The Forest Nymph (Three parts—Drama)
May 1—Bill Brennan's Claim (Three parts—Drama).

IMP.

Mar. 29—The Perils of the Secret Service (Episode No 4, "The Crimson Blade—Two parts—Drama).
Apr. 6—The Perils of the Secret Service (Episode No. 5, "The Man in the Trunk"—Two parts—Drama)
Apr. 13—The Perils of the Secret Service (Episode No. 6, "The Signet Ring"—Two parts—Drama).
Apr. 15—The Eyes in the Dark (Two parts—Drama).
Apr. 20—The Perils of the Secret Service (Episode No. 7, "The International Spy"—Two parts—Drama)
Apr 21—The Blazing Secret (Drama).
Apr. 27—The Rogue's Nest (Two parts—Dr.).
May 4—A Midnight Mystery (Two parts—Dr.).

JOKER.

Mar. 24—Whose Baby? (Comedy).
Mar. 31—What the ——? (Comedy).
Apr. 7—A Boob for Luck (Comedy).
Apr. 14—The Careless Cop (Comedy).
Apr 21—Take Back Your Wife (Comedy).
Apr 28—The Leak (Comedy).
May 5—Left in the Soup (Comedy).

LAEMMLE.

Mar. 17—Racing Death (Drama).
Mar. 21—Old Faithful (Drama).
Mar 28—Is Money All? (Drama).
Mar. 29—The Mask of Love (Drama).
Apr. 4—The Star Witness (Two parts—Drama).
Apr 7—The Blue Print Mystery (Drama).
Apr 12—The Silent Prisoner (Drama).
Apr. 18—Chubby Takes a Hand (Drama).
Apr 25—Twixt Love and Desire (Drama).
Apr. 28—A Woman of Clay (Drama).

L-KO.

Mar 21—Defective Detectives (Two parts—
Mar. 28—Dippy Dan's Doings (Two parts—Comedy).
Apr 4—Nabbing a Noble (Comedy).
Apr 8—Crooks and Crocodiles (Comedy).
Apr. 11—Ring Rivals (Two parts—Comedy).
Apr. 18—Love and Blazes (Two parts—Com.).
Apr. 25—Little Bo Peep (Two parts—Comedy).
May 2—The Cabaret Scratch (Comedy).
May 6—Scrambled Hearts (Comedy).

NESTOR.

Mar. 19—When the Cat's Away (Comedy).
Mar. 23—In Again, Out Again (Comedy).
Mar. 26—Shot in the West (Comedy).
Apr. 2—Mixed Matrimony (Comedy)
Apr. 9—Under the Bed (Comedy).
Apr. 16—Follow the Tracks (Comedy)
Apr. 23—The House Wreckers (Comedy).
Apr. 30—What a Clue Will Do (Comedy).

POWERS.

Mar. 29—The Grand Canyon of Arizona (Scenic—Edu.).
April 1—Inbad the Sailor (Cartoon Comedy) and India, The Brightest Jewel on the British Crown (Dorsey Edu.).
Apr. 5—Hagenbeck's Wild Animals (Educational).
Apr. 8—The Ups and Downs of Mr. Phool Phan (Cartoon Comedy) and Magic India (Dorsey Edu.) (Split Reel).
Apr. 15—Boomer Bill Goes to Sea (Cartoon Comedy) and "On the Streets of India" (Dorsey Edu.) (Split reel).
Apr. 22—A Good Story About a Bad Egg (Cartoon Comedy), and Intimate India (Dorsey Educational) (Split Reel).
Apr. 29—Under the Big Top (Comedy-Drama), and "In the Heart of China" (Dorsey Edu.) (Split Reel).

RED FEATHER.

Mar. 26—The Fighting Gringo (Five parts—Drama).
Apr. 2—The Bronze Bride (Five parts—Drama).
Apr. 9—Mr. Dolan of New York (Five parts—Drama).
Apr. 16—The Flower of Doom (Five parts—Drama).
Apr. 23—The Hero of the Hour (Five parts—Drama).

REX.

Mar. 11—It Makes a Difference (Drama).
Mar. 24—The Boyhood He Forgot (Drama).
Mar. 25—The Grudge (Two parts—Drama).
April 1—Snow White (Three parts—Drama).
Apr. 12—Uncle John's Money (Two parts—Dr.).
Apr. 15—Her Primitive Man (Drama).
Apr. 19—The Sorceress (Drama)
Apr. 26—The Townsend Divorce Case (Dr.).
Apr. 29—David Creig's Luck (Two parts—Dr.).

VICTOR.

Mar. 27—Never too Old to Woo (Comedy).
Mar. 30—Prodigal Papa (Comedy)
Apr. 3—Please Be My Wife (Comedy).
Apr. 5—Somebody Lied (Two parts—Comedy-Drama).
Apr. 10—His Family Tree (Comedy).
Apr. 13—Stop Your Skidding (Comedy).
Apr. 17—It Happened in Room 7 (Comedy).
Apr. 19—The Topsy Turvy Twins (Two parts—Comedy).
Apr. 20—Tit for Tat (Comedy Drama).
Apr. 24—The Thousand Dollar Drop (Comedy).
Apr. 26—Her Wayward Parents (Two parts—Comedy-Drama).
Apr. 27—The Woods Are Full of 'Em (Comedy).
May 1—Flat Harmony (Comedy).
May 3—Pots and Poems (Two parts—Comedy-Drama).
May 4—A Darling in Buckskin (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Mar. 23—Issue No. 11 (Educational).
Mar. 30—Issue No. 12 (Educational).
Apr. 6—Issue No. 13 (Educational).
Apr. 13—Issue No. 14 (Educational).
Apr. 20—Issue No. 15 (Educational).
Apr. 27—Issue No. 16 (Educational).
May 4—Issue No. 17 (Educational).

UNIVERSAL SPECIAL FEATURE.

April 1—The Purple Mask (Episode No. 14, "The Sky Monsters"—Two parts—Drama)
April 1—The Voice on the Wire (Episode No. 3, "The Spider's Web"—Two parts—Drama).
Apr. 8—The Purple Mask (Episode No. 15—"The Floating Signal"—Two parts—Drama).
Apr. 8—The Voice on the Wire (Episode No. 4, "The Next Victim"—Two parts—Drama).
Apr. 15—The Purple Mask (Episode No. 16—"The Prisoner of Love"—Two parts—Drama).
Apr. 15—The Voice on the Wire (Episode No. 5—Two parts—Drama).
Apr. 22—The Voice on the Wire (Episode No. 6, "The Death Warrent"—Two parts—Drama)
Apr. 29—The Voice on the Wire (Episode No. 7—Two parts—Drama).
Apr. 30—The Birth of Patriotism (Five parts—Drama) (Special Attraction).
May 6—The Voice on the Wire (Episode No. 8—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Mar. 10—The Tell Tale Arm (Drama).
Mar 10—The Homicide's Weapon (Drama).
Mar. 17—The Lonesome Mariner (Drama).
Mar. 17—A Ram-Bunctious Endeavor (Comedy).
Mar. 21—Cupid and a Button (Comedy).
Mar. 28—The Bearded Fisherman (Drama).
Apr. 4—An Artist's Intrigue (Drama).

CUB.

Mar. 15—Jerry's Triple Aliance (Comedy).
Mar 22—Minding Baby (Comedy)
Mar. 29—Be Sure You're Right (Comedy).
Apr. 5—The Lady Detective (Comedy).
Apr. 12—The Gypsy Prince (Comedy).
Apr. 19—Somewhere in the Mountains (Com.).
Apr. 26—The Ransom (Comedy).

NIAGARA FILM STUDIOS.

Mar. 21—The Perils of Our Girl Reporters (No. 13, "The Schemers"—Two parts—Drama).
Mar. 28—The Perils of Our Girl Reporters (No. 14, "The Counterfeiters"—Two parts—Drama).
Apr. 4—The Peril of Our Girl Reporters (No. 15, "Kidnapped"—Two parts—Dr.).

GAUMONT.

Apr. 10—Tour Around the World, No 23 (Subjects on Reel: Parks and Gardens of Paris; Lisbon, Portugal; Volendam, Holland—Travel).
Apr. 12—Reel Life, No 50 (Subjects on Reel: Wine Making in France; A Flying Torpedo; Dancing for Health; An Ice Scooter; Indian Basketry; A Novel Home Entertainment—Mutual Film Magazine)
Apr. 17—Tours Around the World No. 24 (Subjects on reel: Russian Caucasia; Copenhagen, Denmark; Salzburg; Austria) (Travel)
Apr. 19—Reel Life No. 51 (Subjects on reel: New Legs for Soldiers; Fishing Through the Ice; A Traveling Dairy; Making Iron Pipe; A Vest Pocket Water Sterilizer; A Mock Bull Fight) (Mutual Film Magazine).
Apr. 24—Tours Around the World No. 25 (Subjects on reel: Brest, France: Sarajeva, Capital of Bosnia: Second Capital of Russsia) (Travel).
Apr. 26—Reel Life No 52 (Subjects on reel. A Tabloid Bungalow; Red Clay Workers of Barbados; An Altiscope Rifle; Cargo Boats of Tomorrow; Metal Spinning: Life in the Soudan) (Mutual Film Magazine).

MONOGRAM.

Apr. 2—The Adventures of Shorty Hamilton (Episode No 12, "Shorty Solves a Wireless Mystery"—Two parts—Drama).
Apr. 9—The Adventures of Shorty Hamilton (Episode No. 13, "Shorty Reduces the High Cost of Living"—Two parts—drama).
Apr. 16—The Adventures of Shorty Hamilton (Episode No. 14, "Shorty Lays a Jungle Ghost"—Two parts—Dr.)
Apr. 23—The Adventures of Shorty Hamilton No. 15, "Shorty Unearths a Tartar"—Two parts—Drama).

(*Mutual Releases continued on page 692.*)

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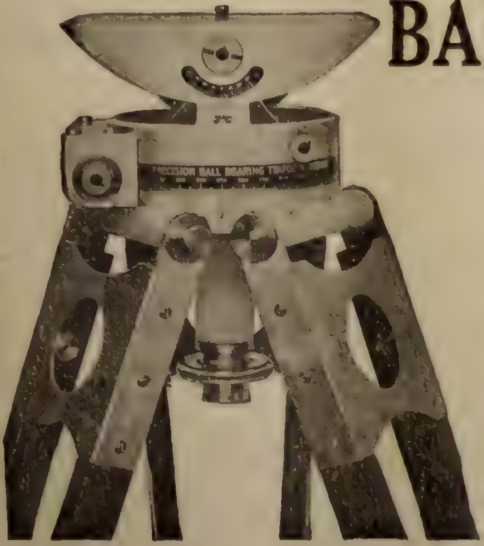

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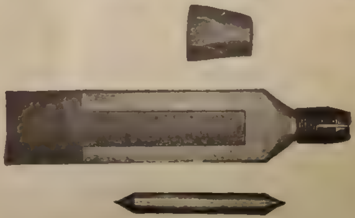

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 670.)

(Mutual Releases continued from page 690.)

MUTUAL WEEKLY.

Apr. 4—Number 118 (Topical).
Apr. 11—Number 119 (Topical).
Apr. 18—Number 120 (Topical).
Apr. 25—Number 121 (Topical).

MUTUAL CHAPLIN.

Jan.—The Rink (Two parts—Comedy).
Feb.—Easy Street (Two parts—Comedy).
Mar.—The Cure (Two parts—Comedy).

MONMOUTH.

Apr. 6—Jimmie Dale, Alias The Grey Seal (Chapter 3, "The Counterfeit Five"—Two parts—Drama).
Apr. 13—Jimmie Dale, Alias The Grey Seal (Chapter 4, "The Metzer Murder Mystery"—Two parts—Drama).
Apr. 20—Jimmy Dale Alias the Grey Seal (Chapter 5—" A Fight for Honor"—Two Parts—Drama).
Apr. 27—Jimmy Dale Alias the Grey Seal No. 6, "Below the Dead Line" (Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Apr. 9—Mrs. Balfame (Powell—Six parts—Drama).
Apr. 9—High Play (American—Five parts—Drama).
Apr. 16—Environment (American—Five parts—Drama).
Apr. 16—The Single Code (Horsley—Five parts Drama).
Apr. 23—The Wild Cat (Horkheimer—Five parts—Drama).
Apr. 23—The Debt (Powell—Five parts—Dr.).

MUTUAL SPECIAL.

Apr. 9—A Daughter of War (Five parts—Dr.).

SIGNAL PRODUCING CO.

Apr. 9—The Railroad Raiders (Episode No. 1, "Circumstantial Evidence" — Two parts—Drama).
Apr. 16—The Railroad Raiders (Episode No. 2, "A Double Steal"—Two parts—Drama).
Apr. 23—The Railroad Raiders (No. 3, "Inside Treachery"—Two parts—Drama).

STRAND.

Apr. 11—Her Hero (Comedy).
Apr. 18—When Mary Took the Count (Com.).
Apr. 25—And In Walked Uncle (Comedy).

VOGUE.

Mar. 31—Freed by Fido (Two parts—Comedy).
Apr. 7—Why Ben Bolted (Two parts—Com.).
Apr. 14—Jolted Justice (Two parts—Comedy).
Apr. 21—Masked Mirth (Two parts—Comedy).
Apr. 28—A Plaster Feud (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Feb. 26—The Secret of Eve (Five parts—Dr.).
Apr. 2—The Waiting Soul (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Feb. 5—The End of the Tour (Five parts—Drama).
Mar. 12—The Mortal Sin (Five parts—Drama).
Apr. 23—God's Law and Man's (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 26—The Hidden Children (Five parts—Drama).

ROLFE.

Jan. 15—The White Raven (Five parts—Dr.).
Mar. 5—The Barricade (Five parts—Drama).
Mar. 19—His Father's Son (Five parts—Dr.).
Apr. 9—The Power of Decision (Five parts—Drama).
Apr. 16—A Magdalene of the Hills (Five parts—Drama).

SERIAL PRODUCING CO.

Mar. 26—The Great Secret (Episode No. 12, "Caught in the Web"—Two parts—Drama).
Apr. 2—The Great Secret (Episode No. 13, "The Struggle"—Two parts—Dr.).
Apr. 9—The Great Secret (Episode No. 14—Two parts—Drama).
Apr. 16—The Great Secret (Episode No. 15—Two parts—Drama).
Apr. 23—The Great Secret (Episode No. 16, "The Crafty Hand"—Two parts—Drama).

METRO COMEDIES.

Mar. 19—The High Cost of Living (Drew Comedy).
Mar. 26—Awakening of Helene Minor (Drew—Comedy).
Apr. 2—Regeneration of Reginald (Rolma—Comedy).
Apr. 16—Handy Henry (Drew).
Apr. 9—Putting It Over on Hubby (Drew).
Apr. 23—One of the Family (Drew).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Feb. 19—Her Scrambled Ambition (Comedy).
Mar. 5—Speed (Comedy).
Mar. 19—The Magic Vest (Comedy).
Apr. 2—Getting the Evidence (Comedy).
Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.

FAMOUS PLAYERS.

Feb. 26—The Fortunes of Fifi (Five parts—Drama).
Mar. 12—Sapho (Five parts—Drama).
Mar. 19—The Dummy (Five parts—Drama).
Apr. 16—Sleeping Fires (Five parts—Drama).
Apr. 23—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).

KLEVER COMEDY.

Feb. 26—Some Doctor (Comedy).
Mar. 12—Flivvering (Comedy).
Mar. 26—Rough and Ready Reggie (Comedy).
Apr. 9—His Military Figure.
Apr. 23—Ballads and Bologna.

LASKY.

Mar. 1—Those Without Sin (Five parts—Dr.).
Mar. 5—Castles for Two (Five parts—Drama).
Mar. 15—The Prison Without Walls (Five parts—Drama).
Mar. 26—The Bottle Imp (Five parts—Drama).
Apr. 5—The School for Husbands (Five parts—Comedy-Drama).
Apr. 9—The Cost of Hatred (Five parts—Dr.).
Apr. 12—Tides of Barnegat (Five parts—Dr.).
Apr. 26—The Girl at Home (Five parts—Dr.).

MOROSCO AND PALLAS.

Feb. 8—Her Own People (Five parts—Dr.).
Mar. 8—Out of the Wreck (Five parts—Dr.).
Mar. 22—The Spirit of Romance (Five parts—Drama).
Mar. 29—As Men Love (Five parts—Drama).
Apr. 2—The Bond Between (Five parts—Dr.).
Apr. 19—The Lonesome Chap (Five parts—Dr.).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts—Dr.).

PARAMOUNT-BURTON HOLMES.

Mar. 12—On the Great Glacier (Scenic).
Mar. 19—Through Canadian Canyons (Scenic).
Mar. 26—Vancouver and Victoria (Scenic).
Apr. 2—Mid-Winter Sports in Quebec (Scenic).
Apr. 9—East of Suez (Scenic).
Apr. 16—In Old India (Scenic).
Apr. 23—Among the Holy Hindus (Scenic).
Apr. 30—Curious Colombo (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 19—59th Edition—Colonel Heeza Liar Spy Dodger (Cartoon Comedy); Rivaling Nature's Flowers; Picto Puzzles; In the West Indies.
Mar. 26—60th Edition—Bobby Bumps, Office Boy (Cartoon Comedy); Crab Fishing in Virginia; Americanizing an Oriental Art; Assaying the Nation's Gold.
Apr. 2—61st Edition—Quacky Doodles As the Early Bird (Cartoon Comedy); Mission Life in California. Picto Puzzles by Sam Lloyd; Mobilizing the Red Cross.

Triangle Film Corporation.

FINE ARTS.

Mar. 25—A Woman's Awakening (Five parts—Drama).
Apr. 8—Her Official Fathers (Five parts—Dr.).
Apr. 15—An Old-Fashioned Young Man (Five parts—Drama).
Apr. 22—Cheerful Givers (Five parts—Dr.).

INCE-KAY-BEE.

Mar. 25—The Square Deal Man (Five parts—Drama).
Apr. 1—The Dark Road (Five parts—Drama).
Apr. 8—Sweetheart of the Doomed (Five parts—Drama).
Apr. 15—Paddy O'Hara (Five parts—Drama).
Apr. 22—The Desert Man (Five parts—Dr.).

TRIANGLE KOMEDY.

Apr. 1—A Finished Product.
Apr. 1—Innocent Sinners.
Apr. 8—A Birth Scandal.
Apr. 8—The Bookworm Turns.
Apr. 15—Her Birthday Knight.
Apr. 15—Her Finishing Touch.

TRIANGLE PRODUCTION.

Apr. 1—Her Father's Keeper (Five parts—Drama).

MACK-SENNETT KEYSTONES.

Mar. 4—Villa of the Movies (Two parts—Com.).
Mar. 11—Dodging His Doom (Two parts—Com.).
Mar. 18—Her Circus Knight (Two parts—Com.).
Mar. 25—Her Fame and Shame (Two parts—Comedy).
Apr. 1—Pinched in the Finish (Two parts).
Apr. 8—Her Nature Dance (Two parts).
Apr. 15—Teddy at the Throttle (Two parts).

SUPERPICTURES, INC.

Feb. 26—Seven Deadly Sins, "Passion" (McClure—Five parts—Drama).
Mar. 5—Seven Deadly Sins—"Wrath" (McClure—Five parts—Drama).
Mar. 12—Seven Deadly Sins—"The Seventh Sin" (McClure—Seven parts—Drama).

Feature Releases

ART DRAMAS, INC.

Mar. 29—The Law That Failed (Apollo Pictures, Inc.—Drama).
Apr 12—The Inevitable (Erbograph—Five parts—Drama).
Apr. 19—The Great Bradley Mystery (Apollo—Five parts—Drama).
Apr. 26—A Mother's Ordeal (Van Dyke—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Mar. 5—A Poor Little Rich Girl (Drama).
Mar. 26—Broadway Jones.

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Mar. 12—Mutiny (Five parts—Drama).
Mar. 19—Polly Redhead (Five parts—Drama).
Mar. 26- The Gift Girl (Five parts—Drama).
Apr. 2—Susan's Gentleman (Five parts—Dr.).
Apr. 9—The Pulse of Life (Five parts—Dr.).
Apr. 16—A Jewel in Pawn (Five parts—Dr.).
Apr. 23—The Girl in the Checkered Coat (Five parts—Drama).
Apr. 30—The Clock (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Mar. 1—Out for the Coin (Two parts—Com.).
Mar. 5—As Luck Would Have It (Comedy).
Mar. 12—His Flirting Ways (Comedy).
Mar 19—Sauce for the Goose (Comedy).
Mar. 26—Clothes and the Man (Comedy).
Apr. 2—Suspended Sentence (Comedy).
Apr. 9—Twice in the Same Place (Comedy).
Apr. 16—Love and the Iceman (Comedy).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 670.)

EDUCATIONAL FILM CORP.

March—Ascent of the Matterhorn (Scenic).
March—Austrian Ski-School (Scenic).
March—Sea Lions (Edu.).
Apr. 16—The Living Book of Nature ("The Elephants"—Educational).
Apr. 23—The Living Book of Nature ("Tree Animals"—Educational).
April—A Home Aquarium (Educational).

FOX FILM CORP.

Mar. 19—The Blue Streak (Five parts—Drama).
Mar. 26—High Finance (Five parts—Drama).
Apr. 2—Her Greatest Love (Five parts—Dr.).
Apr. 2—Tangled Lives (Five parts—Drama).
Apr. 9—Her Temptation (Five parts—Drama).
Apr. 16—The Derelict (Five parts—Drama).
Apr. 23—She (Five parts—Drama).
Apr. 30—American Methods (Special Release—Five parts—Drama).
Apr. 30—A Small Town Girl (Five parts—Dr.).

FOXFILM COMEDY.

Mar. 12—Hearts and Saddles (Two parts—Comedy).
Mar. 19—The House of Terrible Scandals (Two parts—Comedy).
Mar. 26—His Merry Mix-Up (Two parts—Comedy).
Apr. 2—A Bath House Tangle (Two parts).
Apr. 9—A Footlight Flame (Two parts).
Apr. 16—The Film Spoilers (Two parts).
Apr. 23—His Love Fight (Two parts).

GREATER VITAGRAPH (V-L-S-E, INC.).

Apr. 9—Apartment 29 (Five parts—Drama).
Apr. 9—A Spring Idyl (One of Paula Blackton's Subjects—One reel).
Apr. 9—Captain Jinks and Himself (Two parts—Comedy).
Apr. 9—The Secret Kingdom (Episode No. 15, "The Tocsin"—Two parts—Drama).
Apr. 16—Sally in a Hurry (Five parts—Dr.).
Apr. 16—The Little Strategist (One of Paula Blackton's Subjects—Two parts).
Apr. 23—Satin and Calico (One of Paula Blackton's Subjects—One reel).
Apr. 23—The Hawk (Five parts—Drama).
April—Womanhood, the Glory of the Nation (Topical).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).
February—Two Men and a Woman (Five parts—Drama).

KEEN CARTOON CORP.

Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Mar. 19—Satan's Private Door (Essanay—Five parts—Drama).
Apr. 1—The Mishaps of Musty Suffer (Third Series, No. 1, "The Fried Egg Hero"—Comedy).
Apr. 2—The Law of the North (Edison—Five parts—Drama).
Apr. 8—The Mishap of Musty Suffer (Third Series, No. 2, "The Soda Jerker"—Comedy).
Apr. 15—The Fixer (Kleine—Special two-part comedy).
Apr. 15—The Mishaps of Musty Suffer (Third Series No. 3, "Wet and Dry"—Essanay—Comedy).
Apr. 16—Builders of Castles (Edison—Five parts—Drama).
Apr. 22—The Mishaps of Musty Suffer (Third Series No. 4, "Truly Rural"—Kleine Comedy.
Apr. 23—Skinner's Bubble (Essanay—Five parts—Drama).

SELZNICK PICTURES.

January—Panthea (Five parts—Drama).
February—The Argyle Case (Seven parts—Dr.).
March—The Price She Paid (Seven parts—Dr.).
March—The Eternal Sin (Seven parts—Drama).
April—The Easiest Way (Seven parts—Drama).
April—War on Three Fronts (Kleinschmidt Special Release).

WORLD PICTURES.

Feb. 26—A Girl's Folly (Five parts—Drama).
Mar. 5—The Web of Desire (Five parts—Dr.).
Mar. 12—The Dancer's Peril (Five parts—Dr.).
Mar. 19—The Social Leper (Five parts—Drama).
Mar. 26—As Man Made Her (Five parts—Drama).
Apr. 2—Man's Woman (Five parts—Drama).
Apr. 9—The Family Honor (Five parts—Dr.).
Apr. 16—Forget-Me-Not (Five parts—Drama).
Apr. 30—Darkest Russia (Five parts—Drama).

FLORA FINCH FILM CO.

A Travesty on "War Brides" (Two parts—Comedy).

States Right Features

ABRAMS & WERNER.

April—The Bar Sinister (Drama).

ANCHOR FILM CORP.

Mar. 20—Hell Hath no Fury (Six parts—Dr.).

ARROW FILM CORP.

Jan.—The Deemster (Nine parts—Drama).

WORLD FILM.

March—The Mothers of France.

CINES.

April—The Fated Hour (Six parts—Drama).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

COSMOFOTOFILM CO.

Mar. ——The Manx-Man (Eight parts—Drama).

CREATIVE FILM CORP.

Jan.—The Girl Who Didn't Think (Six parts—Drama).

DE LUXE SPOILERS FILM CO.

April—The Spoilers (Twelve parts—Drama).

EBONY FILM CORP.

Feb. 26—A Natural Born Shooter (Drama).

E. I. S. MOTION PICTURE CORP.

Mar. ——Trooper 44 (Five parts—Drama).

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Seven parts—Drama).

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FRIEDER FILM CORP.

April—The Birds' Christmas Carol (Five parts—Drama).

FRIEDMAN ENTERPRISES.

February—A Mormon Maid (Five parts—Dr.).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GOLD MEDAL PHOTOPLAYERS.

March—The Web of Life (Five parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

GRAND FEATURE FILM CORP.

Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).
Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).
Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational).

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

HEROIC FRANCE FILM SYNDICATE.

April—Heroic France (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.

LEA-BEL CO.

February—Modern Mother Goose (Five parts).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

M-C FILM CO.

March—America Is Ready (Five parts—Top.).

MILES.

April—The Test of Womanhood (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

MOORE'S FEATURE FILM CO.

Jan. 10—Uncle Sam (This Production in One and in Two Reels).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PICTURE PRODUCING CO.

Feb.—Safari (Educational).

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

WILLIAM N. SELIG.

April—The Garden of Allah.

A. STONE.

February—If We Should Go to War (Two parts).

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNITY SALES CORP.

January—Glory (Six parts—Drama).

UNIVERSAL (STATE RIGHTS).

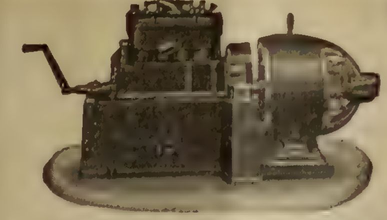
December—God's Law (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
April—Even as You and I (Seven parts—Dr.).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).



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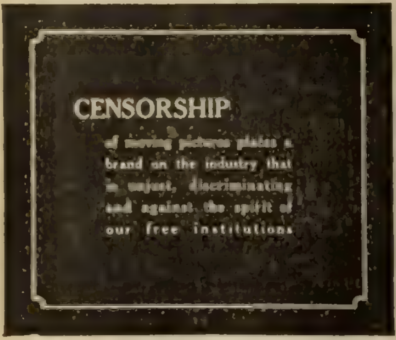
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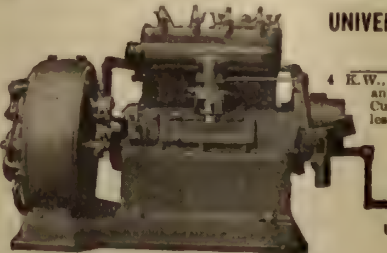

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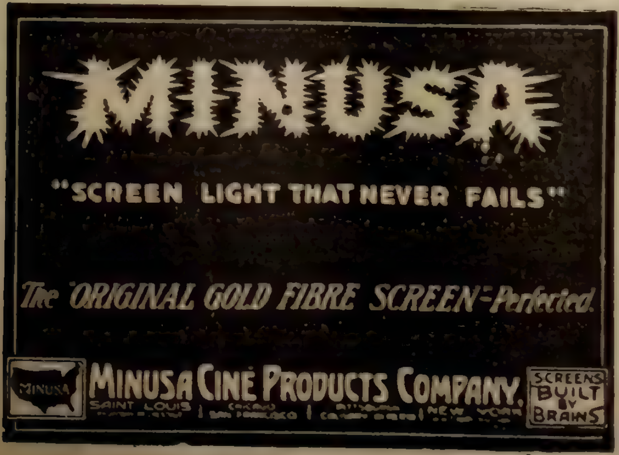
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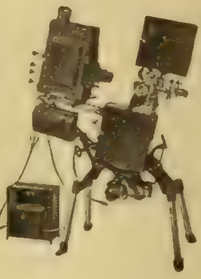

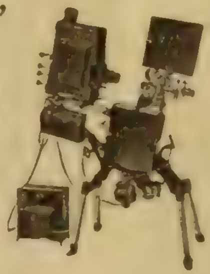

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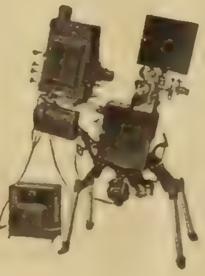

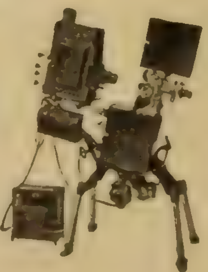

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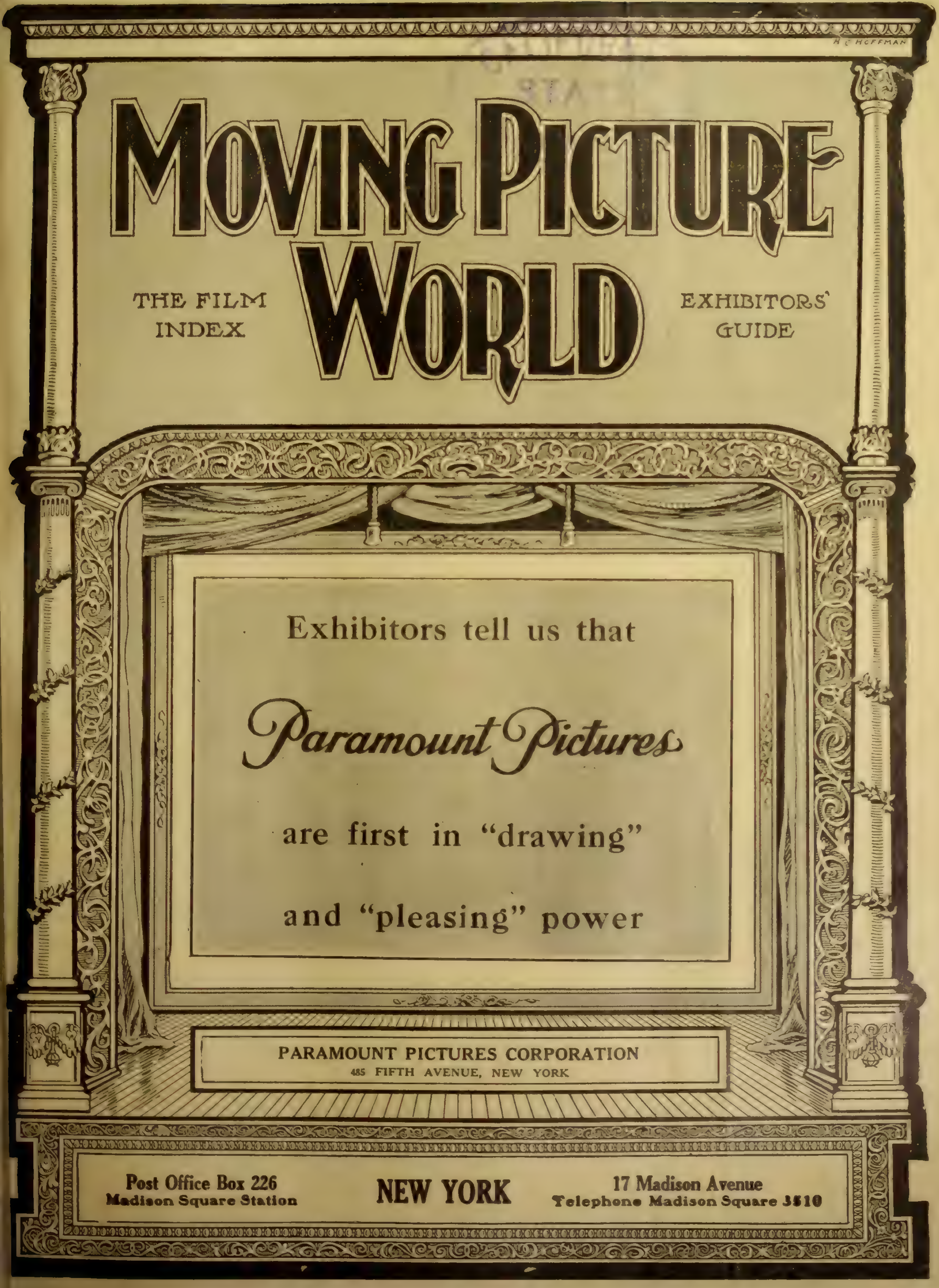

MOVING PICTURE WORLD

THE FILM INDEX

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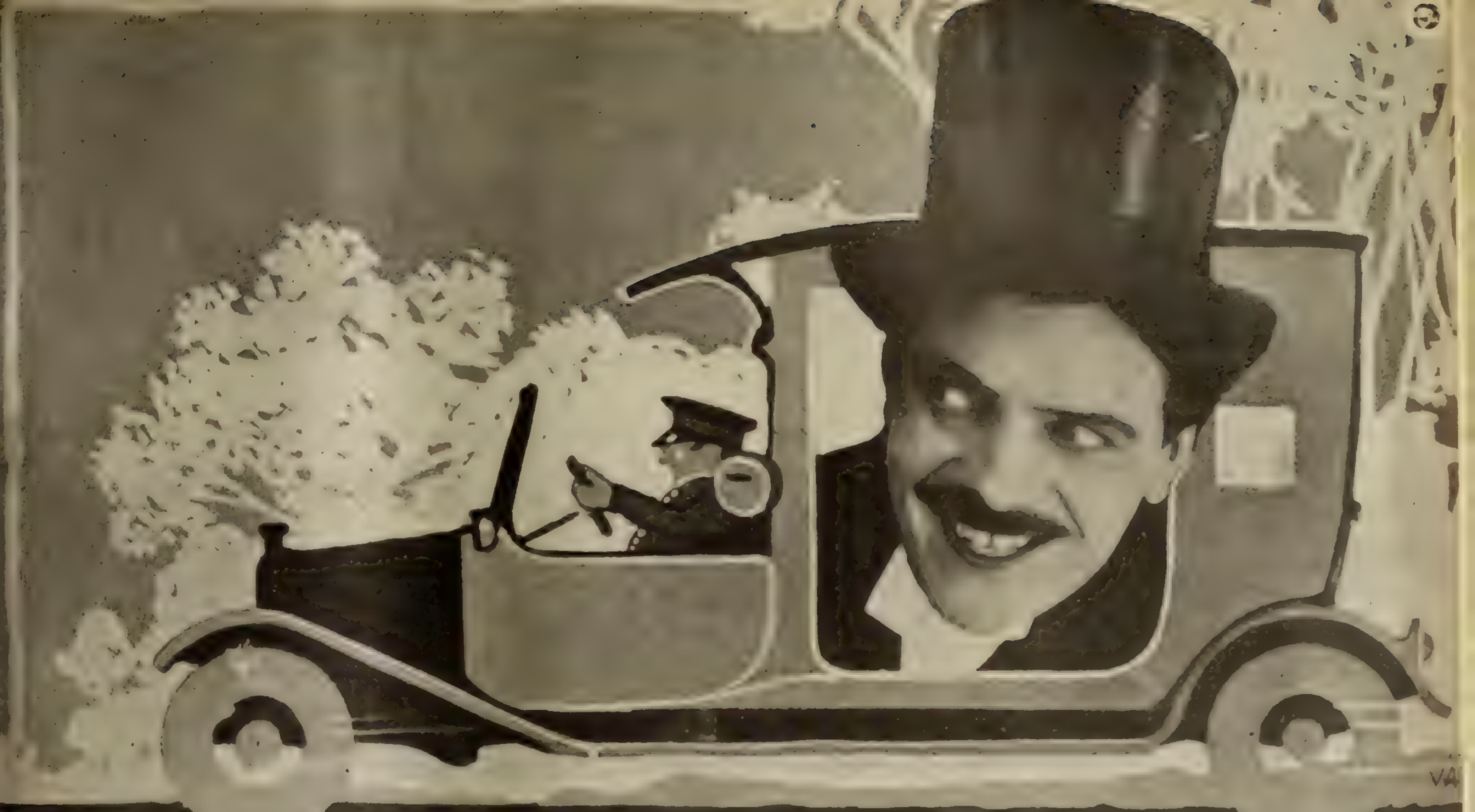

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PROGRAM POPULARITY

Beginning With the Fans It Registers In the Box Office As PROFIT

THOUSANDS of Exhibitors testify to the excellence of the Universal Program Service by continuing its use in the face of the fiercest competition the industry has ever known. The Universal Program has rescued hundreds of Exhibitors from financial slavery—due to a mistaken notion that features at any price would get the crowds and the money. The people have registered their dislike of features by patronizing the program houses where they can enter the theatre at any time and not have to look at the show backwards. You can profit by the experience of these successful Exhibitors by hooking up with the Universal Program Service.

Special Releases on the Universal Program Week of May 14

Look at the special releases on the Universal Program given here. Where can you find anything of their class or quality with which to strengthen your show, or help put over a not-too-strong feature? These are the cream of the world's specials. They will get the business for you. You must expect to pay a little more for them but they are worth it because they are sure winning box-office attractions. Look them over carefully.

BUTTERFLY—"THE PHANTOM'S SECRET" (Five Reels)—M. Anderson, Hayward Mack and Molly Malone.
NESTOR—"TO OBLIGE A VAMPIRE" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.
GOLD SEAL—"THE HONOR OF AN OUTLAW" (Three-Reel Western Drama)—Harry Carey and Claire DuBrey.
L-KO—"A GOOD LITTLE BAD BOY" (Two-Reel Comedy)—Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling.
UNIVERSAL ANIMATED WEEKLY—No. 72.
UNIVERSAL SCREEN MAGAZINE—Issue No. 19.
BISON—"CASEY'S BORDER RAID" (Two-Reel Comedy-Drama)—Neal Hart and Janet Eastman.
JOKER—"THE LAST SCENT" (One-Reel Comedy)—Gale Henry and William Franey.

Regular Releases on the Universal Program Week of May 14

Regular releases on the Universal Program are the backbone of the program. They are the finest one, two and three reel straight dramas and comedies that are produced anywhere in the world. Here are subjects played by stars and strong supporting casts that you can book and make your house the most popular in your section. Released on the regular service they can also be booked separately.

VICTOR—"FAT AND FOOLISH" (One-Reel Comedy)—Ed. Sedgwick and Belle Bennett.
VICTOR—"BREAKING THE FAMILY STRIKE" (One-Reel Comedy)—Matt Moore and Jane Gail.
IMP—"THE PUZZLE WOMAN" (One-Reel Drama)—Francis Ford and Grace Cunard.
REX—"THE GIFT OF THE FAIRIES" (One-Reel Drama)—Babe Early.
LAEMMLE—"HER GREAT DILEMMA" (Two-Reel Crook Drama)—Lee Hill and Louise Lovely.
BIG U—"THE BRAND OF DEATH" (One-Reel Drama).
IMP—"THE FATAL ALIBI" (Two-Reel Drama)—Hobart Henley.

The two lists given above, when combined, constitute the complete Universal Program Service—a full week's entertainment—greater in quality and in quantity than all competitive programs combined. Get full particulars from any of the 73 Universal Exchanges.

Millions for Defense

Universal Animated Weekly Releases Popular Defense Number

THE millions of movie fans are also war fans these stirring days. That's why the U. A. W. comes to the front with its marvelous defense program. Read: Naval Militia Is Called; Coast Patriotic Parade; Recruits Swamp Officers; Dixie Shares Burden; Our Gunners Man Seized Ships; Filipinos Doing Their Bit; Repelling the Enemy—Boy Scouts; America's Battlefield, Big League Ball Players Drill; British Warship in U. S. Port; German Sailors Interned; Greatest Air Battle in History, etc. That's what will get the crowds on your dullest day. Write your Universal Exchange or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

New York Naval Militia Goes Into Active Service.

A Submarine Spasm

Joker Comedians Do a Burlesque of "20,000 Leagues Under the Sea"

DARINGLY original and screamingly funny is the latest Joker contribution in the comedy field. It is a broad burlesque of the Universal's stupendous spectacular drama, "20,000 Leagues Under the Sea," and in every conceivable way it outdoes all previous comedy burlesques made for the screen. The fake submarine; the crazy diving suits; the "Follies Cafe" at the bottom of the ocean; the morning delivery of milk and the daily paper at the door of the under-water boat; the wild woman who lives in a hut with a grand piano and every element of luxury—these are a few of the wildly absurd and laughable stunts, situations and scenes that will make this picture the talk of the world of moving pictures. Gale Henry as an East Indian Princess and William Franey as Captain Cremo of the silly submarine have the opportunity of their lives to display their peculiar brand of fresh comedy. The title in itself will attract a lot of attention. It is "The Cross-Eyed Submarine, or 20,000 Peaks Under the Sea." Book this and boost it hard.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

Mystery Masterpiece Makes Money

Exhibitors Report Crowds at all Episodes of "The Voice on the Wire" Serial

PICTURES that are popular advertise themselves. Once you put on a serial that has the life, punch and vitality of "The Voice on the Wire," the people will talk about it enough to insure you good business at every episode. This latest Universal serial has been called by the public, by Exchange men and by Exhibitors the best serial the Universal has ever released. That is high praise, because the Universal has put out the biggest serial successes in the history of that popular form of entertainment. It is the supreme excellence of Universal serials that makes multi-part subjects popular. In spite of the flivver serials that have flooded the market during the past year, the Universal has scored success after success, because Exhibitors know that the name Universal on a serial means a picture that will get the money. "The Voice on the Wire" is founded on the famous novel of the same name, which was written by Eustace Hale Ball, who novelized that great success, "Traffic in Souls," and others. It has to do with a series of mysterious events, each of which is preceded by a mysterious warning coming from a strange and ghostly "voice on the wire" and over a disconnected telephone. Ben Wilson, the popular Universal star, plays John Shirley, a scientific investigator, who, in opposition to the Chief of Detectives, attempts to solve the mystery. His leading woman is beautiful Neva Gerber and they are assisted by Joseph Girard and a huge and brilliant company. With each episode the mystery grows under the capable direction of Stuart Paton, who directed that masterly undersea drama, "20.000 Leagues Under the Sea." Book "The Voice on the Wire" and boost it hard before showing the first episode. After that you will have no difficulty in keeping your house packed on each episode night. Write your nearest Universal Exchange for full particulars, ad props, etc.

Ben Wilson and Neva Gerber in "The Voice on the Wire."

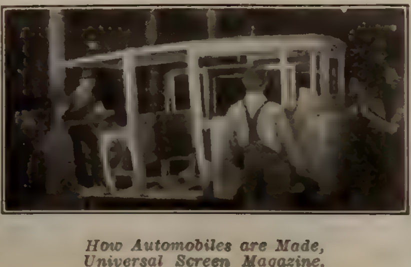
Always first to consider the real needs of every class of Exhibitor, the mighty Universal has prepared a distinct novelty release for those theatre managers who do not care to run a serial but who realize the desirability of a form of entertainment that will bring continuous business. This consists of seven powerful two-reel dramas, built around a central character, but EACH A COMPLETE STORY IN ITSELF. The series is founded on the popular "Yorke Norroy" stories by the noted author, George Bronson Howard, which were published in a popular fiction magazine of tremendous circulation a short time ago. Mr. Howard, who wrote the literary sensation, "God's Man," and who is a playwright, novelist and globe trotter of note, directed the entire series and has shown the inner workings of the Secret Service in these perilous times in a manner to insure your patrons seeing every episode after seeing the first. They will want to see them all after seeing one. That's the idea on which you can cash in. The leading character is played by Kingsley Benedict, supported by a different woman star in each drama. Millions of people have read the stories and now eagerly await this powerful picturization. Get full particulars from your nearest Universal Exchange.

"Who Wins?" From "The Perils of the Secret Service."

Popular Subjects Please the People

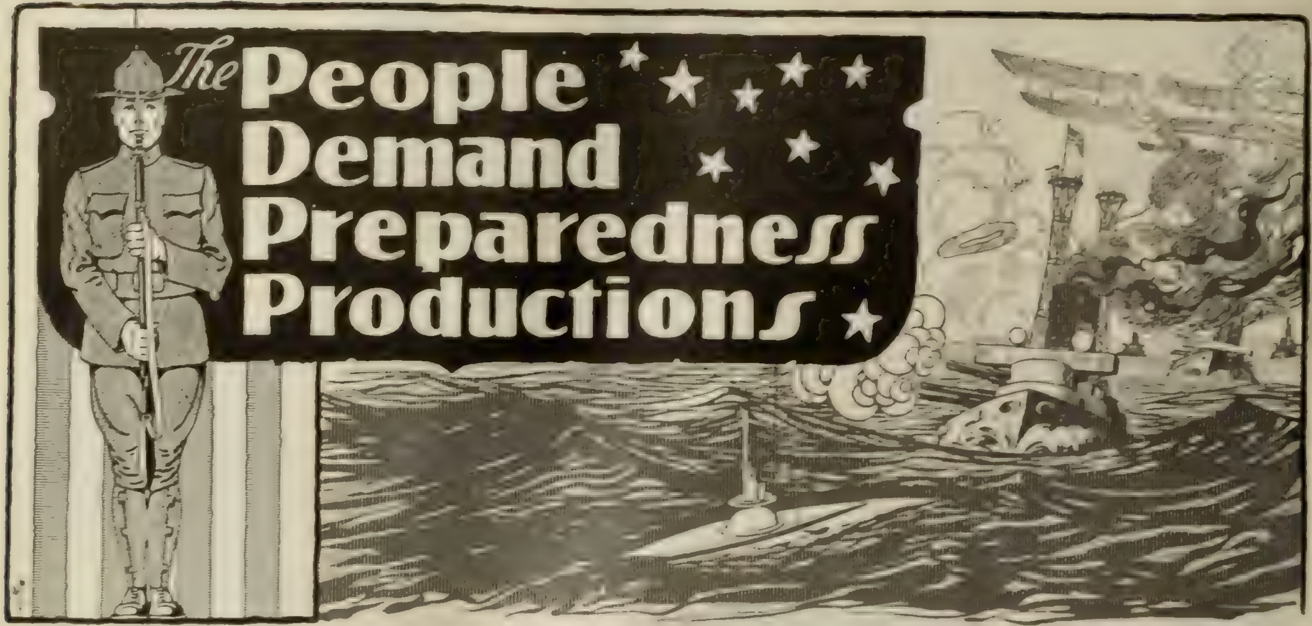
Unprecedented Success of Universal Screen Magazine Due to Originality and Careful Editing

THOUGH the Universal Screen Magazine was originally intended for a twice-a-month release, it jumped into such instantaneous and overwhelming popularity that after the third release it was put out once a week to meet the popular demand. Careful editing and long experience in feeling the amusement public pulse enabled the editors to present such subjects as pleased from the very start. This week's subjects include among others "An Ostrich Farm—showing 300 of these awkward but beautiful birds." "Building Auto Bodies—Milady selects an exclusive design." "Paper Bag Cooking—demonstrated by an expert." "Newest inventions for the household—a combined lamp and phonograph." "Miracles in Mud." Sculpture made before your astonished eyes. Every issue is greeted with the deepest appreciation. Everyone in the moving picture business has heard scores of people express their preference for this form of entertainment as against the average dramas, etc. You all know that the people will go to see news pictures like the Universal Animated Weekly and Magazine pictures like the Universal Screen Magazine when they will not go across the street to see anything else. Wise Exhibitors all over the country are taking advantage of this preference and showing both these great one-reelers and boosting them hard every week. There is always plenty of opportunity to do this. Any Universal Exchange will always be glad to give you the necessary advance information to enable you to put these great subjects over in the way that their merit deserves. Send for free descriptive booklet—tells you what you want to know about this one-reel feature that made good in a day. Write your nearest Universal Exchange today or address the UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.



How Automobiles are Made, Universal Screen Magazine.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!


The People Demand Preparedness Productions

ALL America is aflame with patriotism to-day. Never in the history of the United States have they been so closely united in thought and action as since President Wilson's memorable message to Congress declaring that a state of war exists.

These thrilling and patriotic Universal Preparedness Productions are just what the people are demanding everywhere. They are magnificent productions—each worthily entitled to the fullest consideration. Look over the list. Read the brief descriptions and from them make the selection that best suits the type of entertainment you are giving in your house. For the fullest particulars, wire or write your nearest Universal Exchange today, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"Liberty" The Universal's smashing big 20 week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp—Eddie Polo—Jack Holt—G. Raymond Nye and a huge cast. Shows everything that happened along the borders of Mexico. Tremendously timely. Book it now. Twenty instalments—2 reels each. Complete Ad props.

"Uncle Sam At Work" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete Ad props.

"The War Waif" Two-reel special produced by Allen Holubar, featuring Allen Holubar, Zoe Rae, and Claire McDowell. A crackin' fine war picture in two exciting reels.

"The White Feather Volunteer"

Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

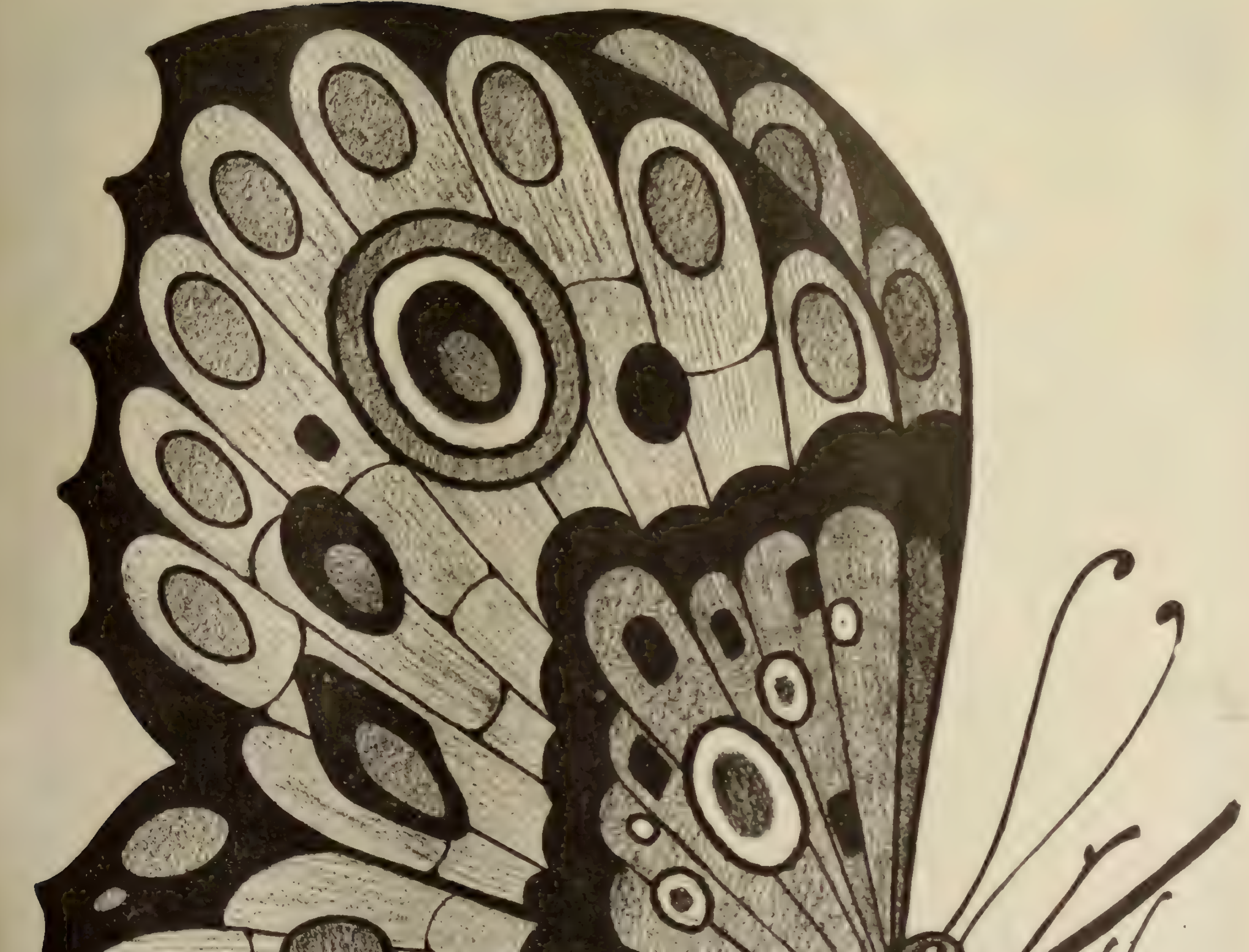
"Court Martialed" A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"If My Country Should Call" Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company, including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; is in five reels and was directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers

Book any or all of these SPECIAL PREPAREDNESS PICTURES THRU any of the 73 Universal Exchanges

UNIVERSAL FILM CO., 1600 Broadway, New York

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"



Presenting

"The Phantom's Secret"

A Mystery Drama of Love and the Law

with Mignon Anderson and Hayward Mack

Directed by Charles Swickard

BUTTERFLY Pictures

Book through any UNIVERSAL Exchange

Goldwyn Pictures

Small Exhibitors Can Pay Goldwyn's Prices

THERE are a great many important *"first run"* exhibitors in the United States, and there are *thousands of the smaller exhibitors.* These small exhibitors are vastly more important to any wise and far-seeing company.

Goldwyn hopes to play the important "first runs"—but our *greatest desire* is to have *all* of the smaller exhibitors play Goldwyn Pictures.

Goldwyn's rentals will make this possible. Our prices will be fair and equitable.

We are charting and combing America with experts who are building a system of rental schedules that will enable every theatre in the country to play Goldwyn Pictures at a profit to the exhibitor as well as ourselves.

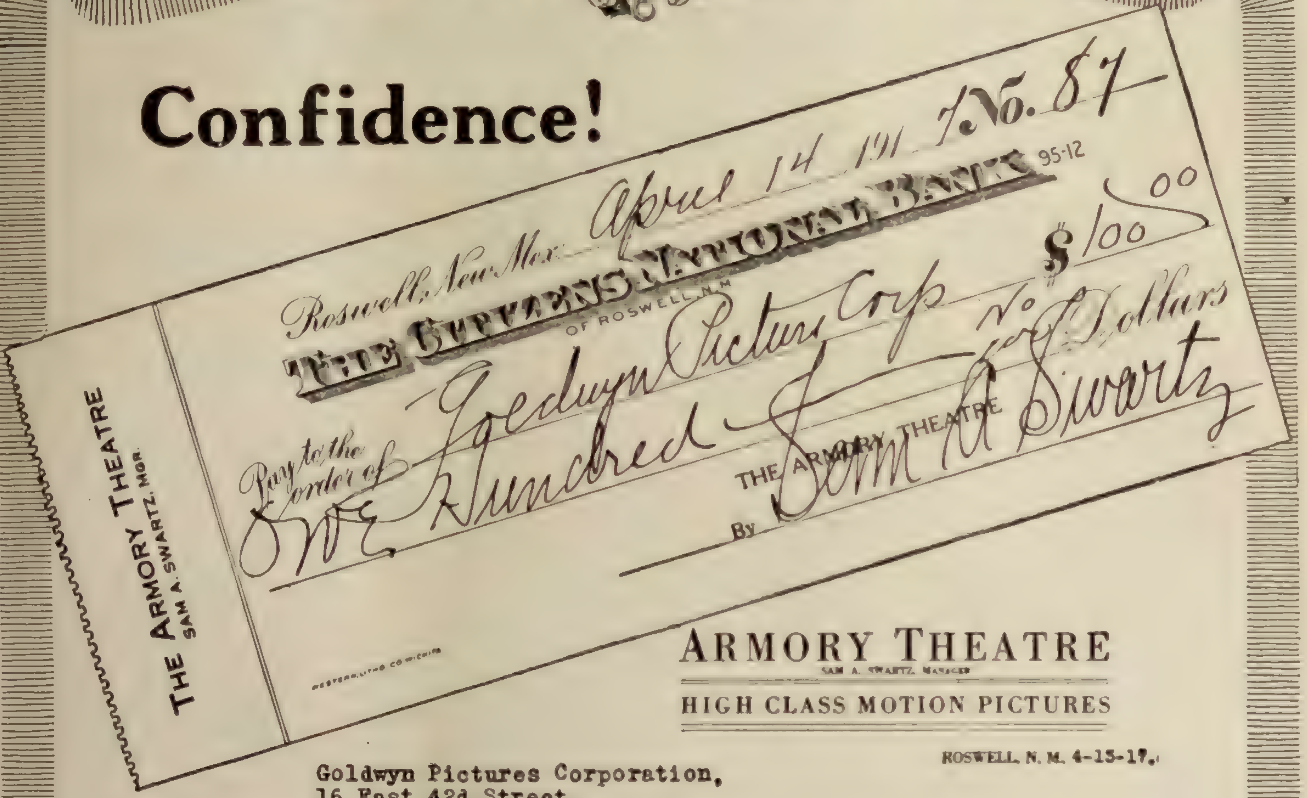
Our idea is *not to squeeze the exhibitor,* but to establish a partnership with him—with profit to *both.*

ADVISORY BOARD

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Confidence!



Roswell, New Mex. April 14 1917 No. 87

THE CITIZENS NATIONAL BANK OF ROSWELL, N.M. 95-12

Pay to the order of Goldwyn Picture Corp $100.00

One Hundred & no/100 Dollars

THE ARMORY THEATRE

By Sam A Swartz

THE ARMORY THEATRE
SAM A. SWARTZ, MGR.

WESTERN LITHO CO WICHITA

ARMORY THEATRE
SAM A. SWARTZ, MANAGER
HIGH CLASS MOTION PICTURES

ROSWELL, N. M. 4-15-17.

Goldwyn Pictures Corporation,
16 East 42d Street,
New York City.

Gentlemen: I just read in The Motion Picture News your method of releasing your subjects and wish to say that I assure you that you are going at it in the right way. I have watched your advs. in the trade journals and I can say without contradiction that your company promises to be the foremost in the ranks of the motion picture industry. And to show my utmost confidence in the GOLDWYN PICTURES, I am enclosing my check for $100.00 as a deposit for your service.

Trusting that I may have the honor of being one of the first to show GOLDWYN PICTURES in this part of the territory, I remain,

Respectfully yours,

Sam. A. Swartz
Mngr

Goldwyn Pictures Corporation

16 East 42nd St., New York City
Telephone: Vanderbilt 11.

CO-OPERATION

'TWEEN

Manufacturer and Exchangemen

Crackers are made to be eaten—not to grow stale on the grocer's shelf.

Shoes are made to grace the foot of "milady" or the "mawster"—not to shrivel and rot in the boot shop window.

Locomotives are made to be run over the rails and not to rust themselves to the turn-tables in the roundhouse.

Motion pictures are made to be seen and not to dry out in the cans on the dust covered shelf of an exchange.

Rather an odious comparison admittedly, and yet such commercial catastrophes as those enumerated above are inevitably due to the utter disregard of the value of co-operation 'tween the manufacturer and the distributor.

The dealer in antiques or wines is the permitted exception, who, if honest, profits from the age of his wares.

But

Motion pictures are not like unto wines or antiques, and their all too often "preservation" on the exchange shelves is urgently in need of remedy.

In the past motion picture manufacturers have either been blind to the teachings which have resulted from the business failures in other walks of commerce,

Or

In the mad rush for "the millions" they have deliberately and admittedly played for the "quick money," with no intent or desire to build their business for a permanency.

But

It is April, 1917, and the motion picture has undergone some radical changes since those days of "fool proof" prosperity.

The swaddling clothes have been discarded for the "frocks of the hour" and

The motion picture industry is marching in the front ranks of history making businesses.

Putting ten thousand dollars into the making of a "movie"—adding two thousand more for a bundle of wild eyed advertising accessories—and then spending just enough money in advertising the product to land a "live one" .

Is the all wrong method of procedure.

The Frohman Amusement Corporation has resolved:

That it assuredly does not want the fool money of the butcher or the baker in return for territorial rights to its productions.

That its productions are of a standard which merits the attention of established exchangemen with showman abilities.

That it intends, therefore, to refuse absolutely to permit its productions to be handled by the incompetents who seek to invade the industry and persuade the average manufacturer to sell his product because he may in his ignorance offer a thousand or two more than the territory is worth.

That it has adopted a definite plan of advertising its product for a period after the sale of such product, that its buyers may derive some of the benefits.

That it will augment its advertising and publicity force sufficiently to insure a careful and immediate attention to all suggestions and requests from exchange buyers.

That ideas of exploitation will at all times be supplied in aid to exchanges that full value of a Frohman production may at every instance be given.

That no matter is too small or too large to gain an immediate attention and receive prompt action. That co-operation is the backbone of the frame of Frohman Co-operation.

THAT BEGINNING WITH THE CURRENT FROHMAN PRODUCTION, "GOD'S MAN," IN WHICH H. B. WARNER IS STARRED, THIS PLAN OF CO-OPERATION IS PUT INTO PRACTICAL OPERATION.

TERRITORIAL BOOKING PRIVILEGES FOR "GOD'S MAN"
NOW BEING ALLOTTED

"THE BUYER BE PLEASED"

The Frohman Amusement Corporation

18 EAST 41ST STREET, NEW YORK CITY

WILLIAM L. SHERRILL, President

Why are her eyes turned aside in fear?

B. A. ROLFE presents

The Darling of the Screen

EMMY WEHLEN

IN

SOWERS *and* REAPERS

Five Acts of METRO wonderplay
Contrived and directed by George D.
Baker for Rolfe Photoplays Inc.

RELEASED ON
The METRO PROGRAM
MAY 7TH

ETHEL BARRYMORE

The Attraction

PLUS

THE CALL OF HER PEOPLE

The Edward Sheldon Big Production

EQUALS

An

Attractive Production of 100% Box Office Power

Columbia Pictures Corporation
produced it–
John W. Noble directed it–
SEVEN SMASHING ACTS

BOOKING NOW AT
METRO
EXCHANGES

"There you are"-

The Critics recommend
"Fatty" Arbuckle in
"The Butcher Boy"
presented by Jos. M. Schenck
Released April 23rd
Paramount
Pictures

"Crammed full of laughs and chuckles, the offering justifies the wide pre-showing bookings of the Arbuckle comedies."

Moving Picture World.

"Arbuckle will be hard put to it to maintain the quality of his premier release, but if he succeeds, his output will be second to none in the country."

Morning Telegraph.

"If a flying start will help, the new Fatty Arbuckle comedies are going to cross the tape first in the race for clean, dependable slapstick that will always get the money."

Motion Picture News.

"The true character of 'The Butcher Boy' can best be conveyed by the statement that it comes fully up to the expectations arising from Arbuckle's past performances and the voluminous press notices announcing the comedian's first appearance on the Paramount Program."

Exhibitor's Trade Review.

"The producers of this new Arbuckle series have undoubtedly a keen sense of the type of situations that are suited to his lumbering absurdities. As for Arbuckle himself, exhibitors have discovered long ago that he is the best-known proof of the fact that everybody loves a fat comedian."

Dramatic Mirror.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK

FAMOUS PLAYERS—

The Most Important Since September

In response to the great national demand for Paramount pictures, I take great pleasure in announcing that the Paramount Pictures Corporation will adopt the open-booking system of distribution to take effect August 5th, 1917.

For this important action we have been laying definite plans for months. The effect of this decision will be that after August 5th exhibitors may obtain Paramount Pictures in series; booking the plays which they select, and the stars whom their patrons prefer.

The best in motion pictures through this epoch-making plan is available to all the theatres. I feel that this is the most important announcement that has been addressed to the exhibitors of America since September 1st, 1914, when the Paramount Program was inaugurated.

In connection with the above announcement we state that the Famous Players-Lasky Corporation has acquired the Artcraft Pictures Corporation.

Paramount and Artcraft in the future will co-operate to the best advantage of the exhibitor in their booking arrangements. The release dates of the extraordinary stellar and box office attractions obtainable through Artcraft will be adjusted so as not to conflict with the Paramount releases.

Famous Players-Lasky Corporation acquired Artcraft to make it possible for the exhibitor to present the great Artcraft productions without paying for Paramount Pictures of the same release date.

To the present Artcraft attractions, which include the photoplays starring

LASKY CORPORATION

Announcement to Exhibitors

1st, 1914

Mary Pickford, Douglas Fairbanks and George M. Cohan, will be added Elsie Ferguson, Cecil B. DeMille-Geraldine Farrar productions and the forthcoming personally directed D. W. Griffith productions.

The Paramount roster will comprise Marguerite Clark, Pauline Frederick, Mme Petrova, Marie Doro, Billie Burke, Fannie Ward, Margaret Illington, Mae Murray, Ann Pennington, Sessue Hayakawa, Jack Pickford and Louise Huff, Vivian Martin, George Beban, Wallace Reid and Kathlyn Williams and other illustrious stars, to be announced as added.

For months the work of mobilizing the foremost literary and dramatic masterpieces of the day, selected from among the efforts of the world's greatest and contemporary writers, has been unceasing in order to provide most advantageous and popular vehicles for the stars and producers mentioned above.

The most complete producing department, under the management of our vice-president, Mr. Jesse L. Lasky, and working under the direct supervision of Messrs. Hugh Ford and A. A. Kaufman in the Eastern studios, and Messrs. Cecil B. De Mille and M. E. Hoffman in the Western studios, will be maintained for the creation of the greatest screen triumphs ever yet presented to exhibitors and public.

I feel that by this one step the motion picture will have been advanced ten years in artistic promotion.

ADOLPH ZUKOR, President
FAMOUS PLAYERS-LASKY CORPORATION
Controlling
Paramount Pictures Corporation,
Artcraft Pictures Corporation.

Paramount Pictures Corporation

To the Exhibitors of America:

I am confident that I need not emphasize to exhibitors the values and advantages to be derived by them through the adoption of the open-booking system of distribution by the Paramount Pictures Corporation, and the system we have created by which Paramount Pictures and Paramount stars will be booked in co-ordination with Artcraft stars and productions.

Exhibitors will also be pleased to be relieved of the necessity of shelving pictures to exhibit others of current release, due heretofore, to conflicting release dates. This burden upon the exhibitor is now removed.

Exhibitors may obtain detailed information regarding the new system of distribution from their local Paramount exchanges on and after May 15th, 1917.

The devotion to the principles of service and co-operation to which Paramount was dedicated from its first introduction to the trade will be most scrupulously maintained and furthered.

Besides the unsurpassed Paramount feature productions, we will constantly advance the merit of our shorter reel subjects, including the already nationally popular Paramount-Arbuckle Comedies, the Klever and Black Diamond Comedies, Paramount-Burton Holmes Travelogues and Paramount-Bray Pictographs.

I wish to congratulate exhibitors and the public upon the possibilities for advancement which the new Paramount policy contains.

HIRAM ABRAMS, President
PARAMOUNT PICTURES CORPORATION

Artcraft Pictures Corporation

To the Exhibitors of America:

The plan that co-ordinates the booking arrangements between the Artcraft Pictures Corporation and the Paramount Pictures Corporation, announced on the opposite page, is, in my opinion, the greatest step for the welfare and advantage of the exhibitor ever taken in the entire history of the motion picture.

Besides the unsurpassed cinema attractions which Artcraft intends to release, exhibitors may book, by a co-ordinated system, the great Paramount Pictures which set the first standard for consistent screen excellence throughout the world, thus presenting photoplays week in and week out, year in and year out, that will make exhibiting competition utterly out of the question.

To the superb roster of Artcraft stars, now including Mary Pickford, Douglas Fairbanks, the Cecil B. De Mille-Geraldine Farrar productions, and George M. Cohan, will shortly be added the beautiful and gifted favorite of the American public, Elsie Ferguson, and the photoplay conceptions of that master of screen creation, D. W. Griffith.

To these stars and productions will also be added the greatest triumphs of the screen which we will make available to ourselves from the independent studios of the world whenever or wherever such productions can be secured as compare with the ambitious standard of Artcraft.

Artcraft Pictures have given the silent drama a new definition in the world of art. The artistic policy that made this advancement possible will be carefully nurtured in the future so that we can present to the photoplay public such screen masterpieces as were hitherto impossible to conceive.

WALTER E. GREENE, President
ARTCRAFT PICTURES CORPORATION.

Paramount Pictures

Profit Sharing

When you boost Paramount Pictures, you are putting additional *money in your pocket,* through a system of *profit sharing.*

Paramount today *leads the field* in looking out for you.

A certain amount of earnings is turned back to *your service.*

There are well appointed exchange offices for your convenience where you are treated courteously at all times; a house organ full of good practical *tested* ideas on showmanship; a catalogue of accessories to *help the exhibitor* with his advertising and publicity—superior to anything ever before issued.

Paramount tries to make the exhibitor's *profit* greater tomorrow than today—and *Paramount exhibitors* know what today's profit is. This is done with no sense of philanthropy—it is just plain "good business." Prosperous exhibitors make prosperous producers and distributors.

Don't you want to come along with us?

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, President Jesse L. Lasky, Vice-President
Cecil B. DeMille, Director-General

Paramount Pictures

This Week

there are two good examples of Paramount variety and quality.

On April 23rd, *Marguerite Clark*, the undisputed leader of all screen stars in drawing power, is shown to the public in "*The Valentine Girl*," a whimsical, fantastic presentation of a prosaic "every-day life" human interest story —the kind you and I like because we've lived and dreamed them—the kind that have helped make *Marguerite Clark* and *Famous Players*, famous.

On Thursday of the same week, we have a new stellar combination in *Vivian Martin* supported by *Jack Pickford*.

Exhibitors are telling us every day of the charm and drawing power of *Vivian Martin*—we might say, "we told you so" and prophesy a little further on "*The Girl at Home*," but with an unusually strong story and the star of "Seventeen," "Great Expectations" and "The Dummy" as support—and the fact that it is a *Lasky* production—you can understand why it will be one of the "box office" events of the year.

Have *everybody* in your town or your neighborhood *see* these pictures if it takes "extra days."

Let your public know they're coming and get all that's coming to you.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by Famous Players-Lasky Corporation
Adolph Zukor, President Jesse L. Lasky, Vice-President
Cecil B. DeMille, Director-General

Paramount-Burton Holmes Travel Pictures

You will remember the rare feather cloaks of Stevenson's story and the Lasky production "The Bottle Imp."

Mr. Burton Holmes is here shown with a rare hat band of feathers of the "Lei Bird" secured while in Hawaii.

"To travel is to possess the World"

Who is Burton Holmes?

A distinguished traveler and lecturer known the world over, from the crowned heads with whom he is on intimate terms to the millions who have heard his lectures for years in the auditoriums at $2.00 prices and read his many books on travel.

His almost uncanny insight into what the public wants to know about the "other fellow" and see in foreign climes, makes his travel pictures distinctive and far superior to any others ever released.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres. Cecil B. DeMille, Director General

Paramount Pictures

To the
EXHIBITORS
and the
GENERAL . .
PUBLIC . . .

IT is readily apparent to the most casual observer that the successful pioneer in any field attracts a horde of followers. This has proven true in the case of the Thomas H. Ince Triangle Productions. I have striven to make the name INCE a by-word for the highest attainable photo-drama, and in this connection I wish to emphatically state and impress on the minds of all concerned that any photo-dramas bearing the name of Ince Productions, Inc., are NOT in any manner or form to be connected with the Thos. H. Ince Triangle—Triangle Ince—Ince Triangle Features, which are produced only at my studios in California.

Thomas H Ince

INCE

Ince.Triangle.Studios, Calif.

FOREWORD:

IT must be extremely gratifying to THOMAS H. INCE to find that the high standards of the photoplay industry as established by himself are not only appreciated, to the greatest extent, by exhibitors and the general populace, but by his brother-producers as well

THOMAS H. INCE — a veritable human engine of dynamic force — ever driving forward at top speed — blazing the trail his competitors must follow to reach the goal of artistry, has conclusively proven the effectiveness of ultra-modern aggressiveness.

In 1905 he startled the film world by his deviation from the accepted limitations of motion picture photography. With the crude equipment of that period he made innovations and secured photographic effects which at this advanced stage of the industry stand out as mile-posts in the progress of art in connection with motion pictures. The conservative producers were forced into progressive activity by the results obtained at Inceville, and from that time have been following the lead of the Film wizard, whose efforts after his advent into photoplays have energized the meteoric rise of the photo drama.

THOMAS H. INCE, always striving for the betterment of his art, realized that the sub-title "a necessary evil" was the one incongruity in an otherwise artistic masterpiece. Bending every effort toward the beautifying of this eyesore, he conceived the decorative title, so beautiful in key and harmony that the drama seemed to literally float before you, uninterrupted. The results of his experiments along this line are shown in the titles used in Ince-Triangle-Productions and crudely imitated by various other producers.

Ever progressive, his attention was next directed to the advertising of his productions, endeavoring to secure an artistic medium which would be distinctly associated with Ince-Triangle-Productions in the public mind. This has been accomplished and its success proven by the fact that many other producers are now trying to follow his lead in this direction.

THOMAS H. INCE TRIANGLE FEATURES
are now and will continue to be the most eminent
film productions of the country

MACK SENNETT
PRESENTS

MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER

MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG. NEW YORK CITY

CINEMA
SERVICE

BETTY BRICE

IN

THE CLEAN, THRILLING
AND
SENSATIONAL STORY

WHO KNOWS?

(QUIEN SABE)

READ BY 13,000,000 PEOPLE
AND ADVOCATED BY 5,237
CLUBS AND ORGANIZATIONS

IS

an exceptional
production and a
money getter as
filmed with justice
by Bernstein
Film Productions
for the
CLEAN MINDED MILLIONS

All productions
made under
the personal
supervision of
ISADORE
BERNSTEIN

Address all
communications
to
STATE RIGHT
DEPARTMENT

BERNSTEIN

PICTURES
FOR THE
CLEAN-
MINDED
MILLIONS

FILM PRODUCTIONS
LOS ANGELES

BETTY BRICE

AND

MURDOCK MacQUARRIE

SUPPORTED BY

CHARLES ARLING

AND A
SUPERB CAST

IN

HUMILITY

BY ROSALIE ASHTON & BEATRICE MORSE

THE FIRST OF **THE SEVEN CARDINAL VIRTUES**

Direction JACK PRATT

THE SEVEN CARDINAL VIRTUES

1—Humility
2—Loyalty
3—Justice
4—Charity
5—Truth
6—Courage
7—Chastity

A WONDERFUL PRODUCTION
WITH A STRONG STORY FOR
THE CLEAN MINDED MILLIONS

CINEMA AD-ART SERVICE, L. A. CAL.

THE
Corona Cinema Co
announces the forthcoming
presentation to the trade of

"THE CURSE OF EVE"

A cyclonic screen document bitterly arraigning the double standard of morals- A dramatic thunderbolt, seeking to shatter the traditions which ever have made woman the more pitied vessel.

The players include Enid Markey, Jack Standing and Ed Coxen - directed by Frank Beal

Corona Cinema Co
F. E. Keeler, Pres. Los Angeles, Cal.

NOBODY LOVES

WHEN a film producer or distributor tells you that he loves you and is working for you alone, he is talking like a politician before an election.

For years we have known many exhibitors—we like, respect and admire them, but we do not love them. There is little sentiment in successful business.

The Paralta Plan is not a sentimental proposition—it is the result of hard thinking by a group of level headed business men who have sought to find a way to protect exhibitors from failure and thus make money for themselves.

Our purpose has no other thought behind it but self-preservation. If exhibitors fail, where is the producer and distributor to look for their money?

WE are out to make all the **HONEST MONEY** we can. To do that we must help the exhibitor. Co-operation is the basic principle on which the Paralta enterprises are founded.

The Paralta Plan and Paralta Plays are inseparable—each forming an important part of the other.

The Paralta Plan will prove a practical help to you in the management of your theatre. It will save you money in rentals of feature films. Paralta Plays will increase your profits by providing attractions that will draw to capacity.

The Paralta Plan means that you can absolutely control big feature films in your exhibition territory, and play repeats at your discretion, at substantially no greater cost than you now pay for your first run of special productions.

THE Paralta Plan points the way to a revolution in the operating costs of the motion picture theatre—the passing of Dictation and the coming in of democratic co-operation in the production, distribution and presentation of motion pictures.

We can help you if you are ready to help yourself. If you are losing money, or just breaking even, there's a reason.

You can help yourself by **studying** the Paralta Plan. There is always strength in sincere co-operation. The Paralta Plan means actual and effective co-operation between the producer and distributor and *the real backbone of this industry—the exhibitor.*

It costs you but one red copper cent to learn every detail of the Paralta Plan. A postal card will do it. You assume no obligation.

STUDY!!!

THE PARALTA PLAN

AN EXHIBITOR

A CERTAIN wise New York contractor, in making a bid to build a concrete dam, figured to do the work at actual cost to him. All he asked for was the empty cement bags.

He was willing to make his profit out of the waste, which, in this instance, amounted to $120,000.

The Paralta Plan utilizes waste—it is simply a method of turning waste into cash. We are willing to share with you all we can save in fighting waste, which is sucking like a vampire the very life blood of the exhibitor—bleeding him white and taking from him every chance to make a dollar for himself.

And in considering waste, Mr. Exhibitor, do not forget that it is all shouldered on to you—in the final reckoning you pay the bill.

Waste in motion pictures first shows itself in production. It results in poor quality films and the exhibitor feels it first in increasing film rentals.

HIGH cost of production and an unsound system of distribution constitute the very fountain head of waste, which shows in the big rental prices of film, increased operating overhead, decreasing box office receipts, and "Closed" signs on the theatre fronts.

This waste runs right down the line—the patron, the exhibitor, the distributor and the producer all lose. But the exhibitor loses most.

Why have 4,000 moving picture theatres closed their doors since last May? The answer is waste from the first day a picture is planned right down the line to the exhibitor, and he pays all the bills—till he bleeds to death.

The big exhibitor staggers and the little exhibitor drops dead under the load of waste that is crowded on to him.

WHO profits by all this? No one. Waste is killing a business of wonderful possibilities. It is running patrons away from the box office and closing theatres every day. The bankrupting of both producers and exhibitors must follow as an inevitable result.

The survival of the fittest? Surely! Just UTILIZE the Paralta Plan and fit yourself to survive.

The Paralta Plan Exhibitor Begins to Work for Himself the Moment He Secures a Paralta Exhibiting Franchise.

PARALTA PLAYS, Inc.

CARL ANDERSON, President. ROBERT T. KANE, Vice-Pres. HERMAN FICHTENBERG, Chairman Directors. HERMAN KATZ, Treasurer. NAT. I. BROWN, Secretary and General Manager.

Send Your Name and Address Today

(Fill out this coupon and mail it today. You incur no obligation.)

PARALTA PLAYS, Inc., No. 729 Seventh Ave., New York City

Please send all your literature.

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Theatre ....

Street and No. ....

City ....

State ....

A-19

Fame, Prestige and Popularity

FOLLOW

HALL CAINE

THROUGH

THE DEEMSTER

Starring

DERWENT HALL CAINE

Celebrated Dramatic Critics
Pay Homage to
Author, Star and Photoplay

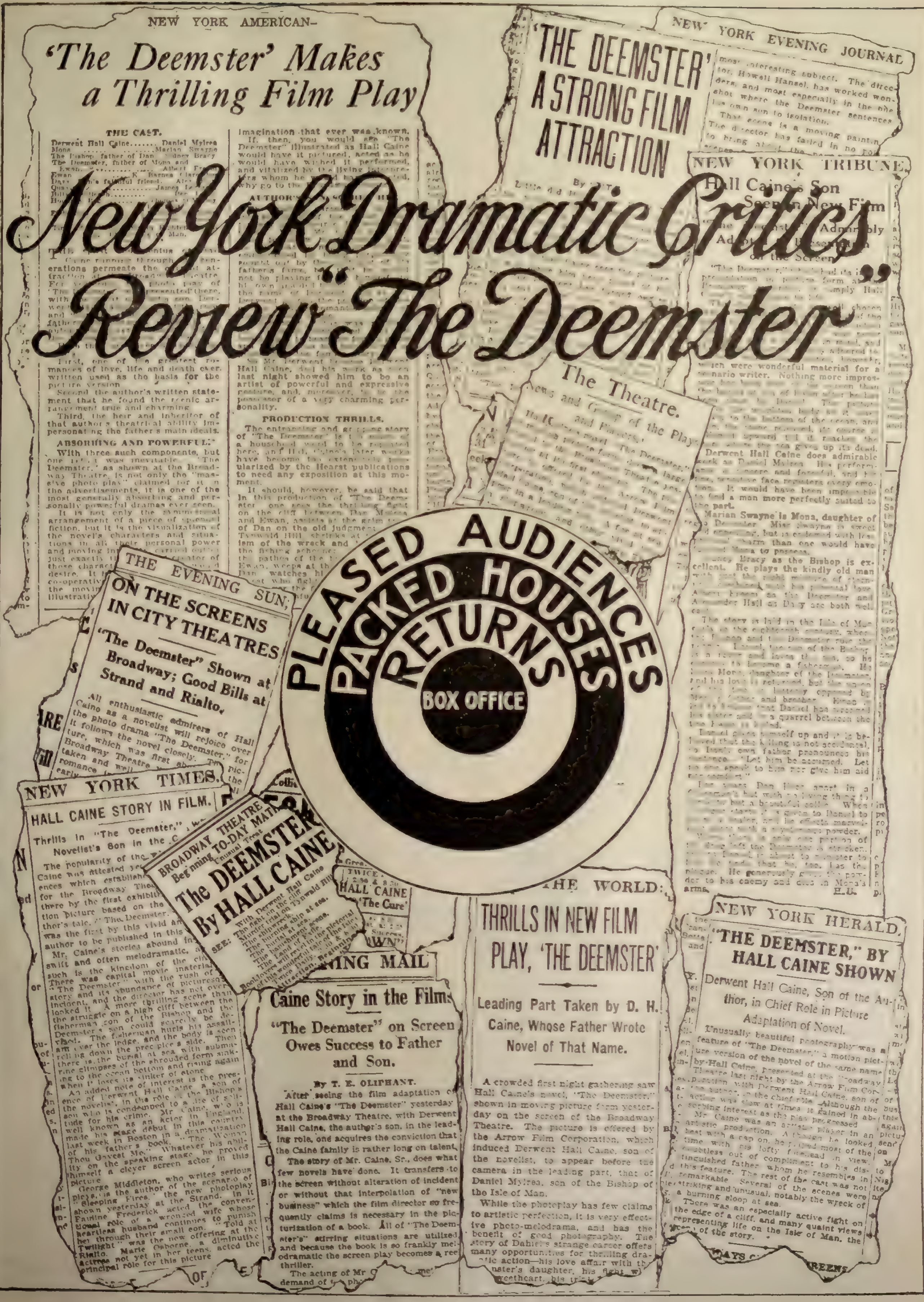
Read
Their
Copy

Deemster

A Few State Rights Still Available. Bids Invited

Arrow Film Corporation

Times Building New York City



New York Dramatic Critics Review "The Deemster"

PLEASED AUDIENCES
PACKED HOUSES
RETURNS
BOX OFFICE

NEW YORK AMERICAN—

'The Deemster' Makes a Thrilling Film Play

THE CAST.

Derwent Hall Caine....... Daniel Mylrea
Mona ....Marian Swayne
The Bishop, father of Dan ... Sidney Bracy
The Deemster, father of Mona and Ewan .... Albert Froom
Ewan .... K. Barnes Clar[illegible]
Davy, Dan's faithful friend.... Ale[illegible]
Quayle .... James [illegible]

Caine running through generations permeate the [illegible] attraction at the Broadway Theatre. For [illegible] photo play of "The [illegible] presented there, with [illegible] son, Derwent [illegible] and [illegible] father [illegible]

First, one of the greatest romances of love, life and death ever written used as the basis for the picture version.

Second, the author's written statement that he found the scenic arrangement true and charming.

Third, the heir and inheritor of that author's theatrical ability impersonating the father's main ideals.

ABSORBING AND POWERFUL.

With three such components, but one [illegible] was inevitable. "The Deemster," as shown at the Broadway Theatre, is not only the "massive photo play" claimed for it in the advertisements, it is one of the most generally absorbing and personally powerful dramas ever seen.

It is not only the [illegible] arrangement of a piece of [illegible] fiction, but it is the visualization of the novel's characters and situations in all their personal power and moving in[illegible] carried out just exactly [illegible] creator of those charact[illegible] desire. It [illegible] co-operativ[illegible] the movin[illegible] illustrati[illegible]

imagination that ever was known.

If, then, you would see "The Deemster" illustrated as Hall Caine would have it pictured, acted as he would have wished it performed, and vitalized by the living interpreters whom he [illegible], why go to the [illegible]

AUTHOR'S [illegible]

[illegible] sought out by [illegible] father's fame, [illegible] not be playing [illegible] his own [illegible] the name of [illegible] Derwent [illegible]

So Mr. Derwent [illegible] Hall Caine, [illegible] his work as [illegible] last night showed him to be an artist of powerful and expressive gesture, and, moreover, to be the possessor of a very charming personality.

PRODUCTION THRILLS.

The entrancing and gripping story of "The Deemster" is [illegible] a household word to be repeated here, and Hall Caine's later works have become too extensively popularized by the Hearst publications to need any exposition at this moment.

It should, however, be said that in this production of "The Deemster" one sees the thrilling fight on the cliff between Dan Mylrea and Ewan, [illegible] at the grim [illegible] of Dan on the old Judgment Tynwald Hill, shrinks at [illegible] lem of the wreck and [illegible] the fishing schooner [illegible] the pathos of the [illegible] Ewan, weeps at th[illegible] Dan watches hi[illegible]

"THE DEEMSTER" A STRONG FILM ATTRACTION

By [illegible]

NEW YORK EVENING JOURNAL

most interesting subject. The director, Howell Hansel, has worked wonders, and most especially in the one shot where the Deemster sentences his own son to isolation.

That scene is a moving painting. The director has failed in no point to bring about the [illegible]

NEW YORK TRIBUNE.

Hall Caine's Son Seen in New Film

"The Deemster" Admirably Adapted [illegible] Presentation on the Screen

"The Deemster," [illegible] had its [illegible] presentation in picture form at [illegible] simply Hall [illegible]

[illegible] well chosen [illegible] of the [illegible] in [illegible], and [illegible] altered [illegible], however, which were wonderful material for a scenario writer. Nothing more impressive has been seen on the screen than [illegible] to the bottom of the ocean, and [illegible] upward till it reaches the [illegible] where the sea gives up its dead.

Derwent Hall Caine does admirable work as Daniel Mylrea. His performance is sincere and forceful, and his [illegible] face registers every emotion. It would have been impossible to find a man more perfectly suited to the part.

Marian Swayne is Mona, daughter of the Deemster. Miss Swayne is sweet and appealing, but is endowed with less [illegible] charm than one would have [illegible] Mona to possess.

[illegible] Bracy as the Bishop is excellent. He plays the kindly old man [illegible] Albert Froom as the Deemster and Alexander Hall as Davy are both well cast.

The story is laid in the Isle of Man [illegible] in the eighteenth century, when [illegible] and the Deemster rule the [illegible]. Daniel, the son of the Bishop, [illegible] loves the sea, so he [illegible] to become a fisherman. He loves Mona, daughter of the Deemster, and his love is returned, but the union [illegible] bitterly opposed by Mona's father and brother. [illegible] that Daniel has wronged his sister and [illegible] a quarrel between the two [illegible] killed.

Daniel gives himself up and it is believed that the killing is not accidental, so Dan's own father pronounces his sentence: "Let him be accursed. Let no one speak to him nor give him aid nor comfort."

For years Dan lives apart in a [illegible] hut with no living thing to [illegible] but a beautiful collie. When [illegible] is given to Daniel to [illegible] he effects marvel[illegible] powder.

[illegible] portion of [illegible] the Deemster is stricken. [illegible] Daniel is about to minister to [illegible] that he, too, has the plague. He generously gives the powder to his enemy and dies in Mona's arms.

E. U.

The Theatre.

News and Gossip of the Plays and Players.

[illegible] Hall Caine's novel, "The Deemster," [illegible]

THE EVENING SUN;

ON THE SCREENS IN CITY THEATRES

"The Deemster" Shown at Broadway; Good Bills at Strand and Rialto.

All enthusiastic admirers of Hall Caine as a novelist will rejoice over the photo drama "The Deemster," for it follows the novel closely. The picture, which was first sh[illegible] Broadway Theatre [illegible] taken and well [illegible] romance [illegible] early [illegible]

NEW YORK TIMES.

HALL CAINE STORY IN FILM.

Thrills in "The Deemster," w[illegible] Novelist's Son in the C[illegible]

The popularity of the [illegible] Caine was attested ye[illegible] ences which establishe[illegible] for the Broadway Thea[illegible] there by the first exhibiti[illegible] tion picture based on the [illegible] thor's tale, "The Deemster." [illegible] was the first by this vivid au[illegible] author to be published in this [illegible]

Mr. Caine's stories abound in [illegible] swift and often melodramatic, a[illegible] such is the kingdom of the cin[illegible] There was capital movie material [illegible] "The Deemster" with the rush of [illegible] story and its abundance of picturesque incident, and the director has not overlooked it. A more thrilling scene than the struggle on a high cliff between the Bishop's son and the Deemster's son could scarcely be devised. The fisherman hurls his assailant over the ledge, and the body is seen rolling down the precipice's side. Then there is the burial at sea with submarine glimpses of the shrouded form sinking to the ocean bottom and rising again when it loses its sinker of stone.

An added note of interest is the presence of Derwent Hall Caine, a son of the novelist, in the rôle of the Bishop's son who is condemned to a life of solitude for his crime. Mr. Caine, who is well known as an actor in England, made his stage debut in this country last week in Boston in a dramatization of his father's book, "The Woman Thou Gavest Me." Whatever his ability on the speaking stage, he proved himself a clever screen actor in this picture.

George Middleton, who writes serious plays, is the author of the new photoplay "Sleeping Fires," shown yesterday at the Strand. In it Pauline Frederick acted the conventional rôle of a wronged wife whose heartless husband continues to punish her through their small son. "Told at Twilight" was the new offering at the Rialto. Marie Osborne, a diminutive actress not yet in her teens, acted the principal rôle for this picture.

BROADWAY THEATRE
Beginning TO-DAY MAT.
Unusual Treat

The DEEMSTER By HALL CAINE

With Derwent Hall Caine

SEE: The fight on the cliff.
Murder trial on Tynwald Hill.
The shipwreck.
The burning ship at sea.
The burial at sea.
The banishment scene.
The Land of Exile.

Booklovers will revel in the pictorial of this wonderful tale of the Isle.
Twice Daily. [illegible]

TWICE 2.30 & 8.30
HALL CAINE
'The Cure'

[illegible]NING MAIL

Caine Story in the Films

"The Deemster" on Screen Owes Success to Father and Son.

By T. E. OLIPHANT.

After seeing the film adaptation of Hall Caine's "The Deemster" yesterday at the Broadway Theatre, with Derwent Hall Caine, the author's son, in the leading role, one acquires the conviction that the Caine family is rather long on talent.

The story of Mr. Caine, Sr., does what few novels have done. It transfers to the screen without alteration of incident or without that interpolation of "new business" which the film director so frequently claims is necessary in the picturization of a book. All of "The Deemster's" stirring situations are utilized and because the book is so frankly melodramatic the screen play becomes a real thriller.

The acting of Mr. C[illegible] demand of [illegible]

THE WORLD:

THRILLS IN NEW FILM PLAY, 'THE DEEMSTER'

Leading Part Taken by D. H. Caine, Whose Father Wrote Novel of That Name.

A crowded first night gathering saw Hall Caine's novel, "The Deemster," shown in moving picture form yesterday on the screen of the Broadway Theatre. The picture is offered by the Arrow Film Corporation, which induced Derwent Hall Caine, son of the novelist, to appear before the camera in the leading part, that of Daniel Mylrea, son of the Bishop of the Isle of Man.

While the photoplay has few claims to artistic perfection, it is very effective photo-melodrama, and has the benefit of good photography. The story of Daniel's strange career offers many opportunities for thrilling dramatic action—his love affair with the [illegible]nster's daughter, his fight w[illegible] sweetheart, his tri[illegible]

NEW YORK HERALD,

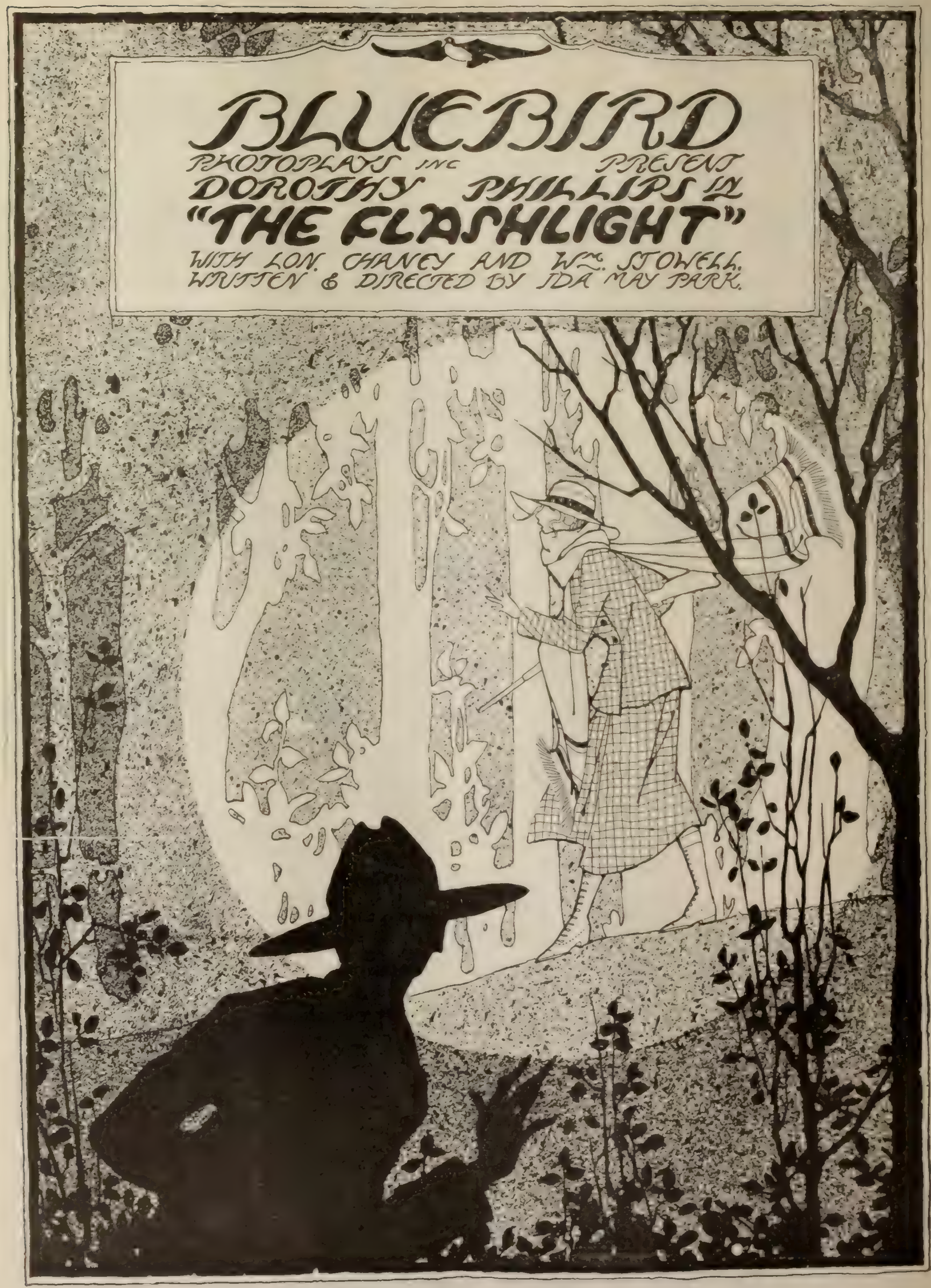
"THE DEEMSTER," BY HALL CAINE SHOWN

Derwent Hall Caine, Son of the Author, in Chief Role in Picture Adaptation of Novel.

Unusually beautiful photography was a feature of "The Deemster," a motion picture version of the novel of the same name by Hall Caine, presented at the Broadway Theatre last night by the Arrow Film Corporation with Derwent Hall Caine, son of the author, in the chief rôle. Although the action was slow at times it gained in absorbing interest as the play progressed.

Mr. Caine was an artistic player in an artistic production. Although he looked best with a cap on, he played most of the time with his lofty forehead in view, doubtless out of compliment to his distinguished father, whom he resembles in this feature. The rest of the cast was not remarkable. Several of the scenes were striking and unusual, notably the wreck of a burning sloop at sea.

There was an especially active fight on the edge of a cliff, and many quaint views representing life on the Isle of Man, the scene of the story.



BLUEBIRD
PHOTOPLAYS INC PRESENT
DOROTHY PHILLIPS IN
"THE FLASHLIGHT"
WITH LON. CHANEY AND WM. STOWELL.
WRITTEN & DIRECTED BY IDA MAY PARK.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MAY 5, 1917

"RAILROAD RAIDERS" HELEN HOLMES FILM PRAISED BY CRITICS

CRITICS all over the country have seen the opening chapters of "The Railroad Raiders," the new Helen Holmes chapterplay. One and all indorse it in the highest terms. Julian Johnson, famous reviewer of films for Photoplay Magazine, says: "See this picture and you'll realize the amount of genuine art that can be slipped into a hard tale of the iron trail. The illuminated sub-titles with its changing legends and slow moving trains filling the background, is one of the happiest conceits since pictured title pages became the vogue. Such admirable discretion in fitting star to story instead of story to star, may be safely copied."

It Lives Up to Guarantee.

Just as an example of what newspaper critics think of "The Railroad Raiders," note what "Rob Reel," photoplay editor of the Chicago American, says about it. He writes: "Samuel S. Hutchinson is right. He sent out a certificate of guarantee that "The Railroad Raiders" is a 'superior production of extraordinary merit—that it is crammed with thrills, alive with action, and has a punch in every chapter.' It is a railroad picture through and through, with a lot of the rough and ready life of the West and livest of detective fiction thrown in. It is all that Mr. Hutchinson guaranteed and then some more. Those who have been fortunate enough to see the first chapter will return to view the rest of the fifteen installments of the best work Miss Holmes has yet done." Any Mutual Exchange is prepared to accept bookings now on "The Railroad Raiders."

"Shackles of Truth" Is Next Russell Film

"Shackles of Truth" is the title of the next vehicle chosen for William Russell, the Mutual-American star. This story was provided by Julius Grinnell Furthmann, who is also the author of the last two Russell productions—"High Play" and "The Frame Up"—the latter soon to be released. In "Shackles of Truth" Mr. Russell appears as a young lawyer, who is willing to sacrifice his own career to save the honor of his father and shield his mother. Opposite Russell appears Francelia Billington. Others in the cast include Alfred Vosburgh, Adda Gleason, George Ahern, Lucille Ward and Frederick Vroom.

Mutual Star Productions For April

Title.	Lead.
Week Beginning April 2d.	
The Devil's Assistant	Margarita Fischer
Week Beginning April 9th.	
Mrs. Balfame	Nance O'Neil
High Play	William Russell
Week Beginning April 16th.	
Environment	Mary Miles Minter
The Single Code	Crane Wilbur
Week Beginning April 23d.	
The Debt	Marjorie Rambeau
The Wildcat	Jackie Saunders
Week Beginning April 30th.	
Whose Wife?	Gale Kane

LA SALLE COMEDIES

Starring Popular Comedians Under Direction of M. De La Parelle

RELEASED BY MUTUAL

A brand new series of Mutual Featurettes has just been arranged for. Negotiations have been completed by which Mutual will release LaSalle Comedies produced by the LaSalle Film Company of Chicago and Los Angeles. The new series of Featurettes will begin with three two-reel comedies to be released bi-weekly beginning May 7th. These three productions will be followed by a series of fifty-two comedies, each one reel in length, to be released weekly, commencing June 12th.

LaSalle Comedies will be directed by M. De La Parelle, the same man who directed "The Hoosier School Master," and other successes. On May 7th will be issued a two-reeler entitled "The Prodigal Uncle." This will be followed on May 21st, by "Chubby Inherits a Harem," and on June 4th by "The Flight That Failed." The weekly series of one-reelers will include such titles as "Tillie of the Nine Lives," "The Girl in the Frame," "Discords in 'A' Flat," "When Lula Danced the Hula," "The Kissing Butterfly," and others. Bookings on this new series of Mutual Featurettes can be made now at any Mutual Exchange.

Mutual Exchanges have an unusually large variety of film offerings for the exhibitor seeking serials or productions in series. Theaters can obtain such serials as "The Sequel to the Diamond From the Sky," "A Lass of the Lumberlands" and "Perils of Our Girl Reporters," and such series chapterplays as "Jimmie Dale, Alias the Grey Seal" and "The Adventures of Shorty Hamilton," besides innumerable Featurettes of a comedy, scenic or magazine nature.

"WHOSE WIFE?" FIRST GAIL KANE MUTUAL PICTURE NOW READY

THE FIRST of the Gail Kane Mutual Pictures is ready for release. Its title is "Whose Wife?" Cecil Henry Bullivant, an English author, wrote it. Rollin S. Sturgeon, famous ex-Vitagraph producer, directed it. It is five reels in length and is released the week of April 30th.

Produced by American.

"Whose Wife?" was produced at the studios of the American Film company, Inc., at Santa Barbara, Cal. The story deals with the problem confronting a young woman who, on the eve of her marriage to a successful young attorney, comes face to face with the man whom she had married long before and thought drowned in a shipwreck. Later on, her distress is still farther increased when she is sought as a witness in her husband's defense, to support his plea of self-defense against a charge of murder. If she goes to his aid, her happiness through marriage to the young attorney will almost certainly be destroyed. If she remains silent, her husband is sure to be convicted. The way her problem is solved results in one of the most dramatic scenes ever presented on the screen. Miss Kane is surrounded by a well balanced cast and provided with some wonderful opportunities for the display of her talent.

Released Week of April 30th.

The release of "Whose Wife?" is fixed for the week of April 30th. It is but the first of a series of six Mutual Pictures in which Miss Kane will be starred. Exhibitors booking it are sure to delight their patrons and assure for themselves and their theaters, still better business on the later Gail Kane releases. Bookings can be made now at any Mutual Exchange.

Marjorie Rambeau Starts 4th Feature

Having completed "The Debt," which is released on April 23, Marjorie Rambeau is hard at work on her fourth Mutual Picture. "The Mirror" is its title. It is an original story by Clara S. Beranger and has for its characters many of those who work in the world of the theatre. The supporting cast includes Paul Everton, T. Jerome Lawlor, Aubrey Beattie and others who assisted Miss Rambeau in her earlier Powell Productions.

AMERICAN FILM COMPANY, INC.,
Presents

Gail Kane

Peerless Screen Star
in

"Whose Wife?"

By Cecil Henry Bullivant

First of the Gail Kane Series of Mutual Pictures. Depicting the struggle of a woman unhappily married, who thinks herself free to love another, but discovers to her horror that her husband still lives. In five acts. Directed by Rollin S. Sturgeon.

Released the week of April 30th

Booking Now At All Mutual Exchanges

Coming:
GAIL KANE *in* "EDGED TOOLS"

MUTUAL

Jimmie Dale
Alias "The Grey Seal"

starring **E·K·LINCOLN**

EDNA HUNTER DORIS MITCHELL
PAUL PANZER

"Below the Dead Line"—the sixth episode of this series of exciting mystery tales—adds new punch to the story. Exhibitors are proclaiming this series of sixteen Mutual Featurettes one of the best money-getters ever offered. Its drawing power is increasing from week to week. A new story is released each week.

Booking NOW At All MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, *President*
JULES BURNSTEIN, *General Manager*

Directed by
HARRY McRAE WEBSTER

Jimmie Dale
Alias "The Grey Seal"

MUTUAL

VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"A PLASTER FEUD"

TWO REELS **RELEASED APRIL 28th**

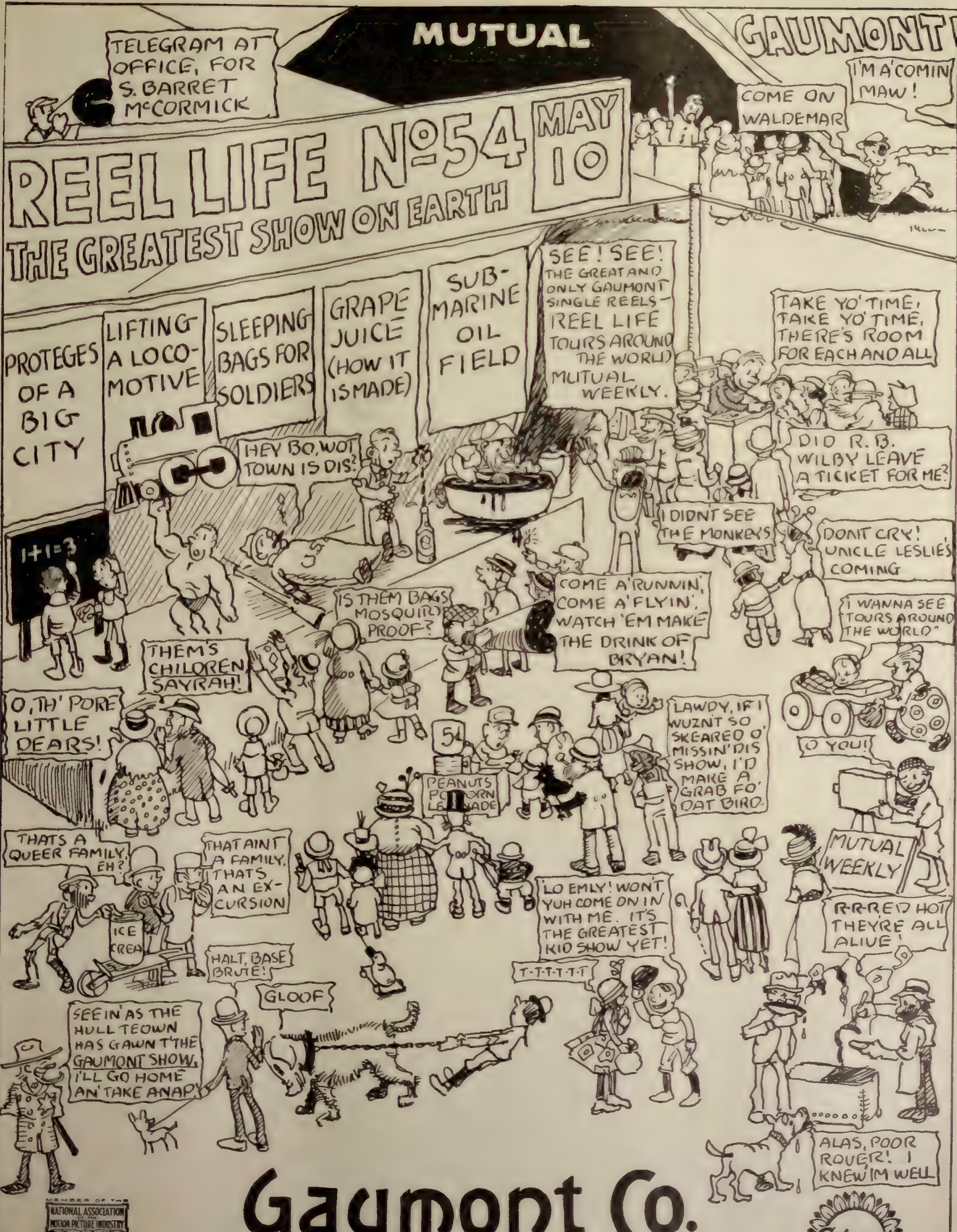
FEATURING PADDY McQUIRE

Vogue Comedies are in a class by themselves. They are of a slapstick type, but it is slapstick with brains behind it. There is a perfectly logical reason for every bump and tumble suffered by the rough and ready Vogue comedians. A fair sample of Vogue Comedies will be found in "A Plaster Feud" released this week. Directed by Rube Miller. Any Mutual Exchange will arrange bookings for you.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated
General Offices: 6235 Broadway **Chicago, Illinois**

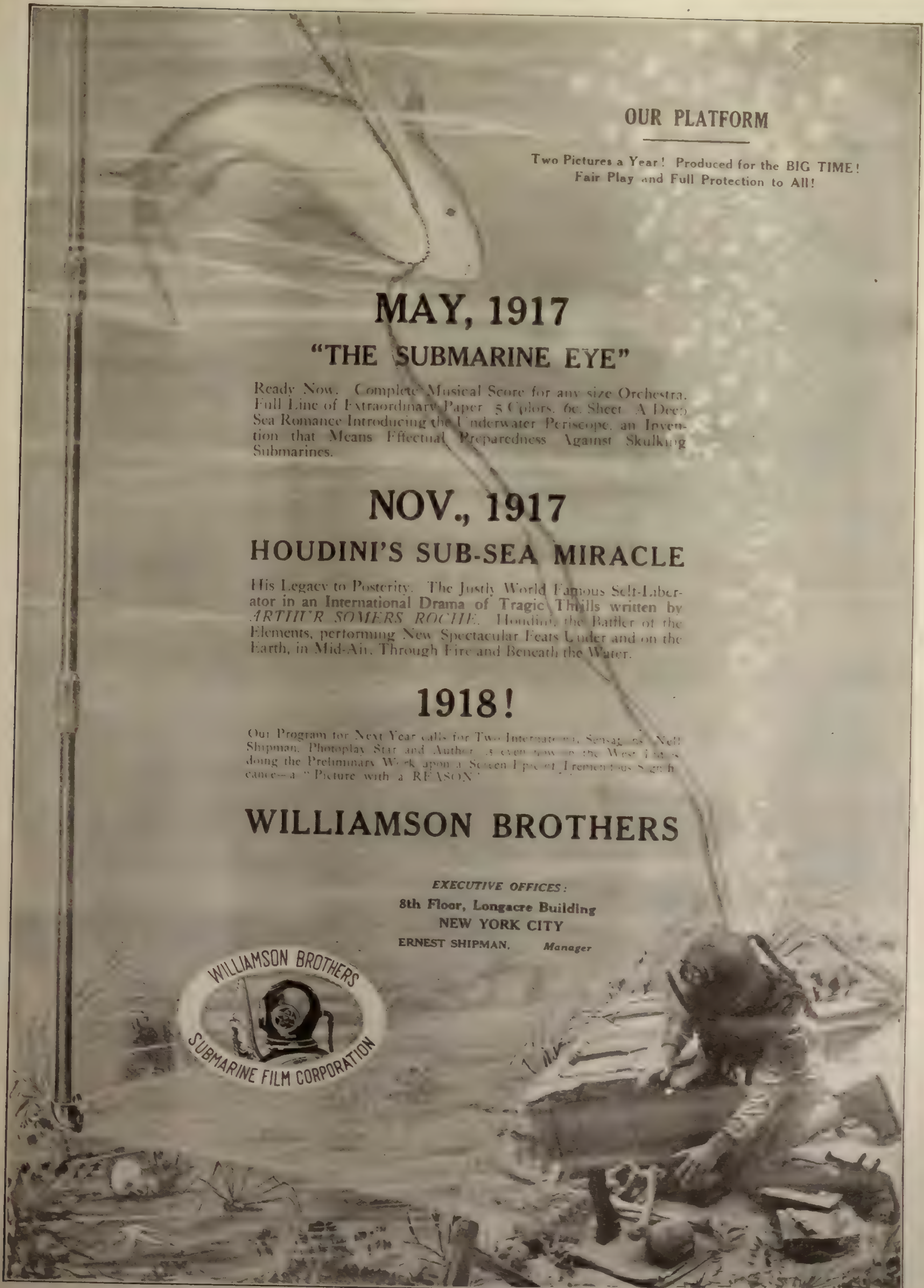

MUTUAL
GAUMONT
TELEGRAM AT OFFICE, FOR S. BARRET McCORMICK
I'M A'COMIN MAW!
COME ON WALDEMAR
REEL LIFE No. 54
MAY 10
THE GREATEST SHOW ON EARTH
PROTEGES OF A BIG CITY
LIFTING A LOCOMOTIVE
SLEEPING BAGS FOR SOLDIERS
GRAPE JUICE (HOW IT IS MADE)
SUB-MARINE OIL FIELD
SEE! SEE! THE GREAT AND ONLY GAUMONT SINGLE REELS - REEL LIFE TOURS AROUND THE WORLD MUTUAL WEEKLY.
TAKE YO' TIME, TAKE YO' TIME, THERE'S ROOM FOR EACH AND ALL
1+1=3
HEY BO, WOT TOWN IS DIS?
DID R.B. WILBY LEAVE A TICKET FOR ME?
I DIDNT SEE THE MONKEYS
DONT CRY! UNICLE LESLIE'S COMING
COME A'RUNNIN', COME A'FLYIN', WATCH 'EM MAKE THE DRINK OF BRYAN!
IS THEM BAGS MOSQUITO PROOF?
I WANNA SEE "TOURS AROUND THE WORLD"
THEM'S CHILDREN SAYRAH!
O, TH' PORE LITTLE DEARS!
LAWDY, IF I WUZN'T SO SKEARED O' MISSIN' DIS SHOW, I'D MAKE A GRAB FO' DAT BIRD.
O YOU!
54
PEANUTS POPCORN LEMONADE
MUTUAL WEEKLY
THATS A QUEER FAMILY, EH?
THAT AINT A FAMILY, THATS AN EXCURSION
'LO EMLY! WON'T YUH COME ON IN WITH ME. IT'S THE GREATEST KID SHOW YET!
R-R-RED HOT THEY'RE ALL ALIVE!
ICE CREA
HALT, BASE BRUTE!
GLOOF
T-T-T-T-T-T
SEEIN' AS THE HULL TEOWN HAS GAWN T' THE GAUMONT SHOW, I'LL GO HOME AN' TAKE A NAP.
ALAS, POOR ROVER! I KNEW 'IM WELL
MEMBERS OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY
Gaumont

Gaumont Co.

LONDON **FLUSHING. N. Y.** **PARIS**

Mirth Control is hopeless once your audiences get a taste of Cub Comedies. These single reels, released weekly, round out any program and flavor the entertainment with the spice of genuine joy. Where Happiness is, there is the heart. So, if you'd be loved by your fellow men, get in touch with any Mutual Exchange and demand "Jerry's Trial." Released May Third. George Ovey is in it—from first to last.

David Horsley Productions



OUR PLATFORM

Two Pictures a Year! Produced for the BIG TIME!
Fair Play and Full Protection to All!

MAY, 1917

"THE SUBMARINE EYE"

Ready Now. Complete Musical Score for any size Orchestra. Full Line of Extraordinary Paper 5 Colors. 6c. Sheet. A Deep Sea Romance Introducing the Underwater Periscope, an Invention that Means Effectual Preparedness Against Skulking Submarines.

NOV., 1917

HOUDINI'S SUB-SEA MIRACLE

His Legacy to Posterity. The Justly World Famous Self-Liberator in an International Drama of Tragic Thrills written by *ARTHUR SOMERS ROCHE*. Houdini, the Baffler of the Elements, performing New Spectacular Feats Under and on the Earth, in Mid-Air, Through Fire and Beneath the Water.

1918!

Our Program for Next Year calls for Two International Sensations. Nell Shipman, Photoplay Star and Author, is even now in the West Indies doing the Preliminary Work upon a Screen Epic of Tremendous Significance—a "Picture with a REASON."

WILLIAMSON BROTHERS

EXECUTIVE OFFICES:
8th Floor, Longacre Building
NEW YORK CITY
ERNEST SHIPMAN, *Manager*

A DEEP SEE THRILL from "THE SUBMARINE EYE."

SELZNICK LJS PICTURES

CLARA KIMBALL YOUNG

In

"THE EASIEST WAY"

By Eugene Walter

Directed By **ALBERT CAPELLANI**

AROUSED MORE INTEREST WHEN SHOWN IN NEW YORK THAN ANY PICTURE OF THE SEASON

HARRY RAPF
Presents

ROBERT WARWICK

IN AN ABSORBING AND UNIQUE STORY OF ADVENTURE

"THE SILENT MASTER"

Adapted From E. Phillips Oppenheim's Novel
"THE COURT OF ST. SIMON"

FIRST AMERICAN PRODUCTION OF THE CELEBRATED FRENCH DIRECTOR
LEONCE PERRET

SOLE DISTRIBUTORS **LEWIS J. SELZNICK** EXCHANGES

SELZNICK (LJS) PICTURES

HERBERT BRENON
Presents
"THE LONE WOLF"
By Louis Joseph Vance
With
HAZEL DAWN (BY PERMISSION OF ZIEGFELD & DILLINGHAM)
AND BERT LYTELL

A SWIFTLY MOVING, HEART-THROBBING MELODRAMA - TOLD BY A MASTER PLOT WEAVER AND FILMED BY A MASTER OF SCREEN-CRAFT

JOSEPH M. SCHENCK
Presents
NORMA TALMADGE
In
"THE LAW OF COMPENSATION"
By Wilson Mizner

THE STORY OF A GIRL WHO IS SAVED FROM HER MOTHER'S TRAGIC FATE BY HER FATHER'S TIMELY INTERVENTION

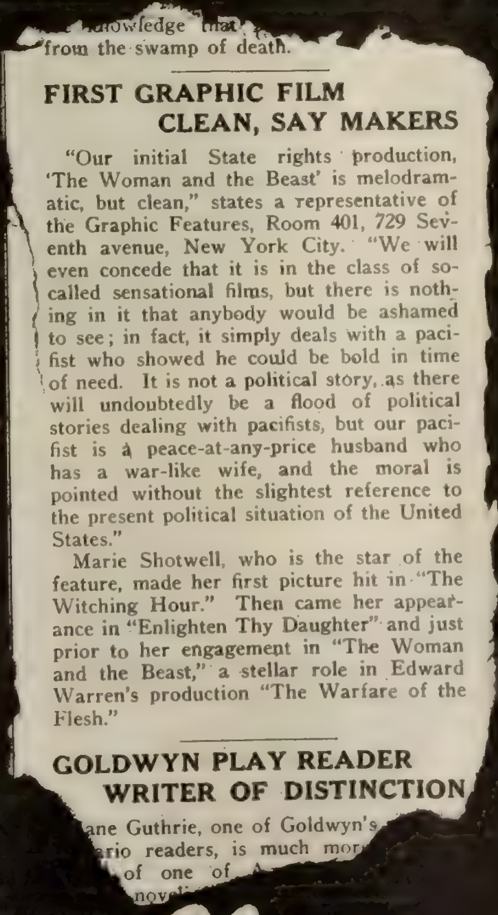
DIRECTED BY JULIUS STEGER AND JOSEPH A GOLDEN

SOLE DISTRIBUTORS **LEWIS J. SELZNICK** EXCHANGES

A Big Thrill for Each Reel!
Sensational, but Clean!!
Punch and Action that Never Lets up!!!

First trade showing, Friday, April 27.
Write us NOW for Invitation!

5,000 feet
of
Excitement!



nowledge that
from the swamp of death.

FIRST GRAPHIC FILM CLEAN, SAY MAKERS

"Our initial State rights production, 'The Woman and the Beast' is melodramatic, but clean," states a representative of the Graphic Features, Room 401, 729 Seventh avenue, New York City. "We will even concede that it is in the class of so-called sensational films, but there is nothing in it that anybody would be ashamed to see; in fact, it simply deals with a pacifist who showed he could be bold in time of need. It is not a political story, as there will undoubtedly be a flood of political stories dealing with pacifists, but our pacifist is a peace-at-any-price husband who has a war-like wife, and the moral is pointed without the slightest reference to the present political situation of the United States."

Marie Shotwell, who is the star of the feature, made her first picture hit in "The Witching Hour." Then came her appearance in "Enlighten Thy Daughter" and just prior to her engagement in "The Woman and the Beast," a stellar role in Edward Warren's production "The Warfare of the Flesh."

GOLDWYN PLAY READER WRITER OF DISTINCTION

ane Guthrie, one of Goldwyn's
rio readers, is much mor
of one of A
novel

Lion or Human:
Which was
The Beast?

Starring
Marie Shotwell Star of
"The Witching Hour," "Enlighten Thy Daughter," "Warfare of the Flesh."

State Right Stars

Graphic Features, Room 401, 729-7th Ave., N.Y. City
Phone, Bryant 9360

"I'll go the limit in praising

PATRIA

with

Mrs. Vernon Castle.

It's a clean up. It brings the people in and keeps bringing them back! It is in a class by itself."

Jerome Rosenberg

Savoy Theatre, N.Y. Metropolis Theatre, N.Y. Moorish Theatre, Long Branch, N.J. Garrick Theatre, N.Y. Savoy Theatre, Asbury Park, N.J. Hoyt's Theatre, So. Norwalk, Conn. York Theatre, N.Y. Broadway Theatre, Long Branch, N.J.

Produced by Wharton, Inc. for
INTERNATIONAL
Released by
PATHÉ

Pathé

Ruth Roland

star of "Who Pays?" and "The Red Circle" is a big box-office attraction. She is known and admired everywhere and has a very large following. She is the star of Pathe's latest money-getting serial

The Neglected Wife

Based on stories by Mabel Herbert Urner whose work for six years has been featured by leading newspapers all over the country.

Released May 13

Produced by
Balboa

Booking now!

Pathé
Ruth Roland star of
The Neglected Wife

Pathé

"We did a wonderful business on

MYSTERY OF THE DOUBLE CROSS

and want to congratulate you on the serial. As a box office attraction it is unexcelled. We are sure of fifteen weeks of successful business on it."

Hury Amusement Co.,
Birmingham, Ala.

Produced by **Astra** under the direction of Wm. Parke

Featuring
Mollie King
and
Leon Bary

Tremendous publicity in the Hearst and other papers everywhere.

Following the Flag!

The Hearst-Pathé News is the film of the moment. It is following the flag!

When audiences see it they rise and cheer!

The best booking film of the day—the only one reel feature.

Pathé announces

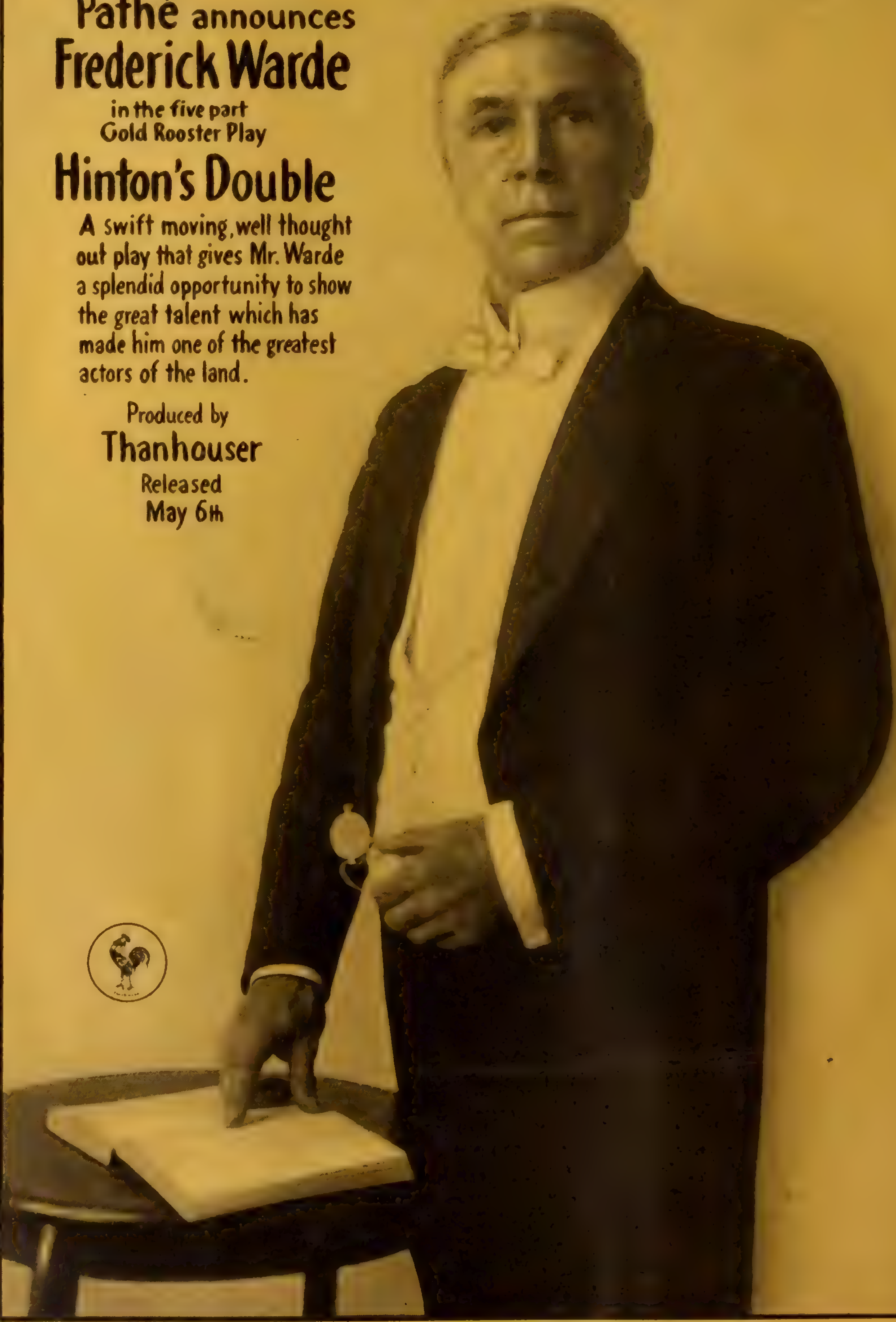
Frederick Warde

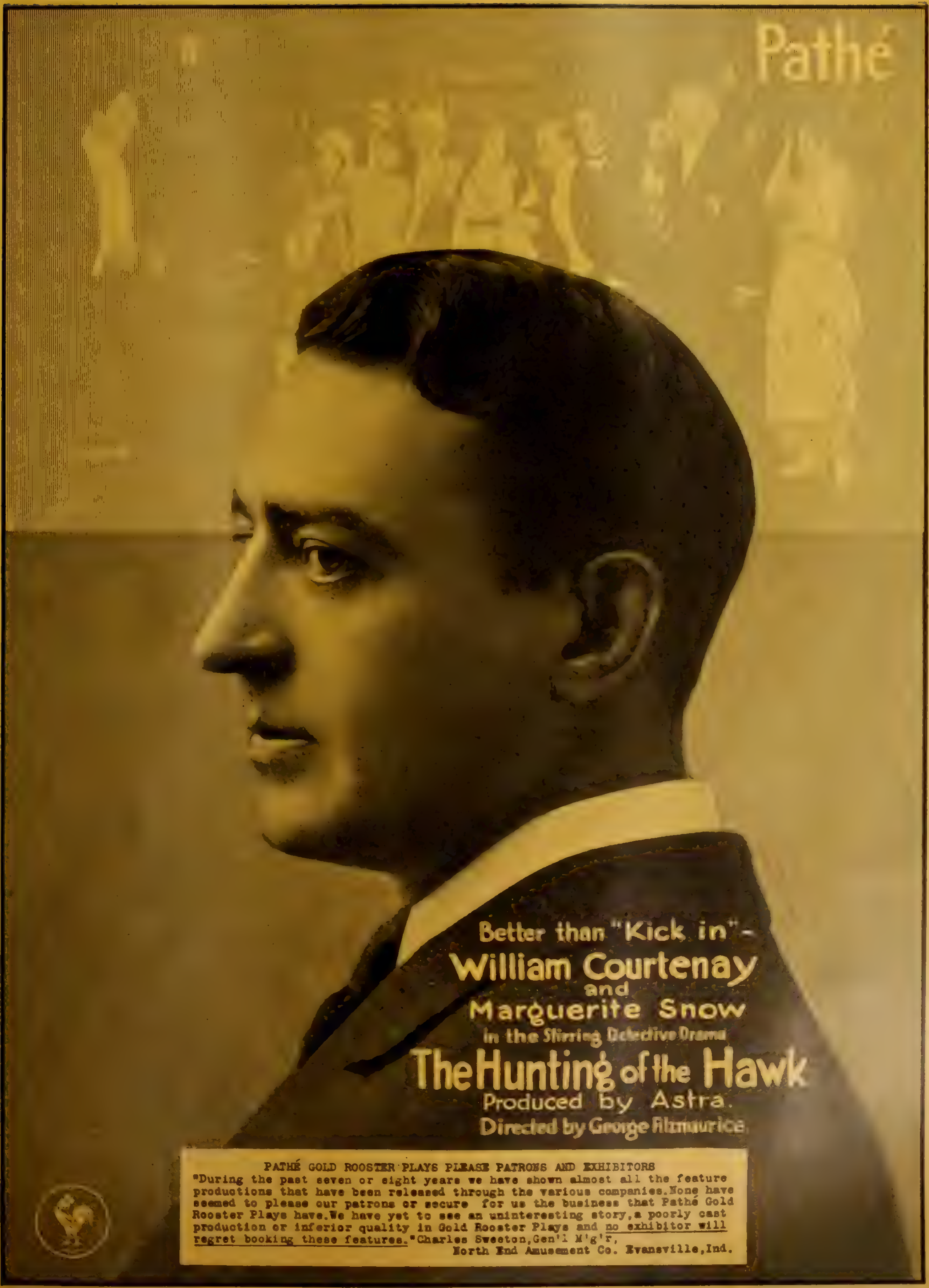
in the five part
Gold Rooster Play

Hinton's Double

A swift moving, well thought out play that gives Mr. Warde a splendid opportunity to show the great talent which has made him one of the greatest actors of the land.

Produced by
Thanhouser
Released
May 6th




Pathé
Better than "Kick in" -
William Courtenay
and
Marguerite Snow
in the Stirring Detective Drama
The Hunting of the Hawk
Produced by Astra.
Directed by George Fitzmaurice

PATHÉ GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS

"During the past seven or eight years we have shown almost all the feature productions that have been released through the various companies. None have seemed to please our patrons or secure for us the business that Pathé Gold Rooster Plays have. We have yet to see an uninteresting story, a poorly cast production or inferior quality in Gold Rooster Plays and no exhibitor will regret booking these features." Charles Sweeton, Gen'l M'g'r,

North End Amusement Co. Evansville, Ind.

Pathé

"Little Mary Sunshine

(Baby Helen Marie Osborne)

Pictures are the Greatest on the Market to-day"

I.C.Rush Electric Theatre, Clifton, Kan.

Book Her In

Sunshine and Gold

Released April 29,
and find out why.

Produced By Balba.

LYRIC THEATRE

BROADWAY & 42ND ST.

THE ONE BIG NEW YORK SUCCESS

WILLIAM FOX OFFERS

THE GREATEST HUMAN STORY EVER TOLD

THE HONOR SYSTEM

STAGED BY R. A. WALSH

4TH BIG MONTH STANDING ROOM ONLY

SEATS 25 CTS TO ONE DOLLAR

325.000 paid admissions in 14 Weeks

A REAL BOX OFFICE ATTRACTION

STATE RIGHTS FOR SALE

LIVE EXHIBITORS TAKE NOTE !!!

NEW YORK AND NEW JERSEY BOOKINGS

ACCEPTED NOW APPLY "HONOR SYSTEM"

BOOKING OFFICE 4TH FLOOR 128 W' 46 ST N.Y.

PHONE 9300 BRYANT.

RELEASED

WILLIAM FOX

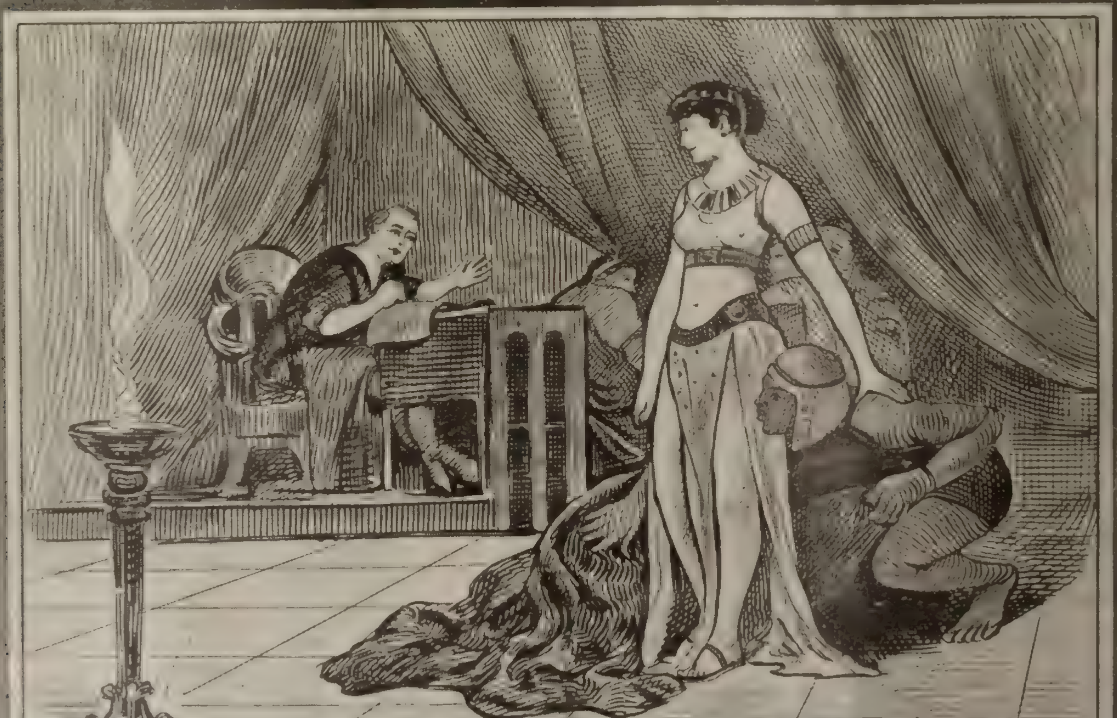
PRESENTS

THEDA

SUPREME VAMPIRE

CLEOP

THE SIREN OF THE NILE



JUNE 4TH

BARA

THE WORLD'S
QUEEN AS

ATRA

A COLOSSAL
STUPENDOUS
SPECTACULAR
$250.000 PRODUCTION

A SUPER DELUXE PICTURE

FOX FILM SPECIAL

Fox Famous Feature Films Are For The Family

FOX

FOX FILM CORPORATION

FAIR JUNE CAPRICE TO BE SEEN NEXT IN "A SMALL TOWN GIRL"

Little Fox Star of One Year, on First Anniversary of Her Debut Makes Best Picture of Her Career.

Winsome June Caprice has completed just one year as a screen star and in "A Small Town Girl" has excelled anything she has previously done. It was only twelve months ago William Fox announced that he would make her one of the best known stars in the film world. That she and he have made good, exhibitors from every quarter of the globe testify.

Miss Caprice's work in "A Small Town Girl" outshines every effort of the past and will add materially to her host of admirers.

"A Small Town Girl" is a superlative picture, superlatively acted and directed. It is a picture in which exhibitors may have the greatest confidence.

The story is one with human appeal and tells of the hopes and joys of a winsome little western girl drawn into the fascinating and enthralling glamour of the Great White Way. Your audiences will like this picture.

· JUNE CAPRICE ·
· DIRECTION WILLIAM FOX ·

WILLIAM FARNUM COMING EAST

Noted Fox Star to Produce Next Photoplay at Fort Lee.

On the completion of the photoplay on which he is now working at the Fox Studios in Los Angeles, Cal., William Farnum, star of many super de luxe productions, will come east. He will work in the Fort Lee Studios in New Jersey.

Mr. Farnum went west in December, 1915, and made the first photoplays in the Fox studios on the Pacific Coast. His home is at Sag Harbor, Long Island.

◆

NEW R. A. WALSH FILM COMING

R. A. Walsh, who produced "The Honor System" for William Fox, is now putting the finishing touches on a new production which will soon be ready for release.

◆

HAS A DRESSING ROOM AUTO

Gladys Brockwell has designed and had built a dressing room automobile for her use when on "location."

"A ROMAN COWBOY" NEW FOXFILM COMEDY

Tom Mix "Comes Back" as a Comedian after Plunge into Drama

Tom Mix, world champion cowboy, "comes back" as a Foxfilm comedian in the release of May 6th, "A Roman Cowboy." Tom recently jumped out of the comedy corral to support Dustin Farnum, Fox star, in a dramatic production.

Practically the entire cast that supported Mix in his first Foxfilm comedy, "Hearts and Saddles," is with him in "A Roman Cowboy." Rena Rogers, a new leading woman, will play opposite him

The rest of the cast will include Sid Jordan, Pat Chrisman, Boss Glen, Chet Ryan and others.

The burro that played such a prominent part in "Hearts and Saddles" is also "cast" in "A Roman Cowboy." Thus far, the burro is nameless, but he doesn't seem to mind it.

"A Roman Cowboy" is another of Mix's rollicking western comedies. The great outdoors furnishes him with "sets" that fit his characters. Those who saw "Hearts and Saddles" will agree that an entire state is not much too large for the Mix type of comedy.

◆

BARA STARTS NEW SUPER FILM

Drama to be a Sensational Offering for Fox Exhibitors.

Theda Bara has begun a new super de luxe picture under the direction of J. Gordon Edwards. This picture, together with one already completed and which will shortly be advertised for release, will be a veritable cinema sensation to exhibitors. Watch for the release advertisements of these new super de luxe specials.

FOX FILM

NEWS

FOX—No Box Office Can Have a Better Friend

130 W. 46th St., New York City

FOX CURRENT RELEASES

Valeska Suratt in "She."
William Farnum in "American Methods"—Special.
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama, "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.

FOXFILM COMEDIES

Charles Conklin in "The Film Spoilers."
Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."

COMING—George Walsh in "The Book Agent"

"Smiling" George Walsh, the athletic William Fox star, whom you all remember in "Melting Millions" and "High Finance," will be seen in "The Book Agent."

He appears as the wandering peddler of books, who combines a genial personality with keen business ability and after many thrilling adventures, including a romance, stops selling books.

Mr. Walsh is as wholesome, genial and carefree as ever, and his athletic prowess is in evidence throughout the picture.

◆

"THE HONOR SYSTEM" OFF APR. 29

End of run at Lyric Sets New Record for William Fox.

In completing the run of "The Honor System" at the Lyric Theatre April 29, William Fox has accomplished a feat no experienced theatrical man believed possible. He has occupied a first-class New York theatre an entire season with two spectacular films—"A Daughter of the Gods" and "The Honor System."

This is the most extraordinary record in filmdom. By it Mr. Fox has placed the motion picture on a par with the so-called legitimate attraction.

"THE HONOR SYSTEM" ON STATE RIGHT BASIS

Cinemelodrama Now Being Booked for New York and New Jersey

That sensational cinemelodrama, "The Honor System," which has set all New York talking and which has had a four months' run at the Lyric Theatre, Broadway and Forty-second Street, is offered by William Fox on a state rights basis.

Bookings are now being made direct for the city and state of New York and New Jersey.

This production has received the unanimous praise of the New York City newspaper and trade press. Never in the history of motion pictures have such complimentary things been written about a picture. Some of the dramatic critics declared that it eclipsed even "The Birth of a Nation," while others wrote that it was the motion picture at its best.

The picture owes its great success to its heart interest and the human appeal it makes to every class.

This master drama of Director R. A. Walsh offers real stars—Miriam Cooper, Gladys Brockwell and George Walsh, people whose names mean something.

◆

PEARSON'S GOWNS OUTGROW HOME

Virginia Pearson is moving back to her country home because she cannot find room for all her gowns in her apartment in the city.

FOX "KIDDIE" FILMS TO BE RELEASED SOON

Famous Child Players Will Have All Leading Roles in New Wonwer Pictures

William Fox announces the early release of a sensationally beautiful series of "kiddie" features in which all the important roles will be taken by the worlds' best known and most talented screen children.

These will be known as "Fox Kiddie Pictures," and will delight the "grown-ups" as much as the youngsters. Mr. Fox will present the new pictures on an extravagantly beautiful scale and in them will be seen all the children who have become so popular in regular Fox releases. In addition there will be numbers of "kiddies" who will for the first time appear under the William Fox banner.

Mr. Fox promises that these productions will be the equal in every respect to the standard which he has fixed.

The "kiddies" will do everything their elders do—and will add to it the charm of childhood. These pictures will be the treat of the year to motion picture audiences. The gorgeous sets will be built on a scale to correspond with the "kiddies" who make the pictures. There will be all sorts of stories interpreted by the youngsters—fairy stories—adventure—love—nursery rhymes, and all the beautiful children stories that delight both young and old.

Grown-ups will be used like furniture or decorations—only as necessary evils.

◆

SURATT GIVES VOLUNTEERS FLAG

Valeska Suratt has presented an American flag to the volunteer company organized by the actors and employees in her Fox studio. They have offered their services to the United States.

CORPORATION

WORLD PICTURES BRADY-MADE

ALICE BRADY
in
"Darkest Russia"

CARLYLE BLACKWELL
JUNE ELVIDGE
in "The Page Mystery" with
Arthur Ashley

MURIEL OSTRICHE
ARTHUR ASHLEY
in
"Moral Courage"

SARAH BERNHARDT
in
"Mothers of France"
Directed by Louis Mercanton

Current Specials on the Dependable Program

A World franchise guarantees dependable pictures—plus dependable service—backed by square deal policies that absolutely assure its holders the best that the industry offers.

BRADY
INTERNATIONAL
SERVICE
WORLD-PICTURES

The Sweetest Girl in Europe

SUSAN GRANDAISE

The Vampire of France

REGINA BADET

ANNOUNCEMENT

Alliance of William A. Brady, the master genius of the American stage and screen, and Louis Mercanton, (Director of "Mothers of France"), the premier director of Europe, in the production of THE MOST REMARKABLE SPECIALS EVER ISSUED.

Four are finished.

Wire or write NOW for distribution plan.
WORLD PICTURES
130 West 46th Street, New York City.

Announcing

the beautiful, talented, vivacious

MARGARET GIBSON

famous Vitagraph, Triangle and Mutual Masterpieces Star
now the
NEWEST STAR OF

CHRISTIE COMEDIES

to be supported by
EDDIE BARRY
and a clever, capable, captivating CHRISTIE cast including Ethel Lynne, George French, Stella Adams and Harry Rattenberry.

Shrewd exhibitors realize that the name of MARGARET GIBSON added to NEAL BURNS, BETTY COMPSON and other popular CHRISTIE stars further assures the tremendous pulling power of CHRISTIE COMEDIES.

AL. E. CHRISTIE will in the future, as in the past, personally direct CHRISTIE COMEDIES.

The Warfare Of The Flesh

Hundreds of women wept at the Broadway last Thursday morning. All were in accord that it is a great picture for women.

The critics are Unanimous—All say it is a high-class picture and a Big, Smashing Box-Office Winner.

Wid says:

A MONEY-GETTING TITLE WITH A PRODUCTION THAT DOES NOT OFFEND—THE ALLEGORY SCENES WELL HANDLED, WITH FINE NATURAL BACKGROUND—THE UNDERLYING MOTIVE LIFTED THE OFFERING INTO THE **SPECIAL CLASS**—THE STORY DEVELOPMENT PROVIDES A NICE ELEMENT OF SUSPENSE WITH A GREAT SURPRISE TWIST.

George W. Graves of Motography says:

The Warfare of the Flesh offers both interesting entertainment and a pointed moral argument. A cast of notable players is uniformly strong—a worth while picture and a money-maker for the exhibitor.

George N. Shorey of the Moving Picture News:

Most unusual story—Has deep, human appeal and interest—Will satisfy the most refined and has enough punch for the sensation seekers—Many sympathetic touches—Good all around entertainment.

Robert Whitten in the New York Clipper:

A high standard of feature film—it is in many respects a remarkable picture—the story is away from the beaten track—It is well constructed and well told—the acting is excellent and the direction is a credit to Edward Warren.

Adam Hull Shirk of the Dramatic Mirror:

Well conceived prologue—strong modern story with distinguished players as interpreters of remarkable theme—AS A STATE RIGHT PROPOSITION THE FILM SHOULD PROVE A DECIDEDLY PROFITABLE INVESTMENT.

Edward Weitzel, Moving Picture World:

Everything that money could supply in the way of a fine cast and expensive setting has been given the feature.

Charles Wagner says in the Trade Review:

Each character is vividly portrayed and the whole story blends with the strong contrast. It entertains throughout and while the theme is unquestionably blunt it is so powerfully and artistically handled that it will please even the most prudish. All in all it is box-office attraction of premiere quality.

Miss Agnew, Morning Telegraph:

The production reveals a strength of purpose which can only be appreciated by a personal view. The "eternal story" is told in a novel and wonderfully impressive way and set in a production that is remarkable in every detail. It is another triumph for the photographic art. Many women in the audience wept. Mr. Warren has handled a delicate subject in a delicate way.

EDWARD WARREN
Productions

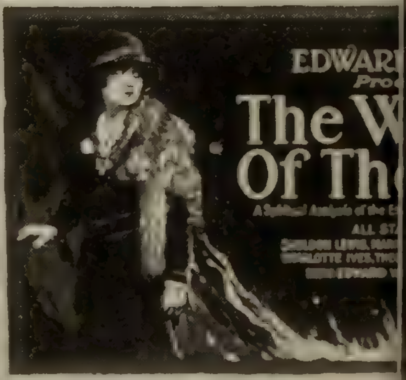
H. Z. LEVINE, Business Manager, 1482 Broadway N. Y. City

EDWARD WAR

STYLES OF DISPLAY MATERIAL

Posters, supplied by Otis.
All Five Color Printing.
Two Kinds of One Sheets.
Two Kinds of Three Sheets.
One Six Sheet.
One Twenty-four Sheet Stand.

Miscellaneous Lobby Display Supplied by Kraus Mfg. Company, 11x14 Hand Colored Photos, 8x10 Photos, 22x28 Photos, Oil Paintings of Scenes, 40x60. One Sheet Rotogravure, supplied by Rotoprint Gravure Company. Cuts, Mats, etc., by American Press and Standard. Slides by Excelsior.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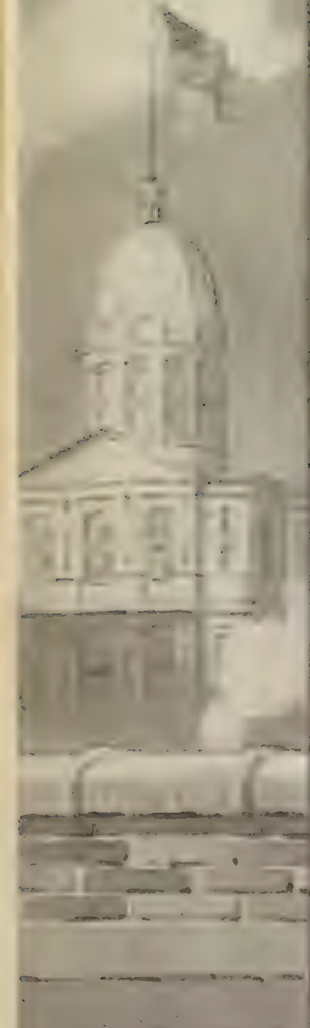
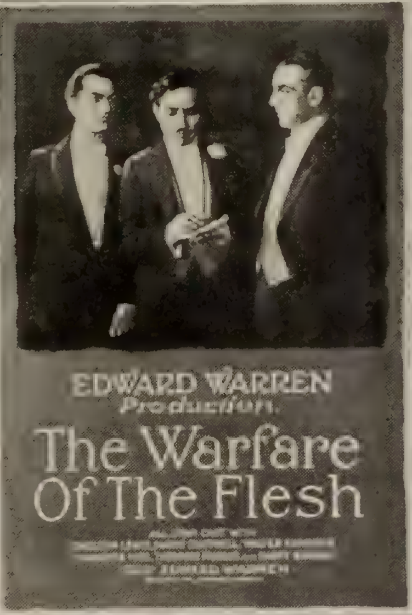
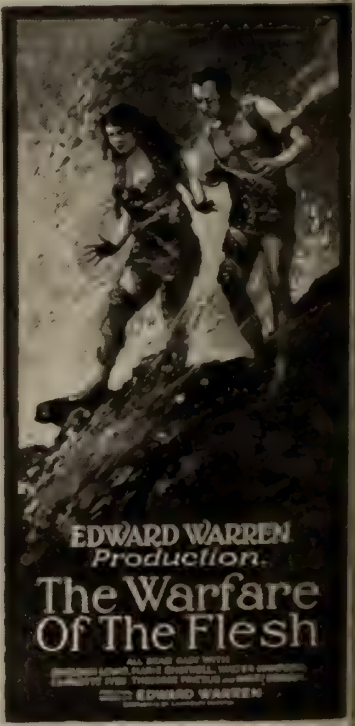
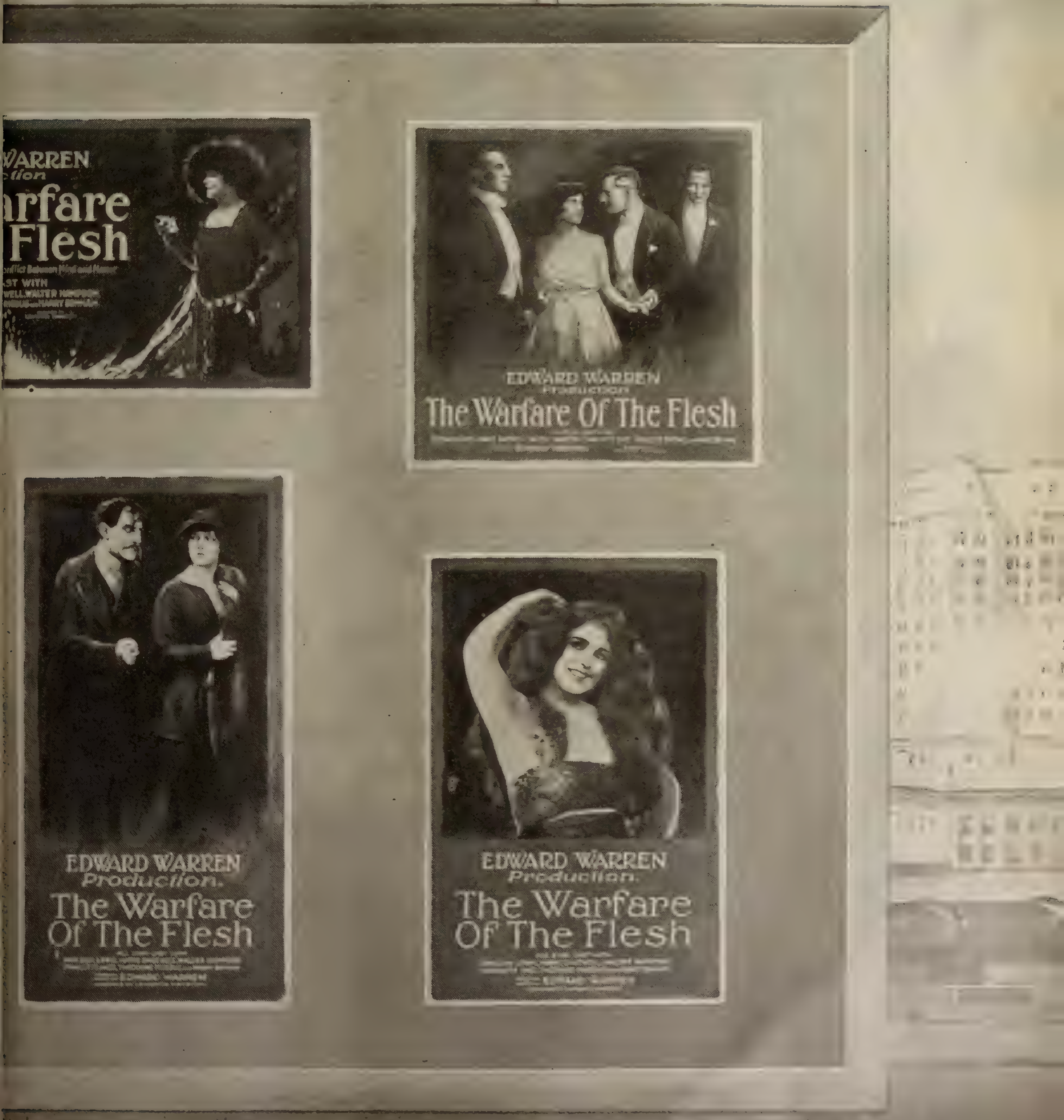



EDWARD WARREN
Production
The Warfare
Of The Flesh
EDWARD WARREN


EDWARD WARREN
Production.
The Warfare
Of The Flesh
ALL STAR CAST WITH
EDWARD WARREN

The reason WHY this is a HUNDRED-A-DAY feature is because it can be EXPLOITED so as to bring to the box-office from FIVE HUNDRED to a THOUSAND-A-DAY results. This is a BIG propo-

REN *Production*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EDWARD WARREN
Production.
The Warfare
Of The Flesh

sition for BIG showmen who can handle BIG things in a BIG way. Write for terms to H. Z. Levine, Business Manager, EDWARD WARREN PRODUCTIONS, 1482 Broadway, New York City.

WARNING

PLEASE DO NOT CONFUSE

THE 12 FORTHCOMING PRODUCTIONS OF

RALPH W. • INCE •

PIONEERS
INCE
HISTORY OF THE PHOTO PLAY
IN PHOTOPLAY PRODUCTION

JOHN E. • INCE •

TO BE MARKETED UNDER BRAND NAME OF

INCE PRODUCTIONS

RALPH W. INCE
is the pioneer producer of motion pictures of the INCE FAMILY

JOHN E. INCE
Produced "Sealed Lips" "The Struggle" "The Cowardly Way," Etc. All 100 per cent. productions.

RALPH AND JOHN INCE HAVE PRODUCED PERSONALLY EVERY PRODUCTION THAT HAS BORNE THEIR NAMES AND WILL CONTINUE TO DO SO IN THE FUTURE.

RALPH W. INCE SOLE DIRECTORS JOHN E. INCE
INCE PRODUCTIONS INC.
1600 BROADWAY N.Y. (TEMPORARY) SUITE 805
HARRY L. REICHENBACH BUSINESS MANAGER

PIONEERS
HISTORY OF THE PHOTO PLAY
IN PHOTOPLAY PRODUCTION

INCE PRODUCTIONS

FOLLOWING ONE ANNOUNCEMENT

IN

MOVING PICTURE WORLD
MOTION PICTURE NEWS
MORNING TELEGRAPH
TRADE REVIEW

1163

EXHIBITORS
WROTE OR WIRED

57

EXCHANGEMEN
WIRED, WROTE OR VISITED
OUR OFFICES

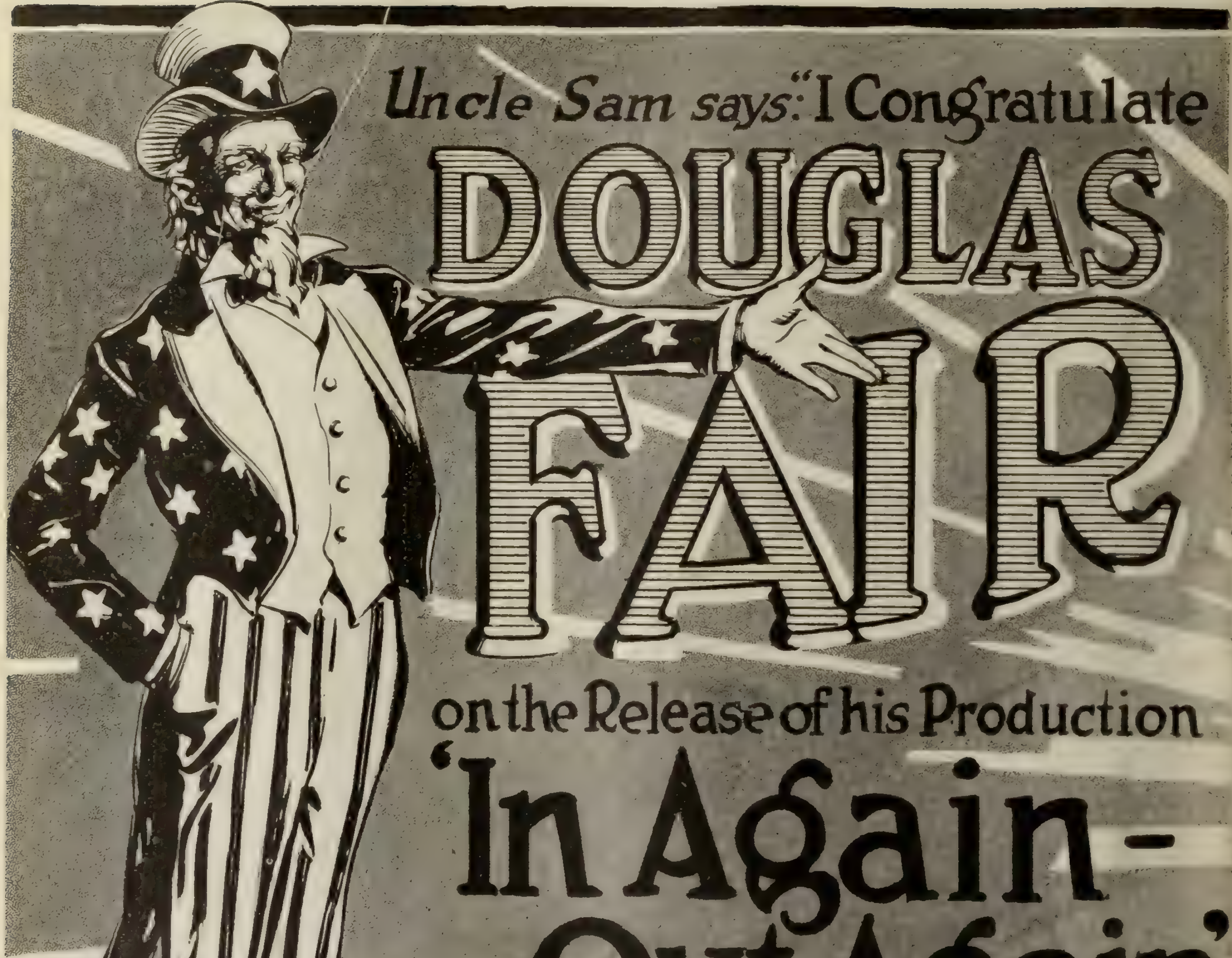
MEETING

OF EXCHANGEMEN—BUYERS
INDEPENDENT DISTRIBUTORS
AT OUR TEMPORARY OFFICES, SUITE 805,
1600 BROADWAY, N.Y.C., WEDNESDAY, APRIL 25,
11 A. M. OUR PROJECT WILL BE DISCUSSED
AND TERRITORY ALLOTTED.

RALPH W. INCE SOLE DIRECTORS **JOHN E. INCE**

INCE PRODUCTIONS INC.

1600 BROADWAY N.Y. SUITE 805
HARRY L. REICHENBACH, Business Manager
TEMPORARY HEADQUARTERS



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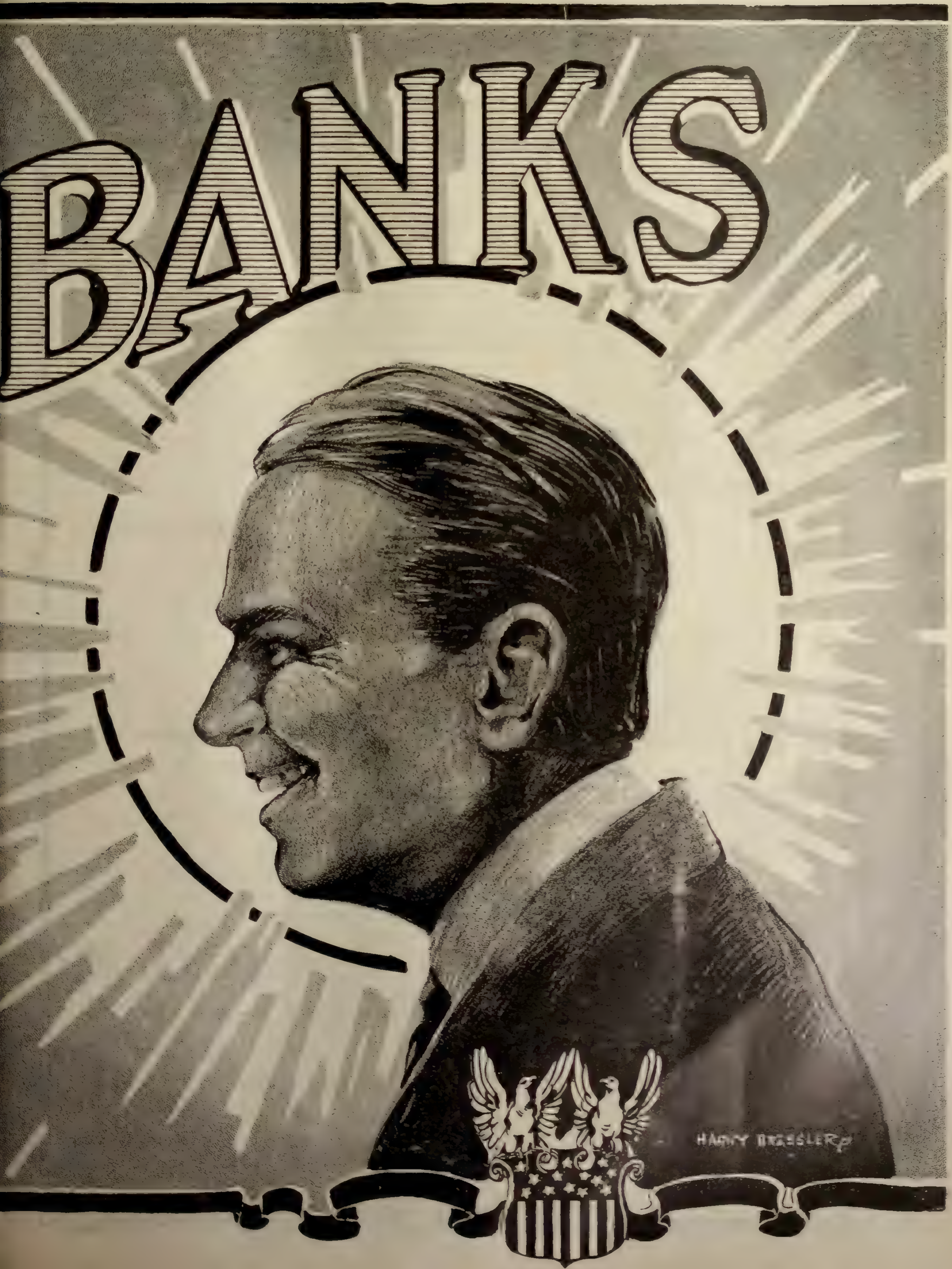
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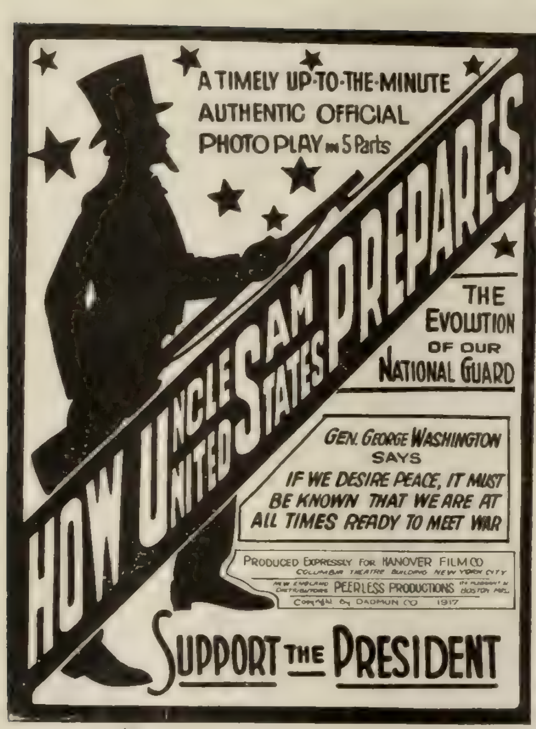
A TIMELY UP-TO-THE-MINUTE
AUTHENTIC OFFICIAL
PHOTO PLAY in 5 Parts
HOW UNCLE SAM
UNITED STATES PREPARES
THE EVOLUTION OF OUR NATIONAL GUARD
GEN. GEORGE WASHINGTON SAYS
IF WE DESIRE PEACE, IT MUST BE KNOWN THAT WE ARE AT ALL TIMES READY TO MEET WAR
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COLUMBIA THEATRE BUILDING NEW YORK CITY
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MORNING TELEGRAPH.—A strong and impressive film of facts and will prove a good drawing card, for exhibitor, as well as a real power in the Government's recruiting efforts.

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MOVING PICTURE WORLD.—"How Uncle Sam Prepares" is more than an entertainment. It is a picture with a purpose, and a most patriotic one.

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What the Critics Had to Say

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Lewis

Edgar INITIAL PRODUCTION
WITH HIS OWN COMPANY OF

"THE BAR SINISTER"

A Photoplay of the South by Anthony P. Kelly

Miss Hostetter, *The Billboard.*
It throbs with the sincerity of Edgar Lewis's earnestness. It glistens with the brilliancy of his insight.

Adam M. Shirk, *Dramatic Mirror.*
"The Bar Sinister" is one of the biggest pictures of the season. The exhibitors may depend upon its drawing under any and all conditions.

G. W. Graves, *Motography.*
Edgar Lewis's "The Bar Sinister" is superb; a worthy addition to his long line of successes.

Ernest C. Whitton, *N. Y. Clipper.*
The picture easily takes rank among the great photo features of the day.

Agnes Smith, *Telegraph.*
A directorial triumph.

Tom Kennedy, *Trade Review.*
Its masterful and vigorous direction and vivid story make "The Bar Sinister" a photoplay distinctly above the average, and which, once viewed, will make the viewer want to see it the second time.

M. R. Lowenthal, *New York Star.*
"The Bar Sinister" helps to elevate the motion picture industry to a height and dignity new in its history. Superlative direction, extraordinary photography and a human story have set a standard in "The Bar Sinister" which Edgar Lewis may hope to match, but not beat

Elaine Ivans, *Exhibitors Herald.*
A remarkable picture, tense and appealing; with touches of humorous pathos and comedy. It leaves the onlooker with a pleasant sense of having seen life as it is.

Harriet Underhill, *N. Y. Tribune.*
"The Bar Sinister" is one of the best things that has ever been seen on the screen.

Edward Weitzel, *M. P. World.*
Author and director are deserving of sincere congratulations. Mr. Kelly's story contains a strong human appeal, and an unbroken list of expert characterizations. Mr. Lewis has transferred the scenario to the screen with a fine appreciation of its attractive possibilities, and the result is well nigh flawless.

Peter Milne, *M. P. News.*
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It is a feature that will have a tremendous drawing power.

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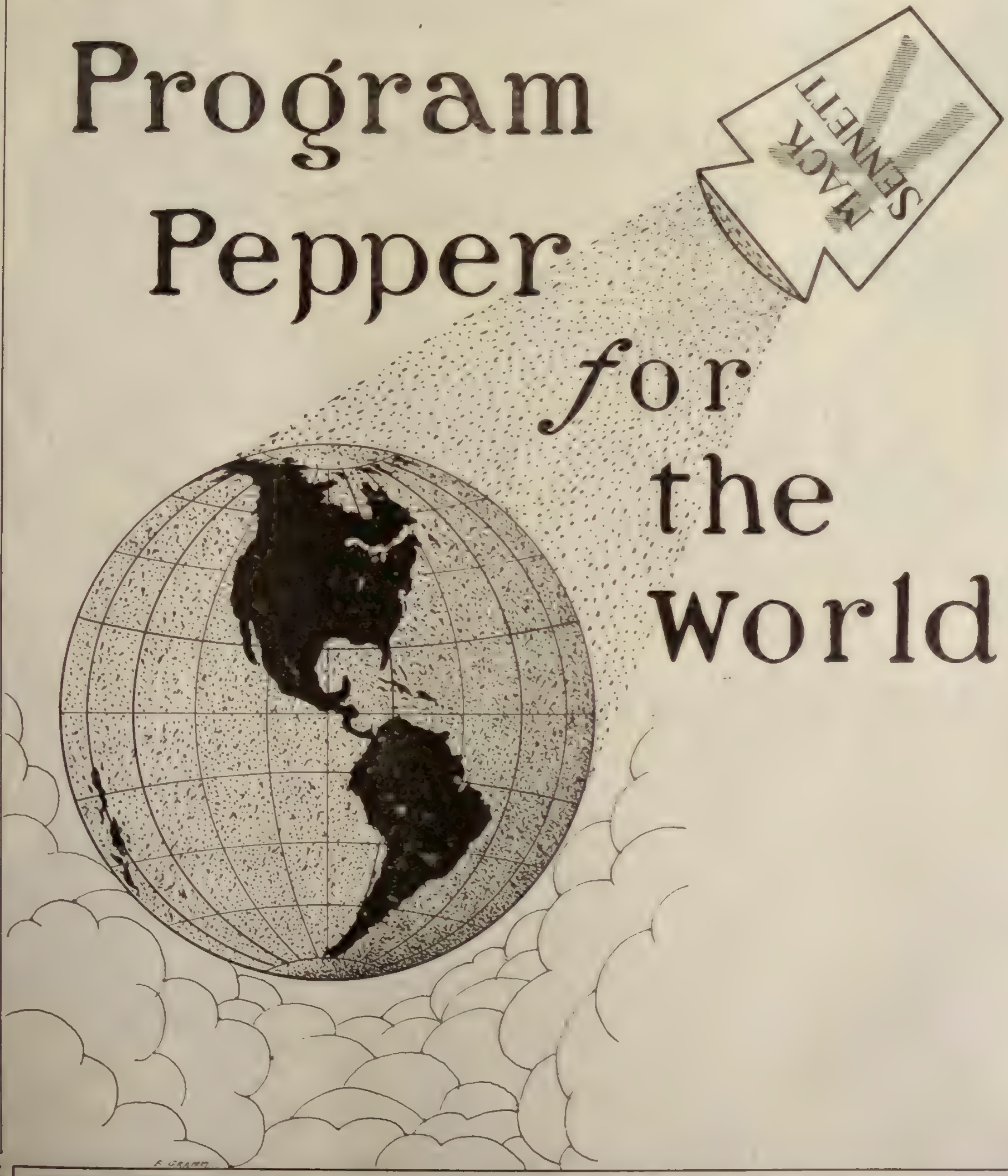
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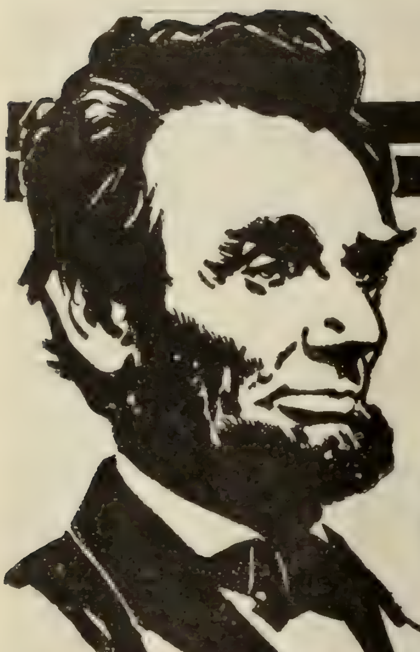

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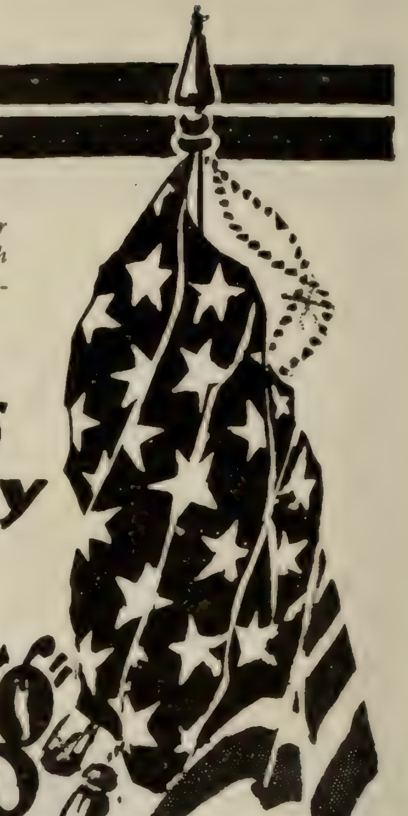
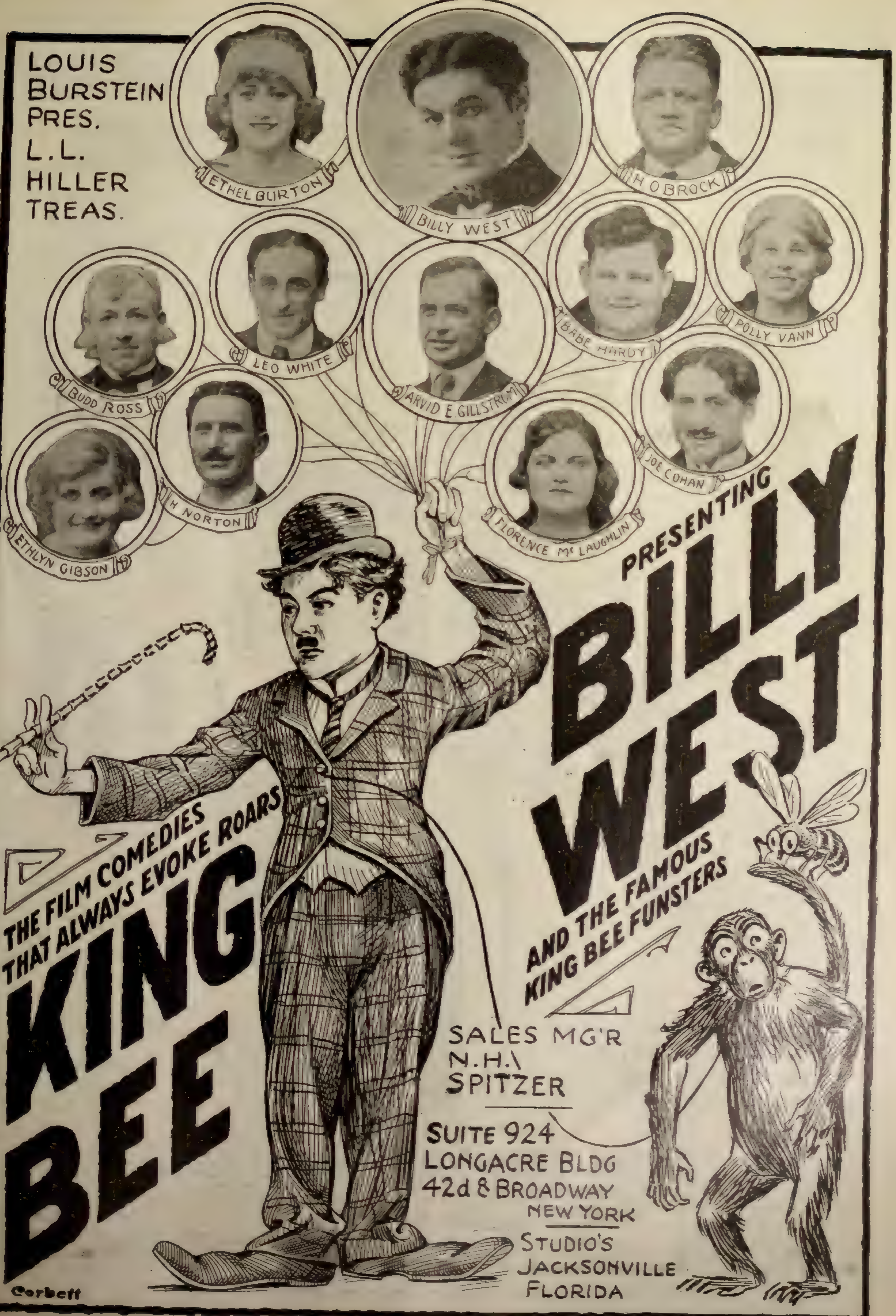


"The world must be made safe for democracy. Its peace must be planted upon the trusted foundations of political liberty."—From President Wilson's War Message to Congress, April, 1917.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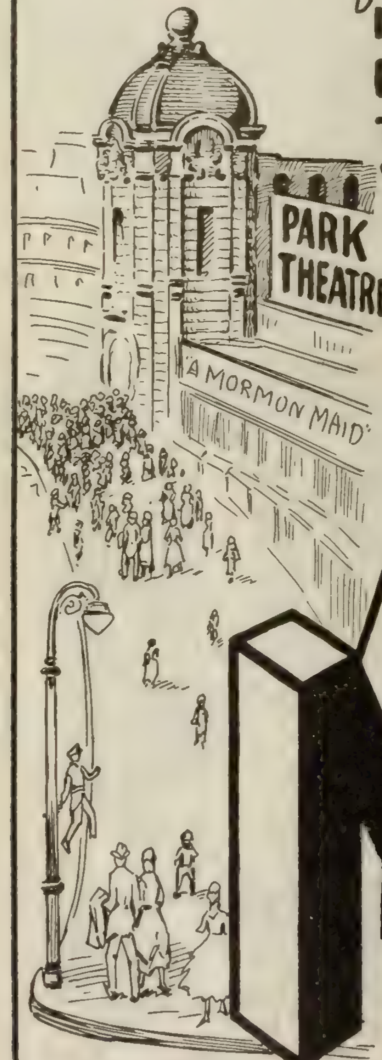

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"In acting, in direction, in scenic investiture it is little short of marvelous—and in story it is superfine. G. L. T. has achieved a distinct triumph."

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"There are not two or three more such film productions in the entire world. Magnificently and artistically directed—munificently staged—ingeniously cut and assembled—as nearly perfect a Photodrama as it is possible to conceive."

"An unusual picture! The complicated story was unfolded clearly and dramatically. The characters of the principals were portrayed with faithfulness and power. Life tragedies were indicated with telling restraint."

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That "The Manxman" is the greatest story for women as yet shown upon the screen.

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PETER PAN FILM CORPORATION
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SKINNER Said: "I'll Make Good!"
And By Jove He Did!
SO CAN YOU!

If you take advantage of this great opportunity to book

"SKINNER'S BUBBLE"

featuring

BRYANT WASHBURN

You know what a hit "Skinner's Dress Suit" made. This is even a more wonderful Skinner play. Enough said! Look at it!

Written and directed by Harry Beaumont. By special arrangement and permission of Henry Irving Dodge

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When the orchestra plays **AMERICA** your audience is brought to their feet.

When your screen shows **"THE AMERICAN GIRL"** your audience is brought to the edge of their seats—**and they stay there for two reels of red-blooded thrills.**

These are thrilling times. The people are keyed up to a high pitch of excitement. They're all in the mood for thrills. They want thrills. *Then give 'em thrills, Mr. Exhibitor, give 'em what they want when they want it*—give 'em that **KALEM-MADE** series of super-thrilling dramas of the new West—give 'em **Marin Sais** in Frederick R. Bechdolt's stirring stories, **"The American Girl."**

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Helen Gibson in a series of single reel railroad adventures written especially for her.

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Real Comedies

"Ham" and **"Bud,"** the best known comedians of the screen, in Kalem's Famous

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KALEM COMPANY

235 West 23rd Street, New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
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(Index to this issue will be found on page 856.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, May 5, 1917

Facts and Comments

DURING such period as the United States is at war—or, for that matter so long as hostilities are maintained by and in those countries in which American films are in large demand—the manufacturers of this nation should bear in mind that subjects are viewed in a light different from that in which they are seen in days of peace. It is a time for the exercise of keen judgment as to the treatment of stories that trench on the military side. Every country is particularly jealous these days of the welfare of its armed forces, of all that pertains to their discipline, their morale.

*

Manufacturers who give heed to this angle of motion picture production will save time and money and trouble. As proof of this it is necessary to quote but one of the many "Don'ts" that today constitute a part of the military law of Great Britain. What obtains in the way of picture restriction in the "tight little island" under stress of war it is reasonable to assume in course of time will be put into effect in the United States. Already there is in the action of Pennsylvania on three subjects a forecast of what we may expect throughout the country—if not by the States then by the Federal authorities. The British proscription to which we have reference is this: "Don't show films, still pictures or produce stage plays prejudicing discipline in any army."

*

In another column we print a dispatch from Philadelphia setting forth the action of the Attorney General of Pennsylvania barring from the screens of the state all films that in any way may be construed as discouraging enlistments—and exhibitors are compelled to judge for themselves as to what constitutes a violation of the injunction. Revocation of license is the penalty named for breaking the rule. In Camden, N. J., the censor has served notice that "horrible" war scenes must not be shown. A New York State Senator advocates legislation to stop the exhibition of films coming within this latter category. We repeat, producers should exercise keen judgment as to what they incorporate in military pictures. In case of doubt it should be a simple matter to obtain expert advice from army officers—before putting a script in work.

* * *

AS WE have said before, it is small wonder that exhibitors in many parts of the country look askance at any suggestion of becoming affiliated with the Exhibitor's League. The League has been used too much and is being used today by some of its principal officers merely to advance their own selfish interests. Nevertheless, there is not a State in the Union in which the exhibitors will need, if not now, in the near future, and need badly, all the help that can be got from a strong organization.

* * *

TOO much emphasis has been and is being at this very moment placed on the need of Exhibitor's organization to meet adverse conditions inside the trade. To serve their own ends or through lack of knowledge, some of the self-appointed leaders of the exhibitors are continually harping on the greed of the manufacturer and the exchangemen and keeping open a breach that all should work to close up as soon as possible. There should be no quarrel between different branches of the same industry in which the interest and welfare of all are bound up together. Organization of the exhibitors everywhere is needed to meet the outside enemy, the common enemy of the exhibitor, exchangeman and manufacturers alike.

* * *

WHAT a blessed health-giving touch to the whole industry and a wholly satisfying change from the wave of vice and so-called moral films are the productions showing the activities of the army and navy in our present wave of preparedness. The training of men in God's out-of-doors, the clean limbed regiments on the march, the spic and span battleship with her no less spic and span officers and men. Who would want to go back to the vampire filth and the thinly diguised interior of the brothel; who would prefer riding in the New York subway on an August afternoon when they might roam over the Berkshire hills or sail along the Maine coast? Only a few film producers and exhibitors that we know of.

Wolves and Parasites

By Louis Reeves Harrison

THE weakling imitator puts virility out of fashion without the courage of sincerity, a mere copyist, shifting with every fickle breeze of opinion, a slacker at heart yet brazen of speech, his sorry imitations make the public weary of the matter and manner of a subject before its real merits are understood. A thousand illustrations could be offered in pictures now being screened, in stories now being printed, that there are a lot of sneaking animals always hanging on the edge of production to gorge themselves at its expense, to the detriment of all concerned.

No matter where you find him, from author to exhibitor and back again, among producers, directors, actors, distributors, the parasite is sapping the vitality of the business, taking all he can get and giving nothing of value in return. You will find him even among the critics. He imagines that his verdict makes or unmakes the production. He is noisy at the private showing, attempting to influence opinion by yawning, laughing, talking or going out during the exhibition—he is a hanger-on, a malicious sneak at one moment, a fawning flatterer at another, the spawn of small greed, the offspring of impotent conceit.

You will find him in the office, there engaged in the fruitful occupation of mutilating scenarios. He hovers around the studio, there delivering his opinion on directing and acting. He is shouting for bill-board notoriety instead of merit at the exchange and at the theater. He is one who will tell you that skill, workmanship and power of effect, in one word Artistry, is something apart from commercial value, whereas the very essence of artistry is to make the product so acceptable to the human audience that it will find favor wherever shown.

The thief hates most the man he robs, so the parasite hates true artistry, workmanship and skill, on which he thrives by theft. It is estimated that nearly a thousand scripts a day are sent to studios by petty plagiarists. There may be a hope among larger plagiarists to appropriate something from this mass of stuff—no serious idea can possibly be entertained that really great thoughts and feelings can be presented in dramatic form by the unqualified. Large scenario forces are maintained, like a bunch of amateur detectives hunting for a gem lost on Broadway, when money thus expended might be more profitably employed by purchasing gems in a legitimate manner.

There is no artistry in plagiarism; there is none in mutilation; there is nothing but a form of triviality in such methods that belittles the whole art of motion picture production. The big thief despises the little ones from whom he steals, but he hates with all the ardor of envious impotence the man who can draw ceaselessly upon the fullness of experience and an unfailing imagination. Thus, it continually happens that true artistry receives small encouragement and the screen is crowded with a lot of weakling presentations not worth seeing.

The best men in all branches of motion picture production are hoping for some vigorous development of the art which shall sustain it in popular favor and advance it beyond what Munsterberg bitterly characterized as "tasteless and vulgar eccentricities." "Success," he reasoned, "has crowned every sincere and intelligent effort to improve the photo stage; the better the plays are the more the audience approves them." The supreme address of true artistry is to the finest qualities of audience mind and heart, and it cannot come from wolves and parasites.

Where is the manly hero? If he is a gentleman of wealth, he has a valet and smokes cigarettes. He tries to look intellectual, but he is doing nothing in particular. Unable to put the buttons in a dress shirt, he swaggers out and knocks down the villain who has insulted the poor working girl. If he is a chalk-faced tailor's model he is supposed to come from the "East." If he is a "Westerner," he swaggers around in the fancy costumes worn by tough rowdies of the Wild-West shows, who never saw a cow outside of the paternal stable at milking time.

Neither is sectionally representative nor even nationally so. Americans affect neither the valet nor the circus costume. No living being could go out into the streets of New York, or of Los Angeles, and separate the passing crowd into "Easterners" and "Westerners." Like the clown's problem, it can't be done. If a stray bullet crossed the Mexican frontier while it was being defended against invasion, it might hit a manly fellow from any section of the country, more likely from New York than from the mighty state of Texas. The sectional hero is silly.

All this idiotic stuff comes from sychophants who hang around studios and offices and is announced as "what the people like," as if audiences were given any choice in the matter. Out in the audience are thousands of real heroes, men who are putting up a game fight for a creditable place among their fellows, who are making daily sacrifices of personal comfort and happiness for the sake of others, who are contending manfully against injustice and scant appreciation of honest effort, who are creatures of courage under discouraging circumstances, of patient tenacity in the bitter struggle for existence and improvement—what contempt they must feel for the parasite idea of a hero!

The parasite idea of the American hero is that of a man who is nothing and does nothing. His idea of the American heroine is Mlle. Ingenue of the doll face and curly wig, who is in a state of rags and perpetual expectancy until the swaggering hero comes along with an "I'll-show-you" bravado and gets her into a lingerie dance frock and perfect table manners for the last act. All this is simp stuff. There is no revelation of character, no individual struggle for the right expression of personality, no recognizable portrayal of human nature in the completed product, even if these dramatic essentials appeared in the scenario.

Between crafty and destructive wolves who are engaged in robbing honest effort, and parasites who are living at the expense of this beautiful new art without contributing in any degree to its improvement, it is not to be wondered at that so little is presented on the screen to delight the eye, to inspire the heart, to cultivate the mind. There is very little offered to draw us nearer to each other in better understanding of human nature, to modify egotism and make us feel that each of us is merely an integral part of the universe.

Moving pictures are intended to make us see with the imagination, as we must see beyond the facts stored up in past discovery, as Jules Verne saw when accurately describing, over a quarter of a century ago, the submarine now changing the aspect of war. Every art must have original creative effort to thrive as an art in popular favor, yet what percentage of a thousand contemporaneous releases are not stolen? Perpetual theft can only lead to perpetual repetition, until the small exhibitor may be forced out of business between large productions for complete performance and small ones for home presentation.

Awake, Thou That Sleepest!

By Sam Spedon

THE need of an organized industry has never been so keenly felt as it is at the present time. At the mass meeting held by the National Association of M. P. I. at "The Playhouse" on April 16, to take action on the Wheeler tax bill and enroll representatives to attend the hearing of the bill at Albany, N. Y., April 19. Sam Trigger, one of the speakers, said: "If the exhibitors have acted like a bunch of boobs by being indifferent to their business interests, the producers are a bigger bunch of boobs by being more indifferent to theirs. That's all I got to say." This sassy remark was addressed to over one hundred and fifty representative men of the industry, exhibitors and producers.

W. A. Brady, president of the Association, addressed the assemblage in these plain and understandable words: "We must go to Albany and demand our rights. We are being discriminated against by a confiscatory bill that will drive us all out of business and deprive the public of what has become a necessity and a part of its life. We are not going before the legislature to ask to be heard but we are going to demand a hearing. Let us leave our dignity at home, that won't get us anything. Let us go to Albany as men who represent a visualized power equal or greater than the press, that can make itself felt in the election of our representatives and the affairs of the world." At the close of his speech two hundred men were enlisted to go to the legislative halls of Albany.

That's the spirit and talk that win battles and accomplish things. That's the kind of action we should have had two years ago instead of waiting until we are face to face with the problems that we are up against just now. The National Association made no mistake when it chose the man it did as its president. We have some good material in the industry among the exhibitors and producers and we need it, to put the industry right with itself and right with the rest of the world. There are men who will sacrifice themselves and anybody else for gold who wouldn't defend the land that gives it to them, and so it is with some in the industry. They will take everything and give nothing. Wake up, exhibitors, wake up, producers and every other branch of the industry! Legislation has picked us out as easy marks and a few more good swift jolts may wake us up when it is too late to recover. Don't be like the little Hebrew band who said they didn't want to fight, but they would give the boys a good send off by playing "Onward Christian Soldiers."

Let every mother's son of us join the National Association of the Motion Picture Industry, our local, state and National Exhibitors' League. There is work to be done at the National Convention at Chicago next July and we want the right kind of officers both in the National Exhibitors' League and National Association for the good of the whole industry.

Don't be cajoled until the eleventh hour and expect to contend successfully with the shrewd and cunning politicians who gain your confidence and then double cross you with a promise to place you in line for future fame and fortune and make life easy for you. Every man who has a vote in the convention should go there as no man's man.

Here we are spilling all this stuff about the convention at Chicago, two months hence, and almost forgot we are facing the Sunday closing and the Wheeler tax bills that may, if it becomes a law, knock us all out of business and we won't have any use for conventions. While there's life there's hope. You can't kick after you are dead so keep alive and don't let them put you in the hearse with the dead ones. To be forewarned is to be forearmed. Remember we told you so.

"Held Up to Scorn"

WE quote from the last issue of our esteemed contemporary the Dramatic Mirror as follows: "The trade publications were invited not long since to send their reviewers to witness a preshowing of a picture which shall be nameless, but which so offended all the laws of good taste and good sense that one is constrained to wonder if the exploiters of the film were acting upon sane judgment in placing it before the public. It was suggestive, nauseating, indecent and disgusting. It made use of shallow pretext to present a mass of putrescent piffle.

"In the name of common sense why will producers or distributors of screen material thus offend? Have they not been warned sufficiently to realize that such pictures, even if they do pass the censors, will do incalculate harm to the industry, give its enemies additional fuel with which to feed the fires of their opposition, and, beyond that, prove injurious to the public?

"The Mirror declares unrestrained and ruthless war upon such offending films. If the ones exploiting this picture have ordinary intelligence they will withdraw it from the market and save the motion picture business another black eye. If they are unscrupulous and seek only to attract money by their output, then they should be held up to scorn by every decent-minded person connected with the industry."

To all of the above the MOVING PICTURE WORLD subscribes heart and soul. Within the past few weeks we have refused advertising on several such pieces of abominable filth—films which are intended to draw through their appeal to the low, vicious, base and immoral in men and women. That the manufacturers and distributors use titles and publicity propaganda under the guise of teaching eugenic truths, moral uplift or evils of vice is proof only of the depths to which some that disgrace and defile the whole industry have sunk. Rather let us say that it shows the cesspools in which some have always lived and the usual level of their mental conceptions. Such minds are to be found everywhere, but it is to the everlasting detriment of the moving picture business that some of them continue to pollute the springs of this industry with their low-lived, degenerate portrayals.

It is no wonder that a self-respecting producer in testimony before a recent commission said he would get out of business unless it succeeded in purging itself of these elements. Instructions to cut out all advertising in the MOVING PICTURE WORLD were issued recently to their advertising men by the heads of a firm whose copy we refused on a vile production they are now exploiting. We are highly flattered and if the business is to be controlled in future by panderers such as they, we too, will be glad to be out of it.

Unless we are much mistaken, however, there is a continually increasing number of men coming into the industry that have no more intention of making their living in a business at which the finger of scorn is pointed than we have.

We realize that this very article may furnish material for those who are fighting for censorship, to which we are unalterably opposed, but we also realize that the industry must correct its own evils quickly and unflinchingly or outside interests will take a hand.

Water seeks its own level. It also cannot rise higher than its source. We cannot expect fine photoplays from corrupt minds or those who daily wallow in filth and whose mental equipment can only be compared to a cesspool. *Keep the pictures clean;* or keep out of pictures altogether.

Credit to Whom Credit Is Due

By Sam Spedon.

THE National Association of the Moving Picture Industry is just getting its stride and doing things that count. You have all read in the trade papers that account of its board of legal advisors published exclusively in the Moving Picture World (apologies to the News). That's one of the best and wisest moves made in the industry. This board furnishes us (thanks to the producers) with an aggregation of legal talent and minds unsurpassed by any industry in the world. It does away with the expense of employing special counsel and uninteresting advice.

The National Association is practicing economy and its secretary is not only ornamental but useful. He is proving his efficiency practically, not theoretically, by doing the work himself and not taking credit for what he employs someone else to do.

You have all read in that exclusive report in the Moving Picture World (more apologies) of the mass meeting called by the president of the National Association at which he enrolled a small motion picture regiment to attend the legislative hearing of the Wheeler State Tax Bill at Albany, New York. Maybe that wasn't doing something!

We must not forget the notice of the National Association pictures, published exclusively in the Moving Picture World (some more apologies), soon to be released by the association. The first two just finished are "How the Great Stars Make Love," and "Great Fights of Great Falls," and there are three others, namely, "With the Funny Stars," in three reels, "Daredevil Stunts" and "Great Moments in Great Plays." These are going to make a barrel of money for the association and it will have the nucleus of a fund that it will enable it to do a whole lot to increase its usefulness to the industry.

More power to the N. A. M. P. I., may its shadow never grow less. If it was needed this year it will surely be needed next year. There are weighty matters on foot that it will have to wrestle with.

A Romance of the Wheeler Hearing at Albany

By Sam Spedon.

IT APPEARS to the fellow on the outside looking in that the Wheeler tax bill kills itself by being poorly drawn and illy advised. If it is ever introduced before the legislature it should be redrawn by some person or persons who know all angles of the industry and have exact figures on which to base an equitable taxation.

* * *

The hearing accomplished one good thing to say the least. It shows the National Association that, from the testimony given by its own members, it has a pile of work laid out for itself this coming year to regulate the business of the industry it represents. Everybody who attended the hearing gained a whole lot of inside information that is nothing short of a revelation.

* * *

Senator Harvey Hinman, councillor for the Wheeler committee, in summing up before the Senate committee on the Wheeler tax bill said: "There are two members of the motion picture representation in this room whose combined yearly salary amount to more than the proposed tax on the motion picture industry in this state." This assertion was so unexpected that Billy Brandt, Lou Bamberger and some others present became very nervous and self conscious.

* * *

The question was asked: if the producers cannot afford to pay such big salaries to Mary Pickford and Douglas Fairbanks, why do they do it? Some one answered: "Mary and Douglas are now in business for themselves."

* * *

When Ben Hampton gave his testimony before the Wheeler investigating committee, according to report read at Albany, last Thursday, he virtually admitted that the industry was in need of censorship and he and the industry were not capable of regulating this part of it. He expressed the thought that legislation regulation would be very beneficial to the industry as a whole. Judging from the Wheeler tax bill, the Murray Hill inquisitors thought so too. This testimony was more than interesting because it was thought by some of us, when Mr. Hampton took charge of the General Film he was just the kind of man needed to put the industry on a solid business basis. Mr. Hampton has resigned from the G. F. Co.

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During Counselor Hinman's summary W. A. Brady reiterated a part of his speech by asking: "Why not tax the theaters and all forms of amusement? "Mr. Hinman said he thought it an excellent idea, worthy of recommendation to the legislative tax committee. Again some one interrupted by asking: "Why not tax the high salaried stars?" Mr. Hinman said no doubt the legislative committee would act upon that suggestion.

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Ex-Senator Hinman quoted from W. A. Brady's testimony before the Wheeler committee that Brady's daughter received such a large salary he was obliged to take half of it away from her and bank it for her. "Good father!" shouted Brady.

* * *

Martin Littleton, counsel for the National Board of Review, made a strong point when he said: The appointment of a state license commission would invest one man with the power of a despot over the destinies of motion pictures.

* * *

The good natured forbearance of Mr. Hinman at the interruptions by the film men and his mischievous responses to their questions, by reading from their sworn testimony given to the Wheeler committee, was more amusing to the onlookers than to the participants.

* * *

Peter Brady, representing the labor unions, was insistent upon asking: "How about the two bucks they propose soaking the poor operators?" Ex-Senator Hinman finally said he would ask an amendment to that section of the bill, making the operator tax ten cents. At another part of the hearing Brady asked permisison to address the chair. The chairman said he had no objections if he (Brady) would promise to say nothing about the two bucks.

Wheeler Bill Hearing Brings Strong Protest

By C. L. Grant

Pertinent Facts and Figures Presented to Judiciary Committee at Albany—An Impressive Turnout of Picture Men

WHEN William A. Brady, president of the National Association of the Motion Picture Industry and head of the World Film Corporation, besought the members of the Senate Judiciary Committee in Albany last Thursday not to strangle an industry through unjust taxation in which America was leading the world, not tax the poor man's amusement, he re-echoed the sentiments of the greatest gathering of motion picture representatives that ever came to the state capitol. There can be no doubt but that members of the Senate Judiciary Committee, as well as members of the Wheeler Investigating Committee, realized full well the seriousness which confronts every phase of the industry should the Wheeler bill in its present form be favorably acted upon.

Headed by such men as Mr. Brady, Adolph Zukor, president of the Famous Players-Lasky Corporation; Richard Rowland, president of the Metro Pictures Corporation; Hiram Abrams, president of the Paramount Pictures Corporation; Walter E. Greene, president of Artcraft Pictures, and many others of equal prominence the delegation, two hundred or more strong, arrived in Albany by special train Thursday noon. The hearing on the Wheeler bill, which proposes to tax producers, distributors, exhibitors and operators, and which has already been advanced to the third reading in the Senate, was to have been held at 2 o'clock in the Senate Chamber. Other matters, however, resulted in a three-hour delay. It was 5 o'clock before the Senate Chamber was finally cleared and members of the Senate Judiciary Committee, headed by Senator J. Henry Walters, took their places.

The importance of the bill and the interest which is attached to its outcome was most noticeable. Many senators, who have no great interest in the measure, but who are apparently desirous of doing the fair thing to the motion picture industry when the bill comes to a vote, could be seen about the chamber. Attorney George Van Namee, Robert Cummings, both of the State Bill Drafting Commission, were present, remaining throughout the entire session of over three hours. William Orr, secretary to Governor Whitman, was also an interested listener. The galleries were thronged with men and women. The Senate Chamber itself was crowded to the doors.

At the opening of the hearing Senator Walters and Assemblyman Wheeler asked the number who were present to speak in opposition to the bill. It was first agreed to give the opposition an even hour during which arguments against the measure in its present form might be presented. As it later turned out, however, the committee became so interested in the remarks of Mr. Brady, Mr. Irwin and others that more than the allotted time was conceded. From 6:30 o'clock until long after 8 o'clock the bill itself had its innings as represented by former Senator Harvey Hinman, who has served as counsel for the committee.

Attorney Robert Rubin, of New York, introduced the various speakers opposing the Wheeler bill. The first was Frank W. Thornton, an accountant, who had gone carefully over the situation and explained to those present the effect which the Wheeler bill will have on the business of today.

It was evident from the very outset that Senator Walters and his associates were keenly interested in every phase of the situation. At frequent intervals Senator Walters interrupted Mr. Thornton and other witnesses later on, plying them with questions in order that his fellow associates might have the clearest conception of the measure when it came up for later deliberation. Mr. Thornton said that the Wheeler tax would bring in from $700,000 to $1,000,000 in this state and that if the same tax was adopted by other states the entire country would be forced to pay a tax of over $10,300,000, every cent of which would probably have to come out of the poor man's pocket, a man who is today all but taxed to death.

Adolph Zukor, speaking as a leading manufacturer on the injurious effects of the measure, said in part: "This industry is young. It is still in its infancy. We have had a great deal to contend with, not only in this state, but all over the country. It seems that the moving picture industry is more attacked than any other. We are at the present time taxed by the state, taxed by the national government and pay taxes based on income. This industry should not be singled out as one to be specially taxed. There is no reason whatever why this particular industry should be forced to undergo treatment different from that of any other industry. We are perfectly willing to stand for taxes like any other industry in the state."

At this juncture Senator Ogden Mills, who is regarded as one of the shrewdest financiers in the Senate, interrupted with a number of questions as to just what tax or taxes the motion picture industry is paying today.

P. A. Powers, of the Universal Film Company, addressing the committee, explained in considerable detail just what effect the unfairness of the Wheeler bill would have on the exchange and the distributor. Mr. Powers said that he had been distributing film for the past ten or twelve years, and at the present time the Albany and Buffalo district was distributing about 65,000 feet of ordinary film a week and about 20,000 feet of special features. Mr. Powers said that under the provisions of the bill he would be forced to pay a tax running into the thousands. He said that he knew of no way in which he could continue in business if this tax was levied according to the provisions of the bill. He predicted that the small exhibitor would be forced out of business. His remarks brought forth prolonged applause.

Three speakers during the hearing presented most excellent arguments against the enactment of the measure. One was William A. Brady. The other was W. W. Irwin, of the V-L-S-E. The third was Martin W. Littleton. Mr. Irwin at the outset called attention to the fact that this country is today becoming the world center in the production of the greatest films. "The motion picture is just beginning to come into the proper degree of recognition," said Mr. Irwin. "The film today is the strongest factor in advocating national prohibition. There is not a police officer but who can testify to the many cases where men have been taken from street corners by the attractiveness of the motion picture back to the wholesomeness of his family. We resent being classified with the liquor interests and the race tracks. But this industry cannot be taxed to death. It is a strange thing that the report of this committee goes on to say that the industry is in no condition at the present time to be taxed and yet they turn around and draw a bill bringing a burden and a hardship to every single branch and eventually reaching into the pocketbook of the working man.

"If you hamper and restrict this industry you are injuring the people as well as the business. There is no vehicle of thought transmission equal to the motion picture. Today the movies in presenting the horrors of war are educating the people to a future prevention.

"Every company maintains an exchange in New York city. Every exchange feeds northern New Jersey and western Connecticut. Assume that a New York exchange has five prints to cover that territory. Four of them are booked for particular dates and Poli in Connecticut wants a print of that subject for Monday or Tuesday. We have got to deliver to our customer. We cannot get any made up. We cannot keep prints simply for New York, New Jersey or Ohio. These prints are a circulating library. If Connecticut, Vermont and Massachusetts pass similar bills what we will be paying on a picture that cost more than $16 a foot. It is utterly impossible to designate specific prints for specific territories. Assume that we purchase negatives in Europe; it would be impossible to obtain an affidavit from an Italian corporation furnishing the cost. They don't want to give that cost. Assume that a manufacturer is making a negative and selling under contract at $3 per foot and making it for $2 per foot, the purchaser seeing that he had a profit of 33 1-3 per cent would take care the following year to cut down that profit."

Introducing himself as a speaker who came before the committee to explain the fundamental conceptions on which the Wheeler bill was based, Congressman Littleton commanded the instant attention of the entire audience. Mr. Littleton took occasion to say that the motion picture business was not one that could be classified by the word "outlaw." He said that like all businesses it could be conducted properly and improperly. "I believe that you can search the history of this state in vain," said Mr. Littleton, "before you will ever find a piece of legislation which creates a state department and then turns over to that state department the power to allow a business to begin, the right to allow a business to continue and to leave the business entirely to the arbitrary control of that department."

Mr. Littleton quoted several sections of the bill in substantiating his assertion. He was emphatic in saying that the commission would have the power of saying, "Let there be light, and there was light; let there be darkness, and there is darkness." Mr. Littleton presented some of the best arguments of the entire hearing, speaking in a voice that carried his words to the furthermost portions of the galleries. Throughout his speech not a senator left the room. Secretary Orr remained standing throughout.

Before introducing William A. Brady, Attorney Robert Rubin called attention to the fact that there was no more excuse for licensing a motion picture film than there was for licensing a phonographic record.

In his opening remarks Mr. Brady said that Senator Hinman and Assemblyman Wheeler must have thought that they had discovered a new gold field in the motion picture industry, judging from the tax which they had devised. He said that instead of being a gold field the business was really in a bad condition. Mr. Brady called the committee's attention to the fact that the delegation present at the hearing contained the head of every important motion picture organization in America, and that the firms represented 70 per cent of all the films being produced in the entire world today.

"Why have you selected for special taxation the motion picture business, the poor man's entertainment?" asked Mr. Brady. "Tickets to the Metropolitan opera cost $6 each. I pay taxes on a million and a half dollars in property in New York city. I have been in the legitimate theater business for thirty years. Why don't you tax the legitimate theatrical industry? Why do you tax or rather propose to tax the poor man's amusement and not the rich man's? Why not tax the baseball industry, a business that takes hundreds of thousands of dollars out of this state?

"The legitimate theater needs just as much regulation as the motion pictures. Why don't you go to the roof gardens of New York city? Why don't you tax those bandits who speculate in tickets and force many of you to pay twice the admission price? Tax the cabarets, held on the tenth floor of some building without any fire escapes, without any observance of the fire laws, a place where you pay $7 a bottle for $2 wine and a highball costs you 75 cents? Don't tax poor, insignificant persons who are struggling to make a living.

"Tax all forms of entertainment and we are with you body and soul. Tax everybody, tax baseball, Paderewski, McCormack. But remember that motion pictures are becoming the greatest industry in this world and that New York state has obtained more out of them than all the rest of the world. You cannot afford to cripple, to injure and to kill that industry and at the same time force the hundreds of thousands of poor persons, whose only diversion is the motion pictures, to pay a higher price of admission."

Mr. Brady said that his association was working tooth and nail these days in an effort to eliminate the indecent, the obscene and the obnoxious from the film. "We are members of an industry which in no distant date will be of more importance to the young than the schoolroom itself."

Mr. Brady urged the committee not to pass the bill, saying that other states of the union would certainly follow the lead of the Empire State and that the doom of the motion picture industry would be sealed.

Mr. Brady's remarks were loudly applauded. For the two hours that followed during which Senator Hinman sought to explain the various details of the bill Mr. Brady took the keenest interest, frequently interrupting the speaker and asking him to explain the meaning of some complex sentence or clause. Mr. Brady is, first of all, a fighter. He does not believe in letting any one tread on his toes, nor the toes of the infant industry which he so ably represented.

In Peter Brady, speaking at the hearing for organized labor, and particularly for the operator, who will be forced to pay a fee of $2 if the bill is passed, the operator had a champion. Mr. Brady came equipped with figures which he had obtained from the comptroller's office showing the enormous increase in taxes in this state during the past few years. Mr. Brady said that if the state was going to tax amusements, and particularly one which characterized the working man's idle hours, then tax golf and tennis. He said there was no reason for taxing the operator. If operators were taxed, he said, then bartenders, trainmen, motormen should also be called upon to pay a tax in an effort to get this state out of its financial tangles. The speaker said that the taxation of operators would force many of the competent men out of business. He also called attention of the committee to the fact that taxation would bring about retrenchment on the part of the producers, the distributors and the exhibitors in the printing trade.

Margaret Mayo, the sole representative of the authors, made a brief plea for the motion picture interests. Her talk was to the point and merited the applause which it received. She said that, while the motion picture industry no doubt made enormous profits a few years ago, present day conditions were such that they were not making the fortunes which many imagined. She said that, while a few years ago producers would accept almost anything for a play, the tendency of today was to elevate the industry by getting the very best possible from authors and playwrights. As an example Miss Mayo said that three years ago she had received the sum of $300 for a play and that only a few days ago she had received $10,000 in advance for a play no better and 50 per cent of the profits which it is expected will accrue. Miss Mayo took the stand that the legislature should encourage rather than discourage an industry which was struggling to benefit every person in the state, and that, instead of taxing it to death, it should be given support.

Senator Hinman, in presenting the bill to his audience, offered no apologies, sustaining his reputation along argumentative lines. At one stage of the hearing Senator Hinman made the remark that the committee had not been met fairly and frankly by certain ones in New York.

Mr. Brady jumped to his feet and inquired if he had not met the committee in all fairness. Senator Hinman said that, while Mr. Brady had been most fair, yet there had been one or two others whom he thought were not open and frank in explaining the situation in the motion picture industry.

For two hours Senator Hinman talked, being interrupted time after time by this or that one who wanted a clear conception of just exactly what the bill means to the producer, the distributor, the exhibitor or the operator. Two hundred men and a half a dozen women intensely interested in the situation went dinnerless in order to remain at the hearing until its conclusion. Members of the Senate Judiciary Committee, as well as members of the Wheeler committee, made the statement at the conclusion of the hearing that they had been surprised at the magnificent showing made by the delegation from New York city, and likewise in the clear manner in which the arguments had been set forth by opponents of the measure.

Wheeler Bill May Die

Belief Expressed That It Will Not Come Out of Committee —Bill Poorly Drawn Admitted.

WHAT will become of the Wheeler motion picture bill? A member of the Senate Judiciary Committee, whose name cannot be divulged, made the prediction at the close of Thursday's hearing that the bill will die in committee. Another senator, a member of the Wheeler committee, expressed a like opinion. If the bill eventually passes the legislature it certainly will be in some changed form. The effects of the hearing were apparent on members of the Wheeler committee. A meeting of the committee and its counsel, Senator Harvey Hinman, was held in Albany on Friday to talk over the situation.

There is an attitude among members of the committee that some one has double crossed them. The same sentiment exists among representatives of the motion picture interests. Senator Hinman arrived in Albany on Tuesday. He lost no time in conferring with Assemblyman Wheeler. The latter must have realized the serious predicament of his bill. Later on Senator Hinman said that it might be possible to further reduce the proposed footage tax. Senator Carson, a member of the Wheeler committee, in discussing the situation said that the committee had given the motion picture people exactly what they wanted, as outlined in the testimony furnished the committee during the hearings in New York city. Senator Carson said that after they had devised the bill which they supposed would suit the industry that it was not attacked.

Motion picture representatives were open in declaring that the committee had deliberately double crossed them, saying that Assemblyman Wheeler in his first report stated that the industry was in no condition for taxation at the present time, and then the committee deliberately turned around and framed a measure which would tax them literally to death.

The legislature will probably adjourn the first week in May. Whether the influence of Thursday's hearing will be sufficient to kill the bill in committee remains a question. It is certain, however, that the Wheeler bill is less strong than a few days ago. There is no doubt but that the legislature of this state is today tax mad. They have licensed cats. They propose to double the license fees for pleasure cars and the senators and assemblymen are searching every nook and cranny in an effort to appease Senator Elon R. Brown and Assemblyman Thaddeus Sweet in their plans to enrich New York state's coffers. The legislators feel that the motion picture industry should bear its burden, but if Thursday's hearing through the arguments of Mr. William Brady and others proves itself strong enough there is considerable doubt if this particular industry will stand singled out from all other amusements and be called upon to meet taxes running into the thousands. C. L. GRANT.

WALKER BILL ADVANCED.

Advices from Albany on Saturday, April 21, were to the effect that the Walker bill permitting moving picture shows to run on Sunday had been advanced by the Senate from general orders to the order of final passage on the following week. As "general orders" has been considered the "graveyard" for measures that were to be killed, this action on the part of the Senate is looked upon as a favorable sign by those interested in Sunday exhibitions.

One Senator remarked during the last day or two that opponents of the measure played a crafty hand when the bill was reported out of committee in its widest latitude, making defeat more certain through the votes of upstate legislators, who might possibly have been induced to favor a bill less wide open. C. L. GRANT.

We Sacrifice Markets in East, Says Howells

Americans Should Deal Direct With Antipodes and Not Through London, Declares Exporter

THROUGH including or "throwing in" in their London transactions the rights of their films for the Orient American manufacturers are underselling themselves, declared David P. Howells, exporter of American films, at his office in the Candler Building last week. Mr. Howells has just returned from a stay of two and a half years in the antipodes, the greater part of the time in Australia. He left the island continent November 1 last. There he had been handling Metro features, the Drew comedies and the travelogues. Previous to that he had introduced the World Film product to the Australians.

David P. Howells.

Mr. Howells' first stop on his way to the United States was in the Dutch East Indies. He spent a month motoring the Island of Java, where he found excellent roads, visiting the larger centers and many of the villages. He made a close study of film conditions. He spent six weeks in China and Japan and two months in India. In each of the countries through which he toured Mr. Howells was impressed by the fact that American manufacturers are overlooking real opportunities for extending their fields of operations. Owing to war conditions films may be shipped with greater facility from the United States than from London. Yet if an American salesman attempts to sell film in the East he will discover that the showmen there are inclined to wait for quotations from London, with the result that prices are given which make a sale impossible for the direct representative of the manufacturer.

In Java Mr. Howells talked with the showmen and made a close study of conditions. The island theaters are divided into four classes, "like a boat," as the film man expressed it. The fourth class, or cheaper seats, are nearest the screen. The first class chairs usually are in the balcony, with the second class at the rear of the orchestra. The furniture, too, is graded in quality to conform to the amount paid for the seats. American pictures in Java are the most popular. The prevailing demand is for the sensational type. Sex pictures do not count for much; the serials are more to the liking of the inhabitants. Mr. Howells said he found the Javanese one of the most progressive of the Eastern races. The picture business has got a good start in the island.

In India the motion picture industry is in a primitive state, Mr. Howells said. There are great possibilities, but in that country and in fact all through the East careful study and suitable pioneering are required. The house of Pathe has gone at the problem in a most intelligent way, especially in comparison with the manner in which many other manufacturers have tried to handle the situation. There is a tendency on the part of Americans, Mr. Howells declared, to believe they can sit in their offices and dictate correspondence and get substantial results. The same opinion prevails to a large extent in London, with the result that they fail to get the viewpoint of India.

"The manufacturers have failed to make a study of the territory," said Mr. Howells, "but with pioneering and by spending money in acquiring first hand information of the country, giving the people selected pictures suitable to their mental scope, the film business in that country may be built up into a good thing for the manufacturers. India contains many progressive people. I attended a congress in Calcutta and listened to addresses by natives that would compare with anything that could be heard in any body in the world."

China, Mr. Howells found, was less progressive in a picture way than any of the Eastern nations. Japan is probably the most advanced. Eighty per cent of the pictures shown in the latter country are of American production.

"Most of the marketing of pictures in the East is made through London," declared Mr. Howells. "This is a vital mistake on the part of American manufacturers. The prices at which film is offered from London is from 20 to 50 per cent less than those quoted from New York. Naturally the buyer waits for the London quotation. The showmen would be just as willing to trade direct with the manufacturer if they could get an even break. The remedy is for America to limit the London agent in his field of operations and not throw in the whole world outside of the United States and Canada, in which a majority of the producers here seem to be mainly interested. In normal times New York can deal just as advantageously with the East as can London; at the present time, it can deal much better. Boat service is rapidly developing in the Pacific.

"The Japanese are the only people in the East making any attempt at producing, so far as I could discover, that is, of course, except in Australia, and there the efforts have not been very successful. There was an attempt at production in Hongkong two years ago, but it did not succeed. In India I only heard of one attempt at production, but that has not yet been declared a success. In that country, however, there are wonderful opportunities for the producer. Atmospheric conditions are ideal and the settings would be most attractive to Western eyes. Mob scenes could be staged at practically no expense. From what we heard in India the country is more tranquil now than it was before the outbreak of hostilities. This is ascribed by Englishmen to the elimination of Teutonic intrigue."

Mr. Howells, while touring in the East, was making preparations for shipping American film. It is his intention to forward the products of United States makers to the Orient, Australia and New Zealand. He emphasized the necessity of Americans carefully guarding their brands and protecting the Eastern markets from the operations of pirates and dupers. "The film pirate and junk dealer had ought to be made to walk the plank in these markets," declared Mr. Howells. "The Easterners would prefer to pay more money to get good copies and to know that they would be protected in their rights to show pictures without the continual fear that some one is going to 'butt in' on them. The trade there knows what is going on in this country. They read our trade papers. I don't have to tell you I found the Moving Picture World all through those countries."

Mr. Howells' brother, Benjamin F., will leave shortly for the Orient, where he will remain a year. At the end of that time he will return to New York and the subject of this sketch will take his place. It is the aim to have the home market and the East simultaneously covered at all times.

Paramount Declares For Open Booking

New Plan in Force August 5—Big Combine Also Gets Control of Artcraft Pictures Corporation

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, announces that commencing August 5 the Paramount Pictures Corporation will inaugurate throughout its twenty-two exchanges situated in all the principal cities of the country the open-booking system of photoplay distribution.

Simultaneously, with this highly important and far reaching plan, Mr. Zukor stated also that Famous Players-Lasky Corporation had acquired control of Artcraft Pictures Corporation. The two biggest distributing organizations in the industry, when the new plan of Paramount goes into effect, will work co-operatively for the exhibitor.

By this step the greatest group of producing and stellar celebrities that has ever been collectively associated with the screen will be offered to exhibitors under a plan that promises economies of a most material sort. It will make possible, through an arrangement of releasing dates of Artcraft productions, for any or all exhibitors to show the unusually popular Artcraft attractions without shelving any of the Paramount releases. In other words, the release dates of the two distributing organizations will be so arranged that there will be no conflict.

"For this important action we have been laying definite plans for many months," said Mr. Zukor. "I feel personally that this is the most important announcement that has been addressed to exhibitors since September 1, 1914, when Paramount Pictures Corporation was organized and the elaborate program system inaugurated."

Announcement is made also for the first time that the attractions, which are presented through Artcraft Pictures Corporation, will be greatly strengthened by the addition of some notable names. To the list that includes the photoplays starring Mary Pickford, Douglas Fairbanks and George M Cohan, there will be added new productions by Cecil B. De Mille, in which Geraldine Farrar will appear as the star, the new series of photoplays starring Miss Elsie Ferguson, whose film debut has been eagerly awaited by the public, and the personally directed pictures made by D. W. Griffith, which will be started on the return of the famous director from England.

The Paramount group of film celebrities will consist of the most popular stars who have led its program and several new ones as well. The roster includes Marguerite Clark, Pauline Frederick, Mme. Petrova, Marie Doro, Billy Burke, Fannie Ward, Margaret Illington, Mae Murray, Sessue Hayakawa, Jack Pickford and Louise Huff, Vivian Martin, George Beban, Wallace Reid and Kathlyn Williams, Ann Pennington and others to be announced as engaged.

The acquisition of Artcraft Pictures Corporation by Famous Players-Lasky Corporation, which some months ago gained control of Paramount, will not mean an amalgamation of the two big distributing bodies, Mr. Zukor explained. Their individual fields have been clearly indicated to the public as well as to the exhibitor. It is possible, however, under the new arrangements to create economies of a far-reaching nature for the exhibitor, who will have the privilege of selection from one or both organizations without incurring unnecessary financial obligations.

The placing of this vast store of production resources upon the open market, where every exhibitor of the country may choose to his needs, marks the first application of the theory of open-booking on a great scale. By this announcement the discussion and theorizing of many months is crystalized into action for the first time, and a new era in the motion picture industry is at hand.

For months the work of mobilizing the foremost literary and dramatic masterpieces of the day, selected from among the efforts of the world's greatest contemporary writers, has been unceasing in order to provide the most advantageous and popular vehicles for the stars and producers whose productions are released through the two distributing organizations.

Mr. Zukor said that at the same time the plans for distribution were under discussion, the work of synchronizing the four big studios of the Famous Players-Lasky Corporation has been perfected by Jesse L. Lasky, who is now in California. The Eastern studios will be under the supervision of Messrs. Hugh Ford and A. A. Kaufman, and the Western studios at Hollywood and Los Angeles under the direction of Cecil B. De Mille and M. E. Hoffman.

Announcement was made by Hiram Abrams, president of Paramount Pictures Corporation, that complete information concerning the new booking plans may be obtained by all exhibitors from the Paramount exchanges throughout the country on and after May 15.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Houses.

"The Valentine Girl" at the Strand.

MARGUERITE CLARK was seen at the Strand theater the week of April 22 in "The Valentine Girl." The play tells an interesting story. Prominent in the supporting cast are Frank Losee, Richard Barthelmess, Katherine Adams, Maggie Holloway Fisher, Adolph Menjon and Edith Campbell Walker. Another attraction was Roscoe ("Fatty") Arbuckle's initial appearance in the Paramount comedy, "The Butcher Boy." One of Raymond L. Ditmar's interesting Animal Life Pictures was also shown, and the Topical Review.

The soloists were Auguste Bouilliez, Rosa Lind and Andre Enrico.

"In Again, Out Again" at the Rialto.

Douglas Fairbanks in his first Artcraft comedy, "In Again, Out Again," was the chief pictorial attraction on the program with which the Rialto celebrated its first anniversary. A new scenic setting painted by Joseph Urban was revealed in the theater for the first time, with special supplementary light effects.

Rex Beach among the hostile Indians of the San Blas Islands was shown in the final and most interesting installment of the pictures taken by the Salisbury expedition to the Spanish Main. A series of pictures taken in Glacier National Park and loaned to Mr. Rothapfel by Louis Hill, president of the Great Northern Railroad, supplied the scenic portion of the program. The Rialto Animated Magazine was introduced for the first time with titles done in "Plastique" by Ashley Miller. The magazine combined news, comedy, cartoons, patriotic scenes and other material. A special musical program was given.

"The Deemster" at the Broadway.

The Hall Caine picture, "The Deemster," in which Derwent Hall Caine, son of the novelist, is featured, is in its final week at the Broadway. This is followed by a two-part Chaplin, "The Cure."

Eighty-first Street Theater Bill.

At the Eighty-first Street theater for the entire week William S. Hart was the attraction in "The Desert Man."

GAIL KANE IN "WHOSE WIFE?" APRIL 30.

Gail Kane will appear in her first American-Mutual production, "Whose Wife?" a five-part drama, April 30. This is Miss Kane's first screen appearance for nearly a year.

Unusual effort has been put into this picture, according to the producers. Miss Kane and her director, Rollin S. Sturgeon, have been at work on "Whose Wife?" at the Santa Barbara studios of the American Film Company for nearly three months.

"Whose Wife?" is a picture rendition of a play by Cecil Henry Bullivant, an English playwright and author of note.

THE GELAPHOTE CO. IS JENNETTE COHEN.

Jennette Cohen, one of the busiest and pleasantest little women we have met in the motion picture business, announces that she has secured full control of the photogelatine plant formerly operated by the Rotograph Company, and is now ready to supply the trade with photo reproductions for lobby displays and other purposes. It is Miss Cohen's intention to add many new and attractive features of interest to the trade and guarantees the best work and prompt delivery of all orders at the right prices. The Moving Picture World wishes her success in the new venture.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 310 McCance Building, Pittsburgh, Pa.

BROOKLYN LEAGUE MEETING.

Listen to Talk on Triangle Bonding Plan and on Better Picture Alliance.

THE Brooklyn Association of Motion Picture Exhibitors held its regular meeting at the Triangle Theater on Saturday night, April 21. Wm. Brandt, the newly-elected president, occupied the chair. After the reading of the minutes of the preceding meeting, Mrs. Clarence Waterman, president of the Better Moving Picture Alliance of Brooklyn, was introduced and given the privilege of the floor.

As an introduction she said the Alliance was a society of over one thousand Brooklyn women who, without monetary consideration, devoted their time and efforts to the betterment of motion pictures, posters and advertising. Within the past few months the Alliance had stopped twenty-one pictures, either for correction or withdrawal. Among these were "The Unborn Child," which was changed to "Her Child." The Brooklyn Eagle withdrew the "ad" from its columns at the request of the Alliance. Also "Warfare of the Flesh," "Price of a Soul," "Motherhood," "Sin Mother," "Blue Streak," "Sex Lure" and "Libertine." Mrs. Waterman was very outspoken and said she made her complaints to License Commissioner Bell and always found him ready to co-operate. She did not blame the exhibitors, unless they persisted in showing objectionable film; she blamed the producers. She also said producers were not capable to judge the moral theme of pictures. She said the National Board of Censors is a farce, absolutely no good. Another very pointed remark she made was: "You can't get away with the same things in Brooklyn you can in New York."

One of the league members asked her if she believed in having a one-man censorship like the one proposed in the Wheeler tax bill. She said: "If they can get one like Commissioner Bell, yes. I think he's all right."

G. F. Paine, representing the Triangle distributing company, addressed the meeting on the deposit system and the policy abolishing it by substituting a bond covering the amount of the old cash deposit by paying a premium of two dollars a year for the minimum and one per cent. on large amounts. One member of the league asked Mr. Paine how the old contract cash would be disposed of. Mr. Paine said they would be worked out.

Rudolph Sanders asked why not one bond covering the whole league, instead of with individual exhibitors. Mr. Paine thought it practicable, but the matter would have to be taken up with the officials of the Triangle Co. for an answer.

A motion was made and carried to prohibit all "song pluggers" singing in motion picture theaters for the purpose of advertising music publishers' newest songs and latest hits, if such publishers were members of the Music Publishers and Authors' League, who threaten to tax theaters yearly for playing their music. This was done as a fair and just retaliation for the prohibition placed on the exhibitors.

President Brandt appointed a committee to rent a meeting room for the league in Manhattan, where they expect to have headquarters about May 1.

The Brooklyn exhibitors will give a banquet to its outgoing and incoming officers at Stauch's Pavilion, Coney Island, on Wednesday evening, May 2. About three hundred are expected to participate, including Mayor Mitchel and many other public officials. W. A. Brady will officiate as toastmaster. The affair is to be an informal one and ladies are to be included. Each plate is three dollars and a half. The dinner will be served in the new banquet hall recently added to the pavilion.

LONG HIKE FOR HERRINGTON.

National League Organizer Will Make Tour to the Coast and Back in Behalf of the League.

THE need for impersonal service in behalf of the Motion Picture Exhibitors' League, is about to be supplied. As against the spectacle of the present executive and his personal henchman campaigning for re-election and in behalf of a business enterprise in which he is interested, the National Organizer of the League has at last been started upon his legitimate mission of arousing the exhibitors of the country to a recognition of their duties to the trade. This annual campaigning of some ambitious person seeking office has been the curse of the exhibitors' organization for some time. Now that the duly constituted officer has taken the road to further something beside his personal interests effective results may be expected.

National Organizer Fred J. Herrington, of Pittsburgh, long held in leash by certain interests who did not want real organization work done, has at last started out on his proper mission. He left Pittsburgh on Wednesday, April 25, and will make a trip extending to the coast and back. All the principal centers will be visited and there should be a hearty welcome awaiting him at all points. The official itinerary is as follows:

Cleveland, April 25; Chicago, April 27; Milwaukee, April 28; Minneapolis, April 30; Fargo, N. D., May 4; Bismark, N. D., May 4; Billings, Mont., May 6; Butte, Mont., May 7; Spokane, Wash., May 8; Seattle, May 9; Tacoma, Wash., May 10; Portland, Oregon, May 10; Sacramento, Cal., May 13; San Francisco, May 14; Fresno, Cal., May 16; Los Angeles, May 17; San Diego, Cal., May 21; Los Angeles, May 22; Tucson, Ariz., May 24; El Paso, Texas, May 25; San Antonio, May 26; Houston, May 28; Galveston, May 28; Houston, May 29; New Orleans, May 30; Jackson, Miss., May 30; Memphis, May 31; St. Louis, June 2; Indianapolis, June 3; Cleveland, June 5; Pittsburgh, June 5.

OKLAHOMA EXHIBITORS MEET.

Go on Record as Being Allied with Washington and Oregon in Deposit System Fight—To Send Large Delegation to Chicago Convention.

A MOBILIZATION of their forces in the war against the deposit system was further crystallized by members of the Motion Picture Exhibitors' League of Oklahoma at a meeting held in Oklahoma City on April 10. The Oklahoma men went on record as being adhesively allied with the States of Oregon and Washington in the deposit-system fight. Also enthusiastically considered was the matter of sending a representative body of delegates to the Chicago convention in July.

The meeting was presided over by President A. B. Momand, of Shawnee. He introduced to the gathering Lee A. Ochs, president of the Motion Picture Exhibitors' League.

W. Wilson, the attorney of the organization, explained the Sunday closing situation in Oklahoma. He gave it as his belief that there was little danger of Sunday closing in the State. He said that there were no laws on Oklahoma's statute books which would permit the authorities to close picture theaters on Sundays.

The most important resolution passed follows:

"Resolved: That we, the Motion Picture Exhibitors' League of Oklahoma, indorse the action taken by the States of Washington and Oregon pertaining to the deposit system, and that drastic action be taken at our next meeting, which is to be held on the first Tuesday in June."

After the meeting a dinner was held at the Lee-Huckins Hotel. Many of the wives of the exhibitors were in attendance.

The names of the attending exhibitors, their theaters and cities follow:

H. W. McCall, Liberty theater, Oklahoma City, Okla.; H. C. Brice, Strand theater, Oklahoma City, Okla.; L. W. Brophy, Yale theater, Muskogee, Okla.; H. W. Beddoe, Killarney theater, Shamrock, Okla.; L. H. Jones, Altus theater, Altus, Okla.; B. H. Powell, Folly theater, Oklahoma City, Okla.; J. W. Lowenstein, Majestic theater, Oklahoma City, Okla.; George A. Pollard, Gem theater, Guthrie, Okla.; Thomas H. Boland, Empress theater, Oklahoma City, Okla.; C. D. Jackson, Camera theater, Stillwater, Okla.; Art S. Hamley, Yale theater, Pauls Valley, Okla.; Peter Sinopoulo, Lyric theater, Oklahoma City, Okla.; C. C. Bradford, El Reno, Okla.; D. M. Kramer, New Yale theater, Yale, Okla.; John Brown, Lyric theater, Tulsa, Ckla.; W. H. Frame, Postmon theater, Woodward, Okla.; John S. Slocum, Woodrow theater, Mangum, Okla.; J. L. Carr, Electric theater, Kingfisher, Okla.; A. B. Momand, Odeon and Savoy theaters, Shawnee, Okla.; C. R. Croak, Powell-Croak Amusement Co., Oklahoma, Okla.

Schindler Picking Up New York Contracts

General Manager of the Seventh Annual Exposition and Convention of the League Visits Metropolis.

LUDWIG SCHINDLER, general manager of the seventh annual exposition and convention of the Motion Picture Exhibitors' League of America, which will be held in the Chicago Coliseum, July 14-22, is in New York for ten days on business connected with the big show. Mr. Schindler is stopping at the Astor. He had not been in town an hour before he had secured a $2,500 contract for space from Lewis J. Selznick. The Chicago man thought that was "going some" for a day following the Albany hearing on the Wheeler bill.

Mr. Schindler reports that contracts are coming along in good shape. He said the Coliseum, which contains 150,000 feet of space available for exposition and convention purposes, will afford abundant room for the two important factors of the exhibitors' annual get-together. As previously pointed out in these columns, the exposition begins on Saturday, July 14, and the convention on the following Tuesday.

While in New York Mr. Schindler will get in touch with William Brady, president of the National Association of the Motion Picture Industry, and complete arrangements for the annual session of the trade organization, which will be held simultaneously with the meetings of the league. Mr. Brady will be offered the use of the Coliseum for his associates.

The Society of Motion Picture Engineers also will hold a stated meeting during the convention.

INDIANA EXHIBITORS MEET.

The Indiana exhibitors' state meeting at Indianapolis on April 18 was a very successful gathering. The plans and work laid out for the different committees will result in big things being undertaken on behalf of the Indiana exhibitors and their organization. Fred J. Herrington, national organizer, was present and received an enthusiastic welcome.

As a result of this meeting the Indiana exhibitors voted unanimously to get into closer touch with the Motion Picture Exhibitors' League of America and to take a larger share in the work of that organization. Indiana expects to send a record breaking delegation to the national convention in Chicago next July.

This was one of the first meetings Organizer Herrington has attended on his present tour of the Middle West. If the spirit of the exhibitors of the Hooser State is any criterion, there will be a renewed interest in the national league and a taking hold from the inside by men actuated by no selfish motive, but only the best interests of exhibitors everywhere that augurs well for the future.

What Happened in Florida

Censorship and Sunday Closing Bills Die Natural Death in State of Florida—Helen Duey and Rev. W. H. Jackson in at the Death.

AT THE recent discussion of the State Censorship and Sunday Closing bills at Tallahassee before a combined committee from the Senate and Legislature of Florida, Rev. W. H. Jackson, of the Moving Picture World, and Helen Duey, of the Woman's Home Companion, representing the opposition, helped to drive the nails that secured the coffin lids of both bills.

A chat with Miss Duey on her return divulged the fact that little or no interest was manifested in the censorship bill, which, by the way, was introduced by Senator Fogarty and follows along the lines of the Wheeler bill. In fact, the lack of interest was so marked that no one appeared in support of it. The result of the discussion was that the Senate committee reported both bills unfavorably, while the House committee reported without comment. It was decided, however, to introduce a bill making the exhibition of obscene pictures an offense, the punishment of which shall be the revoking of license. The administration of this law will be left to the police and city officials.

Miss Duey in her address explained the work of the National Board of Review, of which she found practically little was known by the members of the committees. To a statement made by a member of one of the committees to the effect that 36 states now have censorship she replied that this was not the case, but that in three states only was the exhibition of moving pictures governed by state censorship, in two of which there is a strong opposition. She also stated that in these three states it was most difficult to arouse interest in the Better Film Movement because of the fact that they felt that state censorship was sufficient to their needs.

The result of Miss Duey's convincing remarks was a shower of questions, all of which we learn from other sources she was able to answer intelligently. Miss Duey herself states that the discussion was conducted in the most dignified manner, and that there seemed to be uppermost an intense desire for information along the lines of discussion. The Woman's Club did not indorse the bill, and Mrs. Jennings, president of the club, expressed herself verbally as being opposed to it. The Florida women in general were not interested in the censorship bill, according to Miss Duey; nor did the clergy exhibit any great interest in the Sunday Closing bill.

The Sunday Closing bill was opposed by Rev. W. H. Jackson on the ground that "the Sabbath was made for man and not man for the Sabbath." A clergyman of the Methodist faith upheld the bill from the angle of remembering the Sabbath day and keeping it holy. The sentiment of Mr. Jackson's remarks were supported by a number of others, among them Mayor-elect Martin, of Jacksonville, who felt that the Sabbath should be a day of rest and recreation for the working people. Mr. Cooley, an exhibitor, from Tampa, spoke against both bills; and with regard to the Sunday Closing bill stated that he had a large patronage among the laboring classes and that the passing of the bill would work a hardship both to his patrons and to himself. Other speakers were Mr. Terry, secretary of the State Federation of Labor; Mr. Keep, also a representative of the labor element, and Mr. Leonard, secretary of the Chamber of Commerce.

Miss Duey's impressions of the exhibitors whom she had the pleasure of meeting in Florida are interesting. She says they were a revelation to her, that she found them to be not only men who thoroughly understood the picture game, but men of education and polish. In Jacksonville, where there are somewhere in the neighborhood of eleven moving picture theaters, she found that a state of harmony prevailed among the managers. She also found that the classification of moving picture theaters which she had prophesied some time ago had actually taken place. She found that, for instance, in the best house cultured people and people who were able to pay the price demanded the highest type of program.. In the next best house she found the family group, with the program suited to their tastes and pocket. This would be probably the same sort of program as ran in the highest priced house, but probably not always first run pictures. The next house would in all probability have the regular program and had also a different class of people neatly dressed and respectable, and so on down the line. The negro houses interested her tremendously; and there she found the same conditions as with the white houses. In Tallahassee there is but one moving picture house, Miss Duey believed. This house also was run on a high-class plan. And so as the pictures have gradually classified, so also have the moving picture theaters.

Richardson Looks Over Three States

Arkansas, Oklahoma and Missouri Feed Him and Hear Him—Loses Goat in Vinita.

Fort Smith, Ark.

FORT SMITH, Ark., proved to be a genuine surprise in several ways. Not knowing the operators to be organized, I had written W. W. Stoppeman, manager of the Princess theater, regarding a visit to Fort Smith, but had received no reply. I concluded to stop over anyhow, and in the published itinerary gave Fort Smith one day, intending merely to visit the theaters and then hold a lengthy session with a stenographer. To my surprise the union secretary at Little Rock handed me a letter from E. P. Barber, secretary, Local Union 455, Fort Smith, informing me that the union (a mixed local, too, by the way), having noted my intended visit in the published itinerary, had arranged a banquet at the Hotel Main, and would have about thirty-five exhibitors and managers from Fort Smith and surrounding territory present to hear the lecture.

Right here let me pay a deserving tribute to a gentleman of ability, J. H. Crowley, manager Fort Smith Universal Exchange. Neighbor Crowley, being one of those individuals who are "on the job" instead of asleep at the switch, instantly grasped the idea that a lecture on practical projection could but be of vital importance to his exchange. He therefore got busy and sent out letters to all customers, managers and operators in his territory. To the manager, he said, in effect:

"F. H. Richardson will be in Fort Smith April 5, to deliver a lecture to such operators as are present at the banquet to be held at 11:30 P. M. in the Hotel Main. You should by all means find some way of sending your operators to hear him. I am sending your operator an invitation and telling him the Universal will pay for his plate at the banquet, if you will pay the expense of sending him here, which is ample proof that we realize the good which will accrue to both yourself and the Universal."

Mr. Crowley also sent a strong letter to the various operators along the same line. The result was not what it should have been, because as a rule neither the average theater manager nor operator has any adequate conception of the benefit which will come to him through hearing the message I have to deliver, but quite a number did respond. I had luncheon with Manager Crowley, in company with C. B. Smith, operator at the Princess theater, Fort Smith, and L. Stoffer, operator, member of Local Union 539, Fayetteville, Ark., and enjoyed a lengthy discussion on various matters with neighbor Crowley, both then and later.

During my stay in Fort Smith it was my good fortune to meet and have quite a long talk with C. A. Lick. Mr. Lick is president of the Weldon, Williams & Lick printing company, which corporation does the major portion of the theater ticket printing business of the country, the output approximating one million tickets a day; also Mr. Lick is general manager of the New Theater, a 1,200 seat house, which plays an occasional road show, but runs pictures the rest of the time.

Mr. Lick is an unusual type of theater manager, particularly as applies to small cities, in that he makes a close and exhaustive study of the finer points of the business. I am really astonished at the knowledge Mr. Lick has of the nicer points of theater management, particularly when one considers that he has only been connected with the business for two years, prior to which he knew absolutely nothing about the exhibition of moving pictures.

The average theater manager, particularly in small cities, has but a hazy, nebulous idea of the proper lighting of the auditorium, but Mr. Lick and his house superintendent, H. A. Scholze, had acquired an idea that the lighting of the auditorium of the New theater was not all it should be. We went down to the theater and I was able to make some suggestions which all hands agreed would probably remedy matters. I also suggested that the clock face be painted black, with white figures and hands, and that the light be confined to the face of the clock, all of which Mr. Lick assured me would be done, within forty-eight hours at the very latest (later in the evening he told me the dial was already made), and this brought out some very interesting ideas which Mr. Lick had reasoned out for himself.

"I have a basic objection to the clock, but unfortunately my patrons demand it," he said. "My objection is that John

Fort Smith, Ark., Managers and Operators.

Jones and his wife come to the show and are thoroughly enjoying themselves when suddenly Mrs. Jones happens to see the clock. It is 10 P. M., and immediately Mrs. Jones remembers that grandmother is at home tending to the baby. Presto! Chango! All the joy of the rest of the evening is destroyed for Mrs. Jones, who immediately proceeds to communicate her restlessness to her spouse. This is simply one of the many things that may ruin the remainder of the evening for a patron who happens to glance at the clock. And on these grounds I seriously object to the placing of a clock within view of the audience."

New Theater, Fort Smith, Ark.

And let me tell you, Mr. Lick is right. The man who inaugurated that clock idea thought he was doing a wonderful stunt. The public grabbed the idea and now demands a clock, but the advent of the time recording mechanism was by no means an unmixed evil, as Mr. Lick very ably points out.

Mr. Lick also remarked that he would no more allow an usher to call for a physician in the auditorium, announcing that he was wanted at the phone or elsewhere, than he would allow the announcement of the death of a child of a patron. "Again," said he, "Mr. and Mrs. Jones are enjoying the show until an usher comes in, and in strident tones demands if Doctor Killemquick is present, in which case he is wanted at the phone. Presto! Mrs. Jones remembers that Mary Jones, her daughter, was not feeling well when they left home, and it takes just about two shakes and a shiver for Mrs. Jones, through the subconscious M. D. idea, to imagine that Mary, the daughter, is right next door to the Grim Reaper. Of course, all the rest of the evening is spoiled for Mr. and Mrs. Jones, until they finally arrive home and find that Mary has gone out to the corner drug store with friend George to get a dish of ice cream." Again, Mr. Lick is right. It is refreshing to find a small city theater manager who thus studies the fine points of his business, and is able to reason from cause to effect, eliminating some of the petty annoyances which infest the theater business, both legitimate and moving picture. My compliments to Mr. Lick. He is a progressive manager whose tribe I sincerely hope and trust will increase.

The New theater is a large modern house, seating probably 1,200 to 1,500 people. It is tastefully decorated and has the screen set well back and bordered in black. I was able to offer Friend Lick several suggestions for improvements in his auditorium lighting, and, unlike the average theater manager, he didn't say: "Um, yes, I guess maybe that would be a good scheme," but immediately got busy, and before night some of the improvements had been put into effect, to the decided benefit of his audience. Projection in the New is in charge of E. P. Barber, who has a small but well located room. Such Fort Smith operating rooms as I saw are, aside from Brother Barber's, of ample dimensions, but they have light walls and a flood of light. Ports are of goodly size, but in at least one instance poorly located. The men themselves for the most part own Hand Books and have studied them, though not nearly enough. Auditorium lighting is not bad, but in all cases I saw it might be materially improved by careful, intelligent attention to the piano light and exit signs.

When Brother Barber wrote that there would be thirty-five managers and operators present I was frankly skeptical, Fort Smith having but three shows, but I was agreeably fooled, because at 11:30 P. M. even more than that number gathered around the banquet table. In fact, so unexpectedly large was the attendance that at the last moment it was necessary to bring in a good sized extra table. The lecture lasted until 3:30 P. M., and if expressions of hearty approval and hearty handclap indicate anything my audience was well pleased. Unfortunately, I did not secure the names of all out-of-town men present, but among them were those already named and H. L. Henderson, owner and manager of Electric theater, Lamar, Ark.; Ed. Z. Storie, of the Electric theater, Mulberry, Ark.; E. B. Bugher, manager Wonderland theater, Salliaw, Okla.; W. T. Blair, manager Photoplay theater, Poteau, Okla., and E. C. Levess of the Dallas Metro Exchange.

I desire most cordially to thank the Fort Smith men, operators, managers and exchanges, for their kindness and courtesies to me, and to assure them it will not soon be forgotten.

Muskogee, Oklahoma.

From Fort Smith to Muskogee, 105 miles, I was to travel by the Midland Valley Railway. In Fort Smith I started to ask a prosperous looking citizen whether or not the Midland Valley had a parlor car on the morning train. "Has the Midland a ———" and there I hesitated, to think of the word "parlor car," upon which he cut in with: "I don't know what you are going to ask, friend, but the Midland hasn't got it."

At the Muskogee station I was met by one of the products of the factory of Mr. Ford, loaded to the gunwales with the following assortment, and lemme inform you that, for good fellowship and what goes with it, it's some considerable assortment: H. M. Marsh, financial secretary, Local Union No. 246; Milo Miller, business representative; B. H. Jameson, recording secretary, and Brother McAdams and Carm Briner, members of Local No. 246, who naively described themselves as "flicker artists"; also there was Brother M. B. Watson, Local Union No. 399, Bartlesville, Okla., who made a railway pilgrimage of several hours in order to be present at the "Big Doings."

During the afternoon we gasolined around the city, viewed its many beauties (every time we passed one there was a chorus recitation: "Some wren, that."), and finally got tangled up in a patriotism procession, in which most of the inhabitants of the fair city were taking part. In the evening we visited several theaters, and made the following once-over observations: The Strand, Dan Myers, manager, Claud McAdams, operator, has very nearly perfect auditorium lighting. It is an auditorium in which horse sense and scientific principles of auditorium lighting have been applied. My compliments to friend Myers. The operating room is excellent, and I want to say right now that all Muskogee operating rooms I have visited were as clean as a new pin, and I am told that this is the usual condition. The Strand operating room has fuse links over the projection machines, and over the rewinding table, supporting the port fire shutters. Two Simplex machines are used, taking current through a Westinghouse motor generator set.

At the Yale theater, L. W. Brophy, manager, Lyman Whitlock, operator, I found two bright exit signs, one on either side of the screen, and a very muchly illuminated clock at the right. Very bad, indeed, friend Brophy. The operating room had light green walls, and in one corner stood a mercury arc rectifier of G. E. vintage. The green light from the tube, plus the color of those walls, certainly did make a symphony in green; also it absolutely prevented the operator from having the sharp view of his picture which he ought to have. The revolving shutter of his Power machine is cutting a very high precentage of the light. It's up to you, Brother Whitlock—get busy.

One machine was a Power's 6 A, and the other a composite, consisting of a wooden table, with the old fashioned spider legs of light tubing; an Edison lamp and lamphouse and a Power's 6 mechanism. Quite some considerable combination with which to project the art of a great photoplayer in a fifty thousand dollar photoplay—don't you think? Far be it from me to butt in Brother Brophy's affairs and tell him what he ought to do. Still, I really don't believe Brother Whitlock would go mad, bite himself and get a case of hydrophobia if he were to be supplied with a new, up-to-date projector to match the Power's 6A on the other side of the room. I noticed in this room a fresh air intake duct near the floor—something all operating rooms ought to have. This thing of pulling in through the ports the second-hand, onion-scented air with which the audience

Muskogee Managers and Operators.

has got through is just a little bit out of date. The operator of today is at least sufficiently human that he breathes like other people, and I would therefore suggest that theater managers, while they are supplying their audience with all kinds of fresh air, arrange to bring in a little bundle of it for the operator.

At the Broadway, Dan Myers, manager, Hugh Marsh, operator, I found about 60 candle power of light glaring balefully at the audience from the orchestra pit. That, Brother Myers, isn't exactly the proper respect to show for the eyes of your patrons, especially when it can all be so easily remedied by means of a carefully constructed opaque screen. The side lights in this theater were also objectionable and altogether unnecessary. Brother Myers impressed me as a man of brains, and there isn't any doubt at all but what he is. I would, therefore, suggest to him that he apply a part of his mentality to the auditorium lighting. Don't use it all up on the selection of film service and other products, because, no matter how perfect your film service may be, if the auditorium lighting condition is not right you can't put that service on in the best possible way.

The screen sets back at the rear of the stage, in a deep shadow box of black, and that part of it could hardly be improved. The operating room is excellent, thought not very well located, and I believe the "Gold Dust Twins" must live just next door, because it is all so spick and span. The incandescent lights were all out. The room has fine ventilation and the outside windows were painted black, as was the glass of all the other rooms I visited. The incandescent lamps were hung over the machines on swinging-crane arms, and suspended on a counterbalance, all of which enabled the operator to move them around to any desired position. Current is taken through a Westinghouse motor generator set.

Springfield, Missouri.

At Vinita, Oklahoma, I was obliged to change from the M. K. & T. Railway to the "Frisco Lines," and in the process lay over two and one-half hours. At Vinita I spied a theater, the Lyric, and having oozed myself between the cheap-looking posters with which its front was almost completely submerged, and contributed one dime toward the support of the proprietor and his family, I entered its portals and viewed the performance, or part of it. One reel was quite sufficient, thank you. But that reel was a wonder. First off, before we could read the title, the film broke, and bing! the screen went dark again. First round: Time 2 1/5 seconds. It required three minutes to make repairs, and then we were left to guess what it was all about, for the title was all in the discard.

But in one reel I got my dime's worth in the weird and marvelously varied assortment of shadows presented. Sometimes it was the top part which was a rainbow, and the actor's heads disappeared therein; then their feet waded in it. Next it would be to the right and then pretty near all over. I did catch an occasional glimpse of what was presumably Mexican soldier villains continuously heating irons with which to torture the madly struggling, extremely heroic hero and the perfectly lovely heroine.

One reel was plenty, and when the "operator" ran a slide promising (or threatening) another "In just a moment," the writer deployed his forces, retreated to the "lobby," advanced to the box office and asked for the manager, to be informed, with an airy wave of the young woman's hand, that he was "up in th' coop." So up we went, via a rickety stair. The operator-manager was making good on his threat, and starting another reel. Just at the moment he was busier than a chipmunk, trying to make the take-up take up, and keep at least a couple of rays of light on the screen, all at one and the same time. Apparently, by strenuous effort, he succeeded with the take-up end of it—the screen I could not see. I handed him my card (Moving Picture World). He looked at it, and after a long pause asked: "Are you a feature man?" Such is fame!

The machine was a Power's 6, driven by a motor belted to the fly-wheel with a tight belt about one inch in width. Its intermittent sounded like a young steam hammer working overtime to catch up on war orders. I said to the M. O.: "I guess you don't read the Moving Picture World, do you?" Having had my suspicion confirmed by his reply, I again remarked: "If you did, friend, you would not, for instance, be pulling the very heart out of the intermittent of your machine with that big belt on the fly-wheel."

"Why, what has reading got to do with that?" was his come back.

Now I suppose I should have patiently explained to Mr. M. O., and have cajoled or bullied him out of a subscription to the World. I am not, however, a subscription agent, nor am I a good cajoler; also I simply have not the patience to talk to a man who is putting on such an utterly impossible performance under the guise of a motion picture show. Had Vinita been a village of a thousand people, it might have been a little different. But Vinita is a fair sized town—five thousand at a guess.

I take the position that no man has the moral right to thus outrage the photoplay. Before attempting to collect money under the guise of giving a "show" a man should either have an operator on the job, or at least learn the rudiments of projection. So instead of trying to help the man, as I probably ought to have done in the interests of the people of Vinita, I backed out, took my life in my hands and retreated down that stair in utter discouragement.

At Springfield, Mo., I found conditions "not so bad." Auditorium lighting might, in some cases, be very largely improved along lines already pointed out. Some of the Springfield operating rooms are too small—much too small. Some of them have light walls and altogether too much light is used. In some of them, I am told, there is some very old equipment, which is, in the long run, an expensive condition.

The men of Springfield, both managers and operators, were very courteous and kind. We were automobiled over the city, given the freedom of its theaters, and Brother P. H. Brown took us to his home for his dinner—the first dyed-in-the-wool, home-grown meal I have eaten since March first. I came near biting a piece out of one of the plates.

There was a banquet at the Springfield Club, but the lecture was in the Jefferson theater. The Springfield men are progressive. They mean well, but, like too many others, have very largely neglected the study of the technical end of their business. I saw at least one very excellent operating room, at the New Princess, S. E. Wilhoit, manager, R. Wilhoit, operator. The walls were slate black, of good size and well located. The only fault I observed was the G. E. Rectifier, with its light flooding the back end of the room. Due to the black walls and size of the room, however, the rectifier light was not doing much harm.

MARGUERITE CLARK

One of Springfield's Best.

My compliments to Springfield managers and operators. I enjoyed my brief visit among you, and hope it will prove to be of at least some benefit, both to you and to the motion picture industry of your city.

Joplin, Missouri.

I had written the Operators' Union and the exhibitors of Joplin, but had received no reply from either. The City of Zinc being an important one, however, I decided to stop over and spend one day, visiting the shows and at least becoming acquainted. My first stop was at the Ideal Theater. E. M. Chapman, manager. I found Business Agent Roy Moss working under very bad conditions. Brother Moss and I had talked but a few moments when several of the other men appeared, among them J. N. Clutts, president of Local Union 465. A conference between Messrs. Chapman, Clutts and Moss quickly brought about decision that a lecture would be held at 11.30, Mr. Chapman deciding that it would be in the Electric Theater, Messrs. Clutts and Moss agreeing to get the operators together. Mr. Chapman agreed to notify all managers. I also saw Mr. Ballard, manager of the New Joplin Theater, and secretary of the Exhibitors' League. He also agreed to notify all managers.

Supposing that all was well, and with considerable evidence in hand that there was great need for the lecture in Joplin, I retired to the depths of the hotel to write and rest. At 11 President Clutts came to inform me that Mr. Chapman had failed to notify the manager of the Electric Theater of his having given its use for the lecture, and that the manager of the Electric objected (very naturally, I thought) to the use of his house being donated without his knowledge. President Clutts informed me that he had thereupon changed the place of meeting to Labor Hall, and had stationed a man at the Electric to notify everyone of the change.

We went down to the Electric only to find it closed and locked, with not a soul in sight. Presently, however, a man came, who proved to be the manager, and when matters were explained he volunteered to take myself and President Clutts to Labor Hall, and to himself attend the lecture there. So we motored to the place, only to find it locked and no key in sight. We finally adjourned to the Royal Theater, where six Joplin operators were assembled, but no managers, the Electric manager having departed (again, I did not blame him). The writer sized up the situation and made a very brief address, promptly at the close of which one good brother arose and moved that the meeting adjourned and take a drink. The assemblage promptly adjourned to a convenient bar.

In Joplin we found Brothers H. J. Kearney, Los Angeles Local Union No. 150, and E. R. Sandler, San Diego Local Union No. 297, who are on the road running "Intolerance." Brothers Kearney and Sandler are high-class men. They expressed themselves as deeply disappointed at there not being a lecture, but perhaps our routes may cross again.

I am indeed sorry that Joplin proved to be such a fluke. I believe there are some men there who mean well, and only lack technical knowledge to make them a credit to the profession. This is proved by the fact that I showed the operator at the Royal a few errors he was committing, and in less than an hour found him busily engaged in remedying them. Of course, it is true the Joplin men were not entrely to blame for what happened. They had no time to prepare, claiming to have received no letter from me. Part of the fault was chargeable to Mr. Chapman, who balled things up nicely by failure to notify the manager of the Electric or presumably anyone else. Also part was chargeable to President Clutts. The business agent did not show up at all.

Fort Scott, Kansas.

Down in this territory the railway service is something fearful and wonderful to contemplate. You ride in a sort of replica of Noak's Ark, pulled by a second-hand Charter Oak Range, which every time it comes to a hill seems to set down on the end of its tail and bark like a dog. However, patience will accomplish wonders, and it actually secured my transport from Joplin to Fort Scott. There is no organization either of managers or operators in Fort Scott, but Mr. D. F. Filizola, manager of the Theaterette, and C. Blubaugh, manager of the Vaudette theater, had arranged for the lecture and had gone to the trouble and expense of sending letters to all managers throughout the surrounding territory. They had also arranged for what proved to be a good spread at one of the local restaurants.

There are only three theaters in Fort Scott, namely, the Theaterette, the Vaudette and Pictureland, the latter managed by Miss M. L. Smith and her brother, L. W. Smith. In Fort Scott I met one of the surprises of my young, more or less innocent and unsophisticated life, for, although the city is small, it contains some high-class operators in the persons of Fred Wood, Ivan Blubaugh, A. Walker and Claude McMillan. Particularly must I give credit to Brother Wood. Working under difficulties, with a very small operating room, I found everything to be strictly up to date in so far as had to do with the operator's work. The lights were out; the walls are black: there is an extremely clever framing lamp—a lamp which lights the interior of the lamp house—and various other things. Wood is my type of man; he studies his business, and studies it to the limit. He is far better posted on the technical end of projecton and operating room practice than are four out of five large city operators.

Projection in Fort Scott was good, though the auditorium lighting might in some instances be improved. While in Fort Scott it was my privilege to meet G. E. White, who for eighteen years flirted with a projection machine crank. According to Brother White's claims, he began in the days of the spool-bank. He was for five years operator at the Theaterette. Mr. White is sixty years old and has recently given up operating. He now operates certain handsaws, jack plains, chisels, etc., used in the construction of the

Mr. and Mrs. Filizola, of the Theaterette, Fort Scott, Kan., with Chief Operator Fred. Wood.

Banquet in Wichita, Kan., in Honor of F. H. Richardson.

white man's wigwam. At the banquet and lecture were several women, who remained to the finish; also there was Miss Filizola, age about ten, who, although the lecture lasted until 2:30, seemed to be very much interested, and certainly she did not, at any point, look the least bit sleepy. At 2 o'clock I asked the assemblage whether or not I should proceed or close, and Miss Filizola, aged ten, was the first one to pipe up, "Go right ahead."

My compliments to the Fort Scott managers and operators. They are of the right sort, and I am proud to enroll them in the register of my personal and professional friends. There were some out-of-town men present at the lecture, but I only secured the name of one—R. C. Welborn, R. and W. theater, La Cygne, Kan.

Wichita, Kan.

Something like 150 miles of Missouri Pacific rough riding brought me to the portal of Wichita, Kan., where I found a committee of welcome at the station with a "bubble car." The aforesaid committee consisted of the officers of Local Union 414, plus the Universal exchangeman and special representative. The writer had had a grave suspicion for several days that something wasn't exactly right with his internal arrangements, and having retired to the depths of the hotel room proceeded to have a go-round with himself, and up until 11 o'clock a three-year old kid could have licked the tar out of Richardson. Oy! Oy! Was your humble servant sick? Answer: He was, good and plenty. I learned that the Wichita local had arranged for a banquet in Labor Hall—time 11:30—and that there were 72 reservations. The weather was what Mr. Englishman would term "narsty"—decidedly so. Rain came down in a chilly, disagreeable drizzle.

As a rule, banquets served in other than a hotel or restaurant don't amount to anything, and I mentalized to myself as follows: "Heavens only knows whether I will be able to lecture tonight or not—probably not—but thanks be to fortune the rain will cut down the attendance and the banquet won't be much anyhow, so the damage at least will be minimized." All of which is another evidence that no man is wise enough to be right all the time, for, aside from a few out-of-town exhibitors and operators who had intended driving in in cars, the rain didn't cut down the attendance at all; and as for the spread, well, you may accept it from me as a fact that it was a very real banquet, beautifully staged, served to a queen's taste, and the serving, incidentally (by a large corps of uniformed waiters and waitresses), occupied about one and one-half hours. And there we sat passing up all that perfectly scrumptious repast, for we couldn't eat or didn't dare to eat a bite.

The banquet was accompanied by a really beautiful orchestra (this doesn't refer to the lady member thereof, though it might, but to the harmony produced), the same being the orchestra of the Princess theater. There were exhibitors from as far as 100 miles away, a 100 per cent. attendance of Wichita operators and managers, and most of the operators were accompanied by their wives. When I arose to speak I had no idea I would be able to complete the lecture, but I did allee samee, and wound up at 4 a. m.—all in and mighty near down and out.

Those assembled were enthusiastic in praise of my humble efforts, and I was assured that what I had said would bear fruit in Wichita and surrounding territory. If it does I shall be amply repaid for the tremendous struggle made in the effort to avoid disappointing the men who had been enterprising and friendly enough to make all those arrangements. The affair was called the "First Annual Banquet of Local Union No. 414." I would suggest that something of this kind be held every year as a sort of get-together meeting of managers, operators and exchangemen in Wichita territory. Among those present were:

Don Powell, Mr. and Mrs. L. M. Miller, Mr. and Mrs. Stanley Chambers, Mr. and Mrs. Arthur Ford, Mr. and Mrs. Hicks, O. H. Mason, Miss Ivey Rutledge, Roy L. Matson, Albert Neses, George Case, Lewis S. Duckworth, William Hapgood, Mr. and Mrs. E. M. Simpler, Mr. and Mrs. Albert N. McLain, Mr. and Mrs. Ray Finney, Frank Welsh, W. S. Roberts, L. R. McMillen, Seth E. Barnes, Mrs. W. M. Titus, Fred Fiske, Chas. D. Peck, Mr. and Mrs. E. E. Hodges, H. B. Clark, Mr. and Mrs. Geo. W. Holwagner, Mr. and Mrs. Fred Pickrell, Earl Bookwalter, Mr. Doty, Mr. Haggarty, Frank Garety, John Fields, Mr. and Mrs. Shupp, Mr. Harris, Carl Olson, Mr. Hedges, Miss Avis Volmer.

All Praise Richardson

Letters from Correspondents Speak in Most Flattering Terms of Projection Man's Lecture on Better Pictures.

ALL ALONG the route taken by F. H. Richardson, the projection expert of the Moving Picture World, those who have heard the lecture he is delivering to managers and operators on the subject of better projection unite in praising the work he is doing and are glad that the opportunity has been given them to obtain the instruction that Mr. Richardson has given them. Among the letters that have come to headquarters from the towns touched by Richardson's tour we have selected a few for publication. Read what they say:

"Has Won Everlasting Gratitude."

Cincinnati, Ohio, March 22, 1917.

Moving Picture World, New York City.

Dear Sir: On behalf of the Motion Picture Exhibitors' League and the Associated Film Exchanges of the Cincinnati Chamber of Commerce, I desire to thank the Moving Picture World for the valuable address delivered to the membership of both organizations and their operators at the Cuvier Press Club on Wednesday, March 21, by Mr. F. H. Richardson, editor of the Projection Department of your publication.

Through the address of Mr. Richardson the Moving Picture World has won the everlasting gratitude of those who were fortunate enough to hear him. Mr. Richardson has the happy faculty of pointing out phases of lost motion in the moving picture industry which I am positive will be the cause of saving a great sum of money for those exhibitors and exchangemen who were present at our meeting last night.

The writer has devoted considerable time to the organization of the motion picture industry in the Cincinnati district, and through Mr. Richardson's straight-from-the-shoulder talk I see that I have a mission to perform in getting our local exhibitors, exchange managers and operators busy discussing ways and means of proper projection and proper handling of the high-class present day productions.

Again expressing our deepest gratitude,

Very truly yours,

H. SERKOWICH,

Managing Secretary, Motion Picture Exhibitors' League, Associated Film Exchanges.

Owes Debt of Gratitude.

Owensboro, Ky., March 26, 1917.

The Moving Picture World, New York.

Gentlemen: The writer owes you a huge debt of gratitude for having made it possible for F. H. Richardson to visit my town, as I feel that much benefit has been derived therefrom.

His advice on corrections I need to make in my theaters is worth much. His lecture that I listened to in Evansville, Ind., before the operators and managers of that city opened my eyes to many things that I needed to know.

This is certainly a splendid thing you are doing through Mr. Richardson. Something that will benefit the entire industry. You deserve great praise, and you ought to reap a rich reward ultimately.

Yours truly,
GEO. A. BLEICH.

"Richardson's Lecture Awoke Our Boys."

New Orleans, April 5, 1917.

Moving Picture World Pub. Co., New York, N. Y.

Dear Sirs: We wish to express many thanks for the honorary presence of your representative, Mr. F. H. Richardson. We are proud to say that a great majority of the managers of our local theaters were present at our banquet and lecture, and the reception was cordially welcomed by all those present.

Mr. Richardson's lecture on the better care of projection apparatus, handling of films and lens, awoke many of our boys to the conclusion that if his suggestions were properly carried out not only the film exchanges would profit by it, but the public as well, as a reel of film well taken care of and well handled by a competent operator would be shown more clearly on the screen, thus deriving more patronage for that theater and a better name.

We wish to have you thank Mr. Richardson for the good results obtained by his lectures and personal conversations with managers during his stay in New Orleans regarding our interest.

Yours very truly,
TOURO GLUCKMANN,
For Local 293, I. A. T. S. E.

Richardson's Lecture Well Received.

Fort Smith, Ark., April 6, 1917.

Editor Moving Picture World, New York, N. Y.

Dear Sir: We had with us last night Bro. F. H. Richardson, Projection Editor of your paper, who gave the exchange manager, exhibitor and operator a lecture with the view of bringing them to a better understanding among themselves in the relation to the fifth industry in the United States.

Mr. Richardson's lecture was well received. Thanking your paper for sending him and himself for the lecture.

Thanking you in behalf of all present, I beg to remain,

Fraternally yours,
E. P. BARBER,
Sec.-Treas. No. 455, I. A. T. S. E.

Value of Work Fully Realized.

Memphis, Tenn., April 12, 1917.

Moving Picture World, New York City.

Dear Sir: We wish to express our appreciation for the visit of Mr. Richardson to our city, and assure you that we fully realize the value of the work undertaken by Mr. Richardson and what it means to every branch of the motion picture business. His lecture was both interesting and instructive, and greatly appreciated by all who attended.

Aside from the fact that some of us knew Mr. Richardson personally, as above stated, his visit was much appreciated, and trust that may have him with us again.

Thanking you very kindly for putting a man of Mr. Richardson's ability in the field.

We are very truly yours,
MAJESTIC AMUSEMENT COMPANY,
Per C. F. Bridges, Sec.-Treas.

UNIVERSAL'S SIDE OF MacLAREN CONTROVERSY.

The published reports to the effect that Mary MacLaren, the film actress, had been freed from her contract with the Universal Film Manufacturing Company by default misrepresent the case, according to Universal's statements. The facts of the case, the Universal company states, are that through an agreement with the court, counsel for the Universal refused to amend his pleading in the case and a judgment was entered on the understanding that an appeal could be immediately taken on the merits of the case.

Miss MacLaren, who is but seventeen years old, was under contract with the Universal for four years and brought suit to be freed from the terms of the contract, which was signed by her mother, Mary Ida MacLaren.

The procedure of the attorneys for the Universal was followed that the higher courts of California might render a decision on the validity of the contract, which is unprecedented in California.

NEW STAGE SETTING FOR STRAND THEATER.

The Strand theater, New York, is soon to be equipped with a new stage setting which, it is announced, will be the last word in beauty and harmony with the theater's interior. Messrs. Gates and Morange have completed the design for the new setting, which will be a domed interior of festival Romanesque design, and rich in the color and atmosphere of the East.

The high domed ceiling will be supported by marble columns with gold inlaid capitals, and will form a sounding board for the music of the orchestra. The treatment of the setting shows a studious avoidance of any striving for the bizarre.

For the decorations in the three larger lunettes of the scene, suggested by Mitchel H. Mark, the designers have selected the subjects, "The Arts of War," "The Arts of Peace" and the "Glorification of Eternity." The openings in the scene, draped with a soft rose colored velour, will show, when the draperies are drawn, a lake of cerulean blue surrounded by mountains. Various effects on the scene will be obtained through light manipulation.

Dorothy Phillips Makes Progress

Bluebird Star Player Wins Favor With Screen Fans Everywhere.

THE past three months have been a period of remarkable development for Dorothy Phillips, a young actress who has in that time won a place of conspicuous popularity with devotees of the screen throughout the country. Miss Phillips had appeared in numerous stage successes before she turned to moving pictures, two years ago, and in her work for the screen played in many types of photoplays.

Dorothy Phillips.

It was her clever portrayal of the heroine in "If My Country Should Call" that turned her efforts in one given direction last fall, when she was working in Universal productions. The management of Bluebird determined to attach Miss Phillips to their program, assigning Joseph De Grasse to her direction. It was Mr. De Grasse who brought Louise Lovely to Bluebirds, and in directing Miss Phillips he has made an unqualified success.

"The Price of Silence," issued December 4, brought Miss Phillips to Bluebirds. Since then she has appeared regularly at stated intervals, and plans are formed to present her every month if productions can be completed with regularity for some time to come. "The Piper's Price," "A Soul's Redemption" and "The Girl in the Checkered Coat" have been Bluebirds of excellence in which Miss Phillips won praise from the reviewers and applause from the public.

An interesting and important incident in Miss Phillips' screen progress attaches to the presentation of "The Flashlight," Bluebird for May 21, when Ida May Park comes into the situation as one of Miss Phillips' directors. Miss Park has prepared scores of scenarios and has assisted her husband, Joseph De Grasse, in directing, but with "The Flashlight" Miss Park became a full-fledged director, and will alternate with Mr. De Grasse hereafter in producing Bluebirds with Miss Phillips leading.

On June 11 Henrik Ibsen's "A Doll's House" will be presented for the first time on the screen by Mr. De Grasse with Miss Phillips playing the role of Nora Helmer, a part that has added luster to the stage careers of Mrs. Fiske, Eleanor Duse, Nazimova and other talented women of recent periods. Assigning this role to Miss Phillips is proof of her artistic development under Mr. De Grasse. It is declared to be the most intensely dramatic and force presentation ever programed by Bluebird.

Early in July Miss Park will present Miss Phillips in "Fires of Rebellion," and there will be other plays, as has been said, to keep this really pretty and genuinely talented actress among Bluebirds for months to come. In private life Miss Phillips is the wife of Allen Holubar, who joins the flight of Bluebirds May 14 as producer and the featured one in "Treason."

RAY BROWN METRO FILM EDITOR.

Raymond Brown, formerly of Universal's film editing department, will hereafter hold forth in a job of similar nature, but of greater magnitude in the B. A. Rolfe studio, 3 West Sixty-first street, New York. Mr. Brown, who is a newspaperman of wide acquaintance and a magazine writer of some note, will wield the scissors and pencil on Metro-Rolfe productions.

New Universal Brand

"Butterfly Pictures" Is the New General Title—First Release "Eternal Love."

EXTENSIVE plans are being completed by the Universal Film Manufacturing Company in connection with the new feature brand productions bearing the attractive trade mark, "Butterfly Pictures," the first of which, "Eternal Love," will be offered exhibitors on May 7th. A definite standard of quality has been established by the Universal officials for Butterfly Pictures, and in case a picture upon trial showing does not meet this standard it will not be released under this brand.

These features will be placed in the hands of the most competent and experienced directors in the Universal force. A number of noted players who have proved by their ability their position in the film world both from the standpoint of acting and with regard to their popularity among picturegoers have already been assigned to Butterfly productions. Original scripts from well-known writers both in the picture world and in the magazine circle are being considered for their adaptability for the screen, and only stories of the highest type will be used.

There will be wide variety of subjects offered in Butterfly Pictures, but uppermost in the mind of the producers will be themes that are interesting and clean. There will be nothing of any nature in a Butterfly photodrama that will offend the most fastidious. Good taste will predominate in every respect in these pictures, which promise to be the most successful features ever presented by the Universal.

The first of these releases is "Eternal Love," a charming romance of Brittany. It tells in an appealing manner of the love of an artist for a simple peasant girl. Her sacrifices for him when he engulfs himself in a compromising situation in Paris and the subsequent realization of the artist of the meaning of true love constitute a decidedly fresh and fascinating film drama. Ruth Clifford and Douglas Gerrard are well cast in the leading roles and give excellent performances. They are supported by a strong cast.

The second Butterflfly release will be "The Phantom's Secret," with Mignon Anderson, Hayward Mack and Molly Malone as the principals. This will appear May 14, and is an entirely different type of story from the first. It is replete with thrills, excitement, dangerous situations, and as full of suspense as a motion picture serial. It tells of a girl who is the daughter of a nobleman who leads a dual life. He is a respected member of the nobility during the daytime, but at night the dark side of his character is exposed, and he is seen as the leader of a band of criminals. The daughter is raised in a convent and kept in total ignorance of her father's dual personality. She is forced into an unhappy marriage with a member of her father's band upon his death and her trials and adventures make a thrilling story.

The surprise at the end of the picture when the band is foiled as they are about to perpetrate a big robbery gives this photodrama a decidedly novel twist. It is exceptionally well acted and the settings and photography are of unusual quality.

As proof of the variety of themes to be offered under the Butterfly brand, the third release scheduled for May 21 is "Like Wildfire," a five-act comedy drama with the most amusing plot ever offered on the Universal program. It was directed by Stuart Paton, who produced such well-known screen successes as "The Voice on the Wire," the big Universal mystery serial "20,000 Leagues Under the Sea," and others. Herbert Rawlinson is the star and appears in a role best suited to his pleasing personality.

Four other Butterffy Pictures are in the process of production and their release dates and titles will be announced at an early date.

Brooker Head of War News Syndicate

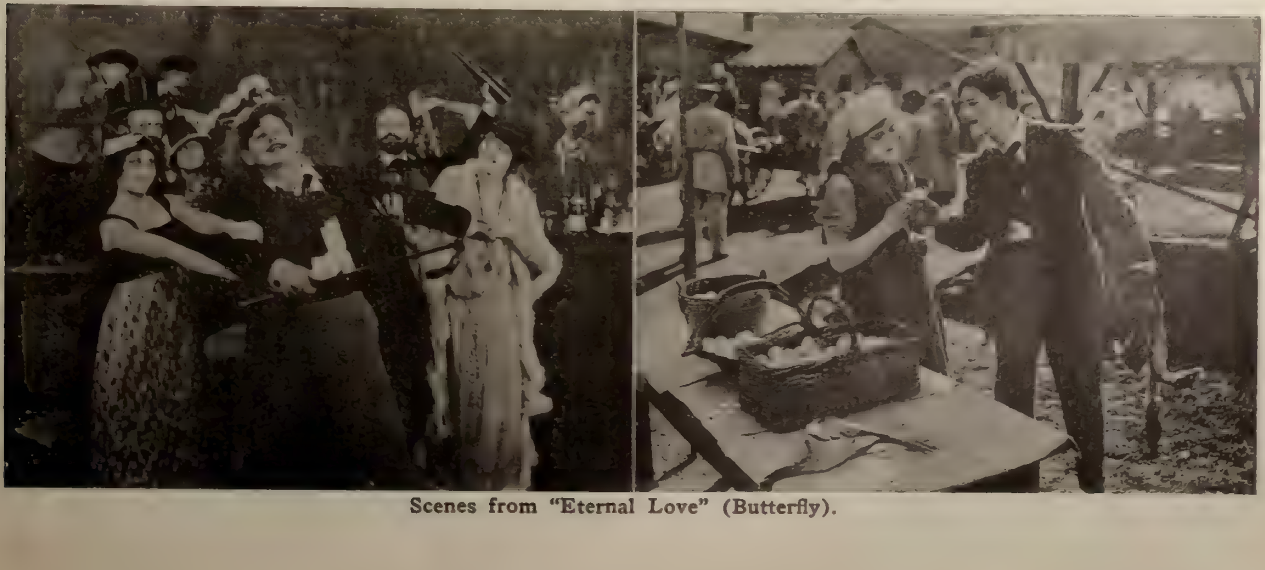
IN a recent interview Frederick W. Brooker, head of the Cinema War News Syndicate, presented some very sound ideas in outlining the policy of the new concern. They are given below as of interest to the industry. When asked of his distributing plans Mr. Brooker said:

"I have been following the trend of the film world for several years, and after considering impartially all distribution methods I arrived at the conclusion that open booking, or something very like it, will eventually be the rule. Of course, there is much to be said for the program from the exhibitor's viewpoint, but its disadvantages are greater than its benefits to him. A producer cannot do his best every day in the year, and when he does not do his best it leaves a bad taste in the exhibitor's mouth. Open booking sells each film on its individual merits, and makes it necessary to produce good films to be successful. The real arbiter of an overstocked film market is the exhibitor, and his slowness in realizing it does not mean that he will continue to ignore his power forever.

F. W. Brooker.

"Concerning our own plans for the Cinema War News Syndicate, we have no idea of revolutionizing the industry or of teaching it how to run its business. We merely hope to succeed by following sound principles. Releasing on state rights, we shall back up our state right buyers by a continuous live advertising campaign to individual exhibitors; and we shall back up the exhibitors by a publicity campaign to further popularize Captain Reynolds. He will be the special cameraspondent of every house showing these pictures to the public.

"By this plan of helping every purchaser of our service to market it profitably we shall succeed."



Scenes from "Eternal Love" (Butterfly).

Essanay Reopens Niles Studio

Will Produce a New Line of Western Subjects—Good Titles Announced.

ESSANAY has reopened its studio at Niles, Cal., and has launched into the production of a series of photodramas of the red blooded West. George K. Spoor, president of Essanay, took this step following a careful study of the present problems of exhibitors. His decision was that the popular demand for pictures of this type was steadily growing, instead of decreasing.

For the past three weeks an army of carpenters, electricians and property experts have been at work rejuvenating the huge studio at Niles, which has been closed for more than a year. In addition to practically rebuilding the structure, new properties and modern electrical appliances have been installed. The studio was formally opened with elaborate ceremonies, which were attended by many motion picture celebrities and officials of the town and state. Work immediately was launched on the first production of the forthcoming series.

In this series Mr. Spoor announces that he will endeavor to give the public a conception of West different from anything vet placed upon the screen. This does not mean, he added, that the pictures will be lacking in thrills or settings less picturesque than those which the average photoplay patron is accustomed to view. But these thrills and real Western settings will be incorporated into stories of startling originality.

"The Land of the Long Shadow" will be the title of the first production. Filming of this picture already is under way. "Open Places" will be the second and "Vigilantes" the third. These will be followed by more, the exact number of which has not yet been decided upon.

The series, which will be known as Essanay-Niles features, will be an extensive one.

Mr. Spoor has contracted with Jack Gardner to portray the leading roles in the Essanay-Niles features. Mr. Gardner has been one of the best known actors on the speaking stage for the past several years, and has won a big following throughout the country. As a musical comedy star he scored big hits in "Madame Sherry," "The Chocolate Soldier," "The Yankee Prince," "The Belle of Mayfair," and also in New York's latest musical riot, "Oh Boy." For four years he was one of Frohman's principal satellites.

The reopening of its Niles studio now gives Essanay five big studios, all of which are going full blast. Max Linder at the Culver City, Cal., studio is working night and day producing his celebrated Essanay comedies. And at the Chicago plant, which includes three studios, Henry B. Walthall, Bryant Washburn, Marguerite Clayton and Mary Charleson are being featured in productions of a general nature. Essanay is breaking its record in the production of motion pictures.

"I believe," said Mr. Spoor, in commenting upon his increased activities, "that the next year or so will see the most rapid strides ever taken in the motion picture industry. Within the past very short time photoplays have won a permanent popularity among classes and sections wherein they had never before been sustained. These gains, being substantial, cannot help but assure the future, both for the manufacturer and the exhibitor. All that is needed now is for the manufacturer to continue producing better and better pictures and for the exhibitor to continue striving to give his patrons more conveniences and comforts in showing them. Co-operating thus, neither the manufacturer nor the exhibitor—nor the patron, for that matter—can fail to gain."

The release date of the first of the Essanay-Niles features will be announced shortly.

VIRGIN ISLANDS IN PICTURES.

Maibelle Heikes Justice, well-known novelist and photodramatist, completed some time ago the first photodrama to be laid in the Danish West Indian Islands, lately acquired by the United States. This is not simply a sea story cast in the Danish Isles to be timely, the same as it might be cast in Florida for local coloring, but is a virile eight-reel drama, with its romance embracing all the beauties of the Carribean Sea and plantation life as it is really lived in this West Indian group. Barbara Yechton, the well-known novelist, who was born and lived upon the island of St. Croix for many years, has furnished Miss Justice the true local coloring for the story and detail of correct island life, so that the feature promises to be one of the noteworthy productions of the year.

Sam Kramer's Leap for Life

ONE of the most popular men in the younger generation of motion picture executives joins the ranks of the benedicts next Thursday evening, when Rabbi Steven Wise will unite in marriage Samuel B. Kramer, manager of the New York Bluebird Exchange, and Mamie Spiesberger, of Omaha, Neb. In anticipation of the coming event the Film Club turned its recent social session into a series of gentle reminders to Mr. Kramer that the course of his life would be changed, and made him the center of a number of pleasant little "stunts" to mark his farewell to bachelorhood.

Sam B. Kramer.

While Mr. Kramer was in Omaha, associated with his uncle, Sol J. Berman, in the exchange business, he met Miss Spiesberger and decided then to make her a member of the Kramer family. Exhibitors in the West will remember "S. B." as manager of the Mutual Exchange in Omaha, after he terminated his association there with Mr. Berman. Later he went to Indianapolis as exchange manager for Warner's features and then to Pittsburgh as exchange manager for Louis H. Selznick.

His entry into New York exchange business was made two years ago as manager of the Universal's Mecca Branch. When Sol J. Berman resigned as manager of Bluebird's New York Branch, Mr. Kramer was transferred to his present position as Mr. Berman's successor. Although Bluebird was well established when Mr. Kramer took hold of the New York territory, his efforts have resulted in a great increase in business for that brand. It was Mr. Kramer who interested S. L. Rothapfel in the Bluebird product, and his salesmanship has, in consequence, landed several of Bluebird's program features in the New York Rialto.

Following the marriage ceremony, which will be celebrated at the Biltmore Hotel, Thursday evening, April 26, Mr. and Mrs. Kramer will leave immediately for the West for a honeymoon trip extending as far as Omaha and scheduled to consume a fortnight.

FRANK BRUNER WITH REX BEACH PICTURES CO.

Frank V. Bruner has resigned his position as publicity director with the General Film Company to take charge of publicity and advertising for the Rex Beach Pictures Company. Although comparatively new in the motion picture field, Mr. Bruner has been signally successful in handling the publicity for the General, and is leaving that concern for the Rex Beach Pictures Company in order to have a broader field for publicity effort, as the latter concern will do big features only, "The Barrier," the most successful big picture of the year, being its first. "The Auction Block" is now being filmed at the company's Weehawken studio, and work will be started shortly on another of the Rex Beach novels, all of which are to be made into ten-reel features by the Rex Beach Pictures Company. Before entering the picture field Mr. Bruner was identified with many theatrical concerns, and has handled important attractions for Charles Frohman, Oliver Morosco, Henry B. Harris and Selwyn & Co.

SIGNAL PLAYERS ANSWER COUNTRY'S CALL.

The players at the Signal-Mutual studio stand ready to leave their screen profession and join in the fight against Germany when their Government needs them.

J. P. McGowan, director, has enrolled in the Los Angeles aviation squad, to be held in reserve. G. H. Wischussen, a former United States Army officer, is at work with several men of the Polo Club of Los Angeles organizing a regiment of infantry for service at the front. F. L. Hemphill, a veteran of the Spanish-American War, is also listed among the reserves.

EXHIBITORS' EXCHANGE ELECTS OFFICERS.

New Co-operative Association Holds First Meeting in New York City—List of Members and Territory Apportioned.

THE first get-together of the exhibitors composing the First National Exchange Circuit was held at the Hotel Astor on Monday, April 23. The object of the new association, as was outlined in the Moving Picture World last week, is, among other things, the elimination of the middleman in the distribution of state right subjects. The organization was the conception of J. D. Williams, who submitted his plans to T. L. Tally, of Los Angeles. Mr. Tally had had something similar in mind for years, and he gave his approval. The project was then submitted to Turner & Dahnken, of San Francisco. E. B. Johnson, secretary of the company, examined it from the legal angle and he and Mr. Dahnken suggested changes, which were promptly accepted.

The meeting at the Astor was for the purpose of ratifying the preliminary agreements, electing officers and generally putting the plans in operation. The directors were chosen in the forenoon, and are T. L. Tally, of Los Angeles; Fred Dahnken, representing T. & D.; Harry Schwalbe, of Philadelphia; Robert Lieber, of Indianapolis; E. A. Hulsey, of Dallas; Aaron Jones, of Jones, Linick & Schaefer, of Chicago, and S. L. Rothapfel, of the Rialto Theater Corporation, New York. The election of officers was to be held in the afternoon.

Present besides those elected as directors were E. B. Johnson, Mr. Von Herberg, of Oregon; Thomas Saxe, of Minneapolis; E. Mandelbaum, of Cleveland; J. H. Kunsky, of Detroit; J. Eugene Pearce, of New Orleans; William Sievers, of St. Louis; Colonel Fred Levy, of Louisville; Tom Moore, of Washington; S. L. Rothapfel; N. H. Gordon, of Boston; Jake Wells, of Richmond; W. H. Brouse, of Toronto; N. P. Nolan, of Salt Lake; Frank G. Hall, of Newark, and Richard A. Rowland.

The firms comprising the association and their respective territories are: T. L. Tally, Southern California and Arizona, Turner & Dahnken, Northern California and Nevada; Greater Theaters Company, Washington and Alaska; Jensen & Von Herberg, Oregon; Silver Bow Amusements Company, Montana and Northern Idaho; Robert Lieber, Indiana; Thomas Saxe, Wisconsin, Minnesota and North and South Dakota; E. Mandelbaum, Ohio; J. M. Kunsky, Michigan; Josiah Pearce & Sons, Louisiana and Mississippi; William Sievers, Missouri; E. H. Hulsey, Texas, Oklahoma and Arkansas; Big Feature Rights Company, Kentucky and Tennessee; Tom Moore, Maryland, District of Columbia and Delaware; Rialto Theater Corporation, New York, with the exception of Rochester; N. H. Gordon, New England; Jake Wells, Inc., Virginia, the Carolinas, Georgia, Florida and Alabama; W. H. Brouse, Canada, east of but not including Port Arthur and Port William, Ontario; W. H. Swanson, New Mexico, Colorado, Wyoming, Utah and South Idaho and all counties south of Idaho County; Frank G. Hall, New Jersey; Howland & Clark, Western Pennsylvania and West Virginia; A. H. Blank, Iowa, Kansas and Nebraska; Harry Schwalbe and Stanley Mastbaum, Eastern Pennsylvania.

France Opens Film Office Here

To Edmond Ratisbonne It Has Intrusted the Distribution of Official Still and Motion Pictures.

THE French Government has appointed Edmond Ratisbonne as its agent for official French films in the United States. Mr. Ratisbonne, who is a French soldier incapacitated for active service, has taken temporary quarters with Claude Patin in the offices of Beacon Films, at 220 West Forty-second street. To Mr. Ratisbonne will be intrusted not only the distribution of motion pictures, but of all still prints sent to this country by his government. These latter, which mainly are for distribution among newspapers and magazines, will include in scope such subjects as French industries during the war, paintings and sketches made by soldiers at the front and in hospitals, series of posters connected with war activities and photographs of well-known statesmen and officers, etc.

The entire proceeds from the sale or lease of still and motion pictures less the cost of operation will go to the French war office, which will make the best possible use of the money for the benefit of wounded soldiers.

Mr. Ratisbonne says he will receive from France at least one large subject a month. These will not be straight scenes of battle or of preparation for battle, but will be leavened by dramatic incidents, intended to heighten the human interest phase. Committees may be formed in the larger centers with the object of giving the French pictures wider exploitation. Following these exhibitions the subjects may be disposed of to booking organizations or sold on state rights.

The work in which Mr. Ratisbonne is now engaged is not new to him, as for nine months prior to coming to the United States he was engaged in a similar way in London. In that city, by the way, Mr. Ratisbonne was on familiar ground, as before the outbreak of the war he represented the Eclair company in that city.

Goldwyn Distributing Corporation

New Organization Incorporated in New York to Handle Product of Goldwyn Pictures.

Goldwyn Distributing Corporation, with a capital stock of $1,000,000, has been chartered at Albany to operate and maintain the branch offices and handle the releases of the Goldwyn Pictures Corporation throughout America.

The incorporators are Samuel Goldfish, Archibald Selwyn and G. L. Hess. The formation of this distribution mechanism will now be followed by the immediate organization of the Goldwyn branches in the principal cities of the United States.

Goldwyn's methods of film salesmanship will be a radical departure from those practiced throughout the industry in that for the first time the selling methods of the nation's greatest industrial corporations will be introduced into the rental of motion pictures.

The Goldwyn owners have felt that the selling methods employed by the steel or automobile industries, for example, could be paralleled successfully by film distributors and all of the preliminary work for the installation of this type of organization is well under way.

The officers and directorate of the distributing unit of Goldwyn are to be elected in a few days.

Mitchell Lewis a Jack Tar

ALTHOUGH prominent for years as an interpreter of the spoken drama and known universally as a successful screen actor, few of Mitchell Lewis' friends and admirers know that he has done his bit for Uncle Sam and has seen actual service as one of the crew of the Wasp during the Spanish War and also as one of Admiral Sampson's crew on the flagship New York.

Unusual attention has been attracted to Mitchell Lewis recently by his splendid character drawings in "The Bar Sinister" and "The Barrier," both of which were staged by Edgar Lewis and caused considerable comment because of their evenly balanced casts. In both pictures Mitchell Lewis shows a splendid grasp of the character he portrays and recalls his work on the stage in "The Squaw Man," in which he appeared in America, with William Faversham, and in England, where the play was called "The White Man."

Mitchell Lewis.

Before going upon the stage Mr. Lewis not only served in the navy, but was also a schoolmaster at the Naval Training Station at Newport. His motion picture activities were begun at the old Reliance studios on West Twenty-first street, New York, where he labored with Marion Leonard, Henry Walthall, Arthur Johnson, James Kirkwood and Philip Smalley, whose names are now a by-word in the art.

That he gave up his stage work reluctantly and that his roving sailor spirit has never left him is shown by his return at intervals to the "stage" and the "road." Between pictures he has appeared in stage versions of "The Squaw Man" with Dustin Farnum, "The Servant in the House" and "The Nigger," alternating between New York and London, where he made his last appearance as "Nobody" in a burlesque on "Everywoman."

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

McDOWELL, Claire. Born in New York City. Her parents were Americans of Scotch and English descent. Is five feet two inches tall and weighs 115 pounds. Dark complexion, brown hair and eyes. Miss McDowell made her stage debut about fifteen years ago and played with the Charles Frohman and Brady productions. She was in the stage production of The Clansman, from which The Birth of a Nation was evolved, and with William Faversham in Herod. About 1910 she became connected with the Biograph and for several years she was one of the most valued members of that famous company recruited by David Griffith. She left when the company permanently located on the coast, but she could not stay out of pictures and soon became connected with Universal. To mention notable parts would be to list most of the old Biographs, but His Trust and The Female of the Species will be recalled vividly.

Claire McDowell

BENSON, Patrica (Pat). Born in San Francisco. Norwegian-Danish parentage. Is five feet six inches tall and weighs 135 pounds. Light complexion, light brown hair and dark brown eyes. Miss Benson, who prefers to be called Pat, has had no stage experience and, as yet, rather a limited studio career, for she made her debut with the Balboa company in September, 1916, in Told at Twilight. She is one of the three women players in the Los Angeles district who is neither lead nor heavy. She plays ingenues and plays them well. She was the veiled woman in the Pathe serial The Neglected Wife. Miss Benson is unusual in other ways, for she does not write it down that she loves all outdoor sports. Her diversions are more quiet and restful, for she divides her spare time between painting and music, but she'll get the habit in time and rubber-stamp "all athletic sports" like the rest of the players.

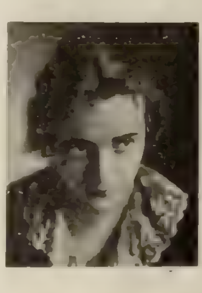
Pat Benson

LORRAINE, Leota. Born in Kansas City, Mo. Her father was of German birth and her mother of Scotch-Irish descent. Is five feet six inches tall and weighs 130 pounds. Fair complexion, blond hair and blue eyes. Miss Lorraine has had no stage experience, but she has played with the Essanay, Metro and Morosco companies and is at present a member of the Balboa forces. Her screen debut was made in March, 1915, playing opposite Bryant Washburn in George Ade's fable of The High Roller and the Buzzing Blondine. Other roles were leads or heavies in A Bunch of Keys, The Promise and Giving Becky a Chance. Miss Lorraine, of course, loves all sorts of outdoor sports, but she is also domestic in her tastes, for when she gets the chance she loves to sit down with her sewing basket at hand and make pretty things. She is fond of dancing.

Leota Lorraine

HALE, Creighton. Born in Cork, Ireland. Irish-English parentage. Is nearly five feet ten inches tall and weighs 138 pounds. Fair complexion, blond hair, blue eyes. He made his stage debut when he was but five years of age and has had long experience. Was with John Mason in Indian Summer and with Holbrook Blinn in Moloch. Made his picture debut in 1913 and has played with Pathe, Famous Players, Solax, Eclair, Edison, Rolfe-Metro and other companies. At present he is filling a two-year contract with Pathe, playing juvenile leads and light comedy. He was Jameson in The Exploits of Elaine, Davy in The Iron Claw, Prince Charming in Snow White, Clem in The Three of Us, Reuben in The Old Homestead and Jimmy in Charity. Mr. Hale is devoted to motoring and aviation, having been a member of the Aero Club for the past two years, swims, is a tennis player and plays poker.

Creighton Hale



TALMADGE, Constance. Born in New York City. American parentage. Is five feet six inches tall and weighs 120 pounds. Fair complexion, golden hair, brown eyes. Miss Talmadge made her debut in April, 1915, in Vitagraph's Uncle Bill, remaining with that company until she went to the Fine Arts. She had had no stage experience, beginning directly with pictures. She was the Mountain Girl in the big production of Intolerance and among other parts likes best The Girl of the Timber Claims, The She Devil, Betsy's Burglar and the Matrimaniacs, in which she was featured with Douglas Fairbanks. Her early Vitagraph work was almost wholly in comedies, but she has run the gamut of the emotions. She is a sister of Norma Talmadge, also a Vitagraph debutante. She has no fads, but she likes all outdoors and is fond of dancing, driving her own car, walking and swimming.

Constance Talmadge

LEBRUN, Mignon. Born in New York City. French parentage. Is five feet three inches tall and weighs 130 pounds. Fair complexion, auburn hair and deep blue eyes. Miss Lebrun passes over her stage career with the non-illuminating remark that she had too little experience to relate anything of general interest. She made her picture debut in Balboa's Pay Dirt in 1916 and has remained with that company ever since, playing heavy parts. One hundred and thirty pounds does not seem to be a very good foundation for a line of heavy roles, but this is where her French ancestry comes into good service, for she makes up in fire what she lacks in avordupois and she does vampiring or the less exacting general meanness with conviction and effect. Outdoors she devotes her interest to blooded bulldogs. In the house her preference is for good literature, and she knows what good books are.

Mignon Le Brun

Spokes from the Hub

By Marion Howard.

A SPLENDID representation of Hub business and professional men making up the City Club were edified the other night with the new film "How Uncle Sam Prepares" shown at their new clubhouse. There was the utmost enthusiasm and the picture compared favorably with those on "How Great Britain Prepared," seen here earlier. Local picture houses are quite in line with matters patriotic and no program is complete without "The Star Spangled Banner" being played and sung by the house, standing at attention, while Old Glory is inspiringly shown in action on the screen. Managers too are admitting men free who wear uniform and they serve to dress up the house when they are off duty. All the short reels picturing events in our present history get a good hand, and in this way the motion pictures more than come into their own in being enlightening, inspiring and educational for those in front who do not, maybe, see the up to date papers. There was a special military showing of the first named picture in Tremont Temple, Monday the 16th, thanks to the courtesy of Mr. Samuel Grant, who is handling it here. This was of additional interest, as several local men posed, Leon J. Dadmon head of the Atlas Film Corporation, impersonating Uncle Sam, and Frank J. Howard, a pioneer in the film business here, made up as President Poincare of France.

* * *

Most entertaining picture since last letter? "Broadway Jones" by all odds the best in its line and a credit to Artcraft as well as to the author—George Cohan—who offers "his first offense" here. I like it far better than the play which opened with the entrance of "Broadway" in an intoxicated condition. This picture, taking up the small home town first, then evoluting to the white lights and back to the simple life, was one to enjoy more than once, and it is so free from horse play, grimaces, grins and all else peculiar to some comedians. Hats off to Joe Kaufman for his mob scenes, usually a mass of waving arms, but all right here and sanely shown. Ida Darling in a thankless part was an improvement over Ada Gilman, who created the part in the speaking version. Marguerite Snow, the dainty heroine, is a member of the Film Club, which turned out in large groups to see the star and his opposite. Wasn't that last scene artistic with the young couple in silhouette? I have rarely heard more applause over a picture than this elicited from capacity houses at the Exeter, which means much.

* * *

I would place "The Price of Fame" pretty well up, and it had some cast with Marc MacDermott playing double. Mary Maurice, the veteran Vitagraph mother, Naomi Childers and L. Rogers Lytton were in support. The double exposures and the political stuff furnished good entertainment anyhow.

* * *

Can you point out anything better done by Mary Pickford than "The Poor Little Rich Girl?" I have seen all her pictures and rank this as a topnotcher, better even than the play.

* * *

"Filmland City" is the new name for the exchange district, now complete with the addition of the Mutual Film Exchange, which occupies 10,000 square feet on Church and Melrose streets. Manager Roth is being congratulated on the completeness of the building in every detail. Stanley Hand has departed from the World Film much to our regret, for he was one of the "live wires" and always a delight to meet. It was my pleasure to meet the new manager of the Greater Vitagraph Company. L. M. Watrous went over for a runoff at his neighbor's exchange. He is a clean-cut man, affable, businesslike and evidently the right one for the position.

* * *

It was my misfortune to see a picture Sunday evening at a high class house putting women in a ridiculous light when they were doing their little stunt in aiding the cause of preparedness and duty. Something which looms up large is the part women are taking in this war, notably, across the water. Titled ones are working alongside those of the humblest classes, indulging in equal self-sacrifices, doing their best with little training, and so it may be here. To ridicule them on the screen is an offense as unpardonable as it is to caricature the President at this time. These pictures are permitted by a few Hub policemen to be shown Sundays, which goes to show that they do not possess one spark of patriotism. It was gratifying to hear a few hisses. At another theater a different brand of pictures are shown illustrating woman's part, and they are inspiring in their dignity and manner of presentation on weekdays. I don't mind saying that they bear the name of Hearst-Pathe—all clean cut and up to date.

* * *

I feel sorry for those who cannot enjoy real comedy such as the Drews continually give us, and so diverse in title and action. We had this week "Putting It Over on Henry," a domestic little offering most edifying to the married ones in front, and full of tips for those who may fall for the altar later on.

* * *

"The Spirit of Romance" gave us something a bit new without any overdose of the sentimental. Herbert Standing had a part quite compelling in its intensely human side, disclosing, too, his versatility. Diminutive Vivian Martin caught the house especially when she ordered a roundup of the kiddies in the slums and fed them with candy—some kids they were! In this we have George Fisher in a part wholly beneath his ability, but he is good to look at all the same. Somehow I cannot keep from my mind his part in "Civilization," his remarkable impersonation of Christ. Little Abby Lou in this play is a sort of Pollyanna and her work goes with young and old alike. This is a splendid offering.

* * *

We are anticipating Fatty Arbuckle's first release by Paramount, "The Butcher Boy," already seen by readers doubtlessly. Mrs. Ayer is also giving us the first picture with Fairbanks done by the Artcrafts, "The Sacrifice," with Margaret Illington in her initial picture, two new ones with Marie Doro and Pauline Frederick and a repeat of "The Argyle Case," one of the best detective plays of the year, so well done by "Bob" Warwick. Speaking of this sort of play, many here enjoyed "Arsene Lupin," the Vitagraph offering, with Earle Williams and Ethel Gray Terry, the young daughter of Lillian Lawrence, one of the local favorites of stage and screen.

* * *

What a lot of fun when Burton Holmes uses his "speedo" camera even in classic Greece. I have seen staid old men and women of the blue blood stock laughing heartily at the rapidity of the camera. These same good folks thoroughly enjoy the Bray cartoons, and as to Mutt and Jeff there is continuous laughter, and this is good, wholesome fun, as well as a diversion from the many war pictures thrust upon us.

* * *

Some who saw the runoff of "To the Death," a Metro offering, featuring Petrova, writes me that it is quite her best effort. She is a Corsican and vendettas rule. The play was written by Mrs. L. Case Russell, who wrote "The Black Butterfly," which was changed from the original so much so as to make it hardly recognizable by the author.

* * *

Two Boston people have entered the picture game. One is Christie MacDonald, the clever stage star and erstwhile wife of Thomas Jefferson, eldest son of the late "Joe" Jefferson, and now Mrs. H. L. Gillespie. She has formed a corporation under the laws of New York and opened an office in Saratoga. Her pictures will be viewed with great interest here, where she was born and won her first stage success. The other no less renowned person in another line is John L. Sullivan, of fistic fame, now a motion picture magnate with a chartered company here, with Lawyer Clarence Rowley, treasurer.

* * *

Well, I have seen four of the deadly sins, Envy, Pride, Greed and Sloth, by all odds the best, since it has features which set one thinking. The first reel opens with the heroine in bed at noon, and with her are two animals—a most unsanitary thing, and it arouses disgust in the minds of all in front, however well they love dogs. My neighbor punched me and said, "The idea of sleeping with dogs, who always have fleas and are germy as a rule." The little heroine too had a big comforter over her entire body and no window open. To most of us the idea of cats and dogs in bed with human beings is disgusting to a degree. In this picture we have a pretty good lesson worked out when sloth took a back seat and patriotism its place. What a finished actress Helen Strickland is, and so graceful! Note her gestures and natural dignity. We liked the Molly Pitcher stunt despite some bad directing of the battle scene. A big redeeming feature to this episode was Molly on the gun kissing Old Glory. This brought down the house and is a saving grace. The earlier "sins" were certainly deadly, though Nance O'Neil did fine work in "Greed" and will serve to put over any picture through her personality. George LeGuere struggles bravely in all these, but we will be glad to have him return to pictures less melodramatic and messy.

* * *

Jack Pickford seems to have scored well in "The Dummy," an intensely human play. Little Ethelmary Oakland, the wonderfully beautiful child actress, got the house at the start, and then there was Frank Losee, the dependable, playing a detective. I did not see the play, but feel that this adaptation cannot be improved upon. "Pots and Pans Peggy," a wholesome play with a lot of kid stuff, went well also. "Out of the Wreck" was distinctive and well done by Kathlyn Williams, who is doing her best work with the Moroscos. She is made to tell a big story of murder, and this is well done and convincingly. "Sapho," made so familiar to theatergoers, is no Sunday school tale, yet wins by its presentation in the hands of Pauline Frederick supported by big players like Thomas Meighan, Frank Losee, Pedro de Cordova and others.

* * *

Fanny Ward in "Betty to the Rescue" made a hit with us all and was like a Dresden doll in "The Winning of Sally Temple," both plays shown at several theaters. In the latter she wears some of her best jewels and looks the part to perfection. The Laskys have given some splendid settings and provided atmosphere to burn. The titles were not up to mark.

Frank G. Hall

FRANK G. HALL, who has just purchased the world rights to "The Bar Sinister," Edgar Lewis' new master production, is a young man who in a few years has made himself one of the most powerful state rights men in the country. Up until the present time Mr. Hall has confined his activities to New Jersey, but intends to expand his efforts world-wide with "The Bar Sinister," which was given a trade showing at the Broadway theater, New York, on Wednesday morning, April 18, at ten o'clock. Mr. Hall has not as yet definitely decided whether he will handle the production as a road show or whether he will dispose of territorial rights to it. In all probability he will reserve the New York and New Jersey rights for himself.

Frank G. Hall.

Already there has been spirited bidding for rights to The Bar Sinister," which, Edgar Lewis asserts, is better than "The Barrier," which he also produced. The new feature is in nine reels and relates to life in the turpentine country of the South. It contains a fight scene which is said to rival that in "The Barrier."

Frank G. Hall is the president of the Civilization Film Corporation, the offices of which are in Newark, N. J. He is also president of thirteen other picture and theatrical corporations and is living up to the sobriquet applied to him by New Jersey exhibitors and theatrical men—"the man of surprises." Among the productions at present controlled by Hall in New Jersey are "Joan the Woman," "Civilization," "War's Women," "Enlighten Thy Daughter," "The Whip," "The Garden of Allah" and "Beware of Strangers."

TOO MUCH IN HER NAME.

The time honored question, "what's in a name," has been agitating the lovely brow of Miss Lehua Waipahu, the talented Hawaiian actress who made such a distinct hit in the Lasky-Paramount adaptation of Robert Louis Stevenson's "The Bottle Imp."

After hearing various admirers endeavor to whistle and sing her name, all with no success, she decided that if the name was worth anything at all it would have to be one which some one other than herself could pronounce. Miss Waipahu has therefore decided that she will hereafter be known both in private life and upon the stage as just plain Margaret Loomis. This is not an American translation of Lehua Waipahu, but it is simply a name which she has taken in honor of her American relatives.

Movie Charity Ball

Triple Triumph Registered by New York Branch of Exhibitors' League—Ball for Red Cross Benefit.

CHARITY begins at home, but it did not stay there Monday evening, April 16—it came out in force to Terrace Garden, New York, borne on the shoulders of the more than two thousand persons who attended the Movie Charity Ball, given for the benefit of the American Red Cross by the New York branch of the Motion Picture Exhibitors' League. That the affair was a triple triumph—financially, socially and patriotically—was attested by the receipts, attendance and enthusiasm registered.

It would be easier to tell who was not there than who was. Of motion picture stars there was a veritable skyful; of New York's society there were many; of exhibitors there was a full complement; of producers, exchangemen, scenario writers, film cutters, publicity men, etc., there were scores; in fact, every branch—every twig, even—of the industry answered "here" to charity's call.

To the various individuals and committees who "did their bit" toward the success of the affair much credit is due. The arrangements as planned were carried out as smoothly as an aeroplane flies.

The auditorium was gorgeously and gloriously mantled in a cloak woven of thousands of American flags and miles of bunting. This riot of lovable color was set off like a gem in a Tiffany setting by the line of boxes on the balcony, which were filled with beautiful women, beautifully dressed.

Dancing did not begin until almost midnight. From early evening until about 11 o'clock those present were entertained by selections played by an augmented orchestra of many pieces. Shortly before 11 o'clock there was a patriotic demonstration that by mental and spiritual enthusiasm alone would have killed any enemy that might have been lurking within a mile of the place. It was precipitated by a spirited rendition of "The Star Spangled Banner." At the psychological juncture at which patriotic fervor was at its hottest a large American flag was unfurled from the rafters. The big place was dim, and as the battery of spotlights caught Old Glory in a bath of radiance, making it stand out like a riflesight against a white target, the assemblage lost itself in a patriotic frenzy.

Then came the introduction of the players to the audience. The onlookers registered their approval and appreciation by square after square of applause.

The grand march followed. It was led by Leah Baird and Earle Williams, and was one of the prettiest and most impressive, from the standpoint of beauty and symmetry, ever staged. The marchers trod over the glazed floor to martial strains. Playing upon them were the vari-colored lights that spelled carnival more clearly and convincingly than do the letters themselves.

Dancing was next in order, and, as has once or twice been said before, was enjoyed until a late hour.

N. B.: The bar reported exceptionally good business.

MAXINE ELLIOTT PICTURES AT RED CROSS BENEFIT.

Goldwyn Pictures Corporation has offered its first Maxine Elliott picture to the American Red Cross organization for its first presentation on any screen under the auspices of a group of famous American social leaders.

This offer has been eagerly accepted and therefore it may be announced that the first audience anywhere in the world to see Miss Elliott as a heroine of the cinema will assemble in Newport in late June or early July and pay $5 a seat as the minimum price for the privilege.

The entire receipts of the Newport presentation are donated by Goldwyn and Miss Elliott to the American Red Cross, as well as the receipts of two similar performances under similar auspices that will be arranged in Bar Harbor and at Narragansett Pier. If possible, Miss Elliott will defer for a week or ten days sailing for England to attend the initial presentation.

Program or Open Booking

By S. A. de Waltoff

Practical Exhibitor Points Out Advantages of First Plan—Blames Latter Method For Small Profits

TAX legislation, censorship and other vital problems of the motion picture industry may be discussed pro and con for hours, days and weeks, and yet there is one subject which is of tremendously more importance to the industry than either of these—and it is the question of program booking or open booking.

Should I book my pictures from the open market, or should I stick to the program? This is the question which every exhibitor has, or will have to answer in the future. Why should the exhibitor book a program in preference to obtaining the pictures the open market offers? The reasons are many, and each is sound, practical and business-like. No exhibitor today should use his community influence toward assisting in the presentation of "special" pictures. Why? Because it will prove his ultimate decline.

A short time ago a man came to New York after a trip through Canada, looking over the motion picture field there. He announced that the Canadian exhibitor was "milked dry" through the use of special pictures and by supporting the open market. The program was being entirely subordinated. He is signed to a program, as most all exhibitors have to be. but each special picture which comes near his town he must "grab" and pay just a little more than his competitor in order to get it. Then he must shelve his regular pictures while paying for them and run the special attraction at an increased admission price, to get back the money expended. Fluctuating box office prices never did do a theater any real good. He is, as it were, caught coming and going. And a short time of this sees him either a failure or a mediocre exhibitor.

A special picture goes on the open market; what is the manner of sale as compared with the sale of program pictures?

The open market producer compels the exchangeman or exhibitor to pay the highest price obtainable for the picture. He doesn't care what, as long as it is the most that can be obtained. The exchangeman or exhibitor is compelled to pay this exhorbitant price in order to keep the picture from competitors. When the picture is shown, it necessarily follows that increased admission prices must be charged to offset the great price of the film. The open market man cares nothing for the exhibitor's good will. He does not know the word "service." All he cares for is the price he can secure for his picture.

Contrast this with the methods of the program producer. He knows that success in the motion picture business for him means that he must make the exhibitor a "partner," so to speak. He sells his program to the exhibitor, not one picture, but many, and he knows that unless the exhibitor makes money with them, he will not renew his contract. Therefore, he does everything in his power to aid the exhibitor to make money with his pictures. He sells his program at a price which every exhibitor can afford to pay, and at a price which will not compel him to raise the "ante" at the box office. The program producer must sell the exhibitor his pictures every week in the year—the open booking producer must sell his second pictures all over again, so why worry about the inflated price of the first?

The exhibitor who books a good program—and there are many good ones today—knows that he will receive consistently good pictures the year round. He is enabled to determine his costs, and he can distribute other finances over the other angles of his theater business. And the most important thing is, he can set an admission price, one which will afford him profit, and STICK TO IT! He can build up a trade just like the grocer, butcher and baker does.

Another important consideration—in one way the most important. Take for example, the Paramount, Triangle or any other good program. Out of 104 pictures a year which they produce few are "lemons." Then consider some of the open market pictures. One is led to expect great things from them. Audiences are expected to "go wild" over the "stupendous, magnificent productions," but many times these much heralded open market pictures have proved "fizzles." Money which the producer of programs would spend on his production, the open market fellow spends on publicity, advertising and salaries for stars. The program picture is consistently of better value all around than the open market feature.

The open market people claim the stars of the motion picture world. And yet there are many more honest-to-goodness stars, with box office pulling power, today in the program than are released with special fancy prices.

Any and every real live wholesaler today is anxious to co-operate with his jobber and retailer. Business demands it. Wise producers are always eager to give the utmost co-operation. With motion picture producers, the men who want the exhibitor to "make good" and stick, so that he will show pictures and make money for the producing industry, are the program producers. The open market men care nothing about co-operation. When their pictures are sold, there ends their responsibility. The program men must feel responsible for their pictures, if they care for the future business of the exhibitor.

The program producer offers you protection, along with good pictures.

The open market shark takes your money and leaves the rest to you.

Which policy should be encouraged by every exhibitor in this country?

Which course is the most beneficial?

The answer is written on the wall. How soon the exhibitors will see it is entirely up to them. Can YOU read?

Pictures in Ecuador

Complaints of Poor Translation in Titles of American Pictures.

SEVEN places in which motion pictures are shown are operating in Ecuador, says U. S. Consul General Frederic W. Goding, stationed at Guayaquil. One of the most important is at Guayaquil, and two are at Quito. The seating capacity of these three averages about 600. The admission price at the Guayaquil shows is 10 cents; at Quito 25 cents, and at the smaller shows the price is 20 cents for the evening. Dramatic pictures are in greatest demand, and comic ones are appreciated, but scenic films do not appeal to patrons of these houses.

One man enjoys a monopoly of the motion picture business, including the films and theaters where they are shown; hence, he is the only renter or purchaser of films. Practically all the pictures shown in Ecuador are from France, Italy and Spain, with an occasional one from the United States. No information is given as to the agencies supplying them or the prices paid. Users here complain that in American pictures the change from scene to scene is made too quickly, and that translations are badly made, which is annoying to the patrons.

[The name of the renter or purchaser of films mentioned in this report may be obtained from the Bureau of Foreign and Domestic Commerce, its district or co-operative offices. Refer to file No. 85223.]

ROSENBERG RE-LEASES THE SAVOY.

Messrs. Sullivan & Farrell and Saul J. Baron, owners of the Savoy theater, situated at 112 West 34th street, New York, have leased to the present tenant, Walter Rosenberg, for a term of five years beyond the present lease at an approximate rental of $40,000 per year. The tenant intends to remodel these premises and thoroughly embellish them by removing the stage, renewing all seats throughout, thereby increasing the capacity. Premises will be devoted to motion picture performances entirely. A pipe organ will be installed and an entrance built into the premises on the 33d street side. The property now runs through from 33d to 34th streets and it is the intention of Mr. Rosenberg to sell tickets on both the 33d and the 34th street side.

McCONNELL TO WRITE CHILD WELFARE SUBJECTS.

Guy McConnell, the well-known magazine writer and author of "Pearl of the Army," Pathe's successful preparedness serial, the first to be released, has been selected to write the stories and scenarios to be filmed and released on behalf of the International Child Welfare League, Inc., of which Mrs. Mary Austin, known as "the most widely interviewed woman in America," is president.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MacDONALD

Interesting Educationals

One Zoological Subject, Four Travel, One Culinary, One Hunting, Two Industrial, One Topical and One Scientific.

Reviewed by Margaret I. MacDonald.

"Feeding the Odd Animals" (Educational Films Corporation of America).

AN ATTRACTIVE number of the Ditmars "Living Book of Nature" brings us in close touch with a number of small animals, principally of the fur-bearing class. The raccoon in one of the opening scenes investigates the camera outfit, displaying considerable sagacity in his handling of same. He also begs in the most appealing manner for food, and is treated for his pains to a basket of clams, of which he is especially fond, and quarrels with his companions over the largest share. He receives a helping of corn for dessert. We also see a mother raccoon with her three-month-old babies, and note her anxiety over the operations of the camera man. The Brazilian coati, a first cousin of the raccoon, is also introduced, followed by the Argentine armadillo, the Tasmanian Devil, the ground hog, the Texas badger, the porcupine, who performs a grotesque dance while begging for food, and the Florida skunk. Information concerning the principal characteristics and foods of these animals is given.

"In and Around San Diego" (Pathe-Combitone).

The sixth of the Combitone series presents some well-photographed and interesting views in and around San Diego. The opening scene gives a view of the city from Point Loma. Scenes in the city are also shown. An interesting feature of the picture is an illustration showing the gathering of kelp and seaweed with a specially constructed machine, for the purpose of converting it later into potash. The gathering, ginning and baling of California cotton, a long fibred specimen which is adapted to use for the making of fabric for automobile tires, is also of interest. Scenes at the Coronados Islands, 25 miles south of San Diego, showing groups of sea lions in their native haunts, sunning themselves on the rocks, rolling off into the water and playfully plunging about are interesting.

"Parks and Gardens of Paris, France" (Mutual-Gaumont).

In "Mutual Tours Around the World No. 23" have been illustrated the beautiful parks and gardens of Paris. Among these are the Monceau Park, the Queen's Walk, which is in the heart of Paris, the beautiful gardens of Luxemburg, and the Luxemburg palace, which is now used as a museum, the Champs Elysees, the Bois De Bologne, the Trocadero gardens, and the Bois De Vincenne. While only glimpses of these beautiful parks can be had in the pictures, a good general idea of what they are can be gained.

"Volendam, Holland" (Mutual-Gaumont).

The scenes descriptive of life in and about Volendam, Holland, and which are contained in "Mutual Tours Around the World No. 23," are informational and entertaining. We learn that the town of Volendam on the Zuyder Zee is reached by canal, and that the steamers approaching it must enter through locks which separate the canal from the sea. These canals also intersect the town. Street scenes present quaint types in picturesque costumes. These include glimpses of shops, children coming from school, and the residents returning home from church. A view of the harbor is also given showing a group of fishing boats.

"Lisbon, Portugal" (Mutual-Gaumont).

From "Mutual Tours Around the World No. 23" we learn that Lisbon, the capital of Portugal, is built on a series of terraces of low hills, that it is backed by the Cintra mountains, and that the city exends five miles along the Tagus river. Among the public buildings and places shown are the municipal palace, the beautiful garden of Dom Luiz, and the Rua Aurea, a street occupied principally by goldsmiths. The traffic policemen of Lisbon are included among the sights; also the street venders, and the milking of a cow in the streets. Fishing smacks and the wharves are also shown.

"Paper Bag Cooking" (Universal).

Mrs. A. Louise Andrea demonstrates in the Universal Screen Magazine No. 17 how to properly cook food by the paper bag method, by which it is claimed flavors can be retained and weight and food values saved. The lesson delivered in the picture teaches us to first grease the inside of the bag with melted butter, after which we learn that chops can be beautifully cooked in this way. Also fish on bacon strips, or peas and potatoes, which will be found to be splendidly flavored, and rhubarb will stew in its own moisture. To find whether or not the food is thoroughly cooked the top of the bag can be punctured. Charred bags are thrown away and thereby the usual washing of pans is done away with.

"Turkey Hunting in South Carolina" (Paramount-Bray).

Illustrations secured by the camera man while accompanying a party of wild turkey hunters will be found in the Paramount-Bray-Pictograph No. 64. We learn through this picture how the hunters line up along a turkey path in the woods, where the birds come to dine on beechnuts. They hide themselves behind a screen of boughs, coax the birds by blowing on a reed, which makes a sound similar to that made by the female turkey, and when the turkeys are sighted on the path or flying through the air they are shot by the hunters.

"An Ostrich Ranch" (Universal).

Interesting views taken at the Cawston Ostrich farm near Los Angeles will be found in the Universal Screen Magazine No. 17. This farm takes care of some 300 ostriches, which yield a goodly income from the beautiful plumes clipped periodically from tail and wings. In the picture we learn that the ostrich is a good sprinter, that he is fond of oranges, and that he could if necessary be used as a means of transportation.

"Manufacturing an Automobile" (Universal).

The Universal Screen Magazine No. 17 contains instructive views photographed at an automobile manufactory. In these pictures we see the body builder at work, the carvers routing out the designs, the fitting of hinges and locks, the setting up of the body, the preparing of the glue used in the joints, the skeleton body ready for mounting, the fitting of the aluminum overcoat, and the beating of the metal; and finally the painting, finishing and placing of the body on the chassis and the upholsterers at work.

"The Poison Doll" (Paramount-Bray).

Unusually valuable by way of information is this subject contained in the Paramount-Bray-Pictograph No. 64. The picture demonstrates the result of an investigation made by Prof. D. R. Hodgdon into the materials used in the composition of cheap candies sold to children at a penny apiece. His discovery is a startling one, and reveals the fact that not a single nourishing element is to be found in these candies, but that on the contrary the principal ingredients are carpenter's glue, talc, aniline dyes, lamp-black, parrafine and varnish. Prof. Hodgdon demonstrates his subject by means of a doll in the manufacture of which he has used the various ingredients found in these cheap candies. This doll coupled with a chart serves well the purpose of illustration.

"Salvaging the Submarine's Prey" (Paramount-Bray).

In the Paramount-Bray-Pictograph No. 64 will be found illustrations explaining the character and manipulation of a remarkable device invented by an American, W. D. Sisson. This device is capable of making possible the removal of the cargo from sunken ships, and also the raising of the vessels themselves. The machine is in the form of a large globe, made of steel plates, and roomy enough to hold several men.

The instruments used in connection with this device are compressed air, powerful electromagnets and cylindrical water tanks, hooks and cables. The method used in carrying forward this work is clearly illustrated herein by means of photographs and diagrammatical drawings.

Salisbury-Beach at Rialto

Mary Roberts Rinehart Fishing for Tarpon in Panama and the Cultivation of the Cocoa Plant Interesting Features.

A NEW face is evident in the sixth instalment of the Salisbury-Beach series of picures of the Spanish Main, which are being shown at the Rialto. It belongs to Mary Roberts Rinehart, the well-known writer, who in company with Rex Beach and party, is seen landing several huge tarpon in the vicinity of Panama. Considerable information in connection with this exceedingly gamey fish is given in the subtitles; and we enjoy watching its frantic efforts to make good its escape, jumping at times many feet above the water.

Another feature of this instalment is the cultivation, and gathering of the cocoa bean.

Teachers' Association Demonstrates

Lasky Adaptation of Robert Louis Stevenson's Story, "The Bottle Imp," Used as Demonstration Feature at Meeting at Strand Theater.

THE New York City Teachers' Association has been for some time working on a plan whereby they might do their part toward making the moving picture theater a place of clean entertainment and moral impetus. The plan under consideration is that the teachers of New York City should adopt and publish the basic standards governing desirable moving picture entertainments; that through their voluntary organizations they prevail upon the moving picture producers and theater managers to accept these standards wholly or in part. It embodies an appeal to theater managers to set aside at least one evening each week for the presentation of entertainments entirely in harmony with the teachers' approved standards. It is also the intention of the association to request the Board of Education to authorize this effort on the part of the teachers to improve moving picture entertainments for the family group and permit them to advise the parents through the medium of the schools where and when standard entertainments may be seen.

In order that those interested might have an opportunity to judge of the class of films which they deem desirous for exhibition before the family group a demonstration was held on Saturday morning, April 14, at the Strand theater. The films exhibited by way of example were the Lasky adaptation of Robert Louis Stevenson's story, "The Bottle Imp," and a Paramount-Bray-Pictograph, which included a delightful "Bobby Bumps" animated cartoon comedy. Other subjects of the pictograph were "An Industrial Paradise," consisting of views photographed at the Roycroft Shops at East Aurora, established by the late Elbert Hubbard, and "A Birdland Romance," in which the domestic life of a mallard duck is laid bare. Both of these films are samples of the best that the screen has to offer, and were suggested by the National Committee for Better Films.

A statement regarding the standard which the Teachers' Association believes should govern the presentation of moving pictures in public places is embodied in the following:

The presentation of the ideals of patriotism, heroism, happiness, right-living and accomplishment, should always be uppermost, and should occupy a major portion of every picture. Moving pictures should draw their themes, situations, characters and action from literature, plays, adventure, news, fine arts, industries, science, nature, history, biography, stories, romances, humor, pathos and all worth while activity and achievement. It is desirable to employ only moving picture actors of good character and standing in their communities. The legends should be clear, expressed in good English, and the grammatical and rhetorical forms should be correct. The most effective moving picture is that based on stories of home life, showing its joys and its sorrows, its triumphs and its virtues, bearing in mind the fact that the story attracts rather than the delineation of horror and crime. The tragic element may be found in the more common disappointments of life such as sickness, accidents, weather and the like, while humorous situations are always possible of development without offending good taste. Clothing worn by characters should always be in keeping with the part to be enacted, and everything approaching vulgarity and obscenity should be avoided. The most flagrant abuse of the moving picture at the present time is the delineation of crime.

Club Women Inaugurate Unique Plan

Commonweal Club of Syracuse Go Usual Method One Better by Indorsing Exhibitor's Best in Place of Selecting Own Programs.

THE COMMONWEAL CLUB of Syracuse, which is composed of no less than 1,050 business women and other eligible female citizens, has according to Miss M. E. Paddock, an officer of the club who, during the past week spent some time in New York, bent on matters connected with Affiliated Committee work, inaugurated a unique method of helping the cause along.

Miss Paddock is a member of the Advisory Committee of the National Board of Review, and on her visit to New York was prevailed upon to tell us something of interest on moving picture affairs as they progress in her city. While not posing as a representative of the Commonweal Club she revealed a rather unusual step which they had taken, its secondary object being that of helping to stimulate an interest in the better class moving picture program.

The fact that community work in Syracuse has been somewhat neglected has inspired the club to its present effort. The necessity for funds with which to carry on community work is being aided by the sale of tickets for ten of the regular programs of the Savoy theater, which has a seating capacity of from six to eight hundred persons. Of the tickets sold outside of the theater half of the receipts go to the Commonweal Club, and half to the house. The tickets in groups of ten sell for one dollar and are printed by the Commonweal Club, with individuality of wording, coloring, etc. The programs, as regularly supplied from the exchanges, are submitted to the Commonweal Club, are carefully considered by them, and are indorsed or not according to their moral and entertainment values. By this method the exhibitor's regular booking plans remain undisturbed, while he gains patronage and encouragement in the exhibition of the better class program. In this manner also the cause of the moving picture in Syracuse is aided by establishing a confidence on the part of individuals who have felt a hesitancy in attending the regular moving picture show.

Safety-First Railway Picture

Film Shows Canadian Transportation Employees How to Prevent Accidents.

A MOTION picture car is to be put in service by the Canadian Government railways, to demonstrate the principles of "safety first" in their application to modern railroading, writes U. S. Consul E. Verne Richardson, Moncton, New Brunswick, in "Commercial Reports." Built under the authority of the Minister of Railways, the car is now well on the way to completion at the Moncton shops.

The exhibition will consist of pictures dealing with the danger of taking unnecessary chances in the performance of railway duties, and will be of value to employees over the entire system. It is expected that a week will be spent at each of the divisional and terminal points, and as the seating capacity of the car is limited to 48 persons, it may be necessary to spend more time at some of the larger points.

The pictures will be shown at 4, 7.30 and 8.30 p. m., though arrangements will be made to exhibit them at any other hour which may suit the convenience of ten or more employees.

The title of the film that has been purchased for use in the new safety car is: "The House That Jack Built." It is a story of the results that follow carelessness on the part of railway men. The pictures are not confined to operation and transportation, but deal with shop conditions as well.

Interesting Series for Pictograph

"Unmasking the Mediums" Demonstration by Hereward Carrington Contains Valuable Information for Gullible Public.

THOSE interested in psychic research will no doubt welcome the series of pictures soon to be included in the Paramount-Bray-Pictograph, in which Hereward Carrington, who for years has made a study of such matters, reveals much of the trickery resorted to by so-called mediums. This series will be entitled "Unmasking the Mediums," and should be of unlimited value in educating the credulous masses to a realization of the effort which they should exercise in restraining themselves from being drawn under the influence of fake seances. In the pictures Mr. Carrington will explain the phenomena of the mysterious halos, vapor forms, the double envelope fake and various other misleading practices of the ordinary clairvoyant or medium.

The Pictograph containing the first of this series will be exhibited at the Strand theater, New York City, the week of April 22. The regular release date of this number of the Pictographs will be April 28.

National Academy Views Prizma Pictures

Exhibition of Prizma Natural Color Pictures Viewed by National Academy of Sciences at Smithsonian Institute.

BEFORE members of the National Academy of Sciences in the Smithsonian Institute, Washington, D. C., Monday night, Prizma, Incorporated, exhibited several reels of motion photography in natural colors, the first of their kind ever shown before that distinguished body. A varied program set forth the possibilities of color and motion applicable to the screen and proved highly entertaining to the scientists who were gathered at Washington in annual meeting.

American Pictures Popular in British Guiana

Dramas, Comics and Topical Subjects Constitute Most of the Programs—Growing Demand for Serials.

SIX motion picture theaters are in operation in British Guiana, says Consul George E. Chamberlin at Georgetown, writing in "Commerce Reports." The principal ones are in Georgetown, and the others are branches which are supplied with films and accessories from the local houses. The Olympic theater, on Middle street, Georgetown, has a seating capacity of 1,520, including 300 seats at 24 cents, 220 at 12 cents and 1,000 at 4 cents. The London Electric theater, on Camp street, accommodates 2,000, including 150 seats at 24 cents, 600 at 12 cents and 1,250 at 2 cents. The company owning it recently took over the Royal Palace theater and changed its name, while the original London Electric theater has been dismantled and removed to New Amsterdam, where it will be reopened with a capacity of about 1,000, at the usual prices—24, 12 and 4 cents. The other theater at New Amsterdam has a seating capacity of about 800, with the same range of prices. Two houses are at Plantations Rose Hail and Skeldon, in Berbice County, and each has a capacity of about 600. All the theaters have daily performances, except on Sundays, from 8.30 to 10.30 p. m., and semiweekly matinees from 5.30 to 7.30 p. m.

All makes of films (chiefly American) are used. The Olympic theater receives its supply through a company in New York City, and the London Electric theater through a film exchange in Trinidad, B. W. I. The price of the service ranges from $5 to $12 per reel of 1,000 feet, and the films are usually in the hands of the local houses from 2 to 6 weeks, which does not include time to transit. American films and accessories generally give satisfaction, and the local managers have no suggestions as to improvement.

The films shown are chiefly dramas, comics and topicals. There is, however, a growing demand for serials in 20 to 40 parts. Those recently shown drew crowded houses. Industrial and travel pictures do not appeal to the British Guiana public. Picture plays are popular, but a large portion of the patronage is from the laboring classes, which usually pay the lowest prices of admission—2 and 4 cents. When pictures of special merit are shown the class of patronage is raised and the houses are well filled from the pit up.

Panama Has Big Picture Theaters

The America at Colon Seats 1,200, the Broadway Accomodates 1,000—Admission as High as Thirty Cents.

IN "Commerce Reports," Consul General Alban G. Snyder at Panama writes that the city of Panama has only three motion picture theaters of any importance. These are the Amador, the Aurora and El Dorado. The Amador and Aurora have seating capacities of 600 and 300, respectively. El Dorado theater seats about 600. It shows Spanish and Italian films exclusively. The prices of admission to the Amador and Aurora are 10, 20 and 30 cents, while prices at the El Dorado vary according to the features shown.

The manager of the Amador and Aurora also has two theaters in the city of Colon—the America, with a seating capacity of about 1,200, and the Broadway, seating about 1,000. Prices at these theaters are 10, 15 and 25 cents. This manager imports all of his films from the United States through New Orleans, his service comprising most of the well-known American makes. The cost ranges from $75 up.

The post exchanges and the Y. M. C. A. clubhouses on the Canal Zone also give motion picture entertainments from time to time, the former generally obtaining their service from the manager mentioned, while the clubhouses get some from that source, but also at times import special features direct from the States, including such productions as "The Birth of a Nation" and "Civilization."

Millicent Fisher

Millicent Fisher.

IN MILLICENT FISHER, who plays the role of "The Girl of the Vision" in Metro's wonder serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars, Director Wm. Christy Cabanne believes he has found an ideal screen face. About a year ago Miss Fisher came to New York to visit friends and one day visited the Metro-Quality studios. There she saw the initial chapter of "The Great Secret." Her pretty and unusually expressive face attracted the attention of Director Cabanne, and needing just such a type for one of his characters, he offered the part to her. She refused.

"Don't be afraid, I have never made a mistake in selecting screen types, and right here I prophecy a success for you," persisted the director.

"I admit, after what I have seen, that the motion picture has a positive fascination," replied Miss Fisher, "and I may say further——"

"Say nothing further," continued Mr. Cabanne, "until you have had a screen test," and forthwith Cameraman Fildew was brought into action.

But Miss Fisher would not yield until her mother had come to New York and looked over the situation from every angle. The persuasive Mr. Cabanne had won. She scored an immediate success in "The Great Secret" as a young mother living in the Klondike, and Director Cabanne has made great prophecies as to her future.

Miss Fisher is a native of Greenboro, N. C. Her father, now dead, was a captain in the English army and a man of wealth and distinction. He married into an exclusive set. After private tutoring the only daughter, Millicent, was sent to the Greenboro Women's College, and later to Penn Hall, Chambersburg, Pa., where her educational finish was attended to. She specialized in music, literature, vocal culture and domestic science. After her graduation, a year was devoted to travel and sightseeing and then followed her debut in Southern society. Upon her return home she applied herself to music and art. Miss Fisher lives at the Hotel Rutledge and is considerable of a social favorite. She is fond of outdoor sports and is a fine horsewoman.

LIST OF EDUCATIONAL AND SELECTED FILMS.

Films for Children's Matinees, Sunday and Educational Programs.

READY REFERENCE LISTS, alphabetically arranged, showing subjects released during the last six months of 1916. Mailed upon receipt of twenty (20) cents in postage.

MOVING PICTURE WORLD
17 Madison Ave., New York City

Australian Notes

THE new Federal Government Film Censorship promises much trouble for Australian film importers. For every film that comes to this country, a permit must be secured from the Minister for Customs, at a cost of five shillings, with the application for the permit a synopsis of the film has to be supplied, and if the Board of Censors does not approve of the plot, a screening of the picture is demanded. As the board is located in Melbourne, this is likely to cause much trouble, 95 per cent of the imported films coming through Sydney, and being released there first. Therefore, if the board does not approve of the synopsis of any picture, the film has to be posted to Melbourne—582 miles—reviewed there, and if passed, returned again by post —which cannot be done in less than seven days. Just at present stocks of film are very low in several of the Sydney exchanges, and one has been unable to meet release dates owing to the censors demanding a screening of two productions. A deputation of film importers has been in Melbourne during the past week interviewing the Minister for Customs, in an endeavor to get several points conceded, and so far they have been only partly successful. The Minister has refused to allow scenic or industrial pictures into the country without a permit; will not change the location of the Board of Censors, who will remain in Melbourne. Several minor applications, however, were granted.

* * *

Film exchanges, and consequently exhibitors' programs, have been considerably dislocated during the last few weeks, owing to interruption in the shipping of films from the U. S. A. One exchange has received no supplies by either of the last two American mail steamers, while others have only short supplies. Shipments by the last steamer arrived without bills of lading, and were consigned to the manager of the shipping company. It was evident that they had been rushed to the ships side at the last moment. The shipping company allege that part of the trouble is due to the unbusinesslike methods of the manufacturers, who seem to believe that they can put their cases on board the ship at the twelfth hour.

* * *

"Intolerance" is undoubtedly the greatest photoplay attraction that has been shown in this country. It is now in its fifth week at the Theater Royal, Sydney, and is playing to capacity every night with prospects of still several weeks' run. In Sydney, a "legit" attraction has to be extraordinarily good to enjoy even a four weeks' season.

* * *

The Premier of New South Wales has had under consideration a recommendation that the picture theaters should be utilized on Sunday evenings for the benefit of the Soldiers Repatriation Fund. He has, however, decided not to entertain the proposal. At present the only Australian town with Sunday picture entertainment is Hobart, Tasmania.

* * *

Next month the stately Sydney Town Hall is to succumb to the popular demand and become a photoplay theater. Such is the announcement made by Alec Lorimore, of Australian Feature Films. This concern has secured the lease of the building for every Saturday night during the winter, and a full program of Paramount productions will be presented each week.

The Town Hall has been used as a picture house before, though only for special pictures, and it remains to be seen how the new order of things will succeed. It will undoubtedly be the largest picture theater in Australia, if not south of the line, as it has seating accommodation for 3,500.

* * *

W. Barrington Miller, managing director of Union Theaters, Ltd., controlling picture theaters in all the capital cities of the Commonwealth, left for the U. S. A. this week on a business trip, which will last for several months.

* * *

At the present time there are no less than six Australian productions under way, five of which are feature productions. W. Franklyn Barrett is approaching the last stages in the making of his six-reel patriotic drama, "Australia's Peril," which is being made with the help of the New South Wales Recruiting Committee. This will, in many respects, be one of the most interesting films yet made here, as all settings are on lines similar to those used in America, instead of the painted canvas walls and doors usually seen in Australian pictures.

Raymond Longford is getting ready to start on the filming of "Church and the Woman," a picture that is to be the forerunner of three.

Charles Woods, one of the pioneer Australian producers, is also at work on a five-reeler, as yet unnamed, which he says will be one of the biggest sensations the local market has ever seen.

A two-part comedy, "The Reformer," a burlesque on the would-be reformers who have been endeavoring to get film censorship for some time past, is also due for early release, and should prove highly popular.

* * *

The Daylight-Saving period finishes for this season during the last week of March, and picture showmen will be much relieved. It has undoubtedly done them an enormous amount of harm, attendances being hardly sufficient to pay the film rental in many instances.

It is considered doubtful that the scheme will come into use next year, as the public are much against it, and a motion for the repeal of the bill has been brought up in the House of Representatives. THOS. S. IMRIE.

Sydney, N. S. W., March 6, 1917.

Argentina Imports of Our Pictures Growing

American Productions May Be Seen in Nearly All Theaters —Films Rented from Firms Which Buy Outright from Manufacturer.

AT THE close of October, 1916, there were in Buenos Aires 130 motion picture theaters, of which 117 were in daily operation during that month, according to Consul General W. Henry Robertson, stationed in that city. They gave a total of 6,000 performances to more than 1,500,000 spectators, which is slightly below the monthly average for the year. Besides these, nearly every inland city has one or more picture shows.

The average seating capacity here is from 150 to 200, although there are several larger houses seating 500 and even more. The ordinary shows last three hours and are divided into sections of one hour each. Tickets may be purchased for the entire program or for one or two sections only.

Although American films have always been very popular here, they had considerable competition from the European makes, especially French, prior to the European war. Since then the use of European pictures has declined and their place has been taken by American products, so that the imports for 1915 and 1916 include an even greater proportion of American pictures than those of previous years. Today films from the United States may be seen every night in nearly all the theaters here.

Motion pictures are usually supplied to the theaters through contracts by importing and distributing houses in Buenos Aires. The majority of these houses purchase films outright from the manufacturer, maintaining an agreement with the latter for exclusive business. These concerns often handle a number of different makes. It is customary for them to rent the films to the theaters, often supplying the requirements for each evening's entire program. Other theaters, working on an independent basis, receive their films from several distributors.

One large importer here owns half a dozen theaters in Buenos Aires, and leases as many more, thereby exclusively supplying his houses with the films that he handles. The rental price varies in accordance with the character of the picture, the order of precedence in exhibiting, and the number of exhibitions.

During the past two years several films with Argentine historical incidents, customs of the rural folk, or events of current interest as their subjects have been produced here. The manufacture of films in Argentina, however, is not a settled industry.

If American exporters desire to establish commercial relations with this district apart from connections with supply houses, it would be necessary to establish a rental depot here, carrying a heavy general stock of films, as delivery on mail order can not be counted on in less than ten weeks, and business in this way would be unsatisfactory.

[A list of dealers in films, motion picture machines and accessories in Buenos Aires may be obtained from the Bureau of Foreign and Domestic Commerce, its district or co-operative offices. Refer to file No. 86024.]

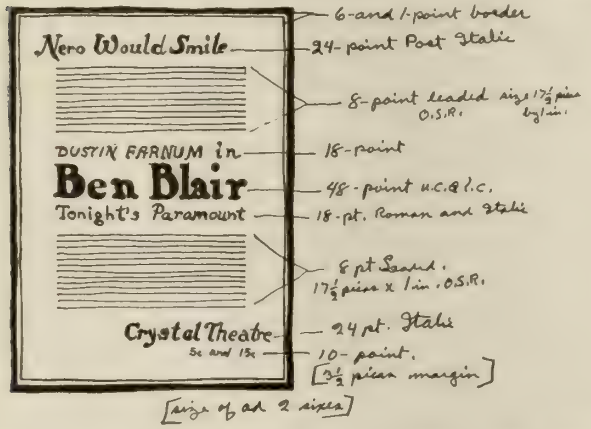
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

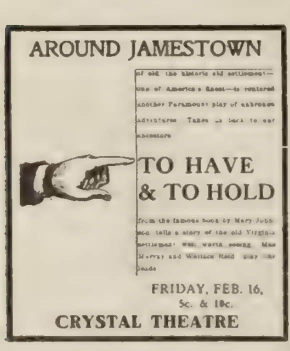
Udells.

DAVE UDELL takes the floor to talk about suiting the type to the type of picture and other things. Generally you get two Udell advertisements at a time, but here are a lot to illustrate his material, and they are worth while keeping and studying. Mr. Udell admits that we have often thought that he used to be a printer's devil. It did not seem to us that he got his knowledge of type from the theater. He says:

"Printers are O. K. if you handle them O. K., but there's the rub. A printer will either try and give you too much display or else none at all. Since A. D. 1917 I have given the printer a complete layout, naming the styles and sizes of type, borders, etc., I want used in all my advertising matter. In a small town all they have is a little Caslon and a few old worn out families which needed a shave long before Cheltenham became famous. The office here, however, has plenty of Cloister! But if you ever catch me running Cloister or any other ecclesiastical faces in my stuff telegraph me at once C. O. D. Nevertheless, Caslon is all right. It is a pretty face and the family has enough variety to make a wide range from light medium to bold condensed.



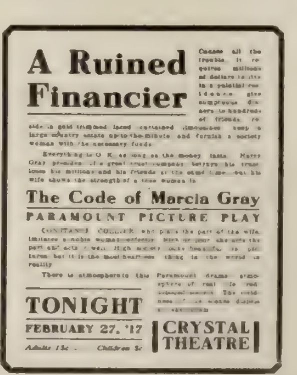
"You will notice in lot of my ads that I use Caslon profusely for display, the main reason being that I cannot secure anything else except Caslon. They have some fairly good Post and Bradley, which I also use extensively; howbeit, the small town exhibitor who is trying to be progressive in the display line will find himself handicapped on every side.



AROUND JAMESTOWN

TO HAVE
& TO HOLD

FRIDAY, FEB. 16,
5c. & 10c.
CRYSTAL THEATRE



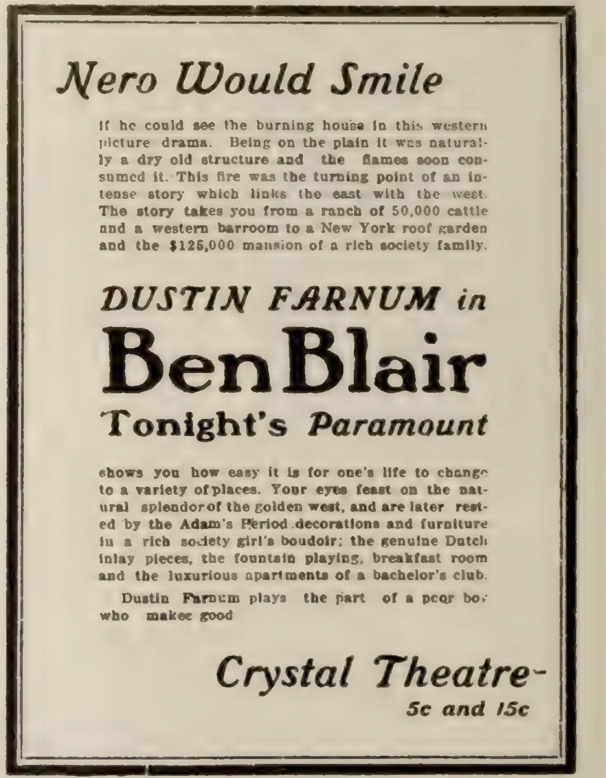
A Ruined Financier

The Code of Marcia Gray

PARAMOUNT PICTURE PLAY

TONIGHT
FEBRUARY 27, '17
Adults 15c . Children 5c
CRYSTAL THEATRE

"'The inclosed layout on 'Ben Blair' is a sample of my instructions to the printer. The only thing I don't do is set the ad for him. I even measure the space for body type so that he will not mistake even a pica and run out too far in the margin. By the way, a margin is as big an asset to an advertisement as the type itself. It gives distinction to the letters if handled correctly. Ben Blair is a strong bold man and the film play 'Ben Blair,' is a heavy drama. Therefore, it is only harmonious to use strong, heavy display type. I selected Post. Different type should be used for different plays. For 'To Have and to Hold' I used a lighter face because the play is taken from past history and is of a light nature. Caslon and Jenson were my choice, but I would have used Bulfinch to better advantage. The index finger adds to the effect, pointing to a clipping from 'Ye Olden Time' around Jamestown. It is as necessary to put effects in the advertising of a theater as it is to put effects in the acoustics.



Nero Would Smile

If he could see the burning house in this western picture drama. Being on the plain it was naturally a dry old structure and the flames soon consumed it. This fire was the turning point of an intense story which links the east with the west. The story takes you from a ranch of 50,000 cattle and a western barroom to a New York roof garden and the $125,000 mansion of a rich society family.

DUSTIN FARNUM in

BenBlair

Tonight's *Paramount*

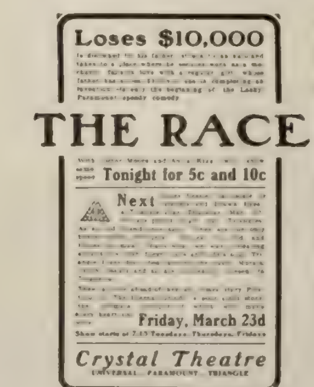
shows you how easy it is for one's life to change to a variety of places. Your eyes feast on the natural splendor of the golden west, and are later rested by the Adam's Period decorations and furniture in a rich society girl's boudoir; the genuine Dutch inlay pieces, the fountain playing, breakfast room and the luxurious apartments of a bachelor's club.

Dustin Farnum plays the part of a poor boy who makes good

Crystal Theatre
5c and 15c

" 'The Code of Marcia Gray' is a heavy story. The use of John Hancock explains itself then in my ad on this subject.

" 'The Saleslady' is dainty, therefore a dainty letter, Light Century or Bulfinch. In the border you see two one-point rules. This also adds to the daintiness of the subject. Plenty of white space harmonizes with the light face and makes it more legible. The ten-point body matter



Loses $10,000

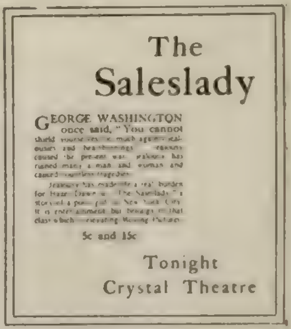
THE RACE

Tonight for 5c and 10c

Next

Friday, March 23d

Crystal Theatre
UNIVERSAL PARAMOUNT TRIANGLE



The
Saleslady

GEORGE WASHINGTON once said, "You cannot

5c and 15c

Tonight
Crystal Theatre

under 'The Saleslady' gives a quotation, tells about the play and keeps the entire subject under the spell of a dainty subject.

"Comedy-dramas are pleasant to see, so the advertising concerning them should be pleasant to look at. In 'The Race' you see a 48-point Post Display for the name of the play, breaking through a heavy 6-point border. If the name of the play had been longer it would be impossible for such a display in an ad this size.

Nice Comedy

We find that most people want to laugh nowadays. There is so much destruction followed by countless tragedies now being played on the world's stage in the form of reality and reality only that everyone is thirsting for a diversion. The headlines in the newspapers appear so bloody one would rather not read newspapers at all if it wasn't for their molding of a cleaner public sentiment.

Extreme seriousness is a disease which is as fatal to the physical and mental disposition of a human being as any other disease.

The present crisis is a reasonable cause for extreme seriousness.

Comedy has been placed in the way to forestall fatalities liable to result from the present crisis. Nice comedy is a necessity.

John Barrymore in "The Lost Bridegroom"

Is a nice comedy filled with thrills and enough drama to give Mr. Barrymore the opportunity of displaying those comic and dramatic abilities he has become so capably associated with.

We offer you this diversion as produced by Paramount.

Friday, March 2nd
7 and 8:30

Crystal Theatre
Home of Diversion
5c & 10c

BULWANA

Where Is It?

It's where Jack Merriwell alias John Barrymore arrives after a journey of invigorating buffeting, working his way on board ship after a humorous storm and assuming the responsibility of driving a cab in London for exciting business during the interval between a love spasm with a queen and an important engagement with a prince who is trying to give her majesty the cold shoulder. There's a pleasant strain of nice comedy all through this Paramount Picture.

JOHN BARRYMORE

Daniel Frohman Presents
John Barrymore
—IN
"Nearly a King"
Paramount Comedy in 5 Acts
First Show 7 sharp Second 8:30
Admission adults 15c children 5c

CRYSTAL TONIGHT

"For the 'Nice Comedy' ad I break a 6- and 1-point double rule border for Post Italic display. The price in this case being attractive, it is inserted at the bottom in 30-point and also helps balance the ad.

"In looking over my other ads inclosed you will see what I mean by suiting the type, border, margin and space to the play. Maybe I am breaking an old theatrical precedent in displaying my matter in such manner, but this is the age for overt acts, so I am only in the same boat with the Kaiser, George Bernard Shaw, Griffith, etc. If they can stick it out so can I."

Photoplays=*Crystal*
TONIGHT

If a stranger said to you "I'm your husband" you would probably hit him in the head with a brick or send for the police. "I'm Your Husband" is one of the merry-makingest comedies we have ever shown. In addition to this we will show the three-act human interest drama "ASHES," featuring Claire Mersereau and Vivian Prescott and Wm Shay in "A Designing Woman" drama. Plenty of style in this program, with lots of enjoyable variety.

5c and 10c

Photoplays=*Majestic*
TONIGHT

The saying goes that we all have our guarding angels. Some people seem luckier than others though in being protected from the evils and hardships of the world. Our dashing hero in "The Shielding Shadow" is protected by a mysterious stranger who always shows up just in time. It seems that this serial was purposely created to appease the amusement appetites of that class of people not wishing to be overstimulated with amusement. This has the desired effect. The other pictures like Hearst-Pathe Pictorial and the cartoon comedies add variety and wholesome entertainment to any program.

EDISON MUSIC with drum effects enhances the value of an already exceptional show.

5c and 10c

"Age cannot wither her, nor custom stale her infinite variety."—Shakespeare.

EVERYBODY knows that entertainment is the greatest aid to rearing a useful mind or body. All work and no play makes John a dull boy, Pete a grouch and Martha a henpeck. Less meddling and more wholesome entertainment would make this world quicker and smoother running.

Moving Pictures make wholesome entertainment and there is just enough comedy, drama and education to form that variety called the spice of life.

You can find that all around diversity in "AUDREY" featuring Pauline Frederick and depicting scenes we have all dreamed of but have never seen.

5c & 10c

Crystal Tonight

THE proper medley for an enjoyable evening is the re-creation of life, music and topics of the day in the form of "The Shielding Shadow," Edison orchestra, news pictures and cartoons at the

Majestic Tomorrow

The primary fault with much moving picture advertising is, it is set in all caps. This spoils the legibility, and next to attracting the attention of our dear public her eyes are the most important. It takes a high powered telescope to coax intelligence from some display matter I have recently seen published by houses that pride themselves on their distinctive individuality. There is nothing distinguished looking about most of the theatrical claptrap we see every day. I am not hypersensitive nor a crank on advertising, but the sooner the present system is isolated with censorship and thrown into a bottomless pit the more hopeful will be the present situation.

HIGH SOCIETY
HAS IT'S TROUBLES

Here you see the realities of life. Everything from a full course dinner in a palatial millionaire's home which commands a most fascinating view of the Pacific ocean is real genuine magnificent.

Tuesday
February 27, 1917
One of Our FINEST PARAMOUNTS

Don't wish to be in high society. It's the most heartless thing in the world. Money does it all, buys the wine, woman and song, puts you in touch with the almighty [illegible], have would-be friends and many, many unheard of things to worry about.

THE CODE OF MARCIA GRAY

Proves what high society is. A weak husband and a brave wife are stripped to the heart, friends leave in haste during the hour of trouble, the banquets cease, all goes to the dogs when the money stops rolling in. The husband collapses, but the wife fights bravely on with an old friend.

CRYSTAL THEATRE
5c and 15c **FIRST SHOW 7 o'Clock**

Truthful Photoplays

The age of lies and hypocrisy is on the verge of decay. The press was the first to start its ruin, but the screen stands pre-eminent above the press and everything else by openly confessing the truth, the most potent factor in the destruction of evil.

MARY PICKFORD in "THE ETERNAL GRIND"

is a truthful photoplay—a stepping stone for better reform—reform which will lighten the burdens of the overworked city girl in a day fast approaching.

TONIGHT—5c and 15c—Show Starts at 7:15

Universal · Paramount · Triangle

CRYSTAL THEATRE

Serious mistakes can be made by writing ads hastily. I heartily advise all exhibitors, large or small, to make ad-writing joint partner to their other duties and not condemn a beautiful theater by putting gaudy borders and bold faces, wrong screen cuts, etc., in the papers and programs. To prove my point why does Henry Ford, American Tobacco Co., Marshall Field & Co., and thousands of others spend millions of dollars annually in circulating beautiful, rich and nicely displayed advertising matter if it doesn't pay? Is the theatrical business so stupendous a money maker that it can afford to disgust even a tin-horn printer with its sloppy style of attracting attention? Time, study and judgment should be used in laying out programs, etc., as much time as in arranging the music. I have spent as many as three hours on a little 2 by 6 ad. Does it pay? Demand a proof. Don't let the printer misspell words and turn cuts topsy turvy. What kind of yokels will the public consider the exhibitors that spell Pickford, Pitchfork, and Theda Bara, The Bare?

The word, "BEST" and many other wornout superlatives ought to be canned and soldered. "Quality," although good, is seen too frequently. The words, commendable, superior, or the phrase, excellence in pictures, character, nature, etc., may be used instead. The dictionary is full of synonyms suitable for spicy advertising of the right sort. Moving pictures are not as a whole "beautiful." Some exhibitors tie "beautiful" on the end of everything. "Beautiful" admits of no defects. A scene may be beautiful, but for the love of himmel not half of the powdered and painted stars are. Elegant, fair, lovely, handsome, pretty, fine and the like can be used oftener at present.

There are people in this world who don't know the difference between a quoin and a quad, neither do they know up. from l. c., which is quite necessary to know. I was a printer's devil once and a devil of a printer; I wouldn't part with the little I learned while feedin' the press and cleanin' the type. It serves its purpose better now than I little dreamed of then.

Another thing I have let loose of is the meaningless heading. What does it profit the exhibitor to talk about something which does in no way relate to the subject he is advertising? Large 72-point "if's" "ands," "thes," "becauses" for headings, like I formerly worshipped, don't sell film. It didn't bring anyone to my theaters, so I stopped it and commenced telling the people the real dope, not imaginary stuff.

In answer to your questions on "Preparedness" of the March 24th issue will offer the following: Satisfactory results cannot be secured in a house of small capacity by running a five-reel feature and additional single reels. Our house is always packed after the fifth reel and to add a longer show would be to send people home. To break the monotony we always try and secure features with plenty of comedy in them, for example Mary Pickford in "The Eternal Grind," John Emerson in "The Flying Torpedo." Serious dramas like the above are great entertainments with a little comedy. To add more comedy to the above would be folly. So it is not extremely difficult to find the right plays by reading the criticisms in the "Moving Picture World." People are undoubtedly growing weary of the slap-hand piano and trap-drummer. It can be abolished easier in a small theater than in a large one by using an Edison talking machine or any other good make with an educated drummer for accompaniment. We are possibly the only people in the world utilizing this opportunity, nevertheless our patrons are hearing the world's latest orchestra selections synchronized with the most noted picture plays, and it takes an expert to tell whether it's an Edison or a real orchestra. The reason we use a drummer is because the drums do not recreate well in a talking machine, but all other tones do. This is a simple and inexpensive way of abolishing the piano and a greater variety of music can be played on the Edison: instrumental, vocal, effects and all. We have been using the Edison for a month with increasing results, patron after patron giving unsolicited praise to our music. This would not be practicable in a large theater, however, as the delicate tones could not fill such large auditorium.

Of course features grow monotonous, day after day. As you say, the majority like to come any old time without missing half the show and seeing a picture wrong side out. We will be glad when the mixed program comes back, but for the present we have three nights a week for variety programs. We always give a mixed program on Mondays, Wednesdays and Saturdays. So we give a feature family and the program family all a chance to enjoy themselves at our show and the average person does not attend more than three a week, so we are striking a happy medium with our present policy. The saying goes anyway that "There's always a good show at the Crystal or Majestic." In advertising, generally we advertise both star and play, with the most copy about the play. The star is merely an additional teaser on the end of most of our ads.

Most exhibitors use either all body matter or all display. One is as tiresome as the other. Lots of nice crisp argument in body with a few lines of display will attract more attention. I haven't seen many theater advertisements with enough argument. They depend too much on cuts and borders. Cuts and borders have only a little effect in convincing the public that you have a good show. Henry Ford, Willys Overland, Marshall Field & Co. never became rich by surrounding a few cuts with a heavy, gaudy border and telling the public to buy their wares. These and all famous advertisers that are making real money out of advertising argue with the public. They print long, well displayed articles, ads., etc., concerning the subjects advertised.

The small town is all right. In fact it's a mighty big place for a small man. I like a small town. My ambition is to get bigger some day, but for the present I am satisfied with the town, but not myself. The time was when I sneered at myself for being a small-town theater manager. I thought I was too big for my job, but after looking my job over carefully I found to my sorrow that the job was too big for me. Since then I have been striving to get as big as my town. When I do there'll be plentyo f room to grow larger on the outside.

You speak of mailing lists. The people we want in our theaters are those who are living, not the dead ones. That sounds funny, but it's true. The dead ones are those who will not and positively refuse to attend picture theaters. So why waste good money in trying to coax them to come? The most fruitful way of securing a mailing list is to advertise a limited number of star photographs to be given away to all who send for same by giving their name and address. The addresses of those who are really interested and are possible customers are thusly obtained with very little trouble.

Ralph Ruffner is the livest wire in the business, but I would like to drop a case of Gothic on his head just to disgust him with a type not suited to the cause. It's the only thing I have against Ralph and I wish you would please tell him that his ads would be in the 100 per cent. rank if he used Century, Caslon, Post or John Hancock, etc., and to set his display line in u. c. and l. c. The reason, and only reason, I offer criticism here is because Ralph's work is so darn good I would like to see him put the finishing touches on. You can't do it with Gothic.

A large advertisement doesn't necessarily mean that the theater using it is going to sell more film than the one using a smaller space. A well displayed ad, cleverly written, if only 2 col. by 6, will attract more attention than a poorly displayed full page ad. The majority of quarter, half and full page theater ads I have seen are not advertisements. They are crimes committed against the moving picture and advertising profession.

Keep It Going.

Jimquin, of L. A., who has been up in the Northwest lately, tells of a Seattle house that sends the orchestra home before the last show and shuts down right in the middle of a five-reel feature. Apparently the show had run behind the schedule and when closing time came they shut down with the story half done. That would be bad enough in "the sticks," but this is a big house in a city. No wonder people get tired of picture theaters and the way they are run. And he bubbles over about the Lyric, in the same town. He writes down our own idea of a real house when he says: "There is no fuss to make you feel uncomfortably taken care of, neither is there any kow-towing as though your admission fee were a charity instead of for value expected and received." It is possible to overdo the courtesy and become insincere. One of the big Broadway houses is completely spoiled by the see-how-nice-we-are-to-you air. It is as hurtful as incivility in the long run.

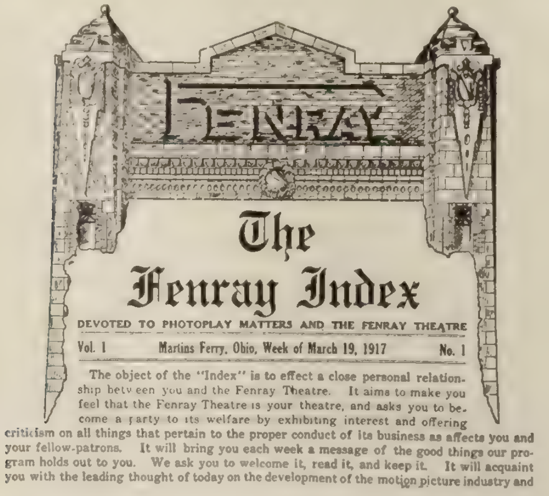
No Plagiarism.

L. F. Eick, of the Fenray, Martins Ferry, Ohio, writes in part:

> Enclosed find the first number of our weekly house organ. As you will note, we have plagiarized somewhat from your "Picture Theater Advertising." We are new at this form of advertising; in fact, we are practically new at the picture business, having been connected with it for but a little over a year. As our foreign advertising grows we expect to make our house organ grow also, eventually having an edition of sixteen or twenty pages. We cannot afford to make it any larger and pay it out of our own pockets.

In the first place, there is no plagiarism from P. T. A. It was compiled for the guidance and use of those who run picture theaters, and the best compliment we can receive is to see the stuff used. That is what it is there for. The issue to hand is eight pages, the page six by nine inches, good wood stock, well printed. The front page title drops a little low to give space for the address, the page carrying the printed postoffice permit for mailing in bulk, unstamped, after the manner of the Rowland and Clark theaters. The heading is well drawn (other than that the title is so badly sunk into the design that it scarcely shows), but it is nearly half an inch too narrow to fit the page. It would be well to have a new cut made, the outside edges of which will be flush with the type page. Before doing this the name of the house should be done over to give a solid black letter instead of one in outline as shown here. Then, if still desired, the lettering The Fenray Index should be done with a letter more easily read, not as severe as the Gothic faces and yet something not requiring study. The article can be dropped.

The second is the editorial page, with a full column of house news well laid out. Every detail of information useful to the patron is given clearly and in full. The second column is devoted to an article on the pictures by F. X. Bushman. In the six pages following two-thirds of the space is laid off to the foreign advertising, with one day to a page, but for some reason the Thursday announcement falls upon the back page instead of in its regular position. This may be because of the fact that Thursday is "de luxe day," but even at that, it is better to have the days appear in their regular order, even though one mid-week day may offer the strongest bill. Most of the space given the foreign advertiser is taken up and should show a profit on the cost of publication, even allowing for the present high prices. If this profit does not show, the inch prices are too low. The job composition is not badly done, but the program spaces are too full of type. More display type should be used, and smaller sizes employed to permit some spacing between the lines and not the solid job the printer has turned out. Unless he is watched the printer is apt to pick faces that will just fill, but sometimes a white spacing is better than a larger letter. The house announcements are written to go into the spaces properly. It is the typesetting that is at fault. In one instance a comedy, set in black face, stands out above the feature, though the latter takes three-fourths of the space. The added features should never be permitted to overshadow, even seemingly, the main attraction. It would be well to rearrange the layout to get that back page for some gossip of the house and players and about a third underline. The advertiser, looking at this sheet, is apt to argue that there is not enough text to carry the reader along. It may be a poor argument, but it will be used. It might be a good plan, as an alternative, to use one advertising space on each page for notes, set not less than a good six point.



FENRAY

The Fenray Index

DEVOTED TO PHOTOPLAY MATTERS AND THE FENRAY THEATRE

Vol. 1 Martins Ferry, Ohio, Week of March 19, 1917 No. 1

The object of the "Index" is to effect a close personal relationship between you and the Fenray Theatre. It aims to make you feel that the Fenray Theatre is your theatre, and asks you to become a party to its welfare by exhibiting interest and offering criticism on all things that pertain to the proper conduct of its business as affects you and your fellow-patrons. It will bring you each week a message of the good things our program holds out to you. We ask you to welcome it, read it, and keep it. It will acquaint you with the leading thought of today on the development of the motion picture industry and

When added advertising permits the size to be increased, and it rises to sixteen pages, the extra space should be divided about evenly between the advertiser and the reader, either alternate columns or alternate pages of text and advertising. It will scarcly pay to go above sixteen pages.

Taken by and large this is a good first issue, but the printer should be argued with.

Took Advice.

Mr. Upstill now dates his days on his neat program for Long Pine, Neb. It is about all he needed, and we are glad he followed our advice. But the dates would look better in a smaller type—about a ten point bold. One evening lately the show was laid off to give room for a wrestling match between local contestants. Ladies were admitted free. St. Patrick's week he printed in green ink.

A Good Form Letter.

R. E. Falkinburg, of the Majestic, Lexington, Neb., sends in a very good form letter which was mailed to all members of ladies' societies, lodge members and others who might be supposed to be interested. It runs:

> Believing you are interested in that which has the welfare of the community at heart, and realizing the educational and cultural influence motion pictures have upon the young folks, we beg to call your attention to the new program of picture plays we will start on next Thursday and Friday, March the First and Second.
>
> Pictures having an especial appeal to young folks, yet thoroughly enjoyed by the older ones, thru their entertaining qualities.
>
> Baby Marie Osborne, 4 year old star, appears as "Little Mary Sunshine." It is a beautiful and absorbing picture that parents may take their children without the least fear of anything that might injure young minds, while the children may take their parents in the certainty of their not being "bored."
>
> In the elimination of deep thoughted problem plays on those days most attended by young people, and by the showing of such pictures as "Little Mary Sunshine," thru which we see life in rare and beautiful tints, we hope to have your approval and suggestions in making this theater of the greatest possible service to the neighborhood.
>
> We trust you can attend one of the above days, and then tell us personally of your approval or criticism of this new kind of picture plays.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Is Your Script Here?

FOLLOWING a pre-Spring housecleaning, the Paramount Script department finds these scripts on hand which cannot be returned to the writers, because no address is given. Doubtless an address was originally a part of the offering, but a return card on the sending envelope does not constitute an address any more than does an envelope for return. The address must always show, and preferably on each page. Look over the list and if you see any names you know, pass the word along:

Dorothy Barber, Dead for a Year.
C. Steele Benedict, The Making of Sandy Sears.
Herbert A. Branch, Just Jerry.
Mrs. A. M. Brown, The Marriage of Helen.
Mrs. Gladys Bryant, The Missing Witness.
Barrett H. Clark, Patrie!, A Holiday in Paris, The Wedding Day, A Fine Marriage, The Hold-Up Man, The Sealed Order.
Thorton Cole, The Emperor's Pawn.
Winifred Copsey, Dorothy's Crime.
William Dana Creighton, The Phantom Circuit.
James Cunningham, The Victims of Power.
Francisco Polomores Del Pino, The U 29.
Lucy Donovan, Wild Oats.
Charles T. Eagan, The Devil's Partner.
Mrs. Belle Ebberstein, An Orphan's Signature.
Milton Eisenston, The Foam Maiden.
Charles B. Ellsworth, Isabel's Reward.
Parker Fisher, The Captain of the Rocking Horse Brigade, The Family Outlaw, A Twinkling Star, The Surrender.
J. S. Gaul, True Love Recompensed.
G. M. Gilman, The Two Roads or The Mother of His Children.
Hugh A. Grogan, Her Wedding Gift.
E. B. Hall, No Title.
Carlton Clark Hall, Which Thief?
Mrs. Helen Hartley, The Little Lost Heiress.
E. L. Harvey, Love and Friendship, The Green-Eyed Monster, A Japanese Love Story, A Modern Romeo and Juliet.
Dorothy Hengesbach, The Reconciliation.
Leonard Heymann, No Title.
Miss Dessa Higgins, Under Her Neighbor's Supervision.
George F. Hummel, Through Fire, The Creator, The Eternal Giver.
Atthea M. Jarvis, No Title.
Atthea M. Jarvis, Full Repentence.
Mame Kemp, Love's Own Romance.
Bernice Law, Always Pay.
Louis Mack, Nancy Cleary.
John Mumford, The Jew.
Walter Murgatroyd, Fate Claims the Reward.
Julia Murphy, The Domestic Problem.
No Name, From Out the Storm.
No Name, Her Perilous Ride.
No Name, His Atonement.
No Name, Lost!
No Name, The Millstone.
No Name, Missing Sister.
No Name, Mistaken Identity.
No Name, The One Who Pays.
No Name, Pandora's Box.
No Name, Prince.
No Name, The Sabre of Mystery.
No Name, Secret of the Cave.
No Name, The Singing Lady.
No Name, The Superman.
No Name, The Vampire Woman.
No Name, What the Future Holds.
Janet Ogier, No Title.
Arthur O'Neil, The Three Sisters.
S. D. Owen, In the Spirit of the Law.
Edith Phillips Put (Name Torn), The Mystery of Castle Grayling.
M. P. Reynolds, His Queen of May.
Miss Margaret Rivers, By His Own Hand.
G. Ervin Seip, Her Mother's Vegeance.
Dr. O. Preston Sweet, The Tyranny of Power.
John Tobin, The Limb of the Law.
Miss Bessie Tryon, The Two Orphans.
Varick Vanardy, Missing—$81,500, That Man Crewe, The Two Crewes, The Chap in the Inverness Coat, Swell Draper Gangster, A Fatal Love.
H. V. Wakefield, The Felon's Wedding, The Princess "Incog," The Unexpected Alliance, Wanda the Orphan.
H. & M. White, Number Eleven.
Josephine Field Woolley, The Masterpiece.

Three other scripts have neither title nor author's name by which they may be identified and probably these three authors will be the first to tell all their friends how Paramount stole their idea and never sent it back. At that, we feel encouraged at the small size of the list compared to the number of submissions. There used to be a far greater percentage of careless writers.

Why They Failed.

Some time since the Pictorial Review offered a prize for the best story written by a college student. In the last issue announcement is made that none of the stories has been found to contain sufficient merit to warrant publication. The editor adds that in most instances the would-be authors endeavored to handle themes with which they, in their inexperience, were unfamiliar.

There is a lesson here for photoplay writers. Don't write about the things you have to guess at. Write of the things you know and yet which are not so close to you that you fail to see their interesting points. The chances are that if this bunch of college writers had written stories of their college life they would have failed at that, for they would have written matter of factly. College life was too close to them to be interesting to themselves, and so they would not have made it interesting to others. On the other hand deep themes were too much for them, and they could not handle them with the properly skillful grasp of the subject. In between lay thousands of stories that the trained writer could see, but which did not appeal to the novices because they saw them only as they were and not as they might have been made to appear.

Kalem Wants Ham Comedies.

Kalem wants comedies in two parts for Ham and Bud, which will be good news to those who really can write. But note that they *must* be Ham and Bud stories, written to fit the personalities of these comedians, and it is useless to turn in stuff that was written with no particular players in mind. Mr. Lang realizes that two-reel comedies are largely comedy melodrama in the second part if the speed is to be maintained, but that does not mean he wants a lot of silly business. He writes:

> We first require a *plot*. But the plot should be well connected and centered around a few characters, featuring Ham and Bud. It will be useless for anyone to send me a story which has not been written around Ham and Bud. They are such distinct characters and have so many characteristics peculiar to them that this must be kept in mind. We can put over trick stuff, but do not want to consume a lot of time with it, and it *must* end up with a bang.

It is not going to be easy to write that sort of stuff, but it is going to be a splendid chance for some few writers, and they will get all the chance in the world to get their ideas over, for the full continuity should accompany the synopsis. This may not and probably will not be followed, but it will permit writers to get over their ideas in the fullest and most satisfactory fashion.

And bear in mind that Mr. Lang wants stories with stunts and not merely the stunts alone. The plot must carry and be excuse for the trick work, and the trick work, when used, must be good enough to pay for the time and trouble consumed in getting the effects. Scripts should be sent Kalem at Glendale, California, until the new Hollywood studios are completed.

Getting Raw.

The crop of come-ons must be getting low, for the few correspondence schools left are getting increasingly raw in their work. One of the Chicago "colleges" writes: "The market is open for your work—yes, open and stretching out eager hands to you. The harvest is ripe and the laborers few." We wonder if that chap has tried to sell a script in the past eighteen months. If he has he is a naughty, naughty fibber, not to say what Roosevelt said. And later he tells the fascinated reader that unless they study with him their efforts will be in vain. The Postoffice Inspectors will be able to gather these chaps in yet.

Getting Ideas.

There are almost as many methods of work as there are writers. One author, when inspiration fails, sits down and imagines the most grotesque and fantastic travesties he can call to mind. Then when he gets what seems to be a good lead, he takes out the nonsense and often finds himself in the possession of an unusual idea. He cannot deliberately think up the oddity as a drama thought, but by burlesqueing he catches his imagination off guard and arrives at originality.

The THIRD Edition of
Technique of the Photoplay
IS NOW READY
This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.
By Mail, Postpaid Three Dollars
Address all orders direct to nearest office
THE MOVING PICTURE WORLD
17 Madison Ave., New York City
Schiller Building, Chicago, Ill.
Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Trip Itinerary—Continued.

Arrive San Francisco, Cal., 2.30 p. m. Wednesday, May 9, via Southern Pacific Ry. Leave 11.40 a. m. Friday, May 11, via Southern Pacific Ry.

Arrive San Jose, Cal., 1.30 p. m. Friday, May 11, via Southern Pacific Ry. Leave 8.47 a. m. Saturday, May 12, via Southern Pacific Ry.

From San Jose, Cal., I will continue as follows, exact time of arrival in various cities being subject to changes in railway schedules:

Arrive Portland, Ore., 1:50 P. M. Sunday, May 13, via Southern Pacific Ry. Leave 2:10 P. M., Monday, May 14, via Southern Pacific Ry.

Arrive Aberdeen, Wash., 7:40 P. M. Monday, May 14, via Southern Pacific Ry. Leave 9:15 A. M. Tuesday, May 15, via Southern Pacific Ry.

Arrive Tacoma, Wash., 1:40 P. M. Tuesday, May 15, via Southern Pacific Ry. Leave 6:05 A. M. Wednesday, May 16, via Great Northern Ry.

Arrive Seattle, Wash., 7:30 A. M. Wednesday, May 16, via Great Northern Ry. Leave 8 A. M. Thursday, May 17, via Great Northern Ry.

Arrive Everett, Wash., 9:30 A. M. Thursday, May 17, via Great Northern Ry. Leave 5:42 P. M. Thursday, May 17, via Great Northern Ry.

Arrive Bellingham, Wash., 7:50 P. M. Thursday, May 17, via Great Northern Ry. Leave 12:20 P. M. Friday, May 18, via Great Northern Ry.

Arrive Vancouver, B. C., 3:30 P. M. Friday, May 18, via Great Northern Ry. Leave 10:30 A. M. via boat Saturday, May 19.

Arrive Victoria, B. C., 3 P. M. Saturday, May 19, via boat. Leave 2 P. M. Sunday, May 20.

Arrive Edmonton, Alberta, 2:50 P. M. Tuesday, May 22, via Canadian Pacific Ry. Leave 8 A. M. Wednesday, May 23, via Canadian Pacific Ry.

Arrive Calgary, Alberta, 3:15 P. M. Wednesday, May 23, via Canadian Pacific Ry. Leave 8:05 A. M. Thursday, May 24, via Canadian Pacific Ry.

Arrive Great Falls, Mont., 7:45 P. M. Friday, May 25, via Great Northern Ry. Leave 9:40 A. M. Saturday, May 26, via Great Northern Ry.

Arrive Helena, Mont., 1:05 P. M. Saturday, May 26, via Great Northern Ry. Leave 1:15 P. M. Sunday, May 27, via Great Northern Ry.

Arrive Butte, Mont., 4:30 P. M. Sunday, May 27, via Great Northern Ry. Leave 7:35 A. M. Monday, May 28, via Northern Pacific Ry.

Arrive Missoula, Mont., 11:30 A. M. Monday, May 28, Northern Pacific Ry. Leave 11:35 A. M. Tuesday, May 29, via Nothern Pacific Ry.

Arrive Spokane, Wash., 4:15 Wednesday, May 30, via Northern Pacific Ry. Leave 7 A. M. Thursday, May 31, Union Pacific Ry.

Arrive Walla Walla, Wash., 2:45 P. M. Thursday, May 31, via Union Pacific Ry. Leave 2:50 P. M. Friday, June 1, via Union Pacific Ry.

Arrive Ogden, Utah, 3:55 P. M. Monday, June 4, via S. O. L. Ry. Leave 9:20 A. M. Tuesday, June 5, via S. O. L. Ry.

Arrive Salt Lake City, 10:20 A. M. Tuesday, June 5, via O. S. L. Ry. Leave 2:45 P. M. Wednesday, June 6, via D. & R. G. Ry.

Arrive Pueblo, Colo., 2:45 P. M. Thursday, June 7, via D. & R. G. Ry. Leave 7:25 A. M. Friday, June 8, via D. & R. G. Ry.

Arrive Cripple Creek, Colo., 2:55 P. M. Friday, June 8, via C. C. & C. S. Ry. Leave 4:05 P. M. Saturday, June 9, via C. C. & C. S. Ry.

Arrive Colorado Springs, 6:50 P. M. Saturday, June 9, via C. C. & C. S. Ry. Leave 8:50 A. M. Sunday, June 10, via D. & R. G. Ry.

Arrive Denver, Colo., 1:20 A. M. Sunday, June 10, via D. & R. G. Ry. Leave 1:20 P. M. Tuesday, June 12, via Rock Island Ry.

Arrive Topeka, Kan., 1:35 A. M. Wednesday, June 13, via Rock Island Ry. Leave 7:40 A. M. Thursday, June 14, via Rock Island Ry.

Arrive Kansas City, Mo., 9:25 A. M. Thursday, June 14, via Rock Island Ry. Leave 9:50 A. M. Friday, June 15, via Burlington Route.

Arrive St. Joseph, Mo., 11:50 A. M. Friday, June 15, via Burlington Route. Leave 12:40 P. M. Saturday, June 16, via Burlington Route.

Arrive Lincoln, Neb., 5:40 P. M. Saturday, June 16, via Burlington Route. Leave 10:45 A. M. Sunday, June 17, via Burlington Route.

Arrive Omaha, Neb., 12:15 P. M. Sunday, June 17, via Burlington Route. Leave 7:45 P. M. Monday, June 18, via C. & N. W. Ry.

Arrive Sioux City, Iowa, 11:10 A. M. Monday, June 18, via C. & N. W. Ry. Leave 11:20 A. M. Tuesday, June 19, via C. & N. W. Ry.

Has Helped Him Out.

M. D. Gant, Brandon, Man., sends $8.40 for a Handbook, both sets of questions, and renewal of subscription to the Moving Picture World—which is a pretty good financial stunt for an operator to pull off all at one clatter. Brother Gant says:

> I have the second edition of the Handbook, and can truthfully say it has helped me out many a tight corner. Am running a Motiograph 1916 model machine. The fault I find with them is the round magazine. Its inside measurement is 14⅝ inches, whereas the reel diameter is 14 inches. How, therefore, are we expected to remove a full reel, when there is no way of getting your fingers in to get hold of it? I partly overcome this trouble by riveting a small loop on two reels near the center and inserting a ring in the loop. These reels I use in the lower magazine.
>
> Am using National carbons, but I don't find those we are now receiving equal to the National carbons purchased in 1915. We bought one thousand at that time,and they were excellent in every way. We bought another thousand last October, and must say they are not up to the former standard. The particular trouble we find is that the core will sometimes burn out for one-quarter of an inch, and of course that means a perfectly lovely time for the operator. We also got one hundred of the Silver Tip. They give a nice, uniform light, and no trouble, except that they burn too fast, and there is some tendency of the copper to pit the condenser.
>
> I particularly would like to see another set of questions only have them on a lower level than the past high brow stuff. It's all right, but oh my! it's rather disheartening to the beginner. Most of the "light ray dope" would make a graduate optician cross-eyed, and if that is true what about the poor M. P. O.? This is only a suggestion, however, and possibly it is selfish. Though I have been on the job five years, I sometimes feel I know less than I did in the firts place, but that is because the science of projection is advancing so rapidly.
>
> I would like to have your autograph in the Handbook, if it is not asking too much. In closing, I wish you prosperity, and all that goes with it. Keep up the good work and a crown of stars will be yours.

Well, Brother Gant, at the present price of stars I don't believe I could afford one. Anyhow I'm a puffectly respectable married man.

As to the Mctiograph, why the matter is respectfully referred to them for attention. There have been a number of complaints on this particular thing, and, frankly, I don't know whether it has yet been remedied or not. There should be room between the edge of the reel and the magazine for the operator to poke his digit in and get hold of the reel.

With regard to the National carbons, why I can tell you that all carbon manufacturers have their troubles. It is not always possible to get uniformly excellent materials; also, due to the war conditions, American carbon manufacturers have been tremendously rushed. I don't know that this phase of the matter has anything to do with your trouble, but anyhow you might, and very likely did, just happen to get hold of a lot of carbons not quite up to standard. I would suggest that you take the matter up with the National people, whom I feel sure will make good on any goods which do not prove to be quite right. Just address the National Carbon Company, Cleveland, Ohio, marking the letter "Attention Sales Department Projection Carbons."

I do not think it would be practicable to start another set of questions at this time. In the first place I am going away for four months, and in the second place I think I have already asked questions covering almost every phase of the projection field. POSSIBLY AFTER I RETURN IT MAY BE DEEMED ADVISABLE TO REPRINT THE OLD SERIES. It is fully three years since it was started, and many new men have entered the field since that time; also very likely many of the present men who did not interest themselves in the current questions would take the matter up if they were re-asked. *I would like to have an expression of ideas of operators on that particular proposition.*

You placed your request for autographed copy of Handbood pretty near down the end of the letter, and I doubt if the man who sends the books out saw it. Anyhow when I got the letter the book had gone. I keep some autographed copies at the office so that such requests can be complied with, therefore if he saw your request you won; if not, well—there you are.

No. 321 Holds Election.

The I. A. T. S. E. and M. P. O. No. 321, of Tampa, Florida, held their annual election on March 25th, with the following result:

President, A. Crespo; vice-president, W. Paleveda; secretary and treasurer, M. Nosti; business agent, E. G. Kemp. H. Wegman, S. Williams and E. G. Kemp, trustees; M. Nosti, W. Paleveda and A. Crespo, examining board; W. Sullivan, Guide; Ben Lance, Guardian, and M. Nosti, press reporter.

The Local wishes the editor of this department a dandy and successful trip. Thanks, boys.

Address Wanted.

While in Louisville, Ky., I was handed a film signaling device designed to give the operator a change over warning, which I agreed to describe in the department. I made careful note of the name and address of the inventor of this device, but it was done at three o'clock in the morning, when I was very weary and my brain very nearly resembled a ball of yarn. When I looked for the address a day or two afterward, there was nothing doing.

Will the inventor kindly forward name and address to me in care of The Moving Picture World, and forgive the delay which has been caused by my carelessness.

Interesting.

John Griffiths, Ansonia, Connecticut, is here with another chart which is decidedly interesting. He says:

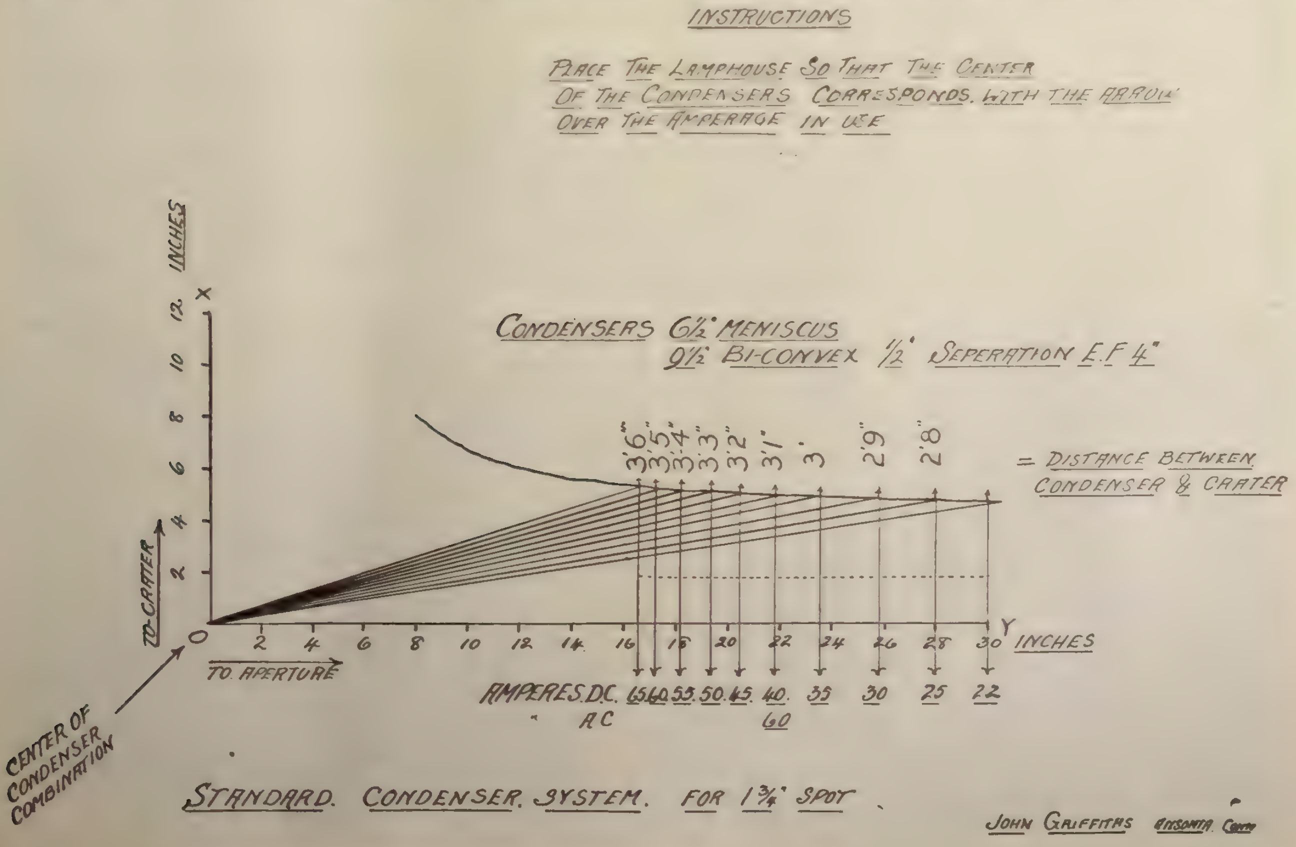
> With reference to your query "Where Are We at?" February 10 issue, am enclosing chart of what might be termed a proposed standard condenser system.
>
> It looks rather complicated, but is really quite simple, once understood. It is merely a diagramic representation of the possibilities of a single pair of condensing lenses. I believe we may consider the amperage in use in fully ninety per cent of cases as being somewhere between 35 and 65. If this is true, the distance between aperture and center of condenser need not exceed 24 inches. You will notice the distance between the condenser and crater is automatically taken care of by moving the lamphouse to where the right diameter of spot is had (Yes, but what about Mr. Ghost?—Ed.) the distance varying from 3 inches with 35 amperes to 3.6 inches with 65 amperes, which is better than a fixed position for all amperages.

Am not saying a word. Will our friends try this out and report? It is very easy to understand the chart. Put in a 6½ meniscus and a 9½ bi-convex lens, with their convex surfaces separated exactly ½ inch. Now if you are using 95 amperes D.C. you will see by reference to the perpendicular line over "45 in amperes D. C." and the "to aperture" horizontal scale, that you will require about 20½ inches between the *center* of the condenser combination and the film to get a 1¾-inch spot, and that your arc will be 3.2 inches from the meniscus side of the meniscus lens, and five inches from the center of the condenser combination. In fact, according to Brother Griffiths' plan it is only necessary to install a 6½-inch meniscus and a 9½-inch bi-convex, with a half-inch separation, and set the lamphouse at a point where the spot measures 1¼ inches in diameter, and the rest is automatically taken care of. Fine! But how about light loss between the lenses and ghost? That's what I want to discover.

Will Bet His Shirt.

John Griffiths, Ansonia, Conn., says:

> Gee, there is quite a commotion in Omaha over getting a good picture with 18 amperes D. C., yet it is not a remarkable performance, when conditions are considered. Moreover they could improve matters materially by matching up their optical system according to the tables. The Marlux lens is an unknown quantity. I have no idea as to its diameter. Also, if the position of the crater be correctly stated, the focal length of the condensing lenses is likewise an unknown quantity, because they certainly are *not* the focal length stated; I will bet my shirt on that. And now with reference to conditions which make it possible to project a fairly well illuminated 16 foot picture with 18 amperes of current. First: A bundle of rays reaching a semi-reflecting screen are reflected back and dispersed at about an angle of 50 degrees, but a bundle of rays reaching a plain white painted screen will reflect back and disperse at an angle of about 180 degrees. In this connection be it noted, however, that a matte surface increases the angle at which the rays are dispersed when using a semi-reflecting screen. It then follows that if a person is viewing the semi-reflecting screen within an angle of 25 degrees of the center line of the system the screen will appear three times as bright as when viewing the plain painted screen, because there is approximately three times the density of rays contained in the smaller angle. Now, I do not mean by this that there are no rays outside the smaller angle, but that tests show that within the smaller angle the candle power is three times greater than outside it; also when the semi-reflecting screen is viewed from a wide angle it is not so bright as the plain white surface.
>
> (I would like to have an answer to this particular statement from Brother Rembusch of the city of Shelbyville, state of Indiana, if convenient.—Ed.)
>
> Now in the particular house in question the greatest distance a person can get from the center line is 15 feet, so that there are only a few seats, located at the extreme front end, which are outside the maximum zone of reflection, which



> means that for all the rest of the house the illumination would have approximately the same brilliancy that 54 amperes D. C. would give if the screen were a painted one. Eighteen amperes D. C. show by tests to be equal to 4.250 C. P., whereas 54 amperes A. C. is only equal to 4.250 C. P., and there are many operators putting up a fair picture with 40 and 60 amperes A. C.
>
> I see you advise them to try results with a 1½ inch spot and with a 1¾ inch spot, but they should only enlarge the spot by changing the distance between condensers and aperture, since otherwise they would not get the right condition at the aperture.

All of which I would prefer to leave to the tender mercy of the screen men, particularly Brother Rembusch, with the remark that I am not quite certain whether Griffiths means crater brilliancy or something else. I would, however, remark that I do not think Griffiths' statements would apply to all types of semi-reflective screens, but the fact remains that it is quite within the range of possibility to construct a screen which will reflect a very large percentage of the light back in a narrow angle, and this is the screen which is suitable for narrow houses. The Satin Finish Mirror screen is a fine example of this type.

Wherein Are They Wrong?

D. E. Wells, Mineapolis, Kan., says:

> Please examine the enclosed measurements and tell me wherein they are wrong, or may be improved. I get a good, bright picture with 45 amperes A. C., using a Gold King screen, but have a flicker which I am not able to wholly exterminate. Have studied the Handbook carefully, but still my picture is not all I would like it to be. Sometimes I have my shutter pretty good when the show starts, but after two or three reels flicker develops. At first I thought this was due to loose connections on shutter flanges, but found it was not. What can you suggest? I have operated three years, and served one year under an operator, who, although no fine artist, taught me the first steps. Really, though, my advent as an operator dates just about one year ago when I got my first peep at our department. Your Handbook is my school, as I have no chance to visit larger places to get help. I have a new Power's Six A motor driven projector, current 110 volts, 60 cycle A. C., pulling 45 amperes through a Bell-Howell compensator. Use ⅝ inch cored carbons with direct current. Two 7½ inch condensers with 20 inches between apex of the front one and the film. Objective is a Gundlach-Manhattan 6½ inch E. F.; 1 13/32 effective diameter; 5 7/32 inch back focus. Distance of projection 76 feet; size of picture 11 feet 4 inches; two blade shutter and a Gold King screen.

Well, Brother Wells, your carbon size and the set is O. K., because you have A. C. at the arc if you are using a Bell-Howell compensator. I would suggest that you try the following: Two 6½ inch condensers, with 20 inches from condenser to aperture, as at present. This should bring your arc up close to the condenser, in fact about 3 inches away, and it is a question whether you can get it that close and still retain sufficient lamp angle for best results. I am not going to guarantee results. Also the spot may not be a very picturesque affair, but that is the way the table lines up for that particular proposition, and I would like to have your report of it. Don't get scared because it don't look right at the spot, and don't expect to get just what you want the first minute you try it. You will, I think, be very much on the back focus, and you must make the white spot in the center of the blue haze cover the aperture. Try it out and let us see what happens; form your judgment *entirely by screen results.* If it does not work to suit you, you won't be out very much, and, on the other hand, it may help you considerably.

As to the flicker, I am inclined to believe that when you don't get a flicker at the start (but do later on) it is because your arc does not develop its maximum brilliancy at first. The brighter the light the greater the tendency to flicker, you know, and you must expect some flicker with a two-wing shutter when running films which require a normal speed of sixty. As a matter of fact, however, some of the producing companies have increased their camera speed, and this means increased projector speed, which is good so far as flicker is concerned, but is mighty hard on projection machines and the film themselves. You are not confusing flicker with travel ghost, are you? Your reference to loose shutter sounds like it.

A Genuine Surprise.

The editor is in receipt of what proports to be a semi-official communication from Local Union 110, I. A. T. S. E. & M. P. M. O., of Chicago, in which some extremely gratifying information is set forth. The correspondent tells me that he has been requested, presumably by the Local, to find out if I would be willing to be friends with 110. The letter sets forth the fact that there has been a complete revolution in the affairs of the union, and that the leadership to which I have objected has been entirely eliminated.

The correspondent also asks me, on behalf of 110, to visit the Local the first time I am within reaching distance of Chicago. He also admits that my rather caustic criticism on the conduct of the affairs of 110 during the past years has been "perhaps justified." Replying to this brother, and the other brothers of 110, I want to say that nothing will or could give me greater pleasure than to be on friendly terms with the Chicago men. The only thing I have objected to has been the rough-neck type of leadership. That is something I very thoroughly don't believe in, it is something which has, in my opinion, held the Chicago Local Union back, and prevented its taking its rightful place among the high class organizations of the country. It has been a matter of very deep regret to me that I have been compelled to sharply criticize the Chicago men, and I sincerely hope that, with the element referred to eliminated, there will be no further cause for anything of that kind.

I have alway felt that I had many friends among the membership of Local 110, and I trust that from this time forward I shall be able to co-operate with the Local in every possible way, because Chicago was where I did most of my operating, and many of the old time Chicago operators were my friends in the old days, and I am sure are still.

So gentlemen and brothers, we will bury the hatchet, sod the grave over, and plant at its head some kind of a shrub which means exactly the opposite of for-get-me-not.

Chicago will lie at the very last end of the present 19,000 mile trip, and, if it is agreeable, I will be glad to lecture before the members of Chicago Local Union 110 when I reach that city, and I think, gentlemen, that after it is all over, and I have departed, you will agree that Richardson is perhaps right upon at least a good many points.

My compliments to Local Union 110.. The services of the Projecting Department and the editor are at your command at any time or in any way you see fit to use them and for anything which is for the best interest of the profession of projecting. I understand from aforesaid letter that the dual organization of operators which Local 110 has been fighting is practically a thing of the past. Let us hope that by the time this is in type it will have been completely and forever buried.

What Do You See?

What do you see, Mr. Operator, when you look into a mirror. Do you find a wide-awake face staring back, with keen eyes which look as though they might be the windows of a real soul? Or is the face unintelligent, and does the eye lack lustre? Does the face you look upon belong to a man who loves himself because he is proud of his accomplishments in the serious matters of life, or who loves himself because of his prowess with the ladies, or his ability to "lick 'em up" at the bar, or his skill at the pool table? Does the man you see in the mirror spend fifteen minutes selecting a tie to match his socks each day, and fifteen minutes every two years studying light action through lenses? Does the mirror man say to his brother operator, when asked if he "saw that article in the Projection Department about 'Relation of Speed of Intermittent to Shutter Blade Width' last week?" "Naw! I should worry about dat dope! I wonder if my skirt'll be at the show tonight?" Or does he say: "Yes," and enter upon an intelligent discussion of the matter? You being in position to analyze the mirror man, does the analysis yield results which impress you, or do you see places where your friend of the looking glass might be changed with benefit to all concerned?

Examine him well, Mr. Operator. He is an interesting subject, is this man you see in the mirror, and if your scrutiny be an earnest and honest one it may prove mutually beneficial to you and the Man Behind the Glass.

Intermittent Speed.

J. H. Bennifield, Toronto, Canada, propounds the following:

> Is it a fact that all-star and geneva movements have the same speed? If not, what governs the ratio of movement, and what is the limit?

No, all intermittent movements of the type named do not have the same ratio of speed. The speed of the star may be increased by increasing the diameter of the circle in which the cam-pin moves. The possible practical increase is, however, strictly limited, as increasing the diameter named, if carried to any considerable length beyond the standard adopted by manufacturers, sets up serious trouble in other directions. I understand, however, that it is practical to make the geneva movement considerably faster than some of the movements now being put out.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Akeley Camera.

CARL E. AKELEY, of the American Museum of Natural History, has invented a motion picture camera of a distinctly new type, which bids fair to supersede any of the models now on the market. Not only is the camera a marvel of ingenuity and a distinct departure from the conventional designs to be had at present, but it is ready to launch at the psychological moment, when it is almost impossible to obtain any sort of cinematograph cameras.

Until the present European upheaval the manufacture of cinematograph cameras was practically a foreign monopoly. Many hundreds of cine cameras of European make have been sold in this country and met with but little competition in the American market, and the few American manufacturers would cope only in a limited way with the cheaper skilled labor on the other side. A cine camera is not a product that admits of being turned out by the many thousands like sewing machines and typewriters; the demand is so limited that each one must be entirely constructed by hand labor.

The unprecedented growth of the motion picture industry has caused a great increase in the demand for these instruments that the American manufacturers have been unable to fill.

A motion picture camera is a wonderful instrument of precision that has to repeat a cycle of operations as complicated as that of the piston cycle in a gas engine, sixteen times per second, with an unvarying accuracy of less than 1/1000 part of an inch and to continue this speed and accuracy for an indefinite period.

Modern requirements in the cinematographic art have made demands upon the original design of the motion camera that were undreamed of a few short years ago, and the quality of photography that once passed muster no longer satisfies the insatiable demand for novelty and bizarre effects.

Up to the present time there have been few radical changes in the design of cine cameras. True, there have been many improvements upon the original model, and each improvement marked the previous model as incomplete, and in many cases, obsolete. It remained for Mr. Akeley, however, to bring forward a new and distinct type of motion film camera—a camera so radically different and so obviously correct that upon first observation the most natural question arises, "Why has not one ever thought of this before?"

The Akeley camera was planned and designed primarily as a naturalist's camera, for from the inventor's wide experience in the African jungle he has come to know exactly what sort of a photographer's equipment is essential in the picture taking of wild beasts in their native haunts. The inventor's idea, however, did not rest there. So complete in design is the Akeley camera that it at once takes its place among the foremost rank of professional cameras, not only for field or out-of-doors work, but for studio work as well.

The most important of the distinctive features of this camera is the fact that it can be ready for use instantly. The camera itself is a part of the panoram and tilting head operated by guidance of the hand, rather than by cranking. Panoraming and tilting are made possible by a geared arrangement controlled by two governor systems in the base, which permit the camera to swivel in any direction. For instantaneous turning these gears may be thrown out of mesh, allowing the camera to assume any position at once.

The camera is suspended from the center of the top by a universal joint and swings free at the base rotably mounted on ball bearings in a steel ring fitting into a cup shaped panoram. By raising a lever at the top the camera is swung free, when the spring is released, the camera assuming a perfectly level position regardless of the angle of the panoram. This is possible because of the gimbal joint at the top, being directly in the center of the axis of the camera.

The focusing device is direct and may be viewed through the film while the picture is being taken. The operator looks through a tube at the back of the camera. This tube or eye piece is so fitted to the eye that no light can come from the back while the picture is being photographed.

By pressing a small lever on the top of the camera, a flap is cut through the film by a curved knife, which forces the cut flap forward and downward, and automatically throws a ground glass into exactly the same position occupied by the film.

The diaphragm and focusing are controlled by two levers at the rear of the camera connected to the diaphragm and lens in the front by two bands running in grooved slots around the underside of the camera, and can be operated while the operator is looking through the focusing tube; thus the focus may be changed instantly to suit varying conditions.

The operation of the camera is noiseless; this feature appeals particularly to the naturalist, who knows from experience that the slightest noise will scare away any wild animal within many yards of the camera.

The crank handle for stop motion pictures is the same as the regular handle, and by simply turning a sleeve on the hub of the driving crank the one picture per turn is produced.

The aluminum magazines are made to take the original Eastman spool without rewinding. The film outlet in the magazine has a width of one-half inch, making scratching or static almost impossible. The film does not touch the outlet in its course from the magazine. The magazine is locked light tight until placed in the camera when it unlocks automatically, opening to the width of one-half inch, opening the camera closes and locks the retort again, so that there is no danger of light fog even in the strongest light.

(To be continued.)

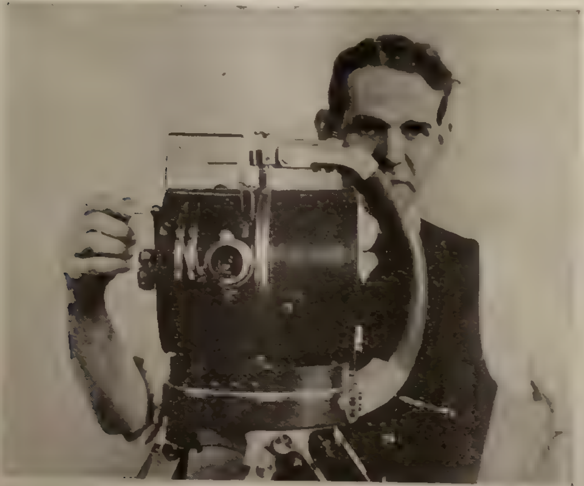

Fig. 1—Camera in Operation.

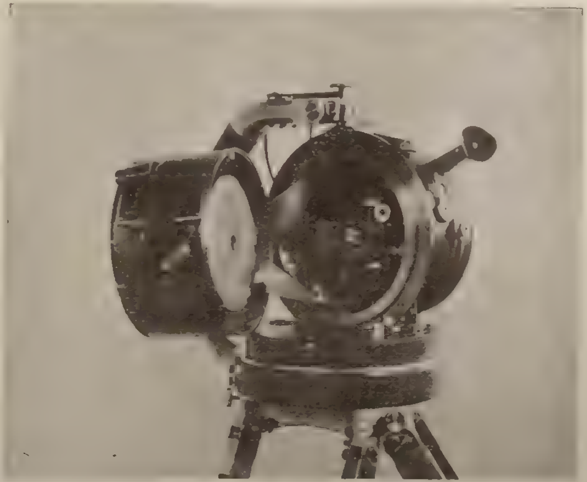

Fig. 2—Interior View of Camera.

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

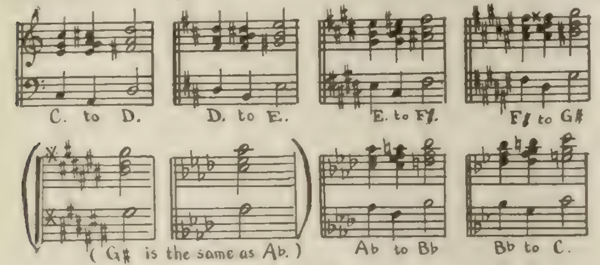
THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Improvising (Part II).

By Clarence E. Sinn.

IN OUR last article (April 21, page 426) something was said about modulating. Now, while this is a study apart from composition or improvisation, it will be found convenient by the picture-music improvisor to memorize the examples we are here offering as a short and agreeable means of quickly progressing from any key to a remote key. Keys lying a half tone above or below are remote in that we cannot progress (or change) to them without one or more intervening chords which lead up to and connect the new key with the old. Keys a whole tone above (or below) are also remote in the same sense. Examples 14 and 15 (page 426, April 21) show a means of progressing from any key to the one a half tone above it by only one modulating chord. We first move to the *dominant seventh* of the new key we have in mind; the rest takes care of itself.

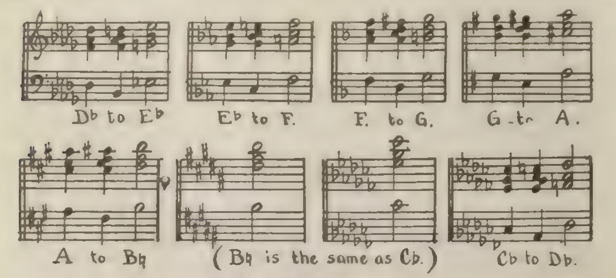


Ex. 16.

Moving upward a *whole tone,* we aim for the dominant seventh chord of the key to which we wish to change. See Examples 16 and 17.

From the key of C to that of D is a whole tone. Wishing to modulate immediately from the lower to the higher key, you first think of the dominant seventh of that key.

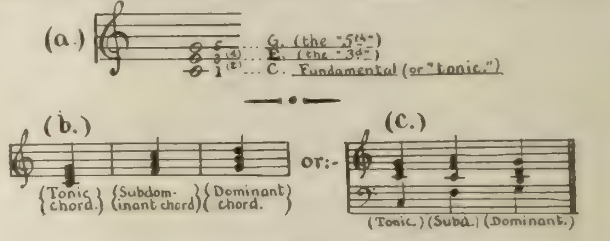
The dominant chord of D-major (or minor) is the chord of A-major, and is composed of the notes A, C-sharp and E. Adding the note G (which is seven notes above A) we get the chord of the dominant seventh of D. The chord of C already contains two of these notes, viz.: E and G. All we need alter is to raise our key note (C) to C-sharp, and to add our bass note (A). See first measure in Example 16.



Ex. 17

Readers who have not studied harmony would do well to familiarize themselves with the names of the commoner chords and why they are so named. And this will, of course, include something of chord building. Although I gave a few explanatory illustrations of this in my first set of articles last year, I am going to risk repetition. Maybe there are some who don't know but would like to.

A chord in its simple form consists of three notes, viz.: A "fundamental," from which the chord takes its name (this is often called the "tonic"); a note two degrees higher than the fundamental, and another note two degrees higher than the last. For example, the chord of C consists of the fundamental note C, the note E and the note G. But we do not say any note in a chord is "so many degrees higher." We always count the lower note as 1 and reckon upward. Thus, the note C (being our foundation note or "fundamental") is numbered 1; the next degree above (D) is 2; the degree next above (E) is 3. Consequently, we say E is a *third* above C. Counting on we find G to be a fifth above C. And so we say the chord consists of a "fundamental, its third and its fifth."



Ex. 18.

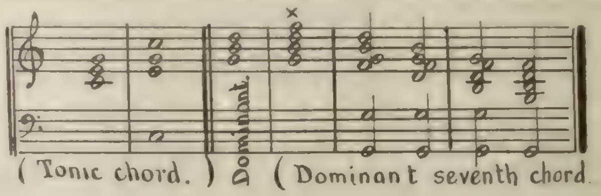
Look at Example 18. The first illustration (a) shows a chord of C. Being built on the note C, this note is the foundation or "fundamental." It is also called the "tonic," and the chord is known as "the tonic chord." (In the key of D the tonic chord is the chord of D; in the key of F the tonic chord is F, and so on.)

In the first chord shown in Example 18 (a) we find C (the tonic), E (the third), and G (the fifth).

This, as said before, constitutes the tonic chord, key of C.

In the next measure (b) we find two other chords. These are also built with a fundamental, a third and a fifth. The fundamental note of the second chord is four notes above the tonic. This chord is called the "subdominant." The fundamental of the next chord is five notes above the tonic. The chord is called the "dominant chord." The dominant chord is always built on a note five notes above the tonic (or four notes below; it is the same thing). Adding an F to the chord shown (F is a seventh above G) makes the chord a "dominant seventh." Look at Example 19.

The first measure shows the tonic chord. (This is in the key of C.)



Ex. 19.

The second measure shows the same tonic chord in another position. The third measure (after the double bar) shows the dominant chord of the key of C (G, B and D). The following measure shows the same chord with a note added above. This note is F and is a seventh above G. The chord is therefore called a "dominant seventh." (In Example 19 the added note—the seventh—is indicated by an x.) The dominant seventh resolves naturally to its tonic chord. When you hear this chord you expect the tonic chord to follow it. For this reason I have chosen to make these illustrations of abrupt modulations made through the dominant seventh chord. As said before, it is safe and sure.

It will not be a bad idea for readers unfamiliar with chords and chord building to write the tonic chords in all keys, then—counting upward five notes, beginning with the tonic—find the *dominant* and write its chord; the seventh can then be added, giving you the dominant seventh chord. One should be familiar with these two chords, at least, in every key. The performer should be able to tell instantly what is the tonic chord of the key he may happen to be playing in, and also its dominant seventh.

Mr. Exchange Manager: You will get more help by carefully reading one trade paper each week than by skimming over five or six. The paper you need and the one that gives you weekly more news of the trade than all others combined is the MOVING PICTURE WORLD. It has done so for over ten years.

Chicago News Letter

By JAS. S. McQUADE

Chicago Moving Picture Organists Find Champion.

IT is always wise to hear both sides of a question, so that fairness may govern our judgment. This is especially applicable to the recent criticisms, written by readers of the Chicago News and published in that paper, concerning the organ music furnished in moving picture theaters in Chicago.

Emmett Robert Gardner, a Chicago organist, wrote a letter to the newspaper mentioned (which was published in full) giving the moving picture organist's side of the discussion.

"Allow me to give a few facts concerning the 'movie' organist," writes Mr. Gardner. "His position requires that he furnish a musical accompaniment to the episodes of a story as they are presented to view. He must use an unlimited repertoire and often improvise 'hurrys,' transcribing piano selections and popular numbers, which the public demand. How would a comedy or comedy drama sound with a strict organ number as accompaniment? The player must get the most out of an instrument that has fearfully small limitations. He must be constantly on the job. The music must not cease, but continue from 2 until 11 P. M., with only one hour for supper to break the monotony.

"The organist works seven days a week. Consequently, playing becomes toil, labor. Little is left for art. It is astonishing that there are really good players left at all. Considering the small salaries paid, from which expensive music must be bought, the majority of players are doing excellent work.

"The public can help to better the nation's music, that of the theater, by first trying to acquaint itself with the conditions and requirements of the players."

While Mr. Gardner's letter may be only justice to the moving picture organist, it does not remedy the fact that patrons are giving up moving pictures because of poor music. It is most assuredly the duty of the owner or manager of a moving picture theater to see to it that his business does not drop off because of poor music. If the organ is the offender, drop it and get a piano.

The moving picture, above all, must be the attraction.

William N. Selig Reminded of the Twenty-first Birthday of the Selig Polyscope Company.

William N. Selig, president of the Selig Polyscope Co., was pleasantly reminded of the twenty-first anniversary of the founding of the company that bears his name, one day last week.

All unconscious of the fact that twenty-one years had elapsed, on April 9 last, since he had started business in the old studio at Peck Court, Mr. Selig was surprised by the entrance of a delegation of friends to his private office, headed by Gilson Willets. Without any preamble Mr. Willets, in a brief and happy speech, referred to the long span of life that had been spent by Mr. Selig in the upward climb to the prominent position now held by him in the film world, and congratulated him on the untiring activity that still marks his efforts in the producing field.

He then presented Mr. Selig with a handsome pair of field binoculars, as a slight token of the high regard in which he is held by the donors. The names subscribed on the list are Gilson Willets, William Lord Wright, Herbert Hoagland, Lucien Wheeler, Joe Harris, F. C. Aiken, John Verhoeven and James S. McQuade.

Illinois Delegates and Alternates to the National Convention.

The following delegates and alternates to the National Convention of the M. P. E. L. of America in Chicago, in July, were elected at the recent convention of the Illinois branch held in the Masonic Temple, April 6:

Delegates:—Joseph Hopp, chairman; Wm. E. Heaney, Alfred Hamburger, Wm. J. Sweeney, Peter J. Schaefer, F. H. Franke, Robert R. Levy, I. Berkson, John Haag, Paul Sittner, John Frundt, George D. Hopkinson, M. S. Ludick, Fred W. Hartman, Louis Vahler and Sig. Faller, all of Chicago; G. M. Luttrell, Jacksonville; W. W. Watts and Edward Kunz, Springfield; Dee Robinson, Peoria, and C. J. Law, Pana.

Alternates:—Abe Balaban, Mrs. M. McFadden, Joseph Trinz, Julius Alcock, Fred W. Schaefer, Max Schwartz, Sidney Smith, John Bobeng, M. S. Johnson, Harry C. Miller, Charles Stewart, D. L. Schwartz, Walter Johnson, George Moore and Sid. Selig, all of Chicago; W. Bradley, Ottawa; Wm. Sauvage, Alton; A. Siegfried, Decatur; Harold Johnson, Jacksonville; M. M. Rubens, Joliet, and W. E. Burford, Aurora.

Chicago Film Brevities.

George K. Spoor, president of the Essanay Film Manufacturing Co., informed me one day last week that the Niles plant, Califronia, has again been opened, and that photoplays, which will be known as Essanay Niles Features, will be produced there. Jack Gardner, well-known as a photoplay actor, left Sunday, April 15, for the Coast, and with a carefully selected company will engage in the first production at the Niles studio. This will be entitled "The Land of the Long Shadow." Many of the scenes of this photoplay will be made near Mount Ranier, Wash., so as to obtain the required locale. Essanay Niles Features will be releaed through K-E-S-E once a month and the first release, "The Land of the Long Shadow," will be made June 18.

* * *

The Rothacker Film Manufacturing Co. has just completed "Maid o' the Movies," specially designed for the big time vaudeville theaters. The photoplay was written and directed by E. H. Hibben, director of the company. Director Hibben promises that the picture will be a decided novelty for leading vaudeville houses.

* * *

Ludwig Schindler, manager of the coming National Exposition at the Coliseum, this city, in order to increase the attendance of exhibitors throughout the country, has announced that $1,500 in prizes will be offered to the different state organizations. The state bringing the largest number of members of the league to the convention and exposition will receive first prize. The prizes will be awarded in handicap form, the state of Illinois being excluded from the contest. The distance that delegates and other exhibitors (members of the league) will have to travel in order to be present at the Coliseum will be an important factor in deciding the winners. Further information regarding this contest will be furnished by Exposition Manager Ludwig Schindler, Room 1413 Masonic Temple, Chicago.

* * *

Exhibitors of Chicago are showing their patriotism during the present crucial time by assisting in stimulating recruiting in various branches of the service. For example, twelve "Loop" theaters will run a moving picture showing a marine corps gun crew manning an anti-submarine gun in action. Great Vitagraph has volunteered to place similar films in 250 other moving picture theaters in the city.

* * *

Jack Kerrigan, a popular favorite in filmland, who has been touring the country for some time past on his own account, arrived in the city Monday, April 23, and will remain for several days. During his stay he will devote most of his time visiting various moving picture theaters, where he will address those present. It has already been announced that he will appear at the Ziegfeld and other houses on the Hamburger circuit.

* * *

Jones, Linick & Schaefer entertained 250 Boy Scouts at a matinee at the Colonial one day last week, where they greatly enjoyed the presentation of "Joan the Woman." The Boy Scouts had paraded on Michigan avenue under Major R. J. Mautner, in memory of Paul Revere's midnight ride in 1775. The leading boy scout was accompanied by a young woman in the costume of Joan of Arc.

* * *

The La Salle theater will return to the theatrical ranks early in July, William Elliot, F. Ray Comstock and Morris Gest, members of a New York theatrical firm, having obtained a lease by arrangement with Jones, Linick & Schaefer. The new management, it is said, will present musical comedies at the house, which will become a sister theater to the Princess, in New York, playing the same attractions "Enlighten Thy Daughter" is having a big run at the La Salle.

* * *

John W. Rankin, press representative for Robert Goldstein, president of the Continental Film Co., Los Angeles, has announced that Orchestra Hall has been leased for one month (or longer), for the showing of "The Spirit of '76," a patriotic picture of the Revolutionary War. It will open its run on Monday evening, May 7, and will be the first public showing of this picture on any screen. Admission prices will be fifty cents to two dollars. Robert Goldstein is author and producer of the picture.

* * *

"The Easiest Way" (Selznick), Clara Kimball Young's fourth production, will enter its second week Sunday, April 22, at the Studebaker, where it is having a promising run.

* * *

"Womanhood, the Glory of the Nation" (Greater Vitagraph), opened for an indefinite run at Hamburger's Ziegfeld on Saturday, April 21. This picture is especially timely at present, as it serves as a fine stimulant for recruiting. The picture shows convincingly that it is better to be prepared in a military way for an emergency rather than to wait until the country is beset with enemies before an army is raised and trained for service. The play was written by Cyrus Townsend Brady, and was produced under Commodore J. Stuart Blackton's direction.

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J. E. Willis, vice-president of the American Bioscope Co., states that he has received a letter of thanks from Secretary Tumulty, Washington, D. C., acknowledging the receipt of a 100-foot strip of film of the American flag in colors, which was sent to the President by the American Bioscope Co. These strips of film are manufactured by that company and can be used in connection with any program, either at the beginning or the end of a picture.

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The negative of "The Danger Trial" was 13,000 feet in length and this has been cut to 5,000 feet in order to meet the required length for the K-E-S-E Service. It can, therefore, be confidently expected that "The Danger Trial" as it now stands, has tremendous intensity of story and action. The big fight scene in which John Howland (H. B. Warner) and Jean Croisset (W. Lawson Butt) engage, presented great difficulties to Director Frederick Thompson. It is the big "punch" of the photoplay, and caused him much uneasiness. The principals, however, rehearsed the fight for several days before the camera was used, with the result that those who have viewed it on the screen have declared it the best fight in pictures since "The Spoilers" was released.

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Miss Rose Shulsinger, of the publicity department of the Universal Film Manufacturing Co., New York, came out here to take charge of the publicity for the premiere of "Even As You and I," the Lois Weber production, which opened at the Playhouse Sunday afternoon, April 15. Miss Shulsinger is a newspaper woman of considerable experience and was at one time connected with the St. Louis Globe-Democrat and the woman's page of the St. Louis Times.

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The Jackson bill, which was passed by both houses of the Legislature at Springfield, on April 11, has been vetoed by Governor Lowden. This bill, intended to prohibit exhibitions of any picture inciting race hatred, was supported by the colored people of Illinois. It really aimed at "The Birth of a Nation."

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The woman's section of the Navy League will start a six-day drive for new recruits for the U. S. Navy on Monday night, April 23, in Grant Park, near the recruiting tent for marines. George Kleine, William N. Selig and George Spoor have donated the use of a number of miscellaneous reels showing service in the U. S. Navy and in the navies of the Allies. The screens in moving picture theaters in Chicago are being largely utilized to stir up a patriotic spirit among all desirable men in support of the army and navy.

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"The Lad and the Lion," the latest story of Edgar Rice Burroughs, which has been produced by the Selig Polyscope Co. in Los Angeles, will be released through K-E-S-E Service Monday, May 14. Mr. Burroughs is a famous writer of animal stories, of which "Tarzan of the Apes" is the most popular, but it is said that "The Lad and the Lion" rivals it in public favor. Al. Green has directed the production, and Vivian Reed is the star. In her support are Will Machin, Al. W. Filson and Charles LeMoyne.

Associated Advertisers Have Office

Will Work With Mayor's Committee on Patriotic Propaganda at 50 West 42d Street.

THE WORK of the Associated Motion Picture Advertisers in preparing for the "Wake-Up America" day in co-operation with the Mayor's Committee, won such unlimited and enthusiastic approval from that committee that they virtually insisted that the Associated Motion Picture Advertisers occupy immediately an office on the same floor with them in the building at 50 East Forty-second street, New York. Their only stipulation is that the A. M. P. A. hold itself in readiness to plan and execute any publicity and advertising campaign which they have in mind.

For its part, the Association has placed at the disposal of the Mayor's Committee all of the material which it has originated and put in shape so far, including posters, slides, moving picture leader and trailer, stock advertisements in proof and mat form, and the plans for the several patriotic features that it has in mind. Col. Lucy has been extravagant in his praise of the plans made by the moving picture people, and has stated that the work they were doing was exactly the work the Mayor's Committee intended to do, but that it was being done better, more swiftly, and with less waste than the Mayor's Committee could hope to do it, and that the co-operation of the Associated Motion Picture Advertisers was the one thing to complete the organization of the Mayor's Committee not only for local, but for national work.

In preparation for the "Wake-Up America" Day, the Associated Motion Picture Advertisers supplied slides to all of the exhibitors in Greater New York who asked for them. Many exhibitors made and ran their own slides. The Greenwich Lithograph Company made for the Associated Motion Picture Advertisers, free of charge, five thousand one-sheet posters of a beautiful flag, the design for which was made by the famous artist, Lambert Gunther, and these are now ready for distribution, and may be obtained at the Associated Motion Picture Advertisers' office, 50 East Forty-second street, New York, second floor.

So many of the Associated Motion Picture Advertisers were in Albany on Thursday that the secretary postponed the regular meeting of the Association until Friday, when a mass of accumulated routine business was attended to.

Julian Solomon was unanimously elected director of the association to fill the vacancy caused by the resignation of Carl Pierce. Mr. Pierce resigned with regret on account of the fact that his duties called him out of town a large part of the time.

W. A. Bach, an associate member of the association, having removed from Toronto, Canada, to New York City, to become associated with M. H. Hoffman as sales and publicity manager, was elected to active membership in the association.

$3,000,000 ZIEGFELD CORPORATION.

Announcement is made that the Ziegfeld Cinema Corporation has been formed and chartered under the laws of the State of Delaware, with a capital stock of $3,000,000 and valuable options on real estate in South America and Florida, upon either or both of which is to be built "Ziegfeld City," with all its studios, laboratories, hotel, club house, homes and shops—"a vibrant, teeming, joyous reality," as the announcement says. The officers are William K. Ziegfeld, William J. Worden, vice-president and general manager; C. Ray Houser, second vice-president, and Samuel E. Bailey, treasurer. The New York office of the new corporation is at 9 East 40th street.

UNIVERSAL DISCONTINUES RED FEATHER BRAND.

Universal Film Manufacturing Company has discontinued the Red Feather brand of feature pictures. No further productions, bearing this trade-mark, will appear on the Universal program in the future.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Doings at Universal City

Stuart Paton ,Starts New Serial—Lyons and Moran Celebrate Fiftieth Picture—Betty Schade a War Bride—Death of Universal Postmaster.

DIRECTOR STUART PATON, who produced "20,000 Leagues Under the Sea" for Universal, is engaged this week on the task of preparing an elaborate screen adaptation of "Loot," Arthur Somers Roche's novel. This adaptation will be pictured as a serial, the episodes of which will run over a period of fifteen weeks and will carry the title of "The Mystery of the Gray Ghost."

Betty Schade and the Loving Cup.

The leading roles will be in the hands of Priscilla Dean, Emory Johnson, Harry Carter and Eddie Polo. Miss Dean will play the part of "Morn Light," a dashing comic opera star; Harry Carter is the gentleman criminal known as the "Grav Ghost"; Emory Johnson enacts the part of Hildreth, a young Englishman, and the athletic Polo will be seen as his valet.

H. O. Davis, general manager of Universal City, has determined upon a number of changes in the directing and acting forces at the film capital to meet the increasing demands made upon him for the finished product of the Pacific Coast studios.

The Universal Joker company has been divided to make an additional comedy company. Gale Henry will work under the direction of Allen Curtis, with Jack Dill playing opposite. Her former co-worker, William Franey, remains the featured player of the Joker company, with Milburn Moranti and Za Su Pitts as the leading woman. Franey will be directed by W. W. Beaudine.

Ruth Stonehouse has given up directing her own company for the summer months and will be featured in five-reel productions under the direction of Louis W. Chaudet, who has been producing Nestor comedies, featuring Eddie Lyons and Lee Moran with Edith Roberts. The Nestor comedians have been transferred to the direction of Roy Clements.

Elmer Clifton has assumed the direction of Jack Mulhall and the feature company in which he is starred

Eddie Lyons and Lee Moran, the Universal Nestor comedians, are planning a celebration on the completion of their fiftieth photoplay since their return to Universal City in June, 1916. During the greater part of that time they have been directed by Louis W. Chaudet and they are all proud of the record.

Nestor comedies are made in one reel and each one is given careful reading by the director and the two comedians before work is commenced. Frequently they see a number of additional comedy situations which can be added to the scenario and all work together in the closest harmony, even little Edith Roberts, the leading lady, also having a good idea to suggest. As a result of the composite view Nestor comedies have proved remarkably successful.

Betty Schade, one of the leading women of Universal City, was married to Ernest Shields, well known actor, on Easter morning at the Church of the Angeles in Pasadena.

Miss Schade is a native of Germany, and Shields is a sergeant in the Hollywood Coast Artillery and expects to be called out at any time to fight against the bride's countrymen.

The fact that Shields may receive the summons at any time prompted the marriage earlier than had been planned. This is one of the first captures reported since war was declared, but the "prisoner" admits that she is very happy about it. Whatever her sentiments may have been she is now pro-Ernest Shields. Mr. and Mrs. Jack Blystone attended the young couple.

The bride's many friends at Universal City presented her with a beautiful loving cup with the following inscription engraved upon it:

"To Betty, Universal's first war bride, from those who love her at Universal City."

Deep regret was expressed by all at Universal City on the morning of April 2, when it was learned that Fred Donaghy, the postmaster at the film capital, had been found dead in bed at the studios. Donaghy had been a sufferer for many months with an affection of the heart. As a mark of respect to the memory of Universal City's first postmaster, flags were hung at half mast.

Children's Ordinance Repealed

Ordinance Passed Four Years Ago, and But Recently Enforced Is Wiped Off the Book.

EXHIBITORS of Los Angeles are rejoicing, as the ordinance prohibiting children under 14 years of age from attending theaters and other places of amusement unaccompanied by parent or guardian, was repealed on Wednesday this week at an afternoon meeting of the city council. The council voted five to one in favor of the repeal of the present law, which was passed by the council four years ago, but has not been enforced until very recently.

Councilman Conwell made the motion for repealing the ordinance, Councilman Langdon seconding it. Mr. Conwell declared that it was admitted the ordinance was not practical, and as a result it should not be on the statute books. "Anyhow I am opposed to such restrictive measures," he said, "and I want to make this promise right now that if reelected to the council I will never cast another vote for any more restrictive ordinances of this character. Such laws cannot help the city, but they simply hold it back." Councilwoman Linsey said her views coincide with those of Mr. Conwell.

President Betkouski voted against the repeal on the ground that the city should not be left without a regulatory measure affecting the "movies."

It is proposed that a new ordinance will place upon the parents the responsibility of keeping children off the streets and other undesirable places, and upon City Attorney Stephens has been placed the responsibility of drafting a new ordinance to regulate the attendance of young children at moving picture theaters.

"Curse of Eve" Trade Showing Soon

Corona Cinema Company's Multiple Reeler Being Prepared for Early New York Preview.

ADVICES received this week from the Corona Cinema Company are to the effect that its multiple reel production, "The Curse of Eve," is rapidly nearing completion, and will shortly be presented in New York City for the general inspection of the trade. The film is in the hands of the cutters, who promise to have the completed subject ready by the end of the month.

Because of its theme, "The Curse of Eve," has occasioned considerable discussion in film circles. It was written by Wycliff A. Hill and drives home with sledge hammer blows a mighty protest against the double standard of morals. Given an elaborate production by President F. E. Keeler, under the direction of Frank Beal, the play, it is declared, will cause a sensation at its forthcoming showing.

The cast is headed by Enid Markey, for several years an Ince star, and includes in the other principal roles Jack Standing, Ed Coxen, Marian Warner, Clarissa Selwyn, Eugenie Besserer, Elsie Greeson, William Quinn and Arthur Allardt.

Scene from "The Curse of Eve."

Already the company, we are informed, has many inquiries concerning the picture's premier, and bids for territorial rights. Additional offices have been reserved in the Baker-Detwiler Building for the conduct of this business. The accompanying cut is of Enid Markey, Jack Standing and Marian Warner in a scene from the play.

At what New York playhouse the subject will be given its maiden showing has not yet been definitely determined, but President Keeler is conducting negotiations for the use, it is said, of one of the best theaters in the metropolis.

Film Round Table Organized

Local Exhibitors and Exchange Men Inaugurate Series of Weekly "Good Fellowship" Meetings.

IN THE mail this morning came this invitation from J. A. Quinn, the enterprising Los Angeles exhibitor, whose new house, The Rialto, soon is to open: "Commencing this week Al Levy will reserve a special section at his cafe on South Spring Street, at 1 P. M. each Saturday, for exhibitors, exchange men and others of the film industry. The gathering will be in the nature of a "get together" luncheon, and is designed for a general discussion of divers topics common to us all. The fee will be fifty cents. J. A. Quinn."

About twenty-five were on hand at the initial affair, and constituted a nucleus of what we believe will prove a most valuable institution for the best interests of the local exhibitors and exchangemen's colony. Those present included: Fred A. Miller, Miller's theaters; H. H. Bosley, Alhambra theater; B. H. Lustig, Dreamland theater; J. A. Quinn, Quinn's Rialto; Charles Hilton, Quinn's Rialto; Irving M. Lesser, All Star Features Distributors; Kenneth A. O'Hara and Carlyle R. Robinson of the Rialto press department. William L. Campbell of the L. A. Record, Annette Marquis, Quinn's Rialto; G. H. Campbell, American and Banner theaters; W. J. Quinn of the Consolidate Film Corporation, H. V. Side, formerly of the New Syndicate theater of Minneapolis; James Slipper, of J. Slipper and Company; Al Earnest Garcia, of the Photoplayers' Review; B. H. Collier, of the Superba; C. F. Glimm, of the Garrick; Dave Bershon, of the California Film Exchange; C. L. Deuerkauf, of the Bluebird Photoplays; Newton E. Levy, of the Mutual Exchange; L. J. Meyberg, of the Mutual Exchange; L. G. Stang, of the Mutual Exchange, and representatives of the World and other trade papers.

We trust that this number will be further augmented by the rest of the local film men at next Saturday's meeting. And many thanks for the invitation, friend Quinn.

"Doug" Fairbanks Arrives in Town

After being banqueted in New York, Chicago and Kansas City, while en route to Los Angeles, Douglas Fairbanks arrived in California on Thursday this week.

Fairbanks is preparing to start immediate production on scenes of his second Artcraft starring vehicle, "A Regular Guy."

He was accompanied West by Director John Emerson, Anita Loos, Eileen Percy, John Fairbanks, Victor Fleming, Bull Montana, Spike Robinson, Florence Gribbon, Mathilde Kanes, Glenn McWilliams, James Hogen, an entire executive and mechanical staff, and, last, but not least, our old friend Bennie Zeidman, that energetic publicity representative.

"Doug" Fairbanks, when interviewed by the representatives of the trade papers, smilingly expressed himself in his own characteristic way as follows:

"Glad to get back to California, where I can have my bucking broncho and breathe some real fresh aid. I'm a fanatic on the open air idea—a regular gypsy proposition."

"We finished 'In Again—Out Again' and started a new picture before leaving New York, which we hope to complete soon in Los Angeles. Gosh, I'm all sore—rode a horse on Fifth avenue—and I hadn't been in the saddle for over a year. This new picture is somewhat of a novelty—good idea—if we don't ruin it in production."

"Brought seventeen people West with us on this trip. A majority of the party has never been west of Broadway. They expect to see highly painted Indians and daredevil cowboys roaming around the streets of Los Angeles. They've got a surprise coming to them. I know on my first visit West my illusions were quickly shattered.

"Expect to remain in California for about three months—then we hope to go to Honolulu if the war doesn't prevent the trip," concluded the man of the hour in movieland.

Another Large Motion Picture House for Los Angeles.

Fred A. Miller, a Los Angeles exhibitor, his nephew, Roy J. Miller, and Harry Leonhardt, the Fox representative, have signed a long term lease on a theater, which soon will be erected on Main street, just south of Eighth and a short distance from Miller's present Main Street theater. A. B. Rosenthal, local architect, is completing the plans for the erection of this theater building, which is the property of Col. J. B. Lankershim, who owns the Lankershim Hotel and the San Fernando and Lankershim Buildings in the city.

This new theater, we are informed, will be one of the finest motion picture houses in America and one of the largest on the Pacific Coast. It will be of reinforced concrete construction and have a seating capacity of 3,500. Building operations will commence immediately upon the completion of the plans and taking of figures. Tenants have already vacated and the old landmarks will be torn down at once. The exterior and interior will be designed in Italian renaissance. Matt glazed terra-cotta will be used exclusively on the exterior. The building will be finished in imported marbles, mosaics, circassian walnut, mahogany,

Fred A. Miller.

satinwood and stucco, and will undoubtedly be America's finest theater.

William Fox photoplays will be shown at this theater, and with the large seating capacity will do away with the necessity of standing in line to see the pictures. Exclusive sections will be reserved for social parties, clubs and organizations, especially at matinee performances.

This theater is at present without a name, which is to be chosen by the people of Los Angeles and vicinity. A prize of twenty-five dollars will be paid for the most appropriate name sent to Millers theater between now and the first of May. If more than one person submits the name that is chosen the prize will be awarded to the one first received.

Los Angeles Film Brevities

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, arrived in Los Angeles from New York Monday this week. While in the East, we are informed, Mr. Lasky signed up several new stars for the Lasky studios, including Billie Burke and Elsie Ferguson. Mr. Lasky expects to remain in Los Angeles for about three weeks and then return to New York. He will be back later in the spring and bring his family to spend the summer in California.

* * *

Geraldine Farrar will arrive in Hollywood within three weeks, we are informed by Lou-Tellegen, the Lasky star, and director, and husband of the celebrated opera singer. Miss Farrar had contracted to appear with a grand opera company in Havana, Cuba, but, owing to the war, she cancelled this engagement and will leave immediately upon the completion of her extended concert tour and come to California for a vacation and not work in pictures until later in the spring. Mr. and Mrs. Tellegen consider California their home, and upon Miss Farrar's arrival, they will spend their leisure moments in scouring the surrounding country for a suitable location for their permanent residence.

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Fritzi Brunette has been especially engaged by the Lasky company to act as leading woman for Sessue Hayakawa in his forthcoming production. This is Miss Brunette's first appearance on the Paramount program.

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We had a letter this week from our friend Jim Tynan, who is one of the "live" publicity men in the business. Mr. Tynan was in charge of Roscoe Arbuckle's trip from Los Angeles, throughout the country to New York, and we have seen many visible evidences of his work in boosting that star.

Jim informs us that, notwithstanding the fact that he had three offers to stay in New York, he is coming back to the land where climate is a household word. He has not decided upon accepting one of two Los Angeles offers and will not announce his affiliation until he arrives here.

* * *

Roy Clements, who was the producer of the famous "Snakeville" comedies for Essanay, as well as many Universal comedy successes, has returned to the fold and will now direct Eddie Lyons and Lee Moran in Universal features.

* * *

George Irving, director-general of the Frohman Amusement Corportion of New York, was a visitor to the World offices this week. Mr. Irving is the producer of "Jafferey," "The Witching Hour" and "God's Man." He is here for a week's vacation, after which he will return to New York and announce an affiliation there with a concern other than the Frohman Amusement Corporation.

* * *

Tom Mix, the Fox Film Company's cowboy comedian, has organized a troop of one hundred expert horsemen and rifle shots, horses and full equipment, which enlisted yesterday in the Home Guard of the city under the authority of Chief of Police Butler.

The men who volunteered comprise a troop of the best riders and marksmen in southern California. They unanimously decided upon Tom for their leader on account of his all around fearlessness, as well as experience in the Spanish war.

* * *

Wliliam Parker, former scenario editor of the American Film Company, and lately with Universal and Kalem, is now wielding his trusty typewriter at the local Fox studios.

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We understand that House Peters has finished his contract with the Morosco Company and has gone to San Francisco to look for a site for the new studio he is planning to build for his own company, now in the course of formation by local capitalists.

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William V. Mong, the producer of the multiple reel picture under the working title "Israel," when last seen was carrying a husky grouch, the reason being that he had a mob of three hundred people brought from Los Angeles to Monrovia for work in his production, only to have to send them back without working on account of the sun refusing to shine. This incident cost Friend Bill's company about $300 with nothing to show for it.

* * *

Fatty Voss, of the L-Ko forces, is being congratulated upon saving the lives of two people. A Mrs. Alger and her son, who were badly injured when a trolley car crashed into their automobile on Thursday of this week. The woman and child were badly mangled and would have undoubtedly bled to death had not Voss lifted them in his car and carried them to the nearest hospital.

* * *

Fred J. Balshofer is engaged this week in selecting the supporting cast for "The Haunted Pajamas," the next production to be filmed by the Yorke-Metro. Harold Lockwood is the star and the cast will include Lester Cuneo, Paul Willis, Big Ed Sedgwick and Harry de Roy. Although the leading woman for the production has not yet been definitely engaged, it is said that Mr. Balshofer will shortly sign one of several well known motion picture actresses who are under consideration for the leading role in support of Mr. Lockwood. The production will be under the personal direction of Mr. Balshofer. Charles P. Stallings will be the assistant director.

* * *

Mary MacLaren, who sought to break her contract with a local film manufacturing company, won her fight before Presiding Judge Houser Wednesday, this week. The judge entered an order rescinding the contract and ordered that the original papers be brought to him for cancellation.

The corporation, after the preliminary legal fight with demurrers, failed to file an answer, and judgment was given for Miss MacLaren.

* * *

Two new productions were put under way at the Fox studios last week. William Farnum began a new super de luxe feature under the direction of Frank Lloyd. The picture will be a tale of the sea, which will necessitate the company's working on Catalina Island, at San Diego, and at San Francisco. A 1,700-ton ship has been chartered for realistic ocean work, and will be used to transport the organization to San Diego and back.

Jewel Carmen, whose success in "A Tale of Two Cities" was great, will once more play opposite Wiliam Farnum, and Billy Foster will preside over the camera.

The other production recently started will star Dustin Farnum and will be his third under the William Fox banner. Dusty's director is Richard Stanton, who has just completed a subject with this star.

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A local film company was made defendant in four damage suits, aggregating $48,340, filed in the United States District Court this week on account of personal injuries. The complainants are: Andrew J. Dunham, who asks judgment for $5,000; Lillian E. and L. F. Comport, who pray for $17,000; Wilson and Frances Foster, who want $10,750, and Walter T. and Rose A. Dunham, who ask for $15,590.

The joint cause of action arises from their employment by the defendant corporation in December, 1916, when, it is alleged, during the making of a motion picture at Klondike Park, this city, a heavy blast of dynamite placed under a hill, or embankment, precipitated great masses of earth upon the complainants, with the result that they were all seriously injured.

* * *

Five companies of comedy makers are now doing their best to corral the elusive smile for the William Fox program. Under the Fox film banner are companies headed by Charles Parrott, Hank Mann and Tom Mix. Mr. Parrott's featured comedian is Charlie Conklin. With Hank Mann are Billy Mason and Max Asher. Tom Mix has the noted bunch of cowboys who added so much to the humor of "Hearts and Saddles." Mr. Mix's new leading lady is Rena Rogers.

Two companies of players are making Sunshine Comedies under the supervision of Henry Lehrman. One of these, directed by Mr. Lehrman himself, includes Billie Ritchie, Gertrude Selby, Victor Potel and Harry Ham. The other, directed by David Kirkland, has Dot Farley as featured comedienne, with Ernest Shield and Sam Beverly in her support.

Two more comedy companies will shortly be set at work for Mr. Lehrman's contribution to the William Fox program.

* * *

H. L. Snyder this week joined the scenario staff of the Signal Film Corporation's studios. Mr. Snyder is perhaps better known on the other side of the Atlantic than in this country. For a number of years he has been contributing to a number of English technical and fiction magazines, writing under the pen name of Achilles.

He is at present at work making screen adaptations from novels by well known authors, the film rights to which have already been secured by Producer McGowan, to be staged immediately following the completion of "The Railroad Raiders."

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The film production of Albert Payson Terhune's story of capital and politics, "Caleb Conover," has just been completed at the Los Angeles Selig studio under the direction of Colin Campbell. The story features George Fawcett in the title role, and the supporting cast includes Tom Santschi, Fritzi Brunette and others. Beatutiful and elaborate sets are a feature of the production, and a large company of players was transported to San Francisco, where many of the scenes were filmed. George Fawcett was starred in the speaking stage version of the same play when it was produced a number of years ago.

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At the Horsley studios, Crane Wilbur has completed, with Harrish Ingraham as co-director, "The Eye of Envy," the five-reel feature of which he is the author, star and director. Work is started this week on another story by Mr. Wilbur. The supporting cast includes Gene Crosby, Jade Mullally, Edgar Sherrod and other well known players.

* * *

Baby Maie Osborne, the tiny Pathe star, has completed this week at the Horsley studios, her first feature for Lasalida Films, Inc., under direction of W. Eugene Moore. The name of the picture is "When Baby Forgot," and is from a story by Harrish Ingraham. Frank Newburg, Margaret Nichols, Charles Gerrord and Frank Clark are included in the cast. W. A. S. Douglas, general manager of Lasalida Films, has wagered $500 that "When Baby Forgot" will set a new mark for the baby in histrionic achievement.

* * *

At the L-Ko studios Vin Moore, who is directing Phil Dunham, has completed this week a department store picture entitled "Dry Goods and Damp Doings." Mose Hamburger, one of the largest department store owners of Los Angeles, visited L-Ko lot, saw the department store set, and claimed that if it were not for the diffusers he would actually think he was in his own store.

* * *

Ruth McCord, one of the most beautiful of the Ince-Triangle girls, has been chosen to make a pilgrimage to the four corners of the United States, erecting a Triangle memorial at the farthest boundries north, south, east and west. Miss McCord's travels will extend over a period of one year, during which time she will make herself personally known to every Triangle exhibitor in America, addressing the patrons of each theater visited. The trip will be made by motorcycle, and it is announced to start at the southwest corner of the country on May 1st. Arrangements are now being completed for her reception in the various cities along her route.

* * *

The widely advertised film, which Thomas H. Ince will present to the Navy Department of the United States Government, will be completed this week. The filming of this picture covers a great extent of coast territory, scenes having been taken in San Francisco, San Digo, Los Angeles harbor and in the Ince-Triangle studios at Culver City. In his efforts to produce a picture that will be a valuable aid to recruiting, Producer Ince has received the heartiest co-operation of the Naval authorities, both in Washington, D. C., and in California. As soon as the film is placed in the hands of the proper naval authorities it will be shown in all the principal cities of the country, and is expected to drive home the nation's need for men in the most forceful manner.

Studio Flashes

Ruth Stonehouse stopped us on the street the other day to inform us that she has just entered into a new contract with the Universal and will be seen in their features for at least a year more.

Marjorie Daw's new dressing room at the Lasky studio promises to be one of the most elaborate on the Coast, as she, with the aid of her drawing instructor, Stiles Dickenson, has evolved a harmonious combination of peacock green and blue.

* * *

William Russell's last visit to Los Angeles was the occasion for a preview showing to his friends of the trade of his two latest Mutual features, entitled "My Fighting Gentleman," by our friend Nell Shipman, and "High Play."

* * *

J. "Pep" McGowan and H. H. Snyder, his scenario writer, were seen by us at the Alexandria the other night. Mr. Mac left the hospital to cut his last feature, and was on his way back when we ran into him. Snyder had many thrilling tales of the trenches to tell us, and we most heartily welcome him to the comparative safety of Los Angeles.

* * *

Bessie Love left for Frisco this afternoon and informed us that she had joined a circus, however, her numerous friends need not be alarmed, as the circus is part of her next feature.

* * *

Franklyn Farnum and Lee Moran were discovered by us at Levy's recently. Farnum told us that he has a bird of a story written by a local publicity man for his next feature. If that is so, we will spend a dime to see the result of our brother scribe's mental effort.

* * *

William H. Carr, formerly of the Essanay, is now in the land of climate lending his expert assistance in the turning out of many Sennett comedies.

* * *

Charles Clary was among the number of prominent film folk that paid a visit to this office this week. Come again Charlie, the latch string is always out.

* * *

And they do say that Mary MacLaren and Craig Hutchinson are soon to join the ranks of the newlyweds. Craig is going to direct for "Pathe Lehrman." Best wishes from us.

* * *

We saw Louis Jacobs with that famous smile of his out at the L-Ko lot this week. Louie is now the chief executive as both Abe and Julius Stern are counting the bright lights along the older Broadway.

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Dr. H. B. Brechwedel, owner and manager of the Palace theater, has proved his versatility by collaborating with H. J. Seiler in producing a new type of motion picture screen which cuts down the cost of juice, eliminates the side seat distortion, does away with the glare and reflection, and is easier on the eyes of the audience. With Louis Thompson, of the local Paramount exchange, as sales manager, they have organized the National Theater Supply Manufacturing Company, and have already installed screens in a score of theaters in this vicinity. Dr. Brechwedel has kept the Pathe production, "Told at Twilight," featuring Baby Marie Osborne, for a two weeks' run in his attractive house.

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Ray Mayers, a former theater manager of Ray, Arizona, has returned to that town and will resume his position as manager of the National Theater to be ready for business about April 15, showing the best grade of motion picture features.

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Pablo Ferrero has opened a moving picture theater at the town of Douglas, Arizona, and will operate the same under the name of the Wenden Theater.

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Hayden, Arizona, is to have a new motion picture theater to be called "The Rex," which will open for business by April 15.

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A new moving picture machine has been purchased for the Victor Theater of Victorville, California, the intention being to give a better and more effective projection service. The theater lease has been taken over by the Richards Company of that place and will be operated by them.

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Edward Holland, a Seattle motion picture theater manager formerly with the Greater Amusement Company of that city, is now manager of Mack Sennett's Woodley Theater in Los Angeles. Manager Holland has already shown his worth by several improvements to his house, one of them being the garbing of the ushers in natty uniforms of light blue topped off with lots of gold braid.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Pathe Program

"Hinton's Double," Five-Reel Thanhouser Production Starring Frederick Warde, Closing Installment of "Patria," and Seventh Episode of "Mystery of Double Cross."

Reviewed by Edward Weitzel.

"Hinton's Double."

HERE is a five-reel photoplay that is well worth while. "Hinton's Double" should prove one of the most successful screen dramas made by the Thanhouser Company. The scenario is a skillful bit of work, and the production has been cleverly handled by Ernest Warde. The biggest factor in the play's ability to win encomiums, however, is the ripe art of Frederick Warde, which enables him to act a dual role with such authority and ease and lend to both characters so distinct a personality that it is difficult to recall any finer specimen of acting for the screen.

Scene from "Hinton's Double" (Pathe).

"Hinton's Double" has all the elements that go to make an absorbing drama. First of all, it is well supplied with heart interest. The development of the plot moves briskly and entertainingly, and the triumph of courage over adverse circumstances is achieved with unconscious heroism by the simple old clerk who is forced to see his family face hunger and want, after his long years of faithful service. His resemblance to a notorious get-rich-quick operator is the means of his serving a term in prison in place of the swindler, who has run foul of the law. For doing this, Hinton is to receive a stated sum for every month he serves. The various steps of the story are followed with keen interest, thanks to the sharp line of demarcation drawn between the two men by Frederick Warde. The gentle, trusting nature of the one is contrasted with the bold assurance of the other. Save for the strong facial resemblance, the two men have nothing in common. The walk, tricks of gesture and movements of the head are as distinct as the souls within them.

Frederick Warde's technical grasp of his art and the lucidity of his method of expression are the result of a thorough schooling in the best the dramatic stage has had to offer in the last forty years, controlled by an alert intelligence that is now at its highest efficiency. Mastery of the screen by an actor grounded in the great dramas of Shakespeare and the other makers of standard plays lends a force and dignity to the photoplay that can be obtained in no other way.

Kathlyn Adams, Eldren Steuart and Wayne Arey, the leading members of the supporting company, are more than satisfactory.

"For the Flag."

The closing episode of "Patria" bears the well-chosen name of "For the Flag." The battle between the forces of the heroine and those of Baron Huroki is fought to a finish. A night attack, in which the flashes from the cannon and the glare of liquid fire light up the trenches, is vividly reproduced. The battle is renewed the next morning and is brought to a triumphant end by the help of a giant Caterpillar, one of the latest inventions of modern warfare. Captain Parr is wounded, but Patria continues to show that the new woman is fit to command, even on the field of battle, the United States Army officers conceding this when they arrive headed by General Cranston. Baron Huroki eliminates himself with the help of "the happy despatch," and Parr and Patria start to plan for their wedding day. The final number of the serial is like the grand display of fireworks that winds up a Fourth of July celebration.

"The Stranger Disposes."

The leading incident of the seventh instalment of "Mystery of the Double Cross" is when Bentley prevails upon Philippa to marry him at once, and the plan is foiled by "The Masked Stranger." Aside from this, she appears at the right moment and assists Peter Hale and Dick Annesley when they are in a tight place. The number keeps every one busy, and Molly King, Leon Bary, Ralph Stuart and Gladden James are as faithful as ever to the work intrusted to them.

"The Page Mystery"

Carlyle Blackwell, June Elvidge and Arthur Ashley Featured in Five-Reel Peerless Photoplay Founded on a Story of Revenge.

Reviewed by Edward Weitzel.

SCENIC beauty of a high order belongs to "The Page Mystery," a five-reel Peerless photoplay founded on a story by Frank R. Adams, and released by the World Film Corporation. The action of the latter part of the drama takes place at a mountain lodge during the winter, and the views of snow-covered forest and patches of open, gleaming white in the moonlight are nothing short of enchanting. An abundant supply of story goes with all this pictorial loveliness. The mystery referred to in the title does not develop until the picture is two-thirds over, but the action has been strenuous enough to keep the spectator interested.

The loose moral code of a young millionaire, who is not averse to carrying on an affair with several of his female friends at the same time, brings about his murder, and three persons claim to have fired the fatal shot. Edith Strong, his young wife, who married him to save her father from ruin, and was forced to leave him on their wedding night, is also accused of the crime. The manner of her meeting with the man who eventually brings her unhappiness is conventional and melodramatic, but the play does not pretend to be the least bit highbrow, and, aside from its beautiful winter exteriors, contains one or two love scenes that are the reverse of chilly.

Scene from "The Page Mystery" (World).

The production is attractive from first reel to last, and the director, Harley Knowles, has kept the acting forces well in hand. Arthur Ashley carries off first honors by a realistic impersonation of a dissipated young rake. June Elvidge presents a fine characterization of the best type of American girl, and Carlyle Blackwell gives his usual reliable performance of the hero. Frank Goldsmith, Alec. B. Francis, Charles Duncan, Pinna Nesbit and Albert Hart are excellent selections for the remaining roles.

"The Hawk."

Earle Williams Featured in Tiresome Five-Reel Drama—A Vitagraph Blue Ribbon Feature Released April 23.

Reviewed by Ben H. Grimm.

A MORE or less useless and tiresome photoplay is "The Hawk," a five-reel Vitagraph Blue Ribbon Feature released April 23. It is, according to Vitagraph's announcement, a film adaptation of "a famous play that had a long run in Europe." The play may have had a long run in Europe but it is very doubtful if the picture will meet with the same success here. It is slow-moving, trite, and lacking in most of the elements that make for photoplay appeal. The suggestion of mystery in the title is not carried out in the production. Many of the titles are stilted.

The redeeming features are the cast and the production details. But even the presence of Earle Williams at the head of a cast that includes Ethel Gray Terry and Denton Vane cannot compensate for the lack of screen material. Director Paul Scardon has done his best in producing the piece, but water cannot be pumped from a dry well, and for screen purposes Garfield Thompson's play is a dry well.

It is evident from the picture that the play's long run in Europe must have been due to its dialogue; and the screen is no place for a drama that relies more on its lines than on its action to get it over. There is not even a character that is wholly sympathetic. The leading character is a card sharp who uses his beautiful wife as bait for his prey. "The Hawk," as he is called, is very much in love with his wife. She holds in high regard a young nobleman. Then we get this angle on the triangle: The wife is made morally better by her love for the nobleman and his love for her; the husband says that a man who steals another's wife is a worse thief than he who cheats at cards. The husband leaves his wife to the young nobleman. "The Hawk" becomes a "down and outer" and the big scene comes when he says that he will agree to a divorce if his wife herself asks him. She does, but is overcome with pity at her husband's plight. She suddenly reverses to take up life anew with her husband.

Scene from "The Hawk" (Vitagraph).

Others in the cast than those already mentioned are Julia Swayne Gordon, Mario Majerone and Katherine Lewis.

Two Kalems.

"The Secret of Lost Valley," an Episode of "The American Girl" Series, and "The Detective's Danger," a Number of the "A Daughter of Daring" Series.

Reviewed by Ben H. Grimm.

ON A PAR with former releases is "The Secret of Lost Valley," newest two-reel episode in Kalem's "The American Girl" series. The offering is a Western that should not only please followers of this series, but any one else who likes exciting Western melodrama. Mystery is the keynote of the picture. Marin Sais is once more seen in the leading role, and is supported by Frank Jonasson, Edward Hearn, Ronald Bradbury, Edward Clisbee, Knute Rahm, Hart Hoxie and Grace Johnson.

The story tells of a mysterious old man who lives in Lost Valley with his daughter. The man is always in fear of an unknown something. A message of distress reaches Madge King and her followers. They find three villains who are plotting against the old man, who, it develops, was a companion in crime of theirs fifteen years ago. The man dies of shock shortly after the King party reaches Lost Valley, and the three endeavor to get possession of a mysterious chest. The King party make the bandits captive, and it turns out that the girl is not the old man's daughter, but that she is of royal blood, and that the chest contains a fortune in jewels. The picture, which has many good Western exteriors, was directed by James W. Horne.

Scene from "The Secret of Lost Valley" (Kalem).

"The Detective's Danger."

This reel is a quite good number of the "A Daughter of Danger" series. There are lots of fights, including several on top of moving trains. Helen Gibson's stunt this time is a good one. She leaps from the back of a saddle horse to the back of one of a team traveling next to a train, leaps from that horse's back to its team-mate's, and then onto a freight car in which is locked a secret service man. The release is a thoroughly acceptable one of its type.

"Little Miss Nobody"

Violet Mersereau Featured in Five-Reel Bluebird—Directed By Harry F. Millarde—Released May 7.

Reviewed by Ben H. Grimm.

PICTORIALLY beautiful, but obvious in plot and plainly a vehicle for Violet Mersereau, is "Little Miss Nobody," a five-reel Bluebird to be released on May 7. The offering is by no means one of highest grade. With a few variations, the story has been done over and over again both on the screen and in books, and more than indifferent interest is aroused only by the appeal to the eye of the featured player, the exteriors and the well-lighted interiors, all of which are enhanced by excellent photography and tinting.

Miss Mersereau tries the dangerous expedient of being cute again in this piece. Most of the time she succeeds with a charm that is irresistible; but sometimes she goes just a bit too far with the "Sis Hopkins" and "Topsy" stuff. Those picturegoers who are extremely fond of Miss Mersereau, though, will undoubtedly consider this one of her most charming roles.

Scene from "Little Miss Nobody" (Bluebird).

The story was written by Alfred Solman and Robert F. Rodin and prepared for the screen by John C. Brownell. Harry

F. Millarde directed. Miss Mersereau is seen as the orphan drudge in a lumber-camp saloon. It is in these environs that she pulls most of the "appealingly cute" stuff. Of course there is the handsome young man who saves her from the advances of the rough lumberman who wants to marry her. From then on to the end it is simply a matter of the time until the ragged princess metamorphoses into the beautiful butterfly and lives happily ever after. But there has been considerable plot-material injected into the story—enough to keep things moving at a fairly rapid pace.

In the supporting cast to Miss Mersereau, which is uniformly good, are Clara Beyers, Helen Lindroth, Sidney Mason, Dean Raymond, John Mackin, James O'Neill, Willis Baker and Robert Clugston.

"The Law of Compensation"

Splendid Adaptation of Wilson Mizner's Story for Selznick Program Features Norma Talmadge.

Reviewed by Margaret I. MacDonald.

JULIUS STEGER and Joseph A. Golden are jointly responsible for the excellence of direction evidenced in "The Law of Compensation," which is an adaptation of a story by Wilson Mizner, and is presented by Joseph M. Schenck. In its visualized form the story is so thoroughly human, so truthful a reflection of the joys and sorrows of domestic life, so brim full of pathos as its story within a story reaches its climax, that we forget that after all it is but a repetition of what many other picture productions have attempted to tell. As told in the picture, it is a story that reaches into the heart of every home. The evil element, what there is of it, is so totally overbalanced by a strong depiction of the nobler and more elevating instincts of life that there can be no question about the lesson of the story getting over. There is also a wholesomeness and sweetness added by the presence of the child in the home.

The picture opens with some attractive and well-staged scenes in the grounds of a young ladies' boarding school, dissolving later to the home of the favorite of the school (Norma Talmadge), who has just completed her education and has returned to brighten the life of a doting father (Frederick Esmelton). Her lover (Chester Barnett), obliged to leave town to take a position, begs her to marry and accompany him. This she does with the consent of her father, and a year later finds her a happy wife and mother. The entry on the scene of an ordinary "song-plugger" who flatters her into believing that she can become a New York headliner in musical comedy all but destroys the domestic felicity of her life. A timely warning to her father, who has left a sum of money with an old friend to be given to her as she may require it, prevents what otherwise might have resulted in domestic tragedy. Her mother's story, similar to what her own might have been, is told to her by her father and visualized on the screen. This portion of the picture is unusually compelling. We are not sure, however, that its intensity was not added to considerably by the appropriate musical accompaniment given it at the New York theater, where the picture was reviewed. During the deathbed scene "Asa's Death" from Grief's "Peer Gynt" was played, followed by "Lead, Kindly Light."

Norma Talmadge has possibly never appeared to better advantage than in this production. The same may be said of Chester Barnett and Frederick Esmelton. Some attractive tinting appears in the first reel of the picture in connection with a number of delightful exterior locations.

Scene from "The Law of Compensation" (Selznick).

Charles Gunn is playing the leading part in the Triangle-Ince-Kay Bee gangster play, in which Louise Glaum is the star. Roy Laidlaw and Aggie Herring are also playing in this production.

"Skinner's Bubble"

A Worthy Sequel to "Skinner's Dress Suit," With Bryant Washburn and Hazel Daly Just as Delightfully Entertaining in the Parts of Skinner and Honey.

Reviewed by James S. McQuade.

WHEN William Manning Skinner chose Napoleon as his exemplar, to the supplanting of George Washington, he launched himself and his beloved wife Honey on a sea of troubles, and barely escaped wrecking his career and fortune. "Skinner's Bubble" shows this in such a masterful way that sympathy, though part of the time uppermost, is quenched by the desire to indulge in heartless merriment at Skinner's expense.

Scene from "Skinner's Bubble" (Essanay).

We hold that Skinner deserves it, if for nothing else than his lightly forgetting the moving plea made by his faithful little life partner, when he first makes known his intention to give up the home where they had been so happy and move to new and modern apartments in the city, which would better become his station as junior partner of the firm of McLaughlin, Perkins & Skinner.

"Give this all up!" cries Honey, with a sob in her heart. "Why, it is built upon love, and with love. Oh, dearie, you can't be serious." And then, when she convinces him for the first time that a single reverse would ruin him, he promises to give up the plan though determined in his heart to have his own way. And this he does, even in more Napoleonic fashion than Honey had dreamed of; for he severs his connection with McLaughlin & Perkins, and opens offices in the city under his own name. And more, he establishes Honey and himself in an expensive, modern home, where he has his valet and Honey her maid, with an obsequious butler and a bebuttoned door boy, and other servants to boot on the home payroll.

From this time forward the spectator seldom has a sober face. What with the office boy and the stenographer at Skinner's business headquarters, dead tired every day because they have nothing to do, and the head of the firm showing his compassion by frequently declaring half holidays, and adding to this the tyranny of the servants at home, who never permit Skinner and Honey to be alone a moment, the atmosphere is constantly charged with merriment.

The scene at the Skinner office, where Mrs. McLaughlin and Honey make a visit one day, furnishes one of the crescendos of the spectator's mirth. Under Skinner's previous instructions, the boy rushes in and out of the office in response to the whirlwind of business; and the stenographer—she presses to the limit the endurance of the machine by copying at lightning speed the entire front page of a newspaper! All these signs of a rushing business are duly described to her husband by Mrs. McLaughlin, and the head of the old firm concludes that Skinner is securing the bulk of its trade.

Another high note is reached when McLaughlin & Perkins call at Skinner's office. They also marvel at the rush of business, basing their conclusions on the activities of the head of the firm and his able assistants. The immediate result is a letter inviting Skinner to call at their office, where Skinner is induced to rejoin the firm on a more lucrative basis, just when he is at the end of his rope as a business man in his own right.

Bryant Washburn and Hazel Daly are just as happy in the principal roles as they were in "Skinner's Dress Suit," and the other characters are just as ably sustained by James C. Carrol, Marion Skinner and U. K. Houpt.

Harry Beaumont is to be congratulated on his success, both as the writer and director of this photoplay. In the matter of that dinner which Honey had prepared for Skinner at the old home, early in the story, I am of the opinion that a mere flash of the husband and wife partaking of it would have made the pictured story more complete.

The release was made April 23, through K-E-S-E.

"The Bar Sinister"

Original Eight-Reel Photoplay by Anthony P. Kelly Contains Strong Human Appeal and Expert Characterization—Edgar Lewis Gives It Well-Nigh Flawless Production.

Reviewed by Edward Weitzel.

THE wisdom of the deep student of cause and effect who rose to remark that it isn't so much what one elects to do; it's the skill with which one does it, is exemplified in "The Bar Sinister." This eight-reel photoplay was written by Anthony P. Kelly and produced by Edgar Lewis. Author and director are deserving of sincere congratulations. Mr. Kelly's story contains a strong human appeal and an unbroken list of expert characterizations. Mr. Lewis has transferred the scenario to the screen with a fine appreciation of its artistic possibilities and the result is well-nigh flawless. The skillful reducing of a few scenes will quicken the action and strengthen the arguments with which certain propaganda anent the standing of the white, black and red races now somewhat overburdens the story.

The revival scene allows the action to sag very perceptibly and should be cut to the shortest possible footage. Once the story reaches the point where Page Warren learns that the woman he loves has (as she believes) negro blood in her veins, no touch of character drawing, however apt, should impede the swift onrush to the end. Pulling up in the home stretch is generally fatal in a horse race and exceptionally hazardous in playwriting.

The bit of copybook philosophy contained in the opening sentence of this review was suggested by the author's choice of material. A drama that absorbs, without artistic discomfort, two such ancient aids to plot building as the stolen child and the telltale scar on the wrist, must possess a vital theme and considerable deftness of construction. Anthony P. Kelly's ease and perfection in supplying his story with human beings that never fail to interest often leads him into the error of having one or two of his favorite characters hold the screen too long.

Scene from "The Bar Sinister" (Lewis).

The law of proportion is a very important one in the art of play-writing. Bronson Howard once said that a number of potential dramatists in this country were engaged in building bridges. Lack of mechanical skill, the ability to use the right incident in just the proper quantity, too often mars many otherwise excellent photoplays.

"The Bar Sinister," like its prototypes "The Octoroon" and "The White Slave," is straight melodrama, despite the fact that the author pauses occasionally to propound a "safe and sane" solution of the race question below the Mason and Dixon line. This is the only appeal to pure reason in the drama. The story proper is addressed to the emotions and cannot fail to win a quick response from most lovers of the silent drama.

The work of Edgar Lewis makes the production a notable one. Many scenes of great beauty are scattered through the play, and the unwinding of the reels discloses no detail that has not been treated with careful and discerning attention. As already pointed out, the removal of a little extraneous footage will remedy the picture's one defect.

The contention put forth by Mr. Lewis at the time he made "The Barrier" that thoroughly artistic pictures were possible without the aid and prestige of some high salaried star, receives substantial support from the cast selected for "The Bar Sinister." The best-known and most worthy member is Mitchell Lewis. In a part obviously written for him, he is able to repeat the marked success he won in the Rex Beach story. In Ben Swift, "a strange mixture of white, black and Seminole Indian," he again shows his uncommon gift for depicting a noble nature imprisoned in the breast of a simple, unlettered man. The gamut of emotions possible to such a being are indicated with unfailing truth, and his fight with the mob is equal to any of his past encounters.

Hedda Nova has feeling, aptitude and much personal charm as the heroine Belle Davis, and little Mary Doyle is an equally good representative of the character at the age of five. Florence St. Leonard plays a mulatto woman with convincing power, and William Anderson exhibits a well wrought character study as her revengeful husband. Victor Sutherland is a forceful and muscular hero and Jules Cowles plays Buck Moe, a bad negro, with unforced humor.

William A. Williams is an easily recognized but unconventional type of southern gentleman. Frank Rilly, George Dangerfield, J. R. Chamberlain, W. J. Gross and Mark Wright are other names that lend efficacy to the cast. The photography by Edward C. Earle and the musical setting by Frederick O. Hanks and Sol Levy deserve a fair share of praise.

"War Prides"

First Two-Reel Flora Finch Comedy to Be Distributed Territorially Is Travesty on "War Brides."

Reviewed by Ben H. Grimm.

FLORA FINCH is comically capable enough to carry alone any comedy in which she might appear. She does this with "War Prides," a two-reel comedy produced by the Flora Finch Film Corporation, and distributed on the territorial rights plan by the H. Grosman Distributing Company, of 729 Seventh Avenue, New York. If it were not for the presence of Flora Finch on the screen the offering would be mediocre. As it stands, it is a fair comedy.

The picture is a travesty on "War Brides." Miss Finch is seen as Mlle. Noximova, and many of the big scenes of the tragic drama have been burlesqued in a laughable manner. The subtitles furnish numerous chuckles, too. Some more or less new comedy business has been introduced, and the booker of this comedy can feel sure that his audience will get a few laughs. The chief fault with the picture lies in its poor direction. With a better director on the job the offering would have been twofold better.

FLORA
IN A TRAVESTY ON
"WAR PRIDES"

Scene from "War Prides" (Finch).

There are some rather amusingly burlesqued battle scenes, and the two opposing armies are quite funny. One of the best laughs comes when Flora, fearfully fleeing, races with a shell and beats it home.

"A Mother's Ordeal"

Five-Reel Van Dyke Production Not Up to Moral Standards by Harry F. Millarde—Released May 7.

Reviewed by Margaret I. MacDonald.

ANOTHER ill-advised attempt at a morality play will be found in "A Mother's Ordeal," produced by the Van Dyke Film Corporation, and released through Art Dramas. The film is not only crude in makeup and action, but suggests white slavery. We can see no excuse for the presentation of such a film; its theme is repellent and projects too much of evil and too little of good.

The story of the picture deals with the problem of the unfortunate feminine who loves "not wisely but too well," and is the center of a disgusting domestic hurricane. The man in the case is forced by her father to marry her, and the girl goes to live with an aunt. A child is born shortly after the marriage, an event which is followed by the news that the husband has been killed in a railroad wreck. At this point of the story, the young woman refusing the ministrations of her aunt, falls in a faint in her room, toppling a lighted lamp onto the bed on which the baby lies. It is a shocking fact that the baby is allowed to lie crying its heart out near the flames which are burning the bedclothes. Not long afterward, learning of her husband's death, she decides to commit suicide, pins a note to the baby's dress, and proceeds to walk into the river. She is rescued by a young man who takes her to his house, has her cared for, and afterwards marries her. Upon learning that this man is a thief, she leaves him and turns to making a living by immoral means. In the meantime her first husband, recovered from the accident, has gone to her aunt's to find her, and later takes charge of his child. One day the child, now a young lady at boarding school, is kidnapped and taken to a house of ill-fame kept by her mother, whom she has never known. The kidnapping is done at the instigation of the mother, who, believing the girl to be the offspring of her husband's second wife, has planned to dishonor the child in order to revenge herself on the father.

The story is inconsistent and unnatural, and is not fit for screen presentation before any audience.

Triangle Program

"The Pinch Hitter," Five-Reel Ince-Kay Bee, With Charles Ray; "Hands Up," Five-Reel Fine Arts Featuring Wilfred Lucas, and Two-Reel Keystone, "Secrets of a Beauty Parlor."

Reviewed by Louis Reeves Harrison

"THE Pinch Hitter" is a comedy of character, and it is apparently written to suit the sort of interpretation in which Charles Ray is at his best. He delights in portraying the weakling, in this case a very amusing impersonation, that of a timid country boy, who has been so completely dominated by his widowed father, a hard-grained old farmer, that he is almost wholly lacking in self-assertion. When he is sent to school, boob written all over him, not permitted to have a cent of money, his bills being paid by the old man, he is the most hopeless and helpless creature imaginable of his age and sex. The author of this entertaining comedy, C. Gardner Sullivan, is so marvelously well posted as to the feelings and mishaps of a timid boy at college that he seems to be writing from the fullness of experience.

Scene from "The Pinch Hitter" (Triangle).

The story is well constructed, very human, at times very delightful, a fine co-operation among author, director and actor, resulting in a finished product, but it is impossible to give the details within the limitation of a review. The boob is almost constantly funny, though pitiful from some points of view, and he improves but slowly under the inspiring influence of a plucky little girl, who runs a cake shop much patronized by the students. Almost accidentally he becomes the hero at a ball game, and he wins out mildly, but interest centers almost entirely upon Ray's portrayal of the character —it is admirable. While the concluding incident is an old one, the release has many real values, which sum up far above its few weaknesses. It is such a clever character portrayal that it will prove interesting and amusing to almost any audience.

"Hands Up."

"Hands Up" is a railroad melodrama without a collision, but it compensates in a very realistic and picturesque holdup very early in the story, one of the best ever shown. On the train are the road's president, Wilfred Lucas, his daughter, his fiance and a number of friends. The daughter is a romantic litle girl, and she becomes infatuated with the young leader of the gang of robbers. She exchanges rings with him during the holdup and gets a glimpse of his face. She recognizes him later on at the hotel where her father is stopping and becomes so infatuated that she consents to elope with him. She has meanwhile betrayed his identity, and her father becomes agitated at the sight of the ring the bandit gave her in exchange for her own. The father saves the young man from arrest under the impression that the young bandit is his own son by his first wife. The daughter is by a second wife, and marriage between these two would be that of half-brother and sister.

Into this complication is injected the fiance, about to become the president's third wife, but apparently for no other purpose than a form of compensation at the story's end. The play seems to be built around the incident of the holdup, and many writers of scenarios imagine that a striking incident is the whole thing, whereas it is merely a means to an end. The striking incident is a live one, and Wilfred Lucas does much to make the role of president of interest, but the characterization is not a distinct one, such as Mr. Lucas has had in other photodramas, and the complications become very forced toward the end. The idea of threatened marriage between brother and sister, unknown to each other, is being done to death, the natural result of continual imitation, where originality and variety should be. Mr. Lucas is capable of responding to big and strong opportunity in a wide range of dramatic impersonation. In such a story he is only mediocre.

"Secrets of a Beauty Parlor."

"Secrets of a Beauty Parlor" shows a certain amount of Keystone vim and ingenuity, but it is painfully lacking in new features, and the absence of any gifted performer compels attention to incident. The company works hard, so hard that one has not the heart to speak of them without encouragement, but most of the incidents are repetitions of what has already been done, and the farce fairly bristles with arduous artificiality. It is mildly amusing.

"The Valentine Girl"

Marguerite Clark, in Famous Players Subject, Has a Role That Will Appeal to All.

Reviewed by George Blaisdell.

HERE is a sure enough good picture. There is a large measure of real drama, of incidents that appeal straight to the heart. The script was written by Laura Sawyer and the direction was by J. Searle Dawley. It is a story framed for its principal, with high regard for her capabilities in convincingly portraying a girl in her teens, the earlier teens at that. The picture does not run 500 feet before it gives us a situation that grips. If "The Valentine Girl" be an excellent subject for evening showing it is an even stronger picture for matinee exhibition.

Marguerite Clark as the child of the professional gambler is at her best. She throws into her work all of her charm of impersonation. Frank Losee is at the head of the supporting cast. To him falls the role of the gambler, who turns over to strangers the care of his infant daughter, whose mother had passed out of the world as the little one entered it. It is not exactly clear why he should assume such an unfatherly attitude, but the impression is strong that upon the survivor he has laid the blame for the fatality. The John Morgan of Mr. Losee is second in interest only to Miss Clark's Marian; it is a fine portrayal. Richard Barthelmess as the very young man who sues for the hand of Marian is convincing as the youth and strong as the man grown. Charles Sutton's portrayal of the minister who takes Marian into his home also stands out.

Scene from "The Valentine Girl" (Famous Players).

In its casting and staging the subject is worthy of the best traditions of the Famous Players. The picture will have interest chiefly, however, on the dramatic side. Here it is well worth while. It was released by the Paramount on April 23.

"ENLIGHTEN THY DAUGHTER" BREAKS BUFFALO RECORD.

The wonderful feature film "Enlighten Thy Daughter" opened at the Family Theater Sunday, April 8, at the admission price of fifteen and twenty-five cents and broke all past records of feature films exhibited at this price in the City of Buffalo, playing to a gross business of $3,570 for the week.

"The Birth of Patriotism"

Five-Reel Universal Special Tells Moving Story of England During Early Days of Great War.

Reviewed by Robert C. McElravy.

THIS five-reel offering is an unusual subject in many ways. It contains some carefully drawn character work, tells a story of real life which grips the heart and the emotions, and is admirably acted and directed.

The scene is laid in the slums of London in the opening days of the great war. Cockney characters predominate and there are innumerable atmospheric touches of a pleasing sort. The scenes in the White Horse Inn give an impression of actuality and the love motive is brought into play in a natural, unforced way.

Scene from "The Birth of Patriotism" (Universal).

Anne, the barmaid at the inn, is effectively portrayed by Irene Hunt. Ann Kronan is pleasing as Mary, the music teacher in the school for girls, though the understanding of her character is brought out by the movement of the story rather than by individual effort.

Leo Pierson is appealing in the part of Johnny Roberts, the young man who marries Mary and is afterward beloved by the barmaid. An intensely human and pathetic situation develops when Johnny responds to the call for fighting men. Mary, from whom he has separated, still loves him, but is restrained from returning to him by false pride. Anne sees him off to the front when the soldiers leave. Then, as the story proceeds, Anne discovers Mary and her child and takes care of them.

The war scenes are realistic and are filled with grim tragedy. The pictures of the battlefield, covered with dead and wounded men, could well be toned down by shortening the scenes, though a certain number of them are necessary to the production. Johnny's return is effectively handled and the observer is glad when Anne slips away and leaves him to his wife and child.

The feature is one that brings tears to the eyes and a better understanding of the great conflict now raging on European battlefields. The story was written by I. A. R. Wylie and adapted and produced by E. Magnus Ingleton. Others in the cast are Ernie Shields, Lydia Yeamans Titus, Frank Coffray and Edward Brown.

Two Fox Productions

"The Derelict," Five-reel Photoplay Featuring Stuart Holmes, and "She," Rider Haggard's Weird Romance of Ancient Egypt, with Valeska Suratt in the Title Role.

Reviewed by Edward Weitzel.

CARL HARBAUGH, who wrote and directed "The Derelict" for the Fox company, has borne in mind that his photoplay was intended for a certain class of screen patrons. As a consequence, the picture is an obvious but never dull melodrama supplied with comedy trimmings. The character whose fall from respectability gives the picture its title is a heedless young gentleman much addicted to the gay life. He marries a refined young girl, but goes back to his old way of living and forces her to divorce him, leaving an infant daughter to the care of her mother. The wife marries again and her former husband sinks lower and lower until he becomes an outcast. The last act of his ill spent life redeems him. His daughter, now grown to young womanhood, is trapped by white slavers. He is able to save her without revealing his identity, and restores her to her mother.

Stuart Holmes is excellent in the part, and is well supported by Mary Martin, June Daye, Carl Eckstrom, Dan Mason, Wanda Petit and Olive Trevor.

The opportunity for spectacular effect and weird suggestion in "She," Rider Haggard's famous novel of ancient Egypt and modern life, explains its selection for picturization by the Fox company. The story has fascinated thousands of readers, and has had a successful career on the spoken stage. The linking together of two widely separated periods in the world's history is skillfully accomplished, and the character of Ayesha, the white queen of a tribe of savages, that know her by the comprehensive title of "She-who-must-be-obeyed," is an attractive one for any woman. The further fact that she has bathed in the flame of life and will never grow old is also largely in her favor. The story need not be recalled here. As set down by Haggard, its full realization would be a very complicated and elaborate affair. Mary Murillo has managed to condense it into five reels and made everything reasonably clear. Kenean Buel's direction of the production has many points of excellence; the one note he has failed to sound is the eyrie feeling that pervades the original work. Valeska Suratt's performance of the ancient queen is also untouched with the same important quality. Her dressing of the character is in keeping with the author's conception, but her entire performance is uninspired, a defect for which ease and freedom of movement and close attention to the task in hand does not fully atone. The Leo of Ben L. Taggart is another quite ordinary performance. Miriam Feuche is an appealing Ustane, Tom Burrough plays Holly convincingly, and Wigney Percival acts Billali to good effect.

The ensemble scenes are well handled. One or two flashes of a band of naked negro boys dancing around a comedy character should be eliminated. In this enlightened age none of us need an ocular demonstration to be convinced that little black Africans are never told to keep their hands out of their pants pockets.

"The Lincoln Cycle"

Benjamin Chapin's Pictorial History of the Great Emancipator an Epoch Making Event in Screen Production —Four Instalments Shown.

Reviewed by Edward Weitzel.

THE term "human documents" will never be more fittingly applied to any form of records relating to the lives of the leaders of men than to the series of two-reel motion pictures produced by Benjamin Chapin under the title of The Lincoln Cycle. The first four releases dealing with The Great Emancipator are entitled "'My Mother," "'My Father," "'Myself" and "The Call to Arms," and it is not over stating their importance to claim that they are an epoch-making event in screen production. In fact, not only every man, woman and child in the United States, but every lover of liberty in the civilized world owe a debt of thanks to their creator.

No finer or more impressive lesson in patriotism and right conduct is to be found than in the life history of Abraham Lincoln, and the truth and skill with which this lesson is set forth in the Chapin pictures is beyond all praise. They make clear the influences that moulded the character of our best loved president, and reveal with unmistakable lucidity the kind of Americanism for which he stood. Their use as propaganda at the present time would prove a powerful aid to the cause of that freedom for which the United States has entered the great war.

To accomplish the result for which he has long labored Benjamin Chapin has brought a love and zeal that are nothing short of being apostolic. The form in which he has cast his cycle admits of no perceptible improvement. To commence with, high as it ranks as an educational force and an authentic record of one of the chief figures in history, it has the almost inestimable advantage of being entertainment in the best sense of the word. The body of spectators that gathered at the Strand theater, New York, to witness the first showing of the pictures, laughed, cried and applauded with a wholehearted enthusiasm that left no doubt as to the success of this important feature in any work intended for public exhibition.

The general plan of the series is to show Lincoln in the different numbers after he had become president, and then to have him relate in that inimitable way of his some story of the past that is rich in humor and pathos and self-revelation. Correct reproduction of the life and incident described is a feature of the entire series, and keen judgment and perfect sympathy ar shown in the choice of material.

The homely pathos and touching beauty of the opening number, "My Mother," has never been surpassed. Only in Barrie's book on a similar theme can an equal tribute to motherhood be found. The effects of his mother's teachings help one to understand the man who fought so hard to keep the North and South from going to war, and who battled so fearlessly for the cause of humanity once the die was cast. It also illuminates the tender human side that made Lincoln so ready to shield his boys from the just displeasure of his wife and never to turn a deaf ear to the pleadings of some other boy's mother when his life had been demanded by the law. The pains Nancy Hanks took to teach her son to read and the scene around her grave make a lasting impression and form a just acknowledgment to this splendid woman, born in a log cabin and reared in poverty. The boy Abe also becomes a figure of love and devotion, but never beyond the errors of youth. In "My Father" the character of Tom Lincoln is brought prominently into view and treated with the same kindly but truthful revelation. "Myself" and "The Call to Arms" have the historical worth and personal charm of the preceding numbers and the same unfailing humor. The incident where Willie and Tad Lincoln play "hookey" and go swimming and then prevail upon their father to help shield them from the wrath to come, is a laughable incident that serves to make the trying hours just before Fort Sumpter was fired upon more solemn by contrast.

As the author of the scenario and general director of the Cycle, and also as the impersonator of Abraham Lincoln and Tom Lincoln, his father, Benjamin Chapin's meed of praise must surely be a generous one. His unique fitness for the part of Abraham Lincoln has long been conceded, and he is quite as successful in his acting of Tom Lincoln. His domination of the entire acting force has insured an unbroken line of correctly directed situations, upon which neither time nor money have been spared. All the parts are well cast, and to two of the members should go more than a passing notice. At the present writing it is not possible to give their names, but the boy who played young Abe and the actress who took the part of his mother realize in every particular the qualities looked for in these two characters. The boy's ability to express deep emotion is remarkable, and he is lovable and human at all times.

"The Lincoln Cycle" was produced by the Charter Features Corporation, and the three installments to follow are "Old Abe," "At the Slave Auction," and "The President's Answer."

"The Warfare of the Flesh."

Edward Warren's Ambitious Allegorical Drama Has Exceptionally Fine Cast, but Is Not Strong in Plot and Is Without Distinction of Treatment.

Reviewed by Edward Weitzel.

THE blending of allegory and modern melodrama requires the hand of a master. "The Warfare of the Flesh," Edward Warren's ambitious attempt at driving home the moral law contained in the seventh commandment, embraces suggestions from the Bible, Bunyan, Milton, Charles Rann Kennedy and Franz Molner. It opens with Satan's fall into hell, shows the tempting of Adam and Eve and their expulsion from the Garden of Eden, passes to the time of Christ and pauses to repeat the episode of the woman taken in adultery, comes down to the present and enacts the tempting of a young wife to sell her honor for the money that will save her sick husband's life. It then turns back to the cave man and exhibits the punishment for unchastity in that age and ends with virtue triumphant and the physical embodiment of the Saviour gazing sternly at the conventional conception of his satanic majesty. During the modern scenes both appear under figurative names as characters in the story proper.

Everything that money could supply in the way of a fine cast and expensive settings has been given the picture, but the imaginative power, the touch of distinction, that would have lifted the Biblical scenes out of the commonplace is lacking, and the modern episodes unfold so slowly that what force the theme does possess fails to reach the surface.

The individual efforts of Sheldon Lewis, Walter Hampton, Charlotte Ives, Marie Shotwell, Harry Benham and Theodore Friebus but emphasize the lack of opportunity afforded them in the production of the play.

"Max in a Taxi."

Typical Linder Stuff in a Comic Picture Full of Laughter—It Is Two Reels of Fun and No Mistake—Made by Essanay-Linder.

Reviewed by Hanford C. Judson.

MAX LINDER is an artist. Everybody knows that, but this review is going to be full of trite things; for the reviewer has been writing about Max off and on for the last six years. Max's art is always fresh, and that has been said before. The wonder is that he still has new things in his box of wonders, but he has. It was Max who invented the vicious blowing out of one's brains with forefinger jammed against the temple and his inventions seem born of the moment. His mind rollicks and one can't help laughing, for it is so spontaneous and unexpected. He has an inexhaustible supply of jollity and no sour rind to make us pay for laughter with puckered lips. It is a free out-giving—hearty, warm and human.

In this picture, "Max in a Taxi," made by Essanay-Linder, he is an irresponsible, care-free adventurer, a sort of Gallic Van Bibber, especially in the fact that he is always a gentleman. The story is a series of escapades. It is in two reels, the right length, and perfectly satisfactory. We see Max, who has wasted his substance, turned out of house and home. His dress suit proves to be an armor against hunger. Like a true knight, he finds a dragon. It's the butler at the door of a fashionable house where there is a party, but he wins his way in to the princess, and, what is better, a table set with cake. The princess likes him and when next day, after spending his only two cents to find a "help wanted" ad, he gets a job as chauffeur of a taxi he can't drive. The instructor leaves him in it and the princess and her aunt come along. They ask him to take them, of course. There is more funny antics, but the aunt (she's a good scout) is able to drive and Max rides behind with the princess. They stop in front of her house and leave Max, who can't get away. There is plenty of fun left for next morning, when they find Max still there.

Pathe's Line-Up Week of May 6.

Frederick Warde, Mollie King and Max Linder Are the Headliners.

THE celebrated star, Frederick Warde, in his first modern role; Mollie King in an episode of "Mystery of the Double Cross," more thrilling than any that has gone before; Max Linder in a hilarious comedy, a Combitone scenic release, an especially timely International cartoon and scenic split-reel, and two releases of the Hearst-Pathe News are the strategic points in Pathe's advance for the week of May 6.

"Hinton's Double," in which Frederick Warde is seen, is a Gold Rooster Play produced by Thanhouser, in which the celebrated actor plays with the same sincerity that characterizes his work in the classics and lends the dignity and strength of his great personality to an interesting and thrilling story of double identity and the law. The picture was produced under the direction of Ernest Warde, and the author is Lloyd Lonergan, the well known scenario writer. The cast includes Wayne Arey and Kathryn Adams.

"The Stranger Disposes" is the title of the eighth episode of "Mystery of the Double Cross," produced by Astra, under the direction of William Parke, with Mollie King as the star. A thrilling succession of events takes place in this episode.

Max Linder is seen in "Max Is Almost Married," a split-reel comedy. He reads this ad. in the paper: "Handsome, wealthy, young woman desires to meet good looking, refined, young man. Object, matrimony." Then things begin to happen and continue to happen hilariously. "Chang Lee's Auto Mule Becomes Unmanageable" is a cartoon on the same reel.

The seventh release of the Combitone scenics, "Know America, the Land We Love," is entitled "Along the Apache Trail." This release shows the Indian reservations, remarkable specimens of tree life and cactus family, the famous "Painted Cliff" of Arizona, and the ruins of the Ponto Cliff Dwellings discovered by Coronado in 1540.

"Staple Fashions" is the title of the thirteenth release of the Florence Rose Fashion Films. The most famous costumers of New York have contributed to this release and wonderful creations are shown worn by equally wonderful looking girls.

"Zeeland and the Zuider Zee" is a beautiful little scenic gem. Splendid views on the Zuider Zee showing the sturdy Dutch peasants dressed in their quaint costumes on a background of rural landscape dotted with windmills, present scenes of typical picturesqueness.

F. Opper, the celebrated cartoonist, contributes "Three Strikes—You're Out," a split-reel Happy Hooligan International cartoon. With the baseball season starting, this cartoon is timely. "Dredging the Quahog (Clam) is an industrial on the same reel. It shows the method by which clams are brought to the surface and prepared for the market.

Hearst-Pathe News Nos. 38 and 39 complete the program.

Dorothy Dalton in Ince Subject.

Dorothy Dalton soon will be presented on the Triangle program by Thomas H. Ince in "Wild Winship's Widow," a comedy-drama by John Lynch. This play is announced as being the first in which this star has been cast in a comedy role, and from advance reports there is every reason to believe that the success of the production is assured. The story has to deal with a widow, who, worshiping at the shrine of the dear departed, finds that her idol has feet of clay. Her disillusionment eventually brings happiness, and the plot shows the folly of worshiping false gods.

Miss Dalton, in the title role, portrays a young and pretty widow, with every luxury at her command. She has erected the memory of her husband into a sort of religion, worshiping at the shrine and finding a solemn joy in so doing. The part calls for delicate perception and finesse to give full play to the vein of subtle humor that permeates every scene, and a trained actress was needed to portray the many fine shades in the delineation.

A strong supporting cast includes Rowland Lee, a newcomer to Ince-Triangle plays, who, as Archibald Herndon, impersonate a dillentante sentimentalist; Joe King, also new to this program, as Morley Morgan, the widow's choice; Lillian Hayward as Aunt Minerva, and Alice Taaffe as Marjory Howe. The production was directed by Charles Miller and photographed by Clyde De Vinna.

William Russell in Strenuous Role.

"The Frame-Up," the next American-Mutual production in which William Russell is starred, will be a refreshing departure from the more serious dramas in which Mr. Russell has been appearing. Mr. Russell's exceptional strength and agility will be called into play in this photodrama.

In one scene he is required to leap from one automobile to the running board of another, climb to the roof of the second car, lower himself into the hood of that car, and then engage in a tussle with its driver.

In another scene he is in the rear seat of an automobile with a policeman on either side. From this predicament he escapes by leaning forward, then suddenly turning a back somersault over the rear of the car and landing on his feet before the officers can catch him.

The picture is a novel one, and provides a fast mixture of thrills and laughs.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

BILL AND THE BEARDED LADY (Selig).—A comedy reel in which a number of laughs are registered. The background of the story is the freak department of a circus, which has given the director numerous comedy possibilities. When the Bearded Lady quits, Whiskery Bill takes her job—but he doesn't keep it. The cast includes John Lancaster, Lyllian Leighton, Wiliam Hutchinson and William Scott.

THE DETECTIVE'S DANGER (Kalem).—A number of the "A Daughter of Daring" series. There are lots of fights in this film, including several that take place on top of moving trains. Helen Gibson's stunt this time is a good one. She leaps from the back of a saddle horse to the back of one of a team hitched to a wagon that is traveling alongside of a train. She jumps to the second horse's back and then to the train. In this manner she is instrumental in bringing about the release of a secret service man who has been locked in the car.

A DEAL IN BONDS (Kalem).—A number of the "Grant, Police Reporter" series. The story is plainly built around the main thrill, which comes when George Larkin, in his efforts to rescue a wealthy old woman who has been kidnapped, reaches the room in which she is being tortured by tearing down a flag pole on top of a building, winding a stout rope around the pole, placing it between two buildings, and so lowering himself down to the window of the room. The thrill gets over well.

CANIMATED NOOZ PICTORIAL NO. 28 (Essanay).—Cartoonist Carlon's animated cartoon burlesque on topical shares this reel with a scenic-industrial. The cartoons are up to par. The latter portion of the reel contains views on a trip through the Soo Canal. Here we see massive grain elevators, steel mills and are given a comprehensive idea of the shipping activities.

General Film Company Specials.

THE CLOCK STRUCK ONE (Essanay).—A bright and entertaining two-reel offering—one of the "Black Cat" series. The picture's appeal is more in its human simplicity than in its story value. The story tells of the romance of a glove-counter girl, who is craved by a wealthy youth and loved by a poor youth. Marguerite Clayton and Webster Campbell are the leading players.

THE SECRET OF LOST VALLEY (Kalem).—A number of "The American Girl" series. The release is on a par with former ones. The story concerns a mysterious old man who lives in Lost Valley. Acting on a message for help, the King party meet up with three bandits who are after a chest in the possession of the old man. The old man is shocked by a sight of a face, but before he dies tells the group that a girl he has brought up is not a daughter, but of royal blood. It develops that the chest contains jewels. The bandits are frustrated by the King party. A longer review can be found elsewhere in this issue.

THE POWER OF PIN MONEY (Selig).—A two-reel drama that interestingly tells of the harm sometimes done by those who are willing to work for less than their labors are worth so that they might have "pin money." In this case a girl's working results in a needy youth's losing a job. He is forced to steal, but later "comes back." The girl who forced him out is soon to become his wife. The cast includes Brydine Zuber, Mr. Sedgwick, Casson Ferguson, Helen Quarton and Fred Eckhart.

Art Dramas, Inc.

A MOTHER'S ORDEAL (Van Dyke), April 26.—This is a five-part production which cannot be recommended as being either of moral or entertainment value. It suggests white slavery and has absolutely no excuse for existence. A full review of the production will be found elsewhere.

Bluebird Photoplays, Inc.

THE CLOCK (Bluebird), April 30.—Five reels of clean-cut and interesting entertainment, this Bluebird feature, while never great, is always good. It is given a longer review on page 280 of April 14 issue.

LITTLE MISS NOBODY, May 7.—A pictorially beautiful five-reel photoplay in which Violet Mersereau is featured. The story is obvious and plainly a vehicle for the star. In the film she is seen as the orphan drudge in a lumber camp saloon. The usual things happen throughout. A full review is printed in the review columns of this issue.

Benjamin Chapin Studios.

THE LINCOLN CYCLE (Chapin), April.—The first four releases of the Benjamin Chapin Lincoln pictures proves that the series is one of the most noteworthy "human documents" ever shown on a screen. A longer review is printed on another page of this issue.

Fox Film Corporation.

THE DERELICT, April 16.—A middle class melodrama very well played by Stuart Holmes and his support, this five-reel photoplay is consistent all through its five reels. It is reviewed at length on another page of this issue.

SHE, April 23.—Five-reel screen version of Rider Haggard's weird novel with Valeska Suratt as the white queen, the picture has many novel features. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

THE HAWK, April 23.—A more or less useless and tiresome five-reel drama, with Earle Williams in the featured role. The picture, which was made from a play that had a long run in Europe, is not "there." It is slow-moving, trite, and lacking in most of the elements that make for photoplay appeal. It concerns a card sharp who uses his wife as bait for his prey. A full review can be found in another column of this issue.

K-E-S-E, Inc.

SKINNER'S BUBBLE (Esanay), April 23.—This is a delightful sequel to "Skinner's Dress Suit," and in it Bryant Washburn and Hazel Daly, as Skinner and Honey, has repeated their success in these roles. James C. Carroll, Marion Skinner and N. K. Houpt give faithful impersonations of the other important characters. Harry Beaumont, as writer and director of the photoplay, is to be congratulated. An extended review appears elsewhere in this issue.

"MAX IN A TAXI" (Essanay-Linder), April 29.—A comic picture in Max's best style. It is a picture full of laughter that will delight any audience. A longer review will be found on another page of this issue.

Mutual Film Corporation

MUTUAL TOURS AROUND THE WORLD NO. 24 (Gaumont), April 17.—The subjects covered in this number are "Russian Caucasia," "Copenhagen, Denmark," and "Salzburg, Austria." These subjects are well illustrated and interesting in detail.

MUTUAL WEEKLY NO. 120 (Gaumont), April 18.—This number shows the unfurling of the largest United States flag at San Francisco, a parade of militiamen in Los Angeles, scenes at the opening of Billy Sunday's three month's campaign in New York, a parade of bluejackets at Norfolk, Va., to stimulate interest in recruiting, and scenes pertaining to the Easter season.

SOMEWHERE IN THE MOUNTAINS (Cub), April 19.—In this number of the George Ovey pictures he does much the usual thing. The picture, however, takes a little different form when Ovey, without his make-up, comes into a moving picture theater and takes a seat to watch a picture in which he himself plays the principal role. The story is enacted in the moonshine country and is rather amusing.

REEL LIFE NO 51 (Gaumont), April 19.—This number of the series contains illustrations on the following subjects: "New Legs for Soldiers," "Fishing Through the Ice," "A Traveling Dairy," short but showing a street scene in Key West, Fla., "Making Iron Pipe," "A Vest Pocket Sterilizer" and "A Mock Bull Fight."

MUTUAL TOURS AROUND THE WORLD NO. 25 (Gaumont), May 1.—This is an interesting number of the "Tours" and contains scenes in and about Brest, France; Sarajevo, Bosnia; and Moscow, Russia. The film tells the characteristic features of these places.

Mutual Film Corporation Specials.

MASKED MIRTH (Vogue), April 21.—An amusing two-part farce comedy featuring Ben Turpin. In style it appears to be a burlesque on the recent serial "The Vampires." Its big feature is the manufacture of a chemical which, shot into the enemy's camp, would throw the troops into such a condition of mirth that they would dance themselves to death. The heroine is rescued from her persecutors by means of a wonderful torpedo which at the proper instant shoots into the sky with the girl roped to it. This, of course, affords the spectacle of the picture.

THE DEBT (Mutual Star Production), April 23.—In this five-reel production in which Marjorie Rambeau stars the exhibitor will find the highest standard of merit. The construction of the story seems to be more or less faulty, and the characterization not always true to life. The story centers about the fortunes of a young woman whose father becomes the debtor of his townspeople through his belief in the merits of a mine. His daughter, after his death, marries a man of the people who stands by her in her trouble. The debt is later paid by the efforts of her husband. His mother, a jealous, fault-finding woman, succeeds in separating husband and wife, the wife turns to a former lover, who has once played her false, and is about to marry him when she discovers that he is already a married man. The story as may be gathered is rather distorted and inconsistent.

ADVENTURES OF SHORTY HAMILTON (Monogram), April 23.—"Shorty Unearths a Tartar" is the title of this, the last of the "Shorty" series. In this number the hero, entering a tent on an Egyptian desert, finds that his associates have unearthed a mummy. Shorty, deciding to take a nap during the afternoon, dreams a wonderful dream about the mummy coming to life in the form of a dancing girl, the long lost hope of a Tartar tribe. The picture is full of inconsistencies but is not uninteresting.

RAILROAD RAIDERS NO. 3 (Signal), April 28.—The third instalment of this serial, featuring Helen Holmes, follows up the theft of the Melrose diamonds. The real diamonds which, in the last episode, fell into an ice cart when they were thrown from a train window, are found by Helen in the hands of a child of the ice man, who has no idea of the value of his find. She, in turn, is trapped and the diamonds again stolen. We will, therefore, still be following the thief of the diamonds when the next chapter opens.

Paramount Pictures Corporation

PARAMOUNT-BRAY-PICTOGRAPH NO. 64, April 22.—This number of the Pictograph contains some attractive subjects. One of the most interesting of these is entitled "The Poison Doll," which demonstrates what an investigation into the matter of the penny candies sold to children are made of. Other subjects are, "Salvaging the Submarine's Prey," "Turkey Hunting in South Carolina" and a Quacky Doodles cartoon number entitled "Soldiering for Fair."

THE VALENTINE GIRL (Famous Players), April 23.—Marguerite Clark, under the direction of J. Searle Dawley, has the role of a girl in her early teens. It is a picture marked by incidents of real drama, as pointed out in a review on another page—a picture above the average.

Pathe Exchange Inc.

FOR THE FLAG (International), April 22.—The last episode of "Patria" winds up in a blaze of gunpowder, the battle between the forces from across the border and the Americans being highly realistic A longer review is printed on another page of this issue.

THE STRANGER DISPOSES (Astra), April 29.—The seventh instalment of "Mystery of the Double Cross" shows the Masked Stranger foiling an attempt of Bentley's to marry Philippa secretly. A longer review is printed on another page of this issue

HINTON'S DOUBLE (Thanhouser), April 29.—The story of this five-reel photoplay is well told and Frederick Warde plays a dual role in a masterly manner. It is reviewed at length on another page of this issue.

MAX IS ALMOST MARRIED (Pathe), April 29.—Three pet dogs are the means of Max not getting mated in this half-reel Linder comedy. It is done in the French comedians usual style. "Chang Lee's Auto Mule," a half-reel cartoon, is part of the same release.

ALONG THE APACHE TRAIL (Pathe), April 29.—Arizona is the State shown in No. 7 of the Combitone pictures. "Along the Apache Trail" reveals many scenes of rare scenic beauty, and embrace Roosevelt Dam and Lake, Tonta Cliffs, Salt River Cliffs and Hell's Hip Pocket.

FLORENCE ROSE FASHIONS NO. 30 (Pathe), May 7.—"Staple Fashions" are shown in No 30 of the Fashion Review. "Zeeland and the Zuider Zee," on the same reel, is full of quaint views of Dutch scenes and characters.

Universal Film Mfg. Company

ANIMATED WEEKLY NO. 68 (Universal), April 18.—Preparedness in the United States leads all other features in this number, which contains many scenes of interest with reference to the war. Some sporting events are also pictured.

WHAT A CLUE WILL DO (Nestor), April 30.—A comedy number, by C. B. Hoadley and F. A. Palmer, in which Lee Moran and Eddie Lyons play a couple of burlesque detectives. Edith Roberts is a lady newspaper reporter, whom they at first mistake for the criminal. The action is quite amusing, though there is not much plot.

UNIVERSAL SCREEN MAGAZINE NO. 17, May 2.—This number of the Screen Magazine contains some interesting subjects including "An Ostrich Farm," with views photographed at the Cawston Ostrich Farm near Los Angeles; "Manufacturing an Automobile," "Paper Bag Cooking," "A Phonograph Lamp," and an animated clay cartoon entitled "Coming Events Cast Their Shadows Before."

THE CABARET SCRATCH (L-KO), May 2.—A one-reel comic, featuring Dan Russell. He invades a cabaret, where he flirts with the manager's wife. The "cabaret scratch," a disease resembling small pox, breaks out. The reel closes with an auto chase. This is not hilarious, but proves diverting and entertaining.

LEFT IN THE SOUP (Joker), May 5.—A comic number, by Jack Cunningham, featuring Gale Henry, William Franey, Milburne Moranti and Lillian Peacock. Two men in a restaurant, one the proprietor, become struck with a lady customer. They follow her to the park and while they are away the cashier taps the till and elopes with a stranger. This is amusing in its way, though not particularly strong in plot.

SCRAMBLED HEARTS (L-KO), May 6.—A rube comedy number, featuring Billy Ritchie and others. This is a rural burlesque, in which much eccentric action is infused into an elopement story. The knockabout scenes at the close will bring laughter.

Universal Film Mfg. Company Specials

THE BIRTH OF PATRIOTISM (Universal Special), April 30.—A strong five-reel subject, adapted and produced by E. Magnus Ingleton from a story by I. A. R. Wylie. This pictures the awakening of England in the early days of the great war, when the call for fighting men penetrated to all parts of the country. The scenes in the London slums are effectively handled; the battle scenes are also realistic and bring home to the observer the immensity of the great conflict. Certain battlefield scenes may be cut to advantage. The production is appealing and touches the heart. Irene Hunt, Ann Kronan, Leo Pierson and others appear. A subject of strong emotional appeal.

BILL BRENNAN'S CLAIM (Gold Seal), May 1.—A three-reel Western subject, by Shelley Sutton, featuring Joe Rickson, Neal Hart, Janet Eastman and Raymond Whitaker. Saunders jumps Bill's claim and attempts to sell it. Both men love the daughter of a home seeker. The action is slow, but true to life, and works up to a lively finish in the third reel, where Bill pursues Saunders after he is known to have a bad record. This tells a consistent, well-constructed story and is better than an average number of the type.

LITTLE MOCCASINS (Bison), May 5.—A pleasing two-reel story of the open coutnry, by Harvey Gates, featuring Millard K. Wilson and Edith Roberts. The story concerns a girl at an expensive sanitarium in the mountains with her parents, who are snobs. They refuse to be friendly with the hero, a young Westerner. He likes the girl and wants to help her back to health, so he carries her off in cave man fashion, and they live with the Indians till she is well. The story is romantic and entertaining and is helped out by some very picturesque mountain settings. A good number.

Selznick Pictures

THE LAW OF COMPENSATION, April.—An unusually well-made five-part production dealing with a near-tragedy in the life of a young wife who was about to follow her mother's footsteps. The picture features Norma Talmadge, and was made by Julius Steger and Joseph A. Golden. It is beautiful and wholesome in sentiment, the evil element being made subordinate to the good. A full review will be found elsewhere.

Triangle Film Corporation.

THE DESERT MAN (Ince Kay Bee), April 22.—A border melodrama of the kind in which Mr. William S. Hart usually appears, in which he shows improvement on similar interpretations. A Hart play of the kind he has done before.

CHEERFUL GIVERS (Fine Arts), April 22.—A beautiful characterization appears in the story, one suiting that bright little star, Bessie Love, and handled with skill. A clean and attractive number for any program.

HANDS UP (Fine Arts), April 29.—A railroad melodrama with a very picturesque and realistic hold up, but with little else of strong interest outside of a creditable performance by Wilfred Lucas and his support.

THE PINCH HITTER (Ince Kay Bee), April 29.—An amusing character comedy relating to the experiences of a country boy during his first experience at college, with Charles Ray in an exceptionally fine impersonation of the leading role.

SECRETS OF A BEAUTY PARLOR (Triangle-Keystone), April 29.—An active farce in the beauty parlor and bath, in which many old Keystone devices reappear. Mildly amusing.

World Pictures.

DARKEST RUSSIA (Peerless), April 23.—A five-reel screen version of a well-known melodrama, this picture preserves its original flavor and is well played, for the most part, by a cast headed by Alice Brady.

THE PAGE MYSTERY (Peerless), April 30.—June Elvidge, Carlyle Blackwell and Arthur Ashley are featured in this five-reel photoplay which has a fairly interesting plot and some beautiful winter scenes. The acting and production are equal to the demands. A longer review in printed on another page of this issue.

Miscellaneous.

THE WARFARE OF THE FLESH (Warren Productions), April.—An ambitious effort that does not realize the possibilities of the subject, this five-reel photoplay has the benefit of a fine cast. It is given a longer review on another page of this issue.

THE BAR SINISTER (Lewis), April.—An eight-reel photoplay from a scenario by Anthony P. Kelley, this picture is of a high order of merit in every way. It is reviewed at length on another page of this issue.

UNPREPAREDNESS REVEALED IN PATHE'S "OUR FIGHTING FORCES."

On April 29 Pathe will release a two reel patriotic picture that reveals our unpreparedness to resist the armies of invasion that may come to our shores. It shows conditions as they are, not as the pacifists would have them. The title is "Our Fighting Forces."

This two reel special feature has been prepared under the supervision of some of the greatest military experts of the country. Because this timely subject carries a big message to American people, Pathe will send to every exhibitor in the United States a special bulletin printed in two colors, showing some of the striking scenes and giving a big picture of the President with his war declaration.

Manufacturers' Advance Notes

"SOUTHERN JUSTICE" (Bluebird).

Lynn F. Reynolds, who has become favorably identified as Bluebird's out-of-door producer, has contributed the May 28 release on that program from his own story, "Southern Justice." Myrtle Gonzalez and George Hernandez, who have always headed the Reynolds acting forces, will be featured and Elwood Bredell, Fred Church, Charles H. Mailes, Maxfield Stanley, Jean Hersholt and George Marsh will constitute the supporting company.

"Southern Justice" tells a story of life in a Kentucky village with its characters reflecting the homely types of a rural community with three old cronies, a Judge, a cobbler and the local newspaper publisher inspiring the plot. Practically all of the scenes were made in the open and Director Reynolds has managed to discover many beautiful locations to reflect with exactness the "atmosphere" of Kentucky.

Scene from "Southern Justice" (Bluebird).

Exhibitors and their public will recall the earlier Bluebird Lynn Reynolds contributed—"The Secret of the Swamp," "The Girl of Lost Lake," "The End of the Rainbow," "God's Crucible," and "Mutiny"; all of them "nature studies," conspicuous for the beauties of natural scenery to frame the action. "Southern Justice" is just one more of the same type of production—a play without crime or villainy, wholesome and creditable to the motion picture industry.

CONQUEST FILMS SHOWN IN ALBANY.

The first public showing up-state of the new Edison Conquest films attracted a capacity audience to Proctor's Leland theater, Albany, last Saturday morning. Mrs. F. W. Clark, executive secretary of the Albany Drama League, arranged with Forum Films, Inc., distributors of Edison Conquest Pictures, for the exhibition, which was held under the auspices of the league, one of the objects of which is the promotion of the "Better Pictures" movement.

The films shown were selected from the first two regular programs which are now ready for release. Among these were "Kidnapped," the adaptation of Robert Louis Stevenson's famous book; "Captains of To-Morrow," showing a dress parade at West Point"; "Puss in Boots," a novel presentation in animated silhouette, and a comedy, "He Couldn't Get Up in the Morning." An audience composed entirely of clergymen, clubwomen, social workers and educators witnessed the same program last Monday morning. Mrs. Clark, in speaking of the program, said: "We showed the pictures to some of Albany's best people, who were heartily enthusiastic in their praise. 'Pictures above the average grade' was the remark heard on all sides. And the kiddies were simply delighted."

"GOD'S MAN" IN LEGITIMATE HOUSES.

An indication of the tremendous interest which is being manifested throughout the country in the Frohman Amusement Corporation on the latest super-motion picture production, "God's Man," is evidenced by the fact that no less than 23 theaters in the state of Ohio alone, which have heretofore played nothing but the speaking stage attractions, have applied to the Frohman offices for booking of this picturization of George Bronson Howard's remarkable novel, nor has this abundance of inquiry been restricted to the state of Ohio alone, for according to the report of the business office of the Frohman Corporation, the extreme amount of inquiries for dates of booking which have been received from all over the United States and Canada speak for the definite success and advisability of the recently determined advertising plan adopted by the Frohman Corporation, namely, that of appealing direct to the exhibitors, the returns from which are to be turned over to the territorial rights buyers. This is perhaps one of the more potent parts of the Frohman plan for definite co-operation between the manufacturer and exchange man.

WALTHALL IN "THE SAINT'S ADVENTURE" (Essanay).

Henry B. Walthall is shown in a characterization entirely different from anything in which he has appeared on the screen in his next Essanay feature, "The Saint's Adventure." This production is a love drama, having a screen time approximately of 1 hour, 15 minutes. It will be released through the Kleine-Edison-Selig-Essanay Service, May 17.

Mr. Walthall essays the role of a young rector of a fashionable church. In his fight to "clean-up" the slums of his city, he discovers that his own church owns the biggest tenements. His congregation declines to furnish funds to remodel and cleanse them. The rector becomes ill and goes West. He reads while there of his reported death. Returning to the city in the disguise of a workman, he sets about his long cherished task. A woman of the slums by strange coincidence claims him as her missing husband. Though he refuses to live with her as such, he does not disillusionize her and enlists her aid in his work. The rector mobilizes the voters of the slums and with this political power forces his former congregation to tear down the unhealthy tenements and erect modern ones. At this time he is recognized by a member of the congregation. The rector, however, refuses to return to his old life, preferring to live among the people he has aided. He weds the woman who mistook him for her husband.

Scene from "The Saint's Adventure" (Essanay).

This story provides Mr. Walthall an unlimited field for his genius, and he has rendered a portrayal that will delight his millions of admirers. Mary Charleson is his leading woman. There are some magnificent scenic effects in "The Saint's Adventure." The photography is excellent. Arthur Berthelet directed the production.

LATEST GOWNS IN "THE AUCTION OF VIRTUE."

Naomi Childers, in the U. S. Amusement Corporation's new production, "The Auction of Virtue," will wear some of the latest gowns. These were designed by the famous French costumer, Paul Poiret, especially for the star.

Film Rentals on Scientific Basis

Goldwyn Pictures Corporation Charting America to Establish Equitable System of Rental Charges.

SINCE the day of its formation last December Goldwyn has had a corps of experts investigating film rentals in every section of the country, and the results of this inquiry have been amazing indeed. It was found, of course, that no such thing as a fixed tariff for film rentals was adhered to by any of the factors now in films. Few rental distinctions were drawn between towns in western Pennsylvania or Ohio, for example, and towns of the same population in Alabama or Georgia—yet the differences in the types of citizenship are obvious.

The Goldwyn intention is to build productions of a quality far above the average, and they will not be in any sense cheap rental productions, but the main intent of the owners of Goldwyn has been to obtain the greatest possible distribution of its product and to keep the individual prints of its productions working for the longest possible number of consecutive days without break or interruption.

And this explains the basic reason for Goldwyn's efforts to re-chart America on a scientific salesmanship basis. All cities and towns in all of the film distribution territories are being catalogued for rentals on the basis of actual conditions in the communities themselves. Des Moines or Milwaukee each has a status of its own that is determined by Des Moines or Milwaukee conditions, and the conditions in Dallas, Tex., or Barre, Vermont, are purely local or regional conditions that cannot be approximated or "averaged" by merely striking certain levels for the country at large.

When this gigantic task of price-cataloguing America has been completed, Goldwyn claims that it will possess a tariff as complete and thorough as are the railroad rate tariffs established by the Interstate Commerce Commission or the Department of Commerce and Labor. No secret is made of the fact that former agents and executives in these two departments of the Government have performed this work for Goldwyn.

By establishing and adhering to a system of this kind the Goldwyn organization in a measure will free itself from certain competitive conditions that exist in the industry and have existed from the beginning.

Leaving motion pictures for a moment to establish outside comparisons, it can be pointed out that while there are several safety razor companies in active competition for popular approval, each with a huge aggregate gross sale, the Gillette razor remains practically without competition, and certainly without a form of competition that makes price-cutting necessary.

Several talking machine companies and several makers of uniformly used articles like shaving soap compete with each other on a gigantic scale, and spend a huge aggregate sum in advertising—yet with litle or no bearing on price-cutting. In other words, they have established standards of quality and standards of price in their trade fields, and do not find it necessary to depart from those standards. Those comparisons are explanatory of the Goldwyn purpose and effort.

Without gouging exhibitors for excessive rentals, without piling on all the traffic will bear in the matter of first, second, third or fourth, or any other "runs," Goldwyn expects to make its productions come within a rental range that will make them generally used throughout the world. Great manufacturers in other lines and the world's ablest merchants have made huge fortunes by converting this theory into applied business practice.

This effort, together with marked evidence of exhibitor approval, accounted for the Goldwyn decision to own and operate its own branches throughout the country, and to market its productions on the "open booking" basis. Goldwyn properly felt that no outside factors or regional partners could thoroughly absorb these policies and put them into effect with the sincerity that the Goldwyn owners themselves would.

Goldwyn is not yet ready to cite the differences in its sales, prices and methods, and those that have been practiced in the past, or to give outsiders the benefits of the costly information it has gathered through high-priced specialists in its employ, but the system itself is obviously revolutionary.

SELZNICK DROPS RELEASE DATES.

No more release dates on Selznick-Pictures. This is the latest announcement by Lewis J. Selznick. "After this," says Mr. Selznick, "when one of our pictures is finished, it will immediately go to our branches to be placed on the open market. The exhibitor can get it there whenever he wants it. His release date is my release date.

"To set a certain date for the release of a picture all over the country is to say that conditions are the same everywhere at the same time. This is ridiculous. A declaration of war, a local reform wave, a political campaign, a great disaster, a state going dry or adopting woman suffrage—any one of these things and hundreds of others can make it advisable to postpone playing a feature in a certain territory from the date set by the manufacturer.

"The exhibitor who selects his own dates is running his own business, and he can protect himself against these conditions. He can switch his bookings and increase his receipts by playing each picture at the psychological moment. If he is tied down to a release date he is letting the producer run his own business."

Peter Dawe Likes the Fotoplayer

Peter Dawe.

PETER DAWE entered the moving picture business in 1911, having bought out the Bijou theater in Bridgeport that was playing vaudeville and pictures and was a losing proposition. Mr. Dawe finally made up his mind to cut out vaudeville after losing very nearly all he had and run straight pictures. Upon acting on this Mr. Dawe made the Bijou a paying proposition. Shortly thereafter he built the Palace theater in East Bridgeport, and this theater also is doing great.

Mr. Dawe says that he is always on the lokout to please his patrons, and soon after the Fotoplayer came into the market he bought one for his Bijou theater, and found his business increased 15 to 20 per cent. Mr. Dawe thereupon decided to place a larger instrument in the Bijou theater and placed his order with the American Photo Player Co. for a pipe organ, and has arranged with this company to place the instrument now in the Bijou theater in his Palace theater.

Success in the motion picture business, Mr. Dawe states, is the direct result of strict attention to business and exhibiting the best and cleanest pictures that can be obtained. But he goes on to say that you must not forget music, and that he considers good music to be one-half of the show. Good pictures are no good without music, but you can pass a poor picture once in a while if your music is good. Mr. Dawe further states that he would not be without his organs for any money and would advise all managers and exhibitors, if possible, to buy Fotoplayers, as he has proved what a great success they are.

"THE CALL OF HER PEOPLE" RELEASED APRIL 30.

Announcement has just been made by the Metro-Pictures Corporation that "The Call of Her People," the first of Metro's seven reel attraction pictures, in which Ethel Barrymore is the star, will be specially released April 30.

This release marks a new epoch in motion pictures, the showing of a seven reel attraction feature based on the masterpiece of a master playwright, and interpreted by a great star.

"The Call of Her People" is a picture version of Edward Sheldon's great play, "Egypt," which was introduced to the speaking stage by Margaret Anglin. It has been adapted and elaborated for the screen into its present impressive form by June Mathis, directed by John W. Noble and photographed by Herbert O. Carleton.

Miss Barrymore is seen throughout the photodrama as a gypsy girl, Egypt.

A notable cast supports Miss Barrymore in "The Call of Her People." Herbert Whittier, seen with the star in "The Awakening of Helena Richie," plays opposite her in the role of Young Faro. William B. Davidson plays Van Kleet, the young society man, who wants to marry Egypt. The wealthy old "Gorgio," Lindsay, is played by William Mandeville. Frank Montgomery, playing Faro Black, is a favorite Metro player. Mrs. Allan Walker, Hugh Jeffrey and Helen Arnold are others in the cast of this important production.

IBSEN PLAY FOR MUTUAL MAY. 7.

May 7 has been set by the Mutual Film Corporation for the release of "Hedda Gabler," the screen version of Henrik Ibsen's play, in which Nance O'Neil is starred. This is the second production in which Miss O'Neil has appeared on the Mutual schedule, the first being "Mrs. Balfame."

"Hedda Gabler" was filmed at the studio of the Frank Powell producing company.

In support of Miss O'Neil appear Aubrey Beattie, Lillian Paige, Einar Linden, Ruth Byron, Alfred Hickman and Edith Campbell Walker.

"IDEA BOOK" ON "RAILROAD RAIDERS" ISSUED.

The new Helen Holmes photo-novel, "The Railroad Raiders," is going out to theater men all over the country with every service aid conceivable to make this feature serial popular.

The latest help to the exhibitor for this twentieth century serial is an "Idea Book," of which Terry Ramsaye, director of publicity for the Mutual Film Corporation, is the conductor. This book, attractively designed and conveniently arranged, hits the exhibitor between the eyes, with a startling cover in black and white on orange, with a picture of Helen Holmes and a speeding train to command attention.

Berst Outlines Pathe Policy

Says Engagement of Mrs. Vernon Castle for Gold Roosters Is Illustrative of New Plan.

"THE engagement of Mrs. Vernon Castle at a very high salary illustrates our recognition of the value of continuity in advertising," said J. A. Berst, vice-president and general manager of Pathe Exchange, when asked if the securing of Mrs. Castle meant further notable acquisitions to Pathe's staff of stars. "During the past year I have entirely changed our policy regarding Gold Rooster Plays. We will have no more stars hired for one picture. I realize that the exhibitor, to get the maximum attendance at his theater, must benefit not only by his current advertising, but by that which he has done in the past. If he has played Mrs. Castle in 'Patria' she is known to his audiences. When he advertises her as the star of a Gold Rooster Play he benefits not only by whatever advertising he and we have done on her in 'Patria,' but he also benefits by the very favorable impression she has made upon his patrons. His work is half done before he starts.

"Mrs. Castle, I think I am safe in saying, has received more publicity during the past twelve months than any other star of the stage or screen. The International began to publicize 'Patria' early last year and in the many Hearst newspapers and magazines as well as many others have appeared thousands of columns of stories about her and her photographs have been published far and wide.

"This, in conjunction with her decided talent and charm, make her a most notable addition and asset to the Pathe program and a star whose boxoffice value is second to none in the exhibitor's theater.

"Hereafter our stars will be identified with the Pathe program alone. They will not work in one picture for us to-day, in another for a competitor to-morrow, and in a play on the stage the day after. We will select them most carefully and they must answer every requirement of ability, experience, attractive personality, reputation and box office value. Those whom we have already chosen, Pearl White, Gladys Hulette, Mollie King, Florence La Badie, Baby Marie Osborne, Creighton Hale, Warner Oland, Harold Lloyd and Frederick Warde, conform admirably to those requirements.

"By being able to concentrate our advertising and publicity upon these players it will be much more profitable to the exhibitors. Many players of the stage who are well known in the larger cities have neved been heard of in the smaller towns. Some big New York favorites are rarely mentioned or seen by theatergoers in such large cities as Chicago, St. Louis, Denver and San Francisco. Our policy will be to have stars who are more than a mere name in every section of the country: National and not local celebrity and popularity will be our aim.

"The engagement of Mrs. Castle does presage the engagement of other motion picture favorites. Exhibitors who play Pathe pictures may rest assured that the Pathe program, when our present plans are completed, will be second to none in the country in box office value."

VARIETY IN GAUMONT MAGAZINE REEL.

There is one aspect of the magazine reel which should have the attention of every exhibitor. That is the variety of subjects upon the reel. Now every exhibitor recognizes the importance of single reels upon his programs, and the second step is to realize that his patrons get their greatest enjoyment by having a number of subjects. A study of the subjects offered upon Gaumont's "Reel Life," the Mutual Magazine in Film, well illustrates this. There are always five sections, each distinct from all the others.

Domestic Science Boy's Class (Gaumont).

For "Reel Life" No. 54, the current issue, the Gaumont editorial staff has provided pictures which make a general appeal. From the first it has been the contention of Gaumont that a single-reel is not a "filler." It contains just as much amusement value as the same length of photodrama or comedy—and often more. "Proteges of a Big City" is as interesting an account of how a city takes care of its feeble-minded children as one could read in a magazine. It shows the humane methods employed and sets standards for other cities to emulate.

"Sleeping Bags for Soldiers" takes one to a different field, and a third distinct change is offered with "Lifting a Locomotive." Again, "A Submarine Oil Field" enters an entirely different realm; and "Making Grape Juice" is quite different from all the others. Thus the spectator is kept on the alert. No subject is on the screen long enough to tire him, something kept in mind in all Gaumont pictures.

New Mary Pickford Picture Finished

"A Romance of the Redwoods" Under the Direction of Cecil B. De Mille Heralded as an Artcraft Triumph.

MARY PICKFORD'S newest vehicle for the Artcraft Pictures Corporation, following "A Poor Little Rich Girl," has just been completed at the Lasky studios in California under the personal direction of Cecil B. De Mille. Judging from the reports from the West Coast, the new subject should prove one of the greatest triumphs yet presented by Artcraft.

Her newest subject discloses Miss Pickford in a characterization entirely different from anything in which she has heretofore been identified and in a role which gives her unlimited opportunity to display a wonderful dramatic finesse such as she has never before evinced.

The story has to do with the adventures of Jenny Lawrence, a New England miss, who is suddenly thrust into one of the wildest California mining towns of the famous gold rush of '49. How she falls in love with a road agent and by a clever ruse saves his life at the hands of the vigilance committee, is woven into the story in the masterly fashion of the two authors, Cecil B. De Mille and Jeannie Macpherson, it is announced.

The scenes of the pictures were taken in the exact locale around which the story was written, many of them being photographed in California's famous forest of gigantic redwoods. The incidents in the famous mining camps of Strawberry Flats were photographed under the auspices of a number of the members of the California Pioneer Society, and many of the persons taking part in the scenes are those who participated in the famous gold rush.

Under the supervision of Director De Mille the picture is now being cut and assembled at the Lasky plant and an advance print is expected by the Artcraft executives in New York in the very near future. It is felt that the production will prove a revelation among film circles when it is shown here and arrangements are now being made for the engagement of a big theater in which to hold an advance exhibition for the trade.

IVAN'S "ONE LAW FOR BOTH" FINISHED.

Cutting and titling of Ivan Film Productions' "One Law for Both" will be completed in the next few days. The picture, which it took five months to make, is heralded as Ivan Abramson's greatest achievement and is classed as the best Ivan Super Special. The claim that the picture is an all star production, with the exception of the big Russo-military and the tremendous mob scenes, seems to be justified. Rita Jolivet, leading lady with Otis Skinner in "Kismet," Leah Baird, winsome Helen Arnold as the ingenue and Catharine Greene are representing the female leads; while headed by James Morrison, we find Vincent Serrano, Pedro de Cordoba, Paul Capellani and Anders Randolf in the male cast. Every one of those mentioned has a distinct and important part, and, as Mr. Abramson says, "So complete is the harmony of action that the play stands forth as a perfect jewel depicting various shades of artistry, brought about by the best efforts of co-operation between the actors and director." The atmosphere is part Russian, part American. "One Law for Both" is by far the biggest thing yet produced by the Ivan people—biggest in sustained action, biggest in the cast, biggest in expense, and biggest in length.

"BATTLE CRY OF PEACE" TO BE RETITLED.

All prints of "The Battle Cry of Peace," the big preparedness spectacle released in September, 1915, by Vitagraph-V. L. S. E., have been called in and will be re-edited and retitled The picture, after it has been rehabilitated, will be renamed "The Battle Cry of War."

This announcement of the change in name is made by the Vitagraph-V. L. S. E. in order that exhibitors who may book the picture under the new name will not be misled in any way. They will be booking "The Battle Cry of Peace," with certain matter eliminated and certain titles changed, in order that the picture will be even a greater lesson to show men of the United States why they should hasten to enlist in one of the three branches of the service.

As originally released, certain titles in "The Battle Cry of Peace" might be construed as arguments against war. Taking the picture as a whole such a construction would be abortive, according to the producers.

After all the prints have been completely revamped, new advertising paper of all kinds will be issued and the picture will be pushed as an enlistment argument.

Four New Selznick Pictures

Subjects Featuring Robert Warwick, Hazel Dawn and Norma Talmadge Nearly Ready for Release.

WITH two big successes—Clara Kimball Young in "The Easiest way" and Norma Talmadge in "The Law of Compensation—already on the market as April releases, the Selznick spring campaign got into full swing this week. Four more Selznick pictures are rapidly nearing completion, one of which at least will be given its premiere before the end of the month. This will be Robert Warwick's second contribution to the Selznick output, "The Silent Master," an adaptation of E. Phillips Oppenheim's brilliant novel of adventure and mystery, "The Court of St. Simon." With this production Director Leonce Perret, famous in France as the greatest of all film makers in that country, makes his American debut, and a real screen sensation may be expected.

In "The Silent Master" Mr. Warwick is supported by two widely known stage and screen beauties, Anna Little and Olive Tell. The production is remarkable for the number and variety of extraordinary settings devised by the director and the story is typical of the tales that have made Oppenheim one of the most popular writers of the day.

Following the release of this new Warwick picture the Selznick exchanges will present Herbert Brenon's production of Louis Joseph Vance's famous thriller, "The Lone Wolf," featuring the beautiful and talented Hazel Dawn and Bert Lytell Mr. Brenon is filming the final scenes of this stirring story at his studio on Hudson Heights and by the end of the month the picture will be cut and assembled, and ready for a showing to the trade press. In making "The Lone Wolf" Mr Brenon has entered a field distinct from that in which he achieved his recent triumphs. The appeal of "War Brides" and "The Eternal Sin," his first two Selznick-Pictures, lay in the sweeping tragedy of their themes. "The Lone Wolf" is sheer melodrama, of the most absorbing character. Further than that, it is a modern story in every way, even to the point of making full use of high powered automobiles and aeroplanes to provide certain thrilling episodes that will hold what the exhibitor and public most demand—Punch, with a capital P.

The second May release will present that popular young star, Norma Talmadge, in her third Selznick offering, an adaptation of Cynthia Stockley's fascinating story of South African life, "Poppy." For this production Joseph M. Schenck, president of the Norma Talmadge Film Corp., engaged that admirable director, Edward Jose, and a particularly brilliant cast of players headed by such noted stage favorites as Eugene O'Brien and Frederick Perry. The story offers Miss Talmadge an opportunity to display an unusual range of characterization, presenting her first as a child of fourteen and later as a mature woman torn by conflicting emotions.

The latter part of May or the first of June will see the release of the third Robert Warwick Selznick-Picture, entitled "A Modern Othello." This is an original story by Director Perret and was so striking in theme that Harry Rapf, president of the Robert Warwick Film Corp., laid aside his plans to produce an adaptation of a widely known novel in favor of the Perret idea. The production is well under way at the Selznick Studios in the Bronx and admirers of Mr. Warwick's first Selznick offering, "The Argyle Case," will be pleased with the announcement that the charming Elaine Hammerstein again appears opposite the star.

It has been announced that Clara Kimball Young's next Selznick-Picture would be an adaptation of Virginia Terhune VandeWater's story, "Why I Left My Husband." It has been decided not to produce this story and in its place Miss Young will be seen in another modern American story by a famous writer, the name of which is being temporarily withheld. Charles Giblyn will direct the picture and is rapidly completing the scenario. Work on the picture will begin this week, Miss Young having returned from a well deserved vacation of four weeks.

"THE HALF BACK" (Edison Conquest).

April 30 will see the first program of the Edison Conquest Pictures released through Forum Films, Inc. The dramatic feature—three-fifths of the entire lock-reel program—is "The Half Back," which, as the title indicates, is a story of the gridiron. Paul H. Sloane made the scenario from Ralph Henry Barbour's widely read book of the same title. Benjamin Tourbett directed the production, and the photography was done by Frederick Brace.

"The Half Back," like many others of Barbour's works, has all the elements that go to make up a good, wholesome American story. It has action and snap and punch, and points more or less of a moral without being in any sense a preachment. It is scened at Hilton School, where Joel March—played by Yale Boss—does not let his slender income keep him from doing something for Hilton on the athletic field. One of the big punches of the action, of course, is a football game. The zest injected into this scene will doubtless surprise those who may not know that it was filmed during an actual high school game at the Orange Playground, Orange, N. J.

Jessie Stevens and William Wadsworth, in the roles of Joel's parents, are prominent members of the case of "The Half Back" and furnish much of the comedy which runs throughout. The photography is exceptionally sharp, and the details that mean so much in such a production have been well taken care of. As a red-blooded American story, crammed with action and entertaining to all members of the family group, it is a most appropriate feature to introduce the Edison Conquest Pictures to the public. In addition to "The Half Back," the first program of Forum Films, Inc., includes "Captains of Tomorrow," showing the impressive sight of a dress parade of cadets at the United States Military Academy, West Point; "The Dinosaur and the Baboon," mannikin stunts that blaze a new humor path; "The Sea Horse," the study of a little known fish; "A Vanishing Race," a scenic taken on the Blackfoot Indian Reservation, and "Puss in Boots," a fairy tale told in silhouette.

Scene from "The Half Back" (Edison).

GOLDWYN GETS RIGHTS TO "THAIS."

Since the acquisition of Mary Garden to their stellar constellation, the Goldwyn Producing firm have been negotiating for the purchase of the world's motion picture production rights to Anatole France's famous novel, "Thais." After a conference between Sam Goldfish, Edgar Selwyn and Adolphe Osso, the latter representing the author, which lasted all afternoon, the deal was finally consummated, when, what is said to have been the largest amount ever paid for a manuscript, was handed to Adolphe Osso, whereupon the contracts were signed, sealed and delivered. Goldwyn will commence production immediately.

"HER BETTER SELF" NEXT PAULINE FREDERICK PICTURE.

"Her Better Self," a powerful dramatic story written especially for Pauline Frederick by Margaret Turnbull, will be the celebrated Famous Players star's next vehicle on the Paramount program. It is scheduled for release by Paramount on May 21.

Scene from "Her Better Self" (Famous Players).

Thomas Meighan, who has appeared opposite Miss Frederick in her most recent productions, which were "Sapho," "The Slave Market" and "Sleeping Fires," again plays opposite the star in this picture, in which he plays the role of a young doctor. Alice Hollister and Maude Turner Gordon are among the excellent cast in this production, which is directed by Robert Vignola, who has already directed a number of Miss Frederick's greatest screen successes.

REMARKABLE PHOTOGRAPHIC EFFECTS IN "THE PRIMROSE RING."

The Lasky-Paramount adaptation of Ruth Sawyer's delightful story "The Primrose Ring," in which Mae Murray is starred, has given Director Robert Leonard an excellent opportunity in devising weird and fantastic scenes. During the course of the story Miss Murray, in the role of a nurse in a children's hospital, tells a number of fairy stories to her little patients in the hope of diverting their minds from their pain.

Scene from "The Primrose Ring" (Lasky).

These stories are enacted before the camera as part of the production, and it is in the handling of these scenes that Mr. Leonard and his cameraman, Charles Rosher, have found an outlet for their genius. Miss Murray's fairy tale relates the story of the liberation of the children from the Ogre Pain through the ministrations of the White Knight, who is, of course, the young doctor in charge of the hospital.

For these scenes a beautiful fairy forest was constructed at the Lasky studio, with its giant twisted tree-trunks, its dense foliage and the ubiquitous fairy toadstool nestling beneath the trees. Here the fairies come and dance about the White Knight and his Lady Fair—who happens to be Miss Murray—in celebration of his great deed in conquering the Ogre. By exceptionally clever trick photography the Ogre is shown in giant stature, towering over the tiny children whom he seeks to devour. They are shown shrinking in terror before his gigantic form as he stretches forth his huge talons to gather them into his hideous maw.

VICTOR MOORE IN "BALLADS AND BOLOGNA."

Victor Moore's next release (April 23), "Ballads and Bologna," was written for him by Jerome N. Wilson. It serves to give Vic another new kind of part to add to his already long list of screen comedy parts. In this picture we see him as a delicatessen dealer working hard to make both ends meet.

His wife is a woman with a desire to sing in opera and she is upstairs with her highbrow friends helping to spend all of Vic's money. This lends a situation to start some real comedy. It does, for Vic is desperate and, picking up a newspaper, he finds an ad of a hypnotist where he can learn to hypnotize for ten dollars. He goes there and takes his lesson. It is some lesson, for he starts home and on his way manages to get everything he wants by hypnotizing the police, the street car conductor, etc. He arrives home and gets busy at once to try it on his wife, for he is bound to finish her singing ideas.

She is giving a musicale, and he informs her she is going to sing as she has never sung before. He practically does what Svengali did to "Trilby," only when Svengali got "Trilby" started he could stop her. Vic gets his wife started and cannot stop her. The trouble begins for fair then, for the neighbors start throwing things at her to try and stop her, but it is of no avail. She has gotten stuck on the word "Beware" and there she stays, repeating it continuously. How Vic got the hypnotism turned off, you will want to see. It is a series of laughs from start to end.

Mr. Moore's company gives him great support, as each of them have splendid parts. They include Louise Carver, D. L. Don, Harry Foy and others.

BIG CAST IN PATHE'S NEW SERIAL.

"The Neglected Wife," Pathe's next serial, based on Mabel Herbert Urner's famous stories, "The Journal of a Neglected Wife" and "The Woman Alone," is announced for release May 13, with Ruth Roland, remembered for her splendid work in "Who Pays?" and "The Red Circle," and an all star cast, including Roland Bottomley, the celebrated English actor, associated on the stage with the beloved Ellen Terry.

The eternal triangle is the basis of this wonderful human interest story, photodramatized from Mrs. Urner's books by Will M. Ritchey. As an unusual twist, there is another man who falls deeply in love with "the other woman."

The complete cast of important characters is announced as follows: Margaret Warner, a beautiful young girl, striving to succeed as a magazine writer, Ruth Roland; Horace Kennedy, a successful attorney, Roland Bottomley; Mary Kennedy, his wife, Corinne Grant; Frank Norwood, a magazine editor, Philo McCullough; Edgar Doyle, a crooked lawyer, disbarred by Kennedy, his bitterest enemy, Neil Hardin.

KING BEE COMEDIES IN DEMAND.

The King Bee Comedies, made by the corporation of that name, in the studios at Jacksonville, Florida, have already secured the favorable opinions of exhibitors and the public, although the showings so far made have been of a semi-private nature only. The rich humor of the productions has become so widely known throughout the country that innumerable requests for state right franchises have reached the offices of the corporation in the Longacre Building, New York. Only exchanges in the highest standing will be placed on the state right list.

The director of these comedies, Arvid E. Gillstrom, whose reputation was made under the "Keystone" brand, is putting over some side splitting stories. The audience at William Brandt's New Albany Theater, Brooklyn, to whom the first of the comedies was shown on a recent evening, without preliminary notice, gave the picture a tumultuous reception. The popularity of Billy West and his associates, including Ethel Burton, Babe Hardy and others, is assured.

VICTORY FOR "PURITY" IN CLEVELAND.

The Masterpiece Film Attractions announces that, in accordance with the decision of the Municipal Court of Cleveland, rendered April 16, 1917, it has scored a complete victory in its case against the City of Cleveland, where the exhibition of the motion picture photoplay "Purity," featuring Audrey Munson, had been stopped. This production will now be allowed to run without further interference, not only in Cleveland, but also in the entire State of Ohio, as the court in its decision held that it is not within the jurisdiction of a city or municipality to interfere with, or stop the exhibition of a motion picture production after it had been officially passed by the Ohio State Board of Censors.

MARJORIE RAMBEAU IN "THE DEBT."

Four contrasting parts are played by Marjorie Rambeau in "The Debt," the third of her productions for Mutual, released April 23.

The opening and closing scenes are laid in Europe and the remainder in the United States. There are some immense and gorgeous sets of the European home of the countess which stand out in strong contrast to the one small room in the tenement which later becomes the home of Ann—Marjorie Rambeau.

All of the troubles that come to Ann, the countess, after she marries a man of the people in an effort to pay off a debt of honor, are caused by too much mother-in-law. The vixenish woman, jealous of her son's love for his wife, and ever anxious to cast reproach upon the young wife, is played by Anne Sutherland, who gives a most successful impersonation of the role.

Paul Everton plays the man of the people who marries Ann and helps her pay off the debt and then, egged on by his mother, turns her out of the house.

Scene from "The Debt" (Mutual).

Jerome Lawlor is Baron Moreno, who forsakes Ann in her time of trouble and later follows her to America and tries to tempt her to leave her poverty and fly with him.

Agnes Eyre is "The Girl," a plaything of the hour for the Baron, and gives a most graphic portrayal of the happy, carefree girl who slowly grows older and sadder each day as she realizes the character of the man for whom she has deserted her home.

Paramount Program

Margaret Illington Makes Screen Debut Week of April 30 in "Sacrifice." Marie Doro to Appear in "Heart's Desire."

THE week beginning April 30 marks two significant and important factions on the Paramount program, namely, the return of Marie Doro in a Famous Players production and the screen debut of Margaret Illington. Miss Doro, who has been playing in the Lasky studios for over a year, will be seen in "Heart's Desire," a story of Brittany which was staged in Florida, and Miss Illington's first screen appearance will be that of "Sacrifice," written by Charles Kenyon and produced by Lasky.

"Heart's Desire," the title of Miss Doro's picture, refers to a certain species of rose which plays an important part in the story. For the purpose of staging this picture Director Grandon took twenty-six players to Florida to make the picture, among whom are Mario Majoroni, Albert Roscoe, Jean Gautier, Helen Dahl, Gertrude Norman, Ida Darling, Edwin Sturgis and Harry Lee.

"Sacrifice," the premier photoplay in which Margaret Illington will appear, was adapted from the story of Charles Kenyon by Beatrice DeMille and Leighton Osmun. It is an interesting coincidence that it was Miss Illington who appeared in the first play which Charles Kenyon had produced upon the stage, "Kindling," and it will be remembered that she secured a tremendous success in his great drama. Mr. Kenyon has been engaged by the Lasky company to write photoplays for Miss Illington, and "Sacrifice" represents his first contribution.

Despite the fact that Miss Illington is a screen novice, her first picture will show her in the difficult role of playing two different characters at the same time. She will appear as Mary Stephani, the daughter of an important personage in the little kingdom of Zandria, and as Vesta Boris, a notorious dancer in a neighboring principality, Nordoff. Jack Holt, Winter Hall and Noah Beery are among the principal players in support of Miss Illington.

Surrounding the program for the week are three very interesting short reel subjects. The sixty-fourth edition of the Paramount Pictographs, the magazine-on-the-screen; the sixty-fifth of the series of weekly trips around the world personally conducted by Burton Holmes, the world's greatest traveler, in which he takes his fellow journeyers to Curious Columbo, and a Black Diamond comedy entitled "Her Iron Will."

In the sixty-fourth edition of the Pictographs, the magazine-on-the-screen, the four subjects dealt with are "The Poison Doll," "Salvaging the Submarine's Prey," "Turkey Hunting in South Carolina," and "The Quacky Doodles" in another of their animated comedies. The most interesting is the first subject named, in which Prof. R. D. Hogdon, a chemist of national repute, pictures the tremendous amount of poison that is used in materials which go to make up the cheap candies that children buy with their pennies at the little candy shops. The method of bringing home this important subject is decidedly novel, and will make a very interesting feature.

W. D. Sisson, the ingenious American inventor, shows in this week's screen magazine how the valuable cargoes which have been sunk by torpedoes can be raised and saved from everlasting loss, while the subject on turkey hunting is unique in its every particular, and comedy is injected into the release by the animated story of the Quacky Doodle who goes to war.

Burton Holmes, the world's greatest traveler, in the sixty-fifth of his series of weekly trips conducted exclusively for Paramount takes his journeyers to "Curious Columbo."

A decidedly unique comedy in which a great amount of excellent trick photography is brought into play is the single-reel Black Diamond comedy entitled "Her Iron Will," which is released during this week.

SHERRILL WILL MOVE TO TIMES BUILDING.

May first will be moving day for President William L. Sherrill and the executive staff and general offices of the Frohman Amusement Corporation. On the aforesaid date the Frohman corporation will bid goodbye to the offices at 18 East 41st street, which has housed that organization for more than the past three years, and will set itself forth in a spacious suite covering the entire northern part of the third floor of the Times building.

President Sherrill's private sanctum commands a pleasing view of Broadway to the north, that part of the famous canyon of the Great White Way about which was written the latest Frohman success, "God's Man."

To the right of Mr. Sherrill's office and overlooking the Rialto theater will be the private office of Joe Farnham. To Farnham's right will come the domain of Secretary Joe Schwartz, and to the right again, and commanding another angle of vision of Broadway, are arranged the general business offices, bookkeeping and stenographic department of the Frohman organization, completing the balance of the suite of both the Broadway and Seventh avenue frontage are arranged the offices, studio manager, technical director, scenario department, publicity, advertising and service department.

The Frohman studio will remain at 140 Amity street, Flushing, wherein there will be maintained the office of the casting director, etc. Under the supervision of Technical Director Kathe the new Frohman offices have been especially decorated in harmonious color schemes.

"THE EVIL SAG" (Selig).

The story of a deep and revengeful plot, and of how enduring love finally triumphs is, in brief, a description of the latest Selig drama, "The Evil Sag," announced by General Film Company. The evil sag is, indeed, an evil and mysterious locality. It is one corner of a lonely farm, an evil place, because of the fact that more than one lifeless body has been found in its vicinity. Death seemingly had come in a mysterious way, for no marks of violence were found on any of the bodies. How the mystery of the evil sag is discovered through the love of a young woman is an unusual climax to an unusual story. Otis B. Thayer directed the play, which was written by John B. Langan.

Scene from "The Evil Sag" (Selig).

"Baseball at Mudville" is another of the Selig comedies now proving so popular in General Film service. It is the story of a young pitcher who signs to play with the "Bloomer Girls." However, at Mudville, during the heat of the conflict, all is discovered, and the "Bloomer Girls" have some exciting experiences.

"SEVEN DEADLY SINS" FOR AUSTRALIA.

The Australian rights for "Seven Deadly Sins," the McClure series of seven five-reel features, have been sold to Australasian Films, Ltd., represented in the United States by Millard Johnson, for one of the highest prices this important company ever has paid for seven photoplays.

Australasian Films will distribute "Seven Deadly Sins" to the fifty theaters it owns, the 400 theaters affiliated with it and to several hundred others in Australia, New Zealand and Java, and to the one theater in the Fiji Islands.

A powerful advertising campaign will back "Seven Deadly Sins" in Australasia. The series-of-features idea, of course, is new to Australia, but Mr. Johnson expects it to sweep his territory as it has swept the United States.

ROOSEVELT O. K'S "TROOPER 44."

"Trooper 44," the five-reel feature photodrama, just released by the E. I. S. Motion Picture Corporation, and for which Jos. R. Miles, 220 West Forty-second street, is sales-agent on a States-Rights basis, has been warmly endorsed by ex-President Theodore Roosevelt.

"The Force which Katherine Mayo describes so interestingly," writes Mr. Roosevelt, "from the standpoint of sound American citizenship is so interesting and so valuable that it should be in every public library and every school library in the land."

PRIZMA PICTURES AT SMITHSONIAN INSTITUTION.

Before members of the National Academy of Sciences in the Smithsonian Institution, Washington, D. C., Monday night, April 16, Prizma Incorporated exhibited several reels of motion photography in natural colors, the first of their kind ever to be shown before that distinguished body. A varied program set forth the possibilities of color and motion applicable to the screen and proved highly entertaining to the scientists who were gathered at Washington in annual meeting.

REEL LIFE ONE YEAR OLD.

With the issue of "Reel Life" which goes to the screen on April 26 the Mutual-Gaumont single-reel topical will complete the first year of its existence. This screen magazine has been successful even beyond the expectations of its sponsors, and has amply demonstrated the growing demand for motion pictures of this nature. An unusually attractive number has been arranged to celebrate its first anniversary.

Universal Preaches Patriotism

Program Features for the Week of April 30 Is a Strong Patriotic Subject.

A POWERFUL drama of unusual timeliness heads the program of the Universal Film Manufacturing Company for the week of April 30. It is a Universal Special Attraction in five parts, "The Birth of Patriotism," from a story by I. A. R. Wylie, scenarioized and directed by E. Magnus Ingleton, featuring Irene Hunt and Leo Pierson.

Treating the war from the standpoint of those who stay at home, it pictures the gradual awakening of patriotism in those who aid the cause of enlistment after they have been aroused. The courage that grips the women of warring nations and the sacrifices they make that their country may have the services of their men are treated with unusual care.

"The Birth of Patriotism" tells the story of a young man whose domestic life suffers through his own carelessness and the opposite carefulness of his wife. He abandons his home and disregards social and moral codes. When the war breaks out he espouses the cause of his nation, enlisting and leaving behind two women.

The wife goes to the other woman; and, born out of grief at the news of the death of the man, a patriotic companionship ensues, each working for her nation's welfare. Their friendship comes to an end through the news that the death report was erroneous and that the man is returning. Follows then a sacrifice on the part of one of the women that makes for an exceptional ending to this timely war story.

Numbers of battle scenes are shown with a realism that is in keeping with the unusual treatment of the characters in the story. Irene Hunt and Leo Pierson head a cast of unusual strength, in which Lydia Yeamans Titus, Ann Kronan, Ernie Shields, Frank Coffray and Edward Brown have the more important supporting roles.

"What a Clue Will Do," a Nestor comedy, featuring Eddie Lyons, Lee Moran and Edyth Roberts, will also be released on April 30, and in this comedy this fun-making trio have one of the best opportunities that have been given them in many months.

Universal's program feature for Tuesday, May 1, is the Gold Seal, three reel Western drama, "Bill Brennan's Claim," in which Neal Hart and Janet Eastman are jointly featured. This interesting story of claim jumping and subsequent recovery is from the pen of Shelley Sutton, prepared for the screen by Charles Wilson, Jr., and was directed by George Marshall. A strong supporting cast includes Joe Rickson, Raymond Whittaker, Jack Walters, Tom Grimes, "Bud" Osborne and Bill Gills.

A Victor one reel comedy, "Flat Harmony," featuring Eileen Sedgwick, is the other Universal offering for May 1. Tom Curtis is the author of this story, which was directed by Allen Curtis.

In addition to Universal Animated Weekly, No. 70, on Wednesday, May 2, a one-reel L-KO comedy, "The Cabaret Scratch," featuring Dan Russel, will be released. Incidents of great war interest characterize the Universal Weekly of this date.

On Thursday, May 3, Matt Moore and Jane Gail are featured in a two-reel Victor Comedy, "Pots and Poems," written by Samuel Greiner, and produced by Matt Moore.

"The Penalty of Silence," a Big U. drama, in which Wallace Reid is starred, is the other Universal release of this day. Dorothy Davenport and Edward Brady are in the supporting cast of "The Penalty of Silence," wihch is a strong story of the woods.

"A Midnight Mystery," an Imp two reel mysetry drama, is the feature offering for Friday, May 4. Thomas Jefferson and Betty Shade are starred in this unusual story by Clarissa Mackie, picturized by A. W. Coedeway, and produced by William V. Mong. In the supporting cast important parts are played by Charles Perley, Harry Holden, E. P. Evers and Mrs. Hernandez.

Issue No. 17 of the Universal Screen Magazine and a Victor one reel comedy also are released on May 4. The Victor comedy, "A Darling in Buckskin," was written by Joe Ryan and scenarioized and directed by William V. Mong. Gertrude Aster is featured and supporting her are Joe Ryan and M. Walters.

A Bison two reel mountain drama is the feature Universal offering of Saturday, May 5. 'Little Moccasins," the story of which was written by Harvey Gates and picturized and directed by Millard K. Wilson, who also is featured in it with Edyth Roberts. "Little Moccasins" is an outdoor story of mountain life and romance and has the appeal of drama emphasized by wonderful scenes and picturesque settings.

The other Universal release for this day is a Joker comedy (one reel), featuring Gale Henry and William Franey. "Left in the Soup" is from a story by Jack Cunningham and was produced by W. W. Beaudine. Milburn Moranti and Lillian Peacock are in the cast.

Sunday, May 6, is marked by a war drama and two comedies. The drama is a two reel Big U., featuring Grace Cunard. "True to Their Colors" is a drama of the Civil War, and tells a human interest story with an unusual appeal. Miss Cunard, always charming, is especially delightful in the appealing role that is hers in this Universal production.

The eighth episode of ""The Voice on the Wire," entitled "High Finance," featuring Ben Wilson and Neva Gerber, lends greater mystery to this absorbing detective serial and the two reels are replete with surprises. Polly, in greater peril than ever, is trailed by Shirley, who, with the aid of others, tries to remove dangers that threaten her. In this he does not succeed and this chapter, "High Finance," ends with interest heightened in the final outcome.

Billie Ritchie, in an L-KO one reel comedy, "Scrambled Hearts," and a Powers cartoon comedy, "A Barnyard Nightmare," combined with a Dorsey educational film, "Industrial China," complete the offerings for the day.

W. M. Lewis in Educational Films

Founder of Mitchell-Lewis Motor Company Becomes Associated With E. W. Hammonds.

WILLIAM MITCHELL LEWIS, founder and president of the Mitchell-Lewis Motor Company, from which he retired last year, has entered the educational field with Educational Films Corporation of America, 729 Seventh avenue. Mr. Lewis is perhaps better known as a recent nominee for the Governorship of Wisconsin, in which State he is a leading public figure, and connected with various of the State's big business and banking firms.

Upon his retirement from the Mitchell-Lewis Motor Company, which was his main business interest until last year, Mr. Lewis started to look the industries of the country over with a view of making a considerable investment. The motion picture industry, as the newest and fastest growing, appealed to Mr. Lewis very strongly, and upon investigation he decided its best field was that of educational pictures, and so selected the Educational Films Corporation of America as the firm to feel his business activities.

"It is not altogether certain," says E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, "that we shall have Mr. Lewis's active attention right now.

"This is due to the national crisis and it is understood that because of Mr. Lewis's military experience as Captain of Volunteers in the Spanish-American War, he will be called upon to fill an important post, should the volunteer system be adopted. He has signified to the Government his intention of serving in any capacity to which the Administration sees fit to assign him. However, he has already been elected director and treasurer of this company, and as soon as the present trouble runs over, he will be very much heard from in our councils."

Mr. Lewis has this to say about his picture connections: "I like the motion picture business and I like the field that Mr. Hammonds has developed so notably the best of all, and was glad to get the chance of making possible the enlargement of his business. We are now in a position to purchase practically every educational negative of value that the market has to offer.

"In addition to this we shall no longer be content to receive goods from the foreign markets, only as it happens to be offered in this country, but will immediately open special agencies abroad for the purpose of collecting whatever good educational material that is in sight.

"All these efforts must have only one result and that will be seen in an impetus that will push the educational moving picture ahead and by so doing elevate the motion picture generally. Mr. Hammonds and myself want to give you notice now of the greatest campaign both buying and selling, ever waged in behalf of educational films."

FORTHCOMING DREW COMEDIES.

Metro's comedy releases for April 23 and April 30 respectively are "One of the Family" and "Safety First," both being Metro-Drew productions, with Mr. and Mrs. Sidney Drew as stars.

"One of the Family" was written by Garrett Elsden Fort. It deals with the difficulty of Mr. and Mrs. Marsh, who live in the suburbs in keeping a cook. The cooks all get lonesome so far away from the city. Finally Mrs. Marsh decides to adopt a plan used with success by her neighbor, Mrs. Gray, and make the cook "one of the family."

"Safety First" is the work of Charlotte Wharton Ayers, who has written a number of the most successful Drew comedies. Mr. Hornby is obsessed by the idea of "safety first" in regard to fire. He makes the most elaborate precautions against it, both at home and at his office, where he has fire axes and water buckets prominently displayed. He buys gas helmets for the entire family, including the colored servants, he makes them practice walking down rope ladders, and gets them out of bed at all hours of the night to go through elaborate fire drills.

BOSTON MUTUAL EXCHANGE IN NEW QUARTERS.

The Boston branch of the Mutual Film Corporation has moved into its new building at the corner of Church and Melrose streets.

The new building is of brick construction, fireproof throughout, and because of its great area gives the corporation just about double the space it enjoyed in the old location, 1106 Boylston street. In its new home the Mutual has about 10,000 square feet of floor space, and has entrances at Church and Melrose streets, and also in South Cedar Place.

Since moving into the new quarters, Manager J. L. Roth and H. Hirsch, serial manager, have been the recipients of many congratulations.

Variety in Art Dramas

Survey of Past and Coming Releases Shows Remarkable Difference in Theme of Various Subjects.

A SURVEY of the releases of the Art Dramas program for the past two months discloses the interesting fact that the eight pictures included are totally different in theme and treatment, giving an amount of variety to the exhibitor that it would be hard to equal.

It is the policy of Art Dramas to keep its features as different as possible in theme, story and treatment. Starting with "The Law That Failed" and coming down to "The Mystic Hour," there are no two pictures of the same type.

"The Law That Failed," which was released on March 29, was a story not only unique in the Art Dramas program, but also unique in film history, in that it was based on a little known technicality in law, which renders justice, in certain murder cases, impossible. The picture was an Apollo, starring Alma Hanlon. All the reviewers commeneted on its unusualness of theme and treatment.

This was followed by "The Inevitable," released on April 12, which was an Erbograph production. This was a modern drama of vengeance and love, with some new ideas and some strong situations.

"The Great Bradley Mystery," which followed on April 19, was a story of crime and detection, adapted from the stage play by Edward Ellis, which was entitled "Suicide." In this picture a man was found dead in a room which had both doors and windows locked. The keys were on the table, and there was no way for a man to enter. It was presumed that he had killed himself. Yet there had been another person in the room, and his story solved the mystery. It was a detective story of a new kind, with mystery predominating to the end.

A melodrama, strong in human interest and filled with intense situations, comes next, on April 26. This is "A Mother's Ordeal," produced by Van Dyke, under the direction of Will S. Davis. The story of this is entirely different in idea from the previous releases. Jean Sothern plays two roles in this, a mother and a daughter.

Then comes "The Auction of Virtue," the first modern problem play on the program. This treats of a young girl's struggle between love and luxury. The heroine of this, played by Naomi Childers, is confronted with two alternatives: to escape from poverty and have a life of ease and pleasure, or to spend her life with the man she loves. U. S. Amusement Corporation produced this picture.

Marian Swayne in "Little Miss Fortune," a delightful comedy-drama, follows on May 10. This is the appealing story of a little orphan girl in an institution, who dreams of going on the stage, and who in the end realizes her ambitions. There are both laughs and human interest in this production, which has the well-known heartstrings pull. It was written by the Rev. Clarence J. Harris and directed by Joseph Levering.

The Apollo picture for release on May 17, following "Little Miss Fortune," is described as "a strange story of a morbid mind." The plot of this is unusual in that it deals with the little known region between consciousness and unconsciousness, and has as its central idea a weird dream which is prophetic of reality.

The story of this, as has been announced, is based on the studies of dreams and their causes which have been made by Dr. Sigmund Freud. "Psychoanalysis" is just now a popular fad among laymen, and a recognized science among doctors. That dreams are the result of suppressed desires, and that morbidity is caused by this suppression, is the theme.

In "The Mystic Hour," Guido, the artist, wakes up with a belief that he has killed Clavering. He rushes to the man's room and finds him dead. The thought that he is a murderer nearly maddens him, until relief and a natural explanation of the crime brings sanity to him again.

The next Apollo production, the working title of which is "When You and I Were Young," was suggested by the famous song of the same name, and was written by Frederick Rath. The struggles and pains of youth, and its triumphs and joys, as seen through the eyes of the peaceful aged, are treated in this production. This picture, by reason of its unusual subject matter, will have an appeal to both old and young alike, for it is the story of every man and every woman.

These eight releases, representing eight distinct types of story, prove that Art Dramas intends to enable the exhibitor to give variety to his patrons. The company does not wish to fall into the rut of similarity in releases, which has lessened the merit of so many programs.

It is promised by the producers that coming Art Dramas will continue to be different from each other, as well as different from all other feature films.

FAMOUS PLAYERS-LASKY GETS IMPORTANT MATERIAL.

Acquisition has been made by the Famous Players-Lasky Corporation of exceptionally important and interesting photoplay material written by such well-known playwrights and authors as George Broadhurst, George Middleton and Pearly Poor Sheehan. From George Broadhurst there was purchased the photoplay rights to "The Law of the Land," one of the most celebrated stage successes which this distinguished playwright has written. Two photoplays have been purchased from George Middleton, namely "At First Sight" and "The Love That Lives." "The Whispering Chorus," by Pearly Poor Sheehan, is a novel soon to be published serially by one of the Munsey publications, the idea being that it is to appear simultaneously in print and upon the screen.

"WOMAN AND BEAST" A THRILLER.

While a fight between a lion and a man is announced as one of the spectacular events in the Graphic Feature, "The Woman and the Beast," it is not the only one, according to the producers. Emmet Mixx wrote the scenario, and it called for an exciting Italian fete in the first reel, in which the services of over a thousand supers were required, not to mention an entire Italian settlement close to New York.

Marie Shotwell.

For the second reel, Mr. Warde had the simple job of getting a circus, and in the third reel he had to allow a lion to escape from the circus, and to send a pursuing mob after him. In the fourth reel he had to let little Tula Belle, Graphic Features' eight-year-old star, drop 45 feet from a cliff, and in the fifth stage an actual fight between a lion and a man, thrust a massive rock from the mountain-top to the powder house below and blow up the powder house.

From the director's description there is no doubt that whoever enjoys a "thriller" will enjoy "The Woman and the Beast." The children will be especially interested in little Tula Belle's work and the circus section of the story. In fact, it appears to be a picture that holds appeal for every class of film fan.

Heading the cast is Marie Shotwell, whose work in "The Witching Hour," "Enlighten Thy Daughter," and "Warfare of the Flesh" won her this role. The cast is an all star one, with such Broadway favorites as Alphonse Ethier, Fred Eric, Kathryn Adams, J. H. Gilmour and Tula Belle.

LOCKWOOD BEGINS WORK ON "THE HAUNTED PAJAMAS."

Harold Lockwood has begun work on his eighth picturization of a popular novel at the Metro-Yorke studios, Hollywood, Cal. This is "The Haunted Pajamas," from the novel of the same name by Francis Perry Elliott.

Preceding screen versions of widely known novels with Mr. Lockwood as star have been "The Hidden Children," by Robert W. Chambers; "The Promise," by James B. Hendryx; "Big Tremaine," by Marie Van Vorst; "Pidgin Island," by Harold MacGrath; "The River of Romance," from the novel, "One-Cylinder Sam," by E. J. Rath; "Mister 44," by the same author, and the star's latest vehicle, "The Secret Spring," an adaptation of Clarence B. Kelland's book, "The Hidden Spring."

"The Haunted Pajamas" provides Mr. Lockwood with an unusually interesting role and a story of swift moving incident and compelling power. It has the further appeal to mysticism. The haunted pajamas, which have been sent to Dick Hudson, the hero, were made in the Far East. There they were inscribed with Chinese characters by a sorcerer, and thus they became a curse to any one wearing them.

After the pajamas became the property of Dick (Harold Lockwood), they effect remarkable changes in the personalities of his guests, who don the bewitched garments.

A splendid cast for the production has been chosen by Fred J. Balshofer, president and general manager of the Yorke Film Corporation.

W. H. BROOKS WITH PARALTA PLAYS.

W. H. Brooks, a certified public accountant lately associated with the Westinghouse Company, will be the head of the accounting department of Paralta Plays, Inc. Mr. Brooks has been studying the accounting features of moving picture production and distribution during the past two years. Mr. Brooks has worked out a system of computing costs in connection with production, which, with due allowances for contingencies, will give the producer a practical, progressive working cost sheet, showing almost to the dollar what a picture will cost if the original script is adhered to by the director.

Mr. Brooks has also worked out distribution systems on lines that he believes will eliminate waste and unnecessary expense.

Houdini Story by Roche

Williamson Brothers Sign with Arthur Somers Roche for Under-sea Thriller Starring Handcuff King.

HOUDINI, the man who has mystified the world with his extraordinary feats, will make his first appearance as a screen star in an "Epic of the Elements," written by Arthur Somers Roche.

Just as Houdini is the greatest drawing card before the public to-day, so is Arthur Somers Roche recognized as one of the most brilliant authors of the present day. A resume of his achievements in the field of literature reads like an entrancing fairy tale.

In 1906 this young author sold his first story for the princely sum of $6. As late as 1915, while under contract to a concern which features paper-backed novels, he considered himself lucky to receive $300 for one of his manuscripts.

The Saturday Evening Post was the first magazine of class to recognize his genius. "Loot," when it appeared, earned Arthur Somers Roche an enormous following. Its success was quickly overshadowed by the popularity of "A Scrap of Paper," also purchased by the Saturday Evening Post. This story is being dramatized for a Broadway presentation. Some of his other famous stories are "The Gray Hair," a serial running in the Cosmopolitan; "The Sport of Kings," which has appeared in Every Week; "Ransom," one of the Blue Book's biggest successes, and "In the Dark," now running in the Hearst Syndicate of papers. From all of this it may be gathered that Arthur Somers Roche has arrived, and the Williamson Brothers consider themselves lucky to have put him under contract to prepare the vehicle for Houdini's screen debut. The enterprise of these brothers in securing the services of Mr. Roche is to be commended.

Mr. Roche has the happy faculty of being able to write delightful mystery stories. When he applies his natural talents to the creation of an international drama with an undersea flavor he will find himself perfectly at home.

"Christus"

Latest Cines Picture Will Be Given New York Showing by Historic Features, Inc.

"CHRISTUS," a motion picture which has met with marked success on the other side of the water, will be given its first presentation in America at the Criterion theater April 30.

More than 1,000 performances of "Christus" have been given in Paris, Rome and Madrid, where it is still playing. It is the latest production of the Cines Company of Rome, whose "Quo Vadis?" was the first great spectacular feature to attain international fame. It will be offered at the Criterion, April 30, by the Historic Features, Inc., whose object is announced to be the promotion only of pictures having the highest artistic and educational value.

"Christus" is described as a pictorial dramatization of a poem by a celebrated Italian writer, Fausto Salvatori, dealing with the life of Jesus the Christ. For the production of the picture Salvatori, with Count Giulio Antamoro, one of the foremost motion picture directors in Europe, and a company of Cines players, journeyed to Egypt and the Holy Land—the actual scenes of the Biblical narrative.

The concluding scenes of the picture, embodying the resurrection and the ascension, are said to contain the most remarkable of the novel effects which Count Antamoro has introduced. A special musical setting which has been prepared for the American presentation will be rendered by orchestra and organ, under the direction of Edwin Frank Goldman.

WAR PICTURES PROMINENT IN GAUMONT RELEASES.

The Gaumont Company presents in its pictures released the week of May 6 many views which bear upon some phase or other of the war. The first release of the week is "Tours Around the World" No. 27. The war in this is only an echo. One section of the reel presents Mourom, Russia, a village founded in the reign of Ivan the Terrible. This is typical of the Russia which now will rapidly pass away with the changing of the form of government. Other pictures on the same reel depict Zurich, Switzerland, and the excavations which have laid bare Pompeii as it looked when overwhelmed in 79 A. D. The entire reel is of absorbing interest.

The second single-reel of the week is the Mutual Weekly, which is edited and manufactured by the Gaumont Company. Since this motographic news reel is not assembled until the day it is shipped, no advance notice can be furnished at this time. With its European connections, the latest pictures from the front are guaranteed.

The third single-reel to come from Gaumont this week is "Reel Life" No. 54, the Mutual Magazine in Film. War is represented by "Sleeping Bags for Soldiers," which the government has adopted. "Lifting a Locomotive" shows the ease with which giant cranes are worked. "Proteges of a Big City" delineates how New York takes care of its feeble-minded children. "A Submarine Oil Field" is warlike in a sense, since it shows the source of much of the oil for the navy. "Making Grape Juice" completes the reel.

Gail Kane Heads Week's Mutuals.

Diversity of Subjects Offered for Release During Week of April 30—May 6.

"WHOSE WIFE?" a story by Cecil Henry Bullivent, chosen as the first vehicle for Gail Kane as a Mutual American star, will be released April 30. It is in five reels.

"A Race for Fortune" is the fourth chapter of the latest Helen Holmes serial, "The Railroad Raiders," which will come to the screen on April 30. The two greatest thrills in this chapter are the scenes in which Helen Holmes is thrown into the river with an anchor tied to her feet and another in which Frost, the general superintendent of the road, is bound and thrown into a well. And see how Helen Holmes manages to free herself and ultimately rescues Frost just before he is lost in the watery grave.

"Gladys' Day Dream," released April 30, is the first of three bi-weekly comedies in which Marie Cahill will be starred. The people who see the first one will want to see them all, so advertise extensively the first appearance. May 1 brings the "Mutual Tours Around the World."

On May 2 comes "Mutual Weekly" and also the fourth Strand Comedy, featuring Billie Rhodes, and titled "Kleptomaniacs."

"Jerry's Trial" is the Cub Comedy, with George Ovey, which is scheduled for May 3. On this date also comes "Reel Life," which this week is made up of the following subjects: "Our Patriotic Maidens," "Restoring an Old Mansion," "Getting Rid of the Snow," "Issa Tribe, of British Somaliland," and "The Queerest Newspaper."

Friday, May 5, brings the seventh story of the "Jimmie Dale, Alias the Grey Seal" series, titled "Devil's Work."

"Bucking the Tiger" is the Vogue contribution for May 5. Ben Turpin is featured in this laughmaker and is assisted by Ed. Laurie, Lillian Hamilton, Art Currier and Marie Templeton.

HILLER & WILK EXPAND.

The remarkable growth in the business of Hiller & Wilk, Inc., Longacre Building, New York, has been one of the notable events in recent motion picture history. The handling of a series of big state right features of the calibre and importance of "The Whip," "A Mormon Maid," "The Battle of Gettysburg," and "The Wrath of the Gods" involves a vast amount of detail work, and the employment of a big organization. And when to these departments of the business you add the new series of King Bee Comedies, with Billy West and other screen favorites, which are just now creating much agreeable talk in the motion picture world, it needs little reflection to convince that Hiller & Wilk, Inc., have assumed a position of great importance in the industry and are a very busy unit.

For a long time the firm's office accommodations in the Longacre Building have been inadequate to their needs, and larger space has been imperative. The office force has augmented with the increase in the firm's affiliations and has demanded more room. The New York Motion Picture Company being about to vacate the larger part of the premises it has occupied for several years on the ninth floor of the Longacre Building, Hiller & Wilk have acquired a lease of the offices and enter into possession of them immediately.

The new offices face Forty-second street and the Knickerbocker Hotel on Broadway, and are thus in the center of the world's motion picture market. With larger offices, Hiller & Wilk will be in a better position than hitherto to cope with the demands made upon their time and attention by their growing interests.

EMMY WEHLEN IN PLAY WITHIN A PLAY.

"Sowers and Reapers," a Rolfe production which is unusually interesting from many angles and in which Emmy Wehlen is the star, will be released on the Metro program May 7.

This powerful photodrama, written and directed by George D. Baker, is presented by B. A. Rolfe. It was produced by Rolfe Photoplays, Inc. The photography was done by Joseph Shelderfer.

Besides being the author of "Sowers and Reapers," Director Baker appears in the play as an actor. It has been many years since this famous director appeared as an actor. He made his stage debut as Laertes in "Hamlet," and was successful on the stage; but he has been even more successful as a motion picture director and playwright.

In the cast are many screen favorites, among them being Frank Currier, Peggy Parr, Harry Davenport, Walter Horton, Kate Blancke and David Thompson. George Stuart Christie, in the role of Earle Courtney, the husband, makes his screen debut in this production.

BLANCHE SWEET IN STORY OF BIG BUSINESS.

"The Silent Partner," a story of big business, directed for the Jesse L. Lasky Feature Play Co. by Marshall Neilan, is to be released by Paramount on May 24, with Blanche Sweet in the stellar role. It is a story which will be of universal interest because it teaches a lesson of loyalty and devotion in the common every-day walks of life.

Blanche Sweet is Jane Colby; Thomas Meighan, who has done such excellent work opposite Pauline Frederick, plays the role of Royle; while other members of the cast are George Hebert, Ernest Joy, Mabel Van Buren, Florence Smythe and Mayme Kelso.

Enid Bennett in "Happiness"

Jack Devereaux and Winifred Allen Also to Be Seen in Second Triangle Eastern Production, "The Man Who Made Good."

ENID BENNETT will make her third appearance on the Triangle program May 13 in a Kay-Bee play by C. Gardner Sullivan, entitled "Happiness." This is by far the most novel and appealing vehicle that Miss Bennett has obtained since she came under the management of Thomas H. Ince, and the young Australian favorite makes the most of every opportunity accorded her in the working out of an interesting and amusing characterization. In "Happiness," C. Gardner Sullivan has written a comedy-drama which is a worthy successor to "Home," "The Bugle Call" and "Plain Jane." Reginald Barker directed the production.

As the star of "Happiness," Enid Bennett takes the part of Doris Wingate, who has inherited a large fortune, but has been so hedged around by foolish relatives and fed on society conventionalities that the public has grown to believe she is the "snob" that the Sunday newspapers describe her to be. The girl's uncle, who has not seen her in years, resolves to save Doris from the unwholesome career her domineering aunt has marked out for her. He has the girl sent to a co-educational college with the idea of giving her a taste of democracy. Doris welcomes her emancipation, but finds to her sorrow that her newspaper reputation for "snobbishness" has preceded her, and her fellow students turn from her in disgust. Lonely and disheartened, Doris is finally lifted out of her prison-like atmosphere through her meeting with Robert Lee Hollister, a poor but brilliant young fellow who is working his way through college by taking in washing. The way in which they overcome their common obstacles adds zest to one of the most whimsical little plays that has been screened in many a day.

"The Man Who Made Good," featuring Jack Devereaux and Winifred Allen, will also be released on the same date. This is the second production from Triangle's Yonkers Studio. Henceforth all plays done at this plant will be produced under the personal supervision of Allan Dwan.

"The Man Who Made Good" is a picture with a definite purpose, containing a strong theme that should prove of no little inspiration to the young man or woman who finds it difficult to make progress in the world. Both Jack Devereaux and Winifred Allen carry off their respective roles with naturalness and youthful spontaneity.

Territory on Ince Productions Going Fast

Many Distributors Bidding for the Right to Handle New Product.

THAT the independent market is in a healthier state than ever before was evinced this week when Ince Productions, Inc., the new organization headed by Ralph and John Ince, closed most of the Middle Western territory and disposed of the rights to their productions in the Dominion of Canada.

Metro Pictures Service, of Pittsburgh, secured Ince Productions for western Pennsylvania, Ohio, West Virginia, Kentucky, Illinois and Indiana and will control for a period of two years the twelve seven and eight act features to be made in the two yearly periods by the Ince concern.

J. S. Skirboll, of Pittsburgh, representing the Clarke interests, and Harry Reichenbach, of the Ince concern, consummated the deal in a period covering twenty minutes of actual conference.

For the Dominion of Canada, Peter F. Griffin, of the Griffin Amusement Corporation, with headquarters at Toronto, Montreal and the West Coast, secured the Canadian rights. Mr. Griffin controls three highly successful exchanges in Canada and personally operates sixteen important theaters throughout the Dominion.

The Ince Productions, Inc., will begin active productional work April 28 and it is now contemplated that the first release will occur June 10, or within a few days thereof.

Ralph Ince, now at work on a big special production of "To-Day," with Florence Reed in the leading role, will begin his work May 1 in the interest of his own organization.

The entire country will be closed for the output of Ince Productions before next Monday. The most important buyers in the country have wired for reservations and secured options and, according to Mr. Ince, the demands cover twice the supply.

WILLIAM COURTENAY IN PATHE'S "THE RECOIL."

William Courtenay, one of the most popular actors of the stage, is featured by Pathe in "The Recoil," a Pathe Gold Rooster Play, produced by Astra, which is to be released May 13. With him is also featured Lillian Greuze, the charming star of New York's well known French Theater, who, in this picture, makes her debut upon the screen. George Fitzmaurice directed it.

"The Recoil" is a typical modern play and tells the story of a girl who against her inclinations is married to a coarse-grained and brutal man of wealth, who utterly unappreciates her and against whom she has to turn in self-defense. She is saved from the consequences by her former fiance, played by William Courtenay, and by her brother. The action is rapid and the production strongly dramatic.

"THE DANGER TRAIL" (Selig).

In "The Danger Trail," the Selig drama released in K-E-S-E, H. B. Warner is featured. In his support is seen Violet Heming, who comes from the stage to the screen. Others in the Selig company enacting "The Danger Trail" include W. Lawson Butt, who was the original Boris in the stage production of "The Garden of Allah." Arthur Donaldson and Richard Thornton are also well known actors in the play. "The Danger Trail" is from the book written by James Oliver Curwood. It is a drama of the snow country, the Canadian Northwest, and tells a gripping story of a desire for vengeance and the love of Meleese Thoreau for John Howland, an American engineer.

Scene from "The Danger Trail" (Selig).

The Selig Company claims many beautiful scenes of the far Northland are shown and that the work of Mr. Warner in this, his first motion picture under the Selig banner, is fully up to the expectations of Warner's thousands of admirers. Twelve thousand feet of negative were taken, which the Selig Company has cut to five thousand feet of strong story and exciting action.

"BACK STAGE" (King Bee).

"Back Stage" is the aptly chosen title of the first two-reel comedy release of the King Bee Films Corporation, of which that past master of the art, Louis Burstein, is the guiding spirit. It is a highly diverting story of misadventure, back of the stage of a country theater. Thither come, "booked solid" on the time, a strong man, Hawaiian dancers and other entertainers of the public, and the things that happen to them, partly on account of their own inherent propensities for causing trouble, and partly because Billy West and his fellow stage hands seem incapable of keeping out of mischief and resisting strong drink, are ludicrous in the extreme. It is clean, honest, logical, spontaneous fun and the picture is one, therefore, which is assured of winning the favor of exhibitors and the public.

"Back Stage" is acted with ideal smoothness and finish. Besides Billy West, who makes a very droll study of the meddlesome stage hand, there is the graceful and good looking Ethel Burton to lend distinction and beauty to the picture and Babe Hardy provokes roars of laughter in the part of a strong man. The settings illustrative of life behind the scenes, on the stage and in the auditorium, were carefully done and the picture is well photographed and acted.

"Back Stage" has all the elements of being a great drawing card. The second and third King Bee Comedies are nearing completion, and so favorable are the reports concerning the excellence of these comedies, which have spread throughout the industry, that already a very heavy and widespread demand exists for them.

FAIRBANKS BOOKS FOR EXHIBITORS.

The publicity department of the Artcraft Pictures Corporation and the Britton Publishing Company, distributors of "Laugh and Live," an interesting book by Douglas Fairbanks, have entered an arrangement tying up the sale of the book with the initial Fairbanks-Artcraft picture, "In Again—Out Again."

Copies of this book, which retails at a dollar, are being distributed gratis among Artcraft exhibitors, showing the first Fairbanks production, who in turn give them to the patrons with their compliments. This idea will prove a novel booster for the exhibitor when used as a stimulus for off-shows. Manager Rothapfel of the Rialto theater, New York, will give to a limited number of patrons copies of this book during the morning shows of "In Again—Out Again."

All that is asked in return by the publishers is that the exhibitor displays a slide advertising the book, or announces in his house program, lobby or advertising matter the sale of the book.

Anderson Outlines Paralta Plans.

President of New Concern Talks to Exhibitors of the Investigations Made by Himself and Associates.

THE proposition which the Paralta plan of distribution, originated by Carl Anderson, Nat. I. Brown and Herman Fichtenberg, places before exhibitors is attracting a great deal of attention. At a meeting held in the offices of the Paralta Plays Corporation Tuesday, April 17, President Anderson took occasion to define to several exhibitors his company's position in relation to the exhibitor.

He detailed all the investigations that had been made to determine both the evils of the business as well as their correctives. Waste and extravagance in production, and most reckless waste and extravagance in distribution, had been found to be the real trouble, he said. These evils were brought right to the door of the exhibitor, because, as the final handler of the product, the films, all costs are assessed against him.

To adequately meet this situation would mean to put the moving picture industry fairly on its feet. If the exhibitor, ultimately paying all the expense of production and distribution, is making money, it is a fair assumption this prosperity will rise up through each department of the industry to dividends on the securities of the stockholders.

The purpose of Paralta is to point the way to a situation where the exhibitor and the whole industry may be placed solidly on a profit-paying basis.

Mr. Anderson said he believed that the future of the business, to a very great extent, depended on giving the exhibitor a chance to make money by relieving him of the present burden of useless waste charges, which he should not be called upon to bear. They can be cut out—so why make the exhibitor pay for the extravagance that is senseless and useless?

Thursday, April 26, Mr. Anderson met a number of Southern and Western State rights men to discuss the application of this system of distribution to their territories.

Mr. Anderson will go into the whole subject fully and state the results of the investigations conducted by himself, Mr. Brown and Mr. Fichtenberg, covering a period of two years.

THEDA BARA AS "CLEOPATRA."

Sumptuous Production of Fox Films Corporation Announced for Release June 4.

THEDA BARA as "Cleopatra," the siren of Egypt, is the release announced by William Fox for June 4. This production was filmed under the direction of J. Gordon Edwards, who has made all of Miss Bara's super de luxe pictures. He has taken advantage of all the wonderful possibilities in the story for gorgeous settings and wonderful scenic effects and has made a truly stupendous picture. The production cost $250,000 and will mark a new epoch in the history of the cinema industry.

Miss Bara and Mr. Edwards have been at work on the picture for several months and it is practically complete except for the cutting. Because of the unusual beauty of the scenes shown, the exact length has not yet been determined, but it will probably be in seven reels.

Although Cleopatra's part in history is already pretty well defined, Miss Bara has come to the defense of Egypt's Queen and insists that she is a much maligned person and should not be stigmatized by historians.

"Ambition was Cleopatra's life," declared Miss Bara. "She was willing to sacrifice all for her dream of world empire. Though her faults were many, she was not the woman of popular belief."

RUSSIAN PRODUCTIONS COMING.

Leon J. Rubenstein vouches for the information that N. S. Kaplan, a Russian motion picture and theatrical man of long standing, is on his way to America with a number of Russian motion picture subjects of five and six-reel lengths from stories by Tolstoy, Pushkin, Dostoevsky, Ostrovsky and other authors of equal note. These pictures, it is said, were formerly suppressed by the Russian authorities, but that the recent change in government permitted their release, since they were not destroyed.

Mr. Kaplan will be here in a week or so. He says that the Russian films will stand comparison with American subjects. The stars of the Moscow theater and the Imperial theater of Moscow will be seen in these subjects.

MORE SPECIAL FEATURES FROM VARIETY.

Louis Rosenbluh, head of the Variety Film Corporation, announced this week his intentions of devoting attention solely in the future to the production of special features, the first of which is now being exploited on a state right basis under the title of "The Price of Her Soul."

"The Price of Her Soul," perhaps, in scenario form, underwent more radical changes than, to any one's knowledge, was ever experienced by a film story.

Twenty-four prominent independent state rights distributors were queried with complete copies of the play in its synopsis form and requests made for suggestions as to what would make the story more attractive as a special feature.

"Honor System" in Demand.

Many Applications Reported for Big Fox Cinemelodrama in New York and New Jersey.

APPLICATIONS for dates on "The Honor System" from New York and New Jersey exhibitors have been pouring in since the Fox Film Corporation announced that this sensational cinemelodrama was available. Exhibitors appear unanimous in the belief that the remarkable success of "The Honor System" at the Lyric theater, New York, can be more than duplicated in the first-class picture houses elsewhere. For this reason top notch rentals are being offered.

William Fox, while offering "The Honor System" on a state right basis, is booking it direct in the city and state of New York and New Jersey. The booking offices are in charge of Carey Wilson, at No. 128 West 46th street. Winfield Sheehan, general manager of the corporation, is handling the state rights end of the business. He has already received offers aggregating $400,000 and has sold two territories at the highest prices yet paid.

The demand for dates for "The Honor System" is just as strong throughout the states of New York and New Jersey as it is in the metropolitan district.

It is estimated that not less than 850,000 persons have seen "The Honor System" since it opened at the Lyric theater early in February. So great has been its success that it has enabled William Fox to establish a record which experienced theatrical men have believed to be impossible.

Mr. Fox's record is that of occupying a first class Broadway theater for an entire theatrical season with two spectacular films of his own production. These two record-breaking pictures were "The Honor System" and "A Daughter of the Gods."

CRITICS PAY HOMAGE TO "THE DEEMSTER."

The remarkable success of Hall Caine's "The Deemster," at the Broadway theater, gave a decided impetus to state right sales at the Arrow Film Corporation's office. Shrewd buyers visiting in the city read the daily paper criticisms and straightway recognized the widespread and enthusiastic interest created by the great Manx author's first "best seller" in picture form. Herewith is presented a resume of the reviews:

"One of the most absorbing and powerful photodramas ever seen."—N. Y. American.

"All of the stirring situations are utilized * * * and the screen play becomes a reel thriller."—N. Y. Eve. Mail.

"There was capital movie material in 'The Deemster' with the rush of its story and its abundance of picturesque incident, and the director has not overlooked it. A more thrilling scene than the struggle on a high cliff could scarcely be devised."—N. Y. Times.

"Gained in absorbing interest as the play progressed."—N. Y. Herald.

"The characters are so well chosen that they might have stepped out of the book * * * Nothing more impressive has been seen on the screen * * * Derwent Hall Caine does admirable work * * * His performance is sincere and forceful and his fine, sensitive face registers every emotion * * * ."—N. Y. Tribune.

" * * * story offers many opportunities for thrilling dramatic action—his love affair with the Deemster's daughter, his fight with her brother, his trial for murder, his strange penance * * * There is a fire at sea, a shipwreck and other vivid incidents to add thrills to the picture."—N. Y. World.

"The director has failed in no point to bring about the necessary love scenes, fight scenes and heart-breaking thrills that pictures must have to please the public."—N. Y. Evening Journal.

"There are many impressive moments in the production, and these are presented with great skill."—N. Y. Morning Telegraph.

"Absorbing in interest."—N. Y. Eve. Telegram.

FOX TO MAKE "KIDDIE" FEATURES.

Special productions to be known as "Fox Kiddie Features" are soon to be released on the Fox program. Always looking ahead for the future of the photoplay industry, William Fox, after mature deliberation, has inaugurated photoplay features in which children will portray all the characters. These will seek to entertain the elders as well as the children. Mr. Fox, always fond of children and their welfare, realized that in the moving picture is found the greatest source of knowledge and amusement for the little ones as well as the "grown-ups"

For this purpose Mr. Fox while in California established a company of children who are to film the stories of the land of make-believe, and specially written scenarios on children's subjects, and the stories that are familiar to every school child. In addition he has opened a school wherein expression, so necessary for moving picture work, and elocution will be taught to the little mummers. Another company of children will be established in one of the Fort Lee studios. In this way Mr. Fox expects to release a "Fox Kiddie Feature" monthly.

The demand for officers for the navy has occasioned the graduation of the class of 1917 two months ahead of time. The Gaumont Company sent a cameraman to record the event for The Mutual Weekly. The negative reached the Gaumont studios at Flushing, L. I., in time to catch this number.

Brady Gets More French Pictures

Four New Subjects by Louis Mercanton, Director of "Mothers of France"—On Regular World Film Service.

FOUR more French photoplays produced by Louis Mercanton, director of the vast Sarah Bernhardt success, "Mothers of France," have already been delivered to World-Picture Brady-Made, and exhibitors using the World program will have first call upon the series with no advance upon regular prices.

Regina Badet.

With the exception of Mme. Bernhardt herself, these four plays were acted by practically the same players as those who gave such perfection of team work to the performance of "Mothers of France." At the head of these gifted artists is Albert Signer, whose portraiture of the schoolmaster in the Bernhardt pictureplay stood out with quite extraordinary vividness.

The stars of the four new photodramas are Susan Grandaise and Regina Badet, both of whom will come to America shortly to act for World-Pictures under the direction of William A. Brady as a part of the interchange plan by which several of the World stars will also be sent to Europe at the close of the war to make pictures there, directed by Mr. Mercanton.

Susan Grandaise.

Albert Signer.

These two stars are regarded as the foremost screen actresses in the old world, where Mlle. Grandaise is called "the sweetest girl in Europe" and Mlle. Badet is termed "the vampire of France." Both are exceptionally beautiful examples of widely different types.

The plays of this series are "Atonement," featuring Regina Badet and Albert Signer, to be published May 28; "A Naked Soul," featuring Susan Grandaise, June 11; "The Golden Lotus," featuring Regina Badet, June 25, and "When True Love Dawns," featuring Susan Grandaise, Albert Signer and an all-star cast, July 16.

The quartette of picture plays, which probably would be distributed as separate "specials" in other circumstances, will be issued under the title Brady-International Service World-Pictures, observing conditions similar to those which governed the Clara Kimball Young Service and also Mme. Sarah Bernhardt in "Mothers of France."

L-KO NOTES.

J. G. Blystone, director general of the L-KO Motion Picture Kompany has just written three new stories which will be turned over to the directors for their future pictures.

Vim Moore, who is directing Phil Dunham, the English comedienne, has just completed a department store picture entitled "Dry Goods and Damp Doings." Mose Hamburger, one of the largest department store owners of Los Angeles, who visited the L-KO lot last week, saw the department store set and claimed that if it were not for the diffusers he would actually think he was in his own store.

Dan Russell, under the guidance of Noel Smith, his director, has just finished a picture called "Beach Nuts." Mr. Russell has assumed the role of a life saver and, according to the thrills in the story, he has lived up to the title.

Fatty Voss is being proclaimed the hero of the hour by the moving picture people. Last Thursday, while riding in his roadster down Santa Monica Boulevard Mrs. Alger and her son, who were about one hundred feet in front of Mr. Voss, somehow or other were brushed by an east bound car on to the west bound track, where a car was approaching and, not being able to get away quickly enough, were crushed between the two cars. Without hesitancy Mr. Voss grabbed the woman and her boy and rushed them to the nearest hospital. It is claimed that the quick action of Mr. Voss is responsible for the recovery of both, although the child, it is said, will have to have his leg amputated.

Dick Smith is now directing Bob McKenzie and is nearing the completion of a two-reel picture, the title of which has not as yet been decided upon.

J. HILLARY MARTIN'S TOUR.

A distinct novelty is being offered to the moving picture public in the form of a high-class lecture, together with an educational and interesting feature. There has always been a big demand for educational subjects, and exhibitors have complained of the scarcity of topics that interest as well as draw the higher element to their theaters. J. Hillary Martin, who accompanies this production, is one of the best-known lecturers of the West and has done Lyceum and Chautauqua work in the past, and in many cities critics have termed him a second Billy Sunday, his work being along the noted evangelist's line. Mr. Martin was for a number of years associated with the leading social workers of Chicago before he went lecturing, and appears under the auspices of the Illinois Vigilance Association. He has been accumulating for the past ten years scenes and topics, and today has one of the largest and most valuable collections in America. Mr. Martin has just concluded a year's successful engagement through the leading theaters of Ohio, West Virginia and Pennyslvania and is opening a tour through New York State, where he will deliver a number of lectures, including the one that has made his fame, "A Warning to Young Girls."

PLAQUE OF ALICE BRADY FOR SOUVENIR.

An artistic plaque of Alice Brady in the central role of "Maternity," a new photoplay with birth-fear as its psychological background, has been issued as a souvenir by World-Pictures, Brady-Made. The plaque was made by Miss Renee Prahar, a noted American sculptress who has specialized for a number of years abroad in what are known as bust portraits, very widely effected by members of the British aristocracy.

Miss Prahar had made her headquarters in Paris up to the outbreak of the war, when she came to New York and established herself permanently in the Greenwich Village art colony. She says she will never return to Europe to reside.

The "Maternity" photoplay contains as one of its spectacular features the burning of a huge hospital from which the heroine rescues the child of a woman of whom she is jealous. In the making of this scene Miss Brady had much of her hair burned off, together with a part of her skirt, and when she fell through the floor with little Madge Evans in her arms she '"barked" one of her shins and acquired a fine assortment of black-and-blue decorations.

FREDERICK WARDE STARS IN "HINTON'S DOUBLE."

Frederick Warde, star of "King Lear" and "The Vicar of Wakefield," is announced by Pathe as the star of "Hinton's Double," the Gold Rooster Play to be released May 6. For the first time Mr. Warde leaves classic productions and becomes the central figure of a modern romance.

"Hinton's Double" was written by Lloyd Lonergan, creator of "The Million Dollar Mystery," and author of a number of successful Gold Rooster plays from the Thanhouser studios. The supporting cast is excellent, including J. H. Gilmour, Kathryn Adams, Wayne Arey and Arthur Bauer. "Hinton's Double" is a thrilling story based upon mistaken identity and the law, in which Mr. Warde has to assume practically three different characterizations. First he is Joshua Stevens, a tender-hearted old clerk, secondly J. Evart Hinton, a get-rich-quick Wall Street operator, and thirdly when he, as Hinton, is trying to escape the police.

BEECROFT PLACES CUB COMEDIES.

Chester Beecroft, from his new offices in the Astor Trust Building, 501 Fifth avenue, New York, this week concluded negotiations with the Australasian Film Company for the sale of Cub Comedies to that firm in the Australasia territory. The Australasian Film Company will use a new Cub subject every week for a long period of time.

MORMON MAID FOR AUSTRALIA AND NEW ZEALAND.

Samuel Krellberg, managing director of Overland Films, 729 Seventh avenue, after viewing a private exhibition of the "Mormon Maid," immediately purchased the rights to Australia and New Zealand at a record price.

Notes of the Trade

WINIFRED HARRIS, Mutual-Powell player supporting Marjorie Rambeau, daily appears before the camera with that star at the Frank Powell studio on Long Island and nightly, with Miss Rambeau, faces the footlights at the Eltinge theater in "Cheating Cheaters."

* * *

One of the realistic scenes of "The Crimson Dove," the Carlyle Blackwell-June Elvidge play now in the making, is the famous gold room which occupies the entire second floor of Rector's restaurant in New York. Romaine Fielding is directing the production for World-Pictures, Brady-Made.

Editors of the film weeklies have been notified by the Government not to disclose in their pictures any military locations or preparations, and the instructions are being patriotically observed by the Selig news weekly.

* * *

"Ole Turns the Tables" is the title of a two-act comedy being produced at Universal City by Director George E. Marshall, with Janet Eastman playing the lead. Marshall wrote the story.

* * *

Many of the scenes of "The Price of Pride," Carlyle Blackwell's new play for World Pictures Brady-Made, were photographed in and around Georgian Court, the magnificent estate of George J. Gould at Lakewood, N. J. Prominent in the company are June Elvidge, Evelyn Greeley, Pinna Nesbit, Frank Mills and George MacQuarrie.

* * *

George Fawcett achieved his most artistic stage triumph in "Caleb Conover." Now he is to transfer his success to the screen. The Selig Company is filming "Caleb Conover," and Colin Campbell is the director. The cast includes such players as Fritzi Brunette, Thomas Santschi, Eugenie Besserer, Harry Lonsdale and Goldie Cowell.

* * *

The Educational Film Company, of Texas, with offices at 113 West 8th street, Austin, Texas, has just been incorporated. The company has been formed for the purpose of buying and distributing moving pictures of educational value to schools, colleges and for children's matinees.

* * *

The Falcon Film Company has been organized in Kansas City, Mo., with E. S. Comings general manager and S. L. Stanley director. They have opened offices in the Dwight Building. The company expects to specialize in films for educational, industrial and entertainment purposes.

* * *

Carlyle Blackwell's new photodrama for World-Pictures Brady-Made, formerly called "The Price of Pride," now carries the title "Passion's Slave." June Elvidge and Evelyn Greeley are featured in this production.

* * *

Mae Murray, who recently migrated from the Lasky to the Famous Players studio for the purpose of finishing "The Primrose Ring," has now begun work at the latter studio on her next Paramount picture under the direction of Robert Leonard. After the preliminary scenes have been taken the company will move across the river to the newly acquired Fort Lee studio, where the picture will be completed.

* * *

The six-reel photoplay "Mothers of France," in which Sarah Bernhardt fills the star role, has registered a startling success at the Vast Metropolitan Opera House in Philadelphia. This picture is sent out on the World-Pictures program at regular prices.

* * *

Marion Swayne has completed her first Erbograph picture, "Little Miss Fortune." This will be released on Art Dramas Program on May 10. Joseph Levering directed the production, the story of which was written by the Rev. Clarence J. Harris.

* * *

The latest releases to be announced by the Selig Company in General Film service include "A Social Climber" and "Rescuing Uncle."

* * *

Director Rupert Julian at Universal City is completing a five-act feature, "A Dime's Worth of Philosophy," with Mignon Anderson, Emory Johnson and Zoe Rae in the principal parts.

* * *

Harry H. Poppe, recently with David Horsley at the David Horsley studios in Los Angeles, has returned to New York and has become associated with Chester Beecroft in his export business, which is now being conducted from his new office at room 812, Astor Trust Building, 501 Fifth avenue, New York.

IMPORTANT

The best known and most renowned house in China, for Cinematographs, Accessories, and Films, with Branches and Agents throughout the Far East, and who has been dealing for the past 10 years with Europe, is now desirous of dealing direct with the United States.

MANUFACTURERS of all goods interesting to the trade, Professional and Amateur, are requested to send their catalogues in duplicate with best wholesale discount.

FILM MANUFACTURERS are requested to send their bulletins, together with quotations.

REPLIES, to E. Labansat
99 Szechuen Road, SHANGHAI, CHINA

Director Henry McRae has nearly completed at Universal City a two-act comedy entitled "Dropped From the Clouds," featuring Eileen Sedgwick. The scenes of the photoplay are laid in the Western country, until the cowboys, who figure largely in the story, drop from an aeroplane into a Turkish harem.

* * *

Alice Brady is the star of "Darkest Russia," World Pictures Brady-Made, released April 23. It is an exceptionally timely photoplay, in view of the overthrow of tyranny and oppression as embodied in the Czar's government. "Darkest Russia" shows the conditions from which the people are now liberated, and relates a love story of an intensely vivid nature.

* * *

Three big stock companies are now hard at work at the Selig studios, Chicago. Two are producing dramas and the other farce-comedy. Two large companies are at work in the Selig studios, Los Angeles. The Selig company reports that business was never better.

* * *

"A Ragtime Riot" is the title of a one-act comedy being filmed by the Universal Nestor company under the direction of Louis W. Chaudet. It features Eddie Lyons and Lee Moran, with Edith Roberts in their support.

* * *

Alice Brady in widow's weeds will be seen in an approaching World Picture Brady-Made. This photoplay at present is called "The Romance of a Self-Made Widow." Supporting Miss Brady are John Bowers, Herbert Barrington, Justine Cutting, Alexandria Carewe, Lila Chester and others.

* * *

"Jimmy," the famous lion, said to be one of the most beautiful specimens in captivity, will be featured prominently in "The Lad and the Lion," a Selig drama written by Edgar Rice Burrows, now in course of production by Director Al Green. The cast includes Vivian Reed, Will Machin, Al W. Filson and others.

* * *

Irene Hunt is the featured player in "A Soldier of the Legion," a five-act comedy-drama written by E. J. Clawson, of the Universal staff. Miss Hunt plays a dual role—that of a maid-of-all-work in a poor tenement house and also the heroine of a book which one of the roomers is writing.

* * *

Harry Carey is featured in a two-act drama entitled "The Golden Bullet," which is being filmed by Director Fred A. Kelsey at Universal City.

Picture Theaters Projected

HAINES, ALASKA.—A. F. McLean has plans by M. S. Sutton, Juneau, Alaska, for a one-story moving picture theater, 23 by 75 feet, to cost $3,000.

PINE BLUFF, ARK.—Chamber of Commerce is reported planning to erect a $75,000 auditorium and theater building. Those interested in the project are H. J. Holdviness, E. B. Bloom and Mayor Simon Bloom.

LOS ANGELES, CAL.—Frederick Miller has obtained a site on Eighth street and will shortly start work on the construction of a modern moving picture theater, having seating capacity of approximately 4,000 and costing about $500,000.

PENSACOLA, FLA.—Fichtenberg-Saenger, incorporated with $500,000 capital by J. H. Saenger, president; Herman Fichtenberg, vice president; E. V. Richards, Jr., general manager, will erect a modern fireproof moving picture theater.

VERO, FLA.—William V. Rogers will erect a $4,000 moving picture theater.

CHANDLERVILLE, ILL.—The moving picture business of W. H. Pilcher has been purchased by R. M. Johnson. Improvements are to be made.

EAST ST. LOUIS, ILL.—W. L. Denham, Benoist building, St. Louis, Mo., is having plans prepared for a two-story theater building, 76 by 156 feet.

PEORIA, ILL.—Joe Broenneke, 217 Merriman street, will open a moving picture house here.

CEDAR RAPIDS, IA.—James Scolaro, owner of the Olympic South Side theater, has awarded contract to H. Klepach for extensive improvements to the structure.

CRESTON, IA.—R. S. Thompson has leased the Bungalow theater from C. C. Hewitt.

MARSHALLTOWN, IA.—The Orient theater will be remodeled and a pipe organ installed by McConnell & Hansen, who recently purchased the house.

WINONA, KAN.—It is reported that J. N. Thouvenell will shortly start work in rebuilding the opera house which was destroyed by fire some time ago.

LOUISVILLE, KY.—Booker T. Washington Amusement Company, incorporated with $25,000 capital by R. T. and G. W. Berry and Robert Peters, will erect a theater building.

SEBREE, KY.—J. H. Korb, Henry Powell and D. W. McMullin will erect two-story building, 36 by 86 feet, first floor for electric light and power plant, second floor for opera house.

ST. BERNARD, LA.—William Raley will erect moving picture theater on St. Maurice avenue.

EASTPORT, ME.—O. H. Brown has plans by Leon Lempert, Cutler building, Rochester, N. Y., for a two-story moving picture and vaudeville theater, 120 by 60 feet, to cost $35,000. Lessee, Wilbur A. Shea.

FLINT, MICH.—Work is under way on a new theater for the Butterfield interests, of which W. S. Butterfield, of Battle Creek, Mich., is president.

BEAULINEU, MINN.—Dominic Schmitz has purchased a site here and will erect a modern moving picture house.

INTERNATIONAL FALLS, MINN.—F. V. Peterson has opened a new moving picture theater here.

McINTOSH, MINN.—W. R. Vincent, manager of the Lyric theater at Cass Lake, has purchased the Grand theater.

OLIVIA, MINN.—J. M. Comford and Warren Morgan have purchased the Idle Hour theater.

PIPESTONE, MINN.—The interest of H. J. Updegraft in the Gem theater has been purchased by Jerry Hines. Improvements are to be made.

KANSAS CITY, MO.—David H. and Samuel Harding, of Omaha, Neb., will erect a moving picture theater here.

KANSAS CITY, MO.—J. R. Vansant Construction Company, Dwight building, have the contract to erect a theater and store building, 114 by 220 feet, concrete with terra-cotta facing, vulcanite roof, concrete floors, for Joseph C. Wirthman, to cost $200,000.

EAST HELENA, MONT.—The old East Helena theater has been taken over by C. A. Drummond and J. B. Depue, remodeled, redecorated and renamed the Columbia.

BEAVER CITY, NEB.—The Lyric theater has been taken over by W. H. Williams.

MITCHELL, NEB.—The Crystal theater has been purchased by Edgar Benoit.

ORD, NEB.—W. E. Reeder has disposed of his interest in the Gem theater to Gibson & Van Vleite.

WAHOO, NEB.—A new $10,000 moving picture theater is under construction here for J. P. Staudinger.

WILSONVILLE, NEB.—W. H. Houston has plans by J. H. Craddock & Co., 504 Farnam building, Omaha, for a one-story auditorium, 50 by 100 feet, to cost $7,000.

NEWARK, N. J.—Christian Fleissner, 121-23 New Jersey Railroad avenue, has plans by Hyman Rosensohn, 800 Broad street, for a one-story moving picture theater and store building, 100 by 100 feet.

ROSELLE PARK, N. J.—The auditorium in the borough hall has been remodeled and redecorated and opened as a moving picture theater by Alphonse Goettler, of New York City. It has seating capacity of about 700.

LITTLE FALLS, N. Y.—The Fleming property at the corner of Albany and Second streets has been purchased by James N. Van Allen as a site for a new moving picture theater.

ROCHESTER, N. Y.—A new two-story brick moving picture theater, store and apartment building will be erected at the corner of Lake avenue and Letta road, 71 by 132 feet, to cost about $35,000.

TOLEDO, O.—Edward Biolorucpi and W. L. Grudzinski, 2700 Cherry street, have plans by C. W. Beelman, 812 Second National Bank building, for a two-story theater and store building, 20 by 120 feet, to cost $60,000.

ALLENTOWN, PA.—A commodious moving picture theater is being erected at 12, 14 and 16 North Eighth street, for Ritter & Smith. The house will be known as the Strand.

PHILADELPHIA, PA.—Samuel Romer has conveyed to Louis Kapner two moving picture theaters located in the northwestern part of the city, subject to mortgages of $125,000. The transaction includes the Park theater at 3235-41 Ridge avenue, lot 83.1 by 79.2 feet, assessed at $60,000, and the Jefferson theater at 2217-23 North Twenty-ninth street, lot 73.10 by 150 feet, assessed at $50,000.

PHILADELPHIA, PA.—Jules E. Mastbaum has taken title to the Empress theater property at 4441-45 Main street, Manayunk, subject to mortgages amounting to $95,000. The structure consists of a theater building and a one-story store on a lot 55.9 by 185.9 feet. The Empress is practically a new house and is assessed at $60,000.

WACO, TEXAS.—Pio Crespi is reported interested in a project to erect a new motion picture house in this city.

NEWPORT NEWS, VA.—R. V. Richardson, of Hampton, Va., has contract to erect a moving picture theater to replace structure damaged by fire, for W. R. Koch. The building will be constructed of steel, brick and tile, metal roof, wood floors, hot-air heat, cement sidewalk. Cost, about $10,000.

NORFORK, VA.—Wickham C. Taylor is preparing plans for an addition to the Palace theater. Seating capacity will also be increased.

NORTHPORT, WASH.—Wilbur Robinson has purchased a building site at the corner of Center and Fourth streets, upon which he plans to erect a two-story moving picture theater.

MILWAUKEE, WIS.—George E. Loebel has erected a community moving picture theater at Fifty-fifth and Greenfield avenue.

RACINE, WIS.—Martin Fullgren & Son, First National Bank building, Milwaukee, are preparing plans for a fireproof theater and business building.

MAYVILLE, WIS.—The Modjeska theater has been leased by C. W. Doctor.

MANITOWOC, WIS.—Z. Stebins plans to remodel his theater and purchase a new projecting machine.

MAUSTON, WIS.—The moving picture theater formerly conducted by H. F. Haase, has been purchased by A. P. Sherwood.

MERRILL, WIS.—The Grand and Cosmo theaters, which have been conducted by B. F. Gipple and E. H. House, have been taken over by R. C. Krueg.

NELSON, WIS.—T. Ender, Terney, S. D., has plans by J. K. Van Ess, Aberdeen, S. D., for a one-story moving picture theater and dance hall, 63 by 120 feet, to cost $10,000.

OSHKOSH, WIS.—The Palace theater, formerly the Rex, has reopened under the management of Harry Chappell.

PRINCETON, WIS.—Mrs. A. Florence plans to open a moving picture theater here. Her son will assist in the management of the house.

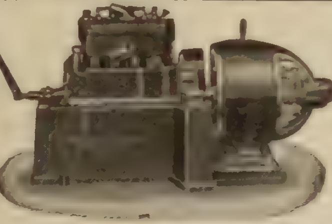
STEVENS POINT, WIS.—The Delta theater taken over from P. J. Bresnahan by J. T. Hardy, has been thoroughly renovated.

TOMAHA, WIS.—Chris. Maxwell has disposed of his interest in the Unique theater to Roy Smith and Mark Johnson.

WASHBURN, WIS.—The Gem theater has been purchased by R. W. Smith.

WAUSAU, WIS.—The Majestic theater has opened under new management.

WAUPACA, WIS.—J. P. Nelson and William Craig have taken over the New Grand theater from C. W. Porter.



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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

For Canadian Federal Censorship

Canadian Council of Women in New Brunswick Passes Resolutions—One Asks Maritime Exhibitors' League for Special Children's Shows—One Expresses a Desire for a Federal Censor Board.

By F. F. Sully, The La Tour, St. John, N. B.

ST. JOHN, N. B—The women of the New Brunswick through the Women's Council of this city have gone on record as favoring the appointment of a Federal Board of Censorship, in which the names of two women should be included. This resolution passed at a recent meeting of the Women's Council was offered as an amendment to the resolution of the executive of the Women's Council, issued from the headquarters in Toronto. The resolution passed by the executive and sent to all the councils throughout the Dominion for approval and discussion, to be finally taken up at the national convention to be held in Winnipeg next month, was to this effect:

Resolution Asks for Children's Shows.

Whereas, motion pictures can be made of great educational value and of great beneficial interest to children,

Be it Resolved, that all local councils be asked to interest some motion picture theaters in providing suitable pictures to include fairy tales, travelogs, industrial pictures, and wholesome comedies, the same to be presented on Saturday for the benefit and pleasure of the children.

To this was added a section urging the councils to work for the appointment of a woman member to the provincial boards of censorship, inasmuch as it was thought that the counsel and judgment of a woman should be included in pictures that were to be shown to boys and girls who would be more or less easily influenced by what they say on the screens.

Some members of the New Brunswick Council, including the president, Mrs, E. Atherton Smith, approached the members of the Maritime Provinces Motion Pictures Exhibitors' League with the proposition, and the exhibitors laid before them the Federal censorship plan, and the reasons why it would be far better to have a federal board to which two women could be appointed.

Asks for Federal Censor Board in Canada.

At the meeting of the council, held last week, the question was discussed at great length, and the body also went on record as expressing its views in the following resolutions:

Resolved, that the St. John Council of Women urge the appointment of a Federal Board of Censorship, to be located at some central distribution point in Canada, and there exercise most careful judgment over all pictures to be shown for public entertainment. This action to obviate the necessity of any provincial censor officials, so that the public can be furnished in all provinces with their moving picture entertainment in like form,

And be it further resolved, that it would be wise to add the names of two women to the Federal Board of Censors, and that the idea of a Federal censorship would keep out of Canada all undesirable pictures, which would have undue influence, and it would further bring about influences that could not be brought to bear through provincial channels, and the public might thereby have forced upon it stories likely to be injurious to the morals of the youths of our country or un-British in spirit.

Council of Women a Strong Organization.

The Canadian Council of Women is perhaps the strongest and most influential body of its kind in the whole Dominion. It has branches throughout every province, and its national convention next month in Winnipeg will be largely attended. The question of motion picture censorship is scheduled to come in for a good share of discussion, and the government officials could not very well ignore the voice of such a representative body.

Pantry Sale for Worthy Purpose.

St. John, N. B.—How the brotherhood of the trade extends to every member of the staff of all the houses, great and small, was demonstrated last week by the act of the wives of members of the staff of the Imperial, who, instead of turning the facilities of the house to their task, gave a pantry sale for one of the needy employees. The waiting rooms and lobby of the theater were converted into salesrooms and in less than two hours more than 200 delicacies were provided, and when sold made up a substantial sum.

Business Jottings.

St. John, N. B.— A. B. Farmer of the Star theater has signed for the first screening, in St. John, of the Fox production of "Romeo and Juliet," featuring Theda Bara and Harry Hilliard.

St. John, N. B.—H. H. McArthur, manager of the General Film, has returned from a brief business trip to Halifax. Mr. McArthur announces the release at a very early date of the new Black Cat Essanay comedies. These are two reelers, condensed from what were originally intended to be five reel productions.

A Notable Ten Year Anniversary in St. John

Keith Enterprises in City, With Manager W. H. Golding, Who Has Headed Them Since Organization, Will Celebrate a Golden Decade.

ST. JOHN, N. B.—The tenth anniversary of the entry of the B. F. Keith theatrical enterprises into St. John will be observed at the Imperial theater the weeks of April 23 to May 5. The first decade of metropolitan attractions in the way of motion pictures for the Keith people has brought success in its every phase, and this is due alone to the able, conservative executive in the person of Walter H. Golding, who has managed the Keith interests since their organization here, and who will likewise observe his tenth anniversary as their manager during the same two weeks.

Mr. Golding has made a host of friends among the exhibitors and exchangemen, who will no doubt take advantage of the occasion to extend best wishes for continued success and prosperity. He has nursed the patronage which the Imperial enjoys from a five cent house to a theater which has no superior in the Dominion. He has introduced Broadway attractions at a twenty-five cent scale of prices, and is to make the anniversary weeks especially noteworthy in this respect.

During the first half of the first week he will show George M. Cohan in "Broadway Jones," the second half of the week, Anita Stewart in "The Girl Philippa," and the following three days Mary Pickford in the "Pride of the Clan." The attraction for latter half of the second week, has not yet been decided upon.

S. Guy Bradford, who is now general manager for the Gaumont interests, with head offices in Flushing, N. Y., was Mr. Golding's predecessor as guardian of the Keith interests here. Since his connection with the trade Mr. Golding, who was formerly a newspaper man and later advertising manager for one of the large mercantile houses, has done a great deal in the cause of the exhibitor. That his efforts were appreciated and their worth realized was clearly evidenced last September, when at the organization of the Maritime Provinces Motion Picture Exhibitors' League he was named its first president. The Imperial now controls in St. John the exhibition rights of subjects produced by Mary Pickford, Clara Kimball Young, George M. Cohan, Norma Talmadge and Douglas Fairbanks.

Changes in Independent Film Farces.

St. John, N. B.—George F. Perkins, president of Independent Film and Theater Supply Company, has announced important changes in the local staff. A. Allan Christie, who has been roadman and assistant manager for the St. John office of the Canadian Universal, has succeeded S. Starfield as resident manager. Mr. Christie has already taken up his new duties, and has just returned from Montreal after conferring with the head office of his new employers. He was with the Universal a little more than two years, and previous to that was booker for four years with the Mutual. He has made a host of friends among the motion picture fraternity throughout the provinces who will be glad to hear of his well merited promotion.

Mr. Starfield, who has been in charge of the St. John office since the succession of the Independent to the Standard Film Service, will be special Canadian representative. May 1 Mr. Christie and his staff will move to new quarters at 87 Dock street, where an entire four stories will be utilized as offices, stock rooms, projection room, and store room.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

Two Interesting Pathe Men of Northwest.

SEATTLE, WASH.—Pathe's newly created office of supervisor of the entire Northwest has been given to Fred C. Quimby, for three years manager of the Seattle Pathe office. Mr. Quimby will have jurisdiction over Washington, Oregon, Idaho, Montana, Wyoming, Colorado, Utah, New Mexico, and a part of Nebraska, with headquarters in Seattle. He handled the Salt Lake City and Denver territories for Pathe before coming to Seattle, so is familiar with that section of his domain as well as this. He has been with Pathe longer than any other exchange man in the organization, and is one of the few exchange managers who is equally popular with his competitors on Film Row and the exhibitors throughout the territory.

Geo. P. Endert.

Tom Quimby.

Mr. Quimby was delayed in taking over his duties as supervisor because of his difficulty in finding a manager for the Seattle office to whom he felt he could trust the difficult Seattle territory. He has now engaged a man with whom he is entirely satisfied and who this week took his position at Mr. Quimby's old desk in the Central building. The new manager is George P. Endert, one of the oldest exchange men in Seattle. Mr. Endert recently resigned the managership of the Greater Features company to take his present position. He is one of the pioneer exchange men of the country, having been with George Kleine when that producer operated under the name of the Kleine Optical company. Mr. Endert has many interesting incidents to tell of those days when the motion picture industry was young. In 1905 he took a road show to Alaska for Mr. Kleine and had many narrow escapes from freezing and starving when traveling by dog team over the frozen plains. In 1907 he left Chicago, where he had been with Kleine and came to Seattle to open an office for the producer in this city. He managed the Universal office for four years in Seattle, and the World office two and a half years. From this connection he went to his last positon a year ago with Greater Features.

Rose Tapley Talks in Seattle on Better Pictures.

Seattle, Wash.—Rose Tapley, of Vitagraph, who is touring the country in the interests of better pictures, appeared on the stage of the Clemmer theater, Seattle, at both afternoon and evening performances on April 9th, 10th and 11th, and talked to the audience about the need for better pictures and how they as picture theater patrons, could "kill" the production of questionable films. She explained that the exhibitor could not afford to show programs that the people would not come to see and that the producer could not afford to make pictures that the exhibitor would not show, so the final responsibilty of the type of picture made and shown rested with the audience.

She finished by impressing upon the people that they were getting a lot more for their money that any other form of public amusement offered.

Resent Serials in Vaudevilles

Portland, Ore., Exhibitors Decry Policy of Exchanges Who Rent Serials as Fillers to Vaudeville Theaters—Practice Is Hurtful to Suburban Theaters and Belittles Photoplays Generally, They Say.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—Individual exhibitors are resenting the practice of exchanges in booking serial pictures to vaudeville theaters where such pictures are made merely the stub of a vaudeville program to fill in with while an audience is being seated or between shows. The use of serials for this purpose belittles continued photoplays generally and hurts the suburban theater man in particular, exhibitors complain.

It has been the practice of exchanges to book serials first run in vaudeville theaters and then to send them out into the suburbs. Vaudeville theaters attract their audiences by means of the vaudeville, and the patrons are compelled to see the pictures or whatever portion of them they come in on whether they want to or not. On the other hand, the suburban theater, being a straight photoplay house, is compelled to feature a serial that has usually been first run a full week to big vaudeville audiences as a mere filler. The result is self evident, the suburban exhibitors say.

Exchange men state that heretofore they have been unable to place serials in straight photoplay theaters for first run downtown, and were required, of necessity, to put their product in vaudeville houses.

Innovation at the Star.

Portland, Ore.—During the week of April 15 the Star theater, People's Amusement Company, owners, tried something new in the way of programs. Charlie Chaplin in "The Cure," Mutual; "Mystery of the Double Cross," serial, Pathe, a split-reel educational and comic, and a two-reel Universal drama constituted the show. Thus three exchanges were represented in the program. This is the first time in years that an old time "mixed" bill has been presented at a downtown first run theater, and first run exhibitors are watching the outcome of the experiment.

Kellermann Film Goes Big.

Portland, Ore.—The "Daughter of the Gods," played at the Majestic theater, J. J. Parker, owner, commanding 75, 50 and 25 cents admission, proved a most successful venture. The picture ran eight days, commencing April 8.

The success of the Kellermann picture at advanced prices is of great significance to Portland's straight picture theaters. Heretofore the first run super-features commanding increased admission prices have been shown only in uptown legitimate theaters. The Majestic is a straight photoplay house, usually charging 15 cents. The ice now being broken, it is anticipated that other downtown picture theaters will compete for the big pictures.

An oriental lobby display, girl ushers in special uniforms and elaborate interior decorations were used for the occasion. C. E. Couche, the Majestic's publicity man, designed a ninety-inch advertisement for the Sunday newspapers that upheld Portland's reputation for convincing photoplay newspaper publicity.

Sunset Gives a Benefit.

Portland, Ore.—Co-operating with the ladies' auxiliary of the Third Oregon Naval Militia, the Sunset theater gave a benefit April 12, the proceeds from which were for the mess fund of the militia boys now in active service. The ladies of the auxiliary had charge of the floor at the Sunset and the Third Infantry men took care of the lobby, while the Third Infantry band did the honors in front of the theater.

"Patria" Ordered Off.

Portland, Ore.—"Patria" has been withdrawn from the screen at the Hippodrome theater upon orders from the San Francisco owners of that show house. The telegram ordering the withdrawal gives as the reason that San Francisco United States government officials requested that further showing of the serial here cease. At the time of this writing local government officials know nothing of the action reported to have been taken by the San Francisco authorities, and the local Pathe exchange, distributing the picture, had received no advice to hold it up.

Chapter ten of the serial was condemned by the Portland censors several weeks ago and more recently chapters 13 and 14 were excepted to by viewers and have been awaiting final disposition by regular censors. "Patria" has been very popular and well received locally.

Meldrum Leaves Universal.

Portland, Ore.—Jack Meldrum, booker for the past year at the exchange of the Film Supply Company of Oregon, has left that position to go back East. L. S. Clark, in charge of the poster department, has been promoted to booker. Mr. Clark was booker at the General Film when the Portland office was in charge of T. C. Malcolm, and is well liked by exhibitors in the territory.

Cohen and Sperry With Film Supply.

Portland, Ore.—I. Leeser Cohen, former manager of the Globe theater, and J. B. Sperry, former manager of the Pathe exchange, have been specially engaged to exploit Universal's "20,000 Leagues Under the Sea." Sperry is advance man for the production and Mr. Cohen has charge of the picture in the cities in which it is shown. The Film Supply company of Oregon now has five traveling representatives in the territory.

General Film Employes Now With Mutual.

Portland, Ore.—Most of the employees of the General Film, which recently closed in Portland, have gone into the offices of the Mutual, both in Portland and Seattle. N. F. Dobbs, former bookkeeper, now holds a similar position at the Portland Mutual office. Chet. Alderman, former road man, is traveling for Mutual out of Seattle and two of the G. F. stenographers are typists at the Seattle Mutual office.

Two Theaters Close.

Portland, Ore.—The Millard Avenue theater, in the Mt. Scott district, and the Rosebud, on Grand avenue, have closed, Gordon Smith, who operated at the Millard Avenue, is filling the position of corporal in the Third Oregon Infantry. E. T. Pittmon, of the Rosebud, is giving all his time to duties at the Circle theater, where he has been employed for a long time.

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Bangor Company Takes Local Keith Houses

Park and Bijou Theaters Pass Into the Control of New Company of Local Men Headed by J. Norman Towle as President.

From J. J. Phillips, Photo Play Editor, Boston Journal.

PROVIDENCE, R. I.—The new Majestic theater was opened by the Emery Brothers in Providence, R. I., on Monday, April 9. The new house is considered to be one of the finest in New England, and is equipped throughout with all modern theatrical appliances, beautifully furnished with plush seats on both the floor and balcony, and is finished throughout in ivory, old rose and gold, with silk tapestry. A spacious promenade has been erected on the balcony floor and a gentleman's smoking room and ladies' rest room has been arranged. Many prominent New England film men attended the opening. Emery Brothers have contracted for World Film pictures in this new theater.

J. F. O'Neil to Manage Dudly Theater.

Roxbury, Mass.—Harry Gustin, who has managed the Dudly theater, Roxbury, Mass., since its opening in January, has left. J. F. O'Neil, former manager of the Ideal theater, Roxbury, will be in charge. Mr. O'Neil has had a wide experience in the moving picture business, having managed the Wakefield theater, Wakefield, Mass., and for a time was on the road with "The Birth of a Nation."

"Mothers of France" to Open at Park Theater.

Boston, Mass.—Elaborate plans have been made by Manager Stanley W. Hand of the World Film, Boston branch, for the showing of "The Mothers of France" at the Park theater on Tuesday, April 17. Manager Hand has invited all the city and state officials, together with the New England exhibitors and Boston newspaper men and women. It is expected that a large audience will witness the first showing of this wonderful picture that features the divine Sarah, now on the World program.

Boston City Club Gets Enthusiastic Over Patriotic Film.

Boston, Mass.—The government supervised film, "How Uncle Sam Prepares," was shown for the first time in Boston at the Boston City Club, Thursday evening, April 12th. Fifteen hundred members were in attendance and patriotism ran riot at some of the stirring scenes as they were flashed on the screen. This photoplay is an effort on the part of the government to stimulate recruiting and increase demand for universal military training. The portrayal of Uncle Sam at peace and at war made a visible impression on the crowd of able-bodied men present.

Patriotic Film Makes Impression.

Boston, Mass.—Many war films replete with spectacular interest have been shown on the screen from time to time, but none came home to us as did the remarkably interesting series of motion pictures that were shown for the first time on any screen at the Tremont Temple, Monday evening, April 16th, and entitled "How Uncle Sam Prepares." Every phase of warfare, including maneuvers on land and sea, are shown in these pictures, produced by authority and under the supervision of military experts. The films should prove a most effective stimulant for recruiting of our army and navy.

G. M. A. Fecke Heads Local World Film

Boston, Mass.—George M. A. Fecke has assumed the management of the Boston World Film office, Stanley W. Hand having been transferred to the New York World exchange, where he will act in the capacity of assistant manager. Mr. Fecke, a native of Pittsburgh, Pa., is a new man to the film business, but is thoroughly familiar with the New England territory, having covered it for the Oliver Typewriter Company in an executive capacity as well as a salesman.

Lancaster Theater Begins Continuous Shows.

Boston, Mass.—The Lancaster theater, Boston's newest downtown house, has met with such success that instead of two programs a day the house is running continuous from 1 to 10:30. Manager Ross has announced that any man wearing a United States uniform will be admitted to the Lancaster at any time without charge.

BANGOR, ME., NOTES.

Bangor, Me.—Bangor had a big patriotic demonstration recently, 5,000 turning out in a big parade. Daniel M. Maher, operator at the Park theater, got out his moving picture camera and took many views of the procession. The pictures came out very well and have been shown at the Park and the Bijou theaters for four days, drawing big crowds—Secret: 4,999 of the 5,000 who took part in the parade and 2,162 of their friends have been to the theaters to see how they looked in moving pictures. The visitors included militia from neighboring cities and towns and it is probable that the film will be shown throughout the state. This is a good tip for Maine theaters—to take moving pictures of local events and then have the participants come to your theaters to see themselves. The bigger the parade, the more will come. Taking photographs in motion of crowds on the street or at fairs, etc., ought to be a similar feature. Hundreds of Bangor people have visited the local theaters two or three times so as to see themselves more than once.

Emery Brothers Open Theater in Providence

New Majestic Photoplay House Opened on April 9—Has Many Attractive Features—Prominent Film Men Attend Opening.

From John P. Flanagan, 151 Park View Ave., Bangor, Maine.

BANGOR, ME.—The most important theatrical deal in Bangor for some time was executed last week, when the control of Bangor's two big Keith theaters, the Park and the Bijoju, passed into the hands of Bangor men. A new corporation, known as the Bangor Theaters Co., headed by J. Norman Towle, publisher of the Bangor Daily News, as president and treasurer, and with Stephen Bogrett, former Keith manager of the theaters, as clerk and director, has taken over the Bangor Amusement Co. and the Bangor Nickel Co., formerly the holding companies for the Keith interests. The theaters will be run on the same general plan as in the past as far as moving pictures are concerned. Bangor has not had very much legitimate drama during the past few years and Manager Bogrett is confident that he can come very close to satisfying the needs of Bangor in this respect. He will have more good road shows than in the past and between times will run vaudeville and moving pictures.

This transaction is similar to that which took place in Lewiston a short time ago, and looks like a gradual withdrawal of the Keith interests from the State of Maine, theatrically speaking. It is rumored that the corporation which took over the Lewiston theaters recently also tried to gain control of the Bangor houses, but fortune smiles on Bangor men this time.

Under the direction of Manager Bogrett, an experienced and astute theatrical manager, the Park and Bijou should ride the waves of life to success and prosperity. The Park, an exclusive moving picture house, will show only the best of photoplays.

The capital stock of the Bangor Theaters Co. is authorized at $30.000, all common, nothing paid in, par value $100, shares subscribed, three.

Getting Ready for Baltimore League Ball

F. C. Weber Reminds Exhibitors That Tickets for the Coming League Ball Are On Sale—Some Who Have Already Taken Boxes.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—On Sunday night, April 15, an audience composed of the exhibitors of Baltimore, with their families and friends, numbering about 300, assembled at the New theater, 210 West Lexington street, for a private view of "Womanhood the Glory of a Nation" and a premier view of "The Butcher Boy," featuring "Fatty" Arbuckle. This was held under the auspices of L. A. DeHoff, manager of the New, and at the same time the Maryland Exhibitors' League held a meeting of the Board of Directors, and just prior to the screening of the picture a plea to those present to co-operate in making the "Dance of the Motion Picture Stars" a success was made by Frederick Clement Weber, chairman of the Ball Committee.

There are twenty boxes at the Lyric theater, where the ball is to be held, and ten have been taken by the following men: F. A. Hornig, L. Schlichter, T. D. Goldberg, Dr. F. W. Schanze, Joseph Brodie, J. Louis Rome, W. E. Stumpf, E. B. McCurdy, E. C. Sandell and P. Oletzky. Each box costs $15. There are also 1,500 seats in the balcony which are on sale. There will be two men in the lobby to-night ready to take your subscriptions, if any of you desire to do so, and I hope you will buy a box to-night."

Among those seen and recognized by the writer at this gathering were: L. A. DeHoff, Louis Schlichter, E. B. McCurdy, Thomas D. Goldberg, William E. Stumpf, L. Benesch, Frederick Clement Weber, Joseph Brodie, Julius Goodman, William Leicht, E. Cook, J. Louis Rome, A. B. Price, N. Goldberg, J. F. Diehl, Harry Blechman, J. Rabinowitz, Jack Levine, Miss T. Marks, M. Goldberg, Thomas McConnel.

Leader Manager Changed.

Baltimore, Md.—William Bowden, who for some months has managed the Leader theater, 241 South Broadway, has resigned this position, and it is understood that B. J. Fields, who now operates Fields' Photoplay theater, will probably succeed him. Mr. Bowden at one time had the maangement of the Ideal theater in Hampden.

Has Nice Words for Censors.

Baltimore, Md.—"I have always found the Maryland Board of Censors a very courteous and prompt body of people to deal with," said P. Oletzky, manager of the Baltimore Film Exchange, the other day. "Whenever this office has come into contact with them they have treated us fine, and we have always had pleasant associations with the Board."

B. Freeman on the Jump.

Baltimore, Md.—Barnett Freeman, representative for the Universal company in this territory, returned from a trip through

Eastern Pennsylvania last week, and on Friday, April 20, started out on a trip through Western Maryland and West Virginia. Mr. Freeman celebrated his second anniversary with the Universal recently. He is an old timer in the film game, and in 1909 was associated with the Eagle and Lubin companies in Philadelphia.

Lubin's Is Changing Exterior.

Baltimore, Md.—Rumbling sounds can be heard in front of Lubin's theater, 404-6 East Baltimore street, these days, for William Tyler, manager, states that they are having all the stucco work ornamenting the front torn down owing to the tax that would have to be paid according to the new minor privilege schedule now in effect. When the exterior is entirely renovated and painted the theater will present a much neater and brighter appearance.

Wilson Exterior Changed.

Baltimore, Md.—Owing to the new minor privilege schedule of taxes in this city, Guy L. Wonders, manager of the Wilson theater, 418 East Baltimore street, has had the electric sign removed from the front of this house, and in place of the huge gilt ball, which formerly surmounted the roof, a flag pole has been erected from which now proudly floats the starry banner.

McHenry Theater Will Soon Open.

Baltimore, Md.—It is announced by Harry Webb, president of the Parkway and McHenry Theater Companies, that the latter theater will be ready to receive the public about May 15. The McHenry is located on Light street, south of Poultney, and will probably seat about 1,000 people.

School Children See Dickens Play.

Baltimore, Md.—When the Fox production of Charles Dickens' masterpiece, "The Tale of Two Cities," was screened on Thursday, April 12, at the Picture Garden theater, 31 West Lexington street, Joseph Blechman made special arrangements to accommodate the school children from all over this city. It is understood that during the entire day about 2,000 children were brought to witness the performance by their teachers.

CAPITAL CITY NOTES.

Sidney B. Lust Takes on New Men.

Washington, D. C.—Nat Glaser, formerly with the V-L-S-E, Inc., has joined the sales force of Sidney B. Lust, Inc., and will cover the large towns in Virginia, Maryland, West Virginia, North Carolina and Delaware. Mr. Glaser for many years was manager of the Leader theater on Ninth street. He resigned to join the Stanley company in Philadelphia. Desiring to return to Washington, he joined the V-L-S-E sales force and now will handle the Selznick pictures and other features handled by Mr. Lust. H. P. Rhodes is also a new addition to the Sidney B. Lust, Inc., sales force. Mr. Rhodes will cover the smaller towns in the same territory that will be looked after by Mr. Glaser. He was formerly with the International Film and with the World Film. Sidney B. Lust, Inc., 903 E street, northwest, announces that it will handle the Mutt and Jeff cartoons in this territory. One of these is to be released each week. The cartoons are single reel features of 500 foot length.

B. C. Cunningham Stops Over.

Washington, D. C.—Among the visitors last week was B. C. Cunningham, formerly manager of the local exchange of the Mutual company. Mr. Cunningham has since joined the Artcraft and has been the Philadelphia manager. His visit to Washington was for the purpose of bidding farewell to his friends and relatives prior to his going to Seattle, Wash., to assume the management of the Artcraft exchange in that city.

Tom Moore Has Big Project

Washington, D. C., to Have Another Immense Theater Capable of Accommodating 3,389 Persons in Seats and Have Room for 3,000 to Stand—An Account of Some of the Theater's Details and Dimensions.

Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Another big motion picture theater is planned for Washington, according to an announcement just made by Tom Moore, who already operates the Garden, Strand and Plaza theaters on Ninth street. The new project will be located near the northeast corner of Ninth and G streets, northwest. The contract for the erection of the building has already been awarded, and Mr. Moore states that ground will be broken within two weeks. The work is to go forward without delay so that the new playhouse may open for business next October.

It is declared that the site chosen is an ideal one. It is in the heart of the shopping district, and is centrally located near four of the largest department stores of the city. Besides, it is not more than a block from any car line, and is less than a block from lines which bring in the crowds from residential sections each day. The theater will occupy an area of 22,000 square feet. Its dimensions will include a lobby 75 feet by 100 feet, and a seating area of 100 by 102 feet. Designed for a two-floor house, the theater will have a main seating floor and a mezzanine floor, with a balcony or family circle. Plans include a seating capacity of 3,389, with standing room for 3,000 more.

Modeled after the Strand and Rialto theaters of New York, the new playhouse will be a distinctive amusement place here.

With the main entrance on Ninth street, the house will extend back to Eighth street. Inside the main entrance will be a spacious lobby done in white marble. Past this lobby will be a rotunda, with a glass dome which will admit light and which can be so arranged as to admit air and sun. Around the lobby will be a balcony furnished as a lounge and resting place. One of the striking features of the rotunda will be a natural flower garden, which will be automatically watered. A marble stairway will lead to the mezzanine floor and the family circle.

There will be an elaborately arranged stage adaptable to being decorated with scenery, illuminated flowers or other features. The orchestra will occupy a substage, lowered so as not to interfere with the view of the audience.

The displays of future productions, as well as those current, will be made by illuminated transparent material framed in white marble. They will prove both a guide to the patron and a decoration.

Along the Eighth street length there will be a 142-foot lawn, with flowers, benches, fountains, etc.

All told, it is expected to be one of the most attractive playhouses of its kind. The programs to be given at this amusement palace are in keeping with the theater. Mr. Moore plans to have nothing but the largest productions which could not otherwise be exhibited in a theater built for moving pictures alone. Such plays as the "Birth of a Nation" will be exhibited there, but they will be shown at the ordinary movie price.

On of the main permanent features of the theater will be an orchestra of more than 25 high class musicians, who will render scores by several of the most noted music writers.

Washington Wants Goldwyn Exchange.

Washington, D. C.—Washington exhibitors are viewing with a great deal of interest the information which is being disseminated throughout the country concerning the probable release through their own exchanges of the Goldwyn Pictures. In a recent announcement in the Moving Picture World was the statement that this company would soon open its own branch offices in all the important distributing centers. Washington is a very important city from a distributing standpoint, because of the exceptional transportation facilities and connection with northern and southern points, this being a terminal city. Further, by the time that the company gets ready to engage in active operation in Washington there will have been completed the new fireproof film exchange building, which will give them an excellent location.

A number of prominent moving picture exchangemen have been mentioned as probable appointees as head of the business in this city should the company decide to invade Washington. The rumor has it that H. C. Wales, who so successfully held down the manager's chair at the World Film office, and who left to accept a position with the company in another city, will probably be the successful candidate. Other names have been connected up with the proposition but in view of the fact that no definite announcement of the opening of an office here has been made, nothing can be said of it.

Local Business Notes.

Boston, Mass.—The New England Paramount office reports over three hundred bookings in this territory on Fatty Arbuckle's first release for this company, "The Butcher Boy." The following first-run houses in Boston will show this picture: The Beacon theater, Boston theater, Exeter Street theater, Orpheum theater, St. James theater. Second-run houses in Boston are: Keith's Bijou, Dudley Street theater and the Eagle theater. The first run in Providence are: Fay's theater, Modern theater, Strand theater and the Emery theater. All of Poli's circuit of theaters in New England have been booked first run on the "Butcher Boy."

The first of the series of O. Henry stories will be shown the week of April 23d at the Scollay Sq. Olympia and Gordon's Olympia theater, Boston.

"Mothers of France," the latest Bernhardt film, was shown for the first time in Boston at the Park theater on Tuesday, April 17th. Over three hundred exhibitors and invited guests were present and were unanimous in their praise of this beautiful and touching picture.

Harvey S. Bird Leases Truxton Theater.

Washington, D. C.—Harvey S. Bird, a local merchant, who was formerly connected with theaters in Norfolk, Va., has secured a lease on the Truxton theater and airdome at North Capitol street and Florida avenue, northwest. This house was formerly operated by Wickham Bros., of the Dixie theater at Eighth and H streets, northeast, and W. S. Wickham was in charge. A. N. Waters, who was recently with the K. & R. Film company, handling "The Spoilers" through North Carolina and other points in this territory, and who for several years was manager of the Dixie and Apollo theaters, respectively, will look after Mr. Bird's interests. These two were associated with each other in the theater business during the Jamestown Exposition.

S. J. Dudley Gets Midcity Theater.

Washington, D. C.—S. J. Dudley has recently secured control of the Midcity theater, a colored house located at Seventh and I streets, northwest. This place was formerly operated by Sherman Mason.

Two Philadelphia Theater Deals

Four Prominent Picture Houses Figure in Two Transactions That Are Causing Local Comment—Stanley Company Takes Over the Imperial and Empress—Nirdlinger Gets Interest in Strand and Leader Theaters.

F. V. Armato, 144 N. Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Two important transactions affecting four prominent motion picture houses have been the subject of discussion in film circles here this week. By one of these Fred G. Nixon Nirdlinger is reported to have secured an interest in the Strand and Leader theaters. The second announcement is to the effect that the Imperial and Empress theaters have come under the direction of the Stanley company.

Mr. Nirdlinger, who is an important figure in theatrical circles here, it is reported will give unlimited co-operation in any theatrical venture which may be attempted at the Strand. The house is equipped with a full size stage and the most modern appliances for handling scenery and housing a company, and could handle a nigger musical comedy if necessary. Herbert Effinger will remain as manager both at this house and the Leader, and will supply the cinematographic experience needed for the success of the photoplay programs.

Announcement in regard to the Imperial states that while programs in the past have been of interest they will be such in the future that patrons may be assured of seeing the first releases of popular stars in their new plays. All the resources of the Stanley company are to be placed at the service of Imperial patrons, and the same rules in conducting the business will apply as are enforced in other Stanley houses. Besides photoplays special attention is to be paid to music as an added feature, and there will be concerts by the Imperial concert orchestra, and organ recitals, with a change of program daily, on the grand organ by Professor Lovett.

"Mothers of France" Shows Three Days.

Philadelphia, Pa.—"Mothers of France," starring Sarah Bernhardt, was enthusiastically received here at the Metropolitan opera house on Thursday, Friday and Saturday evenings, April 12, 13 and 14. The picture was shown under the auspices of the Emergency Aid Committee, and the proceeds went to the Ambulance Services of the Allied nations. The showings were largely society events, for women of prominence lent their aid in selling flowers and souvenirs for the cause.

New Coliseum to Have Good Music.

Philadelphia, Pa.—H. F. Sisty, of the New Coliseum, has secured the services of Francis Hogan, an organist of reputation, whose performances on the grand orchestral organ have proved to be thoroughly enjoyed by patrons. First run World-Brady pictures are hereafter to be shown at the house, and the opening announcement is Kitty Gordon in "Forget Me Not." An attractive feature of the house is the handsomely decorated lobby, which was arranged by Louis Ball, special publicity man of the house.

Abe L. Einstein Secretary of Philadelphia Home Defense League.

Philadelphia, Pa.—Herbert Given, who was elected secretary of the Philadelphia Home Defense League, has resigned in favor of Abe L. Einstein. The latter has taken up his duties in earnest, and will act also as the publicity representative of the new committee.

Son Born to George F. Ames.

Philadelphia, Pa.—George F. Ames, district superintendent of the General Film, received an attractive Easter present from his wife. The gift was nothing less than a fine young son and heir.

Louis Bell Gets Big Publicity Job.

Philadelphia, Pa.—Columbus C. Stamper has appointed Louis Bell, a hustling young man, publicity director of the Frankford, Tioga, New Coliseum and Cedar theaters. He will take care of all advertising, lobby displays, program and such matters.

Nine Chaplin Prints Working Here Last Week.

Philadelphia, Pa.—Charles Chaplin in Mutual's latest release, "The Cure," was playing in nine theaters here last week. Nine separate prints of the picture are working each day to supply the enormous demand to see Charlie in his latest funny antics. First showing are at the Victoria, Strand, Palace, Alhambra, Locust, Great Northern, Overbrook, Frankford and Imperial theaters.

Local Business Notes.

Philadelphia, Pa.—Greys Ferry theater, at 2728 Federal street, has become an institution of considerable popularity by the showing of high class pictures under the capable management of Sam Rosen. Universal, Red Feather and Bluebird photoplays are featured on its program.

Philadelphia, Pa.—Pathe exchange has recently taken over the Official British War Pictures, which in the future will be booked from this exchange. The entire proceeds of the rentals will be given to the Red Cross Society.

Philadelphia, Pa.—The Cedar, at 60th street and Cedar avenue, has for several years been a popular house in its section showing Paramount, World Films, Triangle and Bluebird pictures. A. M. Taylor, under whose capable management the house has progressed, leaves no stone unturned to give his patrons the very latest in features and serials.

Film Roadmen Out of Philadelphia Organize

Meeting Is Held at Local Fox Office—Temporary Officers Are Chosen to Perfect Organization—Next Meeting at Pathe April 28.

PHILADELPHIA, PA.—A meeting of road men traveling out of Philadelphia was held last week at the local Fox offices, 1333 Vine street, for the purpose of forming an organization for mutual benefit.

The following gentlemen were present: Messrs. Berman, Rudolph and Martin, Pathe; Booth, Mendelsohn, Fox; Moyer and Sulka, McClure; Smith, Metro; Pearlsweig, Electric; May, World, and Hyman, Triangle.

Mr. Berman, of Pathe, was elected temporary chairman. Mr. Martin, of the same exchange, was appointed temporary secretary. The object of the projected organization was presented by Mr. Herman, who spoke of the need of such an organization among film salesmen.

Mr. Moyer, of McClure, suggested that a committee be selected to formulate by-laws and to extend an invitation to other members of the trade to join the organization. The following were appointed: Mr. Sulka, McClure, chairman; and Messrs. Moyer, Smith, Martin and Booth.

Ways and means for formation were discussed, and it was resolved to complete organization of April 28 at the Pathe exchange. In all there are about fifty men interested in the sale of films in this territory, and an organization such as this would doubtless accomplish much good.

MORE BALTIMORE NEWS NOTES.

Pictorial Changes Hands.

Baltimore, Md.—The Pictorial theater, 3310 East Baltimore street, which has been under the management of Harry Blechman for some months, has now changed hands again, and last week was under the management of Mr. Hurley, a newcomer in the film business.

Only Three Licenses at Towson.

Towson, Md.—Clerk of the Court Cole at Towson, Md., was quite a surprised chap on Wednesday, April 11, when he observed that only three applications for licenses for the operating of moving picture theaters had been filed, and that this was the last day on which applications for licenses to run moving picture theaters after May 1 could be filed. This number of licenses is just 16 less than the number filed last year. Evidently the profits of that 16 must have been torpedoed.

Manager Anderson Aids Recruiting.

Baltimore, Md.—Charles S. Anderson, manager of the Grand theater in Highlandtown, helped the recruiting considerably on Sunday night, April 15, when he loaned this house for a huge patriotic mass-meeting. Thirty-two stalwart fellows responded to the call after hearing the rousing speeches made by some of Maryland's most prominent men.

Baltimore Business Notes.

The Isador Weniz Film Company, formerly located at 104 North Gay street, has removed to the Franklin building, Baltimore and North streets, suites 55 and 56.

During the week of May 7 Harry A. Henkel, manager of the Academy of Music, will present to his patrons the Fox production, "A Daughter of the Gods."

Beginning Monday, April 23, Frederick C. Schanberger, manager of the Auditorium theater, is presenting to his patrons Geraldine Farrar in "Joan the Woman." The prices for this picture at night are from 25 cents to $1.50, while at the matinees the range is from 25 cents to $1.

Bans All Films That Discourage Enlisting

Attorney General of Pennsylvania Issues Order on War Films—Censors May Revoke Licenses of Theaters That Disregard It.

PHILADELPHIA, PA.—Films that in any way might discourage enlistments are to be barred from the screens in motion picture houses of Pennsylvania. An order to this effect was issued this week by Attorney General Francis S. Brown in a letter addressed to all theater proprietors and motion picture houses of the state. The proprietors must judge for themselves which pictures are likely to influence young men against enlistment, as the Attorney General does not specify them. Mr. Brown reminds the proprietors that the Board of Censors has the right to revoke the license of any one who fails to comply with requests of this kind.

The Rev. Isaac Bagley, motion picture censor of Camden, N. J., has issued orders of similar content. The notice in this case states that theaters must not show any pictures of "horrible" war scenes during the duration of the war. Although Camden city ordinances do not specifically give authority for such an order, Dr. Bagley justified it on the ground that film plays or actual photographs of unusually bad conditions prevented young men from enlisting.

A. B. Price, manager of the Rialto and Mt. Royal theaters, ran a repeat on "Skinner's Dress Suit" on Saturday, April 14.

"The Fall of a Nation" played to large crowds at the Red Moon theater on Saturday, April 14.

For several days last week Frank A. Hornig, president of the Maryland Exhibitors' League and owner of the Horn and Royal theaters, was ill and confined to his bed.

B. Depkin, Jr., manager of the Parkway theater, paid a short visit to New York City on Friday, April 13. C. W. Pacey, of the Garden theater in South Baltimore, also went to the big town last week.

A huge roof garden over the Maryland theater and hotel by that name may become a reality in the near future if the plans of Manager Schanberger are found to be feasible.

The building materials, constituting the old Holliday street theater, were sold at public auction on Monday, April 16, by Comptroller Thrift to Herbert and Prodoehl.

STEEL CITY NOTES.

Erie's Colonial to Begin Summer Pictures.

Erie, Pa.—The Colonial theater, Erie, Pa., will conclude its vaudeville season June 1, and has announced that big feature pictures will be presented during the summer months. Manager A. P. Weschler plans to put the productions on in an elaborate and up-to-date manner, with a view to giving films a thorough trial in the Colonial, which is one of the finest theaters in Erie. The first offering will be "Her Condoned Sin," featuring Henry Walthall, Blanche Sweet, Mae Marsh and other notable stars.

Schwerin Gets a Big Contract.

Pittsburgh, Pa.—Manager Charles Schwerin, of the Pittsburgh Selznick Exchange, has closed negotiations with the Rowland and Clark theaters for the showing of every Selznick release at the Liberty, Strand, Arsenal, Belmar, Bellevue, Rowland, Colonial and Plaza, of the Rowland and Clark chain. Each picture will be run eleven days. Mr. Schwerin reports that the latest Selznick release, "The Eternal Sin," a Herbert Brenon production featuring Florence Reed, is being booked by many of the leading theaters in this section.

J. R. Hays Now With Local Paramount.

Pittsburgh, Pa.—The Pittsburgh Paramount exchange has added to its sales staff J. R. Hays, formerly connected with the Cleveland branch of the Fox Film. Mr. Hays is an experienced film salesman, and is well-known among exhibitors of this territory.

The new "Fatty" Arbuckle comedies at the Paramount exchange are attracting considerable attention, the first release having been already booked at fifteen Pittsburgh theaters.

Pittsburgh Film Men Form F.I.L.M. Club

Local Exchanges Feel Need of Organization—New Club Elects F. C. Burhams as President and Miles Gibbon Secretary—Seek Quarters.

From Pittsburgh News Service, 6016 Jen kins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—After a series of meetings extending over several months the exchange men of Pittsburgh have recently effected the organization of an F. I. L. M. Club, following the lead of practically every large film center in the country. The club has enrolled twenty-one exchanges out of the twenty-three concerns doing business in the city, has thereby started its career with the complete co-operation of practically the entire local film trade.

The officers of the club are as follows: President, F. C. Burhans, manager of the Vitagraph; secretary, Miles Gibbon, manager of the K-E-S-E; treasurer, John E. Davis, manager of the Metro. A film reporting bureau in charge of Attorney Harry Miller will be conducted in connection with the club. There have also been appointed a membership committee, an investigating committee and a grievance committee.

The club has placed in operation a method of bringing about an adjustment of all difficulties between the exhibitors and the exchanges, and the officers report that the initial results have been highly gratifying to all concerned. Reports of any grievances are presented to the attorney of the club, and the matter is then turned over to the investigating committee. The facts secured are laid before the grievance committee, and an impartial hearing is given both sides.

Commenting upon the work of the organization, President Burhans said: "Pittsburgh exchange men have for some time felt the necessity of a body of this kind, where the various film managers could become acquainted and interchange ideas which will prove beneficial to all. A spirit of co-operation is the object of the club, as well as the fostering of good-fellowship among the exchange heads of the city.

"The film reporting bureau conducted in connection with the club will serve as a protection to the legitimate exhibitor—the one who is in the business to stay—against the pernicious practices of the 'fly-by-nighters,' and those who admittedly are a menace to both the exhibitor and the exchangeman alike."

Arrangements are now under way to secure quaretrs for the club, where the regular meetings and the sessions of the various committees will be held in addition to serving as a place for the social gathering of the film trade. The club meets evry Tuesday.

Protest Against Ban on Children.

Pittsburgh, Pa.—A joint committee representing the Motion Picture Exhibitors' League of Pittsburgh and the F. I. L. M. Club went to Harrisburg last week and entered the protest of the moving picture industry against the bill now pending before the state legislature to prevent children under sixteen years of age from attending places of amusement unless accompanied by an adult. Several conferences were held with the legislators, and the committee reports that considerable pressure must yet be brought to bear to prevent the measure from becoming a law. The bill is now in committee, and its adoption or rejection is expected in the near future. The delegation also secured a conference on the proposed bill, which is designed to set an age limit on those employed as moving picture machine operators.

The committee states that there is a favorable attitude toward the bill to be introduced during the present session amending the present censorship law by the substitution of less drastic regulations. The delegation was made up of Al W. Cross, L. P. Miller and Harry I Miller, of the F. I. L. M. Club, and George A. Sahner, Henry Poke and James E. Smith, of the Exhibitors' League.

Quality Film Gets Billy West Comedies.

Pittsburgh, Pa.—The Quality Film Company, 404-406 Ferry street, Pittsburgh, has completed arrangements whereby it has secured the well-known Billy West two-reel comedies for Western Pennsylvania and West Virginia. Manager Harry Lande reports much interest in the new offerings. While in New York recently Mr. Lande also contracted for a line of large features to be announced soon.

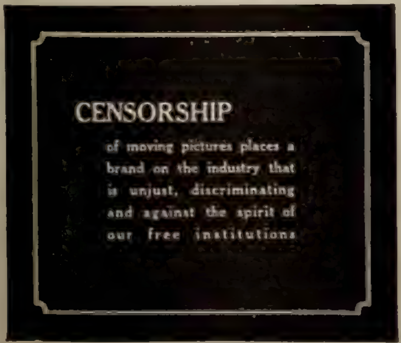
W. R. Johnson With Wolfberg Forces.

Pittsburgh, Pa.—The Harry P. Wolfberg offices in the Lyceum building, Pittsburgh, handling "The Crisis," have secured the service of W. Rhea Johnson, who was for the past eight years head booker for the General Film at St. Louis, Mo.

Mr. Wolfberg reports that bookings on "The Crisis" have been greatly stimulated throughout this and neighboring states by the recent war developments. No bookings for less than two day runs are being accepted.

Royal Theater Bought by J. Richmond.

Pittsburgh, Pa.—The Royal theater, Carson street, South Side, Pittsburgh, has been sold by William Boehm to James Richmond, who conducts the Pearl theater in Fifth avenue. Mr. Richmond plans a number of improvements in the Royal.



CENSORSHIP

of moving pictures places a brand on the industry that is unjust, discriminating and against the spirit of our free institutions

Anti-Censorship Slides

Exhibitors:—This is the most convincing method of crystallizing public sentiment against the idea of "legalized" Censorship of moving pictures either Federal, State or Local. Sets of nine slides, all different, see page 1944 of issue of March 24th for complete text of each slide. We will mail sets for $1.00 per set of nine, postage paid.

MOVING PICTURE WORLD,
17 Madison Avenue, New York

Cleveland Mayor Can't Stop "Purity" Show

Judge Moylan in City Court Rules that State Censor Board's O. K. Is Enough—Police Not Permitted to Ignore Its Decision.

From M. A. Malaney, 218 Columbia Bldg., Cleveland.

CLEVELAND, O.—Another censorship obstacle has been demolished by stiff fighting in the courts.

Judge Moyland, in the city court of Cleveland, ruled this week that "Purity" could be shown in Cleveland. First he viewed the picture and then approved the O. K. of the Ohio Censor Board.

The city authorities stopped this picture at the Gordon Square theater two months ago, seizing the films. Only ten days ago the common pleas court decided that the O. K. of the censors on "The Birth of a Nation" could not be ignored by the mayor and police, who sought to prevent its being shown.

This double blow at the city authorities perhaps will prevent further interference in the showing of pictures which are approved by the state censor board.

Ed. Cohn Talks on Wastage of Posters.

Cleveland, O.—Ed. Cohn, of the Consolidated Film Service here, has submitted to the World correspondent the following interesting article on the conservative of posters:

"For several months I have been advocating the idea for the various exchanges of Cleveland to co-operate in the poster room as well as in the film department.

"Hundreds of posters are sent back to the wrong exchange, and when you figure the cost of paper, the losses at the end of the year are enormous, and right here is the answer why the exhibitors are paying for their posters today.

"Many of the exhibitors are careless about their paper, shipping it to the wrong exchange, not returning it at all, or else sending it back in such bad condition that it can not be used again. How many times have you got a six sheet and wondered why you could not get a better one? Put yourself in the place of the man who follows you and think how you would feel if you had received damaged posters from the exhibitor ahead of you. Or if you are your own operator and look down from the booth and see only a few seats occupied, don't take it out on the exchange by jamming their films, damaging the posters and not returning the slide. The trouble in the past has been that some people thought all it required to make a successful theater is a moving picture machine and a cashier, and the sooner we get rid of these undesirables, the better it will be for the industry.

"In closing let me say that this plan is being worked successfully by the Cleveland exchanges and I hope our idea will spread throughout the country.

(Signed) Ed. Cohn, Mgr.,
The Consolidated Film Service,
Cleveland, Ohio.

Walter W. Kulp in the Cigar Business.

Cleveland, O.—Walter W. Kulp, one of the pioneer film exchange men of Ohio, has quit the business, and opened up a barber shop and cigar stand on the ground floor of the Belmont building, Cleveland, occupied by many film companies.

"Now that I have anything against the film business," said Kulp, "but I saw an opportunity to get into another line in a location which will keep me in touch with my friends in the industry.

"I will say, however, that the motion picture business seems to be getting harder every day. It is more or less a survival of the fittest."

Mr. Kulp held several responsible positions with film companies during the last ten years, besides having been engaged in the independent side of the industry on two occasions. He was branch manager for World, Fox and Bluebird successively, and later opened the Ohio Feature company, marketing the Ivan productions.

Death of A. W. Moore.

Cleveland, O.—Word has been received here of the death of A. W. Moore, motion picture exhibitor at Grimsby, Ontario, formerly of Cleveland.

Max Schachtel, Victor Film Manager.

Max Schachtel

Cleveland, O.—Max Schachtel, whose serious face you see here, is the smiling manager of the Victor Film Service, Cleveland. Max is one of the most popular men in the film business and a pioneer. He was one of the first distributors of films in Ohio, having been a partner in the old Lake Shore Film company. After selling out to the Mutual, Mr. Schachtel went with the Victor Film Service, which handles the Universal Program in Northern Ohio.

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Atlanta News Letter.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

H. C. Fourton Takes Charge of the Savov.

Atlanta, Ga.—H. C. Fourton, who has so successfully managed the Odeon and Rialto theaters in this city since they have been taken over by Jake Wells, has now been placed in charge of the Savoy theater, and assumed the management Monday. Mr. Fourton is one of Jake Wells' most efficient managers, having had charge of Wells' theaters in many of the leading cities of the south. His career in the theatrical profession is a long one, he having been at the head of companies comprising some of the greatest musical artists in the country. His name is associated with the palmiest days of grand opera in New Orleans, in fact he was the organizer of the most excellent grand opera stock company which played for many months in that city. While located in New Orleans, Mr. Fourton was at different times manager of the Auditorium, Grand opera house and also the Lafayette theater. Thousands of professional friends and also personal friends here, as well as in other parts of the country, will be pleased to hear of his new appointment.

Enthusiastic Patrictism at the Forsyth.

Atlanta, Ga.—Patriotism was marked at the Forsyth theater this week. It started with the Pathe weekly. About midway in the picture there was a flutter of a flag. This was the signal for the start of a demonstration. Tuesday night the first wave of Old Glory began the applause. Then came pictures of the Seventeenth Infantry entraining at El Paso for their trip back to Atlanta, and when the picture of Georgia Hulett, the private who killed Gervantes, was shown there was a tremendous outburst.

Then came troops and the Statue of Liberty, and a tumult that swept from pit to dome began. When the orchestra started into "The Star Spangled Banner" every person stood, and for a time the audience remained as silent as if taking part in a sacred ceremony. Then when Old Glory fluttered to the center of the screen there was an outburst that was deafening. And when a slide calling recruits was screened to the tune of "Dixie," people literally rose up and yelled.

Because of the popularity of the National Anthem and the equal favor with which "Dixie" is greeted, Manager Hickman kept the two tunes as part of the regular program the entire week.

A second patriotic outburst came at the end of the week's show, when the Burton Holmes travel pictures show how Uncle Sam's middies are trained at Annapolis.

Film Shows Georgia National Guard.

Atlanta, Ga.—Members of the Atlanta National Guard are showing this week at the auditorium the motion picture, "Is Georgia Prepared?" giving pictures of the life of the Georgia troops on the Mexican border. A small fee is being charged to meet the expenses of making the picture, which cost $2,000.

The film was made at Camp Cotton, near El Paso, and at other points where the Georgia troops were stationed, and friends are being given glimpses of the men while they were on the border.

The pictures were taken especially for the Georgians, and the majority of them are of the Fifth regiment. They are practically a living record of the daily life of the boys while on the border, and in addition to this contain scenes of sham battles illustrating the action which the troops would have in actual war time.

Among the activities featured are trench digging, battle formations, cooking, guard duty, drills, broncho busting, target practice and the like.

Macon, Ga.—O. P. Hall, manager of the Princess theater in Macon, was in Atlanta Saturday shaking hands with friends.

Atlanta, Ga.—"Joan the Woman" is showing this week at the Atlanta theater to capacity.

Atlanta, Ga.—Charley Kessnick, manager of Mutual, has returned from a business trip through the Carolinas.

Shall Horrors of War in Film be Banned?

Senator George Davis Is Advocating Placing a Restriction on the Showing of Films That Might Discourage Enlisting.

By Joseph A. McGuire, 152 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Shall the ban be placed on certain forms of war drama? A Buffalo man, who has considerable influence with the Government is advocating such a restriction. He is former Senator George Davis of this city, who, with Capt. Hamilton Ward, of Buffalo, represented this county at the Albany conference on home defense this week. Senator Davis made the suggestion at the conference that a censorship be placed on war dramas that depict the horrors of war and thus retard recruiting.

Ira Mosher Lectures to Rotary Club.

Buffalo, N. Y.—Ira M. Mosher, manager of the Palace theater, Bucalo, recently addressed the Rotary Club of this city on the subject, "Pictures Old and New." He showed moving pictures to indicate the advances made in the film industry in the past few years.

S. S. Hutchinson Gives a Guarantee.

Buffalo, N. Y.—Practically every theater manager in the Buffalo territory has received an interesting "certificate of guarantee" from Samuel S. Hutchinson, president of the Signal Film Corporation. In the certificate Mr. Hutchinson assures the exhibitors that "The Railroad Raiders," starring Helen Holmes, is a superior production. This guarantee is in bank note style, and has been prepared at considerable expense. Mr. Hutchinson closes with the announcement that this serial "assures capacity business for fifteen weeks."

Picture Show Men Help Patriotic Movement.

Buffalo, N. Y.—Michael Shea, proprietor of Shea's Hippodrome and Shea's vaudeville theater; Dr. P. C. Cornell, manager of the Star theater, and John R. Oishei, manager of the Teck theater, Buffalo, were among those who arranged for a recent mass meeting in Buffalo. The purpose was to pledge to President Wilson this city's loyalty in the country's international crisis.

J. H. Hare Says Paris Theaters Are Prospering.

Buffalo, N. Y.—The moving picture theaters of Paris, France, are in a prosperous condition, according to James H. Hare, the war photographer, who recently visited his son, George J. Hare, the Buffalo Morning Express staff photographer. Mr. Hare, Sr., says the Paris picture theaters close but one night a week to save fuel. He says the opera houses are running three nights a week with great crowds.

G. H. Christoffers Going Strong With "Mothers of France."

Buffalo, N. Y.—G. H. Christoffers is vigorously campaigning in Buffalo and Western New York as road representative of the World Film, Buffalo. No exchange man has a longer list of acquaintances in the film business in this territory than Mr. Christoffers, who is president of the Buffalo Screen Club. Among the successful productions he is handling is "Mothers of France," featuring Sarah Bernhardt. W. R. Carr, traveling auditor for the World, called at the company's Buffalo office this week.

Israel Malchman Heads the Elk.

Corning, N. Y.—Israel Malchman has been appointed manager of the Elk theater, Corning, N. Y., as successor to Andrew Dee.

Be Sure to "Put Up a Good Front."

Buffalo, N. Y.—"I have in mind a case where by false economy the best possible financial results were not attained at a theater in this territory playing a large feature production," said a Buffalo exchange man, who asked to have his name omitted for obvious reasons. "The sign and art display in the lobby were not up to the standard, and really detracted from the crowd-drawing nature of the show. 'Putting up a good front' is very essential to success in every line these days, and the theater that doesn't observe this rule will lose thousands of dollars to which it is really entitled in the course of a year."

Lieut. Bloomer Lecturing for Recruits in Theaters.

Frank H. Bloomer, lieutenant of the 74th regiment, National Guard, has developed into a successful moving picture lecturer. For several years he has been a police reporter on the Buffalo Evening News. At present he is featuring snappy talks to explain films showing the work of Buffalo troopers on the Mexican border. His pictures and addresses are proving effective in helping to arouse interest in recruiting in this city. For several months Mr. Bloomer lived the strenuous life of a guardsman in Texas and Mexico.

M. H. Whitham to Manage the Allendale.

Buffalo, N. Y.—Matthew H. Whitham has been appointed manager of the Allendale moving picture theater, Buffalo. He was formerly road representative for the General and Popular exchanges. Mr. Whitham received his early training in the show business as treasurer of the Teck theater, Buffalo, for several years. "Good shows and good showmanship" is the essence of the successful policy he is using to draw the crowds to the Allendale.

Canadian General Film Co. Reorganized

Officers of the New Company Are T. A. Hubby, President, and T. Coppleman, Secretary-Treasurer—Head Offices Are in Montreal.

By W. M. Gladdish, 1263 Gerrard Street, East, Toronto, Ont.

TORONTO, Ont.—The interests of the General Film company in Canada have been reorganized and with the reconstruction comes a new corporation known as the General Film of Canada, Limited, which has assumed charge of all branch offices and tangible assets in the Dominion of the General. The officers of the new company are: T. A. Hubley, Montreal, president; B. B. Hampton, New York, vice-president; T. Coppleman, Montreal, secretary-treasurer; directors, Wm. M. Gulick, New York, William F. Rogers, New York, and Edward English, Montreal. E. H. Wells, formerly general manager of the General for Canada, has become sales manager with the new concern.

The new arrangement is the result, it is declared, of a desire to organize the interests of the company in such a way that a closer touch with Canadian conditions and developments would be maintained than was possible at long range. For the present two prints of all subjects will be imported by the Canadian company, one of which will go to Montreal and the other to Toronto. The head office of the Canadian company has been established at Montreal.

W. A. Sault Is Triangle Sales Manager.

Toronto, Ont.—W. A. Sault has resigned his position as Toronto manager of the General Film and has associated himself with the Triangle at 163 Yonge street, Toronto, for which he will act as sales manager. Mr. Sault has many friends among exhibitors throughout Ontario, many of whom have already wished him success in his new position.

Peerless Film Opens Toronto Branch.

Toronto, Ont.—A new exchange, a branch of the Peerless Film company, has been established in Toronto, the general manager of which is Harry Kauffman of Montreal, formerly with the Famous Players. The Toronto manager is M. Rose. The Toronto branch has been located in the offices of All-Features, Limited, 56 King street west. The company will handle state-right propositions, the first two releases being "Mothers of France" and "Enlighten Thy Daughter."

Bill Kraft Has New Serial.

Toronto, Ont.—Bill Kraft a few days ago announced the first episode of a comedy-drama serial which will probably be known as "The Canadian Girl."

New House at Havelock.

Havelock, Ont.—Havelock, Ontario, now sports a new picture house. It is the Gem theater and is owned by Mr. Phillips, who has contracted for Universal service. The theater has a seating capacity of almost five hundered.

National Exchange Association in Canada

Consolidation of All Local Exchange Associations Into Single Body Is Needed—Meeting Will Be Called to Organize Body.

TORONTO, ONT.—The consolidation of all local exchange associations throughout Canada is urged by the Exchangemen's Association of Manitoba, whose headquarters are, of course, at Winnipeg. The Winnipeg exchange managers have asked for a National organization to protect and promote the interests of the Canadian film industry from coast to coast and it has been suggested that a National convention be held in Winnipeg or Toronto next fall. Exchange associations are already in evidence in Toronto, Montreal, St. John, Winnipeg and other Canadian cities and the Winnipeg managers would use these as the foundation for a national body.

Garrick Theater Will Open.

Toronto, Ont.—For several years there has been an unnamed and dark picture theater at College street and Dovercourt road, Toronto. In fact the house was never opened for business after it was built, although its constructional type was appealing and attractive. A local syndicate, known as Playhouses and Theaters, Limited, has arranged to operate the theater, it is understood, and it will be known as the Garrick theater. A portion of the building is being remodeled.

International Bible Studens' Film Permit Revoked.

Toronto, Ont.—Because Judge J. F. Rutherford of Brooklyn, N. Y., made what is claimed by Canadian authorities to have been seditious statements at a moving picture entertainment of the International Bible Students in the Royal Alexandra theater, Toronto, on Sunday, April 8, Hon. J. F. McGarry, provincial treasurer for Ontario, has ordered the cancellation of the moving picture permit held by the International Bible Students. The association will, therefore, be unable to screen any more pictures within the Province.

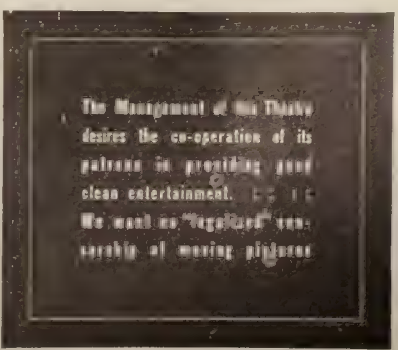
Judge Rutherford declared, it is alleged, that Germany was an instrument in the hands of God for the scourging of all the earth.

W. A. Bach Changes His Plans.

Toronto, Ont.—W. A. Bach, advertising and publicity manager of the Canadian Universal, has not moved to the New York headquarters of the Universal after all. Bach made arrangements with M. H. Hoffman to do so, but when Mr. Hoffman resigned to start up in business for himself Mr. Bach decided to follow Hoffman. He left Toronto on April 18 for his new post after serving the Canadian Universal for the past two years, during which time he built up a fine exhibitors' service department and established a house organ known as "The Bulletin."

According to a wire, the first subject to be released from the Hoffman office will be "Sin Woman."

J. W. Cambridge, a Toronto advertising man, has succeeded Bach in the Canadian Universal.



The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment. We want no "legalized" censorship of moving pictures

Theater managers, see page 1944 of Moving Picture World, March 24th issue.

Films and Vaudeville at Palace Theater

New Houses to Be Erected in Cincinnati Will Show Attractions From United Booking Offices—Men Behind Palace Theater Company.

By Kenneth C. Crain, 307 First National Bank Building, Cincinnati, Ohio.

CINCINNATI, OHIO.—It has been announced that the Palace theater, the big house to be built by the Palace Amusement Company at Sixth street and Lodge alley, will be a popular priced vaudeville house, combining vaudeville and moving pictures with attractions furnished by the United Booking Offices, which supply the Keith houses in Cincinnati and elsewhere.

Among those interested in the company, which has the same backing as the Keith theater and the Strand, the Walnut and the Family moving picture houses, are A. Paul Keith, E. F. Albee, Joseph L. Rhinock, J. J. Murdock, John P. Harris, I. Libson, Maurice Goodman, R. K. Hynicka, C. S. Robinson and C. S. Humphrey. The new house will give these interests five big theaters in the heart of Cincinnati's downtown district. They are also building a big theater in Indianapolis for use in moving pictures exclusively.

"Daughter of Gods" Closes.

Cincinnati, Ohio.—The third week of the great Fox picture, "A Daughter of the Gods," at the Lyric theater was its final week as far as the initial Cincinnati engagement is concerned. The Lyric management was unable to arrange to give further time to it on account of previous bookings of other features. Judging by the interest shown and the uniformly large houses which saw the production at the two daily performances it would have made money by a longer run. "A Daughter of the Gods" was followed by the film version of the Winston Churchill Civil War novel, "The Crisis."

Price Hill House Changes Hands.

Cincinnati, Ohio.—The handsome photoplay house in Price Hill, at Warsaw and Wells avenues, has been sold by the company owning it to George Brink, who paid $6,250 for the property. The theater will be continued by the new owner of the building, he has announced.

Youngstown Council Bars "Nation" Film.

Youngstown, Ohio.—Local authorities have announced that they will not permit the exhibition in Youngstown of "The Birth of a Nation," taking the ground that it might incite race prejudice and thereby bring on trouble. The fact that the Ohio censors withdrew from this position when approving the film has not served to cause the mayor and his advisers to change their views. Several colored organizations were prominent in urging the authorities to take action along this line, and the city fathers yielded to their wishes. It is probable that the owners of the production will test in court the right of the city to refuse to permit the picture to be shown, as long as no question of morals is involved, and as it has the approval of the duly constituted censors.

"Purity" Well Advertised in Piqua.

Piqua, Ohio.—The exhibition at May's opera house of the Audrey Munson film, "Purity," caused the usual ripple of excitement, especially after an invited jury of clergymen reported adversely on the picture. The clergymen held a meeting after viewing the picture and finally expressed their disapproval. Manager Kress of the opera house indicated that he would be willing to abide by their verdict, but he found himself confronted by his contract to run the picture for two days, and had no legal alternative save to comply with the engagement. The matter created much discussion, and this naturally helped the picture to draw its usual large crowds. "Purity" has been exhibited in every city in Ohio where it has been booked, although there is always talk of municipal or other opposition.

"Mothers of France" Shown in Dayton.

Dayton, Ohio.—The great World-Brady picture featuring Mme. Bernhardt, "Mothers of France," was shown for the first time in Ohio recently at the Auditorium, the management reporting big houses to see the production, and marked enthusiasm at the striking war scenes shown, in many of which Mme. Bernhardt is said to have been actually under fire.

Dayton Strand Runs Newest Cash Register Film.

Dayton, Ohio.—The Strand recently ran the newest National Cash Register film in connection with its regular program, the subject being "The Evolution of a Cash Register," and showing the work of manufacturing the newest type of register from start to finish. The film was produced by the B. D. F. Film Company, of Wilkes-Barre, Pa.

Manager Gruwell Appoints Assistants.

Cincinnati, Ohio.—Manager J. P. Gruwell of the George Kleine office reports the addition of two important members to his staff. E. D. Otis has come from Chicago to take charge of the Linder comedies, which are now a leading feature of the K-E-S-E releases, succeeding W. F. Bugie, who resigned to assist Philip Selznick, of Philip Selznick, Inc., in his plans for showing stars and features simultaneously. J. P. Hamilton, formerly with the Paramount organization, has also been given a big territory under Manager Gruwell, and will travel Ohio, Kentucky and West Virginia.

P. C. Mooney Visits With Joe Kaliski.

Cincinnati, Ohio.—P. C. Mooney, district manager of the Fox Film, came down from Cleveland to spend a few days with Manager Joe Kaliski, looking over the Cincinnati field. The Fox organization is looking forward with especial interest to the first showing in this territory of "She," featuring Valeska Surratt. The film is booked for its first run at the Star.

Kansas City News Letter.

By Kansas City News Service, 205 Free Press Bldg., Kansas City, Mo.

Pretty Child's Room in Theater.

KANSAS CITY, MO.—Frank Newman, proprietor of the Royal theater, has painted and redecorated his theater. One added feature which lends an effect of richness is the paper, which is in imitation of marble. The children's playroom is being changed from a mere Toyland to "Fairyland." Thirteen thousand feet of lattice work have been put in, from which will hang vines. A real tree is to be installed, on which will be the swing. In place of opera chairs will be rustic seats. New toys will be put in throughout. The color scheme is in ivory and baby blue, and taking into consideration the rustic effect, a cooler, prettier playhouse for the summer will be hard to find.

Interesting Bits from Local Theaters.

Kansas City, Mo.—Richards & Flynn, prietor of the Sapphire theater, opened remodeling and adding a balcony, which will raise the seating capacity 700.

Kansas City, Mo.—A. E. Elliott, proprietor of the Sapphire theater, opened the Grand theater April 16. The offering was "The Melting Pot." Mr. Elliott had several thousand circulars printed in Yiddish. These were deposited at strategic points such as the Kosher markets, etc., with every purchased article a reminder was inserted. In this way the advertising was carried into the heart of the Jewish quarter.

Kansas City, Mo.—Among subjects that are making money here at present are "Hell Morgan's Girl," at the Rialto, and Geo. Cohan in "Broadway Jones," at the 12th street. Both are running two weeks and drawing big crowds.

Wichita to Have Another Big Theater.

Wichita, Kan.—The Wichita theater, a $75,000 structure, is to be erected by the Wichita Theater Company. The plans call for a three-story building with an imposing front. It will seat 1,500 persons. On either side of the main entrance will be a store room. On the mezanine floor will be the rest rooms and refreshment parlors.

The theater company which was chartered early in April has elected the following officers: W. D. Jochems, president; J. H. Cooper, vice-president; C. C. McCollister, secretary and treasurer. Neva McCollister and E. D. McKeever, of Topeka, with the officers, will be the directors.

C. L. Martin's Family Group Night.

Pierce City, Mo.—C. L. Martin, manager of the Princess theater, is taking a long vacation in the west, stopping some time at Denver and San Francisco. His sister, Miss Ada Martin, will run the theater in his absence. The Princess is one of the most popular theaters in that section of the country. One drawing card is the Family Group Night (on which Paramount pictures are shown), when a percentage of the proceeds go to the schools. Mr. Martin claims that in this way he gets the patronage of the majority of the teachers and children.

New Downtown Theater Promised.

Kansas City, Mo.—Kansas City is to have another elaborate downtown moving picture theater next year, in the heart of the shopping district. David H. and Samuel Barding of Omaha will be the owners and operators of the theater. It will seat 1,200, and be representative of all the latest ideas in theaters. The house will form a part of a new 8-story building to be erected at Eleventh and Main streets, for the Irwin Cloak and Suit Co. All the building, except the moving picture theater, will be used for retail sales purposes by the women's wear company. This property is among the most valuable pieces in the city, in the only cross-street downtown not having a car line, and at the end of Petticoat lane.

Theaters and Changes in Kansas City Territory.

Beaver, Okla.—Spangler Brothers will erect a new theater, 25 by 100 feet.

Buffalo, Okla.—Howard Bonheur reopened the Pastime theater March 10.

Cheyenne, Okla.—T. B. Loving will erect an opera house, 50 by 60 feet, where moving pictures will be shown.

Garber, Okla.—Mrs. Chris Albert is building a picture show. It will be 124 feet long.

Holdenville, Okla.—Helm & Co. are building a new airdome.

Dodge City, Kan.—F. A. Etrick's Dreamland theater was recently damaged by fire. The loss was partially covered by insurance.

Ellsworth, Kan.—Charles Ellsworth recently became the owner of the Golden Belt theater.

Louisiana, Mo.—The Star theater, Boyd & Emerson, owners, is being remodeled.

Montgomery City, Mo.—Artie Barnes will open a picture show April 10 in the Opera House.

Formosa, Kan. A new opera house is to be built on the site of the Miller & Hale opera house.

Greensburg, Kan.—The new opera house,

with a seating capacity of 1,100, will open soon. It cost about $20,000.

Hiawatha, Kan.—The Victoria theater was recently opened.

Kingman, Kan.—A. R. Talbert has bought the Orpheum theater here. G. H. Morrison, the former owner, has located in Miami, Okla., and will move the Gem theater equipment there.

Mound Valley, Kan.—W. H. Humphrey has purchased the Electric theater from R. D. Gay.

Neosho Falls, Kan.—Chas. A. Hudson has again assumed the management of the Gem theater.

Stafford, Kan.—G. W. Leibel recently bought the Gem theater here. Mt. Long is the retiring manager.

Scandia, Kan.—Stanley & Earl Schwahn have disposed of their interest in the Princess theater to Huston Norris.

Sabetha, Kan.—Herman Koch has sold the moving picture theater here to Mr. Hackett, of Hanover.

Stockton, Kan.—A. E. Lamkin has purchased the Star theater from J. E. Seek.

Topeka, Kan.—Mrs. G. T. Spellman has bought the Best theater, and has appointed her brother, V. G. Beeler, manager. The house has been remodeled.

Bland, Mo.—Claud Raver and Louis Boettcher are opening the Palace theater.

Caruthersville, Mo.—The Exchange theater was recently opened under the management of Cunningham & Mohler.

Cameron, Mo.—M. P. Berry has purchased the interest of his partner, Mr. Black, in the Crystal, and is now sole owner.

Edina, Mo.—L. P. McAnulty has leased the Edina picture show to Campbell Bros.

Gallatin, Mo.—Wm. Fours is the new manager of the Isis theater.

Jamesport, Mo.—The managers of the Comique have rented the two story building of J. McGee. The upper story will be torn out and a balcony put in.

Kansas City, Mo.—The Lister theater, Nonth and Lister, was recently sold by Mrs. Patterson to C. E. Gee. Mrs. Patterson has owned the house for some time, during which she has built up a good patronage.

Nevada, Mo.—J. E. Haggard will build a picture show here.

St. Genevieve, Mo.—O. Donze is giving picture shows in the Weingarten School Hall.

Burnt, Tex.—The new picture show house and theater, with Henry Hoover as proprietor, will open in a short time.

Carlsbad, N. M.—The Peoples new airdome is being erected here.

Bentonville, Ark.—Moving picture theater may be built here by the owners of the Lyric at Rogers, Ark.

Durant, Okla.—Jas. Giscome has bought the Bungalow theater from Burns Bros.

Collinsville, Okla.—H. C. Sowders and John Haddack have ercted an airdome.

Neosho, Mo.—G. D. Hall has installed in his new picture show here two new motiographs.

St. Joseph, Mo.—R. W. Spinlock, Star, St. Joseph, Mo., has removed his old equipment and installed two new motiographs.

Plainsville, Kan.—W. R. Howatt, proprietor of the Airdome, has arranged with the Boy Scouts to give a series of benefits on Thursday nights (Paramount pictures). On April 24, Mr. Howatt is giving a church benefit, the subject being the "Martyrdom of Philip Strong." He is also giving a school benefit on May 5, the subject being the Famous Players' "Snow White."

Great Bend, Kan.—Wm. L. Nelson, the exhibitor here who recently lost his son, is for the present discontinuing his shows. He will reopen when he feels able to look after the matter personally. Mr. Nelson and his wife recently went to Kansas City.

Springfield, Kan.—H. Roy Payne, a teacher in the public schools of that city, because he believes so strongly in the educational value of motion pictures, has himself put picture equipment into one of the town buildings. He is showing Paramount educational features twice a week, the only time at which the show is open.

Exhibitors Fighting Hobbs Bill

Bill Seeking to Create a State Board of Censors Gets Its First Reading in Lower House of Legislature—Film Men Prepare to Oppose Its Passage—Said to Be Unconstitutional at This Session.

From Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—On May 16 the Kentucky House of Representatives, sitting in Frankfort, accepted from the Committee on Revenue and Taxation its report of the W. C. Hobbs bill, seeking to create a Board of Moving Picture Film Censors in Kentucky. Representative Spahn, of Louisville, endeavored to hold up the bill, moving to have it recommitted to the reporting committee. Representative Hobbs voiced vigorous objection to burying his bill in the hands of the committeemen, and the house, by a vote of 50 to 14, voted to give the bill its first reading, advancing it into the calendar.

This bill provides for the creation of a board to be appointed by the governor to view all films shown in the state, and imposing a fee of $5 for each inspection, and $5 for the right to exhibit. The fee is based at $5 for the first reel and $1 for each additional reel, which would make a $10 inspection fee for a six-reel feature. It is proposed in the bill that one of the three censors must be a woman.

Exhibitors from every section of the state are expected to go after their district representatives and use their influence in having this drastic proposal killed. A number of the exhibitors are working on the matter quietly at this time. An attorney at Frankfort, Ky., is assisting the exhibitors in the matter, and it is said that the bill is unconstitutional. The present session was called solely for the purpose of framing a new tax law, and the tax provisions in this bill are merely such as would make the bill self-supporting through paying the salaries of the people employed on the board. It is strictly a censorship bill. It is unreasonable in its provisions, and the exhibitors feel confident that it will never go through.

D. D. Smith Will Continue Capitol Theater.

Frankfort, Ky.—The Capitol Theater Co., composed of Fred J. Dolle, of Louisville; Dennis H. Long and A. J. Reese, which has been operating the Capitol theater of this city under a lease executed by the City of Frankfort, owner of the building, decided to withdraw, and on April 14 it was announced that D. D. Smith, owner of the Gem theater, has purchased the lease and will continue operations, closing his five-cent Gem. Manager R. L. McLean will continue with the new management, and the house will continue showing pictures and road attractions. The Sunday closing agitation was one of the strongest reasons why the Louisville men decided to withdraw.

Frankfort Business Men Want Sunday Shows.

Frankfort, Ky.—A formidable petition against closing the Sunday moving picture theaters has been drafted and signed by about 1,000 residents of Frankfort, among whom are bankers and prominent business and professional men as well as day laborers. The petition was to the effect that the signers considered Sunday shows as an asset to the city, and were opposed to their discontinuation, or to pressing suits now standing against some of the amusement companies on the ground of violating closing laws.

Warren Kerrigan Visits Louisville.

Louisville, Ky.—Jack Warren Kerrigan, the well known film star, who is a resident of New Albany, Ind., which he claims as his birthplace, was recently in Louisville for a few days, and appeared on the stage at the Strand theater, and later met many of his old friends in the lobby. Mr. Kerrigan appeared during the screening of "The Beckoning Trail," one of his successful films. A few years ago he made his first stage appearance in Louisville in "Brown of Harvard," later appearing at Macauley's in "The Road to Yesterday."

Put "Garden of Allah" on in Fine Style.

Louisville, Ky.—The Strand theater recently presented the film production, "The Garden of Allah," featuring Helen Ware and Thos. Santschi, in impressive style, raising the ante during the week to twenty-five cents. A large symphony orchestra was employed, and also Gerald Gardner, a noted basso soloist, who sang the Bedouin love song. The mezzanine floor was reserved at fifty cents a seat, and the house drew excellent crowds. The show was well handled, and easily one of the greatest spectacles handled in Louisville in some time.

Col. William H. Meffert Dies.

Louisville, Ky.—Col. William H. Meffert, one of the best known theatrical men in the country and prominent in local politics, died last week of a lingering illness, climaxed with erysipelas. He was seventy-seven years of age, and a native of Louisville. In 1885 he became manager of the Masonic Temple theater, Fourth and Jefferson streets, the leading show house of the city at that time, and continued as manager until 1897, when he organized the Meffert Stock Company, in which were such well known players as David Wark Griffith, Oscar Eagle, Esther Lyons and Alexander Gaden. The stock company did a big business until 1891, when Mr. Meffert retired to go into politics. When the old Masonic temple was burned in 1893 Col. Meffert was manager of the big Hopkins vaudeville and moving picture theater at Second and Market streets, which burned about three years ago. This was his last theatrical connection. He is survived by his wife and three sons, Clarence, Larue and Milton Meffert.

Personal Notes and Business Jottings.

Paducah, Ky.—Joseph Desberger, former manager and still partner in the firm of Desberger Brother, operators of the Star theater, recently visited the city after being on the road for several months as an advance agent for the Famous Players features, with headquarters in Chicago.

Warsaw, Ky.—The Lyric theater has been remodeled, a new front and box office being constructed. The house now puts up a decidedly improved appearance.

Maysville, Ky.—The Gem theater, which was closed for many months following bankruptcy of its former owners, has been remodeled and reopened by Walter Boughman and Lloyd M. Salter, of Circleville, O., opening with Mary Miles Minter in the feature, "Faith."

Paducah, Ky.—Police have been busy looking for the persons who recently stole two automobiles from in front of the Kentucky theater, the machines being abandoned after being used for joy rides.

Louisville, Ky.—Ushers Ray Mattingly and Martin Manning, at the Star theater, recently resigned to enlist in the army, and Manager Johnson Mussellman has replaced them with girls, stating that girls could do the work as well, and aid the enlistment movement. Mr. Mussellman stated that he would not be greatly surprised to see female operators in the booths if the war became serious.

Louisville, Ky.—While Easter Sunday was a frost with the exhibitors, due to a blizzard accompanied by snow and rain, the weather man decided to act nice thereafter, and business has been better than at any previous period since fall. Sunday, April 15, was a banner day with most of the downtown houses, they being unable to accommodate the crowds.

Michigan Exhibitors Should Begin to Act

Though No State Censorship Can Possibly Come Before 1919, Exhibitors in This State Should Guard Against Censorship Agitation.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—As we stated last week censorship of motion pictures in Michigan is officially "dead" at least for the next two years. The legislature does not convene again until 1919, so that meanwhile there can be no legislation of any kind. No doubt when it convenes again in two years hence the exhibitors of the state will again have to contend with censorship legislation. But there is a way, we believe, that adverse legislation of this sort can be prevented—and that is clean pictures. Give the patrons of your houses pictures that are clean—leave alone those that are objectionable—and the censorship fanatics won't have a leg to stand on at the next legislature.

Just because we are sure of there being no censorship for two years is no reason why exhibitors should let down the bars during that period, and "fall from grace," so to speak. There should be a stronger campaign than ever before for clean pictures, so that the clubwomen and clergy of the state can understand thoroughly that the exhibitors are endeavoring to do their own censoring, and that they know how to handle their own business without treading on the feet of the public.

The adjournment of the legislature not only kills both the Eaton and Bolen censorship bills, but also the Sunday closing bill, which means that the amusement business of the state will stand just as it is, with no new laws of any kind that are either more liberal or more stringent.

Consolidated Features a New Company.

Detroit, Mich.—Cleever and Sturgis, well-known exchangemen, have formed a copartnership under the style of the Consolidated Features, and have opened offices at room 42, 97 Woodward avenue, Detroit. They are taking bookings on "War's Women" from Michigan exhibitors.

Edward Geller Opens Exchange.

Detroit, Mich.—Edward Geller, another popular exchangeman, has opened an office at 97 Woodward avenue under the style of the Holland Feature Film Co. Mr. Geller was former manager of the Wolverine Feature Film Co.

Lew Barnes Leases the Empress.

Grand Rapids, Mich.—Lew Barnes, operating two theaters in Kalamazoo, has leased the Empress theater in Grand Rapids for the summer months, and will show motion pictures there. He has not fully decided as to the exact policy of the Empress for the summer. During the regular season this house plays Keith vaudeville.

Butterfield Notes.

Ann Arbor, Mich.—A number of the Butterfield theaters in Michigan discontinued their regular vaudeville policy on April 15th, and instead went to pictures, exclusively. The Majestic in Ann Arbor is now showing pictures, and will continue to do until some time the early part of September. Frank J. O'Donnell is manager of the Majestic, and he says he is in the market for all the big productions.

Trade Showing of "A Mormon Maid."

Detroit, Mich.—Col. W. S. Butterfield, of the State Film Co., Detroit, announces that there will be a trade showing soon of "A Mormon Maid," which he controls for this state. The screening will be in Detroit, and invitations will be extended to every exhibitor in the state. Several downtown theaters in Detroit are negotiating for first run.

Detroit Exhibitors Plan a Picnic.

Detroit, Mich.—A summer outing is being planned by the exhibitors of Detroit. The present plan is to take a boat trip some Sunday early in June to Put-in-Bay, chartering the big Steamer Put-in-Bay, and having dancing, music and motion pictures aboard the boat. It would be an all-day trip. Those who have been approached on the subject are highly in favor of such an outing, as they believe it would get the exhibitors better acquainted with one another, and would give their families a chance to become better acquainted. William H. Shiek, 819 Majestic building, secretary of the Detroit League, is handling the matter.

R. C. Visner Has Joined Vitagraph Force.

Detroit, Mich.—R. C. Visner, who has operated a number of theaters in the west, has joined the sales force of the Vitagraph exchange in Detroit.

"Good Programs" in Demand.

Detroit, Mich.—Robbert Cotton, of the World Film Exchange, is having a very good business. Mr. Cotton, following the advice from his superiors, is standing firmly for the program, and the increased bookings of the past sixty days show that while there is a growing sentiment for open booking there are still many exhibitors who want a good program at least four nights a week, and that the World is considered in the class of "good programs." Mr. Cotton says that putting "Mothers of France" on the regular program has stimulated interest and bookings for World Film pictures.

No Current Paramounts on Open Booking.

Detroit, Mich.—H. A. Ross, manager of the Paramount exchange, Detroit, wishes to impress upon Michigan exhibitors the fact that Paramount is not releasing its current attractions open booking, and that only those holding a franchise can get these latest releases. The open booking applies only to the first 52 released. Exhibitors are booking them in series of six, ten and twelve, while some have even booked as high as twenty-five of them. They are being sold at a price that, it is claimed, cannot fail to make money for the exhibitor.

New Michigan Theaters.

Detroit, Mich.—Among the new theaters under construction in Michigan or about to be started are: Paul Schlossman is building a new house in Muskegon and remodeling another one.

The Iris theater, Jos. Campau and the Boulevard, Detroit, will be ready to open some time in May.

A new theater seating 800 will be erected at Jacob and Joseph Campau avenues for Julius Berman and Will Friedman, and will be leased to the Schram Amusement Company.

The Rialto theater at Ironwood is being remodeled, and will be renamed the Strand.

The Grand theater on West Jefferson is to be increased this summer to 2,000 seats.

A new theater is to be erected in Plymouth for Mrs. Kate Allen.

Then there is talk of a big new house to be erected on ? ? – ? ?

George J. Haas, architect in the Kresge building, Detroit, is preparing plans for a theater on Caniff avenue that will be 30 by 100 feet in size.

It is reported that A. T. Campbell, who operates the Grand theater in Menominee and the Strand in Escanaba, has closed negotiations for another theater to be erected somewhere in the upper peninsula.

J. M. Duncan, Manager of Detroit Vitagraph.

Detroit, Mich.—J. M. Duncan, manager of the Greater Vitagraph exchange here, says business has shown over a hundred per cent. increase since moving to the new and enlarged quarters at 42 East Larned street. A feature of the new quarters is that all film is handled direct from Detroit, which is now a regular buying exchange. In the past all film was shipped to Michigan exhibitors from Ohio.

J. M. Duncan.

"We are booking our features to the cream of the trade in Michigan," said Mr. Duncan. "I don't believe there is a town in the state where there exists a real progressive theater that is not showing Vitagraph pictures."

Mr. Duncan was at one time an exhibitor himself in Ohio. He has seen all angles of the amusement business, and has been in charge of Vitagraph attractions for over two years. He is one of the few Detroit exchange managers who have been with the same company continuously for two years. Before Vitagraph started the distribution of its own product exclusively through its own exchanges Mr. Duncan managed the V-S-L-E office.

The Man Who Made the Drury Lane Succeed.

Detroit, Mich.—Hal W. Smith, in charge of the Drury Lane theater, Detroit, is one of the most popular exhibitors in the city. Previous to taking charge of the Drury Lane he was a film salesman, connected with the John H. Kunsky enterprises. In addition he has managed the Empire theater on Woodward avenue.

H. W. Smith.

Before locating in Detroit, Hal was manager of theaters in Albany and various other New York cities. For some time he traveled the state for the General Film.

His management of the Drury Lane has brought "success out of chaos." In other words, when Drury Lane first opened it seemed to have the "jinx." There was no definite policy and the people in charge were not picture men, hence it was not to be wondered at that the policy was uncertain and the receipts far below what they should have been. Then a change of ownership. George W. Weeks was made director general and Hal W. Smith house manager. "Everything is up to you," said Weeks to Mr. Smith.

The responsibility placed upon Smith's shoulders was well taken. From the very day of the new management business improved and has been climbing steadily ever since. The policy is to change three times weekly, prices being 10 and 15 at matinees and 15 and 25 at night.

Michigan News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Kalamazoo Votes for Sunday Shows.

KALAMAZOO, MICH—Voters of Kalamazoo decided to allow Sunday moving picture shows to remain by a vote of 3,605 to 2,081. Although anti-show people waged a strenuous campaign, the theater men were only mildly active. They confined their efforts to instructing the voters regarding the wording the ballot.

Michigan Theaters and Managers.

Hancock, Mich.—The Orpheum theater is making an addition, which will increase the seating capacity to 1,300.

Maple Rapids, Mich.—Harry Terwilliger is installing a motion picture outfit in Harry's hall.

Calumet, Mich.—Manager John D. Cuddihy, of the Calumet theater, has booked the "Birth of a Nation" for a return engagement April 27 and 28, and "Intolerance" for three days commencing May 28.

Grand Rapids, Mich.—Mrs. L. S. Billman, manager of Powers theater, has been seeing that the youngsters have a chance to view "Twenty Thousand Leagues Under the Sea." She had the children from the Blodgett Home, and so impressed were the youngsters by the spectacle that a dozen of them wrote letters of appreciation. She also had the army of newsboys which circulate the Press.

Escanaba, Mich.—Any grown-up who brings two children at the special Saturday morning shows for children, which Manager Campbell of the Strand theater is giving, will be admitted free. The first picture shown at these special programs was "Robinson Crusoe."

Wisconsin Photoplay Show Items.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Drama League in Superior Interest in Better Films.

SUPERIOR, WIS.—The Woman's Council and the Drama League will co-operate for better films. The Woman's Council has appointed a committee, which will attend theaters and make reports. The members of this committee are: Miss Jessie Davis, chairman; Mrs. Charles Gallegher, Mrs. C. Z. Luse, Mrs. S. W. Whitmore, Mrs. Rufus Stephenson, Mrs. Woodward Kirkpatrick, Mrs. A. J. Munn, Mrs. Running and Mrs. William Penn.

William H. Warneke Not Guilty.

Milwaukee, Wis.—William H. Warnecke, exhibitor at 1402 North avenue, arrested on a charge of permitting a minor to operate a machine, was discharged.

Theater Changes Across the State.

Plainfield, Wis.—Mr. and Mrs. W. J. Wilson have purchased the New theater from James Dailey.

Eagle River, Wis.—J. J. Roderick has moved his photoplay house to larger quarters on Railroad street.

Fenimore, Wis.—The Brechler opera house has been sold to Andrew Allen.

Turtle Lake, Wis.—Frank Williams has sold his moving picture theater to Orvil Busswitz.

Fenimore, Wis.—Andrew Allen has purchased a moving picture theater from E. H. Brechler.

Wausau, Wis.—A. J. P. Lane, for some time manager of the Electric theater, is now owner.

Lancaster, Wis.—Clifford Taft has purchased the interest of his brother Clyde in the Grand theater, and will manage it.

Prairie du Chien, Wis.—V. M. Smrcina has purchased a black tent, 110x35, seating 1,000 people, and will operate a moving picture airdome on the lot, between his residence and the Metropolitan theater this summer.

Illinois Legislature Passes Jackson Bill

Bill Introduced by Chicago Negro Gets Through Both Houses in Springfield—Prohibits Lynching Scenes in Films, Plays or Lithographs.

By Frank H. Madison, 632 S. Wabash Ave., Chicago.

SPRINGFIELD, ILL.—The Jackson bill, designed to prevent such pictures as the "Birth of a Nation," has been passed by both houses of the Illinois legislature. Representative Robert R. Jackson, a Chicago negro, had introduced it into the lower branch and carried the fight into the senate, where it was passed by thirty-three votes. If it is signed by the governor it will prohibit reproductions of any hanging or lynching by moving pictures, plays, sketch or lithograph.

There was strong opposition to the bill by Senator Denvir, of Chicago, and Walter I. Manny, of Mt. Sterling, who declared that the measure was so broad that under its operation almost any play could be stopped. The fight for the measure in the senate was led by State Senator Samuel Ettelson, corporation counsel of Chicago, one of Mayor William Hale Thompson's henchmen. Senator Ettelson pleaded for the adoption of the bill out of justice to the black race. It is notable in Chicago that the Thompson administration has been very nice to the colored politicians.

Exhibitor Honored as Good Advertiser.

Decatur, Ill.—Because of his talent for advertising James A. Carrier, manager of the Avon theater, has been named a member of the publicity committee of the City Club of Decatur. Manager Carrier recently attracted considerable attention and aroused the ire of a few merchants by stringing from the door knobs of the business houses in the night cards announcing "Closed for the day." The other side of the card said "Gone to see Anita Stewart at the Avon theater."

Illiscope Corporation Changes.

Rockford, Ill.—Edwin J. Burley has resigned as general manager and director general of the Illiscope Motion Picture Corporation. John H. Sutherland, a local real estate broker, assumed charge of the company's office on the 6th floor of the Trust building. The Illiscope corporation originally applied for a charter, with $350,000 capital stock, in Illinois. Later the company was reorganized, and applied for a charter with $5,000 capital stock. This was later increased to $150,000. William E. Clode, claiming to have experience in Western studios, was at first interested in the project, but since has severed connection. It was announced last fall that the Coliseum had been leased for a studio, and that production would begin February 15. The Coliseum is still in use as a skating rink.

Lecture on Agricultural Defense at Picture Theater.

Anchor, Ill.—The Pho To Pla theater has done its bit toward the agricultural development which is to form a part of the national defense plan. An illustrated lecture along this line was held.

Changes in Sun Film Corporation.

Springfield, Ill.—The Sun Film Corporation has elected Fred G. Miller, of Mattoon, Ill., as secretary-treasurer, and Henry C. Gibler of that city vice-president.

New Illinois Theaters—Changes.

Lawrenceville, Ill.—The Phoenix theater has been opened on Twelfth street by J. C. Pinkerton.

Rock Island, Ill.—A company of six men has been formed to remodel a grocery at 2532 Fifth avenue into a moving picture theater.

Lewistown, Ill.—The Gem theater, formerly owned by Dr. J. A. Ray, has been sold to C. V. Brown, who will co-operate with Ralph Lee, of the Princess, in local programs. Don Elliott remains as assistant manager of the Gem.

Interesting Notes About Exhibitors.

Canton, Ill.—Elmer Messer, operator at the Idylhour theater, is "Somewhere in Illinois" as a member of the Illinois National Guard.

Edwardsville, Ill.—Manager W. A. Edwards, of Wildey theater, donated a flag and flag pole to the public library.

Monmouth, Ill.—Manager Hardin, of the Pattee, has booked "Intolerance" for May 30 and 31.

Monmouth, Ill.—Manager Stults, of the Princess theater, has been planning to go to Montana to locate.

Belvidere, Ill.—Manager Fox, of the Derthick opera house, has booked "Intolerance" for some time in May.

Grand Rapids, Mich.—The Western Michigan Development Bureau has booked its motion picture film as follows: Illinois, April 5, Playhouse, Staunton; April 8, Court Square, Waterloo; April 10, Opera House, Coulterville; April 13, Yale, Carbondale; April 14, Lyric, Anna; April 16, Maine, Carmi; April 18, Gem, Cairo; April 20, Elite, Metroplis; April 23 and 24, Palade, Flat Rock, and April 27, Bijou, Olney.

Prairie State Film Jottings.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Social Service Films in North Dakota.

MANDAN, N. D.—Plans are being made to use social service films in various cities in the state. This work will be under the supervision of a new department of the North Dakota State Federation of Women's Clubs, of which Mrs. A. H. Peterson, of this city, is chairman. Every club district will have a sub-committee. The films, which will be selected with a view of being of value to women and children, will be passed on by Mrs. C. W. Cartwright, of Minneapolis, chairman of the committee of federated women's clubs in the United States. The Palace theater will get the showing for Mandan. Mrs. P. H. Swensen, of the Universal Film Company, is visiting Dakota arranging the service.

Theater Changes in the Dakotas.

Lemmon, S. D.—M. B. Scribner will erect a theater on Main street.

Towner, N. D.—The Grand theater is under the management of J. B. Elliott.

Warrington, N. D.—R. A. Butts has purchased the interest of Jack Lang in the Grand theater.

Nebraska Theater Changes.

Bertrand, Neb.—J. H. Hruza, of Wallace, Neb., has purchased the Ideal theater from Tom W. Lally.

Columbus, Neb.—William Swan has opened the Swan theater.

Norfolk, Neb.—Joseph Beckman, of Bloomfield, has sold the Lyric theater to Herbert Bluchel.

Snap Shots at Showmanship in Nebraska.

Omaha, Neb.—The Boulevard theater at Thirty-third and Leavenworth streets has reopened under new management.

Omaha, Neb.—The Strand theater and the Muse theater celebrated vacation week by giving their Saturday morning children's shows free.

Omaha, Neb.—The back page of the Strand theater programs has been donated for advertising the navy.

Omaha, Neb.—Manager Jensen, of the Lathrop theater, decided that this was an appropriate time to replay "The Battle Cry of Peace."

Sunday Closing in Memphis Explained

Arthur Lane, Leading Local Exhibitor, Describes Annual Reform Wave—Tells Where Sabbaterians Got the Blue Law—Is 100 Years Old.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—Much interest is being taken at the time of this writing in the Sunday closing case, and the theater men have become actively engaged in a war with the agitators in an effort to overthrow the Sunday-closing influences. Arthur Lane, prominent exhibitor of this city, and a leader in all matters pertaining to the betterment of the theatrical interests, recently had the following to say in connection with Sunday closing:

"It is simply a case of the annual reform wave having struck this city, and we are handling it with tact and diplomacy rather than aggressive methods as applied to Sunday closing of theaters. Fortunately, public sentiment from the highest to the lowest is with us, and while the preachers and some of their political supports managed to get together about 700 names in the form of a petition to be presented to the mayor and city commissioners, we had no difficulty in getting 10,000 names, and it could be 25,000 if we so desired.

"It is interesting to note that in Tennessee there is no direct state law prohibiting the operation of theaters on Sundays, and Memphis has no city ordinance along this line. There is an old blue law enacted about one hundred years ago, when the Indians were roaming around this section, which says that no work or manual labor shall be performed on the Sabbath Day, so our good preacher friends in their endeavor to purify the community and cater to politics have resurrected this old law, and are trying to apply it to the theater. Of course, if this law was put in effect, we would not only close the theaters, but the street cars would have to stop running, the drug stores would close, and, in fact, any form of business usually conducted on the Sabbath would have to stop, but you know in this enlightened age, when people think for themselves, such a law is ridiculous to say the least, and the Memphis theater managers do not propose to be singled out and made the goats, as it were. We have the undivided support of the Business Men's Club, Chamber of Commerce, Retail Merchants' Association, Trades and Labor Council, etc., backing it up, and I think we will put an end to this silly agitation."

No Censor Bill Enacted.

Nashville, Tenn.—Although a radical state censorship bill was drawn up by a number of women's clubs and reform organizations in Chattanooga and presented to the Hamilton county delegation for introduction in the legislature, Tennessee exhibitors are congratulating themselves upon the fact that the law-making body has adjourned without having enacted a censor bill of any kind. Delegations of women were sent to Nashvlile in the interest of the bill, but largely through the activities of the picture men in this state the measure was kept off the statute books. This law, had it passed, would have worked a tremendous hardship upon the exhibitors, and its failure is considered a substantial victory for the industry.

Operators to Form Military Unit.

Memphis, Tenn.—According to information received by W. T. Powell, of the Lyric, three thousand men will be organized and equipped by the I. A. T. S. E. into a first class fighting part of the United States Army, in accordance with tentative plans recently formulated at a conference of officers and councils held in New York. Memphis contributes about 80 men to the total membership of 22,000, and it is understood that officers from the regular army will drill the theater recruits for this service. Advice of this move has been communicated to President Wilson.

New Dyersburg Picture House.

Dyersburg, Tenn.—The Frances Theater Company of this city has been granted articles of incorporation, with a capital stock of $10,000, to run a moving picture theater. The charter was issued on April 13, with the following incorporators: R. S. Watkins, Kate Shepherd, John Crebbs, Bertha Smiley and C. J. Watkins.

Loew's Birmingham House Opens.

Birmingham, Ala.—The Bijou, showing Marcus Loew's attractions and moving pictures, was opened to the public on Monday, April 16, and played to S. R. O. houses. The Bijou is not a new theater, but has been thoroughly renovated and put in shape to house the high-class Loew bookings, and makes the 154th theater on the Loew string. Both Mr. Loew and E. A. Schiller, district manager for the Loew circuit, attended the opening performances in Birmingham, and were well pleased with prospects for the future.

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Iowa News Letter.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Personal and Business Notes From Local Exchanges.

DES MOINES, IA.—C. B. Price, general manager for the McClure serials in the territory west of Chicago to the Coast, was in Des Moines recently conferring with A. H. Blank, who distributes the McClure serials over this territory.

A. H. Blank has returned from New York City and at this writing is on one of his frequent trips to Kansas City.

John L. Shipley of the Mid West Photoplay made a flying trip to Fort Dodge the latter part of last week.

J. Jolly Jones, the Metro salesman out of the local exchange, took sick in Sioux City last week and was compelled to return home, where at this writing he is still confined. He expects to be at work this week.

Marty Williams, manager of the local office of the Standard Film, was in Ottumwa recently and took a contract for the showing of the Art Dramas at the Rex Theater. D. B. Baker is the manager of the Rex.

Harry Byram, formerly manager of the Majestic theater of this city, is now with the Mid West Photoplay, and started out on the road last week with "War Brides."

Bert Howell, auditor for the Metro exchanges in Pittsburgh, Chicago, Kansas City and Des Moines, is spending three weeks in this city at the local exchange.

H. W. G. Billings, roadman for Pathe out of the local exchange, was married Saturday, the 7th, to Miss La Reeta Bowman of Marshalltown. The Billings will be at home in Des Moines after a week's honeymoon.

Along the Lines of New Business.

Des Moines, Ia.—L. A. Sheridan, manager of the local Pathe exchange, held an important sales meeting Saturday afternoon, April 14. The sole object of this meeting with the roadmen was to place them in a position in which they could secure the maximum amount of business. Mr. Sheridan feels that he has discovered the keynote of success in salesmanship in a new system that he has devised

Mr. Sheridan also reports that never before in the history of the Des Moines office has there been such an increase in business or such a volume of business carried on in any month as has been realized in the month just passed.

D. B. Lederman, manager of the Laemmle Film Service in Des Moines, is also enthusiastic over the spring increase in business. His roadman, Bruce Burgess, Wm. O'Haram, R. C. Crawford and Nicholas Amos of the Bluebird, were all in and each one had a tale of success all along the line to relate. Machine sales have been heavy, which goes to show that business must be good enough to warrant new equipment.

Manager Skirboll of the Metro exchange is another manager who is boasting of good busines all along the line. In addition to his big feature sales and "The Big Secret" bookings he is especially proud of his success with the Metro comedies.

With Exhibitors Over the State.

Fort Madison, Ia.—The Princess theater in Fort Madison has been abandoned and the front is being torn away preparatory to fixing the building over for other purposes. George Taylor was the last manager.

Clinton, Ia.—The Best theater in Clinton, formerly managed by L. E. Davies, was closed a week or so ago.

Linden, Ia.—The Motion Picture theater in Linden burned to the ground a couple of weeks ago and the manager, J. G. Wigton, is purchasing new equipment and will run his theater this summer in a tent. Mr. Wigton was in Des Moines last week, purchasing the machine and other necessities at the Universal office.

Griswold, Ia.—H. I. Miller has succeeded G. W. McNary in the management of the Majestic theater in Griswold.

Vinton, Ia.—Charles McQuire is the new manager of the Palace theater in Vinton. The former manager, Arthur G. Stolte, was transfered to the management of the Strand in Cedar Rapids.

West Liberty, Ia.—B. B. Davis has taken over the theater in West Liberty, formerly owned by W. W. Middleton.

Mt. Vernon, Ia.—L. D. Hendricks, manager of the Star theater in Mount Vernon, paid a visit to Cedar Rapids last week and while there was waylaid by a Pathe salesman and persuaded to show "Patria." Mr. Hendricks is an enterprising manager and ought to put the famous serial over big.

Creston, Ia.—Creston is a one-man town now since the burning of the Bungalow theater and the condemning of the Willard. Louis Rosenfield of the Temple Grand has things his own way now. One of the supports in the Willard gave way last week and the show house is somewhat dilapidated. The Bungalow burned to the ground.

Visitors at Des Moines Exchanges.

Des Moines, La.—W. M. Weber of the Past Time in Maquoketa was a caller at the Metro exchange this week.

M. R. Angel of the Orpheum in Ottumwa, J. G. Wigton of the theater in Linden, were callers at the Universal.

J. Schlank, brother of Ike Schlank, president of the Unicorn Film company, and manager of the Princess theater in Sioux City, was a visitor at the Standard Film company last week.

V. G. Tyler of the Opera House in Garrison, J. Snyder of the Vernon theater in Renwick, H. Travis of the Idle Hour in Pleasantville, B. A. Schaffer of the Family theater in Earlham were visitors at the Pathe exchange last week.

New Theater in Dexter.

Dexter, Ia.—The merchants and farmers in and around Dexter have built a beautiful Community Hall, a big circular building, seating some 1,000 people and fitted out in the most modern manner. Fred Noley, formerly a jeweler in Dexter, has been chosen to manage the new house. He has arranged for several big productions, starting with "The Birth of a Nation."

New Manager at Majestic.

Des Moines, Ia.—Charles C. Knapp is the new manager of the Majestic theater. Mr. Knapp is an old motion picture man.

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St. Louis News Letter.

A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

New Theater for South St. Louis.

St. Louis, Mo.—Eugene and Harry Freund are erecting a handsome new building at Gravois avenue and Morganford road, the entire lower floor of which will be made into a theater seating fifteen hundred people. The upper floor of the building will be used as a lodge hall. The Freund Brothers are large picture show operators; they own and control the Cinderella at Iowa and Cherokee streets, one of the biggest seating capacity houses in the Middle West; the Favorite theater and airdome a block east of the Cinderella, and the Peerless on South Broadway.

Pathe's St. Louis Manager Resigns.

St. Louis, Mo.—C. S. Edwards, manager of the Pathe exchange at 3210 Locust street, has resigned to become director-general of the Bible Film Corporation, with headquarters at Las Vegas, New Mexico. The Bible Film Company have acquired a large tract of property in New Mexico, including the Montezuma, Hot Springs Hotel property, consisting of nine hundred acres of land, and a modern and up-to-date studio and producing plant will be erected. Biblical subjects will be specialized in, and according to Mr. Edwards they will be made on an elaborate scale of production. Mr. Edwards is one of the best known film men in the territory. He came here from Kansas City to assume charge of Pathe's interests about two years ago, and has made a host of friends and business acquaintances. His severance from film activities in St. Louis will be regretted by everyone he has come in contact with. Mr. Edwards' resignation is to take effect on May 1st.

St. Louis Supply Company Moves.

St. Louis, Mo.—The Lears Theatre Supply Company has moved from the second floor of the Houser building, at Broadway and Chestnut streets, to the southeast corner of Broadway and Market. The Lears company has been established for a number of years, and the growth of the business made the move necessary. The new offices and show room of the company occupy the entire ground floor of two buildings, with ample floor space for the display of their line of theater supplies and equipment.

Film Manager's Mother Dies.

St. Louis, Mo.—Friends of Barney Rosenthal, manager of the Universal exchange at 2116 Locust street, are offering their condolences because of the death of his mother, which occurred in Chicago last week.

L. C. F. Tr[illegible]ler Appointed.

St. Louis, Mo.—J. R. Thompson has been appointed to represent the Southern Missouri and Illinois teritory for the L. C. F. Exchange, at 3311 Olive street.

What Came from a Press Agent.

We went in to smoke our pipe and set around with the editor of the paper the other day, he having nothing to do, and we got to talking about photoplays, and he showed us a piece of publicity matter received from one of the Eastern studios, marked "Rush—Important and Exclusive" with this bright line it it: "Miss ——— is a Southerner to the backbone, having been born south of the well-known Mason and Dixon line."

Minneapolis for Bouncing Big Success

Exhibitors and Exchangemen Are Working Hand in Hand to Make the Coming League Convention a Gathering That Will Be Remembered.

By John L. Johnston, 704 Film Exchange Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—With plans for the forthcoming exhibitors' convention practically completed exhibitors and exchangemen are working hand in hand to raise funds to make the gathering a "bouncing big success." Manager Walter K. Howard, of the Greater Vitagraph, and Manager Harry Rathner, of the Supreme exchange, started off the exchangemen's end of the entertainment fund with subscriptions of one hundred dollars each, and several other exchanges have subscribed amounts from twenty-five dollars up. If pre-convention interest and enthusiasm can be taken as a criterion the May gathering here will be the most successful, and without doubt the largest ever held in the West.

"Enlighten Thy Daughter" Fills the Strand.

Minneapolis, Minn.—Saxe Brothers' late film feature, "Enlighten Thy Daughter," was "tried out" at the Strand the week of April 15 and Manager James A. Keough of the Strand found it a "trying" experience endeavoring to convince the crowds that seats were at a premium. Capacity houses were the rule during the first four days of the week.

Man Who Succeeded Vic Scherlzinger Still a Success.

Minneapolis, Minn.—Manager Woodhouse of the Lagoon has gone other exhibitors of the city one better in the matter of music. Exhibitors here simultaneously but (perhaps not knowingly) began brushing up their music recently. All except Mr. Woodhouse enlarged their orchestras. Mr. Woodhouse secured Frank Pallma and his troupe of musicians and is advertising the fact far and wide as "Frank Pallma's Jazz Band." The Lagoon's business had picked up snappily. And, if you don't know who Frank Pallma is, he's the gent that succeeded Vic Schertzinger as director of the Supreme's "Civilization" musical staff.

Pickups at the Exchanges.

Minneapolis, Minn.—Manager Mannie Gottlieb of the Favorite Feature exchange has sent out on her maiden voyage Miss Vivian Bullmer, who shares with Mrs. T. H. Swensen of the Universal the honor of being Minneapolis' first road saleswoman. Miss Bullmer was formerly engaged in the theatrical business all over the Northwest and is well known to "the villagers." Mrs. Swensen formerly operated her own theater at Hastings, Minn.

We have led off our columns so often with "New Exchange Managers" heads that we have to say down here that Ralph E. Bradford, formerly of the Triangle, has resigned as manager of the Universal exchange and has become manager of Saxe Brothers' exchange in the Jewelers' Exchange building. E. C. Davies, formerly of the Lochren and American Maid exchanges, has been appointed Mr. Bradford's assistant, aide-de-camp and first lieutenant.

The Friedman Film Corp. exchange has taken a second start on its advertising campaign on "Her Condoned Sin" and as a result bookings have been flowing in at a rapid rate.

We desire to thank Manager Peavey of the Paramount exchange for the good one cent stamp on a postal about Fatty Arbuckle received last week. We fully believe everything Mr. Peavey says in his attractive circular letter, but we cannot return the postal with stamp because we have no theater. We are told hundreds of others have returned them, with checks.

Ruben & Finkelstein Getting There Fast

Big Local Film Men Opened Their Eighth Picture Theater in Week of April 7, and Have Just Bought a Ninth—Their Present Holdings.

MINNEAPOLIS, MINN.—Ruben & Finkelstein, Minnesota's largest exhibitors, are getting into the "select" circles with Alfred Hamburger, Ascher Brothers, Marcus Loew, et al. The week of April 7 the two Minnesota exhibitors opened their eighth Twin City theater, the New Unique, and also purchased their ninth theater, the Lyric, from Messrs. Sherman and Elliott. Ruben & Finkelstein now own the five largest theaters on Hennepin avenue, Minneapolis, in addition to the New Garrick, the Northwest's largest exclusive picture house, on Seventh street, Minneapolis, and the New Majestic, New Palace and New Princess in St. Paul.

Lowell V. Calvert, manager of the New Garrick, will also look after the managerial end of the Lyric, Frank A. McInerny, former Lyric executive returning to the Shermann-Elliott publicity forces. The policy of the Lyric will be unchanged for the present, first run World, Metro and Vitagraph productions being the rule. The New Unique has secured the Triangle program recently displayed by the Strand and opened on Saturday, April 14, with W. S. Hart in "The Desert Man" to a good business. William Koch is in charge of the New Unique.

"Womanhood" Opens Here April 22.

Minneapolis, Minn.—Manager W. K. Howard of the Greater Vitagraph exchange here gave a special showing of the big feature "Womanhood," featuring Alice Joyce and Harry Morey, at the Lyric, Wednesday afternoon, April 11, for the benefit of prominent society people of the city and clergymen, members of the press and critics. Admission was by invitation and a capacity house resulted. Kohlers' twenty-five piece orchestra furnished special music for the production. "Womanhood" has been booked in the Strand, St. Paul, and the Lyric, Minneapolis, for week runs beginning Sunday, April 22. Attractive 24-sheet stands and considerable newspaper space are being used to advertise the feature.

George M. Plays With S. R. O. Out.

St. Paul, Minn.—George M. Cohan apparently is as popular in the cinema as in the flesh in St. Paul, for Manager Maitland of the Strand was called upon to use the old S. R. O. sign frequently during the week of April 15, during which time "Broadway J[illegible] played at his theater.

Got Something Up His Arm.

Minneapolis, Minn.—Harry A. Sherman (not the man who said "war is hell," oh, my, no; but he who has been sharing with Mrs. Castle the publicity columns of numerous film magazines) has gone to New York (for the 987th time). Harry, er—Mr. Sherman—has something up his arm covering and it is expected that upon his return here an announcement will trickle out that Sherman-Elliott will have, perhaps, something to do with the Minnesota Metro Service. Whadythinkofthat?

3,000 Seat Casino Theater Opens

San Francisco's Newest Picture Theater Is Thrown Open on Easter Sunday—Cost $600,000—C. H. Brown Has a Twenty-Year Lease on House—Robert G. Drady Will Be Manager—Details, Programs and Policy of the Theater.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—On Easter Sunday the Casino theater, at Ellis and Mason streets, opened its doors as a combination vaudeville and moving picture house. This theater, which is the largest in San Francisco, with a seating capacity of about 3,000, represents an investment of about $600,000 and has been leased from its owners, the Ellis Street Investment company, for a term of 20 years by Charles H. Brown, long associated with the Orpheum and Hippodrome circuits. It is being conducted under the management of Robert G. Drady, for several years connected with the Pantages theaters in this city and in Oakland.

The Casino theater was designed and erected for a moving picture house and all seats afford a good view of the stage and the screen. It covers a ground area of 87½ to 187½ feet, with a ten foot paved alley along the entire east side. There are no steps at the entrance, a tiled flooring sloping from the sidewalk to the foyer. From here an incline leads to the mezzanine floor and the balcony is reached by broad stairs. At the head of the incline is a nursery, where children may be left in charge of a colored maid, and off the mezzanine floor is a large retiring room for women and a smoking room for men. The ladies' rest room has been furnished in exquisite style and enjoys a flood of sunshine throughout the whole day. A candy store and soda fountain is installed here and in addition there are drinking fountains for the convenience of patrons.

The house has forty rows of seats on the main floor and thiry-three in the balcony. The chairs have leather seats and backs and are uniform throughout the theater. The decorations are handsome, but by no means ornate, the proscenium arch being done in gold, with touches of robin's egg blue, a color note that is carried throughout the theater.

The projection room is on the main floor, with a level throw to the screen, and is equipped with two late model Simplex machines. The equipment of this room, as well as the stage effects, was furnished and installed by Walter Preddey.

The program consists of vaudeville acts, five reels of pictures, furnished by the World film, a comedy, a uews weekly and a serial. The serial attraction, "The Mystery of the Double Cross," was not shown the first week. The prices of admission are 15 cents for afternoons and 15 and 25 cents at the evening performances. A continuous show is given from 1 to 11 o'clock p. m. and full houses was the rule during the first wek.

Turner & Dahnken News.

San Francisco, Cal.—The Turner & Dahnken Circuit has made arrangements for the erection of an office building on Golden Gate avenue, between Jones and Leavenworth streets, in the heart of Film Row, and plans for this are now being completed. This will be a two story structure, with the offices of the concern on the upper floor and ample room for the large stock of supplies carried for its chain of theaters. Bids will be invited at once for the work and construction will be rushed as it is desired to move from the present quarters at the earliest possible date.

A. E. Northy, maneger of the Richmond T. & D. theater, has been transferred to the Reno, Nev., house, and J. R. Wilson, who has had charge of the latter theater for some time, has been brought to Richmond.

Mary Miles Minter, the Mutual star, who has been working of late near San Francisco on "The Periwinkle," appeared recently in person on the stage of the T. & D. Tivoli opera house, and will probably appear soon at the Oakland house. During her stay here she was shown around the city by William H. Jobelmann, T. & D. publicity manager, and Mrs. Jobelmann.

Progressive Pulls Good Fat Boy Stunt.

San Francisco, Cal.—The Progressive Motion Picture company is meeting with great success in booking the forthcoming Fatty Arbuckle releases, and recently put over a clever stunt that attracted the attention of exhibitors and the public alike. A boy weighing about 300 pounds was dressed up as a butcher boy, with a white cap and apron, the former bearing the legend "Fatty Arbuckle's Special Messenger," and the latter "Watch for Fatty Arbuckle in the 'The Butcher Boy,'" and was sent to each theater in the city with a telegram from Fatty Arbuckle stating that there would no releases of his pictures except those released through the Paramount exchanges.

"Joan the Woman" Scores Big Success.

San Francisco, Cal.—On Easter Sunday the Cort theater, one of the largest and finest playhouses in this city, began a three-weeks' engagement of "Joan the Woman," featuring Geraldine Farrar. Since then there have been capacity houses at almost every performance and the outlook is that a much longer engagement will be necessary to enable all to see it who may wish to. Mr. Herman Webber, who controls the production in this territory, was in the East when the premier showing was made here and J. L. Partington, manager of the Imperial theater, attended to the publicity work and the details of the presntation.

Portoscopes Shipped to President of China.

San Francisco, Cal.—The Breck Photo Play Supply company recently made a shipment of two Portoscopes to the President of China, the order being filled the same day as received in order to make proper steamer conections. It has also shipped a Simplex machine to the Hawaiian Islands for the Consolidated Amusement company, this being one of the first machines of this make that have been sent there. Three machines have been installed in the enlarged operating room of the Strand theater of this city and one has been put in the Hotel Normandie for the enjoyment of patrons of this house.

Bomb Scare at Oakland Theater.

Oakland, Cal.—An exciting time took place recently at the Hippodrome theater when "America's Peril," a seven part film controlled in this territory by I. H. Lichtenstein and O. V. Traggardh, was shown for the first time. To give the presentation the proper atmosphere two battalions of sailors were brought over from Goat Island and were marched through the streets to the theater, moving pictures of them being taken on the way. The police received word that an attempt would be made to blow up the theater when the sailors entered and would allow no one in the house until thorough search had been made of the premises. Unable to ascertain whether or not the matter was a hoax the sailors were returned to their training quarters and visitors to the theater were carefully scrutinized.

Two Mutual Film Managers.

San Francisco, Cal.—The accompanying illustration shows Manager W. J. Drummond, of the local branch of the Mutual Film Corporation, on the left, and Assistant Manager F. E. McCoy basking in the glorious San Francisco sunshine and indulging in their favorite exercise of smiling as a means of increasing their embonpoint. It may be easily guessed what chance an exhibitor has of getting out of the local Mutual office without taking on some service, and many a tired theater owner goes there for the express purpose of acquiring, if possible, some of the good nature of the genial manager and his equally genial assistant. When this picture was taken they were thinking about the fun they would have shortly in moving a few hundred tons of posters and other advertising matter, together with a few thousand reels of film, to the new location on Golden Gate avenue, near Leavenworth street.

MUTUAL FILM CO

W. J. Drummond. F. E. McCoy.

Mr. Drummond is comparatively a new comer in the local field, having came here from Los Angeles a few months ago to succeed X. K. Stout, who has entered the producing end of the business at Santa Barbara. Mr. McCoy, on the other hand, is well known locally, having formerly conducted an exchange business of his own in the Pacific Building, and since then been connected with the Progressive Motion Picture Company and the local branch of George Kleine.

San Francisco News.

Louis R. Lurie, owner of the Rialto theater, is home from a month's business trip to New York.

L. G. Dolliver, business manager of the Moving Picture Operators' Union, is back from an Eastern trip.

Mark A. Lasky, of the De Luxe-Lasky Corp., has returned from a business and pleasure trip to New York.

Harry Bredhoff, of the Hawaii Film Supply company, is here from the Islands for an extended stay, having left the business in charge of his son.

M. E. Brakebill, formerly of Portland, Ore., is now in charge of the credit department of the Progressive Motion Picture Co.

J. H. Magoon, of the Consolidated Amusement company of Honolulu, has returned to the Islands with his family, after having made arrangements here for film service. He is represented here by R. F. Cohen.

Stories of the Films

KALEM.

THE SECRET OF THE LOST VALLEY (An Episode of "The American Girl"—Two Parts).—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Larry Kerwin (Edward Heann); Alvon Demetral (Edward Clisbee); Attias (R. E. Bradbury); his companions (Knute Rahm and Hart Hoxie); Olive Demetral (Grace Johnson).

Madge finds a stray dog with a note attached to its collar, reading: "Send help to Lost Valley and beware of strangers on the road. A. Demetral." Madge, with her father and his superintendent, Larry Kerwin, sets forth.

In Lost Valley, Demetral resides with his daughter, Olive. He seems to be living in constant fear, and tells his daughter how last night "I saw that face—always that face." She tries to persuade him that his dread is born of an overwrought imagination. Olive has two suitors, Chavez, a Mexican, and Ramon, the descendant of an early Spanish family.

King's party stop at the town of Shotgun. Madge overhears three strangers mention "Lost Valley." King loses the note from Demetral. Attias, one of the strangers, finds it. The next day King and his party stop to eat lunch. A mysterious shot hits the dirt near them and King realizes that the strangers from Shotgun are following.

That afternoon at Lost Valley, Demetral starts to explain his fears. He sees the face of Attias peering through the shrubbery and reels and falls. Later he regains consciousness and explains: "When a revolution broke out in his kingdom the Duke of Blauvelt was fleeing with his child. I was a brigand and those men my companions. We held up the Duke, made away with his child and the Blauvelt chest. Later Attias wanted to kill the child, but I refused, escaped with her and the chest. Olive here is not my child; the chest is hers. I've never opened it."

After the recital the old man expires. Chavez conspires with Attias to gain possession of the chest. The men attack the house, and Attias secures the chest. He is pursued by Madge on horseback. She lassoes him, drags him from his horse, and marches him back to the house. There Ramon, King and Larry have overpowered the other conspirators, and the chest is restored to its rightful owner, Olive.

SELIG.

SELIG-TRIBUNE NO. 30.

Boston, Mass.—Skilled mechanics are wanted in all our navy yards. Now is the time your country needs you.

Boston, Mass.—Thirty days' military training makes men of these boys.

New York, N. Y.—A spectacular fire threatens the great financial district.

New York, N. Y.—Society women send out a model of a dreadnought to create sentiment for the families of the boys in the naval militia. Their slogan is "Protect the family whose breadwinner is protecting you."

Somewhere on the Coast.—Taking precautions to guard the city water supplies by surrounding the reservoirs with barbed wire highly charged with electricity, and soldiers on guard night and day is being adopted by many of our coast cities.

Del Monte, Cal.—Prominent society leaders attend the spring polo season which opens here.

Washington, D. C.—Nightly illuminations of the Capitol Building has been discontinued since war has been declared.

Greenport, N. Y.—Speedy motor boats are to be used as submarine chasers in Uncle Sam's plans for coast defence.

Chicago, Ill.—Recruiting officers adopt a new type of automobile with a tent attachment.

New York, N. Y.—Six hundred employees of a department store form a Home Defence League and maneuver on the roof of the store building.

SELIG-TRIBUNE NO. 31.

Galveston, Texas.—The submarine menace has no terrors for these society girls who open the bathing season with an Easter parade on the seashore.

New York, N. Y.—"Billy" Sunday begins his "Spring Drive" against the "sinning millions" of New York.

Atlantic City, N. J.—Easter Sunday attracts the usual large crowd of fun loving and pleasure seeking visitors. The daughter of "Lucky" Baldwin is wearing a few hundred thousand dollars' worth of diamonds.

Houston, Texas.—Society girls take practical course at aviation school preparatory to offering their services to the government.

New York, N. Y.—The first battalion of the New York Naval Militia is ordered into federal service.

Chicago, Ill.—The Cubs open the baseball season before an enthusiastic throng of 20,000. Uncle Sam institutes a recruiting station on the ball field.

Bayonne, N. J.—Submarine chasers are being constructed as rapidly as possible by every boat building concern in the United States.

Juarez, Mexico.—Rumors of Mexico army movements caused apprehension among American officials.

TWO-DOLLAR GLOVES (Two Parts).—The cast: Cleo Bronson (Byrdine Zuber); Milt Bronson (Fred Eckhart); Herb Chillson (Casson Ferguson); Jud Bush (M. C. Von Betz). Written by Ade Ford Pitney. Directed by Otis B. Thayer.

Milt Bronson, a close-fisted small town merchant, teaches his daughter, Cleo, economy, and when she has saved several thousand dollars in the building and loan association he orders it placed in a savings bank. She does so, but takes out a checking account.

Cleo goes to the city to visit some girl friends. She has never spent over 50 cents at one time in her life. However, when she sees her girl friends with plenty of money to spend she draws upon her account and "squanders" some of her money for two-dollar gloves.

Herb Chillson, a wealthy mill owner, is the leading bachelor of the town. Milt Bronson would like to have his daughter marry Chillson, but the bachelor believes that the girl is close fisted like her father.

After spending her first two dollars Cleo discovers that she loves to spend money. She buys herself a solitaire ring and other feminine adornments. When her mother discovers the ring Cleo, in terror, says that she is engaged to Herb Chillson. Milt Bronson is so delighted that he writes to Herb Chillson, who is out of town. To make matters worse, Cleo receives a notice from the bank stating that she has overdrawn her account, and to make it complete for Cleo her father tells every one in the village of her engagement.

Herb finally arrives from the city, and in desperation Cleo goes to him and begs him to be lenient with her. The wealthy bachelor is astonished at the improvement in Cleo. From a plain, badly dressed, awkward girl she has become a stylish young lady. He realizes that he loves her and informs her that he wishes the engagement to be a real-for-sure one.

ROMANCE AND ROSES.—The cast: Patrick McHod (John Lancaster); Maggie, his wife (Lyllian Leighton); Willie Muttheimer (William Scott); Rose, his wife (Irene Wallace). Written by O. A. Nelson and produced by Norval MacGregor.

Patrick McHod inherits a lot of money, and he and his wife, Maggie, put on style and go to a summer resort. Willie Muttheimer and his wife, Rose, are on their honeymoon, and arrive at the same resort. Rose, fond of flowers, always wears a spray of roses. Alphonse D'Auber, an artist, while painting a landscape, sees Rose, and falls in love with her.

Willie and Rose decide to take a stroll in the woods, and Willie gets lost. Maggie comes upon him, and, while she is endeavoring to console Willie, Patrick comes along, and explanations follow. Rose finally finds her husband, and, being overcome with delight, she shrieks and swoons in Willie's arms.

Alphonse, the artist, hears Rose scream, rushes in and knocks Willie down. Rose comes to and berates Alphonse, who is disgusted when he discovers that the girl is already married. However, as he is about to leave, he encounters the McHods, and is handled roughtly before he can escape. After this chapter of accidents, Willie and his wife and the McHods return to the hotel, where they endeavor to hide all evidences of their mishaps.

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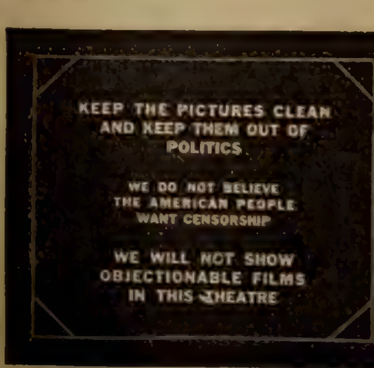

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JOKER.

LEFT IN THE SOUP (May 5).—The cast: Minnie Ladyfingers (Gale Henry); Careful Custard (William Franey); Ollie Onion (Milburn Moranti); Trixie Typist (Lillian Peacock). Written by Jack Cunningham. Produced by W. W. Beaudine.

Minnie presides over the restaurant's cash register and the two waiters, Careful and Ollie. Minnie is adamant to both of them, but they are suitors for her affection, until Trixie Typist appears one day, and after they have served her and marked her check down to fifteen cents, proposes to them to met her in the park. They buy flowers and rush off to keep the appointment. But her husky swain discourages them so that they resolve to return to Minnie. They find the restaurant closed and that Minnie has gone with the richest customer.

NESTOR.

WHAT A CLUE WILL DO (April 30).—The cast: Potts (Lee Moran); Pan (Eddie Lyons); Cub Reporter (Edith Roberts); Bartender (Fred Gamble); Mother (Elsie Cort); Child (Kewpie Morgan). Written by C. B. Hoadley and Fred Palmer. Produced by Louis Chaudet.

Potts, the detective, with his pupil, Pan, are called by a mother to save her child. They go to the spot, accompanied by their hound, in a dog grip, and find the broken-hearted mother, who gives them a shoe and a little shirt as the only means of identifying her child. They see the cub reporter, who has been sent to the neighborhood on a lost child story, and think that she is the kidnapper.

Potts enters the saloon, after he sees the reporter enter. She has gone to report on the telephone to her editor. Potts holds up the whole room, and then he and Pan proceed to search the premises. One particularly large person threatens them with a bungstarter.

While Pan is waiting for Potts, he scrapes acquaintance with the reporter. When the detectives return from their fruitless search they see the big fellow playing the piano. The distracted mother comes in, and seeing the piano player she recognizes him as her child. Potts takes one look at the tiny shoe and the shirt and gives up the case.

L-KO.

THE CABARET SCRATCH (May 2).—The head waiter of the "All Inn" has a lovely wife, who is the star of the cabaret. Dan is a frequenter of it. He sees the lovely singer and falls in love with her. Mrs. Dan leaves home for a visit and Dan invites the charmer and other guests to his house. They all develop a mysterious illness, which results in spots all over the face. Even the cat is afflicted with it.

The Health Department quarantines the house, and when Mrs. Dan returns she finds it hard to get into her own home. She enters at last, as does the head waiter, husband of the charmer. Dan has a hard time to explain the identity of his afflicted guests. The head waiter is unconvinced, and a chase on horseback, in which the doctor joins, ends the picture.

SCRAMBLED HEARTS (May 6).—Anne had three suitors. Bill, the choice of her dad; Frank, the choice of her mother, and Johnnie, the choice of her own heart. She stood it as long as she could, and then she took matters into her own hands. She sent Frank word to disguise as a woman, and they would elope that night. At the same time she sent word to Bill to do the same thing. Bill and Frank then eloped with each other, and she ran off with Johnnie.

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IMP.

POTTS AND POEMS (Two Parts—May 3).—The cast: Lucas Rymer (Matt Moore); Jane Doolittle (Jane Gail). Written by Samuel Greiner. Produced by Matt Moore.

Lucas is a fine poet, full of inspiration, but emtpy of food. He lives at Mrs. Spudds' boardinghouse, where there is a little drudge, called Jane, who adores him in secret. She steals food for him which she takes up to his attic, when the landlady denies him the privilege of her table, because he cannot pay his rent. At last she turns the poet out of the house, and in gratitude to the drudge he gives his "masterpiece" as he leaves for good. Jane is broken-hearted.

Jane sees an ad for a prize poem for Bunkum's Potted Meat for which $1,000 is offered. She finds that with a slight alteration Lucas' masterpiece will fit the case. She sends it in, with her address. The poem is acclaimed as prize winner, and Jane is sent for. They offer her the position as ad writer at $100 per week. She is to write another poem for that day's ad. She wracks her brains, but can think of nothing, and she tells them that she will return the next day.

The next morning she has not put in an appearance, and the editor is nearly crazy, for he is holding the paper for the Bunkum ad. Bunkum's offices are in an uproar, while Jane is studying "How to Be a Poet. By A. Barber. For Ten Cents." She finds it impossible to repeat her success, and they are frantic.

In the meantime Lucas has recognized his masterpiece in the paper as' Bunkum's ad. He rushes to their office to complain of the theft of his poem. Jane sees him, and tells him that there is a hundred a week in it for him. She explains, and Lucas sits down and writes another masterpiece as wonderful as the first. Bunkum's entire force is delighted with him. Jane says, "Well, I guess this is no place for me." Jane goes home to Mrs. Spudd, finds the door locked, and sits down on the steps. Lucas comes after .her, gives her half the money, and they are both happy.

A MIDNIGHT MYSTERY (Two Parts—May 4).—The cast: Simon Dudsbury (Thomas Jefferson); Elsie Wheaton (Betty Schade); Dickson Fay (Charles Perley); Hatch (Harry Holden); Dr. Adams (E. P. Evers); Mrs. Weed (Mrs. Hernandez). Scenario by A. W. Coedeway. Produced by Wm. V. Mong.

Simon Dudsbury is found dead by his butler, Hatch. Dickson Fay, a reporter, answers the butler's call for help and together they carry the body from the veranda where it is found into the house. Dr. Adams, Dudsbury's physician, attributes death to heart failure. The reporter is just leaving the room when he hears a woman's voice urging him to remain, as she fears that her uncle has been murdered. Fay then asks Adams to give him some facts for the newspaper, and the doctor tells about Dudsbury and his wonderful collection of antiques.

Elsie Wheaton, Dudsbury's niece, has hastened home and arrives that day, the housekeeper, Mrs. Weed, being the only one who knows of her coming. It is she who asks Fay to remain. The doctor thinks she is still in Europe. When Hatch goes to Dudsbury's bedroom where the body was taken he is horrified to find neither the undertaker nor the body. As Fay and Adams enter the museum to look about, the doctor goes out and locks the door, thus holding the reporter a prisoner.

Elsie is terrified by the sight of her uncle, who passes by her without speaking. There is blood on the side of his head. She hears the hammering of Fay against the museum door and opens it, but faints upon seeing Fay.

Adams and Hatch continue to search for Dudsbury and the undertaker, but, unsuccessful, they return to the museum. Fay and Elsie hear their approach and hide behind a mummy case. When the two men cannot find the reporter, they begin to look behind the large objects and soon come to the mummy case. They try to pull the door open and as it gives with a jerk, Fay and Elsie are thrown back, causing them to fall through a trap-door and disappear. Adams tells Hatch, the butler, that they will take anything valuable they can carry and make a getaway.

Fay and Elsie land in a room where they confront Dudsbury and the undertaker, who sits in a chair, tied hand and foot. Dudsbury then relates to them his story. Becoming suspicious of Dr. Adams, he began to watch him. Finally he saw the man drop some powders

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in a glass of wine, and although Dudsbury merely touched the liquor to his lips he fell as he was entering the house and regained consciousness only to find the undertaker working over him. They grappled, but Dudsbury at last forced him to enter the secret room, and fearing that he was an accomplice of Adams, tied him securely in the chair.

Hearing a noise in the museum, Fay and Dudsbury discover Adams and Hatch as they are loading themselves with priceless antiques. At the sight of Dudsbury Dr. Adams recoils in horror. Hatch is afraid to look his master in the face. When the policemen arrive Dudsbury tells them to watch Adams carefully, and pays the undertaker and the police a large amount of money to keep the affair quiet. So the mystery is solved.

POWERS.

UNDER THE BIG TOP (April 29).—This is a vaudeville act taken in the studio before the camera, and shows trained animals. First we see a performing pony with the three dogs which are its partners. Then we have a monkey act, and finally stunts by a kicking mule.

IN THE HEART OF CHINA (Dorsey Educational—On Same Reel as Foregoing).—The Dorsey educational takes us to the heart of China, and shows us the city of Hankow. Then we visit the city of Yuchang, formerly noted for its learning. There is at present a modern college maintained by American funds, for the education of the Chinese. We see them drilling for preparedness. Yuchang is on the Yang-tse River, which is crowded with commerce.

It is so wide and deep that six hundred miles inland its waters are navigable for ocean steamers. Intimate views along the river front close the picture.

BISON.

LITTLE MOCCASINS (Two Parts—May 5).—The cast: Dennis Reed (Millard K. Wilson); Portia Justin (Edith Roberts); Freddie Waldo (J. F. Abbot); Mrs. Justin (Louise Hutchinson); the Doctor (Malcolm Blevins). Written by Harvey Gates. Produced by Millard K. Wilson.

Portia Justin has been spoiled by her rich and indulgent mother, and now that the doctors declare that she has a touch of the "white plague," the indulgence is greater. With the family physician and Portia's admirer, Freddie Waldo, Portia and her mother repair to the Western mountains.

Living in the vicinity is one Dennis Reid, who knows every inch of the country. Besides his occupation of raising bees, he manages to find time to write novels of the Western country, which are published under an assumed name.

One day as Portia is lying on her couch reading, a small snake winds its way toward her, and Dennis throws it into the underbrush. Portia is grateful, but neither she nor her party recognize Dennis on their subsequent meetings. Only the doctor, who is concerned at the snobbery of the Justin party, tries to make amends to Dennis, who thus learns of Portia's illness.

Dennis has fallen in love with the girl. One day he swoops down upon her, takes her to a hut presided over by an Indian woman, determined by right living and open air to restore her health. Her family can find no trace of her.

At last Portia is well and strong. Restoring to her the clothes she wore when he abducted her, Dennis, who has now learned to call her "Little Moccasins" because of his compelling her to wear mocassins instead of her high-heeled shoes, places her upon a horse and sends her home. Freddie at last hears that Dennis was Portia's abductor, and with a party he starts out in search of him.

Meantime Mrs. Justin makes all possible speed to hurry Portia to their city home. On the road they encounter Freddie and his party, who have injured Dennis. Portia at last realizes her love for him, and insists upon remaining to care for him.

UNIVERSAL.

ANIMATED WEEKLY NO. 68 (April 18).—Spontaneous Response to President's Proclamation.—The Manhood and Womanhood of the United States and our possessions is united in determination to flay the enemy. From all points of the compass come reports of preparedness.

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Naval Militia is Called.—Detachment quits headquarters aboard training ship and leaves on secret mission—New York City. Subtitles: Marching down Fifth Avenue. 47th New York Infantry leaves for duty "Somewhere in New York."

Joan of Arc Stirs Mid-West.—Society girl, posing as the immortal liberator, helps recruiting officers to enthuse youth—Chicago, Ill.

Coast Patriotic Fires Kindled.—Great patriotic parade results in hundreds applying for enlistment in the Army and Navy—Los Angeles, Cal. Subtitle: Governor Stephens, of California, leading.

Recruits Swamp Officers.—Response to call so heavy that tents are required to shelter embryo sailors—Lake Bluff, Ill.

Dixie Shares the Burden.—Georgians are proud to join with their compatriots in war—Savannah, Ga. Subtitle: Decorations for the brave.

Our Gunners to Man Seized Ships.—U. S. torpedo boat destroyers reach Florida with marksmen assigned from Navy, Key West, Fla.

Filipinos Doing Their "Bit."—Sailors who are natives of our insular possession reach California en route to League Island Navy Yard—Los Angeles, Cal.

[illegible] the Enemy.—Recruits at Chicago successfully defend their home station from attacking marines in mimic war—Chicago, Ill. Subtitles: Coast guard patrolling shore lines. Marines advancing in cutters. Land forces preparing defence. The enemy repulsed.

America's Battlefield.—New York "Yankees," schooled in military tactics, open baseball season with the World Champion Boston "Red Sox"—New York City. Subtitles: Soldiers all. Without peers as hand grenade throwers. Bayonet exercise with bats. Gen. Leonard Wood reviews them. He tosses out first ball. The game is on. San Francisco ushers in season. Mayor Rolfe, pitcher.

Knocked Silly.—Doped with laughing gas, students celebrate football victory in unique manner—Occidental, Cal. Subtitle: Just can't help being foolish.

British Warship in U. S. Port.—Cruiser "Leviathan" is first Allied fighting craft to visit this country since war began—Hampton Roads, Va.

Teuton Sailors Are Interned.—German and Austrian crews of merchantmen seized by United States are sent to Deer Island—Boston, Mass.

Yale Oarsmen Lead Pennsylvania.—Old Eli shows way to Quaker rivals in season's first boat races—Philadelphia, Pa. Subtitle: Yale, in background, a length in van.

Greatest Air Battle in History.—Hundreds of airplanes engage in deadly combat among clouds on Western front in European war. Scores of Allied and German birdmen are downed in the conflict. Subtitles: A hostile dirigible off on raiding tour. Scouting planes seek the enemy. Attacking from vantage point above dirigible. The destroyed aircraft.

Zeppelin Destroyed by French.—German air raider tries to attack Paris on return from cruise over England, and is destroyed 30 miles outside French Capital—Compiegne, France.—March 17, 1917. (French Official War Pictures). Subtitles: The death machine, now debris, fell on garden wall. The mass of twisted steel and aluminum. All the crew were killed. Remains of the machinery.

Cartoons by Hy Mayer.

UNIVERSAL SCREEN MAGAZINE (Issue No. 17—May 4).—Issue No. 17 begins with views of an ostrich farm near Los Angeles, where fine plumes originate. Then we see the motor modes of 1917. The body of a closed car is constructed before our eyes. Mrs. A. Louise Andrea, the Screen Magazine's cooking expert, demonstrates the advantages of paper bag cookery.

A new invention is a lamp which plays phonograph records while burning. The Issue closes

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VICTOR.

FLAT HARMONY (May 1).—The cast: Peter Duffer (Ralph McComas); Maybelle, his wife (Eileen Sedgwick); Foley (Milton Sims); Landlord (Edward Brady). Written by Tom Gibson. Produced by Allen Curtis.

Peter determines to give his wife a birthday present—a bungalow, as she is tired of flat life. But the landlord will not break their lease. Peter meets a friend who tells him he has been put out of his apartment for making too much noise. Peter gets an idea. He induces his wife to go to her mother for a few days. Then he invites Foley, who is a manager of vaudeville acts and who has no place to rehearse a song and dance number, to use his flat. They dance till the ceiling comes down on the landlord's head, and he tears up the lease. Peter leaves, but the police, summoned by the landlord, arrest Foley as Peter, and the story gets into the papers. Mrs. Duffer reads it, and thinks she now knows why Peter urged her to leave home. She returns and finds the chorus girls installed. Foley has broken out of prison, and comes to the flat. The police appear and rearrest him. Thus Mrs. Duffer learns the truth, and harmony is restored.

A DARLING IN BUCKSKIN (May 4).—The cast: Mrs. Lancaster (Gertrude Aster); Lord Lovelace (Joe Ryan); Steve (M. Walters). Scenario and production by Wm. V. Mong.

Mrs. Lancaster, with Lord Lovelace in her train, visits Universal City while an entertainment is being given to the Royal Knights of Pythias. One of the cowboys, Steve, taking part in the rodeo, is attracted to Mrs. Lancaster, and they develop a case of love at first sight. Steve suggests that Lord Lovelace be asked to ride a bucking horse. The Lord accepts, and though they are all looking for the fun of seeing him thrown, he rides the animal to a standstill. The whole crowd is wild about him, including Mrs. Lancaster, and the management of Universal City offers him a contract as a crowning touch.

BIG U.

THE PENALTY OF SILENCE (May 8).—The cast: Mabel Horan (Dorothy Davenport); Her Brother (Edward Brady); Joe Dempsey (Wallace Reid).

Mabel Horan is in love with Joe Dempsey. Her brother Jack opposes the match. A stranger, a girl, comes to the valley. She stays for some time and then leaves. When she is gone Joe finds an abandoned child on his doorstep and a note which reads, "Jack Horan: You left me to take care of our baby. I am too weak to work, and am leaving the baby to you. Helen." Joe, to save Mabel's feelings, determines to say nothing and to care for the child.

Jack, however, is not content to leave things as they are. He tells Mabel that the child is Joe's, in order to keep her from marrying him. Joe still keeps silence. Jack continues to taunt him, and at last Joe determines to spare him no longer. The two men fight, and then Joe reveals the truth to Mabel, and they are married.

TRUE TO THEIR COLORS (Two Parts—May 6).—Richard Haley, a little son of the South, fell one day and cut a deep gash on his forehead, which the doctor declared would leave a scar for life. Richard loved one of the old slaves, and when he saw him being beaten by the brutal overseer he resolved to run away to the North, where the black people were not ill-treated. He got into his boat and drifted all night down the stream. In the morning the boat was pulled ashore by some Northern fisherfolk, who brought up the little boy as their own.

As soon as he reached manhood Richard enlisted in the Northern army, for the Civil War had broken out. His mother sent the boy's father off to war, begging him to look out for the lost boy, whom he would know by the scar on his forehead. Her husband was killed. Almost crazed by the news, she sat every night with a loaded gun before the window in which the light was always burning.

Richard was sent to reconnoiter in the neighborhood of his old home. Cautiously approaching the house he was shot from the window by his mother, who took him for a spy. His body is recognized by the old slave whom he had loved, but the mother never knew that her watch was ended, and continued, even after the coming of peace, to place a light every night in the window.

GOLD SEAL.

BILL BRENNAN'S CLAIM (Three Parts—May 1).—The cast: Bill Brennan (Neal Hart); Nina (Janet Eastman); Saunders (Joe Rickson); "Dad" Weston (Raymond Whittaker); Pete (Jack Walters); Mexican (Tom Grimes); Wells-Fargo man ("Bud" Osborne); prospector (Bill Gillis). Scenario by Charles Wilson, Jr. Produced by George Marshall.

Saunders jumps Bill Brennan's claim in Yellow Dog. The men are afraid of Saunders, and think the law is probably with him, but Pete writes Bill, urging him to return.

"Dad" Weston and his daughter, Nina, are headed for Crooked Creek when Bill meets them. He is instantly smitten with Nina, who is attracted to him. "Dad" is broke, but Nina encourages him, saying there have been some big strikes in Crooked Creek.

Saunders meets Weston and asks him to work his claim. Weston finally consents and accepts the money Saunders hands him. Saunders becomes interested in Nina and suggests that he might take Weston as partner. Weston encourages Nina to treat Saunders well, and when he proposes, though she loathes him, she accepts, for her father's sake.

Nina and her father are living in Bill's shack. Bill returns, rushes in with drawn gun, but, seeing Nina, thinks he must have made a mistake. They invite him to supper, but Weston sends Nina on an errand. Bill catches up with her and proposes to her. Sadly she tells him she has promised to marry another. People think Bill must be afraid of Saunders, because he doesn't fight with the claim-jumper.

Saunders makes arrangements to sell the mine to an Easterner; the money is being brought by Wells-Fargo. Saunders bribes a Mexican to steal Nina. Nancy, a dancer at the Yellow Dog saloon, tells a friend of hers, and is overheard by Bill, who rides toward the claim, meets the Mexican, who has Nina gagged and tied on a horse. He rescues her and hastens to the shack.

The Wells-Fargo man arrives and becomes suspicious. He recognizes Saunders' hands, and accuses him of theft. Saunders fires at the man, killing him, and snatching the money rides away.

Bill rides after Saunders, who jumps on a moving train, Bill after him. They fight and Bill throws Saunders off. With the money Bill returns to the shack, where he tells his story of his claim being jumped. Bill and Nina smile at one another as the picture fades.

UNIVERSAL SPECIAL FEATURE.

THE BIRTH OF PATRIOTISM (Special Attraction—Five parts—April 30).—The cast: Anne (Irene Hunt); Mary (Ann Kronan); Johnny Roberts (Leo Pierson); Sam Peters (Ernie Shields); Ike (Frank Coffray); Sallie Hawkins (Lydia Yeamans Titus); Gus Hawkins (Edw. Brown). Scenario by E. Magnus Ingelton. Produced by E. Magnus Ingelton.

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life made her stern, subduing the softer qualities of her nature. Johnny Roberts comes into Mary's life.

His salary is small, but he earns enough to furnish a flat, so they get married.

At first Mary and Johnny were happy, but Johnny's habits began to grate on Mary's sensitiveness. Johnny found a pal in a dog he brought home, and the two became inseparable. Steadily the breach grew wider, and one evening, Johnny went out with his dog, and wandered through the streets, while Mary shed bitter tears. The lights of "The White Horse" attracted him, and he entered. He met Anne, the pretty bar-maid, and his visits became more and more frequent.

One eventful evening many of the "White Horse" boys left for the front.

Johnny was weary, sick and feverish. Mary believed him drunk and, thoroughly angry, she had thrown a pillow and cover on the couch, saying: "You can sleep there! Your habits have disgusted me ever since we were married. I feel degraded and ashamed."

All night Johnny wandered aimlessly, half delirious. Morning found him at "The White Horse." When Anne arrived, she found him, and had him sent to her lodgings. With the return of consciousness, Johnny cried: "I can't go home! She said I disgusted and degraded her! I'm not wanted there——"

Anne whispered: "You needn't go back, Johnny boy! Stay here! I want yer all the time!"

Meanwhile, somewhere in France, many of the Cockneys were proving their worth. Johnny and many others decided to take up the cause. Many weeks before, Mary had followed Johnny from the office. Now, with a determined air, she approached Anne's lodgings and the two women met. Anne, infuriated by Mary's manner, and nettled by Mary's words, which predicted that Johnny would tire of her, raised the lamp, about to hurl it at Mary. They were interrupted by the dog, who seeing Mary, ran out. Together the two women followed to the flat, which presented a miserable aspect. Anne discovered Johnny's baby, which Johnny knew nothing about, and realized the baby was starving. Anne ignored Mary's protestations and took the baby home, while Mary followed.

Later came the news that Johnny had been killed. Anne sank into a fever, and Mary saved her. Anne, delirious, raved of the night of Johnny's departure: "'E was lookin' fer you—I've lost 'im!" A great understanding surged through Mary's soul.

One night the landlady brought a letter. The report had been false, and Johnny was coming home. It was then that Anne made her renunciation, as she realized that in Mary lay Johnny's happiness. Dowu in the street came Johnny, walking slowly, for the war had taken his sight. In the shadow Anne waited, to lead him up the steps, where, unseen, she kissed his sleeve. With a brave smile she whispered: "Good luck, and God bless yer, Johnny!" and ran out. Johnny passed into the room, where he found happiness.

THE VOICE ON THE WIRE (Episode No. 8—Two Parts—May 6).—The cast: Shirley (Ben Wilson); Polly (Neva Gerber); "Red" Warren (Francis MacDonald); Reynolds (Jos. W. Girard); Cronin (Howard Crampton); Short (Lou Short); Wayne (Willard Wayne); Dorian (Charles Dorian).

In the crook's apartment "Red" Warren's men are gathering and learn that a meeting will be held the following evening. They arrange to be in Washington on the 25th. Polly, locked in the room above them, is trying to glean some information by listening with her ear to the wall. Finally, opening the window, she manages to drop to the floor below and peer in the room where the crooks are assembled.

During this time Shirley has communicated with Chief Cronin, who begins to think Polly's disappearance is becoming a habit, and is beginning to suspect her. Receiving a mysterious message over the wire, Shirley begins to analyze the case, and is thoroughly alarmed and puzzled when he finds the murders include not only local politicians, but international ones also.

As one of the crooks steps to the window and throws it open Polly drops to the sill, hanging on by her finger tips, but is discovered and pulled into the room. Taylor starts to strike her, but "Red" stops him. On the outside of the building Shirley's men have located Polly, surrounded the building, and are anxiously awaiting the next move of the crooks. Observing a policeman in the distance, one of them gives a signal and all the crooks, with the exception of one guard, pass through the secret panel as Shirley climbs up the side of the building.

Mutual Film Corporation

VOGUE.

BUCKING THE TIGER (Two Parts—May 5).—The cast: A Grand Ruin (Ben Turpin); the Squire (Ed Laurie); his daughter (Lillian Hamilton); her sweetheart (Art Currier); the housekeeper (Marie Templeton).

Squire Laurie, the village skinflint, takes a circus tiger as security for a loan. Arthur, who loves Lillian, the old man's daughter, hates tigers, having bucked them, but when Laurie's tiger dies of despondency Arthur skins it, so that Ben, the keeper can pose in its skin before the half blind miser and save his job, while Arthur warned off the premises by old Laurie, turns tiger occasionally so that he can sit in the cage and make love through the bars to Lillian, despite her hard-hearted Pa. When the old man becomes suspicious he is chased by the fake tiger until he consents to Lillian's marriage.

STRAND.

KLEPTOMANIACS (May 2).—Jack and Mary, an engaged couple, discover each other to be kleptomaniacs. Mary cannot resist the temptation to lift anything from a teaspoon to a tiara, while Jack runs to hats, umbrellas and golf sticks. Mary's Ma's gold vanity case is stolen. Jack thinks Mary stole it; Mary thinks Jack stole it. Each wishing to shield the other, buys a duplicate, and each tries to return the vanity case, confessing theft, when a detective arrives with the original vanity case recovered from the real thief. Jack's efforts to get Mary to take a cure for kleptomania he has bought at the drug store add much to the general hilarity.

CAHILL.

GLADYS' DAY DREAMS (Two Parts—April 30).—Gladys, a clerk in the Emporium, has a soul that yearns for higher things, as also does that of Henry, floorwalker in the gents' furnishings. By a stroke of good fortune Gladys acquires glad raiment, and, arrayed as a lily of the field, encounters Henry at a dance. Gladys' brother "Bud" battles for Millionaire Goober on the Avenue. Gladys tells Henry she is Miss Goober. He escorts her to the Goober mansion after the dance. Mr. Goober arrives home just as Henry is proposing on the best Goober prayer rug. Denouement—no wedding bells for Gladys.

MUTUAL STAR PRODUCTION.

WHOSE WIFE? (American—Five Parts—April 30).—The cast: Mary Melville (Gail Kane); Mrs. Melville (Elizabeth Taylor); John Herrick (Edward Pell); Claude Varden (Harry Von Meter); Nitra Ruiz (Ethel Ullman); Ramon Ruiz (Frank Rickert); Elsie Brandenham (Lucille Younge); Tom Nelson (Robert Klein); Herrick's aunt (Amelia Widen).

(*Continued on page 850*)

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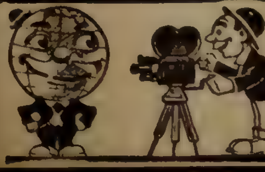

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Calendar of Daily Program Releases

Releases for Weeks Ending May 5 and May 12

(For Extended Table of Current Releases See Pages 858, 860, 862, 864.)

Universal Film Mfg. Company

SUNDAY, APRIL 29, 1917.

POWERS—Under the Big Top (Vaudeville Act) and In the Heart of China (Dorsey Educational)....	02372
REX—David Creig's Luck (Two Parts—Drama)....	02373
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 7, "The Marked Room"—Two Parts—Drama).........................	02374

MONDAY, APRIL 30, 1917.

SPECIAL ATTRACTION—The Birth of Patriotism (Five Parts—Military Drama).................	02375
NESTOR—What a Clue Will Do (Comedy).........	02376

TUESDAY, MAY 1, 1917.

GOLD SEAL—Bill Brennan's Claim (Three Parts—Drama)	02377
VICTOR—FLAT HARMONY (Comedy).............	02378

WEDNESDAY, MAY 2, 1917.

L-KO—The Cabaret Scratch (Comedy).............	02379
UNIVERSAL—Animated Weekly No. 70 (Topical)	02380

THURSDAY, MAY 3, 1917.

VICTOR—Pots and Poems (Two Parts—Comedy-Drama)	02381
BIG U—The Penalty of Silence (Drama)..........	02382

FRIDAY, MAY 4, 1917.

IMP—A Midnight Mystery (Two Parts—Drama)..	02383
UNIVERSAL—Screen Magazine No. 17 (Educational)	02384
VICTOR—A Darling in Buckskin (Comedy).......	02385

SATURDAY, MAY 5, 1917.

BISON—Little Moccasins (Two Parts—Drama).....	02386
JOKER—Left in the Soup (Comedy)...............	02387

SUNDAY, MAY 6, 1917.

POWERS—A Barnyard Nightmare (Cartoon Comedy), and Industrial China (Dorsey Educational)	02388
L-KO—Scrambled Hearts (Comedy)................	02389
BIG U—True to Their Colors (Two parts—War Drama)	02390
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 8) (Two parts—Drama).	02391

MONDAY, MAY 7, 1917.

BUTTERFLY—Eternal Love (Five parts—Drama).	02392
NESTOR—The Lost Appetite (Comedy)............	02393

TUESDAY, MAY 8, 1917.

GOLD SEAL—The Grip of Love (Three parts—Drama)	02394
VICTOR—Baseball Madness (Comedy).............	02395

WEDNESDAY, MAY 9, 1917.

L-KO—Tom's Tramping Troupe (Two parts—Com).	02396
UNIVERSAL—Animated Weekly No. 71 (Topical)..	02397

THURSDAY, MAY 10, 1917.

VICTOR—Swearing Off (Comedy)..................	02398
IMP—Flames of Treachery (Drama).............	02399

FRIDAY, MAY 11, 1917.

IMP—The Girl in the Garret (Two parts—Drama).	02400
UNIVERSAL—Screen Magazine No. 18 (Topical)..	02401
VICTOR—Signs of Trouble (Comedy)..............	02402

SATURDAY, MAY 12, 1917.

BISON—One Wild Night (Two parts—Drama)......	02403
JOKER—The Man With a Package (Comedy)......	02404
LAEMMLE—The Doctor's Deception (Drama)......	02405

Mutual Film Corporation

MONDAY, APRIL 30, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders No. 4 ("A Race for a Fortune"—Two Parts—Drama)..	05470-71
MUTUAL STAR PRODUCTION—Whose Wife (American—Five Parts—Drama)	05472-73-74-75-76
CAHILL—Gladys' Day Dream (Two Parts—Drama)...	05477-78

TUESDAY, MAY 1, 1917.

GAUMONT—Tours Around the World, No. 26—The Valley of the Lot River, Southern France; From Goteberg to Christiana; Warsaw, Poland, Before the War (Mutual Film Magazine).......	05479

WEDNESDAY, MAY 2, 1917.

MUTUAL—Mutual Weekly No. 122 (Topical)	05480
STRAND—Kleptomaniacs (Comedy)	05481

THURSDAY, MAY 3, 1917.

CUB—Jerry's Trial (Comedy)	05482
GAUMONT—Reel Life No. 53 (Subjects on Reel: Our Patriotic Maidens; Restoring an Old Mission; Getting Rid of the Snow; The Queer Tribe of Issa; The Queerest Newspaper (Mutual Film Magazine)	05483

FRIDAY, MAY 4, 1917.

MONMOUTH—Jimmie Dale alias The Grey Seal No. 7 (Devil's Work—Two Parts—Drama)	05484-85

SATURDAY, MAY 5, 1917.

VOGUE—Bucking the Tiger (Two Parts—Comedy)..	05486-87

MONDAY, MAY 7, 1917.

SIGNAL—The Railroad Raiders (No. 5—"A Woman's Wit"); (Two parts—Drama)....................	05488-89
MUTUAL STAR PRODUCTION—The Frame Up (American—5 parts—Drama)	05490-91-92-93-94
MUTUAL STAR PRODUCTION—Hedda Gabler (Powell); (5 parts—Drama).............	05495-96-97-98-99
LA SALLE—The Prodigal Uncle (Two parts—Comedy)	05500-01

TUESDAY, MAY 8, 1917.

GAUMONT—Tours Around the World, No. 27 (Subjects on reel: Pompeii, Italy; Zurich, Switzerland; Mourom, Russia (Travel)................	05502

WEDNESDAY, MAY 9, 1917.

MUTUAL—Mutual Weekly No. 123 (Topical)........	05503
STRAND—The Great American Game (Comedy)....	05504

THURSDAY, MAY 10, 1917.

CUB—Jerry's Picnic (Comedy)....................	05505
GAUMONT—Reel Life No. 54 (Subjects on reel: Proteges of a Big City; Lifting a Locomotive; Sleeping Bags for Soldiers; A Submarine Oil Field; Making Grape Juice (Mutual Film Magazine)	05506

FRIDAY, MAY 11, 1917.

MONMOUTH—Jimmy Dale, Alias The Grey Seal (Episode No. 8, "The Under Dog"); (Two parts—Drama)	05507-08

SATURDAY, MAY 12, 1917.

VOGUE—A Vanquished Flirt (Two parts—Comedy).	05509-10

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(*Continued from page 847*)

Mary Melville to please her invalid mother marries Claude Varden, a wealthy man of the world. On the eve of the marriage Mrs. Melville is stricken and Varden receives a business summons to Buenos Ayres. Tom Nelson, whose wife has been wronged by Varden, calls at the latter's apartments in a drunken condition and tries to kill him, but is overpowered by Varden.

Immediately after the marriage Varden insists that Mary leave her dying mother and sail with him. Angered by her refusal he sails alone telling her to follow. On the ship he is attracted by Nitra Ruiz, a South American heiress and they become engaged. Mary left alone with no income after her mother's death, and deserted by Varden, seeks employment. The papers announce a shipwreck and the death of Varden, naming him as the fiancee of Nitra Ruiz. Mary decides she will never use the name of Varden.

Varden is rescued but does not let Mary know. He marries Nitra and she signs her entire fortune over to him. Mary secures employment in the law office of John Herrick and they become attached to each other. Elsie Brandenham, in love with Herrick is jealous of Mary but pretends friendship for her. John and Mary leave for a nearby seaside resort to be married. John leaves Mary to make preparations for the wedding and she comes face to face with Varden. Mary faints and Varden putting her in an auto takes her to his apartments.

Varden having gained all Nitra's money has left her and comes to New York. Nitra kills herself and leaves a note for her brother telling what Varden has done. Ruiz follows Varden determined to kill him and comes into the apartment where Varden is holding Mary. During a fight between the two men Mary escapes and Varden kills Ruiz with Mary's hatpin, which has dropped on the floor. Mary unable to reach John, goes to the home of Elsie Brandenham for the night. An account of the murder in the newspaper and a picture of the hatpin tell Elsie that it was Mary's hatpin which killed Ruiz.

Herrick is retained as Varden's lawyer and Mary breaks her engagement with him but does not tell him of her relationship to Varden. The trial is going against Herrick because Mary Varden cannot be found. Elsie comes to the office and tells Mary she knows her secret. Mary goes to the courtroom and gives herself up but meanwhile Tom Nelson, a trusty in the jail, has killed Varden.

CUB.

JERRY'S TRIAL (May 3).—The cast: Jerry (George Ovey); the judge (George George); the girl in the case (Claire Alexander); the attorney for the defense (C. Eastwood); prosecuting attorney (Edward Power); bailiff (Charles Cummings).

Jerry gets into trouble in a woman's suffrage stronghold and finds himself on trial before a woman jury. The ladies powder their noses, talk fashions, fix their hair and generally show interest in everything but Jerry's case while the evidence is being taken. They return a verdict of guilty and Jerry gets one year to live, but escapes in a suit of the judge's clothes lifted from the jurist's chambers. The judge runs Jerry down and he is marched back to prison through a cordon of mocking femininity.

MONMOUTH.

JIMMIE DALE ALIAS THE GREY SEAL (Episode No. 7—"Devil's Work"—Two Parts—May 4).—Jimmie Dale, the gentleman burglar, has his pocket picked, leaving a theatre with Marie La Salle, this difficult task being performed by "Larry the Bat," notorious thief, who secures an important letter from "The Tocsin," Jimmy's control ordering action by "The Grey Seal" in an important case.

Jimmy trails "The Bat" to Chang Foo's opium den, where the former has just killed Dago Jim in a fight for possession of the stolen letter, which orders "The Grey Seal" to recover $10,000 stolen by a bank cashier and restore the money. Jimmy recovers the letter, recovers the $10,000, makes the cashier sign a confession and once more thwarts "The Woman in Black."

GAUMONT.

REEL LIFE—NO. 53 (May 3).—"Our Patriotic Maidens" is the title of an important section of this number. Inspired by the call for national service, women are enrolling in automobile schools. The pictures show them at work in the school shops, learning to drive machines, and then adepts at handling ambulances and armored motor cars. Two energetic young women are followed by the camera as they put on a new tire in record time.

The second section shows how both modern and ancient methods are being used in restoring the historic missions of southern California. The pictures were taken in the beautiful San Fernando valley. One hundred and twenty thousand adobe bricks, each weighing 40 pounds, are being used in practically rebuilding Mission San Fernando Res de Espana. The bricks are made with the same mixing wheel used when the structure was originally erected.

"Getting Rid of the Snow" illustrates the methods employed by a large city in ridding its streets of "the beautiful" which stops street cars, stalls trucks, and impedes traffic generally. There are also pictures of a metropolitan snow fall which cost $600,000 to remove.

One of the most remarkable pictures ever offered in this series is that of the strange religious rites of the tribe of Issa, residents of British Somaliland. These natives of East Africa pierce their bodies with swords and sharp sticks, eat thorny cactus plants and swallow nails while in a religious frenzy. They seem indifferent to pain as they are urged on by the priest or receive his blessing after the ordeal.

TOURS AROUND THE WORLD NO. 26 (May 1).—First on the screen are picturesque views of the valley of the Lot River in Southern France. The principal city which is shown upon the banks of this tributary of the Garonne is Cahors. It was a populous town occupying its rocky peninsula at a bend of the river long before the Roman conquest. The Valentre Bridge here dates from the fourteenth century. The older part of the town has dark, narrow streets and closely-packed houses. The village of Cirq-Lapopie is interesting because of its age. A remarkable road cut in the mountain side along the river affords most unusual views of the valley of the Lot River.

From Goteborg to Christiania, from Sweden to Norway, is a pretty trip by water through the Skagerak and up the Christiania Fjord. Goteborg is a city of 170,000 inhabitants, of great commercial importance. At Christiania, Norway, capital, is the castle of Aggerhaus, built in the fourteenth century. Here are kept the crown jewels and the archives of the city. There are a number of water pictures which are typical of the Scandinavian peninsula.

The third section of the reel takes spectators to Warsaw, Poland, before the war. This is the chief city of Russian Poland. The Vistula river, spanned by a bridge at this point, is interesting to the new world because of its historic and commercial importance. The beautiful palace in the Lazienki Gardens, the open-air theater there, and the statue of John Sobieski, who saved Europe from the Turks in 1683, are particularly noteworthy.

MUTUAL.

MUTUAL WEEKLY NO. 121 (April 25).

New York City.—City officials join "Big Show" in 12th annual parade. 1,500 Hippodrome stars celebrate climax of campaign to brighten up Sixth avenue.

Los Angeles, Cal.—Famous Arctic explorer on recruiting tour. Rear Admiral Peary reviews new battalion of Naval Militia.

Hyde Park, Mass.—U. S. Government tests new tractor. This type must outdo the Caterpillar for army service.

Brooklyn, N. Y.—Naval Militia off on battleship cruise. U. S. Marines accompany State Guard to Navy Yard for embarkation.

Galveston, Tex.—The 1917 bathing season opens. Society girls revel on the beach.

Norfolk, Va.—Allied warships visit American harbor. First time since declaration of war. Subtitles: The British cruiser "Leviathan." The Freuch cruiser "Joan of Arc." Sailors from the "Joan of Arc" visit Secretary of Navy Daniels at Washington.

New York, N. Y.—What the men are wearing. (Courtesy of Nat. Lewis, haberdasher. New York City.) Subtitle: New circle top coat; one button double-breasted Empire belt; three box pleats in back; flaring skirt; new wing sleeves.

Boston, Mass.—Students of Institute of Technology hold annual class rush.

Brooklyn, N. Y.—One killed, five hurt as new subway caves in. Front of one building collapses.

Los Angeles, Cal.—Naval Militia off for Pacific Coast duty. Wives, mothers and sweet-

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hearts say farewell as boys leave for war service.

New York City.—Junior Naval and Marine Corps seek recruits in City Hall Park.

Glendale, Cal.—Army officers train aerial messengers. Uncle Sam adopts European method of carrying long-distance messages by pigeons.

Chicago, Ill.—Up-to-date outfit. Combination motorcar-tent-equipment carries chairs, table, kitchen outfit, etc.

Miscellaneous Subjects.

METRO PICTURES CORP.

THE MILLIONAIRE'S DOUBLE (Rolfe Photoplays, Inc.—Five Parts—April 30).—The cast: Bide Bennington (Lionel Barrymore); Constance Brent (Evelyn Brent); Richard Glendon (Harry S. Northrup); James Brent (H. H. Pattee); Stevens (John Smiley); "Kid" Burns (Jack Raymond); Bob Holloway (Louis Wolheim). Scenario written by June Mathis. Directed by Harry Davenport.

When the wife of Bide Bennington, a young American millionaire, elopes with another man, he goes abroad. In the ten years he remains away, he not only forgets about the affair, but practically is forgotten. When he receives news of his wife's death, he decides to return home.

He finds he cannot remain in the deserted house, and none of his old friends are at the club, so he decides to take a trip across the continent. He leaves in the house a sealskin coat containing valuable papers. A burglar steals the coat, and is later killed by other thugs, who throw him into the river and leave the coat on the pier to make it seem that he has committed suicide. The papers of identification are found, and it is believed that Bennington is dead.

Bennington is amused to read of his own suicide, and still more amused to read that his "widow" has gone to New York. He decides to return to New York himself, and see what his "widow" looks like. The "widow" is Constance Brent. James Brent, her father, has escaped from an English prison. This comes to the knowledge of Richard Glendon, the leader of a band of crooks, and he threatens to expose Brent if Constance does not aid him in his plan.

Bennington returns to New York. Fate favors him in his search for his "widow," for she and Glendon are at the same hotel, completing their plans for claiming the property. Constance notices Bennington's resemblance to the photographs of Bennington she has been shown, and Glendon decides to make use of this resemblance. He introduces himself to the young man. Bennington entering into the conspiracy with the greatest glee, tells Glendon he would gladly become a party to any scheme, criminal or otherwise, to obtain money, and he finally consents, on account of his "Likeness" to Bennington, to impersonate himself and claim the property.

Accordingly, he presents the credentials, which have come into the hands of Glendon, and is accepted as Bennington, having invented a story to account for the supposed suicide. Glendon, Constance, and Bennington take up their residence in the Bennington home. Bennington falls in love with Constance, at the same time being unable to understand her willingness to take part in such a scheme.

Although they are living in Bennington's residence, Bennington pretends to have difficulty in geting control of the money and other valuables accruing to the Bennington estate. This angers Glendon, who is further incensed by Bennington's attentions to Constance, whom he wants for himself. Constance receives a telegram announcing the death of her father, who has gône West on a trip.

With all necessity for deception gone, Constance confesses to Bennington the reason for her having been Glendon's accomplice, and says she will no longer further his schemes. Bennington tells her he loves her, and she promises to marry him, then leaving to attend her father's funeral. Bennington promises to have the conspiracy stopped while she is gone.

Glendon attacks Bennington as he is telephoning the police. There is a fight, overheard by the telephone operator, who sends an emergency call to police headquarters. Both men are detained pending the arrival of Stevens, Bennington's valet, who identifies him. Bennington is released and Glendon taken away to receive his just punishment. Constance returns to marry Bennington.

THE GREAT SECRET (Chapter XVII, "The Missing Finger"—Two Parts—April 30).—Before Zulph can put his plan into action—that of fatally operating upon Jane Warren—a message is brought to him that says he is not to operate and that Dr. Morgan, who has been engaged by Strong and Beverly, is outside and wishes to speak to him. Zulph obeys and comes face to face with not only Dr. Morgan but Strong and Beverly. He is non-plussed, but endeavors to preserve his presence of mind.

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Strong tells him why he has stopped the operation, while Detective Sears advances and asks him to accompany his assistant, Cochran. With Zulph a prisoner in the outer room, Dr. Morgan performs the operation which is witnessed by Strong and Beverly. Zulph is taken to the dressing room in the hospital by Cochran where he is soon joined by Sears, Strong and Dr. Morgan. Sears confronts Zulph with the finger prints taken previously and it is found that the index finger of one of his hands is missing. At once Sears says: "There's the hand with the missing finger that killed poor Ackerton and left its print on his collar." Zulph is placed under arrest charged with murder and taken in charge by Sears. As Sears is leading him to the street door, Zulph dashes ammonia into the detective's eyes, making his escape. He then hastens to Sara Loring, with whom he is in love and asks her to flee with him. She scorns him.

Strong is at Beverly's home, when Sears, nothing the worse for his affair with Zulph, arrives and reminds Strong of the antidote that they must administer to The Great Master to revive him. He promises to return shortly. The Spider still nursing his old grudge against Strong, has trailed him to Beverly's home and stands at a window waiting to shoot him. Seizing a favorable moment he fires. But the bullet intended for Strong hits Beverly's mother. Sears, outside, hears the shot and turns to grapple with The Spider, but the latter proves too much for him and after knocking him on the head escapes, but not before he has searched Sears, on whom he finds a small phial containing a liquid which he mechanically puts in his pocket.

Sears recovers and re-enters Beverly's home to take Strong to the tomb to resuscitate The Great Master. He tells of his adventure with The Spider and reminds Strong that they must hurry. Strong, finding that Beverly's mother is in no danger, joins Sears and together with Cochran they hurry to the tomb where The Great Master lies. To their dismay Sears has lost the phial containing the antidote, and there are only five minutes to spare.

Faithful Wee See has been a witness to the altercation between The Spider and Sears, and has trailed The Spider. When in sight of a policeman Wee See seizes The Spider, recovers the phial and then has him arrested, after which he starts for the tomb. His courage and quick wit save The Great Master from death.

WORLD PICTURES.

THE PAGE MYSTERY (Peerless—Five Parts—April 30).—The cast: Montagu Winthrop (Frank Goldsmith); Alan Winthrop (Carlyle Blackwell); Right Hon. Charles Winthrop (Alec B. Francis); Ralph Cornwell (Col. Page) (Arthur Ashley); Edward Strong (Charles Duncan); Edith Strong (June Elvidge); Laura Le Moyle (Pinna Nesbit); Saul Potter (Albert Hart). Directed by Harley Knoles.

Alan Winthrop, the younger son of an English family, accepts the blame for his older brother's loss of five thousand pounds at cards, and is turned out of the house. This gives the young man the opportunity he desired—travel. In America, Ralph Cornwell, an unscrupulous young millionaire, asks Edward Strong, a bankrupt financier, for his daughter's hand in marriage, in exchange for which Cornwell will clear all of Strong's liabilities. His need for money determines Strong to influence his daughter.

Edith tells Cornwell that it is to be a marriage of convenience. At the wedding supper Cornwell becomes intoxicated, and after the guests have departed Edith struggles to free herself from his embraces. She eludes him and leaves the house. Cornwell finds her note saying that she cannot live with him.

Alan Winthrop, now in America, gets a position as caretaker of Cornwell's mountain lodge, and is told to engage a woman to help him. Cornwell impresses on Alan's mind that in the mountains he is known as "Colonel Page." Unable to get work Edith applies for a theatrical position. When the manager intimates that he will give her a position if she is "nice" to him, she tells him she would rather die.

That night, while Alan is making his way to the railroad station, preparatory to leaving for Sylvia Lodge, he sees her jump off a pier. He rescues her. She tells him that she has nothing to live for, and he engages her to help him in the care of Sylvia Lodge. Cornwell has an "intimate friend" in Laura Le Moyle, who left her husband to go with him. At a dinner given by Cornwell, he pays marked attention to Kathleen Lorraine, thereby incurring the jealousy of Mrs. Le Moyle. Alan and Edith reach the lodge, and Jaeger warns them that the lodge is haunted.

Saul Potter, the half-crazed ex-caretaker of Sylvia Lodge, sees them coming, and realizes that Colonel Page must be coming back. He tells Jaeger that the chance to kill Page has now arrived. He stares through the window into Alan's cottage, and Edith is frightened. When Edith communicates her fears to Alan he gives her a revolver, telling her to use it in case of need. Going through the lodge to prepare it for Page's arrival, Alan comes across a boudoir, beautifully furnished. On a dressing table he sees a framed photograph of Edith.

Page arrives with his guests, among whom is Mrs. Le Moyle and Kathleen Lorraine. He again neglects Mrs. Le Moyle and she warns him not to goad her too far. He calms her, tells her to go to her room. Kathleen Lorraine has no maid, and while Alan is locking up the lodge Page tells him to send someone to help Miss Lorraine. Mrs. Le Moyle hears Page tell Miss Lorraine that he will come back to her later. Edith comes to help Miss Lorraine, while Pages goes to pacify Mrs. Le Moyle. Returning to Miss Lorraine's room there is a mutual recognition between Edith and her husband. Edith rushes from the lodge, goes to her cottage, and taking the revolver with her for protection leaves.

Page leaves the lodge to follow his wife, and then Mrs. Le Moyle is seen pointing a revolver out of her room at the same time that Saul Potter is seen pointing his rifle. Both fire, and Mrs. Le Moyle throws her revolver out of the window. Page falls in the snow, where his guests come down in time to see him die. Edith meets Saul Potter and seeks his aid in getting away. Alan finds her and the revolver gone and sets out to look for her. He learns that Edith must leave at once, although she offers no explanation. There being no train until the morning, she is forced to stay at Saul's shack over night.

At the coroner's inquest the guests give their testimony and then Edith is summoned. She says she is the deceased man's wife. Fearing that Edith is guilty, and wishing to spare her, Alan says that it was he who killed Page, giving as a motive the fact that he found Edith's photo in a secret bedroom, and knew that Page was a villain. Then Saul Potter tells his story:

A year ago he was caretaker at Sylvia Lodge. Page sent him on a trip to get him out of the way, and then he seduced his young wife, keeping her imprisoned in his secret bedroom. When his wife died he swore to have vengeance. He waited for Page to return and then killed him. At this point one of the guests brings a revolver which he found under Mrs. Le Moyle's bedroom window, and the coroner announces that the bullet which killed Page was of the same caliber as the ones used in this revolver. Unobserved, Mrs. Le Moyle takes poison. After telling that she left her husband and sacrificed everything, only to be thrown off like an old glove by Page, she dies.

Later that evening Alan receives a cable from his father saying that he knew the truth about the gambling episode, and bidding him return to his home at once. Alan tells Edith he will go on one condition that she accompany him as his wife. She agrees.

ARTCRAFT PICTURES CORP.

IN AGAIN OUT AGAIN (Five Parts—April 30).—The cast: Teddy Rutherford (Douglas Fairbanks); Janie Smith the Sheriff's Daughter (Arline Pretty); Her Father (Walter Walker); Amos Jerome Ford, Pacifist (Arnold Lucy); Pacifice, his daughter (Helen Greene); Henry Pinchot (Homer Hunt); Jerry (Albert Parker); The Burglar (Bull Montana); His mother (Ada Gilman); The druggist (Frank Lalor); The Nurse (Betty Tyrel); The Trusty (Spike Robinson). Directed by John Emerson.

In New Jersey lives Teddy Rutherford a vigorous exponent of preparedness. Before the populace realize it, the community becomes a hive of munition manufacturers. Teddy falls in love with Pacifice Ford, who happens to be the daughter of an extreme pacifist. When Teddy's courtship is refused in favor of a youthful pacifist, the youth vows that he is through with the fair sex for all time and imbibes freely in spirits nectareal. On awakening the next morning he finds himself in jail with a girl nursing his discolored optic, the cause for which he does not seem to be able to remember.

After becoming acquainted with his fair nurse, Teddy decides that the world is not so bad after all and when he learns that she is Janie Smith, the deputy sheriff's daughter who is never allowed to venture outside the prison grounds by her watchful parent, he welcomes with joy the information that he is sentenced for thirty days in jail.

Someone's mania for placing bombs under Jersey ammunition plants and blowing them into the thin air disturbs the sheriff's peace of mind to the extent of promising the hand of his daughter to the person who can throw some light on the mystery. When his worries are at their height the sheriff discovers the new trend of Janie's affections and orders the prison authorities to allow Teddy to go free on the ground that the prisoner's health is in great danger. The latter finding that he is by no means a welcome caller at the jail, decides that he will get back, and proceeds to live the life of an unlawful citizen. He tries speeding only to find that he has crossed the city line and is sent to the wrong jail. Breaking up a pacifist meeting conducted by the father and fiance of his former sweetheart, robbing a house, and other disorderly acts fail to attain the desired results.

As a last resort Teddy impersonates the mysterious stranger who has been sending the munition plants skyward, from a description of the culprit which has been spread broad-cast. He finally realizes his great ambition but is given little time to rejoice over his success for things take an abrupt and serious turn when he discovers that he has no means of proving that he is not the desperate criminal he is impersonating. Fate intervenes, however, at the last minute just as Teddy is about to be lynched by the angry Jerseyites and not only does he go free but he catches the real criminal, thus winning the hand of his sweetheart.

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FOX FILM CORP.

THE DERELICT (Five Parts—April 16).—The cast: Teddy Brant (Stuart Holmes); Rose Hare (Mary Martin); Claire (June Daye); Victor (Carl Eckstrom); Walt Collins (Dan Mason); Helen (Wanda Petit); Olga Hare (Olive Trevor). Written and directed by Carl Harbaugh.

Teddy Brant, while in an intoxicated condition, proposes to Rose Hare. Although she rejects him, gossip, started by two girls who saw the wooing, compels her (as she believes) to accept him.

Teddy soon finds that married life and fatherhood are too irksome for one of his temperament. Eventually he seeks solace in Claire, an artist. Teddy tells a friend, Victor, who was once a suitor for Rose's hand, to get a divorce for her and then marry her. In a more sober moment, Teddy regrets this, but he finds his home closed to him. Gradually his fly-by-night friends abandon him also.

To cut himself off from the world entirely, Teddy arranges a fake suicide. After his supposed death is published, Rose and Victor marry. Teddy continues sliding down the ladder of life, until he becomes a porter in a railroad station.

One night he discovers his own daughter has been trapped by white slaves. He rushes to the home of the man and sees his child fighting off the attentions of her "benefactors." Teddy strangles the man and flees.

The police arrest the girl. While they are putting her through the third degree, Teddy staggers into the police station. He takes the lieutenant aside and confesses. Helen, his daughter, is released in care of Victor, who, though recognizing Teddy, nods in reply to his unspoken plea for silence. Brant is taken to a cell.

A keeper passing sees Teddy huddled on the floor. Father Duffy gets a telephone call a few seconds later.

"Come at once to the Forty-seventh Precinct Station house," the lieutenant says.

GREATER VITAGRAPH.

THE HAWK (Five Parts—April 23).—The cast: Count George De Dazetta (Earle Williams); Marina, his wife (Ethel Gray Terry); Rene De Tierrache (Denton Vane); Mme. De Tierrache (Julia Swayne Gordon); Marquis De Sardaloup (Mario Majerone); Jeannine Duperre (Katherine Lewis). Directed by Paul Scardon.

The Hawk, Count George De Dazetta, preys upon society with the aid of his beautiful wife. She seems to be in love with a young French nobleman, who is the real aggressor in this triangle. De Dazetta finds that the young nobleman's love for his wife is changing her for the better—that she begins to abhor his gambling profession and his inroads upon society. However, he continues to use her beauty as a lure to his gaming tables and wins heavily. In the meantime the nobleman breaks with a young woman aristocrat whom his mother wishes him to wed.

During a transaction with an American from whom he borrows money to repay his gaming losses to De Dazetta the nobleman learns of the Hawk's love for his wife, and that she is helping her husband to win.

Marina, the wife, washes her hands of the whole gaming enterprise and is accused of infidelity by her husband, who tried to kill the nobleman. Failing, he leaves, and the nobleman protects the wife while attempting to locate the gambler and get his consent to a divorce.

Finally this is effected, and Marina herself pleads for the divorce, that is until she learns that De Dazetta is now penniless having lavished his every cent upon her and really loves her, and has consented to give her up only because he thinks it best for her future welfare. Her womanhood comes to the surface and she goes to him renouncing the nobleman, her love for the latter having been without sin throughout.

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EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars—Tree Animals—April).—Here are portrayed the possibilities of filming creatures of the night in a specially aranged studio. The flying lemurs and long-tailed tropical opossums show their adaptation to a life in the trees. Two types are shown, the active and marvellously adept, and the slow but sure creature that depends upon the use of a prehensile tail. The surprising thing about them is the fact that in flight they form a perfect square, similar to the heavier than air machine of the human inventor, but with the length of the planes reversed in the direction of travel. Their enormous, scaling leaps show Nature's success as evolution has developed among these animals.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars—Feeding the Odd Animals—April).—Amusing scenes of likeable little creatures, some of them the original owners of our fur coats. There are few animals that do not develop a keen insight as to the exact hour of feeding time, and many are the droll antics that devlop as they impatiently await their dinner. The scenes are of raccoons, coatis, pole cats, civets, agoutis, porcupines and other odd creatures. Not only are the close-up views of much value in showing strange forms, but all of the litle animals are on the go and doing characteristic things.

CHRISTIE FILM CORP.

PRACTICE WHAT YOU PREACH (April 23).—The cast: Hazel (Hazel Alden); Neal (Neal Burns); Rev. Jones (Eddie Barry); Father (George French); Mother (Stella Adams); Cousin Lucy (Ethel Lynne).

As college closes, Neal and Hazel wonder how their engagement will strike her father and mother. Neal goes home with her and on the station platform loses his nerve. Hiding behind a trunk, he hears her father tell her that she is to marry Rev. Timothy Jones. They have never seen the minister, but are sure he will make a fine husband for Hazel. Neal goes back and enlists the aid of two college boys. With Neal in ministerial garb they start back on the same train as the Rev. Jones. The boys kidnap him, while Neal goes on and is received as Jones.

The first shock comes when he is informed that he is to preach the morning sermon. He and Hazel write a sermon over night, but he forgets his notes in the morning and has to faint to get out of it. Then he is called on to marry Cousin Lucy. He performs the "ceremony" and he and Hazel take the young couple for a ride and tell them the truth. Meanwhile the Reverend has escaped his captors and been carried by an automobilist to within a mile of Hazel's. As he walks along he is spied by Neal and the bunch. Neal sheds his clericals and Jones marries both couples.

PARAMOUNT PICTURES CORP.

THE VALENTINE GIRL (Famous Players—Five Parts—April 23).—The cast: Marian Morgan (Marguerite Clark); John Morgan (Frank Losee); Robert Wentworth (Richard Barthelmess); Lucille Haines (Katherine Adams); Mrs. Haines (Maggie Holloway Fisher); Joe Winder (Adolph Menjou); Mme. Blache (Edith Campbell Walker).

Marian Morgan is the only daughter of a gambler and master crook. The only home Marian knows is that of Lucille Haines, as she has never seen either her father or her mother, her mother having died when Marian was born. When she is about twelve years old, Lucille marries and Mrs. Haines breaks up the home, informing Marian that she will be sent "home" to her father.

Although Morgan is much displeased at the prospect, he soon leans to love the little daughter he had never seen and strives to make up to her all that she has missed. For a while they are very happy, although the child is lonely without companions of her own age, for none of the children of that fashionable neighborhood are allowed to play with the gambler's daughter.

AMONG THE HOLY HINDUS (Paramount—Burton Holmes—April 23).—From the Ganges to the Himalayas is the sort of a journey that no one ever forgets. The good ship "Burton Holmes" will take your patrons on an unusual trip this time, and when their eyes behold the various kinds of religions performed in this strange land, they will sit in their seats entranced. Leaving Benares, the city of worship, the train, which is a special mountain climber, starts for Darjiling, high in the mountains. After going through a wonderful country, the city in the sky is finally reached. From this little Tibetan village, surrounded by quaint and little known people, they may gaze upon the loftiest mountains in the world.

HER IRON WILL (Black Diamond Comedy—April 30).—The story tells of the comedy company of the Foolish Film Company which starts out to make some scenes near the Nitro Munition Factory. The comedian is made up as a villain, and as he strolls about the grounds of the munition factory Mr. Fidgit, the owner of the factory, sees him from the window. Fidgit thinks him a bomb thrower, as he is carrying an imitation bomb. He phones to the Dubb Detective Agency. Susie Speed, the fearless girl detective, is put on the case. She meets Fidgit with his insurance papers and other valuables. He directs her to the place where he last saw the supposed bomb-thrower. Fidgit goes back to his office while Sue starts around the building.

Having found the location satisfactory, the comedy director has a dummy of the comedian made and set up with the bomb in its hand, planning to have the hero shoot off its head in the next scene. Sue rounds the corner, thinks the villain is about to hurl the bomb into the factory, and dives into him. After a battle, she tears its head off and realizes it is only a dummy. Thinking herself the victim of a joke, she returns to Fidgit's office and "bawls him out."

When the director finds the dummy wrecked he orders it repaired and goes on with the next scene. The villain and his aide bind the heroine and carry her to a stake, where they are to burn her. From the window Fidgit and Sue see them tying her to the stake, and, thinking it real, they rush to the rescue. Sue empties her revolver at them and the whole picture company makes a dash for safety. The actors and the director start back and a blowout on a passing auto scatters them again. The director says, "Some lunatic is shooting at us. Let's find another location." And they start for their auto. Sue looks around as they are helping the heroine into the car and says to Fidgit, "They're kidnapping her. I'll get them."

The company arrives at another location. They tie the heroine to a stake, pile wood around her and prepare to "burn her." Sue sees this and summons the police and the fire department. Sue seizes the hose from the first fire engine to arrive and turns it on the fire. The fire is extinguished all right, the villain put to flight, and the heroine nearly drowned. The director charges on Sue with all his men, and she puts them to route with the hose. The police arrive and are about to arrest every one, when the director demands of Sue the reason why she broke up his scene. Sue then realizes her mistake. Fidgit dashes through the crowd and asks Sue, "Did you get them?" This is the last straw. Sue turns the hose on him and rushes away. She comes to a street car track and sees a car coming swiftly toward her. Disgusted with her career as a detective she decides to end it all and lays down on the street car track, the car rushes right up to her and, instead of running over her, turns a corner swiftly and goes down a side street. She sees another car coming and moves over into the track running down the side street, while the next car passes her and runs straight up the track upon which she was lying previously. In desperation she gives up the attempt to end her life, tears off the badge and throws it after the car.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 31 (April 14).—New York City.—King Baseball makes his bow to the American public, and the Yankees meet the Red Sox for the opening game. Subtitles: The players give exhibition of military preparedness before the game begins. Major-General Leonard Wood greets "Bill" Donovan, the Yankees' Manager. In Brooklyn, the Naval Militia attends the first tussle between the National League Champions and the Phillies. The national pastime is ushered in with patriotic ceremonies at Los Angeles, Cal.

Washington, D. C.—With war at hand, the Lewis machine gun again comes into prominence, and is tested for use by the U. S. Marine Corps. Subtitles: The gun can also be held while firing. Quick action!

Boston, Mass.—The interned Austrian liner Erny [illegible] by F[illegible] monarchy severs relations with the U. S. Subtitle: The crew is transferred to Deer Island for safekeeping [illegible]

R[illegible] A [illegible] of ruin and desolation unfolds before the French, as they survey the territory laid waste by the Germans in their retreat. Subtitles: Hardly a home is left intact. The roads are completely destroyed. The inhabitants of the liberated land rejoice at the return of their brave troops. The devastation of the country cannot halt the Allied advance, and the big guns move forward to new positions.

Texas City, Tex.—The Monorail system of transportation is adopted by the cotton industry, to facilitate the loading of ships. Subtitle: The overhead conveyor carries the bales a distance of one mile, thereby saving the work of over 100 persons.

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Battle to Help Recruiting.—Subtitles: The Bugler sounds the warning of attack. The invading army advances, under the protection of an armored caterpillar tractor. The Battle. Right through the enemy's lines the modern Juggernaut sweeps, allowing no quarter to the defeated forces. The Red Cross braves the fire to aid the "wounded." C. M. Best, the inventor of the tractor, congratulates the lone operator of the war machine.

New York City.—The Italian S. S. Adriatico carries a fleet of submarine chasers aboard, as an added precaution against U-boats. Subtitle: Ready for battle.

San Francisco, Cal.—War time fervor grips the Pacific Coast, and thousands of persons pay a glowing tribute to the Stars and Stripes. Subtitles: Confederate veterans at Austin, Tex., rally round the flag. Party lines disappear, and Col Roosevelt visits President Wilson to pledge his support to the Administration. The former President tells reporters of his plan to raise a volunteer army of 22,000 for early service at the front.

HEARST PATHE NEWS NO. 32 (April 18).—New York City.—The mobilization of armed forces proceeds rapidly, and the 23d Infantry leaves for duty somewhere in the East. Subtitles: The Second Naval Militia is off on a secret mission. Large crowds bid Godspeed to the troops of Austin, Texas as they entrain for the North.

Los Angeles, Cal.—A Holt tractor model is employed by the California Militia to teach recruits the modern methods of warfare. Subtitles: An unfortunate accident occurs when the "tank" attempts to climb a rain-soaked bank, and the soft earth gives way. The machine is completely demolished.

Jacksonville, Fla.—A spectacular blaze of unknown origin completely destroys the large pier of the Clyde Steamship Company. Subtitle: Very little of the property stored on the pier is saved.

Henley, England.—Circus elephants are being used to help England's land army increase the production of food necessities. Subtitle: Pitching hay is an easy task.

In France.—Patrols on the Verdun Front are provided with skis to facilitate their frequent trips over the snow-covered hills. Subtitles: Transporting the wounded on little sleds. Territorial troops are employed to clear the mountain roads. The big howitzers could not reach this beautiful section of the Argonne forest.

On The Atlantic.—A British warship enters an American port for the first time since the beginning of the European war. Subtitles: Drilling aboard ship. Sailors from a French warship in U. S. waters, visit the national capital and are greeted by Secretary Daniels.

Inglewood, Cal.—Eleven army aviators participate in a long cross-country flight, to demonstrate the use of airplanes for patrol duty. Subtitles: Completing the successful air journey of 140 miles. Captain W. A. Robertson, head of the Government Aviation School, congratulates the birdmen.

Jersey City, N. J.—Recruiting stations are opened on baseball fields to enlist patriotic fans among the crowds that attend games. Subtitles: An armored car attracts many to the banner of Uncle Sam. Thousands of volunteers have responded to the call to arms and are being prepared for service at the Norfolk Naval Training School. Athletic contests keep the men in physical trim. These are the men—and these are the ships that will fight for the honor of Old Glory. More volunteers are needed—Join the procession.

To Arms!—The war is brought to our shores. The first naval conflict takes place off the New England coast. Subtitles: Torpedo Boat Destroyer Smith, which was attacked by a U boat, photographed on a recent visit to New York City. A type of the German War Submarines which threaten our coasts and our ships.

PATRIA (Episode No. 15, "For the Flag."—Two Parts—April 22).—The cast: Patria Channing (Mrs. Vernon Castle); Donald Parr (Milton Sills); Baron Huroki (Warner Oland).

Unable to take Patria's second line of intrenchments, Baron Huroki planned a night attack. Well fitted out with the latest inventions of modern warfare, he hoped to surprise the enemy he thought had nothing with which to make resistance. Patria's defenders brought out by Huroki's fire lights, and, assisted by the scouting planes, he was able to come up for a hand to hand trench battle, but the resistance of the defenders was too much for him and he was forced to lay back. He then resorted to liquid fire. This allowed him to creep up on the trenches and in the fight which ensued Donald Parr was wounded.

Patria was at her wits end. What was she to do? If they could not force the battle in the morning, all was lost. Morning came and with it came the latest of all the inventions of machine war. The Caterpillar, able to travel over any kind of ground and able to go right into the midst of the enemy, there was nothing to resist it. And thus the end came. Led by the Caterpillar, Patria's men on foot and on horse soon had the Japanese and Mexicans madly running for the border, but few reached it alive.

The battle was over. The invasion, thanks to Patria's forethought, was a failure. Patria received the thanks and compliments of the army officers and rushing to the wounded Parr, greeted him with that good news always welcome to those who love.

MYSTERY OF THE DOUBLE CROSS (Episode No. 7, "Into Thin Air"—Two Parts—April 29).—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annesley (Gladden James); The Masked Stranger (????).

Bridgey Bentley, the villain, overhears Hubert Brewster tell Peter Hale, whose inheritance of the Hale millions depends on his marriage to the girl of the double cross, that he will have Bentley investigated. Shortly afterward Brewster's inert body is found in the library by Philippa and Bentley, but when they return with the police the body has disappeared. It was Bentley who had attacked the father, but even he did not know how the body had disappeared. Philippa had admitted overhearing quarrels between Peter and her father, but the next day at the trial claimed that everything had been perfectly pleasant between the two.

Later, when Bentley remonstrates with her, she tells him he must be foolish, because the day before she had been kidnapped and had just returned to the city. Dick Annesley, the young reporter, follows them to the castle up the Hudson in which she says she had been taken prisoner. They discover a note pinned between two doors which reads, "Behind one of these doors lurks death. Enter at your peril.—The Masked Stranger."

The cowardice of Bentley is shown by his refusal to enter, but, stung by a jibe from Philippa, he enters. In the room he discovers several suits of armor, and as he moves the armor moves. Scared to death, he flees. Annesley enters, but nothing happens. He and Philippa decide to return to the city, and as they are passing a bush the Masked Stranger appears and reveals himself to Annesley. Who and what is the Masked Stranger? Next episode, "The Stranger Disposes."

SUNSHINE AND GOLD (Balboa—Five Parts—April 29).—The cast: Little Mary (Baby Marie Osborne); the chauffeur (Henry King); James Andrews (Daniel Gilfether); Dr. Andrews, his son (Neil Hardin). Directed by Henry King.

Shouts of joy and the clapping of many tiny hands welcomed the arrival of the big birthday cake. For this was Little Mary's birthday. To celebrate all Mary's little friends had been invited and the big event which preceded the supper and the cutting of the cake was a performance of Cinderella and the affair of the glass slipper. Little Mary forgot to leave at the hour of 12, and when she was called away by the fairy she dropped her glass slipper on the stair. Of course, to every one's amazement, when the Prince went looking for the owner of the slipper, the only one whom it fitted was Little Mary.

The party and the excitement was all over, and, as an added help to recuperate from the strain of starring, Little Mary the next day went auto riding with the chauffeur. But fate then took a hand in the story of Mary's life. Captured by Gypsies and later escaping in the midst of a battle royal amongst the tribe she finally made her way to the hut of a crabbed old man, but she finally overcame his crabbedness by her cute and winning smile. Unknown to Little Mary, her benefactor was in reality her grandfather, James Andrews, who had taken his money to this backwoods place because of his son, Dr. Andrews, who had married against his wishes.

The chauffeur, wild with anxiety, finally located Little Mary in the cellar, where she had gone to help the old man, who had fallen while miserly counting his money. Would they be able to reach the city in time? They faced a hard task, but Little Mary had known harder work when she had starred in Cinderella.

ABRAMS & WERNER.

THE BAR SINISTER (April—Nine Parts—World Rights Sold by Frank G. Hall, Newark, N. J.).—Stolen when a baby by a mulatto woman, who becomes a half crazed witch, and raises her to beautiful womanhood with the belief that she is her own daughter, Belle cannot bring herself to mix with her race and accept the attentions of a noble character in the person of Ben Swift, in whose veins the blood of the red, white and black races are mixed. A handsome white stranger, Page Warren, from the North, who believes her a white girl, falls in love with her. She returns his love while at the same time hiding the fact that she is the negro witch, Lindy's, daughter. Page incurs the hatred of the bad element among the blacks, while failing to appreciate that there is also a good element among whom are men and women as noble as any of his white companions. He incurs the hatred of Ben Swift, who misinterpreted his attentions to Belle, and resents the mixing of the races, not knowing that Belle has not disclosed her identity to Page.

The attacking of Page by a gang of bad blacks, following his fight with one of their leaders, his rescue by Ben Swift, who has learned of Belle's love for the white man, the discovery by Page that Belle is a mulatto, the sensational disclosure of the fact that she is the last daughter of a prominent Southern family, the death of Ben Swift while defending Page and Belle from an enraged mob and the beautiful handling of the subject of the spiritual equality of men makes "The Bar Sinister" an intensely interesting drama with a powerful appeal to all classes.

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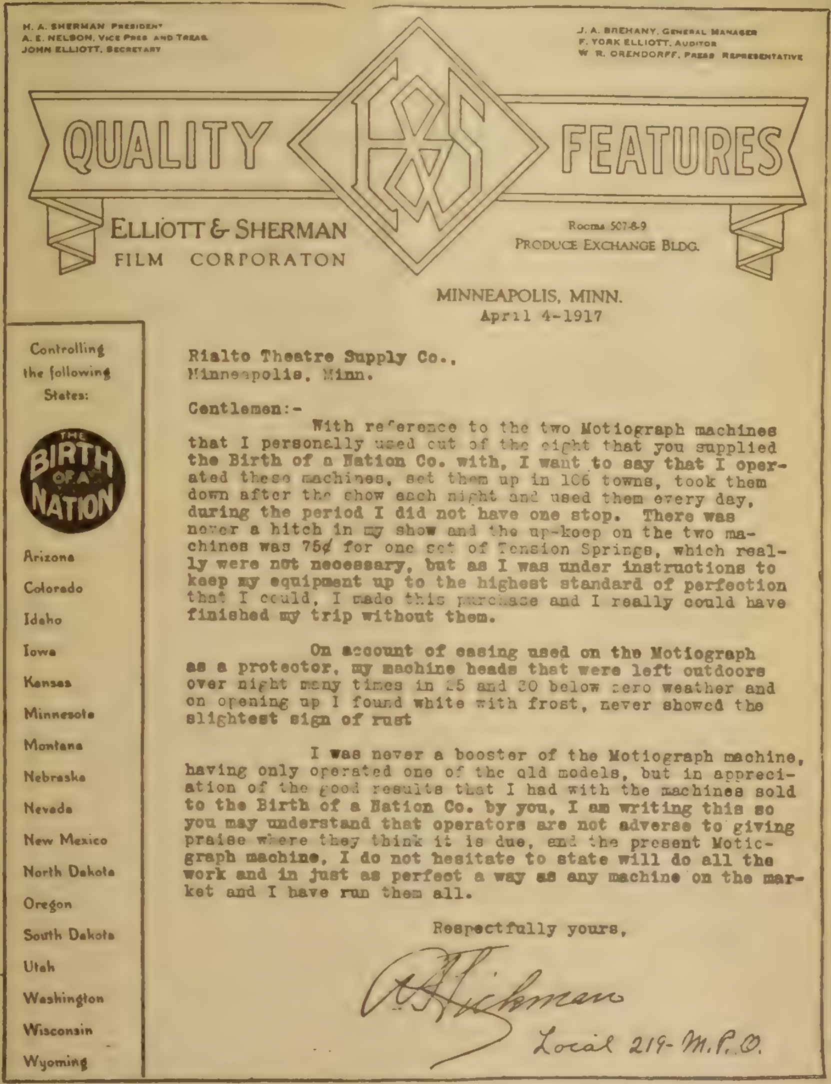

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April 4-1917

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(For Daily Calendar of Program Releases See Page 848.)

BROADWAY STAR FEATURE.

The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature) ....
The Seventh Son (Drama).
The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).
Missing (Two parts—Drama).
The Meeting (Drama).
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).
Up and Down (No. 8 of "The Dangers of Doris" —Comedy-Drama).
Dimple's Baby (Two parts—Comedy-Drama).
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts—Comedy).
Friends in San Rosario (Of the O. Henry Series —Two parts—Drama).
The Gift of Magi (Of the O. Henry Series—Two parts—Drama).
The Marionettes (Of the O. Henry Series—Two parts—Drama).
Past One at Rooney's (Of the O'Henry Series Two parts—Comedy-Drama).

ESSANAY.

Canimated Nooz Pictorial No. 26 (Cartoon Comedy) and Educational on same reel.
The Pulse of Madness (No. 13 of "Is Marriage Sacred"—Two parts—Drama).
Aladdin Up-to-Date (Black Cat Feature—Two parts—Drama).
The Lucky One (Comedy). On same reel an Educational entitled "In the Beef and Butter Country."
The Pallid Dawn ("Is Marriage Sacred?"—Two parts—Drama).
The Finish (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 27 (Cartoon Comedy and Educational on Same Reel).
The Wifeless Husband (Is Marriage Sacred?—Two parts—Drama).
The Ham What Was (Black Cat Feature—Two parts—Drama).
The Shooting Star (Comedy), and Harvesting in Alberta, Canada (Educational).
Meddling With Marriage (Is Marriage Sacred? —Two parts—Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Drama).
The Clock Struck One (Black Cat Feature—Two parts—Drama).
Be My Best Man (Black Cat Feature—Two parts—Drama).
Local Color (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 28 (Cartoon Comedy), and A Trip Through Soo Canal (Scenic) (Split reel).

FORTUNE PHOTOPLAYS.

"Inspiration of Harry Larrabee" (Four parts—Drama).
"Mentioned in Confidence" (Four parts—Dr.).
The Devil's Bait (Four parts—Drama).
Vengeance of the Dead (Four parts—Drama).
The Yellow Bullet (Four parts—Drama).
Alien Blood (Four parts—Drama).
Zollenstein (Four parts—Drama).
Phantom Shotgun (Four parts—Drama).

KALEM.

The Fate of Juan Garcia (an episode of "The American Girl"—Two parts—Drama).
The Veiled Thunderbolt (an adventure of "Grant, Police Reporter"—Drama).
In the Web of the Spider (an adventure of "Grant, Police Reporter"—Drama).
The Registered Pouch (an episode of "A Daughter of Daring"—Drama).
The Borrowed Engine (an episode of "A Daughter of Daring"—Drama).
The Bogus Bride (Ham and Bud Comedy).
The College Boy's Specials (An Episode of "A Daughter of Daring"—Drama).
The Lost Legion of the Border (An Episode of "The American Girl"—Two parts—Drama).
A Misfit Millionaire (Ham and Bud Comedy).
The Missing Financier (An Adventure of "Grant, Police Reporter"—Drama).
The Vanishing Bishop (An Adventure of "Grant, Police Reporter"—Drama).
The Deadly Doughnut (Ham and Bud Comedy).
The Secret of the Borgias (An episode of "Grant, Police Reporter"—Drama).
The Mystery of the Burning Freight (An episode of "A Daughter of Daring"—Drama).
The Skeleton Canyon Raid (An episode of "The American Girl"—Two parts—Drama).
Doubles and Troubles (Ham and Bud Com.).
The Railroad Smugglers (An episode of "A Daughter of Daring"—Drama).
The Lone Point Feud (An episode of "A Daughter of Daring"—Drama).
The Vulture of Skull Mountain (An episode of "The American Girl"—Two parts—Dr.).
Bandits, Beware (Ham and Bud Comedy).
Mystery of Room 422 (An Episode of "Grant, Police Reporter"—Drama).
The Man from Tia Juan (An Episode of "The American Girl"—Two parts—Drama).
The Secret of Lost Valley (An Episode of "The American Girl"—Two parts—Drama).

SELIG.

A Brother's Sacrifice (Drama).
Selig Tribune No. 16 (Topical).
Selig Tribune, No. 17 (Topical).
An Actress' Romance (Two parts—Drama).
No Place Like Home (Comedy).
Selig-Tribune No. 18 (Topical).
Selig-Tribune No. 19 (Topical).
A Pearl of Greater Price (Two parts—Drama).
Over the Garden Wall (Comedy).
Selig-Tribune No. 20 (Topical).
Selig-Tribune No. 21 (Topical).
A Question of Honesty (Two parts—Drama).
Everybody Was Satisfied (Comedy).
Selig Tribune No. 22 (Topical).
Selig-Tribune No. 23 (Topical).
The Greater Punishment (Two parts—Drama).
The Boob (Comedy—Drama).
Selig-Tribune No. 24 (Topical).
Selig-Tribune No. 25 (Topical).
Father and Son (Two parts—Drama).
The Goddess of Chance (Drama).
Selig-Tribune No. 26 (Topical).
Selig-Tribune No. 27 (Topical).
The Power of Pin Money (Two parts—Dr.).
Mr. Bingo, the Bachelor (Comedy).
Selig-Tribune No. 28 (Topical).
Selig-Tribune No. 29 (Topical).
The Daughter of "Gas House" Dan (Two parts —Drama).
Bill and the Bearded Lady (Comedy).
Selig-Tribune No. 30 (Topical).
Selig-Tribune No. 31 (Topical).
Two Dollar Gloves (Two parts—Drama).
Romance and Roses (Comedy).

Pathe Exchange, Inc.

Releases for week of March 18.
  Patria No. 10 ("War in the Door Yard"—Two parts—Drama—International).
  Pots and Pans Peggy (Five parts—Drama —Gold Rooster).
  Mystery of the Double Cross (Episode No. 1, "The Lady in No. 7"—Two Parts—Drama).
  Florence Rose Fashions No. 23 (Fashions), and Nomads of the North, Lapland (Edu. —Pathe—Split Reel).
  Know America, the Land We Love—Southern California (Scenic) (Combitone).
  Hearst-Pathe News No. 24 (Topical).
  Hearst-Pathe News No. 25 (Topical).
  Jerry on the Job—"He Takes a Day Off" (Cartoon Comedy), and Artificial Flower Making (Industrial) (International—Split Reel).
  Lonesome Luke's Lively Life (Two parts—Comedy) (Rolin).

Releases for week of March 25.
  Patria No. 11 ("Sunset Falls"—Two parts —Drama—International).
  The Mystery of the Double Cross (Episode No. 2, "The Masked Stranger"—Two parts Drama).
  Told at Twilight (Five parts—Drama—Gold Rooster).
  Florence Rose Fashions No. 24 ("Fads and Fancies"), and "The Gardeners Feathered Friends" (Educational—Split Reel).
  Max's Feet Are Pinched (Max Linder Com.), and Skinny Gets a Goat (Rolin Comedy—Split Reel).
  Hearst-Pathe News No. 26 (Topical).
  Hearst-Pathe News No. 27 (Topical).
  Happy Holligan—"The Double Crossed Nurse" (Cartoon Comedy) and Rope Making (International—Split Reel).

Releases for week of April 1.
  Patria No. 12 ("Which Passeth All Understanding"—Two parts—Drama — International).
  The Mystery of the Double Cross (Episode No. 3, "An Hour to Live"—Two parts—Drama).
  Mary Lawson's Secret (Five parts—Drama —Gold Rooster).
  Florence Rose Fashions No. 25 ("A Glance Ahead"), and Childish Carefree Days (Colored Picture—Juvenile) (Split Reel).
  Know America, the Land We Love—New Mexico (Scenic—Combitone).
  Hearst-Pathe News No. 28 (Topical).
  Hearst-Pathe News No. 29 (Topical).
  Katzenjammer Kids—"The Captain Goes a-Flivvering" (Cartoon Comedy), and From Baguio to Manila (International—Split Reel).
  Skinny's False Alarm (Comedy), and Skinny's Shipwrecked Sand-Witch (Com.) (Rolin).

Releases for week of April 8.
  Mayblossom (Five parts — Drama — Gold Rooster).
  The Mysteries of the Double Cross (No. 4, "Kidnapped"—Two parts—Drama).
  Max and the Fair M. D. (Max Linder Com.) (Pathe).
  Florence Rose Fashions No. 26 ("The Height of Fashions"), and Picture Postal Cards, Japan (Scenic) (Pathe).
  Know America, the Land We Love—Arizona (Scenic) (Combitone).
  Hearst-Pathe News No. 30 (Topical).
  Hearst-Pathe News No. 31 (Topical).
  Patria No. 13 ("Wings of Death"—Two parts—Drama).
  Happy Holligan—"The New Recruit" (Cartoon Comedy), and Sponge Fishing (Industrial) (International—Split Reel).

Releases for week of April 15.
  When Love was Blind (Five parts—Drama) (Thanhouser).
  Patria No. 14 ("The Border Peril"—Two parts—Drama—International).
  The Mystery of the Double Cross No. 5 ("The Life Current"—Two parts—Dr.) (Astra).
  Lonesome Luke on Tin Can Alley (Two parts—Comedy) (Rolin).
  Florence Rose Fashions No. 27 ("Accepted Styles"), and Odd Fresh Water Creatures (Colored Edu.) (Pathe—Split Reel).
  Know America, the Land We Love ("Arid and Fruitful California") (Scenic) (Combitone).
  Hearst Pathe News No. 32 (Topical).
  Hearst-Pathe News No. 33 (Topical).
  Bringing Up Father—"Music Hath Charms" (Cartoon Comedy), and Button Making (Industrial) (International—Split Reel).

Releases for week of April 22:
  The Hunting of the Hawk (Five parts—Drama) (Astra).
  The Mystery of the Double Cross (Episode No. 6, "'The Dead Come Back"—Two parts—Drama) (Astra).
  Patria No. 15 ("For the Flag"—Two parts —Drama) (International).
  Max the Lady Killer (Max Linder Comedy) (Pathe).
  Florence Rose Fashions No. 28 ("The Season's Novelties") and "Chiffa Gorge, Picturesque Algiers—Colored Scenic) (Pathe split reel).
  Hearst-Pathe News No. 34 (Topical).
  Hearst-Pathe News No. 35 (Topical)
  The Original Katzenjammer Kids, "Robbers and Thieves" (Cartoon Comedy) and Tree Surgery (Educational) (Split Reel).

Releases for Week April 29:
  Sunshine and Gold (Five parts—Drama—Balboa).
  The Mystery of the Double (Episode No. 7 —"Into Thin Air"—Two parts—Drama—Astra).
  Florence Rose Fashions No. 29—"Smart Modes" and "Across British India" (Colored Scenic) (Split Reel).
  Know America, the Land We Love, No. 6 —"In and Around San Diego, Cal. (Scenic—Combitone).
  Krazy Kat—The Cook (Cartoon Comedy—International) and The Hornets of the Sea (Educational) (Split Reel).
  Max Wins and Loses (Max Linder Comedy) (Pathe).
  Our Fighting Forces (Two parts—Topical) (Pathe).
  Hearst-Pathe News No. 36 (Topical).
  Heart-Pathe News No. 37 (Topical).

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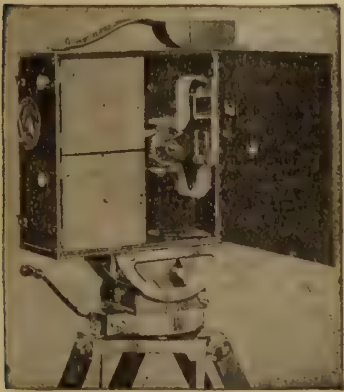

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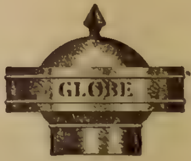

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 848.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 11—Number 67 (Topical).
Apr. 18—Number 68 (Topical).
Apr. 25—Number 69 (Topical).
May 2—Number 70 (Topical).
May 9—Number 71 (Topical).

BIG U.

Apr. 12—The Desert Ghost (Drama).
Apr. 19—The Pace That Kills (Drama).
Apr. 22—Her Great Mistake (Two parts—Dr.).
Apr. 26—The Warrior's Bride (Drama).
May 3—The Penalty of Silence (Drama).
May 6—True to their Colors (Two parts—War Drama).
May 13—Captain Marjorie's Adventure (Two parts—War Drama).

BISON.

Mar. 24—Goin' Straight (Two parts—Drama).
Mar. 31.—Steel Hearts (Two parts—Drama).
Apr. 7—The Burning Silence (Two parts—Drama).
Apr. 14—The Kidnapped Bride (Two parts—Drama).
Apr. 21—The Tell Tale Clue (Two parts—Dr.).
Apr. 28—The Trail of Hate (Two parts—Dr.).
May 5—Little Moccasins (Two parts—Drama).
May 12—One Wild Night (Two parts—Dr.).

BUTTERFLY.

May 7—Eternal Love (Five parts—Drama).

GOLD SEAL.

Mar. 27—A Startling Climax (Three parts—Drama).
Apr. 3—The Magpie (Three parts—Drama).
Apr. 10—Hair Trigger Burk (Three parts—Drama).
Apr. 17—For Lack of Evidence (Three parts—Drama).
Apr. 24—The Forest Nymph (Three parts—Drama).
May 1—Bill Brennan's Claim (Three parts—Drama).
May 8—The Grip of Love (Three parts—Dr.).

IMP.

Apr. 6—The Perils of the Secret Service (Episode No. 5, "The Man in the Trunk"—Two parts—Drama).
Apr. 13—The Perils of the Secret Service (Episode No. 6, "The Signet Ring"—Two parts—Drama).
Apr. 15—The Eyes in the Dark (Two parts—Drama).
Apr. 20—The Perils of the Secret Service (Episode No. 7, "The International Spy"—Two parts—Drama).
Apr. 21—The Blazing Secret (Drama).
Apr. 27—The Rogue's Nest (Two parts—Dr.).
May 4—A Midnight Mystery (Two parts—Dr.).
May 10—Flames of Treachery (Drama).
May 11—The Girl in the Garret (Two parts—Drama).

JOKER.

Mar. 31—What the ——? (Comedy).
Apr. 7—A Boob for Luck (Comedy).
Apr. 14—The Careless Cop (Comedy).
Apr. 21—Take Back Your Wife (Comedy).
Apr. 28—The Leak (Comedy).
May 5—Left in the Soup (Comedy).
May 12—The Man With a Package (Comedy).

LAEMMLE.

Mar. 21—Old Faithful (Drama).
Mar. 28—Is Money All? (Drama).
Mar. 29—The Mask of Love (Drama).
Apr. 4—The Star Witness (Two parts—Drama).
Apr. 7—The Blue Print Mystery (Drama).
Apr. 12—The Silent Prisoner (Drama).
Apr. 18—Chubby Takes a Hand (Drama).
Apr. 25—Twixt Love and Desire (Drama).
Apr. 28—A Woman of Clay (Drama).
May 12—The Doctor's Deception (Drama).

L-KO.

Mar. 28—Dippy Dan's Doings (Two parts—Comedy).
Apr. 4—Nabbing a Noble (Comedy).
Apr. 8—Crooks and Crocodiles (Comedy).
Apr. 11—Ring Rivals (Two parts—Comedy).
Apr. 18—Love and Blazes (Two parts—Com.).
Apr. 25—Little Bo Peep (Two parts—Comedy).
May 2—The Cabaret Scratch (Comedy).
May 6—Scrambled Hearts (Comedy).
May 9—Tom's Tramping Troupe (Two parts—Comedy).

NESTOR.

Mar. 23—In Again, Out Again (Comedy).
Mar. 26—Shot in the West (Comedy).
Apr. 2—Mixed Matrimony (Comedy).
Apr. 9—Under the Bed (Comedy).
Apr. 16—Follow the Tracks (Comedy).
Apr. 23—The House Wreckers (Comedy).
Apr. 30—What a Clue Will Do (Comedy).
May 7—The Lost Appetite (Comedy).

POWERS.

April 1—Inbad the Sailor (Cartoon Comedy) and India, The Brightest Jewel on the British Crown (Dorsey Edu.).
Apr. 5—Hagenbeck's Wild Animals (Educational).
Apr. 8—The Ups and Downs of Mr. Phool Phan (Cartoon Comedy) and Magic India (Dorsey Edu.) (Split Reel).
Apr. 15—Boomer Bill Goes to Sea (Cartoon Comedy) and "On the Streets of India" (Dorsey Edu.) (Split reel).
Apr. 22—A Good Story About a Bad Egg (Cartoon Comedy), and Intimate India (Dorsey Educational) (Split Reel).
Apr. 29—Under the Big Top (Comedy-Drama), and "In the Heart of China" (Dorsey Edu.) (Split Reel).
May 13—Such is Life in South Algeria.

RED FEATHER.

Mar. 26—The Fighting Gringo (Five parts—Drama).
Apr. 2—The Bronze Bride (Five parts—Drama).
Apr. 9—Mr. Dolan of New York (Five parts—Drama).
Apr. 16—The Flower of Doom (Five parts—Drama).
Apr. 23—The Hero of the Hour (Five parts—Drama).

REX.

Mar. 11—It Makes a Difference (Drama).
Mar. 24—The Boyhood He Forgot (Drama).
Mar. 25—The Grudge (Two parts—Drama).
April 1—Snow White (Three parts—Drama).
Apr. 12—Uncle John's Money (Two parts—Dr.).
Apr. 15—Her Primitive Man (Drama).
Apr. 19—The Sorceress (Drama).
Apr. 26—The Townsend Divorce Case (Dr.).
Apr. 29—David Creig's Luck (Two parts—Dr.).

VICTOR.

Apr. 5—Somebody Lied (Two parts—Comedy-Drama).
Apr. 10—His Family Tree (Comedy).
Apr. 13—Stop Your Skidding (Comedy).
Apr. 17—It Happened in Room 7 (Comedy).
Apr. 19—The Topsy Turvy Twins (Two parts—Comedy).
Apr. 20—Tit for Tat (Comedy Drama).
Apr. 24—The Thousand Dollar Drop (Comedy).
Apr. 26—Her Wayward Parents (Two parts—Comedy-Drama).
Apr. 27—The Woods Are Full of 'Em (Comedy).
May 1—Flat Harmony (Comedy).
May 3—Pots and Poems (Two parts—Comedy-Drama).
May 4—A Darling in Buckskin (Comedy).
May 8—Baseball Madness (Comedy).
May 10—Swearing Off (Comedy).
May 11—Signs of Trouble (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Mar. 30—Issue No. 12 (Educational).
Apr. 6—Issue No. 13 (Educational).
Apr. 13—Issue No. 14 (Educational).
Apr. 20—Issue No. 15 (Educational).
Apr. 27—Issue No. 16 (Educational).
May 4—Issue No. 17 (Educational).
May 11—Issue No. 18 (Educational).

UNIVERSAL SPECIAL FEATURE.

April 1—The Voice on the Wire (Episode No. 3, "The Spider's Web"—Two parts—Drama).
Apr. 8—The Purple Mask (Episode No. 15—"The Floating Signal"—Two parts—Drama).
Apr. 8—The Voice on the Wire (Episode No. 4. "The Next Victim"—Two parts—Drama).
Apr. 15—The Purple Mask (Episode No. 16—"The Prisoner of Love"—Two parts—Drama).
Apr. 15—The Voice on the Wire (Episode No. 5—Two parts—Drama).
Apr. 22—The Voice on the Wire (Episode No. 6, "The Death Warrent"—Two parts—Drama).
Apr. 29—The Voice on the Wire (Episode No. 7—Two parts—Drama).
Apr. 30—The Birth of Patriotism (Five parts—Drama) (Special Attraction).
May 6—The Voice on the Wire (Episode No. 8—Two parts—Drama).
May 13—The Voice on the Wire (Episode No. 9—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Mar. 10—The Tell Tale Arm (Drama).
Mar. 10—The Homicide's Weapon (Drama).
Mar. 17—The Lonesome Mariner (Drama).
Mar. 17—A Ram-Bunctious Endeavor (Comedy).
Mar. 21—Cupid and a Button (Comedy).
Mar. 28—The Bearded Fisherman (Drama).
Apr. 4—An Artist's Intrigue (Drama).

CUB.

Mar. 22—Minding Baby (Comedy).
Mar. 29—Be Sure You're Right (Comedy).
Apr. 5—The Lady Detective (Comedy).
Apr. 12—The Gypsy Prince (Comedy).
Apr. 19—Somewhere in the Mountains (Com.).
Apr. 26—The Ransom (Comedy).
May 3—Jerry's Trial (Comedy).

NIAGARA FILM STUDIOS.

Mar. 21—The Perils of Our Girl Reporters (No. 13, "The Schemers"—Two parts—Drama).
Mar. 28—The Perils of Our Girl Reporters (No. 14, "The Counterfeiters"—Two parts—Drama).
Apr. 4—The Peril of Our Girl Reporters (No. 15. "Kidnapped"—Two parts—Dr.).

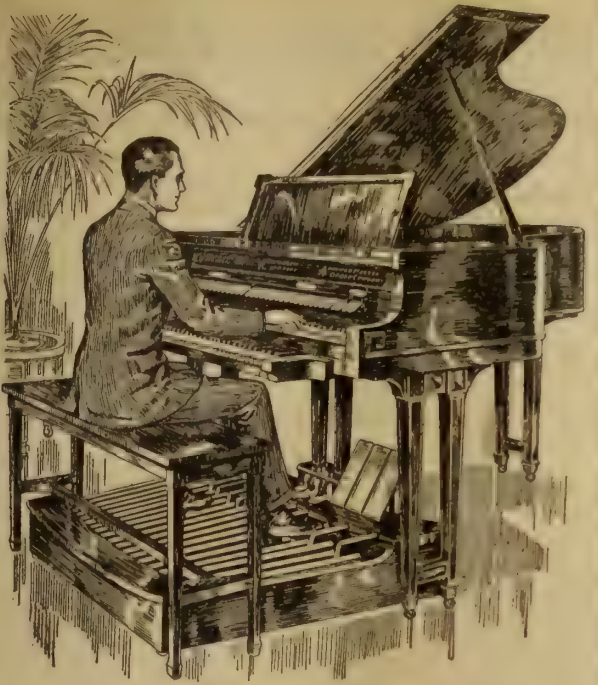
GAUMONT.

Apr. 17—Tours Around the World No. 24 (Subjects on reel: Russian Caucasia; Copenhagen, Denmark; Salzburg; Austria) (Travel)
Apr. 19—Reel Life No. 51 (Subjects on reel: New Legs for Soldiers; Fishing Through the Ice; A Traveling Dairy; Making Iron Pipe; A Vest Pocket Water Sterilizer; A Mock Bull Fight) (Mutual Film Magazine).
Apr. 24—Tours Around the World No. 25 (Subjects on reel: Brest, France; Sarajeva, Capital of Bosnia; Second Capital of Russia) (Travel).
Apr. 26—Reel Life No. 52 (Subjects on reel. A Tabloid Bungalow; Red Clay Workers of Barbados; An Altiscope Rifle; Cargo Boats of Tomorrow; Metal Spinning; Life in the Soudan) (Mutual Film Magazine).
May 1—Tours Around the World No. 26 (Travel).
May 3—Reel Life No. 53 (Subjects on Reel: Our Patriotic Maidens; Restoring an Old Mission; Getting Rid of the Snow; The Queer Tribe of Issa; The Queerest Newspaper (Mutual Film Magazine).

MONOGRAM.

Apr. 2—The Adventures of Shorty Hamilton (Episode No. 12, "Shorty Solves a Wireless Mystery"—Two parts—Drama).
Apr. 9—The Adventures of Shorty Hamilton (Episode No. 13, "Shorty Reduces the High Cost of Living"—Two parts—drama).
Apr. 16—The Adventures of Shorty Hamilton (Episode No. 14, "Shorty Lays a Jungle Ghost"—Two parts—Dr.).
Apr. 23—The Adventures of Shorty Hamilton No. 15, "Shorty Unearths a Tartar"—Two parts—Drama).

(Mutual Releases continued on page 862.)



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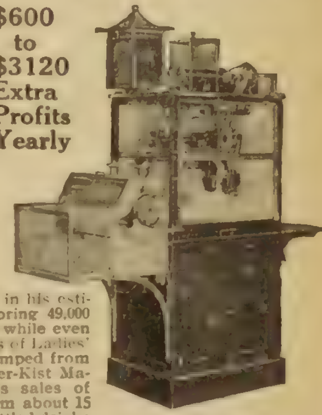

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 848.)

(*Mutual Releases continued from page 860*).

MUTUAL WEEKLY.

Apr. 4—Number 118 (Topical).
Apr. 11—Number 119 (Topical).
Apr. 18—Number 120 (Topical).
Apr. 25—Number 121 (Topical).
May 2—Number 122 (Topical).
May 9—Number 123 (Topical).

MUTUAL CHAPLIN.

Jan.—The Rink (Two parts—Comedy).
Feb.—Easy Street (Two parts—Comedy).
Mar.—The Cure (Two parts—Comedy).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).

MONMOUTH.

Apr. 20—Jimmy Dale Alias the Grey Seal (Chapter 5—" A Fight for Honor" —Two Parts—Drama).
Apr. 27—Jimmy Dale Alias the Grey Seal No. 6, "Below the Dead Line" (Two parts —Drama).
May 4—Jimmy Dale, alias The Grey Seal (No. 7—"Devil's Work"—Two parts Drama).

MUTUAL STAR PRODUCTIONS.

Apr. 16—The Single Code (Horsley—Five parts Drama).
Apr. 23—The Wild Cat (Horkheimer—Five parts —Drama).
Apr. 23—The Debt (Powell—Five parts—Dr.).
Apr. 30—Whose Wife? (American—Five parts Drama).

MUTUAL SPECIAL.

Apr. 9—A Daughter of War (Five parts—Dr.).

SIGNAL PRODUCING CO.

Apr. 9—The Railroad Raiders (Episode No. 1, "Circumstantial Evidence" — Two parts—Drama).
Apr. 16—The Railroad Raiders (Episode No. 2, "A Double Steal"—Two parts—Drama).
Apr. 23—The Railroad Raiders (No. 3, "Inside Treachery"—Two parts—Drama).
Apr. 30—The Railroad Raiders (No. 4, "A Race for a Fortune"—Two parts—Dr.).

STRAND.

Apr. 11—Her Hero (Comedy).
Apr. 18—When Mary Took the Count (Com.).
Apr. 25—And In Walked Uncle (Comedy).
May 2—Kleptomaniacs (Comedy).

VOGUE.

Mar. 31—Freed by Fido (Two parts—Comedy).
Apr. 7—Why Ben Bolted (Two parts—Com.).
Apr. 14—Jolted Justice (Two parts—Comedy).
Apr. 21—Masked Mirth (Two parts—Comedy).
Apr. 28—A Plaster Feud (Two parts—Comedy).
May 5—Bucking the Tiger (Two parts—Com.).

Metro Pictures Corporation,

POPULAR PLAYS AND PLAYERS.

Feb. 26—The Secret of Eve (Five parts—Dr.).
Apr. 2—The Waiting Soul (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Feb. 5—The End of the Tour (Five parts—Drama).
Mar. 12—The Mortal Sin (Five parts—Drama).
Apr. 23—God's Law and Man's (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 26—The Hidden Children (Five parts—Drama).

ROLFE.

Mar. 19—His Father's Son (Five parts—Dr.).
Apr. 9—The Power of Decision (Five parts—Drama).
Apr. 16—A Magdalene of the Hills (Five parts —Drama).
Apr. 30—The Millionaire's Double (Five parts —Drama).

SERIAL PRODUCING CO.

Apr. 2—The Great Secret (Episode No. 13, "The Struggle"—Two parts—Dr.).
Apr. 9—The Great Secret (Episode No. 14—Two parts—Drama).
Apr. 16—The Great Secret (Episode No. 15—Two parts—Drama).
Apr. 23—The Great Secret (Episode No. 16, "The Crafty Hand"—Two parts—Drama).
Apr. 30—The Great Secret (Episode No. 17—"The Missing Finger"—Two parts —Drama).

METRO COMEDIES.

Mar. 26—Awakening of Helene Minor (Drew—Comedy).
Apr. 2—Regeneration of Reginald (Rolma—Comedy).
Apr. 16—Handy Henry (Drew).
Apr. 9—Putting It Over on Hubby (Drew).
Apr. 23—One of the Family (Drew).
Apr. 30—The Love Dope (Rolma).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Feb. 19—Her Scrambled Ambition (Comedy).
Mar. 5—Speed (Comedy).
Mar. 19—The Magic Vest (Comedy).
Apr 2—Getting the Evidence (Comedy).
Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.

FAMOUS PLAYERS.

Feb. 26—The Fortunes of Fifi (Five parts—Drama).
Mar. 12—Sapho (Five parts—Drama).
Mar. 19—The Dummy (Five parts—Drama).
Apr. 16—Sleeping Fires (Five parts—Drama).
Apr. 23—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).

KLEVER COMEDY.

Feb. 26—Some Doctor (Comedy).
Mar. 12—Flivvering (Comedy).
Mar. 26—Rough and Ready Reggie (Comedy).
Apr. 9—His Military Figure.
Apr. 23—Ballads and Bologna.

LASKY.

Mar. 1—Those Without Sin (Five parts—Dr.).
Mar. 5—Castles for Two (Five parts—Drama).
Mar. 15—The Prison Without Walls (Five parts —Drama).
Mar. 26—The Bottle Imp (Five parts—Drama).
Apr. 5—The School for Husbands (Five parts —Comedy-Drama).
Apr. 9—The Cost of Hatred (Five parts—Dr.).
Apr. 12—Tides of Barnegat (Five parts—Dr.).
Apr. 26—The Girl at Home (Five parts—Dr.).

MOROSCO AND PALLAS.

Feb. 8—Her Own People (Five parts—Dr.).
Mar. 8—Out of the Wreck (Five parts—Dr.).
Mar. 22—The Spirit of Romance (Five parts—Drama).
Mar. 29—As Men Love (Five parts—Drama).
Apr. 2—The Bond Between (Five parts—Dr.).
Apr. 19—The Lonesome Chap (Five parts—Dr.).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts—Dr.).

PARAMOUNT-BURTON HOLMES.

Mar. 12—On the Great Glacier (Scenic).
Mar. 19—Through Canadian Canyons (Scenic).
Mar. 26—Vancouver and Victoria (Scenic).
Apr. 2—Mid-Winter Sports in Quebec (Scenic).
Apr. 9—East of Suez (Scenic).
Apr. 16—In Old India (Scenic).
Apr. 23—Among the Holy Hindus (Scenic).
Apr. 30—Curious Colombo (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 19—59th Edition—Colonel Heeza Liar Spy Dodger (Cartoon Comedy); Rivaling Nature's Flowers; Picto Puzzles; In the West Indies.
Mar. 26—60th Edition—Bobby Bumps, Office Boy (Cartoon Comedy); Crab Fishing in Virginia; Americanizing an Oriental Art; Assaying the Nation's Gold.
Apr. 2—61st Edition—Quacky Doodles As the Early Bird (Cartoon Comedy); Mission Life in California; Picto Puzzles by Sam Lloyd; Mobilizing the Red Cross.

Triangle Film Corporation.

FINE ARTS.

Mar. 25—A Woman's Awakening (Five parts—Drama).
Apr. 8—Her Official Fathers (Five parts—Dr.).
Apr. 15—An Old-Fashioned Young Man (Five parts—Drama),
Apr. 22—Cheerful Givers (Five parts—Dr.).

INCE-KAY-BEE.

Mar. 25—The Square Deal Man (Five parts—Drama).
Apr. 1—The Dark Road (Five parts—Drama).
Apr. 8—Sweetheart of the Doomed (Five parts —Drama).
Apr. 15—Paddy O'Hara (Five parts—Drama).
Apr. 22—The Desert Man (Five parts—Dr.).

TRIANGLE KOMEDY.

Apr. 1—A Finished Product.
Apr. 1—Innocent Sinners.
Apr. 8—A Birth Scandal.
Apr. 8—The Bookworm Turns.
Apr. 15—Her Birthday Knight.
Apr. 15—Her Finishing Touch.

TRIANGLE PRODUCTION.

Apr. 1—Her Father's Keeper (Five parts—Drama).

MACK-SENNETT KEYSTONES.

Mar. 4—Villa of the Movies (Two parts—Com.).
Mar. 11—Dodging His Doom (Two parts—Com.).
Mar. 18—Her Circus Knight (Two parts—Com.).
Mar. 25—Her Fame and Shame (Two parts—Comedy).
Apr. 1—Pinched in the Finish (Two parts).
Apr. 8—Her Nature Dance (Two parts).
Apr. 15—Teddy at the Throttle (Two parts).

SUPERPICTURES, INC.

Feb. 26—Seven Deadly Sins, "Passion" (McClure—Five parts—Drama).
Mar. 5—Seven Deadly Sins—"Wrath" (McClure—Five parts—Drama).
Mar. 12—Seven Deadly Sins—"The Seventh Sin" (McClure—Seven parts—Drama).

Feature Releases

ART DRAMAS, INC.

Apr 12—The Inevitable (Erbograph—Five parts —Drama).
Apr. 19—The Great Bradley Mystery (Apollo—Five parts—Drama).
Apr. 26—A Mother's Ordeal (Van Dyke—Five parts—Drama).
Apr. 30—In Again—Out Again (Five parts—Comedy—Drama).

ARTCRAFT PICTURES CORP.

Mar. 5—A Poor Little Rich Girl (Drama).
Mar. 26—Broadway Jones.

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Mar. 26—The Gift Girl (Five parts—Drama).
Apr. 2—Susan's Gentleman (Five parts—Dr.).
Apr. 9—The Pulse of Life (Five parts—Dr.).
Apr. 16—A Jewel in Pawn (Five parts—Dr.).
Apr. 23—The Girl in the Checkered Coat (Five parts—Drama).
Apr. 30—The Clock (Five parts—Drama).

CARDINAL FILM CORP.

December—Joan, the Woman (Eleven parts).

CHRISTIE FILM CO.

Mar. 1—Out for the Coin (Two parts—Com.).
Mar. 5—As Luck Would Have It (Comedy).
Mar. 12—His Flirting Ways (Comedy).
Mar. 19—Sauce for the Goose (Comedy).
Mar. 26—Clothes and the Man (Comedy).
Apr. 2—Suspended Sentence (Comedy).
Apr. 9—Twice in the Same Place (Comedy).
Apr. 16—Love and the Iceman (Comedy)
Apr. 23—Practice What You Preach (Comedy).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 848.)

EDUCATIONAL FILM CORP.

March—Ascent of the Matterhorn (Scenic).
March—Austrian Ski-School (Scenic).
March—Sea Lions (Edu.).
Apr. 16—The Living Book of Nature ("The Elephants"—Educational).
Apr. 23—The Living Book of Nature ("Tree Animals"—Educational).
April—A Home Aquarium (Educational).
April—Feeding the Odd Animals (Edu.).

FLORA FINCH FILM CO.

A Travesty on "War Prides" (Two parts—Comedy).

FOX FILM CORP.

Mar. 19—The Blue Streak (Five parts—Drama).
Mar. 26—High Finance (Five parts—Drama).
Apr. 2—Her Greatest Love (Five parts—Dr.).
Apr. 2—Tangled Lives (Five parts—Drama).
Apr. 9—Her Temptation (Five parts—Drama).
Apr. 16—The Derelict (Five parts—Drama).
Apr. 23—She (Five parts—Drama).
Apr. 30—American Methods (Special Release—Five parts—Drama).
Apr. 30—Royal Romance (Five parts—Dr.).

FOXFILM COMEDIES.

Mar. 12—Hearts and Saddles (Two parts—Comedy).
Mar. 19—The House of Terrible Scandals (Two parts—Comedy).
Mar. 26—His Merry Mix-Up (Two parts—Comedy).
Apr. 2—A Bath House Tangle (Two parts).
Apr. 9—A Footlight Flame (Two parts).
Apr. 16—The Film Spoilers (Two parts).
Apr. 23—His Love Fight (Two parts).
Apr. 30—An Aerial Joy Ride (Two parts).

GREATER VITAGRAPH (V-L-S-E).

Apr. 16—Sally in a Hurry (Five parts—Dr.).
Apr. 16—The Little Strategist (One of Paula Blackton's Subjects—Two parts).
Apr. 23—Satin and Calico (One of Paula Blackton's Subjects—One reel).
Apr. 23—The Hawk (Five parts—Drama).
April—Womanhood, the Glory of the Nation (Topical).
Apr. 30—Her Secret (Five parts—Dr.).
Apr. 30—The Fairy Godfather (One of Paula Blackton's Subjects—One Reel).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).
February—Two Men and a Woman (Five parts—Drama).

KEEN CARTOON CORP.

Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Apr. 15—The Fixer (Kleine—Special two-part comedy).
Apr. 15—The Mishaps of Musty Suffer (Third Series No. 3, "Wet and Dry"—Essanay—Comedy).
Apr. 16—Builders of Castles (Edison—Five parts—Drama).
Apr. 22—The Mishaps of Musty Suffer (Third Series No. 4, "Truly Rural"—Kleine Comedy.
Apr. 23—Skinner's Bubble (Essanay—Five parts—Drama).
Apr. 30—The Danger Trail (Selig—Five parts—Drama).
Apr. 29—The Mishaps of Musty Suffer (Third Series, No. 5—"The Ladder of Flame"—Essanay—Comedy).
Apr. 29—Max in a Taxi (Essanay Linder Comedy—Two parts).

SELZNICK PICTURES.

January—Panthea (Five parts—Drama).
February—The Argyle Case (Seven parts—Dr.).
March—The Price She Paid (Seven parts—Dr.).
March—The Eternal Sin (Seven parts—Drama).
April—The Easiest Way (Seven parts—Drama).
April—War on Three Fronts (Kleinschmidt Special Release).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).
STATE RIGHTS.

WORLD PICTURES.

Mar. 5—The Web of Desire (Five parts—Dr.).
Mar. 12—The Dancer's Peril (Five parts—Dr.).
Mar. 19—The Social Leper (Five parts—Drama).
Mar. 26—As Man Made Her (Five parts—Drama).
Apr. 2—Man's Woman (Five parts—Drama).
Apr. 9—The Family Honor (Five parts—Dr.).
Apr. 16—Forget-Me-Not (Five parts—Drama).
Apr. 23—Darkest Russia (Five parts—Drama).
Apr. 30—The Page Mystery (Five parts—Dr.).

States Right Features

ABRAMS & WERNER.

April—The Bar Sinister (Drama).

ANCHOR FILM CORP.

Mar. 20—Hell Hath no Fury (Six parts—Dr.).

ARROW FILM CORP.

Jan.—The Deemster (Nine parts—Drama).

BERNSTEIN FILM PRODUCTION.

April—Who Knows? (Drama).
April—Seven Cardinal Virtues (No. 1—"Humility"—Drama).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINES.

April—The Fated Hour (Six parts—Drama).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

COSMOFOTOFILM CO.

Mar. ——The Manx-Man (Eight parts—Drama).

DE LUXE SPOILERS FILM CO.

April—The Spoilers (Twelve parts—Drama).

E. I. S. MOTION PICTURE CORP.

Mar. ——Trooper 44 (Five parts—Drama).

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Seven parts—Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).
April—The Honor System (Ten parts—Dr.).

FRIEDER FILM CORP.

April—The Birds' Christmas Carol (Five parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GOLD MEDAL PHOTOPLAYERS.

March—The Web of Life (Five parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

GRAND FEATURE FILM CORP.

Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).
Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).
Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational).

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

HEROIC FRANCE FILM SYNDICATE.

April—Heroic France (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
March—A Mormon Maid (Five parts—Drama).
April—The Wrath of the Gods (Drama).

SOL LESSER.

April—The Ne'er Do Well (Drama).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

M-C FILM CO.

March—America Is Ready (Five parts—Top.).

MILES.

April—The Test of Womanhood (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

April—Mo-Toy Troupe (First Release—"Midnight Frolic").

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

WILLIAM N. SELIG.

April—The Garden of Allah.

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNIVERSAL (STATE RIGHTS).

December—God's Law (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
April—Even as You and I (Seven parts—Dr.).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

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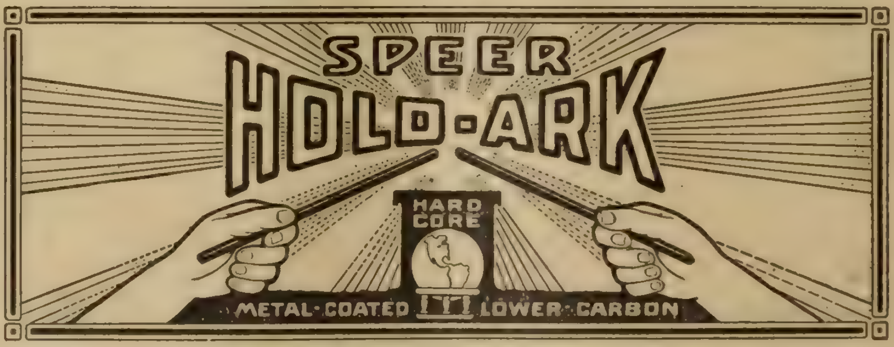

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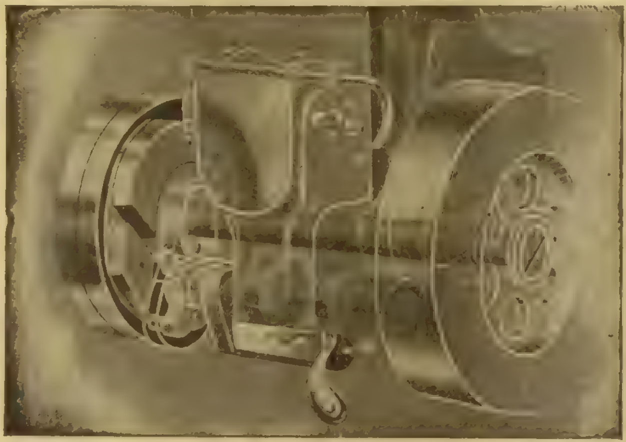

FIG. 1

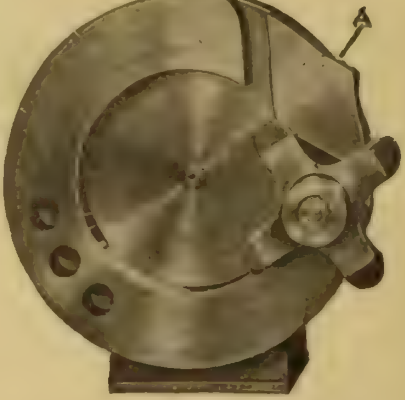

FIG. 2

Perfect Projection of motion pictures made possible by the only basicly different rotary intermittent movement in over 300 years, applicable to use in projection machines.

Fig. 1 is a phantom view of the Movement complete. Its very appearance bespeaks the strength and durability which distinguish it above all other movements.

Fig. 2 shows a frontal view of the important elements. At Point A will be seen the unique shape of the driving cam by which maximum speed is obtained in changing from one picture to another, with minimum wear on the film.

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Catalogue G gives full details

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

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MOVING PICTURE WORLD

THE FILM INDEX

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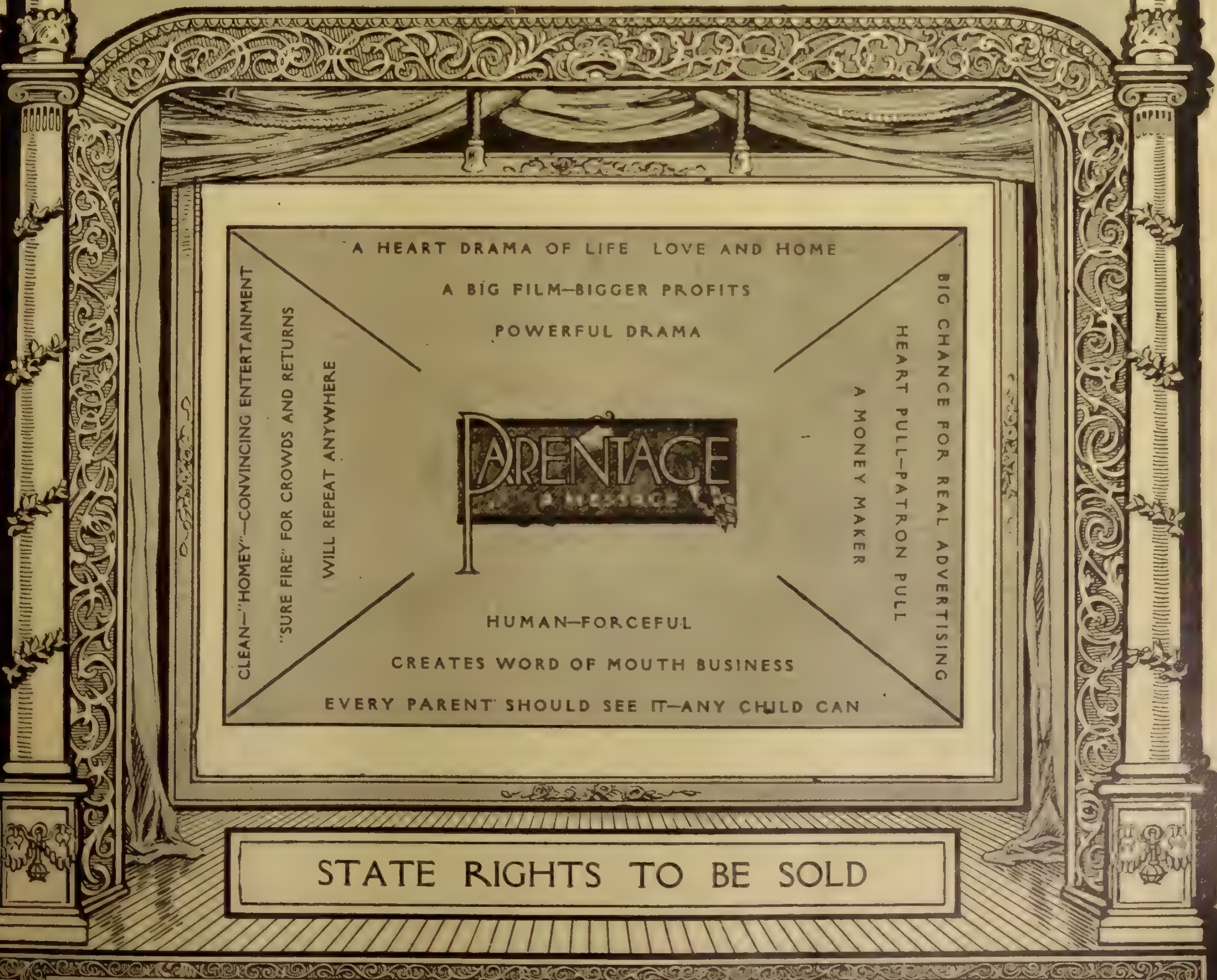

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From the NEW YORK MORNING TELEGRAPH, April 22, 1917

BENJAMIN CHAPIN MORE THAN AN IMPERSONATOR

Creator of the Lincoln Cycle of Photo-Plays Has Absorbed the Character by Study and Given the World an Immortalized Portrayal.

By FRANCES AGNEW

History has given us many great men, but none whose memory is dearer than that of Abraham Lincoln, "the man of sorrows," he who preserved the Union and fathered the sentiment which is one of the keynotes of Americanism. Art or commercial enterprise have given us many impersonations of the man, especially on the screen, but only one immortalized portrayal.

Benjamin Chapin is, no doubt, the most artistic exponent of the character of Lincoln that the world has ever known. For more than eighteen years he has lived very close to the great man. In lectures, vaudeville playlets and a four-act drama from his own pen he has thrilled audiences all over the country with his graphic presentation of the character. And now his years of study and experience are the basis of his work in giving to the world a series of screen adaptations—the Lincoln Cycle—showing important dramatic incidents in the life of the man.

Nature made Benjamin Chapin a "double" of Abraham Lincoln, and it is this physical resemblance as well as his admiration for the character which no doubt inspired his interest in the work when a young man. He has absorbed so much of his study of the character that many who remember Lincoln and others who have studied his life and habits consider Chapin's delineation the product of genius.

His Efforts Discouraged.

In the beginning he was regarded as a crank and fanatic. His best friends discouraged his ambition to vividly impersonate the character, and to-day it should be a source of pride to him to know that the same friends have been fully convinced by the success he has won in "riding his hobby" with real effort and self-confidence. While discussing his work last week at his up-to-date studio plant in Ridgefield Park, he said:

"Several years ago my friends tabooed the idea as impossible, and a famous dramatic critic to whom I sent the manuscript of a four-act drama I wrote around the life and character of Lincoln, returned it with the characteristic comment, 'I am not looking for trouble.' They said Lincoln was not a dramatic character. To me he is the most dramatic character in all history. His life combined comedy, tragedy, drama, and though my opinion does not agree with all authorities, I contend that out of all these elements strong drama can be evolved, and that is what I have tried to do in the Lincoln Cycle.

Fiction and History Combined.

"I have taken dramatic incidents in his life and developed them into two-reel features, each one an independent story, and yet the influence of each incident carried over to the next. It has been, and always will be, a delicate task to inject enough fiction into the incidents to hold the interest and at the same time faithfully observe our historical limitations."

His interesting library, containing many ancient volumes which he has secured at great expense, including probably every book ever published on the life of Lincoln and a complete set of Harper's Magazines, both before and after the Civil War, and those who have seen any of the Cycle can appreciate the study and research work he has done and the way in which he has not only adhered to historical facts and conditions, but also staged his films in settings that are exact reproductions of locations photographed and described in these old volumes and magazines.

"I have never played Lincoln on the screen," said Mr. Chapin, in reply to my inquiry, "except in this Cycle. I have had many offers, and only recently received a proposition covering 50 per cent. of the profits if I would 'walk through' the part in a feature. I refused. A sculptor may, according to his own idea, complete a statue of Lincoln within a week, but a great sculptor requires months and perhaps years, and every week he does as much or more on it than during the preceding week, working constantly until it satisfies him, and not merely shows the features but reveals the character. So with these Lincoln plays. We have been laboring on the Cycle for four years, and have only begun. Some call me a crank because, after working long and hard over the slightest scene, I lay it aside and come back to it with a refreshed mind and vision and perhaps discard all that was done and begin the work again.

"We have not decided when or how these films will be released. I have refused scores of offers for them because the time was not opportune nor were they ready. Picturizing Lincoln's life is not the work of a moment. Practically any actor who is a certain type can 'walk through' the part, but an impersonation is something more. Lincoln was very human. He was weak and strong; he had his faults and his virtues, and it is the universal simplicity of the character that appeals to every life."

Excellent Business Ability

Few would credit such an artistic nature with the possession of as great a commercial instinct, but those who know Mr. Chapin in this work know a dual person—a clever business man and a creative artist. He is the moving spirit of the Charter Features Corporation, in which many enterprising and progressive names are associated, as well as the director in chief, with a staff of about twenty people—excluding the players, and including his sister, who always remembers if he forgets. He is a believer in the idea that "two heads are often better than one," and not only receives suggestions from members of his staff, but debates on these and his own ideas regarding every detail of the work. While going through his interesting studio, with its antique properties, and also the wardrobe room, where he is housing a collection of old spinning wheels for some scenes to be taken during the summer, and two wonderful old drums—one said to have been used in the Revolution and the other in the Civil War—Mr. Chapin revealed the motto of his efforts.

"Many are wondering how we have continued our work all these years without releasing. Of course, it takes money, but not such a great amount as one might think. We try to work systematically and economically and be happy in the work. After all, it doesn't take an awful lot to make one happy. It is the mad rush for money and more money that brings unhappiness and discontent. The money that has been offered me for the release of these films means nothing until we are absolutely ready to do it, and being ready means that they must be entirely satisfactory to us. When the films satisfy me, they will satisfy the public, I think.

"We have set ourselves to the task and are 'doing our best.' That is what Lincoln did. It is all that anyone can do—just his best—and in doing one's best, one is bound to succeed."

HUMAN INTEREST IN THE LINCOLN CYCLE

It is difficult to imagine a series of more human films than the Lincoln Cycle produced by the Charter Features Corporation, with Benjamin Chapin appearing as the great President and also as his father. The first four of this series, of feature pictures were exhibited at a trade showing at the Strand Theatre, Friday morning, and all who saw the features were enthusiastic regarding the merit of the films themselves and the conscientious spirit which has inspired and produced them.

"My Mother."

"My Mother" shows the spiritual influence of Nancy Hanks Lincoln on the boy, Abe. Discouraged by her husband's lack of interest in books and his refusal to learn to read and write, she found comfort in the boy's inherent desire for an education. A wealth of pathos and heart interest is revealed in this story of Lincoln's boyhood days and the mother's influence which shaped his character and guided his career till the end. It is doubtful if the screen has ever shown a more pathetic and touching scene than the death of Lincoln's mother when the boy was nine years of age.

"My Father."

Closely connected with this story and yet complete in itself is "My Father," showing Lincoln's influence in building the physical man. This episode tells how the boy Abe prevented his illiterate father from signing a fraudulent deed which would have lost his property. The father, brought to a realization of the value of the education the boy was striving for, restored the treasure books left him by his mother and the incident brought a better understanding between father and son.

"Myself."

"Myself" reveals more real boyhood days. It shows Lincoln's instinctive belief in fair play at all times and the amusing scene where he "wins a case" as "attorney for the defense" in the "jury trial" of a pickanniny who stole a white chicken. It gives a keen insight into the make-up of the boy who became a great man.

"The Call to Arms."

The fourth, "The Call to Arms," shows the man Lincoln during that crisis, when, as he himself said, he was the "most-advised man in the history of the world." The same boyhood influences that had shaped his character held him firm and steady, determined to follow the road that bore the word "Union." His decision against war was unchanged till the firing on Sumter, and with this news he affixed his signature to the paper he had hoped never to use and issued a call for the militia. At the Strand showing on Friday this episode was followed by scenes from the Patriots' parade on Thursday, in which Mr. Chapin rode as Lincoln, these added scenes emphasizing the similarity of conditions then and now.

More Than Instructive.

Each of the four plays is a film feature, complete in itself. Together they form an interesting program, or shown separately on a varied program any one of them would make a distinct impression. Contrary to expectations, these Lincoln films are far more than instructive. They are wonderfully entertaining, giving important incidents in the life of the great statesman, not merely as incidents, but as complete comedy-dramas. Pathos and humor abound in each story. Perfect continuity of scenes, a wonderful attention to the most minute details of direction, simple, yet effective titles and remarkable photography, lighting and tinting effects make these films unique.

Better acting has rarely been seen. Every player no matter how unimportant is a distinct type. The actress who plays Lincoln's mother really lives the part. She possesses an almost ethereal countenance, a wonderful expression that fairly thrills, while the boy who appears as little Abe contributes a portrayal that could hardly be more perfect. He seems to have caught the spirit of the part, and his work with that of the other boys is a genuine credit to Mr. Chapin, the real backbone of the productions. His more than realistic characterizations of "old Tom" Lincoln and the grown-up Abe are remarkable. Better character studies and better character building scenes have never been screened.

These films should be shown not only in all schools and colleges, but in every theatre where the masses may know Lincoln, the boy, the man and the statesman, and know him in a human way. It would be impossible to even suggest the many fine touches which distinguish these features. They are a tribute to the genius and ability of Mr. Chapin and all associated with him in any capacity. The screen could not be employed to better advantage than as a medium by which such delightful stories, entertaining and instructive, can be told everywhere.

The hardest heart would be moved by these films. More than any stories ever produced on the screen perhaps, their influence and life are infinite. Their appeal and the way in which they have been produced will make them as valuable and entertaining to the coming generation as they are to-day.

K-E-S-E

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MAX LINDER'S

Masterpiece is

"MAX IN A TAXI"

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"MAX COMES ACROSS"
"MAX WANTS A DIVORCE"

Are his only American made comedies. His first two set the country laughing.

"MAX IN A TAXI" IS HIS GREATEST EFFORT

He has been advertised everywhere. The Nation is on tiptoes to see him. Don't fail to take advantage of this wide publicity.

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Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

Big Booking Records

The Entire Circuit of Marcus Loew Theatres Books "The Voice on the Wire" Serial

A Tense Situation from "The Voice on the Wire."

IMPRESSED by the initial showing of the Universal's latest and greatest serial, "THE VOICE ON THE WIRE," the bookers of the big Marcus Loew Theatre Circuit booked it for every house on the list. This magnificent serial opened in the big Broadway and Brooklyn Houses of the circuit to tremendous crowds. The deep, mysterious plot captured the first episode audiences, and the following episodes showed record attendances.

Featuring Ben Wilson & Neva Gerber

The leads are played by Ben Wilson and Neva Gerber, two of the most popular Universal Stars. There is great scope for their pleasing personalities of which they make the most. The plot has to do with a series of mysterious events each of which is preceded by a ghostly warning given by a weird "voice on the wire." A strange muffled figure and a dismembered hand serve to intensify the mystery, and in the character of John Shirley, professional investigator Ben Wilson attempts to locate the owner of the "voice."

Written by Eustace Hale Ball

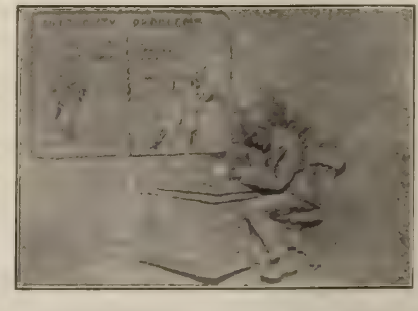
The fascinating story is from the celebrated novel of the same name written by Eustace Hale Ball, photoplaywright and author of note, who novelized among other huge successes, "Traffic in Souls." The lavishly produced picturization is eagerly enjoyed by the multitudes who read the book.

Directed by Stuart Paton

The superb direction of "The Voice on the Wire" comes from the master mind of Stuart Paton, who produced the Universal's stupendous spectacular drama, "20,000 Leagues Under the Sea." It has the peculiar quality of thrills and punches in each episode and suspended action at the end which brings the crowds back week after week. Exhibitors who are looking for a sure-fire serial photoplay that will insure them capacity houses for fifteen straight weeks should communicate immediately with their nearest Universal Exchange, or with the Home Office at the address given above.

DULL DAYS DISAPPEAR

Universal Screen Magazine Proves to be a Magnet on Days Exhibitors Dread



Animated Sculpture—A Novelty from the Universal Screen Magazine.

DAYS that Exhibitors learn to dread—the dull days when the public fails to respond to the average feature or program show—can be changed to capacity days by a careful selection from the mighty specials on the Universal Program. Chief among them as a drawing card when the public doesn't seem to want dramatic subjects is the wonderfully varied selection of popular subjects grouped under the title of the Universal Screen Magazine. Here is a one-reel feature that pleases every movie patron in the land. There is something for young and old of both sexes. A great big, generous illustrated popular magazine in moving picture form. The public demand it wherever shown. It will draw when nothing else will. It is released every week on the regular Universal Program or may be booked separately. No matter what kind of a show you are running, you can use the U. S. M. to good advantage. Write today to any of the 73 Universal Exchanges for FREE descriptive booklet that tells you what you want to know about this money-getter, or UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

"PERILS" IS POPULAR

Seven Powerful Dramas In Series Get the Crowds

Yorke Norroy Keeps His Word—Kinsley Benedict in "The Perils of the Secret Service."

EACH big story complete in itself, the series of seven great dramas issued under the general title of **"The Perils of the Secret Service,"** featuring Kingsley Benedict, scored an instantaneous hit, especially among those Exhibitors who appreciate continuous business but who for any reason do not care to run a regular serial. The stories are taken from the famous "Yorke Norroy" series, which were written by George Bronson Howard, the celebrated author of "God's Man," and which were enjoyed by millions when published in a big popular fiction magazine. Mr. Howard himself directs the series. The dramas are of especial interest in these times of international complications, showing, as they do, the actual operation of Secret Service men in their perilous occupation. Book through any Universal Exchange or through the Home Office.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

How to Pick the Winners

If It's on the Mighty Universal Program You Know You Ought to Book It

YOU have positive proof of the excellence—the drawing power of Universal Program pictures in the fact that it is the basis, the cornerstone, the very foundation of the largest producing organization in the industry. Such success is not built on bad pictures; on going contrary to the wants of the public—"you can't fool all of the people all of the time. The Universal Program pleases more fans and brings success to more Exhibitors than any other form of m. p. entertainment. No matter what form of show you are giving you NEED some of the Universal releases. Don't be satisfied with merely reading the lists given here—wire or write your nearest Universal Exchange for full particulars today.

Special Releases on the Universal Program for Week of May 21

These "specials" should more properly be called "specialties." They are the highly flavored punches on the Universal Program; the spice that will add zest to any performance. They are those releases you would naturally choose to boost a show, to bolster up a weak feature or program. They cost you a slight advance over their pro rated rental at the complete program price, but they are worth more because of the business they will get you.

BUTTERFLY—"LIKE WILDFIRE" (Five-Reel Drama)—Herbert Rawlinson and Neva Gerber.
NESTOR—"MOVING DAY" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edyth Roberts.
GOLD SEAL—"A 44-CALIBRE MYSTERY" (Three-Reel Western Drama)—Harry Carey and Claire Du Brey.
UNIVERSAL ANIMATED WEEKLY—Weekly No. 73.
UNIVERSAL SCREEN MAGAZINE—Issue No. 20.
JOKER—"THE BOSS OF THE FAMILY" (One-Reel Comedy)—Wm. Franey and Gale Henry.
POWERS—"CUPID GETS SOME NEW DOPE" (Comic Cartoon) and "NAVIGATION IN CHINA" (Dorsey Educational)—Split Reel.

Regular Releases on the Universal Program for Week of May 21

The "regular" releases on the Universal Program are those sterling dramas, brilliantly acted and directed, that will form the basis of a winning entertainment wherever shown. Remember that on the complete Universal Service you get all the releases shown in the two lists.

VICTOR—"WHO SAID CHICKEN?" (One-Reel Comedy)—Ernie Shields and Marcia Moore.
L-KO—"BEACH NUTS" (Two-Reel Comedy)—Dan Russell and Gladys Varden.
VICTOR—"MARY ANN IN SOCIETY" (One-Reel Comedy-Drama)—Ruth Stonehouse.
REX—"UNMASKED" (One-Reel Drama)—Grace Cunard and Francis Ford.
LAEMMLE—"MONEY'S MOCKERY" (Two-Reel Society Drama)—Douglas Gerrard and Francelia Billington.
BISON—"DROPPED FROM THE CLOUDS" (Two-Reel Cowboy Comedy)—Eileen Sedgwick and Gypsy Hart.
LAEMMLE—"THE LIGHT OF LOVE" (One-Reel Drama)—Jessie Arnold.
BIG U—"THE SMASHING STROKE" (Two-Reel War Drama)—Jack Conway.

The division of specials and regulars given here is for the convenience of the Exhibitors who do "open" booking. If you are not making as much money as you should, get in touch with any Universal Exchange today and ask for full particulars regarding Universal Program releases.

A Three Day Scoop

Universal Animated Weekly Scores Big Beat in Big Broadway Houses

THE British War Mission met Secretary of State Lansing and party Monday, April 23. That same night the Universal Animated Weekly showed moving pictures of the event in the principal Broadway theatres. THREE DAYS LATER a competitor used lavish newspaper space to tell the public that the same subject was "OUT TODAY." If you want the world's greatest news events first on your screen, book the Universal Animated Weekly. You can't fool the people long with back-number news weeklies. Get the best and beat your competitors every week.

West Point Graduating Class.
Universal Animated Weekly.

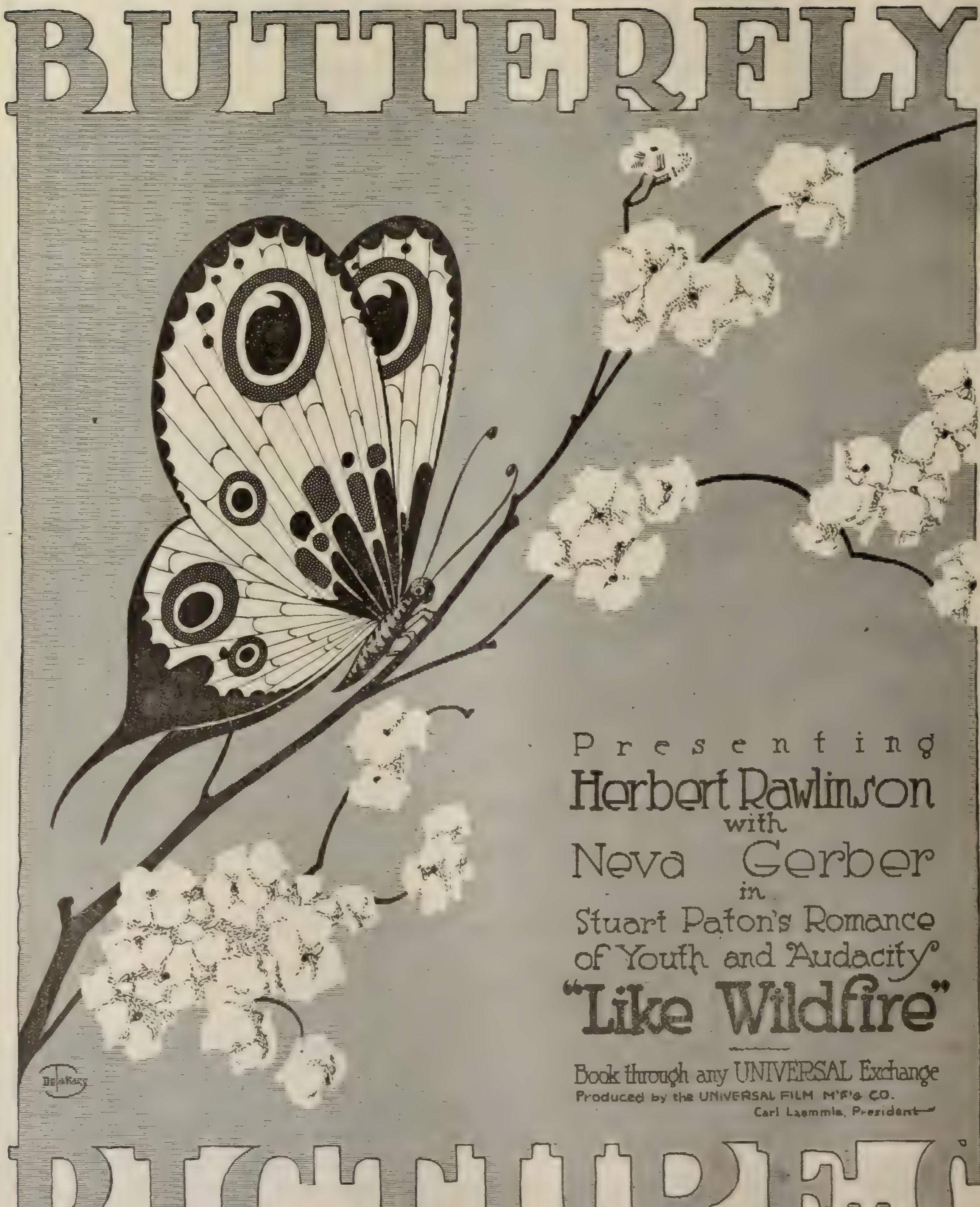
LAUGH MARKET BOOMING

Universal Comedies Get the Laughs That Get the Coin

THE man, woman, or child who gets a good laugh in your theatre is sure to come back for more. While the market is flooded with so-called comedies—weak imitations of a current brand of humor—there is one source from which real comedies may always be obtained—the kind that make folks come to your house every time they are advertised. Universal Comedies—Nestor, L-KO and Joker Brands—have grown in popularity in every section of the country because they are strictly original. Each is along a different line of humor and the three together will make a comedy night for you that will get capacity. Book through any Universal Exchange.

Gale Henry and Wm. Franey
In Joker Comedies.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!



BUTTERFLY

Presenting

Herbert Rawlinson

with

Neva Gerber

in

Stuart Paton's Romance of Youth and Audacity

"Like Wildfire"

Book through any UNIVERSAL Exchange

Produced by the UNIVERSAL FILM M'F'G CO.

Carl Laemmle, President

PICTURES

STATE RIGHTS OPPORTUNITY

The Universal Film Manufacturing Company presents herewith two magnificent opportunities for State Rights buyers who know their territory and who also know how to put over tremendous productions in the big way which these two pictures deserve. Get full particulars on both of these and prepare for a genuine clean-up.

"20,000 Leagues Under the Sea"

It is the most colossal money-getter for State Rights men and Exhibitors the trade has seen in years. In Portland, Ore., New York City, Detroit, Chicago and Brooklyn, and in scores of other cities, crowds have stood hours in line for blocks and blocks. In some towns where managers advertised 2 p. m. matinees they were actually forced to start as early as 11 a. m. to accommodate the surging multitudes. At the time of the writing of this advertisement 42 out of 48 states have been sold. Six states remain open—Kentucky, Indiana, Oklahoma, Nebraska, Missouri and Kansas. Direct bookings will also be considered in these six states until the territory is sold.

Getting "20,000 Leagues Under the Sea" is like stumbling onto the secret entrance of the Philadelphia Mint. Address as below.

"GOD'S LAW"

—Formerly bearing the title, "THE PEOPLE AGAINST JOHN DOE," is without a single doubt the most gripping moving picture ever shown on any screen in the entire world. In its new title, "GOD'S LAW," it conveys to the public far more of the real meaning of the production than its former title "THE PEOPLE AGAINST JOHN DOE."

It is a LOIS WEBER picture. Shrewd Exhibitors need know no more about it than this. With such tremendous financial successes as "Where Are My Children?" "Idle Wives," "Shoes," "Scandal," "Hypocrites" and many others, LOIS WEBER'S pictures stand without a peer.

While a number of State Rights have already been spoken for, we will accept bookings for "GOD'S LAW" direct from Exhibitors in any State in the Union.

No picture of recent years created such a sensation as "GOD'S LAW" did when presented before the State Legislature at Harrisburg, Pa., by Stanley Mastbaum.

All communications should be addressed direct to the STATE RIGHTS DEPARTMENT of the

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President
Largest Film Manufacturing Concern in the Universe

1600 BROADWAY, NEW YORK

Goldwyn Pictures

Woodrow Wilson, Col. Roosevelt and Reputation

THE PRESIDENT of the United States or Colonel Roosevelt would bring the entire population of a city flocking to your door. Such is the *magic* of fame and reputation. *Consider the fame and reputation of Goldwyn's stars:*

Mae Marsh is the heroine of a film that is a national epic. More millions have seen her than have seen President Wilson and Col. Roosevelt combined.

Mary Garden is America's most famous woman. Millions have heard her sing via the medium of the phonograph. Every woman knows the perfume that bears her name.

Maxine Elliott's name and fame have reached into every household in the English-speaking world.

Jane Cowl is the heroine of the most successful plays produced in America in the last ten years—she is known to millions.

Madge Kennedy is acknowledged to be the greatest farce comedienne in America or England.

Have you thought of all of these things while weighing Goldwyn Pictures in your own mind?

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Goldwyn Pictures

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They will be as long *as the story demands,* or as short as it demands. Pictures free of padding; pictures that are complete, yet never drag; pictures that know how far to go *and when to stop.*

In motion pictures we will make the works of Irvin S. Cobb, Margaret Mayo, Edgar Selwyn, Roi Cooper Megrue, Porter Emerson Browne and other famous authors the same tremendous successes that they were in the national magazines and on the stage.

There is a nation-wide demand for vivid, well-told, dramatic and *well-directed* film productions—a demand for power, quality, sanity and cleanliness.

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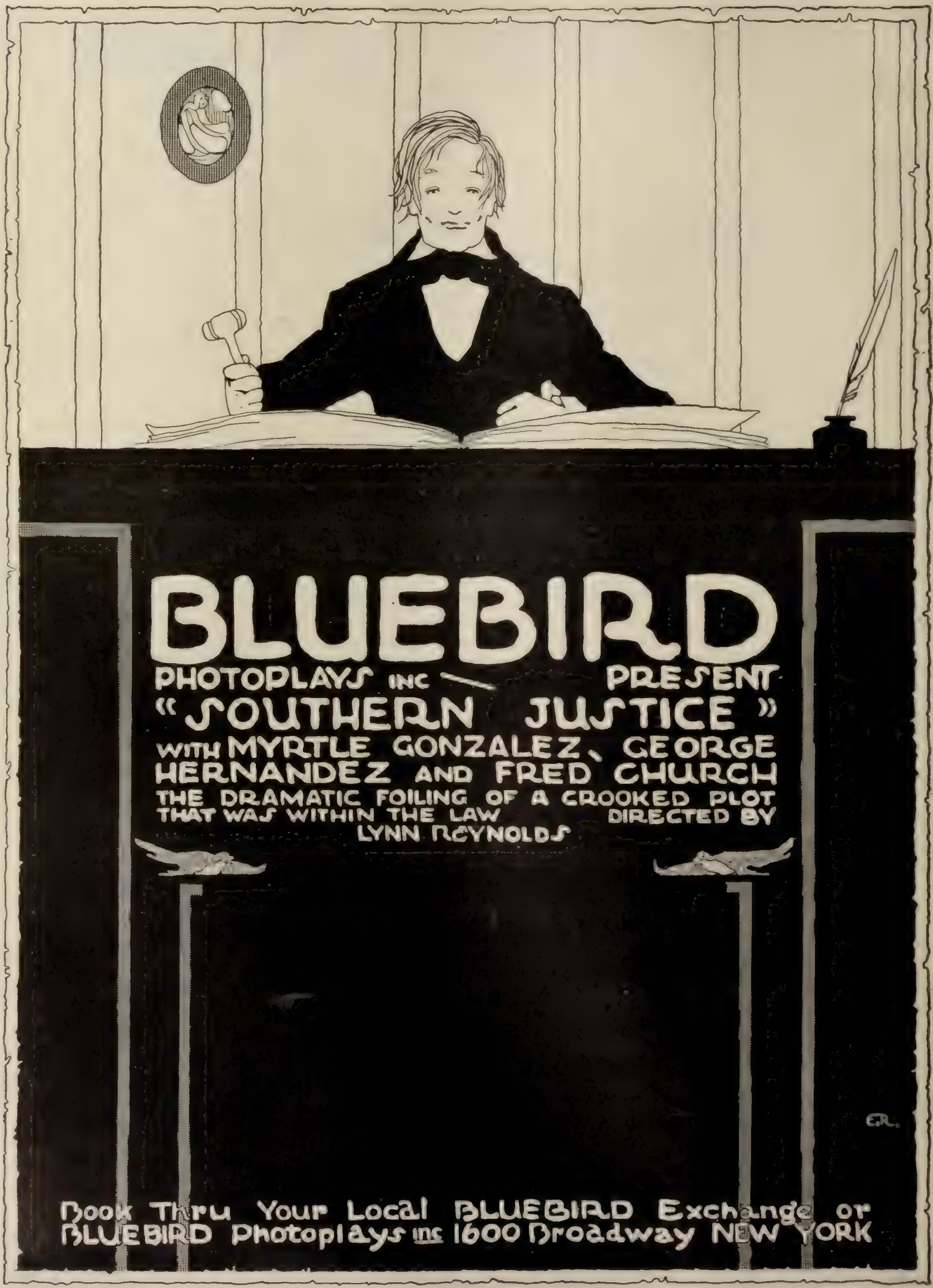

BLUEBIRD

PHOTOPLAYS INC — PRESENT

"SOUTHERN JUSTICE"

WITH MYRTLE GONZALEZ, GEORGE HERNANDEZ AND FRED CHURCH

THE DRAMATIC FOILING OF A CROOKED PLOT THAT WAS WITHIN THE LAW

DIRECTED BY LYNN REYNOLDS

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TO ALL WHO ARE INTERESTED IN GREAT BOX-OFFICE ATTRACTIONS

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BY

REX BEACH

THE TREMENDOUS PICTURIZATION OF THIS NOTED AMERICAN AUTHOR'S MOST POWERFUL NOVEL

NOW READY FOR BOOKING

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WIRE THE NEAREST SELZNICK-EXCHANGE

SELZNICK LJS PICTURES

THE EASIEST WAY TO TEST YOUR THEATRE'S CAPACITY

CLARA KIMBALL YOUNG

In

"THE EASIEST WAY"

By Eugene Walter.

A PERFECT PICTURIZATION OF ONE OF AMERICA'S FEW REALLY GREAT DRAMAS

Directed by

ALBERT CAPELLANI

HARRY RAPF

Presents

ROBERT WARWICK

In

"THE SILENT MASTER"

Adapted From The Novel

"THE COURT OF ST. SIMON"

By

E PHILLIPS OPPENHEIM

First American Production by the Celebrated

LEONCE PERRET

A MYSTERY ROMANCE—REPLETE WITH THRILLS AND SENSATIONAL SURPRISES

SOLE DISTRIBUTORS
LEWIS J. SELZNICK
EXCHANGES
BRANCHES EVERYWHERE

SELZNICK PICTURES

HERBERT BRENON
Presents
"THE LONE WOLF"
By
Louis Joseph Vance
With
HAZEL DAWN (BY PERMISSION OF ZIEGFELD & DILLINGHAM)
AND BERT LYTELL

THIS IS THE KIND OF PICTURE THAT DELIGHTS EVERYBODY. A SWIFTLY MOVING. BREATHLESS MELODRAMA WITH A BIG LOVE STORY

JOSEPH M. SCHENCK
Presents
NORMA TALMADGE
In
"THE LAW OF COMPENSATION"
By Wilson Mizner
Directed by JULIUS STEGER and JOSEPH A. GOLDEN

"MAINTAINS THE 'BETTER PICTURES' STANDARD SET BY LEWIS J. SELZNICK"
CHICAGO AMERICAN

SOLE DISTRIBUTORS
LEWIS J. SELZNICK
EXCHANGES
BRANCHES EVERYWHERE

"IT'S ALL

The Possible Earning Power of a Feature Production is Determined Solely by the Number of People Who Have Opportunity to See It in All Localities

HE who makes predictions is called a prophet. Some prophets have proved to be "the real thing." Real prophets found their warnings and forewords on causes that surely indicate certain results.

Having something real to found a prophecy on—two years of most exhaustive inquiry into every phase of moving picture production, distribution and exhibition—we will venture to make a prophecy.

OUR PROPHECY IS THAT WITHIN TWO YEARS THE MAJORITY OF PRODUCERS AND DISTRIBUTORS OF MOVING PICTURES WILL ATTEMPT TO DO BUSINESS ON LINES SIMILAR TO THOSE ON WHICH THE PARALTA PLAN IS FOUNDED.

There is no mystery about the Paralta Plan. It is APPLIED COMMON SENSE. It is experience and investigation brought to an actual working basis.

THE PARALTA PLAN is based on that exact fairness and equity which must prevail in the end in all things. Hence we venture to predict *the early passing of all oppressive conditions and the coming in of the Paralta Plan* in all phases of the moving picture industry.

WE have spoken of evils in the present **"SYSTEM"** of distribution. Here are **three examples** of the many we observed in our two years of research work in this industry.

We found that a substantial feature distributing company was *supplying special features to an exhibitor at the price of* $7.50 *per day*. Further investigation disclosed the fact that *it actually cost this company* $12.60 *per day to supply such features.*

How could such a proposition be carried out without injustice to some one? *Somebody had to lose* $5.10 *on each feature on this basis of doing business.* **Result—loss to either producer or distributor or some one exhibitor paying too much and another too little—LOSS TO SOMEONE. MAYBE IT'S YOU!**

IN another locality it was found that **one of the largest feature program distributing companies had been "LOCKED OUT" of fourteen towns ever since they started in business almost three years ago.** They had an arbitrary price on their service and the management of the chain of theatres covering these towns had refused to pay it.

"IF THE EXHIBITOR IS BIG ENOUGH TO LOCK US OUT, WE ARE BIG ENOUGH TO STAY OUT," was the comment made on this situation by the "general manager" of this distributing company. This was a very heroic statement for this chap to make, *but where did this policy land him?*

STUDY "THE PARALTA PLAN"

WRONG!"

The Box-Office Value of a Feature Production Lies in its Actual Merit as an Entertainment Being Properly Exploited in a Sufficient Number of "Local Showings"

BY not "getting together" with the exhibitors controlling this chain of theatres on *a basis fair to both sides,* this feature film distributing company **LOST THE INCOME FROM FOURTEEN IMPORTANT TOWNS.** This was income-loss tacked on to the rental price of film service in some other locality. **As an economic fact, this situation meant—WASTE.**

In a certain city in the mid-west there are three exhibition territories in each of which there are ten thousand population. In each territory there are two theatres, and in each territory the conditions are practically the same.

IT WAS FOUND ON INVESTIGATION THAT THE SAME FEATURE FILMS IN THE TERRITORY CALLED NO. 1 RENTED FOR ABOUT ONE-HALF OF WHAT THEY BROUGHT IN DISTRICT NO. 2, AND FOR ABOUT ONE-THIRD OF WHAT WAS CHARGED FOR THEM IN ZONE NO. 3.

THESE special inquiries demonstrated that FILM RENTALS ARE NOT BASED ON ANY OTHER PROPOSITION THAN WHAT THE DISTRIBUTING COMPANY CAN SQUEEZE OUT OF THE EXHIBITOR; and positively not on the earning power of production, which is the only way it can be done in **EQUITY.**

It is inevitable that under the present "SYSTEM" of distribution of films *a premium is put upon waste* and the operation of a motion picture theatre is made a gamble and a speculation, and not *"a real business."*

UNDER THE PRESENT "SYSTEM" THE INDIVIDUAL ABILITY OF THE EXHIBITOR TO PAY THE PRICE DEMANDED DETERMINES THE RENTAL CHARGE ON FILMS.

This "System" results in **LOSS, WASTE and INEQUALITY**—a condition which the **PARALTA PLAN** will remedy.

The Paralta Plan Exhibitor Begins to Work for Himself the Moment He Secures a Paralta Exhibiting Franchise.

PARALTA PLAYS, Inc.

CARL ANDERSON, President. ROBERT T. KANE, Vice-Pres. HERMAN FICHTENBERG, Chairman Directors. HERMAN KATZ, Treasurer. NAT. I. BROWN, Secretary and General Manager.

Send Your Name and Address Today

(Fill out this coupon and mail it today. You incur no obligation.)

PARALTA PLAYS, Inc., No. 729 Seventh Ave., New York City

Please send all your literature.

Name ....

Theatre ....

Street and No....................

City ....

State ....

A-19

ART DRAMAS

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, PRESIDENT

Presents

"LITTLE MISS FORTUNE"

A delightful comedy drama

Featuring

MARIAN SWAYNE

supported by a carefully selected cast of popular picture players

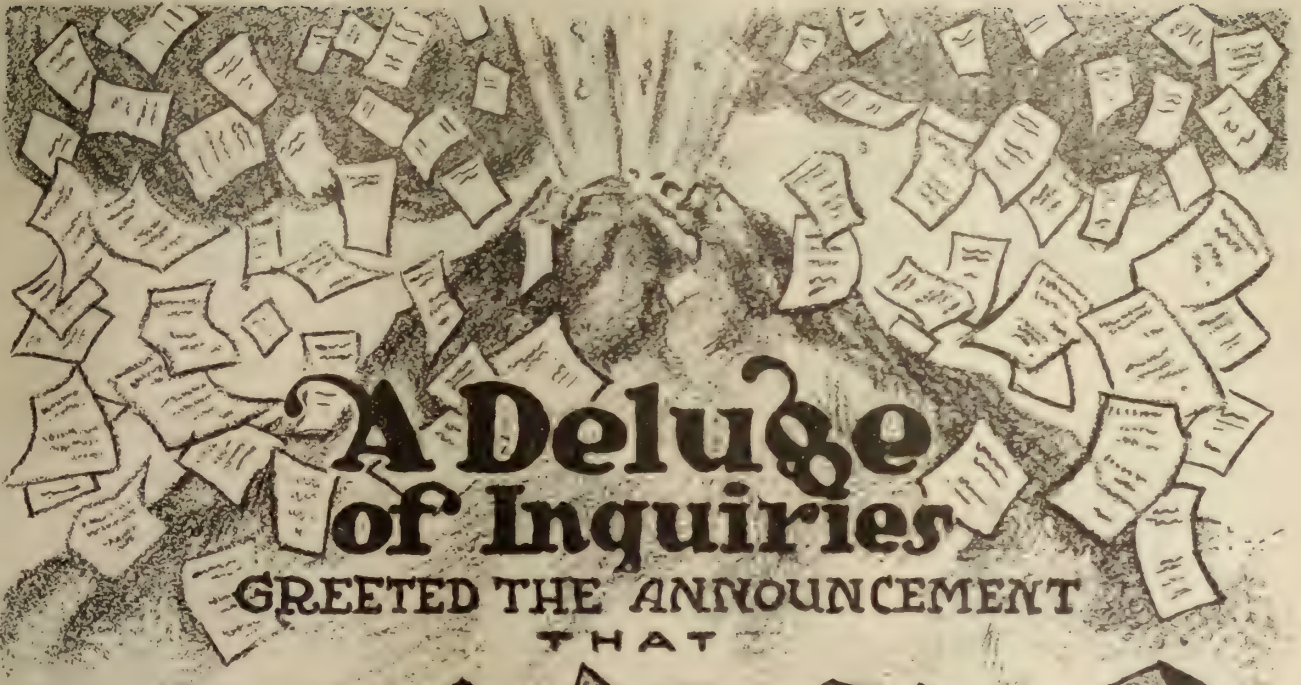
DIRECTED BY
JOSEPH LEVERING

ART DRAMAS
PROGRAM

BOOKING AT THESE EXCHANGES

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, 209 Pleasant Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1333 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 120 Broadway
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 23 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1818 Main Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1306 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, 306 Empress Theatre Building.
DES MOINES—STANDARD FILM CORPORATION, 702 Mulberry Street.
SAN FRANCISCO—SOL LESSER, 234 Eddy Street.
LOS ANGELES—SOL LESSER, 634 West 8th Street.
CANADA—INDEPENDENT FILM AND THEATRE SUPPLY CO., 7 Phillips Square, Montreal.

1400 BROADWAY, NEW YORK



A Deluge of Inquiries

GREETED THE ANNOUNCEMENT THAT

"THE WRATH OF THE GODS"

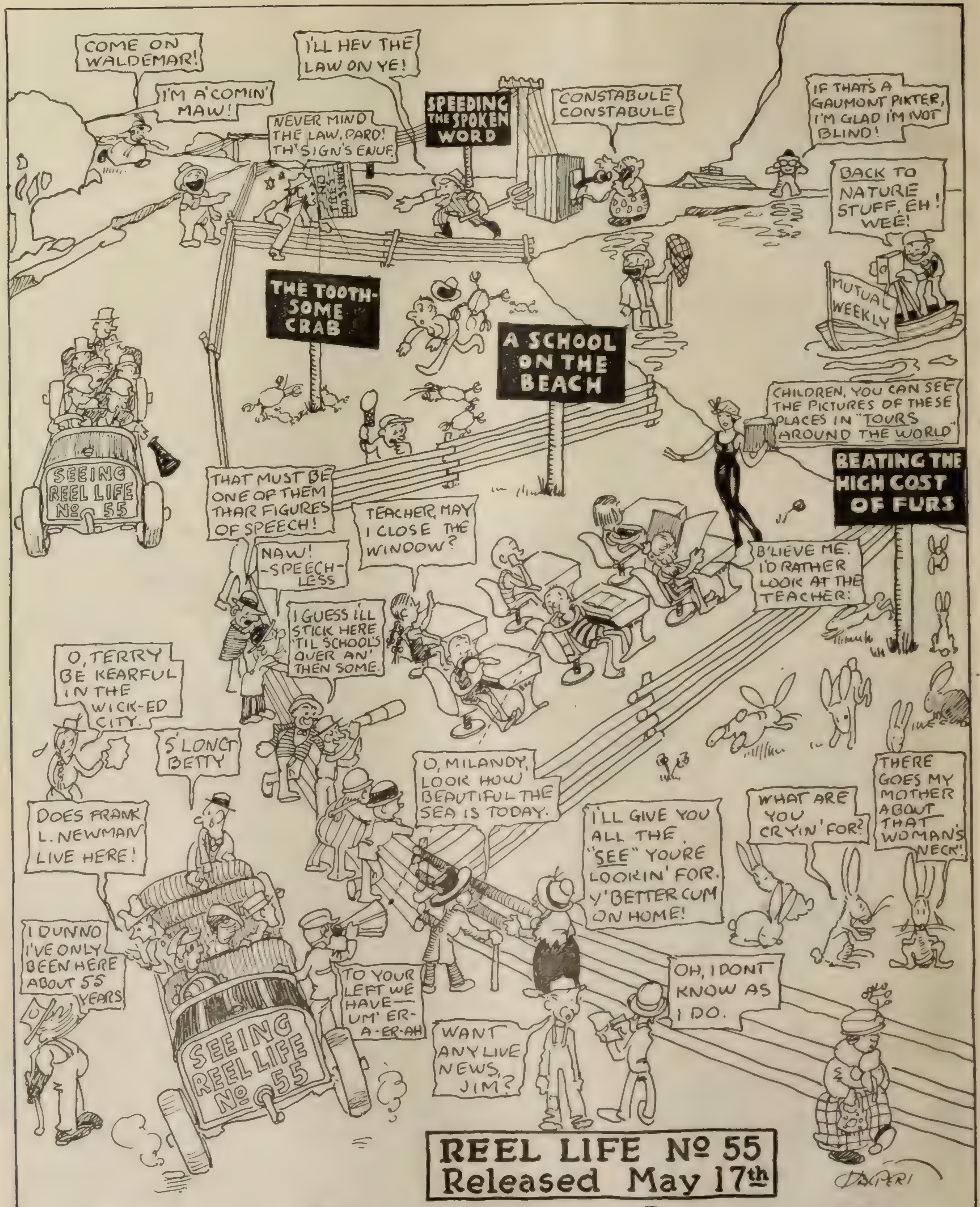
with SESSUE HAYAKAWA
would be offered for

STATE RIGHTS SALE

This is the kind of news that shrewd State Rights Buyers are always waiting for. Here is a mammoth production that has proven its value as a box-office attraction—now unreservedly offered for State Rights Sale.

This is an unusual opportunity—a business proposition that offers tremendous financial possibilities in some of the choicest territory in the United States. Full particulars regarding territory and all details upon request. Inquiries answered in the order of their receipt. Address

HILLER & WILK, Inc., 924 Longacre Bldg., New York
MOE STREIMER, Representative
126 West 46th Street, N. Y.


COME ON WALDEMAR!
I'M A'COMIN' MAW!
I'LL HEV THE LAW ON YE!
NEVER MIND THE LAW, PARD! TH' SIGN'S ENUF.
NO TRES PASSING
SPEEDING THE SPOKEN WORD
CONSTABULE CONSTABULE
IF THAT'S A GAUMONT PIKTER, I'M GLAD I'M NOT BLIND!
BACK TO NATURE STUFF, EH! WEE!
MUTUAL WEEKLY
THE TOOTHSOME CRAB
A SCHOOL ON THE BEACH
CHILDREN, YOU CAN SEE THE PICTURES OF THESE PLACES IN "TOURS AROUND THE WORLD"
BEATING THE HIGH COST OF FURS
SEEING REEL LIFE № 55
THAT MUST BE ONE OF THEM THAR FIGURES OF SPEECH!
NAW! -SPEECHLESS
TEACHER, MAY I CLOSE THE WINDOW?
B'LIEVE ME. I'D RATHER LOOK AT THE TEACHER.
I GUESS I'LL STICK HERE 'TIL SCHOOL'S OVER AN' THEN SOME.
O, TERRY BE KEARFUL IN THE WICK-ED CITY.
S'LONG BETTY
O, MILANDY, LOOK HOW BEAUTIFUL THE SEA IS TODAY.
I'LL GIVE YOU ALL THE "SEE" YOU'RE LOOKIN' FOR. Y' BETTER CUM ON HOME!
WHAT ARE YOU CRYIN' FOR?
THERE GOES MY MOTHER ABOUT THAT WOMAN'S NECK.
DOES FRANK L. NEWMAN LIVE HERE!
I DUNNO I'VE ONLY BEEN HERE ABOUT 55 YEARS
TO YOUR LEFT WE HAVE— UM' ER- A-ER-AH
WANT ANY LIVE NEWS, JIM?
OH, I DONT KNOW AS I DO.
SEEING REEL LIFE № 55
REEL LIFE № 55
Released May 17th
DALPERI

Gaumont Co.

LONDON FLUSHING, N. Y. PARIS

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MAY 12, 1917

"THE FRAME-UP" STARS WILLIAM RUSSELL IN CHAUFFEUR'S ROLE

STURDY, good-looking William Russell is starred the week of May 7th in a most unusual five-reel offering. "The Frame-Up" is its title. Julius Grinnell Furthmann wrote it. Edward Sloman, who directed the "Sequel to the Diamond From the Sky," "My Fighting Gentleman" and "High Play," besides numerous other productions, staged it.

A Twelve-Cylinder Story.

"The Frame-Up" is the story of an automobile chauffeur who finds himself doing many things besides "chauffing." It can be referred to as a twelve-cylinder story if one phrases it in the terms of the motor world. Certainly William Russell, the star, is going at full speed from the moment he first enters the scene until he clasps the heroine in his arms at the finish. Berated by his father for his idleness, the young millionaire resolves really to go to work. Sheer accident leads to his being offered a job as a driver of a taxicab. He accepts it and from that moment on things begin to happen at a mile-a-minute clip. He finds himself in the very heart of a criminal conspiracy and discovers he is himself being sought by the police. There are thrills aplenty in "The Frame-Up" and audiences will be stirred to enthusiasm and wonder over the daring leap Russell makes from the running board of a speeding auto to the side of another car.

Directed by Edward Sloman.

Director Edward Sloman has taken full advantage of the many big situations offered and there isn't a dull moment in the whole picture. "The Frame-Up" is in every respect fit to rank alongside the other American-Mutual Pictures in which William Russell has appeared. The nearest Mutual Exchange will arrange booking dates for you.

Edna Goodrich's First Will Be "Reputation"

"Reputation," from the pen of John Clymer, will be the first vehicle of the beautiful Edna Goodrich as a Mutual star. This production is now well along toward completion. It will be released the week of May 28th. Director John O'Brien, who has produced features in which were starred such notables as Mae Marsh, Blanche Sweet, Bessie Love, Lillian Gish and others, is superintending the staging of "Reputation." He possesses a delicacy of imagination and a constructive artistic vision which make him a director of unusual ability. Exhibitors may look forward to a rare offering in "Reputation."

Mutual Star Productions For May

Title.	Lead.
Week Beginning May 7th.	
Hedda Gabler	Nance O'Neil
The Frame-Up	William Russell
Week Beginning May 14th	
Annie-for-Spite	Mary Miles Minter
Week Beginning May 21st	
The Mirror	Marjorie Rambeau
The Checkmate	Jackie Saunders
Week Beginning May 28.	
The Serpent's Tooth	Gail Kane
Reputation	Edna Goodrich

FOUR SERIALS ARE NOW AVAILABLE AT MUTUAL EXCHANGES

Four big photo-novels are now available at all Mutual Exchanges. They are "The Railroad Raiders," "The Sequel to the Diamond From the Sky," "A Lass of the Lumberlands" and "The Perils of Our Girl Reporters." All of them feature stars of note, whose names alone will attract thousands. "The Railroad Raiders" is the newest of Helen Holmes productions. It is the third big Helen Holmes serial success. Trade journal reviewers, newspaper photoplay editors, exhibitors and motion picture fans themselves have enthused over it. One and all are agreed that it equals any previous Helen Holmes release—that it is crammed with action—punch—thrills. Hundreds of exhibitors who ran "The Diamond From the Sky" to capacity business at every show, are now cashing in on the sequel which, in four two-reel chapters, depicts what happens to all the interesting characters shown in the original serial. Still another big serial offering is available for the houses which haven't yet run "A Lass of the Lumberlands," the fifteen-chapter story of the big timber country, starring Helen Holmes. A fourth serial is entitled "The Perils of Our Girl Reporters" and consists of a stirring series of newspaper stories in which are featured such well-known and popular players as Earle Metcalfe, Zena Keefe and Helen Greene. In addition to the serials mentioned above, Mutual Exchanges can also supply such series chapterplays as "The Adventures of Shorty Hamilton" and "Jimmie Dale, Alias 'The Grey Seal'," both of which are money-getters as proven by actual demonstration in thousands of theatres.

IBSEN'S IMMORTAL PLAY, "HEDDA GABLER" WITH NANCE O'NEIL

FOR years Nance O'Neil has been one of the speaking stage's greatest drawing cards. And the one play in which she was always proclaimed at her best was Ibsen's "Hedda Gabler." Now Nance O'Neil has enacted "Hedda Gabler" for the screen. The production has been staged in five reels. It is released as a Mutual Picture the week of May 7th.

Second of O'Neil Pictures.

"Hedda Gabler" is the second of the Nance O'Neil-Mutual Pictures. It was directed by Frank Powell, who supervised the production of Miss O'Neil's first Mutual Picture—"Mrs. Balfame," which is now showing to standing room at many theatres throughout the country. The dramatic critic of the Seattle Times in discussing Miss O'Neil's appearance in "Hedda Gabler" says: "The character presents a tremendous study, but it is a study that Nance O'Neil knows how to assimilate. The picture should be worth going far to see." While on the speaking stage Miss O'Neil developed such a following that the mere announcement that she is to appear in pictures at any theatre will assure capacity business. Ibsen's plays are known and admired by theatregoers everywhere. "Hedda Gabler" is considered among his best. The combination of Nance O'Neil and "Hedda Gabler" is one which spells certain success. The exhibitor announcing such an attraction is appealing to the most cultured and refined people of his community. He is winning new patrons for his house—people who perhaps have seldom attended a motion picture theatre—but who, attracted thither by such an unusual offering, will return again and again.

Released the Week of May 7th.

Mutual Exchanges everywhere will release "Hedda Gabler" the week of May 7th. Booking arrangements can be made now. Prices, open dates, publicity helps, etc., will be supplied by your nearest Mutual manager upon request.

"Jimmie Dale" Created by Frank L. Packard

Frank L. Packard, the celebrated author, is the creator of Jimmie Dale. Mr. Packard's own story of the millionaire criminal appears in the People's Magazine under the title "The Professional Adventures of Jimmie Dale." The film version bears the title "Jimmie Dale, Alias 'the Grey Seal.'" Monmouth Film Corporation staged the series of stories.

FRANK POWELL *Presents*

NANCE O'NEIL

IN

HEDDA GABLER

America's foremost emotional screen star in Henrik Ibsen's immortal classic. Five acts. Released the week of May 7th.

The Seattle Times, in discussing "Hedda Gabler", says:—"The character presents a tremendous study but it is a study that Nance O'Neil knows how to assimilate. The picture should be worth going far to see."

The name, "Nance O'Neil," means big box-office receipts. Coupled with a play like Henrik Ibsen's ***"Hedda Gabler"*** it is sure to attract tremendous audiences. Miss O'Neil's first Mutual picture —***"Mrs. Balfame"***—is now playing to standing room. Get ***your*** share of these successes. Write or visit your nearest Mutual Exchange.

Produced by Frank Powell Producing Corporation

MUTUAL FILM CORPORATION

John R. Freuler, President

Exchanges Everywhere

MUTUAL "BIG STARS ONLY" PICTURES

American Film Company, Inc.

Presents

WM. RUSSELL

IN

THE FRAME-UP

Five Acts. Directed by Edward Sloman.
Released the week of May 7th
Through MUTUAL EXCHANGES

The Denver Times Says:—"Mr. Russell's athletic stunts are screen classics. We consider them eminently well worth the price of admission." If you booked William Russell in *"My Fighting Gentleman"* and *"High Play,"* you'll be anxious to show *"The Frame-Up."*

These productions prove their value at the box-office. The name and the plays mean success—*big business.* Ask your nearest Mutual Exchange for a list of all *Mutual Star Productions* featuring *William Russell.*

MUTUAL FILM CORPORATION

John R. Freuler, President
Exchanges Everywhere

MUTUAL PICTURES

"BIG STARS ONLY"

Every Mutual Exchange is a big library of unusual film attractions. You can find productions of every class and character—red-blooded, highly dramatic offerings—uproarious comedies—stories of strong heart interest—romantic love tales, problem plays and other varieties. It will pay you to keep in constant touch with your nearest Mutual Exchange. Here are listed but a few of the Stars and attractions to be found in Mutual "BIG STARS ONLY" Pictures.

NANCE O'NEIL
Presented by
Frank Powell Producing Corporation
in
"Mrs. Balfame"
"Hedda Gabler"

MARY MILES MINTER
Presented by
American Film Company, Inc.
in
"Youth's Endearing Charm"
"Dulcie's Adventure"
"Faith"
"A Dream or Two Ago"
"The Innocence of Lizette"
"The Gentle Intruder"

* *

"Environment"
Coming—"Annie for Spite"

WILLIAM RUSSELL
Presented by
American Film Company, Inc.
in
"My Fighting Gentlemen"
"High Play"
"The Frame-up"
Coming—"Shackles of Truth"

ANN MURDOCK
Presented by
Empire All-Star Corporation
in
Coming—"Outcast"

JACKIE SAUNDERS
Presented by E. D. Horkheimer
in
"Sunny Jane"
"The Wildcat"
Coming—"The Checkmate"

GAIL KANE
Presented by
American Film Company, Inc.
in
"Whose Wife?"
Coming—"The Serpent's Tooth'
"The Upper Crust"

MARJORIE RAMBEAU
Presented by
Frank Powell Producing Corporation
in
"The Greater Woman"
"Motherhood"
"The Debt"
Coming—"The Mirror"
"The Dazzling Miss Davison"

MARGARITA FISCHER
Presented by
Pollard Picture Plays Company
in
"The Pearl of Paradise"
"Miss Jackie of the Navy"
"The Butterfly Girl"
"The Devil's Assistant"

EDNA GOODRICH
Presented by
Mutual Film Corporation
in
Coming—"Reputation"

CRANE WILBUR
Presented by David Horsley
in
"The Painted Lie"
"The Single Code"

MUTUAL FILM CORPORATION

John R. Freuler, President
Executive Offices—220 South State Street
CHICAGO
Exchanges Everywhere

MUTUAL

Jimmie Dale
Alias "The Grey Seal"

Wealth and brains against law and craft—adventure—romance—danger—all add spice to this amazing new series of sixteen Mutual Featurettes. Each two reels in length. A new episode each week.

Booking **NOW** *At All*
MUTUAL EXCHANGES

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, *President*
JULES BURNSTEIN, *Gen'l Manager*

Directed by
HARRY McRAE WEBSTER

starring **E·K·LINCOLN**
IN

Jimmie Dale
Alias "The Grey Seal"

Supported by
DORIS MITCHELL EDNA HUNTER
PAUL PANZER

Written
By FRANK L .PACKARD

From "The Professional Adventures of Jimmie Dale" Now Appearing in Peoples Magazine.

MUTUAL

"The Railroad Raiders Is All That Mr. Hutchinson Guaranteed!"---

Rob Reel in CHICAGO AMERICAN

MOTION PICTURE NEWS AND REVIEWS

Helen Holmes' "Railroad Raiders" Thrills

Two Big Serials H

BY ROB REEL.

Samuel S. Hutchinson is right. He sent out a certificate of guarantee that "The Railroad Raiders," starring Helen Holmes, is a "superior production of extraordinary merit." Furthermore he guaranteed that it is "crammed with thrills, alive with action and has a punch in every chapter."

Mr Hutchinson merely is the head of the producing company, the Signal Film, which releases through Mutual. Perhaps you who do not know Helen Holmes in pictures, if there be any such benighted fans, might believe him a bit prejudiced. The first chapter of the serial has its showing this week. The title is "Circumstantial Evidence." Those who have been fortunate enough to see it will return to view "A Double Steal," and "[illegible] Treachery" and the rest of the fifteen installments.

Miss Holmes has yet done [illegible] best work. Runaway locomotives, burning bridges, wrecks, explosions, [illegible] trains, daring flying switches, wrong signals, mixups in dispatching, the exciting incidents of [illegible] rails are pictured. It is a [illegible] picture through and through, [illegible] lot of the rough and ready life of the West and the liveliest of detective fiction [illegible] would [illegible]

[illegible] chief [illegible] to old [illegible] or to the chief of detectives of the [illegible] or to the express messengers of the early days. It is all that Mr. Hutchinson guaranteed and then some more. It is under the direction of James P. McGowan, who has [illegible] and all the Holmes screen [illegible]

HELEN HOLMES

in

THE RAILROAD RAIDERS

This newest of Helen Holmes photo-novels is playing to capacity business everywhere. *Its crammed with* **ACTION – PUNCH – THRILLS!**

Now Booking at all Mutual Exchanges

MUTUAL STRAND COMEDIES

Caulfield Photoplay Company ***Presents***

"TRIXIE OF THE FOLLIES"

As the Sixth of the One-Reel
Mutual Featurettes Starring

Miss Billie Rhodes

Supported by Jay Belasco

Released May 16

"Always let 'em out on a laugh!" used to be a certain old time exhibitor's rule for success in the operation of his theatre. It's a rule that hundreds of exhibitors find worth while even today. The only difficulty with it seems to be to find real comedies for creating the laughs. And now Strand Mutual Featurettes have solved that difficulty. They get laughs ten times out of ten. A call at your nearest Mutual Exchange will convince you of the quality of Strand Featurettes. A new Strand every week.

NOW Booking at all Mutual Exchanges

Produced by
Caulfield Photoplay Co.

Distributed by
Mutual Film Corporation
John R. Freuler, President

Mme. Petrova

"It's in the Stars"

The newest and one of the greatest stars now appearing exclusively in Paramount Pictures is

Mme. Petrova

Her many screen successes, in which sheer dramatic power and histrionic force have carried her forward to personal triumphs, and her world-wide experience and distinguished theatrical career have created for her a vast host of patrons and admirers.

"The Undying Flame"

has been selected as the title of Mme. Petrova's first Lasky-Paramount picture and it is scheduled for release in May. It has been produced under the direction of Maurice Tourneur. The action of the story is set in Egypt and the exterior scenes are colossal and novel.

Mme. Petrova's initial Paramount Picture will undoubtedly be her greatest screen success to date—the first of a series of Petrova-Paramount triumphs.

Paramount Pictures Corporation

Paramount Pictures

This week

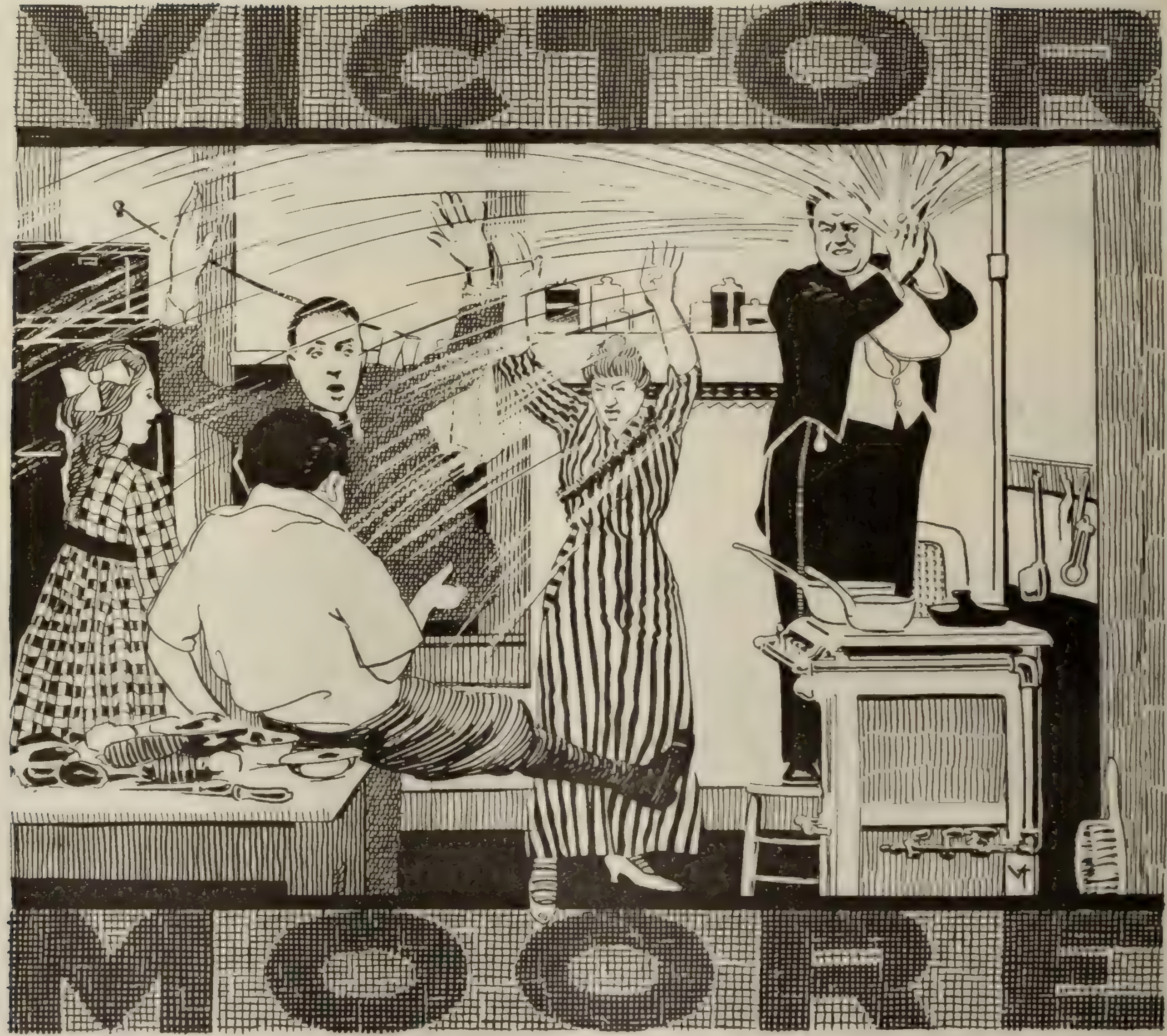
is announced for release, May 7th

Mae Murray in "The Primrose Ring"

One of the most popular and sensationally successful screen stars, of unusual charm and personality, will win greater laurels with a superb adaptation of Ruth Sawyer's tremendously popular story. Particularly suited to her talents, it will be one of the signal Lasky successes of the year.

Blanche Sweet and Thomas Meighan in "The Silent Partner"

head a splendid cast that will add to the reputation of any theatre showing the best. The story is purely drama and drives home the value of loyalty in business and in life, by Edmund Goulding, author of many photoplay successes.



is **"Invited Out"** but he hasn't any "dress" clothes. He has much ingenuity however, and with the help of a *scissors* is soon outfitted. Then the *trouble* starts, also the roars, gurgles and giggles.

Always shown at the Strand, New York

Released May 7th

Klever Pictures, Inc.
220 West 42nd St., New York City
Released in Canada through Regal Films, Ltd., Toronto, Can.

"The Knife"

is only one of the things that's worth watching. You wouldn't believe what a good comedian can do with a knife, until you see "Fatty" Arbuckle.

"Fatty" Arbuckle

Presented by JOS. M. SCHENCK
in

"The Butcher Boy"

A riotous
Two-Reel Comedy
Released April 23rd.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Billie Burke

Coming in

a very unusual story and superb photoplay production—the type that the public know as

Paramount Pictures

Entitled *"The Mysterious Miss Terry."* It is especially adapted for *Billie Burke* from the original story of *Gelett Burgess.*

Paramount
Pictures

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE & FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible] Zukor, [illegible] DeMille, Director-General

ARTCRAFT
Presents

MARY PICKFORD

In a Photoplay Production by
CECIL B. DeMILLE

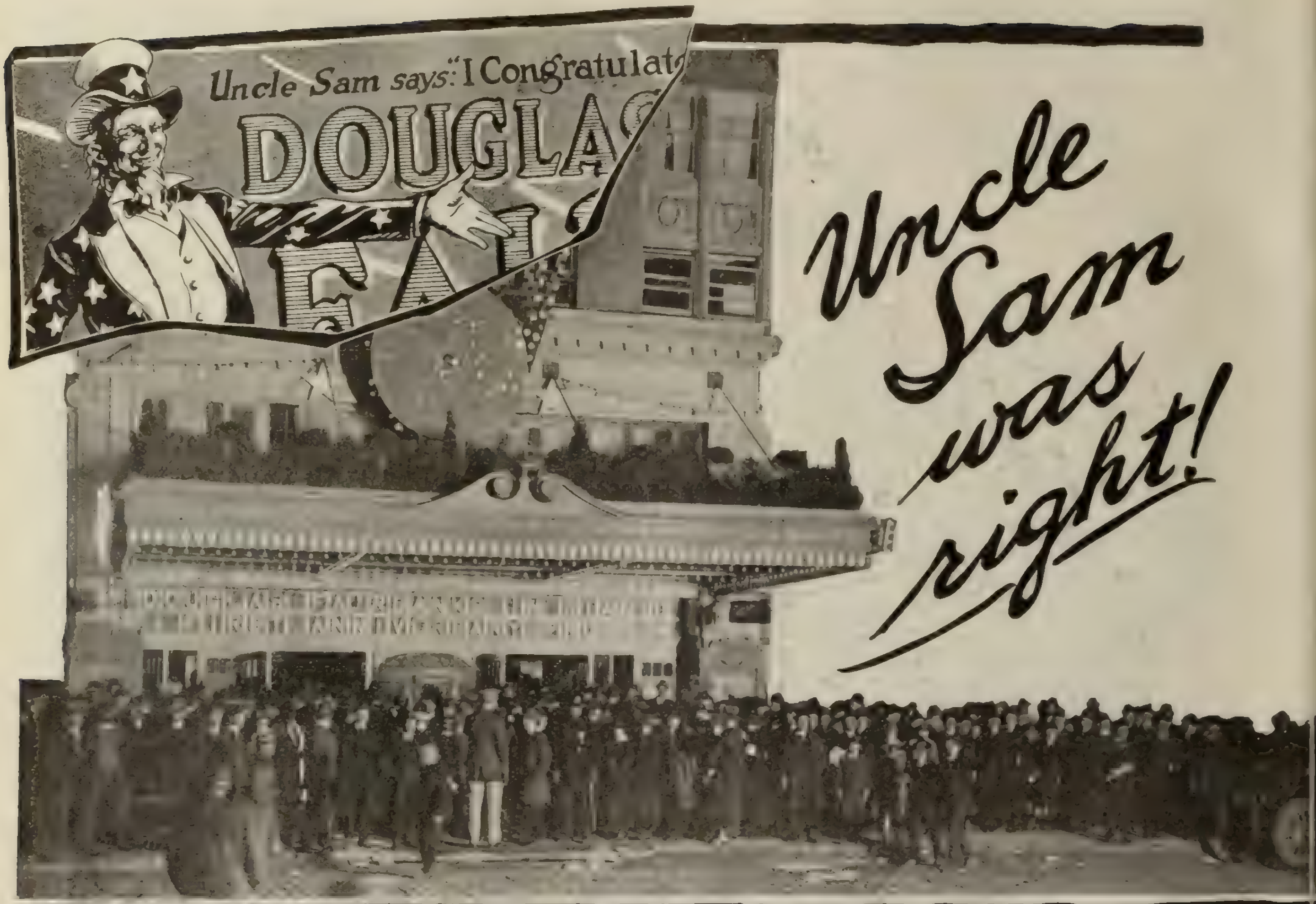
"A Romance of the Redwoods"

By Cecil B. DeMille and
Jeanie MacPherson

RELEASED MAY 14TH

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director General*



Last week on these pages Uncle Sam congratulated

DOUGLAS FAIRBANKS

on the release of his great patriotic picture

"In Again-Out Again"

the most timely feature in months, teeming with action, patriotism, thrills and laughs.

UNCLE SAM WAS RIGHT!

All attendance records in New York's beautiful and spacious Rialto Theatre were broken by an endless throng at its first presentation last week.

When are YOU going to show it ?
Wire the nearest Artcraft Exchange NOW

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
Adolph Zukor, *Pres.* Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director-General.*

THE WHIP

A SUCCESS EVERYWHERE!

DIRECTED BY MAURICE TOURNEUR

IN NEW YORK "The Whip" had a real run at the Park Theatre in New York, playing to capacity business. Its success on the screen surpassed all the popularity it enjoyed on the stage both in this country and in England. "One of the most gripping things ever shown on the screen", said THE NEW YORK TRIBUNE, and THE TIMES praised it as "especially fine".

IN NEW ENGLAND "The Whip" was played over the Poli Circuit of theatres in New England with great acclaim. It showed at Poli's in New Haven, in Bridgeport, Waterbury, Meriden, Hartford, and Worcester. R. C. Miller of the Poli Circuit has this to say: "The Whip" is one of the best money-getters we ever played."

IN CALIFORNIA On Sunday, April 29th, "The Whip" opens at the Cort Theatre, San Francisco, for a four weeks' engagement. The advance sale is very big, and the picture is getting all kinds of attention. Sol Lesser, who has bought rights for California, says the demand for "The Whip" is phenomenal.

IN NEW JERSEY "The Whip" opened an engagement at the Strand Theatre in Newark, N. J., last Monday (April 23rd). Frank G. Hall, who owns the New Jersey rights and shows it at Newark, says this: "The picture opened to good business, jumped Tuesday 33⅓% in receipts, and Wednesday jumped 100%. Sold out for the remainder of the week. That is what I call real box office results."

IN CANADA Rights for the Dominion of Canada were bought by Charles L. Stevens, general manager of Superfeatures, Ltd., Toronto. He reports that he opened "The Whip" in Montreal, its first Canadian showing, (St. Denis Theatre) to $1760, which was $300 more than "The Birth of a Nation" opened to, and his receipts for the week were $7005.

FOR RIGHTS IN OTHER TERRITORY APPLY TO

PARAGON FILMS, INC.

924 LONGACRE BLDG., NEW YORK.

KLEINE EDISON SELIG ESSANAY

NEW YORK'S GAY BOHEMIAN LIFE

IN MOTION PICTURES

The romance of America's Latin quarter told in the fascinating novel

"THE TRUFFLERS"

From the famous stories by Samuel Merwin in the COSMOPOLITAN MAGAZINE.

Now a living, breathing actuality on the screen.

Presenting the famous star

NELL CRAIG

With SIDNEY AINSWORTH,
ERNEST MAUPAIN and
RICHARD C. TRAVERS.

Arranged and directed by Fred E. Wright.
Presented by Essanay and International.

READY NOW!

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY

HENRY B. WALTHALL

witn

MARY CHARLESON

is presented in

"The Saint's Adventure"

One of the most fascinating stories ever screened. A handsome young rector of an ultra-fashionable church reads a newspaper report of his own death while on a vacation in the North woods. Indignant because his church appeals to the rich instead of the poor, he disguises himself as a laborer in order to aid them. A woman of the slums mistakes him for her missing husband. Together they carry on the work of aiding the people of the tenements. Love and happiness follow for them. Rapid action and beautiful scenic effects make this picture of Fate's playthings wholly delightful.

Screen time 1 hour, 15 minutes

Directed by Arthur Berthelet

K-E-S-E

Trademark
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

K-E-S-E

General Film Service

"A SOCIAL CLIMBER"

Is the latest of Selig multiple reel dramas announced for release in General Film service. It is the story of a girl ambitious to marry a title and of how she learned a lesson.

"RESCUING UNCLE"

Is another of the Selig farce comedies released in General Film service. Full of giggles and will send your patrons home in rare good humor.

Selig Polyscope Co.

CHICAGO, ILL.

KLEINE EDISON SELIG ESSANAY

THERE IS MONEY IN EVERY FOOT OF
EDISON'S

"The Law of the North"

"So that's how you killed her, is it?"

Exhibitors are repeating bookings on this fascinating picture because it's a proved money-maker, and makes walking, talking advertisements for theatres where shown.

Shirley Mason never had a better vehicle to demonstrate her acknowledged ability. Supported by an all-star cast, this petite bit of a girl puts fire and genius into a marvelously woven romance of the Frozen Lands.

"The Trufflers," an Essanay super-feature with Nell Craig and all-star cast, promises to shatter all booking records. "Skinner's Bubble" has already done so.

Kleine - Edison - Selig - Essanay

207 S. Wabash Avenue
CHICAGO, ILL.

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NEW YORK CITY

K-E-S-E

K-E-S-E

"TROOPER 44"

GEO. SOULE SPENCER

JUNE DAYE

STATE RIGHT BUYERS:

"Trooper 44" is a gripping five-reel story of a war between an outlaw gang and

THE BLACK HUSSARS

(The Mounted State Police of Pennsylvania)

The people want the military touch—the dash and spirit of disciplined cavalry—they want to see the finest mounted force in the world.

GIVE YOUR EXHIBITORS WHAT THEIR PATRONS NOW WANT.

APPLY TO

E. I. S. MOTION PICTURE CORPORATION

203 West 40th St., New York City Telephone Bryant 8155

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JOS. R. MILES, 220 W. 42d St., N. Y. City

E.I.S. E.I.S.

Pathé

A ripping good Gold Rooster
Play acted by great players

The Recoil

with

William Courtenay
and Lillian Greuze
(Star of the French Theatre, N.Y.)

Produced by Astra
Directed by Geo. Fitzmaurice
Released May 13

PATHE GOLD ROOSTER PLAYS PLEASE PATRONS AND EXHIBITORS

"'The Hunting of the Hawk' is one of the best features the writer has seen this year. From every angle it far eclipses the ordinary program feature and some of the so called "specials" are dwarfed beside it....The production tendered it by Geo. Fitzmaurice is of the highest grade. Here is a director who never fails it seems....The atmosphere of his pictures is perfect, whether high or low." Peter Milne, in the Motion Picture News.

Pathé

A box-office star of
special worth

Ruth Roland

(of "Who Pays?" and "Red Circle" fame)

+

The story writing ability of the most widely
read American author of the day, Mabel
Herbert Urner

=

The Neglected Wife

Pathé's latest serial magnet to draw
the people your way!

Released May 13

Produced by Balboa

Booking now!

Pathé
Ruth Roland
star of
The Neglected Wife

Pathé

"Running big!"

"MYSTERY OF THE DOUBLE CROSS

is running big. Haven't had time to see it myself as it keeps me busy accomodating the crowds. Best serial of the day."

V. H. Chotek, M'g'r, Rose Theatre,
Jacksonville, Fla.

Featuring

Mollie King

and

Leon Bary

Produced by Astra under the direction of Wm. Parke

Publicized by the Hearst and other leading papers everywhere.

Pathé
Mollie King
star of
MYSTERY OF THE DOUBLE CROSS

Pathé-Thanhouser
present

The Vicar of Wakefield

with

Frederick Warde

"This picture is recommended. Not only to the film votary but to those who go 'just once in a while.' Frederick Warde's interpretation of the Vicar is the best bit of acting this long while. Oliver Goldsmith must have had a mental picture of Mr. Warde when he conceived the character."

Cleveland, O. Leader.

Book through the
Super-Feature Dep't
PATHE EXCHANGE, inc.
EXECUTIVE OFFICES
25 West 45th St. New York

Pathé

"The new
two reel

Lonesome Luke Comedies

are in that
small class
of preferred
comedies."

Peter Milne
in the Motion Picture News

Produced by

Rolin

One two reel
comedy a month

Harold Lloyd
Star of the
Comedies

Pathé

The Irresistable

Florence La Badie

Known and admired everywhere,

in the five part Gold Rooster Play

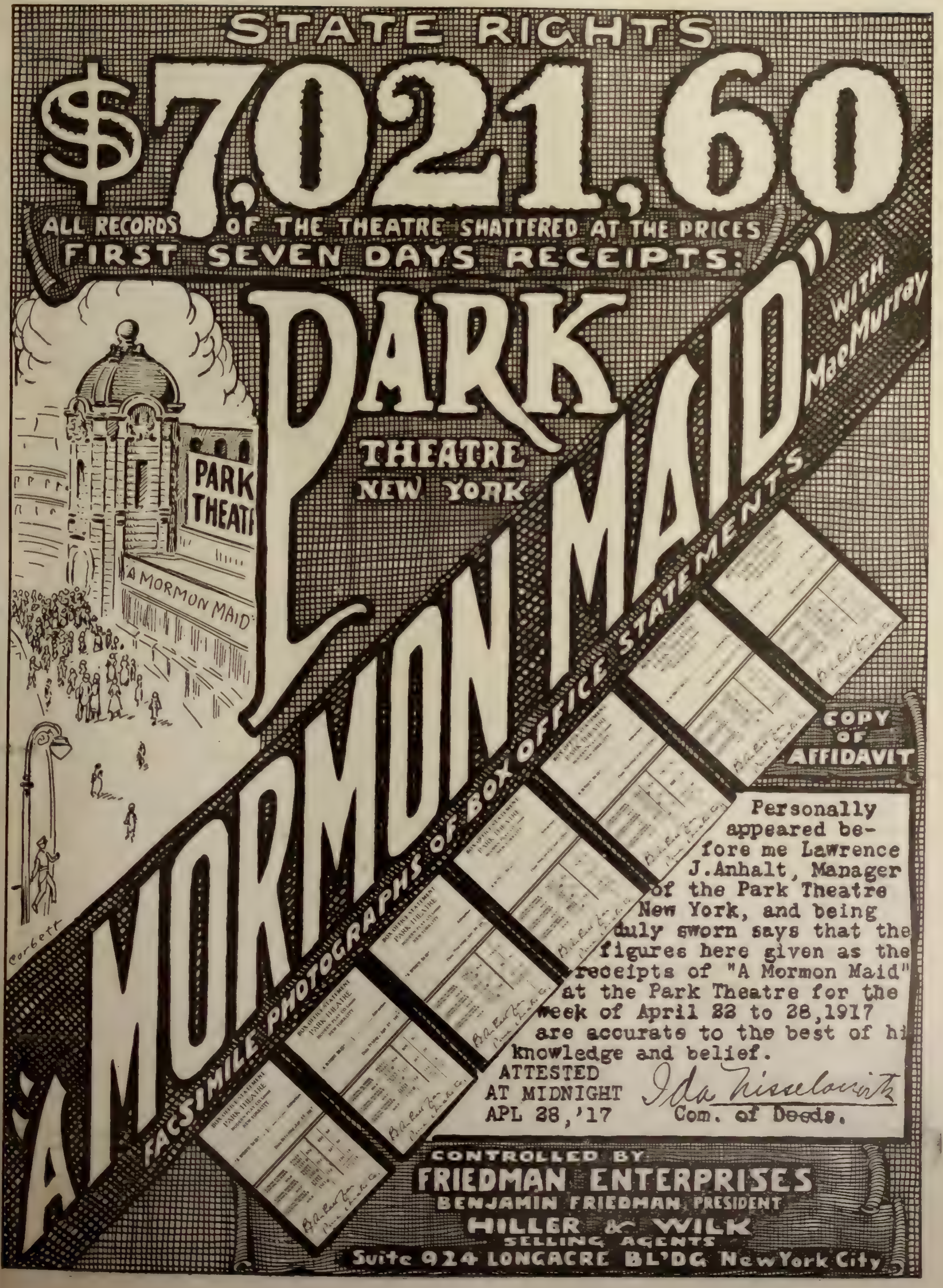
When Love was Blind

Produced by Thanhouser

Released April 15th

WHAT THE CRITICS THINK OF MISS LA BADIE

The Motion Picture News says of "Saint, Devil and Woman", another picture in which Miss La Badie starred: "Florence La Badie plays her part exceedingly well and as a result the production can be ranked with the best of its kind." Motography says of the same picture: "This picture, featuring the irresistable Florence La Badie, fulfills all requirements in stirring action and realistic artistic production."



STATE RIGHTS

$7,021.60

ALL RECORDS OF THE THEATRE SHATTERED AT THE PRICES

FIRST SEVEN DAYS RECEIPTS:

PARK THEATRE NEW YORK

"A MORMON MAID" WITH Mae Murray

FACSIMILE PHOTOGRAPHS OF BOX OFFICE STATEMENTS

COPY OF AFFIDAVIT

Personally appeared before me Lawrence J. Anhalt, Manager of the Park Theatre New York, and being duly sworn says that the figures here given as the receipts of "A Mormon Maid" at the Park Theatre for the week of April 22 to 28, 1917 are accurate to the best of hi knowledge and belief.

ATTESTED
AT MIDNIGHT
APL 28, '17

Ida Nisselowitz
Com. of Deeds.

CONTROLLED BY
FRIEDMAN ENTERPRISES
BENJAMIN FRIEDMAN, PRESIDENT
HILLER & WILK
SELLING AGENTS
Suite 924 LONGACRE BL'DG New York City

Another Important Announcement
from the

WILLIAMSON BROTHERS

Originators and Sole Producers of
SUBMARINE MOTION PICTURES

We have determined upon our MARKETING POLICY for

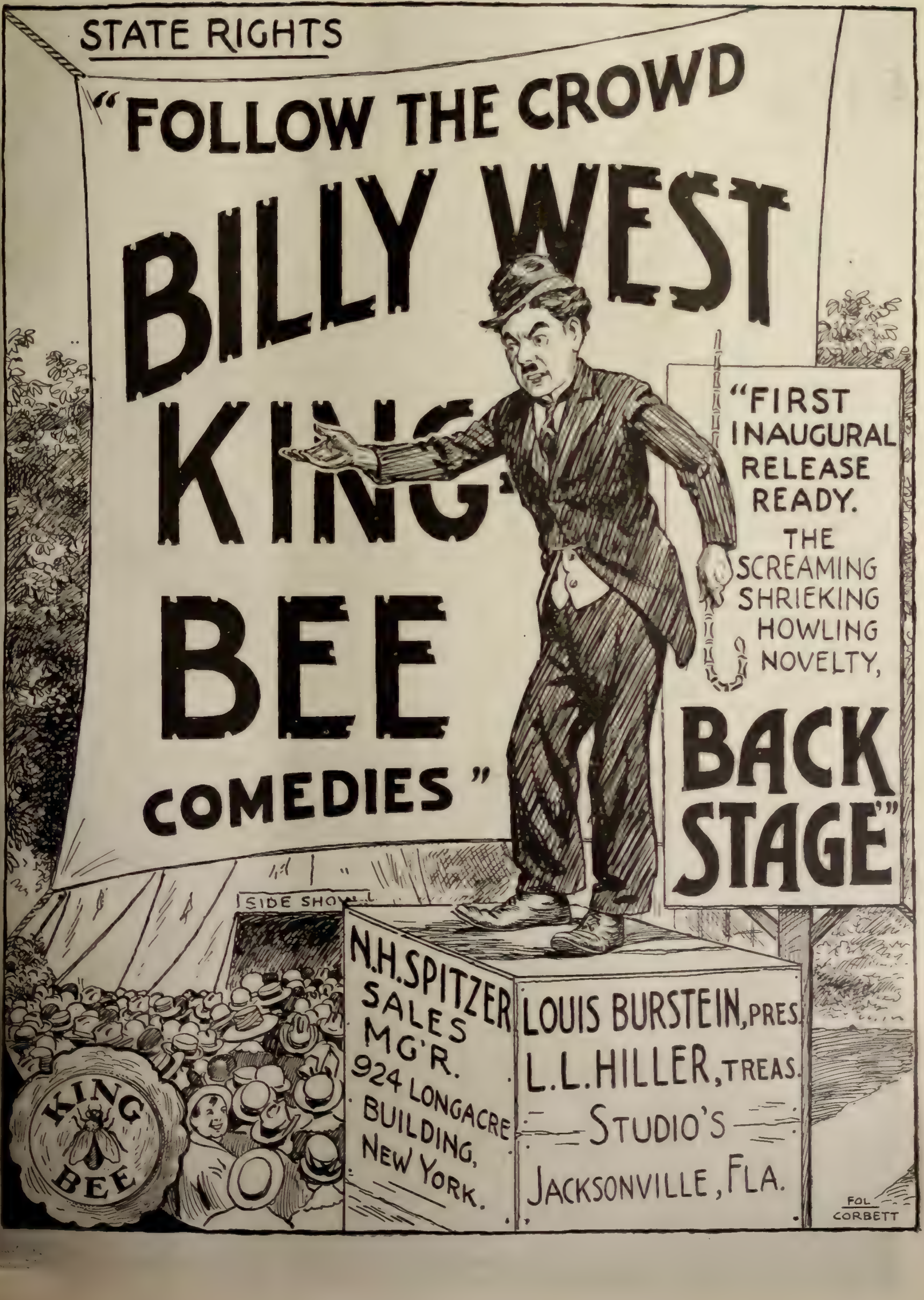
"The Submarine Eye"

Franchises will be disposed of on the
TERRITORIAL RIGHTS BASIS
Subject to our control and co-operation.

Prints will be leased for fixed periods of time at 7c. per foot—NOT SOLD. Rebates of 2c. per foot will be allowed on prints returned from any territory. 5-color lithos sold at 6c. per sheet; 3-color paper at 5c. per sheet—both kinds at actual cost.

Heralds, slides, publicity and advertising cuts handled on the same cost basis.

EXECUTIVE OFFICES
Longacre Bldg., New York City
ERNEST SHIPMAN, Manager


STATE RIGHTS
"FOLLOW THE CROWD
BILLY WEST
KING-
BEE
COMEDIES"
"FIRST INAUGURAL RELEASE READY.
THE SCREAMING SHRIEKING HOWLING NOVELTY,
BACK STAGE"
SIDE SHOW
N.H. SPITZER
SALES MG'R.
924 LONGACRE BUILDING,
NEW YORK.
LOUIS BURSTEIN, PRES.
L.L. HILLER, TREAS.
STUDIO'S
JACKSONVILLE, FLA.
KING BEE
FOL CORBETT

WARNING

PLEASE DO NOT CONFUSE

THE 12 FORTHCOMING PRODUCTIONS OF

RALPH W. • INCE •

PIONEERS
N C E
HISTORY OF THE PHOTO PLAY
IN PHOTOPLAY PRODUCTION

JOHN E. • INCE •

TO BE MARKETED UNDER BRAND NAME OF

INCE PRODUCTIONS

RALPH W. INCE
Is the pioneer producer of motion pictures of the INCE FAMILY

JOHN E. INCE
Produced "Sealed Lips" "The Struggle" "The Cowardly Way" Etc. All 100 per cent. productions.

RALPH AND JOHN INCE HAVE PRODUCED PERSONALLY EVERY PRODUCTION THAT HAS BORNE THEIR NAMES AND WILL CONTINUE TO DO SO IN THE FUTURE.

RALPH W. INCE SOLE DIRECTORS JOHN E. INCE

INCE PRODUCTIONS INC.

1600 BROADWAY N.Y. (TEMPORARY) SUITE 805

HARRY L. REICHENBACH BUSINESS MANAGER

PIONEERS
I N C E
HISTORY OF THE PHOTO PLAY
IN PHOTOPLAY PRODUCTION

INCE PRODUCTIONS

FOLLOWING ONE ANNOUNCEMENT

MOVING PICTURE WORLD
MOTION PICTURE NEWS
IN
MORNING TELEGRAPH
TRADE REVIEW

1163
EXHIBITORS
WROTE OR WIRED

57
EXCHANGEMEN
WIRED, WROTE OR VISITED
OUR OFFICES

MEETING

OF EXCHANGEMEN—BUYERS
INDEPENDENT DISTRIBUTORS
AT OUR TEMPORARY OFFICES, SUITE 805,
1600 BROADWAY, N.Y.C., WEDNESDAY, APRIL 25,
11 A. M. OUR PROJECT WILL BE DISCUSSED
AND TERRITORY ALLOTTED.

RALPH W. INCE SOLE DIRECTORS JOHN E. INCE

INCE PRODUCTIONS INC.

1600 BROADWAY N.Y. SUITE 805
HARRY L. REICHENBACH, Business Manager
TEMPORARY HEADQUARTERS

The Master Photoplay Production which answers "The Riddle of Life" and brings real night scenes of New York's Broadway and café life to your patrons, woven in a splendid story of high moral teaching.

AMERICA'S IDOL OF SCREEN AND STAGE

H. B. WARNER

IN A MOTION PICTURE ADAPTATION OF GEORGE BRONSON HOWARD'S NOVEL

GOD'S MAN

EDITED TO A NEWER EDITION OF EIGHT REELS
ONE AND THREE-QUARTER HOUR PROJECTION TIME.

THE CONSENSUS

STORY:

Falls no whit short of being wonderful. EX. TRADE REVIEW.

Author has dealt intimately with underworld of city. M. P. NEWS.

STAR:

A masterful piece of work. N. Y. TELEGRAPH.

One of the finest performances ever seen by a screen audience. EX. TRADE REVIEW.

DIRECTION:

Deserves a round of applause. N. Y. TELEGRAPH.

To Mr. Irving belongs credit for having turned out a film masterpiece. N. Y. STAR.

DETAIL:

In the detail Mr. Irving has excelled. M. P. NEWS.

APPEAL:

It would be hard to find an audience which would fail to be convinced or impressed by it. N. Y. TELEGRAPH.

Full of entertainment for the initiated and likewise the stranger who knows Broadway only by hearsay. M. P. WORLD.

Admirably suited to communities distant from the metropolis. DRAMATIC MIRROR.

SCENARIO:

Remarkable for its construction. EX. TRADE REVIEW.

Deserving of praise. MOTOGRAPHY.

CAST:

Exceptionally well balanced. N. Y. JOURNAL OF COMMERCE.

Cast of exceptional merit. BILLBOARD.

PHOTOGRAPHY:

Is of high order. N. Y. JOURNAL OF COMMERCE.

Really remarkable photography. BILLBOARD.

TITLES:

Certainly titles were well written. "WID."

Sterling and excellent. EXHIBITORS' HERALD.

TERRITORIAL RIGHTS NOW SELLING

The Frohman Amusement Corporation

WILLIAM L. SHERRILL, President

TIMES BUILDING New York City

Eminent Educator writes Advertisement this week for the

The Warfare Of The Flesh

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DISTINGUISHED PERSONS WHO HAVE COMMENDED WORK DONE BY THE SEARCH-LIGHT ORGANIZATION

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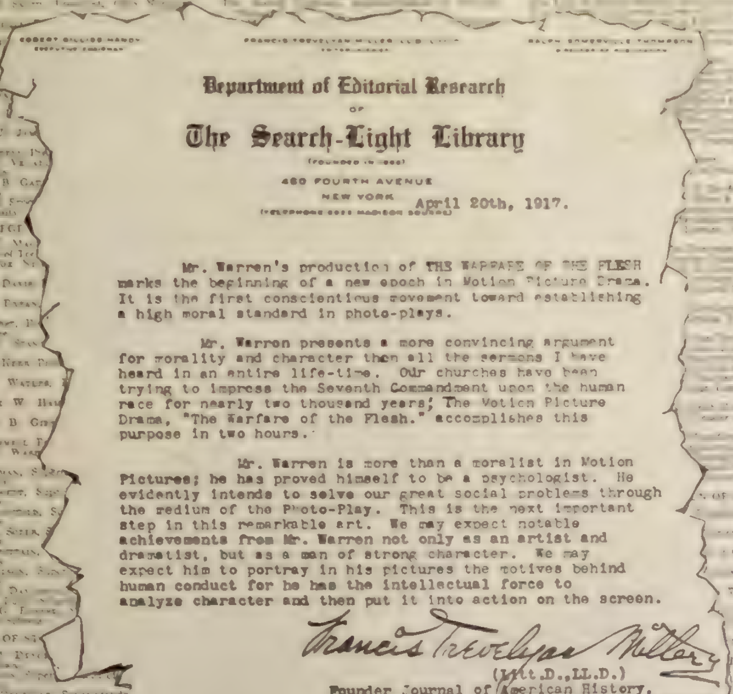


Department of Editorial Research
of
The Search-Light Library
460 FOURTH AVENUE
NEW YORK

April 20th, 1917.

Mr. Warren's production of THE WARFARE OF THE FLESH marks the beginning of a new epoch in Motion Picture Drama. It is the first conscientious movement toward establishing a high moral standard in photo-plays.

Mr. Warren presents a more convincing argument for morality and character than all the sermons I have heard in an entire life-time. Our churches have been trying to impress the Seventh Commandment upon the human race for nearly two thousand years; The Motion Picture Drama, "The Warfare of the Flesh," accomplishes this purpose in two hours.

Mr. Warren is more than a moralist in Motion Pictures; he has proved himself to be a psychologist. He evidently intends to solve our great social problems through the medium of the Photo-Play. This is the next important step in this remarkable art. We may expect notable achievements from Mr. Warren not only as an artist and dramatist, but as a man of strong character. We may expect him to portray in his pictures the motives behind human conduct for he has the intellectual force to analyze character and then put it into action on the screen.

Francis Trevelyan Miller
(Litt.D.,LL.D.)
Founder Journal of American History,
Editorial Counsellor EDUCATIONAL FOUNDATIONS.

(Endorsements continued from opposite page—commending work of The Search-Light Library)

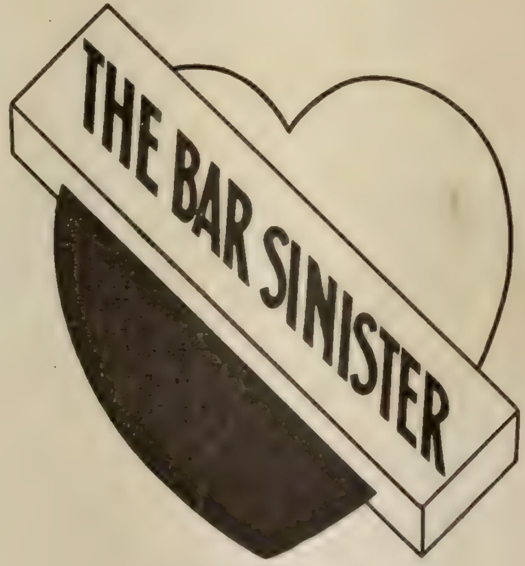
Other Endorsements from Ministers, Women's Organizations, etc.

EDWARD WARREN Productions

H. Z. LEVINE, Business Manager, 1482 Broadway, N. Y. City

THE WORLD RIGHTS
to the

Edgar Lewis Masterpiece



are owned by

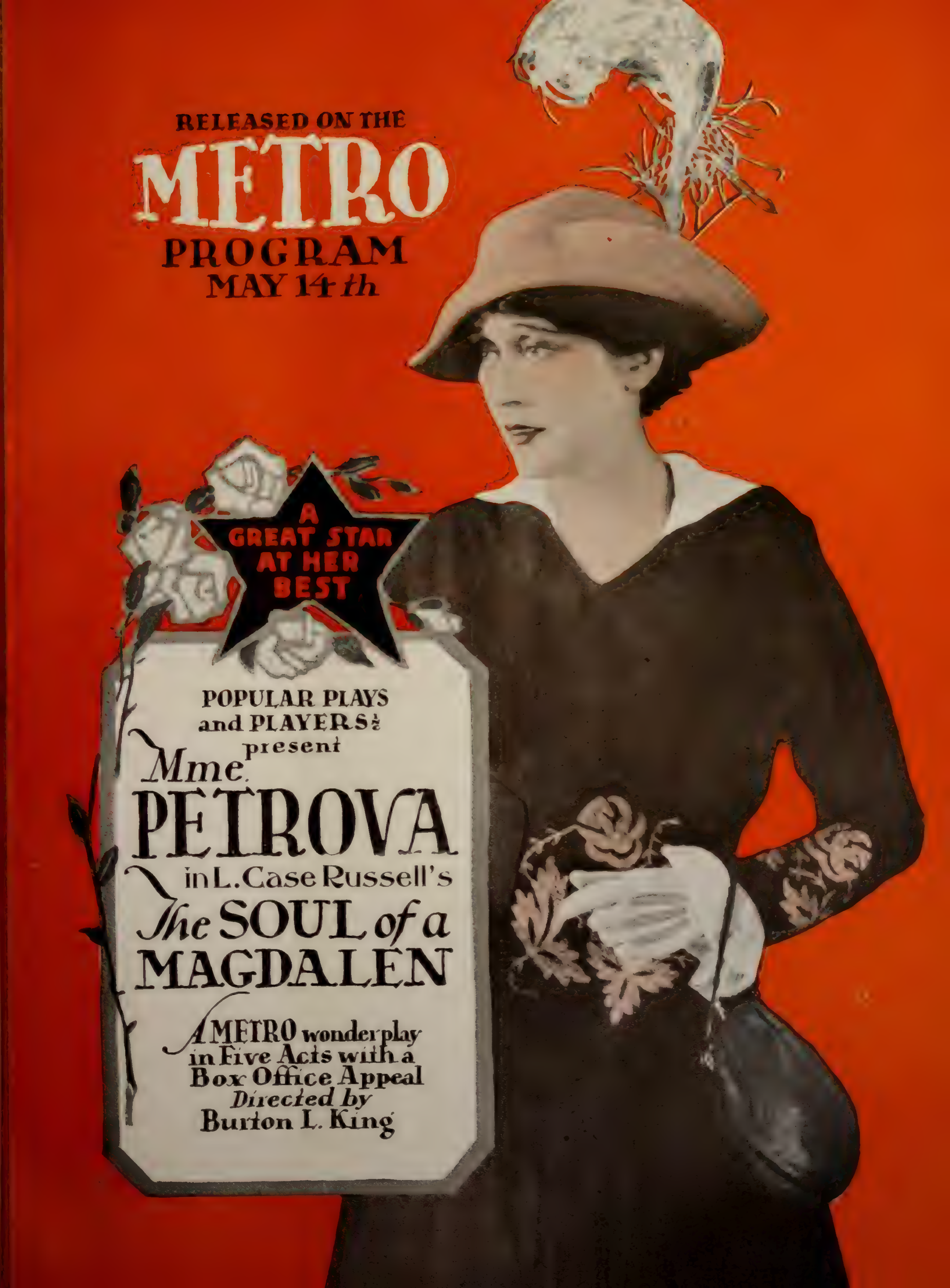
FRANK HALL PRODUCTIONS, Inc.

LONGACRE BUILDING, NEW YORK

Produced by the great Edgar Lewis, who made "The Nigger," "The Barrier" and other famous moneymakers, "THE BAR SINISTER"—a magnificently staged production—a vivid story, tense and appealing, with beautiful touches of pathos and humor—and a theatrical attraction of tremendous drawing power—is proclaimed the most wonderful picture of his remarkably successful career.

It is natural that such a pronounced hit as "The Bar Sinister" should attract unusual attention. Prominent state right buyers are vitally interested. **Because** it is such an exceptional feature—such a sure winner—the usual attempt to stampede buyers will not be resorted to. Prices for Territorial Rights are now available.

FRANK G. HALL, President.


A GREAT STAR AT HER BEST

RELEASED ON THE
METRO
PROGRAM
MAY 14th

POPULAR PLAYS
and PLAYERS Inc.
present

Mme.
PETROVA
in L. Case Russell's
The SOUL *of a*
MAGDALEN

A METRO wonderplay
in Five Acts with a
Box Office Appeal
Directed by
Burton L. King

Breaking the Records

Advance Bookings of

ETHEL BARRYMORE

in Edward Sheldon's

The CALL *of her* PEOPLE

A wonderful Star as the attraction in a wonderful production

Directed by John W. Noble *for* Columbia Pictures Corp'n.

SEVEN SMASHING ACTS

Special

METRO

Production de Luxe **NOW** BOOKING

HOW TO SUCCEED IN THE MOVING PICTURE BUSINESS

Ask the Nearest Pathe Exchange for these Thanhouser Features:

HINTON'S DOUBLE

"Aside from the drawing power of the star, the play itself is of exceptional interest and will do much toward upholding the high standard set by Thanhouser productions during the past six months."

THE VICAR OF WAKEFIELD

"It is almost as human and delightful on the screen as it is between the covers of a book; and Frederick Warde, who acted before the camera as the kindly old Vicar, interpreted the character with as close an approach to perfection as cinema interpretations can hope to achieve." *N. Y. World.*

WHEN LOVE WAS BLIND

"The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the "sex problem" there is in the story has been handled with great delicacy." *Telegraph.*

POTS-AND-PANS PEGGY

"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life." *Exhibitors' Trade Review*

HER BELOVED ENEMY

"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories." *Sunday Telegraph.*

HER LIFE AND HIS

"A mingling of the lives of Henry Ford and Thomas Mott Osborne, told in an entertaining and melodramatic way. Climaxes are well constructed, human interest strong, and acting first class." *Sunday Telegraph.*

THANHOUSER FILM CORPORATION

NEW ROCHELLE, N.Y. EDWIN THANHOUSER, PRES.

EUROPEAN OFFICE, THANHOUSER FILMS, LTD., 167 WARDOUR ST. W., LONDON—

The
Best Insurance
Your Theatre
Can Have Is A
Fox Film

FOX

"SMILING GEORGE" WALSH, THE GINGER BOY

The Congenial Smile
"I'm glad to see you."

The Hopeful Smile
"Things are looking up."

The Surprised Smile
"Who'd a thought it."

"THE BOOK AGENT" WITH GEORGE WALSH

The Ginger Boy Only Hits High Spots in His Latest Fox Play

"Smiling George" Walsh, the Ginger Boy, follows in the footsteps of countless scores of famous men in his next full-of-action, mile-a-minute, razzle-dazzle pictureplay.

The role assumed by the peppery George in his forthcoming photodrama of speedy comedy was taken in real life at one time or another by such headliners as John D. Rockefeller, Thomas A. Edison, Andrew Carnegie, Abraham Lincoln, Thomas F. Ryan and James A. Garfield.

Walsh's newest production is called "The Book-Agent," and in the hero you see a composite picture of the noted men, as well as those unsung, who once sold "The Housewife's Handbook."

"EMPRESS OF FASHION" SCORES

Valeska Suratt wears so many costumes in "The Slave," a forthcoming Fox production, that she could go to the Thousand Islands and appear in a different gown on each one of them.

FOX "KIDDIE" FILMS SOON HERE

A Real Treat Awaits Young and Old in Child Features

Fox "kiddie" pictures will soon be here to gladden the grown-up and the youngster. They are brand-spanking new and will be the brightest spot in any program.

Fox "kiddie" pictures will show you all the famous children of the screen doing just as their elders do—with a naturalness and charm that will amaze you. They will invade the "land of make-believe," the nursery, the school, the home—everywhere and all the leading roles will be taken by "kiddies."

These pictures will delight both young and old.

◆

JAZZ BAND INSPIRES HOLMES

Fox Star Acts While Musicians Play in Studio

Stuart Holmes is the original minuteman of 1917. He's so up-to-date that the calendars can't keep up with him. His latest stunt is the hiring of a Jass Band of nine pieces to furnish some strident strains while he is making a new picture, "The Broadway Sport." Every ten minutes the director has to halt the action because Holmes, who put both the "tang" and the "go" in tango, insists on fancy-stepping while the band jazzes. Earmuffs are in great demand at the studio.

"HIS BOMB POLICY" NEW COMEDY

"His Bomb Policy" is the latest comedy to be made by Director Charles Parrott for the Foxfilm program. It has to do with plots and police and street sweepers.

Charles "Heinie" Conklin, Director Parrott's pet star, is the featured comedian, and he is supported by Alf Goulding and Ann Ivers. Conklin is already well known on the Foxfilm program, having been featured in "His Merry Mix-Up" and "The Film Spoilers."

"His Bomb Policy" is a comedy of the "thriller" variety. Its principal character is a lowly street sweeper, portrayed by Mr. Conklin, who wishes himself onto the police force and assists in the capture of a gang of bomb plotters.

FOX CURRENT RELEASES

Valeska Suratt in "She."
William Farnum in "American Methods"—Special.
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama, "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.
Stuart Holmes in "The Broadway Sport."

FOXFILM COMEDIES

Charles Conklin in "The Film Spoilers."
Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."

FOX FILM

NEWS

If any Fox exhibitor wants an electro of the "smiles" of George Walsh, we will supply it free.

IN CORKING NEW SPEED COMEDY "THE BOOK AGENT"

The Good Story Smile
"Best I ever heard."

The Pleasure Smile
"I've had a great time."

The Flirtatious Smile
"Come on over."

"THE SILENT LIE"

New R. A. Walsh Production of a Larry Evans Story

"The Silent Lie," written by Larry Evans and directed by that master of the film world, R. A. Walsh, is a coming William Fox release.

Neither the author nor the director needs an introduction. R. A. Walsh made "The Honor System," the greatest human story ever told, which has run for four months at the Lyric Theatre, New York City, to capacity business. Just a reminder of some of his others—"Carmen" and "Regeneration."— You all remember these.

◆

"HEART AND SOUL"—BARA SUPER

"Heart and Soul," with the illustrious Theda Bara in the stellar role, is the incomparable Fox star's fourth super de luxe production to be released. The photoplay will undoubtedly rank as one of the most elaborate and pretentious cinema offerings of the year.

The picture is a stirring film adaptation of Sir H. Rider Haggard's remarkable novel "Jess." It was screened, with a superior cast, under the direction of J. Gordon Edwards.

◆

A WORD OF EXPLANATION

When Jewel Carmen was born her parents must have known (1) She would grow up to play opposite William Farnum in such films as "American Methods." (2) That she would be a perfect gem. So they named her Jewel.

135 BOOK "THE HONOR SYSTEM"

Leading Houses of New York and New Jersey to Show It

That "The Honor System" is regarded as a real "box office sensation" by the exhibitors of New York and New Jersey is shown by the fact that more than 135 of the leading theatres in these two states have, during the first ten days of booking, contracted for this attraction. Included in the list are:

The William Fox theatres;
B. F. Keith's theatres in Greater New York and Jersey City;
F. F. Proctor's theatres in New York City, Mount Vernon, Portchester and Yonkers;
Marcus Loew theatres; Montclair Theatre, Montclair
Strand Theatre, Newark; Palace Theatre, Orange;
Regent Theatre, Albany; Montauk Theatre, Passaic;
Cecil Spooner and Elsemere Theatres, Bronx;
Century Theatre, Brooklyn; Pastime, Union Hill;
Eckel Theatre, Syracuse; Summit, West Hoboken;
Shea's Hippodrome, Buffalo;
Star Theatre, Mechanicsville; Palace, Morristown;
Opera House, Cohoes; Oxford, Brooklyn;
Empire, Glens Falls; Mt Morris, New York City;
Hippodrome, Gloversville; And scores of others.

There has been a mad scramble of live-wire exhibitors at The Honor System Booking Offices, No. 128 West 46th Street, New York City, each anxious to secure dates before shut out by "that" competitor.

◆

"A DAUGHTER OF GODS"

GOOD SUMMER SHOW

"A Daughter of the Gods" is ideal summer entertainment.

In those hectic few months when everything and everybody begins to sag and wilt, the million-dollar Fox fantasy is like:

A jaunt to cool, green woods; a long drink jammed to the brim with ice; two and a half hours in Greenland; a cold shower on a warm afternoon; a jug of mountain spring water.

THEDA BARA AS THE SIREN "CLEOPATRA"

Screen's Supreme Artiste Portrays Role of History's Greatest Sorceress

Theda Bara as "Cleopatra," the Siren of the Nile, is the extraordinary release announced by William Fox for June 4th. Never has an actress been given a vehicle in which to better display her versatility.

Egypt's great queen was in many ways a refined and cultured woman; of wonderful charm and personality, but with a limitless ambition. History has definitely fixed her position as a sorceress among the men of her time. She was a woman whom men might easily love, for she was active, plucky, high-spirited and dashing. She viewed life with a light heart, except toward the end, having a greater familiarity with laughter than with tears.

J. Gordon Edwards, who made "Cleopatra," has presented some of the greatest scenic effects ever shown.

◆

CAPRICE IS SUPERSTITIOUS

June Caprice, star of "A Small Town Girl," is super-superstitious. She refuses to sit down at a table of thirteen persons unless there is something to eat.

CORPORATION, 130 WEST 46th STREET
NEW YORK CITY

WILLIAM FOX OFFERS
R. A. WALSH'S MASTER DRAMA
THE GREATEST HUMAN STORY EVER TOLD

NEW YORK NEWSPAPERS UNANIMOUSLY

The New York Tim

"'The Honor System' is the motion picture pretty nearly at its best. You must certainly see the new picture at the Lyric."

The Evening Sun

"William Fox has done a service in producing it. It is a picture big with humanity. Treats a great subject squarely. The large cast is excellent."

JOURNAL OF COMMERCE AND COMMERCIAL BULLETIN

"A masterpiece of film art."

Brooklyn Daily Eagle

"Too much that is good cannot be said about it. It is a play that deals with big things in a big way. Interest is never lost throughout the thread of the intensely human drama and the execution itself is remarkable."

The Morning Telegraph

"The picture is deserving of universal attendance."

The Evening Telegram

"Merits serious attention. Enthusiastically received."

New York

"'The Birth of a
Made new history in
most vital story ever

THE HONOR SYSTEM PLAYED 4 BIG MONTHS AT THE LYRIC THEATRE BROADWAY & 42"ST, NEW YORK CITY AND CONDUCTED AN INEXPENSIVE ADVERTISING CAMPAIGN --- THE MERIT OF THE PICTURE DREW PACKED HOUSES.

STATE RIGHT BUYERS
FOX FILM CORPORATION

THE
HONOR SYSTEM

COMMEND THE FOX CINEMELODRAMA

THE EVENING MAIL

"'The Honor System' has biggest theme of any screen production thus far. It will touch and move you—and set you thinking. It is an advance in story, marking the entrance of the photoplay into a big field of activity."

New York Tribune

"Every one who sees it will send all his friends to see it, and by that time it will be time for him to see it again."

The Evening World.

"A masterpiece of film drama. Comes up to the characterization of 'greatest human story ever told' from beginning to end. Audiences evidenced the heart gripping of the scenes."

The Globe

"Thrilling plot. Absorbing, Convincing."

NEW YORK JOURNAL

"If you don't sit in your chair and hold on tight, you are not human."

NEW YORK HERALD

"A motion picture play of stirring appeal."

American

Nation' at last eclipsed.
the film business. .The
put on the screen."

GET ABOARD THE BAND WAGON!
THE BIGGEST AND BEST THEATRES IN NEW YORK & NEW JERSEY HAVE BOOKED THE HONOR SYSTEM
PUT YOUR HOUSE ON THE LIST. AND THEREBY PUT IT ON THE MAP

WIRE, WRITE OR CALL
128 W, 46th ST, NEW YORK CITY

MACK SENNETT-KEYSTONE

No one has ever questioned
the supremacy of

Mack Sennett-Keystone Comedies

Everyone concedes

Mack Sennett

to be the greatest director-genius producing
two reel comedies today. Twelve

Mack Sennett-Keystone Comedies

have been issued to date and twelve
of these have been sure-fire
successes

What More Can We Say?

One Issued Each Week

A Price for Every Theatre

BOOK NOW!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

TRIANGLE

The Fight Is On !!

This industry is facing today the most critical period in its existence. Censorship, regulation, heartbreaking taxation, over production, destructive competition, pyramiding costs, decreasing receipts: all these and many other menacing conditions threaten to destroy us.

Inevitably, **unless he is helped,** the exhibitor will be the first to be forced to the wall. And if the exhibitor is to be helped it is to the producers and distributors he must look for assistance.

There are **two kinds of distributors:** those who are earnestly and honestly studying the exhibitors' problems and evolving policies to solve them, and—those who are only interested in earning dividends on grossly inflated capitalizations, disregarding entirely the serious needs of the exhibitors.

Triangle is proud indeed not to have to tell exhibitors in which class it belongs. The policies we have recently announced have definitely established our position. And these published policies are but the fore-runners of others just as constructive in character, just as helpful to exhibitors.

We are fighting for stability and permanence in this great industry and we are striving for success by assisting exhibitors to succeed. We are the pioneers blazing the trail to better things. We have earned the loyal support of every right minded exhibitor.

Our abolishment of the deposit system has brought us the endorsement of many of the largest exhibitor organizations in the country. But we want more than approval; we want contracts. We must have the exhibitors of the country with us in our battle for sound, ethical business policies in the film industry.

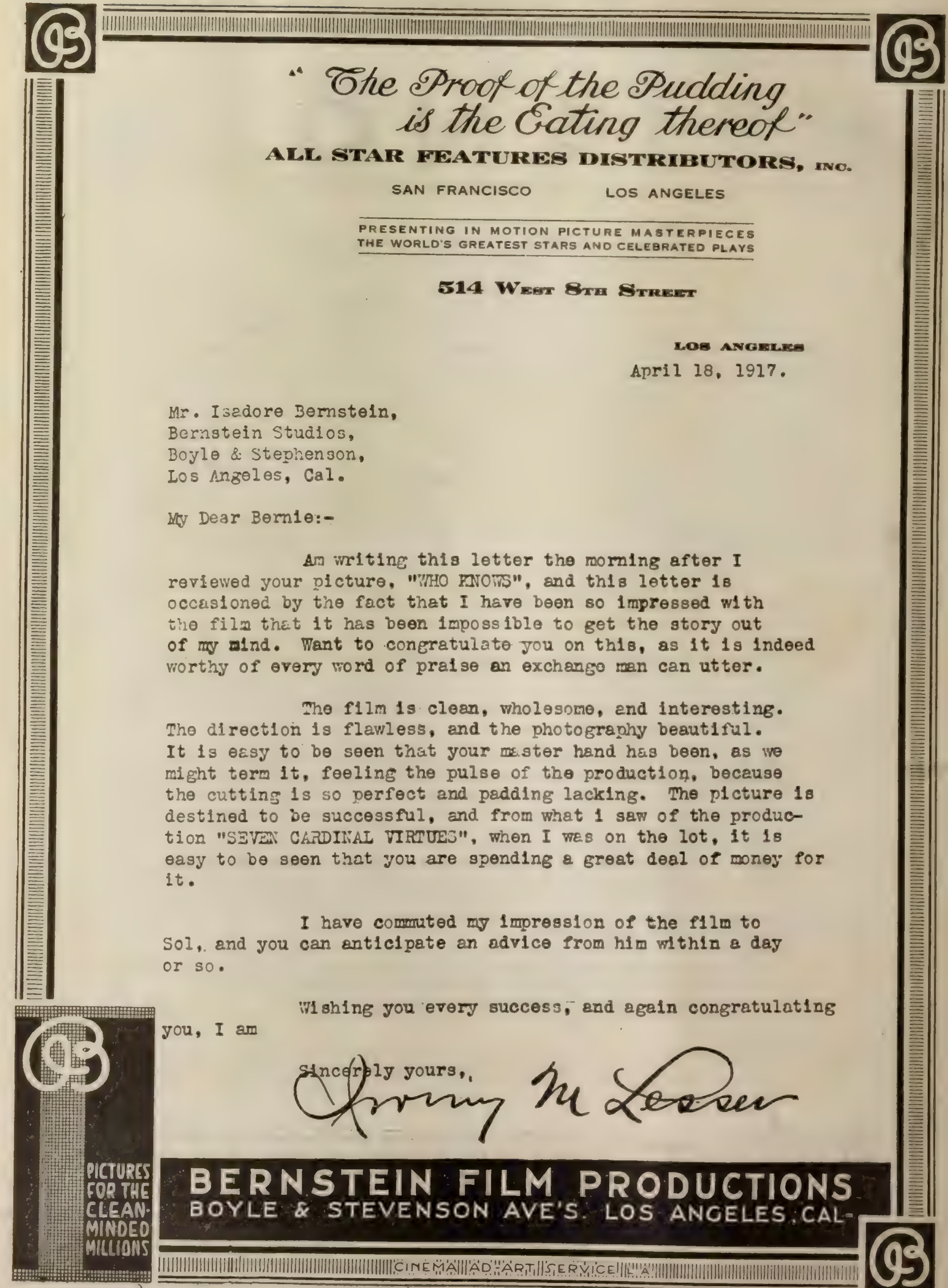
We are entitled to this support, not only because **we are fighting for you,** but also because we are marketing productions of the very highest type obtainable, which we offer at prices low enough to admit of **your** making a profit as well as ourselves.

We are supplementing these productions with **service, real service,** the type of service which looks for success only through **your** success.

Get into line and help us in our fight for a reasonable, permanent prosperity.

Triangle Distributing Corporation

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION



"The Proof of the Pudding is the Eating thereof"

ALL STAR FEATURES DISTRIBUTORS, INC.

SAN FRANCISCO LOS ANGELES

PRESENTING IN MOTION PICTURE MASTERPIECES
THE WORLD'S GREATEST STARS AND CELEBRATED PLAYS

514 West 8th Street

LOS ANGELES
April 18, 1917.

Mr. Isadore Bernstein,
Bernstein Studios,
Boyle & Stephenson,
Los Angeles, Cal.

My Dear Bernie:-

Am writing this letter the morning after I reviewed your picture, "WHO KNOWS", and this letter is occasioned by the fact that I have been so impressed with the film that it has been impossible to get the story out of my mind. Want to congratulate you on this, as it is indeed worthy of every word of praise an exchange man can utter.

The film is clean, wholesome, and interesting. The direction is flawless, and the photography beautiful. It is easy to be seen that your master hand has been, as we might term it, feeling the pulse of the production, because the cutting is so perfect and padding lacking. The picture is destined to be successful, and from what I saw of the production "SEVEN CARDINAL VIRTUES", when I was on the lot, it is easy to be seen that you are spending a great deal of money for it.

I have commuted my impression of the film to Sol,. and you can anticipate an advice from him within a day or so.

Wishing you every success, and again congratulating you, I am

Sincerely yours,

Irving M Lesser

PICTURES FOR THE CLEAN-MINDED MILLIONS

BERNSTEIN FILM PRODUCTIONS
BOYLE & STEVENSON AVE'S. LOS ANGELES, CAL.

CINEMA AD-ART SERVICE L.A.

~A Feature the Public will really demand~

The "Q" CONTEST

NUMBER ONE

MEANS
STANDING
ROOM ONLY
for
TWENTY WEEKS

$60,000.00
IN CASH PRIZES

~A sound business plan backed by real capital~

~A Feature that you have been looking for~

The Q Contest

NUMBER ~ ONE

Will appeal to
Young~Middleaged
and Old~
To Rich~Comfortable
and Poor~
To College~PublicSchool
and Experience Taught
Minds~~~

Its Winners require no
specialized education~
no highly trained mind~~

1001 PRIZES

ARE OFFERED TO THE WINNERS

~There is a Special Prize for Exhibitors~

~You risk nothing ~ You ***know*** *before you sign~*

The Q Contest

NUMBER ~ ONE

Proves it's Value

YOU CAN TEST

Its pulling power before you sign the contract

We do not want your Contract
unless your Audience wants
~ ~ ~ ~ the Contest ~ ~ ~ ~

~This Test costs you nothing~

THE FIRST PRIZE

$25,000.00~

WILL PACK YOUR HOUSE~EVERY PERFORMANCE *for* **20 WEEKS**

~Every test made proves its Tremendous Popularity~

~ Every Exhibitor who has made the test has signed up ~

The Q Contest

NUMBER ONE

Will be advertised *to the* Public

with a strong campaign in standard magazines before and during the contest.

In the tests held in New York City, the requests signed by patrons—asking the proprietor of the theatre to show the Q Contest, have absolutely proved the fact that the public wants this feature.

The plan of the Contest is simple—the trade-marks of national advertisers will be thrown upon the screen in an extremely novel and interesting manner—the prizes will be given to those who most correctly identify these trademarks according to the rules.

It costs you nothing to know the drawing power of this unique feature—so write or wire for details NOW and beat your competitors to it.

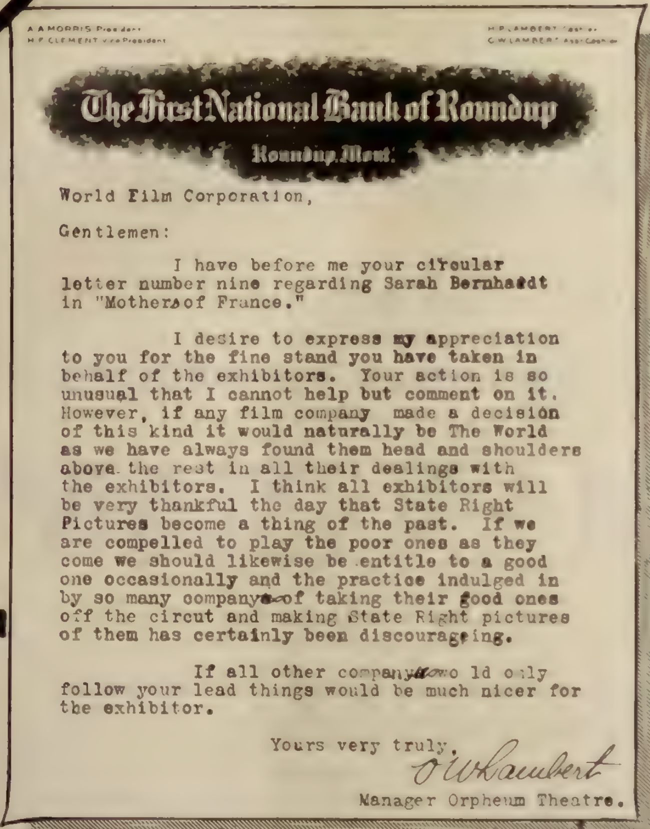
The "Q" Corporation

110 WEST 40TH ST. ~ NEW YORK

*~ Your Patrons will be disappointed if you **don't** show it ~*

WORLD PICTURES BRADY-MADE

This letter justifies our stand—the continuance of Program Releases, "Specials" in DEPENDABILITY and in BOX OFFICE VALUES.



A A MORRIS President
H F CLEMENT Vice President

H P LAMBERT Cashier
C W LAMBERT Asst Cashier

The First National Bank of Roundup
Roundup, Mont.

World Film Corporation,

Gentlemen:

I have before me your circular letter number nine regarding Sarah Bernhardt in "Mothers of France."

I desire to express my appreciation to you for the fine stand you have taken in behalf of the exhibitors. Your action is so unusual that I cannot help but comment on it. However, if any film company made a decision of this kind it would naturally be The World as we have always found them head and shoulders above the rest in all their dealings with the exhibitors. I think all exhibitors will be very thankful the day that State Right Pictures become a thing of the past. If we are compelled to play the poor ones as they come we should likewise be entitle to a good one occasionally and the practice indulged in by so many companys of taking their good ones off the circut and making State Right pictures of them has certainly been discouraging.

If all other companys would only follow your lead things would be much nicer for the exhibitor.

Yours very truly,
O W Lambert
Manager Orpheum Theatre.

Current Releases

KITTY GORDON
in "Forget-Me-Not"

ALICE BRADY
in "Darkest Russia"

SARAH BERNHARDT
in "Mothers of France"

MURIEL OSTRICHE
ARTHUR ASHLEY
in "Moral Courage"

ETHEL CLAYTON
in "Yankee Pluck"

BRADY
INTERNATIONAL
SERVICE
WORLD-PICTURES

ANALYZE THIS
Trade Mark

BRADY...The Master Genius of the Stage and Screen—with a credit of twenty-five successful years in pleasing the American public.

INTERNATIONAL...Europe's best—Regina Badet, the Vampire of France, and Susan Grandaise, the Sweetest Girl in Europe. Directed by Louis Mercanton, the director of Sarah Bernhardt's "Mothers of France."

SERVICE...Seat selling assistance that brings you dollar and cent returns.

WORLD-PICTURES...Dependable in titles, scenarios, stars, casts, and in every other requisite that goes into the making of "A Play that Pays."

"Atonement," "A Naked Soul," "The Golden Lotus," and "When True Love Dawns" are finished—ready for your screen.

Write NOW for COMPLETED distribution plans.

World-Pictures, 130 West 46th Street, New York City.

Cosmofotofilm Co. Inc.

and

George Loane Tucker

announce the sale of

That Greatest of all Screen Productions:—

"THE MANXMAN"

by

HALL CAINE

to

HENRY J. BROCK

220 West 42d Street, N. Y. C.

To whom all future communications in reference to "The Manxman" should be addressed.

Cosmofotofilm Co Inc.

World's Tower Building 110 West 40th St., New York City

Cosmofotofilm Co. Inc.

George Loane Tucker

Will announce shortly the first presentation to the trade of an eight-reel photodrama produced by him in London, England.

The story is based on a problem that every man and woman has faced at least once; a problem over which every man and woman has thought and thought deeply.

It is not a sex problem

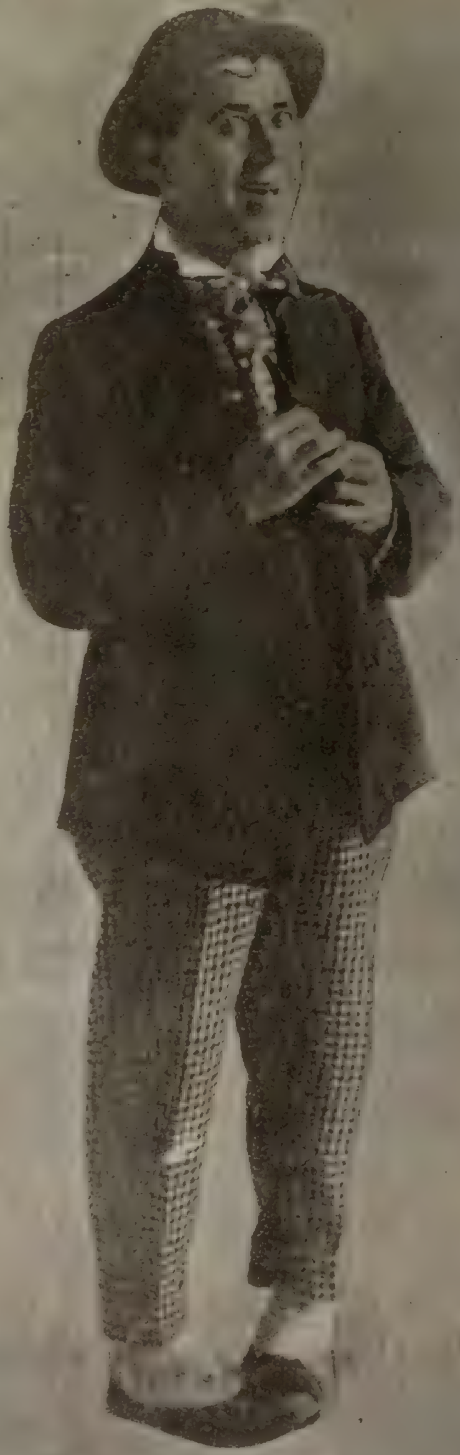
The production—direction and scenario

by

George Loane Tucker

Cosmofotofilm Co Inc.

MUTUAL PICTURES



CUB COMEDIES

featuring

GEORGE OVEY

Your feature is not the whole show. It needs support. The best support is a good comedy. Cub Comedies are always **good** comedies.

JERRY'S PICNIC

Released May 10th

is one of the best. Book it at your Mutual Exchange.

It will support your feature.

DAVID HORSLEY PRODUCTIONS
Los Angeles, California

DAVID HORSLEY PRODUCTIONS

MACK SENNETT

PRESENTS

MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN

"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER

MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY

CINEMA
SERVICE

To the
Motion Picture Exhibitors of
OHIO

A BUSINESS CONVENTION of Ohio State Branch No. 1, Motion Picture Exhibitors' League of America, will be held on May 15th, 1917, commencing at eleven A. M., at State headquarters, room 409 Republic Building, 647 Euclid Ave., Cleveland, Ohio.

Election of State officers and delegates to the National Convention will be held. A full attendance of exhibitors is urgently requested, as matters of vital importance will be acted upon, including the proposed war tax on theatre tickets; tax on copyrighted music, etc.

If you are not in the League ***come and join now for your own defense.***

Fraternally,

W. H. HORSEY, Sec'y,
Ohio State Branch No. 1.

JAPAN SOCIETY

presents

"The Land of the Rising Sun"

A MOTION PICTURE SERIES

At AEOLIAN HALL—Friday, May 4th, 8:15 P. M.

in honor of

HIS EXCELLENCY AIMARO SATO

Ambassador of the Imperial Japanese Government

To be followed by a full dress reception to the Ambassador, members of the Japan Society and others of prominence in Japanese Government affairs.

This brilliant production filmed by the New England Motion Picture Co., Inc., of Boston, Mass., was made with the sanction of the Japanese Government. It presents a series of intensely interesting scenes depicting the life and customs of the Japan we do not know and of which there has been so much mystery for centuries. None of these pictures have ever before been shown.

Admission by card only—which may be had by the Trade and State Rights and Foreign Buyers on application to

America-Japan Picture Co.

15 William Street **New York City**
Suite 714-719. Phone 6035 Broad.

In 1817

there was only one career open to a woman—the home and the kitchen—

BUT

In 1917

woman's sphere is no longer secluded. Today a movement is at its height to broaden the field of woman's activities—

NOW

Mr. Exhibitor

your patrons' enthusiasm over this movement is at its crest. Then act fast—*give them what they want when they want it*—**keep up with the times**—book

Kalem's Series

"The American Girl"

The picture that's a year ahead of the times

This is NOT a serial—but a **series** of two part dramas of the new West, each one a complete adventure of Madge King, a typical American girl of nineteen hundred and seventeen.

Featuring **Marin Sais** Directed by **James W. Horne** Stories by **Frederick R. Bechdolt**

"A Daughter of Daring"

A series of one part thrilling railroad dramas

featuring

HELEN GIBSON

The girl who made the railroads popular.

Produced by

KALEM

Distributed by General Film Co.

"Ham" Comedies

Always reliable, clean, and full of wholesome fun

featuring

"HAM" and "BUD"

The team that has won the pennant in the Comedy League for the past two years.

KALEM COMPANY
235 West 23rd St., New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. CHALMERS, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.
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SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.
DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 1024.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday May 12, 1917

Facts and Comments

"MORAL Uplift," "Moral Propaganda," etc. It should not be necessary to warn exhibitors against booking films advertised in this manner. What an insult to ordinary intelligence is the suggestive titles of such productions, the vile and lurid paper and the suggestive wording of the advertising. It is just as reasonable to expect pure water from the sewer as to find a film of this sort that will give good, clean, wholesome entertainment. If you want to kill your theater and disgust your patrons and outrage public decency, we can think of no better way than the showing of films of this class.

* * *

ORGANIZED and unorganized exhibitors should be interested in the trip of National Organizer Fred J. Herrington, complete itinerary of which we published on page 771 of the May 5 issue. Mr. Herrington began his trip on April 25 and it will not end until June 5. The need for organization among exhibitors was never more urgent. The reason a few men are manipulating the Exhibitors' League to suit their own ends is because so few exhibitors have taken an active interest. Take a hand. Look up National Organizer Herrington's list of dates on page 938 of this issue and hear what he has to say. It will be worth your while.

* * *

INTIMATION that the film industry was trying to dodge its fair share of state taxation has been freely indulged in by some of our legislators at Albany during the past few weeks. This is an entirely unjust accusation, we believe. On the other hand, the need for additional sources of state revenue was the excuse brought forward in support of the proposed Wheeler bill. No wonder more taxes are required when the sponsor for the above bill brings in another calling for an appropriation of $125,000 for the first year's expenses of the state moving picture commission, an unheard and entirely unnecessary office and expense. Why this commission? Why this expense? WHY, OH WHY!

* * *

GETTING people into the show house is what the exhibitor wants to do; but unless he can get them into the show they won't be so certain to come again. The problem has to be solved anew every day and with every offering. To do it needs that genuine sympathy we know as showmanship. Entertainment is not merchandise that an agent can buy. Every spectator brings half of the show to the theater with him and pays for the other half. For him the best part of the bargain is that he doesn't know what he wants, but leaves it wholly with the showman. Take the use of the national anthem in theaters. If it follows a deeply impressive event, the audience may want to stand and listen to it as a fitting accompaniment to some accomplished glory. On the other hand, if it follows a theme of triumph that is wholly joyous and not solemn in the same sense, the people may want to shout it out. Let them do so. Prepare to have them led and let them get the gladness in their hearts out into the music—that's what it is there for and that's what the showman is there for. It ought never to be used with trivialities.

* * *

AN Albany legislator is reported to have said the other day that the chief idea of the Wheeler bill was to "get after" a certain few who are putting out objectionable films. In other words, "Censorship" pure and simple is the "nigger in the woodpile." Moving picture men, why not eliminate that "certain few" rather than have the whole industry branded on their account?

* * *

CENSORSHIP howlers and other biased enemies of motion pictures might do well to carefully peruse and ponder over the following item, which appeared in the London Daily Telegraph of March 27, 1917: "Mr. J. W. Barnett, probationer officer at the Westminster Police Court, told the Cinema Commission that he had brought together as many as ninety married couples who otherwise would have separated. 'I take them to a picture show,' he said, 'and they can squeeze together as closely as they can, and very often the pictures and their appreciation of them bring a new understanding into their life.'"

* * *

LATEST reports from Albany indicate that there is some hope that the bill to legalize Sunday motion picture shows may pass the legislature despite the opposition that has been developed among upstate communities. Miracles have been performed.

Exhibitors Can Improve

By Louis Reeves Harrison

IN the long stretch, from the original conception of a story until its visualization is watched by an audience, there are so many elements of production and exhibition that an occasional success of presentation, far from depreciating this youthful art of ours, should command our wonder and respect. One has only to glance through the departments of this paper to realize how many contributory effects go to make up the complete ensemble.

From its inception, the story passes into design, structure and method at the hands of the author. It may then be criticised at the studio and returned for decided changes. It may be rewritten and offered in new form, only to be changed again and again before it is ready for the director. Then follows an infinity of studio preparation, the selection of types, their costumes and make-up and their rehearsal in action; the interior settings and exterior backgrounds must be selected; lighting and camera work become important, and more criticism follows.

At every stage of production there is criticism and re-criticism before the press showing is arranged, and then some more. It is not unknown for important changes to be made in a release after it has been privately exhibited to reviewers. Within the limitations of a sincere company, and within certain limitations of cost as a rule, all that artistry and science can afford is given to the completed product before the real publicity campaign is well under way, though a certain amount of advance publicity may have been started. The best that is placed in an exhibitor's hands comes near being as good as the resources of a producing company can make it, and that means a vast amount of complicated work in a large number of departments.

There will be a steady advance in quality of product without doubt, but it is just as well to give that which is now being shown every chance for the sake of building up that most valuable asset of a theater, good will. The satisfied patron of the picture show is the finest publicity agent in the world. He comes again himself and brings others with him. He spreads the news that the theater which pleases him is giving the best general performance or circulates a dangerous report to the contrary. He is satisfied or dissatisfied according to the whole effect of what he has seen, and it is just there that most exhibitors fall down.

Speed of projection can ruin the finest release in the world, especially at the end of a five-reel feature. Any strong story has what may be designated as a whole effect. While reading a printed novel, you raise your eyes at certain moments to get a better mental grasp on what has gone before, and so at the conclusion of a screen portrayal the mind needs a moment of retrospect to fully grasp the full significance of what has been shown. If the general effect has power, it then becomes more deeply impressed, yet it is not unusual for another picture to be projected so promptly as to entirely destroy this favorable impression.

Then put yourself in the position of a spectator watching a big feature for the first time. Mind as well as eyes is under a strain for five reels. A slight relief at the end, if only a bit of music in accord with the play's mood, would afford the needed rest and a chance for readjustment for the next thing on the program. That one little minute would also show that the exhibitor is not attempting to speed up and get rid of those who have come to his place for entertainment and recreation. Screen courtesy is quite as valuable as personal politeness.

Nothing is more disappointing to an audience than the chopped up reel, yet one was recently shown on Broadway with the end lopped off—it was about as interesting as a novel with the last page torn out. Even slightly mutilated films are the equivalent of your morning newspaper, delivered with a portion of the reading matter torn away. It may not be of serious consequence at the time, but its repetition will eventually result in your changing your news dealer. It is not a question of the penny you pay, but you are entitled to good service and resent that of an inferior kind.

Those whose lives are dull incline strongly to graphic presentation of what they have never known. The written word does not reach their minds so swiftly and effectively as what is seen at a glance. From the outset, moving pictures were fascinating to people generally designated as the working classes, those who have very little time to study books, but who are all the more eager to learn. As a matter of kindly justice, quite as well as from sound business judgment, such people should be given the best, not the worst, that is offered by producers. The exhibitor can become a discriminating critic, not only for his own financial benefit, but for the good of humanity as well. His selections should never "play down" to what is poor, gross, primitive and raw in faulty human nature.

A good critic never goes to view a picture with any prejudice in his mind. He is not for or against any kind of picture which has intrinsic merit. This is as it should be. It is not the kind of story that counts—it is quality of that kind. There have been a lot of poor war pictures shown, but, on the other hand, war pictures have been the most popular shown on the screen. They have also been the most profitable—it is all a question of superior quality. The same may be said of "costume" plays. It is not a question of whether or not the dress is of today, but whether or not the subject matter is vital to the moment.

Producers prefer the modern guise—it costs less in time and money, but there are cases where the point to be brought out can be more strongly enforced by a setting and attire foreign to our own. It is just as well to go to the viewing of a release with a mind free from all bias. The most important thing to keep in mind is that truthfulness of representation is bound to count with intelligent members of an audience and bound to be of most value to those who need to know the truth.

When all is said that can be said against moving pictures, it will be found that depreciation of them comes from the exhibition of unsatisfactory examples. These are the mistakes of an art in the vigor and crude enthusiasm of youth. It is part of the exhibitor's broad duty to build up public confidence. The art is established in popular favor because of its direct appeal. That direct appeal is irresistible, but we do not wish to rely upon the value of our medium alone. Critic and exhibitor are one in purpose. Their object is to bring production up to the enjoyment of all classes, and this makes the duty of carefully studying what is shown all the more important.

We Need It. Go To It

By Sam Spedon

AN old fellow in Rochester who had been a horse trader experienced conversion and when called upon in meeting for a prayer made the following generous supplication: "O Lord I pray that every man will have a barrel of potatoes this year, I pray every man will have a barrel of apples, a barrel of flour, a barrel of salt, a barrel of pepper— Oh h—l, that's too much pepper!"

Let us pray—that every organization in the industry may have a barrel of money this year; they can't have too much of it. They will need it in their business. Every Exhibitors' League and the National Association will need it to contest adverse legislation and do other things that are necessary for the maintainence of its organization and the good of the whole industry. We must do something more than pray; we must pay our dues and assessments and see to it that we have a reserve fund on hand to meet the exigencies which are bound to arise. The Lord helps those who help themselves and the Lord help those who help themselves to what we get after we get it. We want to see to it that it is put in the treasuries of our organizations before any grafters help themselves to it.

At a meeting of the Exhibitors' League of Brooklyn, New York, it voted its treasurer a salary of one dollar a year so they could bond him. Wise guys these Brooklyn boys. We hope that the Chicago League will do the same thing, if it hasn't done it already, to the manager and treasurer of the Exposition to be held at Chicago this July. Experience is a great teacher and the only trouble with all of us is, we are human. We are all subject to the same human weaknesses. If we know ourselves we know others, and if we want to do right we should be willing to safeguard ourselves against our own human weaknesses as well as to safeguard against others. The fellow who invented the slogan, "Safety First," said it, and he said it for all of us. Some time ago we made a suggestion that all organizations that appealed to other branches of the industry to support their expositions, and balls, should publish a public statement of their receipts and expenditures, either to the contributors or in the trade papers. Up to the present time we have not seen this done and the question is still open to speculation. It is a fair proposition and due all those who are directly interested.

Every man who goes to the Chicago convention and has the privilege of the floor or ought to go there as a business man of lawful age, open and aboveboard, prepared to speak right out in "meetin" without fear or favor. Declare himself and assert his independence. Don't go there with any strings tied to you. We are looking for great things from the exhibitors. The convention of film circuit exhibitors at the Hotel Astor in New York City last week shows they are getting their stride and going to do things. Everything points in the direction of progress and business development. The exhibitor is no longer waiting for the other fellow to lead the way.

We understand the National Association of the M. P. I. is going to hold its convention at Chicago at the same time as the National Exhibitors' League. This is good news. It will bring the two interests closer together and they ought to accomplish wonders. We hope they will work in conjunction and harmony with each other. One is as essential to the industry as the other, and one should act as a balance to the other. There is great work in store for both. This is a great get together year. If we don't do it now we will never do it.

"Three Guesses"

By Sam Spedon.

THE Wheeler tax bill is still in committee at Albany, and it is a mooted question whether it will be dragged out on the floor of the legislature. It has been changed three times already, the last time the tax on the footage of film was cut in half, and still Assemblyman Heber Wheeler, who investigated the industry and framed the bill, is up a tree as to whether he has done it right or not.

He has his weather eye focused on an appropriation of $125,000 for the establishment of a commission to pass and censor films, and has now introduced another bill for that purpose. The commisioner is to receive a salary of $7,000 a year, but to whom the balance, $118,000, is to go, is not being published.

Since the hearing of the Wheeler tax bill on April 19th, it has met a great deal of opposition from the members of the judiciary committee, and Assemblyman Wheeler is no surer of his ground than when he first framed it. Evidently he doesn't know any more about the film output in the State of New York than when he started his investigation of the industry five months ago. He apparently has no more idea of what is an equitable tax to place on films than a cat has of his grandmother and nobody knows, not even himself, how by placing a tax of one-half a cent to five cents a foot on positive films shown in New York State you can only get a total of $100,000. You are all wrong, Heber, you're all wrong. If at first you don't succeed, try, try again.

It looks as if Wheeler has gotten over his head, and we are of the opinion he has pulled his bill in with him. It is possible it will not be brought up before the legislature adjourns on May 4.

"Getting Down to Business"

By Sam Spedon.

IT would have done your heart good to have seen the aggregation of leading exhibitors from all parts of the country in convention assembled in New York at the Hotel Astor recently to inaugurate the first circuit. They were a representative body of business men, clean-cut and thoroughly alive to their business interests. In appearance and general bearing they do the industry proud. They are the kind of men we like to have with us and expect to see at the National Convention at Chicago next July. This National Exhibitors' circuit will do a great deal toward the establishment of better conditions in the industry. They were not lonesome; they brought many of the representatives and heads of the exchange and producing companies within the portals of the Astor—just dropped in, don't you know, accidentally on purpose at an opportune time to meet everybody you know and would like to know.

What the National Exhibitors' circuit will do is a matter of much speculation. As far as could be learned, its chief object is to obtain the best pictures possible by purchasing them outright, and after they have been given first showing in the big houses, and then distribute or lease them equitably, without confliction, to the lesser ones, who will have in addition the advantage of the prestige of the bigger presentation and advertising accorded them. Furthermore, it will do away with all factional competition and unnecessary expenses that accrue by passing through intermediary channels. They calculate that it will encourage the production of better pictures by giving the manufacturers more business and profits, by reason of eliminating expenses and making quicker sales. They have no intention of depreciating production by using the organization to dictate prices or compel the producer or exchange to conform to their demands regardless of fairness. Their attitude is not antagonistic to any other branch of the business, much less to drive any one out of business. Their only desire is to better conditions of the whole industry by taking a step in what they consider the right direction.

Of course there always will be a difference of opinion, and already we heard one expressed to the effect that the First National Exhibitors' circuit does not include all the best and first run houses, and there still exists enough big houses to bid against the organization for the big run stuff. This thought is in accord with what we have just said, that the new organization will stimulate healthy competition and establish equitable distribution.

A Most Worthy Anniversary

By Rev. W. H. Jackson.

THE Rialto theater of New York celebrated the first year of its existence during the week of April 22 to 28. That the year has been a successful one there can be no doubt, situated in the very heart of the greatest city of the world its prestige goes out into all the world, making it, with other strong pictures house of the city, a Mecca for all enthusiastic moving picture people no matter in what way their interests may lie. The tens of thousands of people which have always thronged the place is sufficient evidence that the public requirements have been fully met and sustained, and, while we have no knowledge as to the financial results of this great enterprise, we are interested to the extent that its financial prosperity is thorougly deserved for the good of the picture trade.

The Rialto is also widely known as being the picture trade expression of S. L. Rothapfel. Conceived by him the theater building is at once a place of beauty, of comfort and attraction, and ranks at once in all these ideals as having no superior. A pioneer in his particular way Mr. Rothapfel has shown the world that the moving picture house can be lifted to the highest possible level, as we believe we are right in saying that to him belongs in a very large degree the credit for giving the educational pictures a proper and permanent place in his program. Educationalism, as found in the right and proper setting of all good pictures, has at this theater made the questions of censorship and Sunday closing entirely unnecessary, as not only are the programs beyond criticism, but they have become examples for all other theaters. Along distinctly educational lines the Rialto has not been exceeded by any other theater in its use and advocacy of the educational pictures; during the year as a result of the work of this theater the use and profits of the educational pictures have been most marked, and a great impetus has been given to the cause of educational pictures, as well as the educational power of all pictures, a result so dear to so many whose conceptions of the powers of the moving pictures are so high.

As a place of entertainment the Rialto has both set a high standard and proved a great success, true, its great and justly famous orchestra under the leadership of Hugo Riesenfeld has proved a wonderful attraction, rewarding its patrons, and in turn being rewarded by them with evidences of the highest possible appreciation. Dividing the work of the year into three parts, it may be said that patrons of this theater have seen the greatest pictures of the year; marking the progress of the moving picture as an entertainer without a superior, and as an educator unequaled in its powers and possibilities as an auxiliary to the schools. In the third place there has been given at the Rialto the finest and best music possible for any orchestra to render, so much so that this theater has the reputation of being one of the notable attractions of the great metropolis.

To the moving picture trade (with the exception of the great orchestra) there is nothing that the majority of picture houses everywhere may not emulate. They can procure the same pictures, both entertaining and instructive; they can present similar programs and secure the same patronage and praise, they can at once command respect and disarm criticism and still further build up a reputation equal in proportion to that enjoyed by the Rialto, which deservedly receives the congratulations of the moving picture trade for its present successes and best wishes for its future; thereby continuing to earn and maintain its title of the Temple of the Motion Picture. It is with a feeling of deep satisfaction that the Moving Picture World, and its founder, the late J. P. Chalmers, were given a due measure of appreciation by Mr. Rothapfel in his contribution to the tenth anniversary number in which he placed upon record that in some measures at least his earliest inspirations came from Mr. Chalmers and his paper.

SOUTH CAROLINA CONVENTION MAY 9.

The South Carolina Exhibitors' League will meet in state convention in Columbia on Wednesday, May 9. A big attendance has already been assured by the enthusiasm of theater men throughout the state.

Men prominent in local and national film circles will make addresses, the convention committee announces, and the committee also states that several film stars have signified their intention of being on hand.

It is expected also that all matters pertaining to the activities of the delegates to the national convention in Chicago will be gone over, with a view to making South Carolina a factor to be reckoned with more than ever in national work.

LOUIS GELENG TAKES UP ADVERTISING WORK.

Louis A. J. Geleng, charter member of the Screen Club and also a member of the Cinema Camera Club, is now technical director and cameraman of Screen Advertising, Inc., of Washington, D. C. Mr. Geleng is devoting his attention to national products only. In his subjects he is employing experienced actors and using regulation sets. The productions average 200 to 250 feet in length. Screen Advertising intends building a studio soon. Mr. Geleng's many friends in the trade will wish him success in his new venture.

MacMAHON WRITES ON ADAPTING NOVELS.

Henry MacHahon, general press representative of the Fox Film Corporation, contributes an article to a recent issue of the Saturday magazine of the New York Evening Post in which he illustrates the new art mode of "film novel" by analyses of "A Tale of Two Cities," a Fox production, and "The Manxman," by George Loane Tucker.

"The first filmed novels were admittedly crude affairs," says Mr. MacMahon. "Today the distinguished novelist who has permitted his works to be screened frequently acts in an advisory capacity to producer and director:. But the big factor that has driven film fiction ahead by leaps and bounds is the complete revolution in the art itself. It is no longer regarded as an appanage of the stage. It has been found possible to tell an action story very much as the literary fictionist tells it."

Rothapfel Heads Exhibitors Combine

New Organization Also Names J. D. Williams as Manager—To Begin Business Immediately

THE First National Exhibitors' Circuit is now a fact. For five days beginning April 23 the subscribers to the agreement were in session at the Hotel Astor. The Moving Picture World of the last two weeks has told of the steps leading up to the organization by many of the big exhibitors of the United States and Canada of an association for the purchase and distribution of independent features. These exhibitors control in the neighborbood of $20,000,000 worth of motion picture theaters. They have incorporated under the laws of New York, with a capitalization of $50,000, full paid and non-assessable.

S. L. Rothapfel, President.

S. L. Rothapfel, managing director of the Rialto theater of New York, and representing in the new combination the corporation owning that house, was elected president. T. L. Tally, of Los Angeles, owner of Tally's theater in that city, is vice-president. Harry O Schwalbe, of Philadelphia, is secretary-treasurer. The directors are the three officers named and Frederick Dahnken, of Turner & Dahnken, of San Francisco; Robert Lieber, of Indianapolis; Aaron Jones, of Jones, Linick & Schaefer, of Chicago, and Earl H. Hulsey, of Dallas, Texas. J. D. Williams, who conceived the scheme, was elected manager. All legal matters in connection with the formation of the association were in charge of Jacobs & Jacobs, of New York.

At the opening session on Monday, Robert Lieber, of Indianapolis, was chosen temporary chairman. It was decided to divide the country into four districts—A, B, C and D—the western, central, Atlantic and southern sections. Two directors were apportioned to each division, except for the south, which was given one. These seven men will control the policy of the organization. Headquarters have been taken in the Rialto Theater Building.

T. L. Tally, Vice-president.

Mr. Williams, upon whose shoulders will fall the active management of the enterprise, is one of the best known film men in the world. For a long time he was the head of the J. D. Williams Enterprises in Australia. As far back as 1909 he built the Lyric, a 2,000-seat house, in Sydney, Australia, and it is being successfully operated today. Inside of two years he built forty commnuity theaters. He has a keen sense of showmanship.

"The new association means a big step forward in the development of the business of exhibiting pictures," said one of the members of the circuit. "It will go far to stabilize our end of the industry. It will add to the confidence of capital seeking to invest in a large way. One serious handicap in the past has been the lack of security in program—the absence of assurance that features on which a house depended would not be transferred to a rival. The circuit will give encouragement to manufacturers to produce their best, know that if they turn out a great subject or a good subject there will be an immediate market for it, and a cash payment awaiting it."

Harry Schwalbe, Secretary-Treasurer.

"The purposes of our organization," said Mr. Rothapfel at the conclusion of the meeting, "are to band ourselves for our mutual advantage, to exchange ideas, and to raise the standard of the entire motion picture industry to a higher level. The board of directors has been given unlimited power to buy, lease, or otherwise procure films on the open market. Once purchased, the film becomes the exclusive property of the circuit. Each mmber will control the rights to it in his respective territory, and can dispose of it as he sees fit.

"It is not our purpose to antagonize any department of the picture industry, nor to put anyone out of business. Our organization will not injure the exchangeman. It will create competition for certain productions, and we feel sure it will foster and encourage the manufacture of better pctures. The details of the method for purchasing the pictures we want remain to be worked out, that being left to the discretion of the board of directors."

James D. Williams, Manager.

The firms compris-the association and their respective territories are: T. L. Tally, Southern California and Arizona; Turner & Dahnken, Northern California and Nevada; Greater Theaters Company, Washington and Alaska; Jensen & Von Herberg, Oregon; Silver Bow Amusements Company, Montana and Northern Idaho; Robert Lieber, Indiana; Thomas Saxe, Wisconsin, Minnesota and North and South Dakota; E. Mandelbaum, Ohio; J. H. Kunsky, Michigan; Josiah Pearce & Sons, Louisiana and Mississippi; William Sievers, Missouri; E. H. Hulsey, Texas, Oklahoma and Arkansas; Big Rights Company, Kentucky and Tennessee; Tom Moore, Maryland, District of Columbia and Delaware; Rialto Theater Corporation, New York, with the exception of Rochester; N. H. Gordon, New England; Jake Wells, Inc., Virginia, the Carolinas, Georgia, Florida and Alabama; W. H. Brouse, Canada, east of but not including Port Arthur and Port William, Ontario; W. P. Dewees, of Vancouver, B. C., Western Canada; W. H. Swanson, New Mexico, Colorado, Wyoming, Utah and South Idaho, and all counties south of Idaho County; Frank G. Hall, New Jersey; Rowland & Clark, Western Pennsylvania

Concluding the Formalities of Organizing the First National Exhibitors' Circuit.

Top Row, standing—left to right: Mr. Drapkin, Frank Dedek, T. L. Tally, S. L. Rothapfel, E. H. Hulsey, Harry Schwalbe, Frank G. Hall, Robert Lieber, S. F. Jacobs, William Sievers. Middle Row, seated: Tom Moore, J. D. Williams, W. P. Dewees, Tom Saxe, A. L. Jacobs, Mr. Bradford. Front Row, seated: J. Eugene Pearce, Aaron Jones, W. H. Brouse, E. B. Johnson, E. Mandelbaum, N. P. Nolan, J. H. Kunsky.

and West Virginia; A. H. Blank, Iowa, Kansas and Nebraska; Harry Schwalbe and Stanley Mastbaum, Eastern Pennsylvania.

Visiting Exhibitors Entertained.

On Wednesday evening nearly a score of the visiting exhibitors were entertained by the Moving Picture World at an informal dinner. Thursday noon, under the guidance of C. R. Seelye and Tom North, of the Pathe forces, a party was taken in automobiles to the Astra studio in Jersey City, where for an hour or more they were the guests of L. J. Gasnier and George Fitzmaurice. Still and motion pictures were taken at the party. One of the latter included a reception by Mrs. Castle, with Mr. Tally making the presentations. The exhibitors also met Creighton Hale, Mollie King and Leon Bary. President Rothapfel submitted to a close-up and staged a few stunts. Thirty-seven feet also were photographed for inclusion in the Hearst-Pathe Weekly.

Present other than those named were J. Eugene Pearce, Frederick Dahnken and Mrs. Dahnken, E. B. Johnson, N. H. Gordon, E. Mandelbaum, Earl H. Hulsey, Tom Moore and Mrs. Moore, Harry O. Schwalbe, W. P. Dewees, W. H. Brouse, Mrs. Tom North, John Poole, president of the Federal National Bank, Washington, D. C., and J. D. Williams.

On the return to New York a stop was made at the headquarters of the Firemen and the members of the party were duly made members of the Visiting Firemen, Company No. 1 and formally "tagged" with the button. Messrs. Seelye and North also were hosts at luncheon.

Calcutta Notes

By S. B. Banerjea.

THE Elphinstone Bioscope Co., of Calcutta, announces a Charlie Chaplin night. To confess, Chaplin is not a particular favorite of the Calcuttaites. I often hear people complaining about the sameness of his gestures and postures. A leading Calcutta paper will not be sorry if Chaplin films are no longer projected on Indian screens. It remains to be seen, therefore, what reception the Calcuttaites will accord to the Elphinstone people's venture. If the Chaplin night proves a failure I feel certain Chaplin films will not figure on our screens frequently.

* * *

The following films have been banned in India: "Undine," "Satan," "New York," "The Yellow Menace" and "The Campbells Are Coming." I may state here that "New York" was shown in Calcutta two nights only. Certain films, which have recently been shown, should never have been projected, before Indians especially. I make no doubt, however, that our Commissioner of Police will continue his "purity campaign" vigorously.

* * *

In a previous letter I wrote that Mr. Dicasse of the Bijou of Calcutta and M. E. Bandmann had combined to exhibit all British—specially Hepworth—pictures. Mr. Dicasse has just announced to the public that his "combine" is dead, "owing to the different views of the parties concerned as to outlay and returns." The moral is obvious.

* * *

The Ripon Theater of Madras has managed to secure "The Girl from Frisco." For once, benighted Madras has scored over Bombay and Calcutta. I hope, however, Mr. Madan will enable us to see it in the Elphinstone before long.

* * *

By exhibiting "Britain Prepared" and "The Battle of the Somme" in various parts of India, Mr. Bandmann has been able to send $15,000 to the war fund. He is bringing out the third part of the "Somme Battle," and I have no doubt it will be well patronized.

* * *

Mr. Dicasse prints the following paragraph in his "Film Gazette":

"The Thanhouser Co. would probably be amused to hear that, noticing one of their posters outside the Bijou recently, a lady walked in and asked when the next performance would take place, adding she was so fond of Wagner's music." She doubtless felt sorry when matters were explained to her.

* * *

Messrs. Bandmann, Dicasse and Madan do a considerable business in second hand films. It is understood that, owing to the damage done to films through faulty operating, Mr. Madan will not do much business in future with the smaller picture houses in India. Messrs. Shetna and Ardeshin, of Bombay, will, I fancy, be better patronized than before. I may state, in this connection, that Messrs. Ardeshin have secured two exclusives, viz., "The Sultan's Treasure" and "Justice," a 22-reel serial in 8 episodes.

* * *

The Grand Opera House of Calcutta has been leased by Mr. Dicasse, who is having it reconstructed and made fit for a truly first class picture theater. All fittings and requisites are being supplied by a local decorating company, which specializes in this class of business. We are promised an opening night shortly.

Wheeler All At Sea on Film Tax

Reduces Footage Rate Again, but Seeks Appropriation of $125,000 to Pay First Year's Expenses of Commission

AGREEING to a futher reduction in the proposed footage tax and likewise fixing the age at which operators in first and second class cities are to be licensed at 21 years, Assemblyman Heber Wheeler is making the fight of his life these days in a final effort to secure the passage of his bill at Albany which seriously affects all branches of the motion picture industry. The bill is still in the hands of the Senate Judiciary committee, of which Senator Henry Walters of Syracuse is chairman. Whether or not it is to be reported out of committee and sent to the floor for a vote can only be surmised. It is openly known that Senator Walters is opposed to the bill being reported out. Senator Halliday, who hails from Ithaca, is also in opposition to the measure. Assemblyman Wheeler, apparently fearful of the outcome, refuses absolutely to make any prediction as to the bill coming forth from the hands of the judiciary before the Legislature winds up its session on May 4th.

Up until the time of the hearing the Wheeler bill enjoyed comparatively smooth sailing. Since then its path has been a somewhat thorny one. Certain concessions, forced, have already been made by Assemblyman Wheeler and ex-Senator Harvey Hinman, counsel for the committee. When the bill was first framed Mr. Wheeler asserted that it would bring approximately $150,000 annually to the State in the way of a revenue. These figures have been most emphatically disputed by persons prominent in the motion picture industry. There have already been two reductions in the original tax on footage, and now if the bill is passed it cannot help falling far short of returning the revenue first intended.

Assemblyman Wheeler has now introduced a bill in the Legislature seeking an appropriation of $125,000 for the purpose of meeting the first year's expenses of the proposed commission. He does not state how he figures this out. The bill provides for a salary of $7,000 a year for the Commissioner, but the salaries of all other persons to be employed by the commission are not being published.

The appropriation bill is taking an odd course these days. Instead of being pushed to the front, it has apparently been allowed to drop with the understanding that it will be a part of a supplementary bill generally passed on the last days of the session and intended to take care of any matters which require expenditures in relation to the enactment of new legislation.

The Wheeler bill in its latest remodeled form practically cuts the footage tax in two and at the same time advances the age of operators in first and second class cities to 21 years. In third class cities and in villages the age limit remains at 18 years, as originally provided.

Other changes seem imminent. Assemblyman Wheeler stated that he did not care to make public the exact footage now more or less definitely decided on until after he had conferred with Senator Walters. Senator Harvey Hinman reached Albany Wednesday night and lost no time in meeting Mr. Wheeler and other members of the committee in the hope of untangling the situation so that the bill may at least be reported out of committee and take its chances in a general ballot.

"We have played on the level with the motion picture industry, but I cannot say that the committee in some instances has been treated freely and above board," said Mr. Wheeler. "I understand that Mr. Thornton is now preparing certain figures which will be handed to Senator Walters. My committee proposes to give the motion picture industry plenty of rope with the idea of seeing exactly what they want done. The situation seems to be one where touching a man's pocketbook brings forth the usual howl. The tax, to my way of thinking, is absolutely a just one, though naturally enough a bill such as this must meet with opposition. Following last week's hearing, the Wharton interests, the Triangle Company and Mr. Powers came to us with certain objections to the footage fee and they have received consideration by both the Senate Judiciary committee and my own committee.

"I am in favor of recommending cutting the footage tax practically in two. Frankly, I don't think the figures we first had were any too high, but for the sake of doing away with present arguments I am also agreeable to fixing the age limit of operators in first and second class cities to 21 years, giving third class cities and the country districts the privilege of using operators of 18 years. In many of the smaller communities one finds a man and one or two members of his family running a motion picture house and getting a fair revenue out of it, frequently using his son to run the machine.

"I understand that some efforts are being used these days to smother the bill, but whether or not these reports are true I am not at liberty to state. When Walter Irwin spoke at the hearing last week he offered objections to a section of the bill appearing on page 14, the wording of which he feared might be interpreted as calling for a submission of a film for review. We do not intend that this section shall be construed in any such way, and we have now changed the wording so that it reads that the positive shall be submitted for the computation of such fees, etc.

"I do not wish to predict the outcome of this bill. I feel that it is a perfectly just one and that the industry should be taxed. I have twice tried to meet and confer with Senator Walters, but have so far been unsuccessful. I know, however, that he is against the bill."

In figuring out the footage tax, as it is now proposed in concessions made in the hope of getting the bill through, the revenue will amount to less than $100,000, according to Mr. Wheeler's own statements. Assemblyman Wheeler is not satisfied with the treatment which he received from certain persons connected with the motion picture industry who came before the committee at its hearings in New York City. He is frank in saying so. There were some thirty-odd persons who in confidence gave the committee figures showing the profit in the industry. Mr. Wheeler said that if he wished to violate his agreement in this respect it would be an easy matter for him to offset all the arguments advanced at the hearing that the industry was not in such shape as to be taxed. These figures were given him in confidence, however, and they will be so retained.

Senator Hinman Explains.

Ex-Senator Harvey Hinman had a conference behind closed doors Thursday morning with Senator Elon R. Brown, at which time the Wheeler Motion Picture bill was discussed in all its phases. Senator Hinman expressed himself as being perfectly willing to stand for a reduction in the film footage tax and the advancement in the age of operators in first and second class cities to 21 years. According to Senator Hinman's statement, the present friction is due to the fact that on two trips which Assemblyman Wheeler made to New York for the purpose of getting the leaders in the motion picture industry together to talk over the provisions of the bill in its embryonic form he was successful. Had there been a disposition on the part of the picture people to meet with Assemblyman Wheeler, Senator Hinman says, there would have been no occasion for the hearing of a week ago and that a quiet conference would have smoothed out all difficulties.

In conversation with Senator Brown, Mr. Hinman said that he was not the person who had drafted the bill, contrary to the ideas of many. He said that while the committee entertained hopes of being able to get enough money through the provisions of the measure to run the proposed department, the taxation was really only an incidental feature.

"The chief idea of the bill," said Senator Hinman, "is to get after a certain few in the industry who are putting out pictures these days which, if continued, will do great injury to the entire business." Mr. Hinman expressed the opinion that it would not be advisable to confer too great a power on the commissioner of motion pictures in this State, if one is appointed, although persons or concerns entertaining any grievances could have recourse to the courts.

Senator Walters Against Bill.

The attitude of the chairman of the Senate judiciary committee toward the Wheeler Motion Picture bill can easily be inferred from the following conversation which took place in the Senate lobby at Albany on Thursday afternoon, April 26th:

"Did the Wheeler bill come out of committee this afternoon?" was asked of Senator J. Henry Walters, chairman of the committee.

"It did not," replied the Senator with much emphasis.

"Will it come out of committee this week?" was asked.

"You can bet your money that it will not," was Senator Walters' reply.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 310 McCance Building, Pittsburgh, Pa.

Notice

TOUR OF ORGANIZATION.

F. J. Herrington is now on a tour on behalf of exhibitor organization throughout the country. Exhibitors know of his unselfish efforts on behalf of the league during his term as national president, and they also know that he has no personal ax to grind, his sole object being the interests of the exhibitor only.

The following is his list of dates:

Billings, Mont., May 6; Butte, Mont., May 7; Spokane, Wash., May 8; Seattle, May 9; Tacoma, Wash., May 10; Portland, Ore., May 10.

Sacramento, Cal., May 13, San Francisco, May 14; Fresno, Cal., May 16; Los Angeles, May 17.

San Diego, Cal., May 21; Los Angeles, May 22; Tucson, Ariz., May 24; El Paso, Texas, May 25; San Antonio, May 26.

Houston, May 28; Galveston, May 28; Houston, May 29; New Orleans, May 30; Jackson, Miss., May 30; Memphis, May 31.

St. Louis, June 2; Indianapolis, June 3; Cleveland, June 5; Pittsburgh, June 5.

Kansas Convention

Big Gathering of Exhibitors at Hutchinson Combats Deposit System—Much Important Business Transacted.

NO DEPOSITS! This was the ultimatum declared to the exchanges by the Motion Picture Exhibitors' League of Kansas, at Hutchinson, April 23 and 24. The League adopted a resolution that the deposit system was unfair and unjust in every respect, and that further action would be taken at a meeting in Wichita June 4 and 5.

As to the Triangle's new bonding system, the Kansas League suggested that the bond be made equitable, so that if an exchange does not live up to its side of the contract the exhibitor will be reimbursed.

The Kansas League is not merely attacking an undesirable condition, however, in its action on the deposit system. It is formulating a definite and constructive plan of co-operation with exchanges, for the benefit of the whole industry. It declares that the exhibitors of Kansas are responsible business men, and at the same time declares that the league will discipline and eliminate any members who fail in the slightest respect to live up to their contracts.

"What we want to do," said Chris Glamann, president of the League, "is to assure the exchanges that the League stands for straight business methods and will not stand for anything else—whether the offender is an exhibitor or an exchange. We want to help the exchanges put the business on the highest possible standard."

The predominating subject at the convention was the deposit system. The meetings opened Monday morning, April 23, everybody being admitted to this session, and informal discussion prevailing. Exchangemen, exhibitors, supply men, and visitors participated. Nearly every exhibitor had something to say against the deposit system. Lee Ochs, president of the National League, had something to say on both sides, pointing out that there was some basis for the desire of the exchanges to get a deposit, but declaring his inability to suggest a remedy for the situation. Exchange men told why the deposit system had been adopted. Many interesting impromptu debates arose between exhibitors and film men—notably one between P. J. Concannon, former secretary and stalwart worker of the League, and Phil Ryan, of the Standard Film Corporation, which brought many of the mooted points to a clearer issue. These debates had the effect of showing each side of the question the actuating motives of the other side.

On Wednesday the League met in executive session, and thrashed out the matter, with the result that the definite resolution was adopted, and further discussion set for the Wichita meeting in June. It was believed best to make it very clear at this time that the deposit system was not desired and would not be tolerated.

It is also very clear that the Kansas League is going to build itself on the foundation of co-operation, and of insistence that members live up to their contracts. The League is stronger than it ever has been; it has more members, and more money. The members are heartier in their support and stand more nearly as a unit. There is a deeper appreciation of organization purposes and possibilities. And the League is, therefore, in shape to insist on the high standards among its members. It will force its members to observe their contracts explicitly or get out of the League. It will desire complaints of exchanges against improper business practices of members; if investigation shows that the member was palpably in the wrong the member must make good or quit the League. In all such matters the League will work hand in hand with the exchanges, to make membership in the League synonymous with square dealing and punctilious business practice.

This constructive program of the League met the enthusiastic indorsement of the members. There were many comments that exhibitors had been looked upon long enough as outside the class of business men, and that the Kansas League would show that the Kansas exhibitors were business men.

In this connection many references were made to the credit departments of the exchanges. Such departments, said the exhibitors, were quite in line with their own idea of the proper developments of the industry, and in the building up of credit work, they would be glad to help the exchanges.

"If some of the exchanges can get along so nicely without certain restrictions that others impose, and seem to get their satisfactory results through an efficient credit department, this must be one good tip for the other exchanges," said one exhibitor. "We are business men—we know there is interchange of credit information among the manufacturers and jobbers in merchandise—why not among exchanges?"

The strength and the solidarity of the Kansas League has been shown in the past few months in many ways. It was announced at this meeting that no exchange was now charging any fee for censoring of pictures, a result which was brought about by the League's action in reducing the cost of censorship in Kansas. For the League was entirely reasonable for this reduction. It had fought the entire censorship bill; and while not winning the death of the bill, had won out in the removal of the censoring headquarters to Kansas City, Kansas, where the expense on the exchanges would be much less than at Topeka. The League also secured the setting of a maximum fee of $2 for censorship and a rule that the censoring should be done at cost. The League is also said to be responsible for the elimination of the Rev. Festus

Foster from the board of censors. Foster is now said to be seeking a position as a salesman of film.

The co-operative function of the League has been demonstrated in its conduct of grievance cases, which have been of several types. Among the grievances adjusted have been controversies among exhibitors and specific disagreements between individual exhibitors and exchanges. At this meeting written grievances were handed to the committee, which will take action and report at the next session.

C. W. Green, who has been secretary of the League, automatically resigned when he became connected with an exchange. His successor was elected, Charles Barron, of Augusta, one of the live wires of the League, who will help Mr. Glamann keep things moving briskly. Mr. Glamann lives at Wellington, and he and Mr. Barron can conveniently get together frequently.

The following delegates to the National Convention, in Chicago, in July, were named: Merritt L. Beeson, Dodge City; Lee Gunnison, Atchison; Fred Savage, Hutchinson; C. B. Yost, Hutchinson; William Meyn, Kansas City; J. J. Marshall, Manhattan; W. H. Willey, Mulberry; Stanley Chambers, Wichita; C. E. Glamann, Wellington.

This list may be increased to eleven because of added membership between now and the convention.

The association adopted resolutions thanking the Commercial Club, the Rotary Club, the people of Hutchinson and Mr. Savage and Mr. Yost in particular, for their many courtesies, and particularly generous hospitality. The resolutions declared that Hutchinson was the greatest of convention cities.

Notes of the Convention.

This was the seventh semi-annual convention of the Kansas League, and by far the best; there were 85 theaters represented in the attendance.

* * *

The mayor of the town was unable to welcome the League; but Judge J. R. Beeching did the job very effectively. He incidentally, in the exuberance of his hospitality, promised that if any delegates got into trouble he personally would see that they got out of it. That night, a policeman edged in between a hotel clerk and his call board, preventing an alarm, while other officers softly crept to a room where several persons, not residents of Hutchinson, were gathered in social converse. The men were taken down the street—and after much alarm and more telephoning their release was secured, presumably through the intercession of the Judge. Each convention has to have some such stunt as this.

* * *

The usual fake play at taking a moving picture was made with one of the machines on exhibition at the Chalmers Hotel, the convention headquarters. The fire department came rushing down the street, the crowd stared—but it had heard of the stunt, it was not extremely interested. The fire department, however, was actually running to a fire—and the cameramen missed a golden opportunity by not having film in the camera.

* * *

Nearly every exchange at Kansas City was represented at the convention with live wires who helped greatly to enhance the fun and good feeling of the occasion.

* * *

The Commercial Club provided the meeting place for the convention; and likewise entertained the visitors at a smoker Monday evening at the club rooms. The program included a boxing bout, cabaret numbers by local talent and by exchangemen from Kansas City. Everybody knows by this time that Kansas is bone dry—and the smoker was over by 10:30. President Lee Ochs was one of the speakers at the smoker, telling of the evils of censorship.

* * *

A parade that was the best the Kansas moving picture industry has seen yet, was put on the afternoon of April 24. There were more than fifty cars in line. including a dozen floats by Hutchinson exhibitors and by other business men of Hutchinson. All the motor cars were decorated lavishly, and many held full loads of girls.

* * *

The increased energy and efficiency of the Kansas League is indicated in the authorization of a paid assistant secretary. Mr. Barron is to employ one when needed, at a salary to be decided on by the president.

* * *

The big event of the convention, from the standpoint of public interest, was the ball, in convention hall. Hutchinson has a real convention hall, with a large dancing floor, and seats for some 5,000 people. The hall was not packed, but it was well filled. The door opened at 7 o'clock, with people eager to see the first presentation of a group of comedies brought down from Kansas City. At 9:30 an impersonation contest was conducted, which was followed by dancing. Hutchinson responded even more fully than have many larger cities to the appeal of the screen in this event. It was successful in large measure. General admission was 25 cents, and dancing tickets $1.

There was one woman exhibitor present, Mrs. C. E. Miles, manager of the Photoplay Theater, Argentine, Kan.

Strong Organization of Exhibitors Urged

Preparedness and Organization on the Part of Exhibitors Will Prevent the Imposition of Many Evils, Ludwig Schindler Says.

LUDWIG SCHINDLER left for New York City Friday, April 20, where he will call on moving picture producers and others regarding the space required for the coming National Exposition at the Coliseum in July.

Before leaving, Mr. Schindler in a conversation referred to the necessity for a strong national organization of exhibitors. "The moving picture industry is confronted on all sides by evils in the form of unjust taxation, censorship and many others," said Mr. Schindler. "In order to meet and defeat these evils concerted action must be taken by one big, strong organization which will include representation from every state in the Union.

"The League in New York, Indiana, Illinois and Pennsylvania has considerable strength, likewise in several other states, but what we want at the coming convention is a representation from every state, from Maine to California. Every exhibitor in a state that is not affiliated with the National League will find it well worth his while to attend the coming convention.

"We want to meet him. We want to know what he is up against in his home state and town, and we want to help him.

"An exhibitor may state that he has gotten along all these years without a league; but we might reply that the United States has also gotten along with a very small army and an inadequate navy; but now in time of danger we all agree that the $7,000,000,000 would never have been voted by Congress, nor the 10 per cent. or 15 per cent. tax on your theater receipts would never have been thought of, if we had been in a state of preparedness that would have made any foreign power think twice before it tramped on Uncle Sam's toes.

"Organization and preparedness should be the watchword of every exhibitor in the United States.

"The producers of moving pictures are much pleased to know that the Exposition and Convention will be held in the same building in July. This means that every exhibitor who attends the Exposition will be able to meet manufacturers or their representatives and still be able to attend to their convention duties."

Mr. Schindler stated that he has already had correspondence with several stars who are anxious to learn the details of the coming Exposition, and who hope to be able to be in Chicago during Exposition and Convention week. He stated that Clara Kimball Young, Norma Talmadge and Robert Warwick have already pledged to attend the coming Exposition, as the Selznick Pictures Corporation is planning an elaborate exhibit, and Mr. Selznick has already promised to have all his stars present.

Ohio Convention Called

Exhibitors of State Requested to Meet at Cleveland Headquarters on May 15—Important Business Scheduled.

AN IMPORTANT business meeting of the Ohio Exhibitors' League has been called for Tuesday, May 15, at 11 o'clock, to be held at the state headquarters, room 409, Republic building, 647 Euclid Avenue, Cleveland, Ohio. On this occasion the election of officers for the ensuing year will be held and delegates to the National Convention at Chicago, Ill., will be selected.

Other matters of vital importance to the exhibitors of Ohio will be acted upon, including war tax on tickets, tax on copyrighted music. It is hoped that there will be a large attendance of exhibitors from all parts of the state, as a general invitation has been extended, regardless of membership.

NEW YORK EXHIBITORS' MEETING.

Samuel H. Trigger, president of the New York City Exhibitors' Local, announces that there will be a meeting of the local at 218 West 42nd Street, on Wednesday, May 2, for the purpose of receiving reports on the Sunday law, copyright tax and other legislation. The local will also elect a new secretary at this meeting.

Maryland Exhibitors Dance

Hold Social Function with All the Class of an Embassy Ball—Four Thousand Persons Present.

RESPLENDENT, scintillating and brilliant are the words which should be used in describing "The Dance of the Motion Picture Stars" which was held in Baltimore on Saturday night, April 28, at the Lyric, under the auspices of the Maryland Exhibitors' League. There is room for a doubt as to whether any Embassy ball ever held, in the annals of history, could possibly eclipse this event at which there were assembled 4,000 enthusiastic adherents of the screen.

Abundant credit should be extended to those stalwart exhibitors who constituted the committees, who with such great fortitude, strength and force promulgated and carried this event through to such an exceptional finish. The officers of the league are: F. A. Hornig, president; L. A. DeHoff, vice-president; E. B. McCurdy, second vice-president; W. E. Stumpf, treasurer; Thomas D. Goldberg, secretary, and J. Louis Rome, counsel. The committees were made up as follows: Frederick Clement Weber, chairman; F. A. Hornig, Louis Schlichter, L. A. DeHoff, finance; E. B. McCurdy, hotel; L. A. DeHoff, publicity; G. Horton Gaffney, Joseph Brodie, program and printing; F. A. Hornig, banquet; F. C. Weber, J. L. Rome, players; L. Schlichter, W. Pacey, C. W. Henderson, F. Durkee, B. Rosenbauer, W. Stumpf, N. Burns, W. Leicht, W. W. Tyler, hall and music; J. L. Home, T. D. Goldberg, G. H. Gaffney, W. Leicht, E. C. Sandell, B. F. Seligman, reception.

The attending stars were received by the reception committee at 5 p. m. and were taken immediately in automobiles to the Hotel Emerson, where, upon their arrival, a crowd of onlookers had congregated.

The doors of the Lyric were thrown open to the public at about 7.30 in the evening, and from that time the crowd began to assume pretentious proportions until the limit had reached to an estimated 4,000. As each person entered the theater they were presented with a handsome souvenir program measuring 8 by 11 inches, which included a short greeting from the league to the patrons, the program of the dances and photographs of the attending stars with room for their signatures beside each one.

The opera house was magnificently decorated with the national and state colors, and during the dancing four spot lights played over those gliding about the well waxed floor. The music, which was appropriate and beautiful, was furnished by Prof. E. V. Cupero, leader of the New theater orchestra, and his band. All the members were dressed in red, white and blue uniforms. The dancing floor was in charge of Prof. T. F. Physioc, of the Garden theater roof. An exquisite stage setting, depicting a handsome interior, formed a suitable background for the band.

Keyed up to the highest tension, the assembled throng waited patiently for the appearance and presentation of the stars. This did not happen until a little after ten o'clock, and when the honored guests did arrive about 400 people were backed up against the stage to get a close glimpse.

Finally, however, the happy moment arrived and the plush curtains were drawn across the stage. An expectant hush fell over the thousands in the theater. Then, after a few moments' wait, during which the stars present had been marshalled in the wings, Frederick Clement Weber had the curtain parted and stepped upon the stage, introducing Earl Williams, who made a short speech and then retired amidst great applause. Then the others followed in quick succession, there being a short intermission before the last two arrived, each making a few remarks or bowing and retiring: Viola Dana, Edward Earle, Violet Mersereau, Anita Stewart, Shirley Mason, Rudolph Cameron, Alice Joyce, Harry Morey and A. Roosevelt.

Never before, probably, have the walls of the Lyric resounded with the thunderous applause that came from the throats, in lusty tones, from the 4,000 assembled. When Anita Stewart appeared the old building shook on its foundations. She, however, said nothing, but bowed and distributed carnations from a large bunch which she carried to many nearest the stage.

After the entire constellation of filmdom which were present had been presented to the people it was about 11.10 p. m. and they were then taken through the boxes and many were presented to them.

In the meantime all during the evening a delightful entertainment was proceeding in the cabaret, which was located on a lower floor. Any beverage desired, from beer to champagne and all sorts of cakes, sandwiches and salads were ready for serving, while a four-piece orchestra and four singers rendered popular airs.

At about 12 o'clock the crowd began to dwindle, for it was generally understood that a banquet was to be served after that hour to the honored guests of the league. About 200 covers were laid for this banquet and at 1 a. m. the diners took their seats in the light panelled, Corinthian pilastered, Italian renaissance, high domed dining room on the second floor of the Lyric,

Here the epicurean taste might well have been assuaged, for a sumptuous feast, satisfactory to even those with the tastes of Belshazzar, was served in about seven courses, with champagne. The tables were so arranged that dancing could be participated in between the courses, and full advantage was taken of this.

Many of the film men were accompanied by their wives, sons or daughters and an air of conviviality and good will pervaded the atmosphere of the lofty ceilinged room.

It could be observed that nothing had been spared to make this banquet as faultless and as excellent as delicate viands, soft and fleet-footed waiters and excellent music could do. It really resembled more the reunion of a huge family than anything else. You talked and chatted with your neighbor, called across the tables to your friends, sang with the music and danced with the priceless stars and the beautiful specimens of American womanhood assembled, which might well be called "The Glory of a Nation!"

At 2.30 a. m. the demi-tasse signalled the time for the toastmaster to call for his volunteers—although some had to be drafted. So Mr. Weber arose and said he thought the honor should be turned over to Perry N. Vekroff, who was present. Mr. Vekroff gracefully accepted the honor and then made a stirring speech, the main theme of which was that it was absolutely necessary for the exhibitors, who have their hands on the pulse of the public at all times, to make known to the scenario departments just what style of plays seems to make the greatest impressions. O. D. ("Nick") Weems was next called, but he stated he thought the best thing he could say just then was "Good-night!" The next request was Earl Williams, who stated that as he had to get up in time for church the same morning, he would not retain the people for a speech. Dainty Violet Mersereau was then drafted into service and, even though L. A. DeHoff lifted her to stand on a chair, she seemed to be all fun and laughter—well, her smile is as good as a speech. And then staunch old Harry Morey was requested to rise and say something, and in his earnest way he thanked all for the good time he had had. This, in fact, is what they all did. This was the close of what we will venture to say is the most successful affair of its kind, both financially as well as socially, that has ever been held in Baltimore.

But as a fitting climax Mr. Vekroff arose and in his ponderous voice exclaimed: "Let us drink a toast to the United States of America, to President Wilson and to the flag!" This was met with immediate action and the orchestra, as all stood in homage to the greatest of nations, played Key's beloved anthem.

Among those present, besides the officers of the league and the committees, who, with the exception of a few, attended the banquet, were: Guests: Earl Williams, Viola Dana, Edward Earle, Violet Mersereau, Anita Stewart, Shirley Mason, Rudolph Cameron, Alice Joyce, Harry Morey, A. Roosevelt, Perry N. Vekroff, Police Marshall Carter and Deputy Marshall House.

Press: E. Everhart and Mr. Nelson, Baltimore American; A. S. Gillespie, Baltimore News; G. V. and J. W. Jenkins, Baltimore Sun.

Exhibitors: F. A. Durkee, J. Goldberg, M. Goldberg, B. Rosenbauer, G. Hoeffer, Miss T. Marks, G. L. Wonders, H. Cluster, B. Depkin, Jr., J. Howard Bennett, S. H. Rothrock, C. W. Henderson, Harry Lewey, A. B. Price, N. Force, T. J. Bohannan, Julius Goodman, Mr. Cassard, Dr. F. W. Schanze and Morris Klein.

Exchangemen: F. B. Spurrier, B. F. O'Donnell, S. M. Flax, Pathe; Nat Glasser, Sidney B. Lust, Selznick; O. D. Weems, E. G. Evans, Mutual; E. R. Price, Triangle; J. J. Payette, General Film; W. E. Busch, Guy E. Brandt, K-E-S-E; H. E. Reddisch, V. L. Keith, E. M. Day, Metro; M. Seigel, Bluebird; B. Freeman, P. Oletzky, Universal; Allan Bachrack, G. F. Lenehan, Vitagrapph; A. D. Gans, American Standard, and F. L. Maguth.

Operators: Of Operators' Union, Local 181, O. J. Niquet, secretary of union, Baltimore branch; O. J. Stewart, Censor Board operator; M. Gahan, M. Silverman, J. McQuade, Charles Conner, G. Schneider, M. Leventhal.

TEXAS CONVENTION JUNE 12.

Much interest has been aroused among exhibitors throughout the South over the general convention of Texas exhibitors, which will be held in Galveston on June 12 and 13. It is hoped and expected that the convention will bring about a further solidification of forces to fight adverse legislation and to co-operate for the general good of all exhibitors.

Representatives of every Texas city organization affiliated with the State body were present at a delegate conference in Dallas. It was decided to retain the present officers until the general convention. This was done upon the invitation of President E. H. Hulsey. Also at the conference was appointed to act as a steering committe Karl Hobletzelle, president of the Interstate Amusement Co.; P. C. Levy, Hippodrome theater, Fort Worth, and W. J. Lytle, of Epstein & Lytle, who operate four houses in San Antonio. Hugh M. Hardie, cashier of the Central State Bank, was continued as treasurer.

The Open Market

L. L. Hiller, of State Rights Firm of Hiller & Wilk, Opines That the Open Market Is the Distributing Method of the Future.

THAT THERE is a significance attaching to the development of the state rights field, over and above the mere financial consideration involved, is the contention of L. L. Hiller, of Hiller & Wilk, Inc., Longacre Building, New York, who are handling some of the largest open market features in this section of the country.

"The state rights picture," says Mr. Hiller, "must stand upon its own feet, so to speak. If it is a good picture, it will be a success; if not, it will fail. This in itself will encourage the production of better pictures.

"The state rights, or open market system, makes for more artistic pictures. They must be pictures with vital themes; they must be pictures that are out of the commonplace.

"What," continued Mr. Hiller, "curtails ability and originality—destroys artistic achievement? Limitation! Standardization! The motion picture industry cannot be regarded in the same light as the automobile industry. Ford, we will say, has made a splendid success by standardizing his produce. But the motion picture business is not purely a manufacturing business; the element of art enters. Destroy the art in pictures and you kill them. That is why standardization—as represented largely by the old line program system—is giving way in a measure to the open market, which operates in two ways: One, the open market picture which is open to every purchaser of territory without considering whether he takes one or more pictures; the other, a variation of the open market arrangement, in that a producing company sells a franchise for all their pictures for a definite territory for a definite period of time.

"I don't pretend to prophesy that the program is doomed—there will be several program companies several years from now. I believe the state rights features will have become so numerous by that time that exhibitors recognizing the opportunity to get better pictures by that method will adopt it largely.

"The program maker, dependent on the five-reeler, exclusively, for the feature, with arbitrary rules regarding time, type and general character of his output, limits his accomplishments. And when you try to limit art you fail. That is why many program pictures are mediocre.

"The public wants a change—it welcomes the picture that is different from the ordinary run, and that is why the open market features are being sought after by exhibitors in greater number daily; that is why eventually they will dominate the field.

"An editorial in a trade paper not long ago mentioned the cost of negatives, maintaining that some state rights buyers paid too much for their picture—that the cost was far less than the sale price. The cost of production does not matter if the picture is 'there.'

"As a case in point, take 'Where Are My Children?'

"It had an unusual theme, and contained a new idea—cost of production did not exceed $15,000.

"What happened? The state rights buyers saw the possibilities of the picture, and about a quarter of a million dollars was the total sum received from state right buyers. And all the buyers of this picture as well as the exhibitors made exceptionally large profits. This is only one of many instances.

"Where does the cost of negative enter into that calculation? A picture is worth what it will bring in dollars and cents at the box office. That's the test. It's a poor rule that does not work both ways. How many productions have been made and sold where the producers did not get back the original investment? Remember that the state right buyer, in picking the successful open market picture, is only buying the very best. He passes up the mediocre picture, so if he wants to buy the cream only he must anticipate paying the price of cream and not the price of skimmed milk.

"This is the old law of supply and demand. Working itself out in motion pictures, unhampered by program restrictions, the demand for quality pictures is greater than the supply.

"With the growth of the open market there will be better pictures; and that is what the exhibitors are asking for now. The program pictures do not supply this demand. Is it not more reasonable to allow the exhibitor to be the judge of the value of a picture for his patrons, to allow him to take the pictures he wants, run them when he wants and for as many days as the picture warrants.

"The biggest directors and producers are getting into the state right field gradually. It is only a question of time. The future of the motion picture business greatly depends on the open market.

"Everyone is beginning to realize the necessity of some sort of settlement of the present chaotic state of the industry. Well, this is the solution for the producer, distributor and exhibitor."

CHARLES BASS PURCHASES THE PHIL. G. LUBER COMPANY.

Announcement was recently made in Chicago of the purchase of the Phil. G. Luber Co., at 109 North Dearborn street, by Charles Bass, formerly vice-president of the David Stern Co. and associated with that concern for the past seven years.

A new company has been organized which will be known as the Bass Camera Co., and it will conduct the business in the future, Mr. Bass acting as president and general manager.

The Phil G. Luber Company was an old established firm of fifteen years' standing, and was known in Chicago as one of the foremost dealers in cameras. Mr. Bass states that the business will be conducted in the future on the same lines as followed by the Luber Company, except that a complete line of moving picture cameras and supplies will be installed, and facilities will be made for the developing and printing of moving picture film.

JAPANESE CUSTOMS PICTURED.

A series of pictures revealing life and customs in Japan under the title of "The Land of the Rising Sun," will be shown at Aeolian Hall, West 42nd Street, New York, Friday evening, May 4. These interesting pictures were made by J. B. Millet under the auspices of the Japanese Imperial Government, and will be exploited in this country by the American-Japan Picture Company of 15 William street, New York. Admission will be by card.

Following the exhibition a reception will be given to His Excellency the Japanese Ambassador to the United States, Aimaro Sato. The sponsors of this event are Judge Elbert H. Gary, A. Barton Hepburn, William North Duane, Henry Clews, Gilbert H. Grosvenor, William D. Straight, Dr. Jokichi Takamine, Darwin P. Kingsley, Robert W. DeForrest, J. B. Millet, Dwight MacDonald, U. S. Bethel and Samuel U. Dalton.

The technical work on the series was done by the New England Motion Picture Company of Boston.

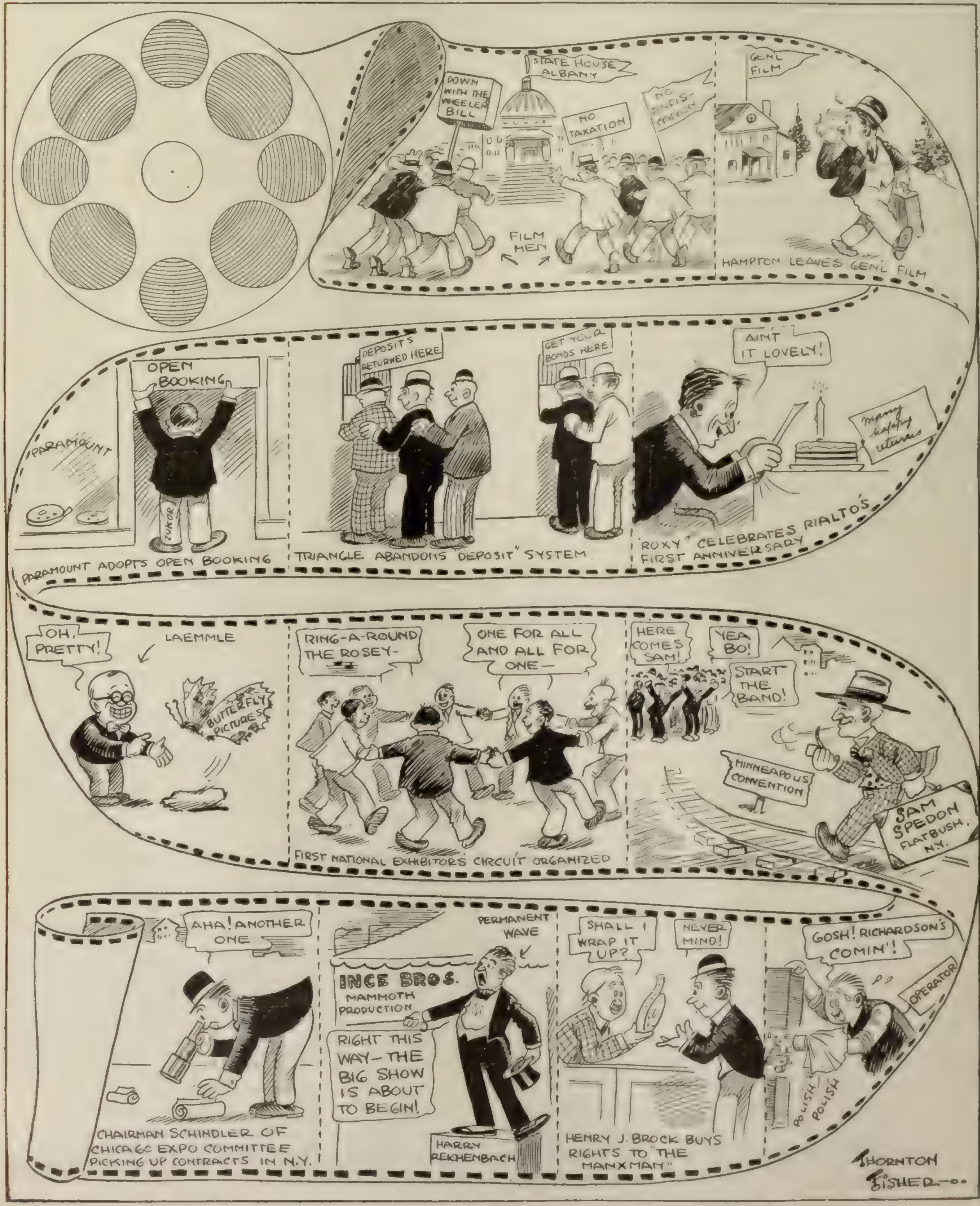
COLUMBIA COMPANY SOLD.

C. F. Loew, formerly secretary and treasurer of the Columbia Film Manufacturing Company, of Cleveland, was a caller in the New York office of the Moving Picture World last week. The Columbia Company has been sold to the Industrial Scientific Film Company, a Cleveland concern. During his stay in this city Mr. Loew is making his headquarters at the office of the Manhattan Slide and Film Company, 118 East 28th street. He expects to make a connection in the trade where his knowledge and experience will be of value.

LESSER ACQUIRES MORE PICTURES.

Hiller & Wilk, Inc., Longacre Building, New York, have sold to Sol. Lesser, San Francisco, the state rights of "The Battle of Gettysburg" and "The Wrath of the Gods" for California, Arizona, Nevada.

MOVING PICTURE WORLD NEWS REEL for APRIL


STATE HOUSE ALBANY
DOWN WITH THE WHEELER BILL
NO TAXATION
NO CONFISCATION
FILM MEN
GEN'L FILM
HAMPTON LEAVES GEN'L FILM
OPEN BOOKING
PARAMOUNT
ZUKOR
PARAMOUNT ADOPTS OPEN BOOKING
DEPOSITS RETURNED HERE
GET YOUR BONDS HERE
TRIANGLE ABANDONS "DEPOSIT" SYSTEM
AIN'T IT LOVELY!
many happy returns
"ROXY" CELEBRATES RIALTO'S FIRST ANNIVERSARY
OH, PRETTY!
LAEMMLE
BUTTERFLY PICTURES
RING-A-ROUND THE ROSEY-
ONE FOR ALL AND ALL FOR ONE-
FIRST NATIONAL EXHIBITORS' CIRCUIT ORGANIZED
HERE COMES SAM!
YEA BO!
START THE BAND!
MINNEAPOLIS CONVENTION
SAM SPEDON FLATBUSH, N.Y.
AHA! ANOTHER ONE
CHAIRMAN SCHINDLER OF CHICAGO EXPO COMMITTEE PICKING UP CONTRACTS IN N.Y.
PERMANENT WAVE
INCE BROS. MAMMOTH PRODUCTION
RIGHT THIS WAY- THE BIG SHOW IS ABOUT TO BEGIN!
HARRY REICHENBACH
SHALL I WRAP IT UP?
NEVER MIND!
HENRY J. BROCK BUYS RIGHTS TO "THE MANXMAN"
GOSH! RICHARDSON'S COMIN'!
OPERATOR
POLISH POLISH
THORNTON FISHER

Richardson in Texas and Oklahoma

Hits Sherman, Fort Worth, Waco, Palestine, Oklahoma City and Dallas—Renews Old Memories

Sherman, Texas.

FROM Dallas to Sherman, we rocked, rolled, bumped and jolted along over the Texas Traction Company's lines, arriving in Sherman to find a whole flock of operators waiting at the station. I had been anxious to reach this little city, because here I would see the moon, or at least Moon, though it, or he, might not be full. At least he is a bright and shining light; also he is a live wire, and it was with unusual pleasure I grasped the hand of this long distance friend. Sherman certainly has proved itself to be one of the live wires—and high voltage at that. It is a comparatively small city, yet, as the photograph will show you, it did the thing up brown. The local had been preparing for our visit literally for weeks. It had sent out invitations even to towns as far away as Oklahoma, and what is more they had got results because men had journeyed all that long distance to be present, partake in the festivities and hear the lecture. Denison, Bonham, Greenville, McKinney and Whitesboro, Texas, and Hugo and Coalgate, Oklahoma, were represented.

Group of Sherman, Texas, Operators.

Sherman was the home of one of the old and faithful department correspondents, Blaine Day, now of St. Paul, Minnesota. The Sherman boys asked me, both through the department and by word of mouth, when I finally reached the Northland City to convey to Brother Day their kindest regards.

While in Sherman it was my privilege to visit Brother Moon's home and take lunch with himself, "our" wife and that wonderful kidlet. Some doings, my boy, some doings. In the afternoon we attended a ball game between Oklahoma City and Sherman. Having friends in both places we were careful to root impartially. The lecture was called for 9 o'clock, and I was really astounded at the crowd which gathered in Carpenter's Hall at that hour. I didn't count, you can do that in the photograph, but while you are counting, just remember that Sherman is only a city of, as I remember it, less than twenty thousand. We had motored over to Denison in the afternoon to visit the Denison boys, and try and make certain that they would be present. Sherman was not satisfied with merely inviting them. It proposed to go over and literally yank Denison over by the scruff of its neck, if necessary, and, while some of the Denison men had intended to come, it was discovered that quite a number had not, although the two towns lay only ten miles apart.

While in Denison I met L. M. Ridout, manager of the New Star Theatre, who displayed his 560-seat, up-to-the-minute theatre, with much pride. It is a fine house, all right, and Brother Ridout's pride in it is fully justified. He proposes to increase its seating capacity to 800 by adding a balcony. The floor of the auditorium is smooth concrete, and slopes downward toward the front. A bridge of cement is raised around the orchestra pit and one side of the floor at the front is slightly higher than the other. At the low spot a drain pipe connects with the sewer. Each day a flood of water is turned on at the rear end and the whole floor washed clean. It dries in less than thirty minutes.

The operating room is of good size and is equipped with two new Power's 6-A machines and G. E. rectifier. The room is in charge of L. M. Ridout, Jr., and now I am compelled to severely criticise. Young Ridout was, so far as I know, not present at the lecture. He told me he was "too busy" to come, and I did not see him there. Next day I laid over in Denison for several hours, through failure to connect with a train, and dropped in at the Star for just a few moments at ten minutes to four. When I entered advertising slides were being projected, and almost all the time there was a bad ghost; sometimes so bad I could not read portions of the slide. This interested me sufficiently that, although I was in a hurry, I waited until the picture came on. It had a literally terrific flicker, and during the entire three minutes I watched it there was discoloration of the light at the bottom of the screen. Strikes me, Brother Ridout, that if this is a sample of your work you might better have postponed your urgent business and attended a lecture on projection. Your father has provided you with a good equipment, and you are projecting valuable photoplays in a beautiful theatre, but the result of your efforts as shown on the screen at the time of my brief visit were almost anything else than a credit to you or to your father's theater.

The Sherman gave a banquet after the lecture, and it was one of the most beautiful affairs I have seen up to date, due to the decoration of the tables with blooming potted flowers. Taken all together, the whole thing reflects great credit upon Sherman local and its members.

The operating rooms of Sherman are, for the most part, of goodly size and well ventilated, but in some of them there is too much daylight. At the King, where Brother Moon works, there is a film real chute, the first one I have seen since I left San Francisco three years ago. I also saw twenty worn aperture plates and half a dozen shutter blades on the wall, the latter being blades with which friend Moon had been experimenting. At first I thought the projection machines were Henry Fords. Closer inspection, however, proved them to be Edison Model Bs of an antiquated type—about six or seven years old I should think. Presumably they will wear out some day, and friend manager will invest in a couple of new ones.

C. W. Batsell also manages the Queen, in which there is a really excellent operating room, with a vent pipe about three feet in diameter; also there are two Simplex machines, all of which shows that Batsall knows how to do things right when he wants to. With this little verbal spanking, I would say to the manager of the King: Go thou and sin no more. Adding, however, that any supply house can remedy the little deficiency named in return for a check, every cent of which you will get back in your box office in due course of time, in the form of added revenue brought to the house by the improved results on the screen. In most of the Sherman houses the picture is considerably larger than it ought to be. I would strongly advise that all those pictures be reduced to fourteen feet, and that the black be brought right in to meet the edge of the picture. At the Topic, Le Grand Woods, manager; O. J. Parker, operator, the picture is of correct size, and is set in a black shadow box, but both the shadow box and screen are almost anything else than clean. I took a broom and by its vigorous use succeeded in making a black spot in the gray of the dust on the bottom of the shadow box. I would suggest that Manager Le Grand hang a placard around the janitor's neck reading: "Cleanliness is next to Godliness." The Topic had two 6-A Power's machines which were in apple-pie order. They ran like a sewing machine.

In nearly all Sherman houses the auditorium lighting could be greatly improved by the application of scientific principles thereto. There were a great many island clocks—clocks entirely surrounded by light. Paint those clock faces black, with white hands and white figures, gentlemen, and for the love of the Pink-Toed Prophet, confine the light absolutely to the dial of the clock.

I shall long remember my visit to Sherman. The Sherman men have, by their energetic actions, proved themselves to be near the head of the progressive class. Others have had just as elaborate affairs, or even more elaborate; others have had larger gatherings, but they were larger cities. Taking size into consideration, Sherman is in a class all to itself.

Incidentally, I don't believe some of the dust we raised going to and from Denison has come down yet.

Fort Worth, Texas.

Leaving Sherman I pulled a first class flivver. In order to save time, I took the 9:27 Interurban to Sherman, expecting to connect with the 10:02 M., K. & T. for Fort Worth, with oodles of time to spare. But the interurban failed to interurb promptly, and I got my ticket just in time to witness the passage of the rear sleeper of my train past the gate. Right there I was "stuck" for six mortal hours. I had figured on a day of rest in Fort Worth, and had been looking forward to it with extreme interest, but the day of rest, as usual, exploded with a loud bang.

I had expected to get into Fort Worth at noon and clear up a good part of the accumulated correspondence between noon and midnight, and then I did not propose to get up next day until I got good and darned ready. Instead of that I climbed off the roost at 7 A. M., dictated until noon, went out to Brother Smith's and enjoyed one of those home-cooked meals like mother used to make, went around and viewed some of the theatres, and all I got out of it was a couple of hours' sleep in the evenings.

Projectional affairs in Fort Worth are just about average, as such things go. I did, however, observe ample evidence of the fact that at least some Fort Worth operators need to be severely disciplined by their organization for failure to attend properly to their work. Operating rooms, as usual, contain altogether too much light, though the walls of most of those I visited were black, and that part of it is excellent. Most of the operating rooms I saw are poorly located, and one of them—Phillips' Egypt—is very, very bad indeed, in that it combines a tremendously steep angle with a comparatively short throw. I only examined one optical system, and that only in so far as the arc and condenser are concerned. I found the condition in this instance to be very bad indeed.

The arc was about 3⅞ inches from the condenser and the lamphouse was altogether too close to the machine. I would recommend to the good brothers who are responsible for this condition, which is not only operating to waste a large percentage of their light, but is also giving them a comparatively poorly balanced shutter, and is in all human probability injuring the definition of the picture on the screen, that they apply the chart recently published in this department. Such operating rooms as I saw were not ventilated, in the proper sense of the term. The air was in all cases taken in from the auditorium—the second-hand air the audience had no further use for.

At the Strand theater there were two clocks, both plastered with pink light, one at either top corner of the screen. The picture was of correct size, and had a very narrow black border—better than nothing. The picture light was good and was evenly distributed. The lighting of the balcony was, however, literally atrocious. I called the manager's attention to this condition, and suggested to him a very simple means of remedying it. At the Hippodrome the auditorium lighting was excellent, the only feature subject to criticism being the clock—the inevitable, onmipresent, picture-murdering clock. In this case, however, it was not so bad because it was not very brilliantly illuminated; also it was considerable distance from the screen. The screen sat well back on the stage and was surrounded, top, bottom and sides, with from 12 to 15 feet of black, the stage floor being painted that color. The picture, however, was hazy. Now this might have been to a poor lens, a cheap lens or the film itself, but I think most likely the fault lies in the screen. The picture light was dim, but was well handled.

At 11:30 something like fifty managers, operators and others connected with the industry, gathered in a hall and listened to your humble servant until 2 A. M., after which a lunch was served. I landed on the Fort Worth boys perhaps a little bit stronger than I usually do, because it seemed to me there was need for considerable shaking up in that city.

Of course, if the shoe did not fit there was no need to wear it.

W. S. Tumpaugh, an old department correspondent, wrote asking if I could visit Abilene, Texas, where he is now located. I told him it would be impossible, and suggested Fort Worth and hear me there. On what amounted to practically an invitation from me, he journeyed to that city, a trip of 320 miles, there and back. After his arrival I found he had had a scrap with the Fort Worth local and that body, notwithstanding my personal request that, under the unfortunate circumstances, he be allowed to hear the lecture, refused point blank, and he was excluded. I could cheerfully pass over the lack of courtesy to myself, but feel called upon to comment on the spirit of intolerance shown. I don't care what Tumpaugh may have done, his presence would not harm you and you owed something to the demands of ordinary courtesy. The incident did not reflect any credit on the Fort Worth men. Had I asked Tumpaugh, knowing of the trouble, it would have been very different.

Waco, Texas.

Waco, Texas, is a comparatively small city. I am told that 49,000 people partake of their daily bread within its corporate limits—not counting stray mavericks like myself. Away back months ago, as soon as the Waco operators union learned that I was going to be headed in their direction, they wrote asking me to include Waco in the itinerary, which was, of course, promptly done, and in due time, after journeying southward on the I. & G. N. for miles I disembarked, to find the committee of welcome wig-wagging gladhand signals from the platform.

Waco has six theatres, one of which, the Queen, was temporarily closed at the time of my visit. The Hippodrome, managed by J. P. Everett, is a large, strictly up-to-date house, belonging to a string of nine theaters owned by a corporation, of which E. H. Hulsey is general manager; also he is principal owner. Jesse Oaks and J. L. McElvea are the

Fort Worth, Texas, Operators.

operators. Friend Everett impressed me as a wideawake manager, willing to listen to and act upon any suggestions which seemed to have value. The lighting of the auditorium is, as I pointed out, susceptible of considerable improvement, though it is not what you could call at all bad as it is. The operating room is of solid concrete, about 40 feet long by probably 8 feet deep, with a 7-foot ceiling. It has ample ventilation. Projection machinery consists of two Power's machines taking current through a G. E. Mercury Arc Rectifier located in one end of the operating room, which is partitioned off for the purpose.

The Crystal theater has about as bad a lighting proposition in the rear half of the auditorium as I have seen anywhere. It is a long, very narrow house, and about midway the operating room drops down out of the ceiling by about four feet. The audience in the back half of the auditorium must, of course, look underneath the operating room at the picture. Now the logical thing to do would be to drape the back side of that operating room with some very, very dark colored cloth, or else paint it as nearly black as is possible without spoiling the looks of the auditorium, and then carefully shading all the light away from it. Instead of that, friend manager has installed a great big, fairly well illuminated clock on the back wall of that operating room, also two unshaded ceiling lights—that is to say, unshaded so far as the operating wall is concerned.

The condition from the projection point of view is simply awful; also it is nonsensical. A little judicious shading of the two ceiling lights would keep the light off the operating room wall, and the painting of the clock and its dial black, with white hands and figures, would remove this source of tremendous annoyance to the eyes of patrons seated in the rear of the auditorium.

The Rev. William Sonneman, manager; George C. Oaks and B. H. Hall, operators, is putting on a good picture. The projection light was well handled. The auditorium lighting is good. The operating room has black walls, and is equipped with Power's projectors. It has good ventilation. Current is taken through a G. E. rectifier, which is inside the operating room—and that is not good. What's the use of painting the walls of the room black if you are going to have a lot of light in it?

At 11:30 P. M. I found the stage of the Hippodrome Theater set for an unusual act, which scene will be seen in the accompanying photograph. To my astonishment, Waco, although a small city, mustered more than fifty persons who remained until 2 A. M. listening interestedly while I preached the gospel of improved projection, after which good things, both solid and liquid, were partaken of until every one was filled to repletion. Waco local covered itself with glory; also it demonstrated the fact that both individually and collectively the organization is a live wire. The writer will have pleasant memories of his visit to this thrilling metropolis of the Lone Star State.

Palestine, Texas.

The little city of Palestine brought home to the writer the fact that he can no longer be classed a spring rooster, because when he came to figure up, and examine the records, he discovered it was twenty-seven years since he shook the red dust of Palestine from his shoes, at which time he had already interviewed Santa Claus twenty-three times. We were met by an old-time friend, B. R. Walker, who was a very respectable black-haired citizen when we said good-bye twenty-seven years ago. The passing years, however, have changed the black to white, and in addition to this the villain has actually become fat. Also awaiting our coming was B. C. Bell, manager Gem Theater, and his son, Frank M. Bell, assistant manager, who also supervises projection at the Gem, though he does no actual operating. Friend Bell, his son and charming wife formed a trio which combines brains, energy and hustle, the net results being shown on the screen of the Gem Theater.

There are three theaters in Palestine, all of them very pretty houses; also, everything considered, screen results in all of them are very good. The Queen, E. L. Turner, manager; O. B. Bridges, operator, is, however, running with only one machine, and that machine is in a little sawed-off "coop" hardly six feet square; also I doubt if it has a six-foot ceiling. It isn't up to me, of course, to tell friend Turner his business, but I would, nevertheless, respectfully suggest that there is an eternal fitness in things, and that running a photoplay the physical value of the films of which is several hundreds of dollars and the cost of production of which may figure in the tens of thousands of dollars under such conditions as that doesn't "fit in right." The result on the screen of the Queen isn't the best in the world. There were discolorations in the light while I was present. I believe the screen result is all the manager has any right to expect with the operator working in a little cramped up cubby-hole. It would be quite within the range of possibilities to enlarge that operating room between the hours of 11 P. M. and 10 A. M., so that the show would not be in the least degree interfered with, and you, Brother Turner, owe it to the photoplays you are handling to do that identical same thing.

Now the Best Theater, Tim O'Connor, manager; J. W. Lindsay and Roy Saxon, operators, has a fair sized operating room, with good ventilation. The ports, however, are a little too narrow, and there is altogether to much light in the room. Friend Linsday impresses one as a man of brains and ability. He is using two Power's 6-A Machines and getting a good screen result. The Gem, B. C. Bell, manager; Frank Bell, assistant manager; E. Britton, operator, is a commodious house, having a balcony devoted to gemmen and ladies of chocolate complexion. Mr. Bell studies the details of his business, and his son, Frank, is a man who closely studies the technical end of projection. Friend Bell, while absent from the city, fell into arrears with his dues and was dropped from the rolls of the union, which now refuses to take him back into membership. I am very sorry that this is the case, because Frank Bell is a man of brains, and that is the kind of men the I. A. or any other organization needs.

The operating room walls of the Gem are black, the room

After the Banquet of I. A. T. S. E. 226 at Waco, Texxas.

has good ventilation and the ports are of ample size. Britton is pulling 60 A. C. through a Fort Wayne Compensarc, and getting a corking good result on the screen. The picture is equal to many I have seen projected with 40 D. C.; in fact, it is much better than some I have seen. The screen is an old type Mirrorvita; one of the first Friend Genter put out. Nothing has ever been done to it except brush it off, Bell tells me, and although the seams show badly, the surfact is still brilliant. Now for heaven's sake, don't get mad and bite me, Brother Genter.

At 11:30 the managerial and operating force of Palestine gathered in the Gem, plus H. H. Epps, operator, Star Theatre, Minneola, Texas., who had come down for the lecture. They did the best they could, but after all the "crowd" looked like a very small drop of water in a tolerably large puddle when they got seated in the Gem. After the lecture there was a very nice dinner served in one of the restaurants, after which the "essembled multitude" departed homeward, expressing the conviction that it had been an evening well spent.

Gem Theatre, Palestine, Texas, Its Owner, Mr. and Mrs. B. C. Bell, and Assistant Manager F. M. Bell.

All next day I wondered around over Palestine like a lost sheep, rattling the skeleton of a dead past, and digging up its individual bones to see what they looked like. Take it from me, gentlemen, that particular occupation isn't the most pleasant one in the world, but there is a fascination which practically compels one to do it just the same.

But I enjoyed my visit with Bent and Mary Walker to the limit. They are of God's noblemen and women—the kind who stick through fair weather and foul, as I have good reason to know through experiences of the past.

Oklahoma City.

Did you ever accept an invitation to a joy ride extended by a chap who owned a flivver and have him show up with a Hudson Super-Six? Well, that's the sort of surprise Oklahoma City sprung on this unsuspecting person. The operators and managers had been at war for almost a year, and I had expected little; also I was fully prepared to accept even less than that under such circumstances. Oklahoma City was, I had been told, quite some considerable place, but the mere assertion lacked something of being proof of the fact.

Judge, then, of my surprise at finding a wideawake looking flock of operators (on strike several months) who might, so far as appearances go, have been almost anything from locomotive engineers to bankers, and to have them conduct me to a right-up-to-the-minute hotel (the hotels for the past thousand miles have varied between punk to punker and punkest) show in a film exchange (Universal) which for size of plant and activities would do credit to New York City, and a city over which I'm raving yet.

L. L. Hensley, manager Universal Exchange, did the honors with his choo-choo cart (some cart, too, by the way) and showed us the city. Oklahoma City looks like a whole sub-treasury full of real money. It's the real, sure enough goods, and then to tote it all off it was demonstrated to me that the managers and operators (Local Union 380), while at war, are, paradoxical as it seems, on very friendly terms, and although Local 380 handled the lecture, the aforesaid managers, or at least some of them, attended. The Strand and Folly theaters are "fair." It is now hoped and believed that the trouble will be settled very soon and the men be back at their nests of duty.

I visited the Strand, Empress and another house, the name of which I have forgotten. There are brilliantly lighted, white-faced clocks near the screen in them all; also there are the utterly useless and highly objectionable side lights in all but the Empress. Aside from the clock, an illuminated jeweler's sign is under it and two bright exit lights are near the screen. The Empress lighting was excellent. The lamps under the balcony were in pyramid-shaped metal receptacles, the lower face of which is covered with light which difuses the rays. Oklahoma City managers have need to improve their auditorium lighting.

The operating rooms were all good, or at least fairly good, with observation ports about 14x24 inches in size, but operating room ventilation was not properly taken care of (ample of its kind, but not the right kind), and there was a flood of light in all the rooms. Equipment in the Empress was high class—two new Baird machines—but the walls of the room are altogether too light. In one house there was a queer combination, viz.: two Power's 6 mechanisms, a Motiograph lamphouse and lamp and one old model Edison lamphouse and lamp. The machine tables were two 2x10-inch planks, supported by the wall at the front end and by an upright plank at the other. Screen results in this house were not very good. How could they be, particularly in view of the further fact that the auditorium lighting is literally atrocious—side lights, brightly lighted clock and exit signs near screen?

At 11:30 P. M. what was, under the circumstances, a large audience, gathered at the Folly, and after this lecture Local Union 380 served "ice water" and a Dutch lunch on the stage. Oklahoma is "dry" and I looked into my glass in astonishment. Oklahoma ice has a most peculiar and really astonishing effect on water. I think Oklahomans are overlooking a bet in not trying to sell that ice by the ton in Kansas. It would go big! North and South Carolina also would buy by the train load.

The Oklahoma men are a credit to the town and to their profession. I sincerely trust the trouble will now soon be settled, and that all will again be peaceful in the City of Bungalows.

THEATER
LIBERTY

Liberty Theater, Oklahoma City.

Dallas, Texas.

Dallas is one of the wonder cities of the South. Through a desire to accommodate Sherman I changed the itinerary, and in the mix-up Dallas got chopped off with one night. After traveling almost 250 miles, consuming eleven and one-half hours, from Oklahoma City, I arrived at 8:30, to be met by Brothers G. L. Luther, James Crosby and J. E. Webb, who kindly consented to concede one hour for our weary bones to rest, and then proceeded to show us Dallas by the gasoline route and moonlight—with the moonlight absent. It is thirteen years since I last visited Dallas. During that time I found it had outgrown its knee pants and blossomed forth into a Prince Albert suit of checked cloth, the check indicating progressiveness, hustle and up-to-the-minuteness, and the Prince Albert that dignity which ought to be part and parcel of a modern city of umpty-ump thousands. The Dallas of old I could not recognize at all.

There was, of course, no time to inspect theaters. The lecture was to be at the T. M. A. Club rooms, and there we found assembled a really representative gathering of, so they told me, 150 operators, managers, exchange men and musicians; also there were assembled about fifty men and women having no other business than to enjoy the dance floor and liquid hospitality of the club, it being the main assemblage room of the institution. These people cared less than nothing for the lectures, and continued to talk and laugh, so that when we were just well started we were obliged to decline to attempt to continue under such impossible conditions. In fact it was impossible for any but a few to hear what I was saying, and many left in disgust. It was then proposed that we partake of the lunch which was provided, and then adjourn to the Rex theater, which was done, but many had become discouraged (it was then 1:30) and left, so that but a comparative handful of the large meeting remained. It was unfortunate. I regret it, especially in view of the fact seen that a lot of T. M. A. men and their women would be so lacking in ordinary courtesy that they would deliberately break up a large and important meeting by their conduct.

The Remnant of the Meeting Which Gathered at the Rex, Dallas, Texas.

The lighting arrangements of the Rex were not at all suitable to such an affair, and I worked under extreme difficulties, but, nevertheless, the audience sat patiently until 3 A. M. and expressed themselves as being well satisfied.

I wish to apologize to Dallas for the short stop I made. It was not an intentional slight to that beautiful city. It was unfortunate. I regret it, especially in view of he fact that I was unable to visit a single one of her theaters, some of which I am told are beauties, with very fine projection plants. Next morning Brother Luther, although he could not have got to bed much before daylight, was on hand to see us off to Sherman, and expressed his determination to, if possible, journey to Fort Worth, where he could hear the lecture under better conditions. We will see whether he pulls off that particular stunt or not.

While in Dallas I met Hoyt G. Morrow, who is with "Artcraft." Friend Morrow is one of the old time Chicago operators who was shooting pictures at Chicago screens at the same time I was. He held Chicago operators' license No. 56, in the year of 1908, and was afterward salesman for the Standard Film Service while Joe Hopp was its manager. Also another interested one of my audience was Sidney B. Blakely, member of Chicago Local Union No. 110, who is sporting some very classy scenery (some clothes, my boy, some clothes) and occupying something like twenty hours each day bossing the Motiograph game. Brother Blakely wears intermittent sprockets for ear bobs and carries a Motiograph magazine in each hand.

RICHARDSON.

CHANGES AT UNIVERSAL CITY.

A number of changes in directorships and acting have been made at the Universal City studios, with a view to meeting the increasing demands for finished product at the Pacific Coast studios.

The Universal Joker Company has been divided so as to make an additional comedy company. Gale Henry will work under the direction of Allen Curtis, with Jack Dill playing opposite. Her former co-worker, William Franey, remains the featured player of the Joker company, with Milburn Moranti, and Za Su Pitts as the leading woman. Franey will be directed by W. W. Beaudine.

Ruth Stonehouse will be featured in five-reel productions under the direction of Louis W. Chaudet, who has been producing Nestor comedies in which Eddie Lyons and Lee Moran with Edith Roberts have been featured. The Nestor comedians will work under the direction of Roy Clements.

Elmer Clinton has assumed the direction of Jack Mulhall and the feature company in which he is starred.

Big Theater for Newark

Frank G. Hall Buys Church Property Upon Which 3,000-Seat House Will Be Built—Construction to Begin Immediately.

NEGOTIATIONS were closed recently by Frank G. Hall for the purchase of the Third Presbyterian Church at Nos. 905, 907, 909 and 911 Broad street, Newark, New Jersey, where he will erect one of the largest theaters devoted to the showing of motion pictures in the world.

Frank G. Hall, of Newark, one of the most prominent men in the theatrical and motion picture business, is president and general manager of the Rialto Theater Realty Company, building the new theater, and is also president and general manager of the Rialto Theater Company, which will operate the big playhouse under his personal supervision.

Mr. Hall, who is at the head of seventeen corporations handling theatrical and motion picture enterprises, among which are the Strand Theater, of Newark, and the Civilization Film Corporation, is recognized as one of the most active figures in the motion picture business. He recently created a sensation in theatrical circles by buying outright the latest Edgar Lewis Feature production, "The Bar Sinister," which, after a trade showing at the Broadway Theater, New York, was hailed by critics and picture experts as one of the season's greatest pictures.

"The Bar Sinister" was filmed from an original story by Anthony P. Kelly, and deals with the race question in a manner so original and sensational that it promises to be one of the most popular offerings of the year.

The announcement that Frank G. Hall had bought the negative outright before his competitors had decided upon the size of their bids was in line with his former activities, and the further announcement of the immediate starting of building operations upon his new theater, following so closely upon the heels of "The Bar Sinister" deal, gives promise of interesting news to follow.

The Rialto, as the new auditorium will be called, is planned upon an laborate scale. With a seating capacity of more than three thousand and a monster stage with numerous large dressing rooms adjoining it, the Rialto will be a fit place for the presentation of the special feature productions for which it is being built. Space for an orchestra of immense proportions promises music of unusual excellence, while lighting and stage effects are being planned which will make possible the presenting of big pictures on a scale never attempted before, including, as it does, the staging of elaborate prologues to the screen dramas, in keeping with the subjects treated and especially written and rehearsed to surround the audience with the atmosphere of the picture before it appears upon the screen.

Associated with Mr. Hall in his latest enterprise are some of the most prominent men of Newark, many of whom are interested in his other ventures, all of which are proving successful. Among Mr. Hall's other activities are the United States Theatres Company, The U. S. Amusement Company and Frank G. Hall Productions, Inc. The last named corporation will handle the presentation of "The Bar Sinister," offices having been arranged for in the Longacre Building, New York.

Work upon the new theatre will begin immediately.

PARALTA PRODUCTION PROGRESSING.

Robert T. Kane, vice president of the Paralta Plays corporation, who has taken up his residence in Los Angeles to supervise the work of the production end of this enterprise, has informed Carl Anderson, president of the corporation, that work is going forward very rapidly on two productions, and that both studios controlled by the company will be in full operation in the course of the next three weeks. Mr. Kane is now surrounded by a large staff of expert talent. The full roster of dramatic and technical directors and cameramen and assistants will be made public early in May.

WILLIAMS CAMERAMAN FOR ARBUCKLE.

Frank Williams, one of the first of the Keystone cameramen, is now with Roscoe ("Fatty") Arbuckle, at the studios of the Comique Film Corporation, 318 East 48th street, making the comedy two-reelers in which the big funmaker will appear on the Paramount program. It was Williams who photographed Charlie Chaplin's earliest pictures. "The Butcher Boy," first of the comedies to be made by Mr. Arbuckle since he formed his own company, is also his work.

Chicago News Letter

By JAS. S. McQUADE

Twenty-One Years in the Business

William N. Selig's Remarkable Career Marked by a Grim Struggle in the Early Years—He Has Been Always a Leader.

HOW glibly some people talk today about moving pictures, and refer to them as being in their "infancy," "swaddling clothes," etc.! These people have little knowledge of the practical beginning of things in the industry; either that, or they fail to exercise the mental operation of reflection.

William N. Selig.

To the old timers in the business—the men who started with little or none of the world's possessions, and with almost a complete lack of everything in the line of equipment that would aid them in their work—the road traveled has been a long, weary, uphill way. These old timers had to make their own tools, and clumsy makeshifts they were at first, many of them. They built their own cameras, their developing apparatus, and nearly everything that was required in the production of a moving picture, and all this required ingenuity and patience of no mean order.

William N. Selig, one of these old timers, who passed the twenty-first milestone of his years in the business on April 9 last, can vouch for the truth of the foregoing statements. Some day he expects to have his experiences during that interesting period of 21 years appear in book form, and I hope he will do it, as such a work would be treasured in the scanty library as yet devoted to the moving picture. In the meantime the following condensed sketch of his career in the business may serve to show that success as a moving picture producer from the early days until the present, depends not on hard work alone, but largely on a peculiar natural aptitude and on sound business ability and foresight.

For some time before the old studio and plant and offices were established at 20 Peck Court in 1896, Mr. Selig had been greatly interested in moving pictures. Before that time travelogues, taken on the engine of a moving train, had been used as the closing number of high class vaudeville programs throughout the country, an unusual honor; for, as the writer knows by experience, the last number was always considered in those days the most attractive on the bill, so that it might hold the audience and send them away pleased and with something to talk about.

Always possessed of an inquiring mind, Mr. Selig was seized with a burning desire to know more about the "new wonder" which exercised such magic influence on the great masses of people who sought amusement. As the days passed he became convinced that the moving picture, as it appeared then, was only the harbinger of its future possibilities, and he finally decided to cast his lot with what the future might have in store for it.

He had a natural liking for mechanics, and was handy with tools; and, besides, he had dabbled a little in photography and also in chemistry. These acquirements, crude as they were, greatly assisted him when he established his first plant at 20 Peck Court, a small thoroughfare which ran west to State street from Wabash avenue, and now known as Eighth street. The studio was built on the roof of the two-story building, and its floor dimensions were 20 by 45 feet. The other space in the building was devoted to the printing, developing, drying and other departments, and to an office.

He started wth one man as his entire assisting force. Just who he was, I forget; but the reader may be assured that, like his employer, he had to be a Jack of all trades.

In 1895 Mr. Selig had mastered in a rough way the building of cameras, the work being done at home late into the night. Later, when he went into the business for good, he built has own developing apparatus and other appliances that were necessary. This had to be done by himself or not at all, as he had no means to employ skilled labor. At the start he was so hard pressed for means that he walked to and from Peck Court to his home on the North Side every day, a distance of five miles, to save the carfare for his business.

At first he secured orders for his pictures, and took them during the day. At night the developing and other work was done. These pictures were chiefly of the slapstick comedy type taken out of doors, and not exceeding 50 feet, or thereabouts, in length. Soon he added what we now call industrial pictures to his output.

The first big order of this kind was placed by Armour & Co., of the great Chicago Stockyards. A leading official of the company had previously made a special trip to New York to place the order with moving picture makers there, but he was told that it was impossible to take such pictures without artificial light, and that that was impossible.

On his return to Chicago this official called Mr. Selig to his aid, and the wizard of magic stoutly maintained that the "impossible" could be done. Not having time to fashion special lights for the purpose, Mr. Selig borrowed several stage spotlights from the Richard Mansfield Company, which was then playing at the Grand Opera House. With the aid of these lights 50,000 feet of negative were taken, showing the entire process followed at the Stockyards, from the time the cattle were brought in from the inclosure to the killing room until the meat was sealed in cans. This length was cut down to 12,000 feet, and the Armour Company afterward pronounced them the greatest advertisement they ever had. Mr. Armour long afterwards took pleasure in referring to these films when he had occasion to call up the Selig office.

These pictures were made in April and May, 1901, just 16 years ago, and Mr. Selig claims that he was the first to take moving pictures by artificial light.

Mr. Selig asserts that his "really first" picture was not made until the spring of 1904. That was "Humpty Dumpty," a comedy in 700 feet, which became very popular. "Tracked by Bloodhounds or the Lynching at Cripple Creek" and "The Holdup of the Leadville Stage"—the former made in the Summer and the latter in the Fall of the same year, were his first two Western pictures. Each was 700 feet in length, and caught the popular fancy. "The Serenade" (500 feet) and "The Gay Deceiver" (775 feet), made the same year, were big comedy hits.

The first Selig release of 1,000 feet length was "The Female Highwayman," made in the fall of 1906, and the second was "The Girl from Montana," made in March, 1907. Probably the first 2,000 feet subject made in America was Selig's "Damon and Pythias," released in June 1908, and without any doubt "The Coming of Columbus," made in the fall of 1911 and released in May 1912, was the first three reeler filmed in America, if not in the world. "The Two Orphans" and "Cinderella," each 3,000 feet, followed closely.

Mr. Selig also led in the making of animal pictures, the first of which, "Hunting Big Game in Africa," was made in the Chicago studio, and released in May, 1909. He also won the distinction of originating the moving picture serial, which has been so widely followed since. "The Adventures of Kathlyn," in 27,000 feet and 13 episodes, went round the world. The first episode in three reels was released Dec. 28, 1913.

Wm. N. Selig has never lost an opportunity to carry the moving picture to its limits, as has been shown. His crowning efforts in this respect are to be found in the list of great super-pictures produced by him, beginning with "The Spoilers," and followed in succession by "The Ne'er Do Well," "The Crisis" and "The Garden of Allah." No other producer in America can point to such a roll of honor.

The old Peck Court plant, in which so many grilling battles were fought with adversity, was forsaken in September, 1907, when the new plant on Irving Park Boulevard and Western avenue was completed. An additional studio was added to this structure in the summer of 1909.

The Chicago Selig plant had a world wide reputation, as it was the first great structure of the kind erected in America, and, at the time, was cited everywhere as an illustration of the future stability of the moving picture business. Wm. N. Selig was the first manufacturer in America to show his belief in that stability by a large investment of hard earned money, and his example exercised a beneficial influence on the business generally.

The building of the Edendale plant, in Los Angeles, was started in Feb., 1908, and completed in 1910. Then followed the construction of the Selig Zoo in Los Angeles, which was begun in 1911. This great, picturesque structure, and the inclusive collection of wild animals and birds to be found in it form, perhaps, one of the most expensive hobbies that any man has ever indulged in. It is a hobby, however, that means valuable instruction and a great delight to hundreds of thousands of people throughout the year, besides affording much ejoyment to the founder, who has always been a lover of wild animals and birds.

The Illinois Censorship Bill.

The following letter was received Friday morning, April 27, by Sidney Smith, secretary of the Illinois State League, from W. W. Watts, state secretary:

"The censorship bill was reported out of the committee on April 20, and since has been up for first reading, and was placed on the calendar today (Thursday, April 26) for second reading; but, however, it was not reached.

"I had a talk with Mr. Guy Guernsey this afternoon, and again this evening, and he says that he has enough votes to pass it, and does not care to retard it. I asked him if it would come up to-morrow, and he said it was likely, but could not say for sure, for he did not know if the other bills coming up would delay it, or how long. But if it did come up he said he was going to push it through.

"There is no way for me to tell just when they will reach this bill, for Mr. Guernsey says there is no good reason why he should delay it longer, and as it is on the calendar he is going to push it along as soon as they reach it, and he thinks it will be tomorrow (Friday), but he is not sure."

It seems to me that Illinois exhibitors have not been watching this bill closely enough. Nobody in Chicago knew what was going on, although we have a special committee of the Chicago Local appointed to look after the bill.

It almost seems as if the bill had been permitted to take its own course.

Chicago Film Brevities.

Max Linder, famous photoplay comedian, is seriously ill at Los Angeles, and at the time of writing it looks as if his fourth comedy will be held up away beyond its regular release date. From what I can learn Mr. Linder's illness is an aftermath of the hardship and exposure experienced in the trenches on the French front. The many thousands of his admirers in the United States will heartily wish him a renewal of his good health and hope to see him again on the screen in the near future.

* * *

Henry B. Walthall and Bryant Washburn, the well-known Essanay stars, were initiated in the Shrine, Medinah Temple, Chicago, Saturday evening, April 21, and are now nobles of the order.

* * *

Lee Ochs, national president of the M. P. E. L. of America, left this city Sunday evening, April 22, for Hutchinson, Kan., to attend the state convention there. Thence he proceeded to St. Louis, where he presided at a convention held in the Planters Hotel, April 25 and 26; thence to Des Moines for the Iowa state convention, held April 27 and 28; thence to Fargo, North Dakota, to preside at the convention of North and South Dakota, April 29 and 30. From that point he will proceed to Minneapolis for the convention of the Motion Picture Exhibitors' Association of the Northwest, to be held May 1, 2 and 3. Joseph Hopp, president of the Chicago Local, and Wm. J. Sweeney, national secretary of the M. P. E. L. of America, will attend from Chicago.

* * *

The Artcraft Pictures Corporation gave a private presentation of Douglas Fairbanks' first production, "In Again—Out Again," to the trade and press, Wednesday, April 25. The crowded room fairly rang with plaudits of the popular comedian's work.

* * *

The Mutual Film Corporation has inaugurated a bonus system for the benefit of its traveling representatives and film bookers. The bonus is governed by a percentage of the business done by the employes, the object being to furnish an incentive for increasing the gross bookings. The plan has already met with great success, and the whole organization is very enthusiastic over the new arrangement.

* * *

The American Slide & Poster Co., of this city, has leased suite 518-19-20 in the Mallers Building, to which the offices of the company will be moved from the quarters in the First National Bank Building on May 1. Sam Van Ronkel, the president, states that the company has just completed its seventh year in business. Looking back he recalls the time when only a few one sheets could be had on any film production. In the new quarters in the Mallers Building the company will do its utmost to serve exhibitors as faithfully as in the past. The Moving Picture World joins the company's many friends in wishing a continuance of its past success.

* * *

The Essanay Film Manufacturing Co. moved the city office of the company from Suite 521 First National Bank Building, to Suite 1315 in the Peoples' Gas Building, Adams street and Michigan avenue, Thursday, April 26.

* * *

The Jones, Linick & Schafer Co., of this city, moved the general offices of the company from the Orpheum Theater Building to the new Rialto Theater Building (fifth floor), 336 S. State street, on Friday, April 20. The offices of the Central Film Co. and of the Lewis J. Selznick Productions, Inc., will remain in the Orpheum Building.

* * *

"Joan the Woman" entered its sixth successful week at the Colonial on Sunday, April 29.

* * *

Douglas Fairbanks will be seen in his first Artcraft comedy, "In Again—Out Again," at the Studebaker theater during the week of Sunday, April 29, under the management of Jones, Linick & Schaefer.

* * *

The Moving Picture Machine Operators' Union, Local 110, I. A. T. S. E., gave its annual reception and ball Wednesday evening, April 25, in the studio of the Emerald Motion Picture Co., 1717-29 N. Wells street, through the courtesy of Frederick J. Ireland, president of the Emerald Co.

* * *

Commencing Monday afternoon, April 30, an educational picture, entitled "Real Life in China," will open a run of three weeks at the Auditorium theater. This picture is owned by Mrs. C. M. Woerheide, president of the DeLuxe Film Co., of this city. The pictures will be accompanied at each presentation by a lecture given by Newton H. Carmen. School teachers and principals will be admitted free, and school children will be admitted for 15 cents. The regular admission prices are 25, 50 and 75 cents.

* * *

The Universal exchange at 128 W. Lake street, of which C. R. Plough is manager, moved into new quarters in the Consumers Building, 220 S. State street, on Saturday, April 28. The offices of this exchange, and of Bluebird Photoplays, Inc., will occupy the entire 15th floor. I. Van Ronkel, Chicago manager of the latter company, and his staff will move from the old offices at 109 N. Dearborn street into the new quarters some time during the week of Monday, April 30. A fine projection room is also located on the 15th floor. The poster departments of both exchanges will occupy the fourth floor. The new exchange ranks among the largest and best equipped in the United States.

* * *

M. H. Hoffman, formerly manager of exchanges for Universal and Bluebird, with headquarters in New York City, stopped over in Chicago Friday, April 20, on his way from New York to the Coast. Mr. Hoffman recently purchased from George Backer the world rights to "The Sin Woman."

George Hines, one of Chicago's oldest exhibitors, was in the city Wednesday, April 25, from South Bend, Ind., where he runs the Auditorium and the Oliver theater. Moving picture programs are offered regularly in the Auditorium, but are only shown in the Oliver when it is not occupied by dramatic road attractions. Mr. Hines informed me that he charges 5 and 10 cents admission at all times, no matter how expensive the program. He reported excellent business.

* * *

The Reel Fellows' Club of Chicago gave an old-fashioned Beefsteak Dinner, Friday evening, April 27, in the attractive clubrooms on the fifth floor, at 207 S. Wabash avenue, corner Adams street. The dinner was complimentary and was hugely enjoyed by a large gathering.

* * *

J. Warren Kerrigan spent three busy days in the city last week, visiting theaters on the Hamburger circuit, where he made addresses. He was the guest of Alfred Hamburger during his stay. He announced that he expects to begin taking pictures about June 1, under the title of the Kerrigan Feature Co., which will release its product through Paralta Plays, Inc. Miss Lois Wilson will be his leading woman and Oscar Apfel director of production. Bessie Barriscale, who leaves Triangle at the end of April, will also release her productions through Paralta Plays, Inc.

* * *

William N. Selig has given over the use of a large plot of ground adjoining the Selig studios, this city, to the Selig players now working here. The players recently decided to till the soil and raise a crop of potatoes which will be sold for the benefit of the American Red Cross fund.

* * *

E. H. Wolfberg, now exploiting "The Crisis" in Pennsylvania and other states, has designed a timely one-sheet poster in red, white and blue. The descriptive lines read as follows: "If you think you can't enlist, see 'The Crisis.' Our fathers faced it squarely!" This makes a strong appeal to patriotism and to a revival of the patriotic spirit so abundantly revealed in "The Crisis." Wm. N. Selig thinks so highly of this poster that he has given it prominent display in his Chicago offices.

* * *

It is expected that "The Garden of Allah" will be given its premiere in a Chicago "Loop" theater in the near future. A fine orchestration was recently completed to accompany the presentation. Plans for the exploitation of "The Garden of Allah" have been proceeding slowly, as Mr. Selig is determined to have everything artistically complete before opening the general campaign.

* * *

Fred J. Herrington, national organizer of the M. P. E. L. of America, called at our offices early Friday morning, April 27, on his way from Cleveland—where he attended a successful meeting of exhibitors—to Des Moines. There he will attend the Iowa state convention, held April 27 and 28.

At Leading Picture Theaters

Program for the Week of April 29 at New York's Best Motion Picture Houses.

"Happiness" at the Rialto.

ENID BENNETT, in "Happiness," was the principal attraction at the Rialto the week of April 29. The story is of a particularly wholesome type, played in humorous vein, with just tears enough in it for proper contrast. Miss Bennett is one of the newest Triangle stars, and her portrayal of the leading role in this picture entirely justifies her stardom. She is seen as a naturally lovable girl whose enormous fortune is a serious handicap in her search for happiness. "His Naughty Thought," a new Keystone Comedy, and interesting views of East Indian palaces and other beauty spots, shown in color, complete the picture program. The Rialto Chorus and E. Balfour furnished the vocal numbers.

"The Girl at Home" at the Strand.

A triple photo-dramatic feature bill was presented at the Strand Theater. Vivian Martin and Jack Pickford were seen in "The Girl at Home," by Beulah Marie Dix from George Middleton's clever story of college life. There is in this picture a powerful lesson for every youth who contemplates leaving his home for boarding school or college—it shows how easy it is for the unwary to fall into temptation. In the supporting cast are Olga Grey, Edythe Chapman, James Neill and Billy Elmer. The third of the series of the O. Henry stories to be seen on the screen is "Past One at Rooney's," the love story of Cork McManus and the girl of the underworld. In the cast are Mildred Manning, Gordon Gray, Frank Norcross, M. Martin, J. Stanley and Wally Clark. Victor Moore appeared on the screen in a new Klever Pictures comedy, entitled "Invited Out." The soloists were Rosa Lind, Tom Colignan and Micha Makoroff.

"Within the Law" at the Broadway.

A screen version of the celebrated melodrama, "Within the Law," produced by the Vitagraph Company, with Harry T. Morey and Alice Joyce at the head of the cast, opened an engagement at the Broadway Theater Sunday, April 29.

Eighty-first Theater Bill.

At the Eighty-first Street Theater Monday, Tuesday and Wednesday, Dorothy Gish, in "Her Official Fathers," and Lillian Byron, in "Skirt Tragedy," were on the program. Thursday, Friday, Saturday and Sunday Louise Glaum, in "Sweetheart of the Doomed," and a Keystone comedy, "Her Nature Dance," were the picture features.

C. Gardner Sullivan Writes Comedy Success

C. GARDNER SULLIVAN, chief of the Triangle-Ince scenario staff, who wrote "Plain Jane," "The Wolf Woman," "Home," "Hell's Hinges" and other screen successes, has recorded another hit with "Happiness," in which Enid Bennett stars. Like "Plain Jane," it is a story of the college campus, but surpasses that play in the abundance of humor and character development.

C. Gardner Sullivan.

Sullivan is a man of wide newspaper experience, having served on leading dailies throughout the country. He was born in Stillwater, Minn., and was educated at the University of Minnesota. Graduating from that institution in 1907, he became a reporter on the St. Paul Daily News. Subsequently he worked on newspapers in Minneapolis, Duluth, Des Moines, Sioux City, Omaha, Kansas City, Chicago, Cleveland, Pittsburgh, Philadelphia, Washington, New Orleans and New York.

Later he became a free lance photoplay writer, and sold sixty stories to Thomas H. Ince before taking a position on the regular staff. Mr. Sullivan has demonstrated that an author may display individuality of style in screen writings. After seeing "Plain Jane," "Home" and "A Corner in Colleens" the spectator cannot fail to recognize the special Sullivan craftmanship in "Happiness."

SPEDON STARTS TOUR.

Sam Spedon, representative of the Moving Picture World, has started for the convention of Northwestern Exhibitors at Minneapolis, May 1, 2 and 3. Sam, as everybody knows him, has attended about all the conventions and expositions of the past decade, is keen for Minneapolis, where he expects to renew many old acquaintances and hopes to make new ones. He will be located at the West Hotel. On his return trip he will stop at Chicago for a few days to mingle with some of the reel and film fellows of his old stamping ground. His trip may take him into Ohio if his dates can be so arranged.

MR. AND MRS. FISH IN PICTURES.

The New York Zoological Society on Monday, April 30, gave an exhibition in the Aquarium, Battery Park, New York, which aroused much favorable comment by those who attended. The occasion was the annual reception and business meeting of the organization and as the entertainment the officers of the society exhibited the Universal Screen Magazine's motion picture studies of the Aquarium fish. These pictures are the more to be appreciated when it is realized that the Universal Screen Magazine's cameraman, U. K. Whipple, was the first photographer who ever was successful in making such pictures.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Pre-View of "Who Knows?"

Isadore Bernstein Gives Advance Exhibition of His First Large Feature Production to Representatives of the Newspapers and Trade Press.

ON WEDNESDAY afternoon, April 18, a special exhibition was given the newspapers of Los Angeles and the representatives of the trade papers of Isadore Bernstein's first production, "Who Knows?" at the company's studios on Boyle and Stevenson avenues. "Who Knows" is an adaptation from the story by the same name which appeared in the All Story Magazine as a serial during the months of June and July, last year, and which later appeared in book form. The story was written by James and Ethel Dorrance and made into a film drama by Rosalie Ashton and Beatrice Morse, of the scenario staff of the Bernstein studios. The production is in seven reels and was directed by Jack Pratt, well remembered from his work with the Lubin Company and now principal director of the Bernstein Film Productions. The star of the production is Betty Brice, former Lubin star, and the feature player of the Bernstein studios. The leading man is Jay Morley, lately of Universal. Others in the cast are Charles Arling, formerly with Pathe, Keystone and Fox, and two little girls, Dorothy Clarke and Ednamae Wilson.

Betty Brice plays the part of Jerry, the rather wilful and picturesque heroine, in a charming and capable manner. Charles Arling is well cast for the old ranchman and Jay Morley is a good looking, pleasant chap well suited for his part. The frolicking, irrepressible twins are highly amusing. They romp through the picture like two frisky colts. Director Pratt has chosen some wonderful scenery for his locations. The out of door scenes were taken at General Otis' ranch, Milleflores, one of the loveliest spots in southern California. The General was kind enough to loan Mr. Bernstein not only his land, but his picturesque log house, his barns, stock and even a flock of five hundred goats, for the making of the picture. As a result there is a very charming background for many of the scenes of this production. There is also a very elaborate ball room set with at least a couple of hundred people dancing on the floor.

Frank Voss, Comedian, Dead.

Frank Voss, popular L-Ko comedian and known as Fatty Voss to thousands of picture fans, died of heart failure here early Sunday morning, April 22, at the Golden Apartments.

The comedian had suffered only a slight cold, and Saturday expressed himself as fully recovered.

Voss was twenty-eight years of age, and for several years had been engaged in theatrical and motion picture work. He was popular with the picture folk and had a wide acquaintance outside of his profession and was well known to crowds at the baseball games and prize fights. He rarely missed a game or a boxing contest.

He came to Los Angeles two years and a half ago from his native city of Chicago, where his father, Frank Voss, Sr., served as alderman. He was married last December to a Chicago girl. He will be buried in Chicago. Mrs. Voss will leave here Tuesday of this week with the body.

Christie Film Company Makes Statement.

We have received the following communication from the Christie Film Company:

"Through an unfortunate misunderstanding, a report has become current throughout the industry that Albert E. Christie is directing comedies with Billie Rhodes for the Mutual program. This error arose from the fact that a part of the enlarged Christie plant has been leased to the Caulfield Photoplay Company, producing Strand comedies under the direction of Scott Sidney. In justice to his exchangemen, exhibitors and patrons, Mr. Christie and the Christie Film Company would appreciate your informing your readers of this, his emphatic statement that he is now and will in the future give his entire attention to the direction of Christie Comedies, featuring at present Miss Betty Compson and Miss Margaret Gibson and released through the leading independent exchanges."

Activities of the Lasky-Morosco Studios.

At the Lasky studios the foundation is now being laid for a building to house a complete lighting plant, and to generate the electricity used on the lot two big dynamos are installed to be run by a Diesel engine. The Lasky studio uses as much electricity in a day as a small city and the company feels that eventually it will be a great economy to have its own power plant. City service will, however, be maintained, so that in case of a breakdown of the local plant, additional power can be immediately secured.

Director Frank Reicher, having concluded the second production in which Marguerite Illington plays the star and that star having departed for New York City, will take a three weeks' vacation prior to beginning work on his next Lasky production.

Kathlyn Williams and Wallace Reid, with their company, under the direction of William H. Taylor of the Morosco studio, have departed for Fort Bragg, California, to take a number of the lumber camp scenes for a forthcoming production, in which they will be co-starred.

George Beban and his company, under the direction of Donald Crisp, have departed for Bear Valley, there to film the snow scenes in Mr. Beban's next production.

Vivian Martin, Carmen Phillips, Harrison Ford, Henry Barrows and Billy Elmer, under the direction of George Melford, have gone into the vastness of the San Gabriel Canyon to film some scenes for Miss Martin's forthcoming starring vehicle. Miss Martin finished one production at the Morosco studio, under the direction of Robert Thornby one evening late, and the next morning early appeared at the Lasky studio to begin work on her present picture.

Carmel Myers to Support Harold Lockwood.

Carmel Myers, one of Griffith's latest young stars and who appeared in recent Fine Arts productions, has been engaged this week by Fred J. Balshofer to support Harold Lockwood in the film version of "The Haunted Pajamas" at the Metro-Yorke Hollywood studios.

Carmel Myers.

Miss Myers, who is a striking beauty of the brunette type, made her debut into the pictures about six months ago. Her first appearance with the Fine Arts Company was in straight dramatic parts and in comedy drama.

In "The Haunted Pajamas" the young actress will be given a great opportunity for captivating bits of action opposite the popular male star of the Yorke-Metro Film Company.

Harold Lockwood, Producing Director Fred J. Balshofer and several members of the Yorke-Metro company sailed Saturday of this week for San Francisco, where they will be engaged for a few days in making exterior scenes. It is the plan of Mr. Balshofer to take pictures on the steamer, which will carry the players to the Bay City, and also in and around San Francisco, particularly at Golden Gate Park and in the suburban districts near San Mateo on the peninsula.

Los Angeles Film Brevities.

An exact replica of Nome's principal—and only—street is being built this week at Inceville, for use in the next Ince-Triangle production in which Dorothy Dalton will be starred. George H. Percival, a former dance-hall proprietor of Nome during the gold-rush days of 1898-1899, and who is familiar with every aspect of this town in its halcyon days, has been specially engaged to build this street. He is duplicating every building and tent, and detail is receiving such close attention under his direction that names, advertisements, etc., which appeared on the original buildings, are being faithfully reproduced. Director Charles Miller and his company, which numbers close to three hundred people, including "extras," is filming all scenes for this spectacular production at Inceville. Kenneth Harlan, recently from the Fine Arts-Triangle ranks, is playing the leading male role opposite Miss Dalton, and the exceptional supporting cast includes Melbourne MacDowell, Carl Ullman, Walter Perry, Aaron Edwards, Milton Ross and Margaret Thompson.

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William S. Hart and his company of forty players have returned from the big woods near Santa Cruz, California, having completed the filming of the exterior scenes for his first production under his new contract with Thomas H. Ince. This story, by J. G. Hawks, is laid in the big woods country, and will present Hart in an entirely new characterization. Sylvia Bremer is playing the leading role opposite this star, with Alma Reubens in an equally strong portrayal. Others in the cast are Will H. Bray, Mildred Harris, Cleo Morrow and Elvira Weil.

* * *

Director Lynn F. Reynolds and his company of Universal players, including Myrtle Gonzales, George Hernandez and Jean Hersholt, are at Santa Cruz Island, off the coast of Santa Barbara, where a number of scenes are being filmed for a feature production, "Back to the Primitive." Upon the return of the company from Santa Cruz Island it will go to Palm Canyon for additional scenes.

* * *

Ida May Park, who is directing Bluebird features, has established what is declared to be a new record for a woman director for a day's work. Miss Park took one hundred people into the factory district of Los Angeles this week to make mob scenes, and while there enlisted the services of several hundred spectators. She secured thirty-five scenes in the course of a few hours. These scenes were made for her current picture, "The Fires of Rebellion," which is being made in five reels.

This is Miss Park's second Bluebird feature at Universal City, the previous one being "The Flashlight Girl," many of the scenes of which were made in the snow-clad mountains near San Bernardino, California.

* * *

Director Paul Powell and Bessie Love, with a company of twenty players, are filming scenes, this week, in Marysville, in the northern part of California. Miss Love's supporting cast includes Jack Richardson, who will appear in the leading male role, and Josephine Headley. This is the first play in which Miss Love appears under the Ince-Triangle banner.

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After superintending the cutting of his latest feature, "Caleb Conover," Director Colin Campbell expresses the intention of deserting the Selig studios for one whole week, and hieing himself to some secluded spot in the mountains where the fishing is good. Mr. Campbell considers his latest effort one of his very finest, and the story, cast, sets and details are exceptionally good. George Fawcett is featured in the role of "Caleb Conover," and the supporting cast includes Fritzi Brunette and Tom Santschi.

* * *

With the completion of the photoplay on which he is now working at the William Fox studio William Farnum will leave sunny California and resume his studio work in the East. Frank Lloyd, his director, and the staff of assistants and cameramen with him will accompany the star on his trip, and will have charge of the subjects he makes in the Fox studios in New Jersey.

Mr. Farnum has done two weeks on the filming of his latest production. Within four weeks the picture should be completed, placing the star's departure from Los Angeles around the middle of May. The present film will be cut and edited in New York, while work is going on toward the beginning of a new feature.

While he dislikes leaving the sunshine of California, Bill Farnum will be happy to get back to his home in Sag Harbor. He left it in December, 1915, and has not been back since.

For sentimental reasons, if for no other, Bill's return to the East will be a severe blow to his fellow-players in Hollywood. He headed the first group of Fox adventurers who set sail for California, and he, with his company, produced the first Fox picture in the West. The good work which he turned out induced William Fox to send other companies to the Coast, and to recruit others from Los Angeles studios. The right of seniority which Bill Farnum has always claimed will now pass to R. A. Walsh, who brought the second Fox company to Los Angeles.

While on the Coast William Farnum's productions have been "Fighting Blood," "A Man of Sorrow," "Battle of Hearts," "The Man from Bitter Roots," "The End of the Trail," "Fires of Conscience," "The Price of Silence," "A Tale of Two Cities," "American Methods" and the present picture, the title of which is not as yet announced.

* * *

At the Rolin studios this week they are filming a "back to the primitive" comedy, under the able direction of Hal Roach. The cast includes Harold Lloyd, the primitive "Lonesome Luke," Babe Daniels, Nina Speight and Harry Todd. Charming little Nina Speight is the bad bold vampire and does a vampire dance on the cliffs to lure Lonesome Luke from his solitary cave.

Miss Speight is one of the latest additions to the Rolin players, and came to this country from Australia only a few months ago. She has been connected with picture companies in Australia and has had experience in vaudeville and light opera. But it is an artist's model that Miss Speight is best known on the Australian continent. Her piquant little face has graced the covers of most of the popular magazines and she has posed for a number of prominent artists.

Nina Speight.

* * *

At the American studios William Russell has begun work on a feature written by Constance Crawley and Arthur Maude. Kathleen Kirkham, well remembered from "The Eyes of the World," and lately with Balboa, has been engaged to play a refined heavy type in this picture. Francelia Billington plays opposite Mr. Russell, under Ted Sloman's direction.

* * *

Irene M. Frieder, president, and Omer F. Doud, general manager of the Frieder Film Corporation of Chicago, are in the city visiting the California studios of the company at Lankersheim, to confer with Directoress-General Lule Warrington regarding children's photoplays soon to be released by the Frieder corporation. A new child's picture, starring little Mary Louise Cooper, is well under way, and other stories suitable for children are being prepared for the screen by Mrs. Warrenton.

* * *

Douglas Fairbanks is preparing to start immediate production here on his second Artcraft picture, "A Regular Guy," under the direction of John Emerson. A supporting cast is being selected, which, with Eileen Percy of "Cocoanut Grove" and "Century Girl" fame, will play prominent parts in the production.

Mr. Fairbanks this week received a telegram from S. L. Rothapfel, in which the manager of the New York Rialto theater says: "After a review of 'In Again, Out Again,' the initial Fairbanks-Artcraft release, I want to go on record as saying it is the best yet, and hope to break all records during its run at my playhouse."

W. H. Clune, the Los Angeles exhibitor, is preparing an elaborate billboard and newspaper campaign, to be used in conjunction with "In Again, Out Again," for its Los Angeles premier at Clune's Broadway theater.

* * *

Helen Holmes, J. P. McGowan and eighteen members of the Signal Company left this week for San Francisco, where they are to make a number of exterior scenes in the production of the tenth episode of "The Railroad Raiders." A number of scenes for this episode have already been staged at the local studio and in addition to the scenes to be made in San Francisco a number will also be taken on board the train.

In addition to the regular cast a corps of technical men, stage carpenters and so forth will make the trip with the company that any necessary sets may be constructed during their stay in the north. The episode will be released under the installment title, "A Watery Grave."

Under the direction of Orrin Denny, the laboratory expert of the Signal studios, a complete laboratory is being installed in one end of the company's recently purchased Pullman car. The equipment will be compact, but complete in every detail, from a large tank of running water to a printing machine and drums for drying and polishing the finished positive. A collapsible screen is also being built to fit into one end of the car for the projection of the picture for cutting purposes.

This equipment is being installed to facilitate the taking of pictures which may necessitate the making of extended stays away from the studio.

* * *

Studio Flashes.

We were the witnesses the other day, while out in O. L. Sellers' office at Universal City, of an incident which to us was very interesting, as it showed the appreciation in which Mr. Sellers is held by those under him on the lot. A large box of cigarettes was brought in for Mr. Sellers. He opened it and inclosed was a card bearing the words, "It is a real pleasure to work for a square guy," signed Leo Pearson.

* * *

W. E. ("Babe") Lawrence informed us the other day, when we met him on a Hollywood car, that he has just joined one of Pathe Lehrman's companies, and will be featured in the Sunshine Comedies, under the direction of Craig Hutchinson.

* * *

We had the pleasure of a very interesting chat with H. O. Davis the other day, in which Mr. Davis expressed the opinion that the war instead of hurting the industry would prove a decided benefit. It is a fact that we have yet to meet a big man of the business who did not hold the same views as does Mr. Davis.

* * *

The same day we had lunch at the Universal Cafeteria with William Worthington, his star, Franklyn Farnum, and Alice Lake, who has just joined the big "U" company, coming from Keystone. Through Mr. Worthington's courtesy we spent a very interesting hour watching Franklyn Farnum in a hilarious comedy scene, which will be a feature of his forthcoming production, "The Clean-Up."

* * *

Rosita Marstini was the heroine of a spy suspect case this week, all on account of two advertisements she placed in the local papers for a lost pet fox, answering to the name of William, and a coin purse also lost. In some manner a cub reporter conceived the idea that the advertisements were code signals, but his patriotic ardor was allayed by Miss Marstini in person.

* * *

Max Linder was fined by proxy for speeding the other day, the reason being that he was confined to his bed and unable to attend court, therefore sent a friend to appear for him. In view of his disability the Judge was compassionate and only fined his representative five dollars.

* * *

We saw Nicholas Dunaew one day last week, just as he was on his way to Catalina Island for a short vacation. Nick showed us with a great deal of pride an expensive match box and a cigar cutter, given him in appreciation of a recent recital of Ibsen's "Ghosts" at a charity benefit.

* * *

Anita King, she of ocean to ocean trip, has left Los Angeles, this time by rail, for a well earned vacation and clothes buying jaunt in New York.

* * *

We learn that the miniature star of the Pollard Company, Margarita Fischer, has been confined to a hospital bed, as the result of a recent operation. We are glad to record that Miss Fischer is again on the road to perfect health.

Joseph Anthony Roach is hard at work on a series of eight five-reel feature stories for William Russell, the star from Santa Barbara, all of which explains why our good friend Roach has been hiding himself from his friends.

* * *

Henry King, the director who made little Mary Sunshine famous, will most probably join James Kirkwood, Ed Solman and Rollin S. Sturgeon in the making of features at the American Studios when his Balboa contract expires. It is said that Mr. King will confine himself to the directing end.

* * *

At the Christie lot this week they are shooting a one-reel comedy temporarily entitled "Working His Way." An elaborate cafe set has been built and a lively cabaret entertainment is a feature of the picture. Betty Compson, Neal Burns and Eddie Barry are included in the cast. The story was written by Frank Finnegan.

* * *

Max Linder, the famous Essanay comedian, is seriously ill and his doctors entertain considerable doubts whether he will be able to appear in pictures for some time to come. He has been confined to his rooms at the Beverly Hills Hotel for the last week and production on his current feature has been temporarily suspended. His illness, we are informed, is largely due to wounds he received while in the trenches in France.

Myrtle Gonzalez

THE ASSOCIATION of Myrtle Gonzalez, as leading lady of Lynn F. Reynold's company, in Bluebirds, has been particularly happy—Miss Gonzales has helped in popularizing Bluebirds and Bluebirds have given Miss Gonzalez the opportunities to make her way to great popularity with devotees of the screen throughout the country.

Myrtle Gonzalez.

Lynn F. Reynolds, it will be recalled, has stuck consistently to one distinctive style of pictures —"nature studies," the Bluebird publicity department likes to call them; for the scenes in the Reynolds film stories are almost exclusively taken out of doors. When there is an interior show, it proves only an incentive to hurry away into the open for more vistas of natural beauties.

Miss Gonzalez is one of Mr. Reynold's natural beauties, and she has been leading woman in every Bluebird he has produced. Starting July 31, 1916, the Reynolds-Gonzalez combination came among Bluebirds in "The Secret of the Swamp." Since then "The Girl of Lost Lake," "The End of the Rainbow," "God's Crucible" and "Mutiny" have been presented by this company in the Bluebird series.

Future announcements include "Southern Justice," set for May 28; "The Code of the Klondyke," to be shown during July, and "Back to the Primitive," a production Mr. Reynolds is now employed in producing on Santa Cruz Island, where most of the scenes will be taken. In the several productions Miss Gonzalez has led she has consistently gained in public favor by her artistic work.

BETTER FILMS COMMITTEE SEES CONQUEST PICTURES.

The larger assembly room at the Russell Sage Foundation Building, 130 East 22d street, was crowded last Tuesday evening, when a demonstration exhibition of a partial Forum Films program of Edison Conquest Pictures was given under the auspices of the National Committee for Better Films, of which Mrs. Howard S. Gans is chairman.

"Kidnapped," "Chris and His Wonderful Lamp" and "A Vanishing Race" were shown. The films were enthusiastically received, and at the conclusion of the screening a vote of thanks was tendered the producers.

Grinding the Crank

With Thornton Fisher.

FOR present economical purposes it might be a good idea to take both sides of a film negative at once and reduce the cost one-half.

* * *

One of the boys in the mechanical department of Vitagraph sprained an arm polishing his badge last week.

* * *

Questions and Answers—Editor M. P. W.: Was there a lady actress in the pictures by the name of Bertha Nation?

ART I. CHOKE.

Referred to D. W. Griffith.

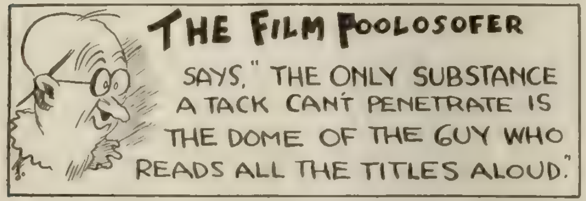
* * *

We favor clean films. We noticed a lot of finger marks on one the other night.

* * *

Why do they flash some subtitles on and off so suddenly that all a guy gets to read is something like this: "Reginald DuBuque leaves the——" Then you guess the rest.

On the other hand why do they dish this out occasionally: Subtitle, "Mary Smith, sister of Tom North's cousin, owner of the International Spaghetti and Macaroni Milling Company of America, meets the second Lord Freeze, son of the first Lord Freeze, at a dinner given in honor of Miss Prudence Ware at the Ware house in upper Fifth avenue, where they plight their troth." If you can digest that before they show the picture you are hitting on six cylinders.


THE FILM POOLOSOFER
SAYS, "THE ONLY SUBSTANCE A TACK CAN'T PENETRATE IS THE DOME OF THE GUY WHO READS ALL THE TITLES ALOUD."

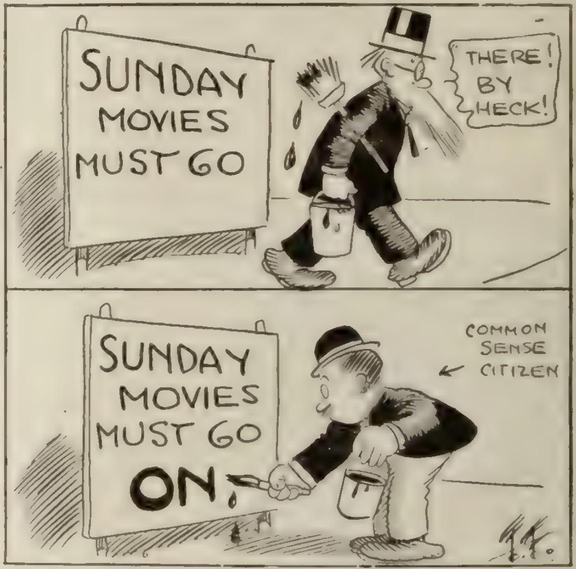
The only thing some press agents can keep under their hats is the label.

Eddie McManus, when interviewed recently, said, "Isn't it all perfectly wonderful!"

* * *

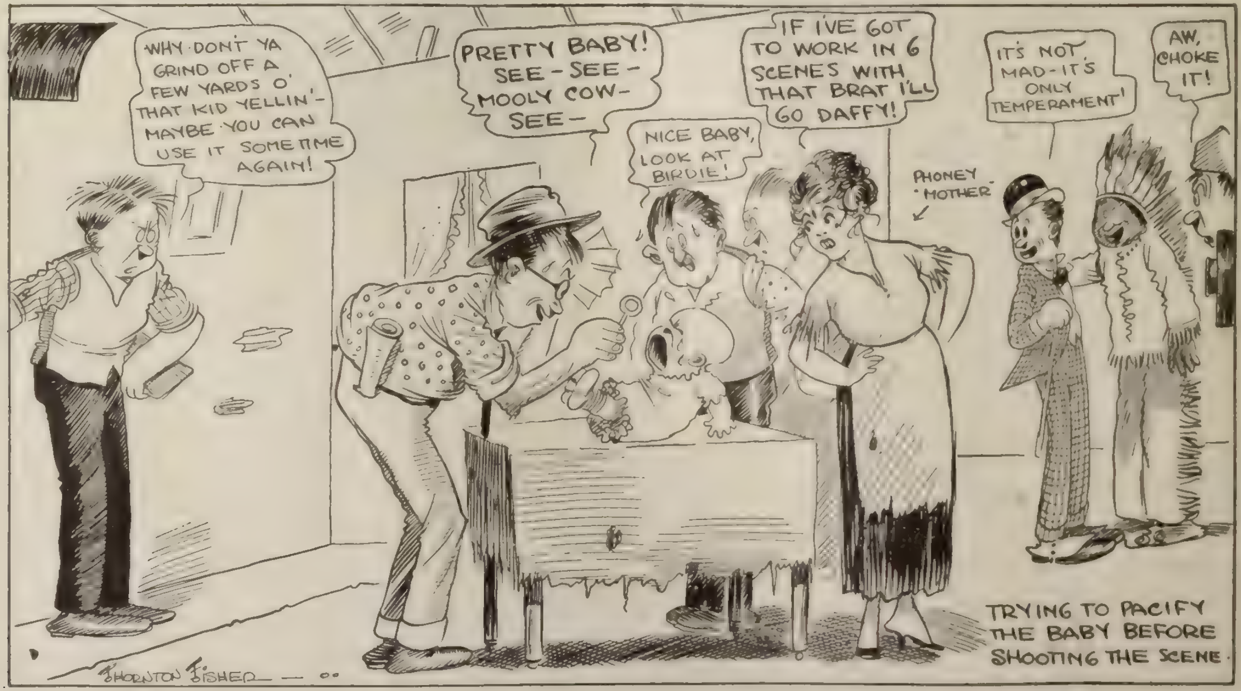
Let's all sing a song. Syncopated by Irving Paris.

Write a story, get a star.
Boom! Boom!
Hire some actors, make 'em work,
Can the outfit if they shirk.
Bang! Bang!
Blow a bridge, kill the villun,
Lots of action in the fillum.
Have the hero save the goil
From a barrel of blazing oil.
Zam! Zam!
That's the movie rag.


SUNDAY MOVIES MUST GO
THERE! BY HECK!
SUNDAY MOVIES MUST GO ON
COMMON SENSE CITIZEN
T. F.

Phoney conversations No. 1:

The comedian says: In that picture I'm as funny as a hang nail. Compared with "Dug" Fairbanks and Charlie Chaplin I'd make a good grave digger. If it hadn't been for the supporting company the picture would have gone flat.


WHY DON'T YA GRIND OFF A FEW YARDS O' THAT KID YELLIN'- MAYBE YOU CAN USE IT SOME TIME AGAIN!
PRETTY BABY! SEE-SEE- MOOLY COW- SEE-
NICE BABY, LOOK AT BIRDIE!
IF I'VE GOT TO WORK IN 6 SCENES WITH THAT BRAT I'LL GO DAFFY!
PHONEY MOTHER
IT'S NOT MAD-IT'S ONLY TEMPERAMENT!
AW, CHOKE IT!
TRYING TO PACIFY THE BABY BEFORE SHOOTING THE SCENE.
THORNTON FISHER

Film Export Notes

BY F. G. ORTEGA.

WITH the exception of Santiago de Cuba, where the public had to see the same films over and over again during three or four weeks, owing to lack of train service with Havana, the moving picture business throughout the Island of Cuba was not affected by the recent revolutionary fiasco.

Cuba has an enormous per capita wealth and is today one of the richest countries in the world. No nation has benefitted so much from the war. The 270 or 300 moving picture houses are always well attended, and it should be remembered that rental and admission prices in Cuba are higher than in most Latin-American countries. It would take the keenest intellect to find out the reason why American manufacturers are not represented in this market, located only ninety miles away from the Florida coast. We give the import duty on film in Cuba: Four dollars per kilo with 30 per cent. overcharge and 20 per cent. allowance; that is, $4.16 per kilo net. Duty is assessed on the net weight. Imports are made regularly by mail.

* * *

The Italian producers are losing ground steadily in Spanish and Portuguese speaking markets and it would not be amiss to point out here one of the causes that have led to this result. As soon as Italy entered the war the manufacturers assumed that for the world at large there was no theme of greater interest that the recovery of the "Provincias Irredentas," and that nothing could be quite as appealing on the screen as Red Cross nurses and Bersagliery officers. All impartial observers with an international knowledge of the business knew that such policy was bound to end in disaster, but our Italian friends could think of nothing else but their own war, just starting, and would not even study the effect produced bv the same cause in other countries that had already been fighting for a year.

It behooves American manufacturers to ponder over this subject and profit by its lesson. The introduction of American pictures in the Latin countries of Europe and America was not only due to merit and domestic scarcity; it was also due, and to a very large extent, to the absence of "war atmosphere" from our productions.

Moreover, all neutrals today are walking on pins and will not tolerate on the screen, for fear of possible complications, anything of a partisan trend. This has been amply demonstrated with "Civilization," which the authorities have barred in some neutral countries.

War-like films will not be appreciated abroad; they may pass in this country during the next three or four months. But as soon as the United States enters the fight in earnest the public—soldiers and civilians alike—will go to the theater to forget for a few moments the horrors of the conflict and not to be reminded of them.

* * *

The "Sociedad General Cinematográfica," with offices in New York in charge of Le Roy Garfinckle, has begun to release Famous Players, Lasky, Pallas and Morosco subjects. The company is handling these pictures in Argentine and Uruguay on an exclusive contract, which was closed in New York two months ago by Julián Ajuria, the general manager of the firm. The above brands were practically unknown in Argentine and our correspondent claims that their success was instantaneous. The "Sociedad General," one of the most powerful independent exchanges in the world, shows a tendency to break away from the Italian producers and devote its main effort to American-made pictures. The company is also handling Triangle and Vitagraph subjects.

* * *

Mr. King, former representative of the Williamson Brothers, will meet with a very warm reception as soon as he arrives in Buenos Aires. According to our reports, there was quite a crowd of disappointed exchangemen and exhibitors in the lobby of the Cecil Hotel. Mr. King probably stopped at Rio Janeiro for a week or two and this accounts for the delay in reaching Buenos Aires.

* * *

Leon Schlesinger has placed another Radium Gold Fibre Screen in the Canal Zone—at Twar's Strand theater in Cristobal. An agency for the Radium Fiber Screen has also been established in Norway.

Fred H. Knocke, New York representative of Max Glucksmann, of Buenos Aires, has recently closed a deal with Lewis J. Selznick, whereby the Selznick Pictures will be shown throughout Argentine, Chile and Uruguay.

* * *

The Mutual Film Corp. has closed a contract with Max Glucksmann for the Chaplin Comedies in Argentine.

* * *

Paul Cromelin is returning to New York from London on board the American liner "St. Louis." Mr. Cromelin has been in England in the interests of the Inter-Ocean Film Corporation.

* * *

Jos. R. Miles has contracted for the Latin-American sales rights on the serial, "Gloria's Romance." James M. Sheldon, president of the Randolph Film Corp., producers of this picture, is enthusiastic over the hearty response of the South American Republics to his film.

* * *

Joseph R. Darling, general representative of the Fox Film Corp., is leaving shortly for England and will visit South America before returning to New York.

Picture Conditions in Chile Good

Photoplay Entertainments Predominate in Valparaiso—Our Productions Shown in All Cities.

IN a recent issue of "Commerce Reports," Consul General L. J. Kenna, who is located in Valparaiso, Chile, writes that in that city there are nine theaters with a total seating capacity, according to the latest municipal regulations, for 8,076 persons. Not all these houses are given up exclusively to the presentation of motion pictures, but pictures are shown in all of them in the proportion of about 70 per cent for this form of entertainment to 30 per cent for dramatic performances. The average admission fee when pictures are being presented is about $1 United States currency for the boxes, 20 cents for pit seats, 10 cents for amphitheater, and 5 cents for the gallery.

Valparaiso is not a center of distribution for films, but one of the minor cities to which films are dispatched. Importers have agents here who distribute them to the theaters. Rental prices vary with the length and class of the films, and are governed partly by the arrangement as to first, second, or third run.

Practically every important manufacturer has had some products shown in Chile, but there are no local contracts for the handling of particular lines. No recommendations have been made as to improvements in American films for this market.

The most popular class of plays is that presenting the social drama. In this class the Italian and French products are probably more popular than the American, because the Chilean audience, being more directly of Latin descent, is more closely related to and in sympathy with the temperamental type of acting shown by the Italian and French artists. Comedies rank next in importance.

Little official attempt has been made to censor motion-picture films, but during the past year or so the local newspapers have carried on a campaign in favor of the establishment of that type of supervision.

A report on this industry in Santiago, Chile, has been prepared by R. De F. Boomer, in charge of the office of American commercial attache, and is here presented:

The total seating capacity of Santiago's thirty-two moving pictures theaters is about 18,000. and the average attendance per night does not exceed 10,000. Perhaps eight of these theaters might be termed first class. The customary prices are from twenty-two to forty-four cents, United States currency. The second class of motion-picture houses is found in the outlying district of the city, and although the same films are shown as in the better theaters the prices of admission is smaller. Cheaper places are never attended by the better class of people. Even though one is located only a short distance away they will travel half an hour on the street car and pay twice as much to see a film as it would cost nearer home rather than attend a lower-class house.

Another radical difference between motion-picture theaters here and in the United States is that presentations in Chile are not on the continuous basis. Some houses give matinees at 6 in the afternoon, and the evening performance starts some time after 9 o'clock. Sunday matinees are given starting at 3.30. The 6 o'clock performance is always popular. This arrangement which limits the exhibition of films to two or three times a day extends their life considerable. It takes six months for a film to make the rounds of all the theaters of Chile, and after that period it is in a comparatively sound condition, which can not be said of those used for six months in Argentina, where continuous performances are customary.

While imported films are by no means limited to those of the United States, products from that country preponderate both in number and quality. Films are purchased outright. As one or two of the agencies here also provide pictures for Peru and Bolivia, where it has a monopoly, it is more advantageous to purchase than to rent them.

Products of Italy and France also are imported, and the Allied Governments provide official films of war scenes which are shown from time to time. The French Government does the same thing. Occasionally a portion of the receipts is destined for the Red Cross, but the pictures are usually provided free.

The Spanish used in the pictures sometimes is criticized. This may be grammatically correct, but not colloquially so. Each country of South America has its own idioms. Titters from the audiences are very frequent when the Spanish is odd. If a film is sold to a Chilean agency it might be well to have a Chilean, if possible, revise the reading matter.

A preference is shown for the shipment of films by mail, because the delay in removing them from the customhouse is cut down as much as two or three weeks. Most of them are now arriving by freight. No criticism of packing is offered.

Consul Thomas W. Voetter, stationed at Antofagasta, writes that the Antofagasta consular district, which comprises the Provinces of Tacna, Tarapaca and Antofagasta, has about twelve motion picture theaters. The larger establishments have seating capacities of 500 to 1,000 each. Their supplies are obtained from two exchanges, both with head offices at Valparaiso and branches on this coast.

The performances in Antofagasta district are given nightly, with matinees on Sundays and holidays. They last about two and a half hours. They include a long six-part or seven-part film, a shorter one in lighter vein, and at the end a comic film. All types are seen, but dramatic pictures are the most popular. All makes of films are used. The demand for American pictures seems to be good, and most of the theaters exhibit them.

Italian films are proving attractive. Pictures now on the market are 60 per cent. Italian. Before the war French films predominated with about 50 per cent. of the trade The American films most widely used here are comics.

Admission fees vary from 8 cents to $1.15, according to the class of the theater and the location of the seat. Admission prices are often raised when important pictures are shown. The prices for the matinees on Sundays and holidays are reduced about one-half. The average rental price for a performance of two and a half hours is $12 United States currency.

Films should be packed in tin boxes. Explanatory texts should be in Spanish. The posters of films to be exhibited in Antofagasta are extremely important as a means of insuring the success of the picture play. As a general rule, a good film depends for a large part of its popularity upon skillful advertising. Besides handbills distributed at each performance, giving the features of the program for the following day, similar announcements are made in the amusement columns of the daily newspapers, and large posters are used on the billboards. Certain of the moving picture theaters also employ portable billboard carts, which are drawn through the city.

NEW THEATER FOR ALLENTOWN, PA.

Ground was recently broken at 16 North Eighth street, near Hamilton, Allentown, Pa., for the erection of the Strand theater. The owners of the theater are Dr. B. H. Stuckert and O. H. Gernert, an experienced theatrical man.

The Strand is to have a seating capacity of 800, and every chair will be of the latest opera pattern. Every convenience for the patrons will be installed. The theatre is to be opened in September next, and will represent an investment of $110,000. Its location is central.

JEROME WILSON A UNIVERSAL PUBLICITOR.

Jerome Wilson, scenario writer, marine engineer, newspaperman and press agent, has joined the publicity forces of the Universal Film Manufacturing Company. Mr. Wilson is assistant to Edward B. Mullen, who was recently appointed Universal's publicity director. Mr. Wilson's latest picture is "Sweetheart of the Doomed," which was produced under the supervision of Thomas H. Ince.

"Artistic Temperament" Barred

Len McChesney, Manager of Edison Studio, Says It Is the Bunk and Gives It the Gate.

THE so-called "artistic temperament," which has made theatrical managers tear their hair and grit their teeth since the days of Willie Shakespeare, has received some severe jolts since the inception of the motion pictures, but none more severe, perhaps, than the one it has struck at the studios of Thomas A. Edison, Inc. The manager of these studios, L. W. McChesney, recently issued a memorandum for circulation among the employees of the studios in which some highly caustic comments on the "artistic temperament" in general are supplemented by the announcement that any decided manifestations of it will be considered a sufficient excuse for the request of resignations in the future. When asked to explain the stand he has taken on the subject Mr. McChesney stated that he has become utterly tired of the nonsense that is supposed to be exercised on the grounds that it arises from the "artistic temperament," and that in the future it will not be tolerated.

"The time has come for theatrical and studio managers to refuse to recognize the foolish whims and fancies of writers and players," he said. "While I am not one of those people who believe that a scenario writer or an actor can work with the same precision that a bookkeeper can, I do believe that there is a lot of bunk connected with temperament. As I stated in the memorandum you refer to, temperament is usually due to an exaggerated ego. Scenario writers, actors and directors who are making the struggle that usually is necessary to achieve any success in these fields seldom exhibit any signs of this so-called temperament. It is not until they get a little prominence or a little success that they feel that they are qualified to twirl the world around to suit themselves, regardless of anybody else. This attitude is responsible for much trouble in motion picture studios, but it no longer is going to be considered any problem here, because the person who exhibits it is going to be summarily discharged.

"I have had occasion to come in contact with all types of writers, players and directors, and I do not see that it is at all necessary for producing companies to cater to those of the temperamental, trouble-making type. The best writers, the best players and the best directors with whom I am acquainted all are fine, unassuming men and women. Since this is the case, and I am not compelled to be bothered with people who consider themselves as being so constituted that they are somewhat apart and above the ordinary run of mortals, I am going to pick for our general staff the real human beings, with whom it is a pleasure to work and be associated. Temperament, which is largely bluff, anyway, would not survive long if every company would take this attitude."

The memorandum issued by Mr. McChesney is as follows:

"I have decided to make a radical change in the attitude I have toward players, writers and directors of the so-called 'temperamental' type; in the future, instead of acceeding to their whims and fancies, I will consider any manifestation of 'temperament' as an adequate reason for requesting the resignation of the one exhibiting it.

"We are not conducting a sanitarium for neurotics, and I do not intend to continue to be a nurse for anybody who is suffering from any of the various forms of neurasthenia. We want healthy stories and productions and we cannot look to people who mentally are unhealthy for any valuable assistance in securing them.

"We are going to have a staff of clear sighted, clean minded and unaffected workers, and those who have the delusions and halucinations that are characteristic of the 'artistic temperament' no longer can expect to remain with this company or establish any connection with it. If you insist on being 'temperamental,' go into vaudeville, where everybody can have a chance to laugh at you.

"This memorandum is not aimed at any particular person or persons. I am taking the stand outlined herein for the purpose of securing better discipline and of increasing the general efficiency of the studios."

HARRY BUXBAUM PROMOTED.

Harry H. Buxbaum, formerly manager of the New York exchange of the General Film Company, has been promoted to the important position of business manager for the General, with headquarters at 440 Fourth avenue. Mr. Buxbaum has had many years of service with this company in various capacities, and is well qualified to fill the important position he now holds.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MacDONALD

Interesting Educationals

Four Industrials, One Athletic, Seven Travel, One Cloud Study and Four Zoological Subjects.

Reviewed by Margaret I. MacDonald.

"New Legs for Soldiers" (Mutual-Gaumont).

THE MAKING of artificial limbs has since the outbreak of the present war become an important industry, and one which can be followed by maimed soldiers as seen in "Reel Life No. 51." First we see logs of wood cut in certain lengths being unloaded at the factory, after which we are privileged to watch one of the laborers cutting the outer part off the log by hand preparatory to placing it in the machine, in which it is shaped after the pattern of a plaster cast. The feet, knees and shins are shaped on lathes; and in order that the limbs may contain no unnecessary weight they are hollowed out by a boring machine. Finally they are put through a three weeks' drying process before the individual parts are fastened together with the springs and other accessories. We note also some of the employees of the factory who have been obliged to make use of wooden limbs walking about with apparently as much ease as others with their limbs whole.

"A Modern Cake Bakery" (Universal).

A fully detailed illustration of how work is carried on in a modern cake bakery will be found in the Universal Screen Magazine No. 18. Here we learn that in this particular plant twenty tons of cake are produced daily under the supervision of inspectors from the New York Board of Health. The flour store-room contains at one time 6,000 sacks of flour, which can be moved about on sanitary platforms. A conveyor carries the flour to the mixing room. Each day 5,000 pounds of frozen egg yolk are thawed out for baking purposes, which is thoroughly inspected before being used. The mixing department, where each machine is carefully covered over to keep out the dust, is interesting; and also the transferring of the dough to the weighing machine. In preparing the pans for the cake no grease is used. The dough is weighed as each pan is filled, after which it is conveyed to the sanitary rotary ovens five stories above. The icing of the cake with pastry bags, the cutting of the cake to standard size, and the final decorating and packing are interesting sights.

"Making Iron Pipe" (Mutual-Gaumont).

In "Reel Life No. 51" the manufacture of iron pipe is clearly illustrated, commencing with the carrying of the ore into sand molds in the making of pig iron. These blocks of iron are then refined in furnaces and iron oxide dropped in the molten metal combines with the impurities, forming slag. After the metal has been reheated and remolded into long strips the pipes gradually take form and are finally galvanized and given the necessary finishing touches.

"Transplanting the Peasant Arts of Europe" (Paramount-Bray).

Lace making, one of the finer handicrafts, an art at which the peasant women of Europe have for generations been especially adept, has since the advent of the present war found its way to America. So says the Paramount-Bray-Pictograph No. 65, in which we are introduced to an aged Belgian woman who has taken up her abode on the outskirts of New York City. This woman is shown plying her craft, working on a design generations old, from which she made lace for a gown worn by the Queen of Belgium. On this piece of Flemish lace she manipulates with deft rapidity 150 separate bobbins, each threaded with the finest of threads.

"Preparing the School-Boy Athletes" (Paramount-Bray).

An interesting and well-illustrated subject found in the Paramount-Bray-Pictograph No. 65 shows the training being given the bodies of youthful Americans during their school-days. We see the boys taking a 100-foot climb to the gymnasium, after which they indulge in various exercises to develop all muscles of the body. This includes indoor baseball and a cross country run.

"Moscow, Russia" (Mutual-Gaumont).

In "Mutual Tours Around the World No. 25" will be found attractive views of Moscow, the Holy City of the Russians. Here we are shown the Kremlin behind whose walls are the once royal palaces of Russia, of which individual views are given. We also see the Church of St. Basil, the Church of Our Saviour and other edifices which present interesting types of architecture. The street and market scenes are unusually interesting, showing the selling of bread, fish and other articles of food, as well as articles of apparel, such as boots, out in the open.

"Sarajevo, Bosnia" (Mutual-Gaumont).

Scenes in and about Sarajevo, the capital of Bosnia, are shown in "Mutual Tours Around the World No. 25." These pictures were photographed before the war and show a mixed population, which at that time numbered 40,000, composed of Serbo-Croatians, Jews, Turks, Gypsies and other nationalities. Interesting sights are the Goats' Bridge, the Turkish cemetery, a Jewish Temple, the courtyard of the City Hall, the bazaar, and the various industries plied by the people according to primitive methods.

"Salzburg, Austria" (Mutual-Gaumont).

In "Mutual Tours Around the World No. 24" we find that the town of Salzburg nestles among the hills of Western Austria, and that the River Salsbach separates the old from the new portion of the town. Here it was that Wolfgang Amadeus Mozart, the composer, was born. Interesting sights are the Table and Seats Fountain, Hellbrunn Castle, with its electric theater; the cemetery of St. Peter, with its ancient vaults dating back to the fourth century; the Monchsburg hill and other scenes in and about the town.

"Copenhagen" (Mutual-Gaumont).

"Mutual Tours Around the World No. 24" contains interesting views of Copenhagen, capital of Denmark. We are shown in this film the streets, the parks, the waterfront, and the markets of Copenhagen, also buildings of architectural and historical importance. Among these will be found the Thorwaldsen Museum, containing the work of the great sculptor of this name; the St. Nicholas Church, the Royal Palace, the Royal Theater and the four uniform palaces about Amalienburg place.

"Along the Apache Trail" (Pathe-Combitone).

In the seventh number of the Combitone picture we cross Arizona via the Apache Trail. We start from Yuma, Arizona, along the National Highway, passing the ruins of the Tonto Cliff Dwellings, and the Painted Cliffs Canyon. The Indian reservation of the Yuma Indians is interesting, and also plant life on the plains of Arizona. Hell's Hip Pocket, and the Roosevelt Lake and Dam are also glimpsed in the picture, which is an unusually interesting release.

"Brest, France" (Mutual-Gaumont).

In "Mutual Tours Around the World No. 25" will be found some interesting views of the fortified seaport town of Brest, France. In its harbor we are told 500 battleships can ride at anchor. One of the principal thoroughfares of Brest ends in a swing bridge. The foot bridge near the same point is quite as interesting. Views of an old castle, which formerly was the residence of the dukes of Brittany, are also shown, as well as a number of other attractive sights.

"Russian Caucasia" (Mutual-Gaumont).

In "Mutual Tours Around the World No. 24" will be found a number of scenes of special interest in Russian Caucasia. One of the attractive sights shows us Mount Elbruz, which is 18,526 feet high. Here we learn is the source of the river Laba, which flows into the Black Sea. Intimate views of the natives at work at various industries are also shown, including the carding, spinning and weaving of wool, and the harvesting of grain by the old-fashioned sickle method.

"Silver Linings" (Educational Films Corporation of America).

This picture shares a 950-foot film with another subject entitled "Birds of the Air," and is unusually interesting and beautiful. It is explained in subtitle how the different kinds of clouds had been classified by Luke Howard into 28 varieties, after which we are shown the most delightful pictures of clouds varying from those which appear just before sunrise to the clouds that play around the mountain tops at the approach of a storm. Closeup views of these latter are unusually attractive. The picture closes with a beautiful sunset scene, photographed with the camera set close to gushing waterfall.

"Birds of the Air" (Educational Films Corporation of America).

An intimate study of some of the common birds of North America appears on the same reel with "Silver Linings," a cloud study. In this picture we are made intimate with the swallow, with attention drawn to his sharp claws which enable him to cling to a wall or any perpendicular object, and his aeroplane wings, which make it possible for him to fly for miles with the greatest ease. The wren, the fly catcher, the nightingale and a number of other birds come in for a share of attention.

"Monkey Capers" (Educational Films Corporation of America).

One of the funniest and most grotesque of animal pictures is that entitled "Monkey Capers." It belongs to the Ditmars series and introduces first the Celebes black ape, whose pantomine of course we do not pretend to thoroughly understand;we fancy, however, that he is begging for something good to eat when he first appears before the camera. He is given a banana which he munches hungrily looking his thanks even though he is not able to speak it. A loaf of bread also forms an important part of his repast. With the entrance on the scene of the long-armed baboon of West Africa the comedy increases. We see the two monkeys introduced and are intensely amused at the animosity which the baboon displays toward the ape. Finally some food is placed between them on the shelf, which the baboon immediately proceeds to appropriate to his own uses, while the ape sits by in sullen inactivity. A mirror placed in front of them reflecting their own two faces with which, of course, they are unfamiliar, causes them to snuggle up to one another for protection and affords some comical scenes. The monkey's chief characteristic of flea hunting, as displayed in the picture, is one of the funniest things in it, for even the keeper receives attention. A lady's muff is also attended to; while a scarf belonging to a caller is put through a most humiliating examination. This film study of a pair of monkeys will surely extract roars of laughter from any audience.

Forum Films Exhibited

Demonstration Exhibition of Photoplays Produced in Connection with Better Film Movement Given at Russell Sage Foundation Building.

IT WAS under the auspices of the National Committee for Better Films that a demonstration of the "Conquest Pictures," which are being released weekly in lock-reel programs by the Forum Films, Incorporated, was held at the Russell Sage Foundation Building, 130 East 22d street, New York City, on the evening of Tuesday, April 17. To this demonstration were invited a number of people who are interested in social welfare, many of whom attended and expressed themselves well pleased with the class of films shown, and also with the artistry displayed in their production. A remark passed by Mrs. J. J. Locher, chairman of the Motion Picture Committee of the District of Columbia, was as follows: "The 'Conquest Pictures' are admirable in every way, and are what our organization and others like it have been working for for the past two years." We have no doubt that this sentiment was shared in by the majority of those who attended the demonstration.

The pictures exhibited were not intended to represent a regulation program, but to demonstrate the class of photoplay of which the Forum program is made up. For instance, two of the pictures shown were feature productions of four and five reels each, and each belonging to a separate program. These pictures were: "Kidnapped," which is a splendid adaptation of Robert Louis Stevenson's story, and "Chris and the Wonderful Lamp," an adaptation of the story by Albert Stearns. The educational offering was entitled "The Vanishing Race," a 500-foot scenic made on the reservation of the Blackfoot Indians.

The meeting was opened by Edward B. Barrows, secretary of the National Committee for Better Films, followed by Cranston Brenton, who defined the Better Film Movement as an undertaking to encourage the production of more pleasing and more artistic pictures which shall not violate the fundamental truths of life. Mr. Brenton in his address discriminated clearly between the screening of things which, although they may represent facts, are entirely out of conformity with the fundamental truths and underlying principles of life, and facts that are harmonious with these fundamental principles.

Following the demonstration of films a short discussion took place, the dominant note of which was: "How can parents know of this movement and of where the better class program is available?"

Salisbury-Beach Pictures

Scenes in a Tropical Jungle Introduce Various Insects and Animals—The Balata Tree from which Rubber Is Extracted Also Interests.

THE SALISBURY-BEACH pictures photographed in the tropics seems to be gaining in interest as the series progresses. The seventh installment shows us specimens of the Balata tree from the sap of which rubber is made. This tree, which grows to a gigantic size, dies soon after the sap has been extracted. Scenes in the village of Nombre de Duis, where Christopher Columbus is first supposed to have set foot on the American continent, present primitive types and thatched-roof cottages. The revelations of insect life in a tropical jungle are remarkable in photography as well as in subject matter. Busy scenes in which red and white ants hold sway, including closeup views of their homes, are interesting. Some excellent views of the ant eater, which gathers a delicious feast of ants as he glides his tongue along the tree branches, is also shown. Other tropical animals appearing in this installment are the spotted rabbit, the peccary or musk dog, and the crocodile.

FOX STRENGTHENS SCENARIO STAFF.

Sidney Reynolds, director of the William Fox scenario department, announces the addition of two more well-known writers to his staff, making it the strongest ever gathered together by any motion picture organization. They are George Scarborough, the dramatist, and Larry Evans, short story writer. Last week the addition of George Bronson Howard was announced. These men are now preparing material for new Fox productions.

George Scarborough has written several stage successes. His best known are "The Lure," "Fate Decides," "The Heart of Wetona" and "Oklahoma." Perhaps the best known of Larry Evans' stories are "Cassidy" and "Conahan," both of which appeared serially in magazines.

Others who will supply Mr. Fox with scenarios are Randolph Lewis, well known in literary circles; F. McGrew Willis, Ben Cohn, Adrian Johnson and Mary Murillo. Mr. Willis, Mr. Johnson and Miss Murillo already have many Fox successes to their credit.

LIST OF EDUCATIONAL AND SELECTED FILMS.

Films for Children's Matinees, Sunday and Educational Programs.

READY REFERENCE LISTS, alphabetically arranged, showing subjects released during the last six months of 1916. Mailed upon receipt of twenty (20) cents in postage.

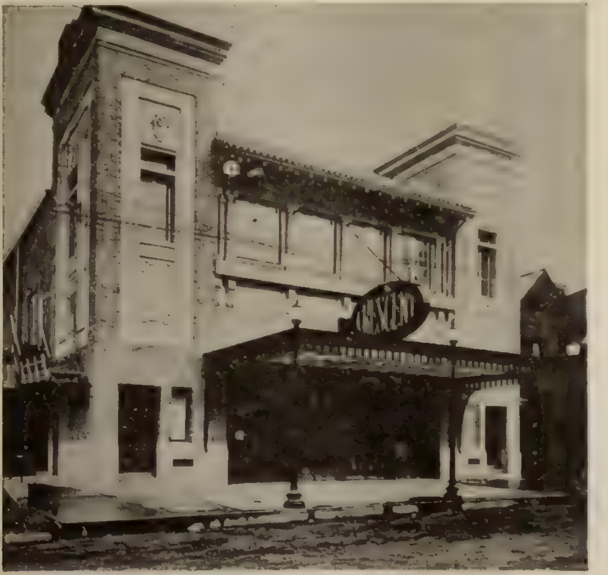
MOVING PICTURE WORLD
17 Madison Ave., New York City

Among the Picture Theaters

Crescent Theater, Ithaca, N. Y.

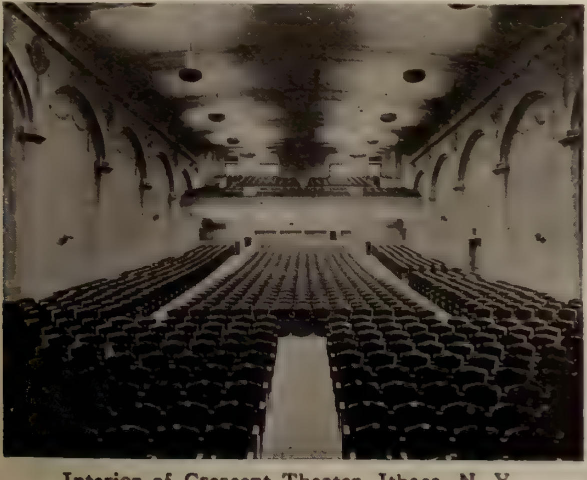
One of the Prettiest Moving Picture Houses in Central New York Caters to College Patrons.

ITHACA, N. Y., is the city of Cornell University and the new theater of the Crescent Theater Company. The theater was opened in early winter of last year, was built and decorated to be inviting to, and is being run to please, a clientele of the highest grade. It is at 217 Aurora street in the city near Lake Cayuga. The same company also owns the Star theater in Ithaca, and the officers are Fred B. Howe, president and general manager; F. W. Grant, vice-president; John B. Howe, secretary and treasurer, and Charles B. Hammer, business manager.



Crescent Theater, Ithaca, N. Y.

The Crescent is as pretty and comfortable a theater as can be found in this part of the state. The interior is finished in old rose and gray. The seats are deep and roomy and tilted slightly backward, which seemed to meet the approval of every one. A noticeable feature is the width of the aisles. There also is plenty of space between the rows of seats, so that no one is cramped for "leg room." The Crescent has a seating capacity of 1,315.



Interior of Crescent Theater, Ithaca, N. Y.

One of the cuts illustrating this article shows a good view of the front with its marquise and the electric sign. It is plain that it is a spacious, well proportioned building. We especially call attention to the adequate exit alley. The other cut shows the interior looking from the screen back to the windows over the entrance. The walls show decorations of classic simplicity and with indirect lighting sending a diffused glow from the high ceiling.

The system of indirect lighting also has been commented upon in favorable terms. And many of the theater's patrons have been heard to remark on the number of exits available in case of fire. The seats are arranged in three sections with broad aisles. There also is a very comfortable gallery.

The orchestra is no small part of the program. It is headed by Harry P. Sutton, musical director. The big organ is a marked feature in the music.

The decorating work of the theater was done by August Brand & Co., of Chicago, a well known firm which has decorated a number of big theaters in central New York. Gibb & Waltz designed the building and then Pulford & Dempsey Construction Company, of Elmira, built the structure. The lighting is the work of the Davis-Brown Electric Company. The heating and ventilating is by the Forest City Plumbing Company. The system of ventilation is one of the many creditable details. Prices of admission are 10 cents for matinees and 10 and 15 cents for evening shows.

Auslet-Woodward Theater Corporation Expands

An Enterprising Concern Operating Chain of Photoplay Houses in Mississippi.

ALTHOUGH only about four months have elapsed since its formation, the Auslet-Woodward Theater Corporation, with main offices at Booneville, Miss., has shown remarkable growth, and splendidly reflects the energy and business acumen of its officers, Jack Auslet, president and general manager, and G. C. Woodward, secretary and treasurer.

This circuit, operating in the state of Mississippi, already comprises the following photoplay theaters: The Princess at Booneville, the Strand at Laurel, the New Lyric at Louisville, The Alamo at Houston and the Hipp at Philadelphia, and will be increased by the addition of other houses in the surrounding territory.

Much of the success of this corporation is due to the application of thoroughly modern and up-to-date ideas in motion picture theater management. Weekly programs are used in all of the houses, being selected from the service of the Paramount, Triangle, Mutual, Fox, World and other companies, also including offerings of the state right companies.

In addition to the use of an unusually large amount of "paper," a mailing list including all of the owners of automobiles within a radius of twenty miles of the various houses has proved to be a great stimulus in increasing the patronage.

CARR & SCHAD OPEN ANOTHER THEATER.

The number of up-to-date motion picture houses owned and operated by Carr & Schad in Shamokin and Reading, Pa., was recently increased by one when on April 16 the Colonial in Reading was dedicated. The new house is situated at Penn and Seventh streets, and is a monument to the brains and energy of the owners. It is probably the best in the Carr & Schad circuit, and it cost more than $250,000 to erect. Accommodations for seating 2,000 people comfortably have been provided for, and the colonial style of architecture pervades the entire structure. In addition to the orchestra of fifteen pieces the musical accompaniment is augmented by a $25,000 Kimball pipe organ. The policy of the Colonial calls for the exhibition of the best pictures on the market.

Andrews Theater, New Bethlehem, Pa.

A Photoplay House That Compares Favorably With Houses in Big Cities.

IN the Andrews theater, which was opened on December 21, 1916, New Bethlehem, Pa., has a substantial motion picture house. In respect of appointments, decorations and precautions against fire it compares equally well with the bigger houses in the big cities. It is under the management of B. A. Hoffman, a progressive and experienced man, who sees that the pictures comprising the programs of the Andrews are of such moral character that they would not be out of place in a church benefit entertainment. The result of this wise policy is a steady clientele of satisfied patrons. Prices of admission are 5 and 10 cents.

Andrews Theater New Bethlehem, Pa.

The building is 50 feet wide by 100 feet long, and the auditorium has 467 mahogany chairs upholstered in leather. The seats are arranged in three sections with two wide aisles. The walls are done in Tiffany blend with marble trim and wainscoting. Three pairs of mahogany doors, fitted with beveled plate glass, lead into the auditorium. The floor of the lobby is of tile, and the ticket booth, which is wainscoted in marble, has an ornamental wood top, finished in verdigris. The structure is one story in height, built of gray brick, and has a concrete foundation. All aisles are covered with rubber runners.

Illuminating the auditorium are six large and attractive electric fixtures suspended from the ceiling with heavy brass chains. The lighting throughout the auditorium, as well as in the lobby and elsewhere in the house, is of the indirect type. Divided into three sections is the operating room, and it is constructed of asbestos boards and iron. One division is used for projection, another as a rewinding room, and the third contains the Martin rotary converter. Two Power's 6B motor driven machines are used, and the projection is most commendable. Each of the sections of the operating room has ample space in which to work.

Roseland Theater, New Glasgow, N. S.

New $80,000 Photoplay House Embodies Many Ideas of Interest to Maritime Exhibitors.

AN inspection of N. W. Mason's new Roseland theater at New Glasgow, N. S., erected at a cost of $80,000, and opened for the first time on January 15, reveals many new ideas in motion picture theater construction that will be of interest to maritime exhibitors. In addition to Mr. Mason, the owners of the house are H. B. McCullough, A. F. McCullough and Dr. Keay. J. D. Grant, mayor of New Glasgow, was the architect.

The Roseland gets its name from the decorative scheme of roses carried out in every part of the building. The spacious lobby is finished in highly polished Douglas fir, and has a New Jersey tile floor. The walls are paneled alternately with three-sheet poster stands and oil paintings. All floors are five inches thick and of slow-burning construction. There is not a post in the entire building. The balcony is supported by two web girders, weighing three and five tons respectively. In the lobby is a small overhanging balcony, where the theater orchestra of five pieces gives brief concerts before the first show. Orchestra boxes are replaced by playing fountains, illuminated with red and green lights, tapering toward the ceiling. The lighting system, controlled from the box office, is beautiful and effective. Individual lights in the orchestra are encased in square art glass shades. With the exception of the stage lights the switches are operated from the box office, enabling the management, should necessity require, to reduce the house staff, in addition to the orchestra, to a ticket seller, doorman, and operator. The seating capacity is between 1,000 and 1,100.

Stage equipment is of excellent quality. A solid white plaster projection screen of three inches thickness is built into the wall at the rear of the stage, giving a throw of 85 feet from the concrete operating room at the rear of the balcony. The booth has a direct current with a 15 horse power motor driven generator set, supplied by the Canadian General Electric Company, two Power's 6B motor driven machines and a spotlight. E. M. McRae is the chief operator. A. N. Walls, chairman of the Nova Scotia Board of Censorship was among the officials present at the opening.

Norman Theater, Louisville, Ky.

Attractive Photoplay House in Residential Section Catering Especially to Women and Children.

THE accompanying photograph shows the attractive facade of the Norman theater in Louisville, Ky., owned and operated by the Norman Amusement Company, of which J. M. Wentzell is president and general manager and Chester C. Wentzell treasurer. The open spaces surrounding the house materially reduce the fire hazard, as well as serving to enhance its architectural attractiveness.

Two Power's machines are used for projection, and a Fairbanks Morse lighting outfit has been recently installed. A type Y 15-horsepower crude oil engine, together with a dynamo, are used for the machines, as well as all interior lighting, the three large arc lights and numerous small incandescents used on the front of the house. The management reports that their lighting bills have been materially reduced since the installation of this system.

General Manager Wentzell is strongly in favor of pictures which, while teaching a moral lesson, are produced in such a manner as not to offend the most discriminating patron of his house, and is against the class of pictures which have a tendency to go beyond recognized moral limits.

Norman Theater, Louisville, Ky.

Music is furnished by an orchestra of four pieces and a team vaudeville act is used in connection with motion pictures. Regular releases and features obtained from Fox, Greater Vitagraph, Triangle, Pathe, Universal, World, Mutual and General Film companies are used. Nothing is left undone to make this theater thoroughly attractive and safe in every way for women and children.

PLAQUEMINE, LA., TO HAVE NEW THEATER.

Plans have been drawn and contracts awarded for the erection of a theater in Plaquemine, La., with a seating capacity of 1,100, to be used for the presentation of motion pictures, as well as the spoken drama. There will be 500 seats in the orchestra, 350 seats in the first balcony and 250 in the second balcony. The stage will measure 55 feet from wall to wall, depth 35 feet, height to gridiron 40 feet, proscenium 32 feet wide by 30 feet high.

The theater will be leased to Lionel Delacroix for a long term, and will cater not only to the inhabitants of Plaquemine, but also to the towns of Port Allen, Anchorage, Brusly, Addis, Morley, Grosse Tete, Bayou Golua and White Castle, all of which are located on good gravel roads within a radius of twenty miles.

THE EMPIRE TO OPEN JUNE 1.

The Empire Theater Company, Montgomery, Ala., of which H. C. Farley is manager, is erecting on Montgomery street, between Lee and Moulton streets, a photoplay theater to be known as the Empire. This house, costing in the neighborhood of $50,000 and having a seating capacity of 900, all on one floor, will be opened on June 1.

American Theater, Winnemucca, Nev.

Although This Place Has a Population of Only 2,500 It Boasts of Picture House Worth $25,000.

WINNEMUCCA, Nev., has a population of only 2,500, but it can boast of a moving picture theater that called for a total investment of $25,000 to erect. It is known as the American theater and is owned by H. C. Oastler and C. W. Muller. The accompanying illustration shows the reader what the theater looks like, and, although we have received no photographs of the interior, we have not the least doubt that it has just as clean cut an appearance as the exterior.

Reinforced concrete has been used throughout in the construction of the American. The parquet floor has a seating capacity of 350, while the balcony accommodates 150. The building has a frontage of 32 feet and a depth of 125 feet. In regard to ventilation the management in planning the theater had a system installed which changes the air every six minutes, and the audience leaves the place without that drowsy feeling which usually overcomes one when inhaling impure air. Patrons are just as refreshed after a show as they were when they entered the American—and even more so, because the entertainment is always good and clean.

American Theater, Winnemucca, Nev.

There is a throw of 105 feet to the screen. In the operating room can be found two Power's 6B machines, a Westinghouse motor generator set, a spotlight and other up-to-date equipment. There are not many towns in this country the size of Winnemucca that can talk about having a picture house as beautiful and up to date as the American.

New Theater at Endicott, N. Y.

Will Open in the Early Summer—Will Be One of the Prettiest House in Upper New York.

THE contract for the erection of the Lyric theatre in Endicott, N. Y., has recently been let. The house, which will be ready for occupancy in the early summer, will be of modern construction and will have none but the very best and latest equipment. The building will be 55 by 100 feet and will consist of a stage, auditorium, mezzanine and balcony. The seating capacity will be almost eight hundred. The view of spectators will be uninterrupted, as there will be no posts or other obstructions. All floors will be of concrete and the chairs will be furnished by the American Seating Company, of Chicago. The mezzanine floor will contain the manager's business office, the women's and men's retiring rooms, and a check room.

Although the building will be made fireproof throughout, special precautions are being made for the safety of the patrons. In the balcony, in addition to the two usual sets of side stairs and landings, another set of stairs will be provided in the rear of the seats and in the center of the house. On the main floor there will be five exits.

The heating and ventilating will be of the most improved hot-air system, allowing for a constant change of air. A motor-driven multivane fan will be used. Provisions are also being made for the installation of a large new pipe organ later on.

The owners of the building, known as the Endicott Theater Company, are Fred A. Dittrich, Endicott, N. Y.; Robert L. Reaves, Kew Gardens, Long Island, N. Y., and Benj. H. Dittrich, recent lessee and manager of the Lyric Theater, Honesdale, Penn. The last named will be given the exclusive management of the enterprise.

Liberty Theater, Butte, Mont.

Has the Distinction of Being One of the Best Equipped Smaller Houses in the State.

ONE of the newest theaters in Butte, Mont., devoted to motion pictures is the Liberty theater located in the Mantle Block on West Broadway and operated by the Liberty Amusement Company, of which M. A. Berger is manager.

The house seats 3,450 and is one of the prettiest and best equipped of the smaller theaters in Montana. The architecture is of the Spanish-Colonial type, the facade of the theater being of glazed terra cotta trimmed with Tuxekan marble. The interior is tastefully decorated, and the entire arrangement is such as to afford not only pleasure to the eye, but the utmost of comfort to the patrons.

Liberty Theater, Butte, Mont.

A four-piece orchestra, consisting of a baby grand piano, violin, 'cello and clarinet, furnishes the music. The best grade of motion pictures is shown, prices charged being 10 and 15 cents for evenings and 5 and 10 cents for afternoons.

CIPRIANI BROS. REMODEL COLONIAL.

A. and O. Cipriani, proprietors of the Colonial theater, Twenty-fifth and Warwick avenues, Newport News, Va., recently remodeled their house. The alterations cost in the neighborhood of $11,000, and the theater now accommodates both white and colored people. Motion pictures and vaudeville make up the bill; the picture part is changed daily, while the vaudeville is changed once a week. Three shows are given daily. The size of the screen is 12 by 16 feet and the throw is 75 feet. There are 500 seats in the Colonial, and an orchestra of five pieces furnishes the musical accompaniment. Ten cents is the admission price.

The theater is situated at the corner of two of the most important streets in the city, and draws its patronage from a wide area. The front of the Colonial is very pretty in design and worked into the decorative scheme are numerous electric lights which afford brilliant illumination. In the lobby there are statues holding artistic electric lights which not only add to the appearance of the place, but increase considerably the lighting effects. The Colonial is under the management of James Tierno.

ELITE THEATER, JACKSON, TENN., REMODELED.

After a residence of six years in Los Angeles, Cal., Capt. W. D. Ament has returned to Jackson, Tenn., and has again resumed charge of the Elite theater here, which after being closed for two weeks was reopened on April 19 under his management. A balcony has been added, dressing rooms built under the stage, and many other features introduced which afford comfort and pleasure to the patrons and players, as, in addition to the best grade of motion pictures, vaudeville also constitutes a part of the program.

Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT**

Helping the Others.

FREQUENTLY in sending in material for this department exhibitors write in a tone suggestive of the fear that their interest will be misunderstood and that others will suppose them to be actuated by selfish motives in submitting their work. This is an excess of sensitiveness. That man is not normal who does not take an honest pride in his work and who does not appreciate the approval of others, but this is not egotism, and it is a mistake to look at the situation in that light. Take Ralph Ruffner, for example. He knows his work is good, better than the average, and it does not hurt his feelings in the least to be told so, in print or by letter. But it is not merely a desire for approval that causes him to pay postage on his examples. Long ago he received all the praise he could want, and he does not come in for more. He has the advertising intelligence to know that his work is good and he is generous enough to pass the help along to others. He knows that he himself has benefited from the examples given in this department, and he knows that his examples will help others. There is no room for the comparison of the work of the best advertisers today with that of these and other men when this department was started, more than five years ago, and we are glad to know that this department has been responsible in no small degree for this improvement, not because of what we have written as because of the *practical* help given exhibitors through these pages, not alone in ideas but in methods and concrete examples of setting. We mention Ralph Ruffner because he has been unusually well represented in this department and because we have to jack him up about every so often when he falls asleep and forgets to send in stuff. We have to write him an insulting letter about every six weeks on the subject of laziness to keep him in action, and he is in one of his deep sleeps right now. He is not looking for press work and press work would do him no particular good, but he has the enthusiasm of a real workman for his work and he likes to pass his hints along. Don't stay out just because you are afraid of being called a press agent. You can be called lots worse names than that. If you have a good idea, shoot it in for the benefit of the craft.

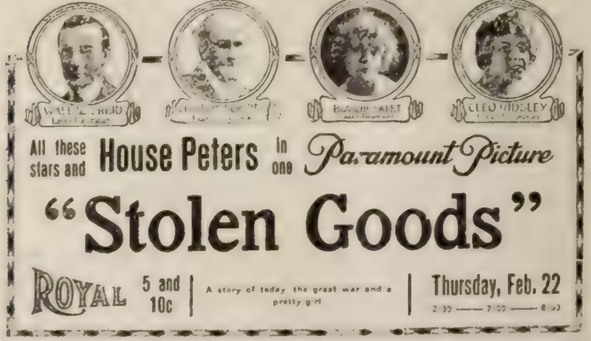
Mr. Jefferson's Advertising.

Geoffrey Jefferson, of the Royal, Calumet, Mich., sends in a big batch of newspaper work with the reminder that once we said his advertising lacked punch. He wants to know if it has improved. He has, in spots, but there are some other spots. For one thing, we notice a tendency to work the Bleich personal recommendation. Every few days he comes out with a "Don't miss this. Jefferson." That is not Mr. Bleich's way. When he signs "Bleich it is to something with a sting to it. Mr. Jefferson has the idea without the punch. Take this, for instance:

> Here's a picture the critics speak very highly of—it's what we believe is a fine picture. Don't miss it. Jefferson.

There is no pull to this. People may know that Mr. Jefferson means what he says and trust to his statements, but here the best he can say is that the critics speak well of it. Here a quotation from the critic would be better than his own recommendation. He does this in one instance, but only in one. He should keep that "Jefferson" for the big punches. He says, "Don't miss this," so often that it would seem that people might get tired of the urging and ignore it.

Here is a three-column, four-inch advertisement. Just where House Peters gets off on this deal is problematical. From the advertisement the stranger could not tell whether Mr. Peters is the big star or the also ran. The sole description comes at the bottom and reads 'A story of today, the great war and a pretty girl." That doesn't sound interesting. There is nothing in that to make the reader feel that he simply had to go and see that attraction. Film followers will appreciate the all-star cast, but it means nothing to a person who is not more than nine-tenths ready to go anyway. There must have been something in the film better worth talking about. Since there were but four cuts for five stars, it would have been better to have dropped the cuts and to have used type for an eighteen or twenty-four point "Five Big Stars" with the names of the five players running below, then the title in a three or four line letter and some twelve point argument that would pull even the indifferent in. Or the names of the five stars would have been set to the left of the advertisement in the same type as used for House Peters and with an "and" in between each pair of names then an "All in ———" leading over to the text to the right with some reason as to why it was a five-star play. The punch lies in the idea conveyed in an advertisement and not in its typographical beauty. Good typesetting helps, but only the idea will pull.

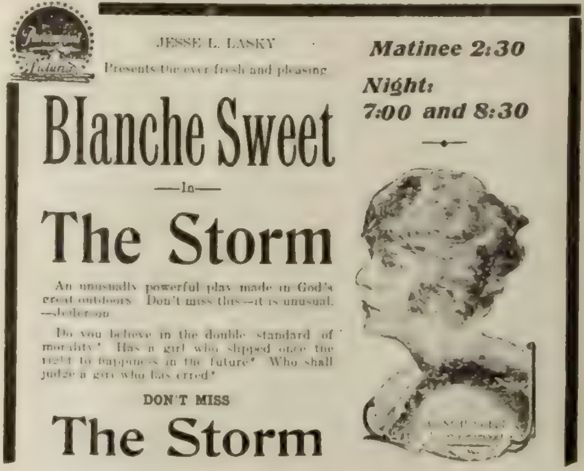

CLEO RIDGLEY

All these stars and **House Peters** in one *Paramount Picture*

"Stolen Goods"

ROYAL 5 and 10c | A story of today the great war and a pretty girl | Thursday, Feb. 22

Here is another example, better, but still not good. It is the top part of three nines. Now the pull does not lie in the fact that Jesse L. Lasky presents the ever fresh and pleasing Blanche Sweet in "The Storm." That is the fact, but the punch lies in the story itself. Take that cut of Miss Sweet in the center, at the top. Run as big a pair of fists as the office owns one on either side of her, the index fingers pointing at her. Below run a line, 'This girl slipped once. Has she the right to be happy?" Get that across the three columns, in two lines if necessary. Now they will read down the advertisement to find out the rest, which might be run in the Brisbane editorial style with a lot of caps and bold face, leading down to star and title. That would have a punch. As it is then you have to be interested in Miss Sweet to read down. The question as to her right to happiness will attract the man who does not even know who Miss Sweet is.



JESSE L. LASKY

Presents the ever fresh and pleasing

Blanche Sweet

—In—

The Storm

An unusually powerful play made in God's great outdoors. Don't miss this—it is unusual. —Jefferson

Do you believe in the double standard of morality? Has a girl who slipped once the right to happiness in the future? Who shall judge a girl who has erred?

DON'T MISS

The Storm

Matinee 2:30

Night: 7:00 and 8:30

An advertisement for "Under Cover" tells the stars and adds that the play made a hit on Broadway—as, of course, all plays do in advertisements. Then he adds that it is "exceptional" and "unusual," but he uses these terms so often that they mean little or nothing. There is nothing about the play itself other than comment upon its Broadway success and the public long since learned that there is nothing more unsafe as a gauge than a Broadway run. There must have been some sort of press work around the theater to tell more of the production, and lines could have been lifted to make up an advertisement with punch. The layout is good, but the text is poor because it does not enthuse. The trouble with most of these advertisements is that too much dependence is placed upon the stars and the title, whether the title is known or not. The announcements are perfunctory. John Jones in "This or That" and nothing that tells what the play is.

In the copy for "The Eternal City," for example, but passing mention is made of the fact that some of the scenes were made in the gardens of the Vatican, though this fact would draw the Catholic population. There is little effort made to pick up and play up the talking points.

In the same way an advertisement for "Ashes and Embers" starts off

> Pauline Frederick
> Is One of the Foremost Stars of the Stage and Screen
> Now Appearing in
> Paramount Pictures.

Then comes a few lines of eight point and "The name of this Paramount picture is ———" and the title follows. Here the dual role suggests a catchline or a line can be picked up from the contrasting nature of the parts played, for example:

> She Stole for Her Sister
>
> whom she loved in spite of the fact that she was a butterfly who was happy when
>
> SHE MARRIED A MILLIONAIRE,
>
> Though, as events proved, the poor sister made a far better choice.

Something like that would attract attention and permit the reader to be led down to the fact that it was "Ashes of Embers."

Another advertisement for "The Eternal City," three fours, gives star and title and merely "The drama that created more discussion than any other play of the past half century. Here's one you cannot afford to miss, Jefferson." The drama is not the most discussed play of the past fifty years, and merely saying so will not help. Something should have been said to tell *why* it was a great play.

And yet Mr. Jefferson now and then comes up to the mark with something that sticks. Look at this for Bill Hart. The top line gets attention, even though the reader may not know of Hart. If he does, then it gets still more attention. This advertisement really tells something. It makes one want to see the play and get all of the incidents.

He Was a Parson

Bound to clean up the community, competent to beat the hard men of the mining camp, and one afternoon after he had invaded the saloon, preached a sermon at the point of a gun, and won his first real victory, he returned home to find that the big gambler of the camp had ran away with his wife. He was

William S. Hart

—The Play Is—

"THE DISCIPLE"

An unusually strong production in which Hart has the role of his life

The Royal Matinee, 2:30. Evening 7:15 and 8:30
Friday and Saturday, October 6 and 7

DON'T MISS THIS!

And all of this applies to much of the stuff that comes to our desk. We are making Mr. Jefferson the goat because he does not ask for criticism and then grows peeved when he gets it. No advertisement is a good advertisement unless it interests the man who does not care for pictures. He is the person you need to reach. The fans will come anyhow. Get the man who just happens to glance at the advertising.

That Mr. Jefferson knows a good thing is shown by the fact that he has a monogram patterned after that used by the Stillman theater. It works well in the display, but he needs to back it up with talk about the films—*punchy* talk, and punch is merely a synonym for interest.

Good to Copy.

The Elmwood, Buffalo, N. Y., has something new once more. Instead of the time table, the title of each feature is followed by the times of showing. The titles are in 24 point and the time in an eight, thus:

Sessue Hayakawa
in
Each to His Kind
Screened at 7 and 9:30

Edna Mayo
in
The Chaperone
Screened at 8:30

The one reel comedies are not timed, but are left to play with. This is a better idea than the time table at the bottom, and "screened" is a better word than "shown."

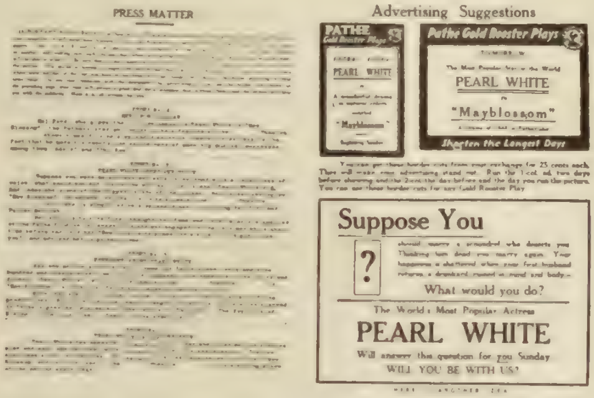
Pittsburgh Kids.

Rowland and Clark, instead of giving kid matinees at their Pittsburgh houses, add a special feature for the kiddies to the regular bill at the Liberty. A recent dual program was The Prince and the Pauper and Idle Wives. Probably it would have helped to have served ice cream and pickles as refreshments. Idle Wives is no running mate for the Mark Twain story. Each has its place, but not on the same bill.

Campaign Books.

Two campaign books come in from Tarleton Winchester, of the Pathe Exchange, and they are good examples of what should be. One is for the five reel feature "Mayblossom" and the other for the serial "The Double Cross." Both are books 8 by 11 inches, done on white paper in black ink with a tint page cover. This carries an ornamental design, but all the rest is strictly for use and not for display. It is not gotten out to sell film to the Exhibitor. That is attended to through other mediums. This is prepared to help the Exhibitor sell film to his patrons, and that is what a campaign book should be. The book is wire stitched at the top and the pages are perforated just below the binding so that any page may be removed without disturbing the rest.

Both books follow the same general line. It leads off with a page of general directions, follows with sample cuts and then come suggestions for advertisements, ready set. These are not made up with a mass of fancy type faces no average printer carries, but are all done with material any office can duplicate or at least approximate from its case. This is a point where many books fall down. They give beautiful advertisement, but they are not practical save in the larger offices. The press work for "Mayblossom" is all imitation typewriter, numbered in the order in which they should be released. In the sample page reproduced it will be noted that number one is at the bottom of the page instead of at the top, that it may be torn off first. This holds good throughout the book. For the serial, to save space, the matter for press copy is set in Roman eight point that is legible and better copy than most that comes in. No printer will kick at a good eight point, especially if it is leaded.



PRESS MATTER

Advertising Suggestions

PATHE Gold Rooster Plays
PEARL WHITE
"Mayblossom"
Pathe Gold Rooster Plays
The Most Popular Star in the World
PEARL WHITE
in
"Mayblossom"
Shorten the Longest Days

You can get these border cuts from your exchange for 25 cents each. They will make your advertising stand out. Run the 1-col. ad. two days before showing and the 2-col. the day before and the day you run the picture. You can use these border cuts for any Gold Rooster Play

Suppose You

? should marry a scoundrel who deserts you. Thinking him dead you marry again. Your happiness is shattered when your first husband returns, a drunkard ruined in mind and body—

What would you do?

The World's Most Popular Actress

PEARL WHITE

Will answer this question for you Sunday

WILL YOU BE WITH US?

But this is merely the mechanical aspect of the press matter. The point of greater interest is that the stuff is the same sort of stuff that a trained house agent would write. It is not prepared to the greater glory of Pathe at the expense of the Exhibitor and his business. It is written for the benefit of the Exhibitor in the way the Exhibitor would write it himself if he happened to be a trained man. It is press stuff and not junk.

You should get one of these campaign books for each Pathe feature when you book the film. The exchange has a copy for you and it will pay you to insist upon getting it for it is the sort of stuff calculated to make business. It is all prepared on the general proposition that if you make business on one Pathe you will book more and the more money they help you to make the more eager you will be to get more and the more constant will be your patronage. These Pathe books are in the form all campaign books should be—the only form permitting the material to be used as needed without copying and without disarranging the rest of the material.

Did Not Scare Them.

We asked the Third Street theater, Easton, Pa., to let us know how that advertisement for a live mouse affected the feminine attendance, and C. D. Buss writes that it had no effect at all. He says:

> I wanted a mouse for a little novelty stunt I wanted to place in the lobby of the theater and afterward photgraph it for Moving Pictures. No one brought us a mouse to this date and we have none around the theater and at home I have been unable to catch any; it may be that we have none. But I suppose some day one will visit us and then——. The ad had no effect on our feminine attendance, which was a surprise to me. In fact I heard of very few comments. Evidently I tried to stir up something dead.

Possibly the advertisement in the program was what spoiled the stunt. Now suppose that the local paper carries an advertisement for a live mouse to be delivered at a certain address. The editor sends a reporter to see who wants a live mouse. It is Mr. Buss's home address, and the matter is so reported in a half column story in the paper. Perhaps there would be something doing then, and the mouse would be well advertised before his debut in the lobby. It may not be too late yet to work the scheme. If desired, the street number of the theater may be used.

Helps the Printer.

Lately we asked if any exhibitors took their copies of this department to the printer for his study. The first reply came from W. A. Bach, of the Publicity Department of the Canada Universal Film Co. Mr. Bach writes:

> In the last issue of the Motion Picture World I noted the attached paragraph and thought it would be interesting for you to know that we have for sometime now been passing over the advertising section of the World to our printers, so that they may gain ideas therefrom, not only for our own work but that of the exhibitors whose business they handle and I know that they have found your department very, very valuable in getting out moving picture advertising material.

The Canadian is the across the border branch of the Universal and it is gratifying to know that this live wire bunch have been using the scheme, for they have built their own little house organ from a cheap four pager into a real magazine. Take the pages over to the printer.

In his trade publications he gets all sorts of examples and specimens, but this department gives him examples from the best advertisers of *film* and amusement advertising is seldom covered in the printer's trade papers, save in a most general way. Let him see how film advertising is set and handled and he'll give you a better job if he is any sort of a printer.

Green and Good.

Irvin A. Erdman, of the Princess, Douglas, Wyoming, got out a throwaway in green on white paper for St. Patrick's Day, as did many others. But his text read:

St. Patrick
Drove the Snakes out of Ireland
Charlie Chaplin
Drove the gloom out of the Movies.

It is just a little touch, but it brought a smile that started the reader down the sheet with a feeling that there must be something funny about the show. Remember the stunt for March will come again next year.

Neatly Done.

F. H. Warnicker, of the Regent, Montreal, sends in a souvenir program gotten out for their first anniversary. It is in singularly good taste. The stock is gray, printed in black, with a touch of orange red, not much more than the border, but just enough to give color. The front merely carries the house name and the announcement of the anniversary and the date. Page two offers the program and on page three is an appreciation. There is nothing on the fourth page. It is all sober and dignified, cordial and yet dignified. It is tasteful in the extreme, both as to text and preparation. An anniversary should, above all other events, be marked by a spirit of dignity and appreciation and Mr. Warnicker has sounded precisely the right note.

From Mr. Bleich.

"Snow White" seems to have been blowing things up all along the line from the 65,000 audience in Kansas City down to the small towns. Mr. Bleich recently played it at the Empress, Owensboro, Ky., and he used the free admission idea as part of his campaign. Something new was an offer to reserve seats in blocks of five or more at the matinees, assuring parents seats without delay. We'll be willing to bet that 'Snow White" has cleaned up more real cash for exhibitors than any sex play put on the screen, and it leaves good business instead of wrecked houses behind. Mr. Bleich seems to have done his share.

No Child In Owensboro Need Miss This Treat!

MARGUERITE CLARK

—IN—

"SNOW WHITE"

—AT THE—

EMPRESS MONDAY AND TUESDAY NEXT

A most charming, happy and delightful photoplay and one that children will treasure in their minds for many a day to come.

It will be a shame for any kiddie in Owensboro to be deprived of seeing "Snow White." I would be unhappy to know that any had to miss it.

In order not to be "rough" on the little folks, I am making the admission price to them for the afternoon shows on both MONDAY and TUESDAY **5c**

"Grown Ups" will have to pay 15c and during the evening shows I must exact 10c for children.

Now bear in mind that the prices for this attraction will be:

AFTERNOON SHOWS—CHILDREN, 5c; ADULTS, 15c
EVENING SHOWS—CHILDREN, 10c; ADULTS, 15c

With this additional: That if there will be children in Owensboro who will not have a nickel they can come free TUESDAY Afternoon and bring Mother along, too.

I want every child in Owensboro to see this beautiful picture. There may be many who cannot afford a nickel and the Mother the 15c. Come right along in such event and enjoy "Snow White" as my guest. I will be happy to have you "kiddo" and your mamma, too. We'll keep it between us if you can't pay—I won't let anybody know it.

Of course, this invitation is extended for those who are not eating porterhouse steaks and ham and eggs regularly these days.

—BLEICH.

Correct.

Here is something for other press agents to read. The Standard Film Corporation, Kansas City, sends out a plain sheet of white paper with a narrow red border. It was typewritten on some duplicating apparatus of the multigraph type. It starts off:

> ART DRAMA BULLETIN.
>
> This is not an attractive letter. Experience has taught us that the exhibitor whose minutes count for money would prefer to receive a plain sheet of paper like this containing a simple statement of facts than a melody of fancy phrases and confusion of truths. So we send you this ordinary sheet of paper covered with plain facts.

That is precisely what so many press agents do not realize. They get out all sorts of stuff except readable stuff. We just dropped into the basket a sheet the size of a one sheet, printed on both sides and in two colors. It would have taken two men to handle it while reading and it would have taken an hour to read. The Standard gives plain facts in ten point typewriting, and you can hold it in one hand and read it with one eye if you want to and when you are done you know all they have to tell you about Art Drama pictures. It cost pennies where the other job cost dollars and it will bring a hundred times the results, because it is handy and plain. We think most exhibitors prefer brevity and clarity to three color printing and blanket sheets. How about it?

More Than That.

Rollie R. Painter describes himself as the operator at the Jenkins theater, Jenkins, Ky., but he is more than an operator. He is an advertising man with ideas, and they are scarcer than operators. He has taken over the "Murder" bill recently shown here, touching it up a bit, and as payment sends in one of his own. If you don't get that small type in the cut it reads "Hello, Billy, are you going to see that great World Film Sunday, featuring Reine Davies, the great Movie Star?"

HELLO **BILLY** ARE YOU

Going to see that great World Film Feature entitled

SUNDAY

featuring Reine Davies The Great Movie Star

at the

JENKINS THEATRE

Sunday March 11

Another good piece of matter, though more expensive, is a menu card for "Marriage a la Carte," which gives the suggestion for the menu, though this is table d'hote and not the a la carte bill. It is too long to give here, but it is gotten up in menu form and gives the various courses such as Peaches en Cream, a la Young Kimball Clara. A good text for something to hand out reads:

Coroner's Cocktail.

> Mix three chorus girls with as many men and soak well in champagne until midnight; squeeze into an auto, add a dash of joy, a drunken chauffeur, shake well and serve at 90 miles an hour.

Mr. Painter is a new chum to the department, but we hope that he keeps on coming in. We think he must be something of a printer, too, for he never got a country job office to turn out his classy letterheads and envelopes.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. uestions should be stated clearly and should be typewrittne or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Mystery for Serials.

SPEAKING of the meager success of a current serial, one of the most adroit producers of the part-story exposed the entire mechanism of the serial when he remarked that it lacked a mystery. No serial, he pointed out, has ever succeeded without a mystery to hold it together. The common suspense is not sufficient to hold interest through two or twenty or more parts. It is not possible to hold interest in the outcome for that length of time through the ordinary devices. There must be a mystery unless the serial is episodic and there is a new mystery and consequently a new factor of suspense in each part. Several writers of late have commented upon the fact that there is a masked character in so many plays; a masked mystery standing as the concrete form of the suspense. Look over the list of serials that have made money and you will find in each either the actual mask or its equivalent. It is a general rule of writing that a story may continue to interest only so long as the suspense is permitted to grow. It is not sufficient to *maintain* suspense. It must constantly *increase.* To pyramid the suspense through fifteen parts would result in a situation so big that it would take a thousand feet of leader, more or less, to get the explanations over at the end. For this reason some concrete, visible figure of mystery is introduced, whose business it is to replace the accruing suspense and to take upon his or her shoulders the burden of carrying the interest from part to part, as the story unfolds. Make a note of this for reference, and if you have a copy of "Technique of the Photoplay" paste this clipping in, for we believe that this is the first time this matter has been exploited.

Say Please.

Make your business communications courteous. We got a letter the other day that began: "By what right does the Junkum Film Company keep a script of mine seven months? By what right do they refuse to answer my letters?" If the letters to the Junkum company were no more tactful, we do not wonder that the script was not returned. As a matter of fact the Junkum is not a producing but a releasing organization, and the correspondent had no business sending his script there in the first place. Somehow, boob authors get wild ideas about their rights. Bless their pinheaded intelligences, they have no rights. Suppose that we put this transaction in a different light. There is a man by the name of Smith who lives in our block. Word gets around that he wants to buy a bushel of potatoes. Jones, a farmer, hears of this and dumps a load of potatoes on Smith's doorstep with word to the effect that Smith can either buy them or send them back. Under the law Jones would have absolutely no claim against Smith if Smith got angry and kicked the potatoes into the gutter. How much less claim would Jones have if he put the potatoes on our steps instead of Smith's. We never even said we wanted potatoes and Jones has no business cluttering up our front steps. For "potatoes" read "scripts" and the situation should not be very materially changed. Now if Jones came around and started to curse because we did not hire a man to watch his potatoes we would call a policeman. But the author thinks he can damn the Junkum company for not returning his script, when he has not the slightest claim save that of courtesy and forfeits this when he is not himself courteous. Say "please" and "thanks." It costs nothing and helps a lot.

Changing the Theme.

Minor variations will not make a story more available. If you see a story in which an old will is hidden in a clock, it will not be a sufficient variation to have the will hidden in a book or an arm chair. You must get a strong variant in order to get a new plot. This is the simplest form of example, but in the same way you cannot change the minor points in any of the better known plots and have something new. There must be a complete change; one sufficiently well marked to assure the editor that the story will look entirely unlike the basic theme. This is an error that too many authors make. If there are new factors in the story they argue that it must be a new story. This is not the case. Many stories are sent out merely because the author has seen a way to modify his foundation plot, and he does not realize that his story lacks newness in idea. You see old ideas worked over on the screen, but it is studio work and not paid-for material. Always remember that.

Beauty Spots.

Edward Akester writes he thinks he will have trouble getting rid of a story in which the heroine has smallpox, and becomes pockmarked. We don't think so. We know darned well he will. It's a sheer waste of time to ask a leading woman to look ugly. She simply won't, and the modern play is nothing without closeups, and a pockmarked closeup would be far from a pretty thing. Stories such as this should be done into fiction form. They simply will not sell for visual presentation. Stars want to look pretty all the time, because their beauty is often their chief asset, and to spoil their looks will often have an effect reaching far beyond the current picture. This holds almost as good in the case of men stars, for only character actors delight in make-up parts.

Tabloid.

One author writes that he has reduced the chapters of "Technique of the Photoplay" to a set of rules, which he keeps on his desk for ready reference. Another has a loose leaf book into which he enters all the material he finds especially helpful, and this he reads over now and then as a brain freshener. For the latter a loose leaf book should be used with pages of a size to go into the typewriter carriage. There should be an indent of at least ten spaces to the right to provide a margin should the book be permanently bound later cn. There are many forms of tabloid notes to be used, all of which materially aid the student.

Mark Off Fine Arts.

Mark Fine Arts off your list of studio addresses. The work of that studio has been taken over by Ince and will be handled from Culver City, which does not mean that you stand any better chance of selling scripts to the Ince companies than you did before.

Good if True.

At this writing there has been no formal announcement, but it is rumored in Los Angeles that Triangle is going to go in for one and two reel dramas, with which to vary the feature program. If they are, it is good news, for all that is needed is some really good ones and twos in sufficient numbers to make a reliable program, and the mixed bill, on which the success of photoplay was founded, will return. And ones and twos mean a better market for the free lance, so root for ones and twos

Writing for Helen.

Phil Lang, in writing concerning a story rejected as not suited for the Helen series, writes an author as tc the company's wants. Much might be applied to other companies making a special line of pictures. The correspondent wrote that he sent in a story to Kalem "because it was a railroad plot." That was all it was, and Mr. Lang wrote:

> The ordinary railroad story does not appeal to us. Each plot must be based upon a daring exploit of the girl telegrapher, and as we have made a couple of hundred of these already there is litle we have not used. We do not expect the outside writer to keep in mind all of these plots, but he should at least be certain that the stunt which forms the basis of the plot is sufficiently thrilling to be out of the ordinary. We have no use for plots without this punch. We do not write a railroad play and then put in a stunt, but rather we find a stunt and that suggests its own plot. We want the plot with the stunt when we buy from the outside, but we are primarily buying stunt ideas. And you must remember that Helen has jumped from bridges to moving trains so often that this is no longer regarded as a stunt, but rather as regular business. This also holds true of the jump to a train to do some eleventh-hour switching. We have gone far beyond the stage where either of these frayed-out thrills will be accepted as the reason for a story. It must be something new and daring—something that only Helen is apt to undertake.

In the same way, it is to be noted that other companies with special production kinks do not want any story along the general lines of their productions, but only real novelties.

Reasons.

Next to wanting checks, the best reason for not writing scripts is because you want to write a story for your film hero or heroine. Just because you are infatuated with an actor is no reason why you should become an author, yet this serves as the inspiration in an incredible number of instances. Don't do it.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid **Three Dollars**

Address all orders direct to nearest office

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building, Chicago, Ill. **Haas Building, Los Angeles, Cal.**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

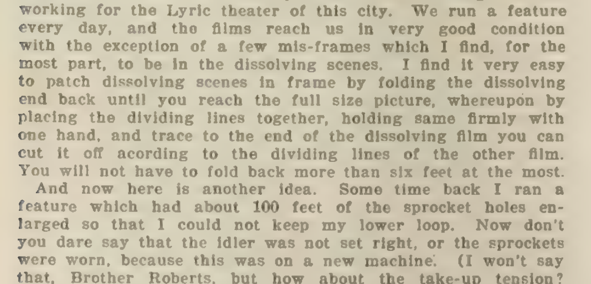
Knocks at the Door.

E. F. Roberts, San Angelo, Texas, says:

> As I have been a reader of the Moving Picture World and the Handbook and have been absorbing the good things contained in them for lo these many years, I feel it is my turn to knock at your door and present a few offerings. I am working for the Lyric theater of this city. We run a feature every day, and the films reach us in very good condition with the exception of a few mis-frames which I find, for the most part, to be in the dissolving scenes. I find it very easy to patch dissolving scenes in frame by folding the dissolving end back until you reach the full size picture, whereupon by placing the dividing lines together, holding same firmly with one hand, and trace to the end of the dissolving film you can cut it off acording to the dividing lines of the other film. You will not have to fold back more than six feet at the most.
>
> And now here is another idea. Some time back I ran a feature which had about 100 feet of the sprocket holes enlarged so that I could not keep my lower loop. Now don't you dare say that the idler was not set right, or the sprockets were worn, because this was on a new machine. (I won't say that, Brother Roberts, but how about the take-up tension? Was it too tight? He! He! He! Got you there, Old Top, didn't I? Ed.) The first and last time this occurred I did not want to cut all of this out, so I took the name plate off, so I could make my lower loop about four feet long, and by the time the damaged film had gotten through I would have the right size loop. However you cannot do this on every machine. I am running a Power's Six A.
>
> And now (whisper) turn to page 273 of the new Handbook, and you will see there is a mix-up in letters. For instance: You have A where B should be.

Yes, Friend Roberts, that seems to be right, though I had not noticed it before. Fortunately, however, it is not anything very serious. How it happened the good Lord only knows—and he won't tell.

As to the cutting of the film, the sketch makes it very plain as to what Brother Roberts means. I haven't a piece of dissolving film here, but presume what he has reference to is that the dense part all develops out black so that you cannot see the dividing line. The suggestion is therefore of value. The loop stunt, however, I cannot quite agree with. If the damaged part will go through the top sprocket and the intermittent sprocket, then by golly it ought to go through the lower sprocket, and what is more it will go through if the idler is set right, if the sprocket is in line with the aperture and the tension take-up properly adjusted.



I am very glad to hear from you, my brother. I don't know just where San Angelo is, but hope I shall have the pleasure of forming your personal acquaintance when I visit Texas in my trip. I shall stop in many Texas cities.

Martin Heaves a Bomb.

Ralph W. Martin, Los Angeles, Cal., proceeds to disturb the calm, peace and repose of the screen situation once more. I am publishing Bro. Martin's letter because I think these matters ought, in justice to the moving picture industry, to be thoroughly and completely discussed. I cannot agree with friend Martin if he means to say that all metallic surface screens are inefficient in the way he sets forth, because not all metallic surface screens set up direct reflection in any degree, but must, nevertheless, say that in my opinion what Martin says does apply to some screens—screens for instance which have too smooth a surface. I have to confess I am somewhat puzzled in this matter, because, whereas the atmospheric screen presents a quite smooth surface, it unquestionably does give good results without any apparent direct reflection. The screen question is, as Brother Rembusch has said, a big proposition. Friend Martin holds forth as follows:

> My Dear Richardson:
>
> That screen discussion in issue of March 3 last is certainly interesting; also it is important. I have full respect for the knowledge and experience of the screen manufacturers mentioned in that article, but am going to give my own views, even though I be regarded as a busher; also to further outline the policy of my own optical and mechanical investigations.
>
> I have always agreed almost identically with your own ideas on screens as set forth in the handbook and the department, but in which I will add the following: The most *efficient* (mark the italics) screen surface is one which reflects the light by an action which is wholly diffuse, or as near so as it can practically be made, in other words a perfectly white plaster surface. It is only when the reflection from the screen is made perfectly diffuse that it is possible for the eye of the spectator to become accurately focused at the actual screen surface, where the picture really is, and thus produce perfect optical conditions for the eye of the spectator.
>
> But if the screen surface is made semi-diffuse, or semi-reflecting, which terms are intended to mean a condition which will give both diffuse and regular reflection, then the eye of the spectator is of necessity forced to attempt to focus both at the actual screen surface, where the diffuse reflection has its origin, and at points nearer or beyond the screen, where the regular reflection tends to lead it. But the human eye cannot focus at more than one point without causing eye strain, hence the evil, or real inefficiency of a screen surface which produces regular reflection in any degree. I do not believe there is a screen made, having metal or any other shiny substance as part of its surface composition, which does not produce a certain amount of regular reflection. They are called more efficient because they produce a brighter illumination with a given amperage; but the brighter illumination is not true picture light at all. It is merely glare produced by regular reflection from the metallic surface of the screen, and, not having its focal origin at the screen surface, it cannot transmit any real picture impression to the eye of the spectator; also it causes eye strain for reasons already noted.
>
> I do not hesitate to say that the idea of producing the greatest screen illumination with the least amperage is a wholly false conception of both the terms efficiency and economy, as applied to screen construction. In my opinion a screen surface is efficient when it meets primarily the optical requirements of the eye of the spectator, both in regard to eliminating eye strain and the elimination of extraneous light which does not emanate from the picture at all, and thus diminishes its artistic and realistic value. Such an efficient screen surface can be had only by securing a total diffusion of light from its surface to the eye of the spectator, which means a pure white surface with no shine. The surface can be either fine or coarse matter, to meet the light distribution requirements of different houses, but there should be NO SHINE.
>
> But, it may be objected, with the present optical system it would be impossible to secure enough light to make a sufficiently bright picture on such a non-reflecting screen surface under most conditions found in practice, and this is true at the present time. But if the fruits of a year or so of past effort to perfect the optical system are allowed to mature, there is every reason to hope that the optical system can and will be made twice as efficient as we now find it, and this increased illumination should

> all be utilized on a non-reflective screen before the idea of economizing in current is considered.
>
> If it is true that the screen is the "heart of the theater," that heart is more closely connected with and dependent upon the optical comfort of the spectators and the artistic and realistic appearance of the picture than it is with any idea of efficiency of economy which aims to give merely the greatest amount of light with the least possible current.

Honestly Brother Martin, I feel sorry for you. It is said a woman consists principally of "a rag and a bone and a hank of hair." Well, there won't be even that much left of you when the screen men get through bombarding you with 16-inch language guns. If you need burial, call on Uncle Dudley and I will see that you are properly laid away—no flowers. I am interested to know what our friends the screen manufacturers will have to say in this matter. Martin's definition of efficiency rings true.

How Much It Cost.

I wonder if the average theater manager ever got out his stub of lead pencil, a sheet of brown paper and put his intellect on to the job of figuring out how much it would cost to keep his projecting machine in absolutely perfect mechanical repair.

Don't you think, Mr. Theater Manager, that you could keep both your projecting machines in perfect mechanical condition for $70.00 a year? Well, $70.00 a year is 19 1/6c per day. Remembering you are running films through your machines which contains the art of the best artists the world has ever known, in productions which cost as high as $100,000.00 and that reels of film are worth $125.00 each, and that anything less than perfect mechanical condition in your machine will injure all this as well as the result upon your screen, do you really think you can afford to have a machine that is anything less than in perfect condition, when the insignificant sum of $1.40 per week will keep both machines in perfect condition? You are paying anywhere from $50 to $150 per week, or perhaps even more than that, for film service. Don't you really, away down in the bottom of your soul, see that it would be a good business proposition to spend as small a sum as $1.40 per week in keeping your machinery in perfect mechanical condition, to the end that the film service which you are paying so much for may be put on the screen in the best possible way, to say nothing of doing justice to the art of the artist, the work of the producers and to your audience?

Think it over, Mr. Manager It is something you can well afford to pay attention to. It is a point well worth your most earnest consideration, and for your own good and the moving picture industry, I would sincerely recommend that you expend several atoms of gray matter in its careful consideration.

A Careful Man.

In New Orleans, I was handed a wall placard by Brother Glucksman, reading: "Best Known Safety Device Is The Careful Man." There was never a sentence which contained a greater truth than this. No matter how excellent may be the projecting apparatus, or how thoroughly it may be equipped with automatic or other kinds of safety devices; no matter how careful its port shutters may be suspended by means of well placed film fuse links, or how thoroughly fire proof the operating room may be, the fact still remains that the very best safety device in the entire equipment is "A Careful Man" in charge.

Outside of fires which occur by reason of defects in film, which the operator did not have opportunity to eliminate, nine fires out of every ten are due, in one way or another, to pure, unadulterated carelessness on the part of the operator, and the careful operator, provided he be not compelled to leave his machine in order to thread, trim carbons, or rewind, will never have a severe fire, even though there be film defect, because, being right there on the job he will instantly put the fire out by a sharp blowing of the breath at the aperture In his four years of operating the writer has burnt more than one hole in a film, but that was all it amounted to, because, taken in time it is an extremely simple matter to blow out a blaze at the aperture, though if it once gets beyond the aperture it is quite another matter.

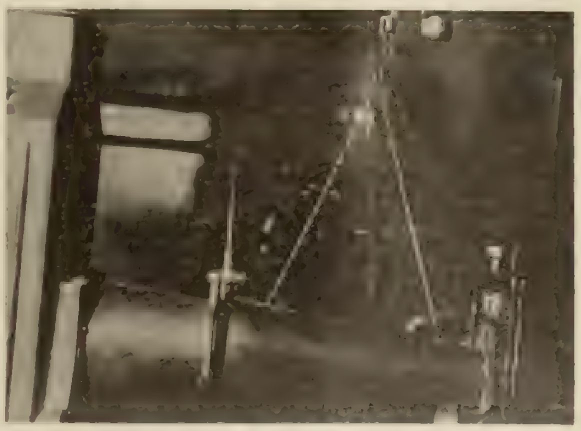
The careless man has no business in an operating room. He is dangerous both to the property intrusted to his care, and to the audience. The careful man is, as the placard says, the best safety device known to science.

Mercury Arc Rectifier in Operating Room.

All over the Southeast, including Arkansas, I find a surprising number of Mercury Arc Rectifiers located in the operating rooms, and that, too, without any protection at all against the ghostly green light from the tube flooding the operating room. This is worse than bad. In the first place, it is much better to have the rectifier located outside of operating room, because of the fact that in many instances, due to a loose core laminations, or improperly clamped laminations, or the current not being of the cycle for which the rectifier is built, the rectifier gives off considerable noise, and noise in an operating room is objectionable, particularly where the iron or asbestos type of room is used, because with such rooms all noises are sent directly out into the auditorium. Moreover, the experienced operator judges of the performance of his projector very largely by sense of sound, and the less noise in the operating room the more quickly he will notice anything unusual in the operation of the machine. But, in any event if the rectifier is to be located inside the operating room, it is imperative that it be enclosed in a ventilated closet, which will confine its light and prevent it from lighting the operating room proper, because if the operating room is flooded with light it is utterly impossible for the operator to see the faint shadows on his screen, or judge of the sharpness of the focus of his picture.

Clever Stunt.

At the Crystal theater, Little Rock, Ark., Henry N. Burke, chief operator, has inclosed the light ray by means of a metal cone suspended as shown in the accompanying photograph. You will note that the entire light ray is inclosed, there not even being a colored glass in the side of the shield. Brother Burke said, "I don't want any glass, because, with the spot entirely hidden, one learns to handle the light by observing effects on the screen." And in this he is thoroughly and completely correct. The cone is a clever and effective arrangement in that it is lifted off instantly, when desired, and may be laid aside out of the way.



A Joke.

The Editor has, during the first 5,000 miles of the present trip, had occasion to talk with a great many perfectly respectable young ladies, the conversation being one-sided and lasting from one-half to two or three hours. He insists on faithful transcript of aforesaid conversation being kept, the same being the matter that goes into the Department, and description of his trip, published in another part of the paper. In other words, he refers to the hotel stenographer, and, gentlemen, if you see in what form the words I feed into the hopper some times come out at the other end of the mill, you would raise your hands to heaven, yank the beard of the prophet, and call down the curse of Allah on the tribe sur-named Hotel Stenographers. For example: To the present one (am adding this long-hand) I dictated "The operating room is flooded with ghostly green light from the tube," meaning the rectifier tube. It came out: "The operating room is flooded with ghastly green light from the tomb." Ugh! Honestly, would you laugh or swear? Above you will find this sentence, "Yank the beard of the prophet." The dear soul made it, "Yank the beard of the profit." If I, myself, had a beard at starting, I would have pulled it all out by the roots long since.

Three-Wire System.

Arthur J. Payette, Mittineague, Mass., writes as follows:

> I am a regular reader of your Department, and in the latest edition of your Handbook, which I consider as being a very valuable adjunct to my work. The system for waxing first-run film works very fine, and I think that piece of information from the book is worth a great deal more than the $4.00 I paid for it.
>
> I have a question which I had put up to me, but could not find the correct answer in the book, it is: With Three-Wire System and an arc lamp both sides, one pulling 60 amps. and the other 70—that being all the current consuming apparatus on the whole system—suppose the neutral fuse blew out. Would there be any effect? Would lights go out?

No, the lights would not go out. Yes, there should be an effect, and the effect would be to force the arc lamp pulling 60 amps. to work at a higher amperage and at the same time it would still designate the amperage of the other lamp. With arc lamps this would do no particular damage, but, if incandescent, there would be a different story to tell, because the lamps on the 60-amp. side would be compelled to work above the candle power and that would very quickly shorten their life and burn out immediately.

Chicago's Trouble.

M. B. Watson, Bartlesville, Oklahoma, comes in with the following:

> In answer to your request for comments on Chicago's trouble, page 1916, March 24th issue, would say, he describes the trouble I have had, identically, except I use a Wagner Converter, Line 110 V. Single Phase. D. C. Line 55 V. 50 A.
>
> As I understand it, the Martin is a Poly Phase machine, therefore he is no doubt using 220 volts, or maybe a little in excess.
>
> As to the longitudinal cracks in the carbon, you say you don't think this phase of the matter amounts to anything, one way or the other. But it does, according to my observations, it is the cracks that affects the amperage, instead of amperage raising or lowering of its own accord. The light is effected to a very great extent on the screen and there seems to be nothing one can do but to wait till it gets good and ready to come back as it should, the conditions are just as Chicago describes them. Surely a ¾-inch carbon could not be overloaded on 60 amps. I also had the trouble of the arc leaving the center of the lower

> carbon. I could do nothing with it, either, but wait for it to right itself. As to the cracks raising the amperage, the only reason I can give for it is, the arc has a greater surface to work upon there by increasing the load and decreasing the energy at the crater resulting in very poor illumination of the screen.
>
> After cleaning and tightening all connections the trouble still existed. My remedy was as follows:
>
> For the upper I use a ⅝ Spanish Carbon, the name of which I do not know, not being a Spaniard, I can't read what it says, but here it is: COMPANIA FABRIL DE CARBONE'S ELECTRIOS-MARCIA SIRIUS. They are a fine grain carbon and those religion-losing cracks are missing, too, and I have yet to find one without a core, something I can't say for some of the American-made carbons. And for the negative I use the Speer Holdark Carbon, which does just as the name says, viz.: hold the arc in its proper place. And now I am getting as good results as possible under my present conditions. I intend to have the pleasure of meeting you in Muskogee, Okla., April 6, if it is possible for me to get away. I hope Chicago will profit by what I have said, as I know it is what Sherman said war was to have the arc to act that way.

With regard to Watson's contention that longitudinal cracks in the carbon raise and lower the amperage, why I can't see that, even with a telescope. I would like to have the opinion of operators and carbon manufacturers on this point. I cannot see where longitudinal cracks would appreciably effect carbon resistance. Of course, if it were cracks running around the carbon circumferentially that would instantly increase the resistance, because it would operate a decrease of the cross section of the carbon at that point. No, most decidedly, a ¾-inch carbon would not be over-loaded at sixty amperes, and if I intimated it would, or might be, that was my error, and I doff my hat, make by bow and pull my forelock and most humbly beg pardon.

As to the Spanish carbon, why, I just simply don't know anything about it. In fact, I never heard of the animal. If it is a good carbon, why does it not stand forth and be heard. I wonder what Brother Watson means by "Religion-losing cracks?" Is it possible he uses that horrid thing known as profanity, and thereby endangers the peace, quiet and dignity of the Bartlesville, Oklahoma, community? If so, shame upon him. When these cracks trouble Brother Watson, you should merely say, Oh! fudge, or Gosh-dang-it. That's the way I do (may the Creator forgive the liberty I am taking with the truth).

As to the Holdark carbon, it is a very excellent piece of goods, and much superior to the Cored carbon for negative. By the time this is printed I shall know whether I am to see you in Oklahoma or not (I hope I will) because I am dictating this in Ft. Smith, Arkansas, and tomorrow, the good Lord and the Midland Valley Railroad being willing. I will be in Muskogee.

Noisy Arc.

Bedford, Pa., says:

> I am located in a small town, and am operating two Power's Six projectors. Our current supply is A.C., but it seems that my arcs make more noise than other A.C arcs do. I have the third edition of the Handbook and have tried the set you recommend, but find the jack-knife set gives a whiter light, though it causes more noise. At present I am using a new Hallberg compensarc, with cored carbons above and below. Am a reader of the department, and find a large amount of practical information contained therein. I trust you will give this question due consideration.

Yes, Bedford, I certainly will. As I have repeatedly said, the small town man has not the avenues for information open to him which are enjoyed by his city brother, who can confer with many other operators and swap experiences.

You say the jack-knife set gives you a whiter screen than the straight set. Yes, that is probably true. You will find that, on page 298 of the third edition of the Handbook, beginning with the tenth line from the bottom of the second paragraph. I say: "by using the straight up and down lamp set, or the jack-knife set, one is enabled to get a considerable higher candle power through the lens for a given amperage. That is a conceded fact, but the fly in that particular box of ointment is that a steady light absolutely cannot be maintained with these sets, or in other words, the curtain illumination cannot be held at uniform brilliancy." If you are able to use the jack-knife set and maintain a steady, even, uniform illumination, you certainly are a stem-winding wonder, and the only operator I know of who can do it. The regular D.C. set will not give you so white a screen, but, properly handled, it will give you a good illumination, which will be uniform, even and steady all, and not some of the time.

And now as to the noise: You say you are using a new Hallberg "compensarc", with cored carbons above and below. Presumably you mean a Hallberg economizer, or, in other words, low voltage transformer. If this is true (and the noise at the arc apparently proves it to be true) are you certain all the noise is coming from the arc? If your operating room has an iron clad floor, or iron clad walls, then the economizer must not be set within less than 18 inches or two feet of the iron. If it is there is likely to be vibration set up in the iron of the floor or wall, and this vibration will produce a lot of noise, which might sound as though it comes from the arc itself. You say the noise is greater with the jack-nife set than with the D. C. set. This is due to the vibration set up in the carbons themselves, which is apt to be greater when the jack-knife set is used. That is about all I can tell you on that particular subject. My advice to you is to stick to the D. C. set, as per Figure 126, page 300 of the third edition of the Handbook. I shall be glad to help you at any time by answering any legitimate questions which you may see fit to propound.

A Splendid Operating Room.

Responding to an invitation from Manager A. L. Shakman, of the 81st Street theater, Broadway and 81st street, I, in company with my daughter, Nellie, and Brother Will C. Smith, assistant general manager of the Nicholas Power Company, visited the theater recently, intent upon enjoying the show, and examining into the chronometer balance and cylinder escapement of Brother Lobel's projection.

And let me say right now there was nothing to criticise—absolutely nothing at all, so far as the projection was concerned. The 81st Street theater is a really beautiful house, seating, at a guess, close to 2,000 people. Manager Shakman is a real manager, as evidenced by the excellence of the show, the perfection in the projection, and the excellence of the operating room appointments. And right here is where I want to pay a deserved compliment.

The operating room was the neatest, cleanest, most orderly operating room I have ever inspected. There were strips of carpet on the floor; the walls up about seven feet high were painted black; the tools were all laid out in order on a table covered with spotlessly clean white oilcloth, and what is more, Brother Smith tells me they were not laid out for my benefit, but are always found in that condition. The machines, two Power's Six Bs, were clean as new pins. In one corner stood a transverter, which to all human appearance had just been taken out of a bandbox. The ventilation of the room was excellent. The end of the vent pipe, in which there was an electric fan, was covered with a sheet metal cone, the lower end of which could be opened or closed at the will of the operator. From the top of each lamp ran a pipe connecting directly into this cone, so that no carbon gas escaped into the operating room. It was an ideal condition. Both machines were equipped with arc controllers, and, taken by and large, it was, as I before said, absolutely the finest thing I have seen yet. The only criticism is that the room might have been a little larger, and certainly could have been far better located, but that was not the fault of either Manager Shakman or Brother Lobel.

Oh, yes, by the way, in addition to the transverter were two rheostats, located on shelves up near the ceiling, so that should the transverter fail, Lobel can instantly throw over onto the city current and continue the show.

The program was made up of feature films, a comedy, a scenic picture, a topical, and some high class vaudeville—big time stuff.

My compliments to Manager Shakman and Brother Lobel. Some show—some theater, and *some* operating room.

Encouraging.

We are just in receipt of information that Local Union No. 293, New Orleans, La., has signed up the operators in all Mr. Boeheringer's houses, as well as Mr. Fabacher's theaters and the theaters owned by Al Shear, manager of the Consolidated Film Exchange.

This is decidedly eucouraging. And now I want to point out to New Orleans' operators, and particularly to the members of 293, that it is up to them to demonstrate to the New Orleans' managers that their action in the unionizing of their theaters has been a move in the right direction. Local Union No. 293, in common with all other unions, should absolutely insist on its members "delivering the goods." Anything less than that brings discredit, not only on individual members, but upon the organization he is a member of and which he, so far as the theater manager be concerned, represents. I assume, of course, that Messrs. Boehringer, Fabacher and Shear supply equipment, current, etc., to enable the men to do creditable work.

No Effect at All.

Fred M. Blumer, Schenectady, N. Y., says:

> What would be the effect on light delivered at the screen by using picture glass in projection ports?

Presuming that you mean photographic plates washed off and kept perfectly clean, that being optically perfect glass, there would be no effect whatever, except a very slight loss—a loss due to reflection, which would be practically negligible.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Akeley Camera (Continued).

The arrangement of the panoram and tilting device makes it possible for the operator to swing the camera to any desired position in an instant. Such extremes as pointing the camera directly upward or directly downward are accomplished in this way. Photographing an aeroplane in its complete course or following a bird in flight, is quite as easy as operating the camera in the normal way. The advantage of the second position makes it easy to photograph any object lying flat, such as titles, operations in surgery or microscopical subjects.

The camera opened is divided in two parts, the left side containing the magazines, and the right side the operating mechanism. The course of the film is from the inside magazine over a hard rubber guide at the top of the camera, thence forward over the sprocket, through the gate, and back under the sprocket, over a guide roller, under another rubber guide and into the outside magazine.

The cylindical shape of the camera permits all of the driving mechanism to operate from the axis of the cylinder. The camera in operation is thus similar to a gyroscope set in gimbrels and the gyroscopic effect thus obtained adds materially to the steadiness of the apparatus.

Attachments for studio effects are being made in unit parts designed particularly with reference to easy manipulation by the camera operator, so that only such parts as are required for any special line of work need be purchased. In other words, the news operator can have a machine to fit his needs without any extra encumbrances, while the studio man can have any sort of exterior diaphragm dissolve or trick attachment or the education operator can be supplied with microscopic equipment, each be supplied with only such extra devices as his peculiar needs demand.

The shutter is of a new and entirely distinct type, instead of the former flat circular shutter; this one is cylindrical in shape and will give the greatest possible shutter efficiency. It revolves directly in front of the aperture plate.

The Tripod.—The Akeley tripod is as radically different as the camera. Made of strips of wood only one-half inch by one and one-quarter inches, it looks at first almost fragile, but when the folding truss construction is explained the scientific reasons for its combined rigidity and lightness are made clear.

The slender legs are firmly trussed in a rigid bow by a cross member, which serves the double function of brace and lock. A slight sharp upward pull on the brace folds it back on two elbow joints, allowing the tension to relax, which bows the legs and at the same time releasing the lock which holds the sliding sections from slipping. With this brace released the legs may be slid out to the desired length like a musician operates a slide trombone, a quick pressure snaps the brace into position again and the entire operation of changing the height of the tripod may be done in about the same number of seconds that it takes to read this paragraph.

In conclusion, we may sum up the most important advantages, as follows:

1. The camera is ready for instant operation.
2. It has no loose parts, nothing can be left behind, even the crank is permanently attached.
3. It is possible to photograph everything in sight.
4. The operator can see the picture on the film as it is being photographed.
5. Control of the focusing and diaphragm are from the back and can be operated while the photographer is cranking.
6. The camera can be used without the tripod equally as well as with one, the panoram and tilt being a part of the camera itself, so that a rock or stump or any solid object may serve instead of the tripod legs.
7. Ground glass for focusing may be thrown into position without opening the camera.
8. The movement of the panoram and tilt are steady, the movement cannot be started or stopped abruptly, except when the gears are out of mesh, as the balance wheel governor system prevents any unsteady or jerky motion and permits only a steady, even turn
9. Panoraming or tilting in any direction is possible, or both panoraming and tilting may be done at once, something which is not possible with any other tripod head.
10. The panoram and tilt are controlled by the movement of the hand, the thumb and forefinger being inserted into two leather loops on the camera, a slight pressure swings the camera to point in any direction, no cranks being used.
11. Owing to the folding truss arrangement of the tripod, it is possible to extend the legs and fasten them with one movement. The tripod can be set up in five seconds' time.

Illustrations showing the camera and the radical changes in Mr. Akeley's design were published in our last issue.

Answers to Correspondents.

N. J. S. asks:

> I am writing you for your opinion on the chances a beginner would have to start in the work by taking news, educational, historical and such subjects. Would such pictures pay well enough for one with little or no experience to make good after paying for the necessary outfit? Would you be willing to recommend a good machine that would be within the price of the returns?

The question you ask in regard to a beginner being able to make negative film which would sell to the picture companies is a hard one. If you possess natural ability in that line it might be possible for you to make short subjects such as appear in Paramount Pictographs, Pathe News Film or Universal Film Magazine, and sell them for from 50 cents to $1 a foot. If you think you have this ability the only way for you to find out is to try. Unless you are certain that you can turn out stuff equal to the best you see on the screen you had better not risk the investment, unless you can well afford the purchase of an outfit.

Write to the various firms who advertise cameras in the columns of this paper and from their catalogues select the machine best suited for the kind of work you expect to do.

Printing for Stained Negatives.

Many studios keep a library of negatives for use in flashing unusual scenes in story pictures such as floods, fires, collisions, wrecks, mobs, explosions, battleship maneuvers, etc.

It often happens that such negatives become discolored and turn brown or sepia in patches where the hypo has not been thoroughly eliminated.

Negatives discolored in this way will not make prints that are fit to be shown unless they receive some special treatment.

A simple way to restore their usefulness is to fix again in fresh hypo, wash thoroughly and then sepia tone in the bleach and sulphide baths. Treated in this way the negative assumes a uniform brown tone and requires a much stronger printing light than before, but is quite capable of yielding a good print with increased contrast. If the contrast of the sepiaed negative is too great it may be printed on negative stock and a dupe negative made of any desired degree of softness.

Another dodge for printing from brown stained negatives is to print them upon panchromatic stock with a dark yellow or brown glass between the aperture and the light.

Panchromatic stock is sensitive to red light and must be used and developed in darkness or by a faint green safe light.

British Journal Almanac.

Our British cousins have surmounted innumerable difficulties which have been the lot of those doing business in both the photographic and publishing fields. In spite of present conditions the British Journal Almanac for 1917 is offered to the American photographic public at the usual rate of 50 cents and $1, in paper and cloth covers, respectively. The 1917 volume contains 780 pages of informative text and advertising. Despite the reduction in size, the volume is well worth the price, the principal reduction having been made in the advertising pages by limiting each advertiser to sixteen pages. The edition has been reduced to 20,000 copies, so that those who make a practice of securing the Almanac will advisedly place their order at an early date. George Murphy, Inc., 57 East Ninth street, New York City, are the American sales agents.

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

THE design of this department is to diffuse among musicians and exhibitors correct information on all important subjects pertaining to music for the film, to improve the quality of playing and to raise the standard of music in motion picture theaters.

Any question concerning music; suitable instrumentation; questions relating to the organ and mechanical players; in fact, any queries, criticisms or suggestions dealing with the musical interpretation for moving pictures will be answered through this department.

Herbert Spencer on Music.

Herbert Spencer, one of England's greatest men and one of the greatest philosophers the world has known, wrote much about music and wrote intelligently about it as well. This is what he has to say to those who take no interest in music. It is to be found in "The Study of Sociology," Chapter VI:

"You have, perhaps, in the course of your life, had some musical culture; and can recall the stages through which you have passed. In the early days a symphony was a mystery; and you were somewhat puzzled to find others applauding it. An unfolding of musical faculty that went on slowly through the succeeding years brought some appreciation; and now these complex musical combinations which once gave you little or no pleasure give you more pleasure than any others. Remembering all this, you suspect your indifference to certain still more involved musical combinations may arise from incapacity in you and not from faults in them. See, on the other hand, what happens when one who has undergone no such series of changes—say, an old naval officer, whose life at sea kept him out of the way of concerts and operas. You hear him occasionally confess, or rather boast, how much he enjoys bagpipes. While the last cadence of a sonata which a young lady has just played are still in your ears he goes up to her and asks whether she can play 'Polly, Put the Kettle On,' or 'Johnny Comes Marching Home,' and then, when concerts are talked about at the table, he seizes the occasion for expressing his dislike of classical music, and scarcely conceals his contempt for those who go to hear it. On contemplating his mental state, you see that along with the absence of the ability to grasp complex musical combinations, there goes no consciousness of the absence—that there is no suspicion that such complex combinations exist, and that other persons have faculties for appreciating them."

In "Facts and Comments," Herbert Spencer's last work, published less than two years before his death, are to be found many references to music. There are forty short essays in the book, and the names of five of them are: "The Corruption of Music," "The Origin of Music," "Developed Music," "Meyerbeer," "Some Musical Heresies."

The essay called "The Purpose of Art" has more to do with music than with any other art. In that essay he says:

"Musical critics often give applause to compositions as being scientific—as being meritorious not in respect to the emotions they arouse but as appealing to the cultured intelligence of the musician. I hold these to be perverted beliefs having their roots in the prevailing enormous error respecting the constitution of mind. * * * When we come to the alleged higher meaning of music—to that instruction which a composer is assumed to utter and the listener to comprehend—we have yet a further interference with the true end."

In "The Corruption of Music" we find:

"Three-fourths of musical audiences at the present day appreciate but little the musical ideas and feelings of the composer, or the effective rendering of them; but the extraordinary feat of vocalization, or a display of marvelous gymnastics on the violin, bring a round of applause. * * * In this way performers, desiring less to render faithfully the meanings of the composers than to exhibit their powers of execution, vitiate the music and the tastes of their hearers. * * * The mischief originates in the performer's preoccupation with self, for this largely excludes occupation with the composer's thought. The dominant feeling is not love of the music rendered, but the desire for applause which brilliant rendering will bring. Nor is this all. There is a more widely diffused and less obtrusive mischief. A dominant trait of musical execution is rapidity. A salrarello or a tarantelle is easy enough, provided it be played slowly. The skill is shown in playing it with great speed; and teachers incite their pupils to achieve this great speed. The result is gradually to raise the standard of time, and the conception of what is the appropriate time is everywhere being changed in the direction of acceleration. This affects not pieces of display only but pieces of genuine music."

From "Some Musical Heresies":

"Among future changes some old forms of orchestral music may possibly lose their pre-eminence. It is said that the symphony was originally a suite de pieces—the pieces being dance music. Hence, considered as a work of art, the symphony has no natural coherence. Further, it seems that since in the choice of pieces to form the suite, the aim must have been variety, the successive pieces were selected not for their kinship, but for their absence of kinship. Of course, a like remark applies to the sonata, in which, also, the absence of kinship is conspicuous; instance in Beethoven's op. 26, in which the funeral march stands in such strong contrast alike with the *scherzo* which precedes it, and with the *allegro*, which succeeds it. * * * True artistic changes should be such as minister to natural changes of feeling, either emotional or sensational, such as might naturally arise from changes of mood. Arbitrary ones, however skillfully managed, negative that manifest coherence which a work of art should have."

The Study of Composition.

Musical composition is the art of building musical phrases—portions of melody—into periods of greater extent than is natural. The laws governing the structure of a symmetrical melody, or tune, are so simple that they may be acquired almost intuitively; but to construct music of greater scope than this requires conscious labor and considerable technical knowledge.

Composition is as much a constructive art as joinery or architecture and must therefore be practiced consciously until long use of experience enables us to exercise our painfully acquired powers subconsciously. Yet nearly every one begins with the vague idea that he has only to turn his eyes up to heaven, like a prophet in a picture to be delivered of a musical work complete in all its parts. I would advise a perusal, of Edgar Allan Poe's fine essay on "The Philosophy of Composition," as the most effectual antidote to this pernicious delusion. It is only possible to dispense with the searchlight of ratiocination, and it is very doubtful whether the expert gains anything by so doing. But it is in the nature of the person of feeling to want to do everything by unbridled impulse, as it is in the nature of the intellectual person to love, to fill up a form. The real artist—a combination of two—reasons out his work first; then, having fashioned it in the rough, he rewrites and rewrites until the bare bones are quite hidden. I am aware that in order that the musician, in order to understand composition, must first be taught to recognize time and irregular patterns of notes in time which we call rhythm; secondly to appreciate the relative pitch of notes (not necessarily the absolute pitch); thirdly to analyze combined sounds; fourthly to retain the memory of music just heard while listening to fresh sounds and anticipating coming ones. That such powers are possible to the ordinary ear without special gifts I affirm most emphatically, and can produce ample evidence of the fact.—Frederick Corder.

Better Results in Piano Playing.

A beautiful sonorous tone is not acquired without difficulty. Persons generally say, "On the piano the sound is already made." This is absolutely wrong. Every virtuoso has a tone quality peculiar to himself. In addition to the study which he has made of tone, of his intelligence, of his artistic temperament we must take into consideration the conformation of the hand, its fleshy or bony character, its lightness or heaviness. The tone is not ready-made; it depends upon the instrument, and the artist's qualities, both natural and acquired.

Suppleness, independence, elasticity of the hand and of the wrist contribute powerfully to vary the sonorousness, the quality of tone. We do not strike the key, we attack it very close, sink down upon it, press with force and energy in *forte;* in *piano* it is as if we knead the keys with a boneless hand and velvet fingers.

History of Music.

In his great book, "Educational Problems," G. Stanley Hall says, of musical education with regard to the history of music:

"All should center about actual music, and the standard productions of great masters should be incessantly repeated and the story of their lives known. Such illustrations are now practical in these days of mechanical players.

"This historic course should not only be broad and thorough, but the point of departure for every other department.

"Growth responds to growth and genius provokes response and appeals profoundly to the faculties of youth, for progress is inspiration to the young.

"Every great composer of the past should have his week or month of daily work, and every great era its full term of exclusive study. Everything should be practical, with a rich historic perspective."

Mr. Theodore Bendix on Ragtime.

Theodore Bendix for thirty years has been a New York musician. Mr. Bendix has a number of string quartets in the theaters. He is a lover of the best and points out a significant thing. "We give a varied program always, but the applause is always for the good things. There is seldom any applause for cheap music. If we play something from the operas, the applause is certain."

Mr. Bendix thinks this is a sign of the times and that it will only be a matter of a short time when ragtime will no longer have the hold it now has.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

FAZENDA, Louise. Born in Lafayette, Ind. Her father was French and her mother Holland Dutch. Is five feet one and one-half inches tall and weighs 135 pounds. Olive complexion, very light brown hair and hazel eyes. Leaving school, Miss Fazenda played a few months with a stock company, but she decided that pictures offered a greater scope and made her screen debut in 1913 in a one-reel Universal comedy. She played some dramatic roles with Universal, and played them well, but they can find a hundred to play drama to one good comedienne, and her comedy skill kept her busy with farce and knockabout. Of course it was only a question of time when the Keystone would want her, and she was one of the first Keystone players to become popular by name, and certainly the first woman so distinguished. She likes outdoor sports, which she shares with her genuine malamute dog from Alaska. Also fond of antiques.

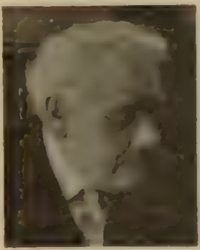
Louise Fazenda.

MYERS, Harry C. Born in New Haven, Conn. American-English parentage. Is six feet tall and weighs 200 pounds. Brown hair and gray eyes. Mr. Myers made his stage debut in 1900 and for ten years played stock and road engagements. In 1910 he was concluding a stock engagement in Philadelphia with the summer starting. With several others he took a position with the Lubin company, playing leads, and soon was an established favorite. He remained with Lubin several years, eventually becoming a director, and left that company to go to the Universal as director and leading man. A year or so ago he went to the Vim, playing in feature comedies, and is now appearing in two-reel comedies on the Pathe program. He has played every line of parts from an Indian in a breech clout to society parts. Some notable plays have been The Drug Terror, The Prodigal Son, The Hard Road, Baby, and Will a Woman Tell?

Harry C. Myers

OSBORNE, Helen Marie (Baby Marie Osborne). Born in Denver, Colorado, in 1912. Her parents are American. She is three feet six inches tall and weighs 45 pounds. Fair complexion, brown hair and blue eyes. When she was only three years old she achieved stellar honors, making her debut as the star of Little Mary Sunshine. Other leading parts have been in Twin Kiddies, Told at Twilight, Shadows and Sunshine and Joy and the Dragon. She is under contract to Pathe, appearing in the Lasalida brand. She is not only the youngest leading woman in the world, but she is a profitable star as well, for she is tremendously popular. She is not merely a cleverly trained child, but a real actress and she has an assured stage presence that older players might envy, the real charm of her work being her sincerity and lack of consciousness. Dolls, puppies and kittens are her favorite toys.

Helen Marie Osborne



GILFETHER, Daniel. Born in Boston, Mass. Irish parentage. Is six feet one inch tall and weighs 212 pounds. Fair complexion, gray hair and blue eyes. Mr. Gilfether made his stage debut in 1876 and for forty years he played with the leading actors of the day. He has worked under the management of Augustus Pitou and William A. Brady, was with Robert B. Mantell and played in the American tours of Tomasso Salvini. He did not turn his attention to the screen until 1913, when he made his debut with the Majestic company in His First Love. He has also played with Famous Players, but for some time past has been one of the valued members of the Balboa company. He played the leading character parts in the Who Pays series, The Red Circle, In the Grip of Evil and Who Knows, was seen in the Mary Sunshine series, Old Fashioned Dad, The Wild Cat and Zollenstein. Likes reading and swimming.

Daniel Gilfether

KIRKHAM, Kathleen. Born in Menominee, Mich. English-German descent. Is five feet eight inches tall and weighs 150 pounds. Fair complexion, brown hair and gray-blue eyes. Miss Kirkham has had considerable experience in stock work and has also played in the support of Dustin Farnum in The Squaw Man and The Virginian. She is at present with Balboa, but has played with Morosco, Clune, Pollard, Fine Arts and Universal. Her debut was made in a Reliance (Fine Arts) release, Strathmore, in March, 1914, and she specializes in emotional and heavy leads. Notable parts have been played in The Eyes of the World, The House of Lies, The Devil's Assistant and Strathmore. She played Vivian in the latter, Marion in The House of Lies and Marion in The Devil's Assistant. She is fond of sketching, driving and skating.

Kathleen Kirkham

OVEY, George. Born in Kansas City, Mo. English parentage. Is five feet, three and one-half inches tall and weighs 130 pounds. Fair complexion. Dark brown hair and eyes. Mr. Ovey came to pictures after about fifteen years on the dramatic stage, mostly in stock and musical comedy. He has appeared in "A Knight for a Day," "Forty-five Minutes from Broadway," "The Time, the Place and the Girl," and in other of the lighter attractions. In April, 1915, he made his debut in the Horsley studio in Count Padinski, and he has kept right along for the past two years playing Jerry in all the Cub comedies, and two years of Jerry has brought him to a position high in the favor of the audiences. It is not easy to play a single character for two years and keep offering new work, but he has held to his record nicely. He is an all round athlete, partly on account of his previous stage work and partly because he likes it.

George Ovey

Rialto Celebrates First Anniversary

Managing Director Rothapfel Provides a Remarkable Entertainment in Honor of Event.

THE Rialto Theater, at Forty-second street and Seventh avenue, celebrated the first anniversary of its opening by showing a remarkable program in the week beginning Sunday, April 22. Manager S. L. Rothapfel dedicated the performance to Felix E. Kahn and the directors of the theater, "who have made this first anniversary possible," he said in his program. A résumé of the nine numbers on the bill will be of interest to the exhibitors of the country.

The overture "America, Our Cry," was composed especially for the occasion by Hugo Riesenfeld, conductor of the Rialto Orchestra. For its execution there were required the large Rialto Orchestra, the Rialto Grand Opera Quartet, the Rialto Male Quartet, a chorus of twelve added voices and three trumpeters. All the resources of the house in the way of light effects were thrown into the interpretation. These, in conjunction with the effect of the new Urban scenic setting, resulted in a number that thrilled as well as entertained—one to be remembered.

A Rialto Evening Crowd in Anniversary Week.

"Glacier National Park and American Indian Types" constituted the scenic. The Rialto Male Quartet sang two numbers. The Rialto Animated Magazine contained the cream of the Mutual, Universal and Hearst-Pathe weeklies. The Grand Opera Quartet sang the quartet from "Rigoletto." Then there was the last installment of the Salisbury expedition with Rex Beach. Danseuses from the Helen Moller School presented Grieg's pantomime, "To Spring." And then came Douglas Fairbanks' "In Again, Out Again." Dr. A. G. Robyn concluded the show with an organ solo.

The theater has been crowded all the week. House records have been broken down the line. Manager Rothapfel has received many messages of congratulation on his year and on his anniversary performance. Not the least hearty of these were from his associates in the First National Exhibitors' Circuit, all of whom made it a point to attend the Rialto during the week.

The Rialto issued a sixteen-page souvenir program in honor of the completion of one year. In it are six full page photographs, including pictures of the orchestra and screen, the foyer, the mezzanine, the uniformed staff, the dome and the musicians. There are photographs of Mr. Rothapfel and Conductor Riesenfeld and eight members of the staff. The text is divided between "Forward," "The Theater Itself," "The Managing Director," "The Musical Director," "The Music," "The Pictures" and "The Illuminating System." Also there are lists of artists who have appeared at the house and of overtures which have been played by the orchestra.

SON OF FRANK J. MARION DIES.

Hamilton H. Marion, only son of Mr. and Mrs. Frank J. Marion, died at the home of his parents, Stamford, Conn., after a protracted illness Saturday morning, April 28. Services were held at Stamford Monday morning at 9:30 o'clock and the remains were brought to New York for cremation. The deceased was in his seventeenth year.

Mayfair Film Corporation Formed

M. A. Schlesinger is President—Will Star Peggy Hyland With Brabin as Director.

IN the certain belief that there is a demand for film productions of a distinctive type; for pictures, which from a standpoint of beauty and artistry are designed to appeal to all classes, the Mayflower Film corporation enters the field of independent manufacture. Determined to spare no expense in the attainment of its object to produce pictures of a superior type, the company announces with gratification the acquisition of Miss Peggy Hyland.

Miss Hyland will be presented in roles especially suited to her wonderful beauty and charming personality, which attributes have endeared her to both young and old.

Miss Hyland's first vehicle for the Mayfair company will be specially selected to fit her personality and no possible effort will be spared to make the production stand out as the most notable contribution Miss Hyland has yet made to the screen. Charles J. Brabin, who has directed Miss Hyland in her most recent production, "The Sixteenth Wife," which will have its premiere showing at the Rialto Theater in New York, will be associated with Miss Hyland as her director.

The Mayfair Film corporation was organized by M. A. Schlesinger, its president, who for years has had vast motion picture and theatrical interests in both England and South Africa. In America, Mr. Schlesinger has been responsible for the engagement of the staffs employed in the production of films in South Africa. He has also been the largest purchaser of American-made films for South Africa, which product he introduced into and now controls in that country.

Temporarily the offices of the Mayfair Film corporation will be located at 10 Wall Street, New York. The company will shortly locate in the Times Square district.

Warner Oland Engaged by Astra

Versatile Dramatic Player and Leading Character in "Patria" Signs with Gasnier's Company.

THE ANNOUNCEMENT that Warner Oland, who played the role of Baron Huroki in the International serial "Patria," has been engaged by Astra, has aroused considerable interest, for in "Patria" he has completely won the public by his really remarkable acting.

Mr. Oland comes of Viking and Russian stock. He was born in Sweden, and after attending elementary and high schools there, came to the United States and finished his education in Boston schools and at Williams College, where later, in 1908, 1909, and 1910 he occupied the chair of drama.

Warner Oland.

His first dramatic appearance was in "The Christian," by Hall Caine. His important theatrical engagements were with Viola Allen in "The Eternal City," "Twelfth Night" and "Winter's Tale"; with Sothern and Marlowe in Shakespearian repertoire, and with Alla Nazimova in "The Master Builder" and "A Doll's House." He supported Helen Ware in "The Price" and for two years was featured in Robert Hilliard's "A Fool There Was." He also played John Mason's part in "The Yellow Ticket," and his interpretation of Leroque in "Madam X" created a sensation. In pictures, Mr. Oland supported Theda Bara in "Destruction," and "Sin," and he was the heavy in "The Fool's Revenge" and appeared with John Mason and Clara Whipple in "The Reaper." In "Patria" his impersonation of the Baron earned for him the highest praise of the critics, the public and the acting fraternity.

Troubles of a Film Distributor

World Man Spends an Hour in the Office of the Universal Exchange, New York City Branch, and Listens.

By Hanford C. Judson.

THE manager of a film exchange needs decision and good judgment, for his path is not all roses. The writer might have guessed that the manager's job was no snap; but as he sat near the desk of Mr. Rubinstein of the Twenty-third street exchange of the Universal Manufacturing Company, the morning's batch of cases and problems turned out to be astonishing.

Condition in which Films Were Received at the Exchange.

To begin with, a case of five reels containing all that was left of a print, "The Gates of Doom," was brought in. The accompanying illustration shows the writer taking a look at the relic. Mr. Rubinstein remarked, "Look, they haven't even sent back the paper bands." The case looked like a nest of rubbish; but we found the bands when we took out the reels. They had been put in the case first. What remained of the five reels was put in on top, and last of all the rubbish, parts of the film, three inches, five inches, or three feet long, tossed in on top of all.

"Where did that case come from?" I asked. "That has just come in from the Paradise theater, 472 Ralph avenue, Brooklyn, N. Y., was the answer. The house is owned by H. Goettinger. I asked the name of the operator, but it wasn't known. I wanted to know why the film was returned in so outrageous a condition and was told that it might have been any one of several reasons. The operator might have disliked some recent picture furnished by the exchange; he might have been in a hurry to get away and took his impatience out on the picture. A good guesser can get a number of reasons, but none of them will condone the sending of film back in such a manner. If it had been merely the first time the thing had happened, it might have been passed as a regrettable accident. But I was told that other films had come back from that same theater in almost as bad a condition even weeks ago when Mr. Barbash was the manager. Letters about it have not been of any avail. "How much has this case cost you?" I asked. Mr. Rubinstein replied that he didn't yet know the condition of the film, but that at a minimum it would cost $7.50. This is not the only theater that misuses film.

There have been complaints on this same score from many points across the country. It is happening too often. It is dead waste and is unnecessary. Probably no one can make an estimate of the yearly damage to the trade which means to manufacturer, exhibitor and patron. As an added handicap: The exhibitor who expected to run "The Gates of Doom" in his show tonight and has advertised it, has lost his advertisement and may displease his patrons. The exchange has no print of it for him now.

All this goes to prove that there are two sides to the complaint often received from exhibitors and noticed by F. H. Richardson in the Projection Department, that exchanges fail at times to examine film sent out. A poor and careless operator may do a lot of damage to a film and the same man is often just the one who will be slack in returning the show to the distributing office, leaving it till so late it can not be examined and sent out for use the same day. The exchange may be careless at times; but the operator who is tearing film without need and the exhibitor who won't take the necessary care to get the show to the exchange in time hasn't much right to kick. Mr. Richardson is coming in contact with one part of the difficulty; here is a glimpse of the same problem from the same other side.

There was plenty of talk about delayed film over at the Universal branch this morning, April 25. The best example was pointed out in a courteously written letter from Exhibitor Wm. Brown, of the Royal theater in Elizabeth, N. J., who complained of delay caused by his messenger having to wait for the shows he had booked and closed with a request to Mr. Rubinstein to book shows to him that could be counted on to get back to the exchange the night before, so he could be sure to get them in the morning.

Sixteen shows came back late this morning. Some of these prints will have to lie idle till tomorrow. Half-past nine in the morning is not unreasonably early for the return of film. One man was complaining bitterly because he had to wait for his show. The manager asked him when he had brought his reels in today. He replied that he had come in at half-past ten. "That's too late, you'll get your show for to-day at half-past twelve." "That is too late for my show," said the exhibitor. "But why didn't you bring the last show back in time for us to examine the reels?" said the exchange man. The exhibitor had no answer and doubtless felt abused. He seemed not to consider that others had been as badly inconvenienced. So it goes on day by day. Useless waste. It's a comment on the intelligence of some in the business.

JUNIOR NAVAL RESERVE FILM PROPAGANDA.

The U. S. Junior Naval Reserve, with national headquarters at 231 West 58th Street, New York, has inaugurated a moving picture campaign throughout the country to stimulate interest in naval training and to establish local posts where boys may be prepared before being mobilized at Camp Dewey, near New London, and Camp John Paul Jones, at Corpus Christi, Texas, and three other camps to be established during the summer. The Junior Naval Reserve furnishes to motion picture exhibitors free of charge single reels each week on subjects exploiting the necessities of an active naval reserve. These reels are absolutely new and are of a thrilling nature on militarism and preparedness and the work of the Junior Reserve.

The organization also furnishes the exhibitor unlimited publicity service in his local papers. The exhibitor donates the proceeds of one performance a week toward establishing a local post of the Junior Reserve in his town. The money is deposited in a local bank until sufficient funds have accumulated to organize a local training camp, and every cent of the money received from these performances is spent in the home town of the exhibitor giving the benefit performance. The Junior Naval Reserve is financed by some of the foremost men of the country. It has a membership of over 50,000 boys now, and, at the rate the lads are enlisting, there will be 100,000 cadets by next January. S. P. Blackman, well known in the moving picture industry of Los Angeles, is the chairman of the Motion Picture Committee, and exhibitors are rapidly subscribing for the service of the patriotic reels of the Junior Naval Reserve. These patriotic reels will be released on June 15.

GERALDINE FARRAR RETURNS TO SCREEN.

With the closing of New York's opera season, Geraldine Farrar returns to motion pictures and will again appear before the camera under the direction of Cecil B. De Mille, who staged her current cinema triumph, "Joan the Woman." Miss Farrar, at the conclusion of her season's engagement at the Metropolitan, left New York for California, where she will immediately commence work on a new De Mille creation at the Lasky studios. Miss Farrar has as companions on the trip her mother and father.

As outlined in the recent announcement signed by Adolph Zukor, Walter E. Greene and Hiram Abrams effecting the new Famous Players-Lasky, Artcraft and Paramount combination, Miss Farrar's future productions will be released by the Artcraft Pictures Corporation. In accordance with this affiliation Jesse L. Lasky, who is at present on the West Coast, is conferring with Director De Mille on the new Farrar subject, further information about which will be given out in the near future.

This will be the third summer in California in behalf of the screen for the noted star of the opera and screen. All last summer Miss Farrar was occupied with the "Joan" production and the previous year she appeared in "Carmen," "Maria Rosa" and "Temptation." The Farrar-De Mille subjects will be staged at the Lasky Hollywood studios, where Mary Pickford and Douglas Fairbanks are at present appearing before the camera in forthcoming Artcraft releases.

New General Film Sales Manager

Sidney R. Kent, with Long and Successful Merchandise Career Behind Him, Is Appointed to Important Place.

OF IMPORTANCE in the recent policy of the General Film Company in putting new blood into the organization is the announcement by Harold Bolster of the appointment of Sidney R. Kent as general sales manager. This appointment takes effect at once and signalizes the beginning of an intensive campaign to modernize the sales end of this film distributing company.

Mr. Kent comes to General Film from the Vitagraph Company of America, with which he had been connected for a considerable period in special construction work. Mr. Kent went to Vitagraph with an established prestige from the Amercain Druggists Syndicate, Long Island City, where he was assistant to the president, and where he had wide executive powers. His success with the A. D. S. was conspicuous, he having joined it only two years before as assistant sales manager. Before that he was for seven years connected with the sales department of one of the largest coal companies of the country. His whole career has been devoted to scientific merchandising.

The sales policy of General Film, as reflected in the appointment of Mr. Kent, is to apply to its extensive organization the up-to-date and effective methods carried out in the greatest American business organizations of today. Mr. Kent says that he has no revolutionary ideas to introduce to the film business, but that he expects to mold the sales and distribution of General Film's commodity into the same and reliable methods that prevail in successful establishments of the same magnitude in other industries.

"I expect to begin an educational work that will include everyone in my jurisdiction from office boy up," says Mr. Kent. "It will be with the end in view that the exhibitor receives the treatment that is his right, and the treatment that the client already receives in every other line of business. In many an extended personal canvass of the exhibitors I found room for much improvement in the contract of the motion picture business with its customers. This much for the business in general. Particular attention to the exhibitor is the outstanding motive in my plan. Therefore the giving of individual service, the insuring of loyalty to clients and the adoption of common sense sales principles that are good elsewhere, if they are a novelty, should prove particularly welcome in the film trade.

"I think our platform will prove to be 100 per cent. service to the smallest client as well as the largest, and personal encouragement to all."

Postoffice Accelerates Film Deliveries

Complaints Receive Prompt Attention and Service is Speeded Up.

THE Post Office Department at Washington is apparently doing everything in its power to hurry the movement of motion picture films. Complaints have been received at the department, according to a notice sent out to all officials of the Postal Service by J. C. Koons, first assistant postmaster general, indicating that packages containing motion picture films are not being delivered as promptly as possible at all offices. "The use of the postal service for the transmission of motion picture films depends largely upon the confidence on the part of the shipper that the parcels will be handled expeditiously," this notice reads. "This is essential to the efficient exchange of films.

"To the end that prompt delivery of this kind of mail shall be effected, postmasters at city delivery offices will please give special attention to the receipt, dispatch and delivery of motion picture films. Whenever it is impracticable to effect delivery by letter carrier, the addressee should be notified of the fact that a parcel containing motion picture films has arrived at the postoffice and will be delivered upon call.

"At non-city delivery postoffices special attention will likewise be given to the receipt, dispatch and delivery of this kind of mail, and postmasters will please transmit to addressees by such means as may be available, without exense to the department, prompt notification of the arrival of parcels containing films."

APFEL AND BRUNTON IN NEW YORK.

Oscar Apfel, the well-known director, and Robert Brunton, who has been technical and art director at the Ince studios in Hollywood for the past two years, are in New York and will remain for about ten days. It is said that the purpose of the visit of both these gentlemen to New York is in connection with the Paralta Plays corporation, recently formed to produce feature photoplays on an elaborate scale.

Vitagraph Scores Point Against Ford

Defendant's Demurrer Dismissed—Justice Mayer Says Ford Lacks Prophetic Vision.

THE Vitagraph Company of America last week won an initial skirmish in its legal fight against Henry Ford, millionaire automobile manufacturer, to recover $1,000,000 damages for alleged libel in an action pending in the United States District Court, New York, when a demurrer interposed by the defendant was dismissed.

In dismissing the demurrer Judge Mayer declared that "it may be well that the article (referring to Ford's attack on the film entitled, "The Battle Cry of Peace" under the caption "Humanity and Sanity") had no effect on those who were in earnest for national preparedness."

Judge Mayer pointed out that Mr. Ford was "lacking in prophetic vision" when he wrote in his article that "for months the people of the United States have had fear pounded into their brains by magazines, newspapers and motion pictures. No enemy has been pointed out."

The defendant was allowed twenty days in which to file his answer to the suit and will have an opportunity then to assert and establish his charge that "The Battle Cry of Peace" was produced in the interests of munition manufacturers and not with patriotic motives of aiding the cause of national preparedness. The Vitagraph company has announced that the title of "The Battle Cry of Peace" has been changed to "The Battle Cry of War."

C. L. Worthington Dead

Fox District Manager for Several Years Succumbs to Apoplexy.

CHARLES L. WORTHINGTON, district manager for Fox Film Corporation, and known personally to thousands of motion picture exhibitors throughout the United States, died suddenly last week of apoplexy.

Mr. Worthington had been with William Fox since the organization of the Box Office Attraction Company, which developed later into the Fox Film Corporation. Soon after the latter's inception he was made district manager for the Middle West. Then he was transferred to the Eastern and Southern territory in a similar capacity, with headquarters in Philadelphia and New Orleans. This position he held up to the time of his death.

At one time Mr. Worthington was a professional baseball player. Before joining the General Film Company, his first alliance in photoplays, he toured the country with several noted airmen, and was in charge of their exhibitions. He was a brother-in-law of Lincoln Beachey, the aviator, and was his manager for many months.

In the passing of Mr. Worthington the film industry is poorer for the loss of one of its keenest minds and cheeriest and most genial figures. It was his unfailing good humor as well as his constant fairness that made every exhibitor with whom he came in contact a warm friend.

Mr. Worthington was forty-three years old and lived in New York City.

UNIVERSAL CLUB HOLDS FIRST DINNER.

For the promotion of greater intimacy and a more thorough working acquaintanceship of the members of the various departments of the Universal Film Manufacturing Company, the Universal Club was inaugurated with a get-together dinner at Krug & Zinn's restaurant, New York, Saturday night, April 21.

Heads of the organization and those of each and every department, with the major portions of their staffs, were there. About one hundred covers were laid. The dinner was the first of a series of varied monthly entertainments, which will include clam bakes, boat rides, dances, etc., through which a greater social and business acquaintanceship of the Universal forces will be effected.

A permanent organization was effected, with officers as follows: Carl Laemmle, president; R. H. Cochrane, vice president; P. A. Powers, treasurer. A board of governors of seventeen men, with Jack Cohn as chairman, was elected as follows: Jack Cohn, Morris Pivar, Julius Lewis, Nat Rothstein, Paul Gulick, Hal Hodes, Joe Brandt, Manny Goldstein, Hy Gainsborg, Sam Zierler, Mike Stolzer, Tom O'Neill, P. D. Cochrane, John Ward, George Kann, C. MacGowan and Kurt Linn. Morris Pivar was designated as recording and financial secretary and Claude MacGowan as treasurer of the board of governors.

A committee on by-laws and initiation was appointed, and its report will be made to the board of governors as soon as possible, in order that the governors may designate the kind of entertainment for the next monthly meeting.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Danger Trail"

James Oliver Curwood's Thrilling Story of the Frozen North Realistically Filmed by Selig—A Great Cast, Headed by H. B. Warner, Miss Violet Heming and W. Lawson Butt.

Reviewed by James S. McQuade.

EVERY foot of the five thousand in "The Danger Trail" spells action, and so condensed is the story as told in the films one must be careful to keep one's eyes glued to the screen, as the slightest little gap may find the spectator groping for the thread. When it is borne in mind that thirteen thousand feet of negative have been condensed into five, the reason is obvious.

I have never before viewed a filmed story of the far North which had settings so realistic as "The Danger Trail." Snow, snow, snow everywhere. It is omnipresent in the vast stretches of forest and hill ranges, and at times it fills the air with whirling flakes that riot downward. The rigors of the climate are accentuated by the heavy garb of the people in the story and by the sleds drawn by long lines of huskies, and also by the rude log cabins along the trails which afford the only shelter.

Scene from "The Danger Trail" (Selig).

The Curwood story is based on the mistaken identity of John Howland, an American civil engineer, with another John Howland—son of a man of that name who had committed a great crime in the home of a Hudson Bay factor, years before the enterprise of building a railroad through the northern wilderness to Hudson Bay had been thought of. The wrong John Howland (H. B. Warner), sent from New York to build this railroad, is marked for death by the three sons of the Hudson Bay factor, and his life is saved repeatedly by their sister Meleese (Miss Violet Heming), through the loyal support of a halfbreed, Jean Croisset (W. Lawson Butt).

H. B. Warner as the innocent John Howland naturally dominates the story. He never fails to meet fully every demand of this impressive and self-reliant character. Physically, Mr. Warner is a fine figure and his athletic prowess stands him in good stead. In the supreme test between Howland and Jean Croisset, Mr. Warner's science, skill, agility and strength are shown in admirable fashion. And Mr. Butt has no apology to offer for his impersonation of Jean Croisset in the fierce mix-up.

It is a fight to a finish between the two men, Howland being a skilled boxer and wrestler, while Croisset depends solely on his wrestling tactics, whether foul or fair. The repeated upper cuts, both right and left, landed by Howland on the jaws of the giant Croisset, apparently jar him from head to heel. But when the towering halfbreed threatens to break Howland's neck in the next rough and tumble clinch, the wily engineer never permits the clinch. With all the weight of his body behind the punch, Howland lets go a left thunderbolt that causes the mighty legs of the big halfbreed to sag, and he sinks slowly to the floor, vainly trying to prevent it by leaning against a wall of the cabin in which the fight takes place.

Not since the great fight in "The Spoilers" have I seen a mill that was so exciting and so like the real thing.

Miss Violet Heming's Meleese Thoreau is a bewitchingly beautiful and resourceful young woman. The awakening of her love for John Howland and the almost despairing energy with which she fights for his life, while he thinks she is an enemy, are full of appeal to the spectator.

Other worthy impersonations are the Pierre and Max Thoreau of Arthur Donaldson and Richard Thornton, and the Jackpine of William Cooper.

The release will be made through K. E. S. E., Inc., April 30.

"Treason"

Allen Holubar Featured in and Director of Five-Reel Bluebird War Picture—Released May 14.

Reviewed by Ben H. Grimm.

NOT only because of its timeliness as a war subject, but its merits as a picture as well, "Treason," a five-reel Bluebird to be uncaged on May 14, should get over successfully. In the film has been visualized a story with enough spectacular action, enough plot action., enough heart interest and enough suspense to make it a thoroughly acceptable offering. There has been considerable footage devoted to battle scenes, which, while obviously "movie" warfare, have been quite well staged by Allen Holubar, who directed the picture and who is featured. The manner of cutting and assembling the war stuff has resulted in an almost bewildering succession—a "flash, flash" succession—of more or less thrilling and spectacular scenes.

Interwoven and dovetailing with the war motif is a story of love and intrigue. The story was written and scenarioized by Robert Lee Weigert. The leading character is a young telegrapher who distinguishes himself at the front. Through the duplicity of a jealous co-worker, he is made to believe that the Government has forgotten his services after he has been wounded. Piqued, he steals a secret code from the house of the secret service chief—the father of his fiancee—and gives it over to the enemy. He immediately repents, and, after a hard and exciting chase in an auto, recovers the code. He also gets the girl and an army commission.

While laid in the mythical principality of Statiria and a neighboring nation, the opposing forces in "Treason," judging by their uniforms, represent French and German forces.

Scene from "Treason" (Bluebird).

Allen Holubar, in the featured role, is called on for some strenuous work, which he does as well as he directs. In the uniformly good supporting cast are Lois Wilson, Dorothy Davenport, Joseph Girard, George Pearce, Edward Hearn, Leo Pierson, Burton Law and L. M. Wells.

Photography, which is excellent, was done by Roy H. Klaffki.

"American Methods"

Five-Reel Fox Screen Version of Ohnet's Drama, "The Ironmaster," Starring William Farnum, Is a Much Altered but Always Interesting Play.

Reviewed by Edward Weitzel.

IT IS doubtful if George Ohnet, the author of "The Ironmaster," would recognize "American Methods," the five-reel photoplay made by the Fox Film Corporation, as having been inspired by his famous work. Having decided to alter the leading male character to an American of French descent who inherits extensive ironworks in the land of his forefathers, the author of the scenario has made many other alterations in keeping with the new title. As it now stands, the story does not rank as high artistically but gains in breezy humor and its fitness for popular consumption by the U. S. brand of screen fans.

The dramatic value of the Ohnet plot is beyond dispute. The clash of character, constructive skill, and general excellence of the entire work have made the story of the man of the people who marries the young woman of noble birth but does not win her love until time shows her his true worth one of the most successful plays in any language. The widest departure from the original plot is at the finish of the screen version. In place of fighting the duel with the Duc De Bligny, the American hero uses his fists when he finds the nobleman forcing his unwelcome caresses upon his wife, and half kills him. The ending is abrupt but the way William Farnum does the fight makes it seem the natural one. Aside from a few incidents where the coarseness of Moulinet is carried farther than is necessary, the production is marked by good taste and a clear understanding of the correct local color. Frank Lloyd was the director.

The cast is exceptionally able. William Farnum has the physique, force of character and likable qualities demanded by the American William Armstrong, and Jewel Carmen is suited in every way to the part of Claire. In looks, bearing and womanly charm she is the young aristocrat who becomes a loving, faithful wife, once her heart is won. Florence Vidor is a capital representative of Armstrong's sister, and Bertram Grassby, Willard Louis, Lillian West, Genevieve Blinn, Alan Forrest, Marc Robbins, Josef Swickard and Mortimer Jaffe are also in line for words of commendation.

Scene from "American Methods" (Fox).

"Her Secret"

Perry N. Vekroff Writes and Produces Strong Five-Reel Vitagraph Blue Rbbon Feature—Alice Joyce and Harry Morey Featured.

Reviewed by Ben H. Grimm.

RICH in dramatic strength and a fine example of continuity of thought and development is "Her Secret," a five-reel Vitagraph Blue Ribbon Feature released April 30. Perry N. Vekroff, the author and producer of the piece, has given us a plot in which the suspense-tension is wound tight at the opening scene and is not let down one degree until the final fade-out. The picture is excellent entertainment, but is not one that will be either readily understood or appreciated by other than mature minds. The entire plot revolves around an incident in which a girl is robbed of her honor by a drunken civil engineer, who mistakes her for the queen of a Western dance hall. Mr. Vekroff, however, has handled this situation with such a finesse and with such directorial skill that it cannot offend even the super-sensitive; and so strong and so interesting is the story growing out of the incident that one soon forgets and forgives its manner of beginning.

In the screening of his story Mr. Vekroff has been distinctly aided by the capable work of Alice Joyce and Harry Morey, the featured players, who are supported by a cast that includes Robert Kelley, Mary Maurice, George Cooper, Patsy DeForrest and Kittens Reichert.

The story is out of the usual run. It tells of a girl who, leaving a Western town for a secretarial position in the East, stops at a rough hotel. It is here that the civil engineer mistakes her room for that of the dancer. Arrived in the East, the girl is taken in hand by a friendly doctor. A child is born and the girl later secures a position as secretary to a prominent business man. They fall in love and marry. She does not tell him "her secret." It comes about that her child is brought into the home. The husband discovers the fact that his wife is the child's mother, and accuses the doctor. The doctor tells him the wife's story, and it develops that the man is the civil engineer of the Western hotel incident.

Scene from "Her Secret" (Vitagraph).

Production details throughout are in harmony with the grade of entertainment.

Two Kalems

"The Trapping of Two-Bit Tuttle," Episode of "The American Girl" Series, and "A Menagerie Mixup," a Ham Comedy.

Reviewed by Ben H. Grimm.

A MURDER mystery and its solution are used as the plot for "The Trapping of Two-Bit Tuttle," the latest two-reel episode of Kalem's "The American Girl" series. The story was written by Robert Welles Ritchie, and is full of mystery and action. As in preceding releases, we see much of the real West in this release. Marin Sais, as Madge King, again aids materially in the solution of the murder and the capture of the culprit.

Scene from "The Trapping of Two-Bit Tuttle" (Kalem).

An old milkman is accused of the murder of a hermit. He seeks shelter with the Kings. They believe in his innocence and, with modern detective methods, show that the hermit was killed by a left-handed man. They proceed to find the man. They discover him, but he endeavors to escape. An exciting chase and running fight take place, but in the end the murderer is captured.

With Miss Sais in the cast are Frank Jonasson, Edward Hearn, Ronald Bradbury, Edward Clisbee, Hart Hoxie and Mrs. Saunders. Directed by James W. Horne.

"A Menagerie Mixup."

This one-reel Ham and Bud comedy is about up to standard. Bud gets a job as an escaped bear, and Ham, who is dressed in a bearskin costume, on his way to a party, is mistaken for the escaped bear. Things begin to happen then, and they keep happening until the end. The two "bears" meet each other in a cave. There are a sufficient number of laughs in the reel.

"In Again—Out Again"

Douglas Fairbanks, in Artcraft Debut, Gives a Top-Notch Funmaker for All but the Pacifists.

Reviewed by George Blaisdell.

THERE'S a fly in the ointment in "In Again, Out Again," the subject in which Douglas Fairbanks makes his Artcraft debut. "Doug's" popularity is going to be punctured—the pacificts are not going to love him any more. But perhaps after all these "pussyfooting persons" never did love him. Conceivably the congenitally dynamic will have slight natural attraction for the temperamentally anemic. It's a safe bet, though, that in the balancing of the popularity books the Fairbanks assets will be found larger by reason of "In Again, Out Again." The picture has timeliness—it hits hard a factor in American politics of the hour, it makes keen use of the greatest political weapon—ridicle.

The picture bears evidence of a new-fangled triangle, of a trinity of brain and brawn and skill. There are Anita Loos, the author; John Emerson, director, and Fairbanks. Miss Loos has a masculine touch that is refreshing. She has a faculty of hitting the bullseye that is denied to most men. She has terseness, vividness, virility. Her titles hit with sledgehammer force. Then there is John Emerson, who has the gift of perception, the ability to grasp what is worth while. Fairbanks, too, is as agile as ever, unusually so in fact. There is one striking instance of his speed when, on the roof of a building over which he is being chased, he seizes a rope, throws it as a lariat a distance of thirty feet to a pole, tightens it with a yank and swings to the ground. The single stunt is worth all the hours he has spent in rope rehearsal.

Frank Lalor is the druggist who contributes mightily to the fun. The scenes in the store as its proprietor and Teddy accumulate an italic jag and simultaneously a rage against womankind are funny enough in themselves to put the show over. They're surely top-notch as laugh-makers. Arline Pretty is Janie, the daughter of the warden. Bull Montana lends atmosphere to the burglar scenes. The pacifists are well taken care of—and there are Amos Jennings Ford, Pacifice, his daughter, and Henry Pinchit—by Arnold Lucy, Helen Green and Homer Hunt.

Scene from "In Again—Out Again" (Artcraft).

If you hear a suggestion that "In Again, Out Again" is not good stuff scratch the reviler and you will find a pacifist. To the great majority of Americans not enrolled in this exclusive band the picture undoubtedly will be classed with D. F.'s best—and that is saying a lot.

Jackie Saunders Again a Hoyden.

Jackie Saunders plays another hoydenish role in "The Wildcat," her second production for Mutual, released April 23. The story might be classified as an up-to-date "Taming of the Shrew." It reveals the clash of two strong wills.

Jackie Saunders as Bethesda Carewe, the spoiled daughter of wealthy parents, declares that she will not marry anyone, especially Mortimer Hunt, played by Arthur Shirley, who has been picked out by her parents.

Pathe Pointers

"The Recoil," Five-Reel Photoplay by Anthony T. Kelly, Featuring William Courtenay and Lillian Greuze, and Numbers Three and Four of "Official War Pictures, Inc."

Reviewed by Edward Weitzel.

A MEMBER of the United States Secret Service is the hero of "The Recoil," a five-reel Astra photoplay by Anthony T. Kelly, featuring William Courtenay and Lillian Greuze. The story is melodramtic and moves along at a lively rate, although it is by no means a specimen of the author's best work. Much of the material is familiar, the race to the Governor to save an innocent man from being electrocuted being used at the finish. A hasty secret marriage, the husband's hurried departure on a Government mission, the report of his death, the heroine's second marriage to save her family from poverty, the return of husband number one, the meeting of the two husbands, the struggle between them (during which the wife strikes and kills husband number two in order to save the life of the man she loves), the arrest and conviction of her brother for murder, and a happy ending at the Governor's mansion, constitute a string of exciting episodes that are put together with a fair degree of skill.

Scene from "The Recoil" (Pathe).

The Astra company has given "The Recoil" an adequate production, and George Fitzmaurice has directed it with good judgment. As the hero, William Courtenay fills every demand. The part offers no difficulties to an actor of his calibre, and he never slights his work. A newcomer in screen acting is Lillian Greuze, who plays the heroine. She is the leading lady of the French company now in New York City, and is a decided addition to the Pathe program. She has a very expressive face, is thoroughly schooled in her act and possesses a pleasing personality. Frank Belcher, Core Mills Adams and William Raymond have the other important roles and prove satisfactory.

"Official War Pictures, Inc."

The third and fourth installments of "Official War Pictures" are of highly interesting scenes from the great conflict. Number three is devoted largely to illustrating how the British Navy is doing its part at its base in the North Sea. All manner of craft are shown, from the superdreadnoughts to the submarines, and the daily life of the officers and men in war time. The fourth number is devoted to the army in France and the work of the American Ambulance Corps. Aside from a few showings around the country under the auspices of the company formed by William K. Vanderbilt and other influential men to exploit these pictures, this portion of the work of rescuing the wounded has not been exhibited to moving picture patrons. Among the more interesting incidents is the inspection of the corps by General Joffre and his thanking the brave American boys that drive the cars.

"The Auction of Virtue"

Six-part Production, Featuring Naomi Childers, Appears on the Art Dramas Program.

Reviewed by Margaret I. MacDonald.

THE reason for naming this six-part production of melodramatic tendencies "The Auction of Virtue" is somewhat artificial. The incident which serves as an excuse for giving this name to the picture is too minor in importance to leave any deep impression, and again there is a feeling that neither the subject nor the characters which predominate in the play are of the class that the public is at the present time demanding.

The cast in this picture is headed by Naomi Childers with a support consisting of Mrs. Miller, Evelyn Dumo, Leslie Austen, Wyndham Standing and Kirke Brown. Miss Childers does fairly acceptable work. Unfortunately, her expression from beginning to end of the picture betrays too continuously an agonized mental condition to be convincing. The intention of the picture is to play up a purity and strength of purpose in the heroine of the story; but in order to do this, too much of what might be termed "muck" has been raked in by way of contrast. For instance, all of the male characters with the exception of one mild looking artist, are of the undesirable sort. A too frequent portrayal of this species of manhood does not tend to strengthen the faith of the onlooker in humanity, and we are inclined to believe that there is very little call for this kind of picture.

As the story runs, a young woman, who serves as a model in a high-priced gown shop, becomes weary of the poverty that she has always known, and longs to live a life of ease and luxury. The borrowing without permission of a gown from the shop where she works to wear at a dance to which she has been invited by a member of the Bohemian class, opens an opportunity for a temptation to be presented to her by her employer, who tells her that she may have anything she wants at his expense. This is of course accompanied with a suggestion of wrong-doing. At the same time she is in love with an artist, but will not allow herself to acknowledge the fact because he is poor. The loss of the artist's eyesight forms the loophole for the incident from which the name of the picture is derived. At an auction of his pictures by the young woman, she last of all places herself among the articles for sale. Various bids are eagerly made for her by lewd men, one offering a "house on the Drive," another everything she could wish for, including love; and after all have made their bids the artist bids love and marriage. The young woman is lured by the highest bidder to the "house on the Drive," but when she realizes the degraded position in which she is about to allow herself to be placed she suddenly awakes, and after a struggle with the man returns to her artist lover.

Conquest Pictures

Five-Reel Programs Made By Edison and Released By Forum Films Contain Comic, Educational and Dramatic Subjects.

Reviewed by Edward Weitzel.

THE new Edison family pictures is a definite move to release a regular program for the family, made up of five reels and including a dramatic production and comic, educational, cartoon and quasi-scientific units. These releases are called Conquest "Pictures" and will be distributed through Forum Films, Inc.

The first unit includes "Puss in Boots," a short silhouette comedy; "The Dinosaur and the Missing Link," a manikin comic; "Captains of To-morrow," showing the life and training at West Point; "A Vanishing Race," a short scenic of the Blackfoot Indian Reservation, "The Sea Horse," a study of a little known fish, and "The Half Back," a three-reel story of college life.

"Puss in Boots" is a novel telling of the fairy classic and will delight the younger members of the family: "The Dinosaur and the Missing Link" is startling and amusing at the same time. The grotesque manikins are curiously human in their movements and will excite the interest of the entire family. The three educationals have been made with care and are of real value.

"The Half Back" is the kind of college story that will please the youth of the land. It contains the usual hero who is forced to fight the bully of the school, and avoid the numerous traps set for his undoing. He triumphs in the end, however, wins the prize scholarship and enables his team to carry off the football honors. The game is reproduced with fidelity, and the different scenes of the story are given the correct background. The picture was directed by Ben Tourbett, and is well acted by a cast headed by Yale Boss, Ogden Childs, Scott Fletcher, William Wadsworth and Jessie Stevens.

A Couple of Mutuals

"Gladys' Day Dream," Featuring Marie Cahill, and "Whose Wife," with Gail Kane in the Leading Role, Interesting Offerings on Mutual Program.

Reviewed by Margaret I. MacDonald.

"Gladys' Day Dream."

A TWO-PART comedy, "Gladys' Day Dream," in which Marie Cahill uses her comedy wiles on behalf of the Mutual program, will be found most entertaining. The production is one of the clean sort that the public are clamoring for, and presents a most amusing situation, not new but always acceptable if well portrayed.

The story tells of a young woman who had a mania for romance. One evening the right opportunity presented itself when she was asked to meet a customer at the 5:15 train with a cloak and handsome evening gown which she had purchased from the romantic young woman's employer. Of course she misses the train, and once in her own room with the garments the temptation to wear them and go in search of romance proves too strong, and a few hours later finds her being escorted home from a dance in a taxi by a floorwalker who also aspires to better things. Gladys knowing that the Goobers, at whose beautiful mansion her brother is butler, are away, allows herself to be taken to the Goobers mansion, representing it as being her home, inviting the young man to call to see her on the following evening. In the midst of the frivolities of the following evening the Goobers return unexpectedly. The incidents that follow are very funny, and Marie Cahill bears out her reputation on the sunny side of life.

"Whose Wife"

With a story that is logical and interesting the five-part production, "Whose Wife," made at the American Studios and featuring Gail Kane, should be a more perfect sample of motion drama than it is. The first half of the picture suffers considerably from poor direction, causing the action to be less forceful than it might be. As it progresses, however, the strength of the story carries the production, and the spectator becomes fully interested in the fortunes of the chief characters of the play.

The story is one of the oft-repeated kind which tells of the woman who, believing her husband dead, is about to marry another, when her former husband appears on the scene. What saves the production from criticism on this point is the fact that various complications have been introduced which add to the interest of the story. The work of Gail Kane is pleasing in most instances, while we must admit that she has been seen to better advantage in other productions.

Triangle Program

"The Snarl," Five-Reel Ince-Kay Bee, with Bessie Barriscale in a Dual Role, and "The Man Who Made Good," Triangle Eastern Production.

Reviewed by Louis Reeves Harrison.

"THE SNARL" is an interesting and picturesque complication, quite appropriately named and produced with the highest skill, but it has an added charm aside from its intrinsic merits in the return of Bessie Barriscale. I say return because it has been some time since this veritable artist has been seen in a role suited to her decided personality. "The Snarl" tells the story of two sisters of strong general resemblance, yet not an impossible one. The sister of fine character succeeds in securing an engagement to sing in opera, but she is injured by the automobile of a wealthy young high roller, temporarily paralyzed from the hips down. The uninjured sister takes her place on the stage mouthing her words, while the injured one sings off stage. The young worldling falls in love with the supposed artist during her performance, marries her hastily and takes her on a hilarious wedding trip aboard his yacht, accompanied by a gay party of friends. The lame sister is permitted to go along for her health.

The bridegroom becomes blinded by a premature explosion of powder intended for a saluting gun and is thus blinded to an affair his newly-made wife is conducting with one of his friends. Upon the lame sister falls the duty of reading to the blind man, which she is persuaded to do in the character of his wife. A veritable snarl of slender threads follows, but it is cut when the young husband recovers his eyesight and arranges with the physician who is treating him to give out the impression that he is still blind. He sees the true state of affairs with some dramatic results and a satisfying conclusion.

The entire story is picturesque in the extreme, with some settings that charm the eye, some fascinating camera points of view and fine acting by the entire company in every detail. To Miss Barriscale falls the difficulties of making a dual role plausible, and she does so with exquisite art of expression and makeup. She is especially effective in giving expression to herself in what she wears, having a fine sense of appropriateness not ordinarily seen on the screen. She is two entirely different people, each character being clear and distinct from the other, and both possessing decided individuality. Some remarkably fine double exposures and substitutions materially help in the illusion, but her psychology is the leading factor of this successful play.

Scene from "The Snarl" (Triangle).

"The Man Who Made Good."

"The Man Who Made Good" starts out with a title which has been used before and one which foretells the end of the story. The use of such titles is called "placarding the plot." It scatters suspense to the winds. The story itself is that of a clerk on small pay. He marries an ambitious girl who begs him to show more vim, but he is spineless until chance starts him on some remunerative work and restores him to a better position, as we are led to expect from the beginning. It could be easily told in one or two reels, is far from being a five-reel story, and is, in consequence, attenuated by well known methods of stretching every unimportant incident to the verge of boredom for the spectator. Aside from this story weakness, there is merit in both the direction and in the acting. They are wasted, however, because of scant opportunity. The general effect is not bad, but it is far below the standard of Ince productions.

Paramount Shows Two Subjects

Jack Pickford and Vivian Martin are Seen in "The Girl at Home," and Marie Doro in "Heart's Desire."

Reviewed by George Blaisdell.

THERE is a good home atmosphere in "The Girl at Home," the Lasky release for April 26. It is written by Beulah Marie Dix from the story by George Middleton, and is produced under the direction of Marshall Neilan. The featured players are Jack Pickford and Vivian Martin. The story turns strongly, however, on the doings of two older characters than those portrayed by the youngsters—Squire Padgate and Mary Dexter, played by James Neill and Edythe Chapman. The squire is a "small town lawyer," plainly a successful one, and Mrs. Dexter is the mother of the misguided hero.

Miss Martin has the role of Jean Hilton, the ward of Padgate, who is reared under the care of Mrs. Dexter. Growing up in the same household, the two children fall in love. When Jimmie is about to be debarred from his collegiate education through the failure of his mother's investments it is Jean who insists that her money shall be used to see him through. Jimmie, unaware that any means other than his mother's is backing him, gets into a scrape with a young woman of the college town through her raising a check he had given her. Discovery follows, but everything turns out happily in the end.

The story will have special appeal for the younger element in the doings of the boy and the girl and for older persons in the guardian and the mother. It is a wholesome picture, well staged and well acted. Snow scenes add to the picturesque side.

Scene from "The Girl at Home" (Lasky).

"Heart's Desire."

The Famous Players will release on April 30 "Heart's Desire," featuring Marie Doro. The story is by Shannon Fife and Eve Unsell. Francis J. Grandon is the director, and he has selected for his backgrounds romantic spots in the far South. The subject will rank as a good picture, even though it may not be a strong one. The theme is of a hard-hearted landlord of the feudal type and the locale an island off France.

Miss Doro is Fleurette, a daughter of Brittany, who keeps a home for her grandmother and little sisters and brothers. It is a role finely suited to the personality of the player. Mario Majeroni is Henri Le Roque, the tight-fisted owner of the estate that figures in the story. Mr. Majeroni makes a disagreeable part stand out. Albert Roscoe is Paul LeRoque, the doctor-nephew of the landlord, who falls in love with the peasant girl. Mr. Roscoe has magnetism; he plays his role with skill and feeling. There is a good supporting cast.

Montagu Love, who has been on the sick list three weeks with a broken wrist sustained while filming "The Brand of Satan," a World picture in which he is starred, is expected back at the Peerless studio in Fort Lee, where he is to finish two pictures already started and awaiting his return.

Metro Releases

"God's Law and Man's," Five-Reel Photoplay Featuring Viola Dana, and Last Two Chapters of "The Great Secret."

Reviewed by Edward Weitzel.

THE plot of "God's Law and Man's," a five-reel photoplay taken from Paul Trent's novel "A Wife by Purchase," is easy to anticipate, but it is well balanced and romantic in character. The Columbia Pictures Corporation has produced it in good style under the direction of John H. Collins, and in the Hindoo girl "Ameia," an opportunity is given Viola Dana to repeat the success she always makes of portraying a part of this type. The ardent but undisciplined nature of this offspring of an English father and a Hindoo mother is indicated by the actress with fidelity and unbroken charm. Her physical expression of the part is more than ordinarily convincing and she makes an appealing figure of the faithful "Ameia," who is ready to give her life for the man she loves.

The scenes of "God's Law and Man's" are laid in India and England and the local color of both countries is well sustained. A young English physician in India saves "Ameia" from being given to the priests of the temple of Krishna by buying her for a wife. He returns to England on the death of his elder brother and his father attempts to force him into a marriage for money. "Ameia" follows him home and a way is found to bring about a happy ending.

Excellent work is accomplished by the supporting company, which includes Robert Walker, Augustus Phillips, Henry Hallem, Frank Currier, Marie Adell, George A. Wright and Floyd Buckley.

Scene from "God's Law and Man's" (Metro).

"The Missing Finger."

Chapter seventeen of the Metro serial "The Great Secret," sees Zulph confronted with the proof that the index finger of his right hand is missing, and he is convicted as the murderer of Detective Ackerton. After a number of exciting incidents Wee See recovers the antidote from The Spider and gets it to Strong just in time to save the life of The Great Master, who has been unconscious in the tomb.

"The Great Secret."

The final chapter of "The Great Secret" is full of surprises for nearly every one in the story. Zulph receives the shock of his life when he calls a meeting of The Secret Seven and finds that The Great Master is alive. The Great Secret is then revealed to Strong, and he learns that the man he believes to be a criminal is his own father. The mystery surrounding him is cleared up; he is a Secret Service agent and became the leader of The Secret Seven in order to trap the entire band. The story ends with the marriage of Strong and Beverly.

"Eternal Love"

Five-Reel Universal Production Features Ruth Clifford and Douglas Gerrard in Story with French Locale.

Reviewed by Robert C. McElravy.

PERHAPS no theme has been adapted to the screen with greater frequency than the story of the artist and the country girl, in which the latter poses for the former and a love affair of the emotional type results. This story is reproduced here in all its familiar phases, and, unfortunately, without sufficient novelty of plot to give the production any great degree of freshness.

The greatest effort toward originality in this story, which was written by E. M. Ingleton, is not found in the plot itself, but in the costuming of characters and choice of attractive settings. The efforts of the director have been quite successful in these respects though the continuity of scenes is not good in places. In one or two instances attractive settings have been brought into the production too much for their own sake and without reference to the situation developed.

Douglas Gerrard plays the part of Paul, the artist. Ruth Clifford, an attractive girl, plays Mignon, the peasant miss, who meets and falls in love with the artist. There is a pathetic feature to the story, where the girl, after he has abandoned her, walks to Paris in wooden shoes, thinking he has been injured. Here she invades a dinner party and a "scene" follows. Later, after he has won the prize competition, Paul awakens to his real love for the girl. He wanders out into a storm searching for her. As a result of this exposure he becomes ill and the girl, learning of this, comes to him. Paul's makeup in the final scenes is bad and this gives an inartistic effect. Others in the cast are George Gebhart, Edward Clark, Myrtle Reeves, Dan Duffy and Miss Marvin.

Scene from "Eternal Love" (Butterfly).

The Paramount Issue

Mae Murray, Blanche Sweet and Thomas Meighan Stars on the Paramount Program, Week of May 7th.

MAE MURRAY, in "The Primrose Ring," an adaptation of Ruth Sawyer's story, a combination of fantasy and fiction entitled "The Primrose Ring," and Blanche Sweet and Thomas Meighan in a drama of business and social life, by Edmund Gouding, entitled "The Silent Partner," are the two features that head the Paramount program for the week of May 7th. These two five-reel productions are surrounded by three short-reel features: the 65th edition of the Paramount Pictographs, the magazine-on-the-screen, the 66th of the series of weekly trips around the world, conducted by Burton Holmes, in which he takes his travelers to "Colorful Ceylon," and a single reel Klever Komedy in which Victor Moore is starred entitled "Invited Out."

Miss Murray is the star in "The Primose Ring," while Tom Moore appears opposite her, and little Billy Jacobs is also seen in this production.

"The Silent Partner" is purely a drama, one that teaches a lesson of loyalty in business that might well be learned by every human being.

The cast surrounding Miss Sweet and Mr. Meighan in this production is composed of George Herbert, Mabel Van Buren, Ernest Joy, Florence Smythe and Mayme Kelso.

The 65th edition of the Paramount Pictographs, the magazine-on-the-screen, begins a series of motion pictures which will unmask the mediums who have been able to hypnotize thousands of people into the belief that their tricks are actualities rather than frauds. Hereward Carrington, the authority on psychic research, a man who has spent a lifetime in the study of this science, is giving his entire time to the production of these pictures, which will actually prove that more than 98 per cent. of all so-called phenomena are fake, and that the remaining 2 per cent. are in no wise of spiritual origin, but are merely due to an as yet unexplained power on the part of the medium which permits of accomplishing the most startling effects. These pictures will in no wise antagonize or oppose any cult, sect or religion, but will expose the fakir, who, claiming pyschic powers, preys on the credulous, not only for his monetary gain, but frequently to the serious mental hurt of his followers.

Other subjects dealt with in the screen magazine this week, include "The Transplanting of the Peasant Arts of Europe in America," an unusual subject entitled "Stung," and also a very interesting picture on the results obtained through proper training of the bodies of youthful Americans during their school days, as well as carrying out the methods employed in later life.

Burton Holmes in his 66th series of weekly trips around the world which he is conducting personally for his fellow-Paramountaineers takes the traveler to "Colorful Ceylon," a journey through a veritable garden of Eden.

The single reel comedy for this week will find Victor Moore performing in "Invited Out."

Advertising "The Neglected Wife"

Pathe's Comprehensive Exploitation Plans Include Contest for Cash Prizes—Line of Exhibitor's Helps Already Completed.

CASH prizes amounting to two thousand dollars will be offered by Pathe to the motion picture public for the best ending to "The Neglected Wife," Pathe's latest serial, based on the famous novels by Mabel Herbert Urner and released May 13. This offer is in line with Pathe's policy of direct cooperation with the exhibitors and is sure to create a widespread interest in the serial.

No fiction characters of recent time are so well known to the American public as those created by Mrs. Urner in her novels "The Woman Alone" and "The Journal of a Neglected Wife" and the "Helen and Warren" stories which are now being published in a list of newspapers including some of the greatest in the country. The thousands upon thousands of letters which Mrs. Urner receives indicate that her stories have struck a responsive chord. It is worthy of note that a great many of these writers suggested to Mrs. Urner that her stories be shown on the screen.

These prize offers will be announced to the public through eighty-two of the most important newspapers in the United States. Slides will also be furnished to the theaters giving the names of the newspapers in which the contest is being conducted. Many of these newspapers have already signified their willingness to co-operate with Pathe in this campaign because they believe it will be a good feature for their readers.

Under the new policy of J. A. Berst, vice-president and general manager, "The Neglected Wife" will be advertised in the two leading newspapers in each community instead of one, as heretofore. A fiction version of "The Neglected Wife" has also been prepared for publication.

The usual complete line of exhibitors' helps has been prepared. These include advance slides, advance tack cards, a postcard printed in two colors with a message from Ruth Roland, the featured player, advance 24-sheet posters, 1, 3 and 6 sheet posters for each release, one column cut of Miss Roland, two column cuts of scenes of the first three episodes, a stock slide, a newspaper slide, lobby display for each episode, mirrors, pin cushions, photo on easel of Miss Roland, canvas banners and felt pennants.

Elsie Ferguson in "Barbary Sheep" for Artcraft.

In further accord with the recent Famous Players-Lasky, Artcraft affiliation announcement, the productions of Elsie Ferguson, the famous stage beauty, will be distributed by the Artcraft Pictures Corporation. This gives Artcraft the screen offerings of six of the most prominent motion picture and theatrical celebrities, namely, D. W. Griffith, Mary Pickford, Douglas Fairbanks, Geraldine Farrar, George M. Cohan and Elsie Ferguson.

Miss Ferguson is now concluding a triumphant theatrical season in "Shirley Kaye," which is touring the country after scoring an immediate hit on Broadway. Promptly upon concluding her engagement with this play, she will commence activities on her initial photoplay, to be distributed by Artcraft. This production will be an adaptation from the well known story, "Barbary Sheep," Robert Hitchen's greatest seller since "The Garden of Allah."

"The Trufflers" Released May 7.

Heralded by a nation-wide advertising campaign, "The Trufflers," was released May 7. This feature, produced by Essanay, is a picturization of Samuel Merwin's famous story of that title in the Cosmopolitan Magazine. The scenes are laid in Greenwich Village, New York City's Latin quarter, and reveal on the screen for the first time the fascinating Bohemian life of that section.

Nell Craig heads the all-star cast appearing in "The Trufflers." She essays the role of Sue Wilde, the girl who has cast off the draperies of conventionality in her search for the limelight. Sydney Ainsworth is seen as Peter Ericson Mann, the novelist whose jealous love of Sue induces him to portray her aged father as an embezzler. Ernest Maupain, Richard C. Travers and Harry Dunkinson are other well-known actors in the cast.

Finishing "The Planter."

Following the destruction of the studios and all of the properties and costumes of the Nevada Motion Picture Corporation some three or four weeks ago, while the entire cast was engaged in filming some of the big scenes of the 12-reel production of Herman Whittaker's famous novel, "The Planter," starring Tyrone Power, the company has since replaced the costumes and sets in various other studies and locations, and next week will complete the final scenes of the production.

These final scenes, by curious coincidence, will also be fire scenes, and strangely enough the set to be burned is one which was burned at the time the studio was destroyed. It comprises a large interior, and was on the stage at the time of the conflagration, as a great deal of action throughout the play takes place in this particular location.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

A MENAGERIE MIXUP (Kalem).—A sufficient number of laughs are contained in this one-reel Ham comedy. Bud gets a job as an escaped bear, and Ham, who is dressed in a bearskin, on his way to a party, is mistaken for the escaped bear. The "bears" meet in a cave and the real fun starts. Henry Murdoch helps the leading fun-makers considerably.

ROMANCE AND ROSES (Selig).—A fair comedy reel, which concerns the doings of two married couples at a summer resort. Slapstick is resorted to once or twice, and with quite good result. The players are John Lancaster, Lyllian Leighton, William Scott and Irene Wallace.

General Film Company Specials.

THE TRAPPING OF TWO-BIT TUTTLE (Kalem).—A murder mystery and its solution are used as the plot in this two-reel episode of "The American Girl" series. The usual good Western action and backgrounds characterize this release. The number is full of mystery and is thoroughly acceptable. Madge King and her followers this time not only solve the murder, but are instrumental in bringing about the capture of the culprit. It is in the chase scenes that excitement is highest. Reviewed in this issue.

PASS THE HASH, ANN (Essanay).—A delightful two-reel comedy-drama—one of the "Black Cat" features. There is humor and romance intermingled in an entertaining manner in the release, which elements are accentuated by Marguerite Clayton and Edward Arnold, who have the leading roles. The story tells of a youth who, having inherited a fortune, returns to his old boarding house. Despite obstacles, he marries the "hash slinger," who, it later develops, is a wealthy girl slinging hash to get a line on the "lower classes."

TWO-DOLLAR GLOVES (Selig).—A quite interesting story is unfolded on the screen in this two-reel drama. It tells of a girl, the daughter of a close-fisted merchant, who "gets her first taste of blood" when she goes to the city and spends two dollars for a pair of gloves. Soon she has squandered all of her money and, in desperation, she tells her father she is engaged to a bachelor. The bachelor, who has hitherto looked unkindly on the girl, marvels at her new appearance and makes the engagement a sure-enough one. The cast includes Byrdine Zuber, Fred Eckhart, Casson Ferguson and M. C. Von Betz.

Art Dramas, Inc.

THE AUCTION OF VIRTUE (U. S. Amusement Co.), May 3.—This six-part production features Naomi Childers and was produced by the U. S. Amusement Company. The picture is not especially commendable, for, while it intends to portray strength of character in the chief feminine of the story, the types of manhood shown are not calculated to inspire faith in humanity. A full review will be found elsewhere.

Bluebird Photoplays, Inc.

TREASON, May 14.—A timely and thoroughly acceptable five-reel subject, in which many battle scenes have been filmed. The war stuff is well staged and fairly spectacular. Allen Holubar is the featured player. There is enough heart interest and suspense in the plot to carry the war stuff. A longer review is printed on the review page of this issue.

Fox Film Corporation.

AMERICAN METHODS, April 30.—A five-reel screen version of Ohnet's celebrated novel of French life, this photoplay is well produced and has many engrossing situations. William Farnum heads the cast. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

HER SECRET (Vitagraph), April 30.—A five-reel drama rich in dramatic strength. The picture is a fine example of continuity of thought and development. Alice Joyce and Harry Morey are featured. The story tells of a girl who was robbed of her honor by a drunken civil engineer and who, later, marries him, neither knowing that the other was the one of the hotel incident. The film was produced by Perry N. Vekroff. It is not one that will be thoroughly understood or appreciated by children. Reviewed in this issue.

H. Grosman Distributing Co.

WAR PRIDES (Finch).—Flora Finch is the one outstanding feature in this two-reel comedy. It is she who carries the production all the way through. It is not intended as a first-class offering; as a comedy it might be described as being of a poor degree of excellence. Lower-class audiences will appreciate this offering mostly. A full review was printed on page 808 of the issue of May 5.

K-E-S-E, Inc.

THE DANGER TRAIL (Selig), April 30.—An absorbing story of the far North, abounding in thrilling incidents, with an appealing display of a woman's devotion. A magnificent cast includes H. B. Warner, Miss Violet Heming and W. Lawson Butt. The great fight scene in this production is a worthy rival of the memorable fistic contest in "The Spoilers." The wonderful settings will appeal to every spectator. An extended review appears on another page in this issue.

Metro Pictures Corporation

GOD'S LAW AND MAN'S (Columbia), April 23.—A story of India and England, this five-reel photoplay is romantic and interesting, and is capitally played by Viola Dana and the supporting company. A longer review is printed on another page of this issue.

ONE OF THE FAMILY (Metro-Drew), May.—A new way of solving the servant-girl problem is shown in this one-reel farce. The plot is funny in itself, and the acting of the Drews and Georgie Drew Mendum makes the most of every situation.

Mutual Film Corporation

MUTUAL WEEKLY NO. 121 (Gaumont), April 25.—This number showe some scenes from the "Wake Up America" parade in New York, Rear-Admiral Peary reviewing a battalion of naval militia in Los Angeles, Allied warships in the harbor at Norfolk, Va., the naval militia leaving Los Angeles for Pacific Coast duty, the testing of a new tractor by the Government, and other interesting scenes.

AND IN WALKED UNCLE (Strand), April 25.—An amusing comedy based on an old-style story. Billie Rhodes and Jay Belasco are the stars and acquit themselves well. The story tells of a young man who marries in haste and receives a letter from his uncle, offering him a new position. Uncle, of course, is not to know that he is married and walks into the young people's home at a very inopportune time. Complications occur in which the young man palms off his wife to his uncle as the wife of his friend, who happens on the scene at the time. The result is very amusing.

THE RANSOME (Cub), April 26.—In this number of the George Ovey series the hero disguises as a Russian chauffeur and applies for the position of chauffeur in the family of his sweetheart's father. His rival, trying to get revenge, unintentionally opens the way for Jerry to prove his bravery and capture a bandit for whom a large ransome is offered. Rather amusing.

REEL LIFE NO. 52 (Gaumont), April 26.—This number of "Reel Life" contains the following interesting subjects: "A Tabloid Bungalow," "Red Clay Workers of Barbados," "An Altiscope Rifle," "Cargo Boats of Tomorrow," "Metal Spinning," and "Life in the Soudan."

GLADY'S DAY DREAM (Cahill), April 30.—An amusing comedy featuring Marie Cahill. The story tells of how, Gladys, a romantic young woman, gets into trouble by following her desire for romance too far. A full review of the production will be found elsewhere.

MUTUAL TOURS NO. 26 (Gaumont), May 1.—This number of the series encompasses the following subjects: "Warsaw, Poland," "From Goteborg to Christiania," and "The Valley of the River Lot." These are all well illustrated and interesting.

Mutual Film Corporation Specials.

A PLASTER FEUD (Vogue), April 28.—It is rather difficult to find the comedy in this two-part production. It is made up more or less of slapstick stuff, and is based on the borrowing of a bag of plaster by one plasterer from another. The contents of the bag proves to be flour instead of plaster, and this of course is the cue for some rapid action by way of revenge.

WHOSE WIFE (Mutual Star Production), April 30.—A five-part melodrama featuring Gail Kane. The story follows the lines of an oft-repeated tale of the wife who believing her husband dead is about to marry again, when her former husband appears on the scene. Complications which have been introduced strengthen the interest of the picture considerably and aid in making it an acceptable offering.

Paramount Pictures Corporation

THE BUTCHER BOY (Arbuckle), April 23.—One of the best two-reel comedies that Roscoe Arbuckle has ever made. If one laugh weighed an ounce "The Butcher Boy" would weigh as much as the comedian himself. It is crammed full of laughs. Fatty's dog proves himself a great comedy actor, too. A complete review was printed on page 634 of the issue of April 28.

THE GIRL AT HOME (Lasky), April 26.—Jack Pickford and Vivian Martin are featured in this story, carrying a good home atmosphere—a wholesome picture and well made. It is reviewed in another column.

HEART'S DESIRE (Famous Players), April 30.—A good, although not a strong, picture, featuring Marie Doro. It is reviewed on another page.

Pathe Exchange Inc.

THREE STRIKES, YOU'RE OUT (International), May 6.—A very amusing Happy Hooligan baseball cartoon, it shares the reel with "Dredging the Quahog," an interesting showing of deep-sea dredging for the hard shell clam.

THE RECOIL (Astra), May 13.—Anthony P. Kelly is the author of this five-reel melodrama in which William Courtenay and Lillian Grauze play the leads. The story is up-to-date and filled with action. It is reviewed at length on another page of this issue.

THE DELICATESSEN MYSTERY (Pathe), May 13.—Harry Meyers and Rosemary Theby head the cast of this one-reel farce, which is full of broad and lively fun.

FLORENCE ROSE FASHIONS, NO. 31 (Pathe), May 13.—"Style Information" is the proper title for this instalment of the "Florence Rose Fashions." It is on the same reel with a colored educational, "Some Unusual Birds," Japanese sparrows and nightingales being shown.

CENTRAL ARIZONA (Pathe), May 13.—The eighth Combitone is devoted to more of the wonderful scenery of Arizona. Fish Creek, Devil's Gulch, Superstition Mountain, Eagle Head Rock and Arrowhead Mountain are among the points of interest.

Universal Film Mfg. Company

ANIMATED WEEKLY, No. 60 (Universal), April 25.—Opening of the baseball season occupies a conspicuous place in this week's review. Patriotic subjects are also treated in various ways of an instructive sort.

THE LOST APPETITE (Nestor), May 7.—An original and clever little comedy notion, written into scenario form by Fred A. Palmer, and featuring Lee Moran, Eddie Lyons and Edith Roberts. A young couple in the city entertain a country relative, who almost eats them out of house and home. The relative makes good later by sending them a carload of potatoes. This is laughable and well acted. A good subject.

BASEBALL MADNESS (Victor), May 8.—Smiling Billy Mason appears in this, disguised as a Swedish waitress. The proprietor of the restaurant, portrayed by Victor Potel, falls in love with the supposed girl. Then Billy leaves suddenly and plays in another ball game. The action in this, as in previous numbers of the series, is jerky, and for this reason does not make a very strong impression.

SWEARING OFF (Victor), May 10.—A comedy subject, featuring Milton Sims and Eileen Sedgwick. The young husband is addicted to smoking and has a tobacco heart. He is ordered to the mountains, but the guides smoke and he has a hard time getting way from the habit. This is a small idea handled in a breezy and quite amusing manner. Good direction does a great deal to strengthen the subject.

FLAMES OF TREACHERY (Imp.), May 10.—A business story, by Constance Crawley and Arthur Maude, featuring Lois Wilson, Clyde Benson and Lee Hill. Change of ownership of the firm leads to an investigation. The young man sent to make this catches the manager in crooked work. The latter also tries to force his attentions on the girl stenographer. The villainy is a little too obvious in character, but the cast is agreeable and the interest well maintained.

SIGNS OF TROUBLE (Victor), May 11.—This comedy pictures Lucille, the resaurant queen, in search of a husband. She mitsakes an employment bureau for a matrimonial agency and gets in trouble with a married man in search of a cook. This contains a number of laughable moments.

Universal Film Mfg. Co. Specials

LITTLE BO-PEEP (L-KO), April 25.—Dan Russell is featured as a shepherd boy in this two-reel number. He falls in love with an actress whom he sees dancing over the meadows. The goat herd makes a good feature; also the large family of boys. This is full of good humor of the nonsensical sort. It is a very successful offering of the type, and is free from offense. A good comic number.

ETERNAL LOVE (Butterfly), May 7.—A five-reel subject, by E. M. Ingelton, featuring Douglas Gerrard, Ruth Clifford, Myrtle Reeves, George Gebhart and others. The story is laid in Brittany and in the Latin Quarter of Paris, and concerns a young artist who falls in love with a country girl. Later he deserts her and she follows him to the city, where they are reunited after numerous trials. There is no particular novelty of plot. Some of the scenic effects are very attractive. The closing half reel is marred by a bad makeup on the part of the hero, which detracts from the emotional quality of the situations depicted. The number as a whole is of only average strength.

THE GRIP OF LOVE (Gold Seal), May 8.—A three-reel subject, by Willard Mack, featuring Alan J. Holubar, Louise Lovely, Sydney Dean, Alfred Allen, Ed Brady and others. The story, laid in the Tennessee mountains, has all the familiar plot ingredients—the hero bistaken for a revenue man, the heroine a school teacher and the villian, a jealous mountaineer. The presentation is consistent and carries the interest along in good style. Perhaps the characterizations are the freshest feature of this. At any rate they are much better than usual in this type of story.

TOM'S TRAMPING TROUPE (L-KO), May 9.—A two-reel burlesque on "Uncle Tom's Cabin." This opens with the arrival of a company of actors in a small town. The performance itself is pictured in the second reel. The humor is not at all strong in this, none of the small business being particularly funny. The dinner scene in the first reel is not a good feature. The company, which includes Phil Dunham, Lucille Hutton and others, has been seen in much better productions than this.

THE GIRL IN THE GARRET (Imp.), May 11.—A two-reel number by Ben Cohn, featuring Mollie Malone, Jack Nelson, Anna Dodge and George Berrell. This tells an entertaining little story of a girl sent to her aunt for an education. The aunt imposes on her, assisted by the daughter. The housekeeper steps in and lays the facts before the girl's father. There is a pretty love story also, and the affair between the father and the housekeeper is well presented. The number as a whole is bright and entertaining.

ONE WILD NIGHT (Bison), May 12.—A two-reel number, by W. B. Pearson, featuring Gypsy Hart. Kingsley Benedict nad a group of cowboy characters, including "Kewpie" Morgan, Ray Hanford, Billy Human, Charles Pearley and Sam Appel. The plot concerns an Arizona girl in the East. She meets up with a bunch of visiting cowboys in a unique way and they proceed to liven up a social affair. There is some amusing comedy of the farcical type in this. It strikes a good average.

Triangle Film Corporation.

THE SNARL (Ince-Kay Bee), May 6.—An unusually interesting and picturesque story of dual characterization, with high complication, admirably pictured and affording Bessie Barriscale a rare opportunity to show her skill as an actress, to which she responds with decided grace and charm.

THE MAN WHO MADE GOOD (Triangle Eastern Production), May 13.—A very attenuated story of a young clerk who made good when he had a chance. Not up to the Triangle standard.

The Week in the Fox Studios

New Farnum Subject to be Made on the Coast—Other Subjects Ready.

AFTER completing the photoplay on which he is now working, William Farnum, star of many William Fox super de luxe productions, will return East. His future photoplays will be made at the Fox studios in Fort Lee. He and his company will start East within a month. Mr. Farnum left New York in December, 1915, and produced the first Fox picture made on the coast. Frank Lloyd, his director, will come East with him.

The cast for the new William Fox feature with Dustin Farnum has been completed. It includes Winifred Kingston, Willard Louis, William Burress, Bertram Grassby, Bert Hadley and Howard Gaye.

Valeska Suratt has presented a flag to the company of volunteers organized by the members of her company and employees in the studio in which she produces William Fox features.

William Fox has added two more new writers, famous in literary circles throughout the country, to his reorganized scenario writing staff, which will be under the supervision of Sydney Reynolds. They are George Scarborough and Larry Evans, the former a well-known dramatist and the latter one of the best short story writers of the day.

Stuart Holmes and his company, which has been producing a new film drama for William Fox in Fort Lee, is now doing exteriors while a huge ballroom set is being built at the studio.

Another R. A. Walsh photodrama will be soon released by William Fox. The leading role is played by Miriam Cooper, who sprung to fame by her work in "The Honor System." Mr. Walsh is now putting the finishing touches on the picture.

A June Caprice feature is booked for release the week of May 7. It is "A Small Town Girl," which shows the little Sunshine Maid in a typically happy role. It was directed by John G. Adolfi.

May Mutuals

List of Subjects to Be First Offerings on New Two-Features-Weekly Plan.

In line with its new policy of two feature releases every week the Mutual Film Corporation announces the following list of star productions scheduled for the month of May.

May 7: "The Frameup," in which William Russell appears as a rich man's son looking for a job with a "kick" in it and finally signs as a taxi-driver and gets all the excitement he craves. "Hedda Gabler," a picturization of Ibsen's famous play, brings to the screen Nance O'Neil's portrayal of the role of "Hedda Gabler," which she has played over seven hundred times on the speaking stage.

May 14: "Annie-for-Spite," a picture in which Mary Miles Minter apears first as a homely girl, and later, when adopted by a wealthy woman, develops into a beautiful girl.

May 22: "The Mirror," a story of theatrical life starring Majorie Rambeau. Much of the action occurs on and about Broadway. "The Checkmate," Jackie Saunders plays a dual role of twin sisters in this photodrama.

May 28: "The Serpent's Tooth." This is the second photoplay in which Gail Kane has appeared for Mutual. The story was written especially for the star by Forrest Halsey. "Reputation." In this play by John Clymer, the noted play-wright, Edna Goodrich will make her first appearance on the screen.

Manufacturers' Advance Notes

SEENA OWEN IN O. HENRY STORY.

Director Chester is now filming the final scenes of "Madame Bo-Peep," in which Seena Owen will be starred, at the Triangle studios in Hollywood, California.

This will be a screen version of O. Henry's story, "Madame Bo-Peep of the Ranches," written in the heyday of the great American author's success. When O. Henry's death occurred in 1910 the silent drama was still in a very primitive stage development. In fact, it is doubtful whether he ever looked forward to the time when his stories would be considered ideal screen material, and companies would offer better prices for the cinema rights than he had been able to obtain for periodical and book rights combined. However, that time has arrived.

Scene from "Madame Bo-Peep" (Triangle).

It is said that Seena Owen appears at her best in this dramatic story of the Texas sheep country. She will be supported by A. D. Sears, F. A. Turner, and other capable Triangle players.

"UNCONQUERED" TO BE FANNIE WARD'S NEXT PICTURE.

Fannie Ward, who was last seen upon the screen in "The School for Husbands," in which she scored a distinct personal success, will next be starred by the Jesse L. Lasky Feature Play Co. in "Unconquered," an unusually powerful dramatic story by Beatrice C. De Mille and Leighton Osmun.

Miss Ward has already established a reputation for her versatility by reason of her remarkable work in such dramatic productions as "The Cheat" and by her delightfully comic impersonation in "The School for Husbands." "Unconquered" is decidedly her most dramatic role since "The Cheat." It is the story of a young mother whose devotion to her small son leads her to risk life itself in protecting him from a brutal father and later from a negro fanatic.

In "Unconquered" there appears the strongest cast which has been assembled in any one Lasky production since "Oliver Twist," including in support of Miss Ward such distinguished players as Hobart Bosworth, Tully Marshall, Jack Dean, Mabel Van Buren, Jane Wolfe and little Billy Jacobs. It will be remembered that both Mr. Bosworth and Mr. Marshall did notable work in "Oliver Twist," that Miss Van Buren has played a number of "heavy" roles in the recent Lasky-Paramount pictures, and that Jack Dean has contributed dramatic and comic skill to several of Miss Ward's recent pictures.

MARGARET ILLINGTON COMPLETES "SACRIFICE."

"Sacrifice," which was written especially for Margaret Illington as a vehicle for her stage debut, has been completed at the Lasky studio and Miss Illington is now on her way East. The picture will be released by Paramount on May 3d. Charles Kenyon, who has written several of Miss Illington's stage successes, is also the author of this photoplay. The scenario is the work of Beatrice De Mille and Leighton Osmun, whose technical skill has been shown in several recent Lasky pictures. Frank Reicher, well know stage director, who has been a member of the Lasky directorial staff for several months, directed this production for Miss Illington.

ART DRAMAS EXPANDING.

Following the announcement recently made that the Modern theater, Boston, one of the largest and most important picture houses in that city, had booked the Apollo-Art Drama "Pride and The Devil" for a two week's run, comes a telegram from Sol Lesser announcing an even more encouraging state of affairs.

Mr. Lesser recently contracted to handle the Art Dramas Program for three Western states. That his exploitation has been successful is demonstrated by his wire, which reads:

"In spite of the most spirited competition in the history of the picture industry in this city, we have secured three first-run engagements in leading theaters for Ara Dramas, in our first week of exploitation. 'Pride and the Devil' is booked for the Portola theater for the week of April 22; 'Rosie O'Grady' for Tivoli the week of May 6; 'A Man and the Woman' at the St. Francis for week of May 6, besides numerous requests for bookings from all parts of the territory. I am highly elated over results so far and futurs prospects are even more encouraging.

"SOL LESSER, San Francisco."

"THE MARCELLINI MILLIONS" COMPLETED.

"The Marcellini Millions," the next Morosco-Paramount picture starring George Beban, has been completed and is scheduled for release on May 14. The story was written by Edith Kennedy and prepared for the screen by the author and Mr. Beban in collaboration. It was directed by Donald Crisp, who has presided over all of Mr. Beban's recent photoplay successes. An exceptionally large cast of well known players appears in support of Mr. Beban, including Helen Jerome Eddy, Pietro Sosso, Henry Woodward, Eugene Pallette and Adele Farrington.

Miss Eddy, who plays the role of Beban's wife in the picture, will be remembered for her distinguished work in "The Wax Model," "Her Father's Son," "Pasquale," "As Men Love" and "His Sweetheart," in all of which she made herself conspicuous by her clever acting. Miss Eddy is in fact one of the very few young actresses who has made a success of character work upon the screen. Her young Italian woman in "The Marcellini Millions" will rank with any character work that has been done on the screen.

Scene from "The Marcellini Millions" (Paramount).

The settings for this production are extremely elaborate, the exterior of the Marcellini mansion being the most comprehensive set that has ever been built in the Morosco studio. The spacious great hall with its grand staircase, the mezzanine balconies, and all the magnificent paneling, elaborate in every detail, would in itself constitute an exceptional piece of scenic construction. This, however, is only one part of the remarkable setting which also includes the living room, the dining room and some of the upper rooms of the mansion. Every room in the scene was designed and executed in a manner commensurate with the lavishness and splendor of the great hall. Massive furniture and huge paintings and tapestries stamp this entire dwelling as being unmistakably that of a millionaire.

Pathe Program Week of May 13

Courtenay in Strong Feature, First "Neglected Wife" Episode and First Myers-Theby Comedy Features of Week.

WILLIAM COURTENAY in another Gold Rooster Play comparable to "Kick In" and "The Hunting of the Hawk," the first episode of the big "Neglected Wife" serial and the first Myers-Theby comedy, are features of Pathe's program for the week of May 13.

In "The Recoil," William Courtenay has opposite him Lillian Greuze, famous as the star of New York's French threater. The stars are the best the stage affords, the sets are sumptuous, the location well chosen and the atmosphere perfect, as goes without saying, when it is known that the picture was produced by Astra under the direction of George Fitzmaurice.

"The Recoil" is a typically modern play, written by Anthony P. Kelly. It tells how a young girl is saved from a bruite, how he is killed and her brother arrested for the murder on circumstantial evidence and how the United States Secret Service plays an important part in the climax. The action is rapid and the production thrillingly dramatic.

The first episode of "The Neglected Wife," in which Ruth Roland is starred, supported by a strong cast including Roland Bottomley, the celebrated English actor, is entitled "The Woman Alone." The picture asks the question, "Which is to blame, the wife, the man or the 'other woman' for the happenings in this great story of life as it really is?"

"When Jail Birds Fly" is the title of the ninth episode of "Mystery of the Double Cross." The production is by Astra under the direction of William Parke, and the serial is playing to great success everywhere throughout the country.

Harry Myers and Rosemary Theby appear for the first time on the Pathe program in "The Delicatessen Mystery," a hilarious comedy in one reel. Harry Myers is funnier than he has ever been before and Rosemary Theby prettier than she has ever been before. In addition, there is the most killingly farcical detective ever seen on stage or screen.

The eighth release of "Know America, the Land We Love" Combitone scenics, is entitled "Central Arizona." Rugged and picturesque Arizona affords unsurpassed opportunity, and these pictures take full advantage of it. A young mountain lion is caught by the camera as well as a number of the most beautiful spots in the world.

"Style Information" is the title of the thirty-first Florence Rose Fashion Film, released in split reel. On the same reel with the Fashion Film is "Some Unusual Birds" a split-reel Pathecolor showing many of the most beautiful birds of China and Japan as they really look.

The International Cartoon and Scenic split-reel release is "Bringing Up Father," "The Great Hansom Cab Mystery" cartoon; and Pekin, China," an unusually interesting scenic.

Hearst-Pathe News No. 40 and No. 41 complete the program.

Neilan and Melford Continue With Lasky

Well-Known Directors to Continue Producing for Paramount—Each Signs Two Years' Contract.

ONE of the first important pieces of information to find its way East after the arrival of Jesse L. Lasky at his studio in Hollywood, is the announcement that Marshall Neilan and George Melford have signed two-year contracts to continue directing Lasky-Paramount pictures—this, despite a recent announcement that Mr. Melford had been engaged by another producing company. The record of these two directors is one of which they may be justly proud, for they have contributed many notable productions to Paramount Pictures.

Marshall Neilan joined the Lasky directorial staff after he had won a great personal success as Lieutenant Pinkerton in the Famous Players' adaption of John Luther Long's "Madame Butterfly," in which Mary Pickford starred. He had had considerable experience in directing for other companies and this has been ripened under the tutelage of Cecil B. DeMille.

Mr. Neilan has directed two important adaptations of successful novels for Lasky; namely, F. Hopkinson Smith's "The Tides of Barnegat," and Gene Stratton Porter's "Freckles," in the latter of which Louise Huff and Jack Pickford are co-stars. One of his most sensational successes was an adaptation of Robert Louis Stevenson's short story, "The Bottle Imp," in which Sessue Hayakawa starred.

George Melford has to his credit a number of tremendously popular Lasky pictures, among them being "The Governor's Lady," "A Gentleman of Leisure," "The Fighting Hope," "Armstrong's Wife," "The Immigrant," "Out of Darkness," "The Puppet Crown," "The Race," "Stolen Goods," "To Have and to Hold," "The Woman" and "Young Romance."

Mr. Melford has directed Fannie Ward in such screen successes as "Tennessee's Pardner," "The Years of the Locust," "The Gutter Magdalene" and "Each Pearl a Tear;" "Wallace Reid in "The Yellow Pawn," "The Selfish Woman" and "The House of the Golden Windows," and Lou-Tellegen, who has recently become a Lasky director himself in "The Unknown" and "The Explorer." Among his more recent contributions to the screen are "The Cost of Hatred," co-starring Kathlyn Williams and Theodore Roberts, and "The Evil Eye," which was written by Hector Turnbull, and "The Winning of Sally Temple" and "The School for Husbands," starring Fannie Ward. Mr. Melford has completed for release "The Crystal Gazer" and "Her Strange Wedding" and is now beginning work on another production, the name of which will be announced later.

Harry Cohen Returns to New York

Metro Special Representative Tells of Motion Picture Conditions in British Columbia.

AFTER having covered 15,000 miles in four months as Metro's special representative, Harry J. Cohen has returned to the home offices of the Metro Pictures Corporation. Mr. Cohen left New York Dec. 20. Primarily he was to supervise the Western campaign for Metro's serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are stars.

His handling of "The Great Secret" was exceptionally brilliant and when he had completed that work he began looking after general business for Metro along the Pacific Coast and in British Columbia.

In discussing his trip, Mr. Cohen said: "I found general picture conditions excellent in the Western States and British Columbia. This was particularly true of Washington and Oregon. Conditions have never been better in Seattle. The program picture is demanded in the West. The exhibitor understands that the program showing is to his benefit, and the regular patron knows he will get his money's worth.

"War conditions are not worrying the Western exhibitors. I was in the West when the 'state of war' was declared to exist. The President's message aroused tremendous enthusiasm, and the response in the way of enlistments has been all that could be desired."

Mr. Cohen said that when he went to Vancouver he found the newspapers there had agreed that motion pictures were of no general interest to the average reader and had adopted a system of treating motion pictures "as they would a patent medicine." He arranged a meeting of editors and went over the field of motion pictures with them. He argued that motion picture productions are as good a newspaper feature nowadays as are sporting events or social happenings. Mr. Cohen presented statistics showing that thousands of motion picture-goers were reading newspapers chiefly because of the picture features in them. When he had finished his talk the editors, by a unanimous vote, agreed that motion pictures are good circulation builders and holders.

SELIG REPORTS QUICK SALES ON BIG FEATURE.

The Selig Polyscope Company reports quick sales on what is said to be Selig's most expensive and elaborate motion picture drama, "The Garden of Allah." Territorial rights are selling rapidly and it is expected and planned that a Chicago premier will be given in the near future. No time nor expense will be spared in presenting "The Garden of Allah" in a manner befitting its beauty.

"Beware of Strangers," another of the Selig Diamond Specials, is said to have broken records for the rapidity with which territorial rights were disposed of and reports received from all sources by the Selig Company are that "Beware of Strangers" is a first class box office attraction.

Extensive exploitation of the latest of Selig feature films, "Who Shall Take My Life?" has not as yet been instituted, but, according to the Selig Company, will start in the near future. "'Who Shall Take My Life?" is a forceful argument against capital punishment and was written by Maibelle Heikes Justice.

The Selig Company announces ones, threes, sixes and twenty-sheets, slides, press sheets, cuts, ad sheets, folders, heralds, lobby displays in oil colors can be furnished with "'Who Shall Take My Life?"

MAE MURRAY IN "AT FIRST SIGHT."

Mae Murray has begun work on a photophlay version of George Middleton's "At First Sight," which is being staged in the Famous Players-Lasky Eastern studio, in accordance with arrangements completed with Mr. Lasky. Robert Leonard, who accompanied Miss Murray East from the Lasky studio, is in charge of the production, which will be known as a Lasky picture when it is released by Paramount. Cameraman Charles Rosher, who has been working with Mr. Leonard in several of his more recent pictures, is also doing the photographic work in this production.

The story of "At First Sight" is such a one as might be expected from the clever author of "The House of a Thousand Candles," "The Cavalier," and "Hit the Trail, Holliday." Miss Murray plays Justine Gibbs, an attractive and highly American type of girl, who rebels against a prearranged marriage and follows the dictates of her own heart.

BONAVITA WAS IN "WOMAN AND BEAST."

Graphic Features, producers of "The Woman and the Beast," have just disclosed that Captain Jack Bonavita, the famous animal trainer slain recently by one of his own lions, appeared in this film production.

"We did not feature the fact in our advertising, on the posters, or in the film," says the Graphic, "because we did not want it to appear that we used a tragedy for advertising effect.

"But although you will find no trace of it in film or advertising, it is a fact that Bonavita appeared in our film, doubling in the scene of the battle between man and beast, for Alphonse Ethier.

"Ethier is a giant in stature and nerve, but he assuredly needed a double for the particular scene, and Bonavita was the double."

Universal Program

Butterfly Pictures Make Their Bow on May 7, Followed by Three Dramas, Three Comedies, One Western and the Ninth Episode of "The Voice on the Wire."

IMPORTANT among the releases on the Universal program for the week of May 7th is the first of the Butterfly Pictures, "Eternal Love," a five part drama, with Douglas Gerrard and Ruth Clifford as the principals. This marks the initial feature under the Butterfly brand, and introduces the new Universal features which will be presented weekly under this attractive brand name.

"Eternal Love" was written by E. Magnus Ingleton, and produced under the direction of Douglas Gerrard. The cast supporting the stars includes George Gebhardt, Edward Clark, Dan Duffy, Myrtle Reeves and Miss Marvin.

"Eternal Love will be released Monday, May 7th, on the same day on which will appear the Nestor comedy "The Lost Appetite," featuring Eddie Lyons, Leo Moran and Edith Roberts.

The feature for Tuesday, May 8th, is the Gold Seal three part mountain-drama "The Grip of Love," from the original story by Willard Mack, scenarioized by Karl Coolidge and produced by Allen Holubar. The leading roles are played by Louise Lovely and Allen Holubar, who are supported by a strong cast. The other Tuesday release is the Victor comedy, "Baseball Madness," with Billy Mason and Gloria Swanson.

The L-Ko two-part comedy, "Tom's Tramping Troupe," a film burlesque in which Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling furnish most of the fun, will be released Wednesday, May 9th. The Universal Animated Weekly, issue No. 71, is the other release of this date.

"Swearing Off," a one reel Victor comedy, featuring Eileen Sedgwick, and the Imp drama, "Flames of Treachery," with Lois Wilson and Lee Hill, are the releases for Thursday, May 10th.

A two part drama, under the Imp brand, entitled "The Girl in the Garret," with Jack Nelson and Molly Malone, is the chief offering Friday, May 11th. The Universal Screen Magazine and the Victor comedy, "Signs of Trouble," featuring Jenny Nelson and Paul Panzer, will also appear Friday.

"One Wild Night," a two part Western society drama, released under the Bison brand, will appear Saturday, May 12th. This was written by W. P. Pearson and produced by Henry McRae. The leading roles are played by Gypsy Hart and Kingsley Benedict, supported by eight of the leading cowboys at Universal City.

William Franey and Gale Henry drive away the blues in the Joker comedy "The Man With a Package," and Leah Baird gives a splendid performance in the Laemmle drama, "The Doctor's Deception," the other Saturday offerings.

For Sunday, May 13th, the Big U two part war drama, "Captain Marjorie's Adventure," and the Powers one reel "Such Is Life in Algeria," will be presented.

During the week the ninth episode of the great mystery serial "The Voice on the Wire," with Ben Wilson and Neva Gerber, will be released. The title of this episode is "A Stern Chase," and the principals are carried through further harrowing adventures.

PRIZE OFFERED FOR TRADE MARK.

Harry R. Raver, President of Art Dramas, Incorporated, announces that his company will offer twenty-five dollars for a design or a suggestion that will make an acceptable trade mark.

The contest closes June 1. As soon after that date as possible the winner's name will be announced. The jury which will be in charge will be selected in a few days. Mr. Raver will head the committee.

The accepted design will be used in all advertising, photographs and also on the films themselves. It must be of a sort which will attract the eye, and which can be easily remembered. Furthermore, as it must be used often in greatly reduced size, its detail must not be so full as to make it indistinct. Simplicity, originality and uniqueness are the qualities sought for.

Since the contest was first proposed, a few weeks ago, designs have been pouring in, and these have all been, without a single exception, in the form of a pallette. This design is inacceptable to Art Dramas, so contestants are advised to be a little more original.

All designs should be sent to Contest Committee, Art Dramas Incorporated, 1400 Broadway, New York. Stamped envelopes for return should be inclosed. The company will not be responsible for any drawings which are not sent in compliance with this last rule.

IMPROVED REEL AND SHIPPING CASE.

A reel with a new rim locking device is to be placed on the market shortly by the inventor, A. B. Carter, 32 Oak Street, Brattleboro, Vt. The reel has a band that engages the outer edge of the sides of the rim and securely locks it, thereby preventing all injury to the film during handling and shipment. Mr. Carter also has patents pending on a film shipping case that will appeal to all exchanges and shippers of film. It is a circular metal case and will be made in different sizes to carry two, four, six and eight reels. The inventor spent several days in New York recently, visiting the trade and demonstrating his two devices.

"A SOCIAL CLIMBER" (Selig).

"A Social Climber" is the title of the latest Selig multiple reel drama released in General Film Service. The play has to do with a real-fòr-sure Viscount, who visits America on a sightseeing tour. On the same train Westward bound with the English nobleman is "Gentleman" Jimmy Burke, a confidence man. The train is wrecked and Burke, believing the Viscount killed, appropriates the Englishman's baggage and assumes the Englishman's name. The crook makes love to the belle of Hicksville, who is a social climber. The real Viscount without baggage or other means to establish his identity is frowned upon by the Hicksville belle, but her younger sister pities the unfortunate man, who bears evidence of refinement. At the proper time the social climber discovers that she has become engaged to marry a crook, while her plainer sister accepts the Englishman's offer of marriage. A capable cast, appropriate scenic effects and good photography make this release all that can be desired.

Scene from "A Social Climber" (Selig).

"Rescuing Uncle" is the latest Selig comedy in General Film Service, and was written by W. E. Wing. There are a lot of laughs in this genuine comedy plot, which is carried to a merry-making conclusion by such comedians as John Lancaster, Sidney Smith and William Scott.

"THE SLACKER." (Emerald).

"The Slacker," a spectacular military production, in which actual units of the United States military service participate, and based upon the recent historical events leading up to the declaration of war against Germany, is being produced by the Emerald Motion Picture Company, of Milwaukee, Wis., under the auspices and direction of the Wisconsin Defense League. It is a semi-official Government proposition, the army, navy, marines and national guard co-operating in producing the military scenes.

"The Slacker" has three aims: First, it is produced to assist in the recruiting campaign, not only in Wisconsin but throughout the United States; second, to portray in picture for educational purposes the real reasons why the United States went to war with Germany; and third, to show the intrigue and activities of German Government agents in the United States.

As its title suggests, "The Slacker" deals with a young man who slacks his duty as an American and who has come under the influence of a German Government agent. Though replete with stirring scenes there is no "flag waving" for effect, and it is based upon a strong and consistent story.

Nell Creig, who has just closed with the Essanay company, and Edward Arnold will be seen in the principal roles of this production, which is being made under the personal supervision of Frederick J. Ireland, President of the Emerald Motion Picture Co.

The scenario is the work of Mr. Ireland, who is primarily responsible for the culmination of this new recruiting scheme.

BRITISH WAR FILM BIG HIT IN CHICAGO.

Following the announcement that Pathe and not the General Film Company would release the output of Official War Pictures, Inc., it is stated that after a $7,000 advance sale, the British War Films played the Chicago Auditorium April 11 to a capacity house totaling $10,000 in paid admission, and that bookings are especially heavy also in the New Orleans, Boston, Philadelphia and Omaha territories, despite the fact that only about a week has elapsed since the transfer and all Pathe offices have not yet received prints sufficient to fill the demand.

Probably the Chicago papers have never been so enthusiastic in greeting an attraction either of stage or screen as they were in this case. Leading citizens of Chicago joined with these big papers in declarations which show conclusively that any idea such as that reported to have been advanced by one man in Pittsburgh is mistaken.

Thanhouser Favors Stars

Believes Beautiful and Talented Players Are Entitled to Distinction in Cast.

"FROM every section of the country where the movie fan holds forth," states Edwin Thanhouser, "comes commendation of our work. The Thanhouser Gold Rooster feature has gone over, and with a bang. No single producer can boost such fine press criticisms as our feature product is receiving.

"And it isn't just the fans and the critics who are talking about us. Take the letter that our star, Frederick Warde, has just received. It is on the letterhead of the Board of Education of Cleveland and is signed 'J. M. H. Fredericks, Superintendent of schools.' It says:

"'I wish to assure you that it was a great pleasure for our teachers and myself to witness the private view of 'The Vicar of Wakefield' last Saturday. The moving picture is certainly elevated by such a visual presentation of such a story.'

"So the big, costly feature finds its meed of appreciation," went on Mr. Thanhouser. "The star of the Warde type, with enormous national prestige, is sure to attract the best people everywhere. The big star, in the big production, pays.

"Our Gold Rooster, 'Mary Lawson's Secret,' is another example. The leading role was a typical Charlotte Walker role, so we went out and engaged Charlotte Walker. When you see the critisms, you will see it paid. The critics have got to like a big star in a big play!

"Another Thanhouser Gold Rooster that will leave its impression is 'When Love Was Blind,' which features the greatest Thanhouser star, Florence La Badie. No actress in the country to-day enjoys a larger following than this popular star and her performance in this Gold Rooster play belies her reputation.

"Speaking of stars, let me say that I have not lost faith in my old theory that the right kind of star material can with intelligent training, sometimes be developed from players whose physical attractions and all-round talent entitles them to something better than the minor parts. In other words, I believe in granting to players of such gifts the right to promotion. This sort of material is very scarce, I grant. I think our Gladys Leslie is this sort of material and I expect to prove it to the fans in a feature that Van Dyke Brooke is making at this moment.

"We have shifted our all-star producers' staff about a little. Ernest Warde, who directed his father to such advantage in 'The Vicar of Wakefield,' has been given Miss La Badie to produce, and Emile Chautard will make the next Frederick Warde production.

"The new La Badie feature is a seven-reel like 'Vicar of Wakefield.' But it is not that style of a play. I would call it a red-blooded melodrama. I cannot give more particulars until we have run through a first print, but I don't mind indicating here that the new seven-reeler is in the sensational class. Strictly clean, of course. In Miss La Badie's support are Richard R. Neill, Wayne Arey, Gertrude Dallas, J. H. Gilmour, Arthur Bower and Claude Cooper.

"So many people are curious to see Frederick Warde in his first modern play, 'Hinton's Double,' that we have casted him for another minus doublet and hose. The Shakespeare fans throughout the country, who have organized Frederick Warde Shakespearian clubs, don't know what to make of it. But they all wish him well in the change and their interest in his future pictures has increased for the very reason that the films will reveal a new Frederick Warde to them. We have not decided on a definite title for this feature as yet, but I might state the cast consists of Mr. Warde, Jeanne Eagels, Robert Vaughn, Carey Hastings, James Ewens, Ernest Howard, Grace Stevens and little Helen Badgley.

"While I am speaking about our productions in work, let me mention a completed one. It is our next Pathe release, called 'The Candy Girl.' The finest notices given a feature film in a long time will be accorded this feature. Just note this prediction."

"PERIWINKLE," NEXT MINTER PICTURT.

Mary Miles Minter has started work on her next production, "Periwinkle," which is an adaptation of the story by William Farquar Payson.

In this feature the little star appears most of the time dressed in trousers, rubber boots, oilskin coat and sou'wester. She is a little waif rescued from a shipwreck and reared by a beach comber and his daughter, and given the name of "Periwinkle."

George Fisher plays opposite Miss Minter, and others in the cast include Arthur Howard, Clarence Burton, Alan Forrest, Harvey Clark, George Periolat and Ann Schaefer.

"A BIT OF KINDLING" SAUNDERS' NEXT.

"A Bit of Kindling" is the title of the next picture shown for Jockie Saunders. It will be the fourth of the series of features in which Miss Saunders is appearing for Mutual.

Arthur Shirley plays opposite Miss Saunders in the role of a young civil engineer. The supporting cast includes J. P. Wade, Charles Dudley, Ethel Ritchie, Edward Jobson, H. C. Russell, Charles Blaisdell and George Austin.

May Metros

Ethel Barrymore, Emmy Wehlen, Frances Nelson and Mme. Petrova the Stars in Four Strong Features.

FOUR of the most attractive screen productions of the year will be released during the month of May by Metro Pictures Corporation. The stars represented will be Ethel Barrymore, Emmy Wehlen, Frances Nelson and Mme. Petrova. Three of the productions have been made by Rolfe Photoplays, Inc., and are presented by B. A. Rolfe, the fourth being a Popular Plays and Players production.

First on the list is "Sowers and Reapers," starring Emmy Wehlen, a five-act feature photodrama written and directed by George D. Baker. "Sowers and Reapers" tells the story of the phenomenal career of a girl who became a motion picture star. Love interest of unusual strength underlies the incidents that develop this absorbing photoplay, and the appeal to the heart is a powerful one.

In "Sowers and Reapers" the director, George D. Baker, appears for the first time as an actor before the camera, Mr. Baker having consented to take the part of the director in a motion picture play which is shown in the production. Prominent in Miss Whelen's support are George Stuart Christie, Kate Blancke, Frank Currier, Peggy Parr, Walter Horton, Harry Davenport and David Thompson.

Metro's May 14 release is "The Soul of a Magdalen," with Mme. Petrova as star. This feature, written by L. Case Russell and directed by Burton L. King, was produced by Popular Plays and Players. As the title indicates, it has unusually strong story interest.

The production of "The Soul of Magdalen" is marked by handsome and elaborate scenic effects. A distinguished supporting company includes Mahlon Hamilton, Wyndham Standing, Mrs. Mathilde Drundage, Violet Reed and Gene Burnell.

"The Beautiful Lie" is scheduled for release May 21. This is a picture version of Ella Wheeler Wilcox's celebrated poem, "A Reverie in a Station House." It has been adapted for the screen by June Mathis and directed by John W. Noble, being produced by Rolfe Photoplays, Inc., with Frances Nelson as star, Miss Nelson's previous pictures on the Metro program having been "One of Many" and "The Power of Decision."

The part of Louise Joyce is admirably suited to Miss Nelson's splendid emotional abilities. The star is surrounded in "The Beautiful Lie" with an exceptionally capable cast. Edward Earle, who has played leading parts opposite Viola Dana in several Metro wonderplays, has the part of Paul Vivian, the young artist; Harry S. Northrup plays the architect, Mortimer Grierson; John Davidson is cast as Howard Hayes, Grierson's nephew; Sally Crute is Mary; Mrs. Allan Walker plays Mrs. Joyce, and Emil Collins has the part of the butler.

A true Metro wonderplay, with Ethel Barrymore as star, is scheduled for release the final week in May. This is "The Greatest Power," directed by Edwin Carewe, and produced by Rolfe Photoplays, Inc., presented by B. A. Rolfe. Albert Shelby Levino had arranged this production for the screen from the original manuscript of Louis R. Wolheim. In this five-act production Miss Barrymore plays the part of Miram Moore, an up-to-date young American girl with a genius for compounding chemicals.

Miss Barrymore is surrounded by a cast of Metro favorites William B. Davidson will have the leading male part and Harry S. Northrup is the principal "villain." W. W. Black, Frederick and Kenneth Cree are other members of the cast of "The Greatest Power," which will be a Metro production de luxe.

Besides these powerful features the Sidney Drews will be seen on the Metro program for May in "Her Lesson" and "Nothing to Wear."

INCE STARTS BIG NAVAL TRAINING FEATURE.

For ten days a corps of Triangle directors and camera men, sent out by Thomas H. Ince, have been working at the United States Naval Training Station at Goat Island in San Francisco Bay on the film that is to be presented to the United States Government as a patriotic gift to assist in the recruiting of the Navy.

This is the first and only film ever made that shows in complete detail just exactly what Uncle Sam does when he takes a sturdy young American in civilian clothes, from his civilian environment, and turns him into an able seaman and first class fighting man afloat.

Captain Durrel in command of the Training Station, and the sixteen hundred apprentice sailors in the three separate training camps that have been established on that island, together with Lieutenant Commander Shoup, Lieutenant Gaddis, and Chief Boatswain's Mate Miller who is the Adjutant, acting under instructions from the Navy Department at Washington, suspended the regular program for the week to the necessities of the film and provided apprentice seamen by sections and companies and battalions to illustrate the various phases of training.

This film will show every step taken in a strikingly original way as a result of a scenario that has been developed by Ince himself, in consultation with the Government officials who are assisting him in the preparation of the unique production.

Kalem's "Stingaree" Series

Great Variety of Theme Promised in E. W. Hornung's Latest Stories—Kalem's Production Policy Outlined

By William Wright, Treasurer.

THAT KALEM'S policy of production in the forthcoming "Stingaree" series would be to outdo the success of the original series of that title by emulating the characteristics of that series, was evidenced by a statement of William Wright, the Treasurer of that company.

"Some people," said Mr. Wright, "like comedies, some dramas; others like melodramas, and still others like heart-interest stories. In fact, there is nowhere a greater divergence of tastes than among moving picture audiences. They present a pretty puzzle to the manufacturer about to produce a series picture. 'Now, what do they like best?' he asks himself, 'What is there the greatest demand for: Shall I give them melodrama, drama, or comedy?'

"The Kalem company has found a new answer to the riddle. We give them everything—yes, and all in one picture. I refer to our forthcoming Stingaree productions. E. W. Horning, the author of 'Raffles,' has written for us the same type of stories that characterized our former Stingaree series, which was so phenomenally successful. These stories are not comedies, but they have subtle touches of comedy that will tickle the risibilities of the gruffest grouch; they are not heart-interest dramas, but they contain bits of human pathos that will make the eyelids of the sternest stoic flicker; they are not melodramas, but they contain thrilling action that would send a chill up the spine of a polar bear.

"People get tired of laughing—if they laugh incessantly. They get tired of thrills—if you serve nothing but thrills. They get tired of heart-interest—if you give them nothing else. But if you can mix your laughs and sobs and thrills and suspense—well, they'll never get tired.

"No character is better adapted to comedy, pathos of thrilling melodrama than that of Stingaree. No more picturesque character has been brought to the screen in recent years. Stingaree is a bushranger, an outlaw who roams the bush country of Australia in quest of booty. Nevertheless, his fine qualities endear him to his every follower. Stingaree is a gentleman; his dainty monocle and neat attire fitly correspond with his unfailing courtesy. And Stingaree, best of all, is the soul of chivalry. Practically every story finds him protecting one of the weaker sex from a scheming 'gentleman' who looks down upon the bushranger as a 'bad man'. His daring provides opportunities for thrilling action; his ultra-polite manners bring many a chuckle, and his whole-hearted chivalry compels real heart-interest.

"A character second in interest only to that of Stingaree, is Howie, his rough and ready partner. During the run of the first Stingaree series, the whimsical, irrepressible Howie was one of the most lovable characters on the screen. In sharp contract to Stingaree's polished gentility, Howie's rough appearance and quaintly uncouth mannerisms render the two characters the most picturesque creation of recent years.

"In the new series, the parts of Stingaree and Howie will be played by the actors who created the roles, namely, True Boardman and Paul C. Hurst. Boardman's original characterization of Stingaree made him the idol of moving picture fans. Paul Hurst is directing the productions, and he will have an able cast in True Boardman, Hal Clements, Edythe Sterling, and Thomas Walsh.

"Although E. W. Hornung's stories of 'Raffles' and his original Stingaree series were considered remarkable in compelling interest, the new Stingaree stories promise to outdo them. Each one is on novel adventure, just brimming over with good drama, deft touches of heart-interest, appealing bits of comedy, and real rousing thrills. They are a fitting ground-work for Kalem's policy of producing attractive series pictures."

THRILLS PYRAMID IN PATHE SERIAL.

"The Stranger Disposes," the eighth episode of "Mystery of the Double Cross," is announced for release the week of May 8. Mollie King is scoring a distinct success in this big Pathe mystery serial produced by Astra under the direction of William Parke.

Thrill follows thrill in this episode. Peter and Annessley investigate Bentley's quarters while he in turn is rifling the Brewster safe for a paper revealing the secret of Philippa's birth. Peter discovers him. With the aid of his lieutenant, Bentley overpowers Peter and plants on him certain valuables. Peter is arrested. While Bentley is standing by the window with the document for which he searched in his hand, it is suddenly seized and the person who took it mysteriously disappears.

SELIG SUBJECTS FOR GENERAL FILM.

The latest picture plays to be released in General Film service by the Selig company are "The Prodigal's Return" and "The Last of Her Clan." "The Prodigal's Return" is said to be a gripping story of the return of the prodigal son who brings happiness and love after an era of misunderstanding.

"The Last of Her Clan" is a thrilling drama of the Tennessee mountains and how the rival clans were finally reunited through the love of a man for a woman. Beautiful scenery and fine acting are said to distinguish this latest offering of the Selig company.

CIRCUS AT BELLEVUE FILMED BY GAUMONT.

The graceful custom inaugurated by the Barnum & Bailey Circus of giving a free morning performance for the patients of Bellevue Hospital, New York, was followed this season, and the event was caught for the screen by a Gaumont cameraman. Hence, motion picture patrons throughout the country will not only have the pleasure of seeing a circus on the screen, but its unusual spectators as well. The editor of the Gaumont-Mutual Weekly is always alert to photograph the unusual, recognizing that it is through variety as well as newsiness that this popular news reel maintains itself as a screen standard. The circus pictures appear in Mutual Weekly 122.

Barnum and Bailey Circus at Bellevue Hospital, New York (Gaumont Mutual Weekly).

The various Gaumont editorial staffs recognize that owners of motion picture theaters want pictures that will keep their patrons interested, the single-reels being now as carefully selected by program-makers as are the longer features. For this reason every news or magazine tip is followed, and where found practicable for the screen a picture is at once secured. For example, the announcement that the United States had purchased the Virgin Islands was the immediate cause of sending Willard Van der Veer and his assistant, J. Norton Nellis, to photograph St. Thomas and St. Croix, the two larger islands, and then visit other islands of the West Indies. The result has been highly gratifying, for exhibitors have substantially expressed their appreciation by their orders for "Tours Around the World," the series in which these travel pictures are being shown. Other pictures sent by Mr. Van der Veer are being used in "Reel Life," Gaumont's Mutual Magazine in Film. These also are extremely popular.

"GOLD SPOON MARY" (A. Kay).

The A. Kay Company, 729 Seventh Avenue, New York, which confines its output to animated cartoon burlesques of well-known screen successes exclusively, will release its second picture, "Terry-made," April 30. Titled "Golden-Spoon Mary," this picture promises to equal the success met with by their first release, "20,000 Feats Under the Sea," which scored an instantaneous hit all over the country, and on which practically all American and foreign rights have been closed.

The theme of the picture, "Golden-Spoon Mary," offers even more chances for ludicrous treatment than did "20,000 Feats," which seemed to be the acme of burlesque humor. The weird adventures, trials and tribulations of a very rich, very poor little girl, and the sad (?) plight of such a poor mortal offer possibilities for comic treatment that Mr. Terry has shown his talent for developing to their best degree. And in "Golden-Spoon Mary" Mr. Terry has surpassed himself in producing a superlative work of comic burlesque art.

BIG PAPER ORDER FOR "THE SUBMARINE EYE."

Williamson Brothers have contracted with the Greenwich Lithographing Company for an extra large edition of paper for their third picture "The Submarine Eye." This was done to enable them to secure paper in five colors at a six cent price, so that exhibitors can purchase these at cost.

Worthy Butts, who negotiated the deal for the Greenwich Company, after seeing a private run of "The Submarine Eye," declared it the best money maker he had ever seen, and to back up his judgment, increased the paper order to sixteen thousand dollars on his own responsibility.

Therefore, "The Submarine Eye" will go forth into the world on May 6 with sixteen thousand dollars worth of paper back of it, ranging in size from half-sheet window cards to twenty-four sheet stands.

Bluebird's Summer Roster

Productions of Directors Jack Conway, William Worthington, Ida May Park, Rupert Julian, Joseph De Grasse and Lynn F. Reynolds Ready.

DIRECTORS of Bluebird photoplays have been busy for some time preparing releases for the use of exhibitors during the summer months, and now make announcement of several features that are ready for circulation, although some of them await the formality of being definitely scheduled. Jack Conway, William Worthington, Ida May Park, Rupert Julian, Joseph De Grasse and Lynn F. Reynolds are foremost among the Bluebird producers who have arranged attractions for summer showings.

Mr. Worthington starts off with "Bringing Home Father," the offering set for June 4, with Franklyn Farnum and "Brownie" Vernon in the leading roles. Some time in July Mr. Farnum and Miss Vernon will have another Worthington fetaure, "The Car of Chance," already completed from a story by Waldemar Young.

On June 11 Joseph De Grasse will be represented by Dorothy Phillips in "A Doll's House," a screen version of Henrik Ibsen's famous stage play. In this play Mrs. Fiske, Eleanor Duse, Nazimova and other stars of the legitimate assisted themselves to a reputation, and those who have seen the early showings of the screen drama assert that Miss Phillips gets into her proper class through this release. Further along Mr. De Grasse will offer Miss Phillip in "The Vengeance of the West."

Ida May Park, who alternates with her husband (Mr. De Grasse) in directing Miss Phillips, has written and produced "Fires of Rebellion," in which Miss Phillips will make her July appearance. Rupert Julian will be represented by "A Kentucky Cinderella," prepared by E. J. Clawson from F. Hopkinson Smith's story.

On June 18 Ella Hall will be seen in a Jack Conway production, which bears the temporary title of "The Little Belgian." H. O. Davis, general manager of Universal City, offers this as his second screen story. Late in July, Lynn F. Reynolds will make his regular contribution to Bluebird's in "The Code of the Klondyke," a subject likely to be re-named before it is released. It will be readily perceived that exhibitors have reason to expect much valuable help from Bluebird in offsetting the inroads of summer opposition.

NINTH "RAILROAD RAIDERS" COMPLETED.

The Helen Holmes company this week completed the ninth chapter of the Mutual-Signal serial "The Railroad Raiders," entitled "The Knotted Cord."

The ninth chapter is the most tense of any of the episodes so far completed. There is a ferry robbery, followed by a clever international intrigue, a bomb plot, a leap by auto from a dock to the deck of a barge, a number of unusual water feats and the destruction of the barge by explosion.

STUNTS FOR RUSSELL IN "THE FRAMEUP."

William Russell, in the new American-Mutual five-reel production, "The Frameup," released May 7, is given one of those slam bang rattling opportunities that so well suit his requirements as a star and so thoroughly accord with the public taste in adventure drama.

Scene from "The Frameup" (Mutual).

Mr. Russell comprehends the value of the "stunt" and in the new play soon to be released he displays the remarkable athletic and acrobatic versatility for which, in connection with irreproachable artistry, he has become famed among picture fans.

Director Edward Sloman has no trouble in getting difficult feats put over for the screen when William Russell is on the job. The star's constant demand is for "something new in action." Russell's back somersault out of a speeding automobile to escape from the police, and his thrilling leap from the tonneau of one fast traveling machine to the tonneau of another are examples of the chances he takes of physical injury in "The Frameup."

"OUR FIGHTING FORCES" TIMELY PATHE SPECIAL.

Considerable interest attaches to the release by Pathe on April 29 of the two-reel special production entitled "Our Fighting Forces."

By comparative tables, diagrams and pictures, the lamentable difference between America's powers of defense and the powers of aggression possessed by other nations is made plain. The amounts expended for these purposes by other nations and the United States are set forth, and the relative strength of the various arms of the national service is shown in a realistic manner.

There are several redeeming features to the situation as shown by the screen pictures, prominent among them being the gratifying jump in appropriations and extension of plans for developing the resources, military and naval, of this country for the present fiscal year.

The pictures were taken especially by Pathe and present a powerful argument for preparedness on a scientific and efficient basis.

JACK GARDNER, NEW STAR IN NIGHT WORKERS.

Filming of "The Night Workers," Marguerite Clayton's forthcoming Essanay feature has been completed. The film is in the factory now and will be completed within a few days. Trade showings already have been announced at all Kleine-Edison-Selig-Essanay branch offices. The production will be released May 21.

Essanay presents a new star to filmdom in "The Night Workers," which is a picturization of night life in a big city. He is Jack Gardner, who is recruited from the stellar ranks of musical comedy. Among the national stage hits in which Mr. Gardner has starred are "Madame Sherry," "The Chocolate Soldier," "The Belle of Mayfair" and "Oh Boy." Miss Clayton is well known in film plays, having been starred in "The Prince of Graustark" and Essanay's series of short dramatic productions, "Is Marriage Sacred?"

"The Night Workers" will have a screen time of approximately 1 hour, 15 minutes.

NEW CHICAGO FILM CORPORATION.

The Wholesome Films Corporation, an Illinois corporation, has opened offices in the Consumers Building, Chicago and while they are not ready to reveal their policy or plans at the present time, it is understood that the concern will produce and distribute a particular class of pictures which heretofore has not been exclusively commercialized.

M. J. Weisfeldt, for several years connected with the Mutual Film Corporation, has been engaged as general manager. The officers are Milton Daily, president; A. M. Allen, vice-president; P. W. Stanhope, secretary and treasurer. The officers are said to be wealty business men and, with the exception of Mr. Allen, Minneapolis capitalist, the organization is made up of Chicagoans.

EXHIBITORS PRAISE PRESS BOOK ON "THE BARRIER."

The Publicity Department of the Rex Beach Pictures company is in receipt of many letters from exhibitors in all parts of the country who are unanimous in their praise of the Press Book and Exhibitor's Aid on "The Barrier," which is being distributed to all theaters showing this feature. This book not only contains a complete assortment of press stories of every description, including specials and careers of all the principals, but also contains samples of thirty different styles of advertisements, original mats of which may be secured at a low cost.

FOURTH WARWICK SELZNICK PICTURE ANNOUNCED.

Harry Rapf, president of the Robert Warwick Film Corp appears to be out for a record in the rapid-fire production of big motion picture features. With "The Argyle Case" and "The Silent Master" already on the market, under the banner of Lewis J. Selznick, and a third production nearly completed, the indefatigable Mr. Rapf announces the preparation of an adaptation of Frank Packard's widely read novel "The Beloved Traitor," for Mr. Warwick's fourth Selznick-Pictures.

STATE RIGHTS MEN INTERESTED IN PARALTA.

That state rights buyers are becoming deeply interested in the Paralta Plan was amply evidenced at a meeting held with Carl Anderson, president of Paralta plays, in the offices of the company, 729 Seventh Avenue, Thursday afternoon, April 26. Mr. Anderson met several men for an informal discussion in which the new distributing proposition was considered in detail. Another meeting will be held Thursday afternoon, May 3d.

General Film to Double Service

Business of Distributing Company to be Focussed Upon Desirable Short Subjects.

PLANS are now well advanced at General Film for a vastly increased service. The public's liking for the better short-length releases, such as those most successfully supplied by General Film, is to be further satisfied with the addition of new matter equally as good.

The new subjects will have an especial leaning toward comedies, which will mean something to the exhibitor and to the public. For instance, the comedies will come in a series—each unit of the same type and released at regular periods—so that the public will be familiar with the series from the beginning. There is to be no lost prestige through flinging them into the market as isolated releases. A straight, continuous standard will be insisted upon through the whole series. In the same way dramas of a certain type will be grouped in series covering a long term, in order that they may become identified for their value and drawing power. Besides this there will be serials released with all the cumulative popularity insured that attaches to serials.

The profound success of the several groups already being released by General Film has been reflected in an insistent demand for more groups of similar attractiveness. These Broadway star features which are already meeting with such significant response include the O. Henry stories. They include also the Black Cat stories, each an Essanay screen interpretation of some richly brilliant plot from the famous classics of The Black Cat publication, whose short stories have for years been noted for their ingenuity and remarkably clever twists.

The American Girl series of stories written especially by Fred R. Bechdoldt, is also another group that is gripping the picture-loving public. They are produced by Kalem.

Other groups are respectively those of the Selig two-reel dramas, the bi-weekly Selig Tribune news reel, and a weekly comedy from the same studio.

To these in the way of new matter, most probably will be added groups such as these:

A weekly two-reel drama of consistent type throughout, inclining toward the ever-acceptable detective and mystery plot; a weekly clever, really mirth-provoking and robust comedy, with lots of disturbance and laughs; a weekly three or four-reel drama release of appeal equal to standard feature subjects, with favorite players whose names will add to their drawing power, and a very attractive serial which has had a forerunner, whose prestige is an earnest of welcome and enthusiastic appreciation.

These are the main additions to General Film's list now under consideration. In a short time the selection will be ripe for definite announcement, when it is believed by the management of General Film that the subjects chosen will prove to be a surprise even more agreeable then forecasted.

SECOND FINCH FILM A PUZZLE NOVELTY.

Following the success of "War Prides," the first release of the Flora Finch Comedy Film Corporation, it is announced that the element of novelty is to be given unusual attention, and the second release bears out the fulfillment of the promise. "Guess What" would appear to be the title, the idea being that the story is a travesty on some well known production. The main title in the film reads "Flora Finch in a travesty on a photoplay you know—Guess What." Prizes for the correct answer are offered, consisting of pickles and mailed kisses from Flora.

The second Finch comedy shows Flora as an artist's model, posing as Cupid, with ropes attached to her extended foot and neck to maintain her equilibrium as the artist paints her. She becomes involved in a love affair in the course of which she excites the jealousy of the artist's wife, and the climax comes when she attempts to shine as a hula dancer on top of a banquet table. This leads her into a dagger fight with the wife, from which she emerges triumphantly; for she kills the woman, which, as everybody knows, entitles her to headline position in vaudeville.

"Guess What" will be released May 6, and will carry a separate line of lithographs and advertising matter, as will all the Flora Finch productions. The H. Grossman Distributing Co., Inc., has adopted this policy, instead of issuing "stock" sheets that may apply to more than one picture.

MARGARITA FISCHER RECOVERS.

Margarita Fischer has recovered from a dangerous illness which kept her in St. Joseph's hospital, San Diego, for more than two weeks, and has begun work on her new Mutual Pollard photoplay, "Little Miss Missionary," in which she plays the role of "Prudence."

"Little Miss Missionary" is a comedy drama, laid in a Hopi Indian village. It was written by J. Edward Hungerford, author of the "Devil's Assistant," Miss Fischer's last picture. It will be produced under the direction of Harry Pollard.

Miss Fischer was stricken suddenly ill soon after the completion of "The Devil's Assistant," and her condition grew so serious that she was removed to the hospital, where she lay critically ill for a fortnight.

Triangle Productions for May 20th

Wilfred Lucas, Lillian Gish and Dorothy Dalton Will Appear in the Week's Releases.

WILFRED LUCAS, Lillian Gish and Dorothy Dalton are the stars of the Triangle feature releases for May 20th. Lucas and Miss Gish will be co-starred in a story of strong and vivid characterization entitled "Souls Triumphant," written by Mary H. O'Connor and directed by John O'Brien. Dorothy Dalton will be presented by Thomas H. Ince in a rattling comedy-drama of life in a fashionable Southern community, known as "Wild Winship's Widow," written by John Lynch and directed by Charles Miller. Miss Dalton is ably supported by Alice Taaffe, Lillian Hayward and other well known Ince players.

"Souls Triumphant" is the picturization of a wronged wife's fight to restore her erring husband to a position of self-respect. The story shows the reverse of the usual three-cornered affair growing out of one man's relations with two women, and thus gains for the spectator a situation of unsual dramatic interest and emotional appeal. The element of mystery injected into the plot keeps the interest from flagging, and until almost the last moment of action there is never a time when the spectator may be sure he has anticipated the outcome.

Dorothy Dalton's impersonation of the title-role of "Wild Winship's Widow" is said to be one of the most engaging that she has yet given to the screen. She takes the part of a young and pretty widow with every luxury at her command, who has elevated the memory of her husband into a religion, although "Wild Winship" has been anything but a laudable character. The habit of intense mourning becomes one of the active duties of her life, and as a matter of fact she extracts much enjoyment out of her self-enforced misery. But at length, Mrs. Winship discovers the error of her ways, and becomes almost reckless in her attempts to prove that she is still young and attractive enough to win the admiration of the masculine sex. The result is that she gets more devotion than she really cares for, and has to resort to certain very feminine wiles to extricate herself from an extremely embarrassing and amusing situation. There are several unusually beautiful scenes of fox-hunting and cross-country riding that add the typical Ince atmosphere to the production.

"THE SOUL OF A MAGDALEN" (Metro).

"The Soul of a Magdalen" is the release of Metro Pictures Corporation for May 14. Mme. Petrova is the star of this five-act production, written by L. Case Russell and directed by Burton L. King for Popular Plays and Players.

"The Soul of a Magdalen" presents contrasting pictures of purposeful, earnest lives, such as that of its author-hero, Carter Vail, and those which waste the hours in riot and revelry, exemplified in Leland Norton, a man without a conscience.

The clear photography that marks this production is the work of Harry B. Harris. Special settings were built by Lester Vermilya, technical director, to show Leland Norton's secret room, "The Garden of Eden," opened by a sliding panel in the wall. A raised stage of glass is illuminated from beneath, throwing into relief the figures of Hawaiian dancers. The entire production has been lavishly staged.

Scence from "The Soul of a Magdalen" (Metro).

Mahlon Hamilton, who has appeared as leading man in various Popular Play and Players productions, is again the hero. Violet Reed, has the part of a shop girl of the flashy type, this character adding to the evidence of her versatility. Mrs. Mathilde Brundage, one of the best known "mothers" of the screen is seen as Mrs. Broulette. Wyndham Standing plays the part of Leland Norton. Gene Burnell is Alice Vail. Others in the cast are Frances Walton, Richard Bartholmes, Boris Korlin and Frank Moore.

"Submarine Eye" on Open Market.

Williamson Brothers Announce Under-Sea Picture Will Be Marketed on Territorial Rights—Exceptions to General Plan Given.

THE WILLIAMSON BROTHERS announce that their third under-water picture, "The Submarine Eye," will be marketed on a territorial rights basis with certain definite exceptions to the plan followed out by other producers. These exceptions include the probable reservation by themselves of certain territories.

George Williamson, in speaking of the manner of distribution of the "Submarine Eye," said:

"We had determined not to go on record as supporting any definite marketing policy until we had a chance to check up the results of our advertising. But in justice to those who have expressed the keenest interest in our plans, and who are anxious to secure contracts for the exploitation of 'The Submarine Eye,' I am pleased to state that our picture will be marketed upon the territorial rights basis with certain definite exceptions to the general plan followed by other producers.

"There are certain districts which we may want to reserve for ourselves. It is our aim to definitely establish its value throughout the 'Big Time' so that when the picture is finally ready to be thrown open to bookings for the smaller houses it will be so well known that exhibitors will reap the additional benefits of the advertising done locally and play to record-breaking crowds for longer runs than the average feature receives.

"In all our contracts we will insist upon assurances that 'The Submarine Eye' will be treated in the same manner as a theatrical production. We have announced in our advertising, 'Fair Play and Full Protection to All.' By producing only two pictures a year we can live up to this promise very easily. Six months' leeway between productions will give every buyer who contracts for "The Submarine Eye" ample time to get back a goodly profit on his original investment.

"In marketing our product we will offer territorial rights subject to our control, but we will not make outright sales of prints. All prints will be leased at seven cents per foot and a rebate of two cents per foot will be allowed on prints returned from any territory at the end of the contract period. This simply means that we do not want to make any profit on the sale of prints, and it is also a double safe-guard against unscrupulous handling of our product. I understand that five cents is the approximate actual cost of the printing, and inasmuch as 'The Submarine Eye' is beautifully tinted and toned, I think it is a very reasonable price.

"There will be a press book of ready-made press stories, newspaper and magazine advertising; also a splendid assortment of five-color lithographs that we will sell at six cents per sheet; three color paper at five cents per sheet; heralds, slides and a magnificent lobby display.

"We have also had a complete musical score prepared for any size orchestra from piano to an arrangement for sixty pieces. Tho two themes of this score were composed by M. L. Lake. Carl Fisher, of New York, Chicago, and Boston is the publisher.

"We will also carry out a campaign of propaganda that will reach the schools, clubs and civic bodies in both the United States and Canada, stimuating attendance everywhere.

"We want to emphasize the timeliness of 'The Submarine Eye'—our first independent attraction. The exploit of the American armed liner Mongolia in sinking a German submersible on April 19, first demolishing its periscope or eye, calls atention in a forceful way to the invention introduced in our attraction. Ours is an inverted under-water periscope, constructed along the lines of the submarine's eye. It points the way to effectual preparedness against skulking U-boats."

WAR MISSIONS IN GAUMONT'S MUTUAL WEEKLY 122.

Instead of picture "somewhere in America," the Mutual Weekly No. 122 is able to announce—with the permission of the government—that it has pictures from Washington, D. C., of the arrival of the great British and French missions sent to confer with this government regarding war measures. The Right Honorable Arthur J. Balfour, England's Minister of Foreign Affairs, and his suite are pictured as they reach Washington by rail. They are met by high state dignitaries and escorted to the home of Breckenridge Long, where they are to live. The Gaumont cameraman also caught Mr. Balfour and Secretary of State Lansing as they went to call on the President.

The French mission was photographed as it debarked from the President's yacht, "Mayflower." Rene Viviani and General Joffre are the principal figures. There is also a picture of the home of Henry White, former ambassador to France, where the distinguished French visitors will live while in Washington.

The West Point cadets of the class of 1917 were graduated ahead of time, but not with such speed that they were not caught by a Gaumont cameraman for this issue of the Mutual Weekly. Other pictures bearing on the war show the parade of the Eighth Coast Batallion in New York, and the ride of "Paul Revere" in Boston with an escort of National Guard cavalrymen.

Selznick Gets "The Barrier"

Obtains World Rights for Distribution—Prints Being Rushed to Selznick Exchanges.

ONE of the most important news announcements of the week is that Lewis J. Selznick has obtained the world rights for the distribution of "The Barrier," by Rex Beach. The success of this big film production during its pre-release showing in New York at the Boardway Theater convinced Mr. Selznick that in "The Barrier" he would have an attratcion worthy of the quality standard he had set with his Selznick-Pictures, and a deal was consummated with Benjamin B. Hampton and Rex Beach through which the control of "The Barrier" passed entirely into Mr. Selznick's hands.

As soon as the contract was signed, Mr. Hampton delivered to the Selznick organization all the prints of the film that were completed, as well as all advertising and general publicity matter. Prints are being rushed to all the Selznick exchanges, where the picture can be seen by exhibitors throughout this country and Canada.

In commenting on the deal Mr. Selznick said:

"I have taken over the distribution of "The Barrier" for two reasons: First, because it is unquestionably one of the greatest photoplays ever produced and I wanted it; second, because Mr. Hampton and Mr. Beach realized that my system of distribution was the only one in existence that would give this splendid production the fullest possible chance to reach the screens of every first-class motion picture theater in the United States and Canada. From the moment it was shown to the public in New York its success was instantaneous, and so far there has not been a single dissenting voice raised in criticism."

The wonderful vivid and picturesque Alaskan romances of Rex Beach have been read by so many millions that Mr. Beach is today one of the most popular of American authors. One of his most widely read stories is "The Barrier." The picture closely follows the swift action and striking situations of the book, and is a faithful portrayal of adventure and romance of life in Alaska in the days when that land was the haven of hunted men and the last frontier of civilization.

From the first showing of "The Barrier," this picture has proved an amazing success. It captured the big audience at the very start. It held them breathless through scene after scene of swift, stirring action. It called forth waves of applause as the thrilling climaxes were reached.

A unique phase of the New York run is that the press has been absolutely unanimous in praise of "The Barrier."

PATHE-COMBITONE EXPEDITION NOW IN TEXAS.

The Pathe-Combitone Expedition, which is securing in every State in the Union all that is best in the way of scenic, industrial and archaeological pictures, is now in Texas, and has already sent in some most interesting material from the Lone Star State.

Since beginning operations in Texas, Col. A. L. Westgard, who is supervising the Expedition, has taken many views of the largest herd of Angora goats in the country, a herd comprising over 17,000 animals. He secured scenes of what is probably the largest herd of Jersey cows in the country, that filmed at Talfurrias containing 2,400 registered cattle of that breed. He has secured views of the world's largest onion patch at Laredo, the largest farm in the world, known as the Taft ranch, near Corpus Christi, and also views of the fishing industry at this last mentioned place. Mixed in with these pictures representing the business side of Texas, he has secured thousands of feet showing the scenic beauties of the State.

Old missions of Spanish architecture and old battlefields have not been neglected in this comprehensive filming of the largest State in the Union.

"THE GRAY GHOST," NEW UNIVERSAL SERIAL.

Work on the new Universal serial, "The Gray Ghost," has begun under the direction of Stuart Paton, who has to his credit, among other great film triumphs, "20,000 Leagues Under the Sea" and "The Voice on the Wire." "The Gray Ghost" is a film adaption of Arthur Somers Roche's story, "Loot," which ran as a serial in The Saturday Evening Post.

The serial will be in fifteen chapters, each being crowded with thrilling situations and carrying a suspense that will whet the appetites of the most exacting film fan. A conference was held in which heads of all departments that will be concerned took part and a perfect arrangement perfected whereby all will contribute the best skill and experience toward making this a epochal event in serial production.

The leading roles in "The Gray Ghost" will be played by Priscilla Dean, Emory Johnson, Harry Carter and Eddie Polo, whose work in the serials, "The Broken Coin" and "Liberty" won for him hosts of admirers in this country, Europe and the Orient. Polo will have a fine role in "The Gray Ghost" and his work fits him for difficult tasks that are ahead of him.

MICHIGAN RIGHTS SOLD FOR "BACK STAGE."

The state rights of the King Bee Billy West comedy, "Back Stage," have been sold to J. Palley, of Detroit. The picture has not yet been released, but wherever it is shown in projection rooms, it convulses its ice-cold audiences, the severest test to which you can place motion pictures of this character.

Confiidence in World Program

W. A. Brady Says Rigid Adherence to Program Has Built Up Confidence in World-Pictures Brady-Made.

ABSOLUTELY rigid adherence to the program is the very first principle of "World-Pictures Brady-Made," says director general William A. Brady. "In fact, we go further than that," he continued, "for we not only positively protect the integrity of our output but make additions to it whenever the opportunity arises to do so upon an important scale.

"This latter assertion is in reference to the series of French photoplays we have been enabled to place within the reach of our exhibitors without 'raising the ante' upon them—a service the value of which is obviously appreciated at its utmost, since the applications are pouring in at a rate that represents very close upon one hundred per cent. of the managers using World Pictures.

"In fact, we have never observed such a complete and emphatic response to an invitation to participate in a melon-cutting as the one at present in evidence, and it serves as a great endorsement of our previously formed conviction that the straight-out program policy is the real thing in this business.

"When the present management of our corporation took hold, it found not alone a large number of things to do but quite a number to undo. There was a very general condition of unrest and lack of confidence among exhibitors, and the readjustment of this situation was a task of considerably greater difficulty than improving the quality of our plays.

"To every young industry, particularly where the opportunities for large profits on a narrow investment margin are extremely evident, irresponsible and unscrupulous persons are attracted, and these had been at work upon the motion picture industry until the exhibitors regarded manufacturers and distributors with the utmost suspicion. It does not take a great many broken promises and breaches of faith to build a big barrier in the path of square dealing, and every on-the-level concern in this industry has had its difficulties greatly increased by the few 'gyps' who fastened themselves upon it in the early stages.

"This is how it happened that when we set out upon our campaign for the inviolable program, exhibitors smiled more or less grimly and awaited the time when we should produce a picture so good as to be worth exploiting all by itself. They are no longer waiting, for we have gone far beyond the letter of our undertaking.

"The addition of 'Mothers of France,' 'Atonement,' 'A Naked Soul,' 'The Golden Lotus' and 'When True Love Dawns' to the list of best sellers within the reach of our exhibitors has put the cap-stone upon our structure of confidence, and we find that our word is accepted at its face value—which is an extremely gratifying condition pointing the way to further efforts along the same lines.

"As our plan of interchange with Louis Mercanton, the famous French director, works out between now and the reawakening of European motion picture activities after the war. we shall have a further number of pleasant and profitable surprises for exhibitors—all of these providing further support to our faith in the permanency of the program as a survival of the fittest."

SECOND ARBUCKLE-PARAMOUNT COMEDY MAY 21.

Paramount Pictures Corporation has set May 21 as the release date for "A Reckless Romeo" the second of the series of two-reel comedies in which Roscoe (Fatty) Arbuckle is the star, and which Paramount is releasing to all exhibitors irrespective of the present program system of releases of their five-reel features.

So wonderful has been the success of the first comedy, "The Butcher Boy," and so great has been the clamoring for additional pictures of this class, that Paramount has decided to release the second picture one month after the first feature was shown.

Paramount has established in each of their 27 exchanges Arbuckle departments who are handling these comedies separately from their feature program, and in every section of the country they have broken all previous records for contracts on a two-reel feature. While there were 153 prints on the first comedy, Paramount is preparing to have over 200 prints on the second production.

Save for Al St. John, an entirely different cast of stars will be seen appearing with Mr. Arbuckle in this second picture, which is filled to overflowing with comedy situations, intermingled with some inimitable Arbuckle slap-stick fistic encounters, plenty of action, a smattering of heart interest, lots of suspense and that over present Arbuckle utimate justification.

GOODRICH FILM NEARING COMPLETION.

At the Empire All-Star Studio Edna Goodrich is working on the final scenes of "Reputation," the drama by John Clymer. "Reputation" will be Miss Goodrich's first appearance on the screen. May 28 has been set as the release date of this photodrama. William Hinckley plays opposite Miss Goodrich, and others in the cast include Frank Goldsmith, Carey Lee, Esther Evans and Nellie Parker Spaulding.

NANCE O'NEIL IN "HEDDA GABLER" MAY 7.

Miss Nance O'Neil, in "Hedda Gabler," the new Powell-Mutual five-reel presentation of Henrik Ibsen's famous drama, has a medium that affords her opportunity for display of her emotional dramatic genius. "Hedda Gabler" is released May 7.

Miss O'Neil makes Hedda Gabler, the passionate, intriguing and degenerate daughter of a drunken, duelling father, live her life on the screen in a fascinating sequence of sensational episodes.

Miss O'Neil's characterization gives the lie to those critics who have been insisting that Ibsen cannot be effectively picurized.

Scene from "Hedda Gabler" (Mutual).

Director Frank Powell, who is at the head of the Frank Powell Producing Corporation, and Miss O'Neil are completely in accord with regard to the dramatic value of the Ibsen drama for screen purposes.

The settings of the play are superb. Miss O'Neil herself has had a great deal to do with the selection of accessories and her deep study of Ibsen during her association with the plays of the Norwegian genius, especially qualified her to dictate the details of stage settings.

BEECROFT SELLS TRIUMPH FILMS IN UNITED KINGDOM.

Chester Beecroft has made arrangements for the sale of the product of the Triumph Film Corporation in the United Kingdom to Bolton-Stewart, Ltd., of London.

Mr. Beecroft has an agreement with Bolton-Stewart, Ltd., to furnish them each month, for the next two years, with four of the best American-made productions. He is already supplying Bolton-Stewart, Ltd., with one picture a month—the Frohman Superpictures. Among these are included "The Witching Hour" and their latest subject, "God's Man."

The Triumph sale also calls for one feature a month. The productions which the Triumph has made were directed by Julius Steger and stand out as being among the finest pictures obtainable. Mr. Steger has surrounded himself with an highly efficient organization and the quality of his future undertakings will necessarily be all that can be desired.

Mr. Beecroft has negotiations under way with other producers to place their pictures with Bolton-Stewart, Ltd., and the names of those concerns whose features are selected will be announced upon the completion of negotiations.

MANY NOTED PLAYERS IN "THE LONE WOLF."

The term "all star cast" has been so violently misused in photoplay and stage affairs that Herbert Brenon declines to employ it in connection with his production of "The Lone Wolf" for Selznick-Pictures, and simply announces the following list of players: Bert Lytell, Hazel Dawn, Edward Abeles, Alfred Hickman, William E. Shay, Stephen Grattan, Joseph Chailles, Ben Graham, William Riley Hatch, Robert Fisher, Florence Ashbrooke, Juliet Brenon and Cornish Beck.

"The Lone Wolf" is now nearing completion. It will be a melodrama de luxe, telling a story which for speed and fascination has few equals. It is taken from the novel by Louis Joseph Vance.

BESSIE BARRISCALE IN NEW YORK.

Bessie Barriscale, who has been one of the most prominent stars on the Triangle program during the past two years, has arrived in New York from Los Angeles and will remain for a few weks.

Miss Barriscale's contract with the Triangle company has expired and her future on the screen will be identified with other interests, which have not yet fully developed.

Her visit to New York is in connection with several offers that have been made to her to appear in important screen productions to be distributed on state rights basis.

"INVITED OUT" (Klever Komedy).

Victor Moore will offer for his next release (May 7) Thomas J. Gray's farce called "Invited Out." Moore is again seen in one of those human type of characters that he scored in so heavily in the laugh riot "Flivvering."

"Invited Out" is the story of a clerk in an office, whose life is full of restaurant meals, and his one wish is that sooner or later someone will take pity on him and invite him out to a HOME COOKED meal. It is not long however before Vic's wish is gratified, and he receives no less than three invitations. One of these invitations happens to be from his Boss' daughter who is rather "smitten" on Vic. This however, only helps get him into a worse predicament, as the necessity of dress clothes for this invitation looms up. Vic is not the possessor of such "harness" so he starts out to make a suit himself. He does this in the most unique way, and the result of the scene causes laughter from start to finish. After going to all the trouble of the clothes, he gets to his Boss' house only to find the dinner put off until later. He then decides to visit "home cooked meal" invitation number two which he does and he finds his friends just going out to dinner. He is all at sea and hungry, so he makes one last attempt to get a Home Cooked meal by going to accept invitation number three. He arrives at the house, and is as welcome as "the birds in May." Everything looks fine and the principal thing on the menu is Irish Stew. Vic is ready for sure—but, while the stew is cooking a water pipe in the kitchen bursts and the water ruins the stew and wets everyone including Vic. Vic madly rushes from the house and gives up the "home cooked meal" in dismay. He finishes up in a restaurant, a much sadder and "wetter" man, to which is added the following moral.

"When invited out to dinner — go to
a restaurant First. Vic went to one Last."

Scene from "Invited Out" (Klever Komedy).

"Invited Out is one of those little comedies that has happened to everyone during a life time, and moore puts it over in splendid style.

SPITZER ON WAR AND COMEDIES.

Nat. H. Spitzer, for ten years in the sales end of the motion picture business, and at present sales manager of the King-Bee Film Corporation, believes that comedies will be much more in demand now that the war spirit pervades the nation.

"The country," says Mr. Spitzer, "is now in the great war and everybody's mind is more completely saturated than hiterto with the horrors of international murder. More than ever the motion picture theater will have an important duty to perform toward the public. Upon the motion picture theater will fall the burden of helping lift us out of the gloomy mood in which the war has thrown us. Comedies, I believe, will do this to a far larger extent than any other type of pictures.

"I believe there are far too many heavy and depressing features before the public at the present time. But since President Wilson's proclamation there seems to have been a marked change in the nature of the films offered the public. It is perceived that there is an overwhelming demand for high-class, refined comedy subjects.

"King-Bee comedies supply that demand. I assert without fear of contradiction that we have ready, and in preparation, some of the most brilliant comedies that any manufacturer could produce. Louis Burstein has charge of the studies at Jacksonville, Fla., where Billy West, assuredly the most genuinely humorous comedian ever seen on the screen, is hard at work under the direction of Arvid E. Gillstrom, who made his reputation with the famous Keystone banner. In the casts of these comedies Ethel Burton, Babe Hardy, Leo White and other notable players are seen. Stories, acting, photography and production are, in my opinion, unexcelled—King-Bee goes the limit.

NORMA TALMADGE IN "POPPY."

The millions of readers of "Poppy," Cynthia Stockley's famous novel of the love-starved South African girl, are keenly anticipating the thrill of meeting face to face via the motion picture screen the heroine of that widely discussed romance, when Norma Talmadge is presented in a Selznick-Pictures version of the story.

"Poppy" was made under the direction of Edward Jose, and is in eight reels. Mr. Jose has the further distinction of having written the scenario.

Mr. Jose's familiarity with South Africa, where he was a resident for five and a half years on the very scenes of the photoplay, admirably fitted him for supervision of this important work. The Transvaal is as well known to him as Broadway.

Mr. Jose is enthused over Miss Talmadge's impersonation of "Poppy," and declares she has scored the biggest triumph of her career in this role. Particularly fascinating are her scenes in the early part of the story when she is shown as the child drudge, unhappy and so misunderstood. "Poppy" at her maturity was, of course, less difficult for Miss Talmadge to portray.

Eugene O'Brien, as Carson; Frederick Perry, as Luce Abinger; Jack Meredith, as Braham, and Dorothy Rogers as Mrs. Carson are all happily fitted to their respective roles, according to Mr. Jose.

"THE SNARL" (Triangle).

A new standard of double exposure photography has been set, it is asserted, by Director Raymond B. West, in the Triangle-Kay Bee productions "The Snarl," the new drama by Leona Hutton and Lambert Hillyer, in which Thomas H. Ince presents Bessie Barriscale as star. In this play Miss Barriscale portrays a dual role, that of twin sisters. As many of the scenes show the girls in each other's company, double effects were necessitated.

The most startling of these scenes is that in which one of the sisters enters the room and "crosses the line" to embrace the other. After long and careful experiments, Director West achieved results which are believed to surpass any previous accomplishments in this line of photography.

As Helen Dean, Miss Barriscale creates a noble woman of ideals and intellect; as the twin sister, Marion Dean, she portrays a shallow, unscrupulous girl, who profits by the misfortunes of others.

"BRINGING HOME FATHER" (Bluebird).

Franklyn Farnum and "Brownie" Vernon, who have become identified as Bluebird's light comedy stars, will appear June 4 in another play of a nature similar to "The Clock," "The Man Who Took a Chance" and "A Stranger from Somewhere"—features that won favor for these leaders earlier in the Bluebird series.

H. O. Davis, general manager of Universal City, where most of the Bluebirds are produced, found time apart from his other duties to write the story upon which "Bringing Home Father" was founded. The plot deals in lighter vein with the problems of prohibition and woman's suffrage as applied to an aldermanic campaign in a Western city.

Scene from "Bringing Father Home" (Bluebird).

William Worthington directed the production from Bess Meredyth's scenario, and in support of Mr. Farnum the principal roles involve Florence Mayon (the suffrage candidate), Arthur Hoyt (the worm who finally turns) and Richard Le Reno (an old school politician). There will be a suffrage mass meeting and parade as special examples of good direction—but the situations and fast-moving comedy episodes will be the dominant source of entertainment.

PLAN GOLDWYN BRANCHES IN EIGHTEEN CITIES

The Goldwyn Distributing Corporation, chartered at Albany, N. Y., with a capital stock of $1,000,000 and through which medium the Goldwyn pictures will be distributed to American exhibitors, will begin at once organizing and opening branches in eighteen important cities.

At this time the outlook is that the officers will be located in the following cities, thus affording distribution facilities in every important section of the United States:

New York, Boston, Buffalo, Philadelphia and Washington, for the East and Northeastern states; Pittsburgh, Cleveland and Cincinnati for the Central states; Chicago, Detroit, Minneapolis, St. Louis and Denver for the Central West and middle Northwest; Seattle, San Francisco and Los Angeles for California, the Pacific Coast and the Northwestern territory, and Atlanta and Dallas for the Southern states.

While one or two changes of shifts might be made in certain territories, the likelihood is that these enumerated cities will be the focal points of distribution.

EXHIBITOR BEATS SUNDAY CLOSING.

The exhibitors who have been fighting the Sunday closing movement in their town may be interested in the manner in which E. F. Daniels, manager of the Daniels theater, Iron River, Wis., beat the movement. Mr. Daniels writes:

"Last January the reform element in our city secured the services of an evangelist and tried to close my show on Sunday night. I fought them and beat them to a frazzle. I immediately began an education campaign, giving a talk to my patrons every show night on Sunday amusements and the reforms.

"I have just been elected mayor of this city by a two to one vote over my opponent, who is considered to be one of the most popular men in the city and who is trustee of one of our churches."

Mr. Daniels is using Mutual films in his theater on Sundays and other days as well.

"WHOSE WIFE?" GAIL KANE'S FIRST MUTUAL.

"Whose Wife?" Gail Kane's first Mutual production, released April 30, depicts the perils of marriages which are made in haste and for convenience. It sets forth a vivid lesson.

Miss Kane's work in the new production is considered the best that she has ever done for the screen. She makes the appealing character of Mary Melville, a living, breathing human entity—a thrilling presentment of constancy, sacrifice and love that grips the heart and inspires the imagination. Miss Kane's youth and great beauty add to the convincingness of her interpretation.

"Whose Wife?" is an adaptation of a thrilling love story by the successful English novelist, Cecil Henry Bullivant. Its plot involves a succession of intensely dramatic situations, sequentially developed through the exigencies of the story, of which additional strong points are the perfect continuity of acting and interest.

BUYERS INTERESTED IN "THE DEEMSTER."

The list of state rights buyers who are interested in "The Deemster" and who have called at the offices of The Arrow Film Corporation in the Times Building, New York, during the past few days includes nearly every prominent operator in that branch of the industry.

Principals who now control "The Deemster" for their respective states include, Lewis J. Selznick, New York; Louis B. Mayer, New England; Stanley V. Mastbaum and Harry Schwalbe, Eastern Pennsylvania; F. E. Backer, Mammoth Film Co. of 729 Seventh Ave., New York City, New Jersey, and B. Amersterdam, Masterpiece Film Attractions of Philadelphia, Po., Delaware, Maryland, District of Columbia and Virgina.

Several other important deals are pending and it is reported that other valuable blocks of territory on "The Deemster" will be snapped ere long.

AT LAST A NOTE-BOOKLESS SCREEN REPORTER!

It is usual to see reporters in screen dramas pull out a healthy sized note-book and jot down in detail the heroine's story of what happened on the night of the murder.

When Gladden James was called upon to play the part of a cub reporter in Pathe's serial, "Mystery of the Double Cross," the director, William Parke, was very much perturbed because Mr. James was not equipped with note book and pencil.

But Mr. James, in the days before he won fame as a screen artist, had been a reporter on the Columbus Dispatch, and he knew that, authors and playwrights to the contrary, only reel reporters use note-books. Mr. Parke was in doubt, but was finally convinced, and there is no note-book in evidence in the sixth episode.

NAVY OFFERS FREE RECRUITING SLIDES.

The United States Naval Publicity Bureau is calling on motion picture exhibitors to help in recruiting for the Navy by displaying on their screen a set of twleve slides prepared by the Novelty Slide Company of New York. These slides may be had absolutely free of charge from any local Navy Recruiting Station or direct from the Headquarters of the U. S. Naval Publicity Bureau at 318 West 39th Street, New York.

NINTH "DOUBLE CROSS" EPISODE.

The ninth episode of "Mystery of the Double Cross," Pathe's big serial in which Mollie King is the star, is entitled "When Jail Birds Fly." It is announced for release the week of May 13. Miss King is supported by Leon Bary, formerly Sarah Bernhardt's leading man; Gladden James and Ralph Stuart. The picture was produced by Astra under the direction of William Parke and photodramatized by Bertram Millhauser.

Strange happenings in this episode leave Peter Hale completely at sea in his search for the girl branded with the mark of the Double Cross. A jail sentence, an eventful interview at the district attorney's office, a signed confession of Bentley's guilt and a mysterious escape from jail, are among the interest-compelling incidents.

The advertising matter includes 1, 3 and 6 sheets, lobby display, herald, stock 24-shet, banner, Pathe art portrait of Mollie King in ten colors, and novelties.

FOUR COMEDIES IN MAY FOR METRO.

Four one-act comedies will be released by Metro Pictures Corporation during May. These will comprise two Metro-Drew comedies, with Mr. and Mrs. Sidney Drew as stars, and two Metro-Rolma playets, starring Ralph Herz.

The May 7 comedy release is "The Regeneration of Reginald," by G. H. Plympton, with Ralph Herz as star. "Her Lesson," to be released May 14, starring Mr. and Mrs. Sidney Drew, was suggested by Beatrice Boucher and written by Mr. and Mrs. Drew. The May 17 Drew comedy is called "Nothing to Wear." Suggested by Berty Badger Moyers, it was written by Mr. and Mrs. Drew. The fourth comedy release of the month is "The Black Hand" by T. J. Carrigan, with Ralph Herz as star.

"FILLING HIS OWN SHOES," WASHBURN'S NEXT.

Bryant Washburn's next Essanay feature will be entitled "Filling His Own Shoes." The story was written by Henry B. Rowland, one of the most popular of the present-day light fiction writers. In novel form it proved one of the six best sellers. The film version was adapted by Harry Beaumont, who also is directing the production. The preliminary scenes have already been taken.

In "Filling His Own Shoes," Mr. Washburn appears as an American shoe clerk out of a job in Paris, France. Hazel Daly and an ample supporting company has been provided. The picture will have a screen time approximately of 1 hour, 15 minutes. Its release date will be announced shortly.

HILLER & WILK RESCUE OLD KAY BEE'S.

Re-issues of motion pictures are infallible signs of popularity and excellence in this form of art. As it is been pointed out over and over again, really good pictures are like books which achieve a great vogue: they can be issued again at frequent intervals. Thomas H. Ince, the producer, is one of the few whose pictures have reached a second edition. "The Battle of Gettysburg" and "The Wrath of the Gods" two of his best known and most successful efforts are being brought to the attention of State Right buyers by Hiller & Wilk, Inc., Longacre building, New York. "The Battle of Gettsburg" is of course timely: "The Wrath of the Gods" is one of the best Japanese dramas Ince ever made.

UNIVERSAL WEEKLY CLAIMS BEATS.

The beats have been scored during the past week by the Universal Animated Weekly.

When the British Foreign Minister, Mr. Balfour, arrived in Washington on Sunday, April 22, he was photographed by two of the Animated Weekly's cameramen, and on the Monday afternoon following a motion picture record of the event was displayed for the patrons of the Rialto theater, New York. On Monday morning, April 23, the superdreadnought New Mexico was launched at the Brooklyn Navy Yard. Pictures of this event also were shown to the Rialto's patrons on Monday evening. Such enterprise has continuously marked the Animated Weekly's activities in this field.

"GOD'S MAN" IN FAVOR.

In attestation to the vogue which the Frohman Amusement Corporation's latest master photoplay production, "God's Man," starring H. B. Warner, is enjoying, there is on record at the Frohman offices a number of 161 applications for booking of this subject which have been received during the last six days. These applications have in practically the entire number of instances come from theaters which have explained in their letters that they are legitimate houses desiring to book promineat photoplay attractions.

SOL LESSER BUYS "THE BARRIER."

Sol L. Lesser of the All Star Features Distributors, Inc., of San Francisco, has just leased from the General Film Company the Oakland rights to Rex Beach's "The Barrier." Mr. Lesser consummated the deal in conjunction with F. A. Giesea. The picture will be presented in Oakland in a manner befitting the character of the production, with an augmented orchestra, at the Macdonough theater, one of the houses controlled by Mr. Giesea.

"DEVIL'S WORK" NEXT "JIMMIE DALE" EPISODE.

Jimmie Dale has too keen a sense of justice to see someone taking advantage of a man when he is down, without interfering. This championship leads him to commit another robbery in the story entitled "Devil's Work," the seventh of the "Jimmie Dale, Alias the Gray Seal," series.

Moyne is an ex-convict who is living straight and trying to atone for his one misstep, but Thomas Carling, the cashier of the bank for which Moyne is working, takes advantage of his former reputation. Carling steals $100,000 from the bank, and in order to put the blame on Moyne hides $10,000 of it and a steamship ticket in the mattress of the baby's bed in Moyne's house.

But the Tocsin, Jimmie Dale's guide in all his philanthropic work, learns of the treachery. This time the Tocsin comes to Jimmie at the theater and a note falls from his program as he unfolds it.

Jimmie Dale, as the Gray Seal, not only secures the money which is hidden in Moyne's house, but does it in such a manner that Moyne knows knothing about the danger in which he has been. Jimmie forces Carling to sign a confession of his guilt so there will be no further danger of the good name of Moyne being besmirched by trickery.

VIOLA DANA IN "ALADDIN'S OTHER LAMP."

Viola Dana has begun work at the Metro-Rolfe-Columbia studios on her next feature production, "Aladdin's Other Lamp." This is an elaboration of Willard Mack's playlet, "The Dream Girl," which has been adapted for the screen by June Mathis. It is being produced under the direction of John H. Collins. It will be a five-act Metro-Columbia production, John Arnold handling the photography.

"Aladdin's Other Lamp" is a different sort of story than any in which its dainty little star has ever appeared on the screen. Miss Dana has the part of Patsy, a drudge in a boarding house in a seacoast village.

A capable cast has been chosen to surround Miss Dana in "Aladdin's Other Lamp." Augustus Philips, a favorite Metro player, is given opportunity in this role for the skill at "make-up" in which he excels. Robert Walker plays Harry Hardy, the grocer's boy. Henry Hallam, will be seen as Capt. Barnaby. Ricca Allen has the part of Mrs. Duff, the landlady whom magic turns into a rag doll.

Exteriors for "Aladdin's Other Lamp" will be taken on the Maine coast.

M. H. HOFFMAN ANNOUNCES POLICY.

M. H. Hoffman, who recently organized a company of his own after serving five years with the Universal, is to treat the exhibitors who remain on contract with his firm in much the same way that Ford does his employees—in other words, he is going to Fordmatize his company.

He started the other day on a three weeks' trip to California for the purpose of organizing exchanges throughout the country, and in addition to dispose of some of the state rights for his first production, "The Sin Woman," for which he has bought the world's rights from the George Backer Film Corporation. Before he left, Mr. Hoffman said of his policy:

"My policy will be big attractions, plus comedies that people want, plus a serial, screen magazine and weekly. I intend to work a co-operative plan with exhibitors, reserving for the company certain profits in the investments and dividing the remainder in form of dividends among the exhibitors who stay on contract with the firm. In other words, I intend to put through the Ford automobile plan, which, as you know, has worked out very satisfactorily, and I am going to make an effort to prove that it will work out effectively."

"UNIVERSAL CURRENT EVENTS" DUE MAY 14.

The Universal Film Manufacturing Company will launch a new animated screen weekly on May 14, to be known as "Universal Current Events," and which is being planned with a special view of outstripping the standing record for completeness, efficiency and speed. The tremendous increase in patriotism, national and international news has been met by a corresponding increase by the Universal news picture gathering staff. "Universal Current Events" will be the most complete and up-to-the-minute screen news giver the film industry has yet produced.

The Universal Animated Weekly will be continued in all completeness as heretofore, maintaining the prestige it has earned with exhibitors and audiences all over the world, and "Universal Current Events" will be an immediate bidder for the same popularity now enjoyed by its kindred issue. The Universal Film Mfg. Co. plans immediate co-operation with the Government at Washington in the passing of news items pertaining to the present world conflict and are planning to make "Universal Current Events" an historic film document.

"CIVILIZATION" RE-TITLED.

Nathan Hirsh, president of the Civilization Feature Company, announces that since the outbreak of the American-German war, "Civilization" has been rearranged with new titles and inserts of the American flag, etc., as well as President Wilson's great message to Congress. Mr. Hirsh also reports that they have had new paper printed; also window cards for the picture.

Notes of the Trade

THE United States Naval Publicity, through H. M. Bennett, Commander and Officer in Charge, has placed an order with the Minusa Cine Products Company for a specially constructed Minusa Gold Fibre, to be used in their propection room. The installation of this screen was taken care of by the Picture Theater Equipment Company, of New York City, the Minusa Company's Eastern distributors.

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Alice Brady is now four plays ahead of the schedule of World-Pictures. These are "Maternity," to be published at the end of May; "The Divorce Game," for July 2; "The Spurs of Sybil" and "The Romance of a Self-Made Widow" for August and September.

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Director Allen J. Holubar is directing and playing the lead in a five-reel Civil War drama, "The Field of Honor," with Louise Lovely as leading lady.

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Milton Fahrney, director of Cub Comedies for David Horsley, with George Ovey as his star, has begun work on a new nonsense play. The cast includes Claire Alexander, George George, Harry Archer and Ruby Hearst. The story is by Milton Fahrney.

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By way of general enlargement and improvement, the Triangle studio at Yonkers has a new laboratory for developing, printing and cutting, and will shortly boast a new outdoor stage.

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"Vengeance of the West" is the title of a five-reel photodrama being filmed at Universal City by Director Joseph DeGrasse, with Dorothy Phillips in the featured lead and William Stowell and Lon Chaney as the principal support.

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The fifth of the Margarita Fischer series of Mutual Star productions, entitled "Little Miss Missionary," is from the pen of J. Edward Hungerford, who is also the author of the fourth of the Margarita Fischer series, now playing "The Devil's Assistant."

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Crane Wilbur, the star of David Horsley's five-reel dramatic productions, has begun work on his newest play. The story is by himself. His co-director in staging the piece is Harrish Ingraham. In the new film drama, Mr. Wilbur plays three separate and distinct parts. Bobby Turnbull, the cameraman, is thus called upon for an immense amount of difficult work. The cast, besides Mr. Wilbur, is composed of Ray Thomson, Ruth King, Julia Jackson, Don Bailey, Jake Abraham and Joe Hazelton. Jode Mullally has the heavy part and Gene Crosby is leading woman.

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Jack Mulhall, one of the leading players at Universal City, is being featured in a five-reel drama, "The Great Adventure," written by Willis-Woods. Donna Moon plays opposite.

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The Bernstein studio is busy these days working on the new play, "Humility," in which Betty Brice and Murdock McQuarrie are co-stars. It is to be the first of the Seven Cardinal Virtues, and will be completed about the middle of May under their slogan, "'Clean Films for the Clean Minded." The scenario is by Rosalie Ashton and Beatrice Morse, and it has proved of such literary value that Harper's has persuaded them to turn it into a novel, which will appear in an early number of that publication.

The films will be under the direction of Jack Pratt, with Arthur Powelson at the camera.

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Director Louis Chaudet and the Universal Nestor Company are filming a one-reel comedy entitled "One Day In June," featuring Eddie Lyons and Lee Moran with Edith Roberts.

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J. Searle Dawley, having signed, sealed and delivered Marguerite Clark's picture, "The Valentine Girl," to the Famous Players laboratory, is working on the preliminary scenes for Billie Burke's first Paramount picture, "The Mysterious Miss Terry."

EQUINE ACTORS SELECTED WITH CARE.

Jacques Jaccard directed the last four episodes of "Patria," the International's photoplay serial supreme, spent more than two weeks in selecting the three hundred horses which take part in the battle and border scenes of this remarkable picture. Mr. Jaccard used the same care and discrimination in choosing the proper horses as he did in selecting the human actors for these thrilling episodes.

Mr. Jaccard was assisted in selecting the horses for "Patria" by Joe Flores, who is corral boss for one of the big Wild West shows, and Pete Morrison, the famous cow-puncher of the Southwest. It is Pete Morrison's horse, "Brownie," that does the most spectacular of the falls in the battle scenes.

Picture Theaters Projected

PUEBLO, COLO.—A. F. Cherry has the contract to erect a two-story theater building, 40 by 150 feet, for the Clyves Theater Company, to cost $10,000.

WATERTOWN, CONN.—Hemenway Park, Inc., H. Morton Merriman, member of building committee, have plans by E. D. Litchfield and A. J. Patton, 477 Fifth Avenue, New York City, for a two-story moving picture theater, store, office and community hall, 50 by 40 and 40 by 80 feet.

CHICAGO, ILL.—Stanley Balecek has plans by A. L. Himellblau, 179 W. Washington Street, for a one-story moving picture theater 25 by 120 feet, to cost $14,000.

CHICAGO, ILL.—Harris, Kusel & Company, 110 S. Dearborn Street, have plans by T. R. Bishop, 35 S. Dearborn Street, for a two-story moving picture theater, store and office building, 96 by 124 feet, to cost $100,000.

CHICAGO, ILL.—Alex L. Levy, 1660 Conway Building, is preparing plans for a two-story brick store, office and theater building at 1641 Twelfth street, to cost approximately $200,000.

CHICAGO, ILL.—The Howard Theater Company has been incorporated with a capital of $25,000 by Sidney Oppenheim and others.

DECATUR, ILL.—The Oakland moving picture theater at the corner of West Main Street and Oakland Avenue, has been purchased by C. O. Ebel. Improvements are to be made to the structure.

LAWRENCEVILLE, ILL.—The new Phoenix Theater, located on Twelfth Street, has been opened to the public. The house has a seating capacity of 375.

MONTICELLO, ILL.—The Globe Theater has been thoroughly overhauled and reopened.

VILLA GROVE, ILL.—An addition will be built to the Star Theater and the seating capacity increased.

CEDAR FALLS, IA.—The Grand Theater is being remodeled.

CEDAR RAPIDS, IA.—The Strand Theater has opened under the management of A. G. Stolte.

CASCADE, IA.—J. B. Atchison & Sons have the contract at $6,650 to remodel the opera house for the Cascade Opera House Company.

ELDON, IA.—G. B. Ohle has taken over the Majestic Theater and plans to make improvements.

GOWRIE, IA.—Walter Johnson has disposed of his moving picture house to M. Lawyer.

LOUISVILE, KY.—A modern moving picture theater will be erected at 3213 Marion Court by Dorothy and Alice Bruner.

PADUCAH, KY.—J. W. Lockwood has the contract to remodel the old Gem Theater for Bright Brothers.

DETROIT, MICH.—Gladwin Park Theater Company, 2084 Jefferson avenue, has plans by C. Howard Crane, 2323 Dime Bank Building, for making extensive alterations to their theater building.

ALEXANDRIA, MINN.—The Cozy Theater will hereafter be conducted as a moving picture house. R. S. Heas is manager.

BATTLE LAKE, MINN.—Mr. and Mrs. A. G. Hanson, who formerly owned the Gem Theater, have repurchased it from B. J. Mann.

LESUEUR CENTER, MINN.—A. J. Mack has disposed of his moving picture theater to Thomas Hansen, of St. Paul.

LOUISIANA, MO.—Ralph Stewart has contract to convert two-story store building, 42 by 110 feet, into a modern moving picture theater for John O'Brien. The improvement will cost about $10,000.

ST. LOUIS, MO.—Dr. F. Demko, 2227 South Broadway,, has plans by Kennerly & Stiegemeyer, 505 Benoist Building, for a two-story theater, store and flat building, 74 by 120 feet, to cost $50,000.

OMAHA, NEB.—Joe Kohlberg, owner of the Farnam Theater at 1415 Farnam Street, damaged by fire, will be repaired.

OMAHA, NEB.—The theater building at 1401 Douglas Street, owned by S. Brodkey, 1301 Douglas Street, is to be remodeled.

PLATTSBURG, N. Y.—The Plattsburg Theater has been purchased by Joseph L. Weber, who plans to make a number of improvements.

STAPLETON, S. I., N. Y.—Johnson & Moses have plans by James Whitford, Staten Islander Building, Tompkinsville, S. I., for a one and two-story theater building.

ALLIANCE, O.—Mount Union College, F. E. Dussell, president, 1330 S. Union street, have plans by J. W. Yost, 105 W. 40th Street, New York City, for a one-story theater, approximately 100 by 100 feet.

CLEVELAND, O.—Gaiety Theater Company, Mac Lekovitch, manager, 9610 Pierpont Avenue, has awarded the contract for the remodeling of their moving picture theater. The improvements will cost about $15,000.

CLEVELAND, O.—The Cleveland Orpheum Amusement Company has been incorporated with a capital of $15,000 by E. G. Schrun, J. E. Surrell and others.

MAYSVILLE, O.—Lloyd M. Salter and Walker Maughman have reopened the Gem Theater.

MIAMI, OKLA.—W. B. Schmucker is having plans prepared for a two-story moving picture theater and store building, 50 by 120 feet, to cost $15,000.

CHESTER, PA.—The new Edgmont Theater at the corner of Fourth and Edgmont strets, is rapidly nearing completion.

PHILADELPHIA, PA.—N. E. Bartlett has purchased the moving picture theater at 2212 N. Front Street from St. Charles Amusement Company for $76,000. The property occupies a lot 18 by 100 by 186 feet, and is assessed at $60,000.

READING, PA.—The Colonial is the name of a new moving picture house being constructed on Penn Street for Carr & Schad.

PROVIDENCE, R. I.—Emery's new Majestic Theater has been opened to the public.

MILWAUKEE, WIS.—Plans are being considered for the erection of a theater at the corner of Fifth Street and Grand Avenue for the Mihlein interest. It will be known as the Hippodrome.

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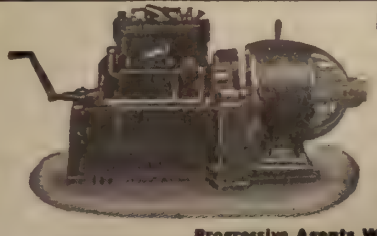

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Imposes 60 Cents a Seat Tax

Fredericton Proposes Picture Show Tax of $1.20 a Seat a Year, but Reduces It to Half That Amount—Wheeler Report Used as Argument in Favor of Higher Rate—Tax Is All Business Will Stand.

From F. F. Sully, the La Tour, St. John, N. B.

FREDERICTON, N. B.—Following stubborn opposition offered by the motion picture exhibitors of this city against the recent ruling of the common council that the yearly seat tax would be raised to $1.20 per chair, the council has rescinded its former vote and reduced the tax to sixty cents, or double what it was previous to the original vote. The hearing of the exhibitors, who were represented by Attorney P. J. Hughes, was one of the most interesting ever held in the Capital of New Brunswick.

In the absence of Mayor Mitchell, Alderman Walker presided, and after a discussion that lasted more than two hours the remaining eight members of the board were equally divided, with four against and four for the reduction of the tax. Alderman Walker cast the controlling vote in favor of the sixty-cent tax.

Quotes Wheeler Report.

Upon opening the argument for the exhibitors, Mr. Hughes said that the council evidently did not have full information concerning the moving picture situation in Fredericton, or the vote would never have been passed. It was a general opinion that the proprietors of the theaters were getting rich, and that it might be a surprise for the aldermen to learn that the local picture houses, during a portion of the year, were operating at a loss. It was true, Mr. Hughes said, that money had been made in the picture business but it was by the producers and not by the exhibitors.

He quoted from the report of the Wheeler commission, which investigated the moving picture business in the State of New York, showing that the proprietors of moving picture houses there were making little or no profit. Conditions in New York state, Mr. Hughes said, were similar to those in New Brunswick. He did not believe that the council desired to put the moving picture men out of business, but if the proposed tax were imposed, prices of admission would have to be increased or the houses closed. There was also the question of the power of a city council to place unlimited taxation on a business. Power to license, he said, did not mean power to tax out of existence.

License as High as Business Will Stand.

Mr. Hughes then quoted the license fees charged annually in other towns and cities in New Brunswick and nearby provinces, as follows:

Chatham, $100; Newcastle, $60; Truro, $200; St. John, $100; Moncton, $150 to $200; Amherst, $150; New Glasgow, $100 to $150; Sydney, $150; Dartmouth, nothing.

Fredericton, under the original resolution, would be charging $480 per year. Mr. Hughes concluded by stating that he believed enough had been placed before the committee to warrant a re-consideration of the resolution. Alderman Lemont asked Mr. Hughes whether he could say that a fifteen-cent admission fee would be charged. The attorney for the exhibitors said he could not state what they intended to do, and he did not see why the picture theaters should be made an agency for collecting taxes.

To Alderman Reid, Mr. Hughes said the proprietors were of the opinion that the old license fee was as high as the business would stand. He also quoted figures of the receipts and expenses of one of the houses.

David Richards of the Gem theater also made a statement explaining the heavy expenses under which the picture business was operated.

Alderman Shea said that he had been of the opinion that the moving picture houses were making money, but had come to the view that the taxation should remain as it was.

Alderman Lemont said that he had proposed to increase the taxation on moving picture houses because money must be provided to meet the demands of civic government. If money were raised from the picture shows it would not have to be raised from some other source. The consumer was the ultimate source of the money paid in taxation. The proprietors of the picture shows should increase admission fees and spread the increase over as many people as possible. Luxuries everywhere are recognized as the most ready source of taxation, and moving pictures could be taxed for that reason. He had no desire to remove moving pictures. They were excellent as an amusement. Taxation on them, however, would be indirect and voluntary. He could not see why those operating picture houses should think that the admission fee could be kept at the ante-bellum figure of ten cents. Fifteen cents was the price in other towns.

Alderman Barker believed that the picture business could not stand heavy taxation. He personally would be unwilling to pay a fifteen-cent admission fee.

Alderman McLellan was of the opinion that increased taxation would prevent the erection of the modern picture house which was contemplated. He did not think that the council should discourage development in the city, and said that a license fee should be fixed for a term of years.

Alderman Burnett, seconded by Alderman Baxter, moved that the original motion increasing the license fee for moving pictures to ten cents per seat per month, be amended by making the license fee five cents per seat per month. This was carried by a five to four vote.

Before the vote was taken, however, Alderman McLellan said it had been shown there was not sufficient surplus in the picture business to warrant an increase in license fees. An increase in admission fees would not be justified, and he could not agree that moving pictures were luxuries. Public opinion, he added, was opposed to increasing the fee.

Exhibitor Elected Alderman.

St. George, N. B.—Fellow townsmen of George B. Frauley, proprietor and manager of the Imperial theater, have seen fit to honor him to the extent of electing him to the board of aldermen in the common council. At a closely contested election held in St. George last week he was elected from Ward 1 by a gratifying majority. Mr. Frauley has been a prominent exhibitor in this section for several years.

New Theater Building in Trenton.

Trenton, N. S.—Work is already well under way for the new motion picture house being erected by N. W. Mason of the Roseland theater, New Glasgow, and W. Woods of this city.

Kentville's New House Coming On.

Kentville, N. S.—Klark & Hiltz are now hurrying forward operations on their new $25,000 picture house, which it is expected will be ready for the summer's business. It will surpass their former structure and equipment in every respect, and will be one of the best in the section.

W. H. Wheaton to Manage Pictou House.

Pictou, N. B.—Bert Graystock, who has been manager of the opera house here for several years, has resigned, and is succeeded by W. H. Wheaton, who was formerly a photographer here, and at one time connected with the business in St. John. Mr. Wheaton has a host of friends who wish him success in his new position.

Want Factory Inspector Kenney Retained.

St. John, N. B.—Exchangemen in and about the city are working for the retention of John Kenney as factory inspector. Mr. Kenney, who has filled the post of inspector for the province of New Brunswick for the past six years, is a Conservative. The new government is Liberal, and it is possible that he may be among those who will be succeeded by Liberals. Mr. Kenney has been fair and just in his dealings with the exchangemen and exhibitors, and while he has always insisted on proper protection of workers and public, constantly alive to the interests of the government, he has not demanded too much of the industry. He has made many friends in the motion picture fraternity, and it is understood that a petition signed by all the exchanges doing business in the province is to be presented to the government asking that he be retained as inspector during the present administration.

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Newark News Letter

(By Jacob J. Kalter, 25 Branford Place, Newark, N. J.)

Moon Producing Company at Work.

NEWARK, N. J.—The recently-organized Moon Producing Company, which maintains offices at 207 Market street, in the Ordway building, has completed two comedies, and the concern is now busily engaged on the third production. The names of the two completed comedies are "Professor Phaces Phancy," and "Officer Oscar." The third offering is entitled "A Baseball Tryout." The pictures feature Oscar Johnson, "the man with a thousand faces." The comedies are each one-reel in length.

The pictures that have been thus far produced have been taken in a local studio. Plans have already been completed for the erection of a new studio at Toms River, N. J. Upon its completion, the succeeding releases will be taken at this new studio.

Pictures Aid Boy Scouts.

Maplewood, N. J.—A moving picture entertainment was given in the Maplewood School auditorium in aid of the Boy Scouts last week.

Frank Hall Productions, Inc.

Newark, N. J.—The Frank Hall Productions, Inc., with Frank G. Hall, of 118 Market street, as registered agent, has been incorporated here with a capital of $125,000. The new concern was chartered April 14. The purpose given in the incorporation papers is to operate a moving picture exchange. The incorporators are Frank G. Hall, John B. McNally, and George A. Enright. The newest addition to Newark's film exchanges will handle only the best in big features. Mr. Hall is known among Jersey exhibitors as a man who does big things on a big scale.

Edward Bazar Opens U. S. Strand.

Passaic, N. J.—The U. S. Strand was reopened by Edward Bazar on Saturday, April 21, with a patriotic flag raising by soldiers and sailors from a nearby recruiting station. This theater is in one of the best localities in the city, situated as it is on Main avenue, not far from the Erie station. There is competition in the neighborhood and it will need showmanship to get the attractive theater into the leading place, but Mr. Bazar is a man of experience, who has made good in the past, and will get his share of patronage in this new location.

At the close of the program, which included "The Kick In," a Pathe offering, the Stars and Stripes were shaken out from a line strung across the house in front of the screen while the National Anthem was well sung by a hidden singer. Th ceremony immediately followed the showing of Edison two reel film "The Star Spangled Banner." The whole audience rose with the first strains of the bugle and stood while the stirring song was rendered. If the audience had been invited to take a part in the singing, the moment might have been even more impressive, sweetly as the song was sung.

Mr. Bazar has had experience from more than one angle of the film business, and is also a jeweler, owning two stores in Paterson, N. J. Five years ago he was manager of the Congress Square theater in New Haven, Conn., the first ten cent house, it is claimed, in New England. He has also been branch manager in Harrisburg, Pa., and Wilkes Barre, Pa., for Mutual, and has also filled the same capacity in other cities for the General Film. He goes back to the exhibiting end of the business with a consciousness that a new era is beginning and with the expectation of making a mark for himself. His present prices are for Monday, Tuesday and Wednesday, 5 cents, both matinee and evening performances. The rest of the week he asks 10 cents for choice seats at evening performances.

Maryland Censors Recall Certain War Films

By Order of Governor of the State Censor Board Acts to Stop All Films With Scenes That Might Discourage Enlisting—Has Ample Power.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—On Wednesday, April 18, Governor Harrington of Maryland held a conference with the members of the Moving Picture Censor Board: Charles E. Harper, Wm. F. Stone and Mrs. T. B. Harrison, and it was decided by him that the censors should eliminate all the war horrors from the films which had been passed by this Board to be shown in Maryland. This action was taken owing to the complaints which have come in to the governor from various sources, stating in the first instance that the horrible battle, death and carnage scenes depicted in these realistic war films had discouraged recruiting to a great extent. In the second instance it is understood that many theatergoers have been shocked and offended by the terribly grim scenes in these films.

Attorney General Albert C. Ritchie gave the Censor Board an opinion in which it is stated that they have the authority to eliminate parts of film. It reads in part:

"The act of 1916, chapter 209, gives your board the power to reject such views as are sacrilegious, obscene and indecent, and if any of the pictures in questions are, in the opinion of your board, of this character you can prohibit their exhibition.

"Your board is also given the power to reject such views as are immoral or such as tend, in the judgment of the board, to debase or corrupt morals. What is within the meaning of this language depends, in my opinion, upon circumstances. I think that in the present crisis anything which discourages and prevents recruiting, which is absolutely essential to the national safety and defense is contrary to the good morals of the community, and that your board may regard motion-pictures which, in your judgment, have this result as immoral within the meaning of the law.

"I, therefore, advise you that whenever your Board, in the exercise of its judgment decides that any motion-picture discourages and prevents recruiting, you have the power to prevent its exhibition as immoral."

Governor Eliminates Horrors.

Therefore it was decided by the Censor Board that all films of this nature would be recalled and reviewed again to eliminate the offending features.

The resurvey of the films has been taken with good grace by the Baltimore exhibitors and they do not consider it in any but a patriotic way and being of fine American fibre, all have acquiesced in a speedy manner to the order of the Board to re-submit these films for censoring.

Chairman Harper stated in part: "The exhibitors of Baltimore are co-operating with us in the resurvey of all the war films and we are censoring them under the new code. We feel sure that no trouble will arise between us in this matter and this second survey will not interfere with the programs of any of the theaters."

The Evening Sun of Baltimore writes the following editorial on the matter:

No Treason on the Films.

A few of the moving-picture films that have been shown recently in Baltimore seem to have been designed to abuse the President, to discredit the Government, and by maudlin pacifist and exaggerated pictures of war to discourage enlisting. Whether this is done by pro-German influences or by sentimental pacifism the result is the same, and the Maryland Board of Censors are doing a patriotic duty in deciding to bar all such disloyal stuff. Any attempts to undermine and discredit the Government now are far more harmful than the sight of some lady with too abbreviated drapery capering on the screen.

C. E. Shirtleff in Baltimore.

Baltimore, Md.—S. E. Shirtleff, traveling representative for Pathe visited Baltimore during the week of April 16, and was introduced to many of the exhibitors of this city by Frank B. Spurrier, Pathe representative here. Mr. Shirtleff, it is understood, is making a tour of the Pathe exchanges in the East, with the idea of installing a new system of handling their output.

C. C. Hubert Speaks Well of Mutual.

Baltimore, Md.—While in the Mutual exchange last week, this writer was shown a letter to that office from C. C. Hubert, owner and manager of the Opera House in Newark, Del., which speaks very highly for the Mutual series. The letter read in part: "I want to congratulate you for producing such excellent pictures as "A Pearl of Paradise" and "Miss Jackie of the Navy." I think the two above mentioned features are among the best features ever shown in our theater. I hope you will produce another Margarite Fischer series."

New Pilot for Red Mill.

Baltimore, Md.—The Red Mill theater, 1510 West Lafayette avenue, is now under the management of William Loos, a man well known in the film circles of this city. Mr. Loos, prior to his present location, acted as manager of the Patterson theater, 1202 Laurens street.

Visitor from Salisbury, Md.

Baltimore, Md.—I. Ulman, owner of the Ulman opera house in Salisbury, accompanied by his daughter, Helen, visited Baltimore last week in a big auto. He is taking quite a tirp.

Society Sees "Joan the Woman."

Baltimore, Md.—At the opening performance, on Monday night, April 23, of Cecil B. De Mille's super masterpiece, "Joan the Woman," many of the most prominent people on Baltimore's society roster sat in the boxes at the Auditorium theater. Louis Maurice, who directed the music for this picture during its long run at the 44th Street theater in New York, is leading the augmented orchestra of 20 pieces in Baltimore.

Something New in Contests.

Baltimore, Md.—Charles E. Thropp, manager of Nixon's Victoria theater, 415 East Baltimore street, has been running a series of new style contests which seem to have made a hit with his patrons. The contests have been for singers and dancers. The first is arranged in such a way that the singers can be judged by the voice alone, so each is placed behind a screen on the stage and not until the prize is awarded can the singer be seen. The arrangement for the dancing is that each contestant must wear a pair of colored hose. While the dancing is taking place on the stage, and the winners are being judged, the curtain is lowered to the waist line and the audience awards the prizes by the steps and the color of the hoisery.

Red Cross Pictures Shown.

Baltimore, Md.—On the last three days of the week beginning April 16, motion pictures entitled "War As It Really Is," were exhibited at the Lyric theater under the auspices of the Maryland Red Cross and for their benefit. These films were made by Captain Donald C. Thompson under the direction of General Joffre. A special school children's matinee was given on Saturday afternoon.

"20,000 Leagues" Begins Long Run at the Pitt

Jules Verne Story Heralded by Extensive Advertising Opened for a Four-Weeks' Run at Pittsburgh—Big Electric Sign Used.

From Pittsburg News Service, 6016 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The Pitt theater, Penn avenue and Seventh street, Pittsburgh, on May 30, opens a four weeks engagement of the big film spectacle "20,000 Leagues Under the Sea," from the story of Jules Verne. An extensive advertising campaign is under way and the seat sale has been phenomenal. William Moore Patch, managing director of the Pitt, announces that at the conclusion of this run a new policy will be inaugurated and that the house will remain open with pictures during the Summer months.

Mr. Patch is now laying plans for a big warm weather business at the Pitt. The interior of the house is to be draped in white and the extensive iced air cooling system placed in operation. A twenty-piece orchestra will be used and novel features in connection with the various attractions will be introduced from time to time. The prices will be 25, 50 and 75 cents. Mr. Patch is now visiting in New York to arrange for the film to be shown under the new policy, which will be put into effect about June 1.

A mammoth electric sign advertising "20,000 Leagues Under the Sea" has been erected at a conspicuous point at the entrance to the Union Station, and will be maintained throughout the run of that film at the Pitt theatre. The sign measures 132 feet long by 12 feet high and is attracting much attention. It was erected under the direction of L. Newman, manager of the A. G. Fontana Productions, which is handling the big subsea picture in this territory.

Spring Moving with the Exchanges.

Pittsburgh, Pa.—The spring moving season will be marked by a number of important changes in location of Pittsburgh film exchanges. The Mutual Film, now at 420 Penn avenue, has leased the fourth and fifth floors of the Sauer building, at 804 Penn avenue, and will occupy the new quarters about May 15. Manager Walter Kinson states that the space will be more adequate for the needs of the Mutual business and the location a more central one. The trend of the film district continues away from the old Ferry street and Fourth avenue centre of the trade, as indicated by the fact that the Hudson Feature Film Co. and the Supreme Feature Film Service are also negotiating for space in the Sauer building and will likely occupy the third floor. These firms are now at 212 Fourth avenue. The National Film Booking Service, now occupying the front of the fifth floor of the Sauer building, has leased the entire second floor. The Poster Company, now on the fifth floor, will have space with the Mutual on the fourth floor. The changes will all take place this month.

Bill to License and Control Billboards

Pennsylvania Legislature Considering Measure That May Give Great Powers to Municipal Authorities Over Outdoor Advertising.

PITTSBURGH, PA.—The moving picture trade and other amusement interests have voiced their protest against a bill just introduced into the Legislature at Harrisburg by the Civic Club of Pittsburgh, providing for municipal regulation, licensing and taxing of billboards and other forms of outdoor advertising. The measure gives municipal authorities complete power to "regulate and control the construction of signs, bill boards and other forms of outdoor advertising," and "in so doing may charge a license fee for the privilege of erecting the same and an annual charge for the privilege of maintaining same."

Theater Changes and Local Film Notes.

Pittsburgh, Pa.—The management of the Orpheum theatre, Chambersburg, Pa., has been taken over by Mr. Weber, who has made some extensive improvements in the house. First-class feature pictures will be shown exclusively. Among other attractions, Mr. Weber has booked "Patria," the great Pathe serial.

Two picture theaters in the Pittsburgh district closed permanently during the past week, the Cameraphone, in Homewood, operated by Mr. Huhn, and the Princess, in Brushton, operated by Mr. Young. What disposition the owners will make of the houses has not yet been decided upon.

Manager Schwerin, of the Pittsburgh Selznick exchange, states that the Olympic theatre Fifth avenue, has contracted for all the Clara Kimball Young and Robert Warwick subjects, with a week's run for each release.

The Strand theater, Indiana, Pa., has been sold by A. Blitz to the Carris Brothers, well-known exhibitors. The new owners are contemplating a number of alterations in the Strand, to be made about July 1.

Leon D. Netter, general manager of the Masterpiece Film Attractions, of Pittsburgh and Philadelphia, has just returned to this city after spending several weeks in Ohio looking after the demand for the company's subject in that state.

Buffalo News Letter

By Joseph A. McGuire, 152 N. Elmwood St., Buffalo, N. Y.

Protest on Proposed 10 Per Cent. Tax on Gross Receipts.

BUFFALO, N. Y.—Assemblyman Leonard W. H. Gibbs of Buffalo has just been receiving in Albany a telegram from almost every theater manager in Buffalo, protesting against the proposed tax of ten per cent. on the gross receipts of moving picture theaters. Local managers are up in arms over the measure, alleging that it is "unfair, discriminatory and unjust." When it is remembered that the proposed tax is in addition to the present war tax, which film houses have been paying for the past two years, it can be seen that managers have just cause for complaint. According to Buffalo exhibitors, if this tax goes through, many neighborhood houses will of necessity be forced to close, not being able to stand any addition to the already discouraging expense at the operating end of the present day moving picture theater. Among the leading film men in Albany who is opposing the tax and who has large interests in Buffalo is Mitchell H. Mark, president of the Strand Theater company, New York, and owner of several theaters throughout the state.

Big Features Doing Well at High Prices.

Buffalo, N. Y.—Buffalo's leading legitimate houses are being turned into film theaters for the present and doing much to eliminate the idea that Buffalo will not pay high prices for moving pictures. As a refutation of this argument, the Teck is presenting for the second week "A Daughter of the Gods" with the top price at one dollar and capacity audiences have been the rule ever since the opening. At the Strand, commencing Monday, Geraldine Farrar will be presented in "Joan the Woman," with the top price at 50 cents. At the Family theater, Manager Harry Marsey is offering for the third week to capacity business "Enlighten Thy Daughter," at admission price of 25 cents, and the first three days of this week has as a special attraction Zena Keefe. This popular little star is appearing in person and addressing the audience from the stage. Miss Keefe is one of the stars in "Enlighten Thy Daughter." Next week Manager Marsey will bring "20,000 Leagues Under the Sea" to the Family at high prices.

M. W. Comstock Is Local F. I. L. M. Club Manager.

Buffalo, N. Y.—The Buffalo F. I. L. M. club has appointed M. W. Comstock as local manager. J. E. Kimberly, manager of the Buffalo World Film exchange, is president of the organization. According to Charles A. Taylor, Metro manager, the club is proving a great benefit in straightening out the differences over accounts between exchanges and exhibitors and adds that at present 90 per cent. of the exchange men are lending their active support to the club. Meetings are held at the Statler hotel every Monday evening.

Interesting Local Notes.

Buffalo, N. Y.—Manager Edward Hyman of the Victoria theater is dividing his time between booking pictures and learning how the "insides" of his new touring car works. Eddie's favorite sport is seeking the open road and "letting it out."

Beginning Sunday, April 29, the Strand theater announces that it will change its policy of two changes a week, and will offer three new features during the week, changing the program on Sunday, Tuesday and Thursday. George M. Cohan in "Broadway Jones," at regular Strand prices, is attracting large houses all this week.

Harold Edel, manager of the New York Strand, is expected to visit "his folks" in Buffalo for a few days next week. Mr. Edel has many friends in Buffalo who will be glad to welcome him back to the old town for a few days. Mr. Edel guided the policies of the Strand theater here for several years.

Buffalo moving picture theaters are cooperating with old Uncle Sam in getting recruits for the army and navy. Almost every theater is displaying slides appealing to the boys to sign up with the local militia regiments, the heavy artillery or Troop I, First New York cavalry.

Manager Franklin's Novelty Wins Applause.

Manager Harold Franklin continues to stage unusual stunts during the orchestral numbers at Shea's Hippodrome. The latest innovation was the representation of Uncle Sam's fleet entering New York harbor. Small models of the various ships were used. The little vessels were placed on a moving belt and drawn across the stage, and with the harbor scene in the background and a small flag flying from the watch tower of each ship, the effect was most realistic. And to add to the patriotic idea, the 26-piece orchestra, under the direction of Herman E. Schultz played Sousa's stirring march, "The Stars and Stripes Forever." The house literally shook with applause at the conclusion of the selection.

Adding Vaudeville to Sunday Shows.

Buffalo, N. Y.—Local houses are beginning to add vaudeville to the Sunday film concerts. Shea's vaudeville house started the movement and now the Academy, Lyric and Olympic have followed suit. The move is being inaugurated as an experiment, but few believe that vaudeville is required to attract patrons to the moving picture shows on Sunday, at least it has not been required for the past few years. The best evidence of this fact is that the Strand theater and Shea's Hippodrome are doing capacity business on Sunday, with films alone, as are several other big neighborhood houses.

MORE NEW JERSEY NOTES.

Myer Tarshis Improving Palace.

Irvington, N. J.—Myer Tarshis, who is managing the Palace theater, 1059 Clinton avenue, is improving and renovating his showhouse. Mr. Tarshis is introducing some "stunts" at his house that are making the people of Irvington sit up and take notice.

Herbert Amusement Company Incorporated.

Camden, N. J.—The Herbert Amusement Company has been chartered here with an authorized capital of $2,000 to conduct a general amusement business. The New Jersey Corporation & Trust Company is named as agent, and 419 Market street is given as the registered office. The incorporators are H. Effinger, F. G. Nixon and William Feihoffer.

Arnold Davis at American.

Newark, N. J.—Arnold Davis has just been appointed manager of the American theater, 93 Market street. Mr. Davis until recently owned and managed the Park theater, 191 Bloomfield avenue. With the exercise of his managerial experience, Mr. Davis will, no doubt, make a success with his new enterprise.

Paterson Restricts Children.

Paterson, N. J.—The authorities here have passed stringent laws prohibiting children under sixteen years of age from attending motion picture performances unless accompanied by parents or adult guardians.

H. B. Smith Film Corporation.

Camden, N. J.—The Henry B. Smith Film Corporation has been organized here with an authorized capital of $100,000 to deal in moving picture films. The registered agent is R. S. Ayres, with offices at 428 Market street. The incorporators are H. B. Smith, G. W. Fortune and M. J. Hopper.

A Very Diversified Program.

Toronto, Ont.—Something entirely new in the way of a program policy has been adopted by the York theater, Yonge and Bloor streets, Toronto. This house now has a complete change of program every day in the week, with almost a different brand of feature for each of the six days in the week. During the first week after the adoption of the new schedule the different films used were Triangle, Fox, Metro, Pathe and Vitagraph, with the Triangle booking features for two of the days.

The York does not serve a transient trade, and the idea of the new policy is to get the people to come every night if possible. Then, again, if they do not like an attraction they need not wait half a week for a new show.

Canadian Vitagraph Notes.

Toronto, Ont.—H. Macdonald, formerly advance man for "Peg o' My Heart," has joined the Vitagraph's Toronto branch to become a film roadman in Northern Ontario.

Incidentally, Jack Droy, formerly booker of the local Vitagraph office, has become assistant manager under Manager Barrett. Droy reports that the "Secret Kingdom" has made a record in Toronto for a serial, no less than thirty-two local theaters having booked this continued picture.

It is interesting to note that a Vitagraph feature, "The Glory of Yolanda," was recalled by the Ontario authorities after it had been passed by the Board of Censors for the Province and had been exhibited for six weeks. Objection was raised to this picture because of its references to Russia, an ally of Great Britain.

Toronto's New Allen Theater Incorporates

B. Allen Is Chosen President of Company—House Will Be Like Detroit's Majestic Theater With No Balcony—Will Cost $250,000.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONT.—Public announcement has been made that it has been decided to call the latest Toronto downtown theater "The Allen," instead of "The Temple," as formerly reported. Announcement has also been made that the owners of the new house have incorporated with the following company officers: President, B. Allen; vice-president, J. J. Allen, and secretary-treasurer, Jule Allen.

The Allen theater is being modelled after the Majestic in Detroit, the designer of both theaters being Mr. C. Howard Crane of Detroit. The new structure will have neither balcony nor gallery, the tiers of seats rising in ampitheater or stadium style in one long incline. Another feature is that there will be no stairways extending from the main foyer to the auditorium, access to the house being obtained by inclined runways, which will be graded with a rise of two inches per foot. The walls will be built of hollow tile with an exterior facing of rug brick and stone trim. The interior decorative scheme will follow the Adams style, the colors being rose and gold. The house will be ventilated with washed air and there will be double the number of required exits on three sides of the building. The theater will have every known facility for the comfort of patrons.

When ready for operation, the Allen theater will have cost $250,000, it is declared. One of the features will be a great pipe organ. The seating arrangement will provide for the accommodation of 2,000 persons.

The main entrance will be on Richmond street, along which frontage there will be a number of small but attractive stores.

Harry Low Opens Midland Theater.

Midland, Ont.—Harry Low, formerly manager of St. George's Hall, Ottawa, has opened the Midland opera house, Midland, Ontario. Low has spent $6,000 in reconstructing and improving the theater building at Midland, but this center is going ahead so rapidly that he anticipates big business.

Armaby Improving Theater at Windsor.

Windsor, Ont.—Because increased patronage has been taxing the facilities of his theater at Windsor, M. D. Armaby, 152 Wyandotte street east, Windsor, has decided to add to and alter his house to the extent of $5,000. When reconstructed, the Armaby theater will be one of the most attractive in this thriving Ontario city.

Hotel at Welland Becomes a Theater.

Welland, Ont.—P. Whalley, 92 Main street, Welland, Ontario, has started work on the conversion of the Arlington hotel, Welland, into a moving picture theater, at a cost of $11,000. The theater will have a seating capacity of 700 when ready for business. The hotel building will have an entirely new pressed brick front. A number of hotels around the Province of Ontario have been converted into picture theaters since prohibition came into effect on September 16th last.

Manager Garner Wants to Start Screen Club.

Toronto, Ont.—Manager Garner, of the Toronto Mutual branch, formerly prominent in film affairs in Cleveland, is feeling out the members of the Toronto picture circle, with regard to the organization of a screen club here similar to the one in Cleveland. Garner says that the local film folks would be better off with some sort of a social organization, although there is already a very friendly feeling among Toronto exhibitors and exchange managers he has noticed.

Manager Garner announces that arrangements have been made whereby the Canadian Mutual will increase by a considerable amount the number of films to be imported into the Dominion. Heretofore all Mutual releases have not been handled by the Canadian offices.

P. F. Brown Becomes a Perkins Branch Manager.

Toronto, Ont.—P. F. Brown, formerly with Charles Potter, Toronto, has become Winnipeg branch manager of the Perkins Electric Company and the Independent Film and Theatre Supply Company. The latter concern has been organized to handle the distribution of Art Dramas in the Dominion, while the Perkins company sells various models of projection machines and supplies.

Films and Dances at Arena.

Toronto, Ont.—The interesting announcement has been made that the Toronto Arena, where hockey matches are staged during the winter months, will have moving pictures and dancing on special nights during the coming summer season. The pictures will alternate with the dancing numbers. The promoters have already booked L-Ko Comedies.

W. Reddy Becomes Manager.

Toronto, Ont.—W. Reddy, acting manager of the Toronto branch of the General Film, has been appointed permanently to the position of Toronto manager of the company. He has succeeded W. A. Sault, who has become Toronto sales manager of the Triangle.

Heard at Regal Films Office.

Toronto, Ont.—Sid. Taube, of the Regal Films, World distributors in Canada, has returned to the Toronto headquarters after a two months' stay in Vancouver, where he opened a branch of the company.

N. L. Nathanson, managing director of Regal Films, is now on a tour of inspection of the Canadian West. This company has arranged to handle the Mutt and Jeff cartoon comedies in the Dominion.

All-Features, Ltd., Sold to Arthur Cohen

Toronto, Ont.—Announcement has been made that Arthur Cohen, proprietor of the Globe theater, Toronto, and president of the Ontario Moving Picture Exhibitors' Association, has purchased the exchange known as All-Features, Limited, 56 King street west, from Manager Clarence Robson, of the Strand theater, Toronto. Mr. Cohen has arranged to release Ivan productions, and has secured the services of M. Fischer, formerly of United Photo-Plays, Limited, 37 Yonge street, an independent exchange.

Toronto, Ont.—Charles Pearson, special representative of Adolph Zukor, recently visited Toronto to investigate local conditions.

Toronto, Ont.—James A. Davidson, brother of Manager W. N. Davidson, of the Toronto Pathe exchange, has returned from Chicago, where he was associated with C. B. Price, of Superpictures, Inc.

Toronto, Ont.—Mr. Raver, brother of Harry Raver, New York, and a well-known Toronto film man, has left for New York City to become associated with the Apollo Film Company.

Lansing Lifts Ban from "Patria"

Secretary of State Lansing and Pennsylvania State Attorney Brown Decide to Permit Pathe Serial to Be Shown—Scenes Reflecting on Japanese Are Ordered to Be Eliminated—Film Is Patriotic.

By F. V. Armato, 144 N. Salford St., Philadelphia, Pa.

PHILADELHIA, PA.—The ban on the preparedness film, "Patria," included among the photoplays charged with affecting recruiting unfavorably, was lifted last week by Secretary of State Lansing and State Attorney General Francis Shunk Brown. The film was written and staged with the purpose of producing exactly the opposite effect of what the censors thought it might have on young men of military age. It illustrates this country's unpreparedness for war and aims to arouse the country's interest in matters of military preparedness.

In censoring films depicting the horrors of war, Secretary Lansing and Attorney General Brown included "Patria," because it showed Japanese conspiring with Mexico against the United States. On account of this country's new diplomatic relations with Japan, as an ally in the war against Germany, Secretary Lansing asked that any feature reflecting on Japanese officials be eliminated from the film.

After conference in Washington, J. A. Berst, general manager of Pathe, it was agreed to eliminate all subtitles reflecting on the Japanese as imaginary enemies of the country. All these titles were taken out and others substituted to emphasize the fact that the film told an imaginary story. When Secretary Lansing approved the changes the State Attorney General wired from Harisburg: "Withdraw present objections to 'Patria,' assuming Secretary Lansing's eliminations will be made."

The changed films was then hurried out again from the exchanges and appeared on the screens of the Arcadia and B. F. Keith's.

"It is the policy of the house of Pathe, under the direction of J. A. Berst, to cooperate with all departments of the Government and to aid recruiting through patriotic productions and Pathe News," announced the local Pathe exchange when the news arrived that the ban on "Patria" had been lifted.

Philadelphia Operators Hold Annual Ball

Local No. 307 Gives Another Successful Dance at Eagles' Temple—Lew Krouse and His Bride Lead in Grand March—Many Attend.

PHILADELPHIA, PA.—The annual Motion Picture Operators' Ball, held on April 19, at Eagles' Temple, was attended by an immense throng and is reported to have been a financial success. Local No. 307, affiliated with the I. A. T. S. E., was responsible for the affair and supplied all the requisites for an evening of pleasure. Dancing, refreshments, vaudeville and several clever electrical effects all helped to make the evening thoroughly agreeable. The grand march was led by Lew Krouse and his bride, and the couple were the center of attraction all evening.

Many exchangemen and exhibitors were present, among them Herbert Given of the Triangle, J. Wilder of the Selznick, Mark Swaab, C. P. Bennett, George Pierce of Pathe, and Allen May of the World.

The committee whose herculean efforts produced the happy result were: B. F. Bates, Walter J. Murray, Lew Krouse and Gus Elm, Charles E. Shay, president of the I. A. T. S. E.; B. Harrison of Local No. 8, I. A. T. S. E., and Joseph Freil were among the notable out-of-town visitors.

W. F. Seymour Here—Is Optimistic.

Philadelphia, Pa.—W. F. Seymour, of the Triangle corporation, arrived at the local exchange last week and spent several days developing his special efficiency plan for the benefit of exhibitors. Mr. Seymour is making a tour of the Eastern offices of the company and came here from Washington. He is collecting valuable data as to the results of the new Triangle releasing plans, which include the abolishment of the deposit system and have already shown fine results, and created general satisfaction among the exhibitors. He is extremely optimistic about the future, and perhaps justly so, since Triangle is the first corporation to lift a heavy load from the exhibitors' shoulders and the fact seems to be widely appreciated.

Exhibitors Win Bluebird Prizes.

Atlantic City, N. J.—Edward J. O'Keefe, the popular exhibitor of Atlantic City, N. J., recently won the first prize of $60, offered for the best lobby display on Bluebird Photoplays, by the Bluebird Exchange of Philadelphia. The prize went to him on the strength of the really remarkable display he arranged at his Cort theater on Atlantic City's famous boardwalk. An extensive newspaper advertising campaign in the Atlantic City newspapers was an important factor in assisting him to gain the award.

Reading, Pa.—Frank Gould, of the Rex theater here, was the winner of a first prize for lobby display offered by the Bluebird Exchange of Philadelphia.

Dora Rodriguez Expected.

Philadelphia, Pa.—Dora Rodriguez, otherwise known as Dora the Universal Girl, has started on a transcontinental walking tour, with the purpose of assisting the government in recruiting for the army and navy. She will presently arrive in Philadelphia by way of Trenton, Bordentown and Bristol, stopping enroute at the smaller towns.

E. Anderson to Handle Triangle Publicity.

Philadelphia, Pa.—E. Anderson has been appointed general publicity man for the Triangle exchange here, and will help exhibitors to advertise their Triangle productions, in newspapers, in programs and in many other ways, in order to secure the best results at the box office.

Robert Bloomgarden Heads West Allegheny Theater.

Philadelphia, Pa.—Robert Bloomgarden is the manager of the West Allegheny theater. He comes to the house after having successfully managed the Imperial theater for a year. He has had considerable experience in newspaper work and has proved a capable man to devise original and effective advertising for the house he represents.

Lincoln M. P. Co. Opens Office Here.

Philadelphia, Pa.—An Eastern office has been opened here by the recently organized Lincoln Motion Picture Co., of Los Angeles. The branch will be under the direction of Clarence Edward Wells and is located at 526 So. 16th Street. The Lincoln Film Co. is a negro organization which plans to produce two and three reel fillers for houses with mixed audiences and an occasional long feature. Noble M. Johnson is the president of the company. The first two productions are "The Realization of a Negro's Ambition" and "The Trooper of Troop K."

Jack Delmar to Manage Local Theater.

Manayunk, Pa.—Jack Delmar of the Stanley company, who has had a considerable amount of experience as a successful exhibitor, has been appointed by Stanley V. Mastbaum as manager of the Empress theater, Manayunk. This handsome playhouse has recently come under the management of the Stanley Company.

League Secretary Gets the New Charter.

Philadelphia, Pa.—Charles H. Goodwin, secretary of the local exhibitors' league, last week received the state charter affiliating the league with the national organization.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Carr and Shad's Colonial at Reading Opens

New Picture Theater at Pine and Seventh Streets Has Premier on April 16—Cost Quarter of a Million Dollars—Seats 1,100.

READING, PA.—Carr & Shad threw open the doors of their new Colonial theater, situated at 7th and Pine streets, on Monday, April 16th. The Colonial was built at a cost of $250,000 and is the largest and handsomest theater in the city. It is of entire fireproof construction, has a handsome exterior and a beautiful decorated interior in old rose and gold. The house has 1,100 seats on the main floor, 800 in the balcony and 100 in the boxes, all of which are upholstered. A $12,000 Kimball organ is being installed while an 18 piece orchestra furnishes music at present. The prices of admission are 10, 15 and 25 cents.

A large and beautiful mezzanine gallery leads to the lobby, which is finished in marble, and rich carpets are laid throughout the house.

The opening attraction was Pauline Frederick in "Sleeping Fires," which will be followed by Mary Pickford in "The Poor Little Rich Girl." Messrs. Carr & Shad are the pioneer exhibitors here, with 12 years' experience in the picture game. They own in addition to the new house the Victor, the New Victor, the Empire, Princess and Arcadia. The latter was formerly known as the Old Palace and has been literally rebuilt. J. H. Cook, their special representative, visited Philadelphia recently and spent a busy day booking big features.

Exchange and Projection Companies Consolidate.

Philadelphia, Pa.—The Philadelphia Film exchange has consolidated with the Eagle Projection company, 1304 Vine street, in order to offer greater facilities to exhibitors. Heretofore both Universal exchanges have booked services exclusively. Hereafter they will supply all houses from a one reel show to big features, including opening bookings on the L-KO comedies, which are exceedingly popular here. M. Lessy will have complete charge of film, inspection, shipping and care of films, thereby insuring every customer of getting his films and advertising matter in proper shape, at the proper time and in good condition. William Sachsenmaier, the present manager, will continue in that capacity.

Want Exhibitors to Help Guard Cars Parked Near Theater.

Washington, D. C.—Managers of motion picture theaters and other places of amusement have been asked to aid the American Automobile Association, District of Columbia branch, in protecting automobile owners from joy riders and thieves. A letter has been sent to the managers by Judge Martin A. Knapp, president of the advisory board, wherein he suggests the importance of supplying adequate protection for the cars of their patrons, and pointing out the benefits that should accrue to both manager and patron.

It is the idea of Judge Knapp to appoint a committee from his advisory board to confer with the various theater managers in an endeavor to organize a protective system immediately he ascertains how many of the managers will co-operate He has expressed the belief that a system for guarding cars parked by theater patrons can be efficiently organized at a moderate expense, and that such a system would do much to ease the minds of theater patrons and add immeasurably to box office receipts.

Immediate replies were received by Judge Knapp from Harry M. Crandall, who operates a string of theaters in this city, and L. Stoddard Taylor, of the Belasco theater. Both of these gentlemen expressed a willingness to co-operate with the club's officials and sought suggestions as to how they could be of value in the work of preventing theft and damage to the cars of their patrons. It is expected that a large number of other managers will also proffer their aid.

War Taxes and Picture Theaters

Washington Correspondent of Moving Picture World Is Assured by Member of Ways and Means Committee of Congress That Picture Shows Will Not Be Overlooked—Will Not Be Discriminated Against Either.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The Washington office of the Moving Picture World has received a number of telephone and verbal inquiries as to what Congress intended doing in the matter of taxing motion picture exhibitions. There have been all sorts of wild rumors floating around this territory—Congress intended to place an enormous tax on positive films, then negatives were added to the list, now additional discussion has to do with a one-cent tax on theater tickets.

At the request of these inquirers, the World correspondent has in turn inquired of members of the Ways and Means Committee of the House of Representatives, upon which committee devolves the duty of devising methods of raising revenue for the usual and the unusual expenses of the Government. This committee has appointed a sub-committee to thresh the whole question out, but in the meantime there are none among the members who will divulge what is going on at their executive meetings.

On April 26 the subcommittee had gotten no further in its deliberations, as far as could be learned, other than to agree that there should be a tax upon all amusements—just how great a tax this will prove to be cannot as yet be ascertained, but one member of the committee stated "Tell your moving picture theater friends that they will not be overlooked in the general scheme of taxation, that they will not feel lonesome, for pretty nearly everybody in the whole United States will be permitted to become patriotic and pay a few taxes toward taking care of the heavy war expenditures, and they need not fear discrimination, for other forms of amusement are also to be taxed. The rate of moving picture theater or other amusement taxes have not yet been arrived at."

Other taxes in which the motion picture men will be interested will be the stamp tax placed on all freight and express bills of lading and receipts, and the probable increase in first class postage rates from two to three cents per ounce or fraction thereof.

The subcommittee hopes to complete its rough draft of the bill at an early date and to submit it for the action of the full committee, which in turn will present it to the House of Representatives for enactment. Another week will probably be required in getting the provisions of the measure into shape. It is not expected that there will be any hearings on the bill—at least not before it reaches the Senate—and but little opposition will be made to it as a general proposition.

On the basis of a one-cent tax on each motion picture theater ticket sold, a number of protests have already been made. The Motion Picture Operators' Union, Local No. 224, of this city, has presented a resolution to the Central Labor Union protesting against action of Congress on any bill providing for a tax of one cent on tickets of admission sold at all theaters and other places of amusement. The operators see in such a tax so heavy a drain on the exhibitors as to make the motion picture business unprofitable, compelling the exhibitors either to raise the price of admission to their theaters or suspend a number of their operators. It is also charged in the resolution that if the theater men pass the tax along to the people it would be found to be a burden on many of those who patronize this cheap form of amusement.

Patriotic Films Do a Valuable Service

Free Shows to Help Recruiting Take Some Patrons from Theaters, But They Aid the Government and Help Exhibitors in the End.

WASHINGTON, D. C.—Local exchange managers have been more or less embarrassed of late by certain criticism on the part of a few motion picture exhibitors who would take them to task because they furnish films for free shows intended to stimulate recruiting. Washington, the National capital, the center, practically, of all of the war activity, is doing its best to hold up its end in the matter of furnishing its quota of troops for the defence of the honor of the nation. To that end every possible means is being taken advantage of with which to stir up patriotism and enthusiasm.

A number of the exchanges have had calls made upon them by various organizations patriotically bent, and, it is said, even by Government officials, to furnish films that have a war atmosphere to them and are of a nature to warm up those who view them. One of the downtown newspapers secured a number of such films which they used by throwing them on a screen on the side of their building, to be viewed by huge crowds who congregated in the vicinity. This took a considerable amount of business away from the theaters in certain sections and, it is said, gave rise to the indictment that the exchange managers were exceeding the limits of business in furnishing the films for such a purpose.

It is an open question, but in times like these should the exchange managers be criticised for their action in loaning pictures that will make soldiers to protect the country? It makes it very hard for the exchange managers and the worry over a loss of a few cents will sour the disposition of the worrying theater man.

New Activities Laid Out for Association

Washington Exchange Managers' Association May Form Baltimore Branch—Committee Chosen to Draw Up Constitution and By-Laws.

WASHINGTON, D. C.—The Baltimore representatives of the Washington exchanges were the guests of the members of the Washington Exchange Managers' Association at the regular banquet meeting last week. Those present from Baltimore were: O. D. Weems, of the Mutual; Ed Price, of the Triangle; Mr. West, of the Paramount; Frank B. Spurrier, Pathe; John J. Payette, General Film, and W. A. Bush, K-E-S-E.

These gentlemen discussed with the managers general conditions in the Baltimore territory and following a very lively session Messrs. Price, Spurrier and Bush were selected as a committee to draw up a report, making specific recommendations for the Washington offices to carry out. These three will also make suggestions looking to the formation of a Baltimore branch association. They are to keep the Washington association informed of legislative action in Maryland and such other matters wherein exchange managers and exhibitors are equally interested.

The Washington association has been a success from its inception and it is now being planned to make it of far more value to the membership. To this end a committee consisting of Messrs. Butner, Evans and Mann was appointed to draw up a constitution and by-laws for governing the activities of the association.

Other visitors at the meeting included Messrs. Costello, who contemplates the erection of a film building, and A. C. Mather, with two representatives of a local real estate concern, who had a similar proposition to make. Costello Bros. told the exchange managers that they were being delayed in the work of construction of the film building. Mr. Mather, who comes from Chicago, stated that on or about June 1 work would commence on a ten-story office building on G street, near Ninth street, northwest, on the land now occupied by the National Rifles Armory. This is in a most excellent location as far as the local exhibitors are concerned.

Victor L. Abbey Back at His Desk.

Washington, D. C.—Victor L. Abbey, who is in charge of the serial department of the Mutual exchange in this city, has returned to his desk after an absence of eight weeks or more. Mr. Abbey has been confined to his home during that period, suffering from a bad case of blood poisoning, resulting from his having stepped upon a nail, his foot becoming infected with the poison. Manager Evans, who is in charge of this territory, welcomed him back with open arms, for during Mr. Abbey's absence he found it necessary to assume a considerable part of Mr. Abbey's work.

J. A. Cunningham Stops Over.

Washington, D. C.—Among the visitors in Washington last week was J. A. Cunningham, formerly manager of the Baltimore branch of the Mutual, and Baltimore representative of the Triangle. Mr. Cunningham came over from Baltimore to say good-bye to relatives and friends prior to journeying to Atlanta, Ga., where it is understood he is to take charge for the Wells interests for that immediate locality. Mr. Cunningham is the brother of B. C. Cunningham, who has just gone to Seattle, Wash., for the Artcraft Film Corporation.

Louisville Has a Regular 15 Cent Theater

Majestic Theater Put Admission Up—Has Long Maintained the 10-Cent Rate—Other Houses It Is Hoped Will Follow Suit.

Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—It was with considerable surprise that exhibitors and moving picture fans read the announcement made by the Majestic Theater Amusement company that, starting Monday, April 23, the greater Paramount program would be shown and admission raised to 15 cents for adults. The 5-cent admission for children will stand.

This house is managed by Louis J. Dittmar, and is one of the oldest companies in Louisville, having operated the second real theater of the city and been in business at 544 South Fourth street for more than ten years. It is now the largest and finest exclusive picture theater in the city or district, and has a seating capacity of about 1,200 or better. In the years that the company has been in business it has followed the same policy of showing all films at 10 cents, no advances being made regardless of the quality or cost of a production. During this time the company has shown the films produced by the Paramount company and its main predecessors who were merged in that organization.

There has been no doubt for some time that the company could easily get fifteen or twenty cents for two-thirds of its shows, and it is generally considered that the new move will prove a good one and pave the way for a general advance in prices, something that has long been needed in Louisville.

This will be Louisville's first experience with a regular 15-cent house, charging standard prices the year around. A few theaters have advanced prices at times for special productions, and one or two trials have been given 25 and 50-cent shows where a number of films were shown, but this is the first time that a theater has undertaken to advance prices and still stay inside of the popular price limit. It is beginning to look as though the old-time 5 and 10-cents theater will make way for a greater and better industry.

Shawnee Theater to Be Auctioned Off.

Louisville, Ky.—George H. Fisher company, auctioneers, have announced that the Shawnee motion picture theater will be sold at public auction at an early date. The theater is of supposed fireproof construction, but was badly damaged by fire a few weeks ago and has just been placed in condition for operating. It seats 550 persons, has the latest equipment, including two machines, and is in a rapidly building residence community of the better type. The building has only been up a short time.

"Womanhood" at Louisville's Strand.

Louisville, Ky.—"Womanhood, the Glory of the Nation," the big preparedness film, drew well at the Strand theater during a week's showing. The show ran for an hour and forty-five minutes, seven shows being given daily, and prices advanced to 25 cents on the lower floor and 15 cents on the balcony, the mezzanine being reserved at 50 cents. Special music by Natiello's orchestra and Miss Flora Marguerite Bertelle, Kentucky soprano, aided greatly in putting the show over.

Time to Be Up and Doing.

Louisville, Ky.—The Patriotic movement is being pushed by the Louisville moving picture theaters, which are showing slides urging men to enlist, film showing army and navy life, etc., and between shows recruiting officers have been making talks from the stages. Regimental bands have also played in front of the theaters, and entered the interior of the theaters, playing marital and other airs. J. Johnson Mussellman has been running some dissolving pictures in which two machines were used, the one machine throwing battle scenes over the peace and quiet reigning in American homes at the present time, and showing Americans that it is time to be up and doing.

Judge Wilson Will Run Fontaine Ferry Park.

Louisville, Ky.—Fontaine Ferry Park will open on May 13 this year, and will be under the management of Judge Charles A. Wilson, who succeeded Harry A. Bilger, who went with the local Keith interests. Before becoming manager of the park Mr. Bilger for a number of years had charge of the old Hopkins theater.

Films and Slides Show Garden Work at Dayton.

Owensboro, Ky.—The management of he Queen theater is backing the popular garden planting movement, and to further interest in the work recently obtained slides and film showing the garden work done at Dayton, O., through the efforts of the National Cash Register company, the latter company furnishing the film.

Christine Mayo Appeared at Mt. Sterling

Louisville, Ky.—Christine Mayo, the well-known actress, has been touring through eastern and other sections of the state, appearing in person in some of the theaters in which the productions are well known. At Mt. Sterling, Ky., she spoke between shows, in which she was featured.

Kentucky Film News Notes.

Falmouth, Ky.—Elmer Woodhead has announced that he has signed a contract, and in the future will show the Art Craft productions, including Pickford's and Fairbanks'.

Louisville, Ky.—For a week prior to the first showing of the film, Pearl White in "Pearl of the Navy," the Highland theater distributed tickets which with 5 cents in cash would admit aduts to see the first showing.

Louisville, Ky.—The Keith interests extended an invitation to the ballplayers on the Columbus and Louisville teams to attend a show at the Strand theater on the opening day of the season in Louisville. The invitation was accepted and the boxes filled with husky athletes.

Cincinnati News Letter

From Kenneth C. Crain, 307 First National Bank Bldg., Cincinnati, O.

"Nation" Film Closes Its Run.

CINCINNATI, O.—It has been decided finally the great run of "The Birth of a Nation" in Cincinnati, at the Grand opera house, will be terminated at the end of seven weeks, in order to make room for other attractions booked. There has been no diminution in attendance, in spite of the long run and the fact that prices have been maintained at the high figures announced at the beginning of the engagement, and the consequence is that the run has established revenue and attendance records which will probably stand for a long time. In the first five weeks of the engagement 60 performances were given, with twenty-four in the final two weeks, making a total of 84 performances, which in itself stands as a Cincinnati record for a first-class performance of any kind. It is estimated that for the total run close to 100,000 persons will have seen the picture.

Pirates and Reds See "Daughter of Gods."

Cincinnati, O.—During the closing week of "A Daughter of the Gods" at the Lyric the management on one occasion entertained a distinguished group, consisting of Manager "Jimmy" Callahan, of the Pittsburgh baseball team, and his Pirate crew, this aggregation being in the city engaged in a series with the renowned Reds. Manager C. Hubert Heuck, of the Lyric, and Manager Ben Stern, in charge of the picture, are both dyed-in-the-wool fans, and the invitation was extended by them with the same eagerness with which it was accepted by the players. Some of the Reds accompanied their diamond opponents, and made the affair a real occasion. Herbert Brenon, producer of the picture, was in the city for the final performance, after which the engagement of "The Crisis," a film dramatization of the famous Winston Churchill novel, began.

Libson Reports Success of "Easiest Way."

Cincinnati, O.—A week's engagement of "The Easiest Way," the Selznick film production of the Belasco play, in which Clara Kimball Young is the star, proved highly successful at the Walnut theater, the drama lending itself peculiarly well to film requirements. Manager Libson reported uniformly large houses.

Wilmington Theater to Be Built Larger.

Wilmington, O.—Charles W. Murphy, once prominent as a baseball magnate, but now busy making money as a moving-picture exhibitor, has arranged with local architects to improve his theater at Wilmington, Ohio. As originally designed the house was to contain 750 seats; but Mr. Murphy has arranged to take title to additional property adjoining the theater, and will thus be able to make the theater considerably larger than he had at first planned. Dittoe, Fahnestock & Ferber are the architects handling the work. The foundations have just been completed.

Film Shows How Banks Are Swindled.

Cincinnati, O.—Nearly a hundred bankers and bank employees attended a private exhibition at the Hotel Sinton of "A Modern Black Art," a film showing the methods used by forgers and check raisers. The film is one of the most striking combinations of interest and practicality seen in moving pictures here for some time, and illustrates to an unusual extent the value of the screen as a means of instruction. R. C. Smith, of the Citizens' National Bank, Cincinnati, had charge of the exhibition, and handled it nicely. It is understood that the film was produced under the supervision of a national organization of bankers, for the purpose of forewarning and thus arming bank employees.

Clarence Runey Makes Denial.

Cincinnati, O.—Clarence Runey, of the Cincinnati Motion Picture Co., has been approached by many persons who heard a report, based on a story in the picture journals, to the effect that he had sold out, and desires to state that his company is still in his hands, and that he has no intention of selling it. The story in question stated that a Lima concern had indicated its intention of purchasing some Cincinnati company engaged in animated cartoon work, but there are no details available as to what company is meant. The general knowledge that the Runey company is the only one in Cincinnati actually producing cartoons and other moving pictures led to the misunderstanding.

Cincinnati News.

Cincinnati, O.—The Fox production of "She," the great Rider Haggard novel, in which Valeska Suratt is the star, has had a splendid run at the Star theater, the popularity of the book years ago bringing many persons to the theater. Bookings of the production are reported at the Fox branch to be good.

Hamilton, O.—The Jewel theater has been equipped with a new Gold Fiber, much to the advantage of pictures shown.

DETROIT ITEMS.

Will M. Elliott Boosting Big Film.

Detroit, Mich.—Will M. Elliott is manager and special representative for the Barnett Film attractions in Michigan, making headquarters at 307 Peter Smith building, Detroit. Mr. Elliott is now on a tour of the upper peninsula for the company, devoting all his time and energy to "20,000 Leagues Under the Sea." Later he will arrange for bookings on "Joan the Woman," which his company also controls for Michigan as well as Ohio.

Will M. Elliott.

Before connecting with the Barnett Film, Mr. Elliott was in charge of publicity, as well as doing sales work for the Famous Players Film Service, Inc., in Michigan. Prior to that time he handled "Neptune's Daughter" in Michigan, for which he now controls the Michigan rights, although he does not plan to take bookings on this picture for many months to come. He believes it will be a better attraction in two years than at the present time. For several years he was road manager for Cohan & Harris attractions, and he has also handled the publicity as well as the management of many other dramatic and musical road attractions.

Everybody in Michigan knows him as "Bill."

"Enlighten Thy Daughter" Praised.

Detroit, Mich.—John H. Kunsky, who controls "Enlighten Thy Daughter" for Michigan, gave a private screening of this film last week to newspapermen, clubwomen and clergy. After the screening he asked those present for an expression. It was the consensus of opinion that subjects of this kind, handled along dignified lines, are a benefit to the public.

Spring Is Here—It's Time to Spruce Up.

Detroit, Mich.—Spruce up! This is the time of the year when every exhibitor should "spruce up" to some extent. It's time for the use of a little paint to make your place look like new. And it's surprising what a little paint will do to a place. The theater should always look its best, because it should always aim to leave a good impression on its patrons. Take some of the winter profits and invest them right back in paint, and see how much better your theater will look. Also fix up the outside—show the people of your community that you are progressive. Spruce up!

George Weeks Announces Changes at U. Offices.

Detroit, Mich.—George Weeks, general manager of the Universal in Michigan and northern Ohio, with headquarters in Detroit, announces the appointment of S. O. Mills as manager of the Bluebird department and Sam H. Barrett as manager of the Universal, both at Detroit. Ira H. Cohen will be special representative for the Universal serials, special productions, etc.

Julius Singer, field man for the Universal, has been spending a week or so at the Detroit Universal office for the express purpose of interviewing exhibitors, large and small, to find out just the kind of productions they prefer. The result of this investigation, which will take in other sections of the country, may be that Universal will change its method of production. As Mr. Singer puts it, "We want to put out only the class of pictures that exhibitors want."

Detroit Exhibitors Will Pay War Tax Gladly

See Prosperity Notwithstanding the War and Look for Good Times to Follow—Prices for Seats Will Go Up Though.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETDOIT, MICH.—The motion picture exhibitors do not seem to be inclined to give the least worry to the effect on their business of the war. They take a most optimistic view of the situation, believing that business will be better than ever during the war and better still after the war. As for a tax on their business, they are prepared to do their share willingly, and if it becomes necessary to put a tax on all tickets sold, well and good, they will do it.

"The tax will be borne by the consumer as it is in every other line," said one exhibitor. "When sugar goes up in price, the grocer raises his price accordingly. When shoes cost more, the retailer charges more. No other business in the world gives the consumer as much for his money as the motion picture exhibitor; think of what the public or the consumer, as you wish to call it, gets for his ten, fifteen, twenty-five or fifty cents as compared to any other product. What difference will a few cents make to the consumer who enjoys pictures? If necessary, he will smoke one less cigar or economize in some other direction. The economy in attending the motion picture theater will be his last step. I don't see the least cause for worry on the part of the exhibitor. Whatever the new condition may be the successful exhibitor will be ready to face it, and face it willingly."

Longer Runs Beginning in Suburbs.

We are watching with a great deal of interest the method or policy of longer runs in the outskirts. It's surprising at that the number of the extras who are running pictures two days where they used to run them only one day. And now comes the announcement by Frederick Ingersoon, president and general manager of the Knickerbocker theater, Detroit—located three miles from the center of town—that he will run "A Daughter of the Gods" featuring Annette Kellermann (produced by William Fox) for an entire week starting Sunday, May 6th. There will be shows afternoon and evening at prices ranging from 25 to 50 cents. This is a distinct innovation in the booking policy of the Knickerbocker and the first time in the history of the city that any outskirt house (excluding the big new Regent theater) that has dared book a picture seven consecutive days. So as we said before, the success of this particular engagement will be keenly watched. Should the engagement prove highly successful, we would not be at all surprised to see the Knickerbocker playing all of the big attractions a full week.

Warren & Palley Film Gets New Features.

Detroit Mich.—Warren & Palley Film Co., Campau building, Detroit, announce having purchased the Michigan rights to the new Billy West comedies; also a five reel feature, "The Web of Life."

Jack Mowat to Manage Maxine Theater.

Detroit, Mich.—Jack Mowat, former manager of the Globe theater, Detroit, has assumed the manageemnt of the Maxine theatef, Mack and Baldwin avenues. He also at one time managed the New Empire theater for A. J. Gilligham.

Metro Closes Escanaba Office.

Detroit, Mich.—The Metro office in Escanaba, Mich., which has been looking after bookings in the upper peninsula, has been closed, and hereafter all Metro business in Michigan will be handled direct from the Metro-Detroit office at 73 Broadway. Joseph Fertie, formerly in charge of the Escanaba branch, will work out of the Detroit office.

Geo. N. Montgomery Heads Local World Film Office.

Detroit, Mich.—George N. Montgomery, for three years with the World Film, during which time he managed various offices in the Middle West, has been appointed manager of the Metro exchange in Detroit, succeeding J. O. Brooks, who was temporarily in charge and who will now devote all his time to the exploitation of pictures for the Madison Film exchange, who control "The Crisis," "Enlighten Thy Daughter," and other big releases. More recently Mr. Montgomery has been special representative for the World in Michigan.

Theodore Webb Becomes House Manager.

Detroit, Mich.—Theodore W. Webb, formerly ticket taker at the Majestic theater, Detroit, has been appointed house manager of the Majestic theater, succeeding Charles Eldridge, who has returned to the "acting" end of the industry. Mr. M. W. McGee will continue as general managing director of the Majestic, a position he has held since the opening of that playhouse.

To Spread on "Mormon Maid" Advertising.

Detroit, Mich.—The State Film Co., Detroit, will soon start a big advertising campaign in Michigan on "A Mormon Maid," which they control. It will involve thousands of dollars, and according to Manager Harry S. Lorch will be the biggest advertising campaign of its kind ever waged in one state.

New Detroit Theaters Coming.

Detroit, Mich.—From good authority we know of a number of big new theaters to be erected in Detroit this year which will be exclusively for motion pictures.

There will be a new house at Jacob and Joseph Campau avenues to be leased by the Schram amusement company.

Another big house is due for erection at Forest avenue, near Chene street—in the heart of the Polish district.

Another big house is due for Hastings street, near Erskine, in the heart of the Jewish street.

Still another big house is under consideration for West Fort street, near Junction.

(Yes, the WORLD always gives the news FIRST.)

"In Again, Out Again" at the Washington.

Detroit, Mich.—The Washington theater, Detroit, will adopt a summer policy starting the first of May. It will mean that all pictures will be shown continuously from noon until 11 P. M. There will also be a new scale of prices that will be of the popular variety. "In Again, Out Again" is due for a two weeks engagement at the Washington theater starting the first of May—longer if the business holds up. Douglas Fairbanks has such a big following in Detroit that we predict a very successful engagement for his first Artcraft production.

New Theater Building in Monroe.

Monroe, Mich.—Contracts were let April 19th for the new theater at Monroe, Mich., for J. R. Denniston. The building alone will cost $50,000 and the furnishings $25,000. It will open in the fall. Mr. Denniston now has the Family theater in Monroe.

May 14th is the date definitely set for the picture policy at the Detroit Opera House for the summer. "Intolerance" is the opening attraction.

Memphis Forbids Sunday Shows

City Attorney Bases Action on Chattanooga Sunday Closing Case Decided by Supreme Court in 1916—Theaters Are Open as Usual on Sunday and Managers Are Arrested—Association Will Fight.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—As a result of the efforts put forth by the Protestant Pastors' Association, City Attorney H. J. Livingston has handed down an opinion which forces every theater in Memphis to close on Sundays in the future, and Mayor Ashcroft has instructed Police Commissioner Douglass to stringently enforce this order. There is no specific state law against running theaters on Sunday in Tennessee, Attorney Livingston's opinion having been based on a decision of the Supreme Court in 1916, in the Howell Graham case, of Chattanooga, Tennessee, in which the court held that the operation of a picture show on Sunday was a common nuisance. In that case Howell Graham, Chattanooga theater owner, was arraigned before the Circuit Court of Hamilton County, and convicted on a charge of illegally operating his shows on Sunday, July 4, 1915. He acknowledged the facts, and carried his case to the Supreme Court, where the decision of the lower court was upheld on the grounds that any act which is not a necessity or a deed of charity is a common nuisance, subject to legal suppression.

City Attorney Renders Opinion.

At a meeting in the mayor's office, attended by all members of the City Commission, the city attorney read his opinion, a part of which follows:

"For this decision it might be questioned whether inquiry should not be made into the manner in which the shows are operated, with a view of determining whether they are, in fact, disorderly or otherwise objectionable, and whether the innocent recreation and entertainment furnished by them does not partake of the character of a necessity, along the line suggested in the case of State vs. Lorry, 66 Tenn., 95, in which (before the passage of the Act expressly prohibiting barbering on Sunday) a defendant was indicted for carrying on that business upon successive Sundays. In that case, our Supreme Court said:

"The legal definition of a nuisance is 'that which incommodes or annoys, something which produces inconvenience or damage.' It cannot be said that a barber's shop is something which incommodes or annoys, or which produces inconvenience or damage to others. On the contrary, the business of barbering is so essential to the comfort and convenience of the inhabitants of a town or city that it may be regarded as a necessary occupation. To hold that it becomes a nuisance when carried on on Sunday is a perversion of the term nuisance. All that can be said of it is that when prosecuted on Sunday it is a violation of the statute (Shannon's Code, Sec. 3029) and subject to the penalty prescribed by law, but not subject to be indicted as a nuisance. It might shock the moral sense of a portion of the community to see a barber carrying on his business with open doors on Sundays, but it produces no inconvenience or damage to others, and therefore cannot be regarded in legal contemplation as a nuisance.

"But the decision in State vs. Graham, supra, being a later decision of our Supreme Court, and bearing directly upon the question of picture shows, in my opinion must be regarded as controlling, with the result above stated.

"H. J. LIVINGSTON,
"City Attorney."

Theaters Open and Managers Arrested.

Nothwithstanding the instructions issued, the theaters proceeded to open as usual on Sunday morning, April 22d, resulting in the arrest of sixteen managers, as follows: Arthur Lane, manager, Orpheum; Fred G. Weis, manager, Loew's Lyceum; Mrs. Guerene, manager, Queen; J. F. Duthie, manager, Princess; A. R. Richards, manager, Colonial; J. W. Ruth, manager, Empire No. 1; Joe Maceri, 327 Beale avenue; J. B. Amis, manager, Majestic No. 2; Sam Zerilla, 324 Beale avenue; G. N. Currier, manager, New Majestic No. 1; E. P. Moore, manager, Empire No. 2; C. M. McElravy, manager, Old Majestic No. 1; C. F. Bridges, owner of Majestic theaters; M. Frank, 268 E. McLemore avenue; M. J. Vossee, 2075 Union avenue; and A. Barasso, 336 Beale avenue. Bonds in the amount of $250 each were executed by the theater men arrested, and Attorney Ralph Davis secured as counsel for the defendants.

Arthur Lane, president of the Memphis Association of Theatrical Managers, recently organized, had the following to say: "We are proceeding cautiously in the matter. Of course we feel that we are being discriminated against, but the situation as it now presents itself is one that will naturally have to be threshed out in the courts. The Theatrical Managers' association has retained counsel to carry the test cases to the Supreme Court, if necessary, and the matter is now in our attorney's hands."

All the shows in the city continued business throughout the day on Sunday, the 22d, when police action was taken. During the process of the expected litigation, it is the intention of the theater owners to continue their shows on Sunday. The theatrical interests are going to put up a fight that will undoubtedly take the energy out of the would-be reformers, and have strong hopes of retaining the Sunday shows indefinitely.

Kaufman Specials Succeeds United.

Effective April 18th the United Film Service went out of existence, and the interests of this exchange will be known in the future as Kaufman Specials. Abe H. Kaufman, former manager of United, is president and general manager under the reorganization, being surrounded by a capable force of experts in film distribution. In addition to handling features and regular programs, this company will handle a large number of specials, cartoons and short-length comedies. The business under Mr. Kaufman's supervision has been thriving, until now it ranks in the front lines with the leading film exchanges of the South. Congratulations, and best wishes for continued success.

Mutual Film Exchange Moves.

Within a couple of weeks the Mutual will move the offices of its local branch to a new location at 230 Union avenue, in the heart of "film row." All the Memphis exchanges will then be located within a stone's throw of each other, which is a good thing for the moving picture industry in any city.

Rockford, Ill., Votes to Have Sunday Shows

Votes Stood 8,400 for and 6,389 Against Having the Picture Theaters Open on Sundays—Women Gave Majority for Closing.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

ROCKFORD, ILL.—The residents of Rockford, both men and women voting, showed by a vote of 8,400 to 6,389 that they wanted Sunday moving picture shows. More women were opposed to the Sunday shows than men. Women voted 3,267 "No" and 2,140 "Yes." This vote was taken at the city election to be advisory to the city council.

Rolling Palace Picture Theaters Incorporates.

Springfield, Ill.—The Rolling Palace Picture theaters has been formed here with the object of giving moving picture exhibitions in villages where there are no theaters. The incorporators are: Edward B. Jones, Ralph C. Jones and Harvey Sheller.

Crystal Film Contemplates Building

Peoria, Ill.—The Crystal Film company has purchased a site adjoining its present studio for the erection, this summer, of a two-story 50x90 feet brick addition.

Tuscola's Globe Theater Sold.

Tuscola, Ill.—S. T. Herman has sold the Globe theater to E. E. Alger, the pioneer exhibitor in Tuscola. He operated theaters at Paxton, Gibson City, Champaign, Rantoul, Bement and Danville.

Argues on Price for Shows in People's Forum.

Saginaw, Mich.—A newspaper argument through "The People's Forum" in a local newspaper is devoted to the question of whether an admission of more than 10 cents is exorbitant at motion picture theaters. A. J. Moeller, manager of the Franklin theater, has taken up the cudgel for the exhibitors who charge from 15 to 25 cents, and has invited those who cannot see the reason of the high prices to call upon him at his theater and talk it over.

Michigan Theater Changes.

Calumet, Mich.—John Paananen has sold the Star theater on Fifth street to Henry Simonen, of Red Jacket.

Bay City, Mich.—The Woodside theater has been sold to Lloyd R. Simpson, manager of the Aladdin theater, and will operate it on Wednesdays and Saturdays.

Snapshots at Showmanship.

Ishpeming, Mich.—The Ishpeming theater has booked "The Birth of a Nation" for April 30 and May 1.

Hubbell, Mich.—The Grand theater has started a series of Saturday afternoon matinees for children.

Hancock, Mich.—Diversion of the patronage of children from evening performances to afternoon shows is the aim of the Motion Picture League of Good Citizenship which has agreed to sponsor matinees at the Kerridge and Savoy theaters.

Flint, Mich.—Manager Frank Butterfield, of the Majestic theater, announced April 28 as dedication day for the new Palace theater at Kearsley and Harrison streets. The Pathe company, of Detroit, planned to make a 500-foot film of the ceremony.

Grand Rapids, Mich.—The Empress theater had a home talent film made by the Post Film company of New York.

Lansing, Mich.—A show was given at the Bijou theater by Senator Roberts and Representative Petermann to members of the legislature. Films showing the development of the upper peninsula of Michigan were used.

Wisconsin Theater Changes.

Algoma, Wis.—The Majestic theater, owned by David Burke, of Pierce, is now under the management of J. J. Jerabek, teller of the Citizens' Bank.

Portage, Wis.—The Majestic theater has been sold by William Helmann to J. S. Babcock, who has been making plans to reopen the house and operate it.

Waukesha, Wis.—George B. Frellson, who managed the Auditorium for the Frellson Amusement company, has opened the Unique theater on Main street as a picture house.

O. A. Bandy Becomes Pathe Salesman.

Kansas City, Mo.—O. A. Bandy, well known in the film business in the Kansas City territory, as a Pittsburgh exhibitor and as a film salesman, has been made city salesman of the local Pathe office.

Exhibitors and Theater Changes.

Great Bend, Kan.—Charles Clover has bought the Regent theater from Jack Denning.

Greensburg, Kan.—A new $20,000 opera house, which shows motion pictures, was opened here recently.

Kingman, Kan.—A. R. Talbert & Company, formerly of Conway Springs, have purchased the Orpheum theater.

Kinsley, Kan.—The New Community theater was opened here recently.

Pathe, Kan.—Wilson & Weldon have opened the Moneta theater.

Kansas City, Mo.—Nelson Bros. have sold the Rialto theater, 12th and Grand, to H. T. More. The theater is under the management of J. Benken.

Centralia, Mo.—C. E. Oakley has sold the Gem moving picture theater to S. W. Walker.

Eldon, Mo.—C. H. Barkalow opened the new Electric theater recently.

Kansas City, Mo.—Timothy Spillane, who recently bought the Roanoke theater, will tear down the present structure and build a modern brick and stone, seating 1,500. It will be 54x120 and will cost $20,000.

Laddonia, Mo.—Nippe & Sebastian have opened a picture show here.

St. Louis, Mo.—Work of reconstruction of the open-air theater in Forest Park has been started. It will have a seating capacity of 9,260.

Salisbury, Mo.—Miss Willie Jackson has sold the Lyric theater to Robert Whitney, of Kansas City.

Camden, Ark.—E. C. Robertson will open a picture show here.

Fairview, Okla.—Joseph Politane has sold his picture show at this place.

Kansas City Censorship Down to Business

F. F. McClure Completes Arrangements to Have All Film in City Passed Upon by the Board—Holds Broad Views on Censorship.

From Kansas City News Service, 503 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—F. F. McClure, in charge of the censorship of moving pictures in Kansas City, has completed arrangements for inspecting all the films shown in the city. Pictures now on exhibition that have not been inspected were ordered brought in before further booking.

This is the result of a period last summer when several pictures that might be called questionable were widely exploited in newspaper and lobby advertising as sensational. There was demand for a stricter censorship at that time, but it has taken several months for the red tape of the city to be unrolled, and the facilities provided for the thorough censorship.

It so happens that few of the exchange men or exhibitors are disturbed over the developments. Mr. McClure is an exceptionally well informed man on the picture business, and on censorship; he takes the position that the public is the final judge of the moral quality of a film, and outside of flagrant appeals to sensuality or criminal tendencies, the judgment of the exhibitor is good. There is no charge for censorship, and little trouble for the exchanges to send their films for review.

The necessity of avoiding showing of pictures that have any tinge of pacifism, or might offend with reference to the war, is one factor in the expediting of the complete film censorship.

New Vim in World Film Office.

Kansas City, Mo.—The World Film Corporation is going more aggressively into the Kansas City territory, with its definite policy of maintaining prices and holding the service to a high notch of efficiency.

This policy is welcome to some of the exchanges, and to many exhibitors who have seen danger to the business, in the craze for cutting expenses at the cost of quality and eventually of patronage. For several months there has been such a tendency. But the World office finds that exhibitors are responding to the quality appeal—it has increased its list of patrons very largely in the past few weeks.

E. C. Jensen, Western division manager of the World, with offices in San Francisco, has been in Kansas City three weeks putting the office in shape for the new deal. He has installed W. E. Troug, as manager, bringing him from the New York and Philadelphia offices where he has been doing special work. W. G. Carter has been brought from the Omaha office, and N. Moray from Philadelphia territory to travel the Kansas City field. Nat Barach is also here, and will do special work for five weeks. The Kansas City office retains Dale B. Hill, traveling from this city.

To raise the spirits and the standards of the entire force, the bookings, the films, even the walls and the rugs have been cleaned—and everybody is working with vim and enthusiasm.

Mr. Jensen goes to Omaha from Kansas City.

Getting Children Interested in Special Shows.

Topeka, Kan.—The children's hour shows at the Orpheum are meeting with the greatest success, not only receiving encouragement from the parents and teachers, but from the children themselves. Therefore, Mr. Heine, manager, is putting on a contest by which he hopes to get the children's opinions in black and white. The subject is "Why do you think that the children's hour shows are good shows for children?" The answers, which are to be in the form of letters, will be judged carefully, and the winners will receive their prizes at the following Saturday matinee. Sixteen one-dollar prizes will be given.

Theater Helps in City Beautiful Idea.

Topeka, Kan.—The Palace theater is being used by the City Beautiful Committee for showing films which boost gardening. Views of the vacant lots before flowers are planted are being followed by pictures showing the effect after the flowers have come up. The pictures also show the growth of the flowers.

National Anthem Sung Heartily.

Kansas City, Mo.—When war was declared the management of the Apollo theater, 31st and Troost, requested at each performance the singing of "The Star Spangled Banner." At first, the result was not gratifying, patrons either not singing at all or else in very weak and timid voices. With time, however, they have gained wonderfully and now, much to the enjoyment of everyone, a rousing chorus is heard every night.

H. B. Phelps' Original Letterheads.

Meade, Kan.—The most unique stationery received at the Kansas City exchanges from an exhibitor was that of the local picture show at Meade, Kan. On it was the photograph of a small boy, apparently about four, who was labelled "The Boss of the House," H. B. Phelps, manager.

Ad. Man Wasn't Afraid of Noise.

Kansas City, Kan.—An advertising scheme that made good was used at the Jean Gauntier theater for the "Old Fiddlers' Contest." The day of the contest an automobile, from which dragged three large cowbells, was driven through the streets. The racket was almost deafening and was the means of attracting the attention of all to the signs on the car.

Wants Needless Censor Board in Dodge City

Frank G. Wilcox Would Have All Theater Managers Compelled to Report on Shows Every Monday Morning Like Probationers—No Call for It.

By C. L. Jacoby.

DODGE CITY, KAS.—A campaign is being launched here by the national public welfare league to establish a local board of censors to pass on all amusements. Frank G. Wilcox, field secretary of the organization, has been making a campaign of the county this week, starting with a series of meetings here Sunday.

The avowed purpose of the movement is to "throw light on many questions pertaining to the proper care and training of growing children." The real purpose seems to be to obtain the appointment by the city commission of a local board of censors to be composed of five persons, nominations being made by local churches, clubs and other organizations.

It is proposed that the board have absolute authority over all theatrical performances, moving pictures and pool halls. One of the duties of the board, as proposed, will be to call a meeting of all theater managers each Monday morning at which the managers will submit a list of the films booked for that week. The censorship board will go over the list to see that each picture has been passed by the state board of censorship, and the local board will advise the theater managers of what changes have been ordered. If the theater managers refuse to obey the ruling of the board, it will have full authority to close up their places of business, according to the plan.

The pool hall provision is more or less of a joker, as there is now a city ordinance providing that no minors shall patronize the halls or frequent them.

Aside from the fact that every town has a few "reformers," there is no need of any organization of this sort, looking at it even from the standpoint of the "reformed." The moving picture show managers here already are showing films passed by the state board of censors and each paying betwen $150 and $180 for the privilege. There is no attempt on the part of any of them to exhibit sensational and sex features that meet with some objection at times. Each has regular program releases with the exception of booking special productions for which there is a demand from patrons. One such is the showing of "Snow White" by the Beeson theater this week at which Manager Beeson gave free matinees to all school children of the county. "The Life of Our Savior," Pathe, is another outside-of-program picture the Beeson showed last week. Mr. Beeson uses Triangle two days, Greater Vitagraph two days, Metro and Fox one day each. The Rath uses the Mutual program and the Dreamland General Film company. All these companies have Kansas City exchanges which submit their releases to the state board of censorship.

It is doubtful if the city commission will grant the authority asked for the proposed board, though one may be appointed. Should such a board as is proposed be inaugurated here with supreme authority, the future of the picture business here is in danger of being ruined. Even now there is no profit in operating a high-class house, and if a local board makes a few slashes in addition to those already made by the state board, patrons will become so disgusted with the play as presented they will stay away altogether. This is noticeable even with the state censorship, many film stories as presented having lack of detail at some points that hinders a clear understanding of a play that would otherwise be at least entertaining.

Film Storage Bill Is Demanded

Indianapolis' Tragic Fire in Apartment House Where Much Film was Stored Brings Demand for New Laws Governing Handling of Film—Both State and County Authorities Are Actively Interested.

From Indiana Trade News Service, 816 State Life Building, Indianapolis, Ind.

INDIANAPOLIS, IND.—Some kind of legislation—either city or state, and probably both—for more stringent regulations governing the storage, handling and transportation of motion picture films throughout Indiana is being considered by city, county and state officials in Indianapolis just now as a result of facts disclosed in their investigation of a fire last week in the Colfax building, a large brick rooming house, in which six persons lost their lives. A large quantity of motion picture films, kept in the basement of the building by a film renovating concern, is believed by officials to have been the cause of the fire.

Fire Marshal Will Urge Passage of a Bill.

H. H. Friedley, state fire marshal, has intimated that he will urge the enactment of some kind of a law regarding the storage of motion picture films, at the 1919 session of the State Legislature, and Edward McGuff, a member of the City Council of Indianapolis, is conferring with attorneys and city and county officals preparatory to drafting a city ordinance containing stringent provisions for the handling of all highly inflammable materials, including motion picture films, etc. Mr. McGuff says he will introduce the ordinance as soon as it is completed.

Jacob H. Hilkene, commissioner of buildings, said the fire has proved the immediate necessity for an ordinance that would require the storing of films in fireproof structures so situated as not to endanger other property. He intimated that if Councilman McGuff's proposed ordinance did not contain such regulations, he would recommend the passage of such a measure in the near future.

The passage of provisions in the city building code has been prompted from time to time by fire insurance interests, but as far as is known, the companies have never asked for stricter regulations for the storage and handling of motion picture films. It is possible, Mr. Hilkene said, that as a result of the Colfax fire, the insurance companies may demand regulation in handling fiims in all the larger cities of the country.

Talk of a Large Fireproof Film Building

Although no definite information on the subject could be obtained, there is said to be some talk among the film men of the city regarding the erection of a large fireproof building to be used exclusively for the motion picture industry. It is probable, however, that no such action would be taken unless the proposed regulations regarding the handing of films would work too much hardship on the film men.

Louis R. Sereinsky, who owned the films stored in the basement, and who says he is at the head of the Oxon Chemical company, was arrested Saturday on a charge of manslaughter as a result of an indictment returned by the Marion county grand jury, which is assisting Coroner Poole and city and state officials in the investigation of the fire. Sereinsky was later released on a bond of $2,500.

Mr. Sereinsky, in a statement to the coroner and the police, said the Oxon Chemical company was formed for the purpose of obtaining silver nitrate from old motion picture films and that this was done in a room, used as a storage room, in the basement of the Colfax building. He said the silver nitrate was removed by the use of hot water and not by any chemicals.

The investigation conducted by the officials showed that a large quantity of used films were in the basement directly under the apartments where lives were lost; that a fireproof vault was constructed in the basement under the order of the city building inspector with instructions given to the men handling the films to keep them in this vault, but that the vault was practically empty, only a half barrel of films being in it at the time the fire started, and that Sereinsky admitted that eight barrels of used films were not in the vault, and when told that there were at least twenty-five barrels there said he meant only eight full barrels.

While there is little question in the minds of the authorities that the piles of films were the cause of the bursts of flame that made the fire spread so rapidly and trapped the occupants before they could escape, no evidence has yet been collected to show the original source of the fire which caused the film material to ignite.

Men familiar with the film business who viewed the basement following the fire said that some of the barrels must have been left open and that the fire thus got to the films. They scouted the idea that spontaneous combustion could have ignited the films.

"It requires an intense heat to ignite films," they said. "Proof of that is shown in the fact that the films stop about one-sixteenth of a second before an intense white heat when they are on the reel. If the tops had been on all of the barrels, it is not likely that the films could have ignited."

The films men, when asked what effect the ignition of a barrel of films would be, explained that once the films were ignited they would burn very rapidly and throw off a terrific heat. They said films were never known to explode and they advanced the theory that when the immense quantity of films began to burn a great volume of flame was created which broke out the windows in the basement and shot upward.

Mr. Hilkene, the building inspector, said he accidentally learned what business Sereinsky was in shortly after he moved into the basement of the rooming house, about a year ago

"I told Sereinsky and officials of the Indiana National Life Insurance company, which owns the building," Hilkene said, "that if I had any law-to act upon such a business could not be operated under an apartment house. The only thing I could do. and I did that, was to demand that Sereinsky put in a fireproof vault, in which I ordered him to keep the films. He promised that he would have outside the vault only the films that he was cleaning.

"There is no satisfactory law or ordinance giving the city the proper control of such a situation," said Mr. Hilkene. "There are a number of other places in which films are stored and some of them we don't know anything about because we get no track of them. I am going to urge that a stringent ordinance be passed at once to remedy this situation, and to prohibit the use of any building, in which people live, for such purposes."

Investigating All Stored Film.

H. H. Friedley, state fire marshal, has sent letters to the chief of the fire department in every city in the state with a population of over 5,000, directing them to make an immediate investigation of the storage of motion picture films in their cities. Each chief was directed to ascertain whether any films are kept in places in his city where they might be dangerous to life or property, and in case any such condition is found to report it at once to the state fire marshal's office.

Mr. McGuff, who is drafting an ordinance that he will introduce in the City Council, said his action in the matter was prompted, not only by the Colfax disaster, but by information he had received that large quantities of the celluloid films are now being kept in some of the large downtown office buildings. He said he believed some kind of a law should be passed at once to prevent further catastrophes of the kind that occurred at the Colfax.

Crown Point's New Crown Theater Opens

Pretty New Motion Picture Theater Owned by Cyrus Haydon Has 500 Seats—Is Under the Management of Fred Bartholomae.

CROWN POINT, IND.—The recent opening of the New Crown theater, the county seat's beautiful new photoplay house, was an auspicious occasion in every respect. The theater, which has a seating capacity of over 500, was filled to overflowing twice during the evening and the crowds that attended expressed themselves as being very proud of the place.

Everything for the convenience and comfort of the theatergoers has been installed, the heating and ventilating systems being the very latest that could be obtained. The decorations are especially pleasing, making a pretty and harmonious interior. The seats are well arranged and there are an ample number of exits to assure safety.

Cyrus Haydon, the owner, and Fred Bartholomae, the manager of the theater, were greatly pleased with the reception given their new house by the public and announce that it will be their endeavor to give worthwhile entertainment at all times. The newspapers of the immediate vicinity congratulated the owner and manager for their efforts in furnishing and planning such a model place of entertainment and expressed the belief that a paying patronage would be accorded them.

Slides Teach Humane Treatment of Animals.

South Bend, Ind.—Motion picture exhibitors of South Bend showed a willing spirit last week by co-operating with the South Bend Humane Society by showing various slides in their theaters urging the promotion of better care for dumb brutes. Members of the society thanked the exhibitors for their aid and expressed the belief that much good was accomplishd by the showing of the slides.

H. E. Jackson Buys Star Theater.

Union City, Ind.—The Star theater, one of the leading motion picture houses of Union City, owned by Col. T. Hoover, was sold last week to H. E. Jackson. Mr. Jackson will assume charge at once and has announced that the best of motion pictures will be secured, including special pictures for children. Colonel Hoover and his family will return to their farm northwest of the city.

Kaler Theater Improvements Coming On

Newcastle, Ind.—The management of the Kaler theater is making extensive improvements in the front of the place. The floor is being rebuilt, being constructed of marble instead of wood, and four large swinging doors are being placed in the entrance.

Local Pathe Promotes Gardening.

Indianapolis, Ind.—R. S. Shrader, manager of the Indianapolis branch of the Pathe exchange, has announced that all employees of the branch will be given an afternoon each week to devote to the cultivation of ground in the movement for an increased production of foodstuffs. Mr. Shrader says the company desires to cooperate in the movement and that it also believes that the work will be pleasant.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Jake Wells Lends Rialto for War Sufferers.

ATLANTA, GA.—Jake Wells donated the use of the Rialto theater, week of April 23, for the relief of war sufferers, and, under the direction of Dr. F. E. May, the theater is being operated with a change of program daily.

Monday was Allies' day; Tuesday, French day; Wednesday, Belgium day; Thursday, British day; Friday, Allies' day, and Saturday, French day. Funds will go to the Red Cross and other relief work.

Various film exchanges have donated exceptionally fine pictures. The Monday offering was William Courtenay in the Pathe Gold Rooster play, "Kick In." Tuesday's picture was the William Fox production of Richard Mansfield's celebrated success, "A Parisian Romance," starring Cooper Cliffe and Dorothy Greene. Clara Kimball Young, in "The Common Law," was the feature Wednesday.

Offerings for the last three days have not as yet been announced.

Guardsmen See Themselves in Film.

Atlanta, Ga.—Every national guardsman of Atlanta had an opportunity, Monday afternoon, to see himself in moving pictures as well as to prove his prowess as a soldier, when the films of the Georgia national guard units were shown at the Auditorium armory.

Children's Shows at the Shamrock.

Atlanta, Ga.—Saturday morning motion pictures for children, conducted by the Atlanta Woman's club, will hereafter be shown at the Shamrock theater, 37 Gordon street, West End.

Criterion Theater Safe Opened.

Atlanta, Ga.—Pinkerton detectives and members of the Atlanta force, Friday, were looking for burglars who broke into the Criterion theater Tuesday night and stole $600 of the day's receipts, placed there by Manager Willard Patterson.

Samuels and Wells Interests Reach Agreement.

Atlanta, Ga.—A working agreement has been entered into by the Samuels interests and the Wells interests in Atlanta, and one of the largest film combines Atlanta has ever known is now in force. The two interests claim that a more economical policy can be furthered in this manner, both in quality and price of pictures.

Selznick Local Office Now in Film Building.

Atlanta, Ga.—A. C. Bromberg, manager of the Selznick pictures for the South, is now located in the old office of the Triangle in the Film Building.

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MINNEAPOLIS NOTES.

Minneapolis, Minn.—Julius Bernheim is now managing the Universal Laemmle exchange here in addition to the Bluebird offices.

Minneapolis, Minn.—Manager Larson, of the General exchange, has received word from the East that Harry Buxbaum, former local general manager, will be in the city during convention time.

Minneapolis, Minn.—Edward F. Seavolt, of the Lochren film service, is in Chicago filming several reels of commercial film and negotiating for several big advertising film contracts.

Minneapolis, Minn.—Green & Steffes, who control territorial rights on the feature "Ignorance," have purchased an interest in the Alhambra theater here, it has been reported.

Minneapolis Film Row Gets Out Glad Rags

Exchanges Are Beginning to Prepare for Company—There Will Be Several Good Times During Convention Week for Visiting Exhibitors.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN. — Minneapolis' film row is getting "all fussed up" this week preparatory to the holding of the annual convention of Northwest exhibitors here on May 1, 2 and 3, and efforts are being made to have a majority of the roadmen into home offices during the gathering so that if there is aything exhibitors desire to know there will be plenty of "informers" in the exchanges.

Several of the exchanges have begun decorating their offices for the convention, not having an opportunity to decorate booths at an exposition this year, and in all probability when the exhibitors come in from the country they will find the most polite, most genial and most polished crowd of exchangemen it has ever been their good fortune to meet. Also, the exchangemen have brushed up their full dress suits and stuck away a few superfluous dollars in the corner so that visitors can be properly entertained as well as signed up to booking sheets and contracts.

President W. K. Howard, of the F.I.L.M. club has stated his organization will fill up a good portion of the receiving line and many new managers will make their debut before exhibitors who can get to Minneapolis only at convention times.

Special showings of films for the benefit of exhibitors numbering over a score have been arranged at various local theaters for the three days of the convention.

Campbell and Mustard Did Some Sweating.

St. Paul, Minn.—Barnum & Bailey advertise one of their most voluptuous hippopotami as "a blood sweating," etc. Flashing back to this old B. & B. press dope it must be said that this old blood perspiring hip. has nothing on Managers Campbell and Mustard, of the Blue Mouse theater here Thursday, April 18. The Blue Mouse just redecorated in beautiful pastel colors, also equaled the old hippo's rep. The American Furniture Company, located a foot on the other side of the wall from the Blue Mouse, caught fire, and rugs, furniture, papers and flooring to the extent of $30,000 worth burnt up while Campbell and Mustard were showing a Fox picture to a capacity house. Learning of the fire when the fire department arrived, Campbell and Mustard, assisted by Miss Becker, at the organ, got the theater cleared in a few minutes in an orderly but hurried fashion. Campbell and Mustard then enjoyed the sight of seeing their brand new pastel decorations jostled about by the fire on one side and firemen on the other. Following the completion of $1,000 damage the theater was left along and two days of strenuous labor made it possible for the theater to reopen with smiling managers and all. J. Warren Kerrigan appears at the Blue Mouse in person Friday and Saturday, April 27 and 28. Mr. Mustard's son is named after Mr. Kerrigan, and at one time appeared in a feature with the former Universal star.

Both Twins See Vitagraph Feature.

Minneapolis, Minn.—"Womanhood," the Greater Vitagraph's latest super-feature, began week runs at the Strand, St. Paul, and the Lyric, Minneapolis, Sunday, April 22, to a good business. In both cities a lavish advertising campaign preceded the feature, and in Minneapolis a special parade of young ladies in armor and more young ladies who are assisting in recruiting for the navy, was a feature.

Manager Keough's Patriotic Benefit.

Minneapolis, Minn.—Manager James A. Keough has donated the use of the Strand theater here for a benefit midnight show for Colonel Schall's volunteer regiment Friday, April 27. "The Battle of Gettysburg," an Ince feature, has been selected as the feature picture for the show by courtesy of E. Oddy Freedman. G. C. and J. L. Johnson are in charge of the entertainment.

Big New Organ Goes Into the Unique.

Minneapolis, Minn.—The New Unique on Hennepin avenue will install a new $25,000 pipe organ as soon as it arrives from an Eastern factory. The New Unique's second week began with Dorthy Gish in "Her Official Fathers," and to date capacity business has been the rule at the theater.

New Minnesota State License Law.

St. Paul, Minn.—A bill requiring moving picture theaters to secure a state license through the fire marshal's offices and to be inspected by the fire marshal, has been passed by the Minnesota Legislature and signed by Governor Burnquist. The state license fee is to be $65 per annum, but will not interfere with licenses and regulations now controlled by cities.

Giving Film Rialto the Up and Down.

Minneapolis, Minn.—Fred S. Meyer, he with musical temperament and Chaplin mustache, was host to a few film men and Tom Hamlin and wife at his domicile Saturday evening and Sunday morning last. Fred has not said much about the gathering, but according to reports coming indirectly from Mons. Hamlin, F. S. M, is just as good a host as he is a film magget.

Mannie Gotlieb, manager of the Favorite exchange, came to work last Thursday afternoon with a new hat. Not that there is anything startling about his buying a new hat, for film men are liable to do most anything, but the millinery was what Mannie pointed to when we inquired, "What's new?" Later we found from other sources that he had booked "The Libertine" in the New Garden, Minneapolis, for a showing beginning Sunday, April 29.

Manager R. C. Fox, of the Artcraft, has booked Doug Fairbanks' first Artcraft release in the new Garrick for a week's run, and George M. Cohan's "Broadway Jones" in the Garrick's next door rival, the Strand, for a week.

Since warm weather has been threatened, Myron T. Conhaim, of the Supreme exchange (thank you), has reduced his avoirdupois sixteen full fledged ounces. Mike has threatened to train down to 250 this summer.

Manager Lee A. Horn, of the Selznick exchange, has secured the services of Joe Gardner, road salesman, and Lyle Losie, shipper and booker, also bowler and baseball player. Lee has also kept an extra stenographer busy getting out his correspondence.

Manager Edward A. Westcott, of the Westcott Film corporation, opened the Shubert Minneapolis theater as a film house Sunday, April 22, with "The Masque of Life," his own state rights feature. The light opera company which has held the boards at the Shubert for several months, proved too light, and silent drama has replaced it.

Manager Otto N. Davies, of the Merto exchange, was still in Gotham, making it necessary for us to endure the suspense another week.

Manager C. L. Peavey has booked Fatty Arbuckle's first Paramount comedy in five different cities for two first runs. In Minneapolis, the Strand, and a Ruben & Finkelstein theater will show "The Butcher Boy" simultaneously, and in St. Paul, the Strand and the Blue Mouse will do likewise.

Minneapolis, Minn.—Manager Harry Graham, of the K-E-S-E exchange, has received word from George K. Spoor, president of the Essanay company, that he will be in Minneapolis May 3 for the exhibitors' grand ball.

Iowa Film News and Business Notes

What Special Films Are Being Shown—Among Local Picture Theaters—Personal Notice and Items from Exchange.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

"Womanhood" Put on Big at Garden.

DES MOINES, IA.—Beginning Sunday the 22d the Garden theater ran the big Vitagraph feature, "Womanhood or the Glory of a Nation," for a week, putting it over as no other picture was ever put over in Des Moines. With the lobby and enture front of the Garden theater building fairly swathed in flags and bunting, and with a regular army recruiting office in the lòbby and with guns and ammunition on display by the courtesy of Sergeant Chas. Grahl, the pictuer went over with a bang, accompanied by an augmented orchestra, and under the sanction and endorsement of Adjutant General Guy E. Logan and Ensign Gillam of the local Army and Navy Recruiting stations.

In co-operation with the Daily Tribune, the Garden gave a special matinee to all enlisted soldiers, free admission to all appearing in uniform.

"20,000 Leagues Under the Sea" at the Majestic.

Des Moines, Ia.—The Majestic theater opened Sunday, the 22d, a week's run of "Twenty Thousand Leagues Under the Sea." With a striking lobby display, the town thoroughly billed, and extensive newspaper advertising, the big submarine picture enjoyed a splendid run in opposition to the big preparedness spectacle down the street.

Form Interstate Film Corporation.

Jake Schlank, manager of the Princess theater in Sioux City, who is also interested in the state rights distribution, has merged with Abe Frankle, manager of the Casino and Majestic theaters in this city, and who has Iowa and Nebraska rights for several productions, and the resultant company will be known as the Interstate Film Corporation, with offices at 212 Crocker Bldg., Des Moines.

With Iowa Exhibitors.

Des Moines, Ia.—Harry Heirstiener has sold his recently acquired University theater to J. H. McDowell, formerly of Garden Grove. The University is one of Des Moines' finest suburban houses.

Clearfield, Ia.—J. L. Dowell has purchased the Klondike theater in Clearfield from James Beatty.

The Alamo Making a Mark.

Des Moines, Ia.—The Alamo theater, operated by O'Dell & Ludwig, and personally managed by A. O'Dell, is rapidly taking its place among the really successful theaters in Des Moines. It is a suburban house located at Sixth and College, and is a beautiful little show house. Mr. O'Dell is showing the Triangle and Paramount programs, with Bluebirds, Art Dramas and Metro pictures, changing every day. The new management is conducting a big advertising campaign and every indication is that they will build the house to the finest suburban standard.

Heard Around Local Exchanges.

Des Moines, Ia.—Joseph Gilday, formerly the manager of the Willis-Wood theater in Kansas City, is representing the Standard Film company in Iowa and Nebraska, traveling out of Des Moines.

Wm. H. Skirboll, manager of the local Metro exchange, was in Davenport, Clinton and Muscatine last week on a little business jaunt.

Mr. Foote, recently of the selling forces of the New York Metro office and special representative for "The Great Secret" out of New York and Philadelphia, is spending a few days at the local Metro office, getting acquainted.

H. J. Bayley, manager of the Vitagraph office in Omaha, was in Des Moines over Sunday, the 22d, on which date the big Vitagraph feature, "Womanhood or the Glory of a Nation," opened its week run at the Garden.

R. L. White to Get New Territory.

Des Moines, Ia.—R. L. White, formerly the Max Linder representative in the State of Iowa, has been recalled to the Chicago office by E. R. Pearson, who is in charge of the distribution of these comedies, and will be assigned a new territory.

J. L. Shiplev Gets New Job.

John L. Shipley, publicity man for the A. H. Blank enterprises, leaves the city in about ten days, going to Kansas City to take charge of the publicity for the Triangle in the four states, Iowa, Nebraska, Kansas and Missouri.

Nicolls Sells University Theater.

Des Moines, Iowa.—A. W. Nicolls, one of the most successful managers of suburban houses in this city, owner of the University and U and I theaters, has disposed of his University theater to Harry Heirsteiner, manager of the Premiere Photoplay Company. Nicolls now has an interest in the state rights picture, "Ignorance."

Z. M. Harris Opens Office.

Des Moines, Ia.—Z. M. Harris, formerly with the Universal in New York City in the state rights department, has opened an office in Des Moines at 918 Locust street, where he will superintend the distribution of his feature "Twenty Thousand Leagues Under the Sea."

Premier Features Owns "Whirl of Life."

Des Moines, Ia.—In our issue of the World for April 21st, page 479, there appears an article stating that a Harry Heirsteiner of the Premier Photoplays, Des Moines, Iowa, had secured the state rights for Iowa to "The Whirl of Life."

This feature is controlled exclusively by the Premier Feature company, having purchased same from the E-L-K Film company for the states of Iowa, Nebraska, Minnesota and the Dakotas.

Texas News Letter

By N. E. Flanagan, 516 North Ervay St., Dallas, Tex.

Recruiting With "Womanhood."

DALLAS, TEX.—The Washington theater will be a real recruiting station when "Womanhood," Vitagraph's spectacular war and preparedness picture, begins its run, April 21. Lieut. Kemp, recruiting officer of Dallas, will move his office to the Washington for this occasion and receive all volunteers.

The Grand theater, at San Antonio, will also furnish the scene of real recruiting in the lobby when "Womanhood" is shown there, April 25. General Pershing, his staff, and the Mayor of the city will review the picture on the previous day on invitation of Dugger & Naugle.

J. B. Dugger, manager of Vitagraph Company, Dallas, has just returned from San Antonio, where he visited in the company of H. D. Naugle, western division manager, Vitagraph.

Local Exchange Notes.

San Antonio, Tex.—Mr. Stinson, branch manager of Vitagraph at New Orleans, was transferred to San Antonio. E. W. Plues, who had charge of the San Antonio territory, was transferred to New Orleans as assistant manager.

C. C. Ezell, Southern division manager of the General Film Company, was in Dallas last week.

C. A. Meade, former Vitagraph manager of this city, has returned to his first love. He is in Dallas as district manager for Pathe.

Preacher Giving Talks at Sunday Shows.

Dallas, Texas.—Each Sunday, at 3:55, in the Old Mill theater, Dallas, Rev. Lee Heaton, of Oak Cliff Christ's Church, gives a five-minute talk. The pictures running on Sunday are the "Seven Deadly Sins," and the picture is the subject of the talk. Rev. Heaton is one of the most popular pastors in this locality, and his talks are greatly appreciated by the crowds that assemble at the play house.

Noon Religious Services in Jefferson Theater.

Dallas, Texas.—The Jefferson theater, Dallas has given its noon hour, during which time no shows are in progress, over to Rev. George W. Truett, for twenty years pástor of the First Baptist Church. The house is filled to its capacity each day. In this way the amusement people are showing a broad-minded spirit of co-operation with the different parts of the public. It is probable that nowhere in Texas are there more public-spirited individuals in the business than in Dallas.

W. D. Nevills, proprietor of the Washington theater, has made a change in policy. He now books leading features and runs them for a week.

P. G. Cameron, Crystal, has adopted the open booking plan and has cancelled his program service. He says the new policy is making much more money than the old plan.

PACIFIC COAST ITEMS.

Nat Magner in New Home.

San Francisco, Cal.—Nat A. Magner has moved his film exchange from the Pacific building to 288 Golden Gate avenue, in the quarters recently vacated by the K-E-S-E Service, where he has much more room than formerly. He is preparing to leave at an early date for New York to secure some more large film attractions. G. F. Madsen, formerly of the Hayward theater, Hayward, Cal., is now on the road for him handling the "Dumb Girl of Portici."

Sells Canadian Rights to Big Film.

San Francisco, Cal.—R. F. Cohen, of the E. L. C. company, has disposed of the Canadian rights to "Tillie's Punctured Romance" to the United Film Service, the deal being made with M. A. Levy, of this concern, who was here recently. Mr. Cohen still has the California, Arizona, Nevada and Hawaiian rights and is preparing to send the new edition to the Hawaiian Islands to the Consolidated Amusement company, this being the third time that the film has been sent there.

General Film Representatives Visit Branch.

San Francisco, Cal.—J. K. Burger, formerly general sales manager for the International, and now with the General Film, was a recent visitor at the local branch of this concern. C. A. Weeks, representing the Rex Beach Pictures, is here in connection with the opening of "The Barrier" at the Portola theater, an event of the near future.

Selznick Representative Visits Coast.

San Francisco, Cal.—Ben Cohen, representing Lewis J. Selznick, is here, and is looking for a suitable location for an exchange. The Selznick productions have been handled in this territory for some time past by All Star Distributors.

Savoy Theater to Drop Pictures.

San Francisco, Cal.—At the close of the present run of the Savoy theater on "Twenty Thousand Leagues Under the Sea" this house will forsake the path of moving pictures and will be devoted exclusively to burlesque shows and extravaganzas. This theater has had a varied experience during the past three or four years, being used at various times for musical comedy and moving pictures under many different managements.

Star in Person Attracts Crowds.

Oakland, Cal.—Mary Miles Minter, the diminutive Mutual star, who has been working for several weeks in the vicinity of San Francisco, appeared in person at the new Oakland T. & D. theater on April 19. More than four thousand people were in the theater when she appeared upon the stage, the lobby, inclines and rest rooms being crowded, with fully two thousand persons on the outside vainly seeking admission. A week before she appeared at the Tivoli opera house in San Francisco and the manner in which people turned out to see her there induced the management to attempt to have her appear at the Oakland house.

California Briefs.

Stockton, Cal.—A disastrous fire occurred recently in the operating room of the Strand theater, destroying twelve reels of films, including a new print of "Hearts Adrift," besides ruining two projection machines.

Lindsay, Cal.—The El Sueno theater (Spanish for "The Dream") has been opened.

Vacaville, Cal.—A moving picture theater to cover a ground area of 40 by 115 feet is to be erected by W. S. Godfrey.

Petaluma, Cal.—The Gem theater has been reopened by J. C. Wayne. The curtain has been enlarged, new machines added and a Wurlitzer player installed.

H. E. Lotz, manager of the local Pathe branch, returned recently from a business trip through the San Joaquin Valley.

Eugene Roth, manager of the Portola theater, made a brief trip recently to Los Angeles. He has just booked the Triangle program for this house.

"Doc" Hart is back again with the California Film exchange as traveling salesman, after a brief flyer in another line.

X. K. Stout, former manager of the local Mutual branch, but now with the American Film at Santa Barbara, Cal., came up recently in connection with some producing work being carried on near here.

Louis R. Lurie, of the Rialto theater, recently returned from New York and has since undergone a minor operation at a local hospital.

Among the out-of-town exhibitors who have been here of late arranging for service have been: L. F. Williams of the Unique theater, Santa Cruz; W. R. Spaulding, of the Theater Visalia, Visalia; Mr. Gillelen, of the Empire theater, Stockton, and L. Freitas, Stockton.

Herman Wobber, manager of the Pacific Coast offices of the Progressive Motion Picture Company, has returned from a trip to New York.

Ilene Jones, of the office staff of the World Film, has become an expert ice skater and her success is attracting many of the employees of Film Row to the rinks.

Mr. Overman, formerly of the Clement theater, Oakland, Cal., has purchased an interest in the Majestic theater on Third street, conducted for years by Henry Slater.

Vernon R. Moore, head of the publicity department of the Progressive, returned recently from a trip down the coast in the interests of the new Arbuckle productions.

John McCormick, representing the All Star, has returned from an extensive eastern trip in the interests of "The Ne'er-Do-Well."

Public Policy Film Resolution

Senate and Assembly in California Pass Concurrent Resolution to Suppress Film Tending to Foster Ill Feeling Between This Country and Friendly Nations—Calls on Local Authorities to Act.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SACRAMENTO, CAL.—The agitation against the exhibition of films of an alleged unpatriotic character that has broken out in certain quarters has led the State Assembly to pass a concurrent resolution introduced by Assemblyman Clarence Morris, of San Francisco, as follows:

"Resolved by the Assemby, the Senate concurring, than any motion picture or other public exhibition which tends in any manner to promote race hatred or to foster ill-feeling or animosity between the people of the United States and any friendly foreign nation is against public policy, particularly when this country is engaged in war, and that all such exhibitions or pictures should be suppressed; and be it further

"Resolved, that this Legislature urges the duly qualified authorities in every part of California to exercise the utmost vigilance to prevent such exhibitions to the end that our international relationships may not be complicated by selfish or vicious appeals to prejudice."

The State Assembly has also passed a measure prohibiting cruelty to animals for the purpose of making moving pictures, and another making it a misdemeanor to sell theater tickets after the seats in a house are all occupied. These will now be considered by the Senate.

Prominent Exhibitor Marries.

San Francisco, Cal.—Aaron Goldberg, the popular manager of the Peerless theater on Third street, was married on April 17th to Miss Rita Salomon of this city. The couple originally planned to go to Honolulu on their honeymoon, but the reports of German submarines lurking outside the Heads, and the general air of uncertainty connected with ocean travel, caused them to change their minds, and instead they are to be found "somewhere" in the Grand Canyon.

Theater Exchange Quite Busy.

San Francisco, Cal.—The United Theater exchange, conducted by Fred Frick, has been quite busy of late, and several theaters in this territory have changed hands through this medium. The Piedmont theater at Oakland has been transferred from Mr. Schwatker to N. W. Farrell, the Flag theater of this city has been transferred to Hugo Gobish by M. Atlas, a one half interest in the Lyric theater on Fillmore street has been disposed of to Mr. Rothschild, formerly well known in local amusement circles, and an interest in the Broadway theater has been sold to M. Blumenfield and A. Vierous. Mr. Frisk has also been meeting with success in placing his hat holder, this device having been installed recently in the Hippodrome theater of this city.

Charles I. Luntz Now with All Star.

San Francisco, Cal.—Charles I. Luntz, for a year in charge of the Bluebird interests in this territory, but more recently with the Fox Film Corporation, has been placed in charge of the Art Drama program department of the All Star distributors. Two of these productions will be shown next week at first-run downtown houses, and country bookings are reported as being heavy. Mr. Luntz is planning to make a trip shortly through the San Joaquin Valley.

Equips Traveling Show.

San Francisco, Cal.—The Atlas Educational Film Company recently shipped a complete traveling outfit to Guatemala. The shipment not only included projection machines, lighting equipment and a screen, but a 100-ft. tent, and five hundred chairs as well. The owners plan to travel over Central and South America. This concern has also furnished a Universal camera, with a large amount of extra equipment, to the department of entomology of the University of California at Berkeley.

New Booster for Paramount.

San Francisco, Cal.—A lusty booster for Paramount service has been added to the household of C. M. Hill, who has charge of the San Francisco branch of the Progressive Motion Picture Company, in the form of a seven and a half pound boy. Manager Hill is already attempting to teach him to say Arbuckle, and to make cut-outs of the famous fun dispenser, the booking of whose productions is now occupying the attention of the entire Progressive staff.

Artcraft Manager Visits Northwest.

San Francisco, Cal.—Arthur S. Kane, manager of the Pacific Coast interests of the Artcraft Pictures, has left for Seattle for a brief stay. H. G. Rosebaum, of the northern branch, is to be transferred to Philadelphia, and B. C. Cunningham, of the latter city, is to be sent to Seattle, these changes being responsible for Mr. Kane's trip at this time.

Motiograph Man Home from Road Trip

San Francisco, Cal.—Edward H. Kemp, who handles the Motiograph in the Pacific Coast territory, has returned from a trip made down the south coast. While away he visited dealers and theater owners, and also took some interesting pictures of the old Missions. J. Slipper & Co. have taken the agency for the Motiograph at Los Angeles.

William Fox Visits San Francisco.

San Francisco, Cal.—William Fox, head of the big corporation bearing his name, spent a few days here recently, and has since left for New York. This was his first visit here, and he spent most of the time enjoying the sights of the city and the surrounding country, with which he expressed great delight. He made a careful inspection of the local exchange, and complimented manager William Citron on its arrangement and on the excellent showing being made by this branch. Harry Leonhardt, western division manager, has also been here, and will leave for New York after a few days stay at Los Angeles.

Full Pathe Show at Strand.

San Francisco, Cal.—A full Pathe show has been booked by the Strand theater for an early presentation, this consisting of a feature, a comedy and a Pathe news. Fred Rodrigues, for several years with the local Pathe exchange, is back with this concern after having been with the Mutual for a time, and will cover the territory from San Francisco south.

K-E-S-E Manager Resigns.

San Francisco, Cal.—W. O. Edmonds, who has charge of the Pacific Coast interests of George Kleine and the K-E-S-E Service for the past year, has tendered his resignation, to take effect at as early a date as possible. He plans to take a much needed rest and may then enter some branch of the film business on his own account. Harry Scott, the personal representative of Mr. Kleine, is now here and will select a successor to Mr. Edmonds.

Eastern Oregon Is Prospering

Moving Picture Exhibitors in Oregon's Wheat Belt Are Rejoicing in Good Times—New Theater for Weiser, Idaho—Several Changes in the Territory—General News Notes of the Film Business.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, ORE.—News from the territory east of the Cascade Mountains indicates that exhibitors there are not suffering any war-time depression such as is reported elsewhere. This is accounted for by the fact that this district is one of the big wheat belts of the West, where unsowed grain has already been contracted for.

At Prinville, Ore., Van D. Brink, operating the Lyric theater, is reported to be doing excellent business. At La Grande, Myers & Leiter are running the Arcade and Colonial with fine success. At Baker, Joe Cotter is reported as about to open one of the houses that has been closed.

At Weiser, Idaho, A. C. Gordon is building a new theater that will be modern throughout. Mr. Gordon now conducts a picture theater in Weiser.

A. Bettingen, who owns the Grand and Pastime theaters at The Dalles, Ore., and who recently suffered a loss by fire, is again doing business. D. E. Flory has taken over the theater at Fossil, Ore.

Some War Scenes Censored.

Portland, Ore.—The municipal censor board has ruled that war scenes that are horrible or gruesome shall be eliminated. The purpose of this order is to expurgate from films scenes that might deter recruiting. Information came to the censors indirectly that the local recruiting office was in accord with a ruling of this kind.

J. P. Cotter at the Helm.

Baker, Ore.—J. P. Cotter, of the firm of Haish & Cotter, has taken over the entire management of the Majestic Amusement Enterprises, which controls the theatrical situation here. The company operates the Grand and Orpheum theaters.

M. B. Haish, the retiring member of the firm, will move to Spokane. Mr. Haish is a vice president of the Motion Picture Exhibitors' League of Oregon.

War and Weather Hurt.

Portland, Ore.—Some of the Portland exchanges are complaining that business has been at a standstill during the past few weeks. They blame the war and the bad weather which has prevailed in the Pacific Northwest. One exchange says that five small town theaters among its customers have closed, temporarily at least.

A. S. Kirkpatrick Goes East.

Portland, Ore.—A. S. Kirkpatrick, manager for Mutual, made a hurried trip to Omaha upon receipt of the news that his mother had died there. George E. Jackson, traveling representative, served as acting manager in his absence. T. C. Malcolm, supervisor of exchanges, was a recent visitor from Los Angeles.

Congratulations in Order.

Portland, Ore.—C. H. Johnston, of the Reliable Film Service, became the happy father of a baby girl April 20. Of course, he bet it would be a boy, says W. A. Stone, his partner, so Stone gets the cigars.

Long Runs Popular in Portland.

Portland, Ore.—The popularity of features in Portland and of the big theaters that run them is indicated by the schedule of releases that have and will be shown at the People's. "The Poor Little Rich Girl" ran 10 days; "Broadway Jones," 8 days; Clara Kimball Young, 7 days; the first new Fairbanks picture is booked for 10 days: "Mothers of France," 10 days; "Romance of the Redwoods," 10 days. Twenty-four days' second run is scheduled for the Star, the other People's Amusement company's downtown house.

Oregon Briefs.

Portland, Ore.—Herbert Griffin, representing the Nicholas Power Company, was a recent visitor, calling on the supply men.

L. J. Schlaiffer was in Portland with "Idle Wives" and "The Unborn." The last-named picture was passed after a reviewing by the censors and will show at the Globe theater.

Frank Steffy, the new manager for K-E-S-E in Seattle, made his first business trip to Portland April 20.

On account of the war the demand for news pictures has increased and the local Pathe office is arranging to put an extra print of its news film in the territory.

George Hunt, who conducts the Page theater, Medford, Ore., was a recent visitor in Portland.

Pendleton, Ore.—The Temple theater has closed.

Stayton, Ore.—Francis X. Hoereth has acquired the lease on the Stayton theater from Frank Taylor.

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Spokane News Letter

By S. Clark Patchin, 1811 Eleventh Ave., Spokane, Wash.

A Formidable Line-Up of Pictures.

SPOKANE, Wash.—Manager Ralph Ruffner of the Liberty theater, the Spokane home of Fine Arts pictures since the first was released, has lined up a series of attractions that on paper at least is the most formidable any Spokane theater has offered.

Mary Pickford is to transfer her Spokane home from the Clemmer theater to the Liberty with the contracting by Manager Ruffner for the entire Artcraft program. Her first picture at the Liberty will be "A Poor Little Rich Girl," and this will be followed by "Rebecca of Sunnybrook Farm." Her original Artcraft pictures, "Less Than the Dust" and "The Pride of the Clan," were shown at the Clemmer.

Douglas Fairbanks is now an Artcraft player and will continue to entertain exclusively at the Liberty, as in the past. His first picture made by his own company, "In Again—Out Again," is due for early presentation locally. This will be followed by his second Artcraft picture, "A Regular Guy."

George M. Cohan makes his first and only screen appearance, so he says, in the Artcraft pictures, in "Broadway Jones," also due for early showing. He is said to receive $150,000 for this production alone, which means, as in the case of all Artcraft pictures, 25-cent admission.

The Liberty also will show the first-run offering of the Selznick studios, several of which already have been presented here. Next week Alla Nazimova will be shown in "War Brides." Others to follow are Clara Kimball Young in "The Price She Paid" and "The Easiest Way," and Helen Ware in "The Garden of Allah." Then, of course, there is the Fox special release, "A Daughter of the Gods," with Annetta Kellermann.

In addition to these more or less special offerings the Liberty retains control of the Mack Sennett Keystone comedies, the entire Triangle programs and the Hearst-Pathe News. To establish undoubted proof that he has the strongest lineup of big attractions announced at one time by one theater in local history, Manager Ruffner concludes his list with a return engagement of "Intolerance" and the first showings in Spokane of "The Crisis" by Winston Churchill, and "The Barrier," by Rex Beach; all of which Manager Ruffner says will be seen at the Liberty between now and then.

Frank Monroe, organist at the Liberty theater, has established himself in prime favor with Liberty theater patrons. He presides over the big Wurtlitzer Hope-Jones orchestra and has demonstrated a happy "knack" in "playing pictures," which is no easy task. He has been in this line of musical endeavor for ten years and has evolved an unusually effective method of correctly interpreting the action on the screen on the instrument.

No Sunday Shows in Pullman.

Pullman, Wash.—The fate of the proposed Sunday moving pictures was definitely sealed, April 4, when the city Council, after a canvass of the signatures on the petitions and remonstrances, voted unanimously to refuse the petition of the moving picture managers for permission to open their establishments Sunday afternoons. A check of the petitions and remonstrations with the registration books showed that 295 of the petitioners are registered voters, while 435 of the remonstrators are eligible to vote.

8109 Is Record for a Sunday's Business.

Spokane, Wash.—The submarine pictures at the Liberty theater, based on Jules Verne's "Twenty Thousand Leagues Under the Sea," promises to establish a new house record both as to attendance and admission receipts. Sunday's business was the greatest in the history of the theater, 8,109 admissions.

This is more than capacity at every show from 11 a. m. until 11 p. m., the fact being explained by the large number of purchasers of standing room. Throughout the day people stood four deep at the back of the theater to witness the pictures. Monday's business was heavier than the usual Saturday, and Tuesday saw no noticeable dropping off.

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MORE IOWA NOTES.

A. H. Blank Tells of New Omaha House

Des Moines, Ia.—A. H. Blank, of this city, stockholder and officer in the Triangle, associated with the Selznick enterprises, and owner of a string of houses over Iowa and in Omaha, is announcing the building of a new theater in Omaha, by the Strand Amusement Company, of which he is the president. This new theater will seat 3,000 and will be one of the best theaters in the country. It will be located on the northeast corner of Fifteenth and Douglas. The Strand Amusement Company will continue to operate the Strand theater. Owing to this business venture, Blank will be in Omaha most of the time for the next three months.

Callers at Des Moines Exchanges.

Des Moines, Ia.—Mr. and Mrs. John Poulson, of the Opera House in Gettinger, L. A. Brink, of the Star in Fontanelle, and Swanson of Currier and Swanson of the Past Time in Dayton, were callers at the Pathe exchange last week.

H. A. Middleton, of the Rex thater in Iowa Falls, and Edward Awe, of the Strand in Fort Dodge, were callers at the Mid West Photoplay offices last week.

Mrs. I. L. Johnson, of the Isis theater in Lake City, was a Metro caller, while H. A. Beanblossom, of the Star in Newton, paid a visit to the Standard and Pathe offices.

Joseph Freidman, of the Freidman Film Corporation of Minneapolis, which corporation controls the World rights to "The Mormon Maid" and the Minnesota, Wisconsin, Iowa, Nebraska and North and South Dakota rights to "Her Condoned Sin," was in Des Moines Saturday, the 21st, with these pictures. He gave private showing to the Des Moines exhibitors at the Garden theater.

Seattle News Letter.

By S. J. Anderson, East Seattle, Wash.

L. A. Todd Is Manager of General Office.

SEATTLE, WASH.—Frank L. Hudson, for the past year manager of the Seattle General office, left this week for the East, where he will make other connections in the film field. Mr. Hudson's exhibitor and exchange friends in this territory are hoping that he will eventually decide that the Seattle climate is better for his health than that of the East. L. A. Todd, recently manager of the Portland General office, which has just been closed, has taken charge of the Seattle office. Mr. Todd is acquainted with the Washington section of his territory as well as the Oregon section, for he spent about six years in Spokane, first with the Independent Western film exchange and then with General.

Arbuckle in "The Butcher Boy" at Coliseum.

Seattle, Wash.—The Coliseum theater will open Sunday, April 22, with "The Butcher Boy," advertising the comedy as the feature of the program. E. D. Tate, the manager, has also announced that he will present statuettes of the starring comedian, Fatty Arbuckle, to the first six who buy tickets after the box office is opened at 11 o'clock.

Mr. Tate is constantly busy inventing pleasant surprises for his audiences. Last week, on the evening of the Coliseum's weekly fashion show, when the house was full, as is usual on that night, a very pretty young girl came out on the stage and sang in a beautiful soprano voice a selection from "Madame Butterfly." In answer to the applause, which followed, she returned to the stage and doffed her wig, revealing the fact that "she" was a boy. This 17-year-old "he-soprano" continued singing for several days at the Coliseum, and has been the talk of the town ever since.

H. G. Rosebaum Goes to Philadelphia Artcraft.

Seattle, Wash.—The many friends which H. G. Rosebaum has made during the year he has spent as an exchange manager in Seattle are sorry for themselves, but glad for Mr. Rosebaum, on account of his promotion this week to the managership of the larger territory of the Philadelphia office. Mr. Rosebaum came from the East a year ago to open up Triangle's office in this city, and when Artcraft opened its Seattle office last November, they paid his price to get him. The work of opening new offices and establishing a new service in the territory has been well done by Mr. Rosebaum, but he has had to go at it hard, and everybody in the picture business in Seattle feels that he deserves this concrete acknowledgment of his efforts.

Mr. Kane says that great strides have been made in the Western territory since the formation of the Artcraft corporation, and that Mary Pickford and Douglas Fairbanks and George M. Cohan are gaining in popularity all the time. At the People's theater in Portland, he stated, Mary Pickford played to 58,000 people in ten days. He gives C. W. Meighan, the manager of that theater, the credit of being one of the livest exhibitors on the entire Pacific coast, saying that he is creating a stir by the very unusual way he is putting pictures over.

Other Seattle Exchange Notes.

Seattle, Wash.—The Paramount exchange has added to its office force Miss Sue Graves, formerly with Mutual. F. L. Fountain announces that the bookings on the new Arbuckle comedies are being made so fast that it taxes the force to take care of them. They have been booked by the Greater Theaters company for the Coliseum, Seattle, the Columbia, Portland, and for their Spokane and Butte houses.

H. B. Perry, formerly cashier in the Seattle "World" office, has been made salesman for the Washington territory, and C. Hultren, formerly with Paramount in Seattle for two and one-half years, is now cashier.

"Mothers of France" was given its premier showing in the People's theater at Portland recently.

C. S. Alderman and John S. Nelson are new salesmen out of the Seattle Mutual office. Mr. Alderman was formerly salesman for General in the Portland territory. He will have the territory west of the Cascade mountains, while Mr. Nelson will work that east of the mountains. The latter was formerly salesman for Universal out of Spokane.

Fred C. Quimby, Coast supervisor for Pathe, left Seattle this week on a tour of his entire territory.

Dan Donnelan has been transferred from the Seattle territory by Triangle to handle the sales of the McClure pictures in Denver.

Waring & Frank announce the arrival of a carload of new Motiograph machines, and that orders are already coming in for them.

British Columbia Notes on the Film Trade

In Vancouver There Is a Noticeable Slackening in the Popular Appeal of War Films—Only Men Like Them Still—Some Big Films Coming.

VANCOUVER, WASH.—War film and battle pictures are losing their large drawing power in this city as proved by a comparison with the attendance at the "Battle of the Somme," "Fighting With the Allies," "Advance of the Turks" and Captain Thompson's "War as it Really Is."

Each picture in the order of its showing showed a decrease in pulling power out of proportion to the advertising and quality of the pictures.

The explanation as outlined by the different local exhibitors would make it appear that this is due to the expectations aroused in the minds of the public that they would see actual fighting in each case or that the public have lost interest in this kind of picture and prefer subjects that supply entertainment and amusement only.

"War as it Really Is," as photographed by Captain Leslie Thompson, was shown at the Rex theater here recently. The original picture was seven reels, but it was cut down to five for this showing and one of the noticeable features of the audiences that saw this picture was the fact that it was mostly men who composed them. This picture is controlled in this territory by the Regal films.

Lieutenant Dwyer gave a private showing of the second instalment of "Canada's Fighting Forces" at one of the local theaters a few days ago, and this picture, which is part educational, will no doubt be booked here shortly. He is now in Victoria arranging bookings.

"Mothers of France" Coming.

Vancouver, Wash.—Mr. Milligan, of Edmonton, is here to book the Sarah Bernhardt picture, "Mothers of France," and the film will arrive in a couple of weeks from Edmonton, as rights to this territory are owned by an Edmonton concern. (This is a wonderful picture and has awakened the highest kind of appreciation in New York.)

Films and Film Men Hereabouts.

Vancouver, B. C.—The Triangle feature, "Not My Sister," starring Bessie Barriscale, and the Famous Players' play, "Sapho," starring Pauline Frederick, have been rejected by the censor for British Columbia.

The Commercial Travelers' big War Dance carnival, which will be held here shortly, and which every Vancouverite is boosting, has given A. D. Kean, of Kean's Canada films, an opportunity to photograph the parades arranged to show the contestants for the Queen of the Carnival. Hector Quagliotti, of the Colonial, is showing these pictures at his theater, with a Bluebird feature.

Charlie Chaplin, in "The Cure," is drawing huge crowds at the Rex theater, in spite of the fact that the weather conditions are bad.

W. P. Dewees, manager of the Rex theater, and general manager of the National Film Service, Ltd., has left for an extended trip through Western Canada and the East. He announced before leaving that Clara Kimball Young, in "The Price She Paid," and Mary Pickford, in "The Poor Little Rich Girl," were booked to show at the Rex during the next few weeks.

"The Battlecry of Peace" is coming to Vancouver for a return engagement shortly. This picture is now showing through Alberta and Saskatchewan with much success.

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Prairie State News Letter.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

Omaha Exchange Men Buy Local Theater.

OMAHA, NEB.—Two local exchangemen have entered the exhibition field. F. A. Van Husen, manager for the Universal Film company and J. H. Calvert, local manager, for the Bluebird, have taken over the Hipp theater. Early plans call for making Sunday and Monday Bluebird days. Tuesday and Wednesday will be what is classed as super-attraction days. The first bookings include "Neptune's Daughter" and "Hell Morgan's Girl" for three days each.

Company to Produce Twinoscope Films.

Omaha, Neb.—An office has been opened at 1410 Farnam street, the Sun theater building, by Wilfred Ledoux, for the organization of a corporation to produce Twinoscope films. This is the device which calls for the production on two separate screens of two separate films producing simultaneously two scenes which are related to each other.

Theater Takes Place of Saloon.

Norfolk, Neb.—The dry wave which struck Norfolk has resulted in Herbert Bluechel emerging from the liquor business into the exhibitors' field. He has purchased the Lyric theater and made extensive improvements.

Nebraska Theater Plans and Changes.

Dixon, Neb.—The moving picture theater here has been sold to Frank Dunn and Ray Flaherty.

North Platte, Neb.—The Platte theater was badly damaged by fire, the origin of which has not been learned. Partial insurance was carried on the building.

Upland, Neb.—Charles Johnson has been making plans to begin construction of a brick theater.

Wilber, Neb.—Mares' Opera House building was destroyed by fire.

Bandits Shoot Cashier of Grand Forks Theater.

Grand Forks, N. D.—Bandits attempting to rob the Metropolitan theater shot Clarence Rusche, ticket cashier, through the shoulder.

Among Dakota Picture Theaters.

Dogden, N. D.—The Grand theater has become a moving picture house.

St. John, N. D.—Plans to open a moving picure theater have been made by Eugene Couture.

Minot, N. D.—J. M. Wilson, proprietor of the Orpheum theater, is commencing an addition to his house in order to increase the seating capacity.

Webster, S. D.—B. C. Caldwell, of White Rock, has purchased the Ruby theater from O. L. Williams.

Calendar of Daily Program Releases

Releases for Weeks Ending May 12 and May 19

(For Extended Table of Current Releases See Pages 1026, 1028, 1030, 1032.)

Universal Film Mfg. Company

SUNDAY, MAY 6, 1917.

POWERS—A Barnyard Nightmare (Cartoon Comedy), and Industrial China (Dorsey Educational)	02388
L-KO—Scrambled Hearts (Comedy)	02389
BIG U—True to Their Colors (Two parts—War Drama)	02390
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 8) (Two parts—Drama).	02391

MONDAY, MAY 7, 1917.

BUTTERFLY—Eternal Love (Five parts—Drama).	02392
NESTOR—The Lost Appetite (Comedy)	02393

TUESDAY, MAY 8, 1917.

GOLD SEAL—The Grip of Love (Three parts—Drama)	02394
VICTOR—Baseball Madness (Comedy)	02395

WEDNESDAY, MAY 9, 1917.

L-KO—Tom's Tramping Troupe (Two parts—Com).	02396
UNIVERSAL—Animated Weekly No. 71 (Topical)..	02397

THURSDAY, MAY 10, 1917.

VICTOR—Swearing Off (Comedy)	02398
IMP—Flames of Treachery (Drama)	02399

FRIDAY, MAY 11, 1917.

IMP—The Girl in the Garret (Two parts—Drama).	02400
UNIVERSAL—Screen Magazine No. 18 (Topical)..	02401
VICTOR—Signs of Trouble (Comedy)	02402

SATURDAY, MAY 12, 1917.

BISON—One Wild Night (Two parts—Drama)	02403
JOKER—The Man With a Package (Comedy)	02404
LAEMMLE—The Doctor's Deception (Drama)	02405

SUNDAY, MAY 13, 1917.

POWERS—Such is Life in South Algeria	02406
BIG U—Captain Marjorie's Adventure (Two parts—Drama)	02407
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 9, Two parts—Drama....	02408

MONDAY, MAY 14, 1917.

BUTTERFLY—The Phantom's Secret (Five parts—Drama)	02409
NESTOR—To Oblige a Vampire (Comedy	02410

TUESDAY, MAY 15, 1917.

GOLD SEAL—The Honor of an Outlaw (Three parts—Drama)	02411
VICTOR—Fat and Foolish (Comedy)	02412

WEDNESDAY, MAY 16, 1917.

L-KO—A Good Little Bad Boy (Two parts—Comedy)	02413
UNIVERSAL—Animated Weekly No. 72 (Topical)..	02414

THURSDAY, MAY 17, 1917.

VICTOR—Breaking the Family Strike (Comedy)...	02415
IMP—The Puzzle Woman (Drama)	02416
REX—The Gift of the Fairies (Comedy—Drama)...	02417

FRIDAY, MAY 18, 1917.

LAEMMLE—Her Great Dilemma (Two parts—Drama)	02418
UNIVERSAL—Screen Magazine Issue No. 19 (Educational)	02419
BIG U—The Brand of Death (Drama)	02420

SATURDAY, MAY, 19, 1917.

BISON—Casey's Border Raid (Two parts—Comedy-Drama)	02421
JOKER—The Last Scent (Comedy)	02422

Mutual Film Corporation

MONDAY, MAY 7, 1917.

SIGNAL—The Railroad Raiders (No. 5—"A Woman's Wit"); (Two parts—Drama)	05488-89
MUTUAL STAR PRODUCTION—The Frame Up (American—5 parts—Drama)	05490-91-92-93-94
MUTUAL STAR PRODUCTION—Hedda Gabler (Powell); (5 parts—Drama)	05495-96-97-98-99
LA SALLE—The Prodigal Uncle (Two parts—Comedy)	05500-01

TUESDAY, MAY 8, 1917.

GAUMONT—Tours Around the World, No. 27 (Subjects on reel: Pompeii, Italy; Zurich, Switzerland; Mourom, Russia (Travel)	05502

WEDNESDAY, MAY 9, 1917.

MUTUAL—Mutual Weekly No. 123 (Topical)	05503
STRAND—The Great American Game (Comedy)....	05504

THURSDAY, MAY 10, 1917.

CUB—Jerry's Picnic (Comedy)	05505
GAUMONT—Reel Life No. 54 (Subjects on reel: Proteges of a Big City; Lifting a Locomotive; Sleeping Bags for Soldiers; A Submarine Oil Field; Making Grape Juice (Mutual Film Magazine)	05506

FRIDAY, MAY 11, 1917.

MONMOUTH—Jimmy Dale, Alias The Grey Seal (Episode No. 8, "The Under Dog"); (Two parts—Drama)	05507-08

SATURDAY, MAY 12, 1917.

VOGUE—A Vanquished Flirt (Two parts—Comedy).	05509-10

MONDAY, MAY 14, 1917.

SIGNAL—The Railroad Raiders (No. 6, "The Overland Disaster"—Two parts—Drama)	05511-12
MUTUAL STAR PRODUCTIONS—Annie for Spite (American—Five parts—Drama)	05513-14-15-16-17
CAHILL—When Betty Bets (Two parts—Comedy)..	05518-19

TUESDAY, MAY 15, 1917.

GAUMONT—Tours Around the World No. 28 (Subjects on the Reel: Castles of the Loire, France; Barbados, West Indies) (Travel)	05520

WEDNESDAY, MAY 16, 1917.

MUTUAL—Mutual Weekly No. 124 (Topical)	05521
STRAND—Miss Trixie of the Follies (Comedy)....	05522

THURSDAY, MAY 17, 1917.

CUB—Jerry's Finishing Touch (Comedy)	05523
GAUMONT—Reel Life No. 55 (Subjects on Reel: Speeding the Spoken Word; The Toothsome Crab; Beating the High Cost of Furs; A School on the Beach) (Mutual Film Magazine)	05524

FRIDAY, MAY 18, 1917.

MONMOUTH—Jimmie Dale, Alias The Grey Seal (Chapter 9, "The Alibi"—Two parts—Drama)..	05525-26

SATURDAY, MAY 19, 1917.

VOGUE—Caught in the End (Two parts—Comedy).	05527-28

Stories of the Films

KALEM.

THE TRAPPING OF TWO-BIT TUTTLE (An Episode of "The American Girl").—The cast: Madge King (Marin Sais); Roger King (Frank Jonasson); Larry Kerwin (Edward Hearn); "Two-Bit" Tuttle (P. E. Bradbury); Andreas (Edward Clisbee); Andreas' wife (Mrs. Saunders); The Sheriff (Hart Hoxie).

Roger King, the millionaire owner of San Remo Ranch, his daughter Madge, and their superintendent, Larry Kerwin, are surprised to see a bedraggled man rush into their house and cry frantically: "I didn't do it. I tell you, I didn't do it!" When they have quieted him down, he says he is Andreas, a homesteader, who peddles milk, and that when he went to the cabin of old Curtis, the hermit, he found him murdered. In his fright he spilt the can of milk, and tracing him by means of this clue, the sheriff and his deputy were now on his track. Madge promises to investigate, and after Andreas is placed in custody by the sheriff she leaves for Panther Hollow, where the old hermit lives, with Larry Kerwin.

In the hermit's cabin Madge finds a hammer with blood-stained finger prints on it, and ascertains that the man who killed Curtis was left handed. She also finds a quantity of rice spilt on the floor, and, missing the rice sack, deduces that the murderer carried away in the rice sack what he stole.

After locking Andreas in the jail, the sheriff drops in the saloon for a drink. He sits at a table with "Two-Bit" Tuttle, a former cowpuncher. While drinking, he notices that Tuttle, in playing cards, deals with his left hand, and that he puts his winnings into a rice sack. Later, when Madge telephones her discoveries to the sheriff, he recalls the scene in the saloon and tells Madge and Larry to come to town immediately.

A trap is set for Tuttle. While Madge watches at the window, Larry and the sheriff enter the saloon and engage Tuttle in a card game. Larry mentions the murder at Panther Hollow and Tuttle gradually breaks down as the sheriff describes his idea of how the crime was committed. When the sheriff places the blood-stained hammer at Tuttle's elbow, Tuttle dashes out of the saloon.

Madge, Larry and the sheriff pursue him, and trap "Two-Bit" Tuttle at the cabin of Andreas, where he confesses how he committed the crime. Andreas, released from jail and reunited to his wife and children, thanks Madge King for her clever work.

BANDITS, BEWARE (Ham & Bud).—Ham and Bud run bang into romance of the most "hair-raising" type. They get into all sorts of trouble and Ham makes a hit with the wealthy man's daughter. The father and his daughter are enjoying a spin in their motor and are held up by a "bad man." Ham and Bud come to the rescue. They recompense themselves by confiscating the wealthy one's baggage and are inspecting the contents when the "badman" appears and relieves them of it all.

They in turn take the bandits outfit as he is making a change leaving him to navigate a la Adam. Ham goes to the nearest house to notify the occupants of the wealthy man's injury. He meets with a "dream" who turns out to be the wealthy man's daughter. While making love to the "new find," the vacuum sweeper, left by the maid, devours the "fair one's" jewelry which she has been polishing. When the loss is discovered, great excitement prevails. During the height of the agony, the "bad man" appears and shoots up the place. He is finally locked in the refrigerator, the vacuum cleaner gives up the jewels, the wealthy one returns, "Bud" shows up and all is serene and peaceful.

Mr. Exhibitor:—You will get more helpful information by carefully *reading* one trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the paper you need.

Universal Film Mfg. Co.

UNIVERSAL.

ANIMATED WEEKLY NO. 69 (April 25).

Your Country needs you. All be Americans now.

"Fan" army begins campaign. Redoubtable Christy Matthewson inaugurates 1917 season as manager of the Reds.—Cincinnati, Ohio. Subtitles: Flowers for the greatest twirler of them all. A chip off the old block—Matty, Jr. St. Louis ushers in season. Mayor Kiel delivers first ball. Chicago Cubs welcomed in martial style.

Film Folk Prove Fealty.—Recruiting office is established to win enlistments in the world's only motion picture municipality.—Universal City, Cal. Subtitles: I want to be an .... Lee Moran falls into line. Me for the ....

Rally 'Round the Flag, Boys!—The entire nation is responding generously to the government's urgent plea for recruits in all branches of the service. Have you done your share? Subtitles: Enlistments average five hundred a day in Chicago. Some of the "Rookies" at drill. Young sailors, after 60 days training in Portsmouth, Virginia, quarters, are ready for duty on warships. Enlistments mean a nation of outdoor men. Serve your country and grow strong.

U. S. Warship Foils U-Boat.—The destroyer "Smith" dodges torpedo fired by hostile submarine in American waters. Subtitles: The "Smith" before leaving for patrol duty in the Atlantic steamship lane.

Italians Rally to Old Glory.—The Bersaglieri, veterans of the Turko-Italian War now living in this country, parade in an effort to enlist their compatriots.—New York City. Subtitles: Edouardo Ferrari-Fontani, Metropolitan Opera tenor, who equipped the contingent. Paul Vaccarelli, chief of Longshoremen's Union, who declined Germany's offer of $1,000,000 to call a strike of his organization.

Last of Greek Liners Torpedoed.—The "Nestos," sole remaining ship of Greece's merchant marine, is sent to bottom by U-boat in Mediterranean.

New Officers for the Army.—West Point graduates cadets two months before scheduled time, because of international situation.—West Point, N. Y. Subtitles: Secretary of War Baker arrives, escorted by U. S. Cavalry. Awarding diplomas to the graduates. Secretary Baker reviews the Cadet Corps. Setting up exercises. Cadet Cavalry at drill.

Food Economy Seizes Nation.—In answer to the plea by Secretary of Agriculture Houston, the entire country utilizes its backyards for intensive farming. Subtitles: The lawn of Bellevue Hospital is converted into a vegetable garden, with physicians and patients wielding plow and spade.—New York City. Subtitles: Tubercular children do their "bit." Even babies help. New tractor in Chicago makes plowing and planting easy. Have you followed this advice? Plant now before it is too late.

Wake Up America!—Loyal citizens, 100,000 strong, hold monster parade and demonstration in effort to win recruits for the Army and Navy.—New York City. Subtitles: Boy Scout, Paul Revere, spreads the call to arms. Aeroplanes scatter recruiting appeals over city. The civilian army on march.

Subway Swallows Houses.—Defective shoring gives way, and surface of street drops into yawning chasm.—Brooklyn, N. Y. Subtitle: New York is built on lattice work. Subways, designed to handle heavy traffic, honeycomb the city's foundation.

Archie Roosevelt Weds.—Colonel's youngest son marries Miss Mary S. Lockwood, Back Bay Society girl.—Boston, Mass. Subtitles: Servant, armed with blanket, shields the camera-shy bride. Oh, yes! The Great American was there!

Students in Mad Scramble.—Massachussetts Institute of Technology's annual book rush is a wild melee.—Boston, Mass. Subtitle: W. C. Wood, '17, the winner.

Cartoons by Hy Mayer.

UNIVERSAL SCREEN MAGAZINE NO. 18 (May 11).

New Inventions.—He walks and plays on the water. New England inventor has device which enables him to stroll easily atop a swift-running river. Subtitles: Off for a promenade. Practice at water hockey. An ideal method for fishing. Carries his own navy with him.

Nature Studies.—The badger, merciless foe of smaller creatures, this animal is always hunting a victim for its cruel and vicious attacks. Subtitles: The killer seeks and finds its prey. Hunting the badger. In a bad mood.

Manufacturing.—A modern cake bakery, twenty tons produced daily by one plant, under the supervision of inspectors detailed by the New York Department of Health. Subtitles: A flour store-room holds 6,000 sacks, all on sanitary movable platforms. Conveyor which carries flour to the mixing room. Each day 5,000 pounds of frozen egg yolk are thawed out for baking purposes. This yolk is thoroughly inspected before it is used. The mixing department. Each machine is covered to keep out the dust. The dough transferred to weighing tank. Preparing cake pans before baking. No grease is used. The dough is weighed as each pan is filled. A battery of sanitary ovens five stories above the street. Rotary ovens in action. Icing the cake with pastry bags. Cutting the cake to standard size. Packing. Decorating. This woman has designed thousands of special birthday and wedding cakes.

For the Children.—Learn to swim! Thousands annually lose lives as result of their inability to swim. Posed by Commodore Brown. Subtitles: Arm stroke movements are the first acquired. Be patient—deep water tends to frighten children. In a short time the child develops strokes. Learning to float. Head, neck and body should be rigid, with hands outstretched and palms down. Instruction in diving. The "Bull-Frog" method.

Art.—Miracles in mud, produced by Willie Hopkins, noted sculptor, "Presidential Problems."

VICTOR.

BASEBALL MADNESS (May 8).—The cast: Baseball Bill (Billy Mason); Pen Points (Orin Jackson); The Girl (Gloria Swanson); Father (Marc Fenton); Mother (Countess Du Cello). Story by Billy Mason and Al Russell. Produced by Billy Mason.

Bill and Pen Points arrive in a new town, being thrown from a box car. Bill leaves Pen to go to the ball game. A lunatic comes up and hands him money, which Bill decides to use for clothes. Pen Points finds a detective badge and decides to become a detective. Bill goes to the ball game, meets an heiress, is accused of theft and taken to jail. It was a mistake, for the girl finds her purse. She withdraws her charge and asks Bill to see her home. Bill meets her father and mother. Pen Points decides to get revenge. Bill leaves the home of the girl, watched by Pen Points, who decides to tell the girl he is crazy. The girl faints at the news. Bill gets a contract from the manager of the ball team. Pen Points arrests Bill, takes him to the lunatic asylum, and they put Bill in a padded cell.

SWEARING OFF (May 10).—The cast: Milt (Milton Sims); His Wife (Eileen Sedgwick); Dolly (Dolly Ohnet); First Guide (Ralph McComas); Second Guide (Chas. Haeffle). Scenario by W. Warren Schoene. Produced by Allen Curtis.

Milt has heart trouble from smoking so much, but can't resist buying cigars. His wife, Eileen, and the doctor decide that he shall go to the mountains for a rest. Milt writes a tender little note to Dolly, his affinity. In the rush he puts the letter into the wrong coat and then tries to return for it, but the two guides won't let him get away.

In the mountains Milt has a terrible dream the first night of his wife discovering the note. He knocks the guides over and starts running home.

Meanwhile, his wife is just going to open the letter to Dolly when a neighbor enters. Eileen starts to open the letter again when Milt rushes into the room. He tears it up behind her.

SIGNS OF TROUBLE (May 11).—The cast: Lucille (Jennie Nelson); Mrs. Brown (Nellie Slattery); Mr. Brown (Paul Panzer); Policeman (Charles Slattery). Produced by William Bailey.

Lucille meets the head of the Matrimonial Agency, who gives her his card and asks her why she does not marry. She resolves to look over his stock. He has scolded the office boy that morning, and in revenge the boy changes the signs in the hall, putting the employment agency sign in the place of the matrimonial bureau sign.

Mr. Brown has discharged the cook and his wife sends him to the agency to get another. He enters the Bureau by mistake, and engages Lucille. She thinks she is being chosen as wife. He takes her home and is dismayed by her airs of proprietorship. She seizes him and tries to kiss him, and his wife, coming in, makes a fearful scene.

She calls a policeman, who takes the whole party to the Bureau. The mistake in the signs is discovered, the apologies take place. Then the whole party gets into the elevator, with the exception of Lucille and the boy. The machinery gives way, and the two are left laughing at the others trying to claw their way out of the wreckage.

LAEMMLE.

THE DOCTOR'S DECEPTION (May 12).—The cast: Dr. Rollins (Wm. Welsh); Walter Stone, His Rival (Wm. Shea); Dr. Douglas, Rollins' assistant (Frank Crane); Irene, Walter's wife (Leah Baird).

An epidemic is raging, and Walter Stone comes to consult Dr. Rollins, who secretly loves his (Stone's) wife. The doctor deceives Stone, and tells him that he has contracted the disease and must leave his wife. He determines to sail for South America, and permits his wife to think that it is business which takes him there.

Walter out of the way, Doctor Rollins pretends to Irene that he has left town with another woman. He says that Walter never cared for her as he does and begs her to go away with him. She is about to repulse him when his assistant, Douglas, rushes in and tells her that the dictor has deceived them both. Her husband is not ill. She has just time to catch the steamer and to persuade Walter to return, as it was all a tragic mistake.

JOKER.

THE MAN WITH THE PACKAGE (May 12).—The cast: The Janitor (William Franey); A Foreign Spy (Gale Henry); Head of S. S. Bureau (Milburn Moranti); Another Spy (Lillian Peacock). Written by C. B. Hoadley. Produced by W. W. Beaudine.

Bill, the janitor, has ambitions to become a secret service man, especially as his building is full of suspicious characters. A mysterious person gives him a package. He is in love with Gale, so he takes it to her. Then Milt offers to make him his deputy if he gets the package he is expecting, and Bill takes it away from Gale and gives it to Milt. Lillian takes it from his pocket, but Bill recovers it and dives down the register.

In the cellar Bill throws some papers into the furnace. Gale, who has followed him, dives in after them, and he shuts the door. Lillian gets a bomb by mistake. She throws it down the register, and it falls on Gale and an anarchist who has dived after it. Bill is about to open the furnace door when the thing explodes. He and Gale are hurled through the air. At last Bill delivers the package to Milt, and it is found to contain Milt's dismissal and Bill's appointment to his place. Gale then offers to love him, but he tells her to go and get a reputation.

NESTOR.

THE LOST APPETITE (May 7).—The cast: Eddie (Eddie Lyons); His Wife (Edith Roberts); The Country Cousin (Lee Moran). Written by Fred Palmer and C. B. Hoadley. Produced by L. W. Chaudet.

Ed and Edith find living difficult, owing to the high cost of food. Lee, the country cousin, is sent by his mother to stay with them, and nearly eats them out of house and home. However, he says he is sick and has lost his appetite. Eddie tries to go out to breakfast, but Lee insists upon going too, and eats till Eddie has to pawn his watch to pay the bill.

Lee in the meantime orders a huge pile of baked potatoes. When Ed comes back the bill has grown so much that he can't pay it. The manager of the restaurant arrests them both and they go home. Lee, who begins to understand, opens his grip and out falls a shower of potatoes. The manager is paid, the cop bribed and Ed and Edith are overjoyed at their sudden wealth.

POWERS.

A BARNYARD NIGHTMARE (May 6).—Neb falls asleep and dreams he is awakened by a hen. He twists the hen's neck and it runs away and comes to a cow chewing gum, which laughs so much that it swallows the gum. The hen then sees a cat just about to swallow a mouse, but the cat also falls into a fit of laughter at the hen's twisted neck and the mouse escapes. Neb's dream ends when the hen jumps on his head in reality.

INDUSTRIAL CHINA SEEN BY DOCTOR DORSEY (On same reel as foregoing.).—Hankow has its "poverty row" like other industrial towns. The use of coal has been known since earliest times. Cattle are raised in the interior and hides are an important export. Millions of pigs' bristles are exported. The Chinese are very fond of pork, and are experts in curing hams. In the river there is seen a forest of masts. Many of the boats are propelled by hand. For thousands of years the Chinese have been clever ship-builders, and there are no better sailors on earth.

IMP.

FLAMES OF TREACHERY (May 10).—The cast: James Ford (Clyde Benson); Ruth Chalmers (Lois Wilson); M. Hatton (Lee Hill). Written by Crawley and Maude. Produced by Donald McDonald.

James Ford, the Western representative of a big concern, receives word that M. Hatton, a clerk, is coming and that he shall be given a desk. Ford, who has been carrying on some crooked work, treats the new clerk with scant courtesy.

Working in the office is Ruth Chalmers, and Ford makes love to her. One day she notices Ford pouring some liquid over the papers in the waste basket. He then sends them all from the room. Ruth, returning, notices smoke coming from the keyhole and sends in an alarm. When the men rush into the place it is found that some of the books have been destroyed.

Ruth tells Hatton about the liquid. That night Ford asks Ruth to work; she dares not refuse. Hatton comes back to the office to find Ruth fighting for her honor. Ford is angry, and discharges Ruth, telling Hatton that the head office will take care of him. Taking some marked bills from the safe, he places them in Hatton's desk and then brings the officers to arrest him. Hatton then causes the arrest of Ford, for Hatton is the head of the concern and has found the evidence of fraud that they sought.

THE GIRL IN THE GARRET (Two Parts—May 11).—The cast: Cynthia (Molly Malone); Harvey (Jack Nelson); Stephen (George Berrell); Grace (Annette De Foe); Mrs. Dunning (Nanine Wright); Norah (Anna Dodge); Mrs. Loring (Countess Du Cello). Scenario by Douglas Bronson. Produced by Geo. Cochrane.

Stephen is determined that his daughter, Cynthia, shall have a good education, and so sends her to the city to a relative of his, Mrs. Loring. The Lorings are in financial difficulties, and are trying especially hard to make a good showing in the hope that the daughter, Grace, will capture the wealthy Harvey Dunning. Cynthia takes up her abode with the Lorings, and they engage a broken-down tutor for the girl. Norah, the cook, takes an interest in Cynthia.

One day Cynthia takes Harvey's picture from the sitting-room mantel to her room. She admires it and playfully inscribes one of her pictures to Harvey. As he is leaving the house that day she drops it from the attic window. He is interested and inquires from Grace who it might be. As gracefully as she can in her anger, Grace tells him. She and her mother rush into Cynthia's room, where they find her looking at Harvey's picture. Here is a new danger, and they determine to send her to a cheap boarding house.

Cynthia receives a letter from her father stating that the wheat crop has been poor, but that he has sent her aunt the additional money she demanded. Cynthia realizes that her father is being swindled, and determines to win her own way. She answers an advertisement for a companion to Mrs. Dunning, Harvey's invalid mother.

Norah meantime has written Stephen of the treatment Cynthia is receiving, and he comes on to investigate. Cynthia is gone, and Mrs. Loring and Grace do not know where she is. Norah takes Stephen to Cynthia and Mrs. Dunning persuades him to leave the girl with her for a while.

A few days later Harvey returns from a trip, and the two young people are surprised at finding each other. The friendship ripens into love, and they spend their honeymoon at Stephen's farm, where Norah is now installed as housekeeper.

BISON.

ONE WILD NIGHT (Two Parts—May 12).—The cast: "Happy" ("Kewpie" Moran); "Swifty" (Ray Hanford); "Shorty" (Sam Appel); "Bogs" (Charley Perley); "Babe" (Billy Human); Rose (Gipsy Hart); Reggie (Kingsley Benedict); Maid (Yvette Mitchell). Written by W. B. Pearson. Produced by Henry McRae.

Five cowboys—"Happy," "Swifty," "Bogs," "Babe" and "Shorty"—come to the city with a train load of war horses. Having seen the town, they retire to a park bench, where a vision of the open ranch rises before them. They take up a collection in "Happy's" hat, which proves to be but a collection of junk.

Rose Seeley is a young woman whose one aim in life is entertaining. One day Reginald Bleak, a suitor with more money than brains, disappoints her by being unable to secure the entertainers for the party Rose is to give, which he had promised. Rose, put out, refuses to talk to Reggie and goes for a drive in the park. She discovers the five gloomy cowboys on the bench and decides to find out if they are real. She lashes her spirited horses, then throws down the lines and yells for help. "Happy" lines up his men beside the road, then runs beside the team where the road turns in a circle. As the horses turn, the other four boys rush out and stop them. "Happy" asks Rose if she is hurt and she tells the boys that she let the horses run just for excitement. She invites them to ride with her, and they all climb in.

Reggie is horrified at the sight of the boys and they in turn are amused at him. He speaks to Rose, who tells him that she intends to have the boys remain to entertain her guests. The cowboys object to staying, but Rose promises them tickets home, and they agree to see the thing through. She takes their guns away from them and has them wait in the library until the guests arrive.

"Happy" sees two crooks on the lawn. He sends "Bogs" out the back way to see what they are doing. "Bogs" sees them crawling up a pillar of the porch. He reports to the boys. "Bogs" goes up the back stairs and sees the crooks taking jewels from the dresser. He starts a fight and the other boys come to his aid. They all come tumbling down the stairs. "Happy" turns the jewels over to Rose, and tells "Bogs" to phone for a cop. Rose explains that the incident was a novel entertainment to surprise her friends, because she was a daughter of Arizona and is going back home.

BIG U.

CAPTAIN. MARJORIE'S ADVENTURE (Two Parts—May 13).—Little Marjorie is the darling of the regiment, and her playmates are the men of the fort. The fort is at the outpost of civilization, and the Indians in the neighborhood are restless. Indian rustlers are reported to be stealing cattle, and a detachment of cavalry leaves the fort to recover the stolen animals. In an encounter with the redmen, the chief's son is slain. He is carried home to the camp by the braves, and the chief swears vengeance on the soldiers.

The men at the fort are preparing to entertain the men of Ward's Cavalry who are coming to visit them. Marjorie begs one of the men to take her for a ride on his horse, and he does so. The waiting Indians attack the man, who is riding with only one comrade, from ambush, and kidnap the child. She is carried off to the camp, and the chief orders that she be held for ransom. She determines to try to escape, and while the tribe is celebrating their declaration of war she makes her way to the horse of the dead trooper and tries to climb into the saddle. She cannot manage it, and is recaptured by the Indians. They condemn her to be scalped.

In the meantime the trooper who was riding with Marjorie and the other soldier, though badly wounded, manages to make his way to the high-road. The visiting cavalry arrives, and the men find him lying in the road. They take him back to the fort, where he tells his story. The preparations for entertaining the visitors are abandoned, and the men are ordered out to rescue the little girl.

A fight between the Indians and the Americans takes place. The white troops are hard pressed, but are relieved in time by the arrival of reinforcements. Marjorie is restored to her parents, to the joy of the whole regiment.

L-KO.

TOM'S TRAMPING TROUPE (Two Parts—May 9).—The cast: The Boarding House Lady (Merta Sterling); Her Husband (Phil Dunham); Little Eva (Lucille Hutton); Uncle Tom (Harry Lorraine); Simon Legree (Charles Inslee). Directed by J. A. Howe, under the supervision of J. G. Blystone.

The tramping troupers arrive at Punkville Centre, and put up at the boarding house, which is run by the strong-minded landlady and her henpecked husband, Phil. He is maid-of-all-work, and she takes the money. He is much attracted by the actress who plays Little Eva. and Merta is jealous.

That night they are to give a performance of "Uncle Tom's Cabin." Phil is head cook and bottle-washer at the theater too, and has to be property man, curtain man, stage manager, ticket taker and everything else but actor. It is he who brings on the soap boxes which do duty as cakes of ice in the river. It is he who barks like hounds on the trail, and who has to shove on the cardboard dogs which pursue Eliza. He has to hurry aloft to drop snow on the sad scene.

Little Eva appears fascinatingly gowned in a short fluffy frock and a big hair ribbon. Phil can't resist her, and neglects his manifold duties to talk to her. She begins to play tag with him, and chases him into the midst of Uncle Tom's most touching scene. Merta gets wild. She leaves the audience and is about to jump over the footlights to get after Phil

It is time for Eva to die but she is 'way up above the stage, eating candy with Phil. Merta jumps on the stage, and hunts for Phil. She interferes considerably with the action, but When Eva cannot be found, the actor who played Eliza grabs Merta, puts a nightgown over her head, and tells her to go on and die. Legree tries to give her the words, but she is struck with stage fright She is yanked up into heaven, where she promptly discovers Eva and Phil In their surprise the men let her fall, and she clutches Phil They land on the stage together, while Eva laughs at them This is too much The audience gives chase and the Tramping Troupe is run out of town.

BUTTERFLY.

ETERNAL LOVE (Five Parts—May 7).—The cast: Paul Dachette (Douglas Gerrard); Cou-Cou (George Gebhart); Francois Gautier (Edward Clark); M. Blanc (Dan Duffy); Mignon (Ruth Clifford); Madame Blanc (Miss Marvin); Mimi (Myrtle Reeves). Story and scenario by E. M. Ingleton. Produced by Douglas Gerrard.

Paul, with his boon companions of the Latin Quarter, is celebrating the announcement of the subject for the Gautier Art Student Prize Competition. It is to be "A Message of Spring."

He goes to Brittany seeking inspiration and finds it in the person of Mignon, an orphan, who consents to pose for him. They fall in love, and when he leaves with his picture completed, he gives her a ring, and says that he will always be true to her.

Paul's picture wins the prize, and he forgets all about Mignon. One day, Cou-Cou, who is disappointed at not winning the prize, is knocked over in the street by an auto and injured. A reporter, in the confusion, takes the name of Paul, and a notice of his accident is published in the papers. Far away in Brittany, Mignon reads it, and determines to make her way to Paris to find her lover. She has not money enough for the journey, but sets out bravely to walk it.

Arriving in Paris, she falls from weakness and hunger, on the doorstep of Monsieur Blanc, a kind-hearted baker, who has his shop not far from Paul's studio. Monsieur Blanc and his wife are good to the girl, who tells them her story. They try to discourage her going to Paul, as they have heard of his reputation for wildness, but she insists upon seeking him out.

At his studio a supper party is in progress. Paul is seated with Mimi, a pretty model, on one side and Fifi on the other. Mignon opens the door and stands transfixed at the sight she sees. She runs from the room and never stops until she faints at the baker shop. Paul has seen her, and rushes out to search for her, but in vain.

The baker and his wife wish to keep Mignon, but she leaves the ring and a note for Paul in her wooden shoes, and goes out to throw herself in the river. She is about to cast herself into the water, when Francois Gautier, the famous painter and donator of the prize, passes. He restrains her, and listens to her sad story. When she has told it, he offers to take her into his house and give her shelter. She accepts, and becomes almost a daughter to him. He dies suddenly, and she finds herself his heiress. She devotes her life to the saving of outcast women.

Paul hears of her inheritance and goes to the Gautier mansion, begging her to see him. At first she will not receive him, but at last she does, only to tell him that her love for him is dead. In despair he wanders all night in a blinding rainstorm, and is found the next morning more dead than alive on a park bench. He is ill, and Cou-Cou determines to send for Mignon. She consents, and at his bedside she forgives him and their troth is plighted.

GOLD SEAL.

THE GRIP OF LOVE (Three Parts—May 8).—The cast: Lester Jordon (Allen Holubar); Ruth Overholt (Louise Lovely); Dad Burbidge (Alfred Allen); Clem Babbit (Ed Brady); Anna Lou (Maud Emery); Asa Larkin (H. B. Edmondson); Bud Larkin ("Buster" Emmons).

Lester Jordon, having lived for pleasure, is now under the care of Dr. Spencer, who insists that he go back to nature for a while and spend a few months in Tennessee, where the doctor has an old shack. Lester decides to go.

The school trustees employ a teacher for the Sumach Cross Roads School. While Ruth Overholt is putting a letter, written by one of the men, in her suitcase, she accidentally drops some articles, among them being a man's picture. The trustee recognizes the man as Andy Crandall, the most hated man in Tennessee. Ruth and Lester arrive together, but miss the daily stage. They hire an auto to take them to the small town.

Dad Burbidge, postmaster, school trustee and sage of the Cross Roads, is impressed by Ruth and guides her to her little cabin. The women instinctively hate her, remarking that it doesn't look well for a girl to arrive with a strange man. Among the crowd are Clem Babbit and Anna Lou Dawley, his sweetheart. Clem is smitten with Ruth, and Anna Lou senses coming trouble, while Asa Larkin, infatuated with Anna Lou, secretly rejoices.

The men suspect that Lester is a Revenue Officer and want to get rid of him. but Dad persuades them to investigate before going to any extreme. Two small boys are sent to spy on Lester. They watch him unpack his suitcase and see a badge which he accidentally drops. In reality it is a marksmanship medal. The boys quickly report and the men are convinced. Clem steals the badgs and shows it to Ruth; she assents when he asks if Lester might be an officer. The men are gathered together in Dad's store when Lester enters for his mail. Clem blocks his way, and a fight ensues, Lester easily thrashing Clem.

While walking in the woods, Anna Lou and Asa find Clem unconscious and conclude that Lester has shot him. The news spreads, Clem is carried to the town, and Lester, with a rope about his neck, is to be lynched. The evidence to these ignorant folks seems conclusive, for one shot in Lester's gun has been fired. Ruth is frantic, but helpless. The mountain people are now against her. for they have seen the picture of Andy Crandall and have been told by her that it is her grandfather.

Anna Lou tenderly bends over Clem, begging him to speak to her; soon he opens his eyes and, seeing her murmurs that he must have shot himself while trying to kill a snake. She realizes the mistake that is being made, and rushes to the tree where Lester is about to be hanged. Lester is released, much to Asa's sorrow. With Ruth he returns to civilization.

UNIVERSAL SPECIAL FEATURE.

THE VOICE ON THE WIRE (Episode Nine, "A Stern Chase"—Two Parts—May 7).—The cast: Shirley (Ben Wilson); Polly (Neva Gerber); Cronin (Howard Crampton); Dr. Renolds (Jos. Girard); "Red" Warren (Francis MacDonald); Wayne (Willard Wayne); Dorian (Chas. Dorian). Produced by Stuart Paton.

When Shirley enters the crooks' apartment several crooks spring on him and a fight starts. Renolds, sneaking through the bushes with his gun in hand, hears Polly scream and runs in the direction from which came the cry. Outside the underground passageway he meets "Red" Warren, Taylor, Polly, four diplomats and Cummings. Polly is struggling and as Renolds comes toward them they knock him unconscious. Polly, apparently unconscious, is placed in an auto.

As Shirley fights with the crooks one of the revolvers is accidentally discharged and, hearing the report, a number of his men rush toward the house. A secret panel is swung open and Cummings with four other crooks enters, while Wayne and Dorian make their getaway.

Polly, having been feigning unconsciousness, sees that no one is watching her, and starts slowly to climb toward the driver's seat. As two of the diplomats dash off after Short she springs quickly to the seat, and when the Jap valet jumps on the running board, she throws him off. She then drives quickly away.

The policemen bring the crooks before Shirley that he may question them. Behind the panel, Wayne and Dorian listen to all that is said. When Cummings is about to tell who "The

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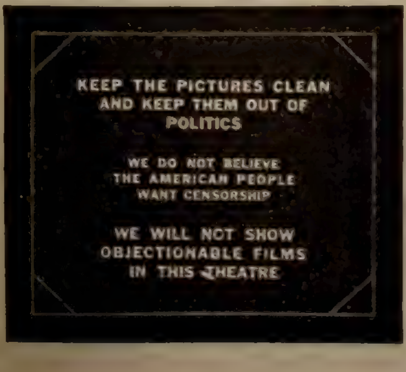

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Voice on the Wire" is, being offered five thousand dollars by Shirley if he will do so, he is suddenly shot dead, and no one can discover from where came the shot. Wayne and Dorian, after firing the shot, make their escape through the secret passageway.

Bert Law whispers to Shirley that he will take the five thousand. He shows them the secret panel, and, leaving the other crooks under a guard, Shirley and Cronin are led through the underground passageway and arrive back in the upper room in time for Shirley to answer the phone and hear a voice tell him that Renolds knows too much; they have got him. James Walsh will die on the 26th, and they taunt Shirley, asking why doesn't he save Walsh? Law tells Shirley that none of the crooks knows who "The Voice on the Wire" is except "Red." Warren and his gang are headed for Washington.

Meantime, the crooks have taken Renolds in an auto and have left the place. Another auto, run by "Red," has followed Polly, and it is pursued by Short and a traffic policeman on a motorcycle. The remaining machine belonging to the policeman has been fixed by Dorian and Wayne so that it won't run. Polly is caught, and she and Renolds are carried onto a special train.

Short arrives just after the train has pulled out. Wayne and Dorian board the train as it leaves and the stationmaster tells Short it was a train for Washington, and hands him a note addressed to Shirley. Short phones Shirley, who tells him to read the note. It is a warning to them not to stop the train or to follow them; that Polly and Renolds are with them on the train. Instructing Short to order a special and to wait for them at the station, Shirley and his men jump into a car held up by a detective and rush to the station. As the train rushes along, Shirley receives a telegram signed by Laschlas which says this is the last warning.

Mutual Film Corp.

GAUMONT.

TOURS AROUND THE WORLD NO. 27 (May 8).—When Mutual releases this issue of Gaumont's "Tours Around the World" three interesting places will reach the screen. These are Pompeii as it looks after nineteen centuries under ground; Zurich, the leading city of Switzerland; and Mourom, an old Russian village.

There is such romance about the ruins of Pompeii that even the pictures recall the wonderful life of the first century A. D., which was covered under the lava and ashes of Vesuvius. The spectator enters through the Gate of Stabia, passing the ruins of many mansions, and comes at last to the ruins of the arena. On a wall still remain posters of a politician, and a notice of a contractor. Pictures of the home of Pompeii's wealthiest resident give a good understanding of the luxury of the period.

Zurich is noted for its picturesque Gothic architecture. The pictures show the newer portion of the city, which stretches up the slope of the Zurichberg. In the business section are many fine shops and stately public buildings. As the city is built upon both banks of the River Limmat, where it issues from Lake Zurich, the water life is notable. The boats which ply upon river and lake afford many remarkable views.

The village of Mourom, on the Oka River, was built in the reign of Ivan the Terrible. It gives spectators an excellent idea of the old Russia.

REEL LIFE NO. 54 (May 10).—This release of "Reel Life" has an interesting contribution to pictures of a city's care of its dependents. "Proteges of a Big City" takes the spectator for a visit to the home for feeble minded children, which is maintained by New York. It is interesting to note how advantage is taken of every opportunity for development. The power of the great cranes in our large locomotive works is shown by the ease with which a one hundred ton engine is picked up and carried about the shop. The picture shows the ease of operation of this monster appliance.

"Sleeping Bags for Soldiers" is a section which is extremely timely. It has been adopted for army use. Two together may be shaped into the form of a tent. It is also an excellent piece of baggage for the camper and automobile tourist.

Now that the great navies of the world are depending more and more upon oil for fuel, even the bed of the ocean is not free from the prospector's drill. This issue has pictures of the oil wells along the coast of California. These are situated well below the low water mark at some distance from the shore. The oil is pumped to large storage tanks ashore. There are also pictures of soldiers guarding the tanks.

Grape juice is such a refreshing drink that it is hard for one to believe it is only within the last twenty-five years it has been on the market. In less than a quarter of a century, however, it has developed into a big industry. Pictures of its manufacture form an interesting section of this reel.

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MONMOUTH.

JIMMIE DALE, ALIAS "THE GREY SEAL" (Chapter 8—"The Under Dog"—Two Parts—May 11).—The well-known Tocsin warns Jimmy Dale of a big robbery plan in which an innocent man is to be the victim. Connie Myers kills Luther Doyle, an old miser, after luring him to a room in a tenement house next to that occupied by Mike Hogan, a construction laborer. Hogan is betrayed by Myers into an innocent participation in the robbery of old Doyle.

When the money has been stolen Myers knocks Hogan unconscious and leaves him in the presence of the murdered miser. Jimmy Dale unravels the mystery and frees Hogan, once more revealing the infallibility of "The Grey Seal."

VOGUE.

A VANQUISHED FLIRT (Two Parts—May 12).—The cast: Beauty Parlor Owner (Rena Rogers); Her Sweetheart (Larry Bowes); The Boss Barber (Jessie Perry); Painters (Harry Huckins and Owen Evans); The Flirt (John Oaker).

Lawrence Bowes, a man-about-town, is the sweetheart of Rena Rogers, a dainty demoiselle of the lady barbers' union.

In the popular barber shop works Paddy McGuire, the champion ladies' bootblack. Here is a chapter of accidents, each one of which is a screech. John Oakes as "The Flirt" is chased from one hiding place to another by Bootblack Paddy. A pair of painters represented by Henry Huckins and Owen Evans, do extraordinary acrobatic things from a swinging stage outside a tall building and with the aid of an extension ladder.

STRAND.

THE GREAT AMERICAN GAME (May 9).—Jay Belasco, the "shine" millionaire, makes love to Billie, who is much taken with her tailor-made hero, believing him to have the million, while aware that her "millionaire" father is really borrowing money to pay the grocery bill. Jay encounters an icy front from the supposed capitalist, but elopes with Billie and marries her, to papa's delight, but the old man blows up when he discovers that Jay's million is moonshine and that Billie will have to wash the dishes herself.

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CUB.

JERRY'S PICNIC (May 10).—The cast: Jerry (George Ovey); Hank (George George); Bossie (Claire Alexander); Flossie (Ruby Hearst); Officer of the Law (Harry Archer). Written and produced by Milton H. Fahrney.

Jerry and his sweetheart, Bossie, a-picknicking go. With them go Hank and Flossie. Hank is the husband of Flossie, and naturally Hank feels aggrieved when Jerry attempts a flirtation with his (Hank's) wife. But not to be outdone, Hank opens his own battery of allurement on Bossie, which pleases Jerry not a bit. Jerry tells Hank that Bossie is to be his wife and that Hank must restrain himself. As they eat, Jerry's eyes light on the tabasco bottle. The tabasco goes into Hank's wine and thus into Hank. Whereupon Hank loses all control of himself and dashes in search of water to heal the "anguish" in his interior.

Hank believes he is on fire and the first spring he comes to invites him to seek "solace." Hank splashes and spouts like a whale. Bossie feels sorry for Hank and goes to him. Jerry breaks into tears. Flossie joins him, for her husband has been injured. The two mingle their tears as Bossie helps Hank in his suffering. The two are joined by Jerry and Flossie, and Jerry is kicked out of the way by Hank. Flossie and Hank leave and Bossie is left alone. But Flossie is without a coat and night is falling fast.

Thinking Bossie has gone home with Jerry and left her coat behind, Flossie puts it on. It effectually disguises her. Hank is all contrition now for having flirted with Bossie and takes Flossie in his arms, seeking forgiveness. Jerry sees and thinks it is Bossie who is receiving all the affection—for he sees Bossie's coat. He trails the pair—determined upon vengeance—into Hank's bungalow. He sees them in silhouette on the window shade and prepares to break into the house with crowbar and axe.

Meanwhile Bossie, waiting patiently for Jerry to come to her, has fallen asleep at the picnic grounds. She is found by a policeman, who proceeds to take her to Flossie's house. In the meantime Flossie has gone to sleep on the couch in her house. Thinking his sweetheart is Flossie, Jerry breaks into the house, takes her in his arms and is astounded when his dear burden screams. Hank dashes to his wife's rescue, but Flossie intervenes before serious harm can be done. At the critical moment Bossie and the officer arrive at the house, where all is explained.

SIGNAL FILM CORP.

THE RAILROAD RAIDERS (Episode No. 4, "A Race for a Fortune"—Two parts—April 30). The cast: Helen Holmes (Helen Holmes); Morton Webb (Thomas G. Lingham); Wallace Burke (Leo D. Maloney); Steve Arnold (Paul C. Hurst); Homer Frost (William Buhler); Roy Wilson (William Brunton); Sam Lowenstein (Will Chapman); Lord Montrose (G. H. Wischussen); Lady Montrose (Florence Holmes); "Buck" Masters (F. L. Hemphill); Officer Tommy Marshall (W. A. Behrens).

Helen is reinstated in the good graces of General Superintendent Frost with "power to act." The young woman at once proceeds to put into effect her own ideas of how a secret service department ought to be run, but owing to the misgivings of Superintendent Frost that she may fail, he so complicates matters as to render the young sleuth's plans unavailing.

Frost is seized by the raiders as he starts out to aid Helen when he has intercepted fake information sent for the purpose of entrapping him. The old man is held prisoner until rescued later by Helen and Roy Wilson, private secretary to the superintendent.

The raiders seize Helen and in trying to escape with her on a tug to the open sea are pursued by a harbor patrol, whereupon they tie the young woman to a fifty-pound anchor and toss her overboard.

Helen sinks like a stone, but is able to loosen the knot and rise to the surface where she floats until discovered by the searchlight of a patrol boat and rescued.

The "Railroad Raiders" narrowly escape capture in the ending of the chapter, but they get away after a fight, leaving Helen in possession of information that seems certain to lead to their early arrest.

SIGNAL FILM CORP.

THE RAILROAD RAIDERS (Chapter Five—"A Woman's Wit"—Two Parts—May 7).—Superintendent Frost, angered because Webb did not obey orders to watch the suspected freight car, discharges him and puts Burke in his place. When the heads of a railroad syndicate endeavoring to purchase the K. & W. arrive, Burke, in an effort to show worthiness of the new position, plans a fake robbery of their private car, and then later captures the men with the loot, betraying his co-conspirators.

The heads of the syndicate are left on the inspection car with the paymaster to inspect construction. Meanwhile Burke sends Helen Holmes on the train with money to pay some of the men. Burke notifies Buck Masters of the money sent and the time of its arrival. The raiders attack the paymaster and secure the money. Helen, seeing them, puts their automobile out of commission. They jump on a passenger train, overpower the engineer and, unhitching the engine, race away at top speed.

Helen, jumping into the inspection car, follows. She passes the engine and, reaching the switch, she sets it so the fleeing engine runs on a spur and crashes into a warehouse, demolishing it. The railroad employees who have followed Helen in another engine arrive in time to capture the thieves, and the money is turned over to Helen.

MUTUAL STAR PRODUCTION.

HEDDA GABLER (Powell—Five Parts—May 7).—The cast: Hedda Gabler (Nance O'Neil); George Tesman (Aubrey Beattie); Aunt Julia (Lillian Paige); Eilert Lovborg (Einar Linden); Mrs. Thea Elvsted (Ruth Byron); Judge Brack (Alfred Hickman); Mlle. Diana (Edith Campbell Walker).

George Tesman and his wife, "Hedda Gabler," have just returned from their honeymoon. Left alone, Hedda fondles her pistols, for which she has an uncanny affection.

Married to Tesman, Hedda still lives in jealous watchfulness over Eldert Lovberg, her former lover, and in her imagination she pictures Lovberg in Tesman's place.

Lovberg, a dissipated genius, has fallen under the good influence of Thea Elvsted and has written a valuable book. Hedda discovers Mrs. Elvsted's influence of Lovberg and at once sets out to resume her sway over the man, with the result that Lovberg drinks, loses his manuscript in the course of his revels, and is cast into despair, not knowing that Hedda Gabler has the manuscript concealed. Lovberg breaks with Thea Elvsted and shoots himself with one of Hedda's pistols. Hedda, after burning the manuscript of Lovberg's book, shoots herself.

THE FRAME-UP (American—Five Parts—May 7).—The cast: Jeffrey Claiborne (William Russell); Avery Claiborne (Harvey Clark); Mother Moir (Lucille Ward); Janne Anne (Francelia Billington); Bud Yeager (Alfred Ferguson); Jim Vance (Charles Newton); Michael Broderick (Clarence Burton).

Jeffrey Claiborne, son of Avery Claiborne, a wealthy manufacturer, decides to abandon his life of ease and go to work in earnest. Rejecting an inside position in his father's office, he starts out to hunt a job with a "kick" in it, and undertakes to drive his father to the latter's office en route.

They overtake a taxi driver who is annoying a girl. She appeals to young Claiborne for help. He rescues the girl and throws out the driver of the taxi, leaving his father, who knows nothing about a car, to handle the racer. All he can do is keep the racer in the road until the gas gives out and it "dies."

Meanwhile Jeffrey accepts a job with Mrs. Moir, mother of Jane Anne, the girl he rescued, who is the owner of a taxi line. It develops that Mother Moir at one time had underworld connections but forsook them in order that she might bring up her daughter respectably. Some of the woman's old friends, well known crooks, take refuge in her house and she is powerless to prevent this, fearing exposure.

Jeffrey's love for Jane Anne leads him to de-

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exonerates Mother Moir of any blame for hiding the criminals, and escorts his bride to the big house on the avenue, where he is given a cordial welcome, since Claiborne, Sr., is now satisfied that Jeffrey will settle down and attend to business.

LA SALLE.

THE PRODIGAL UNCLE (Two Parts—May 7).—Billy's rich uncle, with whom he lives in "the great city," has an eye for beauty, and when Billy becomes enamored of Vivian, the dancer, Billy's uncle buys Vivian sumptuous dinners, arguing to himself that the way to the heart of the artiste is via Gastronomograd.

Vivian consumes the meals but double-crosses uncle, intriguing with Tottie Twinkletoes to personate her with this purblind late supper philanthropist. Luigi, the tenor, crazy about Vivian and Tottie, make matters unpleasant for both Uncle and Billy by abducting the old gentleman. In the end there are reconciliations and Tottie tags the millionaire, while Billy escapes with Vivian.

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HEARST-PATHE NEWS NO. 33 (April 21).

Los Angeles, Cal.—The West is ordered to mobilize, and the Naval Militia leaves to join Uncle Sam's marines at the firing line. Subtitles: The Jackies receive remembrances as they march to the railroad station. Last moments of farewell.

New York City.—Forty persons are injured by a cave-in in the new Brooklyn subway, as shifting sand undermines supporting beams. Subtitle: Nearby houses are wrecked.

Lakewood, N. J.—Beautiful "Georgian Court," home of George J. Gould, is the scene of a society benefit for the Red Cross fund. Subtitles: Mrs. Gould, who gives the benefit, and her son, Kingdon Gould. Mr. George J. Gould (right). Gloria Gould (right) and other young heiresses act as flower girls, while the older ones as Red Cross maids.

Compiegne, France.—Another monster Zeppelin is brought down by French anti-aircraft guns while on its way to raid the city of Paris. Subtitles: Cooling the twisted fragments. Very little remains of the giant dirigible's machinery.

London, England.—The nation is aroused by the Allies' great offensive, and all at home help to convert forests into farms to provide food for the men at the front. Subtitles: Sir Arthur Conan Doyle, the illustrious author, is an energetic worker for the cause. Eton school boys set an example of national service by spending their holidays in the fields.

Washington, D. C.—Many society girls enroll for the second encampment of the National Service School to prepare for home defense. Subtitles: The only standard for all Americans. New York girls form a Cavalry Corps for patrol duty. The Van Buren sisters are ready to serve as dispatch riders. The call for women to do their share in this great conflict.

New York City.—Hundreds of applicants for citizenship flock to the Naturalization Bureau, eager to serve America in the war. Subtitles: None too old to pledge allegiance to the land of liberty and justice. "I will support and defend the Constitution of the United States of America against all enemies, foreign and domestic."

On the Atlantic.—American waters are free to Entente warships, and the French cruiser Jeanne d'Arc, visits an eastern port. Subtitles: The officers of the mighty man-of-war. Loading one of the big guns. Allies once more.

Heroes of the Past.—An animated cartoon.

HEARST-PATHE NEWS NO. 34 (April 25).—New York City.—Sliding gracefully down the ways of the Brooklyn Navy Yard, the superdreadnought New Mexico is a timely addition to the U. S. fleet. Subtitles: The 32,000-ton warship, with the Mississippi and Idaho, will make the most powerful trio of ocean fighters afloat. Miss Margaret C. de Baca (foreground), who sponsors the new queen of the Navy.

Springfield, Mass.—The new Lawrence mount, designed to protect the machine gun squad in the trenches, is successfully demonstrated here. Subtitles: The operator is able to sweep the whole field, without exposing himself to the enemy's sharpshooters. The machine can be quickly adjusted to give battle to hostile aircraft.

Albany, N. Y.—The heads of the big motion picture firms meet to defeat a bill to tax photoplays. Subtitle: The vicious and unjust tax would result in increasing admission prices in all picture theaters.

New York City.—All ills are forgotten by the 1,500 inmates of Bellevue Hospital as they watch a special circus performance. Subtitle: The bedridden tots enjoy the antics of the entertainers.

Spring Fashions.—(By courtesy of J. M. Gidding & Co.) Subitles: A smart suit of brown and white plaid for every-day wear. An elaborate three-piece model of brown serge and satin. The black milan hat has a novel crown of white feathers. A decided tendency toward the military is shown in this style of walking or mountain suit. The skirt is made to unbutton and be used as a cape.

Wake Up, America! is the call that resounds throughout the land on the 142d anniversary of the famous ride of Paul Revere. Subtitles: James J. Phelan reproduces the historic event in Boston, Mass. Citizens of New England hail the message as they did in the day of '75. Fifty thousand persons march in a great demonstration to arouse New York to patriotic service. School children take a prominent part in the parade.

Camden, Maine.—American shipyards hasten the construction of an immense fleet of wooden cargo vessels to defeat the U-boat blockade. Subtitles: These men are performing a patriotic duty. The U. S. Shipping Board needs 100,000 more wood-workers to join them. The four-masted schooner Maxwell is ready to carry food and ammunition to our Allies overseas.

Washington, D. C.—Union Station is decorated with the Allies' colors in honor of the arrival of the British Commissioners to the War Council. Subtitles: Arthur J. Balfour, British Minister for Foreign Affairs, and Secretary Lansing, who welcomes the nation's guests. The party is accompanied by a military escort to the home of Breckenridge Long, which Mr. Balfour will occupy. Leaving the State Building to call on President Wilson.

West Point, N. Y.—The Military Academy Class of '17 is graduated ahead of time so that 139 more officers may be ready to train Uncle Sam's new army. Subtitles: Secretary of War Newton D. Baker presents the diplomas. With Major-General Scott, he reviews the corps of cadets, the pride of the nation.

MYSTERY OF THE DOUBLE CROSS (Episode No. 8, "The Stranger Disposes"—May 2).—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annesley (Gladden James); The Masked Stranger (? ? . ?).

Still without his inheritance, which depends on his marriage to the girl of the Double Cross, and still unaware of his mysterious protector, The Masked Stranger, Peter Hale and Annesley determine to investigate Bentley's quarters. Getting two porters out of the way by giving them Bentley's best clothing, they begin work, but are interrupted by the return of Bentley's lieutenant: After a stiff fight he is locked in a closet. Annesley summons the Masked Stranger, but the hotel detectives decide also to investigate. Peter and Annesley are captured, but the Stranger escapes.

Annesley is taken to jail, but Peter escapes and goes to the Brewster home to confront Bentley, who he knows is rifling the safe there. In the struggle that follows, Peter is overcome, and Philippa arriving with the police has Peter arrested. Bentley is standing by the window to hand out the paper concerning Philippa's birth to his lieutenant, but the hand that grabbed the paper was the hand of the Masked Stranger.

That night, to gain his end, Bentley takes Phillipa to a rectory to be married, but while he left her and went in to talk to the minister something happened. He returned to find not Philippa, but The Masked Stranger. Covering Bentley he informs him that there will be no wedding that night or any other night. Next episode, "When Jail Birds Fly."

HINTON'S DOUBLE (Thanhouser—Five Parts—May 6).—The cast: Joshua Stephens (Frederick Warde); His Widowed Mother (Kathlyn Adams); John Evart Hinton(Frederick Warde); Little Marie (Eldren Seutart); Detective Clancy (Wayne Arey).

Under the pangs of starvation, Joshua Stephens, the double of John Hinton, a charlatan of the stock market, agrees to serve a ten year sentence on the conditions that his widowed daughter and her child will receive $500 a month for every month he serves.

Through his bravery, Joshua saves the life of Detective Clancy, and is pardoned. Searching for his daughter, he discovers that Hinton failed in his contract, and that she, owing to circumstances, was forced to place her child

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in an asylum. Hinton learning of the pardon, and wishing to return under his old business name, has his lawyer convince Joshua that he and his daughter should flee from the law to some unknown village, where they will be well provided for. Assured of happiness for his loved ones, he relents.

Suspected of some crookedness, Hinton is visited by Detective Clancy, who warns him that, although he saved his life, if he is caught swindling he will take the measure of the law. Money crazed, Hinton continues, forgetting the heeding of Clancy. Swindling in a big deal, he decides to make a getaway. To make it successful, he writes Clancy a letter that the fugitive is hiding in the country. Arriving at the home of happiness, Clancy puts poor old Joshua under arrest. Disheartened, he tells Clancy he is innocent. His daughter begs assistance. Her earnest pleadings wins Clancy's confidence, and he determines to trap the real crook.

Miscellaneous Subjects.

WARREN PRODUCTIONS.

THE WARFARE OF THE FLESH (Five Parts—April).—The cast in the prologue: Adam (Fred Radcliffe); Eve (Mary Moore); Satan (Theodore Friebus); Sin (Marie Shotwell); Magdalene (Mary Elizabeth Forbes); Good Samaritan (Walter Hampden).

The cast in the modern drama: Frank Gregory (Harry Benham); Mrs. Frank Gregory (Charlotte Ives); George Harmon (Sheldon Lewis); Henry Goode (Walter Hampden); John Evil (Theodore Friebus); Agnes Sinn (Marie Shotwell). Scenario written by Lawrence Marston. Directed by Edward Warren.

"The Warfare of the Flesh" does not mean a battle nor a struggle of flesh in the material sense. It means the eternal conflict our spirit and soul wage against the desires of the flesh. The warfare is between forces of good and those of evil.

Thus the theme is developed by first showing the warfare of the flesh in the beginning, when the first transgressors were expelled from Heaven for their wrongdoing. We see the fallen angels in Hell and on Earth intent on spreading the scourge of evil. We seen Satan and Sin in the Garden of Eden, and Sin tempts Eve, who is not strong enough to engage in a warfare with the desires of the flesh and win. We then pass on to the later civilization, and see the Magdalene about to be stoned because she was vanquished in the warfare of mind with matter. The Good Samaritan comes to her rescue, and the machinations of Satan and Sin are thus frustrated in a conflict with Good. Then there is a quick transition to the present era, and again we see Satan and Sin casting their ominous shadows over the affairs of mankind and accelerating evil, in the guise of a lady and gentleman of the leisure class. They temporarily befog the vision of weak men and women thrown into the maelstrom of life where the warfare of the flesh is perpetual. In the stress of circumstances the heroine is about to give up her fight with matter, but the eternal spirit of good again comes to the relief of the distressed and the unfortunate. Thus Satan and Sin lose out in a clash with the forces of Good.

FOX FILM CORP.

AMERICAN METHODS (Five Parts—April 30).—The cast: William Armstrong (William Farnum); Gaston, Duc de Bligney (Bertram Grassby); M. Moulinet (Willard Louis); Marie (Lillian West); Marquise de Beaulieu (Genevieve Blinn); Octave (Alan Forrest); Claire (Jewel Carmen); Betty Armstrong (Florence Vidor); Henri Gaudet (Marc Robbins); Baron de Prefont (Joseph Swickard); Jimmy (Mortimer Jaffe). Directed by Frank Lloyd.

The action of "American Methods" takes place in France. William Armstrong is an American of French descent and is a successful business man. He is left an estate consisting of an iron mine in France and with his sister sail for the French village and on his arrival takes charge of the business.

In the French town live the Marquise de Beaulieu, her daughter, Claire, and her son Octave. During a reception Armstrong meets Claire and falls in love with her. She, though, is betrothed to Gaston, Duc de Bligny, who, in turn is loved by Marie Moulinet, a rich manufacturer's daughter.

Finding that Claire has lost her fortune, Gaston jilts her and marries Marie. Claire then accepts Armstrong, although she tells him she does not love him. Octave meantime falls in love with Armstrong's sister, Betty.

Shortly after the marriage, Gaston finds that he stills loves Claire. He gets her into a compromising position and is soundly thrashed by Armstrong. Stung by the beating, Gaston attempts to shoot Armstrong and in a struggle Gaston is mortally mounded.

Claire, now in love with her husband, begs his forgiveness, which is freely given.

AN AERIAL JOY RIDE (Two Parts—Foxfilm Comedy—April 30).—The cast: The Inventor (Joe Swickard); His Daughter (Annette De Foe); Her Beau (George Uttal); Government Official (Jack Abbott); Master Crook (H. Moody); Boob Crook (Ray Griffith) Directed by Walter Reed.

At the start we have an inventor, and a foreign spy who is disguised as a janitor. The inventor has completed an aerial torpedo which is controlled by wireless. The janitor-spy is trying to steal it. He blows up the workshop several times but the inventor is not worried. He doesn't even stop inventing.

Finally the janitor accidentally discovers the wireless waves that controls the torpedo. He turns on the "juice" and the torpedo starts its cruise, ultimately destroying the workshop, the inventor, the spy and everybody else.

Then another inventor appears with a new torpedo. He is surrounded by foreign spies and the things that happen in his workship bear a strong resemblance to the mental disturbances that mark a long standing case of delirium tremens.

A SMALL TOWN GIRL (Five Parts—May 7).—A country girl, June, comes to New York to take care of her aunt's child. In a squalid First avenue tenement she meets Frank, her old sweetheart back home, who had come to the city to make good.

In the same house with June is a band of crooks. They steal a jewel and hide it in the heel of a slipper belonging to Mame, the woman of the gang. Jane, the child, finds the slipper and in a playful tussle over it with Frank pulls off the heel. The gem falls to the floor. Frank recognizes the stolen gem and hurries off to get the police.

Meantime the crooks discover the loss of the slipper. Mame quizzes Jane and learns June has it. With her men confederates she attacks June just as Frank returns with the police. The crooks are arrested, and June and Frank go back home for a honeymoon.

CHRISTIE FILM CO.

FATHER'S BRIGHT IDEA (April 30).—The cast: The Girl (Betty Compson); The Boy (Neal Burns); Her Father (George French); Her Mother (Stella Adams); Manicurist (Ethel Lynne).

Neal has asked father for the hand of his daughter, Betty, and the bright idea is to put Neal to a test. Father sees a pretty manicurist, Alice, and her friend, Ethel, and arranges with them to meet him and a friend at the Cafe Hilife at ten. But Neal happens to drop in on Alice, and she tells him about the old fellow who suspects his prospective son-in-law of being a gay boy. She shows him the card with the appointment thereon. Neal, by a liberal tip, induces Alice to reverse the plot on father, and takes the card. Neal calls that evening and confides in Betty. Father proposes to Neal a little party on the quiet, and, after some protest, Neal consents. He leaves the card with Betty, and he and father meet the girls. Betty lets mother find the card, and they go to the cafe. On a signal from Betty, Neal slips out and comes in just behind her and mother. They descend on father and the two girls, who support Neal in

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denying that he was with father's party. At home father admits Neal is clever, and gives Betty to him for keeps.

METRO PICTURES CORPORATION

SOWERS AND REAPERS (Rolfe Photoplays, Inc.—Five parts—May 7).—The cast: Annie Leigh (Emmy Wehlen); Earle Courtney (George Stuart Christie); Major James Courtney (Frank Currier); Sadie Jones (Peggy Parr); Henry Ainsworth (Grace Sammis); Ella Burt (Claire McCormack); Paul Roubais (Emmanuel Turner). Written and directed by George D. Baker.

Earle Courtney is in love with Annie Leigh, a factory girl. Major Courtney, his wealthy father, is determined that Earle shall marry Ethel Ainsworth, a rich girl. Earle and Annie marry secretly. Len Peters, a rejected suitor, follows and watches the ceremony.

Later Major Courtney cruises south and learns of his son's marriage. Feigning illness, he sends for Earle, and gives orders for the yacht to leave the harbor. Earle discovers he has been tricked, and jumps overboard, but is recaptured. He tries to send a message to Annie by wireless, but his father has one sent that the marriage is a mistake and he wishes his release.

Major Courtney, with the aid of Len Peters, secures the page from the court record containing the marriage license. The minister dies, and Annie is without proof of her marriage.

She goes to the city, hoping to find her husband. There her child is born, and while being cared for in a hospital she sees an announcement of the marriage of Earle Courtney and Ethel Ainsworth. Earle, believing her dead, has submitted to his father's wishes. Ethel, however, is in love with Paul Roubais, an artist. Annie finally obtains employment in a motion picture studio and soon, under the screen name of Annie Laurie, she is earning a large salary.

Mexican investments result disastrously for the Courtneys. Annie takes over the mortgage on their estate. She meets Earle, but denies she was even known as Annie Leigh, and when he tries to embrace her child says she does not permit "studio familiarities."

Earle tells her their story and she says it would make a good plot for a picture. It is presented under the title "Sowers and Reapers" and Annie insists that the Courtneys attend the first showing. Earle learns for the first time of the false message sent by his father.

Major Courtney, who also is present, recognizes his message and, overcome with remorse, goes to Annie and begs forgiveness. She tells him repentance cannot undo the harm he has done. Meantime Ethel's interest in Roubais increases. At last she elopes with him and Earle seeks Annie. An annulment of Ethel's marriage is obtained and Annie and Earle take up their life together.

THE GREAT SECRET (Chapter 18—Two Parts—May 7).—Several days after The Great Master has been "brought back to life" Zulph calls a meeting of the Secret Seven to announce his election as leader. The East Indian servant in the headquarters enters and announces that The Great Master has called. To Zulph's horror, the man he believed dead appears. He orders Zulph to be seated, pointing to an arm chair. Zulph obeys and the arms of the chair swing together, holding him a prisoner. Then Strong and Detective Sears enter, followed by Beverly Clarke and Jane Warren. Strong, believing The Great Master to be a criminal of the worst type, attacks him, but Jane Warren interferes, saying:

"Stop. That man is your father. The time has come at last for you to know all and I am the one to tell it." Then she relates "The Great Secret." Many years ago, in Alaska, she says, she and Zulph knew old Thomas Clarke, who was an unprincipled character of the Klondike.

Jane loved Zulph and was completely in his power. Living in the Klondike was the man who afterward became The Great Master. He occupied a cabin with his young wife and their two-year-old son. He had located a valuable mining claim. One day he left the map of the claim with his wife. Clarke offered Zulph $10,000 if he would get hold of the man. To do so he administered poison to the young wife and she died.

Zulph then fled from the Klondike with Jane Warren, who took the child with her. Afterward Zulph and Clarke met in New York and formed The Secret Seven. Jane Warren sent the lad to school and then through college, giving him the name of William Montgomery Strong. Entering business, Strong was remarkably successful.

The Great Master told the rest of the story. Returning to his Klondike cabin, finding his wife dead and his boy gone, he vowed to trail Zulph and Clarke. Part of his plan of revenge was to let Clarke hold the claim to the mine until such time as The Great Master was ready to spring his trap. He learned of The Secret Seven, conferred with the Government Secret Service, obtained authority to watch the band, joined it, became The Great Master, and thus spied on the men he loathed. Clarke died and he centered his energies on Zulph.

The Great Master then goes to an assembly room where The Secret Seven and its henchmen are gathered. Instantly scores of secret panels in the room swing open and scores of policemen appear. The whole band of crooks is rounded up and taken to prison, Zulph along with them. Strong embraces his father and Jane Warren, and Beverly, overjoyed at his having discovered the great secret—the secret of his parentage and the wealth Thomas Clarke left her—tells him the fortune really belongs to his father.

Strong tells Beverly he wants her to reveal another "great secret"—to name the day for their wedding. In due time a wedding takes place, and the faithful Wee See is the guest of honor.

BLUEBIRD PHOTOPLAYS, INC.

LITTLE MISS NOBODY (Five parts—May 7).—The cast: Bonnie (Violet Mersereau); Elinor Grenville (Clara Beyers); Charlotte Wharton (Helen Lindroth); Arthur Wharton (Sidney Mason); George Grenville (Dean

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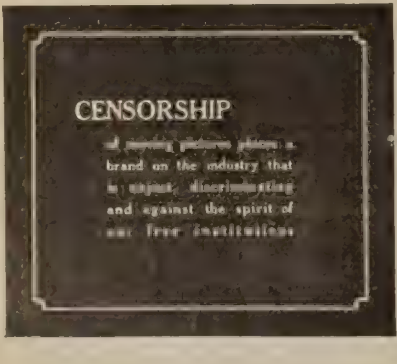

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Raymond); "Bull" Dorgan (John Mackin); Joe Gaskell (James O'Neill); Doctor Morley (Willis Baker); Billy Hamilton (Robert Clugston). Scenario by John C. Brownell. Harry F. Millard.

In Joe Gaskell's "Half Way House" Bonnie, an urchin, is employed as maid of all work. "Bull" Dorgan, boss of the lumber camp, a tyrannical bully, has been waiting for Bonnie to become fully grown that he might marry her.

Arthur Wharton is visiting Mr. and Mrs. Grenville at their hunting lodge in the North Woods near Gaskell's road house. Wharton has secretly loved Mrs. Grenville, who married for money, and she has not been blind to his admiration. Strolling into the "Half Way House" one afternoon, Wharton is in time to defend Bonnie from an attack by "Bull" Dorgan.

Wharton finds himself deeply interested in the little waif and subsequently he is one of an automobile party, which also includes Mrs. Grenville, who come to the "Half Way House" for luncheon. There he again meets Bonnie. Wharton's sister also takes an interest in the girl, but Mrs. Grenville declines to be concerned in Bonnie's welfare.

Grenville gains knowledge of the love affair between his wife and Wharton. Wharton and his sister return at once to New York. Awake to the evil of his conduct with Mrs. Grenville, Wharton goes to the North Woods and rents a "shack," dooming himself to solitude as a penance for his reprehensible conduct.

The news of Wharton's presence reaches the lumbermen who congregate at Gaskell's and Bonnie gains the information by overhearing others tell that Wharton is now alone and ill. Bonnie goes to him and nurses him back to health.

"Bull" Dorgan learns of Bonnie's kindness to Wharton, and in a jealous rage he goes to Wharton's cabin. Among the "gang" he has taken with him is a justice of the peace whom Dorgan now decrees shall marry him and Bonnie. But Wharton enters in time to save the girl from her fate, marries her himself, the justice then and there performing the ceremony.

In the interest of his health Wharton is ordered to spend a year abroad. He is advised to leave his wife in the care of his sister, the time to be utilized in educating the girl and preparing her for a place in society. Mrs. Grenville, now a widow, has heard of Wharton's marriage and plans vengeance. She waits until Wharton returns from abroad to begin operations, and then invites all concerned to a winter party at Grenville lodge in the North Woods.

Mrs. Grenville stoops to lying to Bonnie's husband, telling him his wife is in love with another one of her guests, Billy Hamilton. Mrs. Grenville has, in fact, brought Hamilton along, under pay, to compromise Bonnie. When her plans go wrong Bonnie and her husband are more than ever in love and are re-united and happy.

EDUCATIONAL FILM CORP.

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JOSEPH R. MILES.

THE TEST OF WOMANHOOD (5 parts—April).—Akkadia is a country overrun by its militant neighbor, Turania. Marie, a young Akkadian governess, and Carl, an officer of the Turanian army, love each other in spite of loyalty to their respective countries.

Marie is a martyr to the ideals of womanhood and even faces an ignominious end to protect her gallant lover and enemy.

After being attacked by a stranger, Marie comes to her senses to find her brother-in-law dead at her feet. Her sweetheart, a brother of the murdered man, turns against her and she is denounced and discredited. To save her good name, Carl marries her. This brings trouble to Carl, who is court-martialed, and to Marie, who faces death for murder. However, everything ends satisfactorily.

GREATER VITAGRAPH.

HER SECRET (Five Parts—April 30).—The cast: Clara Weston (Alice Joyce); Rex Fenton (Harry Morey); Dr. Howard (Robert Kelley); Mrs. Marvin (Mary Maurice); Charley (George Cooper); Dazy (Patsy DeForrest); Alice (Kittens Reichert). Directed by Perry N. Vekroff.

Clara Weston is a country school teacher and daughter of a minister. She receives a call to New York to become secretary to the manager of a philanthropic society. She takes the stage coach to the railroad town, but misses the overland train and is compelled to remain over night at the only hotel. A party of Eastern civil engineers come in from an extended stay in the mountains—dusty, unkempt bearded young fellows—who plunge into the diversions of the hotel's dance hall. Rex Fenton of the party pays attentions to Dazy, a dancer. However, when it is late, to get rid of him, she gives him a number at random as that of her room. Befuddled with drink, Fenton afterward looks for the dancer, and as the story works out Clara Weston becomes an accidental victim of circumstances. Next morning she goes on her way with a broken heart, while Fenton awakes in his room with only a dim idea of what occurred the night before.

After several months at her position in the East, Clara Weston is compelled to resign and retire to a remote country town, where her secret is protected by Dr. Howard, who sympathizes with her misfortune. A year after she has been East, Dr. Howard secures for her a position with a business man as stenographer, she leaving her child behind in a nurse's care.

After a time her employer falls in love with her, unaware that she has a child. Her love for him makes her too timid, and she accepts him without revealing her past. Separation from her little one makes Clara melancholy. Dr. Howard, whose advice that she be perfectly frank with her husband has been neglected, sees a chance to improve her spirits by inducing the husband to adopt this child, and happiness reigns.

Several years pass before the husband discovers correspondence from Dr. Howard that discloses Clara's motherhood. Leaping at the idea that Dr. Howard is the man to blame, the husband has a violent scene with him, but the doctor relates the circumstances under which the girl was wronged. The husband, who is none other than Fenton, realizes that he is the father of her child. He now begs forgiveness of the disaster he brought upon her, and the story ends in her complete vindication and final peace of mind.

K-E-S-E, INC.

THE SAINT'S ADVENTURE (Essanay—Five Parts—May 7).—The cast: Rev. Paul Manson (Henry B. Walthall); Mary Farley (Mary Charleson); Mrs. Sewell Wright (Frankie Raymond); Steve Martin (Bert Weston); Wilks (Patrick Calhoun); Sid Farley (Ellis Paul). Directed by Arthur Berthelet.

Rev. Paul Manson, pastor of St. Mark's Church, is ordered to the country for his health. While he is sojourning in a lumber camp with Wilks, his guide, he reads of his "sudden death" in his home-town newspaper. Rev. Manson has longed to clean up the slums of his city, and decides to return incognito and do so.

Upon his return he is met by a street urchin, Sid Farley, who recognizes him as his missing father, Joe Farley. Rev. Manson is recognized by the boy's mother, Mary, also, as her husband, and he does not deny it. Under the guise of Joe Farley, Rev. Manson begins the work of uplifting the slum district. Though he does not live at Mary's home—declaring he is tired of her—Manson gradually recognizes her good impulses and falls in love with her. Manson has just triumphed over an evil political ring in the slums when he is recognized by Mrs. Sewell Wright as the supposedly dead Rev. Manson. But having attained his ambition in the slums he remains there, marrying Mary.

PARAMOUNT PICTURES CORP.

INVITED OUT (Klever Komedy—May 7).—Vic is a clerk and never since he left home has he had a taste of a good home cooked dinner. He has had to eat in restaurants. He expresses himself one day before his fellow clerks that he is getting tired of restaurant cooking and Charlie Elliott, who is enjoying the advantages of a happy home, invites Vic to drop in any time for dinner. Bob Jones does likewise. Vic agrees.

The boss' daughter drops in about this time, and being rather "smitten" with Vic wants him to go to lunch with her and her father. Her father is about to go with them when he is interrupted by an urgent business matter and the engagement is called off. The boss' daughter, however, invites Vic to the house to dinner any time, telling him they dine at five-thirty.

Vic goes home that night from the office and begins planning to accept the boss' daughter's invitation home to dinner. He works up a fine appetite. He passes a haberdasher shop and sees a dress coat. He feels that it is necessary to him in order to be properly dressed when dining with the boss and his daughter.

Vic begins to figure out how he can get a dress suit and it flashed across his mind that the easiest way to do under the circumstances is to make one. This he proceeds to do, and when it is finished he starts for the boss' house. On arrival the boss' daughter and the boss greet him and the boss takes him into the dining room, which is in a very upset state on account of painters, etc. The boss explains to Vic that he is sorry, but that they will soon be settled and then he must come and dine with them. Vic's disappointment is overwhelming and he staggers out of the house nearly starved. He remembers Charlie Elliott's invitation and decides to go there. He meets Charlie and his wife going out and Charlie explains that he is sorry that he did not come in time for dinner, as they had a fine roast duck.

Vic by this time is ready to drop with hunger. He does not give up, however, for he remembers Bob's invitation and as a last resort goes there. He arrives at Bob's and is greeted with open arms. Mrs. Bob informs Vic that she is delighted to have him for dinner, as they are to have Irish stew. Bob introduces Vic to his family of children while Mrs. Bob is doing the cooking.

Mrs. Bob accidentally breaks a water pipe in the kitchen and every one is called to help—Bob and the children and Vic. Vic in trying to stop the water gets drenched and drenches the whole family, and the worst of it all is that the water ruins the Irish stew and leaves everybody wet and hungry. Vic rushes to a restaurant to get something to eat.

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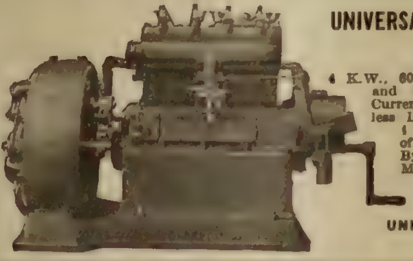

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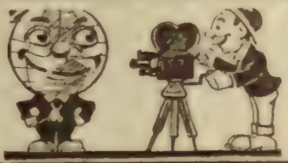

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W74.

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Mignon	5000	Beatrice Michelena	100.00
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Chimney Sweep of Aosta	5000	Laura Darville	100.00
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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1012.)

BROADWAY STAR FEATURE.

The Gang (No. 7 of "The Dangers of Doris" — Comedy—Drama—Broadway Star Feature) ....
The Seventh Son (Drama).
The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).
Missing (Two parts—Drama).
The Meeting (Drama).
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).
Up and Down (No. 8 of "The Dangers of Doris"—Comedy-Drama).
Dimple's Baby (Two parts—Comedy-Drama).
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts—Comedy).
Friends in San Rosario (Of the O. Henry Series—Two parts—Drama).
The Gift of Magi (Of the O. Henry Series—Two parts—Drama).
The Marionettes (Of the O. Henry Series—Two parts—Drama).
Past One at Rooney's (Of the O'Henry Series Two parts—Comedy-Drama).

ESSANAY.

The Lucky One (Comedy). On same reel an Educational entitled "In the Beef and Butter Country."
The Pallid Dawn ("Is Marriage Sacred?"—Two parts—Drama).
The Finish (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 27 (Cartoon Comedy and Educational on Same Reel).
The Wifeless Husband (Is Marriage Sacred?—Two parts—Drama).
The Ham What Was (Black Cat Feature—Two parts—Drama).
The Shooting Star (Comedy), and Harvesting in Alberta, Canada (Educational).
Meddling With Marriage (Is Marriage Sacred?—Two parts—Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Drama).
The Clock Struck One (Black Cat Feature—Two parts—Drama).
Be My Best Man (Black Cat Feature—Two parts—Drama).
Local Color (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 28 (Cartoon Comedy), and A Trip Through Soo Canal (Scenic) (Split reel).

FORTUNE PHOTOPLAYS.

"Mentioned in Confidence" (Four parts—Dr.).
The Devil's Bait (Four parts—Drama).
Vengeance of the Dead (Four parts—Drama).
The Yellow Bullet (Four parts—Drama).
Alien Blood (Four parts—Drama).
Zollenstein (Four parts—Drama).
Phantom Shotgun (Four parts—Drama).

KALEM.

The Fate of Juan Garcia (an episode of "The American Girl"—Two parts—Drama).
The Veiled Thunderbolt (an adventure of "Grant, Police Reporter"—Drama).
In the Web of the Spider (an adventure of "Grant, Police Reporter"—Drama).
The Registered Pouch (an episode of "A Daughter of Daring"—Drama).
The Borrowed Engine (an episode of "A Daughter of Daring"—Drama).
The Bogus Bride (Ham and Bud Comedy).
The College Boy's Specials (An Episode of "A Daughter of Daring"—Drama).
The Lost Legion of the Border (An Episode of "The American Girl"—Two parts—Drama).
A Misfit Millionaire (Ham and Bud Comedy).
The Missing Financier (An Adventure of "Grant, Police Reporter"—Drama).
The Vanishing Bishop (An Adventure of "Grant, Police Reporter"—Drama).
The Deadly Doughnut (Ham and Bud Comedy).
The Secret of the Borgias (An episode of "Grant, Police Reporter"—Drama).
The Mystery of the Burning Freight (An episode of "A Daughter of Daring"—Drama).
The Skeleton Canyon Raid (An episode of "The American Girl"—Two parts—Drama).
Doubles and Troubles (Ham and Bud Com.).
The Railroad Smugglers (An episode of "A Daughter of Daring"—Drama).
The Lone Point Feud (An episode of "A Daughter of Daring"—Drama).
The Vulture of Skull Mountain (An episode of "The American Girl"—Two parts—Dr.).
Bandits, Beware (Ham and Bud Comedy).
Mystery of Room 422 (An Episode of "Grant, Police Reporter"—Drama).
The Man from Tia Juan (An Episode of "The American Girl"—Two parts—Drama).
The Secret of Lost Valley (An Episode of "The American Girl"—Two parts—Drama).
The Trapping of Two-Bit Tuttle (An episode of "The American Girl"—Two parts—Dr.).
A Deal in Bonds (An episode of "Grant, Police Reporter"—Drama).
The Detective's Danger (An episode of "A Daughter of Daring"—Drama).

SELIG.

Over the Garden Wall (Comedy).
Selig-Tribune No. 20 (Topical).
Selig-Tribune No. 21 (Topical).
A Question of Honesty (Two parts—Drama).
Everybody Was Satisfied (Comedy).
Selig Tribune No. 22 (Topical).
Selig-Tribune No. 23 (Topical).
The Greater Punishment (Two parts—Drama).
The Boob (Comedy—Drama).
Selig-Tribune No. 24 (Topical).
Selig-Tribune No. 25 (Topical).
Father and Son (Two parts—Drama).
The Goddess of Chance (Drama).
Selig-Tribune No. 26 (Topical).
Selig-Tribune No. 27 (Topical).
The Power of Pin Money (Two parts—Dr.).
Mr. Bingo, the Bachelor (Comedy).
Selig-Tribune No. 28 (Topical).
Selig-Tribune No. 29 (Topical).
The Daughter of "Gas House" Dan (Two parts—Drama).
Bill and the Bearded Lady (Comedy).
Selig-Tribune No. 30 (Topical).
Selig-Tribune No. 31 (Topical).
Two Dollar Gloves (Two parts—Drama).
Romance and Roses (Comedy).
Selig-Tribune No. 32 (Topical).
Selig-Tribune No. 33 (Topical).
The Evil Sag (Two parts—Drama).
Baseball at Mudville (Comedy).
Selig-Tribune No. 34 (Topical).
Selig-Tribune No. 35 (Topical).
A Social Climber (Two parts—Drama).
Rescuing Uncle (Comedy).

Pathe Exchange, Inc.

Releases for week of March 25.
  Patria No. 11 ("Sunset Falls"—Two parts—Drama—International).
  The Mystery of the Double Cross (Episode No. 2, "The Masked Stranger"—Two parts Drama).
  Told at Twilight (Five parts—Drama—Gold Rooster).
  Florence Rose Fashions No. 24 ("Fads and Fancies"), and "The Gardeners Feathered Friends" (Educational—Split Reel).
  Max's Feet Are Pinched (Max Linder Com.), and Skinny Gets a Goat (Rolin Comedy—Split Reel).
  Hearst-Pathe News No. 26 (Topical).
  Hearst-Pathe News No. 27 (Topical).
  Happy Holligan—"The Double Crossed Nurse" (Cartoon Comedy) and Rope Making (International—Split Reel).

Releases for week of April 1.
  Patria No. 12 ("Which Passeth All Understanding"—Two parts—Drama — International).
  The Mystery of the Double Cross (Episode No. 3, "An Hour to Live"—Two parts—Drama).
  Mary Lawson's Secret (Five parts—Drama—Gold Rooster).
  Florence Rose Fashions No. 25 ("A Glance Ahead"), and Childish Carefree Days (Colored Picture—Juvenile) (Split Reel).
  Know America, the Land We Love—New Mexico (Scenic—Combitone).
  Hearst-Pathe News No. 28 (Topical).
  Hearst-Pathe News No. 29 (Topical).
  Katzenjammer Kids—"The Captain Goes a-Flivvering" (Cartoon Comedy), and From Baguio to Manila (International—Split Reel).
  Skinny's False Alarm (Comedy), and Skinny's Shipwrecked Sand-Witch (Com.) (Rolin).
Releases for week of April 8.
  Mayblossom (Five parts — Drama — Gold Rooster).
  The Mysteries of the Double Cross (No. 4, "Kidnapped"—Two parts—Drama).
  Max and the Fair M. D. (Max Linder Com.) (Pathe).
  Florence Rose Fashions No. 26 ("The Height of Fashions"), and Picture Postal Cards, Japan (Scenic) (Pathe).
  Know America, the Land We Love—Arizona (Scenic) (Combitone).
  Hearst-Pathe News No. 30 (Topical).
  Hearst-Pathe News No. 31 (Topical).
  Patria No. 13 ("Wings of Death"—Two parts—Drama).
  Happy Holligan—"The New Recruit" (Cartoon Comedy), and Sponge Fishing (Industrial) (International—Split Reel).
Releases for week of April 15.
  When Love was Blind (Five parts—Drama) (Thanhouser).
  Patria No. 14 ("The Border Peril"—Two parts—Drama—International).
  The Mystery of the Double Cross No. 5 ("The Life Current"—Two parts—Dr.) (Astra).
  Lonesome Luke on Tin Can Alley (Two parts—Comedy) (Rolin).
  Florence Rose Fashions No. 27 ("Accepted Styles"), and Odd Fresh Water Creatures (Colored Edu.) (Pathe—Split Reel).
  Know America, the Land We Love ("Arid and Fruitful California") (Scenic) (Combitone).
  Hearst Pathe News No. 32 (Topical).
  Hearst-Pathe News No. 33 (Topical).
  Bringing Up Father—"Music Hath Charms" (Cartoon Comedy), and Button Making (Industrial) (International—Split Reel).
Releases for week of April 22:
  The Hunting of the Hawk (Five parts—Drama) (Astra).
  The Mystery of the Double Cross (Episode No. 6, "The Dead Come Back"—Two parts—Drama) (Astra).
  Patria No. 15 ("For the Flag"—Two parts—Drama) (International).
  Max the Lady Killer (Max Linder Comedy) (Pathe).
  Florence Rose Fashions No. 28 ("The Season's Novelties") and "Chiffa Gorge, Picturesque Algiers—Colored Scenic) (Pathe split reel).
  Hearst-Pathe News No. 34 (Topical).
  Hearst-Pathe News No. 35 (Topical)
  The Original Katzenjammer Kids, "Robbers and Thieves" (Cartoon Comedy) and Tree Surgery (Educational) (Split Reel).
Releases for Week April 29:
  Sunshine and Gold (Five parts—Drama—Balboa).
  The Mystery of the Double (Episode No. 7—"Into Thin Air"—Two parts—Drama—Astra).
  Florence Rose Fashions No. 29—"Smart Modes" and "Across British India" (Colored Scenic) (Split Reel).
  Know America, the Land We Love, No. 6—"In and Around San Diego, Cal. (Scenic—Combitone).
  Krazy Kat—The Cook (Cartoon Comedy—International) and The Hornets of the Sea (Educational) (Split Reel).
  Max Wins and Loses (Max Linder Comedy) (Pathe).
  Our Fighting Forces (Two parts—Topical) (Pathe).
  Hearst-Pathe News No. 36 (Topical).
  Heart-Pathe News No. 37 (Topical).
Releases for Week of May 6:
Hinton's Double (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 8, "The Stranger Disposes"—Two parts—Astra).
Max Is Almost Married (Comedy) and Chang Lee's Auto Mule Becomes Unmanageable (Cartoon Comedy) (Pathe split reel).
Florence Rose Fashions No. 30, "Staple Fashions"—Zeeland and Zuider Zee (Scenic) (Pathe split reel).
Know America, the Land We Love No. 7—"Along the Apache Trail, Arizona" (Scenic—Combitone).
Happy Holligan—Three Strikes, You're out (Cartoon Comedy) and Dredging Quahog (hard clams) (Industrial) (International split reel).
Hearst-Pathe News No. 38 (Topical).
Hearst-Pathe News No. 39 (Topical).

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1012.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 18—Number 68 (Topical).
Apr. 25—Number 69 (Topical).
May 2—Number 70 (Topical).
May 9—Number 71 (Topical).
May 16—Number 72 (Topical).

BIG U.

Apr. 19—The Pace That Kills (Drama).
Apr. 22—Her Great Mistake (Two parts—Dr.).
Apr. 26—The Warrior's Bride (Drama).
May 3—The Penalty of Silence (Drama).
May 6—True to their Colors (Two parts—War Drama).
May 13—Captain Marjorie's Adventure (Two parts—War Drama).
May 18—The Brand of Death (Drama).

BISON.

Mar. 31.—Steel Hearts (Two parts—Drama).
Apr. 7—The Burning Silence (Two parts—Drama).
Apr. 14—The Kidnapped Bride (Two parts—Drama).
Apr. 21—The Tell Tale Clue (Two parts—Dr.).
Apr. 28—The Trail of Hate (Two parts—Dr.).
May 5—Little Moccasins (Two parts—Drama).
May 12—One Wild Night (Two parts—Dr.).
May 19—Casey's Border Raid (Two parts—Comedy-Drama).

BUTTERFLY.

May 7—Eternal Love (Five parts—Drama).
May 14—The Phantom's Secret (Five parts—Drama).

GOLD SEAL.

Apr. 3—The Magpie (Three parts—Drama).
Apr. 10—Hair Trigger Burk (Three parts—Drama).
Apr. 17—For Lack of Evidence (Three parts—Drama).
Apr. 24—The Forest Nymph (Three parts—Drama).
May 1—Bill Brennan's Claim (Three parts—Drama).
May 8—The Grip of Love (Three parts—Dr.).
May 15—The Honor of an Outlaw (Three parts—Drama)

IMP.

Apr. 13—The Perils of the Secret Service (Episode No. 6, "The Signet Ring"—Two parts—Drama).
Apr. 15—The Eyes in the Dark (Two parts—Drama).
Apr. 20—The Perils of the Secret Service (Episode No. 7, "The International Spy"—Two parts—Drama).
Apr. 21—The Blazing Secret (Drama).
Apr. 27—The Rogue's Nest (Two parts—Dr.).
May 4—A Midnight Mystery (Two parts—Dr.).
May 10—Flames of Treachery (Drama).
May 11—The Girl in the Garret (Two parts—Drama).
May 17—The Puzzle Woman (Drama).
May 20—The Case of Dr. Standing (Two parts—Drama).

JOKER.

Apr. 7—A Boob for Luck (Comedy).
Apr. 14—The Careless Cop (Comedy).
Apr. 21—Take Back Your Wife (Comedy).
Apr. 28—The Leak (Comedy).
May 5—Left in the Soup (Comedy).
May 12—The Man With a Package (Comedy).
May 19—The Last Scent (Comedy).

LAEMMLE.

Mar. 28—Is Money All? (Drama).
Mar. 29—The Mask of Love (Drama).
Apr. 4—The Star Witness (Two parts—Drama).
Apr. 7—The Blue Print Mystery (Drama).
Apr. 12—The Silent Prisoner (Drama).
Apr. 18—Chubby Takes a Hand (Drama).
Apr. 25—Twixt Love and Desire (Drama).
Apr. 28—A Woman of Clay (Drama).
May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.),

L-KO.

Apr. 4—Nabbing a Noble (Comedy).
Apr. 8—Crooks and Crocodiles (Comedy).
Apr. 11—Ring Rivals (Two parts—Comedy).
Apr. 18—Love and Blazes (Two parts—Com.).
Apr. 25—Little Bo Peep (Two parts—Comedy).
May 2—The Cabaret Scratch (Comedy).
May 6—Scrambled Hearts (Comedy).
May 9—Tom's Tramping Troupe (Two parts—Comedy)
May 16—A Good Little Bad Boy (Two parts—Comedy).

NESTOR.

Mar. 23—In Again, Out Again (Comedy).
Mar. 26—Shot in the West (Comedy).
Apr. 2—Mixed Matrimony (Comedy).
Apr. 9—Under the Bed (Comedy).
Apr. 16—Follow the Tracks (Comedy).
Apr. 23—The House Wreckers (Comedy).
Apr. 30—What a Clue Will Do (Comedy).
May 7—The Lost Appetite (Comedy).
May 14—To Oblige a Vampire (Comedy).

POWERS.

Apr. 5—Hagenbeck's Wild Animals (Educational).
Apr. 8—The Ups and Downs of Mr Phool Phan (Cartoon Comedy) and Magic India (Dorsey Edu.) (Split Reel).
Apr. 15—Boomer Bill Goes to Sea (Cartoon Comedy) and "On the Streets of India" (Dorsey Edu.) (Split reel).
Apr. 22—A Good Story About a Bad Egg (Cartoon Comedy), and Intimate India (Dorsey Educational) (Split Reel).
Apr. 29—Under the Big Top (Comedy-Drama), and "In the Heart of China" (Dorsey Edu.) (Split Reel).
May 13—Such is Life in South Algeria.
May 20—When Does a Hen Lay an Egg (Cartoon Comedy) and Dorsey Educational—Title not decided.

RED FEATHER.

Mar. 26—The Fighting Gringo (Five parts—Drama).
Apr. 2—The Bronze Bride (Five parts—Drama).
Apr. 9—Mr. Dolan of New York (Five parts—Drama).
Apr. 16—The Flower of Doom (Five parts—Drama).
Apr. 23—The Hero of the Hour (Five parts—Drama).

REX.

Mar. 24—The Boyhood He Forgot (Drama).
Mar 25—The Grudge (Two parts—Drama).
April 1—Snow White (Three parts—Drama).
Apr. 12—Uncle John's Money (Two parts—Dr.).
Apr. 15—Her Primitive Man (Drama).
Apr. 19—The Sorceress (Drama).
Apr. 26—The Townsend Divorce Case (Dr.).
Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy-Dr.).

VICTOR.

Apr. 10—His Family Tree (Comedy).
Apr. 13—Stop Your Skidding (Comedy).
Apr. 17—It Happened in Room 7 (Comedy).
Apr. 19—The Topsy Turvy Twins (Two parts—Comedy).
Apr. 20—Tit for Tat (Comedy Drama).
Apr. 24—The Thousand Dollar Drop (Comedy).
Apr. 26—Her Wayward Parents (Two parts—Comedy-Drama).
Apr. 27—The Woods Are Full of 'Em (Comedy).
May 1—Flat Harmony (Comedy).
May 3—Pots and Poems (Two parts—Comedy-Drama).
May 4—A Darling in Buckskin (Comedy).
May 8—Baseball Madness (Comedy).
May 10—Swearing Off (Comedy)
May 11—Signs of Trouble (Comedy).
May 15—Fat and Foolish (Comedy).
May 17—Breaking the Family Strike (Com.).

UNIVERSAL SCREEN MAGAZINE.

Apr 6—Issue No. 13 (Educational).
Apr. 13—Issue No. 14 (Educational).
Apr. 20—Issue No. 15 (Educational).
Apr 27—Issue No. 16 (Educational).
May 4—Issue No. 17 (Educational).
May 11—Issue No. 18 (Educational).
May 18—Issue No. 19 (Educational).

UNIVERSAL SPECIAL FEATURE.

Apr 8—The Purple Mask (Episode No. 15—"The Floating Signal"—Two parts—Drama).
Apr 8—The Voice on the Wire (Episode No. 4 "The Next Victim"—Two parts—Drama).
Apr. 15—The Purple Mask (Episode No. 16—"The Prisoner of Love"—Two parts—Drama).
Apr. 15—The Voice on the Wire (Episode No. 5—Two parts—Drama).
Apr. 22—The Voice on the Wire (Episode No. 6, "The Death Warrent"—Two parts—Drama).
Apr. 29—The Voice on the Wire (Episode No. 7—Two parts—Drama).
Apr. 30—The Birth of Patriotism (Five parts—Drama) (Special Attraction).
May 6—The Voice on the Wire (Episode No. 8—Two parts—Drama).
May 13—The Voice on the Wire (Episode No. 9—Two parts—Drama).
May 20—The Voice on the Wire (Episode No. 10—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Mar. 10—The Tell Tale Arm (Drama).
Mar. 10—The Homicide's Weapon (Drama).
Mar. 17—The Lonesome Mariner (Drama).
Mar. 17—A Ram-Bunctious Endeavor (Comedy).
Mar. 21—Cupid and a Button (Comedy).
Mar. 28—The Bearded Fisherman (Drama).
Apr. 4—An Artist's Intrigue (Drama).

CUB.

Mar. 29—Be Sure You're Right (Comedy).
Apr. 5—The Lady Detective (Comedy).
Apr. 12—The Gypsy Prince (Comedy).
Apr. 19—Somewhere in the Mountains (Com.).
Apr. 26—The Ransom (Comedy).
May 3—Jerry's Trial (Comedy).
May 10—Jerry's Picnic (Comedy).

NIAGARA FILM STUDIOS.

Mar. 21—The Perils of Our Girl Reporters (No. 13, "The Schemers"—Two parts—Drama).
Mar. 28—The Perils of Our Girl Reporters (No. 14, "The Counterfeiters"—Two parts—Drama).
Apr. 4—The Peril of Our Girl Reporters (No. 15. "Kidnapped"—Two parts—Dr.).

GAUMONT.

Apr. 24—Tours Around the World No. 25 (Subjects on reel: Brest, France; Sarajeva, Capital of Bosnia; Second Capital of Russsia) (Travel).
Apr. 26—Reel Life No 52 (Subjects on reel. A Tabloid Bungalow; Red Clay Workers of Barbados; An Altiscope Rifle; Cargo Boats of Tomorrow; Metal Spinning; Life in the Soudan) (Mutual Film Magazine).
May 1—Tours Around the World No. 26 (Travel).
May 3—Reel Life No 53 (Subjects on Reel: Our Patriotic Maidens; Restoring an Old Mission; Getting Rid of the Snow; The Queer Tribe of Issa; The Queerest Newspaper (Mutual Film Magazine)
May. 8—Tours Around the World No. 27 (Subjects on reel: Pompeii, Italy; Zurich, Switzerland; Monrom, Russia) (Travel).
May 10—Reel Life No 54 (Subjects on reel: Proteges of a Big City; Lifting a Locomotive; Sleeping Bags for Soldiers; A Submarine Oil Field; Making Grape Juice (Mutual Film Magazine).

MONOGRAM.

Apr. 2—The Adventures of Shorty Hamilton (Episode No. 12 "Shorty Solves a Wireless Mystery"—Two parts—Drama)
Apr. 9—The Adventures of Shorty Hamilton (Episode No. 13, "Shorty Reduces the High Cost of Living"—Two parts—drama).
Apr. 16—The Adventures of Shorty Hamilton (Episode No 14 "Shorty Lays a Jungle Ghost"—Two parts—Dr.).
Apr 23—The Adventures of Shorty Hamilton No. 15, "Shorty Unearths a Tartar"—Two parts—Drama)

(*Mutual Releases continued on page* 1030.)

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Page 1012.)

(*Mutual Releases continued from page* 1028.)

LA SALLE.

May 7—The Prodigal Uncle (Two parts—Comedy).

MUTUAL WEEKLY.

Apr. 25—Number 121 (Topical).
May 2—Number 122 (Topical).
May 9—Number 123 (Topical).
May 16—Number 124 (Topical).

MUTUAL CHAPLIN.

Jan.—The Rink (Two parts—Comedy).
Feb.—Easy Street (Two parts—Comedy).
Mar.—The Cure (Two parts—Comedy).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).

MONMOUTH.

Apr. 27—Jimmy Dale Alias the Grey Seal No. 6, "Below the Dead Line" (Two parts—Drama).
May 4—Jimmy Dale, alias The Grey Seal (No. 7—"Devil's Work"—Two parts Drama).
May 11—Jimmy Dale, Alias The Grey Seal (No. 7, "Devil's Work"—Two Parts—Drama).

MUTUAL STAR PRODUCTIONS.

Apr. 16—The Single Code (Horsley—Five parts Drama).
Apr. 23—The Wild Cat (Horkheimer—Five parts—Drama).
Apr. 23—The Debt (Powell—Five parts—Dr.).
Apr. 30—Whose Wife? (American—Five parts Drama).
May 7—The Frame-Up (American—Five parts—Drama).
May 7—Hedda Gabler (Powell—Five parts—Drama).

MUTUAL SPECIAL.

Apr. 9—A Daughter of War (Five parts—Dr.).

SIGNAL PRODUCING CO.

Apr. 16—The Railroad Raiders (Episode No. 2, "A Double Steal"—Two parts—Drama).
Apr. 23—The Railroad Raiders (No. 3, "Inside Treachery"—Two parts—Drama).
Apr. 30—The Railroad Raiders (No. 4, "A Race for a Fortune"—Two parts—Dr.).
May 7—The Railroad Raiders (No. 5. "A Woman's Wit"—Two parts—Drama).

STRAND.

Apr. 18—When Mary Took the Count (Com.).
Apr. 25—And In Walked Uncle (Comedy).
May 2—Kleptomaniacs (Comedy).
May. 9—The Great American Game (Comedy).

VOGUE.

Apr. 7—Why Ben Bolted (Two parts—Com.).
Apr. 14—Jolted Justice (Two parts—Comedy).
Apr. 21—Masked Mirth (Two parts—Comedy).
Apr. 28—A Plaster Feud (Two parts—Comedy).
May 5—Bucking the Tiger (Two parts—Com.).
May 12—A Vanquished Flirt (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Feb. 26—The Secret of Eve (Five parts—Dr.).
Apr. 2—The Waiting Soul (Five parts—Dr.).

COLUMBIA PICTURES CORP.

Feb. 5—The End of the Tour (Five parts—Drama).
Mar. 12—The Mortal Sin (Five parts—Drama).
Apr. 23—God's Law and Man's (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 26—The Hidden Children (Five parts—Drama).

ROLFE.

Apr. 9—The Power of Decision (Five parts—Drama).
Apr. 16—A Magdalene of the Hills (Five parts—Drama).
Apr. 30—The Millionaire's Double (Five parts—Drama).
May 7—Sowers and Reapers (Five parts—Dr.).

SERIAL PRODUCING CO.

Apr. 9—The Great Secret (Episode No. 14—Two parts—Drama).
Apr. 16—The Great Secret (Episode No. 15—Two parts—Drama).
Apr. 23—The Great Secret (Episode No. 16, "The Crafty Hand"—Two parts—Drama).
Apr. 30—The Great Secret (Episode No. 17—"The Missing Finger"—Two parts—Drama).
May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

Mar. 26—Awakening of Helene Minor (Drew—Comedy).
Apr. 2—Locked out (Drew).
Apr. 9—Putting it Over on Henry (Drew).
Apr. 16—The Love Dope (Rolma).
Apr. 23—One of the Family (Drew).
Apr. 30—Safety First (Drew).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Feb. 19—Her Scrambled Ambition (Comedy).
Mar. 5—Speed (Comedy).
Mar. 19—The Magic Vest (Comedy).
Apr. 2—Getting the Evidence (Comedy).
Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.

FAMOUS PLAYERS.

Mar. 12—Sapho (Five parts—Drama).
Mar. 19—The Dummy (Five parts—Drama).
Apr. 16—Sleeping Fires (Five parts—Drama).
Apr. 23—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).

KLEVER COMEDY.

Mar. 12—Flivvering (Comedy).
Mar. 26—Rough and Ready Reggie (Comedy).
Apr. 9—His Military Figure.
Apr. 23—Ballads and Bologna.
May 7—Invited Out.

LASKY.

Mar. 26—The Bottle Imp (Five parts—Drama).
Apr. 5—The School for Husbands (Five parts—Comedy-Drama).
Apr. 9—The Cost of Hatred (Five parts—Dr.).
Apr. 12—Tides of Barnegat (Five parts—Dr.).
Apr. 26—The Girl at Home (Five parts—Dr.).
May. 3—Secrifice (Five parts—Drama).
May 7—The Primrose Ring (Five parts—Dr.).
May 10—The Silent Partner (Five Parts—Dr.).

MOROSCO AND PALLAS.

Feb. 8—Her Own People (Five parts—Dr.).
Mar. 8—Out of the Wreck (Five parts—Dr.).
Mar. 22—The Spirit of Romance (Five parts—Drama).
Mar. 29—As Men Love (Five parts—Drama).
Apr. 2—The Bond Between (Five parts—Dr.).
Apr. 19—The Lonesome Chap (Five parts—Dr.).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts—Dr.).

PARAMOUNT-BURTON HOLMES.

Apr. 2—Mid-Winter Sports in Quebec (Scenic).
Apr. 9—East of Suez (Scenic).
Apr. 16—In Old India (Scenic).
Apr. 23—Among the Holy Hindus (Scenic).
Apr. 30—Curious Colombo (Scenic).
May 7—Colorful Ceylon (Scenic).
May 14—With the Kandy Elephants (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 19—59th Edition—Colonel Heeza Liar Spy Dodger (Cartoon Comedy); Rivaling Nature's Flowers; Picto Puzzles; In the West Indies.
Mar. 26—60th Edition—Bobby Bumps, Office Boy (Cartoon Comedy); Crab Fishing in Virginia; Americanizing an Oriental Art; Assaying the Nation's Gold.
Apr. 2—61st Edition—Quacky Doodles As the Early Bird (Cartoon Comedy); Mission Life in California; Picto Puzzles by Sam Lloyd; Mobilizing the Red Cross.

Triangle Film Corporation.

FINE ARTS.

Apr. 8—Her Official Fathers (Five parts—Dr.).
Apr. 15—An Old-Fashioned Young Man (Five parts—Drama).
Apr. 22—Cheerful Givers (Five parts—Dr.).
Apr. 29—Hands Up (Five parts—Drama).

INCE-KAY-BEE.

Apr. 1—The Dark Road (Five parts—Drama).
Apr. 8—Sweetheart of the Doomed (Five parts—Drama).
Apr. 15—Paddy O'Hara (Five parts—Drama).
Apr. 22—The Desert Man (Five parts—Dr.).
Apr. 29—The Pinch Hitter (Five parts—Dr.).

TRIANGLE KOMEDY.

Apr. 8—A Birth Scandal.
Apr. 8—The Bookworm Turns.
Apr. 15—Her Birthday Knight.
Apr. 15—Her Finishing Touch.
Apr. 29—Skirt Strategy.
Apr. 29—A Dog's Own Tale.

TRIANGLE PRODUCTION.

Apr. 1—Her Father's Keeper (Five parts—Drama).

MACK-SENNETT KEYSTONES.

Mar. 4—Villa of the Movies (Two parts—Com.).
Mar. 11—Dodging His Doom (Two parts—Com.).
Mar. 18—Her Circus Knight (Two parts—Com.).
Mar. 25—Her Fame and Shame (Two parts—Comedy).
Apr. 1—Pinched in the Finish (Two parts).
Apr. 8—Her Nature Dance (Two parts).
Apr. 15—Teddy at the Throttle (Two parts).

SUPERPICTURES, INC.

Mar. 5—Seven Deadly Sins—"Wrath" (McClure—Five parts—Drama).
Mar. 12—Seven Deadly Sins—"The Seventh Sin" (McClure—Seven parts—Drama).

Feature Releases

ART DRAMAS, INC.

Apr 12—The Inevitable (Erbograph—Five parts—Drama).
Apr. 19—The Great Bradley Mystery (Apollo—Five parts—Drama).
Apr. 26—A Mother's Ordeal (Van Dyke—Five parts—Drama).
May 7—The Auction of Virtue (U. S. Amusement Corp.—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Mar. 5—A Poor Little Rich Girl (Drama).
Mar. 26—Broadway Jones.
Apr. 30—In Again—Out Again (Five parts—Comedy—Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Apr. 2—Susan's Gentleman (Five parts—Dr.).
Apr. 9—The Pulse of Life (Five parts—Dr.).
Apr. 16—A Jewel in Pawn (Five parts—Dr.).
Apr. 23—The Girl in the Checkered Coat (Five parts—Drama).
Apr. 30—The Clock (Five parts—Drama).
May 7—Little Miss Nobody (Five parts—Dr.).

CHRISTIE FILM CO.

Mar. 1—Out for the Coin (Two parts—Com.).
Mar. 5—As Luck Would Have It (Comedy).
Mar. 12—His Flirting Ways (Comedy).
Mar. 19—Sauce for the Goose (Comedy).
Mar. 26—Clothes and the Man (Comedy).
Apr. 2—Suspended Sentence (Comedy).
Apr. 9—Twice in the Same Place (Comedy).
Apr. 16—Love and the Iceman (Comedy).
Apr. 23—Practice What You Preach (Comedy).
Apr. 30—Father's Bright Idea (Comedy).
May 7—With the Mummies' Help (Comedy).

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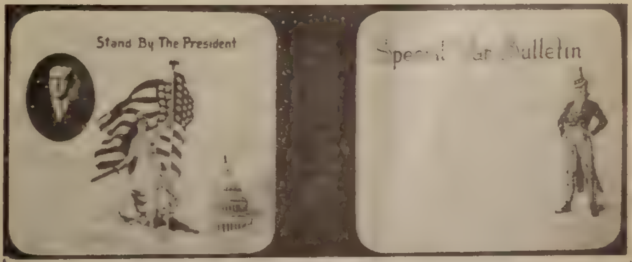

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 1012.)

EDUCATIONAL FILMS CORP.

March—Ascent of the Matterhorn (Scenic).
March—Austrian Ski-School (Scenic).
March—Sea Lions (Edu.).
Apr. 16—The Living Book of Nature ("The Elephants"—Educational).
Apr. 23—The Living Book of Nature ("Tree Animals"—Educational).
April—A Home Aquarium (Educational).
April—Feeding the Odd Animals (Edu.).

FLORA FINCH FILM CO.

A Travesty on "War Prides" (Two parts—Comedy).

FOX FILM CORP.

Apr. 2—Her Greatest Love (Five parts—Dr.).
Apr. 2—Tangled Lives (Five parts—Drama).
Apr. 9—Her Temptation (Five parts—Drama).
Apr. 16—The Derelict (Five parts—Drama).
Apr. 23—She (Five parts—Drama).
Apr. 30—American Methods (Special Release—Five parts—Drama).
Apr. 30—Royal Romance (Five parts—Dr.).
May 7—A Small Town Girl (Five parts—Dr.).

FOXFILM COMEDIES.

Apr. 2—A Bath House Tangle (Two parts).
Apr. 9—A Footlight Flame (Two parts).
Apr. 16—The Film Spoilers (Two parts).
Apr. 23—His Love Fight (Two parts).
Apr. 30—An Aerial Joy Ride (Two parts).
May 7—A Roman Cowboy (Two parts).

GREATER VITAGRAPH (V-L-S-E).

Apr. 23—Satin and Calico (One of Paula Blackton's Subjects—One reel).
Apr. 23—The Hawk (Five parts—Drama).
April—Womanhood, the Glory of the Nation (Topical).
Apr. 30—Her Secret (Five parts—Dr.).
Apr. 30—The Fairy Godfather (One of Paula Blackton's Subjects—One Reel).
May 7—The Captain of the Grey Horse Troop (Five parts—Drama).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).
February—Two Men and a Woman (Five parts—Drama).

KEEN CARTOON CORP.

Feb. 19—Dr. Zippy Opens a Sanatorium (Cartoon Comedy).
Feb. 26—The Fighting Blood of Jerry McDub (Cartoon Comedy).

KLEINE-EDISON-SELIG-ESSANAY.

Apr. 15—The Fixer (Kleine—Special two-part comedy).
Apr. 15—The Mishaps of Musty Suffer (Third Series No. 3, "Wet and Dry"—Essanay—Comedy).
Apr. 16—Builders of Castles (Edison—Five parts—Drama).
Apr. 22—The Mishaps of Musty Suffer (Third Series No. 4, "Truly Rural"—Kleine Comedy.
Apr. 23—Skinner's Bubble (Essanay—Five parts—Drama).
Apr. 30—The Danger Trail (Selig—Five parts—Drama).
Apr. 29—The Mishaps of Musty Suffer (Third Series, No. 5—"The Ladder of Flame"—Essanay—Comedy).
Apr. 29—Max in a Taxi (Essanay Linder Comedy—Two parts).
April—The Trufflers (Essanay—Five parts—Drama).
May 6—The Mishaps of Musty Suffer (Third Series No. 6, "The Ladder of Flame"—Kleine-Comedy).
May 7—The Saint's Adventure (Five parts—Essanay—Drama).

SELZNICK PICTURES.

February—The Argyle Case (Seven parts—Dr.).
March—The Price She Paid (Seven parts—Dr.).
March—The Eternal Sin (Seven parts—Drama).
April—The Easiest Way (Seven parts—Drama).
April—War on Three Fronts (Kleinschmidt Special Release).
April—The Law of Compensation (Five parts—Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

WORLD PICTURES.

Mar. 12—The Dancer's Peril (Five parts—Dr.).
Mar. 19—The Social Leper (Five parts—Drama).
Mar. 26—As Man Made Her (Five parts—Drama).
Apr. 2—Man's Woman (Five parts—Drama).
Apr. 9—The Family Honor (Five parts—Dr.).
Apr. 16—Forget-Me-Not (Five parts—Drama).
Apr. 23—Darkest Russia (Five parts—Drama).
Apr. 30—The Page Mystery (Five parts—Dr.).
May 7—Mothers of France (Six parts—Dr.).

States Right Features

ABRAMS & WERNER.

April—The Bar Sinister (Drama).

ANCHOR FILM CORP.

Mar. 20—Hell Hath no Fury (Six parts—Dr.).

ARROW FILM CORP.

Jan.—The Deemster (Nine parts—Drama).

BERNSTEIN FILM PRODUCTION.

April—Who Knows? (Drama).
April—Seven Cardinal Virtues (No. 1—"Humility"—Drama).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINES.

April—The Fated Hour (Six parts—Drama).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

COSMOFOTOFILM CO.

Mar. ——The Manx-Man (Eight parts—Drama).

DE LUXE SPOILERS FILM CO.

April—The Spoilers (Twelve parts—Drama).

E. I. S. MOTION PICTURE CORP.

Mar. ——Trooper 44 (Five parts—Drama).

ENLIGHTENMENT PHOTOPLAYS CORP.

February—Enlighten Thy Daughter (Seven parts—Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).
April—The Honor System (Ten parts—Dr.).

FRIEDER FILM CORP.

April—The Birds' Christmas Carol (Five parts—Drama).

FRIEDMAN ENTERPRISES, INC.

April—A Mormon Maid (Six parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GOLD MEDAL PHOTOPLAYERS.

March—The Web of Life (Five parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

GRAND FEATURE FILM CORP.

Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).
Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).
Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational).

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

HEROIC FRANCE FILM SYNDICATE.

April—Heroic France (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

April—Christus (Drama).

SOL LESSER.

April—The Ne'er Do Well (Drama).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.)

M-C FILM CO.

March—America Is Ready (Five parts—Top.).

MILES.

April—The Test of Womanhood (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

April—Mo-Toy Troupe (First Release—"Midnight Frolic").
April—Mo-Toy Troupe (Second release—"Goldie Locks and the Three Bears").

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

WILLIAM N. SELIG.

April—The Garden of Allah.

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNIVERSAL (STATE RIGHTS).

December—God's Law (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
April—Even as You and I (Seven parts—Dr.).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

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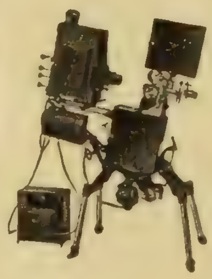

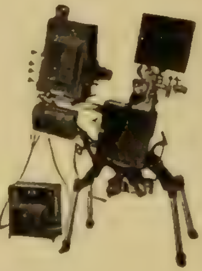

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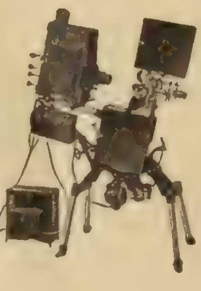

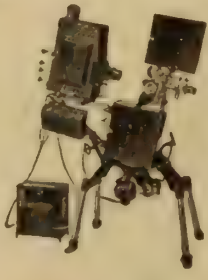

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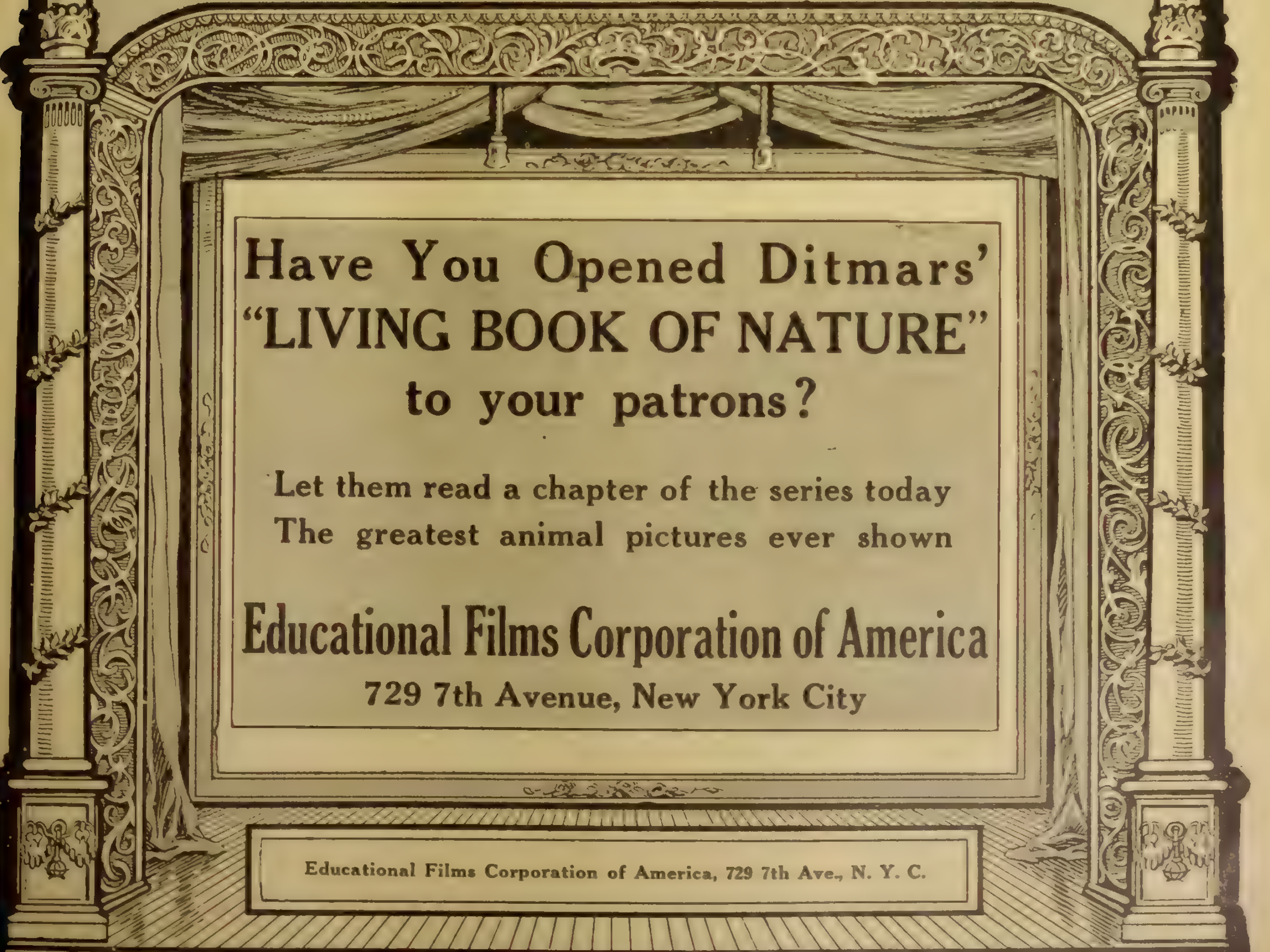
Vol. 32, No. 7 May 19, 1917 Price 15 Cents

STATE

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE



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From The New York Telegraph, April 29, 1917

Mr. Chapin's Press Agent Has Lost His Job

There was nothing more for him to say—after Mr. Chapin received the following letters during the two days following his trade showing.

With the exception of five—these letters are from people not personally known by Mr. Chapin.

Excellent in every detail, intensely interesting. As fine a production as I have ever witnessed. Would like to have my own countrymen see this masterpiece in my own city.
(Signed) Hon FRANK L COHEN, R.H.S.,
Former Mayor of Glasgow, Scotland.
Hotel Ansonia, N. Y.

It was a rare treat to witness the result of brains and culture. And what a result! Many big movie efforts dazzle with magnitude, lavish expenditure of money and time, but here is a moving photo Cycle that reaches the soul. Here is a picture with the universal appeal—mother and son. Here is that heart interest "thing" that we all strive for in its simplest, purest form. Griffith, Brenon, etc., all have done big things, but not one of them has ever reached the height in the moving picture art that Chapin stands upon alone—the master of heart interest appeal. If the mothers of men count for anything in this world, they will see to it that their sons see the Lincoln Cycle.
(Signed) JAMES R. GAREY,
Long Time Stage Director and Dramatist.

I consider it the most perfect film, in conception, in discretion of acting, in discrimination, in selection of incidents, in absence of the theatric and presence of human qualities and in cumulative effect that has been seen! As a document to stir the noblest in man and patriotism in the country it deserves government support.
(Signed) MISS ADA STERLING,
Author, Editor, Playwright and Critic.
747 Madison Ave., N. Y.

I am a constant attendant at the screen theatres, and these Lincoln features are easily the most touchingly beautiful pictures I have ever seen. The principals who assist you in the action have been wonderfully selected. Your Cycle, like the master composers' works, will live for future generations to enjoy.
(Signed) CHAS. A. DEAN,
Imperial Hotel. Real Estate Developer.

I regard the "Lincoln Cycle," without exception, the most absorbingly interesting film exhibition I have ever seen. Its historical value to the young and old is noteworthy; and its lesson of patriotic devotion fitting the spirit of the hour.
(Signed) FLOYD B. WILSON,
Singer Bldg., N. Y. Lawyer.

All art is a form of self-expression. You expressed the character of Mr. Lincoln through your own thought and feeling, hence the great success of your plays. Your pictures are wonderful. They will live.
(Signed) EDMUND J. MYERS,
703 Carnegie Hall. Musician.

Delightfully interesting and instructive. Patriotic in the full sense of the word. A feature that will crowd all playhouses and have a big and continuous run.
(Signed) FLORENCE GERNDT,
Public School Teacher.
1144 Putnam Ave., Brooklyn.

I consider it a wonderful picture and think it would be of great benefit to the public if it would serve as a great example or type for other pictures.
(Signed) MRS. ALEX. LUMLEY,
Resident of Paris, France.
American address, Hotel Ansonia.

Mrs. Burns and my daughter attended and they were loud in their praises of the pictures and stated they were the best they have ever seen. I consider this a great compliment, in view of the fact that they are both "movie fans." Indeed, they were effusive in their praises of the wonderful pictures, and I hope to have the pleasure of seeing them myself, as soon as you release them.
(Signed) W. J. BURNS,
Burns Detective Agency.
Woolworth Bldg.

Admirable! You have simply done wonders. Please accept my hearty congratulations. I am much pleased to see good notices in the Tribune and the Brooklyn Eagle. I feel certain that the Lincoln Cycle is going to be a great success. You are rendering a great service, especially to the rising generation, particularly at this critical period of our national life.
(Signed) A. EMERSON PALMER,
Secy. Board of Education, City of New York.
Park Ave. and 59th St.

More educational than the "Lives" of Lincoln I have read and as inspirational as Lincoln's life. I hope every American boy may see these pictures. My wife says the pictures are as natural as Mr. Chapin in his impersonation.
(Signed) SAMUEL B. LELAND,
901 Ogden Ave., N. Y. Minister.

The best I ever saw!
(Signed) GEORGE GORDON NEEDHAM,
218 E. 19th St., N. Y. Physician.

The very best moving picture I have ever seen. Beautifully arranged, splendidly acted, educational, interesting and a sublime mixture of pathos and comedy.
(Signed) FRANK FERGUSON,
253 W. 42d St., N. Y. Playwright.

It is a very high-class entertainment, worthy in every way of the great man it delineates. Every boy and girl in America should go to see it, and after it has gone the rounds of this country it should be presented throughout England and the Continent.
(Signed) MRS. KATE STEVENS BATES,
Social Worker.
160th St. and Edgecombe Rd.

Your feature play of Abraham Lincoln was a great inspiration to me. I think it ranks with "The Birth of a Nation." I will do my best to advertise it in my home section.
(Signed) MRS. JOSEPH H. WALLACH,
Vice-Pres. Mothers' Club.
26 Post Ave., N. Y.

I have been in the habit of going to the "movies" for some years. This comes near to being the best. A great argument for preparedness.
(Signed) EDWARD SIMMONS,
16 Gramercy Park, N. Y. Painter.

The strongest, tenderest, most inspiring thing I have seen presented in this form. A work of immense potential value in building personal character and high patriotism, carried out in a way to hold young and old equally interested and equally charmed. It should be taken up by educational bodies for its instructive value and by the nation for its patriotic appeal.
(Signed) CHAS. B. GOING,
Editor, Salmagundi Club, 140 Nassau St., N. Y.
14 W. 12th St., N. Y.

Ideal for entertainment and instruction. Put out at a timely moment. I judge this as an exhibitor and a teacher of history.
(Signed) S. LESSELBAUM.
Miller and Vermont Theatres; also Secy. Brooklyn Exhibitors' League.
747 Sutter Ave., Brooklyn, N. Y.

It was the finest film I have ever seen! I remember President Lincoln, and Tad was my playmate in Washington. Every American should see it. Hope you will take it to every city in the United States.
(Signed) MRS. CATHERINE CHENOWETH.
34 E. 32d St., N. Y.

Compared with the usual run of film exhibits, yours of yesterday seemed to please everybody and was a refreshing change. A good, healthful drama, an historical education which should be at this time a welcome entertainment to the jaded veterans of vitascope shows. Above all, the idea is patriotic and stimulating. I wish you success.
(Signed) WM. NELSON LITTLE,
Rear Admiral U. S. Navy (Retired).
235 W. 76th St., N. Y.

Your Lincoln photoplay is an epic of democracy, and I thank you for the privilege of seeing it.
(Signed) ELEANOR ROGERS COX,
8 W. 33d St., N. Y. Author and Poet.

Many times I felt like crying and many times the humor of it made me laugh. They are, as has been said, the most "moving" moving pictures.
(Signed) ELIZ. CHRISTIAN FOSDICK,
1 W. 67th St., N. Y.

The most remarkable impersonation and representation of the day so far as we know. The spirit is in direct sympathy with the times. Such a characterization is to be commended in the highest terms.
(Signed) MRS. FRED W. MEYER.
468 Riverside Drive, N. Y.

I was most deeply impressed with the pictures I have seen to-day. As I am 72 years old, I lived through the war record of Lincoln—and you can imagine how you have appealed to me. In whatever of influence or example I can be of service in extending the publicity of the pictures I saw at the Strand Theatre this morning, and of the others you propose, you may always command me.
(Signed) DR. APPLETON MORGAN,
Retired Lawyer; President N. Y. Shakespeare Club.
University Club.

Your presentation of Lincoln and his family life is the most tender and powerful picture drama before the public to-day. The "Call to Arms" is exceedingly timely. It ought to be presented everywhere at once. It will do more good than any amount of talk in showing President Wilson's present difficulties and secure sympathy for him in the trying times through which he is passing. I wish you great success with the Cycle.
(Signed) WM. BREWSTER HUMPHREY,
Executive Secy. American Indian League.
298 Manhattan Ave.

Fine! Wonderful! Truthful! Has "laughter akin to tears." Is the best enlistment argument before the public to-day. Many thanks.
(Signed) WILL N. HARBEN,
854 W. 181st St., N. Y. Author.

I never felt so great and human, and never was so touched as by the "Lincoln Cycle." It reached the bottom of my heart! Every human being ought to see this.
(Signed) P. BROUNOFF
Composer and Lecturer
147 W. 11th St., N. Y.

Your presentation of the Lincolns, "Tom" and "Abe" the President, is truly admirable, forceful and pregnant, and amusing to boot. I predict a colossal success for the Cycle if the other parts are up to the standard of this one, and there doesn't seem to be any reason why they shouldn't. It will, by its homely humor and pathos, get a grip on the public that will be powerful and lasting—and that spells success.
(Signed) JOHN FLANAGAN,
1931 Broadway, N. Y. Sculptor.

Mighty good and a certain success! I liked the second, "My Father," particularly. Congratulations!
(Signed) ADIN BALLOU,
109 W. 54th St., N. Y. Writer.

I thank you for the opportunity you afforded me in seeing the unique, artistic, highly interesting and instructive portion of the Lincoln Cycle. Like the April day itself, it shifted and changed from the sunshine of humor to the tears of sympathy and was in each phase perfection itself. Your own duality of character, both the father and his glorious son, was admirably depicted.
(Signed) EDWARD LAUTERBACH,
301 W. 108th St., N. Y. Lawyer.

The most interesting set or series of pictures I have ever witnessed.
(Signed) H. F. RENDALL,
Editor Motion Picture Dept., New York Review.
121 W. 39th St., N. Y.

It was most instructive, interesting, pathetic, patriotic and amusing.
(Signed) IRVING P. WHITINGTON,
859 Seventh Ave., N. Y. Physician

Your pictures were perfect in their craftsmanship, true in their delineation, real in their humanity, most affecting in their tenderness, highly educational in their effect and grandly inspiriting in their lessons of patriotism. They will help us all to lead better lives.
(Signed) FRANK A. BRYANT,
26 W. 40th St., N. Y. Physician.

I wish I could tell you of my delight in your wonderful Lincoln Cycle. I have never seen another motion picture that has moved me as much. It is perfect in every detail. I feel that not to have seen it would have been a sad loss to me. I thank you from my heart. I hope that it will be given so often in New York that every American will have a chance to see it many times. (Signed)
VIRGINIA TERHUNE VAN DE WATER,
231 W. 101st St., N. Y. Author.

I witnessed your showing of the Lincoln Cycle. I am still under the spell of its wonderful artistry. You, sir, have made a work of art—subtle, convincing, well balanced, with noble blending of pathos and humor. And, best of all, the whole work is imbued with the spirit of sincerity that makes of the artistic potentialities beautiful actualities. As student and artist I welcome this truly worthy picture as one of, if not the finest expression of the silent drama. The Lincoln of memory or of imagination becomes before our eyes the real flesh and blood Lincoln as of our own day and generation.
(Signed) ARTHUR J. WESTERMAYE,
90 Nassau St. Author.

I wish to write to express my great admiration of the Lincoln pictures, and my earnest wish for the success of your undertakings. The pictures are wonderfully good from every point of view.
(Signed) MORNAY WILLIAMS,
27 Cedar St., N. Y. Lawyer.

It is far more than resemblance, or make-up or clever acting. The real Lincoln seems to live again. The occasion was very impressive and I hope that the pictures may be seen very widely not only for their historic importance but for the great message which they bring.
(Signed) VIRGINIA ROBIE,
29 E. 29th St., N. Y. Artist and Author.

I attended your "Lincoln Cycle" at the Strand and think the production was in every way marvelous and highly educational.
(Signed) MISS W. A. LIGHTSTONE,
Principal Riverside School.
879 West End Ave., N. Y.

I was delighted with the exhibition. In the first place, I think it is supremely timely in this crisis of our nation to have presented to Americans the figure of a patriot, so patient, so human, and, withal, so great a statesman as Lincoln. This should be a mighty stimulus to every man, woman and child who is privileged to witness the pictures. In the second place, the educational value seems to me to be worthy of notice. I should certainly like to see the entire Cycle touring in the public schools. Outside of the appeal to the eye, which impresses so much more than the details of the printed page, the impression is vastly greater. The composition seems to me to be excellent. The combination of pathos and humor is quite masterly.
(Signed) GEORGE W. GILMORE,
Editor "Homiletic Review," Funk & Wagnalls Co., 360 Fourth Ave., N. Y.

The picture should be shown in every town and village in the country as quickly as possible. It is calculated to arouse great enthusiasm; to stir the people of the United States to enter this, the greatest of crusades—the fight to recover ground more holy than was fought for eight or nine hundred years ago.
(Signed) COLIN CAMPBELL COOPER,
222 W. 59th St., N. Y. Artist.

Truly a most timely, interesting and instructive presentation of a great subject, with its pathetic and humorous veins. A brilliant and happy thought.
(Signed) MRS. R. F. GARDNER,
Social Worker.
300 Lincoln Road, Brooklyn.

I do thank you for what to me was a "Soul Bath"; I knew Lincoln—met him when only a girl of fifteen.
(Signed) MRS. CORA FARIMBURG.

It made Lincoln a real true being to me and as such surpassed my ideal of him.
(Signed) MRS. S. STANWOOD MENKEN,
National Security League.
34 W. 52d St., N. Y.

The pictures are very interesting and of much historic value, and also at this particular time are of great service in arousing the loyally active co-operation of the public with President Lincoln.
(Signed) W. B. PAYNE,
131 W. 10th St., N. Y. Educator.

A fine piece of work and most timely. It deserves a great success. Wish we had more of this kind of pictures.
(Signed) WHITSON L. SAVAGE,
President Savage School for Physical Education
308 W. 59th St., N. Y.

It will be an opportunity for the people of the present day to learn how mercilessly poor Lincoln was abused by the politicians and the self-seekers. I lived thru the whole period.
(Signed) H. L. WINGATE.
350 W. 23d St., N. Y.

A big boost to the "Wake Up America" movement.
(Signed) P. ROSENSON,
Garden Theatre, Brooklyn, N. Y.
740 Manhattan Ave.

A most timely performance—wholesome, sane and inspiring! It is worth a hundred spoken addresses.
(Signed) Rabbi BARNETT A. ELZAS.
42 W. 72d St., N. Y.

Very interesting, fine humor and pathos; full of human as well as historical interest.
(Signed) STANSBURY HAGAR,
48 Wall St. Lawyer.

If I had a million dollars, I'd give a good part of it to put the picture in every town and hamlet in America—the best recruiting appeal I've seen or heard.
(Signed) W. B. FEAKINS,
Times Bldg., N. Y. Civic Forum.

BENJAMIN CHAPIN

Studios and Office

RIDGEFIELD PARK, N. J.

KLEINE EDISON SELIG ESSANAY

MAX LINDER'S

Masterpiece is

"MAX IN A TAXI"

this with

"MAX COMES ACROSS"
"MAX WANTS A DIVORCE"

Are his only American made comedies. His first two set the country laughing.

"MAX IN A TAXI" IS HIS GREATEST EFFORT

He has been advertised everywhere. The Nation is on tiptoes to see him.
Don't fail to take advantage of this wide publicity.

Trademark
Reg. U. S. Pat. 1907

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

If You Are Not on the Mailing List of the Moving Picture Weekly—Get On!

Universal

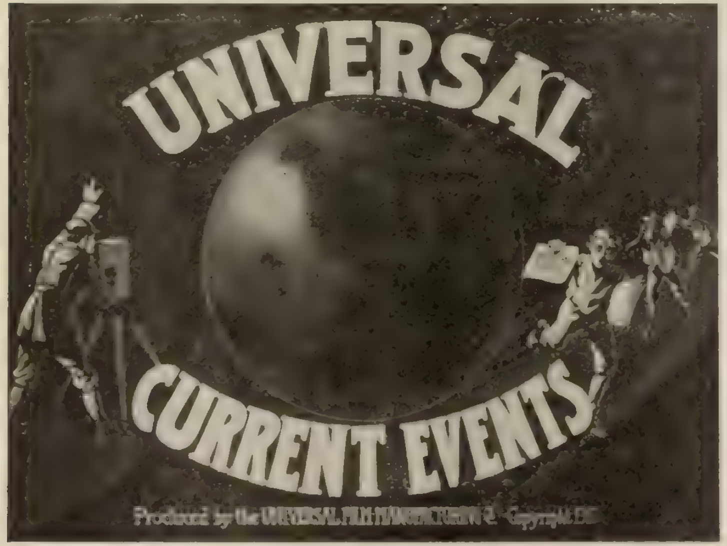
UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

UNIVERSAL CURRENT EVENTS

Makes Initial Bow to Trade and Public

Hundreds of Exhibitors Hail It With Delight. Termed a Long Felt Necessity by Exhibitors Everywhere

(*Special*)


UNIVERSAL
CURRENT EVENTS
Produced by the UNIVERSAL FILM MANUFACTURING Co.

THE appearance of the Universal's latest news weekly release, "UNIVERSAL CURRENT EVENTS," has met with hearty response from hundreds of Exhibitors in all parts of the country. It solves the old question of territorial divisions, for hundreds of Exhibitors who have been unable to secure either the Universal Animated Weekly or the Universal Screen Magazine, owing to previous bookings in their territory, are now able to secure the "UNIVERSAL CURRENT EVENTS." That this latest single-reel weekly release promises to prove tremendously popular has already been proved by the large number of requests for contract bookings of "UNIVERSAL CURRENT EVENTS" which will show in highly fascinating form all the biggest events of the world news that are making history.

It looks as tho it is going to be a hot race between the Universal's BIG THREE for booking records. Between the Universal Animated Weekly, the Universal Screen Magazine and now the "UNIVERSAL CURRENT EVENTS," Exhibitors have the long-looked-for opportunity fulfilled, for now Exhibitors can be served, with very little chance for cross-bookings or infringement in territorial divisions. If you have been unable to secure the U. Animated or the U. Screen Magazine, you now can secure the UNIVERSAL CURRENT EVENTS, which will afford the public at large the finest opportunity of all new weeklies to view the world's doings recorded in pictures for posterity. UNIVERSAL CURRENT EVENTS (one reel each week) can be booked thru any of the 73 Universal Exchanges.

SERIAL ATTENDANCE RECORDS BROKEN

"VOICE ON THE WIRE"

Going Over Big in Hundreds of Houses

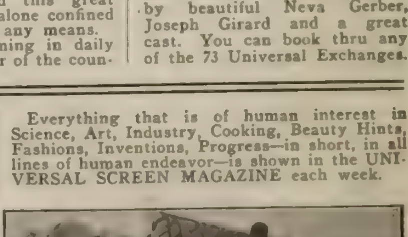
Not alone in the entire circuit of Marcus Loew Theatres, but in hundreds of other theatres where "THE VOICE ON THE WIRE" is now being shown, it is drawing capacity houses at every episode.

THAT "The Voice on the Wire" is proving tremendously popular is evidenced by the throngs that flock to view each succeeding episode. In Greater New York, in the entire circuit of Marcus Loew houses, this serial is proving itself a smashing success; and this great popularity is not alone confined to New York, by any means.

Reports are coming in daily from every quarter of the country, telling of the big nights at the showing of each episode. Exhibitors who are tired of the usual serials that contain not a single element of novelty or thrills will find great cause for elation in the booking of "The Voice on the Wire." Ben Wilson plays the lead, supported by beautiful Neva Gerber, Joseph Girard and a great cast. You can book thru any of the 73 Universal Exchanges.

UNIVERSAL SCREEN MAGAZINE IN WIDE POPULAR DEMAND

Everything that is of human interest in Science, Art, Industry, Cooking, Beauty Hints, Fashions, Inventions, Progress—in short, in all lines of human endeavor—is shown in the UNIVERSAL SCREEN MAGAZINE each week.



Growing, growing, growing by leaps and bounds is the Universal Screen Magazine, the most interesting release before the trade. If you can book it in your territory, DO SO now.

Universal Screen Magazine brings to your public fascinating subjects of interest to all. It puts a snap into any program and makes an ordinary evening of pictures a delightful and refreshing entertainment. Book thru any Universal Exchange.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe.” **1600 Broadway, NEW YORK**

Variety on Universal Program Keeps Houses Packed for Exhibitors

Program Pictures Prove Popularity by Growing Public Response

THOUSANDS of Exhibitors are pulling hard for the mighty UNIVERSAL PROGRAM for it keeps their patrons satisfied and removes the “feature indigestion” that frequently results in an overdose of features. Variety—that's the watchword that puts the mighty UNIVERSAL PROGRAM out in front. Note the subjects below.

Special Releases on the Universal Program for Week of May 28

NOTE the regulars and the specialties. Book the complete program, or if you book openly, get the classy specialties listed every week. You've got to pay more for the specialties but they're worth more than you pay.

BUTTERFLY—“MONEY MADNESS” (Five-Reel Drama)—Mary MacLaren and Eddie Polo.

NESTOR—“TELL MORGAN'S GIRL” (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

VICTOR—“THE GUNMAN'S GOSPEL” (One-Reel Drama)—Jack Mulhall.

L-KO—“ROPED INTO SCANDAL” (Two-Reel Comedy)—Harry Lorraine, Bert Roach and Eva Novak.

“UNIVERSAL ANIMATED WEEKLY”—Weekly No. 74.

“UNIVERSAL SCREEN MAGAZINE”—Issue No. 21.

JOKER—“UNEASY MONEY” (One-Reel Comedy)—Wm. Franey.

POWERS—“WHEN NOAH'S ARK EMBARKED” (Comedy Cartoon) and “PERILS OF THE YANGTZE” (Dorsey Educational)—Split Reel.

Regular Releases on the Universal Program for Week of May 28

THE regular releases on the U Program bring a series of dramas, comedies, Westerns, Society plays and others that always draw the entire family every week.

GOLD SEAL—“THE STOLEN ACTRESS” (Three-Reel Society and Mountain Drama)—Ruth Stonehouse.

VICTOR—“AN EIGHT-CYLINDER ROMANCE” (Two-Reel Comedy-Drama)—J. M. Foster and Rena Rogers.

BIG U—“DEFIANCE” (One-Reel Drama)—Margarita Fischer.

VICTOR—“BY SPESHUL DELIVERY” (One-Reel Comedy-Drama)—Zoe Rae.

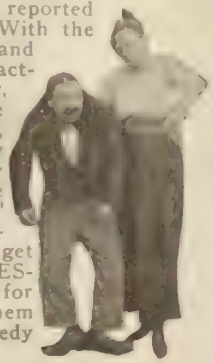
IMP—“THE PUZZLE WOMAN” (One-Reel Drama)—Grace Cunard and Francis Ford.

BISON—“NO. 10 WESTBOUND” (Two-Reel Railroad Drama)—Eileen Sedgwick and Kingsley Benedict.

REX—“THE PURPLE SCAR” (Two-Reel Drama)—Constance Johnson.

Have you booked that brand new, unique novelty, “SONG HITS IN PHOTO PLAY,” that has made such a tremendous hit in such theatres as the Harlem Opera House, New York; Proctor's Fifth Avenue, New York, and others? Ask any Universal Exchange for full particulars on this big, new winner. It's a cracker-jack and will give your patrons something entirely new, novel and unique.

Universal Comedies Prove Big Drawing Cards



THAT L-KO's—NESTORS and JOKERS are the best comedy bets every week is easily proven by the number of bookings reported from Exchanges. With the list of L-KO Stars, and such side splitting actors as Gail Henry, Wm. Franey, Lee Moran, Eddie Lyon, plus all the pretty girls and novelty plots, Exhibitors are “copping the coin” with Universal Comedies. If you can get either L-KO's—NESTORS or JOKERS for your house book them and start a comedy night.

UNIVERSAL ANIMATED WEEKLY

Recognized as the Official War Weekly. Always First With Biggest News

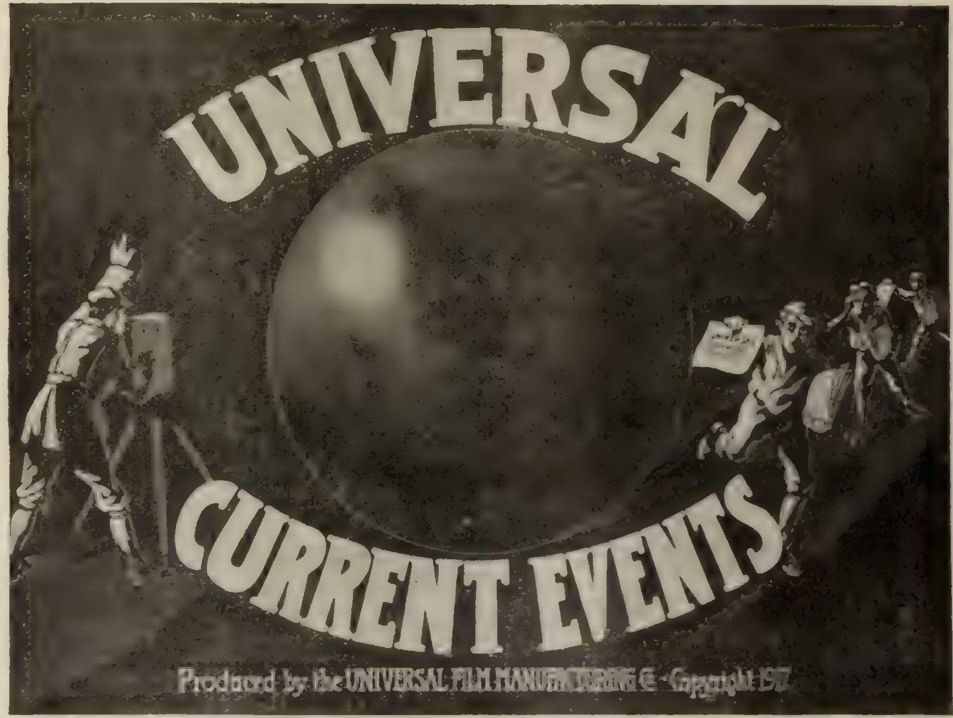
ASK any Exhibitor who runs the UNIVERSAL ANIMATED WEEKLY in his house and he will tell you it constitutes one of his biggest drawing cards each week.

UNIVERSAL ANIMATED WEEKLY is the oldest weekly in point of War Picture Service—produced by a world-wide staff of news gatherers that cannot be equalled by any weekly or news picture release on earth. Scoop after scoop each week, year in, year out, makes the U. A. W. the first choice of every Exhibitor in the country. If you can book the U. A. W. do it now and give your patrons all the official war news first. All the biggest and best news in pictures each week in the U. A. W. Book thru any Universal Exchange.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

ANNOUNCING

Get
It
First
For
Your
House
In
Your
Territory


UNIVERSAL
CURRENT EVENTS
Produced by the UNIVERSAL FILM MANUFACTURING C° - Copyright 1917

Get
It
First
For
Your
House
In
Your
Territory

A Pictorial Record of the World's Events That Are Making History

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Released Every Week by the UNIVERSAL FILM MANUFACTURING CO., 1600 Broadway, New York—First Shipment, May 12, 1917

"UNIVERSAL CURRENT EVENTS"

The announcement of the launching the Universal's new pictorial news weekly release will be hailed with joy by thousands of Exhibitors through the world; first, because of many Exhibitors' inability to secure the UNIVERSAL ANIMATED WEEKLY owing to the fact that it is already booked in their territory, and second, because it brings a brand new idea—that of a pictorial record and history of the world's events.

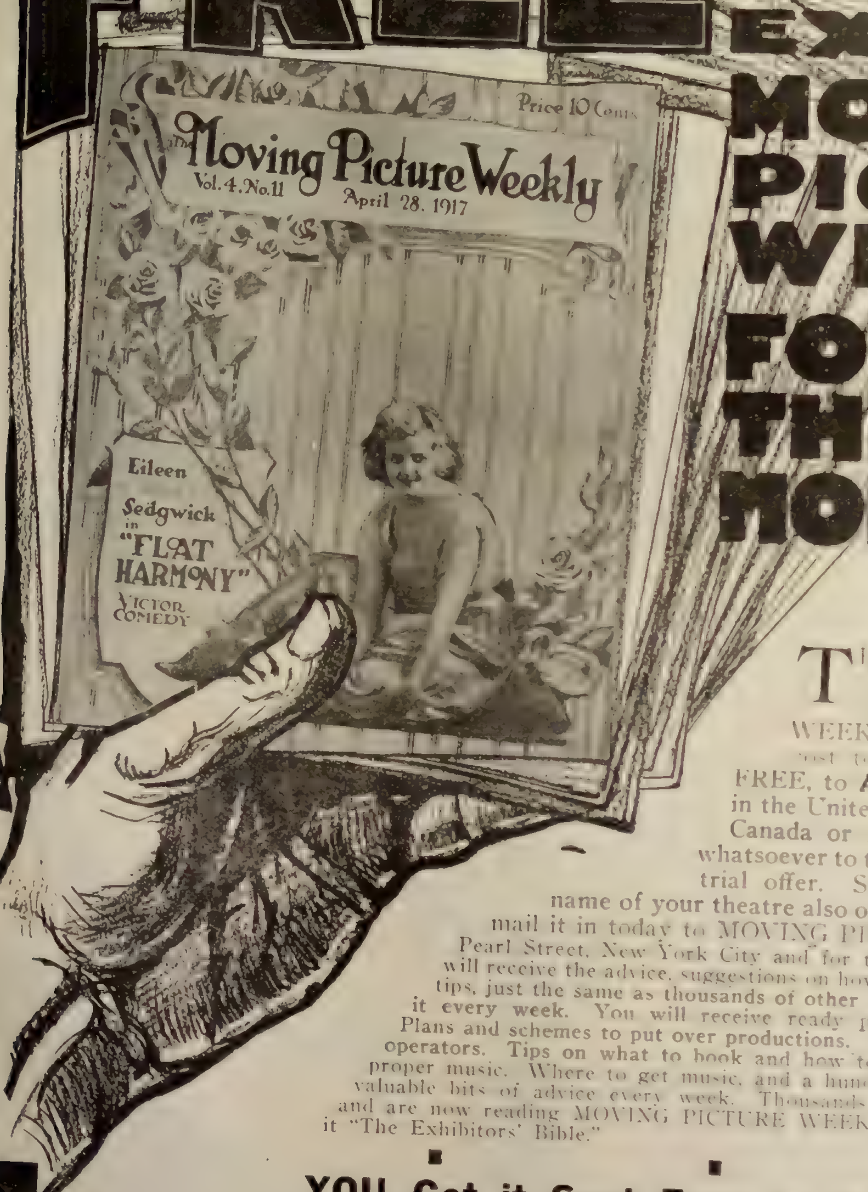
In considering the booking on long-time contract of "CURRENT EVENTS," get the fact firmly planted in your mind that "CURRENT EVENTS" has absolutely no connection whatsoever, in any way, shape or form with either the UNIVERSAL ANIMATED WEEKLY or the UNIVERSAL SCREEN MAGAZINE. Each is entirely separate and independent in its field. The Universal Animated Weekly will continue as ever to bring the world's news first to thousands of theatres, while the Universal Screen Magazine will likewise continue to present in pictures each week the accomplishments and progress of the world in science, art, industry, inventions, etc., etc., exactly as before.

In "CURRENT EVENTS" each week will be shown those important doings throughout the world that will be recorded in moving pictures similar in method to the records of the world's events that are written down as history for future generations. Instead of posterity READING about the events at this time of the world's history, they will SEE in fascinating pictures all the important occurrences that transpire in our day and date.

The first issue of "UNIVERSAL CURRENT EVENTS" will be shipped on May 12th. The handling of bookings on contract basis will be similar to the plan used by Universal Animated Weekly and the Universal Screen Magazine. Thus Exhibitors who cannot now (because of territorial divisions) secure either the U Animated Weekly or the U Screen Magazine will be able to book "CURRENT EVENTS." Eastern Exhibitors who have seen the first release of "CURRENT EVENTS" pronounce it a long-felt want in the field of news pictorial weeklies. Book it NOW on a long time contract for your house while you have the first chance. Book through any Universal Exchange, or

UNIVERSAL CURRENT EVENTS **1600 BROADWAY**
NEW YORK

FREE TO ANY BONAFIDE EXHIBITOR. MOVING PICTURE WEEKLY FOR THREE MONTHS



THREE months' FREE trial subscription to MOVING PICTURE WEEKLY. No obligation. No cost to you. ABSOLUTELY FREE, to **ANY** Bonafide Exhibitor in the United States or Possessions, Canada or Mexico, and no strings whatsoever to this FREE three months' trial offer. Simply sign your name, name of your theatre also on the coupon below, and mail it in today to MOVING PICTURE WEEKLY, 409 Pearl Street, New York City and for three straight months you will receive the advice, suggestions on how to run your shows, helps, tips, just the same as thousands of other exhibitors are now getting it every week. You will receive ready prepared publicity matter. Plans and schemes to put over productions. Advice and instructions to operators. Tips on what to book and how to book. How to play the proper music. Where to get music, and a hundred and one other highly valuable bits of advice every week. Thousands of Exhibitors have been and are now reading MOVING PICTURE WEEKLY and have pronounced it "The Exhibitors' Bible."

■ ■ ■

YOU Get it Sent Free to Any Part of the U. S., Canada, Mexico, Philippine Islands or Any U. S. Possessions for 3 Months

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You must be a bonafide Exhibitor to get MOVING PICTURE WEEKLY as above. No copies will be sent to anyone except Exhibitors.

THIS FREE offer will not last long. It is being made now for a short time only. Don't delay. Sign and send in the coupon today to—

MOVING PICTURE WEEKLY
409 Pearl Street
New York City

MOVING PICTURE WEEKLY,
409 Pearl Street, New York City.

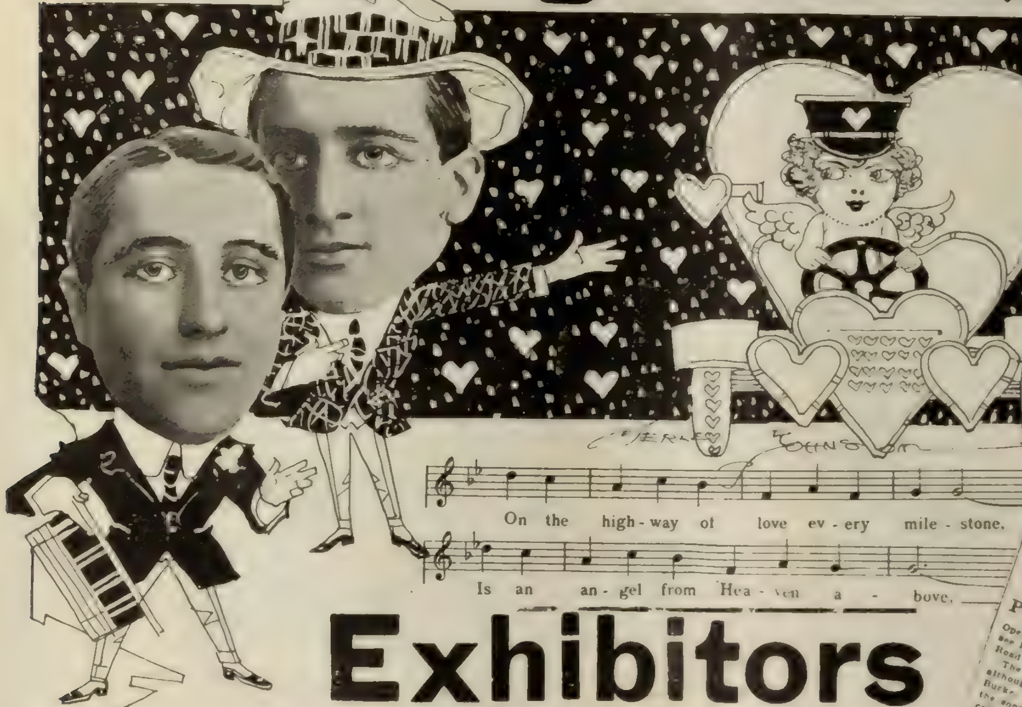
Please send me MOVING PICTURE WEEKLY for three months FREE as per your offer in Moving Picture World, issue of May 19th, 1917.

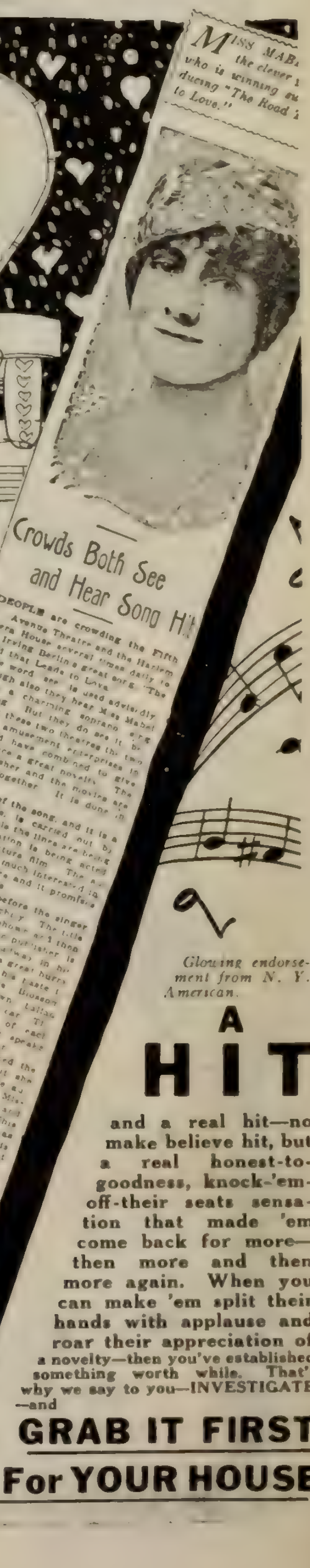
Signed..

Theatre Name......................................

City........................*State*.........................

Something Brand New


Merle Johnson
On the high-way of love every mile-stone,
Is an angel from Hea-ven a-bove.


MISS MAB
the clever
who is winning su
ducing "The Road
to Love."

Crowds Both See and Hear Song Hi

PEOPLE are crowding the Fifth Avenue Theatre and the Harlem Opera House several times daily to see Irving Berlin's great song, "The Road that Leads to Love."

The word see is used advisedly although also they hear Miss Mabel Burke, a charming soprano, sing the song. But they do see it because at these two theatres the two greatest amusement enterprises in the world have combined to give the audience a great novelty. The song publisher and the movies are presented together. It is done in this way:

The story of the song, and it is a delightful one, is carried out by actors and while the lines are being sung the situation is being acted in a motion picture film. The audiences are very much interested in this new departure and it promises to be a big success.

The film starts before the singer and begins [illegible]. The title page of the song is shown and then Ted Snyder, the music publisher, is seen speeding up Broadway in his big car. He seems in a great hurry and soon the cause of his haste is seen as he overtakes Blossom Seeley, the well known ballad singer right ahead in her car. The two cars run alongside of each other while the publisher speaks about the song to the singer. Miss Seeley must have liked the song because as she read it she smiled in a way that won the audience to her at once. Then Miss Burke started singing the song and the film showed the action. This makes a beautiful scenario as can be readily seen from the words of the two verses and chorus that follow:

Once a boy met a man who was famous,
Filled with envy, the boy sadly sighed,
"Oh, how happy I'd be, if such fame [illegible] on me."
Then the famous man replied:

CHORUS

The road that leads to fortune and fame is paved with gold in your dreams,
But [illegible] journeyed and reached your aim it seldom is all that it seemed.
To have and hold, to love and caress, is all we can ask from above,
For the road that leads to happiness is the road that leads to love.
On the highway of love every milestone is an angel from heaven above,
All the world will be bright, if you turn to the right
To the road that leads to love.

It is interesting to watch the boy all eager to begin his fight in the world and ambitious to win, look with awe and respect at the man who was famous and to follow with them through the story as the older man points out the end of the road of wealth and fame where he is [illegible] crabbed man [illegible] and shows an [illegible] without happiness [illegible] seen. The end of [illegible] very [illegible]

Glowing endorsement from N. Y. American.

Exhibitors

—who want an entirely original feature that will guarantee capacity crowds on any night or every night—should communicate with the nearest UNIVERSAL EXCHANGE and get the complete details, terms, rentals, territory arrangements for the Universal's latest and greatest novelty idea.

POPULAR SONG HITS ACCOMPANIED BY CLEVEREST MOVING PICTURES. This—

Great Combination of all Latest Popular Son Hits and Moving Pictures to Illustrate Them

An instantaneous and tremendous success in New York City at the Fifth Avenue Theatre and in the Harlem Opera House and others. Irving Berlin's great hit, "The Road That Leads To Love," with moving pictures, brought forth roars of applause, proving that IT'S WHAT THE PUBLIC WANT AS A NOVELTY.

To start with a split reel of perhaps five hundred feet of pictures will be produced every three weeks—then when Exhibitors all over the country DEMAND IT—then we will produce this novelty oftener—perhaps once every two weeks—then once every week, etc., etc.

Start a Popular Song Night

That's the BIG IDEA behind the novelty. START A POPULAR SONG HIT NIGHT—backed by such song sensations as produced by Irving Berlin and other nationally known song writers and publishers.

Once you get a POPULAR SONG NIGHT started, your patrons will demand this novelty every week.

When people DEMAND, they back up their demands by packing the house. So—get busy—communicate with your nearest Universal Exchange. Ask them about this new COMBINATION SONG AND MOVING PICTURE FEATURE, produced now once every three weeks—later on, oftener. Be first to get this novelty in your house. Act NOW if you expect to grab this BIG STUNT first.

Communicate with Your Nearest Universal Exchange for

Complete Details -- Rented Prices and Other Information

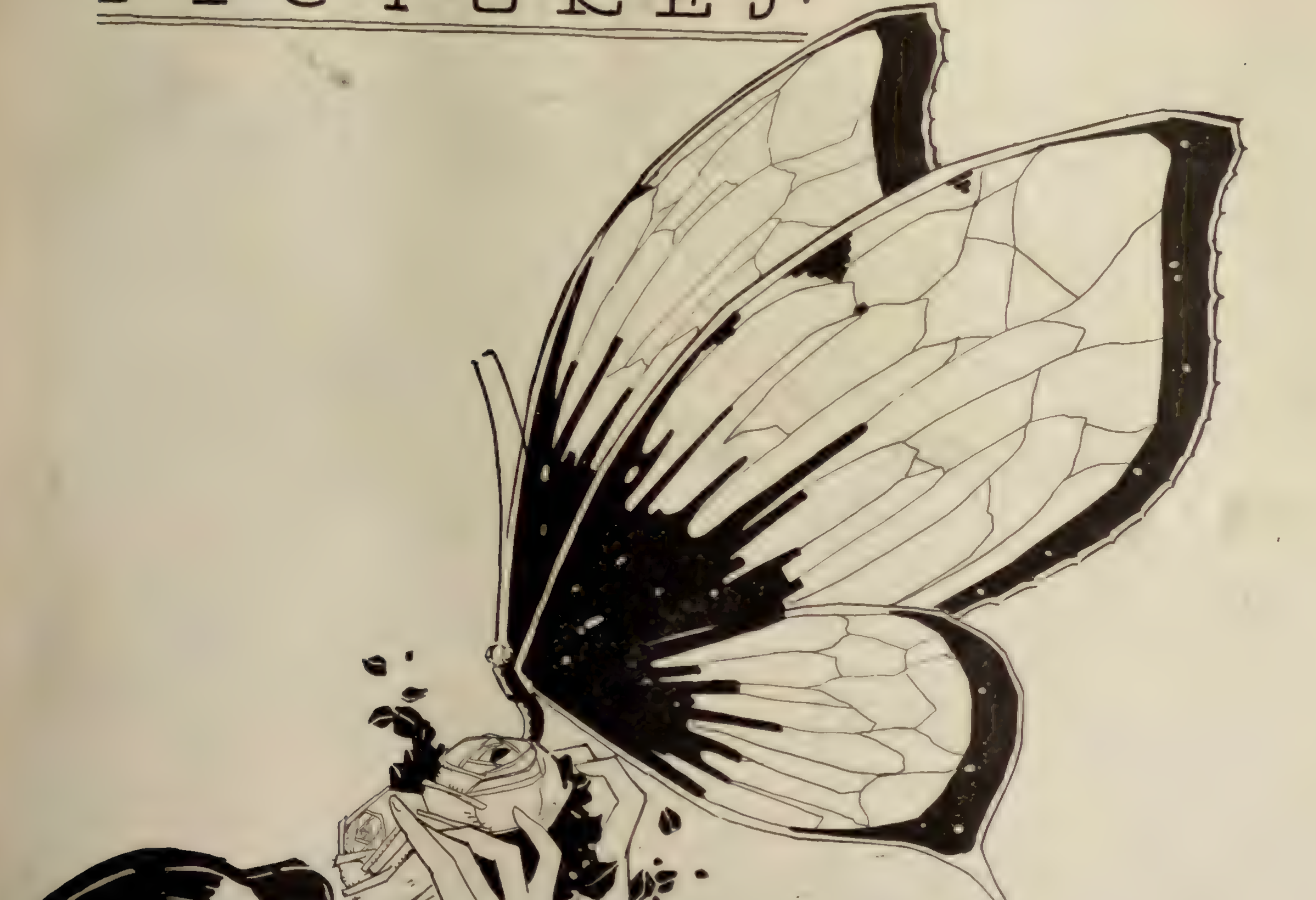
A HIT

and a real hit—no make believe hit, but a real honest-to-goodness, knock-'em-off-their seats sensation that made 'em come back for more—then more and then more again. When you can make 'em split their hands with applause and roar their appreciation of a novelty—then you've established something worth while. That's why we say to you—INVESTIGATE —and

GRAB IT FIRST

For YOUR HOUSE

Butterfly PICTURES



"Money Madness"

With

Mary McLaren
and Eddie Polo

Adapted from one of the famous "Whispering Smith" stories by Frank H. Spearman

Directed by Henry McRae

Produced by The UNIVERSAL
Film Manufacturing Co
Carl Laemmle President

Book Through Any
UNIVERSAL Exchange

WARNING

PLEASE DO NOT CONFUSE

THE 12 FORTHCOMING PRODUCTIONS OF

RALPH W. • INCE •

PIONEERS
N C E
HISTORY OF THE PHOTO PLAY
IN PHOTOPLAY PRODUCTION

JOHN E. • INCE •

TO BE MARKETED UNDER BRAND NAME OF

INCE PRODUCTIONS

RALPH W. INCE
Is the pioneer producer of motion pictures of the INCE FAMILY

JOHN E. INCE
Produced "Sealed Lips" "The Struggle" "The Cowardly Way," Etc. All 100 per cent. productions.

RALPH AND JOHN INCE HAVE PRODUCED PERSONALLY EVERY PRODUCTION THAT HAS BORNE THEIR NAMES AND WILL CONTINUE TO DO SO IN THE FUTURE.

RALPH W. INCE SOLE DIRECTORS JOHN E. INCE
INCE PRODUCTIONS INC.
1600 BROADWAY N.Y. (TEMPORARY) SUITE 805
HARRY L. REICHENBACH BUSINESS MANAGER

B. A. ROLFE
presents

FRANCES NELSON

in the
Ella Wheeler Wilcox picture poem

The BEAUTIFUL LIE

A METRO wonderplay in
5 acts contrived from the
original verses by June
Mathis and directed for
Rolfe Photoplays Inc. by
John W. Noble

Released
on the
Metro Program
May 21st

TREMENDOUS HIT

WHEREVER SHOWN

ETHEL BARRYMORE

in Edward Sheldon's

The CALL of her PEOPLE

SEVEN SMASHING ACTS –

SPECIAL PRODUCTION DE LUXE

METRO

Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

Francis X. Bushman
and
Beverly Bayne

Book it and Make Money

All
METRO EXCHANGES

METRO-DREW COMEDIES

ONE EACH WEEK

create a keen appetite for

MORE

METRO-DREW COMEDIES

WORLD PICTURES BRADY-MADE

BRADY
INTERNATIONAL
SERVICE
WORLD-PICTURES

"You Can Swear by Them

There are so many other kinds that World Program Specials stand out in bold relief."

L. G. R. HUTCHINS, Owner
Frostburg Opera House
Frostburg, Maryland.

CURRENT RELEASES on the DEPENDABLE PROGRAM:

SARAH BERNHARDT
in "Mothers of France"

MURIEL OSTRICHE
and ARTHUR ASHLEY
in "Moral Courage"

ETHEL CLAYTON
and Montagu Love
in "Yankee Pluck"

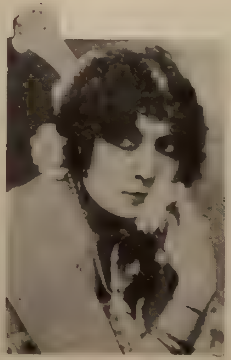
ALICE BRADY
in "Maternity"

CARLYLE BLACKWELL
and JUNE ELVIDGE
in "The Crimson Dove"

ROBERT WARWICK
and Gail Kane
in "The False Friend"

"ATONEMENT," STARRING REGINA BADET

The Vampire of France



REGINA BADET

the first of the

Brady-International Service World-Pictures

WILL BE RELEASED MAY 28

Its success is assured. Write now for detailed distribution plans.

WORLD-PICTURES 130 W. 46th St., New York City

Goldwyn Pictures

Conditions Have Forced Goldwyn To Surrender

A GREAT leader has stepped in and seized the reins of our business. His word with us is *law.*

He is dictating how our stories shall be written and produced.

He commands our directors and cameramen and is running our studios with the authority of a commanding General.

He is organizing our exchanges—his hand is in everything. He takes orders from no one. He *gives* orders to everyone. And *all* obey him without question.

He even insists upon appearing in each one of our Goldwyn Pictures.

His name is Quality.

Advisory Board:

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Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Confidence Is Better Than Contracts

IN FIVE months Goldwyn, without a production on the market, but backed by the reputation of its owners, has invited and, we believe, *won* the confidence of American exhibitors.

W. C. Quimby, of the Jefferson Theatre, Fort Wayne, Ind., writes: "I approve of open bookings, but your stars are all of the first magnitude and, so far as I am concerned, I wish to *contract in advance for all of them.*"

R. B. Wilby, a big exhibitor of Montgomery and Selma, Ala., writes: "In view of the fact that your rentals are to be based on regional conditions I hereby offer to contract for the service *at whatever price you may afterwards determine upon.*"

G. J. Higgins, a Pennsylvania exhibitor, writes: "As soon as your Philadelphia exchange is open we will enter into *an annual contract* with you for Goldwyn Pictures in Shamokin. We will also play your productions in our Pottsville house."

Exhibitors in every section of America have written similar letters to Goldwyn. In the face of this splendid confidence Goldwyn expects to vastly *increase* exhibitor-confidence through the medium of its *quality productions.*

Goldwyn Pictures
Corporation

16 East 42d Street, New York City
Telephone: Vanderbilt 11

STATE RIGHTS

BILLY WEST

IN

KING-BEE COMEDIES

WE KEPT OUR WORD. IT IS MAY 15TH

"BACK STAGE"

THE FIRST 2-REEL COMEDY IS READY

THE SUPREME ACHIEVEMENT
OF
RIOTOUS FUN – SPARKLING HUMOR – REFINED MIRTH

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
PRESIDENT

L. L. HILLER
TREASURER

NAT H. SPITZER, Sales Manager

LONGACRE BUILDING NEW YORK

ART DRAMAS

Harry Raver
SUBMITS
AMERICA'S MAGNETIC STAR

Alma Hanlon

in an Unusual Drama

THE MYSTIC HOUR

By AGNES FLETCHER BAIN

WITH A NOTABLE CAST

John Sainpolis, Florence Short,
Charles Hutchinson, Helen Strickland,
William Hartman and Fifty Others.

PRODUCTION BY
APOLLO PICTURES INC.

— IN FIVE ACTS —

FOR BOOKINGS COMMUNICATE WITH
NEAREST **ART DRAMAS** EXCHANGE.

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue.
BOSTON—BOSTON PHOTOPLAY COMPANY, [illegible] Piedmont Avenue.
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street.
PITTSBURGH—LIBERTY FILM RENTING COMPANY, [illegible] Penn Avenue.
DETROIT—TRI STATE FILM EXCHANGE, 139 Broadway.
CLEVELAND—TRI STATE FILM EXCHANGE, [illegible] Building.
CINCINNATI—TRI STATE FILM EXCHANGE, 35 Opera Place.
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue.
DALLAS—SOUTH WESTERN ART DRAMAS, Inc., 1818 Main Street.
KANSAS CITY—STANDARD FILM CORPORATION, 1305 Walnut Street.
ST. LOUIS—STANDARD FILM CORPORATION, [illegible] Empress Theatre Building.
DES MOINES—STANDARD FILM CORPORATION, 912 Mulberry Street.
SAN FRANCISCO—SOL LESSER, 234 Eddy Street.
LOS ANGELES—SOL LESSER, 514 West 8th Street.
CANADA—INDEPENDENT FILM AND THEATRE SUPPLY CO., 1 Phillips Square, Montreal.

1400 BROADWAY, NEW YORK

THE CORONA CINEMA CO.

begs to announce that its dramatic thunderbolt

"THE CURSE OF EVE"

will be ready for inspection by the trade before the end of May It is counselled that state-rights buyers prepare to attend the maiden showing of this most eloquent plea ever made in behalf of the Magdalene

---

Written by Wycliffe A. Hill . .
Directed by Frank Beal . . . .

CORONA CINEMA COMPANY

F. E. KEELER, President ***LOS ANGELES***

CUB COMEDY

"JERRY'S FINISHING TOUCH"

FEATURING

GEORGE OVEY

RELEASED MAY 17th, 1917

A one reel subject in which Jerry makes his advent as a moving picture producer. Then the bottom is blown clean out of the prospective dividends and his "aggregation of stars," filled with consternation and bird shot, escape only with their lives when the unsympathetic proprietor of the premises returns and "requests" them to go. Jerry is still "going."

Book through any exchange of
the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

MARGARET GIBSON

BETTY COMPSON

Real comedy queens

Two of the most alluring, most vivacious and most popular stars in comedies today are

MARGARET GIBSON *and* BETTY COMPSON *Stars of* CHRISTIE COMEDIES

Book
MARGARET GIBSON with EDDIE BARRY in
"WITH THE MUMMY'S HELP"
released May 7th
"THE MILKY WAY"
released May 14th
Book
BETTY COMPSON and NEAL BURNS in
"HIS LAST PILL"
released May 21st

All CHRISTIE COMEDY releases are OPEN MARKET releases.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MAY 19, 1917

MANY MUTUAL STARS ARE COMPLETING BIG FEATURE PICTURES

NINE Mutual stars are busily at work creating new "Big Stars Only" Mutual Pictures. During the next few months the Mutual Film Corporation will offer exhibitors a most unusual array of attractions. Stories from the pens of some of the world's most famous writers and stars like Edna Goodrich, Ann Murdock and others will be introduced to Mutual exhibitors.

Many Studios Busy.

Studios in both the East and West are working at capacity turning out big productions. At the Empire All-Star studios Edna Goodrich is finishing "Reputation," her first Mutual Picture, in which she is supported by such stars as William Hinckley, Frank Goldsmith, Nellie Parker Spaulding and Carey Lee. In Santa Barbara, Cal., where the American studios are located, Mary Miles Minter is preparing the third Mutual Picture of the second Minter series under the direction of James Kirkwood. Gail Kane has completed "The Serpent's Tooth" and has begun work on "The Upper Crust," under the direction of Rollin Sturgeon, and William Russell is in the midst of "Shackles of Truth" under the direction of Edward Sloman. At the Frank Powell studios in the East, Marjorie Rambeau is preparing "The Dazzling Miss Davison" under the supervision of Frank Powell. This picture being the Rambeau release immediately following "The Mirror," which will be released on May 21st.

Ann Murdock, from the Frohman galaxy of stars, has just finished "Outcast," the big play adapted from the story by Hubert Henry Davis. Dell Henderson is her director. At San Diego, Cal., Margarita Fischer, under the direction of Harry Pollard, is staging "Little Miss Missionary" with its Hopi Indian atmosphere, and in Long Beach, Cal., and Los Angeles, Jackie Saunders and Crane Wilbur are turning out Mutual Pictures to complete the Saunders series and Wilbur series of Mutual productions.

Nine Stars Busy.

With such stars as Edna Goodrich, Ann Murdock, Gail Kane, Mary Miles Minter, William Russell, Marjorie Rambeau, Margarita Fischer, Jackie Saunders and Crane Wilbur busy, exhibitors are sure of a plentiful supply of high-class offerings. Book them at any Mutual Exchange.

A recent issue of the Mutual Weekly presents close-up views of the notables making up the French and British missions to this country, who are in the public eye.

Mutual Star Productions For May

Title.	Lead.
Week Beginning May 7th.	
Hedda Gabler	Nance O'Neil
The Frame-Up	William Russell
Week Beginning May 14th.	
Annie-for-Spite	Mary Miles Minter
Week Beginning May 21st.	
The Mirror	Marjorie Rambeau
The Checkmate	Jackie Saunders
Week Beginning May 28.	
The Serpent's Tooth	Gail Kane
Reputation	Edna Goodrich

BIG WAR SPECIALS

Like "Uncle Sam's Defenders," "Fighting For France," and "A Daughter of War"

WILL PACK THEATRES

Right now while everyone is thinking and talking about war, Mutual Film Corporation is offering exhibitors some of the greatest patriotic pictures ever released. At any Mutual Exchange exhibitors can now book such subjects as "Uncle Sam's Defenders," "Fighting for France" and "A Daughter of War." "Uncle Sam's Defenders" is a series of six one-reel Mutual Featurettes. It shows just how Uncle Sam is preparing for war. It depicts cavalry and infantry in action, battleships at target practice, coast defense guns in action, the aviation service and just how all branches of Uncle Sam's fighting forces look when engaged in war.

"Fighting for France" is a five-reel subject presenting actual scenes of the great conflict now raging across the ocean. It will pack any theatre. "A Daughter of War" is a five-reel patriotic feature in which real history is presented in entertaining fashion. For its making whole regiments of men, troops of cavalry and batteries of artillery were required. Exhibitors everywhere will find these Mutual Specials ideal bookings. Any theatre manager can "do his bit" in aid of recruiting and at the same time turn a profit for himself, by presenting pictures of a patriotic nature like these. The great theatre-going public is eager to see just how our country is preparing for war. People will go by the thousands to the theatres which present films showing what is being done to get ready for war—how the recruits are trained for the tasks ahead of them. Bookings on these Mutual War Specials can be made at your nearest Mutual Exchange.

MARY MILES MINTER IN AN ODD ROLE IN "ANNIE—FOR—SPITE"

ONE OF the quaintest, oddest pictures ever screened is offered the week of May 12th by the Mutual Film Corporation. Mary Miles Minter is the star. James Kirkwood is the director. "Annie-for-Spite" is the title. The production was made at the studios of the American Film Company, Inc., at Santa Barbara, Cal.

A Fred Jackson Story.

"Annie-For-Spite" is from the pen of Fred Jackson. Mr. Jackson is one of America's best known novelists. His stories are read by millions. The fact that "Annie-For-Spite," as published in the All-Story Magazine, has been read by hundreds of thousands of people will double the value of the attraction for the exhibitor. Now those who read the story will be anxious to see the picture. Miss Minter in "Annie-For-Spite" has one of the quaintest roles of her entire career. She plays the part of an ugly, homely little clerk of a big department store, who is picked out by a rich old lady as the heiress to all her millions. The old lady insists upon her beneficiary being homely, since she wishes to spite those who are expecting to inherit her fortune. Later Mary develops into such a beautiful little girl that the old lady finds her plan all going wrong, but the fortune goes to Mary just the same when the old lady dies. And then "Annie-For-Spite" does a most unexpected thing. Just what it is, will set audiences talking.

Directed by James Kirkwood.

James Kirkwood, who has directed other Minter-Mutual Pictures is again in charge of production and his latest effort fully equals those which have preceded it. "Annie-For-Spite" can be booked now at any Mutual Exchange. So can "Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "A Dream or Two Ago," "The Innocence of Lizette," "The Gentle Intruder" and "Environment."

Mutual Films Are Favored by Women

The Better Film Committee of the Illinois Congress of Mothers and Parent-Teachers' association has recently indorsed a great number of Mutual Pictures which they specially recommend as suitable for childrens' and family programs. By arranging to show these highly recommended pictures, any exhibitor can assure himself of the support of the leading club women in his town. Ask your nearest Mutual manager.

MUTUAL PICTURES
"BIG STARS ONLY"

A

American Film Company, Inc.

Presents

MARY MILES MINTER

IN

"ANNIE-FOR-SPITE"

Fred Jackson's most unusual story. In five acts. Directed by James Kirkwood. Released Week of May 14th.

The Colorado Springs Telegram says: "The popularity of Mary Miles Minter continues to grow. She is today one of the most beloved little girls in pictures."

Every exhibitor who has shown Mary Miles Minter in any of her Mutual Pictures knows her drawing power as a star. Every one who has played such attractions as ***"Faith," "The Innocence of Lizette"*** and ***"Environment"*** will be eager to book ***"Annie-For-Spite."*** For better business — ***for bigger profits*** — book these newest Mary Miles Minter features. Write your nearest Mutual Exchange.

MUTUAL FILM CORPORATION

John R. Freuler, President

Exchanges Everywhere

Jimmie Dale
Alias "The Grey Seal"

MUTUAL

"The stories are the sort that make people sit on the edge of their chairs and hold their breath," writes Motography of

Jimmie Dale
Alias "The Grey Seal"

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" now appearing in People's Magazine

featuring

E·K·LINCOLN

DORIS MITCHELL EDNA HUNTER
PAUL PANZER

Sixteen Mutual Featurettes. A new two reel episode every week. The critics pronounce "Jimmie Dale" a box-office tonic.

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, *President*.
JULES BURNSTEIN, *Gen'l Manager*.
Directed by
HARRY McRAE WEBSTER

Now Booking At All Mutual Exchanges.

MUTUAL

VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"A VANQUISHED FLIRT"

TWO REELS **RELEASED MAY 12th**

FEATURING RENA ROGERS

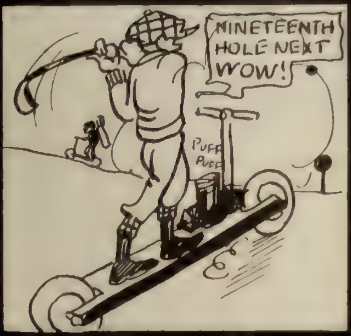
"CRAMMED with laughs" is the way the *Johnstown, Pa., Democrat* concludes a review of a recent Vogue Comedy. Exhibitors who have shown Vogues know their value as laugh getters and box-office attractions. The nearest Mutual Exchange will arrange a booking for you. "A Vanquished Flirt" is released May 12th. Directed by Rube Miller.

Slapstick with a Reason
VOGUE
COMEDIES
V

VOGUE FILMS, Incorporated
General Offices: 6235 Broadway Chicago, Illinois

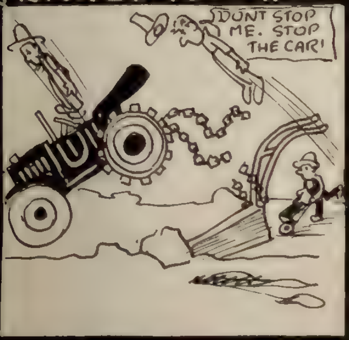
REEL-LIFE No 56 released May 24th

GOLFING ON WHEELS

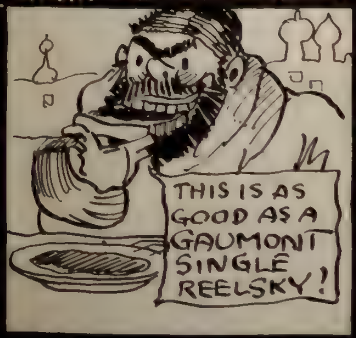

NINETEENTH HOLE NEXT WOW!
PUFF PUFF

SUGAR INDUSTRY-BARBADOS

MOTOR CAR PLOWING


DONT STOP ME. STOP THE CAR!

CAVIAR-THE RUSSIAN DELICACY


THIS IS AS GOOD AS A GAUMONT SINGLE REELSKY!

MUTUAL

You Can Talk Rough Stuff Over a Telephone But Face to Face You Have to Deliver the Goods

All of which means that an exhibitor can't have anything put over on him in the way of talk when he is seeing it on his screen. When his own projection machine is humming with a picture, the time to talk is past. The picture does all that

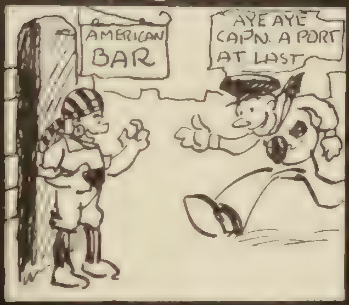
Now the answer is that the big talk for a Gaumont single-reel is being given by the picture itself. "More prints" come the orders from the Mutual. "More pictures like Gaumont single-reels" come from "Better Films" Committees. "More Gaumonts" say the exhibitors

And the spectators who pay the bill are great Gaumont "fans." They know that they see real pictures, not "fillers." AND THEY ARE ASKING FOR M-O-R-E. Don't forget either, that the newspapers are mentioning Gaumont pictures by name, picking them out for comment just as they do five-reel features.

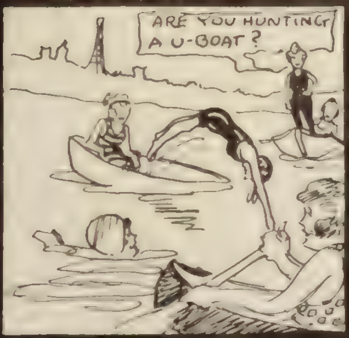
Ask any Mutual Branch about The Mutual Weekly, "Reel Life" and "Tours Around the World," the three great Gaumonts.

TOURS AROUND THE WORLD No 29 released May 22

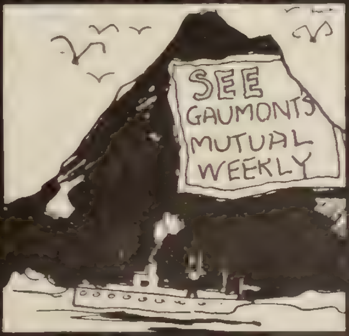
CADIZ-SPAIN


AMERICAN BAR
AYE AYE CAPN. A PORT AT LAST

RIVER LIFE NEAR PARIS


ARE YOU HUNTING A U-BOAT?

GIBRALTAR


SEE GAUMONTS MUTUAL WEEKLY

MARTINIQUE

NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

Gaumont Co.

LONDON FLUSHING, N.Y. PARIS

MACK SENNETT

PRESENTS

MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN

"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER

MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

CINEMA
SERVICE

The BARRIER

AN ABSOLUTELY-100 PER-CENT PERFECT PRODUCTION ..... ONCE SEEN--BOOKED!!!

by

REX BEACH

AMERICA'S GREATEST AUTHOR OF RED-BLOODED, MAN-SIZED STORIES

"THE BARRIER" IS ONE OF THOSE CRITIC-PROOF PICTURES THAT ARE KEEPING THE MOTION PICTURE INDUSTRY ALIVE

WORLD RIGHTS CONTROLLED BY

LEWIS J. SELZNICK

WIRE THE NEAREST SELZNICK EXCHANGE

SELZNICK PICTURES

HERBERT
BRENON
Presents
THE MASTER-MELODRAMA

"THE LONE WOLF"

By
Louis Joseph Vance
With
Hazel Dawn and Bert Lytell

A STORY OF LOVE,
ADVENTURE AND
DESPERATE CHANCES

THE PICTURE
OF NO REGRETS

CLARA KIMBALL
YOUNG
In

"THE EASIEST WAY"

By
Eugene Walter

Directed By
ALBERT CAPELLANI

A DAY'S BOOKING WILL
EARN FOR YOU A WEEK'S
PROFIT

SOLE DISTRIBUTORS **LEWIS J. SELZNICK EXCHANGES** BRANCHES EVERYWHERE

SELZNICK PICTURES

Joseph M. Schenck
Presents

NORMA TALMADGE

In

"POPPY"

By
Cynthia Stockley
Dramatized By Ben
Teal and John P. Ritter
Directed By Edward Jose

A FASCINATING ROMANCE
OF SOUTH AFRICA

Harry Rapf
Presents

ROBERT WARWICK

In a Wonderful Photo-
Story of Mystery
Adventure and Romance

"THE SILENT MASTER"

From The Novel By E. Phillips Oppenheim
THE COURT OF ST. SIMON

Directed By
LEONCE PERRET

SOLE DISTRIBUTORS **LEWIS J. SELZNICK EXCHANGES** BRANCHES EVERYWHERE

TRIANGLE

PROGRAM CONSISTENCY

Triangle producers are constantly striving to supply Triangle exhibitors with subjects having a consistent box office value, not one a month, not two a month, but every release.

Triangle features represent quality in every department. They do not depend upon any single factor to put them across. The plot construction must be interesting and original.

The direction must be of the type possible only to master-directors like Thomas H. Ince and Allan Dwan.

Members of the cast are selected because of their general fitness for their roles.

Settings, costuming, in fact everything that has to do with the physical construction of Triangle features must be beyond criticism. Last, but not least, photography and laboratory work must be mechanically perfect.

Triangle plays are photographed, acted and built by genius which has its personification in every director, author and player in the Triangle studios.

If you are not a Triangle exhibitor and therefore not familiar with the TRIANGLE IDEA, ask our nearest branch manager to show you why Triangle is supreme in production.

If you *are* a Triangle exhibitor, let your public know that you are showing Triangle pictures and just what that means.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE

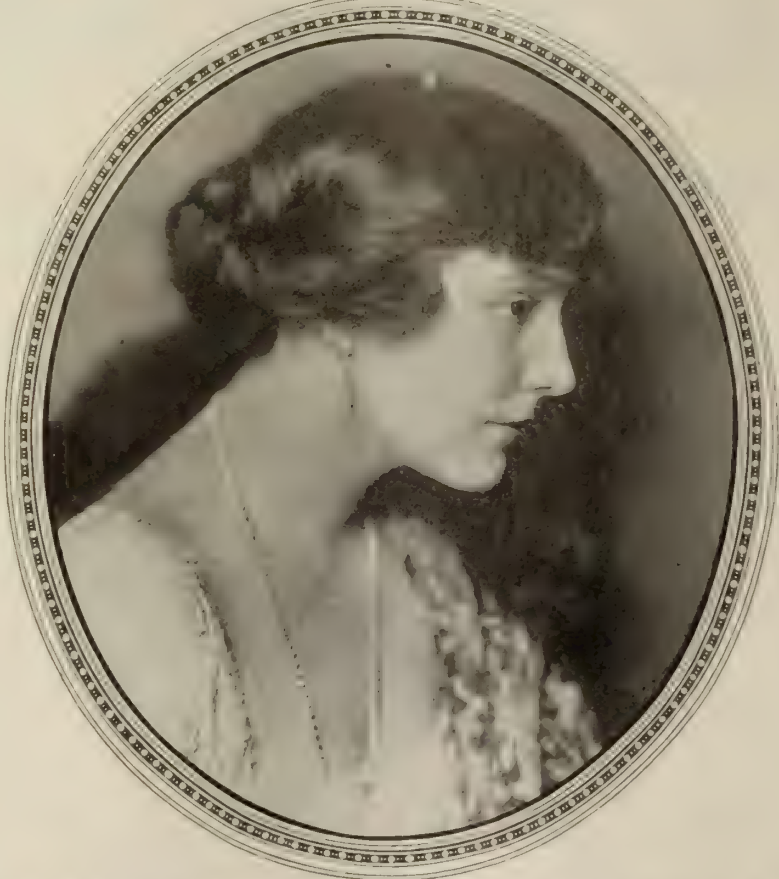
The Complete List of New Mack Sennett-Keystones

"The Nick of Time Baby"
"Stars and Bars"
"Maggie's First False Step"
"Villa of the Movies"
"Dodging His Doom"
"Her Circus Knight"
"Her Fame and Shame"
"Pinched in the Finish"
"Her Nature Dance"
"Teddy at the Throttle"
"Secrets of a Beauty Parlor"
"A Maiden's Trust"
"His Naughty Thought"
"Her Torpedoed Love"

Everyone a Sure-Fire Money-Maker
There's a Price for Every Exhibitor

BOOK NOW!

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION



MARGARET ILLINGTON

famous star of such stage successes as "The Thief," "Kindling," "Within the Law," etc., makes her screen debut under the direction of Jesse L. Lasky in the Paramount Picture.

"SACRIFICE"

a gripping story of international politics with a background of war, and the unusual likeness of the daughter of a great general and a notorious dancer, is a great foundation for suspense and big scenes which hold the audience spellbound.

Charles Kenyon

the famous playwright who wrote "Kindling," Miss Illington's greatest stage triumph, wrote the story, which has been adapted for the screen by Beatrice DeMille and Leighton Osmun.

Released May 3rd

Again exhibitors get one of the biggest stage stars and a stupendous production at the comparatively low Paramount price. Now advertise it right and "clean up."

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

CONTROLLED BY FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. De Mille, Dir. Gen.

MARIE DORO

No one who saw "The Morals of Marcus" on the screen will ever forget it or Miss Doro's charm and dramatic ability—yet here is a play which gives Marie Doro the greatest opportunity to date—it is a Famous Players production and the kind of play that brings your patrons back for more.

"HEART'S DESIRE"

takes its name from a rose bush by which little Fleurette, the flower girl, hopes to gain the favor of her landlord and instead she gains a charge of buckshot from his son's shot gun—all of which gives rise to a very entertaining and charming story of old Brittany.

Released April 30th

A big star with a string of stage and screen successes back of the name will "draw" *a big house,* but don't forget to tell the new people "when and where."

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

CONTROLLED BY FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. De Mille, Dir. Gen.

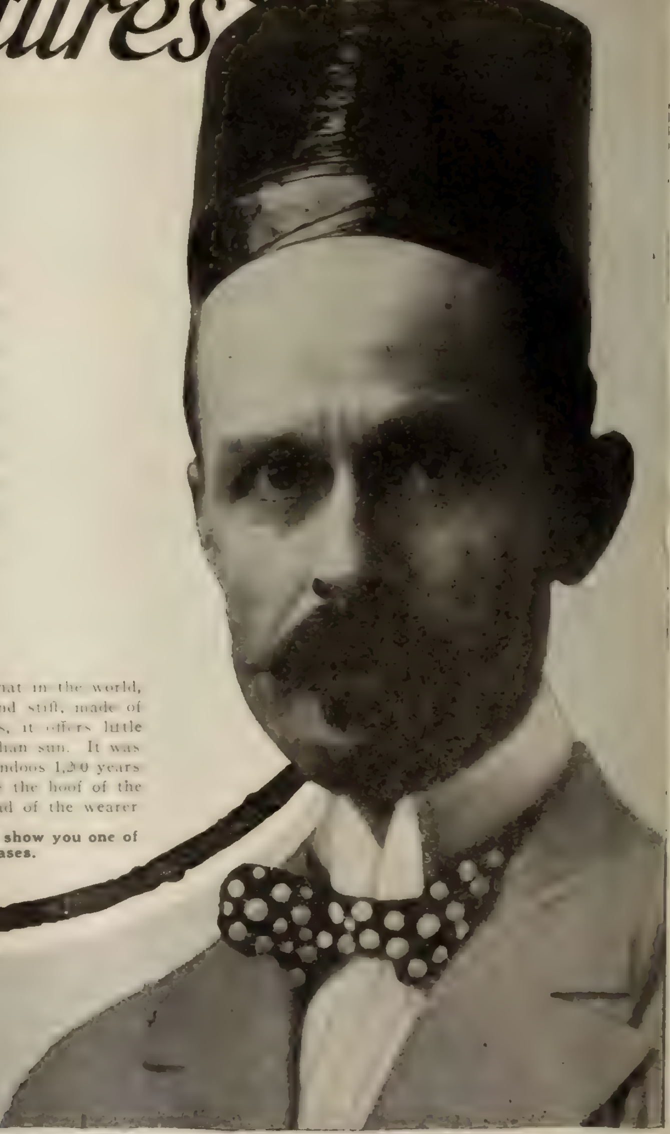
Paramount-Burton Holmes Travel Pictures

"To travel is to possess the World"

Ask your exchange to show you a Burton Holmes Travel Picture. It's all right to talk about Quaint Japan, the Wilds of China, Queer Korea, The Marvelous Rocky Mountains — but that sounds like a scenic when these are actually personally conducted tours, in picture form, photographed cut, assembled, and titled, by Mr. Burton Holmes.

The most peculiar and useless hat in the world, the Parsee helmet. Brimless and stiff, made of oil cloth with shiny gold spots, it offers little or no protection against the Indian sun. It was forced on the Parsees by the Hindoos 1,200 years ago and is supposed to indicate the hoof of the sacred cow pressing on the head of the wearer

Ask the Paramount Exchange to show you one of the new "India" releases.



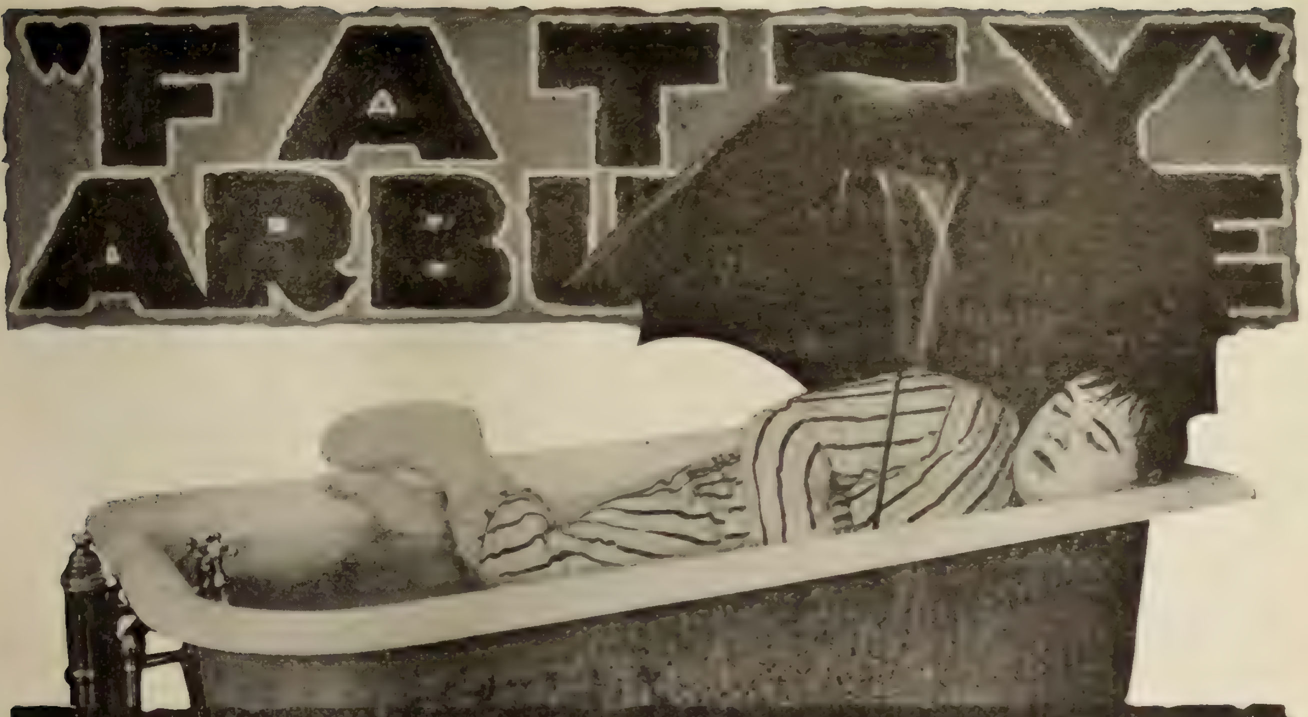
Burton Holmes wearing Parsee Hat in India

Paramount Pictures Corporation

FOUR EIGHTY-FIVE FIFTH AVENUE *at* FORTY-FIRST ST.
NEW YORK

***Controlled by* FAMOUS PLAYERS-LASKY CORPORATION**

ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*



"Fatty" Arbuckle's second two-reel "screamer," in which he plays the dutiful but erring young husband, is the latest "thing" in comedy—it is a smashing, howling comedy, but the "pie is silent as in Paramount"

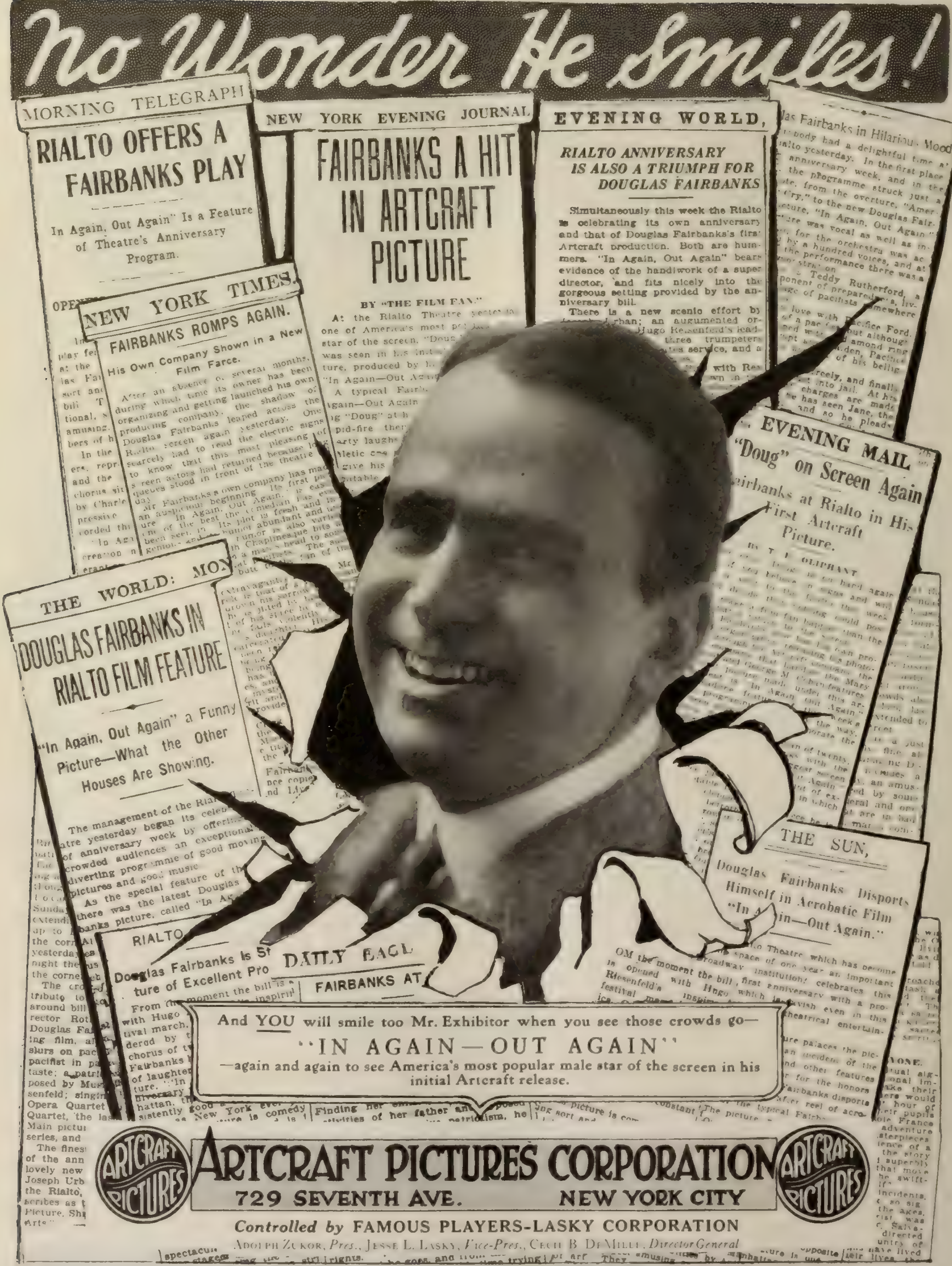
"A Reckless Romeo"

although a riotous, roaring rough-house, makes the "old boys" wish they could get in it, and sends everybody home laughing, satisfied, rested and happy.

Coming May 21st

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Controlled by **FAMOUS PLAYERS-LASKY CORPORATION**
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Dir. Gen.


No Wonder He Smiles!
MORNING TELEGRAPH
RIALTO OFFERS A FAIRBANKS PLAY
"In Again, Out Again" Is a Feature of Theatre's Anniversary Program.
NEW YORK EVENING JOURNAL
FAIRBANKS A HIT IN ARTCRAFT PICTURE
BY "THE FILM FAN."
EVENING WORLD,
RIALTO ANNIVERSARY IS ALSO A TRIUMPH FOR DOUGLAS FAIRBANKS
NEW YORK TIMES.
FAIRBANKS ROMPS AGAIN.
His Own Company Shown in a New Film Farce.
EVENING MAIL
"Doug" on Screen Again
Fairbanks at Rialto in His First Artcraft Picture.
THE WORLD:
DOUGLAS FAIRBANKS IN RIALTO FILM FEATURE
"In Again, Out Again" a Funny Picture—What the Other Houses Are Showing.
THE SUN,
Douglas Fairbanks Disports Himself in Acrobatic Film "In Again—Out Again."
RIALTO
Douglas Fairbanks Is Star of Excellent Program
DAILY EAGLE
FAIRBANKS AT

And YOU will smile too Mr. Exhibitor when you see those crowds go—

"IN AGAIN—OUT AGAIN"

—again and again to see America's most popular male star of the screen in his initial Artcraft release.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

WHERE THERE'S MOTION PICTURES ONE FINDS MARY PICKFORD

No motion picture theatre can long hold its standing with its audience that does not exhibit Miss Pickford's productions. Her charming, humorous, human impersonations have contributed more than any other single agency towards raising the whole standard of public taste for pictures. Artcraft now announces for release on May 14th

MARY PICKFORD

In Cecil B. De Mille's production
"A ROMANCE OF THE REDWOODS"
By Cecil B. De Mille and Jeanie Macpherson

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director General*

The Warfare Of The Flesh

Still Going Strong

EDWARD WARREN Productions

H. Z. LEVINE, Business Manager, 1482 Broadway, N. Y. City

Pathé Gold Rooster Plays

have attained and will maintain a uniformly high standard. Not only are the stories written by the best authors but the production is of the very best. The recent engagement of

Mrs. Vernon Castle

The best known woman in America

definitely illustrates the policy of having only stars of

Real box office value

Other Gold Rooster stars follow:

Baby Marie Osborne
Pearl White
Gladys Hulette
Mollie King
Frederick Warde
Florence La Badie

Is it any wonder that Exhibitors write us as follows?

"No features have seemed to please our patrons or secure for us the business that Pathe Gold Rooster Plays have.We have yet to see an uninteresting story,a poorly cast production or inferior quality in Gold Rooster Plays.No exhibitor will regret booking these features."

Charles Sweeton,Gen'l Manager,
Orpheum and North Side Theatres,Evansville,Ind.

Pathé

Special Announcement!

$2,000.00

will be paid in cash prizes to the persons who, seeing

The Neglected Wife

send the best solutions of life's greatest problem, the neglectful husband, the neglected wife, and the other woman. Everybody in your audiences will want to win one of these prizes. For details see the newspapers of your own city.

Produced by Balboa

Pathé

The problem of the day put
into the motion picture serial
of the year

The Neglected Wife

Hundreds of thousands of readers of Mabel Herbert Urner's
famous novels will want to see it

Starring

Ruth Roland

A box office attraction everywhere

Booking now

Pathé

There are more runs of
from two days up on

MYSTERY OF THE DOUBLE CROSS

than on any previous serial. Exhibitors and public alike have recognized the extraordinary merit of the production, the interest and suspense of the story and the charm and talent of

Mollie King
The star

Produced by Astra
Directed by Wm. Parke

Pathé

Mollie King

The following are just a few of the houses which are showing

MYSTERY OF THE DOUBLE CROSS

for three days or more.

Pantages, Minneapolis, 7 days
Palace, Los Angeles, 7 days
St.James, Boston, 3 days
Colonial,Utica,N.Y. 3 days
Metropolitan,Cleveland,3 days
AbelesOperaHouse,Easton,Pa.3 days

Hippodrome,San Diego,4 days
Park, St.Louis,4 days
Proctor's,Schenectady,NY 3 days
Orpheum,Allentown,Pa. 3 days
Proctor's,Elizabeth,N.J. 3 days
Proctor's,Newark,N.J. 3 days

Pathé

Coming soon!

Gladys Hulette

in the delightful
heart interest
Gold Rooster Play

The Candy Girl

Produced by
Thanhouser

These Gladys Hulette pictures have given the Exhibitor something new. They cash in for him.

> "After seeing 'Pots and Pans Peggy' one can imagine the feelings of Mr. Columbus of 1492. It is a great experience to discover something new in filmdom, which seems generally all mapped and charted. Here is a sparkling little story, original in concept, procedure and characterization, a blithe bit of fun."
>
> Kitty Kelly,
> Chicago Examiner

Coming soon!

Another Gold Rooster
Play of solid worth

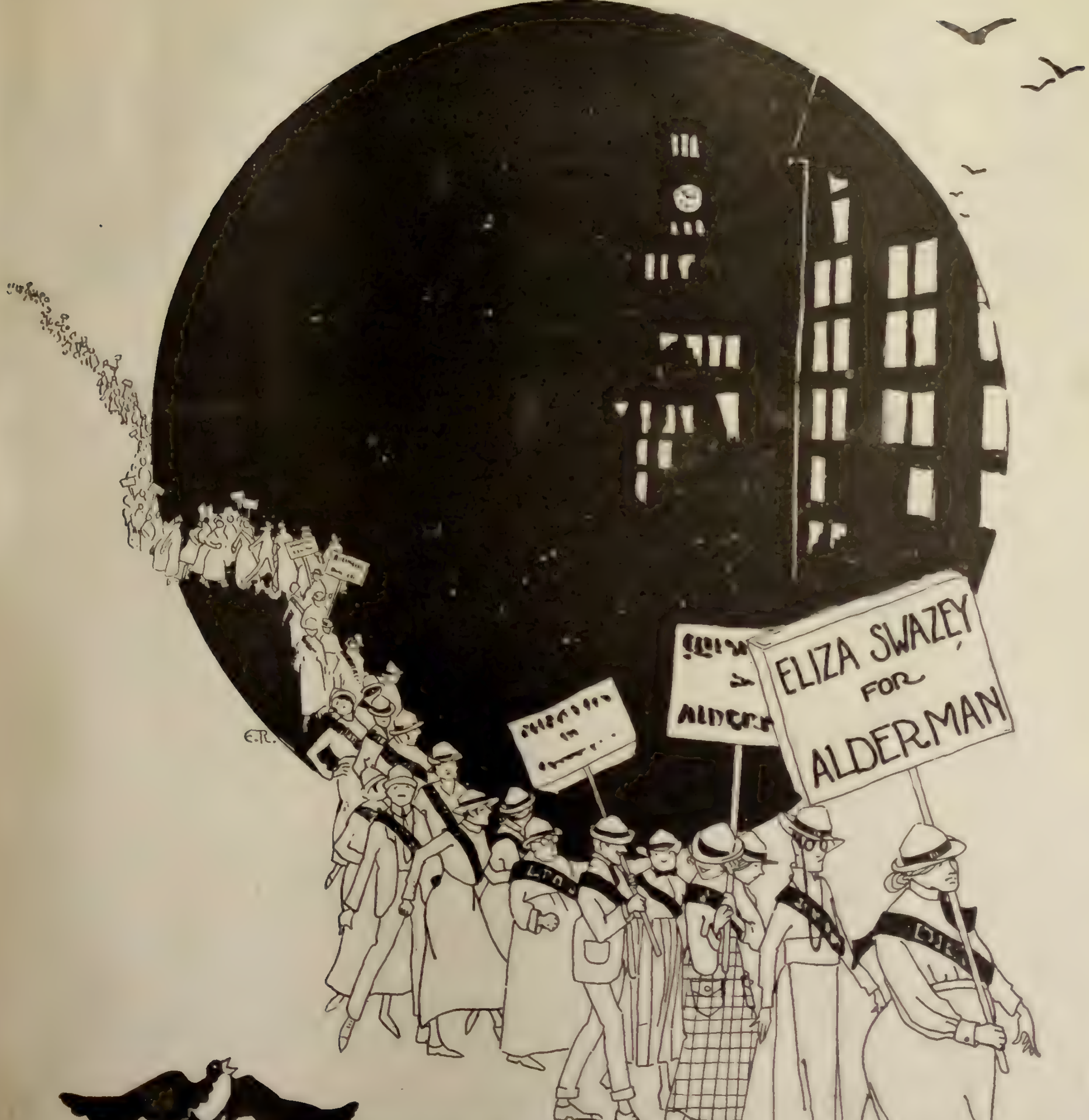
The Iron Heart

with

Edwin Arden

A play of strong story, fine acting and excellent production.

Produced by **Astra**
Directed by George Fitzmaurice



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DIRECTED BY WILLIAM WORTHINGTON
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From the famous stories by Samuel Merwin in the COSMOPOLITAN MAGAZINE.

Now a living, breathing actuality on the screen.

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With SIDNEY AINSWORTH,
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RICHARD C. TRAVERS.

Arranged and directed by Fred E. Wright.
Presented by Essanay and International.

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HENRY B. WALTHALL

with

MARY CHARLESON

is presented in

"The Saint's Adventure"

One of the most fascinating stories ever screened. A handsome young rector of an ultra-fashionable church reads a newspaper report of his own death while on a vacation in the North woods. Indignant because his church appeals to the rich instead of the poor, he disguises himself as a laborer in order to aid them. A woman of the slums mistakes him for her missing husband. Together they carry on the work of aiding the people of the tenements. Love and happiness follow for them. Rapid action and beautiful scenic effects make this picture of Fate's playthings wholly delightful.

Screen time 1 hour, 15 minutes

Directed by Arthur Berthelet

K-E-S-E

Trademark
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Essanay

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K-E-S-E

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There has been more money made from comedies than from any other feature of theatricals.

This statement holds good in moving pictures, if the comedies measure one hundred per cent. in merit.

Fun-makers are synonymous with money-makers

We offer you six one-reel comedies that should turn your box-office into a mint one night each week.

George Bickel, Maxfield Moree, Millicent Evans, Cissy Fitzgerald and Della Connor are in the casts. You know them all. The public knows 'em, too. These pictures were made under the direction of George Kleine.

RELEASE DATES

MAY 21st—THE KING OF COOKS
MAY 28th—LOVE, LUCK AND LOOT
JUNE 4th—A MIXED COLOR SCHEME
JUNE 11th—A SUIT AND A SUITOR
JUNE 18th—NEARLY A HUSBAND
JUNE 25th—"SOME" STATUE

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WM. N. SELIG presents

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Wonderful scenes of the Snow Country.

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Flattering reviews and delighted audiences.

"The Danger Trail"

Packing 'Em In Everywhere!

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EXHIBITORS!!!

Scene from "Jimmy Gets the Pennant"

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May be obtained from the following Exchanges

Educational Films Corporation of America
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Standard Film Service Co., 7th floor, Columbia Bldg., Cleveland, O.
Northern Ohio.
Standard Film Service Co., 10th floor, Peter Smith Bldg., Detroit, Mich. For Michigan.
Standard Film Service Co., Exchange Bldg., Escanaba, Mich.
Upper Peninsula.
National Film Booking Service, Inc., 804 Penn. Ave., Pittsburgh, Pa.
Western Pennsylvania and West Virginia.

Several other territories will be closed next week. Announcement later

MO-TOYS ARE THE TALK OF THE FILM INDUSTRY

Some in Rags *Some in Jags* *Some in Velvet Gowns*

Book at once—The Greatest Troupe of Laugh Producing Comedians. Mo-Toys are the latest novelty comedy creation.

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Notice to Manufacturers—We are in the market for strictly high grade productions of six to eight thousand feet. Will pay cash for World Rights.

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A PHOTODRAMA WITH A PATRIOTIC THRILL!

WILLIAM FOX

PRESENTS

THE WORLD FAMOUS

THEDA BARA

IN

HEART AND SOUL

FOUNDED ON
SIR RIDER HAGGARD'S
"JESS"

DIRECTED BY
J. GORDON EDWARDS
SCENARIOIZED BY
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*A PHOTODRAMA REPLETE WITH
THRILLING INCIDENTS—SHOWING
THE INCOMPARABLE* ***THEDA BARA***
IN A STIRRING ROLE.

WILLIAM FOX
ALSO PRESENTS
NANCE O'NEIL
IN THE FINAL PAYMENT

Theda Bara as Cleopatra will set New Box Office Standards.

FOX

ELABORATE FILM FOR "FOX KIDDIE FEATURE"

World's Most Famous Child's Story Being Put Into Cinemas.

An elaborate photo-dramatization of the greatest child's story ever written, one by an author of international renown, has been put in work for William Fox by C. M. Franklin, of the Fox directorial forces on the Pacific Coast. Mr. Franklin, himself a leader in the handling of child players, has assembled a remarkable cast of starlets for the picture.

The settings for the production are among the most massive and unique yet built for photoplays. The film itself will be a "Fox Kiddie Feature," one of the series of subjects recently launched by William Fox, which has occasioned such favorable comment in the trade.

The company which is making the "Kiddie Feature" in question includes also many adult players of strong reputation in filmdom. Among them is Eleanor Washington, a direct descendant of the first President of the United States.

Exhibitors everywhere are praising the advent of the new addition to the Fox brand. "Precisely what we wanted"—"just the thing the industry has needed"—this is the tenor of scores of letters and telegrams.

WEARS OLD REGALIA

Talk about romance!

If you want to see just how "Smiling George" Walsh, the gingery William Fox star, looked in all his athletic glory when he was a collegiate baseball and football player of note, go see the next film after "The Book Agent," in which he appears. "Smiling George" wears in it the selfsame uniform he had at Georgetown University. He's handsomer than ever, too.

Word About Jewel Carmen.

Truth must prevail. It's wrong to say, as many film fans and critics do, that "Jewel Carmen is as dainty as a piece of Dresden china." The Fox star is daintier! Miss Carmen plays opposite William Farnum in "When a Man Sees Red."

EMPRESS OF FASHION IN AN EFFECTIVE SETTING

Has Title Role in New Picture, "The Slave."

Some of the most novel and effective backgrounds for motion picture interior settings have been arranged in "The Slave." Valeska Suratt, the Empress of Fashion, has the title role in this new William Fox screen drama. William Nigh is the director.

In many of the scenes, the wall decorations have been designed to accompany the particular costume which Miss Suratt wears at the time. In one part of the film she is shown in a silk gown covered with huge polka dots. The draperies against which she is posed, and even the white oak furniture nearby, have a similar design; so the whole "set" is beautifully blended.

JANE'S GUILTY OF TREASON

Jane Lee, the Fox Film starlet, who appears in "A Small Town Girl," is in grave danger of being indicted for treason. This offense the Constitution defines as "giving aid and comfort to

BARA'S CURIOSITY IS FULLY APPEASED NOW

Fox Artiste Melts $5,000 Pearl Earring for Scene as Cleopatra.

A woman's curiosity is never appeased. Miss Theda Bara, the world famous William Fox screen artiste, is not an exception to this rule. Just to satisfy her natural curiosity Miss Bara is now mourning the loss of a $5,000 pearl earring.

Miss Bara who is shortly to be seen in the stupendous photodramatic William Fox photoplay, "Cleopatra," the "Siren of the Nile," has a scene wherein she melts a wonderful pearl in a glass of vinegar to impress the very susceptible Antony with her extravagance.

Taking a wine glass she filled it with white vinegar and dropped the pearl earring into the fluid. With silent amazement Miss Bara watched the peerless pearl slowly melt in the white fluid. All that was left of her valuable bauble was the gold setting.

That Villainous Villain

Stuart Holmes, the famous, or infamous, William Fox villain, star of "A Broadway Sport," is so villainous that he can't even look a clock in the face. The result is that he has to tell time by an hour-glass.

FOX CURRENT RELEASES

Valeska Suratt in "She."
William Farnum in "American Methods"—Special.
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama, "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.
Stuart Holmes in "The Broadway Sport."

FOXFILM COMEDIES

Charles Conklin in "The Film Spoilers."
Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."

FOX FILM

NEWS

Book Fox Films — Then Buy a "Standing Room Only" Sign.

FINISHING NEW FILM FOR WILLIAM FARNUM

Story Is Founded on Larry Evans' "The Painted Lady."

What will be the last film made in the West by that distinguished star, William Farnum, is now rapidly nearing completion. It will be released by William Fox under title of "When a Man Sees Red," and will be one of the best of the super de luxe specials.

The story of Mr. Farnum's new vehicle is an adaptation of "The Painted Lady," which ran in serial form in "The Saturday Evening Post," by the brilliant writer, Larry Evans. Frank Lloyd is directing the picture.

Mr. Farnum will be seen in the role of a ship's first mate. The part is of the kind which has earned for him the title of "The Samson of the Screen."

Pearson Fine Cook.

Virginia Pearson, star of "Wrath of Love," a coming Fox production, is an expert cook.

WILLIAM FOX RETURNS

William Fox is back in his New York offices again after a two-month stay in his Western studios at Hollywood, Cal. This was the noted producer's first vacation in years. While on the Coast, he organized a Home Guard which now has several hundred members.

Doris Pawn Fine Horsewoman.

No smelly automobile for Doris Pawn. The radiant William Fox player, soon to appear with George Walsh in "Some Boy," has just acquired a stable of blooded horses. She can ride "Indian saddle" as well as any rancher.

CAPRICE HAS RAGTIME

June Caprice, the sunshiny William Fox star, is screening her way to fame in ragtime. Although she was all "tattered and torn" in "A Small Town Girl," her newest Fox play, June says she prefers such clothes (in the films).

IN R. A. WALSH DRAMA

• MIRIAM COOPER •
DIRECTION WILLIAM FOX•

"HONOR SYSTEM" SETS RECORD

Twelve Thousand See It in One Day at Academy of Music.

A veritable diamond mine has been uncovered in opening up for picture house bookings the greatest motion picture, "The Honor System." Four days has this picture been released and the Strand Theatre, Newark, the Academy of Music, the Star, the Ridgewood theatres have played to business on the new cinemelodrama.

Two days of rain did not deter the crowds from standing in line for two and three blocks in order to get into the Academy of Music, where on Sunday twelve thousand people passed into the theatre.

FOX OFFERS SUPERB R. A. WALSH DRAMA

Youthful Genius Who Directed "The Honor System" Completes New Production.

R. A. Walsh, the young directorial genius who staged William Fox's cinemelodrama, "The Honor System," has completed another notable production. It will soon be released on the regular Fox programme under title of "The Silent Lie."

This is Mr. Walsh's first cinema offering since his work on "The Honor System." Miriam Cooper, who created the star role of the sheriff's daughter in the big ten-reel masterpiece of film art, again heads the superb cast which director Walsh always assembles. Other well-known players in "The Silent Lie" are Ralph Lewis, Charles Clary and Monroe Salisbury.

Dozens of deft touches such as distinguished "The Honor System" are seen in Mr. Walsh's new subject. The great snows around Truckee, Cal., forming the setting for a stirring story, are in themselves a wonderful attraction.

Just Like Barney Oldfield.

Wanda Petit, who plays opposite Stuart Holmes in "The Broadway Sport," a forthcoming Fox release, would make an ideal driver of a war ambulance. Not only is she fearless, but she takes an automobile apart as easily as a baby does a watch; but, what is more important, she can put it together again.

WILLIAM FARNUM DOING "BIT"

Will Turn Estate Into a Great Garden.

William Farnum is expected at the William Fox studios in New Jersey within the next week, after a year and a half's absence on the Coast. His next film, "When a Man Sees Red," is almost finished. He has already arranged to turn a large part of his beautiful estate at Sag Harbor, L. I., into a garden, as his "bit" toward meeting the food crisis.

CORPORATION,

130 WEST 46th STREET
NEW YORK CITY

MUTUAL

CAROL HALLOWAY

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LA SALLE COMEDIES *for* MUTUAL RELEASE

Three two-part comedies for release every two weeks:

"THE PRODIGAL UNCLE" . . . . . . May 7

Featuring Jean Otto, celebrated comedian and Miss Carol Holloway, formerly starred in the famous "Beauty" comedies.

"CHUBBY INHERITS A HAREM" . May 21

"THE FLIGHT THAT FAILED" . . . June 4

A series of fifty-two one reel comedies will be released weekly on Tuesday's, beginning June 11:

"HIS CANIBAL WIFE"
"TILLIE OF THE NINE LIVES"
"DISCORDS IN A FLAT"
"THE GIRL IN THE FRAME"
"WHEN LULU DANCED THE HULA"
"THE KISSING BUTTERFLY"
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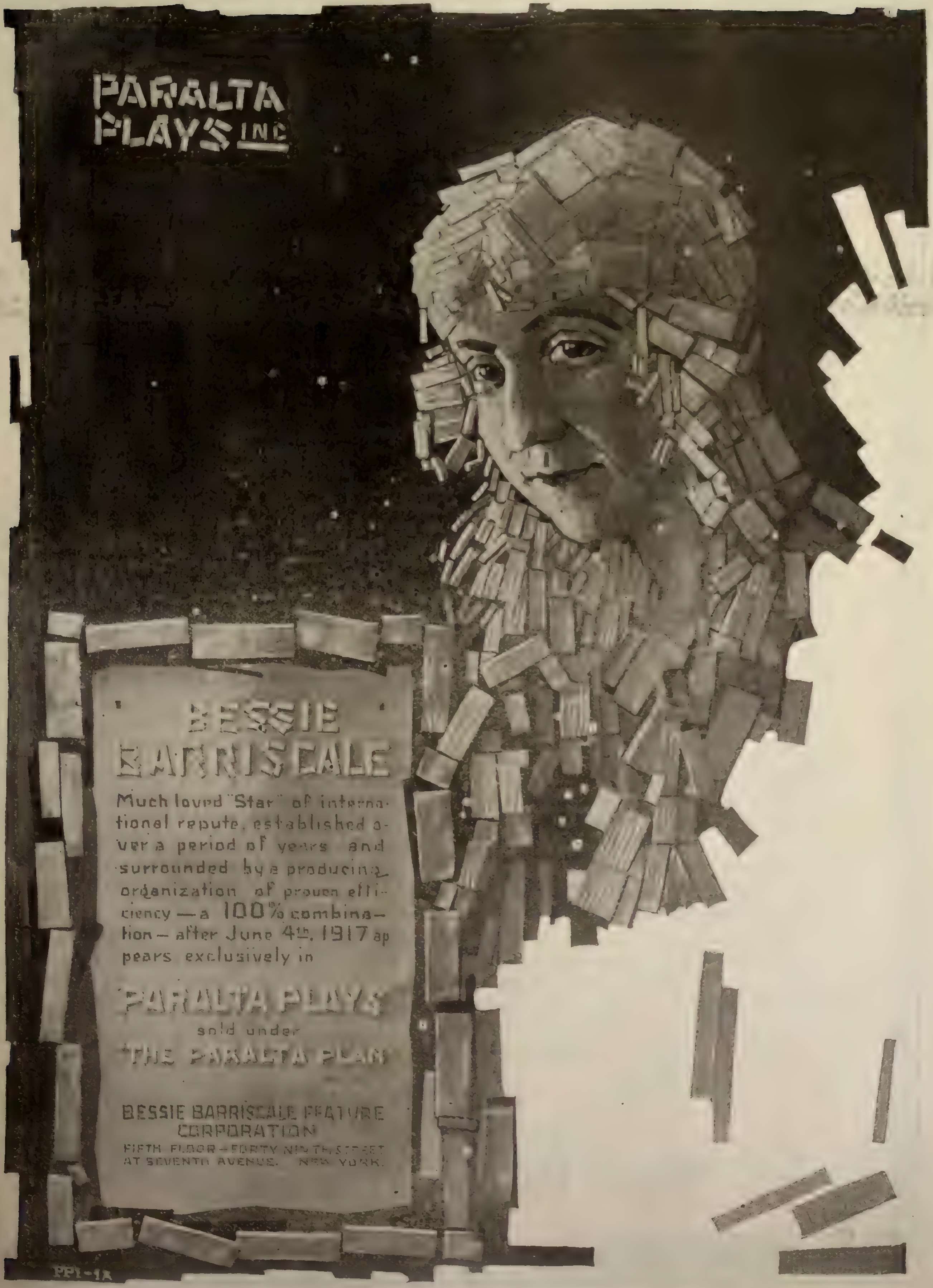

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AT SEVENTH AVENUE. NEW YORK.

Do You Just "P-A-Y"

IN less than ten years the production, distribution and exhibition of motion pictures has grown into the fifth largest industry in the United States.

At first a little point of light—a new form of entertainment of doubtful permanent value—its advancement has resembled the flight of a meteor across the sky.

When the "movie" showed indications of permanent qualities of entertainment beyond mere pictorial attractiveness, and actual dramatic and comedy interests began to develop and point to future possibilities, its rapid growth astonished the world.

Producers, distributors, exhibitors, spectators, promoters, capitalists, bankers, merchants and manufacturers—everybody in fact—became dazzled by the glare of its brilliant success and a scramble into the moving picture business began. **Nothing like it had been seen since the days of the California gold rush in '49.**

New producing companies were formed, new distribution centres called "exchanges" were established by them, "store shows" were set up over night, "losing" theatres were turned over to pictures and made money from the start, and new picture houses were built everywhere. And actors, who had turned up their noses at the silent drama, began to inquire the way to the studios.

IT was a case of hurrah from morning till night. Any picture that "moved" brought a good rental and made money for all; any scenario that could be made to hold together was accepted, any actor who could effectively show the white of his eye on the screen was engaged at big money, men who had but "held books" at rehearsals of dramatic productions were made directors at fat salaries, and a general orgy of competition set in to the tune of "Who Cares about Expense?"

This condition of general disregard of money value and commonsense business principles has dominated the entire moving picture industry during the past four years.

Competition has simply gone stark, staring mad. Salaries of actors and directors have been boosted to the level of kings' incomes, and productions have been made with solely the dollar mark of great expense, and not genuine dramatic value, as their standard of appeal to the public. **Has the exhibitor profited in all this?**

He and the people have been told that **"Mother's Angel"** cost $210,000 to produce and a mediocre picture has been exploited to the skies and booked at a big rental, when it did not possess one-tenth of the value as an entertainment of **"Tad, the Tomboy,"** which did not cost $10,000 from 'script to screen. **And you have struggled to pay the bill.**

STUDY!!!

"THE PARALTA PLAN"

When You Are Told?

THE exhibitor, especially during the past three years, has been frequently told in a most impressive way, with his exchange manager's finger thrust through a buttonhole of his coat for emphasis, that "everything has gone up," that special feature productions cost more and more every time a new picture is made and rentals must continue to go up, too.

And the rentals have gone up, Mr. Exhibitor, to the point where but very few of you are even breaking even—to the point where over four thousand of you have been forced out of business during the past year.

Good pictures do cost a great deal more than they did a year ago, but if the exhibitor is to pay his share of this increased cost, he must have the wherewithal to do it. More people must see each picture, and under the Paralta Plan your rental charge remains the same for 1, 2 or 10 days, or for whatever length of time is necessary to accomplish this result. There is no increased charge for film rental for the extra days you show the Paralta Play. That's the only way out for the exhibitor; and the distributor must let the exhibitor have these increased box office receipts. He made them. They belong to him and under our plan of distribution he gets them.

THE Paralta Plan is founded upon a thorough knowledge of actual local working conditions. Our plan of distribution is based upon absolute equity made possible through nothing on earth but the elimination of WASTE. We simply turn a great portion of the present Waste into cash.

You realize—or you soon will, if you follow our statements of the results of our investigations made during the past two years—that a great burden of waste and extravagance is being shouldered on to you, and that **the only standard of film rentals is what can be squeezed out of you.** There has been no limit. You pay the freight. In your rentals you pay all the costs of every kind, both sane and insane, with generous production and distribution profits added. If you did not pay all this there would be no production—no distribution. The producer and distributor could not live.

Think it over, Mr. Exhibitor, and then send us your name and address. Read our literature and study this remarkable new idea of distribution. This plan will save you money!

A penny post card or the attached coupon will put your name on our mailing list.

THINK!!!

The Paralta Plan Exhibitor Begins to Work for Himself the Moment He Secures a Paralta Exhibiting Franchise.

PARALTA PLAYS, Inc.

CARL ANDERSON, President. ROBERT T. KANE, Vice-Pres. HERMAN FICHTENBERG, Chairman Directors. HERMAN KATZ, Treasurer. NAT. I. BROWN, Secretary and General Manager.

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MEMBER OF NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

Bud Fisher Films Corporation

Bud Fisher, President

THIS *is to announce* that I have personally taken over the management of **The Mutt and Jeff Animated Comedy** business with the intention of making better films, giving better service to the exchanges, enabling them to give better service to their exhibitors and likewise the public.

Yours truly,

Bud Fisher

Bud Fisher Films Corporation
729 Seventh Avenue, New York City

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Mr. Jacob Glucksmann, one of the managers of the firm, is at present in New York to close contracts with other American producers and invites offers addressed care of his American representative

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In deference to many requests from exhibitors and patrons for the reappearance of the character which "Broncho Billy" made famous on the screen we beg to announce

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OF

G.M. ("BRONCHO BILLY") ANDERSON

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Feature

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WONDERFULLY
HUMAN STORY with
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SUSPENSE! SURPRISE! and THRILLS!
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RECENTLY GENERAL MANAGER OF BLUEBIRD AND UNIVERSAL DISTRIBUTION

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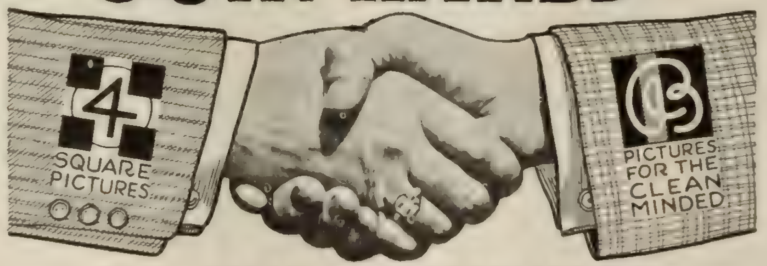

TO THE EXHIBITOR

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EFFICIENCY IN DISTRIBUTION
MAKES FOR GOOD BUSINESS
AND YOUR WELFARE

We've Studied Your Wants
And the Result is the Above

COMBINATION

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Wholesome Films At Last

The nation-wide demand voiced in press and pulpit for motion pictures, fit entertainment for the masses, has now found response.

Wholesome Films Corporation

—announces a forthcoming program of motion pictures *wholesome* in theme and presentation; good, clean, delightful entertainment for you and yours.

The stories to be picturized and presented on the *Wholesome* program will be selected scripts by America's best beloved authors, captivatingly entertaining, refreshingly but not intrusively educational, strong, virile and *wholesome*. These will be the pictures for all classes of all ages.

This *Wholesome* announcement is one of the year's most progressive strides, indicative as it is, of the final realization by manufacturers that the permanence of the motion picture industry rests upon the non-offensive policy—the policy that presents to the public motion pictures minus sex and sensationalism, clean, healthy stories, *wholesome* entertainment for audiences everywhere.

Wholesome Exchanges will be located in all principal cities, an assurance of the best of service to exhibitors.

Write us now and watch for our further announcements.

Wholesome Films Corporation

M. J. WEISFELDT, General Manager
MILTON DAILY, President **A. M. ALLEN, Vice President**

Executive Offices, Consumers Bldg.
222 South State Street, Chicago

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GIRL
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Then the *first* thing to do is to book ***"The American Girl"*** a series of Western dramas

The **next** thing to do is to line up those other Kalem attractions—the famous **"Ham" Comedies,** with the popular ***"Ham"*** and ***"Bud"***; and **"A Daughter of Daring,"** a new series of one-part railroad dramas featuring the dauntless ***Helen Gibson.***

The keynote of these pictures is RELIABILITY. If you're going to baffle competition, you MUST have a **steady** supply of one and two reelers that you **know** will be unfailingly good. HERE THEY ARE! Book them through General Film Co.

Coming! Further Adventures of Stingaree

KALEM COMPANY

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MOVING PICTURE WORLD
THE FILM INDEX
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Entered at the General Post Office, New York City, as Second Class Matter
J. P. CHALMERS, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

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"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday May 19, 1917

Facts and Comments

WHY should the organized exhibitors of this great country and of this splendid industry allow themselves to be exploited by a small coterie of men, seeking only their own advancement? Is it not because only a few exhibitors, and these very often those most easily led, have heretofore taken an interest in League organization? When our bigger men in the ranks of exhibitors take a hand to protect not only their own interests but to help their smaller and weaker brothers, we will hear less of the self-seeking politician and less of the bunk and hot air of self-appointed leaders in the higher councils of the exhibitors' organization.

* * *

THE doom of the deposit system will soon be sealed if exhibitors' organizations follow the lead of the Kansas League. The exchangemen will be just as glad as the exhibitors if a satisfactory method can be envolved that will do away with a system that has been a constant source of provocation and friction. The irresponsible exhibitor who enters into a contract and then regards it as merely "a scrap of paper" and his brother who "jumps" to avoid payment of his just debts should be eliminated for the benefit of the great majority of responsible exhibitors who conduct their business in a businesslike way.

* * *

LINKING the moving picture with the saloon and liquor interests is the unfair and underhanded favorite plan of some ministers in attacking the moving picture. It is somewhat unusual, however, to find a newspaper aiding in slander of this sort. One of the papers in a thriving Pennsylvania community is following this plan in an evident attempt to curry favor with a number of its readers. The evident bias of the editor shows so clearly, however, that it nullifies to a great extent the effect of this campaign of vilification. "There are none so blind as those that will not see" and wholesale condemnation of the pictures by ministers and others who never see any is prejudice, ignorance and intolerance that is happily becoming less and less evident.

* * *

A SHINING example of how the exhibitor organizations are being manipulated for the specific personal benefit of the present National President are the psuedo resolutions that have been introduced and passed at a few of the exhibitors' gatherings. The wording of the second clause of the one engineered through the Oklahoma convention is typical; it is as follows:

"Resolved that we deplore the fact that certain trade papers have seen fit to attack Mr. Ochs." Just which trade paper or papers this is aimed at we do not know, but we would ask the Oklahoma exhibitors if they are aware of the fact that the National President has been attacking all the trade papers ever since the last national convention in Chicago and solely to advance his own personal trade paper, the launching of which was being planned at that time. We hardly think the mover and seconder of the Oklahoma resolution and those who voted for it would have done so if they knew, for instance, how the National President spoke of this paper at the meeting at Portland, Oregon. If they did then they were simply willing tools in a not very savory transaction.

* * *

LEGISLATIVE chicanery is the term that best fits the activities of Assemblyman Heber Wheeler in his advocacy of the motion picture tax measure now before the New York state legislature at Albany. From his performances up to the present it is evident that he has acquired almost no information regarding the business he seeks to tax, consequently he has no conception of an equitable rate of taxation. For the third time he has caused the schedule to be reduced in the hope that he may overcome the opposition raised to his pet measure by the motion picture men. This is conclusive proof that he does not know what he is trying to do; that the time and the people's money which he spent so freely on his "smelling expedition" was wasted utterly. As the matter appears now there is but one way for Assemblyman Wheeler to save his face: that is to withdraw his bill. Then, if the legislature still believes the motion picture business should contribute to the state finances after it takes up the burden of a federal war tax, let it appoint other than pottering politicians of ancient vintage to make a study of the motion picture trade and ascertain the facts. In the meantime great credit is due Senator Walters for his stand on the measure. It is to be hoped that he will be able to "deliberately kill" the bill in the judiciary committee, of which he is chairman. It is an ill-advised, poorly drawn and an equally unnecessary bit of legislation.

That People May Be Free

By Louis Reeves Harrison

IT MAKES no difference where a splendid man of lofty ideals is born, in Paris or Petrograd, in Berlin or Budapest, New York or Naples, London or Tokio, his nationalism must yield to rationalism the moment he begins to think for himself. A very large number of the men who have come to America from countries across the surging seas, where they were placed by accident of birth, have done so because of a belief in reasonable self-government rather than in submission to self-elected authority. Some such men are among motion-picture producers and exhibitors, and this is a time for them to support high principles, that the greatest good may be for the greatest number.

In one respect our democratic form of government is like the new art of motion-picture production—it is not to be judged by its faulty examples. Neither the new art nor the new form of government is a perfect thing—both are susceptible of great improvement—both have made many mistakes—both are in a state of evolution, *but both are dear to the hearts of the people.*

We are living under new conditions to-day, probably a necessary part of our progress as a nation. Over the fruitful plains of the West has been spread such a warm and comfortable blanket of prosperity as those who till the soil have never known before in any part of the world. The prosperous man is at his ease—he does not care to be disturbed—this fighting business is a nuisance to him—it may be all very well for those poor fellows in Europe, but why should we get out of the easy chair and shake ourselves? *But men had to fight for what we enjoy, real men, who dared eliminate autocracy that this fertile land of ours might give opportunity to freedom lovers of all nations.*

The debt we owe to parents we pay to our children, thus passing beauty of heart and mind from generation to generation. The debt we owe to the men who sacrificed their lives and property that this country might be liberty's refuge we must pay to posterity by supporting the principles of freedom for the sake of a world full of happier men, women and children to follow us, and we have an important part to play in the character of pictures we are to produce and exhibit during the war.

Among the vast audiences attending moving pictures day by day there are all kinds of people, differing in talent as well as in taste, yet all capable of being rightly impressed. An idea has long prevailed, particularly among theatrical people, that the audience is largely composed of dolts and dunces. It may be very true that mediocrity predominates among plain ordinary people, but that fact makes stronger the plea that they should be given equal opportunity with the more fortunate to know the truth. The film of the future can gain in principle without loss of entertainment. Let us voluntarily eliminate the weak and false.

The stories we are showing appeal powerfully to the imagination in the best examples—they may be made to exert a tremendous influence in the transformation of character—they can easily become a big factor in social evolution. Just at this moment those who fear forces which destroyed past civilizations are at work in our own. We expect them to affect tender women and children, but real men can afford to die for a principle—their immortality lies in the good they accomplish—our pictures should inspire courage and faith among all to whom they are shown. It is part of our manhood to stand unalterably for general education, equalization of opportunity for freedom and rationalism the world over.

By "Rationalism" I mean thinking for one's self, specifically that adherence to the supremacy of reason which enables us to govern ourselves in opposition to slacker submission to uncontrolled and unlimited assumption of authority on the part of self-elected monarchs. By "Freedom" I mean the right to achieve a comparative equalization of intelligence that we may enjoy as a people all the material resources of society and leave a beautiful heritage of compassionate justice for millions upon millions in the generations to come.

These are principles for which we are striving. These are principles to be set forth in great pictures so that the intelligence of our people may be the gainer. There should be a closer relation between the improvements of our civilization and this new medium of thought and feeling. To simply use this new and powerful art as we find it is not to appreciate its grand possibilities. That new medium is the result of composite scientific discovery, intended to advance us as a people. It is therefore contemptibly mean to merely profit by what has been done and not contribute to improvement.

"War is altogether terrible," says one of the most prominent Germans in New York. "War with Germany is to our citizens of German descent undoubtedly the saddest war conceivable. But if this war brings universal military training to the boys of America, it will be worth everything it can possibly cost. Such training would be worth any price we could be asked to pay. Democracy we want, and we will revolt as quickly as any one against *irresponsibility of government, but democracy without respect for the government it creates is a most undemocratic thing.* Never will German-Americans become partisans of Germany against the United States."

Here is the utterance of a man strongly attached to the land of his derivation, who accepts the situation with heart ache, yet with sound good sense. He cannot join the call for troops with entire justice to his own sentiments, but he is brave enough to openly announce his adherence to the self-governing idea which gave vigor and endurance to the country of his adoption. He may not agree with Americans in this specific issue, but his patriotism is all the finer that it can endure an emotional strain. The larger question of democracy completely dominates the smaller one of parentage. He is an American from principle.

The pictured story can do more than the printed essay to stir the finer sentiments of the American heart at this critical moment in our history as a nation. Its appeal is more general and closer to the heart of the people who need inspiration. The printed word too often addresses the intellect alone. The pictured thought takes a long route to the mind, that through the emotional nature, but it reaches its end with greater force that it has enlisted sympathy on the way. No matter what the great truth that is to benefit our people, it is more apt to drive out misery and expel ignorance through our natural affections than the most accurate statement within the resources of language.

Producers, exhibitors and all in interest can be of service to the nation sheltering them, protecting the lives and property of a hundred million progressive people, by insisting upon more elevation of thought and greater dignity of purpose in what is to be shown on the screen. There will be contemptible slackers in the older arts of expression—let us keep this young one wholesome and clean, an inspiration for sweet women and manly men.

Churches and Federations on Sunday Opening

By Rev. W. H. Jackson

DURING the last few months the writer has had unusual opportunities to come in touch with many leaders of religious and public thought. As a result he is able to chronicle a more definite condition of the relations as they now exist between many religious leaders and state federations. Beginning with a deep rooted prejudice, supported with a reasonable cause to complain, many clergymen found seemingly just ground to oppose the use of moving pictures on Sunday. The great advance made by the producers of the pictures has to a very large degree removed the prejudice, and almost if not entirely removed causes of complaint. The lowest possible estimate now formed by the churches is that of all possible Sunday attractions the moving picture is the one capable of being the furthest removed from harm, besides being the one—the only one—which can positively be made productive of good.

If the highest possible estimate of the effectiveness of the Sunday pictures is to be made, it can readily be shown that they can be equally well used either in or out of the churches, a fact possible with no other form of public attraction, and a fact to which the church is awakened.

The next result of the realization is that the ministers are now more largely using the pictures on Sunday, and where they cannot use them themselves, they are interesting themselves in the class of pictures which the exhibitors are showing and seeking a certain amount of co-operation—a relationship long ago advised in these columns.

Among the federations, the State Federations of Labor are everywhere without one single exception lined up in favor of the Sunday pictures. It is an important thing to be observed by all classes of leaders, that the universal opinion of the working classes is one of the first and most important to be dealt with and, while their opinion may not always be right, it is always indicative of a desire which must be satisfied in the best possible way—a way leading to that which is right.

In every legislative hearing the labor representative has always been an attractive and capable speaker, one who has always made good his claim on behalf of those he represented and who never failed to carry conviction with him. It is well known that legislative bodies are always ready to give the fullest possible aid to the working classes, and whoever has the temerity to be in opposition to them must have a more than ordinary cause to present; their universal support of the Sunday pictures has always had great weight.

The State Federation of Women's Clubs are passing through a series of trials and tribulations on account of the moving pictures. This mental conflict is really a struggle between parties, akin to that which is found in the various legislatures of the states, and which always has been and only can be abolished by the renunciation of prejudice, and the acquisition of another sort of knowledge which is peculiarly a moving picture knowledge. Wherever this moving picture knowledge is acquired there is an immediate change in favor of the pictures which very shortly becomes an enthusiasm.

In a recent conversation with the president of one of these State Federations of Women's Clubs the writer was told that that particular club had just decided to support the Sunday picture measure, and were formally acquainting the State Legislature of that fact with the expressed wish that the use of Sunday pictures be legalized. If those clubs which are still in the conflict stages would only seek advice and "moving picture knowledge" they would readily fall in line behind those which have already decided this problem; nevertheless it can now go upon record these clubs are very rapidly becoming the friends of the pictures under all circumstances. It is not surprising that these results can be made known. Federations stand for education and progress, likewise do the moving pictures. With one common aim they must meet somewhere; the Sunday question has provided the field of battle, but not to fight but rather to sign peace compacts.

Conventions Today and Yesterday

SAM SPEDON.

THOSE of you who have come into the motion picture field within the last two or three years can hardly appreciate the old days of the ballyhoo and brass band, when our conventions and expositions were fifty-seven varieties of exhibitors, producers, "movie" stars and fans; the days when the approaches to the exposition and convention halls, ball rooms and theaters were congested by a surging mass of humanity eager to get a glimpse of their idols and ideals.

Six years ago there were more exhibitors than there are now. Men from all walks of life swept into the business on the tidal wave of the moving picture craze and quick returns. Conventions and expositions were the get-together events, which everybody and more besides attended. The man who could flash the biggest bank roll, make the most noise and spill the most champagne could float almost anything. Souvenirs and novelties were like fireworks at an old-time Fourth-o'-July celebration. The writer knows. He helped them do it. It was part of his publicity work at the time. The memory of those big times still linger and so do the precedents they set. They made people think moving pictures a joke, an ephemeral fad with no substantial foundation or lasting quality. They brought into it a lot of undesirable elements we find it hard to get rid of.

Things have changed. We are now taking moving pictures and ourselves more seriously. We realize, some of us too late, that they have developed into an industry the fifth largest in the world. The whole world realizes the importance of the motion picture industry and we are expected to conduct it as becomes its importance, and as members and representatives of it we are expected to conduct ourselves in the same way. Our conventions are becoming dignified by a sincere and earnest desire to advance the industry to its proper place and give to it that distinction it deserves. They should be attended by representative men who should see that officers representative of the industry and its several branches are elected to fill the offices. Not men who pose as representative leaders and play peanut politics to hold the offices to keep themselves in the limelight or land a "job" to make some easy money.

The National Convention of the National Exhibitors' League of America will be called at Chicago on the fourteenth of July to elect officers and transact business. Have you given this matter serious consideration? Do it now!

Imprison Makers of Indecent Pictures

That Would Be the Finest Thing Industry Could Do, William A. Brady Tells Brooklyn Exhibitors

THE finest thing the men in the motion picture industry could do would be to send some man to state prison for making indecent pictures, declared William A. Brady at Coney Island on the night of Wednesday, May 2. With Rooseveltian vigor the veteran theatrical man was speaking as the official head of the National Association of the Motion Picture Industry. His sentiment was heartily cheered by the two hundred men present representing every branch of the industry in New York City.

WILLIAM BRANDT,
President Brooklyn Exhibitors.

The occasion was a testimonial banquet to the outgoing officers of the Brooklyn local of Motion Picture Exhibitors' League of America. William Brandt, the progressive chief of the local, was toastmaster. Practically every exhibitor of Brooklyn was present. Every exchange in the city was represented. Among those at the speakers' table were William A. Brady, Walter W. Irwin, Nathan Vidaver, the Rev. Dr. Herman L. Martin, Commissioner of Highways Lindberg, Sheriff Riegelman of Kings County, William L. Sherry, Timothy A. Shea, counsel for the Children's Aid Society of Brooklyn; Lieutenant Eugene Roberts, formerly of the Twelfth Canadian Battery; Samuel I. Berman, of the Stanley Playhouse, Bensonhurst, to whose untiring effort much of the success of the dinner was due: Samuel H. Trigger, Rudolph Sanders, first vice-president of the local; H. Clark Mooney, second vice-president; William Bland, secretary; Samuel Lesselbaum, recording secretary; Robert Israel, treasurer, and Adolph Stockhammer, sergeant-at-arms.

The dinner was a success from every angle. The menu was exceptional. The speaking was of a high order and in the main had to do with the problems now confronting the industry in New York State. At the close of the speeches there was a vaudeville entertainment provided by Fally Markus. Among the performers were Hilda Schnee, Marie Laurient, Frank Sherman, Mathias Trio, Pierce and Burke, and Rippel and Fairfax. It was a good show, but it took on something of the nature of one-half of a two-ringed attraction. The opposing factor was Lieutenant Roberts, who as soon as the speaking closed was surrounded by a group of men varying from ten to thirty in number. The bunch was oblivious to the jibes of Monologuist Frank Sherman, who finally gave up the attempt to separate it.

President Brandt Toasts the Chief Magistrate.

"The exhibitors of Brooklyn welcome you here this evening and extend their most cordial greetings," said President Brandt as the cigars were lighted. "A little over a year ago the exhibitors of this great borough recognized the necessity of getting together for their mutual welfare, and so an organization was created to promote the interests of those engaged in exhibiting motion pictures in Brooklyn. We organized to reform abuses relatives to the exhibition of motion pictures, organized to secure freedom from unjust and unlawful exactions, organized for co-operation and for the improvement of the entire industry, and, lastly, organized to promote a friendly feeling between all engaged in the trade.

"That we have not labored in vain is evidenced by the fact that not only is every branch of the industry represented here tonight by its most prominent men, but also there are here the most prominent men in the civic and political life of this borough. Today practically every theater of importance in this borough is a member of this organization. We are commencing to realize that we are a factor in the life of this community, and as such we propose to see to it that we are accorded just treatment, be it by religious, fraternal or political bodies. We are commencing to feel the power of our screens as a great aid to the cause of our friends, and with a virtual monopoly of the animated means of conveying messages to the quarter of a million persons of this borough who patronize our theaters every night, we are in a position to help those friends. In conclusion, I propose a toast to a friend of ours, the Chief Magistrate of the nation, President Wilson."

The toast was drunk standing. The orchestra played "The Star Spangled Banner," and the diners vigorously helped it out.

Absurd to Attack the Industry, Says Irwin.

"It is a great privilege, for which the industry is indebted to the exhibitors of Brooklyn, to be able to sit down and talk man to man with the makers of the Legislature," said Walter W. Irwin. "It is an old maxim that the makers of kings are greater than the kings. Thank God, within a short time there will be no more kings. (Applause.) It seems absurdly stupid to attack an industry that means so much to the people. The good Dr. Martin, in saying grace tonight, testified to the social work that the motion picture is doing, to the fact that it is eliminating drunkenness, saving homes, making better husbands—and yet this industry is singled out from all the other means of amusements for an attack, which, if passed, would mean annihilation. It seems absurd that the Legislature should entertain a bill which is in direct contradiction to the report of the committee which formulated the bill.

"Every place we are attacked we find the same attackers. Primarily the Rev. Dr. Chase—and in mentioning him I do not speak with the slightest bit of disrespect. It is recognized from the arguments of Dr. Chase and Dr. Craft that they are either guilty of prejudice or else they do not know the voice of their own communities. If the great American people ever come to realize that the attacks all over this country upon us mean attacks upon their rights and that these attacks will hamper an industry so that it will not be able to meet their demands for improvement and education and entertainment the American people will quickly right the wrong.

William A. Brady.

"The screen is a means of expression that can throw the light upon the acts of public officials far better than can the newspaper. At the rate the motion picture is developing it is an absolute necessity that we have it as a means of education and entertainment primarily and also to inform the people of the facts of everyday life. The day is not far distant when the motion picture will be used much more than is the paper to inform the people of this country as to the manner in which the stewardship of their officers is being conducted.

"I am told tonight that an amendment has been made to the bill now pending at Albany so that excessive taxation will be eliminated, but, gentlemen, the question of censorship still exists. In other words, we are picked out as an outlaw business, discriminated against. We are singled out, while other amusements that are devoid of educational factors, with the exception of the stage, are allowed to go on without annoyance.

Mr. Irwin pleaded for a tax or license upon all business, if upon any. Speaking of the great new field that has been opened to the motion picture in Russia, he said in closing: "Probably no other medium will do so much for the welfare of Russia as the motion picture. It will teach all peoples that there is very little difference in human nature—that practically we all speak the same language."

Brady, the "Human Dynamo of the Industry."

Mr. Brady was introduced by President Brandt as "the human dynamo of the motion picture industry." In opening the president of the N. A. M. P. I. talked of the educational side of the motion picture. He protested against the efforts of those who would strangle a young industry, "the greatest educator." "That is what the Legislature of New York is contemplating, as well as the Legislatures of many other states," he said. "Because a few years ago many of the pioneers made large fortunes there is a belief that motion pictures represent gold mines, that you men are picking up twenty-dollar gold pieces in the street. If the Legislature would come down here and interview you exhibitors its members would find out that you are not picking up twenty-dollar gold pieces, but that you are devoting most of your twenty-dollar gold pieces to paying the salaries of Charlie Chaplin, Mary Pickford and Douglas Fairbanks.

"It seems to me that the greatest enemy of this industry is the man who with malice aforethought puts an indecent idea on the screen. The reason why your representatives when they talk to the Legislatures of New York or Pennsylvania or Illinois are treated like outlaws and second-story men is not because of themselves or the industry they represent, but because of the small percentage of men who are circulating indecent pictures. (Applause.) I have been providing entertainment in the United States for nearly thirty years, fully thirty years, and in the theater I have seen the indecent play come and go. I claim to be no prude. I have produced indecent plays, when I was a kid, but in this age of wisdom any man who would attempt to make an indecent picture is making a big mistake. In the long run he is injuring the industry, driving away his people and bringing disgrace upon himself. I say today as the president of the National Association that the finest thing this industry could do would be to send some man to state prison for making indecent pictures. (Applause.)

"If you do that, gentlemen of my industry, you will have a standing in the public eye, in the legislative hall, that is denied you now. The first essential when you enter a courtroom is to come into court with clean hands, and when you come into a legislative hall you must come with clean hands. You must put your foot down and prevent that very, very small percentage of men in our business from making indecent pictures. The maker of motion pictures is the greatest enemy of the industry."

Mr. Brady took up the Sunday question, saying that all of his immediate family went to church on Sunday. Having attended church, he contended, no one had a right to deny them the privilege of attending a motion picture theater if they chose.

"I called the attention of the Legislature to the fact that in the state of New York there were four million good citizens who did not celebrate their Sabbath on Sunday," went on Mr. Brady. "I asked the Legislature why it did not close up on Saturday. These citizens have a right to go to motion pictures on Sunday if they choose. I claimed that it was discrimination on the part of the Legislature to force one set of people to celebrate Sunday as some other set of people decided they should celebrate it.

"You men and women have a gold mine in which you have only scratched the dirt. You don't know the game you are in. You don't know the chances you have got. I have got a boy in a prep school. If that boy came out of school tomorrow and had to pick out his path in life and I had a voice in the decision I would put him into the executive end of the motion picture industry, not into the producing end. I would put him into the greatest business in the world, a business of the greatest opportunity, with the greatest chances for the expansion of ideas, a business that is simply creeping at the present moment. Don't think it is only an entertainment, to make people laugh and cry. The chances are boundless, but we are tieing a loadstone about our neck when we talk about entertainment only.

"Take yourselves seriously and make your neighbors feel that you do. And remember that the dirty newspaper gets nowhere, the dirty picture gets nowhere. Suppress them, gentlemen." (Long continued applause.)

The Picture Back of the Trenches.

The next speaker was Lieutenant Roberts, formerly of the Twelfth Canadian Artillery, the first American to be released to work with the new United States Army. The lieutenant had spent eighteen months in France and had been through the Somme battle of last year. He spoke briefly, but there was a directness and an eloquence in it that accorded the lieutenant the closest attention.

"I am just back from eighteen months of hell," he said. "If you could see those boys come out of the trenches going back to their rest camps, just aching to be amused, you would realize the importance of the motion picture as it is today. It is the only thing that will take their minds from the work of cutting German barbed wire under fire and all the dangers that fall to a soldier in these days of war-making machinery."

Sheriff Pays Tribute to Brady.

"When I was asked to join you this evening and to talk to you I expected to listen, perhaps, to the perfunctory speeches such as we hear at ordinary banquets, but I tell you, gentlemen, I have never listened to a speech at a banquet that I recall that was so filled with impressiveness, such an absolute sermon, as was the speech of Mr. William A. Brady," said Sheriff Riegelman. "I wish that some of the men who are, as you say, endeavoring to strangle the motion picture industry and who stand in their pulpits on Sundays could have listened to that sermon, because there is more meat in what Mr. Brady said, more that spells progress to our civil, our moral and our educational life, than we could get in a dozen Sundays in all the pulpits in Brooklyn. I can see why this industry is successful, and I hope you will have the guidance of a man of his wonderfully clear vision for a long time to come. I will say this, that the moving picture industry cannot be strangled by this Legislature or any other Legislature.

"If the industry sticks to its purposes and presents clean, decent, moral pictures the future of the industry is unlimited. You gentlemen have a mission to perform, a field to fulfill; you form today one of the most important educational factors we have with us."

Shea Pleads for the Children.

"I think that the policy of repression in regard to the children's situation is wrong," declared Mr. Shea. "It seems to me that instead of a policy of repression we ought to have a policy of regulation." The counsel for the Children's Aid Society pleaded for a law regarding admissions that would be in conformity with the spirit of the times. He said the present law was sporadic, depending entirely upon the action of the police for its enforcement. He quoted a magistrate who had told him that he wanted his children to go to the pictures, that he considered them safer in the theater than in the streets. He urged the motion picture men to get behind a measure that would provide better for the amusement, relaxation and recreation demands of the children of the state.

Other speakers were Commissioner Lindberg and Samuel H. Trigger, president of the Manhattan branch.

The following telegram was received from Commissioner of Licenses George H. Bell:

"Unforeseen circumstances prevent my presence. I regret this very much, especially in view of the co-operation always given my department and the rest of the city government by your association. Very best wishes for a splendid banquet."

The committee in charge of the banquet were William Hollander, chairman; Samuel I. Berman, M. W. Lane, William Rich and Charles Fisher.

BELL SLATED FOR PICTURE COMMISSIONER.

George H. Bell, Commissioner of Licenses in New York City, will be appointed State Commissioner of Motion Pictures if the Wheeler bill becomes a law. Governor Charles S. Whitman has sanctioned the appointment of Mr. Bell, while Assemblyman Heber Wheeler and all members of the committee which has spent three months in an investigation of the motion picture industry is in favor of Mr. Bell.

From an authoritative source, it was learned at Albany this last week that Governor Whitman has even gone so far in a closed conference as to suggest that the salary of the State Commissioner of Motion Pictures be placed at $7,500, or $500 over the figures originally intended. It is said that Governor Whitman had Commissioner Bell in mind at the time the suggestion was made and which resulted in the Wheeler bill being amended in the Assembly on Monday night. According to Mr. Wheeler, Mr. Bell is eminently fitted for the position and his appointment would be gratifying not only to all interests at Albany, but to the motion picture industry as well. C. L. GRANT.

Wheeler Again Reduces Tax Estimates

By C. L. Grant

All Schedules Cut to Nominal Figures in Hope of Overcoming Opposition—Walker "Sunday" Bill Advanced in Senate

AMENDED for the second time within a week, the Wheeler bill now stands a fair chance of surviving at Albany, providing that it is reported out of the Senate Judiciary committee as seems likely as the result of changes that have been made during the last two or three days with that sole idea in mind. Even if the bill passes, its identity as a revenue producing measure has vanished, for in its latest revised form it cannot bring in more than $70,000 a year, a sum that dwindles into a mere insignificance when appropriations of a half a million or more are every day occurrences and bills are passed that are calculated to return millions to the state during the next twelve months.

The latest amendment to the Wheeler bill was made last Monday night when the author of the measure, after carefully going over the situation with Governor Charles S. Whitman and Senator Elon R. Brown and others, offered a provision which increases the salary of the proposed commissioner of motion pictures from $7,000 to $7,500 a year, and with a further provision that the age of all operators throughout the state, irrespective of the size of the communities in which they work, be fixed at 21 years. When the bill was framed and amended for the first time the age of operators was fixed at 21 years in the cities and at 18 years in the smaller places. A straight age is now to prevail throughout the entire state.

The motion picture industry certainly lost nothing by their trip and hearing at Albany two weeks ago. Instead they gained thousands and possibly hundreds of thousands of dollars by preventing the unjust taxation of the business.

License Fees Greatly Reduced.

When Assemblyman Wheeler and his associates first framed the bill, through the assistance of the State Bill Drafting Commission, they fixed the annual license fee of the producer at $300. This has now been cut to $5, a reduction of $295, while the fee that was to have been charged the distributor was also fixed at $300. This has likewise been cut to $5. In the original bill the exhibitor was to have been taxed a sum running all the way from $5 to $200, depending on the size of his house.

In its latest form the Wheeler bill now provides that the annual fee of the exhibitor shall be but $5, irrespective of the seating capacity of the theater. This, in a way, is figured as being far more equal than in the first instance, where there was absolutely no provision made for vaudeville houses and others of a like sort where frequently a short film is shown in connection with the regular program, yet that film would have either subjected the owner of the theater to the payment of a large tax or made him do away with that portion of his show, which to many is often the most enjoyable part of an evening. The tax which it is proposed to charge for the licensing of operators, namely $2, is the only one that remains unchanged and consequently unreduced.

Big Cut in Footage Tax.

The injustice of the first footage tax proposed by the Wheeler committee, and which brought forth such strong protest, that it has now been very materially reduced, is shown in a comparison of the original proposed tax, and the tax as it is now embodied in the bill which, if reported out of committee, will go to a vote at Albany during the next few days.

Original proposed footage tax.	
Up to $2	¼ ct.
$2 to $3	⅓ ct.
$3 to $4	¾ ct.
$4 to $5	1 ct.
$5 to $6	1¼ ct.
$6 to $7	1½ ct.
$7 to $8	1¾ ct.
$8 to $10	2¼ ct.
$10 to $12	2¾ ct.
$12 to $14	3¼ ct.
$14 to $16	3¾ ct.
$16 and over	4¼ ct.

Present proposed footage tax.	
Up to $2.50	1/10 ct.
$2.50 to $5	1/5 ct.
$5 to $7.50	3/10 ct.
$7.50 to $10	4/10 ct.
$10 and over	½ ct.

Assemblyman Wheeler in discussing his modified bill to a representative of the Moving Picture World, stated that it was figured that the measure, if passed, would return from $50.000 to $70.000 annually to the state, with the latter figure certainly the maximum.

"They cannot protest against the amount of the tax," said Mr. Wheeler with a smile, "for we have given them all they wanted and more too."

There is a little difference of opinion, however, between Assemblyman Wheeler and Mr. Thornton, the accountant who was present and spoke at the hearing, over the amount of positive print that is put out in this state during the year. Mr. Wheeler is emphatic that it will run about 35,000,000 feet, while Mr. Thornton takes the stand that it will be nearly 50,000,000. Assemblyman Wheeler in refuting Mr. Thornton's figures says that his estimate is based on the sworn statement of 37 of the big film producers of New York State, who gave the committee both the cost of the negative and the footage, leaving no guesswork to the committee, at least along that line.

Assemblyman Wheeler was asked if the big reduction in the license fees, as are now embodied in the amended bill, came as the result of an agreement with the Senate or some Senate body, with the idea that the bill would be passed, or at least be allowed to come out of committee.

"Partially" was Mr. Wheeler's rather non-committal reply. Mr. Wheeler freely admits that the representative gathering of moving picture men practically sealed the measure's doom in its first form. Senator Henry Walters, chairman of the Senate Judiciary who has steadfastly opposed reporting the bill out of committee, was impressed by the statements of men such as William A. Brady, Martin W. Littleton, Mr. Irwin and others of a like calibre at the hearing. While no one denies that there has been and is money being made in the motion picture business, the idea of singling out that one industry from all the others and burdening it with a tax, which in the first instance, was heavy enough to cripple and crush many of the firms to earth, was to Senator Walters' idea of things, a wrong. He made no hesitation in saying so to others about the Senate Chamber.

Wheeler Has No Idea of Cost.

Just how much the new department, if it is ever created, will cost is a problem that neither Assemblyman Wheeler or any of his committee are even attempting to solve these days. First of all, they would like to see the bill reported out of committee, next they want to see it passed, even if it is in its present form, and after that, they say, it will be time enough to talk about the expenses of the commission. There is an interesting little item, however, in connection with Monday night's amendment to the Wheeler bill. That item asked for an appropriation of $50,000 to meet the running expenses of the commission for ten months. This length of time is specified as the state's fiscal year now begins on July 1st. and the Wheeler bill, if it is passed, becomes effective September 1st.

The Wheeler bill, when viewed from the committee's standpoint, has certainly had hard sledding during the last two weeks or so. No sooner did it become noised about that the bill was intended to tax all four branches of the industry to the limit, than men prominent in the industry got busy and did the best possible thing under the circumstances. They came to Albany and in a clear, forceful way presented irrefutable arguments that made themselves felt more than any similar arguments that have been presented at any hearing during the present session.

There is just one more viewpoint that can be taken of the Wheeler bill in its modified form. It may be passed at this session with license fees at the minimum figures, and then gaining a foothold, it may be brought before the Legislature next year by a measure which will serve to increase the fees to somewhere near the original figures.

What the Wheeler Fiasco Has Cost.

In securing the information which has been used in forming the ground work of the bill introduced on April 12, the Wheeler Investigating committee has spent about $12.200. The bill twice amended is still tied up in committee. While the exact figures of the committee's expenditures are still indefinite, the fact that Assemblyman Wheeler this week asked for an appropriation of $7 200 from the Legislative Contingent Fund to meet outstandinig indebtedness clearly indicates that the original appropriation of $5 500 has been spent and as much more. At the close of each session outstanding bills of various committees are taken care of by such procedure. It is no uncommon thing for a committee to exceed its appropriation, in fact it is most common. For instance the Wicks committee, starting out with an appropriation of $25,000, has now asked for $30,000 additional out of which various bills will be met.

The amount which ex-Senator Harvey Hinman, counsel for the Wheeler committee, will get for his services is not being noised about the Capitol. Members of the committee say that they do not know what Mr. Hinman is to be paid. Undoubtedly, some definite figure has been agreed upon by Senator Hinman and Assemblyman Wheeler, for the $7,200 is supposed to take care of all bills.

It has come to light that there was a conference at Senator Mills' rooms a few nights ago at which Assemblyman Wheeler, Mr. Hinman, Senator Adon Brown and Senator Mills were among those present. It is understood that certain ones agreed to aid the Wheeler bill in getting out of committee and onto the floor if the license tax and the footage fees were materially reduced. After considerable discussion, this was agreed to. At the same time, it is said, that Senator Hinman informed those present as to the amount which he proposed to charge as counsel for the committee. That this is no small sum is generally conceded, for Senator Hinman is of a type that likes to be well paid for his services, and the fact that $12,000 will be needed to meet the committee's expenses, which have been low along other lines, furnishes additional proof.

WALKER PUSHES SUNDAY BILL ALONG.

The Senate at Albany worked up to the Walker Sunday Motion Picture bill last Tuesday and then proceeded to quickly sidestep the issue for bills on which there were no controversies. When the Walker bill was reached cries of "Pass it on," "Let it go over" and others sounded through the Chamber until it seemed that Senator James J. Walker was the only one present who was really ready to get down to business and have the fate of the bill settled, at least so far as the Legislature was concerned. Even if the Walker bill should pass at this stage of proceedings, it becomes a thirty-day bill and can be killed by the Governor during the next month.

When the Walker bill advanced in the Senate a few days ago Senator Elon R. Brown, the Republican Majority Leader, who was against the bill in its original form, wanted to know if anyone had moved for its advancement.

"Certain, it's moved," said Senator Walker, with much emphasis.

"This bill is the most important measure on the calendar and, in fact, it is the real movie bill. A million people in this State demand the passage of this bill," continued Senator Walker. "They are chiefly the working people who have small chance to see the pictures except on Sundays."

"In behalf of that million people the bill will be advanced," said Senator George Slater of Port Chester, who was presiding at the time.

"I'm with you," declared Senator Ogden L. Mills to Senator Walker.

Freuler Discusses Proposed War Tax

Believes It an Unjust Burden Upon the Motion Picture Industry—Ten Per Cent. Too High.

"THE war tax measure now before Congress, proposing a tax of ten per cent. on tickets of admission for theaters, is in my opinion likely to work an unjust burden upon the public and the picture industry," said President John R. Freuler, of the Mutual Film Corporation, discussing war legislation at his Chicago office.

"At the distance I am not sufficiently informed of the conceptions which actuate the statesmen who drafted this measure to analyze them with assurance.

"It seems probable that they conceive the motion picture business to be infinitely more profitable than it really is in all its branches. I am sure that if they had the real truth before them they would find that a tax of ten per cent. is more than most picture theaters can bear and yet pay a reasonable profit.

"It is my hope and understanding that the purpose of Congress is not to put anybody out of business, but simply to raise war revenue. That being true, I fear that the ten per cent. motion picture theater admission tax will fail of its purpose, and at the same time strike a serious blow at the most wholesome, low priced popular pastime of the people.

"I must again turn back to my often repeated declaration that the motion picture is simply a form of publication, an expression of the press, a form of thought transmission using pictures instead of printed words. It has long been a theory of the people of the United States that the press was an important public servant. Everything possible in the earlier history of our country was done to encourage a free press, to encourage the dissemination of news and information, as the part of the education of a free people.

"I wish very much that this true view of the purposes and functions of the motion picture might be more forcefully borne into the minds of our legislators in all legislative bodies. I wish, too, that more of the members of our various judiciary factors of government might more clearly understand what this celluloid medium of expression really is.

"It is too often argued that the motion picture is purely an entertainment—it is practically always so treated by the governments, city, state and national. It is no more entirely a medium of entertainment than the typical newspaper, with its funny columns, its comic cartoons and advice to the lovelorn.

"The motion picture serves the people and their Government. It should not be a target for every "get the money" movement in state and nation. The picture's rights demand a degree of appreciation and conservation.

"I am sure that I am as patriotic and sincerely in support of the government as any citizen may be, but I am sure that the government may well consider a somewhat lighter tax upon the motion picture theater, if proportionate justice is to be had."

An Exhibitor's View

Harry Crandall, of Washington, D. C., Says It Should be Paid by the Theater Patron.

The futility of any attempt on the part of the exhibitors of the country endeavoring to defeat the tax to be imposed upon moving picture exhibitions in common with all other amusements is pointed out by Harry M. Crandall, of Washington, D. C., one of the best posted motion picture men in this section.

"Amusements cannot very well be considered necessities," said Mr. Crandall to the Washington correspondent of the Moving Picture World, "and those who operate them must expect to pay a tax, in this case perhaps a heavier one than would otherwise be looked for, when the members of Congress are looking all over the field of activity to find the things the taxation of which will not bring about hardship. Now, according to my way of looking at it, and as the tax now seems inevitable, I think the exhibitors should all look upon it as being a proper move on the part of Congress, providing that they place the tax where it belongs—upon those who seek the amusement, not upon those who dispense it.

"To place a tax of ten per cent. on the gross receipts of the theaters upon the exhibitors would be a hardship that large members of them could not survive in a business way. There are so many now that do not make so large a percentage out of their business, and there are others that operate at a loss for considerable periods of time, of course later catching up, or they would not remain in business. To place a burdensome tax upon these would indeed be a hardship for them.

"The Government does not want to close up any theaters; to do so would simply have the effect of lessening the revenue to be derived from this source. If it is absolutely necessary to impose this tax then there is only one way to do so and guarantee the existence of the theaters. As will be remembered, during the Spanish-American War every check written by a business man or other individual had to have attached to it a revenue stamp before the check could be cashed. There was then written into the law a clause providing that these stamps had to be affixed by the maker of the check, and it was illegal for the banks to assume the expense of the tax. The motive for doing this was that if the banks were allowed to pay for the stamps, many of the smaller ones might find their overhead charges so great as to prevent them from operating at a profit, while, on the other hand, to attempt to make their customers bear the burden would result in discrimination against such banks, for these customers would immediately withdraw their patronage to the more prosperous institutions.

"Now," continued Mr. Crandall, "the same conditions will prevail at this time with respect to the theaters as prevailed in the case of the banks in 1898. If the stamp tax remains with the exhibitors to absorb there will be many of them driven from the field, if the amount of the tax is anywhere near ten per cent., for they now have to pay about all the taxes that the business will stand. If the exhibitors find it optional with them as to whether they or the public shall pay for the stamps the same results practically will obtain. My recommendation to Congress, should I get an opportunity to state my views, would be to adopt in connection with any tax that may be imposed a clause making it incumbent upon the visitor at the theaters, the ball parks, and other places of amusement, to pay the tax. That will insure a much larger collection for the Government because of keeping all of the places running, and will not, in the end, be much of a burden upon the payee."

HEARING ON WAR TAX BILL.

Lively Fight Expected in Congress Before Theater Revenue Measure Becomes a Law.

The Senate Finance Committee has just concluded to hold a series of "limited hearings" upon the proposed new revenue measure which the House Ways and Means Committee is promulgating. A great deal of dissatisfaction has arisen over the coming law, partly because of the manner in which the committee has sought to draft it.

The first move on the part of the committee was to appoint a subcommittee of five, including three Democrats and two Republicans, with instructions to bring in reasonable recommendations to the whole committee. Instead of doing this, a matter that would have been accomplishable in a day or two, this subcommittee set about writing the entire bill, utilizing about two weeks on that duty. The other members of the committee, finding that the subcommittee would not take them into their confidence, got the axe out and when the draft of the bill came before them there followed a very hot fight. But the full committee adopted the same tactics that the subcommittee did—put the lid down tight and refused to let the other members of Congress in on what they were doing.

Now, assurances are given that a second fight will commence when the bill comes up for enactment in the House, and later when it reaches the Senate it will practically be rewritten. As it now stands, it is believed that there is contained in the measure a proposal to place a tax of ten per cent. upon the gross receipts of all places of amusements. Whether the House of Representatives itself and later the Senate Finance Committee and the Senate will accept this proposal cannot be answered, but a scrap is expected in any event.

SUGGESTIONS IN ORDER.

The following announcement regarding "Baby Week" has been sent in to us which will no doubt be of interest to many of our readers. It is as follows:

National "Baby Week" is announced for May by the Children's Bureau and the General Federation of Women's Clubs. Hundreds of neighborhoods, towns and cities are preparing for more or less elaborate celebrations.

Other hundreds of communities will utilize earlier or later dates indeed "Baby Week" this year will be almost a continuous performance. Seldom will the sun set and fail to rise again upon the opening of a "Baby Week" somewhere in the United States or the outlying possessions.

The Children's Bureau, Washington, D. C., will send a wealth of information and suggestion free of charge, including a selected list of motion pictures on infant welfare, milk and flies.

A special service is suggested to your readers who may know of available films on the above subjects. Frantic calls are being sent from all sections of the country for films which cannot be secured because of the conflicting demands.

If a reader knows of even a single unengaged print which is not hopelessly "rainy" will he please look up his local "Baby Week" committee, and at the same time notify the Children's Bureau at Washington and send word to the writer at 130 East 22nd street, New York City?

E. G. ROUTZAHN.

PATHE NEW YORK EXCHANGE STAFF.

This group of men, under the supervision of A. S. Abeles, Manager of Pathe's New York booking office, and Associate Branch Manager H. E. Friedman, is busily engaged in topping over past records for business done. The constantly increasing business done by Pathe in Greater New York and the suburban territory bears witness to their efficiency.

Pathe New York Exchange Staff.

In the first row, reading from left to right are E. F. Johnson, S. Rubenstein, J. Weinberg and M. Kronacher. In the top row are W. Weisfeld, M. Westebbe, C. C. Johnson, C. P. Saunders and H. L. Lyons.

"BIRTH CONTROL" BARRED FROM NEW YORK.

"Birth Control," the propaganda picture produced under the supervision of Mrs. Margaret Sanger, who obtained considerable notoriety as an exponent of the subject used as a title for her picture, will not be shown in New York City. License Commissioner Bell refused to permit the picture to be shown at the Park theater, New York, on May 6.

Commissioner Bell said that he based his action on many complaints received. He said an indication of the attitude of motion picture folk in general was the vote recently cast by the Brooklyn Branch of the Motion Picture Exhibitors' League, which organization unanimously disapproved of the film and agreed not to show it.

Mr. Bell said his action was not to be interpreted as the passing of judgment on the right or wrong of birth control propaganda. He feels that it is going rather far to classify a birth control film as theatrical entertainment.

Some Eastern Members World Pictures Business Force.

Upper row, left to right—S. Dembow, Jr., Atlanta; George R. Meeker, Philadelphia; S. B. Van Horn, Advertising Manager; Ricord Gradwell, Vice-President and General Manager; Fred A. Salinger, Pittsburgh; Robert Smeltzer, Washington, D. C.; Stanley Hand, Boston.

Lower row, left to right—J. E. Kimberley, Buffalo; G. F. Weaver, Home Office Staff; Felix F. Feist, Manager of Sales; Emil C. Jensen, Special Division Manager; George J. Schaefer, New York.

Ex-Postmaster General Joins Vitagraph

Frank H. Hitchcock Elected to Directorate and Made General Counsel—Officers and Other Directors Also Elected.

FRANK H. HITCHCOCK, former United States Postmaster General, has been elected a director, chairman of the board of directors and general counsel of the Vitagraph Company of America. He became officially connected with the producers of Blue Ribbon features on Friday, April 27, when he was selected as a director. Mr. Hitchcock, at the annual meeting of Vitagraph-Lubin-Selig-Essanay, held on April 23, was elected a director in that organization. V-L-S-E is the distributing organization for Vitagraph, and is owned exclusively by the latter.

Frank H. Hitchcock.

President Albert E. Smith, of the Vitagraph company, said of the association of Mr. Hitchcock with the company:

"Mr. Hitchcock is the very man we need. He is a trained business organizer of the very highest type. Any person even remotely acquainted with the motion picture industry knows that its greatest need is 'organization.' Not only am I glad to welcome Mr. Hitchcock as a business associate, but it is a pleasure to me to welcome him personally. Anything I might say regarding his work would be beside the question. That will speak for itself."

Commodore J. Stuart Blackton, director-general and one of the orginal organizers of Vitagraph, was equally enthusiastic over the acquisition of Mr. Hitchcock.

"He is just the man we have needed," he said. "His organization ability will make itself felt not only in the Vitagraph Company, but throughout the entire industry. The association of Mr. Hitchcock with the Vitagraph Company means that we will remain right at the head of the industry, intrenched there so strongly that we will be able to repel all attacks of competitors."

At the same meeting at which Mr. Hitchcock was elected a director of V-L-S-E other directors elected were: Albert E. Smith, Clendenin J. Rayan, Walter W. Irwin, J. Stuart Blackton and H. H. Vreeland. Following the election of the directors, officers were elected as follows: President, Albert E. Smith; vice-president, Clendenin J. Ryan; treasurer, general manager and secretary, Walter W. Irwin.

Mr. Irwin called the attention of the stockholders to the credit showing made by the exhibition patrons of V-L-S-E, which he considered rather remarkable and decidedly complimentary to the exhibitors. Of the gross business of the company for the year but three tenths of one per cent. is unpaid, and of this seventy-five per cent. is collectible, leaving the company with bad debts of less than one tenth of one per cent.

FILM PIRATE CONVICTED.

Herman Abramovitz, alias Herman Abrams, was convicted before Judge Robert E. Crowe, in the Chicago criminal court on May 2, on a charge of film piracy preferred by the Mutual Film Corporation. Abranovitz was found guilty of having received and sold three stolen Charlie Chaplin comedies, "The Count," "The Vagabond" and "The Fireman."

These films were abstracted from the vaults of the Mutual Corporation in Chicago last September, and were disposed of by Abramovitz to a film dealer in Omaha, who in turn sold them to McLean and Walters, proprietors of the Lyric theater in Sioux City, Ia.

The property was recovered in October by E. W. Stoddard, assistant general counsel of the Mutual, at Sioux City. Abrams was arrested and bound over to the Cook County grand jury, which indicted him.

H. O. Davis Resigns

General Manager of Universal City Retires—Highly Complimented by Vice-President Cochrane.

H. O. DAVIS, general manager of Universal City, has resigned from the Universal Film Manufacturing Company, and his resignation has been accepted by the board of directors. As an evidence of the regret with which the company has accepted Mr. Davis' resignation the following extracts from a letter to Mr. Davis are presented. The letter was written by R. H. Cochrane, vice-president of the Universal Film Manufacturing Company.

"This is a sort of good-bye letter in which I want to say, first of all, that I am mighty sorry we could not induce you to stay with the company and go on with your good work. It was only when you seemed to sigh for other worlds to conquer that I finally cast my vote with the others to accept your resignation.

"When I look back eighteen months and recall the unbusinesslike conditions that prevailed in our Western studios, and then draw a contrast with the present high class organization, I realize that you have accomplished the impossible, and I want to thank you and congratulate you not only on my own account, but on behalf of the company.

"The fact that you have actually reduced our costs so sharply in the very face of advancing prices on all sorts of labor and material is a great big thing; but a still bigger one is the fact that you have improved our quality so remarkably while chopping down the costs. You are leaving with a one hundred per cent. record of achievement. That's pretty fair."

Stereoscopic Motion Pictures

Exhibited by the Standard Films Industries, Inc., Proves Decided Advance Has Been Made in Picture Projection.

ON WEDNESDAY, May 2, an exhibition of stereoscopic motion pictures was given in New York City by the Standard Films Industris, Inc. Louis B. Jennings, president of the company, made an announcement before the exhibition, in which he stated that stereoscopic motion pictures were now an assured fact, and that the Standard Company had perfected a system which would make possible this eagerly sought method of projecting the photoplay. In order to permit the spectators to judge for themselves how much truth there was in his assertion, several hundred feet of film was run off, made up of bits from a number of different photoplays. Each section was shown twice. The first time by the old method; the second time after the film had been subjected to the new process.

At a first glance the only noticeable thing about the latter film was its greater clearness. A little careful study revealed the fact that this clearness was owing to an accentuated stereoscopic effect in the film. This is especially evident in what might be termed the minor distances—the wrinkles in a coat sleeve or the manner in which an eyeglass cord stands out from the surface back of it. The third dimension has, of course, always been in evidence on the screen, but not to the degree now made possible by the stereoscopic invention of the Standard Company.

President Jennings claims that ordinary film, after being treated to the new process, may be projected by any make of machine that has been provided with certain extra attachments.

JOSEPH HENABERRY ENGAGED BY FAIRBANKS.

Joseph Henaberry, who created the role of Abraham Lincoln in "The Birth of a Nation," who assisted D. W. Griffith in the producing of "Intolerance," and who recently completed an engagement as a Fine Arts director, has been selected by Producer John Emerson to serve in the capacity of first assistant. Emerson, who is under contract to produce the Douglas Fairbanks-Artcraft plays, is surrounding himself with a staff of men who have had considerable film studio experience. He has started work on the first Western scenes of "A Regular Guy," with Douglas Fairbanks in the name part, and pretty Eileen Percy in the opposite role, the second Fairbanks-Artcraft offering.

WILLIAM HUMPHREY AN IVAN DIRECTOR.

William Humphrey has been signed up as director by Ivan Film Productions, and is at present hard at work on a picture. Mr. Humphrey has played leads for twenty-five years, and has been a producing director for seven years. He states that his present picture will be the best effort of his life.

Producing Plans Announced by Jesse L. Lasky

Vice-President of Famous Players-Lasky Corporation Returns from Hollywood Studio.

RETURNING to New York from his first trip in six months to the Lasky Studios at Hollywood, Cal., Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of the photoplay producing in the four big studios, announces a number of notable forthcoming productions, engagements of stars and directors, and outlines a new system of motion picture producing, revolutionary in effect.

Mr. Lasky was away from New York about four weeks and spent much of his time in company with Cecil B. De Mille, director general of the Famous Players-Lasky Corporation, and in conference with the directors at the Lasky and Pallas-Morosco studios, as well as with stars. He discussed future productions with Miss Mary Pickford, who is completing her second picture under the direction of Cecil B. De Mille, and with Douglas Fairbanks and John Emerson. Mr. Fairbanks, for his next picture to be released by Artcraft, has transferred his own producing organization from the East to the Lasky Studios.

"We are putting into immediate effect," said Mr. Lasky, "a plan of producing to fit Famous Players-Lasky Corporation's announcement made by Mr. Zukor last week, that commencing in August the Paramount Pictures Corporation will adopt the open-booking system of distribution. We recognize the fact that under such a system of distribution each picture and each star must be judged individually and not in co-ordination with other productions. To this new problem I have given a great deal of thought and we have adopted the following method of production, based on my conclusions: That photoplay producing is a fine art and not a manufacturing business, and that best results are obtained by individual expression and unrestrained development.

"Each director in our four studios will be absolutely independent to produce to the best of his efficiency and ability. I have had conferences with all of the directors and they have enthusiastically entered into the plan. With the discontinuance of a central scenario branch each director will have his own writing staff and the author will continue active work on every production until its conclusion, staying by the side of the director even when the film is cut and assembled. We have arranged for the directors to make the kind of pictures they like most to do and the kind they do best of any. This will absolutely abolish the old-time system of deciding arbitrarily upon a subject and insisting that it be made.

"At the Lasky studio, for instance, Cecil B. De Mille will work out and expand along the lines of producing which have made him internationally famous, tending to a combination of great dramatic and spectacular effects. Before I left he was steeped in the work of preparing for the first two of six 'De Mille productions' which will be released through Artcraft. Geraldine Farrer will be the star in his first two pictures under the new plan.

"George Melford will concentrate and specialize on Western drama. William C. De Mille, whom we have engaged as a director, transferring his abilities from the scenario department, will place special stress on dramatic stories much after the style of the David Belasco stage productions, as it was under Mr. Belasco's personal direction and supervision that he attained his greatest success in the dramatic field. Marshall Neilan, whose notable version of Robert Louis Stevenson's 'The Bottle Imp' is the most talked of subject in months, will develop his production along the lines of fantasy and beauty. Robert Leonard, as heretofore, will concentrate on the story of great heart interest and pathos. Mr. Lou-Tellegen's first directed picture was more than gratifying. Frank Reicher, by reason of his years of experience as an artist in European theaters, will devote himself to continental stories and productions.

"Milton E. Hoffman will continue in general charge of the Lasky studio business affairs.

"The same new principles of production will apply also to the Pallas-Morosco studio, of which Charles Eyton is manager. The directors now working there are Messrs. R. Thornby, W. D. Taylor and Donald Crisp.

"At the Famous Players studio in New York, of which Albert Kaufman is manager, Messrs. Hugh Ford, J. Searle Dawley, Joseph Kaufman and Robert Vignola will work along the lines guaranteeing their best individual efforts.

"Maurice Tourneur, who was engaged for a long period before I went West, and Francis Grandon will apply these methods to their production at the Famous Players-Lasky studios in Fort Lee, New Jersey."

Mr. Lasky said that in the future he will spend his time equally divided between the Eastern and Western studios, remaining about a month in each place. He also announces Whitman Bennett will be his assistant in charge of production. Mr. Bennett has been associated with Mr. Lasky for several years and has had wide experience in all branches of the film industry.

Mr. Lasky also said that the artists at work in the Western studios are enthusiastic over the possibilities of greater accomplishment under the new producing plans. He said he has re-engaged Theodore Roberts. Mr. Roberts will appear in support of the principal stars with the Famous Players-Lasky Corporation, his next picture being in support of Louise Huff and Jack Pickford in "What Money Can't Buy." Wallace Reid also has been re-engaged and will start work at once under the direction of George Melford. Fannie Ward's contract has been renewed.

"With the engagements mentioned, together with several made before I went West," said Mr. Lasky, "the roster of Paramount stars includes Petrova, Kathlyn Williams, Wallace Reid, George Beban, Vivian Martin, Louise Huff, Jack Pickford, Sessue Hayakawa, Ann Pennington, Mae Murray, Margaret Illington, Fannie Ward, Billie Burke, Marie Doro, Pauline Frederick and Marguerite Clark.

"To the present Artcraft attractions, which include the photoplays starring Mary Pickford, Douglas Fairbanks and George M. Cohan, will be added Elsie Ferguson, Cecil B. De Mille-Geraldine Farrar productions and the forthcoming personally directed D. W. Griffith productions."

Bessie Barriscale Heads Own Company

Former Triangle Star's Pictures Will Be Distributed by Paralta—Three Directors to Produce.

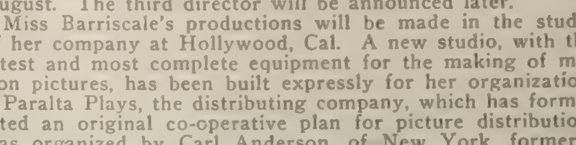
BESSIE BARRISCALE, former Triangle star, announced the formation of the Bessie Barriscale Feature Company to a gathering of trade paper representatives and officials of Paralta Plays in the latter company's offices, on Tuesday, May 1. Miss Barriscale's pictures will in future be released through Paralta.

She will retain three directors. While engaged in one production with a director, the other two will be working out the details of the two pictures to follow. Miss Barriscale believes she will be able to produce from six to eight feature pictures a year.

Oscar Apfel will direct her first picture, "Rose o' Paradise." Her second production will be made under the direction of Raymond West, who will join her directorial staff in August. The third director will be announced later.

Miss Barriscale's productions will be made in the studio of her company at Hollywood, Cal. A new studio, with the latest and most complete equipment for the making of motion pictures, has been built expressly for her organization.

Paralta Plays, the distributing company, which has formulated an original co-operative plan for picture distribution, was organized by Carl Anderson, of New York, formerly connected with the Lasky-Paramount organization: Herman Katz, well-known merchant of New York; Herman Fichtenberg, the New Orleans exhibitor, who conducts a chain of thirty-seven theaters in the South; Robert T. Kane and Nat. I. Brown.



Carl Anderson, Bessie Barriscale and Herman Fichtenberg.

The sole purpose of Paralta Plays is to furnish the service of three producing companies, or about twenty-four pictures a year, to exhibitors under more equitable conditions than they usually obtain their bookings.

Pathe Exchange Officers Re-Elected

At Annual Meeting Administration Policies of J. A. Berst Are Enthusiastically Endorsed—Record Business Reported.

THE annual meeting of the board of directors of Pathe Exchange, Inc., was held at 25 W. 45th street, New York, on April 24. The officers were all re-elected as follows: Charles Pathe, president; J. A. Berst, vice-president; J. L. Madieu, treasurer; Paul Brunet, assistant treasurer, and A. E. Rousseau, secretary.

Mr. Berst was heartily praised for his successful managership during the past twelve months, and it was felt that to his untiring efforts and the wisdom of his policies is due the credit for the great strides made by the Pathe organization and the notable increase in business.

In this connection it may be said that never in the Pathe history has the amount of business done come anywhere near equaling that being done today. The Pathe program has been doubled in size, but the increased quantity of footage has been accompanied by an even greater increase in quality. Mr. Berst has been endeavoring and with marked success to give exhibitors confidence in the Pathe product by releasing only pictures of box office value. Coincident with this has also come a betterment in service until today complaints from exhibitors have reached a minimum. A business built upon the basis of value and service may be truthfully said to be built upon the solid rock.

By adopting the policy of box office value stars only, Mr. Berst has immeasurably strengthened the Pathe program. "Here today and there tomorrow" is true of Pathe stars in the past only. By engaging Mrs. Vernon Castle at a very high figure, Mr. Berst showed his recognition of the value to exhibitors of great names and his willingness to pay high for them. In Mrs. Castle, he confidently believes, Pathe has a star whose drawing power is surpassed by none on the screen. The phenomenal success of "Patria" and numerous letters from exhibitors bear him out in this.

Pearl White, another real box office star, has a tremendous following. Though she has been mostly used in serials, "Hazel Kirke" and "Mayblossom" proved her value as a Gold Rooster star also. Miss White is under a long term contract with Pathe.

Gladys Hulette has climbed the heights of fame with dizzying rapidity during the past year. She is not merely arriving, she has "arrived." The pictures in which she stars have a fascination and charm all of their own and are doing a big business for exhibitors. She also is signed up for a long term.

Baby Marie Osborne has no real rival in her field. She presents to the public the absolutely unique example of a five-year-old child with the facial charm, the poise, the talent and physical resources that enable her to carry the burden of a five-reel drama and do it as well as any veteran of stage or screen. The child is wonderful and her pictures wonderfully popular. She is assured to Pathe for a term of three years.

Mollie King, by reason of her excellent work in "Kick In" and "Mystery of the Double Cross," became entitled to a position in the carefully selected coterie of box office stars.

Florence La Badie has been identified with Thanhouser for several years. Many exhibitors book pictures on the strength of her name alone. "Saint, Devil and Woman," a Gold Rooster Play in which she starred, has proved to be a wonderful moneymaker. Miss La Badie is also assured to Pathe exhibitors for a long term.

Frederick Warde, first in "King Lear" and secondly in "The Vicar of Wakefield," proved himself a strong box office attraction, and as a screen star as able a player as he was on the stage. As a Shakesperian actor Mr. Warde today stands supreme. "Hinton's Double," the Thanhouser Gold Rooster play in which he stars, has received more flattering notices from the critics than almost any picture of the last twelve months. The inclusion of Mr. Warde's name in the list of Pathe's stars, is, therefore, a matter of gratification to Mr. Berst.

Harold Lloyd, the "Lonesome Luke" of Pathe's comedies, is today considered by competent critics to be one of the two greatest screen comedians in the country. The new two-reel comedies in which he stars are doing big business. Another comedy star will soon be seen also in the Pathe-Rolin comedies, "Toto," the famous Hippodrome attraction.

Harry Myers and Rosemary Theby, under the direction of Mark M. Dintenfass, have proved their value as comedy stars. It is promised that the new Myers-Theby Comedies will be even better than the old.

Creighton Hale and Warner Oland have proved their worth in serials that have done a great business—Mr. Hale in the "Elaine" serials and "The Iron Claw," and Mr. Oland in "Patria." Each has been signed up by Astra on long term contracts to appear in Pathe pictures.

"The policy of having stars of box office value only and the securing of such a number of those who truthfully come under that category I consider one of the most important, if not the most important achievements of the past twelve months," says Mr. Berst. "We are making it easy for the exhibitor to book Pathe pictures, and do business with them."

Hodkinson Returns from West

Finds Enthusiastic Reception of New Triangle Plans During a Seven-Weeks' Tour.

W. W. HODKINSON, president of the Triangle Distributing Corporation, has returned to New York from a seven weeks' tour of the West in the interest of his organization. Mr. Hodkinson's itinerary included Chicago, Denver, Salt Lake City, San Francisco, Spokane, Seattle, Portland and Los Angeles. The purpose of his trip was to get into personal touch with Triangle branch managers and the leading exhibitors of the west to acquaint them with the details of the new policies that are being put into operation.

The results of Mr. Hodkinson's campaign have already made themselves manifest in largely increased business and a better understanding between Triangle's producing, distributing and exhibiting units. The west, according to Mr. Hodkinson's investigations, which have been carried on over a space of ten years, is an exceedingly progressive section of the country, motion picture exhibitors having reached a high average level of achievement. It has, therefore, followed that their problems have in many respects become very sharply defined, and the president of Triangle says that the announcement of the new bonding system which he has perfected, together with the system of modified program booking, about to go into effect, has aroused great enthusiasm among western exhibitors.

Some of the most widely sought accounts on the Pacific Coast were signed by Mr. Hodkinson as a direct result of his personal presentation of the new constructive policies. Resolutions of endorsement of the bonding system have been passed by many of the strongest exhibitors' leagues in the west.

Before returning to New York, Mr. Hodkinson spent several days at the Triangle studios in Hollywood and the Thomas H. Ince studios in Culver City, aiding in the perfection of details of the consolidation of these plants under the direction of Thomas H. Ince. The president of the Triangle Distributing Corporation, whose wide experience and lack of prejudice make him a real authority on such subjects, declares that the Ince organization represents the highest standard of efficiency that has yet been reached in the manufacture of motion pictures.

"Triangle has the ideas, the organization and the product," Mr. Hodkinson stated. "We are also getting the fullest cooperation from exhibitors. The result will be inevitable. We shall achieve success in the truest sense because we shall deserve it."

KERRIGAN PICTURES RELEASED BY PARALTA.

Close on the heels of the announcement that Bessie Barriscale had formed her own company and would release her pictures through Paralta Plays, Inc., Carl Anderson, president of Paralta, announces that his corporation has secured control of the releases of the J. Warren Kerrigan Production Company. Production work on the Kerrigan features will begin about June 1, when Mr. Kerrigan will reach Los Angeles. He is at present on the last leg of his tour of the principal cities of the country.

As with the Barriscale company, the Kerrigan organization will make about eight or ten pictures a year. He, too, will employ three directors. The names of the directors of the Kerrigan pictures will be announced when he reaches Los Angeles.

IDENTIFYING FRANKLYN FARNUM.

Tonopah, March 24, 1917.

Fox Film Corporation,
New York.

Gentlemen—Will you please advise me if William and Dustin Farnum have a brother by the name of Franklyn Farnum? I would like to have this question answered, because a picture house here advertises Franklyn Farnum as a brother of William and Dustin.

Yours very truly,
J. E. SMITH,
Manager Butler Theater.

No, William and Dustin Farnum have no living brother.

Wholesome Film Company

New Corporation Formed to Produce High Class Subjects—Headquarters in Chicago.

"WHOLESOME FILMS" are soon to be presented to the country. The plans just completed in Chicago provide for an extensive distributing organization with branches in all principal cities. M. J. Weisfeldt, for many years with the Mutual Film Corporation and well known to the trade, will be general manager of the Wholesome Film Corporation and have direct supervision of its activities.

The aim of the new corporation is to present pictures that are wholesome in every way, fit for the best of theaters and all classes of audiences, yet without being intrusively educational or hinting of propaganda. The stories to be used for Wholesome Films are to be the best obtainable from American authors, strong and virile, yet wholesome in theme and presentation. "In other words," announces General Manager Weisfeldt, "we will censor our pictures in the manuscript, so that the finished pictures on the Wholesome program will be all the name implies.

"We have already contracted for the literary services of some of America's most popular authors, as well as the motion picture rights to the works of a greatly beloved writer, recently deceased. By having constantly in mind the idea of wholesomeness, we will be able to offer a program of good, clean entertainment absolutely devoid of all sex taint or the sensationalism that keeps active the censor boards of the country. In a few weeks we will have a very important announcement to make to the exhibitors of the country."

The general offices of Wholesome Film Corporation will be Consumers Building, Chicago. The other officers are A. M. Allen, president; Milton Daily, vice-president, and F. W. Stanhope, secretary and treasurer.

Goldwyn Convention Exhibit

Special and Extensive Arrangements Being Made to Give Attractive Display at Chicago.

GOLDWYN Pictures Corporation will be an active participant in the Motion Picture Exhibitors' League Exposition in Chicago, July 14 to 22, and has taken space for its headquarters on the main aisle of the Coliseum, immediately facing the entrance of the big convention hall.

The Goldwyn display will be designed by three noted painters and scenic artists: Hugo Ballin, Robert Edmond Jones and Everitt Shinn.

Goldwyn officers and stars will be in attendance, and a cable received yesterday from Mary Garden, who is now in Paris, brings the news that she will return to America in time to take part in the exposition as Goldwyn's chief representative. Mae Marsh and Madge Kennedy are expected to stop work in the Fort Lee studios long enough to devote several days to the convention.

The management of the Goldwyn booths will be intrusted to the Chicago branch executives, supplemented by members of the Goldwyn general staff from the East.

Goldwyn will have its official day at the exposition and Miss Garden is planning a surprise for her thousands of admirers in Chicago, who will welcome her return there as a heroine of the screen.

Members of Goldwyn's art and technical staffs will journey to Chicago to give personal attention to the installation of the company's exhibit.

Newark Theater Managers Hold Testimonial

Successful Benefit at Broad Street Theater, Newark, N. J.—All Houses Represented.

THE Theater Managers' Association of Newark, which was organized February 2, 1917, held its first testimonial April 22 at the Broad Street theater, Broad and Fulton streets. A program of ten feature acts from the various local vaudeville houses, augmented by several feature comedies supplied by the moving picture houses, was thoroughly enjoyed by the large crowd which attended the benefit performance. The affair was a success both socially and financially, and if this initial attempt may be taken as a criterion, then the future certainly augurs well. The membership of the organiation comprises the managers of the largest showhouses in Newark. The present officers are: President, Thomas W. Miner, of the Empire theater; vice-president, Dr. R. G. Tunison, of the Lyric theater; secretary, R. J. O'Crowley, Jr.; treasurer, Morris S. Schlesinger, of the Broad Street theater.

The committee that arranged the testimonial consisted of John B. McNally, chairman; William B. Putnam, M. S. Schlesinger and Thomas W. Miner, ex-officio. The entertainment committee included Lewis R. Golding, Louis J. Fosse, Eugene Meyers, George W. Jacobs and Dr. Tunison.

A souvenir program was distributed to the attendants at the theater. This program was liberally supported by the theatrical people of Newark. All the houses of note in the community were represented in its advertising columns. The local association is affiliated with the United Managers' Protective Association, which maintains headquarters in New York. So far as information could be obtained, the organization is the only one of its kind in the State of New Jersey.

Brownie Vernon

WITHOUT further ceremony than a brief announcement of the transition in trade-paper paragraphs, "Agnes" Vernon recently passed from the annals of picturedom to forthwith reappear as "Brownie" Vernon, the change being made without Miss Vernon missing a scene or skipping a turn of the Bluebird camera man's crank. Miss Vernon was christened Agnes, but is best known to her associates and acquaintances as "Brownie," for, despite her beautiful blonde locks, her big, brown eyes are so dominant that she has been called "Brownie" ever since childhood.

Miss Vernon came close to being a Christmas present, for she was borning in an Oregon village Dec. 27, 1896. The Vernons moved to Chicago while Brownie was still a little girl, and next shifted to Los Angeles two years ago, when Brownie joined the colony of picture makers at Universal City. Her screen experience has been limited exclusively to appearances in Universal products in various lines, until she joined Bluebird last Autumn.

Brownie Vernon.

As Franklyn Farnum's leading lady Miss Vernon has been a valuable asset to Bluebird, incidentally advancing her personal popularity to an extreme degree through her charming "screen manners" and native beauty. Early last November devotees of Bluebird first saw Miss Vernon in "A Stranger from Somewhere." A little later she again appeared with Franklyn Farnum in "The Man Who Took a Chance," and still later was seen in "The Clock" with Mr. Farnum.

Now comes the announcement that week of June 4 the Farnum-Vernon combination will be presented by Bluebird in "Bringing Home Father," a comedy-drama based on a story by H. O. Davis. Later on in the Summer Mr. Farnum and Miss Vernon will drive "The Car of Chance," a feature made from Waldemar Young's story. In all of her Bluebird appearances Miss Vernon has been directed by Wm. Worthington.

FOX RETURNS TO NEW YORK.

After a two-month stay in his Western studio at Hollywood, Cal.,—his first visit to his own plant, his first vacation in years, and his first trip west of Buffalo in his life—William Fox has returned to New York.

His eight weeks of close contact with the players and the productions in the making have made him more enthusiastic than ever over the photoplay industry, present and future.

"I am frank to confess," Mr. Fox laughed, "that I learned the picture business had several angles of which I knew little which were worthy of study and development. I think I may claim that plans have been laid for some remarkable screen subjects in our Hollywood studios."

Mr. Fox announced that William Farnum, who is to come East, has almost completed the new super de luxe feature on which he is working, and that he expects that the distinguished star will arrive in this city within the next fortnight.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Catalogue of Educational and Selected Pictures

Released Between January 1, 1917 and March 31, 1917.

Compiled by Margaret I. MacDonald.

THIS list of educational and selected pictures released between January 1, 1917, and March 31, 1917, does not include the various news pictorials issued from week to week such as the Hearst-Pathe News, the Animated Weekly, the Mutual Weekly and Selig-Tribune. It does, however, include in classified form subjects that have appeared in the film magazines, namely, the Paramount-Bray-Pictograph, the Universal Screen Magazine and Reel Life. Included in this catalogue will be found a list of dramas, comedies, comedy dramas and melodramas of the more wholesome type, and adaptations of literary works, all of which have been selected with a view to lessening the difficulties of moving picture exhibtors and others who are striving to improve the general character of the moving picture theater program. There will also be found information regarding the addresses of the manufacturing and distributing companies mentioned herein and the location of the different productions through their brand names.

AGRICULTURE.

Canada, Harvesting in Alberta—General Film-Essanay—March.
In the Beef and Butter Country—General Film-Essanay—March.

BOTANY.

Bursting Buds—Pathe—(with Florence Rose Fashions No. 20)—Feb. 25.

ENGINEERING AND MINING.

Alaska, Mining Gold in—(Reel Life No. 46)—Mutual-Gaumont—March 15.
Funicular Railway of Niesen—Universal-Rex—March 1.
Mining for Beauty—Paramount-Bray-Pictograph No. 49—Jan. 7—(Mining for talc).
Rivers to Work, Putting—Paramont-Bray-Pitctograph No. 55—Feb. 18.
Wind, Beating the—Paramount-Bray-Pictograph No. 50—Jan. 14—(Ice Boating).
Wind, Harnessing the—Paramount-Bray-Pictograph No. 51—Jan. 21.

FORESTRY.

Giants of the American Forest—Universal-Powers—Feb. 5.
Logging in Louisiana—(Reel Life No. 43)—Mutual-Gaumont—Feb. 25.
Trees, Transplanting Big—Paramount-Pictograph—Jan. 14.

GYMNASTICS AND DANCING.

Exercise, Artificial—(Reel Life No. 47)—Mutual-Gaumont—Mar. 22.
Rainbow, Dance of the—(Reel Life No. 42)—Mutual-Gaumont—Feb. 18.
Sprites of the Moonlight Dance—(Reel Life No. 46)—Mutual-Gaumont Mar. 15.
Toddle, The—(Reel Life No. 40)—Mutual-Gaumont—Feb. 4.

HISTORY.

Joan the Woman—Cardinal Film Corporation—Jan.—(eleven parts)—(Story of Joan of Arc).
Tale of Two Cities—Fox—Mar. 12—(5 part adaptation of Dickens' novel of the French Revolution).

INDUSTRIES.

Arab, Industries of the—(Reel Life No. 44)—Mutual-Gaumont—Mar. 4.
Blankets, Weaving Indian—(Reel Life No. 48)—Mutual-Gaumont—Mar. 29.
Bottles at Home, Making—(Reel Life No. 43)—Mutual-Gaumont—Feb. 25.
Cactus, Useful, Making the—(Reel Life No. 46)—Mutual-Gaumont—Mar. 15.
Clay Workers, The—Paramount-Bray-Pictograph No. 51—Jan. 21.
Cups, Individual Drinking—(Reel Life No. 41)—Mutual-Gaumont—Feb. 11.
Diamonds, Industrial—Paramount-Bray-Pictograph No. 50—Jan. 14.
Dress Forms, Making Individual—(Reel Life No. 42)—Mutual-Gaumont—Feb. 18.
Feathers, Farming for—Paramount-Bray-Pictograph No. 58—Mar. 12.
Fish, Raising Fresh Water—(Reel Life No. 40)—Mutual-Gaumont—Feb. 4.
Fishing in Virginia, Crab—Paramount-Bray-Pictograph No. 60—Mar. 26.
Flowers, Rivaling Nature's Flowers—Paramount-Bray-Pictograph No. 60—Mar. 26.
Flower Making, Artificial—Pathe-International—Mar. 18.
Food Cheaper, Making—(Reel Life No. 47)—Mutual-Gaumont—Mar. 22—(showing the preparation of dried vegetables, etc.)
Glove Industry, Kid—(Reel Life No. 37)—Mutual-Gaumont—Jan. 14.
Industrial Paradise, An—Paramount-Bray-Pictograph No. 57—Mar. 15—(exhibiting views taken at the Roycroft shops at East Aurora by the late Elbert Hubbard).
Jewelry from Sea Objects—(Reel Life No. 44)—Mutual-Gaumont—Mar. 4.
Lace Making by Machinery—(Reel Life No. 40)—Mutual-Gaumont—Feb. 4.
Logging in Louisiana—(Reel Life No. 43)—Mutual-Gaumont—Feb. 25.
Old Glory, Making—(Reel Life No. 36)—Mutual-Gaumont—Jan. 7.
Oranges in California—(Reel Life No. 38)—Mutual-Gaumont—Jan. 21.
Oriental Art, Americanizing an—Paramount-Bray Pictograph No. 60—Mar. 26.
Oysters on the Mississippi Coast—(Reel Life No. 42)—Mutual-Gaumont—Feb. 18.
Paper is Made from Wood Pulp, How—Pathe-International—Feb. 4.
Patent Medicines are Made, How—Pathe—Feb. 25.
Perfumes are Made, How Dainty—(Reel Life No. 43)—Mutual-Gaumont—Feb. 25.
Pickles, Producing—(Reel Life No. 37)—Mutual-Gaumont—Jan. 14.
Pineapple Growing Under Glass—(Reel Life No. 47)—Mutual-Gaumont—Mar. 22.
Rope Making—Pathe-International—Mar. 25.
Rubber Shoe, Making of a—(Reel Life No. 44)—Mutual-Gaumont—Mar. 4.
Script to Screen, From—Greater Vitagraph—Jan.—(2 parts).
Shell Artistry, Conch—(Reel Life No. 44)—Mutual-Gaumont—Mar. 4.
Trapper to Wearer, From—(Furs)—(Reel Life No. 45)—Mutual-Gaumont—Mar. 8.
Vases, Artistic—(Reel Life No. 45)—Mutual-Gaumont—Mar. 8.
Walnuts, Culture of English—(Reel Life No. 36)—Mutual-Gaumont—Jan. 7—(photographed in the walnut groves of California).
Weavers Art, Reviving the—Paramount-Bray-Pictograph No. 58—Mar. 12.
Windows are Made, How Cathedral—Paramount-Bray-Pictograph No. 65—Feb. 18.

LITERATURE.

ALDRICH (Thomas Bailey)

Judith of Bethulia—("Her Condoned Sin") (with Blanche Sweet, Mae Marsh, Lillian Gish, Dorothy Gish, Henry Walthall, and Robert Harron)—Biograph—(re-issue)—January—(6 parts).

ANSON (Harris)

Mary Keep Your Feet Still—("Her Soul's Inspiration")—(with Ella Hall)—Bluebird—Jan. 15—(5 parts).

BAILEY (Grace Helen)

Polly Put the Kettle On—(with Douglas Gerrard)—Universal-Red Feather—Jan. 1—(5 parts).

BARRYMORE (Jean)

Black Wolf, The—(with Lou-Tellegen)—Paramount-Lasky—Feb. 12—(5 parts).

BEACH (Rex)

Barrier, The—(with Mabel Julienne Scott, Victor Sutherland and Mitchell Lewis)—Rex Beach Producing Company—Feb.—(9 parts).
Pardners—(with Charlotte Walker)—Mutual Star Production—Jan. 29—(5 parts).

BOLLES (Florence)

Social Leper, The—(with Arthur Ashley)—World Film-Peerless—Mar. 19—(5 parts).

BOYESON (Algernon)

Greater Woman, The—(with Majorie Rambeau)—Mutual-Powell—Feb. 26—(5 parts).

BROOKS (Virginia)

Little Lost Sister—(with Vivian Reed, Bessie Eyton, George Fawcett, etc.)—K-E-S-E—Selig—Mar. 12—(5 parts).

CAINE (Hall)

Deemster, The—(with Derwent Hall Caine)—Arrow—Mar.—(9 parts).
Manxman, The—(with Fred Groves, Elizabeth Risdon and Henry Ainsley)—Cosmofotofilm—Mar.—(8 parts).

CHAMBERS (Robert W.)

Girl Philippa, The—(with Anita Stewart)—Greater Vitagraph—Jan. 27—(8 parts).
Hidden Children—(with Harold Lockwood and May Allison)—Metro-Yorke—Mar. 26—(5 parts).

COHAN (George M.)

Broadway Jones—(with George M. Cohan)—Artcraft—Mar. 26—(6 parts).

DAUDET (Alphonse)

Sapho—(with Pauline Frederick)—Paramount-Famous Players—Mar. 12—(5 parts).

DICKENS (Charles)

Great Expectations—(with Jack Pickford)—Paramount-Famous Players—Jan. 8—(5 parts).
Tale of Two Cities, A—(with William Farnum)—Fox—Mar. 12—(5 parts).

DODGE (Henry Irving)

Skinner's Dress Suit—(with Bryant Washburn)—K-E-S-E—Essanay—Feb. 5—(5 parts).

DOSTOEVSKY (Eyodor)

Crime and Punishment—(with Derwent Hall Caine and Margaret Courtot)—Pathe—Feb. 25—(5 parts).

EVANS (Larry)

High Finance—(with George Walsh)—Fox—Mar. 26—(5 parts).

GARLAND (Hamlin)

Money Magic—(with Edith Storey and William Duncan)—Greater Vitagraph—Feb. 5—(5 parts).

GATES (Eleanor)

Poor Little Rich Girl, The—(with Mary Pickford)—Artcraft—Mar. 5—(6 parts)

GOLDSMITH (Oliver)

Vicar of Wakefield, The—(with Frederick Warde)—Pathe-Thanhouser—Mar.—(8 parts).

GRAY (Maxwell).

Last Sentence, The—(with Marc MacDermott and Miriam Nesbitt)—K-E-S-E—Edison—Jan. 1—(5 parts).

GUNTER (A. C.)

Man of Mystery, The—(with E. H. Sothern)—Greater Vitagraph—Jan. 8—5 parts).

HAWTHORNE (Nathaniel)

Scarlet Letter, The—(with Stuart Holmes)—Fox—Feb. 12—(5 parts).

HAY (James, Jr.)

Man Who Forgot, The—(with Robert Warwick, Doris Kenyon and Gerda Holmes)—World Film-Paragon—Jan. 15—(5 parts).

HAY (John)

Jim Bludso—(with Wilfred Lucas)—Triangle-Fine Arts—Feb. 4—(5 parts).

HENDRYX (James B.)

Promise, The—(with Harold Lockwood and May Allison)—Metro-Yorke—Feb. 19—(5 parts).

HENRY (O.)

Friends in San Rosario—(with Mildred Manning and Gordon Gray—General Film-Vitagraph—April—(2 parts).

Past One at Rooney's—(with Mildred Manning)—General Film-Vitagraph—March—(2 parts).

Third Ingredient, The—(with Mildred Manning)—General Film-Vitagraph—April—(2 parts).

HICHENS (Robert)

Garden of Allah, The—(with Helen Ware)—Selig—Feb.—(10 parts).

HOLLAND (Rupert Sargent)

Winning of Sally Temple, The—(with Fanny Ward)—Paramount-Lasky—Feb. 19—(5 parts).

HOWARD (George Bronson)

God's Man—(with H. B. Warner)—Frohman Amusement Co.—Mar.—(9 parts).

HUGO (Victor)

Hunchback of Notre Dame—("The Darling of Paris")—(with Theda Bara)—Fox—Jan. 22—(5 parts).

Lucretia Borgia—("The Eternal Sin")—(with Florence Reed)—Selznick—Mar.—(7 parts).

INGRAM (Eleanor M.)

Little Shoes—(with Henry B. Walthall and Mary Charleson)—K-E-S-E—Essanay—Jan. 15—(5 parts).

ISHAM (Frederick Stewart)

Aladdin from Broadway—(with Antonio Moreno and Edith Storey)—Greater Vitagraph—Mar. 19—(5 parts).

JEPSON (Edgar)

Polly Redhead—(from the "Pollyooly" stories)—(with Ella Hall)—Bluebird—Mar. 19—(5 parts).

KUMMER (Frederick Arnold)

Motherhood—(with Marjorie Rambeau)—Mutual-Powell—Mar. 26—(5 parts).

Le BLANC (Maurice)

Arsene Lupin—(with Earle Williams)—Greater Vitagraph—Feb. 26—(5 parts).

LOGUE (Charles A.)

White Raven, The—(with Ethel Barrymore)—Metro-Rolfe—Jan. 15—(5 parts).

LOCKE (William J.)

Where Love Is—(with Ann Murdock)—Mutual—Feb. 5—(5 parts.

MacALARNEY (Robert Emmett)

Prison Without Walls, The—(with Wallace Reid and Myrtle Stedman)—Paramount-Lasky—Mar. 15—(5 parts).

MacGRATH (Harold)

Pidgin Island—(with Harold Lockwood and May Allison)—Metro-Yorke—Dec. 25, 1916—(5 parts).

MACK (Willard)

Kick In—(with William Courtenay and Mollie King)—Pathe-Astra—Jan. 14—(5 parts).

MEILHAC (with Halevy)

Frou-Frou—("The Hungry Heart")—(with Alice Brady)—World Film-Brady—Feb. 5—(5 parts).

O'HIGGINS (Harvey) (with Harriet Ford)

Dummy, The—(with Jack Pickford)—Paramount—Famous Players—Mar. 19—(5 parts).

OUIDA

Moths—("Her Greatest Love")—(with Theda Bara)—Fox—April 2—(5 parts).

PHILLIPS (Henry Wallace)

Fighting Gringo, The—(from the "Red Saunders" stories)—(with Harry Carey)—Universal-Red Feather—Mar. 26—(5 parts).

POLLOCK (Channing)

His Father's Son—(with Lionel Barrymore and Irene Howley)—Metro-Rolfe—Mar. 19—(5 parts).

POTTER (Paul)

Girl From Rector's, The—(with Ruth McTammany)—Mutual—Mar. 5—(5 parts).

PUTNAM (J. Wesley)

Whoso Findeth a Wife—(with Jean Sothern and Leo Delaney)—Art Drama—U. S. Amusement Company—Dec. 28, 1916—(5 parts).

RALEIGH (Cecil)

Whip, The—(with Dion Titheradge and Alma Hanlon)—Paragon—Mar.—(8 parts).

ROSSEAU (Victor)

Truant Soul, The—(with Henry Walthall)—K-E-S-E—Essanay—Dec. 25, 1916—(7 parts).

SEAWELL (Molly Elliot)

Fortunes of Fifi, The—(with Marguerite Clark)—Paramount-Famous Players—Feb. 26—(5 parts).

SHELDON (Charles M.)

Martyrdom of Philip Strong—(with Mabel Trunelle and Robert Conness)—Paramount—Nov. 30, 1916—(5 parts) (omitted from former list).

SHORN (F. S.)

Aladdin from Broadway—(with Antonio Moreno and Edith Storey)—Greater Vitagraph—Mar. 19—(5 parts).

SHORT (Marian)

Waiting Soul, The—(with Mme. Petrova)—Metro-Popular Players—April 2—(5 parts).

SINCLAIR (Upton)

Adventurer, The—(with Marian Swayne and Pell Trenton)—Art Drama—U. S. Amusement Company—Feb. 15—(5 parts).

STEVENSON (Burton E.)

Little Comrade—("On Dangerous Ground")—(with Gail Kane)—World-Brady—Jan. 8—(5 parts).

STEVENSON (Robert Louis)

Bottle Imp, The—(with Sessue Hayakawa)—Paramount-Lasky—Mar. 26—(5 parts).

SWAN (Mark).

Princess of Patches, The—(With Violet Biccari, Vivian Reed and Charles Le Moyne)—K-E-S-E—Selig—Jan 22 (5 parts).

THOMAS (A. E.)

Rainbow, The—(With Dorothy Bernard and Robert Conness)—Sherrill—Jan. 4 (5 parts).

TURNBULL (Hector).

Evil Eye, The—(With Blanche Sweet)—Paramount-Lasky—Jan 4 (5 parts).

WIGGINS (Kate Douglas).

Bird's Christmas Carol, The—(With Mary Louise)—Frieder-Warrenton Film Corporation (Mar. 15).

WOODROW (Mrs. Wilson).

Piper's Price, The—(With Dorothy Phillips)—Bluebird—Jan. 8 (5 parts).

ZOLA (Emilie).

Nantas—("A Man and the Woman")—(With Edith Hallor, Leslie Austin and Kirke Brown)—Art Drama-U. S. Amusement Company—Mar. 22.

MILITARY.

Army on Skis, An—Paramount-Bray-Pictograph No. 51—Jan. 21

Austrian Ski School—Educational Films—Mar. (training for the Austrian army).

Battlefields of Chattanooga, Tenn.—(See America First No. 77)—Mutual-Gaumont—Feb. 28.

Battlefields of Chickamauga—(See America First No. 77)—Mutual—Feb. 28.

Germany and Its Armies of Today—Germanic Official War Films, Inc.—Jan

Mothers of France—World Film—Mar—(military drama—Bernhardt).

War As It Really Is—Edwin Bower Hesser.

SCENIC.

Alaskan Scenic—Essanay-General Film—Jan. 24.

Alaskan Scenic—Essanay—General Film—Feb. 17.

Algeciras to Gibraltar—(Mutual Tours Around the World No. 11)—Mutual-Gaumont—Jan. 16.

Algeria, Province of Constantine, Picturesque—(With Florence Rose Fashions No. 19)—Pathe—Feb. 18.

Arizona, Grand Canyon—Universal-Powers—Mar. 29.

Austria, The Rocky Coast of Dalmatia—(Mutual Tours Around the World No. 14)—Mutual-Gaumont—Feb. 6.

Austria, Schonbrunn Castle, Vienna—(Mutual Tours Around the World No. 18)—Mutual-Gaumont—Mar. 6.

Austria, The Gota Elf River, Vienna—(Mutual Tours Around the World No. 17)—Mutual-Gaumont—Feb. 27.

Blue Ridge, In the Heart of the—(See America First No. 70)—Mutual-Gaumont—Jan. 10.

Brazil, Rio de Janeiro—(Mutual Tours Around the World No. 9)—Mutual-Gaumont—Jan. 2.

Bulgaria, Rustchuck—(Mutual Tours Around the World No. 18)—Mutual-Gaumont—Mar. 6.

California, Los Angeles—(See America First No. 75)—Mutual-Gaumont—Feb. 14.

California, A Trip to Mount Lowe—(See America First No. 71)—Mutual-Gaumont—Jan. 17.

California, San Niego—(See America First No. 73)—Mutual-Gaumont—Jan. 31.

California, Southern—("Know America, the Land We Love")—Pathe-Combitone—Mar. 18.

Canada, Beautiful Banff—Paramount-Holmes—Feb. 12.

Canada, British Columbia—Essanay-General Film—Feb. 24.

Canada, Exquisite Lake Louise—Paramount-Holmes—Feb. 26.

Canada, Georgian Bay to Winnipeg—Paramount-Holmes—Jan. 29.

Canada, Vancouver and Vancouver—Paramount-Holmes—Mar. 27

Cascades, In the Heart of—Pathe-International—Mar. 11.

Ceylon, Buried Treasures of—Universal-Powers—Feb. 25.

China, Foreign Legations in—Universal-Powers—Mar. 18.

China and Japan, Artistic—Universal-Powers—Mar. 25.

China, North—(Dorsey)—Universal-Powers—Feb. 4.

Cliff Dwellers of New Mexico—Pathe-Combitone—Mar. 25.

Corsica, Ajaccio—("Mutual Tours")—Mutual-Gaumont—Mar. 27.

Egypt, Life in—(Mutual Tours Around the World No. 10)—Mutual-Gaumont—Jan. 9.

Egypt, Temples of Luxor—(Mutual Tours Around the World No. 14)—Mutual-Gaumont—Feb. 6.

Forbidden City, The—Universal-Powers—Jan. 7.

France, Bordeau to Paulllac—(Mutual Tours Around the World No. 12)—Mutual Gaumont—Jan. 23.

France, Landmarks of—Universal-Victor—Mar. 20.

France, Luchon—(Mutual Tours Around the World No. 9)—Mutual-Gaumont—Jan. 2.

France, Mentone—(Mutual Tours Around the World No. 16)—Mutual-Gaumont—Feb. 20.

France, Mount St. Michel—(Mutual Tours Around the World No. 15)—Mutual-Gaumont—Jan. 13

Germany, Heidelberg—(Mutual Tours Around the World No. 16)—Mutual-Gaumont—Feb. 20.

Germany, Munich—(Mutual Tours Around the World No. 18)—Mutual-Gaumont—Mar. 6.

Gibraltar to Algeciras—(Mutual Tours Around the World No. 11)—Mutual-Gaumont—Jan. 16.

Greece, Thessalonica—(Mutual Tours Around the World No. 12)—Mutual-Gaumont—Jan. 23.

Guernsey, Island of—(Mutual Tours No. 20)—Mutual-Gaumont—Mar. 20.

Health and Appetite, The Trail of—Paramount Pictograph No. 49—Jan. 7.

High, Low and the Game—Educational Films (Bruce)—January.

Highlands, in the Southern—Pathe-International—Jan. 28.

Holland, Landscapes of—(Mutual Tours No. 14)—Mutual-Gaumont Feb. 6.

Hungary, Budapest—(Mutual Tours No. 10)—Mutual-Gaumont—Jan. 9.

Indians, Blackfoot, Glacier National Park—Pathe-International—Feb. 11.

Italy, Lake Oseo—(Mutual Tours No. 15)—Mutual-Gaumont—Feb. 13.

Japan and China, Artistic—Universal-Powers—Mar. 25.

Joys and Tears of China—Universal-Powers—Feb. 11.

Land of Buddah—Universal-Powers—Mar. 4.

Land of the Son of Heaven—Universal-Powers—Jan. 21.

Madiera, Funchal—(Mutual Tours No, 21)—Mutual-Gaumont—Mar. 27.

Mississippi Coast, The—(See America First No. 74)—Mutual-Gaumont—Feb. 7.

Mississippi River, New Orleans to Baton Rouge—(See America First)—Mutual-Gaumont—Mar. 14.

Mississippi, Vicksburg—(See America First No. 76)—Mutual-Gaumont—Feb. 21.

Monte Carlo, Monaca—(Mutual Tours No. 16)—Mutual-Gaumont—Feb. 20.

Montenegro—(Mutual Tours No. 20)—Mutual-Gaumont—Mar. 20.

Montreal, Old and New—Paramount-Holmes—Jan. 15.

Morroco, Yesterday and Today—(Mutual Tours No. 15)—Mutual-Gaumont—Feb. 13.

Normandy, Coast Resorts of—(Mutual Tours No. 13)—Mutual-Gaumont—Jan. 30.

North Pole, In the Shadow of the—Paramount-Bray-Pictograph—Jan. 28.

Old Glory in the Far East—Pathe-International—Feb. 18—(general survey of Manilla).

On the Great Glacier—Paramount-Holmes—Mar. 12.

Oregon's Rocky Coast—(See America First No. 78)—Mutual-Gaumont—Mar. 7.

Ottawa and Toronto (Canada)—Paramount-Holmes—Jan. 22.

Orient, Drama of the—Universal-Powers—Feb. 18.

Paris, Bois de Bologne—(Mutual Tours No. 11)—Mutual-Gaumont—Jan. 16.

Pasadena, California—(See America First No. 69)—Mutual-Gaumont—Jan. 3.

Persia, Teheran—(Mutual Tours No. 13)—Mutual-Gaumont—Jan. 30.

Portugal, Cintra—(Mutual Tours No. 20)—Mutual-Gaumont—Mar. 20.

Pyrenees, Foothills of the—(Mutual Tours No. 10)—Mutual-Gaumont—Jan. 9.

Regina to the Rockies—Paramount-Holmes—Feb. 5.

Russia, Rustov-on-Don—(Mutual Tours No. 21)—Mutual-Gaumont—Mar. 27.

Safari—Picturo Producing Company—Feb.—(showing scenes in the southeastern part of Africa).

San Diego, California—(See America First No. 73)—Mutual-Gaumont—Jan. 31.

Sahara Desert, Oases of Gabes—(Mutual Tours No. 19)—Mutual-Gaumont—Mar. 13.

Scottish Highlands—(Mutual Tours No. 16)—Mutual-Gaumont—Feb. 20.

Siberia, Koursk—(Mutual Tours No. 19)—Mutual-Gaumont—Mar. 13.

Spain, Picturesque Catalonia—(With "Florence Rose Fashions No. 21")—Pathe—Mar. 4.

Spain, Toledo—(Mutual Tours No. 17)—Mutual-Gaumont—Feb. 27.

Stony Indians, With the—Paramount-Holmes—Feb. 19.

Sweden (Mutual Tours No. 17)—Mutual-Gaumont—Feb. 27.

Toronto and Ottawa (Canada)—Paramount-Holmes—Jan. 22.

Tunisia—(Mutual Tours No. 11)—Mutual-Gaumont—Jan. 16.

Uncle Sam's Wards—Pathe-International—Mar. 4 (scenes in and about the Philippine Islands).

Valley of Things Beautiful—Universal-Victor—Feb. 5.

Valley of the Hoh—Educational Films Corporation of America—Jan.

Vosges Mountains in Winter—(Mutual Tours No. 13)—Mutual-Gaumont—Jan. 30.

West Indies, In the—Paramount-Bray-Pictograph No. 60—Mar. 26.

Wonders of the Orient (as seen by Dr. Dorsey)—Universal-Powers—Jan. 14.

Yellowstone Park, Winter in—Pathe-International—Mar. 4.

Yoko Valley, The—Paramount-Holmes—Mar. 5.

Yosemite Valley, The—General Film-Selig—Jan. 3.

Yosemite Valley (No. 2)—General Film-Selig—Jan. 10.

SCIENCE.

Air, The—(Reel Life No. 38)—Mutual-Gaumont—Jan. 21.

Air, Peculiarities of the—Paramount-Bray-Pictograph No. 49—Jan. 7.

Apple Graders, Automatic—(Reel Life No. 38)—Mutual-Gaumont—Jan. 21.

Blood Under Microscope—(Reel Life No. 46)—Mutual-Gaumont—Mar. 15.

Cancer, Will This Cure?—(Reel Life No. 44)—Mutual-Gaumont—Mar. 4 (demonstrating a treatment of cancer in which a vegetable protein called autolysin is used).

Fish Wheels, Irrigating—(Reel Life No. 37)—Mutual-Gaumont—Jan. 14 (demonstrating a new method by which the fish which stock the irrigation ditches are kept from escaping).

Light Rays, Experiments with—Paramount-Pictograph No. 56—Feb. 26.

Pulmotor, Use of the—(Reel Life No. 48)—Mutual-Gaumont—Mar. 29.

Shot Tower, Discovery of the—Paramount-Bray-Pictograph—Jan. 28.

Water, Properties of—(Reel Life No. 42)—Mutual-Gaumont—Feb. 18.

SOCIOLOGY.

Burning the Candle—K-E-S-E-Essanay—Mar 5—(5-part temperance drama).

Civilization—Civilization Film Corporation, 1583 Broadway.

Honor System, The—Fox—April—(10-part prison reform story).

More Excellent Way, The—Greater Vitagraph—Mar. 26 (5-part temperance drama).

Price of Silence, The—Fox—Jan. 8 (5-part child labor story).

SPORTS AND HUNTING.

Fishing Trip through Uncle Sam's Wonderland—Pathe-International—Jan. 21.

Swim, Teaching Children to—(Reel Life No. 43)—Mutual-Gaumont—Feb. 25.

Winter Sports in America—Paramount-Bray-Pictographs No. 52—Jan. 28.

Winter Sports in Florida—(Reel Life No. 48)—Mutual-Gaumont—Mar. 29.

TOPICAL.

Algerian Harem, An—(With Florence Rose Fashions No. 17)—Pathe—Feb. 4.

Appetite of the Tired Business Man, Stimulating the—(Reel Life No. 45)—Mutual-Gaumont—Mar. 8.

Bending the Human Twig—Paramount-Brady-Pictograph No. 52—Jan. 28 (scenes in vocational schools).

Childish Delights—(With Florence Rose Fashions No. 18)—Pathe—Feb. 11.

Egg, Diary of An—(Reel Life No. 41)—Mutual-Gaumont—Feb. 11—(from farmer to consumer).

Fashions, Florence Rose—(weekly release)—Pathe.

Foundations Under Skyscrapers, Swapping—Paramount-Bray-Pictograph No. 56—Feb. 26.

Gold, Assaying the Nation's—Paramount-Bray-Pictograph No. 60—Mar. 26.

Hats to Heads, Fitting—Paramount-Bray-Pictograph No. 57—Mar. 5 (illustrating the modern method of using dummies in the display and selecting of millinery).

Health, Safeguarding the City's—Paramount-Bray-Pictograph No. 58.—Mar. 12.

Herald Clock, The Famous—(Reel Life No. 48)—Mutual-Gaumont—Mar. 29.

Ice Box, Japanese—Paramount-Bray-Pictograph No. 49—Jan. 7.

Living, High Cost of—Paramount-Bray-Pictograph—Jan. 14.

Man-Hunters, Training—(Bloodhounds)—(Reel Life No. 42)—Mutual-Gaumont—Feb. 18.

Police Club Rifle—(Reel Life No. 46)—Mutual-Gaumont—Mar. 15.

Sailor's Snug Harbor—Paramount-Bray-Pictograph No. 51—Jan. 21.

Sled, A Home-Made Motor—(Reel Life No. 47)—Mutual-Gaumont—Mar. 22.

Teeth, Care of the—(Reel Life No. 37)—Mutual-Gaumont—Jan. 14.

Winter Pageant, A—(Reel Life No. 47)—Mutual-Gaumont—Mar. 22.

ZOOLOGY.

Alligator, Hypnotizing An (Reel Life No. 41)—Mutual-Gaumont—Feb. 11.

Bears, American—Educational-Ditmars—Feb. 19.

Beaver Preparing for Winter, The—Educational-Ditmars—Mar. 5.

Birdland Romance, A—Paramount-Bray-Pictograph No. 57—Mar. 4.

Birds of Warm Climates, Small—(With Florence Rose Fashions No. 15)—Pathe—Jan. 21.

Butterflies and Bees—(With Florence Rose Fashions No. 16)—Pathe—Jan. 28.

Deer, Foreign—Educational-Ditmars—Feb. 26.

Fish with Shells, Queer—(Reel Life No. 41)—Mutual-Gaumont—Feb. 11.

Gardeners' Feathered Friends—(With Florence Rose Fashions No. 24)—Pathe—Mar. 25.

Jungle Vaudeville—Educational-Ditmars—Mar. 12.

Lion Cubs—(With Florence Rose Fashions No. 13)—Pathe—Jan. 7.

Mammals of Strange Form—Educational-Ditmars—Feb. 12.

Manatee, Two Boobs and a—(fish)—Paramount-Bray-Pictograph No. 55—Feb. 18.

Orang, The—Educational-Ditmars—Feb. 5.

Pelican, The (Reel Life No. 45)—Mutual-Gaumont—Mar. 8.

Snail Race Under Water, A—(Reel Life No. 47)—Mutual-Gaumont—Mar. 22.

Songsters, Little—(With Florence Rose Fashions No. 14)—Pathe—Jan. 14.

FILMS FOR THE FAMILY GROUP.

Adventurer, The—Art Drama—(5-part melodrama).

Amazing Adventure, The—Universal-Rex—(2-part drama).

Babette—Greater Vitagraph—(5-part drama).

Back of the Man—Triangle-Kay-Bee—(5-part drama).

Bad Boy, The—Triangle-Fine Arts—(5-part comedy-melodrama).

Barrier, The—Rex Beach Producing Company (9-part drama).

Betsy's Burglar—Triangle-Fine Arts—(5-part comedy-drama).

Bird's Christmas Carol, The—Frieder Film Corporation.

Bobby Bumps—(Series of comic cartoons in Paramount-Bray-Pictographs).

Boob, The—General Film-Selig—(2-part comedy-drama).

Bottle Imp, The—Paramount-Lasky—(5-part fanciful drama).

Broadway Jones—Artcraft—(6-part comedy).

Burning the Candle—K-E-S-E-Essanay—(5-part temperance drama).

Burning Silence—Universal-Bison—(2-part drama).

Castles for Two—Paramount-Lasky—(5-part comedy-romance).

Cheerful Givers—Triangle-Fine Arts—(5-part drama).

Clock, The—Bluebird—(5-part comedy-drama).

Country Life Stories—(Series of six)—released in two and three parts)—Greater Vitagraph.

Crab, The—Triangle-Kay-Bee—(5-part drama).

Crisis, The—Sherman Elliott, Inc.-Selig—(7-part drama).

Daughter of the Poor, A—Triangle-Fine Arts—(5-part drama).

Deemster, The—Arrow Film Corporation (9-part drama).

Desert Man, The—Triangle-Kay-Bee—(5-part drama).

Dummy, The—Paramount-Famous Players—(5-part drama).

Easy Street—Mutual-Chaplin—(2-part comedy).

Friends in San Rosario—General Film-Vitagraph—(2-part drama).

Fighting Gringo, The—Universal-Red Feather—(5-part comedy drama).

Fortunes of Fifi, The—Paramount-Famous players—(5-part drama).

For Reward of Service—General Film-Selig—(comedy drama).

Gift Girl, The—Bluebird—(5-part comedy drama).

Girl Like That, A—Paramount-Famous Players—(5-part drama).

God's Man—Frohman Amusement Company—(9-part drama).

Great Expectations—Paramount-Famous Players—(5-part drama).

Gun-Fighter, The—Triangle-Kay-Bee—(5-part drama).

Heart of Texas Ryan, The—K-E-S-E-Selig—(5-part western drama).

Her Circus Knight—Triangle-Keystone—(2-part farce comedy).

Her Condoned Sin—Biograph—(6-part adaptation of "Judith of Bethulia").

Her Official Fathers—Triangle-Fine Arts—(5 part comedy).

Her Own People—Paramount-Pallas—(5-part drama).

Hight Cost of Living, The—Metro-Drew—(comedy).

High Finance—Fox—(5-part comedy).

His Father's Son—Metro-Rolfe—(5-part farce comedy).

His Sweetheart—Paramount-Morosco—(5-part drama).

His Wife's Relations—Universal-Nestor—(comedy).

Honor System, The—Fox—(10-part drama based on prison reform).

Intrigue—Greater Vitagraph—(5-part drama featuring Bobby Connelly).

Jim Bludso—Triangle-Fine Arts—(five-part drama).

Kitty McKay—Greater Vitagraph—(5-part comedy drama).

Law of the North, The—K-E-S-E-Edison—(5 part drama).

Little Lost Sister—K-E-S-E-Selig—(5 part drama).
Locked Out—Metro-Drew—(comedy).
Lonesome Chap, The—Paramount-Pallas—(5 part drama).
Lonesome Luke, Lawyer—Pathe-Rolin—(farce comedy).
Lost and Won—Paramount-Lasky—(5 part comedy-drama).
Love Sublime, A—Triangle-Fine Arts—(5 part drama).

Manxman, The—Cosmofotofilm—(8-part drama).
Mary from America—Universal-Gold Seal—(3 part drama).
Mayblossom—Pathe Astra—(5 part romance).
Me an' Me Pal—Universal-Red Feather—(5 part drama).
Melting Millions—Fox—(5 part comedy).
Money Mill, The—Greater Vitagraph—(5 part drama).
More Excellent Way, The—Greater Vitagraph—(5 part temperance drama).
Mothers of France—World Film—(6 part drama).
Mule Mates—Universal-Joker—(comedy).

Over the Garden Wall—General Film-Selig—(comedy).

Paddy O'Hara—Triangle-Kay Bee—(5 part mythical romance).
Past One at Rooney's—General Film-Vitagraph—(2 part drama).
Pearl of the Army—Pathe—(serial).
Polly Red Head—Bluebird—(5 part comedy-drama).
Poor Little Rich Girl, The—Artcraft—(5 part comedy-drama).
Pots and Pans Peggy—Pathe-Thanhouser—(5 part comedy-drama).
Putting it Over on Hubby—Metro-Drew—(comedy).

Quacky Doodles—(series of comic cartoons appearing in the Paramount-Bray-Pictographs).
Redemption of Red Mullin, The—General Film-Selig—(3 part drama).
Reliable Henry—Metro-Drew—(comedy).
Rented Man, The—Universal-Rex—(drama).
Saddle Girth, The—General Film-Selig—(western drama).
Scarlet Letter, The—Fox—(5 part adaptation of Hawthorne's story).
Skinner's Dress Suit—K-E-S-E-Essanay—(5 part comedy).
Spirit of Romance, The—The Paramount-Pallas—(5 part romance).
Square Deal Man, The—Triangle-Kay Bee—(5 part western drama)
Sunshine and Gold—Pathe-Balboa—(5 part drama).
Susan's Gentleman—Bluebird—(5 part comedy-romance).
Sunny Jane—Mutual-Horkheimer—(5 part drama).
Tale of Two Cities, A—(5 part adaptation of the Dickens novel).
They Were Four—Universal-Victor—(comedy).
Third Ingredient, The—General Film-Vitagraph—(2 part comedy drama).
Told at Twilight—Pathe-Balboa—(5 part comedy-drama).
Tornado, The—Universal-Bison—(2 part western story).
Twenty Thousand Feats Under the Sea—A. Kay Company—(cartoon comedy).
Valley of Beautiful Things, The—Universal-Victor—(fairy tale enacted by juvenile company).
Whip, The—Paragon—(8 part melodrama).
Winning of Sally Temple, The—Paramount-Lasky—(5 part romance).
Womanhood the Glory of the Nation—Greater Vitagraph.

Address of head offices of manufacturing and distributing companies referred to.

(By communicating with the head offices of said companies you will learn the location of their exchanges nearest to you.)

A. Kay Company, 729 7th avenue, New York City.
Artcraft Pictures Corporation, 729 7th avenue, New York City.
Arrow Films Corporation, Times Building, New York City.
Art Dramas, Inc., 116 W. 39th street, New York City.
Biograph Company, 796 E. 176th street, New York City.
Bluebird Photoplays, Inc., 1600 Broadway, New York City.
Cardinal Film Corporation, 485 5th avenue, New York City.
Civilization Film Corporation, 126 W. 46th street, New York City.
Cosmofotofilm Co., 110 W. 40th street, New York City.
Educational Films Corporation of America, 729 7th avenue, New York City
Fox Film Corporation, 126 W. 46th street, New York City.
Frieder Film Corporation, 215 West Randolph street, Chicago.
Frohman Amusement Company, 18 E. 41st street, New York City.
General Film Company, 440 4th avenue, New York City.
Germanic Official War Films, Inc., 1003-729 7th avenue, New York City.
Greater Vitagraph, 1600 Broadway, New York City.
Hesser, Edwin Bower, Aeolian Hall, New York City.
K-E-S-E, 729 7th avenue, New York City.
Metro Pictures Corporation, 1476 Broadway, New York City.
Mutual Film Corporation, 222 South State street, Chicago.
Paragon Films, Inc., 924 Longacre Building, New York City.
Paramount Pictures Corporation, 485 5th avenue, New York City.
Pathe Exchange, Inc., 25 West 45th street, New York City.
Rex Beach Pictures Company, 440 4th avenue, New York City.
Selig Polyscope Company, 1600 Broadway, New York City.
Selznick Enterprises, Inc., 729 7th avenue, New York City.
Sherman Elliott, Inc., 218 W. 42d street, New York City.
Sherrill, William L., 220 W. 42d street, New York City.
Triangle Film Corporation, 1459 Broadway, New York City.
Universal Film Manufacturing Company, 1600 Broadway, New York City.
World Film Corporation, 126 W. 46th street, New York City.

LIST OF EDUCATIONAL AND SELECTED FILMS.

Films for Children's Matinees, Sunday and Educational Programs.

READY REFERENCE LISTS, alphabetically arranged, showing subjects released during the last six months of 1916. Mailed upon receipt of twenty (20) cents in postage.

MOVING PICTURE WORLD
17 Madison Ave., New York City

Some Industrial Films

Camilla Donworth of the E. I. S. Motion Picture Corporation Throws Light on Question of Industrial Film Distribution.

THOSE WHO were privileged to listen to what Camilla Donworth, saleswoman for the E. I. S. Motion Picture Corporation had to say at an exhibition of industrial films held in the Joseph Miles projection room at 220 W. 42nd street, on Thursday evening, April 26, learned considerable that they did not know before. They learned that the distribution of industrial moving pictures is an art in itself, and that previous to the making of the picture with which you intend to advertise your goods you must be perfectly certain what you want to say, how you are going to say it, and to whom you are going to say it. They learned that many of the films made for advertising purposes are distributed through clubs and Y. M. C. A.s and that many of these films such as "The Story of a Loaf of Bread," which gives a detailed illustration of how the business of making the thousands of loaves of bread which the Ward bakery turns out daily is carried on, have gained a wide distribution through the moving picture theaters of the country.

The first picture which Miss Donworth showed her little audience, which, by the way, was made up principally of persons interested in National Advertising, was "The Story of a Loaf of Bread" to which we have already referred. This picture consists of three reels of film, and covers in detail every feature of the bread industry as it exists in the Ward bakeries. In this film we first see a shipment of flour on its way from the great flour center Minneapolis to the east. We are then taken into Ward factory flour storeroom which accommodates 25,000 sacks of flour at one time. After taking a look about the storeroom we witness the starting of the flour on its way to the bread mixer, and thence we go to that department where the measuring of ingredients is done. The mixing of the dough in machines the emptying of the dough when thoroughly mixed into a huge receptacle where it is set in a room of a certain temperature and humidity to raise, the kneading and cutting of the dough into loaves of various weights, the shaping of the loaves, and the dropping of the finished loaves into their respective pans ready for the oven by means of an automatic machine are interesting sights. We also witness the entry of the loaves of bread to the baking ovens also by automatic means and marvel that from the moment the flour is placed in the hopper on its way to the mixing room not a human hand touches a single ingredient nor a loaf of bread. Even the wrapping of the bread in waxed paper is done by machinery.

The making of the Ward Company's bread is only a part of the interesting material which this film contains. The Minneapolis flour mills also come for a share of attention, and starting in the wheat fields, which, by the way, have been photographed with a view to retaining the color values which has actually been accomplished, we follow the trail of the wheat through the mills to the flour period. We then are taken to delightful western dairy fields where we ramble a few moments with the cattle which make possible the manufacture of the condensed milk used in the Ward Bakeries.

"The Pyrene Manufacturing Company" is the title of the second film exhibited by Miss Donworth. This film embodied a little story in which a young mother started out one morning on a shopping tour, and came in contact with a Pyrene agent, from whom she purchased several containers of Pyrene for the purpose of keeping her little flock safe from danger of fire. On returning home she finds that the nurse has carelessly left a gas jet lighted near a window where the curtains are being blown by the wind, and her children are only by the merest chance saved from death. The use of Pyrene extinguishes the fire. Other instances are also shown in the picture where Pyrene has been instrumental in saving both lives and property.

"Roasting and Blending Coffee" was the third film shown. This was intensely interesting and showed the methods adopted by Austin Nichols & Company.

The third picture, not exactly related to the foregoing examples, covered the duties of "The Pennsylvania State Police." It is learned through the film that this body of police have served for eleven years, and have in that time traversed five million miles of country. The story of accomplishment told in the film is a plain-spoken one and was shown at Albany in behalf of the establishment of police service in the unprotected parts of New York State.

Miss Donworth is to be congraulated on the entertaining and instructional values of this exhibition of industrial films which presented in a new light this class of film, and the methods used in its distribution.

Scene from "My Father."

Educational Value of Lincoln Cycle

Benjamin Chapin Gives to the Public a Series of Films Which Are An Idealization of the Character of Lincoln and a Lesson to the Mothers of the Nation.

ALREADY a review of the Lincoln Cycle has appeared in the columns of the Moving Picture World, and the public has learned from different sources of the unusual values of this series of pictures. In these pictures Benjamin Chaplin has with the touch of one whose labor is that of love striven to portray the spiritual and physical character of Abraham Lincoln as it really existed. And it is not too much to say, from what we know of the history of the humblest and noblest of presidents, that he has succeeded beyond the hopes of most of us.

In the Lincoln Cycle there are seven parts of two reels each. Only four of these have as yet been exhibited, and are entitled respectively, "My Mother," "My Father," "Myself," and "The Call to Arms." We believe that these pictures follow accurately the lines of American history of that period; and while the anecdotes of Lincoln's boyhood and later life are creations of Mr. Chapin's brain which have been fashioned in order to throw what are known to be the Lincoln characteristics into bas relief, we feel that they could not be dispensed with in the sustaining of the dramatic values with which the pictures teem.

The Lincoln pictures teach beyond historical truths the value of love, kindness and gentle persuasion rather than force in dealing with the child. They show that the sterling characteristics natural to the boy Lincoln were fostered in early youth by his mother, and that the precepts laid down by her were those upon which was founded the success of his wonderful career, that from her he imbibed that humanity and sense of justice which, combined with other strong characteristics were instrumental in bringing about one of the greatest emancipations of history.

Scene from "The Call to Arms."

These pictures should be exhibited in every educational institution throughout the country. No American boy who is wont to worship at the shrine of great men can withstand the convincing persuasion of the pictures that liberty and justice is the right of every man born into the world. He will be inspired also to a greater patriotism. He will more fully realize the meaning of that great word Union, he will resolve when he has seen these pictures to stand more firmly than ever for the cause of justice and freedom. He will also find in the example outlined in this portrayal of the character of Lincoln added impetus for the cultivation of moral stamina.

Scene from "The Call to Arms."

Interesting Educationals

Two Topical, One Scientific, One Athletic, One Art, One Industrial, One Zoological and Six Travel Subjects.

Reviewed by Margaret I. MacDonald.

"Money—Old and New." (Paramount-Bray).

IN NO. 66 of the Paramount-Bray-Pictograph will be found an interesting description of how old bills are laundered and turned out to the public again crisp and clean. We are also shown how the bills too mutilated to be of further use are destroyed, after an operator seated at a press has cut large round holes in stacks of them at a time at the rate of $50,000 a punch. In the vaults of the New York Sub-Treasury, we learn from the picture, there are stored at the present time nearly a billion dollars in gold and as much of this came from European countries it has required most careful examination. Each coin is carefully tested to determine its genuineness, and it is an interesting sight to see these skilled men handling newly received foreign shipments. The speed and accuracy with which a man goes through a bag of gold is astonishing and a spurious coin never escapes detection. An interesting and well-illustrated subject.

"A Tabloid Bungalow." (Mutual-Gaumont).

In "Reel Life No. 52" we learn how space is saved in a modern bungalow. In the one shown in the picture we see a bed which can be rolled into a closet during the day making it appear like a writing desk. Again we see one which when pulled out converts the space back of it into a bathroom, and another which is disguised during the day as a kitchen cabinet. This is said to be a development of life in California.

"The Sun Cure." (Paramount-Bray).

Scenes photographed at the J. N. Adam Memorial Hospital at Perrysburg, N. Y., will be found in No. 66 of the Paramount-Bray-Pictograph. Here we see how children afflicted with tuberculosis of the bones are treated by Heliotherapy or "Sun Cure." The keynote to this treatment is the exposure of the body to the luminous or short length rays of the sun. These rays act as a stimulant to the whole nervous system and give a resistant strength to the muscle fibers and skin, enabling them to defend the body against the inroads of disease. We learn through the picture that exposure of the body to these rays must be done gradually, with extreme care to guard against too sudden changes. As the strength of the child returns he is allowed to play in the sunshine without any clothing on him save a breechclout and a pair of shoes. The same treatment is given even with the thermometer registering below zero.

"Learn to Swim." (Universal).

In the eighteenth number of the Universal Screen Magazine will be found some useful suggestions with regard to swimming. We are by subtitle warned of the danger of not being able to swim, and it is suggested that all children learn the art. The picture deals principally with children, and demonstrates proper arm movements, how to float with neck, head and body rigid with hands outstretched and palms down. Instruction in diving is also given, using the "Bull-frog method."

"A Lesson in Wood Carving." (Paramount-Bray).

In No. 66 of the Paramount-Bray-Pictograph will be found valuable instruction in the art of wood carving. In this picture Madam Freda Van Emden, a native of Friesland in Northern Holland, shows what can be done with a chisel and a couple of knives in converting a surface of plain wood into a thing of beauty. First a design made with charcoal on a piece of paper is traced on a piece of tracing paper. This is then transferred to the object to be carved and the artist is ready for work. It is interesting to watch her deftly chipping and cutting the design into the wood.

"The Red Clay Workers of Barbados." (Mutual-Gaumont).

This is an interesting subject found in "Reel Life No. 552." Here we see the clay workers whose ancestors have followed this industry for generations gathering the red clay of which the pottery which comes from the Barbados is made. It is interesting to watch the workers mxing the clay with water putting in a sand binder, kneading the clay and afterward modeling it by hand on a revolving disc into artistically shaped bowls. After the bowls are dry they are sprinkled with black sand to give them a glaze and placed in kilns to bake. Scenes showing the huts of the red clay workers on Chalky mountain are attractive.

"The Orang" (Educational Films Corporation of America).

Raymond Ditmars has made an interesting study of the orang in this picture introducing considerable comedy into the scenes in which this human looking animal's characteristics are exploited. In the picture we see him eating his meals, using a table napkin after eating, drinking from a bottle, and sitting in a chair "all dressed up and no place to go." Some clumsy episodes in connection with the use of ordinary furniture are amusing.

"Florida to Louisiana with H. T. Tinklebottom" (Educational Films Corporation of America).

Henry Thadeus Tinklebottom is still moving along in his little old last year's car according to latest film accounts. In this picture we see him come to grief on his way to Louisiana in the mildly speaking mud roads. Pulled out of the mud by a pair of mules hitched to a farmer's wagon he continues on his way, and meets some diving cows. At Mobile, Ala., Henry Thadeus feels himself quite an important personage, is met by "a brass band and everything," but later has the wind taken out of his sails when he discovers that a mardi gras is in progress and that the celebration is not in honor of his arrival after all. We must not forget to mention the surprising stunts of the "little old last year's car" on the beach in Florida. The car runs about on the sand in a circle until Henry Thadeus is quite at a loss to know what the performance means. Finally she gets her bearing and starts off down the beach at so brisk a pace that her driver has to make a run for it in order not to be left behind.

"Warsaw, Poland" (Mutual-Gaumont).

The views of Warsaw, Poland, which are contained in "Mutual Tours Around the World No. 26" were photographed before the war, but are none the less interesting on this account. One of the interesting sights in this picture is the bridge which spans the Vistula River, and which is of historic and commercial importance. The palace in the Lazienki Gardens, and also scenes in these beautiful gardens are shown. The Villanow Palace, the residence of the former kings of Poland, and the statue of John Sobieski who saved Europe from the Turks in 1683, bison roaming about the Bielovoge forest, and the Cossacks practicing horsemanship are other attractive features of the picture.

"From Goteborg to Christiania" (Mutual-Gaumont).

Views in and between the Scandinavian cities Goteborg and Christiania will be found in "Mutual Tours Around the World No. 26." The docks at Goteborg are first shown, and the monument to Gustavus Adolphus. The market is also an interesting sight. The trip to Christiania via steamer is followed by views of Christiania, where the harbor is large but is ice-bound three months in the year. This picture gives a good idea of this part of Scandinavia.

"The Valley of the River Lot" (Mutual-Gaumont).

The valley of the river Lot is in France, and the views of it which are shown in "Mutual Tours Around the World No. 26" give an excellent idea of this part of France. The town of Cahors dating back to before the Roman Conquest is interesting. In the older portion of the town the streets are narrow and dingy, so we learn from the picture. A view of the town from Mount Cyr is attractive, and also the Valentine Bridge a structure of the 14th century. The views along the valley are beautiful, showing roads hewn in the mountainside. The English Pass and the village of Cirq-Lapopie are also shown.

"Life in the Soudan" (Mutual-Gaumont).

Senegal on the West Coast of Africa comes in for a share of attention in "Reel Life No. 52." A war dance by natives, a man playing on a xylophone, a jeweler at work, and also a shoemaker and a tailoress are seen. We are also shown the Senegalese weaving and washing clothes, which latter is done by beating the clothes with sticks. There are also to be seen Senegalese school children reciting a lesson. Here attention is drawn to the fact that the children have their heads partly shaven. This is an interesting subject and well illustrated.

"Pekin, China" (Pathe).

In this film are shown scenes in and about Pekin, China. The beggars going out in tub boats to meet incoming steamers in hopes of getting alms is an unusual sight. They carry with them bags fastened to the ends of sticks in which to gather the alms thrown to them. Scenes of interest in Pekin give an insight into the street life of the city. A good release finished with an animated cartoon.

Salisbury-Beach Pictures

The Eighth and Final Instalment Exhibits Scenes Among the San Blas Indians—Shown at Rialto.

THE FINAL instalment of the Salisbury-Beach pictures, which have been exhibited weekly at the Rialto, will be found quite as interesting as the first. The Rex Beach party after considerable parley were allowed to land on the San Blas islands, the domain of probably the most ancient tribe of Indians in existence. The picture tells us that the San Blas boys remain unclothed until the age of thirteen or fourteen, that the lower limbs of the females are tightly bandaged for a period of their lives, and that the female San Blas has no voice in the choice of a husband. It is interesting to note that the San Blas men when dressed for an occasion wear small Derby hats which have been introduced at some time or another by white traders. These hats are all of a size and give their wearers a grotesque appearance. A canoe race by the Indians is amusing, especially as those about to win the race do not seem to understand the game and stop to wait for the others. Much can be learned of this interesting tribe of red men from this picture.

WALTER EDWIN SIGNED BY VAN DKE.

Walter Edwin, known as one om the most competent and artistic directors of the present time, has just been signed by the Van Dyke Film Corporation, releasing on Art Dramas Program, to direct Jean Sothern.

Mr. Edwin's first picture with the star is entitled "A Mute Appeal." In this production Miss Sothern is supported by Donald Cameron, a leading man with an immense following all over the country. Most of Mr. Cameron's successes were made with Vitagraph, with whom he remained for a number of years. The company under Mr. Edwin left Monday morning for Shohola, Pa., where exteriors of the picture are to be made.

CAMERAMEN GET A LOOK IN.

Of interest to cameramen will be the fact that the Cinema War News Syndicate is inaugurating a plan of giving credit to the photographer of news matter on the screen. The main title of every view will be shown with a card at the bottom, "By Cameraspondent John J. Doe." This is only following out the magizine and newspaper practice of giving credit to the author of a contribution of any kind. By it the photographer turning in the best work will eventually become nationally famous, just as the contributor appearing most often in the Saturday Evening Post becomes nationally known.

THREE FAMOUS PLAYERS FOR ART DRAMA.

Herbert Blache, president of the U. S. Amusement Corporation releasing on Art Dramas program, has just signed contracts whereby three of the most important players in filmdom will appear in his next production, which is entitled "House of Cards."

Catherine Calvert, widow of the late Paul Armstrong, will play the leading female role. Frank Mills, known for his star work on the stage and in films, appears opposite; Kittens Reichert, the cleverest and most popular child actress on the screen, completes the trio.

Dominating the Brazilian Market

Continued Growth of American Film Popularity in South America—Putting Taxes on Tickets

Sao Paulo, Brazil, April 4.

FOREIGN productions have so nearly completely disappeared from Brazilian competition that it requires considerable search to find anything but American-made films. Occasionally a French play may be seen, and now and then an Italian film comes on, but generally speaking the market knows nothing but American-made "fitas." A bit of enterprise on the part of managers in advertising big productions has lately succeeded in filling the seats at every performance.

In some cities the "fathers" have seen in the moving picture theaters a chance to increase taxes by putting an impost on cinema tickets. In this city the tax amounts to about 2¼ cents, which at first the public was compelled to pay, but later the managers have paid the imposition for the public. The idea of taxation here is to get all the traffic will stand, without considering whether the thing taxed is a luxury or a necessity. In the case of regular theaters the public pays the tax, which is graduated according to the value of the ticket. Another hit at progress was a rule that forbade throwing programs about the streets. This hit the printing offices, but resulted in a saving for the managers of the cinemas. One big company owning several theaters cut out the "interior program" altogether, simply printing its day's program in the largest daily paper in the city. Since all the people who patronized cinemas did not read that journal, the plan had to be abandoned. To publish programs in all the papers would have been impossible.

Helen Holmes' "Girl and Game" Repeating.

If one had to pick out the film that has won the biggest success in this city, the choice would fall on the series "The Girl and the Game," Helen Holmes' wonderful portrayal. This film has gone through all the houses once and is now repeating. As a matinee feature it is a winner with the children. The mere projection of the title brings out a big round of applause.

The Universal "Liberty" film, with Marie Walcamp, shown under the name of "A Fatal Inheritance," is just beginning. The first run started in the Pathe Palacio, and the mere mention of "Eddy Polo" brought out a big noise from those who remembered the work of this artist in "The Broken Coin."

"The Million Dollar Mystery" starts in a few days, and the people of this city are due to see something that will bring them to appreciate the serial idea.

Among the big films running in Sao Paulo may be mentioned "The Man From Nowhere," King Baggot; "Daredevil Kate," Miss Virginia Pearson; "Zaza," Miss Pauline Frederick; "The End of the Trail," William Farnum; "Is Any Girl Safe?" "The Power of Virtue," "The Man From Bitter Root," "Alias Jimmy Valentine," Kalem's "Shenandoah," "The Unwelcome Mother," "The Evil Women Do," "Peg o' the Circus," Kalem's "Money," "Little Miss Happiness," "Somewhere in France," with Miss Clara Kimball Young and Paul Capellani, the latter a big favorite here: "The Masked Woman," "The Unattainable," Pathe's "New York," "The Secret of the Swamp," "Romance of Billy Goat Hill," "The Usurper," "The Slave of Lucifer," "The Pit," etc.

"Civilization" Doing Big Business.

The Harper Film Corporation, bringing the famous Ince production "Civilization," cannot complain of poor business in this city, since the theaters showing the film have been turning people away at every performance. At one theater more than 15,000 people saw the piece in three days. The Companhia Cinematographica Brasileira, which held the rights of Sao Paulo, ran the film for the benefit of the press, and the opinions printed the next day helped to swell the attendance. The first day of the run the film was shown in three halls at the same time, allowing half an hour of a lead between starts. The Central ran it in its two halls, side by side, and the Royal started in third. The film has hit the high spots for attendance, and this in spite of the fact that prices were doubled. The piece has still a long run ahead of it in this city.

The Companhia Cinematographica Brasileira invited the press and public men before inviting the public to see and "Where Are My Children?" and in signed statements the learned men recommended a study of the subject. The opinion of O Estado de S. Paulo, the most influential paper in the city, may be said to reflect the general feeling. It said in part: "As usual in American pictures, the inspiration of the film is based on a rigorous principle of morality, and the unfolding of the theme constitutes a beautiful page of healthful instruction to the public."

The Gazette said: "There are scenes which we would hide from the eyes of Brazilian women were it not that the film treats of the annihilation of the sacred sentiment of maternity."

The same company went to the trouble of having the Interocean Film Company's "Purity" passed through the eyes of press and public men before inviting the public to see and believe. The subject was seen by thousands of people, and the charms of Miss Audrey Munson continue to draw crowds.

Albert Rosenwald, of Rio de Janeiro, representing the Fox Film Corporation, finds business great enough to come to this city frequently. He reports continuously growing success in all parts of Brazil for his house.

Oliveira & Company have started a weekly paper, Revista dos Cinemas, devoted to the picture houses and its patrons. Success became so great in a single month that the firm found it necessary to enlarge its printing plant in order to handle its business. The paper carries illustrations of all the popular favorites, and is sure to grow in importance.

One Way of Financing a Business.

The manager of one of the big American houses would like to express his opinion of Brazilian laws, which are notorious for their lack of protection to ordinary business. In one case the manager of a motion picture house of relatively little importance made a contract to handle the films of the house not mentioned by name. For a time he lived up to terms, but later he failed to return films, thus making trouble for other houses which had advertised certain films for certain days. It turned out that he started a little business of his own out of the city, handling only the films he failed to return. The manager of the New York house "started something," but never received one of the films. In this as well as other businesses a man may make a contract, but there is no reason to believe he will keep to his word if he does not want to. Before the law his word is better than that of the foreigner, and the latter may well say there is no justice in some countries.

The first picture play of the Famous Players will be that of Miss Mary Pickford, in "Tess of the Storm Country." Some of the work by that artist with her own company is also being advertised for early production in this city. Miss Pickford's work has been very highly appreciated in Rio de Janeiro.

The World Film Corporation as a producer put on several pictures featuring Miss Kittie Gordon, and the plays have been well received.

The first Fox film featuring Miss Nance O'Neil will be "The Enchantress."

The picture of "Alias Jimmy Valentine," featuring Robert Warwick, was a joke so far s translations were concerned. Hardly a title was correct, and the faults were multiplied in having several kinds of type faces. These defects marred what was otherwise a fine production.

Great preparations have been made to start the famous "Million Dollar Mystery" in Sao Paulo, and reports from Rio de Janeiro say that the success gained by the film has been enormous. The first run will be given in the Sao Paulo theater here.

Coming pictures include "From Broadway to a Throne," "Saving the Family Name," "The Black Hand," "The Sign of the Cross," etc. Features for the near future include pictures showing Miss Cleo Madison and Edmund Breese and also Geraldine Farrar in "Carmen," which latter play has been seen here by Italian and French actors several times.

J. H. C.

CAREY FEATURED IN "THE TEXAS SPHINX."

"The Texas Sphinx" is the title of a two-act western drama being filmed at Universal City by Director Fred A. Kelsey and featuring Harry Carey. Many of the well-known Universal City cowboys are in the supporting cast.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Steve an Educator.

STEVE FARRAR, of the Casino, Eldorado, Ill., sends in a press clip along with his latest throwaway. He adds that he slips something of the sort to the daily paper now and then and thinks it is doing some good. It assuredly does do a lot of good, and incidentally it shows Steve up as a writer of colloquial style. If he wrote the story himself, he has been hiding his talents. There is nothing about the Casino, or about Steve, in the story. It deals with temperance and the screen in a chatty way. One paragraph runs:

> "Ten Nights in a Bar Room" was once considered a wonderful play because it taught such a temperance lecture, and whenever the play hits town every white ribbon woman turned out with her entire brood of boys, so they could witness the awful effects of liquor, but the picture show reels of today have "Ten Nights in a Bar Room" backed into the corner and yelling for help.
>
> An old blear-eyed souse who would rotten-egg a temperance talker will sit all evening in a picture show and watch his old pal John Barleycorn being whipped to a fare-you-well, and he will pay ten cents for the privilege of seeing the hooks thrown into his old friend, and that ten cents represents a drink that his friend the bartender didn't sell him.
>
> There are thousands of picture shows filled to overflowing every night and in all of them you will see men with their wives and children spending an entire evening enjoying themselves instead of spending their evening and their money in a saloon and when they return home from the show, after seeing one of the "horrible example" plays, where Old John Barleycorn ruins the girl, makes a thief of the father, a murderer of the son and a suicide of the mother, they go home wondering down deep in their minds if it isn't about time to vote against booze!

This is not a model of classical English, but it is written to reach home folks, and there is a lot of philosophy in the article, of which this is about a quarter. Sometimes it pays better to get stuff like this in the paper than it does to run items that starts off with "John Smirk, our popular and enterprising manager"—— Steve is coming strong.

Mr. Decker's Latest.

Charles Decker, of the Majestic, Grand Junction, Colorado, has a couple of new stunts. One of them is shown by this clipping:

> If there are any boys under 12 years of age that cannot afford to spend 5c. to see Enid Bennett in "The Little Brother" next Tuesday, March 20, Manager Decker will allow them to see this show absolutely free at the matinee after school. It is no disgrace to be poor, but it is awfully unhandy. Therefore any boy that cannot afford 5c. to see this play, will, if they will come and give us their name and tell us mama or papa did not have the nickel for them, we are going to pass them in free, but, remember, only at the matinee, after school. This is a play that every boy should see, and by seeing it the amount of good it will do for every boy is of untold value. Now, remember, when we speak of the value of this picture for boys, we don't mean that it is a kid's picture—not by any means—this picture will interest all classes and ages and especially the middle or society class of adults should see it. So don't pass it up—it is one of the best pictures on the Triangle program.

Frank Montgomery used to work this scheme, though he made it more general. Instead of getting out free tickets for a new house he would announce that he had a story so good he wanted everyone in town to see it, and a wink to the doorkeeper was as good as a ticket. We have not seen it used for some years, and yet it is a good scheme for making talk. Mr. Decker is still using the pupil's pass idea because it works so well. Any public school pupil who reaches a weekly average of 85 per cent. is admitted free to specified performances. It helps a lot to keep up the average of scholarship in the town and so the parents approve the scheme—and the house.

Got in Quick.

J. E. Guinn, of the New Majestic, Alto, Texas, sends in a postcard he recently sent out, with this explanation:

> Ten minutes after the flash came over the wires, the afternoon of the nineteenth instance, that the United States had declared war against Germany, and before the details of the situation had become known, I had my copy of the following ad on the press. (See enclosure.)
>
> I bought 500 of the enclosed government postal cards, and as you can see I had them printed in typewritten type, thereby making it more personal, addressed them in ink and mailed them.
>
> The first line in capitals is what they fell for, thinking it was an official notice from the government.

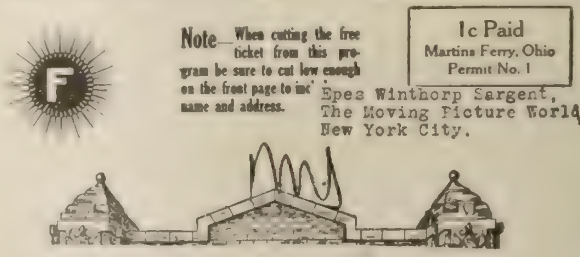
The card itself is reproduced here, not because it can be used in the same form again, but because it gives a hint which may be adapted to some other occasion. The use of the greeting, "Dear Friend," is apt to hurt the suggestion of an official communication, and to gain this effect the greeting should have been omitted entirely. In the same way the subscription should have been dropped, were the official aid sought, but in general the card was well handled.

> Alto, Texas,
> March the Nineteenth,
> Nineteen Hundred Seventeen.
> Dear Friend:—
>
> YOU MAY BE CALLED TO ARMS ANY MOMENT!! This is rather startling news, isn't it? A flash came over the wires this afternoon to the effect that the U. S. had DECLARED WAR on Germany! In a week or month many of us may not be alive, so let us enjoy life while we HAVE life. Meet me at the New Majestic tomorrow night at 8:00 and enjoy one of the greatest extravaganzas ever presented to the American public, "THE BLACK CROOK," and forget war and strife, that awful incarnation of souls across the sea, which is threateningly near to us. Hoping that you will join the army of theatergoers with me tomorrow night, I am
>
> Your friend,
> Jerry.

But in handling any war stuff from now on, be careful. Don't be flippant or jesting, for it is too serious a matter. Do not make statements too extravagant or too incendiary. Mr. Guinn is startling without giving offense. Follow his example.

For the Mailing List.

The Fenray, Martin's Ferry, Ohio, sends in a new wrinkle on keeping the mailing list alive. The first issue of each month carries a free ticket for one on the second page. The Fenray Index is mailed out under a permit, without envelope, the addresses being printed on the cover, as shown in the cut. The free ticket is on the back of the postoffice permit and is so planned that it takes in the address slip.



Note—When cutting the free ticket from this program be sure to cut low enough on the front page to inc' name and address.

1c Paid
Martins Ferry, Ohio
Permit No. 1

Epes Winthorp Sargent,
The Moving Picture World
New York City.

This slip serves as a check on the mailing list and it also serves another purpose in that it brings the program recipient to the theater and gets him started right. The ticket is merely a box reading:

> Exchange at the Box Office for
> Regular Admission Ticket.
> Not good after April 30, 1917,
> Nor on De Luxe Days.

This is set right into the editorial page, the head for which is moved down to make room for it. It is run only the first week of each month and the ticket is held good for that month only, barring special days. The house has started the Quotation Quest, originated by the Rowland and Clark houses. A new wrinkle is the rayed F, shown in the cut. One of these is set into each box of the program to set it apart from the foreign advertising; an idea worthy of being copied. It might be noted that the Fenray uses strip addresses. These are typewritten on strips of paper 2¾ inches wide, cut apart and pasted onto the front page. This is not as good a scheme as the stencil, but until the list grows large enough to demand such a mechanical device this is about the best substitute, as the lists can be prepared in advance and two or more written at the same time with the aid of carbon paper.

Another Organ.

A. L. Middleton, of the Queen, De Queen, Ark., is getting out a four-page house organ, the first issue dating from the first of the year. He had a capital idea in the second issue—a column to be given to the public in which to tell of plays coming to the Queen and seen elsewhere, but after a single issue the idea was dropped. The sheet would look better if a smaller body type were used, even though the size of the page were cut down in proportion. Twelve point in a thirteen em column looks too large. It works better on the front page, where it goes clear across the page. Inside the proportion is poor. Each day is dated and the announcements run under the date, which serves as a heading. It might work better to reduce the size of the date and set the title in large type for a head, using the main title where there is more than one. The front page is sound house talk, not flambuoyant, but sane and forceful arguments. For instance, he says that "Service is not our motto but our solemn duty." That's a new way of looking at it, and one that will impress the reader more strongly. He introduced the "family ticket" with an improvement. On Thursday evening he has some cartoon comedies that appeal especially to children, and announcing that he wants the parents there to keep them in line, he offers a special rate of twenty-five cents a family of mother, father and as many children as remain single and live at home, provided that they come before seven and leave after the first show. To test out the demand for "The Battle Cry of Peace" he ran a coupon to be signed by those willing to pay a fifty-cent admission. That there was a demand is shown by a later announcement that a special matinee would be given to which school children will be admitted at half price. The fifty-cent tickets were sold before the film was booked. And lastly here is something useful for those who cannot book all the advertised features:

> Often some one, prompted by the reading of the manufacturer's advertisement in some magazine, requests us to book a certain picture.
>
> We are always glad to have our patrons request the booking of a good picture, especially one that they have seen and that is really good because that person usually talks to friends and neighbors, and in that way helps us to advertise the picture. BUT remember the manufacturer advertises in the various magazines for the sole purpose of creating a desire in you to see the picture advertised, while we must guard against getting a picture that fails to be what you expect it to be from both the manufacturer's advertisement and ours, even though the house is filled to the roof. In other words, we can't afford to show a picture at the Queen that we know will be a disappointment; that we know will not come up to your expectations, and the vision you have had of it when reading the magazine advertisement.

It goes on to take up a specific instance, citing other managers to show that the picture, though well advertised, was not a success with the public. This last may not be a wise scheme, but the portion quoted is useful in these days of so many nationally advertised films.

And will Mr. Middleton please tell us what a "tacky" party is. Ten "tacky" girls and their sweethearts were to be given free admissions on a certain evening with a special prize to the "tackiest" dressed couple.

With a Memo.

The McKinley Square Theater, New York City, gets out a vest pocket four pager, only 2 by 3⅝ inches, and yet manages to have a whole page for memoranda by days as well as the program announcements. The space is small, but even if a person does not use the blank pages there is more of a disposition to hold on to a memorandum book, and the device serves its purpose. The page is merely broken with rule and labeled by days in four-point Gothic.

On the Q. T.

M. W. Larmour, of the new Queen theater, Waco, Texas, sends in some stuff gotten out for the opening and his first house program. The intial announcement is three eights, rather well done. This is chased by an advertisement appearing elsewhere in the same issue, and which is reproduced here as a suggestion to others. It can be used to call attention to any special announcement, and is particularly useful in a large edition carrying many pages of advertising. The house cipher shown is used on all the printing, even to the passes. A novelty is a small folder, a strip of paper 2½ by 5 inches. The side not shown is printed on all three pages with a four-line letter "Turn over." When the first page is lifted one of these "Turn overs" still shows with the fist pointing to it. When this is opened the fist serves to attract attention to the announcement of the opening and the third division encourages the reader to fold it again and make the same slip do duty more than once. The general idea is not new, but this is cleverly planned. The best touch is the suggestion that the sting be passed along. Even if the same man is approached several times, the idea has a cumulative growth. The program is a five by six, eight pages, with two changes a week, giving plenty of space for foreign advertising without intruding upon the program space proper. Each change is given nearly a page, and the names of the stars are neatly boxed in the upper left hand corner of the announcement. Cover page is given over to announcement and an elaborate time table, giving the showing time of each section of the continuous performance. There is an editorial page, a page of underline and a half page advertisement of the house cipher, with a cut and "This monogram is our stamp of approval. When you see it in an advertisement you may know that our reputation stands behind it." It is well put together. About the only suggestion to offer is that a page be taken for really interesting chat of the players to supplement the house page.

NEWS IN THE ADS!

Yes, there is news in the adds—news that is timely and worth while. For instance, one of today's ads tells of the opening of the New Queen Theatre, Saturday, March 17. Look for it.

LOOK

The QUEEN Theatre
OPENS
Sat. March the 17th
WITH THE
Galvin Musical Comedy Co.
OF 18 PEOPLE
and HENRY B. WALTHALL
in "Burning the Candle"

Now—
Fold it up and make somebody else
Turn Over

Got Out a Special.

The Red Cross Committee of Patchogue, N. Y., decided to raise funds for war supplies and arranged with Earle L. Holmes, of the Star, to run "The Eagle's Wings" for their benefit. Mr. Holmes arranged for a "Special Red Cross Edition" of the local paper, a twelve-page sheet with some local news, a lot of local advertising and plenty of readers and advertising for his own shows in addition to the benefit feature. Naturally the big attraction gets the front page, first column, with some patriotic material to give the other heads to fill, and the house also gets a long reader for another attraction on that page. It gets about three more pages scattered through the issue, with considerable original text and some well-chosen boiler plate. Patchogue is a comparatively small town out on Long Island, but it makes a noise like a city theater when it comes to special issues.

Now is a good time for any exhibitor to hook up with the numerous local committees and not only do his bit but make it pay a profit as well. Care must be taken not to make the personal advantage too apparent, or resentment will follow praise, but like Mr. Holmes you can get a lot of good advertising without also getting goats if you work carefully and bear in mind that the primary object of the enterprise is to make the benefit profitable. Don't wait for the committee to come to you. Go to them, and go to them with a proposition that gives them all the best of it. Don't try to do better than to get your expenses back, and if you have the nerve contribute the expenses as your share and charge that to advertising. It will be the best advertising you ever bought and the cheapest as well. But pick your beneficiary carefully. Do not pick one committee when it is evident that there will be two or more in the field. Select some enterprise in which the entire town is interested.

A Make-Up Oddity.

The Victoria, Buffalo, N. Y., has something new in a recent issue. The program is in blue ink on cream paper and will not reproduce, but the general idea is an "ear" on each title. The titles are set in eighteen point and centered on the page, as usual. To the left is a three-line ear in six point; just a few words of attraction. Vivian Martin, for example, is described in the three-line ear as "The Sunbeam Player in a Sunbeam Play," and another attraction is "A Mad Film Race for Love and Honor." It does not make a handsome layout, but for a time or two it will attract attention. Then it can be dropped for something else. It will work, of course, only on a rather wide measure. In this case the page is twenty-seven picas wide and the ears are all under five picas, set flush with the left hand margin of the type page. We wonder in what dictionary the copy writer found "featurette."

Cut Outs.

The American Feature Film Co., of Boston, sends in an odd four-page throwaway. We do not know whether it is original with this exchange or not, but the idea is worth passing along. The sheet is a five by eight. The first page is apparently a police "Reward" circular for a woman who stars in the attraction advertised. A window is cut on this page to let through a cut on page three. Opening up the sheet shows the description of the film, but the attention has already been riveted by the front page, which carries nothing other than the straight text. Most cut outs are printed on very heavy paper or card, but this works well on a fair quality of book paper, which is a fact worth remembering.

Practical Anniversing.

R. E. Falkinburg, of the Majestic, Lexington, Neb., makes his first anniversary the birthweek of a new program paper. He writes this is his first offense, but that it has made talk in the town because it is the first house organ. He wants to know how to better it. About the only thing he can do is to write a little more copy and then talk to the printer earnestly and from the heart. The copy is all right. He won't be doing much better six months from now, but the make-up is poor. It looks like an amateur sheet. It is a nine by twelve four-pager, with three thirteen-em columns to the page, no column rules. This means a very loose make-up, with wide margins and wide spaces between columns. To help along there is too little copy and there are six or eight lines of space between stories, this space broken only by a short dash. On the front page two of the three columns are headed by Triangle trade-mark cuts and the third is a ten point full-face single line. Below the date line there is only one line larger than a twelve point on the entire front page. The headed story is the appreciation for the year's patronage and is headed merely "An Appreciation." We would appreciate, under any circumstances, in at least an eighteen point letter, and where there were no other headed stories on the page we would make it a double column head with three or four banks. Those trade-marks might be moved over into the head, where the ears now are. This would bring more color to the head. The ears now read, "Majestic's First Birthday" and "Growing With Lexington." This might be combined into a running line over the top of all to read "The Majestic—growing with Lexington, and growing fast," or some such appeal to local pride. For regular work there should be a two-column head on the first and second columns devoted to the chief attraction of the week or, better still, to a running story of the week's films that will run down the column and make a good turn into the next. This heading should be changed each week. The top bank should be a two-line sentence in eighteen or twenty-four point. The next bank should be about four lines in single column width, twelve or fourteen point bold, and the last bank should be two or three lines. Then for the third column there should be a single column head to match the type used in the other head, and a short story to run down that column. Other stories should carry ten point bold heads, or ten point one-line banks, with a second two-line bank in eight point bold. Having a running story on the front page for all the films will permit the program itself to be held to the second and third columns of page three, with reading matter on the first column. Page two should carry a double column editorial head and at least a column and a half of editorial, either house talk or mixed house talk and local comment, with some squibs to fill out the second column. The third can run underline or foreign advertising, preferably the latter. The back page can carry underline, foreign advertising and notes to fill. Cuts less than column width should be framed to fill the space, yet not so heavily as to detract from the cut itself. Leading out the body type will save cost, but give a paper rather too light in appearance. If there is machine work an eight point on a nine point slug will be better than eight point opened with two point leads. If the question of expense enters, and it is not practicable to have more copy set, have what has been set brought close together and then fill in with a stock ad to fill, in preference to leaving an inch space between the paragraphs. Mr. Falkinburg writes attractive copy, but not enough of it. With the only sheet in town he has no competition to fear, but we take it that he wants to get out a paper so good that it will still be good when others come along. He is planning a style show and he should clean up with that.

The Elmwood.

The insert for a late Elmwood (Buffalo) program is a small box containing

I. O. U.
Myself
Nan Baldwin

It is a good line to use for novelty advertising for "The White Raven." Inside the continuation is, "Did she keep her word? Find the answer by seeing Ethel Barrymore in 'The White Raven.'"

About Change.

Stage and Screen, the organ of the three theaters in Bath, Maine, has been going right along and is now in its third volume. From a recent issue we clip a reader on having change that can be used by any house. Print it in your program or on your throwaway stuff. It will even work on the screen in condensed form.

> Having correct change when you buy tickets frequently saves time and annoyance. If you bring along a bill of large denomination don't blame the cashier if she keeps you waiting or gives you silver in change, for remember that the receipts at a theater are largely in silver, most people preferring to bring the correct amount rather than to be subject to the delay occasioned by "breaking bills."

No one likes to get nearly five dollars worth of silver in change, but at times the supply of bills will run out and they must take what they can get. A word about having the change will often help, and this is phrased very tactfully.

Rich Words.

The Victoria, Buffalo, always interesting for its opulence of announcement, introduces one bill with the text:

Second Spring Excursion
Into
The Land of Romance.

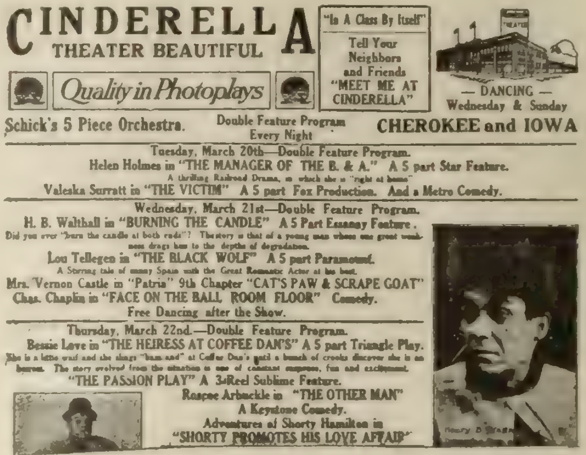
And a triple bill is headed, "A Great Triumvirate of Plays." The press agent spends a lot of time preparing his copy. He doesn't slap down the first thing that comes into his head. Look at some of these and try and do as well:

> A play for big fathers and little mothers! It has touches of sadness but the bursts of brightness overwhelm them. It is the story of a woman who wedded not wisely and who in seeking to correct her grave mistake blundered even more, and fain had to seek solace in Godly solitude. It is a drama that awes you, and yet gives you something to feed your entertainment appetite.
>
> It is good to see! It makes the world look as if you were looking through glasses of sunshine hue, instead of creepy blue ones. Coney Island meets Fifth Avenue. Peppery Irene Fenwick is the Coney Island dancer who plunges into New York society. Owen Moore has one of the fun parts. Between the two they spill laughter until the flood carries you away to Happyland.
>
> The cast alone assures you a magnificent attraction. But even forgetting that feature, "Panthea" stands out as the most virile, the most astounding film play ever built. Scenically it is magnificent, artistically mounted and perfectly acted. The scene is in Russia, the land now feeling its first freedom. The theme is much like the condition now existing there. It deals with the treachery and slavery of old Russia. It shows you how a woman turns a nation upside down.

Of course, it must be remembered that merely fine writing must not be the aim, but fluent phrase that is both explanatory and interesting. At the start it takes a little time to write this material properly, but soon the trick will be caught and then it becomes easy. Unless you can do this sort of thing really well, it would be better to stick to plain phrases, for nothing is more silly than florid words unbacked by an idea.

Too Crowded.

The Cinderella, St. Louis, sends in its throwaway and four-page folder. Both are too full of type. We reproduce a portion of one of the throwaways. The folders are almost as bad. The job should be taken away from the present printer and given to one who knows how to get results. The same copy could be made to yield a good job by the use of some six point lines instead of all full face. As the work stands only the enthusiast will puzzle over the crowded spaces.



CINDERELLA
THEATER BEAUTIFUL

Quality in Photoplays

"In A Class By Itself"
Tell Your Neighbors and Friends "MEET ME AT CINDERELLA"

— DANCING —
Wednesday & Sunday

Schick's 5 Piece Orchestra.
Double Feature Program Every Night
CHEROKEE and IOWA

Tuesday, March 20th—Double Feature Program.
Helen Holmes in "THE MANAGER OF THE B. & A." A 5 part Star Feature.
A thrilling Railroad Drama, in which she is "right at home"
Valeska Surratt in "THE VICTIM" A 5 part Fox Production. And a Metro Comedy.

Wednesday, March 21st—Double Feature Program.
H. B. Walthall in "BURNING THE CANDLE" A 5 Part Essanay Feature.
Did you ever "burn the candle at both ends"? The story is that of a young man whose one great weakness drags him to the depths of degradation.
Lou Tellegen in "THE BLACK WOLF" A 5 part Paramount.
A Stirring tale of sunny Spain with the Great Romantic Actor at his best.
Mrs. Vernon Castle in "Patria" 9th Chapter "CAT'S PAW & SCRAPE GOAT"
Chas. Chaplin in "FACE ON THE BALL ROOM FLOOR" Comedy.
Free Dancing after the Show.

Thursday, March 22nd.—Double Feature Program.
Bessie Love in "THE HEIRESS AT COFFEE DAN'S" A 5 part Triangle Play.
She is a little waif and she slings "ham and" at Coffee Dan's until a bunch of crooks discover she is an heiress. The story evolved from the situation is one of constant suspense, fun and excitement.
"THE PASSION PLAY" A 3-Reel Sublime Feature.
Roscoe Arbuckle in "THE OTHER MAN"
A Keystone Comedy.
Adventures of Shorty Hamilton in
"SHORTY PROMOTES HIS LOVE AFFAIR"

Two Good Hints.

The second issue of the Shamrock Picture Talk, the house organ of the Shamrock, Atlanta, Ga., is as good as the first, though there is a hint that the editor, like George E. Carpenter, is going to drop into poetry when he has time. The first paragraph we borrow has to do with the pictures used in the lobby display. Evidently the house buys instead of rents and then uses the pictures as prizes for names with which to build up its mailing list. It reads:

> Still more news for the children: We've got quite a few photographs of stars and scenes from Triangle pictures that we used in our lobby decorations. William S. Hart and Dorothy Gish and Douglas Fairbanks and Norma Talmadge and a few more are in 'em. You children can have them to put up in your room or paste in your scrap-book, or something.
>
> But, let's see. They're not enough to go around. So as long as they last we'll give them to the children who bring us the names of ten of their friends all written neatly on a sheet of paper. Write the names yourself, of course, and dot your i's and cross your t's and give us a list that your teacher would mark 100 per cent. The neatest lists get the pictures.

The other is some new text for the last show, and the hint that you can start for the theater after the company has proved boresome will be welcome but only after the company has forgotten the item.

> For the benefit of any one who doesn't happen to be familiar with our daily schedule, we'd like to mention that our last show of the day begins as late as 9:15 to 9:30.
>
> So of an evening when it's a little too early to go to bed and you're restless and can't find anything good to read, remember you can always drop down to The Shamrock for an interesting hour.
>
> Or if you're out calling (or being called on, as the case may be), and the conversation begins to drag distressingly an hour before it's polite to say goodnight, it would be quite a timely inspiration to mention that there was an extra good picture on at The Shamrock that you hated like the mischief to miss.
>
> A whole show after 9:15 to 9:30. It's worth remembering.

Both items will prove useful. We are watching the house with interest, for we think that the new managers are going to make a hit of it. One of the new ideas is to turn the house over to a local charity for a day, getting in a class of persons to whom the local picture theater is a real novelty.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. uestions should be stated clearly and should be typewrittne or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Two Reel Comedies.

THERE is promised an overproduction of two-reel comedies. Four or five of the old one-reel favorites are to be raised to two reels and most of the new producers are going to offer twos. There is no such thing as a two-reel *comedy*, but that does not figure. Comedies are made in two-reel lengths because the second reel costs but little money. It is merely a matter of more scenes with the same people, properties and wardrobe, unless the Keystone style is followed, and this is not practicable for program comedies. The second reel can be put on for from fifteen to twenty-five per cent of the cost of the first reel. It is sold for double the money a one-reel brings. Naturally the proposition sounds attractive enough to the business end, and no one thinks of starting in to make one reels now.

If you attempt to write these two reelers, it is well to remember what we wrote when the two reel comedy was first spoken of. There is no such thing. To preserve a proper acceleration of movement the comedy must either start too slowly to be interesting or else, working at proper speed, the second reel must be built up with melodrama or extravaganza, which is merely another name for comedy melodrama (not to be confounded with comedy-drama). You start in with comedy, but you must end up with stressed action or fail of a climax. It is, of course, not absolutely impossible to invent a comedy that shall hold interest for two reels, but it is almost impossible; so much so that it is to be accepted as a rule that you must work over into the second reel with extravagant ideas and stressed action to harmonize with the rapidly increasing speed. You can use either straight melodrama or burlesque drama, but something of this sort you must employ.

Writing for Stars.

It is good advice to say "Write stories that are generally suitable." We give the advice to others and follow it ourselves, but the increasing use of stars seems to be leading to the special script and presently authors must write their stories with a particular person in mind. One editor, for example, writes: "It is absurd for anyone to offer me a plot not written with Blank and Blank in mind, because they have such unique personalities that unless a play is specially written for them it will not suit." The names of the players might be replaced by the names of a dozen or more paired or trio stars with equal truth, and yet there is not so much difference, after all, in a story written about Jones and Brown and one written for Black and White. It may be that Jones and Brown are the extremes of height, like Ham and Bud, or a character and a straight comedian, or a fat and a thin man, like the old Plump and Runt, but unless the story essentially hinges upon this matter of size it is possible for a skilled writer to evolve plots that will suit a fat and a thin man as well as a tall and a short man. The plot will be the same, but the development of the story will perhaps be different. In writing for stars it is a better plan to get out a generally useful idea, but to develop this idea especially for the studio to which the idea is first offered. If this studio does not accept, hold the plot but after the details to suit a second or a third or fourth company, writing a new form of the story for each submission until the idea sells. A really good story is a good story no matter by whom played. Of course, it would be ridiculous to send a dromio story to Ham and Bud, because they could not procure doubles, but a story of the rival lovers might be made to fit either Ham and Bud or an Irish-German team. The business will be different, but the idea will remain the same. It will be good practice to begin now to study plot handling. Most practical writers already know how elastic a plot may be. They know that much can be done with a single idea. It is merely a matter of study and experiment, but a veteran can take a story with a Marguerite Clark lead and get one to fit Fatty Arbuckle, if he goes about it right. Take "Miss George Washington," for example. Broaden the farce and it will suit Mr. Arbuckle as well as it did Miss Clark. Just a demonstration, hunt up that synopsis and see how well you can change it over. You may be surprised at the facility with which it may be done.

Of course, it means more work to change a story each time it is sent out, but you must work harder for your money these days. Be prepared to.

Keystones.

Someone wants to know who writes the Keystone comedies It would be better to ask who doesn't, for Keystone plays are not written by an individual but evolved by a troupe of trained "gag men." These men think up good business. One gag may lead to another or they may take the more or less related gags evolved in conference by several writers, combine them and then frame a story around the stunts. The plays are turned out much as the old Weber and Fields burlesques were done. A series of ideas are originated—or remembered—and a more or less coherent plot woven around them. The average Keystone is not the work of a single mind, but the joint product of several men. For this reason it is impossible for an author to write a Keystone and hope to sell it. There is not enough there.

Clips Down.

If you live in a town where letters are postmarked by machinery, place the script in its envelope so that the paper clip is at the bottom. There is less danger that the cancelling machine will tear the container. All post offices so equipped have rubber stamps reading "Damaged by the cancelling machine," and they make frequent use of it.

You Can Quit.

If you do not like the way the business is being run, there is nothing requiring you to continue. If you do stick, don't act as though you had the right to demand that the business support you. It is a gamble, and a poor one just now. Unless you are willing to gamble, look for something more certain. But it will pay to wait, if you can afford to.

Practice Work.

Don't spend all of your time writing plays, or trying to. Even after you have started to sell, give a part of your time to practice. Take an idea and see how many variations you can give the theme. Look at it from all possible angles and then work from those angles. In time you will arrive at a point where you will not write out the first development of a story that suggests itself but will spend time selecting the best of several developments. The really successful author is the man who never stops studying until he lays down his work forever. He is always giving thought and time to improving his technique. The true workman in any line is never content with what he has done. He wants to do better. And better work comes only through practice and study and not through either alone.

Each to His Trade.

Miss Anita Loos, script writer for Douglas Fairbanks, recently lectured the members of the Cinema Composers of Columbia University. She spoke for an hour and a half and advanced many novel theories, perhaps the most striking being her contention that women are better fitted to realize the drama than to create it. She also advanced the argument that the leader was of utmost value in photoplay work, and suggested in effect that the action could be used to advantage merely to lead up to a succession of clever titles. Titles never yet covered a lack of action, but as Miss Loos is particularly clever at writing leaders her preference is natural, if incorrect. A title is often useful in pointing up a comedy situation, but the comedy situation must be there waiting. It cannot merely be action, it must be comedy situation. Hector Turnbull also spoke to the Composers at a recent session.

Another One.

There is another "agent" loose, and he is in a peck of trouble by his own confession because every day he has "urgent requests" from the Motion Picture Producers and "I cannot meet half the demand simply because I cannot find available material." Then he goes on to urge the come-on to send a story with a five-dollar fee. For this he critcises the story, and when the changes have been made he tries to market it and charges ten per cent. If the Post Office inspectors catch him making those cracks about "urgent requests" he'll take a trip to Atlanta and will not have to pay his own railroad fare, either. Motion picture producers are not pestering the agents for stuff. They are too busy throwing them out of their offices. Some of these days we are going to take our gun down and go hunting some of these sales frauds.

Figure This Out.

Sometimes the stories you write and do not offer for sale are what really sell the stories you get checks for.

Only the Best.

Kipling does not offer for sale everything he writes, which is why he is so well paid for what he does offer of his best.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid Three Dollars

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD

17 Madison Ave., New York City

Schiller Building,
Chicago, Ill.

Haas Building,
Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Double Travel Ghost.

Rhode Island makes the following inquiry:

> Will you please answer the following questions: (A) What will cause a double travel ghost in both directions, practically at the same time? (B) Can a moving picture machine be connected to a two-phase or a three-phase system; if so, how would it be connected and what apparatus can be used between the line and the arc, assuming the systems to be 110 volts?

Double travel ghost could be caused by worn gears, but in that case it would never be in both directions at the same time. If the ghost occurs in both directions at the same time, then either the shutter blade is too narrow or too narrow for the position it occupies with relation to the objective lens, meaning by this its distance from the lens. This latter condition may often be remedied by either changing the position of the shutter by moving the lamp house further back, which has the effect of narrowing the light ray in front of the objective lens. (B) Every time I think they have asked me everything under the blue canopy of heaven, some deep dyed villain comes in with a brand new one. Now I never thought of this particular thing before, but I don't see in reason why you could not connect in on one phase of a three phase system, though it might raise the devil with the balance of the circuit. I would have to look that matter up, and I am away off down here in New Orleans dictating this to a perfectly lovely lady. If my frau could only see me now, I would get my back hair pulled loose, I suppose, and you can readily understand, under the circumstances, I could not undertake to bend my colossal intellect to the consideration of a problem of this kind.

More Trouble.

Carl Schmidt, operator, New Uhlm, Minn., describes his trouble as follows:

> The intermittent movement on one of my 6-A machines is unsteady. Several months ago I adjusted the same for circumferential plate in the sprocket, with excellent results. About three weeks ago the sprocket again developed too much play, and I again adjusted it. It ran smoothly for a day, and then commenced to work irregularly. Some times when looking at the sprocket, when in motion, the teeth appear to shake up and down, and at this time there is a quivering, vertical motion in the picture. This movement in the sprocket is regular, and seems to synchronize with about every two frames. In other words, every other picture seems to move too much or not enough. Increased tension will not stop the trouble. At times, however, the sprocket is absolutely steady, with only an occasional jump. This motion develops only at certain speeds. The sprocket is steady when the machine runs about 50 and 70 per minute. Perhaps I haven't taken up enough of the play, but the sprocket on the other machine has more lost motion and is steady. I have had the sprocket set so that the play could hardly be felt, but under this condition when I turn the flywheel by hand there is a slight binding. Would this do any damage? It cannot be felt when the machine is turned by the crank.
>
> I also have experienced trouble with the valve in the upper magazine. In the left side is a groove in line with the path of the film. Crooked reels have a tendency to push the film inward against this groove, and when poor patches and edge cracks pass they frequently get caught, thus tearing the film apart. I partly remedied this trouble by putting a washer under the brass collar on the top reel spindle; but even with the reel held out in this fashion there is sometimes trouble where a reel is in extra bad condition. I have a G. E. rectifier which is hooked to the house circuit when it really should be on separate mains from the transformer. The tap for varying amperage is on the second one of the six on the regulating reactance. I dare not increase the amperage, because it will interfere with house wiring and cause sparking at different places, such as wall fans, radiators, fans and motors on the machines; have burnt out light meters by increasing amperage, and have been compelled to run on the low tap. I am, however, not satisfied with my light. From the D. C. side to the machine table switch I have No. 8 wires, and these wires get warm. They are too small, but the manager has refused to furnish wires of proper capacity. The department is indeed helpful and interesting.

It is odd that your manager refuses to get new wires. However, that is up to him, because he is paying for them anyhow, and probably has already paid out sufficient money to have installed several sets of wires. You see, the heating of those wires is consuming power, and that power consumption is being registered on the meter precisely the same as is the current which actually reaches the arc. With larger wires (No. 6) you could get the same screen result with less current, or get a better screen result with the same amount of current. Friend Manager is making a mistake which is rather costly, but if he is willing to pay the bill, why I suppose that is his business. As regards the intermittent of your machine, it is quite evident that it is badly worn and ought to be replaced. There are two ways to proceed: one is to have the Nicholas Power Co., No. 90 Gold Street, New York City, loan you a mechanism to use while you return your machine to them for a thorough overhauling. The other alternative is to purchase a complete framing carriage, install it in place of your present framing carriage, and send the old carriage back for repairs. The better way is, however, to send in the whole mechanism and have the job done right. The reason your intermittent appears to shake is because it is not stopping all the time in the same place. Just why this effect should be present at certain speeds, and not present at other speeds, I do not know. It is a lead pipe cinch, however, that the movement is very badly worn into and unfit to be run any longer.

As to the rectifier: why don't you connect on ahead of the house meter, having the company install a special meter for the rectifier? This will not in the least affect your house lights, assuming that the wires from the transformer to the point where the rectifier leads connect are large enough to carry the combined current necessary to supply the house lights and the projection arc. If they are not large enough, then it is up to the power company to install wires of larger capacity. The reason your motors spark when you use higher amperage is probably found in the fact that, due to house mains of insufficient capacity, or a house meter of insufficient capacity, there is heavy voltage drop, which dims your house lights and alters the speed of the motors, thus altering the curve of the magnetic lines of force, and therefore the sparkless point at which the brushes are presumed to be set.

Excellent.

Ralph W. Martin, Los Angeles, Cal., says:

> Here is a little stunt I think worth while sending in. It is a glass fibre eraser which is now handled quite generally by stationers. I find it to be a most excellent instrument for scraping the stub ends of a film to be spliced.. The eraser scrapes the film quickly and thoroughly. It is especially effective in digging in and around the sprocket holes. It beats a knife or razor blade by a good long ways, and gives the cement a chance to get a firmer hold on the celluloid. Also it scrapes off a uniform and minimum amount of the celluloid, and thus does not weaken the splice, as scraping with a knife all too often does. The emulsion should first be removed in the usual way by moistening.

The instrument consists of a sort of metal pencil, with a flat end from which protrudes a mass of fine spun glass. These strands are shoved down and out, as they wear off, by means of a screw head at the top of the instrument. Operators who wish to properly roughen the celluloid so that there will be a perfect splice will find the instrument is all that Brother Martin claims.

From Australia.

K. E. Fleming, chief operator Wondergraph theater, Adelaide, South Australia, sends in the following interesting letter, accompanied by several photographs, which will, I believe, prove to be decidedly interesting to United States and Canadian operators. Friend Fleming says:

> Dear Brother Richardson: This is my first offense, but I feel I must write you a few lines in appreciation of the excellent work you are doing for operators. The mere fact of my living at the other side of the world has not prevented me from studying your department, and many are the points I have learned, and am still learning from it.
>
> I presume you would be interested in knowing the conditions under which we work in this country. (You bet we are.—Ed.) Projection here is much the same as it is in other countries, with one exception, viz: big pictures, and their attendant difficulties. When I say "big pictures" I mean just what I say. I am showing a 32 foot picture at 175 foot throw, with a 22 foot drop. In showing a dark film we often go as high as 120 amperes, but this offers no difficulty, as the plant is fitted and wired to give the operator anything he calls for—I saw to that.
>
> Enclosed find a few photographs which will explain themselves. There is one attachment I have never heard of in any other theater than ours, and that is the "gate cooler." In the summer time our shade temperature often reaches 112 Fahr., so that you can readily understand running a film at normal speed past a condensed light ray from a 120 ampere arc, in such high initial temperature, means quite some considerable curl. To overcome this we have a small air compressor, running continuously and supplying cool air in a jet at the film gate. This not only keeps the gate cool, but is the best fire preventive I know of—not that we have any fires, dear me no—but one never knows.

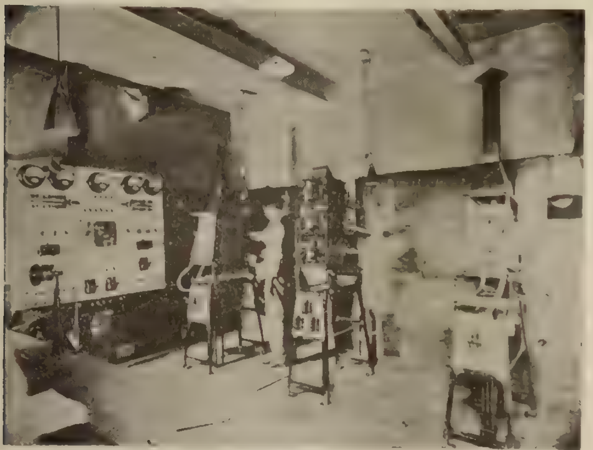


Illustration 1.

> The light regulation is another neat fixture. Immediately in front of the operator the shunt regulator is placed; also six switches which control steps in the resistance, which latter is placed outside the operating room chamber, so as to increase the resistance in circuit.
>
> This state, South Australia, is, as yet, the only one to adopt a law providing compulsory examination of operators, but we hope to see other states follow suit. The standard here is fairly high. I am enclosing copy of regulations under which the licenses are issued. The Board of Examiners consists of the government inspector and two leading operators. Thus far this arrangement has given every satisfaction. In looking over the photographs don't imagine that all the theaters out here have plants like this one. We are told by those qualified to know, or, at least, who should be qualified to know, that our outfit is quite up-to-date, and, by the way, the whole works was designed and installed by our own staff. In closing I wish you the compliments of the season. Long may you be spared to carry on the good work, but for goodness sake be câreful of that go-devil. I have one myself, therefore I know.

The photographs show one of the most complete theater electrical plants I have, up to date, looked at. The man in Figure 3 is Brother Fleming, chief operator, in charge of this large, up-to-date plant, projecting a 32-foot picture with 100 to 120 amperes of current, yet (get this, some of you swelled-up sapheads) he studies the projection department, although he is located literally on the other side of the world. By so doing he proves himself to be a progressive, up-and-coming, man, because he is not satisfied with the large fund of knowledge he must already possess, but lets no opportunity slip of accumulating more.

And, would you believe it, Friend Fleming, we have, in these United States, men who, while they could no more handle that plant of yours than they could handle the engines of a battle ship, turn up their noses at text books, projection departments, or anything else which would tend to teach them something, thus advertising to the world the fact that there was plenty of bone on hand the day the Creator made their heads.

That is some operating room, Brother Fleming. The only possible criticism I would make would be that the lamp house vent pipes might have been joined and carried outside the room, then by insulating them you would not only stop all radiation of heat, but would also convey the gas formed by volatilization of carbon.

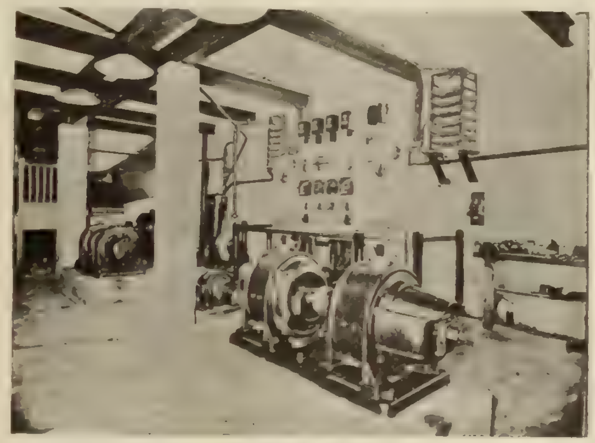


Illustration 2.

To my mind the projection of such huge pictures is pure, unadulterated foolishness. I most emphatically don't believe in it. There can be but little enjoyment in such a picture unless you are seated a long distance away from it. I would not myself outrage my eyes by sitting within less than 50 to 75 feet of a 32 foot picture. And, more than this, every defect in photography is magnified, as, also, is every movement of the film due to mechanical imperfections in either the projector or the film itself. Then, too, there is that 120 ampere stunt. What percentage of additional light do you think you get after you pass the 60 ampere mark? (I take it for granted you use direct current. Of course, if you are using alternating that is something else again.) You know, Brother Fleming, that the spot is a photograph of the crater, and the crater diameter is magnified at the spot as many times as the distance, in inches, from the crater to the optical center of the condenser is contained times in the distance, in inches, from the optical center of the condenser to the film, which means, in effect, that with such a huge crater you are literally compelled to pull your arc away back from the condenser, use very short focal length condenser lenses, with largely increased spherical abbration in consequence, or have a spot of huge size. I cannot figure where you gain practically anything in effective light at the screen after you pass the 80 ampere mark. It seems to me impossible that you can do so, though you do gain enormously in heat, which makes it difficult to avoid condenser breakage.

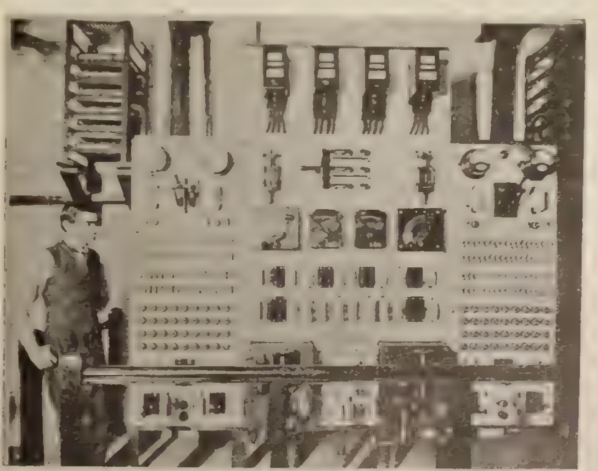


Illustration 3.

The regulations which Brother Fleming sends in are as follows:

REGULATIONS UNDER "THE PLACES OF PUBLIC ENTERTAINMENT ACT, 1913."

At the Executive Council Office, at Adelaide, this fifth day of March, 1914.

Present—

His Excellency the Lieutenant-Governor.
The Hon. the Treasurer and Minister of Education.
The Hon. the Chief Secretary.

The Hon. the Commissioner of Crown Lands and Immigration.

His Excellency the Lieutenant-Governor in Council, by virtue of the provisions of "The Places of Public Entertainment Act, 1913," hereby makes the following regulations:—

Regulations relating to the examination and licensing of cinematograph operators, the appointment of a board of examiners for applicants for operators' licenses, the functions of such board, the revocation of such licenses, and examination and license fees.

Interpretation.

1. In these regulations—

"Board" means the Board of Examiners for applicants for cinematograph operators' licenses.

"Cinematograph operator" means any person who operates any apparatus used in the exhibition of moving pictures.

"License" means cinematograph operator's license under these regulations.

"Minister" means the Minister of the Crown to whom the administration of this Act is, for the time being committed by the Governor.

"The Act" means "The Places of Public Entertainment Act, 1913," and the regulations made thereunder.

Cinematograph Operator's License.

2. (1) The Minister may issue cinematograph operators' licenses to such persons as are recommended to him by the Board of Examiners as qualified to hold the same.

(2) Such licenses shall be in the form in the schedule hereto, or in a form to the like effect.

Board of Examiners.

3. (1) His Excellency the Governor in Council may appoint three persons to be a Board of Examiners for applicants for cinematograph operators' licenses.

(2) It shall be the duty of the Board—

(a) to examine, subject to regulation No. 4. hereof, applicant for cinematograph operators' licenses under the act; and

(b) to make recommendations to the Minister as to the fitness or otherwise of such applicants to receive such licenses.

Persons Continuously Employed for Three Years to Be Exempt from Examination.

4. Any applicant for a cinematograph operator's license who—

(a) has been continuously and permanently employed as a cinematograph operator for a period of at least three years prior to the passing of the Act; and

(b) has satisfied the board that he is thoroughly qualified to hold such license,

shall, without examination, be recommended to the Minister as a fit person to receive such a license.

Effect of License.

5. The holder of a cinematograph operator's license under these regulations shall be deemed to be qualified to have charge of and to operate any apparatus used in the projection of animated pictures upon a screen in any place of public entertainment.

6. No license shall be granted to any person who is under the age of twenty-one years.

7. Every license shall expire on the 31st day of December in the year in which the same was issued or renewed.

8. Every application for a license shall be accompanied by an application fee of £1 1s., and every application for the renewal of a license shall be accompanied by a renewal fee of 5s.

9. Any license may, without notice to the holder thereof, be suspended for such period as the Minister thinks fit, or may be revoked, upon the Minister being satisfied that the holder of the license has been guilty of any offense against the Act.

10. Applicants for licenses shall satisfy the Board of their knowledge of the following subjects, so far as they relate to the operating of cinematograph apparatus:—

(1) Electricity (alternating and direct current, motors and generators);
(2) Limelight (tank and cylinders);
(3) Machines;
(4) Films;
(5) Practical projection;
(6) Safety precautions, especially in relation to the prevention and extinguishing of fires.

N.B.—Special attention is directed to numbers (5) and (6).

THE SCHEDULE.

South [Royal Arms.] Australia.

"The Places of Public Entertainment Act, 1913."

Cinematograph Operator's License.

Whereas by the regulations made under "The Places of Public Entertainment Act, 1913," it is provided that the Minister may issue a license for a person to operate a cinematograph machine or similar apparatus in a place of public entertainment, and whereas of has applied to me to grant to him a license to operate a cinematograph machine or similar apparatus: Now therefore, I, Chief Secretary, being the Minister of the Crown to whom the administration of the said Act is for the time being committed by the Governor, do hereby grant unto the said a license to operate a cinematograph machine or similar apparatus of the character below indicated for a period expiring on the 31st day of December, subject to the said Act and to the regulations made thereunder.

Apparatus which the licensee is competent to operate:—
(1) Electric light (direct current);
(2) " " (alternating current);
(3) " " (motors and generators);
(4) " " (portable plants);
(5) Limelight (tanks);
(6) " (cylinders);
(7) Motor driven projectors.

Given under my hand, at the Chief Secretary's Office, at Adelaid, this day of 19 .

Chief Secretary.

And the Honorable the Chief Secretary is to give the necessary directions herein accordingly.

L. H. SHOLL, Clerk of the Council.

C. Sec., 1303/1914.

They take up considerable space in the department, but I believe are of sufficient interest to justify it. I shall be very glad to hear from you again, Brother Fleming, or from other Australian operators. It is of more than ordinary interest for us over here to know what you are doing away over on the opposite side of the world, for that is almost exactly where you are, the point opposite New York City being a spot in the ocean some little distance off the southwest coast of Australia, if I remember rightly. Since this is written another letter has been received from a New South Wales operator. It will be published in due time.

Learns Many Things.

L. E. B., Minnesota, writes:

> I am rather interested in knowing exactly what Mr. J. W. Creamer, Chillicothe, Mo., means in his letter, page 836, February 10th issue, when he says: "I have incandescents in my lamphouse." What is the idea? There are a great many things to be learned by reading the department, although a great many operators do not read it. Projection through Southern Minnesota is good, though I do not set myself up as a judge. Nevertheless an operator ought to be able to tell good screen results from poor, therefore I venture that assertion. Kindly answer my question under L. E. B.

Why so bashful, old man? The Good Book says: "Hide not thy light under a bushel, but let it shine forth that all may see," or words to that effect. What Friend Creamer meant was that he has an arrangement such as is illustrated in Figure 127, page 302, of the Handbood, so that when he opens the door of the lamphouse to trim the carbons, a small incandescent light inside the lamphouse is automatically lighted, thus enabling him to see what he is doing; as soon as the lamphouse door is closed the light is automatically extinguished It is a very convenient arrangement, and one which I would recommend that you install.

It Works.

L. B. Fulmer, Conneaut, Ohio, says:

> I tried the combination you recommend for 5¾ inch lens, working at 4 inch back focus, aperture 16 inches from the center of bi-convex to get a 1½ inch spot. The center of crater is 3 1/16 inches from rear face of the meniscus. It gives me the best light I have ever had. In fact, all the formulas of yours I have ever used have been as you said they would be. I will be glad to make any further experiments you may suggest.

That is what gets the goat of the disappearing contingent who still maintain that "Richardson don't know anything." Strange and wonderful as it to them seems, my recommendations usually *deliver the goods*, even as they did in this case, and that, of course, sends the Angora of the Doubting Thomases flying off to the tall timber. Many thanks for your report, Brother Fulmer.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Fire Prevention in Motion Picture Studios.

(Condensed from a bulletin written for the Eastman Kodak Company By J. F. Ancona, Mem. Am. Soc. M. E.)

The annual fire loss in the United States is nearly $250.000,000 per year. The enormous waste and destruction, together with the loss of 2,000 lives per year in fires, has forced the development of preventive measures. Fire prevention considers: first, the elimination of all means by which fire can start; second, construction and arrangement to prevent the spread of fire, and third, the provision of means of extinguishing fire that may occur.

More than one-half the fires start from carelessness or bad housekeeping conditions, such as rubbish piles, litter and dirt.

The easiest, the most important and effective, and yet most neglected means of reducing fires is the exercise of good housekeeping. The art of good housekeeping consists principally of two things: order and cleanliness. Goods carelessly stacked upon shelves, unswept floors, litter in corners and under counters, or lack of proper arrangement, all constitute bad housekeeping and invite the start and encourage the spread of fire. The adage: "A place for everything and everything in its place," sums up good housekeeping, particularly for the photographic industry, as dirt has no place in a photographic establishment. Furthermore, an orderly, clean establishment invites the confidence and satisfaction of its customers and promotes the efficiency and care of its employes; thus having a distinct business value.

The various rules and practices used to attain the results are simple, commonsense measures that are readily understood by anyone who will consider them.

A producer who carelessly scatters properties over his scenes will not last long. If the same care taken in staging a picture were spent upon good housekeeping, there would be little or no chance for fires. Stage your business as carefully as you stage your picture.

Film is combustible, and when fairly burning is difficult to control; the heat created will cause a rapid spread of fire through other combustible material. The first step in "Order" is to separate the use and storage of film from other parts of the business.

Film should be stored in containers on metal racks in rooms or vaults properly constructed and isolated from other parts of the building. The Eastman Kodak Company has made a thorough study of the storage of films and of vault design, and is at present conducting experiments on storage vaults equipped with sprinkler systems and constructed in such a manner that the fire hazard will be reduced to a minimum. As soon as these experiments are completed, the results will be published.

Rooms in which perforating, printing, drying, assembling and inspecting is done should be separated from other parts of the building and from one another by means of fireproof partitions. Rooms in which film is handled should not be used for storage or handling of other combustible materials.

All rooms and storages in which film is handled or worked should be equipped as far as possible with incombustible fittings. Experience shows that all studios and storages for costumes, scenery and properties are dangerous, owing to the great quantity of flimsy combustible materials contained therein. Studios and property storages should be separated from the film rooms and from one another by fireproof partitions or walls. Care should be taken to have all studios and storages arranged and conducted in an orderly manner.

Appliances should be provided to hold or put out without delay, any fire. The best and most reliable equipment is the automatic sprinkler system. In addition to the sprinkler system there should be provided auxiliaries, such as fire pails, pails of sand, standard 2½-gal. extinguishers, or best of all, the 1¼-inch hand hose. Every room should be provided with one or more of the above-mentioned appliances. If sprinkler protection is not available, the fire pails, extinguishers, etc., should be supplied in larger numbers.

In addition to providing a sufficient number of fire-fighting appliances, employees should be trained as to the location and use of apparatus. Many establishments having standard 2½-gallon extinguishers have employes who do not know how to use them. In case of a fire their first duty is a hasty search to locate the apparatus. Then several seconds are wasted in reading the label and wondering how the apparatus works.

In cities where a public fire department is available, reliable employes should be instructed as to the exact location of the nearest public fire alarm box and the correct way of turning in an alarm. The fire department telephone number should be permanently displayed in a convenient position near the telephone. If the establishment is equipped with a private fire alarm system, the employes should be instructed as to the location and manipulation of fire alarm boxes.

Film should always be kept in approved containers except when being actually handled or inspected. Film should be brought to tables at which work is being done in containers, and put back into such containers as soon as the work has been done. The stocking of naked film in various parts of the establishment is one of the most dangerous practices in the industry and should be forbidden. Naked film affords a fine opportunity for fire to spread, whereas containers retard the spread of the fire.

All operations, handling and storing must be planned and arranged so that the material is not subjected to a direct flame, a spark, friction or heat. Film fires must start from one of these causes; therefore the most strenuous efforts are made to avoid them. It is evident that the containers are beneficial in this way. This point of keeping film in containers at all times just as far as possible, should be scrupulously borne in mind by managers of exchanges.

Infrequent removal and improper storage of film cuttings or scraps, and dirty floors with scraps or lengths of film lying around are conditions that may lead to the start of a fire or that promote the spread of a fire once started. Film scraps should immediately be placed in self-closing metal cans and should be removed from the building at frequent intervals to a safe location. The ordinary waste basket should never be used for film waste.

Rubbish, scraps of paper under tables, back of radiators, shelving, desks and other fixtures or accumulations of old records and books improperly stored afford a fine starting place for a fire. There should be appropriate places for filing records and papers, and proper waste paper baskets, so that the untidy and disorderly conditions of this sort cannot exist. Junk and odds and ends should not be allowed to accumulate. It is better to burn all rubbish outside than to have it burn inside.

Infrequent cleaning and careless cleaning are two of the most universal violations of good housekeeping. There is a tendency to slight corners, shelves and other places where unsightly accumulations of dirt and rubbish are most likely to occur. This should not be permitted. If cleaning is properly performed, and if discarded or unused material is not allowed to accumulate, there is not much chance for spontaneous combustion.

Lockers should be provided for employes' clothing so that it will not be hung on walls or left lying around. The lockers should be kept clean, and not allowed to become storage places for a conglomeration of trash and rubbish, as is so often the case.

To insure safety, care should be taken to have electrical work installed by competent electricians. When the wiring is once installed it should not be "monkeyed with" by "handy" men around the establishment. A competent electrician should be called upon to do the work. Defective wiring, light globes, motors, switches or other defective electrical appliances are most frequent causes of film fires. A disastrous fire in New York City was caused by a spark from a broken incandescent light, and another bad fire was caused by film being ignited by the flash of a rewinding motor.

These dangerous conditions have been actually observed by the writer in motion picture establishment: changes in wiring made improperly, extension cords or drops hung on or wrapped around steam or sprinkler pipes or other fixtures, or over nails; unprotected electric bulbs hung over film in positions so that mechanical breakage is almost invited; insufficient use of marine or vapor proof globes; location of small motors or fans where direct current armature sparks are dangerous; paper wrapped around bulbs, film or film scrap allowed to almost touch hot bulbs; knife switches in dangerous locations; temporary wiring, etc. Gas lights, kerosene lamps, candles or any other open flame lighting should never be used in the motion picture business. All electric lights should be protected from breakage.

Many fires have their origin with the heating system because combustible materials such as wood, paper, and film if left in contact with hot pipes or surfaces for a sufficient length of time, may ignite. Steam pipes are especially dangerous.

The writer has observed an almost universal neglect to properly guard radiators and steam pipes, thus allowing wood, paper, film or film clippings to collect under or back of radiators; clippings or film to lie near steam pipes near the floor; tables or benches so close to the wall as to allow ends of film to dangle near unguarded radiators.

The heating system for a motion picture exchange, studio or laboratory should consist only of low pressure steam or hot water.

(To be continued)

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Music for the Picture

Conducted by CLARENCE E. SINN and NORMAN STUCKEY.

ANY questions concerning music for the film, suitable instrumentation for motion picture theaters, questions relating to the pipe organ; in fact, any questions, criticisms or suggestions dealing with musical interpretation for moving pictures will be answered by Mr. Stuckey through this department. Inquiries should be addressed to Musical Editor, Moving Picture World, 17 Madison avenue, New York City.

Memorizing Music.

In the art of music, the subject of memory is of vital importance. Whether as a mere accomplishment, or for professional purposes, the study of music is facilitated in the acquisition of material and in performance, by a good memory.

The command of a large repertoire gained at the least possible expense of time is a matter of no small amount. The demands on modern virtuosoship are not greater than those on the memory. To hold one's own with others a strong memory is at present imperative.

The musician, whether pianist, organist or orchestra conductor, can hope to do little towards the successful rendition of film accompaniment unless he has a good memory and is continually developing the memorizing of music suitable for film interpretation. True, a card system or a catalog is of inestimable value, but to a great extent, the successful theater musician must depend largely upon his memory.

Starting with the proposition that memory, like other faculties, is not a fixed quantity, it seeks to develop its practically limitless capacity by natural means which embody the general law of growth. This system shows that small tasks regularly applied strengthen the faculty or function and prepare it for progressively larger ones.

No student of music would dream of mastering a difficult composition by commencing with it as his first lesson, even were he sustained by the honest intention of wrestling with its difficulties as long as he would have done had he begun at the usual preliminary stage and worked his way up to it in the accredited way of graded lessons.

But this is, in reality, what is commonly done in memorizing music; and because the average memory fails in the tasks assigned it, it is blamed. A poor memory—but what remedy is suggested to improve it? The mastery of a long composition, which, even when it is committed to memory by the severest struggles, is forgotten again almost as soon as learned.

A wholly different discipline is necessary to accomplish the end in view. It is, broadly speaking, the memorizing of short tasks, and, when possible, pleasant ones, and constantly systematically reviewing them from memory. This, however, must not be carried to extremes, as strength is only gained by a series of efforts, each one a little greater than the preceding. The demands of perfect reviewing will fairly test the desirable length and difficulty of the tasks.

In nearly every piece of music, passages can be found that are practically complete in themselves, similar to quotations that are singled out from the works of the great authors.

These often contain the gist of long parts and whole movements. The "themes" of variations form excellent material, as also the variations themselves, if otherwise suitable, as they offer sufficient diversity and yet have organic likeness. Little preludes and transcriptions of beautiful songs can be used to advantage. Tables of modulations are exceedingly interesting and valuable in many ways. The importance of being perfectly familiar with the various forms of musical composition makes it advisable to select passages from each, as representative of their individual characteristics. The gavotte and minuet differ as widely as a waltz and polka. Their distinctive features could be driven into the mind most effectually by the continual repetition of their salient passages.

Some musical experiments will disclose similar facts. The simplest melody will require more time to memorize when performed on an instrument with which the musician is familiar only to a slight extent.

A passage similarly attempted in an unusual key will also consume comparatively more time. The same piece played on an instrument which offers no special technical difficulty, is committed to memory with the least labor.

The visualizing process is important and musicians in whom this visualizing power is strong can utilize it greatly. Even if the faculty be not sufficiently developed to retain a whole composition, yet it may be made very serviceable in localizing certain critical passages, and those which would suggest long parts between them. Often a given motive will at different places be slightly modified or lead to a different development. These passages thus localized will greatly aid in mastering their context. Indeed the pictorial appearance of musical notation, whatever be its other glaring defects, lends itself happily to the exercise of the visualizing faculty. Clear paper, good type, tasteful arrangement, all impress the eye and mind pleasantly. Accent marks, rallentandos, diminuendos, ties, staccato points, etc., can well be visualized, and help also in locating many passages which would be likely to elude the efforts of memory.

Productive or Non-Productive?

By Caroline I. Hibbard.

The various factors which constitute any business organization come under one or the other of two general classifications: Productive and Non-Productive (or Overhead Expense).

In the motion picture business there is a factor, which, contrary to custom, is not predestined in its classification. It is entirely up to the exhibitor whether this part of his organization belongs in the first or second mentioned class.

This factor is music. Every exhibitor in the country knows that music is an indispensable part of motion picture entertainment, whether in a magnificent "Strand" or humble 400 or 500 seating capacity house; but this little discussion is not specifically concerned with either of these extremes; it deals more particularly with the problem of the vast number of exhibitors operating 10 to 25 cent admission houses.

A large proportion of those exhibitors give multiple reel or feature film performances. It is safe to say that all of them have music and a majority maintain an orchestra. An orchestra, however small, runs into money—money for the musicians, and money for the music. And the actual cost of the music is no small item—on an average $25 or $30 worth is required to accompany a five reel performance—and this does not include comedies or weeklies.

Here some exhibitor says: "But I don't buy the music—my leader provides that." Yes, Mr. Exhibitor; your leader very likely does provide the music; all the same you pay for it in the end because the leader who owns a comprehensive library commands a greater salary than the leader who is not so equipped.

So in any event, the exhibitor pays not only for musicians, but for the music itself. Now then, how can this apparently non-productive factor be converted into a productive element?

This is where the exhibitor must think the matter over from the inside out. Nearly every other phase of the motion picture proposition has been studied with microscopic care, but as a rule the music question has been disposed of with the conclusion that it is a customary part of the program which the exhibitor must reckon on the same as he does rent and other unavoidable expense.

It is safe to say that the average exhibitor, progressive in other directions, does not realize that "playing" pictures is not only a new art, but a very peculiar one. It bears no relation to concert playing because the music must always be subservient—yet its importance is significant. A successful exhibitor—like a successful manager—must be a "crowd psychologist." He must sense immediately whether the emotions registered on the screen evoke kindred emotions or sympathetic appreciation on the part of the audience. He is frequently at a loss to understand why some certain feature film is not equally successful at different theaters. In one house the audience is spellbound, following the action through the quickly changing scenes with eager interest and undivided attention, while in another theater, where the same film is being shown, there is an apathetic atmosphere. The picture itself is the same, and motion picture audiences are of so democratic a compound that what pleases one (in the first class houses here considered) logically may be expected to please another. What, then, is the subtle something which differentiates the performances?

The answer is "Music." In the first instance, the music serves as an interpreter of emotion and mood; the substitute for the well-chosen word or phrase that illuminates literature. It helps the audience to think with the picture—to follow not only a succession of interesting actions, but to sense the underlying motives and mental processes. The audience thus gets all there is in the picture. That same audience will go other evenings to that same theater—one person recommends that particular theater to a friend—and so the circle of its popularity and prosperity widens. Every factor that contributes to the box office in this manner belongs to the productive class.

In the second instance, under analysis the music is found to be meaningless. This does not imply that it necessarily is poor music or poorly rendered music. Simply, it bears no relation to the scenes thrown on the screen. The impressions received through the eye and ear do not coincide. The audience does not warm up to the picture because the music does not fully "get across."

Music which does not fit the picture comes under the non-productive ban. The motion picture exhibitor cannot eliminate music from his program; but if he has no reason to think that it helps swell his box-office receipts, he naturally jots the cost down as so much overhead exepnse.

The wise business man strives to turn every expenditure into a paying investment. Is your music, Mr. Exhibitor, in the Productive or Non-Productive Class?

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

EARLE, Josephine. Born in Brooklyn, N. Y. American parentage. Is five feet seven and one-half inches tall and weighs 139 pounds. Auburn hair and blue eyes. Miss Earle began her stage career in 1912 and for three years she played with the Henry W. Savage attractions in vaudeville. In 1915 she decided that there was a wider field in pictures and she made her debut on the screen in The Return of Maurice Donelley. She has been connected with the Vitagraph, World and Series Film Co. and has played a wide range of vampire parts and can wreck a home to the reel with ease and skill born of long screen practice. Some of her more notable parts have been in The Two Edged Sword, The Shop Girl, The Writing on the Wall, Hesper, Indiscretion and The More Excellent Way. She is fond of dancing, but likes better a good car, a smooth road and no speed policeman in sight to spoil things. She scorns a chauffeur or mechanic.

Josephine Earle

MAYO Melvin. Born in Silver City, Nev. American Parentage. Is five feet, eight and one-half inches tall and weighs 165 pounds. Light brown hair and light blue eyes. Mr. Mayo made his stage debut in 1894 and for eighteen years he remained on the dramatic stage, playing, and later acting as stage director. About four years ago, in October, 1913, he turned his attention to the possibilities of the motion picture and made his debut in The Obstinate Sheriff, a western Lubin production. He remained with the Melville section of the Lubin company until its dissolution and for a year or more of that time he was director as well as leading player in numerous stories. The part he liked best was the title role in Jim West, Gambler, but apart from that he has no choice. Since the Lubin company closed he has been with the Pollard company and is now with the Balboa forces at Long Beach, Calif.

Melvin Mayo

WEST, William B. (Billy). Born in Russia. Jewish parentage. Is five feet, five inches tall and weighs 135 pounds. Dark complexion, brown eyes and black hair. Mr. West made his stage debut in 1909, playing in vaudeville, but it was not until he turned to pictures in 1916 that he attracted much attention. His first picture was His Married Life, released in June of last year. His specialty is an uncanny reproduction of the methods of Charles Chaplin, and it is as an impersonator of that comedian that he has made his mark in pictures. He was first released through the Unicorn, but on the closing of that company he was taken under the management of Louis Burnstein in King Bee comedies, working under an old Chaplin director who originated many of the gags of that comedian. Like Caruso, he finds diversion in cartoon drawing and is also fond of music, autoing and driving.

Billy West

BURTON, Ethel Marie. Born in New York City. American parentage. Just five and a half feet tall and weighs 118 pounds. Fair complexion, blond hair and blue eyes. Miss Burton has had no stage experience, but has played in pictures since 1915, her debut being in Two for a Quarter. Has played with Vitagraph, World, and Vim and now is ingenue lead for King Bee. Some of the parts she likes have been Ambitious Ethel, He Winked and Won, Fat and Fickle and Strangled Harmony. Miss Burton is an all-round athlete and is fond of swimming, riding, diving and driving. She keeps in fine physical trim and no daredevil ever gets a job substituting for her in risky parts. If they ask her to fall off the deck of a steamer she takes a long breath and falls, and rolling out of an auto or getting off a street car backward pleases her.

Ethel Burton.

WHITE, Leo. Born in Manchester, England. English parentage. Is five feet, five inches in height and weighs 130 pounds. Dark complexion, brown hair and blue eyes. Mr. White has had ten years' experience on the speaking stage, having made his debut in 1902. He started work on his first picture July 2, 1912, at the Essanay studio; a comedy called Three of a Kind. He was a fixture with Essanay for three and a half years and for two years played with Charles Chaplin. If his real face is not familiar to you imagine a little T of hair around his mouth and you'll recognize him as the French Count of so many Chaplin pictures, for it was he who originated this character in the Chaplin comedies, and it is as "The Count" that he is best known to fans. Is now with the King Bee comedies, having just joined that company. Fond of fencing, swimming and horseback riding.

Leo White

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.
17 Madison Avenue, New York City.
Haas Building, Los Angeles.

Spokes from the Hub

By Marion Howard.

WHAT a stirring picture "A Message to Garcia" is, and what a tribute to the late Elbert Hubbard (a victim of Germany's warfare)! He wrote this story-sermon without realizing the stirring message it would carry to thousands via the screen. Robert Conness does the soldier stunt well and one little bit aroused applause—rightly, when he received his orders to take the message, gave the salute and immediately proceeded to duty without one single question of his superior. That got the house all right. With Cuba our ally and with the memory of the Maine disaster not too remote, this picture of Edison ought to be a good seller right now.

* * *

"The Prison Without Walls" adapted by Beulah Marie Dix, of Boston, was splendidly acted by Myrtle Stedman and Wallace Reid and had a story well worth while, illustrating prison reform vs. prison graft. There were some scenes not up to the standard and was rather melodramatic for a Lasky. Reid is very popular here and aided in its success.

* * *

Hats off to the Japanese Sessue Hayakawa for his good work in "The Bottle Imp," ranking close to "The Cheat" in its detail. I was surprised to note that it was directed by young Marshall Neilan, whose work as a screen player is duplicated here in another line. What impressed us all was the capital make-up of James Neil in the first reel as Robert Louis Stevenson, author of the book. Then, too, we had a new face in the Hawaiian heroine, Lehue Waipahu, who made a capital opposite and was "to the manner born." I wonder how they managed to make that bottle move about in such an uncanny manner. Anyhow it is a most satisfactory picture, weird, true, yet has atmosphere to burn. The children like this, too, as it is a sort of Aladdin's lamp story. It ought to go strong all along the line.

* * *

Near the Hub we are to have a real "Filmland City," located in Medford, a thriving town of wideawake people. A fine organization had been perfected called the Society Players Film Corporation, with a veteran at its head—F. Eugene Farnsworth, who has been connected with the industry since its inception. I called yesterday at the offices down town and met one of the Sherburne brothers, who are identified with him in this business venture. Ground is broken and ere long we will have a big studio and many other buildings and a company of picked players, as Mr. Farnsworth already has interviewed many who are qualified to face the camera. Society amateurs and people generally are interested in the success of so commendable an undertaking. They will have thirty acres in a splendid location as to scenery, and the board of management are all high grade business men with large interests. Then, too, the Atlas Film Corporation is fairly well under way with a studio in Newton. The president, Leon J. Dadmun, is not only a photographer and director, but gets into the pictures.

* * *

"Mothers of France" is one great thriller and an inspiration for the most jaded. The Park is running it to capacity business. "In Darkest Russia" is another picture to call forth applause at this house and Alice Brady seems to have broadened in her work. While I do not care much for Russian intrigue—Siberia stuff—somehow this picture is a bit more timely now that the great revolt has at last taken place. I look for a picture with present conditions over there shown up inspiringly. Kate Lester was some hater and it was delicious to see the tables turned so neatly at the end.

* * *

"As Men Love" was liked immensely here, and it marked the return in Pallais pictures of "Jack" Johnston, who we have not seen for some time. I felt like giving him a hand, also House Peters, it being his first picture for us since he left the World Film. Myrtle Stedman and capable Helen Jerome Eddy made up a quartet worth while. Here we have something different in the working out of a problem of the triangular sort. There are strong situations and what a dear little kid—to say nothing of the cat.

* * *

The Metros gave us two fairly good picitures recently, "Hidden Children" and "Her Waiting Soul." The first one, with Lockwood and Allison, a not easily understood Indian play, needing many titles to make it clear to the ordinary fan not familiar with the Robert W. Chambers book. There were some good battle scenes with real Indians, and I have rarely seen Lester Cuneo so cleverly made up or playing so good a part. "Her Waiting Soul," seen at the Park theater with Petrova, was up to the mark and had a new twist in preachment stunts well done by the star and Wilfred Shields, who gave advice without cant.

* * *

"Forget-me Not," for Kitty Gordon, was a splendid offering of the Brady-made brand, but Kitty was a bad lot, though good to look at. Montagu Love doubled well and the picture had some extra good settings, thanks to Director Chautard.

* * *

"Joan the Woman" is still drawing large houses at one of our best theaters and making many converts to the photoplay. During the intermission, there is a plea for enlistment made by one of the First Corps of Cadets and they have a place in the lobby to pursue their patriotic efforts.

* * *

One of the sweetest plays seen in months is "Told at Twilight," featuring Marie Osborne and Henry King, and I cannot picture her playing without his directorship and presence. We are to see later, for she has transferred her affection—that is, her promoters have. The play has a dandy lesson on sunshine versus grouch, and by the way what a good piece of work Daniel Gilfether does all through. Then, too, the coon whom Mary chums with was some boy and had the house. There were quite a number of elderly persons present that afternoon and how they did laugh! Who can forget their kid pranks with the blind beggar sign and the roosters—good clean entertainment. That day, too, I saw General Charles H. Taylor, proprietor of the Boston Globe, who gets into the Exeter near his home and there forgets business cares for the nonce. Former Governor David I. Walsh, honorary member of the Exhibitors' League here, is a frequent visitor of this theater, and is a friend of the industry.

* * *

How's this for title errors: They "bated" the turkeys instead of "baited," "near everyone" instead of "nearly." The picture? A Paramount (Bray cartoon series). One rarely sees an error in its titles so the censor must have had a day off.

* * *

Well, we had a good laugh over Fatty Arbuckle's "The Butcher Boy" and his antics along broad farce lines. There is a difference between that and slapstick with its accompanying vulgar touches such as nose thumbing and worse. "For a funny man, he is the soberest I ever saw," said a man to his friend, and true enough, for he rarely smiles and is never camera conscious. Some of the little tricks are mighty clever. I'd place the dog as the chief attraction next to Fatty, his owner in real life, for he is so well trained. A lover of dogs near me said, "I bet that dog had a tenderloin after rehearsal," referring to the treadmill stunt.

* * *

"The Power of Decision" went well, though the end was obvious from the start. John Davidson was capital as the persistent villain, and we were rather sorry that it was not he who got the bullet sent by Hubby and that he go off scot free. Frances Nelson was dainty and takes a close-up well. It is a pretty good problem play and so well photographed. Richard Tucker always makes good; so does Sally Crute, she of the vampire cut. John Noble gives delight in the directorship.

* * *

Last night I went to the Fenway to see "Passion," not wanting to miss one "sin." Lo, the picture had been taken off the program after one showing and "Pots and Pans Peggy" substituted. It must have been pretty "deadly." Think I'll watch for it elsewhere.

MAXINE ELLIOTT TO RETURN TO ENGLAND.

Goldwyn's great stars possess a high degree of war-time courage, which atrocities on the high seas have not succeeded in diminishing. Maxine Elliott, the celebrated beauty who has just finished two productions for Goldwyn, is about to set sail for England, where she will spend a part of the summer before resuming her war relief work.

During her stay in the States, Miss Elliott has acted in a noted play by Roi Cooper Megrue and in a second play by Robert H. McLaughlin, the Cleveland dramatist, who won financial rewards two seasons ago in New York with his first big play, "The Eternal Magdalene." Mr. McLaughlin has written several scenarios for Goldwyn and one of these affords Miss Elliott a splendid opportunity to reveal unsuspected powers as an emotional actress.

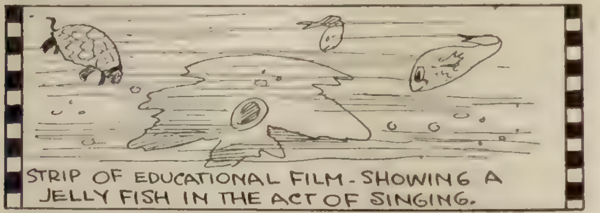
Grinding the Crank

TO CREATE a little excitement we will be glad to receive suggestions for cartoons concerning "inside stuff" of the moving picture studio, office or theater It should be of a general nature. Specific plays must not be mentioned. Everyone connected with the industry has laughed at some incident in the business. Let's have it. The only reward will be that of having contributed something to lighten a moment of our colleagues and for any suggestions used the author will receive credit in the cartoon.

Let 'em come!

* * *

Two ladies sat behind us at a trade showing of a five-reeler the other day. When the picture ended one of the females said "Ain't this weather the dickens on corns?"


STRIP OF EDUCATIONAL FILM - SHOWING A JELLY FISH IN THE ACT OF SINGING.

It's foolish, we know, but we've often wondered what would happen if some one buried a horseshoe in one of the lemon pies used in comedy pictures.

* * *

It is estimated that it would require 6,742 thumb nails to cover the area of a standard size screen.

* * *

I guess we'll warble awhile, I guess!

How dear to my heart are the scenes of each picture
When splendid projection presents them to view.
The actors, the extras (Oh Gosh, what a mixture!)
And every location they drove us all to.

* * *

It must take a lot of practice to write a three page letter in fifteen seconds the way the actor does in the picture.

* * *

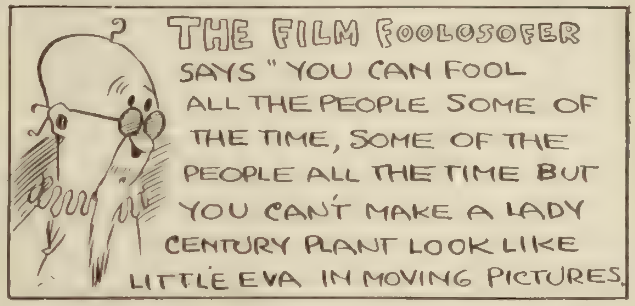
Advertising for Exhibitors.

Inquiry received too late for regular page.

Editor M. P. W.:

I ran the following poster in front of my theater today to advertise a new X. Y. Comedy and all that came in was the fresh air through the ventilators. Can you tell me why the ad. didn't pull?

Referred to Mr. Sargent.


THE FILM FOOLOSOFER
SAYS "YOU CAN FOOL ALL THE PEOPLE SOME OF THE TIME, SOME OF THE PEOPLE ALL THE TIME BUT YOU CAN'T MAKE A LADY CENTURY PLANT LOOK LIKE LITTLE EVA IN MOVING PICTURES

Senario Editor in the ——— studio bought a five reel manuscript last week; not that the story was worth anything, but good wrapping paper like that is scarce.

* * *

Press stuff. William Bean will soon be seen in his new vehicle, the "Silly Six," which is expected to have a long run.

* * *

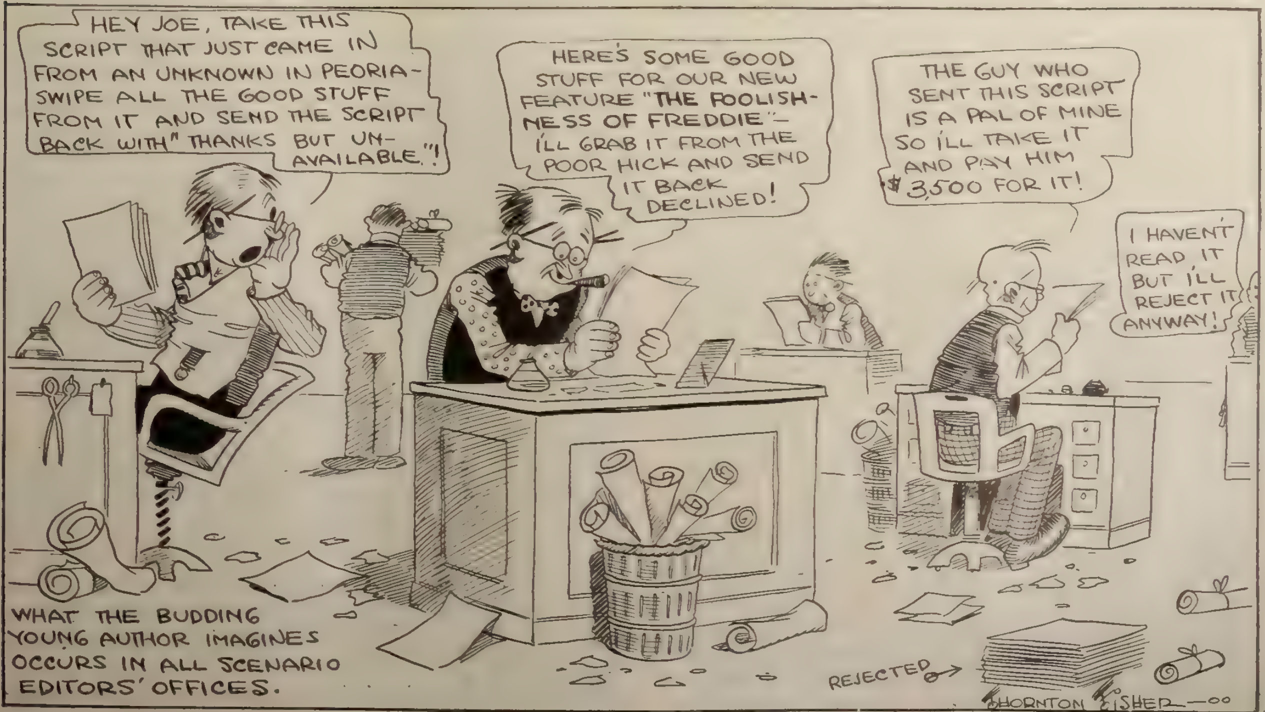
There goes the whistle, boys! I guess we'll go home.

"DOC" DUNLAP IN TOWN.

R. H. (Doc) Dunlap, who has handled many state rights and legitimate attractions through the West, Hawaii and Canada, is in New York preparatory to advancing the Coburns in their Broadway success "The Yellow Jacket" and Shakespearean repertoire. The spring and summer tour is booked through the Middle West. "Doc" has been renewing many acquaintances in town, but will soon leave for the "provinces."

MAYFAIR TO COMMENCE PRODUCING MAY 21.

President M. A. Schlesinger, of the Mayfair Film Corporation, announces that work on the first Mayfair production, featuring Miss Peggy Hyland, will begin on May 21. As a preliminary to the begining of operations a banquet will be given on May 19 to the entire staff of the company. Miss Hyland is hard at work arranging the details of the first picture and is anxious to commence.


HEY JOE, TAKE THIS SCRIPT THAT JUST CAME IN FROM AN UNKNOWN IN PEORIA - SWIPE ALL THE GOOD STUFF FROM IT AND SEND THE SCRIPT BACK WITH "THANKS BUT UNAVAILABLE."!
HERE'S SOME GOOD STUFF FOR OUR NEW FEATURE "THE FOOLISHNESS OF FREDDIE" — I'LL GRAB IT FROM THE POOR HICK AND SEND IT BACK DECLINED!
THE GUY WHO SENT THIS SCRIPT IS A PAL OF MINE SO I'LL TAKE IT AND PAY HIM $3,500 FOR IT!
I HAVENT READ IT BUT I'LL REJECT IT ANYWAY!
REJECTED
THORNTON FISHER —00

WHAT THE BUDDING YOUNG AUTHOR IMAGINES OCCURS IN ALL SCENARIO EDITORS' OFFICES.

"The Land of the Rising Sun"

Delightful Series of Pictures Exhibited at Aeolian Hall by Japan Society.

By Margaret I. MacDonald.

IT WAS an appreciative and well-groomed audience that assembled in Aeolian Hall on Friday evening, May 4th, to view a series of moving pictures of Japan entitled "The Land of the Rising Sun." The pictures were exhibited in honor of the Japanese Ambassador, Aimaro Sato, consisted of studies of the life of the Japanese people and were made with the hope that they would illustrate the ideals which have won for Japan her position in the family of nations.

The program was divided into two parts, each consisting of four groups of scenes. The first group, "Impressions of Japan," presents various interesting and beautiful scenes in and about Yokohama, Tokyo, Kamata, Ikaio and other parts of Japan. The second, "Child Life," is a revelation of the happiness existent among Japanese children. The third, "Industries," dealt principally with the rice and tea industry. The fourth, "A Wedding Ceremony," revealed things in connection with this subject not commonly known. The fifth, "Urashima, the Fisher Boy," is a pleasing Japanese fairy tale, well told. The sixth, "Temples, Religious Processions, etc.," is what the name implies. The seventh, "Artificial Pearl Culture," covers the inserting of "nacre," the gritty substance which is the nucleus of the pearl, into the oyster, and the diving of the Japanese women for oysters that have after four years developed small pearls. The eighth, "An Englishman's First Night in a Japanese Inn," is a pleasing bit of comedy illustrating the customs followed still after many generations in the hotels of Japan, and finishes a delightful program.

These pictures were produced by the New England Motion Picture Company, Inc., of Boston, Mass., are to be distributed by the America-Japan Pictures Company, New York, and were presented by the Universal Film Manufacturing Company under the auspices of the Japan Society.

Following the exhibition of the pictures a reception was given to the Ambassador. The reception committee consisted of Union N. Bethell, Henry Clews, Robert DeForest, William North Duane, Elbert H. Gary, Gilbert H. Grosvenor, I. Hamoka, A. Barton Hepburn, Herbert H. Houston, Darwin P. Kingsley, Dwight Macdonald, J. B. Millet, Jacob H. Schiff, Willard Straight, Jokichi Takamine, Frank A. Vanderlip and Consul General Yada.

At Leading Picture Theaters

Programs for the Week of May 6 at New York's Best Motion Picture Houses.

"The Primrose Ring" at the Strand.

MAE MURRAY was the star at the Strand the week of May 6 in "The Primrose Ring," adapted from Ruth Sawyer's clever story by Marian Fairfax. She portrayed the role of a nurse in a children's hospital, who, having herself been a crippled child, takes a great interest in her young patients and amuses them with thrilling fairy stories, contrary to the rules of the hospital. There is a charming romantic love story in which Miss Murray and Tom Moore are the principals. Winter Hall and Little Billy Jacobs are also prominent in the cast. The fourth of the famous O. Henry stories to be seen on the screen was "The Green Door," the tale of the adventurous Rudolph, who receives the mysterious card which leads him to the door behind which he finds love and happiness. Alice Howell, the funniest girl on the screen, in a comedy, "Her New Role," was also on the program. The soloists were Walter Vaughn, George Halperin, Rose Lind, Arthur Depew and Ralph H. Brigham.

"The Sixteenth Wife" at the Rialto.

"The Sixteenth Wife," an adventurous comedy featuring Peggy Hyland and Marc MacDermott, was the principal dramatic offering at The Rialto. The picture is a Vitagraph Blue Ribbon feature, the action taking place in Russian, Constantinople and Bohemian New York. Miss Hyland plays a French dancer in the Russian Ballet. Mr. MacDermott is seen as a noble Turk who becomes infatuated with the dancer and tries to add her to the collection of fifteen wives already in his harem. The escapes to New York, with the Turkish gentleman in hot pursuit, and a New York newspaper man rescues her from her predicament.

The first installment of "The Sailors of France," an inspiring series of pictures taken under the direction of the Cinematographic Division of the French Army and Navy, heads the special features.

Mr. Lamont and Sascha Fidelman were the soloists.

"Within the Law" at the Broadway.

The Vitagraph screen production of "Within the Law" at the Broadway is attracting large audiences.

Bill at the Eighty-first Street Theater.

At the Eighty-first Street theater on Monday, Tuesday and Wednesday Robt Harron was seen in "An Old Fashioned Young Man." Jack Dillon, in a Triangle comedy, "A Dishonest Burglar," was also on the bill.

Thursday, Friday, Saturday and Sunday Bessie Love, in "Cheerful Givers" and "Teddy at the Throttle," a Keystone comedy, were the features.

A Frame-Up

On Ben H. Grimm.

The accompanying illustration is a frame-up—a frame-up in more ways than one: First, it is a framed-up photograph. I have not been informed whether the photographer made a double-exposure so as to get the frame framed or whether a set was framed-up on the stage of the Yorke-Metro studios so as to make it appear that the frame would look as if the frame were appearing on the screen well-framed by the projection machine operator. However, it does, only more so.

Left to Right: **Harold Lockwood, George Du Bois Proctor, Thomas Gehraty, Lester Cuneo, Bennie Zeidman, Paul H. Dawling, Fred J. Balshofer.**

Second, the picture was framed-up with the sole idea of grabbing a little space from some poor unsuspecting youth. Inasmuch as the photograph was sent to us, we guess we're the goat.

Anyhow, the picture was taken on the event of Bennie Zeidman's visit to the Yorke-Metro studios, in Hollywood, where, before he became Douglas Fairbanks' smile-satellite, he used to accept salary for permitting Fred J. Balshofer to call him (Bennie) the publicity director for Harold Lockwood. Harold Lockwood is seen on the extreme left. Next in line is that notorious person George Dubois Proctor. In juxtaposition to the said Mr. Proctor is Thomas J. Gehraty, Hound of Herald Square and environs. Then we gaze upon the manly form of Lester Cuneo, lovable villain. The next one in line has already had his name mentioned enough. We can't see Paul H. Dowling, the present press agent at Yorke-Metro very well because he is masked by the strong right arm of general manager Fred J. Balshofer.

"REEL CLUB" BALL ON MAY 12.

Many prominent film stars have signified their intention of being present at the first ball of the "Reel Club," an organization composed of the employees of various film companies, to be held in Palm Garden, New York, on Saturday, May 12. The "Reel Club" has been organized but a short time, and will use the proceeds of the affair in building up the organization.

The grand march will be led by Mr. and Mrs. Sidney Drew. Other stars who will be present, according to the arrangement committee, are Leah Baird, Alice Brady, Roscoe Arbuckle, Violet Mersereau, Florence LaBadie and Flora Finch and many others.

William B. Hart is chairman of the arrangement committee.

Subtitles de Luxe

By Tom Bret

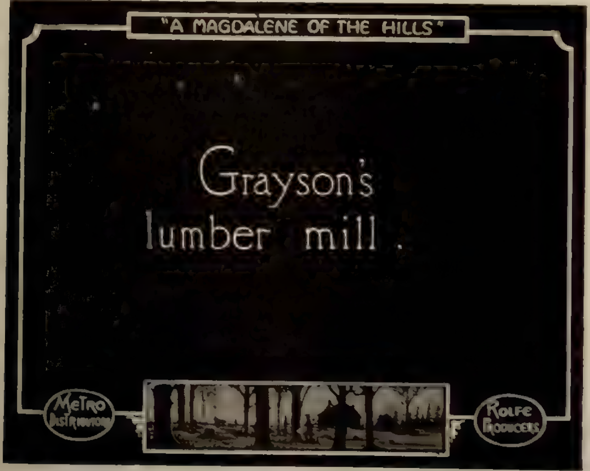
Expertly Written and Artistically Illustrated, the Title Adds Greatly to the Success of the Picture

A RECENT report from London to the effect that "Intolerance" to the English mind is magnificent but "bewildering," brings us face to face with the proposition of clearness in motion pictures. Subtitles constitute an average of about two-fifths of the footage of motion pictures as they are made today, and carry, largely, the thread of the photo-play around which is woven all the beauty and charm of its fabric. Writing subtitles, therefore, should be considered one of the finest arts in the making of masterful photo-dramas.

There was a time, when the motion picture industry was in its infancy, that producers would not allow the actors to sit down or stand still, because of the belief that motion pictures should essentially show "motion." "Action!" was the whole cry of the director, and even now those of the earlier days cling somewhat to this idea in the making of pictures, seeking to "get over" the story of the play by pantomime almost exclusively. These men are behind the times, for there is scarcely any greater charm in the conveyance of thought than by means of splendid literature. The educated mind and the uneducated mind alike may revel in its delights when it is realized that the most attractive eloquence consists of beautiful thoughts simply and gracefully told.

Tom Bret.

In Metro plays this idea is carried out to a nicety, and their popularity the world over is proof of the fact that good subtitles are growing more and more important every day in the making of superior photo-plays.



Specimen Title.

Subtitles, like pantomime, can be made "bewildering" by their magnificence, and so lose their usefulness as a source of entertainment. This seems to be the most threatening evil of the present day clamor for extraordinary subtitles.

The makers of motion picture productions should consider that the eye and the brain are the only organs exercised by the movisor, or the person who sees motion pictures. The objective, therefore, is to entertain the intellect as well as the vision, and to do this in logical sequence, yet with as much variety as is necessary to make the picture on the screen restful as well as interesting. Any subtitle, therefore, which compels the mind to struggle unnecessarily to get the meaning is just as offensive to the onlooker as a scene out of focus. Where scene and spoken word are blended harmoniously regardless of footage but with due regard to photographic and literary excellence, then the picture becomes a masterpiece.

One of the points to be attained in keeping the public attracted by a motion picture is to bring the production to such a finesse that the characters in the play seem to be actually living out their parts upon the screen. Keeping the spectator within the illusion of motography, therefore, suggests the advantages of pictorial titles. The old idea that a decorative subtitle detracts from the essence of the title is about as fallacious as the old idea that a motion picure actor should not sit down. Keen observers today know that well done, beautiful art titles contribute quite as much to the subtitles as does the power of repose and expression in the performance of the principals. Art titles badly done, however, are sometimes so grotesque that they turn comedy into tragedy and tragedy into a joke. To meet the popular desire for art titles a few producers have engaged inferior workmen whose output has become the laughing stock of the trade. A poorly done art title is just as useless as a trite, prosaic, uninteresting construction in the text. In other words, a motion picture is entitled to the same polish, the same finish, the same glitter and attractiveness as a piece of cutlery, a beautiful piece of jewelry or any other article offered for sale—and the one that looks the best gets the money. In this connection it is safe to say that the men who write subtitles, and the men who make illustrations for subtitles, should be carefully selected and that no price is too high to pay to a man or woman who can deliver the goods in this respect.

The fact that the writer was given the first curtain call on Broadway of any motion picture author came about largely from the character of the subtitles in the spectacular war pictures "The Battles of a Nation." This was a strong incentive for the special study of subtitles and emphasized strongly their importance. That time spent on subtitles is well invested was demonstrated shortly after the success of "The Battles of a Nation" when another picture, upon which the writer was employed, entitled "The Warring Millions," attracted immense crowds and turned hundreds away at its premiere showing in the Olympic Theater in Chicago. After handling over three hundred motion picture subjects the writer is firmly convinced that the producer who makes the best motion pictures of the future will be the man, who with all things else equal, has the best staff of title writers and title artists in the world.

Comedy titles of the best class are used in the Mr. and Mrs. Sidney Drew comedies, released on the Metro program. The writer has been in collaboration with Mr. and Mrs. Drew in the writing of these subtitles for some time, and cannot let this occasion pass without paying a high tribute to Mrs. Drew for the standard of their excellence. The fact that Drew comedies are universally regarded as the cleanest, the "classiest," and the funniest in the field is proof of the fact that comedies depend largely upon subtitles of the better kind, quite as much as they do upon the elimination of vulgarity and obscenity.

Summing up the whole proposition, subtitles are mighty factors. They can make or break comedy or drama—they can make or break a motion picture concern.

Cut—bow and exit.

NEW STUDIO MANAGER FOR YORKE-METRO.

Wiley J. Gibson has been appointed studio manager at the Yorke-Metro studios in Hollywood, following the resignation of N. W. Aronson, who has gone to New York. Gibson's first connection with the motion picture business was with the Universal company several years ago. Later he joined the forces of Thomas Dixon, engaged in putting on "The Fall of a Nation." He came with Fred J. Balshofer's producing company in June, 1916.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 310 McCance Building, Pittsburgh, Pa.

Ratification Meeting at St. Louis

Exhibitors' League of That City Receive National Charter from President Ochs and Celebrates the Event.

THE St. Louis Theater Managers and Motion Picture Exhibitors' Association became a member of the National League on April 26. Joseph Mogler, president of the association, says it was not the intention of the St. Louis exhibitors to merge with the National body until a few weeks ago, and that very recent developments decided them that their interests could be best served by such an affiliation.

The St. Louis Exhibitors' Association, while very healthy now, has had an uphill struggle and a very slow growth. Little interest was shown when the association was organized three years ago. The first meetings were held in a little room in the Benoist Building, where a faithful little band of pioneers—often no stronger in number than a corporal's guard—met once a week. The membership suffered several rises and several slumps, and never got to respectable proportions until last September.

Since that time there has been a steady growth, until today the roster shows seventy active members, composed of leading exhibitors, and thirty associate members made up of exchange managers and others interested in the industry, among whom are a number of newspaper men.

The association has made its best strides since Joseph Mogler was elected president. At that time, about seven months ago, the association had only fourteen members.

Mr. Mogler was one of the first showmen to exhibit pictures in St. Louis. He is a man of wide acquaintance and a very pleasant personality, is an indefatigable worker and a thorough believer in organization.

The association now occupies new assembly rooms in the Beers Hotel Building at Grand avenue and Olive street, where meetings are held every Friday. The rooms are well furnished and fitted up, and compare with any other club rooms of a like character in the country. The meetings are well attended and much work of a constructive nature has been done.

During the last session of the State Legislature, when a number of drastic censorship bills and tax measures were pending, the association made a determined and well organized fight, and won over heavy opposition.

The event of the local exhibitors' affiliation with the National League was celebrated by a big banquet at the Planters Hotel on April 26. The feast was spread at 12 o'clock, and the better part of the afternoon was spent by the exhibitors, their wives and sweethearts, and the many visitors, in speechmaking and a general all-around get-together meeting.

National President Ochs was present and delivered the charter to Local President Mogler. Mr. Ochs made a lengthy address dealing with the film industry and the relations of the exhibitor and the producer and exchange managers. He said that the industry was burdened by an extravagant manner of distribution, and predicted that the future would see fewer exchanges.

President Mogler made a short address, and State Senator Frank B. Warner, who proved himself a friend of the exhibitor during the censorship fight, also made a speech.

Charles F. Hatfield, general manager of the St. Louis Convention and Publicity Bureau, was present, and launched the idea of securing the Exhibitors' Convention for St. Louis in 1918.

Work will begin on this plan at once, and there is no doubt but that St. Louis stands a good show of getting the convention.

The St. Louis Coliseum, which is one of the largest convention halls in the country and is practically new and more modern than the Chicago Coliseum, would be an ideal place for the gathering and exhibits, and as St. Louis is very centrally located it is really the logical place to hold the convention.

A number of out-of-town visitors were present at the meeting, and everyone went away with the memory of a good time and an impression of the good work being done for exhibitors and the industry in general by the vigorous organization.

Close-Ups of the Banquet.

A. E. Morelock had to leave before it was over.

It was very touching to see Frank Root, "Doc" Demko and Christ Zotos, whose shows are almost jam up against one another on South Broadway, fraternizing together. Competition makes friends in St. Louis.

T. A. Rigler, of Hannibal, Mo., says he came down to the Big Town just to "take in the doin's."

M. D. Crandall, who makes it his business to look after "Idle Wives" (some job!), was there.

Louis Hehl, of the Cinderella, came near telling how old he is when he showed that poker chip found in the ruins of the Southern Hotel fire in 1877.

Edward Pohlman and his wife said they both thought the chicken was fine.

J. Erwin Dodson, of the Standard Film Corp., and Mrs. D. were busy getting acquainted with other film folk.

John Karzin, the oldest exhibitor in town—no, we don't mean that, John is not so old; he is only one of the real early exhibitors—was there shaking hands with his many friends.

Here are the fellows who brought their wives: Oscar Damon, Frank Root, John Gentner, Joseph Mogler, Senator Warner, Jack Burhorn, Harry Miller, D. T. Williams, W. O. Reeves, Charles Goetz, Floyd Lewis, L. E. Tally, S. J. Baker, J. Erwin Dodson, Edward Pohlman, H. H. Barnard, Mr. Graham and Mr. Kohlhauff. We were unable to get a complete list of the sweethearts, so we will not mention the few we did get.

Harry Miller, of the Idle Hour, of Festus, Mo., and Mrs. Miller were meeting old friends among the exhibitors and making new ones.

Fred Wehrenberg let loose a lot of applause when one of the speakers said, "I'm a Republican."

Jamison, of Pathe, was seen carrying around a big artificial rooster in his arms.

C. S. Edwards, who leaves Pathe on the 1st of May to be head of the new Bible Film Company, was saying "Hello" and "Good-bye" all at the same time.

"Doc" Demko, of the Shenandoah, on South Broadway, hinted that he is thinking of building a new house this summer.

Sidney J. Baker and Mrs. Baker regretted very much that, owing to a previous engagement, their daughter, Miss Berenice, could not attend the banquet.

Bob Taylor, of the Universal, was looking around for a

St. Louis Exhibitors' Association Banquet, Planters Hotel, April 26, 1917.

moving van at the close of the festivities to transport the big floral butterfly to the exchange. "It's too nice to leave here for the waiters," said Bob.

Al King took enough time off from his ledger at the Universal to fill up on chicken.

Fred Corbett, of the Grand, in Moberly, Mo., said, "Talk about censorship, you movie people don't know what a fight is till you get in the bill-posting business."

Fred Keller and his bunch were all at one table, and for once seemed to have no thought of the wings of time.

Gus Froebel and the three Werners, Sam, Charles and Abe, made a splendid looking quartet.

When it was proposed to drink the health of the President of the United States, the deep bass voice of T. P. Goll could be heard saying: "Isn't there anything stronger than ice water?"

Al Wittman was busy, as usual.

Nathan Steinberg missed the other banquet at the Mercantile Club, but he got right up in front in this one—observe him in the picture.

The tall, slender, distinguished and scholarly looking person wearing glasses and an air of wisdom, seated between two posts and opposite Joe Pastlenick, of the Post Dispatch, who did not turn his head, is the World correspondent.

Iowa Convention Planned

President Ochs Meets Exhibitors at Preliminary Meeting in Des Moines and Starts Movement.

LEE A. OCHS, National President of the Motion Picture Exhibitors' League, addressed some twenty-five of Iowa Exhibitors, and about one-half of the local Exchange Managers and their salesmen, at a meeting at the Chamber of Commerce, Des Moines, April 27. Although Mr. Ochs had sent a personal invitation to every exhibitor in the State, the exchange managers and other trade people in Des Moines knew nothing of any convention at any time, except through indefinite announcements in some of the trade journals.

Mr. Ochs arrived in the city early Friday morning and made a call or so at the exchanges. Some twenty-five exhibitors came to the city in response to his invitation and assembled at the Savery at various times in the morning, but nothing definite of any convention could be learned. Finally the exchange men who knew of his arrival spread the news to their visiting exhibitors that Mr. Ochs would address them at the Chamber of Commerce at three o'clock.

The national president explained to the small audience that the object of his visit was to organize a strong exhibitors' association in Iowa, in which state there had never been any successful organization. To insure the organization of the State's exhibitors, Mr. Ochs and the assembled trade men elected or rather appointed H. J. Lego, of the Majestic Theater in Fort Dodge, as temporary secretary, to be assisted in his duties by N. C. Rice, of the Call Opera House in Algona. W. D. Ingledue, of the Strand Theater in Marshalltown, was appointed temporary chairman. These three gentlemen were urged to work together for a really beneficial organization, whereby the exhibitors of Iowa might work together and in uniformity for the betterment of their business.

The exchange managers who were present expressed their hearty approval of the State Exhibitors' League, and promised to do all in their power to add members and further the formation. They promised to urge their salesmen and employees to talk to all exhibitors and to carry with them membership application blanks, showing the exhibitors the hundred and one advantages that they can each derive from the union. The state will be divided into zones and probably a leader will be appointed for each zone.

The appointed officers will hold their temporary positions until the larger convention is called the 12th and 13th of June, when it is confidently expected that all the exhibitors of the state will be present, their interest aroused by the energetic efforts of the few who attended this meeting.

The convention in June will be held in Des Moines, and in addition to the election of officers and the formation of a real organization, delegates will be elected to represent Iowa at the national convention in Chicago in July. Incidentally these delegates will vote for the national president.

At this convention it is planned that there will be a motion picture ball with many stars in attendance, Mr. Ochs using his influence in bringing the brightest stars in the motion picture firmament. At this convention, too, a substantial sum will be awarded to the individual who will have secured the most members for the State League.

In addition to his remarks on the formation of the State League, Mr. Ochs discussed the good and bad points in the film industry, expressing the opinion that the main cause of the present condition lay in the cost of distribution. Mr. Ochs gave a plan whereby this state might be improved to a great extent that centered around the idea that all brands of film could be distributed from one main office instead of through six or seven different exchanges in each city.

He also had a wild plan for the purchasing of the production direct from the producer, the National Exhibitors' League doing the purchasing, then the prints of the production to be released through the National League's own channels. This plan did not seem to impress the assembled men, and no wonder, since in its entirety it would only tear down what it has taken years to build up, although every one admits there are faults with what has been "built up." After various other opinions and remarks, the meeting was adjourned.

Every picture man in Iowa knows that an organization of the exhibitors is the only means whereby the film business can be conducted in a paying, well-oiled manner and if Mr. Ochs has aroused enthusiasm in the awakening of the sleepy Iowa exhibitors his visit has done good even if the man and his methods are open to criticism. It is to be hoped that the exhibitors will all respond to the urging of the film representatives who approach them on the subject, for an organization will surely not injure them and it will undoubtedly work them great good. And if, personally, the exhibitor does not favor the man who has aroused this interest. he surely will overlook that fact in the noting of the benefit the State organization can do him.

The report of almost every exhibitor that attended the meeting was poor business, no money, too high rental, etc. Surely each one of them will boost for an organization that in all probability will aid this condition's betterment.

Among the exhibitors present were: W. D. Ingledue, Strand Theater, Marshalltown; C. L. Allen, Pella; W. S. Porter, Eldora; M. Linn, Unique Theater, Glidden; A. V. Lippert, Plaza Theater, Dyersville; H. J. Lego, Majestic Theater, Fort Dodge; F. L. McCray, Lyric Theater, Oskaloosa; A. J. Eide, Lyric Theater, Roland; Powd McLuen, McLuen Theater, Guthrie Center; Brown & Anderson, Princess Theater, Boone; N. C. Rice, Call Opera House, Algona; P. F. Nugent, Princess Theater, Fort Dodge; L. M. Lane, Orpheum, Centerville; J. Abernathy, Panora; W. A. Treloar, Ogden; Tom Arthur, Cecil Theater, Mason City; Thomas Brown, Strand, Iowa City; Mr. Lane, of Lane & Ritter, Orpheum, Centerville; V. Lander, Simplex Theater, Stratford; Bowton Amusement Co., Opera House, Bowton; A. V. Lauver, Star Theater, Gowrie; Andrew Maland, Lyceum Hall, Slater; Mr. Perry, Star Theater, Colo.; A. H. Blank, Garden Theater, Des Moines; Abe Frankle, Casino-Majestic Theaters, Des Moines; J. W. Wagner, Unique Theater, Des Moines; Albert Schragg, Ideal Theater, Des Moines; B. J. Van Dyke, Royal Theater, Des Moines.

Exchange and other film men present were: R. C. Cropper, president of Standard Film Co.; L. A. Sheridan, Pathe manager; M. E. Williams, Standard manager; A. H. Blank, Selznick Enterprises; R. C. Li Beau, Des Moines Film and Supply; N. C. Rice, Triangle Film; Jos. M. Fieldman, Art Drama representative; G. A. Alt, Pathe roadman; H. G. Billings, Pathe salesman; F. H. Zolin, Favorite Features, Minneapolis.

Newark Exhibitors Get Together

Hold Beefsteak Dinner and Discuss Trade Conditions—Dr. Hespe Reports on Legislative Work.

THE Motion Picture Exhibitors of Essex County held a "Get-together" beefsteak dinner April 25 in Iffland's Garret, Market street near Broad. The object of the gathering was to discuss plans for bettering present conditions as they affect local exhibitors. Dr. H. Charles Hespe, although in a rather poor physical condition, and contrary to the advice of his physician, was a guest at the affair, deeming it his duty to be wherever the state president can be of any assistance. Dr. Hespe told of the important legislative work that has been accomplished and what must be done in the future. He said the fight against adverse legislation must go on, and that it was only through organized effort that the industry could attain its proper place in the estimation of the people.

The question of having a common carrier for transporting film from New York to Newark and return was introduced by Manager Reinlieb, of the local Pathe Exchange. Mr. Reinlieb stated that he represented the Film Club of New York, and acting upon their suggestion, he had brought the matter before the exhibitors. It seemed from the discussion that there was a unanimity of opinion in regard to having but one common carrier, but the point of debate was who should it be? No action was taken at the meeting, as the affair was purely social in its nature and the business will be brought up at a regular meeting of the organization. The attendance was not as good as it might have been. Several exchange managers were present and voiced their opinions regarding the common carrier idea and other problems that today confront the exhibitor and exchange man.

OREGON EXHIBITORS' CLUB ROOMS.

The club rooms of the Motion Picture Exhibitors' League of Oregon in the Majestic Theater building, Portland, are now being kept open regularly for the convenience of members. The rooms are in charge of Abraham Nelson, business manager of the League, who reports that there popularity is growing daily.

John A. Jennings, owner of the Sunset theater and chairman of the membership committee,, cooperating with Mr. Nelson, has launched a membership campaign that promises to be a winner. In fact all the big towns in the state are represented on the League's roll of membership.

A regular meeting was held April 25, at which several out-of-town members were present, including A. H. McDonald, Rex theater, Eugene. Oregon, and Claude Smith, Smith's theater, Gresham, Oregon. The League will be two months' old May 22, and has already accomplished much to be proud of.

Big Meeting at Minneapolis

Northwest Exhibitors' Corporation Holds Successful Convention and Elects New Board of Directors and Officers.

By John L. Johnston.

MUCH in contrast to the usual form of getting down to business the second day of a convention instead of the first, the seventh annual convention of Northwest exhibitors opened at Minneapolis, Tuesday morning, May 1, at 10:30 o'clock. Following an address of welcome by Mayor Thomas Van Lear and short addresses by President James G. Gilosky, National President Ochs, National Secretary William J. Sweeney, National Organizer Fred J. Herrington, President Joseph Hopp, of the Chicago branch of the National League; President H. L. Hartman, North Dakota Exhibitors' League, in the short session in the morning, the afternoon was given over to a discussion of various grievances of out of town exhibitors and other business of importance.

The reports of the various officers were read and adopted, with a few minor corrections, and the convention resolutions committee, with the assistance of Messrs. Herrington and Ochs, was vested with authority to draft a resolution to be sent to both houses of Congress as regards proposed war taxation of theaters. Two resolutions were originally adopted, but after discussion the meat of one was embodied in the other, which is as follows:

To the Sub-Committee of the House Ways and Means Committee:

Gentlemen: We, the members of the Motion Picture Exhibitors' Corp. of the Northwest, comprising the States of Minnesota, North and South Dakota, Montana, Wisconsin, Iowa and Northern Michigan, members of the Motion Picture Exhibitors' League of America, having as its members representation in every State in the Union, in convention assembled, hereby go on record as utterly opposed to the special war tax of ten (10) per cent. on gross receipts.

There are in the neighborhood of fifteen thousand (15,000) motion picture theaters in the United States. If you pass this tax you will drive seventy-five (75) per cent. of them out of business. We are willing to do our share and ask your committee not to impose any heavier tax upon our industry than mercantile business.

Therefore, we recommend the income tax for owners of motion picture theaters, asking only the same exemptions that would be accorded to others. We are willing to co-operate and offer to appear before you with proper data substantiating our claim.

The registration of exhibitors at the offices of Secretary Clyde Hitchcock up to five o'clock Tuesday afternoon, May 1, follows:

R. C. Gibbs, Strand, Huron, S. D.; Tom Foster, Star Stanley, Wis.; L. A. Haglund, Lyric, Swea City, Iowa; J. G. Haglund, Swea City, Iowa; D. G. Rodgers, Nicollet, Minneapolis; Archie Miller, Devil's Lake, N. D.; F. J. McWilliams, La Crosse, Wis.; C. E. Van Duzee, Minneapolis; C. H. Hitchcock, Princess, Minneapolis; M. A. Hoppenrath, Minneapolis; Sprague Green, Rex, St. Paul, Minn.; William True, Princess, Minneapolis; William Smith, Orpheum, Menomonie, Wis.; Fred H. Smith, Grand, Menomonie, Wis.; Anton Gillis, Grand, Breckenridge, Minn.; K. W. Cox, Grand, Warroad, Minn.; James Leslie, Majestic, Clark, S. D.; R. Engler, Bluebird, St. Paul, Minn.; Billy B. Watson, New Garden, Minneapolis; C. C. Baker, Strand, Briton, S. D.; C. G. Dossett, Princess, Jaynesville, Minn.; T. W. Vaughn, Scenic, Lakefield, Minn.; C. Brown, Unique, Nashwauk, Minn.; George Thorpe, New Grand, Crosby, Minn.; J. E. Boyle, Dreamland, Dubuque, Iowa; H. C. Zander, Majestic and Cozy, Rhinelander, Wis.; N. P. Glain, Scenic, Fertile, Minn.; Peter Charrier, Savoy, Proctor, Minn.; E. F. Hines Alhambra, Minneapolis; A. Crosby, Dreamland, Wilmar, Minn.; W. B. Crosby, Dreamland, Willmar, Minn.; William Sweeney, Chicago, Ill.; H. B. Smoots, Little Falls, Minn.; F. O. Fleischbein, Diamond, Cloquet, Minn.; John Piller, Strand, Grafton, N. D.; Oliver Whaley, Elko, Bemidji, Minn.; F. J. Herrington, Coliseum, Pittsburgh, Pa.; E. H. Blades, Grand, Bottineau, N. D.; R. H. McMillan, Princess, Winnebago, Minn.; H. N. Turner, Family, Pine City, Minn.; W. A. Steffes, Northern, Minneapolis; A. C. Klug, Empress, Zumbrota, Minn.; F. A. Brown, Rainbow, Riceville, Iowa; F. Block, Glenwood Palace, Minneapolis; J. C. Snyder, Star, Williston, N. D.; M. Joffe, Lyric, Kenyon, Minn.; F. W. Thayer, Calhoun, Minneapolis; E. H. Carter, Garden, St. Paul, Minn.; C. L. Graham, Deluxe and Forest, St. Paul, Minn.; Herman Anders Dayton, St. Paul, Minn.; George W. Granstrom, New Franklin, Minneapolis; H. P. Greene, Lake theaters, Minneapolis; H. P. Greene, Lake theaters, Minneapolis; Ed Buckley, Foley, Minn.; Ernest Secor, Forest, Forest City, Iowa; F. S. Booth, Minneapolis; Bert Beyerstadt, New Garden, Rochester, Minn.; W. H. Deeth, American, Minneapolis; C. N. Bonteeon, Grand, Howard, S. D.; J. Barnett, Crystal, Minneapolis; Gus Wilke, Elcador, Iowa; James Gilosky, Alhambra and Gem, St. Paul, Minn.; Sam Spedon, New York City; Lee A. Ochs, Colonial, New York City; O. A. Lee, Oak Park, Minneapolis; George Carisch, Third Ward, Minneapolis; Albert Hill, Grandview, Minneapolis; James A. Keough, Strand, Minneapolis; N. C. Jensen, Opera House, Mora, Minn.; Otto Stelzner, Star, Minneapolis; Juy Dawson, Oak, Minneapolis; Charles W. Campbell, Blue Mouse, St. Paul, Minn.; H. L. Hartman, Palace, Mandan, N. D.

At the afternoon session of May 1, W. A. Steffes, David G. Rodgers, Minneapolis; Ernest Secor, Forest theater, Forest City, Iowa; Olive Waley, Elko theater, Bemidji, Minn.; H. C. Zander, Majestic theater, Rhinelander, Wis; and Tom Foster, Star theater Stanley, Wis., were prominent in the discussion. Mr. Rodgers moved that final word regarding the exhibitors' stand against advance deposits and return expressage be held over until Thursday morning, May 3, when the exchangemen will appear before the meeting and present their side of the case. Several grievances brought before the meeting by exhibitors were ordered turned over to the grievance committee by President Gilosky, and Chairman Billy B. Watson, of the committee, assured the immediate action on all cases brought before his body during the convention.

On Thursday, May 3, the convention elected the following board of directors: D. G. Rodgers, James G. Gilosky, M. A. Hoppenrath, Henry P. Greene, W. A. Steffes, Charles W. Campbell, C. H. Hitchcock, William H. Deeth and Charles W. Gates. At the directors' meeting these officers were elected: President, James H. Gilosky, of St. Paul; vice-president, Charles W. Gates, of Aberdeen; secretary, Clyde H. Hitchcock, of Minneapolis; treasurer, W. H. Deeth, of Minneapolis.

These delegates were elected to attend the Chicago convention: M. A. Hoppenrath, Ed. Hinz, C. H. Hitchcock, J. G. Gilosky, J. Friedman, Thomas Furniss, T. Foster, D. G. Rodgers, H. P. Greene, W. H. Deeth, C. E. VanDusee, E. D. W. Chamberlain, C. W. Campbell, G. W. Gates.

Panorams of the Convention.

By Sam Spedon.

AFTER the president, James Gilosky, had called the convention to order Dave Rodgers, of Minneapolis, in a big bassoon voice, sounded the keynotes of the session: organization and co-operation. Judging from the number of exhibitors present, about 75, there is no discord in the exhibitors' organization of the Northwest.

* * *

The national organizer, Fred Herrington, started the oratory and pyrotechnics the first day with a resolution on the Federal war tax of 10 per cent. on the gross receipts of all amusements. I. H. Rubens, of St. Paul and Minneapolis, was emphatically impressive in urging all the members of the league to send personal telegrams to their local representatives in Congress and the Senate, in addition to a combination telegram from the organization signed by all its members collectively. The consensus of choice expressed by the convention was to double the present national tax in lieu of the 10 per cent. tax.

* * *

Tom Furniss, of Duluth, Minn., and Dan Chamberlain, of Minneapolis, were of the opinion that the same method employed by Canada and European allied nations, in passing it on the patrons of the theatres was the only possible solution of the war tax.

* * *

National President Ochs volunteered to make a Paul Revere dash to Washington immediately after the close of the convention, Thursday, to carry personal letters of protest from all the organization members, present them to the National League's representative there and, if necessary, interview every Senator and Congressman at the Capital on the ten per cent. tax. Mr. Ochs claims that it would drive 75 per cent. of the exhibitors in the United States out of business. Tom Foster, of Stanley, Wis., was of the opinion that Ochs was going to Washington on a fool's errand; he believes the tax is inevitable.

Ochs still maintained it was worth while making a plea for at Washington and by making a clear and truthful statement of conditions they might get an equitable adjustment. He cited as proof of this opinion his testimony to the Wheeler Committee, the only exhibitor who testified before that body in New York. He said it was his truthful statement of facts and conditions that saved the exhibitors from taxation in the Wheeler bill and it was only through misstatements of the producers to that committee that they are going to be taxed.

* * *

The cabaret entertainment at the Hotel West, Tuesday night, had much of the old time pep and zest, with Universal popguns and balloons bursting in mid-air. Those who went home before the close missed an act in one scene that was not on the program. We are sorry we didn't see it.

* * *

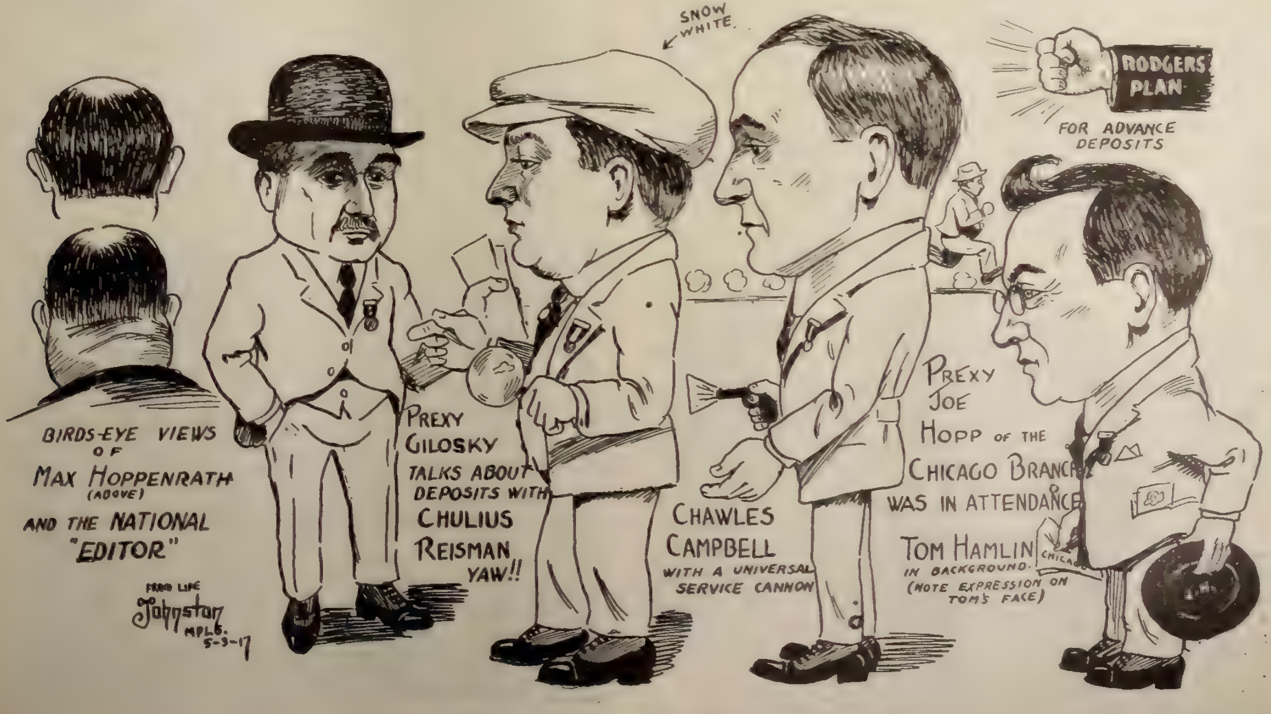
The banquet on Wednesday night was well arranged and served. The food was good, the company delightful, and the eloquent and patriotic address of Rev. G. L. Morrill was a treat. "Nuff sed." Your representative is more thoroughly convinced than ever that the most enjoyable banquet is the one given by a deaf mute society. It was the first exhibitors' banquet we have ever attended which was opened with a blessing. It didn't depress anyone and it didn't suppress the oratory.

* * *

The chairman of the convention announced at the close that the secretary of the organization would be pleased to take subscriptions for Mr. Ochs' paper, in acknowledgement of his attendance at the convention at his own expense. And then added, also for the World and the News.

* * *

Thursday, May 3, the last day of the convention, was given over to a hearing of the exchange and newspapermen; we will touch upon these matters in a special article next week. National Director Tom Furniss, National Organizer Fred Herrington and Joe Hopp, president of the Chicago league, spoke, and in conclusion Lee Ochs was again heard from. The election of officers of the Exhibitors' Corporation of the Northwest brought its convention to a close with the slogan "On to Chicago in July."


SNOW WHITE.
RODGERS PLAN
FOR ADVANCE DEPOSITS
BIRDS-EYE VIEWS OF MAX HOPPENRATH (ABOVE) AND THE NATIONAL "EDITOR"
PREXY GILOSKY TALKS ABOUT DEPOSITS WITH CHULIUS REISMAN YAW!!
CHAWLES CAMPBELL WITH A UNIVERSAL SERVICE CANNON
PREXY JOE HOPP OF THE CHICAGO BRANCH WAS IN ATTENDANCE
TOM HAMLIN IN BACKGROUND. (NOTE EXPRESSION ON TOM'S FACE)
CHICAGO
FROM LIFE Johnston MPLS. 5-3-17

Inklings from the Minneapolis Convention.

Campaign On in Kansas

President Glamann Makes Strong Appeal to Exhibitors to Get in Line With the League—Meeting in June.

PRESIDENT C. E. Glamann, of the Kansas League, is making a strenuous effort to increase the membership of the Kansas organization. Just now he is circularizing the trade in his state on the benefits of the organization of which he is president, pointing out the benefits of concerted action as shown by the work the Kansas League is doing. Attention is also called to the next convention of the Kansas League, which is scheduled to be held at Wichita on Monday and Tuesday, June 4 and 5. Further publicity is given to President Glamann's letter here:

Wellington, Kansas, April 28, 1917.

Brother Exhibitor:

I am inclosing you a copy of a letter which has been sent to every exchange in Kansas City, which is self-explanatory.

Do you realize what this means to the exhibitors of Kansas?

Here are just a few things the Exhibitors' League of Kansas has done for you: Had the censoring of the pictures moved from Topeka to Kansas City; had the censorship fee of 10c per reel removed by the exchanges of Kansas City, which means a saving of about 50c per day for the exhibitors of this State; had Festus Foster removed from the Censor Board—he was considered one of the most narrow-minded men in the whole State, and was the direct cause of so many pictures being rejected in this State; helped A. A. Jack of Herrington, Kansas, to place himself in a position to make money, where before he had been losing it, because, as a single exhibitor, he could not have done what the League did for him, but with the help of the League it was an easy matter; now the League is going to have the "deposit system" abolished for you. It would be impossible for you to do this alone, but the League can do it for you.

Are you a member of this League? Did you attend the convention at Hutchinson, which was held for your especial benefit, April 23-24?

In order to reap the benefits of what the League is doing in this State, you must become a member of this League, and do it at once, and remember the dues must be paid up before you are considered a member in good standing; if you do not intend to keep your dues paid up and attend the conventions regularly, we do not want you. Slackers and exhibitors who believe in reaping the benefit of the other fellows' work are not wanted, and the exchanges will undoubtedly make this class put up a deposit, because if he is not fair with his brother exhibitors he surely will not be fair with the exchanges.

If you are not a member at the present time, send me $6.00 immediately, which will pay your initiation fee of $5, and your dues to June 1.

Our next meeting will be held in Wichita, Monday and Tuesday, June 4-5, 1917, and we want you to be there; we need you and you need us.

If you have any grievances of any kind, please send them to me, and I will gladly take them up with the Grievance Committee, who will give them their immediate attention.

In closing I wish to say, the exhibitor who does not join hands with an organization such as the Motion Picture Exhibitors' League of Kansas, had better get out of the business, because he is not only hurting himself, but everyone else who is connected with him in the business.

It is my earnest desire to see every exhibitor in this State in this League in the very near future. Join today.

LETTER TO EXCHANGES.

To All Exchanges, Kansas City, Mo.

Gentlemen: At a meeting of the Motion Picture Exhibitors' League of Kansas, held at Hutchinson, April 23-24, a motion was made and carried to abolish the deposit system now in vogue by some of the exchanges. After May 15, no exhibitor belonging to the Motion Picture Exhibitors' League of Kansas will put up any deposit on any pictures he will show thereafter, and all contracts then in force where deposits are required will be canceled.

We know that all the exhibitors who belong to this League are responsible business men and will live up to their contracts.

The League is anxious to co-operate with the exchanges, and any time, under the new system, any member fails to live up to his contract, it shall be the duty of the officers of the League to reject him, and to notify the exchanges, so they may protect themselves in the future.

The members of this League feel it is a reflection upon their business integrity to ask them to put up this deposit, and their future dealings with you will show their justification in taking this action.

We will be glad to furnish you a list of the exhibitors of this League for your reference.

Yours truly,
C. E. GLAMANN,
President M. P. E. L. of K.

That Idea and Suggestion Contest

Great Interest Taken in Mr. Schindler's Plan by Exhibitors Throughout the Country.

THE press agent of the National Exposition, to be held in July, states that a surprising amount of interest is being shown by exhibitors throughout the United States in the contest suggested by Ludwig Schindler, Exposition manager, for the best ideas or suggestions to make the Seventh Annual Exposition and Convention of the M. P. E. L. of America more attractive to the industry and the public.

Mr. Rubens, a well known exhibitor in Joliet, suggests a rifle range from one end of the Coliseum to the other, with some of Uncle Sam's boys to show the public how to shoot. Mr. Rubens used to be a gunner on the battleship Texas, and he has guaranteed to show all the big producers how to make a hit every shot.

"Good for you, 'Rube,'" replied the press agent, "but you must guess again if you want that $50."

Proprietor Ryan of the Garfield theater, Chicago, offers the sugestion that Illinois exhibitors use an attractive catch-line on their programs, such, for example, as: "See your favorite star in person at the Coliseum, July 14 to 22."

Exhibitor Kahn from South Chicago believes it would be a good novelty to have one of the prominent stars milking a cow.

For Mr. Kahn's information the press agent states that he has the consent of the cow; but, so far, he has failed to find the star who is willing to take a chance.

North Carolina Convention

Exhibitors Plan a Three Day Meeting and Trade Show at Wilmington in June.

THE annual convention of the North Carolina Exhibitors' League will be held at Wrightsville Beach, Wilmington, North Carolina, June 14, 15 and 16, convention headquarters to be established at the Oceanic Hotel. President Percy W. Wells, of Wilmington, and Secretary H. B. Varner, of Lexington, have not yet announced the completed program for the session, but it will undoubtedly be fraught with significant importance both to the industry of the State of North Carolina and of the Nation, since the Tar Heel exhibitors have shown a disposition in the past to wade right out into deep water, and have succeeded in rescuing the industry from many evils in the four years of its existence as an organized league.

Elaborate displays by manufacturers of films and accessories will be a feature of the convention, and applications or reservations of space are coming in to President Wells weekly. Efforts will be made to have several stars, and some speakers of national importance in the industry, and all of the big trade papers will be represented. As Wrightsville Beach season will be in full blast at that time, an opportunity will be afforded to visitors of combining business with pleasure and have a seashore outing while attending the convention.

MICHIGAN CONVENTION JUNE 12 AND 13.

At a meeting of the executive committee of the Michigan Exhibitors' League, held at Saginaw, Mich., May 4, it was decided to hold the annual convention at Grand Rapids on June 12 and 13. A. J. Moeller, secretary, reports that all officers were present at the Saginaw meeting, and that indications point to the beginning of a real organization.

HERRINGTON'S TRIP DISCONTINUED.

It has been reported from Minneapolis, Minn., that President Ochs has ordered National Organizer Herrington to abandon his trip to the coast and to work in Wisconsin and near by states. All dates previously announced concerning Mr. Herrington's movements are therefore canceled.

KENTUCKY CONVENTION CALLED.

President L. J. Dittmar, of the Kentucky Branch No. 7, M. P. E. League of America, has called a meeting of the association, through Secretary Fred Dolle, to be held in Louisville on May 11, the day before the Kentucky Derby. Mr. Dittmar stated that there was not much of anything to come up at the meeting other than general shop talk concerning conditions. Due to the fact that the meeting will be held the day prior to the great Kentucky classic, it is expected that a goodly number of cameramen will make arrangements to cut in on the Derby, securing pictures for the various news weeklies.

Marin Sais in Kalem "American Girl" Series.

More Stars for Mutual

Juliette Day and Julia Sanderson Become Mutual Stars—New Contract With Mary Miles Minter.

FURTHERING its policy of "Big Stars Only," the Mutual Film Corporation has signed contracts with two stage stars and has also contracted for another two-year term for the services of Mary Miles Minter. The two stars are Juliette Day, a "legitimate" star of rising fame, and Julia Sanderson, who has been starred in a long line of stage successes.

These announcements were made by John R. Freuler, president of the Mutual Film Corporation, and Samuel S. Hutchinson, president of the American Film Company, Inc., on their arrival in Chicago from New York several days ago.

"This is simply further evidence of our strict adherence to the policy of 'big stars only' for the Mutual's pictures," said President Freuler. "We shall have important announcements concerning the vehicles in which these stars are to appear. We are giving particular attention to the matter of diversity of dramatic matter and clearly established lines of production for each year.

"In acquiring Miss Sanderson for the Empire we are adding importantly to the start with Ann Murdock, who is now at work on the first series of the Charles Frohman successes at the Empire Studios on Long Island. Other additions to the staff of the Empire are to be announced shortly.

"Miss Sanderson, it will be recalled, has a particularly fortunate and successful stage history. She started out with the Forepaugh Stock Company. She made a hit as Mrs. Pineapple in 'A Chinese Honeymoon,' and in 'Wang' with DeWolf Hopper. Since then her record has been unbroken success. She has played to big houses for a number of years, both in America and abroad, with particular success in London."

Mr. Hutchinson discussed some of the plans of the American Film Company in connection with the addition of a new company for Juliette Day. Miss Day will be directed by Rollin S. Sturgeon, former Vitagraph director, who has been engaged in the making of Gail Kane's first pictures for the American. Miss Kane's future pictures will be directed by Henry King, the director just now known for his successes in the making of the "Little Mary Sunshine" pictures.

"The line-up at the American Studios is a decidedly satisfactory one now," observed Mr. Hutchinson, "covering, as it does, four complete lines of well-defined dramatic products—William Russell, whom I consider a leader among the male stars of the day; Mary Miles Minter, just put under a new and high-priced contract, who has her own special field in the motion picture world; Miss Gail Kane, admittedly one of the greatest of the young actresses in America, and, latest, Miss Juliette Day, from whom we may expect a new and valued dramatic product.

"Miss Day, in the opinion of the critics, 'does not look a day over 15,' although she is considerably older than that and is a finished and accomplished actress. She has appeared in a line of interesting successes indicative of what may be expected of her in the pictures, including 'Blue Bird,' 'Everywoman,' 'Yellow Jacket,' 'Chin Chin,' 'Marrying Money' and 'Twin Beds,' every one well known and satisfactory to the public which spends its money for amusement.

"With four big companies at work the Santa Barbara studios will be just comfortably busy, with ample facilities for all that the pictures require and a big, strong technical staff, which means so much in the finsh and quality of the delivered picture."

LINDER ILL, STOPS WORK.

Owing to the illness of Max Linder, the announcement is made by George K. Spoor, president of Essanay, that further releases of the famous European comedian's pictures have been indefinitely postponed. Complications have arisen from a wound suffered by Mr. Linder in the war and the foremost physicians of the Pacific Coast have ordered him to abandon for the time the rigorous program to which he subjected himself in the filming of his comedies.

The first three pictures made by Mr. Linder in America—"Max Comes Across," "Max Wants a Divorce" and "Max in a Taxi"—have enjoyed wide popularity, and no doubt his temporary retirement from the screen will be deplored by picture patrons.

The first two pictures were made in Chicago during the worst weather of the winter. The third was filmed in Los Angeles under excellent conditions. The transition from the battlefields of France to Chicago, then to California, is blamed by physicians for the complications in Mr. Linder's wound.

Raymond B. West, Dean of Ince Directors

One of the Younger Generation of Picture Producers Who Has Made a Place for Himself.

AS THOMAS H. INCE'S chief assistant in the direction of "Civilization," Raymond B. West won a secure niche for himself some time ago in the hall of motion picture fame. He has lately added considerably to his prestige by his remarkable direction of two of the Bessie Barriscale Triangle features scheduled for early release, "The Snarl" and "Miladi of Tags and Tatters."

In "The Snarl" West has registered a triumph of double exposure in the characterization of the twin sisters. The critics have declared the handling of the various scenes in which the girls come into contact to be as near perfection as the human eye could desire. The story is a vivid piece of modern drama, and in most respects the direct antithesis of "Miladi of Tags and Tatters," which takes place in the rollicking days of John Paul Jones. Yet West is equally successful in creating the atmosphere of the eighteenth century, when wigs and jack-boots and Gainsborough hats were in daily use. Those who have followed West's career from the beginning, however, are not in the least surprised by this display of versatility.

Raymond B. West.

Mr. West was born in the city of Chicago about thirty years ago, and was educated at De La Salle College. His parents intended him to shine as a corporate lawyer, specializing on stocks and bonds. So after graduating from college, he packed up and moved to Los Angeles, expecting to make his fortune in a year or two. But before the young man could convince others of his legal and business genius he found himself without visible means of support with a three weeks' board bill to engage his attention. By good fortune he learned of an opening in the property department of the Bison Studios and canvassed Balshofer so earnestly for the job that the latter had to hire him to get rid of him.

That was the turning point in West's career. From property custodian he very shortly blossomed forth into a camera man, then was promoted to the position of assistant director, and finally became a full-fledged director when Thomas H. Ince took charge as executive of Kay Bee productions. At the present time West is the dean of the Ince directing forces, although he is far from being the oldest director connected with the big Triangle plant.

RGAN 15¢25¢
WILLIAM FOX
MASTER PICTURE
THE HONOR SYSTEM
THE HONOR SYSTEM

Immense crowds in front of the Academy of Music on 14th St., New York.. Waiting to see the William Fox Cinemelodrama, "The Honor System," after its four month's run at the Lyric Theater, N. Y.

Chicago News Letter

By JAS. S. McQUADE

The Mothers of Illinois Their Own Censors.

THE following interesting article by Kitty Kelly recently appeared in the Chicago Examiner, and it shows what Chicago mothers and the Illinois Congress of Mothers are doing to secure the right kind of pictures for their children:

> Now that women have begun putting their shoulders to the film wheel, pushing it toward the "better" side of the road, some new ruts may be grooved.
>
> There have been various uplift movements for filmland, in various places, arriving at various results, but here in Chicago women have taken it up as a phase of their enlarged housekeeping. It is affecting their children, and, presto, it must be looked into and dusted out for their welfare.
>
> This is being done under the auspices of the Illinois Congress of Mothers and the parent-teachers' associations through a better films committee in the hands of Mrs. Frederick Michael. She has had about fifteen women working with her for the last twelve weeks, and they have seen enough films to enable them to get out a list of over 200 approved pictures, ranging through comedy, drama, historical and educational subjects.
>
> This list is sent out through the State, reaching 445 mothers' organizations, representing from 25 to 450 members, totaling altogether about 10,000 women. This is the present state of their campaign, and represents hard and conscientious work of the women and cordial cooperation of the film exchange men.
>
> In all, the committee has been laboring for two years. It got out a shorter list, dated in December, 1916, and it sent out two form letters enlisting the mothers through the State to co-operate with exhibitors in getting them to provide suitable motion picture matinees for young folks.
>
> The last letter marked something of a milestone in their labors, for they had done a lot of groundbreaking before that. It read, in part:
>
> "The clubwomen can agitate the question of better films for children, the exhibitors can do their part by running special performances for children on Saturdays or Friday evenings, but the mothers—the ones who should work for this movement with all their might—too often will not do their part. In fact, it is appalling to find that while parents are guiding their children in the choice of companions and the books that they read, they are absolutely indifferent to the effect the vicious moving picture has upon the minds of their children. They would not willingly allow their fourteen-year-old child to read Shaw, Zola, Ibsen, Hardy, Meredith, etc., yet that same child is witnessing almost every unconventionality known to society through the medium of the average moving picture."
>
> Two thousand requests came in on that single letter, and they keep coming from, not only Illinois, but sister states, and from Boston, New York, London. The uniqueness of the movement here has reached afar and enlisted interest almost universally.
>
> Mrs. Fred Michael, of 5325 Indiana avenue, is the dominating spirit. Her committee works under her direction, and she has final say on decisions. She is ready at all times to furnish information and to help with bringing good pictures into communities. She herself has engineered model picture afternoon entertainments, so she knows her subject.
>
> This better films work is absolutely altruistic; tainted lucre isn't mixed in at all. The committee gives its services, pays most of its expenses; the Illinois Congress of Mothers stands behind ready to meet financial needs, but doesn't desire any more than are necessary, and so far the calls on it have been very slight.
>
> The aim isn't to be prudish or priggish in judging; it is to put fine and sweet and true things before young people, rather than foolish, weak and vicious.

These good ladies do not demand that all pictures shall be censored by a censor board, so that their children can be permitted to see them. They recognize that that would be unfair to the producer, and to theatergoers who have reached the age of discretion. They have selected the pictures themselves and have thus become censors for their children.

It is greatly to be hoped that mothers everywhere may follow the practice adopted by the mothers of Illinois.

Moving Picture Music That Pleases.

"H. J. S.," another picture theatergoer who has had his enjoyment marred by poor musical accompaniment for the pictures, recently wrote the following letter to the Chicago News, where it appeared:

"An organ is a beautiful instrument when used by an artist, but it is entirely out of place in a picture house, unless used sparingly—when the picture calls for it.

"My family and a number of friends pass up several large houses and walk about twelve blocks to spend a delightful evening at a small theater where there is splendid violin and piano music that harmonizes with the pictures and never becomes tiresome. We never begrudge the long walk."

The writer of this letter shows inferentially that a fair moving picture program with pleasing musical accompaniment is preferable to one much superior when it is accompanied by poor music. A walk of twelve blocks, in addition, is a strong indictment against the organ music in certain pictures in Chicago.

Chicago Film Brevities.

Orchestra Hall will open its summer season Monday evening, May 7, with the presentation of "The Spirit of '76." Robert Goldstein, the author and director of this pictured story of revolutionary days, will be present, and he believes that the picture will create a great wave of patriotic emotion in the minds of all who see it. Mr. Goldstein announces that he has staged his picture with massive and beautiful sets, and that he has given it an all-star cast, with hundreds of extras which include many full-blooded Indians. A special musical score has been written for the photoplay, which will be played at Orchestra Hall by a symphony orchestra of fifty musicians.

* * *

Julius Bernheim, who has been employed by Carl Laemmle for the past eight years, was recently appointed manager of the Laemmle exchange in Minneapolis, and also manager of the Bluebird exchange in that city. Mr. Bernheim is only 21 years of age, and received his initiation in the business at the old Laemmle film office in Chicago when he was 13 years old. He worked in Chicago for two years, when he was transferred to New York, and there he worked in every department of the Imp plant, from perforating to cameraman. When only 17 years old Mr. Bernheim was appointed superintendent of the Imp plant and had a large force of employees under him.

* * *

J. E. Willis, president and general manager of the American Bioscope Co., states that copy for the opening issues of the Screenews Magazine, the company's new one-reel release, is rolling in from camera reporters all over the country, and that everything is practically ready to go to the new Bell & Howell printing "press" for the first number.

The first issue will have seven sections—"Scientific Screenews," by Roy Carni; "Diamond Dickey Dreamer," a cartoon by Colby; "Rambling Through the Rockies," by Eddy Eckels; "Fads and Fancies Enhancing Milady's Make-up," by Peggy Hoyt; "Filming a Film," by J. E. Willis; "How Everett True Broke Into the Movies," by A. Condo, and "Your Flag and Mine." The last named subject is an adaptation of the company's special patriotic trailer, which Mr. Willis declares has won great popularity amosg exhibitors throughout the country.

* * *

Walter R. Early, the Southern commissioner for the Chicago Herald's travelogue bureau in Jacksonville, Fla., spent a few days in the city last week on business. Mr. Early is well known to the trade in Chicago, and at one time represented the New York Telegraph here.

* * *

A private presentation of "The Lad and the Lion" was given in the Selig private projection room, Tuesday, May 1. The story is by Edgar Rice Burroughs, author of "Tarzan of the Apes," and other well known stories. Vivian Reed is the star and Al Green directed the production. Cy DeVry, superintendent of the Lincoln Park Zoo, Chicago, was present and announced the production the most natural and exciting wild animal drama he had ever seen.

* * *

William N. Selig announces the release through K-E-S-E, Inc., in the near future, of a series of farce comedies, each of two-reel length. The first will be "A Hole in the Ground," released May 21. This will be followed by "A Rag Baby," "A Brass Monkey," etc. These comedies, while founded on the Charles Hoyt plays, are strictly up to date, many additional situations having been added to each. I have seen parts of some of them and have no hesitation in proclaiming them a series of big, laughing hits. Miss Amy L. Denis, a new Selig comedy star, appears in these comedies, and is certain to win popularity. Others in the company are William Fables and James Harris. Joseph Richman is director.

* * *

Otis B. Thayer is now directing at Selig's Chicago studios "The Mystery of No. 47," a comedy drama that will be released through K-E-S-E early in June. Ralph Herz, the well known actor who recently arrived in the city, is playing the leading role. He is supported by a strong cast.

* * *

William N. Selig has now taken up the production of educational films in a way that promises to bring great satisfaction to lovers of moving pictures of this type. The E. & R. Jungle Film studio in Los Angeles has been leased, and under the direction of C. E. Edwards the series will be filmed. Mr. Edwards has made a life study of wild animals and birds in their native haunts, and in these pictures he will employ all his knowledge. His studies will be revealed in pictures in a way that will interest and hold every spectator, from the oldest down to the smallest child. The great Selig Zoo, with its fine collection of wild animals and birds, will be used by Mr. Edwards as an aid in the production of these interesting educational films.

* * *

Herman Abramovitz, who for convenience in his legal undertakings sometimes used the alias Herman Abrams, was found guilty in the Criminal Court, this city, Wednesday, May 2, on the charge of receiving and selling three Charlie Chaplin comedies that were stolen from the vaults of the Mutual Film Corporation, this city, some time last December. These films were sold by Abramovitz to a dealer in Omaha, who, in turn, sold them to McLean & Walters, owners of the Lyric Theater, Sioux City, Ia. Judge Robert E. Crowe presided.

* * *

"Joan the Woman" closed its run of seven weeks at the Colonial Saturday evening, May 5.

* * *

Aaron J. Jones, of Jones, Linick & Schaefer, has been appointed representative in Illinois and Indiana for the Goldwyn productions. F. M. Brockell, associate managing director of the Central Film Co., will be manager of the Chicago branch for the Goldwyn pictures. The office will be opened June 15 on the third floor of the Orpheum theater building, and the first six releases will be shown to exhibitors about July 1. Mr. Jones also announces that he has secured all the productions of Ralph and John Ince for Illinois and Indiana, and that they will be released through the Central Film Co.

* * *

"The Barrier," Rex Beach's great production, will be released through the Central Film Co. for the states of Illinois and Indiana, the rights to this territory having been purchased by Mr. Jones for the Jones, Linick & Schaefer Co.

* * *

Jones, Linick & Schaefer has purchased the state rights of "The Crisis" for Illinois from Sherman-Elliott, Inc. "The Crisis" will succeed "Joan the Woman" at the Colonial, Sunday, May 6. For the first time in the handling of a great feature, Aaron J. Jones has decided to give continuous presentations of "The Crisis," the first presentation to begin at 11 o'clock a. m., and the last at 9 o'clock p. m. As each presentation will take two hours, this will give six in all, daily. The admissions for every presentation will be 25 and 50 cents.

For many weeks past moving picture theatergoers of the city have been looking forward eagerly for the first presentation of the Selig super-photoplay; Winston Churchill's great story of Civil War times in pictures will be especially timely, now that the nation is preparing for the greatest war in its history. There is little doubt that the presentations will raise a great wave of patriotism throughout the city; and the fact that the Jones, Linick Schaefer Company has reduced the admissions to 25 and 50 cents, will bring the big feature within the reach of all.

* * *

William N. Selig was the chief actor in an interesting ceremony that took place in the Lincoln Park Zoo, one day last week. He presented his old friend Herman Schuettler, Chief of Police of Chicago, with a cub lion, which he had had sent for the occasion all the way from the Selig Zoo in Los Angeles. "Chief" is the name bestowed on the cub by his new master.

Pictures Interest Soldiers

French Fighters Forget the Discomforts and the Horrors of War in Picture Shows.

IN his talk before the newspaper men at the National Press Club at Washington, Major Clay, of the British Army, who is in Washington as a member of the British Mission which is conferring with Government officers on matters pertaining to the entrance of the United States into the war, told them that the value of moving pictures in connection with keeping up the morale of the army should not be overlooked.

He was telling of the hardships of the men in the trenches in France, where he had been serving prior to be recalled to London to join the party coming to Washington, when he digressed long enough to show that proper amusement for the troops undergoing shell fire was on a par as to value with proper food.

"Charley Chaplin helps the British Army more than I can describe," he declared. "Whenever they hear these films are coming they hang about the barns and places where we have our cinema shows and they soon forget their discomforts. They think of the visits to the cinema shows back home with their wives or sweethearts before the war called them to the colors, and of the days when they can return to their home and take up their visits to the real shows in the cities and towns. All of these things help and make for greater efficiency, and I think if America sends an expedition abroad it should not overlook the value of amusement for the troops who must undergo deprivations incident to trench life and modern warfare."

Major Clay told briefly of these shows being held in huts and stables, many of which are erected through the Y. M. C. A., or the Church Army, as this service is known in England, just behind the lines, and the reserves, the men who are relieved from active trench duty and those who may be undergoing training are cheered up through the medium of motion pictures.

It is to be remembered that our own army recently purchased something like sixty-six motion picture projection machines, screens and other equipment, which were sent out to the different army posts in the United States and our Island possessions. Reports from the army chaplains and others having charge of the amusement features at the posts show that this move on the part of the Government has done much to add to the contentment of the men, and in keeping them from less desirable amusements in the cities and towns near the posts have increased the efficiency of the army. It is possible that should any troops leave the United States for service in France a motion picture projection machine will be looked upon as one of the necessary parts of equipment, and will be included, if not with the first contingent, at least at a later date.

NATIONAL ASSOCIATION TO AID GOVERNMENT.

The producers' committee of the National Association of the Motion Picture Industry held a meeting on the afternoon of Friday, May 4, to discuss how best the organization could co-operate with the Government in formulating an equitable war tax on the film industry. There was manifested no disposition to do anything other than to aid the Government, it being conceded that the industry as a factor in the amusement field should bear its proper share of the war burden.

The producers' committee suggested that the whole question be referred to the executive committee, and the latter body held a meeting on the following morning. At the Saturday session it was decided that in the event of the report of the Ways and Means Committee being filed on Monday, May 7, as was then expected, the whole committee should go to Washington and tender to the Ways and Means Committee whatever aid may lay in its power.

Word came to the association that the Wheeler bill would be reported out of committee to the Assembly for action on the evening of Monday, May 7.

FREDERICK JAMES SIMTH WITH PHOTOPLAY MAGAZINE.

Frederick James Smith, one time editor of the Motion Picture Section of the Dramatic Mirror, has been appointed New York representative and associate editor of the Photoplay Magazine of Chicago.

UNIVERSAL TO TRAIN WOMEN.

Anticipating the enlistment of many of its young men eligible for military service, the Universal Film Corporation proposes to train women to take up the work which will thus be abandoned by the men during the term of enlistment.

News of Los Angeles and Vicinity

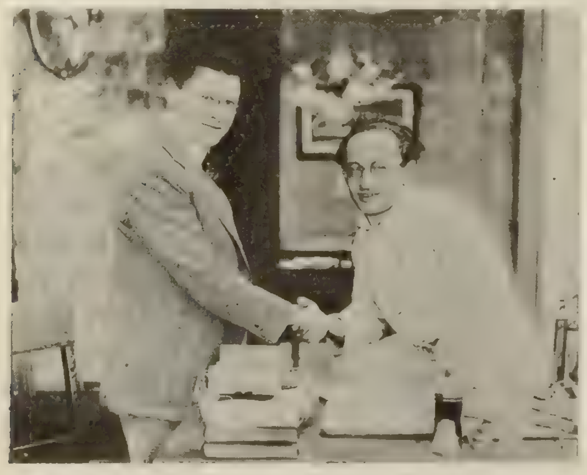
By G. P. HARLEMAN

M. H. Hoffman to Distribute Bernstein Films

Deal Recently Closed in Los Angeles Between Former Bluebird Manager and Isadore Bernstein.

M. H. HOFFMAN has joined forces with Isidore Bernstein and will aid the latter in his fight for clean pictures for the clean-minded.

Mr. Hoffman is one of the men responsible for the success of the Bluebird films and recently resigned his position of Exchange Manager of the Universal Film Company. He was in personal charge of all the Universal exchanges and is one of the big sales-managers in the country. Some years ago he was a business colleague of Isadore Bernstein, who was at that time in charge of the producing end of the Universal. The combination of the two men proved to be ideal and ever since they have hoped to be able to work together again. The amalgamation of their interests is now effected and Mr. Hoffman's slogan for "four square pictures" for the exhibitors is now a part of Bernstein "Clean Picures for the Clean Minded Millions," the battle cry with which he is planning to fight the producer of white slave films. There is hardly an exhibitor in the country who does not know the man who helped to put over the Bluebird films. They will welcome the news that he is now on tour opening exchanges throughout the United States where Bernstein films may be obtained.



M. H. Hoffman and Isadore Bernstein.

The opening of these exchanges will involve, it is said, an expenditure close to a million dollars and the probabilities are that the distributing companies will release their products to the exhibitors September 1st or thereabouts.

Films from other producers up to Mr. Hoffman's standard of "Four Square Pictures for the Clean-Minded Millions" will be included in this distribution.

"The Seven Cardinal Virtues" produced by Jack Pratt, Mr. Bernstein's director general, will be the first entry of the Hoffman Distribution Co. into the market.

Due to the fact of the larger scope of his activities opened by the consummation of this deal, Mr. Bernstein has let contracts for the doubling of the stage at his studio.

"The Eyes of the World" Breaks Utah and Nevada Records.

J. L. Adams, general manager of the Deseret Film Company, of Salt Lake City, was in Los Angeles this week completing for a company allied with the Deseret concern the purchase of the rights of exhibition in the States of Oregon and Washington of W. H. Clune's feature production, "The Eyes of the World."

The Deseret Film Company one month ago purchased similar rights for the intermountain States of Utah, Colorado, Nevada, Wyoming, Montana and Idaho. Mr. Adams brought to the Clune offices a report concerning this filmed reproduction of Harold Bell Wright's story to the effect that "The Eyes of the World" has proved a sensational success and has smashed all records in Utah and Nevada.

The feature opened in Utah at the Strand Theater, Salt Lake, on April 1. In the succeeding two weeks it played to more than 20,000 paid admissions (all free list suspended) at a top price of $1, the same scale as was in operation in Los Angeles. The capacity of the Strand is 1,014, so that the picture played virtually to capacity during the entire engagement. During the first week hundreds of persons were turned away at every performance.

Mr. Adams says that this smashes not only every previous motion picture record in Utah, but also every theater record in Utah for paid admissions.

The best previous record for an opening was that of $3,200; "The Eyes of the World" opened to $4,039 and turned as many people away as entered the theater.

Simultaneously the Deseret Company opened in Nevada and registered a success as remarkable in its way as the one in Utah. Mr. Adams reports that the attraction played ten towns, all one-night stands, to a gross business of $3,327. The Deseret Company's share of this was $2,428, of which about $2,000 was net profit. The same prices were secured as in the big cities (25c. to $1) and in every case but one all previous theater records were put in the shade.

Mr. Adams cited the case of the town of Yarrington, where, at the Opera House, with a capacity of 213, no less than 207 were $1 seats. The six other seats were sold to Indians for two-bits apiece. The theater statement for this occasion, Mr. Adams says, is now framed in his office.

It was due to the remarkable showing of "The Eyes of the World" in these two states that Mr. Adams came to Los Angeles to purchase the rights for the northwestern states. He cited another fact in connection with the Clune film, namely, that "The Eyes of the World" was booked by his company in Ogden, Logan, Provo, Boise, Twin Falls, Pocatello and Idaho Falls without showing the film to exhibitors in those towns and solely on the strength of the reports from Salt Lake.

Signal Activities.

With film boxes chock full of exposed negative, the Signal company this week returned from a week's stay in San Francisco, where they went to make a number of exterior scenes in the production of the tenth episode of their serial, "The Railroad Raiders." Much of the work was done at Sausalito and at San Rafael, to which points the company traveled daily.

Through the courtesy of the officials of the Northwestern Pacific Railroad, Director J. P. McGowan secured the privilege of using that company's trains for picture purposes and also to use as a "prop" the Lagunitas, which is a train ferry.

Helen Holmes and two extra men while swimming in the channel of the San Francisco Bay nearly lost their lives, in the filming of one of the scenes.

While in San Francisco Helen Holmes made two appearances before the audiences of the St. Francis Theater, which is running "The Railroad Raiders." She made a brief speech of thanks for the warm reception accorded her and the others of the company.

The episode for which the trip was made will be finished at the studio and released under the chapter title of "A Watery Grave."

Los Angeles Film Brevities.

H. O. Davis, vice-president of Universal Film Mfg. Company, and general manager of Universal City, left Los Angeles on Saturday, April 28, for a flying trip to New York.

* * *

We are advised that Theda Bara will actually arrive in

Los Angeles during the week of May 15. The popular star has been reported in town half a dozen times during the last six months, but every time failed to materialize.

Her director, J. Gordon Edwards, will also come west. Mr. Edwards has made every Bara picture for the last year and has been associated with the Fox film corporation since its beginning. This will be Miss Bara's first visit to the coast.

* * *

Sam Rork, the personal representative for Mack Sennett and publicity director of the Keystone studios, returned to the city on Wednesday, this week, from a two months' sojourn in New York.

* * *

James Keane, lately with Thomas H. Ince and who produced "Money" for World Film Corporation and other large feature productions for other film companies, called at the World office this week. Mr. Keane stated that he will shortly start production on a large feature from a story by Queux Bellamy pertaining to an important question of the present day. Mr. Keane will produce the picture in co-operation with his brother, E. A. Keane, who conducted the negotiations in purchasing the scenario. The picture will be produced in and around Los Angeles and offered for sale on the State's right plan, announcements of which will be made later in the advertising columns of the Moving Picture World.

* * *

V. R. Day, special representative for George K. Spoor and manager of the Los Angeles studios of the Essanay Company, paid us a visit this week. Mr. Day stated that the doctors entertained good hopes for Max Lindner's recovery, but that the Essanay star must have absolute rest and medical attention for several months. The company is now producing a Western picture under direction of W. S. Van Dyke, who arrived here last week from the Chicago studios. Martha Erlich, leading woman for Max Linder, returns to Chicago on Sunday, next week, where she will work at the Essanay studios. Mr. Day and his company will probably remain in Los Angeles about two months and then go to Niles, California, where Essanay has opened up its old studios.

* * *

Captain Robert W. Melville, Western manager for the Lubin Company for several years, and director-general for their studios in Los Angeles and San Diego, has now started a film company of his own under the name of Robert Melville Features. Captain Melville has acquired a studio site in Hollywood and has already started production on a picture. The features will be released on the state's right plan. The Robert Melville Feature Co. has an office in the Story Building.

* * *

The entire Selig Zoo was turned over to the school children of Los Angeles and vicinity for one whole day last week, when they were admitted into the grounds free of charge. The day was the culmination of the plan for the celebration of Kindness to Animals Week, and thousands of children visited the Zoo.

* * *

W. H. Clune, the local theater magnate and president of the Clune Film Producing Company, will soon enter the "legitimate" play-producing field. Mr. Clune will stage at his large Auditorium Theater Bronson Howard's war drama "Shenandoah," and if the production proves popular it will possibly be followed with similar presentations of big plays.

Mr. Clune has secured no less a celebrity than Tyrone Power as leading man for the production, and a cast of 100 will support the well known star. David M. Hartford, former stage director for Oliver Morosco and director of photoplays for Ince and Essanay, will act as stage director. The play will have its premier in May and rehearsals have already been started.

* * *

Henry King, who directed Little Mary Sunshine for Balboa, is now directing Gail Kane at the American studios in Santa Barbara. Her first picture is called "The Woman in Black" from a story by Julius Firtman. Rollin S. Sturgeon, who has been directing Miss Kane, will be given a new star, recently signed up in New York, but whose name is not as yet announced.

* * *

An initial showing of "The Argonauts of California" was given by Edward L. Grafton, president of the Grafton Publishing Film Co. at the Mission Play House in San Gabriel on Tuesday evening this week. Invitations were sent broadcast to exhibitors, civic bodies and representatives of public institutions, the press and many notables of the city, including the mayor. A large and appreciative audience had gathered to see this large and magnificent picture-play of early California, a comprehensive review of which was given in the Moving Picture World several months ago.

* * *

The Burbank Theater, which has been closed for two weeks after a brief but exciting career as a burlesque house, will open again next week as vaudeville and picture theater under management of S. Morton Cohn, president and manager of a large chain of ten cent theaters operating from coast to coast.

* * *

C. S. Clancy, an Eastern publicity man of seven years experience, who has been handling the publicity business of a local publicity bureau for the past two months, has opened an office of his own at 920 Wright-Callender Bldg., under the name of the Clancy Publicity Service.

* * *

"Baby" Virginia Corbin, the charming little four-year-old film actress, who has been starred by the Franklin Brothers in a Fox feature, "Babes in the Woods," soon to be released, and a spectacle entitled "A Modern Jack in the Beanstalk," to be released in June, has made such a hit with her work, which has been so far "by the picture," that William Fox has now signed up the "little star" for a year's contract at a good sized salary. Baby Corbin is now at work on a new version of "Treasure Island," which has been rewritten especially to make it a vehicle in which she could be starred.

* * *

Louis F. Gottschalk, well known composer, was engaged by the Corona Cinema Company, last week, to create the musical arrangement for "The Curse of Eve," a morality drama starring Enid Markey, which shortly will be presented to New York City for the indorsement of the State Rights buyers. Mr. Gottschalk went immediately to work on the composition which will form the musical accompaniment for the multiple-reeler, and already he has provided his staff of copyists with more than a dozen numbers.

Gottschalk is the composer of many concert songs, among which are included "A Little Dutch Garden," "Heart's Chosen Hours," "A Jolly Old Monk,' and the volume known as "Cameo of Songs." His principal contribution to the field of photoplay musical arrangements was his score for "War's Women," in which, by a strange coincidence, Miss Markey appeared.

Simultaneously with the announcement of Gottschalk's engagement came word from the Corona people this week that "The Curse of Eve" will be ready for its New York trade showing before the end of May. Under the supervision of President F. E. Keeler, Director Frank Beal and the author, Wycliffe A. Hill, the big film is now rapidly being reduced to footage which, it is believed, will total about eight reels. Immediately upon its completion it will be taken to the metropolis by Keeler and Beal and there presented for its maiden inspection.

* * *

The new glass-inclosed stage, recently completed, at the Ince-Triangle studios received its christening, this week, when Charles Ray and a company of three hundred and fifty players, under the direction of Victor Schertzinger, appeared in evening dress on a "set" that covered every foot of floor space. This "setting" is a reproduction of one of New York's famous roof gardens.

* * *

Harold Lockwood's supporting cast for "The Haunted Pajamas," now being filmed at the Yorke-Metro studios, was completed this week by the engagement of Betty Ware to play the role of Elizabeth Billings.

The people now engaged in the production of the picture are Harold Lockwood, Carmel Myers, Lester Cuneo, Ed Sedgwick, Paul Willis, Betty Ware, Harry de Roy and Wm. DeVaull.

Wiley J. Gibson has been appointed studio manager at the Yorke-Metro, following the resignation of N. W. Aronson, who has gone to New York. Gibson's first connection with the motion picture business was with the Universal company several years ago. Later he joined the forces of Thomas Dixon, engaged in putting on "The Fall of a Nation." He came with Fred J. Balshofer's producing company in June, 1916.

* * *

A team of malamutes have been received, this week, at the Ince-Triangle studios for use in the forthcoming Dorothy Dalton play. There are eight of these dogs and they will play an important part in this Alaskan story. A close-up of the shaggy-haired animals, howling at the moon, will prove an interesting "animal feature" in this picture. Their owner, E. J. Knowles, better known as "Mush" Knowles, accompanied the team from the North country and insists that the scenes in which they appear be filmed within two weeks, as he will not keep the dogs in the warm Southern California climate longer than a fortnight.

* * *

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, who has been visiting the Lasky studio, will soon go east for a brief business trip and then return to California to spend the summer. The head of the Lasky company announced that he is greatly pleased with the change in the plant and during his visit in the east will make arrangements for several of the stars in the eastern studio to come west.

* * *

With Myrtle Gonzalez in the featured role, Director Lynn F. Reynolds is filming a five-reel photoplay entitled "Back to the Primitive." In the supporting cast are George Hernandez and Jean Hersholt. Many of the scenes of this production were filmed at Santa Cruz Island off the coast of Southern California.

* * *

George Beban, the Morosco star, and his company, have gone into Pine Crest to film some snow scenes and will remain in that locality for several days. One of the hottest days in Los Angeles the Beban company was enjoying a blizzard in the mountains.

* * *

Eileen Sedgwick and several other members of Director Henry McRae's Universal Company were injured in a runaway in Griffith Park, near Los Angeles, one day this week. Director McRae was engaged at the time in making a number of country scenes for his current production, "Demster's Return," and an old stage-coach which was used in these scenes was being driven along the road when one of the horses tripped and fell. The other three horses became frightened and started to run away.

Miss Sedgwick, the leading woman of the company, was on the box with the driver, who told her to jump as they neared a waiting automobile and she landed on her side in the road. Just at that moment the horses crashed into the machine, badly wrecking it, and then plunged ahead into a large oak tree where they all piled together, each one being severely hurt.

The coach tipped over and Rex Hodge, McRae's assistant, and two others who were riding inside were badly bruised by broken glass and contact with the sides of the coach as it turned over. Miss Sedgwick fortunately did not sustain any serious injuries, but, however, was badly shaken up and quite bruised from her nasty fall.

* * *

Director Allen J. Holubar has started production on a five-reel feature from Brand Whitlock's story, "The Field of Honor." Some very elaborate battle scenes have been planned for this play. Numerous trenches, pit, breast work and other war settings are being constructed by Technical Director H. H. Barter and his corps of assistants. Director Holubar has been a student of military affairs and is considered to be better versed on these topics than any other man on the Universal lot.

Director Allen J. Holubar.

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Two new productions were started at the William Fox studios during the last week. One is a photoplay under direction of R. A. Walsh with Miram Cooper as the star and a cast which includes Charles Clary, Jack Standing, Jane Novak, Rosita Marstini, Jennie Lee, W. E. Parsons and Johnny Reese. Jennie Lee, Jane Novak and W. E. Parsons will make their first appearance in this picture under the Fox banner.

The other production is a George Walsh picture under the direction of Otis Turner. Doris Pawn will play opposite George Walsh and in the cast will be Herschel Mayall, Velma Whitman, Hector V. Sarno and Caroline Rankin.

* * *

The latest addition to the galaxy of pretty actresses at Universal City is Donna Moon, who has signed a contract to appear before the camera in Universal photoplays. Miss Moon is a native of Salt Lake City and was educated in the public schools there and in Los Angeles. She has had three years' experience on the stage and in pictures, but prefers the latter. She was one season in stock with Willard Mack and Marjorie Rambeau and later had two seasons in vaudeville on the Orpheum Circuit, being featured in "Wrong Bird," a one-act comedy and dramatic sketch. Miss Moon appeared before the camera with the Lubin Company under the direction of Millard K. Wilson, now at Universal City, and also made one seven-reel feature for a company in her home city.

* * *

Bessie Love and a company of Ince players under the direction of Paul Powell returned this weekk from Northern California, having followed the Cole Brothers' circus from town to town for many days. Miss Love, Josephine Headley and Jack Richardson appeared in the street parade in each city, and assisted in entertaining capacity audiences during each performance. It is understood that the management of the circus offered a good salary to the "troupe" if they would remain for the season, as they proved a valuable "added attraction" to the three-ring outfit. Every courtesy and assistance was accorded the Ince-Triangle players in securing the scenes for this story of circus life, by L. V. Jefferson, in which Miss Love will be presented as star, and they returned to the Culver City studios fully understanding why the "sawdust ring" possesses its peculiar fascination.

* * *

A new film vault with a capacity for three years supply of negatives is now being erected at the Lasky studio. The vault will be of concrete construction with both water and air compartments surrounding it, and is the last word in fireproof construction for film vaults.

* * *

Sessue Hayakawa and Fritzi Brunette and a company of 150 people under the direction of Marshall Neilan left the Lasky studios this week by special train for a Mexican border town to film some scenes for Mr. Hayakawa's forthcoming production. The party will be gone for several days.

* * *

A company of Ince-Triangle players left this week for Monterey, California, to film some scenes for a forthcoming feature in which Enid Bennett is to be starred. The company is under direction of Roy Neill and the cast includes Margery Wilson, Jack Gilbert, Carl Ullman and Gertrude Claire.

* * *

Thirteen baby wolves made their appearance at the Universal City zoo this week. They are of the species known as Siberian grays. Superintendent Hoover says the little ones are all "doing nicely" and that next winter they will make a splendid Alaskan team for the snow pictures that are being planned for the latter part of the year.

* * *

A few days after their arrival in Los Angeles, Douglas Fairbanks, his director John Emerson, and Cameraman Victor Fleming departed for "somewhere in Arizona" in quest of picturesque western background for scenes of "A Regular Guy." The filming of the interior scenes will be made at the Lasky studios, where Art Director Wilfred Buckland will co-operate with Director Emerson in the supervision of the settings.

* * *

The second episode of "The Mystery of the Gray Ghost" is being filmed at Universal City under the direction of Stuart Paton. The scenario in this exciting story called for the looting of a big bank, so Director Paton with his assistant, Martin Murphy, made a tour of the various banking houses and finally decided that the safety deposit vaults of the First National Bank would answer the purpose better than any others.

No film company has ever been permitted before to use the vaults of the big bank for a setting, but Paton is a Scotchman and imbued with a great deal of determination and persuasion. Consequently, he was able to secure from

President Stoddard Jess the necessary permission and furthermore the bank furnished additional guards, permitting the company to work after the usual hours of closing.

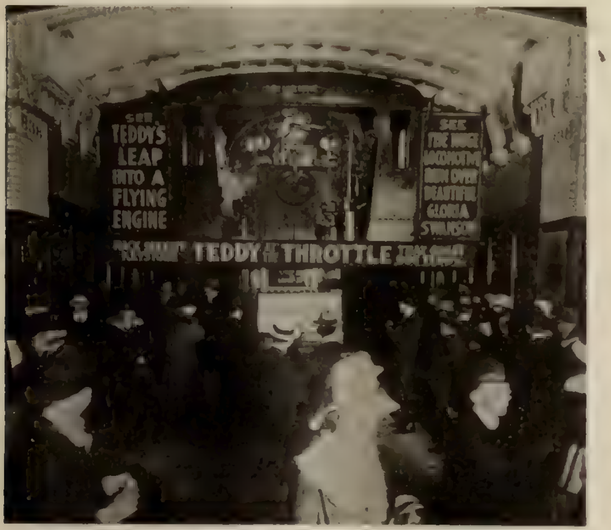
This serial is taken from Arthur Somers Roche's story "Loot" which appeared last year in the Saturday Evening Post. Harry Carter, Priscilla Dean, Emory Johnson and Eddie Polo are appearing in the cast.

* * *

Edward and Mrs. Sloman have been receiving congratulations on the arrival of a little daughter, their first child. The American director has always wanted a baby girl and is therefore happy, and if the child grows to be as handsome as her mother, she will be indeed fortunate. Mrs. Sloman is known as Hylda Hollis on the stage and in filmland, and both she and her husband were great favorites on the other side of the water before they came to America.

* * *

One of the most successful pictures ever exhibited at the Woodley Theater was the Keystone comedy "Teddy at the Throttle," which packed the house to capacity and still some more all last week.


SEE TEDDY'S LEAP INTO A FLYING ENGINE
SEE THE HUGE LOCOMOTIVE RUN OVER BEAUTIFUL GLORIA SWANSON
TEDDY AT THE THROTTLE

Lobby Display at the Woodley Theater.

A remarkably clever lobby display attracted more than usual attention from the passing crowd. As can be seen from the illustration, a realistic reproduction of a big Salt Lake engine occupies the upper part of the lobby. Charlie Pike, the representative of the Salt Lake route, supervised the installment of the big display. A large passenger train was rented by Keystone Film Co. from the Salt Lake Railroad for the taking of this picture.

Studio Flashes.

We paid a visit to the Signal studio last week and there saw a new director on the job, to wit, Helen Holmes, who explained that owing to Mr. Mac having a hurry call to cut the film, she had volunteered to take his place in order that production might not be delayed.

* * *

Saw Joe Waddell out in the wilds of Garvanza the other day in the midst of some real scenery. Joe is now shooting the piece for the George Sargent Company at the big U.

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We had the pleasure of seeing Sid Franklin and Bernard McConnville out at the Fox Cafe last Wednesday. Sid is going it alone now on the direction of kid stuff, as brother C. A. is directing Gladys Brockwell, and Mac is helping out with the continuity.

* * *

We also ran into another famous team at the same studio, in other words, Dustin Farnum and Dick Stanton. They were working on an interesting looking set, doing costume stuff for a new feature in which Dusty will be supported by Winifred Kingston.

* * *

Henry Christeen Warnack was seen by us today at the Alexandria and he told us that he has just completed and sold three multiple reel feature stories to Universal, Fox and to Tyrone Power's new motion picture company.

Herb Rawlinson has been caught with the mining bug as witness a recent trip to Arizona during which he inspected several copper mines in which he has acquired a substantial interest. We are very sorry for you, Herbert, as we also once acquired an interest in a copper mine.

* * *

Stars of all branches of the industry shown to great advantage this week at a benefit tendered to Saint Catherine's Church at Avalon. Among them being Tyrone Power, Normand Hammond, Sherman Banbridge, Charlie Murray, Harry McCoy and Mack Sennett.

* * *

We discovered Tom Mix and Victoria Forde at Levy's one night this week and enjoyed hearing Tom tell about a recent encounter with a bucking broncho which almost put the K. O. sign on him. Tom predicts that his next release entitled "A Roman Cowboy," will be better than his last Fox comedy, if so we will need assistance to stop laughing.

* * *

Shorty Hamilton told us the other day that he has not as yet decided whether or not he will return to Monogram and do a new series of comedies for that concern. If so W. H. Clifford will be on deck as usual.

Alice Howell in New Comedies

JULIUS STERN, President of L-Ko Comedies, and J. G. Blystone, general director, have determined that Alice Howell has so firmly established herself as a favorite, through her appearance in L-Ko's, that the time has come to recognize her talents and encourage and reward her energies. They will therefore present her hereafter in a new brand of mirth-makers, to be called Howl Comedies. Three productions are ready for distribution and Director Blystone has others now contemplated or in active preparation.

"Women have demonstrated on the stage that they can be just as funny as the comedians of musical comedy, burlesque, vaudeville or farce. We propose to establish Miss Howell as a comedy star upon the screen, and we have faith in our determination. Miss Howell has 'made good' as L-Ko's leading comedienne and we are convinced that she will duplicate her past success as star of her own series.

Alice Howell.

"'Balloonatics' will be the first Howl Comedy to be distributed. In this feature the star goes up in the air to demonstrate the great possibilities of an air-ship in provoking laughter. 'Automaniacs,' her second feature, will show that a motor may be made the basis of merriment, while in 'Neptune's Naughty Daughter' Miss Howell will go under water to get the laughs.

"Under Director Blystone the star of Howl Comedies has demonstrated her fearless daring in performing stunts as hazardous and difficult as any man has ever undertaken—qualified, of course, by the limitations of sex, in some instances. She knows how to get laughs out of every situation where a laugh may possibly be planted, and she will have greater opportunities than ever to develop her talents as a comedienne in Howl Comedies."

LANG RETURNS FROM CUBA.

Arthur J. Lang, export manager of the Nicholas Power Company, who has been absent from New York on a trip to Cuba, returned last week very enthusiastic regarding conditions down there. Mr. Lang states that Cuba is rapidly recovering from the temporary demoralization caused by the revolution and that motion picture business will be as good, if not better, after complete order is restored. The revolution was not nearly as extensive as reported, and now all of the big leaders have been apprehended and, with the exception of a few roving bands, quiet prevails in all parts of the republic. Mr. Lang further stated that the projection of pictures in Havana is unusually good.

Selig's New Release

The Selig-Tribune News Reel Will Be Discontinued on Wednesday, May 16, and Will Be Succeeded by The World Library.

The Selig-Tribune, the news reel that has been released twice weekly through the General Film Service, will be discontinued, to become effective Wednesday, May 16, according to a statement issued at the Selig offices in Chicago. Supplanting the news film the Selig Polyscope Company will issue a one reel weekly feature, entitled The World Library. The release will be made every Monday through the General Film Company.

During the life of the Selig-Tribune it enjoyed unusual popularity as one of the leading news films and was considered among the foremost in originality and enterprise. The one-sheet poster, conveying the idea of the front page of a newspaper and bearing the newspaper atmosphere, which appeared simultaneously with the Selig-Tribune, was an original and effective advertisement. The fine news facilities of the Chicago Tribune were utilized, and contributed largely to the value of the news film. However, the field was considered overcrowded, and Mr. Selig finally concluded to discontinue the news film in favor of a one reel weekly release that will be both comprehensive and wide in its appeal.

The World Library, it is expected, will be as original and as enterprising as was the Selig-Tribune. Pictorials of every description, from all parts of the world, will be included. It has been planned to have the World Library both entertaining and instructive, a worthy weekly pictorial that will appeal to all classes. Cameramen have been actively engaged for some time past in filming events and unusual and interesting scenes in America and other countries for The World Library.

Bud Fisher Likes Pictures.

BUD FISHER, American's foremost cartoonist, is in the film business to stay. An announcement from the creator of "Mutt and Jeff" states that he has personally taken over the management of the "Mutt and Jeff" Animated Cartoon business. What makes this statement all the more remarkable is the fact that Mr. Fisher will not only supervise the animation of his world-famous characters, but will also introduce new methods of distribution which will come under his personal care, for it must be remembered that Fisher is a rare combination of artist and business man. It is indeed seldom that an artist of Fisher's reputation will undertake the important task of distributing his product, even though the names of Mutt and Jeff be household words. But Fisher believes in service—the better service that has become associated with his name.

Bud Fisher.

"I realize the amount of work involved in the production of the 'Mutt and Jeff' comedies," Mr. Fisher says, "but after their completion I am desirous of seeing that they get the proper circulation. Having this object in mind, I propose to personally attend to their distribution to my exchanges, which I know will in turn repeat the same service to their exhibitors. I feel certain that this arrangement will be approved by those whose satisfaction is my ultimate aim. There will be no detail too small that I will not personally supervise, no inquiry too delicate that I will not answer. This is the policy I intend to pursue, because I believe it to be the only equitable one."

Bud Fisher has located his offices in the Godfrey Building, 729 Seventh avenue, New York City.

Seng Speaks of "Parentage"

Says Picture Produced by Hobart Henley Is Clearest and Most Dramatic Propaganda Film He Has Seen.

FEWER and better films" is the motto of Frank J. Seng, who is soon to introduce the special feature "Parentage" to state rights buyers. He says it is a picture that comes nearer the realization of that slogan than any production he has seen thus far this season.

"In 'Parentage' we have a picture which deals with one of the big things in life," says Mr. Seng. "The average propaganda production have a tendency to be more sensational than instructive. They spread before us thrills and sensations, but it is rarely that they go to the root of the evil they are seeking to destroy and disclose the remedy. Some of these put forth the subject in such a highly sensational manner that the point is lost with the public, or else it is treated so crudely that no benefit is derived from the theme the picture is supposed to teach. When a production is so bad technically that it insults your intelligence, there is little chance of the suggested thought being considered seriously.

"What we need more than anything else is entertainment. Give us dramatic stories, excellent casts and fine photography. There is plenty of room for the producer who merely tries to please his audience in a clean way. Register a thought if possible, but do it in an entertaining manner.

"I have been of the opinion for some time that some of our organizations are bad boys. Up to the present I have been satisfied to be an exhibitor. However, I decided that if chance for a production came along that fulfilled my idea of what an offering really should be, I would not hesitate to invest. In 'Parentage' I have found such a picture. It is not filled with sensation; there are no murders; no girls lured to the big city: no unpleasant scenes to influence the growing minds of children and distort the righteousness of adults. There is no vampire in this production; no mortgage on the old farm to be paid off, no villain to thwart it and no crime. It is a story of 'Parentage' and shows entertainingly the effects of the environment upon children. It is not a sermon, but is a beautiful dramatic story told in an interesting way by an exceptional cast of players who are especially adapted to the roles they portray.

"I believe it will be an exceptional success, because there is just enough of the human pathos in it to hold the interest and it is a story that came with creation, and will proceed to visit in every home as long as humanity continues to exist.

"The story was written by Martin G. Chandler and Hobart Henley. The idea came to Henley two or three years ago, and he vowed that some day he would work out the story with some capable writer, play the leading role and direct the production himself. He has done all this, and I think the public will agree with me when I predict that this effort places him in the front rank of directors. He has given us something which is different. It is human, it carries many big thoughts, and yet, first of all, it is always absorbingly entertaining. I believe "Parentage" will be warmly received wherever it is shown and that it will prove a dramatic and financial success which will have exceptional strength as a 'repeat booking' production because of the word-of-mouth advertising it will get from pleased patrons."

LORIMER JOHNSTON RETURNS TO AMERICA.

After a tour around the world, which has taken three years, two years of which were spent in South Africa, Lorimer Johnston and his wife, Caroline Cooke Johnston, arrived in San Francisco last week, after a long trip from Africa, owing to war conditions, especially around Cape Town, no direct route to America was practical, so a steamer was taken for Hobart, Tasmania, a trip of more than three weeks, during which no land or ship was sighted. After a trip through Tasmania, steamer to Sydney, Australia, was secured and then after visiting Eastern and Southern Australia, he went to Auckland, New Zealand. New Zealand he reports presents a vast field for exploiting moving pictures, as scenically it is not equalled by any other portion of the world. Steamer then by way of Fiji Islands, Samoa, Tahiti, and Honolulu, changing at the various ports, brought him to America.

In South Africa for two years Mr. Johnston produced for The African Film Productions, Ltd., establishing a studio at Johannesburg, Transvaal, and taking twelve pictures aggregating 42,000 feet. These were taken in Zululand, Basutoland, Portuguese East Africa and various other portions of Africa. Arrangements are now under way for the American releases, and Mr. Johnston is in Los Angeles forming his plans for the future.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Pathe Program

"The Candy Girl," Five-Reel Thanhouser Production; First Two Installments of the New Serial, "The Neglected Wife," and Number Nine and Ten of "Mystery of the Double Cross."

Reviewed by Edward Weitzel.

"The Candy Girl."

THE most illustrious example of the girl who started making candy in the kitchen at home and ended up by becoming the owner of an extensive shop on Broadway is Mary Elizabeth. In "The Candy Girl," a five-reel Thanhouser photoplay written by Philip Lonergan, the heroine of the story aspires to the same exalted position. She achieves the store and a deal of romance, as well. Two men fall in love with her. One is poor and a musician; the other rich, but given to wasting money. He has a good heart, however, and Nell, the candy girl, marries him. She at once discovers that life is not all love and "kisses." Young Monroe is a drug fiend and, although his father has tried every available means to have him cured, the boy is still addicted to the habit. Nell's devotion triumphs in the end, and gives her husband the moral courage to throw off his chains. The change from the simple motives of the earlier part of the story to the discovery of young Monroe's secret vice is somewhat startling, to say the least; but, taken as a whole, the picture will be enjoyed by those who may be termed middle class spectators.

Scene from "The Candy Girl" (Pathe).

Gladys Hulette is Nell, the candy girl. She enters into the spirit of the part with enthusiasm and makes Nell the wholesome, attractive little woman intended by the author. She is well supported by William Parke, Jr., J. H. Gilmour, Thomas A. Curran and Helen Badgley.

"The Neglected Wife."

The new Pathe serial, starring Ruth Roland, is the story of a young girl's struggles to become a writer and her adventures with a man who is already married. The opening installment is called "The Woman Alone" and shows Margaret Warner's brave battle against discouragement and poverty, as article after article is returned unaccepted. She makes the acquaintance of a lawyer, the husband of the neglected wife, and is given a chance to assist him in the preparation of a series of magazine articles. He falls in love with her. The number closes with an accident on an incline railway and Margaret is rescued by the lawyer.

The second instalment is entitled "Weakening." Margaret accepts a loan from Kennedy and also goes out to supper with him. In the meantime the lawyer's wife, who has gone away for her health, is shown an unpublished story, "His Wife and the Other Woman," written by Margaret Warner, whom she has met. It is also disclosed in this number that several persons are interested in Margaret's friendship for Kennedy.

So far, the serial pays more attention than usual to the development of logical situations than to speed and the piling up of melodramatic incidents. It is produced with the customary care bestowed on a Pathe serial, and is well played by Ruth Roland, Roland Bottomley and the rest of the cast.

"When Jail Birds Fly."

In the ninth chapter of "Mystery of the Double Cross," Peter Hale and the reporter are helped to escape from jail by The Masked Stranger. They then arrange a kidnapping party and carry off Bridgey and Philippa and imprison them in a deserted castle. Bridgey is made to sign a confession of his crimes, and when he is released he hurries to the District Attorney with his story. That gentleman investigates and finds that Peter and the reporter are back in their cells. Philippa, although she is positive that she was locked up in the castle with Bridgey, is assured by her friend, Therese Traver, that they went shopping that day. More mystery for the serial fans to solve.

"The Hole in the Wall."

The principal incident of the tenth chapter of "Mystery of the Double Cross" is the finding of Philippa's father. Mr. Brewster is present when his daughter is lured to a low dive called "The Hole in the Wall," and the two rush into each other's arms. Bridgey plans in this number to have one of his followers steal his confession from the District Attorney's safe. He also hopes to compromise Philippa and force her to marry him.

"One Law for Both"

Ivan Abramson Author and Director of Lengthy "Moral Propaganda" Picture—Well Cast, But Lacks Sufficient Story or Drama to Carry Its Eight Reels.

Reviewed by Ben H. Grimm.

LITTLE that is new or of more than ordinary interest has been brought to the screen in "One Law For Both," an eight-reel, so-called "moral propaganda" picture that is neither wholly moral nor wholly convincing as propaganda. It was written and produced by Ivan Abramson, and will be exploited by Ivan Film Productions, Inc. The picture is far too long, with the result that the tempo is very slow and sometimes tedious. Judicious cutting of several hundred feet of superfluous matter would help considerably.

Scene from "One Law for Both" (Ivan).

Those who may be attracted by the title in the hope that they are going to see something spicy will be disappointed, for, while the picture approaches the danger line of dirtiness several times, the line is never quite reached, although the suggestion is gotten over unmistakably each time.

The chief merit of "One Law For Both" lies in its cast, which includes a long list of capable and well-known players.

On its psychological side the picture is more than anything else a visualized exposition of the author-director's ideas and philosophy on the subject referred to in the title. Mr. Abramson has taken his characters and, with little regard for sequence or consequence, has forced them to fit into the situations he creates for the expounding of his thesis that "society should treat the sexes with equal regard on all questions of our social fabric." In the earlier reels the reviewer is unceremoniously jumped from Russia to America and back again several times without any connection being established between the two sets of characters until along about the fourth reel, when the woman who surrendered herself to an autocratic Russian official as the price of the liberty of a group of imprisoned revolutionists reaches America, whence her brother has also fled. In getting over the idea of the woman's sacrifice we are shown a scene at the portals of the Russian official's bedroom which is flashed back to three times during the course of the picture.

It is after the action shifts exclusively to America that it becomes more involved and more full of sex, as may be seen by a perusal of the synopsis, printed on another page. Mr. Abramson has compared a couple in which a man's sins of passion are forgiven by his wife, while another man is loath to forgive his wife's sins of sacrifice; but all are reconciled in the end. In the latter part of the picture we get a situation in which a man's mistress gives up her child—the son of the man—to the man's wife.

The cast includes Rita Jolivet, James Morrison, Leah Baird, Vincent Serrano, Paul Capellani, Helen Arnold, Pedro De Cordoba, Margaret Greene, Anders Randolph, Hassan Mussali and Walter Gould. The names themselves are a sufficient indication of the work done by each.

The settings throughout are adequate. Good photography was done by Marcel A. Le Picard.

"Sacrifice"

Margaret Illington, in Her Debut in a Lasky Subject, Reveals Screen Power.

Reviewed by George Blaisdell.

IN "Sacrifice," the Lasky release for May 3, Margaret Illington makes her screen debut. Her work possesses a quality that augurs well for the future. She is handicapped in her initial appearance by a role that is of the illusion-killing dual description and by a story that treats of two mythical principalities at war. We have had many themes to be found in the same category as this tale of Nordhoff and Zandria, and naturally novelty is not in them. Miss Illington wins our interest and our sympathy in these surroundings, but the story is perhaps half down before she accomplishes it.

The script is from the pens of Beatrice De Mille and Leighton Osmun from the story by Charles Kenyon and was produced by Frank Reichert. Miss Illington is seen as Mary Stephani, daughter of a secret agent, and as Vesta Boris, described in the synopsis as the illegitimate daughter of Mary's father. Vesta secures a plan of battle and when she attempts to carry it over the border is discovered and stopped. She successfully appeals to Mary to change places with her, and Mary is sentenced to death following discovery. Vesta carries out her mission and returns to the border in time to take her place in front of a firing squad, thereby saving the life of Mary. If it is a happy ending, it is because there is realization that one person is carrying two roles. It is likely, however, in life Mary would have been promptly classed as a principal in the crime and likewise executed.

Scene from "Sacrifice" (Lasky).

Jack Holt is Paul Ekald, the captain who falls in love with Mary. Ekald is finely played. Noah Beery, too, wins praise for his interpretation of Count Wenzel, the victim of Vesta. Winter Hall is Stephani, the agent. The subject is made with the Lasky regard for detail and includes large and elaborate sets.

Triangle Program

"Happiness," Five-Reel Ince-Kay Bee, with Enid Bennett; "Souls Triumphant," Five-Reel Fine Arts, with Lillian Gish and Winifred Lucas, and "Her Torpedoed Love," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"HAPPINESS' is well-designed to give what its title implies. In the first place, it is a genuine composition for the screen by a man who understands the art, C. Gardner Sullivan; direction is in the capable hands of Reginald Barker, and interpretation of the leading role falls to a young lady who is growing more capable as she gains experience, who is naturally qualified by a charming personality and who is wise enough to learn, Miss Enid Bennett. Mr. Sullivan has written a high comedy of bright originality, fairly sparkling with unforced subtitles and not jarring the audience with weary melodrama. He tells the story of the rich girl who finds the world poor in affection until she meets an unaffected and resourceful young fellow, working his way through college as a "washerwoman," taking in laundry through the instrumentality of a sweet little dolly of a girl who mothers the romantic adventures of the heiress and the poor young student.

Scene from "Happiness" (Triangle).

There are several amusing characterizations in the development of this story scheme, just as there should be in any live comedy, and they are intrusted to veritable artists. It is a cast without a flaw. Mr. Barker—either he or Mr. Sullivan—is responsible for an occasional touch of theatricalism in the action and grouping, but the comedy is admirably handled for all that. Miss Bennett contributes her full share with refinement and good taste, and, what is still better, she does not make the role colorless. Her psychology, especially in the closeups, is very effective. She brightens and beautifies "Happiness" and is surely headed for higher honors. The play is bound to win wherever shown, because of its nice balance, clean motive and delightful artistic harmony.

"Souls Triumphant" flies high in motif, attempting to show in realistic fashion the two-sided character of man in his relations with womankind. It presents him before and after marriage as swayed at one moment by brute passions, at the other by those natural affections with which all men are endowed according to their early environment. This role is interpreted by Wilfred Lucas in his own style, and Lillian Gish is admirable as his wife. There is some very artistic symbolization and a skilled presentation of the subject by all concerned in production, but the subject is too big for the author, at least in this kind of a development. The entire structure is weakened by the introduction of that weary note in the modern screen story, the vampire. Her funeral is about due. The story of "Souls Triumphant" can never be effective until that purely, theatrical element is eliminated. It was introduced into verse by Kipling, much to his subsequent regret, and it is too ghoulish in this country for human credulity. If we are to present human beings, let it be clearly understood that the woman who indulges man's frailty is quite as two-sided as he is, as every man of experience knows. The vampire is merely a creature of morbid imagination, and her presence in any modern story will cause it to drag. Aside from this serious defect, the story is interesting, and Miss Gish is effective every moment she is in the action. The whole is fairly good.

"Her Torpedoed Love" harks back to Ford Sterling and old time Keystone ingenuity, with an actual story as the framework of a farce. Keystone producers were bound to exhaust themselves at the pace they were cutting, depending upon mere vehicles for acrobatic comedians, the written-while-you-wait stuff, where the absence of a definite scenario becomes ten times as costly as the purchase of a live story. This one will get many a laugh, but a great improvement may only be looked for when the Keystone comedians are given an abundance of new opportunity.

"The Flashlight"

First Bluebird Photoplay Produced by Ira May Parks Is Excellent—Dorothy Phillips Wins New Honors—Released May 21.

Reviewed by Ben H. Grimm.

JUDGING by her first Bluebird production—"The Flashlight," a five-reeler with Dorothy Phillips in the featured role—big things may be expected of Ida May Parks, who, with this excellent picture to her credit, takes her place among the best directors. Armed with an unusual story and with a company of capable players and staff, Miss Parks has gone into the wilds of the Sierra Nevadas and succeeded in filming a virile story in the most beautiful settings imaginable. Even if there were nothing much to the story the offering would be worth booking on the strength of its exteriors alone. Woodland streams, photographed with knife-edge sharpness and under lighting that sets them off at their best, comprise the backgrounds of most of the exteriors.

But there IS a story to "The Flashlight"—a story in which suspense is the dominant factor, and whose working out the spectator is bound to follow with absolute concentration. Albert M. Treynore is the author, and his story in the All Story Magazine has permitted of dramatic surprises that have been taken advantage of to the full by Miss Parks, Miss Phillips and William Stowell. Miss Phillips is especially good in this offering, and does work that stamps her as one of the most able actress of the screen.

The story tells of a young man who sets a camera-trap for a fox and who gets a flashlight of a girl apparently fleeing from a cabin in which a murder has been committed. This is gotten over with a few new touches. The man is accused of the murder. He escapes and later meets the girl down the river. It is here that the mystery-tension begins to tighten even more than before, and it is not loosened until near the end. Justice cannot be done to the plot in a short synopsis. Suffice it to say that the plot is logically worked out and that neither the girl nor the man committed the murder.

Scene from "The Flashlight" (Bluebird).

William Stowell is a worthy support to Miss Phillips, as are also Lon Chaney, who plays a dual role; Alfred Allen and George Berrill.

The writer has never seen better photography than was done for this picture by King Gray.

"The Captain of the Gray-Horse Troop"

Excellent Entertainment Furnished by Six-Reel Vitagraph Blue Ribbon Release Featuring Antonio Moreno and Edith Storey.

Reviewed by Ben H. Grimm.

ONE of the best pictures ever produced by Vitagraph and one of the best program pictures the writer has seen in some time is "The Captain of the Gray-Horse Troop," the Vitagraph Blue Ribbon release for May 7. The film is a six-reel visualization of Hamlin Garland's story and was picturized under the direction of William Wolbert, with Antonio Moreno and Edith Storey in the leading roles. The picture affords excellent entertainment, and excels many of the so-called specials. The production is unqualifiedly recommended. It is clean, wholesome, stirring and sympathy-compelling, and contains considerable drama. The action becomes melodramatic at the proper times.

Into the film has been injected much of the deeply pathetic tragedy that lies in the heart of the present-day American Indian, who, herded on to a reservation, lives only in the past and in the hope that he will be allowed to die peacefully where his forefathers ruled. Director and players have caught the spirit of the story and what lies beneath the words, and have struck the deep chord of pathos that is ever playing on the heart-strings of the fast-vanishing race of red men.

The story is not a Wild West Indian story, as we have come to know them. It is not blood and thunder stuff in that sense of the word. Primarily it is a story of the moral and physical courage of an army captain who is in sympathy with the Indians and who replaces as agent at a reservation a cheating relative of a Senator. He is forced to fight against the cattle interest and cattle men, and against the father of the girl he learns to love.

Scene from "The Captain of the Gray-Horse Troop" (Vitagraph).

Antonio Moreno, in the role of the young army captain, gives a sterling performance. Edith Storey is equally capable. Otto Lederer has a very sympathetic part—that of the old Indian chief—which he does excellently. The whole cast is capable, and includes Mrs. Bradbury, Al. Jennings, Neola May, Robert Burns, Edward Cecil and H. A. Barrows.

Production details throughout are all that could be asked.

Two Kalems

"The Vanished Line Rider," Episode of "The American Girl" Series, and "A Race to the Drawbridge," Number of the "A Daughter of Daring" Series.

Reviewed by Ben. H. Grimm.

MYSTERY is again the axis on which revolves the plot of "The Vanished Line Rider," latest two-reel espisode of Kalem's "The American Girl" Western series. The plot revolves with much action and considerable interest. As usual, there is much good hosemanship displayed, and Frederick R. Bechdold's story is up to standard. It tells of a line rider who disappears. The picture develops that the rider has been bound and hidden by a band who are engaged in smuggling Chinese into the country. Marin Sais is seen in the leading role. She furnishes a thrill when she is let down the side of a cliff on a rope and is thrown to the bottom of the cliff when the man who is holding the rope is attacked.

Scene from "The Vanished Line Rider" (Kalem).

James W. Horne has given the story his usual good direction. The cast includes Ronald Bradbury, Hart Hoxie, Edward Clisbee, Ronald Bradbury, L. M. Phillips and Mary Watson. Several comedy touches help.

"A Race to the Drawbridge."

This one-reel episode of the "A Daughter of Daring" series contains a good thrill. The story is evidently built up around the thrill, but nevertheless contains some interest. Helen

Gibson, in this number, slides down a rope from high up on a drawbridge, holds herself suspended and snatches a man from a wild push car just before the car is precipitated into the water. The thrill gets over well.

"Moral Courage"

Muriel Ostriche and Arthur Ashley the Featured Players in Five-Reel Peerless Photoplay That Smacks More of the Screen Than of Life.

Reviewed by Edward Weitzel.

THE heroine of "Moral Courage," a five-reel Peerless photoplay released by the World Film Corporation, is Scotch, clever enough to turn the tables on her father-in-law when he attempts to separate her from her newly wedded husband. She is a poor girl, a factory worker, and falls in love with the son of her employer. Contrary to the usual handling of such a situation, the young man of wealth loves her honestly, and makes her his wife, in spite of his father's opposition. It is then that the elder Anson tries to bribe his daughter-in-law to divorce her husband, or see him made penniless. She agrees to the proposition, secures a Reno divorce, is paid one hundred thousand dollars in cash, and immediately remarries her ex-husband, a Scotch trick which wins over the old gentleman.

Scene from "Moral Courage" (World).

The most sensational episode in the story is an endeavor to compromise the factory girl, at a road house, through the aid of a cup of drugged coffee. The mill owner is at the bottom of the scheme, but Mary McClinton is not caught napping, and one of the men who tries to trap her gets the knockout drops, and Mary departs by way of a bedroom window. A rough-and-tumble fight, between the hero and the men who attempt to take away the girl's character, is lively while it lasts. Stanley Dark, the author of "Moral Courage," has supplied some characters for comedy relief, and Romaine Fielding, the director, has given them several bits of always useful comic business. The production in general is satisfactory.

As Mary McClinton, the factory girl, Muriel Ostriche does one of the best pieces of acting of her career. She dresses the part properly, likewise her hair, and fulfills all the other requirements. Arthur Ashley, who is much better adapted to the role of a villain, acts the hero with earnestness and considerable force. Edward Elkas, Clarence Elmer, Robert Forsyth, Julia Stuart, Richard Turner and Edmund Cobb are helpful members of the cast.

"Within the Law"

Vitagraph Releases Eight-Reel Screen Version of Bayard Veiller's Celebrated Melodrama—Alice Joyce and Harry Morey Head the Cast.

Reviewed by Edward Weitzel.

ALL things considered, the screen version of Bayard Veiller's melodrama "Within the Law," produced by the Vitagraph, is a creditable piece of work. Some portions lose considerable of the force of the original from not having the same amount of speed. This is most apparent in the murder scene of the third act, the flashing from one character to the other affecting the intensity of the situation. The general impression made by the photoplay is excellent; but it also shows that there is room for improvement in moving picture technic when transforming a stage melodrama into a screen play. The spoken drama is able to dismiss many necessary minor points with a word of explanation and hurry on to the big moments; while the screen pauses to visualize incidents that help to clarify the story, at the expense of the dramatic action. Of all forms of fiction, pure melodrama is the most difficult of assimilation by the screen, as the art is practiced at the present time.

The merits of the version of "Within the Law," "edited" by Violet Mallory and directed by William P. S. Earle, are sufficient to afford most persons a liberal amount of enjoyment. The story in itself is full of appeal, and has been put together by its author with unusual skill. It will be followed with interest throughout the entire eight reels. There is shown in the production a desire to keep it at a high standard. The mountings are correct, and the cast has been carefully selected. Alice Joyce is the Mary Turner. Failure to always get under the skin of the character deprives her impersonation of the warmth and the human touch it requires. Mary Turner is a woman who feels deeply and suffers accordingly. Great strength of will was required to change her from the simple young girl of the earlier scenes to the woman who left the prison, armed and ready to fight falsehood and trickery with its own weapons. These qualities are not indicated by the actress.

Harry Morey as Joe Garson is such a likable chap that it is hard to reconcile him with his police record. He carries out his conception consistently, however, and is effective at all times. Adele DeGarde as Aggie Lynch must be credited with one of the best performances in the picture. In a character easy to overplay she strikes just the right note, and her amusing unmorality is always without offense. Eugene O'Rourke's Inspector Burke is another faultless character study. Anders Randolf, Walter McGrail, Billie Billings, Joe Donohue, Bernard Randall, Bernard Seigel, Robert Gaillard and Miss Bunce are correctly cast.

Paramount's Three New Releases

There Is Diversity of Interest Found in "The Marcellini Millions," with Beban; "The Silent Partner," with Blanche Sweet; and "The Primrose Path," with Mae Murray.

Reviewed by Hanford C. Judson.

OF THE three new Paramounts, I think "The Marcellini Millions" comes first in interest because of the superior characterization, especially in the personalities drawn by George Beban and Helen Jerome Eddy. These able players picture the wonderment, joys and despairs of a poor Italian truck gardener and his wife, who suddenly inherit two millions. They become the easy prey of two conscienceless schemers, played by Eugene Pallette and Adele Farrington, who coolly take possession of the family and its money. The schemers become respectively business adviser to the newly rich man and social mentor to his wife. They play on lesser human chords till the higher instincts in the Italians reassert themselves, and they begin to prefer the little farm cabin to the troubled palace. The end sees the devils swept out into darkness.

It is characterization rather than story that makes the picture. It begins with a good situation, but forgets the story it opens with for the heart-struggles of two other characters, the Italian and his wife. Just a bit at the close returns it to its original path and accounts for the lesser persons. Beban and Miss Eddy seem always true and interesting. One feels at times, rather than knows, that the methods of the schemers are not true to life. They seem a bit too brazen; for, after all, the Italians were neither fools nor children, and would hardly have been taken in in just this way. But it is entertaining all the way and the picture will make strong friends. It is an Oliver Morosco picture.

Scene from "The Marcellini Millions" (Paramount).

"The Silent Partner."

Edmond Goulding's story has been made over for a picture by George Proctor to feature Blanche Sweet with a well-chosen cast, including Thomas Meighan. Of the three new Paramount films, it tells the most interesting, consistent and dramatic story. The heroine, called the Silent Partner, played by Blanche Sweet, is a stenographer, an unusually able woman, on whose judgment the firm depends for many things. She has been saving her money and has almost ten thousand dollars for a house for herself and her mother. The boss, Edward Royle, played by Thomas Meighan, falls prey to a society woman, played by Mabel Van Buren, who marries him for his money, though she really loves the former (George Herbert) partner, whom Royle has turned off. These two conspire to ruin Royle so that the former partner will get his money and give them enough to run away on. The situation is built up with continuity till, as it approaches the climax, Royle is absent from the office at the time of the Wall Street break engineered to effect his ruin and the stenographer is left to face the battle alone. She throws in her own ten thousand and saves the day. The villainess is shown up, and in the end the silent partner becomes the actual partner for life. It is a Lasky-Paramount picture.

"The Primrose Path."

Mae Murray has the lead in this fairy story, written by Ruth Sawyer and prepared for the screen by Marian Fairfax. Its background is a hospital and its intention is to exemplify the courageous escape from pain through human fancy, and at the same time to tell a story. It is more successful in the former. One of its best touches is "the make-believe dog" that the little incurable cripple plays with under the guidance of the nurse, Mae Murray. The sentimental story hardly fills the length of film it comes in, and, though it will be acceptable to younger folks, will hardly interest men deeply. But, taken with the fairy atmosphere in it, the children, and the pity it engenders, it will be a very acceptable offering for children. Little Billy Jacobs as the litle emotional cripple is delightful. Tom Moore plays the very scientific doctor who doesn't believe in fairy stories till he himself is hurt and feels the reality of the Ogre Pain. Then he, too, becomes sympathetic and gives the story its happy ending.

Second Forum Films Program

"Kidnapped," "The Portrait in the Attic," and "He Couldn't Get Up in the Morning."

Reviewed by Edward Weitzel.

"Kidnapped."

THE principal number of the second Forum Films program is a four-reel screen version of Robert Louis Stevenson's famous story of adventure, "Kidnapped." The picture is vastly entertaining. It is well acted by a cast which includes Raymond McKee as David Balfour, Robert Cain as the Scotch outlaw, and Joseph Burke as Ebenezer Balfour; and has been ably directed by Alan Crosland. The necessary local color is maintained correctly, a number of winter scenes in the Scottish Highlands being counterfeited with beautiful effect.

To the many persons familiar with Stevenson's story, the opportunity to see it reproduced on the screen will be highly prized. The adventures of young David Balfour, after his uncle plans to have him put out of the way and hires Captain MacPherson to kidnap him, are so full of danger and the strenuous life that the interest is always at fever heat. The writer of the scenario has acquitted himself admirably, and preserved much of the spirit, and most of the essential points of the work.

Scene from "Kidnapped" (Conquest).

The other members of the cast are William Wadsworth, Ray Haller, Walter Craven, John Nicholson, Franklin Hanna, Sam Niblack and Horace Hain.

"The Portrait in the Attic."

Viola Dana is featured in the one-reel (800 feet) drama, "The Portrait in the Attic." The picture is not of recent manufacture, but has distinctive merit. It is a rather pathetic tale of a young girl who resents it when her father brings home a new wife. The girl refuses to call her mother, until she is imprisoned in the attic one night and dreams that her own mother comes to her and bids her, for her father's sake, to do as he asks. The picture is acted with skill by Miss Dana and her associates.

"He Couldn't Get Up in the Morning."

Raymond McKee is the leading player in this one-reel comedy (700 feet), and gives an excellent performance of a part that requires a large supply of agility. The fun moves along briskly, and the desperate measures that the hero takes, in his endeavors to arise and reach the office on time, are carried out very cleverly. All in all, the second Forum Films program has been selected with admirable judgment.

The O. Henry Series

"The Green Door," "The Marionettes," and "The Guilty Party," a Trio of Entertaining Two-Reel Screenplays Founded on Stories by Famous Maker of Short Fiction.

Reviewed by Edward Weitzel.

THE General Film has ready for release three screen plays made from stories by O. Henry. Their titles are "The Green Door," "The Marionettes" and "The Guilty Party." They can be recommended to spectators that like to think as well as to laugh, and consider it worth while to get a new viewpoint on some of the unsolved questions of life. Whether grave or gay, the king of modern short fiction was always original, always whimsical and very often startling in his truth. He also never failed to be entertaining and this great virtue has passed to the three photoplays now under discussion.

"The Green Door."

The scenario of "The Green Door" was made by A. Van Buren Powell, and Thos. R. Mills directed the picture; also the others of the trio. The principal parts in "The Green Door" are played by Mildred Manning and Walter McGrail. It has no serious moments, but possesses an unfailing string of humorous incidents. Readers of the story will recall the hero, who is always on the watch for romance and adventure. Nothing daunts him, and the series of mishaps that befall him are vastly amusing. Then comes the adventure in which the green door figures, and he finds romance and happiness on the other side of it. The picture is well made in every particular.

"The Marionettes."

Helmer W. Pergman is responsible for the scenario of "The Marionettes." The story tells of a versatile physician who combines the practice of medicine with safe blowing. He, also, has an adventure one night while returning from a professional visit to an overfed strongbox, and uses his share of the plunder to relieve the pangs of poverty. The picture is dramatic throughout, well removed from the beaten track, and searching in its revelation of what strange codes of honor are cherished by different human beings. J. Frank Glendon is uncommonly proficient as the doctor.

"The Guilty Party."

This two-reel picture is a tragedy of the slums, and the leading part is given a truthful portrayal by Patsey DeForrest. Frank Brule is equally successful as Kid Mullaly. The story is not new, but powerful, and the question it propounds is answered by the author in an unexpected but convincing way. "The Guilty Party" will make you think.

"Little Miss Fortune"

Marian Swayne Featured in Five-Reel Comedy-Drama Produced by Erbograph Company for Art Dramas Program.

Reviewed by Ben H. Grimm.

WHATEVER success is attained by "Little Miss Fortune," five-reel comedy-drama produced by the Erbograph company for release on the Art Dramas program, will depend largely on how an audience feels toward Marian Swayne, the featured player. The story screened is of the type that has always been popular with a certain class of picturegoers. It is the old tale of the poor, much-abused orphan girl who makes her way from rags to riches or fame via the well-known route of cuteness, smiles and appealing personality; the girl who always meets her fairy prince along about the second or third reel, and who, after many vicissitudes, lives happily ever after the last fifty feet of film.

In this particular case the poor orphan girl has theatrical ambitions. Of course, she goes from the orphan asylum to a hard-hearted farmer's home, from which, as usual, she runs away. She gets a job in the city as a waitress at a theatrical boarding house, where she meets the hero, who sees her latent talent and brings it out. The hero saves the girl from going to prison on a false charge, and at the psychological moment the leading lady gets sick. The expected happens here, as it does all through the picture.

Miss Swayne is pretty; she has a winning smile and an amount of acting ability. But her appealing personality is needed several times to make us believe that she is a sixteen-year-old ingenue. Her support is adequate, and includes Bradly Barker, Hugh Thompson, Lucile Dorrington, Anna Day Perry and Charles MacDonald.

The picture was directed by Joseph Levering, who has done his best with the story, which was written by Rev. Clarence J. Harris.

"Christus"

An Artistic and Reverently Handled Representation of the Life of Christ from Cines of Rome.

Reviewed by Margaret I. MacDonald.

THERE have been varied and moderately successful attempts at filming that well-known chain of incidents which, according to our knowledge, were contained in the life of Christ; but none we believe has equaled in artistic and convincing treatment the production called "Christus," which is being exhibited to the public in the Criterion theater, New York City. This production was made by Cines, of Rome, in Palestine and Egypt on the scenes traversed by Jesus of Nazareth during his sojourn here on earth, and are the more interesting for this reason.

Scene from "Christus" (Historic).

In this picture, in which hundreds of persons have contributed to the mob scenes and sets appropriate to time and place, have been arranged at seemingly large expense, in which no effort has been spared in making it what it is. There is evident at all times an atmosphere of love and reverence in the presentation of that character which typifies the highest plane of human existence. We venture to say that to all sects and creeds the "Christus" will prove satisfying.

"Christus" is founded on the poem of the same name by the Italian poet, Fausto Salvatori, which was adapted for the screen by Maurice V. Samuels, author of "The Wanderer." The production was directed by Count Giulio Antamoro, with Giovanni Pasquali in the role of Jesus and Lydia Gys in that of Mary, the mother of Jesus. Many of the scenes of the picture are animated representations of famous paintings, among them "The Annunciation" after Beato Angelico;; "The Nativity" after Correggio; "The Baptism" after Perugino; "The Last Supper" after Leonardo; "The Pieta" after Michelangelo; "The Descent from the Cross" after Rembrandt, and "Mater Dolorosa" after Donatello. The only fault that might be found with the picture is a technical one and has to do with the too material presentation of visions. The action of the picture is smooth and realistically convincing, the characters are well cast, and the fearful tragedy of the life of the martyred Christ is in this filmed version of his story compelling in its appeal.

The performance at the Criterion theater is accompanied by a beautiful musical setting consisting of excerpts from the works of Haendel, Wagner, Beethoven, Mozart, Bach, Gounod, Mendelssohn, Tschaikowsky and Saint-Saens, and is rendered by members of the Philharmonic Symphony, Boston Symphony and Metropolitan Opera House orchestras.

A Couple of Mutuals

"Hedda Gabler," Featuring Nance O'Neil, and "The Frame-Up," Featuring William Russell, Commendable Productions.

Reviewed by Margaret I. MacDonald.

THE transferring of Henrick Ibsen's "Hedda Gabler" to the screen so that it will prove understandable to the ordinary individual holds serious difficulties which have to be contended with. This is the case with all of Ibsen's plays, for the reason that what they convey are impressions rather than constructive stories. These impressions are derived principally from the words which he puts into the mouths of his characters and are so pregnant with underlying meaning that to other than the thoughtful student of literature they are well-nigh meaningless. Therefore Ibsen's intention in writing his play must first be thoroughly understood by the director and then be conveyed to the screen in a manner which will enable the simplest-minded to read and understand. This is, after all, the mission of the screen.

In the five-part Powell version of "Hedda Gabler" the director has worked hard to get his impression over, and in a measure he has been successful. Nance O'Neil makes an ideal Hedda Gabler, and it is not altogether Aubrie Beattie's fault that he fails to a degree in typifying the George Tesman of the Ibsen play, whose favorite expression, "Fancy that!" gives us our strongest impression of the man. A great deal, and we believe too much, has been made of the ribald scenes at Diana's, where Ejlert Loveborg finally shoots himself with the pistol given him by Hedda; while the climax of the play, where Hedda, always fond of toying with pistols, shoots herself, where Judge Brack faints, and George Tesman, Hedda's husband, unsuspectingly questions why, is forcefully presented. While the production as a whole has a great deal of merit, we do not recommend it for mixed audiences. To the average mind it would contain no suggestion of a nobler plane of life than that on which the coldly selfish heroine of the play is seen to move.

"The Frame-Up."

"The Frame-Up" is an unusually entertaining five-part comedy-drama featuring William Russell. The story does not appeal as being an especially well-constructed one, but the action is both amusing and thrilling.

As the story runs, the young son of a rich man is awakened one morning from a dream of a wild drive in his racer, which, by the way, is amusingly pictured, to a resolution to take a vacation from the hard task of doing nothing. In the course of the day he rescues a young woman, the daughter of a taxicab owner, from an unscrupulous chauffeur and is offered a position by the girl's mother. In taking this position he helps to capture three yeggmen, and finally marries the girl. One of the funniest things in the picture is the wild ride taken by the young man's father in his son's automobile when in rescuing the girl he leaves "pa" to run the car himself. The car goes on a mad rampage until it runs out of gasoline and has to be towed home. This number can be presented before any audience with an assurance that it will please.

"The Millionaire's Double"

Lionel Barrymore Has Congenial Role in Five-Reel Photoplay Produced by Rolfe and Released by Metro.

Reviewed by Edward Weitzel.

THE latest Rolfe production, "The Millionaire's Double," is a highly improbable but decidedly entertaining screen romance. Lionel Barrymore, who plays the leading part, is called upon to impersonate a young millionaire who disappears during the action of the story. Later he meets a crook who notices his resemblance to the man that everyone supposes has been drowned, and is offered a chance to impersonate himself and gain possession of a part of his own fortune. The humor of the situation appeals to him and he enters into the scheme, finds it full of adventure, and rewards him by introducing him to the woman who consents to become his wife.

June Mathis is the author of the story and has kept to the spirit of the theme from first reel to last. Lionel Barrymore's role is a congenial one, and he makes the character of the millionaire a high-spirited, fun-loving young gentleman, who is a near approach to the heroes of the elder Dumas. There are a number of other excellently played parts in the cast. Evelyn Brent is an attractive Constance Brent and Harry S. Northrup does the heavy villain without one trace of staginess. John Smiley and H. H. Pattee are also of the elect. The picture was made under the efficient direction of Harry Davenport.

Scene from "The Millionaire's Double" (Metro).

"THE PHANTOM'S SECRET."

Five-Reel Butterfly Production Features Mignon Anderson and Hayward Mack in Tale of Mystery and Intrigue.

Reviewed by Robert C. McElravy.

IN THIS second number the new Butterfly brand gets into a better stride. "The Phantom's Secret," written by J. Grubb Alexander and directed by Charles Swickard, proves a carefully constructed, entertaining number, with a decided pull on the interest from start to finish.

Mignon Anderson appears for the first time in her new connection and is given opportunity to do her best work in the part of Jeanne de Beaulieu. She does some very effective acting in depicting the complicated and harassed career of the heroine. Hayward Mack, as Franz Leroux, makes an interesting villain of the well-grooned, gentleman type.

The story begins in France, where Jeanne and her American friend, Jane Elliot, are attending a convent. Some pleasing scenes from their school life are shown. Then comes the shock of the unexpected, when a sudden telephone call announces that Jeanne's father is badly injured. The girl is called home. Here she learns for the first time that her dying sire is none other than "The Phantom," a notorious night bird of Paris, wanted for many crimes. To save the family name, Jeanne promises to give her hand in marriage to Franz, who knows all the facts in the case and is prepared to act upon them.

After she marries Franz a world of troubles begin for Jeanne, but in the end, after much suffering, she arrives at happiness. The train wreck in the tunnel is well suggested and the scenes from American life are agreeably pictured.

Others in the past, all of whom do creditable work, are Marc Fenton, Dan Leighton, Molly Malone, Fred Church and Nellie Allen.

Contracts Closed for "Submarine Eye"

Territorial Franchises Selling Rapidly—Big Time Openings Arranged for May 13.

INDICATIONS are that Williamson Brothers' "The Submarine Eye" is "over" in splendid style, and that the picture is going to earn a lot of money for its producers.

J. M. Franke, who has taken over "The Submarine Eye" for New England, is grooming a number of companies preparatory to sending them through this territory at once. He will receive the co-operation of the Williamson Brothers' organization and will do a great deal of missionary work, which is sure to increase the value of the picture for the smaller houses, who will get it at a later date.

R. E. Lawhead, of Chicago, representing big interests there, is now in New York negotiating for Illinois and Michigan.

Three of Canada's biggest industrial centers—Toronto, Montreal and Winnipeg—will be opened for long runs on May 21.

"The Submarine Eye" will open at the Auditorium, Los Angeles, Cal., on the same date. William G. Colvin, an experienced showman, is in charge of this company.

According to present plans, the first Western showing of "The Submarine Eye" will be at the Metropolitan opera house in Minneapolis on May 13, to be followed by runs in St. Paul, Milwaukee, Duluth and other mid-Western cities. E. F. Lampman is the special representative.

Another company is leading for an extended tour throughout the South and will open the Jake Wells Circuit in Atlanta on May 21. Richmond, Norfolk and other Southern cities will follow the Atlanta engagement.

Negotiations are under way for the acquisition of a "big time" theater in New York City, where it is expected that this love drama of the depths will play an extended engagement.

Theatrical men with headquarters in New York who have seen private exhibitions of "The Submarine Eye" are unanimously of the belief that it is a big money-maker. Numerous state rights buyers, who have also attended these private exhibitions, are very enthusiastic over the high photographic quality of the picture and have heard with great satisfaction the sentiments expressed by the legitimate showmen that "The Submarine Eye" is not only a unique motion picture production, but one of the best attractions they have ever seen.

It is generally agreed that the Williamson Brothers have created a product that eclipses their previous efforts in their own exclusive field of submarine photography. Not only have they secured scenes down deep under the sea photographically as good as any taken in well lighted studios, but they have put over a story that contains all the elements of success—a love theme of power, spiced with an element of mystery, suspense and thrills new to the screen, told with perfect continuity.

A number of copies of "The Submarine Eye" are being prepared for exploitation in foreign countries. These prints call for titles in Spanish, Portuguese, French, Russian, Japanese, and other languages. The best interpreters have been secured for this work, and it is expected that the timeliness of the production will insure its popularity in countries not so seriously affected by the war that prints cannot be shipped into them.

Triangle Productions for May 27th

Two Ince Features Offering Charles Ray and Seena Owen in Leading Parts.

CHARLES RAY and Seena Owen are the stars of the Triangle feature productions released May 27. Thomas H. Ince will present Charles Ray in a powerful social drama of deep contrasts entitled "The Millionaire Vagrant," written by J. G. Hawks and directed by Victor L. Schertzinger. The role which Ray is called upon to enact in this play tests his versatility to the limit. He is supported by a large cast of Ince favorites including Sylvia Bremer, J. Barney Sherry, Dorcas Matthews and Jack Gilbert. Seena Owen is being starred in an O. Henry story, "Madame Bo-Peep," taken from "Madame Bo-Peep of the Ranches," one of his best-known Western stories. Chester Withey is the director of the production, which will probably be the last filmed at the former Fine Arts studio in Hollywood.

As the hero of "The Millionaire Vagrant," Charles Ray takes the part of a wealthy idler who pledges himself, as the result of a wager, to live for a certain time among the slum-dwellers of a great city on $6 a week. In carrying out his end of the bargain, he is thrown into contact with a strange assortment of human beings and meets with many startling adventures. He is metamorphosed in short order from a handsomely groomed product of the leisure class into a half-shaven tramp, but as a result his inherent manliness rises to the surface, and when the big test comes it finds him fully equal to the occasion. There are several novel turns to the plot that keep the spectators guessing until the final fade-out.

Seena Owen's vehicle is a spirited story of the Texas sheep ranches, with an appealing love story as the main ingredient. All who are familiar with O. Henry's craftsmanship will take delight in the screen version of this favorite tale.

Minter Heads Mutual Program

Week of May 14 Brings "Annie-For-Spite" and Several Short-Length Subjects.

MARY MILES MINTER, in "Annie-for-Spite," is the Mutual star production at the head of the list of releases for the week of May 14. In this production Miss Minter is shown in a variety of roles: She appears as a homely girl—a new role for her; as a ragged little shopgirl, and also as the pampered adopted daughter of a wealthy woman, with a most extensive wardrobe and everything to make her beautiful.

"The Overland Disaster" is the sixth chapter of "The Railroad Raiders," scheduled for May 14. In this chapter occurs a spectacular wreck of a Pulman car. Going forty miles an hour, it runs off the rails, and rolls over and over down a forty-foot embankment.

"When Betty Bets" is the second Marie Cahill comedy, also released on May 14. In this comedy Betty (Marie Cahill) starts out without a cent and without even clothes to her back and earns $1,000 in thirty days.

On May 16 comes Billie Rhodes in "Trixie of the Follies," in which Mary masquerades as an actress and cures hubby of flirting.

"Jerry's Finishing Touch" is the Cub comedy for May 17, in which George Ovey is featured. The many laughs in this story arise from Jerry's aspirations to be a movie magnate.

The Vogue contribution to the fun is "Caught in the End," ready May 19, and shows Lillian Hamilton masquerading in a suit of boy's clothes.

"The Alibi" is the title of the ninth story of the "Jimmie Dale, Alias the Grey Seal" series. In this story the Grey Seal upsets the plans of a crook who is impersonating him.

"Mutual Tours" for May 15 shows "Famous French Castles Along the River Loire" and "Barbadoes, an Island cf the British West Indies."

"Mutual Weekly" comes on May 16 and "Reel Life" on May 17. "Reel Life" is composed of the following subjects: "Speeding the Spoken Word," "The Toothsome Crab," "Beating the High Cost of Furs" and "A School on the Beach."

"Betty Be Good" Jackie Saunders' Next.

"Betty, Be Good" will be Jackie Saunder's next star production for Mutual. The production is under way at the Horkheimer-Mutual studio, Long Beach, Cal., under the direction of Sherwood MacDonald.

The story was written by Will M. Ritchey. Arthur Shirley plays opposite Miss Saunders. Captain Leslie T. Peacocke appears in the role of her father. The cast includes Mollie McConnell, Albert B. Ellis, William Reed, Ben Rossier, Mignon LeBrun and C. H. Voute.

Jackie plays the role of a millionaire's daughter. Tiring of her life of luxury, she decides to leave home. She drives through a giant facsimile telegram, nine by twelve feet, to avoid meeting her father, and emerges in a barnyard, where her life as a runaway begins.

First Myers-Theby Comedy on Pathe Program.

The week of May 13 will signalize the release of the first Myers-Theby comedy on the Pathe program. It is confidently expected that "The Delicatessen Mystery," as it is called, will be well received by all admirers of "legitimate" comedy and that the many exhibitors who have played Harry Myers and Rosemary Theby in the past will find that the new brand shows marked improvement over the old.

A new character, introduced in this comedy for the first time, a farcical detective, does one of the best bits seen this long while. His manoeuvers while shadowing the young married couple of the piece are certain to keep audiences in constant laughter.

Lockwood's Supporting Cast Completed.

Harold Lockwood's supporting cast for "The Haunted Pajamas," the next of the Lockwood features to be released on the Metro program, was completed this week by the engagement of Betty Ware to play the role of Elizabeth Billings. Fred J. Balshofer, personally directing the picture, has already completed nearly all of the interior scenes of the production, and the Yorke-Metro company is at present engage in filming exterior scenes, located in some of the garden spots of Southern California and in the Bay region near San Francisco. Those engaged in the production are Harold Lockwood, Carmel Myers, Lester Cuneo, Ed. Sedgwick, Paul Willis, Betty Ware, Harry de Roy and Wm. DeVaull.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

BASEBALL AT MUDVILLE (Selig).—A one-reel comedy of a well-known but, nevertheless, somewhat humorous type. The Mudville team is to play a supposedly woman's baseball team. The woman's team is composed of men in disguise. When the rubes learn that they have been duped, things start and wind up in a whirlwind fashion.

A RACE TO THE DRAWBRIDGE (Kalem).—An episode of the "A Daughter of Daring" railroad series. The thrill in this reel is a good one, and gets over well. Helen Gibson slides down a rope from high up on a drawbridge, hangs suspended there, and snatches from a wild handcar a man who is just about to be plunged into the water. The man, a railroad detective, had been bound to the handcar by bank robbers.

THE DESERTED ENGINE (Kalem).—A number of the "A Daughter of Daring" series. Helen Gibson's chief stunt was evidently faked in this number, which is very unusual in this series. Helen is supposed to jump from a barrel on a trestle to the end of a speeding train, but she jumps behind the train and the next flash on the screen shows her landing on the platform of the train. However, the number is a worth-while offering.

General Film Company Specials.

THE VANISHED LINE RIDER (Kalem).—A two-reel episode of "The American Girl" series. Mystery is uppermost, and the resultant action is fast, melodramatic and interesting. Marin Sais as Madge King, gets over a thrill when she slides down a cliff. It is Madge who materially aids in capturing a band who have been smuggling Chinamen into the country. The release holds up to the standard of the series. A fuller review is printed on another page of this issue.

O. HENRY PICTURES (Broadway Star Feature).—Three "O. Henry" stories in pictures form "The Green Floor," "The Marionettes" and "The Guilty Party" are ready for release. They are excellent two-reel photoplays, and are reviewed at length on another page of this issue.

THE EVIL SAG (Selig).—A two-reel drama of mystery and considerable plot action. The offering is acceptable. The story, which is played by a capable cast, tells of the happenings of a family that lives on a farm with an "evil sag." The "evil sag," it develops, contains odorless but deadly natural gas, which accounts for the fact that several men have been killed there. The complicated family plot leads to a happy ending.

Bluebird Photoplays, Inc.

THE FLASHLIGHT GIRL, May 21.—An unusual story has been filmed in most beautiful exteriors in this five-reeler, in which Dorothy Phillips is featured, and which was directed by Ida May Parks. The offering is an acceptable one from all angles, and for any house. A full review is printed in the review columns of this issue.

Forum Films, Inc.

KIDNAPPED (Conquest), May 7.—This picture is on the second number of the Forum program, together with "The Portrait in the Attic," and "He Couldn't Get Up in the Morning." The number is excellent. It is reviewed on another page of this issue.

Greater Vitagraph, Inc.

THE CAPTAIN OF THE GRAY HORSE TROOP (Vitagraph), May 7.—An excellent six-reel offering with Antonio Moreno and Edith Storey featured. The production is one that is unqualifiedly recommended. It is deeply American, touching on the present-day American Indian and his fast disappearing race. The story is full of action, and there is not a slow moment in the piece. A full review is printed in the review columns.

WITHIN THE LAW, May.—A screen version of this famous stage melodrama, in which Harry Morry and Alice Joyce have the leading roles, the motion picture will repeat much of its first success. It is reviewed at length on another page of this issue.

Historic Features Corporation.

CHRISTUS (Historic), May.—This is one of the best representations of the life of Christ that has ever been made. It is artistic and has been handled with reverence. Realistic and delightfully smooth in action, it is a production that will be appreciated by all. A full review appears elsewhere.

Ivan Film Corporation.

ONE LAW FOR BOTH, April.—An eight-reel "moral propaganda" picture that is neither wholly moral nor wholly propaganda. The picture is far too long. The cast is an exceptional one. The production, which was written and directed by Ivan Abramson, is harmless, although it approaches the uanger line several times. A full review can be found in the review columns.

A-Kay Company.

GOLDEN-SPOON MARY (Terry-Made), April 30.—A one-reel (about 800 feet) cartoon burlesque of "The Poor Little Rich Girl." The cartoon was drawn and animated by Paul Terry, and as a comedy filler should go well. The animation is good and the figures perform some cartoon slapstick that is quite funny. The reel holds up with other cartoon releases. The A-Kay Company has offices at 727 Seventh avenue, New York.

Mutual Film Corporation.

MUTUAL TOURS AROUND THE WORLD NO. 2 (Gaumont), April 24.—In this number of the "Tours" will be found a nicely illustrated description of "Pompeii, the City of the Dead," and of "Zurich, Switzerland." There will be found also a brief set of views in and about "Mourom, Russia."

KLEPTOMANIACS (Strand), May 2.—Billie Rhodes and Jay Belasco are the stars of this number which may be found entertaining by some audiences. The story treats of how two young people who are kleptomaniacs become engaged and try to shield each other's shortcoming from being detected. The climax comes when the girl's mother loses her purse which is later picked up in the garden by a colored boy and returned by a detective. Each of the young people in their hearts blames the other and each purchases a purse the exact double of the lost one and returns it, at the same time shouldering the blame of the theft. Rather amusing but a poor subject.

REEL LIFE NO. 53 (Gaumont), May 3.—The subjects contained in this number, while they are interesting, are not as carefully illustrated as they might be, and are often too briefly treated. They are "Our Patriotic Maidens," showing scenes in the Y. W. C. A. Automobile School in New York; "Restoring an Old Mission," "Getting Rid of the Snow," "The Queer Tribe of Issa" and "The Queerest Newspaper," printed on a shingle.

JERRY'S TRIAL (Cub), May 3.—This time Jerry makes his bow from a prison cell from which he later escapes in disguise. Believing himself out of the reach of the prison guards he poses as a fortune teller and is collared for his pains, and taken back to his cell. A fair offering of its class.

THE PRODIGAL UNCLE (La Salle), May 7.—In this comedy Uncle, in trying to get his nephew out of trouble, himself falls in love with a dancing girl. The result is that both the uncle and the nephew leave the screen satisfied, in spite of the joke put up on Uncle by "nephew." The comedy is not exactly first grade, but does not fall far short of this point of excellence.

THE GREAT AMERICAN GAME (Strand), May 9.—This is quite an entertaining comedy, featuring Billy Rhodes and Jay Belasco. The story treats of the attempt of two men to put one over on each other. The younger man poses as a capitalist, wins the older man's daughter, and discovers that his sweetheart's father has also been doing some posing, being a mere bookkeeper when at home instead of a bloated millionaire, as represented by himself at the summer resort.

Mutual Film Corporation Specials.

BUCKING THE TIGER (Vogue), May 5.—This is a two-part comedy in which there is little entertainment. It consists of a lot of slapstick stuff, including the disguising of a young woman's lover in a tiger skin. Impersonating a tiger he chases about the place, putting everyone to flight.

THE RAILROAD RAIDERS NO. 5 (Signal), May 7.—"A Woman's Wit" is the title of this number of the series in which a successful attempt is made to steal money from the paymaster of a construction gang. Helen, seeing what has happened, jumps on an inspection car, beats the engine on which the thieves are riding to the switch and turns it off the main track, enabling the train on which her employer and others are coming to arrive in time to get the thieves.

THE FRAME-UP (Mutual Star Feature). May 7.—This is an unusually entertaining comedy-drama, featuring William Russell. The construction of the story might be criticised by the over-particular reviewer; but he must admit that the comedy of the picture gets over. It also has a thrilling vein of adventure to commend it. A review of the production will be found elsewhere.

HEDDA GABLER (Powell), May 7.—A worthy attempt to film Henrick Ibsen's play. Nance O'Neil plays the role of Hedda Gabler and Aubrie Beattie that of George Tesman. While the picture interests from first to last the individual acquainted with the unique style of the author, we doubt if the ordinary audience would be able to grasp the deeper meaning of the pictured play. A full review will be found elsewhere.

Paramount Pictures Corporation.

SACRIFICE (Lasky), May 3.—Margaret Illington makes her stage debut in this subject. As is pointed out in a review in another column, in the working out of the story there is developed a real interest. The picture is well staged.

THE PRIMROSE RING (Lasky), May 7.—A picture that will have a strong appeal to children and young folks. Mae Murray has the lead as a sympathic nurse in a great hospital. She is misunderstood and has trouble in winning her point for the fairies in the children's ward, since Tom Moore, the scientific doctor doesn't believe in them till he, too, is hurt and feels the reality of the Ogre Pain. Billy Jacobs has a very good part. For longer notice see elsewhere in this issue.

THE SILENT PARTNER (Lasky), May 10.—A Blanch Sweet picture with a dramatic story behind it that will please the general patron a good deal. Miss Sweet has an excellent supporting cast with her, including Thomas Meighan, and there is enough melodramatic suspense in it to get it over in good shape. A longer review is printed elsewhere in this issue.

THE MARCELLINI MILLIONS (Morosco), May 14.—One of the George Beban's characterizations that will, as usual, be found highly attractive to picture lovers everywhere on account of its humanity. Helen Jerome Eddy ably helps in putting the picture over. The story is not the most telling factor, but is acceptable. For a longer review see elsewhere in this issue.

Pathe Exchange, Inc.

THE NEGLECTED WIFE (Pathe), May 13.—The first two numbers of the new Pathe serial, with Ruth Roland featured, show it to possess a good foundation in the way of plot. Both numbers are reviewed at length on another page of this issue.

MYSTERY OF THE DOUBLE CROSS (Pathe), May 13.—Numbers 9 and 10 of the "Mystery of the Double Cross" are reviewed on another page of this issue.

THE GREAT HANSOM CAB MYSTERY (International), May 13.—One of the "Bringing Up Father" cartoons, this half reel is very amusing. An educational, showing scenes in Pekin, China, is on the same reel.

JUMPING JEALOUSY (Pathe), May 20.—A one-reel Harry Meyers and Rosemary Theby comedy along the lines made familiar by former numbers of this series. This title explains the motive, the efforts of the Newlyweds to cure each other of jealousy resulting in considerable easily made fun.

LATEST FRENCH CREATIONS (Pathe), May 20.—This reel of the latest French fashions was made in Paris. The gowns and other articles of female adornment were made by the most celebrated makers of France and are very beautiful.

THE CANDY GIRL (Thanhouser), May 20.—Gladys Hulette is the star of this five-reel photoplay. It tells a fairly interesting story and is very well produced. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

TO OBLIGE A VAMPIRE (Nestor), May 14.—An entertaining and well-acted comedy, burlesquing the vampire screen stories. Eddie Lyons and Lee Moran are featured as two hall room boys who fall victims to the lure. Olive Adair is amusing as the vampire lady. This is entertaining and better than the average.

FAT AND FOOLISH (Victor), May 15.—Several ingenious bits of comedy business add appreciably to this farce, presented by players headed by Ed. Sedgwick. Most of the scenes are laid on a bathing beach where the attentions of a flirtatious man are diverted in various directions. The picture is certain to arouse laughter.

UNIVERSAL SCREEN MAGAZINE NO. 19, May 16.—In this one of the screen magazine will be found the following subjects well illustrated: "Making Cut Glass," "U. S. Aviator at School," "A Modern Paul Revere," "Life's Simplest Children" being a microscopic study of a drop of pond water, and an animated clay cartoon by Willie Hopkins.

THE PUZZLE WOMAN (Imp), May 17.—A clever detective story, featuring Francis Ford and Grace Cunard, two young crooks, with a lady assistant, make a raid in a rooming house. The surprise finish is good. An enjoyable offering.

Universal Film Mfg. Company Specials.

THE HONOR OF AN OUTLAW (Gold Seal), May 15.—A three-reel western subject, by Fred C. Kelsey, featuring Harry Carey as "Cheyenne," train robber and bandit. He is being escorted to prison by the sheriff, when the train is held up. "Cheyenne" escapes and carries off the president's daughter, holding her for ransom. A posse closes in on the gang and "Cheyenne" gets ten years. He is released by the girl's aid, after a short term. He loves her, but they cannot wed because of his checkered career. A characteristic subject of the type, romantic and generally pleasing.

A GOOD LITTLE BAD BOY (L-KO), May 16.—This touches off one of the funniest comic situations ever devised by this company, in the second reel. It is bound to bring roars of laughter, when the train pulls the station house along the track, pursued by the agent and friends on a hand-car. Phil Dunham, Lucille Hutton, Merta Sterling and Charles Inslee have the leading roles. This is full of amusing small business, but has a sure-fire close. An excellent comic subject.

HER GREAT DILEMMA (Laemmle), May 18.—A two-reel number, by E. M. Davis, featuring Lee Hill, Louise Lovely, E. N. Wallack and Malcolm Blevins. This presents the familiar plot of the woman who marries a man and later is confronted by her first husband, whom she thought had passed permanently out of her life. There is a new twist at the close, where the child innocently brings about the first husband's death after the accident. This is well presented, and in spite of one or two lapses in construction, holds the interest well.

CASEY'S BORDER RAID (Bison), May 19.—A two-reel military comedy, by George E. Marshall, featuring Neal Hart and Janet Eastman. The former plays the part of a private named Casey, who is the butt of all jokes. The manner in which he captures a whole bandit gang and procures the coveted carpet is very amusing. The number, as a whole, is a little slow in the first reel, but comes to a good close.

Triangle Film Corporation.

HAPPINESS, (Ince-Kay Bee), May 13.—A really delightful comedy feature of original plot, capable development, and flawless interpretation at the hands of veritable artists, Miss Enid Bennett in the lead. Sure to win with any audience.

SOULS TRIUMPHANT (Fine Arts), May 20.—A fairly interesting story, with Lillian Gish and Wilfred Lucas as stars, made interesting very largely by an intelligent interpretation by Miss Gish.

HER TORPEDOED LOVE (Keystone).—Has a great deal of the old Keystone vivacity and Sterling Ford in a new character. Will get many a good laugh.

HIS NAUGHTY THOUGHT (Keystone), May 6.—The comic adventures of Ambrose in this one-reel rapid-fire farce are full of surprises, notwithstanding this large gentleman's reputation for getting into unusual and laughable scrapes. He gets married and starts to run a restaurant at the same time, and his bride has a lively honeymoon while assisting her husband in his new business. A very amusing comedy.

World Pictures.

MORAL COURAGE (Peerless), May 14.—Muriel Ostriche and Arthur Ashley are featured in this five-reel photoplay which tells the story of a mill girl's romance with the son of her employer. The picture is reviewed at length on another page of this issue.

Fox Studio Activities

Weeks' Work in Studios Is Harbinger of Several Good Pictures.

R. A. WALSH, who directed "The Honor System" for William Fox, was in charge of the newest announced Fox production, "The Silent Lie," which will be released for the week of May 21. The leading role in the picture is played by Miriam Cooper, who sprang into full fame as the star of "The Honor System."

Included in the supporting cast are Ralph Lewis and Charles Clary, both sterling players.

Mr. Walsh has just begun shooting film on the Fox "lot" in Hollywood, Cal., on a new subject, with Miss Cooper again as star. In the company are also Mr. Clary, Jack Standing, Jane Novak, Rosita Marstini, Jennie Lee, W. E. Parsons and Johnny Reese. This will be the first Fox features with which Miss Lee, Miss Novak and Mr. Parsons have been identified. Jack Standing returns to the Fox fold after an excellent performance in "One Touch of Sin," a recent Gladys Brockwell film.

Mr. Walsh's brother, "Smiling George," commenced work on another razzle-dazzle production under the direction of Otis Turner. Doris Pawn will be the "opposite," and the rest of the cast consists of Velma Whitman, Hector V. Sarno, N. A. Myles, and Caroline Rankin, the more than thin woman of Fox film comedies.

"Smiling George's" next release will be "The Book Agent," to be issued on May 14. One phase of the laughs in this picture is summed up in this statement: "Where there's a will there's not only a way, but there's a bunch of people fighting to be remembered in it." The story is of the mile-a-minute type of speedy comedy and light drama.

A third screen play which was started on the West Coast in the week is a photodramatization of one of the greatest child's stories ever written—one by an author of international renown. It is now being filmed by C. M. Franklin.

The production will be a "Fox Kiddie Feature," one of the series of photoplays recently launched by Fox Film Corporation. Eleanor Washington, a direct descendant of the first President of the country, has one of the important adult parts in it.

"QUEEN X" EDNA GOODRICH'S SECOND MUTUAL.

The battle of federal authorities to wipe out opium smuggling is the basis of "Queen X," Edna Goodrich's second star production for Mutual. "Reputation," her first picture, is scheduled for release May 28.

"Queen X" was written by Edwin M. Stanton, assistant United States attorney for New York.

Manufacturers' Advance Notes

"A DOLL'S HOUSE" (Bluebird).

Although "A Doll's House" has served Mrs. Fiske, Eleanor Duse, Nazimova and other famous actresses as a vehicle in which to benefit their reputation upon the stage, it remains for Bluebird to offer the first screen version of this great work of Henrik Ibsen. Joseph De Grasse prepared and produced the work, with Dorothy Phillips playing the role of Nora Helmer.

The exhibitor will find many advertising advantages in this production—for the Ibsen "cult" is far-reaching, and faithful to its literary ideal. It is said in behalf of Miss Phillips that the signs of improvement she has shown in her recurring Bluebird appearances find maturity in the extremely exacting and intensely emotional role of Nora Helmer. Lon Chaney is again the "heavy" in Miss Phillips' support, playing the part of Nils Krogstad; and William Stowell, the leading man, as Torvald Helmer, is splendidly suited.

Scene from "A Doll's House" (Bluebird).

Sidney Dean, Miriam Shebly and Helen Wright play the remaining roles and under the direction of Joseph De Grasse, who introduced Miss Phillips to Bluebird, the stage version has been translated to the screen with enhanced values when the famous work of Ibsen is measured in its emotional possibilities.

PRIZES FOR CORRECT GUESS.

A prize contest on the Sam Loyd Picto-Puzzles now running in the Paramount-Bray Pictographs is announced by the Bray studios. This contest, to start with the sixty-eighth edition to be released May 20, should prove a big drawing card to exhibitors.

It has been the practice to give the answers after each puzzle has been projected on the screen, but in this release one of the puzzles will remain unanswered and the audience is invited to guess it and send their answers to their local exhibitor within one week from the day it is run. The exhibitor in turn sends all the answers received during that time to Mr. Loyd, who will send to those guessing correctly, a very handsome illustrated puzzle book of thirty-two pages.

During the week following the contest, each exhibitor will run the correct answer on his screen so that his patrons may have opportunity of learning whether or not they were entitled to a book. While the contest will be extremely costly to the Bray studios, the interest created and the added business which will come to theaters running it, is considered adequate compensation.

LATEST WILBUR PICTURE HAS UNUSUAL FEATURES.

In "The Heirs of Hate," the production following "The Single Code," one of the "Morals of Men" series being produced by the David Horsley Studios, and released through the Mutual Film Corporation, Crane Wilbur the star and author, has some wonderful opportunities to display his versatility.

Mr. Wilbur in this picture has eight different make ups. The action covers a period of fifty years and the aging processes of time are shown in the life of the principal character, "Morgan Gray," starting him at the age of thirty and showing his death at eighty. Mr. Wilbur also plays the part of "Abel Gray," the grandson of "Morgan Gray," a young man of twenty-one and both of these characters appear together in a number of the strongest scenes of this powerful drama.

Jode Mullally plays "Kane Gray," the elder grandson and the malignant embodiment of the grandmother's curse and Gene Crosby plays a sweet, young Northern girl. Harrish Ingraham is collaborating with Mr. Wilbur in the direction of the picture.

"The Heirs of Hate" promises to be one of the very best of the "Morals of Men" series.

LOIS WEBER FEATURE TO PLAY BROADWAY.

The new Universal feature which has been prepared under the direction of Lois Weber and Phillips Smalley is announced for the Broadway theater, New York, beginning Sunday, May 13. The title of the picture is "The Hand That Rocks the Cradle," and it deals with the subject of birth control. It was shown privately a few nights ago before a distinguished audience of representative New York men and women. The subject matter has been chosen because of its dramatic interest. Although based upon authentic cases which have been reported in the newspapers of this country from Maine to California, the picture does not claim to be a dramtization of any particular heroine of real life.

The new picture is in six reels, all of great dramatic interest and splendidly acted.

In the picture the principal roles are played by Miss Weber, as the rich doctor's wife; Phillips Smalley, as the doctor; Priscilla Dean, as the rich young wife; Wedgewood Nowell, as the rich young husband; Evelyn Selbie, as the wife of the poor man, and Harry De More, as her husband.

GLADYS LESLIE SMILES AGAIN.

Thanhouser's next "Smile Feature," as their Gladys Leslie plays are termed—it was of Miss Leslie that the New York Herald said: "She has a million-dollar smile"—is to be released June 1 and called "An Amateur Orphan." It is Director Van Dyke Brooke's first Thanhouser production—he who was ten years of Vitagraph.

Perhaps Agnes C. Johnston's authorship of the scenario will evidence the sunny nature of the picture along with the fact of Miss Leslie's presence in it, for "The Shine Girl," "Pots-and-Pans Peggy," "Prudence the Pirate," "Her New York" and other humoristic Thanhouser successes are from her pen. Indeed, she is working on other "smile pictures' for Thanhouser's smiling star, for it is the belief of Edwin Thanhouser that such films are an actual necessity to the public in dread war time.

Scene from "An Amateur Orphan" (Thanhouser).

Supporting Miss Leslie in "An Amateur Orphan" are Roy Hallor, Chester Morris, Carey L. Hastings, Thomas A. Curran, Justus D. Barnes, Grace De Carlton and Isabel Vernon.

Bluebird Schedule

Attractive List of Titles for Productions Extending to July 4.

THE arrival of "Fires of Rebellion" at Bluebird's New York headquarters during the past week, finished releases on hand to stock the schedule until the first week in July. As the tentative titles of several releases have been dealt with in earlier announcements, Bluebird's publicity department now submits for the information of exhibitors the complete lay-out, with correct titles, until the week including the "Glorious Fourth." May issues having been recorded, here follow the June releases:

June 4: "Bringing Home Father," featuring Franklyn Farnum and Brownie Verhon, in a comedy drama, based on a story by H. O. Davis, and directed by Wm. Worthington. The principal supporters will be Florence Mayon, Arthur Hoyt and Richard La Reno.

June 11: "A Doll's House," based on Henrik Ibsen's famous play, with Dorothy Phillips playing the role of Nora Helmer, which has served such stage celebrities as Mrs. Fiske, Nazimova and Eleanor Duse. Joseph De Grasse made the screen-version and directed the production, now presenting the play for the first time in pictures. Lon Chaney and Wm. Stowell will be featured in the supporting company, with Sidney Dean, Miriam Shelby and Helen Wright playing other important roles.

June 18: "The Little Orphan," based on an H. O. Davis story, with Ella Hall featured, and directed by Jack Conway. Prominent supporting roles will be played by Gertrude Aster, Gretchen Lederer, Ernie Shields, Richard La Reno and George Webb.

June 25: "A Kentucky Cinderella," from F. Hopkinson Smith's story, with Rupert Julian and Ruth Clifford featured. Mr. Julian directed. The cast will be conspicuously efficient in that Harry Carter, Eddie Polo, Zoe Rae, Gretchen Lederer, Frank Lanning and Emory Johnson will have prominent roles.

July 2: "Fires of Rebellion," with Dorothy Phillips leading. Ida May Park wrote and directed the feature. Lon Chaney and Wm. Stowell will be chief supporters, with Belle Bennett, Golda Madden, Alice May Youst, Edward Brady and Richard La Reno playing essential roles.

"THE GOLDEN GOD" APOLLO'S NEXT.

Following the completion of "The Mystic Hour," the unusual drama of the supernatural and the occult, the Apollo Studios at Fort Lee have started work on "The Golden God," the story of which was written by Robert Hage. The adaptation of this was made by Frederick Rath.

Alma Hanlon is starred, while Charles Hutchinson takes the leading male role. Florence Short, who has won many admirers by her work in previous Art Dramas, also has an important part.

The story deals with the effect of money-lust on two happy people. Wealth comes to them suddenly, and nearly ruins their happiness. They learn almost too late that riches do not bring happiness.

Many of the scenes in "The Golden God" depict interesting moments on the stock exchange, and arrangements are being made whereby these parts can be photographed in the exchange itself. This has never been allowed before, but Harry Raver, president of the company, was successful in persuading some of his influential friends on the exchange to set the machinery in motion to grant him the permit.

The picture, when completed, will be one of the four June releases on Art Dramas Program.

BROADWAY CAST FOR PATHE'S "THE IRON HEART."

"The Iron Heart" is the title of a five-reel feature completed by Astra under the direction of George Fitzmaurice, and scheduled for early release through Pathe as a Gold Rooster play. This picture stars Edwin Arden and a supporting cast, including Leonore Harris, Forrest Wynant and Helene Chadwick.

Edwin Arden is known as one of the best actors on the American stage and he has been equally successful on the screen. One of his greatest parts was that of the husband in "Today," which ran at the Forty-eighth Street theater for a year. Leonore Harris is now appearing in "Our Betters" at the Hudson theater, while Forrest Wynant has an important part in "Turn to the Right" at the Gaiety. Helene Chadwick was featured with Montague Love in Pathe's "The Challenge," some months ago. She has been playing important parts in Astra productions ever since.

WAR NEWS WEEKLY NOW RELEASING.

The first issue of the American War News Weekly, produced by the Cinema War News Syndicate, was released on April 29, and will be followed by one reel each week. This presents something of an innovation in topical films, as the illustrated main titles and tinted scenes give a feature atmosphere to the news subjects. In matter the country appears to be well covered, as views were shown in locations ranging from Texas to New Hampshire. Paul H. Allen of New York has been retained by the Cinema Syndicate as laboratory superintendent and film cutter.

"THE PRODIGAL'S RETURN" (Selig).

The latest Selig multiple reel drama announced for release by General Film Co. is entitled "The Prodigal's Return." This drama was inspired by the parable of the Prodigal Son. It reenacts the famous Biblical story in the present-day environment. How the younger son goes to the city and spends his inheritance, how he later returns to his father and in so doing causes rejoicing, aids in the presentment of a very pretty and entertaining drama. The son wins the love of the village belle, and also brings an end to the plottings of the elder brother, who remorsefully sacrifices his own inheritance to save the younger son.

Scene from "The Prodigal's Return" (Selig).

The drama is well enacted, and the scenic effects and photography are excellent in every detail.

WM. S. HART EN ROUTE TO NEW YORK.

William S. Hart, Triangle star, left Los Angeles on May 8 for a month's vacation in New York. En route he will stop off at the principal cities and make appearances at a few of the bigger motion picture theaters. Ariving in New York, which city Mr. Hart has not visted in three years, he will be given a reception by the Triangle Distributing Company officials. He will also confer with the officials of the Triangle regarding several phases of his newly-signed contract with that organization.

While in New York Mr. Hart will look up the many friends he has in the Big Town. He is one of the best known and most loved members of the Lambs Club, and was one of the committee of five that arranged the details surrounding the erection of the Lambs' present sumptuous home on 44th street.

WARREN STARTS SECOND PICTURE.

Edward Warren, producer and director of the "Warfare of the Flesh," has started work on the second production to be released under his own trade-mark. He has engaged Rene Guissard, formerly of the Triangle and Goldwyn forces, as his cameraman and Henry Allen Farnum as his technical director, formerly with some of the leading producers in the business and remembered as the technical man on the Kalem superpicture "From the Manger to the Cross," the feature staged in the Holy Land. The entire working staff is not quite complete at this time, but a studio has been leased for a long term and work is progressing rapidly. The new scenario is by Rufus Steele, of the Saturday Evening Post staff, and author of many big feature plays.

SUBMARINE CHASERS IN INTERNATIONAL FILM.

A particularly interesting subject is shown by the International on its split-reel just released through the Pathe exchanges. This 500-foot subject shows the making, the launching, and the trials of 550 submarine chasers manufactured by the Elco Company of Bayonne, N. J., for the British Government. These chasers are in design high powered and speedy motorboats, being fitted with twin engines of 250-horsepower each which drive the boats about 25 miles an hour.

ANOTHER BATTLESHIP USED POWER MACHINE.

One of the large dreadnoughts of the U. S. Navy bought a Power's Cameragraph No. 6B just before putting to sea last week. Installations of Power machines in Post exchanges, on battleships, etc., continue in a manner most satisfactory to the Nicholas Power Company.

Kalem's "American Girl" Series

Director Horne Striving to Make Each Episode Replete With Thrilling Deeds of Daring.

WHEN the Kalem Company recently launched their new series, "The American Girl," the officials of the company predicted that Kalem had never selected a more opportune theme or a more timely title. Although the success of the early episodes of the series justified these predictions, even the wise prophets themselves were amazed at the gigantic boom in popularity that this series has enjoyed since the United States' declaration of hostilities.

"We have never experienced such a sudden rush of exhibitors to book a series of pictures," said an official of the Kalem Company, "as one exhibitor put it: 'Why, the "America" is on every tongue. The very sight of one of your "American Girl" posters hauls them in like a magnet. You are mighty lucky to have a series at this time that will justfy the word "America" in the title.' "

In order to conform the action as well as the title of this series to the spirit of the times, the Kalem officials instructed Director James W. Horne to bend every energy to pack his pictures with deeds of daring and thrilling action. In a humorous letter in answer to these instructions, Director Horne wrote: "I have informed Miss Sais and the other members of the company of your instructions. To be perfectly frank with you, the consensus of opinion among us was that you must be possessed of considerable 'nerve' to ask us to give you thrills that exceed in daring those of recent episodes. However, Miss Sais and the other are game, and agree to strive to outdo themselves on one condition—that you will not object to enormous hospital bills and will consider the expense of a funeral or two as merely trivial."

In recent productions Director Horne has justified his statement that for thrilling dramatic action, the "American Girl" pictures scarcely admit of any improvement. In a current production, "The Vanished Line Rider," Miss Marin Sais, as "Madge King," the spirited heroine of the series, pursues a mysterious band of men who eventually turn out to be dodgers of the immigration laws by smuggling Chinamen into California. During the pursuit, she is lowered over the side of a steep cliff by means of a lariat held by Hart Hoxie, who plays the ranch foreman. When she gets half way down, one of the smugglers appears at the foreman's side with a revolver, and demands that he "let go that rope!" In the struggle that ensues, Miss Sais dangles perilously in mid-air, and when the rope is finally released, she is hurtled down the side of the cliff to a gully below. After enacting this scene, Miss Sais can hardly be called temperamental because she refused to act in another scene for the rest of the day.

During the production of "The Trapping of Two-Bit Tuttle," another current release, Edward Hearn, the leading man of the company, was so badly injured in on of Director Horne's realistic struggles that he will be out of the cast for over a week. In another picture, Ronald Bradbury appears as the "heavy" with a handaged hand. Only those at the studio know that this is not a part of his make-up but the result of being dragged from his horse by a lariat thrown by Miss Sais.

Throughout the entire series, rousing thrills abound to such an extent that "The American Girl" series may be cited as a splendid example of Kalem's policy of keeping pace with the times and adapting the theme of their productions to the mood of their patrons.

"FILLING HIS OWN SHOES" (Essanay).

June 11 has been fixed by Essanay for the release of Bryant Washburn's next feature, "Filling His Own Shoes." This picture, which has been adapted from the novel of that title by Henry C. Rowland, the noted light fiction writer, has been completed, and will be given trade showings at all Kleine-Edison-Selig-Essanay branch offices within a few days. It is a comedy-drama of the same type, practically, in which Mr Washburn made himself so famous in the now immortal Skinner pictures. The story hinges about a young American shoe clerk, out of a job in Paris, France, who goes into the Balkan war and comes out not alone the possessor of a fortune of several million dollars, but also of a Turkish harem, consisting of three beautiful girls. The trails and tribulations which this inheritance thrust upon the shoe clerk's shoulders promises many highly amusing situations, and an entertaining photoplay, withal. Hazel Daly, the "Honey" of the Skinner pictures, appears again as Mr. Washburn's leading woman. The production will run on the screen one hour fifteen minutes.

Aside from the drawing power which Mr. Washburn has built up for himself, the Rowland novel was one of the six best sellers of its time. These two facts should prove invaluable advertising for the exhibitor booking "Filling His Own Shoes."

GRAPHIC FEATURES TAKE LARGER QUARTERS.

New York's newest state rights concern, Graphic Features, which is distributing "The Woman and the Beast," had found larger quarters necessary, and early this week moves from the Godfrey Building, 729 Seventh Avenue, to the Candler Building, 224 W. 47th Street, where they will occupy Suite No. 616. Almost simultaneous with the move, the first trade showings of the feature will be given in the Candler Building. These showings have been postponed for a week through the removal of Graphic headquarters.

THREE GAUMONT SINGLE-REELS FOR THE WEEK OF MAY 20.

The three "featurettes" which Gaumont will contribute to the screen through Mutual the week of May 22 are interesting examples of what the Los Angeles Evening Herald, in speaking of the Gaumont picture, called "very timely." The first to reach the screen is "Tours Around the World" No. 29, the Gaumont foreign scenic, released May 22. Its one echo of the war is the great fortress of Gibraltar, the British guardian of the gate between the Atlantic and the Mediterranean. The other pictures are of river life on the Marne before the war, Cadiz, Spain, and Martinique, West Indies.

The second single-reel of the week is the Mutual Weekly, May 23. This is edited at the Gaumont studios the day it is shipped. Hence, no advance program of its contents can be given.

May 24 Gaumont will release through Mutual its film magazine, "Reel Life." It has five interesting sections. Perhaps the most important contribution is "The Sugar Industry of Barbadoes." Next comes "Plowing With a Motor Car." It shows how the motor pleasure vehicle can be converted into machines that will help avert the famine that is inpending. Caviar, the Russian delicacy that now commands such a high price, is shown "in its native haunts." "Golfing on Wheels" shows how the autoped is being used by inveterate golfers who enjoy "pounding the pill" yet dislike the work of following it on foot. "A $1,000 Playhouse" pictures the diminutive home of a fortunate young lady and her dolls.

WAR PICTURES AVAILABLE AT PATHE'S EXCHANGES.

Following the success of Pathe's Official British War Pictures in Chicago, they opened to large business at the American theater, Denver, the fifth city in the United States to see these authentic motion pictures of actual warfare in the French battlefield.

Contracts having been signed for the complete series of seven episodes of two reels each, prints have been apportioned to the Pathe exchanges and the British War Pictures are now available to exhibitors in the territories covered by the following Pathe branches: Chicago, Minneapolis, Boston, Pittsburg, Philadelphia, New Orleans, Washington, Omaha, Buffalo, Dallas, Denver, Kansas City, New York, Newark, Cleveland, St. Louis, Atlanta and Seattle.

In all probability, the set received by the Seattle branch will be interchanged between that city and Portland and Butte.

For the present, the following branches will not receive prints and no exploitation of the film will be made in their territories: Albany, Charlotte, Cincinnati, Des Moines, Indianapolis, Los Angeles, Milwaukee, Salt Lake City and San Francisco.

Until it is possible to obtain additional prints, the war pictures will be available to exhibitors according to the above statement.

"BARRIER" ARRANGEMENTS PERFECTED.

Arrangements for the passing of the control of "The Barrier" into the hands of Lewis J. Selznick were perfected last week at several conferences between General Film officials, Benjamin B. Hampton and Mr. Selznick. All the booking previously arranged through the General Film offices were assumed by the Selznick exchanges, and a rush of new business began from the moment the announcement of the transaction was made.

"The Barrier" is meeting with universal success throughout the country, playing to capacity business everywhere.

In New York "The Barrier' is now playing the Loew time, after which it will be seen on the entire Fox and Poli circuits. From the Pacific coast come reports of highly successful runs at the Portola theater, San Francisco, and Clune's, in Los Angeles, and the booking for the J. G. Clemens' houses in Seattle, Portland, Spokane and Tacoma. "The Barrier" is already being booked for Sacramento, Fresno, San Jose and Oakland, in each of which cities it will play an extended engagement. The Majestic theater in Grand Rapids is playing "The Barrier" for a week, and applications are in from hundreds of other houses of equally high class, whose contracts will be closed as rapidly as the various Selznick exchanges can handle them.

The foreign rights to "The Barrier" have been secured by J. Frank Brockliss, and altogether the prospects for this production are extremely brilliant.

BEECROFT PLACES WILBUR SUBJECTS.

Chester Beecroft this week again demonstrated his facility to place American film product on the foreign market when be closed a deal with Bolton-Stewart, Ltd., of London, to supply them every month for the next two years with a new five reel feature subject starring Crane Wilbur.

So far Mr. Beecroft has placed three brands of American five-reel feature productions with the Bolton-Stewart concern. These brands are the Triumph production, the Frohman superpictures, and now the Crane Wilbur subjects. Bolton-Stewart, Ltd., receive one new subject a month of each brand.

Increased facilities have been provided to take care of the business, which is being expanded and run along bigger lines. New offices have ben opened at 501 Fifth Avenue, New York.

Selznick's Business Birthday

"Clean House," He Says, Reviewing His Year's War on the Program System.

IT IS just one year since Lewis J. Selznick, one of the leaders of the open booking sytem of picture distribution, flung down the gauntlet to the programs. In this year booking has made remarkable strides, having won over several men who were leaders in the program system. Summing up the year's developments, Mr. Selznick says:

"Clean House—that's the slogan for spring.

"Just a year ago I sprang the same slogan. I announced the open booking system and challenged the program to a fight to a finish. They laughed at me then, but they're not laughing today. I advised the exhibitors to stop paying for pictures 'sight unseen,' like schoolboys swapping jack-knives. I told them to book their features in the open market.

"Immediately the trade launched ferocious attacks upon me. The enemy called me 'a menace to the industry,' and declared open war upon me at the Chicago convention. A certain historical conference was held at the Astor, condemning me and my proposals. At that very moment one of the leaders at that conference, the head of one of the big program concerns, had made his plans to adopt my system for the biggest stars on his program.

"About two months ago the nominal head of one of the biggest of the programs issued a long statement, arguing that program booking was the only logical method in the interests of the exhibitor. I wrote a brief reply to his argument, and a short time ago this program concern announced itself as entering the open market.

"The handwriting is on the wall—the program will continue, but its bullying methods are dead. The exhibitor does not have to stand for it one more day. If the last year means anything in the history of the moving picture, it means just that. Clean house, if you have been standing for this rank injustice.

"I have pledged the exhibitors my word of honor that I would give them the open market. I want to thank the ones who have stood by me in this last year. I will never forget their loyalty and support in playing my pictures regardless of being forced to pay at the same time for program films they did not use. The day of this imposition is past. The day of reckoning is coming. The exhibitors should not forget those fellows that made them pay for pictures they could not use.

"Every day is New Years day with me—and here's my resolution for this one: I will never be happy, regardless of success, until I land a final knockout blow on the czars of the program.

"And any man, now, who pays for a porgram while playing my pictures, or any other open market offering, is simply a plain sucker, and it is his own fault.

Pathe Program Week May 20

Gladys Hulette in Five-Reeler, Serials, Comedies, Cartoons, Scenics, Etc., Complete Program.

WITH four big stars and a comedy team of the first magnitude, Pathe presents a strong front for the week of May 20. Gladys Hulette in what is probably her best Gold Rooster feature to date, two strong episodes of "The Neglected Wife" and "Mystery of the Double Cross," a two-reel Lonesome Luke comedy and a one-reel Myers-Theby comedy are features of the program.

"The Candy Girl" is a Gold Rooster play produced by Thanhouser, written by Philip Lonergan and staged by Eugene Moore. "The Candy Girl" is a strong, interest-compelling story from beginning to end, and it gives Gladys Hulette a wonderful opportunity, while William Parke, Jr., does splendid work opposite her as a boy who fights and wins against a terrible craving for dope.

The second episode of "The Neglected Wife," in which Ruth Roland is the star, is entitled "Weakening." A crisis in the lives of the beautiful and innocent young girl and the married man, who, despite himself, has fallen desperately in love with her, is reached in this episode.

Mollie King is starred in the tenth episode of "Mystery of the Double Cross," entitled "The Hole in the Wall." Fast action and thrills are the keynote of this episode, produced by Astra under the direction of William Parke and photodramatized by Bertram Millhauser from the original story by Gilson Willets.

The third of the two-reel Lonesome Luke comedies is entitled "Lonesome Luke's Honeymoon." It tells even more of a story than either "Lonesome Luke's Lively Life" or "Lonesome Luke on Tin Can Alley." The attempts of an heiress to marry Luke in order to destroy the chances of a wily villain are excruciatingly funny.

Harry Myers and Rosemary Theby afford laugh after laugh in "Jumping Jealousy," a one-reel comedy, in which each member of the marriage partnership attempts to make the other jealous and succeeds beyond his or her fondest hopes.

The beautiful combitone scenic pictures are represented by the ninth release of the "Know America, the Land We Love" series, entitled "The Copper Industry." It shows splendid scenes of the great copper mines at Bisbee, Ariz., the greatest copper producing state in the Union.

The International cartoon and scenic split-reel release is made up of "Jerry on the Job," "Quinine," cartoon, and "Seoul, Korea," scenic.

Hearst-Pathe News Nos. 42 and 43 complete this strong program.

Thanhouser is "Tickled"

Highly Pleased Over Notices of Frederick Warde's Work in Modern Drama—Promises More Good Pictures.

EDWIN THANHOUSER is "tickled." He thought the millennium had arrived when the clipping bureau sent in "The Vicar of Wakefield" press criticisms—to the last one praising the picture—and it was in some fear and trembling that he ventured the "Vicar" star, Frederick Warde, in the latter's first modern screen drama from the pen of Lloyd Lonergan. Warde in modern drama—How would he be received? was the Thanhouser reflection. For forty years the classic had claimed this star; wouldn't the critics look askance at the change?

But the clipping bureau has reassured Mr. Thanhouser. The criticisms of the first Warde modern drama are all that could be asked.

"On the strength of the notices," says Mr. Thanhouser, "we have cast Mr. Warde in another production minus the doublet and hose. The Shakespeare fans throughout the country, many of whom have organized Frederick Warde Shakespearean clubs, don't know what to make of it. But they all wish him well in the change and their interest in his future pictures has increased for the very reasons that the films will reveal a new Frederick Warde to them. We have not decided on a definite title for the second modern feature as yet, but I might state the cast consists of Mr. Warde, Jeanne Eagels, Robert Vaughn, Carey Hastings, James Ewens, Ernest Howard, Grace Stevens and litle Helen Badgley.

"The new Florence La Badie feature is a seven-reeler, as was the 'Vicar of Wakefield.' But it is not that style of a play. I would call it a red-bloded melodrama. I cannot give more particulars until we have run through a first print, but I don't mind indicating that the new seven-reeler is in the sensational class. Strictly clean, of course. In Miss La Badie's support are Richard R. Neill, Wayne Arey, Gertrude Dallas, J. H. Gilmour, Arthur Bower and Claude Cooper. Ernest C. Warde, producer of 'Hinton's Double,' is the director.

"While I am speaking about our productions in work, let me mention a completed one. It is our next Pathe release, called 'The Candy Girl.' The finest notices given a feature film in a long time will be accorded this feature. Just note this production."

Future Plans for Mary Pickford

"The Little American," Under the Direction of Cecil B. De Mille, to Follow "A Romance of the Redwoods," Then "Rebecca," to Be Staged by Marshall Neilan.

UPON his return from the West Coast studios, Jesse L. Lasky, who in accordance with the recent Famous Players-Lasky-Artcraft affiliation consulted with Mary Pickford in the matter of her future productions to be released by Artcraft, announced their plans involving the next two subjects following "A Romance of the Redwoods," now just completed.

Mr. Lasky stated that the next Pickford vehicle will be a timely subject of great patriotic appeal entitled "The Little American." Work has already been commenced in the building of sets at the Lasky studios and many spectacular effects will be introduced. Among the thrills will be scenes depicting the sinking of the Lusitania. For one of these scenes an immense tank measuring 50x100 feet is being built in which the ball-room of the liner will sink. This feature alone will cost in the neighborhood of $10,000, it is said. Cecil B. De Mille, who also directed Miss Pickford in "A Romance of the Redwoods," will stage this subject and the actual filming of scenes will commence in a few days. Although the exact nature of the story has not been announced it is understood that the picture will disclose an ideal combination in presenting "America's Sweetheart" in "The Little American," produced at this time by Cecil B. De Mille.

Following "The Little American," Mary Pickford will appear in "Rebecca of Sunnybrook Farm," the famous story and play by Kate Douglas Wiggin. One of the most popular sellers in the country "Rebecca" has been read by most of those who have not seen the play. It is understood that this production will also be staged at the West Coast studios. Marshall Neilan, who recently signed a two-year contract with the Famous Players-Lasky organization, will stage this picture.

The preparation of the book, "Rebecca of Sunnybrook Farm" for the screen will be in the hands of Frances Marion, whose adaptation of Miss Pickford's current triumph, " A Poor Little Rich Girl" has proved an important factor in the wonderful success of this picture, which is readily conceded to be the best Pickford offering yet released.

LESSER HAS MANY TOURING COMPANIES.

Sol L. Lesser, president of the All Star Features Distributors, Inc., of San Francisco, announces that he now has ten companies playing his big film productions as road attractions touring the states of California, Nevada and Arizona. They are as follows: "Intolerance," 2; Civilization," 3; "War Brides," 2; "Twenty Thousand Leagues Under the Sea," 2; "The Whip," 1.

Mr. Lesser is carrying an orchestra, advance man, second man, operator and manager with his "Intolerance" companies, and reports tremendous business with this production, and all of his road attractions are doing extremely well.

Frank G. Hall's Success

Big Exhibitor and State Rights Man Packs Houses by Judicious Advertising.

FRANK G. HALL, of Newark, New Jersey, who recently entered the state rights field on a large scale by buying outright from Edgar Lewis his nine-reel production "The Bar Sinister," is attracting the attention of his fellow-exhibitors by the strenuous manner in which he goes after business and packs his theaters at prices far above the average.

In addition to owning the New Jersey rights to "The Whip," "Joan the Woman," "Civilization" and several other special attractions, Mr. Hall is one of the most successful exhibitors in the country. He believes in big pictures and high box office prices and is proving the wisdom of his methods by the business he is doing at the Strand theater, Newark, New Jersey, where he charges from twenty-five to seventy-five cents admission. He believes that theater patrons want to see the very best pictures obtainable and are willing to pay for them. But he also believes that you have to use exceptional advertising methods to acquaint the public with the fact that you have a worthwhile attraction for them to see.

Newark was told that "The Whip" was at the Strand by a large newly painted tally-ho drawn by six beautiful horses and carrying an interesting coaching party in gay costumes, with trumpeters announcing it's approach, while a thoroughbred race horse with a jockey in attendance stood in front of the theater. "The Honor System" was advertised by turning the handsome Strand lobby into a tier of cells with prisoners looking through bars, sheriff and keepers in attendance, and a sign over the gate which admitted the audiences reading "Visiting hours 2:30 and 8:15." Something to make people talk about, the theater is arranged for every feature, but care is tâken to stage the advertising "stunts" in a high class manner and make them suggest a two-dollar attraction as opposed to a cheap show. Mr. Hall is a heavy advertiser and believes that a theater manager must be a live wire, continually exerting himself to think of new methods of keeping his theater before the public, but he insists upon doing things elaborately and appealing to the best people in the community. This is accomplished by spending money and using ideas that appeal because they are clever.

For the proper presentation of "The Bar Sinister," Mr. Hall is having a special stage set made in which a prologue will be staged, introducing darkies singing old plantation melodies in the moonlight and pantomime leading up to the opening scenes of Edgar Lewis' powerful drama of the South.

GLADYS HULETTE IN PATHE'S "THE CANDY GIRL."

Gladys Hulette, who in a few short months has won an enviable reputation through her fine work in "The Shine Girl," "Prudence, the Pirate," "Her New York" and "Pots and Pans Peggie," stars in "The Candy Girl," the Pathe Gold Rooster release for May 20. "The Candy Girl" is characteristic of the type of play the public has learned to expect from Miss Hulette—whimsical, pathetic, humorous and dramatic all at once. Phil Lonergan wrote the scenario.

"The Candy Girl" is the story of a young orphan girl who is brought up by her aunt. Poverty makes it difficult for them to get along. Having acquired a reputation for her home-made candy, the girl decides to open up a shop in the city for the sale of her candy. Fortune does not smile upon her efforts, her few customers being chiefly those whom she has charmed with the sweetness of her character. A rich man's son, busily engaged in sowing wild oats, meets her and falls in love with her. They marry and she learns too late that her husband is a victim of the drug habit. Her efforts to win him back to manliness and decency, and her final success, finish the story.

The characters are well drawn, especially that of the Candy Girl herself. Miss Hulette does not merely play the part—she lives it. "The Candy Girl" seems destined to rank with the best of her previous successes. Thanhouser produced it.

MUTUAL HAS TWO WAR-TIME REELS.

"Zeppelin Attack on New York" and "Manning the Navy" are the titles of two single-reel specials produced by Watterson R. Rothacker and released by the Mutual.

The Zeppelin picture is a fictional fantasy of what might happen if the Kaiser should send a fleet of Zeps to raid New York just as London has been raided so often. The picture is given the requisite touches of patriotic fervor. There is an aviator hero who saves the city. A burning Zeppelin is shown, bombed by the aeroplane scout and sent flaming to earth. The enemy is routed and the flag waves free again. This picture is released May 21.

"Manning the Navy" is a one-reel presentation of the making of a "jackie," as is done at the Naval Training Station at Lake Bluff, Ill. The picture was taken under the supervision of and with the due official approval of the naval authorities.

SOL L. LESSER BUYS "THE WHIP."

Sol L. Lesser, president of the All Star Features Distributors, Inc., of San Francisco, has just added one more big production to his endless chain of triumphs. He has just purchased the California and Arizona rights to the Paragon Film Corporation's dramatization of the Drury Lane spectacle, "The Whip."

In New Territory

Gaumont Cameraman Busy Filming Islands of the West Indies.

THE recent purchase of the Virgin Islands was the immediate cause of the trip of two Gaumont cameramen to the West Indies. It was the wish of the producer of America's great single-reels to have the American public acquainted at the earliest possible moment with the new territory which had come under the Stars and Stripes. St. Thomas and St. Croix have already been released by Gaumont through Mutual, and St. Kitts will appear in the near future. However, the possibilities of the tropics were not exhausted by the new United States possessions. The cameramen have continued their journey to the south, and now are sending back pictures from the Islands of Barbadoes.

Scene from "Reel Life" (Gaumont-Mutual).

These pictures from the West Indies, which are creating so much favorable criticism in the newspapers, appear both in "Tours Around the World" and "Reel Life," Gaumont's Magazine in Film. There are so many pictures of an entertaining character that are not strictly of a scenic nature that the Gaumont Company is wisely devoting a section in "Reel Life" to their exploitation. One of the latest is "The Sugar Industry in Barbadoes." This picture, which appears in "Reel Life" No. 56, is descriptive of the industry throughout all the West Indies. It shows just how the cane is harvested, how it is ground, and how the sugar is prepared for the refining process. Since sugar is a commodity of universal use, the interest of every spectator will be held while these pictures are on the screen.

If you wish your newspaper reviewers to comment favorably on your program, always have a Gaumont single-reel to brighten it. These offer timely news, magazine and travel pictures that are so much in demand.

"THE HOLE IN THE WALL" TENTH "DOUBLE CROSS."

Mollie King is announced by Pathe for May 20 in the tenth episode of "Mystery of the Double Cross," entitled "The Hole in the Wall."

William Parke, who made two of the best Pathe features, "The Shine Girl" and "Prudence the Pirate," at the Thanhouser studios, is responsible for the production of this new Astra mystery serial, which is breaking records. It is a photo-dramatization of Gilson Willets' original story by Bertram Milhauser.

Thrills and fast action and the splendid production and direction that characterize the work of Mr. Parke are the keynote of this chapter, in which Miss King is seen as Philippa Brewster, Leon Bary as Peter Hale, Ralph Stuart as Bridgey Bentley, Gladden James as Dick Annessly, and ??? as the Masked Stranger, one of the greatest mystery characters ever created.

GAIL KANE STARTS ON "THE UPPER CRUST."

Gail Kane has started work at the American studios on "The Upper Crust," an adaptation of Charles Sherman's novel entitled "The Indiscretions of Molly."

In "The Upper Crust" Miss Kane will be seen as Molly O'Toole, a sweet village girl who, on account of reverses, goes to the city to seek a broader field of opportunity. Her love of wealth, luxury and position lead her into a series of indiscretions which go to make up a story replete with tense dramatic situations, and not lacking in a goodly amount of clean, wholesome comedy.

HOLDEN GETS "RACE SUICIDE" FOR JERSEY.

Samuel Cummins, film broker, of 1476 Broadway, New York, has closed a deal for Joseph W. Farnham by selling the New Jersey rights to "Race Suicide" to J. H. Holden, of the Boreal Film Company, 729 Seventh avenue.

Essanay Advance Announcement

President Spoor Says Exhibitors Should Have Chance to Advertise and Gives Releases to September.

ESSANAY announces its entire program of feature productions for the summer months, and supplementary to this announcement George K. Spoor, president of Essanay, issues the following statement:

"Only by closest co-operation can the manufacturer and the exhibitor get the best benefits from the business of motion pictures. The manufacturer can produce the highest class pictures, yet they will not reach the bulk of the populace unless he gives the exhibitor ample time to exploit those pictures. The exhibitor, after all, is the man who must deal with the public. He knows, better than any manufacturer, how best to get a picture before the people. But he must have the time. It is up to the manufacturer, therefore, to give him the time. For that reason, Essanay has adopted the policy of selecting its picture subjects far ahead, and of announcing its selections to the exhibitors. Thus the latter can arrange their programs and have amply opportunity to plan ways of advertising such before the actual showing. With such co-operation, both the manufacturer and the exhibitor will get the best results obtainable."

Essanay schedules eleven features for release in its announcement. Two of these already have been announced. The first is "The Night Workers," a story of newspaper life, which will be released May 21. Marguerite Clayton and Jack Gardner, the latter a well-known star of musical comedy, are to be featured in this production. The second is "Filling His Own Shoes," a Bryant Washburn picture. The story was adapted to the screen from the novel of that title by Henry C. Rowland, the noted fiction author. Hazel Daly and a capable cast are promised in support of Mr. Washburn. This feature will be released June 11.

On June 18 the first of the Essanay-Niles series of red-blooded Western dramas will be released. Its title is "The Land of the Long Shadows." Mr. Gardner will be featured in this, as well as the productions of this series to follow. Every effort is being made, according to reports from Essanay, to introduce to the public a new and novel interpretation of rural Western life of the present day. Reality will be the first aim of these pictures; however, they will not lack the thrills and popular ideals of the "wild and wooly" West.

Bryant Washburn will be starred in the feature to follow. Its title will be "The Man Who Was Afraid." This picture will present a film version of the story of that title by Mary Brecht Pulver, which was published in the Saturday Evening Post and won wide popularity. It is a dramatic production which will give Mr. Washburn a new field for his histrionic talents.

On July 16 "The Range Boss" will be issued. This is the second production of the Esanay-Niles Western dramatic series, presenting Jack Gardner.

"The Golden Idiot" will be released July 23. This production has been scenarioized from the story in Ainslee's Magazine by Robert Rudd Whiting.

"Skinner's Baby" will be released August 6. This picture will be the third of the famous Skinner series, with Bryant Washburn supported by Hazel Daly and the original cast. This picture is a sequel to "Skinner's Dress Suit" and "Skinner's Bubble," which have proved highly successful throughout the country.

Following "Skinner's Baby" will come "Open Places," the third of the Essanay-Niles series. This production will be released August 20, with Jack Gardner in the lead.

"Efficiency Edgar's Courtship," a comedy-drama adapted from the Saturday Evening Post's story of that title by Clarence Buddington Kelland, will be released September 3.

The next on the program will be entitled "Lost Paradise." The picture is from the story of Frederick Arnold Kummer, and will feature Marguerite Clayton.

On September 24 Mr. Gardner will again appear in an Essanay-Niles feature, entitled "The Vigilantes."

All of these features will have a screen time of approximately one hour fifteen minutes. They will be filmed and ready for release in plenty of time for exhibitors to book according to their program requirements and for advertising purposes. The Kleine-Edison-Selig-Essanay Service will handle all the releases.

CIVIL WAR SETTING IN ENID BENNETT PLAY.

One of the most charming plays that has been developed in the Triangle-Ince studios in many week is now nearing completion with Enid Bennett in the star role. Miss Bennett has had the unique experience of stepping from the speaking stage of Australia and New York into immediate popularity on the screen that bears all of the indications of being both genuine and permanent.

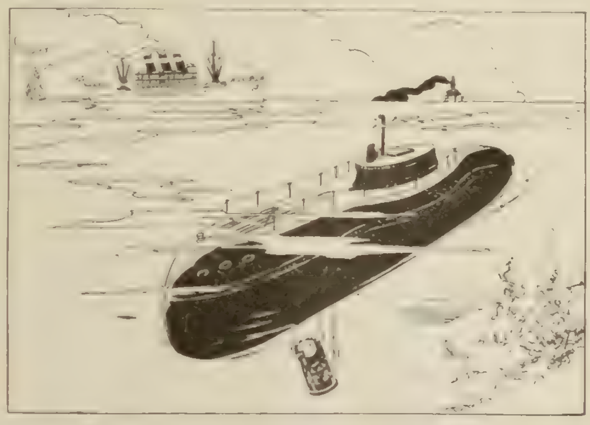
In this new play Enid will apear as the grand-daughter of a veteran of the Civil War. There is a delightful charm and novelty in the handling of the story by C. Gardner Sullivan, and there will be unique reality in its staging.

One of the largest of the United States homes for old soldiers is located within ten miles of the Culver City studios, and here hundreds of grizzled veterans who have fought from Bull Run to Appomattox spin their yarns under the eucalyptus and pepper trees these balmy Spring days. Against the background furnished by these real old "boys in blue," Miss Bennett will take part in as pretty and swift-moving a romance as ever gladdened the heart of a picture fan.

HOW MINES ARE LAID.

The mystery of how mines have been laid in the closely patrolled waters about England, is explained in most interesting and graphic fashion in the sixty-seventh release of Paramount-Bray Pictographs through animated diagrammatical drawings.

At the start of the war it was an easy matter for German ships disguised as fishing boats, to sow mines in the English Channel almost without interruption, but this was stopped and hundreds of English patrol ships were on constant watch for any suspicious craft. Nevertheless, mines were sowed and shipping blown up. The means employed by the crafty Germans was discovered when a peculiarly shaped submarine was captured entangled in one of the steel nets spread to interrupt just such visitors. This submarine was found to be not the expected kind with a stock of torpedoes ready to discharge at a passing vessel, but was laden with mines which it could drop at will almost under the noses of ships.



The Submarine Mine Layer (Paramount).

It was not possible to obtain a motion picture of this submarine, but the English authorities supplied a photograph and full description to the Bray studios, from which this film was made.

"GOD'S MAN" GOING STRONG.

Probably the greatest attestation to the "hit" which has been recorded by the Frohman Amusement Corporation with its latest super-production, "God's Man," in which H. B. Warner is starred, is evidenced by the almost unbroken stream of applications which continue to pour into the Frohman office for dates for showing this picture at the legitimate theaters and regular attraction houses.

In addition to a great number of motion picture exhibitors who are applying for dates of booking to "God's Man," the number of theaters which heretofore have been playing practically exclusively to show attractions and the higher-priced motion picture plays has brought the total inquiry up to more than 300.

As part of the recently organized Frohman play for active co-operation between its organization and the exchanges handling the Frohman attractions with exclusive territorial rights, that corporation has inaugurated a service department which is in active charge of these various applications for booking. Immediately upon the receipt of these applications, they are turned over to the territorial rights departments and also followed up immediately from the home Frohman office. The results obtained through such a procedure have proved the advisability of the augmentation of The Frohman service department.

GENERAL FILM'S NEW COMEDIES.

In accordance with its plans for adding to its list of comedies, General Film announces the beginning of a new group of such subjects from the George Kleine interests for release one a week beginning May 21. They are one-reel comedies, starring George Bickel, formerly of Bickel and Watson. With him work such favorites as Cissie Fitizgerald, Millicenti Evans, Maxfield Moree, Della Connor and H. H. McCollum. The first picture is "The King of Cooks."

Another set of comedies announced comprises five Ham and Bud one-reel subjects from Kalem, released weekly beginning May 22. This resumes the Ham and Bud pictures and is preliminary to the introduction of these popular funmakers in two-reel productions about July 1.

WORLD'S SECOND FRENCH DRAMA JUNE 11.

The second of the French photodramas purchased by World-Pictures Brady-Made for distribution upon the regular program is called "A Naked Soul," and its publication is listed for June 11. The star of this production is Susan Grandaise, whose old-world personations of sympathetic roles are so very popular that they have gained for her the affectionate sobriquet, "the sweetest girl in Europe."

World Film Advance List

Fine Line of Brady-Mades Ready, Covering Releases to Next August.

WORLD-PICTURES Brady-Made are now practically completed up to the release of August 13 next. There are fourteen of these between May 14 and the date already mentioned. The list follows:

May 14, Muriel Ostriche and Arthur Ashley in "Moral Courage;" May 21, Ethel Clayton and Montagu Love in "Yankee Pluck;" May 28, Alice Brady in "Maternity;" June 4, Carlyle Blackwell, June Elvidge and Dion Titheradge in "The Crimson Dove;" June 11, Robert Warwick and Gail Kane in "The False Friend;" June 18, Montagu Love, Gerda Holmes and Evelyn Greeley in "The Brand of Satan;" June 25, Ethel Clayton and Edward Langford in "The Stolen Paradise;" July 2, Alice Brady in "The Divorce Game;" July 9, Carlyle Blackwell and June Elvidge in "The Price of Pride;" July 16, Kitty Gordon in "The Beloved Adventuress;" July 23, Arthur Ashley, Gerda Holmes and Edward Langford in "Partnership;" July 30, Alice Brady in "A Self-Made Widow;" August 6, Ethel Clayton and Milton Sills in "Chasms;" August 13, Carlyle Blackwell and June Elvidge in "The Waster."

This list is supplemented by the four French photoplays directed by Louis Mercanton and purchased for America by World-Pictures to be published as folows:

May 28, Regina Badet and Albert Signer in "Atonement;" June 11, Susan Grandaise in "A Naked Soul;" June 25, Regina Badet and Paul Guide in "The Golden Lotus;" July 16, Susan Grandaise, Albert Signer and Paul Guide in "When True Love Dawns."

"These plays," said Director General William A. Brady, "possess a special value at the present time, when the American market is receiving little or no material from Europe. I will not say they are better picture plays than we have in this country, for I honestly feel that we lead the whole world

"But the four French photodramas which we are passing along to our regular program exhibitors are entirely new in their scenic surroundings as well as the acting personalities they introduce. This makes contrast and variety, and is sure to be welcome to the public. Some of the exteriors in the imported plays are really marvelous in scenic beauty—and it is a totally different type of scenery from what we have in this country; not more magnificent, to be sure, but fresh and novel

"I should think we might call these exteriors cultivated scenery, for they are highly embellished by the hand of man. The natural landscapes are beautified by magnificent palaces, superbly constructed terraces, elaborately laid out shrubbery and all the other ornamentation that goes with centuries of wealth and culture.

"The plays themselves are appropriate to their surroundings. The leading personages for the most part are from the higher walks of life, and they move in aristocratic surroundings, affording opportunities for many wonderful interior settings. These have been photographed from the real still life and not from studio reproductions, so that we have the genuine atmosphere, outdoors and in."

"THE DEEMSTER" ATTRACTS BUYERS THROUGHOUT WORLD.

"The Deemster" is attracting state rights buyers all over the world. Two big operators are bidding for the rights to the United Kingdom, three for Canada, one for France, one for Spain and Portugal and one for China, Japan, Singapore and other Far Eastern countries.

Messrs. Wilson and Stedman, of the American Maid Film Company, 454 Loeb Arcade, Minneapolis, bought "The Deemster" for Minnesota, North and South Dakota last week. Options are held on two other groups of states and, should advantage be taken of same, only the Pacific coast states and one or two separate states will remain to be sold.

A lucid sales plan and business-getting campaign has been evolved for buyers of "The Deemster" and their constituents, and is given gratis to all interested in promoting the great Hall Caine photoplay.

Application to the Arrow Film Corporation, 1205 Times building, either by mail or in person, is sufficient to obtain the above-mentioned data.

SOME L-KO ANNOUNCEMENTS.

Julius Stern, president and general manager of L-Ko Comedies, makes the announcement that his other enterprises will make no difference in his plans for continuing L-Ko's on their successful course. Such established L-Ko favorites as Dan Russell, Phil Dunham, Chas. Inslee, Harry Lorraine, Bert Roach, Chester Rickman, Robert McKenzie, Russell Powell, "Shorty" Richards, Jerry Asch, Porter Strong, Richard Smith, Chas. Post and Walter Stevens will do the men's share of the comedy work with Mert Sterling, Lucille Hutton, Eva Novak, Gladys Varden, Kathleen Emerson, Lou Bolton and other clever L-Ko girls helping along with the fun.

Releases for May represent the height of frolic in motion pictures. The titles are: "Tom's Tramping Troupe," "Good Little Bad Boy," "Beach Nuts" and "Roped Into Scandal." These four releases are declared to represent the best efforts L-Ko has put forward since the series began to extract laughter from the "fans."

"Neglected Wife" Exploited Nationally

Pathe Announces List of Newspapers to Be Used in National Advertising Campaign on Serial.

AS part of the national advertising campaign on "The Neglected Wife," Pathe's latest serial, released May 13, Pathe will advertise on an extensive scale in eighty-two of the most important papers in the greater cities of the country. One of the most important features of this campaign is an offer of $2,000 in cash prizes for the best solution of the problems of the Neglected Wife and the Other Woman.

The newspapers in which this offer will be announced to the motion picture public include the Albany Knickerbocker Press, the Times Union, the Atlanta Georgian and Journal, the Birmingham News, the Boston American and Globe, the Springfield Union, the Providence Bulletin, the Buffalo News and Times, the Rochester Picture Play News, the Butte Post, the Charlotte News and Observer, the Chicago Examiner and News, the Cincinnati Times-Star, the Louisville Herald, the Cleveland Plain Dealer and Press, the Dayton News, the Toledo News Bee, the Dallas Times-Herald, the Fort Worth Star Telegram, the Houston Post, the San Antonio Light, the Denver News, the Denver Post, the Des Moines Register and Tribune, the Detroit News, the Grand Rapids Press, the Indianapolis Star, the Terre Haute Tribune, the Kansas City Post and Star, the Los Angeles Examiner and Times, the Milwaukee Journal and Sentinel, the Minneapolis News, the St. Paul News, the Newark News, the Elizabeth Journal, the New Orleans Item, the New York Journal and World, the Brooklyn Eagle, the Omaha World-Herald and Bee, the Philadelphia North American and Evening Ledger, the Stanton Times, the Pittsburg Press and Chronicle, the Erie Times, the Portland Oregonian, the Salt Lake Herald, the San Francisco Examiner and Bulletin, the Seattle Times, the Spokane Spokesman Review, the St. Louis Globe-Democrat and Times, the Washington Times the Baltimore American and News, and the Richmond Dispatch. In addition, the story of the "Neglected Wife," which is based on the famous novels of Mabel Herbert Urner, will be published in hundreds of the smaller papers throughout the country.

Because of the popularity of the star, Ruth Roland, who played the leading roles in "Who Pays?" and "The Red Circle," the large following that Mabel Herbert Urner has won during the six years she has been writing for the greatest newspapers in the country, the strength of the story of "The Neglected Wife" and the appealing characters of the woman who, through carelessness, lost her husband's love and the other woman, who, through circumstance and misfortune, was forced to lead the life of "The Woman Alone," it is predicted by Pathe that "The Neglected Wife" serial will have a universal appeal. It is along lines entirely original in the serial field and enthusiastic reports have been received from all those who have seen the opening episode.

"THE NIGHT WORKERS" BEING SHOWN.

Trade showings of "The Night Workers," the next Essanay feature, are now in progress at all Kleine-Edison-Selig-Essanay branch offices. This production, featuring Marguerite Clayton and Jack Gardner, is receiving a strong pre-release booking, according to reports from K-E-S-E headquarters. It is receiving particular attention from exhibitors in small cities, where the fascination of a big city's night life, which the picture unfolds, has its strongest hold. Marguerite Clayton is said to have achieved the best portrayal of her screen career in the role of a little reporter. This picture also marks the debut of Jack Gardner into filmland. He is well known upon the musical comedy stage, having created the leading roles in "Madame Sherry," "The Chocolate Soldier," "The Belle of Mayfair" and Broadway's latest success, "Oh, Boy."

"The Night Workers" has a screen time of sixty-five minutes. It was written by J. Bradley Smollen and directed by J. Charles Haydon.

"THE HIGHWAY OF HOPE"—(Morosco).

Willard Mack's powerful story of the California gold mines, "The Highway of Hope," in which Kathlyn Williams and House Peters co-star, has been completed, by the Oliver Morosco Photoplay Company and is scheduled for relase by Paramount on May 17 The story was prepared for the screen by Harvey Gates and the cast in. support of Miss Williams and Mr. Peters includes Jim Farley and Harry DeVere.

Willard Mack chose as the setting of his story a typical California mining town—the sort of "mushroom" municipality that sprang up over night in the gold fields when the pick of some lucky miner struck gold. In staging the production, the Morosco company was careful to select exactly this type of community as a background for the action, the company being sent to one of these deserted towns, the skeletons of many of which are still in existence.

FILMED SONGS FROM UNIVERSAL.

The Universal Film Manufacturing Company has prepared a series of songs illustrated on the motion picture screen. Arrangements have been made for the showing of current song successes and, while the song is being sung, the story that the lyrics tell will be acted on the screen in motion pictures. A plan has been adopted whereby the local music dealers, the exchanges and exhibitors may arrange singing contests.

Strong Universal Program

Week of May 14 Opens With a Five-Reel "Butterfly" Romance and Has Many Good Subjects.

WITH "The Phantom's Secret," a Butterfly, five reel feature of mystery and romance at its head, the program of the Universal Film Manufacturing Company, for the week of May 14th, offers an unusually strong bill for the exhibitor. "The Phantom's Secret" was produced by Charles Swickard, from a scenario by J. G. Alexander, and Molly Malone, Hayward Mack, Mignon Anderson, with exceptionally strong support, have interesting roles.

The story has to do with the most dreaded and notorious crook in Paris, known to the police of two continents as "The Phantom," and whose ramifications carry him into many tight situations, and who in the solution of them resorts to underworld strategy of the most interesting sorts.

"To Oblige a Vampire," a Nester Comedy featuring Eddie Lyons and Lee Moran, supported by Olive Adair, will also be released on May 14, and as the name implies, Lyons and Moran have opportunities to show what can be done to aid a vampirish dancer, who asks simply that a certain desperate character be dispatched.

In an effort to oblige, comedy situations follow rapidly on each other, and Lyons and Moran are at their best.

Universal's feature release for Tuesday, May 15th, is a Gold Seal, three reel Western drama, "The Honor of an Outlaw," featuring Harry Carey and Claire Du Brey. It was written and produced by F. A. Kelsey. It is a story of an outlaw, whose applied ethics work on two moral planes and who is appealed to in a desperate situation to save a girl who has befriended him when he was being carried under guard to the penitentiary. Carey has opportunities for dare-deviltry in riding and gunplay, and an excellent dramatic role of which he makes the most.

Prominent in the supporting cast are T. D. Crittenden, Fred Kelsey and Jack Leonard.

A Victor comedy, "Fat and Foolish," featuring Ed. Sedgwick and Belle Bennett is the other Universal release for May 15th.

On Wednesday, May 16, an L-KO two reel comedy, "A Good Little Bad Boy," featuring Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling, will be released. This comedy, which was directed by Vin Moore, under the supervision of J. G. Blythestone, gives ample opportunity to each of the cast to create and share in many amusing situations which arise out of news concerning a $2,000,000 gold shipment.

The Universal Animated Weekly No. 72 is the other offering for May 16.

On Thursday, May 17, a Victor comedy appears, "Breaking the Family Strike," in which Matt Moore and Jane Gail are featured. It was written by H. J. Shepard and directed by Matt Moore. In the supporting cast are Margaret McRae and M. McGovern.

"The Gift of the Fairies," a Rex Juvenile comedy drama, with Babe Early and Elsie Albert, will complete the program for May 17.

On Friday, May 18, a Laemmle two reel drama, "Her Great Dilemma," featuring Louise Lovely and Lee Hill, with E. N. Wallack supporting in a strong role, is the principal offering. This interesting drama tells the story of a nurse whose love for a doctor prompts secrecy as to her antecedents. It was written by Emily Mae Davis, and was produced by Donald McDonald, from a scenariozation of the story by Charles J. Wilson, Jr.

In addition to Universal Screen Magazine, Issue No. 19, which contains many unique features, among them "A Miracle in Mud," is an animated cartoon by Willie Hopkins. A Big U Drama, "The Brand of Death" (one reel), will also be released on May 18.

Wallace Reid and Marguerite Fischer are featured in this interesting story of the Indian frontier.

A Bison two reel military drama, "Casey's Border Raid," is the principal offering for Saturday, May 19. It was produced by George Marshall from his own story, which was scenarioized by Charles J. Wilson, Jr. It is a comedy of the border in which Neal Hart and Janet Eastman are featured.

A Joker comedy, "The Last Scent" (one reel), featuring Gale Henry and William Franey, completes the program for this date.

On Sunday, May 20, a Powers split reel feature showing a comedy cartoon, "When Does a Hen Lay an Egg?" and a Dorsey Educational, "The River of Lost Souls," is scheduled along with an Imp two reel mystery drama, "The Case of Dr. Stanley," in which Hobart Henley is featured.

During the week of May 14 the tenth episode of Universal's mystery serial, "The Voice on the Wire," will be released. This episode carries along with all the tenseness, the suspense created by its predecessors, and the excellent acting of Ben Wilson and Neva Gerber is winning added laurels for them.

HOYT COMEDIES TO BE PICTURIZED.

The Charles Hoyt comedies have been picturized by Selig and will be released through Kleine-Edison-Selig-Essanay beginning May 28, when "A Hole in the Ground" will be offered. These comedies are in two reels and bear the following titles: "A Hole in the Ground," "A Brass Monkey," "A Night and a Day," "A Rag Baby," "A Contented Woman," "A Midnight Bell," "A Runaway Colt," "A Trip to Chinatown," "A Temperance Town" and "A Dog in the Manger."

The Selig-Polyscope Company, of Chicago, have been working on these Hoyt comedies several months, Mr. Selig having gathered together a strong and peculiarly adapted cast for them. Critics who have seen "A Hole in the Ground," "A Brass Monkey," "A Day and a Night" and "A Rag Baby" declare they measure up to 100 per cent pure comedy and will make a strong feature for theaters where a sincere effort is made to provide unusual entertainment for patrons.

ROLLICKING REELS IN ARBUCKLE'S "RECKLESS ROMEO."

Amusement-loving film fans who are accustomed to seeing Roscoe "Fatty" Arbuckle cavorting on the picture screen in the midst of whirling flour sacks and broken dishes or dodging motor cars which have run wild will have an opportunity to view him in a variation of his usual role—that of the spectator at one of his own comedies—when "The Reckless Romeo" is released—May 21.

In this, the second of the comedy two-reelers which have been made under the big comedian's own standard and which are released by Paramount, "Fatty" figures in the lens-light as one of the patrons in a Broadway motion picture house, where, all unsuspectingly, he has brought his family for a pleasant evening, only to find that an episode in his flirtatious career has been caught by an energetic cameraman and is being unreeled before the horrified eyes of his wife and his mother-in-law.

Scene from "A Reckless Romeo" (Paramount).

The theater scene in "The Reckless Romeo" is a faithful reproduction of the interior of one of New York's finest photoplay houses. In it is staged a fight between the big funmaker and Al St. John, the original Keystone cop, which promises to break all of "Fatty's" previous records when it comes to providing side-splitting laughter.

Those who have viewed the advance showings of "The Reckless Romeo" declare that the reproduction of the theater interior is one of the cleverest pieces of work ever shown in pictures.

The exteriors of the comedy were made in Palisades Park, the famous amusement resort on the Hudson.

LASKY SCHEDULES THREE PRODUCTIONS FOR PARAMOUNT IN JUNE.

Jesse L. Lasky has completed three productions to be released by Paramount during the month of June, starring Margaret Illington, Fannie Ward and Sessue Hayakawa. The literary talent represented in these three productions includes the well-known novelist Basil King, the celebrated playwright George Middleton, and such photoplay technicians as Beatrice C. De Mille, Leighton Osmun and Charles Maigne. Margaret Illington will appear in "The Inner Shrine," an adaptation of Basil King's well known novel. Fannie Ward will star in "Her Strange Wedding" and Sessue Hayakawa will appear in "The Jaguar's Claws."

"THE CRISIS" FOR CANADA.

What is said to be one of the largest prices that was ever paid for a picture was paid by the Superfeatures, Limited, of Canada for "The Crisis," a picturization of Winston Churchill's famous novel of the same name.

Charles Stevens, who represents the firm, purchased the production in his rapid, characteristic manner from M. E. Mazur, Eastern representative of the Sherman-Elliott Company, after viewing the picture at a private projection room. He expects to exploit the picture commensurate with its worth.

"Her Better Self" Finished

Thomas Meighan Plays Opposite Pauline Frederick in Famous Players-Paramount Picture, Directed by Robert Vignola.

PAULINE FREDERICK'S next Famous Players-Paramount production, "Her Better Self," has been completed under the direction of Robert Vignola and the picture is scheduled for release by Paramount on May 21. It was for this picture that Mr. Vignola had an exact replica made of the Supreme Court, trial term part one, in the Criminal Courts Building. Thomas Meighan, who has done such notable work opposite Miss Frederick in her recent Famous Players pictures, is again in the leading role in this production. Others in the cast are Alice Hollister, Maude Turner Gordon, Charles Wellesley, Frank De Rheim and Armand Cortez.

The story of "Her Better Self" is one which differs radically from anything in which Pauline Frederick has ever appeared on the screen. It was written especially for Miss Frederick by Margaret Turnbull, and develops a new side of this versatile actress' ability.

In the opening scenes Miss Frederick is a society girl whose only thought is clothes and for the various entertainments which comprise that peculiar and illogical thing known as "Society." Because of her wealth she is pursued by a number of suitors, the favorite being Count Belloto, whose title, though unhampered by any wealth, makes him a most desirable acquisition in the mind of Vivian Tyler's mother.

LUNTZ TO MANAGE ART DRAMAS ON COAST.

Sol Lesser, who distributes Art Dramas Program for California, Arizona and Nevada, announces that he has appointed Charles I. Luntz as manager of this program for his territory.

Mr. Luntz has had much experience in the West. For the last five years he has been in the motion picture industry there, and he enjoys an enviable popularity among exhibitors. He has been associated with the Universal office in Los Angeles; he was manager of the Universal exchange in Phoenix, Arizona; manager of Bluebird Exchange in San Francisco, and of late traveling representative for Fox Film Corporation.

Notes of the Trade

SESSUE HAYAKAWA, Fritzie Brunette and one hundred and fifty Lasky players, under the guidance of Marshall Neilan, launched a peaceful invasion of Mexico by special train last week. The company will take a number of scenes in one of Mexico's border towns for Mr. Hayakawa's next picture, which shows him as a Mexican bandit.

* * *

The Cub Comedy Company has begun work on a picture dealing with the present war crisis entitled "Jerry Joins the Army," and showing the troubles of a short man who wants to fight for his country.

* * *

Winifred Allen will play the opposite role to Jack Devereaux in the Triangle comedy drama now in production at the Yonkers studio, under the supervision of Allan Dwan. William Riley Hatch, Frank Currier, Bert Starkey, Robert Crimmins and Georges Renavent have been engaged for parts in the same production.

* * *

Frank Williams, one of the first of the Keystone cameramen, is now with Roscoe ("Fatty") Arbuckle at the studios of the Comique Film Corporation, 318 East 48th street, making the comedy two-reelers in which the big fun-maker will appear on the Paramount program. It was Williams who photographed Charley Chaplin's earliest pictures. "The Butcher Boy," first of the comedies to be made by Mr. Arbuckle since he formed his own company, is also his work.

* * *

Lou-Tellegen has completed his first production as a Lasky director, co-starring Louise Huff and Jack Pickford with Theodore Roberts in the supporting cast. Upon the completion of William H. Taylor's next picture, in which Kathlyn Williams and Wallace Reid are at present starring, he will direct these two in a picture to be staged at the Lasky studio.

* * *

Baby Marie Osborne is working in her second picture for the Lasalida Films, Inc., at the David Horsley Studio. The title is "Miss Captain Kiddo."

Eugene Moore is directing the production, and the cast includes Philo McCullough, Harry Van Meter and Marion Warner.

* * *

Thomas F. Tracey, stage manager and actor, has joined the staff of the Triangle studio at Yonkers as assistant director to Albert Parker. Mr. Tracey will be remembered for his characterization of Julius Caesar with William Faversham, for his part with Francis Wilson in "The Bachelor's Baby," and as the one-armed soldier in "The Man of the Hour."

"Tours Around the World," the foreign scenic released through Mutual by Gaumont, is making a specialty of places which are of unusual interest to Americans because of war conditions.

* * *

Kitty Gordon's next World-Picture Brady-Made is called "The Beloved Adventuress," and is well under way at present in the Peerless studio, Fort Lee.

* * *

The West Indies pictures being released by Gaumont are being taken by Willard Van der Veer, with J. Norton Nellis as his assistant. They are now working in Trinidad. Pictures are being made both for "Reel Life" and "Tours Around the World."

* * *

With Herbert Rawlinson in the leading role and Alice Lake and Charles H. Mailes in the supporting cast, Director Jack Conway is making rapid progress at Universal City filming "Hands Up," a five-act feature photoplay written by George Bronson-Howard.

* * *

World-Pictures has secured four more French motion picture plays made by Louis Mercanton, director of Sarah Bernhardt in "Mothers of France," and played by the same remarkable company of supporting artists. The stars of these new photoplays are Susan Grandaise, affectionately termed "the sweetest girl in Europe," and Regina Badet, "the vampire of France." Both are rarely beautiful women and celebrated screen luminaries. The plays will be issued by Brady International Service, World-Pictures, and will go to World exhibitors at the same price as the regular program service.

* * *

Director W. W. Beaudine and the Universal Joker Company have completed a one-act comedy entitled "His Last Scent." The film play features Gale Henry and William Franey in the leading roles with Milburn Moranti in the supporting cast.

* * *

"God's Law and Man" is the title decided upon for the forthcoming Metro-Columbia feature screen version of Paul Trent's novel, "A Wife by Purchase," in which Viola Dana will be seen as a Hindoo girl. John H. Collins is directing this feature at the Jacksonville, Fla., winter studios of Metro Pictures Corporation.

* * *

Harry Carey, Universal Western actor, is being featured in a two-reel Western drama entitled "The Golden Bullet," which is being picturized by Fred A. Kelsey. The exterior scenes are being filmed at Newhall, north of Universal City.

* * *

Harold Ryerson, publicity man for Bornstein's, has gone out with the Naval Militia as an ensign.

* * *

Complete renovation of the grounds of the David Horsley studios at Los Angeles has been begun under direction of Norman Manning. New buildings are rising, stage spaces are being clothed with new diffusers, wardrobes and equipments are being overhauled and there is a general buzz of activity.

* * *

Director Rupert Julian is putting the final touches at Universal City upon his production, "A Dime's Worth of Philosophy," in which the principal parts are played by Julian, Mignon Anderson, Emory Johnson and Zoe Rae.

Picture Theaters Projected

HARTFORD, CONN.—Ruthenian Greek Church has plans by Clarence C. Palmer, 272 Main street, New Britain, Conn., for a one-story auditorium, 45 by 100 feet, to cost $12,000.

PALM BEACH, FLA.—Model Land Company will erect an auditorium, 120 by 200 feet, with a seating capacity of 2,600 and costing about $30,000.

GEORGETOWN, ILL.—H. C. Taylor, owner and manager of the Princess theater, has taken over the management of the Union theater. A number of improvements are planned.

CROWN POINT, IND.—The New Crown theater, owned by Cyrus Haydon, has been opened to the public. It has seating capacity of 630 and cost $20,000. Fred Bartholomae is manager

GOSHEN, IND.—E. and P. Garrison have disposed of their interest in the Lyric theater to B. Deardroff, of Three Rivers, Mich. The new owner plans to make extensive improvements. The seating capacity will probably be rearranged.

MARION, IND.—The Washington Theater Company has purchased the Indiana and Grand theaters, and are planning to make improvements to the properties.

ROCKPORT, IND.—Spencer Lodge, I. O. O. F., has plans by A. E. Moore for a one-story moving picture theater and store building, 48 by 101 feet.

VINCENNES, IND.—J. S. Spiker, owner of the Royal theater, at Sixth and Main streets, is planning to remodel the structure and make it an up-to-the-minute moving picture house.

CONRAD, IA.—John Hutt, of Iowa Falls, has purchased the Strand theater from W. G. Houck, and plans to make improvements to the property.

LAKE CITY, IA.—George W. Williams has disposed of his interest in the Isis theater to I. L. Johnson.

MAPLETON, IA.—Guy Smith has purchased the Mapleton opera house and plans to make improvements.

OSKALOOSA, IA.—James Donnelly and Fred Smith have purchased the J. Q. McConnell theater, known as the Orient. The new owners have taken possesion.

POCAHONTAS, IA.—Louis Hrouek has traded the Princess theater here for a farm owned by Frank Stegge.

RADCLIFFE, IA.—Daniel Ertel has purchased a moving picture theater here and will improve the structure.

SHELDON, IA.—D. J. Haagsman has purchased the Lyric theater from Buntley Brothers and plans to make improvements.

SIOUX CITY, IA.—Sioux City Investment Company plans to expend about $3,700 in remodeling its theater building.

BURNSIDE, KY.—A new fireproof moving picture theater, 25 by 80 feet, is in course of construction for L. M. Lloyd.

BALTIMORE, MD.—Robert L. Byrum has purchased the Princess theater and will make a number of improvements.

CADILLAC, MICH.—Holmer Brothers contemplate constructing an amusement park at Lake Mitchell, to cost $6,000.

EVELETH, MINN.—L. Dauplaise, Superior Wis., has the contract to erect a theater, store and garage building for Charles Jesmore.

GRAND RAPIDS, MINN.—Work on the new moving picture theater being erected on Leland avenue for Jesse Madsen, of Hibbing, is progressing rapidly.

GRANITE FALLS, MINN.—J. M. Thompson has disposed of his interest in the Palace theater to Manager Mike Keegan.

HIBBING, MINN.—William J. Rezac, manager of the Lyric theater at Virginia, Minn., and the Princess theater in this city, has obtained a five years' lease on the Power theater.

VICKSBURG, MISS.—Saenger Amusement Company, W. H. Gueringer and others, will remodel the exterior and interior of the Bijou Dream and Alamo theaters.

ST. LOUIS, MO.—Eugene and Harry Freund, owners of several moving picture houses in this city, are building a new theater at the corner of Gravois avenue and Morganford road. It will have seating capacity of 1,500.

ST. LOUIS, MO.—Louis Cella, 705 Olive street, has plans by Charles H. Deitering for the remodeling of his theater and office building, and the erection of a one-story addition.

NEWMAN GROVE, NEB.—Fred Coach, of Randolph, has purchased the Wonderland theater and plans to make improvements.

ORD, NEB.—Gibson & Van Vliete, of Kensington, Kan., who recently purchased the Gem theater, will make a number of improvements to the house.

UPLAND, NEB.—Charles Johnson has purchased the old People's Bank building. The structure will be razed and a handsome new theater building, 100 by 40 feet, will be erected on the site.

WAHOO, NEB.—Dr. J. G. Smith plans to erect a moving picture theater here.

YORK, NEB.—E. B. Woods has plans by Fiske & Meginnis, 529 Bankers Life building, Lincoln, Neb., for a two-story moving picture theater, 60 by 100 feet, to cost $20,000.

PASSAIC, N. J.—The Strand is the name of a new moving picture theater opened at 284-286 Main avenue. The house has seating capacity of 1,000. Edward Bizar is manager.

TRENTON, N. J.—Jacob Cohn, 1139 East State street, is having plans prepared for a two-story moving picture theater and apartment building, 50 by 125 feet, to cost $15,000.

CORONA, L. I., N. Y.—Adolph Nathanson has plans by Finberg & Rica, 26 Court street, Brooklyn, for a two-story theater building, 90 by 125 feet, to cost $75,000.

NEW YORK, N. Y.—The George Bockhaus Company has sold for the Evelyn Building Company the Garden theater, at 2755 Webster avenue, to Jacob H. Koch.

CINCINNATI, O.—Palace Amusement Company, which was recently incorporated for $350,000, has plans by W. H. McElfatrick, 701 Seventh avenue, New York, for a modern moving picture theater.

CLEVELAND, O.—George Troka has plans by R. M. Hulett Company, 507 Erie building, for a one-story moving picture theater, 45 by 100 feet, to cost $10,000.

DURANT, OKLA.—The Liberty Theater Company has been incorporated with a capital of $15,000 by A. J. Allison, C. H. Crook and others.

LYNDORA, PA.—Leroy Smith, Butler, Pa., has the contract to erect a two-story moving picture theater and store building, 42 by 80 feet, for O. V. Lucas, to cost $10,000.

PHILADEPHIA, PA.—Central Market Street Company, Lawrence Beggs, president, northeast corner Juniper and Market streets, have plans by D. K. Boyd, 16th and Sansom streets, for making alterations to theater building. The improvements will cost about $2,000.

FORT MILL, S. C.—J. A. Gardner, Charlotte, has contract to erect building for post office and moving picture theater, 45 by 75 feet, for W. S. Stewart, Charlotte.

YANKTON, S. D.—The Yankton theater has been leased by J. P. Mathewson, of Rochester, N. Y.

HOPEWELL, Va.—The Broadway theater has been incorporated with G. C. Pointdexter as president.

KIMBALL, W. VA.—Charles Wagner, of Pocahontas, Va., is having plans prepared by Pedijo & Garry, Bluefield, W. Va., for theater, brick and steel construction, practically fireproof; seating capacity 600; cost about $25,000.

MONROE, WIS.—Mr. Gunter, of Palmyra, Wis., has taken over the Orangeville opera house and will improve the building.

PLATTEVILLE, WIS.—The Gem theater is being remodeled. Jack De Somers is manager.

POYNETTE, WIS.—Charles Thiessen has purchased the Cosmo theater and will make improvements.

WAUPACA, WIS.—J. P. Walter, Nelson and William Craig, of Milwaukee, who recently purchased the New Grand theater, will make extensive improvements to the structure.

Name.	Length.	Star.	Price.
America	6000	All Star	100.00
Arizona	6000	Cyril Scott	70.00
Mignon	5000	Beatrice Michelena	100.00
Dancer and the King	5000	Cecil Spooner	80.00
M'Liss	5000	Barbara Tennant	90.00
*An American Gentleman	5000	Wm. Bonelli	100.00
For King and Country	6000	Princess Ruspoli	100.00
Uncle Tom's Cabin	5000	Irving Cummings	125.00
Chimney Sweep of Aosta	5000	Laura Darville	100.00
The Chimes	5000	Tom Terris	80.00
Mystery of Edwin Drood	5000	Tom Terris	80.00
The Butterfly	5000	Barbara Tennant	80.00
Little Miss Brown	4000	Vivian Martin	80.00

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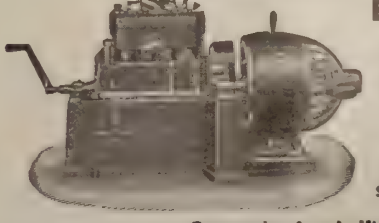

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Nova Scotia Assembly Passes Ticket Tax

Provides for Tax of One Cent on Every Ticket Costing Twenty-five Cents or Less —Two Cents for Higher Tickets—Children Exempted.

By F. F. Sully, The La Tour, St. John, N. R.

HALIFAX, N. S.—A bill providing for the taxation of theatergoers in Nova Scotia has just been passed by the House of Assembly. It places a tax of one cent on every ticket purchased at twenty-five cents or less, and a tax of two cents on all tickets more than twenty-five cents. Children are exempted. This law is a vast improvement from the exhibitors' standpoint over the one originally introduced by Premier Murray, which called for a twenty per cent tax. The tax on a ten-cent ticket would have been two cents, and on twenty-cent ticket four cents, graduating to fifty cents where a ten-cent tax would be imposed. It has not been definitely stated to the exhibitors when the new tax will become effective, but it is supposed that it will be in operation by the middle of May.

The problem of collecting the tax has been settled in a way that is most satisfactory to the exhibitors. All motion picture and theater owners will collect the tax at the time the ticket is sold, and at stated intervals make sworn statements to the chairman of the board of censors or the government itself as to the number of admission tickets sold at the box office. The full tax will then be turned over to the government: This arrangement greatly facilitates the handling of the money for the theater owners and eliminates the necessity of selling an extra ticket. In the original bill provision was made for a tax ticket to be put in a separate receptacle.

Lyceum at Sydney Opens.

Sydney, N. S.—Ed. Lynn, who is now running pictures to crowded houses in the Casino, is making arrangements for the opening at an early date of the Lyceum theater, which has been closed during the past winter. The policy for the first three weeks, according to Mr. Lynn's announcement, will be stock company.

Gave An Early Show for Night Workers.

Sydney Mines, N. S.—In order to meet the convenience of the several hundred coal miners who are on the night shifts in the Sydney mines, Joe Lieberman, when he was here with the war picture, ran a special performance at half past ten in the morning. As an experiment it proved a great success, and it is probable that the idea will be repeated when the next feature picture is brought here.

I. Sourkes Resigns Local Fox Management.

St. John, N. B.—Isadore Sourkes, who came to St. John about three months ago to succeed Carl M. Crawford as resident manager for the Fox Film, has resigned and returned to Montreal. Mr. Sourkes was on the road from the Montreal office for more than a year for the Fox people, and previous to that was manager of the Mid-Way. No permanent successor has yet been named. The office is now in charge of one of the company representatives from New York.

Bert Silberstein Now in Texas.

St. John, N. B.—Bert Silberstein, formerly road man for the local office of the Famous Players, and recently transferred to the Montreal office of the company, has resigned, and is now in Texas, where it is understood he intends to affiliate with one of the large motion picture concerns doing business there.

Exhibitor Honored for Patriotic Work.

St. John, N. B.—An honor that he prizes very highly has just been conferred on Walter H. Golding, manager of the Imperial theater, by Mrs. Hugh McKay, representing the Loyalist Chapter, Independent Order Daughters of the Empire, and Miss Alice Fairweather, editor of the motion picture section of the St. John Standard, representing the Young Women's Patriotic Association. In recognition of his services in connection with patriotic causes, and on the tenth anniversary of the entry of the Keith enterprises in St. John, he was presented with a life membership in Canadian Red Cross. The ladies of the societies presented a bouquet of roses to Mrs. Golding.

Frauley Bros. of the Imperial Theater Dissolve.

St. George, N. B.—Frauley Brothers, who have for several years conducted the Imperial theater, have dissolved their interests; the younger brother, A. D. Frauley, continuing the business of the house, taking in partnership Richard Doyle, the new firm to be known as Frauley and Doyle. It is understood that the elder brother, George, who was recently elected an alderman, has been obliged to give his time to other business matters. The policy of the house will be continued along the same lines of service and programme.

Local Business Notes.

St. John, N. B.—F. G. Spencer has contracted for the "Mystery of the Double Cross" serial at the Lyric theater. Mr. Spencer is now running in his St. John houses "Pearl of the Army" and "Patria." R. G. March, resident manager for the Specialty Film Import, Limited, handling the Pathe features, announces that J. G. B. Metzler of Halifax has contracted for the Gold Rooster plays. He also says that the two-reel "Lonesome Luke" comedies, which are to be released one a month for the next year, will soon come into this territory. The first, "Lonesome Luke's Lively Life," will be seen here shortly. Exhibitors who take the series are contracting for the twelve, covering a period of a year.

St. John, N. B.—J. H. Bustin, of Windsor, one of the most prominent exhibitors along the North Shore, was in the city recently.

St. John, N. B.—Mitchell S. Bernstein, manager for the Famous Players, has returned from a trip through the provinces and announces that N. J. Wootten, of Perth, N. B., who conducts the opera house, C. W. Palmer of the Maple Leaf, Parrsboro, N. S., and D. B. Jordan of McAdam Junction, N. B., have contracted for the Paramount service of two releases a week. Joe Lieberman, who has been on the road with the Tank picture for the past few months, has returned to the home office for a short stay.

St. John, Finds Daylight Saving Awkward

City on Petition Abandons Scheme Until Idea Becomes National—Business Hampered With Distant Points Through Misunderstandings.

ST. JOHN, N. B.—St. John bears the distinction of being the only community in British North America to abandon the daylight saving scheme after giving it a year's trial. The agitation that surrounded the suspension of the measure until it could be made a national project was led to a large degree by the motion picture exhibitors, who found that it greatly handicapped and injured their business. New Brunswick time is one hour ahead of the prevailing standard in the United States and by setting the clock ahead another hour it placed St. John two hours ahead of American standard time and telegrams and bookings coming here under normally close schedule were ofttimes found to be late and losses resulted. In the shipment of films, with the picture houses running on local time and the trains on Atlantic standard, great inconvenience and frequently financial losses were experienced. Big features and popular regular programme releases were booked close, and brief delays in train service many times resulted in St. John theaters being without films for performances, and the issuing of return checks was necessitated.

Under the daylight saving standard the picture houses opened at seven o'clock, which was in reality six o'clock by the sun. The first show was naturally out at 7.30 and the second shortly after nine. The sun would just be setting over the western horizon at this time, and no lights would be burning. With such opportunities for merry-making and excursions into the country, the people naturally abandoned the evening picture performances, preferring to remain out in the sunlight and light. Such attractions of course had its reaction on the moving picture industry, and the exhibitors were among those who took up the crusade against the renewal of the scheme this year. Petitions circulated in the city resulted in 5,038 names being secured against the renewal of the scheme and 3,525 in favor of it. The common council, after considerable pressure being brought to bear, finally voted to rescind the measure until such time as it can be nationalized

Old Soldiers Thrill a Maine Audience

Civil War Veterans March to Colonial Theater at Melfast and Bring Back an Old Time Patriotic Stir to Big Mass Meeting.

By John P. Flanagan, 15 Park View Ave., Bangor, Me.

BELFAST, ME.—Veterans of the Civil War, some 20 odd in number, shouldered their old Springfields with fixed bayonets a few nights ago at Belfast and marched to the Colonial theater, where they were one of the big features of a patriotic mass meeting. Marching down to the front, they went through their manual of arms, under the command of Hon. Lucius C. Morse of Liberty, a veteran of the 26th Maine, and in a manner they showed they had not forgotten the drill days of '61. The theater rang with cheers and it was a happy night for the veterans.

Pine Tree Exhibitors Show Patriotism.

Portland, Me.—In addition to gladly showing the recruiting slides for the various branches of the service, and in patriotic acknowledgment of the debt to its fighting men under which every country rests when at war, instructions have been issued by the management of the Elm theater, Portland, to its attendants and ushers that men in the uniform of the National Guard, the Navy and the Army are hereafter to be accorded special recognition in this theater

America is at war, and from the first the theaters of Maine have thrown themselves into the work of doing their bit with patriotic fervor. All Portland theaters are showing the recruiting slides, are using the American flag on their screens, flashing messages to soldiers and sailors who may be in their audiences, and cooperating with the Portland Committee of Public Safety in every way.

Bowlodrome Picture Show Put Off.

Bangor, Me.—Because of ill health, L. D. Mathis, proprietor of the Bowlodrome, announces that he will be unable to open the moving picture theater on the upper floor of the Bowlodrome building, as he planned. Mr. Mathis, as recently stated in the Moving Picture World, has been conducting a skating rink on the top floor of the Bowlodrome, and when it closed for the season a few weeks ago decided that he would open a photoplay house. Since that time a nervous ailment that has been developing for some months has become so serious that physicians tell him it is absolutely out of the question for him to start any new enterprise at the present time. There is a possibility that Mr. Mathis will open a theater next fall if his health improves sufficiently.

Summer Picture Theaters Getting Ready

Augusta, Me.—Signs of summer are to be seen among the warm weather photoplay houses of Maine, which are now being redecorated in preparation for a busy season. These theaters close in the winter and reopen in May and June each year. Manager S. W. Patterson and son of the Tallwood Inn, Maranacook, will open in the near future, as will houses at Northport and other summer resorts on the Maine coast.

Guy Roberts Buys the Graphic.

Milbridge, Me.—The Graphic theater at Milbridge has been sold to Guy Roberts by the former manager, Mr. Sawyer. Mr. Roberts has booked "The Shielding Shadow," Pathe News, and two single reelers from Manager Corbett of the Bangor Pathe exchange.

Local Business Notes.

Bangor, Me.—V. H. Hoddup of the New York Pathe office, was in Bangor the other day installing a new sales system at the Bangor Pathe office.

Corinna, Me.—Manager F. B. Shaw, of the Shaw theater, Corinna, Me., has taken on General Film Service from the Bangor office.

Brownsville Jct., Me.—H. T. Dillon, proprietor of the Majestic theater at Brownsville Jct., was a visitor to Bangor this week and engaged General Film Service from the Bangor office.

Bangor, Me.—"The Girl from Frisco" has been booked by the Bangor General Film branch to S. A. Buck, proprietor of the Orland moving picture house.

Victor Hotlitz of Danforth is now using General Film service.

The Graphic theater of Bangor reports that the Chaplin comedies supplied by General Film are going well.

Joseph Allen, the enterprising Mount Vernon exhibitor, is using General Film service.

A. L. Hamer, proprietor of Neighborhood hall, Seal Harbor, is using General Film service from Bangor.

Five Essanay Chaplin comedies have been ordered by Proprietor J. J. Hone of Presque Isle.

Nathan Ross, Maine representative of the Selznick Co., was a visitor to Bangor this week. He reports that his company is featuring throughout Maine just now "The Price She Paid," "The Easiest Way," both starring Clara Kimball Young, "20,000 Leagues Under the Sea," Nazimova in "War Brides" and plays starring Violet Dana and Dorothy Bernard. A naval preparedness photoplay, "Guard Old Glory," is shortly to be released. It will be shown at the Park theater, Bangor, for the first time on May 30 and 31.

St. John. (N. B.) Exchange on English Flag Day. Left to right: I. Sourkes, manager of local Fox; J. B. Warner, reviser; W. J. Reid, Regal Films; Ray Kerr, shipper (Regal), and J. Whelphey, shipper (Fox).

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Boston News Letter.

From J. J. Phillips, Photo Play Editor, Boston Journal.

Mabel Taliaferro Guest of Park Theater.

BOSTON, MASS.—Mabel Taliaferro and the entire cast of the "Woman Thou Gavest Me," playing at the Shubert theater, Boston, were guests of the management of the Park theater, where Miss Taliaferro's picture, "A Magdalene of the Hills," is being shown this week. The entire party had a most enjoyable time and stayed throughout the entire program.

Sherman Film Releasing "The Crisis."

Boston, Mass.—The Sherman Film Releasing Company are now located in Boston, at the new Little building, 80 Boylston street, and from this office they will distribute Wm. N. Selig's film dramatization of Winston Churchill's famous novel "The Crisis." Harry Cohen, an ex-Boston newspaper man, is handling the press work for the picture and is renewing many of his old acquaintances here. "The Crisis" will open at the Majestic theater on Monday, May 14.

Sherman Film Offices Open.

Boston, Mass.—The Sherman Film Releasing company, handling the New England rights for "The Crisis," have opened up offices in the new building, corner of Washington and Boylston streets, Boston, suits 853-854. This is a new departure as far as film circles in Boston are concerned, as the above is the first important motion picture concern in Boston to locate outside of the so-called film district.

Willis F. Jackson, for two years with "The Birth of a Nation," in the state of Iowa, is general manager.

Samuel Hasse Opens Office in Boston.

Boston, Mass.—Samuel Hasse, formerly assistant manager of the Boston Vitagraph branch, has opened a film office of his own at 16 Piedmont street, Boston, and is having great success with his initial enterprise, "America Is Ready," having booked it in over twenty-five New England houses.

D. R. Segal Is Booker for Globe Feature.

Boston, Mass.—D. R. Segal, formerly of the Philadelphia Mutual office, is now working as booker for the Globe Feature Film of Boston.

Federal Feature Film Corp. Formed.

Boston, Mass.—The Supreme Feature Film Company and the Feature Film Corporation have been consolidated and are now located in offices at 16 Piedmont street, Boston. Samuel Grand is the manager of this new combine and it will be known as the Federal Feature Film Corporation. Mr. Grand has secured the rights for distributing in New England "The Woman Who Dared" and also the New England state rights for "Warning," "The Folly of Sin" and a number of other features.

New England Business Notes.

Boston, Mass.—Metro's new super-feature "The Call of Her People," featuring Ethel Barrymore, was shown to the trade at the Park theater Friday, April 27. Over three hundred exhibitors and film men were present. "The Masque of Life" will have its first showing in Boston at the Orpheum theater on Monday, April 30. This is one of the many big state right pictures purchased by Louis B. Mayer for New England. The "Deemster" is another of Mr. Mayer's properties in the state right field. Clara Kimball Young in "The Easiest Way" opened at the Modern theater for a two weeks' stay Monday, April 30.

The Moving Picture World
Is a Great Help
to the Wide-Awake Exhibitor.

Capital City Feels Scarcity of Employes

Exchange Men and Exhibitors Find it Hard to Get Help, for Uncle Sam Has Need of Many Hands, and the Work is Attractive.

Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Local exchange managers are having a great deal of difficulty in securing competent employes. It seems that the various Government departments have had to largely increase their clerical forces and an invitation was extended broadcast to all whose training would fit them for the hundreds of openings to take the Civil Service examination therefor.

The work in the exchanges is largely clerical and in most cases the employes are highly skilled, salaries in this branch, like in all others of the manufacturing and distributing ends, are large and there is a sort of fascination about the business which attracts many good people. But Uncle Sam's offer is even more seductive; the pay is even larger, the hours of labor are much shorter and the young men and women are jumping at the chances afforded them of getting on his payroll.

Nearly all of the larger exchanges are hit to a greater or less degree, but the desertions from the film business is not confined entirely to the clerical force, for rewinders and inspectors, shipping clerks and porters are all finding something to do in the employ of the Government. Washington at the best is inhabited very largely by Government clerks and when the call goes forth as in this case for additional help there are very few people left from which outside concerns can draw.

Baltimore is only forty miles from Washington and it is said that this city has been hit in much the same way. Its residents can readily commute to Washington, returning home each evening. At the Capital City wages have again gone up since the commencement of the war and the rewinders and inspectors are getting $2 and $3 per week more than they were the first of the year.

The exhibitors also have found changed labor conditions for they have been called upon to sign new contracts with the Moving Picture Machine Operators' Protective Union, Local No. 224, which contains an entirely new wage scale, as follows:

"Eight hours of operating for any one man shall constitute a day's maximum of work. One operator on any regular evening run of not more than five hours, not less than $18 per week, including Sunday matinee, if run; extra matinees, 50 cents per hour. All work in houses running eight hours or more per day shall be paid for at a flat rate of 45 cents per hour. All single performances given outside of regular moving picture theaters, not less than $5 each performance. Road operators governed by International laws of I. A. T. S. E., at $45 per week. Any house not a regular motion picture theater, running matinee and evening performances of motion picture, $40 per week, one operator; two operators, $70 per week. Road productions governed by I. A. laws. Operators working vaudeville or burlesque houses, matinee and evening performances as added attraction, motion pictures, not less than $25 per week. Carrying films, posters, etc., to and from the exchanges shall not be considered as 'operating,' and shall be subject to a separate arrangement between the operator and the theater management."

It is also provided that exhibitors or their managers must give operators a week's notice before discharging them, or a week's pay in lieu thereof; an operator is also compelled to give a full week's notice of resignation or forfeit a week's pay.

Another clause provides that "operators shall not be required, except in the case of emergency, to work more than six days each week—that is, shall be entitled to one day off each week—and his relief operator shall be acceptable to the management and shall be paid by the regular operator, not less than the regular operator's wages for the day's work, and the day of relief shall be optional with the management.

"Operators on an evening's run at open air parks, not less than $15 per week, rainy days not deducted. This does not apply when a manager takes an operator from a theater to work in a park under the same management."

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New Jersey Film News

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

New House in Fairview.

FAIRVIEW, N. J.—Vincenzo Pampollano is having plans prepared for the erection of a two-story brick moving picture theater to contain a dwelling and store. The theater structure will be built upon the northeast corner of Day and Hamilton avenues, Fairview. Philip H. Diemer, of 128 Humboldt street, Union Hill, architect, has drawn plans which involve the expenditure of $11,000. Work on the new edifice has already started, and the show house will be ready for occupancy in the early fall.

Mollie King Appears Here.

Newark, N. J.—Mollie King, star of the Pathe serial, "The Mystery of the Double Cross," appeared personally April 30 at the Proctor's Palace theater, 116 Market street. Miss King told very entertainingly of her work in the film studios, and her talk was enthusiastically received by the Newark populace.

Colored Motion Pictures.

East Orange, N. J.—Percy D. Brewster, of 65 Prospect place, has secured a patent for a new method for color cinematography.

Robinson-Burns Incorporate.

Jersey City, N. J.—The Robinson-Burns Amusement Company has been incorporated here with an authorized capitalization of $125,000. H. DeGroot Robinson, of 596 Riverside drive, New York, is recorded as registered agent. The incorporators are H. DeGroot Robinson, Edward H. Burns and M. Heycock. The concern owns several moving picture houses, and anticipates the construction of others.

"Honor System" at Strand.

Newark, N. J.—The big Fox feature, "The Honor System," was shown during the week of April 30 at the Strand theater, 120 Market street. Manager John B. McNally introduced a novel means of advertising the picture. A reproduction of the Sing Sing prison bars was built at the entrance to the theater. Upon the bars was a small sign containing the legend "Visiting hours 2:15, 5:00 and 8:15." A warden and attendants completed the ballyhoo. The picture did an exceptionally good business.

Pictures in South Orange School.

South Orange, N. J.—Pictures are now being shown in the auditorium of the Columbia School.

Hillside Park Has Pictures

Belleville, N. J.—Hillside Park, an open amusement park on Washington avenue, has opened for the season. A moving picture theater has been opened in connection with the park.

E. A. Brown Boosting "Crisis."

Newark, N. J.—E. A. Brown, whose likeness is herewith reproduced, is a comparative newcomer to this city. Mr. Brown came here several months ago, and immediately became connected with the Crisis Film Corporation, which controls "The Crisis."

E. A. Brown.

In 1909 Mr. Brown handled big features in Canada and the western part of the United States. This was the first traveling picture company in the country. Coming back in 1912 to Toronto, Mr. Brown purchased the Eastern Canadian rights for the productions of the International and sold the same afterwards to the Globe Feature Film Co.

The biggest event in Mr Brown's young life came in 1913 when he became film broker in Toronto for every film exchange in Canada. Practically every film production and every poster passed through his hands before reaching the exhibitor. During this time he handled foreign productions, discontinuing his enterprises in 1916.

Mr. Brown talks interestingly of the bygone days, and to get first-hand facts of the early days of the film business, just get Brown in a reminiscent mood Since his connection as traveling representative of the "Crisis," Mr. Brown has booked that feature in houses that had never before shown big stuff. He has been exceedingly successful in his line of endeavor, and has made a host of friends in this city.

Perth Amboy Incorporation.

Perth Amboy, N. J.—The Wilbur Amusement Company has been incorporated here with Jacob M. Klein as registered agent. The office of the concern is at 117 Smith street. The company, which is capitalized at $50,000, will control theaters. The incorporators are David Snaper, Sol R. Kelsey and Philip Klivian. The papers of incorporation were filed April 23.

Strand Has a New Policy.

Newark, N. J.—After a successful run of big pictures, Manager John B. McNally of the Strand theater, is about to inaugurate a new policy of double features. In line with this new policy two big features will be shown during the week of May 7. These are the great Artcraft picture, "In Again—Out Again," and the Selig production, "Garden of Allah."

Keeney's Shows Features.

Newark, N. J.—The Keeney theater, Branford place and Halsey street, which hitherto showed vaudeville, has begun a policy of exhibiting high class film productions. Essanay's "Skinner's Bubble" was the attraction May 1-2, while Jane Gail was featured in "The Liars," May 3, 4 and 5.

Metro Feature at Goodwin.

Newark, N. J.—Ethel Barrymore, starring in the Metro feature, "The Call of Her People," was the attraction at the Goodwin theater during the entire week of April 29. Mrs. L. H. Webbe, the enterprising manageress of the theater, is evidently succeeding in her avowed intention of obtaining nothing but the best attractions for her cozy little playhouse.

R. S. Clark Reports Big.

Newark, N. J.—Robert S. Clark, who has recently returned to the sales force of the Bitagraph company, reports exceptional business during the past few weeks. "Bobby" has many friends in the exhibiting end of the game, and is doing an exceedingly fine business.

Rutherford Scene of "In Again, Out Again."

Rutherford, N. J.—While Douglas Fairbanks was at work on "In Again, Out Again," getting outdoor scenes in and near Rutherford, N. J., J. T. Collins, owner of the Criterion theater, the leading local moving picture house, had the pleasure of introducing Fairbanks and his director, John Emerson, to Mayor Black of the city. A short topical reel was made to celebrate the visit of the famous leading man and this was shown for several days so that the neighborhood could have a chance to see itself in the films supporting an unusually strong cast. Manager G. R. Alyea of the Criterion paid the World office a visit last week and we removed from his collection of kodak prints for reproduction here a snapshot of Fairbanks, Mayor Black and Mr. Collins in front of the theater.

Left to right: Douglas Fairbanks, Mayor Wm. Black, of Rutherford; John Emerson. J. T. Collins, owner of the Criterion Theater.

Mr. Alyea is a new man in the film business, but is thoroughly at home in Rutherford, since he was born and reared there. This gives him an enviable position as friend and neighbor to his patrons. Rutherford is a commuter town, only nine miles from New York City, and has 8,000 inhabitants. The patrons know what's what in theatrical entertainments and will sit through only good shows. No vampire stuff goes in Rutherford. The Criterion is showing Paramount, Triangle and Art Craft at 5 and 10 cents in the matinee shows and 10 cents in the evenings. Two or three days in the week the price is raised to 15 cents for special offerings.

Alterations at Civilization.

Newark, N. J.—Due to the extraordinary increase of business brought about by the purchasing of several of the largest state right pictures in the world, the Civilization Film corporation, which until now used but one-half of the second floor of the Strand theater building, has found it necessary to utilize the remaining half, and also part of the third floor. Under the direction of Manager Lynn S. Card, the work of enlarging and altering has gone on very smoothly. The new offices are now completely furnished.

Reid Service Incorporated.

Jersey City, N. J.—The Reid Motion Picture Service Corporation has been formed here with a capitalization of $125,000. The agent named in the papers is George J. Stillman, and the registered office is given as 582 Newark avenue. The incorporators are Robert H. Reid, George J. Stillman and William F. Edwards. The papers of incorporation were filed April 14 at Trenton. The purpose of the new concern is to operate a moving picture business.

"The Whip" at Strand.

Newark, N. J.—During the week of April 23 the Drury Lane melodrama "The Whip" was the attraction. The feature was well received here. The big Fox feature "The Honor System" is booked for the week of April 30.

Kansas State Censors in New Quarters

Establishment Has Been Satisfactorily Arranged—Seats Provided for All—New Board is Likely to Conduct Viewing Fairly.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, KAN.—The Kansas Board of Motion Picture Review entered its new quarters in Kansas City, Kan., May 1. The establishment has been arranged in a fairly satisfactory manner, with a booth for the picture machine outside the main building, and sufficient seating capacity to care for the board and the representatives of the exchanges.

The significance of the later point is recognized when it is mentioned that at Topeka there were several seats in the review room, usually occupied—and often there were many visitors standing around watching the show.

The women who constitute the board stand high in the state, and will run their own affairs without interference and, it is believed, in a fair manner. The present prospects are that there will be smooth sailing. The chairman of the board has already intimated that in films cigarette smoking, drinking, loose conduct and similar matters will be cut to a minimum, though not necesarily entirely eliminated if the story is otherwise acceptable.

Exhibitors to Use Navy League Slides.

Hutchinson, Kan.—The moving picture exhibitors of Kansas are doing their bit in the building up of the army and navy, as was demonstrated at the Hutchinson convention. L. J. Smyth, a special representative of the Navy League, who is helping recruit in Kansas, was in Hutchinson during the convention, and by special courtesy of President Glamann appeared before the meeting. Mr. Smyth said that the league was willing to provide slides for exhibitors that would use them.

"Some of us are using the slides now," said Mr. Glamann. He asked for a show of hands, and besides himself there were eight or ten who had been assisting in recruiting in this way. A resolution was adopted following Mr. Smyth's talk, and the league made arrangements whereby Mr. Smyth would get into direct touch with all exhibitors who would show the slides—which meant all at the convention, and a large number who were not present.

The demonstration that met Mr. Smyth gave him great encouragement in his work—so much, in fact, that he got the leading citizens of Hutchinson, two hours afterward, into a local organization, and was securing enlistments in that city before the exhibitors left. He had also secured the personal assistance of many exhibitors for the work in their towns when he reached them.

Organize New Distributing Company.

Kansas City, Mo.—B. S. Davis, formerly manager for the Universal at Grand Rapids, Mich., and A. L. Kahn, formerly assistant manager for the Universal at Chicago, have organized the Quality Feature Service Company, with headquarters in the Gloyd building, Kansas City. They are specializing in pictures for the small towns, and are making good headway.

Fine New Theater at McPherson.

McPherson, Kan.—C. E. Oelrich, McPherson, Kan., is building a $30,000 theater, which will open late in May. This is a fine theater for a town of 3,000. But McPherson is quite a town! It has two colleges. Outside the residents whose children are going to school, most of the people are retired farmers, who have come to town to enjoy life. There is said to be an automobile in McPherson county for every four people—including men, women and children. Mr. Oelrich's present house seats 330; the new one will seat 635.

New Exhibitors and Changes in Kansas.

Wichita, Kan.—Arthur Ford and E. G. Olson now control the Colonial. They have arranged the stage for scenic effects, where sets will be arranged to suit each picture. A 7-piece orchestra will be maintained, only high class pictures will be run, and the charge of 15 cents established. Mr. Ford has been manager of the Marple, a popular price theater two years, and will retain his interest in that house.

Arma, Kan.—Joe Girard is remodeling his theater here.

Argentine, Kan.—The Photoplay theater has been hit rather hard by the call of soldiers to arms, more than 20 of the regular patrons among the young men being now at camp. Mrs. C. E. Miles manager, says she has not yet cut the services because of the reduction in patronage, but rather is seeking a way to get trade elsewhere.

Sterling, Kan.—A Hoffman is remodeling and redecorating the Empire theater, and will soon take over the management of it himself. He is now booking Paramount and Greater Vitagraph, and will go after business aggressively.

Topeka, Kan.—The Cozy theater, 718 Kansas avenue has been taken over by the management of the Orpheum and both will be controlled by G. L. Hooper, the present manager of the Orpheum.

Moundridge, Kan.—The Pastime theater has opened.

El Dorado, Kan.—J. M. Owens has been granted permission by the city commissioners to erect an airdome.

Nekoma, Kan.—An opera house is now under contruction here.

Sterling, Kan.—Joe Peters has started work on the remodeling of part of the Hodge building for a moving picture theater. Mr. Peters formerly operated the Empire.

New Theaters in Oklahoma.

Cement, Okla.—Cement's picture show opened to the public April 18.

Medford, Okla.—Robert Rooney has taken over the management of the Royal theater and he and Mrs. Rooney are now in charge.

Tulsa, Okla.—W. M. Smith plans the erection of 80x150 foot brick and concrete theater building to cost about $150,000.

Durant, Okla.—Erection of the Liberty theater will begin soon.

Idabel, Okla.—The Lyric theater has been opened by Frank Slaughter, manager.

El Paso, Tex.—R. F. Deyo is building a moving picture theater to cost $2,000.

Missouri Theaters and Changes.

Callao, Mo.—T. A. Erwin has opened his moving picture show here.

Oregon, Mo.—Bert Hamilton is installing a moving picture theater in a building formerly used for a pool hall.

Special Aids to Boost "Witching Hour."

Kansas City, Mo.—"The Witching Hour" is getting a good start in the Kansas City district, where Arthur Marowitz, president of the Imperial Feature Film Co., is pushing it with many special devices. The most striking and effective of the boosts for the picture, which exhibitors are using wherever possible, is the outfit provided for Blind Justice on horseback. Mr. Marowitz has provided a specially made sword, scales, uniform, wig; hip blanket for the horse—and is sending the outfit in cases where a white horse can be found for the rider. Stress is laid on the color of the horse, and in some instances the outfit is not shipped because such a horse is not available.

Pittsburgh Filmdom News Last Week

Weiland Exchange Moves to New Quarters — Exhibitor Meets Tragic Death— Notes and Changes Among Local Distributors and Exhibitors.

From Pittsburgh News Service, 6104 Jen kins Arcade, Pittsburgh, Pa.

Weiland Film Co. Moves.

PITTSBURGH, PA.—The Weiland Film Company has moved from 115 Fourth avenue to new and larger quarters at 210 Fourth avenue, Pittsburgh, where the entire second floor is occupied. The exchange has been fitted up in a complete and attractive manner, having large film vaults, and is otherwise arranged to meet all requirements of the law. The Weiland company has been enjoying an active business, and the more adequate space will aid in handling the steady increase. Mr. Weiland states that he is planning to again buy films outright.

David Snowden Dies in Auto Accident.

Roaring Springs, Pa.—Exhibitors and members of the film trade were shocked to learn of the tragic death of David Snowden, owner of the Roaring Springs theater, Roaring Springs, Pa., on April 29. Mr. Snowden was killed when his automobile ran from the county highway near Hollidaysburg. The driver of the machine was also killed and two other occupants seriously injured.

Trade Showing of Barrymore Picture.

East Liberty, Pa.—A largely attended trade showing of Metro's elaborate production, "The Call of Her People," featuring Ethel Barrymore, was held at the Regent theater, East Liberty, Sunday afternoon, April 29. Much favorable comment was made on the film, which is the first of a series of seven-reel de luxe photodramas to be put out by Metro in which popular books and plays will be picturized by eminent directors and enacted by casts of well-known stars. "The Call of Her People" opened here with a three-day run at the Liberty theater May 7.

Cameraphone Puts Up Prices.

Pittsburgh, Pa.—The Cameraphone theater, 347 Fifth avenue, Pittsburgh, which was one of the few remaining "nickel" houses in the downtown section, has changed its policy and will hereafter run pictures two days or more and charge 10 cents admission. The first week's program under the new management consists of Artcraft, Bluebird and Pathe Gold Roosters.

Rex Theater Has Been Made Prettier.

East Liberty, Pa.—The Rex theater, East Liberty, has been handsomely remodeled during the past few weeks without any interruption to business. The seating arrangement is greatly improved by the addition of another wide aisle, and the screen has been moved back. A new ventilation system is also being installed, which will make the house very comfortable during the summer months.

T. P. Kelly Back on the Job.

Erie, Pa.—T. P. Kelly, the well-known Pathe roadman in the Erie, Pa., territory, has just returned to his work after a two weeks' illness. His many friends were glad to know of his recovery and gave him a hearty welcome.

The Sheridan Square theater, the attractive moving picture and vaudeville house of the East End, Pittsburgh, has contracted for the new Pathe serial, "The Mystery of the Double Cross," featuring Mollie King.

Sharpsburg Picture House Being Remodeled.

Pittsburgh, Pa.—The Sharpsburg Cameraphone theater, Pittsburgh, is undergoing an extensive remodeling process, and indications are that it will be one of the most attractive houses in its locality. William Murray, the owner, states that high-class feature pictures will be continued, and he is preparing to care for an increased patronage this summer.

Penn View Theater Sold.

Pittsburgh, Pa.—The Penn View theater, Penn avenue, Pittsburgh, has been sold by Mrs. Aronchilds to Mr. Harris, who is making a number of improvements in the house. It will hereafter be known as the Nemo theater.

Mike Manos Buys Half Interest in the Grand.

Greensburg, Pa.—Mike Manos, who operates the Strand theater, Grensburg, Pa., has purchased half interest in the Grand theater, North Pennsylvania avenue, that place, from Mr. Petz.

T. W. Albert Buys Rankin Theater.

Rankin, Pa.—The Grand theater, Rankin, Pa., has been sold by Albert King to T. W. Albert.

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Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Md.

Co-operative Plan at New Pickwick.

BALTIMORE, MD.—G. Horton Gaffney, proprietor of the New Pickwick theater, 115 North Howard street, has worked out a unique co-operative ticket selling and advertising proposition for his theater, which, he states, is progressing successfully. It was planned as a venture, at first, but the idea has met with the approval of all who have tried it. This is the substance: An advertising solicitor was employed by Mr. Gaffney who went around and interviewed several of the largest department, furniture, and shoe stores and one lunch room with the idea that they buy tickets for the New Pickwick in lots of 10,000, which are good for 60 days, and then give them out as premiums to their customers if they buy over a certain amount of goods. This plan was immediately grasped by the merchants as a good scheme. These tickets are good only on Wednesday and Friday nights or on any morning except Saturday. Thus, having the tickets restricted to certain days and limiting the time, Mr. Gaffney finds that the plan works on a good paying basis without lowering the standard of the house.

American Standard in New Offices.

Baltimore, Md.—The American Standard Film Service, of which Arthur D. Gans is the manager, has now changed its location from 151 to 141 North Gay street. "This change was effected," states Mr. Gans, "owing to more space being needed. While we had only the first floor at our old location, we now have the four floors of the entire building at our disposal."

Fields Takes Over Leader.

Baltimore, Md.—As mentioned in this paper two weeks ago as a possibility, J. B. Fields has now taken over the management of the Leader theater, 248 South Broadway, after negotiations having been completed with the owners, Pearce and Scheck. New innovations are under contemplation at this writing by Mr. Fields, among them being the presentation of talking pictures. A cabaret singer, Carol Hazeloff, has been engaged to render selections.

Seligman's Live Wire Work.

Baltimore, Md.—B. F. Seligman, manager of the Crescent theater, 1110-12 South Charles street, has been working in some live wire attraction methods in the operation of this house recently and is getting results. On Easter Monday he gave away 1,000 colored Easter eggs, one to every child who visited the show during the matinee. On Saturday morning, April 28, he gave as souvenirs to the kiddies little paper-pad moving pictures of Charlie Chaplin doing a stunt. Those you work by crisping the edges. In the line of patriotism he now has Gilbert Tennant, a local singer, render the national anthem on Saturdays and Mondays, with William Miller, formerly of Shanley's restaurant in New York City, at the piano.

Harry Lewy Aids Baltimore Fund.

Harry Lewy.

Baltimore, Md.—Again the motion picture comes to the front in acting as a colleague to Uncle Sam and charity. This time it is used in making a forceful visualized plea to the public of this city through the medium of the screen for the hearty backing of the $1,000,000 Baltimore Fund by the people. And the big man behind the motion picture gun, in this instance, is Harry Lewy, co-proprietor of the Great Wizard theater, who not only wrote the scenario, but directed and photographed the picture as well. Mr. Lewy is a pioneer in the film game, and knows it from A to Z. He produced the subject for the people conducting the campaign.

This film brings out the purposes of the fund in a forceful way, showing: first, a soldier leaving home and the fund caring for his dependent family; second, the wounded being cared for by the Red Cross; and, third, the bettering of conditions in the slums. At the end a close-up of a box is shown into which many hands are depositing checks and coins. "The idea being," stated Mr. Lewy, "to leave one with the desire to reach down into one's pocket and give to the fund." The Wizard, Strand and Parkway theaters will show the picture and it is expected that all the others will fall in line.

Censor Board Statistics.

Baltimore, Md.—Very recently, reported statistics concerning the financial status of the Maryland Censor Board have come to light and it seems that not only is that official department of the state government making money, but an increase is expected.

According to the statement of Chairman Charles E. Harper, the state treasury was enriched a month ago by $3,500, which was turned over by this board, and when the June, 1917, settlemetn is made the cash balance of $4,000, which is now in the coffers of the Censor Board will be very materially strengthened by a good many more "iron men."

It is understood that not only had the board paid over a surplus, but it has met all its own expenses and equipped its office out of the receipts from the fees, and the state has not spent a cent on its account.

But when it comes down to a matter of values given and received, we cannot help but think that the state is on the receiving end of the line both pro and con. And the film industry pays the bill—or does the public?

French Envoys Invited to See "Joan the Woman."

Frederick C. Schanberger, manager of the Auditorium theater, sent a telegram on Monday night, April 30, to His Excellency, Monsieur Jusseraud, French Ambassador, Washington, D. C., inviting General Joffre and the visiting French Commission to view "Joan the Woman."

Westfall Aids Y. M. C. A. Drive.

Hagerstown, Md.—On Sunday, April 29, through the courtesy of Earnest Westfall, manager of the Maryland theater in this city, a large mass meeting was held in this house to assist in the ten-day campaign to obtain a Y. M. C. A. here.

Hazleton Theater Burns.

Hazleton, Pa.—On April 26, in this city, a vicious blaze, which is supposed to have started in the wings of the Palace theater, in this city, destroyed this house completely and another large building, causing an estimated loss of $200,000

Red Cross Benefit.

Reisterstown, Md.—On the evening of Thursday, April 26, an entertainment, consisting of moving pictures and other features, was given at DeVeese's Hall, in this city, under the auspices of the Reistertown Red Cross Society.

Baltimore Business Notes.

Nat Glasser, Baltimore representative for Sidney B. Lust, handling Selznick productions, returned to Baltimore on Saturday, April 28, after having had a successful trip through Virginia and West Virginia. Mr. Glasser is a live wire and always has a good word for his friends, the Moving Picture World included.

A rousing patriotic mass meeting was held at the Academy on Sunday, April 29, through the courtesy of Manager Harry A. Henkel.

Monday, May 14, has been set definitely by Charles E. and John T. Ford for the initial presentation of D. W. Griffith's super spectacle "Intolerance" at Ford's opera house.

Moving pictures were shown at a patriotic meeting held in the Casino at Mt. Washington on the evening of Monday, April 30.

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PHILADELPHIA ITEMS.

Local Theater Notes of Interest.

Philadelphia, Pa.—Manager Earle Forte of the Baltimore theater had the pleasure of dedicating a large and complete orchestral organ on Monday last. The new instrument has been installed at considerable expense to supply the sort of music which Mr. Forte thinks high class programs demand.

Philadelphia, Pa.—The Germantown theater celebrated its seventh anniversary this week. Dr. Walter Steumpfig, the manager of this popular house, arranged a special program to commemorate the event.

Philadelphia, Pa. — Universal's aquatic spectacle, "Twenty Thousand Leagues Under the Sea," is booked for an engagement at the Forrest theater this week. This fine visualization of Jules Verne's famous novel bids fair to attract a deal of attention, judging by the advance sale. It is not usual to show pictures at the Forrest, which is the largest and finest of the several theaters in this city, under the direction of Samuel F. Nixon, and is usually devoted to showing important musical comedies. It is therefore something of a triumph for the picture to be booked at the house, even in the late spring season. Abe L. Einstein is in charge of the publicity and is planning a big campaign, which will doubtless put the picture over in fine style.

Philadelphia, Pa.—E. Warren Smith, of the Chestnut Street theater, has plunged once more into the lecture field, and is making a tour of Pennsylvania with a picture called "Fighting with the Allies." During the past month he states that he has met with gratifying success, owing to the timeliness of his subject.

Philadelphia, Pa.—John Smith, a popular exhibitor of Tacony, recently celebrated his fifth anniversary as an exhibitor here. Being a progresive theater owner, he has recently installed a $6,000 photoplayer in his 500-seat house.

Film of Early Motion Picture Experiments

Recorder Nietsche of the University of Pennsylvania Is Preparing a Picture to Show the Experiments of Murbridge Thirty-Two Years Ago.

From F. V. Armato, 114 N. Salford Street, West Philadelphia, Pa.

PHILADELPHIA, Pa. — An interesting record of the original experiments in taking motion pictures is in course of preparation from records in the possession of the University of Pennsylvania. George E. Nietsche, Recorder of the University, with the assistance of Edwin Faber, has recently and literally dug up a mass of from twenty to twenty-five thousand original photographs and miscellaneous apparatus, which bear on the original experiments of Eadweard Murbridge, conducted under the auspices of the university thirty-two years ago.

The Bureau of Commercial Economics of Washington, D. C., which is affiliated with various important educational institutions of the world and which circulates films of the industrial processes of the United States as well as of Great Britain, France and other countries, is now engaged in making modern, standard motion picture films of the original Murbridge picture made two generations ago. From the scenario prepared by Mr. Neitsche, there is now in course of construction a modern motion picture which will show how Murbridge accurately and scientifically worked out the principle which made the modern motion picture possible, and will visualize the various methods, laboratories and apparatus used by him in perfecting his experiments

First Runs at Local Theaters.

Philadelphia, Pa.—First run photoplays played in general to good business at the principal photoplay houses this week. Marie Doro in "Heart's Desire" and Margaret Illington divided the week at the Stanley.

At the Arcadia, Douglas Fairbanks played a full week's engagement with his new Artcraft production, "In Again—Out Again."

The Palace featured Theodore Roberts and Kathlyn Williams in "The Cost of Hatred."

At the Victoria, William Farnum in "American Methods" divided the week with Viola Dana in "God's Law" and Max Linder's latest comedy, "Max in a Taxi," played a three days' run.

The Strand showed Carlyle Blackwell in "The Page Mystery" for the first time here.

"Joan the Woman," at the Chestnut Street opera house, will remain a fortnight longer, it is announced.

Ideal Exchange Begins Release of Wilcox Films.

Philadelphia, Pa.—Robert Etris, manager of the Philadelphia Ideal Film exchange, has started to release the series of plays based on poems of Ella Wheeler Wilcox. These consist of six photoplays visualized and produced by the Warner corporation of New York. The Ideal exchange occupies an entire building here, and on the third floor have installed a Power's cleaning plant for renovating and softening films. This department is in charge of an expert machinist, Albert Teitel, who was formerly employed by the General Film.

E. Anderson Is Making Friends.

Philadelphia, Pa.—E. Anderson, publicity manager of the local Triangle exchange, is meeting with much success in this territory. His knowledge of the game and his tactful methods have enabled him to be of great assistance to several local managers who were desirous of improving the appearance and pulling power of their programs, press matter and general advance advertising.

Exhibitor Stiefel to Have a Fine Theater

Philadelphia, Pa.—M. Stiefel, one of the picture pioneers of this city and the owner of several motion picture houses, is busy making repairs and rebuilding his Grand theater at 7th and Snyder avenue. Mr. Stiefel plans an elaborate and beautifully decorated interior, and the house promises to contain everything essential to an up-to-date house seating 1,200. A $12,000 Kimball organ, it is announced, will be installed. A ten-cent admission price will be maintained, and at this rate Mr. Stiefel expects to show all the latest pictures.

Stanley Theater Marks Third Anniversary.

Philadelphia, Pa.—The Stanley theater, whose history may be said to be synonymous with that of feature films here, celebrated its third anniversary last week. In the brief period that the Stanley has been catering to amusement devotees, Manager Stanley V. Mastbaum has made a record for providing entertainment of superior sort. Musical programs have have been a potent portion of the entertainment. The innovation inaugurated by Mr. Mastbaum has been emulated by other managers. Mr. Mastbaum further realized that by catering to the comfort of his patrons much could be accomplished. Consequently a system of ventilation was another object of special care. Courteous attendance, a scrupulously clean auditorium and foyer and attractive decorations were details receiving consideration.

Stanley V. Mastbaum.

The local impresario of motion pictures, and despite the present national character of his activities, Mr. Mastbaum will always be that to Philadelphians, is as usual, optimistic about the future of the industry.

"People think we have reached the limit of big things in photoplays," he said, "but, mark my words, the next six months will produce dramas approaching perfection of the art as well as quality in the themes. I prophesy that before the first of next year there will be a veritable revelation in photoplay attractions.

"So confident of the future am I that I am completing plans for the erection of the new theater at Nineteenth and Market streets. These plans will be finished in a short time. It is worth mentioning that since we first gave thought to the construction of this new house, upon which we had intended to spend $1,000,000, there has been an advance in the prices of structural materials of about one-fourth.

Buffalo Exhibitors See No Slump Ahead

City's Industrial Prosperity Will Probably Be Heightened by the War Activities—Expect Film Business This Summer to Improve.

By Joseph A. McGuire, 152 N. Elmwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo exhibitors are scouring the horizon for signs of a financial slump and for anything else that might put a crimp in their box office receipts, but so far they have found no cause for alarm. Conditions here during these stirring days are marked by a shortage of men and a superabundance of work. It is believed this will be the rule until the close of the worldwide conflict.

Buffalo's present industrial prosperity promises to be stimulated still greater when this city receives its share of the government's seven billion dollars to be spent for munitions and various other war requirements. From all these features theater and exchange managers are inclined to draw the conclusion that the film business will improve, rather than suffer any marked decline this season. When the lessons of economy in handling foodstuffs are really learned by Buffalonians in accordance with the advice of the President, it is said that they will be sure to have as much money for moving picture shows as in times of peace.

Industrial Boom at Lockport.

Lockport, N. Y., is having an industrial boom, which is pleasing to the exhibitors there and indicates prosperity for the film business. The Lockport Chamber of Commerce is backing a movement for the construction of upward of 300 new homes to accommodate the city's increased population.

Local Notes of the Trade.

Buffalo, N. Y.—E. M. Saunders, general manager of the Metro, called Saturday on C. A. Taylor, Buffalo manager of that company.

J. E. McAuley is a visitor in Buffalo. He is doing successful missionary work in the interests of the Motiograph moving picture machine.

Paul Fenyvessey, formerly identified with Buffalo theaters, is covering a part of New York state and Pennsylvania for the Universal programme. At present he is specializing on the new Butterfly pictures.

Sunday Show to Open in Hornell.

Hornell, N. Y.—The Common Council of Hornell, N. Y., permitted the moving picture theaters of that city to open last Sunday. Sunday shows in Hornell had been prohibited for the past six months. A condition of the opening was that the exhibitors submit all Sunday pictures to a local board of censors. An agreement to this effect was signed by all but one of the show men. The censors say that "the pictures must be clean and free from features that might tend to corrupt the morals of the young." The theaters were first closed by Mayor Edward J. Davis of Hornell after the exhibition of a "vampire" picture one Sunday evening. The action was prompted by the circulation of a petition among the people of the city. The present decision to permit them to reopen is brought about by more petitions, which are signed by fully 75 per cent of the population of the city.

Many Big Features at Good Prices.

Buffalo, N. Y.—Buffalo film fans are spending their money freely on big feature productions this week. The Star theater is playing Geraldine Farrar in "Joan the Woman," at 25 and 50 cents. The Family is showing "20,000 Leagues Under the Sea," prices 15 and 25 cents. The Teck is finishing its third and last week with "A Daughter of the Gods." The prices for this show range from 25 cents to $1.00. Not far from the Teck is the New theater, a five-cent house. Manager Jones of this theater showed considerable enterprise by booking Annette Kellermann in "Neptune's Daughter," while the same film star was at the Teck in "A Daughter of the Gods." Manager Jones proved himself a true showman and left nothing undone in the way of advertising his offering. As a result he did a record business.

Wurliter Company Buys Farm to Till

Martinsville, N. Y.—The Rudolph Wurlitzer Co. of Martinsville, N. Y., are among the leaders in a patriotic gardening campaign in Western New York. The company has bought a large farm at the junction of the Niagara Falls boulevard and Ruie road and will develop the land this summer. The concern will plant every available acre of land that it owns in that section. Fifty per cent. more planting will be done by the company this year than in 1916. The produce will be sold to the Wurlitzer employes at less than market price, as in past years.

Cleveland Screen Club to Hold Election.

CLEVELAND, O.—The Cleveland Screen Club held its regular monthly business meeting May 2. Such a statement does not mean a great deal without an explanation that at this meeting the club will be one year old and nominations for new officers for the second year will be in order.

The meeting was held in the club rooms in the evening, this being a departure from the usual course, as the meetings always have been held in the hotel where the luncheons were given.

There was a little jollification after the meeting in the form of a smoker and lunch in celebration of the first milestone of the club.

Cleveland, O.—W. O. Penn is now located in Cleveland, covering northern Ohio for Paramount. Maurice Geiger, assistant manager of Artcraft, Pittsburgh office, is covering the same territory, making his headquarters while in Cleveland at Hotel Olmsted.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

Screen Club Denounces Cinema Club Plan

Published Weekly List of Approved Films Would Be Apt to Be Unjust—Has a Prepublicity Aspect That Is Harmful.

From M. A. Malaney, 218 Columbia Bldg., Cleveland.

CLEVELAND. — The Cleveland Screen club, while not wishing to oppose the general work of the women's clubs of the city, takes exception to certain proposed methods of recommending certain films. To this end at a recent meeting the following resolution was adopted and a copy of it sent to each daily newspaper:

"Resolved, That the Cleveland Screen club shall request the newspapers not to print recommendations of the newly organized Cinema club, whose purpose, it has been announced, is to issue a weekly bulletin recommending pictures to be released the following week, for these reasons:

"That Cinema club is composed of club women, whose recommendations should be no more respected than the likes and dislikes of any other organization. Furthermore, it is hardly possible for these club women to see all the pictures to be released each week in time to recommend them in their paper, and, in addition, the public may think that since certain pictures are not recommended they are condemned.

"If the newspapers print the recommendations of these women, it will be no more or less than a new form of censorship, for the absence of any recommendation for any certain picture would in the minds of thousands of readers of the newspapers be construed to mean that the women are against it.

"Further, the newspapers themselves are reviewing the new pictures each week, and the public evidently is guided by these reviews."

Bolasny Bros. Buy Temple Theater.

Cleveland.—Ed. C. Flanigan and associates have disposed of the Temple theater, East 55th street, Cleveland, to Bolasny Brothers, who own the building.

"Battleship" Nelson Finds a "Meal Ticket."

Cleveland.—One of the pioneers and most popular of film roadmen in Ohio is C. R. Nelson-Morris, representing the Cleveland Bluebird office. He has been in the business for nearly fifteen years and perhaps knows more faces of exhibitors than any other roadman in northern Ohio, because his work always has been in that territory.

Recently "Battleship," as he is known to the trade, became more popular when he played a game of billiards for a supper, which was proposed by one of his customers, A. W. Thomas, of the Arris theater, Mansfield, Ohio. Mr. Thomas is a cue shark, and although Mr. Morris is not, he beat Thomas to a frazzle. Morris says he is the only man who ever beat Thomas, and figures that in the future when he makes Mansfield he won't have to pay for any meals.

Morris Safier Representing the Masterpiece.

Cleveland, O. — Morris Safier, better known in the amusement business as "Max Stern," has been appointed Northern Ohio representative for the Masterpiece Film attractions, according to announcement of President Leon D. Netter. His headquarters will be in Cleveland, at Hotel Statler, where exhibitors can reach him by phone, telegraph, mail or a personal call

J. H. Simpson Buys Plaza Theater.

Cleveland, O.—J. H. Simpson, owner of the Ideal theater, has bought from A. Dessauer the Plaza theater, at East 55th street and Payne avenue. Mr. Simpson will make several improvements and will personally manage the house, which he leased for a period of ten years.

Cleveland Business Notes.

Cleveland, O.—Coincident with the engagement of "The Birth of a Nation" at the Opera House, Cleveland, the Fox Corp. has reissued "The Nigger," and it was shown to a big business, week of April 22, at the Orpheum theater, East 9th street.

And down in the Haymarket district the little Alvin theater turned them away for several days with a reissue entitled "In the Clutches of the Ku Klux Klan."

Cleveland, O.—The largest banner ever put up in Cleveland for a picture theater is on the building at East 9th street and Chester avenue, heralding the engagement of Douglas Fairbanks in "In Again Out Again" at the Mall and Alhambra theaters.

MORE NEW JERSEY NOTES.

Lee Gainsborg Buys State Rights.

Newark, N. J.—Lee Gainsborg, erstwhile manager of the Universal Film's local office, has severed his connections with that concern, and will in the future devote his entire time to the handling of big state rights attractions. Mr. Gainsborg, in an announcement mailed last week, imparts the knowledge that he has obtained as his initial production "The Sin Woman." The feature has just been completed by the Backer Film Corporation. Mr. Gainsborg has opened headquarters at 50 Proctor theatre building, 116 Market street. He also reports that he is handling "God's Law," which was formerly "People Versus John Doe."

De Duxe Changes Hands.

Newark, N. J.—The De Luxe theater, 404 South Orange avenue, is now under the house management of Eugene Steinhart. A new company, comprising Mr. Steinhart, Milton Hirshfield, and Lillian C. Hodes, has been incorporated for the purpose of buying the house. The corporate name of the new concern is the Popular Amusement Company, with registered office at 763 Broad street. Milton M. Unger is named as registered agent, and the authorized capital is placed at $10,000. The firm is permitted to conduct an amusement business.

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TORONTO ITEMS.

W. L. Joy Still Owns Beaver Theater.

West Toronto, Ont.—The Moving Picture World has received a note from W. L. Joy, owner of the Beaver theater, Toronto, calling our attention to a slip in an item printed in our issue of April 28, which stated that the Beaver was owned by R. S. Marvin. Mr. Joy built the theater and still is owner of it, though it is leased to an operating company under the management of H. F. Brown. The house is following a policy of straight pictures and is doing a fair business. The Beaver theater is situated at 1784 Dundas street.

York Theater Shows 48 Reels a Week.

Toronto.—A record for the number of reels screened in a picture house is probably being made by the York theater, Toronto, where the policy of changing the program every week day has been in effect. Forty-eight reels per week are being used, the nightly program consisting of a five-reel feature, two-reel episode of a serial and a one-reel comedy or news weekly. The weather was very unpropitious during the first two weeks that the new schedule was in effect, so that a real test has not yet been made of the arrangement.

Will Fight Poor Business With Better Shows.

Toronto.—Manager Roberts of the Regent theater told the writer recently that it is his intention to put on just as good shows during the coming summer months as he can arrange. Roberts declares that he believes that it is poor policy to reduce the standard of pictures in a house just because there is the prospect of a falling off in attendance. Manager Roberts is already planning to stage big attractions, with appropriate accompaniment, during the hot weather and he hopes to hold his patronage in this manner.

Dan McKinnon Takes North Bay Theater.

North Bay, Ont.—Dan McKinnon has taken over the moving picture theater at North Bay, Ontario, which was formerly operated by the Griffin Amusement company of Toronto. He has arranged for Universal Service.

W. H. Teeple With U. Staff.

Toronto.—W. H. Teeple, formerly with the Mutual, has been added to the Universal road staff. He will cover a portion of the Ontario territory.

Governing Ontario Film Shows

New Rules of Chief Provincial Inspector Forbid Speeding Up of Films to Clear House—Films Must Not Be Cut After Censors Have Passed on Them—No Woman May Hereafter Be Licensed As Operator.

By W. M. Gladish, 1263 Gerrard Street, East, Toronto, Ont.

TORONTO, ONTARIO—Ontario moving picture exhibitors have been presented by Mr. Robert C. Newman, chief provincial inspector, with a most surprising assortment of changes to the regulations governing the operation and maintenance of moving picture theaters within the province. Favorable comment has been expressed in Toronto film circles, however, regarding the new regulations, and it is believed that they will improve conditions.

Speed Limit on Projection.

One of the requirements prohibits the speeding of pictures in order to change the crowd quickly. In announcing the amendments, Mr. Newman drew attention to the manner in which some exhibitors practice various methods by which to shorten the time of a performance. Henceforth the projection machine operator must not run a film faster than sixty-five feet per minute, or at the rate of one 1,000-foot reel in fifteen minutes. This speed limit is also intended to reduce the fire risk through the jumping or jamming of a film while the projection machine is being operated. Exceeding the speed limit will mean the imposition of a severe penalty, Inspector Newman promises.

Film Must Not Be Shortened.

Another prohibits the cutting of a subject after it has passed the censor board. This has been done for various reasons, it is declared, particularly to shorten the length of a show. Mr. Newman states that in one case which came to his attention recently a 7,000-foot subject had been cut to 800 feet after it had been censored. In the opinion of Mr. Newman this spoiled the story and the people did not get their money's worth. He has, therefore, decreed that exchange managers or exhibitors are not to do their own censoring.

No Women Operators Allowed.

Although there has been a serious shortage of men in Canada, one of the new rules forbids the granting of licenses to women operators because of fire risk. The few who have been licensed so far will be permitted to continue their trade, however.

Exchange managers or owners of films who wish to appeal from the decision of the Ontario Board of Censors will be required to do so within thirty days from the date of rejection by the board. A signed statement must accompany the appeal to the effect that no alterations or cuts have been made in the condemned subject since it was viewed by the censor board, otherwise the picture in question will not be reviewed by the Board of Appeal.

Mr. Newman also promises that the license fee for theaters in towns of less than 1,500 population will be reduced, as the present yearly rate of $75 is almost prohibitive. The license year terminates at the end of May and the fee in question will probably be reduced before the start of the new year.

Ben T. Rogers Made Fox Manager.

Toronto.—Ben T. Rogers, formerly of New York and until recently assistant manager of the Toronto Fox branch, has been appointed manager of the local Fox office in succession to Mitchell Granby, who has sustained a nervous breakdown. Granby has been resting easily in the Wellesley hospital here, it has been reported.

The local Fox office is located in handsome new headquarters in the Hermant building, 15 Wilton avenue, and the first run of Fox pictures has been booked at Loew's Yonge Street theater for many months.

R. S. Marvin After Camp Borden Theater

Toronto.—R. S. Marvin, formerly manager of the Strand, Toronto, has been making quite a success of his Canadian Topical Review, a news weekly devoted to Canadian events. Six prints of the Review are now being released through Vitagraph offices in the Dominion weekly. Mr. LaRue, formerly of the Paramount, New York, is now assisting Marvin locally.

Marvin recently opened his Strand theater at Camp Borden, Ontario, where Canadian overseas soldiers are being trained. He is also re-opening his summer theater at Angus, Ontario, which is the nearest town to the camp.

W. J. Stewart Goes to Superfeatures, Ltd.

Toronto.—W. J. Stewart has resigned the management of the Casino theater, Ottawa, to become special Western representative of Superfeatures, Limited, Toronto, Canadian owners of several state-right features, including "The Whip." Mr. Stewart has already gone to Vancouver, it is announced. The head of Superfeatures, Limited, is Charles Stevens and Mr. Stewart was formerly associated with Mr. Stevens in theatrical enterprises.

"The Whip" was given its initial public showing in Toronto at the Grand opera house for the nine days starting May 9. It has already played a number of the larger cities around Ontario with excellent results.

James Crang Building New Theater.

Toronto.—James Crang, 906 St. Clair avenue, Toronto, has started the construction of a new moving picture theater on Oakwood avenue, Toronto, which will cost $26,000 when completed. The new building will be of brick and steel construction, 85 feet wide and 150 feet deep. A considerable portion of the work is being done under the personal direction and supervision of Mr. Crang.

Geo. Vaughn Leases London House for Five Years.

London, Ont.—George Vaughan has succeeded Bill Stewart at the Princess theater, London, Ont., having leased the house for a term of five years. Stewart has decided to devote all his attention to the Patricia theater, which is London's latest picture house. Vaughan has booked Bluebird Features for the Princess.

Regal Film Notes.

Toronto.—Charles Burman, of Regal Films, Limited, World Film distributors, has just made a tour of Nova Scotia, where the exhibitors, he reports, are cooperating in every way possible to improve conditions.

N. L. Nathanson, director of the Regal Films, Limited, has returned from an extensive trip through the Canadian West. He declares that the new offices of the company west of Toronto are nicely established and a good share of business is being obtained.

James Travis Leaves Essanay.

Toronto.—James Travis, special representative in Canada for Max Linder comedies, has severed his connection with the Essanay Company and is no longer associated with Mr. Cooper in the local office of the K-E-S-E.

Ohio Censors Watch All War Films Closely

Will Have No Unpatriotic Pictures or Scenes That Would Tend to Dampen Enthusiasm or Diminish Recruiting.

From Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati.

CINCINNATI, O.—One of the most practical and popular rulings which has been made by the Ohio Board of Censors in a long time is that which is designed to eliminate the exhibition in the state of pictures which would have a tendency to diminish patriotism or hamper recruiting for the Army and Navy. Of course, the opinion of the censors has a good deal to do with this, and some pictures have been held up which their producers do not think should be branded as in this class.

Mrs. Maude Miller Murray, a member of the board, explains that many pictures passed before this country entered the war were permitted to go through because to eliminate them would have been in a sense un-neutral, but that now that the country is in the war, any picture tending to diminish enthusiasm and cut down recruiting should not be shown. Another angle of the fact is that the United States is now one of the Allies is that some of the anti-Japanese material used in "Patria," the great Pathe-International serial, is felt to be objectionable, and many of the subtitles and some scenes have been eliminated by the Ohio censors in order to soften this feature as much as possible. [Secretary Lansing, it is reported, has passed "Patria" with certain of these eliminations.] All pictures dealing with the war or with warlike subjects are scrutinized with special care since the United States entered the conflict, in order that harmful matter may not be permitted to pass through, and the manufacturers and film exchanges are cooperating heartily with the board in this aim.

Farrar's "Joan" Begins Its Cincinnati Run.

Cincinnati, O.—Cincinnati's first look at the great Lasky spectacle featuring Geraldine Farrar, "Joan the Woman," came on May 6, the picture beginning an engagement at the Grand opera house following the seven weeks' run of "The Birth of a Nation." The latter picture finished with houses as large as those attracted in its first week, and had it not been for arrangements for subsequent bookings Manager Havlin believes that the pictures could have been kept at the Grand all summer. "Joan the Woman" was a worthy successor, however, and the fame of its big runs in Eastern cities and the popularity of the star accounted for the big houses which greeted its opening, and presage a long run. J. Hesser Walraven, director of publicity for the picture, made all arrangements for the run the week before.

"The Crisis" Is In High Favor.

Cincinnati, O.—The timeliness of "The Crisis" has proved to be one of the strong points of the film version of the Winston Churchill drama during its run at the Lyric theater. Manager Houck had as his guests at one performance the officers of the First and Third Ohio Regiments, which are stationed in Cincinnati, while the historical value of the piece was recognized in the large attendance at a special children's matinee one Saturday morning. Prices for the attraction are lower than those which started the season's initial moving picture production at the Lyric, "A Daughter of the Gods," and this has helped attendance materially.

Edward T. Lux Takes a Bride.

Cincinnati, O.—Edward T. Lux, formerly manager of the Universal exchange and of the Cincinnati Buckeye Film Co., and more recently engaged in the film business in New York, returning to Cincinnati not long ago to take up state-rights work, was married on April 28 to Miss Helen Gomersall, of Cincinnati. Mr. Lux intends to remain in Cincinnati indefinitely, and has quarters in the Gerke building, where he is conducting his film business.

"The Eagle's Wings" Liked in Dayton.

Dayton, O.—"The Eagle's Wings," a Bluebird production of special timeliness and interest on account of the fact that it features the conversion of industrial plants in the munition factories, ran two weeks at the Majestic, with prices raised to 25 and 50 cents, instead of the usual schedule. One reason for the success of the picture in Dayton was that many large munitions plants, with thousands of workers, are operating in the city, and the feature naturally had special interest for those employed in these plants.

Two New Film Exchanges Open.

Cincinnati, O.—Two new film exchanges have been added to Cincinnati's already long list of distributors. The Metro organization has opened a distributing office, in charge of J. H. Skirball, who has been covering the Cincinnati territory for several years, traveling out of Pittsburgh. He will handle Cincinnati and its suburbs, distributing all Metro releases, including "The Great Secret" and other Bushman-Bayne pictures, and such current releases as "The Call of Her People," the new picture featuring Ethel Barrymore. The new Metro office is at 302 Strand building, in which several exchanges have their quarters. At the same address an office for the productions of Louis Selznick, Inc., has been opened, in charge of M. Lebensburger, for the first four weeks. Mr. Lebensberger is vice-president and secretary of the Selznick company, and at the end of his stay in Cincinnati will turn the office over to Gus Muller, who is well known to exhibitors in this territory.

Feels Safe in Contracting, Sight Unseen, for Films.

Piqua, O.—Manager H. W. Kress, of May's opera house, took the original and unusual step of appearing before audiences at his theater and making a plain, straightforward talk about pictures and censorship recently, on account of the criticism which has been made by several Piqua organizations of pictures shown there. Mr. Kress pointed out that the board of censors has proved itself to be strict in its rulings, for the most part, and that all pictures coming to him and other exhibitors have been carefully scrutinized at Columbus, so that he feels that his patrons are sufficiently protected to warrant him in contracting "sight unseen." The applause of the large crowds who heard Mr. Kress indicated their approval of his attitude.

Youngstown, O.—The management of the Hippodrome has made a decided hit by a ceremony which has become a part of each performance. A handsome American flag is lowered from the arch above the stage as the orchestra plays "The Star Spangled Banner," and many of the audience join in singing the national anthem, with cheers from the rest.

Memphis Exhibitors Continue Sunday Shows

Fourteen Exhibitors Arrested for Violating Blue Law Are Not Prosecuted by Grand Jury—Theaters Will Not Accept Bullying.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—The fourteen moving picture theater managers who opened their houses to the public on Sunday, April 22, and were arrested for violating the mayor's orders, were assessed individual fines of $50 in the City Court, and bound over to the Shelby County Grand Jury by City Judge Bates. The Grand Jury failed to indict the show owners, and they proceeded to reopen their houses on Sunday, April 30, with the same result. Following their second arrest by the chief of police last Sunday, the cases were held over on the city docket until the middle of the week, and it is reported that steps will be taken by the mayor and city officials to close the houses on Sunday through the means of a chancery injunction.

The theaters continued to remain open following the formal action of arrest, and showed to crowded houses the remainder of the afternoon and night. The managers would have it understood that they do not intend to be bullied, but propose to fight the proposition to a finish. Attorney Ralph Davis is representing the theater men, and will use every means within his power to allow the houses to continue Sunday operation, as was the case before the Pastors' Association became actively engaged in a campaign to close the amusement places on Sunday. The result of the second trial in the city court is not known at the time of this writing, but will be explained in the next issue.

Orpheum to Run All Summer.

Memphis, Tenn.—It has been decided by the management that the Orpheum, combination vaudeville and picture house, will not be closed during the summer months, as has been the custom in the past, but will remain running on full time. Arrangements have been made whereby after the close of the regular season feature moving pictures will be shown, together with a few acts of vaudeville, this schedule to go into effect on May 7. The theater is regularly controlled by the Orpheum Circuit, but will be under the personal supervision of Manager Arthur Lane under the summer plan, who has become allied with other interests to carry out this policy. The Orpheum is undergoing extensive interior decorations, and will be put in such shape as to provide every possible convenience for its patrons during the warm weather. The fact of this house, which is one of the leading theaters of Memphis, remaining open the year round is but another indication of the splendid business conditions in Tennessee's largest city.

Governor Rye Views "Civilization."

Nashville, Tenn.—Governor Tom. C. Rye and staff were guests of the Knickerbocker theater on Tuesday evening, April 24, while the Ince feature "Civilization" was being shown. The Governor attended the theater with full military escort, and occupied a box decorated with the national colors. Fred Grange, from the Jacksonville, Fla., office of the All-Star Features Company, accompanied the picture to Nashville, where it enjoyed a most successful run of three days.

Kaufman Gets New Series.

Memphis, Tenn.—Kaufman Specials has just contracted for the new Flora Finch series of comedies. Manager A. H. Kaufman states that bookings are showing splendid progress, and the pictures bid fair to become a leader in his territory. A number of feature rights have also been secured by this exchange, including "The Unwritten Law," "The Common Law," etc.

Tennessee News Topics.

Memphis, Tenn.—The contract to erect a one-story theater for Sam Zerilla has been awarded to F. A. Cory, of Memphis, to be constructed of brick.

Memphis, Tenn.—Beginning with the week of April 23, the policy at Loew's Lyceum, picture and vaudeville house, has been to change program semi-weekly, instead of once a week, as in the past.

Chattanooga, Tenn.—The Albert theater is being remodeled into a factory building after having served many years among the leading amusement centers of the city.

"Nation" Wrangle in Alabama City.

Albany, Ala.—At a recent meeting of the City Council it was unanimously voted to bar the presentation of "The Birth of a Nation" in this city, which was booked for showing at a local theater. This action was taken, it is claimed, because of fear that race prejudice would be incited at a time when all classes of the American people should be united in harmonious relationship on account of the international situation. Notwithstanding this ruling, the management proceeded to run this show in accordance with original announcements, resulting in a clash between theater men and municipal authorities, the outcome of which has not been finally determined.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Censorship in Kentucky Dead Till 1918

Bill for Censorship Disguised as Tax Measure in Legislature Dies at Close of Special Session—Would Have Been Unconstitutional.

Ohio Valley News Service Correspondence 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—The recently introduced censorship bill for moving picture theaters in General Assembly in the form of a taxation measure to gain revenue for the state was lost in the shuffle and died a well-merited death at the close of the special session for considering taxation. This meeting was called for the express purpose of framing new tax laws, and lasted sixty days. No other business was to be considered, but a censorship bill in the form of a tax producer was introduced, and was reported favorably by the committee to which it had been referred. Exhibitors stated at the time that, as the bill was framed principally for censorship and would only be self-supporting through the placing of an unreasonable reel tax, it would stand small chance of passing and would undoubtedly prove unconstitutional. In order to pay the salaries of three persons connected with the proposed board and still show revenue for the state, it would have been necessary to charge a reel inspection that could not possibly become effective, it is said. However, exhibitors were delighted with the fact that the matter got no further, and will have no further legislative troubles until the 1918 session of the General Assembly, when it is expected that further censorship bills will be introduced.

Death of C. F. Taylor in Buffalo, N. Y.

Louisville, Ky.—Charles F. Taylor, former manager of the Gayety theater of Louisville, who left here about two years ago, died in Buffalo, N. Y., on April 28 following an illness of four months. His wife and three sisters are living in Louisville. Mr. Taylor was 53 years of age.

Sylvester Dinelli Dies.

Winchester, Ky.—Sylvester Dinelli, 57 years old, owner and operator of the Winchester opera house, died on April 28 following an illness of eighteen months of diabetes. Mr. Dinelli was born in Luca, Tuscany, Italy, and came to this country in 1874

Kentucky Notes of the Film Trade.

Lexington, Ky.—Miss Christine Mayo, the moving picture star, who is traveling through Kentucky and appearing in a number of theaters, aided a movement of the Lexington Kentucky women, who have started a campaign to get more men to enlist.

Shepherdsville, Ky.—The Masonic Temple theater has closed its picture shows for the present on account of the failure of the Shepherdsville Electric Light Co. to supply current.

Louisville, Ky.—The Majestic Amusement Co. has filed amended articles of incorporation under which the company's power is extended so that it may hold stock in other domestic or foreign corporations. The amendment was signed by John Marshall, Charles H. Nohmer, George M. Clark and L. J. Dittmar.

Majestic Theater Does Good Business at 15 Cents.

Louisville, Ky.—The increase in admission to fifteen cents by the Majestic Amusement Co. is working smoothly, and the house is making the best showing in its career, according to Manager Dittmar. Reports to the effect that the company might increase its price to twenty-five cents have no foundation, according to Manager Dittmar.

Teach Children to Like Good Motion Pictures.

Lexington, Ky.—M. A. Cassidy, Superintendent of the Public Schools, at a recent meeting of the principals of the various Lexington schools, issued an appeal in which he called on the teachers to endeavor to cultivate the pupils' education and taste for moving pictures in the same way that they had responded in cultivating a taste for better grade books a few years ago, when the country was flooded with cheap trash. Mr. Cassidy said in part: "Now an even greater and more destructive evil than bad books is upon us. It is the trashy, vulgar, improbable motion picture. No greater menace to childhood and impressionable youth is extant. The motion picture is an impression upon the eye, and an appeal that is much more fascinating than the printed word. Very naturally, children like pictures. In pictures the action and life-like personages render them more fascinating, and so character, good or bad, is formed."

Mr. Cassidy asked that the teachers keep in touch with what was being shown and instruct the children in the kind of pictures to be seen and those not acceptable. He stated that one of the drawbacks was that names meant little in pictures, and it was impossible to obtain any accurate idea of the picture until it was shown, and stated that a law should be passed forcing exhibitors to supply advance notices through the press. This is generally done, but apparently Mr. Cassidy has overlooked the fact.

Indiscriminate Economy Is Unpatriotic

Louisville Trade Organizations Work Together to Keep Public from Putting Brakes on Necessary Business—Would Affect Workers and Wages.

Louisville, Ky.—Local trade associations have been busily engaged during the past few days in an effort in the interest of patriotism to checkmate a movement toward indiscriminate public economy and have adopted numerous resolutions which have been printed in local papers. Such a movement, while emanating from good motives, is destructive rather than constructive in its effect, and it is figured that such a misguided policy of conservatism would not only hamper the operations of the nation, but would throw out of employment hundreds of thousands of men and women, and wreck useful industries that employ them. The merchants are on record as fostering and encouraging a safe and wise public economy policy that will eliminate wastefulness, that will tend to increase business, keep labor employed, maintain the equilibrium of industrial and commercial activities and speedily increase production, so that the nation may be kept going straight ahead as a successful economic machine.

Foolish editorials emanating in the press have given business men considerable worry, some of these editorials being of a nature that would threaten retail, jobbing and manufacturing industries. The garden movement and many others have been overdone, and it is time that matters were looked upon with clearer judgment. So far the war and resulting conditions have not injured the moving picture or show business one whit, and most of the houses are handling capacity business. In fact, not a downtown house could accommodate the big crowds which were out on Saturday and Sunday, April 28 and 29.

Should Develop Pep and Book Good Shows

Exhibitor With No Spunk Will Feel Slow Times First—Be Generous in the Show Business If You Expect Generosity from Patrons.

LOUISVILLE, KY.—While some complaint has been heard from outlying theaters that business was not up to standard, a little investigating has shown that the operators of such theaters are largely to blame for not getting a better percentage of the neighborhood business. While a suburban house cannot afford to run first run material, there is no reason for displaying films which are so far out of date that no one can possibly be interested in them.

For instance, one of the outlying theaters recently presented a bill in which the five-reel feature had been shown downtown at least four months prior to appearing on this bill. In the meantime it had been honked through practically every theater in the city, was in bad shape, broke twice while going through the machine, and was not a good production to start with. The one-reel comedy presented Frank Chance as "The Peerless Leader" when Chance was manager of the New York Americans, that being several years ago, and the film having been shown all through the city at that time.

The balance of the program consisted of current news events, which were more than eight weeks old, some of the film having been seen in downtown theaters at least six or seven weeks back. With the rapid changing in national conditions, news has to be fairly new to escape being yawned at. Here the exhibitor had a forty-eleventh rate program, which he was endeavoring to show in a theater which catered to a varied class of people, running from middle to better class. These people read the newspapers and see many of the downtown performances, with the result that the exhibitors had absolutely nothing to offer that would promise a return trip to the house, which incidentally was charging the downtown rate.

Storage Bill in Indianapolis

Every Room Where Film Is Handled or Stored Must Be Fire Proof—Handling of Film in Tenements, Hotels, etc.—Only Four Reels in Operating Rooms of Theaters—Safety Inspectors in Studios and Exchanges.

From Indiana Trade News Service, 816 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Jacob H. Hilkene, commissioner of public buildings, who took an active part in the investigation of the recent Colfax building fire, in which six persons lost their lives, has completed a tentative draft of a new ordinance, governing the storage and handling of motion picture films, which probably will be submitted to the city council at the next regular meeting. The ordinance will be submitted, it is understood, as an amendment to the present building code.

The measure contains recommendations made by W. I. Stone, engineer for the Indiana Inspection Bureau; Paul T. Sullivan, assistant state fire marshal, and Charles M. Biscay, of New York, chairman of the executive committee of the Fire Prevention Regulation and Insurance Committee of the National Association of the Motion Picture Industry. Local film men also will be consulted regarding the measure before it is submitted to the council.

Mr. Biscay, who arrived in Indianapolis last week to investigate the fire—believed by officials to have been caused by a quantity of motion picture films that were kept in the basement by a film renovating concern—explained to officials the work of the committee of which he is the head, and offered several suggestions regarding the drafting of the proposed ordinance.

Among the provisions of the new ordinance is one stating that every room in which film is manufactured, kept, handled or stored shall be of fireproof construction, and it says plainly that no films shall be handled in any building used as a tenement house, residence, lodge hall, hotel or any other public or semi-public purpose. The ordinance, as it now stands, would also prohibit motion picture theaters from having more than four reels of film in the operating booth at one time.

Another provision, pertaining to exchanges, would provide for the installation of a sprinkler system in the fire vaults. Each studio, laboratory or exchange would be required to appoint a safety inspector, who must be familiar with the rules and requirements and with all other laws and ordinances. It would be the duty of the inspector to instruct employes as to the handling of films and to see to it that the rules and laws are observed. These and other provisions which the ordinance will contain will in the long run, it is believed by officials, lead to a reduction in prevailing fire insurance rates.

H. H. Friedley, state fire marshal, completed his investigation of the fire, and in a report of the same urges municipal authorities in cities throughout the state to pass ordinances containing more stringent regulations for the storing and handling of films. He predicts that if they do not take some action in the matter a law will be passed at the next sesison of the State Legislature compelling them to do so.

Mr. Friedley, in his report, says the exact cause of the fire probably will never be known, but that the cause of the intense heat and tremendous flames was no doubt due to the storage of several barrels of films in the basement. He says further that Louis R. Cereinsky, president of the firm that owned the films, and possibly other officers of the company, were "criminally careless" in the handling of the material.

Film Shows Electrification of Great Railroad.

Indianapolis, Ind. — The Indianapolis Light and Heat Company gave a theater party to its employes Monday night at the Colonial theater. "The King of the Rail," a picture made for the General Electric Company, was presented in addition to the regular program. The picture showed the electrification of a great railroad in the Rocky Mountains and was of interest not only to electric people, but to the general public as well. The theater was crowded at each performance.

"Joan the Woman" Has Two-Week Run.

Indianapolis, Ind.—"Joan the Woman" met with such great success at English's theater that it remained there as the attraction for two weeks. The house was crowded twice daily all during the first week, showing that the interest of the theater-going public in the work of Miss Farrar as a screen artist seems on the increase. "Joan the Woman" is considered one of the best pictures that has been shown in Indianapolis for some time.

Ezra Rhodes Leases Jefferson Theater at Goshen.

Goshen, Ind.—Ezra Rhodes, owner of the LaSalle theater at South Bend, has obtained a five-year lease of the Jefferson theater in this city and will assume charge immediately. Mr. Rhodes will turn the Jefferson into a first-class moving picture and vaudeville house.

Charles Sweeton Takes Over Evansville's Majestic.

Evansville, Ind.—Charles Sweeton, manager of the Orpheum theater, recently destroyed by fire, has taken over the New Majestic theater, at Fifth and Locust streets, and will conduct it along the same policy as the old Orpheum. The lease includes the franchise for Triangle and Keystone pictures and the rights to the exhibition of legitimate attractions.

Mr. Sweeton has been associated with the Evansville amusement field for years, and there is every reason to believe that his latest venture will be a success. For years he was manager of the Wells Bijou—now the Strand—and later he devoted his time to his own interests at the Orpheum and North Side theaters.

Illinois Film Trade News.

By Frank H. Madison, 623 Wabash Ave., Chicago, Ill.

Fort Dearborn Picture Shown.

ROCK ISLAND, ILL.—"Modern Mother Goose," produced by the Fort Dearborn Photoplay company, was shown at the Spencer Square theater under the auspices of the Parent Teachers' Association. This is one of the pictures recommended by the Illinois Parent Teachers' Association and the music to accompany the film was selcted by Mrs. Frederic Michael, chairman of the better films committee.

O. A. C. Lund Here to Work for Crystal.

Peoria, Ill.—O. A. C. Lund, who has been a director-actor with the Universal company, has arrived, to begin work as leading man for the Crystal Photo Play company.

New Houses and Changes in Illinois.

Gridley, Ill.—Mrs. K. Donnelly has sold the Gem theater to Henry Wiser.

East St. Louis, Ill.—Manager Harry Redmon of the Redmon Majestic theater, on Collinsville avenue near St. Louis avenue, has taken a ten-year lease on that building and will spend about $10,000 in making it an exclusive photoplay house seating 2,000. The alteration work this summer will include raising the ceiling, putting in new floors, removing the stage, reseating throughout, recarpeting and the installation of a new lobby and front.

East St. Louis, Ill.—Maurice V. Joyce is erecting a two-story, 50x100 foot steel, stone and concrete moving picture theater on Main street near Broadway with an entrance on Main street. It is expected to be ready for occupancy about October 1. It will be designed for both moving picture and vaudeville. About $25,000 will be expended in its construction.

Michigan Showmanship Notes.

Laurium, Mich.—The People's theater is the latest to do its bit toward the better programs for children. The approving of the pictures shown will be done by the Calumet Women's club. Saturday afternoon has been set aside for these programs.

Ishpeming, Mich.—A special showing of films of Sweden was given at the Ishpeming theater under the auspices of the members of Monitor lodge, Order of Vasa.

St. Ignace, Mich.—The Grand theater, which was destroyed by fire last winter, is being rebuilt. The restored theater will be modernly equipped in regard to seating and heating.

Bay City, Mich.—"Mother of France" was shown at the Bijou theater for four days. Miss Marguerite Campbell, a violinist of prominence, sang. This picture was shown under the auspices of the Bay City Board of Commerce to aid the fund for the development of a local industry.

Wisconsin Theater Notes and Changes.

Columbus, Wis.—Kit Frankland, who has been operating a moving picture show at the Auditorium, has sold his equipment to Rodloff & Altschwater, proprietors of the Rudalt theater.

Manitowoc, Wis.—The Orpheum theater, which has been showing pictures two to four nights a week, increased its schedule so it is now operating nightly.

Madison, Wis.—The Strand theater is now open only on Saturdays and Sundays.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Arthur Moscowitz and Jack Kuhn Change Jobs.

ATLANTA, GA.—Jack Kuhn, popular manager of the Grand theater, has been transferred to Birmingham, and left for that city Sunday night. He will assume the direction of the Bijou, the new Marcus Loew theater in Birmingham, and the third Loew house to be established in the South. He came to Atlanta in the latter part of February, having been sent South from Rochester, N. Y., where he managed the Loew theater in that city.

Jack Kuhn has won more friends in the Atlanta theatrical and moving picture circles than any newcomer to the city and it was with deep regret that the amusement world learned of his transfer.

Arthur Moscowitz, now assistant manager of the Birmingham house, will be brought to Atlanta to manage the Grand under the direct supervision of E. A. Schiller, general manager of Loew's southern circuit. Mr. Moscowitz is a well-known southern theatrical man, and has long been identified with Memphis enterprises. He was, before his transfer to Birmingham, assistant manager of Loew's Lyceum theater in Memphis.

Ralph H. De Bruler Becomes General Manager.

Macon, Ga.—Ralph H. DeBruler has been made general manager of the Capitol, Palace and Princess in Macon, Ga. This consolidation went into effect on April 30. May 1 the Palace will be open three days in the week and the Princess will remain open every day and the Capitol' will still continue to present the attractive pictures as in the past. Macon is to be congratulated on having such an efficient and capable manager as Mr. DeBruler, who is well known all over the South for making all houses a success that he handles.

Montgomery, Ala., Theater Being Built.

Montgomery, Ala.—The New Empire theater building, now under construction in Montgomery, Ala., owned by the N. J. Bell estate, will be one of the most modern and mechanically equipped motion picture theaters in the South.

The building has a frontage of 72 feet and a depth of 115 feet, and is located on Montgomery street.

The lobby is 14 feet in width and 40 feet long, with red tile floors, wainscoted 6 feet high with Alabama cream marble, with ornamental plaster cornices and wall and ceiling decorations. The ticket office is located in center of lobby. The ladies' rest rooms are located on the right side, and the gentlemen's retiring rooms on left side of lobby.

There are two main entrances leading from lobby to foyer, which is located in rear of auditorium.

The theater will be under the management of H. C. Farley, who for many years was in charge of the Empire theater. Only the highest class motion picture productions will be exhibited on the screens, accompanied with similar class of orchestra and pipe organ music.

The building will be completed and ready for occupancy by June 1.

"The Desert Man" crowded the Vaudette theater to capacity Thursday and Friday. The coming of W. S. Hart in a new film causes a revival of business in any Atlanta theater.

A private showing of "The Butcher Boy," featuring Fatty Arbuckle, was given Sunday morning at the Criterion theater by Manager Freeman of the Southern Paramount to the newspaper men and friends. The film is along a line of comedy which is most pleasing to southerners and cannot help but be a success.

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DETROIT NOTES.

Harry Guest, a Man Who Knows.

Detroit, Mich.—Harry Guest is editor of the Weekly Film News, the house organ of the John H. Kunsky theaters in Detroit. And its no small task to get out this wide-awake 20 page weekly, which gives the program of each house, comments upon film, upon the motion picture industry in general, and many feature stories, besides a page for questions and answers. Unless you saw the mail with your own eyes, you would hardly believe that there was so many people interested in this gigantic new industry. Not a day goes by that at least a dozen letters fail to come to Editor Guest asking some question about some play, some company or some star. To answer these questions correctly, one must certainly be "up" on motion picture history and biographies, which is surely the case with Mr. Guest. He never fails to be prompt with his answers.

Harry Guest.

Practically all of his time is given to the editing of this weekly in addition to handling other publicity matter for the Kunsky Enterprises.

He is a newspaper man as well as a printer, and a brother to Edgar A. Guest, the well-known humorist

The Week In Film Circles, Detroit

How Exhibitors Are Looking at the New Paramount Policy—Some New Theaters —State Right Features and Other Business Notes.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—What the effect of the open booking Paramount policy will be on the other program companies and how it will effect those who have held the Paramount franchise for many months is having the concern of Michigan exhibitors at the present time. As soon as the Paramount announced in the trade press its new policy to take definite form later, the WORLD correspondent began interviewing exhibitors asking them what they thought about it. "Well, its a good thing in some respects because, first of all, it means we won't have to take everything, and secondly, by having the Artcraft release dates harmonize with those of the Paramount we won't have to lay Paramount productions on the shelf while we are playing Artcraft productions. But, on the other hand; it will mean that an outskirt house or a theater in a comparatively small city that has built up its reputation with Paramount pictures, as well as helping to build up Paramount, will not be able to say that he's the only one showing these productions. As soon as he refuses to take some of the Paramount productions, he leaves the field open to his competitor who can also advertise the fact that he is showing Paramount productions. And of course here's another way to look at it. We have found Paramount mighty square; we know that if they go to open booking they honestly believe that it is for the best interests of the entire industry, including the exhibitors and themselves. For that reason, we are perfectly willing to conform to any policy or requirements they lay down. Paramount needs the exhibitor because without theaters what good are productions; and the exhibitor needs good pictures—the Paramount kind—and as long as the feeling is mutual, why there be any troubles?"

The above statement was made by an out-of-town exhibitor who visited the WORLD office in Detroit this week, and whose sentiments are in hearty accord with a number of other Paramount exhibitors in Detroit and outside cities.

Orth to Build Mammoth Theater.

Detroit, Mich.—The De Luxe Theater company has definitely decided to proceed with its plan to erect a mammoth theater for motion pictures at Kercheval and Parkview avenues. C. M. Orth, a former exhibitor at the same location, has practically disposed of sufficient stock to build the house, which will also have stores and living apartments. C. M. Orth, president and general manager of the company, hopes to see the theater in full operation by late fall. The name of the house will be the De Luxe, and its location is just one block north of the Gladwin Park theater on East Jefferson.

Kunsky Buys Michigan Rights on Ince Productions.

Detroit, Mich.—John H. Kunsky has bought the exclusive Michigan selling rights on the Ince productions. Mr. Kunsky has not decided just how he will release them, but presumably through his Madison Film Exchange, of which J. O. Brooks is manager.

Mr. Kunsky also controls the Metro exchange in Michigan, so that in addition to his circuit of ten theaters, he has plenty of things to think about. He is fortunate and is to be congratulated for having surrounded himself with an able and efficient organization of advisers as well as managers.

Mr. Kunsky is a director of the Metro Film Corporation in New York, and was recently included in the membership of the newly organized National Exhibitors Circuit, Inc.

Beardslee Takes Over Royal Theater.

Royal, Mich.—Edward Beardslee has taken over the Royal theater here and is having plans prepared for the remodeling of it. The seating capacity is to be increased to 900. Royal Oak now is practically a suburb of Detroit and is growing very rapidly. Mr. Beardslee is showing excellent judgment in enlarging the house, it being the only playhouse there.

Secures Franchise to Ivan Pictures.

Detroit, Mich.—Warren & Palley Film company, Campau building, who recently took over the Billy West comedies for Michigan, now announce that they have also secured the franchise to the Ivan productions for Michigan.

Chapoton Leases Princess

Detroit, Mich.—Louis Chapoton, one of the pioneers in the motion picture industry in Michigan, being this city's first operator—about twelve years ago—is now the lessee of the Princess theater, Woodward avenue. For some years he has been manager, but a new deal recently consummated makes him the owner as well as the manager of the theater. It's always a pleasure to recite the success of any man who starts in at the very bottom and works up to the top. It took Louis Chapoton a long while, but he finally made it. And now he is riding about town in a New King Eight automobile.

Detroit Business Notes.

Geoffrey Jefferson, a former exhibitor at Calumet, Mich., has been appointed publicity manager at the Detroit-Paramount exchange.

Harry Zapp, formerly traveling salesman for Paramount, is now traveling in Michigan for the Fox Film Corporation. He succeeds Mornay Helm who resigned to do musical writing in New York.

Up in Whitehall, Mich., there is one of the best known showman in the country. He is Frank A. Adam, who runs the Nufer-Adams Playhouse. He is the author of "The Page Mystery" now being released as a regular feature on the World Program. He also wrote that popular musical comedy "The Time, The Place and The Girl." He has many other famous writings to his credit.

A. J. Reed has been appointed manager of the K-E-S-E exchange in Detroit, succeeding W. H. Irvine, the change taking place April 25. Mr. Reed for the past few years has been at Kansas City where he has been associated with the K-E-S-E, V-L-S-E and Triangle companies.

James Steele, treasurer of the Famous-Players-Lasky company, and manager of Paramount exchanges, was in Detroit this week to arrange for the merging of the local Paramount and Artcraft exchanges. It is understood that the Artcraft organization will move over to the Paramount quarters, 278 East Jefferson avenue, some time before the first of June. It would mean that H. A. Ross would have charge of Paramount and Howard A. Bauer of Artcraft.

The Bijou theater at Port Huron, Mich., has been sold by C. E. Hubbard to Herb Weil, managing editor of the Port Huron Times-Herald, also manager of the Majestic theater there. The Bijou was closed a week for repairs but re-opened April 28.

Lillian Walker and New Co. Begin Work

Harry Ravier as General Director and a Complete Cast Are Making a Picture at Ogden, Utah—Ogden Picture Corporation and Its Officers.

OGDEN, UTAH.—Lillian Walker, well-known motion picture actress, has arrived here, accompanied by practically a complete cast and staff of operators, to begin work on the first picture of the new Ogden Picture Corporation. The initial venture will be a feature production entitled "The Last of the Ages." Work in preparing the temporary studio in the Alhambra theater is now being rushed so that the company may begin work immediately.

In addition to Miss Walker, the party consisted of Harry Revier, general director, and Mrs. Revier, Thomas Paul Parker, leading man, Nellie Parker Spaulding, character, Miss Frances Stanson and Miss Betty Mack, Joseph Clement, technical director, Amos Stone, laboratory director, August Grassi, electrician, and Lloyd Lewis, photographer.

One of the first duties of Mr. Revier will be to find a location upon which to build a high class studio. A site near the city and at the base of the mountains is being sought. Arrangements are also being made to assemble the usual crowd of extras, together with herds of animals to be used in the picture. A great part of the film will be made in the Alhambra theater while the new studio is being completed.

The Ogden Picture Corporation was organized March 1 of this year and has a capital of $100,000. Albert Scowcroft is president, Lester Park, vice-president and general manager, Fred W. Bossner, secretary and treasurer, J. J. O'Connor, general representative, with W. H. Wattis, Mayor A. R. Heywood, R. B. Porter, Dr. W. H. Petty and Fred W. Taylor, directors.

Salt Lake Notes of the Trade.

Salt Lake City.—William Fox spent two days in Salt Lake on his way east. This was his first visit to the city and was made, he said, on that account, and because Fox pictures were being so well received here.

Rose Tapely, Vitagraph star, who is touring the west, delivered several talks here this week. She was cordially received both by professionals and laymen. The Screen Club gave a luncheon in her honor and voted her an honorary member.

Mayor Helped Screen Club Kill Censorship.

Salt Lake City, Utah.—Activities of the Screen Club have been few since the strenuous days of the legislature. The club succeeded in killing all four of the measures calculated to injure the industry, including the censorship bill. In the fight against this measure they enlisted the help, not only of the women's clubs of the city, but also of Mayor W. Mont Ferry, of Salt Lake City. Mayor Ferry wrote a strong letter, urging the legislators to leave the question of censoring motion pictures to the producers and exhibitors themselves.

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Minneapolis News Letter.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

R. C. Fox Becomes a Benedict.

MINNEAPOLIS, MINN.—Sh-h. We didn't find this out until a week later. Nobody else did. R. C. Fox, the little fellow who wears a smile that sounds like Doug Fairbanks and who is managing the Artcraft exchange here, was married on Saturday, April 21, to Miss Hartzberg, of Minneapolis. No wonder Fox didn't speak to us on the elevator last Tuesday.

Sprague Greene Managing Gilosky's Rex.

St. Paul, Minn.—Sprague Greene, former manager of the New Garden theater, Minneapolis, has become manager of Gilosky's Rex theater, St. Paul.

H. C. Andress at the Helm of the Lyric.

Minneapolis, Minn.—Hugh C. Andress, former Vitagraph roadman and manager of the Hearst International exchange, has been appointed manager of Ruben & Kinkelstein's Lyric theater here and took over the reins Sunday, April 29.

Kerrigan Couldn't Stay for Convention.

Minneapolis, Minn.—J. Warren Kerrigan, who appeared in person and drew capacity business to the Calhoun theater here Sunday and Monday, April 29 and 30, gave a like performance at the Blue Mouse theater, St. Paul, two days previous. Mr. Kerrigan had intended to remain in Minneapolis for the cabaret May 1 as the guest of the Moving Picture World, but a switch in his booking sheet made it necessary for him to leave April 30 for Des Moines.

At the Releasing Exchanges.

Minneapolis, Minn.—John Margoles has been appointed manager of the Bluebird exchange to succeed Julius Bernheim, who has become manager of the Universal-Laemmle exchange.

Manager Otto N. Davies of the Metro exchange has returned from an extended business trip to New York and has announced that within a short time he will be able to set inquisitive ones aright as to the future policy of the Minnesota Metro service.

Manager Harry Graham of the K.-E.-S.-E. exchange has received numerous requests for bookings on "The Trufflers" following a full page publicity campaign in local newspapers recently. Mr. Graham states that the demand for Linder comedies is increasing at a rapid rate.

W. C. Hoffman, special representative for the McClure series, has arranged for first runs of "Envy" at the New Astor, Minneapolis, May 3, 4 and 5, and at the New Majestic, St. Paul, May 10, 11 and 12.

Manager Joseph E. Schwartzbine of the Pathe exchange has secured George L. McKrone to cover the Southern Minnesota territory for him. Mr. McKrone has been actively engaged in the film business as an exchange man and as an exhibitor for several years.

State Rights Exchange Notes.

Minneapolis, Minn. — Mannie Gottlieb booked "The Libertine" in the New Garden theater for second Minneapolis run at fifteen cents, and the feature enjoyed a splendid business the first half of the week. According to reports from the Walker theater at Aberdeen, S. D., "The Libertine" had an advance sale of $147.25 when scheduled for showing April 18 and 19. Fred Hunsler, the Milwaukee exhibitor, has been secured by Manager Gottlieb of the Favorite as roadman.

Jack Elliott, of the Elliott-Sherman Film Corp., has returned to his desk after a week's illness. M. E. Maxwell, of the same exchange, has taken charge of the Wisconsin division of "The Garden of Allah." Harry Sherman was scheduled to return from New York Tuesday, May 1.

Manager Ralph E. Bradford of the Saxe Brothers exchange is in New York, looking around for new features.

H. R. Brandt has reported great success in booking "Guarding Old Glory" and his six-reel Scandinavian feature.

Clarence Cuthbert, of the Victory Film exchange, Loeb arcade, has been kept busy of late filling dates for "Victory," which shows many scenes of the naval and military activities of the United States.

E. A. Westcott has resigned as secretary and general manager of the Westcott Film Corp. and J. Earle Kemp has been appointed his successor. The firm will continue business under the name of the Westcott Film Corp. Mr. Westcott has not announced his future plans.

Harry Rathner, of the Supreme exchange, has returned from a business trip to Chicago. Dan C. McClellan has returned to Minneapolis after a nine weeks' tour through Iowa with "Civilization."

Minneapolis, Minn. — Edward J. Frye, of the Lochren Film Corp., has secured the right to display "America Is Ready" in the states of Washington, Idaho and Oregon. Mr. Frye is also dickering for territorial rights of the Edward Warren production, "The Warfare of the Flesh." Mr. Frye will leave Minneapolis for Seattle in a few days to attend the premier of the film, "America Is Ready," on the North Pacific coast.

James V. Bryson has announced that "20,000 Leagues Under the Sea" is now available by exhibitors on a flat rental basis. Joseph McDermott, former publicity manager for Mr. Bryson, is now on the Atlantic en route to the French battlefields, where he seeks service in the ambulance corps. This is Mr. McDermott's second trip to the war theater.

E. Oddy Freeman, Film Exchange building, gave his territorial rights feature, "The Battle of Gettysburg," its Minneapolis premier at a midnight military movie staged at the Strand theater, April 27. A good crowd was loud in its appreciation of the feature.

Newspaper Man Becomes Best Pathe Manager.

Minneapolis, Minn.—And they say a newspaperman can't make a good film man. Looky here, kind readers. The gent whose facial likeness is reproduced below was newspaper man once, twice, four times, and now he is the best Pathe exchange manager in the good old U. S. A., according to Pathe Sun. This gentleman with the alert eyes watching for an exhibitor is none other than Joseph E. Schwartzbine (we have called him John at that), Grand Mogul at the Pathe exchange, Minneapolis.

J. E. Schwartzbine.

Mr. Schwartzbine has been assistant advertising manager of the San Francisco Daily News, Omaha Bee, Duluth Herald, and in charge of the motion picture department of the Minneapolis Tribune. C. R. Seelye took a fancy to Schwartzbine's way of getting business upon their first meeting and immediately Joseph E. left the Tribune and came over to Pathe. When H. E. Friedman was transferred from Minneapolis to New York Mr. Schwartzbine took the local throne and within three months has climbed to the top. Not bad at all, we should say, and as Mr. Schwartzbine gets all kinds of nice letters from Pathe headquarters in Manhattan it looks as if he will not have to rush back to the Tribune for a job for some time yet. Mr. Schwartzbine has won a reputation for square dealing with exhibitors and his cashier has showed us four checks from exhibitors sent in for film rentals and with space left for him to put in the price. Mr. Schwartzbine has a warm greeting for everybody and a smile that would do Doug. Fairbanks credit.

Manager W. K. Howard of the Vitagraph exchange has announced that Rose Tapley of the Brooklyn studios will in all probability be in Minneapolis for the convention. We hope that Miss Tapley's smile, so much in evidence at Chicago last July, has not wilted.

Praises Local Operators.

San Francisco, Cal.—Herbert Griffin, representing the Nicholas Power Company, was a recent visitor here, calling upon the distributors of Powers projecting machines and some of the leading theater owners in the Bay territory. He paid a tribute to the ability of motion picture operators here, declaring that the projection to be found in local theaters is superior to that in other parts of the country. He found that the men here were being paid high wages and that in return they were called upon to give the best possible results. He will return home by way of the Southwest.

Selznick Secures Exchange Quarters.

San Francisco, Cal.—Ben S. Cohen, representing the Lewis J. Selznick Productions, Inc., has secured quarters in the Easton building on Market street, where the Greater Vitagraph, the Duhem Motion Picture and the Pathe exchange are located, the space secured being adjoining the home of the Pathe exchange. Fixtures are being installed, a working force assembled and the exchange will be in full operation within a short time.

Many Exhibitors in Town.

San Francisco, Cal.—The many changes that are taking place in the film distributing field is bringing out of town exhibitors to the metropolis in large numbers to arrange for film service. Among those who have been here recently are J. L. Davis, Ukiah; J. J. Wood, of Anderson & Wood, Redding and Chico; Frank Atkins, Marysville; A. K. Adelbery, Marysville; Mr. Throckmorton, of the Victory theater, Oak Park, and L. F. Williams, of the Unique theater, Santa Cruz. Pete Hanlon, of Vallejo, was here recently and stated that he had placed his house in the hands of a manager and was again in the services of his country, having formerly been an officer on the retired list. Elmer Tompkins, of the Opal theater, Hollister, was also in the city recently and purchased another Powers 6B projection machine.

Big Film Men Expected Soon.

San Francisco, Cal.—Al Lichtman, general manager of the Artcraft, and B. T. Schulberg, manager of the Paramount, are expected on the Pacific Coast shortly, and Herman Wobber, manager of the Progressive, will meet them in Seattle to discuss the understanding reached by these concerns in regard to future release dates, booking policies and other matters.

Sol Lesser Gets Rights to "The Whip."

San Francisco, Cal.—The All Star Feature Distributors, Inc., of which Sol L. Lesser is the head, has purchased the California rights to "The Whip" and this will be shown at the Cort theater following the engagement of "Joan the Woman."

Strand Adds Demonstration Room.

San Francisco, Cal.—The Strand theater, conducted under the management of Sid Grauman, has added a demonstrating room to permit the inspection of films whenever convenient, instead of after the regular performances or at film exchanges. The equipment was installed by Walter G. Preddey.

Davis Bros. Put Out Road Man.

San Francisco, Cal.—Davis Bros., who recently entered the feature film field, have secured the services of Raymond C. Wilson as road man and the latter is now covering northern California and Nevada with "Purity" and "Where Are My Children?" Mr. Wilson was formerly with Clune, of Los Angeles, and traveled for some time with "The Clansman."

The Pathe exchange recently gave a special showing of "Our Fighting Forces" to Col. Gardner, Col. Mathewson and other army officials, who strongly recommended it.

San Francisco Film Row Gives a Frolic

Young People in the Local Film Business Have a Good Time in Big Room at American Player Piano Company Office.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Film Row, as the lower part of Golden Gate avenue is now popularly known, lost its austere business aspect on the evening of April 19, when the first informal social event held by film folks since this district came into prominence as a distributing center for moving pictures was observed in Photoplay Hall. Not only was it the first real gathering of those interested in the industry since the establishment of this district, but it was the first since the passing of the Screen Club and the only one ever arranged and managed exclusively by the employees of the local film exchanges. This event, planned and managed by a committee of one, Miss Sadie Litzenstein, of the office force of the Triangle Film Corporation, proved to be a hugh success, more than three hundred persons being present to enjoy the entertainment that had been arranged.

The gathering was held in the spacious rooms of the American Photo Player Company, which occupies the entire second floor of the Film Exchange building at Golden Gate avenue and Jones street, and not only did H. J. Werner of this concern furnish the hall, but he supplied the decorations, the music and the refreshments. Punch was served throughout the evening and there was also ice cream and cake. The musical instruments were moved off the floor of the big display room, potted plants were artistically arranged and colored paper decorations gave the room a festive aspect. Colored spot lights were installed and many beautiful effects were secured through the use of these. An attendant in full dress, furnished by the New Mission theater, met the guests at the entrance and gave the one touch of formality to the occasion.

A number of the film exchanges on the row furnished their latest comedy releases and there was a continual showing of these in the exhibition room before dancing commenced. Dancing proved to be the most popular form of diversion and was kept up until long after midnight. There were prize waltzes, tag two-steps and romantic moonlight dances, with some original creations that will doubtless become famous as the Triangle slide, the California dip, the Keyes jingle and the Fox galop. Many of the charming young ladies from the various exchanges adorned themselves with cut-out emblems of the firms with which they are connected, lending a distinctive touch to the affair. The event was voted a great success and plans are being made for future gatherings, Mr. Werner having offered the use of the big display room whenever desired.

Among those who enjoyed this informal event were: Mr. and Mrs. H. H. Hicks, of the General Film; Mr. and Mrs. R. B. Quive, of the Greater Vitagraph; William J. Citron, of the Fox Film; W. O. Edmonds, of the K-E-S-E; B. F. Simpson, of the Triangle; Mr. and Mrs. E. O. Child, of the McClure Pictures; H. Salmson, of the Peerless Film; Harry Schmidt, of the General Film; Mrs. E. B. Johnson, Mr. and Mrs. McCullough, Mr. and Mrs. Joseph Levin, Louis Greenfield, Frank R. Macauley, D. McGregor and Mr. Heilbourne. Almost every film exchange in the city was represented and talent from various local theaters assisted in furnishing entertainment.

Thrill Producer Appears at Theater.

San Francisco, Cal.—Helen Holmes, who has been here for some time with a large company making scenes for "The Railroad Raiders," appeared in person at the Theater St. Francis a short time ago with some of her co-workers and was enthusiastically received. This production is being featured at this house and its patrons are now looking for some thrilling ferry scenes made on San Francisco Bay. During the week that Helen Holmes appeared at this house the new Flora Finch comedy "War Brides" was shown, the first of the Flora Finch productions to be featured here. Plans are being made to make a new entrance to the Theater St. Francis from the rear, the present arrangement not being entirely satisfactory.

Walter Preddey has furnished a Wagner motor-generator set to the theater conducted under Government auspices at Mare Island, Cal.

At Photoplayers' Hall, San Francisco, April 19, 1917.

No Price Raise in Portland, Ore.

Committee of Five Cent Theater Men Discuss Proposed Raise to a Dime—Probabilities Are That Price Will Remain Though Length of Shows May Be Cut—Vaudeville Competition at Ten Cents the Reason.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, ORE.—A committee comprising the majority of the exhibitors conducting five-cent theaters met at the club rooms of the exhibitors' league April 27 and discussed the advisability of raising the admission price from five to ten cents. While no definite action was taken, the discussion indicated that there would be no raise, but rather that a limit would be placed on the number of reels constituting a show and that added attractions would be done away with.

It was voiced that inasmuch as the Strand theater, with a big seating capacity, showed first run pictures and four or five acts of vaudeville for a dime and that the Hippodrome showed five-reel features in connection with A & H vaudeville for ten and fifteen cents, competition with these theaters with second run pictures at ten cents was out of the question.

Some of the five-cent showmen stated that four reels were sufficient for a show and decried the dearth of suitable programs. Other exhibitors maintained that a five-reel drama was enough for a program if a comedy night was featured during the week. Still others held out for a five-reel drama and a comedy for five cents.

"Sapho" Gets By.

Portland, Ore.—"Sapho," the starter of legalized censorship in Portland, has finally been screened in the Rose City. The picture that got over was the Pauline Frederick version and the theater showing it was the Columbia. People commented upon the artistry of the production, but, said Mrs. Colwell, "It is still 'Sapho.'"

Several years ago Edwin James at the Majestic wished to show a version of the famous Daudet drama and to prevent its showing the city council passed the first real censorship ordinance with an emergency clause. The picture was offered a year or so ago and again barred. In fact, it was intimated that no "Sapho" picture could ever be screened in Portland.

A viewer issued a permit for the Pauline Frederick picture to show, and when this came to the knowledge of Chairman F. T. Richards of the regular censor board he attempted to have the permit revoked. There was one dissenting vote to this action, however, and the permit was ordered to stand, the city ordinance requiring a unanimous vote of the board before a picture once approved can be withdrawn.

Recruiting Affects Small Theaters.

Portland, Ore.—Theater men in the small towns state that business is falling off because the young men are leaving for the army and navy. This is particularly true in towns of a thousand or thereabouts in population. Dallas, Ore., was hard hit, about fifty young men leaving there to join Uncle Sam's forces. At Rainier, Ore., over twenty young men left. Oregon stands second in proportion to her population in securing recruits. Exhibitors anticipate that after the feeling of uncertainty wears off, business will be nearly back to normal, even if the boys are gone. [They must be proud villages, though.]

Recent Theater Sales.

Forest Grove, Ore.—F. L. Watrous, formerly an exhibitor at McMinnville, Ore., has purchased the Star theater from E. A. Hoffman. The Star is now the only theater in Forest Grove.

Bandon, Ore.—W. C. Sellmer has purchased the Grand theater from J. G. Lemansky. Mr. Sellmer formerly owned this house, selling to Mr. Lemansky about a year ago.

Butte Rialto Opens May 1.

Butte, Mont.—The Rialto, the big new Jensen & Von Herberg theater, is scheduled to open Tuesday, May 1, with C. S. Jensen, of the owners, in charge. Mr. Jensen will manage the house temporarily until a resident manager is appointed.

Pendleton Theaters Combine.

Pendleton, Ore.—The Pendleton Amusement Company has been formed by J. F. Gruelich and C. G. Matlock, two of the city's prominent exhibitors. The new company owns the Alta, Cosy, Pastime and Arcade theaters. The Alta was formerly owned by Mr. Gruelich and the Pastime by Mr. Matlock.

General Film Opens Office.

Portland, Ore.—B. J. Sperry, former manager for Pathe and more recently with Universal, has been appointed manager for the General Film Company in this territory and has opened an office on the second floor of the Strand Theater building. Jack Tillman, shipping clerk for G. F. before the big office closed, is assisting Mr. Sperry.

L. A. Todd, former manager, now in charge of the Seattle office, made a trip to Portland recently in the interests of his firm.

Portland Territory Briefs.

Portland, Ore.—W. L. Loudy, representing the Enterprise Optical Mfg. Co., was in Portland recently and placed the agency for Motiograph machines with C. H. Johnson. Mr. Loudy was accompanied by Mr. Finck, of Waring & Finck, Seattle.

G. A. Metcalf, of San Francisco, was a visitor in Portland on his return from the East.

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Spokane News Letter

By S. Clark Patchin, E 1811 Eleventh Ave., Spokane, Wash.

Marine Corps Film "The Peacemaker."

Spokane, Wash.—The Marine Corps film "The Peacemaker," depicting the life and experiences of Uncle Sam's "Soldiers of the Sea," property of the United States Government, will be shown in Spokane for two weeks, starting Monday, April 30.

Sergeant Schuman of the local marine recruiting station in the Granite block is arranging to show the picture at five theaters, the Clemmer, Liberty, Casino, Majestic and Rex. Two or three-day stands will be at each theater.

The film consists of two reels of one thousand feet each. The first reel shows the every-day life of the marine in the barracks and aboard ship, being posed, but true to life.

The second reel was selected from some twelve thousand feet of film taken by Carl D. Pryer, of the marines in actual warfare in Haiti about a year ago, while suppressing the revolution there.

"Told at Twilight" Shown at Benefit.

Spokane, Wash.—Sixty youngsters of the Spokane Children's Home were guests of the Hippodrome theater management to witness the photoplay feature, "Told at Twilight," a juvenile offering, starring Little Mary Sunshine, Pathe child actress. The Spokane Traction Company donated transportation both ways for the children.

The children of St. Joseph's orphanage were also entertained by the management.

Two Pictures by Herbert Brenon Make Hits.

Spokane, Wash.—The much discussed Annette Kellermann film "The Daughter of the Gods" will be introduced here Sunday, May 6, at the Liberty theater. The picture has been shown in nearly every large city in the United States and was one of the leading attractions in New York for several months. It is one of the most costly pictures ever manufactured and exhibits Annette Kellermann in an attractive role.

"War Brides," which is being shown at the Liberty theater, promises to break attendance records of the house and the picture is making a great impression. It is the only picture in which Alla Nazimova has ever appeared.

Sponsorship Asks Help of Ministers.

Spokane, Wash.—The "Sponsorship" committee of the City Federation of Women's Clubs expects to make an effort at the meeting of the ministerial association to have all ministers of the city recommend to their congregations that only the shows approved by the committee be patronized.

Exhibitor in Financial Trouble.

Spokane, Wash.—Robert G. Clendenin and wife, proprietors of a motion picture house in Colfax, filed in federal court petition in bankruptcy, showing liabilities of $5,129 and assets of $4,040.

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Prairie State News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Omaha to Have Fine New Theater.

OMAHA, NEB.—A. H. Blank, of Des Moines, Ia., president of the Strand Amusement company and a stockholder and officer of the Triangle Film corporation, is planning a new photoplay enterprise for this city. He has secured a site 132x132 feet at the northeast corner of Douglas street and plans to erect a moving picture theater and business building to cost $250,000. It will have a seating capacity of 3,000. A twelve story building is contemplated. Plans also are being made for the improvement of the Strand theater next summer to be used as a moving picture house.

Improvements at Pathe Exchange.

Omaha, Neb.—Joe Cowan has been made assistant to Chief Booker Wilman at the Pathe exchange. Manager C. E. Holah has installed a private projection room. The machine is located outside of his office and the pictures are shown on a screen in his office.

Theater Changes in Nebraska.

Pawnee City, Neb.—The World moving picture show has been sold to E. S. Nesbitt.

Fairbury, Neb.—The Majestic theater has been sold by Robert Talbot to C. W. Bartlett. The house now seats 480 and the new owner will increase it to 600.

Nebraska City, Neb.—J. R. Jackson, who has had a lease on the Overland theater, has transferred it to J. E. Gordon, of Sioux Falls, S. D. Jackson will go to St. Joseph to engage in the show business.

Dakota Theater Notes.

Brookings, S. D.—A. C. Workman has purchased the Fad theater from C. C. Erie.

Maddock, N. D.—Odin Erickson has been making plans to open a moving picture in the opera house.

Webster, S. D.—Charles Bailey has assumed the management of the Lyric theater.

The Moving Picture World
Brings
First Aid to Picture Shows

Iowa State News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Comings and Goings in Des Moines Film Circles.

DES MONES, Ia.—D. B. Lederman, manager of the Laemmle Film service in this city, was a visitor in Omaha two days of last week.

R. S. Ballantyne, manager of the local Mutual exchange, was out of the city a couple of days last week, paying a business call to each of the following cities: Dubuque, Ottumwa, Waterloo and Davenport

Manager Skirboll of the Metro exchange was in Chicago last week attending a meeting of the four Metro managers of Pittsburg, Chicago, Kansas City and Des Moines.

Freddy Martin Back in Des Moines.

Des Moines, Ia.—Freddy Martin, who left the local Metro when the former manager, Cresson E. Smith, was transferred from this city to Chicago, and who has been working the Illinois territory out of Chicago for the past eight months, has returned to the Des Moines office as salesman and will work Western Iowa.

C. R. Michael, salesman for Essanay in Minnesota, Wisconsin, North and South Dakota and Northern Iowa, was in this city last week with the big Essanay picture "The Trufflers" and the "Skinner's Bubble." The Majestic will show the latter, since "Skinner's Dress Suit" made such a decided success when it was shown some weeks ago, in that theater. "The Trufflers" will also be shown there.

R. L. White, who formerly acted as special representative for the Max Linder comedies in this state, has been transferred to Canada, where he will sell the comedies and other Essanay productions.

Butterfly Pictures Opens Special Office.

Des Moines, Ia.—The Butterfly Pictures will have a special office at 918 Locust street, to take care of their bookings for this territory.

President of Art Dramas in Town.

Des Moines, Ia.—R. C. Cropper, president and general manager of the Standard Film Company, paid Des Moines a three days' visit last week. Mr. Cropper has only praise for the way in which Marty Williams, the local manager of the Standard, has handled the Art Dramas in Iowa. He went from Des Moines to Minneapolis, where a branch office of the Standard Film is to be opened, to handle the Art Dramas in Minnesota, North and South Dakota and Northern Wisconsin.

"Twenty Thousand Leagues" Goes In Initial Iowa Run.

Des Moines, Ia.—Z. M. Harris, who opened an office at 918 Locust street, for the distribution of "Twenty Thousand Leagues Under the Sea," through the state of Iowa, is more than pleased at the showing the big submarine picture made on its initial run in Des Moines last week. For, in spite of the continued rainy and cloudy weather, the Majestic enjoyed the greatest crowds since it has opened, exceeding those attracted by "Civilization" and the return of "The Birth of a Nation." Letters have been pouring into the office with inquiries on dates and terms and Mr. Harris feels that his picture will have a big success in Iowa.

Harry Hiersteiner, who has been salesman in this territory for several different firms and for so many years serial salesman for Mutual, will act as state representative for "Twenty Thousand Leagues."

Des Moines, Ia.—The Exhibitors' Convention of the 27th drew many exhibitors to the city and all the exchange managers were busy shaking hands and entertaining their customers throughout the day.

Too Many Picture Shows in Juneau, Alaska

Seattle Film Man Just Back From North Says There Are Four High Class Theaters in City of Only 8,000—Houses Are Up-to-Date.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—In the opinion of an exhibitor, well known in the motion picture circles of Seattle, who has just returned from a trip to Juneau, Alaska, that town has more theaters than it can support, especially if they continue to give the high class shows and put them on in the big way that they are doing now. Juneau has only 8,000 inhabitants, and there are four picture theaters, two of them practically new and incorporating all the latest and most expensive devices in architecture and equipment. These two are W. D. Gross's house, the Coliseum, and George Irvin's new theater, the Palace. The Coliseum shows Metro, Artcraft, Clara Kimball Young, and big state rights features, while the Palace uses Mutual Masterpieces, Triangle, and Pathe, and the pictures are interpreted by five piece orchestras. The older and smaller houses, the Dream, managed by W. H. Thompson, and the Orpheum, operated by John D. Spicket and Mrs. Spicket, are still giving the two newer houses a run for their money by constantly adding improvements and giving fine service. Mr. Spicket has just returned from Seattle, where he arranged for quite a number of improvements in his house and bought a lot of new equipment. He uses Vitagraph, K-E-S-E, and Fox service. The Dream uses Paramount service. Our exhibitor friend states that the business done by these houses only justifies the existence of two.

Private Showing of "Womanhood" in Seattle.

Seattle, Wash.—The city officials of Seattle, the heads of the Army and Navy departments at Fort Lawton and Fort Bremerton, and the principals and teachers in the Seattle schools, as well as the heads of the Seattle press and other representatives from the Press Club, were invited to a private showing of the new Vitagraph feature, "Womanhood," at the Moore theater Thursday evening, April 26. The 2,200 seats of the Moore were filled and some had to wait to see the picture until the regular opening at the same place on the following Saturday.

Just before the curtain went up Major Lemuel Hold made a patriotic speech, lauding the sentiment of the picture, and when the showing was finished the audience were so touched that they spontaneously broke into the songs "My Country, 'Tis of Thee" and "The Star Spangled Banner."

Before the regular performances on Saturday afternoon and evening a band of bluejackets from the naval base at Bremerton will lead a parade about the streets, and a recruiting officer will be stationed at the door of the theater.

Bart Bertleson, advertising manager of the Clemmer theater, is the man who is so capably handling the publicity for "Womanhood" in Seattle.

World Film News.

Seattle, Wash.—J. A. Koerpel announces that he has received the advance paper on four new foreign made pictures that feature actors and actresses well known abroad. The names of them are "Atonement," featuring Regina Badet and Albert Signer; "A Naked Soul," featuring Susan Grandaise; "The Golden Lotus," featuring Regina Badet and Paul Guise, and "When True Love Dawns," featuring Susan Grandaise, Albert Signer, and Paul Guise. The pictures will be released on the regular Brady program.

Mr. Koerpel has just returned from Portland, where he assisted the manager of the People's theater in planning the opening of the Sarah Bernhardt feature, "Mothers of France."

R. C. Montgomery, road representative for World, returned this week from a trip through southern Oregon, which he reports as very successful.

Jack Lannon in New York.

Seattle, Wash.—Jack Lannon, president of the Greater Features Company, left Seattle this week for New York, where he has some important deals pending. He expects to remain in the metropolis only a few days.

Local Paramount Notes.

Seattle, Wash.—Mrs. Gertrude Huff, auditor from the San Francisco Paramount office, is spending this week in the Seattle office, installing a new system of accounting.

Manager F. S. Fountain reports the office swamped with bookings for the new Arbuckle comedies.

Press Agents Form Drum Corps.

Seattle, Wash.—To show their patriotism in these days when every one's thoughts are turning to war, the press agents of Seattle have organized a drum corps. According to Gordon F. Fullerton, press agent for the Liberty theater, the reason for their choice was that drums are, like press agents, full of wind and make a lot of noise.

A. A. Bruce Transferred to the Rialto, Butte.

Seattle, Wash.—A. A. Bruce, bookkeeper at the Liberty theater, has been transferred by the Greater Theaters company to the new house in Butte, the Rialto. Mr. Bruce will leave for his new post in a few days.

Local Artcraft Changes.

Seattle, Wash.—B. C. Cunningham arrived in Seattle from Philadelphia this week to take charge of the Artcraft office. Al. Lichtman, general manager of Artcraft, will be in the city Saturday for a conference with Mr. Cunningham and A. S. Kane, coast division manager.

Fox Activities in Seattle.

Seattle, Wash.—Harold Johnson and C. H. Code, roadmen for Fox, have resigned and W. A. Mead, formerly McClure representative in Los Angeles, is now working out of the Seattle Fox offices. All the roadmen of this territory spent April 26 at the Seattle office, talking over with Manager A. W. Eden plans for the Spring drive on the new business. Mr. Eden has just returned from a trip to San Francisco and is leaving shortly for Montana. He is handling personally the super feature, "A Daughter of the Gods," which he books to regular Fox exhibitors, wherever possible. Mr. Eden states that he will soon start another print out in his territory.

This Week's Visitors in Film Row.

Seattle, Wash.—Visitors at the various Seattle exchanges this week were: A. H. MacDonald, Rex theater, Eugene, Ore.; C. S. Spencer, Grand theater, Wallace, Idaho; Mrs. Clara Wright, Mansfield theater, Mansfield; Ed. Halberg, Lincoln theater, Port Angeles; W. H. Code, Code theater, Nome, Alaska; George Hunt, Page theater, Medford, Ore.; Ed. Dolan, Weir theater, Aberdeen; C. E. McKee, Orpheum theater, Everett; H. S. Clemmer, Clemmer theater, Spokane; E. F. Soice, Dream theater, Kent; Wm. Allen, Vaudette theater, Tacoma; J. Lewis Arnold, Star theater, Bellingham; A. C. Anderson, Apollo theater, Tacoma; R. H. Glenn, Glenn theater, Issaquah; Messrs. Myers and Leiter, Arcade theater, Le Grand.

Calendar of Daily Program Releases

Releases for Weeks Ending May 19 and May 26

(For Extended Table of Current Releases See Pages 1190, 1192, 1194, 1196.)

Universal Film Mfg. Company

MONDAY, MAY 14, 1917.

BUTTERFLY—The Phantom's Secret (Five parts—Drama)	02409
NESTOR—To Oblige a Vampire (Comedy	02410

TUESDAY, MAY 15, 1917.

GOLD SEAL—The Honor of an Outlaw (Three parts—Drama)	02411
VICTOR—Fat and Foolish (Comedy)	02412

WEDNESDAY, MAY 16, 1917.

L-KO—A Good Little Bad Boy (Two parts—Comedy)	02413
UNIVERSAL—Animated Weekly No. 72 (Topical)	02414

THURSDAY, MAY 17, 1917.

VICTOR—Breaking the Family Strike (Comedy)	02415
IMP—The Puzzle Woman (Drama)	02416
REX—The Gift of the Fairies (Comedy—Drama)	02417

FRIDAY, MAY 18, 1917.

LAEMMLE—Her Great Dilemma (Two parts—Drama)	02418
UNIVERSAL—Screen Magazine Issue No. 19 (Educational)	02419
BIG U—The Brand of Death (Drama)	02420

SATURDAY, MAY, 19, 1917.

BISON—Casey's Border Raid (Two parts—Comedy-Drama)	02421
JOKER—The Last Scent (Comedy)	02422

SUNDAY, MAY 20, 1917.

POWERS—When Does a Hen Lay an Egg (Cartoon Comedy—and Dorsey Educational)	02423
IMP—The Case of Dr. Standing (Two Parts—Drama)	02424
UNIVERSAL SPECIAL FEATURE—The Voice on the Wire (Episode No. 10—Two Parts—Drama)	02425

SPECIAL RELEASES ON UNIVERSAL PROGRAM FOR THE WEEK OF MAY 21.

BUTTERFLY—Like Wildfire (Five Reels)	20426
NESTOR—Moving Day (Comedy)	02427
GOLD SEAL—A 44-Calibre Mystery (Three Reel Drama)	02428
L-KO—Beach Nuts (Two Reel Comedy)	02430
UNIVERSAL ANIMATED WEEKLY—Weekly No. 73	02431
UNIVERSAL SCREEN MAGAZINE—Issue No. 20	02432
JOKER—The Boss of The Family (Comedy)	02437
POWERS—Cupid Gets Some New Dope (Comedy Cartoon and Navigation in China (Dorsey Ed—Split Reel)	02440
UNIVERSAL SPECIAL—Ben Wilson and Neva Gerber in "The Voice on the Wire (Episode No. 11—At the Poisoned Door—Two Reels)	02442

REGULAR RELEASES ON UNIVERSAL PROGRAM FOR THE WEEK OF MAY 21.

VICTOR—Who Said Chicken? (Comedy)	02429
VICTOR—Mary Ann In Society (Comedy Drama)	02432
REX—Unmasked (Drama)	02433
LAEMMLE—Money's Mockery (Two Reel Drama)	02434
BISON—Dropped From the Clouds (Two Reel Comedy)	02436
LAEMMLE—The Light of Love (Drama)	02439
BIG U—The Smashing Stroke (Two Reel Drama)	02441

Mutual Film Corporation

MONDAY, MAY 14, 1917.

ROTHACKER—Manning Our Navy (Patriotic Special)	05510-A
SIGNAL—The Railroad Raiders (No. 6, "The Overland Disaster"—Two parts—Drama)	05511-12
MUTUAL STAR PRODUCTIONS—Annie for Spite (American—Five parts—Drama)	05513-14-15-16-17
CAHILL—When Betty Bets (Two parts—Comedy)	05518-19

TUESDAY, MAY 15, 1917.

GAUMONT—Tours Around the World No. 28 (Subjects on the Reel: Castles of the Loire, France; Barbados, West Indies) (Travel)	05520

WEDNESDAY, MAY 16, 1917.

MUTUAL—Mutual Weekly No. 124 (Topical)	05521
STRAND—Miss Trixie of the Follies (Comedy)	05522

THURSDAY, MAY 17, 1917.

CUB—Jerry's Finishing Touch (Comedy)	05523
GAUMONT—Reel Life No. 55 (Subjects on Reel: Speeding the Spoken Word; The Toothsome Crab; Beating the High Cost of Furs; A School on the Beach) (Mutual Film Magazine)	05524

FRIDAY, MAY 18, 1917.

MONMOUTH—Jimmie Dale, Alias The Grey Seal (Chapter 9, "The Alibi"—Two parts—Drama)	05525-26

SATURDAY, MAY 19, 1917.

VOGUE—Caught in the End (Two parts—Comedy)	05527-28

MONDAY, MAY 21, 1917.

ROTHACKER—A Zeppelin Attack on New York	05529
SIGNAL—The Railroad Raiders (Chapter No. 7, "Mistaken Identity"—Two Parts—Drama)	05530-31
MUTUAL STAR PRODUCTION—The Check Mate (Horkheimer—Five Parts—Drama)	05532-33-34-35-36
MUTUAL STAR PRODUCTION—The Mirror (Powell Five Parts—Drama)	05537-38-39-40-41
LA SALLE—Chubby Inherits a Harem (Two Parts —Comedy)	05542-43

TUESDAY, MAY 22, 1917.

GAUMONT—Tours Around the World No. 29 (Subjects on Reel—Cadiz, Spain; River Life near Paris; The Rock of Gibraltar; Martinique, West Indies (Travel)	05544

WEDNESDAY, MAY 23, 1917.

MUTUAL—Mutual Weekly No. 125 (Topical)	05545
STRAND—Two of a Kind (Comedy)	05546

THURSDAY, MAY 24, 1917.

CUB—Jerry Joins the Army (Comedy)	05547
GAUMONT—Reel Life No. 56 (Subject on Reel—Sugar Industry of Barbados; Plowing With a Motor Car; Caviar, The Russian Delicacy; Golfing on Wheels; $1,000 Playhouse (Mutual Film Magazine)	05548

FRIDAY, MAY 25, 1917.

MONMOUTH—Two Crooks and a Knave (Chapter 10 of "Jimmy Dale alias the Grey Seal"—Two Parts—Drama)	05549-50

SATURDAY, MAY 26, 1917.

VOGUE—Flirting With Danger (Two Parts—Comedy)	05551-52

Stories of the Films

SELIG.

SELIG-TRIBUNE NO. 32.

Bayonne, N. J.—Submarine chasers of this type are now being constructed as rapidly as possible by every boat building concern in the United States.

San Diego, Cal.—The cultivation of the Burbank spineless cactus for cattle fodder is growing in importance as the grain crops are more and more in demand for the warring nations.

Los Angeles, Cal.—Not to be outdone by those who have the open fields in which to plant their crops, the hotels are starting to raise potatoes on the roofs.

Wake Up Young Men.—Your sister, mother, sweetheart may want you home, but they need you on board these and other great American vessels of war. Enlist now!

Eureka, Cal.—Following the loss of the $3,000,000 cruiser Milwaukee in an effort to save the wrecked submarine H-3, a private firm of contractors are moving the submarine across two miles of sand hills, where it will be launched in the water of Humboldt Bay.

Boston, Mass.—Three hundred sailors from German ships interned at this port are transferred from the immigration station.

Riverside, Cal.—Thousands of persons attend the sunrise Easter services on the summit of Mt. Rubidoux, perpetuating a sacred custom originated by Jacob Riis, and participated in by America's most famous men.

New York, N. Y.—The "Yankees" open the American League season with the World's Champion Red Soxs at the polo grounds.

SELIG-TRIBUNE NO. 33.

New York, N. Y.—With the raising of a monster flag across Broad street, thousands of brokers and their employees pledge themselves to aid the nation.

Cambridge, Mass.—Soldiers' Field proves its title to that name when 1,000 Harvard men drilled together through three hours of drizzling rain.

Washington, D. C.—Members of the crew of the French battleship Jeanne D'Arc visit this city, where they are greeted by Secretary Daniels.

There being considerable discussion about a new design for "Old Glory," we show the most popular suggestion made for a grouping of the stars.

Wake up young men! Your mother, sister, sweetheart may want you home, but they need you on board these and other great American vessels of war. Enlist now!

Elo Paso, Texas.—Military authorities are taking into custody persons suspected of being German spies.

New York, N. Y.—These 30 under-graduates of the Cornell Ambulance section are to leave shortly for France. They constitute the first American unit to leave since war was declared.

Boston, Mass.—Ex-president Roosevelt and Mrs. Roosevelt arrive here to attend the wedding of their son, Archibald B. Roosevelt, and Miss Grace S. Lockwood of Boston.

New York, N. Y.—Pretty actresses of the Midnight Frolics show their patriotism by raising a large silk flag.

SELIG TRIBUNE NO. 34.

New Orleans, La.—Young women students at Newcomb College hold their annual spring pageant before several hundred members of the General Federation of Woman's Clubs now in session.

El Paso, Texas—Fifty Red Cross nurses arrive here and report for duty at the base hospital at Fort Bliss.

Brooklyn, N. Y.—One person is killed and several are injured when a section of the subway collapses.

Boston, Mass.—Students of the Boston Institute of Technology hold their annual "book rush," which results in the usual number of bruised shins, sore heads and blackened eyes.

New York, N. Y.—Led by the National Guard and Naval Militia, thousands of children parade on Fifth avenue in the interests of the "Wake Up America" movement.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the paper you need.

Oakland, Cal.—Washington University wins the triangular intercollegiate regatta, defeating Leland Stanford and the University of California.

Boston, Mass.—After unfurling "Old Glory" the members of the Riverside Canoe Club paddle down the Charles River in 1,000 canoes.

Washington, D. C.—President Wilson reviews the parade of Boy Scouts as they pass the White House on their way to the public park donated by the government for garden purposes.

SELIG TRIBUNE NO. 35.

Washington, D. C.—Headed by Arthur James Balfour, British minister, the High Commission from Great Britain arrive here to attend the great international war conference.

New York, N. Y.—At this critical period in our history, the launching of our newest giant sea fighter, New Mexico, has a peculiar significance.

West Point, N. Y.—Every time the American eagle gets his eye on these boys, destined to become the future generals of the greatest army on earth, the old bird loosens up a scream that can be heard clean to Berlin!

New York, N. Y.—The Eighth Coast Defense regiment, the first artillery organization to weed out members with dependent families and the physically unfit, parade on Fifth avenue with each of its twelve companies recruited to full strength.

Orange, Texas—Under the direction of General Goethals, a vast fleet of wooden cargo ships are being built to replace the steel tonnage destroyed in the sub-sea war.

Los Angeles, Cal.—Once a year the school children of this city assemble in Elysian park and do honor to Hans Christian Anderson by a revival of his fairy tales.

THE EVIL SAG (Two Parts).—The cast: Howard Mitchell (Casson Ferguson); James Stanley (Jim Fulton); Dick Stanley (M. C. Von Betz); Edward Hale (Edgar Murray); Helen Stanley (Byrdine Zuber). Written by John B. Langan. Directed by Otis B. Thayer.

James Stanley becomes the owner of the Mitchell farm through his marriage to the mother of Howard Mitchell, and his children, Helen and Dick, live with him. Howard, who comes of age after the death of his mother, accuses Stanley of marrying his mother for the farm. They quarrel despite Howard's love for Helen. Edward Hale, the county attorney, also loves Helen.

There is a depression of the land in one corner of the farm, and the spot has a sinister reputation, for several men have been found dead there. Edward Hale, after an investigation, discovers that the evil influence is odorless natural gas. He realizes that a gas well means wealth to the owner of the land, and Hale redoubles his courting of Helen.

Howard and James Stanley have another quarrel, and Howard leaves the farm. The next day Stanley's lifeless body is discovered, and Howard is arrested. Hale, however, knows that it was the gas that caused Stanley's death, but tries to fasten the crime of murder on Howard. He fails.

When Howard takes possession of the farm, Helen refuses to remain as his wife, and she leaves, accompanied by her brother Dick. Howard, deserted by everybody, becomes known as the Hermit of the Sag.

Hale still plots against Howard and induces Dick Stanley to join with him. The two entice Howard to the deadly spot on the farm, believing that he will be overcome by the poisonous gas. Helen overhears the plot and decides to save Howard. Hale and Dick endeavor to stop her, but she gets to Howard in time to save his life. In the excitement Dick lights a match near the dangerous spot and in the explosion of the gas Hale is killed and Dick injured.

Howard and Helen thus learn of the gas, which ultimately is to make them rich, for they marry and Helen forgives her brother for the harm he tried to do.

BASEBALL AT MUDVILLE.—The cast: Spike (Lee Morris); Boots Milligan (John Lancaster); Bill Hoskins (Wm. Hutchison). Written by J. J. Roberts. Produced by Norval MacGregor.

Spike, a young pitcher, signs to play with the Milligan Bloomer Girls, supposedly a girls' baseball team. Mudville is billed for a game. The team, in reality, is composed of men.

On the way to the ball park the "girls" flirt with the local boys, causing many a heart to go pit-a-pat.

During the game Spike, sliding for home, loses his wig. The ruralites come to the realization that they have been humbugged, and start to mob the team. The "bloomers," devoid of wigs, start across country on the run, with the crowd in pursuit, and barricade themselves behind closed doors.

A SOCIAL CLIMBER (Two Parts). The cast: Viscount Redvers (Casson Ferguson); Jimmy Burke (M. C. Von Betz); Folwell (Fred Eckhart); Jane Folwell (Byrdine Zuber); Heloise (Miss Valentine). Written by Elmer Clode. Directed by Otis B. Thayer.

Viscount Redvers, disappointed in love, visits America. On the same train westward bound with the English nobleman, is "Gentleman" Jimmy Burke, a confidence man. The train is wrecked, and Burke, thinking Redvers killed, takes the Englisman's baggage and assumes his name.

At Hicksville, the crook gets off the relief train to "work" the town, and Viscount Redvers is also left there by accident, in a weak and dazed condition.

The leading family of Hicksville is the Folwells, consisting of Mr. and Mrs. Folwell and their two daughters, Heloise and Jane. Heloise is a social climber, while Jane is a regular girl. Folwell owns a lumber yard, and Jimmy Burke selects him as his victim.

Jimmy poses as the Viscount Redvers, and Heloise is in raptures with knowing a real-for-sure English nobleman. In the meantime, Redvers cannot establish his identity. He is broke and has lost his baggage.

Jimmy Burke involves Folwell in a scheme, and swindles him out of a check for $20,000. He then prepares to elope with Heloise, who still thinks him an English nobleman.

Jane befriends Redvers. To humor him, Jane cables to England. Redvers discovers that an impostor is making use of his name. He battles with the crook, and prevents Jimmy's elopement with Heloise. Jane's cablegram brings the British consul to the rescue. Redvers is identified at last as the Viscount, and makes Jane the Countess of Redvers.

RESCUING UNCLE—The cast: Uncle Bob Finley (John Lancaster); Allen (Sidney Smith); Elmer (Wm. Scott); Hays (Franklyn Hall). Written by W. E. Wing. Produced by Norval MacGregor.

Uncle Bob Finley is the wealthy uncle of Allen, Elmer and Hays. The boys come into the estate of their dead father, and Uncle Bob cautions them against squandering their inheritance. He is made furious when news reaches him that the three boys have invested respectivly in motor boats, automobiles and fine horses.

The boys visit Uncle Bob's office and discover a letter which leads them to believe that their uncle is to be defeated in a stock deal. They go to a broker and order him to sell a particular stock short, believing they will help Uncle Bob. In order to gain sufficient funds to put this deal through, they mortgage their home. When this news reaches Uncle Bob, he writes the boys a letter, telling them he wants to have nothing more to with them.

Uncle Bob fights his unknown enemies in the stock deal. He does not know that the enemies are his own nephews. Uncle Bob is victorious and the boys' money is wiped out. By accident, Uncle Bob learns of what his nephews have done. He likes their affection for him even if it were misguided, and he sees that all their securities are returned to them.

Universal Film Mfg. Co.

VICTOR.

FAT AND FOOLISH (May 15).—The cast: Bill (Ed. Sedgwick); Old Maid (Violet Eddy); Roger (Harry Mann); His Sweetheart (Belle Bennett); Dude (Jay Belasco). Written by Harry Wulze. Produced by Roy Clements.

Bill finds a note in a bottle from an old maid saying she will marry the finder. As she is rich, he consents. Bill sees Roger's girl, and stealing the old maid's purse, goes off with the girl. Roger thinks the dude is at fault, and buries him in the sand. Bill goes to a cafe with the girl, and the dude tells Roger where they are. The old maid discovers the loss of her purse and goes after Bill. Roger is also after him. They all end up in the water, where a cop arrests both Roger and Bill, while the dude rescues both the women, gets the old maid's money and the girl's heart.

BREAKING THE FAMILY STRIKE (May 17).—The cast: Mr. Carter (Matt Moore); Mrs. Carter (Jane Gail); Dolly Dimples (Margaret McRae); The Policeman (M. McGovern). Written by H. J. Shepard. Produced by Matt Moore.

Mr. and Mrs. Carter have a quarrel. She tries to make him sign the "demands" of the Wives' Club to which she belongs, and leaves him when he refuses. He telephones to the Strike-breaking Bureau, and the manager gets a girl from the burlesque troupe to act as strike-breaker till wifie gives in.

Dolly Dimples fits wonderfully well into the

Carter household, and all goes merrily till wifie telephones to ask hubby if he is ready to accede to her demands. Dolly's voice over the phone and the reply of Carter that her place is satisfactorily filled by the strike-breaker makes her furious and she sets out in hot haste for the house. Hubby has telephoned that he needs police protection, and when the cop appears he gives Carter a whistle, saying that he is to blow it if help is needed.

When wifie sees the blonde beauty she rushes at her to scratch out her eyes. Hubby calls the cop and threatens to have her arrested. She succumbs, and he makes her tear up the "demands" before his eyes. She consents, so that she may have the pleasure of dismissing the blonde strike-breaker.

JOKER.

THE LAST SCENT (May 19).—The cast: Carlotta Highsee (Gale Henry); Lizette (Lillian Peacock); Onion Tim Brady (Milburn Moranti); Seldom Feeds (William Franey). Scenario by C. B. Hoadley. Produced by W. W. Beaudine.

Carlotta, the prima donna, is a vampire. She meets Onion Tim, who is always covered with onion jewelry and followed by the Secret Service men. He meets and falls for Carlotta. Seldom Feeds is a tramp. He begs of Onion Tim, who drops an onion out of his ring. Seldom grabs it and takes it to an onion expert, but can't sell it because it is twenty-one per cent. garlic. Tim has a million-dollar collection of onions set into a necklace for Carlotta, and exhibited in the jeweler's window.

He takes it to Carlotta, who is enraptured. Seldom sees her put it in the safe. He steals it, but can't sell it as no one has enough money to pay for it. He is finally forced to eat the onions to keep from starving. Then he sees that a reward of twenty-five thousand dollars offered for it, and has a fit. Carlotta has notified Tim of her loss, but he first refuses to believe her and then says that he has spent a million on her and that's enough.

REX.

THE GIFT OF THE FAIRIES (May 17).—Marion was a little crippled girl who lived with her grandmother. One day the old lady told her the story of a little lame boy who was healed by the fairies. Marion went out to look for the fairy queen to heal her. She peeped through a hedge and saw a girl whom she took for the fairy queen. She entered the garden and asked the girl if she was a fairy, telling her the story of the lame boy. The girl made a plan to help the little girl, telling her to return that night.

When she came again there was a man with the girl, whom she took for a magician. He gave her a flower to smell, and presently she went to sleep. When she woke she found herself in a strange place, feeling very queer. But soon she was better, and after a time she found that she could walk. Then she returned to her grandmother, saying that the fairies had made her well. In reality, the magician was a famous doctor, who had cured her lameness.

BIG U.

THE BRAND OF DEATH (May 18).—A small party of surveyors invaded the solitude of the Hopi country. Singing Pine, an Apache and a graduate of Carlisle, was the life of the party. He met a Hopi maiden called Laughing Water, and they fell in love. The surveyors wondered what had become of their comrade. He had returned to the life of his people, with the Hopis. The marriage day was set, and the tomtoms beat out the news to all neighboring tribes.

After the wedding Laughing Water discovered the brand of Apaches on Singing Pine's shoulder. According to Indian tradition the marriage of an Apache and a Hopi meant death to both. The cry went up, "There is an Apache among us!" Singing Pine was seized and bound to the stake to await his death, but Great Bear, his friend from childhood, rescued him.

NESTOR.

TO OBLIGE A VAMPIRE (May 14).—The cast: Harold (Eddie Lyons); Willie (Lee Moran); The Russian Dancer (Olive Adair). Written by Fred Palmer and C. B. Hoadley. Produced by Louis Chaudet.

Harold and Willie are broke and hungry, but they stop to admire the poster of the Russian Dancer. She passes and drops her purse, which Harold picks up. He returns it to her apartment and she takes a fancy to him. He refuses a reward, so she gives him a rose. He is charmed, but Willie is disgusted.

The landlady brings them a note and a box for the performance. At the show the dancer throws kisses to them and invites them to her dressing-room. She takes them home, and shows Harold the picture of a man whom he is to kill for her. As he is hesitating, two bearded men enter and inform him that they will hold Willie captive and kill him if Harold fails.

Harold goes to the man's house and manages to stab him. He is chased by the servants, but eludes them and returns to the dancer. Here he finds her making love to Willie. She tells Harold to fade away. The two boys start a fight, and just then Harold rolls out of bed and realizes that it has been a dream.

IMP.

THE PUZZLE WOMAN (May 17).—The cast: Cliff Jordan (Francis Ford); Slim (Irving Lipner); Shorty (Harry Mann); The Girl (Grace Cunard). Written by Grace Cunard. Produced by Francis Ford.

Cliff Jordan is down and out. He meets two crooks, Shorty and Slim, who live in his hotel. The crooks plan to rob a safe and to use Cliff and a girl as unconscious confederates. They hide the money in a box of candy, which they pass to the girl. She gives it to Cliff to hold for her.

Detestives are chasing the crooks. Cliff, in his room, opens the box and finds money instead of candy. He goes with his find to the crooks. They tell him that he has been used as a tool. The detectives overhear this. They enter and arrest the crooks. They are about to arrest Cliff, too, when he pulls out a card, with "Phil Kelly, Detective," on it, and asks them to meet his wife, who is responsible for a large part of their joint success.

THE CASE OF DOCTOR STANDING (Two Parts—May 30).—The cast: James Standing (Charles Ogle); Ben Hammatt (Frank O'Keif); Betty (Marie Wierman); Mother of James (Minnie Mordock); Judge Hallows (Jack Ridgeway); Hal Willard (Henry Wesbert). Written and produced by C. H. Weston.

Standing and Hammatt, two young surgeons who have quarreled because Hammatt is a drug fiend, and neglects his business, agree to dissolve partnership. Later they both meet Betty at the home of Willard, who is giving a party. Hammatt, to disgrace Standing, puts dope into his glass. The drug makes him appear intoxicated, and Betty shrinks from him. Willard places Standing on a couch, behind a screen. Hammatt suggests that they play cards. Willard is called to the telephone, and Hammatt takes advantage of his absence to examine his cards. Willard notices that the order of his cards has been changed, and accuses Hammatt of cheating. This leads to a

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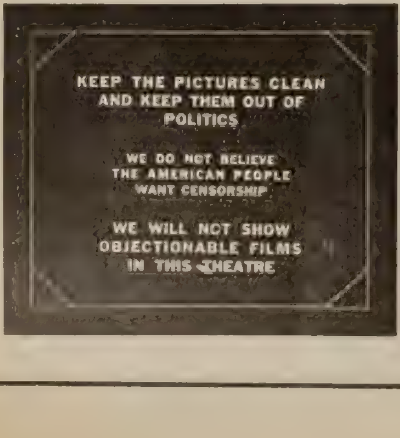

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fight, in which Hammatt stabs Willard with a paperknife. Hammatt is about to leave, when the screen falls and he sees Standing on the sofa. He arranges the room to throw suspicion on Standing, and disappears. Standing is arrested.

When Betty reads the news of the murder she faints. The jury brings a verdict of guilty against Standing. Later we see Betty visiting him in prison. She begs the warden to allow Standing to visit his dying mother. The warden has to refuse. Standing escapes and is pursued. He reaches the residence of the judge who convicted him. There is a thunderstorm.

The judge's daughter is eating plums, and a pit sticks in her throat. She is at the point of suffocation. Standing appears and pleads with the judge to save him as he is innocent of intentional murder. The judge promises to help him if he, as a surgeon, will operate and save his daughter. The judge orders out the guards when they arrive. Standing performs the operation successfully. The judge then sends Standing to his mother's bedside in his auto.

Hammatt has been going down hill under the influence of drugs. In a fit of insanity he confesses. Standing and Betty are reunited and his mother recovers.

POWERS.

SUCH IS LIFE IN SOUTH ALGERIA (Hy Mayer Travelaugh—May 13).—This is a Travelaugh with Hy Mayer through some of the unfamiliar spots of southern Algeria. We see a view of the Bogharie Road, which changes into a cartoon of a family outing. A weaver is seated at his historic trade. Then we see a street in Sidi-Okba, and the famous oasis of Biskra, the first of the desert cities. Dances of the natives to the music of a drum orchestra are shown. Then an Oriental caravan, and a fete day in Ouled Nails. A squad of cavalry in the picturesque Saphi rides by, and then we see a group of Nomads traveling towards the south. The gorges of El-Kantara finish the picture, which is interspersed with amusing cartoons from the clever pen of Hy Mayer.

THE RIVER OF LOST SOULS, AS SEEN BY DR. DORSEY (May 20).—The Yangtze River is the busiest in China. It flows through densely populated regions. Special types of steamships are built to navigate its dangerous waters. Captain Plant was the first to take a ship into the upper river. Thousands of Chinese junks are operated by the natives. They have to have long, heavy oars for steering against the swift current. The rapids are so strong that not one man in a thousand who falls in ever comes out alive. For a hundred and fifty miles the river flows through rocky gorges.

WHEN DOES A HEN LAY AN EGG? (On Same Reel as Foregoing).—Zippy buys a hen, thinking that he will have fresh eggs every day. He does everything that he can think of, but she refuses to lay an egg. Six months later a professor sees the hen, which has grown fat under Zippy's treatment. He recognizes it as a rare specimen of an almost extinct breed. He wishes to buy it and will give $1,000. Zippy meets him and invites him to dinner. This is a fine time to get the worth of the hen, he thinks. It is killed and served for dinner. When he hears that he has lost the thousand he has a fit.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (No. 19—May 18).—The reel begins with a demonstration of the making of cut glass. Then we see the school of aviation, with the army of birdmen who are preparing for war service. Compared to the European armies, our air service is almost negligible.

A screen oddity is a modern Paul Revere, who guards "Death Avenue," the most dangerous thoroughfare in Greater New York. His flag warns pedestrians away from the trains which run in the street.

Life's simplest children are the minute organisms which become visible when a drop of pond water is magnified hundreds of times by a powerful microscope.

The reel ends with a "Miracle in Mud," a cartoon in animated sculpture by Willie Hopkins.

ANIMATED UNIVERSAL WEEKLY NO. 70 (May 2).

Have you answered your country's call? If not, why not?

Paul Revere's ride repeated. Twentieth century minute man stirs citizens to great pitch of enthusiasm by covering same ground as that traversed by Revolutionary hero—Boston, Mass.

Schoolboy soldiers parade. High School students shoulder rifles and march for purpose of stimulating enlistments—Chicago, Ill. Subtitles: All for America. Raw recruits for the army in their first drill. The Pacific Coast contributes men. Artillery "rookies" at drill.

Stingers for our mosquito fleet. Youths eagerly enroll in gunnery classes for instruction in manning armament of submarine chasers—New York City. Subtitles: The one-pound Hotchkiss as a text book. Wig-wagging. (U-N-I-V-E-R-S-A-L).

Embryo sailors "seize" custom house. Junior naval reserves prove their efficiency as score of Federal officials look on—New York City. Subtitle: Collector of the Port Dudley Field Malone addresses them.

Safeguarding the nation's arteries. Missouri militiamen patrol great Eads bridge, spanning Mississippi River, most important of all railway links between the East and West—St. Louis, Mo.

Guns guard our interior. Artillerymen of the mid-West show great efficiency in sham battle on shore of Lake Michigan, Chicago, Ill. Subtitle: Unlimbering and firing.

Boy scouts till U. S. land. Youngsters begin work of cultivating three hundred acres of rich Potomac bottoms loaned to them by the government—Washington, D. C. Subtitles: Down goes the cost of living! Even the women help. Are you doing your share?

Canadians observe Ypres Day. Remnants of Dominion's overseas forces celebrate victory over Germans in great battle—Montreal, Canada. Subtitle: All that is left of the famous "Princess Pat's Own."

Students in mad scramble. Annual book rush at the Massachusetts Institute of Technology is a mild melee—Boston, Mass. Subtitle: The winner.

Memorial to Lusitania hero. Monument to Alfred Gwynne Vanderbilt is erected at the side of his favorite roadway—London, Eng.

Germany's hosts recoil. Allied armies gain mile after mile in war's bloodiest battles, the French battering the foes with famous "Seventy-fives"—"Somewhere in France." Subtitles: Advancing to action over a pontoon bridge. Death to the foe. Hurling heavy shells into the retreating armies.

American liner bags U-boat. Crack gun crew, on steamship "Mongolia," assigned by U. S. navy, sends German submarine to bottom with this nation's first shot of the war. Subtitle: The liner "Manchuria," now in the war zone, whose guns are prepared for defence.

Up goes the price of oil! At least that probably will be the result of the burning of this huge well. Hundreds of thousands of barrels were consumed—Fullerton, Cal.

French war mission arrives. Distinguished envoys from our sister republic reach United States for discussion of vital issues in prosecution of the war—Washington, D. C. Subtitles: Liner "La Lorraine," which carried the mission across the Atlantic. Cruiser "Admiral Aubs" which convoyed "La Lorraine." The mission arrives in Washington on the presidential yacht "Mayflower." Secretary of State Lansing boards the "Mayflower" to welcome visitors. Debarking—in order: Minister Viviani, Secretary Lansing, Marshal Joffre and General Scott. Joffre, hero of the Marne, received an ovation second only to that accorded Dewey. Minister Balfour, of Great Britain, visits American officials.

Cartoons by Hy Mayer.

L-KO.

A GOOD LITTLE BAD BOY (Two Parts—May 16).—The cast: The Black Sheep (Phil Dunham); Salvation Liz (Merta Sterling); Claude Worcestershire (Charles Inslee); Tabasco Lil (Lucille Hutton). Directed by Vin Moore. Supervised by J. G. Blystone.

Phil steals pie from his little sister, and breaks her Teddy Bear. When he makes her cry, her parents try to pacify her by putting money in her bank, and then Phil schemes to steal the bank. For this pa kicks him out, and he wanders into the cruel world.

Claude Worcestershire and Tabasco Lil read in the paper that the station master is to receive a consignment of $2,000,000. This determines them to stop at Beetville. Phil is in the billiard parlor when the villain and villainess arrive. The sheriff throws Bill out, and falls a victim to the charms of Lil. Phil enters a saloon, where he vainly tries to take some free lunch from the counter. But the proprietor has a sliding cover for it which works by a push button, and Phil is foiled.

Salvation Liz appears with her concertina, and starts right in to convert Phil. She is successful, and he joins in the singing. She leads him to his home and begs forgiveness for him.

He meets Tabasco Lil, who decoys him into going for a walk. She gets him to climb a tree for her, and goes off and leaves him there. Then she tries the same tactics on his father, the station master, so that Claude can get to the safe. Phil manages to get down by sawing off the bough and falling with it.

In the meantime Claude has opened the safe, and is waiting for Lil to make a getaway. Phil has converted Lil, and she leads him to the station to fight Claude. While they fight she gets into the safe with their guns. Claude ties a rope to the safe, after knocking out Phil, and tying him to the track. He jumps on a passing train, and the safe pulls the whole station after the train, while Claude holds the rope. Salvation Liz saves Phil, and on a hand car they pursue the flying station. Phil climbs on the roof and cuts the rope. He drags Lil out of the safe just as a train comes and crashes through station and all.

LAEMMLE.

HER GREAT DILEMMA (Two parts—May 18).—The cast: Mary Blanton (Louise Lovely); Marc Grayson (Lee Hill); "Red" Shang (E. N. Wallack). Scenario by Chas. J. Wilson, Jr. Produced by Donald MacDonald.

Mary Blanton, one of the best nurses in Mercy Hospital, meets Marc Grayson, an interne, and when he takes up private practice and prospers, he and Mary are married; a child is born and they are happy.

Mary does not tell Grayson of her past. She was raised in the slums, and became the wife of Red Shang, a notorious character. On reading of his death in a raid, she renounced her old life and entered the hospital. The report of Red's death was incorrect, and he

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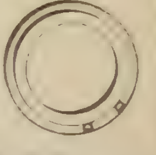

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was surprised to see her on the streets with her son, after he had served his term in prison. He followed her home, got the doctor away by means of a fake phone call, and entered the house.

Mary was dumbfounded when he revealed himself and threatened her, and she gave him her necklace to keep silent. Just after leaving, he was struck by Dr. Grayson's auto, and the doctor rushed him into the house, and found an immediate operation was necessary and asked Mary to assist. While he was in the next room preparing, Mary secured the necklace. The doctor told her tne slightest pressure on the spine would cause death, and she was about to yield to the temptation when he returned to the room. The operation proceeds, and she can hardly wait for advice of the result, when the doctor tells her there is no hope. Mary sinks into her husband's arms with a silent prayer of thanksgiving for her deliverance.

BISON.

CASEY'S BORDER RAID (Two Parts—May 19).—The cast: Casey (Neal Hart); Girl (Janet Eastman); Corporal (Bud Osborne); Mexican (Joe Rickson); 2d Mexican (Pedro Leon). Scenario by C. J. Wilson, Jr. Produced by Geo. Marshall.

Casey is with the troops on the border. The boys send him to get the key to the flag pole, and he is bawled out by the sergeant. He is put on sentry duty, where he imagines a burro is the Mexican army,, and alarms the camp. It is then he meets the sergeant's sister. Casey is afraid to fight, so he remains behind. The girl thinks he has stayed to protect her, and makes a hero of him. The boys return to take it out on Casey, and find him with the girl. They drive him away.

Casey is made to do the dirty work around the camp. The girl tells the boys, who are all in love with her, that she will marry the one who secures for her the Mexican blanket worn by the leader of the bandits. They all are licked by the Mexicans and return without the blanket. Each soldier, unknown to the other, tries to bribe Casey. The result is that Casey is delurged with bribes, and decides to attempt to make good. The Mexicans have left the camp to attack the Americans. All the boys, with the exception of the sergeant, wander away with the girl for a picnic. The Mexicans arrive, overpower the sergeant, and make away with the machine gun. Casey arrives at their camp, finds the guard asleep, and puts the Mexican blanket under his coat.

The American captain comes on a visit of inspection and finds the outpost deserted and the gun gone. When the boys return with the girl he orders them put in the guard house.

Casey, among the bandits, stands the abuse of the Mexicans until they start to trample on the girl's handkerchief, which he has long treasured. He knocks down the lot of them and starts away with Mexicans after him. He runs to the gun, wheels it around, and turns it loose, capturing the entire Mexican army. He then ties them with a rope to the front of the machine gun and makes them pull it back across the Mexican border. He arrives in the American camp just as the boys are being taken off to the guard house. He turns the Mexicans over to the captain. The girl falls in his arms when she discovers that he has brought the blanket as well as the gun and all the bandits.

GOLD SEAL.

THE HONOR OF AN OUTLAW (Three Parts—May 15).—The cast: "Cheyenne" (Harry Carey); The Girl (Claire du Brey); Her Father (T. D. Crittenden); Deputy (Fred Kelsey); Conductor (Jack Leonard). Written and produced by F. A. Kelsey.

The railroad president's daughter, in her private car, is bidding her parents good-by. "Cheyenne," free him and take the girl. "Cheyenne" on his way to serve a sentence for robbery. A band of outlaws plan to hold up the train. The conductor tells the president's daughter of "Cheyenne" Harry's presence. She recalls a hold-up at a dance in her honor where he was recognized and asks that he be brought to her car.

The outlaws flag the train. The sheriff rushes to the door to find out the trouble, and is shot dead. Two of the outlaws recognize "Cheyenne," free him and take the girl. "Cheyenne" accompanies them. All board an auto and ride away. The conductor cuts the engine loose, rides to the nearest station, and gives the alarm. The father rushes to the scene in a private baggage car accompanied by a posse and their horses.

Meanwhile, the outlaws mount their horses and make for the mountains. Upon arrival they write a letter to the girl's father asking for money. They then bring out the sacks of plunder, which include six quarts of champagne, and begin drinking. "Cheyenne" tosses his wine to the floor; the others get drunk. They cut the cards to see which one goes into the other room where the girl is. The Mexican wins, starts to the door and is shot down by "Cheyenne."

A fight starts. As "Cheyenne" is about to lose his fight the posse arrives and place the men under arrest. The girl is released and tells her father of the bravery of "Cheyenne." The father offers "Cheyenne" a position. He makes good, and falls in love with the girl. The father sees this with alarm. He tells Harry he is the sort of man a woman either hates or loves, and asks him to go away. Harry pretends to the girl that the West is calling him. They say a hasty good-by, and part with the misunderstanding on her side uncleared.

UNIVERSAL SPECIAL FEATURE.

THE VOICE ON THE WIRE (Episode 10—May 20).—The cast: Shirley (Ben Wilson); Polly (Neva Gerber); "Red" Warren (Francis MacDonald); Renolds (Jos. Girard); Cronin (Howard Crampton); "Frisco" Ida (Evelyn Selby); James Welsh (Wadsworth Harris).

On the special train "Red" Warren sits by Polly, who is terrified. In the forward part of the car Renolds sits with bound hands and feet, Tokonuga and Taylor watching him carefully. "Red" instructs four crooks to watch from the rear of the train.

Shirley is about to step onto the other special train when he receives a message from Laschlas which causes him to let the train move on without him. He hires a machine and pursues the first special.

On the second special, Cronin questions the crook and smiles with satisfaction. They discover that Shirley is not on the train and Cronin asserts that he knew Shirley would double cross them. He suddenly stops the train.

"Red" is warned that the second special is following and he instructs his men to unhook the rear coach so that the second special will collide with it. Cronin stopped the train in time to prevent the collision, and he and his men hurry on foot to the next station and force a chauffeur to drive them to the city.

Polly is put in an auto with the crooks and they hasten to "Frisco" Ida's gambling house. Polly is now utterly dejected. "Red" and Ida sneer at her misery. They force her to phone James Welsh, a man of about fifty, who is a bon-vivant. But she is determined she will not concede to "Red's" orders further. Warren and Ida are afraid that she mav give away their game. Then "The Voice" informs them that Polly will be there.

Shirley at last arrives at Welsh's apartments and tells Welsh "The Voice" has threatened to get him if he leaves his apartment that night, but Welsh laughs. The phone rings and Welsh hears Renolds' voice telling him not to go out without Polly, that he fears Shirley is delayed.

Renolds, in Ida's apartment, has succeeded in knocking over the phone and then rolling onto the floor is able to send the message.

"The Voice" now tells Shirley that "It" was on the wire; to remember eight o'clock. Getting a promise from Welsh that he won't leav without Polly, Shirley leaves and is attacked by Cronin and his men, who do not recognize him. Questioning the double-crossing crook, Shirley learns "Red" has taken Polly to "Frisco" Ida's gambling house and they all start for that place.

It is now eight o'clock. Polly lies on the bed, her eyes closed. Slowly the mytserious hand appears. She stirs restlessly while the fingers of the hand extend toward her.

BUTTERFLY.

THE PHANTOM'S SECRET (5 parts—May 14).—The cast: Jeanne de Beaulieu (Mignon Anderson); Count Raoul de Beaulieu (Marc Fenton); Franz Leroux (Hayward Mack); "The Rat" (Dan Leighton); Jane Elliot (Molly Malone); Henry Marston (L. C. Shumway); Frank Van Dyk (Fred Church); Sister

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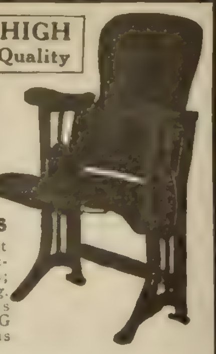
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(Nellie Allen). Scenario by J. G. Alexander. Produced by Charles Swickard.

Jane Elliot tells her friend, Jeanne de Beaulieu, that after she graduates from the convent school she will leave for America, to make her home with an aunt whom she has never seen. Later, in the dormitory, the two girls pour over the newspaper account of Paris' greatest criminal, "The Phantom," who is terrorizing the city with his bold robberies. Hearing footsteps, they hastily extinguish the light and cling together with fright, because of the terrible adventure they have just read.

Meanwhile, Count de Beaulieu, Jeanne's father, is battling for his life, having been shot while making his getaway from the scene of his last escapade. His chief assistant, Franz Leroux, together with his deformed servant, "The Rat," holds his life in their hands. Leroux insists that he send for his daughter, and the Count agrees.

At the school a pajama party is in progress when Jeanne receives the message. She hurries to Paris and finds her father dying. He urges that she marry Leroux. She refuses Leroux announces that she is no better than he, being the daughter of a convict. The Count confesses he is "The Phantom." Jeanne bows obedience to her father's wishes, and he falls back dead.

A year later Jeanne awaits her husband's return with fear and hate. "The Rat" announces the police are on their trail, and that they must leave for America.

After they reach America Leroux forces Jeanne to assist him in his work. They enter a beautiful home, and Jeanne makes her way into a strange bedroom, while Leroux goes for the library safe. Gun in hand, turning her searchlight about, it rests on the word "Paris." Another instant and the room is a blaze of light.

Dazed with astonishment, she sees Jane Elliot. Explanations follow. Jane grabs the revolver, and confronts Leroux and commands him to move on. Jane plans to have Jeanne accompany her to the home of her aunt, Mrs. Marston. Hiding in the shadows Leroux learns the girls' destination and plans to follow.

The train is wrecked and Jane is killed. Jeanne decides to impersonate her friend. She removes the bracelet Leroux gave her and places it about Jane's arm. Leroux spies the bracelet, and tells "The Rat" that his wife has been killed in the wreck.

Meantime, Jeanne has been received by Mrs. Marston and her son, Henry. Frank Van Dyk, a wealthy but unscrupulous bachelor, is introduced and claims to have known Miss Elliot abroad. He is puzzled, but keeps the mystery to himself. The acquaintance between Henry and Jeanne ripens into love, but when he proposes the girl realizes the impossibility. She confesses her love, but declares they never can be married. Van Dyk also proposes and, on being refused, threatens to expose Jeanne if she doesn't marry him.

Leroux picks the Marston home for his next haul. He is astonished to find his wife, who is talking to Van Dyk, the latter having forced an entrance into her room. Leroux informs Van Dyk that he is Jeanne's husband. Henry appears, and Jeanne explains how she was forced to marry Leroux and how she took Jane's name; that Van Dyk forced his attentions with threats of exposure. Ordering Van Dyk from the house, Henry turns to finish with Leroux, when a hand comes through the window, a gun is fired, and Leroux falls dead. Later "The Rat" is discovered writhing in pain. Confessing that Leroux double-crossed him, he falls back dead.

Jeanne is leaving when Henry breaks the news of her husband's death, and explains that he loves her for herself alone.

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JERRY'S FINISHING TOUCH (May 17).—Jerry (George Ovey); Hank (George George); Bill (Louis Fitzroy); Sam (C. E. Feehan); Father (Harry Archer); Mother (Janet Sully); Daughter (Claire Alexander); Maid (Louise Horner).

In this skit Jerry becomes a motion picture magnate, learning much of a difficult art in a short time. Realizing that costuming is an important element in the equipment of a company, Jerry makes love to the maid of a wealthy woman who is out of town, persuades her that she has the makings of a star, and induces her to throw open the house of her employer to the hopeful actors and actresses whom Jerry has promised a million a year each to join him. The proprietor of the mansion returns and gets on the job with a shotgun. Exit Jerry and his pals amid amusing confusion.

STRAND.

TRIXIE OF THE FOLLIES (May 16).—Jack is a married flirt. His wife decides to cure him of flirting. She disguises as an actress and Jim accosts her, but recognizes her through the disguise. He rushes home to make sure. Wifie beats him to it in a faster car. He thinks the woman he accosted was "Trixie" of the Follies.

He writes Trixie, who says she will visit his home. He succeeds in getting Wifie away for the evening. It develops that the ambush has been arranged by Wifie and her friend Jim. The latter personates Trixie's husband and gives Jack a bad scare. He is cured and Wifie embraces him.

SIGNAL FILM CORP.

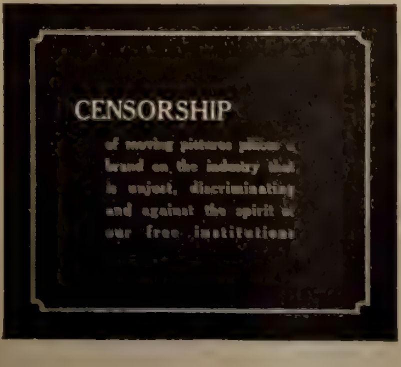
THE RAILROAD RAIDERS (No. 6—"The Overland Disaster"—Two parts—May 14).—The cast: Helen Holmes (Helen Holmes); Thomas Desmond (J. P. McGowan); Morton Webb (Thomas G. Lingham); Wallace Burke (Leo D. Mahoney); Steve Arnold (Paul C. Hurst); Homer Frost (William Buhler); Roy Wilson (William Brunton); Sam Lowenstein (Will Chapman); Lord Montrose (G. H. Fixhussen); Lady Montrose (Florence Holmes); "Buck" Masters (F. L. Hemphill); Officer Tommy Marshall (W. A. Behrens).

Thomas Desmond is made general superintendent of the "K" system and he launches a new line of investigation into the mysterious robberies that have come close to impoverishing the road during the previous two years. The first thing that impresses him is the suspicious behavior of Burke, the disgruntled "K" official, whom Helen Holmes insists is in league with the raiders.

Acting upon his suspicions with regard to Burke, the new superintendent trails him to the rear room office of Lowenstein, the pawnbroker, and, having overheard a criminal conspiracy between the two, with Helen as a witness, Desmond confronts Burke with proof of his guilt, and terrifies the conspirator into agreeing to betray his gang into the hands of the railway secret service organization.

Immediately following his agreement Burke wrecks the private train of the "K" system's president by derailing it. Roy, the president's son, and Helen Holmes' persistent suitor, narrowly escapes death with his father, owing his life to Miss Holmes' foresight and warning.

Helen's activities against the raiding gang harassing the "K" system have so narrowed the scope of their operations that early capture of the ringleaders is considered by Superintendent Desmond to be practically assured, but while the desperate gang sees the end of



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its career approaching its leaders thirst for revenge against Helen Holmes and her associates of the secret service department. A plot is hatching against Helen and her aides of which she gets an inkling, and begins to make counter plans for capture of the would-be assassins.

MUTUAL.

MUTUAL WEEKLY 122 (May 2).

New York City.—The circus goes to grim old Bellevue Hospital. Clowns make merry for the sick and maimed.

Oakland, Cal.—Western college crews in annual race. Washington defeats California and Stanford. Subtitles: How the race appeared to a Mutual Weekly cameraman 1,000 feet in the air. The winner crossing the line.

West Point, N. Y.—Cadets ready for army service. Class of 1917 receives diplomas. Subtitle: Secretary of War Baker and General Hugh L. Scott.

Citizens pay tribute to patriots of '76. 20th century "Paul Revere" has escort of National Guard cavalrymen.

Washington, D. C.—British mission for international war conference reaches here safely. Right Hon. Arthur J. Balfour, England's Minister for Foreign Affairs, and suite are welcomed by high state dignitaries. Subtitles: Secretary of State Lansing and Mr. Balfour call on President Wilson. The mansion in which the British mission will live while in the United States. Thousands greet General Joffre and Rene Viviani, the French envoys, as they disembark from the President's yacht "Mayflower."

New York City.—Eighth Coast Defense on parade. Guardsmen are reviewed by General O'Ryan on hike up 5th avenue.

St. Louis Mo.—The "Reds" and "Cardinals" open baseball season. Cincinnati rooters bring huge American flag.

MUTUAL WEEKLY NO. 123 (May 9)

New York City.—Americanization day celebrated. 5,000 children from city's foreign section are welcomed at city hall by Mayor Mitchel.

Pasadena, Cal.—Training the "Dogs of War." Red Cross dogs will assist the ambulance corps in the field.

Seattle, Wash.—First unit of huge dry dock launched. The first of four pontoons to form 12,000 ton floating dry dock slides into the water.

Long Beach, Cal.—Annual floral pageant.

Montreal, Canada.—Fire causes $50,000 loss. Big warehouse gives firemen stubborn fight.

San Francisco, Calif.—1917 yachting season opens. 300 fast boats cruise off Golden Gate.

New York City.—For auld lang syne. Miss Corinne Barker visits the guests of the Actors' Fund Home.

Boston, Mass.—French army officers to drill regiment at Harvard. College men welcome veterans of the Marne as guests and instructors.

What the men will wear (Courtesy of Nat. Lewis, haberdasher, N. Y. C.).—Subtitles: Full evening dress-suit. Foreign herringbone worsted; high-waisted, one-piece back; trousers and sleeves piped with velvet; vest: black satin, correct for either evening or dinner coat; pique one-end tie. Notice the simplicity and ease in knotting this tie.

New York City.—French cruiser "Admiral Aube" visits this port. Anchors in shadow of city's big sky-scrapers.

Somewhere in the North Sea.—The French fleet is keeping the sea lanes open.

Columbus, Ohio.—Textile men say wool substitutes must be found. "X Gold Coin, Jr.," a Merino ram yields 48 pounds of fleece, a world's record.

Somewhere in the U. S.—Trained recruits off for war duty on the Pacific Coast.

Fort Sam Houston, Texas.—Our regular army in action. Sham battle furnishes thrills for thousands.

VOGUE.

CAUGHT IN THE END (Two Parts—May 19).—The cast: President of the Union Square Fish Ball Co. (Ben Turpin); His Jealous Wife (Margarette Templeton); His Stenographer (Lillian Hamilton); His Wife's Sporty Brother (Ed. Laurie); Stock and Bond Broker (Arthur Currier).

Ben Turpin, president of the Union Square Fish Ball Company, has a jealous wife. Ben is a bit of a flirt. Linnie, Ben's wife, is suspicious. Art Currier, friend of the family, induces Linnie to put her money into oatmeal stock. Currier and Ben's stenographer are sweethearts. They inject much complication into the plot. Linnie's oat stock goes to smash and she falls into Currier's arms in a faint. Ben catches her at it and the plot progresses merrily to a windup with all parties reconciled via the roundabout route.

CAHILL.

WHEN BETTY BETS (Two Parts—May 14).—The rich uncle of Hopeful John objects to his marriage with Mabel, the sister of Bettie. Bettie tries to fix things for the young couple. An argument ensues in which Uncle tells Betty she is useless except as a spender. Betty offers to bet that she can make $1,000 in thirty days. Uncle takes the bet. If she wins Uncle will consent to John's marriage. If she loses the stuff's off. Betty arranges an ingenious system of family blackmail by which she compels Uncle to pay her more than $1,000 in thirty days, and he is glad to consent to the wedding.

MONMOUTH.

JIMMIE DALE, ALIAS THE GRAY SEAL (Chapter 9, "The Alibi"—Two Parts—May 18).—Jimmie finds himself again in the control of "The Woman in Black." She sends Jimmie a note which he believes is from the Tocsin, but finds out his mistake in time and receives his real letter of instructions concerning the robbery of "Miser" Dietrich, and the necessity of recovering the necklace of diamonds which had been among the miser's jewels. The "Woman in Black," "Larry the Bat" and other conspirators with a plan to bring Jimmie to the end of his career are cleverly outwitted by The Grey Seal, who recovers the property and, as usual, maintains his incognito.

MUTUAL STAR PRODUCTION.

ANNIE-FOR-SPITE (American—Five Parts—May 14).—The cast: Annie Johnson (Mary Miles Minter); Willard Kaine Nottingham (George Fisher); Mrs. Emily Nottingham (Eugenie Ford); Mrs. J. G. Nottingham (Gertrude Le Brandt); Andrew Walters (George Periolat); Dr. James Macelroy (Robert Klein); Launders (Charles Newton); Miss Turner (Emma Kluge); Norah (Nellie Widen); Mrs. Cadogan (Lucille Ward). Directed by James Kirkwood.

Annie Johnson is an orphan living in a tenement as assistant to Mrs. Cadogan, mother of six children. She works in a department store basement all day and cares for the younger Cadogan children half the night.

The dream of Annie's life is that some time a rich lady will adopt her and that she will live in a marble palace, drive in big motor cars and wear beautiful clothes.

Annie's dream comes true through the hatred for the scheming relatives of Mrs. John Grant Nottingham, who adopted Annie for spite."

Emily, the old lady's daughter, the chief schemer for possession of Mrs. Nottingham's millions, has a son named Willard, a manly young fellow who falls in love with Annie.

When Mrs. Nottingham, leaving her millions to "Annie-for-Spite," the relatives contest the will, and succeed in breaking it, but Willard marries Annie and they are very happy.

DAVID HORSLEY.

THE EYE OF ENVY (Five Parts—May 14). The cast: Ambition (Crane Wilbur); Ambition's Father (F. A. Thompsons); Ambition's Mother (Julia Jackson); the Sweetheart (Lillian Webster); Innocence (Gene Crosby); the Dream Maker (Edgar Sherrod); Avarice (Jode Mullally).

Ambition, a youth blessed with all the masculine graces, starts out on his donkey (Opportunity) into the world. He covets worldly possessions when he comes to realize what riches may mean. His envy becomes centered upon Avarice, a crafty old libertine, who is wealthy and powerful—but despised. Avarice is married to Innocence but he is a husband in name only. She became his wife to save her father from the ruin of an overwhelming debt.

Ambition and Avarice meet and a friendship springs up. Avarice views this with alarm. The wanderings of Ambition take him to a wishing tree, where, if one raps, the Maker of Dreams will appear and grant all wishes. Ambition summons the Dream Maker and utters the wish that he might have the wealth and power of Avarice to win Innocence.

Avarice also yearns for the love of his wife and he, too, visits the wishing tree. He believes if he could take the form and face of Ambition he might stir love in the heart of Innocence. He makes his wish accordingly.

The Dream Maker brings Ambition and Avarice together and offers to grant each wish providing each man will give his soul to the other and at the death of either the remaining one will give up his body. The two men subscribe to the pact. The exchange of souls follows.

Ambition now possesses all Avarice's characteristics. He is transformed for the worse. Avarice, on the other hand, is softened and with Ambition's soul within him wins the love of Innocence. Ambition realizes his error, denounces the other and is thrust from the home of Avarice. He is killed by lightning while raging through the forest.

The Dream Maker then visits Avarice and tells him of Ambition's death. The pact to surrender the body at the death of the other is recalled. Avarice thus finds himself on the brink of the grave when all he craved is within his hands.

But Ambition, who has dreamed it all, is found asleep at the foot of the wishing tree. He wakens, realizes that wealth and power make but little and he is richer by far with the God given qualities he has possessed. He summons his faithful donkey, Opportunity, strikes out for home and finds that there resides true love and all that he holds dear.

GAUMONT.

TOURS AROUND THE WORLD (No. 15).—Two highly entertaining sections comprise this issue of "Tours Around the World." These are the castles of France and the Island of Barbados, a British possesion, showing a state of civilization akin to that of the Virgin Islands.

The castles shown are situated along the River Loire. At Blois Castle the Duke of Guise was assassinated by order of Henry III; at Chambord Castle once lived Stanislas, King of Poland; at Ambroise Castle, where Charles VIII was born and died, is buried Leonardo da Vinci, painter of "Mona Lisa" and "The Last Supper;" at Langeais Castle Charles VIII married Anne of Brittany, and at Chenonceaux Castle once lived Catherine de Medici.

The Barbados pictures give an excellent understanding of this island which was visited by Columbus in 1493. There are numerous views of Bridgetown, including the water front and the principal squares and buildings. The sugar estates are seen, as well as the life of the natives away from the towns. One unexpected picture is the tomb of Ferdinando Paleologus, last Christian emperor of Greece, who died in Barbados in 1678.

REEL LIFE, No. 55 (May 17).—When it comes to showing how things are done "behind the scenes" in business, Gaumont's "Reel Life" is intensely interestingly to all spectators. This number shows the "insides" of three entertaining industries, and as a fourth section entertains with a pretty school teacher who holds school on the beach clad in a one-piece bathing suit.

"Speeding the Spoken Word" is a romance of the telephone. The pictures show the surveyor as he breaks the trail for the line through the wilderness, the supply wagons that carry the materials for the countless lines, the tests for trouble, repair men at work, underground cables, the intricate switchboards, and what happens when San Francisco calls New York.

"The Toothsome Crab" is an article of diet which we take as a matter of course, never pausing to think of the operations necessary before the dainty is ready for the table. It is an interesting sight in this picture to see 2,500 crabs dropped into a steaming vat for cooking. How the meat is canned is shown. There are numbers of pictures of crabs and of the way the eggs adhere to the swimmerets until ready for hatching.

"Beating the High Cost of Furs" is nothing more than the counterfeiting of expensive pelts with the skins of the humble rabbit. This is an extensive industry in Southern California. The fur farm has 500 animals kept for breeding. All the processes whereby the skins are made ready for market are shown.

"A School on the Beach" shows a class of California "kiddies" in bathing suits. The teacher is a pulchritudinous personage in a one-piece bathing suit.

Miscellaneous Subjects.

BERNSTEIN FILM PRODUCTIONS.

WHO KNOWS? (April).—The cast: Jerry Weaver (Betty Brice); Surgeon Thomas Rawn (Jay Morley); Hank Weaver and Dr. Raymond Pratt (Charles Arling); Shad Applegate (Sam Wood); Mrs. Weaver (Stella Wilson); Dusk (Edna May Wilson); Dawn (Dorothy Love Clark). Directed by Jack Pratt.

Dr. Raymond Pratt, county treasurer, is caught in the toils of political robbers and loses money belonging to the treasury. He disappears, leaving a note for his friend, Tom Hammond, in which he says he will not return until he has paid back all that he has lost. Hammond pays the loss out of his own pocket and dies in the poor house, unknown to Dr. Pratt, who never learns that his disgrace was never made public.

Years later Surgeon Thomas Rawn, nephew of Tom Hammond, is sent out West to investigate a mysterious disease, the blue death, which is rampant upon the "Quien Sabe" Ranch, and he finds the owner is his uncle's friend, who is masquerading as Hank Weaver, and struggling to amass enough money to pay off the debt.

Dr. Rawn falls in love with Weaver's daughter, Jerry, and the young lady thinks he is a spy from a rival ranch, and fights all his efforts at love making. It is not until the doctor discovers the cause of the blue death and saves her from it that she relents.

In the end her father learns that he is not in disgrace, a position is offered him in Washington, and at the embassy ball, Jerry and the doctor decide that it is no longer "Quien Sabe?" for now they know!

KING BEE FILMS CORP.

THE HERO (April)—Billy, the waiter in Mack's Cafe, has high ambitions. While he chases the tall glasses of foaming brew for his customers, his mind is filled with visions of fair dames clamoring for a nod or smile from him. As a waiter in a cheap cafe he is decidedly a frost, his only asset being an ability to handle rough patrons. During his leisure hours he wanders through the park flirting with the girls. His flirtations with the sweetheart of the Count get him in bad, and he is invited by the Count to indulge in a duel to the death. Billy espies Ethel struggling with two ruffians who have beaten up Babe. Billy routs the thugs and escorts Ethel home.

Ethel's ma is one of those grand dames whose first question to all strangers is, "Where is your family tree planted?" When she gives Billy the once over, Billy feels like an angleworm on a hook, but he comes back strong and flashes the Count's card before mother's eyes. The card wins Billy an invitation to Ethel's reception, much to the chagrin of Babe who is jealous of him. At the reception Billy gives a fine imitation of how to behave in society. Just when he is having the time of his life, Billy remembers that it is time to be back on the job, so without even pausing to say goodbye, he is on his way to the cafe.

The wine he consumed during the reception gets in its work, and Billy is in wrong more than ever. Babe has learned that Billy is an impostor, and he has discovered the cafe where he works. With the desire to show up his rival, Babe invited Ethel and other guests to go on a slumming trip and escorts them to the cafe. The first Billy knows of Ethel's presence is when he attempts to take her order, and then tries to pass himself off as a guest. This strategy is frustrated by Babe, who openly denounces Billy and in the mix-up that follows Billy not only gets the gate from Ethel, but a trimming from Babe as well.

BLUEBIRD PHOTOPLAYS, INC.

TREASON (Five Parts—May 14).—The cast: Floria Natarre (Lois Wilson); Luella Brysk (Dorothy Davenport); Pettrus Baariot (Allen Holubar); Gergus Natarre (Joseph Girrard); Rodane Keestelt (George Pearce); Danick Rysson (Edward Hearn); Jossef Natarre (Leo Pierson); Nyrkess Ledyard (Burton Law); Seddrik Radore (L. M. Wells). Scarnio written by Robert Lee Weigert. Produced by Allen Holubar.

The principality of Statiria is at war with a neighboring nation. Pettrus Baariot is assigned to duty as telegraph operator on the firing line. His chief, Danick Rysson, envies him so keenly that his passion turns to hate.

Floria Natarre, daughter of the head of the secret service, is in love with Baariot and Rysson designs to win this love while Baatiot has gone. Luella Byrsk, paramour of Rysson, jealous, watches his every move. Thus matters stand after Baariot has gone off to report. There he distinguishes himself and wins high praise from his government.

Baariot, wounded, is first sent to the hospital and ordered home as soon as he is in condition to make the journey. Rysson makes advances to Floria and is repulsed. Great is Floria's joy when Baariot is sent home on sick leave to recuperate. The government sends an order to Rysson that he shall assign Baariot to "light duty," but Rysson changes it so that Baariot is degraded to the position of messenger for Rysson's dispatches.

Baariot becomes resentful against his government. He tells his troubles to Rodant Keestelt, who, pretending to be a togacconist, is a spy in the enemy's service. Keestelt seeks a copy of the new telegraph code and urges Baariot to procure it for the enemy's use, promising Baariot a rich reward—enough to permit the traitor to marry Floria and spend the rest of his life in America. Baariot yields but on the instant he delivers the code his conscience smites him and he disdains the reward.

Gergus Natarre, of the secret service, who knows of Baariot's treachery, begs his prospective son-in-law to undo the great wrong he has committed against his country and recover the code. At the instant Baariot is leaving to overtake Keestelt, the minister of war calls upon him to confer a belated decoration, the reward of his government for Baariot's great bravery. Through a mistake a bestowal of the honor has been overlooked. Luella Brysk has betrayed Rysson's treachery toward Baariot and an apology from the government comes with the honors the minister of war is empowered to confer.

Baariot dashes away in an automobile to overtake Keestelt. Gergus Natarre has been struck down by Keestelt's motor when the secret service chief attempts to capture the spy and recover the code. Natarre is taken to a hospital where, by strange fate, Baariot is soon brought in and placed in a cot beside the only man who now knows of his treachery.

Baariot had overtaken Keestelt in his automobile. When a struggle ensued Keestelt's machine was percipitated over a bluff and the syp was killed. The code was recovered by Baariot who escaped more than the severe injuries that brought him to the hospital. The two men swear secrecy and leave the way open to a happy ending of the narrative.

CINEMA WAR NEWS SYNDICATE.

AMERICAN WAR NEWS WEEKLY NO. 1 (April 29).—At Portsmouth, N. H., the new submarine L-8 is launched; U. S. soldiers test machine guns; Texas troops play war game in earnest; introductory history of the war, showing in detail the formal entrance of America into the Great War; the drama at the Capitol, and the principal actors; Women's War Farm opens attack on H. C. of L. at Farmingdale, L. I.

AMERICAN WAR NEWS WEEKLY NO. 2 (May 6).—French officers arrive at Harvard to instruct the Harvard student soldiers; garrison of Fort Totten raises their own vegetables; New York business men leave desks to take up arms; destroyers guard shipping from New York to Albany, etc.

FOX FILM CORP.

THE BOOK AGENT (5 parts—May 14).—Harry Kelly makes his living by selling "The Housewife's Guide," "The Farmhand's Almanac" and such literature. His adventures begin with an escapade in a young ladies' seminary, the main result of which is his meeting Mollie Lester. Later his wanderings bring him to Mollie again. She is now nurse to Crandall Barker, who is wealthy. He is also an invalid. Mollie is his granddaughter. The audience knows this. Barker doesn't—until the film's end, for many years since he had disinherited her mother for a foolish reason, of course.

Kelly's sunshiny disposition charms old Barker so much that he hires the book agent as a rather glorified jester. For this kindness, Kelly repays him by thwarting three men who are anxious for the invalid to pass on that they may benefit from his estate. The trio of hopefuls is made up of Dana Sneed, Barker's nephew; the Rev. A. Ginem and Dr. Newdope. The Rev. Ginem even abducts Barker. When Kelly rescues his master he finds him in strong constitution from having read one of the books he sold him. The book agent works fast then. He establishes Mollie's identity and Barker decides to leave his money to her. He likewise leaves her to Kelly.

IVAN FILMS CORP.

ONE LAW FOR BOTH (8 parts—April).—The cast: Elga (Rita Jolivet); Ossip (James Morrison); Helen (Leah Baird); Hutchinson (Vincent Serrano); Slazek (Paul Capellani); Magda (Helen Arnold); Count De Fernac (Pedro De Cordoba); Renee (Margaret Greene); The Governor (Anders Randolf). Written and directed by Ivan Abramson.

Elga Pulaski, the orphaned daughter of noble parents, who resides in the city of Warsaw, with her sickly brother, Ossip, is a member of a secret revolutionary society, having for its aim the liberation of Poland and Russia from the yoke of the Romanoffs. She is loved by Baron Jan Slazek, an impoverished Polish nobleman.

Ossip dislikes Slazek, who is in fact a spy in the employ of the Russian government, and who causes the arrest of Ossip and the members of the secret society. Slazek aids in the escape of Elga who, with a view to liberating those arrested, calls upon General Gourko, the Governor-General of the Province of Warsaw. She pays with her honor the price of the prisoners' liberty.

Ossip goes to New York, where under the name of Gregory Sergeioff he earns his living as a piano teacher. Elga, of whom the Governor is enamored, and who has become the subject of his unwelcome attentions, later goes to New York in the company of friends, through whom she meets Norman Hutchinson, the owner of an influential newspaper, and whose book on Modern Diplomacy she translates.

Helen Hutchinson, Norman's sister, mistaking the glamour of a title for love, is married to Count De Fernac, whose marriage to Helen was prompted by her wealth. Helen, learning that

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De Fernac has a mistress who is the mother of his child, separates from him. Hutchinson and Elga marry. Elga introduces Ossip into her home in the guise of her piano teacher and under his assumed name.

De Fernac, realizing Helen's nobility, learns to truly love her. He quarrels with his mistress and appeals to Hutchinson for aid in effecting a reconciliation between Helen and himself. Hutchinson is unsuccessful in his appeal to Helen, and enlists the aid of Elga, who succeeds. Later she tells her brother, Ossip, of her success and is horrified to learn that Ossip loves Helen and had hoped to marry her in the event of her procuring a divorce. Elga is overcome by Ossip's declaration. Ossip takes her into his arms to comfort her, and in that position she is discovered by Hutchinson. Questioned by her husband, she confesses in the absence of Ossip, that he is her brother. Hutchinson compels her to tell the cause of the assumption of another name by Ossip, and Elga confesses that the price for the release of Ossip and the other members of the secret (revolutionary) society in Warsaw, was the surrender of herself to the Governor-General. She also confesses that Slazek, learning of her surrender to the Governor, threatened to make her shame known to the world and that in order to prevent his doing so she killed him. She also tells Hutchinson that Ossip in order to shield her, assumed the guilt of the murder.

Hutchinson casts her out of his heart and home. She is leaving when Helen learns the cause of her going. Helen appeals to her brother, declaring that he requested her to forgive her husband, whose sin was the result of passion, and that he ought to forgive Elga whose sin was prompted by her sacrifice for others. Hutchinson realizes the justice of Helen's plea, begs Elga's forgiveness, assuring her that he will gladly surrender his appointment to the Cabinet which he has received, and and that they will live in the safety of private life, and the assurance that there is one law for both.

K-E-S-E, INC.

THE MISHAPS OF MUSTY SUFFER (Third series—Truly Rural—No. 4—April 22).—Musty invades the rural districts and gets a job as hired man. The farmer's watch dog dies and Musty is forced to take his place. He has a series of exciting adventures among the cows and chickens, and finally conceives the brilliant idea of planting all the farmer's money, hoping to see a money tree spring up with gold pieces growing on the branches. When the farmer learns that Musty can't remember where he planted the coin, Musty's rural career comes to an untimely end.

THE MISHAPS OF MUSTY SUFFER (Third series—The Ladder of Fame—No. 5—April 29). —Musty hungers for fame, and invests in a book that offers a thousand ways to become famous. Musty doesn't try the entire thousand plans that are described, but he does try a few of them, with painful results. He doesn't become famous, but he has a series of highly amusing adventures while making the attempt.

FORUM FILMS, INC.

RELEASES ON THE FORUM FIVE-REEL LOCK PROGRAM FOR WEEK OF APRIL 30

"PUSS IN BOOTS."—The well-known fairy tale in animated silhouette.

"CAPTAINS OF TOMORROW."—A dress parade at West Point.

"A VANISHING RACE."—A scenic taken on the Blackfoot Indian Rseervation.

"THE DINOSAUR AND THE BABOON."—A grotesque comedy of the prehistoric age. Mannikins are used with novel effect.

"THE SEA HORSE."—Brief descriptive film of this little-known fish.

THE HALF BLACK (Three Reels—April 30) —The cast: Joel March (Yale Boss); Wallace Clausen (Ogden Childs); Peg Leg (Harry Harrington); Coach Remsen (Frank Gargan); Bartlett Cloud (Scott Fletcher); Wesley Blair (Thomas McNamara); Farmer Marsh (William Wadsworth); Mrs. Marsh (Jessie Stevens); Professor Wheeler (George Brennan); Professor Dupres (William Orlamond); Proctor (F. B. Phillips); Coach of St. Eustace (Jack Brown); Cook, the Fat Boy (Vincent McManus). Adapted from Ralph Henry Barbour's book by P. H. Sloane. Directed by Benjamin Tourbett.

Joel March's parents send him to Hilton School for a solitary term. Knowing that their meagre means will not pay his tuition and expenses for a longer period, he determines to win the Goodwin Scholarship, which carries tuition and $250 a year. Although rural in his mannerisms, he is decidedly likeable, and gains the regard of all his fellow students with the exception of Bartlett Cloud, a wealthy snob, and Wallace Clausen, a weak imitator.

Cloud is jealous of the football prowess of March, and with Clausen's assistance cuts the chapel bellrope and places nearby a letter addressed to Joel, in an effort to fasten the guilt upon him. Despite his protestations of innocence, Joel is placed on probation by the faculty, and barred from all athletic activities until such time as he may be reinstated. The turn of events fills him with dismay, particularly as his grit has won him a place on the varsity team.

Later Joel rescues Cloud and Clausen from drowning, but the former feels no remorse over what he has done to bring his rival into disrepute. Clausen, however, weakens, and confesses to the faculty the part he played with Cloud in the bellrope escapade. Joel is reinstated just in time to get into the last few minutes of play in the Hilton-St. Eustace game, the big gridiron event of the season, and snatches victory from impending defeat. He plunges through the line for a touchdown and kicks the goal, Hilton winning by the score of 6 to 5. Joel is chosen captain of the eleven, but as he is announcing that he cannot return the following year, he is notified that he has won the Goodwin Scholarship. He does not know that Blair, a friendly rival, preferred to be a gentleman rather than a scholar, and sacrificed the honor for his companion who could not afford to lose it. Cloud is dismissed for his treachery and sneakiness, and Joel rises to a position of leadership in the student body of Hilton.

KIDNAPPED (4 parts—May 7).—The cast: David Balfour (Ray McKee); Ebenezer Balfour (Joseph Burke); Alan Breck (Robert Cain); Angus Rankeillor (William Wadsworth); Ransome, the Cabin Boy (Ray Haller); Riach (Walter Craven); Shuan (John Nicholson); Captain Hoseason (Franklin Hanna); Cluny MacPherson (Sam Niblack); Colin Campbell (Horace Hoin).

David Balfour, a young boy, is shanghaied at the instigation of an uncle who is desirous of obtaining property that rightfully belongs to the lad. A tyrant of a captain and two mates transform the brig into a hell-ship for David, who has been pressed into service as a cabin boy, and when he meets with Alan Breck, a Scottish outlaw, he plans his escape. The two hold the ship's crew at bay while they make their way over the side into a small boat. They are finally picked up and landed on the Scottish coast, where they become involved in many adventures.

The shorter units of the five reel lock program are "The Portrait in the Attic." a romantic drama featuring Shirley Mason; and "He Couldn't Get Up in the Morning," a short comedy.

METRO PICTURES CORP.

THE SOUL OF A MAGDALEN (Popular Plays and Players—Five Parts—May 14).—The cast: Heloise Broulette (Mme. Petrova); Leland Norton (Wyndham Standing); Carter Vail (Mahlon Hamilton); Mrs. Vail (Mrs. Mathilde Brundage); Lil (Violet Reed); Alice Vail (Gene Burnell); Mrs. Broulette (Frances Walton); Louis Broulette (Richard Bartholmes); Valet (Boris Korlin); Doctor Crane (Frank Moore). Directed by Burton L. King.

Heloise Broulette, the sole suport of an invalid mother and a young, crippled brother, tries to keep the wolf from the door by teaching languages, but her pupils are few and the remuneration small. She is in despair when told by the doctor that an operation is necessary to save her mother's life. She tries to borrow the money for it, but is unable to do so.

Leland Norton, a patron of the arts, sees Heloise, admires her, and goes to her studio on the pretext of having her translate a foreign book into English for him. Norton has a secret room which he calls his "Garden of Eden." He wants Heloise for the newest "Eve' 'to grace it. Discovering that she is in the depths of despair he asks her to deliver some work at his home, and then apparently in search for a rare old book, takes from the safe quanities of money, jewels and costly works of art. In her need, Heloise is overwhelmed at the sight of so much wealth. Norton tells her it is all hers, for so long as she needs it. Fully realizing his meaning, she says coldly, "It is a bargain."

Mrs. Broulette recovers, and cannot say enough in praise of her daughter for the luxuries with which she surrounds her. Mrs. Morris, the woman who is taking care of her, has a "sporty" daughter, Lil, who tires of hearing Heloise's praises sounded. She works in a fashionable modiste's establishment, from which Norton selects a number of gowns for Heloise. She sees Heloise when she goes to deliver them, and recognizes her when she comes to visit her mother. Being well acquainted with Norton's unsavory reputation, she attempts blackmail, but her efforts to collect money are repulsed by Heloise. In revenge, Lil tells Mrs. Broulette the truth. Mrs. Broulette refuses to believe it, and Lil offers to prove her statement.

She takes Heloise's mother to Norton's home while a party is in progress. Having struck up a flirtation with the valet, she succeeds in opening the secret door, and the two women enter the "Garden of Eden" just as a toast is being proposed to Heloise. Mrs. Broulette falls heavily to the floor, and does not survive the shock.

Heloise follows her brother, Louis, to a suburb, where he is slowly gaining strength after his hard work on an invention. She becomes secretary to Carter Vail, an author, who lives with his mother and sister. They are kind-hearted peo-

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ple, and prevail upon Heloise to bring Louis to them. Alice, Vail's sister, goes to New York for a visit.

Carter falls deeply in love with Heloise. He proposes, but she tells him they can never be married. While in the city Alice becomes engaged and brings her fiance home to meet her family. Heloise is amazed to find that it is Leland Norton. When they are alone, she tells him he must leave at once and promise not to marry Alice, or she will expose him. He calls to her attention the fact that in exposing him she will only brand herself but she is willing to do it for the sake of the girl. He refuses to give up his claim on Alice and she goes to Carter and tells him the whole story, not sparing herself.

Louis is dying. In a spirit of revenge, Norton tries to force his way into the boy's bedroom, to tell him of his sister's dishonor, but Carter keeps him out and the boy dies happy. Carter takes Heloise in his arms and forgives her.

GREATER VITAGRAPH.

THE CAPTAIN OF THE GRAY HORSE TROOP (5 parts—May 7).—The cast: Capt. George Curtis (Antonio Moreno); Jennie, his sister (Mrs. Bradbury); Crawling Elk (Otto Lederer); Cut-Finger (Al Jennings); His Wife (Neola May); Cal Streeter (Robert Burns); Lawson (Edward Cecil); Ex-Senator Brisbane (H. A. Barrows); Elsie, his daughter (Edith Storey). Directed by William Wolbert.

Trying to prove that as an Indian agent he can better the red man's condition by kindness, Captain George Curtis fights political greed and the cattlemen's desire for the Indian lands and wins respect of his opponents, and the approval of his government. The Indians begin to resent imposition by settlers and government agents who are unscrupulous.

Curtis is made agent as a measure of reform. He dispossesses the plotting agent, Streeter, but his position is made difficult by Elsie Brisbane, the heroine, niece of Streeter and daughter of ex-Senator Brisbane. She hates Streeter, but her patrician breeding makes her hostile to the handsome young soldier. Going home to Washington she learns of Streeter's dishonesty and writes a letter of apology to Curtis. The stockmen open a campaign on Curtis before Congress and he goes there to defend himself. This, offset by agitation fomented by the stockmen on the frontier, makes the Indians dangerous. Elsie, although engaged to Lawson, a wealthy landowner not unfriendly to the Indians, follows Curtis back to the reservation to see how he comes out of his difficulties there. Learning of the engagement Captain Curtis is disheartened, for he has fallen in love with the girl.

The murder of a sheep herder brings a crisis. Curtis refuses to surrender an innocent victim of the white men's wrath to them. Elsie backs up Curtis and saves him from being mobbed. The situation flares up again the next day, and a triangular battle between white men, Indians, and troops is only averted by the arrival of the latter in such force as to overawe the crowd. Curtis induces the Indians to give up the real murderer. This proves to be old Crawling Elk's son, who flees to the hills. Curtis, single-handed, arrests him.

Now he alone stands between the mob and the culprit. Through the efforts of Elsie he gets the prisoner safely to town. Brisbane, who has arrived from the East, complicates the situation by rousing the white men, and Curtis is burned in effigy. Curtis, without a friend in the territory, still manages to declare his love for Elsie, having discovered that her engagement is not final. The mob gets the Indian prisoner, but under the stimulation of Elsie's love, which she has now declared to him, Curtis subdues the mob and brings the situation back to normal.

ARTCRAFT PICTURES CORP.

A ROMANCE OF THE REDWOODS (Five Parts May 14).—The cast: Jenny Lawrence (Mary Pickford); "Black" Brown, a road agent (Elliott Dexter); Jim Lyn, head of the Vigilance Committee (Charles Ogle); Sam Sparks, a gambler (Tully Marshall); Dick Roland, a miner (Raymond Hatton); the Sheriff (Walter Long); John Lawrence, Jenny's uncle (Winter Hall).

Around the table of a New England parlor are seated friends of the Widow Lawrence. What to do with Jenny, the only child, is the topic of the conversation. Several offer to take the little girl to live with them, when the lawyer announces that the last wish of her mother was that she be sent to her uncle, who left for the California gold mines two months previous. The idea appeals to Jenny and thus, during the big gold rush of '49, she leaves for California to live with her uncle.

John Lawrence, the uncle, has been killed by Indians and his body is found by "Black" Brown, a road agent who is being pursued by the sheriff's posse. Substituting the clothes and papers of the dead man for his own, the bandit passes as a wealthy man from Boston and lives in the little mining camp of "Strawberry Flats." In secret, however, he still plies his outlaw trade on stage coaches and pack trains.

Jenny arrives at the cabin of "John Lawrence" and begins to straighten things out. From her bag she takes a pair of carpet slippers which she embroidered and with a little card places them on the mantel to surprise her uncle. When Jack, as the imposter is known, enters, Jenny asks the whereabouts of her uncle. With an evil leer the bandit advises her that he is her "uncle," and tells her of her uncle's death. Later in order to protect herself from the hands of a ruffian, Jenny is compelled to establish herself as the niece of Jack.

At the cabin Jack finds the slippers and the card, "With love, from Jenny." He begins to realize the sincerity of the little girl. Jenny refuses to sleep in the house and is put to bed in the horse shed and the next morning makes the best of things. Taking complete charge of the house, she prepares for Jack the first good breakfast he has had for some time and a warm friendship springs up between the two.

One morning, while cleaning up the cabin, Jenny finds a handkerchief in which are cut two eye holes and suddenly realizes what this man reallly does. In the meantime one of the miners is robbed while taking a load of gold to the depot to be shipped home. In rage his partner rushes to the saloon to kill the sheriff for not giving the gold proper guard but the sheriff draws first and the miner drops with a bullet through his heart. Jenny connects the robbery with the handkerchief, picks up a letter to his mother from the murdered miner's hand and goes to her cabin where she prepares to leave immediately.

Jack enters with a new dress, bonnet and doll for Jenny but the latter refuses them and shows the letter of the dead boy to his mother, together with the bandit mask she discovered. Jack acknowledges his guilt and vows his love for her. Jenny promises to stay if he will send the gold to the boy's mother and live "straight," which Jack agrees to do. Later Jack becomes discouraged with his lack of success as a miner and determines to "turn one more trick." He holds up the coach in which unknown to him Jenny is riding. Drawing a little derringer she shoots at the outlaw, wounding his hand.

Back at the cabin Jack pleads with Jenny that he could not let her support him with the washing which she had been doing for the miners, but Jenny is not won over. At this point a knock comes at the door and the Vigilance Com-

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In the meantime, Paul's old fiancee, Helene, hearing where he is and that he will one day inherit the island, decides to visit the place and comes with a party of friends. Uncle Henri, thinking to please his nephew, invites them all to become his guests. Helene, seeing Paul's devoted care of Fleurette, becomes jealous, and makes the girl believe that she is engaged to Paul. Fleurette is heartbroken at this and leaves the castle only to find that the enraged peasants, furious at the unaccustomed oppression, are planning to attack the castle that night. Fleurette, although still weak from her wound, rushes back to warn her friends and arrives just as the furious crowd of islanders is about to attack. Standing between them and Henri, Fleurette risks her life. Her village sweetheart, mad with rage, is about to murder her when he is stopped by a shot from one of the more reasonable peasants. After this scene, Helene decides that the hotel will be a more comfortable place for her and her friends, especially when she turns to find Fleurette happy in Paul's arms.

IN CURIOUS COLOMBO (Burton Holmes Travelogue No. 64—April 30).—Ceylon is the land of perpetual and exceeding beauty, her people picturesque in dress and quaint in personality; often amusing and always entertaining in their methods of daily life. Mr. Holmes will first take your patrons along the beautiful palm-fringed shores of Ceylon and finally bring them to the city of Colombo from the sea. In Colombo bathing is the chief topic of interest, every man, woman and child bathe in the waters of Colombo.

PARAMOUNT-BRAY PICTOGRAPH (No. 65—April 30).

Unmasking the Mediums—Hereward Carrington, the American authority on psychic research, working in co-operation with the Bray studios, discloses before the camera, in a series of most interesting releases, the tricks that have fooled some of the most eminent scientists.

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Transplanting the Peasant Arts of Europe.—In this section the most remarkable of all peasant arts is shown, "lace making." The picture was only made possible because some of these women peasants, driven from their homes by the invading Germans, came to America, where they could pursue in peace the art they loved.

One of these women in her little home in the outskirts of New York City was discovered by a member of the editorial staff of Pictographs and consented to pose before the camera that Paramount audiences might have the opportunity of seeing how this remarkable work is done.

Preparing the School Boy Athletes.—In order for a youth to have a healthy mind a healthy body is essential. In this section of the Pictographs it shows one of the student corps of one of America's foremost institutions of learning going through a setting-up drill. Each set of muscles is called upon through certain forms of exercise, and those evercises can, by the watchful observer, be duplicated in the home of every man, woman and child.

Stung.—The Bray studios have deviated somewhat from their regular cartoon subjects in order to help the exhibitors do their "bit" in this great national crisis. The cartoon in this release is political and touches on the submarine question, the point that brought the United States into the war.

Here we find Bill Hohenzollern handed a new toy by his trusty naval chief, Von Tirpitz, in the form of a submarine. He takes a bang with it at John Bull and his allied playmates, each in turn being decidedly upset. It is not until he takes a shot at Uncle Sam that he finds he has hit a hornet's nest.

SACRIFICE (Lasky—Five parts—May 3).—The cast includes Margaret Illington, Jack Holt, Minter Hall and others.

Margaret Illington makes her screen debut in this picture, playing a double role. She portrays the part of Mary Stephani, the daughter of an important personage in the little kingdom of Zandria, and as Vesta Boris, a notorious dancer in a neighboring principality, Nodorff. The two countries are at war, and Vesta, who is in reality the daughter of Stephani, is induced to get the enemy's plans from Count Wenzel, who has long had her as his favorite. In the struggle to get the desired information, the Count is killed, and when Vesta is about to make her escape she finds her passport has been recalled, but on finding her sister Mary and noticing the marked resemblance of herself and this girl, whom she had never seen before, she induces her to give up her passport to replace the one which has been recalled.

Armed with Mary's passport, Vesta reaches Zandria with the information and saves her country from attack. Then the trick is discovered, Mary is seized and sentenced to be shot. Learning of this, Vesta rushes back to Nordoff in time to save her half-sister. Vesta is shot as a traitor and Mary finds herself free to marry Paul Ekald, with whom she has been in love.

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HEARST-PATHE NEWS No. 35 (April 28).

On the Atlantic.—An armed American ship vindicates the nation's honor, as the Mongolia sinks a U-boat with the war's opening shot. Subtitles: First pictures of the arming of U. S. vessels. Mounting guns on the S. S. Manchuria, a sister ship of the Mongolia. (Released by special permission of the navy.) In position. All American liners are now armed, and the St. Louis has two guns on the forward deck, in charge of naval officers. Giant ships carry needed supplies to the Allies overseas. Eastward bound.

Dover, N. J.—A local inventor exhibits a new bullet-proof protector designed to safeguard soldiers in in front line trenches. Subtitles: It can also withstand heavy bombardment.

Washington, D. C.—"Each boy to feed a soldier" is the slogan of America's youth, and the capitol sends a land army into the furrows. Subtitles: Little fouks of Seattle, Wash., cultivate all vacant lots. The Home Guard of Sparkill, N. Y., is armed with rakes and hoes to beat the Germans. Fields of the Golden West are being worked as never before. MORE MEN ARE NEEDED.

The Great Offensive.—An animated cartoon by T. E. Powers.

Hoboken, N. J.—The Government proclaims a war zone around the German docks, and U. S. troops take possesion of the property. Subtitles: No persons are permitted to pass the "dead line." A close watch is kept on the big liners, which are being rapidly repaired for service.

Philadelphia, Pa.—College students throughout the country are ready to do their bit. Every campus is now a military drill ground. Subtitles: University of Pennsylvania. Yale. University of California.

Washington, D. C.—The nation welcomes the distinguished French envoys, who arrive in the capital on the President's yacht Mayflower. Subtitles: The commission, headed by former Premier Rene Viviani and Marshall Joffre, lands on American soil. The party leaves for the home of Henry White, escorted by a detachment of cavalry. Marshal Joffre, hero of the Marne, and idol of France.

HEARST-PATHE NEWS NO. 36 (May 2).—San Antonio, Texas.—A large crowd gathers on the hillside of Camp Wilson to witness a military demonstration by 5,000 Texas troops. Subtitles: The artillery squad in battle practice. Brigadier-General Parker reviews the grand charge of the cavalry.

New York City.—School children gather in City Hall Park to celebrate "France Day" in commemoration of General Lafayette. Subtitles: The "Allies" salute the flag. Singing the national anthem.

San Francisco, Cal.—The water sport season opens on the Pacific Coast, and sixty trim little yachts unfurl their sails to the winds. Subtitles: Passing the grim sentinel of the Golden Gate.

On the Western Front.—French troops enter the recaptured city of Noyon, and are warmly welcomed by the liberated inhabitants. Subtitles: The tricolor is displayed in the public square for the first time since the early part of the war. General Nivelle, Commander of the French armies, decorates Sister St. Romuald for heroic service to the people.

Mr. Slacker.—An animated cartoon by T. E. Powers.

Chicago, Ill.—Col. Roosevelt arrives in the Windy City to appeal for the co-operation of all hands to vigorously prosecute the war. Subtitles:

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Philadelphia, Pa.—The University of Pennsylvania wins the two-mile relay race in the 23d annual Athletic Carnival on Franklin Field. Subtitles: C. Larsen of Brigham Young University breaks the collegiate high jump record by crossing the bar at 6 ft. 5 in. Pennsylvania State College romps home first in the 100-yard dash.

San Antonio, Texas.—The seventieth anniversary of the battle of San Jacinto is celebrated by the Lone Star State with a gala parade. Subtitles: Elaborate floral floats are a feature of the event.

Norfolk, Va.—French sailors march with American bluejackets in a rousing demonstration to boom recruiting for the Navy. Subtitles: A lane of honor is formed for the visiting warriors. Captain de Vaisseau Petit, of the cruiser that convoyed the French envoys to America.

Washington, D. C.—Marshal Joffre calls at the War College to confer with army officers on America's active part in the war. Subtitles: The English and French envoys leave on the Mayflower for a visit to the tomb of George Washington. Secretary of War Baker and Secretary Daniels accompany the distinguished guests on their historic journey.

THE NEGLECTED WIFE (Episode No. 1, "The Woman Alone"—Two Parts—May 13).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Horace Kennedy, a successful lawyer, is drifting from his attentive and loyal wife, Mary, for no apparent reason, save that she is fading and he is losing interest in her. On the charge made by Margaret Warner, a struggling magazine writer, Kennedy disbars Attorney Doyle, contending that as a man must protect the honor of his wife and home, so must we guard our courts from prowling jackals.

Because of his masterly handling of the disbarment case, a magazine requests Kennedy to write twelve articles dealing with the subject. Mary, his wife, persuades him against his wishes, to write these articles, suggesting that she will take his dictation on the typewriter. She proves an inefficient helper and the first night on which they work she falls and sprains her wrist, making it necessary for Kennedy to look elsewhere for assistance. Margaret, living in a cheap boardinghouse is poor, as her short story manuscripts are returned day after day by the magazines. Desiring to help her Kennedy engages her for the work.

Doyle, forced out of his profession, continues his work in the field of crooked-stock jobbing, taking the hard earned savings of the poor for bogus mining stock. The last night of their joint work, Kennedy accompanies Margaret home, but on their way they are caught in an accident. Kennedy escapes injury, but Margaret faints. Calling to her to speak to him, Kennedy, with Margaret in his arms, rushes to a physician. Is the girl he is beginning to love to be thus taken from him?

MYSTERY OF THE DOUBLE CROSS (Episode No. 9, "When Jail Birds Fly"—Two Parts—May 13).—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James); The Masked Stranger (????).

With the assistance of the mysterious masked stranger, Peter whose inheritance of the Hale millions depends upon his marriage to the girl of the double cross, and Dick Annessley, cub reporter, who is trying to unravel the mystery, escape from jail where they landed as a result of their attempt to get evidence against "Bridgey" Bentley, social gangster.

Learning through the Stranger of Bentley's plot to marry Philippa that night, Peter and Annessley arrange a kidnapping party. They hold up Bentley's automobile and carry off Bridgey and Philippa as prisoners to a deserted castle. There they try to get from Bentley a confession of his nefarious crime. He refuses, and, securely bound, is left a prisoner over night. Philippa, caught by Peter in an attempt to rescue Bridgey, is also locked in a separate room.

The next day, when Peter and Annessley return, they find Bentley willing to sign the confession they want. He asserts that the only reason he desires to marry Philippa is because he believes her to be the girl of the double cross and he is anxious to get his hands on the Hale fortune.

Upon his release, Bentley hurries to the district attorney with his story. He tells how Peter and Annessley, having escaped from jail, forced him to sign a confession. The prosecutor, greatly disturbed, rushes off to the jail and to Bentley's great surprise finds Peter and Annessley securely locked in their cells. It develops that, aided by the stranger, they escaped with a gang of masons working in the jail and returned to their cells in the evening in the same disguise.

Philippa, returning to the home of her friend, Therese Traver, starts to tell the story of her thrilling experience. Miss Traver is greatly surprised, reminding Philippa that on the previous day, when she said she was held under lock and key at the castle, she spent the day shopping with her. As proof, she shows Philippa, to her amazement, the results of the shopping expedition.

THE RECOIL—(Astra—Two Parts—May 13). The cast: Richard Cameron (William Courtenay); Miriam Somerset (Lillian Greuze); Chas. Van Horn (Frank Belcher); Mrs. Somerset (Cora Mills Adams); Page Somerset (William Raymond). Directed by George Fitzmaurice.

Miriam Somerset, hounded by her mother to marry in order to regain their lost fortunes, a rich but intemperate man quite a number of years older than she, had fallen in love with and secretly married Richard Cameron, a young and good looking man who told no one who he was or where he came from. Richard was called out of town, and the train on which he was traveling was wrecked. His name was among those missing.

The pressure brought to bear on Miriam by her mother was too much, so believing Richard lost in the wreck she married Van Horn, but her mother failed to live long enough to view the life to which she forced her daughter. Life became unbearable. Her brother, Page, continued to live his life around the clubs.

Receiving a wire from his chief, Richard and his companion had left the midnight express at a small station just before the wreck, in order to track an international spy. Unsuccessful in their task they returned to New York in order to take up the trail that would lead them to Europe. Thinking to see his wife for a few moments, Richard went to her old home but only to learn that she had moved. Going to the new address he found the true state of affairs and explanations cleared the air, but before he could leave the house, Van Horn returned home intoxicated. They hid in their boudoir but unfortunately he came there also, and in the ensuing fight he was killed. Her brother, on circumstantial evidence, was sent to prison for the crime. She remained in New York and Richard went to Europe and captured his prey, but he belonged to the service which knows no word but obey.

TRIANGLE FILM CORP.

THE PINCH HITTER (Ince-Kay Bee—5 parts—April 29).—The cast: Joel Parker (Charles Ray), Abbie Nettleton (Sylvia Bremer), Obediah Parker (Joseph J. Dowling), Jimmie Slater (Jerome Storm), Alexis Thompson (Darrel Foss), Coach Nolan (Louis Durham).

Joel Parker is known among the inhabitants of Turkey Creek, Vt., as the "bashfullest critter in the country and sort of dummified." He finally gains permission from his crabbed old father to attend Williamson College. Looking not unlike Ichabod Crane, he invades the campus, and is greeted as a prehistoric animal by a squad of college boys, who straightway conduct him to the "Students' Progressive Cream Puff Parlor" and exhibit him to the pretty proprietor, Abbie Nettleton.

She sympathizes with the gawky youth and encourages him to try out for the baseball team. At first he is put on as mascot, but his chance comes and he wins a spectacular victory for the school. Incidentally, he wins the love of a girl and the respect of his crusty father.

HANDS UP (Fine Arts—5 parts—April 29).—The cast: John Houston (Wilfred Lucas), Marjorie Houston (Colleen Moore), Dan Tracy (Monte Blue), Elinor Craig (Beatrice Van), Rosanna (Rhea Haynes), Tim Farley (Bert Woodruff), Mrs. Farley (Kate Toncray).

Jim Houston in his youth was a poor boy, but has succeeded and become a successful business man, the president of a railroad. While making a tour of his road with his daughter the train is held up. The daughter is thrilled with the adventure, and exchanges rings with the bandit leader. Later she meets him in the city and they elope. The father, whose suspicions have previously been aroused, believes the boy to be his own son by a woman he loved during the days of his youth. He follows the couple and rescues his daughter from the very gang with which he was at one time associated. The young bandit is killed by a Spanish girl, whom he has betrayed. The daughter is convinced her father knew best.

MIGHT AND THE MAN (Fine Arts—5 parts—May 6).—The cast: McFadden (Elmo Lincoln), Hiram Sloan (Wilbur Higby), Mrs. Sloan (Lillian Langdon), Winifred (Carmel Myers), Clarence Whitman (Clyde Hopkins), Billings (Carl Stockdale), Kate (Luray Huntley), Pansy (Mazie Radford).

McFadden is a trainer in Clancy's sanitarium, to which Hiram Sloan, a multi-millionaire steel manufacturer, comes to recuperate. Sloan expects Government plans of a submarine destroyer, which is to be built at his plant. Billings, an emissary of a foreign power, comes to the sanitarium for the purpose of stealing these plans. Learning that the documents are on the way, Sloan returns to his home, taking McFadden with him to serve as his trainer. Billings asks to call at the house to continue exercise under McFadden. Subsequently, the lives of Sloan and his daughter are endangered by the spy's attempts to gain the Government secrets, but McFadden succeeds in frustrating these. The spies are arrested and thrown into prison.

THE SNARL (Ince-Kay Bee—5 parts—May 6).—The cast: Helen Dean and Marion Dean (Bessie Barriscale); Monte Bruce (Charles Gunn); Jack Mason (Howard Hickman); Helen's Nurse (Aggie Herring); Opera Manager (Thomas Guise); Doctor (J. Barney Sherry).

Helen and Marion Dean are twins, identical in appearance, but widely different in character. Several days before her debut in opera, Helen is struck down by an automobile and crippled. The impresario substitutes her twin, Marion, to act the role, while Helen sits behind the scenes and sings the words. The public is duped and Marion receives an ovation. Later she marries Monte Bruce, and sends for Helen to accompany them on a yachting tour. Monte is blinded by a powder explosion, and Marion, who has little time for a blind husband, turns him over to Helen's care. One day he recovers his sight, detects his wife in the act of robbing him and eloping with his secretary. That night the boat catches fire. Marion and the secretary are lost, while Monte and Helen, whose strength is recovering, face a life of happiness.

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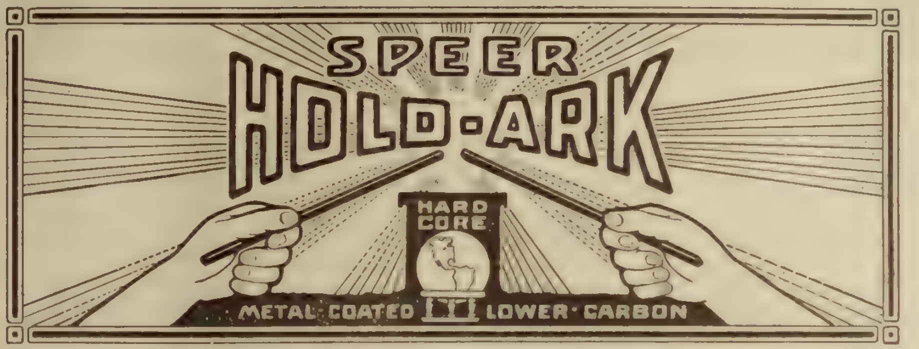

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1172.)

BROADWAY STAR FEATURE.

The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).
Missing (Two parts—Drama).
The Meeting (Drama).
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).
Up and Down (No. 8 of "The Dangers of Doris"—Comedy-Drama).
Dimple's Baby (Two parts—Comedy-Drama).
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts- Comedy).
Friends in San Rosario (Of the O. Henry Series—Two parts—Drama).
The Gift of Magi (Of the O. Henry Series—Two parts—Drama).
The Marionettes (Of the O. Henry Series—Two parts—Drama).
Past One at Rooney's (Of the O'Henry Series Two parts—Comedy-Drama).
The Green Door (Two parts—Drama—One of the O. Henry series).
The Guilty Party (Two parts—Drama—One of the O. Henry series).

ESSANAY.

The Pallid Dawn ("Is Marriage Sacred?"—Two parts—Drama).
The Finish (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 27 (Cartoon Comedy and Educational on Same Reel).
The Wifeless Husband (Is Marriage Sacred?—Two parts—Drama).
The Ham What Was (Black Cat Feature—Two parts—Drama).
The Shooting Star (Comedy), and Harvesting in Alberta, Canada (Educational).
Meddling With Marriage (Is Marriage Sacred?—Two parts—Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Drama).
The Clock Struck One (Black Cat Feature—Two parts—Drama).
Be My Best Man (Black Cat Feature—Two parts—Drama).
Local Color (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 28 (Cartoon Comedy), and A Trip Through Soo Canal (Scenic) (Split reel).

FORTUNE PHOTOPLAYS

"Mentioned in Confidence" (Four parts—Dr.).
The Devil's Bait (Four parts—Drama).
Vengeance of the Dead (Four parts—Drama).
The Yellow Bullet (Four parts—Drama).
Alien Blood (Four parts—Drama).
Zollenstein (Four parts—Drama).
Phantom Shotgun (Four parts—Drama).
The Best Man (Four parts—Drama).
The Clean Gun (Four parts—Drama).

KALEM.

The Registered Pouch (an episode of "A Daughter of Daring"—Drama).
The Borrowed Engine (an episode of "A Daughter of Daring"—Drama).
The Bogus Bride (Ham and Bud Comedy).
The College Boy's Specials (An Episode of "A Daughter of Daring"—Drama).
The Lost Legion of the Border (An Episode of "The American Girl"—Two parts—Drama).
A Misfit Millionaire (Ham and Bud Comedy).
The Missing Financier (An Adventure of "Grant, Police Reporter"—Drama).
The Vanishing Bishop (An Adventure of "Grant, Police Reporter"—Drama).
The Deadly Doughnut (Ham and Bud Comedy).
The Secret of the Borgias (An episode of "Grant, Police Reporter"—Drama).
The Mystery of the Burning Freight (An episode of "A Daughter of Daring"—Drama).
The Skeleton Canyon Raid (An episode of "The American Girl"—Two parts—Drama).
Doubles and Troubles (Ham and Bud Com.).
The Railroad Smugglers (An episode of "A Daughter of Daring"—Drama).
The Lone Point Feud (An episode of "A Daughter of Daring"—Drama).
The Vulture of Skull Mountain (An episode of "The American Girl"—Two parts—Dr.).
Bandits, Beware (Ham and Bud Comedy).
Mystery of Room 422 (An Episode of "Grant, Police Reporter"—Drama).
The Man from Tia Juan (An Episode of "The American Girl"—Two parts—Drama).
The Secret of Lost Valley (An Episode of "The American Girl"—Two parts—Drama).
The Trapping of Two-Bit Tuttle (An episode of "The American Girl"—Two parts—Dr.).
A Deal in Bonds (An episode of "Grant, Police Reporter"—Drama).
The Detective's Danger (An episode of "A Daughter of Daring"—Drama).
A Race to the Drawbridge (an episode of "A Daughter of Daring"—Drama).
The Vanished Line Rider (an episode of "The American Girl"—Two parts—Drama).
A Menagerie Mixup (Ham and Bud Comedy).

SELIG.

Over the Garden Wall (Comedy).
Selig-Tribune No. 20 (Topical).
Selig-Tribune No. 21 (Topical).
A Question of Honesty (Two parts—Drama).
Everybody Was Satisfied (Comedy).
Selig Tribune No. 22 (Topical).
Selig-Tribune No. 23 (Topical).
The Greater Punishment (Two parts—Drama).
The Boob (Comedy—Drama).
Selig-Tribune No. 24 (Topical).
Selig-Tribune No. 25 (Topical).
Father and Son (Two parts—Drama).
The Goddess of Chance (Drama).
Selig-Tribune No. 26 (Topical).
Selig-Tribune No. 27 (Topical).
The Power of Pin Money (Two parts—Dr.).
Mr. Bingo, the Bachelor (Comedy).
Selig-Tribune No. 28 (Topical).
Selig-Tribune No. 29 (Topical).
The Daughter of "Gas House" Dan (Two parts—Drama).
Bill and the Bearded Lady (Comedy).
Selig-Tribune No. 30 (Topical).
Selig-Tribune No. 31 (Topical).
Two Dollar Gloves (Two parts—Drama).
Romance and Roses (Comedy).
Selig-Tribune No. 32 (Topical).
Selig-Tribune No. 33 (Topical).
The Evil Sag (Two parts—Drama).
Baseball at Mudville (Comedy).
Selig-Tribune No. 34 (Topical).
Selig-Tribune No. 35 (Topical).
A Social Climber (Two parts—Drama).
Rescuing Uncle (Comedy).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 1.

Patria No. 12 ("Which Passeth All Understanding"—Two parts—Drama — International).
The Mystery of the Double Cross (Episode No. 3, "An Hour to Live"—Two parts—Drama).
Mary Lawson's Secret (Five parts—Drama—Gold Rooster).
Florence Rose Fashions No. 25 ("A Glance Ahead"), and Childish Carefree Days (Colored Picture—Juvenile) (Split Reel).
Know America, the Land We Love—New Mexico (Scenic—Combitone).
Hearst-Pathe News No. 28 (Topical).
Hearst-Pathe News No. 29 (Topical).
Katzenjammer Kids—"The Captain Goes a-Flivvering" (Cartoon Comedy), and From Baguio to Manila (International—Split Reel).
Skinny's False Alarm (Comedy), and Skinny's Shipwrecked Sand-Witch (Com.) (Rolin).

RELEASES FOR WEEK OF APRIL 8.

Mayblossom (Five parts — Drama — Gold Rooster).
The Mysteries of the Double Cross (No. 4, "Kidnapped"—Two parts—Drama).
Max and the Fair M. D. (Max Linder Com.) (Pathe).
Florence Rose Fashions No. 26 ("The Height of Fashions"), and Picture Postal Cards, Japan (Scenic) (Pathe).
Know America, the Land We Love—Arizona (Scenic) (Combitone).
Hearst-Pathe News No. 30 (Topical).
Hearst-Pathe News No. 81 (Topical).
Patria No 13 ("Wings of Death"—Two parts—Drama).
Happy Holligan—"The New Recruit" (Cartoon Comedy), and Sponge Fishing (Industrial) (International—Split Reel).

RELEASES FOR WEEK OF APRIL 15.

When Love was Blind (Five parts—Drama) (Thanhouser).
Patria No. 14 ("The Border Peril"—Two parts—Drama—International).
The Mystery of the Double Cross No. 5 ("The Life Current"—Two parts—Dr.) (Astra).
Lonesome Luke on Tin Can Alley (Two parts—Comedy) (Rolin).
Florence Rose Fashions No. 27 ("Accepted Styles"), and Odd Fresh Water Creatures (Colored Edu.) (Pathe—Split Reel).
Know America, the Land We Love ("Arid and Fruitful California") (Scenic) (Combitone).
Hearst Pathe News No. 32 (Topical).
Hearst-Pathe News No. 33 (Topical).
Bringing Up Father—"Music Hath Charms" (Cartoon Comedy), and Button Making (Industrial) (International—Split Reel).

RELEASES FOR WEEK OF APRIL 22.

The Hunting of the Hawk (Five parts—Drama) (Astra).
The Mystery of the Double Cross (Episode No. 6, ""The Dead Come Back"—Two parts—Drama) (Astra).
Patria No. 15 ("For the Flag"—Two parts—Drama) (International).
Max the Lady Killer (Max Linder Comedy) (Pathe).
Florence Rose Fashions No. 28 ("The Season's Novelties") and "Chiffa Gorge, Picturesque Algiers—Colored Scenic) (Pathe split reel).
Hearst-Pathe News No. 84 (Topical).
Hearst-Pathe News No. 35 (Topical)
The Original Katzenjammer Kids, "Robbers and Thieves" (Cartoon Comedy) and Tree Surgery (Educational) (Split Reel).

RELEASES FOR WEEK OF APRIL 29.

Sunshine and Gold (Five parts—Drama—Balboa).
The Mystery of the Double (Episode No. 7—"Into Thin Air"—Two parts—Drama—Astra).
Florence Rose Fashions No. 29—"Smart Modes" and "Across British India" (Colored Scenic) (Split Reel).
Know America, the Land We Love, No. 6—"In and Around San Diego, Cal. (Scenic—Combitone).
Krazy Kat—The Cook (Cartoon Comedy—International) and The Hornets of the Sea (Educational) (Split Reel).
Max Wins and Loses (Max Linder Comedy) (Pathe).
Our Fighting Forces (Two parts—Topical) (Pathe).
Hearst-Pathe News No. 36 (Topical).
Heart-Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 6.

Hinton's Double (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 8, "The Stranger Disposes"—Two parts—Astra).
Max Is Almost Married (Comedy) and Chang Lee's Auto Mule Becomes Unmanageable (Cartoon Comedy) (Pathe split reel).
Florence Rose Fashions No. 30, "Staple Fashions"—Zeeland and Zuider Zee (Scenic) (Pathe split reel).
Know America, the Land We Love No. 7—"Along the Apache Trail, Arizona" (Scenic—Combitone).
Happy Holligan—Three Strikes, You're out (Cartoon Comedy) and Dredging Quahog (hard clams) (Industrial) (International split reel).
Hearst-Pathe News No. 38 (Topical).
Hearst-Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 13.

The Recoil (5 parts—Drama—Astra).
Mystery of the Double Cross (Episode No. 9—"When Jail Birds Fly"—Two parts—Astra).
The Neglected Wife (Episode No. 1—"The Woman Alone"—Two parts -Balboa).
Know America, the Land We Love—No. 8 ("Central Arizona'—Scenic) (Combitone).
Florence Rose Fashions No. 31—"Style Information" and Some Unusual Birds -Colored educational (Pathe split reel).
The Delicatessen Mystery (Comedy) (Pathe).
Hearst-Pathe News No. 40 (Topical).
Hearst-Pathe News No. 41 (Topical).
Bringing Up Father—"The Great Hansom Cab Mystery" (Cartoon Comedy) and
Pekin, China (Scenic) (International split reel).

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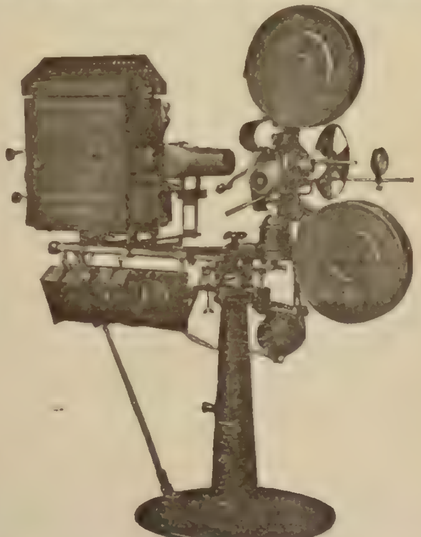

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1172.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 18—Number 68 (Topical).
Apr. 25—Number 69 (Topical).
May 2—Number 70 (Topical).
May 9—Number 71 (Topical).
May 16—Number 72 (Topical).

BIG U.

Apr. 19—The Pace That Kills (Drama).
Apr. 22—Her Great Mistake (Two parts—Dr.).
Apr. 26—The Warrior's Bride (Drama).
May 3—The Penalty of Silence (Drama).
May 6—True to their Colors (Two parts—War Drama).
May 13—Captain Marjorie's Adventure (Two parts—War Drama).
May 18—The Brand of Death (Drama).

BISON.

Mar. 31.—Steel Hearts (Two parts—Drama).
Apr. 7—The Burning Silence (Two parts—Drama).
Apr. 14—The Kidnapped Bride (Two parts—Drama).
Apr. 21—The Tell Tale Clue (Two parts—Dr.).
Apr. 28—The Trail of Hate (Two parts—Dr.).
May 5—Little Moccasins (Two parts—Drama).
May 12—One Wild Night (Two parts—Dr.).
May 19—Casey's Border Raid (Two parts—Comedy-Drama).

BUTTERFLY.

May 7—Eternal Love (Five parts—Drama).
May 14—The Phantom's Secret (Five parts—Drama).

GOLD SEAL.

Apr. 3—The Magpie (Three parts—Drama).
Apr. 10—Hair Trigger Burk (Three parts—Drama).
Apr. 17—For Lack of Evidence (Three parts—Drama).
Apr. 24—The Forest Nymph (Three parts—Drama).
May 1—Bill Brennan's Claim (Three parts—Drama).
May 8—The Grip of Love (Three parts—Dr.).
May 15—The Honor of an Outlaw (Three parts—Drama)

IMP.

Apr. 13—The Perils of the Secret Service (Episode No. 6, "The Signet Ring"—Two parts—Drama).
Apr. 15—The Eyes in the Dark (Two parts—Drama).
Apr. 20—The Perils of the Secret Service (Episode No. 7. "The International Spy"—Two parts—Drama).
Apr. 21—The Blazing Secret (Drama).
Apr. 27—The Rogue's Nest (Two parts—Dr.).
May 4—A Midnight Mystery (Two parts—Dr.).
May 10—Flames of Treachery (Drama).
May 11—The Girl in the Garret (Two parts—Drama).
May 17—The Puzzle Woman (Drama).
May 20—The Case of Dr. Standing (Two parts—Drama).

JOKER.

Apr. 7—A Boob for Luck (Comedy).
Apr. 14—The Careless Cop (Comedy).
Apr. 21—Take Back Your Wife (Comedy).
Apr. 28—The Leak (Comedy).
May 5—Left in the Soup (Comedy).
May 12—The Man With a Package (Comedy).
May 19—The Last Scent (Comedy).

LAEMMLE.

Mar. 28—Is Money All? (Drama).
Mar. 29—The Mask of Love (Drama).
Apr. 4—The Star Witness (Two parts—Drama).
Apr. 7—The Blue Print Mystery (Drama).
Apr. 12—The Silent Prisoner (Drama).
Apr. 18—Chubby Takes a Hand (Drama).
Apr. 25—Twixt Love and Desire (Drama).
Apr. 28—A Woman of Clay (Drama).
May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.),

L-KO.

Apr. 4—Nabbing a Noble (Comedy).
Apr. 8—Crooks and Crocodiles (Comedy).
Apr. 11—Ring Rivals (Two parts—Comedy).
Apr. 18—Love and Blazes (Two parts—Com.).
Apr. 25—Little Bo Peep (Two parts—Comedy).
May 2—The Cabaret Scratch (Comedy).
May 6—Scrambled Hearts (Comedy).
May 9—Tom's Tramping Troupe (Two parts—Comedy).
May 16—A Good Little Bad Boy (Two parts—Comedy).

NESTOR.

Mar. 23—In Again, Out Again (Comedy).
Mar. 26—Shot in the West (Comedy).
Apr. 2—Mixed Matrimony (Comedy).
Apr. 9—Under the Bed (Comedy).
Apr. 16—Follow the Tracks (Comedy).
Apr. 23—The House Wreckers (Comedy).
Apr. 30—What a Clue Will Do (Comedy).
May 7—The Lost Appetite (Comedy).
May 14—To Oblige a Vampire (Comedy).

POWERS.

Apr. 5—Hagenbeck's Wild Animals (Educational).
Apr. 8—The Ups and Downs of Mr. Phool Phan (Cartoon Comedy) and Magic India (Dorsey Edu.) (Split Reel).
Apr. 15—Boomer Bill Goes to Sea (Cartoon Comedy) and "On the Streets of India" (Dorsey Edu.) (Split reel).
Apr. 22—A Good Story About a Bad Egg (Cartoon Comedy), and Intimate India (Dorsey Educational) (Split Reel).
Apr. 29—Under the Big Top (Comedy-Drama), and "In the Heart of China" (Dorsey Edu.) (Split Reel).
May 13—Such is Life in South Algeria.
May 20—When Does a Hen Lay an Egg (Cartoon Comedy) and Dorsey Educational—Title not decided.

RED FEATHER.

Mar. 26—The Fighting Gringo (Five parts—Drama).
Apr. 2—The Bronze Bride (Five parts—Drama).
Apr. 9—Mr. Dolan of New York (Five parts—Drama).
Apr. 16—The Flower of Doom (Five parts—Drama).
Apr. 23—The Hero of the Hour (Five parts—Drama).

REX.

Mar. 24—The Boyhood He Forgot (Drama).
Mar. 25—The Grudge (Two parts—Drama).
April 1—Snow White (Three parts—Drama).
Apr. 12—Uncle John's Money (Two parts—Dr.).
Apr. 15—Her Primitive Man (Drama).
Apr. 19—The Sorceress (Drama).
Apr. 26—The Townsend Divorce Case (Dr.).
Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy-Dr.).

VICTOR.

Apr. 10—His Family Tree (Comedy).
Apr. 13—Stop Your Skidding (Comedy).
Apr. 17—It Happened in Room 7 (Comedy).
Apr. 19—The Topsy Turvy Twins (Two parts—Comedy).
Apr. 20—Tit for Tat (Comedy Drama).
Apr. 24—The Thousand Dollar Drop (Comedy).
Apr. 26—Her Wayward Parents (Two parts—Comedy-Drama).
Apr. 27—The Woods Are Full of 'Em (Comedy).
May 1—Flat Harmony (Comedy).
May 3—Pots and Poems (Two parts—Comedy-Drama).
May 4—A Darling in Buckskin (Comedy).
May 8—Baseball Madness (Comedy).
May 10—Swearing Off (Comedy).
May 11—Signs of Trouble (Comedy).
May 15—Fat and Foolish (Comedy).
May 17—Breaking the Family Strike (Com.).

UNIVERSAL SCREEN MAGAZINE.

Apr. 6—Issue No. 13 (Educational).
Apr. 13—Issue No. 14 (Educational).
Apr. 20—Issue No. 15 (Educational).
Apr. 27—Issue No. 16 (Educational).
May 4—Issue No. 17 (Educational).
May 11—Issue No. 18 (Educational).
May 18—Issue No. 19 (Educational).

UNIVERSAL SPECIAL FEATURE.

Apr. 8—The Purple Mask (Episode No. 15—"The Floating Signal"—Two parts—Drama).
Apr. 8—The Voice on the Wire (Episode No. 4. "The Next Victim"—Two parts—Drama).
Apr. 15—The Purple Mask (Episode No. 16—"The Prisoner of Love"—Two parts—Drama).
Apr. 15—The Voice on the Wire (Episode No. 5—Two parts—Drama).
Apr. 22—The Voice on the Wire (Episode No. 6, "The Death Warrent"—Two parts—Drama).
Apr. 29—The Voice on the Wire (Episode No. 7—Two parts—Drama).
Apr. 30—The Birth of Patriotism (Five parts—Drama) (Special Attraction).
May 6—The Voice on the Wire (Episode No. 8—Two parts—Drama).
May 13—The Voice on the Wire (Episode No. 9—Two parts—Drama).
May 20—The Voice on the Wire (Episode No. 10—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Mar. 10—The Tell Tale Arm (Drama).
Mar. 10—The Homicide's Weapon (Drama).
Mar. 17—The Lonesome Mariner (Drama).
Mar. 17—A Ram-Bunctious Endeavor (Comedy).
Mar. 21—Cupid and a Button (Comedy).
Mar. 28—The Bearded Fisherman (Drama).
Apr. 4—An Artist's Intrigue (Drama).

CUB.

Apr. 5—The Lady Detective (Comedy).
Apr. 12—The Gypsy Prince (Comedy).
Apr. 19—Somewhere in the Mountains (Com.).
Apr. 26—The Ransom (Comedy).
May 3—Jerry's Trial (Comedy).
May 10—Jerry's Picnic (Comedy).
May 17—Jerry's Finishing Touch (Comedy).

NIAGARA FILM STUDIOS.

Mar. 21—The Perils of Our Girl Reporters (No. 13, "The Schemers"—Two parts—Drama).
Mar. 28—The Perils of Our Girl Reporters (No. 14, "The Counterfeiters"—Two parts—Drama).
Apr. 4—The Peril of Our Girl Reporters (No. 15. "Kidnapped"—Two parts—Dr.).

GAUMONT.

May 1—Tours Around the World No. 26 (Travel).
May 3—Reel Life No. 53 (Subjects on Reel: Our Patriotic Maidens; Restoring an Old Mission; Getting Rid of the Snow; The Queer Tribe of Issa; The Queerest Newspaper (Mutual Film Magazine).
May. 8—Tours Around the World No. 27 (Subjects on reel: Pompeii, Italy; Zurich, Switzerland; Monrom, Russia) (Travel).
May 10—Reel Life No. 54 (Subjects on reel: Proteges of a Big City; Lifting a Locomotive; Sleeping Bags for Soldiers; A Submarine Oil Field; Making Grape Juice (Mutual Film Magazine).
May 15—Tours Around the World No. 28 (Subjects on Reel: Castles of the Loire, France; Barbados, West Indies) (Travel).
May 17—Reel Life No. 55 (Subjects on Reel: Speeding the Spoken Word; The Toothsome Crab: Beating the High Cost of Furs; A School on the Beach) (Mutual Film Magazine).

MONOGRAM.

Apr. 2—The Adventures of Shorty Hamilton (Episode No. 12, "Shorty Solves a Wireless Mystery"—Two parts—Drama).
Apr. 9—The Adventures of Shorty Hamilton (Episode No. 13, "Shorty Reduces the High Cost of Living"—Two parts—drama).
Apr. 16—The Adventures of Shorty Hamilton (Episode No. 14, "Shorty Lays a Jungle Ghost"—Two parts—Dr.).
Apr. 23—The Adventures of Shorty Hamilton No. 15, "Shorty Unearths a Tartar"—Two parts—Drama).

(*Mutual Releases continued on page* 1194.)

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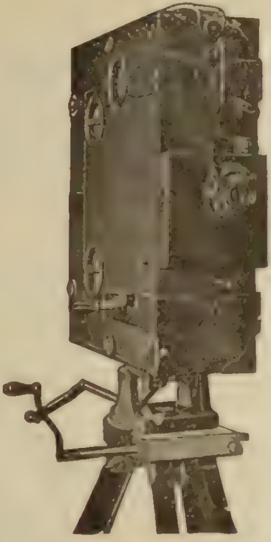

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Page 1172.)

(Mutual Releases continued from page 1192.)

LA SALLE.

May 7—The Prodigal Uncle (Two parts—Comedy).

MUTUAL WEEKLY.

May 2—Number 122 (Topical).
May 9—Number 123 (Topical).
May 16—Number 124 (Topical).

MUTUAL CHAPLIN.

Jan.—The Rink (Two parts—Comedy).
Feb.—Easy Street (Two parts—Comedy).
Mar.—The Cure (Two parts—Comedy).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Bets (Two Parts—Comedy).

MONMOUTH.

May 4—Jimmy Dale, alias The Grey Seal (No. 7—"Devil's Work"—Two parts Drama).
May 11—Jimmy Dale, Alias The Grey Seal (No. 7, "Devil's Work"—Two Parts—Drama).
May 18—Jimmie Dale, Alias the Grey Seal (Chapter 9—"The Alibi" — Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

Apr. 30—Whose Wife? (American—Five parts Drama).
May 7—The Frame-Up (American—Five parts —Drama).
May 7—Hedda Gabler (Powell—Five parts—Drama).
May 14—Annie for Spite (American—5 parts —Drama).

MUTUAL SPECIAL.

Apr. 9—A Daughter of War (Five parts—Dr.).

SIGNAL PRODUCING CO.

Apr. 23—The Railroad Raiders (No. 3, "Inside Treachery"—Two parts—Drama).
Apr. 30—The Railroad Raiders (No. 4, "A Race for a Fortune"—Two parts—Dr.).
May 7—The Railroad Raiders (No. 5. "A Woman's Wit"—Two parts—Drama).
May 14—The Railroad Raiders (No. 6—"The Overland Disaster"—Two parts—Drama).

STRAND.

Apr. 18—When Mary Took the Count (Com.).
Apr. 25—And In Walked Uncle (Comedy).
May 2—Kleptomaniacs (Comedy).
May. 9—The Great American Game (Comedy).
May 17—Miss Trixie of The Follies (Comedy).

VOGUE.

Apr. 14—Jolted Justice (Two parts—Comedy).
Apr. 21—Masked Mirth (Two parts—Comedy).
Apr. 28—A Plaster Feud (Two parts—Comedy).
May 5—Bucking the Tiger (Two parts—Com.).
May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Apr. 2—The Waiting Soul (Five parts—Dr.).
May 14—The Soul of a Magdalen (5 parts—Drama).

COLUMBIA PICTURES CORP.

Mar. 12—The Mortal Sin (Five parts—Drama).
Apr. 23—God's Law and Man's (Five parts—Drama).
April 30—The Call of Her People (7 parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 26—The Hidden Children (Five parts—Drama).

ROLFE.

Apr. 9—The Power of Decision (Five parts-Drama).
Apr. 16—A Magdalene of the Hills (Five parts —Drama).
Apr. 30—The Millionaire's Double (Five parts —Drama).
May 7—Sowers and Reapers (Five parts—Dr.).

SERIAL PRODUCING CO.

Apr. 30—The Great Secret (Episode No. 17—"The Missing Finger"—Two parts —Drama).
May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

Apr. 2—Locked out (Drew).
Apr. 9—Putting it Over on Henry (Drew).
Apr. 16—The Love Dope (Rolma).
Apr. 23—One of the Family (Drew).
Apr. 30—Safety First (Drew).
May 7—The Regeneration of Reginald (Rolma).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Mar. 5—Speed (Comedy).
Mar. 19—The Magic Vest (Comedy).
Apr. 2—Getting the Evidence (Comedy).
Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.

FAMOUS PLAYERS.

Mar. 12—Sapho (Five parts—Drama).
Mar. 19—The Dummy (Five parts—Drama).
Apr. 16—Sleeping Fires (Five parts—Drama).
Apr. 23—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).

KLEVER COMEDY.

Mar. 12—Flivvering (Comedy).
Mar. 26—Rough and Ready Reggie (Comedy).
Apr. 9—His Military Figure.
Apr. 23—Ballads and Bologna.
May 7—Invited Out.

LASKY.

Mar. 26—The Bottle Imp (Five parts—Drama).
Apr. 5—The School for Husbands (Five parts —Comedy-Drama).
Apr. 9—The Cost of Hatred (Five parts—Dr.).
Apr. 12—Tides of Barnegat (Five parts—Dr.).
Apr. 26—The Girl at Home (Five parts—Dr.).
May. 3—Secrifice (Five parts—Drama).
May 7—The Primrose Ring (Five parts—Dr.).
May 10—The Silent Partner (Five Parts—Dr.).

MOROSCO AND PALLAS.

Feb. 8—Her Own People (Five parts—Dr.).
Mar. 8—Out of the Wreck (Five parts—Dr.).
Mar. 22—The Spirit of Romance (Five parts—Drama).
Mar. 29—As Men Love (Five parts—Drama).
Apr. 2—The Bond Between (Five parts—Dr.).
Apr. 19—The Lonesome Chap (Five parts—Dr.).
May 14—The Marcellini Millions (5 parts—Drama).
May 17—The Highway of Hope (5 Parts —Drama).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts—Dr.).

PARAMOUNT-BURTON HOLMES.

Apr. 23—Among the Holy Hindus (Scenic).
Apr. 30—Curious Colombo (Scenic).
May 7—Colorful Ceylon (Scenic).
May 14—With the Kandy Elephants (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

Apr. 9—Subjects on Reel: Developing the Ballet, The First American, Curiosities of New York, Miss Nanny Goat at the Circus.
Apr. 16—Subjects on Reel: Bobby Bumps Outwits the Dog-catcher, Ye Old Time Coon Hunt, Picto Puzzles by Sam Loyd, Abalone Pearl Fishing.
Apr. 23—Subjects on Reel: Quacky Doodles Soldiering for Fair, Turkey Hunting in South Carolina, Salvaging Submarine Prey, Poison Doll.
Apr. 30—Subjects on the Reel: Preparing the School-boy Athlete. Transplanting Peasant's Arts of Europe, Unmasking the Medium, Political Cartoon "Stung."

Triangle Film Corporation.

FINE ARTS.

Apr. 15—An Old-Fashioned Young Man (Five parts—Drama).
Apr. 22—Cheerful Givers (Five parts—Dr.).
Apr. 29—Hands Up (Five parts—Drama).
May 6—Might and the Man (5 parts—Drama).

INCE-KAY-BEE.

Apr. 8—Sweetheart of the Doomed (Five parts —Drama).
Apr. 15—Paddy O'Hara (Five parts—Drama).
Apr. 22—The Desert Man (Five parts—Dr.).
Apr. 29—The Pinch Hitter (Five parts—Dr.).
May 6—The Snarl (5 parts—Drama).

TRIANGLE KOMEDY.

Apr. 15—Her Birthday Knight.
Apr. 15—Her Finishing Touch.
Apr. 29—Skirt Strategy.
Apr. 29—A Dog's Own Tale.
May 6—A Dishonest Burglar.
May 6—His Criminal Career.

TRIANGLE PRODUCTION.

Apr. 1—Her Father's Keeper (Five parts—Drama).

MACK-SENNETT KEYSTONES.

Mar. 25—Her Fame and Shame (Two parts—Comedy).
Apr. 1—Pinched in the Finish (Two parts)
Apr. 8—Her Nature Dance (Two parts).
Apr. 15—Teddy at the Throttle (Two parts)
Apr. 22—Secret of a Beauty Parlor (Two parts).
Apr. 29—A Maiden's Trust (Two parts).
May 6—His Naughty Thought (Two parts).

Feature Releases

ART DRAMAS, INC.

Apr. 26—A Mother's Ordeal (Van Dyke—Five parts—Drama).
May 7—The Auction of Virtue (U. S. Amusement Corp.—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Mar 26—Broadway Jones.
Apr. 30—In Again—Out Again (Five parts—Comedy—Drama)
May 14—A Romance of the Redwoods (5 parts —Drama).

BIOGRAPH COMPANY.

Jan.—Her Condoned Sin (Six parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Apr. 16—A Jewel in Pawn (Five parts—Dr.).
Apr. 23—The Girl in the Checkered Coat (Five parts—Drama).
Apr. 30—The Clock (Five parts—Drama).
May 7—Little Miss Nobody (Five parts—Dr.).
May 14—Treason (5 parts—Drama).

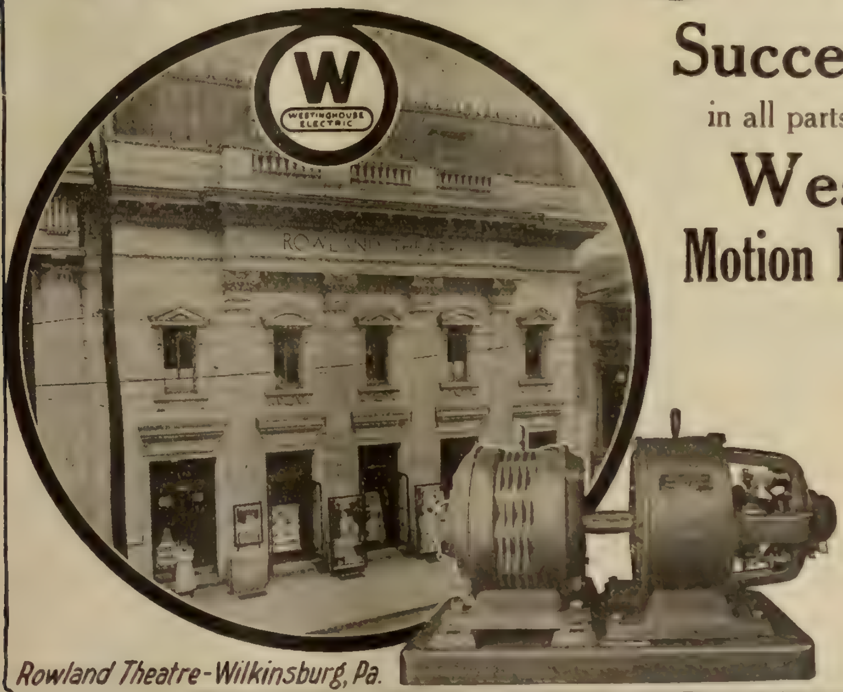
CHRISTIE FILM CO.

Apr. 16—Love and the Iceman (Comedy).
Apr. 23—Practice What You Preach (Comedy).
Apr. 30—Father's Bright Idea (Comedy).
May 7—With the Mummies' Help (Comedy).
May 14—The Magic Maid (Comedy).

FORUM FILMS, INC.

Releases on The Forum Five Reel Rock Program for Week of April 30.
Puss in Boots (Fairy Tale—Approximately 400 feet).
Captains of Tomorrow (Topical—Approximately 600 feet).
A Vanishing Race (Educational—Approximately 300 feet).
The Dinosaur and the Baboon (Mannikin Comedy—Approximately 600 feet).
The Sea Horse (Educational—Approximately 200 feet)
The Half Back (Three parts—Drama—Approxifately 3,000 feet).

Westinghouse



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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 1172.)

EDUCATIONAL FILMS CORP.

March—Austrian Ski-School (Scenic).
March—Sea Lions (Edu.).
Apr. 16—The Living Book of Nature ("The Elephants"—Educational).
Apr. 23—The Living Book of Nature ("Tree Animals"—Educational).
April—A Home Aquarium (Educational).
April—Feeding the Odd Animals (Edu.).
April—Monkey Capers (Educational).

CINEMA WAR NEWS SYNDICATE.

Apr. 29—American News Weekly No. 1 (Topical).
May 6—American News Weekly No. 2 (Topical).

FLORA FINCH FILM CO.

"War Brides" (Two parts—Comedy).

FOX FILM CORP.

Apr. 2—Tangled Lives (Five parts—Drama).
Apr. 9—Her Temptation (Five parts—Drama).
Apr. 16—The Derelict (Five parts—Drama).
Apr. 23—She (Five parts—Drama).
Apr. 30—American Methods (Special Release—Five parts—Drama).
Apr. 30—Royal Romance (Five parts—Dr.).
May 7—A Small Town Girl (Five parts—Dr.).
May 14—The Book Agent (5 parts—Drama).

FOXFILM COMEDIES.

Apr. 2—A Bath House Tangle (Two parts).
Apr. 9—A Footlight Flame (Two parts).
Apr. 16—The Film Spoilers (Two parts).
Apr. 23—His Love Fight (Two parts).
Apr. 30—An Aerial Joy Ride (Two parts).
May 7—A Roman Cowboy (Two parts).

GREATER VITAGRAPH (V-L-S-E).

Apr. 23—The Hawk (Five parts—Drama).
April—Womanhood, the Glory of the Nation (Topical).
Apr. 30—Her Secret (Five parts—Dr.).
Apr. 30—The Fairy Godfather (One of Paula Blackton's Subjects—One Reel).
May 7—The Captain of the Grey Horse Troop (Five parts—Drama).
May 14—The Sixteenth Wife (5 parts—Drama).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).
February—Two Men and a Woman (Five parts—Drama).
Apr. ——One Law for Both (8 parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Apr. 23—Skinner's Bubble (Essanay—Five parts—Drama).
Apr. 30—The Danger Trail (Selig—Five parts—Drama).
Apr. 29—The Mishaps of Musty Suffer (Third Series, No. 5—"The Ladder of Flame"—Essanay—Comedy).
Apr. 29—Max in a Taxi (Essanay Linder Comedy—Two parts).
April—The Truffiers (Essanay—Five parts—Drama).
May 6—The Mishaps of Musty Suffer (Third Series No. 6, "Pure and Simple"—Kleine-Comedy).
May 7—The Saint's Adventure (Five parts—Essanay—Drama).
May 13—The Politicians (Kleine—Two parts—Comedy).
May 13—The Mishaps of Musty Suffer (Third series—No. 7—"Spliced and Iced" Essanay—Comedy).
May 14—The Lad and the Lion (Selig 5 parts—Drama).

SELZNICK PICTURES.

Mar. ——The Eternal Sin (5 parts—Drama).
Apr. ——The Easiest Way (7 parts—Drama).
Apr. ——The Law of Compensation (5 parts—Drama).
Apr. ——The Silent Master (7 parts—Drama).
May ——The Lone Wolf (Drama).
May ——Poppy (Drama).
May ——A Modern Othello (Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

WORLD PICTURES.

Mar. 26—As Man Made Her (Five parts—Drama).
Apr. 2—Man's Woman (Five parts—Drama).
Apr. 9—The Family Honor (Five parts—Dr.).
Apr. 16—Forget-Me-Not (Five parts—Drama).
Apr. 23—Darkest Russia (Five parts—Drama).
Apr. 30—The Page Mystery (Five parts—Dr.).
May 7—Mothers of France (Six parts—Dr.).
May 14—Moral Courage (5 parts—Drama).

States Right Features

ABRAMS & WERNER.

April—The Bar Sinister (Drama).

ANCHOR FILM CORP.

Mar. 20—Hell Hath no Fury (Six parts—Dr.).

ARROW FILM CORP.

Jan.—The Deemster (Nine parts—Drama).

BERNSTEIN FILM PRODUCTION.

April—Who Knows? (Drama).
April—Seven Cardinal Virtues (No. 1—"Humility"—Drama).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINES.

April—The Fated Hour (Six parts—Drama).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

COSMOFOTOFILM CO.

Mar. ——The Manx-Man (Eight parts—Drama).

DE LUXE SPOILERS FILM CO.

April—The Spoilers (Twelve parts—Drama).

EMERALD MOTION PICTURE CO.

Apr. ——The Slacker (Military Picture).

E. I. S. MOTION PICTURE CORP.

Mar. ——Trooper 44 (Five parts—Drama).

ENLIGHTENMENT PHOTOPLAYS CORP

February—Enlighten Thy Daughter (Seven parts—Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).
April—The Honor System (Ten parts—Dr.).

FRIEDER FILM CORP.

April—The Birds' Christmas Carol (Five parts—Drama).

FRIEDMAN ENTERPRISES, INC.

April—A Mormon Maid (Six parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GOLD MEDAL PHOTOPLAYERS.

March—The Web of Life (Five parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

GRAND FEATURE FILM CORP.

Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).
Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).
Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational).

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

HEROIC FRANCE FILM SYNDICATE.

April—Heroic France (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

April—Christus (Drama).

KING BEE FILMS CORP.

Apr. ——Back Stage (First Release—Comedy).
Apr. ——The Hero (Second Release—Comedy).

A KAY CO.

Apr. 23—20,000 Feats Under the Sea (Cartoon Burlesque).
Apr. 30—Golden Spoon Mary (Cartoon Burlesque).

SOL LESSER.

April—The Ne'er Do Well (Drama).

LINCOLN M. P. COMPANY.

Jan.—Trooper of Troop K (Three parts—Dr.).

M-C FILM CO.

March—America Is Ready (Five parts—Top.).

MILES.

April—The Test of Womanhood (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

April—Mo-Toy Troupe (First Release—"Midnight Frolic").
April—Mo-Toy Troupe (Second release—"Goldie Locks and the Three Bears").
May—Mo-Toy Troupe (Third Release—"Jimmy Gets the Pennant").

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

WILLIAM N. SELIG.

April—The Garden of Allah.

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNIVERSAL (STATE RIGHTS).

December—God's Law (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
April—Even as You and I (Seven parts—Dr.).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

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THE FILM INDEX

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LINCOLN CYCLE
BY BENJAMIN CHAPIN

About 500 more letters, some of which are here produced, have been received from that audience, and, well, what do they say?

The "press agent" has not had a chance to "edit" these letters—they are exact quotations, over signatures of real people, not paid to write up press matter.

I have shown at my theater, and seen most of the so-called "Big Productions," but never have I seen as good a feature as your Lincoln Cycle. It touches the heart, it has plenty of good clean comedy. In fact, it is a true picture of the Great President and his life. To my mind, it surpasses the "Birth of a Nation."

(Signed) W. D. ECCLESTON.

Wall St., Huntington, L. I. Manager of New Bijou Theatre.

No amount of sermons can be so effectual and far-reaching in character building as your play. My friend said, "That beats anything I have ever seen, heard or read." Then he brushed away some tears and began to laugh.

(Signed) REV. J. M. NEIFERT.

234 East 116th St., N. Y. Clergyman.

It gives a more realizing sense of the man himself than a library of books.

(Signed)
JOSEPHINE ADAMS RATHBONE.
Librarian.

146 South Elliot Pl., Brooklyn, N. Y.

As to the screen cycle, I can truly say that it is worthy of being placed in the archives of the nation to be shown to children of future generations as a great monumental lesson in self-sacrifice, brotherly love and patriotism in its highest sense.

(Signed) J. WILLIAM FOSDICK.

33 West 67th St., N. Y. Member of Nat'l Society of Mural Painters, Architectural League of N. Y., Nat'l Society of Craftsmen, Pres. Les Anciens de l'Academie Julius, formerly President Copley Society, Boston.

I was more than pleased. I must say it was well acted, from beginning to end, and never could have come to the front at a better time. It must inspire patriotism throughout the country.

(Signed) URIAH SEELEY.

National Patriotic Instructor, Grand Army of the Republic, Newark, N. J.

Artistic, vivid, forceful, wonderfully executed. It seemed like a piece of real life—we lived with Lincoln, felt his griefs and his joys. Your sympathetic portrayal of this great and simple man should be a wonderful force for good in the building and development of the character of our American youth. It is better than a thousand sermons.

(Signed) MARY ALLAN STUART.
Author and Educator.

27 West Thirty-sixth St., N. Y.

A wonderful picture. I was held spellbound. It will arouse and stimulate patriotism throughout the land, and the nation will feel indebted to Mr. Chapin.

(Signed) AMELIA JOHNSON.
Hotel Breslin, N. Y.

Approved by the National Juvenile Motion Picture Board for all ages.

(Signed) MRS. ADELE F. WOODARD.
Hotel Colonial, Eighty-first St. and Columbus Ave., N. Y. National Juvenile Motion Picture Board.

You have produced a marvelously faithful representation of Abraham Lincoln's boyhood life and conditions, and of the beginning of his administration. I am acquainted with his boyhood homes in Kentucky, Indiana and Illinois, and have been a close student of his life.

(Signed) DUNCAN J. M'MILLAN.
226 West 120th St., N. Y.

The finest photoplay of the day, and one of the best gifts to posterity. Shall do all in my power to advertise the "Lincoln Cycle" in our community and in our congregation, of which my husband is pastor.

(Signed) MRS. E. R. JASCHEIMER.
166 Syosset St., Woodhaven, L. I., N. Y.

It is a great picture, and not only interesting and thrilling, but the picture at this moment to sweep the nation and do much good! It is as if Mr. Lincoln had returned—and the words he spoke so many years ago are the sentiments we must listen to and feel to-day. This picture will bring again the same response, and they will come 300,000 strong. In his portrayal of Lincoln, Mr. Chapin is wonderful! He is the Lincoln we have loved!

(Signed) MRS. F. W. JOHNSON.
Hotel Breslin, Broadway and Twenty-ninth St., N. Y.

I cannot overstate the significance of such an achievement. As a means of developing a real and sound patriotism in the hearts of your people. I can think of nothing more effective. I was stirred to my very soul on that morning, and I noticed with interest how the same experience was being given to nearly every member of that vast audience, hardened as many of them were to every sort of experience. (Signed)

REV. FRANK K. SANDERS, Ph. D.,
Director Board of Missionary Preparation.
25 Madison Ave., N. Y.

I was deeply moved by the representations of the boyhood of Lincoln. It is a sweet, strong and patriotic presentation of one of the great men of history, and I congratulate you upon the effective manner in which it is done

(Signed) HENRY EVERTSON COBB.
West End Collegiate Church, Seventy-seventh St. and West End Ave., N. Y.

It was realy the most charming, best rendered and altogether artistic and realistic picture that I ever saw. It didn't seem at times like a movie at all, so realistic was it—had none of the absurd exaggerations that so many of them have. The whole was a great success, and should be shown all over the country.

(Signed) E. L. HENRY, N. A.,
222 West Twenty-third St., N. Y. Painter.

I consider it the very finest photoplay I have ever seen. It is educational, wholesome and inspiring.

(Signed) MRS. STEPHEN H. LUTZ.
284 Hancock St., Brooklyn, N. Y. Educator.

Your work is most artistic, inspiring and excellent, and it is no wonder that with a standard as high as yours your performance should meet with success.

(Signed) DR. CORNELIUS RUBNER.
Head of the Department of Music.
Columbia University, N. Y.

Think they were most interesting, spendidly done and most excellently taken.

(Signed) L. TUTHILL.
Advertising Agency.
345 West Seventieth St., N. Y.

A remarkable picture. Perfect in every respect.

(Signed) MAX MENDLIN.
850 Kelly St., N. Y.

I consider you entitled to great credit for having produced so interesting and instructive a "Cycle." The pictures were admirable, and so true to life that it was hard to realize that they were pictures. I thank you sincerely for the effort you have made to present so complete a representation of the blessed man, whom I knew so well during the last three years of his life, and whose fame has grown with the years that have gone by since his life was finished.

(Signed) ALBERT S. CHANDLER.
389 Clinton Avenue, Brooklyn, N. Y., formerly Head of Postal Telegraph.

As an American history teacher for many years I was much interested in your interpretation of the Great Emancipator. Every step of the plot shows the great study you have given it. I have nothing but commendation for the pictures.

(Signed) JAMES H. BEACH.
Teachers' College, Columbia University, N. Y.

They were not only wonderfully portrayed, but a wonderful history lesson for all children, and I shall advocate every school child (as well as grown-up) to see them. As a clubwoman and a thorough American, I say every one should see these pictures.

(Signed) MRS. WILLIAM D. BEAM.
65 West 68th St., N. Y., Corresponding Secretary, Society New York State Women.

I consider the first group of the Lincoln Cycle of benefit to the public, both from the point of view of an extremely well-acted motion picture well put on, and from the broader historical point of view.

(Signed) S. B. MINOR.
157 West 105th St., N. Y.

I was greatly impressed with the careful attention to detail in your renderings. They made one feel that we were actually living the pictures with you and not looking at a screen.

(Signed) PAUL SPENCER JOHST.
Artist and Illustrator.
1777 Broadway, N. Y.

Great educational value.
(Signed)
FRANCIS TREVELYAN MILLER.
450 Fourth Ave., N. Y. Historian.

I enjoyed the Lincoln Cycle very much, and it is very timely for a Lincoln revival. Lincoln's boyhood, his father and mother are all educational.

(Signed) GEORGE HARRISON M'ADAM.
318 West Thirty-fourth St. N. Y. Writer.

I do not know how to express our enjoyment and appreciation. You can certainly feel assured of the instant and complete success of the Cycle. It is indeed very hard to say what part pleased us most, but I think your scene in which the President leaves the White House by the private entrance and stands beside the column is a masterpiece. Aside from fame and from monetary success, I am sure your work will be a service to the nation at this present crisis that cannot be adequately expressed now, but will surely be appreciated when the pictures are shown to the public.

(Signed) WILLIAM J. MORRISON, JR.,
Ridgefield Park, N. J. Lawyer.

It has plenty of exciting situations and a goodly apportionment of comedy. It is a picture that can be played now and always.

(Signed) T. CELLER.
1676 Broadway, N. Y. Moving Pictures.
(Interested as Exhibitor.)

For true pathos and beauty, and for the good lessons inculcated, this is the finest film I have ever seen.

(Signed) JOHN SEYMOUR WOOD.
18 Gramercy Park, N. Y. Writer.

I was delighted with the pictures that were shown last Friday morning. We want more of that kind.

(Signed) A. M. COUCH.
Teacher.
Girl's High School, Brooklyn, N. Y.

The pictures were wonderfully acted; carefully thought out, and artistically photographed. Your impersonations of the two Lincolns are masterpieces—full of feeling, truth and intellect. I am full of praise for the casts also particularly the boy Lincoln, and Nancy Hanks Lincoln.

(Signed) WILLIAM C. MORRIS.
930 St. Nicholas Ave., N. Y. Cartoonist.

I enjoyed the four features very much indeed. I do not think they could have been better done. Should very much like to see more.

(Signed) MRS. G. W. EATON.
230 West 122d St., N. Y.

Your reconstruction of the life of Lincoln was a fine production of an important historical period. It kindles patriotism, and awakens our interest in the bigger things of life.

(Signed) VICTOR SEMAN PERARD.
78 West Fifty-fifth St., N. Y. Artist.

Thanks so much for a most interesting morning.

(Signed) BIJOU FERNANDEZ.
Actress. Dramatic Agency.
214 West Forty-second St., N. Y.

Found it extremely interesting, a good study, and one that will educate.

(Signed) SILAS SWARTZ.
143 West Nineteenth St., N. Y.

A most artistic achievement in which the historic interest is not submerged, but enhanced by the emotional and artistic appeal. I shall certainly spread the news of this splendid presentation.

(Signed) LEO MIELZINER.
52 West Twelfth St., N. Y. Artist.

It is a relief to be able to attend a moving picture exhibition without being subjected to scenes of frivolity and questionable morals.

(Signed) JESSE M. SMITH.
194 Riverside Drive, N. Y. Exhibitor.

The pictures are great.

(Signed) C. WARDE TRAVER.
Painter.
The Central Park Studios, 15 West Sixty-seventh St., N. Y.

From either an artistic or a patriotic standpoint.

(Signed) MRS. C. C. KENNEDY.
President Rutgers Alumnae Association of New York.
150 West Ninety-fourth St., N. Y.

We would like to hear at what price we can rent the picture for one day, or two performances. We think that it is very appropriate for exhibition in our High School.

(Signed) THE GENERAL ORGANIZATION.
DeWitt Clinton High School, Fifty-ninth St. and Tenth Ave., N. Y.

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KLEINE EDISON SELIG ESSANAY

"GUARANTEED TO SATISFY"

This is how the Motion Picture Reporting Service, a review by exhibitors from the exhibitor's standpoint, stamps

MAX LINDER'S

latest comedy

"MAX IN A TAXI"

It continues: "Pleasing situations and pleasing plot. More action than former releases. Acting good, photography and settings very good." If you haven't already booked

"MAX COMES ACROSS" and "MAX WANTS A DIVORCE"

Do it now!

His only three American made comedies. EACH ONE IS A SCREAM!

K-E-S-E

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

If You Are Not on the Mailing List of the Moving Picture Weekly—Get On!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

THE EXHIBITOR'S GUIDE

Big Situations

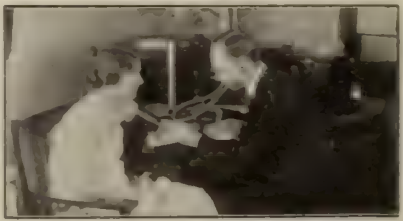
Mark Every Episode of the Surprise Mystery Serial, "The Voice on the Wire"

POLLY MARION, HYPNOTIZED, ATTEMPTS TO KILL HER LOVER

At every episode of the Universal's surprise mystery serial, "THE VOICE ON THE WIRE," there are big situations, so original and unique as to compel the attention and draw the crowds back week after week. Ben Wilson, the popular Universal star, playing the part of Shirley, relentlessly trailing the gang back of the mysterious "voice," is suddenly confronted by his own sweetheart, Polly Marion, armed with a gun, which she proceeds to press against his heart with the words, "I am going to kill you!" That's a sample of the unexpected situations that keep the fans on the edge of their seats. The play is founded on the novel of the same name (already enjoyed by multitudes) by Eustace Hale Ball. The producer of the wonder drama, "20.000 Leagues Under the Sea," Stuart Paton, directed the serial and again proves his mastery. Exhibitors everywhere report record business on this latest Universal success serial. Book now through any Universal Exchange.

UNIVERSAL SCREEN MAGAZINE

Meeting the demands of Exhibitors by giving them what the public wants is a happy habit with the mighty Universal. True to its reputation it has scored an immense hit with its great one-reel novelty feature, the Universal Screen Magazine. Leaping into favor over night, a demand for its release every week instead of twice-a-month, was quickly met. Today it leads the list of novelty features that are booked by Exhibitors to boost a program, bolster up a weak performance, or help put over a weak feature. That is its value. It will get the crowds when nothing else will attract them. Book it for your dullest day. It is replete with the most interesting and fascinating subjects such as make the reputation of the big popular magazines—and there is something to please every member of the family—all in moving picture form. Write your nearest Universal Exchange for FREE booklet, which gives you what you want to know about this box-office winner. Or address UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.



Life Extension Institute Work—Universal Screen Magazine.

"Song Hits in Photoplay" is another instantaneous hit. In some of the biggest houses in the country (names on request) it had the audience wild with delight, listening to their favorite songs while they watched the moving picture story of the songs on the screen. If you want to make a hit in your town get full particulars NOW from your nearest Universal Exchange.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe."

1600 Broadway, NEW YORK

TO SUCCESSFUL BOOKING

GREATEST OF ALL

Unprecedented Demand for Short Subjects Fully Met by the Mighty Universal Program

STICK TO THE PROGRAM if you want to win," says a Texas exhibitor in a leading trade paper. (Name on request). "Quit letting the feature stars make all your money after you spend money building and developing them." This is the experience and advice of thousands of successful exhibitors. The growing demand for short subjects which patrons may see without having to attend the theatre at a certain set hour under penalty of seeing the show backwards, is responsible for the success of the mighty Universal Program, which in quantity and quality is greater than all competition. Read the list of releases below and you will understand the overwhelming popularity of the mighty Universal Program.

SPECIALS

BUTTERFLY—"THE CIRCUS OF LIFE" (Five-Reel Drama)—Little Zoe Rae, Mignon Anderson and Emory Johnson.

NESTOR—"A BURGLAR BY REQUEST" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

GOLD SEAL—"THE ALMOST GOOD MAN" (Three-Reel Western Drama)—Harry Carey and Claire DuBrey.

L-KO—"DRY GOODS AND DAMP DEEDS" (Two-Reel Comedy)—Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling.

UNIVERSAL ANIMATED WEEKLY—Issue No. 74.

UNIVERSAL SCREEN MAGAZINE—Issue No. 22.

JOKER—"SIMPLE SAPHO" (One-Reel Comedy) —Gale Henry and Jack Dill

POWERS—"THEM WERE THE HAPPY DAYS" (Comedy Cartoon) and "SUPERSTITIOUS CHINA" (Dorsey Educational)—Split Reel.

NO matter whether you are running an "open" booking show; a feature entertainment, or giving a composite vaudeville and picture performance, you need to make a selection from this list of smashing "specials," which you can book separately to suit your needs. They are the class of pictures that will help any performance. They will pull a weak feature through. There are subjects to meet any requirement. If you are now fortunate enough to be getting the complete Universal Service, you get these without extra charge—but if you book them separately you must expect to pay a slight advance, because they will pack your house. Ask your nearest Universal Exchange for full particulars—then you will book them.

REGULARS

VICTOR—"A BOX OF TRICKS" (One-Reel Comedy)—Billy Mason and Marcia Moore.

LAEMMLE—"THE MISSING WALLET" (One-Reel Drama).

REX—"TACKY SUE'S ROMANCE" (Two-Reel Comedy Drama)—Ruth Stonehouse and Chester Bennet.

IMP—"DOOMED" (One-Reel Drama)—Claire McDowell, Chas. Mailes and Jack Nelson.

NESTOR—"WHO'S LOONEY NOW" (Two-Reel Comedy)—Eddie Lyons, Lee Moran and Billie Rhodes.

101-BISON—"THE WILDCAT" (Two-Reel Western Comedy Drama)—Jack Ford and Yvette Mitchell.

IMP—"THE HUNTED MAN" (One-Reel Drama) —Lee Hill and Mignon Anderson.

IF your patrons are strong for fine, clean dramatic subjects, with brilliant stars, masterly direction and complete and lavish productions, make your selections from this list of "regular" releases on the Universal program. You can always look to this list week after week for the punch subjects that you need to get the crowds and send them away satisfied. Every week among these "regulars" on the big U. Program there is offered an array of talent not obtainable anywhere else on earth. If you are not watching these two pages of the Universal Bulletin every week you are not keeping in touch with all the possibilities open to you. Get in touch now with your nearest Universal Exchange and ask for full particulars, or write the Home Office.

FIRST ON THE SCREEN

Celebrated Universal Animated Weekly Lands More Scoops

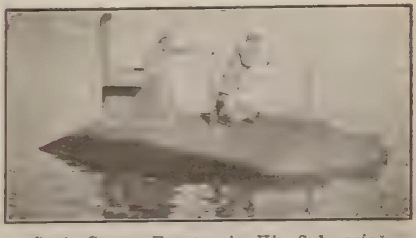
EVERY week the Universal Animated Weekly is greeted with enthusiastic cheers of appreciation. If there is any red blood in your town it will gather at your theatre every time you show the U. A. W. It is showing the most popular subject of the day—preparedness—in its hundreds of phases and covering the activities of the country as no other medium can do. Although released regularly on the Universal Program, it can be booked seperately. Find out from your nearest Universal Exchange if YOU CAN GET IT for your patrons. If you can, it will pack your house on your dullest day. Or write the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

See the page advertisement in this magazine of the Universal's new one-reel weekly release, "CURRENT EVENTS"—the pictorial record of world happenings that are making history. Here is a chance to give your patrons the latest novelty. But you will have to speak quick. Any Universal Exchange.

BURLESQUE COMEDY

"Cross-Eyed Submarine"—Joker Three-Reeler

Taking for their theme the Universal's stupendous dramatic spectacle, "20,000 Leagues Under the Sea," the ever original Joker Comedy Company have produced a burlesque called "The Cross-Eyed Submarine" that is positively the funniest picture ever filmed. The original is in 8 reels, and the burlesquers made 4 reels in following the story. This, however, has been cut to 3 reels, and they are packed with funny incidents and situations, while the action is the speediest ever shown in comedy. It is a comedy novelty that you can boost long and hard. It will get you more business the second showing than the first, because it is the kind that people tell their friends about. Book this sure, and boost it every way you know how.



Capt. Cremo Escapes in His Submarine.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

SELZNICK LJS PICTURES

DO YOUR PATRONS LIKE A
MODERN MYSTERY STORY
WITH AN ABSORBING
LOVE INTEREST AND A PLOT
THAT HOLDS THEM
THRILLED WITH EXPECTANCY?
THEY DO? THEN GIVE THEM

ROBERT WARWICK

in

"THE SILENT MASTER"

By The Master Story Teller
E. Phillips Oppenheim

Directed by
LEONCE PERRET

SOLE DISTRIBUTORS LEWIS J. SELZNICK-EXCHANGES BRANCHES EVERYWHERE

THERE ARE A HUNDRED
REASONS WHY YOU
SHOULD BOOK

CLARA KIMBALL YOUNG

in

"THE EASIEST WAY"

By Eugene Walter

FIRST: BECAUSE IT IS A
PICTURE THAT WILL PACK
YOUR HOUSE TO THE DOORS

NEVER MIND
THE OTHER
NINETY NINE

Directed by **ALBERT CAPELLANI**

SOLE DISTRIBUTORS LEWIS J. SELZNICK-EXCHANGES BRANCHES EVERYWHERE

HAVE YOU APPLIED FOR
"THE BARRIER" by REX BEACH
WIRE THE NEAREST SELZNICK-EXCHANGE NOW

SELZNICK LJS PICTURES

HOW'S THIS FOR
A THRILLER?

IT'S ONLY ONE OF
HUNDREDS IN

HERBERT BRENON'S

GREAT PHOTO-MELODRAMA

"THE LONE WOLF"

By Louis Joseph Vance

With

HAZEL DAWN and
BERT LYTELL

ACTION! ACTION!! ACTION!!!

SOLE DISTRIBUTORS LEWIS J. SELZNICK-EXCHANGES BRANCHES EVERYWHERE

"PANTHEA" AND "THE LAW
OF COMPENSATION" WERE
GREAT HITS BUT WHEN
YOU SEE

NORMA TALMADGE

in

"POPPY"

YOU WILL AGREE THAT IT
IS THIS CHARMING STAR'S
FINEST CONTRIBUTION
TO THE ART
OF THE SCREEN

Dramatized from Cynthia
Stockley's fascinating
Story of South African life
By Ben Teal and John P. Ritter
Directed by **EDWARD JOSE**

SOLE DISTRIBUTORS LEWIS J. SELZNICK-EXCHANGES BRANCHES EVERYWHERE

HAVE YOU APPLIED FOR

"THE BARRIER" by REX BEACH

WIRE THE NEAREST SELZNICK-EXCHANGE NOW

Goldwyn Pictures

The World-Famed "Strand" Books *All* Goldwyn Pictures

MITCHEL H. MARK and Harold Edel, Managing Director, have signed a contract that makes their New York *Strand Theatre* the home of Goldwyn Pictures in America's greatest city.

All twenty-six Goldwyn productions made in our first year of operation are booked under this contract for presentation in *the largest picture theatre in the entire world.*

That one of the ablest and keenest exhibitors in the industry should demand Goldwyn Pictures for his tremendously successful institution proves to *all other exhibitors* that Goldwyn productions have the quality claimed for them.

The Strand is one of the greatest of all the picture theatres—and the pioneer quality house in America. It has given faith and courage to all producers with ideals. It has educated a vast public to demand motion picture superiority.

Into this splendid house, beginning in September, come *Goldwyn Pictures*—with their beauties, their dramatic values, their refinements and their remarkable stars.

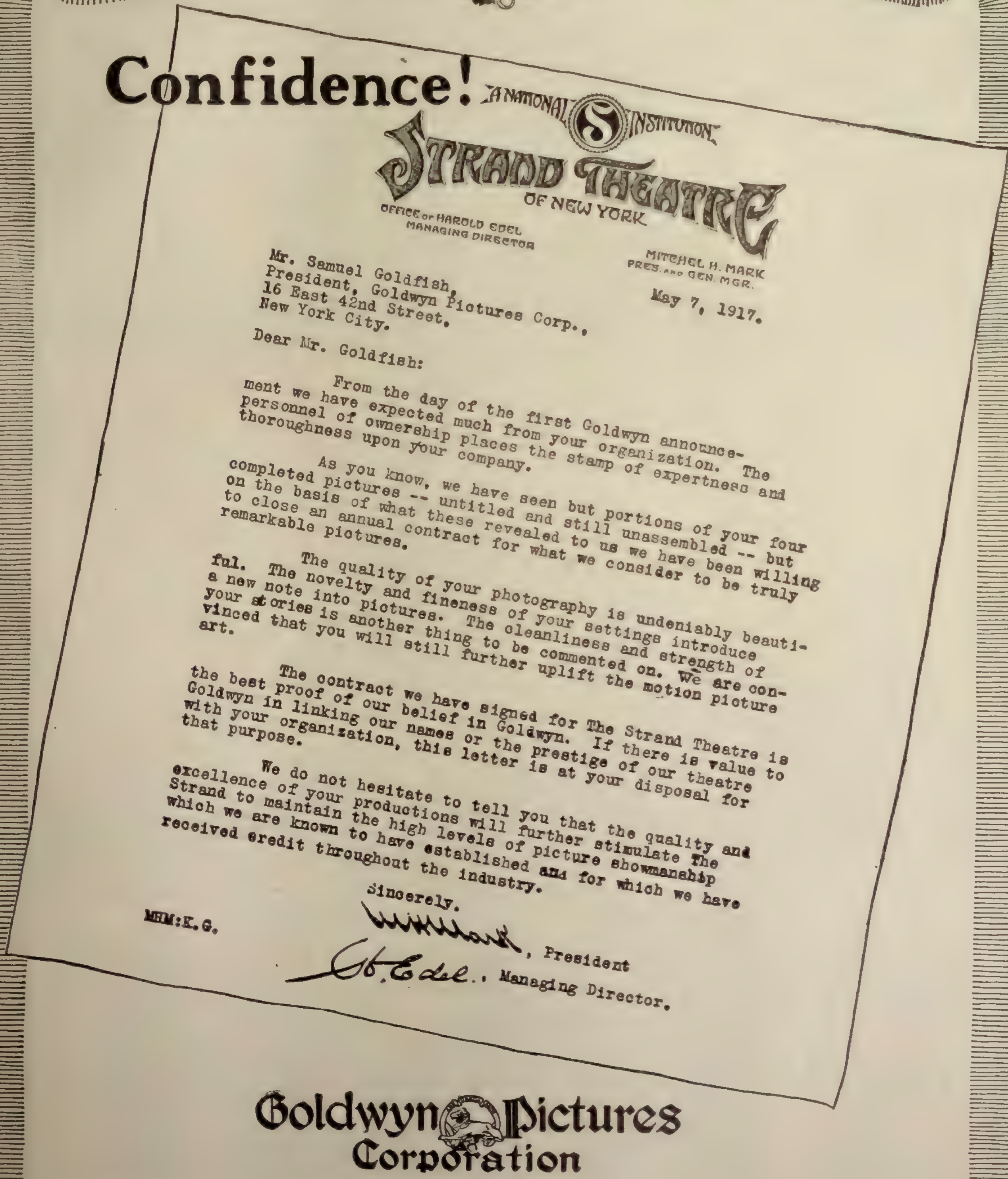
Is there any exhibitor *anywhere* who requires greater proof of Goldwyn quality than this?

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
IRVIN S. COBB
ARTHUR HOPKINS
MARGARET MAYO
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Confidence!



A NATIONAL INSTITUTION
STRAND THEATRE
OF NEW YORK
OFFICE OF HAROLD EDEL
MANAGING DIRECTOR
MITCHEL H. MARK
PRES. AND GEN. MGR.

May 7, 1917.

Mr. Samuel Goldfish,
President, Goldwyn Pictures Corp.,
16 East 42nd Street,
New York City.

Dear Mr. Goldfish:

From the day of the first Goldwyn announcement we have expected much from your organization. The personnel of ownership places the stamp of expertness and thoroughness upon your company.

As you know, we have seen but portions of your four completed pictures -- untitled and still unassembled -- but on the basis of what these revealed to us we have been willing to close an annual contract for what we consider to be truly remarkable pictures.

The quality of your photography is undeniably beautiful. The novelty and fineness of your settings introduce a new note into pictures. The cleanliness and strength of your stories is another thing to be commented on. We are convinced that you will still further uplift the motion picture art.

The contract we have signed for The Strand Theatre is the best proof of our belief in Goldwyn. If there is value to Goldwyn in linking our names or the prestige of our theatre with your organization, this letter is at your disposal for that purpose.

We do not hesitate to tell you that the quality and excellence of your productions will further stimulate The Strand to maintain the high levels of picture showmanship which we are known to have established and for which we have received credit throughout the industry.

Sincerely.

MHM:K.G.

, President

H. Edel., Managing Director.

Goldwyn Pictures Corporation

16 East 42nd Street, New York City
TELEPHONE : VANDERBILT 11

THESE MEN KNOW A GOOD PICTURE MAKES A GOOD PROPOSITION FOR THEM

the WHIP

DIRECTED BY MAURICE TOURNEUR

MARCUS LOEW

At the highest price ever paid for a feature picture in the territory, Marcus Loew has just bought the rights to "The Whip" for New York State. Mr. Loew, who owns many theatres in New York City, knows that a picture which can make a real run in the metropolis to capacity business, as "The Whip" did at the Park Theatre, is the thing not only for him and for the patrons of his houses, but also for theatres throughout the state.

DE LUXE FEATURE FILMS

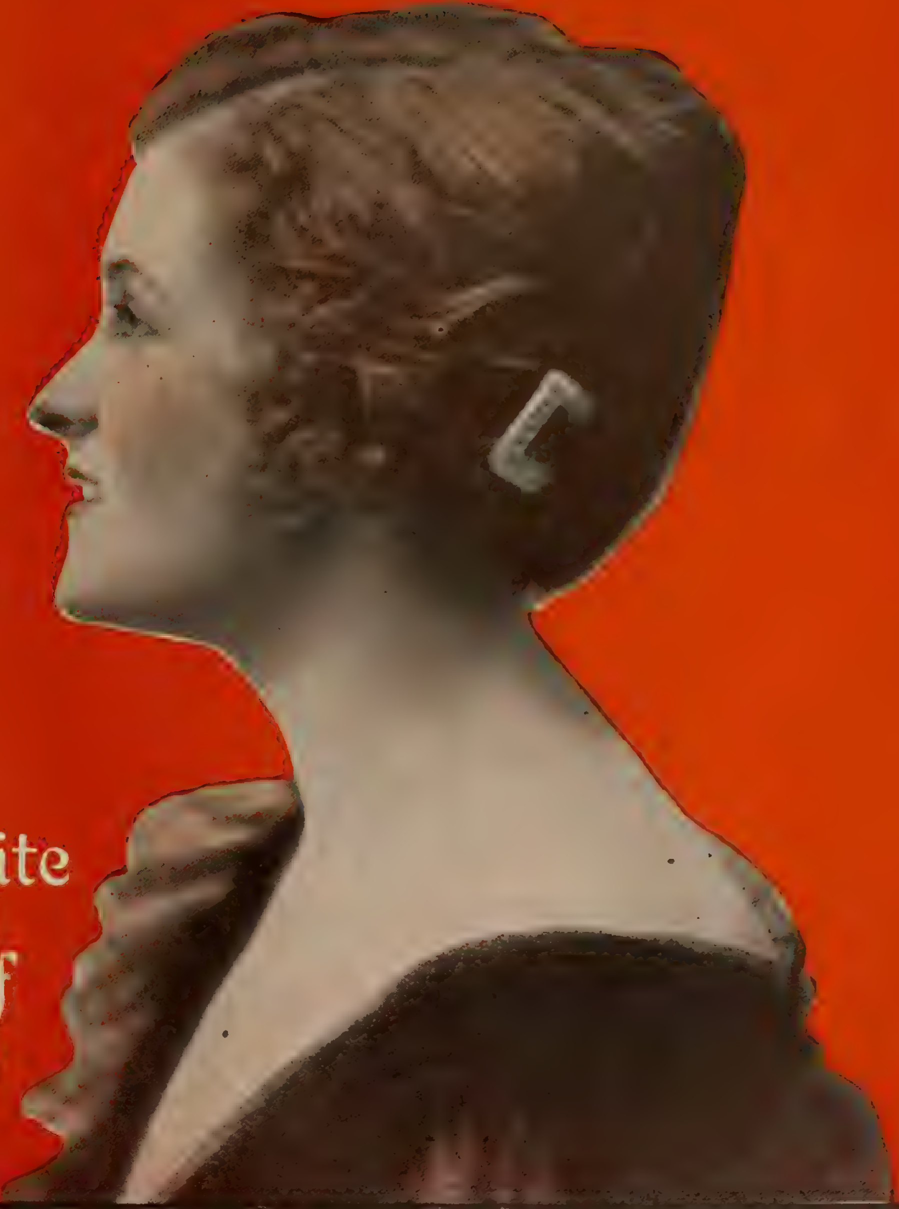
The rights for the great North-west have been bought by the De Luxe Feature Film Co. of Seattle. This Company takes it for Washington, Oregon, Montana and Idaho. The men in charge know their territory thoroughly, and a picture as good as "The Whip" is what they want.

SOL LESSER

At the Cort Theatre in San Francisco, "The Whip" has started off to a run with phenomenal success, and its reputation is spreading so quickly that Sol Lesser, who bought the rights for California, finds an unusual demand for the spectacular picture in other cities of the state. Mr. Lesser has also bought the rights for Nevada.

ONLY A FEW MORE STATES LEFT. GET BUSY.

APPLY **PARAGON FILMS, INC.**
914 LONGACRE BLDG. NEW YORK.



The
Star Exquisite
presented
in a series of
great plays

B. A. ROLFE offers
The rising Star of Pictureland

EMMY WEHLEN

In the play by Charles A. Logue and John Clymer

The DUCHESS *of* DOUBT

A METRO wonder production adapted and
directed in Five brilliant Acts by George D. Baker
and released on MAY 28th on the

METRO PROGRAM

In this Special Metro Production de Luxe

The Greatest Actress of the American Stage becomes the Greatest Actress of the Screen

ETHEL BARRYMORE

in Edward Sheldon's

The CALL of her PEOPLE

Seven Smashing Acts of drama, novelty beauty, romance and power

AT ALL

METRO

EXCHANGES

BRADY
INTERNATIONAL
SERVICE
WORLD-PICTURES

WILLIAM A. BRADY

President of the National Association of the Motion Picture Industry, says:

"Ever since I became interested in the screen, I have dreamed and planned for what I am now able to do. I wanted to bring to America's screen Europe's best, and under the best possible conditions."

Current Release:—

Regina Badet in "**Atonement**"

WORLD PICTURES BRADY-MADE

CURRENT RELEASES ON THE DEPENDABLE PROGRAM

SARAH BERNHARDT
in "Mothers of France"

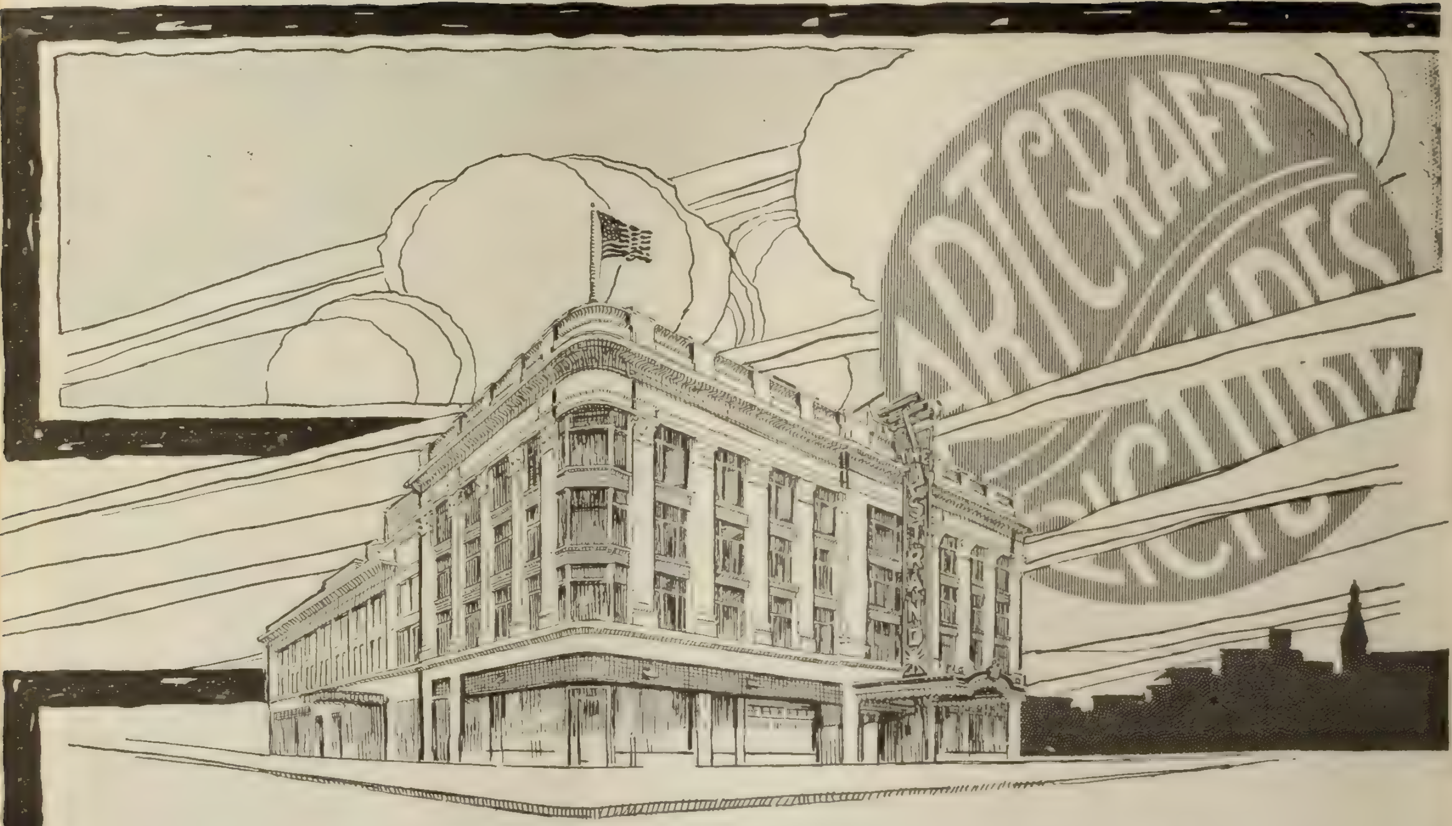
ALICE BRADY
in "Maternity"

MURIEL OSTRICHE
and ARTHUR ASHLEY
in "Moral Courage"

CARLYLE BLACKWELL
and JUNE ELVIDGE
in "The Crimson Dove"

ETHEL CLAYTON
and MONTAGU LOVE
in "Yankee Pluck"

ROBERT WARWICK
and GAIL KANE
in "The False Friend"



Paramount and Artcraft Pictures

World's *two* most famous picture
Artcraft Pictures for basis of

Arrangements were *concluded* this week
in the Strand Theatre together with

On the same day a contract was entered into with
motion picture, Broadway and 42nd Street for the

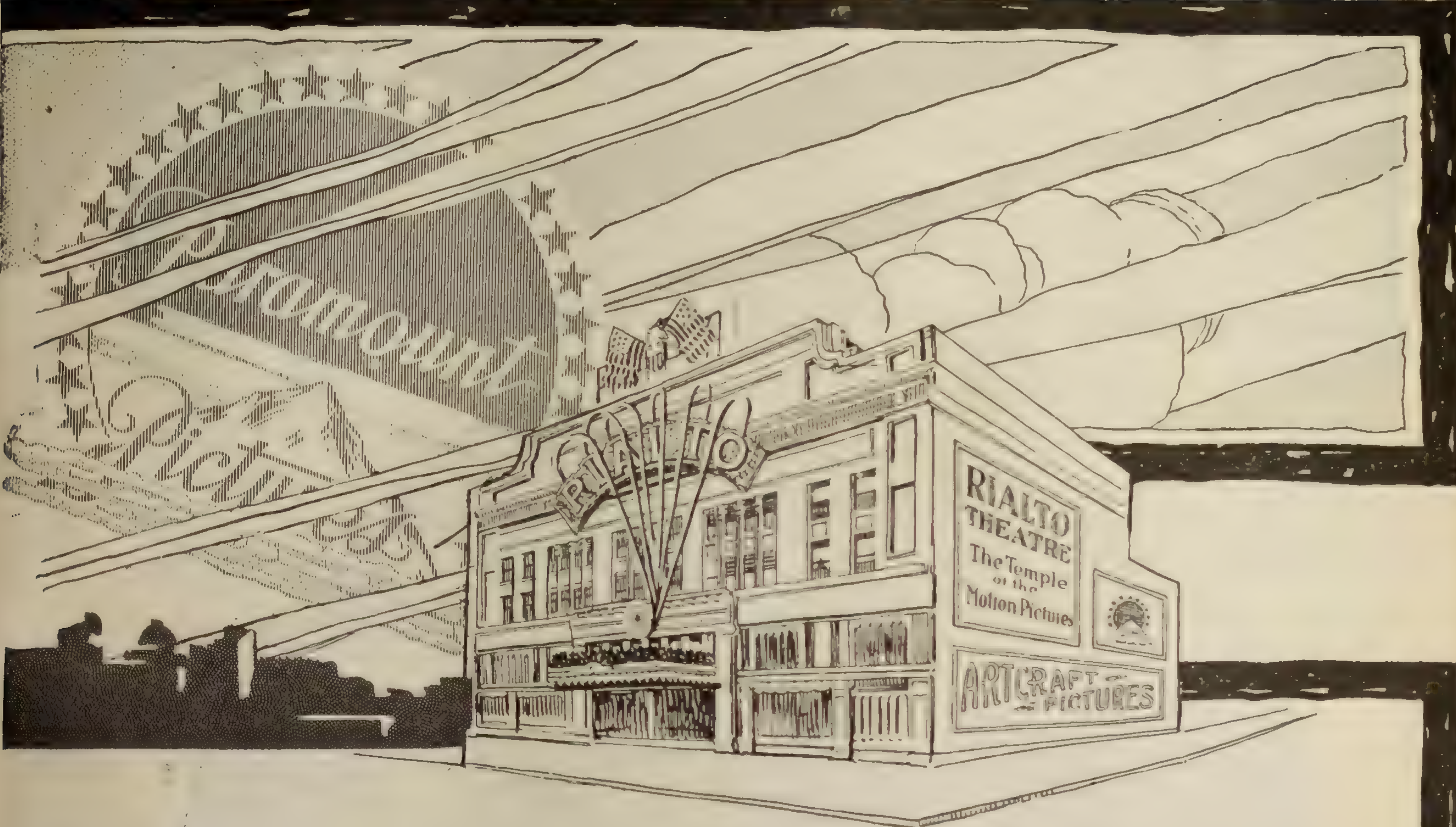
Week in and week out over a period of three years a million picture devotees have patronized the Strand, knowing the features are Paramount pictures.

There has been an occasional added feature, such as the Mary Pickford and George M. Cohan productions released through Artcraft.

This hostorical affiliation between New York's two most noted theatres and the two greatest distributing organizations is made possible through the adoption by Paramount of the open-booking system commencing August 5th, announcement of which was made here two weeks ago by Mr. Adolph Zukor, president of Famous Players-Lasky Corporation.

Under the new plans of distribution by which the releases of Paramount and Artcraft will not conflict, the opportunity

Information regarding Paramount's "open booking" plan obtain



For the Strand and Rialto Theatres

theatres *depend* on Paramount and *another* year's great prosperity.

for the *continuation* of Paramount Pictures
some of the great Artcraft productions.

the Rialto Theatre S. L. Rothapfel's temple of the
exhibition of *numerous* Paramount and Artcraft releases.

to exhibit the world's most famous stars and photoplays produced by the greatest directors and adapted from the finest works of contemporary writers, is open to every motion picture theatre in the United States.

The roster of Paramount stars includes Mme. Petrova, Kathlyn Williams, Wallace Reid, George Beban, Vivian Martin, Louise Huff, Jack Pickford, Sessue Hayakawa, Ann Pennington, Margaret Illington, Fannie Ward, Billie Burke, Pauline Frederick and Marguerite Clark.

The list of Artcraft's stellar attractions consists of D. W. Griffith's personally supervised productions, the pictures produced by Miss Mary Pickford, photoplays starring the beautiful and gifted Elsie Ferguson, the remarkable Douglas Fairbanks productions and the new personally directed Cecil B. De Mille-Geraldine Farrar attractions.

able from all Paramount exchanges on and after May 15th

Jos. M. Schenck *presents*

"Fatty" Arbuckle
in "A Reckless Romeo"

"Won't you come over to my house"

is what "Fatty" wrote on a card to the stork. He admired a baby in the park and it was all right until friend wife caught sight of the above picture then—but see the picture. As a *drawing card* you can't beat "Fatty" Arbuckle, and can you do better than "tickle your patrons to death"? **"A laugh is worth twenty sighs in any market."**

Released May 21st

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE *at* FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

VICTOR MOORE

Summer Homes
for Sale

"MOVING"

is a Comedy that will make even "dyed-in-the-wool" film fans and reviewers laugh. The moral of the story is: when you buy or rent a house look at the house not the plan; but "Vic" didn't.

With all Paramount conservatism in mind we state that this comedy is probably one of the best single reel comedies yet released.

Have this picture screened for you at the nearest Paramount Exchange. If you want to see how they run—ask to see "FLIVVERING" also.

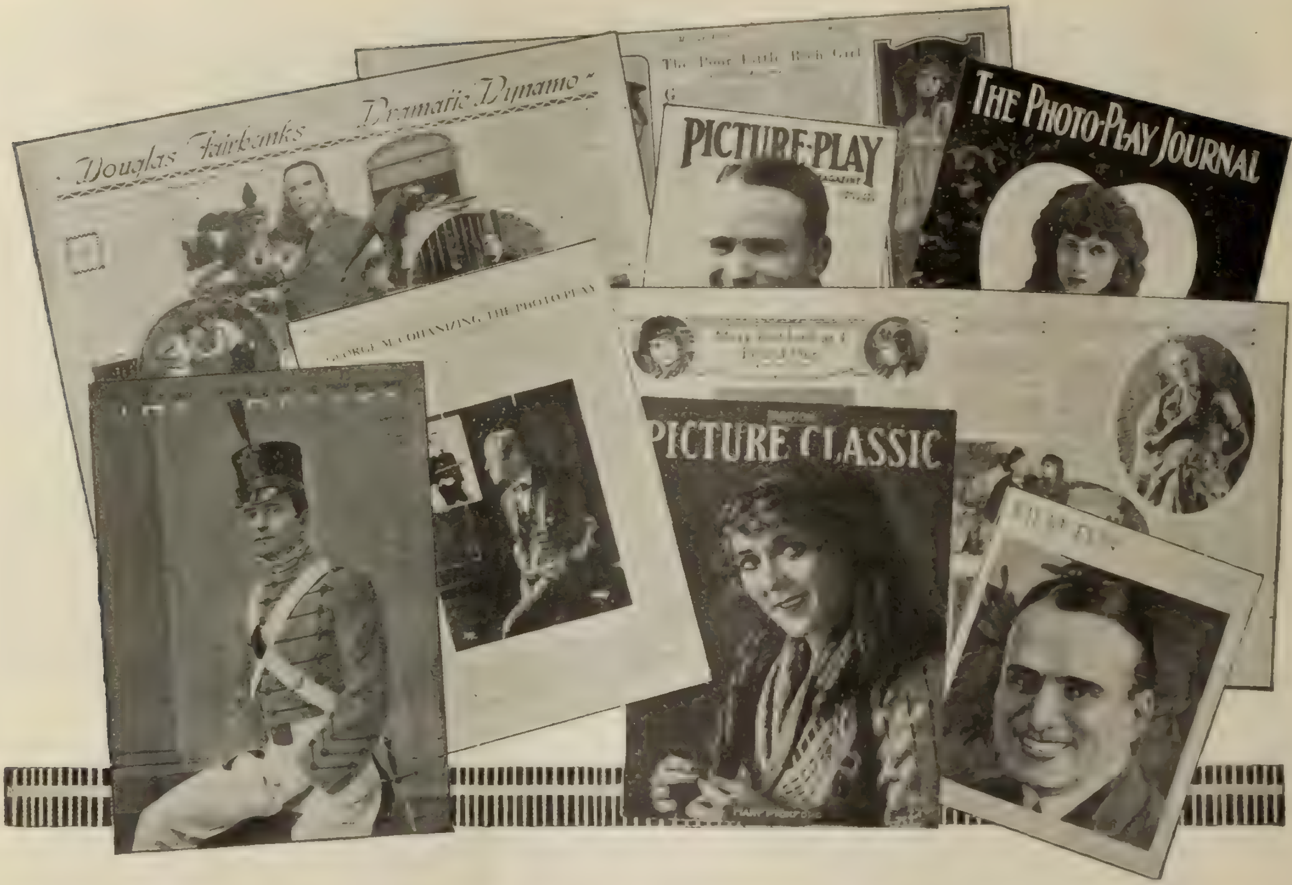
If your audience is very high class don't be skeptical—there is no rough stuff or slap stick, but good situations and a funny story.

Book them now.

Paramount Pictures

KLEVER PICTURES, INC.
220 West 42nd St., New York City
Released in Canada by Regal Films, Limited, 37 Yonge St., Toronto, Canada

KK


Douglas Fairbanks
Dramatic Dynamo
The Poor Little Rich Girl
PICTURE-PLAY
THE PHOTO-PLAY JOURNAL
GEORGE M. COHANIZING THE PHOTO PLAY
PICTURE CLASSIC
MARY PICKFORD

WHAT MONEY CAN'T BUY!

THE GREAT popularity of the stars whose photoplays are released through Artcraft Pictures Corporation means a daily advertisement for the exhibitors who show their productions.

Pictured above are only a few of the national magazines of this month which selected Mary Pickford, Douglas Fairbanks and George M. Cohan as subjects for cover pages and leading articles. They circulate into millions of homes. They are displayed on hundreds of thousands of news stands. It is publicity that money can't buy.

But—

You can cash in on their popularity by exhibiting their latest pictures released through Artcraft Pictures Corporation.

The biggest and best theatres use them—so do the best of the smaller houses.

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

ARTCRAFT PICTURES

THE SUPREME COMBINATION OF MOTION PICTURE GENIUS

ARTCRAFT PRESENTS

MARY PICKFORD

IN

CECIL B. DeMILLE'S

Beautiful Production

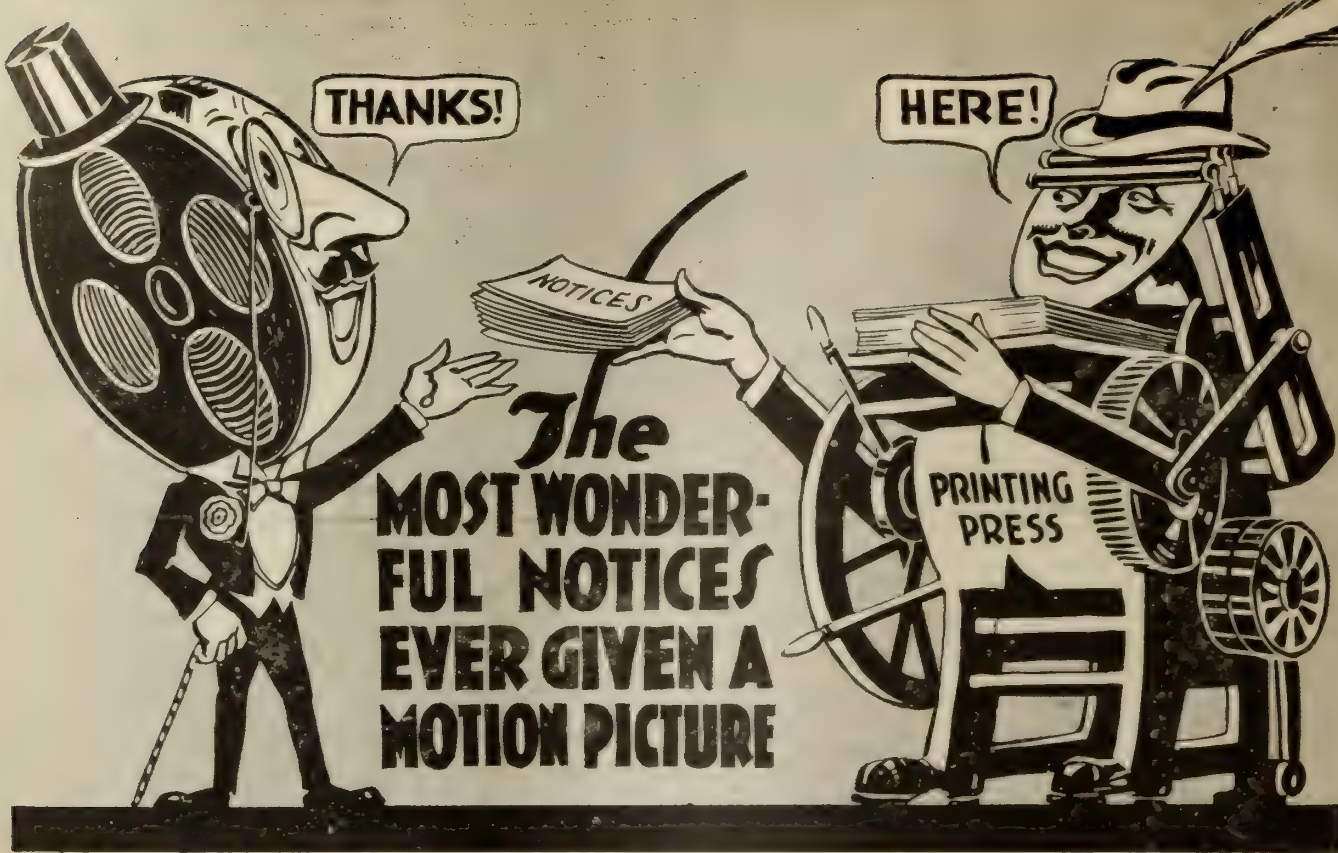
"A Romance of the Redwoods"

By Cecil B. DeMille and Jeanie MacPherson

RELEASED TO ALL LEADING THEATRES MAY 14th

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY *Vice-Pres.* CECIL B. DEMILLE *Director General*


THANKS!
HERE!
NOTICES
PRINTING PRESS

The MOST WONDERFUL NOTICES EVER GIVEN A MOTION PICTURE

Have been given in succession to ***seven*** THANHOUSER features released by Pathe. ***Read!***

"THE CANDY GIRL"

(Releasing Next Week)

"Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."

—Motion Picture News.

"HINTON'S DOUBLE"

(Just Released)

"Aside from the drawing power of the star, the play itself is of exceptional interest and will do much toward upholding the high standard set by Thanhouser productions during the past six months."

—Exhibitors' Trade Review.

"VICAR OF WAKEFIELD"

(Special Release)

"It is almost as human and delightful on the screen as it is between the covers of a book; and Frederick Warde, who acted before the camera as the kindly old Vicar, interpreted the character with as close an approach to perfection as cinema interpretations can hope to achieve."

—New York World.

"WHEN LOVE WAS BLIND"—"The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the 'Sex problem' there is in the story has been handled with great delicacy."

—Sunday Telegraph.

"POTS-AND-PANS PEGGY"—"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life."

—Exhibitors' Trade Review.

"HER BELOVED ENEMY"—"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories."

—Sunday Telegraph.

"HER LIFE AND HIS"—"A mingling of the lives of Henry Ford and Thomas Mott Osborne, told in an entertaining and melodramatic way. Climaxes are well constructed, human interest strong, and acting first-class."

—Sunday Telegraph.

DID YOU EVER SEE SUCH NOTICES?

Exhibitors, Newspapers, Trade Papers - all praise

Pathé Gold Rooster Plays

The consensus of opinion is that they are real achievements and represent

Real box office value

The Exhibitor says;

"After a careful consideration of the other subjects on the market we decided to open with an all Pathe program and we are now sure that our judgment was correct. Rest assured that Pathe productions will be depended upon as strong feature attractions for the Dawn Theatre."

John F. Niebes, lessee and manager, Dawn Theatre, Detroit, Mich.

The Newspaper says;

"'Kick In' has kicked up such a furor at the 'Bandbox' that it will be held over another week. (The third) Manager Haag says that the public has been satisfied in holding it over to give those who have not seen it another chance... 'Kick In' is not the usual play. It is different."

Chicago American

The Trade-Paper says;

"'The hunting of the hawk' is one of the best features the writer has seen this year. From every angle it far eclipses the ordinary program feature and some of the so-called specials are dwarfed beside it... The production is of the highest grade."

Motion Picture News

We cannot for lack of space print a hundreth of the splendid comment that Pathé Gold Rooster Plays have received. Be guided by the experienence of others -

Book Gold Rooster Plays

Pathé

$80,000.00

is being spent in the newspapers of the United States to tell your patrons about

The Neglected Wife

$2,000.00

will be paid in cash prizes to bring the people to your theatre every week while the Serial is being shown. Your audiences will have a chance to win one of these prizes.

Produced by Balboa

Pathé

Ruth Roland

The Neglected Wife

is from famous novels by Mabel Herbert Urner, the most widely read American author of the day. It is a story of today, vital and gripping. Your audiences know and like Mrs. Urner's work and will want to see this serial. Those of your patrons who saw

Ruth Roland

in "The Red Circle" and "WhoPays?" will demand to see her in "The Neglected Wife."

For details of the

$ 2,000.00

prize contest which will have your audiences interested from the very start see the papers in your own city.

Booking now

Pathé

This is what they all say:

"Never were audiences better satisfied with a picture serial than with

MYSTERY OF THE DOUBLE CROSS

at Pantages last week."

Minneapolis Daily News

"Mystery of the Double Cross" the latest Pathé Serial is evidently in for a prosperous run at the 'Fountain'. It was shown to capacity audiences yesterday, many being unable to obtain admission last night."

Terre Haute Tribune

Produced by **Astra**
Directed by Wm. Parke

Mollie King

star of

MYSTERY OF THE DOUBLE CROSS

Does in it the best
work of her career.
She is so charming,
so winsome that Exhibitors will be pleased to know that she
will be identified with
the Pathé program of
the future.

26% increase in business
in February on the

Hearst-Pathé News

proves that Exhibitors and public alike know what is the world's best news weekly.

War time makes it doubly interesting to the public and therefore doubly valuable to the Exhibitor. Show it—twice a week.

Pathé

announces that the world's greatest war pictures of the world's greatest war — the

Official Government-made Pictures

can now be obtained only through the Pathé Exchanges.

These pictures are unique-exclusive. They show every side of the great war which the United States has now entered. As a timely, novel and superlative box office attraction they are unequalled.

Ask your nearest Pathé Exchange about them.

Edwin Arden
is a celebrated actor.
"The Iron Heart" shows
him at his best. It is
one hour's solid entertainment for any audience.
Quality cast.
Quality production
Quality in every way

Pathé
announces
The Iron Heart
with
Edwin Arden

Produced by Astra
Directed by George Fitzmaurice

Coming soon

Gladys Hulette

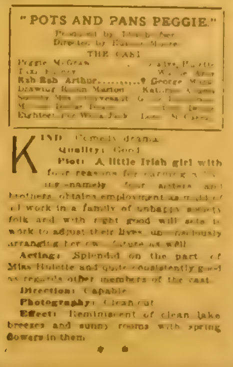
one of the brightest
shining stars in the
picture firmament—
is announced in

The Candy Girl

A typical Hulette play
full of laughter and pathos.

Produced by Thanhouser

What they say of her:
(Mae Tinee in Chicago Tribune)



"POTS AND PANS PEGGIE."
Produced by [illegible]
Directed by [illegible]
THE CAST
Peggie McGraw [illegible]
Tom [illegible] Wayne Arey
Rub Rub Arthur.........? George [illegible]
Drawing Room Marion [illegible]
[illegible]
[illegible]
Eighteen [illegible]

KIND: Comedy drama.

Quality: Good.

Plot: A little Irish girl with four reasons for earning a living—namely four sisters and brothers, obtains employment as maid of all work in a family of unhappy society folk and with right good will sets to work to adjust their lives, unconsciously arranging her own future as well.

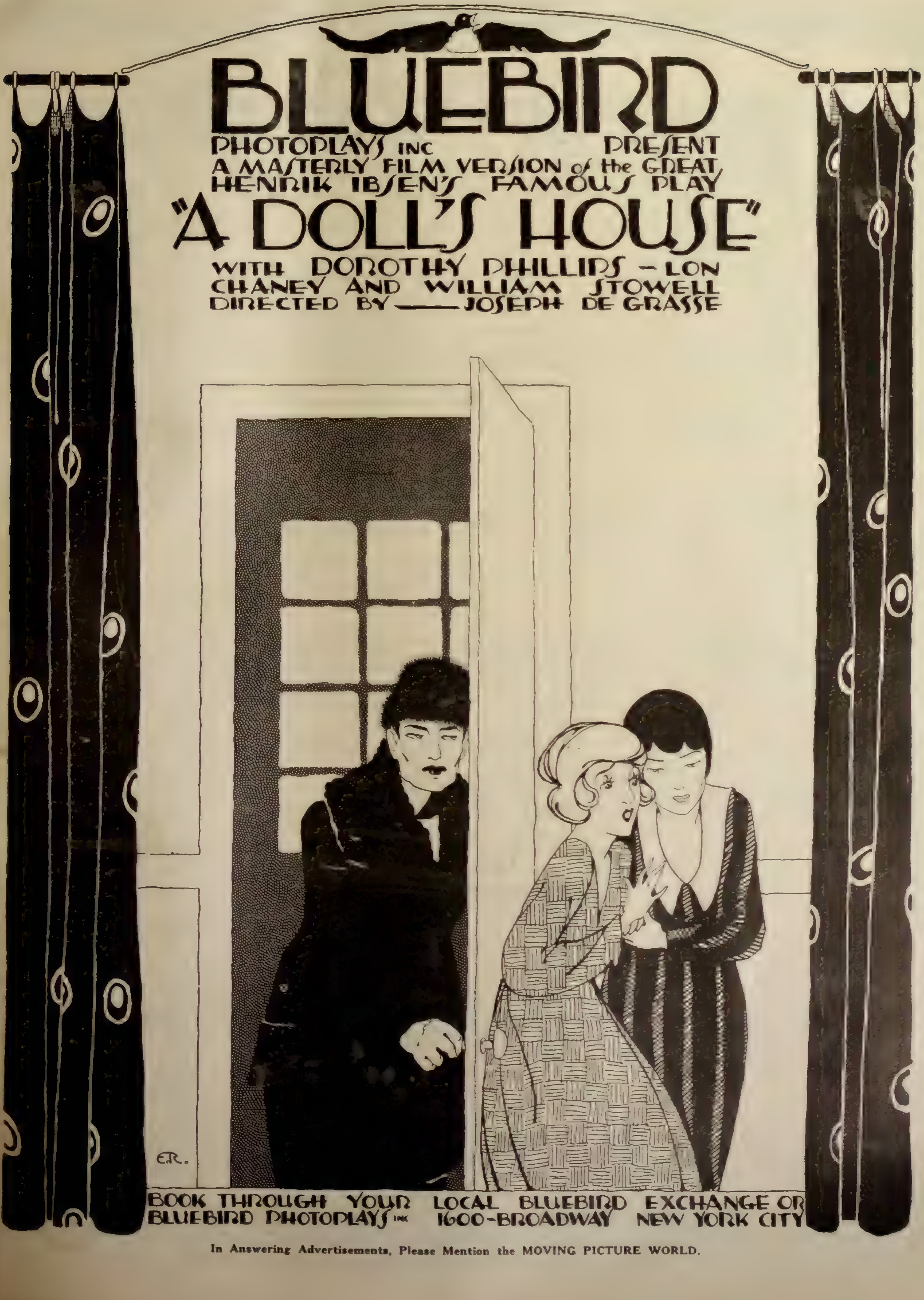
Acting: Splendid on the part of Miss Hulette and quite consistently good as regards other members of the cast.

Direction: Capable.

Photography: Clean cut.

Effect: Reminiscent of clean lake breezes and sunny rooms with spring flowers in them.

Pathé Gold Rooster Plays Please Patrons and Exhibitors



BLUEBIRD
PHOTOPLAYS INC PRESENT
A MASTERLY FILM VERSION of the GREAT
HENRIK IBSEN'S FAMOUS PLAY
"A DOLL'S HOUSE"
WITH DOROTHY PHILLIPS – LON
CHANEY AND WILLIAM STOWELL
DIRECTED BY —— JOSEPH DE GRASSE

BOOK THROUGH YOUR LOCAL BLUEBIRD EXCHANGE OR
BLUEBIRD PHOTOPLAYS INC 1600-BROADWAY NEW YORK CITY

Power of Paralta Plan

THE cry of the times is—**PREVENT WASTE!** Make 100% efficiency your mark and shoot straight at it.

Any product that is not kept directly moving develops **WASTE,** for every potential dollar-making quality in it that is not worked to its limit means loss. This is particularly true of a moving picture film.

A successful production on the regular dramatic stage, playing twice in a day in a theatre of 1,250 capacity, can show to but 2,500 people.

On the other hand, **a successful photoplay may be shown to a million people for every thousand who may see a regular old-time dramatic play. It is only a question of intensive development of exhibiting possibilities.**

It is not incredible, when one indulges in a little calculation based on well known facts, that a single successful photo-drama could be developed in its exhibiting possibilities so as to be seen by 20 millions of people. That's 100% exhibiting efficiency.

Every day a successful production lies in a can on the shelf it means loss of rental—loss in its earning capacity. If this be not developed to the limit and the picture is not constantly kept running till its exhibiting possibilities are exhausted, *there is waste.*

ACCORDING to conservative calculation, the fullest possible exhibiting limit of a successful picture would be presentation to over 20 millions of people. If this be true, **the greatest element of waste in connection with any picture is represented by the difference between the number of people who actually see it and the number who possibly could see it, and who would see it if given opportunity.**

This difference represents a tremendous waste, which could, under favorable conditions, be turned into cash.

Why not do away with this waste and develop a production to its full exhibiting possibilities, as far as practicable?

That is an essential part of the Paralta Plan.

There is more money in making a really great artistic production and exploiting it to the limit of its exhibiting possibilities—for, perhaps, the entertainment of the larger part of 20 millions of people—than there is in a production distinguished mainly by "footage," which attracts but passing attention, meets mainly with but faint praise and soon passes to the film scrap heap.

Both may have originally cost about the same, but the income to the exhibitor and producer is not to be compared, especially if the exhibiting possibility of the "better than ordinary" one is developed to its full limit.

Real merit in a picture assures its booking. The greater the booking the lower the rental; the more constant the booking the smaller the percentage of waste and the greater the profit to both exhibitor and producer.

THE Paralta Plan stops waste by turning it into cash to the benefit of the exhibitor in the form of lower rentals, exclusive exhibiting territory and repeat runs without charge.

The Paralta Plan does not maintain idle prints; it supports no "deadwood"; doubt has no place in it, and certainty, to the limit of human knowledge, is its foundation.

The sense of doubt—uncertainty—is one of the greatest evils the exhibitor has to face. Under the present "System" of distribution he doubts the quality of the picture he books; he is in constant doubt as to what his rentals are going to be next week, or next month, and he is always in doubt as to whether or not next month he will have the program he has been pushing. *He can never forget that cancellation clause in his contract.*

To eliminate every possible doubt and element of uncertainty from the Paralta Plan of distribution, its founders worked and investigated for two years before they formed Paralta Plays, Inc.

STUDY!!!

THE PARALTA PLAN — an original system founded on principles of fair play to all exhibitors in distribution of Paralta Plays

Absence of All Doubt!!

THEY had to know every point of certainty or uncertainty in relation to star-value, individual drawing power in different localities, the sectional popular likes and dislikes as to productions and where thrills are most wanted and laughs are best liked.

They had to know every detail of distribution and exhibition in every centre of the country; rentals charged in different localities on the same productions, or otherwise; and every influence that had any bearing on the booking and exhibition of films, general or specific, from Maine to California.

All this labor was to eliminate doubt and uncertainty—to prove the Paralta Plan and establish it free from known existing evils. The Paralta Plan is as clear from doubt as any business proposition ever conceived, for it is based on the surest possible foundation—exact knowledge and actual experience.

Its success naturally depends on the merit of the productions it releases and to this end it has sought to eliminate all doubt by seeing to it that Paralta Plays shall actually be of the highest class in every feature—in stories, stars, supporting casts, details of production and in technical and dramatic direction.

ALL Paralta Plays will be notable stories by notable writers—there will be no doubt of their merit. **The principal roles will be played by widely known and well established artists who are screen stars of great talent. There is no doubt of their ability and drawing power.** They will be supported by players who are well known and have large personal followings. This eliminates another element of uncertainty.

The productions will be as well made as a liberal outlay of money can insure, and the direction, both dramatic and technical, will be in the hands of directors who have been identified with many of the most successful photo-dramas ever presented on the screen. *Even these directors have established box office value.*

There is not an inexperienced person connected with the development of the Paralta Plan or Paralta Plays—everyone is seasoned timber; his ability and experience are essential elements in establishing the absolute absence of doubt and uncertainty in every part of the Paralta Plan.

In distribution the Paralta Plan will have the co-operation of the ablest and most experienced men in this work—men who really know the needs of the local exhibitor through years of intimate association with him. These men will honestly co-operate with him in securing the best results for all concerned, for their success depends entirely on the exhibitor's success.

Devoid of all uncertainty, the Paralta Plan stands a tower of strength, unshakably founded in that most powerful of all human motives—self-interest and co-operation for greater personal financial gain and benefit than can be had in any other way, or from any other source, in the moving picture industry.

That's absolute absence of doubt.

THINK !!!

The Paralta Plan Exhibitor Begins to Work for Himself the Moment He Secures a Paralta Exhibiting Franchise.

PARALTA PLAYS, Inc.

CARL ANDERSON, President. ROBERT T. KANE, Vice-Pres. HERMAN FICHTENBERG, Chairman Directors. HERMAN KATZ, Treasurer. NAT. I. BROWN, Secretary and General Manager.

Send Your Name and Address Today

(Fill out this coupon and mail it today. You incur no obligation.)

PARALTA PLAYS, Inc., No. 729 Seventh Ave., New York City

Please send all your literature.

Name ....

Theatre ....

Street and No. ....

City ....

State ....

107-E

FRANK J. SENG

A Successful Exhibitor

Presents

HOBART HENLEY'S
Thought Film of Real Life

PARENTAGE

A MESSAGE

Featuring

ANNA LEHR, HOBART HENLEY
and BARBARA CASTLETON

with a group of types in the cast who
register as: Real Folks — Not Actors

Distinctive

Because the title compels consideration. Because the story and production are different! The producer was given an opportunity to take time to develop an idea he had worked on for years. It has none of the commercial rush and hurry earmarks which mar program releases.

Convincing

Because there are no vampires or seducers—none of the chessboard melodramatic characters! It shows home life sincerely, squarely and honestly. The thoughts hit hard and appeal.

Human

Because by painstaking care the producer has made the carefully chosen cast live their parts. They do not "act." Thought, pathos, smiles and tears are all beautifully and naturally blended. The story deals with tremendous thoughts and still concerns things which happen every day —not some times but millions of times. And above all else

"Parentage" is Entertaining!

THE CROWDS DRAWN BY THE ADVERTISING POSSIBILITIES WILL RECOMMEND IT.

A PLAY THAT ASKS QUESTIONS—BIG QUESTIONS

And Answers Them Forcefully But Entertainingly

PARENTAGE

A MONEY MAKER

The advertising possibilities offer an exceptional chance to provide crowd-compelling exhibitor helps and every piece of advertising has a seat-selling message.

Advertising

Big, vital questions of home life are treated in this story. The problems considered will pull exceptional crowds to any theatre—particularly when it can be guaranteed that the treatment of the problems is clean, wholesome and entertaining.

Longer Runs

When a film deals with big problems in a human yet forceful manner it makes for exceptional word of mouth advertising. When these "talkers" recommend the production as not only vitally interesting but entertaining—it means longer runs.

Repeat Bookings

Where contract systems still have some exhibitors tied so that longer runs are impossible—they will immediately book "PARENTAGE" for repeat dates to take advantage of their patrons' praise of this film.

Films that Repeat Make the Fortunes!

IT MEANS THAT THEY BRING IN A MAXIMUM OF PATRONAGE FROM EVERY COMMUNITY.

Frank J. Seng, Times Building, New York.

OPENING AT THE

BROADWAY THEATRE

NEW YORK

THE GREAT EDGAR LEWIS SUCCESS

THE BAR SINISTER

THE TRIBUNE **(New York's Most Exacting Newspaper) said:**

"The Bar Sinister is one of the best things that has ever been seen on the screen."

Every State Rights Buyer and Exhibitor who has seen **"The Bar Sinister"** is struck by its tremendous commercial value. The powerful human appeal of Anthony P. Kelly's gripping story and its intensely interesting treatment of the race question, approached from an entirely new angle, together with Edgar Lewis's masterful staging of its red-blooded climaxes, gives **"The Bar Sinister"** a wonderful drawing power equally effective in every section of the country. It strikes a responsive chord in the hearts of men, women and children of every race and creed, while its advertising possibilities are recognized immediately by every "showman."

Prices for territorial rights now ready

FRANK HALL PRODUCTIONS, Inc.

LONGACRE BLDG. NEW YORK

TRADE SHOWING

BROADWAY THEATRE WEDNESDAY MAY 16 AT 10 A.M.

JANE GREY

IN

HER FIGHTING CHANCE

BY

JAMES OLIVER CURWOOD

STAGED BY

EDWIN CAREWE

THE POPULARITY OF THE STAR
THE STRENGTH OF THE STORY
THE FAME OF THE AUTHOR
THE RECORD OF THE DIRECTOR

MAKE

**HER
FIGHTING
CHANCE**

AN UNUSUALLY
ATTRACTIVE STATE
RIGHTS PROPOSITION

WORLD RIGHTS
CONTROLLED BY

**FRANK HALL
PRODUCTIONS INC.**

LONGACRE BUILDING
NEW YORK

PRODUCED BY
A.H. JACOBS PHOTOPLAYS, INC.

STATE RIGHTS BUYERS

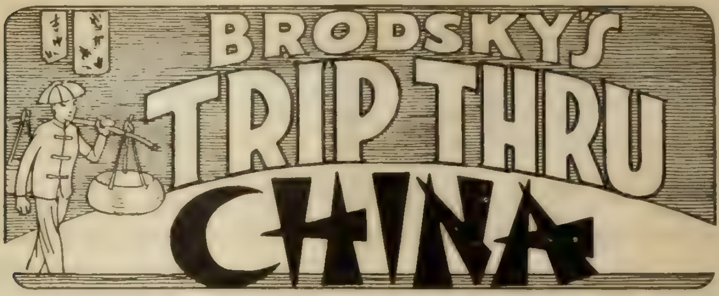
A Big Ten-Reel Feature

Five Years in the Making

Public and Private Schools and Colleges Co-Operate in Advertising This Picture.

"FLOWER OF THE SUN"
Bride In The Wedding Ceremony
in "A Trip Thru China."

ENTERTAINING EDUCATING AMUSING



DEMANDS FOR EDUCATIONAL AND TRAVEL PICTURES ARE INCREASING DAILY

#
Cities
Industries
Games
Sports
Amusements
And First
Pictures
Of "The
Forbidden City"
Sacred Gods
And Tombs
#

Opens at

ELTINGE THEATRE

42d STREET AND
BROADWAY, N. Y.

MONDAY, MAY 21st

25c. to $1.00 scale

#
A Trip To
Pekin
Hong Kong
Shanghai
Canton
Tientsin
Wusih
Soo Chow
Macao
Hangchow
Kowloon
Aberdeen
Newchwang
Etc. Etc.
#

CHINA THE NEW ALLY IN THE WORLD WAR

PREPARING

Chinese Army Preparations, Drills, Fortifications, Etc.

"MOTION PICTURE NEWS" says:

"This film is so vastly different from the general run of tour films that it stands in a class by itself; it is comprehensive and treats with every conceivable feature of Chinese life: her customs, fashions and beliefs. It is at once geographical, historical and scenic—hence, very interesting."

"MOVING PICTURE WORLD" says:

"Ten reels of remarkable pictures covering historic China: her people and her customs. One of the most interesting groups of pictures that have reached America. One is impressed with the fact that little of informational character with regard to the daily life and superstitions of China has been omitted and that they contain much that is of historical value."

SUPREME FEATURE FILMS, Inc.

OF CALIFORNIA
D. S. MARKOWITZ, Manager
1600 BROADWAY, NEW YORK

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

MAY 26, 1917

MARJORIE RAMBEAU HAS EXTRAORDINARY ROLE IN "THE MIRROR"

MARJORIE Rambeau is the star of one of the two Mutual Star Productions released the week of May 21st. This is the fourth Rambeau-Mutual Picture released to date. The others are "The Greater Woman," "Motherhood" and "The Debt." The new one bears the title "The Mirror." It is in five acts. Clara S. Beranger wrote it. Frank Powell directed the production.

Story of Theatrical Life.

"The Mirror" is a story of theatrical life. It offers Miss Rambeau a most extraordinary role—one remarkably well suited to her talents. As an ingenue with ambitions Miss Rambeau comes to New York to win fame and fortune on the stage. The picture has to do with her struggles to secure a hearing, and what happened after she was given "her chance." It is lavishly mounted—superbly costumed. Some of the scenes are laid in the famous big restaurants and cafes that make Broadway what it is. The costumes worn by the feminine members of the cast will prove of exceptional interest to women. It is in every respect an unusual attraction—one that will draw big houses.

Directed by Frank Powell.

Frank Powell directed "The Mirror." Marjorie Rambeau, the star, is drawing houses of $10,000, $12,000 and $15,000 per week on Broadway in "Cheating Cheaters." And now any exhibitor can offer this popular Broadway star in his theatre. The nearest Mutual Exchange can arrange bookings on the whole Rambeau Series of Mutual "Big Stars Only" Pictures.

Mutual Star Productions For May

Title.	Lead.
Week Beginning May 7th.	
Hedda Gabler	Nance O'Neil
The Frame-Up	William Russell
Week Beginning May 14th.	
Annie-for-Spite	Mary Miles Minter
Week Beginning May 21st.	
The Mirror	Marjorie Rambeau
The Checkmate	Jackie Saunders
Week Beginning May 28.	
The Serpent's Tooth	Gail Kane

Juliette Day Now American—Mutual Star

American Film Company Inc., Signs Famous Star of "Chin Chin," "Upstairs and Down," etc.

Juliette Day has just been signed by the American Film Company, Inc. She has enjoyed a continuous series of triumphs on the speaking stage. She has been cast in principal roles in such productions as "Chin Chin," "The Yellow Jacket," "Marrying Money," "Twin Beds" and "Up Stairs and Down." She is noted for her beauty and talent. Now, in films, she bids fair to duplicate her speaking stage triumphs. Vehicles especially written for her will be provided. She will work at the Santa Barbara studios of the American Film Company, Inc. Rollin Sturgeon, the famous director who has been supervising the Gail Kane-Mutual Pictures, will be in charge of production on the Day Pictures, thus insuring their artistic excellence.

Miss Day began her stage career at the age of six; in fact she is scarcely out of her teens at present. After playing under the management of Charles Dillingham, she toured the country with the Ben Greet Players—appearing as Puck in "Mid-Summer Night's Dream." Winthrop Ames became her manager and her first decided triumph was scored in the role of Plum Blossom in "The Yellow Jacket." Exhibitors may be sure she will be cast in roles specially suited to her ability. All the productions in which she appears will be of the super-de luxe sort released under the Mutual's "Big Star Only" policy. Reservations on the Day-Mutual Pictures may be made now at all Mutual Exchanges.

Juliette Day

JACKIE SAUNDERS' THIRD MUTUAL FILM IS "THE CHECKMATE"

The third of the Jackie Saunders Series of Mutual Pictures will be released the week of May 21st. "The Checkmate" is its title. Capt. Leslie Peacock wrote the story. Sherwood McDonald directed it. It is in five acts.

Star in Dual Role.

Miss Saunders appears in a dual role in "The Checkmate." She plays the part of a country lass who goes to the city, as well as that of her sister. The roles are of a widely different type but Miss Saunders succeeds in interpreting them wonderfully. In one she is sweet and winsome but mature. In the other she is younger, more unsophisticated and inclined to be reckless. The older sister in the city discovers that men are inclined to take advantage of her beauty and inexperience. In terror she flees to her country home and resumes her old life. Shortly afterward she discovers her sister is enamored of the same man who, in the city, had attempted to mislead her. Then and there the older girl sets about a plan to checkmate the man who would wrong her sister. For a time it seems her plan may fail, but at the critical moment she succeeds in carrying it out in spite of all opposition and both girls find happiness as the picture ends.

Released May 21st.

The week beginning May 21st is set as the release date of "The Checkmate." This is the third Jackie Saunders-Mutual Picture. Those now showing to capacity business are "Sunny Jane" and "The Wildcat." Exhibitors who have shown any of the Saunders-Mutual Pictures do not need to be reminded of the drawing power of this star. They are eager for other releases of the same series. Bookings on all of the Saunders productions can be made now at your nearest Mutual Exchange.

Two Big War Specials Are Now Available

Mutual now has ready for release two big new War Specials—pictures which are particularly timely and up-to-the-minute. They are entitled "Manning the Navy" and "A Zeppelin Attack on New York." Each is a single-reel subject. Both should prove unequalled attractions now when the whole country is throbbing with patriotism. These pictures will enable you to "do your bit" to aid recruiting. Your nearest Mutual Exchange can arrange bookings on either or both of these one-reel subjects. Be the first in your territory to show them.

Frank Powell *Presents*

MARJORIE RAMBEAU

in

"THE MIRROR"

A story of theatrical life by
Clara S. Beranger. Five Acts.
Released the week of May 21st.

Moving Picture World, reviewing the last Rambeau-Mutual Picture said: "In this five-reel production the exhibitor will find the highest standard of merit."

Marjorie Rambeau, who is drawing houses of $10,000, $12,000 and $15,000 ***every week*** in "Cheating Cheaters" on Broadway, will bring big business to your theatre with this new series of super-productions. Exhibitors who have shown "The Greater Woman", "Motherhood" and "The Debt" are eagerly awaiting "The Mirror." It's the fourth Rambeau-Mutual success. You can book it at any Mutual Exchange.

Produced by Frank Powell Producing Corporation

MUTUAL FILM CORPORATION
John R. Freuler, President
Exchanges Everywhere

MUTUAL
"BIG STARS ONLY"
PICTURES

E. D. Horkheimer *Presents*

JACKIE SAUNDERS

IN

"THE CHECKMATE"

By Capt. Leslie Peacocke. In Five Acts.
Directed by Sherwood McDonald.
Photographed by William Beckway.
Released the week of May 21st.

"It is a good, wholesome, entertaining film play. It is a film that will make the public enjoy pictures better than ever and will swell box-office receipts," says ***Exhibitor's Herald*** of "Sunny Jane," a recent Jackie Saunders-Mutual Picture.

By showing Jackie Saunders-Mutual Pictures you are assured **capacity houses. You give the fans the star they enjoy seeing. "Sunny Jane" and "The Wildcat," featuring Jackie Saunders, are now playing everywhere to big business. "The Checkmate" is the third Saunders-Mutual release. The series is comprised of six big box-office winners. Your nearest Mutual Exchange can supply you.**

MUTUAL FILM CORPORATION

John R. Freuler, President

Exchanges Everywhere

Samuel S. Hutchinson *President*
AMERICAN FILM COMPANY, Inc., *Announces*
The Acquisition of

JULIETTE DAY

To Appear in

MUTUAL STAR PRODUCTIONS

Juliette Day, noted stage beauty and star of "The Yellow Jacket," "Chin Chin," "Marrying Money," "Twin Beds" and "Upstairs and Down" will soon appear in a series of feature productions to be made at the Santa Barbara studios of the American Film Company, Inc., and to be released through the Exchanges of the Mutual Film Corporation.

The plays in which Miss Day will appear will be especially selected and will be produced under the direction of Rollin S. Sturgeon. This announcement marks another step forward in the march of ***Mutual Pictures—"Big Stars Only."*** Exhibitors can secure detailed information about the new Day pictures and can make reservations at any Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President

MUTUAL

Jimmie Dale
alias "The Grey Seal"

Adapted from Frank L. Packard's
"The Professional Adventures of
'Jimmie Dale'" in People's Magazine

starring

E·K·LINCOLN

DORIS MITCHELL EDNA HUNTER
PAUL PANZER

"Action, pep, snap, mystery, these are the things that make popular 'Jimmie Dale,' alias 'The Grey Seal,' says the ***Salt Lake City Republican.***

Jimmie Dale
Alias The Grey Seal

Sixteen Mutual Featurettes—each complete in two reels. A new one every week. They ginger up business—satisfy patrons—make regular patrons out of "now-and-thens."

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, *President*
JULES BURNSTEIN, *Gen'l Manager*

Directed by
HARRY McRAE WEBSTER

Booking NOW At All Mutual Exchanges

MUTUAL
STRAND
COMEDIES

Caulfield Photoplay Company *Presents*

"Bluffing Father"

The Eighth of the One-Reel
Mutual Featurettes Starring

Billie Rhodes

Supported by Jay Belasco

Motion Picture News in its issue of May 5th, reviewing one of the Strand releases, said:—"This subject is really enjoyable through every foot of its length."

Strand Comedies—a new subject each week—are setting new standards. They are clean—refined—polite. They are sure-fire business getters. May 30th is the release date of "Bluffing Father."

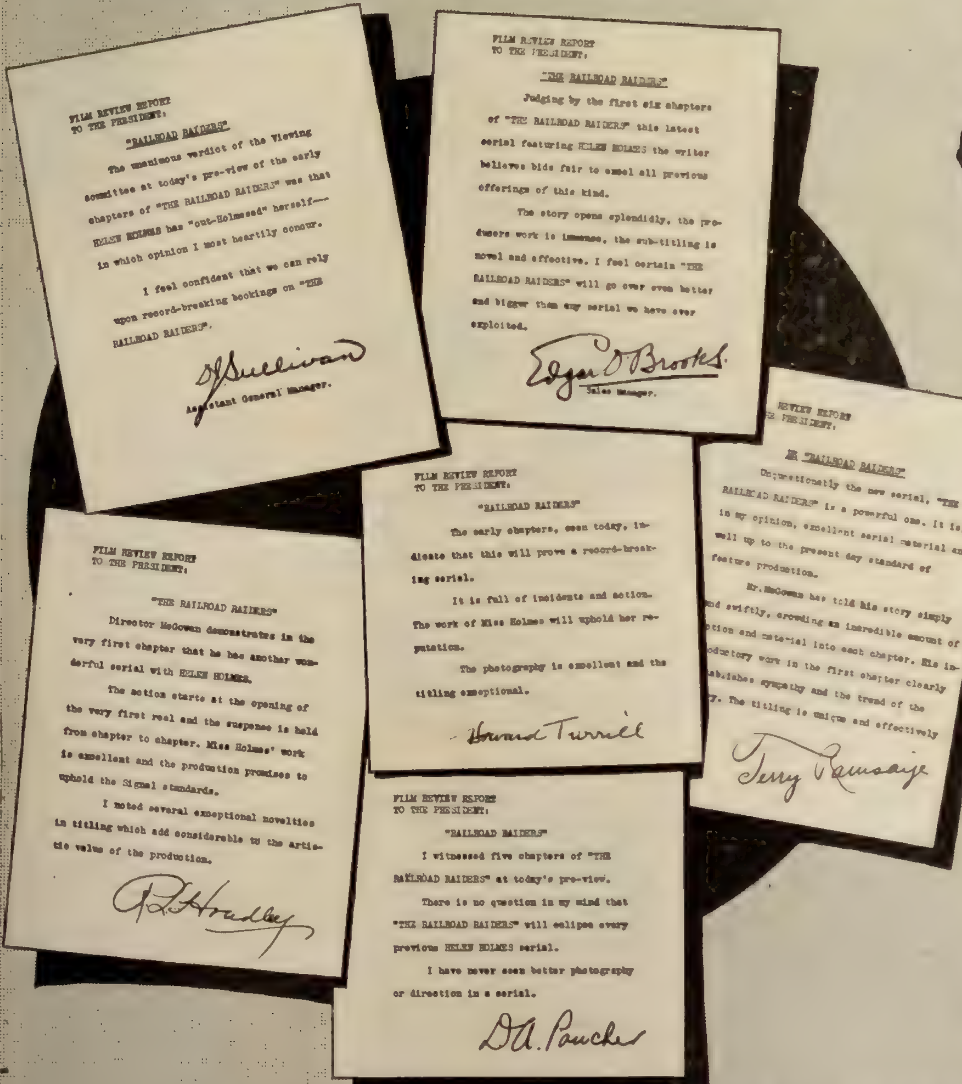
Booking NOW at all Mutual
Exchanges

Produced by
Caulfield Photoplay Company

Distributed by
Mutual Film Corporation
John R. Freuler, Pres.

READ THESE REPORTS!

MUTUAL



FILM REVIEW REPORT
TO THE PRESIDENT:

"RAILROAD RAIDERS"

The unanimous verdict of the Viewing committee at today's pre-view of the early chapters of "THE RAILROAD RAIDERS" was that HELEN HOLMES has "out-Holmesed" herself— in which opinion I most heartily concur.

I feel confident that we can rely upon record-breaking bookings on "THE RAILROAD RAIDERS".

SJSullivan
Assistant General Manager.

FILM REVIEW REPORT
TO THE PRESIDENT:

"THE RAILROAD RAIDERS"

Judging by the first six chapters of "THE RAILROAD RAIDERS" this latest serial featuring HELEN HOLMES the writer believes bids fair to excel all previous offerings of this kind.

The story opens splendidly, the producers work is immense, the sub-titling is novel and effective. I feel certain "THE RAILROAD RAIDERS" will go over even better and bigger than any serial we have ever exploited.

Edgar O Brooks.
Sales Manager.

REVIEW REPORT
E PRESIDENT:

E "RAILROAD RAIDERS"

Unquestionately the new serial, "THE RAILROAD RAIDERS" is a powerful one. It is, in my opinion, excellent serial material and well up to the present day standard of feature production.

Mr. McGowan has told his story simply
nd swiftly, crowding an incredible amount of
tion and material into each chapter. His in
oductory work in the first chapter clearly
tablishes sympathy and the trend of the
y. The titling is unique and effectively

Terry Ramsaye

FILM REVIEW REPORT
TO THE PRESIDENT:

"THE RAILROAD RAIDERS"

Director McGowan demonstrates in the very first chapter that he has another wonderful serial with HELEN HOLMES.

The action starts at the opening of the very first reel and the suspense is held from chapter to chapter. Miss Holmes' work is excellent and the production promises to uphold the Signal standards.

I noted several exceptional novelties in titling which add considerable to the artistic value of the production.

R L Hradley

FILM REVIEW REPORT
TO THE PRESIDENT:

"RAILROAD RAIDERS"

The early chapters, seen today, indicate that this will prove a record-breaking serial.

It is full of incidents and action. The work of Miss Holmes will uphold her reputation.

The photography is excellent and the titling exceptional.

Howard Turrill

FILM REVIEW REPORT
TO THE PRESIDENT:

"RAILROAD RAIDERS"

I witnessed five chapters of "THE RAILROAD RAIDERS" at today's pre-view.

There is no question in my mind that "THE RAILROAD RAIDERS" will eclipse every previous HELEN HOLMES serial.

I have never seen better photography or direction in a serial.

D.A. Poucher

The reports shown here are those made by the individuals composing the Viewing Committee of the Mutual Film Corporation. Note how enthusiastically they endorse *The Railroad Raiders*. Action—punch—thrills—in every chapter. The "One Best Bet" in continued photo-novels.

HELEN HOLMES *in*

THE RAILROAD RAIDERS

Released by
Mutual Film Corporation
John R. Freuler, *Pres.*

Directed by
J. P. McGowan

Produced by
Signal Film Corporation
Samuel S. Hutchinson, *Pres.*

NOW Booking At All MUTUAL EXCHANGES

Released May 24th, 1917.

"Jerry Joins the Army"

A CUB COMEDY

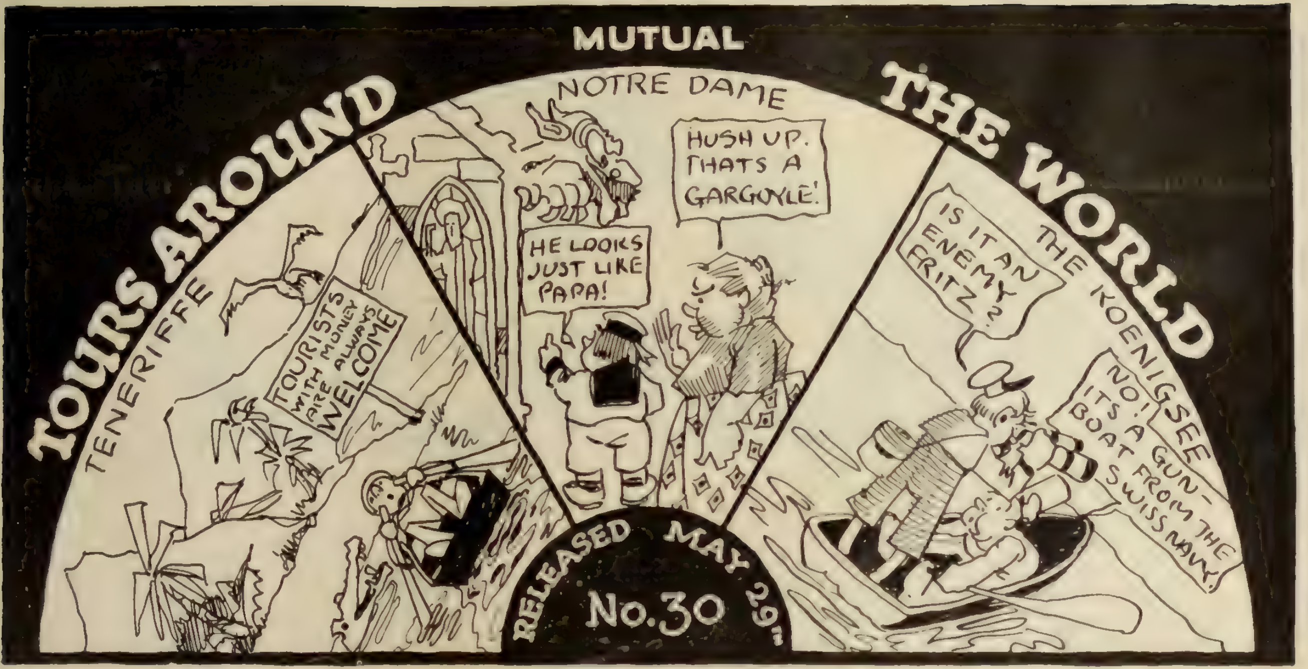
Featuring

GEORGE OVEY

An up-to-date one-reel subject dealing with a short man who is "long" on troubles in his efforts to fight for his country. And when he finally "gets by" the recruiting officer he has more troubles as a "rookie," but ends by winning fame and a pretty girl.

Book through any exchange of
the Mutual Film Corporation

David Horsley Productions

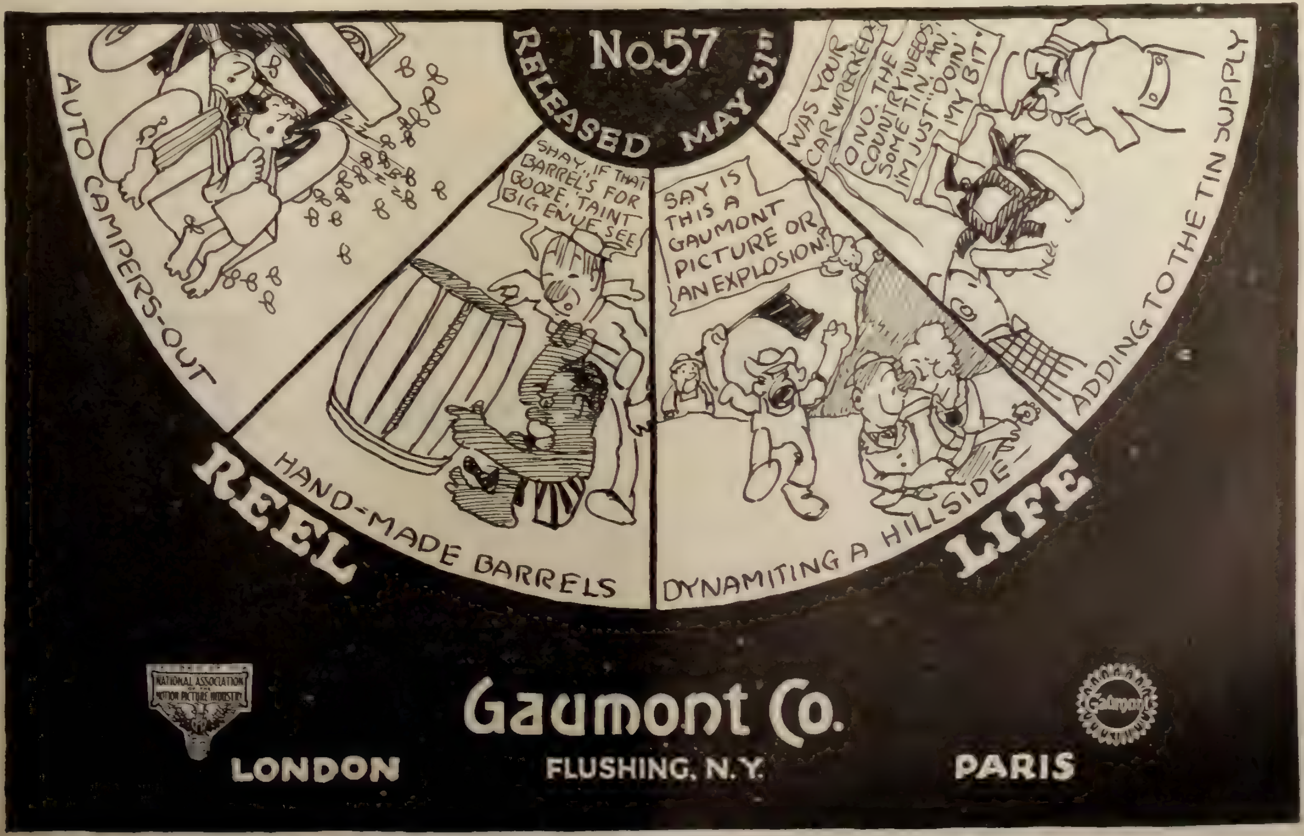

MUTUAL
TOURS AROUND THE WORLD
TENERIFFE
TOURISTS WITH MONEY ARE ALWAYS WELCOME
NOTRE DAME
HE LOOKS JUST LIKE PAPA!
HUSH UP. THATS A GARGOYLE!
THE KOENIGSEE
IS IT AN ENEMY FRITZ?
NO! ITS A GUN-BOAT FROM THE SWISS NAVY.
RELEASED MAY 29th
No.30

UNQUESTIONED LEADERSHIP

Since Gaumont is greater than all others combined, the reason for the popularity of "Reel Life" and "Tours Around the World" is evident. They brighten any program, no matter how poor the photoplay.

In the Catalog of Selected Pictures released between Jan. 1, 1917, and March 31, 1917, under the heads of INDUSTRIES, SCIENCE and TOPICAL

GAUMONT has	77 Subjects
All other producers have	73 Subjects
A clear GAUMONT majority	4 Subjects


No.57
RELEASED MAY 31st
AUTO CAMPERS-OUT
HAND-MADE BARRELS
SHAY, IF THAT BARREL'S FOR BOOZE, 'TAINT BIG ENUF, SEE!
DYNAMITING A HILLSIDE
SAY IS THIS A GAUMONT PICTURE OR AN EXPLOSION?
ADDING TO THE TIN SUPPLY
WAS YOUR CAR WRECKED?
O NO, THE COUNTRY NEEDS SOME TIN AN' I'M JUST "DOIN' MY BIT"
REEL LIFE
NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY
Gaumont
Gaumont Co.
LONDON
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FROM EVERY ANGLE

TRIANGLE

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PRESENTS

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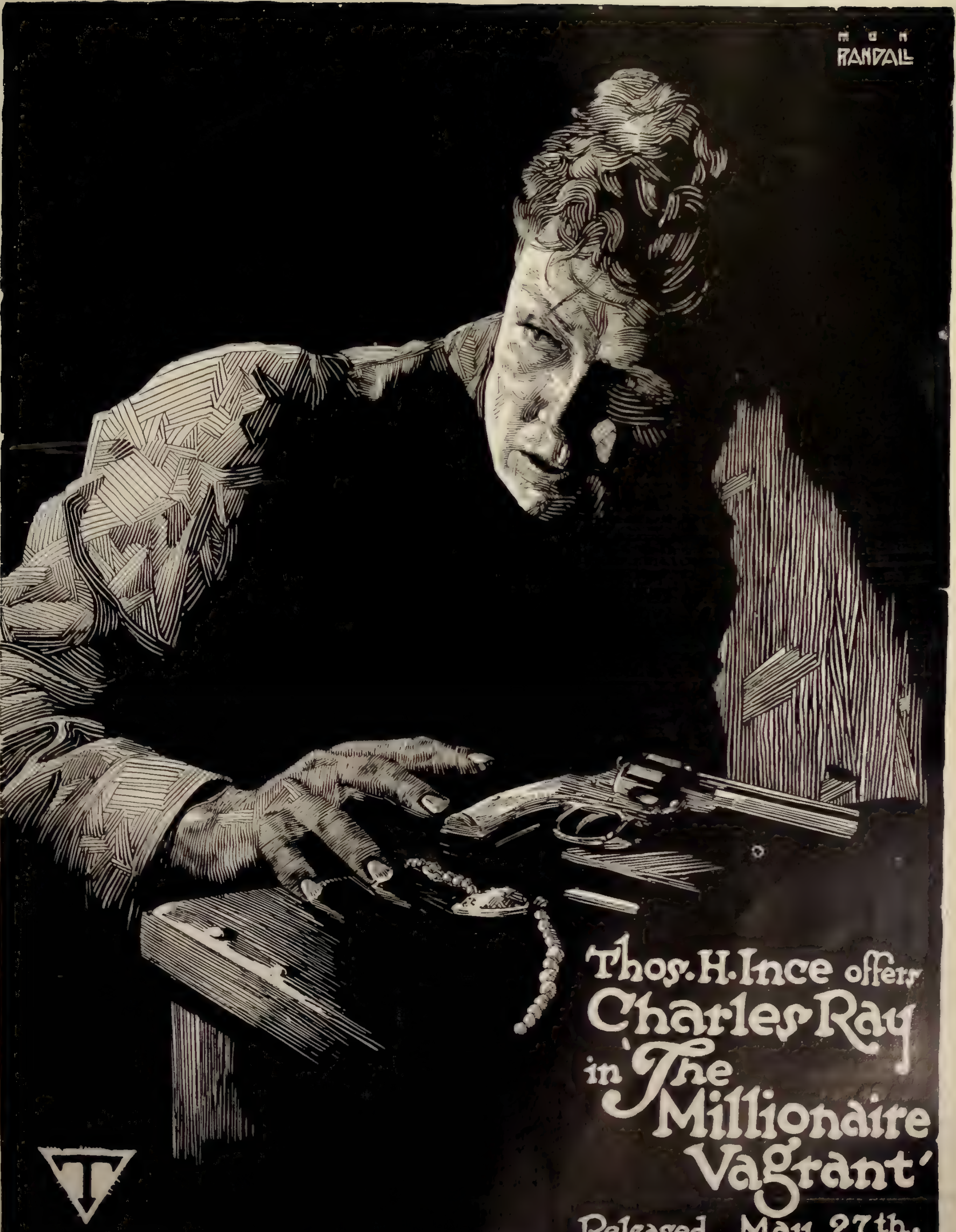
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

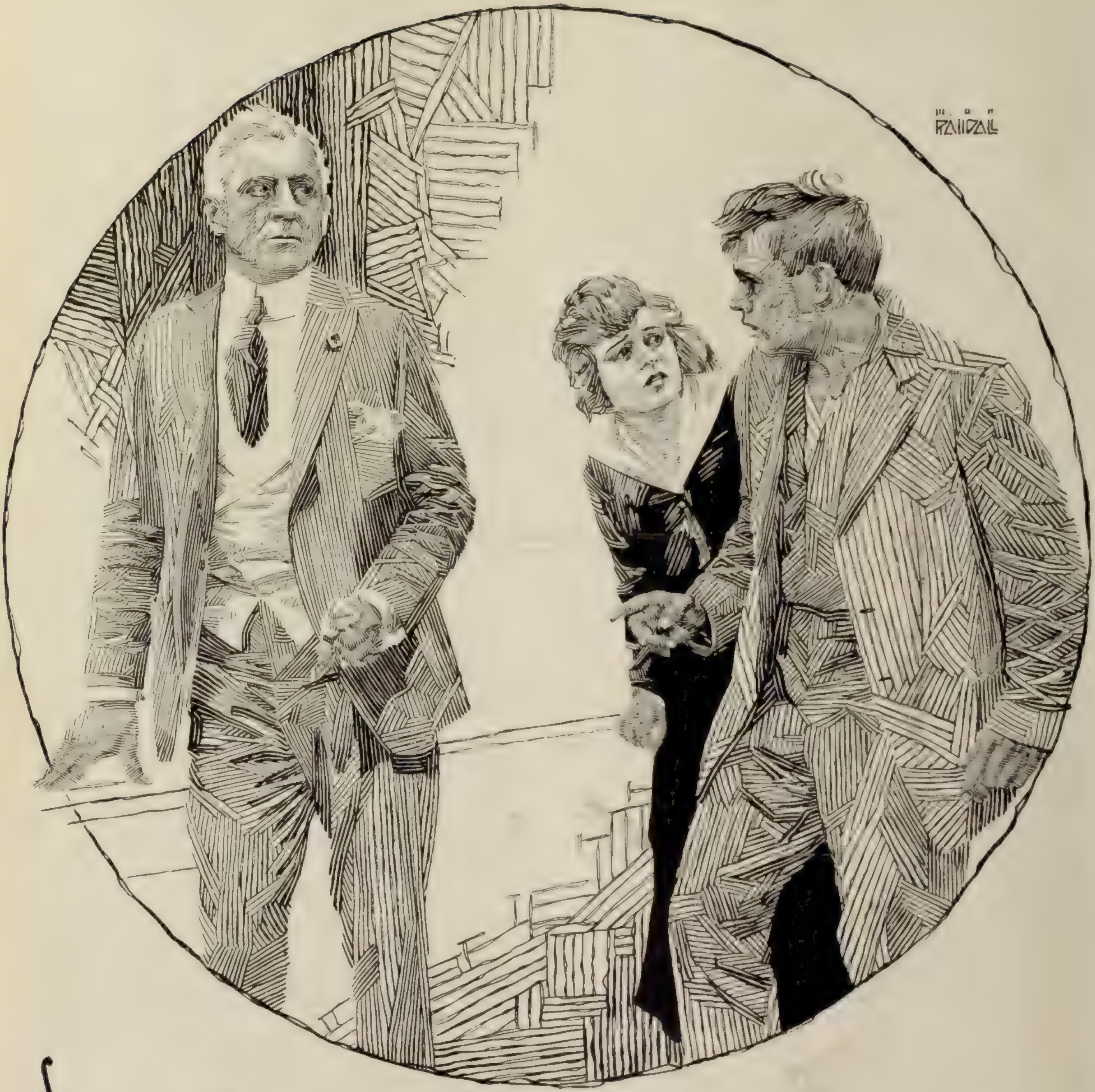
METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG., NEW YORK CITY.

CINEMA SERVICE



Thos. H. Ince offers
Charles Ray
in 'The Millionaire Vagrant'
Released May 27th.



A story of the startling adventures encountered by a young millionaire, who, voyaging into life's maelstrom, makes many astounding discoveries.

"The Millionaire Vagrant"
– is one of Ray's best.

"TROOPER 44"

FEATURING

The Black Hussars

(THE MOUNTED STATE POLICE OF PENNSYLVANIA)

IN THEIR

FIRST SCREEN APPEARANCE

AND A REMARKABLE CAST INCLUDING

GEORGE SOULÉ SPENCER AND JUNE DAYE

A SMASHING FIVE-REEL FEATURE

THE PICTURE THE PEOPLE WANT

Garfield Thompson's stirring, powerful story of love and battle in the mountains.

Portrayed with the support of the finest force of troopers in the world.

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Within a Fortnight This Magnificent Deep Sea Drama Will be Drawing Capacity Crowds to the

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Territory Selling Rapidly.
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KING-BEE COMEDIES

BILLY WEST

IN

"THE HERO"

2 REELS

Direction of ARVID E. GILLSTROM

KING-BEE FILMS CORPORATION

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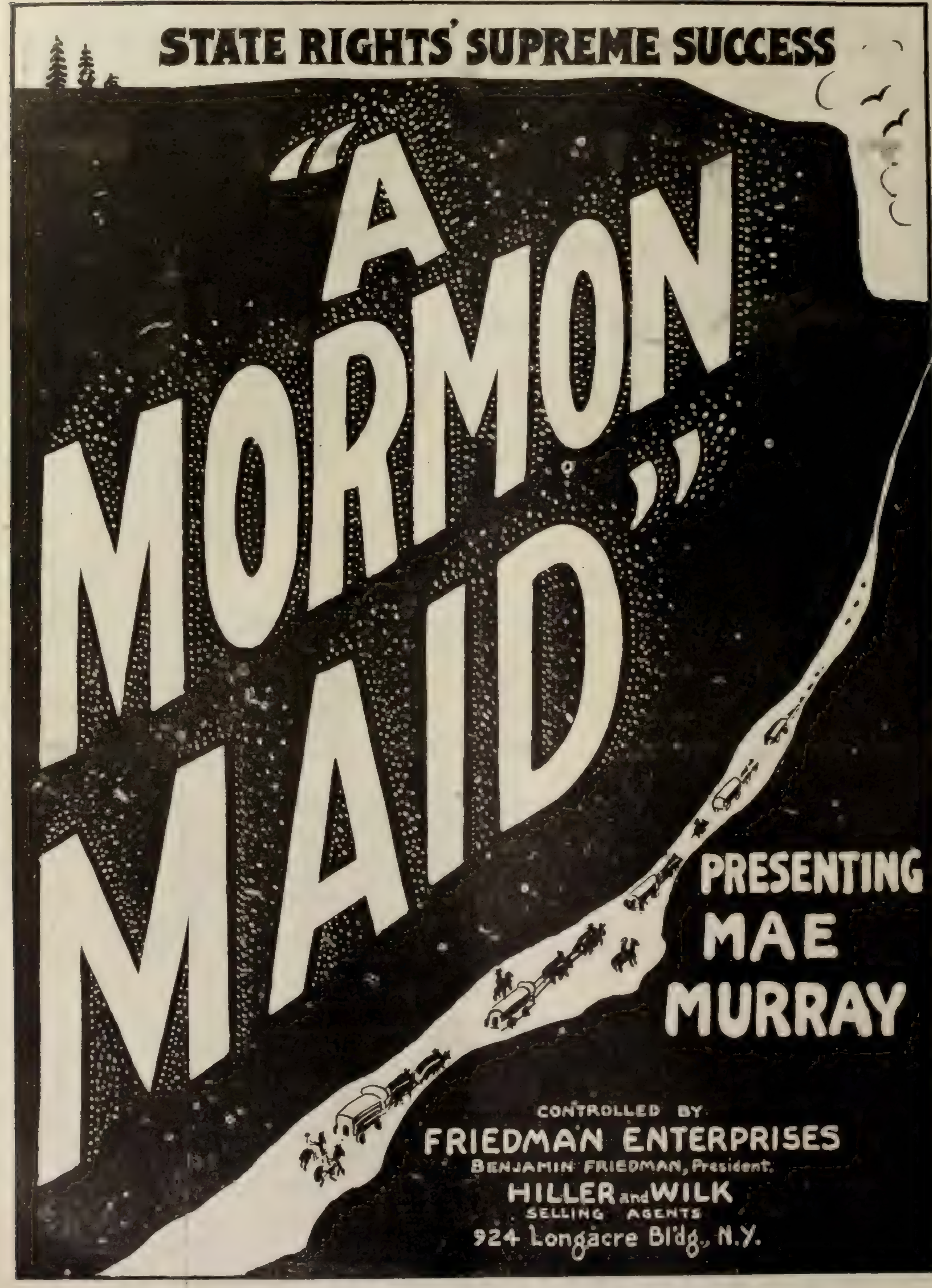

STATE RIGHTS' SUPREME SUCCESS

"A MORMON MAID"

PRESENTING
MAE
MURRAY

CONTROLLED BY
FRIEDMAN ENTERPRISES
BENJAMIN FRIEDMAN, President.
HILLER and WILK
SELLING AGENTS
924 Longacre Bl'dg., N.Y.

"The crowds flock to the LaSalle to see 'Should She Obey.' It is a sensation."—LOUELLA O. PARSONS, in the Chicago Herald.

"Teeming with human interest. . . . It will help newly married persons to avoid some of the pitfalls of life."—OMA MOODY LAWRENCE, in the Chicago Post.

The 5 Point Picture with a PUNCH

"It is a strong theme with large human possibility."—KITTY KELLY, in the Chicago Examiner.

SHOULD SHE OBEY

"It is a picture that tells a story, that carries a message, that preaches a sermon, more powerfully than the best of any of these has ever been done before."—Rev. John P. Brushingham, celebrated clergyman.

"I know of no other factor that will do more to unsnarl domestic tangles and prevent their cause than this great motion picture epic."—Judge Marcus Kavanagh, Illinois Divorce Commission.

"It means better manhood and better womanhood."—John D. Shoop, Superintendent of Chicago Schools.

". . . Photography, directing and acting are on a par with the high standard set in story interest . . . Worthy of double success."—ROB REEL, in the Chicago American.

STATE rights reservations now being granted. Don't miss this chance to get hold of this proved money-making winner. The picture that is now pulling the biggest crowds to the La Salle Theatre of any film ever shown in Chicago. Hits the bullseye in every locality. Grips the very heart-strings of every human being that sees it. Gets more mouth to mouth advertising than any feature picture ever filmed, bar none. Don't *think* about it. You've got to act smash bang without an hour's delay. It's a big, wide, open door of opportunity for wide-awake exhibitors. For open territory, wire at once.

Point 1.—An official document, sanctioned by the Society for the Preservation of the American Home, co-operating with the Nevada Legislative Committee on Marriage and Divorce, with the assistance of Barratt O'Hara, former Lieutenant-Governor of Illinois and Chairman of the historic Illinois Vice Commission.

Point 2.—Directed by George Siegmann, associated with D. W. Griffith in the direction of "The Birth of a Nation" and "Intolerance." Written by Walter Howey, celebrated Chicago newspaper writer and editor. Introduced by personal presentations of the Governor, Lieutenant-Governor and other Nevada notables, the Nevada Legislature in session, Judge Kavanagh of Chicago, Barratt O'Hara, John D. Shoop, Superintendent Chicago Schools, and other nationally famous characters. Cast headed by Billie West and Alice Wilson.

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FILM COMPANY
HARRY E. RICE, Jr.,
State Rights Dept.,
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Randolph 2732

Coming
"LOVE"
8 Reels

YOU PLAY A 100% PICTURE WHEN YOU SHOW A WILLIAM FOX PRODUCTION

FOX

GLADYS BROCKWELL, THE BRIGHT WILLIAM FOX

INNOCENCE

JEALOUSY

PLEASURE

"THE SILENT LIE," NEW R. A. WALSH DRAMA, IS STELLAR PROGRAMME ATTRACTION

Director Who Made "The Honor System" Completes Another Production.

"The Silent Lie," an R. A. Walsh drama and a coming William Fox release, is one of the greatest programme attractions any exhibitor could desire. Mr. Walsh, who directed it, is, of course, known throughout the country as the genius who staged the stirring cinemelodrama, "The Honor System."

The cast of "The Silent Lie" includes such noted players as Miriam Cooper, Charles Clary, Ralph Lewis and Monroe Salisbury. Larry Evans wrote the story.

"The Silent Lie" is Mr. Walsh's first cinema since "The Honor System." He has also made such sterling photoplays as "Carmen," "Blue Blood and Red," "The Serpent" and "The Regeneration."

JEWEL WAS AT HOME

Jewel Carmen was right at home in the French atmosphere of "American Methods," the Fox feature starring William Farnum. Jewel taught the "parlez vous" language for two years before entering filmdom.

MARY MARTIN MAKES HIT

Mary Martin, who played opposite Stuart Holmes in "The Derelict," a recent William Fox photoplay, has just returned from Philadelphia, her native heath.

Miss Martin, a veteran Fox player, made personal appearances at several theatres showing "The Derelict." She and her talk upon motion pictures were received enthusiastically.

REMARKABLE TRIBUTE PAID TO "THE HONOR SYSTEM"

Big Theatre Plays a Film Two Weeks for First Time

"The Honor System" deserves thoroughly its title of "the heavyweight champion of the box office." It was booked for a week at the Academy of Music, one of the country's leading photoplay houses. Although the doors opened daily at 10 A. M., the crowds seeking admission were so great that the Academy retained R. A. Walsh's master drama another week. This is the first time in the theatre's long history that any production ever played there for two weeks.

"The Honor System" was also held over for more "time" by three other big theatres in New York City.

SCREENING "KIDDIE FEATURE"

No more are heard the dramatic tones of actors and actresses who once held sway in one of William Fox's Fort Lee, N. J., studios. In their stead is the childish treble of many youngsters. These are being directed by Kenean Buel, who is filming one of the "Fox Kiddie Features" soon to be released.

FOX CURRENT RELEASES

William Farnum in "American Methods"—Special
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's drama "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.
Stuart Holmes in "The Broadway Sport."
Nance O'Neil in "The Final Payment."
Valeska Suratt in "The Slave."
George Walsh in "Some Boy!"
Virginia Pearson in "Wrath of Love."
William Farnum in "When a Man Sees Red"—Special.

FOXFILM COMEDIES

Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."

FOX FILM

NEWS

An electro of this series of Brockwell pictures will be supplied free to any Fox exhibitor upon request.

SCREEN STAR WHOSE BRILLIANCY IS LIKE THE DIAMOND

REMORSE

FEAR

PASSION

PEARSON WASN'T THIRSTY AT THE END OF THIS SCENE

Virginia Pearson has declared in favor of films without a headache.

The statuesque William Fox star had an experience in "Royal Romance," her most recent release, which resulted in this declaration. Miss Pearson had one scene in which she drank wine. For one reason and another it was necessary to have six re-takes of the wine-imbibing act. Each time the star had to drain a glass. Tableau!

BARA WEARS SCARAB RING

Theda Bara, the incomparable William Fox artiste, soon to be seen as Cleopatra in a film classic made by J. Gordon Edwards, wore throughout the picture a scarab ring which archæologists declare to be an antique of extraordinary value.

Eighth Caprice Photoplay

June Caprice, William Fox's "Sunshine Maid," is now acting before the camera for her eighth photoplay. John G. Adolfi, who screened "A Small Town Girl" and Miss Caprice's other subjects, is the director.

Violet Palmer Cast

Violet Palmer, co-star in "The Blue Streak," is in Valeska Suratt's supporting cast in "The Slave," a coming William Fox release. Miss Palmer is an accomplished pianiste and did concert work for several years.

William Farnum Back East With Director

William Farnum, the notable William Fox star, returned to New York City last week from Hollywood, Cal., to make films in the East. The screen's preeminent fighting man comes back after ten tremendously successful productions in the West. His initial screen drama on the Coast was "Fighting Blood;" his last, "When A Man Sees Red," is based on Larry Evans's well-known Saturday Evening Post story, "The Painted Lady."

Frank Lloyd, who has directed Mr. Farnum's super productions, came with the star and will continue to stage his photodramas.

FIRST SUNSHINE COMEDY

In the first Sunshine comedy, directed by Henry Lehrman and presented on the Foxfilm programme, Billie Ritchie is supported by Gertrude Selby and Victor Potel. Miss Selby has the feminine lead in "The House of Terrible Scandals." Mr. Potel will be recalled for his fine work in "Hearts and Saddles." For laughs, thrills and surprises it is one of the most unusual pictures ever screened.

Reminiscent Note

Velma Whitman, appearing with "Smiling George" Walsh in "Some Boy!" played with Corse Payton's company when a child.

BROCKWELL SUPREME IN EMOTIONAL WORK

Has Won Reputation For Strong Screen Portrayals

Gladys Brockwell has come to the fore as an actress of unquestioned versatility and dramatic talent in the comparatively short time since she allied herself with the William Fox forces.

She has been aptly termed "the girl of a thousand expressions" because of her remarkable facility in interpreting emotions. The Fox star always plays with admirable repression—witness her work in "Her Temptation"—and never acts "all over the shop."

"WHITE WAY" IN PICTURES

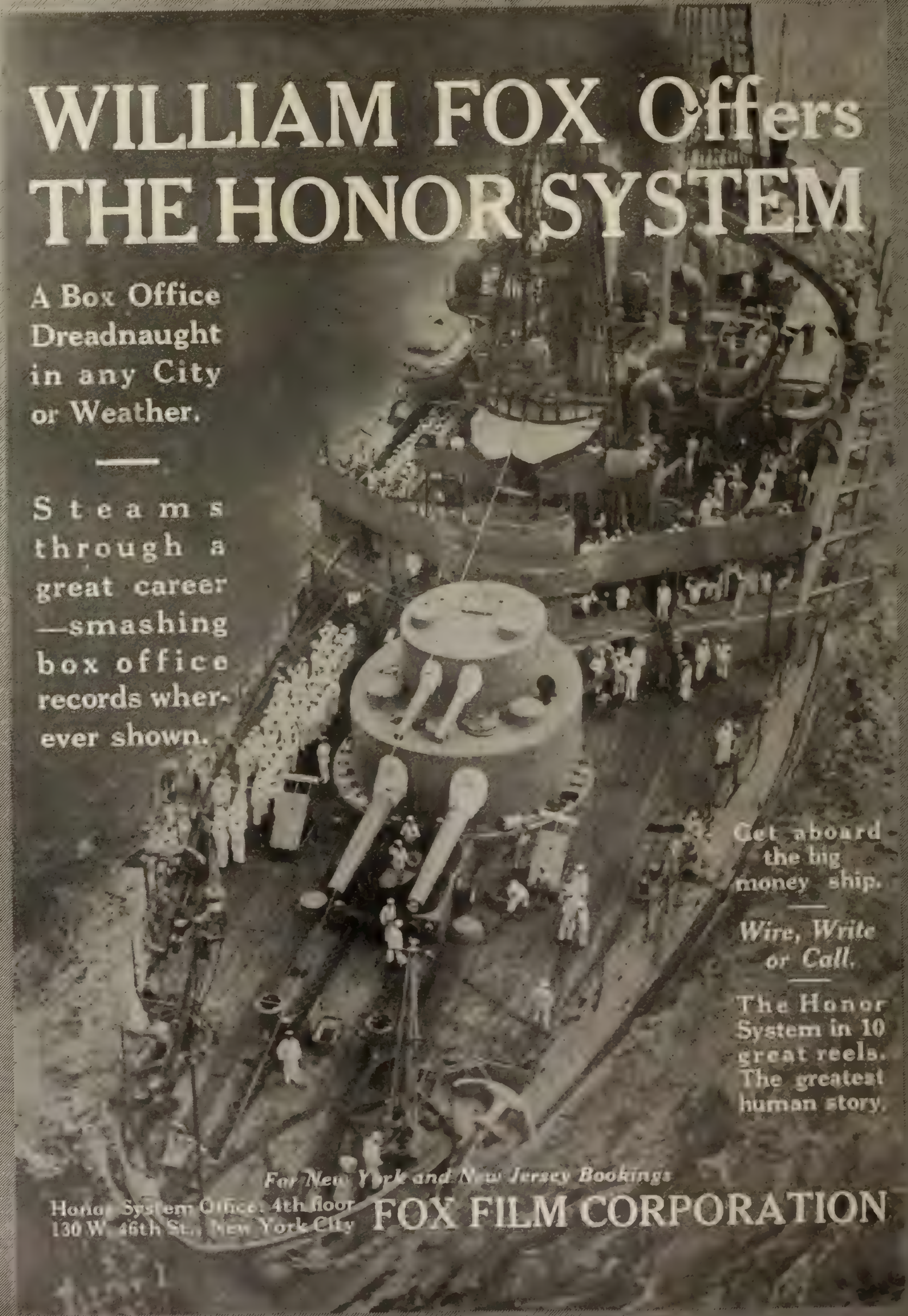
You'll see some of the most famous places in New York's Great White Way when "The Broadway Sport," with Stuart Holmes in the title role, is flashed upon the screen. Contrast with rural scenes earlier in the film adds to the effect. The subject is a forthcoming Fox production, directed by Carl Harbaugh.

Owns Expensive Airedales

Miriam Cooper, who plays in R. A. Walsh's drama, "The Silent Lie," is the owner of some of the finest Airedales in the West. They are the envy of Miss Cooper's companions in the Hollywood, Cal., film colony.

CORPORATION, 130 WEST 46th STREET
NEW YORK CITY

WILLIAM FOX Offers THE HONOR SYSTEM



A Box Office Dreadnaught in any City or Weather.

Steams through a great career—smashing box office records wherever shown.

Get aboard the big money ship.

Wire, Write or Call.

The Honor System in 10 great reels. The greatest human story.

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FOX FILM CORPORATION

Century Comedies
PRESENTS

Alice Howell

in

"Balloonatics"

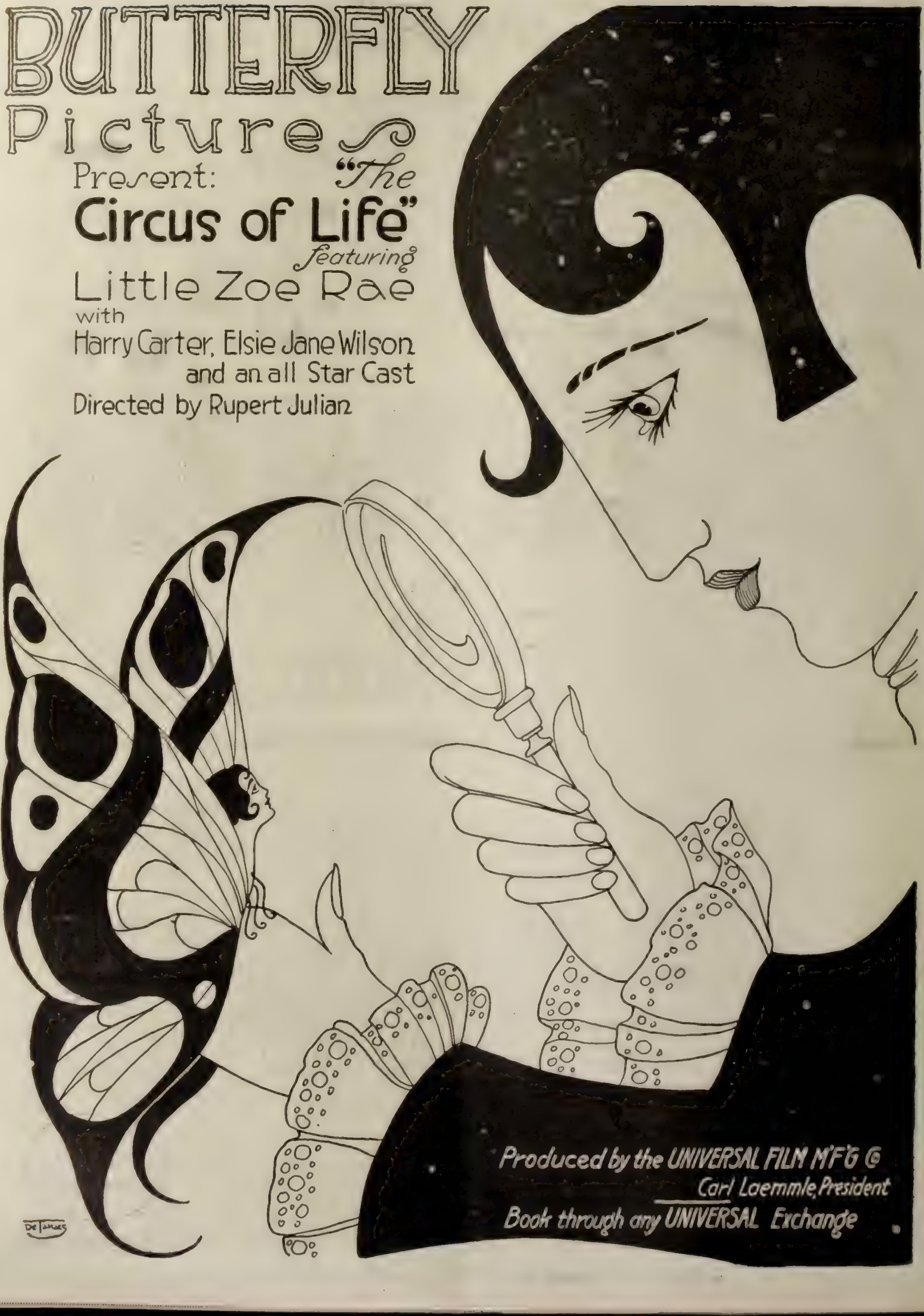
DIRECTED BY

J.G. Blystone

STATE RIGHTS BUYERS
WATCH FOR OUR BIG DOUBLE
PAGE AD NEXT WEEK..

Century Comedies

1600 BROADWAY



BUTTERFLY
Pictures
Present: "The
Circus of Life"
featuring
Little Zoe Rae
with
Harry Carter, Elsie Jane Wilson
and an all Star Cast
Directed by Rupert Julian

Produced by the UNIVERSAL FILM M'F'G Co
Carl Laemmle, President
Book through any UNIVERSAL Exchange

UNIVERSAL CURRENT EVENTS

The Latest and Greatest Newspaper of the Screen

The Finest Release of Its Kind the Trade Has Ever Seen

UNIVERSAL CURRENT EVENTS shown privately (first release) was pronounced by Exhibitors,—far and away the finest release in news weeklies the Trade has ever seen. Novel, Unique, Startling—the cleverest thing before the public, and it has won its fame practically overnight.

During the New York French Commission celebration, wherever the eyes of Marshal Joffre turned, he stared directly into the waiting eye of a UNIVERSAL CURRENT EVENTS cameraman. Thus is preserved as a record for the world's history a marvelous event for posterity to view in wonderment.

This is the purpose of UNIVERSAL CURRENT EVENTS. To preserve to the world events that are and that will make history. To book UNIVERSAL CURRENT EVENTS now means much to you. It will surpass any competitive release of its kind by miles. Remember it has no connection whatsoever with the Universal Animated Weekly. Book UNIVERSAL CURRENT EVENTS thru any Universal Exchange or

UNIVERSAL
CURRENT EVENTS
1600 Broadway New York

MAYFAIR FILM CORPORATION

M. A. SCHLESINGER PRESIDENT

A Message of Importance To Exhibitors and Buyers

YOU exhibitors, who have satisfied your patrons and profited by featuring our versatile star in ordinary vehicles, will be pleased to know that

Peggy Hyland

will now have opportunity for showing her true worth in Productions created expressly for the demonstration of her remarkable personality and ability.

STATE RIGHT BUYERS

can, *for the first time*, profit through the popularity of PEGGY HYLAND by securing reservations for the forthcoming productions of this Corporation.

Write at once—or wire.

M. A. Schlesinger

PRESIDENT.

MAYFAIR FILM CORPORATION, 10 WALL STREET, NEW YORK

MAYFAIR FILM CORPORATION

M. A. SCHLESINGER PRESIDENT

Peggy Hyland

THE FIRST MAYFAIR STAR

MAYFAIR FILM CORPORATION, 10 WALL STREET, NEW YORK

"A Sweeping Victory"

This is what exhibitors say of

"SKINNER'S BUBBLE"

featuring

Bryant Washburn

Here is what E. C. Bostick of the Merrill theatre, Milwaukee, says: "It was a knockout. We played a four days' engagement and a return of three days, the entire seven days to capacity houses. Greater than 'Skinner's Dress Suit.' "

Chicago exhibitors in their reporting service rated "Skinner's Bubble" 95 in excellence. "Equally as good as 'Skinner's Dress Suit.' Clean, wholesome, absorbing, very pleasing throughout. Plot, acting, photography, settings very good."

Trademark
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

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WHO DARES

Say Children Do Not Count

ESSANAY

Is Releasing a Series of Twelve Pictures on

Do Children Count?

each one independent, featuring

Little Mary McAllister

The Most Winsome Child Actress on the Screen

The audacity of this question will attract every man, woman and child. These pictures touch the tender heart-fibres of human emotions, responding to the heart throbs of a world-wide humanity. They make the public halt, think, investigate. Clean morally and full of pulsating human interest. They are in two reels.

Look Over This List and Look At the Pictures At Any K. E. S. E. Office and You Will Book NOW:

The Guiding Hand
The Wonderful Event
Steps to Somewhere
The Yellow Umbrella
A Place In the Sun
Where Is My Mother?
When Sorrows Weep
The Uneven Road
The Season of Childhood
The Little White Girl
The Bridge of Fancy
The Kingdom of Hope

WRITTEN BY CHARLES MORTIMER PECK

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1333 Argyle St., Chicago

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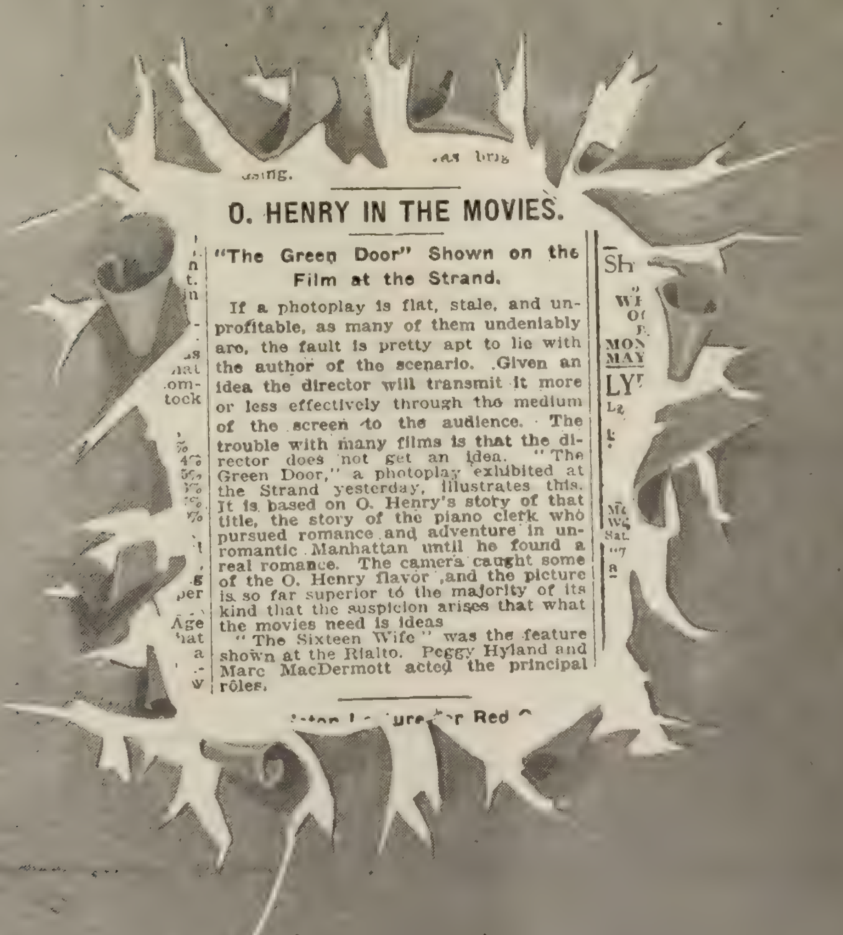
Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E

GENERAL FILM COMPANY, (Inc.)

MILDRED MANNING



O. HENRY IN THE MOVIES.

"The Green Door" Shown on the Film at the Strand.

If a photoplay is flat, stale, and unprofitable, as many of them undeniably are, the fault is pretty apt to lie with the author of the scenario. Given an idea the director will transmit it more or less effectively through the medium of the screen to the audience. The trouble with many films is that the director does not get an idea. "The Green Door," a photoplay exhibited at the Strand yesterday, illustrates this. It is based on O. Henry's story of that title, the story of the piano clerk who pursued romance and adventure in unromantic Manhattan until he found a real romance. The camera caught some of the O. Henry flavor, and the picture is so far superior to the majority of its kind that the suspicion arises that what the movies need is ideas

"The Sixteen Wife" was the feature shown at the Rialto. Peggy Hyland and Marc MacDermott acted the principal rôles.

Here is proof of the worth of the O.HENRY photoplays. The N.Y. Times noticed two Broadway first nights. It gave the 5-reel feature but casual mention, although the picture was fine of its kind. To the 2-reel O.HENRY offering it devoted almost exclusive space, with a tribute to its excellence.

"The Green Door" is but one of the short films of quality upon which the GENERAL FILM COMPANY focusses its vast distributing system.

KLEINE EDISON SELIG ESSANAY

SELIG WORLD LIBRARY

A magazine in motion pictures, to be released every Wednesday in General Film Service. The first release is announced for Wednesday, May 16.

SELIG WORLD LIBRARY

SELIG POLYSCOPE CO.

CHICAGO, ILL.

"The American Girl"

with the drawing
power of its
title

Plus

that
trade-mark
to guarantee the
highest quality attainable in series pictures

TRADE KALEM MARK

Will Pack Any House On Its Dullest Night!

Coming! Further Adventures of Stingaree

By
E. W. HORNUNG
Author of
"RAFFLES"

If your patrons are tired of "to-be-continued" **Serials,** give them **Marin Sais** in this two-part **Series** of red-blooded dramas of the new West, each one of which tells a complete story. **It sure will wake them up!**

And if you want to keep them awake, book

"Grant, Police Reporter"

A one-part series of newspaper stories by Robert Welles Ritchie, combining mystery and thrills. Featuring **George Larkin** and **Ollie Kirkby.**

"A Daughter of Daring"

A rousing railroad series of one-part dramas, full of stirring action from the word "go." Featuring **Helen Gibson,** the original "railroad girl."

"Ham" Comedies

"Ham" and **"Bud"** can pack more laughs into a single reel than any other comedians can in two or three. Henry Murdoch is assistant "packer," and Al Santell directs the "packing."

Distributed by General Film Company

KALEM COMPANY

235 West 23rd Street ***New York City***

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.	President
J. F. Chalmers	Vice-President
E. J. Chalmers	Secretary and Treasurer
John Wylie	General Manager

The office of the company is the address of the officers.

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Canada	3.50 per year
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CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 1344.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday May ,26 1917

Facts and Comments

LEVEL heads in the Cabinet at Washington, level heads in all our houses of legislation, Federal and State; level heads in all our industries, and level heads in all branches of our own moving picture business. Surely if ever there was an occasion for level-headedness everywhere in the country it is the present moment and in the months that are just ahead. Steady hands at the helm. Stout hearts for the duties ahead. Are we ready? YES.

* * *

TAXED out of existence is the fate that stares many exhibitors in the face, and consequently a large part of the producing and renting end of the business, if the proposed Federal tax bill becomes law. On top of the taxation that many states and communities have placed on the theatre men the new war tax will compel a large proportion of theaters to close their doors. That taxes must be increased is evident, that amusements may not be classed as necessities in the final analysis we also admit, but that moving pictures play a large part today in the life of the people is beyond question. Just how far the tax may be paid by the theatergoing public rather than the exhibitors remains to be seen.

* * *

ONE of the most encouraging signs of the times is the revival of genuine interest in organization by exhibitors throughout the country. Reports of recent state conventions, at St. Louis, at Minneapolis, in Kansas; plans for early conventions in Ohio, Kentucky, Michigan, North Carolina, Texas, Pennsylvania and elsewhere indicate that the exhibitor is more than ever awake to the need for union and co-operation within his own ranks. The MOVING PICTURE WORLD has believed in and advocated strong State organizations from its very foundation and rejoices in the present outlook. Under wise and unselfish leadership of big men with the best interests of the industry at heart, what great things may be accomplished. All self-seeking tricksters who only want office to enable them to use the organization for their own ends must be eliminated now and forever. Now is the time to put in a solid foundation with cleanhanded, honest, above-board, four-square men who play straight.

* * *

MUSICAL adaptations can be of immense supplemental value to a photoplay production. We know what has been achieved along this line by those responsible for the musical programs of the Rialto and Strand theaters in New York. Possibly it is because of the excellence of these examples that some recent attempts to furnish musical accompaniments to feature films have seemed mediocre in the extreme. We have in mind a production released a few days since where the musical numbers suggested and used were a positive drag. To borrow a musical term, the picture and the music should "harmonize."

* * *

AN exhibitor puts up a screen to project motion pictures on; but many exhibitors make slides a part of the show. Advertising slides can never be a part of any show or "play"—photoplay—they are business and no one "talks business at a club." But any good club talk or play talk can be used on slides and add to the popularity of the show. There are patriotic slides and they are wonderfully appropriate and popular just now. The best patriotic slides are those the exhibitor writes himself. He knows his patrons. He can talk to them better than any society that doesn't know those particular people can. Some exhibitors watch the daily papers and make up two or three mottos with local flavor and change them daily. It is a good plan.

* * *

MOTION pictures have a high military value and a great chance for patriotic service is in the hands of American producers at this time. The writer was recently informed by a medical military reserve officer, who has been keenly interested in all the medical problems of the war, that the proper use of motion pictures in the hospitals probably results in an added five per cent. of recoveries. The right kind of film is needed both for troops at rest behind the lines and for those wounded in the hospitals. Both will be in splendid physical condition, even those who are wounded, save for the pains they suffer. The great need is for pictures that will carry the boys away from the monotony of their discipline for an hour's vacation. Optimistic love stories with the soldier boy for the hero in the home land, not at the front, and home-land stories that will show him his sweetheart are wanted.

From the Lambkin

By Louis Reeves Harrison

There are three ways of telling the story.
By printed words in the novel.
By picturing and uttered words in the drama.
By picturing and imprint on the screen.
The NOVELIST must be many men in one.
He must be a creative genius.
He must be a constructive genius.
He must be a critic of his own work.
He must have the knowledge of a printer.
He must master the refinements of language.
He represents composite artistry in himself.
He is the most intellectual of writers.
Yet he must be capable of all the emotions.
Form, treatment and interpretation are all his.
There are great difficulties in his way.
To read language is an intellectual effort.
His audience is limited in two ways.
To those who use the same language.
To those who can grasp what he says.
He is denied the emotional effect of utterance.
Also the visual effect of movement.
His story goes to individuals alone.
How they receive it is almost unknown.
He can only guess at their receptivity.
No matter how brilliant his conception.
His medium is forever inadequate.
Compelled to do all his own work,
His flame must burn longer on that account.
Chapters afford a constructive advantage.
They relieve the strain of long tension.
They allow wandering in by-paths.
They permit flights of philosophy.
Then the author controls interpretation.
Characterization is all his own.
The DRAMATIST is a first cousin.
A creative and constructive genius.
He masters the language of discourse.
He studies theatrical requirements.
To know picture composition will help him.
His direct writing is less complicated.
It is for use of the characters alone,
To interchange thoughts and sentiments,
So far as mere utterance is concerned.
There is an indirect writing besides.
The scenes must be pictured in words.
General movements of actors are indicated.
Still more important is psychology.
There is the pantomime of thought and feeling,
Now silently revealing mind and heart,
Again suiting the action to the word.
Much reaches the mind through vision,
Without great intellectual effort,
But there is an emotional instrument besides.
Heart strings throb to the human voice.
Eyes delight in human personality.
The interpreter has a great part to play.
"Give me opportunity!" the actor cries.
For that the author's mind must soar.
High his flights, yet not in the clouds.
He must keep close to sympathetic attention.
He may call sweet music to his aid,
But there are serious obstacles in his way.
He cannot put Nature within three walls.
Her sweetest smiles are not in back-drops.
There must be a strain of high suspense,
With only three or four piers to hold.
He enjoys no introductory leisure.
Characterization is swift and sharp.
There is little time for explanations.
Then the mood of his play may be spoiled.
There are directors who adhere to tradition.
There are stars bent on self-exploitation.
There are producers limited to imitation.
They may provide inadequate treatment.
On them depends interpretation.
Yet they may beautify what he has done.
Theirs to give his ideals new meaning.
Their minds may illumine his composition.
A wondrous harmony of art is possible,
To make his melody both sweet and strong.
He can get in touch with his audience.
His finger is on the public pulse.
For him and his cousin, the novelist,
SUCCESS spells both wealth and fame.
FAILURE is the same in every art.
Labor of mind and heart all lost,
Effort unpaid-for, gone to waste,
Sometimes with health and hope besides.
But there is at least a CHANCE of success.
Now comes a little, kindly LAMBKIN
Bleating blithely, in he toddles,
A story-maker for the movies.
Not a dramatist, nor yet a novelist—
He has no name to put an "ist" on.
He counts his readers by the millions,
Instead of merely tens of thousands.
Into every town and hamlet,
Goes the message of his fancy.
His medium almost universal,
Knowledge he can spread, or error.
Throughout the world where there is vision,
He can stir all hearts and minds.
If there is to be a brotherhood,
Among all classes of all nations,
A greater age of though and feeling,
His the potent instrumentality
To overcome the Tower of Babel.
"Whither goest thou, tender Lambkin?"
"To be sheared," he gently bleateth.
"For me there is no Hall of Fame.
I often breathe and sometimes eat.
I must do that to grow the wool
With which the others warm themselves.
Oh, joy! Oh, joy! I'm a hopeful kid.
I may yet get as much as the office boy."
Thus blithely bleating he goes his way.
What is the structure he must build?
One long span of highest tension.
No support of acts and chapters.
No aid from emotional utterance.
A subtle and silent revelation
Of mind and heart, thought and feeling,
On a background of art enchantment.
Novelist of creative ability,
Dramatist of constructive talent,
Artist sensing visual appeal,
Craftsman of specialized skill,
Judge of what is strong and vital,
Critic of all social fabrics.
Student of universal audiences,
An exhaustless font of originality.
An author of infinite resource,
All this the new art exacts of him,
And we expect it FROM THE LAMBKIN.

Speaking of Conventions

By Sam Spedon

DON'T forget that you are going to the National Convention in July. There will be an exposition also. That's where we make some money. Funds are needed, and needed badly, to finance the League and enable it to get a good start, but the exposition, after all, is secondary to the convention, which means everything to the national organization. But we can get along without an exposition. That was proved last year, when the funds collected went to enrich individuals and not the League.

All eyes and hearts are centered on the Convention to be held in Chicago the week of July 14-22. It will mark an epoch in the history of moving pictures. It will be a great boom to the whole industry or a gigantic fizzle. It is up to all of us to see that it does not miscarry. If the National Convention of 1917 does not make the National League the hub around which all the minor leagues revolve, does not establish the purpose for which it was intended and should be, it will be a thing of the past, and just as sure as God made little apples every state league and organization will be a law unto itself, regardless of the National League, and transact its own affairs within its own jurisdiction. Let us get together in July, stick together and not sacrifice the organization upon the altar of political preferment and personal ambition.

Don't

TAKE a fool's advice. Don't fail to count on the producer in considering all matters which are the mutual concern of the exhibitor and producer. Don't let anybody tell you differently and try to give you the impression the exhibitors are the whole thing. Reports from exhibitors and producers tell us they are in exactly the same boat as far as present earning capacity goes. Some one may tell you that the exhibitors beat the producers to it a year ago; that listens well, but don't you kid yourselves nor let anybody else do it. The exhibitor and producer have got to work in harmony if either expects to get anywhere. We believe everybody knows the purpose of the National Association of the Motion Picture Industry and is aware it has as much interest in the Chicago Convention as the National Exhibitors' League which indorsed the N. A. M. P. I. at the League's convention last year. The exhibitors and producers are held by a common bond. If that bond breaks—good night! We hate to think of it. Business conditions are none too good now; suffice to say they would be worse.

Presidential Timber

THE possible candidates we heard mentioned at the Exhibitors' Corporation of the Northwest convention were Dave Rogers, of Minneapolis; Fred Herrington, of Pittsburg; Frank Rembusch, of Indianapolis; Tom Furniss, of Duluth; Lee Ochs, of New York, and Joe Hopp, of Chicago. We are playing no favorites, no matter who our preference might be. What we would like to see is the right man in the right place, one who will take the helm untrammeled and unpledged to any clique or faction.

The Man for President

THERE is a variety of opinions as to the character of president the National League ought to have. We heard one the other day, viz: "We need a good mixer." We must say there is nothing like a good "mixer," a "good fellow" to make friends and secure the good will of others. We all wish such a man well and would go out of our way to do him a good turn and throw business in his way. That's the way we feel towards a "mixer," but we would do him and others an injustice if we were to elect him to a position for which he is not fitted and in which he would be a failure. Everybody in the industry is not a "mixer"; we have those who are more or less conservative, hence a "mixer" is not a "mixer" in an all-round sense of the word. The president of the National Exhibitors' League must be a many-sided man, with a keen insight into human nature, a man of good address, with a propensity to meet all comers without sacrificing his necessary dignity and self-respect. In selecting the president of the National League you are not selecting a "mixer," a "good fellow"; you are selecting a man who can be all things to all men without losing caste and can maintain the office conferred with credit to himself and the up-building of the league and the whole industry.

Laws are Made for Evil Doers, But—

By Rev. W. H. Jackson.

'TIS the old, old story, There's a black sheep in every flock. There's the fool who rocks the boat, etc. Under all conditions whenever and wherever the questions of censorship or Sunday closing have come up, the one and only reason has always been advanced that someone somewhere had either produced or exhibited a picture which was a disgrace to the art of moving pictures. It was only natural therefore that stringent laws should be passed to restrain these people who took it upon themselves to be a law unto themselves, only to find that the authorities had something to say about the matter.

As a result the good and great majority were compelled to mobilize their forces in protest against these unnecessary stringencies called for by the small minority of more evil tendencies who were among the pictures as the fool-rocker in the boat, or like the black sheep among the white flock.

Under no circumstances has there been any proposal either for censorship or Sunday closing as a result of a general objection to moving pictures; at all times the pictures have been duly and rightly praised as of great educational value But; then comes the stumbling block BUT. How easily a good man's character may be libelled by the statement that he is a good man—BUT; the little "but" being sufficient to discount all else that may justly be said in his favor. An eminent authority once said that he preferred to be called a bad man, rather than a good man with a "but." Time and time again the writer has, in courts of justice and in the halls of legislative assemblies heard the moving pictures most highly commended, yet with the inevitable "BUT" and because of that little stumbling block of a word Sunday closing or censorship was demanded.

Who is responsible for the "BUT"?

In the state of Florida when the assembled legislators were called upon to pass laws restricting the free use of moving pictures the writer was able to enquire if there was any reasonable objection to moving pictures in general to call for such proposed restrictions; he was assured that there were none, BUT in one of their larger cities (which shall be nameless), a certain exhibitor for reasons not explained had shown a picture, which the majority of exhibitors in the state would not think of showing, and had thereby so shocked the state at the evil possibilities of the moving pictures that "lest an evil should creep into the state" prohibitory laws were proposed. Thus one lone exhibitor was responsible for all the trouble and by putting the "but" in the otherwise good reputation of the moving pictures had brought about a great fight. It should be well understood that this particular "but" is a Satanic libel on the good character of whatever it is so mischievously imposed upon.

In other legal inquiries the opponents of the free uses of moving pictures have had no grounds but that imposed by this pernicious little imp and the oftener they could point out his presence the greater would be the percentage of evil in the sum total of moving picture productions.

It follows that whosoever places before the public one of those pictures is responsible for the evil and is guilty of a grievous wrong to the whole world of moving picture proprietors, among whom his traitorous conduct is resented.

It is a well known fact that the moving pictures of today are as a class of the highest order, ever increasing in entertaining and educational value, together with a growing reputation and character which is lifting them to the highest possible position in public morals and estimation. The class of people who are handling the pictures are also drawn from the more educated and cultured, along every line there is the evidence of a standard of morals, efficiency and sound judgment most commendable to any industry and institutional work; consequently anything that casts a reflection upon them must be treated with more than ordinary criticism but rather with condign punishment. It seems difficult to suggest any particular course of procedure, fines and even imprisonments are becoming stains upon a man's record which item can eradicate and the world forgive; what however can be done if the evil remains? From time immemorial, to be an outcast among one's brethren has seemed to be the most cutting form of permanent punishment, and to seek the good will of the outraged society the best form of reformation; let this be done. Let the manufacturers ostracize any one of their company who jeopardizes their interests and beclouds their productions with an unworthy subject; let the exhibitors show to the world at large that no man can remain in their leagues who puts the "BUT" in their reputation.

The public, the courts, the state legislatures will be slow in taking extreme measure when they know that a transgressor is so surely to be dealt with by his own associates. Let it be known to the world that all the moving picture people "Have a Law" and that they themselves judge their delinquent members by that law and the judgment that comes from within and is enforced therefrom will be the most effective besides having perfect influence upon those outside. One of the best defences which the moving picture people have made when called upon, has been their own repudiation of the evil within their ranks; let this now be put in definite and concrete form, let every organization take definite action which the public is well informed and "Freedom of the Pictures" will live up with that of the press and painful rankling fights be entirely eliminated.

GLUCKMAN GETS MUTUAL CHAPLIN RIGHTS.

The rights for the showing of the Mutual-Chaplin specials, the present series of two part comedies, in Argentine, Chile, Uruguay, and Paraguay have been sold to Max Gluckman, of Buenos Aires, Argentine, by the Oceanic Film Corporation, the overseas agents for Mutual productions. The price paid has not been announced, but is admitted to run into five tall figures. The prints to be used will each be separately purchased on a footage basis. The negotiations between the Lone Star Corporation, owners of the pictures, and Mr. Gluckman were conducted by the Oceanic's manager, B. J. Brandon, and Frederick H. Knocke, New York purchasing agent for Mr. Knocke.

War Tax Hearing at Washington

By Sam Spedon.

NUMERICALLY it was not a formidable representation of exhibitors and producers who went to Washington last week to make their appeals to the Senate finance committee. The only one who appeared before the committee for the exhibitors was Isadore Stern of Philadelphia, attorney for the Exhibitors League of America and allied theatrical interests, who, after a short presentation of facts filed a brief, agreed upon caucus of the exhibitors, favoring a tax on all admissions in place of the 10 per cent. tax on receipts.

The producers did not file a brief on Saturday but through their spokesmen, W. A. Brady and P. A. Powers made an appeal not to tax the producers on raw material and unused product, urging that it was prohibitory and would drive them out of business. Most of the producers did not arrive in Washington until the night before and on the day of the hearing, May 12, and it was impossible for them to get together with the exhibitors for deliberate consideration of the proposed tax and the fullest co-operation in the premises.

Again we have in this lack of action, this absence of co-operation and united effort—a striking instance of the need of getting together at some central point of unity. We are hopeful that the industry will receive the favorable consideration of the finance, the ways and means committees, the Senate and the House and secure the much needed relief in the war tax, but we must not be too sanguine of success, lest we be so disconcerted and demoralized by the shock. This is an epoch of preparedness and we should be prepared for the worst.

Personal Notes.

Maibel Heikes Justice has gone to Chicago for a short visit, as the guest of The Selig Polyscope Company, in connection with a large feature film under production, which she has written for that company.

Don Meaney, of Los Angeles, is in New York in the interest of his booking and publicity affairs. He is stopping at the Hotel Somerset, where he will be until May 18th or 20th.

Mack Sennett is in New York. His headquarters are the Hotel Knickerbocker. Sam Rourke is with him.

Antonio Moreno has severed his connections with the Vitagraph and returned to New York. He has not affiliated with any other company, but has two or three bids for his services.

REEL CLUB REELS OFF SUCCESSFUL BALL.

The first annual ball of the Reel Club, which is an organization made up of employees of the different film concerns, was reeled off at Palm Garden, New York City, on Saturday evening, May 12. The affair was a complete success, judged from a financial as well as a social standpoint, and the amount netted will be used in promoting the building up the club. A conservative estimate places the number who attended at 3,000, and the jollification kept up until the break of dawn the following day. Mr. and Mrs. Drew led the grand march, followed by Wilton Lackaye and Mother Maurice. Among the prominent film folk present were William D. Hart, Beatrice Anderson, Harry J. Kelton, Hughie Mack, Hortense Alden, Kathryn Page, of the Imp Company; J. T. Paine and K. S. Guimond, of the Triangle Film Company, and Bobby and Helen Conley.

WISCONSIN WON OVER BY HERRINGTON.

Through the efforts of National Organizer Fred J. Herrington the exhibitors of Wisconsin have decided to come back into the fold of the National League. Mr. Herrington attended the special meeting of Wisconsin exhibitors at Milwaukee on May 7, where he met exhibitors from all over the state and persuaded them to make application for reinstatement at the convention in Chicago.

Picture Men Urge Substitute War Tax

By Clarence L. Linz

Before Congress Committee They Ask Inclusion of Five-Cent Theater in Houses Subject to Provisions of Law

Washington, D. C., May 12.

WITHOUT sputter or sparks, or any great amount of noise, a small bunch of energetic exhibitors today placed before the Senate Finance Committee in concrete form their views on the pending war emergency revenue bill, passing by all "hot air" propositions and placing their faith in a well edited brief. The history of how these exhibitors got together in Washington is an interesting story.

For the past month or more, at the request of President Lee Ochs, of the National League, Harry Crandall, the well-known Washington exhibitor, has been looking after various matters of legislation pending in Congress. These two have been urging upon other exhibitors throughout the country to prepare to come to Washington and join with them in prevailing upon Congress, when enacting legislation affecting the motion picture business, to temper this legislation so that the industry might be permitted to live. The response has largely been by telegraph, for when the roll was called Friday morning, May 11, it was found that only a few had made the journey. This little handful of "patriots" got together early in the morning to see what could be done.

The first conference was between Harry M. Crandall, Joseph P. Morgan, of Washington; Lee Ochs, of New York, and D. W. Chamberlain, chairman of the Lower Legislative Committee of the Exhibitors' League of Minnesota. After a talk the two latter proceeded to call upon the members of the Senate Finance Committee who could be reached, and in the House of Representatives the members of the Ways and Means Committee. Later these joined with Maurice Davis, Harry Schwalbe, representing the Stanley Mastbaum interests in Philadelphia, and Ernest Horstmann, president of the Motion Picture Exhibitors' League of Massachusetts, and with Isadore Stern, an attorney, went into executive session and remained behind closed doors for seven and one-half hours, during which time they made a complete survey of the situation and prepared a brief, which on Saturday was presented to the committee for its consideration.

On Saturday the exhibitors who were in Washington joined with the producers and exchange managers to further go over the field. At a meeting Friday night of the producers William A. Brady was selected to present their views.

Congressmen Surprised at Spirit of Co-Operation.

It was a great surprise to the memers of the Finance Committee when it dawned upon them that the exhibitors were not trying to "duck the issue" and were perfectly willing to be the instrument through which the war revenue in part should be derived.

"We respectfully suggest," the exhibitors stated in their brief, "that all admissions up to and including 15 cents be taxed 1 cent on each ticket; from 16 cents to 25 cents, inclusive, 2 cents on each ticket; from 26 cents up, 10 per cent. on all tickets, or one cent on each additional 10 cents admission, or fraction of additional 10 cents admission. The difference between the original bill as drafted and the amendment as suggested lies in the fact that all 5-cent tickets are taxed 1 cent, whereas, under the original, the 5-cent theaters are exempt. Our reasons for including the 5-cent theaters in this measure is to equalize the 1-cent tax on the 10 and 15-cent admissions, so that the Government will derive a revenue from every ticket sold. We, as representatives of the industries, can see no legal reason for discriminating against the higher priced theaters for the benefit of the theater charging only 5 cents admission. Our experience and observation has taught us that the patrons of the 5-cent and 10-cent theaters and the 15-cent theaters are practically the same, and we believe that the Government is legitimately entitled to a tax on all tickets. We apprehend that thousands of houses now charging 10 cents admission would change to 5 cents in order to avoid the tax if the exemption of 5-cent houses should prevail, thereby depriving the Government of a vast revenue.

"We respectfully suggest that the act become effective September 1, 1917, because we believe that the Government will require all of the time during this interim to prepare the necessary printing and administrative acts to make the bill effective, and we further submit that the majority of the theaters will be closed from June 1 to September 1, as the summer months are always dull in the theatrical business, and an enforcement of the act on June 1 will probably result in the closing of practically all of the theaters during the summer months.

"We further respectfully suggest, as a matter of expediency, on behalf of the Government, that instead of issuing revenue stamps to be affixed to the various tickets, that the Government be empowered to print and distribute standard tickets to all theaters, which could be printed at approximately the same price as the ordinary revenue stamps would cost. One of the principal reasons that leads us to suggest that the Government print these tickets is the fact that nearly all of the theater business is done in the course of 15 to 20 minutes before each performance, and it would be impracticable to accommodate the public if the ticket sellers had to affix revenue stamps to each ticket as sold, in addition to making change, and otherwise accommodating the patrons of the various theaters; in fact, the nature of our business absolutely requires this, and we are drawing these conclusions from the experiences of the picture men in Canada, who have covered the same ground, under the same conditions during the past three years.

"When the law first became effective, the Canadian Government issued stamps, which later on had to be changed about to meet the above conditions. In addition to this, on behalf of the Government, it would simplify the work of the Government inspectors to a great degree, and we are prepared to submit plans to the administrative department that would work out in full detail to the mutual benefit of the Government and our industry.

"We would also respectfully suggest that all free passes be eliminated, so that the Government tax be paid on all admissions, whether children or adults.

Urge Redemption of Unused Tickets.

"We also respectfully suggest that the administrative department be empowered to redeem tickets unused at their face value, and provide for the cancellation of used tickets. This redemption of tickets is suggested by us for the protection of theater owners, who have an advance sale of seats, and who may not dispose of all of their seats for a given day's performance, and who would, therefore, be legitimately entitled to redemption for the unsold portion of their tickets.

"In conclusion, we desire to state that, with the few exceptions herein mentioned, we are satisfied with the provisions of the bill as they stand, and that this brief is presented on behalf of about 16,000 theaters out of a total of 24,000 in the United States. Whatever amendments we have suggested are put forth in good faith, and not alone for our convenience, but having in mind the needs of our Government at this time, feeling sure that the Government is desirous of fostering a popular educational industry instead of crushing it. We, therefore, strongly urge the individual members of the Finance Committee, on the part of the Senate of the United States, to seriously consider the few reasonable changes herein suggested.

"We further desire to suggest that we are at present paying a war tax, under the act passed for providing revenue when the European war situation developed. This act levied taxes on telephone companies, telegraph companies, express companies and other corporations, which said corporations had this special tax since removed. We want to convince this committee that our industry is not attempting to evade just taxation, but is vitally interested in meeting the proper adjustment and equalization of taxation, as well as the method of the collection of the same. Any additional tax imposed upon the manufacturer as provided for in Section 600, Page 26, Lines 15 to 21, will, of necessity have to be carried by the theater owners presenting this petition, because of the fact that the manufacturer will fasten the cost of the taxation provided for to his cost of sale of films. The burden falls on the theater owner and cannot be carried by the majority of them. This would defeat the purpose of the bill by closing a number of theaters which would therefore pay no revenue tax to the Government. All of which is respectfuly submitted."

The argument of the producers was set forth ably by William A. Brady, representing the motion picture industry of the United States as president of the National Association of the Motion Picture Industry. He told the committee that this has a membership which includes at least 90 per cent. of all engaged in the motion picture industry, including the distributing and exhibiting ends, as well as the making of machines, and, in fact, everything that pertains to the motion picture industry.

Brady Sets Forth Picture Men's Position.

"We do not wish to wave an American flag," said Mr. Brady. "We are not here to preach our patriotism. I believe we have proved that already by turning our screens and our films over to rercuiting and gardening and to farming. A group of us spent several hours in New York this week conferring with Government and State officials to learn their desires, and we have guaranteed to go into every corner of the United States, places where newspapers are unknown, where they do not even have a weekly newspaper, and we are to circulate, free of all cost, any propaganda that the Government of the United States desires to have circulated.

"It is a popular idea that the motion picture business is an El Dorado. This is the popular idea in the press. The pioneers in the motion picture business probably made a great deal of money, for they came in at the time the game was little known, got their actors and actresses cheap, got their film cheap and sold it cheap, but the industry grew and is growing. At the present time actors and actresses are expensive, as you read in the newspapers, and all material is expensive. We object not to the taxation, as a whole, but as to the method of taxation, and our principal objection is this: You tax our film, our product; you tax what you call non-exposed film and exposed film. To my mind, films will take the place of books in the schoolrooms, and in view of the great educational possibilities offered by motion pictures I sincerely hope our national representatives will not tax the industry too much. We are perfectly willing to accede to the wish of the Government and pay these taxes, but we object to your taxing the stuff we use in production.

"You put a 1½ cent a foot tax on the film we use. We use 5,000 feet of film in making a five-reel feature. Sometimes as much as 40,000 feet of raw film is used to produce these five reels. Scenes must be taken over and over again; scenes must be taken and cut out. The result is that fully 75 per cent. of the film used in the production of a subject is thrown away; it is a total loss. Then why charge us for that? In many, many cases, since, to use a popular expression, the 'boobs' have entered this industry, there has been more money lost in it than in any other business. In many instances pictures are made in which 200,000 feet, yes, even 300,000 feet of raw film are used and these pictures may never reach the public at all, because when the subject is completed it is found to be a failure and cannot be sold. Is it justice, then, to tax the manufacturer 1½ cents a foot for film that is a failure? We call your attention to the fact that all our producing firms and exhibiting firms are either incorporated or are partnerships and are paying excess profits taxes and corporation taxes.

"Every theater in the United States and every manufacturer in the United States pays license taxes. We pay local taxes. We call your attention to the fact that in several States in this Union and in many cities we are forced to take our films and pay somebody anywhere from 25 cents to $2.50 to see if they are fit for the public to look at. In our business there are certain films which should not be used, but these are a very small percentage, and the film industry as a whole is getting together and would be pleased to put some of these gentlemen in State's prison. Now the industry will do that, yet we are obliged to pay somebody else—we have to pay taxes to have outsiders view the pictures. That amounts to many thousands of dollars a year.

"Now, in your present trouble, we are willing to be taxed as much as any other industry in the country. But we resent the imputation made by a previous speaker that the tax should be loaded on to motion pictures and chewing gum. Ours is a respectable industry. We have got artists, authors—we have Sir Gilbert Parker, Sir Herbert Tree and others; we have the leading actors and actresses, the leading managers, the leading newspaper writers and the leading authors of the United States. But what right has that man to say that Congress should tax chewing gum and motion pictures?

Opposes Tax on Raw Material.

"We are perfectly willing to pay taxes, but think it unfair that we should be discriminated against in this tax on raw material. It is not imposed in other lines. For instance, a man is engaged in the shoe business. He pays a tax, for instance, on his shoes, but you do not tax him on the leather. Take musical instruments. They are taxed 5 per cent., but are not taxed for the celluloid that they put into the disks that are used with graphophones and phonographs. Suppose they were taxed $1 a pound. Would it be just? But that is what you are doing to us.

"Ours is the poor man's amusement. We represent the poor man's amusement. For 5, 10, 15 or 20 cents a man may see a news film, a funny picture, and a drama; he can take his whole family for one-third of the amount he used to pay for admission to a regular theater. When you come to the poor man's theater you should let it alone.

"You read in the newspapers that $1,000,000 a year is paid to Douglas Fairbanks, Charlie Chaplin and Mary Pickford—$1,000,000 a year each. If that is true, tax them and each will have to pay $333,000. These enormous salaries come from the motion picture business. If you get the revenue from the actors, and we hope you do, for the actors are getting it all, but do not tax, do not strangle, do not put us all out of business. You see people getting rich in the movies. This is showman's brag and bluster. We have a great national figure who indulges in the same practice. A natural born showman exaggerates. Only two companies in the United States making motion pictures this year will pay any dividends."

Additional testimony introduced by the producers showed that there was little or no profit in the business under existing conditions, and that to burden it with taxation would be to ruin it.

P. A. Powers, treasurer of the Universal Company, also took up the question of the tax on raw stock, pointing out that as only one concern in the United States produces it the film companies would eventually have it put on to them. In lieu of the footage tax, as he put it, he would have the Government place a tax on the pictures when completed, based on their selling price. He declared that the footage tax on the raw stock and the footage tax on the completed films would drive the news films and the cheaper grade of productions, such as the readily-made comedies, etc., from the market. His company, which produces by far the largest volume of film subjects, would be forced to limit its production. These films are short-lived and the tax, when one considers how much raw stock is wasted, would be prohibitive.

Cromelin Explains the Foreign Aspect.

Paul H. Cromelin, vice-president of the Inter-Ocean Film Corporation, asked that the provision in the bill be so amended as to exempt from the footage taxes the films intended entirely for foreign business. He declared that if the producers of film intended for shipment to South America, Europe and other parts of the world had to pay these taxes they would find themselves discriminated against when competing for such business. As it is the cost of raw stock abroad, he intimated, is cheaper than in America, and the English, French and Italian producers would have the advantage of lower overhead charges at the outset.

Mr. Thornton, of Price, Waterhouse & Co., New York, referred to the recent investigation of the film business at Albany, when the New York legislators found that the industry was now in no condition to be taxed.

He confirmed the statements of the previous speakers that there was little or no profit in the business as it now is; that the companies would have to wait until the conclusion of the war to cash in on their prospects of a good foreign business. But the Government, he said, would not be willing to take some of these surplus films or deal in futures in securing this tax money.

The committee seemed very much impressed with the several talks. It is reported that wholesale changes are to be made in the revenue bill as it is now drawn up, and exhibitors, manufacturers and all others interested in the industry are hopeful of having their suggestions accepted and incorporated in the new measure which is to result from the hearings under way in the rooms of the Senate Finance Committee.

Among those who thronged the hearing rooms other than those already named, and there were many others whom it is understood could not get inside because of the number of other people waiting therein to be heard on other sections of the bill, were F. W. Thornton, representing the National Association of Motion Picture Industry; C. R. Seeley, Pathe, Inc.; Joseph P. Morgan, of the Crandall Amusement Company; Maurice Davis, proprietor of the M Street Theater; Carl F. Senning, manager Fox Film Corporation, Washington; D. F. O'Donnell, manager, Pathe, Inc., Washington; Sam Spedon, representative of the Moving Picture World, New York; Francis Holly, Washington, D. C.; Hamilton Smith, Sanger Picture Plays, New York; Vivian Whitaker, Artcraft Film Corporation; J. A. Golden, Crystal and Triumph Film Companies; Harry Schwalbe, Stanley Mastbaum interests, Philadelphia; Ernest Horstmann, Boston, and J. E. Brulatour, New York.

Wheeler Bill Dead and Unmourned

Senator Brown Fails to Take it Out of Judiciary Committee, Where Chairman Walters Was Sitting on It

THE Wheeler bill imposing a tax as well as a State Motion Picture Commissioner on the film industry in New York died an ignominious death at Albany on Thursday evening, May 10. The mourners were few. Of eulogy there was none. Flowers adorned the desk of many members of both houses, but none reposed on the desk of Assemblyman Heber E. Wheeler, author of the measure, or above the mortal remains of the bill as represented by a dozen printed pages. Without parting words of praise or condemnation the bill expired in committee.

The following epitaph could well have been used:

"Died in the Senate, Albany, May 10, 1917. The Wheeler Bill Killed by Public Sentiment."

The motion picture industry did its work and did it well. Slated a few weeks ago in its first form for passage apparently beyond a question of doubt, the bill was killed during the last few hours by a flood of telegrams and letters that demonstrated to Governor Charles S. Whitman, to Senator Elon R. Brown and to every member of the Senate that the measure was an unjust one devised and designed to cripple the poor man's amusement.

Governor Whitman and Senator Brown apparently heard the voice of the people. The latter, wise in legislative matters, "forgot" to introduce a resolution discharging the Senate Judiciary Committee from further consideration of the bill and placing it to a vote. On Tuesday night, Assemblyman Wheeler made the statement that the bill was absolutely certain to pass. He was then a man flushed with success. Thursday found him crestfallen and downhearted through the death of his pet measure, a bill that had been amended until it lost all semblance of its first form and so far as being one which the committee wished became almost a joke.

Men and women were present in the Senate Wednesday night expecting some action on the bill. Word went about the Chamber in the early part of the evening that there was a strong sentiment, said to emanate from the executive chamber against the bill. Members of the committee who had stood with Assemblyman Wheeler lost heart. As the hours dragged by there was no mention made of the bill. Matters were repeated on Thursday.

Assemblyman Wheeler took a look in the Senate Chamber at 5 o'clock Thursday afternoon, and later on in reply to a question expressed the belief that the bill was as "dead as a door nail." The Senate Judiciary Committee, of which J. Henry Walters of Syracuse is chairman, had held its own. For days Mr. Walters, who had steadfastly opposed the bill, refused to report it out, believing it to be a pernicious measure. The fact that the motion picture industry had treated the Governor with the utmost kindness and prominence at the last election no doubt was a factor.

Senator Brown, at first believing that he could shove the bill across by an adroit move, "counted noses" and then decided not to chance matters when there was so much sentiment showing itself readily on the surface to down the bill.

Whether or not censorship and the taxation of the movies will be taken up next year can only be surmised. Assemblyman Wheeler has had enough. While Senator Brown, bent on bringing in money to the State, was in favor of the Wheeler bill, a year from now may result in many changes. Anyhow, the Wheeler bill is ancient history and the motion picture men of New York State, standing back to back, have well earned the victory which came to them at Albany last Thursday.

William A. Brady was instrumental in downing the bill through the following telegram, which reached the senators Wednesday afternoon: "We ask you to vote for fair play to the motion picture industry. If you tax us, tax all other classes of entertainment that can stand it better than we can. If we are given a chance we will regulate ourselves without outside interference. Energetic methods are now being adopted by the industry as a whole to eliminate the small percentage of objectionable films from being made or circulated."

It was the latter sentence that did the business. Believing that the motion picture industry will take care of itself without unjust tax or legislation the senate of New York has now given the business a chance to prove its assertions.

Bill Passed the Assembly Tuesday.

In the hopes of beating Senator Henry Walters at his own game, Assemblyman Heber Wheeler, author of the bill licensing all branches of the motion picture industry, played a clever card Tuesday, May 8, when after a conference in the Assembly the bill was passed by a vote of 81 to 42 and sent to the Senate with the understanding that Senator Brown would ask that the Senate Judiciary committee be discharged from further consideration of the bill and requesting further under a special ruling that it be put to a vote at once. For two or three weeks past, or even longer, the Wheeler bill, referred to the Senate Judiciary committee, has been tied up as tight as a drum by Senator Walters, the chairman.

Flushed with his success in the Assembly, Mr. Wheeler on Tuesday night predicted the ultimate passage of his bill and the signing of the measure by the Governor sometime during the next thirty days. In view of the fact that it was at Governor Whitman's request that the salary of the Commissioner of Motion Pictures in this State was advanced from $7,000 to $7,500 there seemed to be no question as to what the State's chief executive would do if there ever came a time when he could act on the bill through its passage in the Senate.

In connection with the progress of the bill from the Assembly to the Senate, Mr. Wheeler took occasion to state publicly that he was not fishing for any position in the proposed new department, in fact that he was to enter a bank at Canandaigua within the next few days.

Assemblyman Wheeler still maintains his views that his committee was not treated on the level in some instances during its trip of investigation in New York. Some of the things which were said about the committee and its endeavors do not seem to sit lightly on Mr. Wheeler's mind, either, for Tuesday night he supplemented his remarks as to the outcome of his bill by saying: "The distributors and producers cannot come up here and bluff and bulldoze the Legislature."

The bill went to a vote in the Assembly Tuesday afternoon. The Democrats stood almost to a man against the bill, the majority of Republicans lining up with Mr. Wheeler, although an occasional one, apparently realizing the injustice which the bill would do to the entire industry, strayed from the fold and was listed as a "black sheep."

Assemblyman Clarence Welch, speaking in opposition to the bill, asserted that it would conflict with local authorities, especially in regard to the regulation of Sunday performance. Mr. Welch was the person who brought about the adoption of a resolution back in January that gave the Wheeler committee its existence, but with the words "To see if the motion picture industry is in a position where it should be subjected to taxation." The very fact that Mr. Wheeler and his committee in their first report went on to say that it was the opinion of the committee that the business at the present time was not in fit condition to be further burdened, and then turned right about and started in with a tax that would cripple and kill a large percentage of the concerns and at the same time advance the price of the general admission is something that Assemblyman Welch and others cannot understand.

Robert L. Tudor, Henry S. Shimmel, Minority Leader Callahan and others of the Assembly refused to swallow Mr. Wheeler's assertions before the vote was taken and in unvarnished language told him so. Mr. Callahan said that the whole scheme was purely and simply a political one to build up the Republican party, a political machine which the motion picture industry was being called upon to bear the expense of creation and sustaining. He called attention to the statement of Mr. Wheeler at the outset that the business was not in a condition to stand for taxation and then proceeded to tax it.

C. L. GRANT.

STAR FEATURE REPORTS BUSINESS GOOD.

Business is so good with the Famous Players Star Feature Film Service, Inc., of Minneapolis, who handle Paramount pictures, that it has been compelled to instruct salesmen to stop selling regular service and concentrate efforts on single reels and the exchange special subjects. The exchange reports it is unable to take on any additional business because every print is booked solid.

Walker Sunday Bill Is Killed

New York Senate Decides Against Measure 24 to 17—Strong Speech by Mr. Walker

WITH the petitions of two million or more persons desiring that Sunday movies be legalized in this state, piled high around the desk of Senator James Walker, staring them in the face, twenty-four Senators succeeded in defeating the Walker Sunday opening bill at Albany at 10 o'clock Tuesday evening, May 8. With nine Senators absent, the vote stood 24 to 17, with the up-state legislators standing almost to a man in opposition to the bill. Backed against the wall, Senator Walker made the fight of his life, but to no avail. The recent amendments made in the idea of corralling at least a few of the votes of Senators from the smaller sections counted for little. Even had the measure passed the Senate, it would have found little support in the Assembly, according to Assemblyman Heber Wheeler, who predicted that it would not have had the support of one-quarter of the members of the lower house.

Final action settling the fate of the Walker bill was staged in a spectacular way. For days the bill had dragged in the Senate. On one occasion it was reached, then laid aside at the insistent demand of many of those present. Everyone knew that the bill meant a fight to the finish. Word passed through the Capitol late in the afternoon that the bill was up for life or death Tuesday night, with the result that the galleries were thronged.

Edmond Barkley, John Morris and Fred W. Anson arrived from New York during the late afternoon, bringing with them two steel cases containing the names of two million men and women, signers to petitions asking for the legal Sunday motion picture show. There were long rolls of names, hundreds were on postal cards, others in books of tablet form, thousands upon thousands, all following a petition which read: "I petition against the closing of any motion picture theater on Sunday. The motion picture house has become a part of the pleasure and profit of our lives, and to deprive us or any of the 3,000,000 patrons in New York of the privilege of spending a part of our Sunday in viewing motion pictures is an infringement of our liberties and a reflection on the moral character of the overwhelming majority of the cities of the Empire State."

The petitions represented all cities of the state. The petition has the distinction of being the biggest ever presented to the Legislatures of this or any other state.

No sooner were the two cases brought into the Senate chamber than Senator Walker's desk became the cynosure of all eyes. Senator Walker announced to those around him that he was "ready to go to the mat with the proposition." In order to guard against any assertion that only New York City was represented by the petitions, Senator Walker asked that certain petitions from up-state be laid on his desk for examination. Binghamton presented an enormous list. Syracuse, Schenectady and many other cities did nearly as well. Nyack was well to the front, showing the activity that had been manifest in that place.

The opposing forces clashed shortly before 10 o'clock, Senator Walker firing the opening gun as he arose in his seat and demanded that the Senate take action on his bill without further dillydallying. From the first it was evident that the bill was doomed to defeat. Senator Brown, at the very outset of Senator Walker's speech, demanded that the five-minute rule limiting speeches be effective.

Declaring the vast army of laboring people in the state wanted the legislation that legalized their innocent amusement, Senator Walker directed a large part of his remarks to Senator Elon R. Brown, the Republican leader, saying that some day the three million persons would swing the whip even as one Simon Legree's whip is now being swung from the second floor of the Capitol.

Senator Walker, in defending his bill before the vote, said in part:

> This is the most difficult bill that has been on the calendar this year, perhaps to explain. It leaves the introducer, whosoever he may be, in the difficult position that shows an angle on which to either explain, vindicate, and eventually justify the bill. It is one of those things which in the last analysis I have come to the conclusion are local issues.
>
> This is a serious matter. I have always felt that it was. I think there is just as much desire on the part of some of us to take a piece of legislation of this kind out of the category of politics and geography. If that is possible, as with any piece of legislation that that ever came before this body; but the great difficulty we have here is one that is very disconcerting to the proponents of the bill. Into this bill has been injected the popular "moral" issue, and that, I say, makes it very difficult to argue whenever a man maintains himself in a proper manner, to say that when a man conducts himself like a law-abiding citizen that he cannot choose his honest, legal amusement—to argue that as an academic proposition would be ridiculous. The very evidence that it is academic is that it is a fact today, so I find it more difficult every minute to see from what angle to approach it.
>
> You have on your statute books today a law that makes it technically illegal to open moving picture shows on Sunday. That law has no effect throughout the state. This is no news to anyone in the Senate. In Schenectady—I am choosing a near-by city—there were seventeen arrests for showing moving pictures on Sunday, and seventeen defendants were acquitted. In one case, though, the judge charged the jury that they could do nothing but bring in a verdict of "guilty."
>
> Now, that suggests this to me: That, while it is illegal, it is illegal without the concurrence of the people, or of popular approval. Was there ever such a ridiculous situation, in your recollection or the recollection of the oldest man in the Senate, that you have a law that you cannot get a jury of twelve of your peers to find a man guilty for a violation?
>
> I offer you this bill, and the majority of the men around this circle, I guess as a matter of fact hardly with an exception, will say to you confidentially, will say to you in the corridor, will say to you outside the Capitol, "I know, there is no harm in moving pictures on Sunday. I know that they ought to be open, by law; but, let me out. I hope you pass your bill, but don't look for my vote." "Well, why?" "Somebody at home would not like it."
>
> Now, it was a source of great regret to me, when we had the hearing, that so many churchmen came here and opposed it. It was difficult to understand. It made me feel a deep sense of regret that they could not join in legislation for which there was such a demand. But the thing which they did not explain to me, which I could not understand, was how an action on the part of a citizen that could be legal on Saturday, and Friday, an act that will not be immoral on Monday or Saturday, can become immoral because done on Sunday. I have yet to understand, from whatever meagre information that has come to me that there is only one day in the week, the Lord's Day. I am one of those willing to believe that seven days a week are the Lord's days, and that you cannot give the Ten Commandments any additional force by enacting them into law.
>
> Now, I don't care very much about the other charge that is made, that it is all right, but the difficulty is that it is commercializing the Sabbath. There would not be any necessity for commercializing the Sabbath if a few of our philanthropists would subsidize them and open them on Sundays. But how are you going to open them, if you do not support them?
>
> The next question put to me was, "Why don't you pass a referendum and make it a matter of local option?" I say it is not necessary; that if it is a perfectly proper, decent thing to do, that is the question with us. There will be no movies on Sunday unless the people approve, because, unless the people approve, the houses will not be supported and they will no longer exist. That is the local option, and the fact that they now exist is the evidence that they are supported, and if they were not supported they would not last. After all, there are no pullers-in outside the moving picture house. No one is ever pulled into the picture houses. The people have gone to them of their own volition. Let me read you a little thing from the New York Times, which will carry a great deal more weight for the bill than anything I could say: "But to the advocates of a Sunday devoid of all worldly diversions they are all objectionable, including the concerts of pure music, such as those of the Philharmonic and Symphony Societies, which thousands of good citizens find edifying. One million persons in this city, three millions in the State of New York, derive pleasure and measurable intellectual profit from the exhibitions of moving pictures on Sundays."
>
> That is the brief! Three millions in the State of New York go to moving picture shows on Sunday. It has been adduced, right in this chamber, that the pictures have done more to bring families together than any other one vehicle of amusement known to the people of the State of New York. That is recognized throughout the state. That where, heretofore, a man spent his time in some place by himself, since the movie has come, he is permitted to take his family with him for a few pennies and go to the shows on Sunday.
>
> I have here two million signatures to a petition asking for this. Yes, two million. Without the aid of a net, either. And some day they are going to assert themselves about this. Some day you are going to find a greater necessity for a back-flip such as you get used to. I don't know whether those two million people, or three million, that are going to moving pictures on Sunday have more influence with you than one Simon Legree's whip that might be swung from the second floor of this House. I wish every one of them would get a whip and come up here and play "Uncle Tom's Cabin" with you. There is a kind of a whip they can swing, though, and they are going to swing it. It won't be swung in one direction, either.

The vote showed some interesting little features. While it was a foregone conclusion, from pressure that had been brought to bear by the churches in the small communities on the representatives from many of the up-state sections, that these Senators would vote against the bill, it was noticeable that Senators Burlingame, of Brooklyn; Graves, of Buffalo; Gilchrist, Lockwood and Murphy, each of whom hails from Brooklyn, linied up with the opposition forces. The vote stood as follows, with the home addresses of each Senator: Ayes—Boylan, Cotillo, Cullen, Dowling, Downing, Dunnigan, Foley, Heffernan, Koenig, Mills, Ottinger, Sheridan, Wagner and Walker, all of New York; Daly, of Astoria; Ramsperger, of Buffalo, and Wellington, of Troy. Noes—Adon Brown, of Leonardsville; Elon R. Brown, of Watertown; Burlingame, of Brooklyn; Carson, of Rushville; Gilchrist, of Brooklyn; Graves, of Buffalo; Halliday, of Ithaca; Hewitt, of Locke; Hill of Lestershire; Knight, of Arcade;

Lockwood, of Brooklyn; Marshall, of Malone; Murphy, of Brooklyn; Newton, of Geneseo; Robinson, of Mohawk; Sage, of Menands; Slater, of Portchester; Stivers, of Middletown; G. F. Thompson, of Middleport; G. L. Thompson, of Kings Park; Walton, of Kingston; Whitney, of Mechanicsville, and Wicks, of Sauquoit. Argetsinger, Carroll, Cromwell, Emerson, Gibbs, Lawson, Mullan, Walters and Yelverton were absent.

While Senator Walker made the usual motion asking that the bill be reconsidered and laid on the table, it is generally conceded that even with each side forced at last to show its hand and consequent strength, that the bill is defeated beyond any question of doubt, at least for this year, for the session is due to adjourn this week.

C. L. GRANT.

Report Out Federal War Tax Measure

House Ways and Means Committee Proposes Ten Per Cent. Levy on Receipts—Would Assess Films Also.

Washington, D. C., May 9.

MOTION picture exhibitors, it is believed, can hardly take offense or be "peeved" at the provisions of the so-called war emergency revenue bill which was presented to the House of Representatives this afternoon by the House Ways and Means Committee. This measure has been before the committee for some little time and for more than a week has been the subject of no little wrangling among the members. It was at first contemplated to charge a flat ten per cent. on the gross box office receipts of all places of amusement. It was pointed out to prominent members of the committee that such a tax as this would prove to be the ruination of the business, as it is now taxed about all that it will stand. Whether or not this had the desired effect cannot be stated, but at any rate when the measure appeared before the House it was in much better shape, for the paragraphs covering motion picture theaters and other places of amusement were better treated.

The taxes upon admissions to motion picture and other theaters and other places of amusement are covered in the following text:

"Section 700. That from and after the first day of June, 1917, there shall be levied, assessed, collected and paid a tax equivalent to 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, to be paid by the person admitted, and a tax of 5 cents for each admission of each person (except in the case of a bona fide employe), and children under twelve years of age, admitted free to any place for admission to which a charge is made, to be paid by the person so admitted. Provided, that the tax on admission of children under twelve years of age, where an admission charge is made, shall in every case be 1 cent. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is 5 cents.

"No tax shall be levied under this title in respect to any admission all the proceeds of which inure exclusively to the benefit of religious or charitable institutions, societies or organizations, or admissions to agricultural fairs all the proceeds of which inure exclusively for agricultural purposes.

"The term 'admission' as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

"Section 702. That every person, corporation, partnership or association (a) receiving any payments for such admission, dues or fees shall collect the amount of the tax imposed by section 700 or 701 from the person making such payments, or (b) admitting any person free to any place for admission to which a charge is made shall collect the amount of the tax imposed by section 700 from the person so admitted, and (c) in either case shall make returns and payments of the amounts so collected at the same time and in the same manner as provided in section 503 of this act."

The theater tax alone is expected to yield to the Government the sum of $60,000,000. The total amount of revenue to be raised is $1,810,420,000. A further fund, a part of this huge sum, amount to $7,000,000 is to be obtained from the following:

"(c) Upon all moving picture films (which have not been exposed) sold by the manufacturer or importer a tax equivalent to one-half of one cent per linear foot; and

"(d) Upon all positive moving picture films (containing a picture ready for projection) sold or leased by the manufacturer, producer or importer, a tax equivalent to one cent per linear foot."

The import duties on films is advanced 10 per cent. Taking it all in all, the film industry fares fairly well. The only trouble is that the bill will be materially changed when it reaches the Senate, and no one knows what will happen then.

Arrest Two for Film Thefts

General Film Company's Campaign for Ferreting Out Men Who Prey Upon the Industry Has Denouement.

AS the direct result of the General Film Company's energetic steps to carry war to the persons guilty of the widespread looting of film exchanges all over the United States, two significant arrests were made in New York shortly after midnight Saturday, May 5. Two men, former employes of a prominent film exchange, were seized as they were leaving the premises of the World Film Corporation and arrested. The specific complaint was the theft of several reels of a feature film.

The prisoners gave the names of Alex. Wolfheimer and James McSorley. Advance hints of a visit such as the complaint involves had been received by General Manager George Schaeffer of the World and Business Manager H. H. Buxbaum of the General Film Company, and police aid was enlisted. Wolfheimer and McSorley, after pleading not guilty, were held for the grand jury, bail being fixed at $1,000.

For a long time there has been an extensive thievery of motion picture films all over the country, becoming a perfect epidemic in the last year or so. It is estimated that the losses have easily reached a total of $500,000 in film itself, to say nothing of the further losses through piracy of stolen film by duplication for sale. This unbearable situation moved legitimate film distributors, and prominently the General Film Company, to take decisive steps to check the evil. Under date of last February 17, the General Company distributed to its branch managers instructions to co-operate with exhibitors and the police department to apprehend film thieves. Rewards from $50 to $500 were authorized for information leading to the detection, arrest and conviction of film thieves.

The trial of the men accused in the present instance will demonstrate whether their actions were such as to call for severe punishment. The charge against them is that they left the building with film which was the property of the exchange. Loyalty of employes is responsible for the presence of police in the neighborhood of the transaction. It is also claimed that an employe of another exchange had been approached to make some "easy money" by permitting the unauthorized removal of film for a nominal consideration.

At Leading Picture Theaters

Programs for the Week of May 13 at New York's Best Motion Picture Houses.

"Sacrifice" at the Rialto.

Margaret Illington made her screen debut at The Rialto the week of May 13 in "Sacrifice," a Lasky-Paramount production. The story of the play was written by Charles Kenyon, author of "Kindling." Frank Reicher directed the picture. The story deals with a notorious cabaret dancer in a small European principality, and the daughter of a high diplomat in the neighboring country. Both roles are played by Miss Illington.

The second installment of "Sailors of France" showed French submarines and torpedo boats in action. The animated magazine and a new comedy were included in the program.

Mary Pickford at the Strand.

The Strand presented Mary Pickford in "A Romance of the Redwoods," as its feature picture. A western subject of full-blooded dramatic action, the story was written by Cecil De Mille in collaboration with Jeanie MacPherson. The settings are of the days of '49 during the time of the big gold rush. Mary Pickford as Jenny Lawrence, a little New England miss, journeys to the West in search of her only relative, an uncle. There are various clever twists in the story. "The Cop and the Anthem," another O. Henry story, was also presented in film form.

The soloists were Walter Vaughn, Irene Stolofsky, Lola Chalfant, Arthur Depew, and Ralph H. Brigham.

"The Hand That Rocks the Cradle" at Broadway.

"The Hand That Rocks the Cradle," a new feature prepared by Lois Weber and Phillips Smalley for the Universal Company, opened a limited engagement at the Broadway Theater, Sunday night, May 13th. The picture is in six reels, and deals with a subject of vital interest to all humanity. Lois Weber appears as the wife of a physician who believes in preaching to women that their greatest heritage is the right of motherhood. Phillip Smalley is the physician.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

EXHIBITORS' LEAGUE ORGANIZER.

In answer to recent inquiries in regard to the Exhibitors' League Organizations and for the information of exhibitors in any of the States, readers will kindly note that Fred J. Herrington is National Organizer for the Motion Picture Exhibitors' League of America. All correspondence on the subject may be addressed to him at 310 McCance Building, Pittsburgh, Pa.

Northwest Convention a Record Affair

Rodgers Deposit Plan Adopted—Treasurer's Report Shows Balance of $1,164.45.

By John L. Johnston.

THIS gathering of Northwest exhibitors at Minneapolis was undoubtedly the most spirited of any on record here, but it remains to be seen whether the drastic action the convention voted favorably upon will have any startling effect—immediately. If the convention's word goes, advance deposits will be a thing of the past shortly. The May 1-3 convention adopted the Rodgers plan of battling advance deposits and gave Mr. Rodgers power of attorney, or, in other words, full charge of their warfare against present systems of "pay before you enter."

From where we sit it looks as if it will be a long drawn out battle that will have the Chicago convention as a Waterloo. The exhibitors are fighting capital. There will be many exchanges that will drop the deposit system at once and many to uphold it. There will be many exhibitors who have been making money only because they get their films from advance deposit exchanges, and they will in all probability "back water" when the tide comes in. R. E. Bishop, of the Triangle, has proudly announced that the deposit system has been dropped and we have heard several other exchangemen in discussing probable action of exhibitors say that "they won't get far" with their exchanges.

The treasurer's report read at the last convention showed that as small as the Northwest branch of the National League was as far as membership was concerned, financially it was "well heeled." The Northwest's income for 1916 was $7,743.41, $4,616.08 of this being from the exposition held May 2-5, 1916. Expenditures amounted to $6,578.96, leaving a balance in the bank of $1,164.45 and outstanding $128.33. Subscriptions and contributions toward the 1917 convention amounted to $1,116.67. The exposition was abandoned this year because it was believed it took the interest of exhibitors away from the convention, but it must be admitted that this same old exposition did wonders as regards putting the organization on its feet. The receipts from the grand ball this year did not amount to half that of last year. The exposition in 1916 attracted good crowds and monetary support for the organization because of the presence of Anna Held, Valeska Suratt, Carl Laemmle, Bryant Washburn, Edward Arnold and C. M. Giffin. This year the grand ball was widely advertised, but apparently the presence of Rose Tapley and Richard Travers did not satisfy the public's curiosity.

The action of the recent convention in regard to allowing the "Four-Minute Men" to talk in theaters during intermission seems commendable, as was also the action on the proposed war tax and music tax discussions. The organization voted to make its fiscal year from May 1 to May 1 and keep members paying dues since March 1, 1917, in good standing until May 1, 1918. In discussions the exhibitors giving their views of a fair war tax appeared more favorable to doubling their present Federal tax than to charging an extra cent per ticket at the box office.

President James G. Gilosky has been presented with a handsome silver loving cup by members of the organization. Mr. Gilosky has begun his third term as president of the Northwest body. The visit here of Fred J. Herrington, national organizer; William Sweeney, national secretary, and National President Ochs did much to stir things up in the organization. Many new members have been added to the roster since May 1, 1917.

Activities at the Exchanges.

Manager Lee A. Horn, of the Selznick exchange, was host to exhibitors Wednesday evening (or rather midnight), May 2, at the Strand, where "The Barrier" was shown. About three hundred exhibitors and friends were in attendance.

Manager Joseph E. Schwartzbine of the Pathe exchange and his able crew of roadmen, Rose, Johnson, McCone and Maas, corralled a majority of the exhibitors at the top of the stairs at the convention, and after the evening festivities were over the Gold Rooster gents were hosts to exhibitors at special showings at the Unique.

Exchangemen not members of the F-I-L-M club were somewhat surprised to see and hear their interests so well

Exhibitors in Attendance at Minneapolis Convention, May 1-3.

presented by W. K. Howard, the youngest man in the hall, at the convention during the last meeting of exhibitors. Mr. Howard put across his plea "with a punch in every word." Joe Schwartzbine and Harry Rathner tied for second honors.

Harry Cohen, noted cucumber machine man, here from Noo Yawk, gave exhibitors a few pointers when allowed the floor at the convention the final day. Mr. Cohen's words were few but forceful, and his arguments apparently carried some weight with the exhibitors. Mr. Cohen also gave exchangemen some figures to think over.

Manager R. C. Fox of the Artcraft started off the first day of the convention by getting eleven contracts. Mr. Fox also passed out a few of Doug Fairbanks' books, entitled "Laugh and Live," and the best part of it was that we got ours before asking for it. Mrs. Fox was hubby's "right-hand man" at the convention.

Newton Davics, plump, dashing, flirtatious, winsome Universal assistant manager, was a busy man at the convention. Newt passed out paper pistols, Bluebirds, telephones, heralds, pictures, buttons, pennants, ribbons, balloons, more heralds and cards until he suffered an attack of cashier's rheumatism.

L. Chandler, of the Universal, was wed to Miss Olga Ludik, while Dick Travers and twoscore others looked on. Governor George Malone of the Universal was busy at the convention. George was every at once.

A. A. Hixon, Metro strong man, right arm broken and in a sling, came near putting over a David stunt on a hick town Goliath who was an unwelcome visitor at the convention cabaret. Hix states that if he ever had landed on his opponent he would have splintered both his under pinions.

Milwaukee to Have State Convention

Exhibitors Issue Call For Session at End of May For Purpose of Sending Delegates to Chicago.

FRED J. HERRINGTON, former National President of the Motion Picture Exhibitors League of America, and at present the national organizer, was in Milwaukee Saturday, Sunday, and Monday, May 5-7, assisting in the organization of a Wisconsin Exhibitors' League, working with the local exhibitors organization. Mr. Herrington was successful in arranging for a state convention in Milwaukee May 30 and 31, at which time arrangements will be made to send an uninstructed delegation to the Chicago Convention.

According to Mr. Herrington, exhibitors all over the country realize that if the war tax on a percentage basis on the gross receipts is put through, it will mean that many houses will be forced to close and that the only way that they can save themselves will be by presenting a solid front.

Mr. Herrington says that there is not a man in the exhibiting end but who is willing to bear his share of a just tax on net profits. "A tax on the gross receipts would be nothing more or less than a tax on the gross losses of many exhibitors," said Mr. Herrington.

Mr. Herrington received a most enthusiastic reception when he arrived in Milwaukee. A special meeting was held by the Milwaukee exhibitors, Monday. The Milwaukee exhibitors filed an emphatic protest against the proposed federal tax on gross receipts.

The Milwaukee exhibitors have practically perfected their plans for the resurrection of the defunct exhibitors association, and from all indications at this writing, the state convention should be a large and enthusiastic one. The Milwaukee exhibitors are profuse in their praise of Mr. Herrington's activity and it is to him that the credit should go for the bringing to life of the state organization.

Mr. Herrington reports an enthusiastic reception at Cleveland, where he was April 26. Cleveland exhibitors have decided to call a state convention, and will send an uninstructed delegation to Chicago. On April 27 Mr. Herrington met the Chicago exhibitors. From there he went to Des Moines, arriving in Des Moines the night of the 27th. There he was dissappointed in meeting as many exhibitors as he expected, as the two-day meeting had been adjourned Friday night. However, he took matters up with the individuals and from all indications Iowa will have an uninstructed delegation at the Chicago Convention.

Mr. Herrington came from Minneapolis to Milwaukee, where he says he looks for big things from Milwaukee exhibitors. He also met Mayor Hoan, while in the city, and was greatly impressed with his friendliness to the local exhibitors.

Mr. Herrington went into detail and explained to local exhibitors exactly what conditions were confronting them. "It is difficult for me to say," said Mr. Herrington, "what branch of the industry is making money. I am sure that from my observations, that it is not the exhibiting end. In many states that I have been in, I find the exhibitors in the small towns and suburbs, where the houses are only open evenings, are employed during the day in other positions working for wage."

PENN. CONVENTION IN PHILADELPHIA, JUNE 25, 26, 27.

Philadelphia exhibitors are elated over their victory in having won for the Quaker City the State Convention of the Exhibitors' League of Pennsylvania, which will be held at the Parkway Auditorium, Broadway and Charry streets, on Monday, Tuesday and Wednesday, June 25, 26 and 27.

The committees in charge have already plunged into the work of arrangements, and they promise that, with the cooperation of their fellows, they will make the convention an epoch in the industry. From all over the State applications for membership to the League have been pouring in and indications are that every independent exhibitor in Pennsylvania will be connected with the organization by the time the convention takes place.

The committees and their members and officers are:

General Exposition Committee—B. Amsterdam, chairman and treasurer; B. Schindler, secretary; A. E. Altman, vice-chairman; J. O'Donnell, C. H. Goodwin and S. B. Blatt.

Publicity and Membership Committee—C. H. Goodwin, chairman; P. S. Greenberg, H. Hustler, B. Herman and William Pierce.

Entertainment Committee—S. B. Blatt, chairman; C. Buerghart, B. Schindler, C. Rappoport, P. R. Spruill, W. Boyd, C. Stamper, A. Brown, H. Lewis, C. Miller, H. Anck, George Naudascher, Mr. Resnick, Mr. Conway, F. Bubeck, S. Hyman, R. Iannarelli and H. Green.

Finance Committee.—J. O'Donnell, chairman; Mr. Conway, N. Fisher and H. Green.

All correspondence should be sent to the state secretary, 606 Abbott Building, Philadelphia.

PITTSBURGHERS GOING TO PHILADELPHIA.

The exhibitors of the western end of the state are planning to turn out in force for the annual state convention of the Motion Picture Exhibitor's League of Pennsylvania, which it has just been announced will be held at Philadelphia June 25, 26 and 27. Secretary G. A. Sahner, of the Pittsburgh local, is preparing to give the support and cooperation of the exhibitors here in making the convention and exposition one of the most successful in the history of the organization. The rapid growth in the membership of the League during the past year has been highly encouraging and a grand rally is expected to do much to maintain this space. A call has been received from Charles H. Goodwin, secretary of arrangements in Philadelphia, who states that a large and suitable location has been secured for the sessions and trade show.

GRIEVANCE COMMITTEE REPORTS.

The grievance committee of the Motion Picture Exhibitors' Corporation of the Northwest has announced the settlement of the case of C. J. Woodmansie vs. Fox exchange. Mr. Woodmansie is to receive $37.50 in service in payment for failure to receive film Dec. 26, 1916.

The corporation has also been active in fighting the proposed 10 per cent. war tax. Telegrams from exhibitors, individually and collectively, have been sent to Washington by the score.

The corporation has also adopted a resolution declaring the proposed music license an imposition and hardship and stating that the organization will use its influence to assist the independents.

EXHIBITORS EXTEND INVITATIONS.

Two important branches of the industry are invited to share the convention halls with the National League at the Chicago Coliseum in July—the F. I. L. M. Clubs of America and the Society of Motion Picture Engineers. The committee of arrangements is working hard to make the seventh annual convention of the Exhibitors' League of America the greatest convention ever held.

PLANS FOR BIG BALL IN OREGON.

The Exhibitors' League of Portland, Oregon, is perfecting plans for a moving picture ball that promises to be the biggest event of its kind ever given in the Rose City. A committee composed of Messrs. Myrick, Meighan and Parker is making the arrangements and several California studios are promised to send stars for the occasion.

Testimonial Dinner to Lee A. Ochs

Two Hundred Exhibitors and Other Film Men Greet National League President.

AT Healey"s, New York City, a testimonial dinner was tendered on May 10 to Lee A. Ochs, the National League President, on his return from his tour of the West in behalf of the organization. There were at least two hundred exhibitors and other representatives of the industry in attendance. Robert Rubin acted as toastmaster and introduced as the first speaker J. Stuart Blackton.

Mr. Blackton said: "In conversation with Mr. Ochs he told me New York exhibitors do not know how to show pictures. He found the West far ahead of us. I believe this, we have a whole lot to learn. The Motion Picture business will not be what it should be until we do as we did six or seven years ago, in the days of the old General Film. We must go back to sound business principles. The greatest fault, however, has been boasting and bragging, the press agent stuff. Our business would not have been harassed as it has by censorship and taxation if the press agent stuff had been soft pedaled."

The second speaker was Sam Trigger, who briefly relowed the previous speaker on the 10% tax. He stated that things will be easy if we do it. Legislation and all else we have to contend with."

Sam Rothapfel of the Rialto was the next speaker. After extending felicitations to Mr. Ochs he gave utterance to some very pointed suggestions to the exhibitors. He said: "My ambition has been to put the motion picture where they would respect it. Some exhibitors may be jealous of my success, but they have no reason to be. It has only been accomplished by hard work and what any intelligent man should do in the same way." Mr. Rothapfel agreed with Ochs, that they know better in the West how to exhibit pictures than they do in the East. "They have us beaten a mile," he said. "Make the name of your theatre stand first by running it the right way. The name of your theatre should be bigger than the stars, make it first, last and always. Don't have a gum-chewing cashier with a frowsy head of blonde hair, nor a tobacco-chewing doorkeeper, sloppy ushers, dirty floors, a tin pan piano, all out of tune, with a truck driver pounding it. Keep yourself looking neat, well dressed. Say Good evening to your patrons. Call them by name. Don't neglect the smallest detail and you will bring your prices up to twenty-five cents. The motion picture is no longer the poor man's theatre. It is a regular theatre. Some people think I am rich. I am just comfortable. Sometimes I don't care for money. I have an ideal and every man should have. I want to do bigger things and am going to do them. I will get money later. That will come."

Mr. Varner, of North Carolina, said, "Sam Trigger's sentiments, get-together, is the key note. The proposition in Congress to tax the theaters 10 per cent. on gross receipts is impossible. Patriotism should not lead us to rush in and agree to pay an impossible tax and drive us all out of business. It is impossible to pass it on to the public by charging eleven cents on a ten-cent ticket. We ought better raise the price of admission to 15 and 25 cents. If the government puts 10 per cent. tax on our gross income it will put us out of business and defeat itself. The only fair way is to tax profit and not gross receipts. Get-together, go to Washington, present your case, and you have a chance of getting a fair consideration."

Theodore Mitchel, representative for D. W. Griffith, followed the previous speaker on the 10 per cent. tax. He stated that the exhibitors had stood alone in fighting adverse legislation. Out of the producers a fund of only $2,000 had been raised. As a member of the legislation committee of the National Association he had occasion to know that the exhibitors were always in the foreground and had been solely responsible in defeating censorship and tax bills in thirty states. The Ways and Means Committee had an idea way back in their heads that the tax would be passed on to the public and in that way the motion picture industry would be spared the burden. If the industry would go to Washington Monday they could help things very materially.

Mr. Rubins was of the opinion the tax could be handled in the same way it is in Canada.

The last speaker was Mr. Ochs, who said: "There are three reasons why I made my trip through the west, namely; organization, conditions and my pet idea, the Exhibitors Trade Review. I visited sixteen states. The West is in wonderfully money making condition. Five cent theaters are a thing of the past out there. Prices range from 10 to 50 cents. Three great evils exist in the industry. First, it does not co-operate; secondly, high priced stars; thirdly, extravagance in distribution. If exchanges were reduced to twenty-five distributing centers in the United States the producers were save $7,000,000 a year. We are not paying too much for our films; we are paying for distribution. We must sooner or later deal direct with the distributor.

"I have done the best I could. I have made mistakes, not intentionally. I have always worked for the exhibitor during my presidency of the National League. I could have done better if I had had co-operation. Stand by your officers while in, don't knock them. If you don't like me don't knock, put me out, put someone else in, and I am for you just the same. If you don't think you owe me any thanks for what I have done—I should worry. I am with you first, last and always.

"When I took office I was the greatest little fellow in the world until I started a trade paper. I read in the Motion Picture News that exhibitors should mind their own business. I wonder if the same rule applies to journalism? I thank you."

Testimonial Dinner to Lee A. Ochs, National League President, on His Return from Western Tour.

Michigan to Hold Annual Convention

Grand Rapids Is the Place and June 12 and 13 are the Dates.

THE annual convention of the Michigan Branch, No. 4, M. P. E. L. of A., will be held at Grand Rapids June 12 and 13, with headquarters at the Hotel Pantland. President Kleist and Secretary Moeller have not yet announced the complete program of the meetings, but a rigid business program is being outlined.

It will be to the interest of every exhibitor in the State of Michigan to make an earnest endeavor to be in attendance. Grand Rapids was selected on account of the many complaints from exhibitors in the central and northern parts of the state that the distance to Detroit was too far. It is expected that these exhibitors will be in attendance. In view of the fact that the consor bill was defeated and that the Sunday closing bill was not put over Michigan should now begin to prepare for what will come up at the legislative session two years hence.

In all the other states exhibitors are realizing the necessity for organization and are taking steps that are bringing them together. Personal assurances from several of the largest exhibitors in the state have been received with the advice that they will take an active interest. This is very encouraging.

The following telegram was received by Secretary Moeller from Washington:

"Telegram received. I shall oppose the assessment of tax being placed on gross business of theaters. It is an unjust tax and I shall oppose it vigorously.

WM. ALDEN SMITH."

In view of the existing conditions surounding us at this particular time, every effort should be made to get together and see what can be done for the benefit of all exhibitors in Michigan. More and more we come to realize the necessity of organization. It is with pride that we state that approximately 25 per cent of exhibitors replied to a personal letter sent out by the secretary stating that they were interested and would be in attendance regardless of their business, so long as it was held at a place within a reasonable distance. The fact that every officer of the organization was in attendance at an executive meeting goes to show that interest is not waning, but on the incline.

Details of the program will be sent to every Michigan exhibitor, and a goodly attendance is anticipated.

A. J. MOELLER,
Secretary Michigan Branch.

Ludwig Schindler Happy

The Manager of the National Exposition Returns to Chicago Much Enthused Over His Successful Stay in New York City.

LUDWIG SCHINDLER, manager of the National Exposition of the M. P. E. L. of America, who spent two strenuous weeks in New York, returned to Chicago May 2, and immediately took hold of his work with renewed zest. Mr. Schindler beamed as he made the following reply to a query:

"It was hard work, but well worth the battle. Just look at this bunch of contracts I brought home with me. They represent $15,000 worth of space and also reservations for $10,000 more that I can absolutely bank on.

"Outside of these I have the promise of Mr. Warren, publicity manager of the Goldwyn Productions, that there is a great likelihood that the queen of grand opera, Mary Garden, may be the bright particular star of the coming exposition.

"Sid Chaplin and Mr. Freuler also spoke very encouragingly as to the chances of the appearance of Charles Chaplin, the world's popular comedian."

Mr. Schindler also placed an order for 500,000 labels, in two colors and of artistic design, which are intended for use on all mail and parcels sent out by the various branches of the industry. He will be pleased to supply these labels to any who wish to use them. All orders will be filled by address Ludwig Schindler, exposition manager, 1416 Masonic Temple, Chicago.

Mr. Schindler, at the time of writing, states that the following contracts, signed in order, have all been approved and the locations of floor space already assigned:

Moving Picture World, Exhibitors' Trade Review, Universal, Typhoon Fan Company, Enterprise Optical Company, Fox Amusements, Morning Telegraph, Motography, Goldwyn, Exhibitors' Herald, Motion Picture News, Selznick, Pathe, National Carbon Company, and Westinghouse Electric and Manufacturing Company.

OHIO EXHIBITORS PROTEST AGAINST TAX.

Secretary Bullock Writes to Senator Harding Outlining Position of Northeastern Organization.

SAMUEL BULLOCK, secretary of the Exhibitors' League branch for the Northeastern District of Ohio, has written a letter to Senator Warren G. Harding of his state protesting against the proposed 10 per cent. war tax on gross receipts of motion picture theaters. He assures the Senator that the exhibitors of his district are not objecting to the principle, but rather to the method. Secretary Bullock writes that of the thousand picture theaters in Ohio 800 have less than 500 seating capacity, and of these 400 have less than 300 capacity; that 50 per cent. of all are not making 10 per cent. now. The secretary further requests the Senator to submit to the proper Congressional committees the following resolutions passed by his organization after mature consideration:

WHEREAS, The U. S. Government has declared a state of war exists between the U. S. and Germany; and it is necessary to levy and collect extraordinary taxes to meet the expenses incurred thereby; and it is proposed by the Government, by the Secretary of the Treasury, to place a special tax of ten per cent. upon all tickets sold at motion picture theaters; and as we believe said proposition is unjust, and further that the said tax would mean the confiscation of the property of a great number of our fellow exhibitors; and as we firmly believe it is essential to the public good that some cheap form of mental relaxation be afforded the community in times of stress; and as we firmly believe that the motion picture theaters will give to the people said mental relaxation; and we respectfully submit that every line of business should bear its equal share of the war tax without discrimination; therefore, be it

RESOLVED, That we, exhibitors in the Northeastern District of Ohio, are opposed to any form of taxation for war purposes on motion picture theaters except a direct tax upon the net income, on the same basis as other incomes are to be taxed.

SAM BULLOCK, Secretary,
M. P. E. L. of A., Northeastern District of Ohio.

Charles Simone

CHARLES SIMONE, one of the oldest and best known motion picture executives, has just completed a lengthy tour of the southwestern States and is back home in Bayonne, N. J. While away Mr. Simone filmed a few industrial subjects and, in a measure, laid the foundation for the Simone Pictures Corporation, whose field of operation will probably be Oklahoma.

Charles Simone.

Mr. Simone waxes enthusiastic over Oklahoma and Oklahomans. The former he declares an ideal country for picture producing, and the latter he proclaims very progressive, straightforward and hospitable. He was particularly delighted with Clairmore, Tulsa, Sapulpa, Muskogee, Okmulgee and other cities in the oil belt. As it was to be expected, Mr. Simone's frank nature and pleasing personality have gained him the friendship of many influential Oklahomans. He speaks most highly of Okmulgeeans for the warm hospitality shown him. Even now he is arranging for a return trip, though certain Eastern propositions may change his plans.

Long ago Charles Simone earned the distinction of being "The Worth While Film Man." Old timers know that it was Mr. Simone who created "The Worth While Film," and who advocated nothing but worthwhile pictures. In the days when the picture industry was lightly referred to as "the game," he was one of the first to use worth-while business tactics. There are not many men in film circles who are as well informed, as artistic, as practical, as reliable, as thorough and as efficient as Mr. Simone.

Guetlein Brings Many Feet of Film

Gaumont Cameraman Searches Central America for Reel Life and "Tours" Subjects.

DESPITE the fact that he was hampered in many places by conditions created by the war, Edward Guetlein has returned to the Gaumont Studios at Flushing, N. Y., with many thousands of feet of film which is the cream of his motion picture work in the tropics. Mr. Guetlein was sent to Central America specially for "Reel Life" and "Tours Around the World," the popular Gaumont single reels which are released through Mutual.

Edward Guetlein, Gaumont Cameraman, Picturing Porto Rican Milk Vendor.

"Although I have not been arrested as often as Mr. Van der Veer, who is taking Gaumont pictures in the West Indies," said Mr. Guetlein, in discussing the war as it affects Central America, "I have had two black marks registered against me as a suspicious person. Happily, these were erased by the good offices of officials who were acquainted with the character of my mission. I was arrested at Cartago and at Asseri. In Panama I was not arrested, for the simple reason that the minute I stepped ashore I was informed that I would get into serious trouble if I attempted to unpack my cameras.

"Panama was my first port, but there I was only a sightseer under war conditions. I was able to cross to the City of Panama, but I did not get a foot of film. At Port Limon, my next stopping place, I secured excellent pictures of the banana industry . From Port Limon I traveled by rail to San Jose, the capital of Costa Rica. In addition to filming the city, I made a number of trips on horseback to get characteristic pictures of the country districts. It was in San Jose that I saw Pavlowa in the magnificent opera house, one of the most costly in the Western Hemisphere. Perhaps it was due to the competition of motion pictures, but the noted dancer lost money on her San Jose engagement.

"The government supplied me with such pack animals as I required, as well as riding horses, and everywhere I was accorded that gracious hospitality which one always assocites with the people of Spanish America. I returned from San Jose to Port Limon and went next to Bocas del Toro. From Bocas I sailed for Havana. In the Cuban capital I again encountered difficulties because the nation is also on a war basis.

"The delights of travel as a cameraman do not blind me to the inconveniences and hardships, yet the romantic side of the calling appeals the stronger, and I am now ready for another trip. However, I am not unmindful of the great storm we encountered on the way south. The waves broke over the deck, flooding my cabin. I stood for hours one night with my camera most of the time above my head, while the boat tossed and pitched. Inconveniences ashore consist of the daily rain at this season, primitive means of travel when you get off the main highways and the overwhelming desire of the small boy to get into every picture.

"The Central American towns I visited showed more foreign pictures than they did American. A complaint about the American pictures was that they did not have Spanish titles. The pictures from abroad were mostly French, and the prints were not in the best condition at San Jose. Panama City had both American and foreign pictures. At Bocas del Toro I had the pleasure of seeing a Gaumont picture I had myself taken in the 'See America First' Series. On the same program was an American-Mutual, 'Immediate Lee.' Both were enthusiastically received, since Spanish America has an inordinate interest in our republic and loves a good, red-blooded photodrama. At Port Limon French features are most in demand. The showing here is intermittent.

"Throughout Spanish America the great Gaumont series, 'Fantomas' and 'The Vampire,' are having deserved popularity. I found that they were particularly popular in Havana and throughout Cuba."

Mr. Guetlein is now engaged in cutting and titling his various pictures. It is planned to incorporate them in early issues of "Reel Life" and "Tours Around the World."

Thorne Making a Japanese Picture

Former American Director, Now in Yokohama, Tells of His Work in Flowery Kingdom.

FRANK A. THORNE, for three years director for the American Film Company in Santa Barbara, Cal., is now in Yokohama, where he is employed by the Fuji Yama Film Company. Mr. Thorne is accompanied by his wife (Lizette Thorne), also an American player. Mr. Thorne writes:

"I am directing an eight-reel feature, for which the company came here to make, entitled "Nami-Ko." The entire cast is composed of Japanese actors, and while it is very interesting to see these quaint people work before the camera it is nevertheless quite a task to handle them, as everything has to be done through an interpreter, and when night comes I am quite weary from the work.

"These people are very much alive to the picture game, but, of course, in their own peculiar way, and while they have progressed, they have a lot to learn in order that their pictures may become popular outside of their own country. There are several companies producing pictures here, but they are large concerns owning a chain of theaters, in which they exhibit their own films, and thev do not try to market outside; at least they are not successful in doing so, as yet. Their studios are fine and their settings are very elaborate; their actors are very good, and in many ways they can teach us, but they don't understand construction and cutting for dramatic value, and most of their plays are tragic and much overacted. Naturalness seems foreign to them, and if they can be taught this simple art their productions are destined to give the world at large very keen competition.

"Once in a while they make a modern picture, dressing the cast in European clothes, but they are terrible to look at, for their directors are of the old Japanese school and can't change.

"Weather conditions are quite a problem, as it is seldom clear a whole day at a time, and the light is weak, giving a flat picture. The landscape is dull and drab, not near as pretty as it is pictured in the steamship folders, but there are many interesting things, and they will appeal to a foreign audience. I expect to be here for some few weeks producing this picture, and my wife in the meantime is seeing the sights and taking a good rest after her long and hard work with the American. We have our little boy, Frank A. Thorne, Jr., with us, and he and his mother are on the go all the time keeping the kodak busy.

"After I finish here we are going back to Los Angeles where we both have had good offers, and will be connected with one of the companies there."

Mayfair Leases Studio

President Schlesinger Making Many Alterations—Direct Brabin Begins Work on May 21.

THE Fifty-fourth street studio, situated at 515 and 517 West, has been leased for a long period by the Mayfair Film Corporation. M. A. Schlesinger, president of the Mayfair Films, desired a plant which would be easily accessible to all members of the company and which could be reached from all parts of town in a few minutes. The acquirement of this property situated so centrally will save a great deal of time to the performers, giving the company the benefit of this saving by reason of the loss of time in travel to studios situated out of town.

Extensive alterations are being made at the present time under the supervision of experts in studio lighting. Many extra banks of lights are being installed, and when completed the lighting facilities of the studio will be second to none in the city. An extra loft has been secured away from the studio proper and here the scene banks will be erected and the carpenter and workshops housed so that no noises will interfere with the work of the players. With the idea of giving the studio an atmosphere of newness and conducive of pleasant surroundings the entire plant is being repainted and renovated.

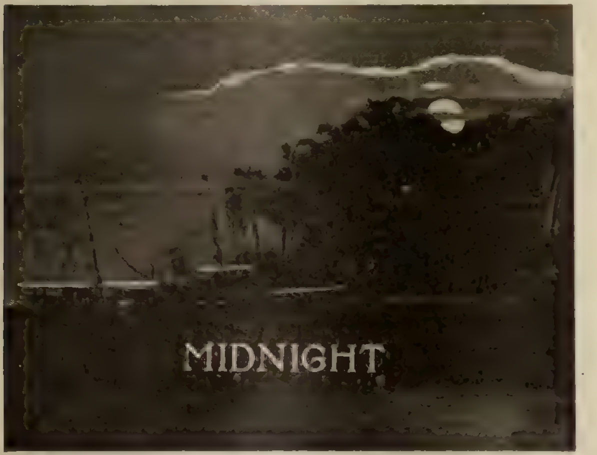
These alterations will be completed by the 21st of May, when Miss Peggy Hyland, under the direction of Charles J. Brabin, will commence on the first Mayfair production.

Decorative Titles

By Theodore Lynch Fitz Simons

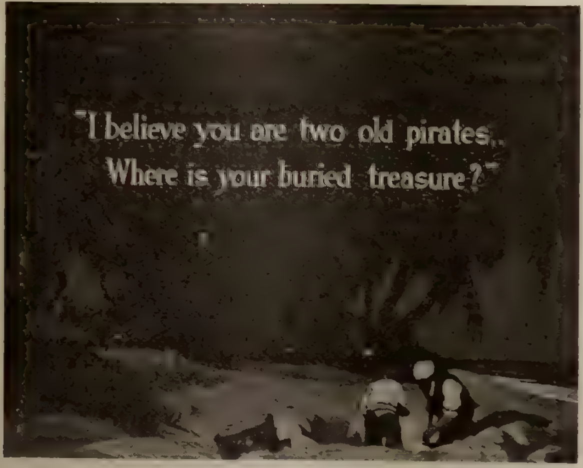
Those of the "Submarine Eye" Tell the Story and Are Artistic Achievements as Well

THE recent artistic movement in the large film companies is very noticeable in the effective film titles for the production of "The Submarine Eye" by the Williamson Brothers of New York City. These film titles, printed in neutral tones of gray and in black and white, are strikingly decorative in composition and mass and seem to give a unity to the moving picture as a whole that it otherwise would not have if the titles of the different motives of the story was merely the blank letter headings as in bygone days, unaccompanied by illustrations. Thus by the aid of these illustrations the main ideas and subject are continually held before the audience, and not only do these illustrations seem to help tell the story, but they are in themselves real artistic achievements and a delight to the eye.



Where Artistry Successfully Counterfeits Nature.

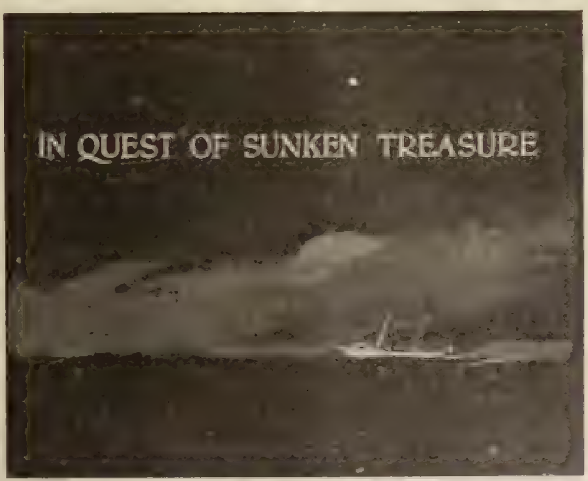
It is a consoling fact to know that the motion picture, far from rivaling the artist and putting him in the shade, is today his best friend and patron, and by including the artist in its ranks and using him as an auxiliary is indeed uplifting the dramatic themes of the screen to the plane of real art. Of course it is not every company that has the good taste to employ real artists to do their film titles, as in the case of the Williamson Brothers and their selection of Kaeselau and Sutter for their production. We must admit that we have seen in our time some very deplorable film titles in little ten-cent movies, whose art was on a par with the melodramatic pictures they illustrated. But we let these pass in silence. Just as in the other branches in commercial art, one sees loads of insipid stuff in the magazines, yet this does not contradict the fact of the real illustration which is occasionally produced.


"I believe you are two old pirates.
Where is your buried treasure?"

A Title Both Decorative and Lucid.

Let us draw a slight comparison between the illustration work for the modern magazine and the artistic work of the firm titles. In the former one sees bad drawing, false values, clever technic and an insipid appeal to the shine in the eye of the public by chic brush work and the use of unnatural high lights, a strange medley of confused drawing, where composition is as scarce as clothes in the Garden of Eden before the fall of man! In the later work of the painter of film titles the very nature of the temper medium enforces simplicity of massing and composition, and simplicity is, of course, the sole of art working in three values, black, white and gray. Every brush stroke should tell the story and be exactly what is required, no more, no less. The fuss and feathers of magazine art is not to be seen in the simplicity of their line of arrangement. Yet we notice in several of these decorations under consideration a real landscape and quality and modeling in the figure motifs and atmosphereic realism, as in that supremely decorative film entitled "Midnight."

In this picture we see the dark silhouette of the steam yacht against the silver light of the moon on the water. On the right hand side of the picture in the background is to be seen the shadowed shore of stately palms and mango trees pleasantly placed, and the moon makes a decorative white spot in the sky above the shadowed trees. The spirit of the intense tropic moonlight is to be felt in this painting and it is hard to believe that the painters whose handiwork these pictures are have not been in the tropics, for in every picture of the palm-crowned islands and intense deeply colored seas and lonely surf-wreathed sea beaches one feels the true spirit of the Bahamas and sees the decorative and stunning contrasts of light and dark that are so characteristic of the islands near the equator, for, though the shadows are colorful in the far south, they are deep in tone and almost inky in their blackness at night, as in a strange stage setting. It is this quality of strong contrast that Kaeselau and Sutter have so successfully captured in these film titles.


IN QUEST OF SUNKEN TREASURE

A White Steam Yacht Silhouetted Against Gray Skies.

It is an interesting fact that Mr. Williamson remained in the Bahamas over a month, waiting for an opportunity to photograph the moonlight scene, such as the picture "Midnight." However, he gave up in despair owing to unfavorable conditions in the weather; it was impossible to use the camera. As this scene has been so sympathetically depicted by these before mentioned artists, they need not feel anything has been lost and, in fact, it is one of the few rare instances where the imaginative work of the artist has been able to counterfeit the work of nature.

Perhaps one of the most decorative of all the film titles is that one entitled "I Believe You Are Two Old Pirates." This depicts two small figures digging in the sand. Not far away is the graceful line of the surf-curving shore, with white-clipped billows. In the background looms a dark, black grove of palms and tropical trees, grim and ominous. Surely a fitting setting for Captain Kidd and his dauntless band of buccaneers, where one might expect to find buried iron-banded chests of red Spanish gold surrounded by white bleaching bones and skulls that no longer heed the wild tales of treasure trove. Another effective film title is the one under the head "Thirty years ago I was a mate aboard an old wind jammer, beating up from Rio." This picture shows the upper deck of a ship, old-fashioned rigging, piles of barrels in the ship's hold and the figure of a man gazing out to sea through a telescope. The contrast of the sunlit deck and the black sea is very striking. Another picture in which the same decorative quality is plainly visible goes under the caption of "We had sighted the Bahamas and sent the long boat ashore." We will not describe these, as the title is a commentary in itself. There are two other film titles to which we wish to draw attention. One of the white steam yachts silhoutted against the gray, cloudy sky of the tropics speeding over a dark, troubled sea. The flowing movement of the wind is very happily rendered. There is yet another painting of flying fish leaping from the water, skimming over the deep, so accurately recorded in this picture that one finds it hard to believe that these artists have never seen a flying fish!

To conclude, one finds a strong decorative quality in all these film titles. They are more than clever in their technic. They are sincere and, besides being ornate arrangements, they help to keep the interest of the story keyed up to the highest note. However, we have forgotten to mention the negro diver and the sharks. The movement of the negro's body is very full of action and the figure is suggestive of Machiste, though not so brutal.

One is very much impressed by the work of Messrs. Kaeselau and Sutter, both in landscape and portrait painting, and nowadays, when technic is the Mecca of all artistic pilgrims who, once having arrived there, have nothing to express through their painting, it is refreshing to find that the work of these two artists is interesting as much for the spirit that lies behind it as for the manner in which it is portrayed.

The film production of "The Submarine Eye" is a delightful movie and presents many fascinating scenes taken near Nassau, in the romantic region of the Bahama Islands.

There are marvelous pictures of deep sea diving and under sea color effects where one sees drifting sea weed, star fish and coral reefs and the monsters of the deep. The water being so clear that one hardly believes that we are several fathoms below the surface. There are hairbreadth escapes of gleaming nude divers, who attack those mysterious tigers of the deep, the man eating sharks, and altogether this picture marks a new epoch in film history.

FAIRBANKS MAKES WILD WEST WILD.

Douglas Fairbanks is a rather original person. He believes in practical originality, backed up with self confidence. His recent prearranged Los Angeles greeting for Al Lichtman, general manager of Artcraft Pictures Corporation, and Ben Schulberg, general manager for Paramount, is a shining confirmation of this theory.

When "Doug" learned that Lichtman and Schulberg were about to arrive in Los Angeles, he engaged forty real Mexicans, supplied them with costumes and guns, and as the train pulled into the station, Fairbanks, in the make-up of General Villa, attacked the Pullman carrying these two film executives. The Pullman conductor was ordered to deliver Lichtman and Schulberg, and as they stepped off the train they were greeted with three shots from every gun.

After enthusiastic greetings were exchanged, "Doug" ushered the two into a typical '49 stage coach and in this manner, trailed by the Mexicans on horseback, the party arrived at the Lasky Studio in Hollywood. Work ceased temporarily while Mary Pickford and Cecil B. de Mille extended the studio key to the half-frightened Easteners. With Fairbanks as the jesting guide, they started on a tour of the studio, stopping long enough to witness John Emerson direct Eileen Percy and Sam de Grasse in a scene of "A Regular Guy."

Messrs. Lichtman and Schulberg stopped at Chicago, Denver, Seattle and San Francisco en route to Los Angeles, where Mary Pickford, Douglas Fairbanks and Geraldine Farrar are now engaged in the making of Artcraft pictures bearing their own respective names for trade marks. They report unusual Artcraft business all along the line, and that exhibitors are patiently awaiting the new productions scheduled for early release.

Putting Life in Films

Interesting and Informative Possibilities of Animated Pictures Being Realized By Gaumont Company.

ALTHOUGH the cartoonist was the first to recognize the possibilities of animated drawings, the development of this branch of the motion picture industry will bring to the screen a far more important contribution. The present status of the animated drawing is due to the pioneer work of the man with the humorous pen, but now he sees his field invaded by men whose intents are far more serious. The animated drawing is now to do work for the screen which the camera finds it impossible to accomplish. In this respect the Gaumont Company is found in that premier position which one expects of this great world-wide organization.

The Flushing studios of the Gaumont Company have a department specially devoted to work of this character. The pictures are shown in "Reel Life," a film magazine which is issued weekly. This single reel has several sections of diversified interest, and hardly a week passes without having something representative from the animated department. No matter how impossible it is for a camera to record a certain process or invention, it may be of absorbing interest to millions of people. It is the quick appreciation of what the public wishes to know which is an attribute of the Gaumont editorial staff.

Two great menaces to health are the fly and the mosquito. Popular knowledge regarding these pests has not been crystalized to the extent that their danger is fully appreciated. The Gaumont Company realized no greater power existed than the motion picture, and determined to do its part in disseminating information that might save countless lives. It prepared two pictures which brought home to the spectator the nature of the insects. Under the heading "Trench Warfare Against Mosquitoes," a series of animated drawings was prepared which showed not only the ravages of the mosquito, but also the most effective means of destroying all its breeding places. The fly was pilloried in pictures described trenchantly as "The Diary of a Murderer."

These two series of animated drawings show how invaluable are drawings in getting to the public in entertaining as well as instructive form information that makes for better living conditions. Another issue of "Reel Life" contained charts showing how many accidents of certain kinds there are in any 100,000 such mishaps. These also were the product of the Gaumont animated department. The nature of the accident itself was depicted with drawings instead of furnishing a set of comparatively lifeless charts.

In the realm of invention the animated drawing has a unique position not attainable by the ordinary motion picture. This is the depiction of operations obtainable in no other way. For example, there may be some new invention heralded which has not actually been perfected, yet the artist can make a series of drawings from plans and descriptions which give a mobile representation of what the inventor seeks to accomplish. This is frequently worked out to advantage at the Gaumont studio.

Announcement was recently made by a naval authority that the day was coming when there would be one-man submarines. From his description of these submersible vessels the Gaumont company prepared animated drawings which showed every operation from the time the small undersea boat was lowered from the battleship until the operator had discharged his torpedo at an enemy ship and scored a hit. Here was a new engine of naval offense and defense which was taking a great hold on the popular imagination, and the Gaumont Company satisfied the desire for information by visualizing the machine on the screen.

Along the same line was the proposed aerial torpedo. This is carried below a seaplane and launched as the air traveler nears the surface of the water. Only by animated drawings could the process be illustrated, since there was no such machine in existence.

A recent project to defeat the submarine is the proposed construction of a fleet of vessels of 1,000-ton capacity with an extremely shallow draught. A torpedo strikes a ship about five feet below the surface of the water. Hence it would pass beneath a ship of shallower draught without causing damage. Obviously no motion pictures could be taken to explain this. Hence, the value of the animated drawing. In the studio the artists can work out with mathematical precision the problem under discussion and then illustrate it so that the public can get a comprehensive understanding of it at first glance.

MONTAGU LOVE IN "THE BRAND OF SATAN."

For his first vehicle as a motion picture star Montagu Love will have "The Brand of Satan," in which are featured Gerda Holmes and Evelyn Greeley.

British Notes

THE campaign to enlist the services of every man and woman upon work of national importance under the direction of Neville Chamberlain, Director of National Service, has been successfully launched by the aid of the moving picture. John D. Tippetts has gratuitously placed the entire resources and organization of the Trans-Atlantic Film Company at the disposal of Mr. Chamberlain and the first fruits of their joint labors will be seen at nine out of every ten picture play theatres in the United Kingdom next week. It is a short length film with the title "The Call of the Land" and the subject is as mundane as its title. It is a moving picture object lesson urging the necessity and importance of agriculture during the exacting times through which the country is passing. A number of admirable pictorial studies of the countryside are embodied in the production, contributed, I believe, by Kineto Ltd., Charles Urban's former company. "The Call of the Land" is the first of a series of similar subjects designed to place the claims of industry paramount before the public. Subsequent reels will deal with shipbuilding, women's work, munition manufacture, transport, etc.

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Ernest Reed, manager of the Fox Film Co., Ltd., is in Paris. The object of his mission is the opening of offices in the French capital.

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A film agent who returned a week ago from the once gay city informs me that French film importers expect to receive any moment notice from the Government of an additional import upon films of 25 centimes per metre.

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Three schoolgirls gave first hand evidence about "the pictures" before the Kinema Commission sitting in London last Monday. Two were South London girls, the third Irish and all the same age, 13.

"Suppose, when you were going into the box office of a picture palace you met a fairy who told you that you could see whatever picture you wished. What would you like to see?" asked Dr. Marie Stopes. "I should like to see a picture of the circus," said one girl. "I should like to see a good drama, but not a love drama," replied the second, "a drama like 'Little Miss Nobody.'"

"Then you don't like love dramas?"

"No, I don't, there's too much fooling about in them," replied the child emphatically. "There's always hatred between two men and two women. It's a lot of silliness and I don't think it would happen in real life." Even the Bishop laughed loudly at this answer.

"What sort of pictures do children like?" ventured the inquirer. "When cowboys and Indians come on they are loudly clapped," agreed the girls. In reply to other questions they admitted enthusiastic approval of the doings of Charlie Chaplin, but confessed an indifference for topical and travel pictures.

Cecil Leeson, of the Howard Association was another witness. After enduring an extensive course of penny picture shows he inclined to the view that they served to carry blame which properly belonged elsewhere; yet delinquency could not be associated with the film. The moving picture had developed just in time to re-act with other undesirable war effects upon the mind of the child. On hygienic grounds there was still much to be said against it. At the next sitting of the Commission the evidence of schoolboys will be taken.

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The order of the French Government to close moving-picture theaters in Paris except for three half days a week has, a late message announces, been withdrawn.

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The next official war film to be issued by the Government promises many scenes of spectacular character. The title chosen is "Sons of the Empire" and its field is both naval and military.

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That there is no limitation to the life of first class comedy films, be they slapstick or refined, has been established by the successful re-issue on the British market of the early successes of Chaplin. A number of exhibitors, convinced that present day comedy has not materially changed during the past year or two, have asked the Trans-Atlantic Film Co. to re-issue a selection of the early works of Ford Sterling. One, probably the best of Sterling's features, "Love and Lunch," is to be marketed again within a week or two.

* * *

T. P. O'Connor, president of the British Board of Film Censors, has laid down four fixed principles for dealing with "crime" pictures submitted for censorship. They are as follows:

No serial dealing with crime will be examined in future except as a whole.

No serial in which crime is the dominant feature and not merely an episode in the story will be passed by the Censor.

No film will be passed in which the methods of crime are set forth and form the chief theme. This rule will have to be applied even in cases where, at the end of the film, retribution is supposed to have fallen on the criminal, and equally when the detective element is subordinate to the criminal interest, or when actual crime is treated from the comic point of view.

The British Board of Film Censors propose to issue monthly to the licensing authorities a list of the films passed by them.

As previously indicated in Mr. O'Connor's speeches, the exploitation of crime in moving pictures for little more than the sake of crime and its attendant excitements is to be put a stop to. The number of foreign films which have been turned down by the Board of Censors since the beginning of the year is far in excess of the record in any previous corresponding period. To a certain extent the recent general press and pulpit agitation against the visualization of crime is a contributory factor, nevertheless the "crook" play has of late monopolized such an amount of screen space that on its own account it would seem deserving of some rest.

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A case of moment to exchangemen has just gone through the Courts which sets aside a cherished immunity from responsibility in film-hire contracts. A stereotyped clause in film-hiring contracts in use by exchanges in this country shifts all liability for delay or non-delivery of films, from any cause, off the shoulders of the exchangemen, a clause long regarded as prejudiced and unfair by exhibitors but usually so clearly and explicitly set forth in contracts that its legality has hitherto passed unchallenged. It has remained for a Derbyshire exhibitor to discover the clause bad in law, which he did upon being sued for payment by his exchange for a film that did not arrive. The judge held that the clause was designed to shield the renter at the expense of the exhibitor and he accordingly gave judgment in favor of the exhibitor.

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After a record run at the Philharmonic Hall and other places, the Capt. Scott Antarctic pictures are being succeeded by Capt. Besley's Amazon Film at an early date. Queen Alexandra is to attend the opening performance.

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London postal district has been subjected to a sub-divisional re-arrangement which, it is expected, will considerably expedite the delivery of mail. The post office authorities ask that letters in future be suffixed not only with the letters of the postal area under which they would come for delivery but with a sub-divisional number. Example: The Trans-Atlantic Film Co., Ltd., Universal House, Oxford street, London W. 1. The sub-division W. 1 embraces the majority of addresses in the moving picture business and all bounded by Oxford street, Dean street, General street, Wavelour street, Coventry street and Regent street. The trade colony abounding in Charing Cross Road and immediate environs falls under the sub-division of W. C. 2.

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If there are still any shows in the backwoods where the temperament of the patrons demands the display of a polite request for the preservation of the life of the pianist the proprietor might advantageously study the announcement of a London electric piano manufacturing firm. Designed primarily to meet the labor shortage here their newest instrument is fitted with some triplex arrangement to play three kinds of music without requiring a change of roller. The repertoire ranges from the liveliest gallop in light opera to the "Dead March" and can be changed from one to the other instantaneously by a switch in the operating chamber or other controlling point.

* * *

At the sitting of the Kinema Commission at Westminster on Monday afternoon the chief constable of Edinburgh was the principle witness. His evidence amounted to a categorical repudiation of the evil influences attributed to the moving picture by a few chiefs of police in the North of England. The simple fact that the kinema was popular among all classes and conditions of men and women was a guarantee that in Edinburgh the kinema had had little or no effect on crime committed by the young. It attracted many people who would otherwise have resorted to the public house. In Edinburgh the picture theaters had been instrumental in reducing intemperance.

* * *

Later in the day, the Commission adjourned to the private projection theater in Oxford street of the Trans-Atlantic Film Co. to view films of which complaints had been received in the evidence of previous witnesses at the conferences. Three or four films by different makers were shown but as the Commission unanimously adjudicated them harmless no useful purpose would be served by giving them titles. As a warning to the critics the Bishop of Birmingham, the chairman of the Commission, announced that the Commission would not in future judge any film complained about unless they had an opportunity of seeing it.

* * *

Newspapers, with their limited space for anything but the stern responsibilities of the nation, are not at present over extravagant in reviewing photoplays. But a lengthy article indicating the necessity of entertainment, in the "Daily Mail" pays what must surely be the most unique tribute to any entertainer on the stage or screen. It is a review of the Chaplin film "Behind the Screen" and describes the one and only Charlie as "a national asset." Taking up the same thread a writer in the "Star" diagnoses Chaplin's success as due to the war. "His levity is largely counterpoise to our anxieties, a violent re-action against events, an attempt to keep the balance of things even. The strain on us is so heavy that we tend to go a little wildly in the other direction." J. B. SUTCLIFFE.

Griffith in London

"Intolerance" Packs Old Drury and Makes New Record in London Box Office Picture Receipts.

AFTER an uneventful voyage; he confessed disappointment at submarine inactivity, David Griffith arrived in England a few days prior to the presentation at Drury Lane theater of his spectacle "Intolerance" on Saturday, April 7th.

The first visit of a notable foreigner to the Metropolis invariably provides our newspapers with an opportunity of holding up the mirror, "seeing ourselves as ithers see us" as Burns says, and D. W. Griffith was most assuredly no exception. He must have disappointed some of the scribes in his appearance for the absence of the green cigar, the chewing-gum, padded shoulders on a 5.7 check suit and high-toe boots has convinced a few of them that this gaunt fellow is no ordinary American but a living dreamer of dreams, an idealist continually idealizing, and perhaps there is much truth in their observations. Ideals are not usually matters of commercial enterprise and a man who can get them to pay to the tune of over a million a year is no ordinary fellow. And that they do pay we have first hand proof. The receipts at the first performance of "Intolerance" at Drury Lane exceeded by $500 the record receipts for a film show in London.

The performance I attended will be remembered by the trade for many years, not merely for the presentation of "Intolerance" but for the touching speech of its producer upon his first appearance upon a public platform in Europe and coinciding as it did with his country's declaration to cast in her lot with the Allies in the supreme struggle for freedom and liberty. "I hope you like my picture," he answered in response to the audience's calls for author, "It is an honor to have it shown within the walls of Old Drury, these walls with their atmosphere of the great actors of the past. But if you do not like "Intolerance" I will try and do better next time. This is my first visit to England but with what little I have seen I am already very much in love with this land my forefathers left many years ago. It may interest you to know that the first girl I fell in love with was an English girl. Yes, little Emily in 'David Copperfield.' I remember how eagerly I read and re-read that book of Dickens because my parents were of a very strict kind and regarded books unfavorably as a recreation for children. But I stole away with 'David Copperfield' and read it, most of it in the garden (applause). But upon account of one other thing I am prouder to be upon this historic platform. The decision of Mr. Wilson (loud cheers) to enter the great struggle now progressing is now known and I am happy to think my country will soon be taking part with yours in this greatest fight for freedom."

Present at the performance were among other notables, Lady Paget, Sir Thomas Beecham, Sir Johnston Forbes-Robertson, and Hall Caine. During his short stay in London Mr. Griffith's program has been a remarkable one. Within twenty-four hours of landing he had completely "done" the Tower, St. Paul's, Westminster Abbey, Hampton Court, Richmond and other sights besides making the acquaintance of many celebrities in the literary and theatrical worlds.

His enthusiasm for England has amused the men of Fleet street. There is something almost childlike in his desire to talk of English life, was the impression of one. His next picture is sure to possess scenes of country cottages with gabled roofs or an old castle in Wales, said another, for he has intentions of producing here in the future but exactly what or when is uncertain.

Of censorship Mr. Griffith has had little or nothing to say beyond that our voluntary system is not to be compared with the American States censorship.

J. B. S.

Film Export Notes

BY F. G. ORTEGA.

SAYS "The Bioscope," of London, in a recent editorial under the caption "New York or London?"

> The last of the three articles referred to appears in the Moving Picture World, and is in some ways the most interesting of all. As might be expected from a journal which published a well-written and highly creditable edition in the Spanish language, it deals chiefly with business in the Latin-American republics. Cine-Mundial always interests us, and we are glad to take this opportunity of stating how much we appreciate the admirable selection and arrangement of material which makes this publication almost unique in the world of journalism. But, having said this, we must admit that the World's article is less to our taste than either of those we have mentioned above.
>
> America is a friendly country, and we have a great respect for Americans, but that is no reason why we should make them a present of our export trade.

We find ourselves in a difficult position indeed. The compliments paid Cine-Mundial have touched us deeply, as from no other source could praise be more welcome. Then again, the troubles of London as a distributing center for films, although, in our judgment, bound to arise sooner or later, have been accelerated by an illegal factor that at this moment we ourselves are trying to eliminate.

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The foreign film trade of Great Britain and all the other European countries is at the mercy of outside forces beyond the control of the exporters. We are in exactly the same boat as far as Europe is concerned, and for this very reason we have carefully refrained from discussing the Continental activities of the London houses handling American films.

Conditions are radically different in regard to the 21 republics of Latin-America, Spain, Portugal and the Philippine Islands. As long as the present disorganiation in the transatlantic lanes is kept up, it stands to reason that buyers from those countries will leave the European centers as fast as the storks left Rome. The exodus began quite some time ago. They all arrive in New York with the same story: they cannot afford to buy in Europe on account of the uncertainty in deliveries; they never know when they are going to get their shipments or whether they are going to get them at all. Is it not logical, therefore, that they should locate in New York or Chicago, where they can get the same product and be sure of rapid deliveries? This train of reasoning, susceptible of general application, is absolutely self-evident in the motion picture trade. The show business, whatever its nature, is not built on very solid foundations when compared with other lines of commercial endeavor, especially in most of the countries where our friend, "the foreign buyer," hails from today. A few of the usual delays of one or two months may cause the rise of a competitor: a couple of shipments sunk may spell bankruptcy.

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American manufacturers two years ago shipped their film to London and thought that they were covering the export field, blissfully ignorant of the fact that their Spanish-speaking neighbors would have had a shock if anybody had told them that we were producing here something else besides crude "cowboy stuff." Some good American pictures found their way there, but the Southerners did not know it. In nearby countries like Cuba and Mexico, even the importers were under the impression that Selig was a London firm, Vitagraph Parisian and that the studios of Thanhouser were located in the suburbs of Berlin. American producers were satisfied to handle the home market and Canada, and let London take care of the rest of world. This idea was so deep-rooted that we know of a cast in which a Chicago manufacturer referred a Porto Rico buyer to his London agent. That Porto Rico was as much American territory as Philadelphia had never entered his mind—the place had an outlandish name, the man looked like a foreigner, to—London with him.

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In an article published in one of our late issues, Charles Pathe gives some interesting data on export. To illustrate the relative importance of the various markets of the world, he mentions, as a reliable example, that the rental price obtained in English-speaking countries for the serial, "The Exploits of Elaine," was $1,800,000 and in Latin countries $400,000. He further states that the returns on "The Iron Claw" were in the same proportion. Both serials were made in this country, with American actors, American viewpoint, American atmosphere. This means that the value of any meritorious picture can be increased nearly 25 per cent. if the Latin markets are properly covered. Can "The Bioscope" mention a single American producer who ever obtained similar results through London agents?

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The publication of Cine-Mundial was intended to serve a two-fold purpose: to convince the Latin-American houses that good pictures were made in the United States; to persuade the producers here that Latin-America and other Spanish and Portuguese-speaking countries formed a worth-while export market. And our British friends should not be offended if we remind them of the fact that this missionary work was necessary and that it has taken us nearly two years to put both elements in a receptive frame of mind, which goes to prove that fifty odd exchanges supplying the needs of nearly a hundred million people did not recognize London as the "throbbing hub" of the film trade, and that the London agents were punishing this discourtesy by ignoring their existence altogether.

GEORGE MIDDLETON CONTRIBUTING TO FAMOUS PLAYERS-LASKY.

Well-known Playwright and Author Devoting Much of His Time to the Writing of Original Material for the Screen.

GEORGE MIDDLETON, the well-known playwright and author, is devoting a large portion of his time to the creation of original screen ideas and has already written seven photoplays for the Famous Players-Lasky Corporation. "Sleeping Fires" has already been produced by Famous Players with Pauline Frederick in the stellar role. "The Girl at Home" has been screened by Lasky with Vivian Martin and Jack Pickford as co-stars, and there are now in the course of production at the various studios of the company three other stories from the pen of Mr. Middleton.

Mae Murray is at work on "At First Sight" at the Famous Players studio; Fannie Ward is completing "Her Strange Wedding" at Hollywood and House Peters and Kathlyn Williams are finishing "The World Apart" at the Morosco studio. Pauline Frederick is beginning work upon "A Wife's Strategy," which was originally presented on the stage with Margaret Anglin in the stellar role. "The Power of Pity" has been purchased by Famous Players-Lasky and the production of this story will begin in the near future.

George Middleton has won an enviable reputation as a playwright and is co-author of such stage successes as "The House of a Thousand Candles," "The Cavalier," "Hit the Trail Holliday," "The Sinner" and "A Wife's Strategy." He has just completed a new comedy in collaboration with Guy Bolton, which is now in the course of rehearsal and will be produced by David Belasco. Mr. Middleton is also the author of six volumes of plays, the best known of which are "Nowadays" and "The Road Together."

EXHIBITOR BUILDS GOOD WILL THROUGH BENEFITS.

W. R. Howat, manager Airdrome theater, Plainville, Kan., has arranged to give a series of benefits for the Boy Scouts. These are given every Thursday night, at which time the Paramount pictures are shown. Mr. Howat also has two other Paramount pictures during the week, one on Friday night, at which time he shows a Paramount feature production and Burton Holmes travels. The other, on Saturday night, with a Paramount-Bray cartoon.

HOBART HENLEY.

ONE of the most interesting young directors who is commanding the attention of the trade at present is Hobart Henley, whose super-feature, "Parentage," will shortly be introduced to the public by Frank J. Seng, who declares it is one of the best productions of the current screen season.

Hobart Henley.

Henley's long sojourn with the Universal has made him a popular actor with the movie fans, and he has created a following for himself which has been envied by many others in the field. He started in pictures with the Universal about four years ago, and was discovered by Julius Stern, who gave him his first opportunity when he made him a member of the old Imp Company. For some time Henley appeared with Violet Mersereau and later with Frances Nelson, after which he went to Universal City, where he had his first big opportunity to show his talent in the popular serial "Graft," in which he played the leading role.

After he finished his work in "Graft" Henley appeared in several Bluebird productions, one of which, "The Sign of the Poppy," won him a great deal of praise, and which was instrumental in gaining a directorship for him.

A few months ago Henley left the Western Studios of the Universal and came East, where he located at the big studio at Fort Lee, at which place he continued his work as a director. For some time Henley's mind has been centered on the big thought picture which he has just completed. It has been the one big ambition of his career to make a picture that would stand out as a great production. In "Parentage" he has seen his ambitions realized, and there is little doubt but that this picture is going to establish his reputaion as a producer of the first rank, for it gets away from the old-fashioned drama and gives the public something to make it think and think hard. Even though it were not a huge success, Henley deserves praise for his attempt to present a production which will furnish food for thought for the clear-minded millions, who, despite the fact they like to be amused, are equally fond of being educated and uplifted.

LORIMORE VISITS NEW ZEALAND.

Alec Lorimore, general manager of the Paramount Service of Australia, which is controlled by Australian Feature Films, Ltd., was given a rousing reception early last month on the occasion of a business trip to New Zealand. He was the guest of honor at a dinner given at the Grand Hotel, Wellington, New Zealand, at which many independent film men gathered and spoke of pictures, present and future.

Mr. Lorimore was heralded in a column story in the Wellington Truth as a real "movie magnate." Mr. Lorimore went to New Zealand from Sydney for the purpose of going over the field preparatory to a big campaign in the interests of Paramount pictures. That he was welcome with his errand was attested in material ways.

Australian Feature Films, Ltd., are now established in pretentious offices at Harvard House, Castlereagh street, Sydney, Australia.

MAX LINDER REPORTED IMPROVED.

Max Linder, Essanay's famous comedian, who was reported to have been stricken with a touch of tuberculosis as a result of an inflammation of a lung wounded during his services in the European war, is vastly improved, according to advices which have just been received from Los Angeles. Mr. Linder has not been in his studio for several weeks. A bulletin issued by his medical advisers indicates that he may soon take up his work again.

The scenario for the fourth Essanay production already has been written by Linder, and should his health permit he will launch into its production within a short time.

Observations

BY OUR MAN ABOUT TOWN

I WAS amused recently by reading of the determined attitude taken by several prominent producers and exhibitors of motion pictures with regard to a reduction in the cost of same. They were combined in a determination to cut down the salaries of the stars. The very people who entered into this combination were responsible for the rate paid. They wanted people of theatrical class. They could not see the people who really gave the pictures the start.

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Eight years ago Charley Chaplin, Douglas Fairbanks, Maxine Elliott, Mary Garden, Madge Kennedy, Jane Cowl, Ethel Barrymore, Sarah Bernhardt, Geraldine Farrar, Lionel Barrymore, William Farnum, Mrs. Vernon Castle and others (irrespective of rotation as to popularity, or value) were not known to the moving picture world. None of them would have accepted an offer even five years ago to appear before the motion picture screen, because their professional pride was paramount. But they did, and the very people who induced them to enter the arena are the first to kick.

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The only incentive for those of the few above mentioned to become "movie stars" was money. "Get them into the pictures and there will be a barrel of money" was the cry. Now they ask that the cost of production be reduced, so that the exhibitor may have a chance to live.

* * *

What a change! After getting the producers to comply with their request they kick about paying their proportionate part of the expense.

* * *

One of the kickers is one of the oldest exhibitors in the business, B. L. Talley, of Los Angeles. He is a good soul. He is one of the champions of the motion picture business on the Western coast, and many a time he found Maurice Costello, Julia Swayne Gordon, Billy Shay and others of that type or original bread winners a valuable asset. Lured by attractive advertisements and press notices he leaned toward the name, and not the work. He gradually forgot what lead to the foundation of his house and fortune and, like many others, encouraged the leading people of the stage to the screen.

* * *

It is what the writer said volumes ago. As screen artists those trained before the camera are superior to the stage people. The real screen ability was gradually subordinated to the stage popularity.

* * *

I will say here that I can pick a cast of screen trained people and make a better production of a script than anyone else can produce with a cast of stage people.

* * *

Take Mary Pickford, for instance. Who would you take from the stage to take her place in pictures?

* * *

Then, again, take Norma Talmadge. What girl would you select from the stage to take her place in a moving picture script?

* * *

Take dear old Flora Finch Where can you find a nice, lean lady on the stage to make the success she did in the movies?

* * *

Dear Mother Maurice is another classic. Have you seen her equal in any moving picture. The nearest to her is Mrs. Whiffen, and she would be a failure before the camera.

* * *

We have many fat men on the screen today, and they make good, but none of them have "got the laugh" that John Bunny did in his sleepiest of days.

* * *

I have seen many men of old, dignified character on the screen, but have you seen one to equal the venerable Charles Kent?

* * *

Charley Chaplin is one of the comedians of comparatively recent type and his eccentric work has won much popularity, but as one who started early and one who will last as a real comedian of the eccentric type none surpasses old Billy Shay.

* * *

Mr. Rothapfel, of the Rialto theater, is supposed to be a judge of what constitutes a real motion picture, but he isn't. Unfortunately he sacrifices many good elements of a picture to make it fit the length of his programme. He is of an artistic mind and that sometimes leads him into the mistake of cutting out what is good in a picture for the benefit of what he thinks is better in a quartet. I once appeared as a waiter in a picture. A sample print was shown at the Rialto, and when I saw the picture I hadn't time to get a glance at the tip.

* * *

Actors were paid high once—that is movie actors. And I say this with all reserve. When they were paid high they were doing good work and Messrs. Tally, Rothapfel, Johnston, Kunsky and others knew little of the producing end of the motion picture business. They wanted to see the stars of the stage in pictures, because they thought if their work before the camera failed of the mark their names would fill in. To get these stars has cost the exhibitor more, and the exhibitors are now kicking on the rental.

* * *

If you must have perfection why kick on the price?

* * *

The fact of the matter is that the exhibitors have, or are gradually becoming, the dominating power in the sphere of production. There must be a re-adjustment of conditions, or the business must eventually go to the dogs.

* * *

It is a sad mistake to put an eight reeler into a prominent house as a disconnected and unintelligible five reeler.

* * *

It is a fact proved by popularity that where a cut-down subject has met with passable recognition the same subject has received general approbation in its original length.

* * *

It is true that many good subjects have been ruined by "padding," and it is equally true that as many have been seriously injured by squeezing to get it within a time allotted program. What is sauce for the goose is sauce for the gander, and it is time that some producers awoke to the fact that it is the picture the public go to see as much as the intervening acts.

* * *

Producers and renters must realize that their products are as important to the success of a show as the singers and dancers, if not more so. The former are billed as the attractions, and therefore should be considered so by the managements when the show is on. If not, it were better that the producers and their agents let the pictures go to houses that will treat them as they are booked. A feature house cannot help a good feature picture by squeezing it to fit the program.

* * *

In writing as I do I speak with no interest in behalf of the producer or the exchanges who release the films, but more in the interest of the house showing them. The public is more alert than many people engaged in the motion picture business suspect. For instance, a certain feature play, after being seen at a Broadway house, was shown at a less pretentious house (and at much less money) and several people stated within the hearing of the writer, "why that picture tells the story much better than when I saw it at the ———— theater on Broadway. They must have cut it down awfully."

* * *

So we come down to the real fact: A house manager is not always a good film cutter. If a picture is a bad one the house has its remedy against the producer. If it is a good one it should be given its full run. At all events a good picture should not be injured by cutting. The same principle that applies to vaudeville acts applies to the motion picture. If it is not good cut it out altogether, but don't disappoint an audience by cutting a good thing in half. The expunged half may reflect seriously upon the house that has become its stepfather.

"THE CRIMSON DOVE."

Carlyle Blackwell, June Elvidge and Dion Titheradge, in "The Crimson Dove," will be next week's release by World Pictures Brady-Made. A lumber camp, a church, the gold room at Rector's and a backwoods faro bank with a woman dealer are some of the backgrounds against which the vivid love story of this play is laid.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Four Travel, Four Zoological, One Scientific, Two Industrial and Two Topical Subjects.

Reviewed by Margaret I. MacDonald.

"Central Arizona." (Pathe-Combitone)

IN Central Arizona wonderful facilities are afforded for the study of geology as is demonstrated in No. 8 of the Combitone series, and in the picture attention is drawn to the formation of the strata through various closeups. In this part of Arizona deep gulches and crevices abound, and mountain lions are frequently met with. Cliffs of a thousand hues and strangely carved meet the eye; and in the neighborhood of Fish Creek we are shown the road called Fish Creek grade over which the material for the construction of the Roosevelt dam was hauled. The vegetation about Fish Creek shows an abundance of cacti. Other scenes of interest are Eagle Head Rock, Arrowhead Mountain, and Geronimo cave where a bandit of that name is said to have lived. The picture closes with a beautiful view of the sky line at Fish Creek, with a remarkably realistic sky flecked with white clouds.

"The Queer Tribe of Issa." (Mutual-Gaumont)

An illustration of the religious rites of the tribe of Issa in British Somaliland is contained in "Reel Life No. 53." These scenes are in part gruesome but give an excellent idea of the frenzied delirium into which these people work themselves in the carrying out of these religious rites. They even torture themselves with sharp sticks with which they pierce their flesh. The subject is not a pleasant one but is of course informational.

"The Heart of Vesuvius." (Coronet)

An exceptional series of views taken in the crater of Vesuvius are in the hands of the Coronet Film Corporation, 729 7th Avenue, New York. These pictures comprise several hundred feet of film and open with a view of the volcano from across the Bay of Naples. They also include some interesting scenes at the ruins of Pompeii. The picture is subtitled with care and explains thoroughly each step of the way taken by the adventurous explorers in reaching the very heart of the huge crater. We are shown among other things the new point at which an outburst has been threatening since the cave-in of the original point of eruption. The scenes exhibited in this film are of startling interest.

"Restoring a California Mission" (Mutual-Gaumont)

The mission of San Fernando Rey de Espana in the old Californian mission which we see being remodeled in "Reel Life No. 53." One hundred and twenty thousand adobe bricks are being used in renovating the building, and it is interesting to watch the workmen making the bricks in crude wooden molds from which they are separated while soft and left to dry in the sun. The bricks are laid with a mud mixture. This is an interesting and fairly well illustrated subject.

"Life's Simplest Children." (Universal)

A microscopic study of a drop of water is contained in the Universal Screen Magazine No. 19. The tiny beings which become visible in a drop of pond water magnified about 60,000 times are called Paramoecia Caudata, and belong to the first and simplest forms of animal life. They are seen to propel themselves through the water by means of tiny hairs which even through the powerful eye of the microscope are scarcely visible. These tiny hairs are called "Cilia" and with them the little creatures lash the water as they move about. They are visible scavengers of our ponds and rivers, so we learn from the picture, devouring the dead carcasses of other small creatures. Another little water creature no bigger than a pin head, called the cypris, is also shown.

"Some Unusual Birds." (Pathe)

This bird study is colored sometimes too brilliantly but is intensely interesting and well-photographed. In it are shown the Salanganed or Chinese swift which builds its nest of seaweed, the Japanese sparrow, the Cape cardinel, and the Japanese nightingale. These birds are perfectly unconscious of their audience.

"Royal Game." (Educational Films Corporation of America)

The Nubian giraffe and the Indian and African species of rhinoceros are exhibited in this picture. Here we learn that the giraffe will live on an average to nineteen years of age in captivity, while the rhinoceros will attain the age of forty years. The giraffe standing erect can still arch his neck to reach a feed measure in the hand of a man perched on a fence eight feet above the ground. For the reason that the giraffe in his native haunts browses from trees it is necessary to set his feed trough and also his water bucket aloft for convenience sake. An amusing and also succcessful attempt to eat and drink from the ground is made by the giraffe for the benefit of the audience, at which time he is obliged to spread his fore feet wide apart to accomplish the feat. The rhinoceros is made to exhibit playful and vicious traits. Attention is also drawn to the fact that the Nubian rhinoceros has but one horn, while the African rhino has two.

"The Animal World." (Coronet)

The Coronet Film Corporation of 729 7th Avenue, New York City, are about to release an animal picture which was photographed at the Hamburg zoological gardens. In it will be found interesting studies of the musk ox, the eland, the zebra, the single-horned rhinoceros, the pigmy hippopotamus of Nigeria, the ordinary hippopotamus in its wild state, a group of four giraffes, and a hippopotamus family. This film also contains unusually attractive views in which the sea lion and walrus holds sway. Some views of the sea lions swimming under the water are also shown.

"The Submarine Mine-Layer." (Paramount-Bray)

The Paramount-Bray-Pictograph No. 67 contains an interesting illustration of the German method of laying submarine mines. This illustration consists of a series of animated drawings showing how the mine carried by submarine to a point of deposit is moored securely to the ocean's bottom and is then left to float at a sufficient distance from the surface of the water to assure its explosion by coming in contact with the hull of a passing ship. This is the first of a series of animated drawings by J. R. Leventhal showing the remarkable engines of warfare perfected by the warring nations in the past few years.

"Modern Farming." (Paramount-Bray)

The manner in which back-yard farms are being cultivated in response to the request of the government of the United States, as well as the estate of the millionaire, is shown in the Paramount-Bray-Pictograph No. 67. Here we see the little back-yard farmer busily engaged at trying to produce at least enough garden truck to supply his own immediate family. And from here we go to take a look at the more pretentious farm where the work of tilling the soil is being pursued with all sorts of modern implements including the gasoline-propelled machine, known as the "farm flivver." An interesting release and one which is an inspiration to the Americans to roll up their sleeves and get to work for the good of the country.

"Making Cut Glass." (Universal)

In the Universal Screen Magazine No. 19 we learn how cut glass is made, and with what infinite care and skill it must be handled in order that the product be placed before admiring eyes in flawless shape. We watch them on the screen removing the rough edges from the article, after which the design is marked on and cut into the glass with steel grinders. After the design has been cut in the glass it is put through a process of buffing to remove the raw edges, and is coated with wax to enable it to resist the acid in which it is then dipped for the purpose of removing the impurities. The process of polishing is the last step to the finished product.

"U. S. Aviators at School." (Universal)

We learn from Universal Screen Magazine No. 19 that army birdmen are now being trained by the hundreds in an effort to establish a formidable flying corps, and that compared to European armies our aviation corps in its present state appears to a disadvantage. The students study under the skeleton frame of an aeroplane how to control the intricate mechanism which guides the machine up and down and on its sharp turns. Closeup views of the tail skid, shock absorber, and the strong rigid wings are shown. We are shown also a modern six-cylinder, 125 horsepower engine which yields a speed of 120 miles an hour, and see the students studying a sectional cylinder. The picture shows the crank shaft and casing, and explains how the shaft revolves the propeller, and how the casing which is the base of the engine holds the oil. We see the students studying the manufacture of an aeroplane. The gasoline station is also shown and we learn that each gallon of gasoline carries the aeroplane eight miles.

"Getting Rid of the Snow." (Mutual-Gaumont)

In "Reel Life No. 53" we learn something of how the snow deposits of winter storms is gotten rid of in large cities. A scene at Herald Square, New York City, gives a good idea of how the problem is handled in the big metropolis. Here we see the men shoveling the snow into wagons which later dump their burdens into the sewers. The devices for keeping the trolley tracks clear are shown in scenes in New York and in Montreal, Canada.

"The Land of the Rising Sun"

In Which We Gain a Familiar Knowledge of the Domestic Life of Japan and Something of Her Industries and Superstitions.

IN THE review department of our last issue it was noted that a private showing of a series of pictures entitled "The Land of the Rising Sun" had been exhibited before the Japanese Ambassador and a select audience in Aeolian Hall, New York City. These pictures are remarkable in that they cover more fully than any other series of Japanese pictures that we know of the domestic and industrial life of Japan.

At the opening of the picture we enter the harbor of Yokohama greeted as at home by waving of handkerchiefs from friends of the passengers of the Empress of India. The screen does not forget to remind us that we are entering a land about the size of the state of Montana, and which has a population of no less than 50,000,000 people. The "Impressions of Japan" which are first thrown on the screen are calculated to fix in the mind of the spectator an idea of the fascinating beauty of this little country where thrift, health, correct sanitation and beauty are the chief characteristics. Here we see Count Okuma strolling in his garden with his grandchildren, a street scene in Tokyo showing how disastrous fires are prevented through the vigilance of officers stationed in watch towers, and an iris garden at Kamata in full bloom. Then there is the theater street at Kyoto, and there is the main street at Ikaio where there is a quarter of a mile of stone steps down which we watch the pretty Japanese maids with their elaborate kimonas and parasols tripping up and down on their way too and from market or other business.

Scene from "The Land of the Rising Sun" (American-Japan).

"Child Life," a reel by itself, is particularly charming, showing how the child life of Japan is taken care of.

Scene from "The Land of the Rising Sun" (American-Japan).

According to these pictures there is much of joy in the life of the child of Japan. We have only to watch the boys playing on the swinging log, the little girls playing among the flowers, imbibing grace from a dancing instructress, or being entertained by a professional story teller, to realize that in Japan as in America efforts are being put forth on behalf of the child.

"The Industries of Japan" are illustrated in another reel, and we learn with what care and skill the ground of Japan is tilled. We see the low land flooded with water being prepared for the planting of rice, and on the high land the cultivation of the tea plant under progress. We see the laborers plucking the leaves from the tea plant, drying them on screens made for the purpose, and later packing them for shipping. A close-up view of silk worms which are carefully looked after in Japan, is followed by a view showing the feeding of the worms, and the actual spinning of the silk cocoon which is afterward taken from the worm and spun into the silk thread of which Japanese silk fabrics are made. All of this is shown in the picture. Splendid illustrations of how the fishing industry is carried on in Japan are also given showing fishing with cormorants as well as with nets.

"A Wedding Ceremony" shows us the bride preparing her trousseau with the aid of her people, the trip to the bridegroom's in procession, when the bride steps from a peculiar covered vehicle and is escorted into the house. There is an exchange of presents between the two families, a beverage is partaken of by bride and bridegroom and after little ceremony such as we know the wedding is over, and the pair are pronounced man and wife.

"Urashima, the Fisher Boy" is a pretty fairy tale nicely played by Japanese players. The "Temples and Religious Processions" of course present the most famous temples of Japan as well as the most important religious festivals and ceremonies. "Artificial Pearl Culture" gives an insight into an important industry of Japan not included in the first group, that of cultivating pearls. This is done by inserting in the oyster what is known as nacre, a gritty substance which is the neucleus of the pearl, and which the oyster to defend itself against irritation covers with the substance which after three or four years comes to us in the shape of a small pearl.

"An Englishman's First Night in a Japanese Inn" is an amusing bit of comedy which shows how we would be treated in one of these inns where the customs are the same as generations ago. The Englishman in question is met at the door of the inn by a bevy of pretty maidens who bow him welcome, escort him to his room, see that he gets into a neglige of some sort, and also that he eats his supper served by them. According to the comedy they also deem it their duty to see that he is properly put to bed on a mattress laid on a hard floor and a typical Japanese pillow.

We stay with the Englishman until finally he escapes next day from the inn vowing vociferously "Never again!"

These pictures are being distributed by the America-Japan Pictures Company, 15 William Street, New York City.

"Christus"

Story of the Life of Christ Given Splendid Presentation by Cines of Rome.

IT IS not the intention at the present writing to dwell analytically on this excellent production which covers several thousand feet of film and is being handled by the Historic Features Corporation, 200 Fifth Avenue, New York City, a review of it having been printed in our last issue. We merely wish to emphasize to our readers the fact that this screen presentation of the life of Christ founded on the poem of the Italian poet Fausto Salvatori is one of the best if not the best that has ever been made. It has been handled with artistry and a reverence that is akin to love; it is tragic and compelling and will surely be appreciated by religious workers and others who recognize the far-reaching influence of the character and teachings of Jesus.

Scene from "Christus" (Historic Features).

The production was made in Palestine and Egypt on the identical ground traversed by Jesus of Nazareth during his lifetime.

Something New for the Children

The Peter Pan Film Corporation Presents the Mo-Toy Comedies in Which Animated Toys Are the Stars.

IT is only necessary to send imagination on a trip to our own childhood days to gain some idea of what the Mo-Toy comedies in which dolls, teddy bears and other toy animals assume the animation and responsibilities of real people, will mean to the little ones. These comedies are now being released by the Peter Pan Film Corporation 729 7th Avenue, New York City.

The first two releases are entitled respectively "Jimmy Gets the Pennant," and "A Midnight Frolic." In both of these films Jimmy seems to be the central figure. He is a handsome doll and succeeds with his associates to keep things moving along at a lively pace.

"Jimmy Gets the Pennant" consists of a baseball game played by dolls, and right merry dolls they are. The pitcher is a funny little body who goes through all the manoeuvres of the professional pitcher, and is not above winking a naughty suggestion or two from a saucy left eye. When it comes Jimmy's turn at the bat he strikes the ball such a blow that he is able to make all the bases and back home again before it is found. Little boys will particularly enjoy this picture.

"A Midnight Frolic" shows two little girls going to bed with their dolls at their sides, and Jimmy is one of them. The children are no sooner asleep than all the toys come to life and commence to frolic. Jimmy slips easily from the bed, and has a bout with a doll actor of a moving picture company with whose leading lady he has fallen in love. Jimmy evidently is a Charlie Chaplin fan, for he imitates his every move and becomes a perfect fac-simile of the favorite comedian. This film will surely delight the children, and we are glad to know that something has at last been thought of which will add to the pleasure of the younger children of the moving picture audience.

Encouraging Progress

The Moving Picture is the Social Leader, Entertainer and Educator of the Masses.

ANY one who is abroad amid the activities of the moving pictures and sees their relation to the public at large cannot fail to notice that there is a manifest spirit of progress and development not only acceptable to the public mind, but advantageous to the moving picture interests. There is also every evidence that the quality of the picture exhibitions are so improved that they are becoming more and more pleasing to the honest "picture fans," more acceptable to the picture judges and more interesting to the ultra-intelligent.

It is impossible to ascribe this progress to any one particular cause or even several causes; it is the growth of an intelligent appreciation of the situation by all parties interested in the making and exhibiting of the pictures as they come in touch with the minds of those who have to receive and profit by seeing them. One of the most interesting studies of the public value of the pictures is found in the legislative councils of the states. Whenever there appears in any legislative body a bill dealing with either censorship or the use of pictures on the Sunday, these worthy lawmakers do not hesitate to acknowledge their lack of sufficient knowledge of the moving pictures to form a proper judgment upon the issues before them; they listen readily to the representatives of the moving picture advocates and invariably decide in favor of the best interests of the pictures; always acknowledging the value of the information they have received. This progress of the interests of the pictures in high places is one of the best tributes to their every value.

Great Changes Wrought By a Failing Industry.

There can be no doubt that we are passing through a time of great changes chiefly on account of the fact that the great liquor interests are so rapidly failing, while full credit must be given to an intelligent public discrimination against the evils of the saloon and its attendant dangers to the public morals. Full credit must also be given to the moving picture for its reformatory powers and its better counter-attracting influences. That the moving pictures have aroused the bitter opposition of the great brewing interests is well and widely known. It may not be so widely known, however, that much of the legislation sought to curtail the powers of the pictures is prompted by the brewing interests.

To the wideawake moving picture powers the failing of the liquor interests can be made of tremendous advantage to the best interests of the picture trade. The saloon has always exercised a great social power over the workers. The picture trade is the only heir to this social leadership and has the power to cultivate it to an unlimited degree. Let it be well known, therefore, that to the moving picture belongs the right to become the social leader, entertainer and educator of the masses of the people.

On the Waves of Patriotism.

Higher and higher rises the occasion for usefulness of the moving picture. Riding upon the crest of popular utilitarianism it has met every advance of national importance. Its last great opportunity was as a aid to the instruction of the voters in the national election. Now again it becomes the greatest agent in the hands of the Government to lead the patriotism of this grat nation in a propaganda which is intended to inspire the world to a standard of true democracy—the democracy of liberty and freedom. The high minded exhibitor is now a leader of the people. From his screen goes out a power that is destined to mold mankind. The power of the press was considered supreme; it is now conceded that the picture is a most necessary supplement. In New York city the patriotic pictures are crowding the houses, an educated enthusiasm is running high. Compared with fifty years ago the pictures are shortening by years the requirements of the government, and, perhaps saving hundreds of lives. Push the patriotic pictures. W. H. J.

LIST OF EDUCATIONAL AND SELECTED FILMS.

Films for Children's Matinees, Sunday and Educational Programs.

READY REFERENCE LISTS, alphabetically arranged, showing subjects released during the last six months of 1916. Mailed upon receipt of twenty (20) cents in postage.

MOVING PICTURE WORLD
17 Madison Ave., New York City

Advertising for Exhibitors

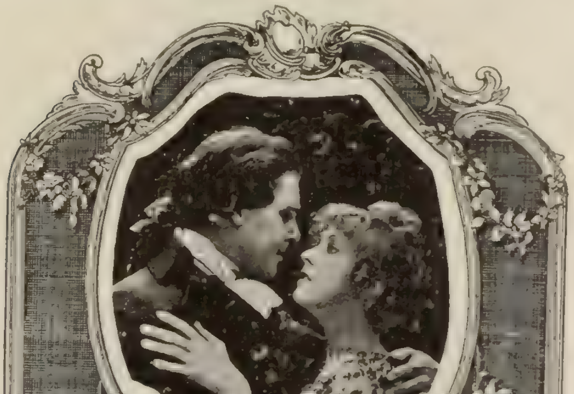
Conducted by EPES WINTHROP SARGENT

Patriotism and Punk.

BECAUSE these are stirring times, do not get the idea that you are "patriotic" or are spreading patriotism because you cause or permit "The Star Spangled Banner" to be played half a dozen times during your program. Have a talk with your pianist and persuade him that it is no great victory for him to lift the people out of their seats with the national anthem. Only the other day we attended a performance in the course of which the audience had to get up four times. The people rose to their feet out of respect to the air, but they were laughing at the over-zealous efforts of the cheap little orchestra conductor to take them over the jumps. Have the national air played either at the opening or the closing of the performance and persuade your pianist or leader that you'll slaughter him if he abuses patrons and patriotism alike at other times. Patriotism is one thing and what the actors call "kind applause" is another. Be patriotic, but properly so. During the Spanish-American war we hated to have to go to the theater, because every cheap musical and singing turn played the national air for "a band." We were in England for six weeks during the Boer troubles and we do not recall having had to rise a dozen times in that period. There "God Save the Queen" was played as the final curtain fell, but it was not used as an applause getter for inferior acts. Play the national air but once during each performance and tell why it *is* played but once.

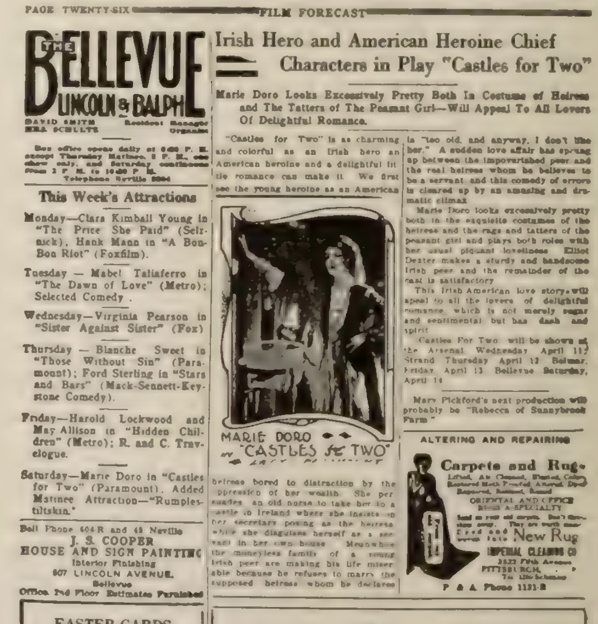
With a Pretty Cover.

Shea's Hippodrome, Buffalo, N. Y., uses an odd form of program with a decidedly tasteful cover. The pages are 4½x6 inches, and it would seem that the cut for the front is changed for each issue, at least the cut in the cover shown is for one of the current attractions. Inside the pages carry framed program boxes on the right-hand sheets and advertising and talk of the films on the left, with advertising above and below each section of the program. This makes a lot of "next to program" spaces, but it spreads the program ever several pages and you do not get a complete idea of the offering. It would be better first to run the full program for the half week on one page and then run on with details in the pages following, with the second half program in full and again the details. Nowhere does the program give the reader the entire offering at a glance, and this should be the first requisite in any program, no matter what follows. There is plenty of house information of the right sort, details of when to come, when the full orchestra plays, directions to the conveniences and a well-founded brag about the orchestra, but there is a certain lack of order in the arrangement of material. It is evidently a first issue, and probably with a little more time this will be remedied; at least they give plenty of information and make the booklet valuable in other ways than as a program announcement. It tells all about the house. And it is large for its age, running thirty-two pages in order to carry all the advertising offered. In following issues no advertiser should be permitted to run an advertisement in the same style as the house readers. There is one in the first issue and it hurts the chances of house talk further along because the reader has been stung once. It would be a good plan to run the house talk without frames, and to fill these pages solid, using a few notes of the players, and condensing the house information to make room for the notes.



Improving the Forecast.

Film Forecast, the organ of the Rowland and Clark houses, Pittsburgh, comes out with a new cover design and a slightly larger sheet. The cover shows half-tones of the six houses of the string and is very nicely done, but no improvement has been made within the covers. It doesn't go together right. It looks sloppy and unfinished through lack of orderly make-up. The type looks as though it had been thrown at the forms, and somehow managed to get in right side up, but it is not a sheet that any intelligent patron can pick up and read with interest largely because there is nothing he can pick out to be read with interest. It is almost all stuff about the current films and some little chat about the various managers, but there is no intimacy of touch in the text and the make-up is such that the average reader is discouraged. We reproduce a typical page. This and the facing page are given over to the Bellevue, just as each house gets two pages. The program is repeated in chart form in the shape of a double middle page, showing all the houses. Here it helps to crowd the page. The



PAGE TWENTY-SIX — FILM FORECAST

THE BELLEVUE
LINCOLN & BALPH
DAVID SMITH Resident Manager
MRS. SCHULTZ Organist

Box office opens daily at [illegible] P. M. except Thursday Matinee, [illegible] P. M., one show only, and Saturday continuous from [illegible] P. M. to [illegible] P. M.
Telephone Neville [illegible]

This Week's Attractions

Monday—Clara Kimball Young in "The Price She Paid" (Selznick), Hank Mann in "A Bon-Bon Riot" (Foxfilm).

Tuesday — Mabel Taliaferro in "The Dawn of Love" (Metro); Selected Comedy.

Wednesday—Virginia Pearson in "Sister Against Sister" (Fox)

Thursday — Blanche Sweet in "Those Without Sin" (Paramount); Ford Sterling in "Stars and Bars" (Mack-Sennett-Keystone Comedy).

Friday—Harold Lockwood and May Allison in "Hidden Children" (Metro); R. and C. Travelogue.

Saturday—Marie Doro in "Castles for Two" (Paramount). Added Matinee Attraction—"Rumplestiltskin."

Bell Phone 404-R and 48 Neville
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HOUSE AND SIGN PAINTING
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EASTER CARDS
of unusual quality. We have a large selection. Also
PRISCILLA SWEETS
all home made. Special Easter boxes.

The Book Exchange.
531 Lincoln Ave., Bellevue

Irish Hero and American Heroine Chief Characters in Play "Castles for Two"

Marie Doro Looks Excessively Pretty Both In Costume of Heiress and The Tatters of The Peasant Girl—Will Appeal To All Lovers Of Delightful Romance.

"Castles for Two" is as charming and colorful as an Irish hero an American heroine and a delightful little romance can make it. We first see the young heroine as an American

MARIE DORO in "CASTLES for TWO"

heiress bored to distraction by the oppression of her wealth. She persuades an old nurse to take her to a castle in Ireland where she insists on her secretary posing as the heiress while she disguises herself as a servant in her own house. Meanwhile the moneyless family of a young Irish peer are making his life miserable because he refuses to marry the supposed heiress whom he declares is "too old, and anyway, I don't like her." A sudden love affair has sprung up between the impoverished peer and the real heiress whom he believes to be a servant and this comedy of errors is cleared up by an amazing and dramatic climax.

Marie Doro looks excessively pretty both in the exquisite costumes of the heiress and the rags and tatters of the peasant girl and plays both roles with her usual piquant loveliness. Elliot Dexter makes a sturdy and handsome Irish peer and the remainder of the cast is satisfactory.

This Irish American love story will appeal to all the lovers of delightful romance, which is not merely sugar and sentimental but has dash and spirit.

Castles For Two will be shown at the Arsenal Wednesday April 11; Strand Thursday April 12; Belmar, Friday April 13; Bellevue Saturday, April 14.

Mary Pickford's next production will probably be "Rebecca of Sunnybrook Farm."

ALTERING AND REPAIRING
Carpets and Rugs
[illegible]
ORIENTAL AND OFFICE RUGS A SPECIALTY
[illegible] New Rug
IMPERIAL CLEANING CO
3523 Fifth Avenue
PITTSBURGH, PA.
[illegible]
P & A Phone 1131-R

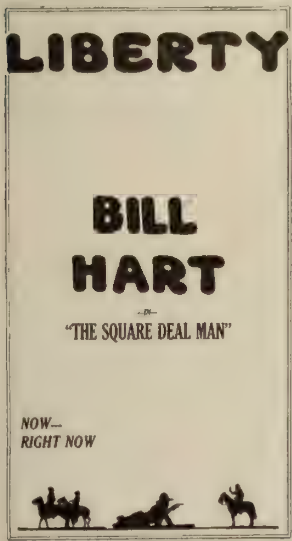
BELLEVUE REAL ESTATE
For Rent, Sale, or Exchange
All Lines of Insurance Written

JENKINSON REALTY CO.
507 Lincoln Avenue, Bellevue
Phone 48 Neville

cut shows fairly well, but a muddy advertising cut takes from the effect. It is put together badly. The program is in type too large and might better be replaced by a running story on the week's bill. An effort should be made to give a lighter effect to the pages—all of them, for they are uniformly black and forbidding to the eye. Enough money is being spent on the sheet, but not enough care.

Seventeens.

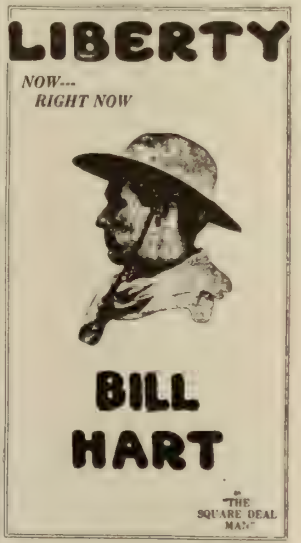
Ralph Ruffner, of the Liberty, Spokane, admits that the all-black picture of Bill Hart was a bit too all-black, but explains that he was praising the artist and not the reproduction in the letter he sent with the example. But it is not the original but the reproduction that counts, and the reproduction was entirely too maduro. But Ruff says that it drew the money, and he says it with an air of "now will you be good?" We will, but we opine that he, too, has had a great light.



LIBERTY

BILL
HART
—in—
"THE SQUARE DEAL MAN"

NOW—
RIGHT NOW



LIBERTY

NOW—
RIGHT NOW

BILL
HART
in
"THE SQUARE DEAL MAN"

Witness these two four seventeens. We particularly like the one with the cut, but both are good and both stand out. And we like, too, that "Now, right now." Much more emphatic than a plain "Now." Ruff says he is sending some photographs of small wall stands, but they are not here yet. And apparently he has not yet seen that Fullertan challenge.

Going Strong.

The Shamrock, Atlanta, Ga., did not shoot its bolt on the first issue. It is going better each week and Lambdin Kay seems to have hit his stride. He gets down to his work with the ease of a veteran, though he admits that his only previous experience was a brief time with a local picture paper of a general nature that the local houses did not take to as kindly as did the readers. He is arranging for a Kid matinee, working with the schools, and the last issue to hand puts the entire militia in uniform on the free list and hopes they will use their khaki pass often. It's no easy job to fill four pages with joy, yet he is doing it without the aid of too many cuts. Compare this with some of the Peggy advertising you see—and this is just the opening paragraphs:

> In "Picture Talk" last week we asked West End if it wanted Billie Burke in "Peggy."
>
> And without waiting for any formalities at all West End immediately rose right up and allowed as how it wanted Billie Burke in "Peggy," always had wanted her, absolutely must have her, and that we'd better be quick about bringing her out.
>
> West End signed flocks of the Request Cards we printed in "Picture Talk," and West End signed flocks more of the "Peggy" cards we handed out, and West End telephoned us and West End spoke to us personally about it.
>
> In fact, West End conducted itself generally as though Billie Burke in "Peggy" was the one superlatively desirable dispensation West End had always been cruelly deprived of—the one gracious blessing needed to make life in West End a blissful, harmonious whole.

You'll stick to a story like that to the finish where you might pass over a more formal talk, and this is by no means the best story in the issue. The palm goes to a story of a street parade that makes you fairly feel that you took part. This sort of stuff is not easy to write, and it is almost shockingly easy to be impertinent instead of chatty, but if you can learn to write in Mr. Kay's vein it is worth while studying, for then you'll get every line of your stuff read. And here is part of an announcement that the house telephone is very much at your service:

> So, now, if supper-time ever rolls 'round and you want to tell mother that you've simly GOT to see the finish of this Fairbanks picture—or if you think you'd better call up Annie Mae and find out what time tomorrow she's coming down to see Marguerite Clark so's you can meet her—or if you've forgotten whether it was a can of peaches or a package of Jell-O you were supposed to bring home from Chapman's for dessert—why, then, the old 'phone's liable to come in handy.

Mr. Kay says he is only an amateur, but he writes like a professional copy man.

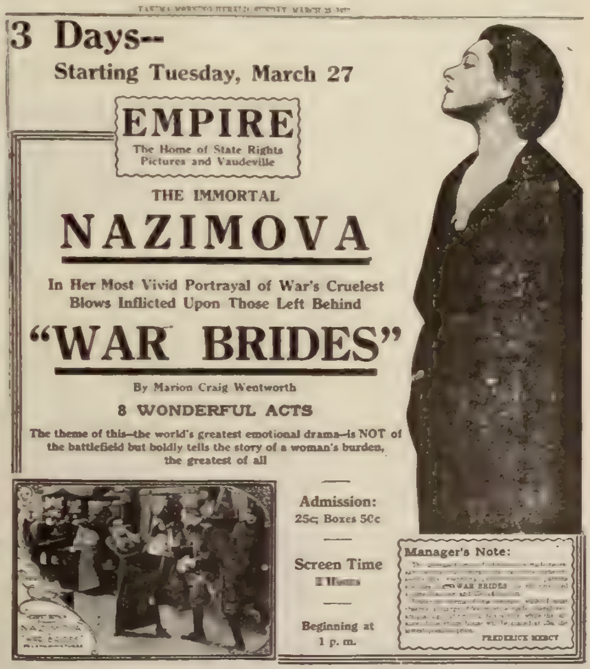
Backing up the Peggy notice is a pseudo invitation to the theater. Apart from a coarse screen cut on good paper, the printer made a fairly good job, using a clean looking Gothic instead of fussy stuff.

It's Free for All.

While Gordon M. Fullerton primarily was gunning for Ralph Ruffner when he contended that the Liberty, Seattle, uses the greatest number of lines per year, the statement is made to admit all, so come on in. H. A. Gillespie, of the Mercy theatrical enterprises, North Yakima, Wash., is the latest to enter a claim. He writes:

> Having noticed in recent issues of the World, statements from advertising managers of different Seattle theaters, each claiming to use the most newspaper space in their advertising campaign, I am herewith inclosing clippings of a campaign we recently ran on "War Brides."
>
> The clippings were taken from one paper only and total 218 inches, whereas the same ads were run in both the morning and the evening papers. This would make a total of 416 inches of newspaper advertising used in putting across this one picture. This newspaper advertising is, of course, in addition to the regular house program and the billboard campaign. The clippings do not show a special "splugh" but are about the usual number of inches used on all features.
>
> Also, bear in mind that North Yakima is a city of only 20,000 people, while Seattle has considerable over 200,000.
>
> If over twenty-one columns of advertising space used on one feature, and practically the same amount used on every feature, in a town of 20,000 people, is not sufficient to secure a listing among those who believe in advertising, then I'll pass.

Mr. Gillespie is a trifle too vague in his statements. He is definite as to this particular release but "about the same space" for other attractions will scarcely qualify. During 1916 Mr. Fullerton used 153,818 column inches. It will take a definite quotation for the entire year of 1916 to come into the argument and stick in. And the comparative size of the towns is less important than would appear at first glance, for we take it that the North Yakima rates are proportioned to the circulation. We shall be glad to have Mr. Gillespie's 1916 figures.



3 Days--
Starting Tuesday, March 27

EMPIRE
The Home of State Rights
Pictures and Vaudeville

THE IMMORTAL
NAZIMOVA

In Her Most Vivid Portrayal of War's Cruelest
Blows Inflicted Upon Those Left Behind

"WAR BRIDES"

By Marion Craig Wentworth

8 WONDERFUL ACTS

The theme of this—the world's greatest emotional drama—is NOT of the battlefield but boldly tells the story of a woman's burden, the greatest of all

Admission:
25c; Boxes 50c

Screen Time
[illegible]

Beginning at
1 p. m.

Manager's Note:
[illegible]
FREDERICK MERCY

The set of stuff Mr. Gillespie sends in is decidedly well done. The stuff is not dated, so that the exact order in which it runs does not appear, but evidently the first advertisement was a teaser, reading merely:

WAR BRIDES
A PROTEST.

The top line was in 60-point and the lower in 18; four twos. From there the space runs up to six fifteens in a clean and well-laid advertisement. About the only comment is that the name of the house is slightly obscured and the type should have been pulled away slightly from the names of play and player, though the heavy underscoring helps considerably. Had we been laying the copy we should have made "The Immortal" above Nazimova's name smaller, and should have used an eighteen between that and the title, with the name of the author much smaller and the rest as it stands. The "Manager's note" has reference to the advance in prices. One good point in Mr.

Gillespie's work is a calendar appearing daily in both papers always in the same form and the same position in the sheet, covering all the houses. No matter what other work is done, the theatergoer knows he will find the announcement in that particular position. The regularity makes it valuable.

Closing Down.

The Majestic Monthly, Columbus, Ohio, has closed down for the summer with the April number. This is an annual practice, but we are sorry to lose it through the war weather period, for it is about the best-edited house organ coming to our desk. Here's hoping that publication will be resumed early in the fall. Here is a line from the last issue that is worth copying and living up to:

> Speaking of Majestic creed and Majestic service, we want to impress our readers with the fact that regardless of the size of the crowds nothing is ever taken out to shorten the show and the pictures are always run at the regulation speed. System and order prevail under any and all circumstances.

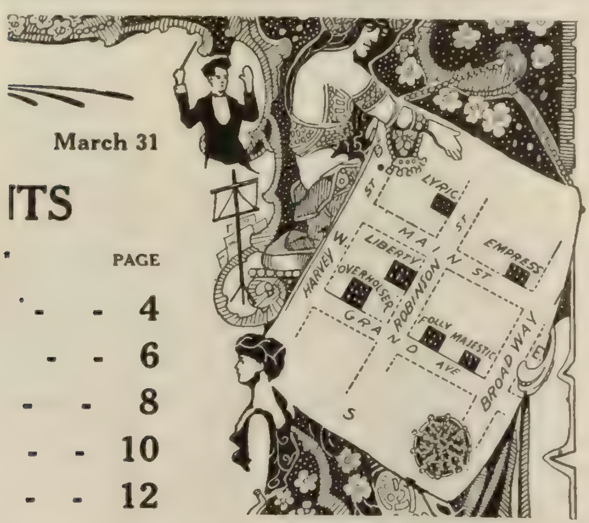
Rushing the show to let in the new crowd is one certain way of getting rid of the extra attendance. The Office Boy spends most of his time talking about the house staff, a group picture fronting his page, but he winds up with the remark that presently we shall get a lot of hot air about cool houses, but that the hot air used in the Majestic is first run through iced water, which is an excellent scheme for hot air of any kind. There is no hot air in the Monthly, but plenty of the sort of talk that makes for business, and above all, the spirit of "us" that makes more friends than the editorial "we" or the managerial "me."

Springing Up.

The spring issue of the Motion Picture Bulletin, the Canadian Universal house organ, is called the manufacturers' number and carries an unusual number of supply house ads. It is twenty-four pages with an insert, and looks more like a small trade paper than a house organ. It is a credit to the staff.

With a Map.

Oklahoma City now has a general picture paper covering the shows at six of the theaters. A novel feature of the cover page is a design which includes a map of the theater district, showing the six houses covered. As the theater district is only two blocks square, this is a simple matter, but the idea is good and might be adapted by other general organs and even circuit houses where the different theaters are not too far apart. The cut shows a part of the page with this detail. The sheet is well framed with plenty of general reading matter to carry the program pages. There is not much space for any one house, which is the drawback of all these general sheets, but it is a cheap and fairly efficient medium.

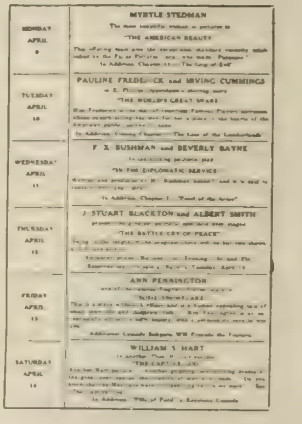


Here's a Hint.

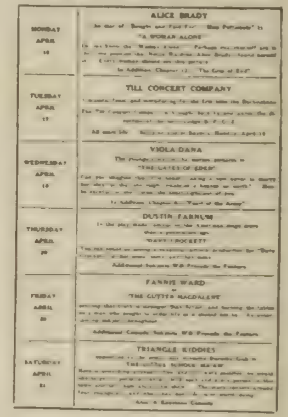
L. W. McCuan, of the Kozy, Dresden, Tenn., sends in an extra, gotten out the morning after Congress met in special session. It is about one part "Pearl of the Army" and three parts real news, with a cut of the President, stories of the war with a press story for the film balancing a news story with a matched head. One head reads: "A War to Set the World Free," and the other runs "100,000 Foreign Spies in the U. S." The latter is the film story, but it matches the general tone of the rest so well that readers will not only start the story, but will read all the way down. The sheet is printed on one side only, 12x19 inches. Mr. McCuan writes that he used the well-planned teaser campaign several weeks in advance of the first part with plenty of paper and Kleine colored panels of Miss White mailed to the homes. Before the first part he banked the lobby with stars and stripes and red, white and blue incandescents, and a small American flag as souvenirs. And in a P. S. he adds: "The biggest flash I had was four large recruiting posters in the lobby, loaned me by the postmaster." That is something to remember. Those four posters did more than all of the regulation advertising, because they were out of the ordinary, and it is always the unusual that appeals. If you cannot obtain recruiting posters in town, write the nearest recruiting stations or the War and Navy Departments direct, but be careful not to directly hook these up with the film advertising. Give them special boards and let them stand apart. Do not strip them with house announcement.

Changed for Better.

The Opera House, Leighton, Pa., has changed over to a bi-weekly program with boxed dates. It is a six by nine page, giving plenty of room for a brief announcement of the play, and the printer has been induced to do his share and leave a good-looking sheet. We reproduce the arrangement, but would suggest that where there is so much space in the boxes it might be a good plan to pull the date together and move it up a little and then, in the lower half of the box, set the names of the stars in six-point italic. The names do not have to be larger than six-point and must not be larger if the name is to go in one line. Take that top box, for example. Miss Stedman is announced in twelve-point, but in the margin there could be announced both Miss Stedman and the stars of "In the Grip of Evil." The back page is divided between a running story of the coming films and the announcement of "The Battle Cry of Peace." The front page should carry full data as to opening hours, the time-table of features and small subjects, the location of house conveniences and the like. This would work better than the list of stars now run there. And here is a little point. The stars for the two-week period are listed and run under the line "Stars, Stars, and then Some Stars." But there is nothing to point up the fact that all of these stars are to be seen within a two-week period. It doesn't pay to write grandly general flash lines. Tie the punch to the announcement. "These are just the stars for the next two weeks" will mean more than the less definite line and hammer home the announcement.



MONDAY APRIL 9	MYRTLE STEDMAN "THE AMERICAN BEAUTY"
TUESDAY APRIL 10	PAULINE FREDERICK and IRVING CUMMINGS "THE WORLD'S GREAT SNARE"
WEDNESDAY APRIL 11	F. X. BUSHMAN and BEVERLY BAYNE "IN THE DIPLOMATIC SERVICE"
THURSDAY APRIL 12	J. STUART BLACKTON and ALBERT SMITH "THE BATTLE CRY OF PEACE"
FRIDAY APRIL 13	ANN PENNINGTON
SATURDAY APRIL 14	WILLIAM S. HART



MONDAY APRIL 16	ALICE BRADY "A WOMAN ALONE"
TUESDAY APRIL 17	TILL CONCERT COMPANY
WEDNESDAY APRIL 18	VIOLA DANA
THURSDAY APRIL 19	DUSTIN FARNUM "DAVY CROCKETT"
FRIDAY APRIL 20	FANNIE WARD
SATURDAY APRIL 21	TRIANGLE KIDDIES

Superlatives.

It is customary to regard Boston as the birthplace, home and last resting place of pure speech, and yet Louis B. Mayer, in advertising "The Alien," chastely remarks:

> If there is a dry eye in your theater while showing this picture, it will be a glass one.

Surely argument can go no further. Cut out the line and try it yourself some time. It's worth while. It happens on a useful form of return advertisement; a post card in three sections, one being the self-addressed return portion, folded inside to protect it until use. This is a good idea for a return to employ in checking up your mailing list.

Half Right.

The Victoria, Buffalo, in announcing Chaplin in the Rink, bills him as "The Millionaire Comedian."

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Getting it Wrong.

HAMPTON DEL RUTH sends in a long letter in reply to some stuff in this department recently. We don't think that Mr. Del Ruth really is greatly concerned over the author in general, for he has his own staff of gag men and buys no outside stuff. He writes:

> I have followed your department, "The Photoplaywright," for some time with great pleasure and profit. Your recent comment upon the somewhat deplorable relations existing between prominent authors and producers is of vital interest to me, as I have always maintained that the author should be given credit and full publicity, as well as financial consideration equal to the director. It may be permissible at this juncture to say that the writers in the department over which I have the honor to preside are, on the average, better paid than the average director on our lot. Producers cannot expect creative writers to consent to being overshadowed by directors. The truly creative writer is the man who furnishes the central idea or original theme that contains all the potentials of the finished picture that the director, continuity writer and cutter finally releases.
>
> Of course, comedy is a difficult matter to handle with exact credit to all concerned. One man may furnish the original idea and six men may build it up, adding to it situations and pieces of business that may be, in many cases, superior to the original idea. Yet I am inclined to favor giving the sole credit to the man who furnishes the original comedy idea, regardless of how much the scenario staff members may have improved it. Had not some one man furnished the original idea, there would be nothing to build on. It is very easy to construct a story on a good idea, very easy, indeed, to amplify it.
>
> The man who builds on an idea furnished by a creative man must not forget that he is practically doing mechanical work. Where one builds on an idea furnished by a creative mind, he may not expect legitimate standing as an author. He is a mechanic and not a creator, and as such is fully paid when he receives his pay check. Failure on the part of the producer to understand the distinction between mechanical and creative minds is responsible, I am inclined to believe, for the disheartened attitude of many celebrated writers toward motion picture producers.
>
> All this talk about many celebrated writers knowing nothing of pictures is a waste of good time. It is not the producer's business to tell a writer, who has appealed to millions, that he knows nothing of pictures. It is the producer's business to see that his continuity writer, director and cutter properly interpret the central idea of the author. The writer who has appealed to millions of readers should appeal to millions of picture spectators, if the continuity writer, director and cutter have sufficient intelligence and appreciation, coupled with an absence of exaggerated ego, to properly interpret it instead of expending their time and energy talking mchanical lingo.
>
> The man with the idea is a condition and not a theory, and he must be considered on the basis of complete equality with the director. Next to the man who pays to see the picture, the man with the idea is the one who must receive full consideration. If the creative man does not receive full credit and suitable reward no producer can expect him to remain in the motion picture field.

Keystone stories are compiled rather than written. Mr. Del Ruth, whose official title is "editor and production manager," blends the work of his staff men and there is not enough original story to claim an author.

We do not agree with Mr. Del Ruth's contentions in any point. In the first place the man who builds upon an idea "furnished by a creative mind" must himself have invention or his work will be too purely mechanical. He must be able to take the idea and continue it into a photoplay if the author cannot do this himself, but the author should and eventually will have to study his medium to the point where he himself can supply a practical cutting script. Until then he is not an author at all but merely a literary tipster (of a high grade, perhaps), giving merely the suggestion upon which another creator with a more practical knowledge of photoplay can build. The author who can create photoplay ideas must be able to work out his own continuity. Until he can do that he is not entitled to even talk to a director, for the director knows *his* business and the tipster, either through laziness or incompetence, does not. We do not, for example, regard George Randolph Chester as a photoplay writer. As a writer of fiction he occupies a deservedly high place, but as a suggester of photoplays he is in precisely the same class as Jim Jones and John Smith, who write a thousand-word synopsis and leave it to some better qualified man to work into a continuity. Mr. Chester gets more money than Smith or Jones, but he is no more a photoplay author, no matter what his merits may be in another field. The writing of photoplays is a business in itself and no author is entitled to climb upon the pedestal until he can write plays and not tips.

Suitability.

The play assuredly is the thing, but remember that a photoplay is told in pictured action, and in planning your story provide for the pictures and the action. Merely because the plot is interesting, it does not follow that the plot is suitable for photoplay. It must be a plot capable of being told in pictured action and not in leaders supported more or less by unmeaning action. At least 75 per cent. of the story should be told in action and not in the leaders, and the better the action and the more picturesque the locales, the more suitable is the plot for filming. But understand that this does not mean spoiling your story for the sake of locations, and it does not mean writing only in picturesque locations, for life is not passed amid sunken gardens and marble halls. That is as bad as the plot with no locale. Temper enthusiasm with judgment. First get your plot. Then see how much of the action you can place in pretty surroundings, then call attention to the scene possibilities in your synopsis. Look for what the stage dramatist calls "pictures," which are no more than brief tableau occurring in the course of the action. Probably most of you remember Blue Jeans, where the cherry tree is shaken upon the heroine. It has nothing in particular to do with the action, but it helps the picture and gives a certain grace to the scene. Watch for the pictures.

Lost Nerves.

Many writers lose their nerve when things go wrong, and after that they are unable to do anything. They are in much the same position as a structural iron worker who ambles along a girder six inches wide and perhaps a hundred feet or so above the street without a thought of his danger. Some day he slips or something happens, and after that he could not walk across a six-foot bridge without railings. Most writers feel that if they could have only one good sale they could get their nerve back. Perhaps so, but they will not have one good sale until they write one good story, and they will not write that single good story until they have their nerve again. It does no good to get desperate. That only makes for still greater loss of nerve. The only thing to do is to take it quietly, work slowly instead of desperately, and wait. That's the hard part, the waiting, for often a loss of sales is due to the market rather than to lack of merit in the story. Right now, for example, the fiction market is poor. The high cost of paper has hit the publishers a body blow. They must reduce expenses. They steal stories from the safe instead of buying, and buy only enough new stuff to carry the stories they bought for one reason or another and then set aside as being not quite good enough. And most of the new sales are made by the regular writers who must be nursed over the hard times. The wise, free lance is writing as usual, but he is saving his postage and looking to other sources of income meantime. If he does not, he loses his nerve and can neither write nor sell. But if the market is all right, the fault must lie with the material, and the way to win back is to write slowly and carefully rather than with the haste of desperation. It is the man who gets rattled who loses out. Force yourself to quiet down and presently you will be doing as well as ever if you have the power of will.

Vacation Time.

Vacation time is coming. Plan to make good use of it. Presumably you will have at least a couple of weeks in a new environment. See if you cannot make the change of scene give you a new trend of thought. If you have always gone to the same place to spend your loafing time, plan this year to go somewhere else. See new things. Broaden your viewpoint and store your brain with fresh facts. Make your vacation the busiest and most profitable period of the whole year.

Studying.

Do not look for the faults in produced plays. Look rather for ways in which you could have bettered the handling. Then apply these discoveries to your own stories.

The THIRD Edition of

Technique of the Photoplay

IS NOW READY

This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.

By Mail, Postpaid Three Dollars

Address all orders direct to nearest office.

THE MOVING PICTURE WORLD
17 Madison Ave., New York City
Schiller Building, Chicago, Ill
Mass Building, Los Angeles, Cal

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Some Fine Advice.

G. D. Bullock, Pedro Miguel, Canal Zone, says:

> Am enclosing a letter I received from Indiana; also a copy of my reply. If I have not fixed him up it is up to you to straighten the matter out. You have brought up a boy while I am an old batch.

The letter referred to comes from a certain individual in a certain town in the Grand Old State of Indiana. It reads:

> Friend Bullock—I have finished my course as an apprentice under both ———. (Two operators well known to the department are named.—Ed.) Now I don't know what to do. One says if I go operating all I will ever be is a bum, while the other says I should go to operating. Which advice is best?

To which Brother Bullock replies as follows, and let me tell you the reply is quite some considerable answer:

> The first thing you must do, if you desire success, is to make up your mind what you are going to do. Don't leave that particular thing to anybody else. You will do well to listen to OUR advice, because we have had more experience than you have, but you must make up your own mind in the end. If you decide to become an operator say to yourself: "I am going to be an operator," and then add: "I am going to be the best operator in the world. I am going to find out everything everybody else knows about operating, and after I have found out everything everybody else knows, I am going to find out some of the things they don't know. And in order to do this I must always study, and *must always do the best work of which I am capable,* first: because that is the only way to become the best operator in the world, and, second, because my manager pays me to do the best I can, and I am unfair to him if I don't do the best I can; I am in fact a thief, stealing wages which I do not entirely earn. I will be glad of any suggestions which will improve my work, no matter where the suggestions may come from. I will always be glad to help the other fellow over a difficulty, for in teaching him I myself learn, and thus will I raise the standard of the profession I have adopted, causing people to recognize it as a service requiring skill and training; giving to it a dignity which will command decent salary and working conditions, or at least materially help in obtaining those highly desirable things.
>
> "My work will be, at least to some extent, a labor of love. I shall toil as the artist and musician toil, that my work shall express myself, and my individuality. And when I have become a master my work will be sought in the same way that the work of other masters is sought, and I shall never feel my work is finished but shall strive to improve upon it until the Master calls me Home, and when that time shall come I shall leave a record which will cause men to say HE WAS A SUCCESS.
>
> "Make yourself these promises and then keep your word. Decide what you want to do, and, having decided, do it thoroughly. That is all there is to success in any line of human endeavor. And whatever you do, *don't* ever again say: "I don't know what to do."

It would be presumption on my part to attempt to improve upon Brother Bullock's reply, which I most heartily recommend to the careful consideration of all operators everywhere. The failure is usually a failure because he does not follow the line set forth in Brother Bullock's letter, and for no other reason under heaven. But let me tell you, my brothers, that, boiled down to a few words, Friend Bullock's reply, after all, simply reads, use your brains. The man who really uses his brains (always provided he has any to use) will do exactly what Bullock has advised, and he will do it completely or incompletely exactly in proportion to the mentality he possesses. If his mentality is of low order he will sneer at Bullock's advice, but if it is of high order he will like it, because in large degree he will be following along those lines. As to you being a "bum" because you become an operator, why that is pure, unadulterated piffle and nonsense. Just why the man who reproduces the art of Bernhardt, Pickford and Anita Stewart before thousands of people should be classed as a bum would need some explaining, methinks.

Re-Reason.

J. A. Merklein, Jersey City, N. J., writes:

> With regard to Brother Merriman's request, February 3 issue, I think I might be able to assist him, as I have experienced the same difficulty on my own machines. There are three possible reasons. First: I was a true believer in the oils put out especially for motion picture machines, until I found them to be either too heavy or too thin. Using an oil which is too heavy causes an unnecessary strain on the mechanism, as well as on the motor. I discovered that the oil I was using was too heavy by diluting it with a little kerosene, washing the machines thoroughly in kerosene, giving them a thorough drying and then applying the thinned oil drop by drop. Remember and *don't* flood your machine, as this in time collects dust, which mixes with the oil and creates a sort of grinding paste. My machine itself ran easier, and my troubles in this respect were over. When heavy oil is used there is a tendency to combine with the dust and dirt of the atmosphere into a paste, and that helps to make the machine run heavy. I use a light dynamo oil, and would suggest to Brother Merriman that he give it a trial. A quart of this only costs 35 cents (now) and lasts for a year, so you can imagine I use the oil in the right way. I don't believe in oiling the machine more than is really necessary. Our friend, the German, says too much is plenty, but in this case I think it should be plenty is too much. Second: Do not use oil on pedestal pulley, as the same runs off and leaves the shaft dry. Use vaseline, or, better still, cut a small groove in center of shaft, lengthwise, which acts as a feed for the pulley and keeps it well greased. I prefer using Leonard's Motor Grease, which I have found to be very satisfactory. Above all, however, remember to keep this shaft well greased, as it is an important part and travels fast. Third: Don't use anything but oil in the intermittent oil well, and keep it always one-fourth full of oil, which is sufficient to reach the geneva.
>
> And now about the slides Friend Merriman wants. I would suggest that he communicate with the Eastman Kodak Company, either at Rochester, N. Y., or 235 West 23d street, New York City. I make my own stock slides, and the Eastman people seem to be the only ones who can supply me with same.

All of which is duly passed along for the benefit of Brother Merriman and others, with the remark that, as this department has pointed out literally hundreds of times, the proper lubrication of the projector is an extremely important matter. It not only has to do with the ease of running, but with the life of a machine which costs several hundred dollars, and there is perhaps as much crass stupidity shown with regard to oiling projection machines as with any other one thing I know of.

Can't Do Without It.

T. S. Laidman, Birtle, Canada, encloses check for renewal of his subscription to the Moving Picture World, and says:

> Can't do without it, even though it is hard times. Would be greatly pleased if you would answer a few questions through the projection department. We have a 1911 Motiograph, and I cannot set the shutter so as to stop the flicker. Think the trouble is due to the gears being slightly worn. Do you think an outside shutter would help? Can flashers for sign lamps be home-made? Also if so, can you give me the working principles? Have had to dig out for myself all I know about electricity, and what I do know is from experience and study of the department and the Handbook, which no real operator can do without. But you know there are real and "reel" operators, and I am afraid I am one of the latter, for I am by no means

> satisfied with my own work, though visitors from the city very kindly tell me that my picture is better than the average in the big towns. That, however, is because we have our own light plant and put on a bright picture. I have seen some work in Winnipeg houses which I considered as being far from good, and the worst of it is it is due to nothing in the world but carelessness, for the men certainly must know better.

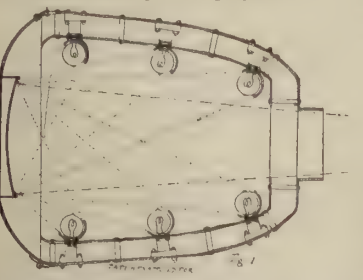
Well, Winnipeg, how about it? If the charge is true it seems to me the Winnipeg local ought to check up the work of its members, because careless work is not to the credit of the organization. Perhaps, however, Winnipeg managers don't supply their men with the necessary current and appliances to put on high class work, or maybe they force the operator to run to schedule, which means racing, or the opposite. Let that fair city stand forth and defend its good name. The fact that Brother Laidman is not satisfied with his own work speaks well for him. It is the self-satisfied bonehead who never gets anywhere.

Worn gears, Friend Laidman, would have nothing to do with flicker, but it could very easily set up travel ghost—white streaks up and down from white objects in the picture. This can be remedied in two ways. First: Have the worn gears replaced. Second: Add a little to the width of the shutter blade, but the latter process would set up additional tendency to flicker. A properly proportioned three-wing outside shutter would produce less flicker than the old inside shutter, but if you are using 60 cycle alternating current, you might run into other trouble by using the three-winger. The two-wing outside shutter is some better than the insider, but not much.

Yes, you can make a flasher for sign lamps, always provided you possess sufficient electrical knowledge and mechanical ingenuity. I am not so well posted on flasher work myself, and I don't know the modern way of doing it. It depends on a series of make and break contacts, usually supplied by a series of copper rings upon which brushes rest in such way that at certain points of the revolution of the "commutator" thus constructed the contact is broken and at other points it is remade. I would suggest that you write to one of the standard electrical journals asking for the name of a work giving details and diagrams of electric flashers. I am also writing a publisher asking him to send you the name of such a work if he knows of one.

New Illuminant.

Nicholas Sabo, of the Sabo Manufacturing Company, New York City, is the inventor and patentee of a new illuminant designed for use with motion picture projectors. Mr. Sabo is the designer of the Sabo projection lens, which was described in the department a short time ago. He is a young gentleman of more than ordinary ability, and, taking that fact into consideration, plus a "once-over" of the proposed lamp, which I have only seen in drawings and in a dismembered condition in Mr. Sabo's office, I believe it is at least of sufficient interest to justify a description in the department.



The lamphouse consists of two copper shells, which are riveted together as shown. Between the two shells are arranged, in three rows, the lamp sockets. Twenty small bulbs are used, each lamp being provided with reflectors designed to reflect the rays toward a big concave mirror, from which the light will be again reflected this time toward the projection machine aperture. Figure 1 is a longitudinal medial section of the lamphouse. *The lamps are connected in series;* don't overlook that important point, which, however, has the disadvantage that if one lamp is out of order none will burn. For this reason the lamphouse is provided with a testing device. Each lamp socket is provided, besides the usual contacts, with a pair of contacts, which, through insulating material extends outside the outside shell. The testing device consists of a handle of insulating material and a plate of conducting material. A circularly arranged rail is used, which is fastened to the outer shell, upon which the tester is mounted on a block.

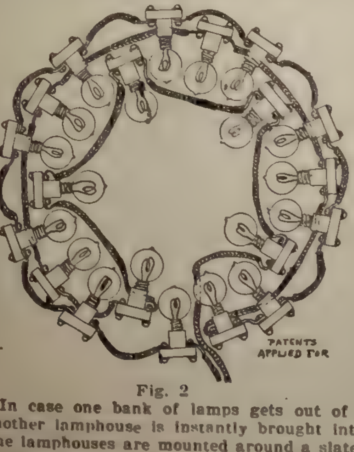


Fig. 2

Now, if the handle be turned around the rail, it will touch the outside of every lamp in turn.

When the testing device touches the broken lamp, all the lamps (except the broken one), will light up, and then the burned-out lamp is located.

Although this testing device detects the broken lamp in less time than is required to describe it, no house could afford to stop the performance for even that short space, therefore three complete lamphouses are mounted on a stand (see Figure 4 and Figure 5, which are respectively side and end views).

In case one bank of lamps gets out of order, by pressing a handle another lamphouse is instantly brought into place of the defective one. The lamphouses are mounted around a slate base, on which two switches are placed, one on the top for the lamphouse which illuminates the aperture, the other (double throw) for the testing purpose only, to detect the broken lamps. The whole lamphouse is cooled by a device giving 20 pounds air pressure. The lamphouse will be placed on the market in the very near future. It is intended to manufacture only one size, but with different capacity for different conditions.

Type A. 20 lamps, 2 amperes, equal to 40 amperes. Consumption and cost of electric current, including change of broken lamps, about 35 cents per day of 10 hours.

Type B. 20 lamps, 3 amperes, equal to 60 amperes. Consumption and cost of electric current, including change of broken lamps, about 35 cents per day of 10 hours.

Type C. 20 lamps, 4 amperes, equal to 80 amperes. Consumption and cost of electric current, including change of broken lamps, about 50 cents per day of 10 hours.

Type D. 20 lamps, 5 amperes, equal to 100 amperes. Consumption and cost of electric current, including change of broken lamps, about 60 cents per day of 10 hours. Average life of lamps 300 to 350 hours.

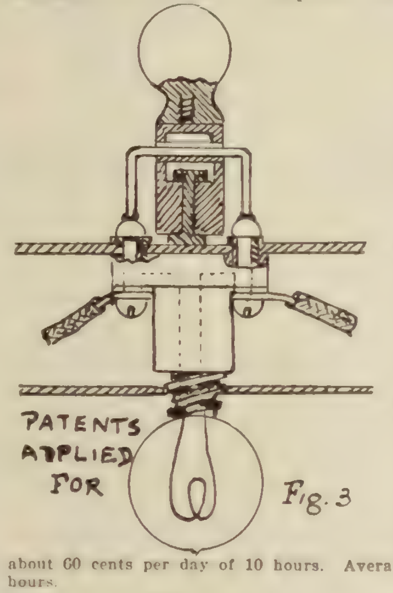
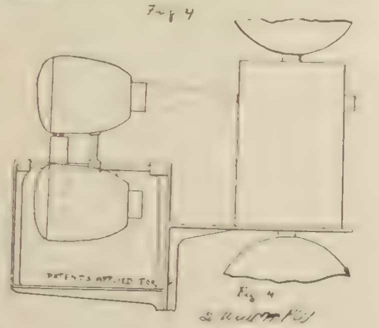


Fig. 3



The First Time.

H. H. Cole, Johnson City, N. Y., says:

> This is the first time I have written the department. The other day I went down to Binghamton, N. Y., to look things over and examine into the merits of projection in that city. Binghamton has an operators' union, but from what I saw the organization is not doing its duty in checking up the work of its members. At the Court theater I found the operator outside, and was by that gentleman treated with decidedly scant courtesy. At the Peoples theater the light was off the screen twice in a period of five minutes; also there was a blue ghost in the center of the screen. At the Star and Symphony I found the best projection.

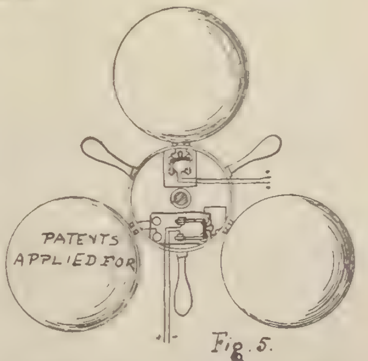


Fig. 5.

Well, this is a rather meager report, but I am printing it because it does not contain anything very radical, and if Binghamton operators are not performing their duty to the managers and the moving picture industry, perhaps a little jolting will help to wake them up. If they are, and this report is wrong, they are welcome to space to disprove its correctness. The picture shows Mr. Cole standing, presumably, in front of the Johnson City theater.

Transformer Dope.

New York City makes some very caustic, and I am sorry to say largely deserved, remarks about the conduct of the meetings of Local 306, of which he has been a member during the past six years, and says:

> Here is something I don't understand, and that is the relation between the turns of the primary and the turns of the secondary of an operating room transformer (economizer). For all my study, and I do study hard, too, I am stuck on that proposition. I utterly fail to understand it. I have always understood the difference in construction between a step-up and step-down transformer consisted in the secondary of the step-up having more turns than the primary, according to how high a voltage on the secondary line is desired, and with the step-down the opposite (correct.—Ed.). As I understand it, if by mistake the operator should connect the lamp terminals to the line and the line terminals to the lamp of a 110 volt economizer, he would

> have a step-up transformer instead of a step-down. I have studied the reply to Question 163 but fail to see any solution. I also studied your reply to the question in April 10, 1916, issue, but it don't go far enough and I cannot seem to get the idea. My opponent claims that adding more turns to the primary only will increase the resistance, as in the case of a rheostat, and so decrease the amperage and voltage at the arc. The Handbook seems to back me up on the description of the principle of the transformer, and back up my opponent on the description of each transformer, as per pages 350 and 351. (The Handbook is right. You have not yet quite grasped the idea.—Ed.) Now please answer the following questions: If the primary of the transformer has 90 turns, 110 volt supply, drawing 25 amperes, and the secondary of the same transformer has 30 turns, how many amperes will we get at the arc? If the primary has 100 turns and the secondary 30 turns, how many amperes at the arc? If the primary has 110 turns, the secondary 30 turns, how many amperes at the arc, each time taking 25 amperes, at 110 volts?

If a transformer primary has 90 turns and the secondary of the same transformer has 30 turns, then the ratio of transformation would be 30 ÷ 90 = .333, which means that the secondary voltage would be approximately one-third that of the primary, whereas the amperage would be three times as much. In this particular instance it figures out about 37 volts and 75 amperes for the secondary. This is, of course, neglecting the loss in the transformer itself. You can figure any step-down transformer in exactly the same way, whereas a step-up transformer would figure precisely the opposite.

Examples 1 and 2 are so nearly alike that it is hardly worth while going through the motion of figuring No. 2 out.

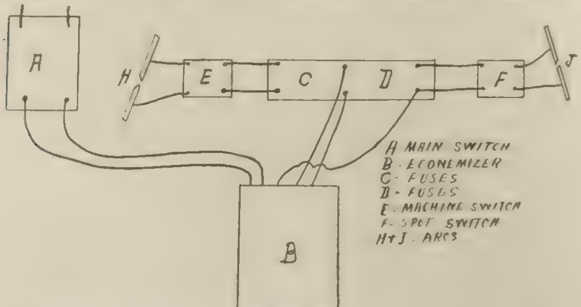
However, in example No. 3, we have a ratio of transformation equal to 30 ÷ 110, or, .272, so that the secondary voltage would be equal to 110 x .272, or practically 30 volts, whereas the secondary amperage would be, neglecting the loss in the transformer itself, 25 x 110 = 2,750 ÷ 30 equal approximately 92.

An Explanation.

C. May, Jersey City, N. J., says:

> This is the first time I have tried to answer one of the department conundrums. I recently picked up an old Moving Picture World, July 15, 1916, issue, and noted that J. H. Pooley, Toledo, Ohio, had some trouble with his arc, the trouble being in the nature of explosions. This is parallel to a recent experience of mine when I was out in Jamaica, L. I. In my case it was a matter of the spotlight and the moving picture arc both being connected in the same economizer. In my opinion the cause of these explosions, which would begin every time I struck my arc, and last about a minute, was nothing in the world but rank carelessness. It consisted in having the carbons on machine No. 1 close together, though not frozen, and the switch was closed. In attempting to strike an arc at machine No. 2, if the switch on machine No. 1 was open, there was absolutely no trouble at all. These explosions were like a bunch of Chinese firecrackers. The accompanying sketch explains itself. Brother Pooley probably did not mention the fact that he had a spotlight working in conjunction with his moving picture arc.
>
> In this connection note that you only need about 15 to 25 amperes on the spotlight, whereas you need 40 or 50 on the moving picture arc. According to my observation two arcs will not work in harmony—anyway not on a Hallberg economizer. I hope this solves Friend Pooley's problem; also that you find no difficulty in deciphering this sketch.

Your sketch is not very plain, but I believe you have lamp H wired to the permanent tap and the high amperage tap, whereas lamp J is wired to the permanent tap and the low amperage tap. Now just exactly what would happen if the switch of lamp H were closed and the carbons making imperfect electric contact when the arc of lamp J is struck, I am free to say I don't know, but I cannot see why there should be anything in the nature of an explosion. I pass this along to our correspondents, and, also would like to hear from Friend Hallberg as to his opinion as to how this particular thing would work under the conditions named.



Deadwood, South Dakota.

Leo Peterson, of Peterson & Conch, lessees of the Isis and Dreamland theaters, Belle Fourche, S. D., asks certain questions which must be answered by mail, and says:

> Our conditions here are as good as we can make them, and we are trying every day to improve. We have been recovering from a hard competition fight, and can now afford a D. C. generator. We have two machines, one a Power's Six B, and one an American Standard. After seeing the Simplex I am to a certain extent favorable to it, one reason being its silent running. Which machine do you think is best? (Brother Peterson, do you want me to get wiped off the map entirely? Having due regard for my personal safety, I refuse to be interviewed.—Ed.) If you purchased a Simplex would you get the S lamp? Our service is the best we can buy. Paramount, Triangle, Metro, Greater Vitagraph, with "Gloria's Romance" as a serial. We use a five piece orchestra, except with special features, at which time it is increased. We have two young fellows doing the operating, both of whom have the Handbook, Hawkins' Electrical Guide, and take the World. They are real students, always trying to get higher and increase their knowledge. I do not think, outside the professional union man, they could be beat. Our projection is good, though not the best, and we spare no expense in the endeavor to improve it. Recently we had a compliment from a party who had seen "Bugle Call" in Buffalo, N. Y. He said our light and projection was much better and that he could hardly realize there could be such a difference.
>
> As secretary of the Black Hills Exhibitors' League, I wrote the World to have you come this way on your trip. There are seven towns in this section, with ten shows all up to date, and the League would very much like to have you come. Do your best for us.

It had been first arranged to have me go from Denver to Deadwood, but the trip was so long, considering the comparative small number of shows in that section, that we were compelled to give it up.

I like your letter, Friend Peterson, very much, indeed. It bears the hallmarks of progress. It is to your credit that you are putting on better projection, according to an unbiased witness, than the large eastern city of Buffalo could show. That does not sound overly good for the Buffalo exhibitors and operators. I wish I would meet you boys personally, but I fear it is out of the question this time. My compliments to your operators. They are the kind who will succeed, and, incidentally, help you succeed.

Handling Film.

J. C. Bubb, New York City, says:

> Please send me all available information concerning the care of film. I desire to know about the best cleaning solutions and mechanical devices used in handling film.

First, if you have a copy of the Handbook, I would refer you to page 192 to 208 inclusive, particularly to "Where to Keep the Films," page 203, "Moistening Dry Film," page 204, and "Cleaning the Film," pages 206 and 208. I could not undertake to give you the information you seek with regard to "all the mechanical devices used in handling film," because there are a great many of them, two cleaners being described and illustrated on pages 206 and 207 of the Handbook. The Mortimer is one of the oldest mechanical cleaners, and is really a well-made and efficient little device. Also there is the Leland Film Cleaner, which is very similar in its action to the Mortimer. There are perhaps half a dozen cleaners on the market operating, all operating on a very similar principle.

Film should always, if possible, be kept in a cool, fairly moist place, or if kept in a metal container there should be a compartment therein in which to keep a sponge moist and with water. Any oil on the surface of the film should be promptly cleaned off, using a soft, dry cloth. Broken sprocket holes should be carefully notched out, splices should be examined every day the film is used, and all loose ones carefully remade.

As to liquids for cleaning film, why I am not sure whether or not there are any now being sold. There was a very good cleaner made by the Githical Chemical Company, New York City, which may or may not still be on the market. I don't know.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Fire Prevention in Motion Picture Studios (Continued).

(Condensed from a bulletin written for the Eastman Kodak Company by J. F. Ancona, Mem. Am. Soc. M. E.)

WHATEVER system is used, great care should be taken to protect all pipes by insulating material and radiators by means of wire mesh screens so that it is impossible for film to come in contact with the hot surface. Heating by open fires, stoves or furnaces should never be permitted in the film industry. Torches used by plumbers, electricians or others should never be allowed in a room with exposed film.

Smoking where motion picture film is used is criminal. Whatever film is handled or in any of the scenic parts of business, smoking should be prohibited. If necessary, a separate smoking room should be provided in the large establishments. Smoking in offices separated by fireproof partitions from manufacturing or exchange rooms is permissible. It should be cause for instant dismissal for any employee to be found smoking where film is handled. Superiors should not set a bad example. "No Smoking" signs should be liberally posted in conspicuous places. The following sign is recommended by the National Fire Protection Association:

> *THIS COMPANY POSITIVELY PROHIBITS SMOKING.*
>
> *Why? Should this plant burn, employees as well as the company would be the losers. Employment here would cease.*

> *NO SMOKING!*
>
> *Should you see anyone smoking on these premises, you are authorized to notify him that it is against this company's rules. It is to your interest to help us enforce this rule.*

State and municipal laws often require a particular wording of such signs.

The ordinary parlor match is one of the most treacherous and dangerous causes of fire. Matches which are pulled out of a workman's pocket along with a handkerchief, keys, or other objects may fall unobserved upon the floor and be trod upon by the next passerby. The only remedy is to use safety matches. Matches should not be carried in any of the workrooms where film is exposed.

In many of his visits to motion picture plants the writer has observed matches upon the floor and in corners. Many of these matches were burned and were probably thrown away lighted. The danger of matches is not generally recognized in studios, which contain very inflammable materials such as costumes and scenery.

Chemicals such as cements, gasoline, oils, etc., should be stored only in safety storage cans. Collodion, amyl acetate and other similar inflammable cement or liquid should not be kept in rooms in which film is being handled, in greater quantities than the quantity required for each day. Experimental chemical work, owing to the danger of explosion, acid leaks, etc., should not be performed except in isolated rooms. Lockers, film cabinets, and vaults should never have the above chemicals stored in them, and further, oil paints and turpentine have no place under a bench or table in property storages or studios.

The attainment of good housekeeping conditions rests largely with the executive. His first duty is to properly instruct employees as to what is expected. The employees having been instructed as to the various proper and improper practices must next be required to live up to the rules and regulations.

Inspections by the management, a foreman, or a committee of employees should follow from this time on at frequent and preferably irregular intervals. Such inspections, which need take but little time, will be found to give extremely beneficial results, these inspections will serve to check bad practices that creep in and to maintain the standard required.

It is suggested that each room have a foreman or person in charge who will be held strictly responsible for the housekeeping in that room. It will then devolve upon that person to see that the workmen are instructed as to their duties in housekeeping practices and constantly supervise and see that orders are obeyed.

Keep Your Lens Clean.

It is a most important thing in motion picture photography to have a perfectly dust-free lens. Any particles of dust on the surface mean that the rays of light passing through the lens are interfered with. Many an amateur, who reads the injunction to keep his lens perfectly clean, attempts to do so without due care, and scratches the highly-polished surface. To prevent this, the following rules should be observed: Take a clean sheet of white drawing-paper, and lay it on the table. Take the lens carefully apart and dust each component on each side with a fine camel-hair brush. Now pour into a clean graduating-dish the following:

Distilled water	2 ounces
Alcohol	1 ounce
Nitric acid	3 drops

Mix this solution well, and dip a tuft of filtering-cotton in it. Rub this on both sides of the lens. Dry with a piece of soft linen, and then wash over the sides with a tuft of filtering-cotton dipped in water to which a few drops of ammonia has been added.

Now polish with a clean and very soft chamois cloth, kept only for this purpose. (When this cloth is not in use, keep in a clean paper or cloth bag.) After polishing, dust once more with the camel-hair brush, and carefully replace. This is far more satisfactory than the usual wiping with a silk handkerchief.

Focusing With Color Filters.

In using color-filters with the motion picture camera it should be borne in mind that the use of a filter before the lens, changes the focus slightly.

When using a color filter, therefore, the camera should be focused with the filter in place. If the filter interferes with focusing a dummy filter of clear glass of the same thickness as the color filter may be substituted.

In the ordinary use of color filters this dodge may not be necessary, as the strength of light required for photographing on ordinary stock when using a correcting filter must be very great or there will not be enough light transmitted to give a properly timed negative. There are cases, however, when using panchromatic stock, that the filters used are so dense that it is difficult to descern the sharpness of the image with the filter in place.

In such cases unless the exact allowance to be made for the thickness of the filter is accurately known, it is of great convenience in obtaining a sharp focus to have a dummy to use, after which the filter can be placed in the position occupied by the dummy.

Motion Picture Patents.

B1385-1915. A. W. Kingston.

Cinematograph View-Finder. The invention consists of a miniature camera, to be fixed to the side of the cinematograph camera, and provided with a lens in a helical mount. In fusing an object with this finder-camera the position of the lever operating the lens shows on a scale the distance of the camera, and the focus of the main camera can be set accordingly. Moreover, the focusing screen of the finder-camera is caused to slide across the axis of the lens as the lens is moved, and the finder-camera thus caused to show the same view as the main camera.

Mr. Exchange Manager: You will get more help by carefully reading one trade paper each week than by skimming over five or six. The paper you need and the one that gives you weekly more news of the trade than all others combined is the MOVING PICTURE WORLD. It has done so for over ten years.

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At Hiram's Home Town

Moving Picture Men Help Paramount's President Open Portland's Baseball Season—Receive Royal Welcome.

SOMETIME ago Hiram Abrams, president of the Paramount Pictures Corporation, thought it would be a good idea to own a baseball club. What gave him that idea was the fact that interest in the game in his home town, Portland, Me., had lagged during the previous season and the Portland franchise of the Eastern League was in danger of being lost to that town. Naturally, Hiram came to the rescue, being a baseball fan himself, and took up that white man's burden, for a burden it usually is in the minor league cities. He bought the club and the date for the opening game was set for Friday, May 11.

Of course, Hiram might have slipped up to Portland for that event, witnessed the getaway and hustled back to New York to absorb a few film companies and no one would have given the Portland ball team or Hi's home town a thought; but it happened that he did not do it just that way. This is what Hi did. He hired a New Haven and Hartford train, rounded up a lot of his moving picture associates and friends and took them along with him for a good time at his expense.

If a bunch of busy men ever had a better time than did Hi Abram's baseball party we haven't heard of it. You can well understand that in these days of fighting legislation and other adverse conditions that motion picture men are busy, but, for all that, about seventy-five of them were persuaded to help start that Portland team on the way to a successful season. Leaving New York at 12 o'clock Thursday noon, they reached Portland at 11 o'clock that evening, after a pleasant run, and were escorted to the Congress Square Hotel, which house Hiram Abrams seemed to own, for the occasion at least.

The festivities commenced on Friday, and after what happened we venture to say that Portland would not be a healthy place for any one inclined to say unkind things about Hiram Abrams. No; he didn't swell around the town distributing largess to the populace; nothing like that. You see, he had grown up in that town—a "blue nose" among the blue noses—most of those old boys remembered him as a school boy and many of them had gone to school with him; thus it happened, when they heard that Hiram was going to bring a lot of picture men with him for the opening, they got together and showed the visitors what they thought of him.

It was Portland's Rotary Club, which means the leading business men of the town, that took matters in it's own hands. The members, with automobiles, met the visitors at the station when the train arrived; again in the morning of the following day the Rotary Club conducted a sightseeing trip about the town and vicinity, which ended in a luncheon at the Falmouth Hotel, tendered by the Rotarians and attended by their wives and daughters as well. DeForest H. Perkins, president of the club, Superintendent of the Public Schools of Portland, presided on this occasion. There was no time for elaborate ceremonies, but the reception given to Hiram Abrams was the heartiest and the most sincere we have heard in many days. It was worth going far to witness.

There was a parade headed by a detachment of police, the local band, Mayor Chapman of Portland, and the players, followed by the visitors and citizens. Fully three hundred automobiles were in line and 20,000 people lined the streets. At the ball ground it was said that 8,000 persons passed the gates. The opening ceremonies consisted of raising the Stars and Stripes by Roscoe Arbuckle and Norma Talmadge, and Mayor Chapman presented Mr. Abrams with a gold-headed cane.

The game was won by the visiting club from Lawrence, Mass., by a score of 6 to 2; but this must be the proper form, since Portland won at Lawrence the day before.

As a fitting finish to the day's festivities Manager Garaty, of the Portland Club, gave a dinner to Mr. Abrams and his guests at the Elks' Club. The dinner was splendidly served and the diners did full justice to it. Judge Joseph E. F. Conolly, of Maine's Superior Court, presided at a brief gabfest that followed, at which Mayor Chapman paid an unusual tribute to Mr. Abrams. Jesse Lasky and Roscoe Arbuckle were the other speakers.

From the Elks' Club the party hurried to the waiting train, which landed them in New York Saturday morning, happy and pleased over their trip to Hiram's home town.

Among those who accompanied Mr. Abrams were Adolph Zukor, Jesse L. Lasky, Walter E. Greene, William L. Sherry, Walter Moore, Eugene Zukor, Ralph Kohn, Marcus Loew, E. M. Gattle, Mr. and Mrs. Lewis J. Selznick, Mr. and Mrs. Joseph Schenck (Norma Talmadge), Miss Constance Talmadge, Miss Sophie Bernard, Mr. and Mrs. J. G. von Herberg and infant daughter, of Portland, Ore.; Roscoe ("Fatty") Arbuckle, Marshall Neilan, B. S. Moss, Paul M. Herzog, Edward A. McManus, Joe Finn, of Nicholas-Finn Agency, Chicago; John Considine, John C. Flinn, Lyman O. Fiske, Charles Condon, C. F. Zittel, Jack Horan, T. O. Eltonhead, James L. Hoff and others in and out of the picture business.

The managing director of the occasion was Charles E. Moyer, of Paramount, and a better conducted excursion we have seldom attended. Everything needed was in the right place when it was wanted and the program was carried out without a hitch, for Moyer seemed to know what to do and he "done" it.

COLONEL BRADY, UNIVERSAL'S SCENARIO CHIEF

Col. Jasper Ewing Brady, soldier, playwright and author of several successful novels, has left for Universal City, Cal., to take charge of the Universal scenario department. Col. Brady has had a distinguished career, both as a soldier and a writer. He served in the United States Army for fourteen years, and during the Spanish-American War he had charge of the Bureau of Information, and was chief signal officer attached to the staff of General Wood. He enlisted as a private and rose from the ranks by sheer ability. He was in command of the force of men who rebuilt the telegraph and telephone lines in Cuba. He resigned from the regular army in 1899, but, still anxious to keep in touch with military affairs, accepted a commission with the Twenty-third Regiment, National Guard of New York. He devoted himself to literary pursuits following his retirement from the service, and is the author of many magazine articles. His work on the Secret Service in two volumes, entitled "Tales of the Telegraph," has had wide circulation. His latest novel. "The Strange Case of Mary Sherman," will be published in the fall.

FAIRBANKS USING STAGE METHODS.

Contrary to the general rule of mumbling words that have no immediate bearing on the action of the scene, Douglas Fairbanks has instituted in his company the idea of rehearsing the scenario just as though it was being prepared for the speaking stage. The various members of the cast, in their assigned costumes, speak the lines of the scenes with the same dramatic endeavor in the way of articulation as they would for a stage producer.

It is "Doug's" contention that in this way an actor, fully realizing the relationship of his part to the development of the story, can do his work with a great deal more feeling and appreciation than if he were merely told what was expected of him from scene to scene.

FRANK E. WOODS ON WAY EAST.

Accompanied by his wife, Frank E. Woods, who has been responsible in a large measure for the high grade of Triangle-Fine-Arts pictures, left Los Angeles on Saturday, May 5, on an automobile-railroad tour that will bring him to New York within a short time. The immediate destination of Mr. Woods and his wife was San Francisco. From that point Mr. Woods intended going by rail to Portland, Seattle, Minneapolis, and Chicago, at which latter point he will make a two-day stop. Mr. Woods' future plans are indefinite. He has received several propositions, and on reaching New York will sift these. It is several years since he has been in the East.

HITCHCOCK AGAIN BEFORE THE CAMERA.

Raymond Hitchcock, the well known musical comedy star, has been hard at work the last week or more in the studio of the Emerald Motion Picture Company in "The High Cost of Living," which the Emerald company is producing for the Follies of the Week company. The Emerald studios have become exceedingly busy the last few weeks, the huge studio floor being a scene of intense activity.

EMERALD MAKING A RECRUITING PICTURE.

Cameramen from the Emerald Motion Picture Company, Chicago, under the direction of Frederick Ireland, were in Milwaukee May 6 shooting Troop A of the Wisconsin National Guard. According to Director Ireland, they secured a very fine charge of the troop which they will use in "The Slacker," the big recruiting picture which this company is making under the auspices of the Wisconsin Defense League.

Richardson Crosses Lone Star State

Drops Off at Austin, Houston, Galveston, San Antonio and El Paso—Also Makes Trip Into Mexico

AUSTIN is one of the older cities of Texas; also it is the capital of the Lone Star State. The red pile of granite which houses its seat of government forms an impressive spectacle at the head of its main street. At the station, Brother John O'Brien, president of Local Union 205; George Rowley, secretary of 205; John Carpenter, member of 205, the manager of the Majestic Theater, and R. W. McEwan, who had come down from Taylor to hear the lecture, awaited the writer. They put him up at the Elks' Club, evidence, I suppose, of the fact that they think Richardson has horns.

Conditions in Austin, from the projection point of view, are none the best. The operating rooms, or such of them as I saw, leave considerable to be desired. In one I entered by way of what seemed to be a square knothole in the floor. It might pass muster for a slim man, but the writer came very near getting stuck—and that's no idle dream. In one operating room I found two Power's Six machines in such utterly wretched condition that I could pull the flywheel endwise more than one-sixteenth of an inch. Also the bearings were so badly worn that I could raise the flywheel up vertically by as much as one-thirty-second of an inch.

Such a condition is something more than outrageous. Films having a physical value of $125 a reel are projected by those almost total wrecks of machines. It is not to be expected that the screen result is going to be anything to brag about, and thus the work of the producer is rendered of far less value and the art of the artist is shamefully abused. Of what use to pay a player $50,000 a year if the reproduction of her art upon the screen is not going to be accomplished by means which will allow that art to be reproduced at its full value? And it is all so utterly foolish.

Given an operator of even ordinary ability, and two new machines, I make the absolutely unqualified assertion that those machines can be kept in perfect mechanical condition for considerably less than 20 cents a day. Yet we find managers so utterly unbusinesslike that they try to save this trifling sum, and do it not only at the expense of their own box office, through the deterioration of the excellence of results on their own screen, but also at the expense of unnecessary injury to highly valuable property belonging to another man. Is this good business? Is it ordinary common sense? Isn't it, as a mater of fact, rather stupid? In this house, too, the picture was altogether too large—entirely out of proportion to the size of the house.

In the Crescent Theater the operating room was very good, but there should be hoods installed over those openings in the top of the front wall in such manner that they will, while allowing the free circulation of air, exclude the daylight which now floods the room during the afternoon. The clock in this theater is very bad, and there is an altogether brilliant exit light both at the right and the left of the screen.

In the Texas Theater there is an excellent operating room, except for an alarm clock floor of iron which snaps and cracks as the operator walks across it, with a sound something like an overworked Gatling gun. It's a cinch no one will sneak into that room at night with burglarous intent. The picture in this theater is too large. The front wall of the operating room is not black, as it should be. When I entered the theater the operator was projecting slides, some of which were highly "decorated" with impressions of his greasy fingers—crude work, very crude. Also, at the end of the reel he ran the film clear through, and flashed the white light on the screen. I would humbly suggest that we don't expect any such stunts as that in this advanced and enlightened day, even from the operator in Squeedunk Center. Such work is not a credit to Local Union 205.

In the Queen Theater the operating room is small, the walls light in color, and the lights were burning; also the observation ports were about 4 by 5 inches in size. There was a discoloration of the light on the screen. Why wouldn't there be, under such conditions as this. Yes, taken by and large, there very decidedly is room for improvement in matters projectional in the beautiful city of Austin. The improvement will, however, at least so far as the operator be concerned, be made. Of that I am reasonably certain, because whatever else may be their shortcomings, Local Union

Banquet Tendered F. H. Richardson by Austin, Tex., Managers and Operators.

205, as a body, is progressive. This is proven by the fact that just as soon as the organization heard I was contemplating this trip, it wrote demanding that I include Austin, offering to pay any expense which might be necessary in order to have me do so. This proves that the union wants to learn and to improve the knowledge of its members. I therefore repeat, the Austin men are live wires, who will improve, and in due course of time give good account of their stewardship.

At 11.00, a surprisingly large meeting forgathered around a banquet table in one of Austin's leading restaurants, and listened with close attention, until 2.30 a. m., to the matters we had to lay before them. In addition to the theatrical people, there were present Oscar Kunz, fire marshal, and C. L. Woodward, chief of the Austin Fire Department, both of whom remained for the entire lecture. After the lecture was over the writer was kept busy for some time shaking hands with the operators and managers and answering questions relating to projection.

I almost forgot one important thing, namely, the dinner I had out at the home of Secretary Rowley. Friend Rowley is owner or possessor of the following property: (a) one really beautiful home; (b) one wife, who, aside from being some considerable wife, is a cook who would make the chef of the Waldorf Astoria hustle to catch; (c) one kid, of male persuasion, who is the real goods, and (d) one Henry Ford drinker of gasoline. Next morning I went over to the capital building, climbed up 280 steps into the capital dome, where I looked literally all over kingdom come. There were two colored gemmen up there at the same time, and one remarked to the other: "Mah Gawd, Sam, if you ever fell out of here, they wouldn't even find the grease spot where you lit."

The Chicago of the Southwest.

Houston, Texas, claims to be, and I think is, the "Chicago of the Southwest." Draped on over and around the choo choo wagon the welcoming committee had fetched to the depot, were L. W. Andler, president; R. L. Vander, business agent, and Tom Clemmens and Leslie Yates, members Local Union 273, and Mr. Becker, a friend of "the boys." The Houston men are of the kind we dub jolly good fellows. They impart to the visitor the idea: The city is yours, old man; go to it! If there's anything you want other than what you see, just ask for it.

Group of Houston Operators.

I saw but little of the Houston theaters, but what I did see impressed me, by comparison, favorably. I am told, however, Houston's greatest sin lies in racing the films, and if that is true it more than offsets excellence in other things, because no matter how excellent other conditions may be, if you are going to "shoot 'em through," the screen results will be worse than bad, and the damage to films will be very serious. It is possibly strange that otherwise intelligent theater managers will commit such an obviously stupid blunder; that they will render of no avail the art of the artist, and nullify all the efforts of the producer by running to an utterly impossible schedule; running seven reels, or even eight in the time necessary to run six, if we are to get the full value of the work of the artists.

Those Houston operating rooms I saw were very good as to size and had plenty of ventilation of a kind, but conditions could be improved by the addition of a coat of black paint to the walls. The auditorium lighting was in all cases susceptible of more or less improvement. In the Liberty, for instance, the two front panels should not be illuminated, and the clock, while not so bad as most, should have a black dial with white figures and hands. In the other houses I saw, auditorium lighting needs a lot of intelligent attention.

The lecture was in the T. M. A. rooms. There was a good attendance of operators and a rather poor attendance of managers. After the lecture a bountiful Dutch lunch was served, but the writer was kept so busy shaking hands and saying "Glad you liked it," that his eating operations were seriously hampered.

Good luck to the Houston men! Like all too many others, they need to study their business much more closely, but they mean well, and will, I am sure, render a good account of themselves before the story is all told. I will remember the auto ride quite a while, but the picture of the yellow car was a double exposure and a faulty film to boot. Guess a kind Providence watched over us after all!

L. M. Andler, President Local Union 279, Houston, W. A. Barthe and L. Stagg, Operators of Port Arthur.

Two Port Arthur operators, W. A. Barth, Pearce's Theater (not now owned by Pearce), and L. Stagg, People's Theater, Port Arthur, had all the expense of the trip paid that they might hear the lecture, and it is more than 200 miles from Port Arthur to Houston and return, too. The Pearce and People's theaters of Port Arthur must have live, wide-awake managers. I venture the assertion they will get value received for their investment.

While in Houston I inspected the as yet rather embryonic plant of the Master Motion Picture Company, the president and director-general of which is Harold J. Binney, who was with the Keystone for three years as director. Also he was at the head of the Pacific Producing Company, Los Angeles, which released the Sunshine films.

The new company will release through the Mutual, and expects to begin production by or before June first.

En route Houston to Austin, at Giddings, a hand was thrust through the car window and a voice inquired: "Is this Mr. Richardson?" Having admitted the crime and shook the hand, I found it belonged to Mr. Howard, owner and manager of the Giddings photoplay theater, who, studying my route as published, presumed that I would be on that train and came down to say hello, good luck, good bye.

Studios Master Motion Picture Company.

Galveston, Texas.

The City of the Sea Wall is not, most emphatically, not draped around over a lot of hills. It does not "nestle like a jewel at the foot of," etc., etc. Nay, Elizabeth, it lies so flat that the surface of a buckwheat pancake is rough and uneven by comparison. The only things having altitude are the buildings and the ideas of its citizens—h'm, yes, pardon me, and the prices of those things necessary to living. Your train reaches Galveston via a long viaduct across an arm of the sea—always provided a storm has not temporarily removed the said causeway, or section thereof, and having passed this, Galveston just sort of absorbs the train, as it were.

The boys—boys is good, the lowest about 5 foot—were at the station, and soon our six pairs of limbs were thrust under a table and I was listening to the joys and griefs of Galveston operators, as set forth by J. C. Worsham, president; A. P. Talbott, vice-president, and J. E. Hogue, secretary, and J. J. Fraude and H. T. Eaves, members Local Union 305.

From what I observed projection affairs in the Gulf City stand in urgent need of considerable fixing. Some of the operating rooms I visited could only be called such by courtesy. Hole-in-the-wall, or gopher burrow would really fit better. One, the Crystal, vaudeville, is eight feet front to back by six feet wide (two machines), with a six-foot ceiling, in the center of which a ten-inch beam drops down, so that it is "low bridge" every time the operator goes from one machine to the other—or run imminent risk of braining himself. The machines (two Power Sixes with the dinkey little lamphouses and old style lamp lacking proper adjustments) have the front end of their wooden tables resting on a shelf, and their rear ends perched precariously on an up-ended board, evidently taken from the lid of a packing box. This "operating room" (God save the mark), besides containiing two machines, has a G. E. mercury rectifier, in the left far corner. Fine!

In justice let it be said the house has just lately changed hands. But this does not wholly excuse, for it is a rank injustice to the motion picture industry to project high class modern photoplays under such outrageous conditions for even one day. What should be done, do you ask? Well I would suggest the management follow Charlie Umphrey's plan. Umphrey was a locomotive engineer on the H. & St. Joe Railway many years ago. One engine, the 85, persistently gave trouble, so Umphrey was finally sent out on her with orders to report everything necessary to put the engine in first class condition. At the end of the run he wrote in the roundhouse repair book this cryptic order: "Jack up the whistle and run a new engine under—quick!" In this case I would substitute "exhaust fan" for whistle.

In the Queen Theater I saw something which impressed me favorably. The keyboard of the pipe organ was in the upper left box, the back three-fourths of the front of which is draped with a heavy curtain. Fine! Friend organist has excellent view of the screen, and can have all the light his soul desires, without doing either the picture or the eyes of the audience the slightest harm. The Queen has a good operating room, but it was flooded with light. This was surprising, because operator H. T. Eaves seems to be a man of brains, who studies his business. Equipment: two Powers Six B and G. E. Rectifier. S. T. McDonald manages the Queen. The clock and exit lights of this house are bad. M. H. Snow, operator, Chrystal No. 1, has invented a very clever first-run film lubricator, which I may describe later on in the department.

The lecture was well attended, and was followed by a Dutch (not German) lunch, both the lecture and the lunch being pronounced satisfactory by and to those present. At Galveston I received a letter from Friend Wife saying it was cold and snowing in New York, and here I was parading around without a vest, fanning my heated brow and rubbering at palms and blooming flowers. Cold? Huh. Waiter, bring an iced tea, two ice cream sodas and a tall glass of ice water. And waiter, hurry!

City of the Alamo.

It is decidedly disagreeable to be compelled to say other than kind words concerning a city as beautiful as San Antonio, particularly with a handsome eighteen-year-old stenographer threatening to bite me if I even so much as hint that San Antonio lies more than seven feet from the portals of Heaven. The truth is the truth, however, even though it may hurt, and in this fair city matters projection are, by comparison, very bad indeed. I am informed by several who are in position to know that there are "operators" receiving as little as $6 and $7 a week. Imagine, if you can, placing the reproduction of the art of great players in the hands of a $7 a week man for reproduction on the screen. It is absurd. But this is not all, for it remained to San Antonio to show me absolutely the worst projection installation I have ever looked at, and let me tell you, gentlemen, that is going some, for I have looked at literally thousands.

Here is what I found in the Empire Theater, San Antonio, to which I paid 20 cents admission. Remember, the Empire is an 1,800-seat house, and a very good one, too, insofar as its auditorium be concerned. Its auditorium lighting is not at all bad, and its admission prices are 20 cents for the entire lower floor and, if I remember rightly, 10c. and 15c. for the balconies. And here is what all this depends upon for its box office income. The operating room is at the very top of the second balcony, not less, I think, than forty feet above the screen. The interior walls of the operating room are almost white. Ventilation is by means of an open window at the top of the rear wall, and in the left hand front corner sets a G. E. mercury arc rectifier, practically its unprotected tube flooding the room with a glare of green light. The observation ports are too narrow, and in front of the left hand port is a ceiling fan located so that the operator must actually look at his picture through the whirling blades of the fan.

There is no vent flue—merely the window before named. This means that should there be a fire, and the wind happened to be in the wrong direction, the smoke would most likely be blown down and directly into the auditorium. And now here is something that should receive the attention of the San Antonio Health Department. The operator is confined to the operating room, so I am informed, from 6 to 11 p. m., without relief, or even a chance to quit the room for even a moment, and there are no toilet conveniences, except an open metal receptacle, presumably provided by the kind-hearted management. And all this, mind you, is in an 1,800-seat house, charging 20 cents for its lower floor. The only one single decent thing about the whole installation is the size of the operating room, which is ample, though none too large.

Local I. A. T. S. E. and M. P. M. O. of United States and Canada, No. 305, Galveston.

First Row, Sitting—M. E. Paul, A. Thibordeaux, J. E. Hogue, M. B. Hancock. Second Row—A. P. Talbot, F. H. Richardson (Moving Picture World), J. C. Worsham. Third Row—C. Trefon, M. Snow, B. Chemine, C. Collins, F. M. Fenley, R. Schmiedeberg, E. Bordeaux, G. Bell. Top Row—H. T. Eaves, W. Meyers, G. J. Francks, O. M. Goodman, J. Corrigan, J. Ray.

One of the proprietors of this house was interviewed by me, gave me his word and shook hands on it, that he would be present at the lecture. He was not there. If any city in this land of the supposed to be free needed a lecture on projection, it was San Antonio, but, as is usual where such utterly impossible conditions prevail, the San Antonio exhibitor and manager was conspicuous by his absence in the Pearl Theater at 11 p. m. Most of the operators were there, but there were only a very few managers.

Charles Bremming, Treasurer San Antonio Local Union 407.

I have used some pretty plain language in describing conditions in San Antonio, but it is time for plain language. The San Antonio manager has no moral right to outrage the art of the artist, and lessen the value of the work of the producer, to say nothing of the damage done to the property owned by the film exchange by setting up such utterly impossible projection conditions as I saw in that city. The idea that the theater manager is privileged to run things at his own sweet will, and according to his own individual whim, is just a little bit out of date. There are too many other interests directly involved in the method used in reproduction of the photoplay upon the screen.

The theater manager cannot injure the result upon his own screen without directly injuring the moving picture industry itself, the producer, the artist and the public, and I make the unqualified assertion that he is doing each and every one of these several things when he employs anything less than a thoroughly competent operator, and I think the proposition that an operator who can, in a city like San Antonio, be employed at $7 a week, or even at $15 a week, is not a competent operator is not open to question, or even to argument. I believe also that the setting up of operators' room conditions which make high class work on the screen an utter impossibility is a thing the theater management has absolutely no moral right to do.

It is not pleasant to be compelled to talk thus, but the interests involved are too weighty. Millions upon millions of dollars of capital is invested in productions, the value of which will be seriously reduced if they be not properly and artistically reproduced upon the screen of the theater. Under these conditions who shall dispute the fact that the theater manager owes a moral right, if not a legal one, to reproduce those works of art upon his screen under the best possible conditions. With regard to the operating room location, I found a very decided disposition on the part of managers to sidestep—to "pass the buck."

In the case of the Queen Theater, where the operating room is located literally on the roof and in fact above the roof, a suggestion on my part, in response to a request for suggestions from the managers, that it be located on the main auditorium floor, was met by the statement that the law did not allow of the operating room being located within the building, unless it be on the top floor. After some inquiry with regard to this alleged law, without any definite result, I went down to the fire headquarters and interviewed Mr. Wright, who promptly referred me to Mr. Converse, city electrician. Mr. Converse told me that the new law provides that the operating room door must not open into the auditorium, and that that was all the law there was covering this particular proposition.

I had a long and interesting conversation with Mr. Converse, who very evidently desires all the information he can get, and I believe has no other desire than to do the right thing. He told me that it was the intention of himself and, as I remember it, the head of the building department (I may be in error about these titles, I am only quoting them from memory) in the very near future, to draft an ordinance covering moving picture theaters. I showed Mr. Converse how it was entirely possible to locate the operating room anywhere in the theater, and still not have its door open into the auditorium. I also took up with him the matter of ventilation from the health and from the fire risk point of view, and sought to impress upon the official mind the absolute necessity for a forced draft ventilation of the operating room, so that in case of fire the smoke and gases will be pumped out, instead of running the risk of their being blown back down into the auditorium, as is the case where an open vent flue without forced draught is used.

Perry J. Sherman, operator, came up from Corpus Christi to hear the lecture.

El Paso, Texas.

From San Antonio to El Paso is a long, dusty, hot run of 620 miles, occupying all day and night, mostly through the semi-desert of Western Texas. On the train was A. C. Easterling, owner of the Martha Opera House, Martha, Texas, with whom I held extended converse. Friend Easterling says, asserts and avers that his projection (population of Martha 2,000) is better than that of the City of San Antonio. He was mainly concerned as to whether he ought to run a mixed program or features. I suggested a feature, at advanced price, once a week and referred him to Brother Sargent, as that is legitimately one of friend Sargent's troubles I have plenty of my own, thanks.

El Paso, Texas, is one of the wonder cities of the southwest. Planked down in the desert among the mountains, beside a little thread of water known as the Rio Grande, with the borderline of our troubled sister republic in its center and the hot sun of the desert over all, El Paso is a thoroughly modern, up-to-date city, with asphalt streets, skyscrapers and all that goes to make up a modern metropolis. And right here let me pay a tribute to the theater managers of El Paso. They are wide awake, progressive; also they are good fellows in the very best sense of that term. They make the stranger feel that he is entirely welcome, not only when he step off the train, but for every moment of the time until he climbs back on again, after a final handshake and goodby.

At the head of the list I must place Will R. Winch, owner and manager of the Wigwam Theater, closely seconded by S. V. Fulkerson, manager of the Alhambra, and J. P. McCue, manager of the Bijou, though we must not overlook Ben Lewis of Grecian, T. M. Hervey of the Unique, E. F. Maxwell of the Texas, J. Munoz Fernandez of the Rex, S. Turk of the Hildalgo, Manuel M. Borgh of the Eureka and—all the rest of them.

Now, I wanted it to be distinctly understood that this is not a "puff" for El Paso managers, but simply and wholly and entirely a statement of fact. I have been treated well practically everywhere, and very well indeed in many places, but in El Paso there was a whole-souled cordiality seldom equaled.

In the evening the managers of the city tendered to the writer a banquet which was not only complete from the gastronomical point of view but also from the standpoint of good fellowship, following which the entire assemblage was guest of Mr. Maxwell of the Texas theater, who informed us by way of inducement (the Texas is vaudeville) that he had on a most excellent "show." I might remark in passing that his guests agreed with him heartily and enthusiastically; also, none was absent. At 11:30 the lecture was held in the Alhambra theater, and aside from a full attendance of managers and operators of El Paso, George J. Dingwall, manager of Crystal theater, Carrizozo, N. M., was present, having traveled from that city in order to listen to "words of wisdom" on projection.

From the projection point of view matters in El Paso are just "so-so." Operating rooms are of ample size and the equipment is, for the most part, modern and in very good condition. In all instances, however, except one, the Wigwam, Will R. Finch, manager, the operating room is flooded with daylight at matinees; also the walls are of light color and the observation ports too small. At the Wigwam the walls are black and the daylight proposition is not so bad, but in one corner sets a G. E. rectifier, which floods the room with light and renders it extremely difficult to produce high-class work on the screen.

In many instances, too, auditorium lighting could be improved, though in none of the theaters I visited were the conditions in this respect very bad, except where the screen is at the street end of the house. Under this condition, as a rule, light coming in the entrance operates very greatly to reduce the value of the screen result. At the Rex, Chief Operator Francisco Norte, Jr., showed me a Spanish title translator of which he is the inventor, and which is being used in several of the El Paso theaters. The devise is very clever and entirely practical. It consists of a stereopticon in charge of an operator. Instead of the slide the machine has two spools, one above and one below the condenser, operated by a suitable crank. On a long strip of clear gelatine about 4 inches wide a succession of Spanish translations of the English titles in the film is written in their proper order with the typewriter. When a title comes on the screen in English the operator of the machine in questtion uncovers his lens, whereupon at the extreme lower edge of the picture appears two lines of Spanish writing.

If the title is a short one it may all be contained in these two lines. If it is a long one then the operator, having allowed time to read the two lines, moves the next two down into place. The white light, of course, kills the picture in the space it occupies or kills the black at the bottom of the title, as the case may be, so that the writing appears very clearly. The device, is, as I said, both clever and entirely practical.

In the evening of the day of my departure I had dinner with friends Winch and McCue, and during the repast we were joined by a man of world-wide reputation, James Hare, who may possibly be termed the world's leading photographer, at least as applied to war views. Friend Hare has for years been, and is now, connected with Collier's publications. He has seen active service at the business end of a camera on most of the famous battlefields of the last quarter of a century. Mr. Hare is an entertaining talker and an unassuming gentleman, whom it is both an honor and a pleasure to know.

In the afternoon of the last day Winch took a party of us for an automobile ride up around through the hills, where we had a most excellent birdseye view of the "Gateway to Mexico." I asked if it would be safe to go over into Jaurez (pronounced Warez), Mexico, and was informed, with dubious shaking of the head, that "it might be," but that most emphatically I couldn't take my camera along. Well, your Uncle William doesn't like to be told he can't do a thing, so, with his camera swinging gracefully in the wind where all might see, he marched over the bridge which spans the Rio Grande, passed a couple of ferocious looking soldiers loaded down with bullet belts, revolvers and a young cannon until they closely resembled a walking arsenal, and pushed right ahead into the business section of Jaurez, about one mile from the border.

I suppose I was double-dyed chump, but I got right out in the middle of the street and snapped photographs, with Mexicans peering at me from windows, and actually had the cast-iron nerve (I am wondering at it myself yet) to yell across the street at a soldier hombre, who really was the most ferocious specimen it has ever been my fortune to gaze on. He didn't stop or even look around, so I yelled again, a little louder, whereupon he paused, look around with a scowl that made me wonder if I would land in a Mexican hoose gow or be shot on the spot, as I went up and said: "Say, neighbor, will you let me take your photograph?"

It would have done your heart good to have looked at this senor. He had a big, black, ferocious-looking mustache, a face that would have stopped half a dozen eight-day clocks, and upon his person were the following: (a) One uniform, which I won't undertake to describe—couldn't do it justice; (b) one rifle, or maybe it was a musket, about six feet long; (c) one cartridge belt running from left shoulder to right side; (d) another cartridge belt running from right shoulder to left side; (e) one cartridge belt around his waist, all three full of long, wicked-looking cartridges; (f) two automatic revolvers in a belt. And I had stopped that aggregation in a land where I was not supposed to even carry a camera with a request to photograph it.

Kindly admire my nerve. I am rather proud of it myself. Well, I didn't get the photograph. He didn't exactly shake his fist at me, but took considerable tighter hold on that six-foot cannon, scowled fiercely and said "Na," which brought from me an instant, "Oh, all right, old man," and a double quick retreat. If I had sprung a good U. S. dollar on him I guess I would have got the photograph, and it would have been worth ten. I didn't think of it then, and now it's too late. It was a very windy day, and by and large I think Jaurez was absolutely the dustiest and dirtiest place I ever in all my life saw. Take it from me, brother, I was glad to get back across the border.

The thing really wasn't worth seeing, except that soldier, but the point is I showed them I could do it and get away with it, even to bearding the artillery bearer with my camera.

RICHARDSON.

Griffith's Return Expected

Finishes Work in Connection With British War Office—"Intolerance" Scores Big London Success.

D. W. GRIFFITH, who left the United States for England several months ago to secure motion picture records on the western battle front in France by courtesy of the English War Office, has concluded his work in this connection and is expected back in this country in the immediate future. Upon his return Mr. Griffith will commence activities on his initial production, which he will later release through the Artcraft Pictures Corporation. A cable from Mr. Griffith was received at the Atrcraft headquaters in New York Wednesday reading as follows: "Have finished all scenes taken in connection with the War Office. Beautiful occupation. Returning soon as possible."

Although the nature of Mr. Griffith's first subject has not as yet been disclosed, it is understood that preparations are now under way for its production on the west coast.

Mr. Griffith intends to concentrate his time and energy in such a manner as to create a number of subjects of wide dramatic and scenic scope, and it is understood that his producing force will operate wherever necessary to obtain the scenic investitures of the stories which he selects for production.

While in London Mr. Griffith supervised the premier of "Intolerance" at the Drury Lane theater, and judging from the manner in which the spectacle was received, it will enjoy a long run at this theater. Many compliments were paid Mr. Griffith after the opening, including an enthusiastic message from Dr. Archibald Henry Sayce, the eminent Assyriologist and authority on Babylonian history.

"FILMS OWE NEWSPAPERS DEBT."—McCHESNEY.

In the course of a conversation bearing on the difficulty of securing capable scenario writers, directors and other people who make up the personnel of motion picture studios, L. W. McChesney, manager of the Motion Picture Division of Thomas A. Edison, Inc., emphasized the debt that the motion picture industry owes to the newspapers for much of its best talent. Mr. McChesney estimates that at least nine-tenths of the writers connected with the motion picture industry have had the advantage of newspaper training and that the great majority of the best directors have secured the most valuable part of their education through the intimate contact with life that the newspaper reporters alone is afforded. He goes so far as to assert that the present prosperity of the motion picture is largely dependent on the talent that is being trained in the newspaper profession.

EVERITT SHINN WITH GOLDWYN STAFF.

Goldwyn Pictures Corporation has engaged Everitt Shinn, the famous American illustrator and one of the world's highest paid artists, to become a member of its production staff in association with Arthur Hopkins, chief of Goldwyn productions; Hugo Ballin, the noted mural painter, and other technical experts of high rank in pictures.

Everitt Shinn is known by his work to millions of Americans, having long been an illustrator of the better type of American magazines, and his advent into the Goldwyn organization means that the services of a great artist are placed at the disposal of this new motion picture organization.

Mr. Shinn already has occupied his offices in the Goldwyn studios in Fort Lee and has worked on the Maxine Elliott productions.

PARAMOUNT PICTURES FOR THE SOLDIERS.

Captain Collins of the Jefferson Barracks, St. Louis, Mo., has arranged to show two Paramount pictures each week (Wednesday and Saturday) at the Post Exchange Building. At present there are extra activites at the post, realizing the importance of recreation for the boys who are preparing for military service.

JOHN CUMBERLAND JOINS GOLDWYN.

John Cumberland, a popular farce comedian who played opposite Madge Kennedy in "Twin Beds" and "Fair and Warmer," has been engaged to play opposite Miss Kennedy when she makes her debut in motion pictures for Goldwyn.

This is Mr. Cumberland's first trip into filmland.

Chicago News Letter

By JAS. S. McQUADE

Bomb and Blackmail Outrages

Investigation by State Attorney Reveals That Chicago Moving Picture Men Have Been Bled for $500,000.

ON WEDNESDAY, May 9, every daily in Chicago had long articles, with scareheads, on the revelations made by State Attorney Hoyne's office regarding the terrorism which has encompassed moving picture theater owners in the city for several years past. This terrorism has manifested itself by city-wide dynamiting of moving picture theaters and apartment buildings, by a ring of labor unionists, who are said to have extorted money from many of the large theater owners and building contractors in Chicago.

Assistant State's Attorney Nicholas Michels has been investigating for several months past, and the announcement was made by him in the State Attorney's office on Tuesday, May 8, where eighty-five proprietors and managers of picture theaters in Chicago and a hundred other witnesses have been questioned for the last two months. It was also estimated that Chicago theater owners have paid $500,000 in the last five years to the extortionists.

Eleven leaders are involved, and it was given out that evidence would be presented by State Attorney Hoyne to the grand jury that would involve them.

These men are Raymond Cleary, a member of the moving picture operators' union affiliated with Local 157 of the International Brotherhood of Electrical Workers, and said to be the "alleged father" of the conspiracy; James Gorman, a business agent of Local 157, who has been arrested in connection with a war on the moving picture operators' union affiliated with Local 110 of the International Alliance of Theatrical Stage Employes, which has been recognized as the legitimate operators' union in Chicago by the American Federation of Labor and the Chicago Federation of Labor; Jack Miller, formerly a business agent of both Locals 157 and 110 and now owner of a picture theater on the west side; Fred Mather, business agent of Local 381, fixture hangers; Thomas Walsh and Frank Hayes, business agents of the sheet metal workers; Peter Cunniff, member of Local 110, said by the State Attorney's office to be dynamiter; a man called Galvin, a member of Local 157, an alleged dynamiter; Henry Gussenberg, alleged slugger; Paddy King, alias Kane, alias Voight, alleged safeblower and slugger, and William Finsted, indicted in the federal courts, and the first business agent of Local 157.

The most astounding evidence of extortion in the hands of the state's attorney is the case of Albert Fuchs, owner of the $250,000 Chateau theater, Broadway and Grace streets, now nearly completed, who is said to have paid $30,000 to prevent the blowing up of that structure. The terrorists demanded $3,000 more, when, it is said, Mr. Fuchs went to the state's attorney's office and made a statement. Hearing of this the blackmailers exploded a bomb in the theater which, had not a mistake been made, would have completely wrecked the structure. The names of other large theater owners who paid money to save their houses are also given.

State Attorney Hoyne has denounced as cowardly the men who submit to blackmail at the hands of alleged labor sluggers instead of reporting such instances to the prosecutor. The sluggers he had in mind, he said, were members of Local 157, Motion Picture Operators' Union, an organization which he charges was formed for the purpose of collecting tribute from theater owners and building contractors.

"It would seem that a great many business men like to be 'held up' by these sluggers," said Mr. Hoyne. "Many victims fail to tell of their experiences because they fear for their lives. In view of the prosecution of former labor cases it is my opinion that any one who will pay money to such men because of threats is cowardly. Certain men will not co-operate with this office until they are virtually ruined financially. Then we hear from them. It has been shown that a real union man will help convict men of this class who protect themselves by claiming to be identified with bona fide labor organizations.

"The men who have been using dynamite and stench bombs in theaters and committing other outrages are not truly union men. They work for one union today and another tomorrow."

The hearing before the grand jury will come up sometime near the end of the current month.

Assistant State's Attorney Michels, who is conducting the investigation, was threatened with death Wednesday night, May 9, it is said. It appears that a strange woman 'phoned Mrs. Michels and warned her to sleep in "a different bedroom," as a dynamite bomb would probably be placed in her home.

"The Crisis" Praised by Chicago Critics.

"The Crisis" is doing "big business" at the Colonial ever since it opened, and Aaron J. Jones is beaming over the great success of his "continuous performance" plan for the Selig super-photoplay. The plan prevents long waiting in line for those who attend, which so many object to, but it has the disadvantage of subjecting a spectator to a disjointed presentation, when he or she fails to arrive for the opening of the story. The Chicago critics had all words of praise for the production.

Chicago Film Brevities.

Rose Tapley, who scored remarkable popularity during her visit to the National Exposition of the M. P. E. L. at the Coliseum last summer, will visit the city Monday, May 14, and will appear at Alfred Hamburger's Ziegfeld theater, where she will deliver an address and renew the acquaintance of many of her Chicago friends. Miss Tapley has been touring the United States for six or seven months past. "The Captain of the Gray Horse Troop," featuring Antonio Moreno and Edith Story, will be the chief film attraction at the Ziegfeld on Monday.

* * *

Louis H. Frank, who served as manager of the National Exposition of the M. P. E. L. of America for 1916, filed a libel suit in the Superior Court on Saturday, May 5, against Peter J. Schaefer, Alfred Hamburger, Lee A. Ochs, Joseph Hopp, Thomas Furniss and Ludwig Schindler. The amount sued for is $50,000. The action has been brought because of a telegram alleged to have been sent by Peter J. Schaefer to Lee A. Ochs in New York, which made certain reference to the distribution of funds taken in at last year's exposition.

* * *

Henry B. Walthall and Mary Charleson severed their connections with the Essanay Film Manufacturing Company after finishing "The Saint's Adventure," a five-reel feature released through K-E-S-E, Inc., on May 7. I understand Mr. Walthall and Miss Charleson have already several flattering offers under consideration.

* * *

The members of the Chicago local and of the exposition and convention committee are now settled in their new and comfortable offices in Room 1416, Masonic Temple. The new quarters are bright and roomy, with a fine view of Lake Michigan. Ludwig Schindler, manager of the National Exposition, can be found there most of the time, while in Chicago.

* * *

The Reel Fellows' Club of Chicago gave a buffet lunch at an open meeting at their clubrooms, Friday evening, May 11. The occasion was the first of a series of "booster" nights. This one was held in honor of the Universal company, and celebrated the moving of the Bluebird's Chicago office force and of the Anti-Trust Film Exchange into the Consumers' Building.

Carl Laemmle made a brief stop-over in the city on his way from New York to Universal City, last week. He visited the new offices of the Universal in the Consumers' Building, and was well pleased with their appearance. Julius Bernheim, manager of the Universal Exchange and of Bluebird's in Minneapolis, and T. W. Malone, of the Bluebird office in that city, were in Chicago to meet their chief.

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Stan H. Twist has been appointed western manager of the Exhibitors' Trade Review, and has moved into handsome new quarters in Suite 608-10, in the City Hall Square Building, this city.

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"The Spirit of '76," which was announced to open at Orchestra Hall Monday, May 7, has been held up by the Chicago Censor Board. Major Funkhouser holds that the photoplay contains scenes that disparage England, now an American ally. The showing of the film has not been finally barred as yet, as Major Funkhouser will await the opinion of the Department of Justice in the matter. Hinton G. Clabaugh, chief of the Bureau of Investigation of the Department of Justice in Chicago, was shown a synopsis of the photoplay, and he wired Washington for advice. The answer he received inclined to the opinion that the film should not be shown. The Department does not contemplate interfering in a local question of this kind, and if it does the action will probably be taken under the Interstate Commerce law. This being a local question it is believed the federal authorities will rely on the judgment of the city and state officials.

Robert Goldstein, the owner and producer of the film, is strong in holding that every incident in the photoplay is founded on recognized authority, and that the city might with equal justice remove text-books of history from the public schools.

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A recent cablegram from London to the Chicago Journal shows that the British board of film censors during the year 1916 suppressed all incidents in moving pictures which tended to disparage England's allies or to disturb friendly relations with them.

* * *

The American Military Relief Association is having a series of pictures made under the title of "Follies of the Week," in which the prominent actors and actresses of the legitimate stage who chance to be in Chicago will contribute their services. The association has for its purpose the furnishing of candy, cigars, cigarettes, chocolates and other comforts to the soldiers and sailors of the U. S. Army and Navy in the field, these articles not being furnished by the Red Cross or any other organization. Every picture of the series will be a comedy of one reel in length. The pictures are being made by The Follies of the Week Company, Inc., of which Cullom Holme Farrell is the head, with offices at 20 East Jackson Boulevard. They are being distributed by the Titan Pictures Corporation, under the direction of Frederick Russell Clark, president. Mr. Clark will be remembered as president of the Fort Dearborn Photoplays Syndicate, which produced and owns "Modern Mother Goose," a popular picture for children. The Titan offices are in the Century Building, 202 South State street, where all information can be had concerning the releases.

Raymond Hitchcock appeared in the first reel of the series, which is entitled "Knocking the L Out of H. C. L." He was assisted by members of his "Betty" company, including Miss Brush and Miss Poir. The second picture of the series, "He Could Dance with Everybody but His Wife," is in the making at the time of writing, with Josephine Harriman, of the "Very Good Eddie" company, in the lead. The third picture will be made next week by MacIntyre and Heath, and the first of the series will be released some time near the end of May. The Follies of the Week Company intends to make one picture each week until the series is completed.

* * *

The Mutual Film Corporation's new star, Juliette Day, stopped over in the city or her way to the Coast, where she will start work at once. Miss Day will engage in playing baby vampire roles, and eagerly looks forward to her new experiences.

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During Marshall Joffre's visit to Chicago the Chicago Historical Society was presented by the Tribune with several sets of pictures showing his activities while here. The films were taken by the Tribune through the courtesy of George K. Spoor, president of Essanay, whose cameramen were everywhere when Joffre was around. The pictures were cut down to 400 feet film length when they were presented to the Historical Society.

Fritzi Brunette in Lasky Pictures.

FRITZI BRUNETTE, who has an important part in support of Sessue Hayakawa in "The Jaguar's Claws," which is scheduled for release by the Jesse L. Lasky Feature Play Company June 14, is one of the most popular of the screen's younger actresses. In her latest picture Miss Brunette has been given opportunities to display the talent and bring into being the personality that have resulted in winning for her a wide following.

Fritzi Brunette.

Miss Brunette was born in Savannah, Ga., of French - American parents. Her debut before the public was made on the screen for the Ince Company in 1910. The first picture she worked in was "The Lost Handkerchief," and since that time she has been connected with various companies.

In "The Jaguar's Claws" Miss Brunette is in a supporting company that includes Marjorie Daw, Mabel Van Buren, Tom Moore and Tom Forman. The story was prepared for the screen by Beatrice De Mille and Leighton Osmun from an original story by William McCoy. The picture was directed by Marshall Neilan, and in it Mr. Hayakawa is seen as a Mexican bandit. Much of the action is laid south of the border line, where the scenes were taken.

One of the most exciting incidents in the picture is a charge which is staged by cowboys when they rescue a young American manager and his wife and sister after they have fallen into the hands of the "Jaguar."

FAIRBANKS ENGAGES SAM DE GRASSE.

The latest acquisition to the Douglas Fairbanks company, now producing its second Artcraft release, "A Regular Guy," at the Lasky studios in California, is Sam De Grasse, the well-known screen actor.

Mr. De Grasse as "Bud" Fraser in Douglas Fairbanks' "The Good Bad Man," gave a remarkable performance, and it was because of this fact that he was selected by Director John Emerson for a similar part in the forthcoming Artcraft release. Previous to his Fine Arts affiliation Sam De Grasse was featured in a series of two-reel Reliance and Majestic subjects, in addition to playing a prominent part in "The Birth of a Nation" and "Intolerance."

LEVI MADE MUTUAL'S LOS ANGELES MANAGER.

Newton E. Levi has been promoted to the managership of the Los Angeles Mutual Film Exchange by Dennis J. Sullivan, assistant general manager of the Mutual Film Corporation.

Mr. Levi succeeds W. J. Drummond, who resigned April 30. Mr. Levi's promotion comes after a number of years of consistent service to the Mutual Film Corporation, largely on the Pacific Coast. It will be recalled that Mr. Levi toured the United States with Samuel L. Rothapfel, for the Mutual on the occasion of Mr. Rothapfel's "Mutual Tour" of the important exchange centers.

JOHN CUNNINGHAM FLINN, JR., ARRIVES.

Mr. and Mrs. John C. Flinn of Yonkers and Paramount, N. Y., announce the arrival on May 4 of John Cunningham Flinn, Jr. The young man tipped the scales at 10½ pounds and is still going strong.

COWLING IN FIJI ISLANDS.

The World has received a card from H. T. Cowling, formerly a government photographer and now associated with Burton Holmes. Mr. Cowling writes that the South Sea Islands afford many fine subjects for travel pictures.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

F. H. Richardson Lectures in Los Angeles

Projection Expert Moving Picture World Is Royally Entertained, Photographed and Feted.

F. H. RICHARDSON, editor of the Projection Department of the Moving Picture World, who is touring the United States preaching the gospel of good projection to operators and theater managers, arrived in Los Angeles Wednesday, May 2. In spite of the hour—7:15 A. M.—a delegation of local operators met Mr. Richardson at the station, and conveyed him to his hotel. On hearing that Richardson was going to visit Los Angeles, Carl Laemmle, president of the Universal, sent D. Bershon, manager of California Film Exchanges, the headquarters for Universal, the following telegram:

"F. H. Richardson, projection expert Moving Picture World, arrives Los Angeles May second, leaving May fourth. Will deliver lecture on practical projection. It is urged we get as many exhibitors, operators, cameramen and directors as possible to attend meeting for good of industry."

Mr. Bershon and H. B. Collier, manager of the Superba theater, immediately notified members of Local 150, I. A. T. S. E., that they would be pleased to place the Superba theater at Mr. Richardson's disposal. Invitations were accordingly sent out.

At 10 o'clock, Wednesday morning, a large party of operators, exhibitors and exchangemen motored Friend Richardson out to Universal City. He was there given a royal reception, and moving and still pictures were taken. Frank was "shot" with lions, elephants, camels, monkeys, sheep, jackasses and other fancy birds and beasts under the able direction of Henry McRae and Director of Publicity M. G. Jonas.

At noon a palatable luncheon was served Mr. Richardson and his party at the Universal restaurant. Shortly after all returned to the city having enjoyed a most pleasant time.

On Thursday morning members of the local and World representatives took Mr. Richardson out to the Keystone studios. The party was personally conducted by "Pop" Kenton, who knows everybody at the Keystone plant. Frank H. was introduced to many of the directors, some of the stars, and—the truth must come forth—to a bunch of the famous Keystone bathing girls. After taking in the various stages and watching the Keystone cops getting all but killed in a comedy row, Richardson was brought in to Mr. Sennett, and very cordially received. They had quite a little talk, and the projection expert did his best to impress upon the great producer the vital importance of good projection.

Photograph of F. H. Richardson and Universal City Lion. The Lion Is in the Center.

Thursday night came the lecture at the Superba theater. A great number of operators, exhibitors and exchangemen were present; also several prominent stars and directors, including William Worthington, Franklyn Farnum, Jack Wells, Eddie Lyons, Lee Moran, Clarance Sherwood and Billy Rowe. Also present were E. H. Patterson, secretary and

Richardson at Universal City.

treasurer of Universal City; O. L. Sellers, production manager, and John Nichlous, superintendent of laboratories of the Universal plant. Franklyn Farnum and Jack Wells entertained the large audience with several solos, accompanied on the piano by Director Worthington.

Lee Moran, Jack Wells, Clarance Sherwood and Billy Rowe sang. After the musical program the pictures taken at Universal City were flashed on the screen, and the star was given much applause. Richardson then started his lecture, which took about two hours, and was enthusiastically received. Afterward the big crowd drifted over to a downtown restaurant, where a banquet had been staged in Mr. Richardson's honor. A lively cabaret furnished entertainment until the wee-wee hours. At least 150 people were present at this banquet, which was given by members ot Local 150, I. A. T. S. E. J. B. Kenton, Edmund Keller and W. A. Cook were in charge of the arrangements. On Friday afternoon the projection expert left for Stockton.

Ben Schulberg in Los Angeles.

A representative of the Moving Picture World spent an exciting afternoon on the Lasky lot last week. Bennie Zeidman piloted us around the studio. We had the pleasure to meet again our old friends Bennie Schulberg, general manager of Paramount; Al. Lichtman, Artcraft's general manager; M. H. Lewis, manager of the Progressive Motion Picture Company, the local Paramount distributers, and Arthur S. Kane, of the Artcraft's western district. Mr Schulberg and Mr. Lichtman have been on a tour around the country in the interests of their respective companies, and report conditions excellent in every respect. They left Los Angeles on Wednesday for New York.

We also had another meeting with "Doug" Fairbanks, John Emerson, his director, and Eileen Percy, his new leading woman. For the edification of his visitors "Doug" pulled off a rescue scene, a part of his next picture, as well as some expert lariat throwing stunts. One of the most interesting sights of the day was furnished by Cecille De Mille, directing Mary Pickford in a shipwreck scene. It was a treat to see the way Mr. De Mille handled the large crowd of extras in that trying scene.

William S. Hart Goes on Vacation.

William S. Hart, for the first time in three years, will doff the costumes and accoutrements of his famous Western characterizations, will leave his cowboys and his pony Fritz, and go on vacation. He left Los Angeles on Tuesday, May 8, and will return Saturday morning, June 9. He will greet Triangle exhibitors and appear at their theaters in Kansas City, St. Louis, Indianapolis, Cincinnati, Columbus, Pittsburgh, Baltimore, Wilmington, Philadelphia, Trenton, Newark, New York, New Haven, Boston, Albany, Syracuse, Rochester, Buffalo, Erie, Cleveland, Toledo, Detroit, Chicago, Milwaukee, St. Paul, Spokane, Seattle, Portland and San Francisco.

Mr. Hart will travel approximately nine thousand miles, using fourteen railroad lines. It is safe to say that, at the end of this "vacation," Bill Hart will have been greeted by over one hundred thousand fans.

At the Kalem Studios.

In producing "The Door in the Mountain," an episode of "The American Girl" series, Director James W. Horne took his players to a cave in the San Martin Canyon. The Kalem location hunter searched two months before finding this cave. The set for the interior of the cave, built at Kalem's Glendale studio, has been attracting the attention of passers-by.

Al Santell, director of Kalem's Ham comedies, drove his new high-powered car into a curb on Monday, in a heroic effort to dodge a flivver which got in his way. Lloyd Hamilton took up the work of directing the picture under production, entitled "A Jail Jam." Santell, duly plastered, expects to be on the job in a few days.

Helen Gibson, at her Glendale home, is recovering from a recent operation at Thornycroft hospital and expects soon to resume her hazards in Kalem's railroad series, "The Daughter of Daring."

An extra corps of carpenters are at work at Kalem's Glendale studio, erecting a new prop building adjoining the long outdoor stages, under the supervision of Studio Manager Boyd.

Helen Holmes Does Water Stunt.

Under direction of J. P. McGowan, the Signal players this week began production of the eleventh episode of "The Railroad Raiders." Miss Holmes has been called upon to undertake many risky pieces of work in her career, but it is doubtful if she ever attempted any more dangerous stunt than was recently made for this episode, the title of which is "A Desperate Deed."

Imprisoned in a box car that is floating in the bay, she is run down by a lumber schooner. The prow of the vessel strikes the car about the middle and plows straight through it with Miss Holmes crouching in one end of it, swimming and dodging the falling timbers and battling to keep from being swept under the boat. However, despite the chances against her, Miss Holmes escaped without injury and quite ready to undertake the next stunt on the program.

O'Hara Goes with Paralto Companies.

Kenneth A. O'Hara, who several weeks ago severed his three years' association with Thomas H. Ince, has been engaged to assume charge of the publicity department of the Bessie Barriscale and J. Warren Kerrigan film companies. Mr. O'Hara has formed a partnership with Carlyle R. Robinson, the two launching a publicity and advertising bureau. When the executives of the Barriscale and Kerrigan concerns made overtures to him he dissolved the partnership and "tied up."

Geraldine Farrar Arrives on the Coast.

Geraldine Farrar has arrived in Los Angeles. Mrs. Tellegen was met by a delegation of Lasky players and other screen and stage celebrities. Accompanying Miss Farrar on her present trip are her father and mother, Mr. and Mrs. Sidney Farrar, who have come to spend a portion of the summer here. The diva will probably remain here until September, when she will return to New York for the grand opera season. Miss Farrar will rest for a month before beginning work on her first Artcraft feature. Cecil de Mille will personally direct this big production.

Ruth McCord Starts on Long Trip.

Arrangements have been completed for the official start of Ruth McCord, the Ince-Triangle girl, who is to motorcycle to the four corners of the United States, visiting Triangle exhibitors in all of the important cities. Miss McCord left on Sunday morning, May 6, escorted by over three hundred motorcyclists from the various clubs in and around Los Angeles. Moving pictures of the start were taken.

Davis to Be Triangle General Manager.

H. O. Davis has resigned from the Universal and assumed the general managership of the Triangle Film Corporation. It is said Mr. Davis's future activities will be centered in New York. Carl Laemmle, president of Universal, arrived in Los Angeles, with the new manager of Universal, on Tuesday, May 8.

Los Angeles Film Brevities.

Crane Wilbur, in his latest picture, "The Heirs of Hate," now in course of production at the Horsley studios, has some novel lighting effects which he is making by means of night photography.

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The Cub Comedy Company has started work on a new picture, "Jerry's Master Stroke," which is filled with deep, dark plots connected with criminal and political intrigues and dealing with the present "spy scare."

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Myrtle Stedman has completed her contract with the Pallas-Morosco companies and is taking a rest. She has been working steadily for three and a half years with the one concern and was with the Selig company for a like period prior to her Pallas engagement. Miss Stedman has several engagements in view, but is determined to have a good holiday.

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Ollie Kirkby, who was recently with the Kalem company in Jacksonville, has returned to the Pacific coast, where she is receiving a warm welcome from her many friends. Miss Kirkby last appeared with George Larkin in the serial made at Jacksonville.

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Cleo Madison has signed up with Captain Wilbert Melville for a special feature in which she will be starred. Captain Melville, who was chief director for the Western Lubin Company for a long time, is building a studio of his own in Hollywood. The feature was written with Miss Madison in mind, and she considers it an excellent and a timely story.

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Harry Pollard, the Rolin comedian, has joined the ranks of the benedicts. The bride is Myrtle Webb, a Kentucky girl. Mr. and Mrs. Pollard will spend their honeymoon motoring through southern California. The Pollards will reside in Santa Monica boulevard, Hollywood. They will be home to their friends about May 30.

Mary Miles Minter has renewed her contract with the American for another two years, according to advice received this week from the Flying A studios.

Several new writers have recently joined the scenario staff of the company, including J. F. Looney, formerly with Lasky, and David J. Whitcomb and G. E. Jenks and P. J. Cooney, all well known scenario and short story writers.

* * *

Baby Gloria Joy, star of Balboa's new series of Little Mary Sunshine plays, entertained by special invitation the Women's City Club of Long Beach, Cal., at the Virginia Hotel one day last week. More than five hundred representative club women were present.

* * *

Will M. Ritchey, for nearly three years chief of the Balboa scenario department, has gone to New York to join the editorial staff of the Astra Company.

* * *

Jackie Saunders will leave the Balboa studios for a vacation at the conclusion of her work in the new play which Lee Arthur has writen for her.

* * *

Irvin Willat, formerly head of the photographic department, has been promoted to a directorship, at the Ince-Triangle studios in Culver City, and his first story was put in production this week. It is a play for children, in which Thelma Salter, Georgie Stone and others of the Triangle kiddies will appear. The supporting cast includes J. P. Lockney, Laura Sears, Jack Livingston, Walter Perry, Gertrude Claire and Leo Willis. Many beautiful fairyland "settings" are being constructed for use in this play.

* * *

A swimming pool 40 by 60 feet and 10 feet deep is now being made at the Lasky studio for the aquatic members of that organization and also for studio work.

* * *

At the Christie studios the comedy featuring Margaret Gibson has been completed. The final scenes were at a prize-fight, and for this a ring was constructed and a pair of Los Angeles "pugs" put on a "regular match." Cliff Gordon and Robert Powers were the contestants, of which the former is known as a welterweight among the local fans.

Another comedy by Epes Winthrop Sargent was started by Al Christie this week entitled "Threads of Fate." Harry Ham, Gene Corey, Betty Compson, George French and Ethel Lynne are included in the cast.

* * *

The new administration building has been completed at the Bernstein studios and the entire office force is now installed. The studios are situated on Boyle Heights. Besides a complete and modern stage with dressing rooms, store-rooms and wood-working departments, the grounds contain a fine old residence, a large green house, a number of pheasant and peacock pens and, most important of all in these days of the high cost of living, a flourishing vegetable garden.

* * *

Charles Rush, assistant of William S. Hart, and a cameraman have left for Globe, Ariz., where they will spend ten days on the ranch of George Armier. The trip is being made for the purpose of being present at the yearly round-up of cattle.

* * *

Marie Pavis, who has had much experience as a screen player and has written many stories for the films, is the latest addition to the acting and writing staff at the William Fox studio in the west. Miss Pavis is at present engaged in making a scenario, but will turn to the more active task of acting within a short time.

* * *

J. Farrell MacDonald, for a number of years director of J. Warren Kerrigan at Universal, has joined the ranks of the Rolin Film Company.

"Big Bill" Blaisdell, formerly of Balboa, who stands 6 feet 3½ inches in his stocking feet and weighs 275 pounds, is another new-comer of the Rolin studios. Before entering the motion picture field, Bill spent seventeen years on the speaking stage.

* * *

An ordinance to stamp out the cheap vaudeville shows along Main street which thrive on the gullibility of the passers-by and obtain additional fees from patrons on the promise to display forbidden acts or performances, was introduced in the council today at the request of Rev. Robert C. Barton, secretary of the morals efficiency commission. This ordinance will prohibit, under drastic penalties, the solicitation of any fee outside the entrance fee.

Quinn's new theater, the Rialto, was formally opened on May 14. Mr. Quinn will present for the first time Selig's twelve-reel feature production, "The Garden of Allah," at an admission price of 25 cents to $1. A magnificent pipe organ has been installed. The instrument will be played by Henry Spiller, who gave 1,000 recitals at the San Francisco exposition. A fifteen-piece orchestra will be directed by Joseph Carl Breil, who has written special original music for "The Garden of Allah."

Moreover, a number of stage and motion picture players will appear to do their part in making the entertainment one of the notable theatrical events of the year.

* * *

The Salt Lake City Station was recently the scene of quite an ovation by friends of William Farnum, Frank Lloyd, Billy Foster and Harry Weil, upon the occasion of their departure for the East. Among those at the farewell were Dustin Farnum, Willard Louis, Abraham Carlos, McGrew Willis and Gus Inglis.

* * *

Jack Mower and Harry De Vere have been booked by Willis & Inglis to play leads and characters with Lillian Walker's new company at Ogden, Utah.

* * *

We had the pleasure of a long chat with David Horseley this week and were told of some big plans. Incidentally Mr. Horseley told us that W. S. A. Douglass has been summoned to his command in the British trenches and will have to relinquish all his American interests.

* * *

'Rah for Reaves Eason, the managing director of the new North Woods Feature Film Company, who have leased part of the Balboa studio and will make five and seven reel productions featuring "Breezy" Eason, Jr., and Jimsie Maye.

* * *

We understand Harry Caufield, former manager of the Chaplin studio, has resigned, and is now devoting his time to the Garrick theater and the Caulfield Photoplay Company, in both of which he is interested.

Juliette Day

JULIETTE DAY, who has just signed up with the American Film Company to star in pictures released through the Mutual, started her stage career at the age of six years, when she was engaged by Winthrop Ames to play with his Castle Square company in Boston. While under Mr. Ames' management Charles Dillingham was impressed with her acting and signed her to tour in his "Little Princess" company. Following this she appeared with the Ben Greet Players.

Juliette Day.

After these dramatic experiences Miss Day returned to school for a period and at the age of fourteen made a tour of the world. On her return to New York she again went under Mr. Ames' management and created the part of the soul of the unborn child in his production of "The Bluebird."

Following this Miss Day created the role of Plum Blossom in "The Yellow Jacket" and played leading roles in "Marrying Money," "Snow White," "Chin Chin" and "Twin Beds."

At present Miss Day is appearing in the long run of "Up Stairs and Down." Her delightful little mannerisms and cute girlish ways have been the talk of stagedom this winter and are the rage among the young people, who try to affect the charm of her personality.

Klaw & Erlanger have engaged the attractive ingenue for next season in their musical production of "Csardas," in which a special part has been created and written for Miss Day by Guy Bolton.

Jacobo Glucksmann in New York

South American Film Man Making His Headquarters with His American Representative, Frederick H. Knocke.

THE increasing number of film buyers from Latin America that visit the United States furnish proof that the demand for American films in that part of the world is steadily becoming greater. The latest arrival in New York is Jacobo Glucksmann, manager of the firm of Max Glucksmann, successor to Casa LePage, of Buenos Aires, Argentine. This firm was founded in 1890, and is one of the largest concerns in Argentine, Uruguay and Chile importing and distributing motion picture films and machines, etc.

Max Glucksmann's head office is in Buenos Aires and branch offices are located in Rosario, Cordoba, Corrientes, Tucuman, Mendoza, Bahia Blanca and Concordia, Argentine; Montevideo, Uruguay, and Santiago and Valparaiso, Chile. He owns and operates the largest theatres in Buenos Aires and Rosario and rents his films to the other theatres in his territory. For years the firm has had the exclusive rights for the distribution in its territory of the films produced by the following European concerns: Pathe Freres, Paris; Film Art, Paris; Eclaire, Paris; Eclipse, Paris; Ambrosio, Turin; Cesar Film, Turin; Itala Film, Turin. The American manufacturers whose productions Max Glucksmann handles are those contributing to the Pathe program, Thanhouser, Astra, Arrow, Rolin and Balboa; to the Mutual program, American, Signal, Pollard and Vogue, and those of Lewis J. Selznick Enterprises, Essanay, Kalem and the Lone Star Corporation's Chaplin films.

Jacobo Glucksmann.

Jacobo Glucksmann has come to New York to further extend his firm's business with American producers and will be pleased to receive offers. He makes his headquarters with his American representative, Frederick H. Knocke, 401-403 Longacre Building.

Frederick H. Knocke for three years was export and sales manager for Pathe Freres and Pathe Exchange, Inc., and during that time had an excellent opportunity, aided by the business connections of Pathe, which extend to every part of the globe, to watch the steady growth in the demand abroad for American made films. Toward the end of last year he decided that the time was ripe to go into business for himself as purchasing agent for foreign buyers of films. Mr. Knocke had lived for a number of years in England, France, Germany and Austria and has traveled extensively in all the other countries of Europe, as well as in Asia, Africa and Latin America. He is familiar with the market conditions, trade customs and the prevailing tastes of the various foreign countries, and speaks half a dozen foreign languages. Thus equipped, it is not surprising to learn that Mr. Knocke's enterprise has met with instantaneous success. Among his foreign customers Max Glucksmann is the most important one. It was Mr. Knocke who arranged the contracts between Max Glucksmann and the various American manufacturers and these agreements are proving satisfactory for all concerned. Mr. Knocke is enthusiastic about the export possibilities for American films and predicts that the demand for them will continue even after the world war is over and the European producers re-enter the world market on the former large scale.

Frederick H. Knocke.

Mr. Knocke owns also a part interest in the Medal Film Company, which operates exchanges in Porto Rico and the other West Indian Islands, handling films of Pathe, Thanhouser, Metro and large productions like "Civilization."

FOX OPENS EXCHANGE NO. 23.

William Fox announces the opening of a new branch office by the Fox Film Corporation. This branch, which is the twenty-third Fox exchange in the United States, is at 232 North Illinois street, Indianapolis, and will cover the state of Indiana for Fox photoplays.

Charles H. Phillips has been appointed manager of the office, which has already been organized and is now busily at work.

The other Fox exchanges in this country are situated in Atlanta, Boston, Chicago, Cleveland, Cincinnati, Dallas, Detroit, Denver, Kansas City, Los Angeles, Minneapolis, Salt Lake City, New Orleans, Omaha, Philadelphia, Pittsburgh, San Francisco, Seattle, St. Louis, Syracuse, Washington, and the New York exchange.

In addition, Fox Film Corporation has almost two score branches in Canada, Spain, Sweden, Norway; the United Kingdom, Australasia and South America.

CAMERAMAN WILLIAMS AN OLD-TIMER.

Frank Williams, whom Roscoe ("Fatty") Arbuckle has engaged to film the Paramount-Arbuckle comedy two-reelers, launched into his screen career twelve years ago with the Martin Brothers out in Omaha, Neb. He spent his preparatory course making commercial films and travelogues in Yellowstone Park. Seeking variety and new fields for film activity, he went abroad for Pathe, remaining there four years. On his return he became identified with Essanay and remained in that connection for a year and a half. Later he worked for L-KO and Universal.

During the fall of 1915 Williams became one of the first of the Keystone cameramen. Among the films he photographed were "Hearts and Swords," "The Siege of Calia" and "The Snow Cure." He is thirty-two years old, having been born in Nashville, Mo. He was educated in Pittsburg and studied electrical engineering before he went in for motion pictures.

RALPH HERZ PLAYING WITH SELIG.

Ralph Herz, famous as a star of half a score of stage successes, has embarked in motion pictures. He is playing the leading role in Selig's "The Mystery of No. 47," scheduled for release in K-E-S-E. Mr. Herz's latest production on the speaking stage was "Ruggles of Red Cap." He has appeared in drama, musical comedy, stock companies and vaudeville, showing remarkable versatility. Mr. Herz was born in Paris, was educated in England, and is an American citizen, so his sympathies are international.

While in England he played with Cyril Maude, Mrs. Langtry, Fred Kerr, Dion Boucicault and Arthur Bourchier. He came to America with Mrs. Patrick Campbell, taking part in all the plays in her repertory.

His first musical comedy was "Miss Dolly Dollars," other musical successes being "Madame Sherry" in which he first appeared as a star; "Dr. DeLux," and "The Charity Girl."

VIRGINIA PEARSON TO DO HER "BIT."

At the special invitation of the Actors' Fund Fair Committee of Arrangements, Virginia Pearson, has agreed to make a personal appearance at the forthcoming benefit, on Saturday evening, May 19. The charming Fox star is at present spending much of her spare time in connection with the preparation of several novel surprises for her many admirers on this occasion, the details of which she is withholding from even her most intimate friends. One hundred personally autographed photos have already been donated to the fair by Miss Pearson, to be sold at auction. In addition to accepting the invitation to appear at the motion picture booth, Miss Pearson agreed to donate her services at the navy booth at the fair.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

MURDOCK, Ann. Born in New York City. American parentage. Blond complexion, golden red hair and dark hazel eyes. Miss Murdock made her stage debut in The Lion and the Mouse, but after three performances was transferred to the Robert Edeson company, under the same management, to play the lead in a new production. She created the lead in Excuse Me and later her success in A Pair of Sixes attracted the attention of the late Charles Frohman, who placed her under a starring contract. She is still under contract to the Frohman estate. Her almost startling success on the stage and her photographic qualities caused her to be sought after for pictures, and in 1915 she made her debut in the Metro production, The Royal Family. She played in Captain Jinks for Essanay; Where Love Is for Edison, and in Envy for the McClure Company. She is now with the Empire All-Star Company.

Ann Murdock.

SHERRY, J. Barney. Born in Germantown, Pa. Irish parentage. Six feet and three-fourths of an inch over and weighs 205 pounds. Ruddy complexion, gray hair and blue eyes. Mr. Sherry went upon the stage in 1884 and from then until 1908 he plaved a wide range of characters with many stars. His picture debut was made with the Vitagraph, playing the title role in Raffles, a part in which he scored a pronounced hit, for he realized the author's conception of the character. Later he went to Lubin, but he is best remembered as an Ince player, for he was one of the early favorites of the N. Y. M. P. and he will be remembered in many of the old Bison-101 Ranch pictures. He was the Doctor in Blood Will Tell and the Uncle in The Weaker Sex, while his work in The Back of a Man will be remembered. He likes outdoor amusements, but his hobby is raising pedigreed airedales, a profitable going to the dogs.

J Barney Sherry

DOWLING, Joseph J. Born in Pittsburgh, Pa. Six feet, one-half inch tall and weighs 185 pounds. Dark complexion, gray hair and gray eyes. Mr. Dowling made his stage debut in 1870 and for years was a favorite star, making his own productions, such as Nobody's Claim, a melodramatic classic for years; The Red Spider, Capt. Hearne, U. S. A., The Life Guard, A Kentuckian and The Belle of Carbine River. Before attaining stellar honors he had the varied experience that went with the early days, when a player was an actor and not a specialist, and he has played the entire range from classical drama to western melodrama. In 1914 he turned his attention to pictures, making his debut with the Ammex company. Later he went to the New York Motion Picture Company and has remained under the Ince direction since then, playing characters and heavies, for which his fine physique especially fits him.

Joseph J. Dowling

HARRIS, Mildred. Born in Cheyenne, Wyoming. American parentage. Is five feet, four inches tall and weighs 107 pounds. Fair complexion, blond hair and blue eyes. She has had no stage experience and her picture debut was in the child part in Ince's On the Firing Line. She has divided her time between the Griffith and Ince companies, playing for about three years under Griffith and for two years under Ince. She is at present a member of the Ince forces at Culver City. She played the child parts in The Pride of the South, When America Was Young, the Old Folks at Home and The Bad Boy, but now is an ingenue rather than a child player and is headed toward stardom in leading roles. In her amusements she is divided in her loyalty, for she is an expert horsewoman and yet she likes a motor car as well and can handle it as cleverly. And if the roads fail she swims

Mildred Harris

WARDE, Frederick. Born in England, of English parentage. Five feet, ten inches tall and weighs 176 pounds. White hair and brown eyes. Mr. Warde made his stage debut September 4, 1867, and for fifty years he made theatrical history, for he was one of the really great stars of the speaking stage. He has played the greater portion of the Shakespearian repertoire, and on his retirement from the stage he devoted his time to lectures on the plays of Shakespeare, having appeared before all the leading colleges. He has written a book, The Fools of Shakespeare, that is regarded as an authority. October 27, 1915, Mr. Warde made his debut in the studio in Thanhouser's production of Silas Marner, and has played The Vicar of Wakefield, King Lear, Hinton's Double and Iron-Hearted Pemberton, a series of notable screen accomplishments, particularly his Vicar. His hobbies are fishing and Shakespeareana.

Frederick Warde

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

17 Madison Avenue,
New York City.

Haas Building,
Los Angeles.

"Star System Right"---Balshofer

Producing Director of Harold Lockwood Pictures Takes Issue With "Story Only" Adherents.

THAT the efforts of certain motion picture producers to abolish entirely the use of big stars in their plays is going too far is the belief of Fred J. Balshofer, who is producing the Harold Lockwood features for the Metro program. The producing director of the Lockwood pictures, in an interview, pointed out the fallacies in the arguments of producers who have recently written articles setting forth the advantages of doing away with all the big names in their pictures.

"When they say that it is wrong to present a big star and a poor story, these men are absolutely right," declared Balshofer, "but the fact that big stars are sometimes presented without adequate vehicles should not lead us to do away with the stars merely for the sake of puttting over good stories. It should not be necessary to abolish the stars and make the story the only consideration. More successful than this course is to keep the big stars and at the same time furnish them with good stories.

"In my own case for example," continued the Metro producer, "I am willing to pay, not only a big salary to Harold Lockwood, but also large sums for the purchase of stories which will be adequate for his work. The statement that audiences go to theatres not to see big stars, but to watch good plays, is partially fallacious, as evidenced no better than in the presentation of such names as Douglas Fairbanks, Mary Pickford, Marguerite Clark and others. The audience does go to see the star as well as the play. If they can see their favorites in pleasing and well-produced roles, so much the better.

"The writer of a recent article was right when he said that producers should not think they can sell their pictures simply because there is a well-known name on the screen. If we are to make successful and lasting pictures, we must have a good star, good stories and well-chosen supporting casts. But to get big stories and use casts which are mediocre throughout would be overlooking a great opportunity for putting over all-round successful pictures.

"The article to which I have reference further laid down the declaration that if pictures are to last three hundred years, it will not be the 'star pictures' which last. We may on the contrary look back to the stage successes of the past generation and see who we remember—Sir Henry Irving, Edwin Booth, Joseph Jefferson and others, or the plays in which they appeared. If we consider the matter seriously, we will discover that the star and the roles were almost equally important, with the star receiving the benefit of the argument.

"Let us not do away with our stars, but go about the making of pictures sanely and wisely, choosing for our leading actors the most fitting roles we can find, giving the stars the opportunity to display their ability in different kinds of stories, securing the best of books and original plays, and looking also to the details of the supporting cast. Our well-rounded photoplays will then have a good star, good stories and good support—and they will continue to be eminently successful.

MANAGER BARBASH NOW RUNNING THE TIP TOP.

By John L. Johnston.

In an article in this paper, "Troubles of a Film Distributor," we mentioned that film had come back to the Universal Film Exchange in bad condition from the Paradise theater, Brooklyn, while Manager Barbash was in charge there weeks ago. We now learn from S. Rubinstein, assistant manager of the Twenty-third street branch of the Universal exchange, that the mention of his name at the time of the interview was inadvertent and that they are having no trouble with him in connection with the return of film as manager of the Tip Top theater. He is, we are told, a careful and conscientious man, and that the mention of his name in connection with the matter was not just to him.

WILKERSON GOES TO SYRACUSE FOR FOX.

W. R. Wilkerson, who until recently had the distribution of the McClure Pictures for the States of Texas, Arkansas, and Oklahoma, has been sent to Syracuse by General Manager W. R. Sheehan of the Fox Company to do some special work throughout New York State.

KANSAS CITY THEATER CHANGES HANDS.

Dr. C. W. Wyman has purchased the Mozart theater, from B. W. Blewitt. The Wymans have recently moved to Kansas City from Kirksville, and the doctor is ably assisted in the management of the Mozart by his wife.

Frances Marion Engaged by Players-Lasky

Will Prepare Special Features for Stars—"Rebecca of Sunnybrook Farm" for Mary Pickford, Her Fiirst.

FRANCES MARION, author of some of the most successful original and adapted photodramas which have been produced since the great popularity of the origin of the five-part feature picture, and formerly head of the scenario department of the World Film Corporation, has been engaged by Jesse L. Lasky as a writer of special features for the Famous Players-Lasky Corporation. She will divide her time equally between the eastern and western studios. Her first work under the new arrangements will be the adaptation for the screen of "Rebecca of Sunnybrook Farm," in which Miss Mary Pickford will appear as the star.

Miss Marion, in an experience as a scenario writer extending over several years, has written photodramas or made adaptations for such widely known stars as Miss Pickford, Dustin and William Farnum, Robert Warwick, Miss Alice Brady, Miss Marguerite Clark, Miss Clara Kimball Young, Miss Ethel Clayton and others. It was she who prepared "The Poor Little Rich Girl" for the screen.

She has taken an active part in several branches of the motion picture industry before settling down, so to speak, as one of the principal writers for the screen. More than three years ago, in San Francisco, following a brilliant magazine and newspaper career, she went to the studios of Bosworth, Inc., in the capacity of publicity representative, determined eventually to "break" into the writing end of pictures, having once mastered the necessary technical knowledge. Of unusually attractive appearance, it was not long before she also played in productions, and with more than ordinary success, as she supported Miss Pickford in "A Girl of Yesterday" and played parts with other stars.

Her duties with the World Film included much supervision of production as well as scenarios. She has also directed pictures.

Mr. Lasky said he looked upon the engagement of Miss Marion as a special writer as one of the important acquisitions to the Famous Players-Lasky organization, since her opportunities for original work would not be bounded in any sense. She will leave for California soon to confer with Miss Pickford and Marshall Neilan, who will direct "Rebecca of Sunnybrook Farm." Throughout the course of production Miss Marion will continue by the side of the star and director.

Strand to Show Goldwyn Pictures

Owners of Big New York House Make Contract with Producers for Display of First Year's Output.

GOLDWYN PICTURES will be shown first in New York City at the Strand Theater. Mitchel H. Mark and his associates, owners of the Strand, and Harold Edel, managing director, signed a contract this week with Goldwyn Pictures Corporation for the entire first year's output of twenty-six Goldwyn productions.

This means that every second week in the year, beginning in September, the Strand will present to metropolitan audiences the stars of Goldwyn in pictures upholding the screen ideals of Samuel Goldfish, Edgar and Archibald Selwyn, Arthur Hopkins, Margaret Mayo and the remarkable group of screen and stage specialists with which they have surrounded themselves.

Mitchel H. Mark in a letter to Samuel Goldfish, president of Goldwyn, says in part:

"From the day of the first Goldwyn announcement we have expected much from your organization. The personnel of ownership places the stamp of expertness and thoroughness upon your company. As you know, we have seen but portions of your four completed pictures—untitled and still unassembled—but on the basis of what these revealed to us we have been willing to close an annual contract for what we consider to be truly remarkable pictures."

Mr. Mark and his associates are not merely owners of the Strand. They operate a chain of important theaters in New York State and New England. Their entry into New York City was made at a time when motion pictures were regarded as but a cheap form of amusement. Immediately the Strand challenged the best elements of New York's amusement-loving public.

The Goldwyn organization, beginning in September, will take an active part with the management of the Strand in devising an individualized type of showmanship to accompany the presentation of Goldwyn pictures.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Saint's Adventure"

In James Campbell's Touching Story, Filmed by Essanay, Henry B. Walthall and Mary Charleson Appear in Characters That Make a Powerful Appeal.

Reviewed by James S. McQuade.

I HAVE had the privilege of seeing Henry B. Walthall in numerous roles on the screen, but there is a question in my mind if I have ever seen him in a character that so enthralled me as that of the Rev. Paul Manson, who, for a time, wills that he shall pass as Joe Farley, the terror of the tenement district in which the latter lived. The minister has never met Farley nor has the latter met or known him, yet both men are so alike physically that Farley's own wife and her little boy Sid believe the Rev. Mr. Manson to be the tough, Joe Farley, who, in the role of husband and father, has beaten them up on more than one occasion.

Scene from "The Saint's Adventure" (Essanay).

The story is told so clearly on the screen that I shall not spoil its freshness for the spectator by furnishing even a synopsis.

Mr. Walthall appears first in the guise of a young college student who has just been graduated and who delights in writing his old dad—the Rev. Timothy Manson—that he is lightweight champion of the school. We next see him as the pastor of the richest church in his home city, having succeeded his father who had died; and soon after we see him in the rough garb and aspect of a woodsman, as his physician had prescribed strenuous outdoor life to restore his shattered nerves and health, the result of disappointment and worry over the sham Christianity of the members of his wealthy congregation. And finally he appears as Joe Farley, the tough and outlaw.

We have here a list of roles that test both versatility in impersonation and in the art of make-up, and Mr. Walthall undergoes the test admirably. The care-free student, brimming with affection for his venerable father, radiates a personality that brings a sense of happiness to the spectator. The earnest young minister who vainly pleads with the rich trustees and members of his church to devote a small portion of their half-million fund to the making of a playground for poor children, enthuses us by his fervid earnestness and communicates the fine scorn he feels when refused. The restored health of the reformer, as revealed in the husky, bewhiskered hunter and woodsman, and in the burly form of Joe Farley, carry conviction.

It is as Joe Farley that Mr. Walthall is given his first opportunity and appears at his best. Here Manson necessarily refuses to live with his supposed wife and son, preferring to board elsewhere, and while adding to the wonderment of Mrs. Farley by giving her the lion's share of his earnings, it is evident that he acts so as to place himself in still greater disfavor.

In the fine scene where Manson triumphs over the trustees of his old church and exposes the rottenness of the politicians, Mr. Walthall influences the spectator just as greatly as he does the crowd of tenement dwellers on the screen. You are seized by his earnestness and fearlessness, while by his eye and gesture you seem to hear the impassioned ring of his voice and to feel the conviction wrought by his words.

In this scene Mary Charleson is the crowning feature. When a man in the audience recognizes in the pseudo Joe Farley the Rev. Paul Manson—supposedly dead and buried—and denounces him as a crooked reformer, who has been calling Mary Farley his wife, the little woman walks bravely up to the platform accompanied by her son and brands the statement as a lie. "This man has never claimed me," she shouts, and walks back to her place with her arm protectingly around the shoulders of her boy.

Miss Charleson's Mrs. Farley, all the way through, cannot be overpraised. We watch the eagerness of the woman to hide the supposed slight put upon her by the man who is providing for the household and yet refuses to be one of it. And we notice with great sympathy, too, her efforts to make her home more attractive, so that her supposed husband may come back.

In the closing scene where she says to her boy—then knowing the truth and her mistake, "He's gone, Sid, and he'll never know how much we loved him," the tears come whether we will or not. Then the words, "I know now," fall on her ears, and the man who had learned to love her comes out of the shadows and says further; "Last night I buried Paul Manson in the grave of Joe Farley. Now I come to offer myself to you. Will you take me?"

It would indeed be an oversight to omit mention of little Ellis Paul's Sid Farley. The impersonation is a model for boy actors.

The direction has been ably done by Arthur Berthelet.

The release was made Monday, May 7, through K-E-S-E, Inc.

"Yankee Pluck"

Five-Reel World Picture Written by Willard Mack and Featuring Ethel Clayton and Montagu Love.

Review by Edward Weitzel.

THE story of "Yankee Pluck," a five-reel Brady-made World picture, is strictly up-to-date. The hero has invented a method to deprive the U-boats of their usefulness, and a Japanese diplomat, in Washington, is anxious to secure the inventor's plans. He bribes the father of the inventor's sweetheart to steal the plans, but the young lady gives the Jap an exhibition of Yankee pluck by shooting the foregn gentleman and getting the papers back. There are other complication of a melodramatic nature, running through the story, which is well put together and moves along at a good rate of speed.

Scene from "Yankee Pluck" (World).

As a production it ranks well up in front. The Washington scenes were all made at the capital, and there are many striking views of the buildings and handsome thoroughfares of the city. The interior scenes are also correct in detail and show a number of spacious and richly furnished rooms.

The cast is excellently balanced. Ethel Clayton has the part of the heroine and plays her part with the spirit and personal charm required. Montagu Love as Baron Wootchi makes up the part in a realistic manner, and acts with equal skill. Edward Langsford is a worthy representative of the hero, Lieut. Richard Travers, and Charles Bowser does a fine bit of character work as John Pollard. Johnny Hines, Eric Wayne, and Isette Monroe have other important roles, to which they do full justice. George Archainbaud directed the picture and kept his forces well in hand.

Pathe Releases

"The Iron Heart," Five-Reel Astra Photoplay by Ouida Bergere; Third Installment of "The Neglected Wife," Number Eleven of "Mystery of the Double Cross."

Reviewed by Edward Weitzel.

"The Iron Heart."

THE cast for "The Iron Heart," a five-reel Astra photoplay written by Ouida Bergere, is headed by that fine actor Edwin Arden; and also contains the names of Gertrude Berkeley, Forrest Winant, Helene Chadwick, and Leonore Harris. Anyone at all familiar with the standing of these actors will recognize that it would be an extremely difficult matter to better the cast.

Scene from "The Iron Heart" (Pathe).

The story of "The Iron Heart" is not startlingly new, but the material is of the kind that makes real drama, and the author has known how to shape it in the right form for use on the screen. Stephen Martin, the part played by Edwin Arden, is a man whose career is very similar to that of a well known Pittsburgh millionaire. He becomes rich and powerful and finds that his wife is not suited to the change in her husband's fortunes. A separation is arranged and Martin determines to marry a young and beautiful woman, but the collapse of his riches brings him back to his faithful wife's side. There is an interesting love story connected with Martin's son and a girl to whom his father objects, on account of her poverty. These two parts are played by Forrest Winant and Helen Chadwick and they leave nothing to be desired. This applies to all the other members of the cast. George Fitzmaurice has directed the picture expertly, and the settings are in keeping with the demands of the photoplay. Several of the interiors are very elaborate.

"In the Crucible."

Events in the third installment of "The Neglected Wife" gather speed when Margaret, after being locked in by her landlady for non-payment of her board, escapes by the window and secures a position in a department store. Her enemy, the shipping clerk, is employed in the same store and makes trouble for the girl from the start. He gets into a fight over her with the manager, pulls a revolver and shoots him and throws the blame on Margaret. While she is taken to the station house, the shipping clerk has his own troubles. Some one explains that he is the guilty party and, in trying to escape in an automobile, he drives the machine off a railroad trestle into the river.

"Love's Sacrifice."

The big sensation in number eleven of "Mystery of the Double Cross" is when Bentley, who has been hidden in the house by Philippa, leaps from the top of the porch into a tree. He is being pursued by Peter and Dick Annessley, who saw him go into the house. The two reels contains other incidents of an exciting nature, not forgetting the appearance of The Masked Stranger.

Pathe War Pictures.

The fifth, sixth and seventh releases of the Pathe war pictures contain more exclusive views of the Great Conflict. The fifth number is devoted largely to intimate scenes among the airmen in France, and the hazardous duty they are obliged to perform. Numbers six and seven show the British North Sea Fleet and the life on board the different craft that are now engaged in bottling up the enemy at Kiel. These pictures were taken by the French and British governments. The interesting features connected with them crowd one another continuously and show the war as it is now actually being fought.

"The Sixteenth Wife"

Vitagraph Five-Reel Blue Ribbon Feature Starring Peggy Hyland and Marc MacDermott Excellent from Every Angle.

Reviewed by Edward Weitzel.

THE attempt to make "The Sixteenth Wife" a photoplay of uncommon merit has been fully realized. This five-reel Vitagraph Blue Ribbon Feature, from a story by Molly Elliott Seawell, shows author, actors and every one concerned in holiday humor. The characters and incidents all belong to the world of make-believe, a humorously entertaining world, peopled with a captivating heroine, a turbaned Turk who is determined to make the lady his sixteenth wife, an American reporter, a blandly shrewd Hebrew theatrical manager, and a colored mammy of many pounds weight.

Olette, the character played by Peggy Hyland, is an American dancer, who becomes a star of the Russian Ballet in its home town, and attracts the experienced matrimonial eye of Kadir El Raschid. Having engaged the dancer for an appearance in Turkey, the gentleman with the cigarette name tries to keep her a prisoner in his harem, where her coming has started a feminine mutiny which, to quell, requires the combined efforts of the Nubian slaves, the rotund eunuchs and the lord and master of the fifteen wives. Olette escapes by jumping from a lofty window, and returns to her native land. Hither the Turkish gentleman follows her, but gives up the pursuit when he finds that he has been cleverly tricked and Olette has the bad taste to prefer the love and devotion of a whole-hearted American to one-sixteenth share in his shopworn affections.

All of this is set forth in a spirit of playfulness that just escapes burlesque, in spite of the real danger to the heroine and the physical discomfort of one of the harem beauties, who is stretched face downward upon the ground and bastinadoed upon a broad and comprehensive plan.

The production offers a fine opportunity for the artistic and picturesque, and director Charles Babin exhibits notable skill and care in his department.

Peggy Hyland does the best work of her American career as Olette, and displays a number of fetching frocks. She also does her dancing steps after the fashion of one trained in the art. Marc MacDermott as Kadir El Raschid is fitted by manner and method to give a high grade performance of the part. George J. Forth is a breezy, ingratiating American newspaperman, and Templer Saxe's impersonation of Hackel is a composite of several famous managers of the old school.

"Annie-for-Spite"

Mary Miles Minter Featured in Adaptation of Fred Jackson Story for Mutual Program.

Reviewed by Margaret I. MacDonald.

THE story of "Annie-For-Spite," written by Fred Jackson, is an interesting one, and but for a badly constructed scenario would have covered legitimately five reels of film. The consequence is that at least the last reel and a half of the picture are burdened with meaningless incident, in spite of the fact that its earlier portion leads us to hope for better things. Mary Miles Minter is always charming; but it is rather too much to expect her to carry the responsibility of a five-reel photoplay on her young shoulders. The cast chosen to support Miss Minter is a good one, and the members of it without an exception have done well. Special mention should be made of Gertrude Le Brandt, whose work in the character role of the elder Mrs. Nottingham is more than ordinarily clever.

As the story runs an orphan girl who works in a department store for a small pittance is by chance adopted by a rich old woman, not out of the kindness of the woman's heart, but to spite her son's widow. The old woman immediately remakes her will, leaving all to Annie. The transformations worked by Annie in the heart and home of Mrs. Nottingham are pleasing, and the first bit of real tragedy which the story offers occurs when Mrs. Nottingham dies seated at the window of the room which has been redecorated and brightened by the orphan girl.

Up to this point the picture is interesting; but from here on through the period where Mrs. Nottingham's grandson, who is unknown to Annie, comes to take a position as secretary with her, and a suit filed by the younger Mrs. Nottingham is tried and decided against Annie, is somewhat tiresome for the reason that too much of an effort is made to keep the star in the limelight, rather than working out the natural detail of story. The story closes with a recognition of mutual love on the part of the young people. The picture was released May 14.

Paramount Shows Two Good Subjects

Morosco's "The Highway of Hope" Is Picturesque Drama and "Her Better Self" a Tragedy of Strength.

Reviewed by George Blaisdell.

THERE is an abundance of the big outdoors in "The Highway of Hope," the Morosco release of May 17. The major part of the story is laid in a mountainous desert, with all its picturesqueness, its unaccountable lure, its grip on the mind. There is good measure of interest, too, in the tale itself. Harvey Gates, himself a Far Westerner, has adapted the story of Willard Mack, and in his titles and general treatment there is a reflection of the western spirit. The director has done much to complete the illusion of the real West.

Kathlyn Williams and House Peters are the featured actors. These two skilled players have put their best into their respective roles, neither of which may be considered as among those which a player would put in the category of "desirable." Miss Williams in the greater part of her interpretation is seen as a slattern, first as a slavey in a frontier hotel and later as the wife of a shiftless and drunken prospector. Mr. Peters is that prospector. He throws himself into the part with the same merciless abandon as he displayed in "The Great Divide." Jim Farley is a convincing Missouri Joe, the keeper of a public house, who insisted his slavey must either marry him or put on the tinsel of the dance hall. Harry Devere is Garst, the promoter, who in a mining deal plays fair with an unsophisticated woman, and years later, when contact with the "big town" has worn the rough edges from her, falls in love with his business associate.

"The Highway of Hope" is a likable western picture. It has atmosphere and it has drama.

"Her Better Self."

In "Her Better Self," the Famous Players release for May 21, we have the antithesis of the preceding Paramount release. This story is of the East, of New York; of surroundings as comfortable as money can procure, of men and women in conventional garb. It is a striking contrast to its predecessor. What is of more importance, it is a strong story and also it is finely staged. Robert Vignola has produced the script from the pen of Margaret Turnbull.

Pauline Frederick is seen in the role of a well-to-do young woman who, following her engagement to a count, becomes interested in the charity work of a doctor or in him personay—each may make his own guess as to that. With him she goes to a hospital to learn of nursing, she visits the Night Court, and for him, to save his life, she enters a court of higher jurisdiction. It is a straight characterization of a very straight young woman of the social world. It is a strong characterization, too, of a quality for which Miss Frederick is notable.

Opposite Miss Frederick is Thomas Meighan in the role of the doctor. The work of this player grows in strength. Perhaps it would be more accurate to say that as one becomes better acquainted with his work there is a corresponding increase of the regard in which it is held. Mr. Meighan has a wholesomeness, a naturalness, about him that is refreshing.

The Aggie May of Alice Hollister furnishes the drab side of this story of metropolitan life. The portrayal of the woman of the street by this veteran screen player is finely done.

Scene from "Her Better Self" (Famous Players).

Charles Wellesley and Maud Turner Gordon as the Tylers are competent representatives of the urban family.

"Her Better Self" is a good picture of New York life. One of the notable factors is the fidelity with which Director Vignola adheres to life in his staging of the two courtrooms. We are told the setting of the higher court was a faithful reproduction of one of the rooms in the Criminal Çourts Building. It well may be. The interiors of the Tyler home, too, are striking. Ned Van Buren, the photographer, has secured many fine lighting effects. His work stands out all through the picture.

Two Kalems

"The Man Hunt at San Remo," Episode of "The American Girl," and "The Sign of the Scarf," a "Grant" Reel.

Reviewed by Ben H. Grimm.

FOLLOWERS of Kalem's "The American Girl" series will be especially pleased with the two-reel release titled "The Man Hunt at San Remo." In this number all of the melodrama and action has been retained, but the story strikes a more human note than hithertofore. The denouement is a delightful surprise. The manner of production is fully up to the standard set by Director James W. Horne.

Scene from "The Man Hunt at San Remo" (Kalem).

In this number a cowboy on the King ranch, unable to borrow a hundred dollars, steals a sum of money. It is then that the man hunt begins. The hunt entails much hard and exciting riding. After a gun battle the cow puncher is caught, and it develops that he stole the money so that a crooked mining promoter wouldn't get it.

Marin Sais heads the cast. She is supported by Frank Jonasson, R. E. Bradbury, Edward Clisbee and Paul C. Hurst. The story was written by Frederick R. Bechdolt.

"The Sign of the Scarf."

This one-reel episode of the "Grant, Police Reporter" series upholds the reputation for thrills made by previous releases. George Larkin as the reporter, in succor of a kidnapped heiress, climbs a tree, jumps from the tree to the roof of a house, and then clambers in through a window to the room in which the girl is held. He rescues her. The girl has been kidnapped by the "Spider" and his gang, who, with the aid of a woman accomplice, hopes to obtain a fortune. The reel is up to standard.

"A Romance of the Redwoods"

The Latest Mary Pickford Artcraft Picture, a Story of the California Gold Rush of '49, Has Controversial Finish.

Reviewed by Edward Weitzel.

THE Cecil B. DeMille and Jeanie MacPherson eight-reel photoplay, "A Romance of the Redwoods," written for Mary Pickford and produced by the Artcraft Pictures Corporation, is bound to stir up controversy regarding its closing episodes. A story of the rush to California for gold in '49, it moves along conventional but well defined lines that give the star many effective moments in a character skillfully adapted to her personaliity. At the finish it introduces a situation that will please many of Miss Pickford's admirers immensely; others will regret its use in a picture with which she is connected.

The DeMille-MacPherson tale has for its heroine a young girl from New England, who goes to California in search of her uncle after the death of her parents. When she arrives at "Strawberry Flats" she discovers that her uncle has been killed by Indians, and that a handsome but unkempt road agent has assumed his name, for purposes of personal safety Circumstances force the girl to accept the road agent's protection, and she takes up her abode in his cabin. Her innocence awakens the spark of good that is still alight within him, leads to his promise to abandon his unlawful occupation and the two fall in love. Failure to keep his word causes him to be captured by a vigilance committee and, as a last desperate means of saving his life, the girl indicates, by means of some clothes hastily stripped from a large doll, that he is the father of her unborn child. The trick succeeds and the pair are married on the spot by the sheriff. After they have departed, the committee learn of the trick that has been played upon them, and accept their defeat at the hands of "one small woman." It is hardly necessary to add that the acting and the personality of Mary Pickford make the situation without actual offense. The exceedingly romantic nature of the entire plot removes most of the objection to it, on the ground of its improbability; but all of the Pickford following will not find it an unqualified delight.

The list of the drama's indisputable points of merits is a long one. To begin with, scene after scene is a revelation of the grandeur and beauty of the California redwoods. Other views have been snapped with a keen eye to their pictorial effectiveness, and the humorous touches, cast, attention to detail and general direction by Cecil DeMille, are worthy the Artcraft reputation.

Scene from "A Romance of the Redwoods" (Artcraft).

As intimated in the preceding paragraph, Mary Pickford as Jenny Lawrence gives the part the benefit of all her personal charm and her ready command of the screen actor's art, but her feet tread the surest along the pleasant paths of life.

Elliott Dexter plays "Black" Brown, the road agent, with the dash expected from such picturesque rogues, the favorite sons of romance. It is a comforting thought, nevertheless, to remember that in real life we are seldom called upon to accept them as one of the family. Tully Marshall, Charles Ogle, Raymond Hatton, Walter Long, and Winter Hall, are other names that guarantee the quality of the cast.

Triangle Program

"Wild Winship's Widow," Ince-Kay Bee, with Dorothy Dalton, and "Madame Bo-Peep," Fine Arts, with Seena Owen.

Reviewed by Louis Reeves Harrison.

NOT wild is "Wild Winship's Widow," nor has it anything in it picturing the wildness of Winship. It is very tame, one of the kind of stories mother used to get at the public library of purely artificial characters in situations devised by the brain of some lady novelist in reflection of something she has read, rather than from the fulness of experience. Then there is a most ingenuous absence of suspense. We are told in the first few scenes that the young widow is idealizing her dead husband because she never knew how "wild" he really was, and that she refuses a worthy young man who has loved her "all these years." After that we have only to sit through four and one half reels for the widow to be undeceived about her husband and accept the worthy young man.

Scene from "Wild Winship's Widow" (Triangle).

Some of the scenes in the four and one half reels are very pretty, an ensemble of a hunt ball being one of the most attractive, and the interiors are arranged with Ince good taste It is not unpleasant to see some well-dressed ladies and gentlemen riding around the country on horses and tally-hos, and such mechanical accessories as rain and lightning after the picnic are good enough for a strong story, but there is no strength in any of the characters. The widow takes shelter from the rain in a hunting lodge with a man she does not love and releases a horse the hero gave her, so that the hero may know where she is, as though she could not have been thrown from the animal in attempting to get home, and as though the horse would find the hero waiting for him That sort of stuff is of trashy novels printed a half century ago. The hero a man without initiative, the heroine merely a selfish lightweight, there is little interest in what becomes of them, more is the pity, for all members of the company have done their best with scant opportunity.

"Madame Bo-Peep."

"Madame Bo-Peep" is the story of a young woman who acts with so little intelligence that she might be suspected of feeble-mindedness when she is persuaded to marry a distasteful old man for the money she might get by taking a life partner from among men whom she could tolerate with a semblance of self-respect. She lacks sufficient strength of mind to do anything on her own account, is pushed into an undesirable alliance by the recommendation of acquaintances The only property the supposed wealthy husband leaves is a sheep ranch in charge of young suitor. When she goes there all interest in her career, if any has been aroused, comes to an end. It is easily forseen that she will wed the young man, and the rest is mere padding with only one bright spot, where the heroine does some good riding, but the entire composition is lacking in the main and guiding principles of a five-reel screen story, cuff-made and unworthy of being classed with other Ince productions.

Forum Films

Third Program of "Conquest Pictures" Contains Interesting Subjects for the Family Group.

Reviewed by Margaret I. MacDonald.

"Chris and the Wonderful Lamp."

THE third program of "Conquest Pictures to be released by the Forum Films, Inc., is made up of interesting material and will be especially pleasing to children. "Chris and the Wonderful Lamp" is the four-part feature presented on this program and has comedy in abundance in its makeup. Thomas Carnahan, a clever young actor, plays the role of Chris, the boy who found in the Oriental lamp purchased at an auction sale relief from most of his troubles by being able to call to service at any moment by merely rubbing the lamp a slave of no mean order. This slave could change into any shape which Chris desired he should, and found him most useful as his own double, when he could send him to school, make him take thrashings intended for himself, and fit into all sorts of unpleasant niches which Chris wished to avoid. The participation of Chris and his genie in a football game will please the boys. This is an excellent comedy.

"Legend of the Willow Plate."

The legend of the willow plate is prettily presented in the center of a willow platter which edges the picture on the screen. The story is told of how the Chinese lovers eloped to the beautiful island where for a short time they lived happily before being followed by an irate father, who burns their house from which they escape as white doves. This is a pleasing number for the family group program.

"G. F. D., 10,000 Years B. C."

A unique comedy-drama of prehistoric ages played by manikins. This is perhaps the least interesting number of the program, but is acceptable because of its grotesque and unusual character. The story follows the fortunes of rival lovers in the days of the caveman.

"Birds of Far Off Seas."

The educational feature of the program is unusually interesting, giving some fine views of the birds as they congregate on the island of Malagra off the cost of South Africa It seems as if thousands of birds of various kinds, including penguins and solan geese, swarmed about the island when these scenes were photographed. It is interesting to watch the gathering of penguin eggs to be sent to London, where they are sold as a delicacy. The closing of the picture is a beautifully tinted sunset scene.

"The Bakery," King-Bee's Third Comedy.

Fun and frolic in a bakery is the theme of the third King-Bee Comedy, in which Billy West, Ethel Burton, Babe Hardy and Leo White are seen in their most hilarious moods. The comedy well sustains the humor of the King-Bee series.

"Sowers and Reapers"

Emmy Wehlen Featured in Five-Reel Rolfe-Metro Melodrama Written and Directed by George Baker

Reviewed by Ben H. Grimm

SCARLET fiction in the purest sense of the word is seen in "Sowers and Reapers," a five-reel melodrama produced by Rolfe Photoplays, Inc., and released by Metro on May 7. The best thing in the picture is Emmy Wehlen, the featured player, whose beauty and ability count for more than any other feature. The story, which was written by George D. Baker, who also directed, is of the sort that will bring joy to the hearts of those who revel in the writings of Laura Jean Libbey, and of the sort that is apt to bring laughs to the lips of those who demand at least one ounce of plausibility to every pound of story.

Scene from "Sowers and Reapers" (Metro).

Considered technically the story is one of convenience. It is obvious at almost all times. Impossibilities are many, especially one where one is asked to believe that, although a girl's body has been charred beyond recognition in a factory fire, the dress she wore and a letter she carried are left almost intact. But if one can put oneself in a frame of mind in which a story will be welcome for no other reason than that it is a story, a certain amount of entertainment will be gotten out of "Sowers and Reapers."

The plot starts out with that well-known trio, wealthy father and son and poor factory girl. The youth marries the girl, but his father, by trickery, separates them. Every proof of the marriage is destroyed. A child is born. The youth is led to believe that the girl perishes in a fire. He marries the girl of his father's choice. From poverty the first girl reaches dizzy heights of fame as a screen star. The youth and his father go broke. The girl buys up the mortgages on their property. The father and son see a motion picture written by the girl. It is the girl's story of what she believes to have been her husband's faithlessness. The picture finally brings the entire group together.

Some very good super-imposure photography was done by Joseph Shelderfer in the scenes in which we see a picture within a picture.

Supporting Miss Wehlen is a cast including George Stuart Christie, Frank Currier, Peggy Parr, Harry Davenport, Walter Horton, Kate Blancke, David Thompson, Grace [illegible], [illegible] McCormack and [illegible] Turner.

New Thanhouser Seven-Reel Ready

Hard upon the heels of "The Vicar of Wakefield" and Edwin Thanhouser's publicity of [illegible] seven-reel special production comes the news from New Rochelle of the completion this week of a seven-reel "special" that has been in work three months. The working title is "The Heiress," but it is said to carry an intimation of the true import of the subject.

It has been produced by Ernest C. Warde, director of "The Vicar of Wakefield" and [illegible]. The cast contains Florence La Badie, J. H. Gilmour, Gertrude Dallas, Wayne Arey, Richard R. Neill, Arthur Bauer and Charles Dungan.

"Broncho Billy" Again in the Saddle

Following a year of inactivity in the motion picture industry, G. M. ("Broncho Billy") Anderson will emerge from retirement, it is announced, by presenting himself in a new six-reel feature photoplay called "Humanity." Apart from the statement that a powerful story is developed by an unusually novel method, it is understood that "Broncho Billy" is again the central figure in a story in which he portrays the cowboy, the character for which he is famed throughout the world.

Joffre and Viviani in Mutual Weekly.

Thanks to the enterprise of Gaumont cameramen, Mutual Weekly No. 124 has a remarkable series of pictures of Joseph Joffre, Marshal of France, and Rene Viviani, vice-president of the Council of Ministers of France. A number of exclusive pictures were secured.

Those who have never seen New York on a gala occasion will be surprised at the dense crowds which congregated to welcome the hero of the Marne and his distinguished compatriot. Editor Bell Mitchell had a cameraman stationed upon a skyscraper to get pictures that would give some idea of the mighty tides of humanity that surged through New York's City Hall Park. They were highly successful. There is also a close-up of General Joffre which is particularly effective.

"Trip Through China" at Eltinge

"A Trip Through China," a ten-reel educational travelogue, will open at the Eltinge theater Monday, May 21. The picture was taken by Benjamin Brodsky, who spent ten years in China with his camera and took fully 100,000 feet of film, from which the best 10,000 feet has been selected to show the outside world the beauties, customs, industries, games, sports and amusements of the most wonderful and the least known country of the world.

The picture contains many interesting industrial and labor scenes in the country where wages are 12 cents a day.

A complete trip is provided from San Francisco to Peking, Hongkong, Shanghai, Canton, Tientsin, Soochow, Macao, Hangchow, Kowloon, Aberdeen and New Chwang.

Boy Scouts in Forum Film

About fifty boys from various Boy Scout units throughout the Bronx were used in the Edison Conquest production just completed of "The Boy Who Cried Wolf," which will be released through Forum Films, Inc.

The story, which would be notable if only for the fact that it was the last piece of fiction to come from the pen of the late Richard Harding Davis, has to do with a Boy Scout's adventure in running down a German spy.

Franklin K. Mathiews, Chief Scout Librarian of the Boy Scouts of America, witnessed an advance screening of this production recently and he expressed himself as highly pleased with the film interpretation of Davis' idea.

Middle West Takes to War Pictures

The official Government Pictures of the war have proved to be a great attraction with the exhibitor as well as the public. The Pathe Omaha office reports that they have secured bookings for thirty-six days solid run. Among the prominent theaters which have taken the pictures for more than one day's run are the Empress of Omaha, for four days; the Muse of Omaha, four days; [illegible] of Omaha, two days; Nicholas of Council Bluffs, Ia., two days; [illegible] of Lincoln, Neb., two days; the [illegible] at No. Platte, Neb., two days, and the Majestic of Cedar Rapids, Iowa, for three days.

Many Barriscales Remain for Triangle Issue

Bessie Barriscale will remain on the Triangle program throughout the current year, according to an announcement issued by the company. As previously stated by Triangle officials, a number of special productions starring Miss Barriscale are being completed at the Kay Bee studios in Culver City. The latest, released May 6, is the [illegible] of those to be shown. "Bawbs o' Blue Ridge" follows June 3, and every month thereafter until the end of the year a Bessie Barriscale feature will be available to Triangle exhibitors.

Selig Issues an Enlistment Subject

"Uncle Sam Afloat and Ashore" is the title of a [illegible]-reel special feature released by General Film Service on Monday, May 28. The production is particularly timely at present. It pictures the activities of Uncle Sam's army and navy and the Selig Company claims the film will prove a tremendous incentive to enlistment.

The soldier boys are shown at drill, in line of battle and in camp. The cavalry is shown in activity and the artillery is also presented in action.

Details of life in the navy are also interestingly shown.

Leonard a Successful Picture Man

Linwood Super-Film Attractions, sole distributors for [illegible] productions in Indiana, under the energetic management of [illegible] Leonard, have taken their place among the important exchanges in the country. Mr. Leonard has been in the motion picture business ever since its origin and has a record of important exhibiting and exchange work. The exchange is in the [illegible] Theater building, where also one of the Linwood Amusement Company's best theaters is located.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE SIGN OF THE SCARF (Kalem).—A number of the "Grant, Police Reporter" series. The virtue of the reel lies in its thrill, which is performed by George Larkin. He climbs a tree, jumps from its swaying branches to the roof of a house and climbs into the window of a room in which an heiress has been imprisoned. The reel is fully up to the standard of this series.

THE MAN HUNT AT SAN REMO (Kalem).—Followers of Kalem's "The American Girl" series will be especially pleased by this two-reel episode. It contains all of the thrills and a more human and interesting story than many that have gone before. A cowboy steals some money from the King ranch and an exciting man hunt begins. It develops that the cowboy stole only so as to get the money away from a crooked mining promoter who was visiting the King ranch. Marin Sais plays the lead, and is supported by the usual Kalem players. Reviewed in this issue

Artcraft Pictures Corporation.

A ROMANCE OF THE REDWOODS (May 14).—Mary Pickford is the heroine of this eight-reel picture of life in the California gold rush of '49. A review is printed on another page of this issue.

Art Dramas, Inc.

LITTLE MISS FORTUNE (Erbograph), May 10.—A five-reel comedy-drama featuring Marion Swayne. The story follows the usual course of the tales of young orphan girls who go from rags to riches or fame. This time the poor girl has theatrical ambitions, which are finally realized. A full review is printed in the review columns of last week's issue on page 1141.

Forum Films, Inc.

CHRIS AND THE WONDERFUL LAMP (Conquest), May.—The third program of the Forum Films presents "Chris and the Wonderful Lamp" as its feature number. This is a good four-part comedy in which a young boy, played by Thomas Carnahan, buys an odd looking lamp at a sale and afterward discovers that by rubbing it he can at any moment command a slave. The idea is taken from the story of the Lamp of Alladin and is full of good comedy. Other numbers of this program are "The Story of the Willow Plate," "G. F. D., 10,000 years B. C.," played by manikins, and "Birds of Far Off Seas."

K-E-S-E, Inc.

THE SAINT'S ADVENTURE (Essanay), May 7.—A fine story with a powerful appeal, worthily directed by Arthur Berthelet. Henry B. Walthall and Mary Charleson, in the leading roles, are seen at their best, and the other parts are capably sustained. This may fittingly be called a photoplay of uplift, a great sermon of the screen. An extended review will be found on another page in this issue.

Metro Pictures Corporation.

THE MILLIONAIRE'S DOUBLE (Rolfe-Metro), April 30.—Lionel Barrymore is the star of this five-reel photoplay. It is a modern romantic drama and excellently played and produced. A longer review was printed in the issue of May 12.

SAFETY FIRST (Metro-Drew), April 30.—This one-reel comedy is not in the front rank of Drew productions. It promises plenty of fun at the start but fails to make good to the extent expected from the Drew standard. The "Safety First" idea applies to a nervous married man who is at great pains to train his family how to act when aroused in the middle of the night by the cry of "Fire!" His wife puts him to the test and his system fails to work.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 123 (Gaumont), May 9.—Interesting items of this issue are the shearing of a Merino ram which yields 48 pounds of fleece, the French fleet in the North Sea, a sham battle at Fort Sam Houston, Texas, and the opening of the yachting season at San Francisco.

REEL LIFE, NO. 54 (Gaumont), May 10.—This number of the series contains as its principal subjects "Proteges of a Big City," which shows how the feeble-minded children of New York are cared for at the hospital on Randall's Island; "A Submarine Oil Field," showing how California is now obtaining oil through the bottom of the sea, and "Making Grape Juice."

JERRY'S PICNIC (Cub), May 10.—This is a moderately entertaining farce comedy in which Jerry and his sweetheart go to a picnic at a certain park with a newly-wed pair and a fuss occurs over Jerry's attentions to the bride. Jerry takes revenge on the young woman's husband by filling up his drinking glass with tabasco sauce. The picnic ends abruptly, and believing that his sweetheart has gone home with the other man he breaks into his home. The affair is settled peaceably after an understanding is arrived at.

MISS TRIXIE OF THE FOLLIES (Strand), May 17.—Rather an amusing comedy of the lighter sort in which a young wife plays a practical joke on her husband, who is too fond of flirting. She disguises herself as a chorus girl and meets him in the park on several occasions, after which she invites herself to the house, bringing about the climax of the story.

Mutual Film Corporation Specials.

THE VANQUISHED FLIRT (Vogue), May 12.—A two-part slapstick comedy in which a great deal of the action takes place between a window and a plasterer's scaffold. There is no plot of any account to the picture, which might be found amusing by some audiences. At least it contains nothing objectionable.

ANNIE-FOR-SPITE (American), May 14.—A five-part production featuring Mary Miles Minter. The picture is an adaptation of a story by Fred Jackson and is a pleasing one. It was not, however, calculated to cover five reels of film. The result is that the last two reels contain considerable unnecessary incident. Mary Miles Minter is attractive as usual and plays her part well. Others of the cast are George Periolat, Lucile Ward, Gertrude Le Brandt, Eugene Ford, George Fisher and Robert Klein.

THE RAILROAD RAIDERS, NO. 6 (Signal), May 14.—"The Overland Disaster" is the title of this number of the serial and deals with an attempt to disgust the stockholders of the railroad so that they will sell out and leave certain plotting individuals in control. The car in which the president is traveling is derailed. A good fight also takes place between two of the men, providing a spectacle for those who are looking for it.

Pathe Exchange, Inc.

COPPER INDUSTRY, ARIZONA (Pathe), May 20.—Number 9 of the Combitone pictures is devoted to copper industry in Arizona. The method of handling the ore in the large mills of the state is shown in all its phases.

SEOUL, KOREA (International), May 20.—The half reel of street scenes in the capital of Korea are a surprising mixture of ancient customs and modern improvements. A "Jerry on the Job" cartoon entitled "Quinine" completes the reel. It is one of Hoban's funniest pictures.

RUSTICATING (Pathe), May 27.—Harry Myers and Rosemary Theby take to the country in this one-reel farce, and have a series of comic mishaps that send them back home swathed in bandages. An amusing reel.

LOVE'S SACRIFICE (Astra), May 27.—A thrilling leap into a tree is the big sensation of this number of "Mystery of the Double Cross" serial. A longer review is printed on another page of this issue.

IN THE CRUCIBLE (Astra), May 27.—The third number of "The Neglected Wife" shows a decided advance in the action and finishes with a startling auto accident. A longer review is printed on another page of this issue.

THE IRON HEART (Astra), May 27.—A notable cast, headed by Edwin Arden, makes this five-reel screen drama by Ouida Bergere first quality entertainment. It is reviewed at length on another page of this issue.

Paramount Pictures Corporation.

THE HIGHWAY OF HOPE (Morosco), May 17.—A story of mountain and desert, in which the featured players are Kathlyn Williams and House Peters. It is a good western picture. It is reviewed in another column.

HER BETTER SELF (Famous Players), May 21.—A dramatic story of New York life, featuring Pauline Frederick and Thomas Meighan. It is reviewed in another column.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 70 (Universal), May 2.—All sorts of war preparations, particularly in America, are shown in this number. Also a number of views taken on the western front in Europe.

ANIMATED WEEKLY, NO. 71 (Universal), May 7.—Patriotic subjects are uppermost in this entertaining number, which urges young men to enlist. The visit of the French and British commissioners is also featured.

THE PHANTOM'S SECRET (Butterfly), May 14.—A good five-reel offering, written by J. Grubb Alexander and directed by Charles Swickard. Mignon Anderson appears in the part of a French girl whose father is the notorious thief known as "The Phantom." She enters into a forced marriage with Franz, the villain of the piece, capably portrayed by Hayward Mack. The scenes in France and later in America are handled with careful continuity and the story is interesting throughout. The girl heroine finds happiness after many troubles, some of the action being quite dramatic. Others in the cast are L. C. Shumway, Marc Fenton, Molly Malone and Fred Church.

BREAKING THE FAMILY STRIKE (Victor), May 17.—A domestic comedy by H. J. Shepard featuring Jane Gail and Matt Moore. The wife goes on a strike and the young husband hires a pretty cook as strikebreaker. The indignant wife returns and makes a "cleanup." A breezy number, with an amusing idea in it.

DROPPED FROM THE CLOUDS (Bison), week of May 21.—A two-reel number by W. B. Peason picturing the experiences of some cowboys who are transported in a dream to Turkey. Their experiences are fantastic and humorous throughout. Some good trick photography is demonstrated and some wild animals play an important part. Children will be particularly attracted by this number.

MARY ANN IN SOCIETY (Victor), week of May 21.—A clever story for children by Ruth Stonehouse, who also plays the leading role. The washerwoman's daughter visits for a day with her rich girl friend, dresses in her finery and goes horseback riding. She returns home ill from her exertions. A nice little story of the kind.

WHO SAID CHICKEN? (Victor), week of May 21.—A comedy number by Walter Newman, featuring Ernie Shield, Marcia Moore and others. The story concerns two married couples at a hunting lodge. One wife suspects her husband of flirtations and thinks his reference to a "chicken" dinner has a meaning he did not intend. The action is farcical, but only fairly strong in humor.

MOVING DAY (Nestor), week of May 21.—A comedy number concocted by Eddie Lyons and Lee Moran, who play the leading parts, assisted by Edith Roberts and Harry Nolan. Some amusing incidents connected with moving household effects are pictured in burlesque form. A stronger climax would have given this first rank, but it is enjoyable as far as it goes.

BEACH NUTS (L-KO), week of May 21.—A two-reel comic featuring Daniel Russell, Gladys Varden, Bert Roach and Walter Stephens. Many aquatic stunts are shown in this in a tank and in the ocean by girls and men attired in bathing suits. Certain humorous effects are attained, some of them a little coarse, but not in any way offensive. There is hardly enough plot to hold the action together, but it makes a fairly strong nonsensical number. A motor chase is the closing feature.

A 44-CALIBER MYSTERY (Gold Seal), May 22.—A three-reel subject by T. Shelley Sutton, featuring Harry Carey, Claire Du Bray, William Gettinger and Vester Pegg. "Cheyenne Harry" appears in this as sheriff of a Western town. He falls in love with a girl whose father is working a mining claim. A young bandit, known as Lone Jack, complicates matters by a series of troublous deeds, culminating in a shooting for which the girl's father is falsely blamed. This is picturesque in presentation and leads up to some exciting incidents of a melodramatic sort at the close. It is stronger than the average Western number.

MONEY'S MOCKERY (Laemmle), May 25.—A two-reel number by E. M. Ingleton, featuring Douglas Gerrard as an aged widower who has cast off his son because the latter married without his consent. The old butler reminds him of his son's birthday, and while angry at first the old man decides to find the boy if possible. The way in which he invades Billy's home and becomes acquainted with the pretty young wife makes an appealing situation of the quietly sentimental type. Later he returns home and arranges a big birthday dinner and the reconciliation follows. The offering as a whole is quite pleasing.

THE BOSS OF THE FAMILY (Joker), May 20.—A comedy subject by C. B. Hoadley, featuring Gale Henry, William Franey, Lillian Peacock and Milburne Moranti. The widow refuses the boss plumber until he falls into an inheritance. Then all hands make a break for high society. This is not extremely laughable at any time, but proves quite amusing.

THE THOUGHT MACHINE (Universal Special), May 27.—No. 11 of The Voice On the Wire" series. This is one of the most dramatic of the series. Welsh and Polly go to the cafe, where most of the principals in the story gather. The lights are put out and the mysterious hand attacks Welsh. Shirley saves him from death, but Cronin intervenes and upsets things. Polly is then induced to make an attack on Shirley, while under the influence of hypnotism. The installment closes with Polly holding a gun to Shirley's breast.

NO. 10, WEST BOUND (Bison), week of May 28.—A strong two-reel number, featuring Kingsley Benedict as a railroad detective. He dresses as a hobo and enters a Western town, where a plot is on foot to hold up the express train. He joins in with the gang. The train robbery is put on in dramatic and exciting fashion. There is a girl in the case, who is kidnapped by one of the gang leaders. The number is a good one of the type. Others in the cast are Fred Church, Eileen Sedgwick, L. W. Lawrence and T. D. Crittenden.

Triangle Film Corporation.

WILD WINSHIP'S WIDOW (Triangle), May 20.—A story without suspense or fine characterization, dragging through most of the scenes, though many of the latter are very pretty. Neither Miss Dalton nor her support have any large dramatic opportunity.

MADAME BO-PEEP (Triangle), May 27.—A dull story of the selfish marriage of an insane woman, her disappointment on not inheriting money from her first husband, and her marriage to a second, a former suitor.

World Pictures.

YANKEE PLUCK (May 21).—This up-to-date five-reel photoplay was written by Willard Mack. The scenes are laid in Washington and the production is excellent. Ethel Clayton and a competent cast make the acting effective. A longer review is printed on another page of this issue.

Corona's Production Plans

Company Will Make Eight Big State Rights Picture a Year —Work on New Studios Begins Next Month.

CONVINCED that there is a tremendous demand for multiple-reel features through the medium of the open market and in the state rights field, due to the avalanche of inquiries he has received from every section of the country regarding the forth-coming presentation of the ten-part drama, "The Curse of Eve," F. E. Keeler, president of the Corona Cinema company announces the future policy of his organization.

Corona will be a permanent producing company, and plans are now being perfected which will enable the production of eight big subjects a year, measuring from seven to ten reels. Two companies will start work immediately, and their aim will be to complete four plays each in twelve months.

Negotations have already been started with several of the best known writers of fiction for the outright purchase of their efforts for screen purposes. All of the Corona productions will be picturizations of popular novels photodramatized by established and successful scenario writers.

The architect's plans for an immense motion picture plant have been accepted by Keeler, and acreage in the Hollywood section of Los Angeles, close to other studios in the vicinity of Santa Monica Boulevard, has been bought.

Bids for the construction of the various buildings which will occupy space at the Corona plant have been filed and the selection of the builder will be made shortly. The accepted plans call for four massive structures and a series of smaller buildings.

Many features will be in evidence at the new plant, among them being the dressing rooms for the players. These will consist of 24 bungalows, arranged in street form, 12 on each side, and each building will have from six to ten portable fronts. By employing this method much time will be saved in seeking exterior locations. Actual construction will start about June 15.

Enid Markey, long prominent as a member of the Thomas H. Ince forces, has the stellar role in "The Curse of Eve," playing the part of the modern Eve. Jack Standing and Ed Coxen share equally in the leading male characterizations. Others included in the cast are Elsie Creeson, Eugenie Besserer, Clarissa Selwynne, William Quinn, G. Raymond Nye and Arthur Allardt.

"The Curse of Eve" is from the story by Wycliffe A. Hill and the picture was directed by Frank Beal. William C. Thompson photographed the production.

"THE TRUFFLERS" GOING STRONG.

Samuel Merwin's story, "The Trufflers," which delighted the five million readers of the Cosmopolitan Magazine, had its premiere in theaters throughout the country on Monday, May 4. It was most cordially received everywhere.

Within the past year no part of the country has been more extensively talked about than Greenwich Village, New York, where the scenes of "The Trufflers" are laid. Since Mr. Merwin went to live among the villagers to get the local atmosphere for his stories the entire country has become interested in this quaint section where conventionality is set aside and the true bohemian spirit exists.

Mr. Merwin wrote real characters into the story as he found them—artists, novelists, playwrights, journalists, sculptors, musicians, theatrical managers and producers, people of the stage, and incidentally, too, persons who have no connection with any of these professions but who hang on to the edge for the personal glory that they get from it.

Nell Craig, one of the most prominent of motion picture stars, appears as Sue Wilde. She is ably supported by a superb cast including Sydney Ainsworth as Peter Ericson Mann; Ernest Maupain as Jacob Zanin; Richard C. Travers as Henry Bates, "The Worm"; Patrick Calhoun as Hy Lowe; Harry Lunkinson as Abe Silverstone; John Cossar as Dr. Hubbell Harkness Wilde; and Virginia Bowker as Betty Deane

State Rights Department

Conducted by BEN. H. GRIMM

State Rights Market Sluggish

Inactivity of Buying Chiefly Due to Generally Unsettled Conditions—Slump Only Temporary Is Belief.

THE pulse of the state rights market is at present quite sluggish. Buying has not been as active within the past few weeks as it was during the late winter. Few really big sales have been reported within the week just past, although reports from all over the country indicate no let up on the amount of business done with state rights attractions. From the Middle West come especially optimistic reports on business done with open market pictures.

Various reasons for the inactivity of the present have been advanced by prominent state rights men, the consensus of opinion being that the present quiet was expected and that, further, it is only temporary. The lassitude on the part of more particularly the smaller buyers is attributed, first, to the generally unsettled conditions prevalent throughout the country at the present time. Everyone, apparently, is marking time, ready to go when the signal is given, but more or less loath to step out before they know just where they are going or what conditions they are going to meet when they get there. While President Wilson's declaration of war has in no wise affected attendance, many buyers are believed to be holding back with their plans until they know more definitely just exactly where they stand.

On several sides, too, the opinion has been advanced that smaller independent buyers are cagily standing by and watching to see on which side of the fence the new National Exhibitors' Circuit cat jumps. This factor, though, in the belief of many men, will have little to do with the army of small men who have always done their shopping by looking at the goods on the counter—the men who cannot afford to buy the really big productions, but who manage to corral comfortable sums out of the less costly features.

The approach of summer is another cause for the lack of buying just now. This is offset in a greater or less degree, however, by the fact that many theaters that housed legitimate shows during the season run motion pictures during the summer.

Summed up, the general belief is that while the pulse of the market is sluggish just now, the market is still live enough to come back with keen acceleration within the near future.

GARFIELD GETS "SUBMARINE EYE" FOR THREE STATES.

Herman J. Garfield, one of the livest state rights men in the Middle West, has just closed a deal by which he acquires "The Submarine Eye" for the states of Ohio, Indiana and Kentucky from the Williamson Brothers, the originators and sole producers of submarine film attractions. Mr. Garfield has returned to Cleveland and his temporary address is the Columbia Building. He expects shortly to open larger offices in a more favorable location, which in all probability will be in Keith's Hippodrome.

Garfield has handled "Dante's Inferno," "Neptune's Daughter," "The Drug Terror" and numerous other big productions, all of which have made money for him and his exhibitors.

Garfield's final word upon leaving New York was one of optimism with regard to the success of "The Submarine Eye" as a legitimate box office attraction.

"I expect to get together a staff of men who deserve to be called showmen—hustlers who have never had a failure," he said, "and I do not see how any exhibitors who play this remarkable under-water picture can fail to do the biggest business in the history of their houses."

HIRSH TAKES "HER CONDONED SIN."

Nathan Hirsh, president of the Pioneer Feature Film Corporation, reports that his company has purchased the rights for New York and state from the Biograph Company, of their six-reel feature, "Her Condoned Sin," featuring Blanche Sweet, Henry Walthall, Mae Marsh, Robert Harron, Lillian Gish and Dorothy Gish, and directed by D. W. Griffith. This is an exceptionally good picture, and will prove a big "money-getter" for exhibitors.

Showing of "Her Fighting Chance" May 16.

Frank G. Hall, Who Has Acquired World Rights, Will Give Special Screening at Broadway Theater.

FRANK G. HALL, who has acquired the world's rights to the A. H. Jacobs Photoplays, Inc., production, "Her Fighting Chance," will give a special screening of the new feature at the Broadway theater, New York, on Wednesday, May 16, at ten o'clock A. M. The picture is a seven-reel screen dramatization of James Oliver Curwood's "The Fiddling Man." Jane Grey is the featured player, and Thomas Holding, who has appeared in many Paramount pictures, has the principal male role.

Scene from "Her Fighting Chance" (Jacobs).

The latest Jane Grey vehicle is the visualization of a story by an author who has won a world-wide reputation for high class fiction. His stories, too, are readily adapted to the screen. His characters are of the real red-blooded sort—real women and real men who do interesting and logical things. Mr. Curwood's works all abound in the action so necessary to successful motion pictures, and of his stories "The Fiddling Man" is a shining example. This novel has caused wide discussion, chiefly because of the unusual predicament in which the heroine is placed during her fight to save her husband from death. The popularity of the novel promises much for "Her Fighting Chance," especially with such a powerful actress as Jane Grey in the leading role.

Edwin Carewe, whose work as director of a long list of important productions is well known to both the profession and the public, staged the new Jane Grey offering. Mr. Carewe is recognized as a genius when it comes to picturizing stories of the great outdoors. His intimate knowledge of the picturesque character drawings in Mr. Curwood's novel has added much to the effectiveness of his staging of "Her Fighting Chance," whose locale is the great Northwest, and which deals with the intensely interesting activities of the Royal Northwest Mounted Police.

LEVY GETS "JOAN THE WOMAN" FOR KENTUCKY.

Kentucky rights to "Joan the Woman" have been secured by the Big Features Rights Corporation, of Louisville. The corporation has also obtained control of "Neptune's Daughter" for Kentucky and Tennessee; "Where Are My Children?" for Kentucky and Indiana, and "The Little Girl Next Door" for Ohio and Indiana.

Fred Levy, president of the Big Features Corporation, has returned to Louisville from New York, where he attended the meeting of the National Exhibitors' Association.

Fraternity Films

Actors Produce Their Own Special Feature—Directed by Harry McRae Webster.

NOT to be outdone by the combinations of producers, state rights buyers and exhibitors which have followed each other in quick succession, a number of well-known actors have formed a combination to produce their own features and market them through state right buyers under the brand name Fraternity Films.

The plan originated last December, Charles Abrams and Arthur Werner of Abrams and Werner worked out the details and the first picture which was started on January 1st., has just been completed. It is a modern drama of Broadway Life in nine reels entitled "The Devil's Playground," written by Dallas Tyler and Harry McRae Webster. Miss Tyler also appears in the picture while Mr. Webster was it's director.

Fraternity Films is a remarkable organization in many ways and the fact that its large membership of artists worked together in perfect harmony, spending four months on the elaborate staging of a large special production which was completed without a hitch, has caused a stir in the ranks of the film army.

The idea of actors sharing in the profits of pictures which are financed and produced by themselves is in itself, an innovation, but an added interest is being taken in "The Devil's Playground" because of the fact that four months were given to its making instead of the usual five or six weeks and its completion is followed by the anouncement that another picture will be started immediately.

Among the names prominent in Fraternity Films Inc., are Vera Michelena, William H. Tooker, Robert Cummings, Harry Spingler, George Trimble, Dallas Tyler and Abrams and Werner who are looking out for the business interest of the organization.

SPITZER EXPLAINS HIS STATE RIGHT PLAN.

Nat. H. Spitzer, vice-president and sales manager of the King-Bee Films Corporation, announces that the comedies released by his corporation are offered to the state right buyers without franchise assessments.

In outlining the improved plan of marketing the comedies Mr. Spitzer says: "Instead of assessing the state right buyer for the franchise rights of a territory, thereby compelling him to accept all pictures released whether good or poor, King-Bee asks nothing for rights and are only paid for those pictures accepted; this always gives Mr. State Right buyer value received for his cash and the privilege of discontinuing, when pictures are not up to the standard we have now established; it throws the burden where it belongs—on the producer. If we cannot keep on making comedies that will be in demand, there is no sane reason why the state right buyer should finance experiments. We stand or fall by the merit of our productions and not by he franchise money we may have collected in advance from the exchange men.

BROADWAY PREMIER OF "BAR SINISTER" MAY 27.

The first public presentation of Edgar Lewis' "The Bar Sinister," will be given on Sunday, May 27, at the Broadway theater, New York, by Frank G. Hall, who controls the world rights to the production. The picture will have an indefinite engagement at the Broadway, where Mr. Lewis' "The Barrier" also had a protracted run several weeks ago.

Extensive plans have been made by Mr. Hall for the distribution of this powerful race drama, in exploiting which he will be assisted by Hopp Hadley, formerly of the Mutual, and a large staff. A complete line of publicity matter is being prepared, including rotagravure heralds, a four-page journal written in up-to-the-minute newspaper style, press sheets and special newspaper material. Also there will be a large assortment of paper.

It is the aim of Mr. Hall to make "Bar Sinister" one of the best advertised special productions on the market, and in view of Mr. Lewis' success with "The Barrier," "The Nigger," and other pictures, his name will be featured in all advertising matter.

WILBUR HALL WRITES FOR BERNSTEIN.

The New York office of the M. H. Hoffman, Inc., in charge of W. A. Bach, Sales Manager, has just received a telegraphic announcement from Mr. Bernstein, who is producing "The Seven Cardinal Virtues," that he has engaged Wilbur Hall to write "Justice," the third Cardinal Virtue. Motion picture men will recognize Mr. Hall as the writer of "Fiddlers of Glory Hole," one of the strong stories of 1915.

Mr. Hall's first picture, "Who Knows," as well as "The Seven Cardinal Virtues," have already been disposed of in the eleven Western States, including Washington, Oregon, California, Nevada, Arizona, Utah, Idaho and Montana, Wyoming, Colorado and New Mexico.

The purchasers of this huge block of state right territory is the Supreme Photoplays Company of San Francisco.

Divorce Theme in "Should She Obey?"

Arizona Film Company's Nine-Reel Drama a Powerful Treatise on Divorce Evil—State Rights Selling.

THE THEME of "Should She Obey?" the Arizona Film Company's massive nine-reel photoplay spectacle which had its premiere at the La Salle Opera House, Chicago, on May 6, goes straight to the heart of the divorce problem. The picture, which will be distributed on the state rights plan from the Arizona company's Chicago office, 1702 Tower Building is a photoplay that reveals causes leading to the evil of divorce and the dire effects of separation. The film acts to a depth of realism seldom before reached either through the silent or spoken drama.

"Should She Obey?" follows the lives of two American couples from humble beginnings to days of affluence and external happiness. Then the vipers of the divorce evil creep in and the complications which ensue are etchings from real life.

The story was written by Walter C. Howay, Chicago newspaper editor. It was produced by the Arizona Film Company, a coterie of well-known Chicagoans. Among the popular artists seen in the production are Norbert Miles, Andrew Arbuckle, J. Webster Dill, Geane Genung, Alice Wilson, Margaret McQuarrie, Jack Lawyer, Billie West, James Harrison and George A. Siegmann. The latter also directed the picture and will be recalled in the character of Silas Lynch in "The Birth of a Nation."

HIRSH BUYS "HOW UNCLE SAM PREPARES" FOR NEW YORK.

Greater New York and New York State rights to "How Uncle Sam Prepares" have been disposed of by Captain Charles E. Kimball, of the Hanover Film Company, to the Pioneer Feature Film Corporation. The deal was consummated with Nathan Hirsh, president of the Pioneer Corporation, who has made such a success in marketing a number of big productions, including "Civilization" and Marvelous Maciste." The patriotic feature will be handled on the same elaborate scale by Mr. Hirsh.

"How Uncle Sam Prepares" will be given a trade showing at a Broadway theater by Mr. Hirsh in the near future, when it will be screened to the accompaniment of a full orchestra and effects and a specially prepared score.

"THE GREAT WHITE TRAIL" (Wharton).

"The Great White Trail," the first of the Wharton features to be released by that concern independently for the state rights market, is practically ready for showing to the trade. Doris Kenyon is starred and is ably supported by Thomas Holding, Paul Gordon, Hans Robert and Edgar L. Davenport. The story is peculiar in its simplicity and approaches the class of a book length novel. The greater part of the story is based upon the conditions that surround the rush of gold seekers to the Klondyke in '98.

The trade showing will be held in New York City within the next three weeks. The picture is in eight parts and was personally directed by Leopold D. Wharton, who so successfully directed the making of "Patria." The Whartons will release one super-feature every five or six weeks and also one two-reel comedy about every four weeks. Th first comedy, "Below Zero," featuring Eddie Vogt, is completed and two others are well under way in the making. The date of the initial showing in New York of "The Great White Trail" will be announced soon in the trade papers and invitation extended to exchange men and exhibitors.

Scene from "The Great White Trail" (Wharton).

Manufacturers' Advance Notes

"Carroll of the Secret Service"

Title of Subject Now Being Made by Pathe With Mrs. Castle in the Leading Part.

FOLLOWING the announcement that Mrs. Vernon Castle has been engaged on a long time contract at a very large salary to appear in Pathe Gold Rooster Plays, it is now stated that work has been begun on her first five-reel feature at the Astra-Pathe Studio under the direction of George Fitzmaurice.

The title of this picture will probably be "Carroll of the Secret Service." As its name indicates, it is a detective play characterized by thrills and fast action. In it, Mrs. Castle has a part that gives her greater opportunity than she has ever had before.

Scene from "Carroll of the Secret Service" (Pathe).

She is prettier than ever, as the accompanying photograph shows, and it is said that, judging by her work in the scenes already completed, she is going to be even more successful as a feature star than she was either on the stage or as Patria Channing in the serial that has broken all records.

Mrs. Castle is characterized as the best known, best advertised woman in America. Her unprecedented success in "Patria" has established her as one of the two greatest drawing cards on the screen. She says that the work in features gives her a real chance to act and that she feels she is learning a great deal under the tutorage of George Fitzmaurice.

"Carroll of the Secret Service" has been chosen for Mrs. Castle as a story of the red-blooded, fast-moving type that is so popular. The illustration shows an advance view of some of the punch scenes already completed. These give an idea of the thrilling nature of the story and action. Other scenes yet to be filmed will show the beautiful sets and wonderful atmosphere that George Fitzmaurice always has in his pictures.

For this picture, a supporting cast of well known players has been engaged. Elliott Dexter who has been seen in many of Marie Doro's best pictures has the leading male role. Macey Harlan one of the best known actors on Broadway who made such a hit at the Longacre in the play "Inside the Lines" is the villain. Susan Willa who created the part of Aggie Lynch in the original stage production of "Kick In" and played it again in George Ftzmaurice's film production, has much the same sort of role in "Carroll of the Secret Service."

"KIDNAPPED" (Forum).

"Kidnapped," a four-reel adaptation of Robert Louis Stevenson's immortal story of adventure, will be the next feature for the Forum program. This Edison Conquest Picture is scheduled for release by Forum May 7.

The producers have reached one of their aims in the production of this picture. They have sought to eliminate all objectionable handling of the sex question, and in "Kidnapped" they had not the slightest difficulty, for this production has the distinction of not having a woman in it at all.

Some of the most interesting shipboard scenes were filmed off Sandy Hook on an old-fashioned brig chartered for the purpose.

David McKee appears in the role of David Balfour, a lad who is shanghaied at the instigation of an uncle who is desirous of obtaining property that rightfully belongs to the boy. A tyrant of a captain and the two bucko mates transform the brig into a hell-ship for David, who has been pressed into service as a cabin boy, and when he meets up with Alan Breck, a Scottish outlaw, he plans his escape. The two hold the ship's crew at bay while they make their way over the side into a small boat. They are finally picked up and landed on the Scottish coast, where they become involved in many adventures.

Robert Cain appears to advantage as "Alan." Joseph Burke does much with the characterization of Ebenezer Balfour, David's miserly and treacherous uncle. Wm. Wadsworth is also a member of the cast of this production, which was directed by Alan Crosland. The photography is unusually effective. The shorter units of the program are "The Portrait in the Attic," a romantic drama featuring Shirley Mason, and "He Couldn't Get Up in the Morning," a short comedy.

"THE DELICATESSEN MYSTERY" (Pathe).

Pathe again adopted the policy of issuing a one-reel comedy a week on May 13, when the first Myers-Theby "Laugh Festival" was released. The two-reel "Lonesome Luke" comedies of course continue at monthly intervals.

"The Delicatessen Mystery" is the title of the first Myers-Theby picture, produced in the sunshine of Florida by the Myers-Theby Comedy Corporation under the supervision of Mark M. Dintenfass. The accompanying photographs give the first glimpse of the famous fun-makers in their Pathe comedies.

Scene from "The Delicatessen Mystery" (Pathe).

In "The Delicatessen Mystery" Harry Myers is funnier than he has ever been before and Rosemary Theby prettier than she has ever been before. It tells the story of a newly wed couple who, to save expense, rent their bungalow and become boarders. They soon find that the landlady has placed an embargo on cooking in the room and the means by which they elude her vigilance elicit laugh after laugh.

DAN MASON KEPT ON JUMP.

Dan Mason, William Fox's clever character actor, who scored by his work in "The Derelict," is now working on two coming productions. He is playing roles in Stuart Holmes' new picture and in Valeska Suratt's next photodrama.

Mutual Program for May 21

Marjorie Rambeau and Jackie Saunders Head List—Helen Holmes in "Mistaken Identity."

THE two Mutual star productions for the week of May 21 are "The Mirror," starring Marjorie Rambeau, and "The Checkmate," featuring Jackie Saunders.

"The Checkmate" gives two phases of Jackie Saunders, as she plays a dual role of twin sisters. Jackie appears in one of her tomboy roles which have been so much enjoyed by the public and also a more serious characterization. There are farm scenes similar to those which caused so much favorable comment in "Sunny Jane."

"Mistaken Identity" is the title of Chapter 7 of "The Railroad Raiders," featuring Helen Holmes. In this chapter Helen makes a daring leap from a bridge on to the top of a speeding passenger car, makes her way along its sloping roof and reaches the vestibule by one of the riskiest bits of climbing witnesed in many a day. She has a desperate struggle with Burke on the edge of an abyss. There are more than a score of Chinamen in native costume working in this picture.

"Two Crooks and a Knave" is the title of the next of the "Jimmie Dale, Alias the Grey Seal" stories released May 25, in which the Grey Seal upsets the plot of two crooks to steal the chart of a mine and $30,000 from a poor charwoman.

On May 21 will come to the screen the second of the La Salle comedies, "Chubby Inherits a Harem," and Chubby has untold troubles trying to live in the harem and supporting the inmates in the luxurious style to which they have been accustomed.

"Two of a Kind" is the Strand Comedy in which Billie Rhodes keeps the agile Jay Belasco in a ferment of activity. This will be released on May 23.

The Cub Comedy contribution on May 24, featuring George Ovey, is "Jerry Joins the Army," a very timely topic at this period of upheaval.

"Flirting With Danger" is the Vogue laugh maker scheduled for May 26. Paddy McQuire, John Oaker, Harry Huckins, Myrtle Lind, Mary Jones and Larry Bowes appear in the cast.

"Mutual Tours," ready May 22, is an echo of the war, showing the great fortress, the British guardian of the gate between the Atlantic and the Mediterranean; river life on the Marne before the war; Cadiz, Spain; and Martinique, West Indies.

"Mutual Weekly" will come to the screen on May 23.

"Reel Life," scheduled for May 24, has five interesting sections: "The Sugar Industry of the Barbados," "Plowing With a Motor Car," showing how the motor pleasure vehicles can be converted into machines that will help avert the famine that is impending; "Caviare, the Russian delicacy that now commands such a high price, is shown in "its native haunts"; "Golfing on Wheels," shows how the autoped is being used to take players over the course, and "A $1,000 Playhouse," picturing the diminutive home of a fortunate little girl and her dolls, is also seen.

VICTOR MOORE IN "MOVING."

Victor Moore's newest laugh-getting comedy, "Moving," will be released May 21. This picture is a continuation of the "family stories" started by Mr. Moore in his picture "Flivvering."

Vic is living with his family in a city flat; it is summertime and the heat seems hotter to him than to a polar bear on the Fourth of July. He decides to move to the country to get cooled off, and he finds an agent who sells you a bungalow "while you wait," by paying a dollar down and a dollar when they catch you. The agent shows him a bungalow on a map. It is one of those that is "swept by ocean breezes," and is absolutely free from mosquitoes, and Vic jumps at it. He hurries home with the map and a photo of the bungalow, and his wife is so elated she decided they must move out to it at once.

Scene from "Moving" (Klever Komedies).

They get a moving van and everything is loaded on it. Vic's wife, however, insists that they go along with the furniture for fear the things will be broken, so the entire family is also loaded on the van. They start, and the trip from the house to where they think the bungalow is is so full of funny incidents that it would spoil the picture to describe them further than to say that so many things do happen that have happened in real life to most anyone who has moved that it is funny enough to make even a sphinx laugh.

"WOLF LOWRY" THE NEXT HART SUBJECT.

William S. Hart will make his next regular-as-clock-work appearance in "Wolf Lowry," from the story by Charles Turner Dazey, when he is presented on the Triangle program by Thomas H. Ince. This drama, picturized by Lambert Hillyer, offers Hart in an entirely new characterization—that of a ranchman and a sort of king of the wild desert country. He portrays a strong, grim, silent man, quick on the trigger, terrible in his wrath, and a bitter and implacable enemy. The softening influence begins to effect his life upon the arrival of one Mary Davis, who has purchased a claim in the center of Hart's domain.

Margery Wilson, as Mary Davis, who is like an angel that has dropped from the sky into the hard and sombre life of Wolf Lowry, makes the most of her exceptional opportunity, presenting with Hart a performance polished in its finished artistry

A strong supporting cast includes Aaron Edwards and Carl Ullman. The production was photographed by Joe August, and many unusual effects make this play distinctly Ince-made

"THE NIGHT WORKERS" (K-E-S-E).

Strong pre-release bookings presage a good run for "The Night Workers," the Essanay feature which is scheduled for release through the K-E-S-E Service May 21. Trade showings of this picture, which presents the serious side to the fascinating night life of a big city, are now in progress at all K-E-S-E branch offices.

From early reports of these trade showings, Marguerite Clayton has done the best work of her picture career in the role of a girl reporter on a metropolitan newspaper. Miss Clayton won many admirers for her characterization of the princess in "The Prince of Graustark."

"The Night Workers" introduces to filmland for the first time Jack Gardner. Mr. Gardner is seen as the co-star with Miss Clayton in this production. He has achieved the fame of being one of the best known stars in musical comedy up to this time, having scored success after success in "Madame Sherry," "The Chocolate Soldier" and other big Broadway shows. His role in "The Night Workers" is that of a reporter whose heritage is a character wrecking trait common to those who live under darkness' cover.

"The Night Workers" has a screen time of 1 hour, 15 minutes.

IN THE FOX STUDIOS.

Stuart Holmes, famed as the sleek villain of the William Fox productions, will soon apepar in a new film and in a novel role Mr. Holmes's next starring vehicle will be released under title of "The Broadway Sport." The make-up and the clothes which the star wears in this picture are such that even his most ardent admirers will hardly recognize him.

Rapid progress is being made on Valeska Suratt's next photoplay. Miss Suratt and her company, which is under the direction of William Nigh, returned last week from Lakewood, N. J., where many beautiful exteriors were incorporated into the production. In the cast are Violet Palmer, Martin Faust, Eric Mayne, Ruth Thorpe, and Dan Mason.

Edna Munsey, who has sung and danced in many Broadway musical comedy successes, has been added to the June Caprice company at work in the Fort Lee, N. J., studios.

On the Pacific Coast Marie Pavis has also joined the Fox organization. At present Miss Pavis, well known as a film player and script writer, is in the scenario department, but she will soon begin work before the camera. The next Fox actress is a native of London and had an extended career in vaudeville there before coming to the United States to do her first work in motion pictures.

TOTO TO MAKE PERSONAL APPEARANCES.

Something of a sensation was caused last week at the Rialto and other representative New York photoplay theaters by Toto, one of the most famous clowns in the world, who for two years has been featured at the Hippodrome under the management of Charles Dillingham, and who is soon to begin work on comedies produced for Pathe by the Rolin Film Company, makers of the "Lonesome Luke" Comedies.

At the Bunny, Majestic and other houses a short piece of film was run introducing Toto to the audience and showing him doing some of his amazing tricks. Then suddenly as the film faded out the famous funmaker appeared in person, where it had been. He was in the costume and makeup in which he will be seen on the screen.

At the Elsmere and Spooner, special children's matinees were given with Toto as the chief attraction. The audiences, men, women and children, went wild at the surprise of having him thus suddenly presented to them and he made many friends in the course of his brief appearance who will anxiously await the release of his first picture

Frederick and Petrova Head Paramount

Particularly Notable Array of Pictures Issued for the Week of May 21st—Interesting Pictographs.

PAULINE FREDERICK and Mme. Petrova, two of the biggest stars in the film world, the latter making her first appearance in Paramount pictures, will have two particularly notable pictures for the week of May 21, Miss Frederick appearing in "Her Better Self," while Mme. Petrova's first picture will be "The Undying Flame."

Other short features to be released by Paramount this week, will be the second Paramount Arbuckle Comedy entitled "A Reckless Romeo"; a Klever Komedy, in which Victor Moore is starred, entitled "Moving"; the 68th of the series of Burton Holmes, the world's greatest traveler, entitled "Batavia, the Javanese Capital"; and the 67th edition of the Paramount-Bray Pictographs, the magazine-on-the-screen.

Pauline Frederick's picture for this week is one of the most unusual productions she has appeared in, and it was for this picture that Director Robert Vignola had an exact replica made of the interior of the Supreme Court in the Criminal Courts Building of New York. Thomas Meighan will play opposite Miss Frederick, the others in the cast being Alice Hollister, Maude Turner Gordon, Charles Wellesley, Frank De Rhein, and Armand Cortez.

The story of "Her Better Self" is one which differs radically from anything in which Pauline Frederick has ever appeared on the screen. It was written especially for Miss Frederick by Margaret Turnbull and develops a new side of this versatile actress' ability.

Something new and decidely original in the form of a photoplay production will be found in "The Undying Flame," which will introduce Mme. Petrova as a Paramount star. This is a dramatic story of ancient and modern Egypt, in which Mme. Petrova plays first the daughter of a Pharoah, and then in the second part of the story, the young daughter of an English army officer. The mere fact that Madame Petrova was to star in a picture assured its success, from a histrionic standpoint, and the engagement of Maurice Tourneur, one of the foremost directors in the entire motion picture industry, to stage the production, is a guarantee of originality, lofty conception, and power in the presentation of the story.

The interior settings of the picture were staged in the newly acquired Fort Lee studio of the Famous Players-Lasky Corporation, and the exteriors were taken in the sandy wastes of Florida, where Madame Petrova and her company spent several weeks under the personal management of studio manager Albert Kaufman, who made the trip from New York to Florida especially for the purpose of establishing the company under the best possible auspices and for arranging all details for the construction of the extremely elaborate settings which were required for the exterior scenes. The story of "The Undying Flame" hinges around a mystic scarab which is the central theme of the tale.

The 67th edition of the Paramount-Bray Pictographs, the magazine-on-the screen, is a particularly interesting edition, in which are treated four subjects of unusual quality, entitled "How Submarine Mines Are Laid," "What Women Patriots are Prepared to Do as Their Share of the War," "How Modern Farming is Done," and a new series of Picto Puzzles.

After having seen the wonders of Colorful and Tropical Ceylon, Burton Holmes, in the 68th of the series of weekly trips around the world, takes his fellow travelers to Batavia, the Javanese Capital, where he shows them wonderfully interesting sights. Java is the richest island of the Dutch East Indies, and its capital city, Batavia is one of the most picturesque and interesting cities of the far East. All phases of life in the interesting island are shown in these pictures.

Very funny indeed is the next Klever Komedy in which Victor Moore appears, entitled "Moving." The story tells of the trials and tribulations that the comedian has in living in city flats, particularly when he finds it cheaper to move than to pay rent.

Roscoe "Fatty" Arbuckle, who has made such a tremendous hit in his first Paramount comedy, "The Butcher Boy," will be seen this week in "A Reckless Romeo," a modern version of the world's great lover. Far more hilarious are the scenes in this production than in his first Paramount comedy. "A Reckless Romeo" is filled with action from start to finish, plenty of heart interest and a sufficient amount of comedy suspense.

CARMEL MYERS IN HAROLD LOCKWOOD'S SUPPORT.

Carmel Myers, one of the youngest of the newly discovered motion picture stars, and a recent "find" of D. W. Griffith's, has been engaged by Fred J. Balshofer to support Harold Lockwood in the film version of "The Haunted Pajamas," the popular novel by Francis Perry Elliott, which is now under production at the Metro-Yorke studios in Los Angeles.

Miss Myers is a striking beauty of the brunette type. Until her advent in pictures six months ago she was attending the Los Angeles high school, but after a chance meeting with D. W. Griffith, was "discovered." Her first appearance with the Fine Arts Company was in straight dramatic parts and in comedy drama.

In the Harold Lockwood production now under way, which is a clever society comedy, the role which Miss Myers plays, that of Frances Kirkland, gives her an opportunity for captivating bits of action with Harold Lockwood, with whom, as Richard Hudson, she falls in love.

"THE DUCHESS OF DOUBT," METRO, May 28.

"The Duchess of Doubt," one of the most attractive Metro productions of the year, with Emmy Wehlen as star, will be released by Metro, May 28. B. A. Rolfe presents this five-act feature, adapted and directed by George D. Baker from the original story by John B. Clymer and Charles A. Logue.

Palm Beach and St. Augustine, Florida, have provided the locality for many of the scenes of this screen play, and prominent society people sojourning at those winter resorts took part in some of the scenes of the production. Miss Wehlen as Clover Ames, the girl who is mistaken for a Duchess traveling incognito, wears some exquisite new "creations." A complete contrast is afforded by the opening scenes of the play, in which Miss Wehlen appears as "chief cook and bottle-washer" in a small town boarding-house.

Miss Wehlen has the support of an able cast in "The Duchess of Doubt." George Stuart Christie, formerly associated with well known stars in stage productions, has the part of Walter Gray, who calls himself a ribbon clerk. Frank Currier plays the part of the old Frenchman, Dubois. Peggy Parr is Helen, who tries to trick Clover out of her adored Walter, and others prominent in the cast are Kate Blancke, Walter Horton, Ilean Hume, Charles Eldridge, Ricca Allen and Fred Truesdell. "The Duchess of Doubt" has been given a handsome production

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CAROL HOLLOWAY IN FIRST LA SALLE COMEDY.

Carol Halloway is the featured player in the first La Salle comedy which will be released through Mutual on May 7, entitled "The Prodigal Uncle."

Miss Halloway began her career on the legitimate as a member of the Carleton Stock Company. Later she appeared in a number of Broadway productions, and is remembered for her impersonations of "Youth" in "Every Woman."

She is best known on the screen for her work in the "Beauty Comedies," released by the American. Her first motion picture work was with Pilot and included engagements with Lubin, Lasky, New York Motion Picture, American and Fine Arts

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"THE LITTLE ORPHAN" (Bluebird).

Ella Hall will reappear in the Bluebird series, directed as usual by Jack Conway, the week of June 18 in a screen version of H. O. Davis' story, "The Little Orphan." Bess Meredyth and E. J. Clawson prepared the scenario. In earlier announcements this subject was referred to as "The Little Belgian," a title reflecting the character type Miss Hall represents.

George Hupp and Chandler House are two clever lads who represent Belgian orphans who, with the heroine, are sent to America to find homes. Jack Conway, Richard La Reno and George Webb impersonate American bachelors who adopt these children and thus start the plot in motion. Gretchen Lederer, Gertrude Aster and Ernie Shields are other principals who keep matters on the move.

Scene from "The Little Orphan" (Bluebird).

While the European war is only an incident, the story has timeliness in its purpose to show how America must do its share to relieve the distress occasioned by the world-wide conflict. Ella Hall's abilities to interpret juvenile roles is declared to be better exemplified in "The Little Orphan" than in any of the previous opportunities Bluebird has given her to elaborate upon her skill in an uncommon line of artistry.

Hoyt Comedies Released May 28

"A Hole in the Ground" Will Start the Ball Through K-E-S-E.

SINCE Kleine-Edison-Selig-Essanay recently announced it would begin May 28 with "A Hole in the Ground," releasing the Charles Hoyt comedies in film, there has been a flood of stories printed about this famous playwright who made a fortune for himself and made it possible for hundreds of theater managers to pile up fortunes also. This announcement calls to mind that Charles Hoyt's palatial residence at Charleston, N. H., is used now as a home for aged and infirm actors. It is said that Hoyt had this in mind as the ultimate use of the place when he constructed it.

K-E-S-E state these comedies will be two reels each and will be made by William N. Selig. The comedies to be picturized are: "A Hole in the Ground," "A Brass Monkey," "A Day and a Night," "A Rag Baby," "A Contented Woman," "A Midnight Bell," "A Runaway Colt," "A Trip to Chinatown," "A Temperance Town" and "A Dog in the Manger."

It is said Mr. Selig spent a great deal of money and devoted much time to collecting a cast that would do credit to the Hoyt humor and philosophy. The Hoyt comedies in film, if they measure up to the standard of the Hoyt fun-makers as produced on the speaking stage, are certain to achieve success. Critics whose opinions carry weight in filmland, who have seen the first completed comedies, say there is no doubt of their excellence.

REVELATIONS IN TWO-REELERS.

"Screen Gems" is the way one delighted exhibitor reports upon the "Black Cat" stories to the headquarters of General Film Company, the exclusive distributor, echoing the commendations given by many others who have commented upon these offerings. The sales department of General Film finds that these most competently produced Essanay two-reel subjects are exactly what the trade desires. Entertaining, clever, yet with a touch of drama, the best short stories form the "Black Cat" publication have been done into exceedingly acceptable short length films.

In the latest three releases, all of which have been highly praised, "Pass the Hash Ann," "The Clock Struck One" and "Local Color," Marguerite Clayton maintains a splendid standard of work that stamps her as a logical star. In two of them Edward Arnold registers effectively in the male lead. In the other the lead is in the hands of Webster Campbell. In "Much Obliged," the current release, Virginia Valli, known for her good work in Essanay features, is given a great chance which she improves. Opposite her are Roderick La Roque and Ernest Maupain.

ART DRAMAS NOT BUYING SCRIPTS.

So many stories have been coming in to the offices of Art Dramas, Incorporated, that the company wishes to announce that it is not in the market for scripts of any kind.

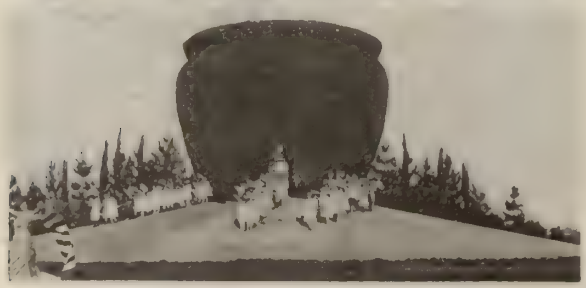
Art Dramas, Incorporated, is a releasing, not a producing organization. It releases pictures made by Biograph, Apollo, Van Dyke and U. S. Amusement Corporation. Scenarios intended for these companies should therefore be sent directly to them.

All four companies are in the market for five-reel stories, to be submitted in synopsis form only.

The companies and their addresses are as folliws: Apollo Pictures, Inc., 116 West 39th street, New York, Erbograph Company, 203 West 146th street, New York; Van Dyke Film Corporation, 251 West 19th street, New York, U. S. Amusement Corporation, Solax Studio, Fort Lee, N. J.

GAUMONT PHOTOGRAPHS HUGE MELTING POT.

While the most notable contribution to current pictures of the war contained in Gaumont's Mutual Weekly No. 124 are the views of General Joffre and Monsieur Viviani, this issue also shows pictures of a celebration at Fresno, Cal., in which a huge melting pot pours out American citizens. No doubt this, seen on the screen, will give the idea to many another town.



Scene from "Mutual Weekly No. 124."

Three Stars in Single-Reel Comedy

Kleine's George Bickel Fun Subjects Have Also Cissy Fitzgerald and Funmaker Crimmins.

EVIDENTLY an effort has been made in the new group of one-reel comedies now being released through General Film Company, with George Bickel starring, to concentrate favorite personalities into them as well as comicality. In the first release, for instance, "The King of Cooks" is not only George Bickel, remembered in the laughable burlesque team of Bickel and Watson, but also Cissy Fitzgerald, musical comedy star, who is her inimitable beaming self, and Dan Crimmins of the vaudeville team of Crimmins & Gore.

Crimmins has created the part of a funny cop, one which begins where the familiar copy of comedy films leaves off. Anyway, three fields of the speaking stage are represented by stars in one reel of film—burlesque, the musical comedy and vaudeville. Others who will be recognized as favorites are also packed into these Kleine one-reelers, among them Millicent Evans, formerly of "Officer 666"; Della Connor, Maxfield Morse and H. H. McCollum. After the current group of one-reelers is presented it is expected that the Bickel comedies will be delivered in two-reel packages to get the full worth of the capable cast.

TAYLOR HOLMES SIGNS WITH ESSANAY.

Taylor Holmes, who scored so decidedly in "Bunker Bean," which experienced an exceptionally long run in New York's prominent theaters, has heeded the call of filmland and signed a contract with Essanay Manufacturing Company to star in the picturization of the "Efficiency Edgar" stories which appeared in the Saturday Evening Post. K-E-S-E are to release the pictures, and in announcing the fact, said nothing regarding Mr. Holmes' salary. It is taken for granted, however, that he will be handsomely paid for appearing before the camera, and that George K. Spoor, president of Essanay, had to "come across" freely in order to get so splendid and so widely known a star as Mr. Holmes.

K-E-S-E also announce that it is to distribute a series of twelve Essanay features entitled "Do Children Count?", in in which little Mary McAllister, who is oftentimes referred to as "the most winsome child actress on the screen," is featured. These stories were written by Charles Mortimer Peck, and the pictures will be released under these titles: "The Guiding Hand," "The Wonderful Event," "Steps to Somewhere," "The Yellow Umbrella," "A Place in the Sun," "Where Is My Mother?", "When Sorrows Weep," "The Uneven Road," "The Season of Childhood," "The Little White Girl," "The Bridge of Fancy" and "The Kingdom of Hope."

BIG BILLBOARD USED FOR TWO-REEL FILMS.

What is believed to be a world's record is reported in connection with an O. Henry booking in San Francisco, where one theater is using forty-four stands for displays of twenty-four-sheet posters for the O. Henry pictures. It is believed at the General Film Company, exclusive distributors of these 2-reel dramas, comedy dramas and comedies, that never before has there been such a use of posters by any exhibitor for two-reel subjects.

The theater giving this unsual attention to two-reel pictures is the magnificent new Rialto theater, which has accepted the O. Henry releases for sixteen weeks' continuous showing. The twenty-four-sheet posters will be used for the entire sixteen weeks at the forty-four stands engaged by this house. Besides this the smaller posters will also be used. The Rialto undertook this campaign after Manager Sheehan had seen the quality indicated by the first two or three releases.

JANE COWL ACTIVE IN WAR CHARITIES.

The many activities which Jane Cowl, now playing in "Lilac Time," and soon to begin work on her first picture as a Goldwyn star, has undertaken in behalf of patriotic and charitable causes, were added to on a recent evening when she turned the regular performance of "Lilac Time" into a grand gala performance the entire proceeds from which were devoted to the promotion of two war objects—to the benefit of the American Ambulance Field Service, and in aid of the work of the Franco-American Committee for Protection of the Children of the Frontier.

That the benefit performance would be a financial success was assured when Miss Cowl personally made two trips to Wall street on successive afternoons, and sold at advanced prices to the generously inclined brokers practically the entire seating capacity of the Eltinge theater, where the performance was held.

GLOBE FILMS SUCCESSFUL WITH IVAN.

Globe Films, Limited, of Toronto, Canada, has started its distribution of Ivan Film's product, with the expected success. Arthur Cohen, president of the company, is owner of two fine theaters and president of the Ontario Exhibitor's League. His tactful methods have enabled him to be of great assistance to fellow exhibitors, and he always stands ready to work for the general improvement of the business. M. Fischer, manager of Globe Film, Limited, will shortly take a trip to the outlying provinces of the Dominion.

"Like Wildfire" Starts Off Universal

Program for Week of May 21 Contains Also a Nestor, a Gold Seal, Victors and a Good Variety of Subjects.

Stuart Paton is the producer of "Like Wildfire," the five-act Butterfly picture which heads the Universal program for the week of May 21, being released on that day. Mr. Paton has produced "Twenty Thousand Leagues Under the Sea," "The Voice On The Wire," the great mystery serial, and is at present engaged in directing the forthcoming Universal serial, "The Gray Ghost," a film version of the famous novel, "Loot," by Arthur Somers Roche, which ran as a serial in the Saturday Evening Post.

"Like Wildfire," the story of which is by Louis Writzenkorn, is refreshing, novel and entertaining, and the acting of Herbert Rawlinson and Neva Gerber adds to the excellence of the production. In the cast supporting the stars are L. M. Wells, Howard Crampton, Burton Law, Johnnie Cook and Willard Wayne. On the same day the Nestor one-act comedy, "Moving Day," with Eddie Lyons, Lee Moran and Edith Roberts, will be released.

The feature for Tuesday is the Gold Seal three-act Western drama, "A 44-Caliber Mystery," in which Harry Carey and Claire DuBrey have the leading roles. This picture is chock full of genuine thrills. It was written by T. Shelley Sutton and produced by Fred. Kelsey.

The other Tuesday offering is the Victor comedy, "Who Said Chicken?" featuring Ernie Shields and Marcia Moore.

"Beach Nuts," unusually funny L-Ko comedy in two reels, in which Dan Russell and Gladys Varden have the chief opportunities for laughmaking, will be released Wednesday. Gladys Varden was known to thousands under the name Gladys Roach, and this is the first comedy in which she appears under her new name. Issue 73 of the Animated Weekly will make its regular Wednesday appearance.

Ruth Stonehouse is the star in the Victor comedy drama, "Mary Ann In Society," which appears Thursday. The Rex drama, "Unmasked," featuring Grace Cunard and Francis Ford, is the other Thursday release.

On Friday the Laemmle two-part society drama, "Money's Mockery," in which Douglas Gerrard and Francelia Billington have the leading roles, will be released. The story was written by E. Magnus Ingleton and produced by Douglas Gerrard. Issue 20 of the Universal Screen Magazine will also apepar Friday. This issue contains many new features of interest.

The Bison two-part comedy drama of Saturday, May 26, entitled, "Dropped From The Clouds," is an exceptional two-reel release and contains much more new material than is found in many five-part features. It is novel in conception and execution. The principal roles are played by Gypsy Hart, Eileen Sedgwick and Kingsley Benedict, supported by the Universal cowboys. The story was written by W. B. Pearson and the picture was produced under the direction of Henry McRae.

The Joker comedy, "The Boss of the Family," with Gale Henry and William Franey will also appear on this date. Other Saturday releases are the second edition of Universal Current Events, and the Laemmle one-act drama, "The Light of Love," featuring Jessie Arnold.

The feature for Sunday is the Big U two-part war drama, "The Smashing Stroke," with Jack Conway, and the Powers split reel, "Cupid Gets Some New Dope," an animated cartoon, and "Navigation In China," a Dorsey educational.

During the week, the eleventh episode of the great mystery serial, "The Voice On the Wire," entitled "At the Poisoned Door," will be released. Ben Wilson and Neva Gerber are the stars in this continued film story.

EASTMAN ISSUES FIRE PREVENTION BOOKLET.

The Eastman Kodak Company, of Rochester, N. Y., has issued a comprehensive booklet titled, "Suggestions on Fire Prevention." The booklet contains almost one hundred pages of matter, including many photographs and diagrams, and is the most informative of its kind yet issued. The booklet is given with the Eastman company's compliments. To quote from the summary:

"For over a year and a half the Eastman Kodak Company has been conducting an experimental study of the fire hazards of motion picture film. The object of the study was to determine better methods of protection and to test the conviction of our engineers that the solution of the problem of minimizing the hazard lay in the proper use of the automatic sprinkler. Storage compartments have been built, filled with film, and fires started under various conditions, and the results observed. The record of this work, including photographs and diagrams, is reproduced.

"It is our belief these experiments have demonstrated that motion picture film can be stored and protected so that uncontrollable or dangerous fires will not occur."

In the order of importance the first finding as a result of the experiments as to what should be done was: "Protect every storage, cabinet or locker used for storing film by automatic sprinklers." Then follow ten other things that should be done, all proved by experiments, the results of which experiments and their manner of execution being described in detail in the pages of the pamphlet.

Fox Comedy Forces Active

Mae Busch and Paddy McGuire Newcomers—Billie Ritchie and Hank Mann Also at Work.

TWO new shining lights of laughter have been added to the Fox film comedy forces at the Hollywood studios. One of these is Mae Busch, well known throughout the country as a musical comedy star, and the other is Paddy McGuire, a screen comedian of no little fame. Mae Busch was born in Melbourne, Australia, and came to the American stage largely through the influence of Elsie Janis.

Paddy McGuire is a graduate from the ranks of burlesque. For several years he has been playing leads with a motion picture comedy company at Los Angeles. He is noted particularly for his pantomimic ability and his elastic face. Both Miss Busch and Mr. McGuire make their Fox debut in Director Charles Parrott's forthcoming Foxfilm comedy starring Charles Conklin. In the cast also are Alf Goulding, Sidney de Grey and Frank Currier.

In the first Sunshine comedy, directed by Henry Lehrman and presented on the Foxfilm program, Billie Ritchie, the internationally known screen comedian, is supported by Gertrude Selby and Victor Potel. Miss Selby played the feminine lead in "The House of Terrible Scandals," Lehrman's first comedy for Mr. Fox. Mr. Potel's initial Foxfilm appearance was with Tom Mix in "Hearts and Saddles." The first Sunshine comedy will set a record for screen productions. For laughs, thrills and surprises it is one of the most unusual pictures ever screened.

A notable cast supports Hank Mann in the next Foxfilm comedy starring that bashful-eyed young man. Peggy Prevost, previously seen in Foxfilm comedies with Charles Conklin, plays the ingenue role. The juvenile is Billy Mason, who was the featured comedian in the Foxfilm comedy, "Brainstorm." Aileene Roberts plays the amateur vampire, and Max Ascher is the heavy. Both are well known on the screen. Bill Hauber, the Foxfilm daredevil of "Her Father's Station" and "A Footlight Flame," and Martin Kinney of the raspberry bush hair, are also in the cast. The production was directed by Jay A. Howe, a newcomer to the Foxfilm directorial staff.

MAE MARSH WORKING ON THIRD PICTURE.

Miss Marsh has begun work on her third Goldwyn Picture—which means she will complete three productions in less than four months.

To make this possible Goldwyn has a new director for each picture. The director of this new production will be ably assisted by Margaret Mayo, the author of the play in which the little star is appearing.

SELIG TO RELEASE HOYT COMEDIES.

William N. Selig announces the forthcoming release in K-E-S-E service of a number of feature comedies, each two reels in length and founded on the famous plays written by Charles Hoyt. There will be ten of these comedies in all and they will be released every other week in K-E-S-E service beginning Monday, May 28.

The Selig Company claims that an unusually capable cast will enact these feature comedies which, although founded on the Hoyt plots, carry many new and original situations guaranteed to incite merriment. The cast of fun-makers includes William Fables and James Harris, supported by Miss Amy Dennis. Miss Dennis is but sixteen years of age, and yet it is claimed she will quickly earn for herself an enviable reputation. The feature comedies are being directed by Joseph Richman.

Scene from Forthcoming Selig-Hoyt Comedy.

The K-E-S-E is preparing an elaborate exploitation campaign. The bookings announced are as follows: Monday, May 28, "A Hole In the Ground," Monday, June 11, "A Brass Monkey"; Monday, June 25, "A Day And A Night"; Monday, July 9, "A Rag Baby." Others will be announced later.

Art Dramas for May

Four Charming Stars Are to Be Presented in Releases During the Month.

ALMA HANLON, Marian Swayne, Naomi Childers and Jean Sothern are the picture players who will be featured in the Art Dramas releases for May. The pictures come from the four studios: Apollo, Erbograph, U. S. Amusement, and Van Dyke.

"The Auction of Virtue," the first release of the month, dated for May 3, marks Naomi Childers' debut on the Art Dramas Program. Critics have been high in praise of this picture, which was directed by Herbert Blache, from the story written by Joseph Poland. In support of Miss Childers are Leslie Austen, Wyndham Standing, Kirke Brown and Evelyn Dunn.

Second of the month's releases, scheduled for May 10, is "Little Miss Fortune," an Erbograph production featuring Marian Swayne. This picture is Miss Swayne's first for the Erbograph company. The story of "Little Miss Fortune" was written by Rev. Clarence J. Harris, and was directed by Joseph Levering. This picture, which has just been completed, is considered by Ludwig Erb, president of Erbograph, to be the best thing ever done at his studio. It is a comedy-drama with a poignant heart appeal.

Next comes the Apollo picture, "The Mystic Hour," which is said to be one of the most unusual dramas ever screened. The publicity campaign for this has been so strong that inquiries as to its nature have been coming in daily from exhibitors all over the country. The fact that it is founded on a mystifying dream, in which a murder is committed, has aroused curiosity and interest in the minds of both exhibitors and laymen. Those who have seen the picture say it is one of the strongest and most gripping mystery plays ever screened. Richard Ridgely directed, and Alma Hanlon is featured. In the cast are Charles Hutchinson and Florence Short.

The last of the month's releases is entitled "A Mute Appeal." This is from the Van Dyke studios, and is said to be a story without villians, without unpleasant situations, and without dullness. It is a drama primarily of heart interest. Jean Sothern is starred in this. Walter Edwin, recently signed up by Van Dyke, directs, and Donald Cameron is the leading man. Others in the cast are Tom Magrane and Elsie Mason.

The story of "A Mute Appeal" was written by an author of note, it is said. His name has not yet been announced. All of these productions are practically completed at the various studios.

PATRIOTISM IN UNIVERSAL "CURRENT EVENTS."

Patriotism is the keynote of the first issue of the Universal Current Events, the latest feature reel presented by the Universal which is devoted exclusively to commemorating on the screen the most important happenings in all parts of the world.

No phase of the historic trip of Marshal Joffre and the French Commission escaped the Universal cameraman. Every occasion where the illustrious visitors appeared in public has been photographed. The famous French general is shown on his whirlwind trip through the West and a great part of the reel is taken up with the celebration in New York.

Other features in the reel show the preparations being made by the ship builders of the country to turn out vessels for trans-Atlantic service, the drilling of recruits at various points; close-up view of President Wilson and Vice-President Marshall and an intimate view of Thomas Edison, who is working on a new invention that may determine the outcome of the war.

A novel method of titling has been adopted for the Universal Current Events. Instead of the hackneyed form used in other releases of this type the main titles are introduced in the form of newspaper heads in large type so the audience can grasp at a glance the subject matter to follow.

THE TRAINING OF AN EIGHT-OARED CREW.

In the 68th release of Paramount-Bray-Pictographs, the training of the young giants that pull the shells to victory or defeat is told in a most interesting and highly exciting way. The picture was taken in the training quarters at Yale and the men who are seen seated in the boat represent eight of the foremost athletes in the world—men whose names are known by followers of sports in every town and hamlet.

The film shows the progress made from the first day of practice up to the one great day when, seated in the long graceful shell, they await the starter's gun to send them away.

The picture winds up with a thrilling race.

PARALTA ADVANCES INITIAL RELEASE DATES.

The work of organization of the Paralta enterprise has advanced so fast that the original release dates of Bessie Barriscale and "Jack" Kerrigan pictures may be moved forward at least one month. As has been announced, Miss Barriscale's first release will be "Rosa O' Paradise," but the subject of Mr. Kerrigan's first picture has not yet been selected from among four stories that have been bought for his use. This matter will not be decided till Mr. Kerrigan reaches Los Angeles, June 1.

Fox Busy on Children's Stories

In Preparation Are Many Pictures That Will Appeal to the Elders as Well as the Youngsters.

WORK is well under way on several Fox "Kiddie" features, both in the Fox Western studios and in the studios at Fort Lee, N. J. Children who have become famous in the silent drama have been gathered by Mr. Fox and they are all now busily at work.

In planning the "kiddie" productions Mr. Fox had in mind photoplays that would at once appeal both to the children and their parents. In addition to filming many stories that are familiar to the children, he has been going over hundreds of manuscripts that have been submitted to him by some of the foremost writers of children's stories in the United States.

Mr. Fox, who is very fond of children, has issued instructions that the children who are appearing in the "kiddie" features are not to be overtaxed either mentally or physically. A certain number of hours are given over to studio work, after which they are given their freedom to indulge in healthy childish games.

The fact that the corporation has announced the release of "kiddie" features has brought an avalanche of inquiries from all parts of the United States. Prominent kindergartners and well-known educators have written to Mr. Fox commending him on his innovation. In addition many exhibitors have wired to the booking offices asking for the first release of the pictures that will make such a popular appeal both to the youngsters and the grown-ups.

THOMAS MEIGHAN NOW WITH BILLIE BURKE.

Thomas Meighan, who has appeared opposite Pauline Frederick ever since his arrival in the East from the Lasky studio at Hollywood, has transferred his allegiance to Billie Burke and will play the leading role in Miss Burke's first Famous Players-Paramount picture, "The Mysterious Miss Terry," which is now in the course of production under the direction of J. Searle Dawley. During his stay in the East Mr. Meighan has appeared in support of Pauline Frederick in "The Slave Market," "Sapho," "Sleeping Fires" and "Her Better Self," all the productions in which Miss Frederick has starred since Mr. Meighan was transferred from Hollywood.

Owing to the exigencies of the Paramount schedule, after the completion and release of four Famous Players pictures which were produced in the East, Mr. Meighan will play opposite Blanche Sweet in "The Silent Partner." This is a Lasky production which was staged in the West just prior to the departure of Mr. Meighan, but matters have so arranged themselves that the picture is not scheduled for release until May 24.

"Her Better Self," the last of the Pauline Frederick pictures in which Mr. Meighan appears, will be released the 21st of the same month, and through this coincidence Mr. Meighan will have the unique distinction of playing the lead in two successive Paramount pictures.

"FILLING HIS OWN SHOES" (Essanay).

June 11 has been fixed for the release of Bryant Washburn's next Essanay feature. "Filling His Own Shoes" is the title. It is an adaptation from the novel of that title by Henry C. Rowland, which was one of the "six best sellers" a year ago.

Filming of this feature has practically been completed. It will be on exhibition for exhibitors at all K-E-S-E branches within a few days.

The story has to do with an American shoe clerk in Paris, France. He loses his job, joins a Red Cross corps in the Balkan wars, and during an engagement saves an aged Turk who had been wounded. The Turk dies, but in gratitude bequeathes him a fortune, not to mention his harem, consisting of three beautiful Turkish maidens. What the ex-shoe clerk does with his harem forms a decidedly promising picture.

Hazel Daly, the creator of the role of Honey in Mr. Washburn's "Skinner" pictures, again appears as his leading woman in this production. Also there is a woman in the cast who actually weighs 285 pounds, and provides some excellent comedy, so it is reported.

"Filling His Own Shoes" will have a screen time of 1 hour, 15 minutes, approximately.

BILL RUSSELL IN "FOR A LADY'S PURSE."

William Russell, the Mutual-American star, has begun work on his next production, "For A Lady's Name." The story is by Constance Crawley and Arthur Maude.

In this film Mr. Russell appears as a young society man who has become bored by his easy victories over woman and starts out to find a woman who is elusive and whom he can pursue. His conquest leads to many complications, which build up a story full of love and adventure.

Kathleen Kirkham, who has recently been added to the players at the American studio, will appear with Mr. Russell, playing the role of the adventuress in whom Philip Greycourt (William Russell) becomes interested. Francella Billington appears as the innocent young girl madly in love with Philip and whom he ultimately marries; William Conklin is John Villiers, the husband of the adventuress, and Ashton Dearholt portrays the role of Philip's chum.

"Iron Heart" Leads Pathe for May 27

Edwin Arden Is Featured in Dramatic Story—Ruth Roland in "The Crucible."

EDWIN ARDEN in a dramatic feature, two strong serial episodes and a back-to-the-farm laugh festival, featuring the famous cemedy team Myers and Theby, are features or Pathe's program, announced for the week of May 27. The role of players engaged to appear in "The Iron Heart," written by Ouida Bergere, author of "The Test," and produced by George Fitzmaurice, contains such names as Edwin Arden, Forrest Winant, Leonore Harris, Gertrude Berkely and Helene Chadwick.

"The Iron Heart" is the timely story of a mill owner and manufacturer whose only ambition is to make money. He becomes a great captain of industry, but he meets his fall through a woman as unscrupulous as he is. How the iron heart is melted, how the man comes to realize his mistaken view of life, is shown in a series of swift-moving events.

Ruth Roland is seen in "In the Crucible," the third episode of "The Neglected Wife." Mabel Herbert Urner's famous characters live in this serial. The story of a girl's pitiful fight against the temptations of the world is vividly pictured in this third episode.

Mollie King stars in "Love's Sacrifice," eleventh episode of "Mystery of the Double Cross," produced by Astra under the direction of William Parke.

Harry Myers and Rosemary Theby are seen in "Rusticating," a one-reel comedy and one of the funniest of the type made famous by this team of farceurs. It tells of the attempt of a city-bred couple to find peace and quiet in the country.

The tenth release of the combitone scenic pictures is shown under the title of "Spots in Arizona." Among the many interesting scenes in this picture is an ostrich farm at Chandler, Arizona.

The International cartoon and scenic split reel will be "Krazy Kat," "Moving Day," and "The Great Chinese Wall." This is an exceptionally interesting scenic which shows in complete detail for the first time the barrier behind which China, feeling herself secure, has gone to sleep for hundreds of years. Many people in this country have thought that the Atlantic and the Pacific are walls which protect us from danger. They are learning better now.

Hearst-Pathe News No. 44 and 45 complete the program.

"LOVE OR JUSTICE" (Ince Triangle).

Louis Glaum soon will be presented on the Ince-Triangle program in "Love or Justice," by Lambert Hillyer. The "vampire de luxe" is offered for the first time in a part that demands a finished touch of a polished actress in each and every scene of the drama. The story deals with the underworld, and holds to view two characters who enact the big moments of their lives while swayed by an overmastering passion.

Miss Glaum, as Nan, a sort of uncrowned queen of the underworld, covets that which she has not within herself—culture and refinement. And when there arrives in her little world a newcomer who possesses these things, her sudden savage interest causes to flash eyes that have smouldered for years, and the first and only real affection she has ever known is awakened.

Charles Gunn and Jack Richardson, ably support Miss Glaum in this drama. Others in the cast include J. Barney Sherry, Dorcas Matthews and Charles K. French. The production was directed by Walter Edwards and photographed by Chester Lyons.

"THE LITTLE BOY SCOUT" (Famous Players).

"The Little Boy Scout," in which Ann Pennington, the celebrated Ziegfeld Follies star, makes her third appearance on the screen, presents this delightful little actress in a charming characterization. It will be remembered that Miss Pennington appeared last year in two Famous Players pictures, "Susie Snowflake" and "The Rainbow Princess," in both of which she was extremely successful.

Her new photoplay, "The Little Boy Scout," is entirely different from either of these previous productions in conception and in its general treatment. The opening scenes occur across the border in Mexico at the time that the National Guard was on duty along the Rio Grande.

NATION'S FARM CALL REFLECTED IN LESLIE FILM.

Because farms and farming are uppermost in the public mind, through Uncle Sam's persistent call for increased national effort in that direction, Gladys Leslie, of Thanhouser, and her director, Van Dyke Brooke, journeyed out to a farming district "somewhere in New York State" and took a picture on the most attractive farm in the vicinage.

The back-to-nature subject is "An Amateur Orphan," from Agnes C. Johnston's scenario, and released by Pathe June 1. Even a simon-pure barn dance is included to "plant" the pleasure that lies in the move the government wants patriotic men to make.

CABARET LIFE IN RAMBEAU'S NEXT.

Life on the "cabaret coast"—the hilarious existence which the gayest of New Yorkers lead—is the theme of "The Mirror," Marjorie Rambeau's latest photoplay released by the Mutual Film Corporation May 21. The story was written by Clara S. Beranger especially for Miss Rambeau. The picture was produced by the Powell Producing Corporation under the direction of Frank Powell.

As Blanche Merrill, married to and intensely in love with Bob Merrill, a poor but proud painter of portraits, Miss Rambeau runs the gamut of human emotions, her beauty lending enchantment to a virile love story.

Scene from "The Mirror" (Mutual).

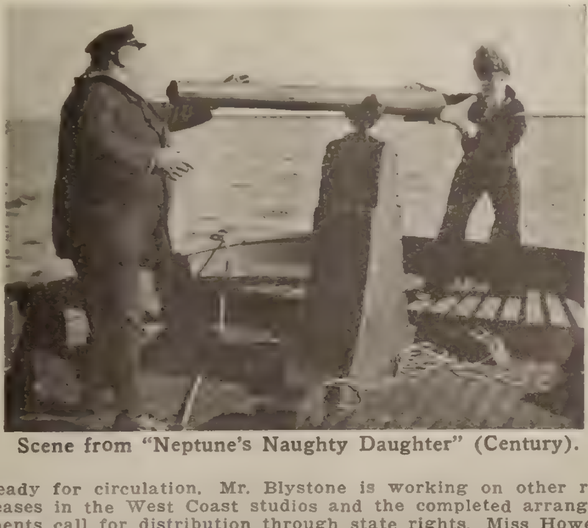
Miss Rambeau is supported by a first-rate cast. Irene Gerfield as Maizie Godard, the actress, is at her best, while Paul Everton as Boyd, the theatrical manager, is every inch the villain. Robert Elliot as Bob Merrill, the artist, Blanche's husband, gives a fine characterization and lives up to his reputation. T. Jerome Lawler, as "Russell Dana," and Frank Ford, as Dana's backer, are thoroughly adequate.

"NEPTUNE'S NAUGHTY DAUGHTER" (Century Comedies).

It has been decided to use the trade mark and title of Century Comedies for the Alice Howell pictures. An earlier announcement gave the series a different title, but it has now been definitely determined to use "Century Comedies" as the brand name.

"Neptune's Naughty Daughter" is one of three pictures that have been completed and are ready for distribution. J. G. Blystone, who has been director general for L-KO'S, will give his personal attention to producing all of the subjects in which Miss Howell will appear.

"Baloonatics" and "Automaniacs" are two other attractions ready for circulation. Mr. Blystone is working on other releases in the West Coast studios and the completed arrangements call for distribution through state rights. Miss Howell will be the star of all Century Comedies and her name will be largely displayed in the advertising. Through her appearances in L-KO'S Miss Howell has earned her position, unique in moving pictures, as the star of a series of comedies.


Scene from "Neptune's Naughty Daughter" (Century).

"MODERN OTHELLO" (Warwick-Selznick).

With "The Silent Master" ready as the May release of the Robert Warwick Film Corporation, the second production under the Selznick banner, Harry Rapf, president of the producing company, announced the completion this week of this popular star's newest feature, "A Modern Othello."

Scene from "A Modern Othello" (Selznick).

Leonce Perret, the celebrated French producer who is making his American debut as director of "The Silent Master," is both author and director of the latest Warwick picture.

As an author of photoplays, Director Perret has a record unequalled by any man in the American field of film direction. During the fourteen years he served as director-general of Gaumont in Paris, he wrote and produced 308 feature films, many of which were shown in this country before the war, with great success.

The central character of "A Modern Othello," as portrayed by Mr. Warwick, is a virile young American, who prefers the outdoor life of his handsome country estate in New England to the clamor of the city.

In the role of the wife Mr. Rapf is presenting the charming Elaine Hammerstein, who made such a decided hit in the support of Mr. Warwick in his first Selznick-Picture, "The Argyle Case." Others in the cast include Madam Valentine Petit, Edward Kimball, George Flateau and Frank McGlynn.

"HOUSE OF CARDS" DEALS WITH BIG PROBLEM.

The theme of "House of Cards," the U. S. Amusement Corporation-Art Drama which marks the debut of Art Drama's program of Catherine Calvert and Frank Mills, is that the duty of a mother is to her child and not to a career. Starting in a typical modern household, where the wife insists on her independence and her profession, the picture draws conclusions of a convincing sort, and shows that most of our social unrest is due to mistaken ideals held by women of today.

APFEL RETURNS TO LOS ANGELES.

Oscar Apfel, the director, who will supervise the productions to be made by the J. Warren Kerrigan Feature Corporation, has returned to Los Angeles. Mr. Apfel was in New York about ten days in consultation with Carl Anderson, president of Paralta Plays, which will release the Kerrigan productions.

Robert Brunton, the art and technical director, who will be identified with the productions of the Paralta releases returned to California with Mr. Apfel.

CUB COMPANY STARTS "JERRY'S MASTER. STROKE."

The Cub Comedy Company has started work on "Jerry's Master Stroke," a picture which is filled with deep, dark plots connected with criminal and political intrigue and dealing with the present "spy scare."

George Ovey is cultivating an air of "mystery" in order to give the necessary atmosphere to his scenes.

"MELISSA OF THE HILLS" MINTER'S NEXT.

"Melissa of the Hills," by Mabelle Heikes Justice, will be the next vehicle for Mary Miles Minter. The little American-Mutual star is still at work on "Periwinkle." Immediately upon its completion Director James Kirkwood will start "Melissa of the Hills," a story of the Tennessee hills. It was originally entitled "The Circuit Rider."

"EXTRA" GIRL WINS PART IN FILM.

Mabel Rutter, who has played "extra" roles in many Fox films, has at last won the rewards of her persistency and good work in small things. She has won her first part. Miss Rutter plays the role of a little spinster typist in Stuart Holmes' coming release, which is now being produced under the direction of Carl Harbaugh.

CINEMA WAR NEWS SENDING OUT MEN.

The Cinema War News Syndicate announces it is now completing arrangements to send two special "cameraspondents" on a tour of all forts, mobilization camps and military establishments throughout the country. Views showing the latest military activities in all of the points visited will be taken for release in the American War News Weekly.

JACK RICHARDSON IN TRIANGLE FEATURE.

Jack Richardson makes his initial appearance under the Thomas H. Ince banner in the latest Triangle drama, "Love or Justice?" by Lambert Hillyer, in which Louise Glaum is featured.

ANN MURDOCK COMPLETES "OUTCAST."

Ann Murdock, the Mutual star, has completed at the Empire All Star studios the production of "Outcast," the picturization of the Frohman stage success which was written by Hubert Henry Davies, the noted English playwright.

Notes of the Trade

"TWO MEN THERE WERE," a two-act drama, is being filmed at Universal City under the direction of George Marshall. Janet Eastman plays the ingenue.

* * *

Hunter Bennett, Exchange Supervisor of the Mutual Film Corporation, has been making a southern trip visiting the offices of his company, located in Memphis, New Orleans and Atlanta.

Mr. Bennett has now returned to the executive offices in Chicago for a short stay, prior to making a tour of the Eastern Mutual Exchange.

* * *

The second episode of "The Mystery of the Gray Ghost" is being filmed at Universal City under the direction of Stuart Paton and featuring Harry Carter and Priscilla Dean, with Emory Johnson and Eddie Polo in the supporting cast. This serial is taken from Arthur Somers Roche's book, "Loot."

* * *

Interesting pictures of the arrivals of the French and British missions are shown in Gaumont's Mutual Weekly No. 122.

* * *

With Myrtle Gonzales in the leading role, Director Lynn F. Reynolds is filming a five-act photoplay entitled "Back to the Primitive." In the supporting cast are George Hernandez and Jean Hersholt. Many of the scenes of this production were filmed at Santa Cruz Island off the coast of Southern California.

* * *

The Gaumont company reports that it is still doing a rushing business with its two French detective series, "Fantomas" and "The Vampires."

* * *

"The Impostor" is the title of a five-act drama being filmed at Universal City and featuring dainty Molly Malone. The story was written by Robert von Saxmar and prepared for the screen by Jack Cunningham, scenario editor.

Picture Theaters Projected

MONTGOMERY, ALA.—James Hodgson has the contract to erect a moving picture theater for the estate of N. J. Bell. It will be known as the New Empire, and cost approximately $31,000.

WILMINGTON, DEL.—The United Theaters Equipment Corporation has been incorporated with a capital of $3,000,000 by Hewson E. Lannar, Norman P. Coffin and others. They will deal in amusement places.

CHICAGO, ILL.—The theater in the building under construction at the southwest corner of Clark street and Estes avenue has been leased by Ascher Brothers, theater owners and operators. The theater will have seating capacity of 1,300.

CHRISTMAN, ILL.—F. W. Scauling has purchased the Empire theater and will make improvements.

INDIANAPOLIS, IND.—Brandt Brothers, 504 Chamber of Commerce building, have the contract to remodel a theater building for Barton & Olsen Co., 149 N. Illinois avenue. The improvements will cost about $15,000.

CRESTON, IA.—R. S. Thompson, who recently leased the Bungalow theater, will make extensive improvements to the structure.

ROCK RAPIDS, IA.—Bradley & Olsen are having plans prepared for a one-story moving picture theater, 46 by 76 feet, to cost $5,000.

SIOUX CITY, IA.—Ruschn & Sanborn, 502 United Bank building, have the contract to erect a two-story theater, 100 by 150 feet, for the T. S. Martin estate, care J. Earl Martin, 515 Fourth street, to cost $100,000.

VARINA, IA.—John Clampitt and Christopher Reis will open a moving picture theater here.

FRANKFORT, KY.—A. B. Arnett will erect a moving picture theater on the lot adjoining his store.

PERRYVILLE, KY.—Perryville Fair Association, W. J. De Baum, president, will erect an ampitheatre to replace the structure recently destroyed by cyclone.

CUMBERLAND, MD.—Charles H. Fisher, 70 Star Theater building, contemplates erecting a two-story moving picture theater, 47 by 139 feet, to cost $6,000.

MARION, MASS.—Oglesty & Cropo have the contract to erect a one-story theater, 13 by 19 feet, for Gallen L. Stone, 87 Milk street, Boston.

HAMTRANICK, MICH.—George J. Haas, 1514 Kresge building, Detroit, is preparing plans for a one-story moving picture theater, 30 by 100 feet.

HAMTRANICK, MICH.—Julius Herman and William Friedmann, 1317 Dime Bank building, Detroit, have plans by C. Howard Crane, 2323 Dime Bank building, Detroit, for a two-story moving picture theater, 45 by 115 feet.

PLYMOUTH, MICH.—C. Howard Crance, 2323 Dime Bank building, Detroit, is preparing plans for a two-story moving picture theater, dance hall and office building, 100 by 90 feet.

ADAMS, MINN.—M. Snyder has plans by F. W. Kinney, 347 Plymouth building, Minneapolis, for a one-story opera house and store building, 34 by 80 feet.

CROSBY, MINN.—L. D. Gadway has sold a half interest in the Dream theater to O. J. Engen, of Brainerd.

ELMO MINN.—Lloyd Nelson is the new proprietor of the Lyric theater.

EVELETH, MINN.—J. B. Learner has reopened the Empress theater.

PAYNESVILLE, MINN.—The Ideal theater is to be remodeled and the seating capacity increased. H. K. Hill is the manager.

PINE CITY, MINN.—H. Elkjer, who recently disposed of his interest in the Family theater, is now looking about for a good location for a new theater building in Wisconsin or Minnesota.

ST. PAUL, MINN.—The Gaiety theater is being remodeled.

ST. PAUL, MINN.—The Mozart hall building has been remodeled and renamed the Playhouse.

STEWART, MINN.—John Pesava has sold the Idle Hour theater to Warren Morgan and J. N. Comford.

WARROAD, MINN.—K. W. Cox has purchased the Grand theater from F. J. Hovez.

CALLAS, MO.—A new moving picture theater has been opened here. F. A. Erwin is the manager.

KIRKWOOD, MO.—Richard Coulter is having plans prepared for a moving picture theater and airdome, 40 by 120 feet, to cost $6,000.

ST. LOUIS, MO.—Light House Memorial Mission, corner Grove and Hawthorne avenues, have plans by C. L. Thurston, 105 N. Seventh street, for a one-story auditorium, 50 by 90 feet, to cost $12,000.

HELENA, MONT.—A new $100,000 theater will be erected here. It will be known as the Marlow. J. E. Oppenheimer, of Butte, has obtained a long time lease on the theater.

COLUMBUS, NEB.—Reconstruction of the North theater is under way.

SCHUYLER, NEB.—T. E. Huffer has purchased the Favorite theater from A. B. Young.

MANCHESTER, N. H.—Burke Brothers have plans by Wheeler & Johnson, 262 Washington street, Boston, for a two-story moving picture theater, 40 by 100 feet.

NEWARK, N. J.—Frank G. Hall, 118 Market street, has plans by P. A. Vivarttas, North Fourth street, Union, N. J., for a one-story moving picture theater, 100 by 160 feet.

SALEM, N. J.—Arthur B. Smith contemplates erecting a one-story moving picture theater, 30 by 120 feet, to cost $15,000.

WEST NEW YORK, N. J.—J. C. Gerisch estate, 677 Bergenline avenue, is having plans prepared for a one-story moving picture theater, 60 by 92 feet, to cost $20,000.

FAR ROCKAWAY, L. I., N. Y.—Columbia theater, 262 Central avenue, has plans by Herbert J. Krapp, 114 East 16th street, New York, for alterations and a one-story addition, 40 by 165 feet, to cost $20,000.

NEW YORK, N. Y.—Alterations will be made to the theater, store and office building owned by Douglas Robinson, 14 Wall street. It is estimated that the improvements will cost $5,000. Lessee, Brandon Amusement Corporation, J. Alton Bradbury, president, 260 West Broadway.

NEW YORK, N. Y.—Gronenberg & Leuchtag, 303 Fifth avenue, are preparing plans for extensive alterations to a theater owned by Sullivan, Farrel & Baron. Lessee, Walter Rosenberg, 112 West 34th street.

NEW YORK, N. Y.—The 188th Street and Washington Avenue Co., Inc., Edward J. Dooling, president, 80 Maiden lane, have plans by Edward L. Larkin, 259 West 34th street, for a one-story theater, 55 by 138 feet, to cost $80,000.

CLEVELAND, O.—Ben Schwartz, 1106 Scoville avenue, is having plans prepared for a one-story moving picture theater, 30 by 129 feet, to cost $2,500.

WILMINGTON, O.—N. P. Eveland, Miamisville, O., has the contract to erect a two-story addition to the moving picture theater owned by Charles L. Murphy, 6157 Sheridan road, Chicago.

PORTLAND, ORE.—Jensen & Von Herbery have purchased the Broadway theater, at the corner of Start and Broadway, and will make extensive improvements to the building.

BLAIRSVILLE, PA.—United Business Association, James Cajiafas, president, 135 East Market street, McKeesport, Pa., for one-story moving picture theater, 116 by 30 feet.

CHAMBERSBURG, PA.—Swope Estate, care Farmers & Merchants Trust Company, has plans by R. R. Markley, 11 North Second street, for extensive alterations to opera house and moving picture theater, to cost about $20,000.

CHATTANOOGA, TENN.—A building site has been purchased by the Mutual Amusement Co. The lot measures 55 by 150 feet, and plans call for a modern fireproof moving picture and vaudeville theater to be erected thereon, having seating capacity for 1,100 persons and costing about $25,000. M. H. Silverman is secretary and treasurer of the new company.

MEMPHIS, TENN.—F. A. Cory, 1117 Faxon street, has the contract to erect theater at 332 Beale avenue, 40 by 146 feet, brick and tile; built-up tar and gravel roof; concrete floors; hot water heat, $700; electric lighting, $1,500; cost of building, $18,000. Sam Zerrilla, 328 Beale avenue, is the owner.

SAN ANTONIO, TEXAS.—B. L. Nix will expend $8,000 to remodel theater building.

SAN ANTONIO, TEXAS.—Alexander Joske has plans by M. J. Dielman for a modern fireproof theater and business building.

HAMPTON, Va.—W. W. Scott will erect a moving picture theater on West Queen street, brick, tar and gravel roof, wood floors, steam heat, electric ligths; seating capacity 1,200; cost, $8,000.

CENTRALIA, WASH.—A new moving picture theater, 125 by 120 feet, will be erected at the corner of Pearl and Pine streets, to cost $35,000. Lessee, Pathe Film Corporation. Joe Lucus will be the manager.

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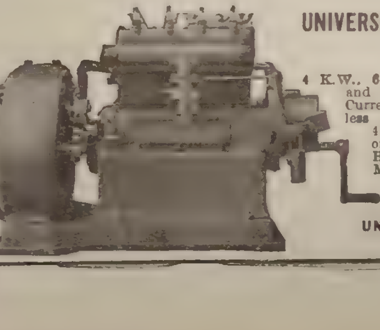

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Two Censors Appointed by New Brunswick

Two New Men Will View Pictures in St. John—Belong to Liberal Party—George Amland and Michael J. Nugent Appointed.

By F. F. Sully, La Tour, St. John, N. B.

ST. JOHN, N. B.—From a large number of aspirants, George Amland and Michael J. Nugent, both of this city, have just been named by the Liberal government as members of the New Brunswick Board of Censors, to succeed Alfred E. McGinley, editor of the St. John Standard, and Charles Nevins, a broker, both of whom were appointed by a Conservative government. Mr. McGinley and Mr. Nevins have already tendered their resignations, and it is understood that the new censors will take up their duties at once. The personnel for the board for the next few years will be as follows: Dr. H. S. Bridges, chairman; Michael Coll, Mr. Amland and Mr. Nugent, all of whom live in St. John.

Mr. Amland is a well-known St. John business man. He is now a member of Amland Brothers, furniture dealers, Waterloo street. For fifteen years he was actively engaged in newspaper work in the city, and has a large number of friends throughout the city and province. Mr. Nugent is a retired grocer. For many years he was head of a large grocery concern on Brussels street, but retired a short time ago. Both of the new members of the board are men of experience and training, and should prove able successors to the two who were retired because of political differences.

Mr. Amland will probably sit in the Mutual exchange, which is but a short distance from his place of business, and Mr. Nugent will undoubtedly fill Mr. Nevins' chair at the Pathe projection room in Prince William street. With the exception of the factory inspector, who is more or less directly concerned with the business, the motion picture industry is not likely to be affected by any other changes by the government. A movement is already under way among the exchange men and some of the exhibitors to have John Kenney, a factory inspector, retained during the present administration, despite his political affiliations.

Appeal for Fairer Tax Passed Over.

Fredericton, N. B.—The appeal of Fredericton exhibitors for a permanent and just tax for their houses was passed over by the common council at its last meeting without any definite action being taken. At the time a communication was read from George Fenety stating that a new theater costing $20,000 was to be erected on the Span property by A. J. Gregory. Mr. Fenety also stated that work would commence at once provided the council would make some assurance that the license would be fixed at a nominal amount of, say, $250 a year. The proposed house is to have a seating capacity of eight or nine hundred, and it was felt that with the existing tax of 60 cents per year a seat, the taxation would be more than the business could stand.

Alderman Lemont contended that it was ridiculous to think or suggest that any person contemplating the erection of a $20,000 building would suspend operations because of an additional expense of two or three hundred dollars a year. Considerable argument followed and was centered around the alleged profits made by exhibitors, and Alderman McLellan suggested that the matter be referred to the legislature in 1918 with a request that the city be empowered to name a stipulated fee. Alderman Lemond added that if theater matters could be referred to special legislation all other industrial matters should also. The communication was finally placed on file without any action being taken.

Bert Fielding on Road to Recovery.

Truro, N. S.—Bert Fielding, who has been manager for F. G. Spencer at the Princess theater for the past three years, has just been discharged from the hospital after undergoing a serious operation. He was in the hospital for three weeks. His recovery is rapid and satisfactory and the physicians say that he will be able to resume his duties at the theater within a short time.

F. G. Spencer Celebrates Eighth Anniversary.

Truro, N. S.—F. G. Spencer is now celebrating the eighth anniversary of his entry into business in Truro. A special holiday bill has been booked. While it is the conclusion of eight years of active operations in Truro, it also marks the fourth year of Mr. Spencer's control of the Princess. The holiday bill will include the Vitagraph production of "The Christian," featuring Edith Story, the Mutual masterpiece, "The Valley of Decision," the Art Drama production "Rosie O'Grady," "The Eternal City," and Clara Kimball Young in the Brady-Made super-feature of the present war, "The Dark Silence."

While Mr. Spencer has been in the picture business but a comparatively short time he has acquired the largest individual holdings of any exhibitor in the Maritime Provinces, now controlling about a dozen houses. He is progressive, alive to the opportunities of the trade, and has rare foresight in measuring up the possibilities of motion pictures. At present he has a new house in the course of construction at Amherst, N. S., and plans have been submitted for a new $100,000 house in St. John.

Theater Served by Patriotic Women.

St. John, N. B.—The ushering at the Imperial theater has been undertaken by the Young Women's Patriotic Association. They are paid a regular salary and donate their entire earnings from this source to patriotic purposes, and at the same time the positions for the boys who are now in the trenches. Nineteen out of the twenty male employees of the Imperial, or 95 per cent, are now in France. One, who was formerly an assistant operator, has his Moving Picture World forwarded to him every week to read in the trenches.

Boston News Letter

From J. J. Phillips, Photoplay Editor, Boston Journal.

Paramount Conference in Boston.

HIRAM ABRAMS, president of the Paramount and Walter Green, president of the Artcraft, were present at a meeting of the Paramount office forces at the Hub exchange, last week. At this conference were Manager Scully of the Connecticut exchange, Manager Moxley Blumenburg of the Portland, Me., exchange, Manager Harry Asher of the New England branch of the Famous Players-Lasky Corporation and Manager McConville of the Boston Paramount office, together with other employees of this territory. The conference was held to discuss the new merger of the Famous Players-Lasky Corporation, the Paramount Pictures Corporation and the Artcraft Pictures Corporation.

Plan New Fox Exchange Building.

Boston, Mass.—Manager Harry Cambell of the Boston Fox Film office and Louis Lavine of the New York Fox office have been looking over property in the vicinity of Park square which is adjacent to the Boston Film district for the purpose of selecting a site for a new Fox building, which will be erected by the fall.

Some of the Big Features in This Territory.

Boston, Mass.—Clara Kimball Young's latest Selznick picture, "The Easiest Way," remained at the Modern theater for another week. So great was its success that Manager Pinanski decided that he would keep it on for another week.

"The Deemster," featuring Hall Caine's son, Derwent Hall Caine, had its Boston premier at the Park theater last week This picture is one of the many state right pictures purchased for New England by Louis B. Mayer and was presented at the Park for the full week, with a special musical program. "The Masque of Life," another of Mr. Mayer's state right properties, was shown for the first time in Boston at the Loew's Orpheum

Boston Business Items.

Boston, Mass.—B. Jaeger, traveling auditor of the World Film, paid a visit to the Boston World Film office recently to look over the Hub organization and found business booming.

Arthur P. McIntyre, Fox representative in Rhode Island, Connecticut and Cape Cod, reports bad business on the Cape owing to the war scare, and most particularly to the submarine menace. Many of the theaters have closed for the summer months and those that usually stay open for the heated term are considering not opening.

Globe Feature Corp. Contracts for Films.

Boston, Mass.—Manager Harry Segal of the Globe Feature Film corporation, has made arangements with the Warner Productions for twenty-six feature productions a year. There wil be one production of five reels, or more than twice monthly, starting June 11th. Mr. Segal has signed another contract for the Ralph and John Ince productions, which call for 12 pictures a year, one each month commencing June 18th.

Baltimore News Letter

J. M. Shellman, 1902 Mount Royal Terrace,
Baltimore, Maryland.

Fred Wright Aids Recruiting.

HAGERSTOWN, MD. — Fred. Wright, manager of the Colonial theater in this city, ran the Vitagraph production, "Womanhood, the Glory of a Nation" for three days beginning Thursday, May 3. The admission price was 25 cents, which, it is understood, is the highest price paid for this class of entertainment in Hagerstown for several months. Large crowds attended. In conjunction with the showing of this feature. Mr. Wright organized a large preparedness parade which took place on Thursday evening at 7:30 o'clock. The mayor, chief of police, other city officials and boy and girl scouts participated. A beautiful girl, dressed as Liberty, rode a white charger at the head of the procession and later appeared on the stage of the theater. It is estimated that fully 2,000 were in line. The end of the parade was the Colonial theater. A recruiting station was located in the theater during the three days and 7 were gained on the first.

Clover Changes Hands.

Baltimore, Md.—The Clover theater, 414 East Baltimore street, which has for some months been under the management of Harry P. Moorehead, has now been taken over by Milton Caplon, who, it is understood, will also operate a film exchange at 202 North Gay street. Mr. Moorehead is now managing the Plaza theater, 1105 North Broadway.

A. D. Gans Buys Out Opposition Exchanges.

Baltimore, Md.—The week of April 30, was a busy one for Arthur D. Gans, manager of the Standard Film Service exchange, for he bought out two of his opposition exchanges, namely: The Interstate Feature Film and the National Film exchanges, which were formally located at 202 North Gay street. Their entire equipment, including films, machines and office furniture was purchased by Mr. Gans and removed to his new headquarters at 141 North Gay street.

Booking Agency Includes Moving Pictures.

Baltimore, Md.—One of the features of the Eastern Vaudeville Association, a new booking agency which has just recently been opened in Baltimore is the fact that they are to include motion pictures in the acts which they will control. Those who are associated with the enterprise include: Charles E. Thropp, Charles E. Farson, both of Baltimore and F. G. Nixon-Nirdlinger of Philadelphia. According to arrangements which have been perfected, this organization will control musicians, dancers, singers, circus performers, hippodrome acts and motion pictures.

"Womanhood" at Cumberland.

Cumberland, Md.—The Fisher Bros. managers and owners of the Leader theater in this city have booked Vitagraph's "Womanhood" which will be screened at any early date.

Building Permit Tax Will Pass.

Baltimore, Md.—The ordinance providing a charge of $10 on the thousand of the total cost of a building, with a minimum charge of $10; which constitutes a special tax on building permits, which has been pending before the City Council, was reported upon favorable to the First Branch of the City Council on Monday, May 7, by the Committee on Building Regulations, and will be passed.

"Bobby" North Visits Baltimore.

Baltimore, Md.—R. "Bobby" North blew into Baltimore on Tuesday, May 8, after having been on a tour through North Carolina for Greater Vitagraph, which he states was extremely successful. Mr. North is well known in this city and very popular, so he spent most of his time visiting his many friends. His immediate plans, it is understood, are that he will shortly go to New York City to take up other duties for the Vitagraph.

Recruiting at Nixon's Victoria.

Baltimore, Md.—Through the courtesy of manager Charles E. Thropp, of Nixon's Victoria theater, 415 East Baltimore street, a recruiting meeting was held at this house on Wednesday night, May 9, by members of the First Battalion, Fifth Regiment. The band of this regiment gave a concert in front of the theater and then repeated it on the inside. Speeches were made by captains of the First Battalion.

Patriotic Meeting at Riverside Theater.

Port Deposit, Md.—A patriotic mass-meeting was held in this city on Thursday, May 3, at the Riverside theater, arranagements having been made with H. Falls the manager and owner, who courteously consented to have his theater used for this purpose. Moving pictures were used forcefully to visualize the addresses of several prominent citizens.

Maryland Movie Club President Marries.

Baltimore, Md.—On Easter Monday, April 9, J. H. Hawkins, president of the Maryland Movie Club, became a member of the benedicts' club for he took unto himself a wife. The young lady was formerly a Miss Suter of Westminster, Md., the home town of this writer. We hope Mr. Hawkins and his bride will have many years of happiness.

H. J. Andrea Aids Recruiting.

Catonsville, Md.—Through the courtesy of H. J. Andrea, manager and owner of the Caton theater in this city, a patriotic mass-meeting was held in this theater on Tuesday evening, May 8.

"Daughter of the Gods" at Academy.

Baltimore, Md.—"A Daughter of the Gods" opened up its engagement at the Academy of Musim on Monday.

"The Easiest Way" Will Be Shown in Court

Selznick Corporation Will Make Test Case of Pennsylvania Censor Decision. Picture Shown to Local Reviewers.

By F. V. Armato, 144 N. Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—"The Easiest Way" starring Clara Kimball Young, was given a private review in the projection rooms of the Stanley company last Friday evening. At the request of Mr. Wilder of the Selznick corporation the dramatic editors of several Philadelphia newspapers were present.

The review was given as part of a campaign to contest the decision of the State Board of Censors. The censors had ordered numerous eliminations including the whole sixth reel, and the thought was to secure expert opinion to be used in evidence. Owing to the demands of the censor the producers have decided to make a test case and the picture is to be shown in court on Tuesday next.

The picture will be presented exactly as shown in order that the opinions of the experts may be available. The consensus of opinion seemed to be that there was nothing objectionable in the picture as shown and that it followed closely the stage version, which had a long New York run and played here and in many other places without objection. Nothing but praise was heard for the excellent direction of Albert Capellani and it was agreed that Miss Young has never done better screen work. This is particularly evident in the close-ups which are exceptionally numerous and exceptionally well done.

New Feature in Philadelphia.

Philadelphia, Pa.—During the current week many new and important feature productions have had their premier showings here. At the Forrest one of the most important legitimate houses of the city, Universal's "Twenty Thousand Leagues Under the Sea" commenced a limited engagement which is expected to be protracted for some time.

"Joan the Woman" entered its last week at the Chestnut Street opera house.

Mary Pickford's latest "A Romance of the Redwoods" was shown at the Stanley all week.

The Arcadia is showing Jack Pickford and Vivian Martin in "The Girl at Home," which is sharing honors with Bessie Barriscale in "The Snarl."

At the Strand Muriel Ostriche is being shown in "Moral Courage."

The picturizations of O. Henry's stories are in much demand here and are being booked as added attractions at practically all the leading houses.

C. E. Shurtleff Visits Local Pathe.

Philadelphia, Pa.—C. E. Shurtleff, special representative of Pathe, visited the local exchange within the last few days to outline new plans and install a new sales system, which he expects will increase the efficiency of the booking department. He is making a tour of the Pathe branches and previous to his arrival here had already visited Atlanta, Ga.; Charlotte, West Va.; and Washington D. C. His next stop will be Pittsburgh and from there he will continue westward.

Two Pathe Men Join Naval Reserve.

Philadelphia, Pa.—James M. Keating, shipper of the Pathe exchange, and William Bevan, a former Pathe employe, have enlisted in the Naval Reserve, and are already on their way to serve Uncle Sam. They were given a big send off by all their Pathe fellow workers.

Ruby Theater a Part of Central Market Claim.

Philadelphia, Pa.—Frank W. Buhler, general manager of the Central Market Street Amusement Co., has added the Ruby theater at Market and Marshall streets to the list of theaters under his direction. The theater is up-to-date in every particular and contains a magnificent organ. This makes the sixth theater to come under the control of the Central Market Street Company.

The other five are the Vistoria, at 9th and Market streets; the Savoy, at 1211 Market street; the Princes at 1018 Market street; the Market Street theater, at 333 Market street and the Auditorium, at 8th and Race streets. For several weeks workmen have been busy at the Savoy preparing an appropriate chamber for the installation of a two manual orchestral organ with string attachment, which is heralded as the first of its kind. It is expected that the new instrument will be completed by June 15.

Stanley Mastbaum Buys Globe Theater.

Philadelphia, Pa.—Following the recent announcement of Stanley V. Mastbaum's acquisition of two large and modern photoplay houses here, the Imperial and the Empress, comes the news that he has also purchased the Globe theater, at 59th and Market streets. This house was formerly the property of Mr. T. Cunningham.

Beautiful Staging of "20,000 Leagues"

Three Generations of Washingtonians See Picture of the Famous Novel of Jules Verne—Is Given an Exceptionally Fine Setting.

Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Attractive lighting effects and special music rendered by an orchestra of twenty pieces were the features of the showing at the Belasco theater here of the photoplay, "Twenty Thousand Leagues Under the Sea." This production took exceptionally well and, as one newspaper critic put it, three generations turned out to see the visualization of a book which was famous long before motion pictures were thought of, and at a time when submarines were only the absurd imaginings of an eccentric Frenchman—Jules Verne.

Attention was attracted to the showing of the films at the Belasco by the employment of four men dressed in divers' suits, who paraded around the streets, and the two-horse float upon which rested a twelve-foot submarine. The lobby of the theater was decorated with cut flowers, huge potted rhododendrons, palms and ferns, and in the center of a bower of these was an oblong acquarium about four feet long, filled with large gold fish, loaned to the theater by the Bureau of Fisheries of the United States Department of Agriculture.

Inside the theater the decorations are carried out on quite an elaborate scale, for on the stage is a large collection of palms, ferns, cut flowers and potted plants. All of this work was done by Gude Bros., one of the best known floral firms in the city, and no pains were spared to make a big showing. The Belasco system of lighting was used throughout the showing of the production.

Another feature, and one that attracts attention at times such as the present, is the use of slides throwing on the screen three verses of "America." Before the first of these is shown, a slide bearing the request that the audience arise and sing is flashed.

"Nearly everybody who is anybody has visited the theater for this showing," said Sidney B. Lust, who is booking the production in this territory. "We have had the members of President Wilson's cabinet, officers of the General Staff of the Army, officials high up in the Navy and Marine Corps, members of Congress, and members of the diplomatic corps and the courts. We are doing very well with it and will continue the film for a period of two weeks in all. We are also going to run in Baltimore for an indefinite period."

Manager Berger Celebrates Anniversary

Washington, D. C.—Rudolph Berger, manager of the Kleine-Edison-Selig-Essanay film exchange, last week entertained at his home in the Mississippi apartments a dozen members of his office and sales force. The occasion was the first anniversary of the opening of the K-E-S-E office at Sixth and F streets, northwest. One of the side features of the dinner was the place card favor and menu. The place card was a miniature fiber film case which Mr. Berger had made especially for the occasion. It had a miniature reel of film on the inside and properly labeled. On the outside of the case was an address ticket bearing the name of the person before whose place it had been set. The red and yellow labels of caution and return were also stuck on just as they are on the real film cases.

The menu created a great many laughs. It contained the following:

Burlesque Menu, a la K-E-S-E.
Film men's consomme.
Minced film cases with shellac sauce.
Photographs a la Creole.
Filmed spaghetti. Musty Suffer demi-tasse
Rope Cigars.

After the dinner the entire party went to Keith's theater, where they occupied a row of choice seats. Mr. Berger was congratulated in a number of speeches and the wish was expressed that the coming year would be even more successful than the last. Mr. Berger in turn thanked the sales and office people for the cooperation which they had rendered him.

Sam Flax Promoted to Head Local Metro.

Washington, D. C.—Sam Flax, formerly booker at the exchange of Pathe, Inc., in this city, is the new office manager at the Metro exchange. In addition to this, he will also have the title of secretary-treasurer of the corporation.

The change comes as a promotion to Mr. Flax, who is one of the best known attaches of the film business in this section. Naturally, everybody is glad that he made the jump and wish him success in this new undertaking. Mr. Flax had been with the Pathe exchange since it took over the Eclectic Feature Film exchange, having joined Herbert Osborn when the latter was made manager and remaining when Manager O'Donnell assumed charge, up to the time of going with the Metro outfit.

Sentiment for Putting War Tax on Patrons.

Washington, D. C.—The proposed new film exchange building again took up a large part of the evening when the members of the Washington Exchange Managers' Association held their semi-monthly dinner in the Flemish room of the National Press Club. But aside from this, plenty of time was found in which to discuss the pending war emergency revenue bill which contains several taxes to be applied against the moving picture business.

A number of speakers declared that the theater tax should be placed upon the public, and not upon the exhibitor, and the latter should be prohibited from voluntarily assuming the tax. They declared that the proposed tax on negatives and raw film would prove to be a heavy burden on the already over-taxed industry. The film companies under the new bill will have to pay taxes in some way or another on everything they buy, sell or do.

Allied Visitors See French War Films

Marshal Joffre, Viviani, Members of British Mission; Secretary Lansing and Many Notables Visit Belasco Theater.

WASHINGTON, D. C.—The management of the Belasco theater last week had the opportunity of entertaining the members of both the British and French missions now in the United States for the purpose of conferring with American Government officials upon our own war activities. They represented one of the most distinguished audiences ever seen in a Washington theater.

The guests in the boxes included Rene Viviani, who heads the French Mission; Marshal Joffre, Admiral Chocheprat, Marquis de Chambru, the French Ambassador, the British Ambassador, General B. T. M. Bridges, of the British Mission; Secretary Lansing of our own State Department, and practically all of the other members of the British and French Missions accompanied by our own State Department officials. All of these men were heartily cheered on arrival.

The occasion was the showing of the French war pictures and the Belasco was crowded to capacity, while outside the house hundreds of people, unable to gain admission, stood that they might get a view of Marshal Joffre, their idol, and the other members of the party. Secretary of the Interior Lane presided and presented former Ambassador to France Myron T. Herrick, who paid a high tribute to the French people and their soldiers, and also spoke in glowing terms of the Ambassador and Mrs. Jusserand.

So great was the attendance that the performance was repeated, the proceeds being intended for disbursement in alleviating the suffering of the blinded and wounded soldiers of France.

Julius Peyser Buys Casino Theater.

Washington, D. C.—The Casino theater, on F street, near Seventh street, northwest, was last week sold at auction to Julius I. Peyser. The purchase was made from the trustees, Edgar A. Behrend and Isaac Nordlinger and was subject to a first trust (mortgage) of $60,000, although the price of the house was not disclosed. The new owner has declined to state to what use he will put the theater. It was built about seven years ago. It has changed hands several times and has not been open for any length of time this year. Although the entrance to this playhouse is only a few feet from Seventh street, one of the busiest thoroughfares of the city, it seems to have been impossible to make the theater pay its owners a profit.

Lusitania Picture Moves Washington Audience.

Washington, D. C.—The initial showing of the film drawings of Winsor McCay, the noted cartoonist, depicting the sinking of the Lusitania, were shown last week at the National Press Club to a large enthusiastic audience of newspapermen, Congressmen and other prominent more or less in public life.

It is said that 25,000 pictures were drawn by the artist. The task was completed Saturday, April 29, practically two years having been devoted to the work. The large audience at the Press Club greeted the pictures with favor, but without the usual applause, because of the awful tragedy represented by the sinking of the big passenger steamer which cost the lives of 1,500 people, including 200 Americans. The film shows the maneuvers of the German submarine, the sailing of the passenger steamer, the attack upon her and the sinking. It shows women and children jumping overboard from the doomed ship, their struggles in the water and the efforts to save themselves. It was declared by all that the film is a very powerful one.

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MORE BALTIMORE ITEMS.

Baltimore Film Business Notes.

Baltimore, Md. — Frederick Clement Weber, manager of the Gertrude McCoy theater, reports that he had to hang out his S.R.O. sign when he screened Charlie Chaplin in "The Cure" last week.

The New Crescent theater, 1507 West Lafayette avenue, which had been under the management of Robert Newberry for several weeks in now closed.

Robert Fox, vice president of the Linden Company, operating the Rialto theater, is acting as a captain of a team to secure subscription to the Baltimore fund. Reports have it that he is doing excellent work.

G. S. Benjamin manager of the Red Moon theater states that on Saturday, May 5, Henry B. Walthal in "The Truant Soul" played to large houses.

In order to get proceeds toward a fund for the purchasing of grass seed, a moving picture entertainment was held at the Guilford School on Thursday and Friday night, May 3 and 4.

River View Park, one of Baltimore's most popular summer resorts, opened it 25th season on Saturday, May 5.

PITTSBURGH NEWS ITEMS.

Novelty Theater Again Open.

Pittsburgh, Pa.—The rebuilt Novelty theater, 217 Federal street, Northside, Pittsburgh, which was destroyed by fire several months ago, was thrown open to the public on May 10. The owner, F. Miller, has spared no expense in the construction and equipment of the new Novelty, and it is a handsome addition to the fine array of picture theaters in its locality. The front has been restored to its original imposing proportions, while the interior presents an artistic and cosy appearance. The seating capacity has been increased to 800. The large opening attendance indicates that the Novelty will enjoy an even greater popularity than in the past as the home of high-class feature pictures.

Comique Reopens Under New Management.

Pittsburgh, Pa.—The Comique theater, Beaver avenue, Northside, Pittsburgh, which was conducted by Spencer Brothers, but which has been dark for some time, has been puchased by the firm of Murphy & Teggee, and was opened recently under very auspicious circumstances. The new owners of the Comique are experienced exhibtors and are putting into effect some progressive ideas that promise to make the theater a success. Among other good subjects they have booked Pathe's serial, "The Mystery of the Double Cross," featuring Mollie King.

Got Around Censor By Staging Living Scene.

Pittsburgh, Pa.—In connection with the elaborate showing of "Twenty Thousand Leagues Under the Sea," Manager William Moore Patch, of the Pitt theater, is staging with living actors several scenes that has been eliminated by the Pennsylvania board of censors, and the result has been very effective. As was the case with other large productions presented at the Pitt, the bulk of Verne's romance depends largely upon an episode which had been cut out, and after a fruitless appeal to the Board, Mr. Patch again resorted to the above means of presenting a coherent story.

Local Notes of Interest.

Pittsburgh, Pa.—Manager Fuller, of the Pittsburgh Pathe exchange, reports business steadily on the increase throughout his territory, there being an exceptionally active booking on the latest serial. "The Neglected Wife," starring Ruth Rowland. To aid in handling the large volume of trade, three film inspectors have just been added, making seven in all. Robert Caskey has been made assistant booker at the Pathe exchange.

Pittsburgh, Pa.—The Elmore theater, Centre avenue, Pittsburgh, is being extensively remodeled by the owner, M. Feitler. The stage will be removed, the height of the auditorium made greater and a new front will be installed. Both the exterior and interior wil be handsomely redecorated. It is planned to convert the Elmore into an exclusively high-grade picture theater.

Kane, Pa.—The Temple theater, Kane, Pa., has been sold by Fred Lester to the Star Amusement company, which is composed of J. E. Fluke and F. D. Evans, who conduct the Star theater. Mr. Lester has taken over the Grand theater in Kane.

Pittsburgh, Pa.—The Olympic theater, Fifth avenue, Pittsburgh, has announced that all the Selznick releases, featuring Clara Kimball Young, will be run six days, beginning with "The Price She Paid."

John McAleer Heads Pittsburgh U Exchange

Former Manager of Wheeling Independent Exchange Promoted to Important Post —Additions to Sales Staff.

From Pittsburgh News Service, 6104 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—One of the most important managerial changes that has taken place in some time was announced recently when John McAleer, formerly manager of the Wheeling, W. Va., branch of the Universal Film, known as the Independent Film exchange, was placed in charge of the Independent exchange in Pittsburgh. He succeeds T. C. Bronstetter, who has become special traveling representative of the company.

Mr. McAleer is one of the most popular film men in the trade and prior to his appointment to the Wheeling office he was prominently identified with the indutry in Pittsburgh. He has had wide experience here, having come to this city two years ago as manager of the local branch of the Picture Playhouse Film Company. When that firm passed out of existence, he joined the Universal forces and became assistant to Manager Hughes.

John McAleer.

For the past year he has ably guided the affairs of the West Virginia branch, and his promotion is in recognition of his fine accomplishments there. Mr. McAleer is remembered as one of the moving spirits of the Pittsburgh Screen Club, and his work in leading the recent successful fight against the enactment of censorship laws in West Virginia was widely commended. His return to this city is welcomed by a host of friends who wish him the fullest measure of success.

The Wheeling branch of the Independent is now in charge of Miss I. M. Olszta, formerly secretary to Mr. McAleer.

In taking the reins of the Pittsburgh Independent exchange, Mr. McAleer has made several important additions to the sales staff. J. A. McCollough, formerly for several years with the Paramount here, has joined the force and will look after the interests of the Universal in the Western Pennsylvania field. J. Sarjin, recently of the Universal Mecca branch in New York City, will cover the West Virginia teritory, making his headquarters at the Wheeling office.

James B. Clark Says Patrons Should Pay War Tax.

Pittsburgh, Pa.—The placing of a 10 per cent. tax on amusements by the war revenue bill now before Congress is one of the principal topics of discussion in local moving picture circles. James B. Clark, head of the Rowland and Clark chain of theaters in Pittsburgh, made the following statement as to the attitude of the exhibitor in regard to the added burden: "Under no circumstances should exhibitors bear the burden of the proposed ticket tax to be imposed on theaters by the government—that should be paid by the patron. The matter of a cent is a small one for the patron, but collectively it means a big item for the exhibitor. With many houses it would mean the elimination of all profit from their business, as the cost of conducting a theater has increased to such an extent that the net proceeds have been cut down to a minimum.

"Exhibitors should make up their minds that the patrons must pay the tax and they should adopt a rule to that effect just as soon as the law becomes operative. In other lines of business the consumer is obliged to pay the tax, why not in the picture business? It might be well to call a meeting of exhibitors to discuss the matter just as soon as definite information regarding the tax comes from Washington."

Feature Film and Calcium Light Will Distribute Merger Supplies.

Pittsburgh, Pa.—The recent big merger of moving picture supply houses was noted with considerable interest by the trade and announcement has been issued by the Feature Film & Calcium Light Company, Film Exchange building, Pittsburgh, that this concern will be the distributing point here.

D. C. France, formerly manager of the company, will continue as manager of the Pittsburgh branch of the United Theater Equipment Corporation. Mr. France is well known to the exhibitors throughout this section and his choice as manager meets with much approval. He has been at the head of the Feature Film & Calcium Light Company for the past two years, prior to which time he had charge of the film department of the same concern for three years.

Metro Exchange Now at 133 Vine St.

Philadelphia, Pa.—Metro exchange has removed to large and handsome quarters at 1331 Vine street, where they occupy the entire building. The location is the same formerly occupied by Paramount. The entire first floor has been divided into offices, done in mahogany and very tastefully furnished. John Clark, the manager; William Bethel, assistant manager, and G. Smith, the booker, each have a private room. Mr. Clark has just returned from an extensive tour of the West on Metro business.

Allen May Joins Selznick Forces.

Philadelphia, Pa.—Allen May, for over two years city salesman for the World Film, has recently joined the Selznick forces and gone back to his old boss, Lewis J. Selznick, the man who introduced him to the film business. He was given a handsome reception by his friends in honor of the new connection and received enough bouquets to fill the display window.

John Spiers Is Proud Daddy.

Philadelphia, Pa.—John Spiers, of the Plaza theater, is the proud father of a ten-pound baby girl, which arrived last week. Because of its curly hair and winning smile it will be christened Mary Pickford Spiers.

Finds Out What His Community Likes.

Philadelphia, Pa.—Albert Brown, of the Overbrook and Grand theaters, is convinced of the necesity of special children's pictures for Saturday matinees. Last week he played Florence Reed in "The Eternal Sin," all day and while the evening performances were well attended and the picture apparently thoroughly enjoyed, the matinee was light. It is his belief that the sensational title had much to do with this result.

Cincinnati Screen League Is Being Formed

New Organization for the Betterment of the Business Will Take Anyone Interested in Films—Is Under Wing of Screen Club.

By Kenneth C. Crain, 307, 1st Nat. Bank, Cincinnati, O.

CINCINNATI, O.—Plans which for some time have been discussed for the extension of the Cincinnati Screen Club to take in, besides exhibitors, film men, members of the press and others connected with the business, the public as well, were carried out recently when a meeting was held for this purpose. Representatives of a number of women's clubs and civic organizations were present, besides exchange managers, exhibitors and others, and the result was the organization of the Cincinnati Screen League, the object of which is to further the best interests of moving pictures by all possible means. I. W. McMahan, of McMahan & Jackson, was elected temporary chairman, and will shortly call another meeting for the purpose of further perfecting the organization.

Cincinnati Film Building About Ready.

Cincinnati, O.—Alterations on the building at Seventh and Main streets, the upper floors of which will be used by a number of Cincinnati film exchanges, have so far progressed that preparations are being made by the film men to take possession, and at least one exchange, the World Film, in charge of Manager Harris Hurst, has moved in. So many exchanges grouped in one building have brought about a movement to make the place a sort of general rendezvous for visiting exhibitors. Some sort of celebration in the nature of a house-warming, with appropriate entertainment for the guests, will be held when all of the film tenants have moved in, which will be about the middle of May. The building will probably be known as the Film Exchange Building, as all except the ground floor will be occupied by exchanges.

Cincinnati League Plans to Aid Red Cross.

Cincinnati, O.—In connection with the vigorous compaign to secure members and contributions for the Cincinnati chapter of the American Red Cross, the Moving Picture Exhibitors' League, with its usual patriotism, has come to the front with an offer to use every box-office to aid in the good work. Signs urging the public to affiliate with the movement have been posted in the box-offices, and ticket-takers have lists for the enrollment of members, and are authorized to accept the membership fees. The object of the compaign is to secure 30,000 members of the Red Cross in Cincinnati, and indications are that it will be accomplished.

"Daughter of Gods" at Faurot Opera House.

Lima, O.—The highest prices ever charged in Lima for a moving-picture attraction prevailed at the Faurot opera house for the two-day engagement of the Fox film featuring Annette Kellerman, "A Daughter of the Gods." At the matinees the range was from 25 to 75 cents, while at night the top figure was $1.00. Full houses saw the picture, however, in spite of these high prices.

"Mothers of France" Enthusiastically Received.

Cincinnati, O.—In connection with the exhibition of the Brady-World film, "Mothers of France," featuring Sarah Bernhardt, at the Alhambra, Manager Weigel at one performance had as his personal guests 100 members of the First Regiment, of Cincinnati, and a number of old soldiers, veterans of the Civil War. Following the performance the audience joined unanimously in the designation of a committee, headed by Christine Mayo and Manager Charles Weigel, to send a telegram to Mme. Bernhardt, in New York, expressing appreciation of the film, and hope for her early and complete recovery from her operation. A gracious reply was received from the great actress, thanking the senders for their expressions. Manager Weigel says that "Mothers of France" aroused warm enthusiasm at every performance, the obvious reality of the war scenes being especially praised.

"Joan, the Woman" Pleases Cincinnati.

Cincinnati, O.—The opening week of "Joan the Woman," the great De Mille picture featuring Geraldine Farrar, proved to be a big one at the Grand, as the public flocked to see the popular prima donna in her greatest film role, and the high prices charged, ranging up to a dollar, were no shock after those to which people had become accustomed during the run of "The Birth of a Nation." Moreover, half-column reviews in the dramatic columns of the papers, highly favorable, and treating the attraction in the same manner as the regular theatrical productions seen at the theater, helped materially. The tone of the press toward the big film productions has been all that could be desired in Cincinnati, and has played no small part in their success as drawing cards. The run of "Joan the Woman" bids fair, therefore, to be one of the best of the film season at the Grand.

Piqua, O.—Manager H. W. Kress, of the May Opera House, did a graceful turn recently, and incidentally sounded a timely note, by entertaining the local G. A. R. veterans at his showing of "The Crisis," the army scenes in which greatly pleased the old soldiers. A vote of thanks was adopted at the next post meeting and formally forwarded to Manager Kress.

Memphis Managers Get Arrested Weekly

Every Sunday the Law Steps Forth and Serves Papers on Theaters—Council Urges Exhibitors to Sit Steady in Boat.

By J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—Sunday, May 6, marked the third consecutive action on the part of city authorities toward closing the local picture theaters on the Sabbath. Each time the papers have been served, but the theaters remain open and business continues to run in the customary manner. The trial in the city court had not been held for the last offense at the time this article was written, but on a former occasion the managers were assessed individual fines of $50, and bound to the Grand Jury, which refused to indict the show operators. Attorney Ralph Davis is determined to make a hard fight for the picture men, and reach a definite conclusion in their favor. Public sentiment is strongly in favor of the theaters, and every effort will be brought to bear on the powers-that-be to allow the houses to remain open as usual.

Hamilton Love Appointed to National Board.

Nashville, Tenn.—Hamilton Love, chairman of the local board of censors, has been appointed to a directorship on the National Board of Review, and will enter upon his new duties at once, which will be in connection with the local review work. The Nashville censor board is known to be one of the fairest in the country, and enjoys the co-operation of the local theater men at all times.

Alabama Censor Ordinance in Effect.

Albany, Ala.—The Albany moving picture censorship ordinance is now in effect. The Albany Council, following an exhaustive review and discussion of the situation, during which an ordinance repealing the one now in force was introduced by request, voted to stand solid on the position it took more than two weeks ago. At the meeting of the Council, C. H. Eyster, representing the local photoplay theaters, stated that a petition asking for the repeal of the ordinance had been signed by more than 600 voters of the city. Further investigation will be made and brought up at a later meeting.

Deposits Still Required in Tennessee

Exhibitors Have to Make Deposits to Get Programs—One Exhibitor Says He Would Welcome Open Market to Stimulate Business.

Nashville, Tenn.—Having received numerous inquiries from over the country recently, with regard to the deposit system in the Tennessee district, a few facts regarding this method of film rental are herewith appended. There seems to be a general impression that the deposit system has been given up by a majority of the companies leasing to Tennessee exhibitors, but such is not the case. The program companies invariably require this method of booking, and while not meeting the aproval of the showmen in a number of instances, is nevertheless employed unrestrictedly. The exhibitors are not allowed to use a selective method of booking, and in most instances the entire output of a certain company is designated to a particular theater or string of theaters in the same city operated under the same management.

With regard to the open market question, the effects of any such action on the part of the distributing agencies serving Nashville has not been noted, and the old order of things is still in effect. One Nashville exhibitor in particular recently made the statement that he would welcome the open market plan with open arms, as it would serve to stimulate business in his houses more than any other form known to him. Being a man of many years experience in the exhibiting field, he was in a position, he said, to know what he wanted and know what his patrons wanted, and could thus eliminate all undesirable subjects from his program. Another question submitted is with regard to express charges. The exhibtors pay all return express charges, and often when this item is overlooked at the shippers end of the line, a statement is forwarded from the exchange notifying the exhibitor that the amount of the shipment will be added to his account.

Kaufman Specials Booked in New Orleans.

Memphis, Tenn.—K. A. Bugbee, New Orleans manager of the Metro, is acting as agent for Kaufman Specials of Memphis, having been assigned all bookings for the animated cartoons and comedies distributed by Kaufman. The latest series to be assigned to Mr. Bugbee is the Flora Finch comedy output, which will be distributed both from the Memphis office of

Kaufman and the New Orleans sub-division. A. H. Kaufman has just returned from a trip to New Orleans, where he closed extensive bookings with the Boehringer Amusement Company, which operates a chain of the high class New Orlean theaters.

"One Cent Day" Opens Serial Run.

Nashville, Tenn.—Wm. H. Wassman introduced in Nashville last week a "One cent day," the purpose of which was to get his patrons interested in the new serial, "The Double Cross," which began on that occasion.

Buffalo News Letter.

By Joseph A. McGuire, 152 North Elmwood St. Buffalo, N. Y.

Buffalo Police Watch Sabbath Shows Closely.

BUFFALO, N. Y.—Detectives acted as censors at the moving picture theaters of Buffalo last Sunday. They were ordered to do this by Police Chief Martin, whc directed the local police captains to see that all theaters in their precincts complied with the law. After a thorough investigation no violations were reported. The police officers said they observed nothing demoralizing on the screens. Patrolmen were also ordered to inspect the local vaudeville shows on Sunday, and to close any house if the program got beyond the limits of a sacred concert. The theaters were all found to be operating within the law. The action of the police is said to have been due to a promise made by Mayor Fuhrman to delegates from the Buffalo Federation of Churches, when the delegates went before the City Council and demanded that Buffalo be made cleaner morally.

Minister Gets People to His Picture-Service.

Akron, N. Y.—Rev. Arthur Basham, pastor of the Presbyterian church of Akron, a village near Buffalo, who features moving pictures at his Sunday evening services at a theater in Akron, has offered his services to Uncle Sam in any way the Government may see fit to use them. Mr. Basham startled many members of his congregation when he first announced that he would devote a part of his Sunday programs to moving pictures. He then proceeded with his new plan of having his Sunday meetings in the Park theater, Akron, because, he said, many people would attend at the theater who would not go to church. That the idea was a success was proved by the fact that after the first couple of weeks, between 500 and 600 persons were in attendance each Sunday night.

Fire in Booth Does Little Damage.

Dunkirk, N. Y.—During a recent fire in the Empire moving picture theater in Dunkirk, N. Y., several hundred persons were able to file out of the house without any disorder. They were assured by the employees that there was no danger. The building was not damaged. A film ignited, and the fire spread to several other films, causing a loss of several hundred dollars damage. Charles Brooks, manager of the theater, and his brother, Earl Brooks, operator of the moving picture machine, were burned about the hands. Earl Brooks jumped from the machine room and slammed the metal door. Using hand chemicals, he and Manager Brooks fought the fire, which was confined to the operating room. Members of the fire department soon joined them, and the blaze was quickly extinguished.

Screen Stars to Attend Allied Bazaar.

Buffalo, N. Y.—Screen stars have been asked to attend the Allied Bazaar to be held in Buffalo on an elaborate scale at the end of this month for the benefit of the Red Cross. Managers of the bazaar announce that plans are being made to have these film favorites present: Pauline Frederick, Billie Burke, Raymond Hitchcock, Norma Talmage, William Farnum and William Gillette.

Find as Good Houses at Higher Rates

Louisville Exhibitors Pleased With Results of Increase in Admission Prices—Strand Has Been Getting Twenty-five Cents for Features.

By Ohio Valley News Service, 1404 Stark Building, Louisville, Ky.

LOUISVILLE, KY.—Since February the Strand theater has maintained prices at 20 cents or more, and has found that it is just as easy to get increased prices with good service and properly staged pictures, as it is to get ten cents. It has been showing "The Garden of Allah," "Womanhood," and one or two other large productions for 25 cents. This house has a large seating capacity, when the mezzanine, balcony and gallery are included, and while these seats sell at lower prices, the ground floor prices have been sufficient to show a good profit on the investment.

Other houses are also managing to get better prices without much difficulty, and it is being demonstrated that the public will pay the increases. J. J. Mussellman, manager of the Star theater, has been getting ten cents for several months, and reports that it is just as easy as getting five, and that some of the best crowds he has ever had have been experienced since increasing the price. Sunday business for several weeks has been exceptionally heavy.

L. J. Dittmar Visits Color Picture Studio.

Louisville, Ky.—Louis J. Dittmar, manager of the Majestic Amusement Co., of Louisville, is at Jacksonville, Fla., where he is watching the work of the New Arts Picture Co., of which he is also president, and which is making a picture at Jacksonville, under the new color process which promises great things in the near future.

Second Floor Show Can Continue.

Shelbyville, Ky.—The operators of the moving picture theater conducted in "Music Hall," formerly known as Brown's opera house, will have no further trouble in operating the second floor picture show. Arrangements have finally been made whereby the effort to close the theater by the city officials has been given up. The house has been declared free from fire danger.

Civilization at Macauley's.

Louisville, Ky.—Macauley's theater on May 7 opened a nine day engagement with the big twelve reel war time feature "Civilization," the Ince spectacle. Four shows are given daily, starting at 12:30 o'clock, and lasting until 11 o'clock in the evening. Admission is placed at 25 cents and 50 cents. The First Kentucky Regiment has been aiding in attracting attention to the show.

Theater Notes Across Kentucky.

London, Ky.—W. C. Mills, who recently purchased the London theater, has completed the remodeling of the building, and recently opened his house.

Warsaw, Ky.—A. B. Bradley has disposed of the "Lyric theater," to his brother Leonard Bradley, having recently bought out the other stockholders in the Warsaw Lighting Co.

Frankfort, Ky.—R. L. McLean, former manager of the Capitol theater, has announced that he will shortly re-open the Grand theater, which has been closed for several months. The building is to be thoroughly overhauled, fire escapes will be arranged, and the house put in shape for conducting a first class ten cent show.

Owensboro, Key.—Manager Bleich, of the Empress theater, is installing a new electrical or mechanical orchestra, at a cost of $6,000.

Madisonville, Ky.—Manager Dozier, of the Garrick theater, recently swore out a warrent for the arrest of J. H. Calbath, who has been operating a publicity or popularity contest for the theater. Manager Dozier charged that Calbath had been converting money taken in to his own use. The examining trial was held before Judge Mills, and Calbath was held to the grand jury under a bond of $100.

Frankfort, Ky.—Following quickly in the wake of the Gem theater, the Columbia closed its doors last week, leaving only one theater in operation in the city. Manager H. W. Whitney, who had been running the house since January, said he was forced to close on account of the small patronage. The service of the theater has been leased to D. D. Smith, of the Capitol theater.

Glasgow, Ky.—The Trigg theater recently showed "The Crisis," featuring matinee prices of 25 cents and 15 cents; and night prices of 35 and 25 cents. These are good prices for a small town theater, but are considerably lower than prices asked in the larger cities.

Problems of Kentucky Theaters Discussed

Deposits and Bonding—Films That Can't Be Shown in Certain Localities—Payment of Express Charges Both Ways.

LOUISVILLE, KY.—During the past few months the question of paying deposits in advance on pictures of the first-run variety has been discussed with considerable interest, and exhibitors in various parts of the country have been asking for information on the subject. In handling program material one of the eastern companies is getting away from the deposit system, but requiring bond to be placed with an eastern bonding house, which relieves the exhibitor somewhat of paying out sums in advance. On wildcat stuff the exhibitor continues to pay in advance as he always has been forced to do. Some of the exchanges have been going into the open market more or less on old stuff, but are requiring all pictures to be paid for in advance.

On regular program stuff the exhibitors are not allowed to discard any of the features on the program, but in case features are sent, which may be dangerous to show in any special locality, the exhibitor as a rule has little trouble in cutting them out if he can show that the picture would be against public policy. Such pictures of course are not intended to be shown in districts where a court ruling would stop the showing, and the manufacturer does not care to take changes on starting something in such districts. However, the exhibitor is expected to take everything offered in a regular program, and he must show good cause for not accepting what is sent.

In the matter of paying express charges the exhibitor is required to pay all charges both ways, and to return films rewound and in good condition.

Reports have been received to the effect that exhibitors are allowed to pick their films and that the deposit system has been given up by one of the leading companies, but investigation has shown that such is not the case in this district at any rate.

Illinois Has Another Race Prejudice Bill

Negro Representative Introduces Into State Legislature a New Bill That Would Stop All Films Tending to Incite Race Hatred.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

SPRINGFIELD, ILL. — Representative Jackson, a negro, has introduced into the lower house of the Illinois state legislature a new bill, which would curb moving pictures tending to incite race hatred. The original bill on this line, which was so broad as to bar almost any film, was vetoed by Governor Lowden, and the new measure was drafted to meet the constitutional objections.

Of the former Jackson bill, the Springfield News-Record said, "The legislature must have been asleep when it passed such an act as this."

New Illinois Corporations.

Springfield, Ill.—Secretary of State Louis L. Emmerson has issued certificate of incorporation to the following:

A. and B. Theater Advertising Corporation, Chicago; capital, $5,000; incorporators, Jules F. Beuret, George F. Adams, Carl R. Kiefer.

Advertising Film Service Association of America, Chicago; capital, $2,500; incorporators, Fred L. Steers, Harry T. Aspern, H. P. Imig.

Washington Photoplay Company, Chicago; capital, $5,000; incorporators, H. H. Hart, N. E. Fisch, I. F. Reedy.

Republic Film Producing Company, Chicago; name changed to Campbell Gas Generator Company; change of object; increase in directors.

Springfield Operators Get Increase.

Springfield, Ill.—A new three year agreement has been entered into by the Springfield exhibitors and operators. The increase will add $1.50 a week to the checks of the operators for three years.

Outdoor Show Season About to Open.

Springfield, Ill.—The summer season for outdoor moving picture shows given under the auspices of business men approaches. At Palmyra, E. V. Shearburn has contracted to supply the entertainment for the merchants each Thursday night, from May 1 to the last of September. A series of shows at Philo will be given for ten Wednesday nights, commencing May 9 at the local theater.

License Revoked for Sunday Show.

Galesburg, Ill.—The license of the Elite theater, on Cherry street, was revoked by the mayor becaus it operated on Sunday without permission.

Havana Theater Open on Sundays.

Havana, Ill.—The Lawford theater is venturing into the Sunday show field. This is an innovation for Havana, as no Sunday shows of any kind have ever been given.

New Theater in Benton, Illinois.

Benton, Ill.—It is reported that outside capital is planning to erect here a theater to cost $25,000. Negotiations have been entered into between the promoters and F. D. Whittington.

With Illinois Exhibitors.

Joliet, Ill.—Manager Rogan, of the Orpheum theater had as his guests at "Intolerance" Company E, of the Illinois National Guard.

Springfield, Ill.—The Lyric theater is cooperating with the citizens' naval committee in endeavoring to secure recruits by showing films of naval life.

Elgin, Ill.—The city plan is interesting Elgin citizens. The moving picture houses are aiding by showing slides with maps and views of Elgin as it should be.

Ransom, Ill.—The moving picture theater has opened for the season.

Homer, Ill.—Moving pictures for Sunday visitors at Homer Park will open some time in May.

Paxton, Ill.—The Crystal theater had a film fire, but safeguards proved reliable.

Taylorville, Ill.—The Grand theater has put into operation a new policy of two acts of vaudeville and moving pictures. Admission will be five and ten cents.

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Michigan Film Notes.

Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

An Exhibitor Who Has Made a Hit.

MANISTEE, MICH.—In chronicling the first anniversary of the advent of Otto Lauer into the local photoplay field the News Advocate says:

"In listing Manistee's gallery of clebrities it would never do to omit Otto J. Lauer, the lively manager of the Lyric theater. It never would, never, nevaire!

"Mr. Lauer has been in, of and for Manistee just a year ago. By way of celebration, he is off on a trout fishing expedition. We can't give him much on his choice of a day for such a diversion, but it's a good gamble that Lauer'll not be lonely wherever he is. For Lauer is good company, even if he's all by himself. If the trout won't bite—well, what's the matter with a game of "two pair" in a cozy camp? We're willing to wage that Otto is as expert at that as he is at fly casting.

"Lauer came to the Lyric as its manager May 1, 1916. Asked the other day when he expected to leave Manistee, he countered, 'Whaddaya mean, leave Manistee? Say, boy, they couldn't club me out of this town, that's how stuck I am on it.'

"Which proves what we've felt all along—that, although not a long time resident of Manistee, Lauer, in addition to being one of its most useful citizens, is one of its most enthusiastic boosters.

"Well, Lauer's year in Manistee has been a good one for him as well as for the city. Since coming here he has acquired a wife—got her in another city and brought her here, which is fair enough; also a membership in the Elks, and a wide circle of friends and acquaintances.

" 'Whaddaya mean, leave Manistee?' says Lauer. 'I ain't never goin' to leave it.'

"All right Otto. Suits us all right. Glad you feel that way."

New Theater Jottings in Michigan.

Flint, Mich.—The civic and fraternal societies of Flint sent congratulations to Col. W. S. Butterfield and Manager Frank H. Butterfield for the enterprise display in the erection of the new Palace theater on Kearsley street. The dedicatory ceremonies of the Palace was an event of considerable local significance.

Escanaba, Mich.—G. L. Stiles, of Chicago, has succeeded H. D. Brackett as manager of the Upper Peninsula exchange of the Universal Film Company. Brackett has resigned to conduct the State Film Company of this city, which he has formed. He will deal in state rights in the Upper Peninsula, starting out with "Civilization."

Port Huron, Mich.—Chas Hubbard has sold the Bijou theater to Herbert L. Weil. Weil will give a special show for the youngsters every Saturday morning. Weil also has taken a five year lease on the Majestic theater for use in playing big photoplay attractions.

Battle Creek, Mich.—Joseph Friedman has assumed the position as manager of the Bijou theater. Friedman has been in the photoplay business for some time, having spent five years with the General Film Company, and for the last two years having been prominent in the forces of W. H. Butterfield.

Monroe, Mich.—The Denniston theater has let the contract for the erection of the new Family theater. It will cost $42,000. It is to be ready for occupancy about August 1.

What Michigan Exhibitors Are Doing.

Bay City, Mich.—Manager Williams, of the Bijou theater, played a return date of "The Romance of Bay City," the home talent film.

Kalamazoo, Mich.—The Majestic theater has changed its policy, and will use vaudeville only on Sunday. The rest of the time will be devoted to pictures.

Hastings, Mich.—The epidemic of scarlet fever having abated, moving picture theaters here were allowed to open.

Port Huron, Mich.—The Bijou theater has been formally opened. A feature will be Saturday morning shows for children. At one of these special programs attendance was stimulated by giving 500 grab bags to the first 500 children to enter the doors.

Kalamazoo, Mich.—The Elite theater has just observed its fifth anniversary.

Cleveland Musicians Union Demands Raise

New Wage Scale Asked for Would Add from Two to Three Dollars a Week to Salaries—Prices Going Up All Along Line.

From M. A. Malaney, 218 Columbia Bldg., Cleveland.

CLEVELAND, OHIO.—The musicians union of Cleveland has announced a new scale of wages, amounting to from two to three dollars a week increase. Theater managers don't know what they will do about it yet, but upon being interviewed, several said they would cut down their orchestras one or two pieces so that the increase would not affect them.

Other smaller theaters may put in automatic instruments.

"If we don't do something like this, some of us will be put out of business," said a well known manager.

On top of this comes the announcement that the price of electric current is to be raised.

Already, within the last few weeks, the exhibitors have heard of the proposed war tax and the cost of printing has gone up. They believe, however, the war tax will fall upon the public, that is if it is worked like the plan in operation in Canada, where the patrons buys two tickets—one for admission and one for the war tax.

All these matters will be threshed out in the state convention which is held in Cleveland the week of May 15.

Censor Board Inspectors at Work.

Columbus, O.—Chairman Williams of the Ohio Censor Board made it known that there are a number of traveling inspectors for the state industrial commission, calling upon picture theaters to make inspections of the films shown, following a complaint that a man had called in a theater several times, showing a badge which he took from his pocket, but declining to give his name.

Cleveland Screen Club's Nominations.

Cleveland, O.—At a largely attended meeting of the Screen Club of Cleveland recently nominations for the officers to serve during the second year of the club, were made. They are:

For President—George W. Erdmann and E. M. Downs; for vice-president—Max Marcus; for treasurer—David Alder, Martin Printz, Tom Colby and Jack Greenbaum.

For executive secretary—William Friedman and George Oldfield; for corresponding secretary—M. A. Malaney. E. A. Eschmann and Elmer Neubler; for sergeant-at-arms—Max Schachtel.

The election will be held at the business meeting June 6.

The club has made arrangements for a series of talks by well known local men. They will be given every Wednesday noon.

Cleveland Notes.

Cleveland—The Stillman theater has gone back to its old policy of playing pictures not longer than two weeks and at popular prices. This house was presenting big spectacular pictures at prices up to $1.50.

Cleveland—Tom Carroll, well known local theater man is now the assistant manager of the big new Mall Duplex theater.

Detroit News Letter

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

New Interests Take Over the Deluxe.

Detroit, Mich.—The Deluxe theater, now under way at Kercheval and Parkview avenues, Detroit, has been taken over by new interests, principally represented by F. A. Schneider, president of the Detroit Exhibitors' League and president of the Stratford theater, and William H. Steffen, secretary of the Stratford Theater Co. The Deluxe will seat 1,700 and will be ready about the first of November. C. M. Orth, now manager of the Boulevard theater, is on the board of directors of the Deluxe.

World Productions Going Strong.

Detroit, Mich.—The World-Brady-Made productions are creating a lot of new friends these days among exhibitors. We have had heard a great deal of unsolicited praise for the World from such houses as the Family, Detroit, Garden, Adrian, and W. H. Arthur of Marshall. They have found their business increasing very materially on days of the World program. Robert Cotton is manager at Detroit for the World and a more enthusiastic executive for his company you would never find. He never loses an opportunity to talk and sell World-Brady-Made Pictures.

The Palace theater in Saginaw has been re-opened with motion pictures. Sidney L. Alexander, president and general manager, says the policy will be "good pictures at 10 and 15 cents."

Charles A. McVicker, former general manager for the William F. Klatt chain of theaters in Detroit, and who left for California about the first of February, is back in town and is again associated with the Klatt enterprises.

The Drury Lane theater, Detroit, has signed for first-run in Detroit on the Butterfly brand of pictures to be released through the Universal.

The Gardiner Theater Equipment company has moved from 154 Woodward avenue to 101 West Fort street, Detroit. The former name of this concern was the Detroit Theater Equipment company.

Flint, Mich.—Colonel W. S. Butterfield announces that the new Palace theater, in Flint, now under construction and seating 1,450, will be completed and ready to open about the middle of August. Next season its policy will be vaudeville. The Garden theater, in Flint, now playing pictures, will again show pictures exclusively next season. The Majestic there will play road attractions and big film attractions on dark nights. The three houses will give Col. Butterfield a total seating capacity in Flint of 3,350.

Ontario Will Exact Tax from Pass-Users

Tax on the Highest Priced Seats in the Theater Will Be Required of Those Using Passes—Burden Wouldn't Be Widely Felt.

By W. M. Gladish, 1263 Gerrard St., West Toronto, Ont.

TORONTO, ONTARIO.—The Ontario Government has taken a crack at pass-holders in an effort to increase the provincial revenue. The authorities have decreed that all users of regular passes or complimentary tickets of any kind must pay the maximum war tax applicable to any particular theater or other place of amusement. In other words, if the scale of prices for an attraction ranges from 15 cents to $2, the holder of a pass, press ticket, etc., for a performance must pay the war tax for $2 seats regardless of the value of the seat he occupies. In many instances, of course, pass holders are given the best seats in the house so that they pay the maximum war rate anyway. If, on the other hand, a newspaperman runs into a theater for a few minutes just to take a "slant" at a show or picture and does not occupy any seat at all, he will have to pay the war tax on the best seat in the house.

The amusement war tax ranges from one cent to 25 cents, according to the prices of admission.

The top price for practically all of the larger film houses in the Province is 25c., except for a special attraction when the best seats may sell for 35c. or 50c. The war tax accompanying a 25c. admission ticket is only two cents. The new regulation is not going to bring any hardship upon anybody with the possible exception of the newspaper reviewer or critic who visits three to six shows in a day. At the same time the difference to the Government in dollars and cents is not going to mount quickly into a fortune.

Local Universal Notes.

Toronto—Clair Hague, general manager of the Canadian Universal, visited Montreal during the first week of May for the purpose of making changes at the Universal's Montreal branch following the resignation of Manager T. O. Byerle—to assume the management of the Montreal office of the Famous Players Film Service.

Allen Christie has also left the Universal's Montreal office to become the manager of the Independent Film & Supply Co. at St. John, N. B.

Toronto's Strand Bought By L. Meyer.

Toronto—The Strand theater, Toronto, has been purchased by L. Meyer of New York. This is one of the largest houses in Toronto but the former controlling interests made an assignment for the benefit of creditors after which the theater was put up for sale. Mr. Meyer was the successful bidder. The Toronto representative of Moving Picture World has been given to understand that practically no change in the house personnel will be made—for the present at least. Clarence Robson, formerly of Allfeatures, Limited, continues as manager of the Strand while his chief assistants, Mr. Mitchell and Dr. Dineen, are also remaining.

Since the change in ownership announcement has been made of a few physical changes, such as the installation of a new gold fibre screen, new projection machines, etc. An open booking policy is being followed, one of the first big attractions to be secured being the Sarah Bernhardt feature, "Mothers of France." This was shown during the whole week of May 7. During the previous week the headliners consisted of Metro subjects.

Will Add to the New Strand.

Hamilton, Ont.—Messrs. Farewell and Guest of the New Strand theater, Hamilton, have applied to the Hamilton city architect for a permit for a $15,000 addition to their theater. This addition will be a one story structure, 80 by 40 feet, and of brick construction.

New Picture Theater.

Burlington Beach, Ont.—Addie Burke, 17 Mulberry street, Hamilton, has started the construction of a group of amusement buildings at Burlington Beach, one of which will be a picture theater. The cost of all the buildings is placed at $24,000.

Canadian Theater Jottings—Changes.

Toronto, Ont.—F. Coulton, for two years in charge of the Photodrome, Queen Street East, Toronto, has become manager of the Globe theater, Toronto, in succession to Arthur Cohen. The latter has arranged to handle the distribution of Ivan productions in Canada and, in addition, he will continue to have general supervision of both the Globe and Rialto theaters, Toronto. Mr. Cohen is president of the Moving Picture Exhibitors' Protective Association of Ontario.

London, Ont.—Mr. Graves has suceeded Eddie Bernard as manager of the Lyric theater, London, Ontario. Graves was manager of the Grand opera house at St. Thomas for some time.

Ottawa, Ont.—The Strand theater, Willington Street, Ottawa, which had been dark for a long time, has been reopened and is under the management of Mr. Murray, formerly of the Empire theater, Ottawa.

Toronto, Ont.—H. Patte of the Toronto Universal headquarters has resigned and has left for Northern Ontario where he will conduct a summer camp for the next five months.

Montreal, Que.—J. Smyth of the Connaught theater, Montreal, and E. Boyd of the Rex theater, Montreal, have resigned to join the sales staff of the General Film.

Ontario Exchange Men's Club Proposes Red Cross Day.

Toronto—The Toronto Exchange Managers' Club has been considering the advisability of establishing permanent headquarters with a permanent secretary or manager in charge to deal with complaints from exhibitors, claims against express companies and other differences or issues.

It has also been proposed by James Travis, secretary of the Exchange Club, that the whole moving picture industry of Ontario celebrate a "Red Cross Day." The exchanges are to donate the use of all films for this day and the exhibitors will be asked to turn over the house proceeds to the Red Cross Society. Local exchange managers are considering the matter favorably and it is probable that all exhibitors in Ontario, numbering over three hundred, will be requested to do something in this direction.

The exchange managers are also feeling a little hungry, apparently, because they have been talking "banquet" for some little time. It is intended to have some sort of general entertainment and dinner in the near future after which the old question of a big film ball will be taken up.

Toronto—A. Reddy, Toronto manager of the General Film Company, Ltd., left for the Montreal headquarters of the company on May 6 for the purpose of discussing several important matters arising out of the recent reorganization of the Canadian General interests.

Visual Library Plan Tried Out in St. Louis

Children's Matinees at the Delmar Demonstrate Better Motion Picture League's Plan for Special Shows—Method of Co-operating with Exhibitors.

A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST. LOUIS, MO.—A children's matinee, which was the first practical demonstration in St. Louis of the methods of the Visual Library, a branch of the National Committee on Films for Children, was given at the Delmar, one of the Cornelius chain of theaters, on Saturday, May 5.

An audience of eight hundred viewed the pictures. Patriotic songs were sung, and speeches were made by Rabbi Leon Harrison and Frank Wyman. Miss Sarah Elizabeth Edwards, secretary of the Better Motion Picture League, who organized and sponsored the Visual Library, says that the programs of the league will be put in theaters in other parts of the city according to a zone plan, and that all the pictures used will be reviewed, graded and passed on by a board composed of thirty-seven women, all of whom are well known and active in club, civic and social uplift work.

Miss Edwards explains the working of the league's plan in co-operating with the exhibitor who uses the selected pictures, as follows: "The city will be divided into districts, and the programs will be put into one house in each district. The committee will sell six hundred coupon bearing cards for fifty cents each to the children and parents of the district. Each card will be good for twelve admissions to as many matinees. This will give the exhibitor a guarantee of twenty-five dollars for each performance. The matinee at the Delmar was the first try-out of the plan in St. Louis, but it has been in use at the Gem theater in Jefferson City, Mo., where it was inaugurated several weeks ago.

The Royal theater on Sixth street, between Olive and Pine, one of the Cornelius houses, has been closed for the hot weather season, to be opened September 1.

E. L. Hammerstein Right Here on the Job.

St. Louis, Mo.—E. L. Hammerstein, who travels in southern Missouri and Illinois for Universal, came in from a trip last week as mad as a Vespa Maculata (see page 706, Mr. Webster's Dictionary), because some one had been circulating the report in advance of him that he had been transferred and would not show up in his territory again, when as a matter of fact he was never more untransferred or more on the job in his life.

Leo Levy Made One of the Lair.

St. Louis. Mo.—Leo Levy got a job as film salesman from Sam Shurman, head Fox at the lair on Olive street, last week. Leo has had quite a lot of experience in peddling films in the St. Louis territory.

Harry Strickland to Represent Vitagraph.

St. Louis, Mo.—Harry Strickland has been made traveling representative for Vitagraph for the district covered by the St. Louis office.

Ben Abrams Hard at Work Hereabouts.

St. Louis, Mo.—(Big) Ben Abrams, special representative of Universal, has come to St. Louis, and will make a special campaign on "20,000 Leagues Under the Sea" and other Universal special subjects. Ben will also assist in launching the new Butterfly Features that the Universal has just released.

C. E. Shurtleff Will Steer Local Pathe for Present.

St. Louis, Mo.—C. E. Shurtleff, special representative of Pathe, has assumed charge of the Pathe Exchange in St. Louis, and will be in charge until a successor to former manager C. S. Edwards is appointed. Mr. Shurtleff will also instill the new sales system that Pathe is putting in all of its exchanges in the east and south while he is in St. Louis.

Nat Barach Paid a Visit.

St. Louis, Mo.—Nat Barach, of the World Film, stopped off at St. Louis for a few hours, while on his way from Kansas City to New York, just to give Film Row the once over and renew old acquaintances. We're always glad to see Nat.

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Prairie State News Letter.

Frank H. Madison, 628 S. Wabash Ave., Chicago.

Joseph H. Gilday Visits Omaha for Standard.

OMAHA, NEB.—Joseph H. Gilday, formerly manager of the Willis Wood theater in Kansas City, Mo., but now with the Standard Film Corporation at Kansas City, handling Art Dramas' pictures in Nebraska, Kansas, Missouri, Iowa and Illinois, was in this city with a view to open an exchange here for that concern.

J. W. Rachman Leaves General Film.

Omaha, Neb.—J. W. Rachman, who has been assistant to C. W. Taylor, local manager for the General Film Company, has resigned to devote his time to his other interests. Rachman is manager of the Grand theater.

Nebraska Theater Notes and Changes.

Cambridge, Neb.—O. E. Wicklund has sold his interest in the De Luxe theater to Mr. LeDon.

York, Neb.—W. D. Fisher has sold his interest in the Empress theater.

Stella, Neb.—John Schulenberg has sold his interest in the moving picture theater here to Joseph Harper.

Falls City, Neb.—Lightning struck an electric light pole in the alley back of the Electric theater, burning out the transformer. The reflection of the blaze was thrown into the window back of the screen, which created the impression that the theater was on fire.

Omaha, Neb.—The Strand theater departed from its usual policy of frequent changes by running "Womanhood, the Glory of the Nation" for an entire week.

Orpheum at Minot, N. D., Begins Special Shows.

Minot, N. D.—The social service committee of the Federated Women's clubs of this city and the Orpheum theater are cooperating in using better pictures. Friday evenings have been set aside for special programs. The films used are those selected by Mrs. C. W. Cartright, of Minneapolis, who is at the head of the better film movement for the national organization of women's clubs. Mrs. T. H. Swenson, of Minneapolis, is visiting other points in this part of the country in an effort to enlist the co-operation of club women.

With Dakota Exhibitors.

Tolley, N. D.—Art. Miller and George Jenkins have purchased moving picture equipment, and will operate a show here Wednesday and Saturday nights.

Jamestown, N. D.—Manager Leen, of the Ruby theater, aided the Woman's club in the observance of Baby Week by furnishhis theater for actual expenses. In addition he furnished a comedy free.

Sioux Falls, S. D.—Redheaded children were admitted free at the Olympia theater to a performance, "Polly Redhead."

Wisconsin Film Trade Items.

Milwaukee, Wis.—J. Warren Kerrigan, who appeared in person at the White House theater, was the guest of the Milwaukee Press Club. Incidentally the occasion was ladies' night.

Muncie Is Promised New 1200-Seat Theater

Papers Filed by New Concern to Erect a Downtown Theater at Cost of $125,000 —Company Is Offering Stock for Sale.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

MUNCIE, IND—The Muncie Theater Building Company, a newly organized concern composed of a number of the leading business men of the city, has filed incorporation papers with the secretary of state for the purpose of erecting a new motion picture theater. The capital stock is announced as $125,000. The directors of the concern are L. M. Milligan, C. L. Retherford and H. H. Shovel.

The new theater, which the company will erect, will be situated in the center of the downtown business district, will be modern in every respect, and will seat approximately 1,200 persons. The building will be of fireproof construction, and will contain a balcony, rest room and all modern conveniences. Stock in the new theater is being offered for sale to the citizens of Muncie at so much per share.

Jefferson Theater Has a New Manager.

Goshen, Ind.—By a deal consummated last week, Ezra F. Rhoades, owner and manager of the LaSalle motion picture theater in South Bend, became the lessee of the Jefferson theater, a standard playhouse in this city, for a term of five years. The amount of the consideration was not made known.

Mr. Rhoades, who has already taken charge of the theater, has announced that in the future it will be used exclusively for the exhibition of motion pictures. He contemplates making many interior improvements during the next few weeks, and in all probability will install a new pipe organ.

The Jefferson, rated as one of the finest in the Middle West, is owned by C. J. Allhardt, of South Bend. Robert Codd, who has managed the house for the last year, will probably accept a place with W. S. Butterfield, of Kalamazoo, Mich., owner of many motion picture and vaudeville houses.

Under the management of Mr. Rhoades the Jefferson ought to make an ideal motion picture house.

Plans School for Women Picture Operators.

Muncie, Ind.—The young women of Muncie are to be given an opportunity to become motion picture machine operators if the plans of Richard Addison, head moving picture operator and electrician for the city's largest theater, materialize. Addison says he intends to establish a school for girl operators in order that male operators of the city may feel at liberty to join the colors, especially those of the navy, where all kinds of electricians are needed.

Addison says he will instruct the young women free of charge not only so they may hold positions as moving picture operators, but may also become skilled electricians. The only requirements for admission to his school are that the young women be between the ages of eighteen and twenty-eight, and possess some high school education. He is already assured of a large class.

Exit Kokomo's Cort Theater.

Kokomo, Ind.—The Cort theater, for years one of Kokomo's popular photoplay houses, is now a thing of the past. Messrs. Mosiman Brothers, who owned the house.

will now devote all of their efforts to the Isis, another motion picture house in the city, which is under their control.

Miss Marie Heintz Will Manage Theater at Gary.

Gary, Ind.—Miss Marie Heintz, daughter of Pentis Heintz, ex-chief of the Gary police department, has been appointed by V. U. Young, owner of a string of motion picture houses in the city, as manager for the Twentieth Century theater, on East Sixth avenue. Miss Heintz recently appeared as the Goddess of Liberty in a great patriotic parade. She is the first woman to hold a position of this kind in Gary.

Star Theater's Owner Becomes a Farmer.

Bluffton, Ind.—The Star theater, on West Market street, has been traded by D. L. Reynolds to W. H. Rupright, of Ossian, Ind., for a forty acre farm in Spaulding County, O. Mr. Rupright will assume charge of the theater immediately.

Clinton, Ind.—Joe Vietti has sold his motion picture show on North Ninth street to a firm composed of Julius Berto, Alexander Berto and Ambrose Bragabone. All are young Italians.

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Atlanta News Letter.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Urban Koch Gets Married.

ATLANTA, GA.—Urban Thomas Koch, prominent Atlanta moving picture exchange man, is married and happy and all that, but he'll never get over the memory of the horrible fear that he was going to be left waiting at the church, which came to him just before the ceremony was performed in Augusta, Ga., last week. Mr. Koch has gone there to claim Miss Nellie Pilcher as his bride. It was going to be a church wedding with all the fuss and feathers necessary. But Mr. Koch's trousseau trunk was lost and a little while before the hour of the ceremony he found himself without a dress suit.

Then came forward the Rev. John S. Jenkins, who was going to speak the words. He was the bridegroom's size, from waist to collar and he had a dress suit. A little wheeling, and he lent it for the ceremony, and all was well. Mr. and Mrs. Koch were at the Hotel Ansley, Monday.

Paramount's New Booklet.

Atlanta, Ga.—A beautifully artistic publicity booklet has been issued by the Southern Paramount. It has sixty pages and is attractively bound, containing the portraits of twenty-nine of the leading stars in Paramount pictures with a brief appreciation of the work each had done.

The book is the original idea of Y. F. Freeman, manager of the Atlanta office. The reading matter and make-up of the volume was done by Grace Wyndon Vail, publicity chief of Southern Paramount.

The entire volume is done in tones of brown and India tint, with a big Paramount trade-mark on the cover.

Interesting Trade Jottings.

Waycross, Ga.—E. J. Sparks, who formerly controlled the Orpheum theater at Waycross, Ga., has sold his interest to C. H. Buchanan, who will divide time between moving pictures and vaudeville.

Spartansburg, S. C.—W. F. Neill, manager of the Strand theater, Spartansburg, S. C. was an Exchange Row visiter this week.

Asheville, N. C.—Dan Michalove, of the S. A. Lynch Enterprises, Ashville, N. C., was an Atlanta visitor this week.

Atlanta Ga.—R. W. Lynch, manager of the Dallas, Texas office of the Southern Paramount, was an Atlanta visitor a few days this week; while in Atlanta, Mr. Lynch was the guest of manager, Y. E. Freeman of the Atlanta Paramount office.

Minneapolis News Notes of Convention Week

New Garrick Shows "The Mormon Maid"—Notes for the Local Exchange Offices—What Exhibitors Are Doing—Visitors to the City.

By J. L. Johnston, 704 Film Exchange Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—President Benjamin Friedman, of the Friedman Enterprises, Inc., presented "The Mormon Maid" to exhibitors of the West for the first time at the New Garrick theater here, Tuesday morning, May 8. Over a thousand invitations were sent out, and a good sized crowd was expected to attend the showing. Special music by the New Garrick concert orchestra was also on the program.

At the State Rights Exchanges.

Minneapolis, Minn.—The Zenith, Saxe, Westcott, S. R. Thompson, American Maid and Supreme exchanges had displays at the convention.

The Westcott Film Corp. has secured the rights for showing "Intolerance" in five states, according to announcement by E. A. Westcott.

Manager Wilson, of the American Maid exchange, staged a special showing of "The Deemster" at the Strand during convention week. The feature was well received.

Harry A. Sherman, of Elliott & Sherman, postponed his weekly trip to New York so that he could be in attendance at the convention. John R. Elliott was also a visitor at the convention.

Mannie Gottlieb, manager of the Favorite exchange, killed two birds with one stone convention week. Mannie booked "The Libertine" in the New Garden for the week, and had scores of exhibitors seeing it at their convenience. He secured forty contracts for the picture in the three days of the gathering.

Manager Bradford, of the Saxe exchange, staged special showings of "Enlighten Thy Daughter" and "Beware of Strangers" at the Strand for exhibitors during convention days.

Manager Benjamin Friedman, of the Friedman Film Corp., has booked "Her Condoned Sin" in the Strand, St. Paul, for a week's run the latter part of May. Mr. Friedman expects to announce a Minneapolis run of the feature shortly.

Adding a Little Style.

Minneapolis, Minn.—The New Garrick and the Strand have added liveried footmen to their "corps of assistance." The New Garrick enjoyed a splendid week's business with Fairbanks' "In Again, Out Again." The Strand completed a good week with "The Law of Compensation," and began a week's run of "Beware of Strangers" with capacity crowds the first three days.

Paramount Exchange Had to Halt Roadmen.

Minneapolis, Minn.—Manager C. L. Peavey, of the Paramount exchange, has perhaps established a record no other exchange in the United States has equaled to date. His exchange has done as much business, to date, with one Arbuckle comedy, as the previous management of the local exchange did up to January 1, 1917, with all of the Paramount features. Mr. Peavey has signed up so many contracts for Paramount service he has been forced to wire his roadmen not to make any more until further notice, because he cannot get enough prints in time to serve his clientele. The roadmen are confining their efforts to Arbuckle comedies entirely. Three theaters on University, St. Paul, signed up for Paramount pictures last week.

Lyric Theater Gets "Valentine Girl."

Minneapolis, Minn.—Ruben & Finkelstein are switching their plans a trifle. Marguerite Clark's "Valentine Girl" was played in the Lyric instead of the New Garrick, as usual; Petrova's "Waiting Soul" is going into the New Aster instead of the Lyric, and a Paramount comedy has been played in the New Unique. The new policy seemingly is a good one, for the Lyric's attendance has picked up considerably, and so has that of the New Aster.

With Local Theaters.

Minneapolis, Minn.—Manager Henry P. Greene, of the three Lake theaters here, has reported business unusually brisk for this time of the year. Managers Frank Thayer, of the Calhoun, and J. S. Woodhouse, of the Lagoon, have also noted an increase in their business.

Manager James A. Keough, of the Strand, is considering an innovation which will undoubtedly prove popular. Mr. Keough proposes a sort of roof garden on top of the Strand's markee. The markee is strong enough to hold a good crowd, and Mr. Keough plans to place divans, chairs and flowers outside the theater, so that overflow crowds can wait for starting of shows in extraordinary comfort.

The Metropolitan theater here has announced the booking of the Williamson brothers' latest sub-sea feature for showing the latter part of week.

Visitors to Local Distributing Office.

Minneapolis, Minn.—Out of town exhibitors who visited local film exchanges the last week were: Tom Foster, Stanley, Wis.; Thomas Furniss, Duluth, Minn; Charles Gates, Aberdeen, S. D.; J. P. Adler, Marshfield, Wis.; Anton Gilles, Breckenridge, Minn.; H. L. Hartman, Mandan, N. D.; H. Hirtz, Deadwood, S. D.; Joseph M. Hopp, Chicago, Ill.; Bert Beyerstadt, Rochester, Minn.; L. J. Roesner, Winona, Minn.; C. J. Ludtke, St. Peter, Minn.; Oliver Whaley, Bemidji, Minn.; W. H. Crosby, Willmar, Minn.; D. Watson, Hopkins, Minn.; R. C. Gibbons, Huron, S. D.; Frank Nemec, St. Cloud, Minn.; Thomas Saxe, Milwaukee, Wis.

Rose Tapley in Minneapolis.

Minneapolis, Minn. — Manager Frank Thayer of the Calhoun, Minneapolis' exceptional neighborhood theater, arranged for the personal appearance of Rose Tapley at his theater on Wednesday evening, May 2.

Minneapolis, Minn.—Two former Triangle stars, now under different banners, competed for honors at Minneapolis' two largest film theaters the week of April 29. Douglas Fairbanks in "In Again—Out Again" was the attraction, drawing capacity houses to the New Garick, and Norma Talmadge in "The Law of Compensation" enjoyed a big business at the Strand. At the St. Paul Strand Miss Talmadge's "Panthea" began a week's run April 29 with capacity business.

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Kansas City Censor Is Upheld

Criminal Court of Jackson County Decides That City Censor Board Has Power to Prohibit Any Film It Deems Unfitted for Public Showing—Exhibitor Rudolph of the Maze Fined One Dollar.

By Kansas City New Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The criminal court of Jackson county has upheld the authority of the censor board of Kansas City by imposing a fine of $1 on William H. Rudolph, who made considerable of a splash last summer, with "The Unborn" at the Maze. Mr. Rudolph is not in Kansas City, and the lightness of the fine was agreed to by the city counselor, who wished chiefly to get a decision upholding the ordinances and the board.

The history of this case is the reason that Kansas City is now having every picture censored that is shown. In former days, the board censored only those on which question was raised by the national board, or against which specific objection was raised by citizens. Last summer and fall, however, several theaters exploited extravagantly risque films, with bold lobby displays that aroused much local opposition. The censor was called on to exert his authority; but he showed that most of the pictures were innocuous, the trouble being with the advertising.

Mr. Rudolph came with "The Unborn" in the fall. He showed it without censoring, and attempts were made to get him fined for that offense. He was arrested several times, and released. Finally the board of censors issued a report against the picture, declaring that it should not be shown; and he was arrested, and appeared before Judge Coon of the police court. Judge Coon viewed the picture himself, and declared that it was a beautiful picture, which should be widely exhibited. He released Rudolph—but the city appealed the case. Coon's decision was based on the judgment that the picture was proper; the city's appeal was based on the theory that the question was one for the censors to decide, and their judgment was final.

The decision of the criminal court now makes the authority of the local censors absolute. It is backed by a decision last fall in the civil courts, which refused to interfere in behalf of an exhibitor who had complained against the prohibition of "Protect Your Daughter."

Since last fall the censor board has secured the equipment and the help, and is now censoring all the pictures for Kansas City. Incidentally, this increased showing of pictures at the board's quarters has given a desired opportunity for the various organizations and committees that choose programs for neighborhood theaters: they are attending many of the inspection programs, and selecting their pictures during the exhibitions.

The policy of the censors has not changed, however; they are not rejecting any more pictures than before—not so many, in fact, because the exhibitors evidently have caught the note of public taste, and are not offering many pictures that might offend.

Patrons and the Specially Chosen Shows.

Kansas City, Mo.—The special Friday night programs, approved and urged by the Collegiate Alumnae Association in Kansas City, are said by the women who manage the inspection of pictures to be a success. But they have conquered against great obstances. The women themselves admit that adults who consult their own minds do not patronize educational films any more enthusiastically than children do, and therefore pressure has been brought to bear on the parents, and the programs have been highly diversified. Mrs. Paul F. Simonds, vice-chairman of the committee, gave to a local paper the following synopsis of the committee's conclusions as to the preferences of children in pictures:

"We have found that children and young people prefer, in the order named, pictures of action and adventure: Cowboys, Indians, detectives, sailors, clean comedy, with a leaning, perhaps, toward the boisterous; pictures portraying emotion, heart interest, love, family devotion, and lastly, historical, natural history and instructional films."

Handy Frame for Photographs.

Kansas City, Mo.—Arthur Marowitz, president of the Imperial Feature Film Co. at Kansas City, Mo., has devised a practical and novel method of distributing photographs and lobby displays. He has had many frames made of the usual lobby display-board size, bound in brass; strips inside are easily removable for inserting pasteboard backgrounds for photographs Designs are painted on these pasteboards. The frames have projecting edges so that the pictures are protected. Two straps on each end and each side buckle the two frames together for shipment. The same sets of photographs can therefore be sent to many exhibitors, some sets lasting in good condition for many months. The exhibitors seem to appreciate this service, which gives them an artistically designed and prepared lobby display at small expense.

Standard Film Takes Over Wider Territory.

Kansas City, Mo.—The Standard Film Corporation of Kansas City, which had been formed originally to handle and distribute Art Dramas programs in the Middle West, has been given the distribution in Northern territory also. The arrangement was completed by George Wiley, of the Art Dramas, during a recent trip West. The Standard takes over, under this arrangement, the distribution in North Dakota, South Dakota, Minnesota and upper Wisconsin. R. C. Cropper, president and general manager of the Standard, made arrangements for new offices to handle the territory during a trip to Minneapolis for the exhibitors' convention.

George Bowles Opens Local Bluebird Office.

Kansas City, Mo.—The Bluebird office for Kansas City territory has been established by George Bowles, manager, at 606 Shukert building, where all equipment is in working order for a complete exchange. F. S. Cass, formerly Universal representative in Missouri, is now with Bluebird, and is traveling Kansas. V. A. Klingberg, formerly Bluebird, is now with the Universal covering Missouri territory.

L. Hensley Visits D. O. Reece.

Kansas City, Mo.—A "get-together" conference between the Kansas City and the Oklahoma departments of Universal was held in Kansas City recently, L. Hensley, Universal manager at Oklahoma City, coming to visit R. O. Reece, manager here. The managers talked over the conditions of the two territories, and are arranging to co-operate closely for the benefit of exhibitors. Sam Benjamin, Bluebird manager at Oklahoma City, was here at the same time, and joined in the confab.

J. H. Morgan Joins Local U. Forces.

Kansas City, Mo.—John H. Morgan, recently with the New Center theater at Kansas City, has joined the Universal forces as supply man, succeeding L. J. Doty.

Rearrangement of Universal Offices.

Kansas City, Mo.—The Universal offices at Kansas City have been rearranged following the removal of the Blubird offices. The extra space was sadly needed; and the particular area taken up by the Bluebird offices is now being used effectively by L. B. Douglas, manager of the serial department. "Butterflies" is going in great shape in Kansas City, where it is now booked in fifteen theaters, and it is being contracted for rapidly over the territory.

New Theaters and Changes.

Leonardsville, Kan.—Work on the Sykes opera house was started recently.

McCune, Kan.—The Electric theater was re-opened May 1.

Hoisington, Kan.—A moving picture theater will be included in a new $60,000 hotel that is being promoted.

Springfield, Mo.—The New Alhambra theater will open under the management of the Alladin Amusement Co.

Marysville, Mo.—The Fern theater is being remodeled, and will open under new management.

Hollis, Okla.—The LaGrande theater, A. M. James, manager, has a new Wurlitzer orchestra piano.

Collinsville, Okla.—H. C. Sowder has purchased the Odeon theater, and will change the name to the Royal.

Okamah, Okla.—L. E. Donahue is remodeling the Jewel theater.

Tulsa, Okla.—Work has been started on the $150,000 Empress theater, which will be erected on Third street, between Main and South Boulder.

Spearville, Kan.—T. J. Stimson has plans made for the erection of a new theater building.

Townada, Kan.—Sullivan & Wilkerson are arranging to open a first class picture show.

Versailles, Mo.—Geo. A. Kraus will reopen the Kraus opera house.

Hennessy, Okla.—P. R. Barryman has purchased the Electric theater.

Tulsa, Okla.—The management of the Majestic theater will open a new theater, which is now being built.

Hugo, Okla.—O. Gill has purchased a new Power picture machine.

Carlsbad, N. M.—The new airdome of the People's theater is ready for use.

El Paso, Tex.—A California moving picture plant is trying to make arrangements to start a plant here.

Harrison, Tex.—An airdome is being erected in the rear of the Y. M. C. A.

Albany, Mo.—The Rigney theater, which has been closed for repairs and remodeling will be reopened soon.

Allendale, Mo.—C. B. Murray will open a picture show here.

Bevier, Mo.—A handsome new theater was opened recently in the Frederick Building.

St. Louis, Mo.—The West End Lyric Amusement company was chartered with a capital of $5,000 by Rose Cornelius, James A. Cornelius and Herman Overstolt.

Some Notable Recent Display Ads.

Kansas City, Mo.—The advertising files at the Paramount office, Kansas City, make plain that some Missouri exhibitors believe strongly in advertising. France & France, owners of the Elite theater, Bethany, Mo., take an unusual amount of space in the Bethany Clipper and Republican. One ad which was particularly attractive was a seven column 6-inch of the Famous Players' "Snow White." In this ad there was an illustration of Marguerite Clark and the Paramount trademark. The other medium from this theater was a 12x18 window card printed in two colors.

F. E. Berry, manager of the Gem at Richmond, Mo., is also a big advertiser in the local newspapers. In one edition he had a 5 column 5-inch, with a half page story on the front page. Mr. Berry has just recntly taken charge of the Gem, and is using every means to attract a larger and regular clientele.

In this section of the country there are also several exhibitors who have the advantage of being also editors. One of the most successful of these is N. W. Houston, Columbus, Kan., who owns the McChle theater and the Columbus Daily Advocate.

Des Moines Film Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Bluebird Office Changed.

DES MOINES, IA.—Curly Calvert, of the Omaha Bluebird office, was in the city last week moving the office from 918 Locust to the rooms formerly occupied by the General Film exchange, at 708 Mulberry street. A. Amos will continue as manager of the Bluebirds in their new location. The Universal have installed the Butterfly Film offices in the location vacated by the Bluebirds.

C. W. Stombaugh Assumes Management of Minneapolis Standard.

Des Moines, Ia.—The F-I-L-M Club of Des Moines gave a farewell banquet, last Saturday at the Chamber of Commerce, to C. W. Stombaugh former manager of the General Film exchange in this city. Mr. Stombaugh leaves at once to take charge of the newly formed Standard Film office in Minneapolis, the change being effective the 12th of May. Mr. Stombaugh was one of the most enthusiastic members of the F-I-L-M Club, holding the respect of every member and the good will of all the exhibitors over the state. He has been connected with the General Film since it was known as the Pittsburg Calcium Light and Film Company, working in the Omaha and Minneapolis branches and holding the manager's office in this city. Since the merging of the local and Omaha General exchanges, Stombaugh has been traveling over Iowa and generally looking after the interests of his Iowa contracts. Mr. Stombaugh takes his new position with the good wishes of all his Des Moines and Iowa friends.

Gardiner Theater Supply Co. in Des Moines.

Des Moines, Ia.—The Gardiner Theater Supply Company of Detroit opened offices in the Standard Film Bldg., last week under the management of Ernest H. Forbes.

Standard Adds to Local Forces.

Des Moines, Ia.—The Standard Film has developed so extensively in its short existence in Des Moines that Manager Marty Williams has been compelled to take two additional rooms. William Parsons, formerly Bluebird representative out of Omaha, is now traveling for the Standard out of this office and Harry Rosenberg has also been added to the traveling force for the Iowa and Nebraska territory. Joseph M. Feldman of the Standard, attended the Minneapolis Exhibitors' Convention and accompanied President R. C. Cropper in the opening of the new Standard office in that city.

Manager Lederman Buys Three Roadsters.

Des Moines, Ia.—D. B. Lederman of the Laemmle Film service purchased three roadsters for the use of his salesmen, last week. Lederman reports that business is picking up now and would brighten all the more if the weather would ever clear up.

O. H. Garland With Des Moines Film and Supply.

Des Moines, Ia.—O. H. Garland, former star salesman for the General Film exchange in this city, is working for the Des Moines Film and Supply Company and seems to be meeting with his former success.

With Exhibitors Over the State.

Blockton, Ia.—Glade Shearer has purchased the Starland theater in Blockton from R. O. Ford.

Lake Mills, Ia.—C. G. Roll sold the Dyme theater in Lake Mills to James Neste.

Marengo, Ia.—McConnell and Houser have sold their Orient theater in Marengo to E. T. Floren.

Cedar Rapids, Ia.—James Henry Clark, owner of the Isis theater in Cedar Rapids, the first run Paramount theater in the state, has turned the Isis over to Mr. Clement the former owner. Mr. Clark has owned the theater about a year.

Ottumwa, Ia.—Two of the Ottumwa theaters have undergone a process of redecoration in the past few weeks. Maurice Lince has redecorated the entire Empire theater, and the front is looking spendid in gold combination. Manager Stein of the Princess has his front all shining with a coat of white paint.

Carroll, Ia.—H. B. Gray, formerly manager of the Royal theater in Carroll has accepted a position with the Paramount, working out of the Kansas City office.

Two Pathe Men With the Colors.

Des Moines, Ia.—The call for recruits have taken two of the employees of the Pathe exchange, George Chappell and Howard Wilson having responded to their country's call.

Philip Goldstone Visits Des Moines.

Des Moines, Ia.—Philip Goldstone, who with Jake Schlank of the Princess theater in Sioux City, formerly owned the Federal Film Company of Kansas City, was in town last week. Mr. Goldstone and Mr. Schlank have dissolved partnership, the former reserving the Missouri and Kansas rights to the films that the firm controlled and the latter taking the Iowa and Nebraska rights, which rights he has combined with those owned by the Interstate Film Company of this city. Goldstone was finishing up this business while in the city.

Callers at the Des Moines Exchanges.

Des Moines, Ia.—Mr. Ludwig, of O'Dell and Ludwig, owners of the Alamo theater at Sixth and College, was in town last week. Mr. Ludwig is the silent partner in this firm, since he leaves the entire management of the Alamo in the hands of Mr. O'Dell. Mr. Ludwig lives in Hampton, Ia.

The Alamo theater management had the privilege, last week of viewing the big Metro special "The Call of Her People," when Manager Skirboll, ran the film off one afternoon recently. This Barrymore feature will open a four day run at the Palace Sunday, the 13th.

Bruce Gould, former head booker of the old General exchange and Henry Friedel, former shipping clerk, are working at their old positions with the Standard Film Company.

B. J. Brink, of the West Point theater in West Point, Ia., and W. H. Mart of the Strand theater in Grinnell were visitors at the Standard Film exchange last week.

Manager Budd of the Lyric in Grinnell and Joe Gerbracht of the Twin Star in Ames were callers at the Laemmle Film office last week.

Mr. McDowell of McDowell and Robinson, owners of the Gem theater in Armstrong, Ia., and George Martin of the Princess in Cedar Rapids, were Pathe callers last wek.

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WISCONSIN NOTES.

By Frank H. Madison.

New Wisconsin Theaters and Changes.

Hayward, Wis.—Henry Ernst has sold the Grand theater to Arthur Hanson and Ray Olson.

Reedsburg, Wis.—The Orpheum theater has been sold to T. C. Johnson, of Mt. Horeb

Portage, Wis.—P. J. Conway, of Reedsburg, purchased the equipment of the Majestic theater from Jay W. Cook and Joseph Dalton, and will move it either to Reedsburg or to Stevens Point.

Reedsburg, Wis.—A moving picture theater will be opened in the Conway building under the management of H. E. Mansfield.

Berlin, Wis.—Frank Betchkel has purchased the Opera House of C. M. Dodson.

New Feature Picture Circuit Is Proposed

Calvin Heilig of Portland Has Plans for a Big Chain of Theaters to Show the Special Film Offerings at High Prices.

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, WASH.—Spokane, Seattle, Tacoma and Portland will form the northwest end of a motion picture circuit, if the plans of Calvin Heilig of Portland are carried out, according to an announcement made by Manager Charles York of the Auditorium theater, Spokane.

Mr. York who just returned from Portland said, "While in Portland Mr. Helig and I talked over the plans of the new circuit, and it appears to be practically certain that the new circuit will be established in the northwest and in that case the Auditorium theater will house the shows here."

The plans are to form a motion picture circuit which would handle mutiple reel features in Spokane and elsewhere in the Pacific northwest on much the same basis that theatrical road shows are handled.

The pictures which the circuit would handle would be such as "Birth of a Nation," "Civilization," "Intolerance," and "Daughter of the Gods." The circuit, will maintain houses in the larger cities west of the Rocky mountains, and show the big pictures properly orchestered with traps and other mechanical effects that would bring out a last degree of realism.

The prices to be charged as admission would be the same as the road show prices, ranging from $1 to $2. Those houses in the east are said to be a big financial success and because they occupy an entirely different field from the program picture houses and therefore do not come into competition with the latter.

"Daughter of Gods" at the Liberty.

Spokane Wash.—P. S. Mattox, New York representative of the Fox corporation which presented Annette Kellermann in "A Daughter of the Gods," at the Liberty theater for a week beginning May 6. The theater lobby was embellished with a series of almost life size reproductions in color of the shapely star.

Mr. Mattox reports that the picture recently was witnessed by 26,000 people in Portland. The Liberty theater is the second exclusive photoplay theater to book the pictures, all other showings being in the legitimate theaters, where the picture is handled as a road show attraction.

A Fire Prevention Film.

Spokane Wash.—The fire prevention committee of the chamber of commerce met at the Davenport hotel to discuss its seasonal campaign.

Eugene Battles, fire marshal, chairman of the committee, announced that the five-part prevention film made by the underwriters' laboratories would shortly be available for presentation in Spokane as part of the educational campaign.

Downtown Houses in Frisco Bid for Trade

City Has Many District Theaters, Yet People Are Coming to Market Street to See the First Releases—What Is Being Offered.

From T. A. Church, 1507 North Street, Berkeley, Cal

SAN FRANCISCO, Cal.—The moving picture houses in the downtown district are making a stronger bid for patronage than ever before and are attempting, through the excellence of their shows and the fine music offered, to bring about a return of the old days when Market street held undisputed sway as an amusement center. This city is almost unique in the number and size of its district theaters, but it is noted that there is a gradual return of amusement seekers to the downtown section. The Exposition Auditorium in the Civic Center is proving to be a great meeting place and is bringing many downtown who have been in the habit of seeking amusement near at home. On the last Sunday in April twelve thousand persons gathered here to listen to a symphony concert in the afternoon, while five thousand more attended a short organ recital in the evening. These events attracted people downtown and many took advantage of the opportunity to see some of the late picture releases at the downtown houses. The bills for the week at the various houses make an interesting showing, as will be seen from the following list:

At the Portola theater "The Barrier" opened for a two weeks' run and capacity houses have been the rule every day since then, there being a crowd waiting in the lobby both afternoons and evenings. This is proving to be the best drawing card that has been put on at the Portola for some time and records for months past will be broken.

The Tivoli theater is showing "Beware of Strangers," which has been done, with matinees well above the average. The T. & D. Novelty Pictorial is becoming established as a feature at this house.

The Strand theater is featuring Douglas Fairbanks in his first Artcraft release, "In Again, Out Again," and is enjoying one of the best weeks since the transformation of this house into a moving picture theater. Several patriotic pictures are on the bill this week and a soldier stationed at the Presidio is singing a song hit, "It's Time For Every Boy To Be a Soldier."

The program offered by the Imperial theater includes three distinct features. Fatty Arbuckle is making his first screen appearance at this house in his first Paramount release, "The Butcher Boy"; Vivian Martin and Jack Pickford are seen in a picture of college life, "The Girl at Home," and there is a patriotic offering, "Shoulder Arms," in which members of the California Coast artillery appear. A recruiting station is located in front of the theater.

The Rialto theater is also to the front with a fine bill headed by William Farnum in the super de luxe feature, "American Methods," an adaptation from George Ohnet's novel, "The Ironmaster."

Edmonds to Stay with K-E-S-E.

San Francisco, Cal.—W. O. Edmonds, who recently tendered his resignation as manager of the interests of the K-E-S-E Service of the Pacific Coast territory, has withdrawn this and has revised his plans for a long rest. Here's hoping that our friend, W. O., will continue to grace Film Row for many a day.

H. H. Hicks Leaves the General.

San Francisco, Cal.—H. H. Hicks, who has been in charge of the local branch of the General Film for some time, has tendered his resignation, which has been accepted, and will affiliate himself with the Selznick organization. He has been succeeded at the General by Harry Schmidt, who has been with this exchange for many years and who has filled every position in the office in succession.

Change in Mutual Management.

San Francisco, Cal.—W. J. Drummond, for several months manager of the local branch of the Mutual Film, has resigned to go to New York and will be succeeded here by Newton Levy, of Los Angeles, but formerly of this office. Mr. Levy has been with the Mutual for about three years and has been in charge of the Los Angeles branch for several months. Mr. Drummond will leave shortly for New York, but intimates that he may return to this city later on. T. C. Malcolm, district manager of the Mutual, was here recently attending to the details of the change in branch management and inspecting the new quarters on Golden Gate avenue, soon to be occupied. He has just completed a trip through the territory, having been on the road about fourteen weeks.

N. L. Josey's Affairs Being Settled.

San Francisco, Cal.—The announcement has been made that Olin L. Berry, a local attorney, has taken charge of the affairs of N. L. Josey, who built and operated the Theater St. Francis for a time, later failing, with large sums due creditors for film service and theater equipment. Those having claims against Mr. Josey are requested to file these at once with Mr. Berry.

M. H. Hoffman Visits Coast.

San Francisco, Cal.—M. H. Hoffman, former general manager for the Bluebird, was a recent visitor here and announced that he was now in business on his own account handling large feature productions. He is considering opening a branch in this city.

M. & R. to Open Branch.

San Francisco, Cal.—Charles Rosenthal, Jr., of the M. & R. Film exchange, will go to Los Angeles within a few days to open a branch. Good success is being met with in booking the Flora Finch comedies here, and with the local office in good running shape it is desired to cover the rest of the territory.

Film Display Enjoined.

San Francisco, Cal.—Beatriz Michelena Middleton has filed a suit in the United States District Court against Clarence Payne and the California Motion Picture corporation for an injunction preventing the presentation of "The Eternal Mephisto." She alleges that this production contains scenes from an unfinished production of "Faust," in which she played a leading role, and that while the latter was a good photoplay, "The Eternal Mephisto" is "low, gross and immoral."

Here and There in San Francisco.

E. W. Castle, Mutual cameraman stationed at Los Angeles, paid a flying visit to this city recently.

The K-E-S-E feature, "The Trufflers," is to be shown shortly at the T. & D. Tivoli opera house and has also been booked for the T. & D. theater, Oakland.

The foundation is being installed for the new moving picture house to be erected on Market street, adjoining the Rialto theater, for the Gibbs interests.

Mr. Bierman, who conducts four moving picture houses on the west coast of Mexico, called upon the local supply trade recently and purchased considerable equipment.

Dan Reardon, the well known theater man, is no longer connected with the Nixon theater on Polk street.

The Oriental theater, located in Chinatown, is now being conducted under new management, but along the same lines as formerly.

Walter Preddey recently disposed of a motor-generator set to A. A. Richards, who is building a new theater at Lodi, Cal.

F. Barbanell, formerly of the Winter theater, has put in a film cleaning plant at the local offices of the Consolidated Film Corporation.

Robert Abraham, manager of the New Mission theater, is a member of the committee having the plans for the annual picnic of the Mission Street Merchants' Association in charge. Moving pictures of this event will be taken and shown later at the New Mission theater.

F. J. Alberti, Carbon King.

San Francisco, Cal.—F. J. Alberti, who has been engaged in the carbon business at San Francisco for the past year and a half has become such a factor in this branch of the supply business that he has acquired the title of the "Carbon King." For several years he was engaged in the electrical supply business but saw an opening for an exclusive carbon house and entered this field, opening offices at 100 Golden Gate avenue, the gateway to Film Row. He introduced National carbons and silvertips in this territory and is now doing a heavy business in the northern part of the State and Nevada.

F. L. Alberti (on right).

In addition to distributing the carbon lines he has commenced to turn his attention to handling lamps and has succeeded in placing Franklin Mazda lamps in many theaters in this territory. He has also furnished a number of fine houses with Floralcone perfume, being sole agent for this article. His office on Film Row is a favorite gathering place for both exhibitors and moving picture operators and almost any time one may hear discussions going on here on some of the fine points of projection. The accompanying illustration shows Mr. Alberti at his desk demonstrating some of the features of silvertip carbons to George Roy, a leading exhibitor of Burlingame, Cal.

California Notes.

Oakland, Cal.—The Circle theater at Fifty-third and East Fourteenth streets, is to be reopened shortly by H. A. Yuzuk and A. W. Matthews of San Francisco. The house is being renovated and new equipment installed.

Morro, Cal.—A theater has been opened here by L. J. Lawrence and C. J. Cyr, a portion of the equipment having been furnished by Walter Preddey, of San Francisco.

Elmhurst, Cal.—A number of improvements have been made of late in the Bijou theater and considerable new equipment installed, including a projection machine.

Seattle News Letter.

By S. J. Anderson, East Seattle, Wash.

Theater Managers' Ass'n Plans Frolic.

SEATTLE, WASH.—At the regular monthly meeting of the Washington Theater Managers' Association on April 1, several important matters were discussed and comittees appointed to look after them. Joseph Muller, manager of the Palace Hip, suggested a plan for a "Midnight Frolic" to be given by the Association at one of the big downtown houses. The idea was enthusiastically received by the members present, and a committee has already begun preparations to make it a big event. The date, although not as yet definitely decided on, will probably be about the middle of the month, and the affair will be given at the Palace Hip. An act from each of the vaudeville theaters in town will be presented, and the Wilkes Players, a stock company will give a one act play. To represent the motion picture side of the entertainment it is planned to put on a good, rousing comedy, and all the orchestras from both legitimate and picture houses will be called on to do their share. The street car company has promised to put on special cars to accommodate the late revelers, for the affair will not open until 11 o'clock and will last until one or after. The Seattle Daily Times has promised to give a great deal of publicity to the frolic.

Among those present at the meeting were: Henry Newman, Arcade theater, Hoquiam, Wash.; H. C. Thomas, Dream, Hoquiam; Wm. Ripley, Rex and Bijou, Aberdeen; C. E. McKee, Orpheum, Everett; C. A. Butler, Terminal, Aberdeen; J. D. Farrel, Colonial, Ellensburg; H. T. Moore, Colonial, Tacoma; A. C. Anderson, Apollo, Tacoma; H. E. Shannon, Concrete theater, Concrete, Wash.; W. N. Allen, Vaudette, Tacoma; John Hamrick, Rex, Seattle; Joe Muller, Palace Hip, Seattle; Ed. Milne, Pantages, Seattle; Edward J. Fisher, Fisher Booking Agency, Seattle; George Ring, Society, Seattle; James Q. Clemmer, Clemmer, Seattle; Fred Mercy, North Yakima; Wm. Southern, Grand, Bellingham.

Colonial Theater Changes Hands.

Seattle, Wash.—The Colonial theater, Seattle, has been bought from E. H. Smith, who has owned and managed it for the last two years, by a stock company headed by S. Danz, of the Star theater, Astoria, Oregon. Norvin F. Haas, well known film man of Seattle, will be the new manager. The house will be entirely repainted and a new electric sign made for the front, and it will be opened Sunday, May 6. Five cents will be the admission price, but Mr. Haas assures us that it will be conducted with a 15 cent quality. Open market bookings will be used.

The Colonial, when it is opened under the new management will probably be the best 5 cent house in the West. Its architecture, both outside and inside, is in perfect keeping with its name, and the seating capacity is 946. It was built in the spring of 1913 by John Hamrick, at present manager of the Rex, one of Seattle's Second avenue houses. Mr. Hamrick opened the Colonial July 16, 1913, and for a long time it was the leading downtown theater, being the first to be built in the new business center around Pike street. Mr. Hamrick operated the theater for two years, after which it was taken over by Mr. Smith. It was operated as a 10 cent theater until last fall, when the price was lowered to 5 cents. For a few months during the winter, musical comedy was added to the picture bill, but that was taken off, and the house will hereafter be a picture theater exclusively.

"Mothers of France" at the Strand for Red Cross.

Seattle, Wash.—When "Mothers of France" is shown at the Strand theater June 6, 25 per cent. of the profits will be turned over to the Red Cross. The Society is already busy selling tickets. Mr. Smythe has also arranged with the British and French consuls to have several French-Canadian soldiers home from the Front to come over from Vancouver, British Columbia, and address the audiences. A very fine concert singer has been engaged to sing the Marsellaise.

Mr. Smythe has just signed for World pictures and will open May 6 with Lillian Russel in "Forget-Me-Not."

Seattle Exhibitor Appointed a Censor.

Seattle, Wash.—John Hamrick, manager of the Rex theater, has been appointed by Mayor Gill to serve on the Censor Board of Seattle. Mr. Hamrick has the reputation of being one of the "fairest and squarest" exhibitors in this territory, which probably accounts for this honor from the mayor.

J. von Herberg Boosting First National Exhibitors' Circuit.

Seattle, Wash.—J. von Herberg, of the Seattle firm of Jensen and von Herberg, and manager of the Liberty theater, left last week for New York to look after the interests of the Northwest in the formation of the First National Exhibitor's Circuit.

New Theater in Washington.

Bellingham, Wash.—The old Panama theater has been bought by F. McCoy, who is remodeling it and will open it next week under the name of the Strand.

White Swan, Wash.—Messers. Love and McIntyre will open a motion picture theater here within a few weeks. The name of the house, which is now under construction, has not yet been decided upon.

Almira, Wash.—C. M. Philips is in Seattle buying chairs and equipment for a picture house which will be opened shortly in this town.

With Film Salesmen in Seattle.

Seattle, Wash.—George J. Ekre, formerly manager of the General office in Spokane, now closed, is spending a few days in Seattle.

C. H. Feldman, salesman for General out of Seattle, has just returned from a trip through the Western Washington territory and reports good business on the O. Henry Series and "Is Marriage Sacred?"

A. L. Rosenberg, of the De Luxe Features, home from a tour of Eastern Oregon, brings back the news that the war is depressing the exhibitors' business in that part of the country. So many of the men have enlisted that those who are left, both men and women, are kept busy putting in crops.

Exchanges Lose by Incompetence

Oregon Exhibitors Willing to Pay Prices Demanded by Exchanges Are Unable to Get Service—Claim That Incompetency of Some Departments in Exchanges Causes Cancellations and Loss of Business.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—Exchanges in the Northwest territory have of late complained of poor business, and managers have stated that, with some of the distribution concerns, their business in the territory was mostly "in the red," with an occasional run of luck that put the figures over on the other side of the column and caused them to treak even.

Exhibitors who deal with these exchanges say that much of this alleged poor business is due to the distributing concerns' own fault, and is not due to the reputed barrenness of the territory. They say that it is the absolute incompetence or indifference of the exchange employees in dealing with the theater men that is causing the falling off of business, especially with exchanges employing long distance methods that have of late become the popular way of dealing with Oregon exhibitors

Stupid bookkeeping errors are said to be made repeatedly by one out-of-town exchange, which has made life burdensome to exhibitors dealing with this concern. Another out-of-town distributor is reported to have a most erratic poster department that causes repeated complaints from Portland and Oregon exhibitors about short paper orders. Although the exhibitors have brought their troubles to the attention of the exchange, they apparently have been ignored.

Grossly careless interpretation of an exhibitor's letters by a most prominent exchange in the territory, recently caused this exhibitor to shut down his show one night a week because he could not get service. He says he likes this exchange's product because it draws well, and he is willing to pay the price the exchange asks. Yet, he complains, he is unable to depend on the exchange for anything, and as a result has been compeled to cancel.

Suburban Experiment Successful.

Portland, Ore.—W. A. Graeper, owner of the Union Avenue theater on the East Side, recently showed "Civilization" at 35 cents, and put the big picture over in grand style. Mr. Graeper looked forward to showing "Civilization" as an experiment in suburban programs, and was so well pleased with the outcome that he plans to show other big features at the Union Avenue at advance prices.

A. S. Kirkpatrick Is Promoted.

Portland, Ore.—A. S. Kirkpatrick, manager for Mutual, left Portland May 9 for Chicago, where he is to occupy an important position in the executive offices of the Mutual Film Corporation. Mr. Kirkpatrick was at one time manager for the Portland Metro office, and later traveling representative for Mutual. His work in Portland as an efficiency expert is well known by everybody in the territory, and it is anticipated that his work in the Chicago office will be along efficiency lines.

F. M. Simonton, formerly of the Standard Feature Film Company, has been selected as branch manager to fill the vacanacy caused by Mr. Kirkpatrick's promotion. Mr. Simonton is an old time Portland film man, and was one of the founders of the Standard company.

Pertinent Portland Briefs.

Portland, Ore.—H. H. Brownell, road man for the Film Supply Company, recently returned from a trip through Oregon, Washington and Idaho, where he has been booking "Hell Morgan's Girl" and "20,000 Leagues Under the Sea" to good business. His next trip with these features will be through Montana.

S. C. Ayres, advance man for "Civilization," who has been making his headquarters in Portland for the past two months, is about to depart for Montana territory.

Jack Meldrum, former booker for Universal here, has also gone to Montana. He is now at the Butte Universal office.

Among the road men in the city the week of May 5 were W. S. Brewster, of Sherman Elliott, with "Ramona" and "The Crisis;" Weir Cassidy, of Salt Lake, with "The Eyes of the World," and H. W. Eden, traveling for Fox.

Glenwood, Wash.—Brewer and Kuhnhausen have closed their old showhouse, and will remain out of business a short time until their new theater, now in course of construction, is completed.

Elgin, Oregon.—Mrs. Geo. James has sold the Gem theater to William Wiggins, who also owns the theater at Imbler, Oregon.

Calendar of Daily Program Releases

Releases for Weeks Ending May 26 and June 2

(For Extended Table of Current Releases See Pages 1346, 1348, 1350, 1352.)

Universal Film Mfg. Company

SPECIAL RELEASES ON UNIVERSAL PROGRAM FOR THE WEEK OF MAY 21.

BUTTERFLY—Like Wildfire (Five Reels)	20426
NESTOR—Moving Day (Comedy)	02427
GOLD SEAL—A 44-Calibre Mystery (Three Reel Drama)	02428
L-KO—Beach Nuts (Two Reel Comedy)	02430
UNIVERSAL ANIMATED WEEKLY—Weekly No. 73	02431
UNIVERSAL SCREEN MAGAZINE—Issue No. 20...	02432
JOKER—The Boss of The Family (Comedy)	02437
POWERS—Cupid Gets Some New Dope (Comedy Cartoon and Navigation in China (Dorsey Ed—Split Reel)	02440
UNIVERSAL SPECIAL—"The Voice on the Wire" (Episode No. 11—The Thought Machine—Two Reels)	02442

REGULAR RELEASES ON UNIVERSAL PROGRAM FOR THE WEEK OF MAY 21.

VICTOR—Who Said Chicken? (Comedy)	02429
VICTOR—Mary Ann In Society (Comedy Drama)..	02432
REX—Unmasked (Drama)	02433
LAEMMLE—Money's Mockery (Two Reel Drama)..	02434
BISON—Dropped From the Clouds (Two Reel Comedy)	02436
LAEMMLE—The Light of Love (Drama)	02439
BIG U—The Smashing Stroke (Two Reel Drama)..	02441

SPECIAL RELEASES ON UNIVERSAL PROGRAM FOR THE WEEK OF MAY 28.

BUTTERFLY—"Money Madness" (Five Reels)	02443
NESTOR—"Hell Morgan's Girl" (Comedy)	02444
VICTOR—"The Gunman's Gospel" (Drama)	02446
L-KO—"Roped Into Scandal" (Two Reel Comedy).	02447
UNIVERSAL ANIMATED WEEKLY—Weekly No. 74	02448
UNIVERSAL SCREEN MAGAZINE—Issue No. 21....	02452
JOKER—"Uneasy Money" (Comedy)	02456
POWERS—"When Noah's Ark Embarked" (Comedy Cartoon), and "Perils of the Yagtze" (Dorsey Educational) (Split reel)	02457
UNIVERSAL SPECIAL—"The Voice on the Wire" (Episode No. 12); "The Fifth Victim" (Two Reels)	02459

REGULAR RELEASES ON UNIVERSAL PROGRAM FOR THE WEEK OF MAY 28.

GOLD SEAL—"The Stolen Actress" (Three Reel Drama)	02445
VICTOR—"An Eight Cylinder Romance" (Two Parts—Comedy Drama)	02449
BIG U—"Defiance" (Drama)	02450
VICTOR—"By Speshul Delivery" (Comedy Drama)	02451
IMP—"The Puzzle Woman" (Drama)	02453
BISON—"No. 10 Westbound" (Two Reel Railroad Drama)	02454
REX—"The Purple Scar" (Two Reel Drama)	02458

Mutual Film Corporation

MONDAY, MAY 21, 1917.

ROTHACKER—A Zeppelin Attack on New York...	05529
SIGNAL—The Railroad Raiders (Chapter No. 7, "Mistaken Identity"—Two Parts—Drama)	05530-31
MUTUAL STAR PRODUCTION—The Check Mate (Horkheimer—Five Parts—Drama)	05532-33-34-35-36
MUTUAL STAR PRODUCTION—The Mirror (Powell Five Parts—Drama)	05537-38-39-40-41
LA SALLE—Chubby Inherits a Harem (Two Parts —Comedy)	05542-43

TUESDAY, MAY 22, 1917.

GAUMONT—Tours Around the World No. 29 (Subjects on Reel—Cadiz, Spain; River Life near Paris; The Rock of Gibraltar; Martinique, West Indies (Travel)	05544

WEDNESDAY, MAY 23, 1917.

MUTUAL—Mutual Weekly No. 125 (Topical)	05545
STRAND—Two of a Kind (Comedy)	05546

THURSDAY, MAY 24, 1917.

CUB—Jerry Joins the Army (Comedy)	05547
GAUMONT—Reel Life No. 56 (Subject on Reel—Sugar Industry of Barbados; Plowing With a Motor Car; Caviar, The Russian Delicacy; Golfing on Wheels; $1,000 Playhouse (Mutual Film Magazine)	05548

FRIDAY, MAY 25, 1917.

MONMOUTH—Two Crooks and a Knave (Chapter 10 of "Jimmy Dale alias the Grey Seal"—Two Parts—Drama)	05549-50

SATURDAY, MAY 26, 1917.

VOGUE—Flirting With Danger (Two Parts—Comedy)	05551-52

MONDAY, MAY 28, 1917.

SIGNAL—The Railroad Raiders (Chapter No. 8—"A Knotted Cord"—Two Parts—Drama)	05553-54
MUTUAL STAR PRODUCTION—The Serpent's Tooth (American—Five Parts—Drama)	05555-56-57-58-59
CAHILL—Patsy's Partner (Two Parts—Comedy)...	05560-61

TUESDAY, MAY 29, 1917.

GAUMONT—Tours Around the World, No. 30 (Subjects on Reel: Notre Dame, Paris; Teneriffe, Canary Islands; Koenigsee, Bavaria—Travel)	05562

WEDNESDAY, MAY 30, 1917.

MUTUAL—Mutual Weekly, No. 120 (Topical)	05563
STRAND—Bluffing Father (Comedy)	05564

THURSDAY, MAY 31, 1917.

CUB—Jerry's Masterstroke (Comedy)	05565
GAUMONT—Reel Life, No. 57 (Subjects on Reel: Hand Made Barrels; Adding to the Tin Supply; Auto Campers-Out; Dynamiting a Hillside; A Lion Pup—Mutual Film Magazine)	05566

FRIDAY, JUNE 1, 1917.

MONMOUTH—Jimmie Dale, Alias The Grey Seal (Chapter 11—"A Rogue's Defeat"—Two Parts—Drama)	05567-68

SATURDAY, JUNE 2, 1917.

VOGUE—(Title not reported)	05569

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BROADWAY STAR FEATURE.

THE GREEN DOOR (Two parts—One of the O. Henry series).—The cast: The Girl (Mildred Manning); Rudolf Steiner (Walter McGrail). Directed by Thomas R. Mills. Scenario by A. Van Buren Powell.

Rudolf Steiner is strolling down a quiet street. A distributor of dental advertisements slips a card into his hand. On it is written "The Green Door." He tries again and once more gets the same sort of card, though others drop the ordinary dentist advertisement. Rudolf goes upstairs, locates the green door and when admitted finds a starving shop-girl, who, when fed and after her story is told, turns out to be the "real adventure" in his life—the adventure he has been looking for. Rudolf, who suspects her of the card ruse to get help, finds the cards were merely advertisements of a theater up the street and decides that fate's hand was in it; nevertheless he is sure that there will soon be a ring-time in his life, with Romance and Adventure proud of their subject and his Great Adventure—the girl.

"THE GUILTY PARTY"—(One of the O. Henry Series—Two Parts).—The cast: Kid Mullaly (Frank Brúll); Liz, the woman (Patsey DeForrest); Liz, the child (Audrey Barry). Directed by Thomas R. Mills.

An unshaven, untidy man sits reading the evening paper by a window. In an adjoining room a woman is cooking supper. Outside children are playing in the street. His little daughter, Lizzie, coaxes the man to play checkers with her. Much irritated, he refuses. The mother comes in and says, "John, I don't like Lizzie to play in the street; they learn too much that ain't good for them. You might amuse her a little." The man refuses again, saying: "Let her go and play like the rest, and don't bother me."

Lizzie is now a woman. In a saloon Kid Mullaly bets fifty dollars to twenty-five "I take Annie to the dance." They anticipate what Liz will do when she sees him with Annie. The Kid's pal, Burke, draws him to the bootblack stand and advises him, "cut that blond out, Kid, or there'll be trouble. You'll never find another that will freeze to you as Liz has." The Kid replies that he wants to teach Liz a lesson. Burke reminds Kid of what Liz was two years ago—a quiet girl who couldn't speak without blushing, and had never tasted a drink.

The warning is wasted. On the day of the dance Liz drinks several whiskies and later goes to the dance and plunges a knife into the Kid. She escapes, pursued by a howling mob—and "the good mother East River took Liz to her breast and soothed her." In the next world an officer reports that Liz murdered her fiancee and committed suicide—and has no defense. But the Court Official discharges the girl, saying: "The guilty party you have to look for in this case is an unshaven, untidy man, sitting by the window reading, while his children play in the street."

THE MARIONETTES—(One of the O. Henry Series—Two Parts).—The cast: Charles Spencer James, M. D. (J. Frank Clendon); Mr. Chandler (Frank Crayne); Mrs. Chandler (Miss Mildred Mannang); Mammy, first cook (Thomas Murphy). Scenario by Helmer W. Bergman. Directed by Thomas R. Mills.

Dr. James, posing as a respectable physician while he works as a burglar, has made a haul. On his way home he is led to a house where a physician is required and finds Chandler unconscious, suffering from heart trouble. Mrs. Chandler is starving and suffering from the effects of a blow her husband struck her. Chandler recovers consciousness long enough to mutter something about money. Mrs. Chandler faints and is carried to another room.

Dr. James, with the same nitro-glycerine and syringe he used to blow up the safe, gives Chandler an injection, knowing it will kill him, but that the man's faculties will be temporarily stimulated long enough to disclose the whereabouts of the money. Chandler rallies and indicates a safe in the corner of the room. Dr. James picks the lock, but the safe is empty. Chandler tells him that he lost the money gambling. He reviles the doctor for being a burglar. The Doctor taunts back that he never struck a woman. The two regard each other scornfully until Chandler dies. Mrs. Chandler is brought in and Dr. James learns of her pitiful condition. He leaves his share of the booty on the table, telling her it was her husband's last bequest. She forgives her husband and Dr. James quietly takes his departure.

SELIG.

SELIG-TRIBUNE, NO. 36.

Los Angeles, Cal.—Compelled by the government to abandon their stations on account of war censorship, the amateur wireless operators are loyally directing their energies to the new science of electrical gardening.

Washington, D. C.—The Capital greets enthusiastically the members of the French War Commission, which arrives from Hampton Roads on board the President's Yacht Mayflower.

Boston, Mass.—"Paul Revere" again makes his famous ride to Lexington, hoping to so enthuse the men of New England that they will volunteer in Uncle Sam's much needed army.

New Orleans, La.—This city's largest hotel has replaced the bellhops with bellhopperesses to enable the boys to join the colors.

Houston, Texas.—In an effort to stimulate gardening, social workers distribute 75,000 cabbage plants to the poor and to the soldiers of Company K, 3d Texas Infantry, who promptly start their gardens.

New Orleans, La.—Society's front yards are made useful rather than ornamental by this huge tractor, furnished free by the city to all those who desire to turn their lawns into garden plots.

New York, N. Y.—Before officials of the United States Army, Dr. Guy Brewster submits to a test, a bullet proof headgear and body armor, of his own invention.

Denver, Colo.—Old Glory now floats over a mountain cabin near Denver in which a German insisted on flying his native emblem.

SELIG-TRIBUNE, NO. 37.

Washington, D. C.—Samuel Gompers, President of the American Federation of Labor, welcomes to America, in behalf of the workingmen, Minister Viviani, of the French War Commission.

Chicago, Ill.—Theodore Roosevelt tries recruiting. The result—Triple registration.

Van Nuys, Cal.—Too young to enlist, but ardently patriotic, thousands of High School students from fifty towns and cities volunteer for work in the sugar beet fields, thinnnig the rows, to save this important war crop.

Hastings, Colo.—The work of recovering the dead in the mine disaster at this place continues. All hope of rescuing alive any of the 120 entombed miners have been abandoned .

Washington, D. C.—British and French Commissioners leave for Mt. Vernon to pay tribute at the tomb of Washington.

Cambridge, Mass.—The Spring canoeing fever having struck thousands, canoers enliven the placid waters of the Charles River every week end.

Los Angeles, Cal.—Some call him Eucalyptus Hound, but he's more than that; we hear the boys all say "the thing's a bear!" The girls say "it's a dear!"

On the West Coast.—United States soldiers are placed on guard around a great iron works plant, where $45,000,000 worth of ships are being hurried to completion to meet the critical tonnage situation.

New Orleans, La.—The smallest and lightest armored auto submitted for the consideration of the government is used to creat interest in recruiting on the streets of the crescent city.

THE PRODIGAL'S RETRURN—(Two parts).—The cast: Harry Carter (Casson Ferguson); Jim Carter (M. C. Von Betz); their father (Fred Eckhart); Cora (Byrdine Zuber). Written by A. DeFord Pitney. Directed by Otis B. Thayer.

Jim and Harry Carter are sons of a well-to-do farmer. Jim is hard working and economical, while Harry is a gay young dog. Cora Ransom, the village belle, favors Harry, while Jim secretly loves the girl.

The mother's estate yields each one of the boys two thousand dollars. Harry takes his money and goes to the city, where he falls among evil companions. To cover his absence, he writes home that he is in business and prospering.

Cora, believing herself forgotten by Harry, turns to Jim for comfort. Harry, now a derelict, is persuaded to break into the rooms of the owner of a gambling den, but remorseful and appreciating the depths into which he has sunken, resolves to return home.

Jim is about to become a partner in his father's business and to win Cora, when Harry returns home. The father and the girl are both delighted upon the return of the prodigal. Jim is enraged, and going to the city, finds the man who was robbed by Harry, and arranges for a warrant for Harry's arrest. The officer is to appear at the Carter home on the very day when the father is to give a feast to celebrate the return of the prodigal son.

The day of the feast arrives, and the aged father gets the Bible and reads the parable of the prodigal son. Under the influence of the

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powerful story, Jim goes out, stops the detective and buys Harry's freedom with his own two thousand dollars, which he has saved.

"THE LAST OF HER CLAN".—The cast: Molly Howe (Virginia Kirtley); her uncle (Morris Cytron); her cousin (E. J. Brady); Henry Allan (Robyn Adair). Written by Mary H. O'Connor. Produced by Burton L. King.

Molly, an orphan, goes to live with her uncle and cousin, to whom she is betrothed. She finds that her family is at feud with Henry Allan's clan. During the fight among the mountaineers, Allan is captured and is taken inside the cabin of Molly's uncle to be used as a decoy to bring the other men back. A shot has struck Henry and affected his memory.

Taking advantage of Henry Allan's loss of memory, Jim, Molly's cousin, induces Allan to shoot at his own kin. Jim then confesses the trick he has played on Henry to demean the man, for he is jealous of Allan. Henry Allan is later freed, and is exiled by his own clan for disloyalty. It is then that Molly tells of her cousin Jim's act and of Henry Allan's innocence of any wrong intentions. Later Molly, the last of her clan, joins the Allans.

ESSANAY.

MUCH OBLIGED (A Black Cat Feature—Two Parts).—The cast: Wayne Chisholm (Roderick LaRoque); Norwood (Ernest Maupain); Hilda Norwood (Virginia Valli).

A burglar, in order to have free rein in robbing the apartment of Wayne Chisholm, a newspaper reporter, sends him an anonymous note directing him to be at a certain corner at midnight, if he seeks adventure. Through this medium Chisholm meets with the adventure of his life. Hilda Norwood, daughter of a millionaire, has been kidnapped the day previous. As Chisholm arrives at the designated corner, a girl's sidecomb falls at his feet. It bears a note from Miss Norwood announcing that she is a prisoner in the building above him, and pleading for aid. After a series of experiences, including a desperate battle with Hilda's captors, Wayne succeeds in rescuing her and registering not only a scoop for his paper, but her own gratitude. This more than compensated the reporter for what the burglar got.

SUNDAYING IN FAIRVIEW (A Black Cat Feature—Two Parts).—The cast: Dick Farragut (Mark Ellison); Ruth Small (Helen Ferguson); "The Rat" (Roderick LaRoque).

"The Hellion," as Dick Farragut is known to his friends, looks mild enough, but he has an awful punch. It is the unfortunate experience of "The Rat," a cabaret viper, to learn this fact when he attempts to insult a girl before Dick's eyes in the Moline cafe. Dick's fist lands so hard on "The Rat" as to knock him senseless. Young Farragut is panic stricken as he sees his victim fall, apparently lifeless, and escapes from the cabaret. He catches the first train out of the city and lands in Fairview on a Sunday. Here Dick seeks to hide, but meets Ruth Small, daughter of the village pastor. She takes him to church and by his marvelous execution on the pipe organ makes a decided hit. Thus it is, when friends finally discover him and inform him that "The Rat" was not really injured, that Dick refuses to return to the city, but marries Ruth and remains many more Sundays in Fairview.

KALEM.

"A RACE TO THE DRAWBRIDGE" (An episode of "A DAUGHTER OF DARING").—The cast.—Helen (Helen Gibson); Johnson (G. Routh); Brandon (G. A. Williams). Directed by James Davis.

Helen is seated at the telegraph instrument in Fardale Station when a train pulls in. She delivers orders to the engineer and sees three men climb from between two of the cars and hurry away.

Chuck, Pug, and Brandon, the three crooks, cross the fields to their lair. Brandon, the head crook, has been wounded in the arm. An examination is made by his pals and it is decided to obtain a doctor. Chuck drives to Fardale Station and requests Helen to wire for a doctor, giving her a new ten-dollar bill to pay the charge.

Helen has received a message stating that U. S. Treasury ten-dollar bank notes of a given series have been stolen. In making change she notes the newness of the bill and upon examination discovers that it is one of the notes stolen. She wires for the doctor and also a detective. They arrive; the detective takes the doctor's place and drives to the hut with Chuck.

Johnson, the detective, is discovered. The crooks tie him to a push car, and send it down a grade on the main line. Helen discovers the plot and races to the drawbridge which is drawn up as the push car and Johnson approach. She uses a lariet, throws it over the end of the drawbridge, lets herself down as the drawbridge goes up and as the car bearing Johnson, who has freed himself from the ropes, comes to the bridge, Helen slips her arm through his arms, which are handcuffed, and saves him from the plunge into the river beneath.

"THE VANISHED LINE RIDER" (An episode of "The Amcrican Girl"—Two parts).—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Matt Welby, the ranch foreman (Hart Hoxie); Prof. John Danby (Edward Clisbee); Jed Hawley (R. E. Bradbury); George Lane, the line rider (L. M. Phillips); Mrs. Lane, his wife (Mary Watson).

At her father's San Remo Ranch, Madge King receives a telephone message from her friend, Mrs. Lane, requesting her assistance in finding her husband, a line rider for the Vantana Electric Power Company.

While Roger King, her father, goes to the station to meet his old friend, Prof. John Danby, Madge and Matt Welby, the ranch foreman, call at the home of Mrs. Lane. They discover a note to the missing line rider, threatening him with death. They promise Mrs. Lane to investigate.

While returning to the ranch, Prof. Danby, who is a geologist, stops to examine a rare formation of rock. Near the spot, King finds a hat with the name "George Lane" written on the band. Two strangers, driving by, see King pick up the hat, and fire upon him. King returns the fire, and a struggle ensues. Another stranger, Jed Hawley, arrives on the scene, but the three men of mystery are put to flight when Madge and the foreman arrive.

Believing the incident to be connected with the disappearance of George Lane, Madge determines to see it through. She hides in the wagon of the strangers, and instructs her father to follow in his rig with the professor. The strangers drive to the shack of Jed Hawley where Madge is discovered by them, and locked in a closet in the shack. She manages to escape by shooting off the lock. She looks out of the window, and sees the three strangers unloading Chinamen from the covered wagon. They are evading the immigration laws by smuggling Chinamen into the state across the Mexican border.

Madge follows the strangers as they hide the Chinamen in a cave near the shack. She enters the cave, and there finds a secret door leading to an inner cave. She finds George Lane, the missing line rider, inside.

He tells Madge his story: "I was riding near this shack one morning when I chanced to see those fellows taking Chinamen out of a wagon. I understood what they were doing. They tried to bribe me into silence. I refused. They sent me a threatening letter, and later a 'phone call summoning me to Devil's Leap on pretext of wire trouble. There they overpowered me, and brought me a prisoner to this cave. I've been here ever since."

At this point Hawley enters the cave and discovers Madge there. He again makes her a prisoner. The timely arrival of her father, Matt and Danby brings about the capture of the smugglers and the release of George Lane, the "vanished line rider."

A MENAGERIE MIXUP (Ham and Bud Comedy).—The cast: Ham (Lloyd V. Hamilton); Bud (A. E. Duncan); Ringworm (John Steppling); I. C. Double (Henry Murdoch); Hester Honeysuckle (Edythe Sterling).

While hunting with a bean shooter, Bud mistakes Ham for his target. In fleeing from Ham Bud knocks over Hester Honeysuckle, who is on her way to mail invitations to her masquerade party. Ham rescues her and she gives him an invitation. Ham decides to go to the party disguised as a bear.

Ringworm's circus comes to town, and the manager offers Bud "two bucks" to help him advertise the show by playing his escaped bear, "Willie." Bud accepts the position, and in a bear skin hides in a cave.

Ringworm has the whole village searching for the escaped bear. Among the party is I. C. Double, the village toper. When Ham, clad in a white bear skin and on his way to the party, is mistaken by the villagers for the escaped bear, things begin to happen. When I. C. Double sees both Ham and Bud, both disguised as bears, he gives the alarm. After the villagers have trapped the two bears in a cave, they smoke them out. But Ham and Bud, neither knowing the identity of the other, make a thrilling getaway by jumping off a high cliff. In the gully below, they doff their disguises and recognize each other and it fairs ill with Bud at the hands of Ham.

THE MAN HUNT AT SAN REMO (An episode of "The American Girl"—Two Parts).—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Hal Dawson (R. E. Bradbury); "Old Ben" Carter (Edward Clisbee); "Maverick" Charley (Paul C. Hurst).

While Madge King and her father are entertaining Hal Dawson, a mining promoter, at their San Remo Ranch, one of the ranch cowpunchers, "Maverick" Charley, surprises King by requesting a loan of a hundred dollars. King refuses to give him the money when "Maverick" will not tell him the cause of the sudden necessity.

"Old Ben" Carter, a prospector who has "struck it rich," calls at the ranch. When he is introduced to Dawson, he refuses to shake hands. Carter requests King to keep the gold he has just acquired until he returns from town, as he realizes his weakness for poker and fears he will lose his newly-gained fortune. King consents. From outside "Maverick" watches King put the money in the safe, and learns the combination.

Later King finds that his safe has been robbed. The alarm is sounded, and the man hunt begins. "Maverick" makes for Dave Bender's place, a rendezvous in the hills. There he obtains food, and asks to be left alone in a room while he writes a letter. When Bender later returns to the room he finds "Maverick" with two saddle bags, one containing the money box and the other a small bag and the letter. "Maverick" gives the latter bag to one of the men at Benders and pays him to deliver it to Mr. King at San Remo Ranch.

News of the reward for "Maverick's" capture reaches Bender's, but "Maverick" makes a getaway. He is captured, however, the money box is taken from him and given to Carter, who, upon opening it finds, it filled with sandwiches,

An explanation is offered as King rides up with the stolen money and a letter from "Maverick" which had been delivered to him. In the letter "Maverick" writes that "he is returning the money which Dawson made him steal." "Old Ben" Carter's refusal to shake hands with Dawson when he was introduced is here explained when it turns out that Carter knew Dawson in a mining town and was the cause of Dawson being driven from the town when caught cheating at cards. The reason of Dawson's visit to San Remo Ranch was to interest King in a fake mining deal, but when Carter showed up and recognized him he was afraid to go through.

When he heard of "Maverick's" need for money, he saw an opportunity for revenge on Carter. He persuaded "Maverick" to steal Carter's money, promising to split with him. When King asks "Maverick" what was his real motive in taking the money and then returning it, "Maverick" shows him a personal clipping from a newspaper, which reads: "Charley Mason: One more in family now. Destitute. All forgiven if you will only return home. Jane." King realizes why "Maverick" wanted to borrow a hundred dollars from him. As it turns out that "Maverick," instead of stealing the money, has saved it from Dawson. King makes him a present of enough to bring him to his home and family, while Dawson is placed in the custody of the sheriff.

Universal Film Mfg. Co.

BISON.

DROPPED FROM THE CLOUDS (Two Parts—May 26).—A western saloon sells more liquor than a distillery can make, and a salesman, to fill the heavy demand, tries to introduce a new drink (Turkish Opal) into the town. The saloonkeeper agrees to take one thousand cases if the boys like it and the two await the arrival of customers.

The boys from the Bar U, five in number, are towing to town an aeroplane which has broken down. They arrive in time to have the salesman try his "Turkish Opal" on them. The drink wins favor at once and they then return to resume the towing. The drink is potent, and is all the salesman claims for it.

Returning to the plane, one of the boys points to the ground where a turkish rug appears. They decide to see how it feels to sit in an aeroplane; and the machine gently rises with them. They approach a town, and on close view it proves to be a typical Turkish city. The streets are crowded with Turks. Then the boys crash through the roof into a palace room, where a beautiful woman is discovered.

They win her favor and she becomes their guide as they leave to inspect the city. They meet the king who asks them to step into the anteroom. They bow, and back into the room into an opening in the floor, and come shooting down into a wild-beast arena. The sides are lined with cages full of lions. Their fair guide aids them to escape.

While going up the street, a big auto swings around the corner with an American girl in it, evidently a captive. Their guide suddenly stops, and shows them a train approaching. One of the boys grabs the girl and they then watch the express tear down the main street. A note flutters to their feet from a high window. It is from the American girl asking for help. They determine to rescue her, and a fight ensues. They are just escaping with her when their dream comes to an abrupt end. They accuse the new drink and return furiously to the saloon resolved to run the salesman out of town.

UNIVERSAL.

ANIMATED WEELY, NO 71—(May 9).

Why Are You Waiting.—Patriotic Americans on our West Coast set splendid example for entire country by their immediate response to call to the colors—Los Angeles, Cal. Subtitles: Mayor Woodman drills police. Store clerks maneuver. The University of Southern California has a splendid military organization. Motor trucks mobilize troops. Paris was saved by these.

Birdgirls Prepare to Serve.—Society debutantes undergo rigorous course of training in aviation school — Houston, Texas. Subtitles: A whirring propeller doesn't scare them. Up and away!

Orphans Make Fine Soldiers.—Cadet Corps of Hebrew Orphan Asylum gives annual exhibition drill—New York City. Subtitle: Their own band and officers.

Our Allies Honor Washington.—French and British Commissioners make pilgrimage to Mt. Vernon, Va., and place wreaths upon tomb of "The Father of His Country"—Washington, D. C. Subtitles: Boarding the Presidential Yacht, "Mayflower." Secretary of the Navy Daniels, Secretary of State Lansing, Marshall Joffre, General Scott, Arthur James Balfour and retinue.

Mid-West is Well Defended—Naval Reserves and Militiamen engage in spirited sham battle on shores of Lake Michigan—Chicago, Ill. Subtitles: The invaders make a landing. The defending army in action.

Alien Enemies Surrender Weapons.—Police seize firearms of unnaturalized Germans and Austrians—Los Angeles, Cal. Subtitle: To be returned after the war.

Crossing the Desert Sands.—Mystic Shriners hold picturesque ceremony in initiation of their members—El Centro, Cal. Subtitle: Sand and sandstorms hold no terror for them.

Rush Shells for Uncle Sam.—Millions of casings are ready for ammunition factories to provide deadly filling—Norfolk, Va. Subtitle: A giant magnet handles them.

Fire Razes Big Grain Elevator.—Thousands of dollars' worth of wheat is destroyed by mysterious blaze—Chicago, Ill.

Wooden Ships Thwart U-Boats.—Speedily constructed craft, designed to meet war emergency, is launched soon after keel is laid—Chicago, Ill.

Annual Parade of New York's Pride.—Ten thousand of the "Finest" thrill reviewing throngs and prove themselves ready to meet any emergency—New York City. Subtitles: One of the best equipped home guard legions in the world. Ready for a fight or a frolic. Decorating the honor men.

America and France United.—Sea scrappers of our Sister Republic are greeted with enthusiasm on arrival in this country—Norfolk, Va. Subtitles: The "Amiral Aube" at rest in friendly port after perilous voyage through barred zone. On soil sanctified by memories of Lafayette and Washington. "United we stand—" Friendly invaders. Humanity's standards. The "Amiral Aube" docked at New York. Liner "Espagne" reaches New York safely after eluding sea wolves.

Universal Girl Wins Recruits.—Dora Rodrigues begins trans-continental walk in effort to enlist 40,000 men for United States Army and Navy—New York City. Subtitles: On the first day 46 men answered her call. If every American girl assumed this burden a million men would soon be recruited. How about you?

Cartoons by Hy Mayer.

UNIVERSAL SCREEN MAGAZINE (Issue No. 20—May 25).—Issue No. 20 begins with the making of a bronze statue, the celebrated "Hiker" by Allen C. Newman. We see the sculptor working on his clay model for the plaster cast which is then taken to the foundry for casting. The whole process is shown and then the unveiling of the finished statue.

A reproduction of the famous Virginia Dare caverns which has been set up in the American Museum of Natural History, is shown next. We see the skilled artists working on the facsimile of the natural wonder.

Then the scene changes to New York's Harbor Police who maintain a constant surveillance of the river and harbor in their swift craft. Nature studies taken in New York's great Aquarium, of the fish of the Seven Seas follow.

The reel closes with a "Miracle in Mud," on a patriotic subject, by Willie Hopkins.

POWERS.

CUPID GETS SOME NEW DOPE (May 27).—Sammy Johnsin finds some love potion. He sees a nigger washer woman about to wake her lazy sleeping husband with a mallet. He squirts some of the potion over her and she kisses her husband instead. Then he comes to a man proposing to a spinster. She is about to refuse him but some of the potion makes her accept him. There is a "Keep off the grass sign" and a nurse with a baby on the forbidden grass. A policeman is about to arrest her, but the potion makes him love her instead. At least, just as he thinks that he had reformed the world, Sammie wakes up and finds it a dream.

NAVIGATION IN CHINA (Dorsey Educational—On Same as Foregoing).—The Chinese have navigated the Yangtze River for thousands of years, but the gorges are so deep and narrow that there has been a terrible toll of human life every year. Some years as many as 100,000 lives have been lost. The channel keeps changing on account of the constant rise and fall of the tide.

The junks must be towed through the ravines, by means of a line from the top of the mast to the shore, pulled by from twenty to one hundred and fifty men. The bare feet of these men have worn deep grooves in the rock. Every available foot of land along the river is cultivated by the villagers of the little villages which line the banks.

VICTOR.

WHO SAID CHICKEN? (May 22).—The cast: Ernie (Ernie Shields); Wifie (Florence Noar); Mr. Lane (Eugene Walsh); Mrs. Lane (Marcia Moore); Fatty (Ed Sedgwick); Sally Sloppus (Jane Bernoudy). Written by Walter Newman. Produced by P. C. Hartigan.

Ernie has a wife much older than himself, and he flirts with Mrs. Lane. Her husband threatens to have his life. Sally finds a note to Ernie from a friend telling him to go to Bear Lodge as the eats are great, especially the chickens. Ernie has torn the letter and only the part referring to chickens is found by Sally.

Lane has made arrangements with Fatty, with whom Sally is in love, to go to Bear Lodge. Fatty is the proprietor of it. When Ernie arrives, too, Lane thinks he has come after Mrs. Lane and is madder than ever. When Mrs. Ernie arrives, Mrs. Lane says that her husband has sworn to kill Ernie.

Sally and Fatty are getting the chickens ready for dinner. The wives hear Sally say, "Don't kill him," and think it is a fight between the husbands. They run off for help and find two huntsmen. Lane has fallen in the mountains and sprained his ankle and Ernie is helping him home. They have explained to each other and are friends. They arrive as Sally and Fatty are picking the chickens, and they are nearly choked with the feathers.

MARY ANN IN SOCIETY (May 24).—The cast: Mary Ann (Ruth Stonehouse); Her Mother (Lydia Yeamans Titus); Geraldine (Edith Kessler). Scenario by Fred Myton. Produced by Ruth Stonehouse.

Mary Ann is the daughter of a washerwoman, who washes for Mrs. Wainwright. Her daughter, Geraldine, decides that she will bring a little sunshine into the lives of the poor and begins with Mary Ann. She invites her to spend the afternoon. First she puts her in a riding habit and makes her ride a horse.

Mary Ann stands it as long as she can. Then she rebels and her clothes are changed to a frock and half socks which embarrass her much. She has a horrid time till she sees a man with a hose. She takes it away from him and proceeds to enjoy herself. They all try to get it away from her and every one is soaked. Mary Ann goes home determined to do without "sunshine."

LAEMMLE.

MONEY'S MOCKERY (Two Parts—May 25).—The cast: Billy (William Wayne); Nancy (Francelia Billington); Jabez Peterson (Douglas Gerrard); Daws (M. Titus). Written by E. M. Ingelton. Produced by Douglas Gerrard.

Alone in his elegant dining room, old Jabez Peterson sits at a princely dinner. He has little appetite, and even the efforts of Daws, the butler, meet with little response. Jabez's mind wanders to the past. Home was a happy place then with a wife and little Billy, and Billy's birthday was always a happy event. The old man realizes that it is Billy's birthday.

Billy loves a young girl, Nancy, while studying art, and against his father's wishes continues his love making. The father threatens that unless he breaks off with the girl he will disinherit him. Billy later writes to his father that he has married Nancy. The old man tells his son never to come to him for anything.

Times are hard for Billy and his girl wife. Business is poor and there is little market for Billy's work. They establish themselves in a poor tenement. Here their finances reach the lowest ebb and on the day of days (Billy's birthday) their lights are turned off, the landlord is coming for the overdue rent and the larder is empty. Billy sets out determined to get work of any kind.

Nancy realizes it is Billy's birthday and there is no present for him. She decides to pawn her wedding ring and have a big dinner. She does so, and returning home, loaded down, meets Jabez. He is wearing old clothes and she, thinking he is an old friend in need of help, invites him to share the dinner. The old man is amazed at the cordial invitation given him, an entire stranger, and he helps in preparing the meal. His old heart is touched when he learns the sacrifice the girl has made to celebrate Billy's birthday. He hurries home, making an excuse.

Billy has been unable to find a thing to do. He returns home and is welcomed by Nancy and eyes the steaming dinner hungrily. Before leaving, old Jabez insisted the girl put on a wedding ring he has to hide the absence of her own. Billy sees the ring and recognizes it as his mother's. Nancy then tells of having to pawn her ring and while she is crying on his shoulder, old Jabez returns, hustles the bewildered couple into his waiting car and tells them that Billy's birthday celebration will be on him.

THE LIGHT OF LOVE (May 26).—The cast: Louise Morgan (Jessie Arnold); Donald Morgan (Thos. J. Crittenden); Agnes (Marjorie Ellison); Amelia (Virgina Corbin). Scenario by Bess Meredyth. Produced by Ben Horning.

Louise Morgan does not care to give up the butterfly life for the duty of motherhood. Her husband is fond of children and visits the orphan asylums, bringing cheer to numberless little waifs. One day, he receives a note from one of the Sisters, saying that one of the little girls is dying and calling for him. His wife, coming home later, finds the half-burned letter and immediately becomes suspicious. Morgan, returning home, clears up the matter.

Later, her widowed sister, Agnes, with her small girl, Amelia, comes to pay her a visit and soon Louise is jealous of the child and her sister. One day she dreams that she tries to kill the child. She awakens and finds little Amelia with her arms around her.

REX.

UNMASKED (May 24).—The cast: Fred Francis (Francis Ford); Meg, a Crook (Grace Cunard); Detective (E. M. Keller); Another Detective (Harry Schumm); The Speed Demon (Tony Jeanette). Written and produced by Grace Cunard and Francis Ford.

The speed demon receives an invitation to Mrs. Montague's ball. She has a celebrated necklace. He drops the card and it is found by Francis, a crook. Meg, another thief, sees him read it. They both resolve to have a try for the jewels.

Meg goes to the ball in a mask, but Francis goes as a guest. He gets the jewel. Two detectives follow him. He jumps from his moving automobile, leaving his cane behind. Meg has followed him. She now goes to his rooms and they see each other unmasked for the first time. She steals his watch to get even.

The detectives find his cane and see a monogram on it. They go to the jeweler who made it and he identifies it. He is arrested, tried and pronounced guilty. Meg hears of this. She visits him in jail, and he tells her where the necklace is hidden. She returns it to Mrs. Montague, who then thinks that it was only mislaid. Francis is released. The two crooks marry and resolve to reform.

JOKER.

THE BOSS OF THE FAMILY (May 20).—The cast: Pat Kelly (William Franey); Maggie Murphy (Gale Henry); Pansy (Lillian Peacock); O'Rourke (Milburn Moranti). Written by C. D. Hoadley. Produced by W. W. Beaudine.

Pat is a plumber in love with Maggie. She won't have him till she hears that he is heir to a million. Then she wants him but he turns her down. He gives a dinner to celebrate, but in the midst of the festivities a note arrives from his lawyer saying that Maggie is suing him for breach of promise. He decides to marry her. She rules the roost, and he is not allowed to have his friends in the house. She forbids O'Rourke to have anything to do with Pansy, her daughter. She gives a musical party, and does not invite the plumbers. Pat does, and he and his friends break up the whole thing with gas pipe for weapons. After this Maggie is subdued.

NESTOR.

MOVING DAY (May 21).—The cast: Young husband (Eddie Lyons); His Wife (Edith Roberts); A Mover (Lee Moran); His Assistant (Harry Nolan). Written by Fred Palmer. Produced by L. W. Chaudet.

Eddie and Edith, a young married couple, are ready to move and are waiting for the van. Edith goes on ahead to the new house to wait for the furniture. The movers induce Eddie to take a drink or so, and he becomes a little muddled. After much labor, they get the van loaded and start.

After lunch, they find what they think is the right house and move the stuff in, only to be informed by the owner that they are wrong. They move out again and after further adventures move back into the house from which they started.

Edith returns to find Eddie paying off the movers, and they start to carry the furniture back to the van.

BIG U.

THE SMASHING STROKE (Two Parts—May 27).—Jack and Robert Walton are owners of a plantation in Georgia. Their overseer, Peter Randall, is brutal to their slaves. He beats one of the negroes and Robert remonstrates with him. The two men get into a fight. Jack interferes to stop them, and Randall swears vengeance upon Jack for interceding. Helen Langdon is Robert's sweetheart, and rides over to their plantation. War is about to break out, and Robert and Jack are discussing it. Robert says that he loves the South, but he hates slavery and that it must come to an end. He declares that he will enlist in the Northern army. Jack will enlist with the Confederates. Helen declares that she will break with Robert if he joins the Unionists.

A year later, Jack is a secret agent in the Confederate army. They are in the neighborhood of their own plantation. Robert is detailed to supervise the destruction of the bridge to cut off the Confederate supplies. Jack goes to his home and is greeted by his mother and Helen, and the baby. He is called to action, the bridge is blown up and Jack is captured. Randall, who is a spy of the Confederates, though in the Northern army, determines to aid Jack to escape and put the blame on Robert.

He sends word to the plantation that Jack is a prisoner. Helen and the baby come over to the camp to beg permision to see him. Robert allows it. He goes into the tent where Jack is confined with Helen and the baby. Randall slips a Union cap and coat with a note to Jack in the pocket under the tent flap. Jack finds it. While Robert is talking to Helen, he puts on the clothes and makes his escape. He returns to his mother. The escape of the prisoner is reported and Randall tells the captain that he is Robert's brother.

Robert is accused of aiding him and is put under arrest. Randall is sent with an important message. He sends word to Jack by a farmer that the Union army is scheduled to leave for the shore, and that a train wreck is planned. The farmer brings the note to Jack. Randall is accidentally shot. He manages to reach the plantation, and falls off his horse. Dying, he writes a note to say that Robert is innocent as he alone aided the prisoner to escape. Helen rides with the note to the Union camp.

Robert is about to be shot. Helen comes just in time with Randall's confession. Robert is freed. He superintends the blowing up of the railroad track as planned. The Confederates, warned by Randall, attack the Unionists. There is a fierce encounter. Jack is killed, and Robert and Helen meet over his body and renew their vows.

BUTTERFLY.

LIKE WILDFIRE (Five Parts—May 21).—The cast: Tommie Buckman (Herbert Rawlinson); Nina Potter (Neva Gerber); Mr. Buckman (L. M. Wells); Mr. Potter (Johnnie Cook); Tobias (Howard Crampton); Brown (Burton Law); Phil (Willard Wayne). Scenario by Karl Coolidge. Produced by Stuart Paton.

In the small town of Winton, Phillip Potter keeps the only Five and Ten Cent Store. He is a typical small-town merchant who shows no progression in either action or attire. He is a semi-invalid.

Nina, his daughter, is a complete antithesis to her father. When the town doctor urges Potter to take a vacation. Nina forces him to follow this advice and determines to run the store herself. She immediately begins to advertise and to clean up the whole store.

William Tobias, the real estate dealer, threatens to raise the lease of the store because Nina will not marry him. He writes to John Buckman that he can offer him a store in the neart of the city, directly opposite the only Five and Ten Cent Store and that he will hold the option for thirty days.

Buckman sends his son Tommie, a gilded youth, to Winston to report on the advisability of placing a store there. It is Tommie's chance to make good. Buckman then sends Brown to Winton so that he can check his son's report.

Tommie arrives in the small town, visits the Five and Ten Cent Store, and to cover his tracks, buys a dollar's worth of ribbon. Tobias taunts him for his purchase, a fight is begun and Tommie lands in jail. He sends a telegram to his father, saying that he is innocent, but the answer is that God takes care of the innocent and that Mr. Buckman is through with him. Tommie then appeals to Nina who arranges to have him released from prison.

Tommie accepts a position in the store. But soon he becomes the manager of the place and a general favorite with Nina and all the clerks. Meanwhile, on Brown's enthusiastic report, Buckman has opened a store in competition to Nina's. But Tommie watches closely and eventually outdoes Brown in every way. Brown becomes very discouraged and finally wires Buckman to come to Winton.

Nina invents a "sad iron" and Tommie goes to the city to sell the patent. His friend Phil manages the business end of the deal and sells the iron to Buckman for five thousand, the money necesary to pay the new lease on the store. But, celebrating with his club-fellows, Tommie is put on a train going in the wrong direction so that he does not arrive in Winton when Nina expects him.

Tommie has gone by the name of John Jones in Winton, but Tobias discovers that he is really Buckman's son, and informs Nina of this fact, telling her that Tommie is only a spy, working for his father's interest. She also sees a large advertisement of the "sad iron" in the opposite store and concludes that Tommie has betrayed her trust in him. She begins to weep and Tobias, taking auvantage of his opportunity, puts his arms about her.

Tommie, meantime, arrives in Winton and rushes to the store. He sees Nina in the arms of Tobias. He then writes a note to her, confessing to being Buckman's son, but denying being a traitor or spy, enclosing the check for five thousand and congratulating her upon her coming marriage.

A clerk hands the note to Nina and she runs from the office and catches Tommie as he is getting ready to leave. She explains her side of the trouble and he adds his explanation. Tommie grabs Nina and impulsively embraces her.

Buckman comes to Winton, and he and Brown walk into the store across the way, and are shown to the office where they find Tommie and Nina sitting on top of a desk, their arms about each other.

GOLD SEAL.

A 44-CALIBRE MYSTERY (Three Parts—May 22).—The cast: Sheriff (Harry Carey); Kitty Flanders (Claire Du Brey); Bob Flanders (Frank MacQuarrie); Pete McGuire (Vester Pegg); Horton (William Gettinger); Joe (Hoot Gibson). Scenario by C. J. Wilson, Jr. Produced by Fred Kelsey.

"Bow-Legged" Billy Jenson, Sheriff of Driftwood, declares for law and order. Kitty Flanders, daughter of a pioneer prospector whose wife is dead, falls in love with him. The Sheriff, fearless in all things else, is timid when it comes to love-making.

A masked bandit, believed to be "Lone Jack," holds up the stage coach near Flap-Jack. A cowboy, riding in the distance, sees the roubery and reports it to Deputy Sheriff Horton. The bandit is Pete McGuire.

McGuire returns to Driftwood. Deputy Horton also arrives in Driftwood seeking the robber. Seeing McGuire, the Deputy watches him. Kitty goes to the store for groceries, where Pete McGuire watches her admiringly. Sheriff Billy Jenson is watching Pete suspiciously. Pete surmises that Kitty and the Sheriff are sweethearts. A rough-neck drunk approaches Kitty and insults her. Pete McGuire interferes, and plays the "hero." Kitty permits Pete to walk home with her, much to the discomfiture of the Sheriff.

That night the Sheriff and his deputy, Horton, compare notes and become convinced Pete is the bandit. Horton insists on the right to capture Pete unaided. One of the saloon habitues overhears their plan, and "tips" Pete. The latter hides in a deserted outhouse, but is loath to leave camp, as he wants to obtain Flanders' mine. The following morning Pete sees Flanders on his way to the mine and follows him. Deputy Horton sees Pete and follows him. Flanders discovers that he is being followed and hides behind a rock, gun drawn. Pete also hides, knowing that it is Horton who is after him. Both Flanders and Pete are taking aim at Horton when the latter comes upon Flanders. Before Flanders or Horton can realize their mutual mistake, Flanders and Horton have both fired. Flanders believes the second shot (the one fired by Pete) is the echo of his own Horror-stricken, he believes he has unintentionally killed the deputy. Pete confronts him and encourages the mistake. He tells Flanders he is likely to be hanged by the vigilantes.

Pete agrees to seal his lips if Flanders will deed Pete one-half of the mine and "fix it" for him to marry Kitty. Flanders confesses to his daughter that he killed Horton. Pete woos Kitty and her father pleads with Kitty to look with favor on his courtship. Billy, the sheriff, has no evidence on Pete. He is therefore compelled to step aside and allow the man he believes is a bandit to woo his sweetheart. Kitty and Pete are to be married, and she is forced to tell Billy, she loves Pete.

Pete tells the boys to defy the sheriff. They start a rough house. Billy tells them to behave or leave town. It is now a show-down. The sheriff is about to draw his gun, but his love for Kitty still checks him. Flanders learns that Kitty is heart-broken over her prospective marriage. He decides to save her, and to make clean breast of everything to the sheriff. He does so. Billy is amazed and says: "You're crazy! The bullet that killed Horton was a .44 steel-jacket. Your gun shoots a .38 soft-nose." Flanders is amazed and recalls the "echo."

The sheriff tells Flanders it was the "echo" that killed Horton. He decides to take Pete's gun away from him and examine it. Kitty has admitted that she hates Pete and loves Billy, so Billy now has a clear road to kill or capture Pete. Everyone in camp believes that he is afraid of Pete. Billy enters the saloon, walks up to Pete, and quietly lifts the gun from Pete's holster, confirming his suspicions that Pete's is a .44 hard-nose. A gun battle ensues and Pete is slain.

L-KO.

BEACH NUTS (May 23).—The cast: Ima Knutt (Dan Russell); Knutt Sunday (Bert Roach); Hazel Knutt (Gladys Varden); Krazy Knutt (Walters Stephens). Directed by Noel Smith.

Ima Knutt was the life saver on the beach and the idol of all the girls. He liked girls to be small and slim, and was much disconcerted when the biggest nut on the beach, an enormous lady in a black bathing suit, insisted upon having his services to teach her to swim. At the same time Knutt Sunday, the clerk at the soda fountain, was regaling Hazel Knutt, his sweetheart, with the sweetmeat named after him. Ima much prefers Hazel to the fat lady.

Into the bathhouse comes Krazy Knutt. He decides to go in swimming. So does Hazel. Ima brings water wings for her and is delighted with the chance to teach her. He invites her to go for a ride in a beach chair. It runs away with them and Knutt Sunday gives chase. At last they return to the bathhouse. Krazy is pushed into the water, and Ima and the girl sit on the edge making eyes at each other. Krazy ties their shoelaces together, and they both fall in when they try to get up. Ima then seizes Krazy and makes him his assistant life saver. He then goes off with the girl to get some ice-cream. Knutt ties a weight to his leg as he is eating it and the weight drags him into the pool. Ima pulls Knutt in with him.

They rush out onto the beach. Ima and the girl hide behind a beach umbrella. Knutt removes the umbrella and puts it over a hideous girl. Ima returns to her and is disgusted. Ima and the girl go for a ride in the flying boats and Knutt follows and spills Ima into the sea. A crab grabs him, and he rushes to the shore. He puts the crab on Sunday. Sunday determines to be revenged. He decoys Ima and the girl into a bathhouse and then chloroforms them with a bicycle pump through the key hole. He hires two confederates to push the machine into the sea and drown Ima and the girl. The police see the suspicious characters and arrive in time to rescue Ima and Hazel. But the men make a mistake in the bathhouse and Knutt Sunday is drowned.

Mutual Film Corp.

CUB.

JERRY JOINS THE ARMY (May 24).—The cast: Jerry (George Ovey); Rookie and Chief (George George); Father (Louis Fitzroy); Daughter (Claire Alexander); Army Officer (H. Archer). Written and directed by Milton H. Fahrney.

After viewing an enlistment poster, Jerry decides to fight for his country. On his way to the recruiting station he becomes an interested spectator of a preparedness parade. Indeed, so interested does he become that it requires the services of two policemen to quiet his ardor. When he explains that he is on his way to enlist, they release him.

At the recruiting station he is told he is too small, and he combats this statement so strenuously that he has to be chased away. Tired by his exertions, he lies down and dreams of the "Spirit of '76," he having seen the picture at the recruiting station. Seeing himself as the drummer in the picture, fires his zeal anew, and he is playing the part and the drum to perfection when he is awakened by another policeman who wants to know what ails him.

When Jerry explains his desire to enlist, the officer takes him to the recruiting station and the matter is fixed, and Jerry takes his place with a squad of rookies. But unfortunately he gets into an argument with another rookie, and during the melee which ensues Jerry runs off to avoid being put in the guard house.

The training camp is near the border and Jerry, unconsciously running in that direction, is made prisoner by a Mexican bandit chief. He is taken to their headquarters, and there meets a beautiful girl and her father, who are also prisoners.

Then Jerry is tied to a tree and sentenced to be shot, but the girl manages to elude her captors and comes to Jerry's aid, and his Mexi-

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can guard is made to change clothes and places with him and is almost shot in Jerry's stead.

Jerry and the girl then rescue her father, and the three make their escape and are met by the soldiers who have been seeking Jerry as a deserter. But, instead of being treated as one, he is regarded as a hero.

MUTUAL STAR PRODUCTION.

"THE SERPENT'S TOOTH"—(American—Five Parts—May 28).—James Winthrop, a wealthy New Englander, returns to Totten Corners, after spending several years at college, and resumes his friendship with his boyhood playmates, Faith Channing and Jack Stilling. The former has developed into a beautiful woman and the latter is a young practicing physician.

Both men are in love with Faith, but Stillings, realizing his small income, decides it would be unfair to ask her to share his life. Winthrop finally marries her. Faith is certain that she loves Winthrop, but her affection for Stillings does not waver. Stillings becomes the Winthrops' best friend, as well as their medical adviser.

Fashionable friends visit the Winthrops, buy property and erect summer homes, so the place grows into a fashionable resort. This brings great wealth and high social ambitions to Winthrop. His wife does not share these ambitions. The husband and wife gradually drift apart and Winthrop becomes interested in Mrs. Hortense Filliard, a fascinating woman of the fashionable set.

A child upon which Faith has built hopes of winning back her husband dies at birth and she grieves alone. Jack Stillings, owing to her slow recovery, is forced to administer morphine. Hortense insists that Winthrop compel his wife to receive her. When she does call she is insolent, and Mrs. Winthrop orders her to leave the house. Before Hortense leaves Jim enters and they discover morphine tablets on the table. Hortense intimates if Faith were out of the way she would marry Winthrop and informs him the use of morphine is legal grounds for divorce in that state.

Jack calls and informs Winthrop and his wife that the latter must not take any more morphine, as she no longer needs it, and if she continues she will be in danger of becoming addicted to its use.

From this time on Winthrop administers morphin to his wife secretly with the hope that she will become a slave to the drug, and in doing so he himself becomes a user of it. Stillings comes in time to save Faith, and Winthrop, upon learning that Hortense has announced her engagement to a richer man, dies in a fit of delirium.

GAUMONT.

TOURS AROUND THE WORLD (No. 29—May 22).—This issue of "Tours Around the World" takes the motion picture traveler via the screen to Cadiz, Spain, as the first point of interest upon this travel reel. This is the largest military port in Spain. Those who have visited Cadiz will appreciate how important are the Gaumont pictures of Isabelle Place and the Cathedral Square. There is an interesting panorama of the town, as well as many characteristic street scenes.

"River Life Near Paris" shows the favorite pastime of Parisians upon the Marne, a tributary of the Seine. Needless to say, these pastimes were photographed before the war, as the present Marne's aquatic activities are entirely directed by the military forces.

Gibraltar, the great British fortress that guards the gate between the Atlantic and the Mediterranean, is pictured from the water in an interesting section of this reel. The rock is probably the most strongly fortified place in the world.

Martinique, the West Indian island which suffered so terribly from the eruption of Mount Pelee, is pictured with great skill. The eruption in 1902 destroyed 40,000 lives. Evacuations at St. Pierre have been made sufficiently to give an excellent idea of how the houses look denuded of their coats of ashes and lava.

"REEL LIFE"—(No. 56—May 24).—Now that the world's production of sugar has been curtailed the Gaumont pictures of "The Sugar Industry of Barbados" in this issue of "Reel Life"' is of unusual interest. The pictures are typical of the industry in the tropics, showing the laborers at work, the fields of cane, and the method of treating the juice after it has been crushed from the cane.

Another important section of this reel is "Plowing With a Motor Car." This recent invention enables a farmer to convert his automobile into a farm tractor. It will be a revelation to all who see the picture, the jar and weight being sustained by a separate shaft.

Caviar, that Russian delicacy which is now so scare that gourmets pay two dollars for a small portion of it in New York hotels, has a prominent place in this issue of the Gaumont film magazine. The pictures show now the roe of the sturgeon provides the eggs and how they are treated in preparing them for the table. The best caviar is made in the winter. The poorer quality is a staple article of diet for Russian peasants.

"Golfing on Wheels" is now an accomplished fact, the pictures in this section not being a prophecy. Enthusiastic golfers who do not enjoy walking are seen touring the links on autopeds.

A fifth section of the reel shows a child's playhouse valued at $1,000.

VOGUE.

FLIRTING WITH DANGER—Two Parts—May 26).—The cast: A retired capitalist (Harry Huckins); his wife, an old man's darling (Myrtle Lind); his daughter (Mary Jones); owner of bowling alley (Larry Bowes); a representative of the unemployed (Paddy McQuire); a young sport (John Oaker). Directed by Rube Miller.

Harry Huckins is a gay old gentleman whose young wife is mistaken for his daughter by two ardent young lovers and his daughter is taken for his wife. A feeling of jealousy springs up between Bowes, the strong man and trainer in a gymnasium, and Oaker, a wealthy young chap, when each discovers that the other is trying to win the affections of Huckins' wife, whom they suppose is his daughter.

There is a quarrel between Evans, Bowes assistant, and Bowes himself. Evans, with his gang, then loads a number of Bowes' bowling alley balls with dynamite and wrecks the gymnasium. Out of the wreckage the various parties involved in the case of mistaken identity are happily brought together in such a way that satisfactory explanations are made all around.

Pathe Exchange, Inc.

HEARST-PATHE NEWS, NO. 37—(May 5).

Houston, Texas.—Girl students of the Rice Institute organize an aviation squad as an auxiliary to the Government's air patrol. Subtitles: It takes a little time to master the airplane propeller. Miss Margery Armstrong, who hopes to obtain the first commission as an Army aviatrix.

Boston, Mass.—French Army officers arrive to instruct the Harvard Reserve Corps in military tactics developed by the War. Subtitle: Passing the State Capitol.

Atlantic City, N. J.—Visitors at this noted resort indulge in the fascinating and timely sport of trapshooting on the Million Dollar pier. Subtitle: The clay target. Illustrating the way to open a gun and the correct position for firing. Women are becoming ardent devotees of the delightful pastime.

Lisbon, Portugal.—The young Republic is supplying its quota of men to the Allies' Armies, and thousands of recruits prepare for duty. Subtitles: Learning how to construct modern bomb-proof trenches. The Cavalry is drilled in the daring feats of horsemanship often required in battle. Another regiment off for the firing line.

Potato is King (Magazine Section).—A Cartoon by T. E. Powers.

New York City.—The cruiser Amiral Aube conveyed the French mission to America, pays a visit to this metropolis. Subtitle: The jackies are proud of the Stars and Stripes.

Chicago, Ill.—Thousands of bushels of grain are consumed by fire of unknown origin, which entirely destroys a mammoth elevator.

Arcadia, Cal.—Alaskan dog teams, famed for their great stamina, are being trained by the California Militia for war service. Subtitles: A short rest. The Red Cross adopts German shepherd dogs, whose value has been demonstrated on the battlefields of Europe. Searching out a wounded soldier.

Washington, D. C.—America begins her part in the war as Secretary McAdoo hands the British Mission the initial loan of $200,000,000. Subtitles: A treasury warrant for $100,000,000 is given to the Italian Ambassador. Secretary of the Treasury William McAdoo, who offers the first "Liberty Loan of 1917" of two billion dollars. Every American should subscribe according to his ability. To beat the Germans.

HEARST-PATHE NO. 38 (May 9).

New York City.—The metropolis gets its first view of the second line police, as 8,000 men of the Home Defense League parade. Subtitles: Their soldierly bearing assures adequate aid to the bluecoats in protecting the city. The honor regiment of the Police Department.

Suffern, N. Y.—Scores of water sport enthusiasts participate in the annual cruise of the American Canoe Club on Ramapo River. Subtitles: Shooting the rapids by clever paddling. Some canoeists find it easy to ride the falls, while others are not so fortunate.

Hoboken, N. J.—The Austrian Ambassador, Count Tarnowski, returns to his native land on the Holland-American liner Ryndam.

San Leandro, Cal.—Increased activity in farming, aroused by the Nation's call for larger crops, stimulates the output of tractors. Subtitles: Western women are patriotic workers in the "Back-to-the-Soil" movement. Feeding the live stock. New York City nurses spend leisure moments cultivating their hospital grounds.

Roosevelt, Arizona.—The Roosevelt dam, which has reclaimed 138,000 acres of desert land, spills over for the second time in its history. Subtitles: 125,000 gallons of water pour over the wall every minute. Troops are on duty to guard the dam from attack.

The Making of a Marine.—Subtitles: Recruits arrive at the marine training station on Paris Island, S. C., eager to be the first in battle. A "shelter tent" drill. These dog tents are used by marine landing parties during invasion of a hostile country. Wall scaling is frequently practiced to train the men for house-to-house fighting. Swedish exercises are performed daily. The sea soldiers getting acquainted with the water.

New York City.—H. M. S. Rosburghe, one of Great Britain's fleet patrol cruisers, is a visitor at this port. Subtitles: The sailors cheer for their new ally. Historic Olympia, Admiral Dewey's flagship at Manila, is anchored near the British man of war.

Chicago, Ill.—The Windy City accords an enthusiastic welcome to the French Mission, on its tour to extend the greetings of France to the American people. Subtitles: The hero of the Marne responds to the acclamation of the crowd; Vice-Premier Viviani and Marshal Joffre at the Chicago club.

The Ladder of Liberty.—A map of the world showing the growth of democracy from 1776 to the present day. Subtitles: White represents republics. Gray, constitutional monarchies; black, autocratic monarchies.

"MYSTERY OF THE DOUBLE CROSS"—Episode No. 10, "The Hole in the Wall"—Two Parts—May 20).—The cast: Philippa Brewster (Molly King); Bridgey Bentley (Ralph Stuart); Peter Hale (Leon Bary); Dick Annessley (Gladden James); The Masked Stranger (???).

Peter believes he has reached the end of his search when he learns Philippa has been injured in an automobile accident and spirited away by the Masked Stranger. "If Philippa shows any signs of having been in an accident, I will know she is the Girl of the Double Cross—the girl I love," says Peter. When he meets Miss Brewster she professes surprise when he asks her how she is feeling after the accident. Peter, amazed, tries to undo the shoulder strap of her gown to see if there is a mark of the Double Cross on her arm. He is detected by the girl, who resents his boldness.

Later Peter sees Philippa go to the home of the Masked Stranger. Infuriated, he bursts into the house, but only the Stranger is there. "I swear," Peter is told, "Philippa is not here, nor has she ever been here." Peter is unconvinced and threatens the Stranger unless Philippa is produced in two minutes. The Stranger, secretly summoning servants, has Peter thrown out of the house. Across the street he is amazed to see Philippa. He rushes to her and is rebuked for having had Bridgey Bentley thrown into jail.

One of the important features of this episode is the return of Hubert Brewster, Philippa's father, who mysteriously disappeared in his

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own home. Philippa is lured to the hole in the wall, carrying a note from Bentley to one of his henchmen instructing him to recover from the District Attorney's safe the confession in which Bentley admitted his crime. The henchman was also instructed to detain Philippa. Bentley also planned to compromise Philippa so that she would be compelled to marry him.

"THE CANDY GIRL"—(Thanhauser—Five Parts—May 20).—The cast: Nell (Gladys Hulette); Nell's little sister (Helen Badgley); Jack Monroe (William Parks, Jr.); Jack's father (J. H. Gilmour); Geo. Wingate (Thos. A. Curran). Scenario written by Philip Lonergan. Directed by W. Eugene Moore.

Nell's fudge making was the talk of the countryside. She was called the candy girl by the youngsters. Sweetness was one of the chief characteristics of the sunny-hearted girl. Speaking to her aunt, Nell exclaimed, "We're going to New York, and I am going to make candy for everyone there, and we're going to be rich." The following week found her established in New York, the proud possessor of a little store not far from the Great White Way.

Two men enter Nell's life, one a musician, and the other, Jack Moore, the idle son of a millionaire. Inducing the musician to play ragtime, instead of operatic compositions, Nell leads him to the road of success, while Jack for the first time experiences impulses of goodness. Aspiring to win Nell's favor, Jack tries to make good. Listening to his pleadings, Nell married Jack, whose father was opposed to his marriage. He tells her that for several years Jack has been addicted to the drug habit. All efforts to save him have been useless. Stunned, Nell listened silently until the father offered to secure an annulment of the marriage. Refusing the offer, Nell rushes to Jack and throwing her arms about him, she says, "We'll return to my little country home and there we'll wage this fight together."

"THE NEGLECTED WIFE" —Episode No. 2, "Weakening"—Two Parts—May 20).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

After rescuing Margaret in an accident, Kennedy escorts her home. As she regains consciousness she discovers herself in Kennedy's arms and, becoming frightened, she pushes him away, asking what has happened. Kennedy tells her that they have just escaped death. Margaret discovers that she has lost her handbag and asks Kennedy to search for it. Convincing her this would be useless, Kennedy offers her a check, which she finally accepts as a loan.

Mary decides to take a trip on their houseboat. She meets an old friend, Frank Norwood, a magazine editor, who shows her a manuscript which impresses him very much. Mary is startled at the inscription, "'His Wife and the Other Woman,' by Margaret Warner."

Kennedy telephones Margaret, asking her to dine. She consents and they go to a fashionable cafe, followed by Doyle, the crooked lawyer whom Kennedy had disbarred.

Doyle knocks over a large urn placed directly over Kennedy's table. Fortunately, it misses Kennedy by a small margin.

Kennedy leads Margaret away to avoid publicity. She repulses his advances, telling him to remember his wife. Both receive threatening letters, which disclose that someone has learned their secret, and Margaret refuses to see Kennedy any more.

KING BEE FILM CORP.

"BACK STAGE."—Props, the stage man, and his assistant at the Orpheum Theater, Plunkville, divide their time equally between drinking and attention to duty. The Wiggle sisters, an Hawaiian act, arrive and demand the star's room, and there is a rumpus when Props declines to accede to their request. But Props relents when Babe, the strong man, and his wife, Ethel Burton, arrived, for Props has an eye for beauty. Props is forever getting in the way of the performers and causing unmeasured confusion.

His bibulous assistant has an unfortunate propensity for dropping the curtain at wrong moments. However, the audience in front likes the show, and the philosophy of Props appears to be "I should worry." The strong man and his wife present their act, assisted on the stage by Props, who is always in the way. The curtain descends, leaving the strong man alone on the stage. The audience thinks this is part of the show and applauds accordingly.

But to the succeeding act, "Rags and Riches," a serious drama, they tender a hostile reception and leave the house. Meanwhile the strong man, returning to his dressing room, finds Props making love to his wife and there is a fierce altercation. But Props escapes punishment and appears to be immune from the attacks.

PARAMOUNT PICTURES CORP.

PARAMOUNT - BRAY - PICTOGRAPHS — (May 7).

Bobby Bumps Volunteers.—The cartoon in this issue is about Bobby Bumps and his pup, Fido. Bobby decides to offer the services of himself and his pup. In accordance with this he sets out to the nearest recruiting station and makes known his resolution to the recruiting officer, who smiles and tells him he had better grow a little more. Not in the least fazed, Bobby sticks around and then decides that he'll guard the nation's liberty at all costs. Just how he accomplishes this is brought out in a funny manner.

Money—Old and New.—In this section of the Pictographs Uncle Sam shows us what is done with the old currency. In consideration of the fact that there are over a billion dollars in gold in the subtreasury alone it is necessary to have expert inspectors go through every bag of gold and make sure that there are no spurious coins mixed in.

Then we turn to the "Old Money" part of the matter. This money, when it is received in bad condition after traveling all over the country, is sent through what is termed as a laundering process, after which the bills come out just as good as new. It is indeed a pity to watch an operator at one of these machines destroying the old money that cannot possibly be repaired, for the while he is punching holes in fifty dollar stacks of bills, you'll find yourself holding on tighter than ever to that lone "Simoleon" in your jeans.

A Lesson in Wood Carving.—Mme. Frieda Van Emden, a native of Friesland, Northern Holland, who is one of the most remarkable wood carvers of modern times, has consented to unfold for Paramount audiences that dexterous art of wood carving. Here it is shown what can be done with a chisel and a couple of keen knives if—one has a little patience and an artistic sense.

The Sun Cure.—At Perrysburgh, N. Y., is located the J. N. Adam Memorial Hospital maintained by the City of Buffalo. This is the only institution to make use of the sun's rays for curing tuberculosis bone cases.

The keynote of the treatment is the exposure of the body gradually to the sun's rays, after which the patient is constantly kept in the rays out of doors. These rays act as a stimulant to the nervous system, and as the body becomes accustomed to exposure so does strength return.

IN BATAVIA, THE JAPANESE CAPITAL—(Burton Holmess—May 21).—In this trip Burton Holmes takes your patrons to Java, the richest island of the Dutch East Indies, and Batavia, its capital city, one of the most picturesque and interesting cities of the Far East. We see many unusual sights, such as the embarking of the Dutch troops for Sumatra, another Dutch possession, to quell a revolt. Then a Dutch treat. "How many have wondered where the expression Dutch treat came from?" We are shown an originla one. An important feature concerning this so-called "treat," which is termed by them as the "Rice Table," is the amount of service required to serve the courses, of which there are as many as there are varieties of Heinz's pickles. It takes seventeen waiters or attendants to make the meal complete.

Next week Mr. Holmes will take your patrons to rural Java.

THE PRIMROSE RING (Lasky—Five parts—May 8).—The cast: Margaret MacLean (Mae Murray); Bob MacLean (Tom Moore); Dr. MacLean (Winter Hall); Sandy (Little Billy Jacobs).

Margaret MacLean, a thin little waif with a twisted spine, is one of the children in the incurable ward of a hospital. As a foundling she has been named after the head surgeon, Dr. Robert MacLean. The doctor is interested in Margaret's case and performs a successful operation to straighten her spine. Margaret is sent to school and then to study to become a nurse.

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The doctor sends his son, Bob, to Paris to study surgery. At the age of eighteen Margaret is a nurse in the children's incurable ward and attentively watches over the invalids, telling them wonderful fairy stories, much to the chagrin of the head nurse. Dr. MacLean receives a photo and letter from Bob saying he is coming home. Margaret takes the picture and shows it to the children, telling them it is the white knight who is coming to free them from the rule of the Ogre, Pain.

Dr. MacLean dies suddenly before Bob returns, the head nurse taking charge until Bob reaches home. When he does arrive, Margaret is surprised to find that he does not agree with her idea of entertaining the children. Finally, when he announces that he is going to dispense with the ward, she throws off her cap and apron and leaves. Dr. Bob is just about to go into the ward to tell the children they have to go when they all rise up and hail him as the white knight, and little Sandy tells the story which Margaret has told them.

Margaret has established herself in a small room and has made several unsuccessful attemps to secure employment. Finally the employment agency sends her to a place in the country. As she stands waiting at the door of the big house she reads a sign—"Margaret MacLean's Home for Incurables." Inside she finds all her little charges, with all their toys—and Dr. Bob awaiting her with open arms.

THE SILENT PARTNER (Lasky — Five Parts—May 10).—The cast: Jane Colby (Blanche Sweet); Edward Royle (Thomas Meighan); Harry Wilson (George Herbert); David Pierce (Ernest Joy); Edith Preston (Mabel Van Buren); Mrs. Preston (Florence Smythe); Mrs. Wilson (Mayme Kelso).

Jane Colby, doubting the honesty of Harvey Wilson, a member of the firm by which she is employed, discovers a discrepancy in his accounts, and his resignation is therefore requested by Edward Royle, his partner. Both these men are interested in Edith Preston. Wilson is her favorite, the fact that he is married having been kept from her. She accepts Royle's proposal of marriage. Wilson, revengeful, plans with David Pierce to effect Royle's financial ruin.

Jane has saved nearly $10,000 with which to purchase a home. She is daily becoming of more value to her employer, and discovering that the stock in which he is interested is going down, and unable to reach Royle, forges his signature to a check and buys "Consolidated." Wilson learns that Jane has pulled Royle out of the hole and works through Edith to obtain her discharge. Royle quickly finds out how little he really knows of his own business and puts Jane back to work. Believing Jane out of the way, Wilson and Pierce are confident they can "clean" Royle and make a fortune for themselves. Jane learns it will take $10,000 more to make Royle safe, and buys the stock with her own money.

Edith has refused to help Royle, forbidding him to touch her jewels. She leaves Royle and goes to Wilson's apartment, leaving a note for her husband. The latter learns from the chauffeur where she has gone and follows. Fearing trouble, Jane also goes to Wilson's apartment and hides Edith as Royle rushes in. He accuses her of also being under Wilson's spell and reveals the fact that he is married. Edith hears this, and, mad with rage, bursts into the room, puts her arms around her husband, who repulses her. Wilson also states he wants nothing more to do with her. At the office Jane shows Royle a news item about a big foreign order which revives the stock, but he believes it has come too late. As Jane reveals to him how she has saved him, he tells her that she is no longer a silent partner, but a full partner, and the love which has never before been expressed lights up both their faces.

THE MARCELLINI MILLIONS (Morosco—(Five Parts—May 14).—The Cast: Guido Bartelli (George Beban); Antoinetta Bartelli (Helen Jerome Eddy); Leo Marcellini (Pietro Sosso); Wade Crosby (Henry Woodward); Mr. Hargrave (Fred Huntley); Nancy Harris (May Gaston); Mr. Waring (W. H. Bainbridge); Mr. Murray (Eugene Pallette); Mrs. Murray (Adele Farrington).

Guido Bartelli, an Italian truck gardener, with his wife and baby, living happily on a little farm. Leo Marcellini, a wealthy wine merchant, having wronged the mother of one of his clerks, Wade Crosby, wills him his entire fortune, but when Crosby insists upon marrying the stenographer, Marcellini, overcome with rage, tears up the co-partnership papers, but the letter containing the will falls to the floor and lies there unnoticed. In the excitement Marcellini is stricken with a heart attack which results in his death.

The only living relative who can be found is Guido and he and his wife are made sole owners of the beautiful Marcellini Hall. Two crooks, Mr. and Mrs. Murray, descend upon the Italians and act as their social mentors, and proceed to spend for them the Marcellini millions. Guido dislikes his new home—he is uncomfortable, and Mrs. Murray takes Antoinetta, his wife, dresses her in fashionable clothes and escorts her into society. Guido feels his wife slipping away from him and goes to the old home and move his furniture into the big mansion. Through Mrs. Murray's influence the wife becomes indignant and when Guido finally orders a crowd of Mrs. Murray's roisterous friends from the house Antoinetta is induced to get a divorce.

Guido goes back to his little truck garden, but is very lonely. Marcellini's crooked manager has found the paper and attempts to extort money from Antoinetta by telling her that she has no right to the Marcellin millions. Antoinetta is overjoyed at this news. Crosby receives the fortune and Antoinetta goes back to the little truck garden, and when Guido returns from the fields he finds her there hard at work, and, as they sit down to their first happy meal in months, Guido repeats his remark—that he is "pretty lucky fella."

MOVING—(Klever Komedy—May 21).—Vic is living in one of those city flats where there is everything except fresh air. So his wife decides that Vic should get busy and look for a country place. The children must have a place with fresh air and green grass.

Vic visits a real estate agent. He shows Vic a picture of a bungalow and the location at Bentwood Ave. and Proposed Street on the map. It is "swept by the ocean breezes" and is absolutely devoid of mosquitoes. Vic agrees to take the place. He pays his deposit and the balance is to be paid monthly.

Vic arrives home with the maps and photos of the bungalow and shows them to his wife and children, and they dance with joy. The family arranges to move at once. The milk man arrives just as they have all the furniture on the wagon. He has a bill and Mrs. Vic discovers that she has left her purse in the dresser drawer, which is packed on the wagon, and, much to the displeasure of the moving men, they must unload to get at the dresser. After reaching it, it is not to be found, and Mrs. Vic remembers that she left it on the shelf upstairs. The milk man is paid and the wagon is reloaded. Mrs. Vic is so worried about the effects on the wagon that she insists they go along with it. They all pile on the wagon, kids and all, and off they go.

As they go down Main street they come upon a seed store and Vic suggests that they stop so he can get some seed, etc. He does; in fact, he gets everything ever used in a garden, or a farm, including some "succotash seed." He piles it all on the wagon, and off they go again. En route to the bungalow a garden hose which he has bought manages to become undone and causes no end of trouble to the pedestrians.

They travel along for a couple of hours and come upon a bungalow which Vic insists must be the house, as it looks like the picture the agent showed him, and they stop and unload the family. Vic goes to the house as the owner comes out and Vic shows him the map. He tells Vic that his place is two miles further out. The whole party is disappointed, and off they start again. It is soon lunch time, and Vic makes the moving man stop, so he can feed the family. They spread a cloth on the ground and soon they are all at it.

Finished, they are off again, and presently they come upon the location mentioned in the map. It is a street, as yet undeveloped, and more like a cow path. Vic feels there must be some mistake. He stops a stranger to ask him if he knows where Proposed Street is. The stranger tells him he is on the street. Vic then spots a little bungalow at the upper end of the alleged street and is sure that it must be the house. It is. He tells the moving men to go ahead, but the ground is so soft the wagon gets stuck, and there is nothing left to do, but to all get off and push. They all do

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At Pollard's home Wootchi offers Pollard a check for the plans. Pollard demands cash. The Baron leaves. Polly arrives and finds a cigarette case with a Japanese inscription; she asks the butler whether the Baron has been there, but the man denies all knowledge of the Baron's call. She runs into her father's room to ask him, and sees him hastily hiding some bulky papers that have a familiar look. She becomes suspicious. Travers discovers the loss but will not report to the War Office, for fear that the scandal might implicate Pollard, and for Polly's sake, he must protect her father.

Polly sees her father and the Baron leaving in an automobile, and follows them in another car to a little inn. She prevails upon the waiter to allow her to bring the drinks to the men, assuring him that it is all a little joke on her father and his friend. Inside the room she notices the stack of bills near her father, and sees the Baron looking over Travers' plans. She realizes the truth and leveling a revolver at the Baron commands him to return the plans. He attacks her. She fires and hits his shoulder just as he is about to go out of the room. Stuffing the money back into the Baron's pockets and taking the plans, Polly explains to the waiter and landlord who enter, that the Baron had been explaining to her how the Japanese held their revolvers at target practice, when she discharged the barrel by accident. Baron Wootchi corroborates her story. The next morning Polly reads a newspaper item, telling of the accident in which Wootchi had been wounded, adding that in a few days he will be able to leave for Japan.

Travers reads the same account, and telephoning Polly, asks whether it truly had been an accident. She replies: "Certainly—it might have gone through his head." Realizing that the plans are worth a good deal more than fifty thousand dollars to him, Travers pays Singleton the money which Pollard owes him, gaining as a reward the hand of Polly Pollard.

ART DRAMAS, INC.

LITTLE MISS FORTUNE—(Erbograph—Five Parts—May 10).—The cast: Sis (Marian Swayne); Ned (Bradley Barker); Jim (Hugh Thompson); Flossie (Lucile Dorrington). Scenario written by Rev. Clarence J. Harris.

Sis is a poor country girl of unknown parentage. In the small town where she lives she is snubbed by all the other girls, and life is made generally miserable for her. It is her ambition to be a famous actress, and when an opportunity for escape comes she takes it and goes to the city.

Here she secures a position in a theatrical boarding house. In this institution there are Flossie, an ingenue; Jim, a leading man, and Ned, a leading man out of a job.

Jim is rehearsing his part and seeing Sis sweeping up his room one morning he persuades her to take the opposite role and help him rehearse. Her ability in delivering the lines astonishes him and he begins to see real promise in her.

Ned steals Flossie's jewelry and Sis is accused. She is taken to jail, but Jim discovers that Ned is the thief. Sis is released and as Flossie is ill, she gets an opportunity to play her part, in which she is letter perfect. From this point the love between Jim and Sis grows until it brings about a delightful ending.

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HIS BOMB POLICY (Two Parts).—The cast: C. Gull (Charles Conklin); Nichols (Alf Goulding); The Cook (Ann Ivers). Directed by Charles Parrott.

C. Gull is a manicurist. He loves a cook. An insurance agent induces him to take out a policy of which the cook is the beneficiary. When Mr. Gull takes the policy to his culinary love he finds Nichols, the cop, in the kitchen. Believing the cook false to him, Gull hastens away to commit suicide, but everything he tries fails. Finally he hires two amateur assassins to kill him.

Then a gang of bomb tossers work their way out of jail and into the plot. They are intent on blowing Nichols, the cop, into an early grave, but Gull, who has disguised himself as a policeman, attracts their attention and they decide to try the bomb on him. Pursued by the bomb throwers, the hired assassins, the cook and the policeman, Gull flees over the skyline of Los Angeles. He climbs to the dizzy heights of the electric signs that surmount the sky-scraper and courts with death in every way that comes to him. Finally he is run to earth by the cook and the cop; the cook accepts him for better or worse, and he celebrates by falling off the roof of a fourteen story building.

HEART AND SOUL (Five Parts—May 27).—Jess is taken when a child by her mother to the Hawaiian sugar plantation of her uncle. Her little sister, Bess, goes with her. En route the mother dies and exacts a promise from Jess that she will always look out for the welfare of her younger sister, Bess.

When the girls grow to young womanhood Bess is wooed by Martin Drummond, a cruel planter and renegade, whose estates border on that of the girl's uncle. Bess spurns him, hoping to win the love of John Niehl, a young American. Niehl pays little attention to her, as his love is for Jess.

Jess learns of her sister's love for Niehl and, recalling her vow to her dying mother, she leaves home to overcome her own heartbreak leaving Bess and Niehl to know each other better.

Bess, still spurning Drummond, is captured by the latter, who has started a revolution against the United States Government. Niehl goes to rescue her, but is wounded and captured. With Jess he escapes and they make their way back to her home, only to find it in the hands of Drummond.

Jess faces a crisis. Should she care for the wounded man she loves or go to her sister and rival? Duty to her oath wins. She rides to a distant fort and brings a detachment of United States soldiers to the rescue. Niehl meantime has been captured again by Drummond and, with the girl's uncle, ordered shot.

Just as the firing squad is about to shoot, Jess returns with the American troopers. Drummond, mad with hate, fires into the charging soldiers. Jess falls and is taken to the house dying. She places Bess' hand in Niehl's and tells him to look after her little sister. She dies.

GREATER VITAGRAPH.

THE SIXTEENTH WIFE (Five Parts—May 14).—The cast: Olette (Peggy Hyland); Kadir (Marc MacDermott); Warburton (George J. Forth); Hackel (Templer Saxe). Written by Molly Elliott Seawell. Directed by Charles Brabin.

Olette is posing in Russia as a dancer of the ballet. She is supposed to be French. She has as a maid a black woman, Zula, represented to be a Nubian. Hackel, her manager, plays up Olette's proclivities in dress and mood and makes a great success of her. Kadir Il Raschid, a noble and wealthy Turk, falls in love with her and showers rich gifts upon her. He pays Hackel a great sum to cancel her engagement in Russia and come to the ballet at Constantinople. There he offers her as a treat a view of the harem. Once inside among his fifteen wives he offers Olette the honor of becoming the sixteenth. Olette's embarrassment is heightened by the violent jealousy of Mimi, the fifteenth wife. She wants to escape, but huge slaves bar her way.

Although Kadir has trapped Olette he intends to win her fairly or not at all. Olette forms an alliance with Mimi, who aids her to escape. She flees to America, followed by Kadir. Here he renews his wooing. Jimmie Warburton, a live young New York newspaper reporter, comes to interview her about her reported engagement to Kadir, which has been used for publicity purposes by Hackel. During many adventures while Kadir hounds her, she and Jimmie fall in love and conspire to get rid of the Turk. Jimmie incidentally having penetrated her identity as a girl he had known as plain Mary Ann in the old home town in Kentucky. Jimmie dresses up as a rival Turk. This does not get rid of Kadir, but only makes him more determined. He disguises himself as Jimmie, whom he has kidnapped, and so secures an audience with Olette. Jimmie gets free in time to spoil the effect of this coup. At length the Turk is eluded by Olette setting sail for Europe, he shadowing her on the same boat, but she slips away out in the harbor with the pilot boat to rejoin Jimmie and marry him.

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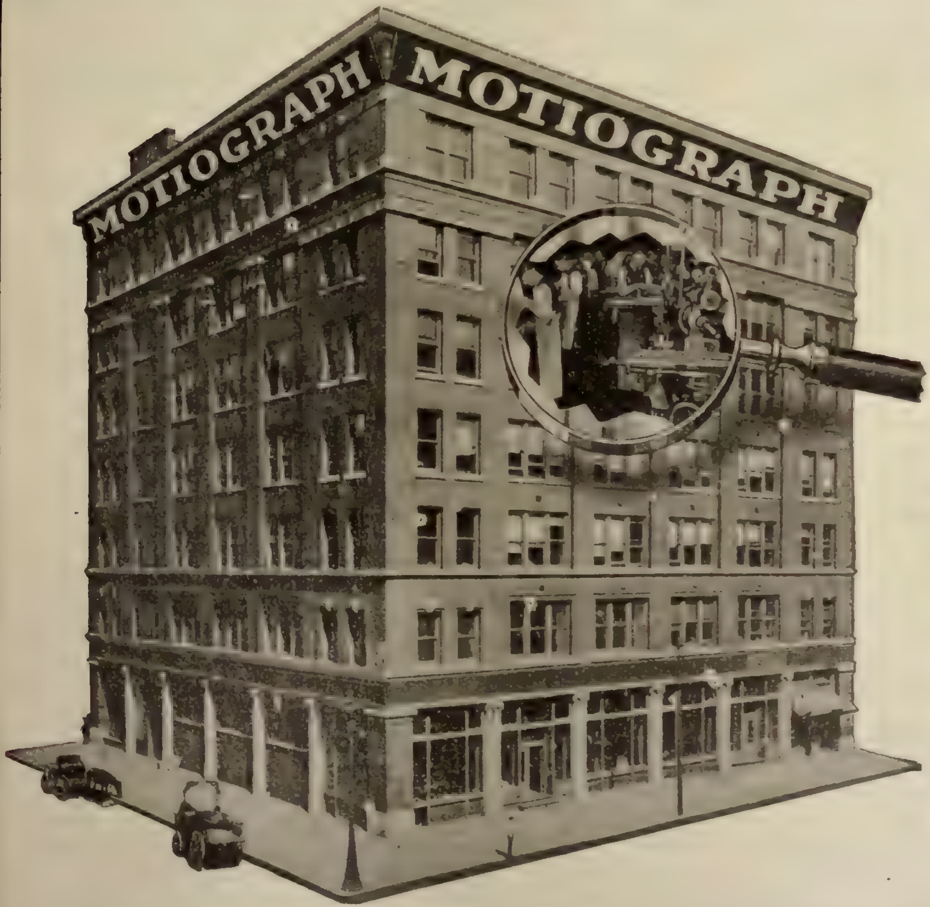

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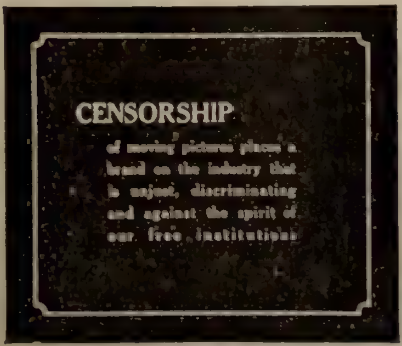

CENSORSHIP of moving pictures places a brand on the industry that is unjust, discriminating and against the spirit of our free institutions

Anti-Censorship Slides

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MOVING PICTURE WORLD,
17 Madison Avenue, New York

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1330.)

BROADWAY STAR FEATURE.

The Footlight Lure (No. 6 of the "Dangers of Doris"—Comedy—Drama).
Missing (Two parts—Drama).
The Meeting (Drama).
The Gang (No. 7 of the "Dangers of Doris"—Comedy—Drama).
Up and Down (No. 8 of "The Dangers of Doris"—Comedy-Drama).
Dimple's Baby (Two parts—Comedy-Drama).
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts—Comedy).
Friends in San Rosario (Of the O. Henry Series—Two parts—Drama).
The Gift of Magi (Of the O. Henry Series—Two parts—Drama).
The Marionettes (Of the O. Henry Series—Two parts—Drama).
Past One at Rooney's (Of the O'Henry Series Two parts—Comedy-Drama).
The Green Door (Two parts—Drama—One of the O. Henry series).
The Guilty Party (Two parts—Drama—One of the O. Henry series).

ESSANAY.

The Ham What Was (Black Cat Feature—Two parts—Drama).
The Shooting Star (Comedy), and Harvesting in Alberta, Canada (Educational).
Meddling With Marriage (Is Marriage Sacred?—Two parts—Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Drama).
The Clock Struck One (Black Cat Feature—Two parts—Drama).
Be My Best Man (Black Cat Feature—Two parts—Drama).
Local Color (Black Cat Feature—Two parts—Drama).
Canimated Nooz Pictorial No. 28 (Cartoon Comedy), and A Trip Through Soo Canal (Scenic) (Split reel).
Much Obliged (Black Cat Feature) (Two parts—Drama).
Sundaying in Fairview (Black Cat Feature) (Two parts—Drama).
The Quarantined Bridegroom (Black Cat Feature) (Two parts—Drama).

FORTUNE PHOTOPLAYS

"Mentioned in Confidence" (Four parts—Dr.).
The Devil's Bait (Four parts—Drama).
Vengeance of the Dead (Four parts—Drama).
The Yellow Bullet (Four parts—Drama).
Alien Blood (Four parts—Drama).
Zollenstein (Four parts—Drama).
Phantom Shotgun (Four parts—Drama).
The Best Man (Four parts—Drama).
The Clean Gun (Four parts—Drama).

KALEM.

The College Boy's Specials (An Episode of "A Daughter of Daring"—Drama).
The Lost Legion of the Border (An Episode of "The American Girl"—Two parts—Drama).
A Misfit Millionaire (Ham and Bud Comedy).
The Missing Financier (An Adventure of "Grant, Police Reporter"—Drama).
The Vanishing Bishop (An Adventure of "Grant, Police Reporter"—Drama).
The Deadly Doughnut (Ham and Bud Comedy).
The Secret of the Borgias (An episode of "Grant, Police Reporter"—Drama).
The Mystery of the Burning Freight (An episode of "A Daughter of Daring"—Drama).
The Skeleton Canyon Raid (An episode of "The American Girl"—Two parts—Drama).
Doubles and Troubles (Ham and Bud Com.).
The Railroad Smugglers (An episode of "A Daughter of Daring"—Drama).
The Lone Point Feud (An episode of "A Daughter of Daring"—Drama).
The Vulture of Skull Mountain (An episode of "The American Girl"—Two parts—Dr.).
Bandits, Beware (Ham and Bud Comedy).
Mystery of Room 422 (An Episode of "Grant, Police Reporter"—Drama).
The Man from Tia Juan (An Episode of "The American Girl"—Two parts—Drama).
The Secret of Lost Valley (An Episode of "The American Girl"—Two parts—Drama).
The Trapping of Two-Bit Tuttle (An episode of "The American Girl"—Two parts—Dr.).
A Deal in Bonds (An episode of "Grant, Police Reporter"—Drama).
The Detective's Danger (An episode of "A Daughter of Daring"—Drama).
A Race to the Drawbridge (an episode of "A Daughter of Daring"—Drama).
The Vanished Line Rider (an episode of "The American Girl"—Two parts—Drama).
A Menagerie Mixup (Ham and Bud Comedy).
The Deserted Engine (An episode of "A Daughter of Daring") (Drama).
The Man Hunt at San Remo (An episode of "The American Girl") (Two parts—Drama).

SELIG.

Everybody Was Satisfied (Comedy).
Selig Tribune No. 22 (Topical).
Selig-Tribune No. 23 (Topical).
The Greater Punishment (Two parts—Drama).
The Boob (Comedy—Drama).
Selig-Tribune No. 24 (Topical).
Selig-Tribune No. 25 (Topical).
Father and Son (Two parts—Drama).
The Goddess of Chance (Drama).
Selig-Tribune No. 26 (Topical).
Selig-Tribune No. 27 (Topical).
The Power of Pin Money (Two parts—Dr.).
Mr. Bingo, the Bachelor (Comedy).
Selig-Tribune No. 28 (Topical).
Selig-Tribune No. 29 (Topical).
The Daughter of "Gas House" Dan (Two parts—Drama).
Bill and the Bearded Lady (Comedy).
Selig-Tribune No. 30 (Topical).
Selig-Tribune No. 31 (Topical).
Two Dollar Gloves (Two parts—Drama).
Romance and Roses (Comedy).
Selig-Tribune No. 32 (Topical).
Selig-Tribune No. 33 (Topical).
The Evil Sag (Two parts—Drama).
Baseball at Mudville (Comedy).
Selig-Tribune No. 34 (Topical).
Selig-Tribune No. 35 (Topical).
A Social Climber (Two parts—Drama).
Rescuing Uncle (Comedy).
Selig-Tribune No. 36 (Topical).
Selig-Tribune No. 37 (Topical).
The Last of Her Clan (Two parts—Drama).
The Prodigal's Return (Drama)

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 8.

Mayblossom (Five parts — Drama — Gold Rooster).
The Mysteries of the Double Cross (No. 4, "Kidnapped"—Two parts—Drama).
Max and the Fair M. D. (Max Linder Com.) (Pathe).
Florence Rose Fashions No. 26 ("The Height of Fashions"), and Picture Postal Cards, Japan (Scenic) (Pathe).
Know America, the Land We Love—Arizona (Scenic) (Combitone).
Hearst-Pathe News No. 30 (Topical).
Hearst-Pathe News No. 31 (Topical).
Patria No. 13 ("Wings of Death"—Two parts—Drama).
Happy Holligan—"The New Recruit" (Cartoon Comedy), and Sponge Fishing (Industrial) (International—Split Reel).

RELEASES FOR WEEK OF APRIL 15.

When Love was Blind (Five parts—Drama) (Thanhouser).
Patria No. 14 ("The Border Peril"—Two parts—Drama—International).
The Mystery of the Double Cross No. 5 ("The Life Current"—Two parts—Dr.) (Astra).
Lonesome Luke on Tin Can Alley (Two parts—Comedy) (Rolin).
Florence Rose Fashions No. 27 ("Accepted Styles"), and Odd Fresh Water Creatures (Colored Edu.) (Pathe—Split Reel).
Know America, the Land We Love ("Arid and Fruitful California") (Scenic) (Combitone).
Hearst Pathe News No. 32 (Topical).
Hearst-Pathe News No. 33 (Topical).
Bringing Up Father—"Music Hath Charms" (Cartoon Comedy), and Button Making (Industrial) (International—Split Reel)

RELEASES FOR WEEK OF APRIL 22.

The Hunting of the Hawk (Five parts—Drama) (Astra).
The Mystery of the Double Cross (Episode No. 6, "The Dead Come Back"—Two parts—Drama) (Astra).
Patria No. 15 ("For the Flag"—Two parts—Drama) (International).
Max the Lady Killer (Max Linder Comedy) (Pathe).
Florence Rose Fashions No. 28 ("The Season's Novelties") and "Chiffa Gorge, Picturesque Algiers—Colored Scenic) (Pathe split reel).
Hearst-Pathe News No. 34 (Topical).
Hearst-Pathe News No. 35 (Topical)
The Original Katzenjammer Kids, "Robbers and Thieves" (Cartoon Comedy) and Tree Surgery (Educational) (Split Reel).

RELEASES FOR WEEK OF APRIL 29.

Sunshine and Gold (Five parts—Drama—Balboa).
The Mystery of the Double (Episode No. 7—"Into Thin Air"—Two parts—Drama—Astra).
Florence Rose Fashions No. 29—"Smart Modes" and "Across British India" (Colored Scenic) (Split Reel).
Know America, the Land We Love, No. 6—"In and Around San Diego, Cal. (Scenic—Combitone).
Krazy Kat—The Cook (Cartoon Comedy—International) and The Hornets of the Sea (Educational) (Split Reel).
Max Wins and Loses (Max Linder Comedy) (Pathe).
Our Fighting Forces (Two parts—Topical) (Pathe).
Hearst-Pathe News No. 36 (Topical).
Heart-Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 6.

Hinton's Double (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 8, "The Stranger Disposes"—Two parts—Astra).
Max Is Almost Married (Comedy) and Chang Lee's Auto Mule Becomes Unmanageable (Cartoon Comedy) (Pathe split reel).
Florence Rose Fashions No. 30, "Staple Fashions"—Zeeland and Zuider Zee (Scenic) (Pathe split reel).
Know America, the Land We Love No. 7—"Along the Apache Trail, Arizona" (Scenic—Combitone).
Happy Holligan—Three Strikes, You're out (Cartoon Comedy) and Dredging Quahog (hard clams) (Industrial) (International split reel).
Hearst-Pathe News No. 38 (Topical).
Hearst-Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 13.

The Recoil (5 parts—Drama—Astra).
Mystery of the Double Cross (Episode No. 9—"When Jail Birds Fly"—Two parts—Astra).
The Neglected Wife (Episode No. 1—"The Woman Alone"—Two parts—Balboa).
Know America, the Land We Love—No. 8 ("Central Arizona"—Scenic) (Combitone).
Florence Rose Fashions No. 31—"Style Information" and Some Unusual Birds—Colored educational (Pathe split reel).
The Delicatessen Mystery (Comedy) (Pathe).
Hearst-Pathe News No. 40 (Topical).
Hearst-Pathe News No. 41 (Topical).
Bringing Up Father—"The Great Hansom Cab Mystery" (Cartoon Comedy) and
Pekin, China (Scenic) (International split reel).

RELEASES FOR WEEK OF MAY 20.

The Candy Girl (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 10—"The Hole in the Wall"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 2—"Weakening"—Two parts—Drama—Balboa).
Lonesome Luke's Honeymoon (Two parts—Comedy—Rolin).
Know America, the Land We Love (No 9 Copper Industry) (Scenic—Combitone).
Jumping Jealousy (Comedy—Myers-Theby Corp.)
The Latest French Creations (Fashions—Pathe).
Jerry on the Job, "Quinine" (Cartoon Comedy), and "Seoul, Korea" (Scenic) (International Split Reel).
Hearst-Pathe News No. 42 (Topical).
Hearst-Pathe News No. 43 (Topical).

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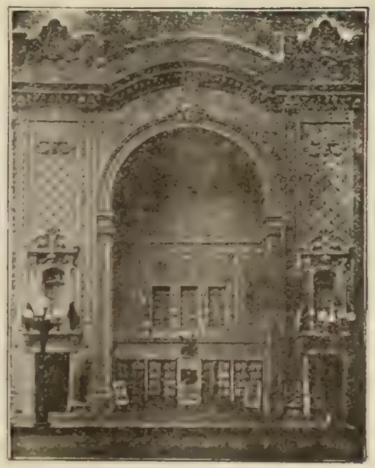

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1330.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 2—Number 70 (Topical).
May 9—Number 71 (Topical).
May 16—Number 72 (Topical).
May 23—Number 73 (Topical).
May 30—Number 74 (Topical).

BIG U.

Apr. 26—The Warrior's Bride (Drama).
May 3—The Penalty of Silence (Drama).
May 6—True to their Colors (Two parts—War Drama).
May 13—Captain Marjorie's Adventure (Two parts—War Drama).
May 18—The Brand of Death (Drama).
May 21—Dropped from the Clouds (Two parts—Drama).
May 28—Defiance (Drama).

BISON.

Apr. 21—The Tell Tale Clue (Two parts—Dr.).
Apr. 28—The Trail of Hate (Two parts—Dr.).
May 5—Little Moccasins (Two parts—Drama).
May 12—One Wild Night (Two parts—Dr.).
May 19—Casey's Border Raid (Two parts—Comedy-Drama).
May 21—Dropped from the Clouds (Two parts—Drama).
May 28—No. 10, Westbound (Two parts—Drama).

BUTTERFLY.

May 7—Eternal Love (Five parts—Drama).
May 14—The Phantom's Secret (Five parts—Drama).
May 21—Like Wildfire (Five parts—Drama).
May 28—Money Madness (Five parts—Drama).

GOLD SEAL.

Apr. 10—Hair Trigger Burk (Three parts—Drama).
Apr. 17—For Lack of Evidence (Three parts—Drama).
Apr. 24—The Forest Nymph (Three parts—Drama).
May 1—Bill Brennan's Claim (Three parts—Drama).
May 8—The Grip of Love (Three parts—Dr.).
May 15—The Honor of an Outlaw (Three parts—Drama)
May 21—A 44-Calibre Mystery (Three parts—Drama).
May 28—The Stolen Actress (Three parts—Drama).

IMP.

Apr. 13—The Perils of the Secret Service (Episode No. 6, "The Signet Ring"—Two parts—Drama).
Apr. 15—The Eyes in the Dark (Two parts—Drama).
Apr. 20—The Perils of the Secret Service (Episode No. 7, "The International Spy"—Two parts—Drama).
Apr. 21—The Blazing Secret (Drama).
Apr. 27—The Rogue's Nest (Two parts—Dr.).
May 4—A Midnight Mystery (Two parts—Dr.).
May 10—Flames of Treachery (Drama).
May 11—The Girl in the Garret (Two parts—Drama).
May 17—The Puzzle Woman (Drama).
May 20—The Case of Dr. Standing (Two parts—Drama).
May 28—The Puzzle Woman (Drama).

JOKER.

Apr. 14—The Careless Cop (Comedy).
Apr. 21—Take Back Your Wife (Comedy).
Apr. 28—The Leak (Comedy).
May 5—Left in the Soup (Comedy).
May 12—The Man With a Package (Comedy).
May 19—The Last Scent (Comedy).
May 21—The Boss of the Family (Comedy).
May 28—Uneasy Money (Comedy).

LAEMMLE.

Apr. 4—The Star Witness (Two parts—Drama).
Apr. 7—The Blue Print Mystery (Drama).
Apr. 12—The Silent Prisoner (Drama).
Apr. 18—Chubby Takes a Hand (Drama).
Apr. 25—Twixt Love and Desire (Drama).
Apr. 28—A Woman of Clay (Drama).
May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.).
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).

L-KO.

Apr. 18—Love and Blazes (Two parts—Com.).
Apr. 25—Little Bo Peep (Two parts—Comedy).
May 2—The Cabaret Scratch (Comedy).
May 6—Scrambled Hearts (Comedy).
May 9—Tom's Tramping Troupe (Two parts—Comedy)
May 16—A Good Little Bad Boy (Two parts—Comedy).
May 21—Beach Nuts (Two parts—Comedy).
May 28—Roped into Scandal (Two parts—Comedy).

NESTOR.

Apr. 2—Mixed Matrimony (Comedy).
Apr. 9—Under the Bed (Comedy).
Apr. 16—Follow the Tracks (Comedy).
Apr. 23—The House Wreckers (Comedy).
Apr. 30—What a Clue Will Do (Comedy).
May 7—The Lost Appetite (Comedy).
May 14—To Oblige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 28—Tell Morgan's Girl (Comedy).

POWERS.

Apr. 22—A Good Story About a Bad Egg (Cartoon Comedy), and Intimate India (Dorsey Educational) (Split Reel).
Apr. 29—Under the Big Top (Comedy-Drama), and "In the Heart of China" (Dorsey Edu.) (Split Reel).
May 13—Such is Life in South Algeria.
May 20—When Does a Hen Lay an Egg (Cartoon Comedy) and Dorsey Educational—Title not decided.
May 21—Cupid Gets Some New Dope (Comedy—Cartoon) and Navigation in China (Dorsey Edu.).
May 28—When Noah's Ark embarked (Cartoon Comedy) and Perils of the Yangtze (Dorsey Edu.).

RED FEATHER.

Mar. 26—The Fighting Gringo (Five parts—Drama).
Apr. 2—The Bronze Bride (Five parts—Drama).
Apr. 9—Mr. Dolan of New York (Five parts—Drama).
Apr. 16—The Flower of Doom (Five parts—Drama).
Apr. 23—The Hero of the Hour (Five parts—Drama).

REX.

April 1—Snow White (Three parts—Drama).
Apr. 12—Uncle John's Money (Two parts—Dr.).
Apr. 15—Her Primitive Man (Drama).
Apr. 19—The Sorceress (Drama).
Apr. 26—The Townsend Divorce Case (Dr.).
Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy-Dr.).
May 21—Unmasked (Drama).
May 28—The Purple Scar (Two parts—Drama).

VICTOR.

Apr. 24—The Thousand Dollar Drop (Comedy).
Apr. 26—Her Wayward Parents (Two parts—Comedy-Drama).
Apr. 27—The Woods Are Full of 'Em (Comedy).
May 1—Flat Harmony (Comedy).
May 3—Pots and Poems (Two parts—Comedy-Drama).
May 4—A Darling in Buckskin (Comedy).
May 8—Baseball Madness (Comedy).
May 10—Swearing Off (Comedy).
May 11—Signs of Trouble (Comedy).
May 15—Fat and Foolish (Comedy).
May 17—Breaking the Family Strike (Com.).
May 21—Who Said Chicken (Comedy).
May 21—Mary Ann in Society (Comedy—Drama).
May 28—The Gunman's Gospel (Drama).
May 28—An Eight Cylinder Romance (Two Parts—Comedy).
May 28—By Speshul Delivery (Comedy Drama)

UNIVERSAL SCREEN MAGAZINE.

Apr. 20—Issue No. 15 (Educational).
Apr. 27—Issue No. 16 (Educational).
May 4—Issue No. 17 (Educational).
May 11—Issue No. 18 (Educational).
May 18—Issue No. 19 (Educational).
May 25—Issue No. 20 (Educational).
June 1—Issue, No. 21 (Educational).

UNIVERSAL SPECIAL FEATURE.

Apr. 15—The Voice on the Wire (Episode No 5—Two parts—Drama).
Apr. 22—The Voice on the Wire (Episode No 6, "The Death Warrent"—Two parts—Drama).
Apr. 29—The Voice on the Wire (Episode No. 7—Two parts—Drama).
Apr. 30—The Birth of Patriotism (Five parts—Drama) (Special Attraction).
May 6—The Voice on the Wire (Episode No. 8—Two parts—Drama).
May 13—The Voice on the Wire (Episode No. 9—Two parts—Drama).
May 20—The Voice on the Wire (Episode No. 10—Two parts—Drama)
May 27—The Voice on the Wire (Episode, No. 11—The Thought Machine—Two parts—Drama).
June 3—The Voice on the Wire (Episode, No. 12—The Fifth Victim—Two parts—Drama).

Mutual Film Corp.

AMERICAN.

Mar. 10—The Tell Tale Arm (Drama).
Mar. 10—The Homicide's Weapon (Drama).
Mar. 17—The Lonesome Mariner (Drama).
Mar. 17—A Ram-Bunctious Endeavor (Comedy).
Mar. 21—Cupid and a Button (Comedy).
Mar. 28—The Bearded Fisherman (Drama).
Apr. 4—An Artist's Intrigue (Drama).

CUB.

Apr. 12—The Gypsy Prince (Comedy).
Apr. 19—Somewhere in the Mountains (Com.).
Apr. 26—The Ransom (Comedy).
May 3—Jerry's Trial (Comedy).
May 10—Jerry's Picnic (Comedy).
May 17—Jerry's Finishing Touch (Comedy).
May 24—Jerry Joins the Army (Comedy).

NIAGARA FILM STUDIOS.

Mar. 21—The Perils of Our Girl Reporters (No. 13, "The Schemers"—Two parts—Drama).
Mar. 28—The Perils of Our Girl Reporters (No. 14, "The Counterfeiters"—Two parts—Drama).
Apr. 4—The Peril of Our Girl Reporters (No. 15, "Kidnapped"—Two parts—Dr.).

GAUMONT.

May. 8—Tours Around the World No. 27 (Subjects on reel: Pompeii, Italy; Zurich, Switzerland; Monrom, Russia) (Travel).
May 10—Reel Life No. 54 (Subjects on reel: Proteges of a Big City; Lifting a Locomotive; Sleeping Bags for Soldiers; A Submarine Oil Field; Making Grape Juice (Mutual Film Magazine).
May 15—Tours Around the World No. 28 (Subjects on Reel: Castles of the Loire, France; Barbados, West Indies) (Travel).
May 17—Reel Life No. 55 (Subjects on Reel: Speeding the Spoken Word; The Toothsome Crab; Beating the High Cost of Furs; A School on the Beach) (Mutual Film Magazine).
May 22—Tours Around the World, No. 29 (Subjects on Reel) Cadiz, Spain; River Life Near Paris; The Rock of Gibraltar. Martinique, West Indies (Travel).
May 24—Reel Life, No. 56 (Subjects on Reel) Sugar Industry of Barbados; Plowing With a Motor Car; Caviar, The Russian Delicacy; Golfing on Wheels, $1,000 Playhouse (Mutual Film Magazine).

MONOGRAM.

Apr. 2—The Adventures of Shorty Hamilton (Episode No. 12, "Shorty Solves a Wireless Mystery"—Two parts—Drama).
Apr. 9—The Adventures of Shorty Hamilton (Episode No. 13, "Shorty Reduces the High Cost of Living"—Two parts—drama).
Apr. 16—The Adventures of Shorty Hamilton (Episode No. 14, "Shorty Lays a Jungle Ghost"—Two parts—Dr.).
Apr. 23—The Adventures of Shorty Hamilton No. 15, "Shorty Unearths a Tartar"—Two parts—Drama).

(*Mutual Releases continued on page* 1350.)

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Page 1330.)

(Mutual Releases continued from page 1348.)

LA SALLE.

May 7—The Prodigal Uncle (Two parts—Comedy).
May 21—Chubby Inherits a Harem (Two parts Comedy).

MUTUAL WEEKLY

May 9—Number 123 (Topical).
May 16—Number 124 (Topical).
May 23—Number 125 (Topical).
May 30—Number 126 (Topical)

MUTUAL CHAPLIN.

Feb.—Easy Street (Two parts—Comedy).
Mar.—The Cure (Two parts—Comedy).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Bets (Two Parts—Comedy).

MONMOUTH.

May 4—Jimmy Dale, alias The Grey Seal (No. 7—"Devil's Work"—Two parts Drama).
May 11—Jimmy Dale, Alias The Grey Seal (No. 7, "Devil's Work"—Two Parts—Drama).
May 18—Jimmie Dale, Alias the Grey Seal (Chapter 9—"The Alibi" — Two parts—Drama).
May 25—Jimmie Dale alias The Grey Seal (Chapter 10, "Two Crooks and a Knave"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

May 7—The Frame-Up (American—Five parts—Drama).
May 7—Hedda Gabler (Powell—Five parts—Drama).
May 14—Annie for Spite (American—5 parts—Drama).
May 21—The Check Mate (Horkheimer—Five parts—Drama).
May 21—The Mirror (Powell—Five parts—Drama).

MUTUAL SPECIAL.

Apr. 9—A Daughter of War (Five parts—Dr.).

SIGNAL PRODUCING CO.

May 7—The Railroad Raiders (No. 5. "A Woman's Wit"—Two parts—Drama).
May 14—The Railroad Raiders (No. 6—"The Overland Disaster"—Two parts—Drama).
May 21—The Railroad Raiders (Chapters No. 7—"Mistaken Identity"—Two parts—Drama).

ROTHACKER.

May 14—Manning Our Mary (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May 2—Kleptomaniacs (Comedy).
May. 9—The Great American Game (Comedy).
May 17—Miss Trixie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).

VOGUE.

May 5—Bucking the Tiger (Two parts—Com.).
May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Apr. 2—The Waiting Soul (Five parts—Dr.).
May 14—The Soul of a Magdalen (5 parts—Drama).

COLUMBIA PICTURES CORP.

Apr. 23—God's Law and Man's (Five parts—Drama).
April 30—The Call of Her People (7 parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 26—The Hidden Children (Five parts—Drama).

ROLFE.

Apr. 9—The Power of Decision (Five parts—Drama).
Apr. 16—A Magdalene of the Hills (Five parts—Drama).
Apr. 30—The Millionaire's Double (Five parts—Drama).
May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).

SERIAL PRODUCING CO.

Apr. 30—The Great Secret (Episode No. 17—"The Missing Finger"—Two parts—Drama).
May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

Apr. 2—Locked out (Drew).
Apr. 9—Putting it Over on Henry (Drew)
Apr. 16—The Love Dope (Rolma).
Apr. 23—One of the Family (Drew).
Apr. 30—Safety First (Drew).
May 7—The Regeneration of Reginald (Rolma).
May 14—Her Lesson (Drew).
May 21—Nothing to Wear (Drew).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Mar. 5—Speed (Comedy).
Mar. 19—The Magic Vest (Comedy).
Apr. 2—Getting the Evidence (Comedy).
Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.

FAMOUS PLAYERS.

Mar. 12—Sapho (Five parts—Drama).
Mar. 19—The Dummy (Five parts—Drama).
Apr. 16—Sleeping Fires (Five parts—Drama).
Apr. 30—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).
May 21—Her Better Self (Five parts—Drama).

KLEVER COMEDY.

Mar. 12—Flivvering (Comedy).
Mar. 26—Rough and Ready Reggie (Comedy).
Apr. 9—His Military Figure.
Apr. 23—Ballads and Bologna.
May 7—Invited Out.
May 21—Moving.

LASKY.

Apr. 9—The Cost of Hatred (Five parts—Dr.).
Apr. 12—Tides of Barnegat (Five parts—Dr.).
Apr. 26—The Girl at Home (Five parts—Dr.).
May. 3—Secrifice (Five parts—Drama).
May 7—The Primrose Ring (Five parts—Dr.).
May 10—The Silent Partner (Five Parts—Dr.).
May 24—The Undying Flame (Five parts—Dr.).

MOROSCO AND PALLAS.

Mar. 29—As Men Love (Five parts—Drama).
Apr. 2—The Bond Between (Five parts—Dr.)
Apr. 19—The Lonesome Chap (Five parts—Dr.).
May 14—The Marcellini Millions (5 parts—Drama).
May 17—The Highway of Hope (5 Parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts—Dr.).

PARAMOUNT-BURTON HOLMES.

Apr. 30—Curious Colombo (Scenic).
May 7—Colorful Ceylon (Scenic).
May 14—With the Kandy Elephants (Scenic).
May 21—Batavia, The Javanese Capital (Senic).

PARAMOUNT BRAY PICTOGRAPHS.

Apr. 9—Subjects on Reel: Developing the Ballet, The First American, Curiosities of New York, Miss Nanny Goat at the Circus.
Apr. 16—Subjects on Reel: Bobby Bumps Outwits the Dog-catcher, Ye Old Time Coon Hunt, Picto Puzzles by Sam Loyd, Abalone Pearl Fishing.
Apr. 23—Subjects on Reel: Quacky Doodles Soldiering for Fair, Turkey Hunting in South Carolina, Salvaging Submarine Prey, Poison Doll
Apr. 30—Subjects on the Reel: Preparing the School-boy Athlete, Transplanting Peasant's Arts of Europe, Unmasking the Medium, Political Cartoon "Stung."

Triangle Film Corporation.

FINE ARTS.

Apr. 15—An Old-Fashioned Young Man (Five parts—Drama).
Apr. 22—Cheerful Givers (Five parts—Dr.).
Apr. 29—Hands Up (Five parts—Drama).
May 6—Might and the Man (5 parts—Drama).

INCE-KAY-BEE.

Apr. 8—Sweetheart of the Doomed (Five parts—Drama).
Apr. 15—Paddy O'Hara (Five parts—Drama).
Apr. 22—The Desert Man (Five parts—Dr.).
Apr. 29—The Pinch Hitter (Five parts—Dr.).
May 6—The Snarl (5 parts—Drama).
May 13—Happiness (Five parts—Drama).

TRIANGLE KOMEDY.

Apr. 15—Her Finishing Touch.
Apr. 29—Skirt Strategy.
Apr. 29—A Dog's Own Tale.
May 6—A Dishonest Burglar.
May 6—His Criminal Career.
May 13—A Laundry Cleanup.
May 13—His One Night Stand.

TRIANGLE PRODUCTION.

Apr. 1—Her Father's Keeper (Five parts—Drama).
May 13—The Man Who Made Good (Five parts—Drama).

MACK-SENNETT KEYSTONES.

Apr. 15—Teddy at the Throttle (Two parts)
Apr. 22—Secret of a Beauty Parlor (Two parts).
Apr. 29—A Maiden's Trust (Two parts).
May 6—His Naughty Thought (Two parts).
May 13—Her Torpedoed Love (Two parts).
May 20—A Royal Rogue (Two parts).

Feature Releases

ART DRAMAS, INC.

May 7—The Auction of Virtue (U. S. Amusement Corp.—Five parts—Drama)
May 10—Little Miss Fortune (Erbograph—Five parts—Drama).
May 17—The Mystic Hour (Apollo—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Apr. 30—In Again—Out Again (Five parts—Comedy—Drama).
May 14—A Romance of the Redwoods (5 parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Apr. 30—The Clock (Five parts—Drama).
May 7—Little Miss Nobody (Five parts—Dr.).
May 14—Treason (5 parts—Drama).
May 21—The Flashlight (Five parts—Drama).

CHRISTIE FILM CO.

Apr. 16—Love and the Iceman (Comedy).
Apr. 23—Practice What You Preach (Comedy)
Apr. 30—Father's Bright Idea (Comedy).
May 7—With the Mummies' Help (Comedy).
May 14—The Magic Maid (Comedy).
May 21—The Milky Way (Comedy).
May 28—His Last Pill (Comedy).

EDISON CONQUEST PICTURES.

Releases on The Forum Five Reel Rock Program for Week of April 30.
Puss in Boots (Fairy Tale—Approximately 400 feet).
Captains of Tomorrow (Topical—Approximately 600 feet).
A Vanishing Race (Educational—Approximately 400 feet).
The Dinosaur and the Baboon (Mannikin Comedy—Approximately 600 feet).
The Sea Horse (Educational—Approximately 200 feet).
The Half Back (Three parts—Drama—Approxifately 3,000 feet).
Forum Program, No. 2—Week of May 7.
The Portrait in the Attic (Drama—800 ft.)
Kidnapped (Drama—4,000 ft.)
He Couldn't Get Up in the Morning (Comedy—500 ft.).

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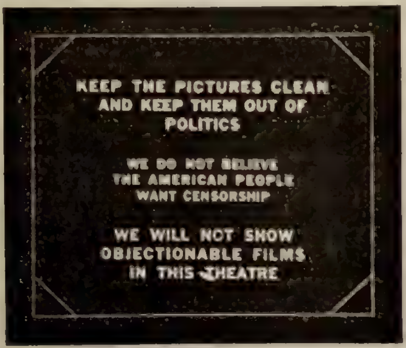

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 1330.)

EDUCATIONAL FILMS CORP.

Apr. 16—The Living Book of Nature ("The Elephants"—Educational).
Apr. 23—The Living Book of Nature ("Tree Animals"—Educational).
April—A Home Aquarium (Educational).
April—Feeding the Odd Animals (Edu.).
April—Monkey Capers (Educational).

CINEMA WAR NEWS SYNDICATE.

Apr. 29—American War News Weekly No. 1 (Topical).
May 6—American War News Weekly No. 2 (Topical).

FLORA FINCH FILM CO.

"War Brides" (Two parts—Comedy).

FOX FILM CORP.

Apr. 2—Tangled Lives (Five parts—Drama)
Apr. 9—Her Temptation (Five parts—Drama).
Apr. 16—The Derelict (Five parts—Drama).
Apr. 23—She (Five parts—Drama).
Apr. 30—American Methods (Special Release—Five parts—Drama).
Apr. 30—Royal Romance (Five parts—Dr.).
May 7—A Small Town Girl (Five parts—Dr.).
May 14—The Book Agent (5 parts—Drama).
May 21—The Silent Lie (Five parts—Drama).
May 21—Heart and Soul—(Five parts—Drama).

FOXFILM COMEDIES.

Apr. 2—A Bath House Tangle (Two parts).
Apr. 9—A Footlight Flame (Two parts).
Apr. 16—The Film Spoilers (Two parts).
Apr. 23—His Love Fight (Two parts).
Apr. 30—An Aerial Joy Ride (Two parts).
May 7—A Roman Cowboy (Two parts).
May 21—His Bomb Policy (Two parts).

GREATER VITAGRAPH (V-L-S-E).

Apr. 30—Her Secret (Five parts—Dr.).
Apr. 30—The Fairy Godfather (One of Paula Blackton's Subjects—One Reel).
May 7—The Captain of the Grey Horse Troop (Five parts—Drama).
May 14—The Sixteenth Wife (5 parts—Drama).
May 21—Clover's Rebellion (Five parts—Dr.).
May —Within the Law (Special—Drama).

IVAN FILM PRODUCTIONS.

Dec. 1—Enlighten Thy Daughter (Seven parts—Drama).
February—Two Men and a Woman (Five parts—Drama).
Apr. ——One Law for Both (8 parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

Apr. 29—Max in a Taxi (Essanay Linder Comedy—Two parts).
April—The Truffiers (Essanay—Five parts—Drama).
May 6—The Mishaps of Musty Suffer (Third Series No. 6, "Pure and Simple"—Kleine-Comedy).
May 7—The Saint's Adventure (Five parts—Essanay—Drama).
May 13—The Politicians (Kleine—Two parts—Comedy).
May 13—The Mishaps of Musty Suffer (Third series—No. 7—"Spliced and Iced" Essanay—Comedy).
May 14—The Lad and the Lion (Selig 5 parts—Drama).
May 20—The Mishaps of Musty Suffer (Third Series, No. 8—"Starlight Sleep"—Kleine—Comedy).
May 21—Night Workers (Five parts—Drama—Essanay).

SELZNICK PICTURES.

Mar. ——The Eternal Sin (5 parts—Drama).
Apr. ——The Easiest Way (7 parts—Drama).
Apr. ——The Law of Compensation (5 parts—Drama).
Apr. ——The Silent Master (7 parts—Drama).
May ——The Lone Wolf (Drama).
May ——Poppy (Drama).
May ——A Modern Othello (Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

WORLD PICTURES.

Apr. 2—Man's Woman (Five parts—Drama)
Apr. 9—The Family Honor (Five parts—Dr.).
Apr. 16—Forget-Me-Not (Five parts—Drama).
Apr. 23—Darkest Russia (Five parts—Drama).
Apr. 30—The Page Mystery (Five parts—Dr.).
May 7—Mothers of France (Six parts—Dr.).
May 14—Moral Courage (5 parts—Drama).
May 21—Yankee Pluck (Five parts—Drama).

States Right Features

ABRAMS & WERNER.

April—The Bar Sinister (Drama).

ANCHOR FILM CORP.

Mar. 20—Hell Hath no Fury (Six parts—Dr.)

BERNSTEIN FILM PRODUCTION.

April—Who Knows? (Drama).
April—Seven Cardinal Virtues (No. 1—"Humility"—Drama).

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINES.

April—The Fated Hour (Six parts—Drama).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

COSMOFOTOFILM CO.

Mar. ——The Manx-Man (Eight parts—Drama)

DE LUXE SPOILERS FILM CO.

April—The Spoilers (Twelve parts—Drama).

EMERALD MOTION PICTURE CO.

Apr. ——The Slacker (Military Picture).

ENLIGHTENMENT PHOTOPLAYS CORP

February—Enlighten Thy Daughter (Seven parts—Drama).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only)

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRIEDER FILM CORP.

April—The Birds' Christmas Carol (Five parts—Drama).

FRIEDMAN ENTERPRISES, INC.

April—A Mormon Maid (Six parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GOLD MEDAL PHOTOPLAYERS.

March—The Web of Life (Five parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

GRAND FEATURE FILM CORP.

Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).
Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).
Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

HEROIC FRANCE FILM SYNDICATE.

April—Heroic France (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

April—Christus (Drama).

KING BEE FILMS CORP.

Apr. ——Back Stage (First Release—Comedy).
Apr. ——The Hero (Second Release—Comedy).

A KAY CO.

Apr. 23—20,000 Feats Under the Sea (Cartoon Burlesque).
Apr. 30—Golden Spoon Mary (Cartoon Burlesque).

SOL LESSER.

April—The Ne'er Do Well (Drama).

M-C FILM CO.

March—America Is Ready (Five parts—Top.)

MILES.

April—The Test of Womanhood (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—The Girl Who Doesn't Know (Five parts—Drama).
January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama)

PETER PAN FILM CORP.

April—Mo-Toy Troupe (First Release—"Midnight Frolic").
April—Mo-Toy Troupe (Second release—"Goldie Locks and the Three Bears").
May—Mo-Toy Troupe (Third Release—"Jimmy Gets the Pennant").
May—Mo-Toy Troupe (Fourth Release—"In the Jungle").

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

FRANK J. SENG.

May—Parentage (Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNIVERSAL (STATE RIGHTS).

December—God's Law (Six parts—Drama).
January—20,000 Leagues Under the Sea (Eight Parts).
April—Even as You and I (Seven parts—Dr.)
May—The Hand that Rocks the Cradle (Six parts—Drama).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama)

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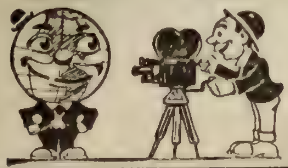

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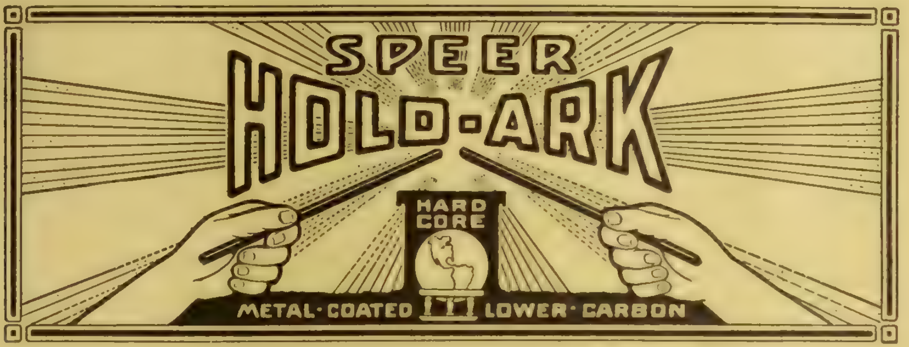

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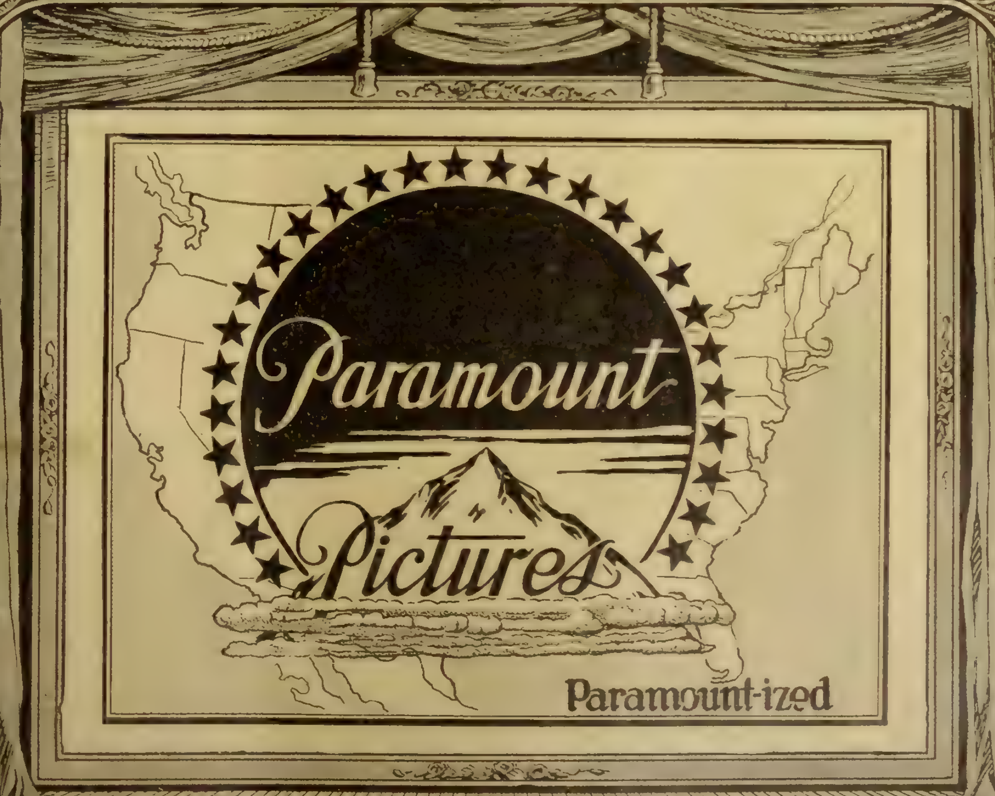
MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE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MYSELF
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THE CALL TO ARMS
"The Humanity Man"

Combined in One Master Production

STRAND THEATRE

Week of May 27

To book the Lincoln Cycle at the Strand Theatre, Mr. Mitchel H. Mark, President, and Mr. Harold Edel, Managing Director, set aside an entire program; something that has never been done since the Strand opened more than three years ago.

Another significant point is that they are paying more for the feature than was ever paid for any moving picture for the same length of time.

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THE BIG "VOICE"

The Universal's Surprise Mystery Serial Making a Big Noise Everywhere.

THE mammoth serial production—the Universal's latest and greatest—the surprise mystery serial photodrama—"THE VOICE ON THE WIRE"—is the big noise in movie circles these days. It is not only one of the most fascinatingly mysterious dramas ever filmed, but so ably is it directed by Stuart Paton (who filmed the big Universal Spectacle "20,000 Leagues Under the Sea") that there are punches in every reel and every episode leaves the audience in a state of suspense that is sure to bring them back to the next.

The "Thought Machine" from "The Voice on the Wire"

Ben Wilson, popular Universal star, plays the lead and opposite him is beautiful Neva Gerber. They are supported by Joseph Girard and a huge and brilliant cast, while the production is lavish in the extreme. Every sort of thrill that appeals to the movie patron is present in this multi-reel drama, from deeds of daring and the element of mystery to an all-absorbing romantic and adventurous love story.

"The Voice on the Wire" first appeared in book form. It was written by Eustace Hale Ball, who novelized "Traffic in Souls" and many other successes. It has been read and enjoyed by multitudes and its appearance in film form has been eagerly greeted by these readers throughout the country.

So strong an impression did this wonderful serial make at a private showing that it was booked for the entire circuit of Marcus Loew theatres. These prosperous houses have first choice of everything on the market, but, in spite of all competition, and solely on merit, "THE VOICE ON THE WIRE" was chosen. Here is a worth-while tip for Exhibitors. Get in touch with your nearest Universal Exchange today and arrange for a booking, or address the Home Office.

Dull Days Disappear When Right Picture Is Shown

SCREEN MAGAZINE GETS CROWDS

JUST as the demand for information and the average person's love for pictures has made huge successes of the great illustrated periodicals, so the Universal Screen Magazine has made its popular appeal to the masses who want to be informed, instructed and entertained at the same time. The Universal Screen Magazine is a huge popular illustrated magazine in moving picture form. Its range is so wide as to include something of interest for every person who sees it regardless of age or sex. There are cooking lessons and beauty hints; latest progress in science, industry, manufacture and the arts; detailed views of the making of many things in daily use; physical culture subjects; our dumb animal friends; what we eat; intimate views of great cities and the remarkable animated sculpture by the famous sculptor Willie Hopkins. No mere list of subjects can begin to give any idea of the fascinating character of this one-reel feature. Wherever it is shown it creates its own demand. If you show it once you must be prepared to show it every week. Get in touch with your nearest Universal Exchange today and if your competitor hasn't already beaten you to it you can book this wonderful release that will pack them in on the dullest day. Or address UNIVERSAL SCREEN MAGAZINE, 1600 Broadway.

Making Original Model for "Hiker" Monument-Universal Screen Magazine

COMEDIES THAT TICKLE

Bring the Tinkle-Tinkle-Tinkle of Coins to the Till—Three Varieties to Choose From.

COMEDY night is the night of profits—as every Exhibitor knows—if you have the right comedies. The mighty Universal makes this easy by supplying three distinct varieties of comedy under the Nestor, L-KO and Joker brands. The first is in the nature of polite or parlor comedy, though the funny antics of Eddie Lyons and Lee Moran are broad enough at times to satisfy even a lover of horse-play. L-KO'S are unique. There are perhaps more daring stunts put out under the L-KO brand than are usually found in the so-called stunt dramas. L-KO'S are deservedly popular. They are getting the money for Exhibitors everywhere because they are laff-getters and therefore prime favorites with the fans. Jokers are always screams. If you want to book the funniest comedy ever filmed, get "The Cross-Eyed Submarine," a burlesque of the Universal's famous "20,000 Leagues Under the Sea." It is full three reels, but was cut down from four, so you can imagine that it is crammed full of action. On the opposite page you will find under "SPECIALS" these comedies listed for the week of June 11. Book them all for a big comedy night, and clean up. Any Universal Exchange.

Joker Comedians in "A Simple Sappho"

WATCH FOR "THE GRAY GHOST"

Based on the Famous *"Saturday Evening Post* Story "LOOT" By Arthur Somers Roche.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

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PICTURES TO PLEASE PEOPLE

KEEPS 'EM POSTED

Universal Animated Weekly Gives the Fans the World's News First on the Screen.

NEVER in the history of the country have newspaper circulations reached the amazing figures that prevail at the present time. There is no lack of news these days and people who ordinarily would look at a paper occasionally now read as many as they can get. Today the world's news affects every man, woman and child. In villages and hamlets, as well as in the great cities, people want the **latest** news, and no other.

So it is with the Universal Animated Weekly. It is always first on the screen with the latest news of the world in pictures, and the movie patrons know it. The demand for prints is increasing every week at a most gratifying rate. Nowadays people want not only to read and know of the world's doings, but they want to see the events in moving pictures exactly as they happened. Book the Universal Animated Weekly and you will be giving them what they want. That is why the U. A. W. will pack them in on the dull day when nothing else will muster a corporal's guard. Book thru any Universal Exchange.

First Girl "Cameraman" Shoots for the Universal Animated Weekly

> *"Song Hits in Photoplay" is a split reel release that you should ask your Exchange about at once. Get it before your competitor does. The story of the greatest song hits of the day are told in moving pictures and the characters are portrayed by leading singers who have helped to make these songs popular. Great chance for song contests, etc. Full particulars from your Exchange.*

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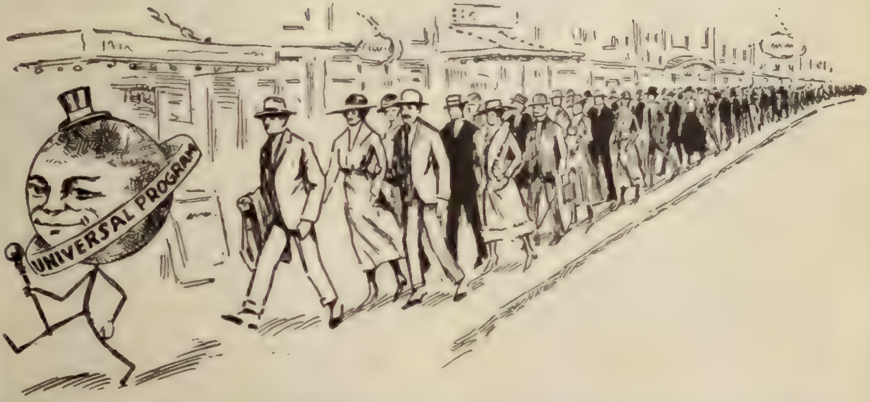
The Mighty UNIVERSAL Program

The Exhibitors' Best Friend Is Followed Every Week by Millions of Fans



People hate to see an entertainment backward. They hate to go to a feature performance and find that a reel has been run and they have to see the last four reels first. They like to go to a theatre and see a good program show. They can drop in any time and get the whole show. That is but one of many reasons why the Universal Program is followed by millions of fans throughout the world and why it is now in both quantity and quality greater than all competition combined.

SPECIALS

On the Universal Program for the Week of June 11

BUTTERFLY—"THE FIELD OF HONOR" (Five-Reel Military Drama)—Allen Holubar, Louise Lovely and M. K. Wilson.

NESTOR—"TO BE OR NOT TO BE—MARRIED" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"CHICKEN CHASED AND HENPECKED" (Two-Reel Comedy)—Phil Dunham, Lucille Hutton and Merta Sterling.

UNIVERSAL ANIMATED WEEKLY—No. 76.

UNIVERSAL SCREEN MAGAZINE—No. 23.

JOKER—"ONE DAMP DAY" (One-Reel Comedy)—Gale Henry and Wm. Franey.

POWERS—"A PESKY PUP" (Comic Cartoon) and "CHINA AT WORK AND PLAY" (Dorsey Educational)—Split Reel.

REGULARS

On the Universal Program for the Week of June 11

GOLD SEAL — "THE BLACK MANTILLA" (Three-Reel Drama)—Claire McDowell; "BEYOND THE WAR ZONE IN FRANCE" (Short Scenic).

VICTOR — "MAKING MONKEY BUSINESS" (One-Reel Comedy)—Eileen Sedgwick.

GOLD SEAL—"HEART OF GOLD" (Two-Reel Heart Interest Drama)—Little Zoe Rae and Gertrude Aster.

VICTOR—"THE FLOPPING UPLIFTER" (One-Reel Comedy)—Ernie Shields.

VICTOR—"A BLISSFUL CALAMITY" (Two-Reel Comedy)—Fred Church and Fritzi Ridgeway.

IMP—"THE THIEF MAKER" (Two-Reel Crook Drama)—Molly Malone and Jack Nelson.

101-BISON—"THE MYSTERIOUS OUTLAW" (One-Reel Drama)—Harry Carey.

IMP—"HER STRANGE EXPERIENCE"—Louise Lovely.

Book these specials to strengthen your program, no matter what kind of show you are giving. They are the cream of the special subjects available. They will help put over a weak feature and "save the show" any time. They are released on the regular Universal Program, but may be booked separately at a slight advance. They are worth more because they will bring you capacity at every performance. The regular releases listed here are the backbone of the mighty Universal Program—the best plays, the greatest stars that are appearing in short subjects anywhere. Write your nearest Universal Exchange today.

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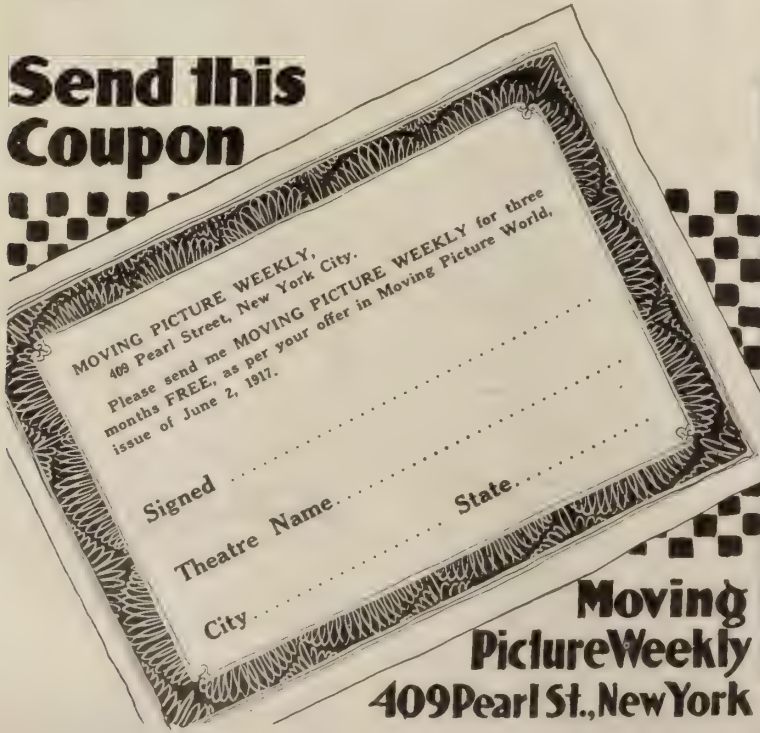

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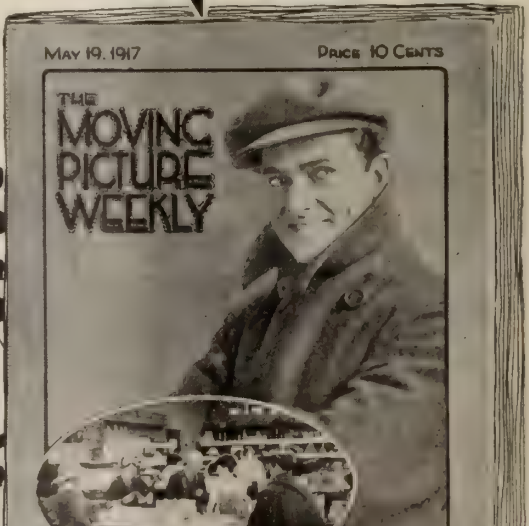
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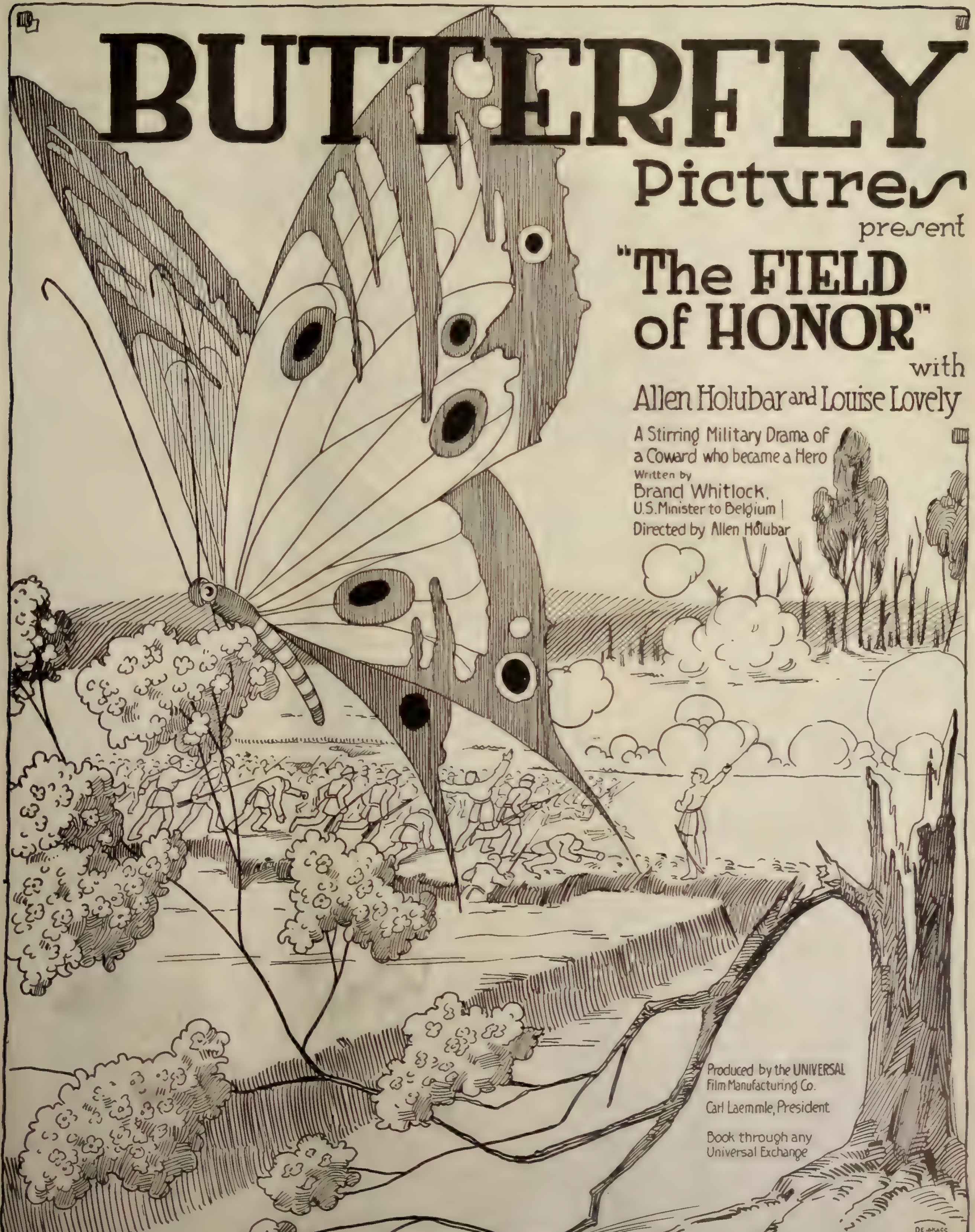
The Moving Picture Weekly
Herbert Rawlinson in Stuart Paton's Butterfly Production
"Like Wildfire"
with Neva Gerber
Vol 4
No. 14

Moving Picture Weekly
409 Pearl St., New York



BUTTERFLY

Pictures

present

"The FIELD of HONOR"

with

Allen Holubar and Louise Lovely

A Stirring Military Drama of a Coward who became a Hero

Written by

Brand Whitlock,

U.S. Minister to Belgium

Directed by Allen Holubar

Produced by the UNIVERSAL Film Manufacturing Co.

Carl Laemmle, President

Book through any Universal Exchange

Renowned Pictures
Present

"IN TREASON'S GRASP"

Tremendous War Time Drama
Intense Interest and Power

THE Announcement of the tremendous War Time Production "IN TREASON'S GRASP" places before State Rights Buyers an extraordinary Opportunity. Five reels of thrilling and intensely gripping dramatic action, played by a splendid cast of chosen players.

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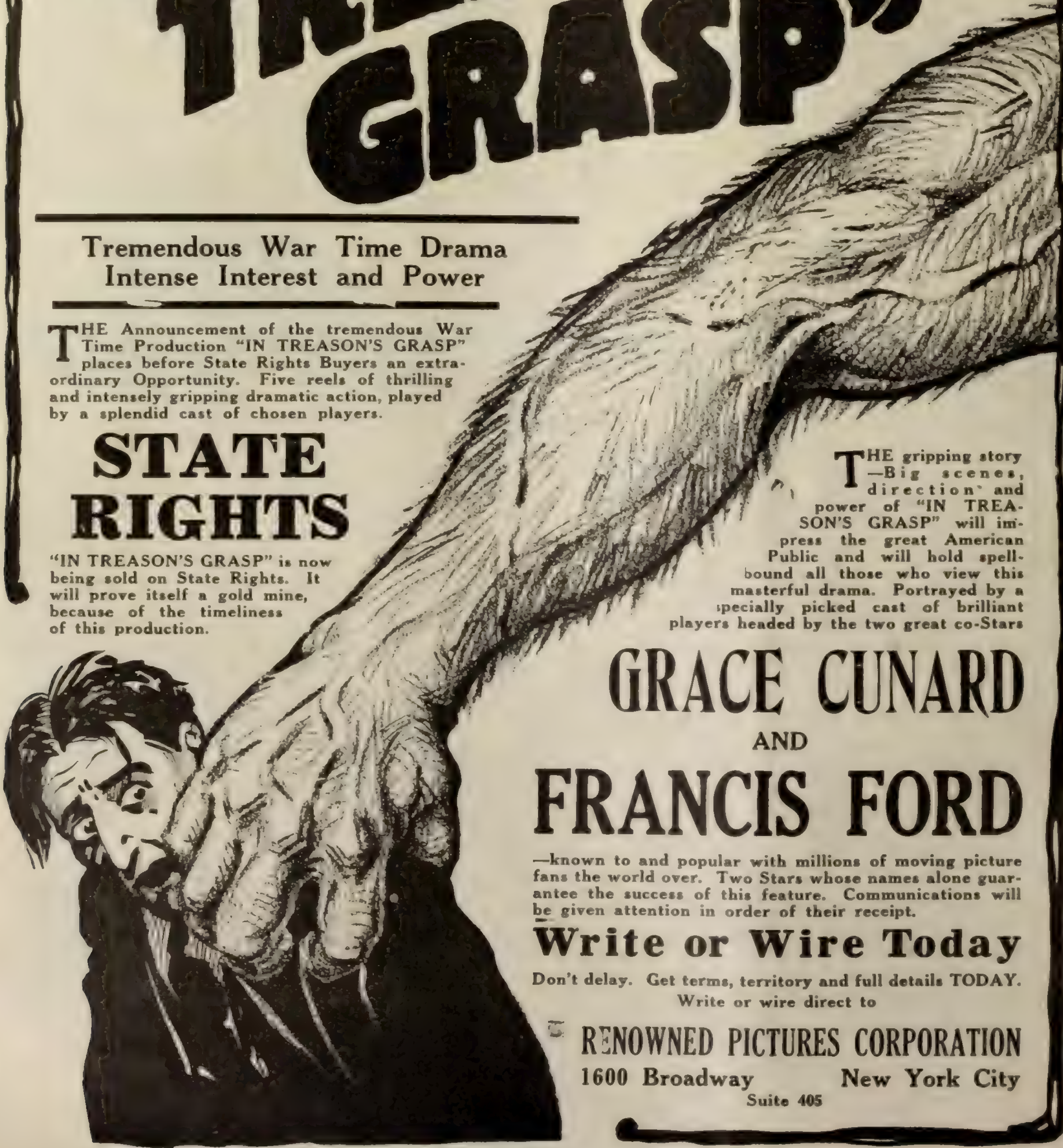
"IN TREASON'S GRASP" is now being sold on State Rights. It will prove itself a gold mine, because of the timeliness of this production.



THE gripping story—Big scenes, direction and power of "IN TREASON'S GRASP" will impress the great American Public and will hold spellbound all those who view this masterful drama. Portrayed by a specially picked cast of brilliant players headed by the two great co-Stars

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"HUMILITY"

MURDOCK MacQUARRIE

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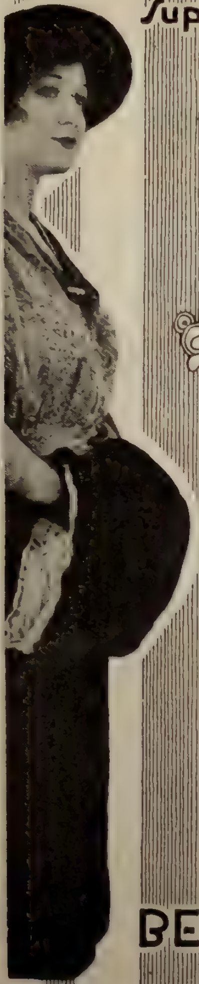

Story and Scenario by Rosalie Ashton and Beatrice Morse :: Direction Jack Pratt

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LIFE itself is a stronger drama than was ever written by man and when truly portrayed, it runs the entire gamut of human emotions.

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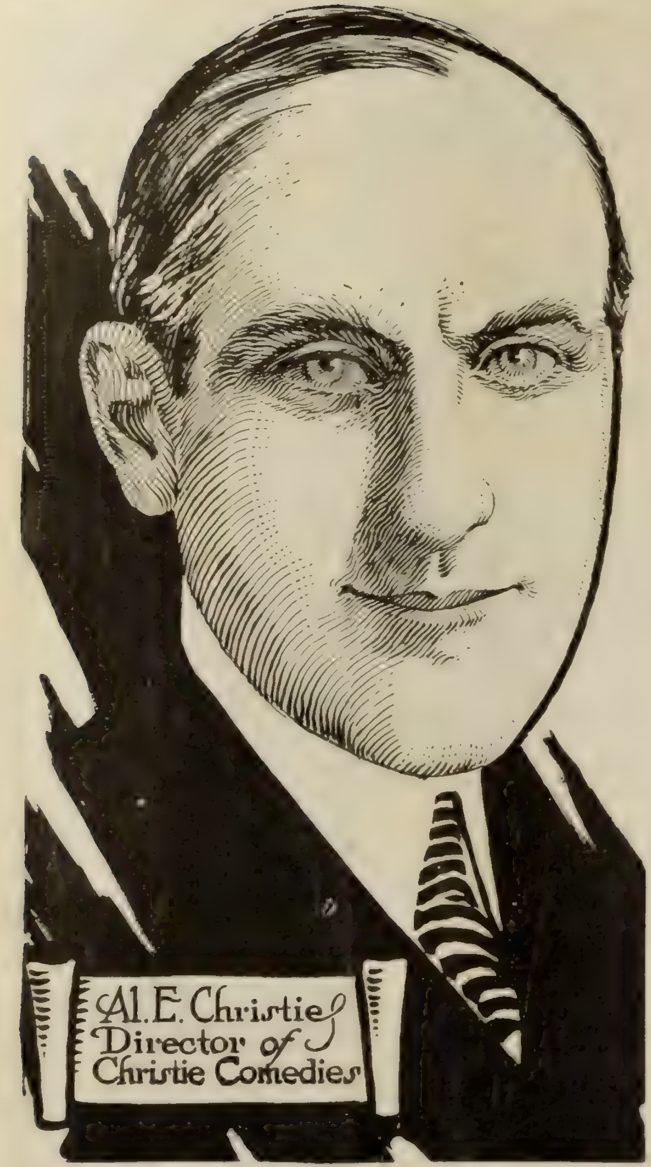

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A Great Love
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Edgar Franklin's
Amazing Story
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FIVE ACTS
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A tremendous
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*Special
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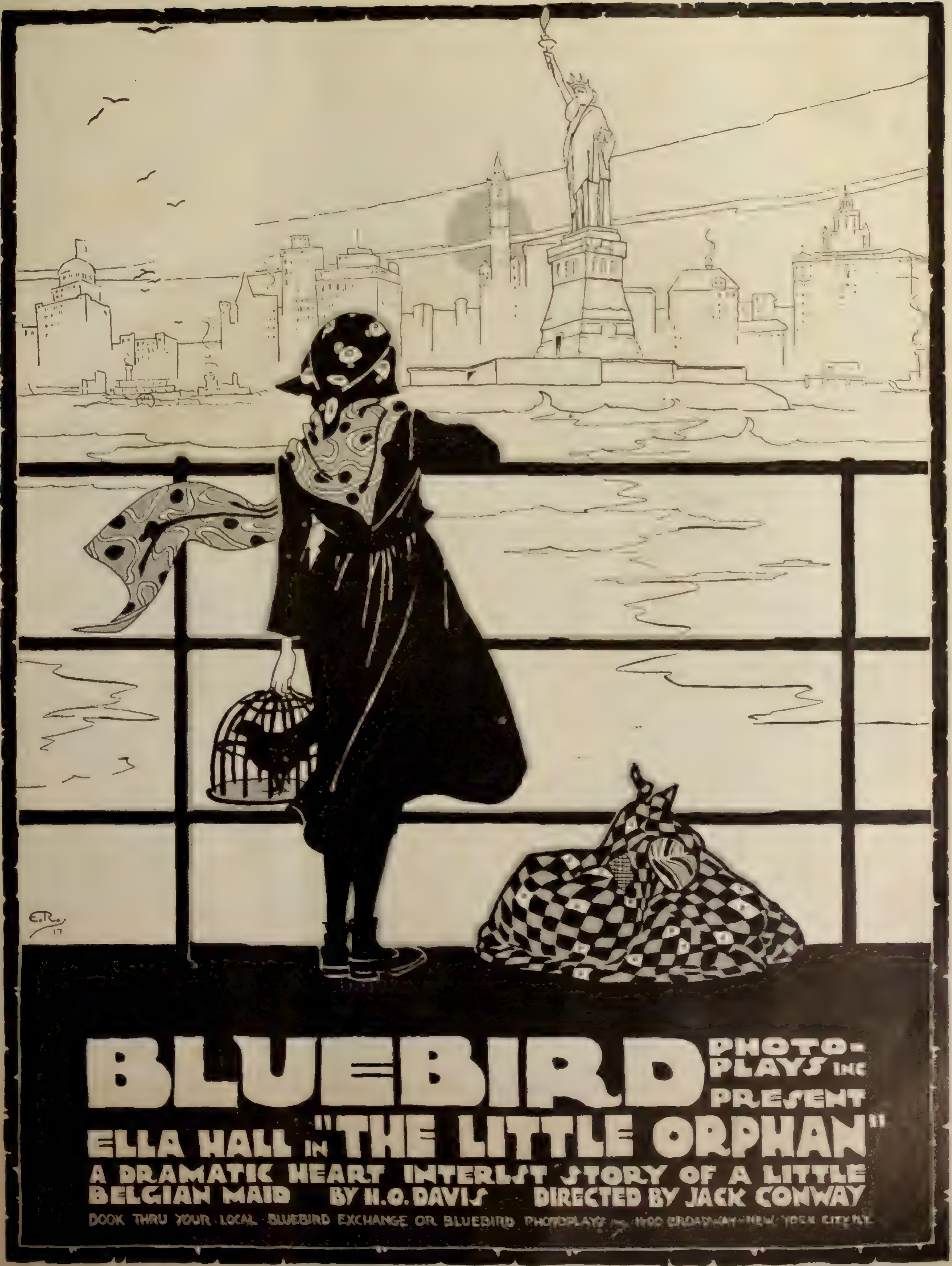

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With these superb productions and even more carefully selected stories for the future, she will "top them all."

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"FATTY" ARBUCKLE

"A Laugh

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"A Reckless Romeo"

will prove it to you. Your patrons want to be amused—they want to laugh. "A Reckless Romeo" will give them what they want. Paramount-Arbuckle comedies will make *more* pleased patrons for you.

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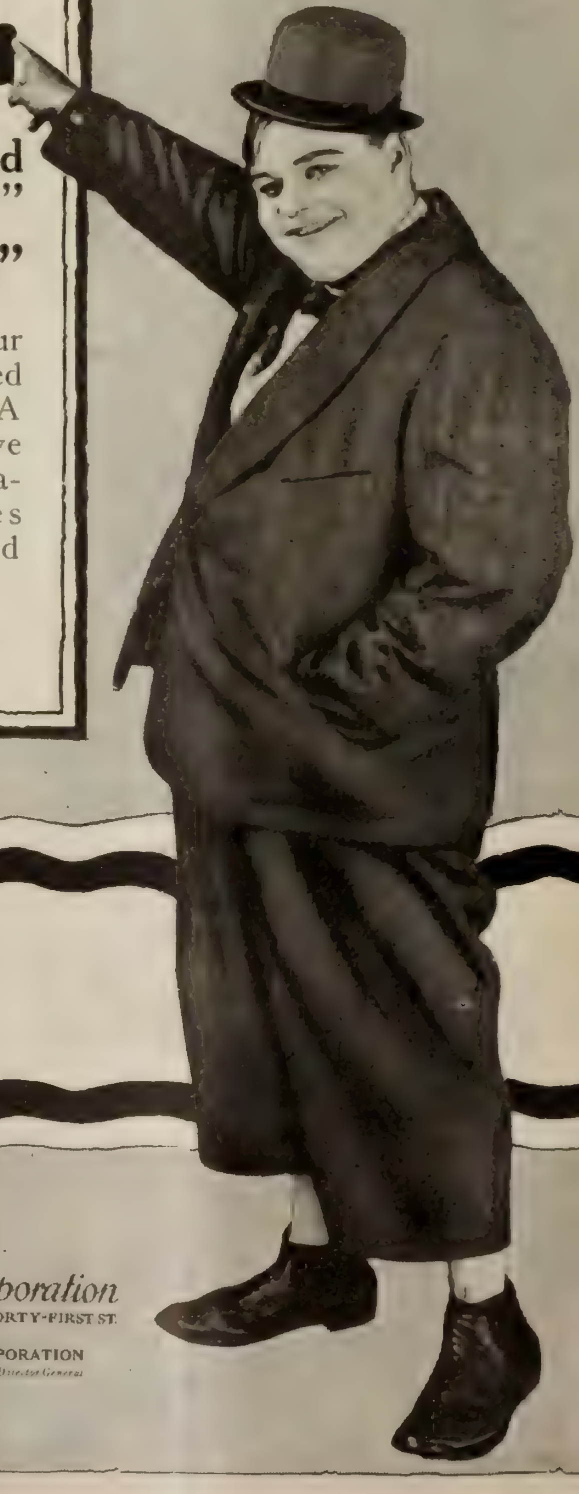

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"To travel is to possess the World"

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"The feature picture cannot with any degree of certainty be relied upon for an evening's entertainment for all kinds of people.

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Paramount-Burton Holmes Travel Pictures are sure to please. They are also "drawing cards" since thousands of people have read his books and seen his lectures advertised for thirty years or more. Get a few new people every week—and keep them all coming back—and soon you won't have seats enough to hold them. **Try these pictures—tear out and mail this coupon panel to the nearest Paramount exchange—today.**

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he hits the bull's eye of American Screen Popularity

DOUGLAS FAIRBANKS

in his latest sure-fire hit—

"WILD AND WOOLLY"

by Anita Loos *Directed by* John Emerson

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American Feature Film Co., Boston, Mass.
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Zenith Feature Film Co., Minneapolis, Minn.
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EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JUNE 2, 1917

GAIL KANE'S SECOND MUTUAL PICTURE IS "THE SERPENT'S TOOTH"

GAIL KANE'S second Mutual Picture is completed. "The Serpent's Tooth" is its title. It is five reels in length and was staged at the American studios in Santa Barbara, California. The star is surrounded by a supporting cast that has seldom been equaled.

Directed by Rollin Sturgeon.

Director Rollin Sturgeon superintended the production of "The Serpent's Tooth." Every exhibitor is familiar with Sturgeon's attention to detail and aware that his productions are always marked by perfection of stage settings and photographically above criticism. In this sense, "The Serpent's Tooth" is a typical Sturgeon photoplay. Miss Kane is afforded some unusual opportunities for emotional acting in this powerful story of American life. It begins when the star, in the role of Faith Channing, decides to marry James Winthrop, a wealthy young neighbor, instead of Jack Stilling, the good looking country physician who has been paying her attention. Stilling realizes he can scarcely support Faith in the position to which she is entitled in the world and gracefully accepts his dismissal. Some months later, Faith, now the wife of Winthrop, discovers that her husband is being spoiled by his wealth and is no longer satisfied with the simple life they have been leading. As time passes he drifts farther and farther away from her, and Gossip, insidious as a poisonous snake, begins to whisper bits of scandal about Winthrop and a certain Mrs. Filliard. Faith struggles vainly to maintain appearances, and at last startles her old associates by slipping out of her Puritan mannerisms and emerging as a beautiful butterfly. Even then the Winthrops find themselves on different planes, and their problem isn't solved until the very end of the picture—and then it comes about in a most unusual fashion. During the production Miss Kane appears in some stunning frocks which will add not a little to the interest of the feminine portion of any audience.

Released Week of May 28th.

"The Serpent's Tooth" is released the week of May 28th. Her first American-Mutual picture—"Whose Wife," is showing to capacity business everywhere. Bookings on both can be made now at your nearest Mutual Exchange.

Henry King, who has directed some wonderfully successful pictures, has been signed by President Samuel S. Hutchinson of the American Film Company, Inc., and will supervise the future Gail Kane productions.

Mutual Star Productions For May

Title.	Lead.
Week Beginning May 7th.	
Hedda Gabler	Nance O'Neil
The Frame-Up	William Russell
Week Beginning May 14th.	
Annie-for-Spite	Mary Miles Minter
Week Beginning May 21st.	
The Mirror	Marjorie Rambeau
The Checkmate	Jackie Saunders
Week Beginning May 28.	
The Serpent's Tooth	Gail Kane

"Periwinkle" Is Next Minter Production

Dainty Mary Miles Minter will make her next appearance in Mutual Pictures as a little waif, rescued from a shipwreck and raised by a beachcomber as his daughter. She is christened "Periwinkle," which gives the title to the picture. The play was adapted from a story of the same name by William Farquhar Payson. Little Miss Minter appears throughout the greater part of the picture in trousers, rubber boots, oilskin coat and sou'wester. Once more George Fisher has the leading male role opposite the diminutive star, and the balance of the supporting cast includes such well known people as Arthur Howard, Clarance Burton, Alan Forrest, Harvey Clark, George Periolat and Ann Schaefer, James Kirkwood, as usual, directed the production. Bookings can be made now at your nearest Mutual Exchange.

Jackie Saunders in "A Bit of Kindling"

As the fourth of the Jackie Saunders-Mutual Pictures, E. D. Horkheimer will present his hoydenish star in "A Bit of Kindling." She enacts the role of a typical little newsboy—only she's a girl. The rags and tatters she wears throughout four reels of the five, together with the bedraggled hat through which peeps an occasional curl, would prove far too much of a handicap for many a screen star, but to Jackie Saunders they are but an aid to her art, and she wins her way straight into the hearts of her audience. Arthur Shirley, good looking leading man, has the principal role opposite Miss Saunders as a young civil engineer, and these two are supported by a highly capable cast.

"RAILROAD RAIDERS" AND "LUMBERLANDS" WIN BIG POPULARITY

HELEN HOLMES' latest Mutual success—"The Railroad Raiders"—has captured the photoplay fans. Theatres everywhere are reporting phenomenal business with this new chapter-play. It is proving as great a success as "A Lass of the Lumberlands," and "The Girl and The Game," the two Helen Holmes successes that are setting box-office records.

"The Railroad Raiders"

No more striking example of what Mutual chapter-plays are doing for the box-office can be cited than "The Railroad Raiders." From the standpoint of punch, thrills and action it hangs up a new record. Amazing as were the first two or three chapters, later installments outdo them. In a recent chapter, Helen Holmes is hurled off the end of a moving car-ferry, locked in a boxcar, and only rescued as the car sinks beneath the waves of the harbor. The week following she braves death by driving a high-powered motor car off the end of a dock and crashing down upon a barge that has just moved away from the same dock. These are but two of a score or more of the thrilling incidents in this one photo-novel. "A Lass of the Lumberlands" proved just as fascinating in its way, though an entirely different type of story. In this fifteen chapter photo-novel Miss Holmes won new laurels for herself. "The Girl and the Game" was Miss Holmes' first railroad serial released by Mutual, and as a story of the rail proved a remarkably popular attraction. Exhibitors everywhere are familiar with "The Diamond from the Sky" and its success. "The Sequel to 'The Diamond from the Sky'," in four absorbing chapters, each two reels in length, is proving a worthy successor—some even consider it better than the original tale.

You Can Book Them Now.

All these photo-novels are now playing. If you haven't shown them at your theatre you have a wonderful opportunity now for booming business through the summer days that are just at hand. The nearest Mutual Exchange will give you full information regarding prices, open dates, posters, heralds and other accessories on any or all of these attractions.

Charlie Chaplin is rapidly completing work on his eleventh Mutual-Chaplin Special which is just as unique and laugh-provoking as "The Cure," "Easy Street" or any of the other ten Mutual-Chaplin Specials released to date.

MUTUAL "BIG STARS ONLY" PICTURES

Gail Kane

A

Samuel S. Hutchinson, *President*
AMERICAN FILM COMPANY, Inc.
Presents

GAIL KANE

IN

"THE SERPENT'S TOOTH"

**A gripping drama of American life.
In five acts. Directed by Rollin
Sturgeon. Released May 28th.**

"A story that is logical and interesting. The work of Gail Kane is pleasing" writes Margaret I. MacDonald of the *Moving Picture World*, in reviewing "Whose Wife," the first Gail Kane-Mutual Picture.

This winsome star has won a vast host of admirers by her screen work. Theatres all over the country are packed to the doors when a Gail Kane production is on the screen. Secure your portion of this business. Arrange now to show every ***Gail Kane-Mutual Picture.*** You can book the whole Kane Series at your nearest Mutual Exchange.

Producer	Distributor
AMERICAN FILM COMPANY, INC.	**MUTUAL FILM CORPORATION**
Samuel S. Hutchinson, President	*John R. Freuler, President*

Jimmie Dale
alias "The Grey Seal"

MUTUAL

"The Bookman" for May proclaims "The Adventures of Jimmie Dale"—the novelization of "Jimmie Dale, alias The Grey Seal"—the best selling book in America. This means millions of people are reading the story NOW. They will want to see "Jimmie Dale" in film form. You can bring them to YOUR theatre to see it. Grasp this opportunity TODAY.

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" in Peoples Magazine.

Jimmie Dale
alias "The Grey Seal"

featuring

E·K·LINCOLN

DORIS MITCHELL EDNA HUNTER
PAUL PANZER

Produced by
Monmouth Film Corporation
HARRY McRAE WEBSTER, *President*
JULES BURNSTEIN, *General Manager*
Directed by
HARRY McRAE WEBSTER

Now Booking At All
MUTUAL EXCHANGES

MUTUAL

VOGUE COMEDIES

VOGUE FILMS, Inc., Presents—

"FLIRTING WITH DANGER"

TWO REELS **RELEASED MAY 26th**

FEATURING PADDY McQUIRE

"If Vogue Comedies were released daily instead of weekly I'd run one every night," writes an exhibitor who finds the laughter of his patrons sweetens the total of his box-office. *You* can tone up your program with these snappy comedies. A new two-reeler every week. Each enacted by a big-time comedian supported by a bevy of pretty girls. This week's Vogue is "Flirting with Danger." Directed by Rube Miller. Available at any Mutual Exchange.

Slapstick with a Reason
VOGUE COMEDIES

VOGUE FILMS, Incorporated
General Offices: 6235 Broadway **Chicago, Illinois**

Released May 31st

"Jerry's Master Stroke"

A Single Reel

CUB COMEDY

Featuring

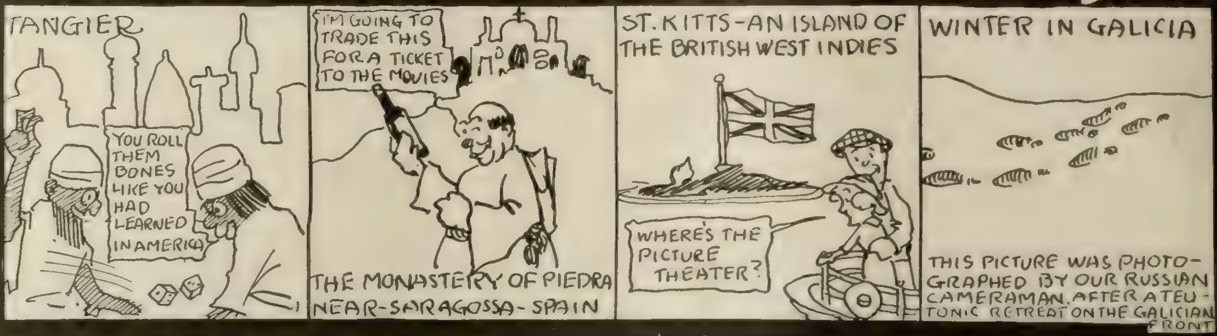
GEORGE OVEY

In which Jerry starts a "spy scare"—indeed "starts" several things and, in consequence, gets mixed up in a deep, dark political and criminal intrigue in which he impersonates an East Indian Prince and almost "gets away with it."

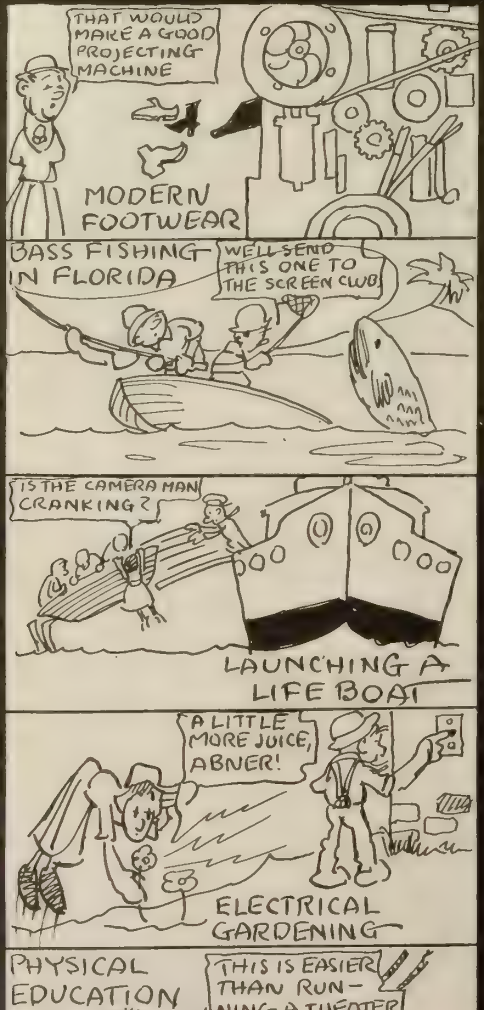
Book through any exchange of
the Mutual Film Corporation.

DAVID HORSLEY PRODUCTIONS

MUTUAL
TOURS around the WORLD Nº31-released June 5


TANGIER
YOU ROLL THEM BONES LIKE YOU HAD LEARNED IN AMERICA
I'M GOING TO TRADE THIS FOR A TICKET TO THE MOVIES
THE MONASTERY OF PIEDRA NEAR-SARAGOSSA-SPAIN
ST. KITTS-AN ISLAND OF THE BRITISH WEST INDIES
WHERE'S THE PICTURE THEATER?
WINTER IN GALICIA
THIS PICTURE WAS PHOTOGRAPHED BY OUR RUSSIAN CAMERAMAN, AFTER A TEUTONIC RETREAT ON THE GALICIAN FRONT

REEL LIFE Nº58
released June 7


THAT WOULD MAKE A GOOD PROJECTING MACHINE
MODERN FOOTWEAR
BASS FISHING IN FLORIDA
WE'LL SEND THIS ONE TO THE SCREEN CLUB
IS THE CAMERA MAN CRANKING?
LAUNCHING A LIFE BOAT
A LITTLE MORE JUICE, ABNER!
ELECTRICAL GARDENING
PHYSICAL EDUCATION
THIS IS EASIER THAN RUNNING A THEATER
DALPERI

Keep it up, Boys, You're Going Strong

Gee whizz! Everybody knows the Gaumont Company is a bear on single-reels, but only the very, very wise ones have been hep to the true dope—which is to say: Gaumont is putting out more subjects in certain lines than all other manufacturers combined.

Along come the figures for the first three months of 1917, and Gaumont is 'way out in front, **far** ahead of any other producer in the Industrial, Scientific and Topical fields. It's the all-fired truth; **Gaumont has 77 subjects in these lists, and all other producers have only 73.**

Exhibitors everywhere agree with what one trained trade paper reviewer says: " 'Reel Life' and 'Tours Around the World' offer a special chance for the live exhibitor to build up a much neglected patronage from among the people who want to know what is going on in the world at large."

Come up, dear brother, and put your name on the dotted line at the Mutual Branch. Don't forget that Gaumont also puts out the Mutual Weekly which gives you news of the world FIRST. You need it. Selah!

MEMBER OF THE NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

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LONDON FLUSHING, N. Y. PARIS

Ivan

Unanimous Praise from the Dramatic Editors of the Great Metropolitan Dailies for Ivan Abramson's Latest and Greatest effort, "ONE LAW FOR BOTH," now playing at the Lyric Theatre, New York City.

Thrills audience . . . . Powerful cast of stars.
—N. Y. American.

Sensational, gripping, thrilling . . . . a dramatic triumph.
—N. Y. Eve. Journal.

Masterpiece . . . a screen triumph that grips the heart.
—N. Y. Eve. World.

Reaches into the recesses of social and economic conditions.
—N. Y. Eve. Post.

A Ringing Plea for Equality, for

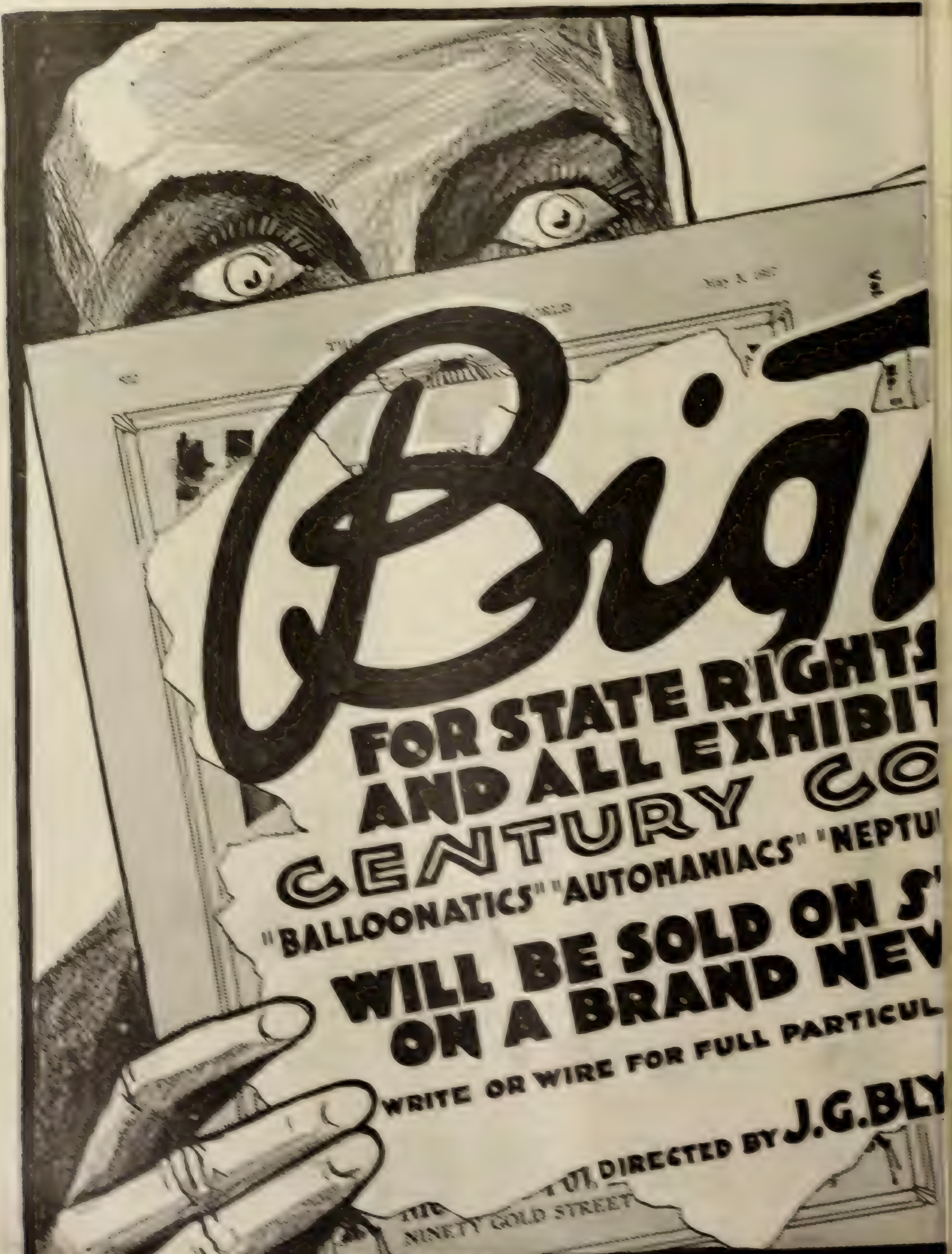
One Law, Politically, Economically, and in the Relations between the Sexes, Assembling a truly marvelous cast, including Rita Jolivet, Vincent Serrano, Paul Capellani, Leah Baird, Pedro de Cordoba, James Morrison, Anders Randolf, Margaret Greene and Helen Arnold.

Presented by

IVAN FILM PRODUCTIONS

130 West 46th Street, New York City

MEMBER OF NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY


May 5, 1917
Big
FOR STATE RIGHTS
AND ALL EXHIBIT
CENTURY CO
"BALLOONATICS" "AUTOMANIACS" "NEPTU
WILL BE SOLD ON S
ON A BRAND NEV
WRITE OR WIRE FOR FULL PARTICUL
DIRECTED BY J.G.BLY
NINETY GOLD STREET

l. 32, No. 5
May 5, 1917
Price 15 Cents
MOVING PICTURE
WORLD
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News
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MEDIES
E'S NAUGHTY DAUGHTER"
TATE RIGHTS
PLAN
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TONE
Post Office Box 2
Madison Square St
Alice Howell

CENTURY
COMEDIES

1600 BROADWAY - NEW YORK.

ART DRAMAS

Herbert Blaché
offers

Catherine Calvert and Frank Mills

in

"House of Cards"

A photodrama with a message to every woman

With a cast of unusual excellence
including the celebrated child actress

Kittens Reichert

[illegible]

NEW YORK—MODERN FEATURE PHOTOPLAYS, Inc., 729 Seventh Avenue
BOSTON—BOSTON PHOTOPLAY COMPANY, 285 Pleasant [illegible]
PHILADELPHIA—ELECTRIC THEATRE SUPPLY COMPANY, 1321 Vine Street
PITTSBURGH—LIBERTY FILM RENTING COMPANY, 938 Penn Avenue
DETROIT—TRI STATE FILM EXCHANGE, 128 Broadway
CLEVELAND—TRI STATE FILM EXCHANGE, Sincere Building
CINCINNATI—TRI STATE FILM EXCHANGE, 21 Opera Place
CHICAGO—ART DRAMAS SERVICE, 207 South Wabash Avenue
DALLAS—SOUTH WESTERN ART DRAMAS Inc., 1919 Main Street
NEW ORLEANS—JOSIAH PEARCE & SONS, 820 Canal Street
KANSAS CITY—STANDARD FILM CORPORATION, [illegible]
ST. LOUIS—STANDARD FILM CORPORATION, 304 Empress Theatre Building
DES MOINES—STANDARD FILM CORPORATION, [illegible]
MINNEAPOLIS—STANDARD FILM CORPORATION, [illegible]
SAN FRANCISCO—SOL LESSER, 234 Eddy Street
LOS ANGELES—SOL LESSER, [illegible]
[illegible]

Written and
Directed by
Mme. Blaché

Produced by
**U.S. Amusement
Corporation**

**Art Dramas
Program**

1400 BROADWAY, NEW YORK

PARENTAGE

A Message

Presented by
FRANK J. SENG

HOBART HENLEY'S

Thought Film of Real Life

Featuring
ANNA LEHR, HOBART HENLEY and BARBARA CASTLETON
Supported by a group of characters as human as you and your neighbors.

Picture patrons are hungry for films that are clean, wholesome and entertaining.

They want to see features so compelling in theme that they make a lasting impression.

Without being sensational, without vampires or mellow melodrama—"Parentage" is the really big film of the year.

"Parentage" is distinctive. It is human to the core.

It presents a vitally absorbing story that will appeal to every man, woman and child.

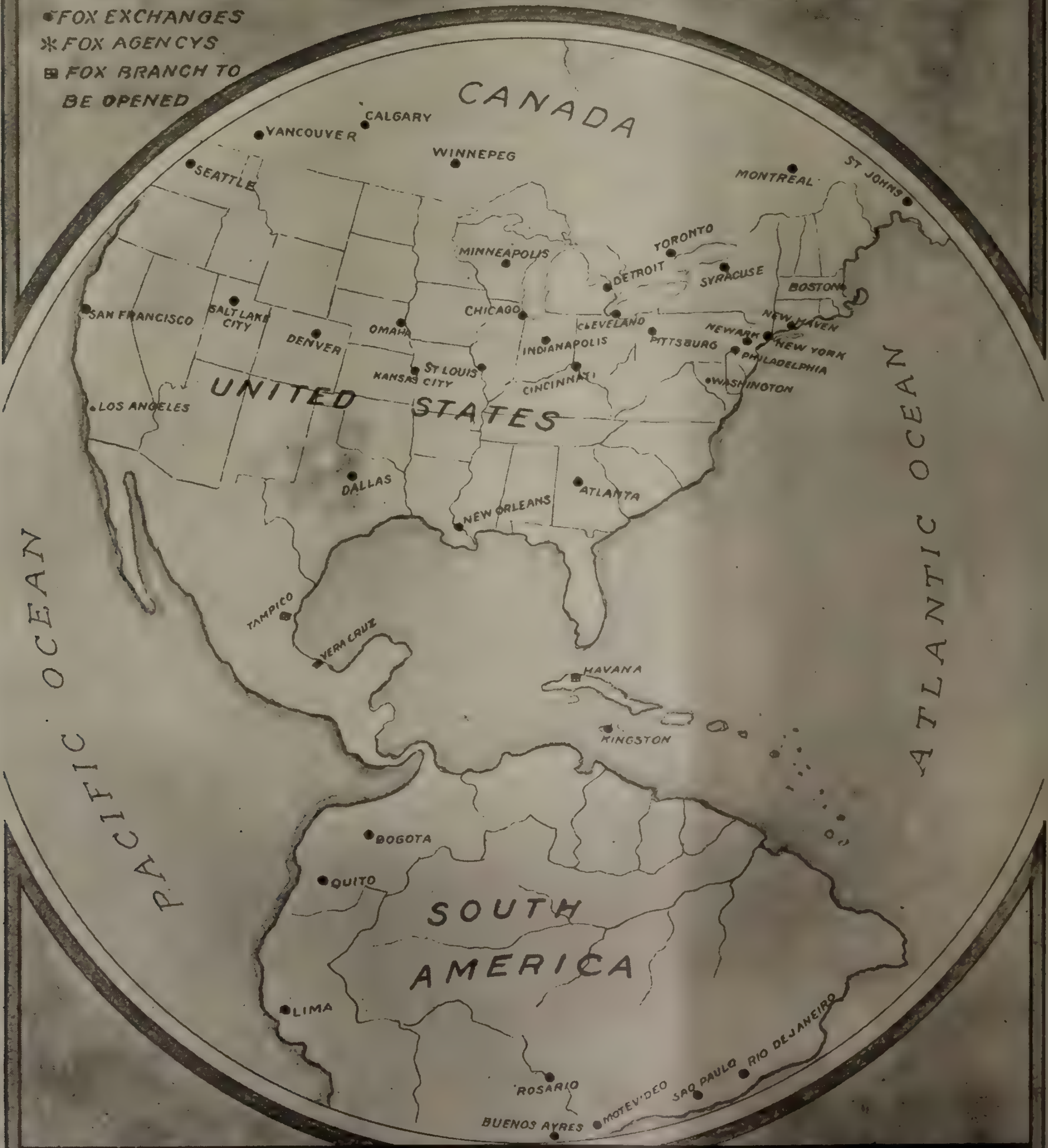
It is a picture that will create word-of-mouth publicity, and this, added to its exceptional advertising possibilities, makes "Parentage" a film that will repeat and book for longer runs at higher prices.

IN SEVEN PARTS
State Rights
to be Sold

"Parentage" will Pull Patronage

FRANK J. SENG
Times Building
New York City

FOX COVERS



● FOX EXCHANGES
✻ FOX AGENCYS
▣ FOX BRANCH TO BE OPENED
CANADA
VANCOUVER
CALGARY
WINNEPEG
SEATTLE
MONTREAL
ST JOHNS
MINNEAPOLIS
TORONTO
DETROIT
SYRACUSE
BOSTON
SAN FRANCISCO
SALT LAKE CITY
DENVER
OMAHA
CHICAGO
CLEVELAND
NEW HAVEN
NEWARK
NEW YORK
PITTSBURG
INDIANAPOLIS
PHILADELPHIA
KANSAS CITY
ST LOUIS
CINCINNATI
WASHINGTON
LOS ANGELES
UNITED STATES
DALLAS
ATLANTA
NEW ORLEANS
TAMPICO
VERA CRUZ
HAVANA
KINGSTON
PACIFIC OCEAN
ATLANTIC OCEAN
BOGOTA
QUITO
SOUTH AMERICA
LIMA
ROSARIO
BUENOS AYRES
MOTEVIDEO
SAO PAULO
RIO DE JANEIRO

William Fox Pictures have a world-wide market — therefore financial returns assured to produce the best films

FOX FILM CORPOR-

THE WORLD

ATLANTIC OCEAN
DUBLIN
GLASGOW
NEW CASTLE ON TYNE
LEEDS
LIVERPOOL
MANCHESTER
BIRMINGHAM
LONDON
CARDIFF
NORTH SEA
CRISTIANIA
STOCKHOLM
PETROGRAD
MOSCOW
PARIS
EUROPE
BLACK SEA
BARCELONA
ROME
MEDITERRANIAN SEA
DERBY
COOKTOWN
BRISBANE
AUSTRALIA
NEW ZEALAND
SYDNEY
MELBOURNE
WELLINGTON
AFRICA
INDIAN OCEAN
CAPE TOWN

Foreign Buyers Invited to Communicate for Open Territories. All Communications Confidential.

ATION 130 WEST 46TH STREET,
NEW YORK CITY

SUCCESS! SUCCESS!! SUCCESS!!!

40 weeks in New York	22 weeks in Chicago
14 weeks in Boston	18 weeks in Philadelphia
8 weeks in Pittsburgh	7 weeks in St. Louis

NOW *The First and only $1,000,000 Motion Picture Ever Made*

WILLIAM FOX

Presents

A DAUGHTER OF THE GODS

With

ANNETTE KELLERMANN

Will be played during the coming summer and the season of 1917-1918, at prices ranging from 25c to $1.00.

Positively the greatest box office attraction ever offered to the public.

NOTICE!

MANAGERS of high class theatres with big capacities who show only high class productions and have a patronage that pay from 25c to $1.00 for seats, are invited to communicate for dates during the balance of this year, and the winter of 1918.

State seating capacity by floor, number of pieces in orchestra, regular price schedule, number of projection machines and make. Particulars in full.

PERCENTAGE TERMS ONLY. Capacity must not be less than 1,000 seats.

Positively will not play this production at less than $1.00 top.

Wire, Write or Call

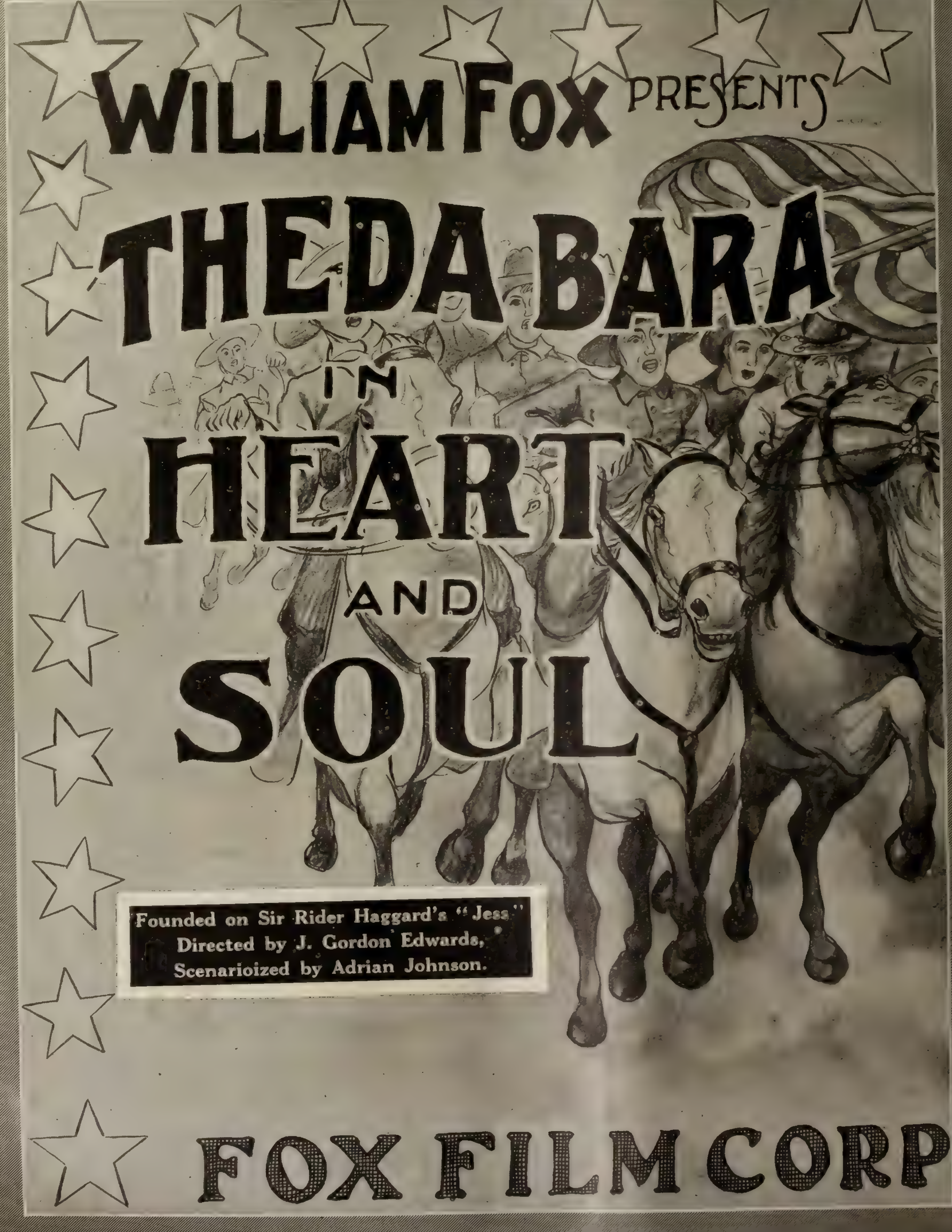
SAMUEL F. KINGSTON

Daughter of Gods Booking Office

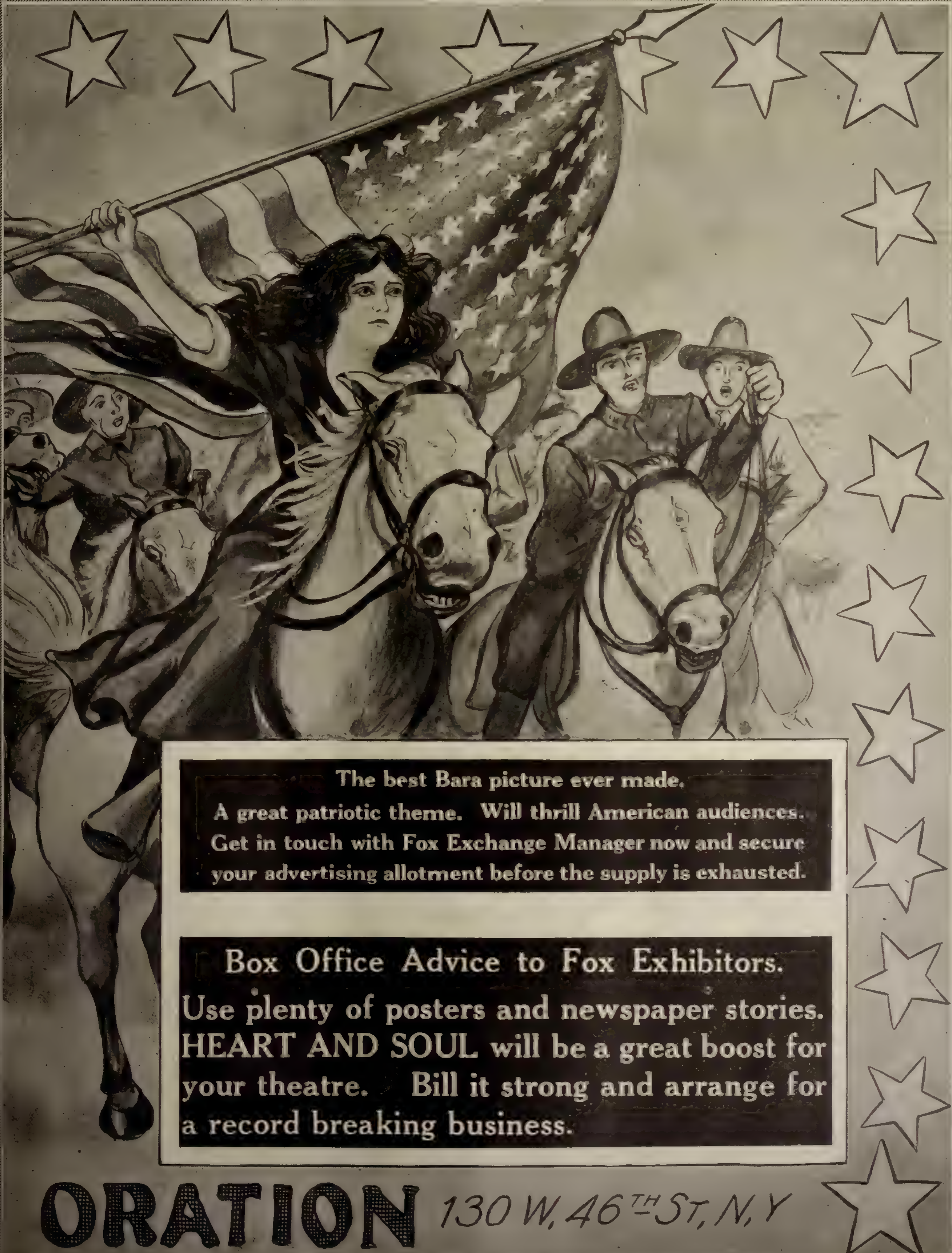
7th Floor

130 W. 46th Street

NEW YORK


WILLIAM FOX PRESENTS
THEDA BARA
IN
HEART
AND
SOUL
FOX FILM CORP

Founded on Sir Rider Haggard's "Jess"
Directed by J. Gordon Edwards,
Scenarioized by Adrian Johnson.



The best Bara picture ever made.
A great patriotic theme. Will thrill American audiences.
Get in touch with Fox Exchange Manager now and secure your advertising allotment before the supply is exhausted.

Box Office Advice to Fox Exhibitors.

Use plenty of posters and newspaper stories. HEART AND SOUL will be a great boost for your theatre. Bill it strong and arrange for a record breaking business.

ORATION 130 W, 46TH ST, N,Y

BOMBARDED!!

EVERY THEATRE BOX OFFICE IN NEW YORK THAT PLAYED

THE HONOR SYSTEM

SUCCESS
BIG HIT
SENSATION

New York & New Jersey
Bookings accepted now—
Don't delay.
Honor System Office 4th
floor 130 W. 46th St.
'Phone 9300 Bryant.

Watch for big announcement of renting plan for entire country—keep dates open for the best 25c to $1 picture on the market.

FOX FILM CORPORATION.

Pathé

ROSEMARY THEBY

Refined comedy of a high order – The

Myers-Theby Comedies

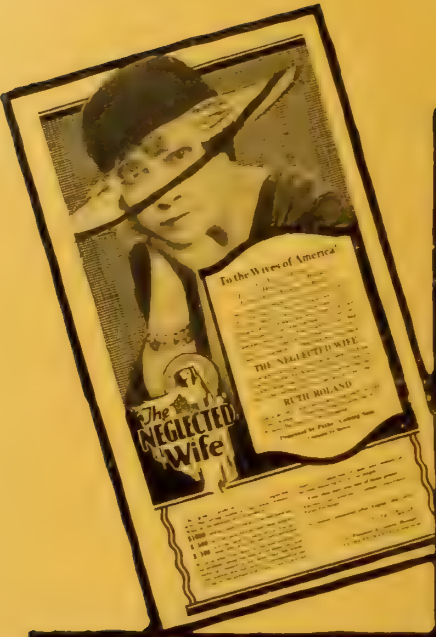
The humorous adventures of a newly wed couple are shown in each release. All who intend to be, are, have been or don't want to be married, will enjoy them.

Current releases
"The Delicatessen Mystery," "Jumping Jealousy"

Harry Myers and Rosemary Theby have been very popular comedians for several years. There's a reason. Ask the nearest Pathé Exchange to show you these comedies.

HARRY MYERS

Pathé



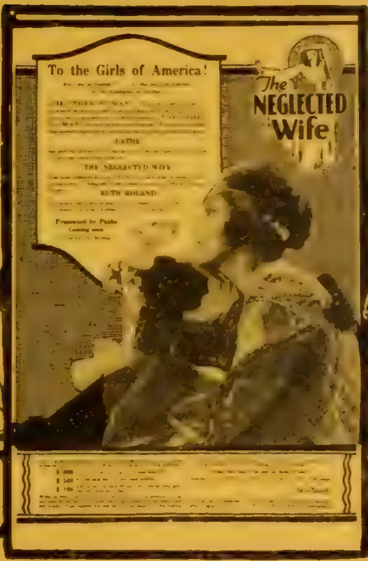
To the Wives of America!

THE NEGLECTED WIFE

RUTH ROLAND

Presented by Pathe Coming Soon

The NEGLECTED Wife



To the Girls of America!

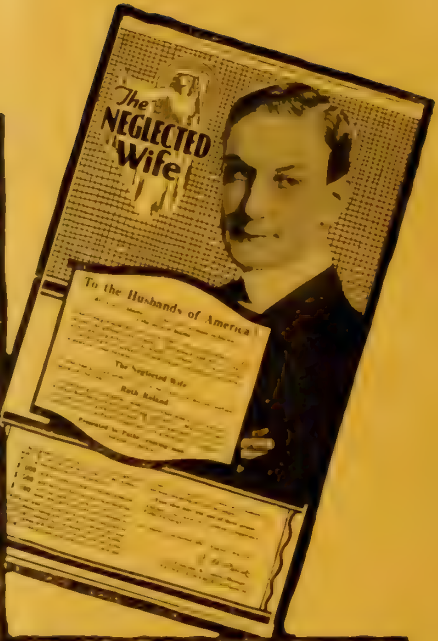
PATHE

THE NEGLECTED WIFE

RUTH ROLAND

Presented by Pathe
Coming soon

The NEGLECTED Wife



To the Husbands of America!

The Neglected Wife

Ruth Roland

Presented by Pathe

The NEGLECTED Wife

Eighty two of the leading newspapers of the country will publish these ads on

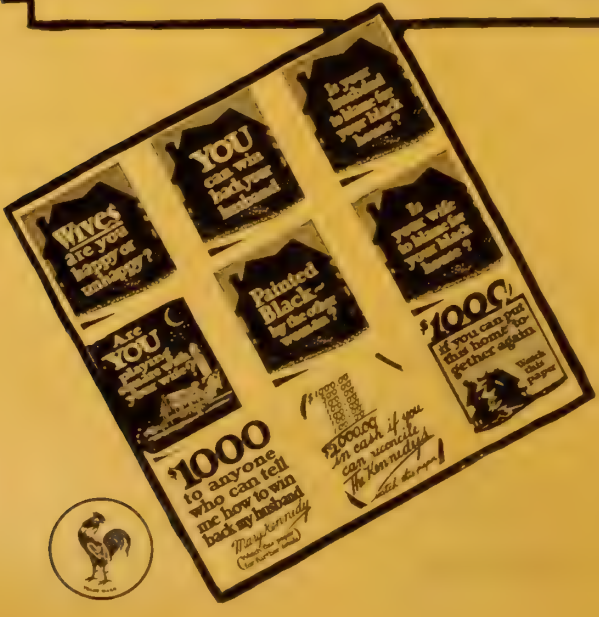
The Neglected Wife

It is the Pathé policy, by spending thousands of dollars in forceful advertising in the newspapers, to make it easy for you to do a large business with Pathé serials. The

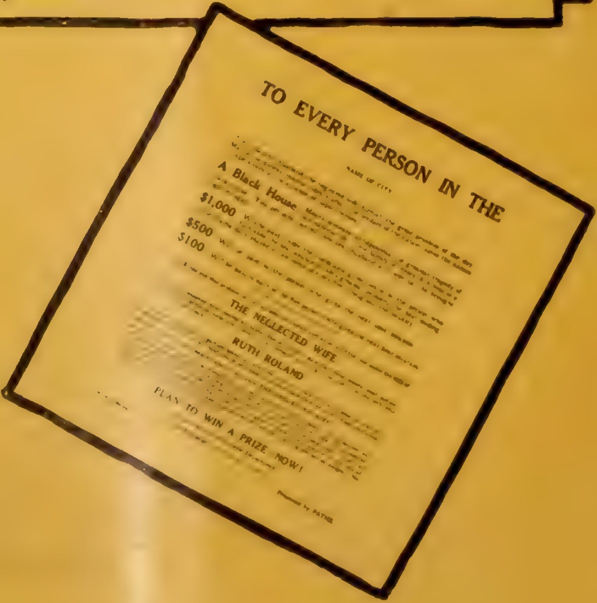
$2000.00

prize offer for the best solutions to life's greatest problem, marital unhappiness, will make the theatres showing Pathe's latest serial the most popular in their communities.

Produced by Balboa



Wives are you happy or unhappy?
YOU can win back your husband
Is your husband to blame for your black house?
Is your wife to blame for your black house?
Painted Black – by the other woman?
Are YOU playing
$1000 if you can put this home together again
Watch this paper
$1000 to anyone who can tell me how to win back my husband
Mary Kennedy
$2000.00 in cash if you can reconcile The Kennedys
Watch this paper



TO EVERY PERSON IN THE

NAME OF CITY

A Black House.

$1,000

$500

$100

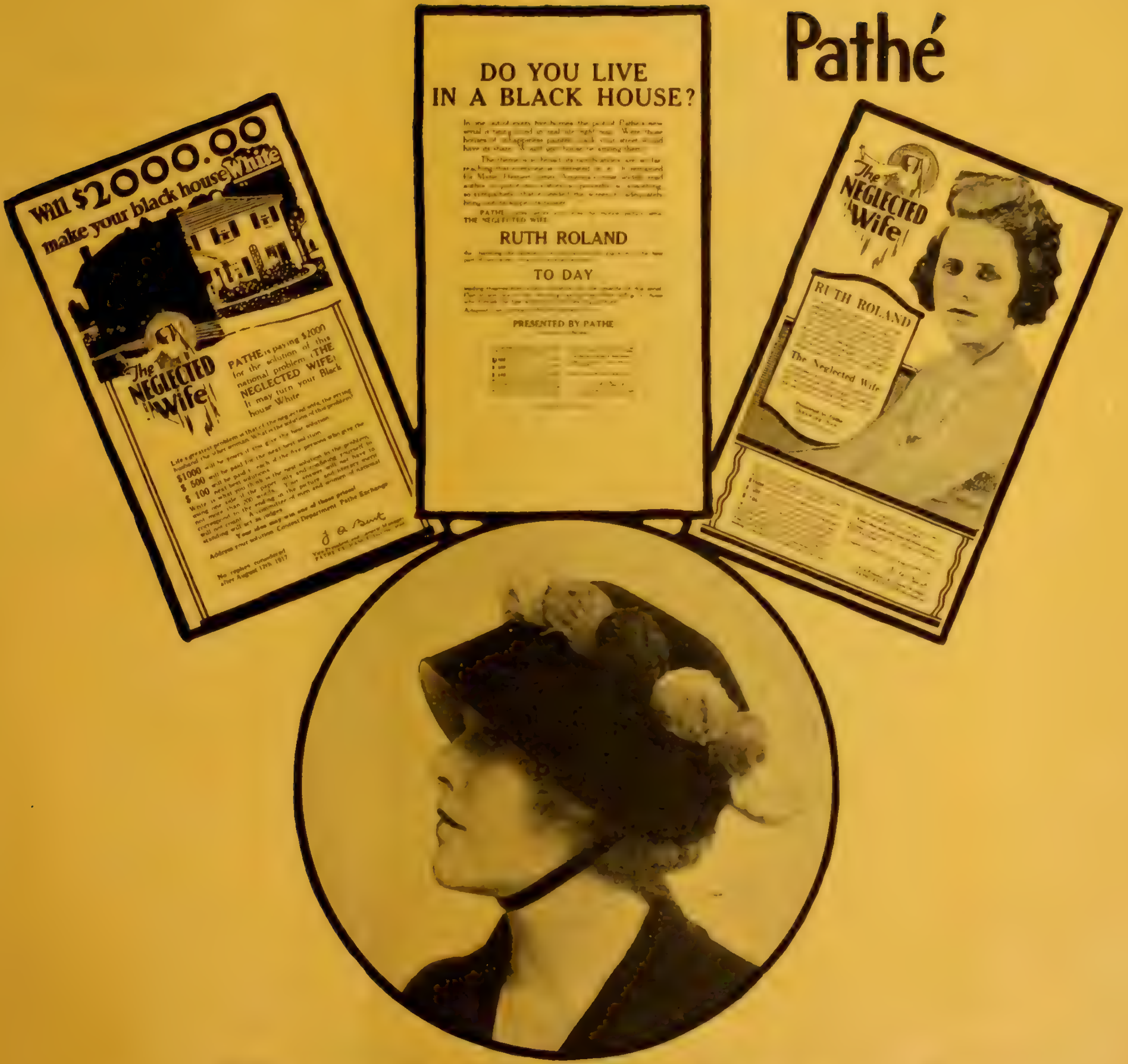
THE NEGLECTED WIFE

RUTH ROLAND

PLAN TO WIN A PRIZE NOW!

Presented by PATHE

Pathé



Will $2000.00 make your black house White

The NEGLECTED Wife

PATHE is paying $2000 for the solution of this national problem (THE NEGLECTED WIFE) It may turn your Black house White

No replies considered after August 12th 1917

DO YOU LIVE IN A BLACK HOUSE?

RUTH ROLAND

TO DAY

PRESENTED BY PATHE

The NEGLECTED Wife

RUTH ROLAND

The Neglected Wife

Ruth Roland,
star of
The Neglected Wife

is the charming and talented favorite of multitudes of picture lovers. In "Who Pays?" and "The Red Circle" she proved her

box office value

Pathé

Who
is
he
?

The Masked Stranger in the

MYSTERY OF THE DOUBLE CROSS

has a strong grip upon the imaginations of 5,000,000 picture theatre patrons. They are following his exploits weekly with constantly increasing interest to find out who he is. It is that quality of mystery and suspense added to the great acting, action and superlative production that makes Pathé serials the money-makers for exhibitors that they are!

Produced by **Astra**
Directed by Wm. Parke

Pathé

Mollie King

by her delightful personality and the fine work which she does in

MYSTERY OF THE DOUBLE CROSS

has become a national favorite and a real

Box office star

Hundreds upon hundreds of exhibitors write us saying Pathé serials are their best money-getters. That is because stars, stories, casts, production are the best in Pathé serials. Long experience has made Pathé the leader in serials!

Pathé

¶ Everybody
on
Broadway
knows:

Mrs. Vernon Castle

But she is equally well known in small places where the word "Broadway" means nothing.

¶ Everett, Wash. is about as far west from New York as a place can be on this continent, but the people of that small and distant community know Mrs. Castle and flock to see her in pictures.

¶ "Mrs. Vernon Castle is so well known that she cannot fail to 'pull' them in." J. St. Peter, m'g'r, Rose Theatre Co., Everett, Wash.

¶ That is

Box office value

and that is true of all Pathé Gold Rooster Play stars — **Pearl White, Baby Marie Osborne, Gladys Hulette, Mollie King, Frederick Warde** and **Florence La Badie.** Box office value plus great charm and talent secured for Mrs. Castle her engagement as a

Pathé Gold Rooster Star.

Pathé

Announcing

Gladys Leslie

"The girl with a million dollar smile"

in the Gold Rooster Play

An Amateur Orphan

Produced by **Thanhouser**

A rich man's daughter gets "Back to the farm" in a novel way. Miss Leslie makes a most lovable heroine.

Coming soon —

Mollie King

in the Gold Rooster Play

Blind Man's Luck

Produced by
Astra
Directed by Geo. Fitzmaurice

A strong, swift moving drama of how a girl who wasn't born right redeemed the man who was. Plenty of punch and thrill.

Pathé

Chicago not only pays $10,000.00 in admission fees at the Auditorium in one day to see

Official Government Pictures

of the war, but declares them to be the most graphic war pictures ever shown.

"The Official British War Films are unlike any previous war films. They are not only by far the best moving pictures I have seen of the war, but they are the most graphic description of present day war methods ever presented in any form, pictorial or fiction." Louella O.Parsons in the Chicago Herald.

"Three thousand people vainly sought admission to the Auditorium last night at the Official British War Films were shown to a house that paid $10,000. for the sight." The Chicago Tribune.

"We Americans are at war. These pictures will be good for us." Richard Henry Little, Dramatic editor, Chicago Herald

"I came all the way down from the Great Lakes Naval Station tonight to see these pictures. They are wonderful." Capt. W.A.Moffet

Prints of this wonderful box office Attraction
are now at the following exchanges:—

Chicago
Minneapolis
Boston
Pittsburgh
Philadelphia
New Orleans
Washington
Omaha
Buffalo
Dallas
Denver
Kansas City
New York
Newark
Cleveland
St. Louis
Atlanta
Seattle

MACK SENNETT
PRESENTS

MISS
MABEL
NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER
MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG. NEW YORK CITY

CINEMA
SERVICE

TRIANGLE

TRIANGLE PLAYS

TRADE MARK

The Foremost Productions in Motion Pictures

Triangle Plays are the expression of a high ideal. They grip with their *realism*, with their human interest, with their graphic presentation. There are stories sweet with love and romance; stories of life and action, on land and sea; daring and death-defying adventures; sparkling comedies that make your sides ache with laughter.

The Triangle Trade-Mark stands for the best in motion-story production. It stands for wholesome, harmless amusement for all manner of people.

Triangle Plays entertain without offense; they are instructive, satisfying, clean.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MORE SPLASHES OF BEAUTY THEY APPEAR ONLY IN MACK SENNETT-KEYSTONE COMEDIES

Are YOU Wearing The Keystone Smile?

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Goldwyn Pictures

Goldwyn's First *Warning* To American Exhibitors

YOU are unfair to *yourself* as an exhibitor if you sign a contract now that ties up your theatre to a program or any other features until you have first seen *Goldwyn Pictures.*

You are robbing yourself of the opportunity to book *better* pictures than you are now playing.

You are depriving your theatre of *stars that the great American public will demand to see.*

You are forfeiting the chance to obtain productions that will make you a *larger profit* than the pictures to which you have bound yourself under contract.

When you have done these things, you are virtually helpless—and some other exhibitor will reap the advantage that *your* theatre could have had over all of its competition.

Advisory Board:

SAMUEL GOLDFISH
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CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

Why You Should Wait For Goldwyn Pictures

ALL of the energy and brains of more than a hundred *successful* men and women have been applied for months to the creation of Goldwyn Pictures.

More than one million dollars is being invested in completed productions to be shown to you before you are asked to book them.

Exhibitors who have seen only our partially assembled pictures pronounce them to be unlike any screen productions they have ever seen—both as to *quality* and *character.*

In Goldwyn Pictures you have the exclusive services of five tremendously popular stars—Mae Marsh, Mary Garden, Maxine Elliott, Jane Cowl, Madge Kennedy, *and others to be announced.*

What exhibitor can *afford*—in a financial sense—to book any other pictures until he has *first seen* the Goldwyn productions?

Goldwyn Pictures Corporation

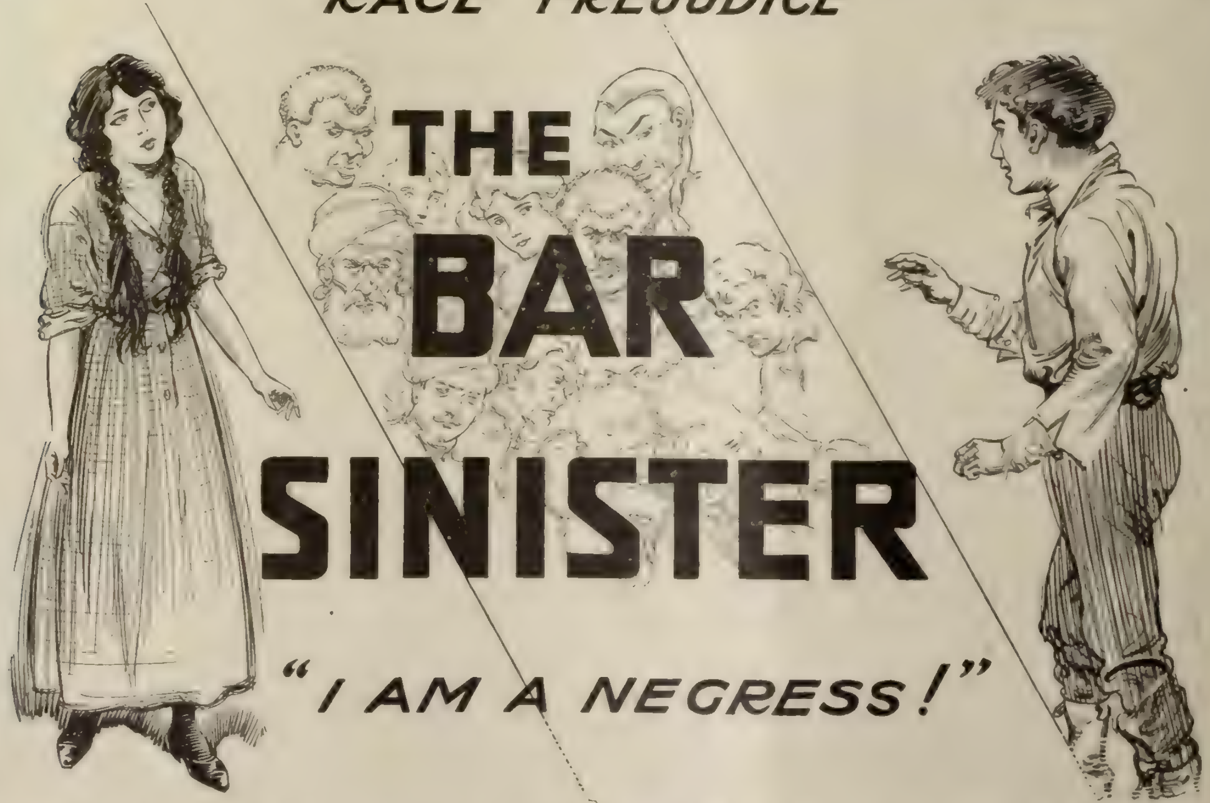
16 East 42nd Street, New York City
Telephone: Vanderbilt 11

BROADWAY THEATRE

NEW YORK

COMMENCING SUNDAY, MAY 27th

The REMARKABLE EDGAR LEWIS PHOTODRAMA *of*
RACE PREJUDICE



THE BAR SINISTER

"I AM A NEGRESS!"

NOT—*Greatest, Enormous Spectacle, Most Stupendous, Marvelous, Magnificent, Awe Inspiring, Staggering, etc., etc., etc.*

THE BAR SINISTER

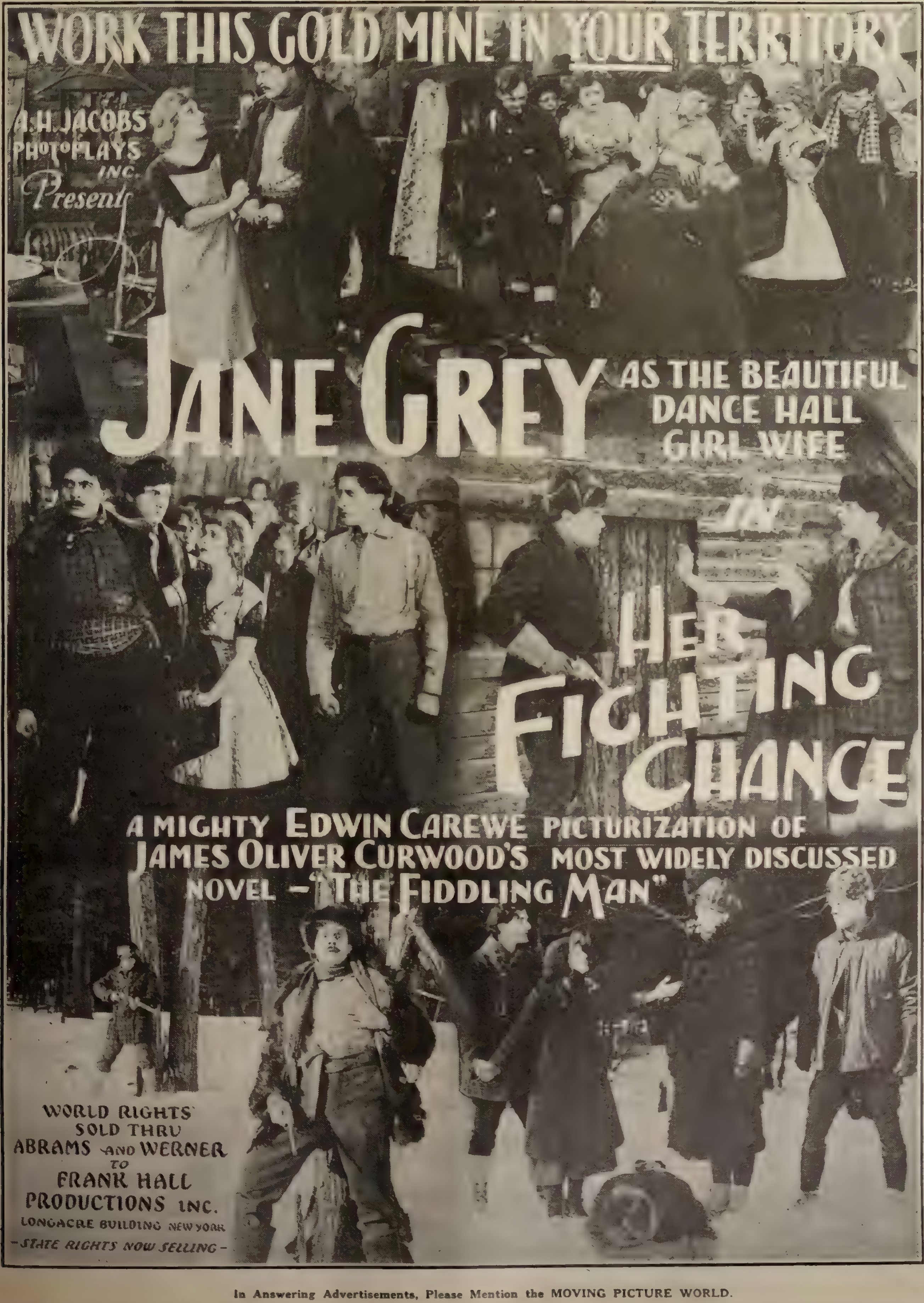
BUT—one of those rare theatrical hits—those powerful human interest dramas that play upon the heart strings of audiences and do a big box-office business because every man, woman and child talks about them and wants to see them again and again.

"THE BAR SINISTER" will live long as a photodrama classic because it contains that mysterious something which stirs the soul and appeals to the masses.

Prices for territorial rights now available

FRANK HALL PRODUCTIONS, Inc.

LONGACRE BLDG. NEW YORK



WORK THIS GOLD MINE IN YOUR TERRITORY

A. H. JACOBS PHOTOPLAYS INC.
Present

JANE GREY AS THE BEAUTIFUL DANCE HALL GIRL WIFE

IN

HER FIGHTING CHANCE

A MIGHTY EDWIN CAREWE PICTURIZATION OF JAMES OLIVER CURWOOD'S MOST WIDELY DISCUSSED NOVEL — "THE FIDDLING MAN"

WORLD RIGHTS SOLD THRU
ABRAMS AND WERNER
TO
FRANK HALL PRODUCTIONS INC.
LONGACRE BUILDING NEW YORK
— STATE RIGHTS NOW SELLING —

MUTUAL

"CHUBBY INHERITS A HAREM"

FEATURING THAT NIFTY LITTLE COMEDY STAR

MADGE KIRBY

DIRECTED BY M. DE LA PARELLE FOR

LA SALLE FILM COMPANY

AT ALL MUTUAL EXCHANGES MAY 21

WORLD PICTURES BRADY-MADE

ETHEL CLAYTON
And MONTAGU LOVE
IN
"YANKEE PLUCK"

"Book it quick—it is right up to-the-second in timeliness, the story is laid in Washington, it deals with national affairs, and it is a WONDERFUL picture. BILL IT STRONG."

WILLIAM A. BRADY

BRADY INTERNATIONAL SERVICE
WORLD-PICTURES

"The Realization of My Life's Dream"

WILLIAM A. BRADY

Current Release:

Regina Badet IN "ATONEMENT"

SELZNICK LJS PICTURES

THERE IS
EVERYTHING THAT
MAKES A GREAT AND
PROFITABLE PICTURE IN—

HERBERT BRENON'S

FORTHCOMING PRODUCTION

"THE LONE WOLF"

by Louis Joseph Vance
With
HAZEL DAWN and
BERT LYTELL

WONDERFUL STORY—SUPERB
CAST—MASTERFUL DIRECTION

SOLE
DISTRIBUTORS
**LEWIS J.
SELZNICK
EXCHANGES**
BRANCHES
EVERYWHERE

Harry Rapf
Presents

ROBERT WARWICK

in

"THE SILENT MASTER"

by
E. Phillips Oppenheim

A MYSTERY STORY OF
THE PARISIAN
UNDERWORLD

Directed by The
Famous French Director...
LEONCE PERRET

THE BARRIER by REX BEACH

WIRE THE NEAREST
SELZNICK EXCHANGE

SELZNICK LJS PICTURES

SMASHING ALL RECORDS

CLARA KIMBALL YOUNG

in

"THE EASIEST WAY" by Eugene Walter

Directed by **ALBERT CAPELLANI**

ASK THE MAN WHO'S PLAYED IT

SOLE DISTRIBUTORS

LEWIS J. SELZNICK EXCHANGES

BRANCHES EVERYWHERE

A STAR ON THE ASCENDANT, CLIMBING STEADILY TOWARD THE ZENITH OF POPULARITY IS

NORMA TALMADGE

HER MILLIONS OF ADMIRERS WILL BE DOUBLED WHEN THEY SEE HER IN

Joseph M. Schenck's Presentation

"POPPY"

A DELIGHTFUL ADAPTATION OF CYNTHIA STOCKLEY'S FAMOUS NOVEL

Directed By **EDWARD JOSE**

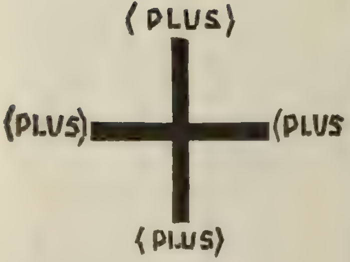
Dramatized by

BEN TEAL and **JOHN P RITTER**

THE BARRIER by REX BEACH

WIRE THE NEAREST SELZNICK EXCHANGE

PARALTA PLAN



YOU have been reading about the PARALTA PLAN for several weeks. Now we are going to tell you something about the PARALTA PLAYS which are to be produced as a part of our original "SQUARE DEAL" system of distribution.

But while reading about PARALTA PLAYS, do not forget what we have told you about the PARALTA PLAN, which will help you make money and save money the same day.

A more effective system of real business thrift has never been thought out in connection with moving picture exhibition—or any other enterprise. You can learn all the details of the PARALTA PLAN by sending us your name for our mailing list and studying our instructive literature on bookings and rentals.

A merchant cannot sell a kind of goods buyers do not want. Neither can an exhibitor of motion pictures. He must have the genuine thing—the kind of pictures in class and entertaining value that his patrons want to see—"REAL BOX OFFICE ATTRACTIONS." All PARALTA PLAYS will bear such trade mark and can be readily identified.

A "REAL BOX OFFICE ATTRACTION" is founded on a story of genuine human interest. It must ring true in telling on the screen, or it will fail. One cannot fool a moving picture audience on this point. They quickly detect a crack in the bell—a story that lacks in human interest. PARALTA PLAYS will all be great stories by acknowledged great writers.

A "REAL BOX OFFICE ATTRACTION" must also be complete in production—in the casting of characters, in locality of scenes and in technical and dramatic direction. The principal roles must be played by great stars of popular standing, who meet all requirements in talent and personality. All PARALTA PLAYS will be complete in every essential of cast and production that goes to make up 100 per cent. in box office value.

The story will be the thing considered "first, last and all the time." We will tell you more about PARALTA PLAYS next week. We know you will be interested in our "CAPACITY PLAN" too.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY

MAYFAIR FILM CORPORATION

M. A. SCHLESINGER PRESIDENT

PEGGY HYLAND'S popularity has been proven by the numerous responses to our recent announcement. *Exhibitors and State Right Buyers* should communicate with us at once to secure reservations for the next Peggy Hyland photoplay

BEING PRODUCED UNDER THE DIRECTION OF
CHARLES J. BRABIN

MAYFAIR FILM CORPORATION

Executive Offices
10 WALL STREET

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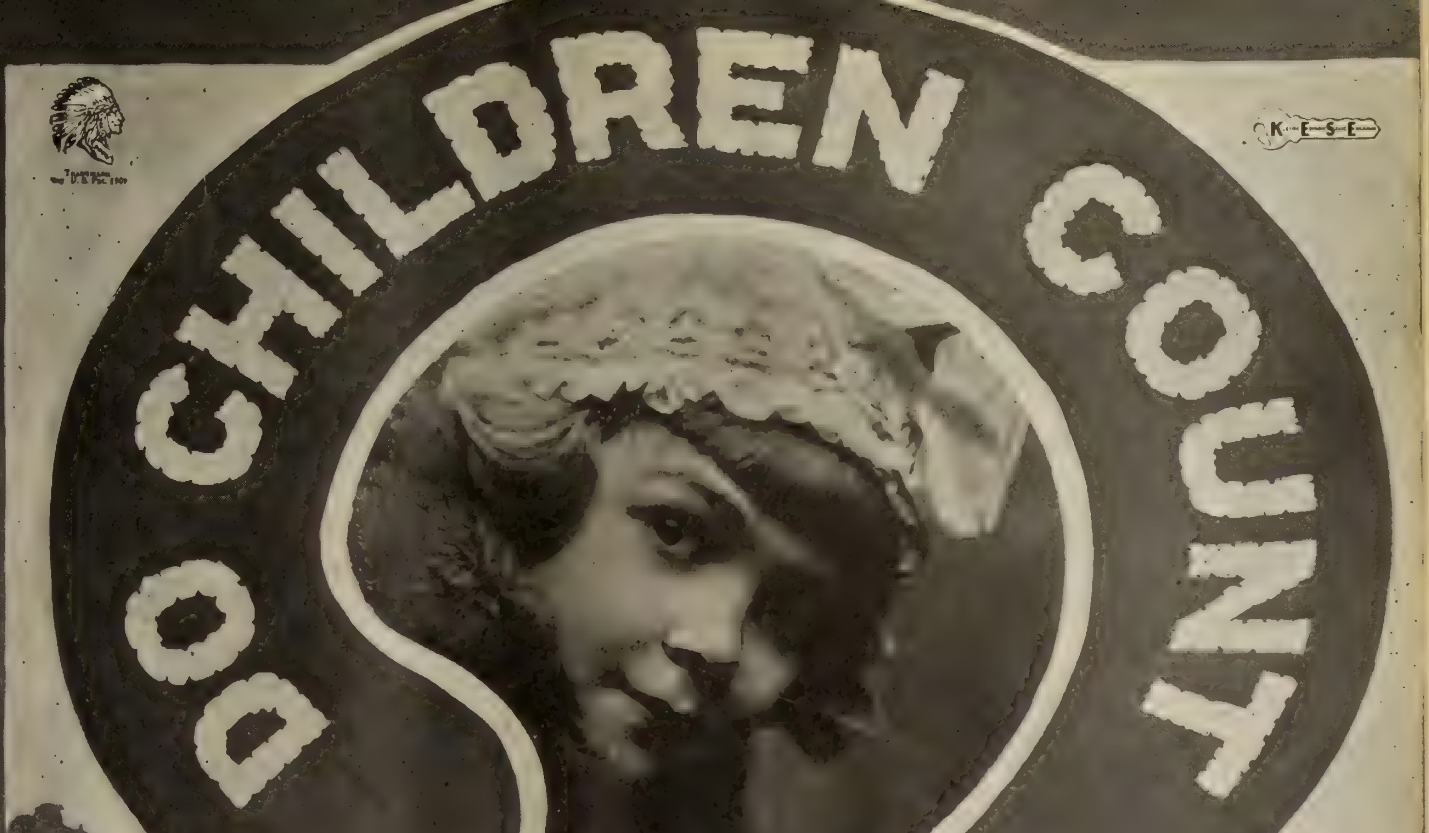

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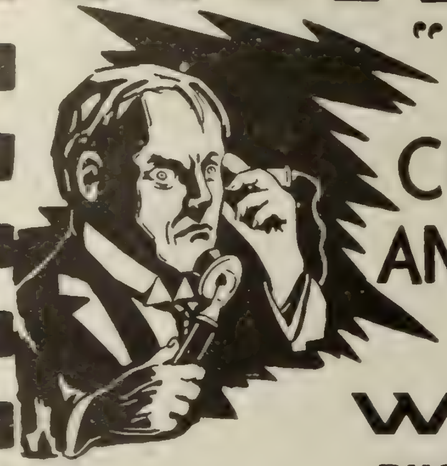

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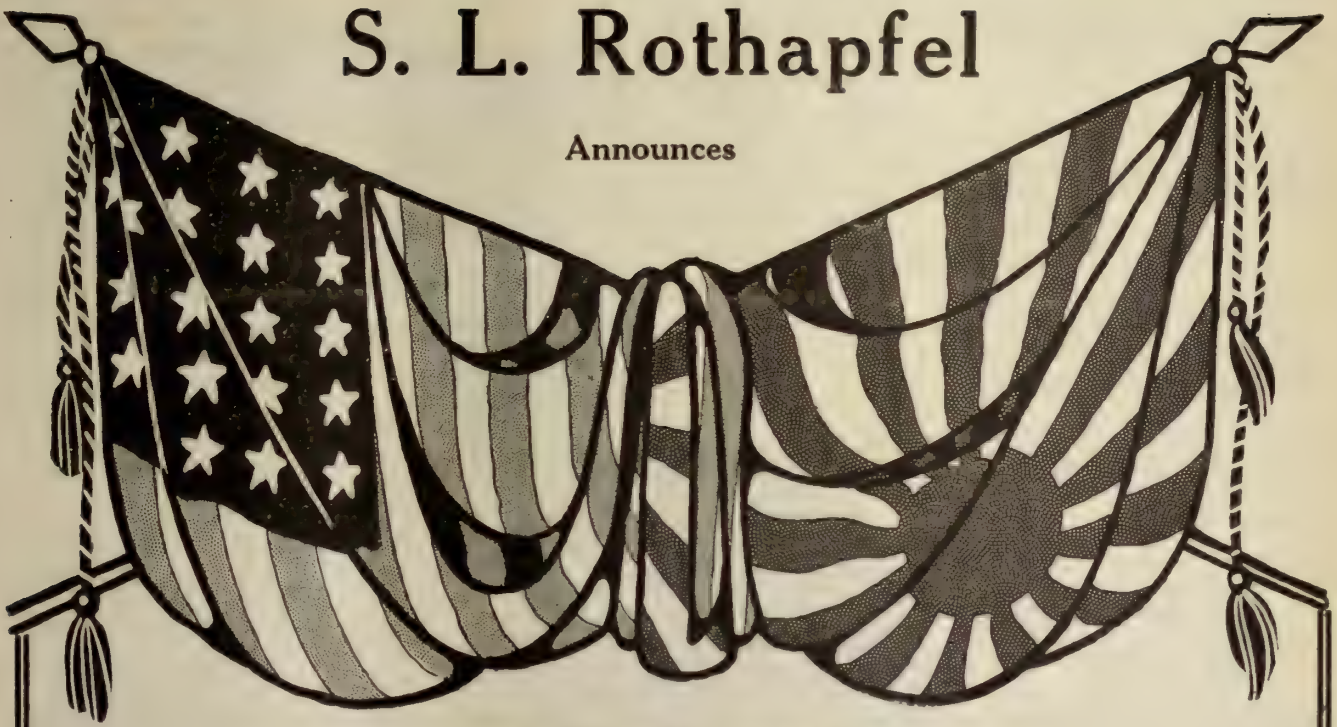

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.
Published Weekly by the

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17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 1506.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, June 2, 1917

Facts and Comments

SANE and sensible combinations founded on right business principles will go far to lifting the industry out of its present unsatisfactory condition. Recent combinations of prominent exhibitors and also of supply dealers are indications of a movement in the right direction. Do not be misled by ill-considered and ill-advised "bunk" about "trusts" and "dictating prices" and the usual drivel of that sort, which is generally put out as a matter of fact by rivals, who try to build up their own little house by pulling down that of the other fellow. Consider, for instance, the hundreds of thousands that will be saved, to say nothing of greater efficiency and better service when the exchange and renting end of the business is consolidated and run under even ordinary business methods. It has got to come right here and elsewhere in the producing and renting ends of the business, and the sooner the better for the whole industry.

* * *

NATIONAL Organizer Fred J. Herrington of the Moving Picture Exhibitors' League is meeting with greatly increased interest in the question of organization on the part of exhibitors at recent gatherings. As a result of his efforts, applications have been made for affiliation with the national organization by several groups of exhibitors. This is as it should be. To stand aloof because the affairs of the national or state organizations have been mismanaged or because the present or former officers have been incompetent or negligent is poor policy and gets nowhere. There is work to be done and the place to do it is from the inside. Take an interest, do your share, lend a hand and plan to have your State and your interests represented at the Chicago convention next July.

* * *

OVERPRODUCTION seems to be the cry everywhere. Is it, however, the only trouble or even the real sore spot? Can the larger theaters succeed and adequately support the manufacturers without the smaller theaters? Is not the future stability of the industry largely dependent on a sufficient number of theaters, large and small, to make it profitable for several producers to give sufficient variety, quality and volume to the weekly film supply to retain the present hold on public patronage? Fewer theaters means fewer patrons and fewer theater programs means fewer films, and so on down the line. Bookings on features that would be prohibitive to only a few theaters become reasonable when booked in a large number of houses. Therefore, protect, foster and encourage the small town exhibitor as well as the largest house and every kind of house in between. One theater closed means a daily program less or a loss of rental on around eighteen hundred reels yearly on a five-reel program. A few hundred theaters less and we are soon confronted with overproduction, ruinous competitions, etcetera.

* * *

THE Louis Frank suit for one hundred thousand dollars against the National Exhibitors' League and several of its members is evidently calculated to disconcert the League in its efforts to successfully promote the National convention and exposition at Chicago in July. The complainant may have some cause for his action at law but as a member of the League and a member of the board of directors of the National Association of the Motion Picture Industry he cannot have the best interests of the industry at heart in bringing the action at this time. Nothing possibly could be gained by it except disorganization and gratification of personal desires regardless of everything else.

* * *

THE power of the screen to teach by precept is great; but when it comes to leading the public away from dangerous ideas of indiscriminate saving, the example of the exhibitor is greater. When people have money and are afraid to spend it the picture man's best insurance against hard times is the general appearance of his house. Freshness of paint, carpet, hangings, seats, decorations and above all freshness and quality in the shows will coax dimes and quarters out of the deepest pockets.

Squandering

By Louis Reeves Harrison

THERE is an astonishing amount of imbecility among people inclined to regard themselves as intelligent. The boast "I have never been to the movies" or "I never go to the movies" is more common than it is possible for those of us interested in motion picture production to realize. We are almost constantly brought into contact with rational beings and rarely hear inanities of this kind. We cannot be blamed for smiling with tolerant amusement at such fatuous announcements as those just quoted, but there is another class of people who do not declare their impaired mental faculties in any such childish terms, who quietly stay away from the exhibitions for good reasons.

The impotent opposition to moving pictures which is manifested by the intellectually aloof need not concern us in the least. From them we hear that our exhibitions are theaters "for the poor," as if intelligence was an attribute of wealth, as if our men of creative talent and critical taste were drawn from the ranks of privilege. All that sort of stuff is on a par with the hateful aspersions cast upon Dickens when he was depicting life among the lowly, those people who receive scant reward for their brave efforts, who are most loved by great minds of all ages.

Our theaters may be for the common people, among whom Christ preferred to live, from whom Lincoln was derived, most loved by Mark Twain, for real Americans of sound common sense and of freedom from pretense; so the slurs of undemocratic imbeciles need not receive serious attention, but we are as bad as the intellectual snobs when we give those common people plays of no consequence. We are treating them as of no particular importance and belittling the new art besides.

It may be a part of the evolution of this new art to develop talent among interpreters by the star system, but rivalry among producers in bidding for exceptionally good performers is bringing about a condition which is bound to react in time, not only on the public and the exhibitor, but upon producers themselves. Already these stars are running their own companies, as they can well afford to do, and the business end promises to be confined to publicity and distribution, leaving artistry entirely in the hands of performers who exact the limelight to the detriment of all else of interest in the production.

The tremendous popularity of moving pictures has a blinding effect, like the tremendous popularity of certain stage plays on Broadway during a prosperous season, when New York is crowded with strangers attracted by flaring billboards, or ready to patronize piffle for mere pastime. That same piffle is handed to people throughout the country with a Broadway indorsement which is very misleading. It is not representatively American. It does not even represent New York taste any more than do the flashy cabarets grouped in the hotel district. A very large part of it is Coney Island stuff designed for the unthinking, and Coney is a measly hole outside the bathing season.

The drawing power of Coney lies in what nature provided, not in its vulgar shams. The drawing power of the drama and of the moving picture theaters lies in the best they have to offer, not in the side shows that cater to mental weaklings. We are in the throes of a tremendous social upheaval, a part of our evolution as a nation, and the minds of our people are swiftly turning to the problems we shall be compelled to solve in collective effort and the best individual expression of ourselves.

Let us acknowledge that it is of the utmost importance for John to take Mary in his arms after five reels of anxious expectation—is it not possible to give John and Mary some interesting semblance to human beings, that our sympathies for them may be more deeply engaged? Why make John a carefully massaged young man who has never earned an honest dollar in his life, who merely stumbles upon good fortune in the shape of an inheritance from a handy uncle, a deal in Wall Street, or a nugget of gold? Why present Mary as a girl of untested character?

Those of us in front who have to work for what we get—and we at least have the satisfaction of knowing that we are in the majority—feel as though John and Mary are not of our world, nor are they of any other recognizable sphere as a rule. On that account we are not on edge to see them kiss by the fading light of day in the last scene. In order to have two half-baked lovers in a thin-soup embrace the wings of genius are clipped and doors are barred to creative imagination and constructive fancy. There is not vital urge to stir our hearts or brains.

However laudable and worthy it may be to give up the leading role in plays to colorless ingenues, particularly if they need the money, the idea is shamefully imitative. One ingenue made a name for herself after many years of steady effort, during the larger part of which she was without particular recognition, therefore every doll-faced Dotty Dimple in the country is regarded as a coming Mary Pickford. What acute reasoning! Must all screen stories be about a good little girl who was terribly abused at first, who at last becomes a dream of chiffon and satin. This kind of stuff, with a dash of Vampire, we are handing to people confronted with the greatest spiritual problem of their existence.

At first sight, when we get away from the impossible hero who never does wrong, and the dear little thing who could not if she tried her very worst, we seem to lessen the importance of the star, but it is from the story of human struggle toward finer ideals that the real star emerges, a stronger figure that he is really representative of erring humanity. Only when the author provides vital phases of what is going on among us, or is likely to grow out of what we are doing, can the actor be said to interpret life. As it is, he is merely given a vehicle to interpret himself and exploit his bag of tricks.

With two or three exceptions, star performers have been created by the producers themselves, and usually to their sorrow. After they have spent years of careful work and large amounts of money to arouse public interest in a performer, a rival concern, intent on wrecking competition, steps in with an outrageous bid for the star's services, and so the game goes on while the stars twinkle merrily to themselves. Without risking a dollar, while being handsomely paid, they receive the publicity that could have been retained by the concern exploiting them under the wiser business system of advertising the *brand*.

We may shake our heads and wisely declare we are giving the people what they want, but the plain truth is that we have never even offered them a chance to decide. A five-hundred-dollar play is bound to be dominated by a ten-thousand-a-week actor. It does not require a mind extraordinarily discerning to perceive why our dramatic output is slowly starving to death. No Ibsens, Shaws, Maeterlincks and Rostands need be expected in this new art so long as public approbation is only sought for exacting and high-priced interpreters of the trivial.

Subjects of Discussion

By Sam Spedon

WE are stanch believers in organization because we get more than one side of business conditions and learn some inside facts that are enlightening. Organization brings us together in convention and open meeting where we can discuss things pro and con. Coming events cast their shadows before. What we hear in local conventions we may expect to hear in general convention. We present a few advance discussions we have heard in open meetings and on the side that are indicative of what we may hear discussed at Chicago in July. At the Minneapolis Convention, for instance, this month the exchangemen were given a chance to speak.

Express Charges—Harry Cohen of the Metro said: "Not one exchange in Minneapolis is making money. Return express charges cannot be paid by exchanges, owing to cut throat methods. Metro lost fifteen thousand dollars last year. Exchanges must make a little money. They get no more for their rentals from the exhibitor whether he makes money on a picture or not. I learned accidentally that an exhibitor who paid us sixteen dollars for a feature, including paper, took in one hundred eighty-three dollars on it as his day's receipts. He didn't pay us anything because he made big money and yet he wanted us to reduce our prices. We are willing to be fair and are doing our best to solve the problems that arise and we hope in time to do so to the satisfaction of all, but it takes time. The industry is still young—that reminds me of a story.

"A French Canadian girl was telling a man what a great person Laurier, the Governor General of Canada, was The man asked if he was as great as King Edward. She said: 'Monsieur Laurier, he much bigger man.' Then he asked: 'Is he greater than God Almighty?' She replied: 'O Monsieur Laurier, he only young man yet.' The industry is only ten years young. We cannot be expected to perform miracles. Everything will be rectified in time."

W. K. Howard of the Vitagraph Exchange frankly said: "The Vitagraph insists upon the exhibitor paying express charges both ways. It makes no difference whether we pay express charges or the exhibitor pays them. It amounts to the same thing. When a merchant sells an article he calculates the cost of production, salesman expenses, overhead and transportation, and charges his customers accordingly. Everything is included in sales price, no more, no less. The Vitagraph calculates cost of film, paper, transportation, etc., therefore it has a set price and holds to it conscientiously and firmly. It is my opinion that exhibitors ask for a reduction in price on general principles, whether warranted or not. We always give consideration when and where conditions warrant it.

Advance Deposits—Dave Rogers made the broad statement that he had it on good authority that a manufacturer, who, when asked by an exhibitor where his deposit money was, said he had his six hundred dollars lying in the bank, then went in the other side of the bank and drew it out to capitalize his business. Rodgers further claimed there was no security for exhibitors' money and will take this matter up with the manufacturers at the Chicago Convention. Again, exhibitors can't collect admissions a year in advance with nothing to secure them. How do patrons know they will be alive? It would be a nice thing for the exhibitors.

Patriot Deposit Idea—In conversation with "Billy" Brant, president of the Brooklyn Exhibitors' League, he advanced a very novel idea how to dispose of the money held as advance deposits by the several film companies. He said: "There are about five million dollars held by the film companies which are drawing no interest. Why can't the exhibitors demand this money, purchase Liberty loan bonds from the Government and give the bonds as deposits with the film people? They would draw interest for us and at the same time be gilt edged security." Not a bad suggestion. It is practical and patriotic too."

Open Booking—In talking with an exchange man he touched upon open booking and advanced the following: "Open booking is all right with big features but not with programs. Open booking prices must be greater than program charges. Small towns can't expect to get open booking features at same price as they do on contract and they cannot expect to book program pictures at the same prices they are getting them on the prevailing program system; they will cost them more if they expect to pick them. It is a great question if the smaller theater can afford to patronize open booking at all.

Two Great Mediums of Expression

By Sam Spedon.

WASN'T it enough to make us all feel proud to hear "Bob" Wooley, chairman of the Liberty Loan Publicity Committee, a representative of the United States Government, come right out and say before all those "newspaper fellows" in New York City that there are two great mediums of expression, the press and motion pictures? And then request the motion picture industry to aid this great nation in propagating a universal movement for the good of all mankind. It has been a long time coming, but all things come to those who wait. The "movies" have at last come into their own and their mission has finally been recognized. If any man besmirch the screen shoot him before sunrise and let him hang as a warning to all future evildoers.

That was a great thought that W. A. Brady gave voice to when he said this national movement afforded an opportunity of forming a great National organization of the motion picture industry, giving all a common interest in increasing the power of the screen for good; giving every branch of the industry, no matter how small, every individual member, a chance to gain the respect of the world for motion pictures and advancing their usefulness.

We know not what a day may bring forth. Little did we think when we listened to our traducers at the Wheeler bill hearing at Albany that moving pictures would be acknowledged by the United States Government as a power for good and request their aid in promoting a national movement. We have occasion to rejoice. It is a great incentive to get together and retain this recognition and win a still greater.

SERVICE to our readers and subscribers will be, if possible, more than ever our chief aim during the coming months. Your theaters and business will require increased attention in order to retain your usual volume of business during the period of unsettled conditions due to our entry into the war. Careful reading of our advertising pages for information on the latest productions and of our departments and editorial and correspondence pages must result in helpful suggestions that may add tens of dollars weekly to your receipts.

Varner Disagrees With Other Film Men

North Carolina League Secretary Tells Senate Finance Committee His Views on War Tax

Washington, D. C.

THE exhibitors of North and South Carolina are apparently not in line with the sentiments expressed by the committee which last week appeared before the Senate Finance Committee to give utterances to their views on the question of motion picture taxation. The Senate Finance Committee, as reported in these columns last week, has been holding hearings on the various provisions of the revenue bill in advance of its passage by the House of Representatives. On behalf of the exhibitors of the Carolinas, H. B. Varner, secretary of the Motion Picture Exhibitors' League of North Carolina, and A. F. Saams, attorney, also representing this league and the exhibitors of South Carolina, appeared before the committee on Monday to tell them how they disagreed with the views of the other speakers.

The testimony given by these two and those who appeared before the committee at the previous day's hearing, had reference to the following sections of the bill:

TITLE VI.—WAR TAX ON MANUFACTURERS.

Sec. 600. That there shall be levied, assessed, collected, and paid—

(c) Upon all moving picture films (which have not been exposed) sold by the manufacturer or importer a tax equivalent to one-half of 1 cent per linear foot; and

(d) Upon all positive moving picture films (containing a picture ready for projection) sold or leased by the manufacturer, producer or importer a tax equivalent to 1 cent per linear foot.

TITLE VII.—WAR TAX ON ADMISSIONS AND DUES.

Sec. 700. That from and after the first day of June, nineteen hundred and seventeen, there shall be levied, assessed, collected and paid a tax equivalent to 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, to be paid by the person admitted, and a tax of 5 cents for each admission of each person (except in the case of a bona fide employee and children under twelve years of age), admitted free to any place for admission, to which a charge is made, to be paid by the person so admitted: *Provided,* That the tax on admission of children under twelve years of age where an admission charge is made shall in every case be 1 cent. These taxes shall not be imposed in the case of a place the maximum charge for admission to which is 5 cents.

No tax shall be levied under this title in respect to any admissions all the proceeds of which inure exclusively to the benefit of religious or charitable institutions, societies or organizations, or admissions to agricultural fairs all the proceeds of which inure exclusively for agricultural purposes.

The term "admission" as used in this title includes seats and tables, reserved or otherwise, and other similar accommodations, and the charges made therefor.

Sec. 702. That every person, corporation, partnership, or association (a) receiving any payments for such admission, dues, or fees, shall collect the amount of the tax imposed by section seven hundred or seven hundred and one from the person making such payments, or (b) admitting any person free to any place for admission to which a charge is made, shall collect the amount of the tax imposed by section seven hundred from the person so admitted, and (c) in either case shall make returns and payments of the amounts so collected, at the same time and in the same manner as provided in section five hundred and three of this Act.

Varner Objects to 10 Per Cent. Tax.

"I am representing, not the motion picture interests of the world, but I am representing the motion picture theaters of North Carolina, which consist of 250," said Mr. Varner, "and we come here seriously to object to this tax of 10 per cent. on the gross receipts. We do not object to paying our proportionate part of the tax to carry on this war, or any other expense. But we do object to being put out of business. We are perfectly willing, if it is necessary, to give all of our profits to the Government during this crisis, but we ask you to permit us to operate our theaters so that we can produce a revenue for the benefit of the Government and for the amusement of the people.

"Saturday here there was a brief presented claiming to represent 75 per cent. of the motion picture theaters of the United States. That brief and that group of men do not represent the motion picture exhibitors of the United States. They are representing a few men in New York and a few theaters in the large cities of the country. Their recommendation that you adopt this 10 per cent. may work out in Canada; it may work in New York, or with a few theaters in Washington; but it will absolutely destroy more than 90 per cent. of the motion picture theaters in North Carolina; and what is true of North Carolina is true of all of the states that are made up largely of rural populations and of the small towns; and it is true of the South and the West; it is true of the states of the North and East, with the exception of those that have large cities. And we beg you to let us continue to operate; and, if it is necessary, put an income tax on us, or tax us on our net profits; and, if necessary, take all of them; but permit us to continue to operate, not destroy the motion picture theaters of the country; because when you destroy them you are destroying the manufacturers and the whole industry from top to bottom. It is shortsightedness when the manufacturers come here and try to push this tax on the exhibitors and destroy them, because in destroying them they are destroying themselves and haven't got the foresight to see it.

"But what they are after is arbitrarily to push this tax on someone else. We are not trying to dodge taxes. We just simply come to you and ask you to allow us to continue to operate our theaters, and if you need the money take all our profits, if necessary, if you are going to take all the profits of all the industries of the country. We do not want to give up all our profits. If necessary, take 10 per cent. or 20 per cent. or 50 per cent., but do not destroy the industry.

"I have another gentleman here, the attorney of our association, Mr. Saams, who wants to talk to you for a few minutes."

"I do not think anyone has taken the position that the motion picture houses of the country should pay 10 per cent. of their gross business and live," declared Mr. Saams. "I have never heard anyone who has made that point. But the argument has been, from those who favor this action, that they can pass it on and let the public pay it.

"I desire to call the attention of the committee to the fact that that is utterly impossible, because of the fact that we have no 4 or 9 cent pieces to make change at the window and sell a ticket for 11 cents. People will not buy them, and the exhibitor will be forced to pay the 1 cent on his 10 cent admission, which amounts to exactly 10 per cent. on his gross business, regardless of whether he is making it or losing. I know some theaters that are making money. I know some that are losing. I happen to know one theater that is taking in about $600 weekly, and a weekly expense of $700. It runs not only motion pictures, but some vaudeville. There is a loss of $100 a week, and yet this tax would fall $60 a week on top of that.

"The proposition we submit is this: It is impossible to pass it on to the public, because we can not make the change. These tickets have to be sold within 20 or 30 minutes' time at the door or window by a cashier, who has to make the change with the people crowding there, fishing out their pennies to give 4 pennies back to everyone who buys a ticket and lays down a dime or a nickel or a dollar or $5. In addition, the cashier would have to tear off the Government stamp and destroy that. It is altogether impossible to be worked so as to pass it on to the public.

"It is impossible also for any business that has not more profits in it than an amusement business has to pay one-tenth of the gross—not of the gross profits, but of the gross business—and remain in existence.

"I want to say further, that the gentleman who filed this brief started out by saying that they are the representatives of the national league and allied interests, and the fact of the ridiculous position they take and their intimacy with the film people shows that the emphasis ought to be on the allied interests. They set out in this that they represent practically 16,000 theaters, and from the best information I can get there are only 14,000 in the United States. I am positive of the fact that they represent none of the interests in the small towns of the United States, and you can not find that they represent anything except in two or three or four or five of our larger cities.

"We want to present a brief in this case that will go with this brief that has been filed by those who claim to be the representatives of the motion picture interests of the entire country."

McCumber Asks About Players' Salaries.

Senator McCumber, a member of the committee, who had asked a number of questions from preceding witnesses in an effort to find out if there was not some way of cutting down the million dollar salaries paid to certain of the stars, asked Mr. Saams, "Can you not save a good deal of this (the money with which to pay the taxes and recoup falling profits) by getting together and saying you will not pay a face contortionist a million a year who is not worth $5,000 a year?" Mr. Saams said that "It is impossible for the exhibitor to control that. The film men might do it, but the trouble is that the exhibitor has no way in the world of reaching it."

Messrs. Varner and Saams submitted the following brief:

We represent the Motion Picture Exhibitors' League of North and South Carolina, the owners or operators of nearly three hundred and fifty moving picture houses. Most of these are small houses, located in small towns, and the average seating capacities will not exceed three hundred seats. Our admission charges rarely exceed 15 cents—in a few instances, where special films are displayed, as much as 20 to 25 cents, but in the main our regular prices are 5 cents for children all day—5 cents for afternoon performances for adults, and 10 cents for adult evening admission. Our houses are limited as to patronage because of the strictly local relation, and yet competition is such as to demand the display of the best service; hence our expense for films is in the highest ratio of cost to capacity. In our entire field there is not one single operator who has been more than ordinarily successful—naturally when the capacity of a house cannot exceed $50 a day gross admissions—six days in the week—where excessive summer heat cuts the year to an average not to exceed forty weeks and where the race line so complicates the problem of marshaling an audience, the profit at best cannot be large, and on a basis of investments the most successful house merely returns good interest on the money.

The payment of one cent on a ticket in accordance with the terms of the House bill becomes an immediate physical impossibility. Stamping 200 or 300 tickets within twenty minutes and making changes in pennies in the same period can only be accomplished by the employment of a stamping-clerk, who, like our present cashiers, would have to be on duty twelve hours a day at twelve hours' pay. In order to render less than an hour's actual service. The other side of the argument, granting that the Government would issue tickets, including stamps, reduces the physical problem to "change making," but you must bear in mind that fully half of your patrons come in because the price is "only a nickel" or "only a dime" and they could not "change a coin" in order to "go to the show," which they would have to do if we asked them to pay the tax and which we cannot afford to assume ourselves.

For instance, the writers are part proprietors of the Piedmont Amusement Company, operating nine houses in Winston-Salem, Greensboro, High Point, Charlotte, Thomasville, Durham, Lexington, North Carolina, and Danville and Lynchburg, Virginia. In 1916 we made a loss of $26,000. This was an operating loss; and had we paid a tax of 10 per cent. on admission as here proposed, before earning it, our loss would have been $12,000 additional or $38,000 in all.

This was due to the general poor business in our section, coupled with standard expenses, which could not be reduced. The return of prosperity put all of these houses on an earning basis and we are now earning very decent profits, out of which we are paying the indebtedness incurred during the season of loss. To tax us 10 per cent. of our gross admissions—our only source of revenue—might be tolerable during six months of the year in 50 per cent. of the houses, but impossible in the balance of the time for the best of them, and absolutely impossible in the balance of the houses, which by this process would pay taxes out of our capital.

A group of men styling themselves "The Motion Picture Exhibitors' League of North America" (why not the world?) and other allied interests are misrepresenting the small town theater owner, whether in North or South Carolina or any other Southern State. They probably do fairly represent the "allied interests," who, in the main, consist of film-makers, whose wonderful financial successes have been quoted as "moving picture fortunes." They boastfully pay half a million a year to a single slapstick comedian, and, as in the case of this tax, pass the buck to the little man, who takes what he gets and pays what he is compelled to pay in self-defense with no chance to save his financial soul.

The 25-cent houses or 50-cent houses with a seating capacity of 1,000 to 3,000 might be able to carry this burden, but even in their case it would be fair to tax their profits after they have earned them. The proposed exemption of straight 5-cent houses is ridiculous. Do you wish to encourage the "Fly by Night," or the men who run what in the parlance of the trade is known as "the drugs"—the dirty, ill-kept, unsanitary and immoral little places which are never fit for children? To waive the tax on these and compel us to pay 20 per cent. on our 5-cent children's admission certainly does not appear either just or honest. If you thus put 50 per cent. of our enterprises out of business you will defeat the purpose of your bill, "to raise revenue."

We recognize, under the extraordinary conditions now facing the country, we must contribute a larger sum in taxes for the uses of the Government than at present—and we are willing and ready to do so, but we ask co-operation in the same measure that we offer it. A tax upon our net profits would be fair, just, equitable and sane. Give us the opportunity to make the money before you take it away. Take as much as you need of this—our fair proposition, but do not throw our investment into the "scrap heap"; do not destroy our livelihood; help us keep it intact until normal times will re-establish normal opportunities for us.

A tax of 10 per cent. of the net earnings of our theaters would be enough to start with; if it isn't, come back for more in your next bill, but bear in mind that if you start by taxing us to death there won't be "any more" to come back for.

Johnson Favors Canadian Plan.

Another person discussing the admission tax problem was Ligon Johnson, representing the theatrical interests of the United States covered chiefly under the Theatrical Managers' Association. "We are fearful of the effect upon admissions under the tax as drafted in the bill. We believe that Canada's experience shows a fair indication of conditions and of possibilities in amusement enterprises. War conditions, as you know, have existed in Canada for some time. It has been the purpose of the Canadian Province parliaments to exac: the highest tariff the traffic would bear and at the same time to permit amusement enterprises to continue as going concerns. In Canada the admission charge is 1 cent on 15 cents, 2 cents on amounts over 15 cents up to 50 cents, 3 cents from 50 cents to a dollar, 5 cents for a dollar, and 10 cents for amounts over a dollar. They have found that that brought in the largest revenue and the most satisfactory condition, and we respectfully refer that to the committee for its consideration.

"Another point that I desire to raise with relation to amusement taxes applies to the theaters' chief competitor, and the single interest that has done more to detract from the theatrical patronage than anything else in the United States; that is, the cabaret. The House committee contemplated a tax on cabarets, as it says in its report: 'It is recommended that this tax be imposed on all places to which admission is charged, such as motion-picture shows, theaters, circuses, cabarets,' and so on.

"The trouble is that to the cabaret no admission fee is charged. That the cabaret is a public performance for profit is no longer a question. The Supreme Court of the United States last January settled that in specific terms. I quote from the decision of that court in the case of Herbert v. Shanley:

"'The defendant's performances are not eleemosynary—they are part of a total for which the public pays, and the fact that the price of the whole is attributed to a particular item which those present are expected to order is not important. If the performance did not pay, it would be given up. If it pays, it pays out of the public's pockets. Whether it pays or not the purpose of employing it is profit.'

"As all of us who have attended cabarets know, there is a uniform increase in price in the food, drinks and merchandise sold. We would suggest that it would not be difficult to draft an amendment bringing public performances for profit in under the bill. As a matter of fact, we suggest that an amendment along these lines be adopted:

"'That from and after the first day of June, 1917, there shall be levied, assessed, collected and paid a tax equal to —— per cent. upon all moneys paid for refreshment and merchandise at public performances for profit to which admission fees as such are not directly charged, said tax to be paid by the person attending such public performance for profit and purchasing such refreshment or merchandise.'

"In conclusion I regret to be forced to answer some suggestions of the motion picture manufacturers, that to another phase of the bill, in which it was suggested that all of the burdens be passed up to the theaters, and put in the form of admissions. I presume that will be fortunate, indeed, for the motion picture manufacturers, if they could make our theaters bear their burdens. They, of course, do not pay any part of that.

"We can understand from the motion picture point of view, where the proprietor of a motion picture magazine, depending upon the motion picture man's advertising, would advocate a thing of that kind, and we can even concede that the motion picture exhibitors would say, 'All right, we will bear the tax,' under the threat of the motion picture manufacturers 'If you do not let this tax go forward in a form which cannot be passed along to the public, we are going to increase your prices to a point where you will have to pay it;' and therefore I can see even motion picture exhibitors accepting this form of a tax, under the threat of increased prices from the motion picture manufacturers. It seems to us, however, that in view of the fact that the motion picture manufacturers are not engaged in actual exhibition, it is rather a gratuitous suggestion on their part that they might do a little house-cleaning in their own houses, and get perhaps more satisfactory results. We think that men in any enterprise that can take a slap-stick comedian and in a few years give him an earning capacity greater than the gross earning capacity of all the Senators of the United States; or can take a girl barely out of her 'teens and create her into annual value in excess of the salaries of the President, the Cabinet and the Supreme Court of the United States, might look into their own fields for forms of taxation without attempting to pass it on to the thearical interests."

LEO WHARTON APPOINTED TO ANNAPOLIS.

Both the army and navy are to have representatives of Wharton, Inc., when the real squabble starts with His Dishonor, the Kaiser, for from the Wharton studios at Ithaca have gone fighters to both branches, one to enter the navy through Annapolis, and the other through the Officers' Training School at Plattsburgh.

The navy fighter is to be Leo Richmond Wharton, son of Leopold D. Wharton. He has been appointed to Annapolis by Senator Pratt of New York and is to take his examinations June 27. The army man is Paul Gordon, who played one of the leads in the Whartons new super-feature for state rights release, "The Great White Trail." Mr. Gordon has received word that his name was the first to be chosen from the restricted list.

Assemblyman Wheeler Quits

Defeat of Picture Tax Bill Discourages Up-State Solon—Many Bills of Committee Unpaid.

ASSEMBLYMAN Heber E. Wheeler is through with politics for good and for all. He has had enough. The defeat of his pet measure, that of taxing the motion picture industry, proved the straw that broke the camel's back. Assemblyman Wheeler has packed his kit bag and returned to his home in East Bloomfield, which is located "somewhere" in Ontario county, where Mr. Wheeler served in times past as the village postmaster, justice of the peace and county treasurer.

Before leaving Albany and incidental to an announcement which he made to the entire Assembly that his political career was over, Mr. Wheeler stated that he would soon associate himself with one of the banks in Canandaigua and from then on his sole interest in the motion picture business would be confined to an occasional visit to some show. If anything is ever attempted toward a further "regulating" of the motion picture business in this State, Assemblyman Wheeler will be found on the side lines. He has served in the Assembly since 1913.

Some of the members of the Wheeler committee, before leaving Albany, expressed the belief that the committee's plan to tax the movies would have at least been reported out of committee had it not been for the fact that the Hill-Wheeler local option bill was shoved across to a successful conclusion.

There is little question but that politics played its part in the Wheeler committee and its subsequent report and the drafted bill. One member of the committe was open in saying that the bill had been poorly drawn and that it was too late in the day to remedy matters before the session closed. Others in the Legislature were free in expressing the opinion that Assemblyman Wheeler acted unwisely in making radical changes in the hopes of getting the bill through. After spending several weeks and incidentally several thousand dollars, it was figured out that the committee should have acquired sufficient knowledge to correctly interpret a just footage tax and an equally just license fee, without being forced to grope about in the dark and then reduce the figures to the extent that they became a veritable joke to many.

It frequently happens in Albany that when a committee or a senator cannot get through a bill such as they first desire they resort to the practice of at least getting something through, regardless as to whether or not it copes with conditions and remedies the situation.

Up to the present time public records in the Comptroller's office show bills incurred by the Wheeler Investigating Committee amounting to $2,704.65 as having already been paid, including one item of $583 spent in stenographic work at the hearings in New York City. Judging from the fact that Assemblyman Wheeler sought and was given the sum of $7,200 in addition to the original appropriation of $5,000 and bills of $2,704.65 have already been paid, it now looks as though ex-Senator Harvey Hinman will come in for about $9,000 for his services as counsel to the committee, there being no other bills of any magnitude outstanding so far as can be learned.

At Leading Picture Theaters

Programs for the Week of May 20 at New York's Best Motion Houses.

"Her Better Self" at the Strand.

THE principal photo-dramatic feature at the Strand theater the week of May 20 was "Her Better Self," in which Pauline Frederick enacted the stellar role. The play, by Margaret Turnbull, tells a romantic love story, cleverly interwoven with thrilling episodes. The cast includes Thomas Meighan, Alice Hollister, Maude Turner Gordon, Charles Wellesley, Frank De Rheims, and Armand Cortez.

The motion pictures of the Battle of the Ancre, which were exhibited at a special benefit performance attended by Mr. Balfour and the British commission at Carnegie Hall recently, were also featured. These pictures were taken with the official sanction of the British Government on the actual field of battle and show the heroism, hardships and endurance of the men who are today fighting in France for liberty and humanity.

The soloists were Henri de Caux, Irene Stoljosky, Arthur Depew.

"The Undying Flame" at the Rialto.

Madame Petrova, in her first Paramount picture, "The Undying Flame," a story of ancient and modern Egypt, was featured at the Rialto. The versatile Russian actress was directed by Maurice Tourneur in this production. The splendor of the Pharaohs and the mystery of modern Egypt are well conveyed by the play, in which the reincarnated souls of a princess and a shepherd lad find each other again after a separation of many centuries. The story is by Emma Bell. Among the players in support of Mme. Petrova are Mahlon Hamilton, Edward Mordant, Warren Cook, and Violet Reed.

The final installment of "Sailors of France" showed among other things the capture of a U-boat by a French cruiser. Ernest A. Reed, formerly manager for Underwood & Underwood, continued his narratives of daring stunts performed by camera men in search of pictures for the newspapers and magazines.

The soloists were Mlle. Madeleine D'Espinoy and Signor Marion Rodolfo.

Bill at the Eightv-first Street Theater.

At the Eighty-first Street theater four pictures were shown: Monday, Tuesday and Wednesday, Wm. Desmond in "Paddy O'Hara," and Maude Wayne in "The Camera Cure" were the picture features.

Thursday, Friday, Saturday and Sunday Charles Ray in "The Pinch Hitter," and Ford Sterling in "A Maiden's Trust" were on the program.

Broadway.

"The Hand That Rocks the Cradle" is in its last week at the Broadway theater.

PENNSYLVANIA CENSORS LOSE.

Judge Patterson Decides that Selznick's "The Easiest Way" is not Immoral—A Few Sub-titles Eliminated.

IN THE action of Lewis J. Selznick Productions, Inc., against the Pennsylvania State Board of Censors, heard on appeal by Judge Patterson of the Court of Common Pleas, Philadelphia, Pa., the court has adjudged that the censors have abused their discretion in eliminating the title and certain important sub-titles and sustains the appeal of the Selznick Company.

The appeal is dismissed as to a number of titles said to be unimportant.

The court ordered that a certificate of approval be issued upon compliance with the conditions.

SAN FRANCISCO'S RIALTO AIDS RECRUITING.

That the West is keenly alive to the exigencies and needs of the present war situation and that the motion picture industry of the West is doing its share and quota towards getting fodder for the great war machine is evident from the view depicted here of the recruiting depot maintained in front of the Rialto theater, in San Francisco, by the Coast Artillery Corps.

Last week Managing Director H. J. Sheehan showed the enterprise of this popular Pacific Coast theater by obtaining a special reel of views showing the huge armored "tank" or "tracklayer" in action. The intrinsic entertaining value and educational interest of the film was proved by the crowds that thronged the theater all during the week of its showing. In connection with the reel of the actual maneuvering and workings of this most deadly instrument of warfare, a detachment of Coast Artillery men maintained a recruiting depot in front of the theater and several clever talkers among them aroused to a wild pitch of enthusiasm the crowds that were constantly in front of the Rialto. Great curiosity and interest was evinced in the machine gun, which is shown in the picture. Managing Director Sheehan did everything in his power to aid the emissaries of Uncle Sam. The response to appeals made by the soldiers was most gratifying.

Boosting the Liberty Loan

The Motion Picture Industry to Work in Connection With Government in National Bond Selling Campaign.

ROBERT WOOLEY, the manager of the Liberty loan bond publicity propaganda, held a conference with the representatives of the motion picture industry at the Equitable Building in New York City, Wednesday, May 16. There were about thirty in attendance. Mr. Wooley opened the meeting by saying: "There are two great mediums of publicity, the press and motion pictures," and he made an appeal to the industry, in behalf of the Government of the United States, to promote the sale, through the screen, of the Liberty loan bonds.

W. A. Brady, as the president of the National Association of the Motion Picture Industry, made a patriotic offer of the association's aid in furthering the project. Raymond Bartlett, representative of the Selznick Features Company, offered the services of Herbert Brenon to produce a picture for the propaganda, including its leading stars. Mr. Bartlett said Selznick was not a member of the N. A. M. P. I., but would gladly co-operate with it. Mr. Brady, speaking for the National Association, said it would be happy to work with Mr. Selznick and appoint him as a member of the executive committee—or still better would like to make him a member of the N. A. M. P. I. Mr. Bartlett thereupon expressed his desire to become a member. Herbert Brenon expressed his desire to co-operate with the association and said he could deliver a finished negative of a one-reel picture three days after deciding upon a scenario.

E. A. McMannus, of International, suggested that a committee be appointed to enter into executive session and report to Mr. Wooley. On motion Mr. Brady was made chairman of the committee, to appoint fifteen members and select a proper name for the body representing the motion picture industry, such as the Motion Picture National Defense, or Liberty Committee. On motion it was decided to appoint sub-committees from all branches of the industry in all parts of the United States.

Mr. Brady advanced the thought that this work of the industry in connection with the government would lead to a welding into a great national organization of the whole industry for the advancement and widespread influence and power for good of the screen in a common interest. Mr. Brady requested Mr. Wooley to appoint a representative of his department to work with the motion picture interests, in committee, in co-operation with it. Mr. Wooley mad the appointment at once.

The meeting adjourned to meet at the N. A. M. P. I. rooms on Thursday morning at 11 o'clock.

It was understood by all and plainly set forth that this work of the motion picture industry in connection with the government was not to be considered as a matter confined to nor monopolized by the N. A. M. P. I.; it is a matter of the whole industry and not one organization; all branches individually and collectively are included. The organization as perfected at Thursday's meeting is as follows:

EXECUTIVE COMMITTEE—Chairman, William A. Brady; Vice-Chairman, Walter W. Irwin; Treasurer, William L. Sherrill; Secretary, Frederick H. Elliott.

FINANCE COMMITTEE—Arthur S. Friend, Chairman; William L. Sherrill, J. E. Brulatour, R. H. Cochrane, E. A. McManus.

PUBLICITY COMMITTEE—Arthur James, Chairman; Representatives of each of the motion picture trade papers.

COMMITTEE ON TRAILERS—Walter W. Irwin, Chairman; P. A. Powers, B. N. Busch, Lee A. Ochs, Lewis J. Selznick.

COMMITTEE ON SUBSCRIPTIONS—Adolph Zukor, representing Producer Class 1; Lee A. Ochs, Exhibitors, Class 2; H. T. Edwards, Supply and Equipment Class 3; Lewis J. Selznick, Distributor Class 4; Walter J. Moore, General Division, Class 5.

COMMITTEE ON SLIDES—Joseph F. Coufal, Fred J. Hawley, B. P. Shulberg.

PRESIDENT'S ADVISORY COMMITTEE—William L. Sherrill, I. E. Chadwick, Arthur S. Friend, Louis F. Blumenthal, William A. Johnston.

COMMITTEE ON PROCLAMATION — Arthur S. Friend, William A. Johnston.

The men appointed to the film committee by Mr. Brady consist of: Arthur S. Friend, Walter N. Seligsberg, Richard A. Rowland, Walter W. Irwin, William L. Sherrill, David W. Griffith, Harold Bolster, E. A. McManus, J. A. Berst, P. A. Powers, William Fox, Lewis J. Selznick, Lee A. Ochs, L. F. Blumenthal, Lewis L. Levine, Samuel H. Trigger, Jules E. Broulatour, Walter J. Moore, J. H. Hallberg, Joseph Coufal, William A. Johnston, John Wylie, W. Stephen Bush, Tracy H. Lewis, Lyman O. Fisk, B. P. Schulberg, Fred Hawley, I. E. Chadwick, Carl Laemmle, Adolph Zukor, J. Stuart Blackton, Frank H. Hitchcock, H. T. Edwards, H. E. Aitken, J. J. McCarthy, Theodore Mitchell, William Brandt, Samuel L. Rothapfel, Harold Edel, Marcus Loew, Theodore Wharton, Herbert Brenon, A. M. DuMahaut, Ricord Gradwell, William Wright, Mitchel H. Mark, Albert E. Smith, John J. Whitman, Edgar Selwyn, Archie Selwyn, Samuel Goldfish, Joseph A. Golden.

K-E-S-E Heads Meet in New York

Messrs. Kleine, Selig and Spoor Make Arrangements for War Shipments and Transact Much Business.

THE bustle and activity in the Kleine-Edison-Selig-Essanay New York branch office (and reports from the twenty-two other K-E-S-E branches tell of the same conditions) indicate that war has not affected this big concern. George Kleine, with George K. Spoor, president of Essanay, and William N. Selig, of the Selig company, have spent several days in New York in conference regarding the coming summer's K-E-S-E releases and plans. Just before Mr. Kleine left for Chicago he presided at a meeting of the eastern branch office managers of his organization. This conference, it is understood, had to do chiefly with the introduction of a new selling plan.

The probable effect of a possible disruption of the country's transportation facilities due to the war was also discussed and arrangements were made to fortify K-E-S-E service against any possible disarrangement of their distributing channels. Every contingency in this direction was carefully gone over and safeguards provided, as Mr. Kleine expressed it, "so K-E-S-E patrons everywhere may rest assured of receiving their films with unfailing promptitude."

At this conference the federal mail carrying service was represented by an executive who described in detail just what the Government could and would do with regard to transporting film by parcels post. The express companies also had representation at the conference.

Mr. Kleine and his eastern selling force appeared optimistic in regard to the business outlook, Mr. Kleine dwelling especially on the great success achieved by Essanay's "Skinner's Dress Suit" and "Skinner's Bubble," Selig's "The Danger Trail" and "The Lad and the Lion," and Edison's "The Law of the North" and "The Telltale Step." calling attention to the effective response of the public to pictures of this nature.

Mr. Kleine, habitually conservative, bubbled with enthusiasm as he talked about the coming Essanay series of twelve two-reel dramas, "Do Children Count?" featuring winsome little Mary McAlister and released June 6. "Do Children Count?" was written by Charles Mortimer Peck. In every scene there is entertainment, bulwarked by a powerful appeal for more toleration and consideration of children in the home. Mr. Peck based the plots for these stories on his minute observation of life while the editor of a Chicago daily newspaper. Every effort has been made to inject enough real humor and realism into them to provide pictures that will be interesting to grown-ups as well.

Mr. Kleine was no whit less enthusiastic over K-E-S-E releasing ten Charles Hoyt two-reel feature comedies, beginning May 28 with "A Hole in the Ground." "I think," said Mr. Kleine, "that Mr. Selig will reap a big reward for his sagacity in obtaining the rights to Hoyt's comedies, as on the speaking stage they were positive successes, and their titles were so extensively and effectively advertised that everybody knows about them and will be curious to see Hoyt comedy and philosophy picturized."

With especial enthusiasm Mr. Kleine referred to Essanay's engagement of Taylor Holmes to star in a series of "Efficiency Edgar" pictures made from the stories under this title appearing in the Saturday Evening Post. Mr. Holmes' first picture will be "Efficiency Edgar's Courtship," released early in the fall. Mr. Kleine also spoke glowingly of George K. Spoor's sound judgment in signing Jack Gardner, star of many musical comedy successes, for a series of far western features. He paid Mr. Selig a high compliment for having secured the services of Henry B. Warner, whose first release, "The Danger Trail," under K-E-S-E auspices, is being shown now.

If all the big leaders in the film industry were as optimistic and as sanguine as is Mr. Kleine, the sun would be shining all the time, on both sides of the street.

Great Throng Sees British War Pictures

"Battle of the Ancre" Star Feature of a Great Benefit for the Red Cross.

PERHAPS the most remarkable audience which ever faced a motion picture was that gathered at Carnegie Hall on the evening of Saturday, May 12. The occasion was a benefit for the British Red Cross, given under the auspices of the American committee of the society. Present among the four thousand persons who thronged the vast hall were the Right Honorable Arthur James Balfour, head of the British commission in the United States, accompanied by all the members of his party and the Ambassador from Great Britain. The orchestra tickets, which were listed at $10, had long before the close of the sale jumped to $25. The boxes, originally designed to sell at $200, were bid for at a thousand-dollar rate. It was estimated that the Red Cross would be $50,000 richer by reason of the receipts of the single night.

The chief feature of the program was the set of five reels of official British government pictures of the front, the "Battle of the Ancre." It was the first time these had been shown to any audience in the city. There was no question about their appeal to the great house. They were of the intimate sort, of the soldier in camp, on the march, and in battle. Every branch of the service was covered. One of the most interesting elements was the tank, the juggernaut, which "walks" over and through barbed wire fences as if they were garden grass, that step across trenches, that can be balked by nothing short of artillery. There were pictures of the charge across "Out There" in the dim morning light, the wonderful barrage fire in the distance, and later the return of those of the wounded who still were able to creep back. It was all of the deepest interest. Standing out above everything else to the World man who, through the courtesy of Pathe Exchange, Inc., was permitted to see these films in their unusual setting, was the picture of the barrage fire. At a distance of a quarter of a mile or more in the background was one straight line of white smoke, of the explosion of many shells rolled into one. The great house rose to the pictures—and sunk to them. It was an alternation of loud applause and deep silence—and all of it tense.

The strain on the emotions of the throng did not cease with the showing of the soldiers at work. The introductory remarks when the films were thrown on the screen were by Major Gordon, of the Canadian forces, known to readers of books as Ralph Connor. E. H. Sothern introduced those who had contributed their services—Julia Marlowe, who recited three times, the first of her offerings being "The Battle Hymn of the Republic." Jules Rothier, of the Metropolitan Opera Company, sang the "Marseillaise," accompanied by the band of one of the British warships and a chorus of two hundred. Harrison Brockman sang British recruiting songs. Mrs. Julie Opp Faversham recited "The Hymn of Peace." Mme. Alda sang "The Star Spangled Banner." Laurette Taylor, from "Out There," gave the lines of the nurse's exhortation to enlist. And the Kiltie Band! They upset a house already on edge. First it was "Tipperary," and then, still marching around the outside aisles and the rear of the orchestra and over the stage, came "Yankee Doodle" as only pipers can stir the hearts of men.

After all was over, or after the promoters seemed to think so, there were loud and insistent calls of "Balfour, Balfour." The former prime minister of England held off for a moment, and then, turning to Joseph H. Choate, who had entered the hall with him and who had been at his side continuously, he left the matter to the decision of the great American lawyer and statesman. There was only one answer. Mr. Balfour talked for ten or more minutes—and he knows how to do that, none better.

The war pictures are being shown at the Strand in New York for the week of May 20. These follow the successful showing by the same theater of the previous Official Government Pictures of the Battle of the Somme.

Exhibitors will be interested to know that the pictures are now released for distribution from the following Pathe Exchanges: Chicago, Minneapolis, Boston, Pittsburgh, Philadelphia, New Orleans, Washington, Omaha, Buffalo, Dallas, Denver, Kansas City, New York, Newark, Cleveland, St. Louis, Atlanta and Seattle.

PATHE EXPANDS IN CHICAGO.

The business of Pathe's Chicago Branch has increased so rapidly that it has been found necessary to take new quarters. Since May 1 the office has been on the fourth floor of the Consumer's Building, 220 South State street. C. W. Bunn is branch manager.

Mrs. Castle Working in a Five Reeler

Under Director Fitzmaurice the Star of "Patria" Is to Be Seen in Story of Secret Service.

THROUGH her new contract with the house of Pathe, Mrs. Vernon Castle, one of the best known women in America, becomes one of the highest paid stars of the screen. Work has been begun on her first five-reel feature at the Astra-Pathe Studio under the direction of George Fitzmaurice, producer of such successes as "New York," "The Test," "Kick In" and "The Hunting of the Hawk," which have been seen here.

During the filming of scenes for Mrs. Castle's first feature, her young husband, who having won the "croix de guerre," is now on this side of the Atlantic to train aviators for service at the front, was an interested spectator. The couple were snapped together for the first time in months by a cameraman in a "set" representing a scene in the film.

This is a picture of the United States Secret Service. It is a detective play characterized by thrills and fast action. In it Mrs. Castle has a part that gives her greater opportunity than she has had before.

She is prettier than ever, as the accompanying photograph shows, and it is said that judging by her work in the scenes already completed, she is going to be even more successful as a feature star than she was either on the stage or as Patria Channing in the serial that has broken all records.

Mrs. Vernon Castle.

"The work in features gives me a real chance to act and I feel that I am learning a great deal under the direction of Mr. Fitzmaurice," says Mrs. Castle.

The scenario for her first feature has been chosen as a story of the red-blooded, fast-moving type that is so popular. Some of the "punch scenes" already completed give an idea of the thrilling nature of the story and action. Other scenes yet to be filmed will show the beautiful sets and atmosphere that George Fitzmaurice always has in his pictures.

It was in order to make sure that Mrs. Castle's success in five-reelers will equal that which she made as Patria Channing that Mr. Fitzmaurice was selected as her director and to Philip Bartholomae, author of "Very Good Eddie," "Over Night," "Little Miss Brown," and many other stage hits, was intrusted the important work of writing the scenario for her first Gold Rooster play.

GRIFFITH TO AID LIBERTY LOAN.

D. W. Griffith, the American motion picture producer, now in Paris after a month in the trenches, where he has made some special pictures for the French Government, cabled his office last week that he was hurrying home to make a special picture for the Liberty loan campaign in this country. He will handle a new subject showing what this mammoth loan means to this country.

"SPIKE" ROBINSON BREAKS COLLAR BONE.

"Spike" Robinson, who appeared as the trusty in the initial Fairbanks-Artcraft picture, "In Again—Out Again," and who also appears in "Wild and Woolly," "Doug's" new picture, suffered a broken collar-bone during the production of this subject. "Spike" is known to all old-time picture-goers as the Biograph Indian. He possesses a vast assortment of the paraphernalia of the aborigine.

REVIEW BOARD WORKING FOR SOLDIERS.

Newton D. Baker, Secretary of War, has named a commission to study social needs of the soldiers in the training camps. The motion picture naturally will be an important element in the entertainment and recreation of the "soldier boys." The National Board of Review is assisting this commission in relation to motion pictures.

"Motion Picture Problems" Discussed

Speakers at Dinner of Twilight Club Delve Exhaustively Into Every Phase of Motion Picture Art

OUR good friend the motion picture was cussed and caressed, beaten and boosted, lammed and lauded, and generally dissected and put together again by speakers who addressed more than four hundred members and guests of the Twilight Club at the club's annual banquet, held in the Biltmore Hotel, New York, on Saturday night, May 12. The Twilight Club's membership is made up mostly of professional folk—writers, artists, actors, etc.; a big group of the city's serious thinkers.

J. Stuart Blackton, of the Vitagraph Company, acted as toastmaster and was the first speaker. Mr. Blackton spoke on the motion picture of yesterday and today. He told of early conditions in the industry and gave accounts of several amusing incidents in his experience as a producer. The speaker carried his audience over much of the ground covered by the films in the past few years, stating that it was but a few years ago that big stage stars would have considered it an insult to have been offered a place in the "movies." Today, he pointed out, there were but a handful of stage stars and a handful of noted authors who had not been won over to the screen.

Mr. Blackton told specifically of good accomplished by motion pictures, and used as an example a certain section of the United States where the majority of the saloons had been forced to go out of business because of the attraction of pictures. He stated—and proved—that the motion picture was the worst enemy of the saloon.

The next speaker was Dr. Cranston Brenton, chairman of the National Board of Review. He told the assemblage a few truths about censorship of motion pictures and placed himself and his more than two hundred co-workers on record as being unalterably opposed to any form of legalized political censorship. He told of the work of the Board of Review, explaining the object of the voluntary workers. The speaker said that the motion picture could be killed by only two things: internal degeneration or strangulation. He said that if producers made filthy films they would kill themselves, and that legalized political censorship would strangle the industry. It is for the producers to realize this fully he warned, and to shape their course as to avoid either of the pitfalls.

Roi Cooper Megrue, dramatist, followed Mr. Brenton. Mr. Megrue spoke very slightingly of "the movies," as he termed them. Mr. Megrue got many laughs at the expense of the motion picture, but was later made the target of a few remarks by William A. Brady, whose daughter, Alice Brady, preceded her father on the speaker's list.

Earnestly, forcefully, and with a serious purpose that soon made itself felt all over the big room, Mr. Brady came to the defense of the motion picture. Pounding his fist against the table and looking squarely at Mr. Megrue, Mr. Brady said that one great trouble with the industry at the present time was the fact that many persons in it did not take their work or the motion picture seriously. He said that it was such sentiments as expressed by Mr. Megrue that accounted in a large measure for some of the things that Mr. Megrue laughed at. It had been said by Mr. Megrue that motion pictures were hurting the theater. Mr. Brady said that that was emphatically the case, and that one reason was that playwrights were not writing plays worth seeing or hearing. He said that he could not understand why people went to see them.

Then Mr. Brady launched into the subject of dirty pictures. "Only one-half of one per cent. of the producers are making pictures of that sort," he said. "And for that one-half per cent. all of the producers had to suffer; for that one-half per cent the motion picture has become the butt of every grafting politician in the country. If only one of the producers who made an off-color picture were put in jail the production of such films would stop immediately. That's what we need and want—police regulation, not censorship. Censorship? Why, ladies and gentlemen, the motion picture will some day supplant the newspapers; it will supplant the school textbooks. Mr. Carnegie will some day have to take his books out of his libraries and put motion picture films in their places.

"Censorship? Why, consider the vote in the United States Senate yesterday. That vote on the censorship of newspapers was the result of fear. The Senate was afraid to censor the press—afraid of the newspapers. Fear, that's all that killed the newspaper censorship clause—fear of the consequences. And some day—soon, ladies and gentlemen, sooner than you might expect—the motion picture is going to back the newspaper off the map, and politicians will then be AFRAID to censor motion pictures."

Mr. Brady's speech was comprehensive and impressive. He championed the films in a manner that convinced and silenced many of those who had come to scoff.

De Wolf Hopper, the comedian, was the next speaker. He kept the gathering in a continual laughter, telling of his experiences with motion pictures. He told a few stories, also.

Roy McCardell, who was referred to on the program as a humorist and critic, spoke of the motion picture from the author's point of view. He uttered many too true things, but was also guilty of some rather superciliously disparaging remarks.

McCardell told of the difficulty on the part of an author to get his story produced in motion pictures as it was written. He said that many of his stories had suffered at the hands of the director, and that that was true of almost every writer's works.

Samuel L. Rothapfel, managing director of the Rialto, New York, took issue with the speakers who had said that the public does not want clean films. He said that his experience had proved otherwise. Mr. Rothapfel said that the motion picture had been responsible in a greater measure than any other one factor in bringing good music to the public at a low price. He also reaffirmed his absolute belief in motion pictures, and said that the time will come when entertainment not even dreamed of at the present time would be given the public at a nominal admission.

Eugene V. Brewster, editor of the Motion Picture Magazine, and several other speakers were heard.

ENLARGING GENERAL FILM OFFICES.

Owing to the improved business of General Film Company and its added product of selected short length subjects, a number of the branches in the Central West have larger quarters.

Business Manager H. H. Buxbaum has made a trip to Cleveland, Detroit, Indianapolis and Cincinnati to inspect those branches of General Film, arrange for the handling of a doubled output, and to see toward securing enlarged quarters for each of the exchanges. The volume of business at each of these exchanges is already so great as to make their existing space seem cramped, and when the added releases are all listed a great deal more room will be in demand. With the improvements planned the branch managers are looking forward to greater business made easy with greater facilities.

ROSENBERG LEASES EIGHTH AVENUE THEATER.

Criterion Theater Company, of New York City, Walter Rosenberg president, has leased from the Henry C. Miner Estate, Miner's Eighth Avenue Theater for a term of five years commencing September 1, 1917. Mr. Rosenberg will entirely remodel the premises, redecorating, re-seating and overhauling the house completely, and will install a big pipe organ. He will conduct the theater as a high-cass motion picture house.

EXCHANGE MEN TRANSFERRED.

The New Orleans office of the General Film Company is now under the management of A. S. Parker, according to an announcement by General Sales Manager Sidney R. Kent. He succeeds F. E. Garner, who has been transferred to the Dallas office. Mr. Parker was formerly office manager at Memphis.

BARTLETT PURCHASES THE MAJESTIC.

C. W. Bartett, of Fairbury, Neb., recently purchased the Majestic Theater in that city. In the not very distant future Mr Bartlett will begin enlarging the Majestic, making it 142 feet deep. He will also increase the seating capacity to 600, it now being 480. The purchase price was $20,000.

Bill Hart Hits the Great White Trail

By George Blaisdell

Ince Director-Player Gets Warm Greetings in Theaters and Streets on His Trip Across Country

WILLIAM S. HART, affectionately known to his followers as "Bill," arrived in New York on Thursday, May 17. It was the first vacation of the big Inceville director-player in three years, the first time in that period he had seen Broadway, with which through a long life on the stage he had been thoroughly familiar. His trip across the country had been one ovation after another—and the lines in the face of the man who has become famous as the portrayer of western types bore ample evidence of loss of sleep. He had been honored as have few players. Cowboys in droves deserted the range and traveled far across country to greet their screen prototype. Townspeople had surged to the stations, to shake hands with the man they felt they knew so well. Dispatchers had been threatened with dire penalties if they started trains before the crowds were through. Flying motor trips had been made around large cities and in each a dozen theaters visited, where the player addressed crowded houses.

William S. ("Bill") Hart.

In Dodge City, Kan., the town "turned out" at 7 o'clock in the morning, headed by a priest and the town officials. The Rev. Father Handly mounted the observation platform and addressed Mr. Hart. He unbuttoned his frock coat and displayed about his waist a formidable looking pistol and all the accompanying paraphernalia. The player was told that the small arsenal had been taken from the person of one of the more or less large number of bad men whose careers had come to an end in that boisterous border town of other days, that the equipment, undisturbed, had been taken from the "archives" of the town to be presented to Mr. Hart as a souvenir, accompanied by the freedom of the township. The pistol was a five and a half-inch barreled "forty-five," the cartridges were moldy from the exposure of a generation. The whole proceeding was representative of the regard in which the "man of the west" is held by the men who know what was what in the days now happily past.

At Rattoon, N. M., a band of cowboys invaded the train in the early hours yelling "Bill Hart, Bill Hart!" The player said that as he was arrayed only in his pajamas he remained snug in his berth and the cowboys missed him, to the grim satisfaction of passengers whose sleep had been disturbed.

The arrival at Kansas City was at 8 o'clock in the evening. There was a great crowd at the station and the player was compelled to make a speech before he could get through. In two hours and forty-five minutes Mr. Hart had visited ten theaters, addressed 15,000 persons, traveled many miles, and was back at the station. In St. Louis he was met at the station by a band and three companies of the First Regiment. The major in charge insisted that the player mount his horse and he was thus escorted to the Jefferson Hotel, where he made a speech urging enlistment. At one of the theaters in that city the services of fifteen patrolmen were necessary to get him through the crowds.

Hearty Greetings in the East.

That the regard for the man who has put "westerns" back on the map is just as great in the East as it is in the West was amply demonstrated in many theaters in New York City during Mr. Hart's stay here. On Thursday night a half dozen houses were visited in Manhattan, and all were crowded by enthusiastic photoplaygoers. The writer accompanied Mr. Hart on his tour of Brooklyn on Friday evening and had an opportunity of witnessing first hand what may be accomplished in three years by a screen player in the way of making admirers by the thousands. Six houses were visited; the story was the same in each. Prolonged applause greeted the appearance of Mr. Hart, there was the closest attention to what he had to say, and there was always a hearty good-bye.

Among his associates Mr. Hart is the quietest man, the softest spoken, in the town. When he faces an audience he steps out of himself, the native reserve is thrown off, and so far as his auditors may be able to judge he is just from the range. Arrayed in his primitive rig, not a detail missing, even to the handles of the two big Colts plainly visible at his broad hips, it is as if his well remembered Cash Hawkins had come to life and was speaking. The art of the actor is blended with the apparent diffidence of the man with the bark on. The voice is one of the surprises to those who have not heard it in full depth. It has unusual power, but when occasion requires, reflects marked pathos.

Mr. Hart's talks are whimsical, anecdotal, personal and impersonal. One of his most effective lines is his reference to his favorite horse. "I'm very sorry my pinto pony Fritz is not here tonight—I am sure he would enjoy meeting you," he would say. "You know, I think that old snoozer is about half of me, any way, and so he deserves half of this reception." Invariably there would come a burst of applause, demonstrating the interest that has been created in this live bit of spotted horseflesh. There were appreciative laughs, too, when Mr. Hart told of his dog Rags. Rags was known, beyond question. Another of the player's effective bits marked his withdrawal from the stage. It was a story from his boyhood, of the sorrow of an Indian at the departure for the East of Hart's father and family. It was a dramatic recital and an exposition of the sign language of the red man. Mr. Hart varied his program with stories and recitations.

Stops were made in Brooklyn at the Rialto, where Mr. Hart met his sister; the Royal, Bijou, Broadway, Halsey and Regent. Between 7 and 10 o'clock the player addressed approximately a dozen thousand photoplaygoers and was greeted by many throngs in the street. The outside crowd at the Broadway was the largest.

Player Talks of His Work.

Mr. Hart was accompanied on his trip by Bert Lennon, manager, and Don B. Keyes, photographer. The latter has taken many pictures of the interesting events of the trip, at night as well as by day.

On Friday afternoon the writer had a talk with Mr. Hart at his hotel. The actor had his first real sleep in ten days. He was still under the spell of the continuous receptions. "It is difficult for one to conceive the greetings that have been extended to me, the warmth of them," he said. "I can't understand them, unless it is because I have been portraying a phase of life, that of frontier days, in which there is such a wide interest. I am not egotistical enough to think that they are for me, but rather for what I have been permitted to represent."

Mr. Hart said his plans for the future contained no radical departures from those of the past, that he intended to go ahead on the same lines. "I believe in loyalty," he said. "I am at home in Inceville. I know all the horses, all the dogs, all the cowboys; everybody knows me. All of my pictures have been made at Inceville, and I think you will agree with me, they have been at least measurably successful. As long as the Triangle company is doing what is fair by me why should I leave?" The latter remark was brought out in the course of a reference to the number of offers Mr. Hart is continually receiving from other concerns.

The player said he put in a fairly busy day, one way and another. He arises at 6 o'clock, is at Inceville, twenty-one miles away, at 8:30, ready for work at 9, and in the evening he goes over his work for the day following. Then, too, he finds his mail increasing."

Mr. Hart has been a steady worker. His accomplishment of sixty-five completed reels in fifty-two weeks is quoted by his friends as a world's record for feature picturemaking. In speaking of the stories in which he works he had words of warm praise for C. Gardiner Sullivan, the author.

Without having opportunities of looking up old friends Mr. Hart started on his return on Monday, May 21.

Grinding the Crank

With Thornton Fisher.

LITTLE facts about people and things in the pictures.

Mother Maurice spent a week in Philadelphia the other day.

No. Heloise! James Morrison the Ivan star was not a deep sea sailor before becoming an actor.

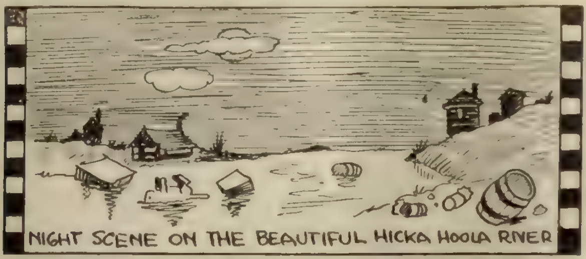
Roscoe Arbuckle weighs as much on his right side as he does on his left.

You're right F. D. Moving vans are sometimes used in moving pictures. (Kinda sour.)

It is impossible to make a cash register anything in the pictures.

What the exhibitor likes to hear. Patron coming in warbles "Oh! gosh, I saw this picture last month at the Sundown Theater. Have I got to sit all through it again?"

It is estimated that if all the exhibitors of America were laid foot to head, they would stretch from Passaic, N. J., to a mile beyond the city line of Calcutta.


NIGHT SCENE ON THE BEAUTIFUL HICKA HOOLA RIVER

OUR OWN LITTLE TRAVEL PICTURES.

Solomon Grundy with Vitagraph Monday
Selig, Tuesday,
Paramount, Wednesday,
Fox on Thursday,
Kalem, Friday.
Lasky, Saturday.
Canned on Sunday.
This is the end of Solomon Grundy.

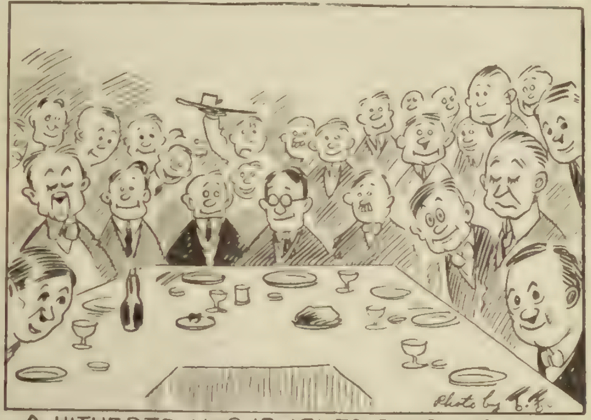
* * *

Dear Editor: Is there much money made out of the moving picture business? J. E. D.

Yes, a lot made **out** of it.

The Property Man's Soliloquy.

I am the goat. My hand is magic. I make moons from green cheese and starry skies from calico. Over night I cause trees to grow on the Nile, and chisel pretentious statues. I furnish everything that isn't nailed down. I am the most unhappy of men. I hold up scenes, and when I don't the director says I do. The spectators do not appreciate my handiwork. The fat comedian shoots a hole in a Venetian vase I spend two hours creating. My name doesn't appear in the cast of characters, and my only reward is the weekly rouble. I am the property man.



A HITHERTO UNPUBLISHED FLASHLIGHT OF THE BANQUET GIVEN F.H. RICHARDSON BY THE OPERATORS OF OSCALUSA.

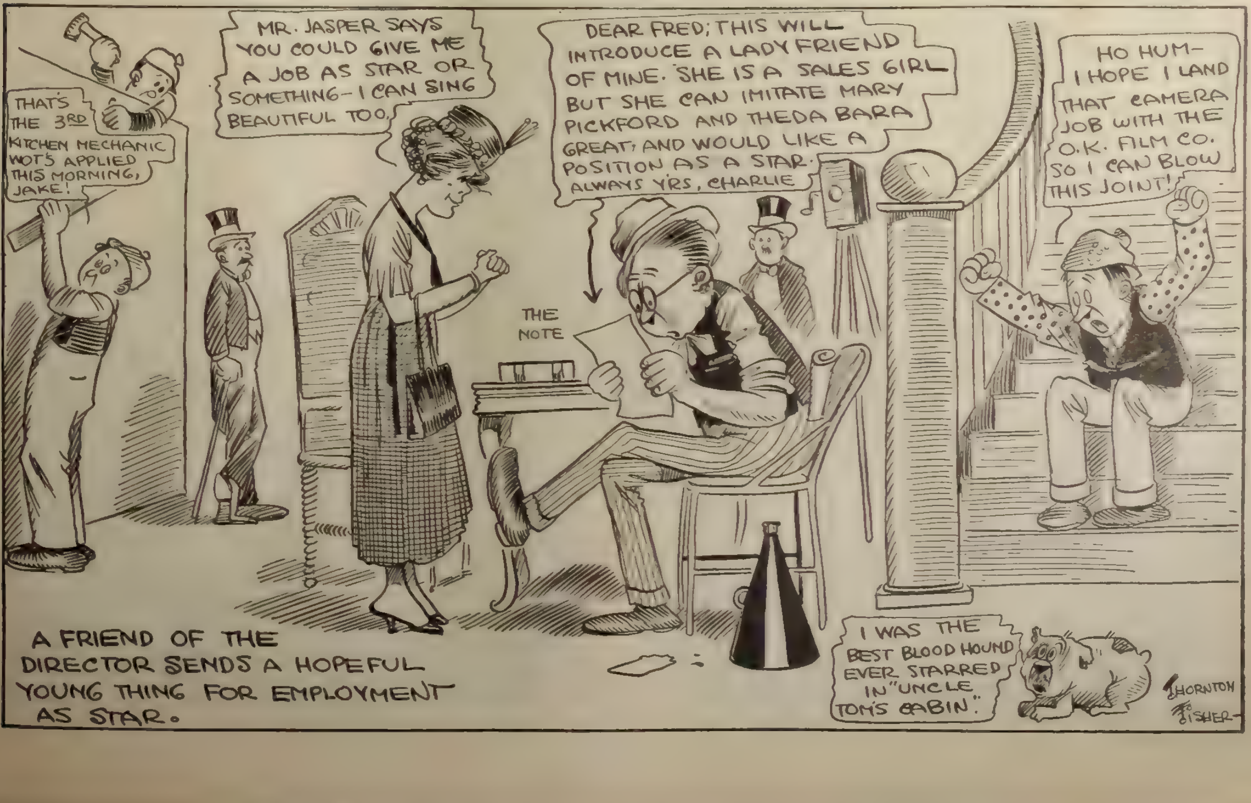
A young lady ticket seller in Indianapolis says she never saw so many large children under twelve since the theatre posted a sign "Admission for children under twelve, five cents."

* * *

A genius has invented a small X-ray apparatus to be chained to each seat. It resembles an opera glass and is to be used for seeing through the large party who stands and slowly removes his coat, hat and gloves before sitting down.

* * *

Don Cameron who played leads with Lillian Walker at Vitagraph, when interviewed concerning moving pictures as a career for young people said "It is a modern fallacy to suppose that one can become a moving picture actor in a week, when as a matter of fact it requires three weeks to make a good movie actor out of an ordinary shipping clerk."


THAT'S THE 3RD KITCHEN MECHANIC WOT'S APPLIED THIS MORNING, JAKE!
MR. JASPER SAYS YOU COULD GIVE ME A JOB AS STAR OR SOMETHING—I CAN SING BEAUTIFUL TOO.
DEAR FRED; THIS WILL INTRODUCE A LADY FRIEND OF MINE. SHE IS A SALES GIRL BUT SHE CAN IMITATE MARY PICKFORD AND THEDA BARA GREAT; AND WOULD LIKE A POSITION AS A STAR. ALWAYS YRS, CHARLIE
HO HUM— I HOPE I LAND THAT CAMERA JOB WITH THE O.K. FILM CO. SO I CAN BLOW THIS JOINT!
THE NOTE
I WAS THE BEST BLOOD HOUND EVER STARRED IN "UNCLE TOM'S CABIN".
THORNTON FISHER

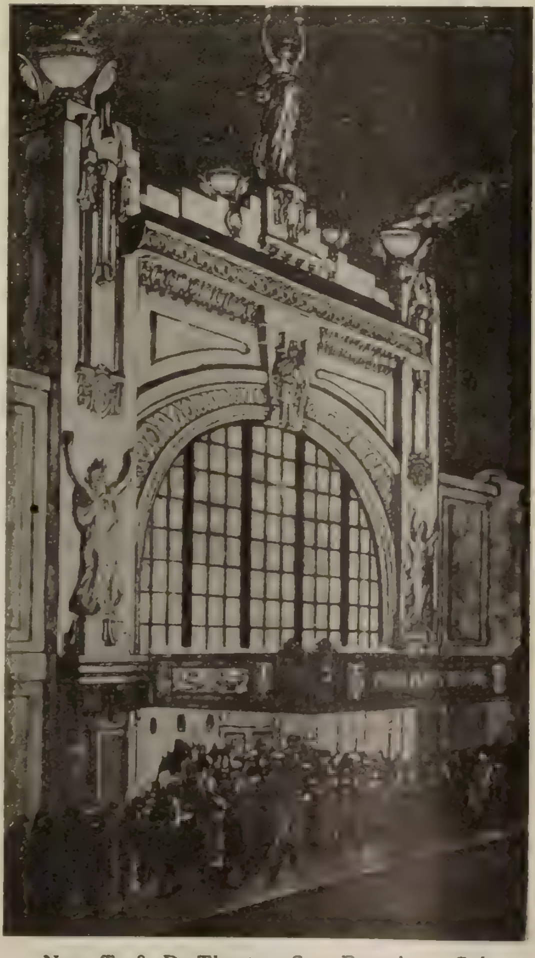
A FRIEND OF THE DIRECTOR SENDS A HOPEFUL YOUNG THING FOR EMPLOYMENT AS STAR.

New T. & D. Theater a House of Comfort

Proposed San Francisco Structure Will Have Every Convenience for Patrons— Auditorium 200 by 250 Feet

THE fast growing concern of Turner & Dahnken Circuit, largest on the Pacific Coast, has just completed final negotiations for one of the largest and grandest theaters in the world. This new venture is to be situated on the old Central Park site owned by the McCreery estate at Eighth and Market streets, San Francisco. This location, due to several new enterprises, has become the center of activities and is within one block of the magnificent new City Hall, Civic Auditorium and State Public Library.

The new T. & D. Theater, as it will be named when completed, will be a work of art both as to its exterior finishings, interior decorations and the consideration of the comfort and convenience of patrons. The exterior is designed in modern art and is to be executed in concrete and terra cotta. The entrance is to be through a tiled floor vestibule with paneled walls and ornamented domed ceiling, thence into a marble floored lobby leading into the promenade foyer, which is 50 feet in width and 260 feet in length.


New T. & D. Theater, San Francisco, Cal.

The center of the promenade foyer will contain a beautifully designed water lake, aquarium, electric fountain with live ducks of the most gorgeous plumage. The walls and ceiling of this foyer will be finished in ornamental plaster and with a very elaborate color scheme. Off the foyer will be a reception room 25 by 65 feet in size, a women's rest room 22 by 25 feet, men's smoking parlor 24 by 25 feet, three lounging parlors 24 by 25 feet, house manager's office, kitchen, lavatories, ushers' room and storerooms.

The reception will be a combination tea room, where milady may partake of tea, cakes and ices, or make appointments for the meeting of a friend, while waiting for the next feature film to start. This room will be in charge of two capable and experienced matrons. Here the children may be taken care of while the parents watch the program.

From the foyer there will be six gradients leading to lower portions of the main auditorium, also gradients 25 feet in width leading to the mezzanine floor, on which floor will be the children's room and nursery 30 by 50 feet, fitted with every modern amusement contrivance of interest to the kiddies, including a beach of sand, hobby horses, swings, etc. Check rooms and first aid requirements will be included in the house appointments, as well as an inter-communicating telephone system for both the outside as well as the interior of this magnificent theater.

The auditorium is 200 by 250 feet in size, with a seating capacity of 6,000. Of this number 900 will be loge seats of a very expensive type. The orchestra seats will be of the latest style, promising the maximum of comfort to the occupants. Each of these seats will contain a French steel spring that is worked by compressed air, which is absolutely the newest thing in theater chairs.

The lighting arrangements will be a distinct feature and of a very original nature, being so arranged that any desired color scheme may be had by certain combinations located on the main switchboard. This main switchboard will be so wired that when giving the audience any particular scheme or when lighting the auditorium with a certain color scheme a miniature arrangement over the board will designate to the operator the exact colors that are being blended throughout the house. These lights will be of a semi-indirect nature, and upon the projection of a picture that calls for a scheme at dusk or a volcano effect or in fact anything that requires color the operator can give this desired effect, naturally harmonizing the auditorium or seating parts of the house with the scene being projected upon the curtain.

Aside from this wonderful color scheme, there will be two large what might be called sun porches, so designed on each side of the proscenium arch. Looking through these sun porches, arranged with glass, gives the occupant of a seat in the auditorium a feeling of looking out upon a vast landscape. This color scheme so arranged throughout the house will also be added to these wonderful paintings, and in the case of a pyramid scene the spectator will be able to sit and look upon a scene in Egypt from the dawn of morning to the gradual close of day, showing all the beautiful tints of the sky as well as the rays from the setting sun. A number of these scenes are so arranged that upon reviewing a coming attraction the scenery can be arranged to fit the parts required to harmonize with the projected exhibition.

The dome in the center of the ceiling of the auditorium will also be provided for in this wonderful series of color schemes, restful to the eye and harmonizing with any color in the picture. Behind the elaborately ornamented proscenium arch with a width of 80 feet will be the various pipes of the master organ, which will be operated from the console in the orchestra pit in front of the stage. Especial attention has been given to the selection and distribution of the organ parts, as well as the acoustic properties of the house. The organ will consist of ninety odd actual speaking stops, not barrel stops, but actual speaking stops.

The proscenium arch is to be ornamented, aside from its decorations, with a magnificently draped velvet curtain and trimmed with an additional valance, to give it artistic lines. Just inside of this drapery will be a beautiful drape on each side of the stage, as well as an artistic one to cover up the space where the pictures are projected. All of these curtains will be mechanically arranged so that by pressing a series of buttons the front curtain can be opened, then gradually the ones on each side, exposing wonderful, transparent, perspective scenes of landscapes. This also includes the part of the stage where the picture is projected, and upon the completion of this operation, which will cover the time required for an organ overture or orchestral overture, the curtains with the exception of the front one will slowly close again and the scenes covering the picture curtain will gradually rise to the beginning of the opening of the picture attraction.

In method of construction and mechanical equipment, this new T. & D. Theater is equally admirable and adequate. It will be of fireproof construction throughout and equipped with double the number of exits required by law and with all the improved safety devices. The heating and ventilating system will, of course, be of the most modern, and designed so that warm air may be delivered into the auditorium and the

J. T. Turner,
Vice-President and General Manager.

Fred Dahnken,
President.

E. B. Johnson,
Secretary and Legal Adviser.

C. L. Langley,
Directing Manager and Treasurer.

temperature automatically regulated by thermostats to a degree that is consistent with the comfort of the patrons.

There will be two box offices situated on each side of the main entrance. Passing through the entrance into the vestibule, masses of hothouse flowers will bring joy to the eye and the sweet music of innumerable German roller canaries will please the ear.

The operating room is to receive especial attention and will be constructed entirely of concrete and located in the center of the auditorium, so designed that it will not be visible to the audience. The machinery to be installed in this room will be of the latest design and so arranged that under the most extreme conditions this room with its various emergency machines and devices will make it impossible to have a breakdown or a delay of any kind in the exhibition of its performances.

When finally completed and its huge steel doors swing open for its initial bow to the critical and discriminating motion picture public of the world, and San Francisco and California in particular, the T. & D. Circuit will have presented an entertaining offering in theatre perfection, the like of which has never been seen or dreamed of. Without resort to press agent persiflage of their truth twisting prerogatives, but with a simple emphasis, it is true that the new T. & D. Theater of San Francisco will rank as the largest and absolutely the finest photodramatic playhouse in the world, representing a total investment of about three million and a half dollars ($3,500,000).

This article would not be complete, of course, without some reference to the men behind this enterprise. The officials of the T. & D. Circuit consist of Fred D. Dahnken, president, and J. T. Turner, vice-president and general manager, the founders of this chain of theaters, the largest in Western America. Messrs. Turner and Dahnken started in the motion picture business with very little capital. Closely associated with them in the management of their successful houses are E. B. Johnson, secretary and legal adviser, and Claude L. Langley, managing director and treasurer of the circuit.

New Grand Theater, Lander, Wyo.

John R. Buckley's New Photoplay House to Open Late in May Ranks Among the Prettiest in Wyoming.

ONE of the first features one notices in the new Grand theater being built by John R. Buckley at Lander, Wyo., is the inclined floor of the house that gives a perfect view of the screen from every seat. The seating capacity of this floor is 350, and provision has been made for the early installation of boxes, and a balcony will be added when demanded.

The size of the building is 25 by 120 feet and the cost will be $15,000. It is two stories in height and has offices in front up stairs. A candy store is provided for the convenience of patrons. There are also convenient drinking fountains, toilets, etc. One special feature is an emergency room to be used in case patrons should be taken sick.

The lighting will be semi-direct during the intermissions and indirect while the pictures are on the screen. The walls are decorated with pleasing pictures. The heating is by the Trane vapor system burning oil. The lobby, which is 14 by 14 feet, will have the conventional center ticket booth. Above this there will be an arching electric sign, reading "Grand," and at the sides will be two American flags in electric lights and waved. The house will be managed by the owner, John R. Buckley, assisted by Wm. R. Franey.

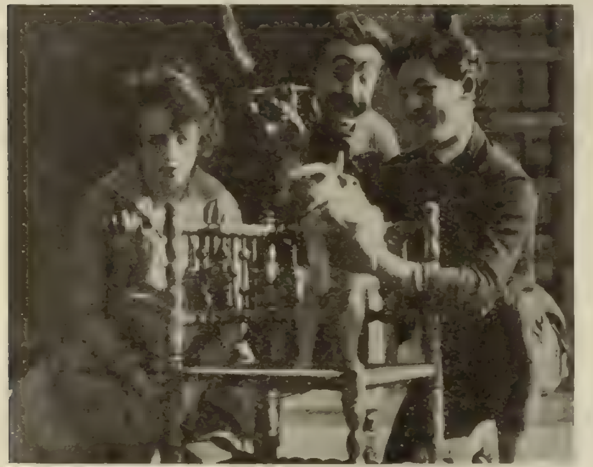
Scene from "The Mysterious Miss Terry" (Famous Players).

Scene from "Chris and the Wonderful Lamp" (Metro).

Rolin Company's Rise

History of Rolin Film Company Is Typically American—Present Success Earned by Work.

THE history of the Rolin Film Company is typically American. As a young company it was practically on the rocks when Success with a capital S came its way. What was thought to be its dying gasp turned out to be the first breath of a new and vigorous life. Pluck, ability and self-confidence saved the day for it, and within the short space of two years its "Lonesome Luke" comedies on the Pathe program have won an enviable popularity and became an attraction certainly unsurpassed and declared to be unequalled in their field today.



Bebe Daniels, Snub Pollard and Luke Lloyd, the Chief Members of the "Lonesome Luke" Cast.

Hal Roach, president and general director of the Rolin Film Company, personally supervises the direction of all the "Luke" comedies. It is his ability in this direction that has made the comedies unique, full of "pep" and original situations. He personally selected and trained Harold Lloyd, "Snub" Pollard, Bebe Daniels and the other members of the cast.

Mr. Roach is a young man, still under thirty; was born in Elmira, N. Y., and started his career as a mail carrier in Alaska. His was not a house-to-house delivery such as most of us are familiar with. It was a long horse-back ride over frozen hills, valleys and tundra, sometimes with the snow up to the stirrups. He nearly lost one of his feet from frost bite and decided it was time to quit. He went to California and got a job with a firm of contractors. While in Los Angeles he met some persons connected with a big motion picture producing company. The business interested him. Getting a short vacation, he applied for and secured a job as an "extra" in a "western" picture. A scene was put on showing cowboys playing roulette. The director was staging the picture so inaccurately that any cowboy who ever saw the scene would give it the horse laugh. Mr. Roach offered his advice. It was accepted and the young man found himself with a regular job, and soon became an assistant director.

After a while at this he became ambitious and with a friend formed the Rolin Company. They sold several pictures to different distributing companies. Each company went broke owing them the purchase price. The Rolin capital was tied up in those pictures and things looked pretty black. Roach decided upon one last desperate effort. He took his company and put through every funny situation he could think of, called the picture "Just Nuts" and sent it on to Pathe on speculation. Pathe looked at it, liked it and bought it. The Rolin Company was saved and "Just Nuts" made such a hit that it is still playing. Pathe asked for more pictures, so to get the proper capital to do things right Dwight Whiting was interested in the struggling company.

Mr. Whiting is a Los Angeles man of a wealthy family and was destined for the law. After going through Groton School in Massachusetts and Stanford University he decided to leave law to the other fellow and entered business. He opened and managed a large automobile agency in San Francisco. His father having died, he found it necessary to sell his business and return to Los Angeles to look after the family properties. As this did not occupy this full time he asked his lawyer if he know of anything that he could get into. The lawyer was looking after Roach's affairs also and told Whiting that Roach had produced some pictures that seemed to be all right and wanted money to produce more. The two men were brought together and Mr. Whiting acquired a third interest in the Rolin Company. Mr. Whiting immediately set out upon the task of putting the company's finances, books and systems upon a business basis, and called in his assistant, W. H. Doane, to help. Dan Linthicum, the third owner of the business, sold out his share jointly to Whiting and Roach, leaving them the sold owners.

As a result of Mr. Whiting's management, the Rolin Company, since he took an interest in it, has discounted every bill presented and the company doesn't owe a dollar.

Today Mr. Whiting is general manager of the company; Mr. Roach is president and general director; Mr. Wisdom, the attorney, is vice-president, and Mr. Doane, who recently acquired an interest in the company, is assistant to the manager and secretary.

The success of the "Lonesome Luke" comedies was the cause of the recent change in their length from one to two reels. Exhibitors asked for longer comedies of the same quality as the one reelers. The new two reelers have been booked by some of the largest picture theaters in the country, among them the Rialto, Loew's American, Loew's Bijou and Loew's New Forty-second Street theater, New York; Proctor's Newark; the New Grand Central, St. Louis; The Olympic, Pittsburgh; the Coliseum, of Seattle; the Madison, of Detroit; the Majestic, of Des Moines; the Orpheum, of Cleveland; Clemmer's Spokane, and the Triangle, of New Orleans.

BRISTOL OF TRIANGLE RETURNS FROM COAST.

C. H. Bristol, advertising manger of the Triangle Distributing Corporation, has just returned from a two weeks' trip to the coast, where he visited the studio producing Triangle-Ince plays and Mack Sennett Keystone comedies.

In commenting on his trip, Mr. Bristol stated that he was particularly impressed with the efficiency and attention to detail that is practiced at the Triangle-Ince studios. There are at present five enormous glass stages at the Culver City studio, and arrangements are now being made for the construction of additional stages.

Mr. Bristol also stated he was particularly impressed with the amount of property used at the Mack Sennett Keystone studios for use in the production of comedies. At this studio the word "impossible" is never included in the vocabulary. The property building contains mechanical and electrical apparatus of nearly every type in order to properly carry out some of the unusual situations that are found in Mack Sennett Keystone comedies.

Triangle Officials and Screen Workers at Thomas H. Ince Culver City Studio.. Left to right—Charles H. Ray, Margaret Bennett, C H. Bristol, Margaret Long, E. H. Allen, Mary McIvor, sitting

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AL GREEN DIRECTING "THE HEART OF BEAUPERE."

Director Al Green is now engaged in producing a Selig feature in two reels, entitled "The Heart of Beaupere." The drama deals with life in the Northwest. Those in the cast include George Fawcett, Vivian Reed, Will Machin, Charles Le Moyne and Eugenie Besserer.

Picture Situation in the United Kingdom

Budget of Interesting Consular Data on Business in British Isles—Canvass Shows That 75 Per Cent. of Films Exhibited Are American

THE number of places of amusement in Liverpool where motion pictures are exhibited, according to Consul Lee Washington, stationed in that city, is 62, made up as follows: Music halls, 4; theaters playing stock and motion pictures combined 4; and buildings in which moving pictures are exclusively shown, 54. The total capacity of these places is more than 40,000. The prices of admission to picture theaters in the central part of the city vary from 12 to 48 cents, and in the outskirts of the city from 4 to 24 cents. In addition to these prices the Government entertainment tax of 2 cents on each 12 cents is collected. Various estimates by those interested agree substantially that 75 per cent. of the films exhibited have been of American manufacture, 15 per cent. British and 10 per cent French and Italian. More recently American pictures have gained a stronger hold.

A system stated to have been introduced recently into this country of "block booking" American pictures is alleged to have been the climax in its effect on the British film industry, and to have made British films "as dear as diamonds" in comparison with American products. This system is alleged to be a kind of blending operation. The good, bad and indifferent pictures are lumped together for selling, and are offered on a long contract.

The statement is made, and is given as showing the extent of the trade, that motion pictures amuse 15,000,000 to 20,000,000 people in this country every week; that the country is paying nearly $4,866,500 a year to import foreign pictures, chiefly American; and nearly $48,665,000 to see them.

Charge for License.

Consul Augustus E. Ingram, Bradford, writes in "Commerce Reports" that the charge in Bradford for a license for showing motion pictures is $4.86 per annum, the year ending March 31. The prices of admission range from 4 cents to 24 cents, plus the amusement war tax. The charges in the center of the city are slightly higher than at the theaters in the suburbs. American films preponderate in this district.

The prices paid for the purchase or rental of films vary considerably and are according to arrangement. During the last two or three years the "exclusive" dramatic film of four, five or six reels has increased in popularity, supplanting to some extent the open film. The market, however, is said to be tiring of these long films which occupy so much time. The patrons demands a greater change in the picture program.

An "exclusive" film may command any sum up to $389 or $487 for its first week's run, depending on the character, interest and drawing power it is likely to have with the public. The more expensive of the "exclusive" films are shown for six days to make them pay, a change being made after three days in the open films which usually complete the program. An open film may be obtained for $19.47 or $24.33 upward, according to its length and interest.

Demand for Serials of American Manufacture.

Thirteen theaters in Swansea, Wales, give motion picture shows with seating capacity of 300 to 1,200, according to U. S. Consul M. K. Moorhead, stationed there. Three of these can accommodate more than 1,100 persons each. The prices of admission are 6, 12, 18 and 24 cents, according to location of seats. Most of the theaters run a continuous performance from 2:30 in the afternoon to 10:30 at night, the program being repeated at 5 o'clock and again at 7:30. Serials are very popular, especially those of American manufacture. Long films, with well-known legitimate actors in popular modern plays and classical dramas, do not appeal strongly. The dramas that are offered must be clean and wholesome.

The majority of the pictures shown in Swansea are of American manufacture. According to the manager of one house, American films are superior to those of all other countries. He suggested, however, that when American manufacturers send films to Great Britain they should avoid the use of American slang in the descriptive notes thrown on the screen. The popularity of motion-picture plays in this district is steadily increasing. Swansea, with a population of only 120,000, has 13 theaters devoted to motion pictures, and these are practically always crowded.

New Amusement Fields Opened.

From U. S. Consul Albert W. Swalm, Southampton, we learn that in the Southampton consular district picture houses are most numerous at Portsmouth, Bournemouth, Weymouth, and Jersey and Guernsey in the Channel Islands. Places are well established in such centers as Salisbury, the Aldershot Camps, Andover, and Romsev, and about 20 or more other communities in which theatrical performances were never before given are now afforded entertainment by means of "movie" exhibitions. Twelve picture theaters are operated in Southampton.

Prices of admission are from 5 to 37 cents in the various picture theaters of the district. Of the pictures shown, 80 per cent. are of American production; 90 per cent of the humorous films are American.

The Borough of Huddersfield at the last census had a population of about 110,000, and with the suburbs added the number probably is approximately 200,000, within a radius of 8 or 9 miles, says U. S. Vice-Consul David J. Bailey, Huddersfield, writing in "Commerce Reports." In this section are 20 licensed motion picture establishments—11 in the borough and 9 in the suburbs. As all picture houses employ some form of musical accompaniment, it is obligatory for each of them to obtain a license from the borough justice, which has to be renewed annually.

A new picture theater has been completed during the past twelve months in this district, and it is equipped on modern lines. The building is oblong in shape and has a seating capacity of about 1,000. The theaters in Huddersfield are open daily, and provide a continuous performance between 2:30 and 10:30 p. m. Those in the suburbs are open evenings between 8 and 10 p. m., and also give a Saturday matinee for children.

British film companies are making every endeavor to advance their product in the market, and undoubtedly these efforts have met with some degree of success. It is stated that their pictures are assuming a more attractive and modern character—qualities which were lacking formerly. The French film is also displayed here. American makes, however, claim a good proportion of the patronage in this district, and if there is no deterioration in quality and the price is reasonable the connections probably will be retained. There are no imports of films into this district.

Four motion-picture houses are maintained in Dunfermline, Scotland, according to U. S. Consul H. D. Van Sant, who is stationed there. They are: The Cinema—seats 700; prices of admission, 22, 14 and 8 cents. Palace Kinema—seats 1,200; prices of admission, 26, 22, 14 and 8 cents; La Scala—seats 780; prices of admission, 14, 8 and 5 cents.

Prices for four-part and longer films vary considerably according to maker, popularity and gripping power of the subject, as well as quality of production. For three-day booking, which is the usual limit of exhibit, an average price is $50. The Cinema is said to book the best and highest-priced pictures at present. The managers of these houses state that American productions have reached such a high standard of quality that they have no suggestions as to improvement.

Women Inspectors Make Censorship Rigid.

U. S. Vice-Consul David C. Kerr, Birmingham, says that there are 60 motion picture theaters in this city and 26 in the city's suburbs. The seating capacity varies from 3,000 to 400, and the prices of admission range from 2 to 24 cents, not including the tax that the Government has levied on all amusements for the past eight months. The general character of the films varies, but they must be absolutely clean. The censorship in England has recently become very strict, and this is attributed to the fact that women inspectors are now employed.

The amounts paid for film hire vary from $487 per week to $12. The only recommendation offered by renting agents as to any improvements desired in American films is a request for "less of the sexual problem." People of all classes attend the picture houses, and films based on novels and plays known to the English people are the most popular.

Houses Commodious; Business Increasing.

Sheffield, according to the American consul, John M. Savage, there, has 38 licensed houses devoted exclusively to picture shows, and four large halls which give occasional exhibitions and at other times are devoted to various forms of entertainment. The business seems to be steadily increasing. Nearly all of the houses are large and commodious, and were specially built for the purpose. The two leading theaters give daily continuous performances from 2 to 10:30 p m. Some give daily matinees and two evening performances and still others semi-weekly matinees and two evening performances. Performances usually occupy two hours and none are given on Sunday. Prices of admission vary from 4 to 24 cents for adults, while children are admitted at half price.

It is the invariable rule that each performance shall contain one of the "topical" productions, which are here the most popular pictures of the day. These show important events of recent occurrence in everyday life, and are not confined to any particular country or series of events. Natural history films showing bird and animal life in the wild state are much appreciated on account of their educational qualities.

The Sheffield picture houses hire their films from agencies in London. Eight of these are American, two French and one British. The nationality of the film shown is probably in proportion to the agencies mentioned.

British Notes

THE Kinematograph Trade Council, the body formed last year to tackle the then ominous question of censorship, has been organized upon a more representative, and it is to be hoped, a permanent basis. The executive committee is superseded by a general committee composed of ten members of the Exhibitors' Association, five of the Renters' Association and five of the Manufacturers' Association, with A. E. Newbould of the Exhibitors' Association as president. The committeemen are Matt. Raymond, E. W. Peall, Sidney Bacon, F. R. Goodwin, E. J. Brown, R. C. Buchanan, A. Cunningham, A. J. Gale and H. V. Davies (Exhibitors' Association), A. M. Kay (Ideal Film Renting Co.), Isidor Joseph (Butchers' Film Service), A. C. Lovesey (Raffells Exclusives), J. W. Barber (Castle Films) and T. E. Davies (Western Import Co.) (Renters' Association), E. H. Montagu (Selig), Paul Kimberley, Thanhouser), A. F. Wagner (Edison), Cecil Hepworth and Will Barker (Manufacturers' Association). The first meeting was held last week and a spirited discussion ensued regarding the trade-show deadhead, the uninvited guest who turned up at the trade-shows to the exclusion of the genuine exhibitor. One exhibitor held that elaborate trade shows at West End theaters attracted these people, who were out for something for nothing, and the remedy was entirely in the hands of the renter. A renter's counterstroke to this suggestion was that the exhibitor who could not attend trade-shows often distributed his invitations among his friends or even his patrons. And so came to pass two resolutions. One to the renters urging less pretentious trade premieres and one to the exhibitors advising more careful use of invitation cards.

* * *

Birmingham recently appointed two women constables for the express purpose of visiting local entertainments, but particularly kinematograph exhibitions and reporting upon conditions prevailing in different parts of the area. The neighboring city of Coventry contemplates similar action, directly the result of a petition from the National Union of Women Workers. Coventry's chief of police does not, however, seem enamored of the proposal and he very pointedly told the council that moving picture theaters were a tremendous power for good in Coventry. Furthermore inspection of films was a very delicate subject indeed. Should these policewomen be appointed he submitted there was the possibility of a legitimate trade being endangered simply on the opinion of two women, who might be temperamentally unfitted for passing judgment on the matter.

* * *

The War Office announces the fourth of the special war films, "Sons of Our Empire," of which a private view was given to the trade last week. It is in ten reels and the releasing firm here is to issue it in five weekly sections. For the first time in these official records the work of the Royal Navy is depicted, and the two reels devoted to the activities of the fleet will be of no less interest upon the western side of the Atlantic than on the east. Both the material and photography are a distinct improvement on "How Britain Prepared." The land forces and the air services are recorded in full fighting trim in the other parts, the most notable of the former being the Canadian massed attack on Courcelette. Some of the aerial photography is both curious and sensational. In one scene, for instance, the cameraman descends with the pilot in a quick spiral from a great height. It looks almost like a sheer drop and a performance evidently done at great risk to both. "Sons of Our Empire" will be handled in America by Chas. Urban.

* * *

Harry A. Spoor, who presides over Essanay's European destinies, has a little novelty up his sleeve which he will most likely place on the market during the summer. It is another Chaplin melange with the flippant title, "Chase Me, Charlie." It must not be confused with the Chaplin review released in the States last year, although it is constituted of the best scenes that could coherently hang together from his successes released under the Essanay banner. A dozen subjects have been cut up in the firm's London office with additional novelties such as C. C. signing the Mutual contract, so that the promised five-reel feature may quite conceivably be the most variegated comedy the market has seen for some time. Of the continuity of the story we are assured. Mr. Reed, the London publicity manager, spent nearly five months piecing the picture together. If reconstructions like this prove to be acceptable to the exhibitor then we have one solution of the over-production problem, and incidentally a new vocation within the trade, the professional re-hasher of films. I wish the innovation better success than attended a Northern exchangeman's venture. Being in urgent need of an exclusive he concocted a three-reel "Fall of Constantinople" from five years' accumulation of news reels. The first exhibitor saw through the imposition and before despatching it to its second engagement scratched a few feet of the first reel clear of emulsion so that a white light would show on the screen. This he prefixed with the title "General White, the hero of the story." What happened to the subject during its subsequent bookings would take too long to tell, but just sufficient length of the original arrived back to make the enterprising exchangeman a pair of braces.

* * *

"The Scarlet Runner," the Vitagraph serial, has arrived at the London offices of the company and is down for early release. It is the first Vitagraph serial to be available for British exhibitors, its predecessor, "The Goddess," being, for reasons well known, withdrawn from the market.

* * *

J. Brooke Wilkinson, secretary to the British Board of Film Censors, told the Kinema Commission the other day that it was decided last year that the British Board of Film Censors should undertake the censorship of posters, but this had not yet been carried into effect. Since the issue of the Board's last report (summarized in the "World" at the time) objections have been taken to scenes in films upon grounds which might not have been raised had the country not been at war. Depiction too realistically of the horrors of war has accounted for a few and at least one production showing British officers in a discreditable light in their relations with Eastern peoples was turned down. The materialization of the conventional figure of Christ still remains the most deep-rooted of objections with the board, and I have heard speculations during the past day or two of the fate of "Intolerance" in this aspect. Should the subject be submitted for censorship the holy land scenes would most undoubtedly have to be cut. But I do not think there is a man in this country who could convince Mr. Griffith of the utility of censorship.

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American Film Releases, of which R. S. Edmondson is managing director, have in consequence of increasing "Bluebird" business taken large premises adjoining Wardour street. The address is now 16 Great Chapel street, London, W. I.

* * *

The Trans-Atlantic Film Co. is engaged upon the production of the first serial film to be undertaken in this country. The story is written around the boy scout movement and the chief of that organization, Lt.-General Sir R. Baden-Powell will, it is stated, appear in the production.

J. B. SUTCLIFFE.

NEW THEATER AT GOOSE CREEK.

Messrs. Mitchell, Mitchell, Stephenson and Trifon recently opened in Goose Creek, Tex., a thriving town in the coast oil belt, an up-to-date playhouse known as the Cozy Theater. Representing an investment of $10,000, this house is fireproof, and thoroughly modern in every particular. It has a discriminating clientele, drawn from the town whose population is about 8,000. Only the latest and best moving pictures will be shown.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Three Industrial, Two Zoological, Three Topical, One Art, and Four Travel Subjects.

Reviewed by Margaret I. MacDonald.

"Making Grape Juice" (Mutual-Gaumont).

THE MANUFACTURE of grape juice which twenty-five years ago became a popular drink is well illustrated in "Reel Life No. 54," in which we are privileged to watch the various stages through which this luscious fruit passes on its way from the vine to the bottle. After being gathered, the grapes are placed in boxes, which when filled are taken to the factory and placed in a machine which carries them along through a continual flow of water in which the grapes are cleansed. The fruit is then passed through an automatic stemmer, and after being slightly heated in aluminum kettles it is placed in the pressing machine where it is pressed and strained through cloth at the same time. The heating of the fruit eliminates danger of fermentation, and immediately after the juice is extracted from the grape it is put in large glass carboys to await its turn at the bottling and capping department. This is an interesting subject.

"Copper Industry—Arizona" (Pathe-Combitone).

No. 9 of the Combitone Series covers in an intelligent manner the copper industry of Arizona where large deposits of this mineral help to increase the tremendous output of the country. The scenes of the picture show the locations of the mines, the taking out of the ore, the transportation of it to the smelter, and the actual smelting of the ore. An interesting and well-illustrated subject.

"A Submarine Oil Well" (Mutual-Gaumont).

The great demand for oil for use as fuel in the navies of the world has caused California to bore for it under the bed of the ocean: so we learn from "Reel Life No. 54." The scenes in the picture show us how from one central power unit all these submarine wells are pumped and the oil emptied into large storage tanks ashore. Pictures of some of the great oil wells of California, covered as they are at the present time by huge protectors presumably made of steel or metal of some sort.

"The Small Cat Animals" (Educational Films Corporation of America).

In a picture entitled "The Small Cat Animals," Raymond L. Ditmars has told a number of things in connection with the cat family that many of us did not know before. The members of the cat family which he has photographed for our benefit are the American wild cat which, by the way, is "bob-tailed"; the Canada lynx, whose fur is of considerable value, whose ears are tasseled, and whose feet are unusually large and heavily furred to support it in walking over deep snow, and the domestic cat. In the picture our attention is drawn to the fact that the domestic cat is still governed by hereditary influence, even to its hatred for animals of the dog type. A picture of the wolf, which is the enemy of smaller species of wild cats, is shown, following which are some scenes which are highly amusing, in which a domestic cat holds her own in a fight with a bull terrier. Some pictures of an ocelot kitten at play and also of the adult ocelot, whose fur is vividly spotted, are shown.

"New York's Great Aquarium" (Universal).

The second of a series of scenes photographed in the New York Aquarium will be found in the "Universal Screen Magazine No. 20." Among the fish shown are the silver moon fish, natives of the Atlantic and Pacific seaboards. These fish average two pounds in weight and make fine food. Its sides have a silvery sheen and the reflecting qualities of an ordinary mirror. The angel fish which is also exhibited in the picture, is found in the tropics and is the most beautiful of the coral reef dwellers. They also make splendid food and are caught by trapping. Another fish shown is the porcupine fish which is not used for food purposes and is often seen in New York Bay. By inflating its body it is able to protect itself from enemies.

"New York's Harbor Police" (Universal).

The "Universal Screen Magazine No. 20" gives a good illustration of the duties of the harbor police. We are shown their headquarters and the rapid manner in which they respond to an emergency call. Views are given of the policemen boarding the patrol boat, and of the rapid-fire gun on its forward deck, which is a terror to river pirates. They are also shown boarding the craft of suspected boatmen, which is searched and then released. We see them supervising the loading of an ocean liner, and boarding the loading barge. A search for suspicious characters and the arrest of three suspected men finish the lesson on what is expected of our harbor police.

"Proteges of a Big City" (Mutual-Gaumont).

In "Reel Life No. 54" we find much of interest in connection with the hospital for the feeble-minded which is situated on Randall's Island. This subject has been well covered by the photographer, and we became acquainted by the methods used in dealing with these poor unfortunates. By means of certain tests the mental age of the child is determined; for instance a man may be forty years of age and have a mentality equal only to that of the average child of nine years. In this hospital the girls are taught to cook, sew, embroider, and in fact do all kinds of ordinary house work. The boys learn the art of shoe making, carpentering, etc. At recreation hours we see them dancing on the green to a band composed of feeble-minded boys: and in the course of events they perform a Scotch dance, wearing kilties made by the girls. The boys love to drill and do it well. Free entertainments are provided these afflicted individuals from different sources.

"The Training of An Eight-Oared Crew" (Paramount-Bray).

The Paramount-Bray Pictograph No. 68 contains a fine illustration of how the Yale oarsmen train for the season's work. We learn through this picture that all winter long the men row in a shell placed in a tank and that the only immediate satisfaction they get from this daily grind is a tired set of muscles. In addition to the work in the tank they are put through a series of exercises to develop their bodies. The picture shows how these things are conducted and accomplished and illustrates the progress made from the first day of their labors to the one great day, when seated in the long graceful shell, they await the sound of the starter's gun, and closes with a thrilling boat race.

"Making a Bronze Statue" (Universal).

The making of a bronze statue by Allen C. Newman, a noted sculptor, is shown in the "Universal Screen Magazine No. 20." The opening scenes were photographed in the studio of Mr. Allen and show him first designing the statue while a model poses. We see in the picture the modeling of the famous "Hiker" monument, which after the work of the artist is finished is taken to the foundry for casting. We are shown the furnace pits, the lifting of the crucibles of molten bronze, the pouring of the molten bronze into the mold, the digging of the bronze out of the sand mold, the inspection of the cast by the sculptor, the removal of the rough sand from the cast, and the coloring of the finished product. The final scene shows the unveiling of the monument.

"The Tribes of Senussa" (Educational Films Corporation of America).

The scenes of this picture show that part of the desert of Sahara frequented by the tribes of Senussa. In the picture we learn that contrary to belief of the average person the desert of Sahara is composed of something more than sandy waste, and that there are beautiful spots covered with luxuriant vegetation to be met with at intervals on the trip across the sands. In the picture our attention is drawn to the ruins of an ancient temple, to flocks of sheep apparently in good condition, and to the beautiful streams bordered by palms and other kinds of foliage. A swimming pool where the children bathe regardless of onlookers is shown, and also a stream.

of clearest water, where the women wash their clothes and bathing is also indulged in.

"Pompeii" (Mutual-Gaumont).

In "Mutual Tours Around the World No. 27" will be found some comprehensive views of Pompeii, the ancient city near the Bay of Naples that was buried hundreds of years ago and its luxury loving inhabitants destroyed by an eruption of the volcano Vesuvius. We enter the city by the gate of Stabia and pass by the ruins of mansions of ancient glory and on to the ruins of the arena. On a wall as we pass we see the posters of a politician and a contractor's notice, and we walk through what remains of the residence of one of the wealtiest citizens of Pompeii and contemplate the evidences of the luxury which characterized that period.

"Zurich, Switzerland" (Mutual-Gaumont).

Scenes in and about Zurich, Switzerland, appear in "Mutual Tours Around the World No. 27." Here we see the business section of the city, noting the fine shops which are to be found there. We learn also that the city is noted for its picturesque Gothic architecture, and that the newer part of the city stretches up the slope of the Zurichberg. We learn that it is built upon both banks of the river Limmat, where it issues from Lake Zurich. The water life of Zurich is notable, and several attractive views of the rizer and lake with boats of all sorts flitting about are also shown.

Mourom, Russia" (Mutual-Gaumont).

Views of the ancient Russian village of Mourom, built in the time of Ivan the Terrible, are exhibited in "Mutual Tours Around the World No. 27." The village, we learn, is on the Oka river, we are given glimpses of the streets and of its market. We are also interested in the sleds and different types of vehicles in the streets and the ruins of an ancient church which is shown. The building of a new railroad bridge is also included in these scenes which are typical of the Russia that was.

New Series at Rialto

"Sailors of France" Embodies Inspiring Series of Naval Pictures Presented Through the Courtesy of the French Commission. Pathe-Combitone Number Also Included in Program.

THE new series of educational pictures which are now being shown at the Rialto theater have been photographed by the cinematograph department of the French Army, and are being exhibited through the courtesy of the French Commission.

The first instalment of these pictures shows us the French fleet entering the Adriatic, the battleship "Mirabeau" on high seas, and various other views of the fleet of one of the warring nations for which America has exhibited much warmth of sentiment. The series bids fair to be of great interest, and as presented under the management of S. L. Rothapfel, gains much by way of effect.

This same program, shown the week of May 6, also included an excellent sample of the Pathe-Combitone series entitled "Along the Apache Trail." A verse from "Navajo Nights," introducing this picture, which, by the way, was given an effective musical setting, describes its character well. This verse inserted in the printed program is as follows:

> "Past painted buttes and mesas bare,
> Where the rattler lurks in his rocky lair,
> Through the twisting canyon's shadowy deeps,
> Where the shimmering sunlight never creeps,
> Over the blistering cactus plain,
> Ever untouched by the cooling rain,
> There leads the old Apache Trail, the Land Where
> the Sun Goes Down."

"Out in the Rain"

Third of the Motoy Comedies Destined to Please Even the Adult Portion of Audience.

WHILE one may have to get used to the style of the Motoy comedies which are being made by the Peter Pan Film Corporation, of 729 7th Ave., New York City, we have discovered that the getting used to them means learning to look with eagerness for them. When you get thoroughly acquainted with little Jimmy, the comedy doll of them all, you will learn to adore him with the same sort of adoration which Charlie Chaplin has at last succeeded in inspiring in many people still ashamed to admit such a thing. While "Jimmy" is quite different in style from "Charlie," and is only a mere doll, he is imbued with remarkable magnetism; and in spite of ourselves we love the little fellow with his silken hair, big dark eyes and chubby little body.

In the third number of the "Motoys" entitled "Out in the Rain," we see Jimmy and a party going on a joy ride in which a defective brake is the cause of a disastrous ending. Left stranded they look about for something to amuse them, and while the other dolls play at "teeter totter," Jimmy noses into a dog kennel, where his reception is not the warmest. In a mischievous mood he turns the hose on the dogs, and when an electric storm blows up the dogs, driven from their home, the dolls find shelter in the kennel.

Special mention should be made of the effective manner in which this number has been produced The electric storm is realistic, and the same may be said of the entire production. In view of the fact that all the performers are dolls and toy animals, it is really a remarkable piece of work. It takes six weeks to make one of these little comedies which take but six minutes to run.

Pictograph Aids Patriotism

"The Awakening of America," Title of Cartoon Section of Recent Paramount-Bray Release.

THE USEFUL character of the cartoon section of the 68th number of the Paramount-Bray Pictograph makes it worthy of special mention. This cartoon is entitled "The Awakening of America" and opens with a scene showing America at work. Farmers are seen plowing and reaping; great factories are busy and freight trains and vessels are seen hurrying on peaceful errands. Suddenly the call to arms is heard, and is followed by intensive activity and excitement; the implements of peace are dropped and in their place appear the implements of war. Great armies are seen mobilizing everywhere, and America is seen bristling with bayonets and cannon ready for any foe, and over all waves the starry emblem that spells "My Country first in Peace or War."

This cartoon is an inspiration and will no doubt add much to the popularity of this particular number of the Pictograph.

Better Films Movement Grows

Interesting Information From All Parts of the Country Points Toward a Brighter Outlook.

IN THE month of April alone ten organizations were added to the list of Affiliated Committees for Better Films associated with the National Committee for Better Films. This includes one state organization of Mothers' Congress and Parent Teachers' Association, all of which points to a brighter outlook and is significant of a firm foundation.

The following reports received by the National Committee from different Affiliated Committees should be of interest to readers:

Mrs. John Malick, Chairman of the Civic Committee of the Utah State Federation of Women's Clubs, reports that they have sent out a circular in which they urge co-operation with exhibitors and suggest that every town which maintains a picture house should have a children's matinee or an evening for the family group.

Out in Omaha Mrs. W. S. Knight reports that the motion picture committee of which she is chairman has made a most profitable study of motion pictures this winter. After getting the program for the Saturday mornings for the young people well under way they prepared a questionaire for use in the examination of theaters and spent several weeks visiting the motion picture houses. "This part of the work," she reports, "has been the means of bringing us into very pleasant co-operation with the managers of the theaters and we have learned many things from them and gotten an insight into their problems. They have always been most generous and willing to do everything that we wanted for our programs and more. In many frank talks with them about pictures in general we have found their ideals as high as our own and without making any effort to change the kind of pictures shown the tendency is towards better things all the time."

From Jefferson City, Mo., Sara Elizabeth Edwards has reported the great success of their juvenile programs. The first one was held April 14. The house was packed with young people, 600 of whom held season tickets for a series of twelve such matinees. The mayor of the town, the superintendent of schools, clergymen and the master of the Boy Scouts addressed the 1,000 children. There are about 200 Boy Scouts in Jefferson City. A certain number are assigned every Saturday to assist at the matinee. The financial success of the whole series of matinees was guaranteed by the sale of the season tickets in advance.

In Buffalo the Motion Picture Committee of the City Federation of Women's Clubs, which is one of the Affiliated Committees for Better Films, reports that a Boy Scout Day was held on Saturday, May 5, and that other special performances are being arranged for.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Swat the Fly.

COMMENCING right now, begin pour "Swat the Fly" crusade if you have not already done so. Full details are given in "Picture Theater Advertising," but for the benefit of those who have not that handbook, these suggestions are offered. Form a swat the fly club. If possible work in with the editor of the leading local paper. Require that all flies be brought to the theater at times other than showing hours. Count the flies by weight. Offer small prizes weekly for the best weekly catch, a larger monthly prize and a grand season prize for the largest total catch. It has been suggested that the flies be kept in a case in the lobby as an attraction, but the very newest fad is to burn the flies immediately to kill all the germs with which they are loaded.

The local papers will be glad to work with you, and so will local merchants, school teachers are welfare associations. Pathé and Selig probably still have the one-reel subjects made for this crusade some years ago, and you can get a lot of material by writing to your congressman or to the Superintendent of Public Documents, Government Printing Office, Washington. The Merchants' Association of New York City has compiled a four-page circular from Government sources which it is distributing free. If you desire to print a similar bulletin you can probably arrange with them to obtain electros. The front page reads:

> As a practise Measure of Preparedness, the Disease-Carrying House Fly must be eliminated. American Military records show that it causes more deaths than the enemy.

Inside this copy is carried:

Kill Flies and Save Lives.

> Kill at once every fly you can find and burn his body.
>
> Observers say that there are many reasons to believe there will be more flies this season than for a number of years.
>
> The killing of just one fly NOW means there will be billions and trillions less next summer.
>
> Clean up your own premises; see and insist that your neighbors do likewise.
>
> Especially clean "out-of-the-way-places," and every nook and cranny.
>
> Flies will not go where there is nothing to eat, and their principal diet is too filthy to mention.

The Fly Is the Tie That Binds the Unhealthy to the Healthy!

> The fly has no equal as a germ "carrier"; millions of germs have been found in and on the body of a single fly.
>
> It is definitely known that the fly is the "carrier" of the germs of typhoid fever; it is widely believed that it is also the "carrier" of other diseases, including possibly *infantile paralysis*.
>
> Do not wait until the insects begin to pester; anticipate the annoyance.
>
> April, May and June are the best months to conduct an anti-fly campaign.
>
> The farming and suburban districts provide ideal breeding places, and the new born flies do not remain at their birth place but migrate, using railroads and other means of transportation, to towns and cities.
>
> *Kill flies and save lives.*

RECIPES FOR KILLING FLIES.

> The United States Government makes the following suggestions for the destruction of house flies: Formaldehyde and sodium salicylate are the two best fly poisons. Both are superior to arsenic. They have their advantages for household use. They are not a poison to children; they are convenient to handle, their dilutions are simple and they attract the flies.
>
> A formaldehyde solution of approximately the correct strength may be made by adding 3 teaspoonfuls of the concentrated formaldehyde solution, commercially known as formalin, to a pint of water. Similarly the proper concentration of sodium salicylate may be obtained by dissolving 3 teaspoonfuls of pure chemical (a powder) to a pint of water.
>
> A container for the solution that has been found especially convenient for automatically keeping the solution always available for flies to drink consists of a common tumbler, a plate and a piece of white blotting paper. An ordinary thin walled drinking glass is filled or partly filled with the solution. The blotting paper and plate are placed over the top of the glass and the whole is inverted. Only enough of the fluid escapes from the glass to wet the bottom of the plate and as this is died out by evaporation the water seal is broken and more of the fluid is permitted to flow into the plate. A match is placed under one edge of the glass to ensure a proper depth of fluid.

Other Simple Preventives.

> Any odor pleasing to man is offensive to the fly and vice versa, and will drive them away.
>
> Take five cents' worth of oil of lavender, mix it with same quantity of water, put it in a common glass atomizer and spray it around the rooms where flies are. In the dining-room spray it lavishly, even on the table linen. The odor is very disagreeable to flies, but refreshing to most people.
>
> Geranium, mignonette, heliotrope and white clover are offensive to flies. They especially dislike the odor of honey-suckle and hop blossoms.
>
> According to a French scientist flies have intense hatred for the color blue. Rooms decorated in blue will help to keep out the flies.
>
> Mix together one tablespoonful of cream, one of ground black pepper and one of brown sugar. This mixture is poisonous to flies. Put in a saucer, darken the room, except one window, and in that set the saucer.
>
> To clear the house of flies, burn pyrethrum powder. This stupefies the flies, but they must be SWEPT UP and BURNED.

Recipes for Stables, Barns and Out-of-Doors.

> Borax is especially valuable around farms and out-of-doors. One pound of borax to twelve bushels of manure will be found desirable as a poison without injuring its manurial qualities or farm stock. Scatter the borax over the manure and sprinkle with water.
>
> Lye, chloride of lime, or copperas (sulphate of iron) dissolved in water, crude carbolic acid, or any kind of disinfectant may be used in valuts.

One point not covered by the circular is that young flies are not attracted by decaying matter or unpleasant odors, and it is the young flies which lay the eggs.

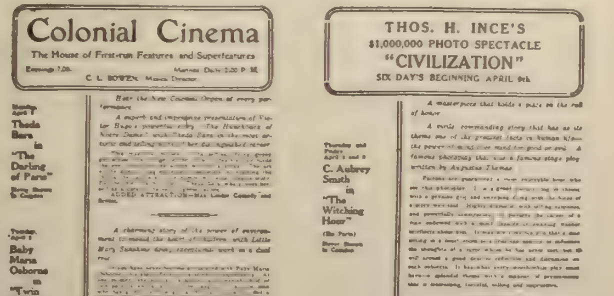
The menace of the fly is yearly attracting more and more attention. Get in with the crowd on the interest excited and make it work for you. Make your house the center of the fly campaign. Throw it open mornings for a lecture on fly hunting and run off a comedy to attract the crowd. You can get a commercial for a dollar and regard that as your contribution. Start right in. Make a fly caught in June worth ten killed in July and twenty-five in August. This will give you big scores quickly and at the same time you will be infinitely under the proper estimate as to relative values.

A Return Date.

Mrs. A. R. Woodruff, of the Colonial, Camden, N. J., sends in a program and writes:

> Nearly a year ago we sent a program for your criticism. You very kindly gave us some hints and we profited thereby. We are sending one now, and again ask your opinion. We have never sold any space to local merchants because *we* found so much to talk about each week that we had no space to spare.

This is a six by nine, four pages, We recall that the initial issues were in blue on buff paper, an effort to get the colonial buff and blue, but the current issue is white stock of a fair grade printed in black.



Colonial Cinema

The House of First-run Features and Superfeatures

Theda Bara in "The Darling of Paris"

Baby Marie Osborne in "Twin Kiddies"

Mae Marsh in "The Wharf Rat"

THOS. H. INCE'S

$1,000,000 PHOTO SPECTACLE

"CIVILIZATION"

SIX DAY'S BEGINNING APRIL 9th

C. Aubrey Smith in "The Witching Hour"

Francine Larrimore in "The Royal Pauper"

The printer gets a very poor impression on his job and he makes a very rotten job of closing up his corners on the boxes, as the cut will show. If there is any one thing that looks make-shift, even to the untrained eye, it is a poor job of mortising, and this is a particularly bad job in this respect. He should be very severely scolded, not only for this, but for the gray effect he gets on all four pages. The front page is the same colonial lady who was on the job a year ago, and she doesn't look a day older. The back page is house talk and of the right sort. One good line is:

> The average family cannot live cheaply in these days of soaring prices, but it must find entertainment at reasonable prices, else it must forego entertainment.

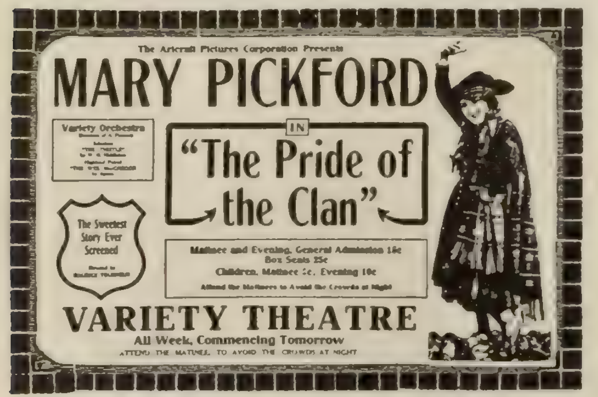
This is a line of universal appeal. With living expenses risen all out of proportion to the slight increase in incomes, the picture theater alone makes it possible for the average family to find entertainment within its means. Inside the layout is excellent; the opening paragraph in italic with body type following, and the added attraction in bold face. In the margin the date, star and attraction are picked up at a glance. Apart from the lock-up and printing, the program cannot be greatly improved. But we are not in agreement on the question of foreign advertising. There is no reason why the outside advertiser *should* be let in, but on the other hand, there is no very good reason why he should be kept out, and an eight-page program with three pages of advertising and an additional page of house talk could be made self-supporting instead of a source of expense. Mrs. Woodruff's inherent good taste would enable her to keep the foreign stuff from becoming too intrusive.

A Half and a Six.

G. Murdoch, of the Variety, Victoria, B. C., sends in a half-page and some six-page folders and writes:

> I am sending you herewith a copy of a half-page advertisement which we used on "THE PRIDE OF THE CLAN," also a copy of the third edition of our weekly bulletin, "REEL NEWS."
>
> I am a great believer in the value of advertising, which naturally has to be "put over" in the right manner in order to get the business.
>
> Our local newspapers go to great lengths in order to give us a good "lay-out," although it is only recently that they took notice of the fact that the photoplay houses were an asset of the city, just as much as any other business institution. However, I suppose they are now endeavoring to make up for lost time. I have been working in conjunction with the editors in an endeavor to get them to increase their service for the local houses, and so far have had favorable results.
>
> Your advertising department in the World is certainly a great help to exhibitors, and if everyone would study it up thoroughly every week it would improve matters for all concerned.

The half-page is shown in reproduction. It is not badly done, but with a few changes we think the result could have been made even better. In the first place the copy in the shield is not important. It may be the sweetest story ever told, but the line is hackneyed because it has been used so often in other connections, and the statement carries no weight, though a surprisingly large number of Exhibitors have picked this up from the company press work. In no case is the statement worth the prominence given it. The prices, too, are not so important as they are made to appear. Get them interested in the appearance of Miss Pickford. If they are in any way interested, let them find the prices in a small box in the lower left-hand corner. This will give the compositor a chance to lengthen the title box and let it run almost as long as Miss Pickford's name, and this will also permit the use of an extended type instead of a condensed face. It will be easier to read and will stand out better. The musical program can go in a box on the right of the house title, to balance the prices of admission on the other side. Another good make-up would be to leave the title as it stands, run both prices and orchestra announcement where the prices now are and run a few lines of description where the two panels now are, using a clear twelve-point type. The three programs are six-page railroads. The make-up is different from the ordinary. The program is on one page, and that page the one usually given to the underline. In the reproduction it will be seen that a page of jokes is given the second best page. Inside the first page is house talk and the second and third gossip of the plays and players. The sheet is folded so that the joke page is first seen when the front page is lifted. The house runs but two changes a week and sometimes uses only one subject for the full week, so that the entire program is easily contained on the single page. This being the case, the best make-up would give the program the page here given over to clipped jokes, but which in other issues is given to a portrait of the star. The program will then show as the front page is lifted and with the underline or portrait cut, as preferred, on the back page, the announcement will all be carried on the same side of the sheet and all the chat on the other side. The hardest working page is the editorial, with some sound, strong house talk. That, in the long run, will do the house more good than even the announcement of the titles.



The Artcraft Pictures Corporation Presents

MARY PICKFORD

IN

"The Pride of the Clan"

Variety Orchestra

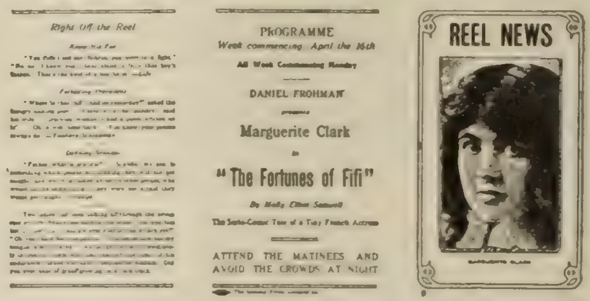
The Sweetest Story Ever Screened

Matinee and Evening, General Admission 15c
Box Seats 25c
Children, Matinee 5c, Evening 10c
Attend the Matinees to Avoid the Crowds at Night

VARIETY THEATRE

All Week, Commencing Tomorrow

ATTEND THE MATINEES TO AVOID THE CROWDS AT NIGHT



Right Off the Reel

PROGRAMME
Week commencing April the 16th
All Week Commencing Monday

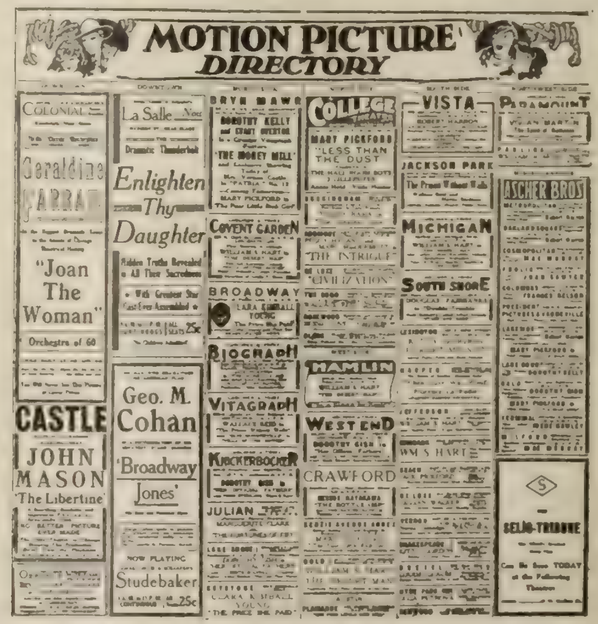
DANIEL FROHMAN
presents
Marguerite Clark
in
"The Fortunes of Fifi"
By Molly Elliot Seawell
The Serio-Comic Tale of a Tiny French Actress

ATTEND THE MATINEES AND AVOID THE CROWDS AT NIGHT

REEL NEWS

All Alike.

The reproduction given here is the motion picture directory of the Chicago *Tribune*, and it is a study in make-up. The department runs across six columns and drops twelve inches without the heading. It is a curious study in sameness. Of course not much can be done with but an inch or two of space, but something can be done. This is a directory rather than an advertising page, and probably display is discouraged, but there are a lot of little tricks that can be brought into play. In the first column the Colonial advertisement gets seven inches, yet it does not stand out on the page much above the others. It has the same linear rule work the Studebaker, in the next column, employs and which is used for display in many other advertisements. The title is one of the three to stand out on the page, the other two being "Enlighten Thy Daughter" and "Broadway Jones." The "Libertine," just below, does not get the proper display, and only the name of the player stands up. The three lines below "The Libertine" could better have been set in six-point (in which case they could have been condensed to two), giving some white space in which to display the title, which also would have gained through lack of strong competition immediatly below. Both these ads and the ones in the second column must get their effect from type, since there is no chance for an attracter as they are set. This being the case, the big lines should be given all possible chance and made to stand out. Compare the Castle with the Studebaker. Note how, in the latter, the name of the star and the title of the picture do not have to fight black masses of type. In effect at your first glance you get "George M. Cohan," "Broadway Jones," "Now playing" and "Studebaker," which tells the entire story. The rest is merely an elaboration of the announcement. The Castle



MOTION PICTURE DIRECTORY

COLONIAL
Geraldine Farrar
"Joan The Woman"
Orchestra of 60

CASTLE
JOHN MASON
'The Libertine'
NO BETTER PICTURE EVER MADE

La Salle
Dramatic Thunderbolt
Enlighten Thy Daughter
Hidden Truths Revealed in All Their Sacredness
With Greatest Star Cast Ever Assembled
25c

Geo. M. Cohan
'Broadway Jones'
NOW PLAYING
Studebaker
25c

BRYN MAWR
DOROTHY KELLY and EARLE WILLIAMS
"THE MONEY MILL"
MARY PICKFORD in The Poor Little Rich Girl

COVENT GARDEN
WILLIAM S. HART

BROADWAY
CLARA KIMBALL YOUNG

BIOGRAPH

VITAGRAPH

KNICKERBOCKER
DOROTHY GISH

JULIAN
MARGUERITE CLARK

CLARA KIMBALL YOUNG
"THE PRICE SHE PAID"

COLLEGE THEATRE
MARY PICKFORD
"LESS THAN THE DUST"
"THE INTRIGUE"
"CIVILIZATION"

HAMLIN
WILLIAM S. HART

WEST END
DOROTHY GISH

CRAWFORD
"THE BOTTLE IMP"

VISTA
ROBERT HARRON

JACKSON PARK

MICHIGAN
WILLIAM S. HART

SOUTH SHORE
DOUGLAS FAIRBANKS

WM. S. HART

PARAMOUNT
VIVIAN MARTIN

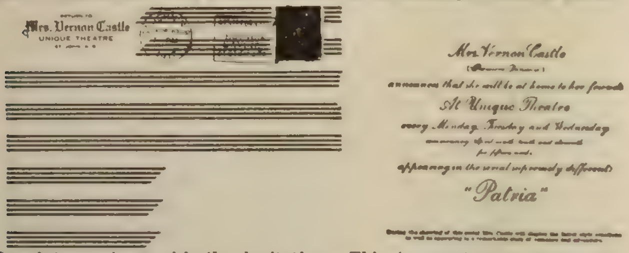
ASCHER BROS

SELIG-TRIBUNE
Can Be Seen TODAY at the Following Theatres

takes three lines to tell that this is the first showing of the picture in Chicago direct from the Playhouse. This line is too unimportant to be played up. No one cares particularly that it is direct from the Playhouse. Play up star and title in a way that will show quickest. Coming to the smaller advertisements. there are few that stand out. Too many trust to linear rule to get the eye, and when all are trying to do the same thing then no one succeeds. Take that Bryn Mawr advertisement, for example. There is a six-point rule each side. If that same copy had been set in smaller sizes with a twelve-point border of white around it, the same display could have been gained and it would have stood out on the page, practically alone—until the others tried the same scheme. The rule is useless as an attracter where so much of the same rule is used elsewhere. The Hamlin, over in the fourth column, makes a better effort at getting out of the rut, but the lines are too closely set together to show up well. It would be better to give the address in the lower part of the scroll, now devoted to "In a class by itself," which means absolutely nothing at all, and then with this address line out of the panel the other three lines could be properly displayed. Here the spacing of Hart's name with letter spaces or even one-point spaces would have helped display the short line. The compositor will not take the trouble to do it unless he is told, for it means hand work against machine, and it is nothing in his young life if the ad does not pull. He must be told and then watched to see that he does it. Better still is the plan of the Kimbark, toward the bottom of the fifth column. Here Hart is given all the display on the safe proposition that the star means more than the title in this case. Compare that with the Gold at the bottom of the fourth column. If you were merely looking for a show, which would catch your eye first? There is not a really well-set advertisement in the entire lot. The paper is not to blame. It is up to the advertiser to supply his own tricks. If he can afford only an inch it is all the greater reason for trying to make every line work. Do you notice how the paper's own space is made to work? It is the one advertisement in the section that stands out, even if it is not good.

Invitations.

The Unique, St. Johns, N. B., used an invitation to launch the Patria serial and, although it was a type-printed card, the effect was almost that of engraving. The greater novelty is the envelope which is reproduced here along with the invitation. This is merely two-point rule, cut on a mitre machine where the white spaces were to be let in, but it looks like a special effect and probably not a single invitation went unopened. Since the envelopes had to be printed up anyhow, the additional cost of cutting the rule could not have been very great, yet this extra work represents the difference between seventy and one hundred per cent. effectiveness.


Mrs. Vernon Castle
UNIQUE THEATRE
Mrs. Vernon Castle
announces that she will be at home to her friends
At Unique Theatre
every Monday, Tuesday and Wednesday
appearing in the serial supremely different
"Patria"

Resting Up.

C. A. Fisher, of the Censor, Albion, Mich., has sold his house to George A. Bohm, who has also a smaller house in the town, and is resting up. They explain that our Censor programs were cut out because Mr. Bohm uses no house organ. We are going to miss the Fishers, but hope soon to hear that they have started in again.

Screen Announcements.

Take a little trouble to get your screen announcements right. A Philadelphia photoplay writer sends in a verbatim copy of a slide used in a house there. It runs:

> In Interest of Public Health
>
> A reward will be paid for the report of any person you see spitting throwing, chewing gum, peanut shells orange skin, on this floor, report such person to Manager. By order of the
>
> Board of Health.

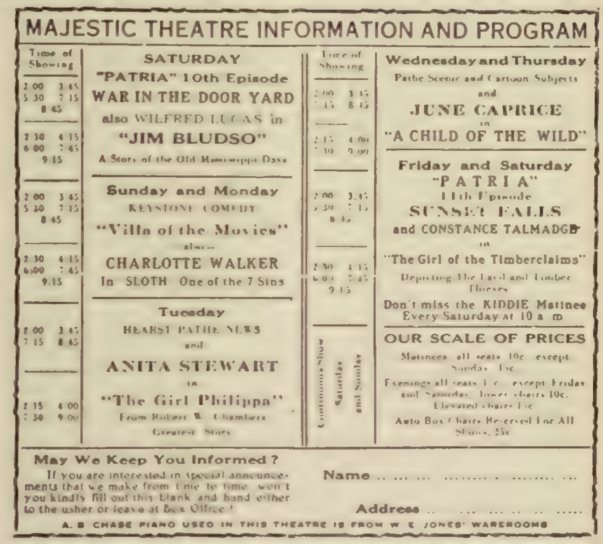
It would not require a very advanced school child to correct the expression and punctuation of this announcement, and yet it is run every performance, advertising the ignorance of the management. If you are not certain of your ability to express yourself intelligently, submit your copy to someone who can correct it. And even if you are certain it will pay to have the stuff copy read by another.

Ready Prints.

If you use a ready-print program with general advertising, scrutinize the advertising carefully. A number of houses in the New York district are using a ready-print program, the back page of which is regularly occupied by an advertisement for girls to go into pictures. It is vaguely worded to get past the Post Office ruling, but the unspeakable thief who runs the swindle makes his money by persuading stage-struck girls to pose for test pieces (at about a dollar a foot) "to show the directors" when they apply for a job. No director ever asks for test pieces and the swindler knows it, but he keeps on advertising and even got a front page picture and a writeup lately. What he deserves is a jail sentence, but what the Exhibitor needs to remember is that if his patrons get swindled he will be held responsible by the victim and her friends and her friend's friends.

Extra Condensed.

For much information in a small space, the Majestic, Mansfield, O., seems to be much in the running. It's V. P. four-pager is 4 by 4½ inches for the double type page, yet it gives a time table for each subject. It might make for an even ruling if "Shown at" were substituted for the double line "Time of showing." The back page carries the program for the Grand, under the same management. The days should be dated in both programs, and something should be said of the Saturday and Sunday attractions, but apart from these points the program is a model of compactness and gives more in small space than most. The point we like is the [illegible] [illegible] to all parts. The type used runs from a small six to a small ten-point, and yet the proportions are so well displayed that the features are as prominent as on many programs for four times the area.



MAJESTIC THEATRE INFORMATION AND PROGRAM

Time of Showing		Time of Showing	
2 00 3 45 5 30 7 15 8 45	**SATURDAY** "PATRIA" 10th Episode WAR IN THE DOOR YARD	2 00 3 15 [illegible] 8 15	**Wednesday and Thursday** Pathe Scenic and Cartoon Subjects and JUNE CAPRICE in "A CHILD OF THE WILD"
2 30 4 15 6 00 7 45 9 15	also WILFRED LUCAS in "JIM BLUDSO" A Story of the Old Mississippi Days	2 15 4 00 7 30 9 00	
2 00 3 45 5 30 7 15 8 45	**Sunday and Monday** KEYSTONE COMEDY "Villa of the Movies"	2 00 3 45 5 30 7 15 8 45	**Friday and Saturday** "PATRIA" 11th Episode SUNSET FALLS
2 30 4 15 6 00 7 45 9 15	also CHARLOTTE WALKER In SLOTH One of the 7 Sins	2 30 4 15 6 00 7 45 9 15	and CONSTANCE TALMADGE in "The Girl of the Timberclaims" Depicting The Land and Timber Thieves
2 00 3 45 7 15 8 45	**Tuesday** HEARST PATHE NEWS and		Don't miss the KIDDIE Matinee Every Saturday at 10 a m
2 15 4 00 7 30 9 00	ANITA STEWART in "The Girl Philippa" From Robert W. Chambers Greatest Story	Continuous Show Saturday and Sunday	**OUR SCALE OF PRICES** Matinees all seats 10c except Sunday 15c Evenings all seats 15c except Friday and Saturday lower chairs 10c. Elevated chairs 15c Auto Box Chairs Reserved For All Shows, 25c

May We Keep You Informed?

If you are interested in special announcements that we make from time to time won't you kindly fill out this blank and hand either to the usher or leave at Box Office?

Name ……………………………

Address ……………………………

A. B. CHASE PIANO USED IN THIS THEATRE IS FROM W. E. JONES' WAREROOMS

Uses a Folder.

Hunt's Theater, Wildwood, N. J., used a four pager all summer, but takes an eight page railroad for the winter, perhaps because you have to pull harder to root the inhabitants away from their warm firesides on cold nights. Wildwood is a summer resort and it drops in population after the winds blow cold. But the program is well planned to get them out. It runs a page to a day, dates days, and is well set and well printed. The front carries this excellent talk:

> **You Need Hunt's—Hunt's Needs You.**
>
> After you've looked over the program of next week's shows, just think a minute of what Hunt's means to you. Have you ever considered how different the old town would be without its Hunt's to turn to when the whole world seems blue, when you feel everything is wrong and you don't care whether school keeps or not. Two hours at Hunt's and, well life looks different. You've given your brain a rest. You've been with the bunch, rubbed elbows with your neighbor, your heart has been touched by some pathetic appeal in the pictures, you've laughed a bit and you've seen nature's beauty spots; you're different and you're glad.

That is the right idea. Make your house a local institution and a local necessity. Even if yours is a community house with opposition you can still strive to make your patrons believe that your house is the only one. Run it the right way, with good programs and in time it probably will be.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by **EPES WINTHROP SARGENT**

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. uestions should be stated clearly and should be typewrittne or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

The Thankless.

EVIDENTLY the boobs are not all dead yet. Two recent stories have come in that are good enough to pass on. One woman, a southerner, writes:

> The Boob stated that she wanted to write "movies" and understood that I had been successful along those lines. I asked her to be seated. She took out a ROLL of paper, and read me some ten or twelve verses of poetry (?) when I stopped her. The reading was to show me that she was already a writer and therefore could write photoplays. I explained to her that the two had no connection. The recovered from the surprise but was not convinced. I gave her what information I thought she MIGHT absorb in regard to the writing of photoplays and she hurried away, greatly to my joy, to begin at once. A few days later she was back with some stuff I explained was not a photoplay, and she asked to see one of mine. As I happened to have a bunch of returns near I picked one I thought an extra good one and gave it to her saying "Here's one that has been the rounds eight times." She read it weeping and laughing where I meant to produce those results. When she finished she said, "Do you mean to say a play like THIS has been refused?" I nodded. "Well if this has not sold I cannot write photoplays!" I thought she was more sensible than I had given her credit, but—"I must write something for I need the money'" I gave her my "1001 Places to sell" and she made notes of several addresses, and rising said she would try ARTICLE writing as she felt she could do that successfully. Several weeks passed and I hoped she had landed SOMEWHERE, but she showed up full of enthusiasm. She read in some book, that when companies held contributions over two weeks, it was practically a sale. She had sent an article to The Youth's Companion and it had been THREE WEEKS, did I think they would take it? I asked her what was the nature of the article and imagine my surprise, "HOW TO MAKE LACE." When I recovered, I explained that the article was hardly suitable for a boys' magazine. Then as she did not seem inclinde to leave, I asked if she was an expert in the art of face making and I haven't fully recovered from THAT answer yet. "No, I do not know anything about it, I COPIED THE ARTICLE FROM NEEDLE WORK MAGAZINE!" Now she is one of those who are filling the mails with rot or stolen stuff.

And a California correspondent writes:

> I had another lady who wanted to write comedies; I met her at the College woman's club and told her a few things, in answer to her questions; then I told her to get some of the numbers of the Moving Picture World and read your department; especially the paragraphs about the synopsis, etc.; the next time I saw her, she said she had told her husband about me, and he said "Why don't you get acquainted with her?" I thought she was doing pretty well as it was, in two metings; I hardly expect to pour out my soul on the neck of every lady I meet. She also said she couldn't find the numbers I told her to get; so I said I would cut out the pages of my copy and send her to read and she could return them; I did better than I promised, for I took the time to hunt out the numbers with the Kellette sold synopsis, and sent them; as I was pretty busy, I didn't take time to write an intimate letter, but simply wrote my name and address on the top margin, put the bunch in a big envelope and mailed it. Well, in about a week, I got it back all right, but the lady who wanted to get acquainted with me, had not taken the time or wasted any of her note paper in writing her thanks, but had simply lead pencilled on the margin of my property, "Many thanks, Mrs. —————." You can guess how intimate her acquaintance with me will grow to be, can't you? They certainly are the limit, but one hardly likes to turn them down instanter; there may be some hope.

These are the people who want to buy their experience ready made and all done up in a package tied with a pink string. They would never dream of going to a business college and demanding free instruction in typewriting and book keeping, nor would they ask their dressmaker to teach them how to make their own gowns, but they have not the slightest hesitation in wasting the time of competent writers who are perfect strangers to them, and then abusing their courtesy as often as not.

And yet there is always the off chance that there may be something in the boobs that is worth bringing out. That is the most difficult part of handling such matters. You cannot tell definitely that the time will be wasted. Eighteen years ago we used regularly to run out of our office a hanger on press agent who was in the habit of wasting our time and more than once we threw him out bodily. He seemed to be hopelessly the boob, and yet he had hits in three Broadway theaters the past season. It took him a dozen years to find success and longer to attain affluence, but he had it in him and he had the persistence to bring it out. But on the other hand, he did not pester other writers and dramatists for tips. He was a nuisance in other ways.

It is never possible to say that a man or woman cannot write, provided they know how to spell and use reasonably good grammar. Some authors develop so slowly that they seem to be hopeless cases, and yet they will suddenly round into form and be all the better for their slow development, just as the brilliant writer with nothing behind him may come rapidly to the front and even more speedily disappear. But the writer who is destined to succeed is never the boob, and the boob will betray himself in time, though meanwhile he may get more attention than he deserves.

Pollard Wants Plays.

J. Edward Hungerford, editor for Pollard Picture Plays, writes that they are in the market for plays for Margarite Fischer. He writes:

> We want high class comedy-dramas on the order of "Miss Jackie of the Navy," "The Pearl of Paradise," etc. We want detailed synopsis, giving all the incidents in the story as well as the main plot and theme. We prefer the work of experienced writers, but this does not preclude the amateur, if he has anything worthy to offer. Unless a play is exceptionally good, however, it will be futile to submit it to us.

The letter head states that the company is a trust estate and that all persons having dealings with the company must look solely to the estate for claims.

The Difference.

Lately an author complained that he could not think of a railroad idea for Kalem, though he wanted to try that market, and another wrote that he had been unsuccessful with two. Then along comes Edward Matlack in the course of a letter to remark that he wrote twenty Hazards of Helen in March. He wrote most of these one and two reel stories, and the more he wrote the more easy he found them though it is no easy matter to invent a new and stronger stunt week after week. One man could not think an idea, so he gave up. Another man writes twenty in a single month because he has trained himself to the task. It is only through constant practice that one keeps in writing trim. You cannot write a story today and another next month or the month after. You must keep in trim if you would plot with facility.

Return Trip.

Because a company, in returning a story, points out certain real or fancied changes to be made, it does not follow that if you make these changes the company will then accept the story. To the contrary, it is almost certain that a second submission will be followed by a second and less courteous rejection. If the company cared for the story, the changes would be made without referring the matter to the author. Other stories are taken and changed; indeed it is seldom that a story ever goes through as an author writes it. It follows, therefore, that if the company does not make the changes, it does not want the story and suggests the alerations in a well meant effort to make it easier for the author to sell the story elsewhere. It does not always happen that the suggestions are of real value, but where they are, they are offered not with the idea of taking the story when the changes have been made, but merely through good fellowship. As a matter of fact there are few in the editorial chairs at the moment whose advice is worth much. Lawrence McCloskey was about the last of the old line editors who really knew the buisness. The present day readers are narrow in their views and know only their own company's wants—and not always that.

The THIRD Edition of
Technique of the Photoplay
IS NOW READY
This is virtually a new book under the old title. More than double the text and with an arrangement especially adapting it for the student. The most complete book ever written on the subject of scenario or photoplay construction.
By Mail, Postpaid **Three Dollars**
Address all orders direct to nearest office
THE MOVING PICTURE WORLD
17 Madison Ave., New York City
Schiller Building, Chicago, Ill.
Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

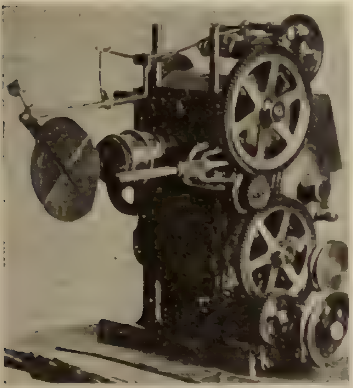
IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A Cut-Off Shutter.



The attached photograph illustrates the mounting and action of a new invention known as the Boylan Shutter. This particular thing has not been actually tested by the department, but apparently its action is positive and it could not fail to work, provided that if there be a transparent tail-piece it must not exceed six inches in length.

The idea is that as the end of the film passes down through the machine, when it reaches a certain point the shutter will be released, drop, and thus automatically cut off the light from the screen.

The inventor has offered to send one of the devices to New York to be tested by the department, but just at the time when my departure from New York for a period of four months is drawing near, I cannot possibly undertake any tests.

I think operators can see from the photograph just how the thing works and form a pretty intelligent opinion as to its value to them. I would personally have to see it in practical operation under varying conditions in order to either approve or disapprove, and I would like to have reports from operators as soon as the device has had a general all round try out.

Has Helped Him.

Harry Hill, Lebanon, Ohio, orders a Handbook and says:

> I have the two other editions, and must say they have helped me out of the hole many times. And now, Mr. Richardson, I would like to tell you about a new incandescent projection lamp it was my pleasure to see in operation at the plant where it was made. Also had one tried out in my operating room. This lamp is about 7 inches long and about 1¼ inch in diameter. Three coils of filament supply the illumination. The voltage is 32. There is a reflector back of it which can be set any place desired, as there is a special lens for projection and a regular set for the stereopticon. It is known as the Delco Light outfit, and we tried it out on my Motiograph. After quite a little experimenting and adjusting we got it O. K., and ran a film. I am bound to say it was as clear a picture as anyone could ask for.

Yes, Brother Hill, the incandescent lamp proposition is being made the subject of extensive experiment. I went to Cleveland a short time ago, just for the purpose of looking over the incandescent lamp proposition, and was very much encouraged by what I saw, though I am still unprepared to say to what extent the incandescent lamp is going to displace the electric arc. I think, however, there is no doubt but that the future will see the incandescent dealing the arc lamp some pretty heavy body blows, at least so far as small town theaters be concerned. That is the way it looks to the man up a tall sycamore at this particular writing.

Camera Speed.

There seems, of late, to have been a decided tendency toward increasing camera speed. In fact some of the manufacturers apparently are using a standard which comes nearer to 80 feet of film per minute than 60. Any change in the speed of taking pictures is an extremely important matter, far reaching in its effect, because it necessarily involves a corresponding change of speed in projection. An increase in speed of projection, within reasonable limits, is good, in so far as concerns the elimination of flicker on the screen. From this viewpoint, taking local conditions as they come, and considering the increased tendency toward brilliancy of illumination of the screen, an increase in projection speed up to, say, 70 would serve an excellent purpose.

In considering a matter of this kind, however, we cannot base a decision upon one point alone where there are several involved.

Any increase in projection speed compels an instant increase in tension at the aperture plate, which has the minor effect of adding considerable to the strain under which the intermittent of the machine labors, and the major effect of setting up heavy additional strain on the delicate sprocket holes of the celluloid film. Now if the picture is going to be steady on the screen it is absolutely essential that these sprocket holes be mechanically absolutely accurate, down to even as infinitesimal measurement as one ten thousandth of an inch. The film is pulled down by the intermittent sprocket against a tension which must be sufficient to stop the film over the aperture and hold it there perfectly still while it is being projected. This strain is so great that the delicate edges of the celluloid sprocket holes actually grind away high grade steel, which has been made glass hard, in a comparatively short space of time. I mention this latter as showing the comparative enormous strain to which the sprocket holes are subjected, and this strain is instantly and hugely augmented when we increase the speed of projection.

Another point which should not be overlooked in this connection is that for very obvious reasons the securing of a rock steady picture is much more difficult at a speed of 80 than it is at 60. The higher the speed the greater the tendency to vibration.

Matters of this kind are very deceptive, because their significance is seldom realized. Neither the manufacturer nor the average operator realizes how many millions of dollars per year will be added to film wear by an increase of 20 feet per minute in the speed of projection, and granting the proposition that 60 is perhaps a little bit low, now that we have semi-reflective screens and very brilliant light, I believe 70 would be amply high to meet the requirements of flicker elimination under practically all conditions. I would therefore respectfully suggest to manufacturers that any increase in camera speed beyond that necessary to meet the practical requirements of flicker elimination can only be made at a huge additional yearly expense for film wear, which will necessarily be saddled upon the already overburdened industry.

I would also call the attention of manufacturers to the fact they are not altogether at liberty to select any camera speed which may happen to suit their own individual ideas, because the instant one manufacturer who is putting films out into general service increases his camera speed and thus forces an increase in the speed of projection, he automatically compels the increase in projector tension, not only upon his own films but upon the films of all other manufacturers, because the operator is, in practice, compelled to set his tension to meet the highest speed requirement, and use that tension on all the films he projects. It is not a practical thing to change the tension of a projector for different films of the program.

Waste.

What would you think of an operator who deliberately grounded his projection circuit in such a way as to waste a large percentage of the current he is presumed to use in securing light on the screen? You would either say he is a fool or a knave, would you not?—qualified by the possibility that you would use considerably stronger terms.

But this is precisely, in effect, what a great number of operators are doing. I can go into operating rooms in which I will find operators who sneer at projection departments, light ray experiments, Handbooks, etc., and find the "wire leading into the ground" with one eye shut. They are getting fairly good results, or even perhaps very good results on the screen, yes, and that much of it is to their credit, but it is by no manner of means to their credit that the result on the screen is costing their manager one-third or even one-half more than it ought to cost him. Pull open their lamphouse door and as a rule it will perhaps show the crater to be four to five inches from the condenser, or the condensers are spaced ⅜ to ½ inch apart, or their lamphouse is within 15 or 16 inches of the aperture, with the projection lens working at 5 or 6 inches back focus. Their revolving shutter may be jammed right up against the lens, whereas an experiment lasting not more than thirty seconds will prove that it ought to be 6 inches away, which means that their main shutter blade is too wide.

All these various things spell loss of light, and let me tell you that, for instance, if you can only trim off ⅛ inch from your main shutter blade by moving it to the proper position (and if it is improperly located you certainly can do that) it means that the ⅛ inch added light occurs about one thousand times a minute—which is quite some considerable light going to waste after all, isn't it?

No one would presume to question the statement that the engineer in charge of a power plant should by all means understand the valve motion of his engine. In fact very few employers would dream of placing a man in charge of a power plant who did not thoroughly understand the valve motion of his engine. The theater manager, however, seemingly has no compunction about placing a man in charge of his projection machine who does not know any more about the optical system of a projector than a sparrow knows about the Scriptures. Personally, I have never been able to understand the mentality of a man who is willing to work day after day, week after week, month after month, and year after year with an instrument or an apparatus he does not understand without making any even half way adequate effort to understand it. Yet that, I am sorry to say, is precisely what altogether too many moving picture machine operators do, though I do thank fortune that the number of "by-guess" operators is decreasing every year, and make the prophecy that within a comparatively short time the operator who takes the position that knowledge means nothing in his young life will be just about as friendless as an alarm clock at 5 a. m. Right now, at this present moment, he is as much out of place in an operating room as a faro layout would be in a Sunday school, and his disappearance therefore is purely a question of how long it takes Mr. Theater Manager to come to an understanding of the fact that he is losing money every day he permits that kind of man to remain in his employ.

Progressive Operator.

W. A. Labarthe, Port Arthur, Texas, sends in answer to question 172 and says:

> I have been a reader of the department ever since its origination, and could not begin to tell the vast amount of benefit I have received through your years of hard labor and ceaseless toil, for it has been toil in every sense of the word, as any operator who can remember back to the time when you started this work ought to know. The honest operator who knows the conditions and the standing of the operator in those days, and who has followed the course of events, cannot but acknowledge that fully two-thirds of what has been accomplished toward placing the operator and the presentation of motion picture upon a higher scale has been brought about through your untiring efforts. I have the first and second editions of the Handbook; also a set of Hawkins' Electrical Guides. I firmly believe that any operator who has a reasonable amount of practical experience can, with the aid of the Handbook, a set of Hawkins' Guides, and some good, hard common sense, overcome any obstacle confronting him, and be able to put high class projection on the screen. I have several times been tempted to come in and get my feet wet in answering the questions, but have continually put it off. This speed question is, however, one in which I am very much interested, so here is my answer.
>
> As we have not enough men here in Port Arthur to justify you in coming over to give us a lecture, I intend to meet you personally in Galveston and attend your lecture there, which I am sure will be well worth the trip. In closing, I wish yourself and the projection department all possible success.

Well, Brother Labarthe, I cannot but appreciate the kindly spirit in which you write. For more than seven years I have held but one purpose in view and that purpose was the elevation of the profession of picture projecting, or "operating." There have been times when the task has been a discouraging one, due to the apparent lack of interest of a large percentage of the men themselves, but I have observed that in this vale of sorrow the man who is right usually wins out if he sticks to it, therefore I have stuck; also I believe I may fairly say I have won out. I shall be very glad indeed to meet you in Galveston. With the notation that there might possibly be a variation one day either way, though I think not, I will arrive in Galveston 8.35 a. m., Saturday, April 21st, via the International & Great Northern Railway, leaving 10.45 a. m. Sunday, April 22d, for Houston, where I will lecture Sunday evening, April 22d. The last time I was in Galveston they had a large percentage of that classic city jacked up about nine or ten feet in the air, and were industriously engaged in pumping in some tens of thousands tons of sand to fill in the aforesaid vacancy under the houses. That was, I think, about 1904 or 1905.

Your reply to question 172 will receive due consideration along with the others.

Good Equipment.

J. H. Andresen, Fort Dodge, Iowa, says:

> It has been some time since I butted into the department, but here I am again. I am now working with excellent equipment. Am operating at the Strand Theater, and the following is what I have to work with. It is the best money can buy. One 75 volt, 75 ampere Westinghouse generator; two American auto arcs; two Powers Six B machines, and a dissolving stereopticon. There is a four-inch pipe running from each machine (Lamphouse), I suppose you mean, Brother Andersen.—Ed.) to the outside of the building, and a sixteen-inch ventilating fan sucks the air out of the operating room. I have a 2x7 foot marble switchboard, covered by a glass cabinet. There is cork inlaid linoleum on the floor, and a steel washboard nine feet high around the walls. The walls are dark green in color. The room is 9x12 with an 8-foot ceiling. I have 6½-inch E. F. Gundlach special lenses projecting a 14 43 foot picture at 104 feet, using 35 to 38 amperes. I use ⅝-inch National cored carbon on top with 7/16-inch Silver Tip below. As to the American Auto Arc, why one cannot say too much for that little device. It is small in size, but words are not large enough to express my favorable opinion. It works perfectly in every respect. So far as I know I have the only pair in the state of Iowa. I will have some photographs of this plant in a few weeks, and you may look for a copy of same.
>
> The owners of this "Palace of Dreams" have spared no expense in its equipment, and everything put into the operating room had to have my approval. Everyone else connected with this theater gets the same treatment. If men of this caliber had been in the picture business eight or ten years ago the industry would be far in advance of its present status.

Yes, Brother Andersen, that is true, but when we consider what has been accomplished in the brief span of life the moving picture industry has, up to date, enjoyed, I think we have no cause for complaint. In the beginning John the junkman, Bill the grocer, and Tom the butcher threw down their tools and went into the "moving picter" business, intent upon making their fortunes. Bill was a good groceryman, Tom may have been a good butcher, and John may have been a good junkman, but *none of them were showmen*. In order to make the aforesaid fortune, John, Bill and Tom had to pass through a form of evolution and *become* showmen. Some of them did, and some of them most emphatically did NOT, but with all this handicap we have advanced rapidly. Of course had John, Bill and Tom been showmen to start with, the industry would have made an even more phenomenal advance than it has. My compliments to your managers. May their tribe increase and multiply. They have certainly shown good judgment in providing you with first class equipment. See to it, my brother, that you show your appreciation by delivering high class results on their screen, as I am sure you will. You have proven your progressiveness by having at hand the technical works dealing with your profession, and studying the projection department. It is possible to be progressive without doing these things, but the fact that you do do them is proof positive that you are progressive.

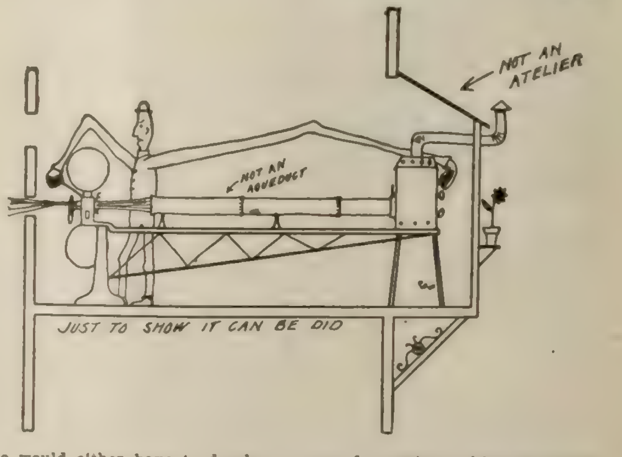
I will lecture in your city June 30, and hope to have the pleasure of examining the Strand operating room at that time.

Long-Armed Operator.

In dealing with the rectification of the divergence of the light beam on the projection lens side of the aperture, Brother R. W. Martin, Los Angeles, Cal., proposed a condensing lens which would do the trick by making the Y distance four feet.

Anticipating the objections which would meet this proposal, he sends in the accompanying drawing, just to show that it can be did.

The scheme might work out all right optically, but if it were adopted we would either have to develop a race of operators with arms somewhat as shown, or Mr. Operator would be obliged to develop his sprinting qualities, it seems to me.



From San Francisco.

In a personal letter from a friend in San Francisco occurs the following:

> Of course I am writing this while at work, but you know this is the land of auto signals, arc controllers, big reels, etc., as we build them ourselves out here, and a fellow is not tied down to his machine, notwithstanding which fact there is a clear picture from 9 A. M. to 11.30 P. M. This is the rule; not the exception.
>
> I believe you will be cordially welcomed in the city of the Golden Gate, and that your lecture will be given much at-

> tention and consideration by our boys; also I am sure it will do us a world of good. I will stop now, as I know you are a busy man, but it is the busy people who do the world's work.

I will agree that with automatic signals, arc controllers, etc., it is possible to have a clear, steady picture, even though the operator be not anchored to the side of his machine watching the picture all the time. I, however, will not agree, nor do I believe I ever will agree, that the operator ought to be anywhere else under heaven except right square in front of the observation port while the machine is running. The man who writes this letter is a high-class operator. I know that to be a fact. He is a man of brains and ability, but the most he can claim for the assertion he makes is that there is less danger in leaving the machine now than there used to be, and that he can leave the machine with a practical assurance that there will be no change in the illumination of the screen.

I have, however, long since taken the position that the really fine part of projection consists in interpreting the action of the film by careful judgment and governing of the speed of projection. This I am sure no San Francisco operator will dispute, because San Francisco operators are distinctly high-class men. They are men who receive good salaries, and deliver good work in return therefor.

As to the lecture, why, I believe the San Francisco men will agree, after it is over, that it has, at the very least, been decidedly interesting; also I venture the assertion that, as in other cities where I have lectured, there will be a number of San Francisco operators making careful investigation of certain matters bright and early next morning.

I feel some degree of hesitation about lecturing in San Francisco, because of the fact that, while there have been times when I could cheerfully have spanked the whole works, still I know I will be facing perhaps as intelligent and high-class body of operators as I shall find in any of the almost eighty places in which I am to lecture while on the trip. I am, however, looking forward with genuine pleasure to renewing my acquaintances with Dolliver, Woods, Boyle, Smeltzer, Preddy and the other men I met while in 'Frisco three years ago. And so far as the lecture be concerned, I will be perfectly willing to leave the matter to your judgment after it is over.

Quite Classy.

In cleaning up my office preparatory to the coming trip, I found a program of the second Annual Grand Ball and Entertainment of Motion Picture Operators' Local Union No. 75, Peoria and Pekin, Ill., given on New Year's Eve 1914-1915. On one of the pages appears the following, which it seems to me is well worthy a reprint. I have made one change, viz.: "With bells and noise we welcome 1915," to "With bells and noise we welcome 1917."

When It's "Just a Moment" Time in Photoplay.

By David C. Adams, Operator Empress Theater.

When the theater is crowded, and the picture's on the screen,
And you gaze in admiration at the moving picture queen:
While the music's softly playing, then you let your fancies roam
Mid the scenes which form a story, bringing thoughts of folks at home.
When the light is clear as crystal, with projection bright and keen,
You forget the guy, with eagle eye, beyond the port, unseen.

When we get our reels of film, they're not always new and clean;
Some are full of "rain" and flicker, with bad patches in between.
When the show is nearly ended, if a "rainbow" looms up dim—
It's a sign we're using carbon stubs, and time we need a trim;
So, while we fight the flicker, if you're pleased with what you've seen,
Don't roast the guy, who *hopes* they'll buy an up-to-date machine.

When the picture's on the curtain and the audience, serene,
Have forgotten work and trouble in the most dramatic scene;
If there comes an interruption and the light is blotted out,
Then you blame the operator, while the facts you leave in doubt.
It may be a film that's breaking in the upper magazine,
But you knock the guy, who toils up high, and knows what troubles mean.

When the sparkling snow has painted white the fields and woods of green,
And with bells and noise we welcome Nineteen Hundred Seventeen,
It is time for resolutions, and the men who speed the cranks
Will resolve to throw a better show, and try to win your thanks;
But trouble comes at times and then, you critics of the screen,
With patience try to help the guy who runs the old machine.

Good Doctrine.

The following was written some years ago by D. C. Adams, then (and possibly now) of Peoria, Ill. It is well worthy of study by both union men and theater managers all over the country, because these lines of verse contain a world of truth:

Every day the world is proving that in union there is strength,
  And since strength is the requirement sought by all,
It but follows that the moving picture boys would see at length
  That a union stands where single factors fall.
Like all men, we seek a living, in return for skillful toil,
  And believe the task which counts must be well done;
So our union teaches, giving earnest effort, staunch and loyal,
  To secure the right results from pictures run.
Our employers have protection and are treated with respect;
  They now get the best-grade work since shows began,
For we all must pass inspection and be able to project—
  In return we justly ask the rights of man.
There is dignity in labor, but there is none at all in strife—
  We're for peace, but on this point we do agree:
"A square deal demand, to give and get, in every act of life"—
  That's the motto of our I. A. T. S. E.

"Like all men, we seek a living in return for skillful toil."

Good! But can every operator who reads that line look it square in the face without blushing? Don't all say yes at one and the same time.

"So our union teaches giving earnest effort, staunch and loyal,
To secure the right results from pictures run."

Well, now, brother, *does* your union, or doesn't it? Now kindly don't get excited, but just look that question straight in the eye and answer it.

"Our employers have protection."

Have they, brother, HAVE THEY? *Do you require that your members give the very best that is in them, or do you allow them to put any old kind of projection on the screen they wish to and call it a picture?* Mind you, I am not talking of faults in projection which are not the fault of the operator.

Just read those lines over fifteen or twenty times, my brother, and let them soak in. If they don't accuse you or your union of anything, no harm will be done. On the other hand, *if they do it is up to YOU.*

Care of the Motor Generator.

B. L. Johnson, Unionville, Mo., says:

> I expect very soon to take charge of projection in a large city theater where current for the arcs is taken through motor generators. I have had no previous experience with such machines, therefore feel just a little bit nervous about the matter. Now, Friend Richardson, don't tell me I should have studied up on such things long ago, for I now know and realize that fact. But I did not (possibly you, yourself, may have made mistakes in the course of your pretty active life), and now seek to remedy that error as best I may. Please tell me what points are of most importance; also what will be the result of improper care of the machine.

Well, Brother Johnson, that is a pretty large order. First and foremost, let me say that results of improper care may be merely a loss of efficiency, with consequent unnecessarily heavy current bills, or it may be that and much more serious things, according to what the improper care consists of.

To begin, you should write the manufacturer, asking what oil or grease he recommends, and full instructions as to the lubrication of the machine. Or if you have the third edition of the Handbook you can get pretty accurate information under the instructions covering whatever make of motor generator it is—you did not say what make it is. Good oil and careful attention to proper lubrication are of very great importance. Poor oil, or lack of knowledge as to how long an oil well should run without refilling, may, and probably will, do constant and insiduous damage, which will greatly lessen the life of the machine, or call for unnecessarily frequent repair bills. You should by all means have the theater manager purchase a good, stout hand bellows, of sufficient size to produce a strong air blast, and use same EVERY DAY to blow out all dust from around the commutator, brush holders and field magnets, especially between the armature and pole pieces. Many a burned-out armature has been traced to an accumulation of dust around the armature, field magnets and brush holders. The next thing of importance is the commutator and brushes. DON'T purchase or allow the manager to purchase cheap brushes merely because they ARE cheap. High-grade brushes cost a little more, but they are cheaper than loss of efficiency through the use of cheaper ones, or turning up commutators. It would be out of the question to treat of this phase of the matter fully in the department, as it would require too much space. I must, therefore, refer you to "Care of Commutator," pages 372 to 380, inclusive, of the third edition of the Handbook, of which I suppose you have a copy. If you have not, then I by all means advise you to get one AT ONCE; see advertisement at end of department.

And now, Brother Johnson, don't get caught this way again. DON'T wait until you are literally forced to learn something pertaining to your craft. Get busy and learn everything you possibly can learn about everything pertaining to your profession. Don't be satisfied to merely be able to "get by" in the matter of the motor generator. Keep right at it until you know everything there is to know about that machine, for the more you know the more efficient will be the service you can give in return for your salary.

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for Your Ailments.
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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department, it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demontsrated to its editor.

Making Dupe Negatives.

MAKING dupe negatives is a business not to be encouraged, but it is so often that a dupe is wanted for perfectly legitimate purposes that a few words about some of the difficulties commonly encountered will not be amiss.

As generally practiced, making a dupe gives a hard, harsh result that may be instantly recognized by even the novice in the picture game.

The range of gradation in negative stock is much larger than that in positive stock, and it is because this is not thoroughly understood that the average dupe is so hard and contrasty.

Many maintain that the reason for the peculiar appearance of a dupe is that it was made on positive stock.

It is possible to make good dupes with either negative or positive stock, but the difference in their characteristics must be taken into account.

Negative stock is so much more sensitive than positive stock that to use it successfully for duping, both the printing and darkroom lights must be changed so that the stock will not be fogged or overprinted—on the other hand, where a dupe is required from tinted and toned films is almost essential that panchromatic negative stock be used.

Where the original negative is available for the purpose of making a dupe, the chances for success are greatly increased, as a print may be made which preserves all the possible gradations of the original negative.

Where the dupe can only be made from a print, all that can be done is to reproduce what gradations are in the print available for duping. The best print for dupe is therefore a soft one in which the texture is visible in the high lights and the detail in the shadows.

A harsh print seldom reproduces all the gradations of a negative from the shadows to the high lights, and while a softer dupe can be made from it, no amount of manipulation will put in details which are not in the print.

The secret of a good dupe is in printing deeply enough to get all the shadow detail and then to develop until the shadow detail is out, but to stop before the high light texture of the positive is buried. If you have used positive stock, which is to be recommended in all cases where it is possible, forget that it is positive stock and develop as if it were a negative. Too many are prone to regard it as a print because it is on positive stock and remove it from the bath before it has received enough development.

Where it is possible to make a print for making a dupe negative, and positive stock is used, print much deeper than usually and then develop it until all detail is out—this will give a print much too dark for projection purposes, but the increaaed quality of the resulting dupe negative is well worth sacrificing the stock. If it should be a considerable item, the print may be used after printing the dupe by reducing in Farmer's reducer.

In cutting dramatic negatives, it is often desirable to introduce dissolves and fade-outs that have not been made in the camera. A short strip of film from the two negatives to be dissolved are taken and held in the aperture of the printing machine, the perforations being cut away on each side so that the claws will engage only the positive stock. A print 3 feet long or of whatever length you wish the dissolve to be, is made, first marking the frame line on the positive. The printing light is gradually diminished from that required for a dense print to the minimum possible exposure, after which the other piece of negative is put in place and the positive rethreaded at the marked frame line; it is then printed, gradually increasing the printing light, until at the end of the dissolve the piece of negative is receiving a very full exposure. This piece is developed, fixed and dried and a dupe made of it which is cemented between the two scenes to be dissolved.

Positive stock is recommended for duping because it has a much finer grain than negative stock, and the use of negative stock not only increases the granularity, but generally increases the fog or veil. Negative stock is so sensitive that it is almost never free from a certain amount of fog, while positive stock works with a minimum amount of fog. Using negative stock makes an additional amount of unnecessary fog.

Close-up Inserts.

In taking closeups of small objects, such as visiting cards, etc., it often happens that the lens of the motion camera cannot be racked out far enough to give an image of the desired size.

A magnifier of not too short a focus may be slipped in front of the regular lens, making the focal length of the combination much shorter and permitting objects to be focused at a very short distance from the camera.

The front element of a kodak or still camera lens may be slipped over the barrel of the cine lens, using a bushing of paper or pieces of wood or cork to center it approximately.

Magnifiers used on cameras alter the number in the same way and to precisely the same extent as they alter the size of the image of a distant object. If this is halved, the f numbers will be halved also, and so on.

Positive or magnifying lenses shorten the focus of the lensse with which they are used; negative or reducing lenses lengthen it.

All combinations of camera lenses and magnifiers are makeshifts. They may serve, but not so well as a complete lens of the required focus would do.

Triangle Film Laboratories of Jacksonville.

Jacksonville, Florida, on account of its being the nearest point to New York where summer scenes may be made during the winter season, is gaining in popularity as a film-producing center.

The large number of visiting companies who wished to have negatives developed and sample prints made without the delay occasioned by sending them back to New York, led to the establishment of the Triangle Film Laboratories of Jacksonville by three fore-sighted young men located there.

The three young men are: J. Melvin Andrews, former cinematographer of the Eagle Company, later with the Vim; G. L. Coutant and W. H. Greene, still connected with the Amber Star as expert camera men and pioneers in film laboratory work in the South.

Their judgment is justified by the fact that the plant which they established is now turning away work that it is unable to do, being utilized to the full extent of its capacity for twenty-four hours each day.

Motion Pictures in Natural Color Shown at Smithsonian.

Prizma pictures were exhibited before the National Academy of Sciences at their recent annual meeting. The exhibition was given in the auditorium of the Smithsonian Institution at Washington, D. C. One hundred and fifty of the greatest scientists in this country were in attendance. Among those present were: E. L. Nichols of Cornell, R. S. Woodward of Carnegie Institute, Earnest Brown of Yale, Ernest Fox Nichols of Yale, Henry Drew of Northwestern University, E. B. Wilson of Columbia, J. J. McCarthy of the New York Telephone Company, Gilbert Grosvenor, Editor National Geographic Magazine; David C. Fairchild of the Department of Agriculture, Edw. B. Frost of Yerkes Observatory, A. G. Abott of Astra Physical Laboratories, Dr. Wm. Welsh of Johns Hopkins University, Baltimore, and many others.

A Hint to the Educational Cinematographer.

In order to give the spectator some idea of actual size or "scale," it is highly advisable to include something of known size in the picture—a coin, for instance. But often one gets a better idea from a small scale of inches, millimeters, etc. For this it is convenient to keep at hand a few pieces of white card of various lengths, on which a scale (of inches, etc.) is drawn. The three following will be found generally useful: (a) A foot, showing 12 inches. (b) A 3-inch strip, showing half and quarter inches. (c) A 1-inch piece, showing quarters, eighths, and dots for sixteenths.

In scenic pictures also where mountains and canyons are shown a solitary figure of an animal, man or a hut gives an idea of the relative immensity that can be conveyed in no other way.

Chas. Bass Purchases Camera Company.

Chas. Bass, manager of the motion picture department of the David Stern Company, informs the department that under the name of "The Bass Camera Company" he has purchased the business and good will of the old-established firm of Phil. G. Luber, 100 Dearborn street, Chicago, and will continue the business with a greatly increased line of photographic apparatus, new and second-hand.

Notwithstanding his new position, he will continue to promote the motion picture department of the David Stern Company, as heretofore.

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Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

LIVINGSTON, Jack. Born in St. Albans, Vt. His father was Scotch-American descent and his mother of English birth. He is five feet, eleven and one-half inches tall and weighs 175 pounds. Dark brown hair and dark blue eyes. Mr. Livingston made his stage debut in 1917 and has divided his time about evenly between the stage and photoplay, for he remained on the stage for five years and about five years ago he decided that the pictures offered the wider scope, and he made his screen debut in a Kinemacolor, the title of which he does not remember. After that he had plenty of experience, for he has played with Selig, Alberqurque, Masterpiece, Universal and Morosco companies, but now he has settled down at Culver City as one of the Triangle family, playing leads, juveniles and heavies, as fate and the casting director dictate. Is fond of outdoor sports, but is not particular as to the nature of the diversion.

Jack Livingston

RAY, Carles E. Born in Jacksonville, Ill., in 1893. American parentage. Is half an inch over six feet and weighs 170. Medium complexion, dark brown hair and brown eyes. On the stage he devoted himself to musical comedy and spent four years with various well known companies, but about four years ago he joined the New York Motion Picture Co., and has remained under Thomas H. Ince ever since. He has not played with any other motion picture company. His debut was in the name part of The Favorite Son, under the direction of Francis Ford. Other parts he likes to remember have been the son in The Coward, the young lieutenant in The Deserter, the son in Honor Thy Name and juvenile leads in The Dividend, The Wolf Woman, The Weaker Sex and The Honorable Algy. He is fond of tennis, chess, riding, swimming and automobiling, but his strenuous work in his plays is exercise enough, as a rule.

Charles Ray

SPREIGHT, Nina. Born in Vienna, Austria. Austrian-Australian parentage. Is five feet, two inches tall and weighs just 100 pounds. Olive complexion, black hair and brown eyes. Miss Speight has posed for many well known artists because her pronounced type brought her into demand, and has had experience both upon the dramatic stage and in vaudeville. In motion pictures she has been connected with the Australian Life Biograph and the Frazer Films, and her present studio connection is with the Rolin-Pathe Company, in which she plays a line of ingenue parts, which is a far cry from her first picture, played in January, 1914, which was The Wreck of the Dunbar. For amusements she puts dancing first, but she is fond of all the outdoor sports that give her exercise and keep her in physical trim, but motoring and tennis are her preferences, though she likes any change from studio routine.

Nina Speight

HASTINGS, Carey. Born in New Orleans, La. American-German parentage. Is five feet, five inches tall and weighs 130 pounds. Dark complexion, brown hair. Miss Hastings is a capital player of eccentric roles, and though she prefers comedy, has made some of her most striking successes in drama. On the stage she played the character parts in Mrs. Brown and Mrs. Temple's Telegram, has played in stock in New York, Norfolk, Richmond and Atlanta and has toured with The Girl from Rector's, St. Elmo and other productions. It was in St. Elmo, playing the mother in the Thanhouser production, that she made her debut, and she has been one of the Thanhouser standbys ever since, for she fits in in any eccentric or character role and does not complain that parts do not appeal to her. She is especially fond of swimming and tennis, but is not particular in her amusements so long as they take her outdoors.

Carey Hastings

PRETTY, Arline. Born in Washington, D. C. Her father was English and her mother American. Height five feet, five and one-half inches and weighs 125 pounds. Fair complexion, light brown hair and dark gray eyes. Miss Pretty writes that this is her "really, honest-to-goodness own name," which goes to show that Shakespeare was not dead right when he asked what's in a name. This one, at least, fits. Miss Pretty, like most girls, wanted to go on the stage, but, unlike most of them, she did. Her stage debut was made with the Columbia Players, a Washington stock company, and she made so good that she remained with that organization for three seasons, but she was essentially a photographic type, and after playing with Vitagraph and for Universal as leading woman for King Baggot, she is now playing leads with Douglas Fairbanks. Played the lead in The Secret Kingdom.

Arline Pretty

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.
17 Madison Avenue,
New York City.
Haas Building,
Los Angeles.

Chicago News Letter

By JAS. S. McQUADE

"An Optimistic Outlook"

Samuel S. Hutchinson, President of the American Film Company, Talks Cheerfully of His Business and of the War Tax.

I MADE a pleasant call last week on Samuel S. Hutchinson, president of the American Film Company, during which I was impressed by Mr. Hutchinson's optimism on the outlook. Even the war tax, which was discussed later on, failed to cast its shadow on the brighter side as Mr. Hutchinson dwelt cheerfully on what has already been accomplished by the American stars at Santa Barbara, and on the productions recently made, or which will be made in the near future.

Conversation centered on Gail Kane, Mary Miles Minter, William Russell and Juliette Day, the four stellar celebrities now working in the Santa Barbara studios. The last named is an important recent addition to the American ranks, strong in dramatic ingenue roles, vivacious and sprightly, and possessing an unaffected naturalness and the charm of innocence and youth. Her stage successes have been numerous, including important roles in "Everywoman," "Chin-Chin," "Twin Beds," "Yellow Jacket," etc.

S. S. Hutchinson.

Gail Kane is considered by Mr. Hutchinson one of the most talented young actresses before the camera. She is now engaged on "The Woman in Black," her fourth picture for the American. It is adapted from Julius G. Furthman's story of that name, which appeared in the Saturday Evening Post, and the photoplay is being directed by Henry King, well known for his talent in bringing out the best in ingenue types. Mr. King was the director of the "Little Mary Sunshine" series, and his able work in these will be long remembered.

"Whose Wife," just released, was Miss Kane's first picture for the American. It will be followed by "The Serpent's Tooth" and "The Upper Crust, or The Indiscretions of Molly," in order. "The Serpent's Tooth" was written by Forest Halsey and directed by Rolin Sturgeon. "The Upper Crust" was written by Charles Sherman, author of the well-known stage success, "He Comes Up Smiling." This was also directed by Mr. Sturgeon.

Two more, one "The Unafraid," and another, the title of which is not yet announced, will follow the features mentioned, with Miss Kane as the lead.

Mary Miles Minter's "Environment" was released four weeks ago, and has been very successful. James Kirkwood directs all the photoplays in which the charming little Mary appears. "Periwinkle," from the book of that name, has just been completed. "Melissa of the Hills," by Miss Maibelle Heikes Justice, will follow. These stories are all strong in heart interest, and are specially suited to Miss Minter's peculiar talent and youthful charm.

The first American picture in which Miss Juliette Day will appear is "Betty and the Buccaneers," an original script written specially for her by J. Edward Hungerford. Three features in all will be produced, with Miss Day as the star, and the titles of the last two will be announced later, the stories to be written by well-known authors.

William Russell will take the lead in at least six features, which will comprise his second series bearing the American brand. The first, released a short time ago, was "My Fighting Gentleman," a romantic story of the South, by Nell Shipman. It was directed by Ed Sloman, who has charge of the production of all the Russell features. "High Play," the second, by Furthman, and the third, "The Frame-Up," by the same author, have also been released and are winning fine success. "The Shackles of Truth," another Furthman story and the fourth of the series, is now under way. Mr. Hutchinson considers this second Russell series even stronger than the first.

Speaking of this year's business, Mr. Hutchinson stated that it shows a material increase over that for the corresponding period of last year. He attributes this to the recognition by the trade of the success made by American features, which are growing in favor by leaps and bounds. Forty-eight features, or about the rate of one a week, are made yearly by the American Film Company.

In approaching the war tax on producers Mr. Hutchinson prefaced his remarks by saying that it was a subject for most serious consideration. "All manufacturers are ready and willing to meet the emergency," he said, "but the demands made on us and on exhibitors must not be confiscatory. It will be wise to control the demands so that the trade will be able to meet them, and still continue business at a reasonable profit on the money invested.

"The amount to be raised should be distributed over an extended period, and not levied at the outset so as to deprive us not only of profits, but to encroach seriously on our capital as well.

"I believe exhibitors are on the eve of a prosperity such as they have not hitherto experienced. The vast volume of money that will be placed in circulation in this country, from now on, will bring every exhibitor a share of that prosperity. The 10 per cent. admission tax is excessive, and I hope it will—as no doubt it will—be reduced, and still yield sufficient revenue for the needs of our Government."

Mr. Hutchinson will prolong his stay in Chicago till the end of June, when he will revisit Santa Barbara.

Grand Jury Gets Outrage Evidence.

State's Attorney Hoyne announced Thursday, May 17, that his inquiry into the activities of the members of rival moving picture operators' unions in the city had been completed, and that the evidence will be ready to be presented to the grand jury on Monday, May 21.

At least twenty labor officials will be charged with extortion, conspiracy and vandalism, which have grown out of the long sustained war between Local 157 and Local 110 of the Moving Picture Operators' Union.

Michael J. Boyle, formerly business agent of a local of the International Brotherhood of Electrical Workers, and recently convicted of conspiracy, with other labor officials, in the Federal Court, and now under sentence in the House of Correction, is charged with being the directing head of the dynamite outrages committed against moving picture theaters for some time past. Nicholas E. Michels, assistant state's attorney, who makes the charges, states that, to ward off suspicion, Boyle set off a fake bomb in his own apartment building on April 21, the same night on which a bomb was exploded in the Chateau theater on the North Side.

Mr. Michels charges that Boyle, Raymond Cleary, James Gorman, Jack Miller and Fred Mader practically controlled the operations of the sluggers and dynamiters in the war against picture theaters. Evidence against them, as well as against twenty other men, will be presented to the grand jury next week.

Chicago Film Brevities.

D. W. Chamberlain, of Minneapolis, made a short stay in Chicago on his return trip from Washington, where he represented exhibitors of the Northwest on the proposed war tax bill. While here he was entertained at luncheon at the Sherman House by several Chicago exhibitors, and briefly outlined the bill as brought up in Congress. Mr. Chamberlain stopped at Milwaukee on his way home to address a meeting of exhibitors there on the war tax question.

* * *

F. M. Brockell, associate managing director of the Lewis J. Selznick Productions' office in Chicago, will become manager of the Goldwyn Pictures Corporation's Chicago office on July 1, and Harry Weiss, former associate managing director with Mr. Brockell of the Lewis J. Selznick Productions' Chicago office, will assume sole charge. Both these distributing offices are under the general direction of Aaron J. Jones. Mr. Weiss left the city on May 14 for an extended automobile tour through the states of Illinois, Indiana and Kentucky, and will return in about three weeks.

* * *

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, informs this office that Jack Byrne recently took full charge of the scenario department and has become first assistant to N. J. Baumer, vice-president and studio manager. Mr. Byrne has had experience extending over six years, with the Biograph, Reliance, Majestic, Universal, Keystone, Lubin and Fox companies, and came on direct from the Fox company, Los Angeles, to Chicago. Before entering the moving picture field Mr. Byrne had fourteen years' experience on the dramatic stage, during which time he held engagements with Frederic Warde, the famous Shakespearean actor; Donald Robinson, and with numerous stock companies.

* * *

The Covent Garden theater, on North Clark street, near Diversey Boulevard, can well claim a proud position for the excellent music furnished as accompaniment to the moving pictures presented. Herman Hend's orchestra of twelve pieces furnishes the regular music under his talented leadership, and when occasion calls for it a magnificent organ is played by an accomplished organist. Lubliner & Trinz are the owners, and by their skillful selection of programs they succeed in filling the large house at every presentation. The seating capacity is 3,000. The prices are 10 cents for matinees and 15 cents evenings.

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The buffet lunch and open meeting of the Reel Fellows Club, given in honor of the Universal Company, on Friday evening, May 11, was well attended. All the members of Universal's Chicago staff were present. At the meeting $31 was donated by the club to buy slides, which are being run in moving picture theaters in aid of the Red Cross. The club proposes to have a "Movie Week" at one of the amusement parks in this city, in the near future, during which a percentage of the gate receipts will be given over to the club.

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Rex Beach's big photoplay, "The Barrier," will succeed "The Crisis," for a limited engagement, at the Colonial on Sunday, May 20. The presentations will be continuous, from 11 a. m. to 11 p. m.

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J. G. Hodgson, manager of the Oak Park theater, is the first exhibitor outside the "Loop" to show "Joan the Woman." The big picture was presented at the Oak Park Tuesday, Wednesday, Thursday and Friday during the week of May 14.

* * *

Anita King, the Paramount girl, will deliver addresses at the Wilson Avenue theater, this city, during the week of Monday, May 21, where she will make matinee addresses to girl patrons, telling them about screen work and studio life. Miss King is on her way to the Lasky studio in Hollywood, where she will resume her work.

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"Protect Your Daughter," which was refused a permit by Major Funkhouser of the Chicago censor board, was declared immoral by a jury in the Superior Court, Judge David presiding. Mandamus proceedings to compel Major Funkhouser to issue a permit were held in the court mentioned.

* * *

Thomas H. Ince, Triangle notable, passed through the city on his way from Los Angeles to New York, Sunday morning, May 13. Mr. Ince expects to remain in the metropolis for about ten days. He was silent to interviewers on the object of his trip east.

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The New American Theatrical Hospital at 850 Irving Park Boulevard, this city, the only institution of its kind in the world, was opened last week. This hospital affords a place where theatrical and moving picture people and others in the various branches of the amusement field will be cared for if they are sick and unable to pay. The hospital association has arranged a grand benefit in aid of the hospital at the Auditorium, Sunday afternoon, May 20. All the leading stars, both dramatic and vaudeville, in the city will take part in the program. This will make the fifth annual star benefit performance given in aid of the hospital. Prominent Chicagoans have always been ardent supporters of this hospital plan. Joseph Hopp, president of the Chicago Local, is one of the founders of the hospital and has given both his time and money in its support.

* * *

Robert Goldstein's war picture, "The Spirit of '76," was under fire in the courts all last week. Mr. Goldstein sought to obtain an injunction in the Circuit Court, Judge Baldwin presiding, restraining the city from preventing the showing of the picture at Orchestra Hall. The petition was filed Tuesday, May 15, and the proceedings lasted until Thursday afternoons, May 17, when Judge Baldwin refused to grant the injunction on the ground that it was outside his jurisdiction. Mandamus proceedings were held concurrently before Judge David in the Superior Court; but at the time of writing a determination of the case had not been reached. It looks, however, as if Mr. Goldstein will not be permitted to show the picture here. The main objection to the presentation is that it would have a tendency to create a feeling against England, one of America's allies.

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Mrs. Peter J. Schaefer, wife of Peter J. Schaefer, of the firm of Jones, Linick & Schaefer, died Thursday morning, May 17, at the Mercy Hospital, after a long illness. The funeral services were held at the home of Frank Schaefer, a brother of Mr. Schaefer, at 819 Lafayette Parkway, Sunday, May 20, at 2 o'clock p. m.

* * *

Colin Campbell, dean of Selig's directing corps, arrived in Chicago Wednesday, May 16, from Los Angeles. Mr. Campbell is about to begin work on a new Selig feature drama, "The City of Purple Dreams," and some of the scenes called for in the story are laid in Chicago. It is, therefore, planned to film the photodrama partly in Chicago and in part in Los Angeles. Mr. Campbell recently completed "Caleb Conover" in the Selig Zoo studio, in which George Fawcett, the celebrated photoplayer, is the star.

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Wiliam H. Selig announces for the benefit of exhibitors that the Selig World Library, the new topical film released every Wednesday through General Film Service, is in nowise connected with any newspaper. Some exhibitors seem to have gained the impression that the new film is along the lines of news films, and that some daily publication is interested in it. The first issue of the World Library has won much popularity, and the second, which gives pictures of the Great Wall of China and its history, etc., promises to be a strong successor.

Theaters Not Affected by the War

So Declares McClure Pictures as a Result of Nation-Wide Canvas of Big Newspapers.

A TEST conducted by McClure Pictures shows that the newspapers of the United States, with very few exceptions, are not permitting the war news to cut into the space used for their motion picture departments. The conclusion to be drawn from the test is that the war certainly is not harming motion picture theaters nor cutting down the volume of their advertising.

Photoplay departments in newspapers, for the most part, are directly connected with the advertising departments and would be disposed of if motion picture exhibitors were so affected by war conditions that they were forced to withdraw their advertising.

McClure Pictures publicity department canvassed 680 of the leading American newspapers, confining the list to those publications that conduct real photoplay departments. A follow-up system was used and replies were received from 578 newspapers. Two of the newspapers had suspended publication. Only seventeen replied that they had discontinued the use of motion picture publicity, a ratio of 2.9 per cent.

Most of the replies were a firm "Yes" to the question whether they still were using motion picture publicity.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Universal and Triangle Changes

McRae in Charge of Universal City—Fine Arts Studios to Reopen at Once.

AS PREVIOUSLY announced in this paper, H. O. Davis, second vice-president of the Universal Company and general manager of Universal City, has resigned, and his resignation was accepted last week. Carl Laemmle arrived in Los Angeles on the afternoon of May 8 for an indefinite stay. Mr. Laemmle told a representative of the Moving Picture World that he had not yet decided upon the successor to H. O. Davis, and that practically every department was running satisfactorily.

Mr. Laemmle plans to devote his undivided attention to the affairs of the company while here, arranging for many improvements and additional equipment.

Henry McRae, former director general of the big plant and producer of the Bison brand of Universal films, has been put in full charge of production and will act as Mr. Laemmle's right-hand man. O. L. Sellers, formerly production manager, has resigned.

Closely following the announncement of H. O. Davis' resignation came the news that Mr. Davis has signed up with Triangle Film Corporation and been appointed general manager of the Triangle Film Corporation.

The Fine Arts studios, now closed, will soon be opened and production started on a large scale.

Paralta to Build Large Studio

Production Will Soon Be Started on Bessie Barriscale and Warren Kerrigan's Features.

PARALTA PLAYS will soon start production in Los Angeles. Robert T. Kane, vice-president, has been in the city for several weeks looking over the situation. The Paralta is going to build a large studio here, and Mr. Kane is at present negotiating for a site in Hollywood. The company has temporarily leased the Clune studios at Bronson and Melrose avenues, where production will be started about June 4.

Raymond B. West, Oscar Apfel and James Young have been engaged as directors for Bessie Barriscale and J. Warren Kerrigan. Robert Brunton, well known art director, has been engaged by Mr. Kane as studio manager and will take immediate charge.

Left to Right: Kenneth O'Hara, Sidney Cohan, Howard Hickman, Robert T. Kane, Bessie Barriscale, Gus Inglis, Richard Willis and Sam Comly.

Miss Barriscale's first Paralta picture will be an adaptation of Grace Miller White's novel "Rose O' Paradise," in which she will be directed by James Young.

J. Warren Kerrigan arrives here the first part of June and will be directed by Oscar Apfel.

Several players of prominence and a supporting cast for Miss Barriscale and Mr. Kerrigan are now being signed by Mr. Kane for the Paralta.

Yorke-Metro Players Celebrate.

At the Yorke-Metro studios production was completed last week on "The Haunted Pajamas," Harold Lockwood's latest starring vehicle. Producer Balshofer celebrated the occasion with a jolly studio dinner.

A picture was taken of the party which we herewith reproduce. Seated at the head of the table are Fred J. Balshofer and Harold Lockwood. The others in the picture are Ed Sedgwick, Paul Willis, Harry de Roy, William DuVaull, Gaetano Gaudio, Carmel Myers, Betty Ware, Lester Cuneo, Charles Stallings, Ruth Overton, Richard V. Spencer, Burt Nottleman, John J. Underhill and Jack Christensen.

Yorke-Metro Players Celebrating Last Day's Work on "The Haunted Pajamas."

What's Doing at the Selig Studios.

At the Selig Studios, Director Colin Campbell is making great plans and preparations for his next feature. It will probably be something out of the ordinary both as to story and cast. It will include Bessie Eyton, Tom Santschi and Fritzi Brunette.

After a succession of five-reel productions, Director Al Green has now turned his attention to the making of a two-reel featurette, dealing with life in the Canadian northwest, entitled "The Heart of Beaupere." The story is woven about the picturesque character of a French Canadian trapper, played by George Fawcett, the love interest being carried by Vivian Reed and Will Machin. Others in the cast are Eugenie Besserer and Charles Le Moyne.

Fritzi Brunette will henceforth be identified exclusively with Selig productions, having recently signed a contract to that effect.

Ruth McCord on Her Way.

Accompanied by nearly two thousand motorcyclists, Ruth McCord began, this week, her twenty-five thousand mile trip to the four corners of the United States on her motorcycle. Her first stop was at San Diego, where the city officials will assist the Ince-Triangle girl in placing the first monument marking her start from the southwestern corner of the country. The schedule foretells her return to the Culver City studios in September, 1918, after having visited every Triangle exhibitor in the United States.

Powell to Direct George Walsh.

As stated in these columns last week Paul Powell, the former Fine Arts director, has joined the Fox studios. Mr. Powell will make subjects starring George Walsh. Otis Turner, who has had charge of "Smiling George" for the last eight months, will take Gladys Brockwell under his direction.

Paul Powell began his screen career in 1912. Previous to this time he had been reporter and writer on newspapers in Chicago, Los Angeles and other cities. He jumped from the newspaper game to directing one and two reel subjects with a small company.

Ince and Sennett in New York.

Thomas H. Ince and Mack Sennett are in New York, but are both very reticent as to their reasons for the trip from the West Coast. It is understood, however, that both are spending much time at the offices of the Triangle Distributing Corporation. Wherever they go Mr. Ince and Mr. Sennett are accompanied by Dame Rumor, and all sorts of stories have been going the rounds, none of which, however, were verified.

Los Angeles Film Brevities.

Charles Ray and a company of twenty-five players, under the direction of Victor L. Schertzinger, are shooting scenes this week in the big woods near Santa Cruz, California, for "Sudden Jim," an Ince-Triangle feature production in which Charles Ray is being starred.

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Al Santell, the Kalem comedy director, is still confined to his bed as the result of a motor accident which broke his rib.

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Phil Lang, the Kalem manager of production, went to San Francisco on the 11th to confer with Robert Welles Ritchie, who is writing a new series to follow "The American Girl." Ritchie was the author of Kalem's popular series, "The Girl from Frisco." He is a magazine writer of note, residing in New York, and recently located in Northern California to complete some pressing magazine work.

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The baseball team of the Fox studio played its first game Monday with the Sneed's Billiard Club team of the Southern California State League. The Fox club won. The Fox battery was composed of Messrs. Levinson and Billy Reiter. The feature of the game was the pitching of Levinson, who allowed only six hits and struck out fourteen men.

* * *

George Beban, the Morosco star, has returned from Pine Crest, where he was filming a mountain scene under the direction of Donald Crisp. He completed the interiors at the studio and is now at work on his next production, the story of which was written by Kathlyn Williams, the Morosco star.

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Activities of the William Fox home guards continue to use up all the spare time around that studio. Abraham Carlos, the general manager, presented the battalion with a large American flag last Friday. On Monday Lieutenant Colonel Bartello of the Twenty-fifth United States Infantry visited the studio grounds and watched the men go through the manual of arms under the command of the official of the day, Maurice Cytron.

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Director Marshall Neilan, who has just signed a two years' contract with the Lasky Company, is in New York on a three weeks' vacation.

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Ruth Stonehouse allowed her artistic little home in the Hollywood foothills to become bachelor quarters last week. With the arrival of B. P. Schulberg, general manager of the Paramount Exchange, and Al Lichtman, general manager of the Artcraft interests, Joe Roach, scenaroist and husband of Ruth Stonehouse, invited the New York guests to "party" at the Stonehouse-Roach bungalow. Ruth decided that the men, in living over the days of their triple association in the film game of seven years ago, might enjoy it better if the house were all theirs, so had her studio belongings of the week removed to a nearby hotel.

* * *

Tom Mix has begun the production of his third Fox film comedy at his Silver Lake ranch. Rena Rogers will once more play the role opposite Mr. Mix, and the other members of his noted cowboy band will remain with him. Archbald, the noted trick burro, is still on the pay roll. Violet Eddy, who is well remembered from "A Bathhouse Tangle," will be included in the cast. Miss Eddy will once more portray one of the long, lanky lingerers for which she is famous.

* * *

Charles Parrott has also started a new Fox comedy this week. The cast is headed by Charles Conkling, Alf Goulding, Mae Busch, Sidney de Grey, Paddy McGuire and Frank Currier. Miss Bush and Mr. McGuire are both newcomers on the Fox lot. The little lady is well remembered from the Keystone and Paddy from Vogue comedies.

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Frank Darien, one of the most popular members of the Morosco stock company and well known in local film circles, has accepted a position with the Orpheum stock company in Oakland. Mr. Darien's latest picture engagement was with Keystone.

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The Century Theater Company, which is operated by the Loewen Realty Company, 623 South Main street, petitioned the United States District Court this week for an adjudication in bankruptcy. The Century Theatre is one of the best known burlesque houses on the Pacific Coast.

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Kathlyn Williams and Wallace Reid have returned from Fort Bragg, California, where they were filming lumber camp scenes under the direction of William H. Taylor, and are telling wonderful stories of the difficulties they encountered. For over a week they were only able to work two hours a day. The rest of the time was spent in going to and from location. This was in the heart of the mountains, and in order to reach it they had to use practically every form of locomotion.

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At the Bernstein studios the sets for "Loyalty," the second of the Bernstein "Seven Cardinal Virtues" series, are already under construction. This film contains a play within a play and a large number of scenes are taken during the performance of a musical comedy. A most elaborate series of stage settings is being designed for the piece by Lee Lawson, the technical director, and a number of new effects are being worked out. During the course of the picture a couple of musical comedy companies will be brought out to the studio and used for the play itself. Work on "Humility," the first of the series, has been delayed by the bad weather, but it will be ready for the cutting room by the end of the week. This film will be the first appearance of Murdock MacQuarrie with the Bernstein forces.

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From Santa Barbara we learn that a company of twenty actors from the Flying A studio will leave this week for the north for the staging of several scenes in the first picture to be undertaken by Mary Miles Minter since the diminutive star signed her new contract with the American company. The company will locate near Santa Cruz in the Big Tree country. The release will be under the title of "The Circuit Rider."

* * *

The Trinity Auditorium of Los Angeles will soon be given over to motion pictures. The Williamson Brothers' newest feature, "The Submarine Eye," has been booked by Manager L. E. Behymer for the weeks of May 21 and 28. William G. Colvin, for the past three years a member of Oliver Morosco's company, and recently one of the funmakers on the Keystone lot, is handling the western bookings for the Williamsons.

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Fred J. Balshofer, the local Metro magnate, has been elected a member of the local Motion Picture Association. Mr. Balshofer is now holding down a double job, that of producing the Lockwood features as well as managing his studio.

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Mary McDonald, known in Universal pictures as Mary McLaren, and who recently won a suit against this company, is to head a new film corporation. Articles of incorporation for the Mary McLaren Photoplays, Incorporated, were filed in the County Clerk's office Tuesday this week. The capital stock was given at $50,000.

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Frank E. Montgomery, well known feature director lately with Selig, Kalem and Universal, has been engaged by the California Feature Film Corporation as director. H. C. Pierce will be the assistant director.

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Seth Perkins, formerly manager of the Garrick Theatre, will be connected with the San Francisco offices of Triangle as traveling representative.

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C. F. Glimm, of the Garrick Theatre, elaborately decorated his lobby for the first showing in Los Angeles of Roscoe Arbuckle's "Butcher Boy." Mr. Glimm is a New York man who has only been on the coast a short while, but he has worked wonders with his house in the matter of increasing attendance.

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Douglas Fairbanks' latest comedy, "In Again, Out Again," was exhibited at Clune's Auditorium on Monday, May 14. The player appeared in person at several of the performances.

T. L. Tally, owner and manager of the Tally's Broadway Theatre, has returned from New York, where he had been in behalf of the National Exhibitors' Circuit. Mr. Tally will return almost immediately to the East for the completion of plans pertaining to the new organization in which he is the first vice-president.

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The Burbank Theatre, an old Morosco house and lately the exponent of burlesque and light opera, has opened with pictures and vaudeville. The program will consist of five acts of vaudeville and five acts of feature pictures. Admission is 10 cents. The Burbank will have a new large pipe organ.

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D. D. Simms is renovating a location in Wilcox, Arizona, for a motion picture theatre.

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George F. Dewey, a well-known Southern California theatre manager, has purchased the lease of the Berry-Grand Theatre at Whittier, California, from M. E. Bowers and will assume the management.

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Stuart & Ehrmann, who have been conducting the Empress Theatre at Redlands, California, have sold their interests to Frank Cook and William Nance.

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On May 1 there was a change in the management of the Princess and Empire theatres of Clifton, Arizona, whereby Frank Martin and William Mason in future will conduct both playhouses.

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N. O. Emert will be the new manager of the Arcade Theatre at Hopeful, California, which has been closed for a week. The house will be opened with "Miss George Washington."

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R. C. Garrett and Jack Garrett, his son, have taken possession of the Rex Theatre at Gallup, New Mexico, and will run this theatre in addition to the Empress Theatre, of which they are also the managers.

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George Chantiles has taken out a permit to build an airdome at Bakersfield, California. Mr. Chantiles also owns the Elite Theatre in the same city.

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Work has been begun on a $100,000 motion picture theatre near the corner of Grand avenue and Seventh street. The new building has been leased by Shirley Ward and associates to Emil Kehrein of San Francisco.

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Dorothy Dalton left this week for a hurried trip to Chicago. Miss Dalton received word that her father is very ill.

* * *

William C. de Mille, former head of the Lasky scenario department, has now returned to directing.

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Lambert Hillyer, who, for several months, has proved a valuable member of the scenario department at the Ince-Triangle studios, was this week transferred to the directorial staff, and will begin production immediately of the next play in which Bessie Love will be star.

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John Jasper, until recently manager of the David Horsley studios, has been appointed manager of the Lone Star studios, where Charlie Chaplin resides. Jasper succeeds Henry P. Caulfield, who was at the helm of the Lone Star plant until a week ago. Caulfield is about to invade New York City, where, it is said, he will complete plans for his future.

* * *

Edward Morrissey, who has been connected with several producing organizations in a directorial capacity, has been engaged by Thomas H. Ince. He will act, until thoroughly acquainted with the studio methods, as assistant director for R. William Neill, who recently began work on his second Enid Bennett picture.

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Director Fred A. Kelsey is filming at Universal City a two-act Western drama, "A Texas Sphinx." It features Harry Carey, the well-known Western actor, with many of the Universal cowboys in his support.

"A Daughter of the Gods" in London

Fox's Big Spectacular Picture Given Its Premiere at the London Opera House.

THE premiere performance in England of William Fox's feature, "A Daughter of the Gods," in which Annette Kellermann is starred, took place at the famous London Opera House in the metropolis on Monday, May 21.

A symphony orchestra of fifty pieces played the unusually elaborate musical score composed by Robert Hood Bowers. Special electrical effects were introduced for the first time in Europe.

The London Opera House was built by Oscar Hammerstein as a home for grand opera, but changed hands, and is now managed by Oswald Stoll, playing a policy of large musical productions and Christmas pantomimes. This is the first time a motion picture has been shown at the London Opera House. Charles B. Cochran is directing the tour of "A Daughter of the Gods" for England, Ireland, Scotland and Wales.

Owing to a shortage of railroad cars, increased fares and reduced train service, a great many theatrical touring companies have abandoned engagements in the English provinces. The English booking offices have scheduled "A Daughter of the Gods" as the regular road attraction.

Wallace Carlson Joins Bray

WALLACE CARLSON, one of the first to enter the animated cartoon field, but still one of the youngest cartoonists in the business, has joined the staff of the Bray Studios, Inc., and his work in the future will be released by them as part of their production, the Paramount-Bray Pictograph, the "magazine-on-the-screen." Mr. Carlson has originated a new character, which he calls "Otto Luck," and unquestionably it will take rank in popular favor with J. R. Bray's famous Col. Heeza Liar and Earl Hurd's "Bobby Bumps," the cutest kid on the screen.

Wallace Carlson.

Mr. Carlson at fifteen years of age was the sporting cartoonist on the Chicago Inter-Ocean—one of America's foremost dailies—and held that position up to the time of his entrance in the animated cartoon field. He is the originator of the "Canimated Nooz"—a burlesque on the news weeklies—and attained a wide popularity through this clever idea. His best known "movie" character was "Dreamy Dud"—a kid with an imagination that outdid anything that the late lamented Baron Munchausen ever approached.

The cleverness of Mr. Carlson's work, together with his extreme youth, attracted the attention of many prominent persons, and among his treasured possessions are letters from President Wilson and Judge Landis of Chicago, both commending his work.

NORDLIE TO HANDLE FORUM IN NEW YORK.

C. S. Nordlie, a practical and efficient sales specialist, advertising and service man, has just been appointed general manager of the New York Exchange of Forum Films, Inc., to carry out the unique plan of distribution instituted by W. W. Hodkinson. Forum Films, Inc., under Mr. Nordlie's direction, will soon fire the first gun of its campaign.

As a general manager, Mr. Nordlie brings an experience gained in twenty years of service in the fields of advertising and merchandising. He has put some of the best known of American products on the map .While he has had his training in various business activities, he has had extensive experience in the field of films, having originated some of the most successful and far-reaching plans of the industry to aid the exhibitor.

New Company's Organizers Outline Aims

What the United Theater Corporation Is and What It Intends to Do for Exhibitors.

IN ANNOUNCING the policy of the newly formed United Theater Equipment Corporation, the organizers have not only settled the perplexing problem of how, when and where to secure proper theater equipment and dependable accessories, but they have inaugurated an exhibitors' co-operative service which will set a new era in the machine and supply branch of the industry. There is no denying the fact that up to the present time motion picture supplies and equipment were sold with but one object in view—that was the sale of the merchandise. No thought was generally given to the maintenance of the apparatus, and only in rare instances was advice given to the operator or exhibitor.

The main object of the United Theater Equipment Corporation will be to serve the exhibitor in the fullest sense of the word; not merely selling goods over the counter or through the mail, but suggesting, planning, installing, supervising and maintaining theater equipment; in short, it proposes to furnish absolutely free of charge a service that will relieve the exhibitor of many worries and cares of the past, that will better projection, improve conditions and increase box office receipts.

To insure and facilitate carrying out the policy of cooperative service for the exhibitor, United service stations have been established in the principal cities of the United States. This innovation in the motion picture industry will practically revolutionize the supply business. While new to us the service station idea has been conclusively demonstrated a success in the automobile business, and without a doubt the service will come as a blessing to exhibitors.

In introducing the service station idea to the industry the United officials fully realize that they are assuming a great responsibility. Consequently they have surrounded themselves with an organization founded and managed by pioneer supply men, who know the business from A to Z, and who are fully competent to advise theater owners honestly and fairly as to their installation and apparatus maintenance. Each and every service station is in charge of an experienced man, whose first consideration it is to serve the exhibitor well. He may be consulted at all times and he will truthfully give his opinion as well as suggest ways and means for the most economical and satisfactory purchase and installation of machines and supplies.

Exhibitors Will Profit.

By eliminating equipment worries the United service stations will enable the exhibitor to concentrate his entire time and attention to his program, his advertising and his patrons, thus resulting in larger attendances. An exhibitor's time is too valuable to devote to technical and mechanical problems connected with the conduct of his house, and he will welcome the beneficial service offered by the United.

To decrease upkeep expense is an important problem that the service stations will endeavor to solve. Every exhibitor knowns full well that the cost of keeping his machinery in repairs runs up into a tidy sum each year. It will be the purpose of the United to considerably decrease this upkeep expense by keeping mechanism in the best serviceable condition at all times.

It must not be supposed that the service will be confined strictly to mechanical devices. The United will shortly introduce an exhibitors' help department, through means of which valuable information and advice will be furnished on every angle of the exhibitor's business, excepting the film. Suggestions will be offered for decorations, furnishings, advertising novelties, display signs, publicity matter, and one hundred and one other important items. It is proposed to make this service so broad and beneficial in scope that thousands of dollars will be saved by exhibitors every week and thousands of dollars more will be added to their box office receipts.

Competent Management Assured.

The management of the United Theater Equipment Corporation is in able hands. Herbert T. Edwards, the founder of the Picture Theater Equipment Corporation, is president. Mr. Edwards enjoys a wide acquaintance among exhibitors and he is widely known as a hard worker for bettering the conditions of the theater owner. J. H. Hallberg, known as the inventor of the famous Hallberg generator, is vice-president. He will concentrate his best endeavors to insure better projection and equipment efficiency for every exhibitor. E. E. Fulton, head of the successful Fulton Company of Chicago, is secretary and treasurer. Mr. Fulton enjoys an excellent reputation as a conscientious and fully experienced supply distributor.

Among others who are taking a deep interest in this organization may be mentioned George Kleine, founder of the Kleine Optical Company; Messrs. Clark & Rowland and Ludwig Hommel, of Pittsburgh; C. A. Calehuff, of Philadelphia; E. E. Oliver and H. J. Mandelbaum, of Cleveland; T. A. Nolan, of Cincinnati; Ray Brauch, of Detroit; F. A. Van Huson, of Omaha; H. E. Van Duyne, of Los Angeles, and A. D. Flinton, of Kansas City.

The Novelty Slide Company of New York, the largest manufacturers of lantern slides in the world, have become a part of the organization, and all manufacturing of slides, novelties, specialties and other products will be under the direct supervision of Joseph F. Coufal, who is responsible for the success of Novelty Slides and other products.

The United Theater Equipment Corporation is fortunate in not only possessing well established branches, but having secured the services of experienced men that have made their own supply houses a success. The combination of their experience, ability and knowledge of this branch of the industry is undoubtedly supreme, and as their entire efforts and endeavors will be directed in the future in harmonious working plans to better conditions of the exhibitor and his theater equipment, we do not hesitate in saying that the success of the United Theater Corporation is assured.

Taylor Holmes With Essanay

THE screen has won another star from the stage. Taylor Holmes has signed up with Essanay. Filming of his first picture under that organization's banner will begin immediately. Mr. Holmes is perhaps the best interpreter of comedy on the stage. "His Majesty, Bunker Bean," was his biggest hit. In this vehicle, he enjoyed a sensational run on Broadway and later played at the Cort theater, Chicago, for a record-breaking engagement. Then, after a tour of the country's largest cities, from coast to coast, Mr. Holmes returned to Chicago for another long run, which he has just recently completed.

Taylor Holmes.

Prior to entering the "legitimate" Mr. Holmes appeared for many seasons in vaudeville. It was in this work that he laid the foundation for his reputation, becoming one of the most widely known headliners in the country.

His Essanay engagement is Mr. Holmes' debut in motion pictures. "Efficiency Edgar's Courtship" will be his first picture. This feature will be an adaptation from the story of that title which was published in the Saturday Evening Post. It was written by Clarence Buddington Kelland. The picture will be a comedy-drama, depicting a very laughable travesty on the wave of efficiency rule which has swept the country. Though no definite date has been fixed, it is probable this picture will be released in July. Mr. Holmes will be a permanent fixture in Essanay's staff of stars. Several other stories already are being negotiated for, and will be scenarioized for him following the filming of "Efficiency Edgar's Courtship." The Kleine-Edison-Selig-Essanay Service will handle the Holmes release.

CUPID GETS "FATTY" ARBUCKLE'S CAMERAMAN.

Cupid and the movies have again proved their skill as matchmakers. Miss Mildred E. Hansen left Los Angeles this week and traveled across the continent to be married to Frank E. Williams, cameraman for Roscoe "Fatty" Arbuckle. She arrived in New York Saturday morning, May 19. The wedding took place immediately after her arrival, at the Little Church Around the Corner.

During the fall of 1915 Williams became one of the first of the Keystone cameramen. Among the films he photographed were "Hearts and Swords," "The Siege of Calia," and "The Snow Cure."

Richardson Bites off Another Thousand Miles

Looks in on Tucson, Santa Ana, San Diego and Los Angeles—Falls Under Spell of Great Southwest

Tucson, Arizona.

TUCSON, another of the wonder cities of the desert, lies westward across the desert 312 miles from El Paso. It was a night's journey, and, after leaving El Paso behind, carrying with us, however, a whole mind full of pleasant memories, we recked not of time or distance. At the station warm-hearted welcome was extended by a committee of managers and operators, headed by A. F. Schickl, manager of the Opera House. The Tucson Operators Local Union and the Tucson managers co-operated throughout the affair in the most friendly way, which is distinctly to the credit of both.

Within its corporate limits Tucson is a pretty, modern, up-to-the-minute city; beyond its limits all is desolation, sand and cactus. During the day they took me out twelve miles to San Xavier Mission, and then an equal distance in the opposite direction to the Painted Rocks. The mission is the second oldest in the United States (350 years), and is very interesting. The Painted Rocks are—well, not so many. But the cactus growth was marvelous, reaching fully fifty, if not sixty, feet in height.

In the party was A. F. Schickl, manager Broadway Theater; D. Ditmas, manager Prima and Lyric Theaters, and Arthur Narath, operator, who acted as chauffeur of our deep desert-going bubble—a party of thoroughly good fellows. I enjoyed it all hugely, because it is twenty-five years since I have traversed the desert and it was as a breath out of the past.

In the evening I visited the various theaters. Tucson operators are distinctly above the average, and have, with one exception, good operating rooms and equipment; also the screen results are excellent. At the Prima, Dave Ditmas, manager, projection is in charge of Arthur Narath, a man of brains and ability. Brother Narath has a ground, which is a puzzle, in that both himself and competent electricians have, after repeated trials, failed to locate it. It was not practical for me to try it out, as the show was on and the test would, of necessity, be conducted by process of elimination, disconnecting one thing after another. There are two G. E. rectifiers in the room, but they are entirely inclosed by the light-proof material. Power Six B machines are used.

In all Tucson operating rooms wall shutters are hung in a peculiar way, which I would ask Tucson men to describe for the Projection Department at their convenience. At the Tucson Opera House—A. F. Shickl, manager; William Brumberg, operator—I found what I considered to be the most remarkable installation I have viewed up to date. If friend Brumberg has overlooked anything I would like to know what it is. There was a film-chute storage tank on the wall, in which reels were inserted at one end, moved by gravity to the other, where they are taken out. The revolving shutters were ideal in dimensions; there was a magnetic acting automatic dowser, constructed by Operator Brumberg; there were film links in the port-shutter master cord; framing lamps; black walls; roller lever for port shutters; the speed of the motor-driven rewinder is controlled by an Elbert speed controller. The two G. E. rectifiers are entirely inclosed in light-proof material. There were fire extinguishers—three of them; an extra projector mechanism; phone to the manager's office; another to the stage; an inspection bench with hand-driven rewinder, glass and lamp; lamphouses were piped to the vent flue; D. P. D. T. switches on each machine, so that either can be instantly switched to either rectifier; a toothbrush, for sprocket cleaning, hangs on the wall, and there were other things worthy of mention did space permit.

At the Broadway Theater—E. Brachman, manager; Walter Burrows, operator—screen results are excellent, the light being brilliant and of very clear tone. Burrows has the reputation of being a man who is "on the job" and who delivers the goods, not sometimes, but all the time. His equipment and room are both good. Taken as a whole, both Tucson managers and operators are decidedly above the level in progressiveness.

The lecture met with the approval of the 100 per cent. attendance of operators and managers. There was a midnight banquet, at which were present E. Drachman, B. Goldsmith, Walter Burrows, Ray R. Stewart, O. L. Minze, Arthur V. Narath, David Diamos, David Schumaker, James F. Hughes, J. W. Cardis, G. H. Schneider, H. J. Tamnen, A. F. Schickl, Harry L. Johnson, president L. U. 298, I. A., and W. W. Brumberg.

By and large, Tucson is a live wire, and memories of my visit to that wonderful desert city will be among those which I preserve in lavender and old rose. In the photograph you will observe that two or three of the men wear war paint. Well, it is not to be wondered at, as there is an Indian village just at the edge of the city. The lovely lady is Miss Frye, organist at the Opera House.

The City of the Orange Groves.

Santa Ana, California, is literally the "City of the Orange Groves." In and around it one sees orange laden trees by the thousands. At the station I found Brothers C. L. Russell, president L. U. 538; C. D. Warsham and Fred Robbins, members of 538, and Frank McBride, member Los Angeles 150. As I walked up the platform surrounded by this aggregation, a familiar click sounded and ahead we saw a moving picture camera taking it all in; also I might say, parenthetically, that we were posed in an orange grove, and filmed in the act of picking a sure-enough orange from an honest to gosh orange tree. Santa Ana is a charming little city of only 14,-

Exhibitors and Operators of Tucson, Arizona.

000 people, yet at the banquet, which occurred before the lecture, there were mustered something like thirty-five moving picture operators and managers, part of them from Anaheim and other nearby cities.

After autoing around over smooth-as-glass roads, bordered on either side by orange and lemon trees literally loaded with ripe fruit, interspersed with giant date palms—as gorgeous a setting as could well be imagined—we dropped back from the sublime into plain every-day affairs, and inspected a few Santa Ana theaters.

The Lyric has a fine picture, with clear, brilliant light; but the clock is very bad, and the exit lights, right and left of the screen are altogether too bright. J. E. Coe is in charge of projection. The operating room is large; is painted black; has a neat pattern of linoleum on the floor; is equipped with two Simplex machines. In this theater is an invention, by Brother Coe, which enables the operator to switch from compensarc to rectifier without disturbing the illumination of the picture. The device will be described in the Projection Department a little later.

Santa Ana Operators in Their Native Element.

Clune's Theater seats 800. It has a good auditorium. The operating room is painted black, and the speed of the two Power 6A machines is controlled by Preddy speed controllers. Frank McBride is in charge of projection. The floor of this room is in three steps, which works an entirely unnecessary and very great hardship on the operator. This could be remedied at very small cost, and it is a shame that it is not done. The ventilation is insufficient; also the machines are entirely too close together. There is running water and a basin.

The Princess Theater has a very small operating room, the walls of which are very light in color. The ports are of fair size. There is one Power 6A machine and one Standard American, of very old type. The picture is brilliant. The clock and exit and piano light are very bad. The operator of this house did not have sufficient enterprise to attend the lecture, although, for his information, I can tell him he has much to learn. His manager was there, however. I am sorry to say I did not make note of his name.

At the West End the picture is entirely too large, as was also the case, if I rightly remember, at the Princess. The exit lights are too bright. The operating room walls are white. Wotton Rexolux supplies current, with a G. E. rectifier for emergency. There are two Simplex machines. There is running water and, wonder of wonders, toilet facilities. Claude Fowler is operator at the Temple theater, a large house in which both the clock and the piano light are bad; also the red lights shining against the wall are unnecessary, as well as bad from the eye strain point of view. The Temple is a large, fine house, with an excellent operating room, having a 40-inch vent flue. There are two Power 6B machines and 80 ampere motor generator set, supplemented by G. E. rectifier. The port shutter master cord has film links, which are properly placed. The walls of the room are dark. C. L. Russell, president L. U. 538, is operator. Taken as a whole, by comparison with other cities, the Santa Ana boys have nothing to be ashamed of, though they, in common with all others, have need for study of the technical end of projection.

Long will the picture of the little city of Santa Ana and its beautiful surroundings remain on the halls of memory's castle, nor will the courtesy extended to us in the various western cities we have thus far visited be soon forgotten.

San Diego, California.

Westward from Tucson, the desert stretches, spanned by two shining bands of steel, 521 miles in length, with Los Angeles at the end. Through Yuma we sped, and onward, with the marvelous Salton Sea, a desert salt lake, with neither inlet or outlet, formed when the Colorado River broke its banks and for years emptied its entire volume into a depression in the desert. At last the train entered the film producing center of the world, Los Angeles, to find waiting upon the station platform, a broad-shoudered chap, G. P. Harleman, the Moving Picture World Los Angeles representative, who was slim and skinny when he departed from Gotham to the land of the golden sunset but two short years ago. His hearty greeting brought to mind the sentence "Gee, but it's great to meet a man from your own home town." And here, thank God, was the Coast at last. I can get no farther away from home, and that is something to be thankful for, though many weary hundreds of miles yet stretch between me and my own fireside. No one but Harleman knew of my arrival, as I was only to remain over night, and depart next morning for San Diego. But Harleman was plenty! Had there been anyone else, I guess I wouldn't have gotten to bed at all.

The Banquet at Santa Ana.

The run from Los Angeles to San Diego is a surpassingly beautiful one. Through fruitladen orange trees, sometimes so close one can almost touch them, past ocean surf as white as cotton, shimmering in the yellow sun, the train rolled southward. And San Diego! Did I even attempt to describe it the New York office would have to buy a whole box of blue pencils, and would want to know if I thought I was entitled to monopolize the whole blooming paper, for it could not be done short of dozens of pages. I shall therefore not attempt the impossible.

Kent Bush, manager of the Broadway, a large beautiful theater, placed himself and his car at our disposal. He took us, together with Brother S. H. Metcalf, formerly first vice president of the I. A. T. S. F., and O. O. Taylor, operator, out to Coronado Beach, down into Tia Juana, Lower California, Mexico, where we had what will very likely be our last glimpse of that almost forgotten thing — open gambling—and through the exhibition grounds of Tucson, a marvelously beautiful park, not thrown open to the public.

Left to Right: S. H. Metcalf, O. O. Taylor, Operator, Kent Bush, Manager Broadway and Superba.

While in the city, I inspected the Supera Cabrilla, Plaza, Pickwick and Broadway theaters; also the Spreckels theater. The first five named are all large beautiful houses; also they have very excellent operating rooms. The Spreckels theater is said to be, and I guess is, the best theater west of New York City.

In the Cabrillo I found what I would consider to be the ideal operating room. It was probably 10 by 16 feet in dimensions, with a 10-foot ceiling, and was the only room I have ever seen in which the illumination of the room seemed to have no effect whatever on the view the operator has of the picture, even though the walls were light colored and the rooms literally flooded with light from four large incandescent lamps, and nitrogen lamps at that, hanging at the ceiling line near the front wall. The secret lay in the observation port, which is 30 inches square, and is covered with a sheet of thick plate glass, in the center of which is an 8-inch round hole.

This port is situated between the two projectors, and under this condition, athough I had the lights switched on and off several times, I coud see no practical difference in the view of the screen. The floor of this room is covered with linoleum in neat pattern, and the room was in every way a beauty. S. H. Metcalf is chief operator, and H. C. Parks is assistant. The auditorium lighting of all the houses named might be improved, and in some instances very materially improved. The fronts of the Superba, Pickwick and Cabrillo are imposing and beautiful. At night the Cabrillo and Plaza, which adjoin each other, fronting a small but very beautiful plaza in the center of the city, give a thoroughly charming effect with their combined scheme of lighting. The Cabrillo is decorated with white lights and the Plaza has a combination of white and colors. The size of the picture in the Plaza is excessive, the same being true of the Superba and Broadway. As I pointed out to San Diego managers, there is no earthly necessity for anything more than a 16-foot picture in houses of this kind. If all San Diego managers agreed to cut down the size of their pictures to 16, or at the most 17 feet, and do it simultaneously, the result would be altogether good. There would be less eye strain, a better definition of the picture, a greater brilliancy of projection with less expenditure of current, and the front seats of the theaters would automatically become much more valuable. At the Broadway, Kent Bush manager, T. O. Taylor operator, I found two Erneman projectors, of which there are but few in the country. The Broadway is a beautiful house, with as nearly a perfect floor line as anything I have ever looked at.

The Spreckels theater is a marvelously beautiful house, seating 1,915, that being the year in which it was built. It is owned by John D. Spreckels, the multi-millionaire, and is managed by Al Watson. The seats in the Auditorium cost $22 each, and those in the boxes cost $28 each. The lobby is of California onyx, with lights behind, which produces a beautiful effect. This is a very common form of auditorium decoration of high class theaters of the Western Coast. The stage is a huge affair, having a 75-foot gridiron.

And so I could go on for pages describing conditions in San Diego, but space forbids. I really cannot expect to monopolize the whole 200 pages of the paper, and the editor-in-chief is getting so he glares at my manuscript with green fire in his eyes.

The lecture was enthusiastically received by those present, but unfortunately most of the San Diego managers had business of such tremendous importance that they were unable to be present. I believe all San Diego operators were there; also some of the managers were present.

The City of the Angels.

Los Angeles may, I believe, now be fairly dubbed the film-producing center of the world. Carl Laemmele—the redoubtable Carl—having learned of my proposed visit to Los Angeles, taking a more advanced view than some other film manufacturers, wired Universal City and the manager of his Los Angeles Exchange to get busy and get all their directors, cameramen and others who might either directly or indirectly be interested in matters projectional, together with all Los Angeles exhibitors who could be influenced, out to hear my lecture; also Mr. Laemmele instructed that the use of the new Rialto theater be given for the purpose of the lecture. This, taken in conjunction with the fact that Los Angeles Moving Picture Operators' L. U. 150 had been busy for weeks on the proposition, made it look as if the Los Angeles meeting would be something in the nature of a star performance.

In the afternoon of the first day we were invited to visit Universal City, and while out there were for the moment a regular "star." We were filmed hobnobbing right out in the open with a lion, and Laemmle will tell you it wasn't any toothless old hag either, but a sure enough lady lion who was so peeved at being disturbed that she had to be licked into submission before she woud consent to pose. And yours truly, with his face smiling and his heart growing flippety-flap, actually stroked the fur of that infernal beast. After this we were ready for anything and were filmed posing two lion cubs and then in the act of ordering the elephant to get up, and then with the arms of the orang-outang around our lordly person, and then—Heaven knows what, we lost track.

Universal City is a marvelous institution. It would be a waste of space to describe that which has been described so often, but remembering what I had found there four years before, I was astonished at the scene of the present day.

When I was at Universal City four years ago it did not contain even so much as a paved street, and its collections of buildings could only be called buildings by courtesy. To-day that is anything else but true, and I had the pleasure of viewing a stage upon which they can place and have placed fifty sets at one and the same time. The buildings are of concrete, of a universally yellow, mellow tone, which is very pleasing to the eye. Employes, ranging from roustabouts to thousand-dollar-a-week stars, filled the streets, the huge stages and the buildings. Universal City of today is indeed a city in fact, with an upon-the-surface cosmopolitan population probably not equaled anywhere else on the face of the earth.

On the second day of my visit to Los Angeles I was taken out to Keystone, where four years ago, when the Keystone consisted principally of a patch of ground, a shack or two and an uncovered wooden stage, your humble servant and Mabel Normand, together with a bundle of Los Angeles operators, were filmed. I still have that film and you couldn't pry it loose from me with anything less powerful than a crowbar. The Keystone is very far from being a patch of ground and shacks now. There are many substantial buildings and an immense open stage, as well as an indoor stage with very elaborate and costly apparatus. Paul Duerin, chief electrician of the Keystone, has evolved a lighting system for which he deserves great credit. It consists of Type C nitrogen lamps, covered with a blue bulb, which gives a marvelously perfect imitation of daylight. The producing director informed me that these lamps were saving the company $100,000 a year. Before leaving the Keystone I had a long and most interesting conversation with Mack Sennett.

On the third day we were invited out to Culver City to look over the Ince plant, said to be one of the most complete in the world. When we arrived, however, the inviting authority didn't happen to be in his office, and friend doorkeeper, fearing we might decamp with the entire plant, and

Los Angeles Meeting.

lacking the services of a boy to send out and find the aforesaid authority, invited us to wait and cool our heels in the anteroom for heaven-only-knows how long. Our heels were already cooled, "thank you," so we gasolined onward, out to the Pacific Ocean and viewed the wonders of Venice, Los Angeles' Coney Island.

During my stay in Los Angeles Thomas W. Armentrout, business agent, moving picture machine operators' local union No. 150, placed both his own services and the services of his gasoline buggy at our disposal. Also J. B. (Pop) Kenton gave practically his entire time to our entertainment. Others were almost equally kind, and of course, the Pacific Coast office of the Moving Picture World did its share nobly.

J. B. (Pop) Kenton and Tom Armentrout, Business Agent Local Union 150, Los Angeles.

The lecture was in the Superba theater on the evening of the second day. I didn't count the number present, but although the Superba is a large house, it by no manner of means looked empty. At a guess there were 150 present, including managers, operators, a number of cameramen and several directors. After the lecture, the secretary of the Exhibitors' League came up on the stage and spoke very kindly concerning our efforts. The lecture was followed by a banquet lasting until 3 a. m.

During my visit to Los Angeles I had the pleasure of a consultation with Elizabeth J. Davies, a graduate nurse who has been employed by the State Board of Health of California to make a survey of the conditions under which California moving picture machine operators work. Mrs. Davies' work has, of course, to do with the items of health, and I have reason to believe her report to the State Board of Health is going to be a pretty reasonably warm one. She is an earnest, honest woman, whose heart is in her work, and I am sure what she is doing will, while it may cause some disturbance just at present, eventually operate to the benefit of the moving picture industry of the State; most certainly it will be to the benefit of California operators.

I did not visit any theaters in the City of Los Angeles, because, first, there was no time, second, I could only have visited a very few out of the large number in the city, hence could not have got a fair line on existing conditions. One thing, however, I will say, and that is that there is a tendency in Los Angeles to excess in size of pictures. One theater is projecting, if I rightly remember, a twenty-five foot picture, and that with all due respect to the manager of the theater, is utterly absurd. More than that, it is utterly wrong from any and every point of view. Yes, it is more than that; it is pernicious, in that it sets up an unnecessary element of eyestrain, and that item is very bad indeed as applied to the front rows of seats. I have repeatedly said, and I again say, there is no earthly necessity for anything more than an eighteen-foot picture under any conditions, and a sixteen-foot picture is amply large in the average theater.

Los Angeles itself has improved vastly since my last visit. It deserves much more space than I am able to give it in this article. But space is limited, and I am therefore limited as to what I can say. In closing I desire to tender my sincere thinks to the many friends in Los Angeles who cooperated to make my visit both a pleasure and a success. Local Union No. 150 did its entire duty, and the courtesy of Universal City, as well as the enterprise of the Universal people in taking this matter up, cannot be spoken of too highly. The film they took at Universal City was run previous to the lecture, and made a decided hit. They made me a present of the copy, and I shall certainly treasure it through the years to come as one of my most valued possessions.

RICHARDSON.

Sell Prosperity, Not War Scare

So Advises J. I. Holcomb, Just Returned from a Business Tour of Canada.

THE president of the Holcomb & Hoke Manufacturing Company, popcorn machine makers, J. I. Holcomb, has has just returned from a trip to Canada, where he was looking over business conditions. He interviewed the managers of the commercial agencies, government officials and business men. The unanimous opinion was that Canada is enjoying the greatest era of prosperity ever known. Workers are scarce, wages are high, collections are good and business is booming.

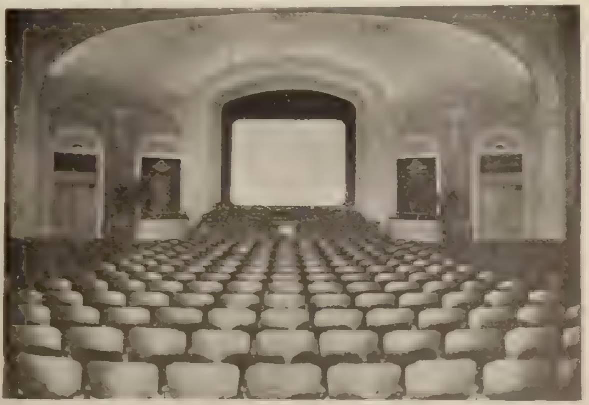
"It is only fair to assume that conditions in this country will be identically the same as those in Canada at the present time," declares Mr. Holcomb. "In the first place the countries as a whole are very similar. Our resources, except in size, are identical. And the people of Detroit or Atlanta look, talk and act like their cousins in Canada. So it is certain that trade conditions will be similar.

"It seems to me that the business man who imagines that his business will be seriously curtailed by the war has groundless fears. And if he exercises a little common sense he will recognize that right now is the time to get his share of the money which this country is ready to spend. His problem should not be one of retrenchment, such as cutting down expenses by reducing his clerical forces, stock and advertising.

"In a nutshell, my idea of business during the war is that dealers never before have had such an opportunity for making big money as they have today. And all that is necessary to make big money is that the dealer take the live man's view point. He should refuse to listen to the little fellow and go after business for all he is worth. In other words, sell war prosperity—**don't peddle war scare.**"

NEW MALL THEATER, CLEVELAND, OHIO.

The slogan of the new Mall Theater, Cleveland, Ohio, which was recently opened, is "the only duplex theater of its kindin the world." The Mall is a sort of a twin theater proposition, one house on top of the other. In other words, it is two complete theaters under one roof. But there are two entrances. One is from Superior avenue, which street is on a level with the lower theater, while the other entrance is on Euclid avenue, which street is of a higher level than Superior and on the same level as the upper theater.


New Mall Theater, Cleveland, Ohio.

The Mall is operated by the Mall company. Louis H. Becht is president, E. P. Strong, vice-president; Fred Desberg, secretary, and Joseph Laronge, treasurer.

WILLIAM DOWLAN IN NEW YORK

William C. Dowlan, who recently closed his contract as a director for American-Mutual, is at the Hotel Astor. Mr. Dowlan has not announced his future plans. Mr. Dowlan is accompanied by his wife, better known as Leonora Ainsworth, a scenario writer. Since her arrival in New York Miss Ainsworth has disposed of two five-reel features to eastern producers.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

HERRINGTON'S ITINERARY.

The itinerary of Mr. Harrington for the remainder of May, is as follows: Memphis, Thursday and Friday, May 17 and 18; Louisville, Sunday and Monday, May 20 and 21; Wheeling, Tuesday, May 22; Pittsburgh, Wednesday, May 23; Richmond, Friday, May 25. From Virginia Mr. Harrington will go to conventions in Kansas, Oklahoma and Texas.

Herrington in St. Louis

National Organizer is Called the "Billy Sunday of the Movies"—Makes Good Impression on Local Exhibitors.

FRED J. HERRINGTON, National Organizer for the Motion Picture Exhibitors' League of America, was in St. Louis from May 9th to the 12th explaining the benefits of organization and urging local exhibitors' associations to greater efforts along that line.

Mr. Herrington said that St. Louis had the best organization in the territory extending southwest from Chicago to the western coast. He visited all of the principal theaters in the city and made an address to exhibitors at their headquarters in the Hotel Beers building, on Saturday, the last day of his stay. Herrington impressed everybody with his great energy and sincerity. His speech Saturday was forceful and instructive and made an indelible impression on his audience.

At the close of his remarks Hector Pasmezoglu arose and said that after hearing Mr. Herrington's illuminating and pungent remarks he felt sure that all would concur with him that the sobriquet of "The Billy Sunday of the movies" —a name that he had given Mr. Herrington after hearing some of his talks earlier in the week, was not at all out of place.

In his speech Saturday Mr. Herrington told the exhibitors that with proper organization they could absolutely control the exhibiting end of the situation, and that while cooperation between the exhibitor and the producer was necessary, the exhibitors must stand as a unit and alone.

He said the affiliation between the two branches was necessary for the general upbuilding of the industry; that both producer and exhibitor must work hand in hand in the fight against adverse legislation, but it must be remembered that, while the producer and exhibitor must affiliate on things affecting the industry in general, there is a distinct line of demarcation between the two.

"A landlord and tenant," he said, "will join forces and both fight with all their power for the protection of the house in which the tenant lives if the house's destruction is threatened by an angry mob, but as soon as the danger is over, the landlord will not hesitate to raise the tenant's rent.

"This line of demarcation which exists in all businesses should never forget that they must stand first, last and always for themselves; and if they are properly organized they can absolutely control both branches of the industry."

After Mr. Herrington closed his remarks Joseph Mogler, president of the Exhibitors' League, asked him to explain how to solve the deposit system, which Herrington had mentioned previously.

He again took the floor and replied that the deposit system could be eliminated in two ways. One way was for the exhibitor to refuse to put up deposits. This, he said, was not very practicable unless the exhibitors would act together in the matter. As long as one refused to put up a deposit and his competitor complied with the producers' demands, in this respect, this plan could not be very effective.

The other plan was for the exhibitors to have a bill presented to the State Legislature making it a state law that any corporation that exacted a deposit from its customers, must make a like deposit for a faithful performance of its contract. This, he said, would make the deposit system work both ways, and if the producer was forced to deposit as much money to protect the exhibitor as the exhibitor was forced to deposit to protect the producer, the deposit system would in all probability be dropped.

As soon as Mr. Herrington arrived in St. Louis the officials of the Exhibitor's Association, who are always anxious to show hospitality to distinguished visitors, began arranging for a banquet to be given in his honor. When Mr. Herrington learned of this he firmly but courteously declined to be entertained in this manner.

In refusing this honor Mr. Herrington said that he had not come to St. Louis to be feted and banqueted, but to work in the interests of stronger organization, and he advised the committee to use the money that would be spent on a banquet to fight adverse legislation.

Mr. Herrington left St. Louis late Saturday evening for Kansas City.

Brooklyn League Buys Liberty Bonds

Votes $500 to Uncle Sam's War Chest—President Brandt Appoints Committees.

THE Brooklyn Exhibitors' League held its regular meeting at the Triangle theater, Saturday night, May 19, with an attendance of sixty members. J. C. Rosenthal, business representative of the American Society of Music Authors, Composers and Publishers, was given the privilege of the floor to explain the society's right to collect license from moving picture theaters for privilege to play its copyrighted music. He said "its right was unquestioned, being established by a ruling of the Supreme Court and sustained by subsequent rulings. He made in behalf of the society the compromise of thirty dollars a year to theaters of three hundred seats; forty-five dollars to six-hundred-seat houses; seventy-five dollars to houses of eight to ten hundred seats and three hundred dollars to places of two thousand one hundred and over." This was a special rate to the league members only. He also said that the suit which the society had brought against the Regent theater for playing copyrighted music was undefended even by the New York league, who said they would fight any case brought by the society against an exhibitor, and the charge against the Regent and the rights of the society to collect a license were sustained.

On motion it was voted that the Brooklyn League invest five hundred dollars of its fund in the treasury in Liberty Loan Bonds. This is the first organization in the industry to invest in Liberty Bonds.

The firm of Seeley & Levine was unanimously elected counsel for the league.

W. H. Hollender, in behalf of the league, made a presentation of a set of full dress buttons, pearl and platinum, to John Manheimer, the outgoing president, and President William Brandt, the former secretary, was presented with a silver fountain pen.

A motion was made to establish the rooms of the Brooklyn League in New York City. After much discussion the motion was tabled, the concensus of opinion being that the meetings would not be so well attended and it would rob the league of its localized distinction and the advantage of home rule.

A motion was carried to request all producers to make

Triangle Program

"The Millionaire Vagrant," Five-Reel Ince-Kay Bee and "A Royal Rogue," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

IN "The Millionaire Vagrant" we have very attractively presented the sociological problem of innate character versus compelling environment, and although the presentation is not new in structure it is decidedly so and very effectively in treatment. The story of the wealthy young man who attempts the life of a poor one on a wager has been told before, but it can be told again and again without loss of interest by the employment of new, bright and forceful means, such as have been used in "The Millionaire Vagrant."

Interest centers on developments after the pampered young man of high society is placed in close contact with the struggles of the desperately poor. It has even been done in real life. The purpose and general drift of this particular story is humanizing in the extreme, stirring natural sympathy and stimulating the strong charitable instincts which lie dormant in our breasts because out attitude toward suffering becomes complacently, rather than actively, kind from lack of actual contact.

In the title role Charles Ray gives a satisfactory performance, and he is admirably supported by Sylvia Bremmer, Barney Sherry, Elvira Weil, Jack Gilbert and the others of this exceptional company. There is a delightful harmony of author, director, interpreters, scenic artists, camera men and all who contribute to the composite production. There is no purely technical fault to be found with the skillful story structure of Mr. Hawks, nor with the artistic handling of Mr. Schertzinger, but between them there is a failure to dig deep enough into the thoughts and feelings of their principal characters. They have struck a vein of ore, but they have not gone down to the mother lode of psychology. The story is very interesting, however, nicely finished and sure to please.

Scene from "The Millionaire Vagrant" (Triangle).

"A Royal Rogue."

"A Royal Rogue" contains much of the Sennett ingenuity and rapidity of action and a fairly good story besides, something new in farce. There is also an added interest in a distinct characterization by William A. Armstrong, who brings some sense of humor to Sennett's burlesqu of melodrama. The Keystone product is in process of evolution from mere mechanical ingenuity, bound to have a limit, to the exhaustless charm of real comedy, that of human nature. "A Royal Rogue" is a step in that evolution, and Sennett is capable of taking all the others when the time comes, as evidenced in his Biograph work in days gone by. "A Royal Rogue" contains plenty of laugh material, almost too swiftly presented in the second reel, but it will get over with zip wherever shown.

Five Christie Comedies

"A Lucky Slip," "His Last Pill," "The Milky Way," "With the Mummies' Help" and "Father's Bright Idea" Are All Clean and Wholesome Pictures.

Reviewed by Hanford C. Judson.

THERE is no unwholesomeness or vulgarity in any of these five pictures by the Christie Film Company. The players in all are young and in themselves pleasing, and there is a rollicking playfulness about all that goes far toward making up for a thinness in situation noticeable in most of them. The usual Christie cast appears in all of them and includes Betty Compson, Ethel Lynn, Eddie Barry, Neal Burns and George French.

Of the five the best is "A Lucky Slip." It was the cause of more laughter among the reviewers than any of the others, and is livelier and has more of the unexpected. The widow's daughter and the widower's son fall in love. The lovers have trouble with the parents till the parents chance to meet, when they, too, begin flirting. The end need not be told, but that doesn't account for the picture; for there is much to provoke laughter, especially after the two children get sent by their respective parents to the same co-ed boarding school.

"His Last Pill" is the story of a valetudinarian whom wifey conspires to make so jealous that he is cured. She chooses his successor and lets sick Hubby see what a good time she will have when he is gone. It makes Hubby feel sick, but get well. There's laughter in some of it and it will go.

In "The Milky Way," Betty Compson wears a lace apron as pretty maid to an author whose works she "loves." The author is such that she falls in love with the milkman. The second maid gets plenty of attention after the story gets about that the author's housemaid is an heiress.

"With the Mummies' Help" has little real comedy and there are not many laughs in it. It hardly gets over as fun.

"Father's Bright Idea" has little that is novel or unexpected. Betty wears a pretty evening gown as Father's daughter whom Neal wants to marry. Father doesn't believe that Neal has all the good habits he claims in lieu of a bank account. Father tries to test him for good habits, but hires the wrong manicure girls.

Two Kalems

"The Door in the Mountain," Episode of "The American Girl," and "The Man With the Limp," a "Grant" Episode.

Reviewed by Ben H. Grimm.

THRILLS abound in "The Door in the Mountain," latest two-reel episode of Kalem's "The American Girl" series. This release takes its place as one of the best of the series. There is more riding and shooting and other wild western melodramatic touches in this episode than many that have preceded. Martin Sais does an exciting and dangerous fall, and lesser members of the cast also get some rough handling.

The story tells of a bandit band that have their lair in a cave in a mountainside. They hold up a wagon coming from King's mine, and their lair is found by Madge King. She is made captive, and her father and his two companions wage battle with the bandits. In the end the Kings triumph and bring to justice an old loan shark who was the brains of the bandit band. In the cast with Miss Sais are Frank Jonasson, Hart Hoxie, Edward Clisbee, Ronald Bradbury and Knute Rahm. James W. Horne directed. The story was written by Frederick R. Bechdolt.

Scene from "The Door in the Mountain" (Kalem).

"The Man With the Limp."

George Larkin performs some more thrilling stunts in this one-reel number of the "Grant, Police Reporter" series. He furnishes a thrill when he jumps from a second-story window to the ground, and later when he climbs to the roof of a pier, lassoes the mast of a steamer just leaving the pier, and swings from the roof into the rigging of the ship. In this manner he captures the "man with the limp" who, it develops, is none other than the man who posed as a count and stole jewels from a wealthy girl. A fair number of the series.

Little Madge Evans, the clever child actress of World-Pictures Brady-Made, has just been re-engaged for a long term under an increased salary. Just now Madge is playing nights in "Peter Ibbetson" on the speaking stage and devoting her daytimes to book studies.

"Southern Justice"

Five-Reel Bluebird Photoplay Is Rich in Character Drawing and Reflects Truthfully the Placid Life of a Small Town Down South.

Reviewed by Edward Weitzel.

THE dramatic motive of "Southern Justice," a five-reel Bluebird photoplay, is not of very much importance. The author of the story has a decided gift for character drawing, and has indulged in elaborating a number of quaint Southern types, at the expense of the movement of his play. No effort is made to hurry the placid life of the small town in which the scenes are laid, until near the finish of the picture, and then the incident is only mildly dramatic. A scheming young chap from the North arrives and tries to swindle the populace by selling them bogus oil land. He also attempts to elope with the belle of the town, but fails in both cases. He is caught without any difficulty and is only too ready to refund his entire collection of cash, when he learns that a snug-fitting suit of tar and feathers is awaiting him down the street.

Scene from "Southern Justice" (Bluebird).

However, if there is nothing in "Southern Justice" to stir the blood there is plenty to interest and please. The doings of the colonel, the editor, the shoemaker and other lesser lights of the community are humorously true to life. But the most interesting character of all is the orphan lad who limps into town with an old shotgun in one hand and a copy of "Pilgrim's Progress" in the other and makes every one his friend. He is very real and very likable and is finely acted by the small thespian cast for the part. The entire production is in the hands of competent people.

"The Mystic Hour"

Alma Hanlon Featured in Five-Part Apollo-Art Drama Production of Entertaining Quality.

Reviewed by Margaret I. MacDonald.

AS a sample of a moving picture melodrama "The Mystic Hour" can hold its own. It has a good story, well produced, and contains sufficient of the mystic and spectacular to satisfy any audience.

Alma Hanlon in the role of the young woman whose heart was won by the flattery of a libertine, has done unusually good work. She is sweet and natural and quite the unsophisticated sort of girl that falls for the attentions of the rich bachelor of this type. There has also been provided an excellent supporting cast, including Florence Short and Charles Hutchinson. And special mention should be made of the manner in which the role of Holbrook Clavering, the bad man of the story, has been handled. The character is a despicable one, and there is nothing left to be desired in its interpretation.

As the story runs, a rich libertine becomes enamored of a beautiful young girl whom he soon wins for his wife. Before his marriage he becomes acquainted with an artist and his model who is physically very beautiful. His animal tendencies cause him to form an attachment for the model in spite of the fact that he marries the woman of moral excellence. The outcome of the story is that the libertine is robbed and killed one night by his butler, and later the artist who has become acquainted with the wife through being engaged to paint her portrait marries her.

The spectacular part of the production occurs when the artist in fancy murders the girl's husband, and later finds what he has dreamed to be a fact.

We must admit that there is a weakness in the latter part of the story, although the average audience will be fully satisfied with the production as it is. For instance, no disposal has been made of the woman who is retained in prison for the murder of Holbrook Clavering.

"A Zeppelin Attack on New York"

Mutual Film Corporation Presents Remarkable Trick Photography in Subject Visionized by Vincent Colby.

Reviewed by Margaret I. MacDonald.

ONE of the most remarkable pictures of its kind that has ever been made is attributed to the Rothacker Film Manufacturing Company of Chicago. It is entitled "A Zeppelin Attack on New York," and is splendidly patriotic, and mingles trick photography with legitimate photography so cleverly that the illusion is almost perfect.

The picture opens with scenes in New York's harbor, which are followed by views of battleships and the various signs of America's preparedness, all of which is intensely inspiring. Now it is that trick photography is brought into play with unusual skill. Zeppelins are seen gliding majestically over the harbor and the city's skyscrapers; they even pass over Brooklyn to meditate on what havoc could be wrought there by the dropping of bombs. The statue of Liberty holds out no greeting for the strangers, and as night approaches she purposely forgets to light her lamp.

The Zeppelins are sighted by aviators, and upon being warned of the presence of the enemy overhead the military authorities, with the aid of great searchlights, manage at uncertain intervals to sight the Zeppelins as they emerge from behind friendly clouds. In the darkness of the night the murderers drop a bomb or two on the city, which is followed by the red glare of fire among the skyscrapers. The fire, however, is quickly overcome by New York's splendid fire fighters, and the big defense guns commence to flash defiance at the Zeppelins, which, after a short siege, are brought blazing to the ground. Views of battleships as they pass under Brooklyn Bridge and photographed from the bridge are unusually attractive.

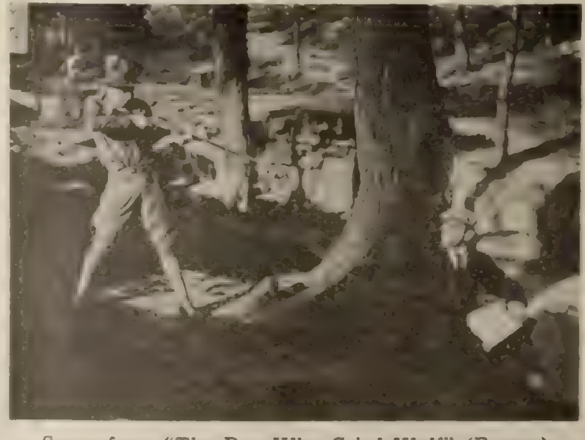
Fourth Forum Program

Excellent Material Contained in Fourth Forum Program, Including an Adaptation of a Richard Harding Story.

Reviewed by Margaret I. MacDonald.

IN THE fourth program of "Conquest" pictures will be found subjects instructive and entertaining. The feature of this program is an adaptation of the Richard Harding story, "The Boy Who Cried Wolf." The plot centers around a boy scout whose ambition was to be of some real service to his country, and who succeeds after much persistence in capturing a spy. The incidents of the story are amusingly told in the picture and boys will doubtless be much interested in the fortunes of the scout who cried "Wolf."

The other story of the program is entitled "The Story of Plymouth Rock," and is based on "The Courtship of Myles Standish." This is also an interesting and well-produced number. A one-reel animated cartoon by Paul Terry entitled "Father Alfalfa's Wayward Pup" is the comedy number and is very pleasing, showing what Father Alfalfa had to contend with because of a naughty pup. Puppy steals his pipe while he sleeps, takes a few puffs which make him deathly sick, and in a revengeful mood buries it. But the very naughtiest thing that the pup does is to cause Father Alfalfa to murder a game rooster by mistake. The rooster was bought for the purpose of keeping the pup in his place. This number is very amusing and will please not only children, but adults.



Scene from "The Boy Who Cried Wolf" (Forum).

The educational numbers of the program are "Crystals and Their Beauties," "The Making of Hundred Ton Guns" and "Skylarking on Skis."

Robert Warwick and Gail Kane make their last appearance as co-stars in "The False Friend," to be published June 11 by World-Pictures Brady-Made.

"Redemption"

Evelyn Nesbit Displays Unexpected Emotional Power in Six-Reel Photoplay Directed by Julius Steger and Joseph A. Golden.

Reviewed by Edward Weitzel.

THE foundation of fact upon which the story of "Redemption" is built is taken from Evelyn Nesbit's early career. Most of the material of the photoplay is fictitious, however, and none of the characters, although thinly disguised, appear under their real names. Regarded solely as a succession of incidents suitable for a screen drama, "Redemption" is without offense on its moral side, but one of the principal situations is contrary to the laws of good taste, to say the least, although of considerable dramatic value.

Scene from "Redemption" (Triumph).

The story opens where Alice Loring, the wife of a hard-working young draughtsman, is reminded of a dark page in her past, when she was made the victim of a wealthy man of high social position at an age that absolved her from all blame. Stephen Brooks, the man in question, discovers where she is living and tries to force her to resume the old relation. Mrs. Loring's indignant refusal leads to the loss of her husband's position. A battle with want and sickness follows and Alice is left a widow with a young son to support. For some unknown reason she does not return to the stage where, before her marriage, she was celebrated as a dancer; but, after undergoing further hardships, becomes the owner of a successful dressmaking establishment.

At this point the story takes a leap forward of fifteen years. Harry Loring, the son, is now a college student and one of his classmates is the son of Stephen Brooks. Harry is introduced to young Brooks' sister, and immediately falls in love with her. Both Harry's mother and the girl's father oppose the match, at first, but Harry wins his mother over, and Stephen Brooks finally gives his consent, after young Loring has risked his life in dragging Robert Brooks from a burning laboratory. It is hardly necessary to point out that this is the situation where good taste is sacrificed to the demands of the dramatic punch. Many worthy folk will approve of it, however, and enjoy the chance it gives for emotional acting.

A number of elements serve to lift the plot of "Redemption" above its artistic worth. It dwells too long on one mood, and unwinds in slow moving narrative form, but the feeling it gives that everything really happened adds materially to the interest. The picture's greatest asset, however, is the unexpected force of Evelyn Nesbit's acting. She has the personality, grace and intelligence required, and also a surprising degree of the rudiments of screen art. In her denotement of deep feeling she is at her best. Mental anguish is conveyed by her with a power that will strike a responsive chord in every heart. Manifestly nervous during the making of the first reel, the actress gained rapidly in confidence as the story progressed. The requisite amount of experience is the one thing needed to put the name of Evelyn Nesbit in the front rank of screen favorites.

Julius Steger and Joseph A. Golden directed the production. They have given it every advantage in the way of a competent cast and a proper grasp of how best to transfer the story to the screen. Charles Wellesley as Stephen Brooks, Mary Hall as Mrs. Brooks, William Clarke as Robert Brooks, Joyce Fair as Grace Brooks, Edward Lynch as Thomas Loring, and George Clarke as Harry Loring, insure a uniformly smooth performance. Evelyn Nesbit's little son plays Harry Loring at five years of age, and acquits himself with much honor.

"Like Wildfire"

Herbert Rawlinson and Neva Gerber Featured in Breezy Story Mingling Business and Romance.

Reviewed by Robert C. McElravy.

THE new Butterfly offering in five reels, released May 21, is adapted by Karl Coolidge from a story by Louis Writzenkorn, and produced by Stuart Paton. It pictures in an entertaining way the love affair of a wealthy young man and a girl who is endeavoring to carry on her father's business, a five and ten cent store. Herbert Rawlinson plays the part of Tommie, an undisciplined youth, who is a great cross to his father, but who eventually turns out all right. The part is handled in good comedy style. Neva Gerber is also pleasing as Nina Potter, the heroine of the piece.

Scene from "Like Wildfire" (Universal).

There is a lot of enjoyable humor of a quiet sort in this production, though occasional audible chuckles are heard also. The number is one that will perhaps make its greatest appeal to high-class audiences, as certain subtleties might escape observers trained to broader forms of humor. The story gets a definite hold upon the interest, and has something of the flavor of plays like "The Fortune Hunter," though entirely original in plot. It weakens slightly in the fourth reel in a dramatic way, but comes up to a pleasing close.

Most of the scenes are in a small Pennsylvania town, where Tommie Buckman has been sent to open up a store in opposition to the one conducted by Nina. The store scenes are typical and contain good comedy touches. The subtitles also fit into the story nicely.

Others in the cast are L. M. Wells, Johnnie Cook, Howard Crampton, Burton Law and Willard Wayne.

Three King-Bees

Billy West in "Back Stage," "The Hero," and "Doughnuts," Three Lively Knock-About Farces Supervised by Louis Burstein.

Reviewed by Edward Weitzel.

THE three King-Bee two-reel farces, "Back Stage," "The Hero" and "Doughnuts," with Billy West as the principal laugh getter, all have the merit of keeping everything and everybody on the jump and of supplying, in pro-

Scene from "The Hero" (King Bee).

fusion, the brand of humor expected from this grade of moving picture. "Back Stage" is a lively burlesque on the doings back of the curtain during a performance at a vaudeville theater. Billy West appears as a busy but uncommonly bungling property man, the rest of the cast representing the different turns on the program. "The Hero" discloses West as an ambitious waiter in a tough drinking place who manages to break into society after he has risked his life in assisting a charming young lady. "Doughnuts" is, perhaps, the best of the three farces. It shows the salesroom and workshop of a fancy bakery. West, in his familiar Chaplin imitation, is employed as a baker, and turns the establishment upside down so often that the spectator becomes dizzy from watching him.

The trio of King-Bees are produced with all necessary details, and go with biff and bang throughout the two reels. Babe Hardy, Leo White, Budd Ross, Ethel Burton, Florence McLaughlin and Joe Cohan are members of the dependable support. Arvid E. Gillstrom was the director.

MISS TALIAFERRO RETURNS TO SCREEN.

Mabel Taliaferro, screen and stage star, has returned from Boston, where she starred in Hall Caine's play, "The Woman Thou Gavest Me," and has resumed work at the Metro Rolfe studio. The first of a series of new plays purchased for this popular star is "The Will O' the Wisp," a delightful story of Ireland today. It was written by Katherine Kavanagh and will be directed by Tod Browning, who recently came east from the Fine Arts studio to become a Metro director.

Miss Taliaferro will play the role of Sheila Desmond, an Irish lassie, the daughter of Magistrate Anthony Desmond, landlord of an impoverished estate. Her beauty attracts rich and poor from all parts of the Emerald Isle, who fight for her hand in marriage. The part is a very difficult one and affords Miss Taliaferro an excellent opportunity to display her acting ability.

In support of Miss Taliaferro appears a cast of well-known artists. The role of Neil Dacey falls to Thomas J. Carrigan, who finds in it a part well suited to his art. The scenes, laid in the Ireland of today, are extremely beautiful.

BLOW UP VILLAGE FOR BARRYMORE PICTURE.

An entire village was recently blown up "somewhere on Long Island." It was not a gunpowder explosion, nor was it a German bomb that destroyed the thirty houses that went up in smoke. The village was erected in one week by Edward J. Shulter, technical director of the Metro-Rolfe studio. The scene will be one of the greatest ever screened and will be shown in the next Metro feature in which Ethel Barrymore will star.

"The Greatest Power" is a story that calls for exceptional work on the part of the technical director, and Mr. Shulter spent many days finding a suitable location for the village that was destroyed by a mighty explosion.

The buildings, thirty in number, among which is a church, required one week to construct. Mr. Shulter mobilized his forces for the task, rushed the work to completion, and then stood quietly by and watched the fruits of his labors blown to atoms.

BRITISH MISSION FEATURE OF MUTUAL WEEKLY.

Naturally the visit of Mr. Balfour and the British Mission to New York becomes the leading feature of the current issue of Gaumont's Mutual Weekly. However, the distinguished members of the French Mission were still being entertained, and their pictures also appear to advantage in this issue. Mr. Balfour and his party were caught by Gaumont cameramen to great advantage, the pictures showing exactly the hearty welcome extended our allies by America's greatest city.

The various ceremonies at which Marshal Joffre and Minister Viviani were the central figures form an important section of this reel. The pictures range from the presentation of a miniature Statue of Liberty to the Marshal of France before 60,000 people in Central Park and his unveiling of a statue of Lafayette in Brooklyn to the conferring of degrees upon the distinguished visitors at Columbia.

THREE "PUNCHES" FOR BRENON SUBJECT.

While most melodramas, both stage and screen varieties, depend for their success upon one big "punch" scene, Herbert Brenon's production of "The Lone Wolf" for Selznick-Pictures contains three big incidents, any one of which would be sufficient to establish the piece as a supreme thriller.

The first of these is the burning of Troyon's, a Paris hotel. This, in the story, is done by a gang of criminals to conceal a murder which they have committed.

The next sensational episode is the automobile chase through the streets of Paris. The hero and his sweetheart, in a light roadster, are pursued by Apaches in a powerful touring car, and they speed through the city without regard for the police. The concluding incident is a fight in the air, in which three aeroplanes take part. Great difficulty was experienced in geting this part of the picture made, owing to the stringent government regulations governing aeroplane flights.

MISS TALMADGE FINISHES "POPPY."

Norma Talmadge in "Poppy," an adaptation of Cynthia Stockley's charming novel of South African life, is the next Selznick-Pictures release. Director Edward Jose has finished cutting and assembling the picture and it will be shown for review this week.

Joseph M. Schenck, president of the Norma Talmadge Film Corporation, Mr. Selznick and all his executive staff attended a private showing of "Poppy" last week and all enthusiastically pronounced it by far the finest production in which Miss Talmadge has yet appeared. The central role affords the talented young star an extraordinary chance to display the versatility that has made her famous, a gift that enables her to make the transition from childhood to maturity with remarkable ease.

LASKY STUDIO HAS DEPARTMENT OF PRODUCTIONS.

The increased activities at the Lasky studio in Hollywood have necessitated the creation of the "department of productions." Fred Cley, business manager of the studio, is to have supervision. It will be Mr. Cley's duty to supervise all matters pertaining to the different productions and directors after the scenario has been passed upon. This arrangement will have the incidental effect of abolishing the continuity department as such. The new plan calls for two continuity writers to be assigned to each director, the three working in collaboration to construct the continuity as it seems most advisable from the technical and directorial viewpoint.

"CURRENT EVENTS" TAKES HOLD ON PUBLIC.

A new record for booking has been established for a single-reel release on its first showing by the new Universal special feature, Current Events. This interesting reel of latest happenings of importance in the world made its first appearance on May 14, and twenty-eight of the leading theaters in New York showed it on first run.

All the big motion picture houses on Broadway from Forty-second to One Hundred and Tenth street ran Current Events from two days to a week. The Rialto theater played it a solid week, and Manager Rothapfel was enthusiastic in his praise of the timeliness of the subjects presented in the reel.

CAPTAIN PEACOCKE RETURNS TO SCREEN.

Captain Leslie T. Peacocke, widely known as a short story writer, scenario editor, poet, actor and screen star, will return to the screen in support of Jackie Saunders in her latest production for Mutual entitled "Betty Be Good." Captain Peacocke will appear as Jackie's millionaire father.

Captain Peacocke has more than two hundred short stories to his credit and is the author of more than four hundred original photoplays and forty adaptations. He is the author of "Sunshine and Gold," one of the Jackie Saunders features which will shorty be released through Mutual.

TOURNEUR TO DIRECT ELSIE FERGUSON.

Elsie Ferguson arrived in New York last Thursday following the conclusion of "Shirley Kay," one of the season's most successful theatrical offerings, and will commence her motion picture activities for Artcraft Pictures within a few days. Simultaneous with her arrival it was announced by Artcraft that Miss Ferguson's first picture, "Barbary Sheep," by Robert Hitchen, will be staged under the direction of Maurice Tourneur, producer of the Mary Pickford pictures, "A Poor Little Rich Girl" and "The Pride of the Clan," as well as various other recent film successes.

EXHIBITORS REPEATING ON ARBUCKLE.

The increased business on Paramount Arbuckle Comedies placed with the William L. Sherry Feature Film Company as soon as the first picture, "The Butcher Boy," had been exhibited a few days was taken as an indication that the picture was going extremely well in the houses where it was being shown. The word of the exhibitors who had played the picture strengthened this indication. When rebookings on the same picture began to come in, however, it was definitely and indisputably certain that Arbuckle was a winner with the public and that his first picture had the "punch."

PARAMOUNT SHOWS "THE KEY TO BEAUTY."

The subject called "The Key to Beauty," forming part of the sixty-ninth release of Paramount-Bray Pictographs, is sure to find favor among the gentler sex, for it is an exposition of the methods adopted by some of our famous stage beauties in preserving and developing their charms—and these methods can, if milady is ambitious, be used by her in her boudoir to her great advantage.

Illustrative of Pathe's clean pictures policy is the March and April Bulletin of the National Juvenile Motion Picture Board. Out of a list of sixty pictures suitable for children, there are twenty-eight from the Pathe program.

State Rights Department

Conducted by BEN. H. GRIMM

"What's Wrong With the Market?"

Big Buyer Says Pictures Are Not Worth Prices Asked—Producers Looking for "Sucker Money."

"WHY is it," we asked a man who knows—one of the biggest buyers of state rights pictures—"that with several multiple-reel pictures on the market there is so little buying being done?" He told us—told us in great detail and, among other things, said:

"While there is undoubtedly an acute slackness in the market at the present time, there is lots of money there. Buyers have the money, but they are holding on to it because there is little to buy that is worth the price asked. Of course, we must disregard the immediate present. There will be lots of money in sight by September. But the big fact remains that of the many pictures on the market few are really good state rights propositions. A picture to be a good state rights proposition must be an attraction, as differentiated from merely a good motion picture. It must be novel—something that can be absolutely relied to draw crowds at advanced prices.

"But nowadays it seems that a man gets hold of a two-reel idea, pads it out into seven or eight reels, and offers it for sale on a state rights basis, believing that he can get away with it merely because the picture is in seven or eight reels. The day when a man could do that has passed. Today a picture to be a good state rights proposition has to be off the beaten track—but not a freak. We have several freaks in the field right now, but they won't go. The idea has to be new—there must be something more behind it than merely the same old stuff worked over in a little different way, with beautiful sets and a lot of other costly junk that the public will not pay advanced prices to see.

"And with a few exceptions most of the pictures on the market are simply pictures with old ideas worked over and padded out. The few pictures that are different—that are real attractions—are selling and are cleaning up all over the country.

"Another thing that accounts for a lack of buying at present is the lack of willingness on the part of exploiters to take legitimate sums for their pictures. A man makes a picture for, say, $20,000, and expects to sell it for at least $200,000. That is where he makes his big mistake. He does not know his market. For instance, if I go to a man and say: 'I like your picture; I'll pay you $6,500 for it for New England.' When I make that offer I know the market and I know the goods he has to sell. I know just about how much the gross receipts on the picture will be in my territory, and I base my offer on a legitimate profit both to the seller and to myself. But no, he does not want my $6,500. He is waiting for 'sucker money.' He says to me: 'Huh, Bill Blink got $15,000 for New England for his picture, and I guess I can get $15,000 for mine.' Half the time he doesn't even give me credit enough to think that I know, as well as he knows, that the fellow that bought Bill Blink's picture for $15,000 lost more than half of that amount. He thinks, like P. T. Barnum, that there's one born every minute.

"There are not many more 'suckers' buying films. The ones that have been stung have made and still are making such a loud holler that even the most venturous would-be 'suckers' have been warned away. When the exploiter of state rights pictures comes to a realization that he must deal with men who know their market he will learn the market and will sell his pictures at a legitimate price, and buying and selling will go merrily on to the advantage of everyone. That time is not far distant, and when it comes the wise ones will be ready—the others will be looking for jobs."

Lesser Promotes Merger

Plans Nation-wide Organization of Exchange Men for Purchase of Features—Pittsburg Exchanges Merge.

SOL L. LESSER, of San Francisco, is promoting what is planned to be a nation-wide organization of leading exchange men. The organization will consist, it is said, of representative buyers from all portions of the country. Thousands of dollars have already been pledged by members of the organization, it is announced, and the group will include leading theaters in the various territories represented.

The first step in the formation of the organization was the merging, during the past week, of the Supreme Photoplay Productions and the Masterpiece Film Attractions, both of Pittsburgh. Mr. Lesser is the head of the Masterpiece concern. Plans for the merger were completed by Leon D. Netter, general manager for Mr. Lesser, and Harry Grelle, head of the Supreme.

Under the new arrangement made between the Supreme and the Masterpiece, the former concern will do the booking for the Masterpiece in the Western Pennsylvania and West Virginia territories on features controlled by the Masterpiece, which include "The Ne'er Do Well," "The Spoilers" and "Neptune's Daughter." The Supreme will continue booking its "Masque of Life," "The Dumb Girl of Portici" and "Idle Wives."

Mr. Grelle will be general manager of the Supreme, which will move to quarters in the Seltzer Building, Pittsburgh. George P. Jacobs, who has been local manager of the Masterpiece, will be transferred to Cleveland. According to the plans of Mr. Lesser the plan of operation will be the purchase of big feature productions for the United States, fixing a definite percentage of the cost on each territory, which will be assessed to the individual theaters that are pledged to the combination.

CENTURY COMEDIES ATTRACT BUYERS.

Under the trade mark of Century Comedies, Alice Howell will appear in a series of merrymakers personally directed by J. G. Blystone, and the first release will be "Balloonatics." This feature has again proved Miss Howell's adaptability to comedy. She is declared to perform a great variety of reckless "stunts" in pursuance of Director Blystone's process of injecting laughs into various situations. The comedy proves just how much fun can be extracted from a gas-bag of giant proportions.

Julius Stern declares that Century Comedies have been projected at just the right time, when laughs are needed if they ever were to keep the spirits of the public in buoyant condition. Presentations of Century's first release at the Strand, New York, set the mark of approval upon the series and has proved an endorsement valuable both to the exhibitor and to the manufacturer in the process of publicity.

Forthcoming Centurys include "Neptune's Naughty Daughter" and "Automaniacs," with Miss Howell employed in further demonstrations of her recklessness. Director Blystone is now working harder than ever in the production of future releases, to keep the series running at the standard established by the earier issues.

SPITZER GOES TO COAST.

Nat H. Spitzer, vice-president and sales manager of the King-Bee Films Corporation, has left for a trip to Chicago, St. Louis, Dallas, Los Angeles and San Francisco. He carries with him the first three King-Bee Comedies, "Back Stage," "The Hero" and "The Bakery," and will screen them before numerous state right buyers and others interested in these comedies.

SERVICE.

The columns of this department are open to **anyone** who has anything to say of interest to or helpful to those concerned with state rights pictures.

It is our endeavor to make this a department of information and service to producer, seller, buyer, exhibitor and every other factor that is a part of the system of state rights marketing.

What's YOUR grievance?

"ONE LAW FOR BOTH" WELL RECEIVED.

"One Law for Both," the latest super-attraction produced by Ivan Abramson for Ivan Film Productions, Incorporated, was very well received by the critics of the New York press, and the fine business that the production is doing at the Lyric theater, New York, where it is playing an indefinite engagement, would indicate that the general public fully indorses the opinions of the critics. Most of the leading players in the production, including Rita Jolivet, James Morrison, Leah Baird, Vincent Serrano, Paul Capelland, Pedro De Cordoba, Margaret Greene, Helen Arnold and Anders Randolf, were present at the opening performance, as well as a number of celebrities of the film world.

Almost all of the reviewers from the New York dailies concurred in the opinion that because of the intense interest in Russian affairs which is so widespread in this country, the production would be a financial success. The fidelity to detail, which is so discernible throughout the picture, was also commented on, as well as the great basic strength of the theme, which embodies a three-fold plea for equality, economic, political, and in the relations between the sexes.

SHERMAN PLANNING BIG PICTURES.

Harry A. Sherman, president of the Sherman-Elliott Company, is rushing back and forth from coast to coast, working on two big features which he expects to have ready for release about September. "I am preparing for two big pictures—ten reelers at least," Mr. Sherman says, "and they are now being adapted from two very well known books by authors of high reputation. They are common sense books that have appealed to millions, and their stories always will. I expect to start producing shortly so that they will be ready for release early in the Fall, probably in September. They will cost a fortune to produce, but they are worth it."

LYNN CARD TOURING COUNTRY FOR HALL.

Lynn S. Card, representing Frank Hall Productions, Inc., is at present in Chicago on a country-wide tour in the interests of Edgar Lewis' "The Bar Sinister" and "Her Fighting Chance," in which Jane Grey is starred, the world rights to both of which productions are controlled by the Hall organization.

Mr. Card will go from Chicago to Detroit to arrange for the sale of the Michigan state rights to the Lewis production. It is understood "The Bar Sinister" will have its initial showing in Michigan within two weeks. Mr. Card will then go to Minneapolis, Indianapolis, and to the coast to close pending deals for both pictures.

MAYFAIR GRATIFIED BY INQUIRIES.

M. Schlesinger, president of the Mayfair Film Corporation, expressed his extreme satisfaction with the results obtained from making the initial anouncement of the company's advent into the film business through the medium of the trade journals. He said: "It is most extraordinary that so many replies have been received from buyers throughout the country regarding our proposed productions without our having resorted to any other advertising than in the few recognized trade papers. Of course I attribute the gratifying results to the extreme popularity of Mayfair's first star, Peggy Hyland, and also to the fact that the director, Charles J. Brabin, has done such efficient work, particularly during this year."

MONMOUTH'S "THE DEVIL'S PLAYGROUND" FINISHED.

Harry McRae Webster, president of and director for the Monmouth Film Corporation, has just finished a production entitled "The Devil's Playground." It is said the picture promises much. Also in preparation by Mr. Webster is another big production, the title of which has not as yet been announced.

Jules Bernstein, general manager of the Monmouth Corporation, has returned to New York from a tour of the West in the interests of his organization. A week before Mr. Bernstein arrived his assistant, W. E. Kesting, got back to New York from a tour of the South.

OHIO BUYER IN NEW YORK.

H. L. Charnas, general manager of the Standard Film Service Company, Cleveland, Ohio, is in New York and will remain until May 26 looking over the market with a view to purchasing single-reel novelties and feature productions for Ohio, Michigan and Kentucky. During his stay in New York Mr. Charnas will be located in Room 801, Godfrey Building; telephone Bryant 5426.

SCANDINAVIA TAKES KING-BEE COMEDIES.

The Scandinavian rights for King-Bee Billy West Comedies have been acquired by E. Mattson, Times Building, New York. The territory embraces the countries of Denmark, Sweden and Norway.

"THE HERO" (Second King-Bee).

"The Hero" is the title of the second King-Bee Comedy in two reels which is set for release on June 1. Billy West is featured in the production, in which also are Ethel Burton, Babe Hardy, Leo White and other clever players. Billy is a waiter who has ambitions to shine in society. The opportunity comes to him when he rescues a beautiful girl in a park from the unwelcome attentions of a pair of thugs. Of course, he receives an invitation to the girl's house, where he masquerades as a Count. Discovery comes in due time and the poor little waiter beats it back to his cafe, where, to add to his further discomfiture, Ethel and her society friends come slumming. Billy hardly rehabilitates himself by declaring that he is slumming, too.

The comedy gives Billy West, Ethel Burton, Babe Hardy and other members of the cast the opportunity of putting over some fast and furious fun. "The Hero," the second of the King-Bee series, is already popular among state right buyers and exhibitors, and is a meritorius successor to "Back Stage."

"Dough-Nuts" is the title of the third King-Bee release.

"SHOULD SHE OBEY?" DRAWING CROWDS.

"Should She Obey?" the new picture that is daily bringing crowds to the La Salle Theater, Chicago, is in big demand among state rights purchasers, who recognize that it is a picture with an appeal that is bound to bring the business.

So sincere are the men who inspired the picture in their desire to bring its lesson before the American public, and so thoroughly in earnest are the producers of the picture in their belief that they have something in "Should She Obey?" which is not just another picture, but a real story with a real lesson that will, without question, help considerably to build up their reputation as producers, that very liberal state rights propositions are being made to responsible purchasers.

Rights to "Should She Obey?" are being disposed of by the Arizona Film Company, Chicago.

FEW STATES OPEN FOR "BEWARE OF STRANGERS."

The Selig Company announces the following as unsold states for "Beware of Strangers": Oregon, Washington, Mississippi, Alabama, Tennessee, Kentucky, Georgia, North Carolina, South Carolina, Florida, eastern Pennsylvania and Michigan.

"Beware of Strangers" is a drama that interestingly exposes the swindling games that have been used to mulct millions from the unwary. Gilson Willets wrote the story. The picture was produced by Colin Campbell. The strong cast includes Thomas Santschi, Vivian Rich, Jack Richardson, Bessie Eyton, Edward Coxen, Fritzi Brunette, Al. W. Filson and Eugenie Besserer. The picture carries a strong story, full of action, with a succession of climaxes. It ran for a week at the La Salle theater, Chicago.

TRADE SHOWING OF "HER FIGHTING CHANCE."

"Her Fighting Chance," produced by Arthur L. Jacobs and starring Jane Grey, was given a trade showing at the Broadway Theater Wednesday morning, May 16, and was pronounced a success. Replete with red-blooded situations, all of which were deftly handled by Edwin Carewe, the director, "Her Fighting Chance" will rank among the best six-reel productions of the season.

A photodrama in the creation of which are linked together the names of three persons so eminent in their respective fields as Miss Grey, James Oliver Curwood, from whose novel, "The Fiddling Man," the photoplay was adapted, and Mr. Carewe, offers a combination of star, author and director of unusual interest to devotees of the silent drama and already there has been spirited bidding for the territorial rights.

STANWICK BUYS "GOD'S MAN" FOR NEW YORK.

New York state rights to the Frohman Amusement Company's feature, "God's Man," starring H. B. Warner, have been secured by Harry A. Stanwick, one of the controlling principals of Ivan Film Productions, Inc., 729 Seventh avenue, New York.

The negotiations covered a period of five days, and among other details involved was an agreement on Mr. Stanwick's part to spend a substantial sum in advertising. The purchase price for the seven-reel picture of Broadway life is said to have been quite high.

JACK GORMAN TO PRODUCE "CORRUPTION."

Jack Gorman has leased the Crystal Studios, Fort Lee, N. J., where he will produce a series of big picturs. Mr. Gorman's first offering will be "Corruption," a seven-reel screen version of a stage play of which he is the author. "Corruption," it is announced, is a propaganda picture. Mr. Gorman will direct and release under the firm name of Super-Art Film Corporation.

The cast for "Corruption" includes Helen Marten, John J. Dunn, Henry Sedley, Florence Hackett, Arthur J. Pickens, Lucille Dorrington and Miss Stephenson.

SHERRILL LOOKING FOR BIG STORIES.

President William L. Sherrill of the Frohman Amusement Corporation and his aides have been most diligently scouring the market for plays, books and original scenarios for the past few weeks in order to secure the material for the next Frohman production to follow the one being produced at the Flushing studios of the company. Mr. Sherrill confesses to having read some seventy odd scripts himself during the past three weeks without having been rewarded with even a suggestion of an acceptable script.

Because of the realization of the import of the story, Mr. Sherrill has declared there is no limit to the amount he will pay for the proper vehicle to next receive its production under the Frohman banner, and accordingly, he has battered down the "serious" objection which some of the leading playwrights have heretofore considered as the one unjust angle of motion picture production—i. e., the lack of monetary recognition of their efforts.

The Frohman offices request that synopsis only be submitted to them and that the most likely material for their acceptance is not those which savor of the sex problem, but rather the writing of those themes of everyday life and which may grant ample opportunities to register the beauties of nature and picturize a lesson which will live with audiences after the exit from the theater.

OFFICIALS INTERESTED IN "HOW UNCLE SAM PREPARES."

The Hanover Film Company's patriotic feature, "How Uncle Sam Prepares," has aroused the interest of Government officials at Washington, and it is believed that Captain Charles E. Kimball, of the Hanover Company, will shortly arrange a showing of the picture in the National Capital. Correspondence relating to this has already passed between Captain Kimball and Francis Holley, of the National Defense Division of the Bureau of Commercial Economics, Department of Public Instruction.

In answer to the Hanover Company's offer to do with the picture whatever the Government thought would serve its interests best, Mr. Holley wrote that the firm was to be commended highly for the patriotic spirit displayed. Mr. Holley further wrote that the film was itself evidence that it was not a rehash from weeklies, and that not a single scene had been lifted or "duped" from any previous production. The picture is an accurate, authentic and comprehensively brief portrayal of the actual methods of training our country's defenders.

REVIEW BOARD LAUDS "BAR SINISTER."

"A stirring and forceful exposition of one of the greatest problems confronting the human race—a picture millions will wish to see, and yet by its careful and intelligent treatment of a delicate subject there is not one line, scene or situation which could possibly offend the most fastidious."

Such was the unanimous verdict of the National Board of Review, a committee of whose members recently sat in judgment of Edgar Lewis' new nine-reel photodrama of race equality, "The Bar Sinister," which begins an engagement of indefinite length on May 27 at the Broadway theater, New York, under the direction of Frank G. Hall.

Not a single objection, not a suggestion was made by the members who reviewed the production. All complimented Mr. Lewis for his able handling of a theme which, under the guiding hand of a less efficient director, might easily have been marred by scenes that would be apt to offend those who have extreme views on the mooted question of race equality.

The underlying theme of "The Bar Sinister" is the spiritual equality of mankind regardless of race, creed or color.

MARITIME PROVINCES OPEN TO STATE RIGHTS.

The Maritime Provinces, a territory hitherto closed to state rights pictures, has become a possibility for state rights men through the purchase of "Mothers of France" by Don McRae, proprietor of the Imperial Theater, Halifax. The Mme. Sarah Bernhardt feature was purchased for the Maritime Provinces from Regal Films, Limited, of Toronto. It is the first picture to be brought into the Provinces on the state rights plan.

No announcement as to the first showing has as yet been made by Mr. McRae, but it is presumed that the picture will be given its first run at the Imperial shortly.

Many exhibitors in the provinces feel that this move on the part of Mr. McRae opens the door for the entry of other big state rights features into the territory. Rumors are afloat to the effect that negotiations are pending for the introduction there of "The Whip."

BACKER BUYS "GOD'S MAN" FOR NORTHERN JERSEY.

After spirited bidding by four exchanges, it is announced by President William L. Sherrill of the Frohman Amusement Corporation that he entered into contract for his corporation with F. E. Backer, president of Dreadnaught Pictures, Inc., of 729 Seventh avenue, New York City, whereby the latter corporation has acquired lease to the exclusive booking privileges of the recent Frohman success, "God's Man," starring H. B. Warner, for the territory of the northern section of the State of New Jersey.

BUYERS INTERESTED IN "PARENTAGE."

"One of the best evidences that the exhibitors throughout the country are interested in big features which deal with the real big problems of life—especially if they have exceptional advertising possibilities—is the large number of inquiries which are coming into my office daily in reference to 'Parentage,'" said Frank J. Seng, who is offering this super-feature on the state rights basis.

"Ever since we started our advertising and publicity campaign," he continued, "we have been receiving requests from every big state rights buyer and exhibitor for additional information concerning the picture. Already I have had to turn down several who wanted us to reserve certain sections of the country for them, because I may retain a lot of territory for myself. The foreign buyers are also interested, and it is very probable that South America will be sold soon after the picture is shown to the trade in New York.

"We have not set the date for the initial showing, but it will probably be some time within the next four weeks at the Rialto theater. Until then I would like to announce that we will dispose of no territories.

"It is also interesting to read the many letters we are receiving from various uplift societies all over the country that have been inspired by the strong title of this production. We are saving these letters and will turn them over to the state right buyers, for they will see, as well as the exhibitor, that with this background they will have ready-made audiences."

MO-TOY COMEDIES FOR STRAND THEATER.

Coincident with the closing of additional territories for Mo-Toy Comedies, the Peter Pan Film Corporation, of 729 Seventh avenue, New York, announces that these animated doll films will become a part of the program of the Strand theater, New York, beginning the week of May 21. This announcement, together with the news that Mo-Toy Comedies also have been booked by the Marcus Loew circuit of theaters, has further aroused the interest of territorial buyers and exhibitors in the Peter Pan concern's output.

These latest novelty comedy creations are in 500-foot lengths and will be released one each week. Aside from their novelty and absolute dissimilarity from anything else in motion pictures in that dolls and other toys are the characters and props, Mo-Toy Comedies have received commendation on the story-value of the pictures as well. It is not claimed for them that they are pictures that will keep an audience in a constant roar of laughter—rather are they films that irresistibly appeal to the humorous sense through their simple charm. Mo-Toys are the sort of program fillers that make an audience wish there were five reels of them instead of only 500 feet.

And the appeal of Mo-Toy Comedies is not limited. In some quarters the impression has arisen that Mo-Toys are suitable only for children. This is far from being the case, as is convincingly evidenced by their being made part of the entertainment offered by New York's discriminating theaters.

Scene from "A Midnight Frolic" (Mo-Toy).

Mo-Toy Comedies are now booking at the following exchanges: Educational Films Corporation of America, New York—New York and Northern New Jersey; Standard Film Service Company, Cincinnati—Southern Ohio and Kentucky; Standard Film Service Company, Cleveland—Northern Ohio; Standard Film Service Company, Detroit—Michigan; Standard Film Service Company, Escanaba, Mich.—Upper Peninsula; National Film Booking Service, Pittsburgh—Western Pennsylvania and West Virginia; Lea Bell Company, Chicago—Illinois, Indiana and Southern Wisconsin; and M. R. Dick, Minneapolis—North Dakota, South Dakota and Northern Wisconsin.

"THE PLANTER" READY JUNE 1.

The Nevada Motion Picture Corporation announces that its screen version of Herman Whittaker's novel, "The Planter," starring Tyrone Power, will be released about June 1. The big feature, which was more than a year in the making, is at present in the cutting room, where it is undergoing the process of trimming and elimination in such a manner as to cut out every foot of unnecessary matter.

An unusual feature is that the titles are being written by the author, whose ability to handle words and turn phrases has won for him the popularity and following that was materially evidenced by the big sale of "The Planter." The signing of Mr. Whittaker for this work is but one of the steps taken by the Nevada corporation looking to the perfection in every detail surrounding their production. Another evidence of this care is the fact that the preparation of the scenario alone consumed more than six months.

Realism has been particularly regarded in the production of the picture, and the story is said to be one of the strongest ever filmed. The entire feature abounds with thrills, pathos, heart-interest and the other elements that go to make the best in pictures.

BUD FISHER INVITES SUGGESTIONS.

When Bud Fisher took over the management of the "Mutt and Jeff" animated cartoon business he did so with a profound purpose. The artist realized that if his product were to receive proper circulation due it it was necessary that he take a personal hand in its affairs. Convinced that the "Mutt and Jeff" animated cartoon comedy had reached a state of distinction rarely attained not only by a cartoon comedy, but also by a regular humorous attraction, Mr. Fisher undertook personally to attend to its distribution.

"Since taking over the business management of 'Mutt and Jeff,'" said Mr. Fisher, "I realize the help an exhibitor can render to the manufacturer by any suggestion he may desire to communicate, because it is he who caters to those for whose satisfaction we all strive. When a man can truthfully say, 'Well, I'm pleasing the public,' he has attained the success to be proud of. With this end in view, I solicit any suggestion that any exhibitor may see fit to submit to me which he believes will boost the caliber of my 'Mutt and Jeff' cartoon comedies."

SEATTLE STATE RIGHTS MEN ACTIVE.

State rights men of Seattle have been active during the past week. Michael Rosenberg, of Deluxe, has bought "The Whip," "The Battle of Gettysburg" and "The Wrath of the Gods.' Mr. Rosenberg has called all his road men in to help him move to the new quarters in the film exchange building at 2011 Third avenue.

Philip Mendelsohn, of the Premier Film Company, has bought "In the Hands of the Law," "Boots and Saddles" and "The Social Evil" for the Northwest territory. L. J. Schlaifer has purchased the War News series and the "Terry Burlesque Cartoons."

AUSTRALASIAN FILMS GET "BAR SINISTER."

Australasian Films, Limited, have purchased the Australian rights to "The Bar Sinister" from Frank G. Hall, who controls the world's rights to Edgar Lewis' master nine-reel production. The purchase price is said to have been one of the biggest ever paid for any picture of similar length for the Australian territory. Edna Williams took a leading part in the negotiation of the sale.

Representatives of the Australian concern, relying on Edgar Lewis' past performances, purchased "The Bar Sinister" without having seen it.

"TRIP THROUGH CHINA" WESTERN RIGHTS SOLD.

California, Arizona and Nevada rights to a "Trip Through China" have been secured by Davis Brothers, of San Francisco. The firm is already busy arranging bookings. The picture has been shown for five weeks at Los Angeles, four weeks in Oakland and one week in San Diego, but there are many smaller places throughout California which will be reached by Davis Brothers. The firm plans to put the picture out with a lecturer, and have collected much Chinese paraphernalia for lobby displays.

SELZNICK GETS KING-BEE FOR NEW YORK.

Lewis J. Selznick has secured New York State rights to King-Bee Comedies, the Billie West series of pictures put out by Louis Burstein. It is said that there was keen competition to get the comedies for New York. "King-Bees are just what exhibitors are looking for," said Mr. Selznick. "I have seen the first three pictures—'Back Stage,' 'The Hero' and 'Doughnuts'—and I think they are great.

PHILADELPHIA PUBLICITY FOR "20,000 LEAGUES."

Abe L. Einstein has obtained much desirable publicity for "20,000 Leagues Under the Sea," which is at present showing at the Forrest theater, Philadelphia. The film is controlled by the Peerless Feature Film Exchange.

SECOND BEACH PICTURE NEARING COMPLETION.

"The Auction Block," the second production of the Rex Beach Pictures Company, is rapidly nearing completion at the Weehawken studio of the company. There will remain then but a few exterior scenes.

Director Larry Trimble will take the company to Pittsburgh to film a steel mill scene which will be done in one of the big plants near the smoky city. It is expected that the production will be ready for exhibitors about September 1. The picture is far different from "The Barrier," or in fact any of the other Rex Beach stories, since it is a story of Broadway life with a chorus girl for the heroine.

The principal roles are played by Ruby DeRemer, Tom Powers, who is also acting the principal role in "Oh Boy"; Walter Hitchcock, Florence Deshon, Dorothy Wheeler, Florence John, Ned Burton, Charles Graham, Alec Francis, Bernard Randall and Francis Joyner. The handling of the second big feature of the Rex Beach Pictures Company is still in doubt, although there is some conjecture that it may be distributed by Lewis J. Selznick since Selznick now controls the distribution rights to "The Barrier."

REIBEN NEW YORK DISTRIBUTOR FOR CHRISTIE.

The Reiben Film Corporation, with offices at 729 Seventh avenue, New York, will in future distribute in Greater New York and Northern New Jersey the Christie Comedies. The Reiben corporation succeeds in the handling of the comedies the William Kemble interests. S. P. Reiben, who was formerly booking manager for the Kemble company, is the head of the Reiben concern.

"CABIRIA" OFF LOCAL MARKET JUNE 15.

The Mammoth Film Corporation announces that after June 15 D'Annunzio's "Cabiria" will be removed from the market. They have followed this announcement by getting out special one-sheets to that effect, and bookings all over their territory in New Jersey and New York State have been more than they can take care of.

BROCKLISS GETS FOREIGN RIGHTS TO KING-BEES.

King-Bee Film Corporation announces that arrangements have been made with J. Frank Brockliss to operate the foreign representations of their comedies. Australian rights to the comedies, it is also announced, have been obtained by Clement Mason's Superfeatures, of Sydney.

TYSON AND DUBIN BUY "WHERE IS MY DAUGHTER?"

Robert Lynch, manager of the Philadelphia Bluebird Exchange, has sold the entire rights to "Where Is My Daughter?" to H. Tyson and H. Dubin. The picture was bought for $10,000.

GOODNESS, WHAT A FACE!

It's hard to imagine that the first young lady to the right is Gladys Leslie, Thanhouser's "Smile Girl," while she carries that sort of an expression! It was "mugged" (not posed) for a scene in "An Amateur Orphan," released by Pathe June 1.

Scene from "An Amateur Orphan" (Thanhouser).

"I look awful," comments Miss Leslie on the photo, "but it was relaxation. You see, when it's your business to smile always, it's a diversion to make a face like that.

"It's not an uncommon face. A great many politicians in New York State bore it when the Wheeler bill for a state motion picture commission lost out. Movie men wore it when the New York bill to legalize Sunday showing was licked.

"But I'd rather see the politicians wear it than the movie men!"

Manufacturers' Advance Notes

Famous Location in Kalem Drama

Old Vasquez Cave to Be Seen in Latest Episode of "The American Girl."

THE Kalem Company's policy of procuring none but the most striking locations for their series of Western dramas, "The American Girl," was well exemplified in the discovery of a location which will be seen in a forthcoming episode. About two months ago, Frederick R. Bechdolt, the author of virile Western stories, who is writing "The American Girl," submitted to Kalem's editor a story entitled "The Door in the Mountain." The story called for a massive door in the side of a mountain, from which a party of bandits ride on horseback. The story contained such a striking novel plot that Editor Lang determined that it would be produced regardless of the extra expense entailed in the search of the required location. So he laid the story aside to be produced later in the series, and assigned the Kalem "location-hunter" to the difficult task of finding a huge opening in the side of a mountain which would be big enough to allow a man to ride into it on horseback.

Scene from "The Door in the Mountain" (Kalem).

The location-hunter searched for two months and finally announced that he had found the very place. It was an enormous cave in the San Martin Canyon, and was formerly the retreat of Vasquez, the famous Mexican bandit. Upon inspection, the Vasquez cave was found to be ideal for "The Door in the Mountain." The surrounding country is wild and rugged, and the huge cave itself has a dark, foreboding aspect that fitly corresponds with the story.

BESSIE BARRISCALE AS A SCULLERY MAID.

Some of the most beautiful costumes and sets that have been seen since the establishment of the Ince studios will be shown in the production of "Miladi of Tags and Tatters," a forthcoming Triangle feature in which Thomas H. Ince will present Bessie Barriscale.

The opening scenes of this play are laid in an old castle on the isle of Saint Mary, near the mainland of Scotland. The time is during the American revolutionary war. Word is brought that Paul Jones in his famous Bon Homme Richard is hovering off the coast, and the inhabitants of the castle, from the Lord and Lady down, with the exception of one little scullery maid, played by Bessie Barriscale, all flee. Then the courageous mistress of the pots and pans has a glorious time masquerading in the fine Gainsborough silks and satins of the castle guests, and is mistaken for the Lady of the Manor by both the British troops sent from a nearby garrison and the landing party from the Bon Homme Richard, who drive the redcoats back. And Bessie finally trips lightly down to the shore and sets sail for America with Paul Jones and his famous ship. More than one hundred people took part in the filming of these scenes, under the direction of Raymond B. West. J. G. Hawks, who has written many big successes for Triangle, is the author of the story.

Fished for a Dance, Caught a Flood

How Hearst-Pathe Cameraman Found Something Just as Good When Indians Refused to Perform.

IN gathering film for the Hearst-Pathe News there are many times when a cameraman is sent out on some specific assignment and discovers upon his arrival that the "great picture" which someone confidentially tipped off could be had, turns out to be a flivver assignment. It frequently happens on such occasions that the assignment has necessitated long travel and considerable expense.

A recent instance of this was when E. Carl Wallen, staff man of the Hearst-Pathe News at Los Angeles, was assigned to cover a "wonderful" picture at Roosevelt Dam, Roosevelt, Ariz., when all the Indians in that vicinity were to gather and hold a war dance to show their loyalty to this country upon its declaration of war upon Germany.

After an all-night trip Wallen found upon his arrival at Roosevelt only thirty Indians and, as he explained, "of the over-all type." The Indians flatly refused to dance because the certain amount of money which they wanted was not forthcoming. Wallen did not insist upon the dance. He discovered, however, that the dam was overflowing for the second time in its history, and that 125,000 gallons of water flowed over the spillway every minute. With this as a basis for a news item, he made some spectacular pictures, and they proved to be one of the most interesting items in that issue.

GOOD REPORTS ON "FILLING HIS OWN SHOES."

"Filling His Own Shoes," Bryant Washburn's latest Essanay comedy-drama, is now being given trade showings at all K-E-S-E offices. Mr. Washburn has proclaimed this feature the best he ever did, better even than his two famous pictures, "Skinner's Dress Suit" and "Skinner's Bubble."

Reports from the pre-release showings are inclined to agree with the star, notwithstanding the spectacular successes with which the Skinner productions met. At any rate at the K-E-S-E headquarters it is said a land office business is being done in pre-release bookings. The picture will be released June 11.

Hazel Daly, who created the role of "Honey" in Mr. Washburn's Skinner productions, again appears as his leading woman. Harry Beaumont devised the screen version and directed its production. "Filling His Own Shoes" has a screen time of sixty-five minutes approximately.

"MOVIE STUNTS" FEATURING TOM MIX.

"Movie Stunts," the latest feature to be announced by Selig in General Film Service, features Tom Mix, the cowboy of the screen. There are gathered together all the hazardous and thrilling exploits that Tom Mix has performed before the motion picture camera in the last three or four years. He is known as one of the most daring players of western roles. "Movie Stunts" presents him in feats of daring horsemanship, in roping and in marksmanship. The production, according to the Selig Company, is bound to be interesting to admirers of Tom Mix and his exploits.

Scene from "Movie Stunts" (Selig).

Four Pallas-Morosco Productions for June

Vivian Martin, Myrtle Stedman, Wallace Reid, George Beban and House Peters, Stars in Forthcoming Paramount Pictures.

THE Pallas-Morosco announcement of releases for June includes four productions starring such well known players as Vivian Martin, Myrtle Stedman, Wallace Reid, George Beban and House Peters.

Wallace Reid and Myrtle Stedman co-star in "The World Apart," which was written especially for them by George Middleton, who has contributed a number of successful photoplays to the Paramount list. "The World Apart" is the story of a western mining camp which contains in the supportig cast John Burton, Eugene Pallette, Henry A. Barrows and Florence Carpenter, and is scheduled for release by Paramount on June 4, and is a Morosco picture.

Another Morosco production which is to be released on June 7 stars Vivian Martin in "Giving Becky a Chance." Jack Holt plays opposite Miss Martin.

On June 18 Mr. Beban stars in "A Roadside Impresario," which is a Pallas picture directed by Donald Crisp. In this picture Mr. Beban uses the bear Bruno, concerning which numerous stories have emanated from the Pallas studio in the past few weeks. Among those in support of Mr. Beban are Adele Farrington, Julia Faye, Jose Melville, Harrison Forde, Fred De Vere and Fred Huntley.

"The Heir of the Ages," is a dramatic production starring House Peters which will be released on June 21. In this Pallas picture Mr. Peters is supported by such well known players as Nina Byron, Eugene Pallette, John Burton, Henry A. Barrows and Adele Farrington.

These four interesting contributions of Paramount Pictures during the month of June make the Pallas-Morosco portion of the month's releases an exceptionally desirable one.

McCLURE TO FEATURE SHIRLEY MASON.

After an exhaustive canvass of exhibitors, McClure Pictures has determined that Shirley Mason, one of the seven stars in "Seven Deadly Sins," has established herself as a star of box office value. As a result Shirley will be a star most featured in the next McClure series.

"Shirley Mason has her hooks in deep," a Chicago exhibitor reports. "All my patrons are talking about her. She was the hit of 'Seven Deadly Sins.' I'm looking for more of her pictures."

In Boston she is rated as "the only unknown boosted into the limelight by publicity who came up to her advance notices. She's mighty good and everybody likes her."

According to Philadelphia reports "Shirley Mason has a following that ranks her with the ten best stars in motion pictures."

So McClure Pictures is building its next series for Shirley. The plays will be especially suited to her type and the magazine and newspaper publicity, as strong as that behind "Seven Deadly Sins," will be concentrated upon her.

MISS BARRISCALE RETURNS TO COAST.

Bessie Barriscale has returned to Los Angeles. She was in New York about one week. In that time she replenished a wardrobe, was present at the signing of contracts between her company and Paralta Plays, Inc., which will release her new independent productions, secured the stories for her first three pictures, signed a contract with a well known scenario writer for an entirely original story, sat for photographs at four studios, had dinner with her cousin, Mabel Taliaferro, and jumped on a train for the Coast.

"SKINNER" SHATTERING RECORDS.

"Skinner's Bubble," according to K-E-S-E announcement, is shattering all their records for rebookings, including even the high-water mark established by its predecessor "Skinner's Dress Suit." Bryant Washburn and Hazel Daly in "Skinner's Bubble" are just plain humans, that's why they "go over" so strong with motion picture theater patrons.

SEENA OWEN AN ATHLETE.

If there is any doubt in the minds of the motion picture fans who have been watching the screen career of Miss Seena Owen, the Triangle player, as to whether or not that young woman can make good on her advertised reputation as a feminine athlete, they need but to see her in her latest production, "Madame Bo-Peep," to be convinced. In this drama she runs the gantlet of athletic achievements and acquits herself with championship honors.

She rides a bucking broncho, swims across a lake when the horse beneath her becomes mired in quicksand, races down the side of a mountain and engages in a hand-to-hand encounter with a villainous assailant, fights another pitched battle with an unwelcome suitor on the rear of a speeding train and participates in scores of violent and thrilling situations.

BLUEBIRD ABANDONS ADVANCE SHOWINGS.

The announcement is made that Bluebird will make a radical departure from the usual order of affairs in determining that private showings of program features, for the benefit of the reviewers, shall be abandoned. Hereafter the critics will be asked to visit theaters where Bluebirds are on exhibition. It is believed that the move will be an advantage to all concerned.

In this way the reviewers will have the aid of public opinion in discovering what an admission-paying public think of a picture; the exhibitors who are guided by the reviews will have the benefit of this experience, and in every particular it would seem to be an advantageous arrangement.

Bluebird believes, furthermore, that there will be an advantage in showing a film exactly as it is to be distributed. In private showings the print used has not always been edited, the proper titles are not always inserted, and in this way the subject is not shown to best advantage. The experiment will be tried, starting with "Southern Justice," during the current week, when Marcus Loew's New York theater will show this Bluebird set for release May 28.

HEARST-PATHE NEWS PERFORMS FEAT.

The reception tendered on Wednesday evening, May 9, in New York to Marshal Joffre afforded the Hearst-Pathe News the opportunity to perform an unprecedented feat in promptly presenting the news of the day to its hundreds of thousands of spectators.

France's military hero, who is receiving such a remarkable ovation, started for the home of H. C. Frick on Fifth avenue from City Hall Park about 5 p. m. Motion pictures of the tremendous crowd which greeted Marshal Joffre were made by the Hearst-Pathe cameramen, and the same evening the parade in which he participated was shown as a special release at ten of the leading theaters on Broadway, where they were received with enthusiastic applause.

On the following day, Thursday, May 10, the pictures were shown in practically every large motion picture theater in New York City, as well as in Boston, Philadelphia, Buffalo, Washington, Baltimore and other nearby cities, as a special release.

WORLD LIBRARY SUCCEEDS SELIG-TRIBUNE.

The Selig World Library is the title of a new film service announced by the Selig Polyscope company. The Selig World Library will supersede the Selig Tribune. The first release will be Wednesday, May 16, and the film will be released every Wednesday thereafter instead of twice weekly. The Selig company announces an unusually good number for the first release. It includes the granite dells of Arizona, big moments in our everyday life, Secretary of the Treasury McAdoo turning over currency to the Allies, the cultivation of tea; in the public eye, presenting Champ Clark, Mayor Thompson of Chicago, Congresswoman Rankin and others; also, "The Birth of a Butterfly."

THE AWAKENING OF AMERICA (Paramount-Bray).

The cartoon section of the 68th release of Paramount-Bray Pictographs entitled, "The Awakening of America" is a most remarkable piece of animation, showing 36 separate actions, an achievement which was considered almost impossible in animated cartooning.

It opens with a scene showing America at work. Farmers plowing, factories busy, freight trains and vessels hurrying on peaceful errands when suddenly the call to arms sounds and at once intense activity is seen—all drop their tools of peace to take their place in the forces of the United States. The great armies are seen mobilizing from all quarters and the final "punch" shows America bristling with bayonets and cannon ready for any "foe"—and over all, waves the starry emblem.

NEW ROLE FOR JACKIE SAUNDERS.

Jackie Saunders has a new-fashioned role in "The Checkmate," a Mutual-Horkheimer production released May 21. The photo drama was written especially for Miss Saunders by Captain Leslie Peacocke, whose ideas of dramatic requirements were derived from his long association with Sir Henry Irving at the Lyceum Theater, London.

Sherwood MacDonald, who directed "The Checkmate," saw Miss Saunders' opportunity in this story as soon as he laid eyes on it. Daniel Gilfether plays father to Miss Saunders. Mollie McConnell plays an old lady part.

Other players are Frank Mayo, Margaret Cullen Landis and Edward Jobson.

"BLACK BEAUTY" FOR FORUM FILMS.

"The Heart of a Thoroughbred" has just been filmed at the Edison studios for release on the Forum program. This Edison conquest picture is an adaptation of Anna Sewell's famous "Black Beauty," and Don Fulano, the $100,000 horse, has been featured in the production. Special arrangements were made with the Humane Society for taking "Don" to and from his "place of business." Besides, "Cowboy" Elliott, owner and pal of "Don," used every precaution for his safety.

Forthcoming Bluebirds

Schedule Through July Announced—Four Excellent Productions Promised.

THE producers of Bluebirds are resting easy as to the forthcoming months, the program being all set until the middle of July, with numerous features awaiting schedule and still more in active preparation. Arranging the program has become a matter of proper selection for purposes of diversity, as the plans for future releases leave no cause for uneasiness. Assurance comes from Bluebird's publicity department that exhibitors are in line for a series of plays that will maintain the best traditions of the program.

Lynn F. Reynolds' mid-Summer feature, based on Charles J. Wilson, Jr.'s story, "The Code of the Klondyke," is set for distribution July 16. The picture was made last winter in the Sierra Nevadas, with everybody concerned wading through snow-banks and clambering down icy slopes—cooling visions for mid-July reflection.

Franklyn Farnum and Brownie Vernon will disport themselves, after their usual comedy-drama fashion, in "The Car of Chance," July 9, relating a story of good fortune that followed a sportive young man's entry into the jitney bus business. The July 2 release will be "Fires of Rebellion," the second Bluebird Ida May Park has directed with Dorothy Phillips the star.

The June program has been previously referred to: Franklyn Farnum and Brownie Vernon, in "Bringing Home Father"; Dorothy Phillips, in "A Doll's House"; Ella Hall, in "The Little Orphan," and Rupert Julian and Ruth Clifford, in "A Kentucky Cinderella," to be released in the order given, on the four Mondays of the month.

HART AND GLAUM THE JUNE 10 TRIANGLERS.

William S. Hart and Louise Glaum are the stars of the Triangle feature releases for June 10. Mr. Hart is starred by Mr. Ince in "Wolf Lowry," a smashing drama of the wild desert country, written by C. T. Dazey and personally directed by the stars. Louise Glaum has a vehicle well suited to her in "Love or Justice," written by Lambert Hillyer and directed by Walter Edwards under the supervision of Mr. Ince.

Scene from "Wolf Lowry" (Triangle).

As "Wolf Lowry," William S. Hart takes the part of a ranchman, a grim, taciturn man who is a virtual king of his vast domain. The story is woven about the one big love adventure of this solitary man's life. Hart's realistic characterization is worked out against a background of typical western color. Many of the scenes show life as it is lived on a big cattle ranch with all the old-time "pep" and strenuous romance incident to the handling of wild "longhorns" and an equally untamed band of Mexican and American knights of the saddle. Hart is capably supported by Margery Wilson, who has one of the most sympathetic roles of her screen career.

In "Love or Justice" Louise Glaum takes the part of a beauty of the underworld, who, despite her environment, is gifted with brains and a sense of single-hearted devotion to the one who has aroused her love. Like many women of her type, she does not flinch from making a supreme sacrifice when convinced that it will add to the prestige of the man to whom she has become attached. Unusual photography and a strong supporting cast, including Charles Gunn, Jack Richardson, J. Barney Sherry and Dorcas Matthews, raise this production far above the average.

"LONESOME LUKE" FOR JUNE 17 A LAUGH.

The "Lonesome Luke" two-reel comedy for release on June 17 is considered by the Pathe film committee to be one of the very best comedies that has ever been made. Several members voted it to be the best of the first six "Luke's" to go on the program. It is really a screamingly funny farce.

"A REGULAR GUY" NOW "WILD AND WOOLLY."

Walter E. Greene, president of the Artcraft Pictures Corporation, announces that the second Douglas Fairbanks-Artcraft offering will be released on June 17. The title of this production, originally "A Regular Guy," has been changed to "Wild and Woolly," and as its new name would indicate, the picture offers a story staged chiefly in the atmosphere of the great plains.

The real west is being used as the background, most of the scenes having been screened in Arizona and California. Under the direction of John Emerson, the picture is now rapidly nearing completion at the Lasky studios, Hollywood, where Mary Pickford is also appearing in a forthcoming Artcraft release. In his new role "Doug" performs many new athletic stunts which he has been practicing for months, such as leaping into the saddle of a galloping horse, bulldogging a steer, riding a bucking broncho, throwing the lariat, etc.

Douglas Fairbanks Getting in Trim for a Scene of "Wild and Woolly," His Second Artcraft Production.

Supporting the smiling comedian in this picture are Eileen Percy, who recently deserted the Broadway footlights for the screen; Sam de Grasse, Joseph Singleton, Tom Wilson, Doc Lytell and Ruth Allen. Anita Loos, the petite scenarioist of the Fairbanks organization, prepared the story for the screen. Victor Fleming is supervising the camera work.

HART AND FARNUM MOST POPULAR COWBOYS.

Just before leaving the West on his rapid-fire tour of the United States, William S. Hart was chosen as one of the two most popular cowboys in the world by the Cowboys' Reunion Association of Los Vegas, N. M. Dustin Farnum figured as runner-up in this unique popularity contest.

The reunion, which occurs annually, is held in the heart of the only primitive cattle country that remains unfenced. The delegates are the wisest collection of cayuse-pilots that ever cinched a saddle, and Hart and Farnum both appreciate the honors that have been conferred on them more than any manifestations of approval that their art has brought forth in years.

William S. Hart and Dustin Farnum.

Mae Marsh Working on Big Picture

Huge Cast Engaged to Support Her in Her Third Goldwyn Subject.

MAE MARSH'S third Goldwyn Picture will be a spectacular screen production. In her first picture, finished in January, but not to be released before Fall, the drama is confined to a few persons, with but two resorts to so-called "mobs" or numbers for the big scenes. This picture is the work of Irvin S. Cobb and is from one of the most popular stories the big Kentuckian ever wrote for the Saturday Evening Post.

Mae Marsh and Her Mother.

The second Goldwyn Mae Marsh production, the work of Mary Ryder, identified in the past with several of the most successful Mary Pickford stories, is even more compact, in that the principals are fewer and the drama confined to Miss Marsh and Bobbie Harron, as lovers; to the screen father of Mae Marsh and a wayward brother.

When the time came to take one of Margaret Mayo's most popular stage successes for conversion into a motion picture, Miss Mayo saw pictorial possibilities in her work that could never have been attained even on the largest stage in the world. So, for the first time since her appearance in "The Birth of a Nation" and "Intolerance," Mae Marsh will now have the leading role once more in a picture of larger proportions.

Everitt Shinn, the famous artist and stage director, together with Miss Mayo and Charles Horan, are working on this picture in the Goldwyn studios. George Hill, one of the ablest of cameramen, is photographing the production.

One of the incidentals of picture-making is travel to distant points, and Miss Marsh and her company are expected to do more than 3,000 miles of traveling, principally in the State of Michigan, to achieve the results that the picture calls for. The entire Goldwyn company of actors are expected to arrive in Michigan next week and cover an extended itinerary in that State, returning to New York early in June.

In the cast of this production are: Vernon Steele, Lucille Laverne, Wellington Playter, Charles Eldridge, George S. Trimble, Lucille Satterthwaite, Isabel Vernon, Dick Lee, Jennie Weathersby, Mary Kennevan Carr, Stephen Carr, John Carr, Helen Salinger, Viola Compton, Charles Riegel; Mary Steuart, Jr., Mary Herrlich, Mrs. L. Myles, Mrs. Sophie Call, Louis R. Grisel, Mildred Call and J. B. Hollis.

CLEVER TRICKS IN BICKEL COMEDY.

In "The King of Cooks," the George Kleine offering through General Film Company, several novel tricks of the camera are employed to accentuate the individuality of the featured comedian, George Bickel, formerly of Bickel & Watson. As the ludicrous hobo who insinuates himself into a job as a chef Bickel drinks a bottle of ink and becomes black in a rising tide of pigment that envelopes his skin. He returns to his natural color when he is given a glass of milk, the sombre tint ebbing swiftly. Another stunt he does is to bake an apple pie with a match held under the pan after having tossed the ingredients into the air and caught them ready prepared in the dish. Besides his acting, which is reminiscent of his "Me, Him and I" days, the comedy is scintillant with clever situations.

BIG ADVERTISING FOR HEARST-PATHE NEWS.

The Hearst-Pathe News is being extensively advertised in New York, Boston, Chicago, Atlanta, Los Angeles and San Francisco. The various Hearst newspapers, both morning and evening, in those places, have been publishing numerous advertisements averaging from a quarter to a half page in size. These ads have given the contents of the current issues and have been illustrated with pictures of the events shown. Insertions have been made in each paper at least twice a week The result has justified the large expense.

"Freckles" and "Unconquered" Lead Paramount

Fannie Ward and Louise Huff and Jack Pickford Are Featured for Week of May 28.

Louise Huff and Jack Pickford in "Freckles" and Fannie Ward in "Unconquered" are the two featured pictures which Paramount will release the week of May 28. They are reviewed in another column. Surrounding these features will be the sixty-eighth edition of the Paramount Pictographs, the magazine-on-the-screen; the sixty-ninth of the series of weekly trips around the world, conducted by Burton Holmes, in which he takes his fellow-journeyers through Java, and a Black Diamond comedy entitled "Susie of the Follies."

In the sixty-eighth edition of the Paramount-Bray Pictographs, the magazine-on-the-screen, there are three tremendous subjects dealt with—the story of "The Awakening of America," a cartoon without question a most remarkable piece of animation, and the sort of picture that will create patriotic response, as well as make any exhibitor feel that he is helping his country's cause in this time of the nation's peril. "The Training of an Eight-Oared Crew" is another interesting subject, which, next to baseball, is at this time of the year in the minds of most young men.

Another "Picto Puzzle" by Sam Lloyd is also contained in this week's magazine. Here is a chance for every live exhibitor to get not only added business, but also a lot of good will. In the Pictographs there is a contest of the Sam Lloyd Puzzles, this contest being so designed not to make the people sit up nights trying to dope out the answer but to arouse interest in the puzzles and the theater that runs them.

Burton Holmes, that ever interesting traveler, takes his travelers on a trip through Java in this week's picture. This journey might well be called a trip through the Netherlands of India, where everything is different from what you have ever seen anywhere else.

The Black Diamond comedy for this week is entitled "Susie of the Follies," and tells the story of how a husband, being given a short vacation by his dutiful wife, goes back to his old life and takes a flier at the Follies and meets one of his old flames; the story tells of a little escapade which follows, and how he gets himself into all sorts of trouble.

EMILY STEVENS RETURNS TO METRO STUDIO.

Emily Stevens, the screen and stage star, who recently completed her season in John Galsworthy's play, "The Fugitive," has returned to the screen, being now at work on "The Slacker," a five-act Metro story of the war, written and directed by William Christy Cabanne. Before assuming the principal role in her latest Broadway success Miss Stevens was seen in several Metro photoplays. Her new contract with Metro calls for four pictures a year, for which she will be paid $75,000

"The Slacker," as written by Mr. Cabanne, deals with an American youth who marries in lieu of going to the front. At first his wife agrees with him, but when her patriotic spirit manifests itself she orders him to fight for the flag. Throughout the stirring narrative many incidents of the present war times are shown, and Mr. Cabanne says the production will materially aid in recruiting for both the Army and Navy.

Emily Stevens comes of an old theatrical family. She is a niece of Mrs. Minnie Maddern Fiske and a daughter of Robert E. Stevens and Emma Maddern, both of whom are prominent in the history of the American stage.

Miss Stevens made her debut on the speaking stage with Mrs. Fiske, playing the part of a maid in "Becky Sharp," in Bridgeport, Conn., in 1900. She remained with Mrs. Fiske for eight years.

The first distinct impression created by Miss Stevens on Broadway was in the successful play, "Leah Kleschna." The photoplays in which this star has already been seen are "Destiny; or, the Soul of a Woman"; "Cora," '"The House of Tears," "The Wheel of the Law" and "The Wager."

INTERNATIONAL TO SHOW PICTURES OF CHINA.

The International will release this month through Pathe pictures representing every phase of life as it exists in China and showing scenes that have heretofore never been visited by white men. Even the sacred portals of the Forbidden City have been passed.

This remarkable series also includes scenes in which the President of China and the members of his cabinet are shown. They also show 10,000 Chinese troops in a great military spectacle, staged especially by the Chinese Minister of War. They show, too, scores of aviators connected with the Chinese army in action, and emphasis is placed upon the fact that the aviation corps of the ancient and supposedly behind-the-times Chinese is far superior to that of Uncle Sam.

JANE COWL RAISES $14,000 FOR ALLIES.

Jane Cowl, noted emotional actress and star in Goldwyn Pictures, proved her popularity in New York last week by giving a benefit performance for the ambulance fund of the Allied Relief agencies, and raising $14,000 in the course of fifteen minutes' work.

The collection of this money from the audience during the brief interval between the act resulted in a patriotic demonstration rarely if ever equalled before in an American theater.

Mary Pickford in Spectacular Scene

Al Lichtman Describes How Ten Cameras Were Trained on Greatest Spectacle Ever Staged at Artcraft Studio.

THE largest and most spectacular scene ever staged at the Lasky studios, Hollywood, was produced last week under the direction of Cecil B. De Mille for the new Mary Pickford-Artcraft picture, "The Little American." The scene depicted the luxurious ballroom of the Lusitania when the famous liner was torpedoed and has created considerable interest among film producing circles around Los Angeles.

Al Lichtman, general manager of Artcraft, upon his return to New York from California, where he viewed the presentation of the scene, expressed enthusiasm over the spectacular effect of this offering. "Never have I seen staged such a spectacular bit of realism," said Mr. Lichtman. "The entire Lasky studio ceased activities to view the big scene in which some three hundred extras were used.

"The set was built in an immense water-tank measuring 50 by 100 feet and showed the wonderful ballroom of the Lusitania with all its lavish furnishings and crowded with fashionable people in evening dress. At the command of Director De Mille, the ten camera-men began to grind, a large orchestra started to play a lively dance and soon Miss Pickford was in the midst of a scene of great merriment. Just as the festivities were at their height an explosion that, to my mind, seemed only too realistic but which, as the film will show, had the desired effect, shook the entire set and immediately one end of the floor rapidly began to sink into the water. Chairs and tables toppled over and slid down the floor to where men and women fought and screamed. Waist high in water, Miss Pickford was picked up by a sturdy young fellow, who struggled toward the stairs with her in his arms just as the immense grand piano crashed into the corner where they had been standing. Men fought with each other and women screamed in actual terror as parts of the heavy mirrors, walls and ceiling tumbled down upon them. No one thought that the scene would turn out to be one of real danger to this extent, and even the spectators were screaming with excitement.

With one end of the floor pointing toward the ceiling and the other deep in the water where hundreds of people struggled to save themselves, the scene was brought to an abrupt end. The floor was quickly raised through a mechanical device and the players hurried to their dressing rooms to patch up cuts and bruises. One actor had his arm broken by a falling chandelier.

"If that scene doesn't pull a fellow right out of his seat," said Douglas Fairbanks, who had been looking on, "it will be because he is nailed down."

METRO TO RELEASE "LADY BARNACLE" JUNE 4.

"Lady Barnacle," one of the most attractive Metro productions of the year, starring Viola Dana, will be released by the Metro Pictures Corporation on June 4. This five-act feature, adapted for the screen by June Mathis, from a story of the same name by Edgar Franklin, is presented by B. A. Rolfe. Simultaneously with its release on the Metro program, the story will appear in the All-Story Weekly. John H. Collins, who has directed many of Miss Dana's successes, directed this feature. John Arnold photographed it.

In this photoplay Miss Dana is provided with a role that affords her splendid opportunities to display her art. She is cast as Lakshima, an Indian princess. She was never more happily cast. In her support is Robert Walker, who has been her leading man in most of her Metro feature productions. Augustus Phillips plays her father, Maharajah of an Indian province. The part of Morling's fiancee falls to Marie Adell, who has been seen in Miss Dana's support in "God's Law and Man's."

MUTUAL'S "MANNING OUR NAVY" TIMELY.

"Manning Our Navy," a patriotic and instructive film, released by the Mutual Film Corporation May 14, shows recruiting in Chicago and the training of newly enlisted seamen at the Great Lakes Naval Training station.

The Great Lakes naval training station has, since the declaration of a state of war with Germany, become a most important place in preparing young men for service aboard American men of war. "Manning Our Navy" shows how thoroughly the recruits are trained, not only from a military standpoint, but physically as well.

The picture was produced by the Rothacker Film Manufacturing company of Chicago.

COMBITONE DIRECTOR TO PHOTOGRAPH ROOKIES.

Col. A. L. Westgard, who is directing the Pathe-Combitone Expedition which is visiting every State in the Union in search of interesting material for the Combitone pictures on the Pathe program, has just made a flying visit from Texas to New York. Col. Westgard expects to spend several more weeks in Texas, as he finds much interesting material in that State. The Rocky Mountain section will probably be visited when the weather becomes more seasonable.

Gladys Leslie Leads Pathe June 3

Other Features Are Two Serials, a Comedy and the First of a Scenic Series.

THE first "smile feature" starring Gladys Leslie, strong episodes of "The Neglected Wife" and "Mystery of the Double Cross" serials, a Myers-Theby comedy and the first number of an interesting scenic series are features of Pathe's program for the week of June 3.

"An Amateur Orphan" is the five-reel Gold Rooster play starring Gladys Leslie, which is reviewed in another column. "Beyond Recall" is the title of the fourth episode of "The Neglected Wife," which is booking fast in all territories. It is a great human interest story, written by Mabel Herbert Urner, the most widely read woman author in the world, and Ruth Roland is the star.

Mollie King is seen in "The Riddle of the Double Cross," the twelfth episode of "Mystery of the Double Cross" serial, produced by Astra under the direction of William Parke. The chapter is one of the most interesting of the serial, with almost breathless suspense from start to finish.

Harry Myers and Rosemary Theby appear in "Police Protection," the fourth of their one-reel comedies produced under the supervision of Mark W. Dintenfass. A detective, a crook, a friend of hubby's and the unexpected return of wifey bring many laughs.

"Two Medicine Lakes, Glacier Park," is the first of the Pathe scenic pictures to be released under the main title "Our National Parks." It provides an opportunity to take a trip to all the points of interest in beautiful Glacier Park for the price of admission to a motion picture house showing Pathe films.

The International cartoon and scenic split-reel release is "Twenty Thousand Legs Under the Sea," "Katzenjammer Kids" cartoon, and "The Abalone Industry," industrial.

Hearst-Pathe News No. 46 and No. 47 complete the program.

LIBRARIAN DISBURSES O. HENRY ADMISSIONS.

One of the most successful plans for stimulating attendance at photoplay houses booking the O. Henry pictures issued through General Film Company is reported from Atlanta.

The Jake Wells houses, which have taken hold of the O. Henry pictures enthusiastically, adopted at the outset a form of cooperation with the public libraries in the various cities of the circuit. The scheme has worked splendidly. A number of tickets are placed at the disposal of the librarian in each city for distribution according to his or her own judgment to readers who might be particularly interested in O. Henry subjects. Attendance by the ticket holders, all of them critical and well-informed people, resulted in such warm recommendation of the spirit and worth of production of the O. Henry pictures that general attendance was multiplied.

"THE GUIDING HAND" (Essanay).

This is the first of Essanay's "Do Children Count?" series, which, as the title indicates, will deal with problems growing out of the advent of children in the home. The story has to do with a vicious plot by relatives to despoil a little orphaned girl of a fortune. Little Mary McAlister, Essanay's famous child star, is featured, with a capable cast. This series is being written by Charles Mortimer Peck, author of the highly successful cycle of matrimonial picture plays, "Is Marriage Sacred?" There will be twelve units in all, one to be released each week, beginning June 6, through the Kleine-Edison-Selig-Essanay Service. Each will have a screen time of 25 minutes, approximately. As the title indicates, these photodramas will present problems growing out of the advent of children in the home.

Scene from "The Guiding Hand" (Essanay).

Gail Kane Leads Mutual for May 28

Will Be Seen in "The Serpent's Tooth," Her Second American—Two Serials, Comedies and Weekly.

THE second Gail Kane American feature, "The Serpent's Tooth," will be released through Mutual on May 28. It is a melodramatic story which affords Miss Kane opportunity for heavy emotional acting. There are a variety of points which can be used for advertising which will be sure to appeal to all tastes.

"A Knotted Cord" is the title of Chapter 8 of the photonovel "The Railroad Raiders." Helen Holmes, in this chapter, performs one of the most daring "stunts" she has ever attempted. In an auto she makes a leap of twenty feet between the pier and a moving vessel and lands right side up on the deck of the boat with the engine still running.

As the title of the eleventh Jimmy Dale story, "A Rogue's Defeat," suggests, Jimmie Dale, as the Grey Seal, foils the attempt of a scoundrel to force a man to make him a payment of $50,000 which is not yet due. This two-reel featurette is released on June 1.

On May 28 will come to the screen the second of Marie Cahill's comedies, entitled "Patsy's Pardner," in which the fun centers around Miss Cahill's partner, "Judge Barker," her bulldog.

The Strand comedy of the week, ready May 30, and featuring Billie Rhodes and Jay Belasco is "Bluffing Father." "Jerry's Master Stroke," with George Ovey playing the lead, is the Cub comedy for May 31.

"Mutual Tours Around the World," scheduled for May 29, shows views of Notre Dame, the great church of Paris and intimate views of its gargoyles, expansive Gothic structure and the clock gallery. Another section shows Teneriffe, one of Spain's Canary Islands; and still another a pretty Bavarian lake, Koenigsee.

"Mutual Weekly," released May 30, contains the latest news of the world as well as fashion pictures.

"Reel Life," ready May 31, shows the making of barrels by the natives of Barbados. A patriotic section advocates the conservation of all resources during wartime by the saving of tin cans and using them again. How to camp out while touring in an automobile is an interesting section. How 80,000 pounds of dynamite acts when it is moving 400,000 tons of rock is a spectacular feature. The reel concludes with pictures of a lion cub which has a dog as foster mother.

"YOUR OBEDIENT SERVANT" (Forum).

"Your Obedient Servant," a three-part dramatic story suggested by Anna Sewell's justly famed book, "Black Beauty," will be the next feature Edison Conquest picture to be distributed by Forum Films, Inc. With three other subjects, it was released on the Forum program May 21.

Like "Black Beauty," the story is the autobiography of a horse, told in such a way that one's interest in the human characters making up the background is as strong as, or stronger than, that in the career of the steed itself. Through the story told by Black Beauty runs a wide thread of romance concerning Black Beauty's master and the girl whom he loves better than anything else in the world except—his country. The photoplay—unlike the book, the scene of which is in England at the time of the Crimean War—is laid in the South, and one of the earlier scenes shows the master riding off to war as a confederate officer.

Scene from "Your Obedient Servant" (Forum).

The short subjects on this fifth Forum program consist of the following short Edison Conquest Pictures: "Robinson Crusoe, a silhouette version of the book"; "Feeding Birds in Winter," a short nature study, and "Struck Out in the Ninth," a two-reel baseball comedy.

PREPAREDNESS SHOWN IN "REEL LIFE" NO. 58.

Since it takes five men behind the lines to keep one soldier in the field, it is only natural that industrial preparedness should be given due consideration in the war plans of the nation. The Gaumont Company in its entertaining series, "Reel Life," is presenting various industrial activities which show how American industries are organized already for intensive production.

Scene from "Reel Life," No. 58.

In "Reel Life" No. 58 is a picture called "Modern Footwear." This is a visit to a large shoe factory. America has taken the lead in the development of shoe machinery, and spectators who see this reel will be highly entertained by learning just how shoes are made in a factory employing intensive methods.

On the same reel is a picture which will be most valuable in creating and holding patronage for a theater. This is "Electrical Gardening." In view of the fact that the entire nation is making gardens; any picture showing how to "make things grow" will interest every person who sees it. "Tours Around the World" always has foreign pictures of places which figure in the current news, and The Mutual Weekly is devoted entirely to happenings that take place within a day or two of the release of the reel.

ANN PENNINGTON'S PICTURE RELEASED JUNE 28.

The famous Players Film Company has set June 28 as the release date for Ann Pennington's third screen starring vehicle, "The Little Boy Scout." Miss Pennington's previous Paramount pictures have been "Susie Snowflake" and "The Rainbow Princess," in both of which she proved herself as charming upon the screen as she is upon the stage. "The Little Boy Scout" is being produced under the direction of Francis J. Grandon, with Owen Moore in the leading male role. It is the story of an American girl who has become the ward of a powerful Mexican, living near the Rio Grande border.

"A MUTE APPEAL" IS NOVEL STORY.

What is probably a role unique in screen history is taken by Jean Sothern in the coming Van Dyke-Art Drama, "A Mute Appeal." She plays the part of a girl who has never heard a human voice nor learned to talk, having been brought up in a family of deaf mutes. Walter Edwin is directing this picture, and his company is now in Shohola, Pa., making exteriors for the first part, which is supposed to take place in a town twenty miles from a railroad. Donald Cameron, Tom Magrane and Elsie Mason are the principals supporting the star.

ANOTHER MARIAN SWAYNE PICTURE.

"Little Miss Fortune," the Art Drama which marked Marian Swayne's debut under the Erbograph banner, was such an unprecedented success that exhibitors from all over the country have been writing the exchanges for another production with this star.

Believing it wise to grant these requests, the Erbograph company will postpone the release of "Charity Castle" to an indefinite date, and will substitute a picture yet untitled, with the star in another appealing role.

"THE WORLD APART" (Morosco).

THE first Morosco-Paramount picture in June will be "The World Apart," an original story by George Middleton, having been scheduled for release on the 4th. Wallace Reid and Myrtle Stedman are co-stars in the picture, and the supporting cast includes John Burton, Eugene Pallette, Florence Carpenter and Henry A. Barrows.

John Burton and Eugene Pallette are familiar figures upon the screen, as they have played important roles in many recent Morosco and Pallas pictures. Florence Carpenter, however, is not so well known to the screen, though she has established an enviable reputation upon the stage. Miss Carpenter is the daughter of George B. Carpenter, the manager of the Paramount Empress theater at Salt Lake City, and has been associated with things theatrical for a number of years.

The scene of the story is laid in a small mining town in the West.

BRADY FAVORS STOCK COMPANY IDEA.

"We have been quietly working out a plan for some time past which seems to have been very cordially favored by the public," said William A. Brady, director general of World-Pictures Brady-Made. "This plan calls for associating certain players continually, even in the leading support of our stars. I have reason to be sure that audiences attracted by the name of a star of whom they have grown fond in the artistic sense also like to see the same players in the supporting company.

"Naturally, it is not possible to carry out the idea through the entire cast, as in the old stock company days upon the speaking stage, for the production of photoplays is a vastly different matter from the production of oral drama. But the filling of the leading roles by the same players in picture after picture soon indicates to the public that a satisfactory all-around performance is coming."

ART TITLES FOR O. HENRY FILMS.

Owing to the extreme popularity of the O. Henry stories in screen form and their decided literary and human appeal, it is announced by the General Film Company forthcoming releases are to be provided with special art titles. These pictures, directed by Thomas R. Mills and produced by the Broadway Star Feature Company, have been well done, and now to add another touch to the high quality so successfully sought some attention is to be given to the titles, harmonizing them with the individual atmosphere of each picture. Probably the first of the releases to appear with art titles will be "A Service of Love," featuring Mildred Manning and Wallace MacDonald. The O. Henry stories probably are the first two-reel pictures to be systematically embellished with art titles.

"A KENTUCKY CINDERELLA" (Bluebird).

F. Hopkinson Smith's popular novel, "A Kentucky Cinderella," has been translated to the screen by Bluebird and has been programed for release June 25. E. J. Clawson prepared the scenario and Rupert Julian directed the production. Mr. Julian, together with Ruth Clifford, will be featured in a cast of unusual excellence—even among Bluebird's generally well balanced companies.

Harry Carter will play the dual role of Findfield and Henry Gordon; Emory Johnson, Eddie Polo, Frank Lanning, Gretchen Lederer, little Zoe Rae, Myrtle Reeves, Aurora Pratt and Lucretia Harris will be among the principals. Of these players, Mr. Johnson and little Zoe Rae have been stars in earlier Bluebirds and the others have all played important roles in numerous plays in that series.

Director Julian was particularly fortunate in his location, going to the Sierras for some wonderful mountain scenery for the first act, and finding in the California lowlands "atmosphere" that faithfully reflects the Kentucky scenes that dominate the story. Steve Rounds was Mr. Julian's photographer on this job, and it is declared that the reflections will measure up to the traditions of Bluebird that have previously won high praise.

ESSANAY COMPLETES "LAND OF LONG SHADOWS"

"Land of Long Shadows," the first of Essanay's series of Western dramas, has been filmed. This picture, which is laid in the beautiful scenic country of the Canadian Northwest, will be given trade showings shortly at all K-E-S-E Service branch offices. June 18 has been fixed as the release date.

Jack Gardner, former musical comedy star, will make his debut to photoplay patrons in "Land of Long Shadows." Supporting him will be Ruth King, Carl Stockdale, C. J. Lionel and others. W. S. Van Dyke wrote the scenario and directed its production.

LOEW'S NEW YORK TO SHOW ART DRAMAS.

What Art Dramas Incorporated considers the most important deal it has put through to date was consummated this week, when Marcus Loew contracted to run one Art Drama a week in his New York theater, at 45th street and Broadway, New York. "The Mystic Hour," the Apollo production starring Alma Hanlon was the first picture to be seen there. This was shown on May 18. Regularly thereafter every release of the program will be screened weekly.

KATHLEEN KIRKHAM ENGAGED BY AMERICAN.

Kathleen Kirkham has been aded to the American-Mutual forces, and will make her first apearance on this schedule in William Russell's forthcoming production, in which she is cast for an important part.

Miss Kirkham appeared as Mrs. Taine in "The Eyes of the World." Miss Kirkham has a screen career of three years and has portrayed leading roles with most of the principal producers.

"BLIND MAN'S LUCK" (Gold Rooster).

Mollie King, star of the Pathe serial, "'Mystery of the Double Cross," is the featured player of the forthcoming Gold Rooster play, "Blind Man's Luck." With her in the cast are such players as Earle Foxe, William Riley Hatch, Zeffie Tilbury, Helene Chadwick and Francis Byrne.

"Blind Man's Luck" was directed by George Fitzmaurice of Astra and shows ample evidence of his careful and able workmanship. It will be released June 10.

"A SONG OF SIXPENCE" (Art Drama).

"A Song of Sixpence," adapted from the novel by Frederic Arnold Kummer, is announced to be the next Van Dyke release on Art Dramas program. Marie Wayne and Robert Conness are co-starred in this, while Ralph Dean did the directing. It is due for release following the Apollo drama, "The Mystic Hour."

The novel from which "A Song of Sixpence" is taken created a furore at the time of its publication. It became the subject of debate of countless women's clubs over the country, and the pulpit and press discussed it pro and con.

Marie Wayne, who plays the role of Emmy in the picture, has had a long career both on the stage and the screen. Robert Conness is known to all screen goers as a leading man of ability and appearance. In the cast are Margaret Townsend, Alfred Hemming, Rowden Hall, Nell Pemberton, Gene LaMotte and numerous other popular and well-known players.

Scene from "A Kentucky Cinderella" (Bluebird).

Scene from "A Song of Sixpence" (Art Drama).

Fox Pictures Vogue World Wide

Shown in Every Part of the Globe Under Various Conditions. Transportation a Question.

WILLIAM FOX, president of the Fox Film Corporation, makes the significant statement that motion pictures are the most potent medium for spreading the gospel of an international spirit. That Mr. Fox is a practical exponent of his theories is evidenced by the fact that the Fox Film Corporation is continually adding new links to the chain of countries with which he is encircling the globe.

Fox films have been shown for some time in Norway, Sweden, Spain and Portugal, and contracts have recently been closed for the following countries: Chili, Peru and Bolivia, and arrangements are being made whereby the Fox pictures will be shown in remote parts of Argentina, Uruguay, Paraguay, as well as Brazil, in which latter country the Fox pictures have been established for the past two years.

In many of the countries mentioned there are little or no transportation facilities, but the insistent demand for Fox pictures has made it necessary for the Fox organization to arrange for special messengers to take the film into the interior. It is interesting also to note that the following countries are still available for foreign buyers: Italy, France, Russia, India, Dutch East Indies, Japan, South Africa, Philippine Islands, Central American republics and Panama.

Even in disrupted Russia, where almost every living condition is unsettled, negotiations are now being made for showing the Fox productions.

Elmer H. Carlson has just returned from a trip through Scandinavia, where he made arrangements to show the Fox films to members of the royal family. The headquarters of the Fox features in Norway are at 4 Startingsgate, Christiana, and in Sweden at Metropolitan, Hollandsregat, Stockholm. Mr. Carlson's Scandinavian organization is represented in America by his brother, John Carlson, of 96 St. James avenue, Boston.

In Spain the home of the Fox features is Ronda Universidad 14, Barcelona. The purchaser of the Spanish and Portuguese rights for the William Fox studios is Julian Ajuria, who is also a large film importer in the South American field.

In Great Britain and Australasia the Fox organization has conducted its own exchanges for two years, and the success of the Fox pictures has been unprecedented. In Great Britain alone nine large exchanges are being operated by Mr. Fox's British company. Three exchanges are being operated by his Australasian company. In those countries where the Fox pictures are being shown, Theda Bara, William Farnum, Valeska Suratt, George Walsh, Virginia Pearson, Stuart Holmes and the various other Fox stars are as familiar to the motion picture-going public as they are in the United States.

Imagine the effect on the simple-minded natives of the Fijii Islands, for instance, when Theda Bara appears on the screen in her newest vampire picture. Yet eighty of the Fijiis are inhabited and several of these eighty have on display, besides bananas, papawapples and yams, a fairly new Fox film. Across the deserts of Oodnadatta, in Southern Australia, camels transport the Fox films to the remote post station of Alice Springs, where the population consists of one hundred and fifty persons—men, women and children.

In some cases theaters are actually built to properly introduce the Fox films. This is more recently true in Spain and Portugal, where plans are being rushed to complete new theaters to show Fox features to the Spanish and Portuguese picture-loving public. All of which shows that the appeal of the motion picture is universal, because it overleaps all conditions and rises down convention and language.

L-KO READY WITH ITS JUNE RELEASES.

From Julius Stern, president of L-Ko Comedies, comes the announcement that General Director J. G. Blystone has completed and shipped to Universal exchanges, ready for release, the June supply of merrymakers under that brand. They are declared to equal the best L-Ko standards.

June 4 will bring "Dry Goods and Damp Deeds," with Phil Dunham the featured comedian. Lucille Hutton, Myrtle Sterling and Charles Inslee will be prominent in the merrymaking. Vin Moore directed, under Mr. Blystone's supervision.

"Chicken Chased and Hen Pecked," June 11, will also show Phil Dunham to the fore, with Miss Sterling, Kathryn Young, Mr. Inslee and Al Duffy the other prominent participants. This comedy was also directed by Vin Moore.

"Where Is My Che-ild" will be the June 18 release, with Dan Russell the featured one. Gladys Varden and Mrs. Moore will be in the support. "A Baby Mix-Up" follows on June 25, with Dan Russell featured in a company including Gladys Roach and Mrs. Moore. Noel Smith directed this one, with Mr. Blystone keeping an eye on the proceedings.

NEW TITLE FOR WARWICK PICTURE.

"The Shadow of Night" has been selected as the title of Robert Warwick's latest Selznick-Picture, just completed by Director Leonce Perret, under the working title of "A Modern Othello." This picture will follow "The Silent Master," the Warwick production now ready for general release.

Activities at Mutual Studios

Ten Stars Now at Work, Four of Them at American Studio —Gail Kane Working on "The Upper Crust."

NEARLY a score of big pictures have been completed or are in course of production at the Mutual studios. Ten stars and their respective companies are producing Mutual features. Four companies are at work at the studio of the American Film Company, Inc., at Santa Barbara.

Gail Kane is at work on "The Upper Crust," which will be completed in time for release June 25. Her fourth picture will be "The Woman in Black."

William Russell, under direction of Edward S. Sloman, has finished "Shackles of Truth" for release June 4, and is at work on "The Weakness of the Strong," to be followed by "Pride and the Man."

Mary Miles Minter, under direction of James Kirkwood, is busy on "Periwinkle," for release June 11. She will then start on "Melissa of the Hills," by Mabelle Heikes Justice.

Juliette Day has just reported at the Santa Barbara studios, leaving Broadway, where she played in "Upstairs and Down" with marked success. She will be under the direction of Rollin S. Sturgeon, who has been directing Gail Kane. "Betty and the Buccaneers," by J. Edward Hungerford, has been selected as Miss Day's first production.

"Little Miss Missionary" has been chosen for Margarita Fischer's next production, and she is at work on it at the studio of the Pollard Picture Plays Company in San Diego.

At the Horkheimer studios in Long Beach, Jackie Saunders is busy on "Betty Be Good." She has just completed "A Bit of Kindling," scheduled for release June 18.

At the Powell Producing corporation at College Point, L. I., "The Dazzling Miss Davison," starring Marjorie Rambeau, has been completed for release June 18. She is now at work on "Mary Moreland."

"Reputation," Edna Goodrich"s first production for Mutual, has been set for release June 4 and she is now at work on "Queen X." "Outcast," Ann Murdock's first production, has been completed and she is engaged in making "The Imposter."

Charlie Chaplin is working on his forthcoming release, to be released late in June.

In addition to the rush of work on star productions, the studios producing "featurettes," little pictures with big stars for Mutual, are working at top speed. Mutual releases are running close to an average of 20 reels a week and some weeks go as high as 30 reels.

THREE SINGLE REELS FOR JUNE 3.

The first single-reel from the Gaumont studios in June is "Tours Around the World," No. 31, released June 5. This is an extremely entertaining reel, having four sections representing Europe, Africa and the West Indies. Europe contributes picture of "Winter in Galicia" and "The Monastery of Piedra, Saragossa, Spain." The former shows the character of the country exposed to Russian invasion beyond the Carpathian mountains. The latter is one of the most picturesque spots in Spain. The monastery was built in 1194. Africa offers pictures of Morocco's chief seaport, Tangier. St. Kitts, an island of the British West Indies, completes the pictures upon this unusual travel reel.

The second picture of the week is Gaumont's topical screen newspaper, the Mutual Weekly. This will appear June 6. It will contain the news of the week, as well as an appeal for the Liberty Loan.

The following day, June 7, Gaumont will issue Reel Life No. 58. It has five sections. "Modern Footwear" explains the making of shoes by machinery. "Bass Fishing in Florida" is a recreation picture showing a piscatorial paradise at Lake Poinsette, Fla. "Launching a Life Boat" shows a new device for rapidly getting the boat over the side of the vessel. "Electrical Gardening" is most timely. It illustrates how an electric current is used to hasten the growth of plants. The reel concludes with pictures of physical education, mainly by means of dancing. Both the popular Dalcroze and Demeny methods are illustrated.

STRONG SUPPORT FOR FAMOUS PLAYERS.

Among those who are appearing with Marguerite Clark in the Famous Players adaptation of Sir Arthur Wing Pinero's "The Amazon" is Edgar Norton, who has established an enviable reputation for his remarkable impersonation of eccentric English characters.

When Director J. Searle Dawley was assembling a cast to support Billie Burke in her first Famous Players-Paramount picture, an adaptation of Gelett Burgess' "The Mysterious Miss Terry," he selected Bessie Learn to play the role of the proprietor of the hardware store in which the mysterious Miss Terry finds employment. Every motion picture fan will remember Bessie Learn for her delightful and thoroughly charming ingenue roles in Edison pictures.

Sam Hardy, one of the most popular comedians on the stage today, is playing opposite Mae Murray in "At First Sight." Mr. Hardy will never be forgotten as the breezy young American whose comic antics formed one of the greatest attractions in the highly successful musical comedy "Princess Pat."

"THE SERPENT'S TOOTH" (American).

Gail Kane's second production for Mutual under her contract with American, "The Serpent's Tooth," has been scheduled for release May 28. It follows closely the release of Whose Wife?" which won the general approval of reviewers and exhibitors and has been heavily booked.

"The Serpent's Tooth" was written by Forrest Halsey, and scenarioized by Doris Schroeder. It was originally announced under the title of "Edged Tools." It was produced under the direction of Rollin S. Sturgeon.

Scene from "The Serpent's Tooth" (Mutual).

"The Serpent's Tooth" provides a wide range of opportunity for Miss Kane to display her talent. She is a Puritan maid, the sweetheart of the village doctor, the bride of a wealthy New Yorker, the suffering wife of a drunken husband, the unconscious victim of morphine and eventually again the sweetheart of her first love.

PROMPT DELIVERIES ON SIMPLEX.

The Precision Machine Company, manufacturers of the Simplex Motion Picture Projector, make a point of filling orders the same day as received, if at all possible.

An example of this excellent service is the order placed by the Post Exchange at Fort Totten, L. I. The order was received by the factory on May 18, at twenty minutes after twelve o'clock, and within an hour the Simplex Projector was packed and on the company's special motor truck on its way to Fort Totten, which is about thirty miles from New York. The new apparatus was used that evening to entertain the soldiers that are stationed at the post.

NEXT PICKFORD PICTURE JULY FOURTH.

Walter E. Greene, president of Artcraft, announced that the next Mary Pickford picture would be released July 4. "The Little American" is the title of the forthcoming Pickford vehicle now nearing completion under the direction of Cecil B. De Mille, at the Lasky Hollywood studios in California.

For the first time in many months "Little Mary" will be seen in this picture as a grown-up American girl in modern gowns. As the young society girl of the U. S. A. she is caught in the terrible tide of the German invasion of France.

Picture Theaters Projected

CHICAGO, ILL.—A. E. Woods Theater Company has plans by Marshall & Fox, 706 Lincoln Parkway, for a ten-story brick theater and office building at 150-66 Dearborn street, to cost approximately $400,000.

CHICAGO, ILL.—Max Blatt has plans by J. E. Pridmore, 38 So. Dearborn street, for a two-story brick theater, store and hall building at 7070 Clara street, to cost about $100,000.

EAST ST. LOUIS, ILL.—Frank Tate and Louis Cela, proprietors of the Columbia and American theaters, plan to erect a new theater on Collinsville avenue. The new house is to be known as the Orpheum and have seating capacity of 2,500. The stage and auditorium will have a depth of 156 feet. The program will be moving pictures and vaudeville.

KANKAKEE, ILL.—The Kankakee Theater Company has been incorporated with a capital of $55,000 by Dennis L. Hogan, Henry F. Ruel and others.

TAYLORVILLE, ILL.—Charles Vance, of Chillicothe, Ill., has purchased a moving picture theater here, and plans to make a number of improvements to the house.

QUINCY, ILL.—Peter Pinkelman, who recently purchased the Princess theater, plans to make improvements and rearrange the seating capacity.

EVANSVILLE, IND.—The Evansville Public Hall Company, Hal Chute, president, 313 Sycamore street, has decided to rebuild its moving picture house, which was badly damaged by fire some months ago. Cost of rebuilding the structure estimated at $40,000.

TERRE HAUTE, IND.—J. O. E. Pridmore, 38 So. Dearborn street, Chicago, Ill., is preparing plans for a modern fireproof moving picture theater to be erected at the corner of Eighth and Wabash avenues, for the Bankers' and Merchants' Theaters Company.

CLARKSVILLE, IA.—Thomas J. Schaffer, former sheriff, has purchased the moving picture house of Mr. Hale and plans to make improvements.

DELTA, IA.—Forrest Stoner has disposed of his interest in the Crescent theater to Tom Bitner.

DES MOINES, IA.—The Alamo theater at the corner of College avenue and Sixth street, formerly conducted by George Mercer, has been purchased by C. M. Ludwig and Emery Odell.

ESTHERVILLE, IA.—Madsen and Peterson, Plymouth building, have contract to erect the new Grand theater. The structure is to cost about $100,000.

LORIMOR, IA.—H. W. Miller and W. E. Heflen will open a moving picture house here in the near future.

OSKALOOSA, IA.—The Orpheum theater on High avenue West has been remodeled and redecorated.

OXFORD JUNCTION, IA.—A moving picture theater has been opened here by L. W. Sley and Joseph Hovlik, Jr.

WICHITA, KAN.—The Wichita Theater Company will erect a three-story theater at 308-10 East Douglas avenue, to cost $75,000. It will have seating capacity for 1,500 persons, 1,000 on the main floor and 500 in the balcony. It will be known as the Wichita theater.

SPRINGFIELD, MASS.—John Sena contemplates converting his bowling alleys into a moving picture theater.

SAGINAW, MICH.—Arthur O. McInerney has purchased the Rex theater from H. E. Oppenheimer and E. C. Forrest and plans to make a number of improvements.

ALEXANDRIA, MINN.—R. S. Hess, who recently took over the Cozy theater, plans to make improvements in the house.

ARGYLE, MINN.—Extensive improvements are being made to the Star theater.

CALUMET, MINN.—James Cruse and Louis King, who recently purchased the Royal theater, plan to make a number of improvements.

DULUTH, MINN.—Blackmore Brothers, of Rainy River, who recently purchased the Diamond theater, plan to make a number of improvements to the structure.

EDGERTON, MINN.—Jack Tindall and Henry Bevans will open a moving picture house here.

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Specimen on Application

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Beautiful Theater for Framingham, Mass.

Trimount Theaters, Inc., to Build Beautiful New House—Will Be Called Theater St. George—George A. Giles Is Treasurer of Company.

From J. J. Phillips, Photoplay Editor, Boston Journal.

FRAMINGHAM, MASS.—The latest New England theater is to be known as the Theater St. George, and will be erected in Framingham, Mass., for the Trimount Theaters Inc., George A. Giles, treasurer, Cambridge, Mass., present lessees of the Princess and Gorman theaters in the same town. This theater was designed by Blackhall, Clapp & Whittemore, architects of Boston.

In the design the architects have tried to get away from the hackneyed and usual and to create a theater which would be simple and dignified in its arrangement, and in a way is a reflection of the simple New England habits of eastern Massachusetts.

The exterior is merged in the design of the block of stores and offices. While everything is light and businesslike in its arrangement, with plenty of glass and ample approaches, there is a fine opportunity for an architectural treatment thoroughly in keeping with South Framingham and with the theater and the stores.

Geo. A. Giles.

The entrance is through the center of the block. There is first a high vestibule extending through two stories lined with marble on the side walls and crowned by a spherical vault of mosaic work. The first set of doors lead from the vestibule into a lobby decorated in quiet, subdued taste, beyond which and through a second set of doors is a rotunda, from each side of which lead up a broad flight of stairs to the balcony. On this level, also reached from the lower story of the rotunda, are the business manager's office on one side and on the other a ladies' rest room and reading room where patrons of the theater may wait for a friend, or enjoy a few minutes' rest during the intermissions. The rotunda extends through two stories, and on the second level midway of the balcony are arranged lavatories, ushers' rooms, etc. From this rotunda one looks down directly into the rearmost rows of seats of the theater, and from the rotunda broad steps lead to the top of the balcony, while on each side of the house are passages leading directly to the front of the balcony with no steps, thus giving access to a continuous row of boxes across the entire front of the house.

In interior arrangement and equipment this house will be a complete theater, with a stage adapted for large performances, or capable of being set as a frame about a moving picture. An attempt has been made to bring the stage close to the audience. The decoration is planned to be subdued in tone, but with richness. There will be provision for the usual orchestra, in addition to which there will be a fine pipe organ of the most modern type, not the sort of instrument which drowns out the music from the stage and calls attention to itself in harsh, brazen notes, but the kind of instrument of which the sweet tones can steal into one's mind together with the story of the play, one helping the other, both conspiring to the pleasure of the audience, while not incapable of swelling to the noblest notes of triumph.

Every seat will be a good seat. There will be no posts to obstruct the vision, no drafty ventilators to chill the ardor of the spectator, no fiery radiators to try out the enthusiasm, and no narrow armed chairs to discommode, but every seat will have an unobstructed view of the stage and be easy and comfortable.

The heating and ventilation will be all that could be desired for a house of this kind, with fresh air in abundance, not too warm and surely not too drafty, and the lighting of the house will be discreet and indirect so as to give the desired amount of illumination without fatigue or glare.

It is the aim of the management and the hope of the architects to make this theater one of the best, coziest, most comfortable and well appointed theaters in New England and no pains or thought have been spared to work out these ideas.

George A. Giles, treasurer of the Trimount Theaters Inc., and prime mover in this, his latest enterprise, has for nine years been one of the leading exhibitors of New England. Primarily a business man with real estate offices in Cambridge, where he was educated at Harvard College, he has applied the same business principles in the management of his theaters. As a result of this, the Trimount Theaters Inc. are always welcome in any town where they see fit to operate.

Special Features in Boston.

Boston, Mass.—Douglas Fairbanks' first picture for the Artcraft, "In Again—Out Again," played to a very successful week at the Boston theater, the smiling Doug. packing them in every afternoon and evening. Manager Harris expressed his approval of the Fairbanks' feature from the box office standpoint.

"The Crisis," a photodramatization of Winston Churchill's famous novel, opened at the Majestic Monday evening, May 14. The picture is being put on by the Sherman-Elliott Company and the production will remain at this theater for the next six weeks.

New Atlas Film Director Chosen.

Boston, Mass.—A meeting of the stockholders of the Atlas Film Co. was held recently at the studio of the company at Newton. There were 65 members present and the following officers were elected: Lon N. Dadmun, president; E. Helly, clerk; J. C. Morse, treasurer, and the following board of directors: F. H. Miller, J. J. Leaman, F. Mason and Eugene Turner. Active work on picture production will begin at the Atlas studios in Newton on Monday, May 14, and a formal opening for the press and public will be held May 28 at the studios.

Peerless Film Corp. Buys "Birth."

Boston, Mass.—"Birth," the interesting picture produced under medical supervision by the Eugenic Film Company, was shown to the newspapermen of Boston Wednesday, May 9, at the Tremont Temple. This picture has been purchased by the Peerless Film Corporation for New England and will be shown at the Tremont Temple shortly. The picture made a deep impression on the Boston press. The aim of the picture is to impress on the public's mind with the sanctity and duties of motherhood, and will be shown as it was in New York, the week being divided, first three days for women and the last three for men, and never a mixed audience.

A newspaper advertising campaign for the newest Pathe serial, "The Journal of a Neglected Wife," has started in the Boston newspapers.

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PINE TREE STATE NOTES.

From J. P. Flanagan, Bangor, Me.

Presque Isle Items.

PRESQUE ISLE, ME.—Proprietor Lee Ferguson of the Horseshoe moving picture theater is now using Paramount and Triangle pictures, with Gold Rooster plays, Pathe serials and Selznick productions. He has played "Twenty Thousand Leagues Under the Sea" twice to capacity each time. He is running "Seven Deadly Sins."

On Wednesday of this week Daniel M. Maher, the only moving picture photographer in Eastern Maine, came to Presque Isle from Bangor and took pictures of the Taft Day celebration, when Ex-President Taft spoke. When completed these pictures will be shown at the Horseshoe one week and then will be booked all over the country, Mr. Ferguson having booked the print outright, and will book it from here.

The World correspondent acknowledged with appreciation an invitation from Mr. Ferguson to visit his house whenever in Prisque Isle. His promise to show the writer man a good time sounds good and Mr. Ferguson's hospitable remarks are hereby acknowledged with thanks.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

BALTIMORE NOTES.

Peabody Owner Fined for Unlicensed Operator.

Baltimore, Md.—S. M. Buskman, proprietor of the Peabody theater, 11 East North avenue, was arrested by a member of the State Board of Moving Picture Operator Examiners on Thursday morning, May 10, charged with allowing an unlicensed man to operate his projejction machine. Justice Packard at the Central police station fined him $5 and costs.

Baltimore Business Notes.

Baltimore, Md.—Charles E. Thropp, manager of Nixon's Victoria theater, 415 East Baltimore street, announces that the summer schedule for this house will be placed in effect Monday, May 28. After this date the program will be changed twice a week.

The Bridge theater, Edmondson avenue and Pulaski street, has just celebrated an anniversary week and a special program was arranged for the occasion by Louis Schlichter, president of the Edmondson Amusement Company.

Blanke & Zink, architects of Baltimore, are the designers of the big new Strand theater now under construction by Tom Moore of Washington, D. C.

Frank A. Durkee, owner of several Baltimore theaters, states that "The Cure," with Chaplin, is the tenth of this series he has run, and it beat them all.

Charles S. Anderson, manager and owner of the Grand theater, Highlandtown, Md., is highly pleased with the Shorty Hamilton series and regrets exceedingly that the second series is not ready.

Through the courtesy of Harry A. Henkel, manager of the Academy of Music, this house was used for two big mass meetings on Sunday, May 13. In the afternoon a patriotic meeting was held by the Maryland Red Cross and at night the meeting was in the interests of the Zionist movement.

IN PHILADELPHIA.

By F. V. Armato.

Manager Goldman Nets Nice Sum for Red Cross.

Manager Goldman's Waste Paper Wagon.

Philadelphia, Pa.—Manager Eliot J. Goldman, manager and proprietor of the popular Bluebird theater here, secured quite a neat little sum for the benefit of the Red Cross last week. By offering the lure of a free ticket of admission to every child in the neighborhood who would collect waste paper and bring it to the theater Saturday morning he secured over twenty-five hundred pounds of paper. This was taken away and sold by a troop of Boy Scouts, who commandeered a motor truck for the purpose, and the proceeds donated to the Red Cross.

Why Maryland Censor Law Has No Appeal

Violators Not Entitled to Jury Trial—Usual Fine Is $50 and There Is No Appeal Unless Fine Exceeds That Amount.

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—Another important decision has been handed down by Attorney General Albert C. Ritchie regarding the appeal by violators of the censor law for jury trials. In this opinion, which was forwarded to Mrs. T. B. Harrison, secretary of the Maryland Censor Board, the following is set forth:

Violators of the state motion picture censor law are not entitled to jury trials and only have the right of appeal from a police magistrate's decision if the fine imposed is in excess of $50.

Magistrates may at all times prevent violators of the law from appealing from their decisions by imposing fines for $50, which is the minimum for second and all subsequent violations.

Police magistrates and justices of the peace have summary jurisdiction to try and punish offenders of the censor law, and the law itself does not provide for any appeal whatsoever. Further, there is no phase of the common laws which permits any person to appeal from a magistrate's decision where the fine is not in excess of $50. When the fine, however, exceeds this amount an appeal may be taken to the Criminal Court.

Thus it can be readily seen that this ruling prevents any appeals from magistrate's decisions under the censor law for first offenses as the maximum penalty for such first offenses is $50.

Danville Man Marries Screen Beauty.

Danville, Va.—Announcement was made in this city on May 13 of the marriage of Lieutenant J. N. Wheatley of this city to Shirley Courtney, now appearing in moving pictures, in Jacksonville, Fla. Miss Courtney was formally with the "Whirl of the World" company at the New York Winter Garden.

Dr. Leonard Hirshberg Buys Theater.

Baltimore, Md.—The Dream theater, 582-584 North Gay street, has now been taken over by Dr. Leonard K. Hirshberg, a very well known newspaper writer and physician of Baltimore. A new progressive policy is being planned. Samuel G. Smith, formerly manager of the Park Movies theater on Fulton avenue, has been engaged to manage the Dream.

Throngs Give Greeting to W. S. Hart.

Baltimore, Md.—On Tuesday, May 15, William S. Hart visted this city and was loudly acclaimed as a gentleman and film hero by the lusty throated crowds who saw him. The committee who had charge of Mr. Hart while he was in the city were: J. H. Buttner, manager of the Washington Triangle branch; Guy L. Wonders, manager of the Wilson theater, and A. B. Price, manager of the Rialto theater. Immediately upon his arrivel an impromptu reception was held at the Hotel Emerson for many of the exhibitors and newspaper men and friends. He was then conducted to the Wilson theater, 418 East Baltimore street, and it required the activities of two traffic policemen to clear the crowd so that his auto could get near the theater. After this he went to the Strand, Grand, Schanze's and West End theaters, where he addressed the audiences and was again greeted by great throngs. Later in the afternoon Mr. Hart and J. H. Buttner left for Washington in the big auto of Tom Moore, owner of the Strand and Plaza theaters of that city.

J. C. Cremen Takes Over Belvedere.

Baltimore, Md.—J. C. Cremen, owner and manager of the Carey theater, 1442 North Carey street, one of the model colored theaters in this city, has now taken over the Belvedere theater, 313 Belvedere avenue. A new policy is contemplated by Mr. Cremen.

Jinx After J. A. Barron?

Baltimore, Md.—J. Arthur Barron, resident manager of the Strand theater, 404 North Howard street, has been having a very strenuous time here of late.

First, he became very brave (in view of the high cost of loving) about two weeks ago and secured a marriage license.

Second, the first night, after he returned from his honeymoon, he was delayed at the Strand by business until 3 a. m.

Third, the censors has him pinched because he failed to have a tag on one of the pictures he screened.

Unique Attraction to Open McHenry.

Baltimore, Md.—As a unique idea, an attraction originated by Bernard Depkin, Jr., supervising manager of the Parkway interests, will be screened when the McHenry theater on Light street, near Poultney, is opened to the public on May 26. This is a scenic, photographed by Harry Lewy, co-proprietor of the Great Wizard theater, showing the Baltimore harbor and the monuments, new Hanover street bridge and school children of South Baltimore.

D. A. Neely Called to Colors.

Baltimore, Md.—On Thursday night, May 10, D. A. Neely, who since March has been managing the Princess theater for R. L. Byrum, left for Fort Screven, Ga., to report for military duty. Mr. Neely has had wide experience in the film business. While at Fort Screven he will be associated with the theater there. R. L. Byrum will manage the Princess himself for the present.

Webb Planning Another Big Theater.

Baltimore, Md.—On Sunday, May 13, the noted New York architect, Thomas R. Lamb, visited Baltimore as the guest of Harry W. Webb, president of the Parkway Theater Company, to take a survey of a plot of ground on Northeast Baltimore in the vicinity of Gay and Federal streets, preparatory to drawing up plans for a new theater which will seat about 2,500 and cost in the neighborhood of $80,000.

25 Recruits Gained at New Theater.

Baltimore, Md.—Through the courtesy of L. A. De Hoff, manager of the New theater, 210 West Lexington street, an extremely well arranged mass meeting in the interests of patriotism and recruiting was held on Sunday night, May 13. This meeting was under the auspices of the Fourth and Fifth Regiments in their recruiting campaign and the band of the former regiment furnished the music for the occasion. All the attendants of this house were on hand and gave their services in the help of the cause. Patriotic music and stirring speeches were given which fired the huge crowd to great enthusiasm. The effort met with success for 25 strong lads came forward to give their services to Uncle Sam. A beautiful silver offering also was given to aid the cause.

Red Cross Benefit at Ford's.

Baltimore, Md.—On Monday night, May 14, through the courtesy of Charles E. and John T. Ford, co-proprietors of Ford's opera house, a benefit performances of "Intolerance," the D. W. Griffith spectacle, was held at this theater under the auspices of the Red Cross Division of the Woman's Suffrage League. Patriotic addresses were delivered by prominent Maryland men.

Halifax Exhibitors Get Seat Tax Reduced

Provincial Tax Offset by Cutting of City Tax on Seats to Half—Ticket Tax Is Now One Cent for Tickets Costing 25 Cents or Less.

From F. F. Sully, La Tour, St. John, N. B.

HALIFAX, N. S.—To counteract the tax imposed by the Provincial Government on all the theatergoers in Nova Scotia, the exhibitors of Halifax succeeded in having legislation framed and passed that compelled the city authorities to reduce the seat tax from fifty to twenty-five cents per chair per year, and the exhibitors were also instrumental in having legislation framed and passed that prevents an unjust tax on the local exhibitor. The last session of the House of Assembly might well be called a motion picture session, for it dealt with more motion picture problems than has perhaps any other session of the house.

The premier introduced a bill providing for a tax of twenty-five per cent. of the cost of each ticket, the tax to be collected through the agency of tickets sold to the theatregoer. Halifax exhibitors by their untiring efforts succeeded in having this bill so amended that the taxation was reduced to one cent on tickets costing twenty-five cents or less, and two cents on tickets costing more, the tax to be collected by the ticket seller at the time of the sale of the ticket, and later a sworn statement made to the government, stating the amount due to the province.

While this was being pushed the exhibitors had a bill put through the house compelling the city government to cut the seat tax in half, and safeguarding the theater owner in other respects. Another bit of legislation passed by the house and favorable to the exhibitors was a bill that enables the lessee or manager of a theater to secure a license from the city, where heretofore the owner of the property was the only one to whom such a license could be issued. Under the new law, the city cannot refuse this license if the Provincial Government has already granted one to the same exhibitor. It is understood that this had proved a source of difficulty to some of the prospective theater owners in the city. While some of the legislation just passed may entail more or less hardship on the industry in this province, it has fortified the exhibitor and makes his position a more stable and enduring one.

Eliminating Inconveniences of Ticket Tax.

Since the passage of the bill providing for the tax of one cent on all motion picture patrons, the theater owners in Halifax have taken the matter up collectively and have practically decided upon a scheme that will eliminate a great deal of the inconvenience and bother that it was at first supposed would be entailed by the new law. It is now intended to raise the evening admission prices five cents, with the exhibitors paying the tax out of that amount. According to the present plan, no tax will be imposed at the afternoon performances, and the greater number of children as well as the afternoon patrons of the theaters will not be obliged to pay, the entire amount coming out of the extra five cents paid by those who patronize the evening shows. This method, it is felt, will do away with the inconvenience of handling extra copper—and the Canadian ones are large and cumbersome—and the people, in most cases, would prefer to pay the additional four cents and not be troubled with providing for the extra cent at the time of purchasing their tickets, or by taking away the four coppers as change. There is a general feeling among the theater and exchange men that this will prove a very satisfactory method of handling the new tax.

Plan for More Acceptable Films in Halifax.

Halifax, N. S.—Claiming that the pictures and vaudeville performances of the city were leaning toward the immoral and were not elevating to the youthful mind, a delegation from the Federation of Ladies' Clubs of Halifax and several prominent clergymen recently waited upon the exhibitors and urged sweeping changes in some of the programs now being offered to the public. J. M. Franklin, manager of the Strand theater, made provisions for representatives of the organization to attend the first show each week and report such features as they believed to be objectionable. Other theater men took similar steps. The ladies especially urged the boosting of educational subjects for children at the Saturday afternoon performances. In order to cater to the children, N. V. Gastonguay booked a return engagement of Marguerite Clark in "Snow White" for Saturday, May 12, and a return engagement of Zoe Rae, the six-year-old Universal star, in "Gloriana," for May 19. It is felt that the standard of pictures and vaudeville performances required by the Nova Scotia board of censors compares very favorably with other provinces in the Dominion, and with the United States. An extra effort will be made, however, to bring the pictures and shows of all kinds to the mark asked by those who are working in the interests of the up-lift movement.

Propose Ticket Tax for Hospital in Moncton.

Moncton, N. B.—A bill providing for a one-cent tax on all theater tickets purchased in the city of Moncton will be presented to the New Brunswick legislature, which is now in session at Fredericton. Following in the footsteps of Nova Scotia, Moncton has asked for the cent tax, but instead of turning it over to the government, it will revert to the city hospital, which, it is said, is in a needy condition. So far as is known the bill has not met with any opposition by the Moncton exhibitors, but there is ample time for developments before the bill is considered by the government, which will probably be in session for another six or ten weeks.

Chatham's Palace Theater to Be Enlarged.

Chatham, N. B.—G. Babineau and Son, who are doing big business in their Palace theater, which is situated above their poolroom and bowling alleys, have decided to take out the latter and greatly increase the capacity of their house. Work is to be started at once.

Theaters Across Border in Competition.

St. Stephen, N. B.—Charlie Staples, proprietor of the Bijou, recently met some unkind opposition from his American competitors in the adjoining border town in the United States. Charlie, at a considerable expense, booked the big Monarch production, "The Common Law," featuring Clara Kimball Young, only to be opposed on the same days by the opera house in Calais with the same picture, secured through the Bangor, Maine, exchange. A short time later he booked the feature, "The Foolish Virgin," and found that he was up against the same proposition. Both cities are small and draw on each other to a more or less degree for their motion picture patrons.

W. J. Reid Promoted.

St. John, N. B.—William J. Reid, who has been manager of the St. John office of the Regal Films Limited since it was established some few months ago, and who has been responsible for its unusual prosperity, was transferred last week to Toronto, to take charge of the head office. Mr. Reid is succeeded by I. Sourkes, formerly manager of the Midway theater, Montreal, and until early in May Maritime Province representative for the Fox Film. Mr. Reid made many friends among the film fraternity while he was in St. John. The Saturday previous to his departure for Toronto he spent the week end in Halifax, the guest of Don McRae and Meyer Herschorm.

Dominion Film May Open Halifax Office.

Halifax, N. S.—The Dominion Film corporation of Victoria, B. C., is contemplating opening an exchange in Halifax next month, and will in all probability be represented by G. Griffith, a local film man.

Joe Lieberman Will Distribute Monarch Films.

St. John, N. B.—Joe Lieberman, who has been on the road with the Tank pictures for the past two months, will now have charge of the distribution of the Monarch films in the Maritime Provinces. Joe was previously asistant manager and booker for the local office of the Famous Players. Joe left last week for a short stay at his home in Toronto to be present at his sister's wedding.

Business Notes of Interest.

St. John, N. B.—A. B. Farmer of the Star theater has just installed a new Powers 6B motor-driven motion picture machine, from the Independent Film and Theater Supply Company, Limited. Mr. Farmer has been running his house with one machine, but felt the necessity of installing another.

Manager R. Allan Christie of the Independent has met with considerable difficulty in moving into his new quarters in Dock street. The inability to secure carpenters to make the necessary renovations will probably cause a month's delay in getting into his new offices.

St. John, N. B.—On of the largest private projection rooms in the city has just been added to the quarters now occupied by the Famous Players in the Odd Fellows' building. Manager Mitchell S. Bernstein announces that John Kattahar of Sydney has contracted for two Paramount features a week.

Halifax, N. S.—S. Starfield, special representative of the Independent Film and Theater Supply Company made his first trip to Halifax last week, and has booked a number of features in the city, including "The Heart of Maryland" and "Would You Forgive?" at the Orpheus.

Halifax, N. S.—Charlie Berman of the Regal Films was in the city for several days and brought with him "War As It Really Is," which is booked at R. J. McAdam's Casino for an early date.

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Week's Film Doings in Jersey.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Rialto Theater Company Incorporated.

NEWARK, N. J.—The men behind the big new Rialto theater, which is rapidly nearing completion, have formed a corporation called the Rialto Theater Company, with Frank G. Hall as registered agent. The offices of the concern, which is capitalized at $115,000, are located in the Strand theater building. The incorporators are Frank G. Hall, John B. McNally and George A. Enright. At the same time was incorporated the Rialto Realty Company, for the purpose of obtaining the property. This latter concern is capitalized at the same amount, and contains the same personnel as the Rialto Theater Company.

The Rialto, as told in a previous issue

of the Moving Picture World, will be one of the largest picture houses in the state upon its completion. The new house will occupy the ground at 909 to 915 Broad street. The lots cost $650,000 and the theater building $350,000 additional. The plans, as drawn by Percy Vivaratas, call for the construction of a one-story brick building 100x160. The frontage of the lots on Broad street is 104 feet, while the depth is 282 feet, and the width is 109 feet. The theater will seat 3,000 persons. It is expected that the latest addition to the local film houses will be ready for occupancy in the early fall.

Contemplated Salem Theater.

Salem, N. J.—Arthur B. Smith contemplates the construction of a moving picture theater at this place. The proposed theater will be a one-story brick hollow tile structure, occupying a plot 30x120. The cost will be $15,000.

Two Features at Strand.

Newark, N. J.—The two features during the week of May 14 at the Strand theater, John B. McNally, manager, were the Vitagraph features, "Womanhood, the Glory of the Nation," and "Beware of Strangers." The house did a smashing business at 25 and 50 cents admission. For the week of May 21 Mary Pickford in her latest Artcraft production, "A Romance of the Red Woods," will be the stellar attraction.

Edison "Conquest" Pictures.

Newark, N. J.—Four performances on Saturday, May 19, are announced of the new Edison '"Conquest" pictures at Wallace Hall, Y. M. C. A. building, 108 Halsey street. The pictures have been produced for the explicit purpose of advancing the movement for better films.

"Honor System" at Terminal.

Newark, N. J.—"The Honor System" will be the attraction during the week of May 20 at the Fox Terminal theater. Moe Kridel is the manager of the house, which adjoins the new Public Service Terminal.

Big House for Forest Hill.

Newark, N. J.—Plans have been filed for the erection of a two-story building to be built at the southeast corner of Mt. Prospect avenue and Heller Parkway. The said building is to contain a moving picture theater, three stores, six offices and a meeting hall. The plot occupies 125x150 feet. Arthur W. Moore, of 22 Green street, is the owner of the new theater. The plans, as drawn by Architect Henry Baechlin, 665 Broad street, call for the expenditure of $65,000. The building will have a brick and stone face and slag roofing.

Fox Terminal Safe Opened.

Newark, N. J.—The safe of the Fox's Terminal theater was opened last Monday and $485, representing Saturday's receipts, was taken from the safe. The police believe that someone who knew the combination of the safe is responsible for the theft. The police conclude this to be the case since no marks were on the safe to indicate that it had been tampered with, and the combination was in working order. Moe Kridel, manager of the house, discovered the theft. The culprit has not as yet been apprehended.

$20,000 Theater in West N. Y.

West New York, N. J.—The Comet theater, care of the J. C. Garisch estate, 677 Bergenline avenue, is having plans prepared by William Mayer, Jr., and Edward Manahan, 711 Bergenline avenue, for the construction of a moving picture theater on the former premises. The house, which entails the expenditure of $20,000, is of brick and iron construction and slag roofing.

New and Heavier Tax in Toronto

City Controller Wants to Increase Tax on Theaters by 120 Per Cent.—Counts the Number of Seats in Whole City—Calculates That Each Is Filled Three Times Every Day—Measure Goes to Special Committee.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Canada.

TORONTO, ONT.—The seventy-five moving picture exhibitors of Toronto stand liable to a stiff increase in municipal taxation on the one hand and the enforced closing of their theaters during the day time, according to proposals made at the Board of Control meeting at the City Hall on Wednesday, May 16, by Controllers Foster and Cameron.

Controller Foster, whose platform has always been "Economy" in civic administration, regardless of consequences, laid before his fellow members a scheme for a great increase in the city's revenue at the expense of the moving picture theaters and film fans. The plan outlined by him provided for an increase in taxation from the picture houses by over 120 per cent.

According to the controller's computation the moving picture theaters of the city have a combined seating capacity of 41,507. Allowing for the occupation of each seat three times per day at an average fee of 15 cents, the total annual revenue to exhibitors would be $10,330,094, or $142 per seat per year. The city now exacts a fee of $50 per theater per year. This figures out roughly at 11 cents per seat per year. Controller Foster suggested that the city charge a flat rate of 25 cents per seat per year, or an increase of 120 per cent. in the tax.

In recommending this increase Controller Foster pointed out that the city's revenue from both picture houses and the legitimate theaters would be increased from $5,387.50 to $14,227 per year.

Mayor Church declared: "If you increase the fee of the theaters it will simply come out of the pockets of patrons."

Controller Cameron also recommended that all moving picture theaters be permitted to open only in the evenings of the six week days. In making this proposal Controller Cameron argued that the film theaters during the daylight hours were merely a refuge for military slackers and loafers.

No action was taken by the Board of Control except to refer the subject to the special committee which has been appointed to find ways of increasing the revenue.

Local moving picture men were given absolutely no intimation that the subject of theater taxation would be brought up before the Board of Control and, accordingly, they had no representation at the meeting. It is more than likely, however, that the Moving Picture Exhibitors' Protective Association of Ontario and the Exchange Managers' Club will take immediate steps to meet the new menace. The proposition has created a profound sensation here.

The city is said to be desperately in need of more money and the exhibitors now face the likelihood of a big increase in taxation on top of a healthy Provincial license fee and a war tax on admission tickets. The exhibitors cannot say, however, that they are doing poor business, because the continued cool weather has rather helped receipts.

New Exchange, Atlas Films, Opens.

Toronto.—Still another moving picture exchange has been opened in Toronto. The new business has adopted the name of the Atlas Films of Canada, and offices have been established in the Imperial Bank building, Yonge and Queen streets. The officials of the new concern are the Roos Brothers and Mr. Mulhall. The former are well known local cameramen, while Mulhall was formerly associated with R. S. Marvin in the Strand theater, Toronto, and the Strand, Camp Borden. Leonard Roos also formerly took topical views for Mr. Marvin and latterly has been taking news pictures for the Pathe. The new company will engage in commercial work and will also release various subjects, including comedies.

To Organize Permanent Exchange Club.

Toronto.—James Travis, formerly the Pathe Toronto manager, has been authorized to effect a permanent organization of the Exchange Managers' Club, of which he has been the secretary for many weeks. It is announced that Mr. Travis will become a mediator between the exchanges and exhibitors in this province, throughout the whole of which he is well known.

Canadian Universal Notes.

Toronto.—Announcement is made at the Canadian headquarters of the Universal here that E. S. Granau, formerly assistant manager of the Montreal Universal branch, has been made manager of that office in succession to T. O. Byerle, who resigned recently.

Harry Decker, who has had charge of Bluebird Photoplays in Montreal, has become assistant manager of the Montreal branch, and Charles Brenon will now have charge of the Bluebird department at Montreal.

St. Denis Theater Under Hammer.

Toronto.—According to an announcement made here the St. Denis theater, Montreal, the largest picture theater in Canada, has been offered for sale by H. Hicks & Co., who are acting for the liquidators of the theater. The theater will be placed under the hammer about the middle of June.

Ticket Tax in Ontario for one Month.

Toronto.—Announcement has been made that the Ontario government derived a revenue of more than $50,000 during the month of April alone on amusement war tax. This is the largest monthly total since the tax went into effect in May, 1916, and in this instance was secured solely through the sale of theater tickets, as there were no outdoor sports to augment the tax receipts. The collection for the month of April figures out at the rate of $600,000 per year. The many pennies do count up.

Operator C. L. Spofford Wins Contest.

Toronto.—Charles L. Spofford, operator of the Red Mill theater, Toronto, was the winner of the contest conducted by Mr. McMahon of the local I. A. T. S. E. for the best answers to five questions on projection. The competition was open to operators all over the Dominion.

Toronto.—Scarboro Beach Park, Toronto's popular East End amusement park, was opened for the season on Saturday, May 19. As usual, moving pictures are being screened in the open at regular intervals during the evening as one of the free attractions. Universal comedies are again being used.

Toronto.—George McArthur, Jr., for six years with the Gold Fibre Screen Company, of Detroit, has organized the Acme Gold Fibre Screen Company at Windsor, Ontario, and has already taken orders in the Dominion. One of his new screens is being placed in the Regent theater, Toronto.

How Traveling Film Salesmen Can Register

War Department Arranges for Registration of Men Who Must Be Absent on Day Appointed—Issues Cards to Be Filled Out.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—In response to a large number of inquiries the War Department has issued instructions regarding the registration of traveling men and other absentees under the conscription law, in which traveling film representatives and other men on the road for the motion picture industry will be interested.

The department wishes to impress upon the people that there will be only one day for registration, which will be specified in the President's proclamation of the law. Upon that day all males between the ages of 21 and 30, inclusive, must register. Persons too sick to present themselves for registration must send a competent person to the clerk of the city or county in which they reside on the sixth day after the date of the President's proclamation. The clerk will give instructions for registration.

Any person who expects to be absent from home on registration day should go to the clerk of the county, where he may be staying, on the sixth day after the date of the President's proclamation. If he is in a city of over 30,000 population, the city clerk is the official to whom he should apply. The absentee will be told how to register, and a registration card will be filled out, which must be mailed by him so as to reach the registrar of his home precinct by registration day. The clerk to whom the absentee applies is not empowered to issue the absentee a registration certificate, which is to be issued only by the registrar in his home precinct.

Richmond Council Has Minor Patron Measure.

Richmond, Va.—Councilman Edgar B. English has introduced in the city council an ordinance prepared by him, with the assistance of Judge Ricks of the juvenile court, prohibiting children under fourteen years of age from entering motion picture theaters unless accompanied by a parent or guardian. A fine of not less than $5 nor more than $50 is provided for each offense.

R. F. Hogue Buys Splendid Norfolk Theater

Quarter of a Million Involved in Deal Whereby Picture House Changes Hands —Shows Faith in Norfolk's Growth and Prosperity.

NORFOLK, VA.—Robert F. Hogue, a capitalist, of Prince George, Va., has secured possession of the Granby theater, on Granby street, between Freemason and Charlotte streets, from George Karanicholas and George Christopolous, both of Norfolk.

In addition to a cash consideration, the Rogue and Bonshaw apartments were also transferred to Messrs. Karanicholas and Christopolous. The total amount involved in the transaction is approximately $250,000.

Mr. Hogue is the father of Dr. Robert C. Hogue of this city. He is well known by the business men of Norfolk, and has been royally entertained by many of them since he came to this city about a week ago to close negotiations for the Granby as an investment. Mr. Hogue said he had the greatest faith in Norfolk's growth and future, and did not know of any city where the outlook for increased values was greater. He also said he had looked over the city, and that he could see no better prospects for investment than on Granby street.

The Granby theater was erected two years ago by George Karanicholas and George Christopolous as a motion picture house, and is one of the handsomest and best arranged in the South. It has a frontage of 55 feet, and a depth of 185 feet.

This deal is one of the largest that has been made in Norfolk real estate for more than a year.

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Philadelphia News Letter

By F. V. Armato, 144 N. Salforth St., Philadelphia, Pa.

Robert Lynch Heads Local Metro.

PHILADELPHIA, PA.—The appointment of Robert Lynch, formerly of the Bluebird exchange, as manager of the Metro exchange here comes as one of the surprises of the year. Mr. Lynch has made an excellent record with Bluebird pictures, and has been successful in placing them in a large number of theaters. This is only one testimonial to his ability, since he has an enviable record of business success. There seems no doubt that Metro will be more firmly established in this territory as a result of Mr. Lynch's efforts.

M. Lessey Will Take Charge of Bluebird.

Philadelphia, Pa.—M. Lessey, formerly manager of the Philadelphia Film exchange, will assume the management of the Bluebird exchange. Mr. Lessey has been in the film business for six years, and is in a position to give practical advice and co-operation to his many friends among the exhibitors.

Charles Campbell Now With K-E-S-E.

Philadelphia, Pa.—Charles Campbell, who is well known in this territory, is now representing the K-E-S-E comedy department as special representative.

Work on Family Theater Almost Done.

Philadelphia, Pa.—Alexander R. Boyd, who has personally been supervising the extensive alterations being made at his Family theater, will soon have the satisfaction of seeing the complete results of his labors. All the alterations have been completed on schedule time, and with the house never having been closed a minute.

No "The Easiest Way" Decision Yet.

Philadelphia, Pa.—"The Easiest Way," starring Clara Kimball Young, was taken into court on an appeal from the decision of the State Board of Censors by Mr. Milder, the Selznick representative. Judge Patterson, of Common Pleas, No. 1, before whom the case was tried, has not yet announced his decision.

D. Morris Now Owns the Hippodrome.

Philadelphia, Pa.—D. Morris, of the Franklin theater, 3rd and Fitzwater streets, has acquired the Hippodrome, at 6th and South streets, which he proposes to renovate, remodel, redecorate and put in first class condition. Typhoon fans are to be installed to give proper ventilation, and a large organ will also be installed, presumably in time for the reopening.

Auditorium Being Overhauled.

Philadelphia, Pa.—The Auditorium, at 8th and Race streets, is being completely overhauled and refurnished. New seats will be installed and many other improvements will be made for the comfort of patrons. General Manager Frank W. Buhler, of the Central Market Street Amusement Company, is constantly making improvements at his six theaters, of which the Auditorium is one, and it is reported that in the very near future the Victoria will have several hundred seats added to its already large capacity.

"20,000 League" Window Display Attracts Attention.

Philadelphia, Pa.—A clever piece of publicity work was staged here by Abe L. Einstein, in connection with Universal's "Twenty Thousand Leagues Under the Sea," which is being royally received by picture fans here. He secured window space in a prominent Chestnut street store, in a location where hundreds of people pass every hour. In the window he arranged an attractive display of Jules Verne's novels, banked like the waves of the ocean, and on this literary sea he displayed a model of Captain Nemo's submarine boat "The Nautilus." The effect was exceptionally novel, and caught the attention of nearly every one who passed. Backed by a large quantity of display advertising, a billing campaign which has the town posted like a circus, business for the first week exceeded all expectations, and surpassed the record even of the first week's showing of "The Birth of a Nation." In front of the theater two men in diving suits and another in the guise of Captain Nemo himself furnish effective and appropriate display.

Philadelphia, Pa.—Pathe's latest serial, "The Neglected Wife," starring the popular actress Ruth Roland, has met with considerable success here from the start, and is being booked with a lively interest. H. Osbron, the local manager, expects fine business because of the merits of the new serial, which arrived here at an opportune time.

Philadelphia, Pa.—General Film reports a big increase in booking on the O. Henry Series. They state that these are positively the best two-reel products ever handled by the local exchange. The circuit of theaters here playing these pictures is very large.

Buffalo Film Men Concerned Over Economies

Local Business Men Including Those in Film Trade See Danger Ahead in Indiscriminate Money Hoarding—Will Help Educate Patrons.

By Joseph A. McGuire, 152 North Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Business men generally, and with them Buffalo exhibitors, are undertaking a campaign to educate people to the dangers of ill-advised and indiscriminate economy. It is absolutely necessary for the good of all that general business activities, with good wages and wide employment, be encouraged. The country needs to be kept up to a high degree of efficiency in every line, and it is the plain duty of every citizen to sacrifice himself, if need be, to keep things going and to keep all kinds of employment, not merely special kinds, steadily up to the top notch There will really be no sacrifice in it—its mere common sense.

To waste is always wrong. To spend wisely at this time will be to invite the money to come back into the spender's pocket. In helping others he will help himself. The more he hoards, the more he will need to hoard; for the greater the danger will be to him. When he begins to see hard times coming, he will find less and less to hoard; for it will all be stored away in stockings, and what he has saved won't be enough. What he needs is good wages. The wage earner's stocking may become a traitor to his good. Even if he makes munitions, his wages will depend largely on business conditions generally.

Buffalo exhibitors can do a lot to teach common sense in this matter to their patrons. But if they use slides and throw them on the screen they must make them convincing. The best way for the exhibitor to do is not to ask patrons to keep coming to his show for patriotic reasons, but to keep patronizing business generally. If the patron buys new clothes and looks natty, he will want to be out, and, being out, will want to drop into a show. After all, the accented economy idea is the only thing blocking prosperity. Local exhibitors are lined up with other business men in a general campaign against this false economy. Neither should the exhibitor economize. Let him lead off with good shows and an attractive theater.

Looks For a Daylight Screen.

Ontario, Beach, N. Y.—Outdoor moving pictures will be a feature at Ontario Beach, Rochester's summer resort, this season. It is said a representative of the park is in New York investigating the merits of a new daylight screen. It is claimed that by the use of this screen cinema displays may be made in bright sunlight, and as effectively as when shown in darkened interiors. Roy Fisher will be in charge of the moving pictures at the beach, and David Ross will be advertising man.

Star Theater Gives Ambulance Benefit.

Buffalo, N. Y.—E. H. Southern, the eminent actor, who was to have explained the Pathe war pictures at the Star theater, Buffalo, Wednesday evening, was taken suddenly ill, and was unable to appear. Leslie Buswell, a magazine writer, who has returned after two years of ambulance service in the war zone, took Mr. Southern's place at the performance. The show was for the benefit of the Buffalo unit of the American Field Ambulance service.

Jury Convicts Ticket Taker of Admitting Children.

Buffalo, N. Y.—A judge in the children's court imposed a fine of $50 on a ticket taker of a local moving picture theater on Wednesday. The defendant was charged with admitting children under 16 years old unaccompanied by an adult. The ticketman demanded to be tried by a jury, and his request was granted. This was the first time the children's court of this city has had a trial by jury.

Exchanges Are Encouraging Employees to Buy Liberty Bonds.

Buffalo, N. Y.—"Buy a Liberty bond" is a familiar slogan heard in Buffalo film circles these days. Exhibitors and exchange managers are encouraging their employees to subscribe. This plan is urged as a patriotic one, and to encourage thrift.

Campaign Started to Provide Films for Soldiers.

Buffalo, N. Y.—Two hundred moving picture machines and 268,000 feet of films a day are among the articles to be provided as the result of a campaign headed by A. H. Whitford, general secretary of the Buffalo Y. M. C. A.

Buffalo is one of the units in this statewide campaign to raise $1,000,000 for Army Y. M. C. A. work. The purpose is to provide moving pictures and many other requirements for the troops during 1917 in the war with Germany.

"Birth" Shown at Family Theater.

Buffalo, N. Y.—"Birth" was the moving picture attraction at the Family theater last week. Only women were permitted to see the show. The only exception was on Thursday evening, when the theater was filled with men, and the women were excluded. Modern methods in child care were explained by Winnifred Hopper Cooley.

Warning Against Certain "Relief" Agents

Buffalo, N. Y.—The Buffalo Chamber of Commerce, with which many of the moving picture men are affiliated, has issued a warning to its members not to patronize the many alleged charity workers who claim they are collecting money for the benefit of European war sufferers. The charity bureau of the chamber claims that the work of many of these collectors is unworthy of support, because the bulk of the proceeds goes into the hands of professional promoters.

Pennsylvania Legislator Wants New Film Tax

Representative Beyer Prepares Tax of One Cent a Lineal Foot on All Motion Picture Film—To Cover Cost of State Fire Insurance.

By Pittsburgh News Service, 6061 Jenkens Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—Local film men are voicing considerable protest against another piece of adverse legislation now pending before the state law-making body, the latest being a bill introduced by Representative Beyer, of Philadelphia, proposing a tax of 1 cent a lineal foot on all moving picture films. The owner or lessee of the film would have to pay the tax at the time of receiving a certificate of approval of any film from the State Board of Censors. The revenue thus raised would be used in paying fire insurance on state property, this tax being proposed as a substitute for the two per cent. tax on premiums of foreign fire insurance companies now used to pay the state insurance.

Weirton's New Rex Thrown Open.

Weirton, W. Va.—The handsome new Rex theater, Weirton, W. Va., was thrown open May 12 in an auspicious manner, and its great popularity with the film patrons of the locality seems assured. The Rex has a seating capacity of 600, and is of pleasing design. The arrangement of the interior is quite effective, both as to comfort and appearance, and the house throughout reflects the progressive ideas of the owners, Messrs. Miller and Vellas. A large Seeburg pipe organ supplies the music. High-grade feature pictures are being shown.

Dora Rodrigues on Patriotic Mission.

Pittsburgh, Pa.—The local Universal office, the Independent Film exchange and exhibitors throughout western Pennsylvania are making preparations for the forthcoming visit of Dora Rodrigues, who is touring the country under the auspices of the Universal in behalf of recruiting for the United States Army. The two-reel film, "Uncle Sam at War," will be shown at the leading theaters in connection with a lecture by Miss Rodrigues. In Pittsburgh she will be met by the mayor and a large delegation. The schedule of her visits in this section is as follows: Grafton, W. Va., May 18 to 19; Clarksburg, 20 to 23; Fairmont, May 24 to 26; Uniontown, Pa., May 27 to 28; Connellsville, 29 to 30; Greensburg, June 1 to 2; Pittsburgh, June 3 to 16; Newcastle, June 17 to 20; Youngstown, O., June 21 to 24.

Thriving Woodlawn Theater Sold.

Woodlawn, Pa.—The Orpheum theater, Woodlawn, Pa., has been sold by M. J. Chernoff to Messrs. Hallesy and Connelly, of Alquippa, Pa. The house is an attractive one, seating 500 persons, and does a thriving business. The admission is 10 cents, with higher prices for special attractions. While the new owners are newcomers in the exhibiting business, they are preparing to set a high standard in the policies of the Orpheum. Mr. Chernoff is negotiating for another theater.

The Arcadia Books Paramount.

Pittsburgh, Pa.—The Arcadia theater, East Ohio street, one of the finest houses on the Northside, Pittsburgh, has contracted for the Paramount pictures, and will fittingly inaugurate the service with a full week's showing, beginning May 28. Manager Goldstein reports a very active business at the Arcadia, which enjoys a large and exclusive patronage. A number of attractive Spring improvements and decorations have just been completed by the owner, Clarence Overend.

Film Office Baseball Begins.

Pittsburgh, Pa.—Although the martial spirit is holding sway at present in the Pittsburgh film trade, the base ball fever is breaking out as usual this season, as evidenced by the entrance of two of the leading exchanges into the field with crack base ball nines. The Metro and the Hudson have issued challenges, and it is expected that they will cross bats in a series of games for the championship of the local film industry.

Matthew Teplitz Recovering.

Pittsburgh, Pa.—The many friends of Matthew Teplitz, of the Specialty Film Company, Film Exchange building, will be glad to hear that he is rapidly recovering from an operation for appendicitis and expects to return to his desk soon. Morris Berger, the other member of the firm, has been quite busy looking after the affairs of the Specialty during Mr. Teplitz's absence.

John Handos to Improve Theater.

Finleyville, Pa.—The Olympic theater, Finleyville, Pa., will be enlarged in the near future by the owner, John Handos, who is also manager of the house. It is planned by Mr. Handos to run vaudeville attractions in connection with pictures next winter. The improvements will be carried out during July and August.

Advance of Admission Prices.

Washington, Pa.—Leading exhibitors of Washington, Pa., have placed their houses on a stronger basis recently by advancing their admission prices to 15 cents. The theaters that have come into line are the Court, Regent, Strand and Globe, all of which are showing high-class films exclusively.

E. A. Kenny Has Left for Capital.

Pittsburgh, Pa.—Edward A. Kenny, who has been successfully handling "Civilization" in the Pittsburgh territory for the A. G. Fontana Productions, left this city recently for Washington, D. C., where he will take charge of "Twenty Thousand Leagues Under the Sea" for the same concern.

James Vellas' Theater Nearly Ready.

Wheeling, W. Va.—It has been announced that the large theater being erected by James Vellas, at Sixteenth and Market streets, Wheeling, W. Va., will be ready for opening about July 4. The new house, which has not yet been named, will have a seating capacity of 2,500. It will be one of the finest picture theaters in the state.

"Current Events" Going Big.

Pittsburgh, Pa.—The new Universal weekly news releases, "Current Events," is meeting with a phenomenal demand throughout this territory, Manager McAleer, of the Independent Exchange, reports This special film, which is being issued every Saturday, beginning May 12, has been contracted for by the Rowland & Clark chain of theaters and other leading houses.

Gets Paramount for Opera House.

Warren, O.—J. J. Murray, of the Opera House, Warren, O., contracted for the Paramount pictures recently at the Pittsburgh exchange, and will inaugurate the new attractions on June 5.

Smithmills' Star Changes Hands.

Smithmills, Pa.—The Star theater, Smithmills, Pa., has been sold by R. Shuttleworth to the firm of Kelly and Patterson, who will continue the house along up-to-date lines.

Bijou at Washington Will Reopen.

Washington, Pa.—The Bijou theater, Washington, Pa., which was sold recently at constable's sale, will probably be continued by the owners of the building, who are making plans to re-open the house.

Directory of All Cleveland Film Exchanges

List of Local Film Distributing Offices Compiled by Moving Picture World Representative—Arranged According to Buildings.

From M. A. Malaney, 218 Columbia Bldg., Cleveland.

CLEVELAND, O.—In order to assist out of town exhibitors coming to Cleveland or in writing to Cleveland exchanges or supply houses, the World correspondent has made up a directory of companies in the film business here. It is arranged by buildings so that the exhibitors may save time in going from one place to another. The directory follows:

BELMONT BUILDING, 750 Prospect Avenue:
Pathe Exchange, 8th floor, A. M. Holah, manager.
Metro Pictures, 701 (sub-branch of Pittsburgh).
Eagle Film Co., 601, Sig. Haiman, manager.
Fox Film Corp., 403, C. A. Browne, manager.
Unicorn Film Service, 409, C. M. Christensen, manager.
Williamson Bros., 409, Herman J. Garfield, manager.
World Film Corp., 3rd floor, E. A. Eschmann, manager.
Mutual Film Corp., 2nd floor, Burton Garrett, manager.
Strand Film Co., 801, Chas. Ellison. representative.
Poster Rental Co., 6th floor, McNamara & Son.
COLUMBIA BUILDING, East 2nd and Prospect Avenue.
Lewis J. Selznick Co., 710, M. A. Lebensburger, manager.
Warner Bros., 710, Abe Warner, manager.
Idle Wives Photoplay Co., 708, E. J. Schmidt, manager.
Standard Film Service, 716, Harry Charmas, general manager.
Motion Picture Supply Co., 314, H. J. Mandelbaum, manager.
Private Feature Co., 224 Stocky & Spoth, managers.
Union Film Co., 222, Tom Colby, manager.
Motion Picture Bulletin, 218, Mayer Pub. Co.
Supreme Photoplays Co., 216, Geo. Stockton, manager.
Exclusive Features Co., 214, Schramm, Greenwald & Surrell.
Consolidated Film Service, 211, Lustig & Cohn, managers.
SINCERE BUILDING, East 4th and Prospect Avenue:
Vitagraph, 8th floor, J. R. Johnson, manager.
Triangle Film Corp, 7th floor, H. A. Bandy, manager.
Barnett Film Attractions, 605, B. Barnett, manager.
Kleine-Edison-Selig-Essanay, 505, Harry Reavey, monager.
Tri-State Film Exchange, 403, Jossey, manager.
Buckeye Poster Rental Co., basement, H. Gerson, manager.
STANDARD THEATER BUILDING:
Atlas Film Co., C. C. Hall, manager.
Hearn Film Cleaning Co., W. S. Whitman, manager.
Flatiron Bldg., 850 Prospect Avenue:
Victor Film Service, Max Schachtel, manager.
Bluebird Photoplays, Joe Diener, manager.
Rueben Lobby Studio, Ben Rueben, manager.
General Film Co., 1022 Superior avenue East.
Oliver Motion Picture Supply Co., 1040 Superior avenue East.
Theater Equipment Co., Long avenue, Geo. J. Schenker, manager.
Industro-Scientific Film Laboratory, Advance Bldg., Frank Jaffa, manager.
Art Film Co., 1222 Ontario street.
Cleveland Photoplay Co., 1900 Euclid avenue.

"Purity" Coming Back to Strand.

Cleveland, O.—"Purity," which was the center of a big legal fight in Cleveland a couple of months ago, is coming back to the Strand theater, where it played two weeks first run, and during which engagement the mayor ordered it banned from town.

The owners of the picture won the fight and now three prints are working in Ohio.

E. J. Schmidt Succeeds Manager Brandt.

Cleveland, O.—E. J. Schmidt, former special representative of the "Idle Wives Photo Play Company," has been appointed manager to succeed A. E. Brandt, who recently resigned.

Mr. Schmidt formerly handled "Neptune's Daughter," "Where Are My Children?" and Bluebird productions. He will have his offices at 707 Columbia Building, Cleveland.

He has acquired the services of G. E. Dickman, of Buffalo, who was associated with him in all former productions. Mr. Schmidt's territory will include, Ohio, Indiana and Kentucky.

DETROIT NEWS LETTER.

By Jacob Smith.

Gardner Theater Equipment Begins.

DETROIT, MICH.—The Gardiner Theater Equipment Co. succeeds the Detroit Theater Equipment Co. in business. L. J. Gardiner continues as general manager. The firm has moved to 101 West Fort street, where it occupies part of the first floor of the Universal Film building.

W. F. Klatt Lessens Theater Holdings.

Detroit, Mich.—William F. Klatt, operating a chain of theaters in Detroit, has disposed of the Jewell on Gratiot avenue to Jack Matthews, and plans to dispose of some of his other houses. He will be certain to retain the Rosedale and Regent theaters, and even possibly the Vendome. Mr. Klatt, who is inclined to do much press agent work for himself, did admit to the WORLD correspondent that he was contemplating the erection of a big house in Detroit—even exceeding the Regent, which seats over 3,000. Just where this new playhouse would be or just when the deal would be closed Mr. Klatt would not say other than he had a big house under way.

Mr. Klatt announces the reappointment of Charles A. McVicker as general manager of his theaters. Mr. McVicker left in February to go West for his health. He has returned to the city and says he never felt better. In addition to supervising the management of the Klatt theaters, "Mac" also does the booking.

Cincinnati Theater Managers Organize

New Association Formed—Is Headed by C. Hurbert Heuck as President—First Meeting Is Held at League Headquarters—Joint Resolutions.

By Kenneth C. Crain, 307 1st Nat. Bank, Cincinnati, O.

CINCINNATI, O.—An organization of Cincinnati theatrical managers, under the name of the Theatrical Managers' Association of the Chamber of Commerce, has been formed, and the following officers elected: C. Hubert Heuck, president; Ned Hastings, first vice-president; Geo. F. Fish, second vice-president; H. H. Hedges, third vice-president; P. E. Aylward, secretary, and Ben L. Heidingsfeld, treasurer. The association met at once with the Motion Picture Exhibitors' League of the Chamber of Commerce and joint resolutions were adopted protesting against the proposed tax of ten pèr cent. on amusement tickets, as difficult to handle and collect, and proposing instead a tax on the net profits of the theaters. Telegrams were sent to the Ohio congressional delegation indicating the sense of the resolutions. It is declared by moving-picture and theatrical managers that the proposed tax, levied, as it is, on gross receipts, would in many cases mean bankruptcy.

World Film Present Big French Flag.

Cincinnati, O.—The big French flag which was used so effectively in Cincinnati during the first run of "Mothers of France" at the Alhambra, has been presented by the World Film, through Manager Harris Hurst, of the Cincinnati office, to the Foreign Trade Department of the Chamber of Commerce. None of the official or civic bodies of the city possessed a French ensign, in spite of the fact that the great republic is now one of America's allies; and it occurred to Manager Hurst that this disposition of the flag would be a graceful and acceptable act. Eugene C. Pociey, the French consul at Cincinnati, was present at the presentation.

Hart Gets Warm Welcome in Cincinnati

Appears in Cowboy Costume at Orpheum, Family and Plaza Theaters and Is Given Hearty Reception at the Cuvier Press Club.

CINCINNATI, O.—The visit to Cincinnati and Cincinnati theaters of William S. Hart, the famous Triangle star, was an event which drew hundreds of persons to the theaters where he appeared in order to see in the flesh the actor whose handling of Western roles has been so successful. Mr. Hart appeared in cowboy costume at the Family, the Orpheum, the Plaza and other houses, escorted by Manager C. C. Hite, of the Triangle office. His guns were missing, as the city officials indicated that they could not approve of the wearing of the Hart six-shooters in public, even though unloaded and not concealed. Mr. Hart spoke at the houses which he visited, being enthusiastically received, and later in the evening appeared as the guest of honor at a dinner at the Cuvier Press Club, attended by 150 exhibitors, film men and press representatives. He was the principal speaker of the evening, telling the guests of his career as an actor, and pointing out that with sixteen years on the speaking stage and four years in moving pictures behind him, his original cowboy experience was rather limited, although entirely genuine. Other speakers were A. G. Hettesheimer, I. W. McMahan, C. C. Hite, H. Serkowich, and a number of leading Cincinnati and visiting exhibitors.

More Demands From Musicians' Union.

Cincinnati, O.—More trouble with the musicians seems to be in prospect for Cincinnati theaters, as the union has presented to the theaters employing orchestras a demand for contracts for next season stipulating that a minimum of 30 weeks be guaranteed, instead of the usual "30 weeks, more or less," which saved the theaters in case of a short season. The managers have notified the union that they cannot possibly consent to this demand and the others made, and there the situation stands at present. It is also understood that musicians employed in the larger moving picture houses will ask for certain concessions, in view of the high cost of living and other factors. At Keith's theater the men have asked for more pay and for the employment of more men in the orchestra as well.

Theaters Aid in Red Cross Campaign.

Cincinnati, O.—The moving picture houses and leading members of the fraternity are doing their full share in Cincinnati's campaign for raising an army of 30,000 members of the Red Cross, and excellent results are being achieved. I. Libson, manager of the Strand, the Walnut and the Family, the largest downtown houses, has been doing a lot of personal work, being a valuable member of the corps of speakers employed, with his slogan, "Isn't an American soldier worth a dollar?" Moreover, the entire corps of employes in Mr. Libson's houses has been enrolled as members of the Red Cross, which helps considerably.

Interesting Notes of the Local Trade.

Cincinnati, O.—"Idle Wives" is having a week's successful run at the Lyric theater, coming from Indianapolis. The picture succeeded "The Crisis," which ran two weeks with good houses throughout, and the Lyric moving-picture season is keeping up its record in excellent shape.

Cincinnati, O.—The Dolly Varden theater, at Laurel and Central avenues, made a hit on a recent Saturday by admitting children for a potato or an onion each, donating the vegetable receipts to the Betts Street hospital.

Cincinnati, O.—The latest Artcraft release shown at the Walnut, "A Romance of the Redwoods," featuring Mary Pickford in a first-rate De Mille story, ran a week, meeting with much success, as the role was an unusual one for the popular star.

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KENTUCKY NEWS NOTES.

Important News of Kentucky Theaters.

Midway, Ky.—A. B. Arnett has announced that he will erect a moving picture airdome at Midway, and have the plant in operation by the time seasonable weather comes around.

Winchester, Ky.—The Pastime theater has installed a new exhaust fan, which is said to be the second largest in the state The largest one now operating is at the Ben Ali theater, Lexington.

Jackson, Ky.—H. L. Spencer has sold the Lyric theater to J. E. Stivers, who formerly owned the house, and who has other moving picture interests in eastern Kentucky. Mr. Spencer has returned to his law practice.

Frankfort, Ky.—L. O. Lowell, former operator at the Capital theater, has returned to his post, and taken up the duties of Logan Patterson, who has gone with the Grand theater.

Frankfort, Ky.—The Columbia theater, recently closed by H. W. Whitney, may shortly reopen, W. B. Johnson, of Huntington, W. Va., having a deal on with Mr. Whitney under which he may buy the lease.

Scottsville, Ky.—Fifteen of the leading business houses recently made arrangements with the Gem theater, whereby they gave tickets away with each fifty cent purchase, these tickets being good for a special Saturday afternoon matinee.

Walton, Ky.—The Royal theater is again in operation, work on the local power plant having been completed after a close down of some time.

Kentucky Theaters Face Coal Shortage

Small Photoplay Houses in Various Sections of the State Have Been Frequently Forced to Shut Down—Coal Car Shortage One Reason.

By Ohio Valley News Service, 1404 Stark Bldg., Louisville, Ky.

LOUISVILLE, KY.—The coal situation is becoming so serious that it is now a world wide subject. During the past few months the shortage of coal cars has resulted in prices climbing out of sight, and deliveries are very uncertain. Small theaters, operating in various sections of the state, have been forced to close down frequently, supplies of coal, either for heating or operating municipal power plants, failing to arrive on time. Theaters making their own heat and power, not only in Louisville, but other sections, are facing the greatest coal scarcity and highest prices ever known.

At present the coal operators are absolutely refusing to take on any season contracts at any price, and present quotations are higher than the top price last winter. Large consumers of the North and East are paying spot cash for mine output at the mines in eastern and western Kentucky, and have forced up prices. The mines are only able to supply a small portion of the present demand, and the entire situation revolves around the coal car shortage. A number of investigations have been started by the authorities in Kentucky, Indiana, West Virginia and other states, and the Interstate Commerce Commission has been working on the problem for months.

Local Theaters Have Excellent Month.

Louisville, Ky.—Fred Dolle, of the Broadway Amusement Enterprises, operators of a chain of theaters in Louisville, in a recent interview with the correspondent of the Moving Picture World, said: "April closed as the best month our chain of theaters ever experienced, and May business is coming along in grand shape The cold, bad weather of the past few months has aided rather than hurt the moving picture business. The weather has been just mean enough that out door sports and entertainments have been out of the question, and the moving picture theaters have been good and busy. Every one of our chain of theaters, with the exception of the Rex, is getting ten cents, and all report an increase in attendance.

Kentucky Association Meeting Called Off.

Louisville, Ky.—The meeting of the Kentucky Association of Exhibitors, to have been held on Saturday, May 12, was passed up, as there was nothing of any interest to bring up, and no real need of a meeting. Several of the exhibitors from out in the state were in the city, however, they making the trip in order that they might be present at the forty-third running of the Kentucky Derby at Churchill Downs track. Those present saw quite some little race when Charley Boral piloted the English colt, Omar Khayyam, over the mile and a quarter course in the fast time of 2:04:3-5. Manager Elliott, of the Strand theater, Lexington, Ky., and Nelson Van Houten Guernee, of the Ada Meade, Lexington, were among the visitors.

Film Man Drowns Self.

Louisville, Ky.—Local moving picture men were somewhat startled in hearing of the suicide of Clarence J. Nichols, 55 years old, connected with the Orpheum and Casino theaters. Nichols had been in bad health for several years, suffering from kidney trouble. He became so despondent that he frequently threatened that he would drown himself, but little was thought of these threats until he disappeared. Later his hat and coat were found on the bank of the canal, and his body was recovered from the water. For twenty-five years he had been connected with local amusement concerns, formerly with the old Auditorium, and later with the Masonic and Avenue theaters.

For the past ten years he had been with Judge Allen Kinney, being a general handy man, who could operate a machine, the door, do a little spieling or handle the business end in emergency. "Nick," as he was commonly known among his friends, was one of the oldest active theatrical men about the city, and had a host of friends. He is survived by his wife and one daughter.

Discussion Over "Civilization."

Louisville, Ky.—Moving picture circles were considerably surprised at the action taken by Col. William A. Colston, commanding the First Kentucky Regiment, National Guards, when the latter withdrew the support of the regiment from "Civilization," the big military production which has been shown at Macauley's theater. Col. Colston, in a letter addressed to D. P. Davis, owner of "Civilization," who is in Louisville, asked Mr. Davis to discontinue the regimental recruiting station in the theater lobby. The regiment officers had been in charge of the program for the presentation of this film, and Col. Colston, on the opening night, delivered a patriotic address in connection with the showing.

Since viewing the picture, Col. Colston stated in his letter, he has come to the conclusion that "the picture is unpatriotic, tends to repress recruiting, and should not be shown at all." Mr. Davis, in a letter to Col. Colston answering the communication, declared the proposition of supporting and approving the film was made by the officers of the regiment.

Military Movie Ball in Louisville.

Louisville, Ky.—In an effort to raise funds for the use of the First Kentucky Regiment, and to aid in recruiting, arrangements have been made to hold a Military Movie Ball at the Jefferson County Armory, on May 28. It is announced that Francis X. Bushman and Miss Beverly Bayne will lead the grand mach. Arrangements have been made whereby a large number of young girls have been enlisted in the campaign, and the one selling the largest number of tickets to the ball is to represent Kentucky in a photoplay to be made and known as "A Modern Maid of Orleans." Just how and when the picture is to be made is not clear at this time.

J. L. Steurle Seeks Political Office.

Louisville, Ky.—Joseph L. Steurle, head of the Broadway Amusement interests in Louisville, has announced himself as a Democratic nominee for the position of city auditor in the fall election. Mr. Steurle is a member of the bar, and started in the moving picture industry in a small house on Broadway several years ago. These interests grew until the Broadway Amusement Enterprises controled a large chain of theaters, among which are the Alamo, Walnut, Rex, Ideal, East Broadway, West Broadway, Baxter and Crown.

Manager Erd Has Accident.

Paris, Ky.—Manager Fred Erd, of the Paris Grand opera house, a moving picture theater, is recovering from the effects of a recent accident with a motorcycle which he was riding. A portion of the machinery gave way, and Mr. Erd struck a hard bit of pike, suffering severe bruises and two broken ribs. In a recent statement he said: "The next time I tackle a frisky motorcycle I intend to have it placed under a peace bond to insure its behaving."

Winchester, Ky.—Antonio Polini, an Italian, who was formerly with the special orchestra employed by "The Birth of a Nation" road company, has been secured as a clarinet player at the Pastime theater.

Orpheum Co. Plans New Memphis House

New York Corporation Will Shortly Build Theater to Cost About $350,000—Arthur Lane Will Be Local Director of the New Venture.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

MEMPHIS, TENN.—Following the opening of the Orpheum theater for a summer run of moving pictures and "pop vaudeville," comes the announcement that the Orpheum Theater and Realty Company, Inc., of New York, will shortly erect another magnificient theater in Memphis to cost in the neighborhood of $350,000. These figures include the property as well as the theater building and equipment, and according to plans under way it is proposed to make the new house one of the most elaborate theaters in the South.

Martin Beck, managing director of the Orpheum circuit, is actively engaged in the work incident to getting the new theater under way, and will turn the management over to Arthur Lane, prominent local moving picture and vaudeville man, who also retains control of the Orpheum theater.

Plans for the building were drawn by G. Albert Lansburg, a San Francisco architect, and include the latest improvements, and a seating capacity of 2,400. It is not definitely known just where the theater will be located, but Manager Lane states that he has under consideration a number of prospective sites, and as soon as one is available active operation will be in order. The success of the summer season arrangement at the Orpheum theater further assures the new house a successful entrance into the local amusement field. For the first time in twenty years one of the houses on the Orpheum circuit has been devoted to high class moving pictures and "pop vaudeville," and crowds at the three daily performances have been enormous during the first few weeks of its operation, many being turned away for lack of standing room. The new theater will not affect the big time arrangement of high class vaudeville and pictures at the Orpheum theater during the regular season, but will be in addition thereto.

Grand Jury Will Not Indict.

Memphis, Tenn.—For the third consecutive time the Shelby County Grand Jury has failed to indict the Memphis theater men on the charge of remaining open on Sunday, and last week bills against the following managers were ignored: Sam Zerilla, M. Frank, A. Barrasso, W. V. Taylor, Mrs. A. Guereni, J. B. Amis, Joe Maceri, Fred Weiss, C. M. McElravy, J. F. Duthie, M. J. Vosse, A. R. Richards, J. W. Ruth, E. P. Moren, G. M. Currier, Sam Wilson, Carmell Henderson, Manuel Davis and J. E. Crutcher. A prominent theater manager of Memphis recently spoke as follows:

"The attitude of the public favoring Sunday theaters can be ascertained when you know that on three consecutive occasions the Grand Jury refused to indict, only one man of the jury favoring this, the others giving the theater men a clean bill. It is also interesting to note that the combined Trades and Labor Council, as well as Chamber of Commerce and the Business Men's Association, also endorsed Sunday theaters, as evidenced in their activities to prevail on the authorities to discontinue this idiotic movement. The exhibitors, as well as the managers of the legitimate and vaudeville houses, are all united and working for the common good, and I am quite sure the matter will be adjusted."

Chattanooga Sunday Hearings.

Chattanooga, Tenn.—A hearing on the petition of Attorney General M. N. Whitaker for an injunction to prevent the playing of Sunday baseball in Chattanooga will be had on Wednesday, April 16th, before Chancellor Garvin. Theater men are taking an interest in the outcome of the baseball procedure, as it comes in a class similar to the "Sunday nuisance clause" recently agitated through the Tennessee high courts. A demurrer was filed by the ball club denying that Sunday ball violated the law. The game Sunday will be staged without interference as a result of the continuance of the case.

Here's Kaufman In His New Boat.

Memphis, Tenn.—The accompanying photograph is a likeness of A. H. Kaufman, prominent Memphis exchangeman, seated in his new car on a Memphis driveway. The enterprising film man is now able to make his rounds over the trade in double quick time, as well as take in all the nearby towns. Mr. Kaufman is a leading spirit in west Tennessee film circles, and always at the forefront in matters of industrial protection and advancement.

Abe H. Kaufman.

Benefit Show At Imperial.

Memphis, Tenn.—The Imperial theater, located on Bellevue boulevard, recently offered the feature comedy, "The Heir to the Hurrah," to the public for the benefit of the Parent-Teachers' Association. Both matinee and evening performances were given, and a goodly sum was realized from the proceeds.

Albany House Again Opens.

Albany, Ala.—For the first time since the city passed a rigid censorship ordinance the Delite theater, the only exclusive photoplay house in Albany, has opened its doors. The theater managers contended that the censorship ordinance, as placed in effect, was practically confiscatory, as it would require the use of film two days instead of one.

Atlanta News Letter.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Criterion to Provide the Very Best.

ATLANTA, GA.—The new policy installed at the Criterion theater, where in future the attractions will run a whole week at 10 and 15 cents, will have as magnets pictures with the leading stars of the screen. All the productions will be on a big scale. Mary Pickford is announced as the opening star and will be seen in "A Poor Little Rich Girl."

The new policy is expected to start off with gratifying patronage, as it is thought Atlanta can easily support feature pictures running a whole week. While the advance in price is slight, it became necessary in order to justify the expensive booking under the new policy.

Grand in Summer Dress.

Atlanta, Ga.—The Grand theater appeared in summer attire Monday. Summer laces and duck and linen and tulle deck her out from the back-stage wall to foyer. The lobby has been dressed entirely in white and bright shades, and the foyer presents as refreshing a sight as a mid-summer shower.

The Grand will remain open all summer for the first time in its history, with programs of moving pictures and vaudeville. Marcus Loew has announced the doors of the Grand will not be closed from one year to another as long as he remains in control.

The Forsyth Closes for the Hot Days.

Atlanta, Ga.—The Forsyth theater will be dark during the summer, having closed its season of B. F. Keith vaudeville and moving pictures Saturday night, and will reopen with the same policy the latter part of August.

The Forsyth has been playing vaudeville and moving pictures continuously for some years and this will be the first summer it has closed down. It was deemed advisable to terminate the season now in order to permit an opportunity for much needed work on the interior of the house, which will be completely renovated and somewhat improved. Work will start immediately and will be completed in time to permit the theater to open in August.

E. A. Schiller Will Manage Grand for a While.

Atlanta, Ga.—E. A. Schiller, general manager of the Loew forces of the South, is acting manager of the Grand, pending the appointment of a manager. Mr. Schiller has located his headquarters in the city, from which all business in connection with the Loew Southern circuit will be transacted.

Walter Price Leaves Consolidated.

Atlanta, Ga.—Walter Price, formerly manager of the Consolidated Film and Supply company, of Atlanta, has severed his connection with that organization.

Important Visitors in Town.

Atlanta, Ga.—W. C. Brandon, manager of the Artcraft Corporation in Atlanta, was in Columbia, S. C., Wednesday, at a meeting of Southern Picture Exchange managers.

H. C. Cassidy, formerly manager of the Odeon, in Atlanta, now on the road with a feature picture, was in Atlanta this week, en route to Mobile.

Ted Hardcastle, one time manager of the Piedmont (now the Rialto) theater, in Atlanta, who has been in New York, is in Atlanta.

Frank Miller, manager of the Majestic theater, Augusta, Ga., was in Atlanta this week making contracts.

Atlanta, Ga.—Harry K. Lucas, of the Lucas Theater Supply company, was host to F. H. Richardson, editor of the Projection Department of the Moving Picture World, recently.

Michigan News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Church Sues Exchange for Breach of Contract.

LANSING, MICH.—Just how valuable is the exhibition of a moving picture to a church when the matter is viewed through the eyes of the law? A dispatch from Charlotte to the Lansing Journal tells of a suit because of the failure of a picture to arrive. "Dr. A. W. Hutchins, pastor of the Congregational church, had a Pathe picture, "Shadow and Sunshine," contracted for last Wednesday evening, and on the day of the show received word from that company that they would be unable to ship the picture. The church has started suit for damages against the Pathe company through Dean & Marshall, attorneys of this city, because of their failure to carry out their contract."

Geo. R. Keppie May Be Transferred.

Escanaba, Mich.—George R. Keppie, who has been manager of the Standard Film exchange, has been expecting to be transferred to Cleveland or New York City. Al. Leibensberger, who has been with him, probably will remain here.

Cassopolis Petitioners Against Sunday Films.

Cassopolis, Mich.—Petitions have been circulated asking for steps to be taken to have the moving picture given Sunday evenings at the Colonial theater discontinued. There has been no objection to the character of pictures shown.

New Theaters, Reopenings, Changes in Michigan.

Saginaw, Mich.—The Palace theater has been re-opened under the management of Mr. Alexander.

Ironwood, Mich.—A. L. Picker is manager of the Rialto theater, which has been opened under the ownership of Fulton & Peck.

Plainwell, Mich.—M. C. Miller, N. L. Ross and F. R. Hinderliter have purchased the Leisure Hour theater from Ray Pratt. Under the new management the house will be opened Monday, Wednesday, Friday and Saturday evenings and Saturday afternoon. The music will be under the direction of Mrs. Miller.

Charlotte, Mich.—William Olds has taken over the old Templer theater, which he will operate as a moving picture theater, charging ten cents admission.

Ann Arbor, Mich.—The new Wuerth theater here opened May 15. The house seats 800. A $6,000 pipe organ is a feature.

What Michigan Showmen Are Doing.

Houghton, Mich.—Films approved by the Approved Film Committee of the Houghton Civic club will be shown in but one theater a week, alternating on Saturday afternoons between the Lyric and the Star.

Three Rivers, Mich.—Owner Fred Castle, of the Rex theater has been remodeling by changing the lobby, installing box seats and putting in new draperies.

Hancock, Mich.—While the training ship Yantic is off Hancock, the uniform of a jackie will be an open sesame to the Savoy theater.

Lansing, Mich.—The Bijou theater will go from vaudeville into moving pictures for the summer season. The house orchestra will be increased to furnish music for some of the big attractions already booked, among which are: "Civilization," "The Birth of a Nation," "Intolerance," "Twenty Thousand Leagues Under the Sea" and a "Daughter of the Gods."

Grand Rapids, Mich.—Feature photoplays supplement musical comedies on the summer program at the Orpheum theater.

Port Huron, Mich.—Miss Dorothy Duncan has been engaged to tell stories to children at Saturday morning performances at the Bijou theater.

Sault Ste. Marie, Mich.—Clarence Sliger, operator at the Temple theater for eight years, has resigned to accept a position with the Union Carbide Company.

Laurium, Mich.—Contests for original designs for advertising cards for the Boy Scout film heightened interest in the production at the People's theater.

South Bend Will Raise Prices to Meet Tax

Exhibitors Plan General Increase for Seats If War Tax as Now Proposed Is Placed in Effect—A Necessary Move.

From the Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

SOUTH BEND, IND.—Exhibitors of South Bend are contemplating advancing the price of admission of theaters if the proposed war tax on motion picture houses is approved by Congress. According to the provisions of the pending measure a war stamp of one cent must be paid the Government by the theaters for all five and ten cent tickets. If the admission to the house is 15 cents, the stamp must be of two cents value.

George Hines, manager of the Auditorium theater, said that at the present time he had no intention of raising prices, but that such a movement would be necessary if the war tax bill is passed.

"It would mean financial ruin to us," continued Mr. Hines, "if we did not raise our prices, provided the war tax goes into effect. However, the exhibitors will take no action along this line unless the measure is passed."

Ezra Rhodes, who has charge of the LaSalle theater, expressed practically the same opinion as Mr. Hines regarding the proposed war tax. Mr. Rhodes expressed the belief that the exhibitors of the city will work together in whatever action is taken.

W. R. Deaton Retires from Royal Grand

Warsaw, Ind.—W. R. Deaton, one of the pioneers in the motion picture business in this city, has closed his Royal-Grand theater, and announced that he intends to retire from active business. It is probable that the theater will be opened up again in a few weeks under different management. Mr. Deaton's career as an exhibitor has been a long and successful one, and his theater was always noted for the exhibition of high class pictures.

Big Improvement on Evansville New Grand.

Evansville, Ind.—The New Grand theater, one of the city's popular motion picture and vaudeville houses, will be extensively remodeled soon, according to plans of the board of directors of the Merchantile Bank, the owners of the building. No definite arrangements have as yet been made, but it is understood that the work will be started in a few weeks, and that the improvements will cost between $30,000 and $40,000. The seating capacity of the theater also will be increased it is said.

Interesting Indiana Jottings.

Gary, Ind.—The Northern Indiana Investment Company has recalled the lease on the Gary theater, and are now negotiating with several parties in regard to the new management of the concern. The theater will be conducted on a more elaborate basis in the future, and efforts will be made to obtain better pictures.

Indiana Harbor, Ind.—Larens Wegrzyn, a local business man, will erect a handsome new theater building on the east side of Cedar street, between 136th and 137th streets. The dimensions of the new house will be 35x20 feet. It will be strictly modern, of brick construction, and will cost approximately $10,000.

Illinois News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Art Class In Lincoln School Boosted "Little Lady Eileen."

LINCOLN, ILL.—A plan is being carried out here in connection with special matinees for children, which can be adopted elsewhere if school authorities are in sympathy with the movement for select pictures. Preceding the appearance of Marguerite Clark in "Little Lady Eileen," the supervisor of drawing in the schools devoted one period of an art class' work to drawing posters. The details of these posters were completed outside the school room, the pupils working on their own initiative, thus showing that their interest had been aroused.

Crystal Photoplay Elects New Officers.

Peoria, Ill.—The Crystal Photoplay Company has elected as president, Edgar A. Strause, president of the State Trust & Savings Bank. Other officers chosen were: Charles Nathan, of Peoria, treasurer, and Merrick A. Whipple, of Chicago, secretary. Frank R. Spear was named chairman of the board of directors, with Frank O. Ames, of Rutland; W. D. Burford, Charles H. Dixon, Charles Nathan, C. H. Peterson, George T. Page, E. A. Straise, P. W. Swan, E. B. Webb and M. A. Whipple as members of the board .

W. D. Burford, of Aurora, retired as president, but assumed the duties of vice-president and general manager. The first picture is now being produced under the direction of O. A. C. Lund and George Seigman. Miss Irene Goodrich is playing opposite Lund in the leading part. Harry R. Price, formerly with Joseph Santley in "The Modern Eve," has joined the company to play juvenile parts.

Waukegan Mutual Office Moves.

Waukegan, Ill.—The Mutual Film Company has moved into its new quarters at the Manufacturers' Terminal building.

Fined for Employing a 11-Year-Old Boy

Moline, Ill.—George Merkopielos, proprietor of the American theater, was fined $5 and costs for having in his employ a boy eleven years of age in violation of the state law. Charges were filed by the state factory inspector.

New Theaters and Improvements.

Rockford, Ill.—The Princess theater has been opened by P. M. and V. A. Leonard.

East St. Louis, Ill.—A building permit has been issued to M. V. Joyce to erect a $10,500 moving picture theater at 11-13 South Main street. It will be opened some time in the fall.

Benton, Ill.—Manager Colovos, of the Mars theater, has made plans to increase the seating capacity of his theater to 700, and to remodel and re-decorate. "God's Country and the Woman," has been selected as the opening feature.

Showmanship and Ideas from Illinois.

Quincy, Ill.—The Empire-Hippodrome theater was used during the convention of the Illinois Dental Society to give moving pictures of modern surgery and of work in the war hospitals in Europe.

Taylorville, Ill.—Manager Vance, of the Grand theater, gave a special matinee for the Red Cross Society.

Farmington, Ill.—When motion picture theater licenses are granted there is a provision that no vaudeville or theatrical attrastions are to be given on Sunday evenings.

Lincoln, Ill.—The Woman's club, the Star theater and City Superintendent Hawks are co-operating for better moving pictures on Saturday afternoons.

McLeansboro, Ill.—John Robinson & Co. are on tour, with a moving picture, playing at Enfield and other towns in the vicinity.

Peoria, Ill.—Pictures from the regular Metro program have been selected for entertainments given by the Peoria High school.

Quincy, Ill.—J. Warren Kerrigan appeared in person at the Princess theater.

Oak Park, Ill.—"The Lamb," with Douglas Fairbanks, was shown on a program at the Oak Park theater. An admission of $1 was charged, and the proceeds donated to the American Red Cross.

Beardstown, Ill.—A program shown at the Princess theater, in the course of the observance of Baby Week, included "War Brides" and "Tommy's Birth Certificate."

..Springfield, Ill.—Waigren & Thorsen have filed with Secretary of State Emmerson notice that the incorporation has been changed to the Moral Motion Picture Company, and that the object has been changed.

TO EXHIBITORS

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Kansas Board Recalls "The Birth of a Nation"

Film Was Rejected Under Old Law by Former Board—Passed This Year and Now Ordered Recalled—Invites Test of Censor's Recall Power.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—"Birth of a Nation" and "The Eariest Way" are two of the recent rejections of the Kansas State Board of Review, reorganized and operating under the new censorship law of Kansas. "The Little Girl Next Door" was passed, but has been recalled, and may be rejected.

"Birth of a Nation" had been rejected by the Appeal Board of Kansas, consisting of state officials, under the former law and by the old board. It was presented again May 5, reviewed, and passed. But the same group, which formerly caused its rejection, is said to have got busy, and in fact many letters were received by Mrs. J. M. Miller, chairman of the Board of Review, protesting against the showing of the picture in Kansas. At all events Mrs. Miller and Mrs. B. L. Short signed a recall on the picture. It has not yet been brought back for reshowing before the board; but it probably will not be allowed in Kansas unless court proceedings overturn the board's present attitude. The recall virtually constitutes a rejection.

It is interesting to note that Miss Carrie B. Simpson, the only censor who held over from the former board, had approved "Birth of a Nation" on its showing a year ago. She did not vote, being absent from the room, when the board approved the picture May 5, both Mrs. Miller and Mrs. Short finding no reason for rejecting it then. Miss Simpson did not sign the recall. When the picture was examined there was much discussion as to whether the law required its rejection. Section 6 of the law was carefully read. It is mandatory that the board shall disapprove such films as are "cruel, obscene, indecent or immoral, or such as tend to debase or corrupt morals." There was no prohibition against a picture that might tend to arouse race prejudice, and that was the only objection that could be raised against "Birth of a Nation." Consequently, the picture was passed.

The recall for reshowing is precipitating a test of the censorship recall law, though no steps in that direction have yet been taken.

"I have always contended that Section 17, which provides for recalling a picture that has been approved, is unconstitutional," said Lew Nathanson, a Topeka exhibitor who has represented many film companies before the board, and is performing this service since the board opened quarters in Kansas City, Kansas. "It is not in reason that the property of the film companies should be subjected to two or more examinations."

Theater Notes From Kansas City.

Neosho, Mo.—The New Dreamland theater will soon be completed. It has a seating capacity of 850.

Sheridan, Mo.—J. R. Walters has recently purchased the picture show here.

Antlers, Okla.—Chas. D. Apple, owner of the New Dixie theater, has recently installed a new player piano.

Oklahoma City, Okla.—The Moonride Amusement Co. has been chartered with a capital stock of $10,000. The stockholders are J. C. Dunham, A. G. Huseman, G. W. Swisher, all of Oklahoma City.

Winfield, Kan.—A. D. Hadley has purchased the Grand theater from J. L. Booth.

Hoxie, Kan.—T. F. Menefee is putting an elevated floor in his theater.

Athol, Kan.—Geo. Windscheffel has purchased the picture show owned by P. L. Lucas.

Conway Springs, Kan.—Duncan & Chitwood have leased the opera house, and will open a picture show.

Wichita, Kan.—Chas. A. Bull, of Tulsa, Okla., has bought the Holland theater.

Clifton, Ariz.—Frank Martin and Wm. Mason have bought the Princess and Empire theaters from August Brutinel.

Midland City, Ariz.—The Midland City Amusement Co. has been incorporated, with a capital stock of $25,000.

Little Robert Begins Business.

Topeka, Kan.—Arthur Ford, proprietor of the Maple theater, has set his three year old son up in business. In the lobby of the theater is a popcorn stand in the name of Robert Elwood, the little boy. When he was born his parents decided that he should arrive of age with something to start him in business, so pennies were saved until $800 was on hand.

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Southwestern News Letter.

From C. A. Walker, 322 So. Edgefield Ave., Dallas.

Remy to Manage Goldwyn.

DALLAS, Texas.—L. B. Remy, who is now handling the super-production, "Joan, the Woman," and who was until recently manager of the Triangle exchange in Dallas, will be installed in charge of the Goldwyn office in this territory when it is opened during the summer. As Goldwyn will not release any pictures until September, it is probable Mr. Remy will not open his office until during July or August.

Paramount Head to Triangle.

Dallas, Texas.—R. W. Lynch, who has been managing the Paramount in Dallas, is now in charge of the Triangle office, and E. E. Owens, who has been assistant manager, has been promoted to the managership of the Paramount office.

C. E. Tandy, who is general manager of the Paramount and Triangle exchanges in the south, visited Dallas during the week of May 1 to install the new managers.

Cressey's Exchange Has New Head.

Dallas, Texas.—E. T. Peter, well-known southwest exchange man, has been selected to manage the J. A. Cressey interests in Dallas, the exchange handling Clara Kimball Young and other Selznick productions. Mr. Peter has been handling "The Libertine" all over the south, which territory he purchased, associated with other exchange men.

C. A. Mead Heads Pathe Exchange.

Dallas, Texas.—The Pathe Exchange, Inc., of Texas, announces a change in the management of their Dallas office due to the fact that W. G. Underwood has been relieved at his own request on account of ill health.

C. A. Meade, special representative of Pathe, has assumed charge of the Dallas office as branch manager.

Dallas Notes of the Trade.

Joe Gilligan has switched from the Cressey interests to the Pathe exchange and is traveling the Texas territory.

Jno. Taylor has taken Gilligan's place with Cressey's and is devoting has energies to the Louisiana territory at the present. Mr. Taylor has been handling "The Seven Deadly Sins" in Louisiana.

A. S. Glickman is traveling over Texas and Oklahoma for the Interstate Film Service of Waco, Texas.

True T. Thompson, after spending two or three months on a pleasure trip in the north and east, is back in Dallas with some likely film. He will office at 1911½ Commerce street. He will handle state right film.

Carey B. Baxley Dies.

San Antonio, Texas..—Carey R. Baxley, who for many years was associated with the Dallas, Texas, office of Geo. Klein and Fox Films and others, died at San Antonio, Texas, April 30. The deceased was a brother of Lou C. Baxley, now with the Pathe office at Dallas, and Jack Baxley, a vaudeville player.

Distinguished Visitors Honor St. Louis

City Entertains Papa Joffre and French Mission and Then Herrington, Rose Tapley and Finally William S. Hart Come—A Party Every Night.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST. LOUIS, MO.—The week of May 6th was busy week and dizzy week for St. Louis. On that Sunday night as many of us as could crowd into the Coliseum went down there and hollered ourselves hoarse in welcoming Papa Joffre and other members of the French Mission. Then the next day we had a big parade and more speeches on the part of the distinguished visitors, and more hollering on our part.

We scarcely had time to get over the excitement of the parades and speeches, when we were called upon to entertain two more distinguished people in the persons of Miss Rose Tapley and Fred J. Herrington, National Organizer of the Motion Picture Exhibitors' League of America.

Miss Tapley arrived with two reels of film showing how pictures were made at the Vitagraph plant, and the finest line of talk on Better Pictures that we have listened to in a long time. She appeared at all the leading theaters, and Mr. Herrington, who is as good an introducer as he is an organizer, went along and presented her to the audience.

While this was going on, and we were just getting into the swing of taking care of these two celebrities, the plot was thickened by the addition of another character in the person of William S. Hart, who stepped off the train at the Union depot wearing his cowboy make-up, a friendlylike smile, and an air of "Well, here I am, boys; entertain me."

And we did. We got up a banquet for Bill at the American Annex, one of our leading taverns, and all of our prominent exhibitors and many exchange managers went down there and ate dinner with Bill, and listened to him tell how he got his start in the pictures; and those of us who couldn't get in the dining room at the Annex, stood around the corner of Olive street, near Mr. Boyd's clothing store, waiting for him to get done eating, after which he rode down the street on a horse wearing his cowboy outfit, escorted by a military band and a company of soldiers.

Bill rode along and waved his hand at the folks, and when he got to the Hotel Jefferson he stopped in front and made a speech, urging young men to join the army.

Mr. Hart was in a hurry and could only stay one day with us, but National Organizer Herrington and Miss Tapley liked the old town so well that they remained until Saturday evening. On Saturday afternoon they each made a speech to exhibitors in the Exhibitors' Association headquarters in the Beers hotel building, after which they said goodbye and went away.

Of course, to towns like New York, Chicago and Los Angeles, where actors and other motion picture celebrities are as thick as wood ticks in the swamp-east section of our own native Missouri, a condition of this kind would have caused no excitement whatever, but as one consecutive screen actor is as much as we have ever had in our midst at one time, the presence of two, and a high official of the Exhibitors' League was almost too much for us.

However, we rose to the occasion and acquitted ourselves creditably—that is, we hope our visitors think so—and now we feel equal to most anything, and we hereby extend an invitation to as many actors and magnates as want to come to see us.

New Theater for St. Louis' South Side.

St. Louis, Mo.—Contracts have been let by the Melba Amusement Company for the erection of a new theater at the southeast corner of Grand avenue and Miami street. The building, which will be made of reinforced concrete, will have a depth of one hundred and fifty feet and a width of seventy-five feet, and will seat 1,450 on the ground floor.

The theater will cost $50,000, and will have modern equipment throughout, including cooling and ventilation devices. The building will have its main entrance through a sixteen foot corridor opening on Grand avenue, and it is planned to have it ready for opening by October 1st.

A program of high class vaudeville and pictures will be used. The officers of the Melba Amusement Company are as follows: Dr. O. T. Upshaw, president; Dr. H. A. Upshaw, vice-president; T. J. Lavin, secretary, and A. C. Bauer, treasurer.

The plans for the new house are being prepared by the architectural firm of Maritz, Henderson and Tuchschmidt, who will also supervise the construction work.

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Wisconsin Film News Notes.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Refuses to Let Milwaukee Regulate Shows.

MADISON, WIS.—The lower house of the Wisconsin state legislature, by a vote of 35 to 20, killed the Schultz senate bill, which authorized Milwaukee to regulate moving picture houses. The bill had been favorably recommended by the committee.

Visual Instruction In War Time Thrift.

Madison, Wis.—The Department of Visual Instruction of the Extension Department of the University of Wisconsin has prepared a campaign of education upon war time thrift by using moving pictures. There are three hundred schools and communities on the circuit supplied by this department, and it is expected that films and slides will do much to bring conservation, increased production, health, patriotism, relief work, and individual co-operation.

Patrons Wanted to See Hazel Daly.

Milwaukee, Wis.—So popular was Bryant Washburn on his personal tour, following his appearance in "Skinner's Dress Suit," that photoplay patrons in Milwaukee wanted to see the other star of the picture. The consequent appearance of Miss Hazel Daly in person, and with a return engagement of the film, "Skinner's Bubble," made big business for the Merrill theater.

Wisconsin Theaters Change Hands—New Houses.

Adams, Wis.—The Adams opera house has been leased for a year to Frank Nowachek.

Boscobel, Wis.—J. F. Williams has sold his interest in the moving picture show at Hurd's opera house to V. M. Smrcina, who formerly managed the Metropolitan theater at Praire du Chien.

Almond, Wis.—Reed Vroman has sold his moving picture theater to August Boelter.

Reedsburg, Wis.—The new moving picture show, which H. E. Mansfield opened in the Conley building, will be known as the new Majestic.

Hayward, Wis.—The Grand theater has been opened under the management of Hanson & Olson.

Winneconne, Wis.—W. H. Hanneman has made arrangements to open a moving picture show in the city hall.

Muscoda, Wis.—The Paulick opera house has been leased to Speedy Huppler, members of the firm being Huppler & Swingle.

Hazel Green, Wis.—W. R. Champion has taken a lease on the town hall, and will operate a moving picture show.

Will Fight Iowa Blue Law

Exhibitors in Des Moines Are Facing Enforcement of Seventy Year Old Sabbath Observance Law Whose Wording Calls to Mind Frontier Days—Five Theaters Keep Open on Sundays and Begin the Fight.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—Attorney General Havner has undertaken to enforce the seventy-year-old Blue Law over Iowa. This law reads as follows:

"If any person be found on the first day of the week, commonly called Sunday, engaged in carrying firearms, dancing, hunting, shooting, horse racing, or in any manner disturbing a worshipping assembly or private family, or in buying or selling property of any kind, or in any labor except that of necessity or charity, he shall be fined not more than $5 nor less than $1, and be imprisoned in the county jail until the fine, with costs of prosecution, shall be paid: but nothing herein contained shall be construed to extend to those who conscientiously observe the seventh day of the week as Sunday, or to prevent persons traveling or families emigrating from pursuing their journeys, or keepers of toll bridges, toll gates and ferrymen from attending to same."

Des Moines is to be made the goat of the entire state and the test cases will all be tried in this city. The exhibitors and film men of Des Moines met at the Chamber of Commerce Friday before the enforcement of the law on Sunday, May 13. After a full understanding of the situation was reached they appointed ex-Attorney General of Iowa Cosson as their legal representative, and plans were laid for the full ending of the enforcement of the law as regards the motion picture and theatrical interests of the state.

Five motion picture theaters in Des Moines remained open—the Garden, Majestic, Palace, Casino and Family, while all other houses closed. The managers of these five houses will, of course, be arrested and their trials will be taken by ex-Attorney General Cosson to the Criminal Court to be tried before Judge Myers without a jury. This trial will take place on Tuesday, May 14, and a decision is looked for early in the week. In order to put the motion picture theaters in the most favorable light possible the managers have carefully selected the following programs:— The Palace theater has arranged to give five per cent. of the net receipts to the Jewish Relief Fund, their program reading Ethel Barrymore in "The Call of Her People." The Garden and Majestic theaters, in addition to their Marguerite Clark and Mary Pickford programs, will show educational and scenic reels. The Casino has arranged to show Charles Ray in "The Pinch Hitter," and instead of the comedy will run a patriotic film. The Family will present the "Life of Christ." It will be the endeavor of Attorney Cosson to present the motion pictures as on the same level with Sunday Chautauqua entertainments, as being educational, religious and patriotic.

Just what the outcome of this big Blue Law fight will be is a question—something to be watched.

Hal Kelly Will Enter Exchange Business.

Des Moines, Ia.—Hal Kelly, who sold his Gilbert theater in Beatrice, Nebraska, a few weeks ago to Mr. Peterson, was in this city last week accompanied by Mr. Peterson. They called at the Metro exchange and arranged for service with Manager Skirboll. Mr. Kelly is a most successful exhibitor, having operated the Gilbert in Beatrice, Ia., for several years. He wishes to learn the business from other angles now and is contemplating a trip to the Coast for a close inspection of the studios and their activities. On his return he will take up exchange work.

Joseph Fieldman Had Profitable Journey.

Des Moines, Ia.—Joseph M. Fieldman, special representative for the Standard Film Company of Des Moines, recently returned from Minneapolis where, with R. C. Cropper, president of the Standard, he attended the convention and opened the new Standard Film office in that city. Mr. Fieldman is most enthusiastic over the way in which the Art Dramas are going both in Iowa and in Minnesota, stating that he signed up twenty-seven contracts in the four days of the convention, and on the way home made seven stops and signed seven contracts. Mr. Fieldman is well known to all Iowa exhibitors, having handled the first state right picture in Iowa and having been instrumental in the organization of the first Exhibitors' League in this state. Fieldman will remain in Iowa working out of the local Standard office but two weeks, when he will return to Minneapolis and work out of that office for some time.

Personal and Business Notes.

James Murphy of the Opera House in Baird, McCray of the Lyric in Oskaloosa and W. J. Keefe of the Star in Hampton were callers at the Laemmle Film Service last week.

Marty Williams, manager of the local Standard Film office, was in Boone a couple of days last week, and L. A. Sheridan, manager of the local Pathe, was in St. Louis two days of last week on business.

Colonel Hiatt of the Iowa National Guard dropped into the Pathe office last week. He is expecting a call at any time to the front and is using some scenes of the Iowa troops in the Pathe News for recruiting purposes. Col. Hiatt is owner of the Orpheum theater in Webster City.

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PRAIRIE STATE NEWS OF FILM SHOWS.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Nebraska Houses—Changes.

HASTINGS, NEB.—The Wonderland theater has been opened here.

Bloomington, Neb.—The moving picture theater here has been sold to M. J. Hall.

Loup City, Neb.—Hunt & Son have sold the Garland theater to Thomas Daddow.

Omaha, Neb.—The Omaha theater, at Fortieth and Dodge streets, was leased to the grammer students of the Saunders school for a moving picture show.

Minden, Neb.—Manager C. F. Binderup has been remodeling the Gem theater.

Dakota Changes and Film Notes.

Sioux Falls, S. D.—The Bancroft school is planning to use moving pictures in the schools.

Volga, S. D.—Lars Moen has sold his interest in the moving picture business to Clifford Hammer, who, with Hugh Getty, will operate it.

Dickinson, N. D.—S. J. T. Davis has leased the Ray theater from William G. Ray.

Beach, N. D.—W. L. McKibbin and W. O. Fletcher are now in control of the Beach opera house.

Milton, N. D.—C. W. Plain, owner of the opera house, has purchased the Star theater from Rolf Prom.

Maddock, N. D.—Odin Erickson has been making plans to open a moving picture show here.

Fargo, N. D.—Films produced by the Publicity Film Company of Bismarck were shown at the Grand theater here under the auspices of the Fargo Commercial club.

Many California Shows Feel Slack Business

Preparations for War Keep Patrons Away from Picture Theaters All Over State —Slump Is Regarded as Merely Temporary.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, Cal. — Exhibitors throughout California are complaining of a falling off in attendance at moving picture houses, in some places this being so marked as to compel the cancellation of service. Preparations for military service are under way in nearly every town and increasing costs of living are tending further to interfere with amusements. An exhibitor in an interior town, who recently visited this city to confer with exchange interests, states that out of a population of about one thousand that he has to draw from more than one hundred of the young men have joined a local military organization, and are drilling four nights a week. From other localities similar reports are being received, and nowhere is business to be considered brisk.

The slump in business is probably being felt as little in this city as anywhere in the state, owing to the fact that very high wages are ruling, and labor is fully employed. However, some of the big feature attractions that have been shown of late at advanced prices have been rather poorly attended, and several that were to have been offered about now are being kept on the shelf. Business did keep up in good shape during the Lenten season, and Easter Sunday was one of the greatest days ever enjoyed by local theaters, but since then it has been quiet, except in the case of one or two unusual productions offered at regular prices. The run of business on Easter Sunday was so heavy that interested persons collected statistics, which indicate that more than 175,000 persons visited local theaters on this day, or one out of each four of the city's population. More than one half of these were accommodated at straight moving picture houses, all of which did a capacity business.

The present slump is loked upon by exhibitors as being but a temporary lull, and the belief is expressed that business will be up to the normal again as quickly as people become accustomed to war time conditions and high expenses in general. When the vast sums to be expended by the Government get into general circulation better business than ever is expected.

Mutual Exchange in New Home.

San Francisco, Cal.—The exchange of the Mutual Film, for several years located on Turk street, near Jones, has been removed to 177 Golden Gate avenue, in the heart of Film Row, where a fireproof building adapted especially for moving picture concerns has been erected. The former quarters were outgrown long ago and business has been conducted there at a disadvantage of late, the location being out of the way and the working facilities entirely inadequate. The new home has been fitted up in splendid fashion and reflects careful planning. It was complete in every detail when the change was made a few days ago, and the office staff has not been subjected to the annoyances usually experienced on occasions of this kind. In the front are spacious waiting rooms, while on either side are the offices and booking departments. Shipping is done from the rear, there being a driveway to the basement. There is a film vault on the ground floor and another on the balcony, where the inspection department is located to take advantage of the unusual lighting facilities afforded. Films received from the theaters are sent at once to the balcony by elevator for inspection and are stored in the vault there until they can be attended to. As soon as they are inspected they are sent to the lower floor, where they are kept until shipped out.

The exchange has a full basement, reached by two stairways, and all surplus advertising matter is carried here. An exhibiting room, equipped with two machines, is located on the main floor. The new manager of this branch, N. E. Levy, arrived from Los Angeles just in time to assist in the removal and has been very busy between this task and making the acquaintance of exhibitors in this territory. He has as his assistant, F. E. McCoy, who has been with the Mutual for some time and who is well known throughout the San Francisco field.

G. A. Metcalfe Explains Mystery.

San Francisco, Cal.—G. A. Metcalfe, of the machine and supply house bearing his name, returned recently from what was supposed to be strictly a business trip to New York, but which was veiled in such an air of mystery that his friends began to suspect that possibly the trip might have another meaning, also. This proved to be true, for upon his return it was learned that he had succumbed to feminine charms and had been married in Detroit to a charming young lady of San Francisco, the rest of the trip being in the nature of a honeymoon. He has since been receiving the congratulations of a host of friends on Film Row, and among local exhibitors, and it is understood that a Newly-wed dance is being arranged for the young couple in Photoplayer Hall.

E. B. Johnson Home from New York.

San Francisco, Cal.—E. B. Johnson, secretary of the Turner & Dahnken circuit, has returned from an extensive tour of the country and a visit to New York well satisfied with the manner in which the idea of doing away with the middleman in the distribution of state right productions was received by the prominent exhibitors. This idea, which he assisted in promoting while on the trip, has resulted in the formation of the First National Exchange Circuit, the objects of which are known to readers of the Moving Picture World. He will at once outline the plan in detail to interested exhibitors in this territory and dispose of sub-franchises, these arrangements to be made on a percentage basis on the same plan as that, by which the members of the Exchange Circuit secure the productions.

Oakland House Closed for the Summer.

Oakland, Cal.—The Oakland Orpheum has been closed for the summer months upon instructions from the head office of the circuit and will reopen for the fall season in August. This house, which shows vaudeville, with pictures, has been run continuously since September, 1907, and by closing it for a few months it will be possible to make some changes and improvements that have long been contemplated. New seats will be installed, draperies and carpets renewed and the interior redecorated. The San Francisco house, which does a steady business throughout the year, will not be closed.

Holmes Week at Theaters.

San Francisco, Cal.—The bills at various downtown houses recently gave the impression that a Holmes Week was being celebrated. At the Rialto theater "The Scarlet Letter," featuring Stuart Holmes, headed the bill, while a short way down the street the Imperial theater was showing Burton Holmes Travelogues. The Theater St. Francis was showing "The Railroad Raiders" with Helen Holmes during this week and the daring screen star was here in person, making pictures on San Francisco Bay.

Launches Advertising Scheme.

San Francisco, Cal.—The Automobile Advertising Association has been formed by Charles Rosener and R. J. Connors, and a plan of advertising for moving picture exhibitors is being exploited. Offices have been opened on Golden Gate avenue, in the quarters formerly occupied by Charles Klopot.

H. H. Hicks Now With Selznick.

San Francisco, Cal.—H. H. Hicks, who recently resigned as manager of the local branch of the General Film, has been appointed manager of the Los Angeles office of Lewis J. Selznick.

Recent Trade Visitors.

San Francisco, Cal.—M. L. Lewis, manager of the Los Angeles branch of the Progressive Motion Picture company, was here recently for a short stay and met many old friends in the trade.

J. O. Walsh, president of the United States Motion Picture corporation, of Wilkes-Barre, Pa., stopped off here recently for a few days. He is making a visit to the Pacific Coast studios.

Al. Lichtman, general manager of the Artcraft Pictures, and B. T. Schulberg, manager of the Paramount, were here last week and went on to Los Angeles after a short stay.

Seattle News Letter.

By S. J. Anderson, East Seattle, Wash.

Big Run With "In Again, Out Again."

SEATTLE, WASH.—The Coliseum did a smashing business last week with Douglas Fairbanks' first Artcraft release, "In Again—Out Again." Knowing the popularity of the comedian in Seattle, Manager Tate booked this feature for the entire week, and the results fully confirmed his judgment, for the Coliseum's capacity was as sadly insufficient on the last night as it was on the first. The price of tickets for the last six rows downstairs was raised from the regular 15 to 25 cents for that week, also, and they were always filled.

Novel Advertising of "Motherhood."

Seattle, Wash.—In the last two issues of the Seattle Daily Times the following advertisement appears:—

Wanted—500 Photos of the Babies of Seattle at the Strand theater, Second at Seneca. Free admission to mothers who comply with this request, up to Saturday night, May 12, and prizes to 15 of the prettiest.

This advertisement, which will naturally pique the curiosity of every mother, is really designed to attract attention to the new World film, "Motherhood," featuring Alice Brady, which will open at the Strand Sunday, May 13, which date is also very apropriate, being Mother's Day.

New Salesman for Local Triangle.

Seattle, Wash.—Manager C. F. Hill of Triangle anounces that he has engaged as road man out of Seattle E. I. Hudson, formerly in the advertising business.

"Argonauts" Director Looking for Location.

Seattle, Wash.—Henry Kabierske, the director who made "The Argonauts," is in Seattle looking for a location for a new ten-reel picture which he has already planned.

Vradenburg Sells Local Trade Paper.

Seattle, Wash.—George Vradenburg has sold "The Spectator," Seattle's oldest local motion picture trade journal, and will retire to his ranch to raise potatoes for Uncle Sam during the war.

Motiograph Representative Leaves Seattle After Long Sojourn.

Seattle, Wash.—W. L. Loudy, factory representative of the Motiograph Company, left Seattle this week after a sixty days' stay. Mr. Loudy made his headquarters while in the city at Waring and Finch's supply store, the local distributors of Motiograph machines. He will remain for about thirty days in Portland, where he went upon leaving here.

Two Exhibitors Buy Out Opposition.

Moscow, Idaho.—R. S. Tucker, of the Orpheum theater, has bought the only other house in the town, the Strand.

Pullman, Wash.—George Stevenson, of the Theatorium, has bought the opposition house, the Grand.

Important Visitors in Seattle.

Seattle, Wash.—Important visitors in Seattle this week were:—L. A. Adams, manager of the Deseret Film Company of Salt Lake City; Ed. Mauley, business manager for the Northwest territory for the "Birth of a Nation"; Herman Fowler, theater magnate of Elma, Wash.; T. Guthrie, Salem theater, Salem, Ore.; H. T. Moore, Colonial, Tacoma; A. C. Anderson, Appollo, Tacoma; C E. McKee, Orpheum, Everett.

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Spokane News Letter.

From S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

Big Films at the Clemmer.

SPOKANE, WASH.—Dr. H. S. Clemmer announces bookings and new service arrangements that assure Clemmer patrons all the good things of the past and some new ones.

Two big attractions, one already booked, are due for early presentation at that artistic playhouse. One is "Joan the Woman," with Geraldine Farrar, not yet dated, and "Womanhood, the Glory of a Nation," the new Vitagraph preparedness film, which comes for a week, beginning May 13. This is another J. Stuart Blackton spectacle, featuring Alice Joyce and Harry Morey, and is from the pen of Dr. Cyrus Townsend Brady. It is being everywhere declared vastly superior to the original Blackton preparedness feature, "The Battle Cry of Peace," and has created a sensation in the east.

Bookings for the month run as follows: May 2 to 5, Alice Brady in "Bought and Paid For," and Max Linder in his third Essanay comedy, "Max in a Taxi."

May 6-8, House Peters and Louise Huff in "Lonesome Chap"; May 9-12, Pauline Frederick in "Sleeping Fires," and Roscoe ("Fatty") Arbuckle in his first Paramount comedy, "The Butcher Boy," with Al St. John.

May 13-19, "Womanhood, the Glory of a Nation"; May 20-22, Jack Pickford and Vivian Martin in "The Girl at Home"; May 23-26, Marguerite Clark in "The Valentine Girl"; May 27-29, Marie Doro in "Heart's Desire," and the second of Paula Blackton's "Country Life" series, "Spring Idylls"; May 30-June 2, Mae Murray in "The Primrose Ring"; June 3, Margaret Illington in her first Paramount appearance, "Sacrifice." Mrs. Vernon Castle will be shown in "Patria"

The Clemmer will continue to show all the Paramount releases, including the Pictographs and the Bray animated cartoons. In addition Dr. Clemmer has arranged for the pick of the Brady-World productions, with Alice Brady, Kitty Gordon, Clara Kimball Young and other stars; the Max Linder, Fatty Arbuckle and Lonesome Luke comedies, and the pick of the Vitagraph releases.

Among the latter, coming in the near future, are Alice Joyce in "Within the Law," Anita Stewart in "The More Excellent Way," Edith Storey in "Aladdin From Broadway," Lillian Walker in "Sally in a Hurry" and Peggy Hyland and Marce McDermott in "Barbette."

Local Monopoly Hurts Business

In Oregon, Price Slashing by Exchanges Merely to Put Service in a Town Controlled by One Exhibitor Causes High Prices in Other Towns—Exchanges to Blame—Few Pass Up Town to Maintain a Price.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, OREGON.—The Oregon territory has many towns in which one exhibitor controls the entire theatrical situation, either by having the only show house in the town or else by leasing all the theaters there and keeping them closed but one or two. Knowing that they control the situation in a town, these exhibitors have succeeded in getting film prices from exchanges that are below any reasonable value of the service. The result is that in towns where there is competition, the exchanges have played one theater against the other to get back some of the money lost in the one-man towns until the competitive houses are complaining of excessive charges for film service, and at the same time the exchanges are sending in deficit reports to the home office.

This was the disclosure made by a film man who recently covered the territory. One of the reasons suggested for putting service into these one-man towns at such ridiculously low figures was that the exchanges wanted to make as big a showing as possible to their Eastern offices in the matter of the number of their customers.

There are instances, but travelers say they are rare, where a film distributing concern has surprised the exhibitors in these one-man towns by passing up the town rather than to place the product there at a losing price.

Theaters May Go to 15 Cents.

Portland, Oregon.—One of the results of the recent war tax discussion may be a raise of admission price from 10 to 15 cents by suburban exhibitors. About twenty houses will be affected. These men have been looking forward to a raise for a long time and they now believe the tax issue will give them a good talking point before the public on which to base their increase in price.

Eastern Oregon Theater Burns.

Wallowa, Oregon.—The Opera House was totally destroyed by fire May 9, about 2 P. M. As far as known, no films were lost, and it was not a film fire. H. L. Murdock, manager, plans to rebuild this summer.

Bill Mead Back in Territory.

Portland, Oregon.—W. A. Mead, formerly traveling in this territory for Triangle and lately with McClure's in Los Angeles, is back in the Northwest as representative for Fox. Mr. Mead has a host of friends in Oregon who are glad to see him back.

J. J. Still Completes Trip.

Portland, Oregon.—Wearing a healthy coat of tan and feeling fit after his long trip, Jesse J. Sill, local camerman, returned to Portland May 9 after a tour across the continent by automobile, accompanying Robert Bruce on a picture making tour for the Educational Film corporation.

"Mothers of France" Goes Big.

Portland, Oregon.—"Mothers of France," playing eleven days at the Peoples theater, was a decided hit at this big showhouse, not only because of the character of the picture itself, but because of the way it was put over by Manager C. W. Meighan. The Bernhardt masterpiece was made the feature of one of the most stirring shows ever presented at any local theater.

Four distinct climaxes were provided to thrill the spectator. Toward the close of the picture, an excellent soprano singer rendered the "Marseilaise," concluding as the sub-title characterizing the present conflict as "a war against war" was flashed on the screen. At the close of the picture a short film of President Wilson and extracts from his war message were shown, and then, as the big plush curtain was lowered and with the house already on its feet, the climax was strengthened as the flood lights disclosed on one side of the stage figures of Columbia and Joan of Arc with hands clasped, standing against a background of French and American flags.

Operators Prepare Reception.

Portland, Oregon.—Local 159, I. A. T. S. E., took charge of the entertainment accorded F. H. Richardson during his visit here May 13 and 14. The committee consisted of J. S. Haughey, operator at the Peoples and Star theaters; L. R. Smith, of the Columbia, and Homer Haynes, of the Pantages.

The program included a trip over the famous Columbia highway and a reception at the Columbia theater.

Brief Oregon Items.

Rainier, Oregon.—F. H. Reynolds has recently reopened the Cozy theater.

Grant's Pass, Oregon.—J. Wolke has taken over the Joy theater. He owns the property. J. E. Mock formerly conducted the house.

Portland, Oregon.—Sydney Schubach, formerly with Universal here, has joined the army and is "somewhere in California."

Portland, Oregon.—W. W. Kofeldt, manager for Pathe, recently made a business trip through Southern Oregon and reports that everybody down the line is very much interested in the war tax question.

Portland, Oregon.—The censor board reports that eliminations were ordered in 16 reels and that four condemnations were made during April.

"Daughter of Gods" at the Liberty.

Spokane, Wash.—During the week of May 6 to 21, when "The Daughter of the Gods" was being shown at the Liberty theater, members of the Spokane sponsorship committee of the Spokane Federation of Women's Clubs visited the various theaters and approved all except the Liberty, which they did not mention. This is in accordance with the rules established when the committee was organized, the plan being to recommend only the clean shows and to make no mention of those not approved.

Despite the fact that the women ignored this show reports are that the theater was filled to capacity, the night shows, and that there was a large attendance at the afternoon shows, a lower price being charged for admission in the afternoon than at night. Prices were, from 11:30 A. M. until 5:45 P. M., all seats 25 cents, and after that, lower floor 50 cents, balcony 25 cents and box seats 75 cents. Local critics praised the picture in their comments

Benefit for Swedish Red Cross.

Spokane, Wash.—Every phase of life in Sweden as it exists today was shown in a series of motion pictures entitled "Sweden Today" at the Auditorium theater. The entertainment was for the benefit of the Swedish Red Cross.

Calendar of Daily Program Releases

Releases for Weeks Ending June 2 and June 9

(For Extended Table of Current Releases See Pages 1508, 1510, 1512, 1514.)

Universal Film Mfg. Company

SPECIAL RELEASES FOR THE WEEK OF MAY 28.

BUTTERFLY—"Money Madness" (Five Reels).....	02443
NESTOR—"Hell Morgan's Girl" (Comedy)..........	02444
VICTOR—"The Gunman's Gospel" (Drama)........	02446
L-KO—"Roped Into Scandal" (Two Reel Comedy).	02447
UNIVERSAL ANIMATED WEEKLY—Weekly No. 74	02448
UNIVERSAL SCREEN MAGAZINE—Issue No. 21....	02452
JOKER—"Uneasy Money" (Comedy)..............	02456
POWERS—"When Noah's Ark Embarked" (Comedy Cartoon), and "Perils of the Yangtze" (Dorsey Educational) (Split reel)......................	02457
UNIVERSAL SPECIAL—"The Voice on the Wire" (Episode No. 12); "The Fifth Victim" (Two Reels)	02459

REGULAR RELEASES FOR THE WEEK OF MAY 28.

GOLD SEAL—"The Stolen Actress" (Three Reel Drama)	02445
VICTOR—"An Eight Cy'inder Romance" (Two Parts—Comedy Drama)	02449
BIG U—"Defiance" (Drama)......................	02450
VICTOR—"By Speshul Delivery" (Comedy Drama)	02451
IMP—"The Puzzle Woman" (Drama)............	02453
BISON—"No. 10 Westbound" (Two Reel Railroad Drama)	02454
REX—"The Purple Scar" (Two Reel Drama)......	02458

SPECIAL RELEASES FOR WEEK OF JUNE 4.

BUTTERFLY—"The Circus of Life" (Five Parts—Drama)	02460
NESTOR—"A Burglar by Request" (Comedy)......	02461
L-KO—"Dry Goods and Damp Deeds" (Two Parts—Comedy)	02464
UNIVERSAL ANIMATED WEEKLY—Weekly No. 75 (Topical)	02465
UNIVERSAL SCREEN MAGAZINE—Issue No. 22 (Educational)	02469
JOKER—"Simple Sapho" (Comedy)................	02473
POWERS—"Them Were the Happy Days" (Cartoon Comedy) and "Superstitious China" (Dorsey Edu.) (Split Reel)	02475
UNIVERSAL SPECIAL—"The Voice on the Wire" (Episode No. 13) (Two Reels)	02476

REGULAR RELEASES FOR WEEK OF JUNE 4.

GOLD SEAL—"The Almost Good Man" (Three Parts—Drama)	02462
VICTOR—"A Box of Tricks" (Comedy)...........	02463
LAEMMLE—"The Missing Wallet" (Drama)......	02466
REX—"Tacky Sue's Romance" (Two Parts—Drama)	02467
IMP—"Doomed" (Drama)	02468
NESTOR—"Who's Looney Now?" (Two Parts—Comedy)	02470
BISON—"The Scrapper" (Two Parts—Drama)....	02471
IMP—"The Hunted Man" (Drama)................	02474

Mutual Film Corporation

MONDAY, MAY 28, 1917.

SIGNAL—The Railroad Raiders (Chapter No. 8—"A Knotted Cord"—Two Parts—Drama)...........	05553-54
MUTUAL STAR PRODUCTION—The Serpent's Tooth (American—Five Parts—Drama)	05555-56-57-58-59
CAHILL—Patsy's Partner (Two Parts—Comedy)...	05560-61

TUESDAY, MAY 29, 1917.

GAUMONT—Tours Around the World, No. 30 (Subjects on Reel: Notre Dame, Paris; Teneriffe, Canary Islands; Koenigsee, Bavaria—Travel).....	05562

WEDNESDAY, MAY 30, 1917.

MUTUAL—Mutual Weekly, No. 126 (Topical)......	05563
STRAND—Bluffing Father (Comedy)..............	05564

THURSDAY, MAY 31, 1917.

CUB—Jerry's Masterstroke (Comedy)..............	05565
GAUMONT—Reel Life, No. 57 (Subjects on Reel: Hand Made Barrels; Adding to the Tin Supply; Auto Campers-Out; Dynamiting a Hillside; A Lion Pup—Mutual Film Magazine)............	05566

FRIDAY, JUNE 1, 1917.

MONMOUTH—Jimmie Dale, Alias The Grey Seal (Chapter 11—"A Rogue's Defeat"—Two Parts—Drama)	05567-68

MONDAY, JUNE 4, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter No. 9, "A Leap for Life"—Two parts—Drama)	05569-70
MUTUAL STAR PRODUCTION—Shackles of Truth (American—Five parts—Drama)...........	05571-72-73-74-75
LA SALLE—The Flight That Failed (Two parts—Comedy)	05576-77

TUESDAY, JUNE 5, 1917.

GAUMONT—Tours Around the World No. 31 (Subjects on Reel: Tangier, Morocco; Monastery of Piedra, Saragossa, Spain; Winter in Galicia; St. Kitts, British West Indies) (Mutual Film Magazine)	05578

WEDNESDAY, JUNE 6, 1917.

MUTUAL—Mutual Weekly No. 127 (Topical).......	05579
MUTUAL—(Title Not Yet Reported)...............	05580

THURSDAY, JUNE 7, 1917.

CUB—There and Back (Comedy)..................	05581
GAUMONT—Reel Life No. 58 (Subjects on Reel: Modern Footwear; Bass Fishing in Florida; Launching a Lifeboat; Electrical Gardening; Physical Education (Mutual Film Magazine)..	05582

FRIDAY, JUNE 8, 1917.

MONMOUTH—Jimmie Dale, Alias "The Grey Seal" (Chapter No. 12, "Good for Evil"—Two parts—Drama)	05583-84

THE WORLD

Helps the

Small Town Exhibitor

as well as his

Big Town Brother

Read this Excerpt from a Recently Received Letter:

> I get a wonderful lot of pointers out of, or rather in, the Moving Picture World along many lines and especially through your criticisms of advertising.
>
> I would gladly pay the price of subscription to the World for either the ''Advertising for Exhibitors'' or the ''Critics Reviews'' to say nothing of the many other good things it contains, for instance, Mr. Richardson's reports on the trip he is now on, lecturing operators.
>
> While I did not send my operator to Fort Smith to hear him as I would like to have done I am sure he is getting some good information from his reports.

MOVING PICTURE WORLD

17 Madison Ave., N.Y. City

Subscription Rates:

Domestic	\$3.^{00}	Per Annum
Canada	\$3.^{50}	" "
Foreign	\$4.^{00}	" "

This means that the Moving Picture World is worth many times its subscription price to every exhibitor and especially now when the very best efforts are necessary to improve business.

Stories of the Films

ESSANAY.

THE QUARANTINED BRIDEGROOM (Black Cat Feature—Two Parts).—The cast: Dick Ross (Carl Von Schiller); Lillian Clay (Virginia Valli); Arthur Lyons (Mark Ellison).

On the eve of Dick Ross' wedding to Lillian Clay, he is made the victim of a practical joke. Arthur Lyons and other friends kidnap Dick, bear him to the Lyons home and there, by prearrangement, a servant informs him that the house has just been quarantined for small pox. Dick attempts to force his way out but is halted by policemen. Night breaks into dawn and as the hours quickly turn into minutes until the wedding time, Dick becomes frantic. Finally he escapes through a coal chute and reaches the altar a few moments before noon, but still in time for the ceremony. His bride gets revenge, however, by having the same motion picture "cops" arrest Arthur for speeding off with her husband-to-be.

THE NIGHT WORKERS.—(Essanay—5 parts—May 21). The cast: Ethel Carver (Marguerite Clayton); Clyde Manning (Jack Gardner); Mitchell (Julien Barton); Mrs. Mitchell (Mabel Bardine); The Artist (Arthur W. Bates). Directed by J. Charles Hayden.

Although nearly every family has its night workers, the day-world gives little thought to the unnaturalness of their existence.

A boy escapes from an orphanage, and after a few weeks in a country printing office, reaches the city where he obtains work as an office boy on a newspaper. About him everywhere are men who at forty have lived their lives and are ready for the discard. But at fifteen he little heeds the warning.

In ten years he has become an excellent reporter, but possessed of the irresponsibility of his night life. The girl, also a reporter, interests herself in him and repeatedly saves him from disgrace in his work.

Under circumstances distasteful to him he encounters his parents, who learn his identity but conceal their own. The girl, discovers who he is, but keeps it to herself.

In the moment of their greatest "scoop" the girl learns that her grandfather, the editor of an up-state weekly, has died. She persuades the boy to help her edit the paper. Under the spell of living by day his whole attitude changes, and he tells her of his love and his desire to remain in the little country town.

THE MISHAPS OF MUSTY SUFFER (Third Series. No. 8. STARLIGHT SLEEP—Kleine—May 20). Musty suffers from sleeplessness and consults a quack doctor, who administers "Starlight Sleep." In his dream he has many hair raising adventures, and finally gets mixed up with a band of desperate anarchists who show him a merry time. When at last he wakes up and finds himself suspended by the slack of his trousers from the picket of a friendly fence, he decides that "Starlight Sleep" is worse than wakeful nights.

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KALEM.

THE DOOR IN THE MOUNTAIN (An Episode of "The American Girl").—The cast: Madge King, the American Girl (Marin Sais); Roger King, her father (Frank Jonasson); Matt Welby, the ranch foreman (Hart Hoxie); Dan Stone (Edward Clisbee); "Crab" Manvil (R. E. Bradberry); "Sourdough" McCluskey (Knute Rahm). Story by F. P. Bechdolt. Directed by J. W. Horne.

When Roger King receives a letter from the foreman of one of his mines that the April clean-up has been made, he rides, with his ranch foreman, Matt Welby, to meet the shipment, as there have been several hold-ups. King refuses to allow Madge to accompany him, so she calls on Mrs. Stone, the wife of a poor rancher and mother of a family of three. She finds the Stones threatened with dispossession by "Crab" Manvil, a money lender, who holds a note against them for five hundred dollars. Madge determines to get her father to settle the trouble of her poverty-stricken friends.

Riding through the mountains, Madge sees Manvil converse with a band of horsemen. Suspicious, she follows him until they come to a massive door. He discovers Madge following him, and pursues her, and shoots her horse from under her. Undaunted, Madge returns to the cave on foot, is captured by the bandits, who have held up the gold shipment and returned with the plunder. She overhears Manvil say: "I'm taking no chances; bring the stuff to my place after dark and I'll pay you for it."

King and his foreman are delayed by taking the wrong road. They ride near the "door in the mountain," and hear Madge's cries. King succeeds in rescuing his daughter when he starts a fire and smokes the bandits out. The leader is captured. Madge informs her father that Manvil is at the bottom of the affair, and that they can catch him at Stone's ranch. They arrive in time to find Manvil and the sheriff about to take Stone's furniture and belongings. They inform the sheriff Manvil is in league with the bandits. The sheriff takes Manvil into custody and Mr. and Mrs. Stone invite Madge and her father to tea.

THE HOBO RAID.—The cast: Ham (Lloyd V. Hamilton); Bud (A. E. Duncan); the hobo leader (Henry Murdoch); Farmer Cornstalk (John Steppling); his daughter (Edythe Steppling). Directed by Al Santell.

Stopping to obtain food Ham and Bud make the acquaintance of Farmer Cornstalk's pretty daughter. Ham notices the diamond ring she is wearing. But Farmer Cornstalk notices Ham, and Ham sees his pitchfork, so he and Bud make a hurried exit.

The secret order of the Battered Hat votes that one of their band must get food for the rest. They play for it, and Hungry Henry is the "goat." When he arrives at Farmor Cornstalk's cottage it fares ill with him. Tattered and torn, he returns to the band, and finds two new members, Ham and Bud. The entire band starts off to raid the home of the farmer who "beat up" Hungry Henry. Ham and Bud remain behind.

After making Farmer Cornstalk and his daughter prisoners the hoboes divide the spoils. To Ham is given the diamond ring, which he recognizes. To the rescue! Our valiant vagrants succeed in freeing the prisoners when the band of hoboes arrive, and a battle follows. Ham and Bud climb to the roof, demolish the chimney, and use the bricks to bombard the hostile hoboes, who soon fall victims to the attack.

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JOKER.

UNEASY MONEY (Rel. Wk. May 28).—The cast: Editor (William Franey); Suza (Zu Su Pitts); Stranger (Lillian Peacock); Her Accomplice (Milburn Moranti). Scenario by Jack Cunningham. Produced by W. W. Beaudine.

Bill is the editor of the country paper and Suza his assistant. Lil and Milt arrive in town, and Suza is sent to interview them. Bill sees the stranger and orders Suza back to the office. Milt works an old game on Bill. He takes a diamond ring from his pocket, and when Bill makes a dive for it, Milt picks it up first. Then Bill sees an ad offering five hundred dollars for the return of a diamond ring, and buys it from Milt for $200. Suza wears it and shows it to every one she meets. She thinks it is for her. Bill is frantic. Suza shows it to a jeweler who tells her it is worthless. Bill and Suza rush to the depot to catch Lil and Milt but are too late. Suza consoles Bill by telling her that it is worth $200 to her, and placing it on her engagement finger.

BIG U.

DEFIANCE (Rel. Wk. May 28).—The scenes of this picture were taken at the famous San Gabriel mission, built in 1771. Don Enrique Carillo has a pretty daughter Rosa, who falls in love with George Curdy, when the latter is sent from the recording office to examine his property deed. Carillo does not wish his daughter to marry an American, and opposes the match. Rosa and George decide to elope. They ride to the mission and ask the monk in charge to marry them. Don Enrique angrily follows them, and arrives just as the ceremony is completed. He attacks George and the two men fight. The monk interferes, and Rosa and George ride away.

REX.

THE PURPLE SCAR (Two Parts—Rel. Wk., May 28). The cast: Thornton Van Sant (Page Peters); Miriam (Constance Johnson); Grip (Eugene Pallette); Teresa (Jill Woodward); Jeffrey Deane of the "Dope Trust" (W. H. Bainbridge); Chin Loo (Lingah Wing). Written by Dudley Burrows. Produced by Al. Ernest Garcia.

Teresa and "Grip," her brother, are invited to go for a picnic to the beach. At the same time Thornton Van Sant invites Miriam, his sweetheart, and a party of friends to spend the day cruising in his yacht. The humble party have a splendid time. Teresa, who is in swimming, is in danger of sinking. Van Sant goes to her rescue. They struggle, and she scratches his face so deeply that it leaves a permanent scar. Grip and the others are impressed at Van Sant's bravery in saving Teresa.

Years later, Van Sant has become the head of the Vice Commission, and is relentlessly on the track of the men higher up in the "Dope Trust." Unknown to him, the head is Jeffrey Deane, the father of his sweetheart. Miriam. Grip has become a paid gunman, and lives with his sister in constant fear of the police. Deane carries on his trade in drugs by means of a Chinaman, Chin Loo, who is also the medium through which Deane's orders reach the gunmen. Deane goes to see Chin Loo and tells him that Van Sant must be disposed of as he is on their trail. The Chink sends for Grip and gives him orders and money. Grip returns to Teresa with the address of Van Sant on a piece of paper. He goes to put his money in a safe place, leaving his gun on the table, and Teresa, who hates his mode of life, bites the bullets out of the cartridges and returns the empty shells to the gun. Grip drops the piece of paper and Teresa finds it. She follows him to the address.

Van Sant is working at his desk, and Grip fires once, of course without effect as there is no bullet. Then he sees the scar which was made by Teresa when Van Sant saved her from drowning. Van Sant starts at the sound of the shot, and overpowers Grip. He calls the police. Teresa arrives and begs him to spare Grip as he has never had a chance. She recalls her rescue to Van Sant, who asks why Grip did not fire a second time. He says that he recognized the scar and could not. He shows them the way to Chin Loo's. Deane is there. The police break in, and there is a struggle. Chin Loo pulls a cord. A heavy ball falls from the ceiling and kills Deane. Later we see Miriam, still the happy wife of Van Sant in ignorance of her father's life, and Teresa and Grip as their near neighbors.

NESTOR.

TELL MORGAN'S GIRL (Rel Wk, May 28). The cast: Clarence Keyes (Eddie Lyons); Bill Mussum (Lee Moran); "Two-Step" Sadie (Edith Roberts); "Soft-Drinks" Sam (Fred Gamble). Scenario by Frederick A. Palmer. Produced by L. W. Chaudet.

Clarence seeks a musical career in the city. He is passing a dance-hall just as the piano player is thrown into the street by the bouncer. Clarence applies for the job. He gets it, but his music is awful, and he is about to meet his fate when "Two-Step" Sadie, who likes his looks, stops Bill, the bouncer, and Clarence is given another chance. Bill cannot stand the limping tempo and drags Clarence to the bar A drink will fire him with pep. The effect wears off and the ragtime lags again. After a second drink, he plays wonderful ragtime. After a few more, he "cleans out" the place, compelling the toughest of them to drink buttermilk with him.

L-KO.

ROPED INTO SCANDAL (Two Parts.—Rel. Wk. May 28). The cast: Mr. Wildcherry (Harry Lorraine); His Daughter Eva (Eva Novak); Mr. Samson Hercules (Bert Roach). Directed by Craig Hutchinson. Supervised by J. G. Blystone.

Mr. Wildcherry was a menace to society and a trouble to his daughter Eva Right across the hall lived Mr. Samson Hercules and his bride. When Hercules goes out Wildcherry goes across the hall and makes a low bow to Mrs. Hercules, taking off his hat. She sees "I love you" painted on his bald head. But she is adamant. Then Wildcherry ties a string to a purse and pulls it across the hall to get her into his flat. She crawls after it and gets wedged in under the sewing machine. Eva comes to her aid, and she goes home raging.

Eva has two suitors, Mr. Beer and Mr. Buller. Both come to call at once, and while they are there Papa goes over to Mrs. Hercules. Eva has been sewing on the machine and a thread from his trousers is caught in the needle. As he sits talking, his trouser-leg begins to unravel, and runs right up to the knee. He hears Mr. Hercules coming and hides. Hercules finds his hat, and he is thrown out.

Eva's suitors are getting into a fight, when Wildcherry arrives and separates them. Mr. Hercules goes out to take his annual bath to sooth his feelings. Beer sends Eva a message asking her to elope, and Buller reads it. He makes a plan with Wildcherry to circumvent them. They take their places with a gun at the rope which is hanging out of the window, but unfortunately in a second fight between Beer and Buller, the latter is caught in the rope and seesaws up and down the side of the house, finally landing in the water tank on the roof. The end of the rope coils around the auto in which the lovers sit and they can't start the car.

The watertank is upset and Mr. Wildcherry, pulling on the other end of the rope is dragged into the Hercules' bathroom. He makes fast to the bath tub. Mrs. Hercules comes in to take a bath and is dragged out and drawn along the street by the auto of the lovers. En route Mr. Wildcherry falls into the same tub, and the whole outfit crashes through the wall of the bath establishment where Mr. Hercules is bathing. The couples are reunited in the midst of the debris.

POWERS.

PERILS OF THE YANGTZE (Rel. Wk. of May 28).—The Yangtze courses through a great plain of material deposited by floods, therefore its perils consist largely of shifting channels. The approach to the gorges is not difficult, but the current becomes very swift and treacherous. In some parts the river is quite safe, while in others there are dangerous whirlpools and currents which engulf the unwary captain. At the end of the gorges we see the ancient river town of Wanshien.

WHEN NOAH'S ARK EMBARKED (Cartoon Comedy on the Same Reel as Foregoing). Noah has completed the ark, and calls the animals to go on board. The monkey gives him lots of trouble, but the other beasts respond to the call and embark two by two. The skipper chases them all below, but the monkey won't go. They chase each other around the decks. Fnally the monkey leaps ashore and Noah goes after him. Then the animal jumps back, undoes the rope which secures the ark, and it runs down the ways and into the sea. Noah realizes that it has set sail without him, and he plunges into the water and swims after it.

BISON.

NO. 10 WESTBOUND (Two Parts—Rel. Wk., May 28). The cast: Edith (Eileen Sedgwick); Jim (Mary Fenton); Pete (Fred Church); Jack (Babe Lawrence); Harry (Kingsley Benedict); Mason (T. D. Crittenden). Scenario by George Hively. Produced by Henry McRae.

Jim McLaren, the oldest and most trusted engineer on the White Rock Division, with his fireman, Pete Devins, arrives in White Rock, the end of their run. He is met by his daughter, Edith, and Jack Shannon, her sweetheart. Jim favors Pete and does not like Jack. The superintendent of the road is being harassed by hold-up men. A stranger enters the superintendent's office and presents a letter. The next day, Pete calls to see Edith, after having had several drinks in the saloon. He tries to make love to her but she runs from him to her father. Jack arrives in time to hear of the trouble and tries to fight with Pete, but Edith and her father prevent it. Pete returns to the saloon, where he meets some of his friends, who are the train robbers.

Meantime, "Handsome" Harry, a hobo, arrives in White Rock and makes his way to the saloon. Pete drinks heavily and forgets to report for duty. The result is that the superintendent goes to the saloon, finds Pete and discharges him. While doing so, the superintendent drops a letter, which is found by Harry. After the superintendent leaves Pete forces Harry to give up the letter, which contains information concerning a shipment of gold. Pete and the bandits plan to rob this train, and are forced to let Harry in on the job as he has read the letter.

Before executing the robbery, Pete asks the assistance of the gang to help him in getting away with Edith. They take her to a mountain cabin, where they leave her in charge of one of the gang known as "Red," while they go to rob the train. Harry and Sam leave town on a freight train to catch No. 10 at the next town. They are loaded into the express car in boxes and, at a certain point, release themselves and force the messenger to open the safe.

In the meantime, Pete and the others have placed torpedoes on the track to stop the train. The robbery works out as planned until the gang find themselves covered by Harry's gun and under arrest. Jack has discovered that Edith is missing and follows her trail to the cabin. A struggle takes place in which Jack comes out victor and "Red" is made a prisoner. Jack and Edith arrive at the station just as "No. 10" comes in "on time" and "Red" is turned over to the authorities. "Handsome" Harry is unmasked as the Chief Special Agent of the road, the man who was in conference with the superintendent at the beginning of the story.

VICTOR.

AN EIGHT CYLINDER ROMANCE (Two Parts—Rel. Wk., May 28). The cast: Jack Gleason (J. Morris Foster); Jim Whann (Billy Human); Ethel Whann (Rena Rogers); Mr. Whann (Perry Banks).

Jack Gleason is visited by a chum of college days, Jim Whann, who lives with his father and his young sister, Ethel. Jim invites Jack to his home to meet them but Jack begs to be excused. Ethel thinks that this chum about whom Jim talks so much is really the pretty girl, whose picture is in her brother's room. She decides to find out. When Jim goes out that night she wears the chauffeur's clothes and drives the machine. Mr. Whann tells Jim what Ethel is going to do. When Jack hears Jim's story of Ethel's deception, he joins the plot. They have read of the many auto burglaries and plan to scare Ethel. Jim remains at the apartment and Jack, with a handkerchief tied over his mouth, and an unloaded pistol in his hand, commands Ethel to hold up her hands.

She drives the car according to directions, but pretends to have engine trouble and stops in front of a garage. The garage man tells her that there is nothing wrong with the car. He suggested that they get a drink. Jack goes with them. Ethel cannot get away with her drink, so the fellow calls her "Mama's baby boy," and slaps her on the back. Jack fights him. Ethel phones her father telling him she has been held up by a highwayman, and is now at a saloon where the burglar and another are fighting. Her father rushes for the police.

Jack and Ethel escape and start down the road. Jack, seeing a machine pursuing them, takes the wheel and starts to race. He slips into an alleyway and the other car passes on down the road. But a tire has gone flat and he orders Ethel to fix it. Jack is sorry for his harshness and is just going to help her, when two masked men appear and force them to hold up their hands.

Meanwhile Mr. Whann and the policeman, trying to find the other machine, meet Jim. He tells his father that Jack is the highwayman. Passing the alleyway they see the hold-up in progress. The robbers force Jack to drive away, threatening to kill him if he stops. While they are looking back at the pursuing auto, Jack puts on the brakes suddenly throwing the men forward. Before they can regain their poise, he thrusts his empty revolver in their faces. The policemen arrive and take the two men prisoners, but Jim tells them to let Jack go. Ethel is impressed by Jack's looks and courage. She hands him a bill and asks him to try to go straight. Jim and his father are scarcely able to control their laughter. They leave Jack and return to their home.

That evening Jack comes to the Whann home, and Ethel, unsuspecting enters. He is holding a framed picture of her behind him and is embarrassed. She takes him for a thief. Jim enters, amused, and tells his sister that Jack is his chum. He and Mr. Whann then leave the room. Jack tells her that he stole a picture similar to the one he now has in his hand, and that he has been in love with the girl for two years.

THE GUNMAN'S GOSPEL (Rel. Wk. May 28). The cast: Harry Donovan (Jack Mulhall); Bill Tait (Harry Griffith); Parson Brown (Edwin W. Power); Betty Brown (Ann Kromann); The Mayor (Jean Hersholt). Scenario by Fred Myton. Produced by Raymond Wells.

Larry Donovan is on trial for murder, but the evidence is only circumstantial. The case is dismissed, but his reputation as a gunman causes him to be made to leave the state. He sets out for Tombstone Flat, a small Western town. Parson Brown and his daughter, Betty, are in the same stage. They become friends. Tombstone Flat does not intend to be reformed. As the Marshal, Bill Tait, owns the only saloon in town, he persuades the boys to send the Parson back on the same stage in which he came. Larry, however thinks otherwise.

He goes to the Mayor who is playing poker, tells him his Marshal is no good, and gets him to give him a note to Bill, saying that he is appointed in Bill's place. They all expect that Larry will be beaten, but he is quicker on the draw, wounds the Deputy in the arm with his gun, and holds up Bill, forcing him to give him his badge. Larry locks the two up in jail, and when the Mayor and his friends go to the saloon to rejoice with Bill, they find a prayer meeting in full progress, with Larry leading the singing with his gun for a baton.

BY SPESHUL DELIVERY (Rel. Wk. May 28). The cast: Zoe (Zoe Rae); Muriel (Gertrude Aster); John Watkins (Val Paul); Tom (Frankie Lee). Scenario by Karl Coolidge. Produced by George Sargent.

Zoe is visiting her aunt, and is disappointed when she hears that the horse, which she wanted to see, has been sold. She finds some letters in an old trunk, and takes them out to Tom, a little boy, and the two children play post office with them.

Zoe sees a man on horseback, and writes a note asking God to send her a horse like the one she has just seen. She tells Tom to send it by "Speshul Delivery." John Watkins was the rider of the horse. Years before he had left town on account of a quarrel with Muriel, and he has just returned. He stops to speak to an old friend, leaving his horse outside.

Tom takes the horse by the bridle and leads it to Zoe, who takes it to her aunt. John comes out and misses it, and Tom tells him that he has taken it to Zoe. He follows her, and on the way picks up the letters which are strewn over the grass. He recognizes them as his own. John enters the house with the letters, and confronts Muriel. Zoe is absorbed in the horse, which she has brought into the sitting room Reading Muriel's face, John tells the child that he thinks they can arrange to keep the horse.

GOLD SEAL.

THE STOLEN ACTRESS (Three Parts—Rel. Wk. May 28). The cast: Robert Carleton (Chester Bennett); Margory Manning (Ruth Stonehouse); Jimmy Walker (George Webb); Leonard (Wadsworth Harris); Mrs. Olden (Lydia Y. Titus); Pap Olden (Alfred Allen); Jinny Olden (Jane Bernoudy); Jed Skaggs (Eugene Walsh). Written by Fred Jackson. Produced by Ruth Stonehouse.

Robert Carleton from Kentucky, just about whipped in the battle with the big city, spends his last money to see Margory Manning, a famous actress. He is inspired by her acting and hastens home, where he begins to write a play for her called "Little Miss Moonshine." Jimmy Walker, also from Kentucky, and a reporter on the "News," comes often to see Robert, and finally warns him against working so hard. At last the play is finished.

Margory Manning has ended her season and her manager, Leonard, is searching for a new play. When Robert takes his play to Leonard, the theatrical man will not read it because it is not a society drama. Robert is desperate, but Jimmy says he will see that the play is read. Robert receives a letter from his mother, urging him to return home and accept a job in the Revenue Service, which the chief has just offered. He packs his clothes and leaves for Kentucky that day.

Jimmy abducts Margory Manning and takes her to a deserted restaurant. He refuses to allow her to leave or to eat until she has read Robert's play. She admires the play and soon she and Jimmy are the best of friends. Leonard takes the drama and Miss Manning goes to Kentucky to absorb the necessary atmosphere. Jimmy gives her a letter to the Olden family, and there she spends some time. She takes Jinny, the daughter, for her model, and dresses in rough clothes.

Robert is sent to work the Tamarack Ridge district, in search of moonshiners. There in the mountains he meets Margory, but doesn't recognize her. They become friends and he gives her lessons in reading, as she pretends she is uneducated.

Jed Skaggs, Jinny's lover, a shiftless fellow, has fallen in love with Margory. One day, when she wanders to the moonshine still where he is working he grabs her and kisses her. She escapes when Pap Olden arrives. Margory persuades the Oldens to give up their still, and Jed, being threatened by Pap Olden, informs the revenue officers of the still. With Robert they start out to scour the country.

Margory meets the revenue men and quickly getting an old gun, points it at Robert. He continues to approach, and she fires at him. Then she breaks down and weeps. She knows that Jed betrayed the Oldens.

Margory returns to the city for rehearsal and Robert remains in Kentucky recuperating from his wound. Jimmy often sees Margory. She doesn't know who the author of her play is, but is anxious to meet him. Jimmy sends for Robert to be present at the first performance. Jimmy ushers him into Miss Manning's dressing-room and begins to introduce them; but before he can speak, they are shaking hands. Robert is about to take Margory into his arms when she is called on the stage. But at the end of the play, as he stands waiting in the wings, she falls into his arms.

UNIVERSAL SPECIAL FEATURE.

THE VOICE ON THE WIRE (Episode 11, "The Thought Machine"—Two Parts—Week of May 21).—The cast: Shirley (Ben Wilson); Polly (Neva Gerber); Cronin (Howard Crampton); Dr. Renolds (Jos. Girard); "Red" Warren (Francis MacDonald); James Walsh (Wadsworth Harris); "Pale" Ida (Evelyn Selbie). Scenario by J. Grubb Alexander. Produced by Stuart Paton.

Dr. Renolds, still bound, lies on the floor, helpless. Polly, dazed, passes without looking at him. She is put in a limousine with Taylor at the wheel. "Red" gives instructions to the driver.

Shirley with the double-crossing crook speeds toward "Pale" Ida's house and is followed by Cronin. As they draw near the place "Red" is warned. Shirley forces the door. The crooks carry Renolds upstairs and the other men follow. A struggle takes places. One crook and a policeman are dead, while several are wounded and when Shirley regains consciousness he finds that Warren and the crooks have disappeared. Cronin is disgusted and while talking with Shirley hears "The Voice" saying "It" would meet them at the "Poisson d' or" a cafe. They discover Renolds who tells them that Polly has gone to meet Welsh. He and Renolds drive to Welsh's home. Meantime, Welsh and Polly are driven to the cafe. When Shirley inquires for Welsh the butler advises he has just left with Polly, and Shirley is hurt at the conviction of his suspicions. Telling Renolds to warn Cronin, Shirley remains in the apartment. "The Voice" speaks to Shirley, telling him that though he is clever, Welsh will die at twelve o'clock.

At fifteen minutes before the hour Cronin and Renolds stand before the cafe waiting for Shirley, who has already entered the cafe disguised as an old farmer.

The lights go out several times, but finally fail to come on again. In the darkness, Shirley hurries to Welsh's table. The dismembered hand approaches Welsh, who screams. Cronin runs into the cafe, while "Red" and the other crooks run out.

Welsh makes his escape when Shirley grasps the hand. Cronin interrupts, and Shirley lets go the hand.

Polly is seized by "Red." He tells her she must kill Shirley, that he is at the house of a friend, who has invented a thought machine. Polly, still in a trance, takes the revolver and goes out to the car with Ida.

Shirley and Renolds have gone to the home of the inventor. He tells them that his machine told him that they would come. Shirley is incredulous. His friend goes to bed, and Shirley sits down to think. The mirror shows him Polly's face. He looks up. She is standing in the doorway with a gun pointed at him. She walks forward, still covering him. The picture fades as she presses the gun to his body. He tells her that she cannot fire as she draws back the trigger.

THE VOICE ON THE WIRE (Episode 12.—The Fifth Victim—Two Parts—Rel. Wk. May 28).—The cast: Shirley (Ben Wilson); Welsh (Wadsworth Harris); Cronin (Howard Crampton); Polly (Neva Gerber); "Red" Warren (Francis MacDonald); Renolds (Jos. Girard); Prof. Duval (Nagel de Buillier). Scenario by Stuart Paton. Produced by Ben Wilson.

As Polly stands behind Shirley with the revolver aimed at him, he sees her in the crystal of the thought machine, and suddenly switching off the main lights, places himself so that he can look directly into her eyes. He tells her she can't shoot, that his will is her will; her gaze wavers and she drops the revolver as his will overcomes hers. She awakes from the hypnotic spell. Shirley tells her to act as if she were still hypnotized, and in this way they may be able to trace the "Voice."

"Red" Warren and the gang of crooks receive word from the "Voice" that Polly has failed to get Shirley, having come out of her hypnotic spell, but that she must be caught again. "Red" and two men dash away and later talk with "Pale" Ida.

Shirley answers the phone to hear the "Voice" say that he has been clever enough to escape this time, but that they got Welsh. "Red" and his men step into the room, first having switched off the lights. "Red" shoots toward Shirley, who responds with the revolver Polly dropped on the table. The men struggle with Polly, and when Shirley has turned on the lights again, he finds himself alone in the room, Polly having been carried away. Shirley discovers a note on the floor which reads: "The meeting is called for tomorrow night at twelve" and is signed by a thumb print.

Polly is taken to the crooks' quarters and locked in a bedroom. The following night Shirley remembers the mysterious note, and with the help of Prof. Duval, gets into telepathic communication with Polly by means of the crystal, and by controlling her mind, he learns that she is at 499 Chante Street. Shirley phones Cronin to bring enough men to raid 499 Chante Street, and to surround the house at 12 o'clock, a revolver shot being their signal to enter. He leaves word for Renolds to follow when he is ready, and departs.

Shirley, cloaked like all the crooks, enters the house and joins the gang, but, when all are assembled, "Red" is warned over the phone to count heads, as there is a stranger present. All are ordered to unmask, and when it comes to Shirley's turn, he draws his revolver and holds them all at bay, firing at them to notify Cronin. The crooks rush for the door, firing back at Shirley. "Red" dashes through the bedroom door and closes it as Cronin and the detectives rush into the room. Shirley finds the bedroom empty, the window open, and picks up Polly's cape. "Red" has escaped with Polly. Cronin is proud of himself, having captured all the crooks but "Red"; he is indifferent to Polly's being kidnapped.

BUTTERFLY.

MONEY MADNESS (Five parts, May 28).—The cast: George Fuller (Don Bailey); Ethel Fuller (Mary MacLaren); Tom Williams (Alfred Vosburg); Monroe Simmons (M. Everett); "Hartford Red" (Eddie Polo); "Whispering" Smith (Chas. H. Mailes); Dr. Mercer (Rex de Roselli). Scenario by Wm. Parker. Produced by H. McRae.

There is a run on the Grand National Bank, of which George Fuller is president. Tom Williams, the cashier, reports there is $700,000, and $500,000 will stop the run. Fuller urges the directors to pay the depositors, but Simmons, the vice-president, insists on thirty days' notice. The crowd catches sight of the directors; a stone is thrown which strikes Simmons.

Fuller's daughter, Ethel, takes Dr. Mercer to the home of Jerry, the night watchman, whose daughter is ill. The doctor recommends a change of climate, and Jerry decides to withdraw his $300 from the bank. Ethel and the doctor go to the bank, and she hears her father declare all his available cash, $75,000, will be paid to the depositors.

Tom, who is in love with Ethel, prepares to escort her home. Ethel is accosted by Simmons, who says her father's action will mean his ruin, and if she will marry him he will undertake to see that the depositors are paid. Ethel refuses.

Simmons runs a gambling establishment, while Dr. Mercer also carries on a secret traffic in forbidden drugs. One of his patients is "Hartford Red," formerly an expert locomotive engineer. The doctor calls at Fuller's home, and is followed by "Hartford," who looks in the window and sees Fuller placing in a wall safe the currency he has brought from the bank. Fuller is suddenly overcome with faintness, and Ethel and the doctor rush to his assistance. On his way out, the doctor is accosted by Hartford, who knows he has planned to rob the safe, and they agree to handle the job together.

Ethel and Tom go to the theater and then to a cabaret, where they meet Tom's Uncle, "Whispering" Smith, a great railroad detective. The doctor and Hartford obtain the bills. Returning to the doctor's office, Hartford sinks into a drugged sleep, while the doctor goes to Simmons gambling den, which is raided by the police, but the doctor and Simmons escape and return to the office. Simmons recognizes the unstamped bills, and after the doctor confesses he is a crook, sends Hartford to "plant" some of the bills in Tom's room.

In the morning Fuller tells the directors he has the bank's funds and will return them if they will pay the depositors. Tom is sent for the money and finds the safe empty. Simmons demands that Fuller be held, and accuses Tom. The bills are found in his room and Tom is arrested. Ethel goes to Smith and tells him of Simmons, who has followed her. Simmons bribes a bellboy and learns of their conversation; he goes to the doctor's office and tells them they must make a getaway. They start out, and come upon an engine, force the crew to leave, and Hartford takes the throttle. Ethel and Smith pursue and finally overtake them. The doctor jumps, but Simmons and Hartford are captured and taken to the bank.

Simmons confesses that he overheard Fuller's plan to have Jerry go to the basement and fire two shots to attract the clerks, while he removed the money, and knowing this would ruin his plans he shot Jerry, placing Tom's revolver by his side. Jerry revives and corroborates the story. Tom is freed, and Simmons arrested. Fuller and Ethel try to thank Smith, who says he needs no reward for helping that dear girl and his nephew.

UNIVERSAL.

UNIVERSAL SCREEN MAGAZINE (Issue No. 21—May 30.)

Science.—Modern care of the insane. (State Hospital for the Insane, Kingston, N. Y.) Gentle persuasion and kind treatment have replaced the primitive straight-jacket and other devices in subduing violent patients. Subtitles: Patients out for morning walk. Inmates prepare food. At work in tailor shop. The laundry. Harmless patients sleep in dormitories; they make up their own beds. Frequently work requiring skill and thought proves a cure. Here a patient is weaving a basket. Afflicted have their own library. Pool for the men. Solitaire his sole diversion through long years of confinement. The straight-jacket's substitute. A warm bath calms the violent patient, who is kept in the tub 12 hours or longer. The sweat bath, spray and rub-down is another method of soothing the violent. These methods have cured hundreds of violent patients.

Beauty Hints.—Laces of the World. A scene from "The Century Girl," Broadway musical comedy success, in which members of the cast display lace products gathered from the four corners of the earth. Subtitles: Italian laces (Lillian Tashman); Spanish (Marjorie Cassidy); Belgian (May Leslie); English lace (Edna Chase); Irish (Evelyn Conway); French (Mlle. Semone d'Herlys); Harlequin and Pierrot, in black (Beatrice Allen and Vera Maxwell).

What We Eat.—Watching the food you eat. Inspectors detailed by the New York Department of Health are constantly on the alert to detect any effort by merchants to sell decayed or polluted produce. Tons of condemned products are seized yearly and offenders are heavily fined. Subtitles: An entire shipload of worm-eaten macaroni confiscated. A powerful acid renders the macaroni unfit for sale. Destroying 1,500 tons of decayed pork and three tons of spoiled sauerkraut. Inspectors condemn the pork and destroy it with acid. Inspectors condemn 500 chickens, frozen to death in transit.

Industries.—A hospital for disabled ships. Hundreds of ocean vessels have been destroyed or damaged during the war. The disabled craft are repaired in this latest type of drydock. Subtitles: Prospective "patients" for the service stations. Hundreds of ships are "treated" here each year. A few of the army of employees engaged in the work. Towing a crippled liner to its berth. The drydock in action. A pontoon platform below the water is raised by powerful electrical machinery and carries the ship with it Formerly ships were placed in a giant basin from which the water was pumped. The new method saves time. Repairing a huge rent in the bow of the steamship "Acre." The giant propeller. Men easily crawl through the shaft tube. Scraping the hull in preparation for painting. Ships must be painted often to preserve plate. The recovered "patient" leaves the hospital.

Art.—Sculpture in clay. "Bobby," Universal City's lion actor, poses for Willie Hopkins, world's foremost modeler.

UNIVERSAL CURRENT EVENTS (No. 1—May 19.)

Greeting. The Universal Current Events, coming to you for the first time in this issue, offers itself respectfully and particularly to you—and the nation's service. Timely, inspiring news, gathered by expert cameramen in all parts of the globe, will be served in record time. A living newspaper, clean, readable and aggressive. The Universal Current Events greets you!

Wilson and Marshal at America's Helm Will Pilot to Victory. After tempestuous voyage, our Ship of State is on a steady course to Port Victory. Anywhere-in-America.

Thomas Alvah Edison, Wizard of Wizards, Out After U-Boats. Creator of incandescent light, phonograph, motion pictures and other marvels, now seeking solution of submarine menace—West Orange, N. J. Subtitle: Telegram—"Uncle Sam, Washington, D. C.: Have heard your call and am on the job. Edison."

Appeals to Russian Workingmen to Stand Firm for Humanity. Samuel F. Gompers renders great patriotic aid for co-operating with President Wilson in labor matters.—Chicago Ill.

Back to Old Friends—Wooden Ships Again Come Into Their Own. Necessity for carriers to get food and supplies to our allies causes readoption of old standards in shipbuilding.—Lake Charles, La.

Middle West Greets French Mission With True American Spirit. Chicago throngs give welcome to Joffre, Viviani and distinguished party on their first visit there.—Chicago, Ill. Subtitles: St. Louis, Mo.; honoring the honored.

Texas Girl Students Form Immense Human Star Spangled Banner. Dallas high school girls in patriotic exercises show spirit of great Southwest.—Dallas, Texas.

Small Town Sets Patriotic Example for All America. Boys of President Wilson's own state rally to colors in answer to nation's call for help.—Madison, N. J. Subtitle: Recruiting Officer Jenning's appeal for recruits answered by many.

$200,000,000 More for France Loaned by United States. Secretary of the Treasury McAdoo and French Ambassador Jules Jusserand, in presence of distinguished group, sign transfer. —Washington, D. C.

Where the Kaiser Missed His Guess—Hoboken's Real Reply. Famous New Jersey terminal of German-Atlantic lines shows the real American spirit possessed by all.—Hoboken, N. J.

French President Confers War Cross on Noyan's Hero. Stand made by veteran citizens against German onslaught brings honors from French Government.—Noyan, France. Subtitles: Arrival of President Poincare and M. Briand.

President Poincare greets France's fighting officers. President Poincare bestows the coveted honor on Mayor Noel of Noyan.

French Envoys Are Greeted by Millions on Reaching New York. Gen. "Papa" Joffre, idol of France; Former Premier Rene Viviani and aides are given evidences of America's affection for her friend and ally.—New York. Subtitles: First time on Manhattan Island. Arriving at the Battery. Through the grand canyon of commerce to City Hall. A pyramid of American childhood pays homage. Greeted by Mayor Mitchel at City Hall. Up famous Fifth Avenue—into the heart of a nation. Golden liberty, gift of New York citizens. Receiving degrees at Columbia University. At the tomb of General Grant. The world's greatest living fighter pays respects to the world's greatest silent warrior—both lovers of peace—fighters to obtain it.

Extra! New York City Hall Ablaze! Fire threatens destruction of famous landmark.

Twenty-four Caret American; And With the Right Idea!! If every ablebodied man in America will follow Teddy's lead, the Kaiser will regret having picked on us.—Oyster Bay, L. I. Subtitle: "Don't stand idle! Get out and fight!"

Patriotic tail piece—"Enlist Today—Your Country Needs You!"

Mutual Film Corp.

CAHILL.

PATSY'S PARTNER (Two Parts—May 28).—Patsy attempts to be a lawyer, but only bill collectors call. She installs her bull dog in a connecting office and all bill collectors are referred to "Judge Barker," but it is impossible to secure an interview with him.

Growing impatient, the bill collectors force an entrance into Judge Barker's office and find him missing. The clues point to his murder at the hands of Patsy. At the trial things are getting hard for Patsy when the real Judge Barker—the bulldog—drops into the court room, and Patsy is freed.

STRAND.

BLUFFING FATHER (May 30).—Father, who had promised $5,000 to Jay, his son-in-law, as soon as he has a cozily furnished home, writes he is coming for a visit on the very day the unpaid for furniture is being taken away.

Mr. and Mrs. Smith are moving and the truck driver inquires the way of Jay, who directs them to his own house.

The furniture is delivered, father arrives and is just about to present the young couple with the promised $5,000 when the Smiths come in and have all the furniture removed.

Father understands, and, admiring the nerve of Jay, promises the newlyweds to buy them furniture they will be able to keep.

GAUMONT.

TOURS AROUND THE WORLD (No. 30—May 29).—When war was declared one of the most solemn moments was when a great crowd assembled in the square in front of Notre Dame in Paris and dedicated France to a war for democracy and righteousness. The Gaumont Company shows pictures of this most impressive structure in this number of "Tours Around the World." It is a marvel of Gothic architecture, its oldest part dating from 1163. Historically as well as architecturally it is one of the most important buildings in the world. In addition to the familiar views of the great structure, there are more intimate glimpses of the arches, the clock gallery, and the grotesque gargoyles.

A second section of this reel takes the traveler via the screen to Teneriffe, one of Spain's Canary Islands. It is a land of extinct volcanoes, presenting a strange contrast to its smiling tropical valleys. There are excellent pictures of Santa Cruz, the capital of this island group. It is an important coaling station. A characteristic town is presented in Idod de los Vinos. One of the most interesting pictures, shows the dragon tree, a species now nearly extinct. The specimen shown is supposed to be 3,000 years old.

The reel is concluded with entertaining views of Koenigsee, one of the prettiest Bavarian lakes. The spot is typical of Bavaria, and gives the spectator a good idea of the home of a people contrasted with the Prussians, much to the advantage of the former.

REEL LIFE (No. 57—May 31).—One of the more important sections of Gaumont's "Reel Life" No. 57, is "Hand-made Barrels," a picture made on the Island of Barbados. A great number of barrels is required to handle the sugar and molasses. As the work is carried on by natives, the industry is both picturesque and enlightening. It is interesting to note that the staves are imported from the United States.

"Adding to the Tin Supply" is a picture in line with the patriotic preachments to conserve all our resources during wartime. It shows how used cans which were formerly thrown away are now being remelted. The tins are flattened for shipping and then crated.

In every person there is something which responds to the camping lure. The Gaumont editor satisfies this in this issue of "Reel Life" with pictures of "Auto Campers-Out." The section shows how all the comforts of home may be enjoyed while spending the night beside the road. This is possible by using a trailer which carries a complete camping outfit. This is attached to the automobile. The tent is erected over a folding frame, and there are comfortable beds for the entire family.

"Dynamiting a Hillside" is a spectacular picture of the explosion of 80,000 pounds of dynamite, which loosened 400,000 tons of rock. Every process, from the boring of the holes to hold the explosive to the clearing away of the smoke and dust after the blast is pictured.

A lion cub which has a canine foster mother is also seen.

MUTUAL STAR PRODUCTION.

THE MIRROR (Powell—Five Parts—May 21).—The cast: Bob Merrill, an artist (Robert Elliott); Blanche, his wife (Marjorie Rambeau); Maizie Goddard, an actress (Irene Warfield); Boyd, a theatrical manager (Paul Everton); His Stage Director (Aubrey Beattie); His Backer (Frank Ford); Rusell Dana (T. Jerome Lawlor).

Blanche Merrill, the beautiful wife of a struggling young portrait artist, whose bungalow home is the rendezvous of an artistic set, is surprised by her husband as she is attired for the night standing before her mirror. Impressed by her beauty, the husband insists on painting her portrait from a sketch made on the spot.

Boyd, a theatrical manager and libertine, seeing the portrait, determines to possess the original, and he tries to induce Blanche with a promise of a sensational theatrical success to leave her husband for a stage career. Boyd's behavior compromises the young beauty, who travels the pace that kills aboard the Broadway carousal, until horror awakes her from her dream, and she finds herself safe in the arms of her husband.

THE CHECKMATE (Horkheimer — Five Parts—May 21).—The cast: Ida and Claire Marley (Jackie Saunders); Roy Vangrift (Frank Mayo); Pa Marley (Daniel Gilfether); Ma Marley (Mollie McConnell); Dick Cooper (Henry Grey); Addie Smith (Margaret Landis); Bill Meyer (Cullen Landis); Country Minister (Edward Jobson).

Claire Marley, pretty daughter of Rancher Marley's, who has a twin sister, Ida, exactly like her, becomes weary of farm life when Addie Smith, a department store beauty from New York, Claire's cousin, visits her. Claire goes to the city and is employed in the same store with Addie, where she meets Roy Vangrift, millionaire bachelor, loves and is betrayed by him, returning home in sorrow. Vangrift, on a fishing tour, meets Claire's twin sister, persuades her to elope, and is amazed later to find that he has married Claire instead of Ida.

LA SALLE.

CHUBBY INHERITS A HAREM (Two Parts—May 21).—Chubby Huggins lives in a quiet village, and is too bashful to take advantage of the few opportunities that the place affords. Percy, his chum, lets nothing pass him by and is a general favorite. Chubby's father was a missionary, and one day a letter arrives for the old man from the Turkish Consul stating that his old friend, Ali Hassan, is about to be executed and is consigning to his care his "little family." Unsophisticated Chubby and his sister prepare for the reception of the "little family" by buying toys, etc., and great is their consternation at the sight of twelve beautiful Harem girls in charge of a big servant. Percy is delighted and begins scheming at once.

While Percy schemes to elope with the whole bunch, Zora, the favorite daughter, makes love to Chubby. The result is that Chubby at last gets up courage to claim Zora and Percy falls into his own trap and is compelled to marry Sister, one of the Harem, to his own humiliation and the amusement of the whole bunch.

SIGNAL FILM CORP.

THE RAILROAD RAIDERS (Chapter 7—"Mistaken Identity"—Two Parts—May 21).—Helen Holmes and Webb try to trap thieves who are stealing baggage from the station. They catch Bud Masters and one of his pals at the trick, and start after them. Helen catches up with them and throwing the bag away they tussle with her, finally knocking her senseless. Then they fasten her head to the coupler of a car which is being switched in the yards and run off. Webb arrives just in time as the two cars are about to come together, snatches Helen, and throws her and himself flat on the ground between the wheels of the train. They escape unhurt.

Helen is sent on the special to the ball which Lord Melbourne is giving. Meanwhile the gang, still trying to find some way to get rid of the girl who is pursuing them, overhears a Chinaman offer $1,000 for a white wife, and decide to get rid of Helen in this way. At the ball, locating Helen seated near a fountain, they turn off the lights and seize the woman, who proves to be Lady Melbourne. They take her to the rendezvous of the Chinamen. When she faints they pack her in a trunk and throw it on a train bound for the city where the $1,000 is offered for a white wife.

Helen gets the number of the automobile as the men escape with Lady Melbourne and makes a quick trip to the police station, from which a call is sent out to watch for the machine bearing that number.

MUTUAL.

MUTUAL WEEKLY NO. 124 (May 16).

New York City.—French War Envoys are City's Guests. Joffre and Viviani acclaimed by swarming millions. Subtitles: Joseph Jacques Cesaire Joffre, Marshal of France, "The soldier who stopped them at the Marne." Arriving at the Battery. The reception at the City Hall. "Papa" Joffre looks aloft at the cheering thousands in the downtown skyscrapers. Human ants.

New York City.—Citizen Police Parade Down Fifth Avenue. Regiments of Home Defense League swing by in review.

Oakland, Cal.—U. S. Regulars Guard Shipyards. Government sets guard over work where $50,000,000 worth of battleships are under construction.

Fresno, Cal.—All California Celebrates Raisin Day. "Miss America" heads beautiful pageant. Subtitle: Young Americans issuing from "The Melting Pot."

Carnarvon, Wales.—Premier Lloyd George reviews recruits.

Venice, Cal.—Non-capsizable life boat receives severe test. Modeled after the Alaskan catamaran, new type boat will not turn over in heaviest surf.

Long Beach, Cal.—Annual Floral Pageant.

New York City.—Uncle Sam's kitchen on wheels. U. S. soldiers' food will be served from same type kitchen as is used in the Great European War.

Paris, France.—Mr. Venizelos reviews a regiment.

London, England.—The Army helps the Navy. Royal Engineers build pontoon landing over which the marines come ashore.

Atlanta, Ga.—Zoo elephant visits the dentist. Extracting of offending molar gives "Maud" quick relief.

MUTUAL WEEKLY 125 (May 23)

New York City.—Belmont Terminal Track opens. Society sees the Greenhedge Steeplechase run.

Washington, D. C.—New million-dollar Red Cross building dedicated. Ex-President Taft presides, with President Wilson and Cabinet officials.

New York City.—City's distinguished guests attend ceremonies amid storms of cheers. Joffre and Viviani greeted by millions. Subtitles: Miniature Statue of Liberty, donated by popular subscription, is presented to General Joffre in Central Park. In Brooklyn, Marshal Joffre unveils a memorial to Lafayette. At Columbia Universal honorary degrees were conferred upon the visiting envoys. An impressive episode was the visit to the tomb of General Grant, on Riverside Drive. Then Marshal Joffre journeyed to West Point and reviewed the cadets.

New York City.—British mision arrives. Whole city welcomes Mr. Balfour and party.

San Pedro, Cal. The Pacific's first U-boat chaser. Has 200 H. P. engine and can make 45 miles an hour.

Gradena, Cal.—Harvesting of the West's greatest strawberry crop is celebrated. Fifty thousand people receive free berries at annual festival.

San Francisco, Cal.—Allied Warships pass through the Golden Gate. Japanese cruisers visit this port for first time since war with Germany.

Batavia, N. Y.—Empire State's "Patriot Making" campaign. Officials of Bureau of Industries and Immigration read President Wilson's Proclamation to 3,000,000 foreign-born factory workers throughout state.

CUB.

JERRY'S MASTER STROKE (May 31).—The cast: Jerry (George Ovey); Flash Jack (George George); Boston Bill (Harry Archer); Father (Louis FitzRoy); Daughter (Claire Alexander). Written and produced by Milton H. Fahrney.

Jerry loves a girl and the girl loves Jerry, but her father does not. The old man wants her to marry a wealthy East Indian Prince, who also wants to buy the family jewels.

"Boston Bill," a high class crook, who has made the old man's acquaintance, posing as a financier, also wishes to marry the girl, and likewise has designs on the family jewels, but has no intention of buying them.

The Prince is to arrive on a certain day, but is delayed and sends a telegram which is intercepted by "Boston Bill" and later stolen from him by Jerry, and the two are thus made aware of the non-appearance of the East Indian potentate.

"Boston Bill" decides to have his "pal," "Flash Jack," impersonate the Prince and Jerry, overhearing their plans, figures out a scheme to frustrate them and impersonate the East Indian himself. He informs his sweetheart of his plans and then starts to work.

He watches "Flash Jack," sees him receive his costume, and then, by means of a subterfuge, he switches bundles with him and substitutes one that "plants" him as an international spy. He then informs the authorities. Jack is arrested, the incriminating evidence discovered, and Jack landed in jail, where he is recognized as a much wanted crook.

Jerry, disguised as the Prince, calls on papa-in-law, foils the other crook, "Boston Bill," in his attempt to steal the jewels, and winds up by locking him in the vault where the jewels are kept. But, unfortunately, when the police arrive and arrest Bill, they unmask Jerry as the bogus Prince.

MONMOUTH.

JIMMIE DALE, ALIAS THE GREY SEAL (Chapter 10—"Crooks and a Knave"—Two Parts—May 25).—Robbing a safe to get back lost documents from a thief who has robbed his own safe to disarm suspicion in connection with a mining swindle, is the job performed by "Jimmie Dale, alias The Grey Seal." The Tocsin sends Jimmie Dale a warning of danger that Moriarty and Mittel, underworld harpies, may try to prevent him from receiving the papers, but Jimmie robs the safe, puts the grey seal on it and is away before the police can identify him.

JIMMIE DALE, ALIAS THE GREY SEAL (Chapter 11—"A Rogue's Defeat"—Two Parts—June 1).—The Tocsin warns Jimmie Dale that a scoundrel, Markel, is forcing Henry Wilbur to meet a demand note for $50,000 or forfeit his rights to some valuable mining property. Markel has presented a presumably valuable diamond necklace to his wife, for which he has sought a great deal of publicity, but the gems are really paste.

The Grey Seal visits Markel, takes the necklace and also the demand note, which he returns to Wilbur just in time to save him from suicide, and, making Wilbur promise to pay Markel the $50,000 as soon as possible, and when it is paid the Grey Seal will return the necklace to Markel. To save himself the humiliation of having it advertised that the jewels are paste, Markel promises to keep quiet.

Triangle Film Corp.

HAPPINESS (Ince-Kay Bee—Five Parts—May 13).—The cast: Doris Wingate (Enid Bennett); Robert Lee Hollister (Charles Dunn). Dolly Temple (Thelma Salter); Nicodemus (Andrew Arbuckle); Miss Pratt (Gertrude Claire); Priscilla Wingate (Adele Belgrade); Richard Forrester (Jack Gilbert).

Doris Wingate is featured in Sunday supplements as "the richest and most snobbish girl in America." As a matter of fact, she is lovable and eager for friends.

Her uncle, a fat, jocular fellow, visits her and, after seeing the she-dragon who tutors the girl, he determines that Doris shall go to college.

Upon her arrival at the co-educational school she is snubbed by the students, who have read the story in the Sunday papers, and are determined that she shall have no opportunity to patronize them.

Doris meets a boy who is working his way through college by surreptitiously taking in washing. He is the first person who has ever extended the hand of good fellowship to her, and she immediately begs to become a member of his "soapsuds trust," which soon is in control of happiness despite the hurricane arrival of the lynx-eyed tutor and the aristocratic aunt.

THE MAN WHO MADE GOOD (Triangle Production—Five Parts—May 13).—The cast: Tom Burton (Jack Devereaux); Frances Clayton (Winifred Allen); Flash Lewis (Henry P. Dixon); Josiah Whitney (Barney Gilmore).

Tom Burton and Frances Clayton meet at a New York boarding house, and are attracted to each other's company. Tom is only a clerk in the office of Whitney & Company, cracker manufacturers, but he manages to save enough money to buy a suburban residence on the dollar down plan. The two are married and settled down to housekeeping, but they find Tom's salary is not elastic. Frances determines that he shall have the opportunity to get out of the rut and make good. So under the pretext of visiting a cousin in the country, she obtains a position as maid-of-all-work.

Unable to get a raise of salary, Tom quits and starts forth roughing it. Going into a country store one day, he discovers that the Whitney crackers are not selling well. He at once appoints himself demonstrating agent and makes a whirlwind campaign that nets the company many orders. He thus succeeds in displacing Flash Lewis, the former representative, who has been pressing undesirable attentions on Frances. Thus the couple, having fought with determination and won, return to their home with an income of one hundred dollars a week.

SOULS TRIUMPHANT (Fine Arts—Five Parts—May 20).—The cast: Lillian Vale (Lillian Gish); Robert Powers (Wilfred Lucas); Josiah Vale (Spottiswoode Aitken); Hattie Lee, the Scarlet Woman (Louise Hamilton).

Robert Powers is a libertine, devoting himself constantly to a career of dissipation until he meets Lillian Vale, daughter of the curate of St. Anthony's. His ambition then turns to winning her love. They are married and a son is born to them. Powers is delighted with home life for a while, but a notorious vampire woman, Hattie Lee, who has charmed Powers in former days, lures him to a tryst one evening.

Lillian has gone to the bedside of her father, who is critically ill, so Powers puts his son to bed and joins the woman. That night his home burns to the ground, and he is frenzied with the belief that his boy has met death in the flames. He goes to beg forgiveness of his wife, and learns that she has saved the child's life.

Her all-forgiving nature and the love for their little son, whom she has saved, causes him to arise from his past life with soul triumphant.

WILD WINSHIP'S WIDOW (Triangle Production—Five Parts—May 20).—The cast: Catherine Winship (Dorothy Dalton); Archibald Herndon (Rowland Lee); Morley Morgan (Joe King); Aunt Minerva (Lillian Hayward); Marjory Howe (Alice Taaffe).

Catherine Winship has devoutly enshrined the memory of her husband, who was killed three weeks after their wedding, and secludes herself from all society. The late Webb Winship was not worthy of all this adoration. He was a profligate, a worthless specimen of humanity.

Morley Morgan has loved Catherine since her girlhood, but his suit is hopeless, for the widow can think of no man but her departed hero. Her aunt advises Morgan to treat her with indifference. This puzzles Catherine, who about that time has discovered her late husband's real character through some scented billet doux found among his papers.

She at once discards her weeds and starts pursuit of the revolted slave. Morgan, who is engaged upon a flirtation with a young debutante. A game of cross purposes ensues, but the result is favorable to Morgan and the fascinating widow.

Pathe Exchange, Inc.

HEARST-PATHE NEWS No. 39 (May 12)

The Making of a Marine.—Subtitles: The soldiers of the Navy are given a thorough training on the rifle range to prepare them to cope with snipers. After a course of three weeks 70 per cent. of the recruits qualify as expert marksmen. A closed square formation for street fighting. Then the advance under fire—one section protecting the other as the line rushes the "enemy's" positions. Patriots—these men who have volunteered to fight for the freedom of Humanity. WHO WIIL JOIN THEM?

Clinemiller, Cal.—Trout season opens on the Pacific Coast, and anglers flock to the picturesque streams to catch their favorite fish. Subtitles: Landing a ten-pound trout. Women, too, enjoy the sport.

On the Western Front.—Ruin and desolation lie in the wake of the retreating Teutons, and not a town is spared the scourge of militarism. Subtitles: Fertile fields have been flooded—trees wrathfully felled. But France is recovering from her wounds. Every spare man is already at work reclaiming the devastated land—while her armies drive steadily forward—forward to the border.

Noyon, France.—President Poincare, accompanied by General Nivelle, visits the liberated city to extend the Nation's gratitude to the inhabitants.—Subtitles: He decorates the Mayor of Noyon. General Nivelle bestows the War Cross on the Alderman.

Newark, N. J.—Miss Mollie King, Pathe's popular star, does her bit by helping to enlist recruits for Uncle Sam's Navy.

Whitefish Bay, Mich.—The fleet of freighters, held fast in the ice jam for many weeks, is released with the coming of warm weather. Subtitles: Whalebacks open a channel through the hazardous floes.

St. Louis, Mo.—The French Mission's tour is like a triumphal procession as city after city acclaims the Envoys of the Republic. Subtitles: Philadelphia pays warm tribute to the visitors. But the crowning symbol of America's regard for France is touchingly demonstrated by the millions of New York. The whole city turns out to honor her statesmen and warriors. Numerous ceremonies mark their visit. A golden model of the Statue of Liberty is presented to Marshal Joffre. A monument to General Lafayette is unveiled. Joffre—he who stopped them at the Marne, and saved Democracy to the world.

HEARST-PATHE NEWS NO. 40 (May 16).

Chicago, Ill.—The Great Lakes Naval Station is one of the country's important schools for training Jackies. Subtitles: Over the parapet for a charge through the woods. The entire corps of 6,000 men gathers on the parade grounds to receive colors.

New York City.—Fifteen hundred athletes start in the seventh annual modified marathon over a course of twelve and one-half miles. Subtitles: At the fifth mile. Hannes Kolehmainen wins the long-distance classic for the fourth time, with Willie Kyronen a close second.

Pensacola, Fla.—Uncle Sam's first naval dirigible, the D. N. 1, undergoes its trial test in preparation for active service. Subtitles: The operating car sails on the water like a boat before the airship rises. Ready to return.

Her Crowing Achievement (Magazine Section). An Animated Cartoon by T. E. Powers.

Boston, Mass.—Repair work on warships is being rushed. Navy yard drydocks are frequently flooded to make room for new boats. Subtitles: The dock is soon filled with water. Receiving a battleship for repairs.

New York City.—Children, children everywhere as 10,000 kiddies make merry at the outing of the Public School Athletic League. Subtitles: Happy and carefree. The boys are inspired by the military times. Mr. S. Guggenheim establishes a trophy for the school excelling in arms.

Washington, D. C.—President Wilson attends the dedication of the Red Cross Building, together with the Society's head, Wm. H. Taft. Subtitles: He reviews America's army of nurses. The Ex-President is congratulated by Cabinet Officers upon the efficient aid of the Red Cross organization.

New York City.—The metropolis welcomes the members of the British Mission who arrive to join the French Envoys as guests of the city. Subtitles: Enthusiastic crowds cheer Sir Arthur Balfour at the City Hall. Columbia University bestows honorary degrees upon the distinguished visitors. At West Point Marshal Joffre inspects the Nation's finest—the men that will lead the fight for Democracy's cause.

THE NEGLECTED WIFE (Episode No. 3, "In the Crucible"—Two Parts—May 27).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frand Norwood (Philo McCullough).

Margaret Warner and Horace Kennedy, the attorney, compare anonymous notes they have received, threatening exposure if their relations are continued.

"You are right—we must not see each other again," Kennedy tells the girl and she agrees.

Worried over her husband's growing indifference, Mrs. Kennedy has gone to their houseboat, out of town, for a rest. There she meets Frank Norwood, a magazine editor. Norwood has received from Margaret a story entitled, "His Wife and the Other Woman." He expresses a desire to meet Miss Warner and is pleased to learn that Mrs. Kennedy has already made her acquaintance. He accepts the story for publication and mails Margaret a check for $100. Margaret unaware of her good fortune and hisheartened by the return of other stories, finds herself unable to pay her board bill. The landlady refuses to listen to her explanation and threatens her arrest.

Jimmy, a boarder seeking to take advantage of the situation, offers to pay Margaret's bill. She snatches the money from his hand and throws it out of the window. The landlady, indignant over the insult to her star boarder, rushes out for a policeman. Margaret escapes by climbing out of the window.

She spends the night in the Salvation Army headquarters and the next day starts a search for work. She encounters a friend who tells her that he is manager in a local department store and offers her a position. It happens that Jimmy is employed in the same store. He and the manager start a fight over Margaret Jimmy finding himself bested, pulls a revolver and fires several shots which cause a panic. In the rush to escape, the stairway collapses and many people are hurt. Jimmy, seeking to dodge the blame, places the gun at Margaret's side.

A spectator, however, comes to the rescue of the unfortunate girl and Jimmy flees in an automobile, pursued by the police. He dashes wildly along the railroad tracks, leading over a bridge. Just at that moment the trestle is raised and the automobile plunges into the river, carrying Jimmy with it. Margaret is taken to the police station where she is advised to engage an attorney. Will she call on Kennedy to help her?

THE IRON HEART (Astra—5 Parts—May 27.) The cast: Stephen Martin (Edwin Arden); Mrs. Martin (Gertrude Berkeley); Tom Martin(Forrest Winant); Grace Steele (Helene Chadwick); Anne Parnell (Leonore Harris). Directed by George Fitzmaurice.

Stephen Martin's elaborate mansion was the gathering place of society in the big city. Week after week he entertained lavishly. Week after week he made more money. His quiet little wife could not and did not make any attempt to keep up with him. Attracted by the voluptuous adventuress, Anne Parnell, he employed her to take charge of his home and be hostess for his many social gatherings.

But Stephen Martin overestimated the extent to which he could follow the dictates of the desire for power. Years before he had been in charge of the Martin mills in an upstate city, where social conditions were far behind those of the big city where his brother was the controlling head of the family. Martin's iron heart was in evidence though, even at this stage. He ruled the works as a Czar. His son married against his wishes, so he turned him out to take care of himself. And then his brother dying he came to the big city as the real head of the Martin millions.

Events worked rapidly from then on. Martin's son, popular with the workmen, tried to restrain them from striking, but was unsuccessful. Martin's wife, at the end of an especially gorgeous night, came upon Martin attentive to and presenting Anna Parnell with jewels. It was too much for the kindly soul. She left his home to seek refuge with her son. Some of the workmen broke all bounds and set fire to the mills. And thus was swept away for Stephen Martin his all in this world.

THE MYSTERY OF THE DOUBLE CROSS (Episode No. 11—"Love's Sacrifice"—Two Parts —May 27).—The cast Philippa Brewster(Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James; The Masked Stranger (????).

After many unsuccessful attempts on the life of Peter, Bentley is finally forced to confess and is landed in jail. He is bailed out and makes an attempt on Peter's life for revenge. His plot is frustrated. Pursued by Peter and Dick Annessley, cub reporter, who is investigating the mystery, Bentley seeks refuge in the Brewster home. He persuades Philippa to shield him and when his pursuers arrive she informs them that Bentley has escaped by way of the window. In hiding, Bentley overhears Hubert Brewster telling his business associate of an unexpected coup in Q and D. He realizes that this information, if made public, would ruin Brewster and decides to make use of it to accomplish his aim.

"Marry me, or I will ruin your father," is his message to Philippa. Philippa hurries to Bentley's home to save her father from the threatened catastrophe. Annessley, seeing Bentley entering, had summoned the police. He is greatly surprised when he sees Philippa going into the house and heartbroken, decides to abandon the investigation.

PARAMOUNT PICTURES CORP.

PARAMOUNT-BRAY-PICTOGRAPHS, Release No. 67 (May 14).—

The Submarine Mine Layer.—In the first section of the Pictograph the operation of a German submarine mine layer is shown. Every detail of this craft is faithfully depicted through the animated drawings from the pen of J. R. Leventhal, an expert in scientific draftsmanship. This film is the first of a series to be released in Paramount-Bray-Pictographs, showing the engines of warfare perfected by the warring nations in the past few years, and will demonstrate the necessity of the United States preparing for any emergency that might be in store for it.

Modern Farming.—The Federal Government is trying to impress the need of intensive farming upon every citizen throughout the country and the Bray Studios, at the request of the Department of Agriculture, are including in this release of the Pictographs a graphic lesson in how to make the waste places yield their share of foodstuffs. The subject is covered from many angles. Many of the scenes in the picture were taken on an estate owned by one of America's millionaire farmers, and shows him hard at work tilling the soil with some of his farm hands.

Women Patriots.—Realizing that the automobile will be called upon to transport troops, ammunition and supplies, and that tens of thousands of them will be needed, the Women's Defense League is training those women who will volunteer how to operate an automobile by giving them a complete course in motor construction.

Picto-Puzzles.—In conjunction with the Loyd Picto-Puzzles, the Bray Studios and Sam Loyd announces a contest which should prove popular among audiences of all ages. The rules of this contest, which begins with the sixty-eighth release, make it necessary for the audience to guess the answer to one of the puzzles and their answers are to be sent to the theater within a week from the day on which they see it. The theater manager sends all replies received within the time limit to Sam Loyd, and to each successful contestant, Mr. Loyd will send a very handsome puzzle book.

THE WINDOW DRESSER'S DREAM (Black Diamond—May 14).—Being ten minutes late for dinner, the poor Window Dresser, refused admittance to his home by his aggressive spouse, is compelled to spend the night on the front porch. After a sleepless night he wearily wends his way to work and we next see him attempting to drape an elaborate gown about the waxen image of a beautiful maiden in a store window, upon which he has already placed the most dainty lingerie. He finds the effort too much for him, and has an inspiration. He casts the gown aside and in its stead covers the lady of wax with a more easily adjusted opera cloak. He falls asleep and has a terrible vision of his nagging wife and pleasant dreams of the waxen image, which comes to life. After dreaming of many adventures in which the wax image and his nagging wife play the stellar parts, he awakens to find himself wrestling with the figure which he has upset in his delirium.

THE HIGHWAY OF HOPE (Morosco—5 parts —May 17).—The cast: Lou (Kathlyn Williams); Steve King (House Peters); Missouri Joe (Jim Farley); Philip Garst (Harry De vere).

The bedraggled maid-of-all-work around Missouri Joe's saloon and dance hall is known as Lonely Lou. Joe is in love with her because, in spite of her rags and tatters, she is a very beautiful girl.

Steve King, cowboy on a neighboring ranch, who has been ordered from home in the East by his wealthy and irate father, gets his month's pay, goes to Joe's and is under the influence of liquor when Joe tries to get Lou to marry him. Steve thrusts Joe aside and marries the girl himself. Next morning he realizes what he has done and, being discharged from the ranch, the ill-mated husband and wife take the pack animals and start out into the desert in search of gold.

Out in the lonely desert Steve finds a ledge of mineral, but the silence and Lou's sloppy appearance tell on him and he begins drinking heavily. One day, the whiskey all gone, he contemplates suicide and pours out a cup of poison. Lou's arrival prevents his taking it, and when she see the poison she believes he has placed it there for her. She throws it away and pretends that she is dying. Steve, panic-stricken, rushes from the hut. He breaks his leg in a fall and is found and nursed by a prospector.

While he is ill, a promoter finds possibilities in the mine and Lou suddenly finds herself a wealthy woman. She rises to the occasion, dresses well and studies hard to perfect her English. Steve goes from one job to another and, finally, believing Lou dead, returns to the hut to find it the center of a great mining town. He saves Lou from the attack of Missouri Joe. The mystery of the poison cup is explained and the two are reunited and happy.

HER BETTER SELF (Famous Players—5 parts—May 21).—The cast: Vivian Tyler (Pauline Frederick); Robert Keith (Thomas Meighan); Aggie May (Alice Hollister); Mrs. Van Puster Tyler (Maude Turner Gordon); Mr. Tyler (Charles Wellesley); Count Belloto (Frank De Rheim); "Dopey" (Armand Cortez).

Vivian Tyler is a spoiled daughter of wealthy parents who are trying to persuade her to marry Baron Belloto. Young Dr. Keith, an enthusiastic charity worker, comes to their house for dinner one evening for the purpose of getting a handsome subscription. There he meets Vivian and the two are attracted to each other. The man, however, realizing the difference in their lives, tells her that they can never marry, as she could not endure even a week of his life.

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Vivian wishes to make the test and goes to his sanatorium to help and mingle with his co-workers. She finds the work hard and disagreeable but does not give up. But that evening, after attending a session of the night court where Keith has rescued a girl, weak with hunger and illness, she gives up the attempt and goes back to her home, leaving a note for Keith.

It is not the hardship that has driven her to this step but the finding of a picture of Keith in a locket on the girl he rescued, who was a waitress in his boarding house years before and stole the picture from his room.

Keith is heart-broken and does not understand her motive. Vivian's mother gives a brilliant reception to announce her daughter's engagement to the Baron, who urges an early wedding. Just as Vivian is making her decision, Keith telephones and she goes to him to try again.

By some trick of fate, she arrives at the sanatorium just as Aggie, the waitress is pleading with Keith to save her from a pal she fears. Vivian, again believing Keith is in love with the girl, flies from the room, dropping her cloak as she goes. Returning for it, she witnesses the suicide of Aggie but is too late to interfere.

Keith in the meantime, has gone to his study and locked himself in. A nurse, finding Aggie dead in her room, and going in search of Keith, discovers this. The police, believe Keith guilty as all the evidence seems to point that way. Keith himself dazed, thinks only of Vivian and how to shield her as he fears she will be implicated.

Vivian learns of this only by accident for she has been taken to the country to recover her broken health and spirits. Quickly sending for her fastest motor and breaking all speed laws, she goes to the rescue of the man she loves. She arrives barely in time to save his life and as the foreman of the jury announces "Not Guilty," Keith takes her in his arms.

FRECKLES (Lasky—Five Parts—May 28).—The cast: Freckles (Jack Pickford); Angel (Louise Huff); John McLean (Hobart Bosworth); Bird Woman (Lillian Leighton); Black Jack (Billy Elmer); Duncan (Guy Oliver).

Freckles is a little one-armed waif in an orphanage. He has no remembrance of his father or mother and what happened to his arm. He is the butt of all the jokes at the orphanage, and finally his splendid little spirit rebels and he runs away. After many struggles, and faint with hunger, he meets John McLean, a wealthy lumberman, who, liking the manner of the little fellow, appoints him watchman of the Limberlost, a valuable timber swamp.

While there Freckles meets the "Angel," a girl whom wealth can not spoil, who is spending the summer with the "Bird Woman," an enthusiastic naturalist.

Black Jack, foreman for McLane, is attempting to steal some of the valuable timber from the Limberlost and is discovered by Freckles, and, fearing he will tell his employer, they bind Freckles and throw him into the swamp. He is about to sink below the black water when the Bird Woman finds and rescues him. The Angel, who has fallen in love with the little chap, rides to warn McLean, who returns with a party of men and rescues the timber.

Freckles and the Angel are leaving when a huge tree, falling, is about to strike the girl. The brave boy, although exhausted with his hard fight with Black Jack, throws himself in the way of the tree, which falls with the greater part of its weight across his chest. Freckles knows that he is a waif and not worthy of the Angel's love and does not care to live.

In the meantime his grandfather has died, leaving a portion of his estates to his grandson. English solicitors finally trace the lost child and find him in Freckles at the hospital. The news of his good fortune is told to the Angel, who goes to break it to the dying boy. The realization that he is now in the same social scale with the Angel brings back his ebbing life and the two are made happy.

UNCONQUERED (Lasky—Five Parts—May 31).—The cast: Mrs. Jackson (Fannie Ward); Richard Darcier (Jack Dean); Mr. Jackson (Hobart Bosworth); Jake (Tully Marshall); Mrs. Lenning (Mabel Van Buren); Voodoo Queen (Jane Wolfe).

Mrs. Jackson, wife of a millionaire, married this man when she was too young to know his cruel nature. Her whole thought and life are devoted to Billy, her little son. Mrs. Lenning, a designing widow, gives Jackson the idea that his wife is weaning Billy's affection from him, and he tries to buy the boy's love with toys and candy. Jackson commands his wife to call upon Mrs. Lenning and invite her to visit them at their Florida home, threatening to take only Billy with him if she refuses.

Richard Darcier, a writer, is ordered to Florida by his physician and he and Billy become firm friends. Jake, a half-crazed negro, and Richard's caretaker, is frightened into making a sacrifice to the Voodoo and is about to kill Billy when Richard and Mrs. Jackson rescue him, but the negro stabs Richard and is taken to an asylum. During Richard's illness a wonderful friendship grows between Mrs. Jackson, Billy and Richard. In the meantime Mrs. Lenning is gradually winning Jackson, who demands a divorce from his wife and the custody of Billy.

Jackson and Mrs. Lenning purposely allow Mrs. Jackson to overhear a conversation which will induce her to run away with Billy and they surprise her in Richard's home. Jackson secures a divorce and the boy. Mrs. Jackson kidnaps Billy as he is out with his nurse. Jake, who has escaped, secures a knife, and when Mrs. Jackson leaves Billy in a cave to go to Richard's for food, Jake enters the cave. The nurse gives the alarm just as Jackson is married to Mrs. Lenning. Jackson and his men rush to Darcier's home and Mrs. Jackson steals away to the cave. Word comes that Jake has escaped. Richard realizes the danger—he and Jackson reach the cave as the mother is about to sacrifice her life for the boy. Jackson, realizing her mother-love, gives Billy to her and she is made doubly happy by his possession and her new-found love in Richard.

Miscellaneous Subjects.

CHRISTIE FILM CO.

THE MILKY WAY.—(May 14).—The cast: Margaret Mannering (Margaret Gibson); Neal (Neal Burns); Arling (Eddie Barry); Ethel (Ethel Lynne); Her Brother (George French); Maid (Stella Adams).

Margaret, an heiress from another city, is visiting Ethel. Margaret is a hero-worshipper of the author of the moment, Mr. Arling. Ethel's housemaid is to enter service in the Arling household and Margaret, seeing her chance to be near her idol, goes as the maid. Ethel's brother George, who has never seen Margaret, arrives home. Ethel tells him the joke and he resolves to go as a plumber and win the maid.

At Arling's, Margaret has tidied up the novelist's study, which so irritates him that he has her reduced to kitchen-maid and the kitchen-maid, Stella, promoted to her place. The news reaches the club and the unmarried members rush in a body to win the heiress. Neal, as the milkman, is one of the first to arrive. He thinks Margaret a real maid and loses all interest in the rich housemaid. Meanwhile, the men make love to the bewildered Stella. George is leading, when Arling hears the news and he, too, enters the race. Margaret and Neal have really fallen in love as kitchen-maid and milkman. George gets Stella to the church but Ethel arrives just in time to tell him the truth and save him from a misalliance. Margaret and Neal are just behind and are married.

HIS LAST PILL (May 21).—The cast: Wifey (Betty Compson); Hubby (Eddie Barry); Mr. Newlywed (Neal Burns); Mrs. Newlywed (Ethel Lynne); Doctor (George French).

Hubby is a prey to imaginary ailments and it keeps his wife, Betty, busy remembering the pills for twenty different ailments. On the morning that Hubby develops housemaid's knee, Betty and the doctor decide that something must be done, so doctor recommends making him jealous. Fortunately, at the same time arrive Mr. and Mrs. Newlywed. Betty plans with them, and Mrs. Newlywed drops out of sight. That night Betty has a few friends over to dance. She is made violent love to by Newlywed, whom Hubby believes to be a single man. Next morning, Newlywed comes to take Betty —and Hubby, of course—for a ride. They go boating and spill Hubby in the lake, so that they have to take him home and put him to bed.

But Hubby sees Betty slip out in heavy coat and veil. She goes around the corner, meets Mr. and Mrs. Newlywed and the latter puts on

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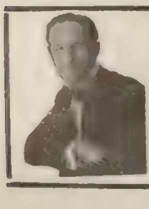

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Betty's coat and veil, while Betty slips out of sight and goes home. Hubby, just getting started, does not see this, and when he comes in sight Newlywed is kissing the "veiled lady." Hubby forgets that he thinks he is an invalid and gets in a fight with Newlywed. At the police station the veil is lifted and Mrs. Newlywed disclosed, so Hubby can only apologize and go home to Betty. There he throws the pills out of the window and invites her out to a party—the cure is complete.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE. (By Raymond L. Ditmars. The Small Cat Animals).—The lesser known relatives of the lions and tigers appear in these scenes, and much is learned in an entertaining way. The first portrayed is the brilliantly marked tiger cat of South America. In contrast of marking is the wild cat of the United States. The latter animal is well known, but how few have seen a wild cat at close quarters! As the animal walks away the reason for another of its names, the "bob-tailed" cat is readily seen.

Studies of the Canada lynx follow and here is an animal of immediate interest owing to the value of its fur. As it must endure long and severe winters its feet are enormous and heavily furred to support it in walking over deep snow. Equally remarkable are the "tassels" that project from the ears.

A gaunt and savage wolf slinks in and the title explains that this type of animal is the chief énemy of the smaller species of wild cats. No matter in what part of the world the smaller cats are found they are menaced by wild dogs, wolves or jackals. Hence the hatred of the smaller cats for animals of the dog type—and well illustrated by the actions of the domestic cat through hereditary influence. The story goes on to display this conditions in the meeting of a friendly bull terrier and a handsome domestic cat. The waving tail of truce is unheeded. In a frenzy of rage the cat attacks the inquisitive canine in a scene of snarling, spitting and clawing action that causes the "enemy" to warily retreat.

UNIVERSAL FILM MFG. CO.

THE HAND THAT ROCKS THE CRADLE (May—6 Parts—State Rights). The cast: Dr. Broome (Phillips Smalley; His Wife (Lois Weber); Mrs. Graham (Priscilla Dean); Mr. Graham (Edgewood Nowell); Sarah (Evelyn Selbie); Her Husband (Harry de More).

Dr. Frank Broome, an influential physician and surgeon, learns through the Chief of Police that his wife is active in disseminating literature relating to birth control. Dr. Broome secures the release of his wife by pledging his word that she will cease her activities in spreading this propaganda.

Dr. Broome expostulates with his wife. Mr. and Mrs. Graham, wealthy friends, bring their troubles to the Doctor. Mrs. Graham has her hands full with three children. Mrs. Broome relates the story of Sarah, her former nursemaid, married to a poor but hard-working man. Sarah's life too is made miserable because their limited income cannot support the babies.

Sarah visits the doctor's wife for advice, and Mrs. Broome, possessed of the knowledge that will help her in the future, sees her duty clearly. Sarah's imperiled future is saved. The wealthy Mr. Graham refuses to profit by the lesson of Sarah's story, and insists that the matter is too personal for discussion.

Mrs. Broome notifies the Chief of Police that she considers herself freed of the promise made by her husband. The spectacle of a poor consumptive woman is such that Mrs. Broome determines to tell all women the message she has for oppressed womanhood. The police learn of her activity and the promised meeting.

The wealthy Mr. Graham, in the search of pleasure, begins to spend his evenings alone, away from home. Mrs. Graham suspects that he is not spending his evenings at the club. She leaves her husband, but through the efforts of the physician and Mr. Graham's promise of future good behavior, she is finally led to forgive. On Saturday afternoon at Kernan's Hall, hundreds of women gather to hear Mrs. Broome make her promised address to women only. In the midst of Mrs. Broome's remarks the police arrest her and Sarah for spreading a propaganda in violation of State laws.

Mrs. Broome and Sarah serve sentence in prison for their activities. Finally pardoned by the Governor, they find consolation for the future in this extract from the celebrated speech of Judge John Stelk, delivered in Chicago, February 8, 1917, in which he says:

"To my mind there is no controversey about Birth Control, except in so far as how and by whom it should be exercised. When a poor woman appears before me with her sickly, underfed, unwashed brood of nine children, and says she does not want to take back her drunken husband because it will mean another child added to her burden in a few months, my heart and soul cry aloud for a law that will permit a doctor to tell her openly what he has told the rich women in secret."

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GREATER VITAGRAPH.

CLOVER'S REBELLION (Five Parts—May 21).—The cast: Clover Dean (Anita Stewart); Dr. Wm. Dunn (Rudolph Cameron); Duke Boris (Brinsley Shaw); Rita (Eulalie Jensen); John Childe (Charles Stevenson); Mrs. Childe (Julia Swayne Gordon); Peter Raine (H. Weaver); "Bucky" Raine (William Dunn). Directed by Wilfrid North.

Clover Dean, her parents dead, is living in the palatial home of her millionaire relatives, Mr. and Mrs. John Childe. Mrs. Childe married not for love, but for the wealth and social distinction that she knew it would bring her, for her husband is a powerful figure in the coal field. Mrs. Childe, who is always looking for new social glory, plans to marry Clover to Duke Boris, a personage of royal blood, but her husband, longing for greater power, sees his craving satisfied in the union of the girl to the profligate son of Peter Raine, the King of Transportation.

They had not figured, however, upon Doctor Billy Dunn, with few patients, but hopeful, happy with a nickel in his pocket so long as he can see Clover now and then. Billy furnishes a lot of comedy that is direct tragedy to him at the time, and he wins out in the end, though it would seem for the time being that Rita, the Duke's confederate, would cause no end of trouble for the young people. She tries to kill the Duke near the finish, and throws suspicion upon Billy, Clover and Bucky Raine, but later confesses. And Billy and Clover, who have been placed under arrest, are freed to go to the nearest minister.

WORLD PICTURES.

MATERNITY (5 Parts—May 28).—The cast: Ellen Franklin (Alice Brady); Louis Randall (Marie Chambers); David Gordon (John Bowers); John Locke (David Powell); Henry Franklin (Herbert Barrington); Marion Franklin (Florence Crane); Dan Miller (Stanhope Wheatcroft); Joseph Randall (Charles Duncan); Jed (Louis Grisel); Amelia (Julia Stewart); Constance (Madge Evans); Family Physician (John Dugley).

For three generations the women from whom Ellen Franklin was lineally descended had brought their children into the world at the sacrifice of their own lives. At the birth of her second daughter, the mother dies, leaving Marion, the elder daughter and Ellen, the newborn babe, her own namesake.

Eighteen years later when Marion tells of her engagement to Dan Miller, Ellen and the old family physician are present. Noticing his grave look, Ellen asks the cause of it, and he tells of her mother's death and of the deaths of her female forebears. So into Ellen's mind was instilled a fear of the dangers of motherhood.

David Gordon, a portrait painter and Ellen's sweetheart, gains her consent to pose for a picture "Mother Love." When David asks Ellen to marry him, she, prompted by fear of motherhood, tells him she will never marry. Going abroad to complete his studies, David has fellow passengers in James Randolph, an importer; and Louise, his daughter.

Six months later Louise is married to Neil Rogers. On a visit to David's studio in Rome, they see the unfinished portrait of Ellen in "Mother Love," and David tells them he has never finished the picture because the model, whom he loved, rejected his proposal of marriage.

John Locke, a young physician, was rejected by Louise Randall before her departure abroad, and, disappointed in his hope of paternal joys, had become superintendent of an orphanage. Bringing toys to the children one Christmas, Ellen meets Dr. Locke, and attracted to each other they become friends. In time he asks her to marry him. Though at first she is almost mastered by fear, she finally consents to marry him.

On their second wedding anniversary, their gardner and his wife present Ellen with an old-fashioned wooden cradle, which in by-gone days had held their children. When Ellen communicates her fears to John. he comforts her, and gives her a book to read, written by himself, and treating on the subject of Motherhood.

Louise Rogers, now a widow, returns to America with her six year old daughter, Constance. Constance has a sprained wrist, and Louise takes her to Dr. Locke. This is a renewal of their acquaintance, and John realizes all he is missing when he romps and plays with Constance. The thought of the happiness that Marion is expecting with the arrival of her first born, almost makes Ellen envious, but when both Marion and her baby die, it only serves to increase Ellen's fear, and she decides never to be a mother.

John, growing more lonely each day, drifts away from Ellen, and becomes a frequent visitor at Louise's home. Ellen realizes that her husband has found interests outside of his home, but she cannot combat the fear which she knows is destroying her hope of happiness.

When "Mother Love" is completed, David brings it to Ellen, and cannot refrain from telling her that he still loves her. John enters and hears David's declaration of love. When he confronts David, the latter pleads with John to make it possible for Ellen to gain her happiness with him (David). John agrees to leave Ellen.

Constance steals out of the house, and picking up the card of John Locke, who is calling on her mother, is directed to the Locke home. Here Ellen entertains her, and while rocking the tired child to sleep, she herself dozes off. She has a dream, which comes to her as a revelation, and on awakening, she is filled with the love of little children.

While taking Constance home, both are injured in an auto collision. Taken to a hospital, Ellen is soon revived, but Constance is being operated on. At her home, Constance is missed by her mother. The hospital attendant phones Louise, saying that Constance is in the hospital. John and Louise set out for the institution.

Exhausted from long hours, the hospital engineer falls asleep, and the low water and the high pressure of steam cause an explosion. In a few seconds the building is a mass of falling walls and floors. Ellen, rushing to Constance's side, reaches her only to feel the floor drop out from under them, but she manages to drag the child to safety. John, arriving at the hospital, rushes into the fast crumbling building and brings Ellen and the child out, when they are taken into an ambulance. Later, John and Ellen are seen rocking the cradle in which is their baby.

ATONEMENT (Brady-International—Five Parts—May —).—The cast: Manuella (Regina Badet); Count Rezzi (Albert Singer); Marco (Fred Gerard); Lionel (Burt Cummings).

Manuella, a dancer, is on tour in Italy with her musicians, Marco and Lionel. The latter is her pianist as well as her lover, who delights her with his original compositions of music for her dances. Marco is jealous of Lionel.

At a night fete Count Rezzi, a wealthy bachelor, becomes infatuated with Manuella, but she repulses him, reminding him that she told him in Florence that she could never be his. She agrees to dance at a party he is to give the next week. Lionel evinces his jealousy. He expresses a desire to be wealthy, that he might give Manuella jewels and gems which she delights. She assures him her love for him is greater than her love for gems.

Several days later Rezzi displays beautiful pearls. Marco watches Rezzi's manipulation of the hiding place where the gems are deposited. Rezzi again offers Manuella a life of ease and luxury and brings her an antique necklace, which, though it tempts her, does not permit her to forget her love for Lionel.

The night of Rezzi's party Manuella renders a wonderful dance, after which she goes with her host for a stroll. He attempts to kiss her, but she eludes him. Lionel asks where she had been. She does not tell him, fearing to arouse his jealousy. Marco, dunned by his creditors, takes to drink. During the party he steals two of the pearls, but is caught by the Count, who compels him to write his confession while he phones the police.

Knowing of Manuella's love for Lionel, Rezzi orders Marco to put the two pearls in Lionel's pocket. Manuella believes him guilty, as she recalls his desire to give her gems. Lionel believes Manuella guilty, recollecting her absence earlier in the evening. He decides to accept the blame in order to save her. Manuella goes to Rezzi in Lionel's behalf. He agrees to stop court proceedings if she will come to him (Rezzi). She refuses.

Marco gives way to drink. Summoned to the courts, he meets Rezzi. Manuella comes to see Lionel, and while embracing her he whispers: "You see what I am doing for you." Not comprehending, she staggers out of the office. That evening Manuella wonders what he meant. She goes to Marco. Harassed by remorse, he reveals the truth.

He informs her that Rezzi has the confession in his wallet which he always carries on his person. Manuella determines to free Lionel and avenge all the wrongs which Rezzi perpetrated. Attiring herself in her most beautiful gown, she goes to the Count's home. She tells him she had been a fool and that Lionel was in love with a Monte Carlo singer, for whom he had stolen the pearls.

While suffering Rezzi's embraces, Manuella secures the wallet and when he jumps up she covers him with her revolver. She sorts out Marco's confession and puts it into the bodice of her gown. Rezzi attempts to regain possession of the paper and in the struggle the revolver is fired, and mortally wounds him. His servant phones for the police, and when they arrive, Rezzi explains that he had shot himself accidentally, saying that Manuella had come to ask for justice, and asking that nobody be accused of his death. Manuella brings Marco's confession to the magistrate and Lionel is freed. A tender and loving reunion between the lovers ensues.

KING BEE FILMS CORP.

DOUGH-NUTS (Billy West Comedy). It was not Ethel's fault that she caused hostilities between all the men at Camebert's Bakery and Lunch Room. She simply had to flirt with men and every man she smiled at swore to have her as his own or die. When, however, Pierre, the excitable Italian baker tried to force Ethel to keep away from Babe, the sweet young cashier refused, and told Pierre many things not exactly complimentary. So when Billy happened to enter the bakery in search of a "hand out" he interrupted Pierre in the gentle game of choking Ethel. Billy hands Pierre a few swift jolts that result in the undoing of Pierre, much to the delight of Ethel and Camebert, the proprietor. After a few smiles from Ethel, Billy hires himself as a baker, thereby immediately incurring the hostility of Babe.

Billy attempts feats of bakery unheard of, and succeeds in making the most wonderful designs in pies and crullers. Everything goes fine until Billy pushes the boob into the bake ovens, causing the boob's trousers to catch fire. Then in the attempt to quench the flames, Billy manages to drench the proprietor with a bucket of water. These little things help to put Billy in wrong with everybody but Ethel, who still smiles at him. The real trouble occurs when Babe discovers that Ethel has not only flirted with Billy but has actually kissed him. Babe allies himself on the side of Camebert and the Boob, and all three declare war on the hapless Billy. Billy succeeds in passing through the blockade and reaches the bakery intent only on "safety first." In the bakery, however, he finds escape cut off by Pierre and a pal who have returned to blow up the establishment. With the two forces closing down on him, Billy is powerless and only by use of judicious sprinting and good headwork did Billy finally manage to escape.

KLEINE-EDISON-SELIG-ESSANAY,

A HOLE IN THE GROUND (Selig—Two Parts—May 28). The cast: The Station Master (William Fables); The Stranger (James Harris); The Tramp (Frank Hamilton); The Lunch Girl (Amy Dennis); The Agent's Assistant (Tommy Flynn). Written by Charles Hoyt. Directed by J. A. Richmond.

The station agent at Twilight Sleep does his best to care for company property. When a stranger awaiting the train which is four hours late, endeavors to make himself feel at home, he incurs the enmity of the agent.

The lunch girl waits on the stranger, who finds himself unable to devour the food offered. A tramp appears and the stranger and the station agent endeavor to defeat the tramp at poker, but find the tramp too wise at the game.

Endeavoring to pass the time away, the stranger uses doughnuts to play a game of horseshoe, and when he encounters a series of misfortunes, he rigs up a "swear" room where he can vent his displeasure without disturbing the others.

The agent's assistant appears at the lunch counter and aids in the disappearance of the doughnuts and other food on sale there. The stranger finds a turkey, which is so tough that he is unable to eat it, and puts up a danger signal so that the others will not be tempted.

Finally when the stranger is in the basement of the depot changing his shirt, the train, detained by a hole in the ground, makes its appearance, and the stranger arrives in time to see the rear car disappearing around the curve.

METRO PICTURES CORPORATION

THE DUCHESS OF DOUBT (Rolfe Photoplay Corp.—5 parts—May 28).—The cast: Clover Ames (Emmy Wehlen); Walter Gray (George Stuart Christie); Pierre Dubois (Frank Currier); Helen Brentwood (Peggy Parr); Mrs. Brentwood (Kate Blancke); Steve Gordon (Walter Horton); Abe Harris (Dean Hume); Walter Gray, Sr., (Charles Eldridge); Aunt Sarah (Ricca Allen); Henry Strang (Fred Truesdell). Story by John B. Clymer and Charles A. Logue, directed by George D. Baker.

Clover Ames, an orphan, is the household

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drudge of her Aunt Sarah. Two of whose boarders, Henry Strang, a lawyer, and Joe Martinelli, a barber, fall in love with her, but she gives them no encouragement. The one friend in whom she confides is Pierre Dubois, an invalid. He teaches her French and fine manners, and gives her the book she cherishes most, called "The Duchess of Doubt." A paragraph in it says a country girl with gowns, jewels and a little adroitness could plunge into society and be mistaken for a Duchess, if she hid her identity long enough to let others invent one for her.

Life becomes unbearable, and Clover runs away and becomes a "Parisian" maid to a society woman. She takes note of the manners of the friends of her mistress. Pierre, dies and leaves her seven thousand dollars. Strang and Martinelli proposes. but she "squelches" them, and disappears.

Equipping herself with a French maid, a toy dog, and some pretty gowns, Clover goes to a fashionable resort. The hotel guests come to the conclusion that she is the Duchess of D'Auroncourt, who is traveling incognito. Mrs. Brentwood who angling for a wealthy husband for her daughter Helen, is attracted by Steve Gordon, a millionaire, and Walter Gray, but drops the latter when he announces that he is a ribbon-clerk. Clover, sympathizes with him and the two fall in love with each other.

Suddenly Helen changes her tactics, and pleads with Clover to give up Walter. Clover realizes her money is nearly gone, and decides not to stand in the way of his making a rich marriage.

While in Clover's apartment, Helen has noticed the book, "The Duchess of Doubt," and makes up her mind to unmask the "Duchess," and make doubly sure of Walter Gray, whom she has discovered to be a rich man. She succeeds in finding Aunt Sarah, Strang and Martinelli, and brings them to the hotel. When Clover, beautifully gowned, is the center of an admiring group at a great ball, Aunt Sarah confronts her and screams, "Clover Ames—now that your money's all spent, you come right back and go to work in my kitchen." In the excitement Clover escapes.

Her money gone, she looks for work and goes to the department store where Walter has confessed to working as a ribbon-clerk, to ask him to recommend her for a position and finds that his father owns the store. Young Gray declares his love and marries her without delay. It is only after her marriage that she discovers that ever if she is no longer a "Duchess," she has won love and wealth.

BLUEBIRD PHOTOPLAYS, INC.

SOUTHERN JUSTICE (5 Parts—May 28).—The cast: Carolyn Dillon (Myrtle Gonzalez); Judge Morgan (George Hernandez); Roger Appleby (Jack Curtis); Caleb Talbot (Jean Hersholt); Maj. Dillon (Charles H. Mailes); Ray Preston (Fred Church); Daws Anthony (Elwood Bredell); Wallace Turner (Maxfield Stanley); Uncle Zeke (George Marsh). Written and produced by Lynn F. Reynolds.

Talbot, the cobbler, and Judge Morgan are old cronies, in a Kentucky village, who assemble at the cobbler's shop for daily discussions of various topics. When the story begins Daws Anthony, whose father has just died, is being sold out of house and home far up in the Cumberland Mountains. Daws, at sixteen, takes his few books, his gun and his small belongings, and starts on foot to climb down to the valley below, bent upon gaining an education.

Carolyn Dillon, the village belle, is engaged to marry Wallace Turner, cashier of the local bank. They are motoring in the country when Turner's "flivver" loses a tire, just as it whizzes past Daws Anthony. The boy has never set eyes upon an automobile and his wonderment is something approaching awe.

Turner notices the foot-sore lad and invites him to ride into the village in the "carriage that broke away from the hosses." Carolyn takes the hungry lad to her home, feeds him, gives him shoes and stockings and Turner loans him a silver dollar for his start in life.

The next day, Daws encounters Appleby, the printer, to whom he explains his desire to work and secure an education. Appleby takes the boy to the cobbler's shop where the three old cronies declare their mission in life shall be to see that Daws gets an education. Appleby makes him a "printer's devil" in his newspaper office, and Daws attends the village school.

About this time Ray Preston, an adventurer, arrives for the purpose of putting a little life in the old place through the inspiration of a real estate boom. From Judge Morgan he buys a large tract of swamp land, announcing his purpose to drain the property and convert it into town lots. When the surveyors find traces of crude oil, there is great excitement. Samples sent to Frankfort for testings are returned with the statement that oil in high proportions is indicated.

Preston has ingratiated himself with the townsfolk, through making many real estate purchases, and by his smooth manner has attracted Carolyn Dillon's attention. When Wallace Turner objects to Preston's devotion to Carolyn, the girl resents the interference and breaks off the engagement.

Daws Anthony, who is now Preston's office boy, has his own suspicions. Taking Judge Morgan's negro man-servant with him, Daws searches the swamp and discovers charred pieces of barrel staves, iron hoops and other indications that the "oil" in the swamp has been "planted." This discovery is made the day Preston has consented to sell the villagers a half interest in the "oil land." Judge Morgan is made custodian of the funds, and the villagers heap their savings into the pool.

Daws Anthony becomes the hero of the hour when he exposes Preston's scheme. Judge Morgan demands that Preston return the money with which he is about to decamp from town, and when the Judge from the windows shows Preston a "tar and feather" party, that is being formed for the benefit of the real estate operator, Preston consents. The happy ending is quickly attained when Wallace Turner and Carolyn Dillon find themselves once more at an understanding.

FORUM FILMS, INC.

CONQUEST PROGRAM NO. 4 (Edison).—Week of May 21. Story of Plymouth Rock (Historical Drama, 1,071 ft.). Crystals and Their Beauties (Scientific, 412 ft.). Skylarking on Skis (Scenic—Sports, 574 ft.). Former Alfalfa's Wayward Pup (Manikin Comedy, 639 ft.). Making of 100-Ton Guns (Industrial, 513 ft.).

THE BOY WHO CRIED WOLF (2,100 ft.).—The cast: Jimmy, the Boy Scout (Albert Hackett); Sheriff (Billy Bowers); Mr. McCoy (Dejalmo West); Squire Harry Van Vorst (Jack Meredith); Clavering Gould (S. V. Phillips). Adapted from Richard Harding Davis's story by Clement D'Art and produced by E. H. Griffith.

Jimmy, a Boy Scout, is eager to do something for his country. He attends a Scout gathering addressed by Clavering Gould, a war correspondent, who winds up his address by stating that "right here in Westchester there are German spies working in our midst." His warning is deprecated by Squire Harry Van Vorst, who has arranged the lecture for the Boy Scouts, but Jimmy has his imagination fired still more. His yearning for adventure is increased, and he starts to track the spies whom he believes to be working in that vicinity. He follows every suspicious character. He runs across a harmless naturalist on a jaunt in search of rare fossils, and makes him explain his mysterious actions. He quizzes every stranger, and gets into a good deal of trouble.

Finally he locates a stranger making a drawing of the topography of the country on a large military map, and forces him, at the point of a rifle, to march to headquarters, but Van Vorst, who is Jimmy's friend, but, nevertheless, believes the boy's excess patriotism is making him appear ridiculous, affects to "take charge" of the "captive," to mollify Jimmy. The stranger presents a card showing that he is Captain McCoy, of the U. S. Army Engineer Corps. It is a preparedness measure, he explains. He is mapping out gun sites for heavy artillery with which to repulse the attacks of any German troops in case of an attempted invasion. He is working in civilian clothes for obvious reasons. As there had yet been no declaration of war, any publicity concerning the preparations would have to be avoided. He is allowed to depart. Jimmy later captures the stranger again.

Meanwhile, Van Vorst has been notified that the stranger is really a German spy. The boy Scout forces "Captain McCoy" to turn his high-powered motor car about, and return to the scene of his original capture. The spy is taken into custody by Federal authorities and Jimmy is lauded as a hero.

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CLEVELAND, OHIO

List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1492.)

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Up and Down (No. 8 of "The Dangers of Doris"—Comedy-Drama).
Dimple's Baby (Two parts—Comedy-Drama).
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts—Comedy).
Friends in San Rosario (Of the O. Henry Series—Two parts—Drama).
Past One at Rooney's (One of the O. Henry Stories—Two parts—Drama).
The Marionettes (One of the O. Henry Stories—Two parts—Drama).
The Green Door (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Guilty Party (One of the O. Henry Stories—Two parts—Drama).
The Cop and the Anthem (One of the O. Henry Stories—Two parts—Comedy-Drama).
Vanity and Some Sables (One of the O. Henry Stories - Two parts—Comedy-Drama).

ESSANAY.

Much Obliged (Black Cat Feature—Two parts—Comedy-Drama).
Local Color (Black Cat Feature—Two parts—Comedy-Drama).
Be My Best Man (Black Cat Feature—Two parts—Comedy-Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).

FORTUNE PHOTOPLAYS

"Mentioned in Confidence" (Four parts—Dr.).
The Devil's Bait (Four parts—Drama).
Vengeance of the Dead (Four parts—Drama).
The Yellow Bullet (Four parts—Drama).
Alien Blood (Four parts—Drama).
Zollenstein (Four parts—Drama).
Phantom Shotgun (Four parts—Drama).
The Best Man (Four parts—Drama).
The Clean Gun (Four parts—Drama).

KALEM.

The Secret of the Borgias (An episode of "Grant, Police Reporter"—Drama).
The Mystery of the Burning Freight (An episode of "A Daughter of Daring"—Drama).
The Skeleton Canyon Raid (An episode of "The American Girl"—Two parts—Drama).
Doubles and Troubles (Ham and Bud Com.).
The Railroad Smugglers (An episode of "A Daughter of Daring"—Drama).
The Lone Point Feud (An episode of "A Daughter of Daring"—Drama).
The Vulture of Skull Mountain (An episode of "The American Girl"—Two parts—Dr.).
Bandits, Beware (Ham and Bud Comedy).
Mystery of Room 422 (An Episode of "Grant, Police Reporter"—Drama).
The Man from Tia Juan (An Episode of "The American Girl"—Two parts—Drama).
The Secret of Lost Valley (An Episode of "The American Girl"—Two parts—Drama).
The Trapping of Two-Bit Tuttle (An episode of "The American Girl"—Two parts—Dr.).
A Deal in Bonds (An episode of "Grant, Police Reporter"—Drama).
The Detective's Danger (An episode of "A Daughter of Daring"—Drama).
A Race to the Drawbridge (an episode of "A Daughter of Daring"—Drama).
The Vanished Line Rider (an episode of "The American Girl"—Two parts—Drama).
A Menagerie Mixup (Ham and Bud Comedy).
The Deserted Engine (An episode of "A Daughter of Daring") (Drama).
The Man Hunt at San Remo (An episode of "The American Girl") (Two parts—Drama).
The Man with the Limp (An episode of "Grant, Police Reporter"—Drama).
Sign of the Scarf (An episode of "Grant, Police Reporter"—Drama).
The Door in the Mountain (An Episode of "The American Girl"—Two parts—Drama).
The Hobo Raid (Ham and Bud Comedy).

GEORGE KLEINE.

The King of Cooks (One-Reel George Bickel Comedy).
Love, Luck and Loot (One-Reel George Bickel Comedy).
A Mixed Color Scheme (One-Reel George Bickel Comedy).
A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

SELIG.

The Goddess of Chance (Drama).
Selig-Tribune No. 26 (Topical).
Selig-Tribune No. 27 (Topical).
The Power of Pin Money (Two parts—Dr.).
Mr. Bingo, the Bachelor (Comedy).
Selig-Tribune No. 28 (Topical).
Selig-Tribune No. 29 (Topical).
The Daughter of "Gas House" Dan (Two parts—Drama).
Bill and the Bearded Lady (Comedy).
Selig-Tribune No. 30 (Topical).
Selig-Tribune No. 31 (Topical).
Two Dollar Gloves (Two parts—Drama).
Romance and Roses (Comedy).
Selig-Tribune No. 32 (Topical).
Selig-Tribune No. 33 (Topical).
The Evil Sag (Two parts—Drama).
Baseball at Mudville (Comedy).
Selig-Tribune No. 34 (Topical).
Selig-Tribune No. 35 (Topical).
A Social Climber (Two parts—Drama).
Rescuing Uncle (Comedy).
Selig-Tribune No. 36 (Topical).
Selig-Tribune No. 37 (Topical).
The Last of Her Clan (Two parts—Drama).
The Prodigal's Return (Drama).
Selig-Tribune No. 38 (Topical).
Selig World Library No. 1 (Topical).
The Love of Princess Olga (Two parts—Dr.).
Won in the Stretch (Drama).
Uncle Sam Afloat and Ashore (Two parts—Naval and Military Preparedness Subject).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 15.

When Love was Blind (Five parts—Drama) (Thanhouser).
Patria No. 14 ("The Border Peril"—Two parts—Drama—International).
The Mystery of the Double Cross No. 5 ("The Life Current"—Two parts—Dr.) (Astra).
Lonesome Luke on Tin Can Alley (Two parts—Comedy) (Rolin).
Florence Rose Fashions No. 27 ("Accepted Styles"), and Odd Fresh Water Creatures (Colored Edu.) (Pathe—Split Reel).
Know America, the Land We Love ("Arid and Fruitful California") (Scenic) (Combitone).
Hearst Pathe News No. 32 (Topical).
Hearst-Pathe News No. 33 (Topical).
Bringing Up Father—"Music Hath Charms" (Cartoon Comedy), and Button Making (Industrial) (International—Split Reel).

RELEASES FOR WEEK OF APRIL 22.

The Hunting of the Hawk (Five parts—Drama) (Astra).
The Mystery of the Double Cross (Episode No. 6, ""The Dead Come Back"—Two parts—Drama) (Astra).
Patria No. 15 ("For the Flag"—Two parts—Drama) (International).
Max the Lady Killer (Max Linder Comedy) (Pathe).
Florence Rose Fashions No. 28 ("The Season's Novelties") and "Chiffa Gorge. Picturesque Algiers—Colored Scenic) (Pathe split reel).
Hearst-Pathe News No. 4 (Topical).
Hearst-Pathe News No. 35 (Topical)
The Original Katzenjammer Kids, "Robbers and Thieves" (Cartoon Comedy) and Tree Surgery (Educational) (Split Reel).

RELEASES FOR WEEK OF APRIL 29.

Sunshine and Gold (Five parts—Drama—Balboa).
The Mystery of the Double (Episode No. 7—"Into Thin Air"—Two parts—Drama—Astra).
Florence Rose Fashions No. 29—"Smart Modes" and "Across British India" (Colored Scenic) (Split Reel).
Know America, the Land We Love, No. 6—"In and Around San Diego, Cal. (Scenic—Combitone).
Krazy Kat—The Cook (Cartoon Comedy—International) and The Hornets of the Sea (Educational) (Split Reel).
Max Wins and Loses (Max Linder Comedy) (Pathe).
Our Fighting Forces (Two parts—Topical) (Pathe).
Hearst-Pathe News No. 36 (Topical).
Heart-Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 6.

Hinton's Double (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 8, "The Stranger Disposes"—Two parts—Astra).
Max Is Almost Married (Comedy) and Chang Lee's Auto Mule Becomes Unmanageable (Cartoon Comedy) (Pathe split reel).
Florence Rose Fashions No. 30, "Staple Fashions"—Zeeland and Zuider Zee (Scenic) (Pathe split reel).
Know America, the Land We Love No. 7—"Along the Apache Trail, Arizona" (Scenic—Combitone).
Happy Holligan—Three Strikes, You're out (Cartoon Comedy) and Dredging Quabog (hard clams) (Industrial) (International split reel)
Hearst-Pathe News No. 38 (Topical).
Hearst-Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 13.

The Recoil (5 parts—Drama—Astra).
Mystery of the Double Cross (Episode No. 9—"When Jail Birds Fly"—Two parts—Astra).
The Neglected Wife (Episode No. 1—"The Woman Alone"—Two parts—Balboa).
Know America, the Land We Love—No. 8 ("Central Arizona"—Scenic) (Combitone).
Florence Rose Fashions No. 31—"Style Information" and Some Unusual Birds—Colored educational (Pathe split reel).
The Delicatessen Mystery (Comedy) (Pathe).
Hearst-Pathe News No. 40 (Topical).
Hearst-Pathe News No. 41 (Topical).
Bringing Up Father—"The Great Hansom Cab Mystery" (Cartoon Comedy) and
Pekin, China (Scenic) (International split reel).

RELEASES FOR WEEK OF MAY 20.

The Candy Girl (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 10—"The Hole in the Wall"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 2—"Weakening"—Two parts—Drama—Balboa).
Lonesome Luke's Honeymoon (Two parts—Comedy—Rolin).
Know America, the Land We Love (No 9 Copper Industry) (Scenic—Combitone).
Jumping Jealousy (Comedy—Myers-Theby Corp.)
The Latest French Creations (Fashions—Pathe).
Jerry on the Job, "Quinine" (Cartoon Comedy), and "Seoul, Korea" (Scenic) (International Split Reel).
Hearst-Pathe News No. 42 (Topical).
Hearst-Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 27.

The Iron Heart (Five parts—Drama—Astra).
The Mystery of the Double Cross (Chapter 11, "Love's Sacrifice"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 3, "In the Crucible"—Two parts—Drama—Balboa).
Resusticating (Comedy—Myers-Theby Corp.).
Know America, the Land We Love, No. 10 ("Odd Spots in Arizona" (Scenic—Combitone).
Krazy Kat—Moving Day (Cartoon Comedy) and The Great Chinese Wall (Scenic) (International Split Reel).
Hearst-Pathe News No. 44 (Topical).
Hearst-Pathe News No. 45 (Topical).

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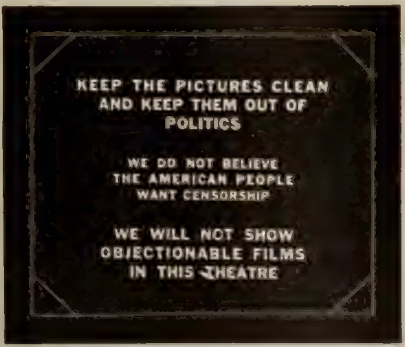

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1492.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 9—Number 71 (Topical).
May 16—Number 72 (Topical).
May 23—Number 73 (Topical).
May 30—Number 74 (Topical).
June 6—Number 75 (Topical).

BIG U.

Apr. 26—The Warrior's Bride (Drama).
May 3—The Penalty of Silence (Drama).
May 6—True to their Colors (Two parts—War Drama).
May 13—Captain Marjorie's Adventure (Two parts—War Drama).
May 18—The Brand of Death (Drama).
May 28—Defiance (Drama).

BISON.

Apr. 28—The Trail of Hate (Two parts—Dr.).
May 5—Little Moccasins (Two parts—Drama).
May 12—One Wild Night (Two parts—Dr.).
May 19—Casey's Border Raid (Two parts—Comedy-Drama).
May 21—Dropped from the Clouds (Two parts —Drama).
May 28—No. 10, Westbound (Two parts—Drama).
June 4—The Scrapper (Two parts—Drama).

BUTTERFLY.

May 7—Eternal Love (Five parts—Drama).
May 14—The Phantom's Secret (Five parts—Drama).
May 21—Like Wildfire (Five parts—Drama).
May 28—Money Madness (Five parts—Drama).
June 4—The Circus of Life (Five parts—Dr.).

GOLD SEAL.

Apr. 24—The Forest Nymph (Three parts—Drama).
May 1—Bill Brennan's Claim (Three parts—Drama).
May 8—The Grip of Love (Three parts—Dr.).
May 15—The Honor of an Outlaw (Three parts —Drama)
May 21—A 44-Calibre Mystery (Three parts—Drama).
May 28—The Stolen Actress (Three parts—Drama).
June 4—The Almost Good Man (Three parts—Drama).

IMP.

Apr. 20—The Perils of the Secret Service (Episode No. 7, "The International Spy" —Two parts—Drama).
Apr. 21—The Blazing Secret (Drama).
Apr. 27—The Rogue's Nest (Two parts—Dr.).
May 4—A Midnight Mystery (Two parts—Dr.).
May 10—Flames of Treachery (Drama).
May 11—The Girl in the Garret (Two parts—Drama).
May 17—The Puzzle Woman (Drama).
May 20—The Case of Dr. Standing (Two parts —Drama).
May 28—The Puzzle Woman (Drama).
June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).

JOKER.

Apr. 21—Take Back Your Wife (Comedy).
Apr. 28—The Leak (Comedy).
May 5—Left in the Soup (Comedy).
May 12—The Man With a Package (Comedy).
May 19—The Last Scent (Comedy).
May 21—The Boss of the Family (Comedy).
May 28—Uneasy Money (Comedy).
June 4—Simple Sapho (Comedy).

LAEMMLE.

Apr. 25—Twixt Love and Desire (Drama).
Apr. 28—A Woman of Clay (Drama).
May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.).
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).

L-KO.

Apr. 18—Love and Blazes (Two parts—Com.).
Apr. 25—Little Bo Peep (Two parts—Comedy).
May 2—The Cabaret Scratch (Comedy).
May 6—Scrambled Hearts (Comedy).
May 9—Tom's Tramping Troupe (Two parts—Comedy).
May 16—A Good Little Bad Boy (Two parts—Comedy).
May 21—Beach Nuts (Two parts—Comedy).
May 28—Roped into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy).

NESTOR.

Apr. 16—Follow the Tracks (Comedy).
Apr. 23—The House Wreckers (Comedy).
Apr. 30—What a Clue Will Do (Comedy).
May 7—The Lost Appetite (Comedy).
May 14—To Oblige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 28—Tell Morgan's Girl (Comedy).
June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).

POWERS.

Apr. 22—A Good Story About a Bad Egg (Cartoon Comedy), and Intimate India (Dorsey Educational) (Split Reel).
Apr. 29—Under the Big Top (Comedy-Drama), and "In the Heart of China" (Dorsey Edu.) (Split Reel).
May 13—Such is Life in South Algeria.
May 20—When Does a Hen Lay an Egg (Cartoon Comedy) and Dorsey Educational—Title not decided.
May 21—Cupid Gets Some New Dope (Comedy—Cartoon) and Navigation in China (Dorsey Edu.).
May 28—When Noah's Ark embarked (Cartoon Comedy) and Perils of the Yangtze (Dorsey Edu.).
June 4—Them Were the Happy Days (Cartoon —Comedy) and Superstitious China (Dorsey Educational) (Split Reel).

RED FEATHER.

Apr. 9—Mr. Dolan of New York (Five parts—Drama).
Apr. 16—The Flower of Doom (Five parts—Drama).
Apr. 23—The Hero of the Hour (Five parts—Drama).

REX.

Apr. 12—Uncle John's Money (Two parts—Dr.).
Apr. 15—Her Primitive Man (Drama).
Apr. 19—The Sorceress (Drama).
Apr. 26—The Townsend Divorce Case (Dr.).
Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy-Dr.).
May 21—Unmasked (Drama).
May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).

VICTOR.

Apr. 24—The Thousand Dollar Drop (Comedy).
Apr. 26—Her Wayward Parents (Two parts—Comedy-Drama).
Apr. 27—The Woods Are Full of 'Em (Comedy).
May 1—Flat Harmony (Comedy).
May 3—Pots and Poems (Two parts—Comedy-Drama).
May 4—A Darling in Buckskin (Comedy).
May 8—Baseball Madness (Comedy).
May 10—Swearing Off (Comedy).
May 11—Signs of Trouble (Comedy).
May 15—Fat and Foolish (Comedy).
May 17—Breaking the Family Strike (Com.).
May 21—Who Said Chicken (Comedy).
May 21—Mary Ann in Society (Comedy—Drama).
May 28—The Gunman's Gospel (Drama).
May 28—An Eight Cyclinder Romance (Two Parts—Comedy).
May 28—By Speshul Delivery (Comedy Drama).
June 4—A Box of Tricks (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Apr. 27—Issue No. 16 (Educational).
May 4—Issue No. 17 (Educational).
May 11—Issue No. 18 (Educational).
May 18—Issue No. 19 (Educational).
May 25—Issue No. 20 (Educational).
June 1—Issue, No. 21 (Educational).
June 4—Issue No. 22 (Educational).

UNIVERSAL SPECIAL FEATURE.

Apr. 22—The Voice on the Wire (Episode No 6, "The Death Warrant"—Two parts—Drama)
Apr. 29—The Voice on the Wire (Episode No 7—Two parts—Drama)
Apr. 30—The Birth of Patriotism (Five parts—Drama) (Special Attraction).
May 6—The Voice on the Wire (Episode No. 8 —Two parts—Drama).
May 13—The Voice on the Wire (Episode No. 9—Two parts—Drama).
May 20—The Voice on the Wire (Episode No. 10—Two parts—Drama)
May 27—The Voice on the Wire (Episode, No. 11—The Thought Machine—Two parts—Drama).
June 3—The Voice on the Wire (Episode, No. 12—The Fifth Victim—Two parts —Drama).
June 10—The Voice on the Wire (Episode No. 13—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

May 19—Issue No. 1 (Topical).

Mutual Film Corp.

AMERICAN.

Mar. 21—Cupid and a Button (Comedy).
Mar. 28—The Bearded Fisherman (Drama).
Apr. 4—An Artist's Intrigue (Drama).

CUB.

Apr. 19—Somewhere in the Mountains (Com.).
Apr. 26—The Ransom (Comedy).
May 3—Jerry's Trial (Comedy).
May 10—Jerry's Picnic (Comedy).
May 17—Jerry's Finishing Touch (Comedy).
May 24—Jerry Joins the Army (Comedy).
May 31—Jerry's Masterstroke (Comedy).

NIAGARA FILM STUDIOS.

Mar. 21—The Perils of Our Girl Reporters (No. 13, "The Schemers"—Two parts—Drama).
Mar. 28—The Perils of Our Girl Reporters (No 14, "The Counterfeiters"—Two parts —Drama).
Apr. 4—The Peril of Our Girl Reporters (No. 15, "Kidnapped"—Two parts—Dr.).

GAUMONT.

May 10—Reel Life No. 54 (Subjects on reel: Proteges of a Big City; Lifting a Locomotive; Sleeping Bags for Soldiers; A Submarine Oil Field; Making Grape Juice (Mutual Film Magazine).
May 15—Tours Around the World No. 28 (Subjects on Reel: Castles of the Loire, France; Barbados, West Indies) (Travel).
May 17—Reel Life No. 55 (Subjects on Reel: Speeding the Spoken Word; The Toothsome Crab: Beating the High Cost of Furs; A School on the Beach) (Mutual Film Magazine).
May 22—Tours Around the World, No. 29 (Subjects on Reel) Cadiz, Spain; River Life Near Paris: The Rock of Gibraltar, Martinique, West Indies (Travel).
May 24—Reel Life, No. 56 (Subjects on Reel) Sugar Industry of Barbados; Plowing With a Motor Car; Caviar, The Russian Delicacy; Golfing on Wheels. $1,000 Playhouse (Mutual Film Magazine).
May 29—Tours Around the World No. 30 (Subjects on Reel: Notre Dame, Paris; Teneriffe, Canary Islands; Koenigsee, Bavaria (Travel).
May 31—Reel Life No. 57 (Subjects on Reel: Hand Made Barrels; Adding to the Tin Supply; Auto Camper Out; Dynamiting a Hillside; A Lion Pup —Mutual Film Magazine).

MONOGRAM.

Apr. 16—The Adventures of Shorty Hamilton (Episode No. 14, "Shorty Lays a Jungle Ghost"—Two parts—Dr.).
Apr. 23—The Adventures of Shorty Hamilton No. 15, "Shorty Unearths a Tartar" —Two parts—Drama).

LA SALLE.

May 7—The Prodigal Uncle (Two parts—Comedy)
May 21—Chubby Inherits a Harem (Two parts Comedy).

(Mutual Releases continued on page 1512.)

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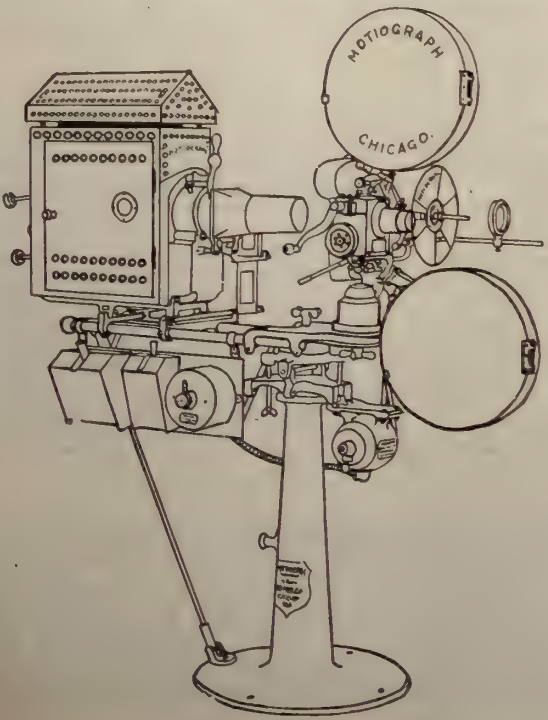

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List of Current Film Release Dates

ON GENERAL FILM COMPANY PROGRAM

(For Daily Calendar of Program Releases See Page 1492.)

(Mutual Releases continued from page 1510.)

MUTUAL WEEKLY

May 16—Number 124 (Topical).
May 23—Number 125 (Topical).
May 30—Number 126 (Topical)
June 6—Number 127 (Topical).

MUTUAL CHAPLIN.

Mar.—The Cure (Two parts—Comedy).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Bets (Two Parts—Comedy).
May 28—Patsy's Partner (Two parts—Comedy).

MONMOUTH.

May 11—Jimmy Dale, Alias The Grey Seal (No. 7, "Devil's Work"—Two Parts—Drama).
May 18—Jimmie Dale, Alias the Grey Seal (Chapter 9—"The Alibi" — Two parts—Drama).
May 25—Jimmie Dale alias The Grey Seal (Chapter 10, "Two Crooks and a Knave"—Two parts—Drama).
June 1—Jimmie Dale, Alias The Grey Seal (Chapter Eleven, "A Rogue's Defeat"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

May 7—Hedda Gabler (Powell—Five parts—Drama).
May 14—Annie for Spite (American—5 parts—Drama).
May 21—The Check Mate (Horkheimer—Five parts—Drama).
May 21—The Mirror (Powell—Five parts—Drama).
May 28—The Serpent's Tooth (American—Five parts—Drama).

SIGNAL PRODUCING CO.

May 14—The Railroad Raiders (No. 6—"The Overland Disaster"—Two parts—Drama).
May 21—The Railroad Raiders (Chapters No. 7—"Mistaken Identity"—Two parts—Drama).
May 28—The Railroad Raiders (Chapter No. 8, "A Knotted Cord"—Two parts—Drama).

ROTHACKER.

May 14—Manning Our Navy (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May 2—Kleptomaniacs (Comedy).
May. 9—The Great American Game (Comedy).
May 17—Miss Trixie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

VOGUE.

May 5—Bucking the Tiger (Two parts—Com.).
May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts——Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Apr. 2—The Waiting Soul (Five parts—Dr.).
May 14—The Soul of a Magdalen (5 parts—Drama).

COLUMBIA PICTURES CORP.

Apr. 23—God's Law and Man's (Five parts—Drama).
April 30—The Call of Her People (7 parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

Mar. 26—The Hidden Children (Five parts—Drama).

ROLFE.

Apr. 16—A Magdalene of the Hills (Five parts—Drama).
Apr. 30—The Millionaire's Double (Five parts—Drama).
May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.

Apr. 30—The Great Secret (Episode No. 17—"The Missing Finger"—Two parts—Drama).
May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

Apr. 9—Putting it Over on Henry (Drew).
Apr. 16—The Love Dope (Rolma).
Apr. 23—One of the Family (Drew).
Apr. 30—Safety First (Drew).
May 7—The Regeneration of Reginald (Rolma).
May 14—Her Lesson (Drew).
May 21—Nothing to Wear (Drew).
May 28—The Black Hand (Rolma).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Mar. 19—The Magic Vest (Comedy).
Apr. 2—Getting the Evidence (Comedy).
Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.
May 14—The Window Dresser's Dream

FAMOUS PLAYERS.

Mar. 19—The Dummy (Five parts—Drama).
Apr. 16—Sleeping Fires (Five parts—Drama).
Apr. 30—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).
May 21—Her Better Self (Five parts—Drama).

KLEVER COMEDY.

Mar. 26—Rough and Ready Reggie (Comedy).
Apr. 9—His Military Figure.
Apr. 23—Ballads and Bologna.
May 7—Invited Out.
May 21—Moving.

LASKY.

Apr. 26—The Girl at Home (Five parts—Dr.).
May. 3—Secrifice (Five parts—Drama).
May 7—The Primrose Ring (Five parts—Dr.).
May 10—The Silent Partner (Five Parts—Dr.).
May 24—The Undying Flame (Five parts—Dr.).
May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama)

MOROSCO AND PALLAS.

Apr. 2—The Bond Between (Five parts—Dr.)
Apr. 19—The Lonesome Chap (Five parts—Dr.).
May 14—The Marcellini Millions (5 parts—Drama).
May 17—The Highway of Hope (5 Parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts—Dr.).
May 21—A Reckless Romeo (Two parts).

PARAMOUNT-BURTON HOLMES.

May 7—Colorful Ceylon (Scenic).
May 14—With the Kandy Elephants (Scenic).
May 21—Batavia, The Javanese Capital (Senic).
May 28—A Journey Through Java (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

Apr. 23—Subjects on Reel: Quacky Doodles Soldiering for Fair, Turkey Hunting in South Carolina, Salvaging Submarine Prey, Poison Doll.
Apr. 30—Subjects on the Reel: Preparing the School-boy Athlete, Transplanting Peasant's Arts of Europe, Unmasking the Medium, Political Cartoon "Stung."
May 7—Subjects on Reel: The Sure Cure; A Lesson in Wood Carving; Money Old and New; Bobby Bumps Volunteers.
May 14—Subjects on Reel: Modern Farming; Picto Puzzles; Women Patriots; Submarine Mine Layer.
May 21—Subjects on Reel: The Awakening of America; Training of an Eight-Oared Crew; Picto Puzzles; Tapping the Maples.

Triangle Film Corporation.

FINE ARTS.

Apr. 22—Cheerful Givers (Five parts—Dr.).
Apr. 29—Hands Up (Five parts—Drama).
May 6—Might and the Man (5 parts—Drama).
May 20—Souls Triumphant (Five parts—Dr.).

INCE-KAY-BEE.

Apr. 15—Paddy O'Hara (Five parts—Drama).
Apr. 22—The Desert Man (Five parts—Dr.).
Apr. 29—The Pinch Hitter (Five parts—Dr.).
May 6—The Snarl (5 parts—Drama).
May 13—Happiness (Five parts—Drama).

TRIANGLE KOMEDY.

May 6—A Dishonest Burglar.
May 6—His Criminal Career.
May 13—A Laundry Cleanup.
May 13—His One Night Stand.
May 20—The Camera Cure.
May 20—Twin Troubles.

TRIANGLE PRODUCTION.

Apr 1—Her Father's Keeper (Five parts—Drama).
May 13—The Man Who Made Good (Five parts—Drama).
May 20—Wild Winship's Widow (Five parts—Drama).

MACK-SENNETT KEYSTONES.

Apr. 22—Secret of a Beauty Parlor (Two parts).
Apr. 29—A Maiden's Trust (Two parts).
May 6—His Naughty Thought (Two parts).
May 13—Her Torpedoed Love (Two parts).
May 20—A Royal Rogue (Two parts).

Feature Releases

ART DRAMAS, INC.

May 7—The Auction of Virtue (U. S. Amusement Corp.—Five parts—Drama).
May 10—Little Miss Fortune (Erbograph—Five parts—Drama).
May 17—The Mystic Hour (Apollo—Five parts—Drama).
May 24—A Song of Sixpence (Van Dyke—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Apr. 30—In Again—Out Again (Five parts—Comedy—Drama).
May 14—A Romance of the Redwoods (5 parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

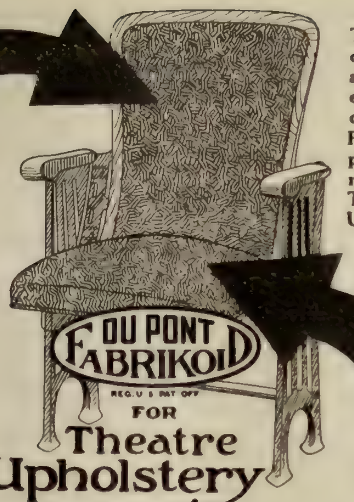
May 7—Little Miss Nobody (Five parts—Dr.).
May 14—Treason (5 parts—Drama).
May 21—The Flashlight (Five parts—Drama).
May 28—Southern Justice (Five parts—Drama).

CHRISTIE FILM CO.

Apr. 16—Love and the Iceman (Comedy).
Apr. 23—Practice What You Preach (Comedy)
Apr. 30—Father's Bright Idea (Comedy).
May 7—With the Mummies' Help (Comedy).
May 14—The Magic Maid (Comedy).
May 21—The Milky Way (Comedy).
May 28—His Last Pill (Comedy).

EDISON CONQUEST PICTURES.

Forum Program, No. 2—Week of May 7.
The Portrait in the Attic (Drama—800 ft.)
Kidnapped (Drama—4,000 ft.)
He Couldn't Get Up in the Morning (Comedy—500 ft.).
Forum Program No. 3—Week of May 14:
South African Sea Bird's (Nature Study—200 feet).
On the R. F. D., 100,000 B. C. (Comedy—855 feet).
Chris and the Wonderful Lamp (Modern Fairy Tale—3,500 feet).
Story of the Willow Pattern (Drama—986 feet).



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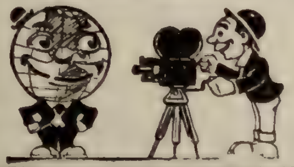

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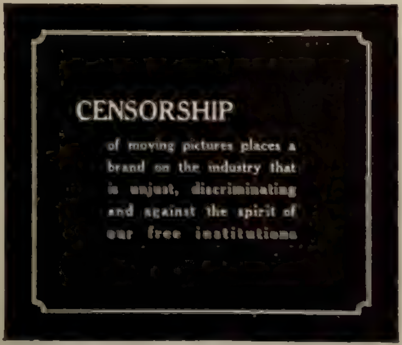

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 1492.)

EDUCATIONAL FILMS CORP.

April—A Home Aquarium (Educational).
April—Feeding the Odd Animals (Edu.).
April—Monkey Capers (Educational).
May—The Living Book of Nature ("The Smaller Cat Animals"—Educational).

CINEMA WAR NEWS SYNDICATE.

Apr. 29—American War News Weekly No. 1 (Topical).
May 6—American War News Weekly No. 2 (Topical).
May 13—American War News Weekly No. 3 (Topical).
May 20—American War News Weekly No. 4 (Topical).

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

Apr. 23—She (Five parts—Drama).
Apr. 30—American Methods (Special Release—Five parts—Drama).
Apr. 30—Royal Romance (Five parts—Dr.).
May 7—A Small Town Girl (Five parts—Dr.).
May 14—The Book Agent (5 parts—Drama).
May 21—The Silent Lie (Five parts—Drama).
May 21—Heart and Soul—(Five parts—Drama).

FOXFILM COMEDIES.

Apr. 16—The Film Spoilers (Two parts).
Apr. 23—His Love Fight (Two parts).
Apr. 30—An Aerial Joy Ride (Two parts).
May 7—A Roman Cowboy (Two parts).
May 21—His Bomb Policy (Two parts).

GREATER VITAGRAPH (V-L-S-E).

Apr. 30—The Fairy Godfather (One of Paula Blackton's Subjects—One Reel).
May 7—The Captain of the Grey Horse Troop (Five parts—Drama).
May 14—The Sixteenth Wife (5 parts—Drama).
May 21—Clover's Rebellion (Five parts—Dr.).
May —Within the Law (Special—Drama).
May 28—The Soul Master (Five parts—Dra.).

IVAN FILM PRODUCTIONS.

February—Two Men and a Woman (Five parts—Drama).
Apr. ——One Law for Both (8 parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

May 6—The Mishaps of Musty Suffer (Third Series No. 6, "Pure and Simple"—Kleine-Comedy).
May 7—The Saint's Adventure (Five parts—Essanay—Drama).
May 13—The Politicians (Kleine—Two parts—Comedy).
May 13—The Mishaps of Musty Suffer (Third series—No. 7—"Spliced and Iced" Essanay—Comedy).
May 14—The Lad and the Lion (Selig 5 parts—Drama).
May 20—The Mishaps of Musty Suffer (Third Series, No. 8—"Starlight Sleep"—Kleine—Comedy).
May 21—Night Workers (Five parts—Drama—Essanay).
May 27—The Mishaps of Musty Suffer (Third Series No. 9, "Musty B Young"—Essanay—Comedy).
May 28—The Telltale Step (Edison—Five parts—Drama).
May 28—A Hole in the Ground (Selig—Two parts—Comedy—Drama).

SELZNICK PICTURES.

Mar. ——The Eternal Sin (5 parts—Drama).
Apr. ——The Easiest Way (7 parts—Drama).
Apr. ——The Law of Compensation (5 parts—Drama).
Apr. ——The Silent Master (7 parts—Drama).
May ——The Lone Wolf (Drama).
May ——Poppy (Drama).
May ——A Modern Othello (Drama).

WORLD PICTURES.

Apr. 23—Darkest Russia (Five parts—Drama).
Apr. 30—The Page Mystery (Five parts—Dr.).
May 7—Mothers of France (Six parts—Dr.).
May 14—Moral Courage (5 parts—Drama).
May 21—Yankee Pluck (Five parts—Drama).
May 28—Maternity (Five parts—Drama).
May—Atonement (Brady-International — Five parts—Drama).

States Right Features

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

April—Who Knows? (Drama).
April—Seven Cardinal Virtues (No. 1—"Humility"—Drama).

CENTURY COMEDIES.

May—Balloonatics.

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINES.

April—The Fated Hour (Six parts—Drama).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

COSMOFOTOFILM CO.

Mar. ——The Manx-Man (Eight parts—Drama)

DE LUXE SPOILERS FILM CO.

April—The Spoilers (Twelve parts—Drama).

EMERALD MOTION PICTURE CO.

Apr. ——The Slacker (Military Picture).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

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FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

April—The Birds' Christmas Carol (Five parts—Drama).

FRIEDMAN ENTERPRISES, INC.

April—A Mormon Maid (Six parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

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Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).
Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).
Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational)

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

HEROIC FRANCE FILM SYNDICATE.

April—Heroic France (Topical).

HILLER & WILK.

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April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

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April—Christus (Drama).

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June 15—Dough Nuts (Two parts—Comedy).

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SOL LESSER.

April—The Ne'er Do Well (Drama).

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March—America Is Ready (Five parts—Top.)

MILES.

April—The Test of Womanhood (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

April—Mo-Toy Troupe (First Release—"Midnight Frolic").
April—Mo-Toy Troupe (Second release—"Goldie Locks and the Three Bears").
May—Mo-Toy Troupe (Third Release—"Jimmy Gets the Pennant").
May—Mo-Toy Troupe (Fourth Release—"In the Jungle").
Mo-Toy Troupe (Fifth Release, "Out in the Rain").

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

FRANK J. SENG.

May—Parentage (Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

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April—The Garden of Allah.

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

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April—Even as You and I (Seven parts—Dr.).
May—The Hand that Rocks the Cradle (Six parts—Drama).

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April—The Price of Her Soul (Drama).

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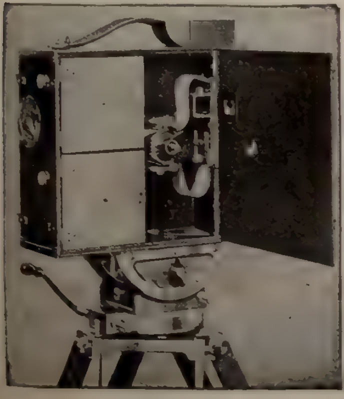

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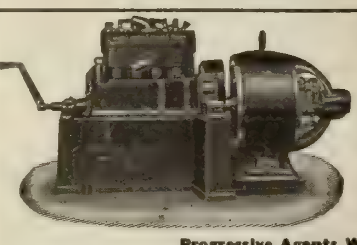

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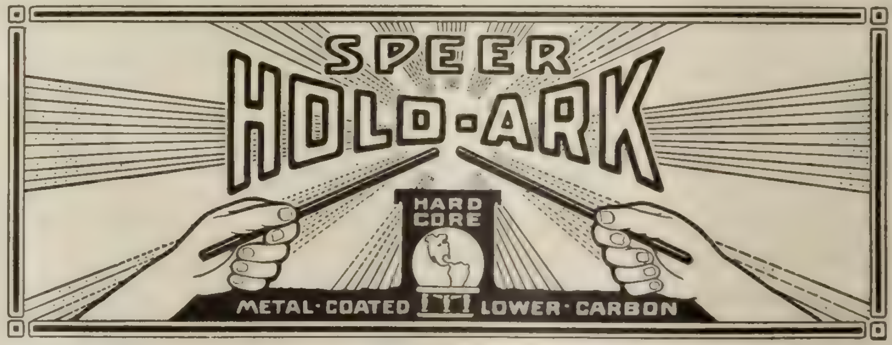

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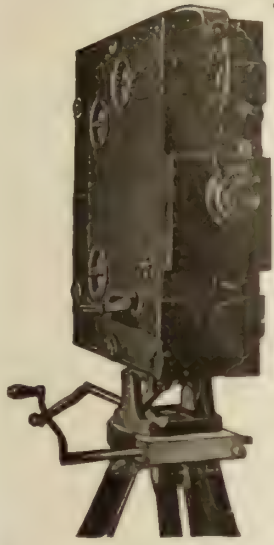

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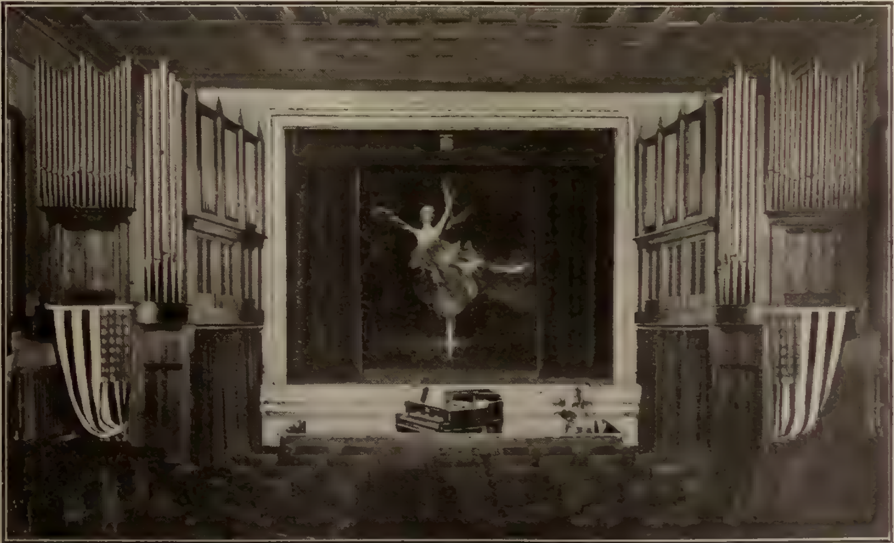

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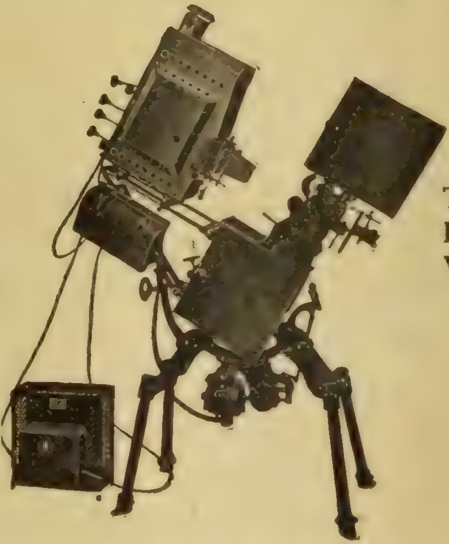

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MOVING PICTURE WORLD

THE FILM INDEX

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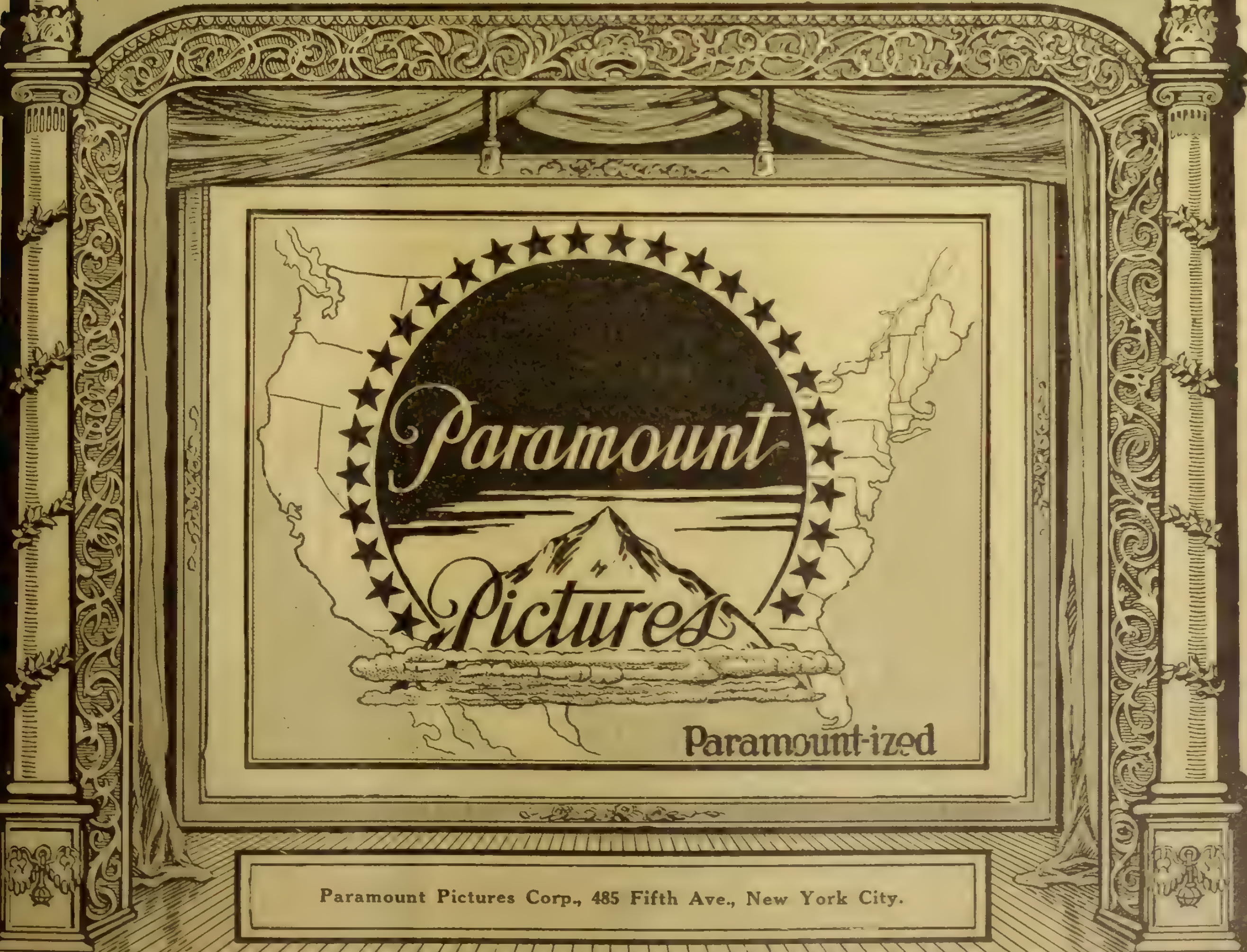
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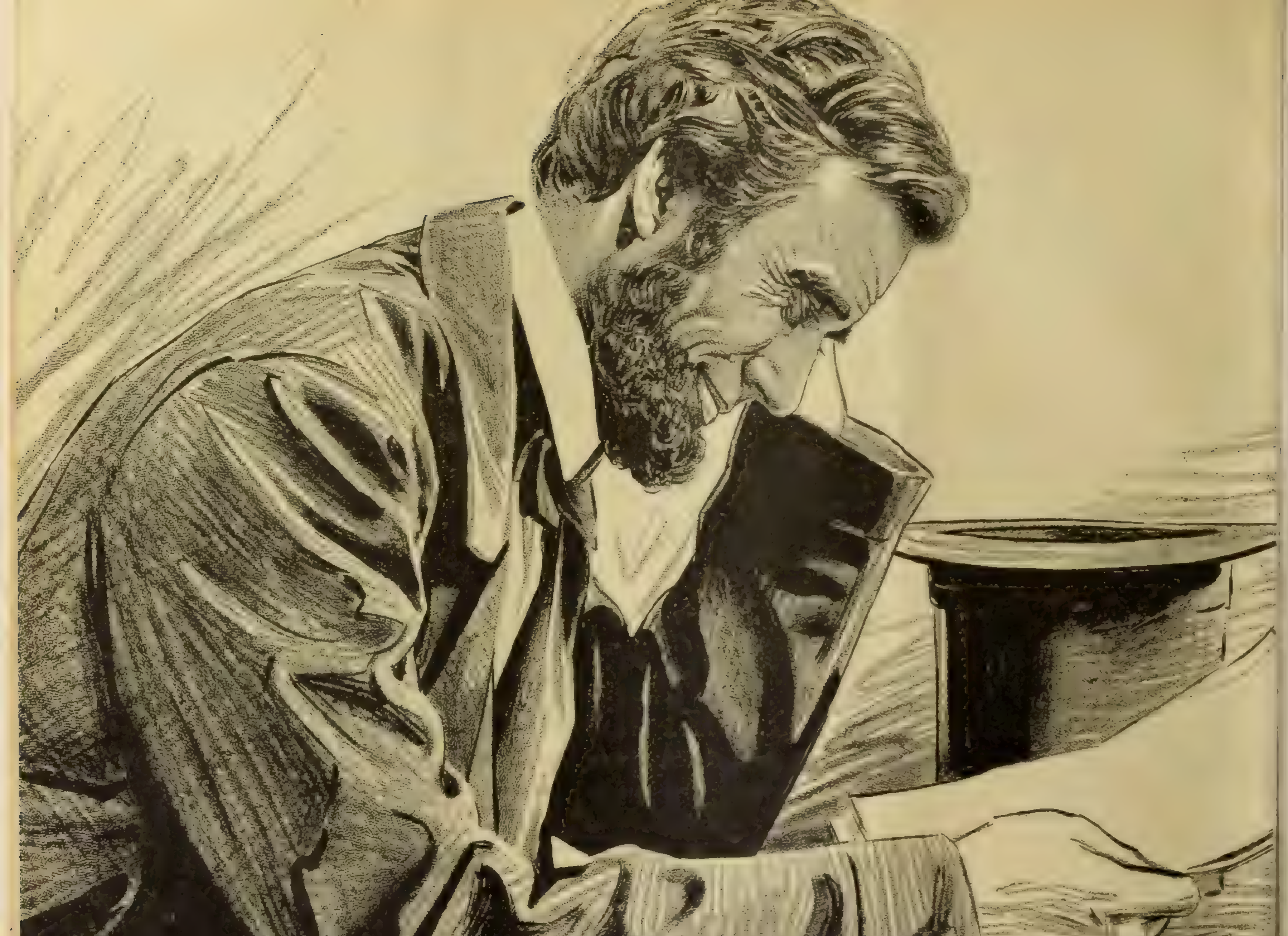

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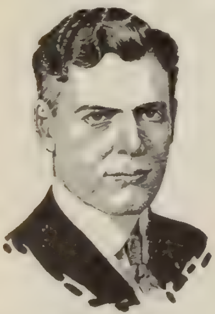
BEN WILSON CAUSES RIOT IN NEW YORK

Popular Star of "Voice on the Wire" Serial Appears in Person at Many Theatres and Receives Ovation.

NEW YORK.—A near riot was caused in the vicinity of a number of the Marcus Loew circuit theatres in Greater New York early in the week which must have been gratifying to the innocent cause. The occasion was the personal appearance of the popular Universal star, Ben Wilson, who greeted the fans at the conclusion of an episode of "The Voice on the Wire" in which he plays the lead. Owing to delayed trains Mr. Wilson had no time to rest after the tedious journey from the Universal Studios at Universal City, Cal., but was hurried to New York Theatre at 45th and Broadway to greet an immense throng whose interest in the current episode of the popular mystery serial was heightened only by his presence. Later the American, another downtown Loew house, was visited, and from there the round of the Loew circuit was begun. A continuous ovation greeted the popular player who promptly forgot the fatigues of his long journey in the evident sincerity of the warm greetings extended to him.



Ben Wilson, Star of "Voice on the Wire"

The entire circuit of Loew theatres covered, Mr. Wilson began a round of visits to the hundreds of theatres now showing "The Voice on the Wire" in the territory near New York City. With this Eastern section behind him he will begin an itinerary which includes all the principal cities of the United States, the route being now in preparation. Rarely have cold New York audiences risen to an occasion in the manner which marked Mr. Wilson's appearance. The combination of the most popular serial ever filmed and the presence of its leading character proved an irresistible attraction, and augurs well for the reception of this brilliant player in other cities on his proposed route.

SAVED THE SHOW

Universal Screen Magazine Sends Fans Home Happy in Spite of Poor Feature.

LOS ANGELES, CAL. (Special Correspondence).—The Los Angeles "Tribune" of a recent date said: "No doubt the patrons of the Superba Theatre are delighted that the last spasm of (mentioning a widely advertised serial—not Universal) has been gone through and they don't have to figure on coming late or leaving early to avoid it. That defunct serial engendered a spirit of preparedness, but it was not of the type that the authors intended. In its place the theatre now shows 'The Universal Screen Magazine,' a most interesting film of educational type. It covers a wide range of subjects and is very entertaining."

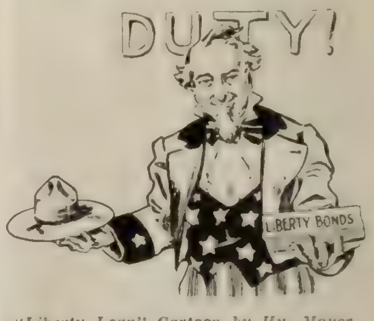
Intensive Training for Women Universal Screen Magazine.

To your correspondent this criticism and the added commendation is a hopeful sign. Reputable newspapers are more and more declining to serve as a publicity catspaw to pull a weak picture out of the fire of public disapproval. That the praise of The Universal Screen Magazine is deserved is evidenced by the unusual crowds that greet its weekly appearance. This theatre, the Superba, is also showing the Universal Animated Weekly.

BOOST BOND SALE

Popular Universal Animated Weekly Gives Impetus to Sale of "Liberty Loan" Bonds.

NEW YORK.—The Universal Animated Weekly's latest big movement was launched in the current issue and involves a widespread co-operation with the U. S. Treasury Department in the floating of the "Liberty Loan" Bonds. To this end there have already been shown Secretary of the Treasury McAdoo presenting the first check for $200,000,000 to Sir Cecil Spring-Rice, British Ambassador, and other intimate views of interesting details connected with the raising and application of the money secured through the Liberty Loan. Information regarding the progress of the bond flotation, together with inspiring cartoons by Hy. Mayer, one of which is shown here, are also included in this big "Animated Drive." Criticism that the details of this movement are too little known throughout the country will be met by this progressive and patriotic co-operation of the Universal Animated Weekly.



"Liberty Loan" Cartoon by Hy. Mayer. Universal Animated Weekly.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe."

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FRANEY FANS

Popular Joker Comedian Acquiring Tremendous Following Throughout the Country.

PHILADELPHIA—(By a Staff Correspondent). — Frenzied fans foregather when Franey's funny films appear. That's the very latest screen news from this town which is rapidly losing its reputation for slowness thru its appreciation of these superb Joker Comedies, its record breaking enlistments in the Army and Navy, and its subscriptions to the "Liberty Loan." Local Exhibitors say that never in the history of films has any single player leaped into universal popularity in the short time it has taken for William Franey's name to become a household word. Every Joker since Bill Franey began showing that a fall can be funny, and that there is more humor in his spontaneous freshness than there is in a tremendous reputation, has added to the list of bookings. And the fans and Exhibitors are as much to be congratulated as is the Universal who produce the Joker among other brands of comedies. Franey is the most original comedian that ever concealed a regular set of features beneath a ludicrous make-up. Exhibitors are eagerly awaiting Bill's latest triumph, "The Cross-Eyed Submarine," the much heralded burlesque of the famous "20,000 Leagues Under the Sea." The Philadelphia Universal Exchange reports a large advance booking, which is another proof of Franey's pulling power.

Wm. Franey and His Comedy in a Joker Comedy.

SONG HITS IN PHOTOPLAY A HIT ON THE SCREEN

NEW YORK.—The general manager of exchanges in the Universal Offices reports that "Song Hits in Photoplay" is the first split reel that has ever jumped into the popularity of a long feature. Exhibitors report, too, that the fans "eat it up." They are crazy to see a moving picture of their favorite song. All Universal Exchanges report big bookings.

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BIG
PROGRAM
"U"

SPECIALS

On the Universal Program Week of June 18

BUTTERFLY—"THE FIRE OF YOUTH" (Five-Reel Comedy-Drama)—Jack Mulhall and Dona Moon.

GOLD SEAL—"THE BRAND OF HATE" (Three-Reel Melodrama)—Tina Marshall.

LAEMMLE—"BARTERED YOUTH" (One-Reel Drama)—Wm. M.ong and Gretchen Lederer.

L-KO—"WHERE IS MY CHE-ILD" (Two-Reel Comedy)—Dan Russell and Gladys Varden.

UNIVERSAL ANIMATED WEEKLY—No. 77.

UNIVERSAL SCREEN MAGAZINE—No. 24.

JOKER—"A BURGLAR'S BRIDE" (One-Reel Comedy)—Gale Henry and Jack Dill.

POWERS—"YOUNG NICK CARTER, DETECTIVE" (Comic Cartoon) and "CHINA'S WONDERLAND" (Dorsey Educational)—Split Reel.

Here are specials that are all cream. They cost a slight advance, just as cream costs more than milk. And they are worth the little extra because they are the money magnets that make the nimble coins change from the crowds' pockets to your cash-box. They can be booked separately if desired.

REGULARS

On the Universal Program Week of June 18

NESTOR—"JILTED IN JAIL" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

VICTOR—"A PIRATE BOLD" (One-Reel Comedy)—Pat Rooney.

VICTOR—"PUPPY LOVE" (One-Reel Comedy)—Ruth Stonehouse.

REX—"HELEN GRAYSON'S STRATEGY" (Two-Reel Society Drama)—Irene Hunt, Malcolm Blevins and L. C. Shumway.

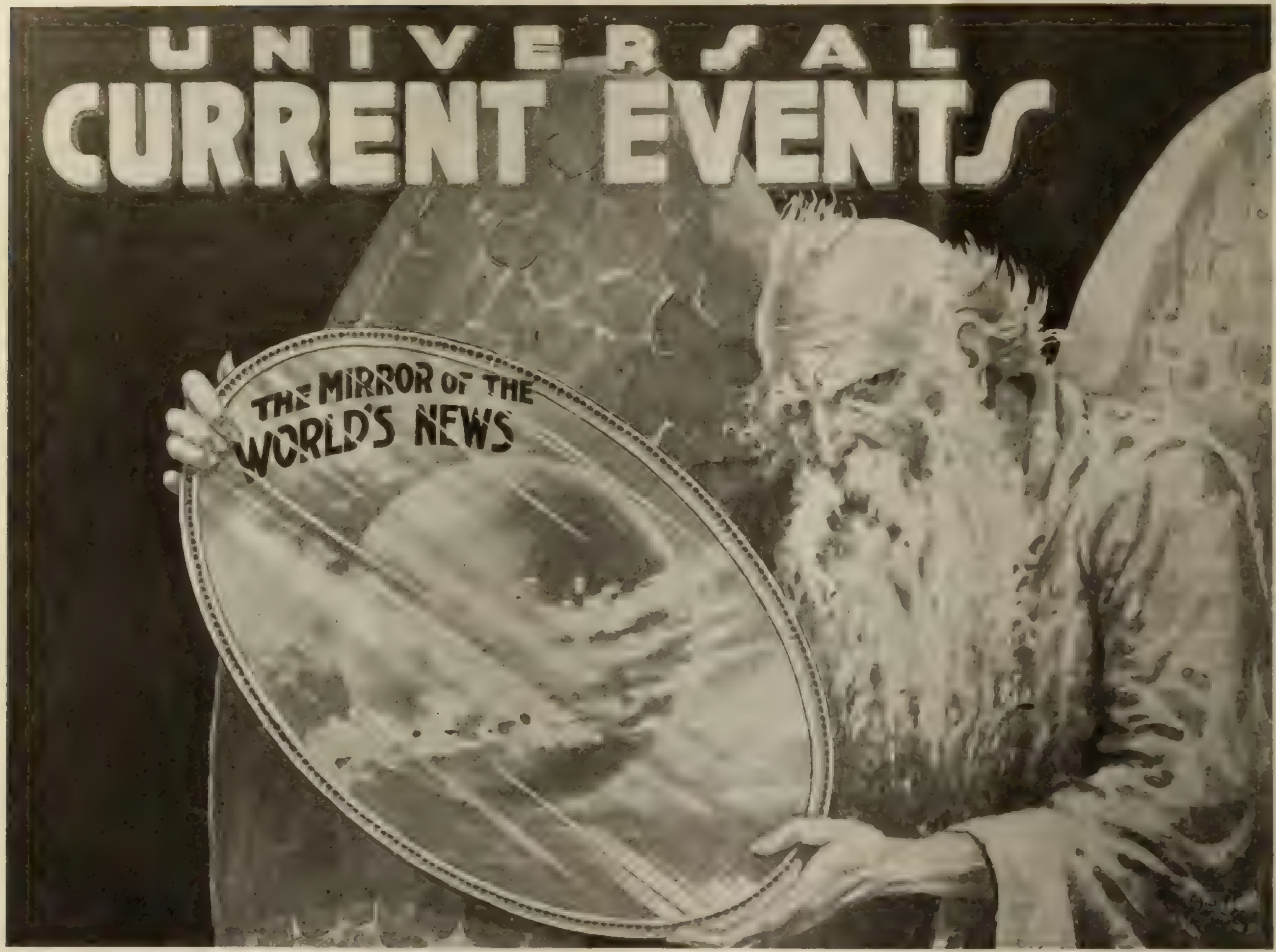
VICTOR—"SHE MARRIED HER HUSBAND" (Two-Reel Comedy-Drama)—Matt Moore and Jane Gail.

BISON—"LONE LARRY" (Two-Reel Cowboy Drama)—Eileen Sedgwick and Kingsley Benedict.

BIG U—"THE TWO GUN PARSON" (One-Reel Drama).

• When you book the complete Universal Program you get two kinds of punches for your show—the "specials" and the "regulars." These regular one—two and three reel dramatic and comedy subjects are brilliant and powerful, and don't make the mistake of thinking otherwise. They can be booked separately if desired.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!


UNIVERSAL
CURRENT EVENTS
THE MIRROR OF THE WORLD'S NEWS

A Pictorial Record of the World's Events That Are Making History

On May 14th, "UNIVERSAL CURRENT EVENTS" made its first appearance and TWENTY-EIGHT LEADING NEW YORK THEATRES BOOKED IT FOR OPENING NIGHT. Think of it, almost all of the big houses on Broadway, from 42nd to 110th street, showed it on the first run for two days—while the Rialto Theatre played it a solid week. CURRENT EVENTS is released every week.

Scores of Exhibitors have written, wired and telephoned in for UNIVERSAL CURRENT EVENTS—the Poli Circuit in New England, has taken it for all its houses. Fans hail it as the most novel, unique, and the cleverest release that has been flashed before them.

The UNIVERSAL CURRENT EVENTS brings before the eyes of the people events that will make history. Instead of waiting for weeks and months to read about it, the actual event itself just as it happened, is shown. Book CURRENT EVENTS now—while your territory is open. Remember, it has no connection with Universal Animated Weekly or the Universal Screen Magazine. Book CURRENT EVENTS through any Universal Exchange or UNIVERSAL CURRENT EVENTS, 1600 Broadway, New York.

Butterfly
PICTURES PRESENT

Jack Mulhall

in "The Fire of Youth"

The Dramatic Story of "A Chip of the Old Block"
Directed by Elmer Clifton
Produced by The Universal Film M'f'g Co. Carl Laemmle, Pres
Book Through any Universal Exchange

Goldwyn Pictures

All Big Successes Are Created by Brains

GOLDWYN made sure of its success *in advance* by uniting the ablest literary and technical brains in America in the creation of Goldwyn Pictures.

No exhibitor doubts what Goldwyn Pictures will be, for you are *sure* that men and women who have operated without failures in the past are constantly improving their abilities. *Such people never stand still.*

All associated with Goldwyn are successes. *All* have made fortunes for themselves and for others.

There would be little room for merely another picture company. But there is *always* room for exceptional artists and business pioneers determined to do some particular thing *better than it has ever been done before.*

That exhibitors in every section of the country realize this even before we have said it about ourselves is evidenced by a flood of applications for Goldwyn's *quality* productions.

Advisory Board:

SAMUEL GOLDFISH
Chairman
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MARGARET MAYO
ROI COOPER MEGRUE
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CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures

A *Tiffany* Product With A *Ford* Distribution

IN the world of commerce Tiffany means the utmost extreme of *quality* in gems and precious metals. This great name guarantees the limit of superiority.

The name of Ford attaches to the greatest mercantile *distribution* in all the world of trade.

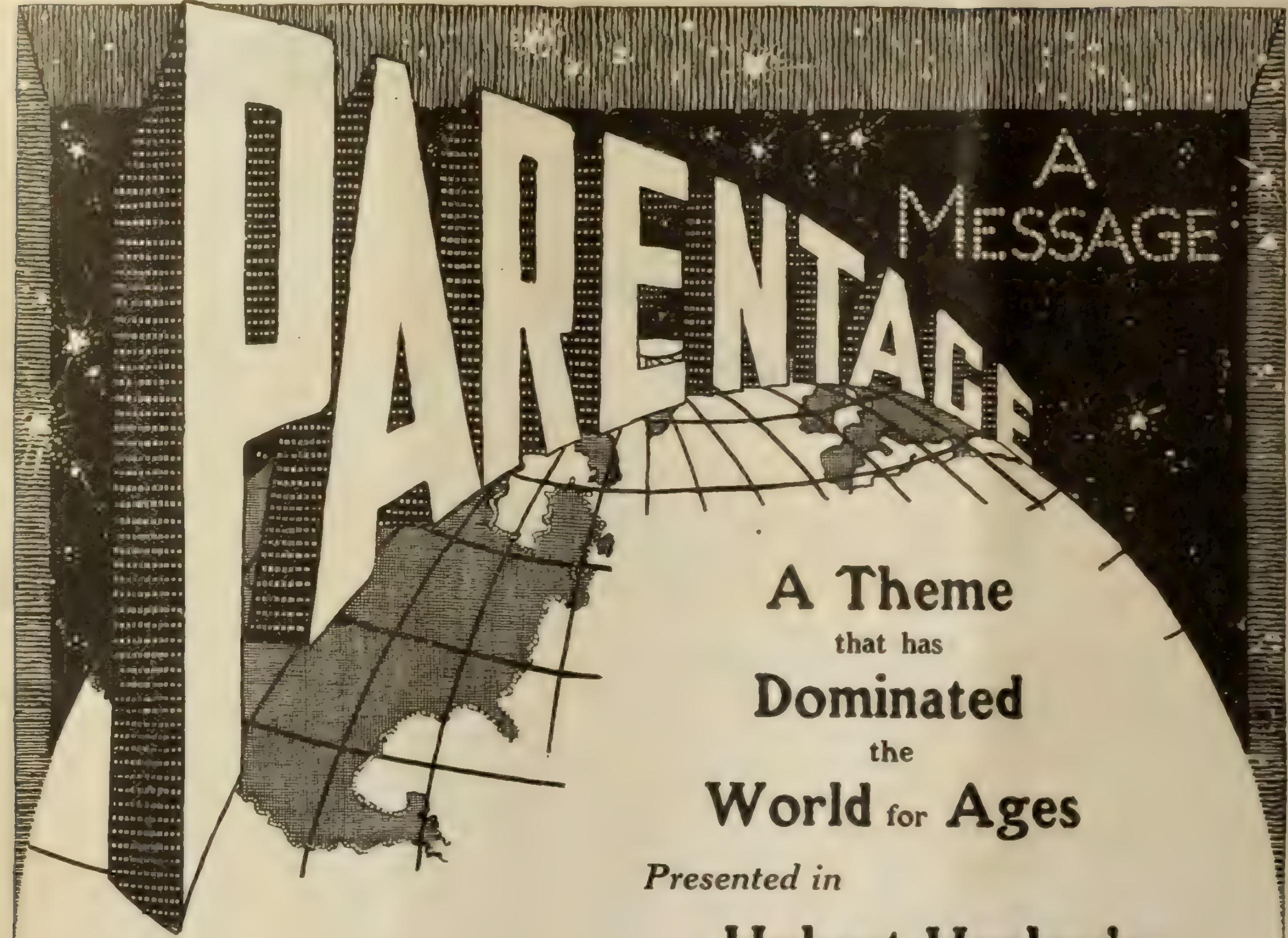
Goldwyn, in motion picture production, joins into one organization and behind *Goldwyn Pictures* the idea that underlies these two great institutions *combined*.

Goldwyn Pictures will play everywhere —in large houses, in medium houses and small houses—and at a rental that will permit the exhibitor to show them at a *profit* to himself.

Have you applied for Goldwyn Pictures for *your* theatre?

**Goldwyn Pictures
Corporation**

16 East 42nd Street, New York City
Telephone: Vanderbilt 11



A Theme
that has
Dominated
the
World for **Ages**

Presented in

Hobart Henley's
Thought Film
of Real Life

Forceful, yet clean, wholesome and entertaining—

With every ad-help carrying seat-selling power—

"Parentage" Will Make Fortunes.

A Feature That Will Repeat!

FRANK J. SENG
Times Building
New York

In Seven Parts State Rights to be Sold

Showing to all of the Trade, Rialto Theatre, Wednesday, June 6 at 10 A. M.

The strangest, the most fantastic story ever told on the screen

YORKE
FILM CORPORATION
presents

HAROLD LOCKWOOD

in Francis Perry Elliott's

The HAUNTED PAJAMAS

Five Acts of
METRO
standard
entertainment
– *directed by*
Fred J. Balshofer

**RELEASED
ON THE
METRO
PROGRAM
JUNE 11TH**

BUILT ESPECIALLY FOR RUNS OF A WEEK

ETHEL BARRYMORE

in Edward Sheldon's

The CALL of her PEOPLE

SEVEN SMASHING ACTS

SPECIAL PRODUCTION de LUXE

METRO

Wm. Christy Cabanne's master serial

The Great Secret

Story by Fred de Gresac

FRANCIS X. BUSHMAN & BEVERLY BAYNE

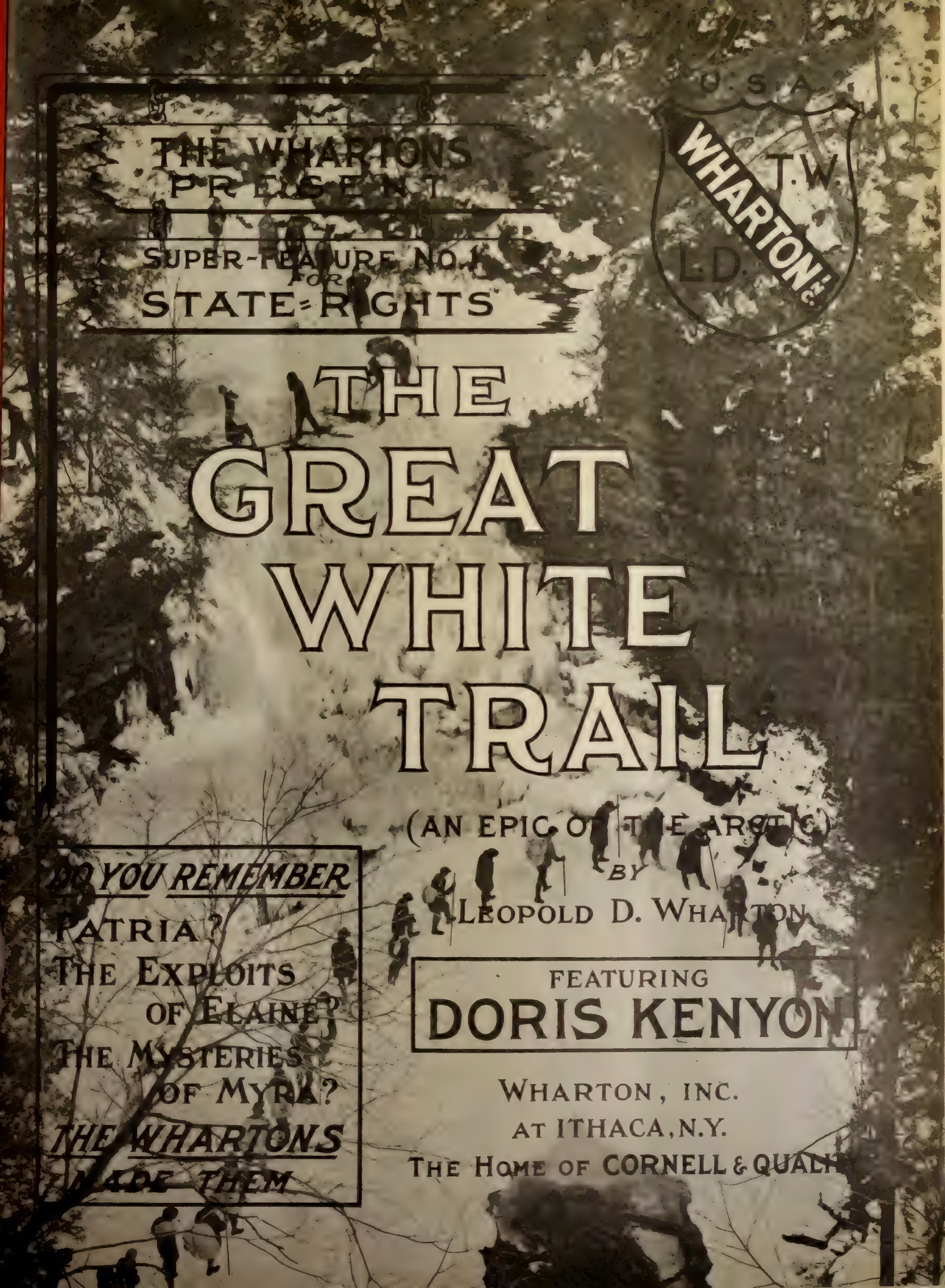
Book it and Make Money

All METRO EXCHANGES

METRO-DREW COMEDIES

ONE EACH WEEK

create a keen appetite for MORE METRO-DREW COMEDIES



THE WHARTONS
PRESENT
SUPER-FEATURE NO. 1
FOR
STATE-RIGHTS

U.S.A.
WHARTON INC.
T.W.
L.D.

THE GREAT WHITE TRAIL

(AN EPIC OF THE ARCTIC)

BY
LEOPOLD D. WHARTON

FEATURING
DORIS KENYON

WHARTON, INC.
AT ITHACA, N.Y.
THE HOME OF CORNELL & QUALI

DO YOU REMEMBER
PATRIA?
THE EXPLOITS
OF ELAINE?
THE MYSTERIES
OF MYRA?
THE WHARTONS
MADE THEM

MARGUERITE CLARK

As Letty Roberts, in "Wildflower."

As Jean, in "The Crucible."

As Gretchen, in "The Goose Girl."

As Dolly Erskine, in "Gretna Green."

As Pepita, in "The Pretty Sister of Jose."

As Mici, in "Seven Sisters."

As Helene Dearing, in "Helene of the North."

As Nesta, in "Still Waters."

As Beggar and Prince, in "The Prince and the Pauper."

A star that has stood them twenty deep

HER TRIUMPHS IN THE PAST

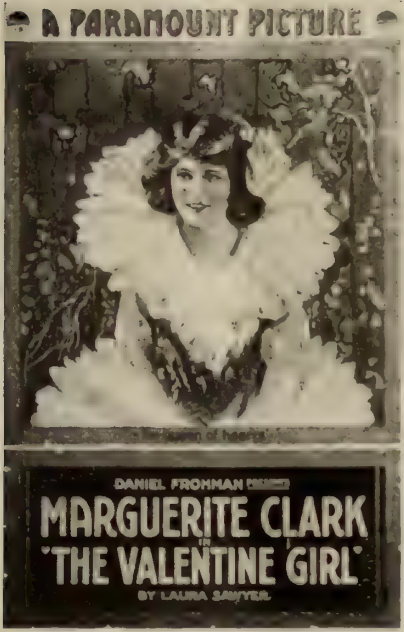
Her triumphs in the past have been recorded not only by exhibitors who have played many or all of the pictures, but by such authorities as the leading woman's magazine of the country. Helen Duey in the Woman's Home Companion says:

> **"In the two years she has been in films Marguerite Clark has appeared in 14 pictures, all of which have been recommended by the Woman's Home Companion — a distinction accorded NO OTHER screen star.**

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK. N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

Paramount Pictures


A PARAMOUNT PICTURE
The queen of hearts
DANIEL FROHMAN PRESENTS
MARGUERITE CLARK
IN
"THE VALENTINE GIRL"
BY LAURA SAWYER

As Peggy, in "Mice and Men."

As Elise, in "Out of the Drifts."

As Molly, in "Molly Make-Believe."

As Felicite, in "Silks and Satins."

As Eileen, in "Little Lady Eileen."

As Bernice Somers, in "Miss George Washington."

As "Snow White."

As Fifi, in "The Fortunes of Fifi."

As Marion Morgan, in "The Valentine Girl."

A star with "drawing power" that will "top them all"

BIG FUTURE SUCCESS

If you look over the titles of the photoplays that are responsible for Marguerite Clark's great reputation, you will readily understand that her past accomplishments are only stepping stones to future triumphs. **Her next picture, "The Amazons," adapted from the famous play of that name, is just a sample of the big things to come.**

On and After August 5th

Any exhibitor can have the Paramount Pictures he chooses, when he chooses—if he chooses long enough in advance.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

he hits the bull's eye of American Screen Popularity

DOUGLAS FAIRBANKS

in his latest sure-fire hit—

"WILD AND WOOLLY"

by Anita Loos *Directed by* John Emerson

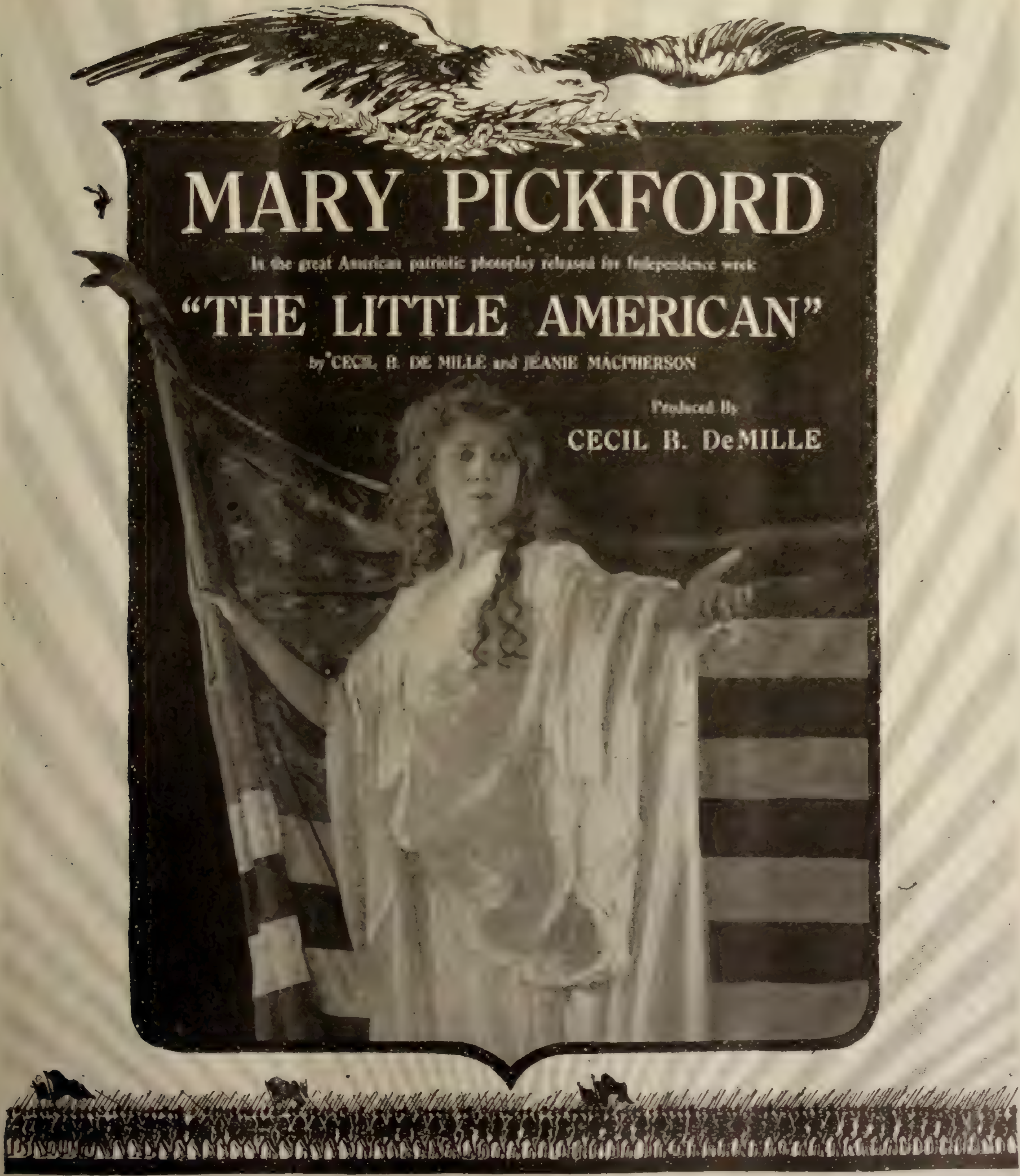
Released June 24th

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director General*



MARY PICKFORD

In the great American patriotic photoplay released for Independence week

"THE LITTLE AMERICAN"

by CECIL B. DE MILLE and JEANIE MACPHERSON

Produced By
CECIL B. DeMILLE

Released on July 2d by

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director General*

SELZNICK LJS PICTURES

THE DOOR IS OPEN

To get the best results possible from SELZNICK-PICTURES I organized a perfect system of distribution.

I have decided to throw open this system to all independent producers who make high class photoplays.

If you published a magazine, you wouldn't peddle it yourself. You would turn it over to the American News Co., which reaches every important news stand.

In the picture industry I occupy the same position as the American News Co. does in the publishing business. I have the most direct and efficient means of bringing producer and exhibitor together.

IF YOU have made a picture good enough to stand up under the severest criticism, bring it to me, and I will give it the same attention that has made SELZNICK-PICTURES stand for SUCCESS

LEWIS J. SELZNICK

Branches Everywhere

SELZNICK PICTURES

NORMA TALMADGE

in

"POPPY"

HERBERT BRENON'S
Presentation of
"THE LONE WOLF"

CLARA KIMBALL YOUNG in
"THE EASIEST WAY"

ROBERT WARWICK

in

"THE SILENT MASTER"

"THE BARRIER" by REX BEACH

BOOK THESE MONEY GETTERS NOW

SOLE DISTRIBUTORS
LEWIS J. SELZNICK-EXCHANGES
BRANCHES EVERYWHERE

PICTURES FOR THE CLEAN MINDED MILLIONS

THE FIRST

OF THE

SEVEN CARDINAL VIRTUES

BETTY BRICE

"HUMILITY"

MURDOCK MACQUARRIE

Supported by CHARLES ARLING & JAY MORLEY

Story and Scenario by Rosalie Ashton and Beatrice Morse :: Direction Jack Pratt

DRAMA

> The real object of the drama is the exhibition of the human character.
>
> MACAULAY

I have followed the quotation of the famous author in the portrayal of the SEVEN CARDINAL VIRTUES and have depicted human character truly, with all its joys and heartaches, its emotions and frailties.

I. BERNSTEIN.

Released Through
M. H. HOFFMAN, Inc.
729 Seventh Avenue
New York

BERNSTEIN FILM PRODUCTIONS
LOS ANGELES

CINEMA AD-ART SERVICE, L.A. CAL

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JUNE 9, 1917

MUTUAL WILL OFFER "HEROIC FRANCE" AS A SPECIAL FEATURE

"HEROIC FRANCE," the super-sensational eight reel production showing our allies at war, will be released through the Exchanges of the Mutual Film Corporation at an early date. This powerful war subject was taken with the sanction and approval of the French government. It pictures war as it really is.

Taken on the French Front.

Every scene in "Heroic France" was taken on the French front. Some scenes were made in the front line trenches. Close-up views of famous statesmen, generals, heroes of the war, are shown throughout the picture. It shows the relief work in the base hospitals. It illustrates the aviation service—the eyes of the army. It pictures the heavy artillery in action. It depicts any number of actual attacks upon the enemy. It shows the prisoners coming in while the battle still rages. It shows more of actual war than one could see for himself if he were actually in the fighting lines. Exhibitors can obtain some idea of its drawing power when it is said that this is the same picture which ran for six solid weeks at advanced admission prices at the Bandbox Theatre in Chicago, and for another two weeks at the Strand Theatre in the same city. During the Strand showing some of the best known women in Chicago's society world acted as patronesses. Among them may be mentioned such notables as Mrs. J. Ogden Armour, Mrs. David R. Forgan, Mrs. Kellogg Fairbank, Mrs. Arthur L. Farwell, Mrs. Harry Pratt Judson, Mrs. Arthur Meeker, Mrs. Potter Palmer, Jr., Mrs. Arthur Ryerson, Mrs. James W. Thorne, and a host of others equally well known.

Photographed by Merl La Voy.

The picture was made by Merl La Voy under the auspices of the American Relief Clearing House of Paris. The camera was under the hottest kind of fire during the taking of many of the scenes. Bookings on "Heroic France" can be made now at Mutual Exchanges everywhere. Make your reservation now.

Date of Next Chaplin Film Soon Available

The eleventh Mutual-Chaplin Special is nearing completion and its release date will shortly be announced. Quality has ever been a predominant feature of these productions and will be still more noticeable in the forthcoming releases.

Mutual Star Productions For June

Title	Lead
Week Beginning June 4th	
Shackles of Truth	William Russell
Week Beginning June 11th	
Periwinkle	Mary Miles Minter
Week Beginning June 18th	
The Dazzling Miss Davison	Marjorie Rambeau
A Bit of Kindling	Jackie Saunders
Week Beginning June 25th	
The Upper Crust	Gail Kane

MARJORIE RAMBEAU COMPLETES FIFTH MUTUAL PRODUCTION

Marjorie Rambeau, famous heroine of "Cheating Cheaters" and today acknowledged one of filmland's most beautiful stars, has just completed her fifth Mutual Picture. Frank Powell directed it, and Miss Rambeau enacts a role similar to several of those which have been her's in notable speaking stage productions. Her newest picture will be "The Dazzling Miss Davison," it being an adaptation from Florence Warden's widely read mystery story of that name. As in previous Powell productions, photography and stage settings will be particularly notable. An all-star cast—even down to the minor "bits"—will aid Miss Rambeau in the enactment of "The Dazzling Miss Davison." Prominent among them will be Robert Elliott and Aubrey Beattie, both of whom have appeared as principals in previous Rambeau-Mutual Pictures; Winifred Harris, Agnes Eyre, Frank Ford, Aline Bartlett, Lillian Paige, Fraser Tarbutt and George Paige. The Mutual Pictures, starring Miss Rambeau, already released, include "The Greater Woman," "Motherhood," "The Debt" and "The Mirror."

In addition to the four attractive fifteen-chapter photo-novels now booking at Mutual Exchanges, exhibitors will find the two Gaumont chapterplays, "The Vampires" and "Fantomas," excellent drawing cards. Both are stories of a mystery-detective sort. Both are crammed with thrills and surprises, keeping an audience ever on edge for what is to happen next. Probably no type of story has a wider appeal. Big box-office possibilities lie in such offerings. Book now!

WILLIAM RUSSELL HAS STRONG ROLE IN "SHACKLES OF TRUTH"

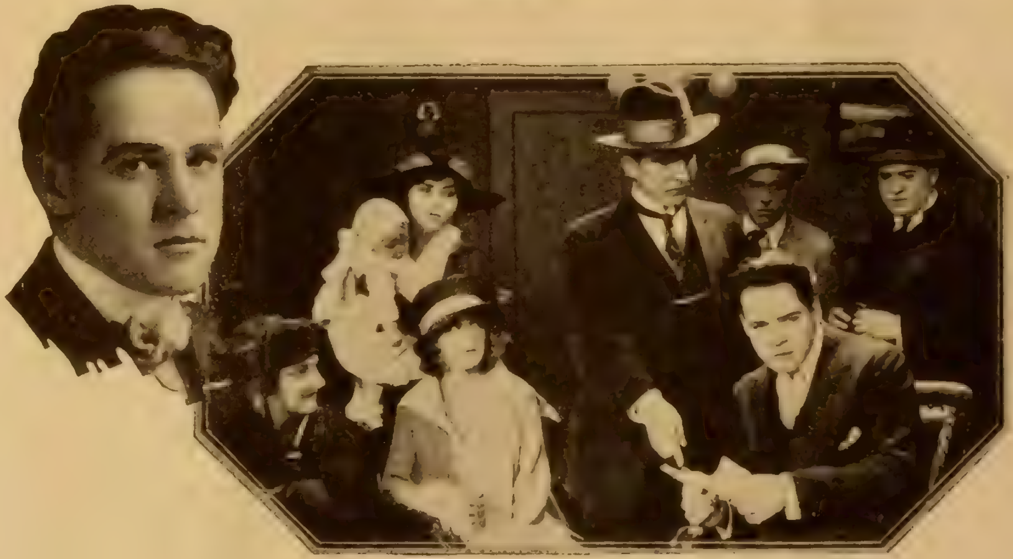
Wm. Russell

IT WOULD be hard to name a stronger role than that which has been assigned William Russell in "Shackles of Truth," his newest Mutual Picture. He plays the part of a young attorney whose father, lately dead, is loved and reverenced by all who knew him. This love of his father has become almost a fetish to the young attorney, for since childhood his mother has held up the father as an example to the son, and time and again expressed the wish that he might become as honest and upright. And then one day comes the crash. A story is related to the young attorney which shows that his father had deeply wronged the woman who now relates her tale. For a time the young attorney can scarcely believe his ears. Irrefutable proof is offered, however, and he is eventually compelled to believe that his father was anything but what he had imagined him. Struggle as he will against believing, he is firmly held in the shackles of the real truth which has been so unexpectedly revealed to him. And then he makes the supreme sacrifice. Fate steps in and unravels the tangled web. And so a happy ending is achieved.

Released Week of June 4th.

"Shackles of Truth" will be released as the Mutual—"Big Stars Only"—Picture of June 4th. It was made at the American Film Company's studios in Santa Barbara, California, under the direction of Edward Sloman. Julius Grinnell Furthmann wrote it. Exhibitors can book it now by applying to their nearest Mutual Exchange.

Juliette Day, who has just closed an engagement in "Upstairs and Down" to become an American-Mutual star, has arrived at Santa Barbara, California, and begun work on "Betty and the Buccaneers," the vehicle chosen for her debut as a Mutual Star.



AMERICAN FILM COMPANY, Inc.
Presents

WILLIAM RUSSELL

IN

"SHACKLES OF TRUTH"

A tensely dramatic story. In five acts. Directed by Edward Sloman. Released the week of June 4th.

"William Russell is the American type personified—lean, lithe, eager, ready for anything—he is an ideal film star" says the *Stockton (Cal.) News.*

Good looking, manly, athletic—William Russell is today numbered among America's foremost leading men. ***All Russell-American Pictures*** are clean, wholesome—appeal to the finest people of every community. "Shackles of Truth" is the fourth of the second Russell Series of ***Mutual—"Big Stars Only"—Pictures.*** You will find them all business-builders—house packers. You can book them at your nearest Mutual Exchange. Make your reservations NOW.

Now Playing—"My Fighting Gentleman," "High Play," "The Frameup" and "Shackles of Truth."
Coming—"Weakness of the Strong," "Pride and the Man."

Producer	Distributor
AMERICAN FILM COMPANY, INC.	**MUTUAL FILM CORPORATION**
Samuel S. Hutchinson, President	*John R. Freuler, President*

MUTUAL

Jimmie Dale
Alias "The Grey Seal"

starring
E·K·LINCOLN
DORIS MITCHELL
EDNA HUNTER
PAUL PANZER

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" as published in People's Magazine.

Motion Picture News says:
"Seven Detroit theatres are giving week showings of each picture of Jimmie Dale, Alias The Grey Seal. The same number of Brooklyn houses also give a week's run to the subjects."

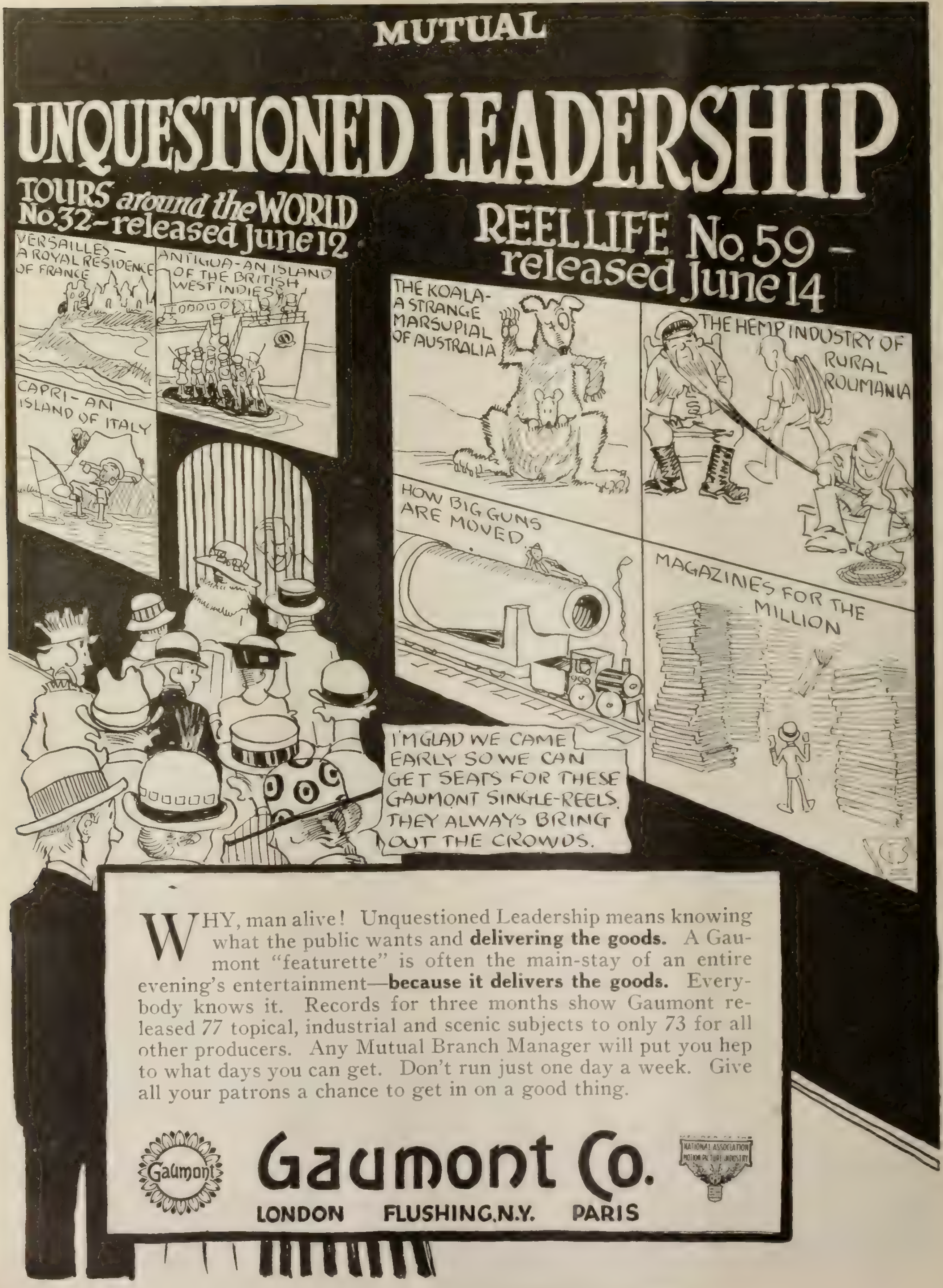
The fact that they can run for a solid week in these metropolitan centres is a guarantee of their worth.

Produced by
Monmouth Film Corporation

HARRY McRAE WEBSTER, *President*
JULES BURNSTEIN, *General Manager*
Directed by
HARRY McRAE WEBSTER

Booking NOW At All MUTUAL EXCHANGES.

Jimmie Dale
Alias "The Grey Seal"


MUTUAL
UNQUESTIONED LEADERSHIP
TOURS around the WORLD No.32 – released June 12
VERSAILLES – A ROYAL RESIDENCE OF FRANCE
ANTIGUA – AN ISLAND OF THE BRITISH WEST INDIES
CAPRI – AN ISLAND OF ITALY
REEL LIFE No. 59 – released June 14
THE KOALA – A STRANGE MARSUPIAL OF AUSTRALIA
THE HEMP INDUSTRY OF RURAL ROUMANIA
HOW BIG GUNS ARE MOVED.
MAGAZINES FOR THE MILLION
I'M GLAD WE CAME EARLY SO WE CAN GET SEATS FOR THESE GAUMONT SINGLE-REELS. THEY ALWAYS BRING OUT THE CROWDS.
Gaumont
NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY

WHY, man alive! Unquestioned Leadership means knowing what the public wants and **delivering the goods.** A Gaumont "featurette" is often the main-stay of an entire evening's entertainment—**because it delivers the goods.** Everybody knows it. Records for three months show Gaumont released 77 topical, industrial and scenic subjects to only 73 for all other producers. Any Mutual Branch Manager will put you hep to what days you can get. Don't run just one day a week. Give all your patrons a chance to get in on a good thing.

Gaumont Co.

LONDON FLUSHING, N.Y. PARIS

CUB COMEDIES

Featuring

GEORGE OVEY

▼▲▼▲

There and Back

Released June 7th

Jerry drives a flivver in his sleep and breaks several speed records and much bric-a-brac and winds up in a badly complicated trunk mystery.

Arrange for a booking at any exchange of the Mutual Film Corporation.

Coming June 14th
Jerry's Get-Away

DAVID HORSLEY PRODUCTIONS

WORLD PICTURES BRADY-MADE

ETHEL CLAYTON

and her successes

"The Hidden Scar"
"Husband and Wife"
"The Madness of Helen"
"Broken Chains"
"The Bondage of Fear"
"The Web of Desire"
"Man's Woman"

NOW STARRING IN "YANKEE PLUCK"

The Photoplay of the Minute

AN EXTRA SPECIAL in timeliness—a story of Washington and national affairs. EXTRA SPECIAL in brilliancy of production and acting. Miss Clayton is superb. "Yankee Pluck" is her greatest triumph.

BOOK IT NOW AND CASH IN BIG

The two most perfect pictures ever offered American Exhibitors in one week

William A Brady.

WORLD PICTURES BRADY-MADE

ALICE
BRADY
in
"Maternity"
Story by SHANNON FIFE

REGINA
BADET
in
"Atonement"
Directed by LOUIS MERCANTON

BRADY
INTERNATIONAL
SERVICE
WORLD-PICTURES

TRIANGLE

TRIANGLE PLAYS

Sincerity in Film Plays

The success of all great undertakings —by men or by nations—depends primarily on *Sincerity of Purpose.*

And in direct proportion as this sincerity of purpose has been adhered to, have temporary successes become permanent achievements.

Triangle Plays are built upon *sincerity* —the sincere conviction that only by giving the public picture plays that are *better*—and by *continuing* to give them better plays, each one as good or better than the last—can Triangle succeed as a permanent institution.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE COMEDIES

The Great Big Splashes of Fun and Beauty

Are You Wearing The Keystone Smile?

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT
PRESENTS

MISS
MABEL NORMAND
AND HER OWN COMPANY
IN
"MICKEY"

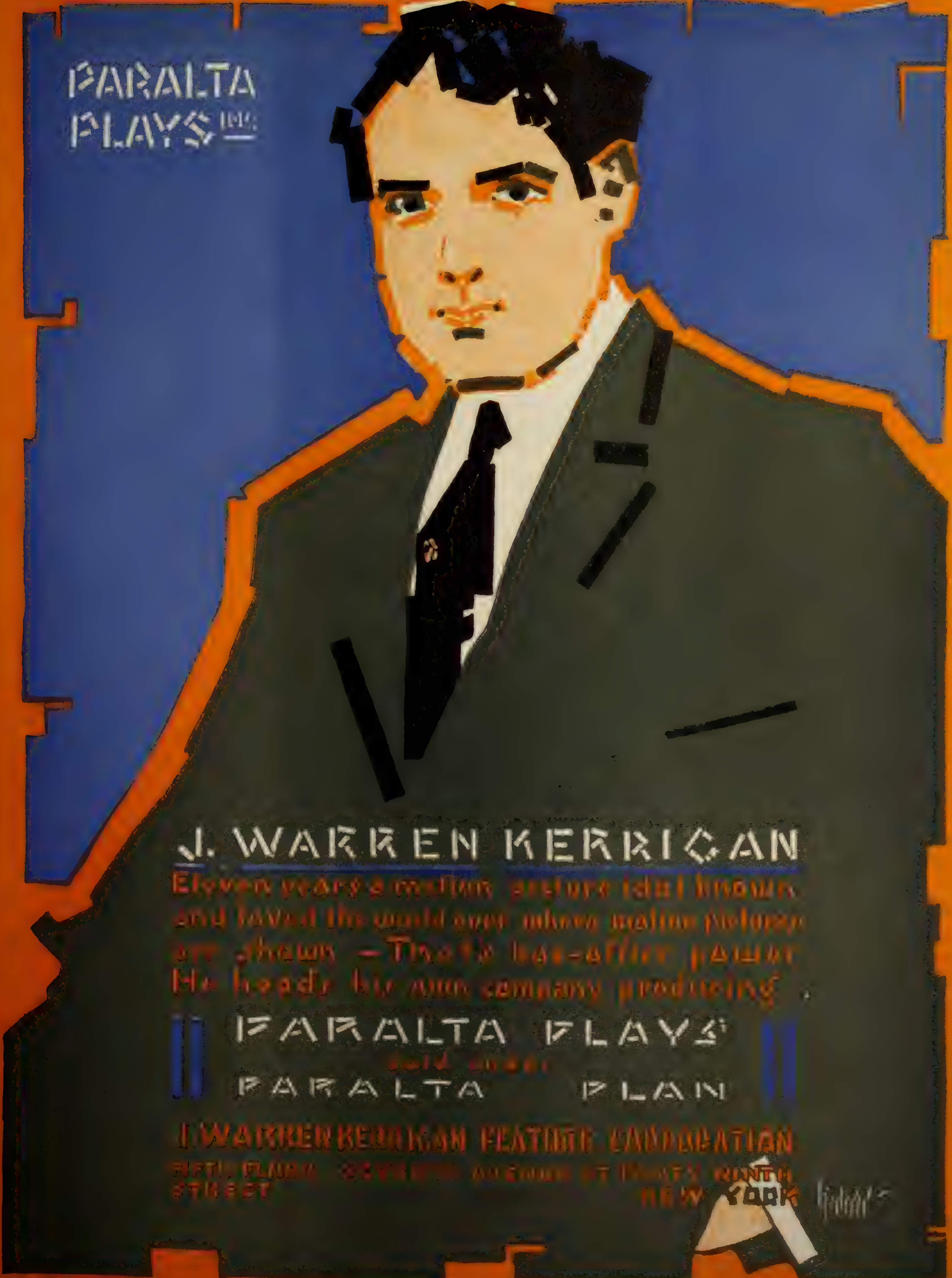
THE LITTLE GIRL
YOU WILL NEVER
FORGET

METHOD AND DATE OF RELEASE LATER

MABEL NORMAND FEATURE FILM CO.

LONGACRE BLDG, NEW YORK CITY

CINEMA
SERVICE



PARALTA
PLAYS INC

J. WARREN KERRIGAN

Eleven years a motion picture idol known and loved the world over where motion pictures are shown — That's box-office power He heads his own company producing

PARALTA PLAYS
sold under
PARALTA PLAN

J. WARREN KERRIGAN FEATURE CORPORATION
FIFTH FLOOR SEVENTH AVENUE AT THIRTY NINTH STREET NEW YORK

PARALTA PLAN

WISE Men form plans in business as a guide to the future. The only reliable guide is experience and observation in the past. The only safe plan to follow in any business is based on experience and exact knowledge of all favorable, adverse and conflicting conditions existing in it. The Paralta Plan is founded on years of experience, observation and investigation by producers, distributors and exhibitors. Their combined knowledge and experience makes it a very safe guide-board for you. If you would profit by their expert guidance in the future and make money—or make more money—Study the Paralta Plan—and the

CAPACITY PLAN

ONE of the greatest weaknesses in the moving picture industry is waste of exhibiting possibilities. The average print may lie on the shelf 70 per cent of its life when it should be earning money. Our Capacity Plan means development of exhibiting possibilities of each production to its limit, renting it in exclusive exhibiting territories on such terms as will enable Exhibitors to get its capacity in number of presentations, in packed houses, in profits—and in repeat bookings without charge. Every Paralta Play will be a big factor in this Capacity Plan through its powerful story, popular star, talented supporting company and magnificient production.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Directors
ROBERT T. KANE, Vice-Prest
HERMAN KATZ, Treas
NAT. I. BROWN; Secretary and Gen'l Manager.

729 SEVENTH AVENUE
NEW YORK CITY -

This is Only for Live Wire Exhibitors

Dead Ones PASS IT BY

IF you don't want to fall by the wayside during the summer;

IF you want to progress and INCREASE your present business,

Get in touch immediately with the nearest FOX exchange manager, who will present a proposition regarding the Fox Super De Luxe Releases.

Theda Bara in The Darling of Paris
Theda Bara in Her Greatest Love
Theda Bara in The Tiger Woman

William Farnum in The Price of Silence
William Farnum in American Methods
William Farnum in A Tale of Two Cities

It Will Make You Laugh at the Summer Bugaboo

FOX FILM CORPORATION

An electro of this series of Caprice pictures will be supplied free to any Fox exhibitor upon request.

FOX

WINSOME JUNE CAPRICE, QUEEN OF HEARTS

"YOU'RE FOOLING ME." *"YOU DON'T SAY!"* *"ISN'T THAT FUNNY?"*

NEW SURATT PICTURE REAL FASHION SHOW

"Empress of Fashion" Displays Ultra-Modern Costumes in "The Slave," a Strong Photoplay of To-day.

Again the ever-dashing Valeska Suratt proves her pre-eminent right to the title of "The Empress of Fashion," by her startling and bizarre costumes in "The Slave," her newest William Fox feature.

Miss Suratt displays gowns which surpass for cost and number even the record she established in "The New York Peacock." Miss Suratt impersonates a forelady in a Fifth Avenue shop who accepts the marriage proposal of "Old Moneybags" despite a warning dream vividly portraying her life as an old man's darling.

◆

Dustin Farnum Busy

With petite Winifred Kingston as leading lady, Dustin Farnum, William Fox's West Coast star, is now engaged in the picturization of a famous novel of stirring action.

◆

Miriam Cooper Featured

Miriam Cooper, of "Honor System" fame, will be featured in a new R. A. Walsh drama now in work, to be released on the Fox programme under title of "The Innocent Sinner."

LONDON ENTHUSIASTIC ABOUT "A DAUGHTER OF THE GODS"

Newspapers Laud Enchantment of $1,000,000 Film.

"A Daughter of the Gods" is proving the sensation of current London theatrical attractions, and is playing to overflow audiences. Newspaper reviews of the Fox million-dollar spectacle, with Annette Kellermann, were as enthusiastic as the trade magazines about the film's marvelous enchantment.

◆

ELABORATE "SETS" ERECTED FOR FOX KIDDIE FEATURE

Even Vast Fox "Lot" in Hollywood Was Inadequate.

The leading players are the only thing on a small scale in connection with the Fox Kiddie features, William Fox wishes to make clear. One of the great pictures for this brand was completed recently in California, and the settings were so elaborate and so vast that even the enormous Fox "lot" at Hollywood, Cal., was entirely inadequate. Few photoplays ever made can boast of more massive and artistic "sets."

◆

Pretty Miss Petit

If the person who invented the phrase "as pretty as a picture" had ever seen Wanda Petit, playing opposite Stuart Holmes in "The Broadway Sport," he would have found room for Miss Petit somewhere in the simile.

PERFUME AIDS BARA'S ROLE

She Uses Special Psychic Concoction for Cleopatra.

The perfume Theda Bara uses in aiding her portrayal of Cleopatra, in William Fox's coming release, was made for her by Anne Haviland, famous psychic perfumist, from a 2,000-year-old formula. The fragrance is so strong that it would not be strange if it were detected on the screen.

FOX CURRENT RELEASES

William Farnum in "American Methods"—Special.
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama, "The Silent Lie."
Theda Bara in "Heart and Soul."—Special.
Stuart Holmes in "The Broadway Sport."
Nance O'Neil in "The Final Payment."
Valeska Suratt in "The Slave."
George Walsh in "Some Boy!"
Virginia Pearson in "Wrath of Love."
William Farnum in "When a Man Sees Red"—Special.

FOXFILM COMEDIES.

Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."
Hank Mann in "Suds of Love."

FOX FILM COR

NEWS

The Proof of
Every Fox
Production is in
the Box Office

THROUGH OUT THE REALM OF FILMDOM

"YOU'RE SO MEAN!"

"WASN'T THAT FINE?"

"DID HE?"

BROCKWELL'S VACATION OVER

Now Working on Her Seventh Fox Pictureplay.

Gladys Brockwell, the beautiful emotional star, is now busily engaged in her seventh Fox picture play. Miss Brockwell has been enjoying her first vacation from the camera—a rest which began immediately after "Her Temptation" was finished.

◆

COOL, VILLAINOUS HOLMES IN NOVEL CHARACTER PART

Hardly Recognizable in Early Reels of "Broadway Sport."

Even veteran exhibitors of William Fox productions will find extreme difficulty in identifying the cool, debonair Stuart Holmes, villain supreme, as the "small town gawk" in "The Broadway Sport," soon to be released.

As the stoop-shouldered, be-spectacled bookkeeping "grind" in the early part of this novel picture, Holmes presents an unusual study in make-up and expression.

◆

THE AGILE GEORGE WALSH

If "porch-climbers" were as agile as George Walsh in "Some Boy!", people would have to protect their homes with machine guns. George defies the laws of dignity, gravity, and everything else in some hair-trigger exploits.

"THE HONOR SYSTEM" PLAYS TO UNPRECEDENTED CROWDS

"The Honor System," William Fox's cinemelodrama of a thousand thrills, continues to play to audiences of unprecedented size wherever shown. Theatre owners proclaim it not only the greatest human story ever told, but the greatest box office attraction ever made, particularly for one and two week runs.

◆

FOX LAVISH ON LAUGHS

Spending Thousands of Dollars On New Foxfilm Comedy.

William Fox is spending thousands of dollars in the erection of "sets" to be destroyed ruthlessly so that the audiences who see Hank Mann's next Foxfilm comedy may laugh. Each laugh will cost Mr. Fox several hundred dollars.

Statisticians estimate, therefore, that the price of a single smile will be approximately $48.98.

Mr. Mann's forthcoming hilarity film will be released as "Suds of Love." It's one long roar!

◆

JEWEL CARMEN'S CANDY

Here's a puzzle: Jewel Carmen, the "opposite" in "When A Man Sees Red," William Farnum's super picture, says she likes "soulful candy." Can anyone accommodate Miss Carmen?

CAPRICE'S RADIANCE WINS PICTUREGOERS

She's "First in Hearts" of a Million "Fans."

No player upon the silent stage has won moving picture fans with such unanimity and in such a short time, as winsome June Caprice, the sparkling little William Fox star.

Miss Caprice's thoroughly natural screen art, her daintiness, and the sunshine she always seems to radiate, have put her "first in the hearts" of a million "fans." Her last film was "A Small Town Girl." She is now completing another fine production.

◆

PEARSON DRAMA COMING

Virginia Pearson's forthcoming William Fox feature, "Wrath of Love," should prove an unusually strong box office attraction because the plot relates closely to the international conflict. The story is one which is "different," and is of tremendous interest.

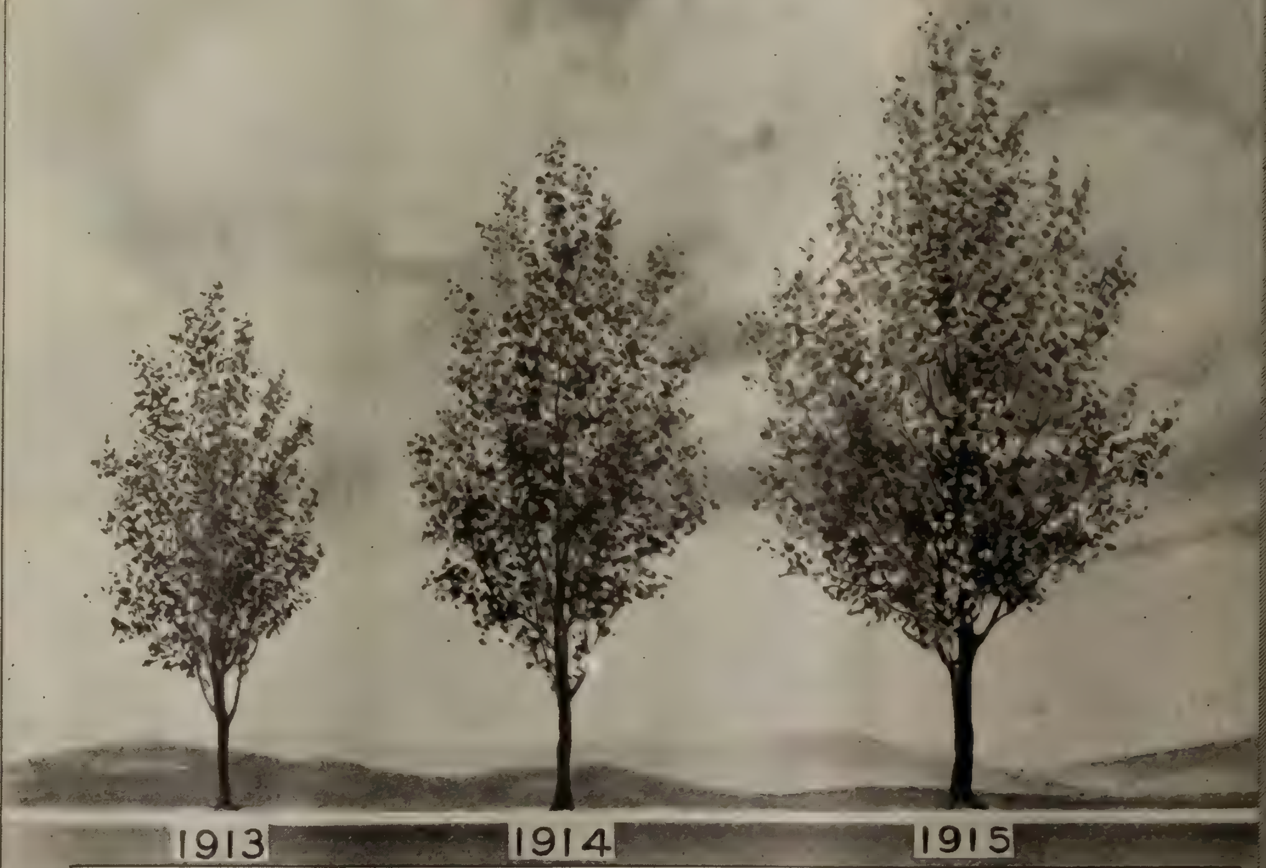
◆

William Farnum Begins.

William Farnum, the distinguished Fox player, begins work at the Fort Lee, N. J., studios this week on his first production in the East since 1915.

PORATION 130 W. 46th St.
New York City

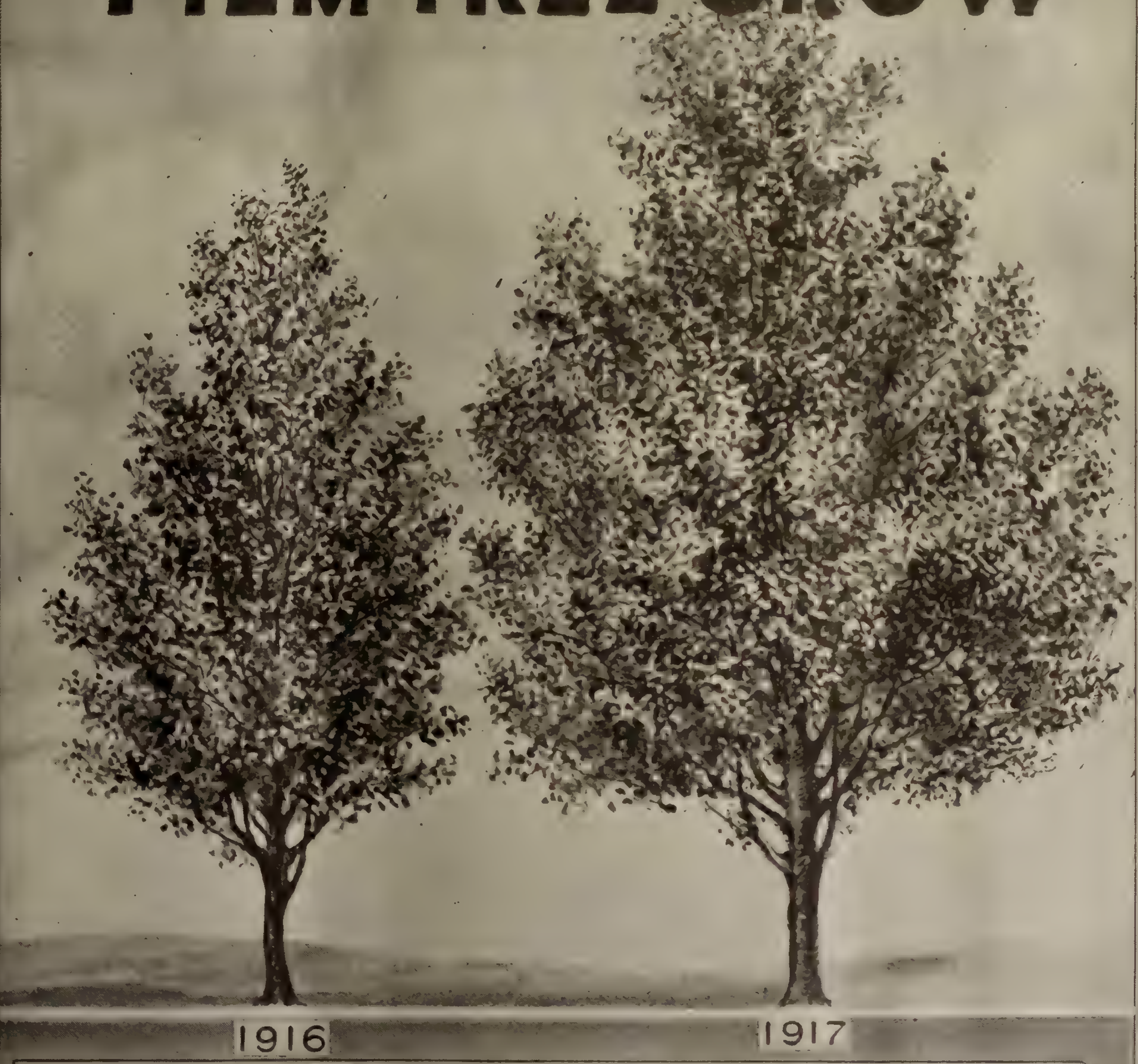
WATCH THE FOX


1913
1914
1915

THE GREATEST PICTURES AND THE BIGGEST STARS COMBINED TO MEET THE BOX OFFICE DEMANDS

FOX FILM CORPOR

FILM TREE GROW



BIG ANNOUNCEMENT OF FOX POLICY, BEGINNING SEPT' FIRST.

WATCH JULY TRADE PRESS & KEEP IN TOUCH WITH
FOX FILM CORPORATION BRANCH MANAGERS
EXHIBITORS WISHING TO INSURE A SUCCESSFUL
SEASON FOR THEIR THEATRES WILL PROFIT BY
THE NEW WILLIAM FOX PLAN OF RELEASE

ATION 130 W. 46TH ST. N.Y.

ONE LAW

A BIG TIME ATTRACTION

IVAN ABRAMSON'S

TREMENDOUS FILM EPIC OF RUSSIA AND AMERICA

A big theme, treated with the same smashing power that made **"Enlighten thy Daughter"** one of the most successful pictures ever produced, with a brilliant cast of real stars, each the favorite of an extensive following:

RITA JOLIVET
LEAH BAIRD
VINCENT SERRANO
JAMES MORRISON
PAUL CAPELLANI
PEDRO DE CARDOBA

FOR BOTH

FOR BIG TIME EXPLOITATION

BOOKINGS FOR

"ONE LAW FOR BOTH"

WILL BE RECEIVED FROM LEGITIMATE AND MOTION PICTURE THEATRES THAT CAN OFFER EXTENDED TIME

The enthusiastic comments of the New York newspapers are vividly endorsed by the audiences that daily crowd the LYRIC THEATRE, where the attraction is playing an indefinite engagement

"ONE LAW FOR BOTH"

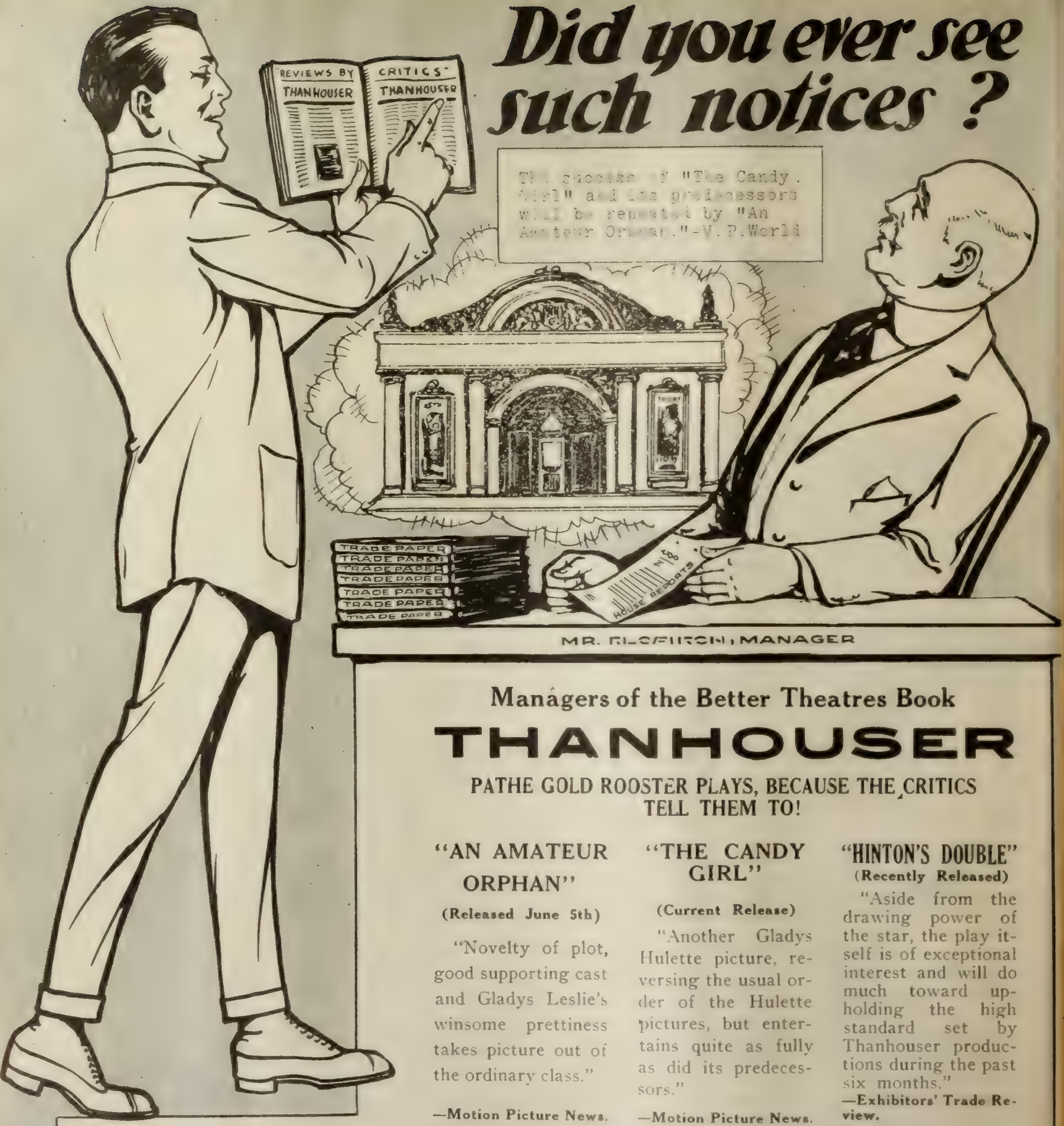
is **IVAN ABRAMSON'S** supreme achievement - Greater, more pretentious and more elaborate than anything heretofor

Offers for territorial rights will be received

Ivan Film Productions INC.

130 West 46 th Street, New York City

Did you ever see such notices?



The success of "The Candy Girl" and its predecessors will be repeated by "An Amateur Orphan."-M.P.World

Managers of the Better Theatres Book

THANHOUSER

PATHE GOLD ROOSTER PLAYS, BECAUSE THE CRITICS TELL THEM TO!

"AN AMATEUR ORPHAN"

(Released June 5th)

"Novelty of plot, good supporting cast and Gladys Leslie's winsome prettiness takes picture out of the ordinary class."

—Motion Picture News.

"THE CANDY GIRL"

(Current Release)

"Another Gladys Hulette picture, reversing the usual order of the Hulette pictures, but entertains quite as fully as did its predecessors."

—Motion Picture News.

"HINTON'S DOUBLE"

(Recently Released)

"Aside from the drawing power of the star, the play itself is of exceptional interest and will do much toward upholding the high standard set by Thanhouser productions during the past six months."

—Exhibitors' Trade Review.

"VICAR OF WAKEFIELD" (Pathé Super-Film)—(Special Release)— "This subject, in which Frederick Warde was featured at the Rialto, preserves all the qualities which characterize Oliver Goldsmith's classic novel." **—Moving Picture World.**

"WHEN LOVE WAS BLIND"—"The characters portrayed will arouse sympathetic interest, while the fine continuity will please. What little of the 'Sex problem' there is in the story has been handled with great delicacy." **—Sunday Telegraph.**

"POTS-AND-PANS PEGGY"—"Another very entertaining Thanhouser picture. It is a grateful relief to view a picture that avoids the sordid side of modern life." **—Exhibitors' Trade Review.**

"HER BELOVED ENEMY"—"A mystery story from a little different angle, that may be added to Thanhouser's ever-growing list of unconventional screen stories." **—Sunday Telegraph.**

THANHOUSER PERFECTION AND PATHE PUBLICITY ARE IRRESISTIBLE

Pathé

After a $7,000.00 advance sale the

OFFICIAL GOVERNMENT PICTURES

of the war played in Chicago Auditorium to

$10,000.00

in paid admission in one day only.

No pictures have ever drawn the tremendous houses that these pictures have done, and at high admission prices.

The following Pathé Exchanges now have prints of this superlative feature:

- Chicago
- Minneapolis
- Boston
- Pittsburgh
- Philadelphia
- New Orleans
- Washington
- Omaha
- Buffalo
- Dallas
- Denver
- Kansas City
- New York
- Newark
- Cleveland
- St. Louis
- Atlanta
- Seattle

Pathé

The
NEGLECTED
Wife

Some reasons why

The Neglected Wife

is a big box office attraction

1. The **$2000.00** prize contest will create a perfect furor of interest.
2. **Ruth Roland,** the star, is a real favorite As the heroine of "Who Pays?" and "The Red Circle" she drew the people in and kept them coming to see every episode.
3. **Mabel Herbert Urner's** famous novels have millions of readers. These readers will want to see her works on the screen.
4. $80,000 will be spent in advertising the serial in the leading newspapers of the country. Your patrons will read these ads and want to see "The Neglected Wife."

Produced by Balboa

Pathé

Ruth Roland

$80,000.00

will be spent in these papers in advertising

The Neglected Wife

- Albany Knickerbocker Press
- Atlanta Times Union
- Atlanta Georgian
- Atlanta Journal
- Boston American
- Boston Globe
- Springfield Union
- Providence Bulletin
- Buffalo Times
- Buffalo News
- Rochester Photoplay News
- Butte Post
- Charlotte News
- Charlotte Observer
- Chicago Examiner
- Chicago News
- Cincinnati Times Star
- Louisville Herald
- Cleveland Plain Dealer
- Cleveland Press
- Dayton News
- Toledo News Bee
- Dallas Times Herald
- Fort Worth Star Telegram
- Houston Post
- San Antonio Light
- Denver News
- Denver Post
- San Francisco Examiner
- San Francisco Bulletin
- Washington Times
- Baltimore American
- Baltimore News
- Des Moines Register and Tribune
- Detroit News
- Grand Rapids Press
- Indianapolis Star
- Terre Haute Tribune
- Kansas City Post
- Kansas City Star
- Los Angeles Examiner
- Los Angeles Times
- Milwaukee Journal
- Milwaukee Sentinel
- Minneapolis News
- St. Paul News
- Newark News
- Elizabeth Journal
- New Orleans Item
- New York Journal
- New York World
- Brooklyn Eagle
- Omaha World Herald
- Omaha Bee
- Philadelphia North American
- Philadelphia Evening Ledger
- Scranton Times
- Pittsburgh Press
- Pittsburgh Chronicle
- Erie Times
- Portland Oregonian
- Salt Lake Herald
- Seattle Times
- Spokane Spokesman Review
- St. Louis Globe Democrat
- St. Louis Times
- Richmond Dispatch

Pathé

Who is the Masked Stranger, anyway?

That's what 5,000,000 eager persons want to know. It's what they've been asking ever since the first episode of

Mystery of the Double Cross

The serial that's making money for exhibitors from Portland, Me., to Portland, Ore., and from Alaska to the Gulf of Mexico.

Produced
by Astra
Directed by Wm. Parke

MYSTERY!

Pathe serials must have action, thrills, suspense and mystery, that element that keeps people guessing,- keeps them coming back for each episode. That's why the Masked Stranger in

MYSTERY OF THE DOUBLE CROSS

is today holding the attention of millions.

Featuring

Mollie King

Pathé

Mrs. Vernon Castle

Box office stories!

Pathé Gold Rooster Plays
not only have great stars like

Mrs. Vernon Castle

but great stories without which no picture can be great.

The best works of writers like

Sir Gilbert Parker and **Rudyard Kipling**

assure the exhibitor of box office stories as well as box office stars. Sir Gilbert's "The Weavers" and Kipling's "The Naulahka", will soon be produced for Pathé.

Some of the most noteworthy of recent stage successes, those of

A. H. Woods

will also be put into Gold Rooster Plays, among them

"The Yellow Ticket"
"The Power of Money"
"The Other Woman" and
"The Narrow Path"

Box office stories, box office stars. You get them both in

Gold Rooster Plays!

Pathé announces

Mollie King

in the five part
Gold Rooster Play

Blind Man's Luck

Produced by **Astra**
Directed by Geo. Fitzmarice

A box office star in a real
box office attraction.

Coming soon!

Announcing

Gladys Leslie

in the five part
Gold Rooster Play

An Amateur Orphan

Produced by Thanhouser

Miss Leslie is charming in this play by Agnes Johnston. Her pranks while "Playing Hookey" from home will have your audiences with her from the start.

GOLD ROOSTER PLAYS

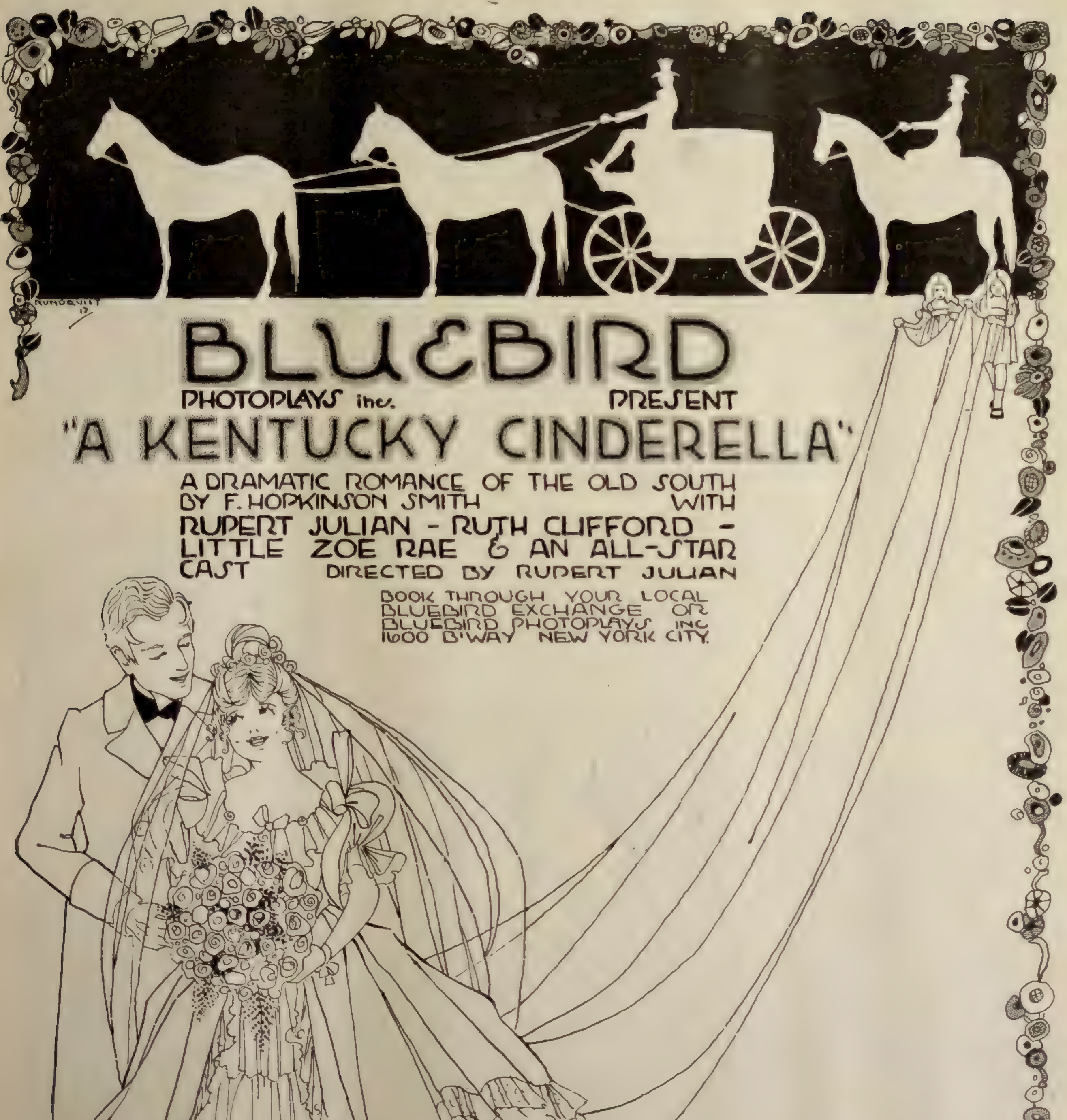
America preparing
is shown in each issue of the

Hearst-Pathé News

Your audiences will see the most interesting, the most timely and the most recent events of the war in the oldest and best news reel only.

The Hearst-Pathé News is doubly interesting in these days of great events. It will increase your attendance. Try it!

The only news reel issued twice a week.



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PHOTOPLAYS inc. PRESENT
"A KENTUCKY CINDERELLA"
A DRAMATIC ROMANCE OF THE OLD SOUTH
BY F. HOPKINSON SMITH WITH
RUPERT JULIAN - RUTH CLIFFORD -
LITTLE ZOE RAE & AN ALL-STAR
CAST DIRECTED BY RUPERT JULIAN

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All New York is Trying to Squeeze

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TO SEE

EDGAR LEWIS'S

BOX OFFICE SPRING DRIVE

THE BAR SINISTER

THE FIRST GREAT ORIGINAL PHOTO DRAMA

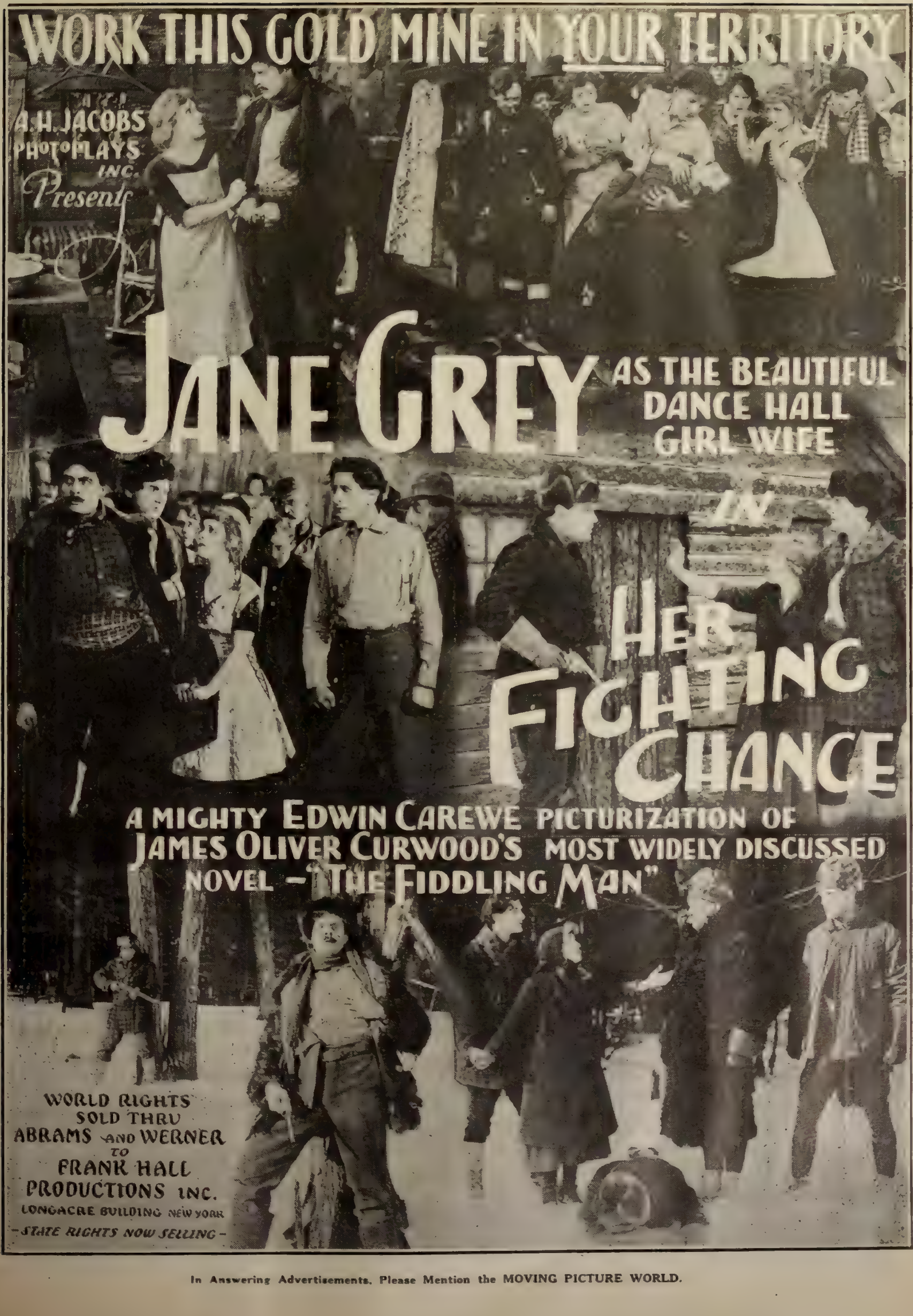
A powerful human interest play written especially for the screen by Anthony P. Kelly—a soul stirring drama of the modern South that digs deep into the heart and leaves that lasting impression which makes people talk, and drags them back to see it again. It's **not** another attempt at spectacular effects and it's **not** cheap sensation. It's just one of those rare combinations of **appealing story, convincing acting** and **consistent staging** which happen once in a decade and make the world richer by an **"Old Homestead"** or an **"Uncle Tom's Cabin."**

Pictures like **"The Bar Sinister"** make State Rights Buyers and Exhibitors rich.

Prices for territorial rights now available

FRANK HALL PRODUCTIONS, Inc.

LONGACRE BLDG. NEW YORK



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A. H. JACOBS PHOTOPLAYS INC. *Present*

JANE GREY AS THE BEAUTIFUL DANCE HALL GIRL WIFE

IN

HER FIGHTING CHANCE

A MIGHTY EDWIN CAREWE PICTURIZATION OF JAMES OLIVER CURWOOD'S MOST WIDELY DISCUSSED NOVEL – "THE FIDDLING MAN"

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M. A. SCHLESINGER PRESIDENT

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Peggy Hyland

in

PERSUASIVE PEGGY

The Story by

MARAVENE THOMPSON

Scenario and Direction

CHARLES J. BRABIN

EXHIBITORS AND STATE RIGHT BUYERS

The popularity of PEGGY HYLAND, combined with the season's best story, will certainly make money for you. This story has appeared serially in McClure's Magazine and is now running in the foremost newspapers throughout this country and Canada, *Write, wire or 'phone at once for territorial rights.*

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"Persuasive Peggy"

Persuasive Peggy is different. It is a winsome, charming tale of how Peggy built her house of happiness, for that is what married life is—a house. And the kind of house a wife builds, depends upon the way she begins it. Husbands should be managed—not driven, and the six wonderful adventures that taught pretty Peggy and Big Ed that "love begets love," are told in the most fascinating and original story ever screened

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Scene from "School Days"

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Motoy Comedies add variety to your program—a necessity to attract and hold a class patronage. New York's largest Broadway houses are booking them, including "STRAND" and Loew's Circuit. They have good reasons for it—patrons are getting tired of the same old things—they want something new—Motoys are the answer.

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Motoy Comedies are made to delight both grown-ups and young people as well. The clever acting and comedy will amuse the adults, while the mysterious workings of the dolls will surprise and hold the interest of the young folks.

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Motoy Comedies attract new people and keep them coming to your theatre.

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Book at the following Exchanges:

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Standard Film Service Co., 14 West 7th Street, Cincinnati, O.
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Standard Film Service Co., 7th floor, Columbia Bldg., Cleveland, O.
Northern Ohio.

Standard Film Service Co., 10th floor, Peter Smith Bldg., Detroit, Mich.
Michigan.

M. R. Dick, 814 Produce Exchange Bldg., Minneapolis, Minn.
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Some Territory Still Open

PETER PAN FILM CORPORATION

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"TROOPER 44"

GEO. SOULE SPENCER
JUNE DAYE

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"Trooper 44" is a big picture with a military punch—and your patrons want it *now.*

GET IN TOUCH WITH YOUR EXCHANGE

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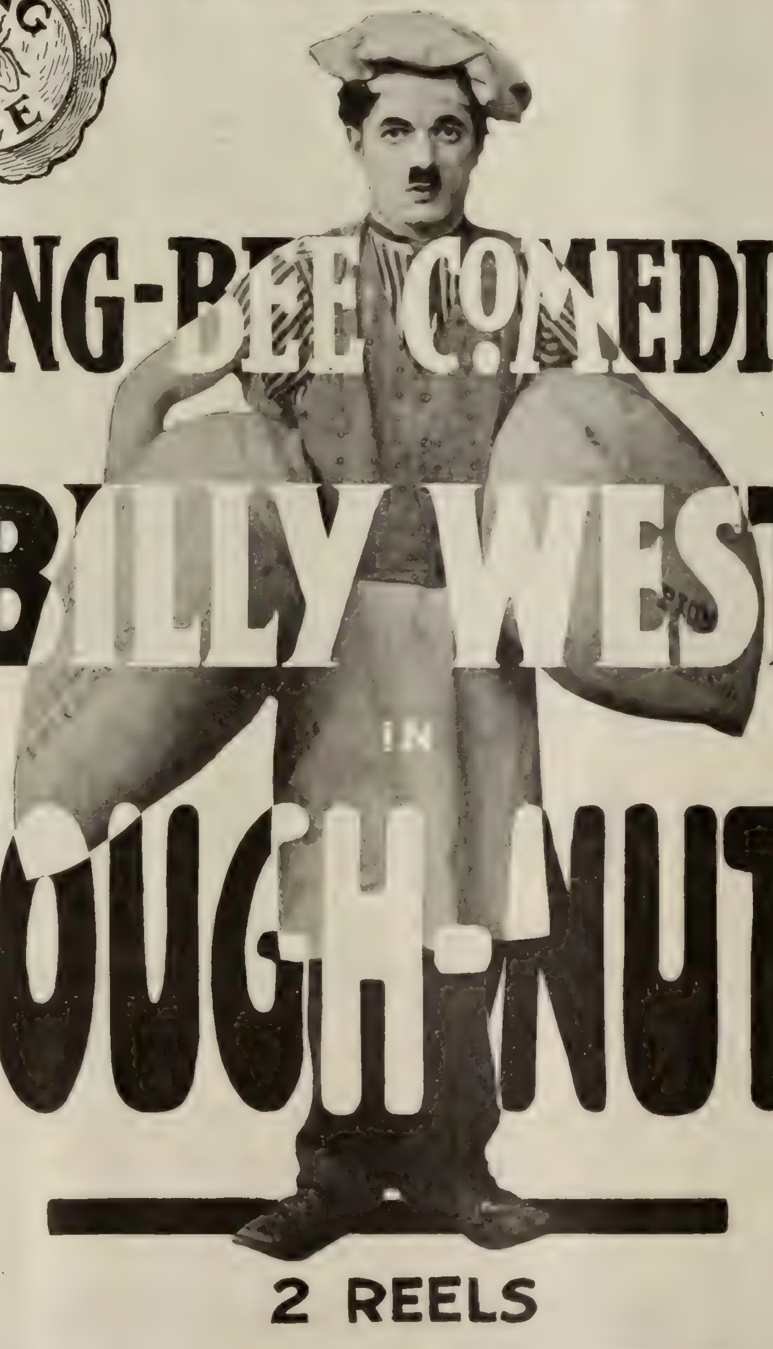
KING BEE



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BILLY WEST

IN

"DOUGH-NUTS"

2 REELS

Direction: – ARVID E. GILLSTROM

Sole Foreign Representative: J. Frank Brockliss 729 7th Ave., N.Y.

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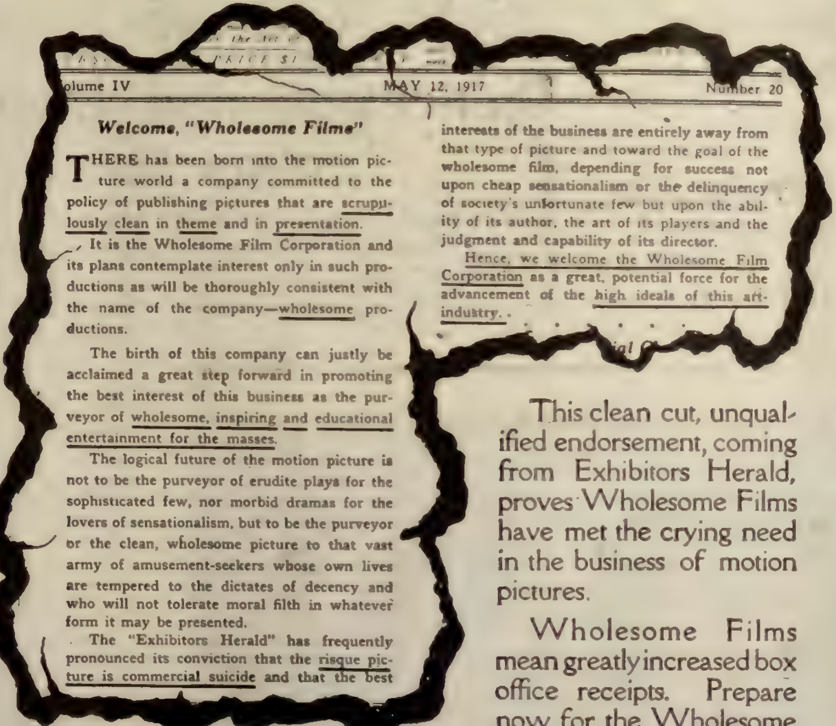
LONGACRE BUILDING NEW YORK

"Welcome, Wholesome Films"

From Exhibitors Herald, May 12, 1917



PRICE $1

olume IV MAY 12, 1917 Number 20

Welcome, "Wholesome Films"

THERE has been born into the motion picture world a company committed to the policy of publishing pictures that are scrupulously clean in theme and in presentation.

It is the Wholesome Film Corporation and its plans contemplate interest only in such productions as will be thoroughly consistent with the name of the company—wholesome productions.

The birth of this company can justly be acclaimed a great step forward in promoting the best interest of this business as the purveyor of wholesome, inspiring and educational entertainment for the masses.

The logical future of the motion picture is not to be the purveyor of erudite plays for the sophisticated few, nor morbid dramas for the lovers of sensationalism, but to be the purveyor of the clean, wholesome picture to that vast army of amusement-seekers whose own lives are tempered to the dictates of decency and who will not tolerate moral filth in whatever form it may be presented.

The "Exhibitors Herald" has frequently pronounced its conviction that the risque picture is commercial suicide and that the best interests of the business are entirely away from that type of picture and toward the goal of the wholesome film, depending for success not upon cheap sensationalism or the delinquency of society's unfortunate few but upon the ability of its author, the art of its players and the judgment and capability of its director.

Hence, we welcome the Wholesome Film Corporation as a great, potential force for the advancement of the high ideals of this art-industry.

. . . .

This clean cut, unqualified endorsement, coming from Exhibitors Herald, proves Wholesome Films have met the crying need in the business of motion pictures.

Wholesome Films mean greatly increased box office receipts. Prepare now for the Wholesome landslide.

Watch for our announcements

Wholesome Films Corporation

M. J. Weisfeldt, Manager
Milton Daily, Pres., A. M. Allen, Vice Pres., P W. Stanhope, Secy. & Treas.
Executive Offices: Consumers Bldg.
222 South State Street, Chicago

State Rights Now Available

REAL LIFE IN CHINA

Recently completed weekly engagements at

Auditorium Theatre
CHICAGO

Saxe's Orpheum
MILWAUKEE

at 25c, 50c and $1.00 prices

A trip through the mysterious forbidden city over the great wall of China.

Eight Reels of Amusement Education and Instruction

5 YEARS IN THE MAKING

Taking you through the throne room of the Imperial Palace, South Lake, Marble Bridge, Hongkong, Aberdeen, Hangchow, Kowloon, Macao, Canton, Shanghai, Soochow, and all principal cities—Showing the wonderful purple forbidden city, the hand-carved marble steps in the forbidden garden, the Ming Tombs, Forts along the Great Wall of China, Sacred Well of Wu Sih, Chinese Human Power Boats, the Temple of Heaven, built 4,000 years ago, and every place of interest.

"The film spends no time showing us beautiful scenery, which after all, might be picked up from any place, but it dwells at length on the life of the people . . .

"We commend the production especially to those who wish to see China as it really is." Oma Moody Lawrence in The Chicago Post

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Advertising Material Galore!

One sheets, three sheets, eight sheets, 20-sheet stands, heralds, newspaper cuts, show cards, colored photos, lobby display frames, 'rickshaws—everything complete.

Territory being sold at surprisingly low figures

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Bringing Broadway to You

Our plan of SERVICE, the connecting link of co-operation between manufacturer, exchangemen and exhibitors, is actively begun.

Our Mr. Jesse J. Goldburg is en tour of the country, bringing this service to you.

He brings to you the value of years of careful study of conditions and methods of exploitation, such as have been successfully adopted in the exhibition of previous FROHMAN productions; the results of months of combined study by our entire staff compiled from methods proved successful.

He is BRINGING BROADWAY TO YOU—Broadway, with all its world-famed night life—the cabaret—the elite underworld—a reproduction of its millions of electric light bulbs—Broadway, the greatest show place of the world.

Broadway, embodied accurately in the master photoplay production "GOD'S MAN," in which the eminent screen artist, H. B. WARNER, is the star.

Mr. Goldburg will stop at all exchange centres, to discuss plans with those live exchangemen already listed as purchasers of "GOD'S MAN," and to complete negotiations with the great number who have applied for territorial rights privileges for this production.

His itinerary is as follows:

Philadelphia	May 26th
Pittsburgh	" 28th
Cleveland	" 30th
Detroit	June 2nd
Chicago	" 5th
Minneapolis	" 9th
Des Moines	" 12th
Omaha	" 14th
St. Louis	" 17th
Kansas City	" 19th
Wichita	June 21st
Denver	" 24th
Seattle	" 28th
Portland	" 30th
San Francisco	July 2nd
Los Angeles	" 5th
Waco	" 10th
Dallas	" 13th
Birmingham	" 16th
Atlanta	" 18th
Louisville, Ky	July 21st

YOU NEED THIS SERVICE—IT'S YOURS GRATIS.

To insure Mr. Goldburg's calling on you wire to us and we will wire to him.

The Frohman Amusement Corporation

WILLIAM L. SHERRILL, President

Times Building, New York City

CENTURY COMEDIES

present

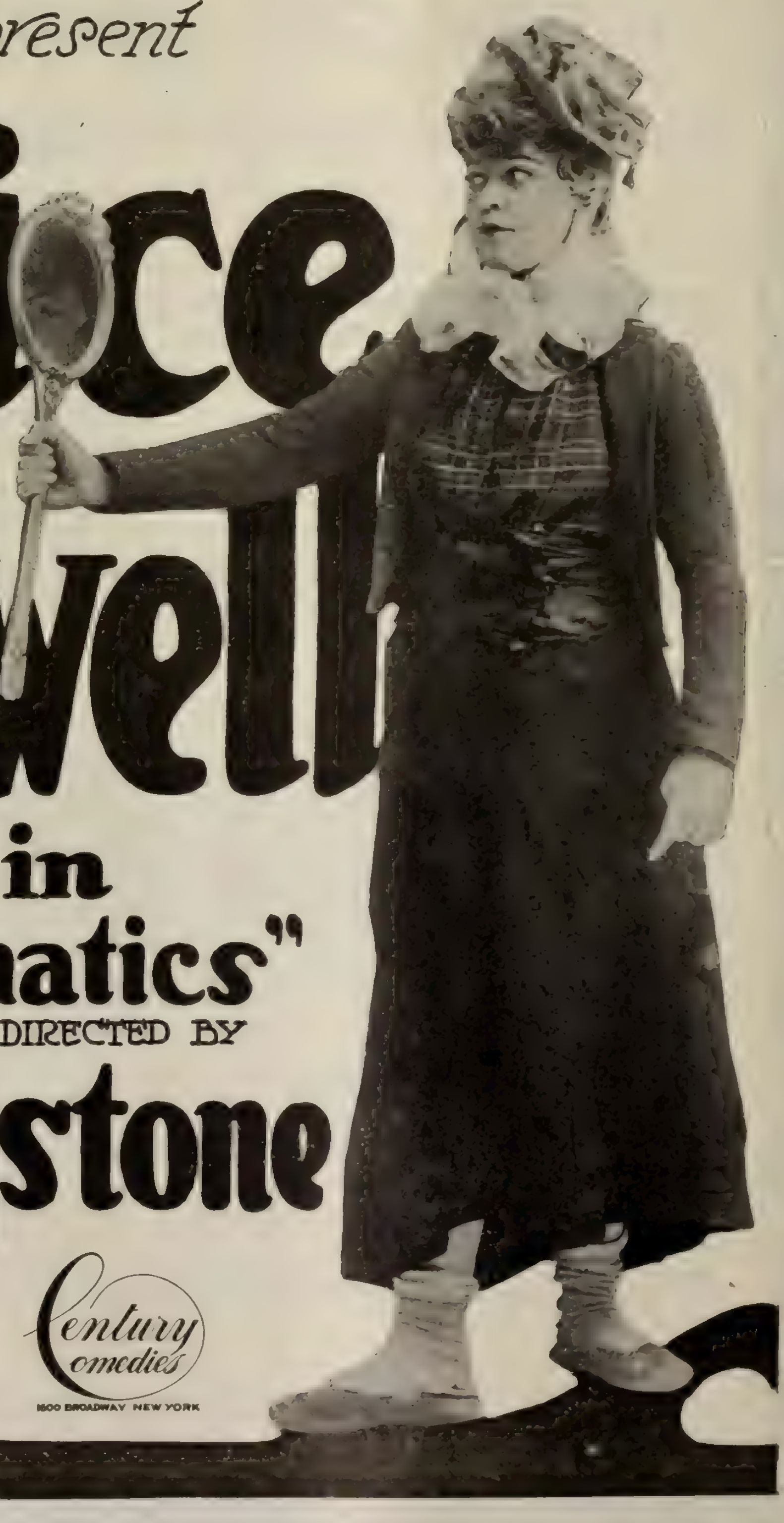
Alice Howell

in

"Balloonatics"

DIRECTED BY

J.G.Blystone



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Now Selling under a New Plan.—Write or Wire

Century Comedies
1600 BROADWAY NEW YORK

KLEINE EDISON SELIG ESSANAY

"The Star Spangled Banner"

By Thomas A. Edison, Inc.

(In 3 Reels)

A Story of U. S. Marine Corps Life

A regiment of U. S. Marines helped make this picture and are seen in action on land and water. This will electrify your patrons. The plot is excellent and the acting superb. Edison's faultless photography at its best. Scenic effects of the highest order.

U. S. Marine officials have seen and approved "The Star Spangled Banner," and notified **425 recruiting offices of its release date and will also inform them of bookings.**

"THE STAR SPANGLED BANNER" is surcharged with military atmosphere, glows with patriotism, and will cause a country-wide demonstration.

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* * * * *

The Motion Picture Reporting Service says: " 'The Saint's Adventure' is a drama of human interest, featuring Henry B. Walthall and Mary Charleson. Typical Walthall production, very well acted and story very well told. It will hold interest all through and go over good. Photography and settings good. Rated 90."

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* * * * *

Lee L. Goldberg, manager of the Strand Theatre, Louisville, Ky., says: "I desire to enroll myself with the great and ever increasing army of exhibitors who have pronounced 'Skinner's Dress Suit' the greatest attraction of the time. We also wish to place 'The Truant Soul' and 'Little Shoes' in the par excellence class."

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"Uncle Sam, Afloat and Ashore" presents all the activities of the Army and Navy. Sailors and Marines are shown at work and at play. The fleet, a portion of which is now on the firing line in European waters, is shown in battle formation. How the big naval guns are operated is also shown.

General Pershing is going to France. "Uncle Sam, Afloat and Ashore" pictures Pershing and his Staff. It shows the National Guardsmen and the Regulars on hikes, at drill, in the pursuit of Villa.

This film production is not only timely but aids the cause of Preparedness, gives parents an idea of what their sons will be called upon to do, in fact, is a picture teeming with **Patriotism** and **Vital Interest.**

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"Coughing Higgins"

Yes, Ladies and Gentlemen and People, you have long roared with mirth at this noted team in its successes on the speaking stage. (*Cries of "That's right!"*) You have seen the Rays from ocean to ocean, and again and again, and liked them. All of you remember the charming Emma standing six feet in her 200 pounds of queenly magnificence. (*Applause*). You remember Johnny, the good-humored little king of farce-comedy, with the funny face. (*Applause and laughter.*) And now they are going to radiate upon you the glad sunshine of their art from the screen! (*Prolonged cheering.*)

ONE NEW SINGLE-REEL JOHNNY AND EMMA RAY COMEDY EACH WEEK

Distributed exclusively by
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June 11—"Coughing Higgins."
June 18—"Casey the Bandmaster."
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"The American Girl"

Two-Reel Spine-Chillers

The famous Vasquez Cave, a striking Western location to be seen in "The Door in the Mountain."

Sure-fire stories
Startling denouements
Spirited acting
Supreme thrills
Sensational riding
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Superb Western locations
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But don't take our word for it—
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"The Door in the Mountain"

—It's Characteristic of the Series.

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If a man is wildly excited, don't ask him to discuss the psychological expediency of mental therapeutics; if a nation is wildly excited, don't give them morbid problem plays or slow-moving society dramas—give them ACTION! If they're in the mood for thrills—give them thrills! The KALEM policy has always been—
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"The American Girl", Kalem's new Series, fits the present mood of the American people like the proverbial glove. **Frederick R. Bechdolt,** the well known author of Western stories, has written vivid, vital and vigorous dramas of the new West, in which **Marin Sais,** the star of *"The Girl from Frisco,"* is featured in the role of the typical *"American Girl."*

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.	President
J. F. Chalmers	Vice-President
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The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

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NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 1672.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, June 9, 1917

Facts and Comments

WE were under the impression that State Branches and Locals of exhibitors had decided to eliminate local expositions with their useless expense to manufacturers for floor space, program advertising, etc. This was an agreement reached last year for the benefit of the good name of the industry, but some State Branches evidently already have forgotten. Exhibitors' conventions do not need these expositions with their suggestion of graft and should be able to finance their expenditures without this excuse for raising funds. In fact, we believe the majority of exhibitors would much prefer to pay their own expenses in getting together to transact their own business. "Nuf Sed."

THE question of increasing costs is becoming more and more acute throughout the whole country and is likely to be worse before peace is restored to the world. Just how the exhibitor is to meet this and still remain in business is a question requiring the most careful consideration. Possibly one suggestion may be in order, namely, the reducing of long programs. No matter what the price of admission, a show of more than two hours duration is out of place and tends to surfeit the audience, while a shorter program of two hours or less generally leaves them unsatisfied as to quantity and keen to come back soon for more. Reduce the number of reels and cost of program and increase the number of times your patrons will visit your theater would seem to be steps in the right direction.

* * *

"IF you do a little missionary work among the producers and have them eliminate all questionable and undesirable films, censorship would soon be ancient history," writes the "Exhibition Censor," of a nearby town. Just so, but if the gentleman has given some consideration to the question, he surely has realized the impossibility of pleasing everybody, and therein lies the whole trouble. The censor boards in one place condemn what the censors elsewhere pass without question and vice versa. It is just as impossible to get unanimity of opinion on this question as it is on any other. One of our greatest objections to censorship is that it is the desire or attempt of one or two people to determine by their individual standard what is right and best for all of us.

* * *

WE do not believe that the hearing at Washington on the proposed war tax legislation was at all representative of the industry, especially of the smaller exhibitors. There was no adequate discussion or consideration of the question even by the people in the industry and the briefs submitted were the results of hurried and snap judgment. In this connection we call attention to the letter in this issue of General Manager Berst of the Pathe Company, and believe the men at the heads of our producers and exhibitors' organizations should not waste a moment in getting together on this question of life or death to the industry.

* * *

THE steady and quite substantial decrease in the number of picture theaters throughout the country gives cause for the very keenest consideration. What is the connection between this and the increased prices of admission? Are we fooling ourselves about higher quality of programs justifying an increase of 100% in former prices or thinking that the popularity of some star will make the public willing to pay five times the price of admission charged a year ago? The proprietors of the five and ten-cent stores are not trying to kill their business by saying that they would do just as much business if their prices were fifteen and twenty cents. Are we killing the goose that laid the golden eggs and the foundation of all the prosperity enjoyed by the industry the past ten years? Then again the large theater may do big transient business on the principal street, but will it get the patrons that formerly frequented their own comfortable little neighborhood theater? We think not.

Soul Portraiture

By Louis Reeves Harrison

WE ARE supposed to be living our lives
In accord with the mood of our age.
And some of us are actually doing it,
Those of us who enjoy the privilege
Of following our own inclinations,
But most of us go tramping along
In a state of perpetual anxiety
About the soaring price of necessities
With an eye of doubt of the landlord—
How long will that gentleman stand for it?
There is nothing particularly soulful
About that kind of existence.
Still, we have our spiritual moments,
When we long to know how the others
Take their full measure of trouble
And get away with it so nicely.
We feel there are plays all around us
In the house next door, at the office,
Among those who smile while passing,
Among those whose tears are hidden.
Everywhere are those dramas
On which the curtain never rises.
So we search for some expression
Of soul beauty and soul problems
Throwing light on our own pathways.
Stirring our sense of justice,
Or giving us vent to feeling,
Or quickening our best aspirations
Are stories of true soul portraiture.
The screen has had plenty of action
Of trains and horses and humans—
The villain still chases the maiden—
Hence came the name "motion pictures."
None doubts the value of movement.
It is the one thing painfully lacking
In the perfection of painting and sculpture.
But movement alone is mechanical.
It ceases to have great significance
When robbed of incentive and motive.
Action is but one of the expedients
Of an art through which is projected
The dramas of human experience,
As revealed through soul portraiture.
Every day when we come in contact
With others in society and business
We acquire outside recognition
Of so-called friends and acquaintances.
We judge one by an act of kindness,
Another an injustice done us,
But our estimate is never impersonal.
Each character is weighed by self-interest.
We are thus cut off from humankind.
The only real soul we appreciate
Is the one which resplendent egotism
Makes us think is the best of all
Even that self is unknown to us.
Have you ever by purest accident
Come upon a large mirror suddenly
And started back in amazement
At the reflection of a total stranger,
Yourself as you may have suspected
You could be in dire emergency?
That is your real self unmasked,
Stripped of grimace and posing,
The foolish thing that you really are,
Not the God-like creature of fancy,
You conjure to make an impression.
There are few ways in actual existence
Of our ever becoming acquainted
With ourselves and those around us.
We are so many slaves chained together
In an eternal struggle for money,
Our ears deaf to songs of eternity,
Our eyes dull to fine aspiration,
Our senses deprived of vitality,
Our minds unaware of true freedom.
Yet we feel within a deep longing
To get at our own capabilities
As individuals and as communities.
Above the slave is the blue sky;
Around him the flowers are blooming:
He feels that there lies within him
An infinity of resource unsounded,
A love of all that is beautiful.
How can he explore his own character?
Make success accord with capacity?
There are aids to his self analysis,
Helps to his self-comprehension,
In all mediums of soul portraiture.
There are mistaken ideas about stories,
Especially about those of high quality.
It is true they are largely imaginative,
For they contain the essence of discovery
In advance of that founded on science.
Their conceptions are often materialized.
But aside from their realms of fancy
They depict the spirit of society.
They unravel that complex fabric
And reform it to comprehensible statement.
They reflect all the varied changes
Going on in our constant upbuilding,
Our longings, our faiths and our follies.
The author is essentially a student
Who learns to apply keen perception,
Beauty sense and clear judgment,
To a structure for our entertainment.
What is left of ancient literature,
Even that of the past few centuries,
Except poetry, the drama and fiction?
Truth seems to play hide and seek,
Or come half-revealed in masquerade.
We revolt against it in preachment,
While we accept it in soul revelation.
Which proves we are less intellectual
Than emotional in receiving impressions.
The sermon may fail as an argument,
While the story can arouse deepest feeling,
Reach judgment through sympathy and sentiment.
We love music played on our heart-strings.
What shall the New Art have for motives?
Most natural are those of times we live in.
Life is quite as vital and interesting
As it has been at any period of world history.
We are just facing a new responsibility
Of passionate interest to untold millions.
We are launching adventures beyond dark seas.
What is now stirring our national spirit?
What are our standards, what our ideals?
Let us picture the soul of our people,
Our fears, our hopes, our ultimate faith
In what we are and are to become.

Snap Shot Jots

By Sam Spedon

A Few "Bones," Please.

HOW can we expect the National Association of the Motion Picture Industry to accomplish anything without funds? Its treasury is like Mother Hubbard's cupboard—bare. This is a well known fact to all members of it. It has been a habit of the past to take all and give nothing. How many of the old producing concerns and theaters might be in the running today had they set aside a business reserve fund for time of need instead of putting all their surplus to their personal accounts? Isn't there some way to obtain or persuade every member of the Association to contribute to a fund as befits so important an industry? Think it over and propose it at the National Convention.

Keep Your Eyes Open.

The Wheeler Bill is dead but not forgotten. A similar bill will undoubtedly be proposed to the next New York legislature. Don't fall into the arms of Morpheus and forget all about it. Keep alive to the issue, it is not dead. Be ready and prepared to meet it next winter. Here is another thing to remember, the Sunday opening case to be heard next fall in Albany. It is necessary to do some good hard thinking in the meantime and get busy when the time comes. The Censorship question is likely to confront us again and we must not give it a chance to materialize by any reason of a violation of the moral codes. If we have unclean or suggestive films we must "pay the fiddler."

A Big Job on Small Capital.

This year we sent a man to Albany to represent the industry in the lobby of the legislature with a donation of seven hundred dollars to defray his expenses for four months. He says he spent in addition over seventeen hundred dollars out of his own pocket and this was only a fly speck on Jumbo as compared with the provisions made for the representatives of other interests. He did wonders and helped materially, if not entirely, in bringing home the bacon. This contradicts the statement of the Civic League that the moving picture people were going to Albany with barrels of money to influence legislation.

There Are Others.

The National Exhibitors' League is another shining example of consumptive finance. It started this year with a treasury of $6,000 instead of fourteen or fifteen thousands which it had every right to expect after the Chicago exposition and now it has nothing or less. Its president says he was obliged to pay his own expenses to make an organization trip around the circuit, and it is rumored that the National Organizer's expenses on a similar trip were defrayed from outside sources. The truth is like medicine, bitter, but it very often dispels the disease. Let us see to it that next year is better and not worse. Let us all get together at Chicago and make it better.

Brooklyn Takes the Prize.

You read about the Brooklyn, New York, Exhibitors' League investing $500 of its treasury in Liberty Loan Bonds. It is the first time in the history of the industry that we have heard of any organization in the industry having a surplus large enough to invest part of it. Brooklyn has one of the largest, if not the largest, exhibitors' leagues in the country and it is one of the most active. We hope they will let us know how they do it, so all other leagues will do likewise.

Avoid Cause for Legislation.

If there are any more bills introduced in the legislatures of next year the exhibitors want to see that they do not give cause for them. They must see to it that there is no violation of any of the laws and ordinances which they are expected to comply with. These are just a few; proper exits, licensed operators of lawful age, decent pictures, standee and fire. Your carelessness and disregard of the laws may bring a hardship on those who comply with them and try to prevent the imposition of burdensome taxation and cause for oppressive legislation. It is within your power to avoid and prevent it. The eye of the law is ever upon us.

The Million Dollar Kid.

Why can't you take that million, Charley, and say nothing? The press agents and the press are bringing the wrath of all the government officials down upon us by arousing their envy and establishing in their minds that the motion picture industry is an annex of the United States mint and you have a direct pipe line connected therewith. If we don't watch out the government will confiscate the whole industry and employ you to work for it.

Mark One.

The recently formed United Theater Equipment Company is a merger on a sane basis and registers one of the first moves of the industry in the right direction. Now let the exchange and producing interests get together and do something in the same way and it won't be long before we will have an established and united industry that will have a semblance of business.

A War Tax After Full Understanding.

The Wheeler bill failed because it was drawn by those who did not know and understand the conditions of the moving picture industry and the business methods employed in it. The U. S. Government is, we understand, making careful inquiry in an effort to learn how best to impose a war tax upon motion picture interests. They will probably, or already have summoned several experts to Washington to impart to the finance and ways and means committees some facts concerning the industry and the making of moving pictures. This is the only logical way of arriving at an equitable taxation of the industry or different branches of it.

"O Hum!"

The customary innocuous desuetude of the film interests received a severe jolt when the president of the National Exhibitors' League and the representative of Pathe made their strenuous cry and appeal to the National Association to wake up the industry to get busy at the Capital. While all commercial interests were actively and strongly represented there the motion picture people were woefully conspicuous by their absence. Hence the special convention.

Our Patriotic Duty

By Sam Spedon.

EVERYONE who does his bit by buying a Liberty Bond is sustaining the United States in helping it promote the welfare of the whole world in the warfare of democracy against oligarchy and bringing about the establishment of universal peace. The MOVING PICTURE WORLD is doing its bit and contributes its space in making an appeal to the motion picture industry to add its bit to the cause of humanity by purchasing Liberty Bonds. Such action will make each and every member of the industry a patriot, not only in name but a true American in deed as well.

There is no better nor surer way of contributing towards the support of those who are on the firing line on the field of battle than keeping in circulating through the purchase of Liberty Bonds money that might otherwise be kept hoarded in out of the way places, idle and unprofitable. These bonds draw three and a half per cent. interest, are negotiable at par value and will probably in a few years be of still greater value.

It is our patriotic duty to buy a Liberty Bond if it is within our means to do so. President Wilson in referring to our country's call to defend its rights and principles says:

"To such a task we can dedicate our lives and our fortunes, everything that we are and everything that we have, with the pride of those who know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured."

At this time when our country calls to us for assistance the question of investment or sordid gain should not enter into or rise above our patriotism, notwithstanding the Government has taken into consideration this question by securing us against any possible loss and insuring our investments, making our country's gain our gain in more ways than one.

No industry has been more prosperous than the motion picture industry and no country has been more generous in support of it than America. No class of people has been more liberally paid for services rendered than those engaged and employed in this industry and it should be the patriotic obligation of every one who has profited by it to contribute to the Liberty Loan, thereby sustaining the Nation that has added so largely to their success and prosperity.

Many of us may not be asked to lay down our lives for Our Country but we can buy a Liberty Bond and if we do we venture to say that it will be our boast and pride in days to come that we did our bit and our only regret will be that we did not do more for Our Country.

Washington Convention Off

Reported Action of Senate Committee Causes Change of Program—Manufacturers to Meet in Capital City.

THE report published in the daily press on last Monday, May 28, that the Finance Committee had eliminated the half cent tax on raw stock and one cent on printed film, also is likely to exempt five and ten-cent tickets from the ten per cent. admission tax, caused a big star and much rejoicing in the industry. William A. Brady, president of the National Association, immediately called a meeting of the executive board, who got in direct touch with Washington.

It was learned that the question of taxing motion pictures would be taken up by the Senate Committee on Tuesday or Wednesday, May 29 or 30, but the representatives of the industry would not be given a hearing. Mr. Brady, together with every other manufacturer, available, decided to take the first train to Washington to get in touch with the situation.

By unanimous consent of the members of the National Association at the meeting it was decided to indefinitely postpone the convention of film men which had been called to meet at Washington, Friday, June 1.

First National's First Picture

New Exhibitors' Circuit Buys Essanay Production "On Trial"—Suggestions by Rothapfel.

THE first film to be purchased by The First National Exhibitors' Circuit for distribution among its members is the Essanay production of "On Trial." As produced on the stage this play ran for two years in New York. The screen version is described as even more effective than the original drama, and it received the unqualified endorsement of all seven directors of the Circuit before the purchase was made.

Prior to the formation of the First National Exhibitors' Circuit, it was suggested by many people in the trade that the proposed method of purchasing pictures exhibitors all over the country through selection by a small number of men would not be feasible. The warm commendation of every member of the organization on the initial purchase has proved to the satisfaction of the directors of the Circuit that this method of buying pictures is practical, workable, and generally desirable in every way. The seven men who make the selections are scattered from coast to coast and represent the tastes and preferences of photoplay patrons in all parts of the country. The picture was submitted to each of them for endorsement and appraisal before negotiations were completed. The members of the Circuit believe that a similar system might well be adopted by producing companies, even before the pictures were made and that such a scheme woul assist materially in giving the exhibitor the kind of films he desires.

S. L. Rothapfel, of The Rialto, New York, President of the Circuit, has devised several striking innovations for the presentation of "On Trial" and the other members of the Circuit will get the benefit of his original ideas in that respect, as well as his distinctive musical setting, lighting and offstage effects. It is intended that members of the Circuit shall have the benefit of his genius in the line of picture presentation for all subsequent photoplays purchased by the organization, and at the same time each member will receive ideas from all other members whenever any of them hits upon a novel effect which will enhance the value of a production.

Several other important purchases are now being negotiated and announcement of the pictures selected will be made in the near future.

Lynch Head of Triangle Distributors

Southern Theater Man Purchases Interests of Hodkinson and Pawley, Who Retire from Concern.

STEPHEN A. LYNCH last week took over the controlling interest in the Triangle Distributing Corporation. From the same concern retire William W. Hodkinson, president, and Raymond Pawley, treasurer, whose interests have been purchased by the newcomer. Mr. Lynch is head of the S. A. Lynch Enterprises, which controls a chain of theaters in the South.

The officers elected at a meeting of the Triangle directors on May 25 are: President, Mr. Lynch; vice-president, C. E. Holcomb; treasurer, Fred W. Kent; secretary, Frederick L. Collins, executive head of McClure Pictures. R. W. France continues as a director, but will no longer be general manager.

Coincident with the change in management came a material increase in the capitalization of the company. With the exception of the exchanges in Missouri, Kansas, Nebraska and Iowa all of the company's distributing facilities will pass under the control of Mr. Lynch. The new president of the Triangle Distributing Corporation is a native of North Carolina, a graduate of Davidson College, of Asheville, and is credited with having made a fortune in the theater business.

A. S. Barnard, who represented Mr. Lynch and his associates in the recent negotiations, will be general counsel of the company.

A MILLION FOR CHAPLIN.

A well authenticated report is to the effect that the Mutual Film Corporation will Pay Charlie Chaplin one million dollars for his services for the coming year. For this munificent sum Mr. Chaplin agrees to make eight pictures. All things considered this would seem pretty soft for Charlie. But then the Mutual knows how to get its money back.

Metro Increases Capitalization to $2,600,000

Absorbs the Rolfe, Columbia and Popular Companies—Yorke Soon to Be Taken Over—New Distribution Plan.

PREPARING for larger enterprises and greater activity in the motion picture field, the Metro Pictures Corporation announced on May 25 that it had reincorporated at Albany, increasing its capitalization from $400,000 to $2,600,000. The new issue was subscribed entirely by the Metro group, and none of the stock will be offered to the public. The officers under the new regime remain as before, namely: President, Richard A. Rowland of New York; first vice-president, Louis B. Mayer of Boston; second vice-president, James B. Clark of Pittsburgh; treasurer, Joseph W. Engel of New York; secretary and general counsel, J. Robert Rubin of New York.

In the reincorporation, the business of Rolfe Photoplays, Inc., Columbia Pictures Corporation and Popular Plays and Players, Inc., three of Metro's manufacturing companies, were taken over by the parent company. The Yorke-Metro Company, which, under the direction of Fred J. Balshofer, produces the Harold Lockwood pictures, will shortly be absorbed. The three New York manufacturers now a part of the Metro organization will operate at the new Metro studios at 3 West Sixty-first street, with B. A. Rolfe, formerly president of Rolf Photoplays, Inc., as general manager. Maxwell Karger, who was identified with both the Rolfe and Columbia companies, will make special productions at another studio. The Yorke companies will, as before, be made in California at the Hollywood studios.

It was announced at the Metro offices that this reorganization is the first step toward Metro's entrance into the field as a contender for first honors, and that this step is merely the means of putting the Metro house in order to meet the new conditions and enlarge its field of activities. The new system under which Metro will operate has occupied the attention of the board of directors and the Metro executive committee for more than six months, and the plan that has been perfected permits of the placing of specialists at the head of each unit of the organization.

Mr. Rolfe has completed the organization of a new scenario department which will provide scripts on plays and books already in hand, and will work on a schedule that will give more time to the working out of the details of screen dramas. In this connection also a double director system will be inaugurated so that directors will work one month actively in the taking of the picture and then spend one month in the cutting of the product finished and in preparation for a new script.

Metro's production plans in full will be announced within the next thirty days, as soon as each of the details is perfected. Under the new system the exhibitor will be permitted to book the program or contract for the stars, placing Metro in the position of being neither for nor against the open booking policy and neither for nor against the program policy, but striking a new plan which is likely to solve the problems which both systems present.

It is announced that Maxwell Karger's first three productions will be seven-reel specials with Emmy Wehlen in "Empty Pockets," the celebrated novel by Rubert Hughes; Viola Dana in "Blue Jeans"; Emily Stevens in a picture which has not as yet been christened. William Christy Cabanne will direct a number of the Bushman and Bayne productions. On the West Coast Mr. Balshofer will personally direct Harold Lockwood in the same class of pictures which have made this star popular throughout the country.

Richard A. Rowland, Metro's president, in speaking of Metro's enlargement said: "We proceeded from the idea that no man or no group of men, sitting in their offices in New York City, can hope to dominate motion picture rental prices. The public, first speaking to the exhibitor and then the exhibitor speaking to the manufacturer and distributor, determines the picture market, and we have prepared ourselves to meet the demands of the market.

"We assume that the exhibitor, knowing his own field and his own public, is capable of solving his own problems and he is to be the determining factor in our plans. In brief our policy will be 'The exhibitor decides.'

"In the Metro productions the sex picture will be conspicuous by its absence. Metro productions will be offered at a price that is fair to both sides, and by this I mean that the exhibitor must make money or his contract is worthless to this company.

"The states right market is reaching the stage that it previously occupied. The idea was all right and could have been developed if it had not been abused. The difficulty seems to have been, to speak plain English, that the states right picture man wanted to get his money quick and had to catch a sucker to do it. A large number of these states right plays are based on the sex problem and they have been a distinct enemy to the picture business with the public. I do not mean to include all states right pictures in this category because there have been and now are several responsible men in this end of the business, but the wildcat opportunists apparently have killed the goose that laid the golden egg."

Ruth Roland Is a Bride

Marries on May 16, in Long Island, Lionel T. Kent, Automobile Salesman of Los Angeles.

RUTH ROLAND, after playing "The Other Woman" in Pathe's latest serial, now defies any other woman to make her a "neglected wife." Having played such a part she feels she knows all that a wife should not do. The charming heroine of Pathe's "Neglected Wife" serial is married. She and Lionel T. Kent, of Los Angeles, made a quiet trip to Patchogue, Long Island, N. Y., where they obtained a license from Robert B. Ackerly, town clerk. They were married on May 16 in the rectory of St. Paul's Episcopal Church. And now the secret has just leaked out.

"If I had a husband, I wouldn't be a neglected wife," remarked Miss Roland, when she arrived in New York after finishing "The Neglected Wife" serial. "When a husband falls out of love with his wife, it is generally the man's fault." Miss Roland's friends are anxiously waiting to see if her theories on the marital relation work out in practice. She has never touched a drop of liquor and she insists that husbands should not be permitted to drink.

Mr. Kent is an automobile salesman of Los Angeles. He is certain to be the recipient of many congratulations from the host of friends and admirers of the bride. The former Miss Roland is as popular among those who know her personally as she has been with photoplaygoers. The Moving Picture World joins these in wishing happiness to Mr. and Mrs. Kent.

Ewan Justice Seriously Ill

Fox Publicity Director Compelled to Stop Work Indefinitely —Walter Sanford in Charge.

OWING to serious illness Ewan Justice, for some time director of publicity and advertising for the Fox Film Corporation, was obliged to cease active participation in the affairs of his office last week and has been granted a leave of absence. Because of the nature of his illness Mr. Justice's return is indefinite, so it may become necessary to secure someone to take his place until such time as he is able to resume activities. Walter Sanford, a widely known newspaper man and theatrical manager, has been selected and is now on the job at the Fox offices in the Leavitt Building, New York.

Mr. Sanford began his newspaper career on the Kansas City Star some years ago. In the theatrical field he has the distinction of being the first manager of the old Willis-Wood theater of Kansas City. Since then Mr. Sanford has filled a number of managerial positions for the Shubert theatrical interests and comes to the Fox Company from the managership of the Manhattan Opera House. He is well equipped for the demand of his position.

TURNER AND DAHNKEN BOOK WAR FILM.

Pathe announces that the Official British Government War Pictures in seven two-reel episodes have been booked by the Turner & Dahnken circuit of California at a record price. The pictures will be shown seven days in San Francisco, four days in Oakland, three days in San Jose, three days in Berkeley, three days in Stockton, three days in Reno, four days in Sacramento, two days in Watsonville, two days in Hanford, and two days in Richmond.

The British War Pictures are controlled in this country by Official Government Pictures, Inc., of which William K. Vanderbilt is president and H. G. Davison treasurer. These war pictures have been widely advertised by a number of the most important newspapers in the country which have co-operated with Official Government Pictures. All of the profits go to war relief.

MARGUERITE MARSH UNDERGOES OPERATION.

Marguerite Marsh, who appears in two of the earlier Goldwyn pictures, and sister of Mae Marsh, Goldwyn's star, was stricken with appendicitis a few days ago and was operated on.

Her recovery from the effects of the operation has been rapid.

Clara Kimball Young Sues Selznick

Star Charges Fraud—Selznick Issues Statement Denying Allegations in Toto.

CLARA KIMBALL YOUNG has started suit in the New York Supreme Court against Lewis J. Selznick for an accounting of the profits of the Clara Kimball Young Corporation and the Lewis J. Selznick Enterprises, Inc. In the papers on file in the County Clerk's office Miss Young charges Mr. Selznick with defrauding her, through a series of manipulations of corporations, out of her profits of the Clara Kimball Young Film Corporation. Mr. Selznick has issued a statement in which he denies in toto Miss Young's allegations.

In her complaint Miss Young states that she has no means of knowing how much of the profits of her corporation should rightfully be hers. She states that out of four pictures thus far produced by the company bearing her name three have earned $200,608 in two and one-half months. In six months the three pictures took in not less than $600,000, she avers. Besides, Miss Young alleges, Mr. Selznick and the company bearing his name have taken in $2,350,000 from exhibitors as payment for the right and privilege of exhibiting pictures in which she is the star.

Selznick, she says, began by obtaining her signature to two contracts, one dated July 30, 1915, and the other January 24, 1916, which he proceeded to turn over to the Clara Kimball Young Film Corporation, Inc., organized by him through dummies. Later he dispensed with the dummies, had himself elected president and director and Miss Young vice-president and treasurer of the company.

But Selznick dominated and controlled the film corporation, she declares, and she had no voice whatever in its affairs and was permitted to perform none of the duties of the positions held by her.

Finally, the complaint says Selznick organized the Lewis J. Selznick Enterprises, Inc., and made a contract between it and the Young film corporation, by which, Miss Young asserts, she was defrauded out of her entire share in the profits of her labors.

All the money the actress has ever received, she declares, is $1,000 a week salary.

Mr. Selznick's statement, in which he denies each and every allegation made by Miss Young, follows in full:

"The charges which Clara Kimball Young is spreading in the newspapers, as well as the extensively advertised suit which she has just commenced, are the natural results of her disappointment in failing to coerce me into wrapping up my business and delivering it to her, charges prepaid.

"For a woman who has had as much exerience with employment contracts as has Clara Kimball Young, it strikes me that the charge of fraud sounds very much like the last resort of a lawyer who cannot claim a breach of contract. The contract of Clara Kimball Young Corporation with Clara Kimball Young is a simple, straight contract of exclusive employment until September 1, 1921, and not only have we lived up to it in every way and shut our eyes to repeated and extensive exhibitions of 'temperament,' but we have paid Clara Kimball Young's salary in advance through the week ending September 1, 1917.

"We are going to see this issue through to the finish, and will spare neither trouble nor expense in protecting our rights and the interests of our distributors and exhibitors throughout the country against this unprincipled attack. We know that we have the support of everybody in the industry in our efforts to make an example of this case, which illustrates one of the most demoralizing forces threatening the industry."

STROMBAUGH JOINS STANDARD.

Charles W. Strombaugh, for years connected with the General Film organization, will return to his former territory as manager of the Standard Film Corporation, distributors of the Art Dramas Program for the states of North Dakota, Minnesota, Upper Wisconsin and South Dakota.

Mr. Strombaugh is equipped to handle an office such as will be established in Minneapolis. His film experience dates back over a period of seven years and he has served in nearly every department familiar to the exchange system. This fact is surety that the detail of his office will be carried out properly, which means, of course, nothing less than real service for the customer.

The new offices will be located at 406 Film Exchange Bldg. R. C. Crooper, president of the company, is in Minneapolis, this week, supervising the arrangement of matters in general.

At Leading Picture Theaters

Programs for the Week of May 27 at New York's Best Motion Picture Houses.

Ethel Barrymore at the Rialto.

THE leading feature of the Rialto program for the week of May 27 was Ethel Barrymore in a Metro picture, "The Call of Her People," adapted by June Mathis from Edward Sheldon's play, "Egypt." Under the direction of John W. Noble the essence of that romantic, vagabond life which the very word "gypsy" calls to mind has been caught by the camera in a series of picturesque and exciting scenes. The story permits Miss Barrymore to be seen in both the ornate costume of the gypsy and the smart attire of the modern society maid. Prominent in her support are Robert Whittier, William B. Davidson, Frank Montgomery, and Mrs. Allan Walker. An added atraction was the first installment of "The Land of the Rising Sun," a series of exquisite animate photographs of Japan and the Japanese. Mr. and Mrs. Sydney Drew contributed "Her Anniversary," another of their wholesome domestic comedies. The soloist was A. Lamont.

"Lincoln Cycle" at the Strand.

"The Lincoln Cycle," at the Strand, Benjamin Chapin's remarkable screen documents founded on the life of Abraham Lincoln, were shown at the Strand Theater the week of May 27. The cycle is composed of four distinct features, "My Mother," "My Father," "Myself" and "The Call to Arms," combined in one master production. Chapin has made apparent to the twentieth century, the brain, brawn and big-souled nature of Lincoln. No red-blooded American could fail to find in these pictures a wealth of inspiration, as well as thrilling situations and heart-touching pathos.

The Topical Review was also shown and contained the latest American and European news pictures. The soloists were Grace Hoffman, Irene Stolfosky, Arthur Depew and Ralph H. Brigham.

Bill at the Eighty-first Street Theater.

Wm. S. Hart in "Wolf Lowry" was the picture feature for the entire week at the Eighty-first Street Theater.

"The Bar Sinister" at the Broadway.

The Edgar Lewis production of Anthony Kelly's spirited screen drama of the South, "The Bar Sinister," is now being shown at the Broadway Theater.

PEARL WHITE'S NEXT SERIAL IN SEPTEMBER.

Announcement is made by Pathe that a new serial starring Pearl White is now being produced by Astra for release some time in September. "The Fatal Ring" will be the title of this serial.

George B. Seitz, author of some of the Pathe's greatest serial successes, is directing "The Fatal Ring." It is stated that this serial will have one of the greatest all-star cast that has ever appeared in a continued production. Two of the other prominent members of the cast are Warner Oland, the villain of "Patria," and Ruby Hoffman, who has appeared in vampire roles in a great many important productions.

DUNBAR TO SELL ART DRAMAS IN CANADA.

The Independent Film and Theater Supply Company, distributor of Art Dramas for Canada, has announced that W. H. Dunbar will be general sales manager for that district. Mr. Dunbar is a man of wide experience in the exchange business. Until recently he was with Boston Photoplay Company, another Art Dramas exchange. Previous to this he was general manager of the Universal Company's Winnipeg office.

The Independent company, which has offices in various parts of Canada, is planning a wide extension of activity in the near future. New offices are to be opened, and a campaign of intensive advertising is now being inaugurated.

PATHE CLUB HOLDS DINNER DANCE.

Members and guests of the Pathe Club, including in their number the executive heads of the Pathe company, members of the home office, Twenty-third street exchange and Newark exchange organizations, stars, directors, and authors associated with the concern, met at one of the largest and most successful affairs in the history of the club, at Delmonico's Saturday night, May 19.

A dinner dance was the occasion, and the object announced in the constitution of the club—"to promote friendly intercourse, and to develop and strengthen social relations between the employees of Pathe Exchange, Inc.," was achieved.

Richardson Looks on the Golden Gate

Pulls Flivver in Sacramento, but Has Regular Time in Placerville, San Francisco, San Jose and Portland

Sacramento.

IT IS perfectly wonderful what a mess an official can make of things. I had written Sacramento Local Union, No. 252, twice, without receiving even the ordinary courtesy of a reply, which should always be accorded a business communication, and when a third letter elicited no response I sent a fourth, a special delivery letter, withdrawing the date and giving it to another city which wanted it. In going to Placerville, however, it was necessary to stop over in Sacramento for three hours, and during that period I once-overed some of its theaters; also I met the officers of the local, and was informed that the secretary had been instructed to reply to my letters and, on behalf of the local, invite me to stop in Sacramento. Well, it is a lead-pipe cinch that the secretary did not do his duty, because, allowing that one letter might get lost in the mail, three most certainly would not.

The officials of the union were very anxious to have me arrange a date for Sacramento, and here is where I, on my part, pulled a flivver, so that I guess we are even up Honestly believing it to be the fact, I informed them it could not be done, only to find on my arrival in San Francisco that, through some blunder which I do not yet understand, I was a day ahead of time, which day might have been given to Sacramento.

While waiting in Sacramento for the Placerville train, camera in hand, ye scribe started valiantly forth to view the sights. But alas, the beautiful front of Goddard's J Street theater met the eye, and you know that could not be resisted, sights or no sights. Having, therefore, first interviewed the Goddess of the Box Office ten cents worth, I marched in. Beautiful? Yes. Peach? Uh huh. Seats 1,600. Operating room (light colored walls and incandescents burning) on the main floor, level with the screen Observation ports of goodly size. Auditorium decorations in soft, pleasing tones. Tea room on mezzanine floor where tea and some form of light refreshments are served by a Japanese woman in costume. Pipe organ, music artistically rendered. Picture light brilliant, and of good tone. Picture size approximately correct, and screen bordered with a deep band of black.

Thus far all is well, but alas, the second chapter readeth not so beautifully, for at the left of the screen was a clock, with a blare of light up on and around it; also right and left of the screen were glaring, brilliant exit signs. Under the balcony were indirect lighting fixtures, plastering the low ceiling with a glare of light. During my stay, three times there was a very heavy discoloration of light on the screen, but the speed of projection was, at the time, approximately correct, though I have since been informed that the Goddard is an exponent of the art of chase-em-through. I also have it, upon what seems to be good authority, that the matter of speed is carried to such extreme lengths that the operators are placed on a nervous strain, and are not over-anxious to hold a position in the Goddard.

I met Manager-Owner C. W. Goddard, had a most pleasant chat with him as he showed me over the house, and am filled with amazement that a man of his intelligence and ability would perpetrate such a sin as this. The Goddard is really a very fine photoplay theater and, aside from the lighting proposition and excessive speed, seems to be very well managed indeed. Just why a theater of this class should seek to run a program of too great length and, in consequence, overspeed and literally ruin the whole performance, passeth understanding. Had I lectured in Sacramento I very much fear that Friend Goddard would have got his feelings all ruffled up, because I land on that speed proposition all spraddled out, with a butcher knife between my teeth, a revolver in one hand, and a baseball bat in the other. Excessive speed is one of the most serious propositions the moving picture industry has to contend with. In one item alone it causes a physical damage to the films mounting into millions of dollars annually.

Leaving the Goddard, I strolled down the street in the general direction of California's State Capitol, intent upon packing an image of that historic building into my little camera, and lugging it back to Gotham, but at the sign of the Sequoia I was self-hypnotized into digging up another dime and passing within. Here again the operating room was almost level with the screen, and in this case its walls were painted black and the incandescent lights were out, which was distinctly to the credit of the operator. Here, too, the clock, exit and ceiling lights needed attention, and I would suggest to Manager Morris that the application of the same intelligence and brain power he gives to the selection of his program would vastly improve the lighting conditions of his auditorium, hence place his picture on the screen in much better fashion. The picture light was fair, and was well handled during my brief stay; also the size of the picture is O. K. and the speed of projection approximately correct—a condition which, I am told, obtains at all times at the Sequoia.

I cannot comment intelligently upon Sacramento projection. I did not see enough of it to do so. I am, however, informed that the Sacramento operators receive $32.20 a week for a six-hour day, with two days a month off. This, while nothing in the way of excess, ought to be enough to secure high-class work on Sacramento screens. Sacramento managers are entitled to something in return for $32 a week.

I met Manager I. F. Morris of the Sequoia, who expressed deep regret of the failure of the local union to arrange for the lecture. Mr. Morris promptly secured his gasoline buggy—some cart, my boy, some cart—and showed us around over the city during the remainder of the available time. Sacramento is a beautiful city, and I deeply regret the mix-up which prevented the lecture being delivered.

Placerville, California.

From Sacramento I rode about fifty miles in every direction, or I think it must have been in every direction, for that railroad was so crooked that it made the wire in a rheostat coil look, by comparison, like a straight line. Arriving finally at Placerville, Cal., at the station my old friend Joe Trevelle waited with the smile-that-won't-come-off and an outstretched hand of welcome: also his gasoline buggy in the background. I mention this circumstance because Joe is inordinately proud of the fact that he has arrived at the burn-up-gasoline plane of life. I spent one whole day in Placerville, and enjoyed it thoroughly.

Trevelle and his better half own and operate the Elite theater, which is a wonderfully pretty little house for a town of less than 2,000. They are putting on a program which would do credit to Sacramento, and what is more, although using alternating current, the projection, in charge of Mr. Trevelle's son, is strictly first-class. Joe was an old-time operator himself, and evidently has steered Trevelle, Jr.'s steps in the right direction. During my stay we motored thirty-six miles to Xybuz, over a section of the Lincoln highway, and had a dinner of mountain trout. It was some considerable ride, lemme tell you. There were some curves so sharp that in going around them I distinctly saw the back of my own head. And timber! I saw numbers of trees two and three feet in diameter lying beside the road decaying. A question as to why this shameful waste was permitted brought the reply, "Oh, they are too small to fool with."

I envy those who will traverse this section of the Lincoln highway in days to come, when it is asphalt paved. The asphalt is now completed as far as Placerville, and it is expected that the next year or two will see it pushed on at least to the eastern California state line, if not clear to Reno, Nevada. I would, however, advise tourists to have their steering gear working well. They will certainly need it in their business, and there are places where, if they don't negotiate the turn, they are liable to stop turning over for quite a spell.

Next morning Mr. and Mrs. Trevelle motored me down to Sacramento over a beautiful asphalt road, and I took the train for the

City of the Golden Gate.

At the ferry house, San Francisco, there was no welcome-to-our-city committee in evidence, mainly, as I afterward discovered, for the reason that I was not expected until the same hour next day, at which time the reception committee of San Francisco Moving Picture Operators' Union, No. 162, had arranged to be very muchly on the job. Lacking knowledge of Frisco's happy homes for travelers, I called up Walter Preddy, who promptly grabbed his flivver under his arm, hiked down to meet us, and presently we were duly installed in a room, ready for a three days' stay in the city which Chinatown made famous. Failing to raise anybody at the union office, I called up my old friend, W. G. Woods, and we had a most pleasant chat. Then Freddy got hold of Dolliver, business agent of the local union, No. 162, and we started on a tour of inspection of San Francisco operating parlors. I use the word "parlors," because either they are hiding something from me, or all of San Francisco's projection rooms are entitled to be thus designated. I, however, have grave suspicions on that point. Maybe they are only showing me the worst, and the others will prove to be palaces—maybe.

Group of San Francisco Operators.

Left to Right—L. G. Dolliver, business agent L. U. 162; R. M. (Tex) Combs and P. Doyle, president San Francisco Operators' Union No. 162; Frank Sevier, past president, seated.

Scarcely had my presence in the city become known when my room phone bell showed strong symptoms of ringitis, and I was loaded up with appointments until I needed a date book to keep things straight. The forenoon of the first day, or most of it, I spent in one-sided conversation with a perfectly beautiful lady—the hotel stenographer—and do you know the wretch actually charged me for talking to her. Plainly she did not estimate the privilege she enjoyed.

At noon, by appointment, I went to 68 Haight street, headquarters local union 162, where I met brothers P. Doyle, president; L. G. Doliver, business agent Frank Sevier, vice-president; A. F. Howell, past president; Brothers Reinhardt and R. M. (Tex) Combs. After half an hour spent in conversation, this aggregation loaded us into a seven-passenger car, placed at the disposal of the union by Messrs. Turner & Dahnken, owners of the T. & D. theatrical circuit, for the purpose of showing San Francisco to yours truly. There are something like twenty-five members of the Operators' Union who own cars, but this was a machine calculated to do credit to the City of a Hundred Hills. It pranced up the Twin Peaks on the high, six of us in, and never even stuttered. When Mr. Chauffeur opened up that engine it howled like a dog with a sore tail, and we immediately went away from there—real quick.

Incidentally, let me say, not because of the car, but because it is a simple statement of fact, Messrs. Turner & Dahnken represent the best there is in motion picture affairs on the Pacific Coast. They are the owners of eleven houses in San Francisco and other cities, and every one of these houses is a high-class theater. I am told they are the absolute pioneers in high-class moving picture theaters on the Pacific Coast. Their houses are known as the "T. & D." theaters, and the one in Oakland would make the Strand of New York City sit up and take a second look.

The new Mission theater, on Mission street, owned by Kahn & Greenfield, is one of San Francisco's newest. It is strictly up-to-date in its appointments. The building is of "class A" construction—concrete on steel. Its main floor seats 1,500 and its balcony 500 more, many of the latter seats being in loges. The auditorium is very wide, and with its soft-toned scheme of decoration and exceedingly well planned lighting system presents a more than ordinarily pleasing picture to the eye. Its projection installation is a remarkable one and will be described in detail in the projection department presently.

While in Frisco I renewed acquaintance with my old friend W. G. Woods, who has for seven years past been operator in the Market Street theater. Friend Woods is the man who in days gone by put the U in unionism on the Pacific Coast; also he is an operator par excellence. I also met Leo Smeltzer and his charming wife, and had the pleasure of visiting their home. Walter Preddy is another whose personal acquaintance I was glad to renew, to say nothing of President Doyle and Business Agent Dolliver, whose friendship I have always valued highly.

But to get back to the 600 H. P. (more or less) car. They took me through Golden Gate Park, out to the Cliff House and up the Twin Peaks. There was a strong inshore gale blowing, and at the Cliff House the surf was some considerable sight; also I for the first time actually saw a lot of seals on Seal Rocks. Had always thought the seals were a bluff. On Twin Peaks I had the most magnificent panoramic view of San Francisco imaginable. The whole city lies spread out before one like a map. It is a truly wonderful view. Afterward we went out to "Fourteen Mile House," which friends Howard Coles, Frank Cannock, L. W. Atwater and many others of the push who were here during the Exposition will remember. I have passed through considerable "dry" territory. San Francisco, however, pleads not guilty to this particular charge. If I accepted half the invitations to liquidate that are tendered, I would have no need for a car. I could buy me a little boat and float around. No, San Francisco is NOT "dry."

A History Making Theater.

Plans for the erection of a moving picture theater, at the corner of Eighth and Market streets, San Francisco, are now being brought to completion by Messrs. Cunningham & Politeo, architects. [A description of this house was printed in The Moving Picture World last week. Ed.] The construction will begin on or about the first of June, this year. The house will be owned by Messrs. Turner & Dahnken. This theater will mark a new departure in moving picture theater construction, in that it will seat 6,000 all on one floor, there being no balcony. The distance from the rear row of seats to stage apron will be 190 feet, with the screen set back thirty feet from the apron. The distance from screen to the rear row of seats will be 220 feet. Between the level of the front of the auditorium and its rear there will be a rise of fifty feet, yet there will be no stairways in the building, all the various levels being reached by means of inclines, called gradients.

The operating room will be approximately in the center of the auditorium, directly under a portion of the seats. It will to all intents and purposes be one big solid block of cement, its walls, ceiling and floor being constructed of that material. There will be an exhaust vent with a four-foot fan for the operating room. There will be inlet air ducts, leading directly to the operating room at or near the floor line from the outer air. The architects assure me that the exhaust duct will be of ample size to enable the four-foot fan to pull out all gases and smoke in case there should ever be a film fire. The ports will be covered with optical glass. My compliments to Messrs. Cunningham & Polieto. I would suggest that other architects exercise an equal amount of ordinary common sense with regards to the ventilation of the operating room.

The projection installation will be in charge of Brother R. M. Combs, chief operator for the Turner & Dahnken circuit. Brother Combs has general supervision of all projection in all Turner & Dahnken theaters. There will be two complete motor generator sets for the operating room, and an installation of thirteen rheostats, all located in an adjoining room; two separate and distinct sources of power, one A. C. and one D. C.; a triple dissolver; a spotlight and a flood lamp. In an adjoining connecting room will be wash basin and toilet facilities. There are other exceedingly interesting things connected with this installation, which Brother Combs has solemnly promised, with one hand on the Koran and the other on his upper left vest pocket, that he will describe for the projection department, just as soon as the installation is complete. The size of the operating room will be 10 feet by 18 feet, with an 8-foot ceiling. This does not include the motor generator and toilet rooms.

Taken all together, the theater will be a remarkable one, and we shall watch for its opening with more than ordinary interest. Another remarkable house is the T. & D. theater over in Oakland, which is the finest thing in the way of theaters the Golden Gate has to show at this writing. G. E. Thornton is its manager, and, barring one or two items connected with the auditorium lighting, Friend Thornton has every reason to be proud of both the beauty and magnificence of the theater. It seats 3,250 and was opened in November, 1916. Prices of admission are 10, 15 and 25 cents. The only poor thing about it is its operating room, which, while well located, is small and entirely inadequate for such a house as this. Imagine a room, I think, not more than 7 by 9 feet, containing the projection installation of a 3,250 seat house. Shameful waste of space, friend architect—shameful waste of space! You might have made the room 6 feet deep just as well as not. The operator could crawl under one machine to get at the other, instead of squeezing around back of it.

The ventilation plant is complete indeed. The heat of the auditorium is under thermostat control. Music is supplied by a Wurlitzer, Hope-Jones unit, built especially for the theater. Projection current is supplied by a 90-ampere motor generator set. The building is concrete on steel—California Class A construction. The view of the auditorium from one of the boxes is remarkable. The thing looks like a veritable sea of seats, the balcony, seeming to stretch half way up to the starry dome. The lighting of the auditorium while the pictures are running is excellent, until one passes back under the balcony. From the rear of the main floor under the balcony, the lighting is, from the projection point of view, entirely wrong; also the brilliant clock to the left of the screen, and very close to it, is something even worse than bad. Manager Thornton assured me that he "intended to fix the clock." During intermission the color effects in the auditorium are nothing short of beautiful, all wiring being in triplicate, with red, blue and green circuits, this mculding the indirect lighting fixtures.

On the mezzanine floor is a Pompeiian room and a tea room, both of which are really remarkable for the beauty of their furnishing and decorations, the color scheme of the tea room being in blue. Scattered around the theater are fourteen drinking bubbles, and something like fifteen canary birds, all of theme singers of high class. Tea is served in the tea room by Chinese women in costume, there being no charge whatever. And so I could go on at great length, describing the beauty of this splendid example of the photoplay theater, did space permit.

In all the San Francisco theaters I have inspected the balcony is reached by means of "gradients," or inclines, instead of stairways, which impresses me as being an ideal proposition from any and every point of view.

In the afternoon of the second day I attended the meeting of San Francisco Local Union No. 162, and was given a most cordial reception. During the meeting a letter was read from the Board of Awards of the Panama-Pacific International Exposition notifying the union that medals and diplomas had been awarded Brothers L. B. Thomas, W. W. Lewis and W. L. Loudy as having made the best record as moving picture operators, in a test in which sixty-seven operators took part.

At the Tivoli theater, R. N. Combs, operator, I found the the dissolver equipped with a slide changer, the invention of Brother Combs, which produced the most pleasing effect of anything I have yet seen. Friend Combs will describe the device in the projection department later on.

On Thursday evening I lectured in the Moose Hall, to what I am told was a practically 100 per cent. audience of San Francisco operators, a considerable number of San Francisco exhibitors and a number of out-of-town men, including Brother Lynn Abraham and one other Sacramento operator, whose name unfortunately I did not secure. Both before and after the lecture light refreshments and cigars were served by the organization. It was a real pleasure to meet the San Francisco men, because they stand very near the head of the list of high-class operators, though even here there is need of study of the technical end of the art of projection.

San Jose, Calif.

It had been my intention to proceed to San Jose (pronounced San Hozay) by train, but Messrs. Turner & Dahnken placed at my disposal the 600 H. P. (more or less) Winton Six before mentioned, and suggested that I motor down and back, they also supplying the pilot. Accepting their courtesy, L. G. Dolliver, business agent Local Union, No. 160, R. N. Combs, A. F. Howell and F. L. Seavier, and yours truly motored down through the beautiful Santa Clara Valley fifty miles, to the charming city of San Jose, which lies on the floor of the aforesaid valley, flanked on either side by farm-covered mountains.

We were met by reception committee of San Jose Local Union, No. 431, which, although the shades of evening were approaching, insisted upon showing us the beauties of the city, including the most thoroughly delightful little public amusement park it has yet been my good fortune to view. This park lies in a canyon of the mountains, and the drive to it is thoroughly charming. The park itself is a literal bower of flowers. In the park is a fountain, at which one can obtain plain water, sulphur water or soda water, according to which side of the critter you approach. I drank so much sulphur water (they call it two-handed water, because you have to hold the cup with one hand and your nose with the other) that I nearly had a good old-fashioned tummyache.

In the evening, after the shows closed, there was a very excellently arranged banquet, the cover of the menu of which read as follows: "Banquet in honor of F. H. Richardson, given by the Moving Picture Machine Operators, Local 431, I. A. T. S. E., Zaro's Grill, May 11th, 1917." Among the dishes served were "Censored" Crab Salad, Film Cement Dressing; California Reisling a la Clara Kimball Young; Filet of Sole a la Flicker and Saute Melee, en Case, Carbon Dust.

Although Local 431 only has a membership of fourteen, there were at least thirty at the banquet, including a 100 per cent. attendance of San Jose operators and managers. William J. Beatty, manager Liberty theater, acted as toastmaster, first introducing Brother Dolliver, who spoke briefly of Local 431, and the excellence of its arrangements, and commended to their close attention those things which they were about to hear, which he had himself listened to the night before. Your humble servant was then introduced by Mr. Beatty, and spoke for three hours and ten minutes,

Banquet of San Jose Managers and Operators.

Group of Portland Operators and Managers.

winding up at 3:05 in the morning. Again we piled into our gasoline Ship of the Fruit Lands and motored back to the City of a Hundred Hills—San Francisco, arriving at the hotel at 5:30 A. M., just a little bit tired, but well satisfied with knowledge of another good day's work well done.

San Jose Local 431 is composed of energetic men who, I am sure, will profit by the things laid before them at the meeting. While in that city I inspected two of its theaters, i. e., the T. & D. and the Liberty, both of which houses have brilliantly illuminated screens, with excellent light tone; also the auditorium lighting conditions are not all bad, although susceptible of improvement, particularly with regard to the clock and the exit signs, which latter might well be toned down by the addition of about two sheets of ruby glass (which may be had at any photographic supply store) placed behind the present glass.

The operating rooms of these houses are well ventilated, and the equipment excellent. They are in charge of men whom I believe to be progressive, though very evidently they had not studied the problems of the operating rooms nearly as closely as they should study them. The motor generator sets were Westinghouse; in fact, I have seen no other in use either in San Francisco or San Jose. The machines in both houses are Power's 6-A. The rooms are painted black, the ports are of goodly size, and, in short, conditions were good, though in one of the rooms there were iscandescent lights burning directly over the projectors. I did not visit the other San Jose houses, but understand that operating room conditions in them are not up to the grade of the two I have named.

I shall remember my visit to the City of the Prune Orchards with much pleasure, and shall highly prize the acquaintances there formed. I shall in future hope to have their friendship and active co-operation in the Projection Department, to the mutual advantage of all concerned.

Portland, Oregon.

From San Francisco to Portland, Ore., is pretty close to 800 perfectly good miles, and the "Shasta Limited" is one of those limiteds which isn't limited to running all the time. It puts in a good portion of the passing hours standing bravely still, sometimes, apparently on a side track. At Medford, Ore., I was joined by H. L. Percy and A. J. Moran of the Moran-Percy Company, owners of the Rialto theater, Medford, who proposed to accompany me to Portland and listen to words of wisdom concerning the projection of pictures.

At the station in Portland we found a whole flock of exhibitors and operators, the reception committee being composed of L. R. Smith, Sam Sage and Mr. Langennan, Exhibitors, and J. S. Haugher and Homer Haynes, of Local Union No. 159. The first thing on the docket was a trip out the new Columbia Highway a distance of thirty-five miles to Multnomah Falls. This trip is one I would advise every visitor to Portland to make. The scenery is something more than surpassing beauty. A waterfall (there are at least five or six good sized ones) less than three or four hundred feet high isn't accounted as worth looking at. The one at the end of the trip, Multnomah Falls, is approximately 700 feet high. The view along the road is wonderful. Returning, we visited a few of the theaters—the People's, the Strand, the Star and the Majestic.

I find the operating room conditions of Portland, as exemplified by these four houses, to be none the best, though also they are by no manner of means the worst. Just fair would perhaps be the most correctly descriptive term. I found some of them flooded with daylight. While all of them I visited had good ventilation (exhaust) flues, none had fresh air ducts leading in at or near the floor line, and most of them took the major portion of the operating room air in through the ports from the auditorium. None of the optical systems was correct, and in most cases the condensing lenses were spaced a considerable distance, which makes for loss of light and prevents the intelligent application of either lens charts or tables. The rooms themselves were in some instances too small; in other cases they were fairly ample in size. Auditorium lighting conditions were, for the most part, quite satisfactory, from the projection point of view, save and except for our old friend, Mr. Clock, which, in one or two instances, glared balefully forth at the audience from close up beside the screen. At 11:30 we spoke from the stage of the Columbia theater to a 100 per cent. audience of Portland operators, plus about five or six of the managers. Portland managers were very kind in that they co-operated with the Portland operators' union in the matter of my entertainment—and did it royally, too—but with all due and proper respect to them it was not entertainment I wanted, it was their presence. In fact, their presence was particularly to be desired, because Portland is inflicted, so I am told, with that greatest of all sins against the moving picture industry—Mr. Chase-'em-Thru—and I had words to spake wid that omadahon.

I want to tender my sincere thanks to Portland operators and exhibitors for their cordiality and kindness to me while in the city. I certainly will not forget that charming auto ride up the Columbia Highway for many moons to come.

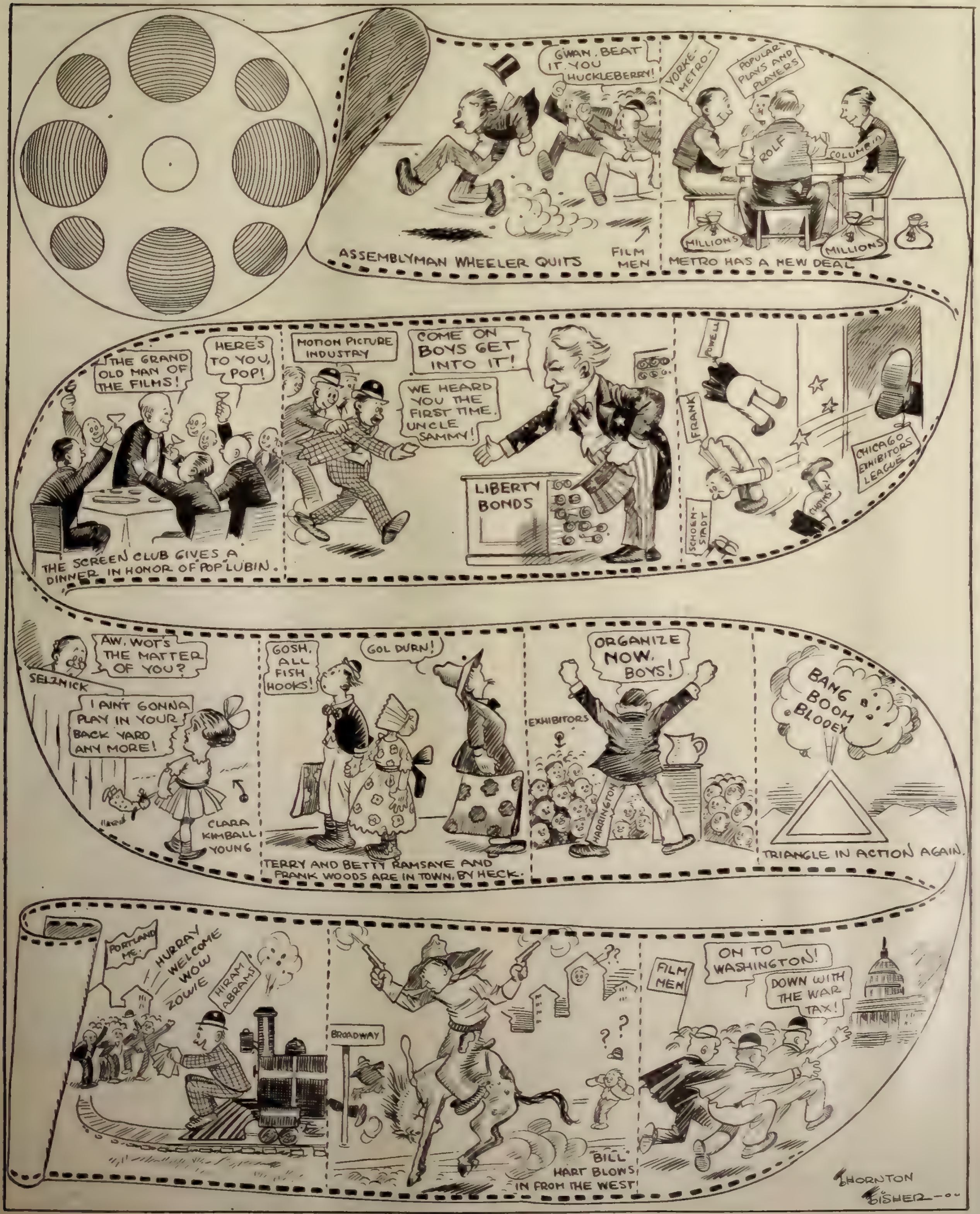
RICHARDSON.

E. R. PEARSON SALES MANAGER OF K-E-S-E.

Because of his record as an exchange manager and as sales manager of the Linder campaign, E. R. Pearson has been appointed manager of sales for K-E-S-E, Inc. In discussing the change Mr. Pearson said: "It has always been a desire of mine to be connected with an organization whose sales force was permanent, because of its ability and paid accordingly, and whose rental prices were standardized on an equitable basis. Because K-E-S-E is such an institution means that in the future even more than in the past exhibitors may look forward to just treatment, equitable rentals, service beyond the mere contract specifications and a personal relation which will make business dealings more harmonious than ever before."

Territories are rapidly being assigned, and by the first of June each district of not more than 250 theaters will be in charge of an experienced salesman working under the direction of a branch manager, both of whom will be thoroughly fitted to cope with the conditions existing in the individual territories.

MOVING PICTURE WORLD NEWS REEL for MAY


GWAN. BEAT IT. YOU HUCKLEBERRY!
FILM MEN
ASSEMBLYMAN WHEELER QUITS
YORKE-METRO-
POPULAR PLAYS AND PLAYERS
ROLF
COLUMBIA
MILLIONS
MILLIONS
METRO HAS A NEW DEAL
THE GRAND OLD MAN OF THE FILMS!
HERE'S TO YOU, POP!
THE SCREEN CLUB GIVES A DINNER IN HONOR OF POP LUBIN.
MOTION PICTURE INDUSTRY
COME ON BOYS GET INTO IT!
WE HEARD YOU THE FIRST TIME, UNCLE SAMMY!
LIBERTY BONDS
POWELL
FRANK
SCHOENSTADT
CHOYNSKI
CHICAGO EXHIBITORS LEAGUE
AW, WOT'S THE MATTER OF YOU?
SELZNICK
I AINT GONNA PLAY IN YOUR BACK YARD ANY MORE!
CLARA KIMBALL YOUNG
GOSH, ALL FISH HOOKS!
GOL DURN!
TERRY AND BETTY RAMSAYE AND FRANK WOODS ARE IN TOWN, BY HECK.
ORGANIZE NOW, BOYS!
EXHIBITORS
HARRINGTON
BANG BOOM BLOOEY
TRIANGLE IN ACTION AGAIN.
PORTLAND ME.
HURRAY WELCOME WOW ZOWIE
HIRAM ABRAMS
BROADWAY
? ? ?
BILL HART BLOWS IN FROM THE WEST
FILM MEN
ON TO WASHINGTON!
DOWN WITH THE WAR TAX!
THORNTON FISHER

Projection Regulations in Pennsylvania

Calls for Many Changes in Present Equipment—Outline of New Measure.

EXTENSIVE amendments to the state law regulating moving picture machines and booths in Pennsylvania have received the signature of Governor Brumbaugh and are to be put into effect at once, according to information received from Harrisburg. The new provisions will make necessary a great many changes in the present equipment of theaters, and exhibitors say this legislation will mean a considerable hardship. The principal points in the measure are as follows:

As under the present plan, legislation of booths and machines is placed under the control of the Department of Labor and Industry.

Permanent booths must be fire-proof and at least 7 feet high. The floor space for one machine must be 6 by 8 feet; for two machines 9 by 8, and for three machines 12 by 8. The booths must be constructed of structural steel with four horizontal structural members at top and bottom; four corner uprights, and the members supporting the roof must be of angle iron, 1½ by 1½ by1¼ inches. The uprights must be spaced every two feet and may be made either of angle irons or 2 by 2-inch tee-irons. Joints shall be made of steel plates and all bolts and rivets shall have flat heads. The frame shall have a doorway 6 feet high and 2 feet wide, and the top and sides of the booth shall be of asbestos at least one-quarter of an inch in thickness.

All openings where combustibles are exposed must be plugged with asbestos cement. The floor shall consist of boards at least seven-eighths of an inch in thickness, with an upper floor of asbestos at least three-eights of an inch thick.

It is provided, however, that the booths may be made of concrete, brick or hollow tile. The windows in the booths shall not exceed two for a machine, and the window for the machine shall not be more than 6 inches high and 12 long. The operator's window shall not be more than 4 inches wide and more than 12 long. Gravity doors must be furnished for each window.

The door shall be provided with spring hinges and is to be kept closed at all times. Two shelves, 2 feet long by 1 foot wide, are permitted in the booth, and they shall be of slate or wood, painted with asbestos paint.

Each individual film must be kept in a separate metal case, made without solder. Film must be kept in its case when not in the magazine of the machine.

Ventilation is to be provided by fifteen-inch inlets. They shall be three inches from the floor on all sides of the booth. These inlets are to be covered with wire netting. A circular opening not exceeding 12 inches in diameter must be provided at the top of the booth, connecting with a vent flue leading to the outside of the building.

Electric wires must be carried into the booths in conduits, and where the house lighting is controlled from the booth an emergency control shall be provided near the main exit. The rules and regulation of the National Board of Fire Underwriters shall govern all electric wiring and equipment.

Rheostats shall be mounted and fastened to slate insulators; all machines must be securely fastened to the floor and shall be equipped with automatic shutters. At least one one-quart fire extinguisher shall be provided for each booth.

The new bill provides for portable booths as follows: Portable booths shall be at least 6½ feet high and 5 feet square and shall be permitted for use of one machine only. The structural part is very similar to that of permanent booths, except that the covering shall be of approved asbestos cloth. The flooring is to be an asbestos mat.

The fines for the violation of any of the provisions of the new measure range from $25 to $200, or imprisonment of from ten to sixty days.

SCREEN AND STAGE A NEWCOMER.

Screen and Stage, a twenty-four-page journal for the general public, made its bow on May 26. It is finely printed by the rotogravure process and in blue tints. It will be issued biweekly by the Screen Publishing Company, of which B. B. Borg is general manager. A. K. Greenland is editor. Its introduction announcement sets forth its aim to inform on any and all points of the spoken and silent drama. Its excellent typography and variety of contents should insure it a clientele among the millions of photoplaygoers.

Anderson a Motion Picture Pioneer

Paralta President Became Identified With Industry in 1897 —Has Had Much Experience Abroad.

CARL ANDERSON, president of Paralta Plays, Inc., is a pioneer in the moving picture industry. He became identified with the business of producing and exhibiting moving pictures in the year 1897. As the representative of the American Bioscope he personally made a moving picture of Queen Victoria's Diamond Jubilee procession in London. This picture consisted of six reels of 100 feet in length and was the first multiple-reel picture on record. It was presented in London and created a sensation.

After his London engagement Mr. Anderson booked the American Bioscope at the Circus Pflaging, Rotterdam, Holland. During that month Mr. Anderson booked his attraction for the next two years throughout the continental cities of Europe.

In addition to exhibiting short subjects Mr. Anderson carried with him a complete moving picture making outfit and by royal warrant made a moving picture of the opening of the Kiel Canal, at which the Czar of Russia and Emperor William were present. Later he gave a private exhibition of the picture to the Czar at St. Petersburg, and to Edward, of England, then Prince of Wales.

Mr. Anderson made motion pictures of all the crowned heads of Europe with the exception of the Sultan of Turkey and the King of Spain, and gave private exhibitions to all.

After his return to America, Mr. Anderson engaged in the theatrical business and was identified with several noteworthy dramatic productions. He remained in this field of the amusement business until the formation of the Lasky Company, which he joined shortly after its inception. He remained with the Lasky organization until the formation of the Paramount, with which he became identified. After leaving the Paramount Company he made no further moving picture connections, giving his attention to the development of problems in electrical science, until the formation of the Paralta Plays, Inc.

Emma Jean Parker

EMMA JEAN PARKER, who has a part in Viola Dana's forthcoming production, "Aladdin's Other Lamp," is a screen beauty who a few months ago was a teacher of dramatic art, public speaking and physical culture in a high school.

Emma Jean Parker.

Miss Parker was born in Little Rock, Ark., and was educated at Maddox Seminary there. Then she attended the Morse School of Dramatic Art in St. Louis. After being graduated she came to New York and was seen in several Broadway productions. Then illness in the family compelled her to return to her home State. There the superintendent of the high school, a graduate of an eastern college, visited her.

"I want to establish a chair of dramatic art, public speaking and physical culture," he said. "Will you accept it? You may have your own studio in the school and no one will interfere with your work." Miss Parker accepted the place, and within a few months the Arkansas High School pupils were producing Shakespearean and modern plays.

The remainder of her career might have been devoted to educational work had not Director William Christy Cabanne sent for her to take a prominent part in a new Bushman-Bayne production. That work finished, Miss Parker received an offer from John H. Collins, who is directing Miss Dana.

Miss Parker is petite of figure, with large blue eyes and a wealth of dark hair. During the present year she will be seen in a number of big Metro productions.

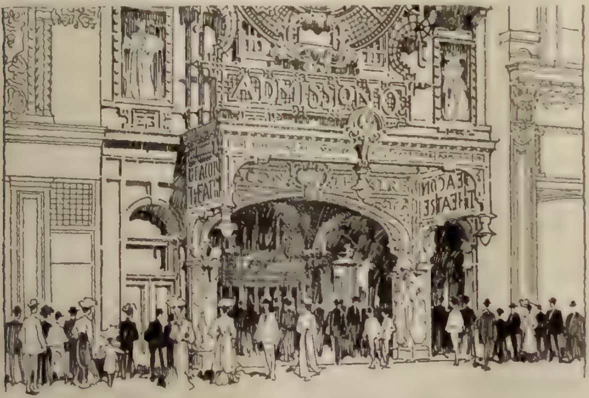
Among the Picture Theaters

Beacon Theater, Boston, Mass.

$75,000 Was Recently Expended in Rejuvenating Picture House Opened in February, 1910—Admission Prices Now Are 15, 20 and 25 Cents.

DIRECTLY opposite one of Boston's most prominent historical landmarks (King's Chapel), and on the edge of what is known as Beacon Hill, on Tremont street, stands the Beacon theater, one of Boston's finest distinctly motion picture theaters. The Beacon was recently remodeled and renovated from cellar to garret at the cost of $75,000 and stands today a monument to the advance of the moving picture in Boston. It was originally built at a cost of $100,000 and was opened for the first time February 17, 1910. It has a seating capacity of 800 and the price of admission then was ten and fifteen cents, and twenty cents was charged on Sundays and holidays.

After six years of prosperity and with the demand for improved conditions the company that controls this and other houses in Boston and New Hampshire closed the Beacon theater at the height of the season and with the assistance of double shifts of workmen and artisans they had a newer and better Beacon theater opened for the public inside of fifteen days.



Beacon Theater, Boston, Mass.

With the remodeling of the Beacon came the change and improvement of its policy and today first run pictures form the program. The present prices are 15 cents up to 6 o'clock and 20 cents during the evening; Sundays and holidays the price is 25 cents for any seat in the house.

The personnel of the Beacon theater includes General Manager Jacob Lourie, House Manager Frank Quinlan, Assistant Manager Marjorie Murray, eight girl ushers, one matron, two janitors, two day men, five women and two men who do the cleaning and dusting at nights, double shifts in the orchestra and projection booth, double shifts of ticket sellers and takers, two sign painters, two bookkeepers and extra help to handle the crowds on Sundays and holidays.

Jacob Lourie, the general manager of the company, was one of the first men in Boston to raise the price of the Sunday show from 15 cents to 20 cents and likewise to run shows on schedule time, so that if one of his patrons wanted to know what time a certain feature was being shown he could tell them the exact time to the minute. His slogan is, "I am willing to meet conditions at all times, but am not willing to make them." Evidence of this is that if his patrons want a certain picture he will get it for them and he will book any feature or serial that is in demand by his patrons at added cost and despite his program arrangement. He believes in pleasing the public at all times. He is a thorough student of the motion picture and is always on the alert for new features in the market and makes a close study of everything pertaining to his theaters, as he does the buying and has general supervision of the Beacon, the Modern, the Shawmut theaters in Boston, and the Colonial in Nashua, N. H. At the Beacon he has installed a modern ventilating system at great cost and by the pressing of a button an entire change of fresh air is admitted to the auditorium. The greatest efficiency is maintained at all the theaters, and everything is done to make them comfortable for the patrons.

Nokes Family Operating High Class House

$15,000 Expended in Remodeling Old Empress—Shows Nothing But Best Pictures Obtainable—Has An Orchestra of Twelve Pieces—Mr. Nokes Praises Moving Picture World.

FORT WAYNE, Ind., is the home of the new Strand Theater which was opened to the public during the latter part of last year. This house, which is devoted exclusively to the presentation of high class photoplays, is not only one of the finest and best equipped to be found in any city of the same size in the United States, but compares favorably with the best houses to be found in much larger cities.

The Rialto Amusement Company, Inc., of which Margaret C. Nokes is president, Frank L. Nokes, vice-president, and Arthur H. Nokes secretary-treasurer, is operating this theater, which represents an outlay of $15,000 in thoroughly remodeling and practically rebuilding the old Empress Theater. One of the principal attractions is a concert orchestra of twelve musicians, directed by Samuel M. Malanes, a noted concert soloist. These artists, in attractive uniforms, are seated upon the stage, immediately in front of the screen.

Overhanging roses and leaves entirely cover the orchestra pit, in the centre of which is an attractive fountain on which various colored electric lights play, producing beautiful and striking effects. The stage setting is a reproduction of the Bay of Naples, with Mt. Vesuvius, the beautiful volcano, in eruption, together with glimmering lights and rippling water in the background.

Each one of the 1,200 seats is covered with a sanitary linen seat cover, which has the additional effect of presenting a more seasonable appearance during the warm weather. Thomas Olsen is manager, and many unique and attractive features for the comfort and convenience of the patrons have been installed. One of the novelties which has attracted considerable attention is the feathered songsters—eight beautiful canaries—the finest that can be procured. The quiet beauty of the auditorium, together with the striking electrical effects, the indirect lighting system being used, produces an atmosphere of comfort and luxury, which has proved particularly pleasing to the patrons. Mention should also be made of the beautiful lobby, which is tastefully decorated, and considered to be one of the prettiest in Indiana. An admission price of 15 cents is charged, and Triangle, K-E-S-E, and Mary Pickford (Artcraft) pictures are shown.

Mr. Nokes commends the Moving Picture World highly, and says that he finds it of the greatest value, particularly the "Advertising for Exhibitors" department.

PERCY AND MORAN BUILDING BIG THEATER.

Medford, Ore., is rejoicing over the fact that a first-class motion picture theater will soon be opened and dedicated to the lovers of the Thespian art in the center of the business district of this city. H. L. Percy and A. J. Moran, two enterprising and ambitious young men, are building the theater.

Percy and Moran will install a $10,000 fotoplayer, two of the latest type Simplex machines, a Hertner transverter and arc controllers. A beautiful system of upholstered seating is furnished by the Heywood Bros. and Wakefield Company. The interior finish and technical design possess a modern charm in every detail. Both Mr. Moran and Mr. Percy are members of the I. A. T. S. E., Locals 213 and 297, respectively.

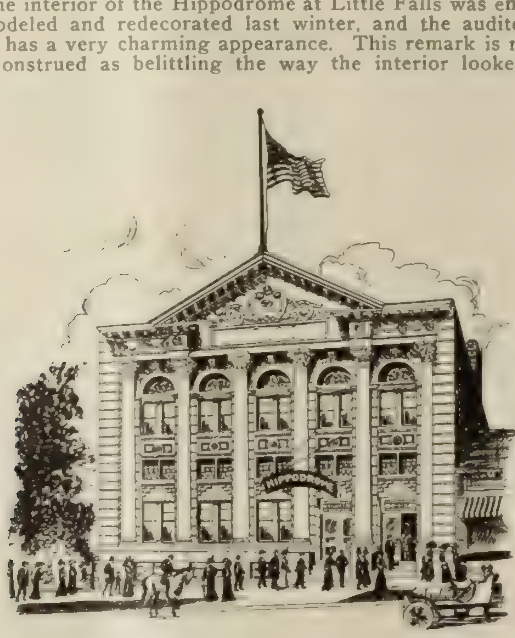
A popular feature of the new playhouse will be the Typhoon system of ventilation. The theater is patterned on the "L" system, the lobby and foyer being 25x100 feet. The auditorium will be 55x100 feet, with a seating capacity of 875 on one floor and with loges seating 125, the house having in all a seating capacity of 1,000. The theater will be opened July 1.

Hippodrome Theater, Little Falls, N. Y.

Interior of This House Remodeled and Redecorated—Now Seats 900—W. H. Linton, the Owner, Also Making Improvements to His Hippodrome at Utica—Operates Three Creditable Theaters in New York State.

OF THE three motion picture houses owned and operated in the upper part of New York State by W. H. Linton, probably the best is the one which is the subject of this sketch. The names and locations of the two other theaters are the Richmond at Herkimer and the Hippodrome at Utica. These structures have artistic interiors and exteriors, and are admirably managed. All of Mr. Linton's theaters show the best pictures that can be obtained, and are playing to excellent business.

The interior of the Hippodrome at Little Falls was entirely remodeled and redecorated last winter, and the auditorium now has a very charming appearance. This remark is not to be construed as belittling the way the interior looked before the aterations were made. It had an appealing atmosphere, but the changes have made the place much more striking. The accompanying view of the interior, although some of the finer details have been all but lost in reproduction, nevertheless attests to this fact, and gives the reader an idea of how the auditorium looks in its new dress.


Hippodrome Theater, Little Falls, N. Y.

A blending of the tints and tones of white and gold is used as the motif of the general color scheme of the interior. Paper of the most expensive kind has been employed as a covering for the walls and ceiling. A feature of the new decorations which adds considerably to the general effect is the illuminated flowers which have been stretched across the front of the stage and draped from the two boxes on each side of it. The lights in these flowers are kept burning during the entire time the house is open, and as the incandescents are of a small candle power they do not detract from the sharpness of the picture. As a matter of fact these illuminated flowers intensify the delightfully homely atmosphere that is and has always been prevalent in the Hippodrome. Then another element in the new scheme of beautifying the interior and one which fits in well with the rest of the artistic efforts is the heavy draping of dark green velvet which has been placed around the screen. This acts as a shadow box for the projection surface, and helps to make the pictures sharper. The raised oil painting on each side of the proscenium arch is a part of the decoration, and has been the cause of much favorable comment. All of the boxes have been fitted with silk and lace curtains, artistically arranged.

Interior of Hippodrome, Little Falls, N. Y.

In the auditorium are 900 comfortable opera chairs, and the rows of seats have been so placed that a newcomer can get to a vacant seat in the middle of a row without necessitating a lot of moving and squirming on the part of those already seated. The house manager of the Hippodrome is M. D. Nicholas.

Mr. Linton is so well pleased with the amount of increased business the Hippodrome is doing since it has been remodeled that he is making extensive improvements to his Hippodrome theater at Utica. The exterior of this house will be improved by the addition of a pretty marquee which will extend to the edge of the sidewalk. It will contain hundreds of incandescent lights, an increase to the present lighting arrangement. The Typhoon fan system of ventilation is one of the prominent features in the list of improvements being made in this photoplay house. Mr. Linton acts as the manager of this theater and he is ably assisted by Burnham Belyea.

Stricker Opens $25,000 Picture House

Pioneer Film Man Establishes High-Class Theater—One of the Most Beautiful in Southwest.

THE Liberty Theater, which was opened to the public of Sand Springs, Okla., on May 15, is one of the finest in the Southwest, and is a credit to the enterprise of its owner and manager, William H. Stricker, who is a pioneer of the motion picture business, in which he started in 1910 in Davenport, Iowa. The building is a two-story structure, 40 by 125 feet and was erected at a cost of $25,000. The facade is of dark brown carved pressed brick, trimmed in terra cotta, relieved by numerous panels, plaster casts, etc.

Particularly attractive is the lobby, which has a marble wainscoting extending to the height of six feet. Above this, the walls are decorated with deep terra cotta paneling, each panel containing an artistic landscape. The floor is of ornamental tile.

On each side of the ticket booth are large doors with mirror panels, and immediately behind it is a spacious rest room for women. Among the conveniences are windows that face toward the picture. The floor of the auditorium is of cement, and has a drop of seven feet from the entrance to the screen. Upholstered plush opera chairs of the latest design are used, to which access is afforded by a wide aisle on each side of the house.

Unusually spacious is the orchestra pit, which is entirely concealed from the audience and is provided with room enough to accommodate twenty musicians. As this theater is devoted exclusively to motion pictures, the use of a large stage has been dispensed with, and only sufficient space around the screen has been retained to allow of various decorative effects. The additional space thus gained enables the management to increase the seating capacity of the auditorium.

The ceiling is paneled and decorated with designs in mosaic. Sixteen oscillating electric fans judiciously placed insure comfort during the warm weather, and in addition, the house is ventilated by means of a large exhaust fan. The auditorium is illuminated by an indirect lighting system.

Just off the stairway at the first landing is the office and operating room. The latter is one of the largest in the State of Oklahoma, is lined with fireproof material and equipped with all the latest devices, including three Simplex machines with motor attachments.

NEW HOUSE AT SOMERTON.

E. A. Gilmer and C. A. Garvin will soon open a picture theater at Somerton, Arizona. The work on this concrete building is now in progress, and the contract calls for the completion of the structure within sixty days. Somerton is a rapidly growing town of about 700 population, and is situated in the heart of the Colorado River valley—"the Valley of the Nile of America." The present intentions of the managers is to give three changes of program a week.

Strand Theater, Fayetteville, N. C.

Drake Opens $18,000 Picture House—Mayor McNeill Speaks at Dedication—Owner Gets His Guiding Helps from Moving Picture World.

ONE of the most attractive motion picture theaters in the South is the Strand, located in Fayetteville, N. C. With a seating capacity of 500, this theater occupies a building 30 by 110 feet, and representing an expenditure of $18,000 for remodeling the house for its present use.

James D. McNeill, Mayor of Fayetteville, was the guest of honor, and delivered an address at the dedication which took place on February 5. After speaking of the wonderful advance in civilization during the present generation, and the development of art, literature, science, religion, civic betterment and other things which exert an uplifting influence upon humanity, Mr. McNeill declared that he did not belong to that class of men who look upon the world as a bleak, barren wilderness, filled with wretched sinners who feel it their duty to go about with long faces, fearing to enjoy the pleasure of life; but believed that the beautiful flowers, luscious fruits, and other benefits were intended for our enjoyment, and that we might be better fitted to enjoy the pleasures and happiness of the world to come. "Everything that gives pleasure and happiness to men, women and children, is a good thing," declared Mr. McNeill. "What is there in life more winsome and attractive than the happy laughter of a child, or more beautiful than the smile of a woman; or more infectious than the jolly laugh of a good-natured man, all of which," he reminded his hearers, "are produced by the 'movies.'"

Strand Theater, Fayetteville, N. C.

The accompanying cut shows the attractive facade of the Strand, together with Manager H. T. Drake, Mayor McNeill, and J. B. Underwood, Postmaster of Fayetteville (reading from left to right).

The equipment includes a Minusa Screen, latest type of Simplex machines, and motor generator. The operating room is 12 by 14 feet, painted dark slate. The musical accompaniment for the pictures is furnished by a professional pianist and a trap-drummer. There is a twenty-foot stage, and a unique feature of the house is the decorations which are all hand-work.

Mr. Drake advises that in equipping the Strand, his ideas were obtained mainly from the Moving Picture World, and that this publication is also used by him as a guide in running the house.

Chicago Concern Building Big Theater

$70,000 Photoplay House to Be Erected in Terre Haute—Company Will Establish Chain of First Class Shows.

THE Bankers and Merchants Theaters Company, a corporation with headquarters in Chicago, which makes a specialty of buying or building high-class photoplay theaters with a view toward establishing a chain of money-making houses, with their first purchase, the Orpheum Theater of Fort Wayne, Ind., as a nucleus, is building a $70,000 theater in Terre Haute, Indiana. The new house will be located at the corner of Main and 8th streets, on the site of the old Varieties theater.

The Varieties theater has been razed, and the foundation for the new house has already been laid. When finished it will be one of the most beautiful motion picture playhouses in Indiana, as the Bankers and Merchants executives have expressed a determination to make it so, no matter what the cost. The manager of the new house will be C. W. Mason, who is at present actively associated with A. L. Brentlinger in the management of the Orpheum at Fort Wayne. Mr. Brentlinger is general manager of the Bankers and Merchants Theaters Company. He was former owner of the Orpheum theater and prior to that owned the Orpheum theater in Terre Haute. Incidentally he is one of the best known exhibitors in Indiana.

The property upon which the new Terre Haute house will be built was owned by Mr. McFall, who also owns the building occupied by the Terre Haute Tribune.

Princess Theater, Melville, Sask.,, Canada

Beautiful Little Picture House Has Been Enjoying Heavy Patronage Since Opening in 1913.

IN MELVILLE, Saskatchewan, which is a railroad town on the Grand Trunk Pacific, 279 miles west of Winnipeg, Manitoba, there is a photoplay house known as the Princess, which is a veritable little structure. The accompanying picture is a good view of the entrance, and judging from its inviting exterior appearance one can say without hesitation that the fastidious folk of Melville who intend becoming patrons of the Princess do not have to think twice before purchasing their initial admission tickets. They can see immediately upon approaching the house that it is cleanly kept and well managed, and worthy of their support.

The architecture is plain, but nevertheless pretty. The Princess is as fireproof as it is possible to build a theater, iron, steel, and concrete being used. White glazed brick has been employed as a facing for the front, and the ticket booth, which is between the two double door entrances leading into the auditorium, has been done in polished white enamel. In striking contrast to the white are the doors which have been finished in dark mahogany. Immediately above the arched entranceway is the name of the theater, and this has been printed in big electric letters on a background of black. Other lighting facilities add to the attractiveness of the entire structure. Besler Brothers opened the Princess in 1913, and they say that it has been enjoying heavy patronage since. There are 500 comfortable chairs in the auditorium, and a show usually consists of five or six reels.

Princess Theater, Melville, Sask., Canada.

As to admission prices, 10 and 15 cents are charged for evening shows, while 5 and 10 cents is the price of the Saturday matinee. The larger figure in both cases is for adults; the smaller for children. Matinees are given on Saturdays only, and the shows on this day are always well patronized by children and their parents. Although the Princess management is most particular in selecting its shows at all times, for the house has a reputation of always giving clean entertainment, pictures suitable for children for the Saturday matinee are picked with a very searching eye. In the operating room there are two up-to-date projection machines, a Simplex and a Power's 6A. While the Princess is primarily devoted to motion pictures, a good road show is booked once a month.

RIALTO AT AMSTERDAM OPENED.

Edward C. Klapp opened his Rialto theater at Amsterdam, N. Y., on April 19. The Rialto is a first class motion picture house, and the opening was attended with considerable success. James R. Cline, mayor of Amsterdam, made the dedicatory speech, and many prominent men from all branches of the industry were present at the initial entertainment. Mr. Klapp was the recipient of not only much praise, but also of many beautiful floral bouquets.

Singapore Has Fine Picture Houses

Alhambra Seats 1,500 and Built on European Models—Mrs. Gwan a Big Investor in Theaters.

By David P. Howells.

SINGAPORE boasts one of the finest picture houses in the East. Tan Cheng Kee and his associates have sufficient faith in the future of moving pictures to invest in the building of the Alhambra on a splendid site overlooking the harbor. The house, which seats fifteen hundred, is built on European models, with a parquet and upper circle, more than half of which is composed of loges. The furnishings of the house are elaborate, with chairs of teakwood and beautiful draperies. A special box was built for the proprietors.

Mrs. Lee Chun Gwan.

Other interesting features are a telephone service free to the public, writing room, resting room and smoking room. The tea garden which adjoins the theater is a sight in itself. Quaint dwarfed Chinese trees and shrubs, orchids and rare plants found only in the tropics adorn the garden. In the center and in little secluded nooks tables are placed, and here is served tea, coffee, ice cream, ices and whiskey and soda. In serving the whiskey and soda, the drink of the East, the management sells the soda for a good price and gives away the whiskey free of cost in order to avoid taking out a liquor license.

A pleasing stringed orchestra specially imported from Bombay furnishes the music for the theater and in the tea garden during the interval between the first and second performance of the evening. As in other theaters in this territory only evening sessions are given, the first at 7:30 and the second at 9:15, which is arranged to meet the convenience of the higher classes, who usually dine between 8 and 9. The prices of admission range from 10 cents to $1.25 in the main theater. A cotton screen is used and is arranged so that the poorer natives may sit in the division at the back of the screen and view the pictures from there at the same time that they are being shown in the main section of the house. Admittance to this cheaper section costs 5 cents.

Moving pictures are one of the chief social functions in Singapore. Society leaders often entertain their guests with a dinner followed by a moving picture party. Usually those occupying the better seats appear in evening dress, which gives the place the air of an opera performance. Wealthy Chinese women who are among Singapore's elite are extremely enthusiastic about pictures. They appear at least once a week in their finest brocades wearing their diamonds, or if the bill is changed oftener they attend each change of program. One of the richest Chinese women of Singapore, Mrs. Lee Chun Gwan, has become so enthralled with moving pictures that she has invested a large amount of money in the industry in that territory. Mrs. Lee Chun Gwan entertains at a Chinese dinner, where are served all the Chinese delicacies imported at great cost, from China, birds' nest soup, preserved eggs, sea lily buds and sharks' fins. After the dinner she takes her guests in her motor cars to see the pictures. She sometimes wears $100,000 worth of diamonds at a picture performance.

JIMMY YOUNG TO DIRECT MISS BARRISCALE.

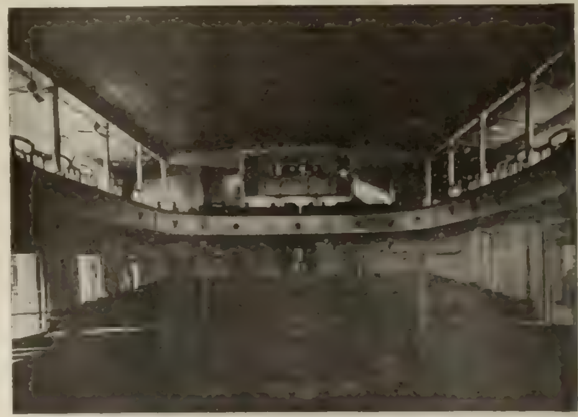
Robert T. Kane, vice-president of Paralta Plays, Inc., acting for the Bessie Barriscale Feature Company has engaged James Young as one of the three directors who will supervise the dramatic side of Miss Barriscale's future productions.

Miss Barriscale's contract with the Triangle Company expires in June, when she will begin work on her own plays. In the next twelve months she will produce either eight or ten seven to nine reel subjects.

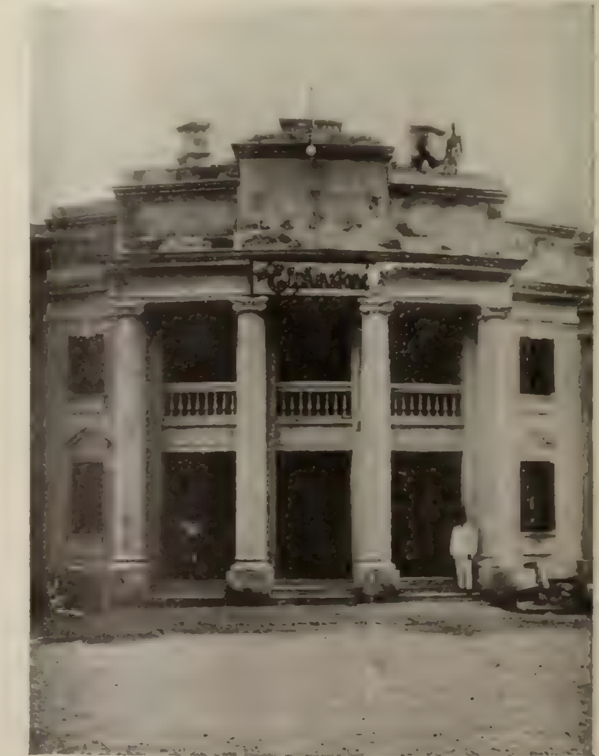
Mr. Young is now in Los Angeles conferring with Miss Barriscale in relation to the details of the first story to be filmed.

ELPHINSTONE OF CALCUTTA A NOTED THEATER.

The Elphinstone Theater, owned by J. F. Madan, of Calcutta, ranks as one of the best moving picture houses in the Orient. The house is built of white stone with a spacious lobby capable of displaying advertising for the pictures shown. The wide stairs which leads to the circle of boxes have a pleasing effect and the boxes themselves fitted with graceful chairs have an elegant appearance. The house has been built for comfort in tropic heat and is well supplied with numbers of large electric fans and large doors, which may be opened to admit more air.


Interior View, Elphinstone Theater.

The house seats comfortably 1,700 people. It caters for all classes with prices that range from 10 cents to $1.50. Performances are given only in the evening, except on Saturday afternoons and on holidays, when a matinee is run. Mr. Madan and his sons, who assist him with his business, have progressive ideas concerning moving pictures and picture programs. It is their policy to run only suitable features, and if they find a picture is not up to their standard on its arrival they shelve the picture and take the loss rather than show something beneath their usual quality.


Elphinstone Theate

Spokes from the Hub

By Marion Howard.

WITH a good patriotic twist the Film Club closed its season's meetings by celebrating in honor of the Allies, with guests who hailed from foreign lands and songs of the nations at war. A delegation from the First Corps of Cadets in uniform led in singing "Tipperary." Songs of Italy, France, England and America were sung by club members, and the colors were displayed. Miss Marion H. Brazier, the president, who arranged the program, told of the immense amount of good being done by the current event short reels, picturing the army and navy in action, the volunteer spirit everywhere, parades of young soldiers and recruits and all that tends to inspire patriotism. Greetings were read from Derwent Hall Caine. The "Marseillaise" and "Star Spangled Banner were sung with vigor. It has enrolled many new members and next season will take up a serious study of motion pictures. It is not in any sense a commercial or "high-brow" club and will not stand for censorship.

* * *

My mail brought me the other day two pictures of screen stars, Alice Brady and Mabel Taliaferro, both from the studios of sculptors. The first is a bas relief of Alice Brady in "Maternity," which we are anticipating here at the Park theater and elsewhere. It is done by clever Renee Prahar, the young Hungarian artist of New York. The other picture is of a bust of "Little Mabel," done by C. S. Paola, of international fame, a resident of New York. This is a fine bit of sculpture and quite ornamental in its detail. Miss Taliaferro was here in the spoken play and tendered many courtesies. In the company playing Hall Caine's play, "The Woman Thou Gavest Me," were Edmund Breese and the author's son, Derwent Hall Caine, whom we also saw in "The Deemster," his first picture. This was too long by three reels, according to popular verdict, as it had no light scenes, no comedy as relief. The literary set, however, thoroughly enjoyed it as an excellent dramatization of the famous book. A friend of mine lost a bet when he declared that it was done on the Isle of Man, claiming he had been there, etc. There was certainly all the atmosphere of that Island even to the least detail, but Block Island in U. S. A. served the purpose. The Hub was glad to know that our own Howell Hansel directed this for the Arrow Film. I was pleased to see the title changed to "The Bishop's Son," for the Deemster was some villain and we like to see the hero given honorable mention. Much of the footage might be cut. Strikes us that young Caine does not need father's prestige, as he more than makes good, and we want to see him in something lighter.

* * *

Well, at last we have "The Crisis," a gem of a play at this time and not a thing in it to antagonize a soul. So much has been said by the reviewers that it only remains to add a tribute to producer, players and to Director Colin Campbell for his flawless work. The Majestic theater, which was fortunate in securing the picture, was crowded on the first night and I predict a run. The late Sam Drane gives us a sympathetic picture of Lincoln which those of us of an older generation feel is very accurate, some having seen him in life. It seems to me we owe a debt to Winston Churchill, who lives in the Hub, for writing such a book with those finely drawn characters like Judge Wright, played with artistic finish by George Fawcett. It was only the night before that a party of us went to the Exeter Street theater to see "The Prince Chap," a favorite picture of mine, and here we had Fawcett, Marshall Neilan and Bessie Eyton, the trio in "The Crisis" who compel attention and praise. Poor old Matt Snyder, never more to be seen on the screen and eighty-two when he enacted Colonel Carvel! Some dear young things in the next box thought Tom Santschi too serious to win any girl's love. Struck me he was too old to play the son of a mother with the wonderful face and girlish lines of Eugenie Besserer, who showed no trace of age even in her white wig. However "the play's the thing," and here we have something historic and truly patriotic. Tom Mix did a stunt quite lost on those around me. They did not "tumble," but Tom did. A man behind us criticised the manner of fighting and displayed his inability to appreciate that the play portrayed the War of '61 and not 1917.

* * *

I have just witnessed a trade showing of "Within the Law," and, barring its length, it ought to go well, for it is a careful screen version of the play in which Jane Cowl scored. Some of the characters are better done than in the speaking version, like that of Aggie, who depended on lines, but here the titles help out and her pantomimic work is excellent. I want to see more of Adele De Garde and shall watch her career with interest. Florence Nash played well, but she cannot face a camera as did this little girl. Harry Morey somehow always gets our sympathy, even in villain roles. Alice Joyce is too deadly serious and does not get enough out of it. Strange that the three great actresses to play Mary Turner are now in the picture game—Margaret Illington, Helen Ware and Miss Cowl.

* * *

"Sleeping Fires" was most satisfying and gave Pauline Frederick something different from recent efforts. "What a dandy leading man that dear Tommy Meighan makes!" was the Irish whisper across the aisle The perpetrator did not like it because the picture ended without the hero and heroine going to the altar. John Sainpolis does the naughty husband all right and the secretary was some beauty. The former is well known round here, as he was once connected with the Castle Square and other theaters. Little Maury Steuart, whom we learned to love in "Gloria's Romance," made an excellent kid. "His Father's Son" went strong owing to the personality of Lionel Barrymore, and the comedy in itself. Irene Howley made good, but without the inimitable "Barry," it might not be appreciated, as there was little new in the offering. "The Bond Between" was great, according to the verdict of the fans, who applauded at two theaters where I happened to see it. George Beban is certainly some actor apart from the Italian roles he favors. There were a lot of human touches and that get the house every time.

* * *

"Mothers of France" sent thousands to the Park theater to see it, and never have I been in an audience where such quiet prevailed, not a person moving about and no whispering, for the hold on us all was intense and what a picture of heroism the imperishable Bernhardt makes! Will you ever forget her standing in front of the Joan of Arc statue at Rheims, the only object around that desecrated cathedral to escape shot and shell. How significant it all looked to us, Joan's hand held high bearing the French flag in motion, and the eminent French actress praying for divine strength, her face transfigured. I saw many about me weeping at the sight of it, for here we had it all brought home to us straight from the front. Surely William Brady is to be congratulated on securing this remarkable French picture—the real stuff.

* * *

Mabel Taliaferro was not somehow seen at her best in "A Magdalene of the Hills," though Metro gave us some good scenes and fine titles, the best seen from that company for some time. The story was not new and the melodrama a bit far-fetched, yet there were so many redeeming features and the popularity of the star goes far with any audience.

* * *

Manager Roth of the Mutual took me over his new exchange the other day and pointed with pride to the projection room fitted up in auditorium fashion. The building is not yet finished. It is nicely located near that of the Metro, American Feature Film and Vitagraph Exchanges. A welcome also awaited the World representative at the Boston Photoplay office, which puts out the Selznick and other pretentious pictures in New England.

* * *

We are anticipating a treat in "The Submarine Eye," which they say is full of undersea thrills and will rank with "The Bottle Imp," by the late Robert Louis Stevenson. Thanks to the pictures, we are enabled to see life in motion everywhere and this tends to educate the young as the printed book can never hope to do.

* * *

"The Cost of Hatred," with that prince of villains, Theodore Roberts, was a grim picture, and Mrs. Ayer eliminated part of it for her patrons as too brutal to witness. It was realistic enough to warrant sympathy for the hero. Kathlyn Williams was very satisfactory in a dual role and we thought the scenario details worth while with new bits of business. Beulah Marie Dix, author of "Over the Border" and playwright of note, is a Hub woman of rare literary ability.

* * *

Burton Holmes is taking us through old India—some trip. When he pictures the dirty water with its thousands of bathers he shows this title which always causes a laugh, "Why no infection? Because the water is so filthy that germs give up the ghost." We are getting some clever cartoons.

Observations

BY OUR MAN ABOUT TOWN

WHAT do you think of the motion picture business?" I asked of an old-timer a few days ago. "Which end of it?" was his "come-back." I explained that I spoke of the business in a general sense and he said it would be impossible to answer the initial question on a general basis. "There is no real, intelligent connection between the various branches of the business," said he. "Go to the producers and they will tell you they are not clearing enough to pay the property men their salaries. Go to the exchanges and they will say that when they get the producers' end paid and settle up the expense bills arising from the delivery of films from producer to exchange, exchange to exhibitor, and exhibitor back to the exchange, the girl at the telephone switch board is fortunate in getting her pay Saturday night. Then take the exhibitor. He always loses. He has been losing money since the first day he started in business. So, you see, there is no real, intelligent connection between the three branchs of the industry upon which to base an answer to a question bearing upon conditions in the motion picture field."

* * *

"Answering the question in my own way," said the old-timer, "I would say the motion picture business is not crippled, but badly bent, and it will continue so until next September, October, or any other month in which the world's war is declared at end. That is to say the moving picture business as a whole. The only real coin getters today are the exhibitors. Producers are not making money. Most of them are glad to break even and get a small dividend on the capital invested. They are really at the mercy of the exhibitors who have, by a diligence the makers of films have failed to display in recent years, secured a hold that practically makes them dictators. The manufacturers once held the upper hand, but their greed and general lack of diplomacy gradually advanced the serf of the business to the practical rulership."

* * *

"I don't care how powerful you may be, or how much capital you may control," continued the old-timer, "public opinion will prevail and exercise an influence upon the dividends, if not the capital invested. For instance, a powerful brewing or liquor interest may buy up the leases of every saloon or hotel in a given territory for the purpose of creating a monopoly output for its products, but the interest cannot compel the people to consume the products. These monopolistic methods have been as much instrumental in promoting the cause of prohibition as the champions of the cause have been. It is a modernized version of the old saying, 'You may lead a horse to the trough, but you cannot compel him to drink from it.'"

* * *

"I am not preaching prohibition," said the old-timer, "but simply leading you to a realization of existing conditions in the motion picture business. There was a time when announcement that a company with a capitalization of a million or more dollars had been formed to produce motion pictures caused the public to sit up and take notice. The first conclusion drawn by the public was that with such a financial backing the company would place upon the market pictures of merit above that of the preceding offerings. For a time the conclusion was a correct one, but only for a time. The additional capital invested made it necessary to increase the rental prices. For a time, that is to say the time during which they were receiving real value for the increased rentals, the exhibitors willingly walked up to the cashier's desk. But it soon became apparent that the big investors were really not giving the exhibitors and the public what the increased rentals called for. When the outside investors who had no technical knowledge of the business found the dividends were not as large or as frequent as the investments called for they formed efficiency squads to put the respective plants on a paying basis, which meant that too many players were getting too much of the money invested; that too many scenic artists, stage hands and 'prop' men were employed, or getting too much money. It was at about this time that the exhibitors got wise and started to dictate as to what pictures they would use and what prices they would pay for them and ever since that time they have become more and more aggressive in their demands and exactions. The fact that the big investors were cheapening their productions by reducing the cost in or to provide a margin for dividends placed a formidable instrument in the hands of the exhibitors. I well remember a statement made recently by an exhibitor to a well-known producer, which was to this effect: 'You give me the goods and I will pay for them, but if you intend to water your milk you must not expect me to pay for cream.'"

* * *

"I do not contend," the old-timer resumed, "that the producers complained of intentionally offering a milk and water product at the price of cream. The real evil is that people who do not understand the business are trying to give at a cut-rate cost what competent people produce, and they cannot do it. The very people who are today seeking dividends from the motion picture business on large investments are responsible for conditions that make it impossible to produce really good and attractive pictures at reduced cost. They are the people who are responsible for the high cost of living and the great increase in the cost of products. Wood, canvas, muslin, paints, nails, tools and everything else that go to the construction of scenery have steadily grown in price. The cost of living has affected the men who make the scenery. The people who patronize the picture houses have felt the gradual rise in necessities, but not in wages. Where, then, is there any foundation in common sense for the claim that increased rentals are compulsory because the producing companies find the cost of production has increased?"

* * *

"Look here," exclaimed the old-timer, "I want you to get my point right. If an individual producer, or a company of them relying upon their individual capital, makes complaint that the increase in cost of materials makes it imperative that he increase his rentals I can listen to him; but I cannot give audience to people who, through corporate connections, have been responsible for an increase for which they expect others to pay. I predicted several years ago that the chief enemy of the motion picture business would be the induction of speculative methods—the dumping into the business of vast amounts of capital to provide a dividend source. I do not think there is in existence today a concern resting upon such a foundation that can show an honest to God profit sheet."

Louise Beaudet in "Babbling Tongues"

LOUISE BEAUDET has a very important role in "Babbling Tongues," the latest Ivan Film Corporation's production. Those who know of her remarkable career and the extent of her varied experiences on the stage will readily understand how she could put force and subtle power into her part so vividly shown in her interpretation of the role of Louisa Moreau, the woman who, without evil intentions, yet by her babbling tongue, mercilessly kills one and wrecks two innocent people, who rather than being ruthlessly destroyed by her, had all rights to receive kindest consideration at her hands.

Louise Beaudet.

The artistry demanded in her part is fully lived up to by Madame Beaudet, and her experience as Lady Macbeth, Juliette, Portia and, in fact, every conceivable role from the dramatic to the operatic, serves her right well in this production. She has had many triumphs on the screen in pictures like "The Price of Folly," "The Goddess," and as the American mother who saves her daughters from a fate worse than death at the hands of a raiding soldiery in the "Battle Cry of Peace."

William Humphrey, who in conjunction with George E. Hall, has prepared the scenario of "Babbling Tongues," and who is the sole director of the picture, has naught but praise for Madame Beaudet's interpretation of her part.

Sympathetic Comedy to Rule Laughter's Realm

By Hampton Del Ruth.

NO progressive producer will dispute the passing of the purely mechanical comedy. The motion picture patron now demands subtlety and characterization. He desires to see real characterizations instead of stock types. He no longer laughs when the comedian is kicked from a kitchen set into a garden exterior, where a character holding a hose gives him a shower bath. A series of bumps and bangs no longer tickle him. The man who pays to see the show now demands comedy that truly reflects human virture and error.

Hampton Del Ruth.

I know of no better symbol for future comedy than the rainbow. Human feeling, with pathos and laughter, even as the shifting tints of the rainbow; sympathy and laughter; not the sudden yelp of mirth, but bubbling springs of laughter all over the theater. Such a comedy is bound to send the patron from the theater with something to talk about, and with a reminiscent smile.

It is simply keeping pace with the demands of the people. They are dead weary of the old mechanical stuff. In the old mechanical comedy the spectator knew what was going to happen when he had seen the first five hundred feet of film. Educated in all the trick situations, the sophisticated motion picture patron now demands a picture that will make him laugh by appealing to his emotions instead of merely astonishing him. True comedy often verges closely to tears, for laughter and tears are twin sisters. Thus, the inauguration of the sympathetic comedy means, to a large extent, the passing of trick stuff and mechanical situations.

Instead of mechanical situations the theme will occupy first place. The tricked twist of surprise will hold its old place in the farce as long as it does not occasion a departure from the main theme. Instead of a series of "gags" followed by a chase, there will be, for example, the theme of a dead-game sport made to see the error of his ways through his love for a sweet, innocent girl. The comedy will be secured by his swaying back and forth between temptation and good resolutions. Themes that have a universal appeal will be chosen. With the old mechanical comedy, the mere twists of surprise carried it. Now it is the appealing theme that raises the film comedy to the dignity of drama, with a far greater appeal than the drama. Greater lessons can be driven home with comedy than with drama.

What is life but a comedy—a combination of laughs and tears? Life is not a set, mechanical affair; it is a rainbow pattern or a mosaic.

As to the writer of rainbow comedies? Perhaps the new comedy will work a hardship on the writer used to working out his situations as a chessplayer makes his moves, and, doubtless it will help him to realize that life is not a mechanical device. The public is wonderfully well-posted these days. No writer or producer of any kind can put over stuff that was good ten years ago or five years ago or one year ago. Because a man was a popular writer or playwright five years ago does not mean that he is worth his salt today. The public's taste in literature, drama and pictures is changing with lightning-like rapidity. The writer or producer who does not anticipate these lightning-like changes has only himself to blame if he goes into the discard.

ASTRA STUDIO ENTERTAINS EXHIBITORS.

The accompanying photograph is printed through the courtesy of the Pathe Exchange, Inc. It was taken at the Astra Studio in Jersey City, on the occasion of the recent visit there of many of the founders of the First National Exhibitors Circuit, composed of leading exhibitors of the United States and Canada. The party was piloted by C. R. Seeley and Tom North, and at the studio was entertained by L. J. Gasnier, George B. Seitz and George Fitzmaurice. Among the players in the foreground, all of whom assisted in making the visitors feel at home, were Mrs. Vernon Castle, Creighton Hale and Mollie King.

Among the exhibitors in the photograph are: T. L. Tally, Los Angeles; Harry O. Schwalbe, Philadelphia; A. H. Blank, Des Moines, Ia.; Frank G. Hall, Newark, N. J.; N. P. Nolan, Salt Lake City; W. P. Dewees, Vancouver, B. C.; W. H. Brouse, Toronto; Nathaniel H. Gordon, Boston; S. L. Rothapfel, New York; James D. Williams, New York; Tom Moore, Washington; John Poole, Washington; Earl H. Hulsey, Dallas; J. Eugene Pearce, New Orleans; Emanuel Mandelbaum, Cleveland; Robert Lieber, Indianapolis; Fred Dahnken, San Francisco, and E. Bruce Johnson, San Francisco.

Members of the First National Exhibitors' Circuit Visiting Astra Studio.

Music for the Picture

Conducted by CLARENCE E. SINN and FRANK E. KNEELAND.

MUSIC AND THE PICTURES.

THE general public is very apt to think that little skill or gray matter is required of a moving picture organist or director. How often are we conscious as we sit before the screen that little of either is exercised as we see a most remarkable piece of acting utterly ruined by inappropriate music. If a little time and thought were but given to the picture about to be presented, music which suggests atmosphere and action may lift a big picture to greater heights and intensify a commonplace picture to a point were it may be most acceptable. 'Tis true people usually do not go to moving picture theaters to listen to the music. They go to see pictures properly presented.

* * *

On one occasion the writer remembers seeing two well-known terpsichorean artists on the screen, dancing the steps of a dainty minuet when from the orchestra pit came the strains of "Just a Wearyin' for You." In itself a very pleasing melody, but used in connection with such a picture made the work of both artists appear most ordinary. At yet another time the scene centered about a death bed, and all through it the overture continued fortissimo, the drummer in particular doing his share at what seemed to us an attempt to wake the dead. These episodes occurred in prominent theaters of our country and are but two examples of the utter indifference some directors maintain toward the screen.

In order to properly present pictures the atmosphere of the picture should never be sacrificd to the music. The audience should be but subsequently aware of its presence, preferring the music to be subdued and in perfect harmony with the theme, rather than allowing it to dominate. An appropriate musical setting is to the photoplay what a beautiful frame is to an artistic painting. The music is the "frame" to the picture, and if inappropriate music is used it detracts violently.

* * *

Undoubtedly the moving picture has opened up new worlds to the modern musician, yet, so far as I am aware, but two of our composers, namely Victor Herbert and Leoncavallo, have turned their attention to the writing of music for the films. The composer of today displays anything but an attitude of respect toward this new field, yet I believe the time is approaching when we shall learn that not one or two, but many of our foremost composers have contributed to this art.

The possibility of elevating the taste of thousands who do not now appreciate the classics, may play a very important part in the life of an organist or musical director. The audience will listen with attention to music it would not tolerate if played in solo form, owing to the fact it is following the development of a drama on the screen. As Mr. Marum says, "Ethically a good picture cannot fail to leave its impress on an intelligent audience, and in the same degree good music increases artistic appreciation."

Certainly the music usually is on a level with the type of entertainment offered. Arrangers are constantly using old melodies for entirely different purposes than those for which they were meant. Has it ever occurred to us that the moving picture demands an absolutely new kind of music?

* * *

That is why I say there is a field and a big field for the young composer to tackle. It will not be long before an enterprising director engages an enterprising musician to compose music for the cinema drama. Only a short time ago the Strand theater of this city offered a cash prize for the best descriptive composition to be used in connection with the films, with the additional inducement of permitting the winner to direct the score at a public performance. This, I understand, brought forth but few compositions of any real merit, which goes to show that the young musician feels that he is prostituting his art should he lower himself enough to compose for the films. Indeed, I should not be surprised to learn that Richard Strauss was under contract to compose an accompaniment to a screened drama. Undoubtedly it would be hard to imagine the pianist of a small town theater playing such a score with but two hands, for such scores would no doubt require more combinations of sounds than the modern Wurlitzer could produce.

The single man orchestra, if the man be of an inventive turn of mind or is the possessor of a good memory, may improvise his score as the picture unreels before his astonished vision, varying it each show according to his whims until it reaches a satisfactory point which is his idea of perfection. Such directors are comparatively rare who, improvising as it were, would be able to rise to the occasion of each individual scene.

* * *

A general knowledge of the best piano and vocal compositions, together with a repertoire of organ classics and the better orchestra scores combined with a careful preparation of a picture striving not only to "fit" the picture with good music but also to use appropriate combinations of organ stops, will soon develop an exceedingly good player.

In succeeding articles we shall endeavor to show how certain emotions may be expressed in music, which will be followed by a list of the best compositions for the purpose of portraying such emotions.

IMPROVISING.

Improvising and synchronizing in motion picture music cannot be thought of apart, for improvising is "temperamental synchronization." Synchronization is the welding of picture movement and music movement, the matching of picture mood with music mood, the merging of picture and music in a unit of effect. This phrase is quite a mouthful, yet its meaning is clear. In two words it expresses the instant response on the part of the musician and music, to the "temperamental" (that is to say the emotional) situation the picture portrays. It creates that bond of sympathy and interest between audience and "show" which is the prime factor in the former's enjoyment of the latter.

Mere "timing" is not the true secret of successful improvising. It has its decided advantages, but its evident limitations as well. Adaptability, quickness in handling unforseen contingencies developed in the projection of the pictures themselves, contingencies which call for instant decision on the part of the musical leader, a sense of fitness for "local color" are far more important. Imagination, constant attention to the principle of "flexible tempos," and absolute co-operation with the film operator at all times must underly any motion picture improvising that deserves the name.

Every leader of a moving picture orchestra has his own detail methods of working out his musical synchronization. But "improvising," the ability to duplicate, at a moment's notice if necessary, the dramatic action, mood and atmosphere of the film picture in music, is its foundation. Thus, color, contrast and continuity of idea are secured, and the orchestra sounding smoothly and naturally through all changes of scene and action.

RIALTO OFFERS VARIED PROGRAM.

During the week of May 1st, the writer was greatly interested in listening to a musical program at the Rialto, which consisted of folk melodies and fragments of selections from over nine different nations. The following is a partial list: "Overture 1812," Tschaikowsky, France and Russia; "East Indian Love Lyrics," Woodford Finden, India; "Goodbye," Tosti, Italy; "Snow-Breasted Pearl," Ireland; "Prince of Pilsen," Germany; "English Folk Tunes;" "Hands Across the Sea," Sousa, and "Star Spangled Banner," America. Special mention might be made of the Finden Indian Love Lyrics, which are delightfully orchestrated, and lend themselves well for the purpose of creating an Oriental atmosphere.

FRANK E. KNEELAND.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Play for Comedy.

WITHIN the next few weeks most picture audiences are going to be thoroughly disgusted with "patriotic" subjects; not that they lack patriotism, but because they can distinguish between patriotism and that which is merely a cheap and clap-trap appeal to patriotic sentiment. It is not patriotism which causes an audience or the patrons of a restaurant to stand up when a band of mixed Italians and Germans play the national air. They know that the band is playing the Star Spangled Banner, not through any motives of patriotism but to gain applause. They are not enthused, but they rise even while they curse the leader. In the same way they may stand for so-called patriotic film for a time, but there will be few truly patriotic films produced. For the greater part audiences will realize that the appeal is superficial and insincere. Patriotism—real patriotism—is something too sacred and too deep to be appealed to through clap-trap devices, and managers will make a grave mistake if they load their programs down with this sort of stuff. Early in the war the patriotic film had a run in England, but today the comedy is stronger in its appeal, and the pseudo patriotic story has given place to the picturing of real war and not its mimicing. Start right now to offer comedies. When people go to the theater they seek relaxation. They get all the fictitious patriotism they can stomach away from the theater. Give them comedies and light plays and get your military stuff from the news weeklies and the English and French war pictures. We are going to have a lot of awful rot inflicted upon us. Keep your own programs as free as possible from the so-called "timely" stuff. It will pay you.

For a Record.

The Grand, Donaldsonville, La., uses for its program material a slip 4x8 inches, with portraits of the stars. The reproduction shows the rest, which seems to have been adapted from this department.

Save These Programs

A different picture each week. Start a collection of popular movie stars

GRAND THEATRE

DONALDSONVILLE

SOUVENIR PROGRAM

PICTURES BEGIN:
Saturdays, 4 p. m.
Sundays, 3 p. m.
Other days, 5 p. m.

"Photo Plays I Have Seen"

An interesting record. Write a note of the plays that you attend here

VOL. I No. 1	WEEK OF APRIL 22, 1917.	NOTES
Sunday April 22	MABEL TALIAFERRO in "THE BARRICADE" and a comedy "LONESOME LUKE, LAWYER"	
Monday April 23	MAE MURRAY in "ON RECORD"	

Only a part of the program is shown, but enough to give the idea. A boxed underline at the bottom balances the house head at the top and makes a neater make-up than would the straight program. It would be a good scheme to provide an inexpensive envelope or similar holder to contain the programs as they are issued. The holders could be given out as a souvenir or merely on request. The latter would bring the always desirable personal contact with the patron.

Good and Bad.

The Third Street Theater, Easton, Pa., sends in one of the best printed front covers we've seen in a long time, a picture of Norma Talmadge done in photo brown and on the other three pages are three other cuts, each one a coarse screen unsuited to the paper and looking r-o-t-t-e-n. They run this announcement:

> The American Flag is now being very generally displayed as is right and proper in this critical period of our country's history. There are, however, a set of Army and Navy regulations on the proper use and care of the Flag which should be generally made known. They have been printed by the Sons of the Revolution and are being distributed free at this theater, whose manager is a member of the above-named organization. ASK FOR ONE.

As a matter of fact there is no official ruling on flag usage. The army and navy regulations apply only to flags on the staff. But the New York *Sun* has threshed the matter pretty thoroughbly of late and this seems to be the best usage.

In flying from the staff the flag should always be raiesd to full height. If the flag is to be half masted, it is first run to the top of the staff and then brought down to half staff. It is again run to the top of the staff before being hauled down.

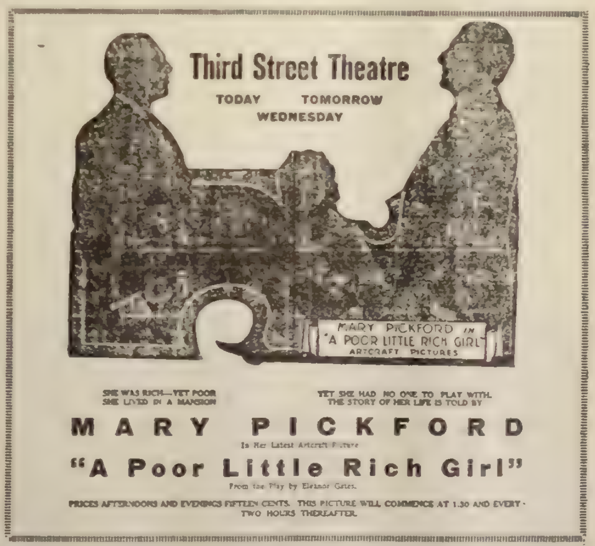
There is no objection to flying the flag all night, but it is customary, for the better protection of the flag, to put it out at sunrise and take it down at sunset.

If hung suspended, the flag should be placed right side out. If the flag is horizontal as when it flies from the staff, then the blue field should be in the upper *left* hand corner as the spectator faces the flag. If it faces vertically, then the field should show in the upper *right* hand corner. If two flags are draped together, the fields should come in the upper center.

The flag should be kept in good condition and the edges should not be permitted to become ragged or torn.

There is a Federal law prohibiting the use of the flag for advertising purposes or its reproduction on advertising matter of any nature.

Getting back to the Third Street, Mr. Buss sends in a set of his advertising. We reproduce two example. The first is a four eights run on Monday to cover the three-day period. The cut is not a silhouette, but a poorly printed half-tone of too fine a screen. It looks like a silhouette block cut, but it is not. Here the printer seems to have taken the copy and thrown it into type. It is just about as ugly a looking job as we have seen in a month of years. The whole thing is unlovely in its straight and formal layout. There is not the slightest effort made to get good looking type faces and far too much all capital stuff. The name of the house should have been given a fancy letter and the name of the star should have been a four-line letter *fancy*. This stuff looks as though the compositor had been robbing the letter boards of the auction sale bills. The man has no shame whatever, though there are job compositors who take a pride in their work. The second example is four tens, a Sunday advertisement giving the week's bill. Here is another case of an advertisement laid out with a straight-edge and no imagination. The lower half should have been split into three parts for the three days. Then the Friday and Saturday panels should have been broken at the bottom to let in the comedy across the double space. The display would have been better. But the job is better set than the other because there are fewer all-cap lines and some effort is made to get attractive type facs. Evidently the two jobs were not set in the same office. Two two-column ads are better done, but they are all type. It is useless to give cuts to a paper that smears the cuts and uses lard and shoe blacking in place of ink. Mr. Buss has the idea when he writes, in sending the samples



Third Street Theatre

TODAY TOMORROW
WEDNESDAY

SHE WAS RICH—YET POOR
SHE LIVED IN A MANSION

YET SHE HAD NO ONE TO PLAY WITH.
THE STORY OF HER LIFE IS TOLD BY

MARY PICKFORD

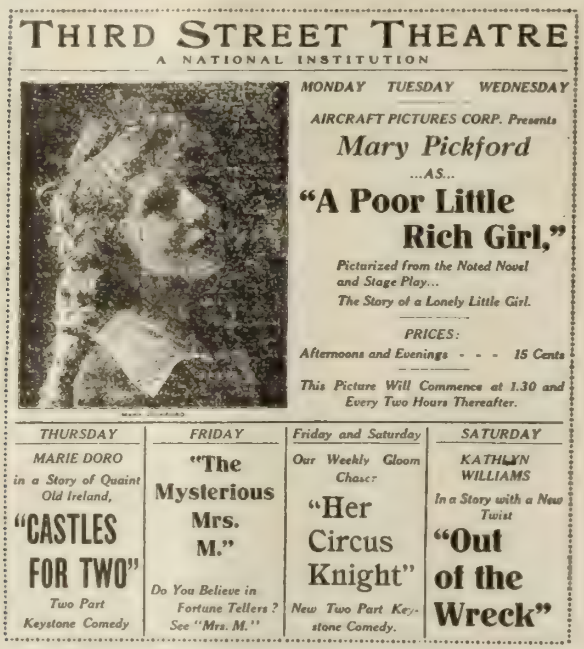
In Her Latest Artcraft Picture

"A Poor Little Rich Girl"

From the Play by Eleanor Gates.

PRICES AFTERNOONS AND EVENINGS FIFTEEN CENTS. THIS PICTURE WILL COMMENCE AT 1.30 AND EVERY TWO HOURS THEREAFTER.

in: "Several of these ads could be improved upon, but the typesetters of this town dislike to set us ads in any other than the style used since Barnum came to town." It is even worse than that. When Noah advertised his excursion to Mount Ararat (tickets good one way only), he got the same sort of a job that you see in the first reproduction above! All straight lines in the exact center and the plainest sort of faces. And the funny part is that the publishers back up their comps.



THIRD STREET THEATRE

A NATIONAL INSTITUTION

MONDAY TUESDAY WEDNESDAY

AIRCRAFT PICTURES CORP. Presents

Mary Pickford

...AS...

"A Poor Little Rich Girl,"

Picturized from the Noted Novel and Stage Play...

The Story of a Lonely Little Girl.

PRICES:

Afternoons and Evenings - - - 15 Cents

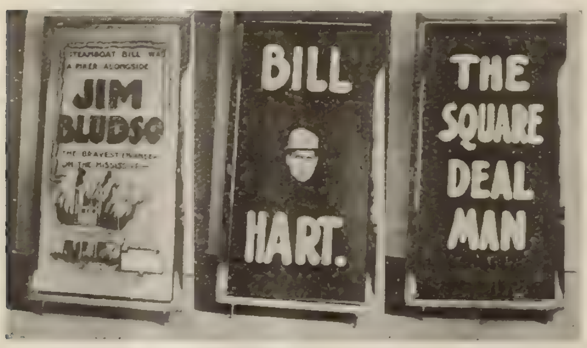
This Picture Will Commence at 1.30 and Every Two Hours Thereafter.

THURSDAY	FRIDAY	Friday and Saturday	SATURDAY
MARIE DORO in a Story of Quaint Old Ireland, "CASTLES FOR TWO" Two Part Keystone Comedy	"The Mysterious Mrs. M." Do You Believe in Fortune Tellers? See "Mrs. M."	Our Weekly Gloom Chaser "Her Circus Knight" New Two Part Keystone Comedy.	KATHLYN WILLIAMS In a Story with a New Twist "Out of the Wreck"

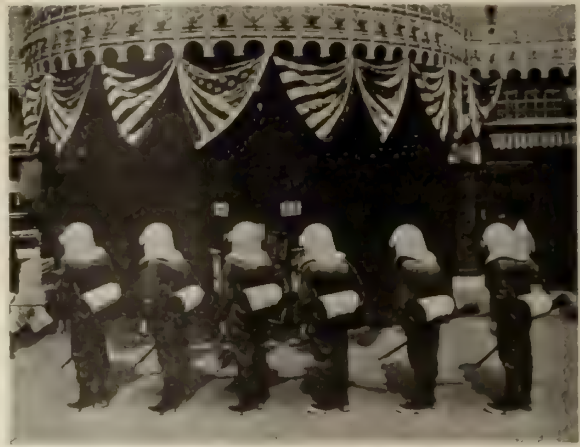
Tin Hats.

Ralph Ruffner, of the Liberty, Spokane, sends in some pictures of his ballyhoo for "Twenty Thousand Leagues." His own breezy letter tells the story.

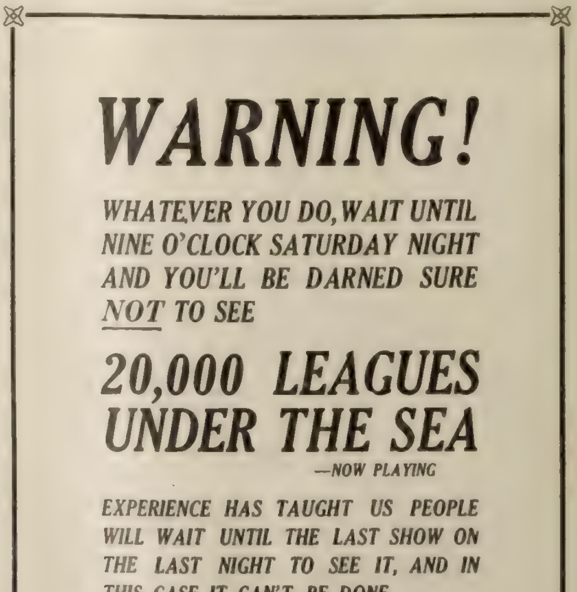
> Some time ago we had Wilfred Lucas—more power to him—in the Mississippi River classic, "Jim Bludso." I won't go into details now about a line of slide chatter we used as advance, but am enclosing a photo of one of the three sheets we cooked up. About the only thing it represents is a distinctly different style of lobby endeavor, and that "Jim Bludso" could be seen for two blocks. That was the prime reason for using a three-sheet of our own make.
>
> In addition to this you will find photos of the two three-sheets we used on Wm. S. Hart in "The Square Deal Man."



> The lettering is white, airbrushed in red, the background is black with a six-inch brilliant red border next to the brass frame, all the way around. The face of Bill was cut from a one-sheet. The title is typically Western and will draw, so we played that up strong. The magic words, "Bill Hart" were also good for capacity, so we played them up, too. It is the sort of advertising that gets in the eye and plays to both sides of the street.
>
> Then the big blow-off: "20,000 Leagues Under the Sea." Really think we pulled a strong one in the six "Hell Divers" you will see in the enclosed photos. Had the helmets made in a local sheet metal works; bought a couple bolts of good strong brown colored material and manufactured the suits; air tanks and hose were then procured; the government was requisitioned for six Krag rifles; we bought six pairs of heaviest overshoes, painted the soles to resemble lead, and put them out on the job. The six divers made all the schools in the city at recess time, paraded the streets, stood out in front of the box office for ten days, seven days during the run of the picture and three days in advance, and if the six outfits didn't return their "enormous" cost to the house the first hour the box was open, perhaps I'm not competent to judge. In the lobby are two eight-foot sharks and a submarine. We lettered on the sub: "Nothing like it on earth, except the H3," and on the sharks the title of the picture. On the backs of the sharks, facing "one" as "one" would exit from the theater we lettered our next "Big" attraction. A funny thing: In the photo where the divers are *facing* the camera, note the fellow on the right end and then note how the sun just tipped his nose, the only spot visible in the helmet.
>
> A theater of The Liberty's calibre is not much on the bally stuff, but I don't think we can be accused of passing up any good bets. It isn't so much *what* you do as *how* you do it. An old boss of mine used to spring that expression, and I couldn't help adopting it. It sure hits the hammer where the nail should strike.
>
> "20,000 Leagues Under the Sea," was presented at the following prices, 25c and 50c, with the little folks at a dime even. Six shows a day.
>
> Does it pay to advertise? I can't tell you for "Laffing."



But Ruff dodges a little on the advertising challenge. He points out that Seattle is three times as large as Spokane, but Mr. Fullerton was not discussing the census. He claimed that the company he represents uses more column inches a year than any other. But Ruff certainly does have the trick of making his advertising shriek like a



WARNING!

WHATEVER YOU DO, WAIT UNTIL NINE O'CLOCK SATURDAY NIGHT AND YOU'LL BE DARNED SURE NOT TO SEE

20,000 LEAGUES UNDER THE SEA

—NOW PLAYING

EXPERIENCE HAS TAUGHT US PEOPLE WILL WAIT UNTIL THE LAST SHOW ON THE LAST NIGHT TO SEE IT, AND IN THIS CASE IT CAN'T BE DONE.

THAT'S OUR LITTLE PIECE

THE LIBERTY

tortured cat. Look at this modest little gem. It is three nines and Ruff writes that it made more talk than anything he has done lately.

It is different and drives home a fact in a new way. It's easy to write "come early and avoid the rush," but it won't sink in as that warning does. Let it soak in a moment and you'll find that there is a certain psychology that makes it pull.

Worked with the Stores.

Lambdin Kay is very young as an exhibitor, but already he has learned the value of making others work with and for him. He put on the Double Cross lately at his Shamrock, Atlanta, Ga. Then he arranged for the sale of Double Cross writing pads, each carrying a free ticket to the first chapter. Generally it is profitable to give free tickets to the first instalment of any serial and yet the something-for-nothing idea is to be avoided if possible. This scheme not only gets the tickets to the patrons in a nice way, but it makes for a lot of show window announcement in stores in which he could not buy space, and it makes the merchants boosters for the film.

With Every FIVE CENT "Double Cross" PENCIL TABLET (A Splendid Writing Tablet For School Work) The Following West End Drug Stores Will Give A FREE TICKET To The "MYSTERY OF THE DOUBLE CROSS" At THE SHAMROCK, West End's Picture House, TUESDAY, APRIL 17. See The First Two Tremendous Chapters Tuesday. Get A Tablet And A Ticket For A Nickel At

Provano's West End Pharmacy
Gordon and Lee Street

McElroy Drug Store
525 Lee Street

Van Epps Pharmacy
Lucile and Holderness Streets

Acme Pharmacy
371 Lee Street

Guffin Pharmacy
Gordon and Cascade Road

D & B Soda Company
Whitehall and McDaniel Streets

Complete.

Here is the top of the house program of the Kossuth, Brooklyn, N. Y. It takes just one look to get the house name, address, times of show and prices of admission. It could not very well be more compact than that. The program itself is an inexpensive affair, but well laid out, though the printer is careless about the use of all capitals in body type, and he uses too heavy a rule between days. It would be all right to use two-point rule if the entire panel was formed of two-point, but a hairline and a two-point do not work well together. It would be better to cut off with hairline and put a bit of that two-point rule under the date, instead.

KOSSUTH THEATRE

FRESH POND ROAD AND HALLECK AVENUE

Daily Matinee at 2 P. M., Admission	**5c**
Evenings, 7 P. M., Admission	**10c**
Sundays and Holidays, 2 to 11 P. M. Continuous—Admission	**10c**

Philadelphia Programs.

Since we spoke of the stoppage of our source of Philadelphia program supplies, several readers have been good enough to send in. Jay Emanuel sends in a couple of his own joint programs for the Park and Jefferson. These are the ball program covers of which we spoke lately. One program shows up well, but the other is the limit. The stock is a brown card much deeper than a chocolate. It is printed in black ink, but few will realize that, for the card has to be held at a certain angle before the text can be read at all, and then it can only be deciphered with the utmost difficulty. Stock so deep in tone should never be printed in black if there is any other ink on hand. If black *must* be used, nothing smaller than a twelve-point bold letter should be used and preferably a glossy black. Gold or silver bronze would work, and so would the lighter shades of red and blue, or even green, but too dark a stock should be used as a cover for a white insert and not as the program proper. Jay has some stuff on the back page that is just what the neighborhood house needs. It speaks of the coming to the theater of the same shows seen downtown at from two to ten times the admission prices. This is something that should be hammered home. Tell them to wait and see it when you have it.

The Owl uses a card program for the week with dated days and scale of prices, but gives only the starting time of the last run of the feature instead of giving a detailed time table.

The Imperial uses a white stock throwaway that does nicely. It is a clean job and the sheet looks well, but some of the text is a little crude. The story of "The Darling of Paris," for example, is condensed into

> The story of a young Gypsy Girl, kidnapped from her mother. Taught to be a criminal, receiving special instruction how to pick pockets. Rebels at this unlawful practice.

There is nothing to show that this is an adaptation of "The Hunchback of Notre Dame," and no hint of the many striking points of the film. A little more care should be taken to bring out the best points of a story.

Engraved.

Ray Bagley used engraved invitations to launch "War Brides" at the Liberty, Long Beach, Cal., and the job was as carefully done as though he were announcing his own wedding. The stock was just right, the envelopes what fashion decrees, and they went out under a 2-cent stamp. To have mailed out under a 1-cent stamp would have served to defeat the object aimed at, for real invitations are not supposed to go out as third class. A small saving on postage would have thrown away the entire investment, but Bagley knows that too, and so he bought pink stamps for the lot.

Announcing the forthcoming
presentation of
Mme. Alla Nazimova
in an overwhelming photodramatic version
of her famous Orpheum sketch
"War Brides"
by Marion Craig Wentworth
at the
Liberty Theatre
Five days starting
Tuesday, April the seventeenth

Twice daily
2:15 - 8:15
Reserved seats now

Nifty.

One of the best color combinations it has found is shown in a program of the Lehigh-Orpheum, South Bethlehem, Pa. It is a bright lemon printed in photo brown ink. The paper should be a bright color or the effect is not good, but with the proper shade it makes a very inviting issue.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. uestions should be stated clearly and should be typewrittne or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Suitable Plays.

COMMENTING upon some recent adaptations of stage plays, an author remarked that the good plays were all gone, or soon would be. That is nothing for the photoplay writer to worry about, for it is seldom that the stage successes duplicate their hits on the screen. If you will look over the list and then find out which of the screen successes have been stage plays, you will be apt to discover that the screen hits are generally, if not always, the fairly successful plays rather than the long runs. The really successful stage play is one intimately suited to the stage. It seldom lends itself to photoplay presentation because it depends upon the lines and situations more than upon the story. But the play containing so much story that the action is apt to drag because of long explanations, is the play that in the greater freedom of the screen can be shown in action instead of told about. This is a point most persons overlook. There are plays that have scored successes upon the screen. Therefore the stage play must be suitable screen material. This is not true unless the story of the play suits it for screenings. Such a play will draw on the strength of its stage record and make good because of its adaptability to the screen, but its success is not due to the fact that it is done from a stage play but to the more important fact that it is of a nature that will screen well. It would be better for the business were more plays drawn from original writers and fewer old dramatic successes used, just as we should have better plays with casts of photoplayers than we get with some minor photoplayers and a high-priced dramatic star. There will always exist a certain relation between the photoplay, the drama and the novel, and it would not be at all surprising to find the photoplay being dramatized for stage use instead of the reverse.

Another Sign.

Essanay, it is reported, has opened the Niles studio again, to make Westerns. The length of the new releases is not given, but eventually the one and two-reel Western story will come back. Not long ago practically no studio other than Kay-Bee was making Westerns. The European market would not take the stories up, and there was small demand for them on this side of the water. Now Westerns are coming in and will stay in for a time and will pass out again and come back and again give place to something else. The moving picture is like all other forms of amusements. It swings in and out of favor. Possibly a lot of authors have let good Western ideas be forgotten because there were no demand for Westerns. The thing to do is to put the ideas down and let them wait until the Western comes into its own again. Don't ignore a plot merely because it is not among the best sellers of the moment. Write it out and put it where you can find it in a hurry, for you'll probably be in a hurry when you start looking for it.

The Last of the Inquests.

Edward W. Matlack, of Pittsburgh, writes that the Inquest Club of which he was for so long the Coroner, has passed away. He adds: "The 'Stop thief!' stuff gripped them hard and interest waned. A few of the faithful held on for a time but the steadily narrowing market took the pep out of them and today I do not believe there is a single regular scenario writer sending a thing out from this old village." The Pittsburgh Inquest was the last of the lot and long survived the parent society, which we discontinued when it became a social club and talkfest. Many of the old time writers have quit and the few studios taking free lance ideas are largely dependent upon the novices who hit good ideas only now and then. When the foolishness of the synopsis system is at last discovered, editors will be hard put to get decent material and there will be a scramble for stuff that will boom the market, but the change is a long time coming.

Get a New Style.

There is a large opening for a writer who can invent a new style of comedy that will catch on. Comedy is going to be the coming demand, but what is most necessary is a comedy of a new type. It is not an easy thing to dig out and probably it will be still more difficult to get a producer to see it, but if you can put through a distinctive style of comedy, it will be more profitable to you than to find an open coal hole in the mint. And you never can tell when you may hit upon the right idea. Photoplays are pretty much like dramas and popular songs. In the song publishing end especially a new idea will be followed by scores of imitations, and a dozen different styles may be tried before one catches on. The moment something new does make a hit all the others dash in and spoil the idea with more or less colorable imitations, but the first one makes money. On the stage there is a derth of new comedy ideas, but these would be run on the Hoyt style of plays could an author be found who could write in the Hoyt vein. Strive for novelty, and novelty does not mean something wholly unlike what is being done so much as a new way of doing it.

Keep Off.

Another new scheme to catch the unwary is sent in by a corresopndent. He sent to a New England concern for an advertised treatise on short story writing and received it "pre-publication," which is probably intended to make the comeon feel very important. The letter announces that "we are preparing to issue, in the near future, the first of a volume of short stories by ambitious new writers, free of any expense to them, and would welcome a contribution from you. The object of these volumes is two fold: (1) to prove to the great reading public that we weekly and monthly periodicals of America are not publishing a tithe of the meritorious fiction not being written and (2) to create a demand for the work of deserving new writers who have thus far struggled unsuccessfully for recognition."

Police! POLICE!!!

Here's the rest of the scheme. Each volume contains a blank upon which the purchaser is asked to record his choice of the best story in the book. These are returned to the publisher and the author of the story in each volume receiving the largest number of votes gets a prize of $100.

Here's how it works: "To expedite publication" you send a story with a fee of one dollar "for reading and criticism." You will be told just how to revise the story "in accordance with the treatise already sent." The dollar will be returned "as soon as your story is accepted for publication," but there is no guarantee (naturally) that your story will be accepted. There are literally thousands of writers of short fiction who are positive that only the stupidity of editors keeps them from putting Kipling out of business.

Many of these publish volumes of their own at the instigation of a certain class of "publishers" who fatten on the common failing. Many cannot afford to spend several hundred dollars to publish their own work, but they will spare not one but several dollars to revise their story. During the correspondence, the conductors of the scheme appraise the various writers and accept the work of those who seem most likely to make good salesmen. The book is published in a cheap edition. No doubt each author whose work is accepted has been told that the more books he sells the more coupons will be sent in and probably enough copies have been ordered in advance to pay a profit on the entire edition. All of the unsuccessful authors will be circularized with a smooth letter suggesting that they buy the volume and see what beat them that they may enter the next contest. If any books are left they will be sold to jobbers or the ten cent stores, for whatever the publisher is paid is all velvet.

Probably as many stories as possible will be printed in each volume that as many salesmen as possible may be created, and it is probable that one story will be run that is destined to win the prize and is clearly deserving of the prize because it has been put in for that particular purpose. The scheme is a clever variation of the publication swindle and on its face seems so attractive that probably many will respond, but the chances are that no editor of standing will ever be induced to pay the slightest attention to the book and most assuredly will not look up these authors. It is not intended to help the author nor do the publishers expect that the author can be helped in the slightest degree. They merely want the money.

We hope that no reader of this department will fall for such a palpable swindle.

Machine or Pen.

J. M. Shellman, who used to be the Baltimore Coroner when there was an Inquest Club there, in a recent letter estimates the number of words he has written in the past year and adds that the product must be divided by two because he writes all his stuff in longhand first and then types it. It is better to learn to work directly on the machine, and it is not very difficult, once you master the keyboard, but until you can compose directly upon the machine work in longhand first and then take it over to the machine for copying. But at least learn to do your own copying and in time you'll be able to dispense with the pen.

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THE MOVING PICTURE WORLD

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Haas Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Trip Itinerary Concluded.

From Sioux City, Iowa, I will proceed as follows:

Arrive Mason City, Iowa, 7.15 P. M., Tuesday, June 19, via C. M. & St. P. Ry. Leave 1.45 P. M., Wednesday, June 20, via Chicago & Great Western Ry.

Arrive Fort Dodge, Iowa, 4.23 P. M., Wednesday, June 20, via Chicago & Great Western Ry. Leave 9.10 A. M., Thursday, June 21, via Ft. Dodge, Des Moines & M. & O. S. Ry.

Arrive Ottumwa, Iowa, 11.15 A. M., Friday, June 22, via Burlington Route. Leave 7.50 A. M., Saturday, June 23, via Wabash Ry.

Arrive Exline, Iowa, 12.21 A. M., Saturday, June 23, via Burlington Route. Leave 2.45 P. M., Saturday, June 30, via Burlington Route.

Arrive Burlington, Iowa, 7.00 P. M., Saturday, June 30, via Burlington Route. Leave 3.36 P. M., Sunday, July 1, via Burlington Route.

Arrive Galesburg, Ill., 4.45 P. M., Sunday, June 1, via Burlington Route. Leave 9.05 A. M., Monday, July via, Burlington Route.

Arrive Rock Island, Ill., 11:05 A. M., Monday, July 2, via Rock Island Route. Leave 11.11 A. M., Tuesday, July 3, via Burlington Route.

Arrive Dubuque, Iowa, 3.35 P. M., Tuesday, July 3, via Burlington Route. Leave 11.25 A. M., Wednesday, July 4, C. M. & St. P. Ry.

Arrive La Crosse, Wis., 4.30 P. M., Wednesday, July 4, via C. M. & St. P. Ry. Leave 5.55 P. M., Thursday, July 5, via C. M. & St. P. Ry.

Arrive Duluth, Minn., 6.30 A. M., Friday, July 6, via P. N. Ry. Leave 9.00 A. M.., Saturday, July 7, via N. P. Ry.

Arrive Minneapolis, Minn., 3.30 P. M., Saturday, July 7, N. P. Ry. Leave 8.00 A. M., Monday, July 9, via C. M. & St. P. Ry.

Arrive Winona, Minn., 11.27 A. M., Monday, July 9, via C. M. & St. P. Ry. Leave 11.13 A. M., Tuesday, July 10, via C. M. & St. P. Ry.

Arrive Milwaukee, Wis., 6.40 P. M., Tuesday, July 10, via C. M. & St. P. Ry. Leave 11.00 A. M., Wednesday, July 11.

Arrive Chicago, Ill., 1.00 P. M., Wednesday, July 11. Leave 1.00 P. M., Thursday, July 12, via Michigan C. M. Ry.

Arrive Gary, Ind., 1.55 P. M., Thursday, July 12. Return to Chicago Friday, July 13.

Leave Chicago 12.40 P. M., Saturday, July 14, via 20th Century. Arrive New York City 9.40 A. M., Sunday, July 15.

THE END.

Machine Trouble.

Harry Bowman, Greensboro, N. C., writes:

> Can you give me a little help? We sold our Edison and have a Powers Five, which has quite a grind, except when the framing lever is up; then it runs quietly. Of course, I know that the Powers Five is an ancient equipment, but we have one and it is delivering the goods, but for the grind. I have the projection department for the past five years or more on file, but cannot seem to find anything on this particular thing. We have added a "John Henry Ford" to our outfit and are playing school houses during the winter months. Am looking forward to your visit to Raleigh, when I expect to enjoy a personal meeting with you. How can I find the exact date of your visit there? Would have been in Charlotte had I known of your attendance at the convention. Don't let Nancy Hanks, the go-devil, break your neck, for what it supports is of too much value to the profession which you have helped to become a profession.

It is a long time since I have answered a question on the Powers Five, Brother Bowman, but I think you will find the grind is due to worn gears, or, more specifically, worn toggle gears, on left hand side. I am afraid you will have to send the head to the Nicholas Power Company and have new gears installed. I believe the company will loan you a mechanism to use while it is being repaired.

I will arrive in Raleigh 5:20 P. M., Saturday, March 3d, and will leave at 8:52 A. M., Sunday, March 4th, lecturing Saturday night. I shall be very glad indeed to meet you.

So far as the neck busting be concerned, why, I have an abiding

Sherman, Texas, Operators' Local 468.

respect for that neck of mine, and any time Nancy Hanks determines to get gay with it I will cease feeding her gasoline until she comes to her senses.

Am I Right or Wrong?

C. E. Linstruth, Carthage, New York, says:

> Just a word with regard to the point you raised concerning my answer to question 166, at the same time thanking you kindly for the liberal consideration you have given my answers, particularly those you have seen fit to publish.
>
> You say that, while you are not positive, you think the test lamp would burn nearly to candle power when placed across the carbons with the arc not burning, getting 110 volts, or nearly so. Well, there ain't no such animal. The resistance does cut down the voltage whether amperage is flowing or not.

I have not the time to go somewhere and test this matter, but, with all due respect to you, Brother Linstruth, I would have to be shown that particular thing. But, perhaps I am wrong, after all. Will a few thousand of you operators grab your test lamp and see what happens when you touch the wires to the upper and lower carbon arm (taking current through rheostat, of course) with the arc not burning, and report your finding to me? I cannot see where a projection rheostat would reduce voltage appreciably with one-half ampere flowing, though at 110 volts it would require (E÷C=R) 220 ohms to reduce the current to ½ ampere. A 25 ampere, 110 volt projection rheostat offers about (100—⅛)÷25=2.5 ohms, and how is 2½ ohms going to cut the voltage to 48 with ½ ampere flowing?

If I am in error set me right. This involves a point which has always puzzled me.

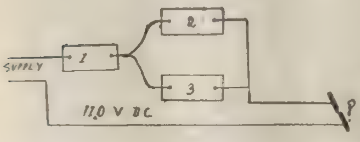
Schools.

William Jarva, Chicago, Ill., says:

> I notice in the department that you do not recommend any school except that of experience, plus hard work and study. Now I want advice. I have worked as apprentice for a time, but find I cannot live on what the employer is willing to pay. The wage I have been getting as an apprentice was so small that I was compelled to quit and obtain other employment. It might be all right for one who lives at his parents' home and does not have to pay board or buy clothes, but for one who does it is not enough. I am nineteen years of age and am willing to put in a year, or even two years as apprentice. I cannot, however, agree either to starve to death or go naked in order to do it. And now what I want to know is, how am I going to become proficient in the art of projection? I read the department and have several books. I want to become an operator, but do not know how I can.

Now here is a case which goes right down to the foundation of things. This man realizes and reognizes the necessity for apprenticeship. He is willing to serve an apprenticeship, and to study and make of himself a real operator—THE KIND OF OPERATOR THE MOVING PICTURE INDUSTRY NEEDS. But, as he very aptly says, he cannot starve to death, nor can he go naked, and must have sufficient pay to clothe and feed himself while learning. I repeat after him, WHAT IS A MAN TO DO IN SUCH CIRCUMSTANCES? He can "go to school," and will by that process learn some things. He might even be "crammed" to such an extent that he could pass an examination, but having done so he will NOT be an operator in the true sense of the word, because he will be lacking in that highly essential thing, practical experience. Yet having secured a license he will, of course, inflict himself (I use the term "inflict" advisedly) upon the moving picture industry, and we will have another half-baked "operator." I would like to hear from correspondents as to their views on this situation. It seems to me this is an extremely serious matter, and one which is worthy of something more than the once over it has always received. So far as I know very few operators' organizations have taken any adequate steps to provide a really competent apprenticeship under conditions which will allow the apprentice to live decently during the time of his apprenticeship. Personally, I don't feel able to offer Friend Jarva advice which would be of value, but certainly here is a worthy cause, and if any Chicago manager is willing to give him a chance at a wage that will enable him to live, I will be very glad indeed to supply his address. Meanwhile, let us hear from our department correspondents as to their views on this particular matter, because it is of very large importance to those who wish to see projection recognized as something more than mere mechanical work which anyone with a little smattering of experience can perform

Can You Dope It Out?



Supply voltage 110, rheostats 1, 2 and 3 are 110 volts, of 25 ampere capacity. What would we get at the arc?

This question was submitted by a correspondent who asked me to let the fans try their wits on it.

Wrong Printing.

H. W. Hall, Cambridge, Mass., says:

> I am an operator's assistant in this city, and have noticed that Vitagraph films, and sometimes Selig as well, are so photographed that the frame line comes right square in the middle of a sprocket hole. What do you think of this? I should think they would frame it as nearly as all other films are framed.
>
> Also there are many reels which ought to be junked before they are put on the market. The holes in the reels of one concern have burrs on them so sharp that it is dangerous to handle them, and the General Film has been using such reels. Enclosed find $4 for a Handbook, which I am in a hurry to get.

It is not good practice to print a picture so that the dividing line comes opposite a sprocket hole. The Vitagraph and Selig's attention is called to this matter. Under these conditions it is difficult to make a splice which will remain perfect; also it is hard to scrape such a splice without tearing away a corner.

So far as the reels are concerned, what I presume Friend Hall means is that in punching the reels the die leaves a rough edge. I have seen this same thing myself. It is very, very bad and is due to a poorly made or worn die. It would seem the height of folly to place film on reels of this kind, simply because they may be had a few cents cheaper. The first rewinding might, and probably would, do more damage to the reel of film than the whole confounded reel costs in the first place. Why, why, why will film manufacturers and exchanges carefully watch the spigot, but kick the bung hole wide open in matters of this kind. A roll of film worth more than $100 is placed on a reel that only cost a few cents. It is a cheap, rickety, wobbly imitation of a reel, not fit to wind dish rags on, much less rolls of film. It would seem that a ten-year-old boy ought to understand as simple a proposition as that, yet we find films on these junk reels every day, and know full well that every day the film remains on them will mean a damage to the films of more than the cost of the reel.

In Cold Steel.

Ralph W. Martin, Los Angeles, Cal., writes:

> "Where are we at?" Well, I think we are now at that poetical point where the darkest hour brings the dawn. At any rate, let it be so hoped. But you are getting pretty close to things when you are convinced that the lens system needs rebuilding throughout. I will go a step further and say that the whole projector needs rebuilding throughout. And among other things, it is up to illuminating engineers to produce a better illuminant, which, while having lower temperature, will still be brilliant, and have a smaller extension of source, and which will be economic in operation. The condenser will have to be improved. The aperture lens is still a fertile idea which should be held to and utilized if possible, together with any other ideas which may apply to the improvement of objective construction. Then there is the revolving shutter which diligently eats up 50 per cent of all the arc eneregy, and that is a howling shame. But just wait, when you get out here I will show you a mechanism in cold steel—not on paper. An "interesting curiosity" y'know, that really can pass more than 50 per cent of the light through the shutter without flicker. Nope, this is not the same old gag, and I will wager that neither Schneider, Cannock, or even N. P. himself ever heard of this particular stunt.

All right, brother, when I finally arrive in the classic city of Los Angeles, via the Santa Fe, from Santa Ana, I will be very glad indeed to look over your "cold steel" and see what you have to offer. Meanwhile, I have an idea of my own—and no time to work it out.

Motor Trouble.

Ely, Nevada, make the following inquiry:

> We have a variable speed 110 volt, 60 cycle A.C. motor which is giving trouble. It will run along with a pulsating noise, the pulsations being at the rate of probably three or four a second, or perhaps more, then suddenly this noise will stop, and the motor will run in a normal manner, but with an increase of probably 30 per cent in speed, which necessitates shifting the brushes in order to reduce the speed. Then again, within a few seconds, or at least not many minutes, it will drop to its former noisy slow speed, which again necessitates shifting the brushes in order to bring it up to speed. Inspection of the motor, to the eye of one little versed in such matters, discloses nothing other than that two or three sections of the commutator seem somewhat burned. When the noise occurs there is considerable sparking. Can you give me any reason for this trouble, and if so, what is the remedy?
>
> We want to put in steam heat this summer. but distribution of the radiation is somewhat of a problem on account of limited room. Would it be practicable to put very small radiator sections around over the house under the seats, or possibly run pipes under part of the seat sections? We have never seen anything in the Moving Picture World on this subject, nor do we find anything in the last edition of the Handbook, which we have.

With reference to the heating matter, I am not a heating engineer, and do not feel competent to give you authoritative advice on that subject. I would suggest that you communicate with the B. F. Sturtevant Company, Hyde Park, Boston, who are a thoroughly responsible corporation, competent to give you advice which will be really worth while. Personally, I don't believe the plan of small radiators would work out with good results. It seems to me it would be very difficult to secure proper drainage. You might much better install an air chamber with steam coils, blow the air over the coils and up through mushroom ventilators placed under the seats.

The information you have given with regard to your motor is so very meager that it is quite difficult to correctly diagnose the trouble.

However, I think the following will come pretty close to the mark; at any rate, it is the best I can do with the information at hand.

The flash at the commutator is due to high or low commutator bars or an open coil in one or more of the armature windings. The pulsating noise which is heard periodically is in all probability caused by loose armature laminations. If good contact is secured on the commutator by the brushes for a certain period of time during the running of the motor and a flash or an open appears on one or more bars, the motor will have an appreciable drop in speed, the armature being carried over by its own momentum, and when good contact is again secured, the motor will pick up its speed. This making and breaking of contact in all probability causes the pulsating noise in the laminations, for when the motor starts to lose speed during the time that the flash occurs, and then suddenly picks up speed when good contact is resumed, their is a violent jar imposed upon the laminations. On the other hand, the pulsating noise could be caused when all connections were in perfect order, and the laminations are simply loose and are caused to vibrate by the effect of the alternating current. Practically the only way to eliminate the trouble with this motor would be to have the armature removed and have its commutator turned down, at which time it could be tested for open circuit and loose commutator bars. It would be a very difficult task for you to tighten up loose laminations. It is a job which could probably only be done properly by the manufacturer of the motor at their factory.

Boylan Even Tension Reel.

On page 233, issue of October 14, 1916, I gave a description of the invention of Gove S. Boylan, Salisbury, N. C., which was being worked out into its perfected form by G. R. Collins of that city. I refer to the reel which has a double hub. This reel has now been perfected, has been thoroughly tested by this department and by operators to whom this department has caused reels to be sent for test The new reel has our unqualified endorsement.

It is intended to, and in fact does, entirely do away with the necessity for a take-up friction in the projector itself. In its perfected form it consists of an ordinary well-made reel, with a wooden hub. At a casual glance it appears but little different from any other reel, but, as a matter of fact, it is *vastly* different, and the difference is going to not only save operators a tremendous amount of unnecessary worry through variation in take-up tension, losing the lower loop, etc., but is going to save many many thousands of dollars to the moving picture industry every year through the elimination of the various kinds of damage done to the film through excessive tension of the take-up.

As I have said, the reel looks very much like the ordinary reel, but here lies the difference. The wooden hub (when I originally described the reel the hub was of iron, but it has been discovered that a wooden hub serves the purpose equally well, and is much lighter, which removes the objection from the shipping point of view) is in two pieces, consisting of an outer ring of wood, inside of which is the inner hub which locks to the magazine spindle in the usual way. The take-up friction of the projector is set up tight, so that it won't slip at all, and the take-up tension is taken care of merely by the friction between the two hubs of the reel, the friction becoming automatically greater as the weight of the reel increases by the film being wound upon it.

It is one of those things which seem so ridiculously simple that you are inclined to smile when you first look at it. I really did not believe the thing would work at all, but, following the usual course, I caused reels to be sent to six operators in various sections of the country for test. To my surprise every one of the reports fully backed up Mr. Collins' claims. I then caused tests to be made here in New York city, and it was demonstrated to me that the thing not only actually worked, but it worked perfectly. The tension provided is ample, yet at no time is there any excessive pull. In fact, in the very nature of things, there cannot be.

The completed reel is the result of many months of patient study and experiment, and in its perfected form has been in continuous operation for about eight months. C. E. Linstruth, Carthage, N. Y., John Griffiths, Ansonia, Conn., F. F. Bell, Palestine, Texas, and W. G. Preddy, San Francisco, Cal., are four of the gentlemen who made tests of the reel. The names of the other two I cannot at the moment recall.

This reel will be known as the Boylan Even Tension Reel, and will be manufactured and distributed by the Automatic Reel Company, New York City.

I would strongly recommend to operators and theater managers that they secure a supply of these reels to be used in their theater. The cost will be small, and the saving to film will be enormous. At least get two of them and try the thing out. I hope and believe the reel will be adopted by the film exchanges in the very near future.

New Film Container.

The Hull-Salmon Manufacturing Company, Baltimore, Md., has presented to this department for examination and approval the Safe-T-First Film Cabinet, which I am very glad to say meets with our unqualified approval. The inventor of this cabinet has been working on it for something like two years. Eighteen months ago a model was presented to the department, but we were not at all enthusiastic about it, since while it had some good points it contained some very glaring faults.

The present cabinet has compartments for six reels, which, of course, takes care of an eight reel show, since there are at all times two reels in the projector magazines. They also make a larger cabinet which holds ten reels. They make it for 10 to 14 inch reels, but we would advise the purchase of the 14 inch cabinet because this size will hold the 10 inch reels, whereas the 10 inch cabinet would not accommodate the 14 inch reels. Each film is contained in a thoroughly fireproof individual compartment, separated from the other compartments by a solid block of fireproof insulating material 1¼ inch in thickness. The cabinet itself is round in form so that nothing can be laid on top of it. More than this, the individual compartment doors, which are also insulated with a thick block of the aforesaid material, raise up, and in so doing automatically lift the reel half way out of the compartment, the doors falling shut by gravity. They will not remain open unless propped up. In front of each compartment is a small metal frame containing a removable card upon which the operator can write either the reel number or the name of the subject, or both.

Underneath the cabinet proper, between the legs, and acting as a brace therefor, is a long narrow iron box, in the center of which is a compartment for hot carbon stubs, covered by a thick cast iron lid, hinged to the frame of the box. On either side of this carbon stub box is a compartment in which the new carbons are held in upright position, one for solid and one for cored.

It is solid, substantially made, and is beyond any question of doubt effective, in that it is convenient for the operator; takes up a minimum of space in the operating room, and thoroughly guards each reel from any fire danger due to an adjoining reel catching fire. I believe it is quite possible that this cabinet could remain in an operating room through a pretty serious fire without the reels in the compartments being damaged in any way.

The device, considering its excellence, is very reasonable in price. It is recommended by this department to the consideration of managers and operators contemplating the purchase of a film cabinet.

Speer Hold-Ark Approved.

The writer is in receipt of several letters from operators of known ability who have tested the new Speer Hold-Ark carbon. These reports are all favorable, therefore on the strength of that, plus what I have myself seen, I am prepared to give the Speer Hold-Ark carbon the approval and commendation of this department.

Wants a Handbook.

C. H. Richardson, St. Johns, N. B., says:

> If convenient kindly advise me as to whether or not your Handbook can be secured in this country, and if so, where I can get it. If I cannot procure it here, I will send direct to New York for one, as I mean to have a copy, no matter how much trouble it may take to get it. The last time I wrote the department I was in France doing my little bit against the Hun. I remained there for eleven months, and was just beginning to think I was immune from shell fire and all the other things they use over there for the purpose of killing people. But I got a rude awakening one day when a nice, litttle bullet came up and without stopping to knock went right into my left lung, passed on through and went gaily on its way, incidentally putting me out of business. I had a long spell in the hospital, but was finally patched up and it is now only a matter of time until my bellows reach their normal condition.

I don't exactly understand about this. The Brother apparently writes from St. John, N. B., but his address is given as 26th Canadian Reserve Battalion, Army Post Office, London, England. I do not know of any dealers handling the Handbook in the Maritime Provinces, although I believe they are kept in stock in Montreal and Toronto. I would suggest, however, that the better way would be to send the money direct to the Moving Picture World, 17 Madison Avenue, New York City.

I hope, Brother Richardson, your wind-pipe will get well and be as good as ever.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Obtaining a Sharp Focus With Motion Picture Lenses.

THE degree of definition required in motion picture negatives is far beyond that usually necessary in an ordinary photograph, and the coarseness of the ground glass ordinarily supplied for focussing screens is too great for accurate work, especially where the source of light is not of great strength.

A strip of glass or film the same width as the cine film, and two or three inches long is an almost indispensable part of the cameraman's outfit. It is slipped into the film race over the aperture opening and used in conjunction with a focusing loup or magnifier for obtaining an accurate focus.

Especially fine specimens may be made by the camera man himself by following these directions, which are adopted from methods described in The British Journal of Photography.

Carborundum powder may be relied upon, if the finest and purest quality is used, to produce a first-class focusing screen in a very short time. With the exception of the powder, the only thing wanted is a "rubber," which consists of a piece of glass fixed with cement to a block of wood, which serves as a handle. In use the glass or film to be ground is wetted, a little powder is thrown upon it, and then the rubber is brought into play. Of course, the surface of the rubber becomes ground as well as that of the plate, and when it is in this condition it works at its best. The time required depends on the size of the rubber. Using one about 2 inches by 1, a 4x5 screen can be completely and perfectly ground in five minutes or less. It is best to grind a large piece and cut out the best sections for use. A most useful application of the "rubber" is for grinding the backs of lantern or stereo slides. The former are sometimes, and the latter nearly always, all the better for being on ground glass, yet transparency plates on ground glass are not always available. A second cover glass is the usual expedient, but this adds unnecessarily to the weight and thickness of the slide. In view of the possibility of wet and dirt getting on the film side of the plate during the grinding process, it is very advisable to formalin, dry and varnish the side before grinding. Put the slide in a printing frame, glass side out, and grind with a small rubber. Take care that the slide is well backed up, and that the springs are strong enough to hold it up against the rubber. It can easily be packed up with a few spare or spoiled plates, or with cardboard, and then there will be no fear of the plate giving from the rubber, and so letting wet in under the frame rebate. When ground, the glass is cleaned while still in the frame, and on removal the film side should be found to be perfectly clean.

A series of three screens for general and special work is obtained as follows: Take three pieces of negative film and immerse them without any exposure at all in any non-staining developer free from bromide. At the end of five minutes remove two pieces and fix and wash them in the usual way. At the end of twenty minutes remove the third piece from the developer, and fix and wash that also. Next, iodize this third piece together with one of the others in a solution of iodine in potassium iodide. When the action is complete, rinse the pieces and bleach them in dilute ammonia. Then wash and dry. Finally, take the remaining film and immerse it in a solution containing ten grains of potassium bichromate, and five grains of hydrochloric acid to every ounce. When the chlorizing action is complete, rinse the film and put it into a fresh plain hypo fixing bath for ten minutes; then wash well and dry. You now have three screens of different degrees of density. No. 1 is a dense iodide screen, No. 2 a thin iodide screen, and No. 3 a thin "chromium" screen. No. 1 screen will be an excellent substitute for the ground glass in all ordinary work. It can be used without a magnifier or with one, and in either case it will show detail that would not be visible on a screen of ground glass. No. 2, the thin iodide screen, cannot well be used without a magnifier, but while it is too nearly transparent to permit focusing with the eye alone, it shows enough grain to render the use of the magnifier easy. There is no accommodation difficulty, and the detail visible on the screen is a revelation to those who have never used anything but ground glass. This screen is of special value for indoor work, such as architectural interiors and copying. No. 3, the chromium screen, is quite useless without a magnifier, being almost transparent to the eye. But with the magnifier a very fine grain becomes visible, and as it is perfectly easy to keep this grain and the image in focus at the same time, there is no accommodation difficulty. This screen is a substitute for clear glass, and is especially adapted for copying and for low-power photomicrography. For high-power work it does not seem possible to find any good substitute for clear glass, but with moderate powers the No. 3 screen seems to show almost as much detail as the clear glass, while it has not its disadvantages. The screens can be ruled in pencil or with fine cuts to give datum marks. We prefer a cross ruling of fine cuts made with a lancet, but this is only a matter of personal choice. The surface is somewhat readily abraded in the case of No. 2 and No. 3 screens, hence they should be carefully used. It must be remembered that no fine grain screen shows such a bright image as ground glass. In comparison the image looks dull, but this is a very minor matter, and the extra detail visible far more than compensates for the loss of brightness.

Douglas Carnegie, writing in reference to the fine focusing screens made according to the formulae given above, says that though the latter give much more detail than ground-glass screens, yet they labor under the disadvantage that, with the exception of a small portion of the image which happens to lie in the neighborhood of the line joining the eye with the optical center of the lens, the image as a whole is much dimmer than in the case of the coarser ground-glass screens, and, therefore, the eyes must be very carefully shielded from extraneous light, in order to permit of the composition and proper centering of the picture on the screen.

A novel screen is made as follows: A plate which has been exposed in the camera to a uniformly lighted sheet of paper is developed, fixed, and then placed in a bath of hydrogen peroxide acidulated with sulphuric acid. The bath is warmed to a temperature of about 20 degrees centigrade. In a short time the hydrogen peroxide removes the developed silver and concomitantly some of the gelatine in which the silver was embedded, leaving the remaining gelatine in a very faintly opalescent condition. The plate is now washed, treated with Farmer's reducer if it still looks brown, and dried. A screen so made has just enough optical irregularity to prevent the image being viewed through it, but not enough to militate against the presentation of a very fine detail in the focussed image. There is sometimes failure to get a good screen by this process even when observing the same conditions that in previous trials had led to satisfactory results.

A method of focusing, which avoids the trouble of "accommodation," which takes place when a magnifier is used with a focusing screen, containing a transparent patch, is as follows: The screen used is a plate of glass fairly heavily ground all over, with a view to a bright general image, with the exception of a small circular central spot, which is left transparent. Such a screen is made in a few minutes by sticking a small washer on the center of the plate and grinding round this with carborundum powder, using as a muller a small piece of flat glass to which a slab of wood has been stuck to act as a handle. A small strip of tinfoil cut with a razor is stuck across the transparent portion of the screen. On the unground surface of the glass, just over the region of the transparent disc, a small adjustable magnifier of about ½-inch focal length is permanently fixed. (The magnifier actually used was constructed from a cheap linen tester.) The magnifier is focused on the edge of the tin-foil slip and set. It is not necessary to bestow any especial care on this adjustment. The lens is now racked until there is no apparent relative movement, parallax, between the edge of the slip and any selected portion of the image seen through the magnifier when the eye is moved laterally across the field of view of the magnifier. This being the case, the lens image must of necessity lie precisely in the plane of the front surface of the screen. The function of the magnifier here, it will be noticed, is not to aid the attainment of that very uncertain condition, the exact position of clearest visualization of fine detail in the image, but simply to magnify a displacement. Hence there can be no complications arising from unavoidable accommodative changes in the eye.

The delicacy of this method of focusing is quite surprising; the most insignificant rotation of the focusing pinion from the position of zero parallax produces an easily perceptible relative displacement of the tin-foil edge and any selected image detail.

An Attractive Catalogue.

The 1917 catalogue of the David Stern Co. has recently come to our desk. It is well printed and illustrated, containing over sixty pages of matter descriptive of photographic equipment and accessories. There are many genuine bargains offered which may be safely accepted by our readers, this firm's reputation for fair dealing being a guarantee of satisfaction.

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Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Four Travel, One Zoological, Five Industrial and Two Topical Subjects Are Recorded.

Reviewed by Margaret I. MacDonald.

"Glacier National Park" (Pathe).

THE series of pictures being released by the Pathe Exchange, Inc., entitled "Our National Parks," is excellent of its kind. The scenes in Glacier National Park referred to here have been photographed with exceptional care, presenting a beautiful photographic ensemble. Among the various points of interest shown are Two Medicine Lake, Mount Rockwell, Mount Henry, and Dawson's Pass. This will be found to be a delightful release, presenting an abundance of scenic beauty. "Odd Small Birds" is an interesting short bit on the same reel with "Glacier National Park."

"Ascent of the Matterhorn."

"The Ascent of the Matterhorn" (Educational Films Corporation of America) consists of a series of beautiful views taken in the neighborhood of the famous Swiss mountain which raises its lofty peak among the clouds in defiance to the mountain climber. The Matterhorn shoots up into the sky something in the shape of a man's thumb, and the views close up and from afar contained in this film give an excellent idea of its difficulties and its beauties. Among the scenes shown are the village of Zermatt, the torrent of Zermatt, the Cabine at an altitude of 10,000 feet, the Monte Rosa, 15,217 feet in height; the Breithorn, with some fascinating scenes showing mountain climbers performing dangerous feats in trying to ascend this almost insurmountable peak, and other scenes of equal interest and beauty. A close-up is given of the soles of the mountaih climber's shoes, drawing attention to the fact that for lack of shoes of this kind many mountain climbers have met their death. A battle with the elements on a dangerous peak is a thrilling addition.

"Barbados, West Indies" (Mutual-Gaumont).

In "Mutual Tours Around the World No. 28" will be found some interesting views photographed on the Island of Barbados. Scenes in and around Bridgetown include Trafalgar Square, Swan street in the shopping district, Roebuck street and a typical street in the negro section. We also get some glimpses of the waterfront and of the homes of wealthy residents. The tomb of Ferdinando Paleologus, the last of the Christian emperors of Greece, who died in Barbados, is also of interest.

"Famous French Castles" (Mutual-Gaumont).

In "Reel Life No. 28" will be found views of a number of famous French castles on the river Loire. Among them are Langeais castle, Chenonceaux castle, Chimon castle, the residence of Charles VII in whose reign Joan of Arc met her doom; Blois castle, erected in the thirteenth century; Chambord castle, a residence of French monarchs and where once lived Stanislaus, king of Poland, and Ambroise castle, where Charles VIII lived. This subject presents many views of great beauty.

"Odd Hoofed Animals" (Educational).

Among the odd hoofed animals shown in this subject of the Educational Films Corporation of America are the dromedary with broad feet for traversing the desert and the Bactrian camel of Central Asia. There is also the musk ox of the arctic regions, showing the only one in captivity, with its thick coat and flattened horns growing close to its head. We learn that the musk ox is not only sullen, but dangerous, and is usually glad to do what damage he can. Then we are shown the llama of the South American Andes, and the guanaco, which is also a species of the llama. Splendid pictures of alpacas are included in the film, which is one of the Ditmars series.

"Caviar, a Russian Delicacy" (Mutual-Gaumont).

In Reel Life No. 56 we see how caviar, a Russian delicacy, is prepared for the table. We learn that it is made from the roe of the sturgeon, that it is dried and cured before being packed in barrels for shipment. The poorer grades are sold to Russian peasants, who consider caviar one of the most important articles of their diet.

"Sugar Industry of Barbados" (Mutual-Gaumont).

In Reel Life No. 56 will be found an interesting and well-illustrated description of what constitutes the sugar industry of Barbados. Here we see the natives cutting and hauling the sugar cane for which labor they are paid a few pennies per day and are given all the cane they can eat. We see the cane taken to the old-fashioned mills, which are driven by wind power, and picturesque sights these odd-looking windmills present. Here the cane is pressed through rollers which crush the juice from the cane into receptacles in which it is later carried to the heating vats. The subject is quaint in detail, showing as it does how primitive are the people and customs of Barbados.

"Loading Sugar Cane in the Barbados."

"The Toothsome Crab" (Mutual-Gaumont).

In Reel Life No. 55 we learn how the coast waters are dredged for crabs, and how they are cooked alive at a steam pressure of 80 pounds. The crabs are cooked in vats for seventeen minutes, when they are removed and given into the hands of women and girls, who quickly remove all edible portions for canning purposes. We are also shown close-ups of individual crabs, male and female, and also the crab eggs which adhere to the swimmerets until ready for hatching.

"Beating the High Cost of Furs" (Mutual-Gaumont).

A California rabbit farm is looked over for our benefit in Reel Life No. 55. Here we see some of the 500 rabbits where are kept there for breeding purposes, and we learn how the skins of the rabbits are dried and cured and prepared in ways which would defy all but an expert to tell the difference between the imitation ermin, sable or stole turned out from this Californian rabbit farm.

"The Desert Harvest" (Paramount-Bray).

In the Pictograph No. 70 will be found an interesting group of illustrations which show the result of the wonderful work which has been accomplished in the plant world by Luther Burbank. Specimens in the desert wastes of our continent where the prickly cactus abounds are compared with the cactus under cultivation, which have been made smooth skinned and spineless, and whose fruit is now fit for food. The subject is an interesting one.

"School for White Wings" (Paramount-Bray).

From the Paramount-Bray Pictograph No. 70 we learn that a school has been established in New York City for the training of our street cleaners. Here the man whose ambition turns toward the cleansing of our city streets learns how to wield a broom and scraper, how to harness and handle a horse, and how to handle an ashcan without spilling its contents. This subject is a revelation to many of us who believe the street cleaner has only to don his uniform and take his place in the street.

"Speeding the Spoken Word" (Mutual-Gaumont).

Something of how the work of making it possible for us to communicate by word of mouth with our friends and acquaintances at a distance is conducted is explained in Reel Life No. 55. Here attention is drawn to the long stretches of desert or mountain lands which have to be traversed and the obstacles overcome by the employes of the telephone companies in placing lines of communication across the continent, for instance. We see the men erecting the poles and placing the wires, and doing in fact all of the necessary work for the perfection of the system. We are also taken into a central office where we see the telephone girls at work. An interesting and well-illustrated subject.

GAUMONT PICTURES JOFFRE.

The Gaumont Company have been especially fortunate in snapping some of the best poses of General Joffre that have been presented to the public in film. These pictures, taken during New York's reception to the French Commission, show close-ups of him as he is engaged in friendly conversation with some one at his side. They were snapped when he was apparently unconscious of the presence of the camera and help us to understand why to the soldier who wrought a change for the whole world at the battle of the Marne has been fastened the appellation of "Father" Joffre. In the Gaumont pictures we get a glimpse of the man as he really is away from the grim duties of battle, responding to the appreciation shown him by the American public. We have to speak of these pictures because they appeal to the heart as well as to the bump of curiosity. They will be found in the Mutual Weekly No. 124.

Terry Human Interest Reel

A. Kay Company Distributing Series on Physiognomy Based on Studies of Jessie Allen Fowler.

A SERIES of films in which the cartoon work has been executed by Paul H. Terry is being distributed by the A. Kay Company, of 729 Fifth avenue, New York City. The cartoons contained in these films are based on the studies of Jessie Allen Fowler, and claim to teach us how to read the capabilities of individuals by the shape and size of facial features. No. 1 of the series, which is entitled "Noses," displays various specimens of this organ and tells the dominant characteristics of the owners of these particular noses. To back up statements made with regard to the qualities found behind the noses, pictures of men whose achievements are well-known and who possess these certain types of noses are shown, among them Napoleon, Joffre, President Wilson, Roosevelt and Rubens, the painter.

On the last half of this reel, which consists of 900 feet of film, will be found another interesting subject, entitled "Foreign Spots in New York," most of the scenes of which were photographed on New York's East Side. The types of humanity which are shown in close-ups in the film and scenes of human interest in the foreign settlements of New York are unusually well chosen.

New Series for Coronet

"Interesting Incidents Here and There" Follows the Screen Magazine Idea and Has an Individuality All Its Own.

IT TAKES a long time for some of us to awaken to the true significance of the signs of the times; and while some people have been harping on the unpopularity of the educational or informational type of film the live producer has discovered that the public really does want to be educated, but in an up-to-date manner. In other words, it wants all its "show" stuff to be presented in theatrical style. The success of various screen magazines which have sprung into existence in the past year or so are proof positive of this.

Nos. 1 and 2 of a new series of the screen magazine type which is being released by the Coronet Film Corporation, entitled "Interesting Incidents Here and There," consists of tidbits from various parts of the universe. In No. 1 are presented scenes in London, England, opening with a military parade across St. James Square. The town crier also figures by way of a novelty in the English portion of the picture. Scenes in Russia include some interesting types, among them the old clothes man. In Egypt we see steamships about to enter the Suez Canal; and the scenes in Lapland will be found particularly interesting. In the West Indies are seen women carrying bundles on their heads, and also the selling of rope tobacco by the yard. In Japan we see women diving for lobsters and seaweed; and in Ceylon we learn that the women pick tea while the men sail their boats. This reel is completed by a botanical subject, entitled "Do Plants Think?"

No. 2 of the series includes close-ups of a steam shovel at work, broncho breaking, a life saving crew at practice, and some splendid scenes showing the English fire fighters at work on a real fire.

Rialto Animated Magazine

Interesting Subjects Including a Detailed Illustration of the Manufacture of Shoes Comprise Rialto Animated Magazine.

AS IN many other instances, S. L. Rothapfel has again taken the initiative and is putting together his own screen magazine. In doing so he chooses subjects which he believes will interest his patrons from the Mutual, Universal, Hearst-Pathe and International Film Service Weeklies. In addition to topical subjects in the Rialto Animated Magazine for the week of May 13 there was included a well-detailed illustration of the manufacture of shoes. The picture takes us to a shoe factory where we see the uppers of the shoes being cut from pieces of prepared leather, and the soles being cut a number at a time from the more substantial leather required for the sole of a shoe.

The inserting of the eyelets in the uppers is done before they are stretched on lasts and machine sewed to the soles. Finally the welt is attached to the sole, and is trimmed and sewed. This subject was attributed to the Mutual Film Corporation.

Another subject of special interest in this magazine is the opening of the trout season in California. This includes some pretty scenes along river banks where anglers of both sexes are seen hauling in their catches.

The second installment of "Sailors of France" is also included in the magazine, showing the French torpedo boats and submarines in action.

Picture Business Healthy, Says Hoffman

Distributor on Return from Western Trip Declares He Finds No Trace of Pessimism.

"New faces, new interests everywhere," declared M. H. Hoffman. "That was one thing that impressed me very strongly throughout my entire trip to the West Coast and return. My trip, which was taken primarily for the purpose of closing a deal with Izzie Bernstein to handle his productions served to convince me of many deductions I had made on a previous trip only about eight weeks before.

"I hear many people saying that the industry is in a chaotic state. Personally, my opinion is that it is in a healthy condition and denotes the evolution of the business into an industry.

"Old policies, old methods and the disciples thereof are rapidly disappearing from motion picture ranks. Generally speaking, I would say that the exhibitors are in a prosperous condition throughout the entire Western States which I covered. I noticed many new and most pretentious moving picture theaters being built in all sections. Nowhere was there a note of pessimism on account of war conditions or possible future troubles. Film men, like other loyal business men, are keeping their heads and anticipate no great difficulty in weathering whatever storms may arise.

"The open market has arrived and is here to stay. I believe that, within the very near future, the bigger moving picture houses will book far in advance, in a similar manner to that employed by legitimate houses.

NEWMAN EQUIPS NEW OAKLAND THEATER.

The Newman Manufacturing Company, 717-721 Sycamore street, with branch located at 68 West Washington street, Chicago, recently installed all the brass railing work around the orchestra pit, auditorium boxes, loge boxes, balcony and lobby of the new Oakland theater.

Patriotic and Red Cross Films

Abundance of Scattered Material of Excellent Quality to Be Found with Various Producing Companies.

AN exhibitor to be able to place before his patrons patriotic inspiration has only to look about him among the various news weeklies which are at the present teeming with pictures of this form. What they present, however, are necessarily short bits bearing on what is happening in the way of patriotic demonstrations or current military events. These short bits are presented in a stirring manner and doubtless aid materially in inspiring the youth of the country to action. The Universal Film Manufacturing Company, for instance, are issuing an additional weekly release known as "Current Events," which is composed entirely of patriotic matter; and the Hearst-Pathe News, the Mutual Weekly and the Animated Weekly are all in the market with subjects of this kind. Films demonstrating Red Cross work are harder to find, although some of the weeklies have snapped a few things of more or less neutral interest. For instance, No. 37 of the Hearst-Pathe News shows the Red Cross adopting German shepherd dogs; while the Selig-Tribune No. 34 shows fifty Red Cross nurses arriving at El Paso, Texas, to report for duty at the base hospital at Fort Bliss. Considerable of the film material on either of these subjects will be found to be scattered and dealt out in short bits as already referred to. The following list of pictures, some of which are lengthy presentations, may be useful to those looking for films of this sort:

American Soldier in the Philippines—Educational Films Corporation of America.
Battle Hymn of the Republic—Vitagraph.
Declaration of Independence, The—Educational Films Corporation of America.
Eagle's Wings, The—Bluebird—(Five part military drama).
How Uncle Sam Prepares—Pioneer Film Corporation—(five parts)—126 West Forty-sixth street, New York.
Making of a U. S. Jackie—(Reel Life No. 15)—Mutual-Gaumont.
Manning Our Navy—Mutual-Rothacker.
Mobilizing the Red Cross—Paramount-Bray-Pictograph No. 61.
Mothers of France—World Film—(multiple reel war drama).
Our American Boys in the European War—Triangle—(showing the Red Cross Ambulance Corps at work in France).
Uncle Sam Awake—Rogson Film Company, 218 West Forty-second street, New York City.
United States Guard in Action—(Reel Life No. 28)—Mutual-Gaumont.
United States Soldier, Making a—Universal-Powers.
Zeppelin Attack on New York, A—Mutual-Rothacker.

A PICTURE THAT TALKS.

Here is a picture that tells its own story—or rather one round which almost any exhibitor could write one. It is not a still from any forthcoming "production"; if it were there might be a reason to fear the success of the flotation of the Liberty Bond. It would mean the withdrawal from the ordinary channels of trade of too large a sum of money.

Douglas Fairbanks, Mary Pickford and Charlie Chaplin.

The "still" was snapped at the Artcraft studio. As the story comes to us, Mary Pickford and Douglas Fairbanks telegraphed Charles Chaplin over at the Mutual studio that they contemplated suing him on account of sore ribs as a result of viewing one of his pictures. That the comedian has succeeded in compromising the "difficulty" is apparent from the smiles on the faces of the three players whose salaries have been the subject of much discussion in the committee rooms of Congress. While undoubtedly the three have read these outbursts, there is herein no evidence that any of them are thereby disturbed.

Taking it by and large, it sure is a most interesting picture, one possessing almost limitless possibilities in the way of speculation—taking that last word in any old sense you like.

Essanay Cuts Out Depressing Stories

Will Confine Its Production to Subjects of Lighter Vein—Now Purchasing Rights.

PRACTICALLY all future Essanay features will be of the straight comedy or comedy-drama type. To make people laugh and forget their troubles will be the chief aim of these pictures. Acting along this line, President Spoor announces he has purchased the rights to many fiction stories by celebrated authors which have been written in the lighter vein. These will be picturized and put on the market as soon as possible.

"Moving pictures will play an essential part in this great war in which our country is now engaged," said Mr. Spoor. "The sooner exhibitors come to a realization of this fact the better they will be enabled to meet the demands of their patrons. I have just received elaborate reports from our offices in London and Paris. These reports cover the changes which the war has wrought in pictures in those countries. Whereas photodramas which tore at the heart and unfolded the depressing, vicious conditions of life were in vogue prior to the opening of the war, the fact is just the reverse now. The people have enough to depress them with the suffering which their kinsmen are undergoing on the battlefields. They demand pictures which will ease their minds momentarily. Comedy-dramas and straight comedies are what they want, and about the only pictures they will patronize.

"So it will be in this country, I firmly believe. Motion pictures will perform the same functions at home that the Red Cross will perform overseas, in the trenches. It will be up to motion pictures to do a major part of stemming the swelling tide of sorrow. Therefore exhibitors should be forewarned to provide their future programs with pictures of the lighter vein—pictures which will make their patrons laugh away their sorrows and fears of what may be happening to their loved ones across the seas.

"It is for that reason that Essanay will give preference in its productions henceforth to comedy-drama and straight comedies—pictures which will cheer rather than add to the depression. There will be an increased demand for short productions."

"Universal Current Events"

A Patriotic Reel Made to Meet the Demands of the Present Day Holds Special Interest for the Public.

THE Universal Company, having felt the pulse of America's masses, has taken it upon itself to issue a new weekly which is known as "Universal Current Events" and is composed principally of patriotic subjects. In it will be found reflections of what has happened in various parts of the United States in connection with things military and pertaining to the preparations under way for the present war.

In No. 1 such subjects as the following will be found: Wilson and Marshall at America's Helm Will Pilot to Victory; Thomas Alvah Edison, Wizard of Wizards, Out After U-boats; Appeals to Russian Workingmen to Stand Firm for Humanity; Back to Old Friends—Wooden Ships Once Again to Their Own; Middle West Greets French Mission with True American Spirit; French Envoys Greeted by Millions on Reaching New York.

No. 2 shows some official French war pictures, some excellent views of our American hornets, which will aid in destroying U-boats; planting all available space at Fordham Hospital, and a number of other subjects equally interesting.

NEW DEAL FOR K-E-S-E EMPLOYES.

A policy, which first results already prove, is to create a new bond between exhibitors and a distributing concern, has recently been adopted by K-E-S-E, Inc. Every branch manager and salesman is now in a position to profit in proportion to his actual worth to the company in the same relative manner as if he were a stockholder. With a definite quota to obtain, a specified territory to work in, and a monetary interest in the welfare of his own individual territory, each representative will be able to supply assistance and service to his exhibitors in a manner never before attained.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Kentucky League to Reorganize

Meeting Held in Louisville—Herrington Talks on Trade Conditions.

F. J. HERRINGTON, national organizer for the M. P. E. L. of A., arrived in Louisville on Saturday, May 19, following a trip of almost a month, which carried him into the far South. At Memphis, Tenn., he discussed organization of a Tennessee branch with E. L. McElravy, of the Majestic Amusement Company, who will be acting chairman at a state organization meeting to be held June 19 to 20. A charter has already been applied for.

Upon reaching Louisville Mr. Herrington sent out cards to the leading exhibitors of the state, asking them to come to Louisville for a meeting at 11 o'clock on Tuesday, May 22, at the Hotel Henry Watterson. The Kentucky League has not been affiliated with the National for two years, and Mr. Herrington is endeavoring to get the state back in line.

L. J. Dittmar, president of the state association, happened to be in Jacksonville, Fla., and the meeting was called on such short notice that only a handful of local exhibitors were present. However, some interesting discussions were heard concerning exhibiting, big things gained through state and local organization, and such matters as the proposed ten per cent. war tax, censorship, etc., were taken up.

So far everyone is in the dark on the war tax matter, but if such a tax has to go into effect, it is thought locally that the ticket tax on tickets issued through the Government will probably be the best proposition. Mr. Herrington discussed this matter at some length. He also talked on the subject of white and pink show permits, such as have been used in Chicago.

Other topics discussed included the matter of featuring stars rather than pictures, and what this meant in the way of additional cost to the exhibitor. It was also said that the present method of handling films through the exchanges was expensive, and the exhibitor was forced to pay the freight. The matter of general film exchanges to handle films for various companies in given localities was discussed. One of the exhibitors claimed that the star proposition was similar to the star's situation in baseball, and that the situation would remain bad until the producers worked around to a system similar to that employed by the big basefall leagues, where reserve clauses prevent the star from forcing contracts or jumping to other clubs.

It was alleged that at the present time the exhibitors are bidding against each other for the service, while the producers are also bidding against one another for the services of the star, with the result that no one is getting much of an advantage, and the cost of production and exhibiting has mounted too rapidly for the good of the business.

This has been shown in the past few years in the fact that hardly a city can boast as many picture houses as was the case three years ago. There have been too many houses, and they couldn't all make money when forced to pay such high prices for film material, and the producer has been forced to work his prices up due to the steady bidding up of the services of the star.

Exhibitors present at the meeting admitted that the picture business had worked around to a point where the picture was a side issue, and that the public was paying to see the star perform in much the same way as they go to see Wagner play with the Pirates, Cobb for Detroit, or Walter Johnson for the Senators.

One exhibitor alleged that many producers have paid so much money for the star's services, that the rest of the cast was mediocre, in fact the lowest class talent. This condition has resulted in the star getting a better position and a stronger play all the time.

In this connection reference was made to the system employed by the exhibitors of England, who it is alleged are in control of the situation there. It was stated that in England the exhibitors have not overbid one another for service, and work together in harmony, and that conditions for the exhibitor are considerably better than in this country.

The talk on baseball, brought up by the local men, was taken up by Mr. Herrington, who called attention to the fact that the press has never been as liberal with the moving picture exhibitor as with the baseball magnate. "There are ten moving picture or star fans in this country, to one baseball enthusiast," said Mr. Herrington. It was further stated that 1,000 words of free space were annually devoted to baseball to one word devoted to pictures, while on the other hand the moving picture people pay $5 in advertising to $1 spent by the baseball people.

In discussing local organizations Mr. Herrington referred to the work done by the Pittsburgh League, which employs a secretary and has an office or loafing place for members and visitors, where they can get together and discuss conditions. This local also handles supplies, and furnishes them to members at far less than they can be purchased elsewhere as a rule. Automatic tickets which on the open market cost about $100 per million, have been furnished to association members at $47.50 per million, printed on both sides.

Mr. Herrington proved himself an able talker on the exhibitors' troubles, and answered many questions and straightened out the members on a number of matters. Due to the small attendance present nothing was done toward organizing, but an effort will be made probably to get the Kentucky exhibitors together just before or just after the Tennessee convention. At this time a good crowd should be present, as there will be plenty of time to get things in shape for such a meeting.

Mr. Herrington stated that he would be glad to come back to Louisville and aid in getting the association back on its feet, and asked the local men to look into the situation, and advise him of what might be expected.

Louisiana Exhibitors Aroused

War Tax Situation Stirs Them Up to Action—State League Growing.

THE members of the Motion Picture Exhibitors' League of Louisiana, the recently organized body with New Orleans exhibitors as charter members, held a meeting on May 22 to consider among other matters the question of the special war tax which is proposed to be levied upon motion picture theaters. Extensive discussion was given the subject, but nothing of a positive nature was accomplished. The effort of the exhibitors is being employed to devise some methods by which the ten per cent. tax on gross receipts may be eliminated, or modified. There is very little doubt that the imposition of this tax will put a good many of the lesser picture shows out of business.

The exhibitors are confronted with a delicate and at the same time a desperate situation. They do not want to be placed in the attitude of being unpatriotic, but at the same time they do not contemplate the loss of their livelihood with a cheerfulness that is unalloyed. As a matter of fact the New Orleans exhibitors have been hit pretty hard in the matter of taxation recently. They have not yet recovered from the payment of a state and city tax that was admittedly excessive. They had no organization and what was everybody's business proved to be nobody's business, with the result that the theatrical tax was slipped over on them and nobody awakened to the danger until it was too late. Several theaters were compelled to close on account of the demand for the payment of this tax and others have been having a sort of a struggle ever since it was imposed. Profiting by the lesson, the Motion Picture Exhibitors' League of Louisiana was formed. It has not been the howling success that it should have been. Jealousies and bickerings have impaired its usefulness and threatened its life until it became imperative that some action be taken. Hence the meeting on May 22. Many new members were enrolled and the progressive element in the organization succeeded in some measure in impressing the suspicious members with the importance of concerted and vigorous action.

It was arranged to send President A. G. Guegle, of the League, on a tour of the state for the purpose of increasing the membership. It is expected that this trip will result in marked improvement in the strength of the organization. There is little doubt that the exhibitors outside of New Orleans are more kindly disposed toward an effective organization than are those of the city where the personal interests crowd and sometimes overlap each other. The leaven of organization has long been working and it is believed that a little effective work at this time will result in great good. When confronted with a common disaster the exhibitors are likely to forget their personal prejudices and work together. Meantime the members are still casting about to suggest some means of war taxation which shall enable them to bear their just proportion of the national burden and at the same time protect their business from the danger of annihilation.

Preparing for Pennsylvania Meeting

Much Talent Secured and Many Features Planned for Entertainment.

MEMBERS of the Exhibitors League of Philadelphia are hustling to make the coming state convention to be held at the Parkway Auditorium, Broad and Race streets, on June 25, 26 and 27, the best ever held. From the way they have been going at things it looks as though they would make good.

The entertainment committee announces that they have obtained talent for the occasion, which far exceeds anything they ever dreamed of.

Spaces for the program and for booths at the exposition to be held in the auditorium of the Parkway Building are being gobbled up fast. In fact, so great is the demand for floor space and program that the committee in charge of this work expects to have the entire allotment distributed before the first of June.

The American Fotoplayer Co. have offered the finest fotoplayer they have on hand for the use of the exhibitors during the three convention days, while the services of at least a half dozen of the best organists in Philadelphia have been offered for the occasion. In addition to this a twenty-piece orchestra will help supply a big time in store for all who attend, and from the number of applications for membership thus far received, the success of the affair is already assured.

A ladies' reception committee has been appointed consisting of Mrs. J. O'Donnell, Mrs. C. H. Goodwin, Mrs. B. Amsterdam, Mrs. E. M. Greenberg, Miss M. Reeves and Miss M. Strain. These ladies will take full charge of entertaining the wives of the delegates. Many interesting affairs have already been arranged.

A bevy of the prettiest girls Quaker City can boast of has already been chosen to attend the booths at the exposition.

HERRINGTON ADDS ANOTHER TO THE LIST.

F. J. Herrington, the National League Organizer, called a meeting of the Exhibitors of Memphis, Tenn., on Friday, May 20. His appeal for organization of the State Exhibitors into a State League was met with immediate response and the following call was issued to all the exhibitors of Tennessee:

"National Organizer F. J. Herrington at our request has called a State convention for Monday and Tuesday, June 19 and 20, 1917. We have named date, now you name the city. Wire answer.

"CHAS A. McELRAVY, Acting Chairman,
"Majestic Amusement Co., Memphis, Tenn."

Already the Memphis exhibitors have made application for a charter from the Motion Picture Exhibitors' League of America. This work which Organizer Herrington has accomplished in the short time he has been swinging round the circuit is nothing short of marvelous and stamps him as possessing the qualifications for the position which he so ably fills and so commendably performed when he was the National League's president in 1916.

Milwaukee Exhibitors Protest War Tax

Declare Move Will Drive the Theaters Out of Business—Production Cost Heavy.

ASSERTING that the proposed war tax of 10 per cent. on the gross receipts of motion picture theaters would drive the majority of the houses out of business, Milwaukee members of the Motion Picture Exhibitors' League of America, at a meeting in the Wisconsin Hotel on Monday, May 21, decided to call a state convention to consider the question on May 31 and June 1.

The imposition of the tax would be oppressive, it was declared, because of the heavy overhead cost of producing and exhibiting pictures, a considerable percentage of moving picture houses in this city and state are not now making both ends meet. The exhibitors declared they are willing to stand a tax of 10 or 15 per cent. on the net receipts, but they take the stand they should not be compelled to pay a special tax on a losing business.

Protest against the proposed assessment will be sent to the Wisconsin members of Congress, to whom it will be represented that the exhibitors are willing to pay any just tax that may be devised.

The meeting was addressed by Fred J. Herrington, national organizer of the League.

The Milwaukee exhibitors are sending letters to all state exhibitors to attend the state convention, and are expecting a large attendance.

The election of delegates will take place for the national convention at Chicago, in July.

Wide Interest in National Convention and Exposition

Delegates from Twelve More States Than Were Represented in 1916 Will Attend the Big Show in July—Far Away Alaska Will Send a Delegate.

ABOUT twelve new states have been admitted into the National League since the National Exposition and Convention of 1916, so that a much larger gathering of representative exhibitors from all over the United States will be present at the convention this year. Wisconsin has just signified her intention of coming in, and has promised to send delegates that are noted for their ability and agressiveness in the interests of the trade.

Miss Rose Tapley, the Vitagraph star, who is making a tour of the United States, called at League headquarters last week and renewed her acquaintance with numerous friends to whom she was introduced at last year's exposition.

Miss Tapley stated that many exhibitors with whom she talked said that they feel it is their duty to attend the coming convention and exposition. They realize that in order to meet unjust taxation, censorship, high licenses, etc., there must be unity of action by producers and exhibitors.

Ludwig Schindler has just invited four progressive exhibitors from Juneau, Alaska, to the Seventh National Convention and Exposition, and it is expected that at least one will represent Alaska at the big affair in July.

Replies are still coming to Exposition headquarters regarding the contest for the best advertising feature or novelty, for the purpose of making the Exposition more popular and successful. Manager Schindler invites "the boys" everywhere to keep on sending in these suggestions, in the hope that some of them can be utilized beneficially. It should be borne in mind that the $50, $35 and $25 prizes offered are still standing, awaiting a winner.

Several artists are now working on the decorative and color schemes for the Coliseum. Sketches are being submitted and the best one will be selected by a board of judges.

A program is being mapped out, of which the keynote will be "something doing all the time." Special and novel features will be introduced during the run of the Exposition that cannot fail to appeal to all classes of people in Chicago.

EASTERN PENN. EXHIBITORS MEET.

The Eastern Pennsylvania Exhibitors held their second monthly meeting in the B. P. O. Elks' Club at Reading, Pa., on Thursday afternoon, May 24. There were twenty-five exhibitors in attendance, with Sam Spedon, of the Moving Picture World and "Wid" Gunning as invited guests. The objects of these meetings is not for organization as an association or league of exhibitors; they are held to get together in a spirit of good fellowship and discuss the questions pertaining to their business interests and act conjointly in bettering business conditions. It was found necessary that the body in meeting each month should have some distinctive title, and therefore it was voted as the sense of those present that they call themselves "The Eastern Pennsylvania Ex-

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Wisconsin League at Milwaukee, May 31 to June 1

Kansas League at Wichita..........June 4 and 5

C. E. Glamann, president, Wellington, Kan.
P. J. Concannon, secretary, Emporia, Kan.

Michigan League at Hotel Pantlind, Grand Rapids June 12 and 13

August Kleist, president, Mt. Clemens, Mich.
A. J. Moeller, secretary, Howell, Mich.

Texas League at Galveston......June 12 and 13

E. H. Hulsey, president, Galveston, Texas.

North Carolina League at Oceanic Hotel, Wrightsville Beach, Wilmington, N. C., June 14, 15, 16

Percy W. Wells, president, Wilmington, N. C.
H. B. Varner, secretary, Lexington, N. C.

Tennessee Organization Meeting (Place to be selected)........June 19 and 20

Charles A. McElravy, acting chairman, Memphis, Tenn.

Pennsylvania League at Parkway Auditorium, Broad and Cherry Streets, Philadelphia, Pa. June 25, 26, 27

C. H. Goodwin, secretary, 606 Abbott Building, Philadelphia, Pa.

Convention Headquarters, 1225 Vine Street, Philadelphia, Pa.

National League Convention and Exposition at Chicago, July 14th to 22nd

Headquarters of Exposition—1416 Masonic Building, Chicago

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

hibitors," and chose as the permanent chairman Frank D. Hill, of the Lyric Theater, Reading, Pa., and Chas. F. Oldt as secretary. The next meeting will be held at Easton, Pa., on Thursday, June 14.

GOOD MEETING AT GRAND RAPIDS ASSURED.

As the dates of the annual convention draw closer, Secretary Moeller reports that interest and enthusiasm seems to be increasing, and there is really going to be a good attendance. Those from Detroit are planning to leave together in a body and every effort is being made to bring out a large representation from every part of Michigan. Many of the exhibitors will drive to Grand Rapids in their motor cars—those who are lucky. This is just a reminder of the convention dates—June 12 and 13—Hotel Pantlind—Grand Rapids.

APPRECIATIVE WORDS FROM CALGARY.

From the Canadian West was received this telegram on the morning of May 25, signed by the Exhibitors' Exchange Managers' Association and Operators of Calgary:

Calgary, Alberta, May 24.

Editor Moving Picture World:

Our newly initiated Big Chief Manhattan of the Scarcee Indians, formerly Richardson of New York, was tonight allowed to board train for Great Falls after having spent thirty strenuous hours with us.

If we succeeded in agreeably surprising our new chief we still remain indebted to him for the most interesting and instructive address ever heard in this city.

It was enjoyed by every exchange manager, exhibitor and operator in the city, with one of our guests traveling five hundred and fifty miles and still feeling more than repaid for the trip.

A thousand thanks to your publication for giving us this educational feast.

SCHINDLER IN TOWN.

Ludwig Schindler, of the Chicago Exhibitors' League and manager of the National Exposition, arrived in New York City, Monday, May 28, and will remain the entire week.

Screen Club Entertains "Pop" Lubin.

Inaugurates Series of Monthly Dinners with Veteran Picture Man as Guest—Pleasing Entertainment Given.

ON SATURDAY evening, May 26, the Screen Club gave a dinner and entertainment at its club house, 117 West 45th street, New York, at which the guest of honor was Siegmund Lubin, affectionately known to the craft as "Pop." One hundred members of the club and some guests were present to pay their respects to the veteran motion picture producer, who was in fine fettle and who enjoyed the occasion to the utmost.

Edwin Carewe was master of ceremonies and introduced the guest of the evening in a few eulogistic remarks, to which "Pop" responded in his well-known humorous vein. Others spoke on the same topic.

The dinner was excellent and the entertainment which followed was novel in its character and greatly appreciated. Several pictures—old and new, by way of contrast—were shown.

It was announced that the occasion was the first of a series of monthly dinners and entertainments to be held by the Screen Club.

HOROWITZ TO ASSIST YOUNG.

James Young, who will direct the production of Bessie Barriscale's first independent production to be released by Paralta Plays, Inc., a screen version of Grace Miller White's novel, "Rose O'Paradise," will have William Horowitz for his principal assistant.

Robert T. Kane, vice-president of Paralta Plays, Inc., who is organizing Miss Barriscale's staff, picked Mr. Horowitz. Mr. Horowitz is well known for his important work as assistant to Cecil B. De Mille, with whom he was associated during the past three years.

Mr. De Mille was so attracted by Mr. Horowitz's dynamic energy that he offered him a position as assistant in the Lasky studio.

"THE MOTH" NEW TALMADGE PICTURE.

Lovers of motion pictures are beginning to look forward with interest to the next production in which Miss Norma Talmadge is to appear. This photoplay, an intensely fascinating drama of society life which abounds in the emotional possibilities which long ago gave Miss Talmadge an opportunity to prove herself in the front rank of screen actresses, will follow the release of "Poppy," and will be distributed through Selznick Pictures. It has been entitled "The Moth," and Miss Talmadge is now busily at work in her studio at 318 East 48th street, directing every detail of the drama, which gives promise of being one of the most artistic of her screen productions.

Fire Rules Unchangea in Coming Year

Decision Reached By Fire Protection Authorities As Result of Protest By N. A. M. P. I.

NO new rules are to be adopted this year governing the handling of motion picture film by the National Fire Protection Association, which had the subject under consideration at its recent convention held in Washington, D. C., although a report was presented by the association's committee on explosives and combustibles recommending important changes in the film regulations.

Owing to the protest filed by the National Association of the Motion Picture Industry it was decided to withhold definite action at this time and to co-operate with the motion picture interests as represented by the National Association.

This should be welcome news to every branch of the trade which would have been seriously affected by the new regulations had they been adopted, as it has been the practice of the National Board of Fire Underwriters to act favorably upon the recommendations of the N. F. P. A.

Albert De Roode, of the committee on fire prevention regulations and insurance, addressed the convention as a delegate from the National Association of the Motion Picture Industry, which is a member of the N. F. P. A., and filed a brief setting forth the arguments of the film interests against the proposed rules.

Gaumont Men Off to the War

Five Employes Enlist in Flushing Company and Actor Goes To Madison Barracks for Training.

WITH the London and Paris plants depleted of manpower by the war, the Gaumont Company now faces the same condition of affairs at its Flushing, N. Y., studios and laboratory. The first call to the colors takes five men from the factory. They are members of Company I of the Tenth New York Regiment, National Guard. The men who go with the militia unit are M. Blundell, B. Holmes, S. Field, H. Schaefer and F. Peters. It is expected that the draft for the National Army will make further Gaumont inroads.

From the actors who have appeared prominently in Gaumont productions the government has chosen Henry W. Pemberton for intensive training at the officers school at Madison Barracks, N. Y. Mr. Pemberton has been a member of the Gaumont stock company, appearing in many heavy roles.

Among those disappointed in not receiving a "first call" to Plattsburg after having passed the local examinations and having been sworn in was Harry King Tootle, publicity manager of the Gaumont Company. He hopes to go to the next camp.

Capt. Hay Collaborates With De Mille

Author of "First Hundred Thousand" a Visitor at Artcraft Studio in Los Angeles.

IN ORDER that every detail in connection with the intimate war scenes of Mary Pickford's forthcoming Artcraft production, "The Little American," should be correct, Cecil B. De Mille, the director induced Captain Ian Hay Beith of the British Army and author of the famous book, "The First Hundred Thousand," personally to supervise these scenes.

The scenes depicted the French army being driven back by the invading Germans, through a French village. The form of retreat and the working of the famous "75" guns were gone through under the supervision of Mr. De Mille and the military technical director, John Brown, recently of the American Ambulance Corps in France, and with the exception of a few minor details was pronounced perfect by the Captain.

After the scenes were finished, Captain Beith was induced to give a short talk to the entire force at the Lasky studio on his experiences in the trenches. Standing on a table in one of the big sets, surrounded by the French and German soldiers appearing in the Pickford picture, carpenters and the members of the stock company, the captain talked for nearly an hour and was most enthusiastically applauded.

EDWARD LANGFORD ENLISTS.

Langford, one of the most popular of the "featured" players under the management of William A. Brady, has enlisted in the United States army, and will not return to the screen drama until the war is over. His final play before joining the colors was "Partnership" with Gerda Holmes and Arthur Ashley, directed by George Archainbaud.

Irwin Rosen Organizes Company

Forms Progress Feature Picture Company to Produce and Exhibit—Roy McCardell Is Interested.

ONE of the most interesting announcements of recent weeks so far as the motion picture world is concerned comes from the office of Irwin Rosen in the Fulton Theater Building, 206 West 46th street. Quietly and without a single word of his plans reaching the moving picture trade, Mr. Rosen, who has been connected with several theatrical productions during the past three years, has organized a new company to be known as the Progress Feature Picture Company. Associated with him are several men of wealth in the city who have never before been connected with either motion pictures or the theater.

The Progress Feature Picture Company will not only be its own manufacturer, but its own exhibitor. Roy L. McCardell, who is one of the best known picture writers in the country and a pioneer in the business, is one of the active heads of the new company and will have entire charge of the preparation of all scenarios.

The first picture to be produced and exhibited by the new company will be an adaptation made by Mr. McCardell of George Eliot's masterpiece, "Daniel Deronda." Dramatically and scenically the picture it is expected will rank with the greatest motion pictures that have thus far been seen, its production alone costing over $100,000. The picture will be shown simultaneously in several of the larger cities of the country, a Broadway theater having been secured for its showing in New York on the fifteenth of August.

ENTER THE CAMERAWOMAN.

MISS DOROTHY DUNN, actress, author and traveler, has entered a new field of endeavor. She holds the distinction of being the only woman staff photographer in the motion picture field. Miss Dunn is a regular member of the Universal Animated Weekly corps and covers her assignments on the same basis as her male confreres. She operates a motion picture camera with skill and takes pictures wherever she is sent, regardless of the danger involved.

Before taking up the work of camerawoman Miss Dunn was a motion picture actress. Possessing a mechanical turn of mind, she spent her leisure hours in the studio studying the mechanism of the camera. Deciding that there was more excitement covering fires, riots, parades, celebrations, wrecks and the numerous events that the news pictorial men are called upon to photograph she gave up the screen to gather material for it.

Dorothy Dunn, of the Universal Animated Weekly.

Miss Dunn has already established herself as a competent and able handler of the camera since joining the Universal forces.

DINNER TO WELCOME MISS DAY.

To welcome Juliette Day, the latest American-Mutual star, into their fold, Mary Miles Minter, being the oldest star in years of service at the American studio, gave a dinner in Miss Day's honor. The dinner was served at the Minter home and covers were laid for fourteen. Among the guests were Juliette Day, Gail Kane, Francelia Billington, Mrs. Charlotte Shelby, Kathleen Kirkham, Lucille Ward, Mary Miles Minter and William Russell, Rollin S. Sturgeon, Edward Sloan, James Kirkwood, Henry King, George Fisher and Edward Peil.

Russian Films Arrive

Nathan Kaplan Brings Many Fine Productions to New York After an Eventful Trip.

THE Russian art films have arrived in this country under the guidance of Nathan S. Kaplan, an American citizen long resident in France and Russia, and the standard works of Tolstoy, Turgenieff, Dostoevsky, Pushkin, Gogol, Ostrovsky, Andreef and other prominent Slav authors will be seen here in their picturized form for the first time outside of Russia, where the filmed versions of their novels and dramas have shared the popularity of the books and stage plays. At the same time the screen acting of the leading Russian artists of the National theaters in Moscow and Petrograd will be exhibited in these productions, including the efforts of Mme. Gzovskaia, Cholodnaia, Caralli, Germanova, Lisenka, Belasheva, Ourevina, Tatiana Pavlowa and Karabanova among the women stars, and Messrs. I. I. Mazjhukhin, Vitold Polonski, N. V. Panoff, Rimski, B. A. Backsheef and A. A. Cheruvinoff among the men. These comprise many of the names that have placed the Russian theater in the forefront of the art progress of the last quarter century. The services of the players for screen work were obtained by special permission of the Czar, and the pictures were shown at Tsarskoye Selo before being exhibited to the public.

At the very beginning the 17,000-mile journey from Petrograd to New York, via Siberia, Japan and the Pacific, the twenty trunks of pictures escaped as by a miracle destruction at the hands of the troublous elements and the fighting in the streets. Mr. Kaplan, accompanied by his wife and with the precious negatives in his personal charge, got out of Petrograd on the second Tuesday of the revolution. Machine guns manned by the police were still firing from the tops of buildings, and soldiers, workingmen and students occupied the streets in wild disorder. He succeeded in obtaining an escort of twenty revolutionary soldiers who were personally friendly to him. Three times was the Kaplan party fired upon by the police on their way from the residential district to the railroad station, part of which was discovered to be in flames.

Some of the soldiers who were natives of Siberia offered to escort the travelers part of their way on the Trans-Siberian railroad train deluxe. The Kaplans were the only passengers, as the terror of the revolution had absolutely stopped passenger business. Even the baggage car had to be specially procured, guarded by soldiers, and inspected by Mr. Kaplan at every stopping place to see that its contents were not taken. At Vladivostock the newly constituted authorities at first refused to let the pictures out of the country.

They broke open all the seals that the Czar's officials had placed upon the goods, saw to it that nothing hostile to New Russia was contained therein, and finally permitted the export because it must needs disseminate the intellectual ideas of the greatest Russian thinkers, whose writings have been indirectly responsible for the birth of the revolution.

The six weeks of the 17,000-mile journey came to an end early in May. The negatives of the films were passed by the Custom House a few days ago, and as soon as prints of some are developed New York will see them in a Broadway presentation. The plan by which the Russian offerings have at last reached America is the fruition of an idea Mr. Kaplan has long cherished, to popularize the Russian authors over here by introducing their greatest works to the motion picture masses. He personally supervised all the productions in the Moscow studios of Chanjonkoff and Ermolieff, and the work was completed between the date of his arrival in Russia just before the war broke out in August, 1914, and his departure from Petrograd in March, 1917.

AS TO THE ACTIVITIES OF STEWART DEVLIN.

Desberger Brothers, managers of the Star Theater, Paducah, Ky., complain of the recent activities of one Stewart Devlin, who is charged with soliciting business for the Desberger Film Company or the Derberger Amusement Company (Inc.), of Paducah, Ky., and with accepting a deposit for work to be done. Desberger Brothers advise all fellow-exhibitors that they have no knowledge of any such concerns as Devlin describes, and suggest that theater men should be on their guard. They inclose several letters they have received from merchants which would indicate that their firm was the one implied by Devlin in his negotiations.

It is a good plan to pay no money to men with whom one is unacquainted or who cannot show even more substantial evidence of honesty than printed blanks.

Showing Pictures in 50 Degrees Below Zero

Exhibitor Dimmick Describes Handicaps of Alaska Theater Men—Manager Proctor Writes from Farthest South.

FROM the farthest north and the farthest south come two letters to the Moving Picture World, practically by the same mail. They are dated far apart, one from Candle, Alaska, being of March 2. The other, from Homestead, Fla., is of recent writing. The messages are illustrative of the wide reach of the motion picture, of the fact that wherever men gather in sufficient number to constitute even a small-sized community there will the motion picture be found.

R. S. Dimmick, manager of the Candle Amusement Company, operating the Aurora Theater, tells of the difficulties of exhibiting pictures in that distant country. The opening of the Aurora in October last was in the nature of an experiment, Mr. Dimmick says. He had had no experience in exhibiting motion pictures. We'll let him tell his own story, however. It should have real interest for every exhibitor, especially those who work under all the advantages that obtain in a large center.

"In the first place," sayes Mr. Dimmick, "I could not myself see where the theater could possibly pay in a community where the population is not over 100 or at the outside 125 in the winter season. I took a long shot, and without the slightest knowledge of the picture business bought a lot of junk in Nome and started up. I had a man from Nome come up here and set up the outfit and start us off. The little knowledge he imparted to us in the short time he was here did not sink in. I got experience pretty fast after he left, however; am running now regularly, and have averaged about two shows a week.

"I have to get my shows from Nome. I have made two trips there with dog teams and recently returned with enough pictures to last until the boats run, which is in July. I venture to say this picture house is running and has run under circumstances that might look impossible to the average man out there. Our theater building is 20 by 40 feet. There is a forty-foot throw to the screen, 9½ by 11½. The thermometer for over a month was down to between 40 and 50 below zero. Of course, we could not afford to keep a fire in the building only during try-outs and show nights.

"I am charging $1 admission for adults and 25 cents for children. I get a good grade of pictures and have a fairly good light, but there is a lot of room for improvement, I am sure. I have sent for a late Power's projector and a new generator which will be here in the spring. I run the projector myself."

G. C. Proctor, manager of the Garden Theater of Homestead, in the course of a letter of inquiry, writes: "Here is one from the farthest south theater on the mainland of the United States—in a live little town too, if one should judge from the looks now. Seven miles of cement sidewalks are being put in, a new town hall is being built, a new theater is just about completed, and an electric light plant is in process of installation. I regretted very much to have to forego the pleasure of meeting and hearing Mr. Richardson on his visit to Miami in March, but was called to Boston by the death of a relative."

NOVELTY SLIDE ISSUES CATALOGUE.

After many months of painstaking effort and careful search of the markets of the world, the Novelty Slide Company of New York, a subsidiary of the United Theater Equipment Corporation, announces the publication of an eighty-page catalogue devoted exclusively to novelties, souvenirs and premiums suitable for the motion picture exhibitor. The catalogue contains over 1,000 illustrations and classifies and lists several thousand interesting articles and appreciable gifts.

This line will be particularly welcome to exhibitors who have been compelled to purchase their requirements from various sources without any guarantee of supply or with any great diversity of selection. The catalogue covers every conceivable novelty and toy, as well as useful and serviceable merchandise for young and old, for gratis offering or prize contests.

CHICAGO EXCHANGE MAN HERE.

R. O. Proctor, manager of Art Dramas Service, the Chicago Distributors of Art Dramas Program, is in New York. He will remain a week or more.

Chicago News Letter

By JAS. S. McQUADE

Four Members Expelled from the Chicago Local.

A SPECIAL closed meeting of the members of Chicago Local, Illinois branch, M. P. E. L. of America, was held in Room 512, Masonic Temple, the regular meeting place, Wednesday afternoon, May 23. Notice had been sent out by the secretary to every member on the books, and the meeting was largely attended.

The object of the meeting was to hear complaints against M. A. Choynski, Louis H. Frank, Adolph Powell and Henry Schoenstadt, members of the organization. On May 8 the following notification was sent out by registered mail to each of the members mentioned, signed by Joseph Hopp, president of the Chicago Local:

> Please take notice that a complaint has been filed against you as a member of the Motion Picture Exhibitors' League of America, Illinois Branch, copy of which said complaint is hereto attached.
>
> In accordance with Article six, Section one, and Section two of Article four of the by-laws of this association, I have called a meeting of the association, to be held at Room 512, Masonic Temple, on Wednesday, May 23, 1917, at one o'clock P. M.

A copy of the following complaint, signed in each case by two different members of the Chicago Local, was sent out to each of the notified members by registered mail, on May 8:

> To the President and Members of the Motion Picture Exhibitors' League of America, Illinois Branch, Chicago, Illinois.
>
> We, the undersigned, members of the Motion Picture Exhibitors' League of America, Illinois Branch, Chicago, Illinois, hereby complain against the continuance of membership in said league of (the name of the member complained against was inserted here) and hereby request that a special meeting of the members of said league be called for the consideration of this complaint as provided for under Articles four and six of the by-laws.

The special meeting was called to order at one o'clock p. m., and the proceedings lasted until 3.30 o'clock p. m.

The complaint against each of the men was taken up in the order in which their names have already been mentioned, each case being considered separately, and in each case the vote cast was for expulsion from the organization.

The strongest adverse vote was cast in the cases of M. A. Choynski and Louis H. Frank. The vote cast in the case of Adolph Powell was not so pronounced, and in the case of Henry Schoenstadt the vote showed only a bare majority, quite a number of the members having refrained from voting. The vote in each case resulted in the expulsion of the members mentioned from the League.

Messrs. Powell and Schoenstadt were not present at the meeting.

Grand Jury Votes True Bills Against Nine of the Men Charged With Bomb Explosions or Other Law Violations in Connection With Picture Theaters.

Nine of the men charged with bomb explosions and other violations of the law in connection with moving picture theaters, in Chicago, were named in true bills voted by the grand jury on Tuesday, May 22. Those named and for whom indictments will be asked are:

> William Rooney, recently acquitted on a charge of murdering William Cooney and arrested in connection with the pay roll robbery of Stein & Co.; James Gorman, former business agent of Locals No. 110 and No. 157 of the Motion Picture Operators' Union; Jack Miller, also a former business agent of Local No. 110, and now owner of a moving picture theater on the West Side; Henry Gusenberger, said to be a "slugger" for Local No. 157; Frank Gusenberger, his brother; Edwin A. Woodward, business agent for Local No. 134 of the Electrical Workers; Peter Cuniff, former business agent of Local No. 157; William Finstad, also a former business agent of Local No. 157, and Patrick King, alias Kane, said to be a "slugger" for Local No. 157.

Assistant State's Attorney Nicholas Michels stated that owing to the expiration of the statute of limitations, it was impossible to include the following men in the list of true bills voted by the grand jury: Michael J. ("Umbrella Mike") Boyle, member of the electrical workers, and recently convicted on a conspiracy charge; Raymond Cleary, organizer of the International Brotherhood of Electrical Workers, and Fred Mader, business agent for Local 381 of the Fixture Hangers' Union.

The testimony concerned twenty-seven theaters, whose owners have either paid, or refused to pay, blackmail. In the latter case the theaters were dynamited, or stench bombs were exploded in them, or the safes in them were blown open and the money taken.

"The Barrier" Opens Successfully.

"The Barrier," by Rex Beach, has aroused keen interest during the first week of its run at the Colonial, and the press has been liberal in praising the production.

Kitty Kelly writes in the Examiner:

> "The Barrier" is announced as "vigorous and virile," and the announcement does not overstep. It is both of these things in intensified form. Finesse and charm and grace it doesn't have—but a wool sweater isn't a silk jersey, and you don't expect it to be.
>
> Along with the vigor and the virility, the film has much interest. It tells a straight story straightly and holds the observer to the action, of which there is a great deal. Frontier simplicity keys the composition, which deals with the primary emotions, love, hate, loyalty, sacrifice, unglossed by the refining conventions.
>
> The interest is sustained by the effective playing and characterizations of the company of people to whose care is entrusted the story's picturing * * * The Poleon Doret of Mitchell Lewis is memorable in his gigantic strength and his touching courage of renunciation.
>
> Splendid outdoor settings add to the picture's appeal and it is happily directed for dramatic effect. The complete impression is very much the same kind that one takes away from the Beach novels.

Mae Tinee in the Tribune:

> The novel by Rex Beach was one of the most popular books ever published. As a play—Theodore Roberts starred in it—it was a success, and now as a picture offering we have it red-blooded, teeming with interest, peopled with fascinating characters, redolent of the great out of doors. * * *
>
> It is averred that Rex Beach himself chose the characters. If this is true, one humbly suggests to producers that in the future the author be allowed to do it. To my way of thinking, the cast is remarkable. * * *
>
> The picture will, I predict, draw to the theater men with whom pictures are not a hobby, for it's a "fillum" after their own hearts. And the average woman will enjoy it for the love story that runs through it, if for nothing else.
>
> I shall see it again, because I want to.

Louella O. Parsons in the Herald:

> "The Barrier" is amazingly well acted, considering its lack of histronic celebrities. It is unusual to see a truly admirable display of talent where no name is starred. Movie-goers will turn into the Colonial because they are familiar with Rex Beach, not because of any call of a great player's name.* * *
>
> There is some splendid fighting during the climax of the picture, fighting that is realistic and gruesome.
>
> Scenic effects are spectacularly beautiful along the river in the Klondike district.
>
> The dominating character of the production is Poleon. Heart interest will draw toward him—this simple-minded French-Canadian, fearing no man, despising no woman, whose optimism and wholesomeness is the inspiration of the picture.

W. K. Hollander in the News:

> "The Barrier," by Rex Beach, is a worthy successor to "The Spoilers," the author's earlier screen success. Both stories take their origin from the gold rush days in Alaska and each gives a vivid impression of the conditions there when the prospectors, representing variegated types, poured in from every corner of the earth. Edgar Lewis, who executed the transition of "The Barrier," recites it briefly, compactly and well through a number of perfect types who adorn their roles splendidly.

Chicago Film Brevities.

A recent letter from W. W. Watts, of Springfield, treasurer of the Illinois State League, to President Joseph Hopp, of the Chicago Local, gave the information that up to Friday, May 18, inclusive, the Guernsey state censorship bill for moving pictures had not been called up for final reading in the House of Representatives.

* * *

On Friday, June 1, the committee on licenses in the city council will take up the matter of the gradual increase of city licenses, including those for moving picture theaters. As that is the date of the regular monthly meeting of the Chicago Local, the officers, in sending out notice to members, urged them to be in the city council committee rooms at 10.00 a. m., and immediately after the proceedings to meet in their hall, in the Masonic Temple.

* * *

The Reel Fellows' Club of Chicago held a regular meeting at the clubrooms, 207 S. Wabash avenue, Friday evening, May 25. The event was given over to the Sunshine Film Corporation and a big cabaret entertainment and a buffet lunch was furnished. K. M. Scoville, general manager of the Sunshine Film Corporation; S. S. Strauss, secretary and treasurer; William Buckley and Richard C. Travers, directors, and other members of the staff were present.

* * *

The date of the national convention of the F. I. L. M. Club in Chicago has been postponed from May 18 until the meeting of the national convention of exhibitors in July.

* * *

Wm. S. Hart, the popular and widely known photoplayer in western stories, will arrive in Chicago Monday morning, May 28, where he will remain until Wednesday night, when he will leave for Minneapolis. Some of the theaters in Chicago, in which Triangle pictures are shown, will be visited by Mr. Hart, and he will deliver in each a characteristic address.

* * *

The fifth annual benefit performance in aid of the American Theatrical Hospital Association was given at the Auditorium Sunday afternoon, May 20, to a great audience. Over $5,000 was taken in for the hospital, located at 850 Irving Park boulevard, this city, and the only institution of its kind in the world. In it actors, vaudeville players and others connected with theatrical amusements will be treated free of charge, when unable to pay. Judge Charles N. Goodnow, president of the Association, is highly pleased with the financial result of the performance, which was attended by many of the most prominent people in the city.

* * *

Universal's big feature, "20,000 Leagues Under the Sea," began an indefinite run at the La Salle theater beginning Sunday, May 27 . This is one of the theaters controlled by Jones, Linick & Schaefer, and the big feature is being handled by the Lewis J. Selznick Productions, Inc., which owns the state rights for Illinois, Indiana and Kentucky. This feature had a popular run at the Studebaker some time ago.

* * *

At the convention of Advertising Clubs scheduled to meet in the Jefferson Hotel, St. Louis, June 2-7, inclusive, the Screenews Magazine of the American Bioscope Co. will be given its initial showing in that city. In addition, J. E. Willis, president and general manager of the company, has made arrangements with William Sievers, of the New Grand Central theater, to give a nightly showing of the same issue during convention week in that house. Mr. Willis also states that the first issue of "Types," a moving picture directory of photoplayers now in preparation for release by his company, will carry approximately a thousand actual moving pictures of as many leads, juveniles, ingenues, heavies, character people and comedians available in the Middle West.

* * *

Leonora Van Ronkel, wife of I. Van Ronkel, manager of the Chicago office of the Bluebird Photoplays, Inc., recently leased three large south side moving picture theaters from the Boulevard Amusement Co., of which Herman Schoenstadt is president. These include the Boulevard Theater Building, northwest corner of Garfield boulevard and Ashland avenue; the Archer Theater Building, 2006-10 W. Thirty-fifth street, and the Halfield theater, Halsted street and Garfield boulevard. The monetary consideration in these transactions amounts to a handsome sum in cash, in addition to the rents provided by the leases.

* * *

The Chateau theater, Broadway and Grace street, owned by Albert Fuchs, who paid $30,000 to bomb-throwers to save it from destruction while being built, has been leased to the Ascher Brothers. It was opened Saturday evening, May 19, with "The Millionaire Vagrant" as the leading attraction. The theater is a magnificent structure and cost $250,000. It has a capacity of 2,000. The music is furnished by a ten-piece orchestra and a large pipe organ. Ten and fifteen cents admission is charged.

* * *

Frank E. Woods, formerly general manager for D. W. Griffith in the Los Angeles studio, passed through the city one day last week. He was on his way to New York, where he is well known in the industry, both as photoplay writer and newspaper man.

Robert Goldstein is still trying to find a way through the courts to show his feature, "The Spirit of '76." Last week Judge Kavanagh in the Superior Court refused a writ of mandamus on Tuesday, May 22, and the week previous Judge Baldwin refused to grant an injunction against the city censor board. Mr. Goldstein, it is understood, is now seeking help in a higher court.

* * *

The order has been issued by Wm. N. Selig, president of the Selig Polyscope Co., that henceforth every film subject bearing the Selig brand shall bear a closing section which will appeal directly to the patriotism of the spectator. This section is a pictorial in plastic art showing soldiers in the trenches with Old Glory floating near them. Fading in, one reads the motto, "Do your bit; buy a liberty bond." This appeal will be made to millions of citizens in moving picture theaters. An outline of the idea and a photograph of the pictorial work has already been forwarded to Secretary of the Treasury McAdoo, at Washington, D. C.

* * *

Director Colin Campbell will start work next week on a number of spectacular scenes for "The City of Purple Dreams," a forthcoming Selig feature. Several of these scenes will be taken in Chicago. Thomas Santschi and Bessie Eyton are some of the prominent people expected in the city by Sunday, May 27. Work will begin during the week beginning Monday, May 28.

* * *

The Selig-Hoyt comedies, the first of which will be released Monday, May 28, are sure to create such a tide of popular favor that great interest will be taken in the photoplayers who appear in the leading parts. Miss Amy Dennis must be placed among the youngest of present moving picture stars. She is only 16 years old, and the camera reveals that she is quite good looking. She hails from Pennsylvania. William Fables has starred in E. E. Rice's "The Silver Slipper" and in "1492." He was also the star in John Cort's "The Alaskan," and has appeared in high-class vaudeville for several seasons. He also starred in burlesque. James Harris was born in San Francisco, and starred in "Eight Bells," and was also featured in vaudeville for eight years. He will be remembered as a leading character in the Winter Garden show, "From Broadway to Paris," with Gertrude Hoffman. J. A. Richmond, director of the comedies, has appeared in "Ben Hur," in an important role. He has also played with Amelia Bingham, James K. Hackett, Henrietta Crosman and other prominent dramatic stars. Mr. Richmond directed moving picture comedies for several well known producers before he joined the Selig forces.

* * *

"The Mystery of No. 47," a Selig feature that will be released through the K-E-S-E service Monday, June 4, is now nearing completion under the direction of Otis B. Thayer, at the Chicago studios. Several of the interior scenes of this photoplay are said to be elaborate and beautiful. Ralph Herz, the well-known stage star, appears in the leading role, and is supported by a well selected cast.

* * *

Norman Manning, general manager of David Horsley's Studios, Los Angeles, arrived in the city Friday, May 18, on his way to New York, and was still in the city a week later engaged in business connected with Mr. Horsley's interests. This is Mr. Manning's first trip east. He is a born Los Angeles boy. His first experience in the picture business was gained with the Balboa Company. He started as an all-around utility man, and worked his way up to the position of business manager of that company. About seven weeks ago he resigned from the Balboa Co., got married, and signed a new contract with David Horsley as general manager—all in the same day. Mr. Manning is a live hustler, and is known on the Coast as the "boy manager." He is only 26 years of age.

* * *

D. W. Russell, formerly Chicago representative of David Horsley, and afterwards London, England, representative for nearly two years, has been in the city since May 18. Mr. Russell is on his way to Los Angeles on personal business.

SAENGER AMUSEMENT CO. IN EXHIBITORS' CIRCUIT.

Annonuncement is made that Josiah Pearce & Sons of New Orleans, has withdrawn from the First National Exhibitors' Circuit and that the Saenger Amusement Company, Inc., has been elected to fill the vacancy for the New Orleans territory.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Universal Activities

Francis Ford Is Back—Jacques Jaccuard Working on New Serial—Marshall Stedman to Direct.

A REPRESENTATIVE of the Moving Picture World went out to Universal City the other day and found things progressing most favorably under the new regime. Henry McRae, who now holds the production reins of that plant, has everything working in clock-like order and has been swamped by applications from the former Universalities who desire to return to the fold.

The familiar face of Francis Ford is again seen on the lot. Mr. Ford is now directing Mae Gaston. Marshall Stedman, formerly employment director, at his own request has been transferred to the producing forces and is now directing a feature in which little Lena Baskett is starred. Pierre Hungate, formerly Mr. Stedman's assistant, is now employment director at Universal City. Franklyn Farnum, the Bluebird star, will be directed by Elmor Clifton, formerly of the Fine Art forces. Jacques Jaccuard has started production on a new patriotic serial. The cast includes Marie Walcamp, Larry Peyton, L. W. Wells, Alfred Allen, Willard Wayne and others.

Mr. McRae's right hand man in the scenario department will be Col. Jasper Ewing Brady. Col. Brady is a well known playwright, a soldier, an author and a student. His last connection was with Vitagraph. John Nickolaus, superintendent of laboratories, has also taken over the department formerly handled by Wyndham Gittens, that of film editing, Mr. Gittens having resigned at the same time as H. O. Davis.

Director-General McRae is planning many noteworthy improvements tending toward the betterment of the manufacturing end of his mammoth plant. It is rumored that additional companies will be put on from time to time to handle the increasing demand for Universal features.

Carl Laemmle expects to stay two or three weeks longer in Los Angeles before departing for New York.

Brilliant Affair at Miller's Theater

Unique Midnight Luncheon at Popular Picture Play House—Guests See Special Review of Fox Picture.

ONE of the most novel society events of the season was a formal midnight luncheon and private film exhibition given by Miss Wilhelmina May Rector, assisted by her parents, Mr. and Mrs. George Rector of Manhattan Place, Los Angeles, on a recent Friday night.

The affair was held at Fred Miller's Main Street theater, which was rented for the occasion. The interior of the auditorium was hung with lanterns and decorated with flowers. Rugs and draperies set off the brilliantly lighted section where the tables were laid. Special arrangements by wire were made so that the latest William Fox super de luxe Theda Bara production "Heart and Soul," a picturization of Rider Haggard's novel "Jess," could be shown to Miss Rector's guests.

Over five hundred guests were entertained.

Twelve of the young hostess' sorority associates presided at the tables and twelve assisting women received. Promptly at 1 A. M. the Rider Haggard film was thrown on the screen.

Los Angeles Theater Managers Protest.

Los Angeles theater managers are vigorously protesting the proposed war tax and have joined with the managers of other cities in a general protest to Washington.

W. T. Wyatt recently called a meeting of the local men, who were addressed by Marc Klaw, who is here from New York.

The following letter was drafted and wired to the California senators, Hiram W. Johnson and James D. Phelan:

The Los Angeles Theatrical Managers' Association respectfully urge upon you the seriousness of the proposed theatrical tax. While we realize that all must be willing to bear a share of the burden taken up by our government—the proposed tax seems excessive. But we particularly beg to submit that if the additional tax on railroad transportation is enforced against traveling companies it will increase expenses to such an extent as to eliminate many of the larger ones which are our surest bread-winners. (Signed.)

W. T. Wyatt, Mason; Joseph Montrose, Morosco and Majestic; Clarence Drown, Orpheum; Carl Walker, Pantages; L. E. Behymer, Trinity; Lester Fountain, Hippodrome.

Doner to be Ince Technical Director.

M. Doner, who, for the past two years, has been head of the sculptoring department at the Ince-Triangle studios in Culver City, was this week appointed Technical Director by Thomas H. Ince. Doner is a sculptor and artist with an international reputation, and his works have been awarded many grand prizes in European exhibitions.

Passing of the First Lasky Stage.

The original stage at the Lasky studio will soon be no more. The original floor on which some of the most famous stars both of the stage and the screen have trod will shortly be torn up and a new, modern stage be put in its place. The original stage at the Lasky studio was the washing platform in the rear of a garage and it was upon this that the first production with Dustin Farnum in "The Squaw Man" was made.

At the Fox Studios.

Two productions now under way at the William Fox west coast studios will be finished within the next week. Richard Stanton will complete the story of French Revolutionary times in which Dustin Farnum is featured, with Winifred Kingston in the leading feminine role.

R. A. Walsh will put the last touches to his new Miriam Cooper story. George Walsh last week completed his last production under the direction of Otis Turner.

Because of the illness of Mildred Lee, who was cast for a part in a forthcoming Sunshine comedy on the William Fox programme, Gertrude Selby has succeeded Miss Lee in the role.

McGowan Building Box Cars.

With Chapter 12 of their serial, "The Railroad Raiders," completed, the Helen Holmes company the following day began the production of the thirteenth episode which is to be released under the installment title of "The Road Wreckers." Only two installments are to be finished to conclude the entire film novel.

Because of the continued shortage of rolling stock throughout the West, Producer J. P. McGowan is having three practical box cars built by his technical force for use in the production of this episode.

The cars are being built by Technical Director Clyde Roe. They are being constructed according to standard specifications. When completed they are to be taken to a point out of the city limits where the most sensational wreck of the serial is to be staged with them.

Miss Pickford Gets New Dressing Room.

Mary Pickford is to have her own separate bungalow dressing room at the Lasky studios. The bungalow will contain a dressing room, bath, and also a dining room and kitchenette and will be of the typical Japanese style both exterior and interior. In front of it will be laid a small Japanese garden, a special contribution from the Japanese employees of the Lasky plant nursery. Miss Pickford is at present using Miss Farrar's dressing room, but will occupy the new building on its completion.

Bernstein Talks to Women.

Isadore Bernstein, president of the Bernstein Film Productions, gave a talk at the May meeting of the Women's Clubs in Southern California on "Clean Pictures for the Clean-Minded." Mr. Bernstein told the women that the future of the film industry was in their hands.

"If you see a film which is sweet and wholesome tell your friends about it," said Mr. Bernstein, "congratulate your exhibitor. If a picture is run which you consider unclean, warn your exhibitor that he will lose your patronage if he repeats the offense. If you and your neighbors all do this, it will be only a short time before the unclean film will be a thing of the past."

Russell—Burton.

William Russell and Charlotte Burton have sprung somewhat of a surprise on their many friends by flitting away to Santa Ana, where they were married. This is an out-and-out film romance which started in Santa Barbara more than two years ago, when Mr. Russell was specially engaged for an important role in "The Diamond from the Sky." The two were the arch villain and villainess of that famous film serial.

Miss Burton joined the American forces shortly after the company came to Santa Barbara, nearly five years ago. Last winter she resigned to accept an engagement with the Essanay in Chicago. This connection did not prove satisfactory.

Turning 'Em Out at L-Ko.

At the L-Ko studios Director Jack G. Blystone has finished a two-reel comedy, the working title of which is "Alice of the Sawdust." This is the fourth of the series of Alice Howell Comedies shortly to be released on the state right plan.

Noel Smith, having completed his last picture, "Where Are My Children," featuring Don Russell, has started on another comedy entitled "Physical Torture and Mental Culture."

A slapstick two-reel comedy is being made by Vin Moore, in which Merta Sterling is doing the principal comedy part. This is a western story, and a railroad thrill is promised.

Dick Smith has finished a two-reeler entitled "Vamping Reuben's Millions." It will be scheduled for release shortly.

Four Christies Completed.

Four Christie comedies have been completed for June release. Appropriately enough the month of brides opens with "Those Wedding Bells," which will be released on June 4. Betty Compson, Neal Burns and Ethel Lynne are the featured players, and the action is set in motion by two Boston bull terriers, Pal and Runt. The week of June 11 marks Margaret Gibson's third appearance in Christie Comedies, supported by Eddie Barry in "A Lucky Slip." "A Bold Bad Knight," week of June 18, offers Betty Compson, Neal Burns and Eddie Barry in highly diverting roles, with a bal masque for good measure. "He Fell on the Beach," for the final week of June, gives Margaret Gibson an "acting role." Harry Ham is opposite, and Eugene Corey plays a jealous husband with true Latin fervor.

Continental to Build.

The Continental Film Producing Company has leased ground for a term of ten years in Culver City and will build an up-to-date studio. The site covers about five acres of ground, with a front on Washington Boulevard. A two-story building containing thirty-five rooms will be erected and serve as offices, scenario and executive headquarters. Two modern stages with rows of dressing rooms will also be built, as well as various structures to house carpenter and mechanical departments. Around the grounds will be erected a six-foot white wall of ornamental design, on which will be trained climbing vines. All the buildings will be in white. The contract as announced calls for work on the studio to begin this month and to be finished and ready for occupancy within ninety days.

Adams Asks for $20,000.

Eugene R. Adams, who was employed by a film company in Monrovia, wants $20,000 damages from the company for obeying orders to stand still and not look back, with the result that he was struck and injured by a Roman chariot while taking part in a picture.

The suit promises to raise the question how far an employee of a film company should go in obeying the orders of a director in life-risking stunts.

Mr. Adams alleges in his complaint that horses were hitched to chariots and were to run at high speed and that he was ordered to stand with his back to the horses and enjoined not to look behind him. The result was that he was struck by the chariot.

Los Angeles Film Brevities.

The City Council has adopted the ordinance covering the attendance of minors at motion picture exhibitions. In the future children may go to the shows unaccompanied by their parents or guardians. However, anyone under 16 years old may not go to a theatre after 9 o'clock at night unless properly attended. This makes the ordinance conform to the curfew regulations.

* * *

First signs of active work on the production of Bessie Barriscale and J. Warren Kerrigan features were furnished this week by the arrival in Los Angeles of Robert Brunton, who henceforth will be studio manager for Paralta Plays, Inc. Brunton returned from a hurried visit to New York, where he went to accumulate studio appurtenances.

* * *

F. B. Bennett, well known newspaper and magazine contributor, has been engaged by the Signal Film Corporation for some special scenario work.

Mr. Bennett is a traveler, a chemist, biologist, surgeon and general soldier of fortune.

* * *

Tom Walsh has been engaged by Al Christie as assistant director. Tom has been assistant to Henry McRae and also to former manager Lee Doughtery, of the old Biograph.

* * *

Kathleen Kirkham, who played the heavy lead in the Clune feature, "The Eyes of the World," has just signed a lifetime contract with a well known broker of this city. The wedding took place in Los Angeles last week. Miss Kirkham has recently been playing with the Pollard and Balboa companies.

* * *

Colonel Jasper Ewing Brady has again arrived on the west coast to take charge of the Universal scenario department in place of Jack Cunningham, who has been the temporary chief during Colonel Brady's absence in the East.

* * *

Manager James Anderson, of Clune's Broadway Theatre, is also to assume the management of Clune's Comedy Theater, which is running Paramount reissues.

* * *

T. L. Tally, of Tally's theater, Los Angeles, left this week for New York City in the interest of the First National Exhibitors' Circuit, of which he is vice-president.

* * *

J. A. Quinn is using the card ads. to good advantage, as one of his many schemes to attract the crowds to his new house, the Rialto, which opened with "The Garden of Allah" on Monday, May 21. Myrtle Stedman was soloist and Joseph Carl Breil conducted the music on the opening night.

* * *

Roy Miller, of Miller's theater, was a visitor to the World office this week. Mr. Miller says that the plans for their new theater of three thousand capacity are nearly completed and that the construction work will be started immediately.

* * *

J. M. Frazier, of Van Nuys, Cal., is fitting up a store interior for a new motion picture theater. Mr. Frazier expects to start operating this week and his show will be the only one in the town.

* * *

Lois Weber, the Universal director, is back in the city again after a well earned vacation. Miss Weber will soon start production in her own studio.

* * *

Jack Gardner, musical comedy star, has arrived in the city to appear in features for Essanay.

* * *

Theda Bara did not arrive this week as anticipated. We called up the Fox studios and were told by Director of Publicity A. B. Bernd that the famous vampire star would probably be there within another week.

* * *

Colin Campbell, the head of the Selig directorial forces, has left Los Angeles this week for Chicago, to confer with Colonel Selig relative to his next feature production.

* * *

Nicholas Dunaew, who has been working at Universal City, is taking a short vacation in San Francisco.

Filming the Land of the Rising Sun

Experiences of Harry W. Lyon in Photographing Scenes and Incidents in the Japanese Empire.

THAT the making of a travelogue is the finest sort of tonic to the jaded soul of the cinematographer is the opinion of Cameraman Harry W. Lyon, who recently returned from a six months' trip through Japan and Korea. That it is arduous and fatiguing work he admits—with emphasis—but derives his stimulation from the extreme novelty of it and the inspiration of quaintly beautiful settings, as well as the self-confessed conviction that never again will studio work seem laborious.

An average of twenty hours a day would appear to be a pretty full complement of effort, but it was a necessary one. After exposture film must be developed at once in Japan. The air is excessively humid, and allowing film to stand for twenty-four hours means taking the chance of finding it covered with a healthy crop of fuzzy, green mildew, and of no use except, perhaps, to a botanist.

Harry W. Lyon.

What was said to be the first drying drum in Japan was constructed in the improvised laboratory, and after developing and winding the day's exposures on the drum it was turned by hand from two to three hours. The dry film was then canned and sealed. The effectiveness of this proceedure was demonstrated by the fact that not a foot of negative came back with the slightest trace of mold. It must have been equally plain that the cameraman came back on the job in the morning without the slightest trace of having overslept.

Light conditions were found to be good for two widely different reasons; one being the slight yellowness of full sunlight, yielding a softness of negative which, peculiarly, required no greater exposure than the whiter light of our United States. The second reason is involved in the fact that a large proportion of the work was done in the rainy season. While it does not rain in pereptual torrents, as is generally supposed, the sun is seldom seen during this period, but excellent use was made of the dull light by Mr. Lyon, who is by reputation a past master of photography, in rendering the details of magnificent temple carvings and bits of genre where full light and strong shadows would have worked detriment.

To properly picturize Japan it is necessary, in most instances, to go far from the beaten track of the tourist. Such trips may or may not be considered as hardships according to individual opinion, but when one has been a guest of a typical Japanese inn or a Korean hut long enough to be willing to part with his pet focusing eye in exchange for a chair to sit on or a table to eat from, conclusions may be drawn unhesitatingly. Supplies of the customary American food must be taken on such trips, for nothing edible to the foreigner can be found except rice—cooked to extreme dryness and without even salt to flavor it. If he cares, he may try the raw fish, and, although it may seem incredible to the western epicure, it is not as unpalatable as it sounds.

A wealth of amusing experiences, some of which have been incorporated in the production, might well repay anyone undertaking such a work. That Mr. Lyon found his labors agreeable is evident in the beauty of the production which has been pronounced by critics and travelers in Japan as breathing the spirit of that country itself. Many of his locations bear striking resemblance to the best known prints of Japanese artists, indicating a close study and intelligent rendition of the things most loved by the Japanese themselves.

As a distinct departure from the ordinary travelogue production, dramatic stories and children's fairy tales were filmed, acted by Japanese theatrical companies. None of the actors had ever faced the camera, but they worked like seasoned veterans. Camera shyness seems not to enter their minds and they keep scrupulously "within lines." Their methods of acting differ vastly from ours, and difficulties constantly arise in condensing the action into normal footage. It frequently became necessary to demonstrate durig rehearsals, and it may well be believed that nothing is better calculated to make a cameraman feel "mis-cast" than thus to perform before an audience of two or three hundred highly entertained Japanese onlookers. Their enthusiastic approval may be attributed solely to the extreme courtesy for which the people of Nippon are noted.

When through much interpretation and demonstration the idea is finally conveyed to them, they play the scene with amazing fidelity to instructions. Once the camera has begun to grind, further direction is next to impossible, since by the time the interpreter has transposed English thought to Japanese idiom and in turn reduced the result into Japanese language the action would have passed to another phrase. One scene in particular, which had involved an extensive amount of "trick stuff" that had gone beautifully, threatened the cameraman with an untimely death by heart-failure, but was saved by the actor completing a fall just as the end of the film reached the gate.

There were always crowds about the camera when the street scenes were made, filled with the natural curiosity of their first sight of a motion picture camera at work, but to their credit be it said their interest was respectful and orderly. A mild request to move back met with instant and courteous response. It was, indeed, a pleasure to allow them afterward to inspect the camera to their heart's content, asking innumerable questions through the interpreter, and peering into the lens in an attempt to see something of the picture that had just been made.

Scenes were not "grabbed." Jumping from a rikisha and hastily setting up to get get some passing thing of interest may sound zippy, but it does not bring the best results. Everything was worked out with care in regard to background and light, and the knowledge of what was wanted proved to be the most effective safeguard against camera consciousness. Even the children were a surprise in that respect. Tell them once not to look at the camera and they obey implicitly.

An amusing incident occurred while Mr. Lyon was making scenes of the fishing industry with upward of sixty stalwart bronze Apollos. It became necessary to remove shoes and stockings and roll his trousers to the knees and get out some distance into the water. Between scenes one of the young fishermen was noticed standing very close to him and gravely comparing the color of their skins. When detected he laughed boyishly. It soon became a happy game and during the work many others seemed to derive great pleasure in playing it.

The amazing endurance of the rikisha men is a thing calculated to linger long in the memory. In one instance a trip of over eighteen miles up one side of a mountain and down the other was made in three and one-half hours. After a two-hour rest while scenes were being made the return trip was accomplished in about the same time, finishing with a two-mile sprint to the inn for supper. As they wheeled the empty rikishas away the men seemed no more fatigued than when they appeared in the morning.

To feel that one is actually on the spot where history was made centuries ago, to view the scenes familiar to the famous Samurai and Shoguns, dead a thousand years, cannot fail to arouse the imagination which must reflect itself in the results obtained and bring the traveler home with a new outlook and a fresh stimulation for the work of the studio.

The ten reels of sample print which elicited great admiration at its recent showing in Aeolian Hall for Ambassador Sato, under the auspices of the Japan Society, was also the work of Mr. Lyon and his assistant cameraman, Richard Selman. Rounds of applause greeted scene after scene as the beauty and fidelity of things Japanese were unfolded to a critical and appreciative audience.

FORUM FILMS SUSPENDS TEMPORARILY.

It has been announced that Forum Films, Inc., the concern that was organized to release Edison Conquest Pictures, will suspend operations during the summer months and cancel all contracts that have been entered into with exhibitors pending the resumption of activities upon a much larger scale in the early fall. The temporary suspension of business is simply a part of a contemplated plan by which Forum Films will be elaborated and strengthened and made even more attractive to exhibitors and to the public.

Must Exhibitors Pay for Music Rights?

List of the Firms Demanding Royalties for the Use of Their Music and of Those Which Do Not—Letters Outling Each Side of the Issue.

By Frank E. Kneeland.

Firms in Copyright Agreement.

AHROUGH the courtesy of Mr. Burkan, counsel to the American Society of Composers, Authors and Publishers, we are reprinting a letter sent to various managers advising them of the penalty attached to the playing of copyrighted selections in the theater. For the benefit of those not familiar with this association and its policies, the executive staff is as follows: George Maxwell, president; Victor Herbert, vice president; Glen MacDonough, secretary, and Raymond Hubbell, treasurer. Other prominent members are Ernest Ball, Irving Berlin, Harry Carroll, Rudolf Friml, Ray Goetz, John Golden, Charles K. Harris, Victor Jacobi, Jerome Kerne, Reginald De Koven, Arthur Pryor, Ted Snyder, John Philip Sousa and Harry Von Tilzer.

We are also reprinting a list of the American publishers in this society in order that there may be no mistake in the minds of any as to who are members and who are not.

The publishers are Maurice Abrahams, Broadway Music Corporation, Joseph Daly, Enoch & Sons, Leo Feist, T. J. Forster, T. B. Harms, C. K. Harris, William Jerome, Kalmar & Puck, Remick & Co., Maurice Richmond, Ricordi, Shapiro, Von Tilzer, Waterson, Berlin & Snyder, and Witmark. Besides the American Association nearly every country has its individual society, of which many American composers are members, in order that their compositions may be protected against public performance abroad. Lack of space will not permit us to print the names of the members of the many foreign societies, but these we shall be glad to supply on request.

In brief the policy of this association is as follows: "We propose to prosecute the proprietors of restaurants, cabarets, dance halls and other places of entertainment using any of our works, unless such persons secure from the American Society of Composers, Authors and Publishers, of 56 West Forty-fifth street, New York City, a license to publicly perform the same."

The following form letter is sent to managers prior to the taking of any action against the party accused of using copyrighted works without a license:

Dear Sir: –

The public performance of copyrighted songs and other musical numbers in a restaurant, hotel, cabaret, motion picture theater, dance hall, ballroom, etc., without permission of the copyright owner, subjects the proprietor of such establishment to very serious penalties.

The Supreme Court of the United States on January 22, 1917, rendered a decision in the case of Victor Herbert et al. vs. the Shanley Company, holding that the unlicensed performance of a copyrighted musical composition in a restaurant, hotel, cabaret, motion picture theater, dance hall, ballroom, etc., where no charge is made for admission, infringes the exclusive right of the owner of the copyright to perform the work publicly. We inclose herewith a copy of the opinion of Mr. Justice Holmes.

This society was organized to protect composers, authors and publishers against such rendition of their compositions, and for the purpose of licensing the public performance of the works of its members, who comprise most of the well-known authors, composers and publishers of America, England, Italy and Austria.

Licenses are issued from this office, and we recommend your early application, stating whether for an individual, co-partnership or corporation. Inclosed herewith you will find application blank for license, upon the basis of which declaration a contract license will be issued for your establishment.

If no license is secured, then you are hereby notified to prohibit the rendition upon your premises of any works of the members of this society, a list of which is herewith inclosed.

The penalties under the Copyright act for the public rendition of copyrighted musical works without the owner's consent are as indicated by the inclosed extract of the copyright law.

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.

Within the City of New York over fifty moving picture theaters pay monthly for the privilege of performing rights a rate which amounts to approximately $5 a month. These are headed by such houses as the Strand and Rialto. The receipts of this association aggregate over $50,000 royalties per annum, and it is said the work is but started.

At the beginning of the dissension between the composer and performer a conference was called of all hotel and cabaret representatives at which time a satisfactory arrangement was made. This was also attempted between the composer, publisher and moving picture manager which resulted in a refusal of the manager to co-operate with the composer and publisher. Hence the matter was at once placed in the hands of the counsel for the Society of American Publishers.

Firms Opposed to Copyright Royalties.

Among the publishers not connected with the above association are G. Schirmer, Inc., Joseph W. Stern, Oliver Ditson Co., Carl Fischer, George Rosey Publishing Company, Boosey & Co., Edward Schuberth, Hamilton Gordon, J. Fischer & Broeher, A. J. Stasney and J. H. Schroeder.

The following letter from the G. Schirmer Company is a brief and concise statement of the attitude of the publisher not connected with such an association:

Dear Sir:—

We take pleasure in giving you herewith information concerning the new copyright law.

The decision of Justice Hand of the Supreme Court upholds the right of exacting a fee for public performance, for profit, of any copyright music. It affects, however, only the compositions issued by the publishers who are members of the American Society of Composers, Authors and Publishers. While this decision establishes an indisputable claim on the part of the said society, this need not necessarily be interpreted as a coercion to pay their demands, for it is easy enough to evade them, merely by not playing the music which is subject to the ban. Several prominent publishers of New York have not joined the society, among them ourselves, Carl Fischer, Joseph W. Stern and others, and they do not intend to do so. The publications of any of these houses, with but few exceptions, are free to be performed without the payment of any fee, and any one of their catalogues is large enough to supply even the most progressive orchestra leaders with sufficient material for all purposes. Thus it is easily possible to dispense with the playing of music which is prohibited. In addition to the publications of the said houses there is a vast mass of foreign publications and others which do not enjoy copyright protection and which are, therefore, automatically free.

Our own immense catalogue of publications, which eminently abounds in music specifically suitable for motion pictures, is known to all progressive orchestra leaders. The liberal use of our music, supplemented by the publications of the other houses mentioned, will safely see you through all difficulties. The few exceptions in our catalogue will be gladly pointed out to you. Furthermore, we are at your service at all times to assist you with counsel and advice. We ask you, therefore, not to hesitate to come to us or to send to us for any information you may desire.

In addition to the demands of the American Society of Composers, Authors and Publishers you may be troubled with similar ones by the so-called French society of a similar name. While the status of the American society cannot be denied, there is still considerable doubt as to the validity of the French society. We admit, of course, the existence of the French society, but we have as yet not seen indisputable evidence of the fact that the society is represented in this country or that it is represented by those who make claims therefor. With reference to the demands of the French society, assuming that they have a legal claim in this country, we inform you that the performing restrictions, first of all, pertain only to the works which are actually copyrighted in this country. The mere fact that a piece is composed or published by a member of the French society does not put it under any restrictions. Its regular and correct copyright entry in Washington must be established in order to make any claim valid.

G. SCHIRMER (INC.)

Among other statements reiterating the sentiments as put forth in the preceding letter of the G. Schirmer Co., Mr. Fischer of the Carl Fischer Company makes the following statement for the house, of which he is the chief representative: "No restriction is placed on public performances of compositions on which we hold the copyright, by pianists or directors employed in moving picture houses."

Apropos of the Carl Fischer Company, we might mention that this house makes a special point of catering to the needs of moving picture theaters. With a catalogue of many thousands of effective compositions especially adapted for the accompaniment of the films, it offers to supply exhibitors gratis, with complete musical cue sheets for all photo play productions in advance of the release dates.

TO TRANSFORM BREWERY INTO STUDIO.

Isaac Untermeyer, Allen W. Evarts and Alvin Untermeyer, as joint tenants, have sold to John W. Mahan the premises 303-323 East Forty-seventh street, New York. The property has a frontage of 275 feet on the north side of East Forty-seventh street between First and Second avenues and extends north to the center line of the block. The brewery buildings on the plot will be altered and reconstructed for motion picture studios by Manhattan Studios, Inc., a corporation recently organized for that purpose.

This purchase indicates that the block between First and Second avenues and Forty-seventh and Forty-eighth streets will become a motion picture studio center. On the Forty-eighth street side are already located the Lee Lash Studio building and a large studio building leased by Metropolitan Studios, Inc., John W. Mahan, president, to the Norma Talmadge Film Corporation and Roscoe Arbuckle.

BILLY QUIRK MAKING BLACK DIAMONDS.

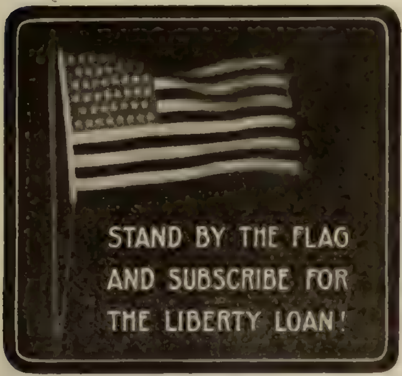
Billy Quirk, whose long record of achievement in the motion picture field needs no re-telling, is producing comedies for the United States Motion Picture Company, of Kingston, Pa., whose Black Diamond Comedies are released through Paramount. Billy, who is president of the Screen Club, writes that Kingston is just across the river from Wilkes-Barre and that the region abounds in good location.

Industry to Back Liberty Loan

National Association Aims to Raise $1,000,000—Famous Players-Lasky Contributes $100,000.

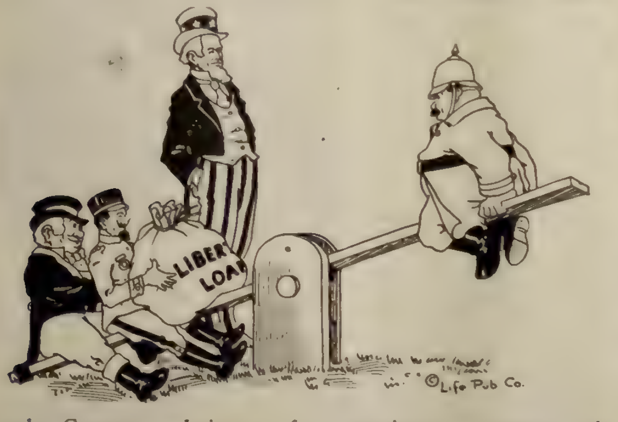
THE motion picture industry is preparing to do its share in aiding the United States Government in floating the Liberty Loan. Already several of the producers have signified their intention of co-operation through preparation of matter for the screen and also by helping their employes in subscribing to the loan. The Famous Players-Lasky company has subscribed to $100,000. Pathe has arranged for subscriptions among employees so that they may pay for bonds at the rate of $1 a week for each fifty-dollar bond taken. Mabel Taliaferro, Metro player, canceled a pending real estate deal and applied for $25,000 worth of the bonds.

President John R. Freuler of the Mutual has offered to the Government the services of his company in promoting the loan. Mr. Freuler has asked the Gaumont Company, through its cartoon department, to take up the work of popularizing the flotation. The Kalem Company has designed a trailer to be attached to every subject issued from its laboratory which bears the inscription: "Stand by the flag and subscribe for the Liberty Loan." The Universal Company has had made a set of slides urging patrons of theaters to do their bit.



Trailer on Kalem Prints.

Of even larger significance is the action of the National Association of the Motion Picture Industry, which has appointed Adolph Zukor, president of the Famous Players-Lasky Company, chairman of a committee to promote subscriptions to the loan within the industry. The committee aims to raise $1,000,000. Arthur S. Friend, treasurer of the Famous Players-Lasky Company and also chairman of the finance committee of the National Association, will have charge of the work of collecting and distributing the subscriptions to the loan.



LIBERTY BONDS FOR DEPOSITS?

At a regular meeting of the Associated Motion Picture Exhibitors of Brooklyn, Local No. 3, Saturday, May 19, it was unanimously resolved that a request be made to all exchanges and manufacturers demanding cash deposits, that in lieu of such cash deposits each respective exchange accept a Liberty Bond or Bonds in the amount of the required deposit as security for the contract; and that all cash now on deposit with the exchanges be immediately converted into Liberty Bonds and such Bonds be held as security.

This being a patriotic step, which in our mind would greatly benefit both the exchange as well as the exhibitor, we think there should be no hesitation in your taking this action. It is also our intention to give the result of this request considerable publicity in order that the exchanges might derive the benefit in consenting to do so.

Kindly advise immediately as the time for subscription for these bonds expire June 15.

Very Respectfully,
ASSOCIATED MOTION PICTURE EXHIBITORS OF BROOKLYN, N. Y.

MacAlarney to be Scenario Chief

Succeeds Hector Turnbull in Famous Players-Lasky—Will Co-operate with Writers.

ROBERT E. MacALARNEY, former city editor of the New York Tribune and well known story writer and playwright, will succeed Hector Turnbull as head of the Famous Players-Lasky scenario department on June 1. On that date Mr. Turnbull will resign his position as head of the producing organization's scenario department in order to devote himself exclusively to the writing of original photoplays and to the completion of several plays for which he has contracted.

Mr. Turnbull will be chiefly remembered as the author of "The Cheat," a motion picture which created a furore when it was presented by Jesse L. Lasky with Fannie Ward and Sessue Hayakawa in the leading roles. So great was the success of this production that Mr. Turnbull disposed of the dramatic rights of the story and has now completed arrangements for its presentation in operatic form by Camille Erlanger.

Robert E. MacAlarney.

Robert MacAlarney, who succeeds Mr. Turnbull, has been associated with him as a member of the scenario department. He is a Harvard graduate and has established an enviable reputation as a newspaper man and as the originator of the courses in practical journalism now being taught in the Columbia University School of Journalism, with which he has been associated since its foundation in 1912. Mr. MacAlarney is at present a member of the Columbia faculty. He has written scores of short stories for various magazines of international reputation and is the author of a number of plays which have met with distinct success upon the stage.

It is Mr. MacAlarney's plan to work in personal co-operation with photoplay writers in the selection and development of their material for production by Famous Players-Lasky. By the centralization of the purchasing of photoplay material in the New York office and the assignment of individual continuity writers to the various directors, it is felt by Mr. Lasky that the most effective arrangement has been completed for the unification of the producing activities of the corporation while at the same time the individuality of the stars and the directors will be developed to the highest possible point.

CROPPER VISITS NEW YORK TRADE.

R. C. Cropper, president of the largest independent film exchange in America, the Standard Film Corporation, was accompanied by the treasurer of the concern, J. F. Warren, on a visit to New York City last week. The object of their visit, as tersely stated by Mr. Cropper, is to look over the present situation in the East. Mr. Cropper will no doubt return to his main offices with some important information. He is a financier of remarkable breadth and scope of vision, and since becoming the head of the Standard Corporation has virtually revolutionized methods of distribution.

The Standard Film Corporation is the distributor for the Art Dramas Program through Kansas, Missouri, Iowa, Nebraska, and has just taken over, in addition to this already large field of operations, Upper Wisconsin, North Dakota, Minnesota and South Dakota. Mr. Cropper is gaining the confidence and co-operation of the best exhibitors everywhere in this gigantic territory.

Berst Criticises N. A. M. P. I.

Tells President Brady There is Lack of Co-operation and that Motion Picture Trade has Not Been Represented —Suggests Convention at Washington.

BY WAY of bringing matters in the motion picture trade to a head and getting definite, concerted and immediate action on the matter of war tax schedules as related to the picture industry, J. A. Berst, vice-president of the Pathe Exchange, Inc., has written a letter to President W. A. Brady of the National Association of the Motion Picture Industry, pointing out the inadequate manner in which the trade has represented before the United States Congress and the danger that faces the trade if something definite is not done at once. Mr. Berst advocates the holding of a trade convention in Washington and offers to contribute to the expense thereof. His letter in full is printed here:

New York, May 25, 1917.

William A. Brady, President, National Association of the Motion Picture Industry, Times Building, N. Y. City, N. Y.

My Dear Mr. Brady:—On Friday, May 11th, you telephoned, requesting me to go to Washington, or send my representative, by the next train. Being unable to go, I sent our business manager, C. R. Seelye, who attended the meeting of producers held Friday night and the joint meeting of producers and exhibitors Saturday morning preceding the hearings granted the industry by the Senate Finance Committee.

I find, to my surprise, that only short conferences were held in Washington on May 12th and that little was accomplished then and since with the various congressmen and senators.

Furthermore, it appears that there was an absolute lack of cooperation between the people present, which is absolutely proven by the filing of several briefs contradicting each other and which show that in our industry there is no harmony, and by the fact that congressmen from whom we have heard have not been sufficiently interested to even read the briefs submitted or to learn our aims and purposes from other sources.

The result is that when the House of Representatives as a body were passing the Federal Revenue Bill this week, our industry was entirely ignored and *not one single representative raised his voice in our defense,* while practically all the concessions demanded by the automobile and newspaper people had many ardent champions, and as a result of this publicity, much sentiment favorable to these industries has already been created and will have great weight when the Senate considers the bill—especially as the Senate is most likely to demand more reasonable and intelligent taxation.

I do not want to criticise what has been done, but I do wish to urge that far more be done.

The Revenue Bill is going to be passed by the Senate very soon, and unless immediate steps are taken, this industry is going to face the consequences of its inability to work hard and in harmony.

There is no time to lose. We must act at once, and I respectfully suggest that you call a convention of all the presidents of the Motion Picture Exhibitors' Leagues of the country, and of all the heads of the motion picture distributing and producing companies, and that such convention be held in Washington and convene at least three days; also that all these representatives be called by wire at the expense of the National Association of the Motion Picture Industry.

One brief should be worked out for the entire industry by a small committee designated by the convention, and, like the brief submitted by the automobile industry, should present most comprehensive facts and figures and bear the signatures of all delegates—all demanding with one voice whatever the Washington convention decides is best for the industry. Then each delegate to the convention should personally visit his senators and congressmen and the convention should not dissolve until the large majority of senators and congressmen have been made to thoroughly understand our brief and promise careful consideration of its requests.

Before starting for Washington each representative should wire his senators and congressmen that he is coming on a matter of life and death importance to the industry and that an interview will be urgently required a few days later to consider a brief which will be prepared in Washington and which will represent the request of the entire industry which looks to him for favorable consideration. Certain congressmen who owe their election to a great degree to members of the industry were not even present when our tax bill came up. This will prevent a repetition of similar occurrences in the Senate and in the House when the bill is again referred to it.

Today very few men in the industry know the situation in Washington or what the proposed taxation will do to the industry as a whole. Careful study is necessary. When all factors are properly understood by everybody, I am sure harmony is possible.

To bring the representatives of all the Motion Picture Leagues to Washington would cost practically $5,000, and Pathe will pledge itself hereby to the sum of $1,000 toward such expense.

I will be pleased to hear from you regarding this suggestion and hope that you will see the benefit that could be derived from it, and that you will take immediate action.

Yours very cordially,
PATHE EXCHANGE, INC.
J. A. BERST, Vice-President and General Manager

Brief Submitted by Pathe.

While in Washington, C. R. Seelye, representing Pathe, submitted a brief with the Finance Committee of the Senate urging the adoption of the Canadian system of taxing theaters, which imposes one tax on the entire industry, to be paid in the form of a sur-tax on admission tickets. It was pointed out that this method was simpler and placed the tax at once where it would eventually fall—on the patron.

It was claimed that the footage tax proposed would tend to put many firms out of business, also that it was discriminatory because big features like "Birth of a Nation," which take large profits, require but few positive prints and would, consequently, pay less tax than the regular program subject, which requires may prints and brings comparatively small profits. To throw the burden upon the program class of pictures would defeat the purpose of the act, Mr. Seelye argued, in that it would make the cost of the program picture prohibitive.

Regarding the proposition to place a five per cent. tax on films rented to exhibitors, Mr. Seelye made it plan that such a tax would be passed on to the exhibitor. Producers object to it on the ground that some exhibitors who are in position to do so will refuse to pay the added price; others because they deal with exhibitors who cannot afford to pay.

The rest of Mr. Seelye's brief is a carefully written argument for the adoption of the Canadian plan of taxing admissions, of which he says: "This method is one tax at the box office. Remove all other taxes from the industry. Remove the import taxes, export taxes, footage taxes, taxes on producers, and far more revenue will be derived than by any other method and the industry will be developed instead of killed."

Nat H. Spitzer on Long Tour

AFTER a conference with Louis Burstein, president and general manager of the King-Bee Films Corporation, Nat. H. Spitzer, vice-president and sales manager of the company, has left New York for an extended trip to Chicago, St. Louis, Kansas City, Los Angeles and San Francisco, taking with him the first three releases of the Billy West comedies, "Back Stage," "The Hero" and "Doughnuts," which are offered to state right buyers. The foreign rights of these pictures have already been disposed of to J. Frank Brockliss, 729 Seventh avenue, New York, who has turned over the Australian agency to the Clement Mason Superfeatures, Sydney, New South Wales. Of the United States territory several parts have already been sold, a tribute to the rapid method of handling film propositions which is one of Nat. H. Spitzer's many assets in the business, with every angle of which he is familiar.

More than ten years ago Mr. Spizter ran a nickelodeon in Los Angeles. A decade is a long time in the annals of motion pictures. Forsaking the exhibiting aspect of the industry Mr. Spitzer proceeded to apply the invaluable experience so gained to the marketing of pictures, a department in which he is perhaps the most skillful exponent in the field today. Thus he has been successfully associated with the sales departments of William Fox, Bluebird, L. J. Selznick and other companies. Known and esteemed from coast to coast Mr. Spitzer brings to his salesmanship campaigns the polished address and savoir faire of the traveled and experienced man of the world. Still under forty years of age, he has sailed the seven seas; has lived and labored in Honolulu, Alaska, Australia; has been a cow-puncher in Texas and a near-millionaire in New York, and withal preserves the optimism and freshness of what appears to be perennial youth.

Nat H. Spitzer.

KERRIGAN TO APPEAR IN KYNE STORY.

J. Warren Kerrigan's production as the head of his own organization will be in a version of Peter B. Kyne's first book-length novel, "A Man's Man." Mr. Kyne is best known as a writer of short stories. Several of them have been translated to the screen. His rugged types of red-blooded men and women in novel and picturesque locales of scene make his stories especially well adapted to pictorial presentation. In this respect "A Man's Man" is remarkable for the opportunities it gives dramatic and technical directors.

The scenes in this story are laid in the West and in a Central American republic which holds a fabulously rich gold mine and an incipient revolution. Mr. Kerrigan will play the role of John Stuart Webster, a mining engineer, who goes to this republic to finance and help exploit a mine discovered by a young protege of his who had been his assistant in a western mine.

Oscar Apfel will direct the production of this story. The adaption for the screen has been intrusted to Thomas Gerahty. Robert Brunton will be technical director.

Reopening Triangle-Fine Arts Studio

Many Improvements Being Installed at the Famous Establishment at 4500 Sunset Boulevard.

KEEN interest among Southern California motion picture folk has been aroused by the announcement that the Triangle-Fine Arts studio in Hollywood is soon to be reopened on a large scale. The studio formerly employed hundreds of performers, to say nothing of a large force of mechanics, clerks and laborers, and the news that it will become active again is welcomed in many quarters.

Recent additions to the Fine Arts studio at Hollywood have put that plant in excellent shape to take on a new lease of life under a new regime. A new central scene dock, 180 feet in length and 70 feet in width, has been built to house the elaborate interior settings that are to be utilized for forthcoming releases. On either side of the scene dock is a runway leading to each of the new stages, while a fleet of large baggage trucks with low wheels is employed to carry sets and properties to their destinations.

The new light studio just completed at the northern end of the property is up to the minute in every particular. It is said to have the highest roof and the best facilities for overhead lighting of any building of its kind on the Pacific Coast. Some idea of its unusual construction may be gathered from the statement that there is a distance of 48 feet from the floor to the first roof girder. A new electric generator has also been installed, and under the guidance of efficiency engineers, the entire plant has been overhauled.

Motion Pictures Expanding in Australia

Burton Holmes Finds Big Improvement in Conditions Since His Last Visit.

BURTON HOLMES, the great traveler, who has now become one of the greatest admirers of the motion picture industry, and who is spending six months of each year gathering new material for the motion picture lovers, has found film conditions in Australia greatly improved since his last visit there. Mr. Holmes, at the close of his lecture tour in this country some weeks ago, immediately set sail for foreign shores, for the sole purpose of obtaining new material for his motion picture travels, which are released exclusively by Paramount Pictures Corporation as the Paramount-Burton Holmes Travel Pictures.

"Conditions in the film industry in every country that I have already passed through have improved wonderfully since last I was here," wrote Mr. Holmes to one of the officials of Paramount, from Sydney, Australia. "There is a great demand for American pictures and there are over four times as many theaters in each community now than were here some years ago. The American manufacturer of motion pictures is so far in advance of any of his foreign brothers that the salesman has no opposition when he talks of quality and service. There is a corresponding increase of advancement in the type of theaters and their modes of management also. They have got the American idea in its every detail, and when you walk into any of the theaters here to see a Paramount picture, you receive the same amount of courteous attention you would receive from the first class houses on Broadway."

Mr. Holmes stated also that he had secured some very remarkable pictures of his travels, and that the results of this six months' trip would far exceed his expectations. In all of his trips he has been going away from the "beaten path" and taking pictures of the interesting sights that the average traveler does not have the opportunity of seeing.

DOUGLAS FAIRBANKS CELEBRATES BIRTHDAY.

Douglas Fairbanks has just passed his thirty-fourth birthday. It seems that Mrs. Fairbanks had laid elaborate plans for a great surprise for the athletic Douglas. In league with members of the company she had arranged for a party. The wily Douglas through some mysterious channel kept in touch with the plans of the conspirators. Hence when he walked into the "trap" he reversed the surprise by distributing handsome gifts to every person present.

A beautiful pair of heavy silver spurs engraved with the smiling face of the Artcraft star was presented to Douglas by the members of his organization.

TO DISPLAY METRO STARS' COSTUMES.

Displays from the wardrobes of Metro stars have been sent to Chicago for exhibition at the National Photoplay Exposition which will open in that city on June 4. The exposition, which is national in scope, includes displays representing every popular star and manufacturer in the United States.

Mutual's Patriotic Offerings

"Manning Our Navy" and "A Zeppelin Attack on New York" Well Calculated to Inspire Patriotism.

IN LAST week's issue "A Zeppelin Attack on New York" was reviewed in detail, and it is therefore only necessary to refer to this release as being one of special interest in a patriotic way and of fine entertainment value. This film is in one reel, was made by the Rothacker Film Manufacturing Company, of Chicago, and is being released through the Mutual exchanges. Another patriotic film traceable to the same sources is entitled "Manning our Navy," and was photographed at the Great Lakes Training Camp.

The opening scene of "Manning Our Navy" shows the parade of jackies through the streets of Chicago for the purpose of inspiring recruits. This is followed by scenes at the recruiting headquarters where physical tests are made. The scene then changes to the training camp, where the necessary physical training is given. We see the recruits having their first lesson in drill; and later we see them at bayonet drill, indoor drill, at sham battle, learning to signal by the wigwag system, and strengthening the various muscles of the body by means of Swedish exercises.

Louise Lovely

LOUISE LOVELY, the talended Universal actress, appears to excellent advantage in "The Field of Honor," five-part Butterfly picture scheduled for release early in June. Miss Lovely has the leading role, one which affords her excellent opportunities to display her ability for emotional expression. She is called upon to portray the most difficult work of her career in this stirring photoplay of the Civil War period and rises to great heights in the scenes where tense dramatic acting is required.

Louise Lovely.

A long career on the stage fitted Miss Lovely for her work in the silent drama. She was born in Sydney, Australia, in 1896, and was educated for the stage in Switzerland. She made her debut in Australia in musical comedy and vaudeville when a mere child and attained instant success. She played leading ingenue roles in an Australian stock company and entered the motion picture field in Australia with the Biograph Company. Since joining the Universal she has been starred in a score of feature dramas.

"The Field of Honor" presents her in a part entirely different from any she has heretofore portrayed and to which she adds much in the interpretation of it. As the wife of a coward, who shows his true character on the battlefield and who she believes to have died a hero, she plays with charm and dignity. When she discovers the truth about her husband, her acting then becomes inspiring in its vigor and forcefulness.

This feature, which is a film version of the original story by Brand Whitlock, was produced by Allen Holubar, who also plays the leading role opposite Miss Lovely.

"DAUGHTER OF THE GODS" OPENS IN ENGLAND.

The premiere performance in England of William Fox's beautiful million-dollar fantasy, "A Daughter of the Gods," in which Annette Kellermann is starred, took place at the famous London Opera House in the metropolis on Monday night, May 21.

A symphony orchestra of fifty pieces played the unusually elaborate musical score composed by Robert Hood Bowers. Special electrical effects were introduced for the first time in Europe.

"A Daughter of the Gods" will, during the coming summer, be exhibited in Paris, Barcelona, Moscow and Petrograd, as well as in Rio de Janeiro and Buenos Aires.

Actors Fund Fair Nets $80,000

Moving Picture Stars Do Their Bit Toward the Million Dollar Fund for Actors' Home.

AT the recent Actors Fund Fair held at the Grand Central Palace, New York, to aid the million dollar fund for the erection of a home for aged and indisposed actors and actresses, the moving picture end of the profession took its place beside its brothers and sisters of the spoken stage in doing what it could to push matters along to a successful finish. Saturday night, May 19, was set aside as moving picture night, when a parade of moving picture players, headed by William S. Hart as king and Marjorie Rambeau as queen, passed through crowds eager to behold them. They were joined by the children of the Actors Fund and Friars Frolic; and in the course of the evening Dan Casey, here from California, was introduced as one of the guests of honor.

One of the booths at the Fair was presided over by Anna Stewart, and be it said to this young woman's popularity it was next to impossible to elbow one's way to the front row to confront her with any amount of cash from a dime up for a chance on a photograph of the pretty young actress. Miss Stewart stuck faithfully to her post during the entire ten days of the fair, and we will wager that her contribution in hard cash was not to be sneezed at.

On Friday night Florence Lawrence, absent at present from the screen, but not forgotten, was on the floor, prettily gowned and charming as ever, selling a musical composition which had been dedicated to her, and which was played by the woman's orchestra headed by Miss Mae Schiff, whose playing of the leading melody on the violin was of unusual [illegible]

It has already been announced far and wide that this particular fair is one of the most successful that has ever been held by the Actors Fund, the amount netted amounting to about $80,000.

Clara E. Laughlin

THE literary works of Miss Clara E. Laughlin are to be presented on the screen by the Wholesome Films Corporation, the newly organized Chicago producing and distributing company headed by Milton Daily, A. M. Allen and P. W. Stanhope. Miss Laughlin, who is known to millions of American readers for her popular fiction, is contributing a series of daily articles to metropolitan newspapers. The subject matter of these articles as well as Miss Laughlin's novels will be presented to the screen.

Clara E. Laughlin.

"We believe that the film presentation of Miss Laughlin's novels will bring to the picture loving public a new standard of screen wholesomeness," declared M. J. Weisfeldt, general manager of the Wholesome Films Corporations. "Miss Laughlin's works are typical of what we shall offer on the Wholesome program."

Miss Laughlin has had a remarkable career in the literary world. At the age of eighteen she was made literary editor of Interior, which now is called the Continental. While filling this position she wrote for Harper's, Ladies' Home Journal, Delineator and many others. Her first novel, "Felicity," was published by Scribner in 1907.

In 1910 she completed "Just Folks," published by McMillan, and a year later "Children of Tomorrow" was written. Both became best sellers. The latter part of 1911 Miss Laughlin wrote "Everybody's Lonesome" and a year later followed this with "The Penny Philanthropist." A unique feature in connection with this work is the fact that a certain Minneapolis capitalist purchased 1,000 copies, which he distributed among his friends.

In October of this year Doran will bring out what Miss Laughlin calls her most important novel, "The Keys of Heaven."

It is the purpose of the Wholesome Film Corporation to begin production on some of Miss Laughlin's writings as soon as she can put them in scenario form. Other "Wholesome" announcements are expected soon.

Admission Prices Should Be Increased

So Declares John R. Freuler, and Says Exhibitors Should Prepare to Charge More Money.

MOTION picture theatres of the United States ought to put in effect increased schedules of admission prices at once, is the opinion of President John R. Freuler, of the Mutual Film Corporation. "Picture amusement prices are too low in comparison with the general scale of prices and in view of the costs and coming taxation," he said.

Mr. Freuler left New York for Washington, where he was to meet Samuel S. Hutchinson, president of the American Film Company, and James P. Greer, general counsel for the American. There they expected to take up close range consideration of the problem of the motion picture and the war taxes problem.

"It is to be expected that the motion picture industry and those engaged in it must bear a just share of the burdens of the war," observed Mr. Freuler. "But we are inclined to the view that legislators at Washington have not accurately surveyed the possibilities and the limitations of the pictures as a source of war revenue.

"It is certainly obvious that the public is going to have to pay more for pictures, since there is no extravagant margin of profit in the industry, even among the most prosperous concerns, to-day. The motion picture theaters must prepare at once to increase prices all along the line.

"The five cent theater must and can get ten, the ten cent house can get fifteen, and twenty-five cents is bound to become a much more general admission fee for picture entertainment that it is now. The problem of how to achieve this without a loss of patronage is a slightly different one in each theater, but there is always a way.

"It is unlikely that the cost of motion pictures will ever be lower than it is today—and it is a certainty that prices are going to be higher soon. The exhibitor must prepare to collect from the public."

Amy Dennis in Selig-Hoyt Comedies

HERE is the newest Selig star, Amy Leah Dennis, presented in the Hoyt feature comedies released in K-E-S-E. It is claimed by the Selig Company that Miss Amy is the youngest of motion picture stars, her age being given as just sixteen. According to reviewers, this little actress is bound to make a name for herself.

The Selig Company is to release ten or more Hoyt feature comedies. Each of these productions is two reels in length. The Selig Company has retained the funny characters and plots of the Hoyt plays and has introduced a large amount of original action and entertaining situations. Miss Dennis will appear in every one of these comedies, the first, "A Hole in the Ground" being released in K-E-S-E on Monday, May 28. The K-E-S-E organization has thought so much of these comedies that exhibitors everywhere are being accorded special opportunities of seeing them.

Amy Leah Dennis.

Miss Dennis was born in Pennsylvania and at twelve years of age proved talented as a recitationist. Later she appeared in Broadway theatrical attractions and then Mr. Selig was attracted by her work and engaged her as leading woman for the Hoyt comedies. Others of the all-star cast include James Harris and William Fables. J. A. Richmond is the director in charge. Other bookings announced are "A Brass Monkey," June 11; "A Day and a Night," June 25; "A Rag Baby," July 9.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Pathe Releases

"Blind Man's Luck," Five-Reel Melodrama Featuring Mollie King and Directed by George Fitzmaurice, and Episodes of "Neglected Wife" and "Double Cross" Serials.

Reviewed by Ben H. Grimm.

A SWIFT-MOVING melodrama that furnishes a full share of entertainment is "Blind Man's Luck," a five-reel Pathe-Astra picture featuring Mollie King and directed by George Fitzmaurice. In this offering the star and director live up to their record on the chart of past performances. The same vivacity and enthusiasm displayed by Miss King in former pictures are seen and the same dashing direction of Mr. Fitzmaurice is visually evident. The one small fault with the picture lies in a tendency to slide over rather than go through more or less necessary story-detail. The viewer is asked to take for granted several things that he might have been given to know more about. This could have been done without weakening the sustained interest, which is held high and tight throughout the five reels.

Scene from "Blind Man's Luck" (Pathe).

Underlying the more melodramatic episodes of the story, which was scenariorized by Don Seitz, is the story of a girl who, apparently an unwilling smuggler, brings about the redemption of a wild, wealthy youth, which in turn results in a reconciliation between the youth and his father. There is much that appeals in the picture. The characters are human and the players who portray them capable. Earle Foxe is cast as the wealthy youth, William Riley Hatch is the father and Geffie Tilbury the mother.

The atmosphere of all scenes are up to the Fitzmaurice standard. There are several thrilling train-wreck scenes, and production details throughout are satisfactory.

"The Crisis."

In the fifth two-reel episode of "The Neglected Wife" serial Horace Kennedy and Margaret Warner come to an understanding with each other—they realize their love for each other. Mrs. Kennedy learns that her husband is visiting a woman's apartment. Margaret goes to Kennedy's houseboat with the editor, and for the first time the two women are face to face. Mrs. Kennedy does not know that Margaret is the woman. The two women are left alone on the houseboat, which is set adrift and blown up by Doyle, the fake mining stock promoter. The episode ends just as Kennedy is about to swim to the rescue.

"The Face of the Stranger."

The thirteenth episode of "The Mystery of the Double Cross" reveals to Phillipa Brewster the face of the Masked Stranger. This occurs after she has been instrumental in saving Peter Hale's life by promising to marry him if he will not follow the Stranger. That night Phillipa retracts her promise and promises to become the wife of Dick Annesley, the reporter. Phillipa is saved from Daddy Heinz by the Masked Stranger, who is hiding under the bed. When Phillippa sees the face of the Stranger she helps him to escape.

"The Crimson Dove"

Pulpit and Stage Meet in Five-Reel Peerless Drama Plentifully Supplied with Incident and Featuring Carlyle Blackwell and June Elvidge.

Reviewed by Edward Weitzel.

THE love of a minister of the gospel for a beautiful actress of easy morals, and her redemption through the clerical gentleman's devotion is the theme of "The Crimson Dove," a five-reel Peerless screen drama, featuring Carlyle Blackwell and June Elvidge. The story is most plentifully supplied with incident, much of it vigorous melodrama, which reveals the reverend hero as a doughty champion of muscular Christianity.

Brand Cameron, D. D., meets Adrienne Durant, a member of the Apollo Garden Company, at her father's humble home in the country, where she has gone to recover from the excitement following the suicide in her apartment of a young man who has ruined himself to obtain jewels for her. The boy's father is a member of Cameron's church. The minister, believing the actress to be an innocent country girl, falls in love with her. She accepts the situation for a time, then, in a fit of remorse, tells him the truth and, being convinced that such happiness is not for her, goes back to New York and resumes her old life. Cameron walks in upon a hilarious supper party given by Adrienne, sends a number of its male members to the floor, escorts the girl home, and starts in to accomplish her reformation. He loses his church in consequence, and goes to a lumber camp of the toughest description to preach, leaving Adrienne in charge of a mission school in the lower east side.

The minister's experiences in the camp are of the liveliest kind, and include a number of fights and the rescue of a baby and a half-witted boy after the men of the camp have set fire to Cameron's church. The timely arrival of Adrienne permits her to nurse back to health the clergyman, who has been severely burned, and they are married in the new church edifice at Summit Camp.

Events may be said to crowd one another in "The Crimson Dove." Dramatic incidents are piled up with such a free hand that they almost become monotonous, and lose much of their force. Romaine Fielding, the director, has put the fear of inaction into the scenario and the members of the cast, and everything and everybody are kept on the move. Carlyle Blackwell makes up in willingness what he lacks in weight, and invests with considerable conviction his acting of the minister. June Elvidge is entirely satisfactory as Adrienne.

Scene from "The Crimson Dove" (World).

Marie La Varre, Henry West, Edward N. Hoyt, Louis R. Grisel, Dion Titheradge and Maxine Elliott Hicks constitute a supporting company of excellent calibre.

"The Soul Master"

Freely Padded Five-Reel Blue Ribbon Feature by James Oliver Curwood, in Which Earle Williams is Starred.

Reviewed by Edward Weitzel.

THE prolific but not always convincing James Oliver Curwood will not enhance his reputation through "The Soul Master," a five-reel Vitagraph Blue Ribbon Feature, with a conventional and freely padded plot. The title is a handicap to begin with, being much too pretentious for so commonplace a story. The picture starts off well, but after the first reel uses up four reels in telling that which could better have been told in two. It is the tale of a man whose wife deserts him for another and takes with her his little daughter. Fifteen years later, when known as "a man without a soul," and the owner of a large department store, he is attracted by a young girl behind one of the counters. He offers her his "protection," is refused, and learns that she is his own child. Marguerite Bertsch, who directed the picture, has been able to inject but little vitality into it, and has not always made the best use of the material furnished by the author. The entire cast is weighed down by the want of conviction that follows their efforts.

"Selig-Hoyt Comedies"

"A Hole in the Ground," "A Brass Monkey" and "A Day and a Night" Lead the List, and Afford Entertainment of the Breeziest Kind.

Reviewed by James S. McQuade.

I WISH to recommend, right at the start, the list of funmakers selected by William N. Selig to impersonate the leading characters in the Hoyt two-reel farce comedies, one of which will be released every alternate Monday through K-E-S-E. These breezy laugh creators will be introduced to the public by "A Hole in the Ground," the first of the series, which will be released Monday, May 28.

"A Hole in the Ground."

About twenty years ago the stage had no more welcome attractions for the public than Charles Hoyt's farce comedies. Just as fighters in the ring, who mix things briskly from the start, are the most popular, so the Hoyt comedies caught on because they plunged at once into merry action. And I can fearlessly recommend the Selig-Hoyt screen comedies, because the director has lost no time in try-out sparring.

"A Hole in the Ground" introduces us at once to comical doings in the baggage room of a railroad station out on the prairie, where the station agent (William Fables) handles enormous trunks as if they were soap bubbles, to the amazement of his assistant, who can scarcely move them. Then The Stranger (James Harris) appears on the scene, and at once installs himself in the funny column by a clever, though heartless, ruse to escape paying the country yokel for carrying his trunk.

"Have you got a license as a truck?" he asks the boy. "Well here's a cigar, I won't tell the police," he says to the human horse.

The Tramp (Frank Hamilton) had been already on the scene, and riles the station agent, who a short time before had shown him the way to New York over the railroad ties, by returning and asking for the loan of a locomotive. He is viciously chased by the agent, who spouts between breaths, "Tramps in a station is fifty-fifty with fleas on a dog—can't get rid of neither."

When the Lunch Girl (Amy Dennis), who presides over the "eats" in the station, is introduced the spectator is furnished with the scene of the merriest pranks of the comedy. The lunch room becomes a veritable laugh factory, in which the Lunch Girl, the Stranger, the Tramp and the Agent are the lightning performers. The Stranger, who has been waiting four hours for his train, misses it after all. He is down in the cellar changing his shirt as it pulls in, and the final scene shows him rushing after it frantically, as it pulls out, waving the shirt which he had not the time to put on.

"A Brass Monkey."

This mirthful comedy deals with a brass monkey, which is a hoodoo to every one that possesses it. Patch Work, the owner, dies and bequeaths it to Jonah Mudd (James Harris), a friend of the deceased, and owner of a bric-a-brac store. This gains for Jonas the enmity of Dodge Work (William Fables), nephew of the deceased, who has set his heart on the possession of the hoodoo money. Genevieve (Amy Dennis), the daughter of Jonah, assists him in the store, while Birdie (Helga Sandberg), his estranged wife, spends her time in trying to collect alimony, employing her strong-armed brother, Big Bill (James Fulton), to enforce payment.

The possession of the monkey leads to the ruin of Jonah Mudd's store, and almost to the death of himself and his daughter in a chain of accidents that keeps the spectator in spasms. When Big Bill comes to collect the alimony, Jonah requests him to do his brutal work in the back yard, where his daughter Genevieve will be spared the scene. Obligingly Big Bill consents. Jonah slips the slugger his big bull dog, and Big Bill is a sight to see as he flees for his life.

The final scene is a scream. It shows Jonah chasing Dodge Work over house roofs and up and down the high smoke stack of a factory. Dodge had slipped into a cured bearskin in Jonah's store, so that he might be able to escape observation and secure the coveted monkey; but Jonah saw the bear move, and the chase began. "A Brass Monkey" will be released June 11.

"A Day and a Night."

In this comedy William Fables appears as the Rev. Abner Goode and as Johnnie Swift, prop man in a moving picture studio, the latter avocation showing that this Hoyt Comedy has been brought up to date. James Harris takes the part of Imesome Ham, an old dramatic tragedian, who feels that Fate has dealt him its worst blow when he is forced to play in a moving picture. Amy Dennis appears as Winne Saum, the star of the picture in which Ham plays.

Scene from "A Day and a Night" (Selig).

The story hinges on the physical likeness of the Rev. Abner Goode to that of Johnnie Swift, prop man. The minister has discharged the members of his choir, and seeks pretty actresses, with good voices, to take their places. He is on such a mission as this when he visits a moving picture studio, and is mistaken by one of the directors for the prop man. The director assigns the reverend gentleman various tasks in the mechanical production of the picture, which leads to side-splitting and exciting results.

The release date is June 25.

Two Fox Releases

Virginia Pearson in "Royal Romance," "A Modern Story of Two Fictitious Kingdoms," and Theda Bara as the Heroine of "Heart and Soul," Founded on Rider Haggard's "Jess."

Reviewed by Edward Weitzel.

"Royal Romance."

THE divinity that was universally believed to hedge a king is receiving a number of rude shocks these days. "Royal Romance," a five-reel Fox photoplay, is laid in the peaceful time when emperors and royal princesses were not disturbed by thoughts of the coming social upheaval and were busy falling in and out of love, like ordinary mortals. Adrian Johnson, the author of the story, has taken a well tried and popular recipe for making an Anthony Hope romance about fictitious ladies and gentlemen of royal blood who dwell in equally unreal kingdoms, and turned out quite a tasty batch of screen confectionery.

The Princess Sylvia objects to having her hand and heart bestowed upon the Emperor Maximilian for purely diplomatic reasons. She therefore takes advantage of the fact that he has never seen her and, passing herself off as an untitled English girl, meets the Emperor near his hunting lodge, pretends not to know his real station in life and orders him about as she would a lackey. They both fall in love with each other in due course of time and, after the proper amount of plotting and counter-plotting by all concerned, the truth comes out and the emperor marries the princess.

This royal love story has been effectively produced under the direction of James Vincent. Virginia Pearson as the royal maiden and Irving Cummings as kingly gentleman are both exceedingly human in spite of their exalted rank, which they assume with considerable success. Boyce Coombs, Nora Cecil, Grace Henderson, Nellie Slattery, Alex K. Shannon, Emil De Varny, and Charles Craig, as personages of more or less noble blood, are successful in supporting their unwonted dignity.

"Heart and Soul."

The Rider Haggard South African story of "Jess," which furnishes the foundation for "Heart and Soul," another five-reel Fox screen drama, is made up of excellent dramatic material. The author of the scenario has thought it expedient to shift the location to one of the Sandwich Islands and to introduce an alligator in the land of the ukulele and the flat-foot waltz. This slight departure from the physical facts of the country in no way interferes with the entertaining qualities of the picture. There is plenty of action in "Heart and Soul," and the heroic sacrifice made by the heroine, that her younger sister may marry the man they both love, is a bit of honest drama which commands the respect and sympathy of everyone.

Scene from "Heart and Soul" (Fox).

The drama is well acted. Fortunately for Theda Bara, she has litte lovemaking to do. The gentler passions are not along the line of her best endeavors. She atones for this, however, by the feeling she puts into the rest of her work, and her death scene is thoroughly artistic. Harry Hillard is a vigorous and likeable hero, and equally successful in their several roles are Claire Whitney, Walter Law, Glenn White, Edwin Holt, John Webb Dillion and Alice Gale. J. Gordon Edwards directs the picture and again shows his ability to handle large bodies of extra people and to make the most of the individual efforts of the leading actors. The production is impressive.

A Pair of Paramounts

Madame Petrova in "The Undying Flame," a Lasky Production, and Wallace Reid and Myrtle Stedman in "The World Apart," a Five-Reel Oliver Morosco Photoplay.

Reviewed by Edward Weitzel.

REINCARNATION is the theme of "The Undying Flame," a Lasky production, with Madame Petrova as the featured player. It is the work of Emma Bell, and moves at the leasurely pace of the novel for most of its five reels.

Scene from "The Undying Flame" (Paramount).

Starting in ancient Egypt, it tells of the love of a beautiful princess for a simple shepherd. Her father discovers what is going on and takes effectual measures to put a stop to the matter. He has the shepherd buried alive in a convenient tomb. The reincarnation of the lovers takes place in modern Egypt, in the persons of a young English girl and an officer in the British Army. A double scarab, once used as a love token by the princess and the shepherd, plays an important part in the development of the story, and they come to understand that they are at last united after centuries of waiting.

This highly romantic tale never reaches any great dramatic moment; but it will serve to entertain the spectator who does not demand anything but present day realism. The scenes in ancient Egypt are architecturally imposing, but some of them betray their recent origin by the brush of the scene painter. The modern scenes in the land of the Pharaohs are cleverly counterfeited.

Madame Petrova is more convincing as the princess than in the later character. Her daughter of Egypt contains no suggestion of the modern woman, the actress having the stately grace that is associated with Cleopatra but not her warmth of passion. Most of the time she seemed to have stepped down from a fresco of the palace and, as usual, her impersonation is a piece of finished art. Mahlon Hamilton is a fine figure of a man at both stages of the shepherd's existence, and acts with skill.

"The World Apart."

When George Middleton sat down to write "The World Apart," a five-reel photoplay produced by Oliver Morosco with Wallace Reid and Myrtle Stedman in the leading parts, he had a story to tell that was worth the telling, although he took an uncommonly long time before he permitted the hero and the heroine to meet. Life in a western mining camp is contrasted with existence in a New England village, the home of Beth Hoover. When that young lady does go west in search of her husband, Bob Fulton, a mining superintendent, who does not know that she is married, is not at all slow in falling in love with her. Beyond the information that the doings throughout this picture will claim the undivided attention of any reasonable human being, nothing further need be said about the plot. Wallace Reid doing the best he knows and Myrtle Stedman following his lead and the rest of the cast trailing along for all they are worth is bound to result in acting of the superior sort.

Scene from "The World Apart" (Paramount).

One detail mars the work of the producer. By some inexplicable oversight an excessively vulgar picture has been used as a wall decoration in one of the scenes.

"Do Children Count?"

First Three Two-Reel Units of Essanay Series to Be Released Through K-E-S-E Indicate Success—Little Mary McAlister Featured.

Reviewed by Ben H. Grimm.

A SERIES that through its breadth of appeal and the personality of its young star should build up a following that will increase with the release of each of its twelve two-reel episodes is "Do Children Count?" This is indicated by a view of the first three units titled, in the order of their release through Kleine-Edison-Selig-Essanay Service, "The Guiding Hand," "The Wonderful Event" and "Steps to Somewhere." The series was produced by Essanay from stories written by Charles Mortimer Peck. Each release is a separate and complete picture; but each is subsidiary to and has bearing on the master-title.

The personality and ability of little Mary McAlister, a pretty child actress of no little ability, dominates the story at all times, and it is most upon her small but capable shoulders that the series will be carried to success. The series has the homely, domestic appeal that is felt universally; and the individual pictures have been given touches such as have always brought a response.

The production of the pictures is in every way up to Essanay standards. The supporting casts to the little star are made up of Essanay players who have appeared many times before. Chief support to Miss McAlister is furnished by John Cossar and Mabel Bardine.

"The Guiding Hand."

This is the first number of the series, and is scheduled for release on June 6. The story tells of a little orphaned girl who wins her way into the heart of her grandfather. The grandfather's daughter, her husband and their two children come to visit the old man and little girl. The family of four are forever fighting among themselves, and their mean characters are further developed by their actions when they believe their wealthy relative is about to die. The old man's sickness is only a ruse, but it serves its purpose in bringing out the family's real feelings toward him, and further establishes the steadfastness of the little girl. In this release Grant Foreman is seen in the cast with the players already mentioned.

Scene from "The Guiding Hand" (Essanay).

"Steps to Somewhere."

This number, released June 13, deals with the spoiled child. The parents are so much in love with the child that they take sides with her on occasions, and fight with each other over her. Finally they separate, and the child goes to live with her grandparents. The grandparents put the child through a deal which results in the girl's complete reformation. Then the little girl effects a reconciliation of her parents.

"The Wonderful Event."

Little Mary makes a hit in this number when she goes to seek a little brother in the park. She has been told that babies are found on park benches. The little girl unknowingly kidnaps a baby. All sorts of complications follow, and it finally develops that the little girl kidnapped a baby girl instead of a baby brother. Later the little girl is blessed with a real baby brother. There is much subtle humor in this number, which will be released June 20.

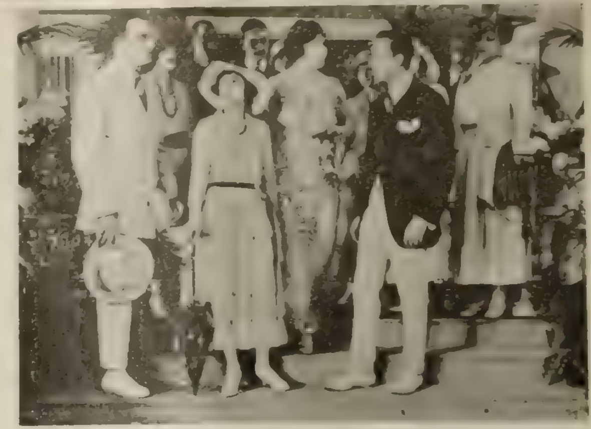
"Poppy"

Eight-Part Production for Selznick Program Features Norma Talmadge Adaptation of Cynthia Stockley's Story.

Reviewed by Margaret I. MacDonald.

"POPPY" represents a "miss" on quality. A popular star and an unpleasant and badly-produced story are its chief characteristics, side by side with an unwholesomeness of atmosphere. As presented the story is complicated and illogical and of questionable moral tone. Norma Talmadge is not at her best in the picture, and exaggerations such as uncalled for destruction of furniture by one of the bad men of the story are freqquent.

The story of "Poppy" tells of how a young girl converted by a cruel aunt into a drudge on a South African farm, runs away and finally finds herself in the home of an affinity of one of the three bad men of South Africa. This man takes her to his beautiful home under pretense of philanthropy, and previous to leaving on a visit to Europe he calls in a French priest who marries him to the girl, who is led to suppose that she is merely being adopted. She stays within the bounds of his home and garden without mingling with a living creature other than the servants, until one night the third of the three bad men, a bachelor, in a delirium from an attack of fever, enters the grounds by a gate that has accidentally been left unlocked. The girl happening there also a love scene is enacted which we are startled to learn near the close of the picture resulted in the birth of a child, which falls from a window in London where his mother has become famous in the literary world and is killed. The story is given happy ending by having the husband renounce Poppy in favor of the other man.



Scene from "Poppy" (Selznick).

The production is one of that questionable type of life which has nothing but its rottenness to recommend it as an entertaining subject for the screen.

"Bringing Home Father"

Franklyn Farnum and "Brownie" Vernon Featured in Five-Reel Bluebird Comedy-Drama—Released June 4.

Reviewed by Ben H. Grimm.

LIGHT as a cream puff and about as substantial and nourishing is the entertainment offered by "Bringing Home Father," a five-reel Bluebird comedy drama, featuring Franklyn Farnum and "Brownie" Vernon, and which will be released on June 4. When seen on pre-release at the New York theater, the picture brought forth a very few laughs, and did not seem to make any great impression on the audience. The audience seemed very anxious to laugh, too, and several times was led into anticipation of a humorous situation by a subtitle, only to be disappointed when the situation developed. Lack of real "meat" in the story and superficial direction account in a large measure for the picture's flatness at times. William Worthington has done much better directing than is evidenced in this offering. The laughs that were brought forth hardly compensate for the superfluity of footage.

"Bringing Home Father" is a picture that is not going to make a hit with everyone who sees it. Its airy and at times flippant treatment of the prohibition and suffrage questions belong to a passe school of humor—stuff is used that has even been discarded by newspaper cartoonists and vaudevillans. Burlesque on the drink question and on the suffrage question at the present time, especially, in the opinion of the writer, are not met.

Franklyn Farnum and "Brownie" Vernon lend their personalities to the screen to the betterment of the picture. The able supporting cast includes Florence Mayon, Arthur Hoyt and Richard Le Reno.

Scene from "Bringing Home Father" (Bluebird).

The story, which was written by H. O. Davis and scenarioized by Bess Meredyth, tells of a youth who gets mixed up with a family composed of a beautiful daughter, a henpecked father who gets tipsy once in a while, and an ultra-suffragette mother who is running for alderman on the Prohibition ticket. Bringing home father one night, the youth is arrested as a burglar. The "wet" alderman gets him out of jail, and in return the youth promises to make the Prohibition candidate withdraw. He does this by putting liquor in the punch bowl during the suffragette's reception to the leading prohibitionists. Throughout the picture runs the romance between the youth and daughter.

Photographically and in other artistic details the offering is up to Bluebird standard.

"The Telltale Step"

Five-Reel Edison Melodrama With Shirley Mason as the Blind Heroine, a Story of New York's "Little Italy"—Released by K-E-S-E.

Reviewed by Edward Weitzel.

THE life of New York's "Little Italy" is pictured with more or less truthfulness in "The Telltale Step," a five-reel Edison melodrama, written by William Parsons Lathrop, and featuring Shirley Mason as the blind heroine, Lucia Pallazzi. The father of Lucia is murdered by one of those bands of enterprising Italian thugs that are formed for the purpose of forcing its fellow-countrymen to contribute to the support of its members or be stabbed in the back. Luigi, the chief of the band, becomes smitten with Lucia, but she brings the man to justice by being able to recall the sound of his footsteps at the time her father was killed. A number of well bred Americans are interwoven with the Italian characters in the development of the story, which is a creditable piece of work and will be followed with interest.

Scene from "The Telltale Step" (Edison).

Shirley Mason makes an appealing figure as the blind girl. With more than a fair share of good looks and animation, she is an attractive young person and acts with considerable skill. Guido Collucci, Charles Sutton, Bigelow Cooper, Nellie Grant and Bob Huggins are all good representatives of the son of Italy, and Pat O'Malley, Sally Crute and Jessie Stevens acquit themselves as acceptably as the three Americans.

The production is middle grade.

"Should She Obey"

Arizona Film Company Produces a Seven-Reel State Right Subject Treating of the Divorce Evil.

Reviewed by George Blaisdell.

THE Arizona Film Company has produced for the state right market a seven-reel propaganda subject, "Should She Obey?" Its dominating themes are those of divorce and of marriages that should not have been. As a background for the picture is the action of the Nevada Legislature looking to a nationwide inquiry into the whole subject—and there will nowhere be any question as to the statement that no other body in the country has quite so much reason to take up this subject; that in no other state has it been possible so quickly and with such great facility to undo the work of the marrying authority. The producer of the picture, George Siegmann, has at considerable length shown the Nevada Legislature in session and has introduced many of the state officials, from the governor down.

The initial reel is largely given over to short declarations by prominent men, expressions of personal opinion as to the evils of the divorce and marriage laws. It is unlikely that any one seriously will take issue with what these men have to say. The scenario is credited to Walter Howey, a Chicago newspaper man. Mr. Howey has given us a tale that will carry a good measure of interest; very likely for the general public it will have a large measure of interest. The story apparently is founded upon a series of occurrences the details of which are within the knowledge of all who read newspapers a dozen years ago.

Norbert Myles portrays William Gordon, who from a shiftless youngster becomes through the aid and encouragement of the woman he marries a man of power in the steel world. Gene Genung is Lorna, the wife who is set aside when Gordon becomes fascinated by Marie Gibson, a woman of the stage. Alice Wilson is Marie. There is a subsidiary story in the lives of Henry Blake and the girl he is forced to marry after the birth of their child, the two roles being sustained by J. Webster Dill and Billie West.

The picture is well acted. The story clearly brings out the disregard of the steel man for the wife of his youth, his failure to win social recognition in spite of his financial power, and his disappearance from the public eye by reason of his marriage, which society at large refused to sanction. There are scenes of high life and low life, of simple life and fast life.

"The Serpent's Tooth"

Five-Part Mutual Production of Questionable Type Features Gail Kane.

Reviewed by Margaret I. MacDonald.

THE Serpent's Tooth," featuring Gail Kane with an unusually competent cast, is one of those good-bad types of pictures that are somewhat baffling to the reviewer. It is a five-part melodrama so well made, so artistically interpreted, that one hesitates to shelve it as unwholesome screen food for the masses. Yet this is entirely true of a production which deals in a spectacular fashion with the drug and alcohol habits, and presents a number of despicable types.

The work of Gail Kane in this production is especially pleasing, and she dresses the role of the unhappy wife delightfully. In fact the picture is a singularly well-dressed one. William Conklin as the husband exhibits great dramatic power and makes a repulsive role stand out with fine individuality. The actress playing the role of Hortense, the vampire of the play, does an excellent piece of work. Jane Pascal and Edward Peil are also noticeable for their fitness for the roles intrusted to them.

The story centers about the home of a wedded pair between whom a coolness arises on account of differences in taste. The husband, who has been an artist, loses his moral balance in mixing with the smart set, and becomes infatuated with a fascinating woman of the vampire type. A child born to the man and his wife dies and because of the nervous condition of the wife her doctor administers a drug with caution. On day, however, the bottle containing the drug drops from his satchel, is found by the husband and his affinity, who plot together to convert the wife into a drug fiend. By the time that this is accomplished the husband has degenerated morally and mentally from the execessive use of alcohol to such an extent that he becomes subject to halucinations, and falls dead in a he becomes subject to hallucinations, and falls dead in a

The only fault to be found with the construction of the story is a matter of consistency. For instance, the wife who has become addicted to drugs becomes apparently instantaneously detached from her affliction. This of course is beyond reason.

Triangle Program

"Wolf Lowry" Five-Reel Ince-Kay Bee With Wm. S. Hart, and "Oriental Love" Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"WOLF LOWRY" has more tragic force than most of its kind, and the stories in which Mr. Hart prefers to appear are very much of a kind. He is the picturesque border rider of horses and expert with weapons, relying largely upon brute strength for dominance of men and situations, a survival of the cave man, with a submerged strain of tenderness for womankind, the ruder nature within him softened through sex influence. In the fact that this role is intensified by some clever psychology lies Mr. Hart's superiority over his many imitators. He gives expression to the frontier bully, who has a German-like faith in the rule of force, in a state of modification from the refining influence from the weaker creature of nobler life mission that of destructive man. This is Hart's message, given in all sincerity, whether or not there is any vital necessity for it or not under present living conditions.

In this particular example he plays the role of a man who rules his community through fear. He learns that a squatter has dared to take up a claim in his valley and goes to drive out the intruder. He finds a woman in the rude cabin, a gentle creature, who has attempted to build a home for herself in the wilderness, and he thereafter attempts to protect her from injury. He saves her from an assault by the conventional villain, is shot and is nursed back to life through her intelligent devotion. Much to the amazement of his community he wins her promise to marry him. Most elaborate wedding preparations follow, but the villain has learned her secret. She is really in search of a man she truly loves, whom she pretends is a half brother. The villain brings the half brother on the scene at a dramatic moment, and the lovers plan to escape. The "Wolf," Hart, frustrates them and starts to take it out on the unfortunate lover, but undergoes a tremendous conversion and gives notice to the assembled crowd that the wedding preparations were not for him at all. He yields his place to the man who has truly won the girl's heart, deeds his property to the bride and leaves penniless, to seek his fortune in some other part of the world. This is all very well and effectively done. The play will hold.

"Money Madness"

Five-Reel Butterfly Offering, Based on Episode in the Life of "Whispering" Smith, Proves Highly Interesting.

Reviewed by Robert C. McElravy.

DRAMATIC moments predominate in this five-reel number. produced by Henry McRae. The story, written by Frank H. Spearman, is an episode in the life of "Whispering" Smith, and carries the attention along in an absorbing way. This would be a straight melodrama in less competent hands, but is so carefully acted that it deserves the more dignified term of drama.

Scene from "Money Madness" (Universal).

The cast is a proficient one in all of the principal roles. Chas. H. Mailes plays "Whispering" Smith, Mary MacLaren appears as the girl, Alfred Vosburg as the hero, M. Everett as the principal villain, and Eddie Polo, Don Bailey and Rex de Roselli have strong parts.

The story opens with a run on the Grand National Bank The directors are in session behind closed doors, with a crowd clamoring for entrance outside. The president, George Fuller, offers his personal fortune to save the institution. Monroe Simmons, one of the directors, who like the cashier, Tom Williams, loves the president's daughter, connives to rob the institution. He succeeds in doing this and at the same time throws the blame on Tom. The girl, who loves Tom, enlists the services of "Whispering" Smith, who takes a hand in the proceedings and finally rounds up the rascally Simmons and his accomplices.

A Dr. Mercer, who deals in the illicit sale of drugs, plays an important part in the story. He and "Hartford Red," a drug victim, conspire with Simmons to rob the bank and bring ignominy upon the hero. The round-up of the conspirators is exciting and includes a dash in an automobile after a stolen locomotive and a narrowly averted wreck.

"Star Spangled Banner" in Film

Life in U. S. Marine Corps Told in a Stirring Tale—Released in Three Reels by K-E-S-E.

"THE Star Spangled Banner," a three-reel production from the Thomas A. Edison Studios, appears to be a psychological picture of a psychological moment. "The Star Spangled Banner" deals with a story of life in the American Marine Corps and teaches a lesson in patriotism that will linger long in memory.

Kleine-Edison-Selig-Essanay have announced its release date June 10, a very opportune moment, because during the week of June 10 to 16 the Government is planning a tremendous recruiting drive for the Marine Corps Service.

Naval officials have seen and approved of this picture and have caused it to be known at more than four thousand recruiting stations throughout the United States that it will be released through Kleine-Edison-Selig-Essanay June 10. That fact alone will provide "The Star Spangled Banner" in film, with exploitation of an extraordinary character.

Kleine-Edison-Selig-Essanay have in mind a comprehensive supply of advertising for exhibitors and this will be bulwarked by millions of posters, handbills, circulars, lantern slides, store window displays, etc., etc., which the Government will begin distributing June 10 through all of its more than four thousand recruiting offices. All the Government's publicity deals exclusively with life in the U. S. Marine Corps, and as "The Star Spangled Banner" in film deals with the same subject it can be easily imagined how nicely the K-E-S-E advertising on this film will fit in with the tremendous amount of publicity material circulated by the Government.

The full strength of the Marine Corps Publicity Bureau will be exerted that week, especially portraying the attractiveness of that branch of the service to young men. This publicity and advertising is already under way, and as an example of it it may be cited that in the Saturday Evening Post there will have been circulated by June 10, the day on which "The Star Spangled Banner" is scheduled for release, upwards of eight millions of magazine display pages and half-pages on the opportunities and allurement of service with the U. S. Marines.

Edison's almost matchless photography adds charm to an unusually strong plot and well-told in this release.

A regiment of bona fide U. S. Marines assisted in making "The Star Spangled Banner," and this, it is thought, will be an especially strong feature in connection with soliciting bookings.

The U. S. Marine Corps believe that "The Star Spangled Banner" will be a means of greatly stimulating enlistments and it is now under consideration to place a uniformed member of the Marine Corps in theaters where "The Star Spangled Banner" is being shown.

"Daughter of the Gods" on Percentage.

William Fox's announcement that he would book his $1,000,000 motion picture, "A Daughter of the Gods," with Annette Kellerman, on a perecntage basis, is bringing a response from high class theater managers. Only houses that seat not less than 1,000 and where the prices are from 25 cents to $1 will be able to get this picture.

There is no doubt now that the picture will have a large showing all over the country. Samuel F. Kingston, who is booking "A Daughter of the Gods," is receiving applications in unprecented numbers. Managers in all the states have evidently been waiting for this picture, which ran for many weeks in New York, Boston, Chicago, Philadelphia, Pittsburgh and St. Louis.

Miss Adams Supporting Miss Kennedy.

Playing the role of friend to Madge Kennedy in the Margaret Mayo comedy, which is the first picture in which this star of the dramatic stage will appear, is a young actress of the screen who has made an enviable record for herself within a very short time. She is Kathryn Adams, and she comes from Missouri; St. Louis to be exact.

Miss Adams has played a number and a variety of roles that would do credit to a more experienced picture player. She has been seen in prominent straight roles as leading lady, in "vampire" and in character parts. Perhaps she will best be remembered in the role of Oliva in "The Vicar of Wakefield" in the screen version of the play, in which Frederick Warde was featured. Playing opposite Mr. Warde Miss Adams appeared as Eppie in "Silas Marner," and in a whole series of recent productions. Her latest part before coming to the Goldwyn studio is in "Hinton's Double," a current feature release.

Madge Kennedy is Her First Goldwyn Picture.

Miss Adams is of that type which has been described as concentrated blonde; over a face of slender and delicate lines she carries a mass of golden hair, which is almost a pale straw color. She makes an excellent foil for Miss Kennedy's well-known personality.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

Bluebird Photoplays, Inc.

BRINGING HOME FATHER, June 4.—A five-reel comedy-drama featuring Franklyn Farnum and "Brownie" Vernon. The piece contains a certain amount of humor, but not enough to compensate for its footage. The story treats, flippantly at times, with suffrage and prohibition. A full review is printed on another page of this issue.

Fox Film Corporation.

ROYAL ROMANCE, April 30.—The five-reel photoplay tells the love story of an Emperor and a Princess who dwell in those countries that are created by the author. The picture is entertaining, and is agreeably acted by Virginia Pearson and Irving Cummings in the leading parts. It is reviewed at length on another page of this issue.

HEART AND SOUL, May 21.—Rider Haggard's novel, "Jess," was the source of this five-reel photoplay. It makes a vigorous melodrama, and is excellently produced, with Theda Bara as the star. A longer review is printed on another page of this issue.

K-E-S-E, Inc.

SELIG-HOYT COMEDIES (Selig), first release May 28.—"A Hole in the Ground," "A Brass Monkey" and "A Day and a Night" are the first three releases of the series. They are brimful of clean fun and merriment. William Fables, Amy Dennis, James Harris and Frank Hamilton sustain the more important characters, with fine farce-comedy, vim and effect. The series is excellently directed by J. A. Richmond. An extended review is given on another page in this issue.

THE GUIDING HAND (Essanay), June 6.—First of the new two-reel series, "Do Children Count?" Mary McAllister, a capable and appealing child actress, is featured. The story tells how designing relatives are foiled from becoming beneficiaries of an old man's will. The little girl is the guiding hand. Reviewed in this issue.

Metro Pictures Corporation.

HER LESSON (Drew) May 14.—This is one of the funniest of Drew comedies, and shows how a forgetful wife always leaves her diamond rings in the bathroom when she washes her hands. Her husband, in attempting to teach her a lesson by stealing the rings and hiding them in his vest pocket, is treated to the scare of his life when the suit to which the vest belongs is given in his absence to the tailor to be pressed. While he rushes frantically to the tailor's the rings are returned to his wife, who has nosed the situation, and turns the tables on her husband.

NOTHING TO WEAR (Drew), May 21.—This is another of those delightful comedies being made by the Drews. In this particular instance Mrs. Marsh's mind runs to dresses, and Mr. Marsh's mind inclines toward work to such a degree that eventually he becomes ill, and gets so near heaven that he can "smell the sulphur." Previous to this illness Mrs. Marsh had only to enter his den with a plea for a new gown to attend some smart affair for which she had "simply nothing to wear," when he would quickly hand over a check to get rid of her. Her husband recovered from his illness, Mrs. Marsh discovers to her sorrow that her "Alladin's Lamp," as she calls him, responds less easily when she rubs it. After giving her a lesson in economy, however, he yields again to her whims. Very amusing.

Mutual Film Corporation.

MUTUAL TOURS, NO. 29 (Gaumont), May 22.—The subjects included in this number are: "River Life near Paris"; "The Rock of Gibraltar"; and "Martinique, West Indies." These pictures are unusually attractive, and especially beautiful are the scenes on the river Marne, France.

MUTUAL WEEKLY, NO. 125, May 23.—The most interesting features of this number are the opening of the Belmont Terminal track, with scenes from the Greenhedge Steeplechase; Joffre and Viviani greeted by New York, and scenes at various ceremonies attended by them, including a review of the West Point cadets; Allied warships visit San Francisco, and a Japanese cruiser enters the Golden Gate for the first time since the beginning of the war; and the dedication of the new million-dollar Red Cross building at Washington.

JERRY JOINS THE ARMY (Cub), May 24.—In this number of the Jerry comedies he enlists, and because of his getting into a dispute with a giant who stands next him he runs away, and upon arriving at the Mexican border is attacked by bandits. Later he proves his bravery by bringing their leader to camp. Rather amusing.

BLUFFING FATHER (Strand), May 30.—An entertaining comedy in which Billie Rhodes and Jay Belasco feature. The plot of the story deals with the effort of a young man to keep up a well-furnished house until his father-in-law arrives on the scene. The furniture, which has not been paid for, is taken away on the very day of his father-in-law's arrival, and in a desperate effort to cover the deficiency he misdirects the driver of a storage house wagon so that the load of furniture, which he is returning to its rightful owners, is deposited at the home of the unfortunate pair. The secret crops out, however, but in spite of the fact dad makes a present of paid-for house furnishings to the pair.

REEL LIFE, NO. 57 (Gaumont), May 31.—In this number of Reel Life will be found the following subjects of interest: "Hand-Made Barrels"; "Adding to the Tin Supply," showing how old tin cans are gathered and turned in to be remelted; "Auto Camper-Out"; "Dynamiting a Hillside"; and "A Lion Pup."

MUTUAL TOURS, NO. 30 (Gaumont), June 5.—The places illustrated in this number are. "Teneriffe, Canary Islands"; "Notre Dame, Paris"; and "Koenigsee, Bavaria." This group of subjects are beautifully illustrated and interesting in detail.

Mutual Film Corporation Specials.

FLIRTING WITH DANGER (Vogue), May 26.—A two-part farce comedy not unlike other Vogue comedies in general style. The majority of the picture consists of slapstick stuff in a gymnasium, and in addition has some rather amusing scenes in which a number of people run away from a burning barrel which is shot from a gun.

THE RAIROAD RAIDERS, NO. 8 (Signal), May 28.—"The Knotted Cord" is the title of this number, which is extremely thrilling, and shows Helen dropping from a bridge to the top of a moving train. She succeeds in making her way into Ling Woo's, in the trunk into which Lady Melrose was placed in the last chapter, and from which she is taken by Helen and the baggage clerk. Thrilling scenes take place in the den of Ling Woo, from which Helen is rescued by her associates.

THE SERPENT'S TOOTH (American), May 28.—A five-part melodrama featuring Gail Kane. The picture is based on an interesting story, and is well produced. Its subtitles might be improved upon, however, and its subject is unpleasant, in fact gruesome, and deals with the converting of a woman into a drug fiend by a husband and his affinity, and of the death of the man in a drunken rage. A review will be found elsewhere.

THE FLIGHT THAT FAILED (LaSalle), June 4.—A two-part farce comedy in which a young woman is placed by her guardian in a strictly feminine boarding house to avoid having her associate with a certain young man. She tries to escape in the guise of a messenger boy, and is arrested for burglary. While at the police station she meets a former lover now a policeman, and so the play ends happily for the reunited pair.

Paramount Pictures Corporation.

A RECKLESS ROMEO (Paramount-Arbuckle), May 21.—There is an unexpected amount of clever turns in this two-reel comedy, many scenes being laid in an amusement park. "Fatty" Arbuckle gets mixed up in a double flirtation, and then sees the whole thing run off at a picture theater while sitting between his wife and his mother-in-law. The star is as amusing as ever.

THE UNDYING FLAME (Lasky), May 24.—Madame Petrova appears as an Egyptian Princess in the first half of this five-reel screen drama, which has reincarnation for its theme. The production is elaborate. A longer review is printed on another page of this issue.

THE WORLD APART (Morosco), June 4.—With Wallace Reid and Myrtle Stedman heading the cast, and plenty of lively action in the western scenes, this five-reel photoplay is well worth showing. It is reviewed at length on another page of this issue.

PARAMOUNT-BRAY-PICTOGRAPH, NO. 70 (Bray), June 4.—This number contains a couple of good subjects entitled "The Desert Harvest," dealing with the evolution of the cactus under Luther Burbank, and "A School for White Wings," teaching us considerable that we did not know in connection with the training of our street cleaners. The cartoon number is "Otto Luck in the Movies," the first of a series by Wallace Carlson.

Pathe Exchange, Inc.

ALONG THE RIO GRANDE (Combitone), June 3.—No. 11 of the series. This reel comprehensively and beautifully takes in the section of the United States that lies at the border. We see views of the Mimbres River, the Elephant Butte Dam and diversion dams, and some of the results of the irrigation furnished. Also have been photographed enlightening views of the city of El Paso.

THE ABALONE INDUSTRY (International), June 3.—A split-reel embracing views of the Abalone Industry and a Katzenjammer Kids cartoon. The education section is interesting, showing how are obtained the shell fish whose blisters are semi-precious stones, and whose flesh is an edible delicacy. The cartoon is especially good.

BLIND MAN'S LUCK (Astra), June 10.—A five-reel melodrama featuring Mollie King and directed by George Fitzmaurice. The picture furnishes a full share of entertainment. It tells the story of a girl who brings about the redemption of a wild wealthy youth. Reviewed in this issue.

THE FACE OF THE STRANGER (Astra), June 10.—Thirteenth two-reel episode of the "Mystery of the Double Cross" serial. Phillipa saves Peter's life when, by promising to marry him, she gets him away from a trap set. Later that night Phillippa promises to marry Dick Annesley. She is saved from the hands of Daddy Heinz by the Masked Stranger. She sees his face and permits him to escape.

THE CRISIS (Balboa), June 10.—Fifth two-reel episode of "The Neglected Wife" serial. In this number Kennedy and Margaret come to a better understanding. They conclude that Kennedy's wife must not be unhappy. The two women meet on Kennedy's houseboat. They are left alone and the boat is set adrift and blown up by Doyle, the fake mining promoter.

GROCERY GRAFTERS (Rolin), June 10.—Skinny Lampton and his helpers illustrate a sure method of beating the high cost of living in this picture, and create considerable laughter during the operation. "Max in a Difficulty" is on the same reel.

LUKE'S PLUMBING BLUNDERS (Rolin), June 10.—This one-reeler is among the best of the Luke farces. An unusual amount of novel business helps it along wonderfully.

Universal Film Mfg. Company.

ANIMATED WEEKLY NO. 72 (Universal), May 18.—Ore and grain ships ice bound in Great Lakes, athletics of various sorts, native dances in Haiti and numerous phases of the war situation are pictured in this number.

LIKE WILDFIRE (Butterfly), May 21.—A five-reel feature, adapted by Karl Coolidge from a story by Louis Writzenkorn and produced by Stuart Paton. Herbert Rawlinson plays the part of a gilded youth, sent by his father to open up a ten cent store in a small town. The girl in the case, played by Neva Gerber, is already in charge of a similar store. The two fall in love, after the girl has helped the youth get out of jail. The story makes an enjoyable business romance, done in a light, breezy fashion that will appeal to high class houses. The humor is of the quiet, rather subtle type. Others in the cast are L. M Wells, Howard Crampton, Burton Law, Johnnie Cook and Willard Wayne.

ANIMATED WEEKLY NO. 73 (Universal), May 23.—An entertaining and instructive compilation of news features, including health campaign in New York, skiing in Alaska, Gulf coast bathing season, osteopaths training for service abroad and numerous other war subjects.

THE HUNTED MAN (Imp), Week of June 4.—A one-reel drama, by Harvey Gates, featuring Lee Hill, Mignon Anderson and Malcolm Blevins. The story concerns a young husband, who reaches home wearing a pair of handcuffs. He is followed by an officer. The bank president turns out to be the principal offender and the husband is cleared by turning state's evidence. This is not a particularly strong conception, though it has a certain air of mystery in the development which holds the interest.

A BURGLAR BY REQUEST (Nestor), June 4.—A comedy number, featuring Edith Roberts, Eddie Lyons, Harry Nolan, Nellie Allen and Lee Moran. A fake burglary, in which a hobo becomes entangled, a "jag" and a mixup in apartments are plot ingredients. There is nothing particularly new in this, but it proves quite entertaining.

TWIXT DEATH AND DAWN (Universal Special), June 4.—No. 13 of "The Voice on the Wire" series. This is a wierd instalment in which Shirley and Polly wait through an entire night for the disembodied hand to strike. Polly again falls into a trance-like state and becomes blind while looking at the mysterious "thought machine." The number is tense with interest and the mystery deepens as the story moves toward its conclusion.

THE ALMOST GOOD MAN (Gold Seal), June 5.—A three-reel subject, by Chas. J. Wilson, Jr., featuring Harry Carey, Claire Du Bray, Vester Pegg and Frank and Al MacQuarrie. This is a typical Western subject, with picturesque locations and a story of average interest. The hero forms a partnership with a crook, but after meeting the girl decides to break off his unlawful relations. There are several interesting complications of a dramatic nature as the production proceeds. This is quite good, both in construction and presentation.

DRY GOODS AND DAMP DEEDS (L-KO), June 6.—A two-reel comic, which features Phil Dunham, Lucille Hutton, Merta Sterling and Chas. Inslee. Most of the scenes occur in a department store, which Phil invades as a hobo. Some of the incidents reveal too much effort at humor; others are more successful. A stronger general idea would have helped this, though it makes a fairly diverting nonsense number as it stands.

TACKY SUE'S ROMANCE (Rex), June 7.—A two-reel subject, by Tom Gibson, featuring Ruth Stonehouse, Lydia Yeamans Titus, Chester Bennett and a number of children. The girl is sole support of the latter, and in the course of the story marries a wealthy young man. The plot is slight and juvenile in tone. The subject is fairly entertaining.

DOOMED (Imp), June 7.—A dramatic number, by E. M. Ingleton, featuring Claire McDowell, Jack Nelson, Chas. Perley and Chas. H. Mailles. The story pictures the murder of a rich young man, the girl's lover being tried and sentenced to death. She visits the real criminal, a justice of the peace, and wrings a confession from him. There is some loose construction in this, but it has a good plot and sufficient dramatic strength to hold the interest well.

WHO'S LOONEY NOW? (Nestor), June 8.—A two-reel domestic comedy of a somewhat farcical type, by S. A. Van Petten. Eddie Lyons and Billie Rhodes are featured as the Newlyweds. Eddie can't eat his wife's pancakes and carries them to the office to get rid of them. Some old love letters he has written and a picture of the wife, taken with a former sweetheart, complicates matters. Each thinks the other is crazy. One calls the doctor and the other calls the police. This brings about a mixup of a generally pleasing type. It makes a funny subject of the light, farcical sort.

SIMPLE SAPHO (Joker), June 9.—A burlesque, by Jack Cunningham, featuring Gale Henry as a "potential vampire." This part is amusing and brings a number of laughs, though some of the action is rather broadly comic. She falls in love with numerous men and finally with a country youth, who carries her up-stairs, not once, but half a dozen times. A successful burlesque of the type.

Selznick Pictures.

THE POPPY (Schenck), May.—An eight-part production featuring Norma Talmadge. The picture is adapted from a story by Cinthia Stockley and has not been well produced. It presents complications that are difficult of comprehension and is morally not altogether what might be desired. It tells of how a young girl is kept in hiding in a beautiful home by a man who poses to her as her benefactor. He marries the girl, leading her to believe that the ceremony merely means adoption. A full review will be found elsewhere.

Triangle Film Corporation.

WOLF LOWRY (Triangle-Ince-Kay Bee).—An unusually strong and intense characterization by William S. Hart of the kind he most affects, done in good style throughout.

ORIENTAL LOVE (Keystone).—Of the general Keystone kind, with an added value in picturesque settings. Plenty of thrills and laughs.

World Pictures.

THE CRIMSON DOVE (Peerless), June 4.—Carlyle Blackwell and June Elvidge are the stars of this five-reel photoplay which is a story of the pulpit and the stage and is full of dramatic incidents. A longer review is printed on another page of this issue.

Bluebird Directors Busy With Future Offering

Bluebirds Scheduled Up to July 16. Companies Now Working on Subjects for Release in Late Summer and Early Autumn.

WITH Bluebirds definitely scheduled until July 16, Directors Julian, Reynolds, Conway, De Grasse and Ida May Park are now engaged in preparing releases for the late summer and early autumn. "The Greater Law" has been decided on as the title for the Lynn F. Reynolds production previously referred to as "The Code of the Klondyke." This will be the Bluebird for July 16, with Myrtle Gonzalez and George Hernandez starring.

Mr. Reynolds is now employed in producing a five-reeler entitled "Mr. Opp," which will have Arthur Hoyt and Neva Gerber in the leading roles, with George Hernandez, George Cheesboro and Jack Curtis heading the support. This will be another "nature study" of the sort in which Mr. Reynolds has all along specialized.

Rupert Julian is directing and playing in E. J. Clawson's story, "My Mother," with Ruth Clifford playing opposite and Ruby La Fayette enacting the title role. Jack Conway has just completed "Little Miss Fix-It," in which Ella Hall will be the star, with George Webb, James McCandlass and Lincoln Stedman in her supporting cast.

Dorothy Phillips, under direction of Joseph De Grasse, has finished "Vengeance of the West," and is now preparing "The Rescue" under direction of Ida May Park. These mediums will serve to introduce Miss Phillips to the program in August and September, respectively, keeping up her monthly average of appearances. William Stowell and Lon Chaney, as usual, lead her supporting company.

Before going on a vacation, Myrtle Gonzalez led the Lynn F. Reynolds organization in preparing "Back to the Primitive," with George Hernandez heading her support. Most of the scenes were taken on Santa Cruz Island, the plot showing a torpedoed liner and the melting pot on a desert island where the refugees ultimately find themselves.

ARTCRAFT CHANGES RELEASE DATES.

Walter E. Greene, president of the Artcraft Pictures Corporation, last week announced a change in the release dates of the new Mary Pickford and Douglas Fairbanks productions now being staged at the Lasky studios in California.

Originally scheduled for release on June 17, the Fairbanks' picture, "Wild and Woolly," has been set back a week in order to give more time to the final preparation of the film and its exploitation. This photoplay will be released on June 24.

The forthcoming Mary Pickford picture, a stirring subject of great patriotic theme entitled "The Little American," is also now rapidly nearing completion at the Hollywood studio. Although originally planned for release at a later date, this production will make its first public appearance throughout the country on July 2.

State Rights Department

Conducted by **BEN H. GRIMM.**

Plan Film Brokers' Association

Hiller and Wilk Take Lead in Advocating Organization—Would Benefit All Concerned.

IN AN effort to bring about much-needed reforms in the film brokerage end of state rights marketing, L. L. Hiller and Jacob Wilk, of Hiller & Wilk, Inc., selling agents for "The Whip," "A Mormon Maid," "The Battle of Gettysburg," "The Wrath of the Gods" and several other features, are advocating the immediate organization of recognized film brokers. They are at present considering ways and means by which they hope to be instrumental in forming an association whose membership shall include all recognized film brokers, and whose membership in addition shall exclude the parasites who at present live on the substantiality of the men who do the real work. Some of the wrongs resulting from present conditions and some of the benefits sure to accrue from such an association were convincingly pointed out by Messrs. Hiller and Wilk in an exclusive interview with a representative of the Moving Picture World.

"Under existing conditions," they said, "everybody and anybody in the film business is a 'film broker.' Anybody who hasn't enough brains to make any money any other way tries to make it that way. This reacts not only on the legitimate brokers who are in the business to stay, but is often the direct cause of a buyer paying more for a picture than he could have gotten it for had he acted directly with the seller or with a scrupulous broker. The man who makes a business of film brokerage cannot afford to juggle the prices bid and prices asked the way these will-o'-the-wisps do. Why, only the other day there was a case that illustrates a trick used by these shady operators: A man was after a certain picture for a certain territory. He could not come to New York, and some how or other was acting through one of these so-called brokers. It develops now that he told the 'broker' that he was willing to pay as much as $6,500 for the picture. The 'broker' dickered with the seller, and finally said that $5,000 was all his 'client' would pay. Then the 'broker' wired the prospective purchaser asking him if he would pay him half of the $1,500 if he could get the picture for $5,000. The seller considered $6.500 a fair price for the picture, and turned down the $5,000 offer. The next day the seller received an offer from the prospective buyer direct offering $7,500 for the picture. So in this particular case it cost the buyer $1,000 to be represented by a 'broker.' It is people like that 'broker' who would be non-members of the association. Legitimate brokers would not be guilty of such practises. They are willing to work for fair commissions and they work above-board. It is of men whose mere membership in the association would be a certificate of trustworthiness that the association could be formed.

"Another thing that must be taken into consideration is that this business, more than any other business, is carried on largely through personal acquaintance. Say, for instance, Bill Brown happens to meet Bill Smith on his way to an office. The seller knows Bill Brown as well as Bill Smith does. Bill Brown happens to like a picture and buys it for a certain territory. Immediately Bill Smith wants a commission for having brought Bill Brown into the office. He has done no work, has done nothing that even remotely caused Bill Brown to buy the picture, but still he thinks he is entitled to a commission on the sale. That is not a fair state of affairs, and could be corrected if there were a film broker's association.

"And why shouldn't there be an association of film brokers? What arguments could there be against the formation of such an organization? Real estate brokers, advertising men—virtually every commercial field but this one has its brokers' association, and the members of the association are recognized as such by everyone in the trade. We are endeavoring to bring about a meeting in the near future so that this matter can be discussed."

Big Brenon Picture Coming

"The Downfall of the Romanoffs," With Monk Iliodor Featured, Ready for State Rights Sale in Few Weeks.

THE Iliodor Pictures Corporation, recently chartered at Albany, has, by special arrangement with the Herbert Brenon Film Corporation and Lewis J. Selznick, obtained the services of Herbert Brenon to make a vast and significant drama of the Russian revolution which will be presented in a few weeks as the biggest state rights attraction ever offered in films.

Scene from "The Downfall of the Romanoffs" (Iliodor).

This vast drama of the overturn of a nation's rulers and the establishment of human liberty is being made under the title "The Downfall of the Romanoffs," and Iliodor, the fugitive monk who was at one time the spiritual adviser of the Czar Nicholas, is the featured player.

Iliodor's own story of the intrigues and scandals of the Russian court is now appearing in more than three hundred daily newspapers throughout the United States, and this gives the picture advance national publicity of great scope.

"The Downfall of the Romanoffs" has been under way at Mr. Brenon's New Jersey studios for the past two weeks, and will be rushed to speedy completion.

A cast of remarkable brilliancy surrounds Iliodor, and a woman who has been the sensation of Paris and other continental capitals will have the most important feminine role.

Iliodor, as the featured figure in this panorama of a nation's downfall, has figured in newspapers for the past six months. His last publicity was when he engaged in litigation with one of the popular monthly magazines to regain possession of his manuscripts in a series of articles exposing the intrigues of the Russian court.

Alexander Beyfuss is president of the Iliodor company; E. Sehay is secretary and treasurer and John M. Zwicki and J. Deshan are directors. The offices of the company are on the fourteenth floor of 729 Seventh avenue, New York City.

SHERMAN COMING TO NEW YORK.

Following the announcement of the reorganization of the Sherman-Elliott Company, of Minneapolis, comes the further announcement that Harry A. Sherman, resigned president of that organization, has disposed of all interests in the Sherman-Elliott Company and the Elliott & Sherman Company. The Elliott & Sherman Film Corporation controls the western territory for "The Birth of a Nation," "Ramona" and other features; the Sherman-Elliott Corporation controls "The Crisis." Mr. Sherman announces that his next place of business will be New York City.

John Elliott, Mr. Sherman's erstwhile partner in the Minneapolis concern, has taken over the business and will continue to hold forth there.

Much "Kid Stuff" in "Parentage"

Children Play Important Part in Hobart Henley's Picture, Which Will Be Offered by Frank J. Seng.

CHILDREN play a very important part in "Parentage," the big thought picture soon to be offered the trade by Frank J. Seng. Hobart Henley, who wrote and directed the picture, has hinged his story on the influence parents have upon their children and their children's children, and he has used the utmost care in the selection of his boy and girl actors and actresses.

Henley was fortunate in securing Lois Alexander, one of the best child actresses in pictures. To play opposite her he engaged Matty Roubert, one of the best-known boy players. These two youngsters add a great deal to the success of the picture, and they and the rest of the "kids" furnish strong and many times amusing support to the adult characters, chief of which are Mr. Henley and Barbara Castleton.

Scene from "Parentage" (Henley).

There is one scene in this picture, taken in a schoolroom, which is said to be one of the most elaborate ever seen on the screen. Mr. Henley spent much time in taking this scene, which is true in every detail, and to the layman would seem as though it had been taken in an actual schoolroom.

"Those who have seen the picture have asked me how I managed to get such a large group of children to act so naturally for me," said Mr. Henley. "I will admit it was no simple task."

MINNEAPOLIS STATE RIGHTS NEWS.

Samuel Newton Robinson, former Fox manager in Minneapolis and Los Angeles, has opened the Film Library and Exchange at 731 Hennepin avenue, Minneapolis. Mr. Robinson has secured territorial rights to Christie Comedies, for which first runs have already been contracted for by the New Princess, St. Paul, and New Garrick theaters, Minneapolis. The New Lyric has contracted for several recent releases. Mr. Robinson states that he is in the market for short-length subjects of merit.

M. R. Dick, Produce Exchange, has secured rights to Mo-Toy Comedies and Ebony Comedies.

E. Oddy Freedman, of the Film Exchange, is sending out through Minnesota a Hawaiian duo in connection with the showing of "The Wrath of the Gods."

Green & Steffes, Loeb Arcade, are endeavoring to dispose of the Montana rights to "Ignorance."

Manager Wilson, of the American Maid Film Company, has booked "Glory" for a four-day run in the New Aster, Minneapolis.

JANE GREY ON SCREEN AND STAGE.

Jane Grey, who is scoring another splendid screen success in "Her Fighting Chance," the picture version of James Oliver Curwood's novel, "The Fiddling Man," returned to the stage immediately after finishing the picture and appeared in the title role of "De Luxe Annie," opening in Atlantic City before her latest screen vehicle made its first public appearance.

For next season Miss Grey has arranged her picture and stage contracts so that she can appear upon the screen and stage at the same time. Most of her studio work will be done in the morning under the management of A. H. Jacobs Photoplays, Inc., and will not be allowed to interfere with her stage activities, which will include appearances under the direction of Oscar Hammerstein and Lee Schubert.

JAPANESE PICTURES OPEN AT RIALTO.

The series of Japanese pictures, "The Land of the Rising Sun," were opened by the America-Japan Pictures Company at the Rialto theater, New York, on May 27. Samuel Rothapfel, managing director of the Rialto, obtained some specially painted drops on the stage and the Rialto orchestra rendered, during the picture, special music orchestrated from original manuscript of Japanese music, brought over to this country and used by J. B. Millet, who produced the pictures. Mr. Millet's book of Japanese music is the only copy of these selections and is twenty-five years old.

The lobby display, which was furnished by Mr. Millet, consisted of an enormous Japanese scene painted on silk which hung over the doorways entering from the street into the lobby; a beautiful purple Japanese streamer 75 feet long, draped over the balustrade of the mezzanine balcony facing the doors entering into the lobby, and from this balcony were hung a half dozen of the original Japanese banners used in front of their theaters for display announcements.

CHINESE PRODUCTION READY FOR RELEASE.

The Mandarin Film Company, of San Francisco, has complete a seven-reel picture produced exclusively by Chinese talent, and plans are at present being made to distribute the production on the state rights plan. Most of the scenes in the picture were made in a small studio erected on the East side of San Francisco Bay.

HIRSCH GETS KING-BEES FOR NORTHERN JERSEY.

Nathan Hirsch, of the Pioneer Feature Films Corporation, New York, has bought the King-Bee Billy West Comedies for Northern Jersey. He reports big business on "Back Stage," the first of the releases.

YALE COMPANY ORGANIZED IN KANSAS CITY.

The Yale Photoplay Company has been organized in Kansas City, with headquarters in the Gayety building. Its first picture was the "Ne'er-do-Well." It is now putting out "Beware of Strangers," which was recently approved by the Kansas board of review. M. A. Tanner is manager of the company.

PHILADELPHIANS LIKE "MASQUE OF LIFE."

The Garrick Theater, Philadelphia, has reopened to present "The Masque of Life." The highly melodramatic qualities of the picture and its combination of thrill and spectacle apparently appealed to the taste of the audiences.

"CUPID'S RIVAL" (King-Bee).

King-Bee Films Corporation's fourth two-reel comedy, to be released at the end of June, is called "Cupid's Rival." Billy West, Babe Hardy, Ethel Burton, Leo White and Bud Ross are the leading members of the cast. The story is one that affords this merry band of funmakers the utmost opportunities of contributing some of their new comedy antics to the screen. Billy West is a janitor who finds himself obliged to impersonate an artist, whose delicate mission is to paint pictures of lovely young damsels. But the real artist appears, and the imposter is unmasked—not, however, before a whole series of screamingly grotesque situations have been reachd.

Scene from "Cupid's Rival" (King-Bee).

"Cupid's Rival," directed by Arvid E. Gillstrom under the supervision of Louis Burstein, is declared by those who have seen it to add another to King-Bee's growing list of successes.

Scandinavian Firm in New York

John Olsen & Co. Take Offices in Times Building—Secure "Intolerance" and "Birth of a Nation" for Scandinavia—Looking for Other Pictures.

ONE of the important shifts in conditions that the war has brought about is shown in the presence in New York of John Olsen & Co., one of the foremost film dealers of the Scandinavian countries, who have just opened offices in the Times building, and who will transfer their London representative to this country for the next few years.

Olsen & Co., of Copenhagen and London, represent the three largest renting concerns in Sweden, Norway and Denmark, including Fotorama, the Swedish Biograph and the Scandinavian Film Central.

The first purchase they made after their arrival in this country was to take over the Scandinavian rights for D. W. Griffith's productions, "Intolerance" and "The Birth of a Nation." These will be sent through the Norse countries on touring arrangements very similar to the manner in which the Griffith productions have been handled in this country.

Messrs. Olsen & Co. are exclusive buyers for the big Scandinavian firms mentioned and will be in the American market from now on for the rights to current film productions. John Olsen, the head of the firm, arrived last week, accompanied by O. Hemberg, of the Swedish Biograph, and Ernest Mattason, who has been their London representative. The latter will remain in this country and will have charge of the American offices in the Times building.

After completing the deal for the Scandinavian tours of "Intolerance" and "The Birth of a Nation" Mr. Olsen will return to Sweden and arrange for the American invasion of those countries.

"It was only about a year ago," said Mr. Olsen, "that we discovered an increasing demand for American pictures. Prior to that time our patrons wanted only the Italian and German pictures. They said the American pictures were too jerky and speedy. Last season we made arrangements for Triangle pictures and these, I think, paved the way for others. Now American subjects are in the greatest demand and have practically eliminated the old pictures. Our people like clean, wholesome films with a preference for comedy-dramas that are snappy in action but which have a sentimental appeal also.

"I find that your American manufacturers have an exaggerated idea of the possibilities in our countries. At present we have about eleven million people to draw from and can use from three to five copies of any given film subject. You see, we do not have the number of large cities or towns in proportion to our population that you have in America and, therefore, have fewer theaters to supply. However, now that the American subjects have taken a firm foothold in the esteem of our patrons, the demand will grow and this is why we are opening a New York branch. It will bring us in closer touch with the available supply of material in this country."

CENTURY COMEDIES FIND FAVOR WITH BUYERS.

The early success of Century Comedies, in which Alice Howell is being starred by Julius Stern, confirmed the judgment of Managing Director H. Edel, of New York's Strand theater, when some of the Centurys were shown on a prerelease at that house. Mr. Edel voiced his satisfaction with the result, and declared that his audiences were highly pleased. Basing his calculation upon the exacting type of audiences that assemble at the Strand, there was no further hesitation on Mr. Stern's part in launching the features for state rights marketing.

Century Comedies have found a ready market, "Balloonatics," the first release in which Alice Howell appeared as a star, having been distributed over a large share of territory by buyers for the open field. Miss Howell built up a large following during her years of service to the screen as a film comedienne, and her name means something in every community where pictures are shown.

J. G. Blystone has given his personal attention to directing Miss Howell in Centurys and has prepared three releases, now ready for circulation, and is at work upon other subjects to follow. Miss Howell will appear as a "circus queen" in a forthcoming Century, and opportunities for taking chances to gain laughs have been provided in abundance. Meanwhile "Balloonatics" will be followed by "Automaniacs" and later on by "Neptune's Naughty Daughter" in the Century series.

Julius Stern is conducting the commercial end of Century transactions from his offices in the Mecca building, New York, while Director Blystone is operating in Hollywood, Cal., with a large force of merrymakers. It is Mr. Stern's determination to "get behind" Century Comedies in an enterprising manner, backing the Alice Howell product with a heavy advertising campaign.

ROAD COMPANY FOR "INTOLERANCE" IN CALIFORNIA.

The All Star Feature Distributors, of San Francosco, has a road company touring California with "Intolerance." The company includes an orchestra, manager, operator, advance man and bill poster. A similar company is also on the road with "Civilization."

Selig Exploiting Pictures

Little Territory Left for "Beware of Strangers"—Preparing Campaign for "Garden of Allah"—"Who Shall Take My Life?" in Preparation.

WITH the virtual winding up of the sales of "Beware of Strangers" the Selig Polyscope Company is preparing a campaign of exploitation on "The Garden of Allah." The former feature is claimed by the Selig Company to be one of the most successful pictures sold on a territorial rights basis. Within a few weeks that the production has been ready for exploitation nearly all territory has been sold. The States remaining unsold for "Beware of Strangers" are Oregon, Washington, Mississippi, Alabama, Tennessee, Kentucky, Georgia, North Carolina, South Carolina, Florida, Eastern Pennsylvania and Michigan. The quick buying of the picture is attributed not only to its artistic worth but to its commercial satisfaction as well. It ran five weeks in Chicago "Loop" theaters, including a run at the La Salle.

Scene from "Beware of Strangers" (Selig).

Plans for the exploitation of "The Garden of Allah" include premiere runs in New York City and Chicago. At the Century Theater, Indianapolis, the picture is claimed to have played to $13,000 business in one week. Those who have seen "The Garden of Allah" pronounce it an unusually beautiful production closely following the book. Thomas Santschi and Helen Ware are the featured players, and they are supported by a company of high-class artists. It is said that thousands of persons are seen in the ensemble scenes, together with camels, etc. There is also said to be an appealing love story running through the entire action.

"Who Shall Take My Life?" a stirring drama with a powerful argument against capital punishment, written by Maibelle Heikes Justice, is at present being prepared by William N. Selig. The cast includes such players as Thomas Santschi, Fritzi Brunette, Al. W. Filson, Bessie Eyton, Eugenie Besserer and Harry Lonsdale.

LAWHEAD REPRESENTING WILLIAMSONS.

Rex O. Lawhead has left New York to act as general representative for the Williamson Brothers. He will handle "The Submarine Eye" throughout the Middle West, with headquarters in Chicago. En route he stopped in Detroit and gave a private showing of the picture to a selected list of exhibitors. The Detroit showmen were enthusiastic over the production, and written expressions of their opinions have been received at the New York offices of the Williamson Brothers.

Mr. Lawhead is well known for the excellent way in which he handled "The Williamson Brothers' Submarine Expedition Pictures," the first underwater films shown in America. A definite announcement regarding a Chicago run for "The Submarine Eye" will be forthcoming from the Williamson Brothers at a later date.

STATES CLOSED FOR HILLER & WILK FEATURES.

Hiller & Wilk, of Longacre Building, New York, have been active in disposing of rights to "The Battle of Gettysburg" and "The Wrath of the Gods." Both pictures were bought for Illinois by the United Film Service Company, of Chicago; for Western Pennsylvania and West Virginia by the Specialty Film Company; for Minnesota, North Dakota, South Dakota, Iowa and Nebraska by E. O. Friedman, of the Premier Features Company, of Minneapolis; for Washington, Oregon and Idaho by De Luxe Features, of Seattle, and for California, Arizona and Nevada by Sol Lesser, of San Francisco. E. Santikos, of Waco, Texas, purchased the "Battle of Gettysburg" for his State.

GOLDBURG OFF ON FROHMAN SERVICE TOUR.

In conformity with the recently adopted policy of the Frohman Amusement Corporation to assist buyers of super features produced by the company President William L. Sherrill announces the completion of his plans in that direction, whereby he is now prepared to put into active effect a practical and technical assistance in the matter of exhibition of the Frohman Corporation's productions.

"I have been working on a detailed plan ever since the completion of our last production, 'God's Man,' said Mr. Sherrill, "and our service department commences operations, beginning with that production. For this special Service Department we have engaged Jesse J. Goldburg, whose successful activities in the motion picture industry are well known.

"As a part of our plan of operations, Mr. Goldburg has left New York on an extended tour of the United States, planning to stop off at Philadelphia, Washington, Pittsburgh, Cleveland, Detroit, Chicago, Minneapolis, Omaha, Des Moines, St. Louis, Kansas City, Mo.; Wichita, Denver, Seattle, Portland, San Francisco, Los Angeles, Waco, Dallas, Birmingham, Atlanta, Louisville, Boston, Montreal and Toronto.

He will interview all of the reputable and responsible state rights buyers in each of these cities, essentially for the purpose of discussing in general methods of booking and exhibition and to render such other assistance as may be requested of him.

STAGE PROLOGUE FOR "BAR SINISTER."

One of the innovations connected with Frank Hall's Broadway run of "The Bar Sinister," which began at the Broadway Theater on Sunday, May 27, is an elaborately staged prologue that plunges the audiences deep into the atmosphere of the story, which is laid "somewhere below the Mason-Dixon line." Anthony P. Kelly, the author, has centered the action about a turpentine still, introducing characters as unusual to Southern drama as are his locations, and in arranging a prologue for the Broadway Theater presentation of Edgar Lewis' production Mr. Hall took advantage of the novel features of the story.

Aided by the artists of the Lee Lash Studios, Mr. Hall has succeeded in bringing to the stage a beautiful scenic representation of a turpentine forest. In the background is seen the home of the owner of the still, while in the foreground the odd characters of the drama gather to join in the singing of Southern melodies.

"THE WHIP" CONTINUES ITS SUCCESS.

"The Whip," which was such a success in London and New York, but which, because of its size, could not be put on more than a few theater stages, now made into a big feature picture by Paragon Films, is going with the same success right into the small cities and meeting the same enthusiastic reception.

R. C. Miller, of the Poli Circuit, took over rights for New England, and he reports that it goes extremely well not only in the large cities, but even in the little towns. Reports of the same kind come from the Northwest, from Canada and from the far West. "The Whip" has started on a run at the Cort theater in San Francisco. Sol. Lesser bought the rights for California and Nevada.

In New York state Marcus Loew has taken over the rights at what is said to be one of the highest prices ever paid for a feature picture to be shown in this territory. Mr. Loew was influenced not only by the run at the Park theater on Broadway, but by what the New York papers universally acknowledged that "The Whip" was much better as a picture than it was even as an international stage success.

IDLE "MUTT AND JEFF" PRINTS AVAILABLE.

For the purpose of informing state rights buyers operating in the territories of Iowa and Nebraska, California, Western Pennsylvania and West Virginia, Texas, Washington, Oregon and Montana, Minnesota, North and South Dakota and Canada who have been under the wrong impression concerning the availability of the "Mutt and Jeff" animated cartoon comedies, Bud Fisher states that in these districts where his product has been playing to scant distribution he would dispose of those unused prints to film men who, realizing the popularity of the "Mutt and Jeff" comedies, would personally attend to a better circulation on available subjects. Since taking over the management of the "Mutt and Jeff" pictures Mr. Fisher has discovered that in the sections mentioned his product is not receiving the proper distribution as compared with other territories.

SHERMAN-ELLIOTT COMPANY REORGANIZES.

The Sherman-Elliott Company announces that Edward Nelson has been elected president of the company to succeed H. A. Sherman, who resigned the postion. F. H. Peterson has been elected secretary and treasurer. He takes the place of John Elliott, secretary, and Edward Nelson, treasurer, both of whom also resigned. The offices of the company are in the McKnight Building, Minneapolis.

"SUBMARINE EYE" OPENS AT LIBERTY THEATER.

Williamson Brothers' sub-sea drama, "The Submarine Eye," opened an indefinite run at the Liberty Theater, New York, on Sunday May 27. A packed house greeted the picture's premiere public presentation, and seats have been at a premium for every performance since. The public by their patronage have proclaimed the Williamsons' latest production a success.

Aside from the producers' claim that "The Submarine Eye" is a super-dramatic story of intense interest, the particular appeal of greater import than mere entertainment seems to lie in the sensational revelation of an inverted periscope that is claimed to point the way to effectual preparedness against submarines.

One of the big thrills in the picture that was especially applauded was that in which a diver is trapped at the bottom of the sea by the lid of the treasure chest he seeks to open. Above the water, standing on his father's yacht, his fiance peers through the periscope and sees the tragedy enacted. The suspense is all that could be asked.

"PERSUASIVE PEGGY" FIRST MAYFAIR PRODUCTION.

M. A. Schlesinger, president of the Mayfair Film Corporation, announces that the first production starring dainty Peggy Hyland is "Persuasive Peggy," the charming story by Maravene Thompson, which scored such a hit in magazine and book form.

In the title role of Persuasive Peggy Miss Hyland is ideally cast as the young wife who ties her blustering boy husband to her chariot wheels in so diplomatic a way that he still believes himself the master. Never before has she had such wonderful opportunities in which to demonstrate her natural charm and the production promises to be delightfully wholesome and refreshing.

In order that no part of the attractiveness of the original story be lost in the adaptation, the scenario was written by the director, Charles Brabin, in collaboration with the authoress, Miss Thompson.

The settings teem with beauty and the little star wears frocks galore in which to captivate her many admirers. No detail will be overlooked, and a number of unique touches in photography and lighting effects are rumored from reliable sources.

SELZNICK RAPIDLY BOOKING "THE BARRIER."

With the reorganization of the Lewis J. Selznick exchanges practically completed, great progress has been made in the distribution of Rex Beach's "The Barrier." More than $12,000 worth of bookings were made the first three days last week, with contracts ready to sign a number of other important engagements.

Among the bookings closed last week for seven days or more were the Mall and Alhambra in Cleveland, Clinton Square in Albany, Garden Theater in Washington, D. C.; Columbia in Pittsburgh, and houses in Des Moines, Kansas City, Davenport, Johnstown and Butte.

J. Frank Brockliss, who has control of the foreign rights to "The Barrier," closed bookings for Canada and Australia. In the New York district the demand for dates indicates that every first-class house in Greater New York will play the picture before the end of the summer.

From the results so far the Selznick forces are confident that "The Barrier" will break the records of the first great Rex Beach success, "The Spoilers."

"GARDEN OF ALLAH" OPENS IN CLEVELAND.

"The Garden of Allah" auspiciously began its present run at the Keith Hippodrome, Cleveland, through the combined efforts of Cleveland and Pittsburgh men. William Moore Patch, who has done much for high class pictures in Pittsburgh, and Carl Bernthaler, orchestra leader, of Pittsburgh, traveled to Cleveland to aid the opening. Leon D. Netter and John Royal, manager of the Hippodrome, were also responsible for a part of the good work. The prices during the run are 25 and 50 cents.

The stage settings are in keeping with the film Camels and Arabs formed combinations with screen scenes that gave the picture added interest.

SOUTH AMERICA GETS "MORMON MAID."

Scandanavian rights and rights for a large block of South American territory to "A Mormon Maid" have been sold by Hiller & Wilk, selling agents for the Friedman Enterprises, to South American Cinema Theaters, Ltd., of Buenos Aires. The deal was consummated with Carle E. Carlton and J. M. Aragon, of the South American firm, both of whom are in New York at the present time. The firm's New York office is in the Times Building. The South American territory disposed of includes Brazil, Argentine, Uruguay, Paraguay, Chile, Peru and Bolivia.

CAMERA FEATS IN "THE CURSE OF EVE."

In filming the pictorially beautiful prologue for the Corona Cinema Company's production, "The Curse of Eve," which contains a modern story introduced by a Biblical prologue dealing with the creation of the world, the cameraman, William C. Thompson, has introduced several new feats of motion picture photography.

Thompson, who was the designer of the Thomas Dixon Studios, now occupied by Fox, and in charge of the photography for "The Fall of a Nation," experienced his chief difficulty in photographing the Garden of Eden scenes for "The Curse of Eve" through the necessity of double-exposing the entire prologue in one continuous dissolve, which necessitated taking each scene at the same diaphragm aperture, regulating the exposure throughout by the shutter opening, a process which cameramen will recognize as being most difficult when continuously dissolving in a large number of scenes.

In making the scenes for the introductory part of the production the photographic work sometimes included running the film through the camera as many as eight or nine times, and the entire prologue is developed in a continuous dissolve of one hundred parts, each of which is in its place without any cutting of the film having been done. Considering the difficulties thus encountered and the beautiful effect which resulted, "The Curse of Eve" will, no doubt, be judged as quite a triumph for the photographer.

HALL WELCOMES GOOD SPECIALS.

Frank Hall, who in spite of his activities as a state rights seller and an exchange man, classes himself first of all as an exhibitor, says that he welcomes special productions like "The Bar Sinister," "The Whip," "Civilization," "Joan the Woman," etc., as opportunities to keep his theaters in the de luxe class and thereby justify himself with the public in demanding fair admission prices.

It was such pictures as "The Bar Sinister" that enabled Mr. Hall to charge a twenty-five cent top price at his Strand Theater, Newark, N. J., and so convinced is he of the value of such features to exhibitors who are striving to build up their business that his Newark exchange handles only the biggest and best that the state rights field affords.

"My experience has been that people want to see the best pictures on the market and are more than willing to pay for them," says Mr. Hall. "Exhibitors who get the best and let their people know it by extensive advertising can charge top prices for their seats and play to real money all the time. Knowing the demand for special pictures which will give exhibitors a chance to raise their prices and make a noise about it, I bought the world rights to "The Bar Sinister" with perfect confidence that it would be a tremendous success, and it promises to make a new record as an attraction that will play long runs at special box office prices."

EASTERN RIGHTS ON "WOMAN AND BEAST" CLOSED.

Graphic Features, controlling the five-reel Marie Shotwell feature, "The Woman and the Beast," announce the sale of the New York State and Northern New Jersey rights to Lenox Film Corporation, with offices in the Leavitt building, on Forty-sixth street, New York City. The Lenox also own New York State on the first picture in which Miss Shotwell appeared—"The Witching Hour." Julius Levine, president of the Lenox, closed the deal on behalf of his firm.

The Globe Feature Film Corporation of Boston, of which Harry G. Segal is general manager, has secured the New England States on the same subject.

Five prints will be used in New York and three in Boston, according to an official of the Graphic Features, who are now located in their new offices in the Candler building, 220 West Forty-second street, New York City.

HATCH BUYS "SUBMARINE EYE" FOR JERSEY.

The Williamson Brothers, producers of "The Submarine Eye," announce that they have sold the New Jersey rights of their underwater drama to the J. Frank Hatch Film Company, of 284 Market street, Newark.

Mr. Hatch has the reputation of being one of the biggest and most successful showmen in the country. He has fathered the motordrome portable track for racing, has operated film exchanges in Cleveland and Pittsburgh, and has handled "The Fall of a Nation" and other big productions. He now owns and operates several theaters in Newark.

FRIEDMAN LEAVES FOR MINNEAPOLIS.

Benjamin Friedman, head of the Friedman Enterprises, Inc., which corporation owns "A Mormon Maid," has left New York for a visit to his home in Minneapolis. Mr. Friedman will stop enroute at the larger cities in the interests of his firm. He reports very good business throughout the country on "A Mormon Maid." He states that the picture was especially well received in long runs in Buffalo and Cleveland.

"BABBLING TONGUES" ABOUT COMPLETED.

Ivan Film Productions announce that their William Humphrey picture, "Babbling Tongues," is virtually completed. It is now being cut and titled. The theme of the picture was taken from the Bible—the fifth and sixth verses of the third chapter of St. James—which states: "The tongue is a fire, a world of iniquity. It setteth on fire the course of Nature, and is set on fire by Hell."

William Humphrey, who produced the picture, says: "I consider 'Babbling Tongues' my best achievement. Of all the pictures I have directed during the past seven years I have never been given the opportunities I have been given with this one. I have had free sway and free choice of subject. I am ready to be judged by the most fastidious critic as regards the outcome."

The story of "Babbling Tongues" was written by Mr. Humphrey and George E. Hall. The cast is composed of Grace Valentine, James Morrison, Paul Capellani, Louis Beaudet, Carolyn Birch and others.

The picture is said to be a strongly dramatic indictment against gossip, and a visualized sermon whose message for good will be felt by all who see it.

"THE LABOR LEADER" COMPLETED.

International Exclusives Limited, of London, are just putting the finishing touches to "The Labor Leader," the first of their British-made super-productions which will be ready for showing to the trade very shortly. The story is one of exceptional strength, the production is on an elaborate scale, and the cast includes such well-known theatrical favorites as Owen Nares, Fred Groves, Lauri de Frece, Fay Compton and Christine Silver.

A considerable amount of interest is being evinced by the trade in this film, and inquiries have been heavy, in view of the fact that it is the first production by Thomas Bentley since his successful subject, "Milestones," which is at present attracting extraordinary business throughout England.

Low Warren, late editor of Kinematograph Weekly, has now joined International Exclusives, Limited, as joint manager and will occupy a seat on the Board of Directors.

This is the firm whose picture, "Tom Brown's Schooldays," recently received the signal honor of a command performance before King George at Buckingham Palace.

TRADE TO SEE "THE GREAT WHITE TRAIL."

The Whartons—Leopold and Theodore—have departed from the usual lines of their motion picture industry, with the result that they are celebrating their third anniversary in business partnership by becoming independent producers for state rights buyers. All of which means that there will be more than usual interest in the Broadway Theater the morning of June 1, for it will be then that the Whartons will give an exhibitor's showing of their first super-feature under the new plan, "The Great White Trail."

Doris Kenyon forms the featured personality of the picture, which is in eight reels. Supporting her are Paul Gordon, Thomas Holding, Hans Roberts, Edgar Davenport and a large cast. The story and direction are by Leopold D. Wharton, and the tale is that of New York and the Yukon during the day when the "mushers" trailed their way into the north that they might find the hidden gold of the Klondike.

Scene from "The Great White Trail" (Wharton).

The showing at the Broadway is to be given at 10 o'clock in the morning. A number of invitations have been issued to the exhibitors, and the demand for them has been heavy.

Manufacturers' Advance Notes

"THE MYSTERY OF NO. 47" (Selig).

Ralph Herz is the star in "The Mystery of Number 47," the Selig Red Seal Play released Monday, June 4, in K-E-S-E. This unusual comedy-drama was written by J. Storer Clouston and is said to abound in plot interest, in comedy situations and intense climaxes. In brief the story has to do with an elderly gentleman who collects china and writes of the minor poets of the sixteenth century. Without any cause whatsoever on his part, Fate snatches the gentleman out of obscurity and he is described in the sensational press of two continents as a dastardly murderer. Great rewards are offered for his apprehension.

Scene from "The Mystery of No. 47" (Selig).

In the support of Mr. Herz the Selig company promises a capable cast, including Nellie Hartley, Louizeta Valentine, Edgar Murray, jr., James Fulton, Fred Eckhart, Casson Ferguson and Lloyd Sedgwick. Otis B. Thayer is the director in charge. The play is located in England, and many beautiful scenic effects are promised.

FINISH STUDIO WORK ON "AUCTION BLOCK."

With the taking of a big gambling house raid the final studio scenes of "The Auction Block," the second production of the Rex Beach Pictures Company, was completed, and there remains only a steel mill scene, which will be taken in Pittsburgh. Director Trimble will then start on his task of cutting and titling the picture, which will be ready for exhibitors September 1.

"The Auction Block" has a number of sensational scenes, including an exact reproduction of the famous Ziegfeld Midnight Frolic, with the show going on and the audience present. Another sensational scene is the chorus girl dinner given by a Pittsburgh millionaire, which reveals New York's fastest set at their merriest.

A phase of "The Auction Block," which will cause unusual interest, is that a number of characters are founded on famous Broadway figures; for instance, the theatrical manager in the picture is a thinly disguised impersonation of Flo Ziegfeld, while another character is modeled after the late "Diamond Jim" Brady. Another prominent character is founded on a Pittsburgh millionaire who is notorious for his Broadway escapades.

FARRAR TO START ARTCRAFT PICTURE IN JULY.

Geraldine Farrar, who recently arrived in California to appear in Artcraft Pictures, will commence work on her initial offering under the direction of Cecil B. De Mille July 1. Director De Mille, who is at present staging the new patriotic Mary Pickford subject, "The Little American," at the Lasky studios, will shortly conclude his work on this film upon which he will take a well-earned vacation. Mr. De Mille will visit his cattle ranch for a few weeks, and then return to the studios to work with Jeanie MacPherson on the new Farrar stories.

"FIRES OF REBELLION" (Bluebird).

Ida May Park, one of the few women devoting themselves to producing pictures, makes her second contribution to the Bluebird program July 2, when Dorothy Phillips appears in "Fires of Rebellion." Story, scenario and direction by Miss Park makes the offering a tribute to the genius of the feminine. Miss Park alternates with her husband, Joseph De Grasse, in directing Miss Phillips in her monthly appearances among Bluebirds, the release current for May 21, "The Flashlight," being Miss Park's first production.

"Fires of Rebellion" presents and unfolds a social labor problem, and its appeal will be direct and forceful in cities and towns where factories and mills constitute the chief industry. There is sufficient force and power to the plot, added to Miss Phillips' histrionic gifts, to make the production attractive in all sorts of localities—but factory and mill workers will especially delight in seeing the "under dog" succeed against oppression.

Lon Chaney and William Stowell will, as usual, be chief in Miss Phillips' supporting organization, Belle Bennett, Golda Madden, Alice May Yost, Richard La Reno and Edward Brady completing the organization. "Fires of Rebellion" will be the sixth Bluebird Miss Phillips has starred in since she came to the program last December. She is scheduled for regular monthly appearances for some time to come.

SLOMAN NOW LOOKING AHEAD.

Edward S. Sloman, who directs William Russell in Mutual-American productions, takes the responsibilities of fatherhood with intense seriousness. Baby Leslee Sloman is only a few weeks old, but her dad has already selected the college to which he is going to send her.

"LAND OF THE LONG SHADOWS" (Essanay).

Essanay will release the first of its series of Western photodramas June 18. "Land of Long Shadows" is the title. Trade showings of this feature, which is a comedy-drama, will be presented at all branches of the K-E-S-E within a few days.

In "Land of Long Shadows" Jack Gardner, musical comedy favorite, makes his debut on the screen. Mr. Gardner is widely known for his stage appearance in "Madame Sherry," "The Chocolate Soldier," "The Belle of Mayfair" and Broadway's latest musical comedy success, "Oh, Boy." Reports from Essanay's western field of action are that Mr. Gardner has done excellent work in his screen premier. His supporting company includes Ruth King, C. J. Lionel and Carl Stockdale.

Scene from "Land of Long Shadows" (Essanay).

"Land of Long Shadows" was filmed for exteriors in the Canadian Northwest and presents much of the scenery of that country. One of the novelties of the picture is a pack of trained timber wolves. Essanay promises in this production an entirely new yet typical picturization of red-blooded western life. The story was written by W. S. Van Dyke, who also directed its adaptation to the screen.

Sixteen Reels in Pathe Program

"Blind Man's Luck" Leads Off Week of June 10—Then, Too, There Are Two Serials and a Linder.

NINE varied releases, totaling sixteen reels, make up the Pathe program announced for the week of June 10. It contains a Gold Rooster play described as another "Kick In," two strong serial episodes, a two-reel Max Linder comedy never before released, and a number of interesting "'little features."

Mollie King appears as the star in "Blind Man's Luck," written by George B. Seitz, author of "The Iron Claw," and directed by George Fitzmaurice. The cast supporting her includes Earle Fox, remembered for his film work in other companies.

Ruth Roland is starred in the fifth episode of "The Neglected Wife" serial entitled "The Crisis." There is a decided thrill in this episode furnished by Doyle, the disbarred attorney, who blows up the Kentucky houseboat in an attempt to kill the man who brought about his ruin.

Mollie King again appears as a star on this program in "The Face of the Stranger," the thirteenth episode of "Mystery of the Double Cross," produced by Astra under the direction of William Parke. The identity of the Masked Stranger is revealed to Philippa Brewster in this episode. The story develops rapidly and closes with the identity of the girl of the double cross a more absorbing mystery than ever.

Especially timely is the release by Pathe of "Max Plays Detective," a new two-reel comedy featuring Max Linder. With the famous star at present not making pictures, exhibitors will be more than ordinarily interested in this one.

Harry Myers and Rosemary Theby, the celebrated team of funmakers, appear in a new comedy.

The Combitone scenic pictures are now released under the main title, "Know America," instead of "Know America, the Land We Love." The eleventh release, "Along the Rio Grande," is shown on this program. With all the resources of the nation mobilized, every part of our country becomes more interesting to the other parts. This release shows life along the Mexican border where our troops were stationed.

The International cartoon and scenic split-reel release is "Happy Hooligan," "Around the World in Half an Hour" and "The Forbidden City of Pekin, China."

Hearst-Pathe News No. 48 and No. 49 complete a strong program.

SELZNICK ENTHUSIASTIC OVER "POPPY."

Norma Talmadge in "Poppy," an adaptation of Cynthia Stockley's charming novel of South African life, is the next Selznick-Pictures release. Director Edward Jose has finished cutting and assembling the picture and it will be shown for review this week.

Joseph M. Schenck, president of the Norma Talmadge Film Corporation, Mr. Selznick and all his executive staff attended a private showing of "Poppy" last week and all enthusiastically pronounced it by far the finest production in which Miss Talmadge has yet appeared. The central role affords the talented young star an extraordinary chance to display the versatility that has made her famous, a gift that enables her to make the transition from childhood to maturity with remarkable ease.

IMPOSTOR TRADING ON UNIVERSAL.

Exhibitors in all parts of the country are warned by the Universal Film Manufacturing Company to be on the lookout for a man who calls himself C. F. Rogers and who pretends to be employed by the Universal as a salesman. He is an impostor and should he appear at any motion picture theater or film exchange the police should be notified at once.

The Rogers person represents himself as hailing from the Chicago office of the Universal. He first made himself known in Springfield, Ohio, where he called upon Gus Sun, an exhibitor using Universal films. After talking a short time he left, but returned again after Mr. Sun had left his office and by pretext managed to get hold of a check for $35, which he forged and had cashed. He also took a blank check for $12 which he forged and had cashed.

INCE TO MAKE CHILDREN'S PICTURE.

A late announcement from the Triangle-Ince studios at Culver City details the beginning of a new production in which little Georgie Stone and Thelma Salter, the child actress, will be co-starred. This bids fair to be, it is said, one of the most unusual offerings ever shown on the Triangle program.

Georgie Stone, who is but six years old, is already well known to the program, having frequently appeared in support of Bessie Love, and also with William S. Hart in "The Patriot." Thelma Salter co-starred with Frank Keenan in "The Crab." Although the story is primarily for children, it is said that there is plenty in it that is calculated to interest and amuse grown-ups.

VICTOR MOORE IN "BUNGALOWING."

Victor Moore's next one-reel side-splitter is called "Bungalowing" and will be released June 4. This picture is a sequel to his last comedy, "Moving," and is a continuation of the doings of Vic and his family. Vic is discovered moving into the new bungalow that he bought, paying a dollar down and a dollar when they catch you. After many difficulties he manages to get everything straightened out, and all go to bed for the first night in the new house. Despite the agent's claim of no mosquitoes they are nearly eaten alive during the night.

Scene from "Bungalowing" (Paramount).

Vic, however, manages to get up early to try and follow the President's request for planting all available space, but he only plants a bit of space, as the mosquitoes forbid him planting any more. After this he takes the children fishing to an alleged lake, and while there a storm comes up and they rush for home. He gets the children into the house, just as the realization of "Swept by the Ocean Breezes" comes to him, for the storm sweeps the house around like a merry-go-round and he chases after it, trying to get on it. When he does he is all in and the baby is so delighted with the ride that he says, "Make it go around again, daddy." This is too much for Vic and he nearly passes away.

This picture is in line with the best pictures that Moore has made, and gives him plenty of opportunity for displaying his style of natural, easy-going comedy, in which he has scored in so often.

STRAND HAS "SCOOP" ON NEWS FILM.

Through the enterprise and initiative of Manager Harold Edel the Strand was able to show on its screen the departure of the American destroyers for European waters on the same day their arrival at Queenstown was announced in the newspapers.

The negative, which had been specially taken by a camerespondent of the Cinema War News Syndicate, was released by the censor when the story was given to the newspapers. A print and title were immediately made and rushed to the Strand, where it was probably the first intimation of the event to be received by most of its patrons.

"THE GOLDEN GOD" (Apollo-Art Drama).

Apollo Pictures, Inc., announces "The Golden God" as its next release through Art Dramas. This is a story of money-lust and its effect on the happiness of two young people. Alma Hanlon is starred in the picture, while the leading male role is played by Charles Hutchinson, who won such favorable comment for his work in the previous Apollo, "The Mystic Hour."

"The Golden God" was written by Robert Hage, and was adapted for the screen by Frederick Rath. Work on it is practically completed at the studios in Fort Lee. It is to be released on June 14.

NEW BABY OSBORNE PICTURE ANNOUNCED.

"When Baby Forgot," the Pathe Gold Rooster release for June 24, is the first Baby Marie Osborne picture made by La Salida. Much interest has been shown by admirers of the Baby Bernhardt, who have been wondering how the infant star would conduct herself under a different director and in different surroundings. "When Baby Forgot" is a most effective answer to such speculations. W. Eugene Moore, the new director, has shown that he possesses an uncanny insight into child psychology, and his handling of the little star has been thoroughly capable.

Mutual Program Features Russell

"Shackles of Truth" His Vehicle—Helen Holmes in Thrills—Some New Comedies.

WILLIAM RUSSELL in "Shackles of Truth" holds first place on the Mutual schedule of June 4. "Shackles of Truth" is a virile story of love and politics, dealing with a young man's love for both his mother and his sweetheart, his loyalty to his father's memory and his faithfulness to duty.

Dealing as the story does with two young lawyers who are striving for the appointment to the senate, it is a film which will have a special appeal to all the lawyers in town and also to politicians. A special letter or announcement to these men, telling them the character of the story, will undoubtedly interest them.

This film will also have a strong appeal to girls and mothers, as William Russell is a great matinee idol and also it shows the struggle of a young man between his loyalty to his mother and his love for his sweetheart. Another letter written from the standpoint of directly appealing to these women will bring a crowded house.

"A Leap for Life" is the title of Chapter IX of "The Railroad Raiders.". In this chapter Helen Holmes performs some courageous swimming feats. Trapped on a boat with Wilson, who is hurt, they are thrown into the bay when the boat is blown up by dynamite. With the unconscious form of Wilson strapped to a board, Helen pushes him along with one hand and with the other swims to shore.

On June 4 comes the LaSalle comedy, "The Flight That Failed," telling of a proposed elopement that brought many unpleasant complications to the fleeing pair.

"There and Back," the Cub comedy of June 7, featuring George Ovey, shows the many narrow escapes of Jerry, who fell asleep while driving his flivver.

"Good for Evil," is the title of the twelfth chapter of the "Jimmie Dale Alias the 'Grey Seal'" series, scheduled for June 8. In this story Jimmie Dale comes to the rescue of a young man who has robbed to provide for his sick wife and baby.

The four sections of the "Mutual Tours Around the World," released June 3, represent Europe, Africa and the West Indies. Europe contributes pictures of "Winter in Galicia" and "The Monastery of Piedra, Saragossa, Spain." Africa offers pictures of Morocco's chief seaport, Tangier, and St. Kitts, an island of the British West Indies, completes the places visited on this tour.

"Mutual Weekly" will appear June 6, and besides the news of the week will contain an appeal for the Liberty Loan.

June 7 will be released "Reel Life." It has five sections. "Modern Footwear" explains the making of shoes by machinery. "Bass Fishing in Florida" shows a piscatorial paradise at Lake Poinsette, Fla. "Launching a Life Boat" shows a new device for rapidly getting the boat over the side of the vessel. "Electrical Gardening" illustrates how electrical current is used to hasten the growth of plants. The reel concludes with pictures of physical education, mainly by means of dancing. Both the Dalcroze and Demeny methods are illustrated.

Selznick to Take on Independents

Intends to Make Use of His Distributing System and Enlarge Output.

LEWIS J. SELZNICK, who has established the reputation of pacemaker in the moving picture industry, announced this week that he has decided to throw open his distributing system to independent producers. He proposes to make his big organization a clearing house, with doors open at both ends.

"This distributing system has become so efficient that I am now able to market more pictures than the Selznick-Pictures producers can make," he said. "I invite all producers to bring me their output. It will be subjected to the most critical scrutiny, and those productions which come up to the mark will be accepted. What I have done is to prove to the exhibitor that it is better to pay $100 for a $100 picture than $5 for a $5 picture. By my method we study the location, clientele and all other circumstances concerning every theater we do business with.

"By throwing open this distributing system to other producers I am simply completing the bridge from studio to screen. The result will be bigger profits for both producer and exhibitor, as it will stimulate the creation of photoplays of the very best quality."

BOY SCOUTS SUPPORT ANN PENNINGTON.

By arrangement with the Central Organization of the Boy Scouts of America, the Famous Players have obtained the services of Troop No. 100 from the upper West Side of New York City to appear in support of Ann Pennington in the Paramount picture "The Little Boy Scout." This troop is one of the star organizations of the Boy Scouts of America, having distinguished itself both in drilling and in community service.

Owen Moore, Harry Lee and other well known players who have appeared in a number of Famous Players pictures are in the cast with "The Little Boy Scout."

Blackwell and Ashley Directing

Are Also Appearing in Their Pictures at World Pictures Studio—Kitty Gordon in "The Divine Sacrifice."

ACTIVITIES are at their height in the Fort Lee studio of World-Pictures Brady-Made, where at least one unusually interesting experiment is being made, engaging the services of two of the foremost male players of this organization. Both Carlyle Blackwell and Arthur Ashley, who have confined their attention heretofore to acting for the screen, are at present directing new plays, in which they will also appear prominently—Mr. Blackwell as star and Mr. Ashley featured.

Mr. Blackwell's play is called "Jack, the Good-for-Nothing," in which he has the role of Jack Burkshaw. Associated with him in the cast are Evelyn Greeley, Muriel Ostriche, William Sherwood and others.

The piece being produced under Mr. Ashley's direction is titled "The Guardian," and will be the second of the series in which Montagu Love is to invest the star role. The young woman of whom Mr. Love is the suppositious guardian in this photoplay is personated by the engaging June Elvidge, while the schemer of the story, who does not meet his just deserts until about two minutes before the end of reel five, is in the hands of Mr. Ashley.

Miss Kitty Gordon is also at work in this studio upon the third of her present list of World-Pictures, this time under the direction of George Archainbaud. The drama is called "The Divine Sacrifice," and the central character is a wife who refuses to assume the domestic duty of motherhood. But when her husband, yielding to the parental craving, becomes the father of a girl elsewhere, and the infant grows up and is about to be married, the childless wife says the girl is her daughter.

After a long search a play has finally been found through which to transform little Madge Evans into a star. This picture play carries the title "Jerry-for-Short," and the full name of its juvenile heroine is Geraldine Carmichael. Harley Knoles is the director for little Madge and the work is going along briskly.

Other picture plays upon which the final touches are being made are "Dandy Dick," directed by Mr. Brady in person; "A Self-Made Widow," starring Alice Brady, direction of Travers Vale, and "The Waster," directed by Romaine Fielding.

ACTIVITIES AT THE FOX STUDIOS.

GLADYS BROCKWELL, William Fox's emotional actress of the West Coast studios, has begun work on a new production after a long vacation from the camera. Otis Turner, who has been in charge of George Walsh's subjects will screen Miss Brockwell's subjects henceforth.

The picture will be Miss Brockwell's seventh. Mr. Turner is just nearing the completion of Walsh's "Some Boy!" "Smiling George" will cavort in the future under the watchful eye of Paul Powell.

Mr. Powell, once a reporter and an editorial writer, has been added to the William Fox forces in the West, and will have charge of George Walsh's photoplays. Mr. Powell has scored a national reputation in staging light dramatic subjects and superb features are anticipated.

Miriam Cooper, who has the leading role in R. A. Walsh's newest drama, "The Silent Lie," will be featured in "The Innocent Sinner." This is another R. A. Walsh masterpiece, on which the noted young genius has just commenced work.

In the East Valeska Suratt's latest production, "The Slave," filmed under the direction of William Nigh, will be released to exhibitors shortly. This is the first time, incidentally, that Mr. Nigh has not had some playing part in a photoplay of his direction.

Work is progressing rapidly in Fort Lee, N. J., where "The Slave" was recorded by the camera, on one of the Fox Kiddie Features.

After "The Slave" will probably be released in order subjects starring Stuart Holmes, Virginia Pearson, George Walsh and William Farnum.

DEMAND FOR "DO CHILDREN COUNT?"

That there is a general demand for photodramas featuring children is indicated by the strong pre-release bookings of Essanay's new series, "Do Children Count?"

Manager Jenner, of the Chicago branch of K-E-S-E, which is releasing these films, reported last week that already he had booked the series for two hundred theaters in his territory, and expected to double that number before the end of the month. Equally glowing reports have come in from the Kansas City and San Francisco exchanges, as well as the Eastern offices.

"A RECKLESS ROMEO" IN DEMAND.

With the second Paramount-Arbuckle comedy, "A Reckless Romeo" still but a week old, there has been reported to Paramount Pictures Corporation, by its exchanges, an increase of over 35 per cent. in contracts over the first two-reeler made for Paramount by the comedian who is "worth his weight in laughs," "The Butcher Boy" which was issued one month ago. These two reel comedies are being released by Paramount to all exhibitors on the open booking plan.

Three Stars in Two Paramount Productions

Wallace Reid, Myrtle Stedman and Vivian Martin Head the Bill for Week of June 4.

WALLACE REID, Myrtle Stedman and Vivian Martin will be the stars in two Morosco features which will be issued by Paramount the week of June 4. Mr. Reid and Miss Stedman will be seen in a very clever mining story called "The World Apart," while Vivian Martin will add her inimitable charms to the success of the production entitled "Giving Becky a Chance."

Surrounding these two features for this week will be the sixty-ninth edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the seventieth of the series of weekly trips around the world, personally conducted by Burton Holmes, entitled "Surabaya—The Busy Burg of Java," and Victor Moore's cleverest Klever Komedy entitled "Bungalowing."

Wallace Reid, who has become one of the most popular of the Lasky stars, was cast for "The World Apart," a Morosco production, as no better actor in the country could play the part. He makes an excellent young mining superintendent, and the production is one of the most elaborate that Morosco has turned out this year. The cast includes John Burton as Roland Holt, Eugene Pallette as Clyde Holt, Florence Carpenter as Rose de Braisy and Henry A. Barrows as Jack King.

An entirely new phase of Vivian Martin's mentality has been developed in the production "Giving Becky a Chance," for it gives her an opportunity of demonstrating her inimitable ability as a danseuse, and the story of the production is especially interesting because it shows the evil effects of deception. The cast includes Jack Holt as Tom Fielding Jack Richardson as Ross Benson, P. H. Sosso as Mr. Knight and Alice Knowlan as Mrs. Knight.

Now that things Hawaiian are quite the vogue, and one dances and dines to the strains of the latest tune from the island of perpetual summer, the ukulele has come into its own, and in the sixty-ninth release of the Paramount-Bray-Pictographs the making of this instrument is shown in a very clever manner. In the same release there is shown how on the rocky coast of New Zealand excitement is granted to the fishermen who go trawling for snappers. Then, too, there is a subject entitled "The Key to Beauty," an exposition of the methods adopted by some of our famous stage beauties in preserving and developing their charms, while the "little feature" is very well rounded with a cartoon of Bobby Bumps, who goes "Daylight Camping."

In the seventieth of the series of weekly trips around the world, which Burton Holmes is conducting for Paramount, he takes his fellow-journeyers to "Surabaya—the Busy Burg of Java. Surabaya is the busiest headquarters of the Dutch in the Far East.

Nothing quite so hilarious has ever been given to the screen by Victor Moore than his single reel comedy, "Bungalowing," in which Mr. Moore works out an exceptionally clever comedy style, the idea of taking a bungalow in the suburbs; some the antics and tactics that are developed in this comedy plot are the most laughable that have ever been conceived.

HOW BIG GUNS ARE MOVED (Reel Life).

An instance of the timeliness of the pictures appearing in Gaumont's magazine in film, "Reel Life," is seen in No. 59, the issue released through Mutual, June 14. This is a picture of how big guns are moved. Instead of saying that it is being placed "somewhere in America," one can be more specific—the gun is being mounted "somewhere on the Pacific coast." Pictures were taken by a Gaumont cameraman over a period of a week or more, since a seventy-ton gun is not lifted into place with what one might call rapidity.

Scene from "Reel Life No. 59" (Gaumont).

The advantage to an exhibitor of showing "Reel Life" is obvious. It has pictures which are "up to the minute," material that is of continuing interest. It is edited with the one idea of giving spectators pictures of subjects about which they are already vitally interested, or else in which they can immediately develop such an interest.

"THE STOLEN PARADISE" (World).

The World-Pictures Brady-Made release for June 18 has Ethel Clayton as its star player and is called "The Stolen Paradise." It contains the altogether uncommon complication supplied by a blind man who is married to a counterfeit bride and does not discover the deception until several years have elapsed and a child has been born of the union.

The man, impersonated by Edward Langford, loses his eyesight in rescuing from fire a young woman to whom he thought himself rather strongly attracted.

Scene from "The Stolen Paradise" (World).

"The Stolen Paradise" has a big scenic punch in a fire incident where a laboratory, situated underneath a hall where a masquerade ball is in progress, blows up and starts a conflagration most realistically produced. The sentimental punch occurs where the young wife, perfectly secure in her happiness, sees her whole heart-structure pulled down around her ears in ruin as her husband realizes the trick that has been played upon him.

Miss Clayton, who has risen to remarkably high favor in World-Pictures, finds in this role a singularly striking opportunity for the expression of a wide range of emotions, and it is said by those who have witnessed the private exhibitions of the performance that it is considered one of the most moving of her many brilliant contributions to the screen.

CAMERAGRAPH HAS UNIVERSAL TRAINING FEATURE.

Frank R. Abrams, president and general manager of the Cameragraph Film Manufacturing Co., Inc., has just completed a picture in two reels which shows all details of universal military training, that can be duplicated in all schools. This picture was produced at the New York Military Academy with 400 students participating.

One of the features is the Cadets, acting as honor guard at the reception given by the Governor of the State of New York to the members of the French Commission on the grounds of Washington's headquarters, Newburgh, N. Y. The boys range in age from 8 to 18 years.

Francis Holley, of the Bureau of Commercial Economics, at Washington, D. C., has requested Mr. Abrams to show these pictures at the Arlington Auditorium to the officials of the Government, which will be screened there in a few days.

"UNCLE SAM, AFLOAT AND ASHORE" (Selig).

"Uncle Sam, Afloat and Ashore," is the title of the Selig feature film soon to be released in General Film Service. This production is particularly timely. It presents the activities of the United States Army and Navy. A large battleship fleet, part of which recently joined the Allies across the waters, is shown in battle formation; the activities of the sailors; how the big naval guns are worked, and all other details concerning the life of Uncle Sam's sailor boys are presented in an interesting manner.

The operations of the members of our regular army and of our National Guardsmen are also shown. Scenes are presented giving an idea of how the rookie is developed into a soldier. These and other pictures are not only highly entertaining, but vitally interesting to the American people at this time.

LEATRICE JOY MAKING HIT.

Miss Leatrice Joy, one of the most charming young women in screen land, who recently joined the ranks of comediennes, is making a hit in the Paramount single reel comedies produced by the United States Motion Picture Corporation under the production name of Black Diamond Comedies.

Butterfly Heads Universal for June 4

Zoe Rae s Featured in "The Circus of Life"—Many Other Subjects of Interest.

LITTLE Zoe Rae, the talented child actress, is featured in the Butterfly Picture, "The Circus of Life," a five-act human interest drama, which heads the Universal program for the week of June 4. The story was written by E. J. Clawson and directed by Rupert Julian. It is an appealing story which affords the little star ample opportunities to display her versatility. The principal roles are played by such noted screen stars as Mignon Anderson, Emory Johnson and Harry Carter. "The Circus of Life" will be presented Monday, June 4. On the same day will appear the Nestor comedy, "A Burglar by Request," featuring that inimitable trio of funmakers, Lee Moran, Eddie Lyons and Edith Roberts.

"The Almost Good Man," a Gold Seal three-part Western drama with Harry Carey in the leading role, is the feature offering of Tuesday. This is an unusual Western story written by Shelley Sutton, put in scenario form by Charles J. Wilson, Jr., and directed by Fred A. Kelsey. There is a big surprise at the end of the picture. Prominent in the cast supporting Harry Carey are Claire DuBrey, Bester Pegg and Al MacQuarrie. The Victor comedy, "A Box of Tricks," with Billy Mason and Marcia Moore, is the other Tuesday release.

All the scenes in the L-KO two-part comedy, "Dry Goods and Damp Deeds," which appears Wednesoay, are laid in a department store and the fun is uproarious from the start. The principals are Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling. Issue No. 74 of the Universal Animated Weekly and the Laemmle drama, "The Missing Wallet," featuring Edwin August, will also appear Wednesday.

Ruth Stonehouse is the star in the Rex two-part comedy drama, "Tacky Sue's Romance," which will be released Thursday. The other release of this date is the Imp drama, "Doomed," with Charles Mailes and Claire McDowell in the principal roles.

On Friday, June 8, the feature is the two-act Nestor comedy, "Who's Looney Now?" featuring Eddie Lyons, Lee Morgan and Billy Rhodes. It concerns the mix up occasioned when a newly married couple believe one another crazy. Issue No. 22 of the Universal Screen Magazine is also released on this date.

The Bison two-reel cowboy drama, "The Scrapper," featuring Jack Ford, is the chief offering of Saturday, June 9. It is an exceptional drama in which cowboys are the principal characters, as most of the action takes place in the East. The Joker comedy, "Simple Sapho," with Gale Henry and Jack Dill, and the fourth issue of the new special single reel feature, Universal Current Events, will also appear on this date.

The Imp drama, "The Hunted Man," with Mignon Anderson and Lee Dill in the leading roles, and the Powers split-reel, "Them Are the Happy Days," a comedy cartoon, and Superstitious China, a Dorsey Educational, are the offering for Sunday.

During the week the thirteenth episode of the great mystery serial, "The Voice on the Wire" entitled "Twixt Death and Dawn," well be released. Ben Wilson and Neva Gerber are carried through more thrilling situations in this episode.

GAUMONT'S "TOURS" OF SPECIAL INTEREST.

The great admiration of the United States for France, which has had its recrudescence in the present war, will make doubly interesting Gaumont's "Tours Around the World," No. 32, released through Mutual, June 12. The French picture which has the place of honor in this issue shows the wonderful castle and grounds at Versailles. Aside from the fact that it is one of the great beauty spots of the world, its historic interest is great. Other pictures on it are Capri, Italy, the picturesque island south of Naples, and Antigua, an island of the British West Indies.

The second Gaumont single-reel to be released this week is Mutual Weekly, No. 128, which reaches the screen June 13. It will contain the usual assortment of patriotic news pictures, as well as other events of importance.

"Reel Life," No. 59, is released June 14. Its longest section is devoted to showing how a large publishing house is equipped to turn out 12,000,000 copies each month. "How Big Guns Are Moved" is a section that makes a most timely picture. It shows the moving of a seventy-ton gun which is to protect a port on the Pacific coast. A third section is devoted to the hemp industry of rural Roumania. The photography is particularly beautiful, and the archaic old-world methods extremely entertaining. The reel concludes with a picture of the koala, or eucalyptus bear. This strange little creature, an inhabitant of Australia, combines certain features of the rabbit, bear and kangaroo.

BEBAN WORKING IN HIS OWN SCRIPT.

"A Roadside Impresario" once more introduces George Beban upon the screen in a dual role of author and star. It is a Pallas-Paramount picture directed by Donald Crisp, who has presided over all of Mr. Beban's recent productions. Mr. Beban is Guiseppe Franchini, an Italian fisherman who becomes separated from his wife and little daughter by accident. They depart for America and Guiseppe, learning of this fact, starts out to find them in company with Bruo, his trained bear and bosom companion. The animal figures much in the story.

Among those in support of Mr. Beban are Harrison Ford, Fred Huntley, Adele Farrington and Julia Faye.

Johnny and Emma Ray in Movies

Popular Funmakers to Be Seen in Weekly One-Reel Characteristic Comedy for General Film.

AFTER having rocked musical comedy and vaudeville audiences out of their chairs for years with their pranks on the speaking stage, Johnny and Emma Ray are making their debut as motion picture laughmakers, under the auspices of General Film Co. After a year spent in producing a series of successful one-reel screen comedies featuring "King Casey," interpreting the exclusive personality of this famed comedy team has been prepared and regular releases will be made beginning June 11 on General Film's steadily increasing list of selected short subjects.

Johnny and Emma Ray starred so long in their inimitable Casey and other sketches, such as "A Hot Time," "Down the Pike" and "In Society," that their name is a household word from coast to coast. They have a tremendous following. To satisfy its expectations in film comedies the Rays, although working on pictures a long time, did not present any for release until a high standard had been insured. The first number of their series is scheduled for June 11 and is entitled "Coughing Higgins." It is directed by Tom MacEvoy, who will handle Johnny and Emma Ray in pictures which are to follow "Casey the Bandmaster" and "Casey the Fireman," the releases being for June 18 and 25, respectively.

From General Film comes a prediction that Johnny Ray will prove a most refreshing movie comedy character, remarkable for his originality, while Emma Ray as his foil will keep up on the screen her clever style as known on the stage. The intention of the Rays to do motion picture work was generally known throughout the country, and eagerness to see them has been manifested in a mail shower demanding the date of the first release.

"HEIR OF THE AGES" (Pallas).

"The Heir of the Ages," a Pallas-Paramount picture starring House Peters, has two distinct phases; one which concerns only the Cave Man era, and the other pertaining to present day conditions in a western mining town. The cast supporting Mr. Peters includes Nina Byron, John Burton, Henry A. Barrow and Adele Farrington. John Burton will be remembered for his extremely clever character interpretations, and Adele Farrington is well known for her clever work in support of numerous Famous Players-Lasky stars. Miss Byron and Mr. Barrows have also appeared in previous pictures, the latter most recently in "The World Apart."

The prologue to "The Heir of the Ages" shows all the characters in the Cave Man era and pictures the strong man making love after the peculiar fashion of the Cave Man and doing battle against his rivals. It is a fascinating story with a distinctly novel treatment.

HELEN BADGLEY BACK IN PICTURES.

After a long absence from the Thanhouser studio, Helen Badgley, famous as "The Thanhouser Kidlet," is back on the job. Of course, the "Kidlet" is much older now; in fact, is no longer really a "kidlet." She is eight years old!

"Oh, yes, I've grown up," says Helen, "and I hope the people around the studio will call me 'Miss' now."

One thing must have indicated to Miss Badgley that the studio recognized she had grown up. She was given a separate dressing room. In the old days she "made up" with some older member of the stock company. Now she occupies her own room adjoining that of Jeanne Eagels, whom, with Frederick Warde, she supports in the new feature.

"Yes, Miss Eagels and I are in it," concedes Helen.

"It," by the way, is "Fires of Youth," Emil Chautard's first Thanhouser-Pathe Gold Rooster Play, which is released June 15.

ATLANTA FIRE PICTURED IN MUTUAL NO. 126.

The most important event of the week—aside from the great war preparations—has been the destructive fire which swept through a large section of the city of Atlanta. The Mutual Weekly, with its characteristic enterprise, secured excellent pictures during the progress of the conflagration, which are shown in its issue, No. 126. The pictures were received only a few hours before closing time, but a place had been left for them on the reel and the Gaumont laboratory forces worked overtime to get them to exhibitors without any delay.

A war picture of timely interest presents General Pershing, the gallant leader, who will head the first troops sent to France. What will stir the imagination and indignation is the series of pictures of Roye, a town recently recaptured from the invaders.

BARA COMPLETES FIFTH SUPER DE LUXE FILM.

Theda Bara has just finished work on a new super de luxe production for William Fox. This is the fifth picture made by the famous portrayer of the vampire woman since Mr. Fox inaugurated his super de luxe features. Her other films of this class are "The Darling of Paris," "The Tiger Woman," "Her Greatest Love" and "Heart and Soul."

What the Metro Players Are Doing

Ethel Barrymore, Mabel Taliaferro, Emily Stevens, Emmy Wehlen and Viola Dana All Busy.

WORK on four Metro wonderplays was started during the week. Ethel Barrymore is busily engaged in a picturization of Basil King's popular novel, "The Lifted Veil." Mabel Taliaferro returns to the screen in "The Will o' the Wisp," from the pen of Katherine Kavanaugh. Emily Stevens is rushing work on William Christy Cabanne's patriotic story, "The Slacker," and Emmy Whelen is to be seen in "The Trail of the Shadow," written by O. A. C. Lund and adapted for the screen by June Mathis.

Miss Barrymore finds in the role of the heroine of Basil King's story a part that will allow her a splendid opportunity to display the unusual dramatic ability for which she is famous. In this production Miss Barrymore will be assisted by William B. Davidson, who supported her in "The Call of Her People," and by Frank Gillmore, who makes his screen debut in this wonderplay. George D. Baker is directing Miss Barrymore.

As Sheila Desmond in "The Will o' the Wisp" Miss Taliaferro is sure to add many people to her already large list of admirers. The role of the vivacious Irish colleen fits this star to perfection. Her leading man will be Thomas J. Carrigan, who has the role of Neil Dacey, a dashing Irish lieutenant. Others in support of Miss Taliaferro will be Samuel J. Ryan, Nathan Sacks and Clara Blandick. This will be the first Metro picture directed by Tod Browning, who recently came East from the Fine-Arts studio.

Emily Stevens is rushing to completion "The Slacker." Walter Miller, Leo Delaney and Dorothy Haydel are among those selected to support Miss Stevens. Mr. Caabnne is directing the picture.

Emmy Whelan will undoubtedly find her way further into the hearts of the patrons of motion pictures as Sylvia Mason, the heroine of "The Trail of the Shadow." It is a big story with a great climax. In support of Miss Wehlan Eugene Strong, Frank Currier and DeJalma West will have prominent parts. Edwin Carewe directs.

Viola Dana and her entire company worked all week at Marblehead, Mass., where the exterior settings for "Aladdin's Other Lamp," which John H. Collins is directing, are being photographed.

MANY "PUNCH" SCENES IN BRENON PICTURE.

While most melodramas, both stage and screen varieties, depend for their success upon the one big "punch" scene, Herbert Brenon's production of "The Lone Wolf" for Selznick-Pictures contains three big incidents, any one of which would be sufficient to establish the piece as a supreme thriller.

DOWLING HAS BIG ROLE IN BARRISCALE SUPPORT.

When "Bawbs o' the Blue Ridge," the Triangle-Kay Bee production in which Thomas H. Ince will present Bessie Barriscale, is released June 3, admirers of the versatile Bessie will be gladdened by a sight of her in the attractive role of an untamed mountain girl. They will also find much to amuse and interest them in the striking character work of J. J. Dowling, who takes the part of Phinneas Bradley, aged and crusty miser.

Scene from "Bawbs o' Blue Ridge" (Triangle).

This is the sixteenth big feature in which Dowling has taken a prominent part since joining the staff of Thomas H. Ince. Most of these appearances have been made in Triangle productions.

WILLIAM RUSSELL IN "SHACKLES OF TRUTH."

William Russell, who has just completed a new play under Mutual-American auspices, "Shackles of Truth," released by Mutual June 4, is seen to advantage. In "Shackles of Truth" Mr. Russell is given greater opportunity for the display of his versatility than usual.

The plot of "Shackles of Truth" must be accepted as one of the most convincing ever devised for the screen. Its complications are thrilling to a degree because of their unusual character, yet free from such intricacies as sometimes bewilder the spectator and nullify the effect of the spectacle through over complication.

Scene from "Shackles of Truth" (Mutual).

The direction of the play has been admirably handled by Mr. Sloman. There are no unnecessary ramifications in it. Every bit of action is essential to the development of the plot and there is action enough to satisfy even the most ardent advocate of something doing.

One of the most striking features of the play is Russell's brilliant acting in a part that calls for quick changes from the reposeful, intellectual type to the angry young college athlete intent on punishing treachery and resenting insult.

"THE SHADOW OF NIGHT" (Selznick).

"The Shadow of Night" has been selected as the title of Robert Warwick's latest Selznick-Picture, just completed by Director Loence Perret, under the working title of "A Modern Othello." This picture will follow "The Silent Master," the Warwick production now ready for general release.

In changing the title of "A Modern Othello," Harry Rapf, president of the Robert Warwick Film Corp., was guided by his belief that next to the drawing power of the star, the interest of the public in any production depends upon the attractiveness of the title. In order to get a long list of titles to select from, Mr. Rapf offered a prize of $25 for the best title suggested by any member of the working staff at the Selznick studio. "Shorty" Smith, the "props" of the Warwick company, was the winner.

MARGUERITE CLARK IN REPERTOIRE.

In many of theaters throughout the country where Paramount Pictures are being shown regularly more business is being added by the latest idea that has been put into operation, that of showing Marguerite Clark in repertoire. The idea has been promoted through Paramount Progress, the exhibitors' aids magazine issued by Paramount each week, and the idea has met with success. Theaters which have followed out this idea are giving Miss Clark's pictures an entire week in their town, advertising it well and cashing in on one of the biggest stunts that has ever been promoted for exhibitors.

MARIE WALCAMP IN NEW UNIVERSAL SERIAL.

Marie Walcamp, Universal star noted for her work in "Liberty" and other big productions filmed at Universal City, is to be starred in a new serial to be produced by Director Jacques Jaccard.

This serial, which will be made in sixteen episodes of two reels each, will deal with underworld life in the great outdoors. Much of the atmosphere will be laid about the Canadian mounted police, and Jaccard, who is writing the story himself, declares it is a patriotic theme, without, however, battle scenes or anything else pertaining to actual warfare.

"THE ROAD TO LOVE" WARWICK'S NEXT.

Harry Rapf announces that Robert Warwick's fourth Selznick production will be "The Road to Love," from the original story by Leonce Perret, work on which was started last week. Elaine Hammerstein will again play opposite Mr. Warwick.

LAMBERT HILLYER, DIRECTOR.

Lambert Hillyer, formerly of the Triangle-Ince scenario staff, is making his bow as a director in beginning production at Culver City, of one of his own stories in which Olive Thomas will be featured.

Picture Theaters Projected

PLAINVIEW, ARK.—R. T. Compton will erect a brick moving picture theater, 50 by 100 feet.

CHICAGO, ILL.—Louis L. and Meyer A. Marks, Julius Goodman and Louis H. Harrison have plans by A. L. Levy, 28 N. Clark street, for a new theater at the corner of Twenty-second street and Marshall boulevard, with seating capacity of 2,500, and to cost about $275,000.

PROPHETSTOWN, ILL.—C. E. Seeley has disposed of his moving picture business to J. A. Daentler. The new owner plans a number of improvements to the house.

ROCK ISLAND, ILL.—J. T. Shields has plans by George P. Stauduhar, 608 Best building, to convert a store property into a one-story modern moving picture theater.

BLUFFTON, IND.—D. L. Reynolds has purchased the Star theater of J. O. Haskel and plans to make improvements.

INDIANAPOLIS, IND.—The Tri-State Moving Picture Company has been incorporated, with a capital of $10,000, by G. C. and A. C. McConnell, G. W. McMichael and others.

BONAPARTE, IA.—Frank Dawson has purchased a moving picture theater here.

HANCOCK, MICH.—Frank and Napoleon Ongie have plans by H. T. Liebert, of Wausau, Wis., for a modern moving picture house.

HOLLY, MICH.—J. J. Allen, of Detroit, plans to erect a moving picture theater and convention hall on Broad street.

CROOKSTON, MINN.—The Lyric theater has been remodeled and is now being conducted under the management of Harry Curray.

BIWABIK, MINN.—The Grand theater here has been purchased by U. Dominie. Extensive improvements will be made in order to bring the house up to date. The changes will be made under the supervision of F. B. Stopnick.

FARMINGTON, MINN.—Charles Armstrong, who recently purchased a moving picture outfit, has opened a theater here.

GLENCOE, MINN.—The Princess theater has been leased by E. S. Benon. Improvements are to be made.

HOKAN, MINN.—A moving picture theater will be opened here by Charles Sauer.

MINNEAPOLIS, MINN.—D. A. Burnett has opened the Central theater to the public.

MOORHEAD, MINN.—Sam F. Field has plans by William F. Kurke, Huntingdon block, Fargo, N. D., for a modern moving picture theater.

PARK RAPIDS, MINN.—Peter Mace has sold the Gem theater to Tom Pasch.

RENVILLE, MINN.—John Pesava, formerly proprietor of the Idle Hour theater at Olivia, has purchased a moving picture house here.

ST. PAUL, MINN.—The Rialto theater at the corner of Selby and Western avenues has been reopened.

SAUK RAPIDS, MINN.—The Why-Not is now being conducted by M. A. Lampson.

STILLWATER, MINN.—J. J. Auld has leased the Grand theater, on lower Main street, and opened it as a moving picture house.

TRUMAN, MINN.—The Cozy theater is being operated by B. L. Whitney and C. N. Swanson.

WABASHA, MINN.—The Lyric theater, recently purchased by J. H. Ross, has been reopened.

WABASHA, MINN.—The Iris theater has been reopened, with J. H. Ross as manager.

HATTIESBURG, MISS.—E. N. Hirsch has disposed of his interest in the Gem theater to the Xydras Pictures Corporation of New Orleans. The new owners plan to make extensive improvements to the house.

KANSAS CITY, MO.—Kling & Goldman, 707 Independence avenue, have plans by G. W. Swehla, 3113 Euclid avenue, to remodel their theater building and a new addition 32 by 143 feet.

HELENA, MONT.—C. A. Drummond and J. B. Depus, who recently took over the old East Helena theater, will remodel the structure and rename it the Columbia.

BERTRAND, NEB.—W. H. Huna, of Wallace, Neb., has purchased the Ideal theater of T. W. Lally.

BLAIR, NEB.—The Home is the name of a moving picture house opened here.

BLOOMFIELD, NEB.—Herbert Bluchel has purchased the Lyric theater of Joseph Beckman.

MERRIMAN, NEB.—R. Harris has disposed of his moving picture theater to Graydon White.

NEBRASKA, NEB.—Frank A. Ewing, who recently purchased the Empress theater, plans to make a number of improvements.

OMAHA, NEB.—A new moving picture company has been organized with W. W. Slabaugh as president, and has purchased the Dundee theater, at the corner of Fifty-first street and Underwood avenue. Improvements are to be made to the house.

O'NEILL, NEB.—Mr. and Mrs. Alva Plummar have purchased a moving picture theater here and plan to make improvements.

NEW YORK, N. Y.—Harburg Realty & Amusement Company, Herman A. Weisel, president, 103 W. 99th street, plan alterations and a one-story addition, 55 by 100 feet, to their theater building, to cost $6,000.

RIDGEWOOD, L. I., N. Y.—Louis Berger & Co., 1652 Myrtle avenue, Brooklyn, is preparing plans for an open air theater, to cost $40,000.

HILLSBORO, N. D.—Local financiers are interested in a project to construct a modern moving picture theater on Front street.

DURANT, OKLA.—James Giacoma, of Ashdown, Ark., has taken over the Bungalow theater and will make improvements.

TULSA, OKLA.—Majestic theater plans to erect a five-story moving picture theater and office building, with seating capacity of 1,000. Theater to be provided with air-chilling apparatus and concealed system of lighting.

TILLAMOOK, ORE.—Work has been started on the construction of a new theater, store and apartment building at the corner of Third avenue and East Third street, to cost $12,000.

CLEARFIELD, PA.—S. L. Driggs, care Globe theater, contemplates erecting a two-story moving picture and vaudeville theater, 58 by 100 feet, to cost $15,000.

PHILADELPHIA, PA.—The Empress Amusement Company has been incorporated with a capital of $50,000 by F. R. Hansell, George H. B. Martin, S. C. Seymour and others. The purpose of the company is to conduct places of amusement, etc.

WINBURNE, PA.—Daniel Bloom has plans by Julian Millard, Hutchinson building, Altoona, Pa., for a $15,000 moving picture theater.

SAN ANGELO, TEXAS.—Robb & Rowley, proprietors of the Lyric theater on East Concho avenue, plan to make extensive improvements to the building, including the installation of modern lighting and ventilating systems.

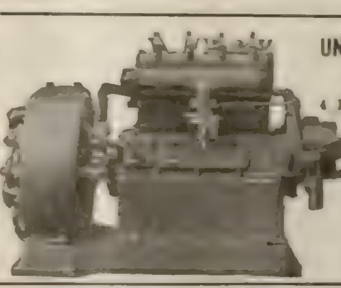
BRIGHAM CITY, UTAH.—The Elberta Photoplay Company, W. H. Shurtliff, president, has been incorporated with a capital of $25,000. The company will construct a new moving picture theater.

ALMIRA, WASH.—A new moving picture house has been opened here by C. M. Philips.

BILLINGHAM, WASH.—The old Panama theater building, recently purchased by F. McCoy, is being remodeled and refurnished. It will be reopened as soon as the improvements are completed.

SPOKANE, WASH.—B. Marcus Priteca, Pantages theater building, is preparing plans for a $125,000 theater for Alexander Pantages, of Seattle.

WHITE SWAN, WASH.—A new moving picture theater is under construction for Love & McIntyre, with seating capacity of 300.



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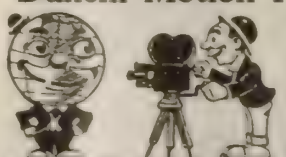

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Newark's Big City Theater Changes Hands

Picture Theater on Orange and Seventh Streets, Near Roseville Station, Passes Into the Control of a New Corporation.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

NEWARK, N. J.—The new City theater, Seventh and Orange streets, which has been under the control of the United States Amusement Company, has been transferred to a new corporation. The new owners are the B. & S. Amusement Company, with Samuel F. Leber, attorney, as registered agent, with offices at 800 Broad street. The firm is capitalized at $50,000. The officers of the corporation are Joseph Stern, president; Emanuel Linderman, vice-president; Philip Bornstein secretary. Arbaham Tanzer is also listed as one of the incorporators, and Leon O. Mumford is the resident manager of the theater.

The recently acquired show house is one of the largest and prettiest in the city. Having a seating capacity of over 1,400, it is situated in the exclusive residential section of Roseville. With such a high-class clientele to satisfy, it is but natural to conclude that nothing but the best attractions will be booked. A glance at the coming attractions confirms the above statement. Booked to appear at early dates are "The Crisis," Selig; "Within the Law," Vitagraph; "The Easiest Way." Selznick; "Joan the Woman," Lasky; "20-000 Leagues Under the Sea," Universal: "Romance of the Redwoods," Artcraft.

The men behind the new venture are all well known in film circles hereabouts The president of the concern, Joseph Stern, is also president of the Exhibitors' Association of Essex County. Mr. Stern is also the owner of the National theater, Belmont avenue, Newark.

Mr. Linderman, vice president, is also president of the Essex Amusement Company, which control the Playhouse, 535 Clinton avenue, and the Criterion, 517 Central avenue.

Secretary Bornstein, of the B. & S. Amusement Company, evidently likes the position of secretary, Mr. Bornstein holding that position in the local exhibitors' association as well as in the Exhibitors' League of New Jersey. Mr. Bornstein is another who deserves credit for his work in organizing the exhibitors. At present he manages the Criterion theater, Central avenue, Newark.

Leon O. Mumford, resident manager of the City, is an old-time show man. Mr. Mumford claims the distinction of having opened the first film theater on Broadway the old Manhattan theater, the present site of Gimbel Brothers' store. From this venture Mr. Mumford came to Newark and became connected with the Arcade theater. After seven years' continuous service at the Arcade, Mr. Mumford went to Orange, where he successfully operated the Lyric and the Strand theaters.

Louis Lyon at Civilization.

Newark, N. J.—Many friends of Louis D. Lyon will no doubt read with pleasure of his promotion to the managership of the Civilization Film corporation, Strand theater building, 118 Market street. Mr Lyon succeeds Lynn S. Card, who leaves Newark to be traveling representative for the Frank Hall Productions, Inc. This new position will carry Mr. Card throughout the United States and Canada.

Mr. Lyon's rise in the film world has been fast, but merited. Starting in as an exhibitor at Lodi, N. J., where he ran the Star theater, Mr. Lyon soon entered the exchange field as booker at the Newark office of Pathe. When Lynn S. Card became manager of the Mutual Film's office here he found a capable assistant in Mr. Lyon. From assistant manager at the Mutual, Mr. Lyon rose to representative of the Civilization Film Corporation.

As his assitant Mr. Lyon is fortunate in obtaining the services of James M. Ashcraft. Mr. Ashcraft formerly managed the Philadelphia office of the Masterpiece Film Attractions, and more recently acted in the capacity of represtnative in Newark of the same concern.

Henry Siegel Returns to Selznick Productions.

Newark, N. J.—We are in receipt of a communication from Henry Siegel, formerly manager of the Newark offices of World Film and the Bluebird, announcing that he has returned to the Selznick Productions as assistant to Sol J. Berman. Mr. Siegel's latest position was with Herman F. Jans. Mr. Siegel was one of the most popular exchange men in the state, and his deserving promotion will be welcome news to the Jersey exhibitors.

New Theater at Glassboro.

Glassboro, N. J.—Charles Abbott, Main street, this place, has awarded contracts for the erection of a moving picture theater, 40x100, to cost $5,000.

Bluebird Moves Exchange.

Newark, N. J.—The Bluebird Film exchange has broken off the ties that bound that concern to the Universal in this city, and George R. Carter, manager of the local Bluebird, has secured separate offices in the Strand theater building, 118 Market street.

Baltimore's New McHenry Theater Opens

Beautiful Photoplay House on Light Street Has Seats for 1,080 Persons—Begins Service Under Direction of Bernard Depkin.

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—The McHenry theater on Light street, near Cross, in this city, was thrown open to the public on Saturday, May 26. This exquisite photoplay theater was erected at a cost of $75,000 and is under the direct supervision of Eernard Depkin, Jr., supervising manager of the Parkway interests, the officers of which are practically the same as the Southern Amusement Co., who are operating the McHenry theater. They include: Harry W. Webb, president; Jacob W. Hook, vice president, and the directors, including the officers, are: Douglas H. Gordon, Charles H. Classen, George R. Willis, Henry L. Duer, George R. Webb. J. E. Richardson, Eugene Bolster, George Weems Williams and John B. A. Wheltle.

The seating capacity of this theater is 1,080 people. A large Moller organ has been installed, the screen is a gold fibre and all the latest improvements in ventilation, heating and adornments have been employed to make this house one of surpassing elegance. The architect is Oliver B. Wight and the builder the Cogswell-Koether Co. A detailed report of the construction with photographs will be sent to the Moving Picture World in a short time.

Jules Verne Story Here.

Baltimore, Md.—The exceptional masterpiece, "20,000 Leagues Under the Sea," opened up an engagement at the Academy of Music on Monday, May 28. Manager Harry A. Henkel is presenting it in a first class way.

Broadway Celebrates Anniversary.

Baltimore, Md.—J. Louis Rome, managing director of the Broadway theater, 509 South Broadway, and attorney for the Maryland Exhibitors' League, celebrated the first anniversary of the opening of this theater last week and arranged a special program. Besides this, he presented each of his patrons with a photograph of the star appearing in the feature each day, together with other novelties and surprises.

Building Permit Charge Now in Force.

Baltimore, Md.—On Monday evening, May 21, the building permit charge ordinance, which has been pending before the City Council, was passed by both branches and the vote consisted of 20 for and 5 against it. The charge for building permits is to equal $1 per $1,000 of the entire cost of the work and in the case of new buildings $1 is to be the minimum charge This amount also constitutes the minimum charge for alterations and repairs.

Two Week Benefit at Parkway.

Baltimore, Md.—The Baltimore Chapter of the D. A. R. has arranged to have a benefit at the Parkway theater, at the matinees, during this and the coming week. Arrangements for this affair were made through Harry W. Webb, president of the Parkway Theater Co., and Bernard Depkin, Jr., the manager. It is being held in the interests of the Patriotic Work of the Baltimore Chapter.

J. Louis Rome Aids Education.

Baltimore, Md.—Through the courtesy of J. Louis Rome, manager of the Broadway theater, 509 South Broadway, this house is to be used once a week by the Talmud Torah Free School, to take 75 pupils to the theater each week in an endeavor to heighten their interest in their studies. Scenics and educations will be shown.

Benefit Showing of "Civilization."

Baltimore, Md.—Through the courtesy of Manager Frederick C. Schanberger of the Auditorium theater, and a publicity campaign on the part of the Baltimore News, all the performances of "Civilization" last week at the Auditorium were given as a benefit for the Children's Fresh Air Fund.

Governor at Arcade Theater.

Salisbury, Md.—An impromptu reception was held in this city on Monday, May 14, at the Arcade theater, through the courtesy of Harry B. Hearnes, the owner and manager. Governor of Maryland Emerson C. Harrington was the guest and he spoke on the agricultural needs of the country.

George Smiley Leaves Baltimore.

Baltimore, Md.—Word has reached us that George Smiley, who for some months has been handling the Max Linder Comedies in Baltimore territory from the Washington exchange, it is understod has now resigned that position to go to Philadelphia where he will take up duties with another company.

Dream Theater Brightens Up.

Baltimore, Md.—Dr. Leonard K. Hirshberg, the new proprietor of the Dream theater, 582 North Gay street, and his live wire manager, Samuel K. Smith, are closely co-operating to make this house exceptionally comfortable for their patrons. A corps of decorators and carpenters have been busy for the past week and have put an entirely new dress on this house. Soldiers and sailors in uniform are admitted free of charge and he is arranging to have students from the Talmud Torah Free School come to one of his matinees each week to help them in their studies.

New England News Letter

From J. J. Phillips, Photo Play Editor, Boston Journal.

New Atlas Studios at Work.

NEWTON, MASS.—Friday, May 18, marked the opening of the new Atlas studios at Newton, Mass. Under the supervision of General Director Dadmun, who is also the president of this company, scenes were taken both in the studios as well as many exteriors. Beatrice Roberts, who won the Boston Movie Ball beauty contest, was the particular object of the camera the first day, and while the name of the first picture is held a secret it is evidently a backwoods story from the garb of the beautiful Beatrice, who wore a rough dress, her hair flying free in the wind, and barefooted Miss Roberts made a picturesque appearance in one of her scenes.

This new studio is located in one of the most scenically beautiful spots of Massachusetts. It cost $30,000, and is thoroughly equipped with the latest and most up-to-date paraphernalia for the production of pictures. It is built of stone and has a large stage floor space. The glass roof is pitched at such an angle that it affords the best possible light and the studio is wired for the latest electric lighting effects. The studio is also in easy motoring distance of good locations for scenic requirements of any script, as Massachusetts is justly famous for its natural scenery. On the floor directly beneath the stage is located the laboratory, film rooms, assembling rooms, prop and dressing rooms.

Pennsylvania Censorship Balked by Judge

Selznick Company Is Victor in Suit Over "The Easiest Way"—Julge Patterson Decides That the Censor Board Is in the Wrong.

By F. V. Armato, 144 N. Salford St., West Philadelphia, Pa.

PHILADELPHIA, PA.—A legal battle between the Lewis J. Selznick Productions company and the State Board of Censors over the feature picture, "The Easiest Way," has resulted in a victory for the former. Judge John M. Patterson, in Court of Common Pleas No. 1, decided last week that the picture could be produced if certain scenes and subtitles were eliminated.

When the picture was submitted to the censors for license they cut out the title, many subtitles and a number of scenes. The Selznick company then brought suit to have the censors overruled. In his opinion Judge Patterson decided that the Board of Censors had abused their discretion in eliminating the title. He discussed the difficulty of setting an exact line between what is moral and what is immoral, giving examples of books and pictures which have been defended and attacked on ethical grounds by prominent critics. Judge Patterson's decision was handed down after several hearings had been held in the case and he had seen the photoplay produced at a private exhibition. The Stanley Company, which is presenting the film here, announced that the picture would be revised according to the court's decree.

Following the disposition of the case, Stanley V. Mastbaum made public a letter forwarded by him to Governor Brumbaugh claiming that the censors have not used proper discretion in conducting their business. The letter says, in part: "The board is not consistent in ordering many eliminations, as what has been eliminated in one picture is allowed in another picture, but the companies are compelled to submit to their unjustifiable rulings due to the fact that an appeal to the courts and the subsequent delay means loss of thousands of dollars."

Hart Reception in Quaker City a Warm One.

Philadelphia, Pa.—William S. Hart, the Western hero, was given a rousing reception here last Wednesday, when he arrived to give Quaker City fans a chance to view him in person. Mr. Hart was met at the station by a delegation of local exhibitors and members of the local Triangle, who conducted him to the Bellevue-Stratford hotel, where a banquet had been arranged by Herbert Givens, of Triangle, and Abe L. Einstein, of the Stanley Company. The itinerary included the Apollo, at 52d and Thompson streets; the William Penn, at 41st street and Lancaster avenue; the Arcadia, at 15th and Chestnut streets, and the Iris theater in Kensington. Mr. Hart's party included C. H. Bristol, advertising manager of the Triangle; Bert Lennon, press representative, and Don B. Keyes, official photographer. E. J. O'Keefe, the live Atlantic City exhibitor, joined the Hart party at Wilmington, Del., and W. Hunt, from Wildwood, met him at the Arcadia. William J. Heenan, of the Stanley corporation; George W. Metzer, of the William Penn, and Charles Segal, of the Apollo, were among those present.

F. W. Sweigert Now With Paramount.

Philadelphia, Pa.—F. W. Sweigert, formerly manager of the International Film, is now local representative of the Roscoe "Fatty" Arbuckle comedies for the Paramount corporation.

Central Market Street Co. Buys Chestnut Hill House.

Philadelphia, Pa.—Manager Frank W. Buhler, of the Central Market Street Amusement Company, has added another theater, the Belvidere, in Chestnut Hill, to the rapidly growing list. Following the recent acquisition of the Ruby theater by the same company it comes as added testimony to Mr. Buhler's able and progressive management. The Belvidere is situated in an exclusive residential section, and requires special attention in the matter of programs and policy. There seems little doubt, however, that the problems to be met will be successfully surmounted by Mr. Buhler.

Local Metro Sunshine Family.

Philadelphia, Pa.—Here is the entire Sunshine Family of the Metro exchange of Philadelphia in front of their new offices, where they dispense cheerful service to Metro exhibitors. Those in the picture are Robert Lynch manager, William H. Bethell, William Smith, Samuel Sagan, Mae Murray, Gunhilda Bolin, Stephen McEwen, Mary Leatherbury, Anna Solomon, Esther Stebol.

Metro Exchange Forces.

Oscar Morgan Made General Sales Manager.

Philadelphia, Pa.—Oscar Morgan, former publicity manager of the local Famous Players, distributors of Paramount Pictures, has been promoted to the office of general sales manager. Mr. Morgan attained the new position through the success of his fair and consistent methods of pushing Paramount's interests.

Glann to Do Paramount Publicity.

Philadelphia, Pa.—Allen Glann, a former newspaper man, until recently publicity director of the Philadelphia and Western Railroad, has been appointed publicity manager of the Paramount exchange here.

W. J. Clark Goes with Red Cross.

Philadelphia, Pa.—William J. Clark, who was employed by the Stanley corporation, left last Friday for France with the local contingent of the American Base Hospital No. 10. Mr. Clark was one of the most popular young men in the Stanley forces, and his departure was keenly felt.

Stanley Theater Manager to Wed.

Philadelphia, Pa.—William Katz, manager of the Stanley theater, has become engaged to Miss Elsie Parker of this city. Mr. Katz is popular with the Stanley clientele, and has been manager for nearly three years.

Jack Rosenthal Takes Model Theater.

Philadelphia, Pa.—Jack Rosenthal has taken over the Model theater at 435 South street, a house of 1,000 capacity. He plans to make extensive alterations and improvements in the property.

Michael A. Carman to Manage Colonial.

Reading, Pa.—Carr and Schad's Colonial theater in Reading is to be under the management of Michael A. Carman. The Colonial is a 2,000 seat house, and is one of the largest and most comfortable in the state. Music is furnished by an orchestra of fifteen musicians and a Kimball organ that is said to have cost $15,000.

North Carolina Has a Fluke Tax Bill

Governor Signs Bill With Amendment Legislature Though It Had Been Stricken Out—Lets Counties Put Added Tax on Theaters.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

RALEIGH, N. C.—Representative Clayton Grant of Wilmington, N. C., has recently spent much time at the State Capitol in an endeavor to unravel a peculiar tangle which occurred in the passage of a bill recently, relative to the taxation of motion picture houses.

The bill in question, the state revenue tax measure, was recently passed by the state legislature. In drawing up this measure in the lower house it was the intention to prevent the taxation of motion picture theaters by the county authorities of the state, except where the houses were outside of the limits of incorporated towns.

When the bill was before the Senate for consideration, Senator Thompson induced that body to adopt an amendment permitting the taxation of the theaters by the counties. Later, in conference, it was decided to eliminate the amendment, but by a mix-up in the preparation of the bill as finally passed, that section was not removed and was part of the bill as signed by the governor, leaving the motion picture theaters liable to taxation by county authorities.

Governor Bickett has been asked to make special recommendations to the various county authorities that, since it was not the intention of the legislature to permit county taxes on motion picture theaters, they refrain from assessing such taxes.

City Boosting in Washington.

Washington, D. C.—The Washington Chamber of Commerce is conducting a "Forward Washington" campaign taking in new members by the hundred. Among the moving picture men who have become members are Sidney B. Lust, Fulton Brylawski, E. Lawrence Phillips, and Rudolph Berger. Although one of its latest recruits, Mr. Lust has already been impressed into the "Forward Washington" movement and assigned duties which contemplate the placing in all of the theaters of Washington of slides of the city-booster type.

Manager Lanahan of V-L-S-E in New Quarters.

Washington, D. C.—The V-L-S-E exchange is about to pick up its belongings at 811 E street, northwest, and flit to 712 Eleventh street, northwest, the former home of the International. For quite some time Manager Lanahan has been looking around for a new home for the exchange.

At the new place, everything will be on the one floor and a great deal more space will be obtainable. There will still be one flight of stairs to climb but after one gets to the top he will find everything so convenient that those few steps will be overlooked. Manager Lanahan is particularly pleased with the prospects, and is glad to get out from under the load of worries that the present quarters, because of their limitations, have heaped upon him.

Geo. A. Crouch and Florence C. Sauber Wed.

Washington, D. C.—George A. Crouch, manager for Harry M. Crandall at the Ninth and E Street theater and in charge of the secretarial work incident to the entire Crandall string of the theaters, and Miss Florence C. Sauber, who has been one of the pianists at the Ninth and E Streets theater since its opening, were the participants in a little drama played locally and quietly in which they were the hero and heroine, respectively, with a minister of the Gospel and a few witnesses as the other members of the cast.

Mr. Crouch is known to all of the members of the motion picture industry in this section as "Cotton." He is very popular and is one of those chaps who is always on the job. He started in as a youngster seven years ago with Mr. Crandall at the latter's airdome at North Capitol street and New York avenue, and has been with him ever since receiving a number of promotions during that period, until now he ranks third in the Crandall organization.

Alan Bachrach Will Probably Get Commission.

Washington, D. C.—The next time there is a big parade on Pennsylvania avenue it is more than likely that at front of one company of Infantry troops will be seen a film-man-captain. V-L-S-E has lost one of its best men and the Government bids fair to get a fine one—Alan Bachrach is one of the boys now in training at Fort Myer in the Officers' Reserve Corps and it is more than likely he'll come through a captain. Alan Bachrach has been in the "picture" business practically all of the time since he finished his education. He started in as a photographer with a studio on F street. The next step was to become the manager for the Brylawski interests at the Casino theater, and then he entered the film business. Almost since the opening of the office here, he has been a member of the sales force of the V-L-S-E previous to which time he was with the World Film Corporation. He is one of the best known among the traveling men in North Carolina, Virginia and Maryland. "Good Luck" is being wished him by all his friends in the industry.

While Mr. Bachrach is wrestling with weighty problems of drill on the Fort Myer parade ground, John J. Payette will visit his old friends in the V-L-S-E territory, for the latter has severed his connection with the General Film Co. He has been assistant to Manager Nelson for some time and has been with the General nearly all of the time that he has been in the selling end of the business. Before joining that company he was an exhibitor himself and so is pretty well equipped with a knowledge of both sides of the game.

The V-L-S-E people have lost pretty nearly fifty per cent. of their employees, all of whom have gone into the service of the United States Government. At the local branch, in addition to Mr. Bachrach, two girls, Anna Beattie and Mrs. Capewell, have left the office force to join the American Red Cross. All of the employees who enlist or who are commissioned have been promised that their positions will be held for them so that when they finish their service they can start in again just where they left off.

Manager Haled to Court for Hart Crowd.

Washington, D. C.—William S. Hart created a great deal of commotion here last week when the mob who had gathered in Ninth street to get a view of the great film favorite broke bounds, got into the Garden theater, and blocked up the fire exits, stairs, aisles, and every bit of available floor space. Just about the time the crowd was the greatest somebody sent in a riot call for the police and at least one of the downtown police stations was denuded of its men to be sent to the theater. When they arrived they were just as unable to control the crowds as were the theater attaches. The management was haled into court the following day but released when it was explained how things were.

Mr. Hart was booked to appear twice at the Garden theater but, unfortunately for the crowds who had gathered to see him at the last show, he was detained and could not get there in time. This necessitated the refunding of a large number of admissions and Tom Moore, owner of the theater, is endeavoring to secure Mr. Hart's presence here at some later date to appease a whole army of disappointed patrons.

Ventilation in Norfolk Theaters Suspected

Complaints Have Been Made About Condition in Certain Local Houses—Health Department Warns Proprietors and Waits for Improvements.

NORFOLK, VA.—The Norfolk department of health has instructed the city sanitary inspector to notify the managers of the various motion picture theaters that steps will have to be taken to improve the ventilation.

A number of complaints have been received from time to time that some of the theaters were not as well ventilated as they should be, and inspection by the health department of the city proved that this was a fact, the majority of the offenders being the smaller houses.

The big houses, it was found, were almost all as well ventilated as could be desired, but some of the smaller theaters were not equipped with the necessary devices for keeping the air pure and fresh. While this condition, although unpleasant, was bearable during the winter, the advent of warm weather made it very noticeable.

A study of all the houses has been made by the health department, and the manager of each will be notified of the particular needs of his theater, and will be given a reasonable length of time to comply with the findings of the board of health. Failure to comply with the desires of the board, it was stated, would be followed, after allowing the theater men a reasonable period to make the necessary changes, by further action compelling them to comply with the rules of the health department.

In many of the houses which do not now come up to the standard desired by the city authorities, it was found that all that would be necessary to ventilate the theaters properly would be the installation of ventilating fans.

In general, the condition of the Norfolk theaters and, in fact, those all through Virginia, is excellent, and the department of health anticipates no trouble in inducing the theater men to make the minor changes which will be suggested. The department keeps a close watch upon the theaters and endeavors to work with the theater men in securing the best possible conditions.

HOW CRANDALL ORGANIZES HIS THEATERS.

"Locks Them Up in Pairs" Under One Manager to Each Two Houses—Plans Further Organization.

Washington, D. C.—Harry M. Crandall, head of a string of theaters in Washington, has adopted a new scheme for the management of the various houses. He has, to use his own expression, "locked them up in pairs," with one man directly responsible for each pair.

Thus it is that Joseph Morgan, who is general manager of all the houses and Mr. Crandall's first assistant, is held directly responsible for all matters pertaining to the Savoy and the Knickerbocker theaters. The latter is now undergoing construction.

The downtown houses will be looked after by George Crouch. In his territory will come the house now at Ninth and E streets, and the Metropolitan theater, for which ground has just been broken. In addition to this, Mr. Crouch is in charge of the bookkeeping and all clerical work, and is also directly in charge of cashiers.

The Apollo and Avenue Grand theaters are under the supervision of Jack Keenan, who is assisted by J. B. Upperman as house manager of the Apollo, and Louis Fowler as house manager of the Avenue Grand.

Mr. Crandall finds that this is a most satisfactory way to handle his rapidly growing business. It cuts down the number of people who would be responsible for the many details of the business. All troubles are referred to these three men and, where necessary, they are sent on to Mr. Crandall. Although the business has been divided up in this way, it must not be taken for a minute that Mr. Crandall has given up any of his former activities. He is now figuring out a scheme for having all the work incident to the theaters done on the premises by regular employees of the Crandall Amusement Company. Thus it will be that he will have a man designated as superintendent of machinery. He will be a competent electrician and operator and can take care of the electrical equipment at the six houses. There will also be a carpenter and painter. Where such a man is not regularly attached to a string of theaters, it is frequently found to happen that the managers will wait for some little time until they have a full day's work before they would have repairs made or additions taken care of. With a man on the job, correct care will be taken of the little details and as soon as something happens or needs caring for the man will be put on the work. Next will come a sign painter, for the six houses, when the two now under construction are completed, will have work enough to keep a man pretty busy.

Buffalo Screens to Boost Liberty Bonds

Theatrical Managers Association Expects to Sell Over $100,000 of the New Liberty Loan Bonds—Will Advise Purchase on Its Screens.

By Joseph A. McGuire, 152 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—The members of the Buffalo Theatrical Managers' Association expects that at least $100,000 of Liberty bonds will be sold in this city as a result of its efforts. The association, representing practically every moving picture, vaudeville or legitimate house in Buffalo, has pledged itself to assist in the sale of the bonds. At the last meeting of the association the plan to urge on the public the desirability of buying bonds was considered. It was decided that the best way of approaching the public was by means of the screen.

The managers also decided to organize in their theaters clubs of employees to buy bonds. Ira Mosher, manager of the Palace moving picture theater, Buffalo, has already organized the employees of his house. Without exception, they have agreed to do their bit to make the liberty loan a success. Application blanks have been distributed among the patrons of the theater who showed an interest in the loan. As a part of a campaign of public education the theaters will show cartoons and other matter advertising the loan.

William S. Hart Appears at Shea's.

Buffalo, N. Y.—William S. Hart appeared in person at Shea's Hippodrome, Buffalo, Thursday evening, May 17. A large audience greeted and applauded the famous star. His stay in Buffalo was brief, and his appearance was confined to Shea's Hippodrome.

William Hickey Dies.

Hornell, N. Y.—The funeral of William Hickey, musical director of the Picadilly moving picture theater, Rochester, was held recently in Hornell, N. Y. Pneumonia was the cause of his death. He was the son of Michael J. Hickey, chief of the Hornell police. Mr. Hickey was for years musical director of the Herald Square theater, New York, and at one time was a member of Sousa's band. He was also a composer and teacher.

Complaint About Uncensored Pictures.

Buffalo, N. Y.—Mayor Fuhrmann, of Buffalo, was recently visited by Mrs. Frank Stryker, heading a committee representing the Federation of Women's Clubs of this city. The visitors demanded that something be done regarding the censorship of the films shown in local theaters. They declared that in most cases the Nation Board orders certain parts of films cut out, but that in Buffalo no recognition is taken of the order. Mrs. Stryker asked that an inspector be appointed by the mayor to look after the films. At a special meeting called for an early date the women will again register their complaints, which will be taken before the city council.

Mayor Fuhrmann said the club women's request that the recommendation of the National Board of Review be carried out would receive attention. A similar statement was made by Henry W. Killeen, representing several moving picture interests.

Special Pictures for Children Wanted.

Buffalo, N. Y.—A campaign for appropriate moving pictures for children is being conducted in this city. The committee of the Buffalo Federation of Women's Clubs, which has been giving attention to pictures, is making common cause with the Affiliated Committees for Better Films of New York City. The purpose is to show selected pictures for children Saturday afternoons.

James Cummings Quits Regent Theater.

Buffalo, N. Y.—James Cummings has resigned as manager of the Regent moving picture theater, Buffalo, with which he has been connected for some time. Mr. Cummings has not announced his future plans.

Elmwood Gives Boy Scout Party.

Buffalo, N. Y.—Manager Weinberg, of the Elmwood moving picture theater, had as his guests a large party of boy scouts on a recent Saturday afternoon. The special attraction was "The Adventures of a Boy Scout," a five-reel film, portraying a scout's varied and interesting experience. An object lesson in manliness and resourcefulness was featured. This was the first and only time the film was shown in Buffalo. Scout Commissioner Rich, of Buffalo, saw a private screening of the production, and as a result of his recommendation many boys attended the entertainment.

Divine Sarah Draws Capacity Houses.

San Francisco, Cal.—The Casino theater, which shows moving pictures in conjunction with its vaudeville program, closed an unusually successful week with the six-part production, "Mothers of France," featuring Sarah Bernhardt in the title role. Crowded houses were the rule.

WHAT WAS THE
13TH
LABOR OF HERCULES

F-I-L-M Club Protests New State Tax

Pennsylvania's Proposed Tax of One Cent a Lineal Foot on Motion Picture Film Declared a Burden to the Industry—Committee Sent to Protest.

By Pittsburgh News Service, 6016 Jenkins Arcade, Pittsburgh.

Pittsburgh, Pa.—The F. I. L. M. Club held a largely attended meeting on May 22 to take action against the proposed tax of 1 cent per lineal foot on moving picture films, as embodied in a bill now pending before the state legislature. It was brought out that this tax would place a burden upon the industry and that its effects would be highly injurious. Coming at the time of the assessment by the Federal Government of a high war revenue upon the amusement business the proposed state tax is regarded as altogether unjust and discriminatory. According to the provisions of the bill the owner or lessee of the films would have to pay the tax at the time of receiving a certificate of approval of any film from the State Board of Censors.

A committee, composed of Al. W. Cross and Henry Miller, was appointed by the F. I. L. M. Club to go at once to Harrisburg and confer with the judiciary committee of the legislature, at which conference it is expected that the leading film manufacturers will be represented. According to the latest advices from the committee, the outlook for the defeat of the measure is favorable.

S. L. Diggs to Build New Theater at Clearfield.

Clearfield, Pa.—A handsome new theater is to be erected soon at the corner of Third and Locust streets, Clearfield, Pa., by S. L. Diggs, a pioneer exhibitor of this section. The house will be called the New Princess, and Mr. Diggs will spare no expenditure in bringing it up to the highest standard of modern construction and equipment. The seating capacity of the theater will be 1,400. It is planned to have the house completed and ready for opening in the fall. Mr. Diggs conducts with much success the present Princess theater in Clearfield. He entered the exhibiting business in Clearfield ten years ago and is one of the best-known men in the field.

Silverman Bros. Enlarging Their Strand.

Altoona, Pa.—Silverman Brothers, leading exhibitors of Altoona, Pa., have closed their Pastime theater and are preparing to enlarge their Strand. The latter house now has a seating capacity of 1,800, which will be increased to 1,900. The addition to the Strand will be made by combining it with a portion of the Pastime, which adjoins it, and plans are under way for making this house one of the largest and finest in the state.

Business Notes and Personals.

Pittsburgh, Pa.—Among the latest important acquisitions of the Pittsburgh Metro service is the Selig eight-reel special production, "Beware of Strangers," for the Western Pennsylvania and West Virginia territory. Inquiries for this notable subject are already heavy, Manager Alexander reports.

Kenneth Rapp, son of Matt Rapp, prominent exhibitor of Sharpsburgh, Pa., who conducts the Theatorium and Kathryn theaters, has taken the position of assistant booker at the Independent Film exchange.

It is announced that T. C. Bronstetter is no longer connected in any capacity with the local Universal office, the Independent Film exchange.

The Kum Bac theater, East Ohio street, Northside, Pittsburgh, has been purchased by E. W. Reed.

Fire Ousts Cincinnati Audiences

Blaze in Upper Story of Avenue Theater Drives Patrons from Three Nearby Houses —Cool Headed Musicians Help Squelch Panics.

From Kenneth C. Crain, 307 1st National Bank, Cincinnati.

CINCINNATI, O.—What threatened to be a really disastrous theater fire was turned into a comparatively innocuous affair Sunday night, May 20, when a blaze broke out on one of the upper floors of the Avenue theater, on West Fifth street, while the second show was in progress. The house adjoins the Colonial, one of the larger West Fifth street houses, and both are operated by Huss Bros., while the Lubin and the Alhambra are only a few doors away in the same block. The fire obtained such headway that Manager John Huss, in charge of the Colonial and the Avenue, soon saw that the audiences must leave, and so announced. A panic was imminent, especially as smoke was getting into the auditoriums, but the coolness of the girl musicians, two in each house, in playing lively airs to facilitate the exit of the crowds, calmed the people, who passed out quietly and without injury.

A little later similar action was taken at the Lubin and the Alhambra, as a matter of precaution, and in all well over a thousand persons left the four theaters without panic. The fire department managed to put the fire out after considerable damage had been done to the upper floors of the Avenue building, and some damage by smoke and water had been suffered by the theater proper, as well as in adjoining structures, the total loss being estimated at something between $25,000 and $35,000.

The Colonial was so little damaged, however, that it was able to operate as usual on Monday morning. The Avenue, having borne the brunt of the trouble, has been closed, and will be completely remodeled before it is again opened. The fire only anticipated the plans of Huss Bros. for extensive alterations to the Avenue, as it had already been decided to close the theater about July 1, and architects had already arranged plans for the changes, which will give an added seating capacity of 100 persons, making a total of 350.

New Palace Amusement Co. Formed.

Cincinnati, O.—The Palace Amusement Co., which will operate the new Palace theater, to be built on Sixth street and Lodge alley, has been organized, with John J. Harris, of Pittsburgh, as president, E. F. Albee, of the Keith interests, and I. Libson, of Cincinnati, who is to be manager, as vice-presidents, and Ben L. Heidingsfeld as secretary. The out-of-town men interested in the theater were in the city a short time ago to look over the property, with W. H. McElfatrick, the New York architect who will design the building. As already announced, the house will have a capacity of about 3,000, with a large main floor and a roomy balcony. Operations on the building will begin as soon as possible after July 1, the date on which tenants of the buildings on the ground have been given notice to vacate.

Ohio Censors Refuse to Pass Petrova Picture.

Cincinnati, O.—The Ohio censors are beginning to shut down again, the latest victim of their power being "The Soul of a Magdalen," featuring Mme. Olga Petrova. The production was to have been shown beginning Sunday, May 20, at the Walnut theater, and Manager Libson had advertised accordingly, when at the eleventh hour he received word to the effect that the censors had concluded not to permit the picture to be shown. He substituted the Artcraft production of "A Poor Little Rich Girl," with Mary Pickford, which was so successful in its run at the Walnut a few weeks ago. In the meantime, the Petrova picture will be taken up again with the censors, the suggestion being that with certain alterations it may pass the board.

H. Serkowich a Local Liberty Loan Publicity Man.

Cincinnati, O.—Cincinnati moving picture theaters are relied on by the financial experts who are handling the local publicity for the Liberty Loan to help push the distribution of the war bonds, and for this purpose H. Serkowich, secretary of the Moving Picture Exhibitors' League of the Chamber of Commerce, has been added to the publicity committee. The managers of the various houses had already announced their willingness to aid the cause with their screens, and audiences are now having appeals placed before them to subscribe as liberally as possible to the big bond issue.

Max Shagrin to Have Charge of Strand.

Youngstown, O.—Max Shagrin, formerly owner and manager of the Market street theater, which he built and which he disposed of a few days ago, has been made manager of the Strand theater, the city's largest and most modern moving picture house, owned by F. Ullman, of Buffalo. Mr. Shagrin will have exclusive charge of the house, and is planning bookings of attractions which will maintain a high level. The opening bill under his management was the production of "The Americano," with Douglas Fairbanks. The former manager of the Strand was Raymond Daniels.

Sam Dagan Takes Princess Theater Property.

Piqua, O.—The Princess theater building, on Main street, which has been owned by Rush Ziegenfelder, of Greeley, Colo., has been disposed of to Sol. Dagan. It is valued at about $22,000. Mr. Dagan has made no announcement as to his exact plans, but it is understood that extensive improvements to the property, especially the theater, will be made when current leases expire. Walter Henne has a lease on the theater which continues for three years longer. Plans for increasing the seating capacity of the Princess by making the house deeper have been discussed for some time.

Potato Matinee at May's Opera House.

Piqua, O.—Manager Kress of May's opera house has fallen in line with the campaign against the high cost of living by staging a potato matinee, school children being admitted for one or more potatoes each or a small quantity of sugar. The provisions taken in at the matinee were donated to the Piqua Memorial Hospital, and the announcement that this was to be the case helped materially in swelling attendance, as many children came with cash donations for the benefit of the hospital. A "Fatty Arbuckle" comedy was the feature of the matinee.

Youngstown, O.—The Park theater showed the Lasky production of "Joan the Woman," with Geraldine Farrar in the leading role, for two days recently, with marked success. The production ran continuously from 1 o'clock in the afternoon to 11 at night, with admission prices ranging from 25 to 50 cents in the afternoon and from 25 cents to 75 cents at night.

Cleveland News Letter.

From M. A. Malaney, 218 Columbia Bldg., Cleveland.

New Alhambra at Marion to Open.

MARION, O.—Marion is soon to have a big new theater when the Alhambra will be opened within a month or so.

The Alhambra is the project of W. D. Clark, a pioneer picture man of Marion and the State of Ohio. He has operated the Columbia for many years. This house will close when the Alhambra is opened.

Marion then will be pretty well supplied with theaters. The other houses are the Marion, Col. Foster's fine theater, the Hart, Star and Rex.

Dixon Enterprises Control Kenton Shows.

Kenton, Ohio.—The Dixon enterprises have acquired control of the theaters in Kenton, and now only the Opera House is running. There were at one time three theaters.

Interesting Policy of New Mall Duplex.

Cleveland.—The New Mall Duplex theater is trying out a program of short subjects in the Lower theater. Five reels of comedies, news films, cartoons, educational subjects, etc., are shown, while upstairs the feature picture is presented continuously. Patrons may see one or both shows. The short program is attracting many busy people, who drop in for an hour's entertainment of the lighter sort.

Hart's Cleveland Date Arranged.

Cleveland.—W. S. Hart was scheduled to arrive in Cleveland Friday, May 28. An elaborate program was arranged for, including "Hart Day" at the baseball park.

Max Schagrin Takes New Strand.

Youngstown.—The fine new Strand theater has been taken over by the well-known exhibitor Max Schagrin, who has disposed of his Market street house.

The Strand is a beautiful house and with Mr. Schagrin's experience in the film business ought to be a big success.

Earl King on Road for Universal.

Cleveland.—Earl King, for many years with theaters in Cleveland in the capacity of treasurer, has become affiliated with the Victor Film Service, and is now on the road selling Universal films.

Mr. King was with the Miles theater for several years and was formerly manager of the Lyceum.

Joe Callages Buys Salem Opera House.

Salem, Ohio.—J. F. Kerr, for many years owner of the Salem opera house, has disposed of his theater to Joe Callages, another exhibitor.

A. J. Mentz Guest of Screen Club.

Cleveland, O.—A. J. Mentz, special representative of the Barnett Film Attractions, handling "Joan the Woman" and "20,000 Leagues Under the Sea," was a guest at a recent luncheon of the Cleveland Screen club.

He had just returned from the northwest, having spent several months in Montana, and gave some very interesting facts about the film business in that territory.

"The exhibitors there are better gamblers," he said. "They book a big feature, pay a fancy price, and then get their money back doubled by advertising it strong and charging a dollar top price. However, there is litte competition there, and consequently, in most cases, the exhibitor gets away with it."

Cleveland.—The Stillman theater, Cleveland's beautiful new theater, has contracted for Bluebirds. It starts June 10 with Ibsen's "A Doll's House."

IN DETROIT.

Paramount Rearranges Local Territory.

Detroit, Mich.—H. A. Ross, manager of the Paramount exchange at Detroit, announces that under the new distribution plan, sixteen counties of Northern Ohio, and some counties in Indiana will hereafter be handled from Detroit. This week Mr. Ross announced that the second 52 Paramount features, making 104, were now ready for release open booking. Exhibitors are signing up in groups of one and two dozens.

Casino Feature to Release Conquest Pictures.

Detroit, Mich.—John H. Kunsky of Detroit, 2206 Dime Bank building, officially confirms the report that he has purchased the Michigan rights to Conquest pictures, made by the Forum Film Co. He will release them through the Casino Feature Film Co., 34 Farmer stret, which is under the management of C. C. Randolph.

Wuerth Theater Opened at Ann Arbor.

Ann Arbor, Mich.—The newest theater in Michigan is the Wuerth theater at Ann Arbor, which opened on May 15 with "The Valentine Girl." The house is owned by J. F. Wuerth, who also operates the Orpheum theater. He will continue both theaters. The booth equipment consists of two Simplex projectors, transverter, etc.

Michigan Bluebird Franchise Sold

George W. Weeks Now Controls All Bluebird Releases in Michigan and Northern Ohio—Temporary Offices Taken on Sixth Floor of 75 Broadway, Detroit—Gets Both Past and Future Films of This Make.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—One of the biggest deals ever put over in the history of local filmdom is the buying of the Michigan and Northern Ohio distributing rights to Bluebird pictures by George W. Weeks of Detroit. For seven years Mr. Weeks was affiliated with the Universal company in Michigan. He resigned on May 19th. As soon as his resignation was sent in to "the powers that be" Mr. Weeks started to negotiate for the state rights on Bluebird productions, as he could see big possibilities ahead for these pictures.

The deal having been consummated, Mr. Weeks immediately set about to look for suitable exchange quarters from where to handle bookings on Bluebird productions, and he succeeded in getting a temporary lease of the sixth floor of the building at 75 Broadway, where he is just across the hall from the Triangle exchange.

Mr. Weeks takes over all of the Bluebird productions already released, including "Hell Morgan's Girl" and "The Eagle's Wings," all of the paper, and advertising matter, as well as all of the future Bluebird pictures. This new deal between Mr Weeks and the Universal shows plainly the friendly relations existing between Mr. Weeks and officials of the Universal. Julius Singer, field man, and E. H. Goldstein, general manager of Universal exchanges, represented the Universal in the deal.

Mr. Weeks' territory will comprise all of Michigan and the nortnern part of Ohio.

Henry Fried Appointed Detroit U. Manager.

Detroit, Mich.—Henry Fried has been appointed manager of the Universal exchanges in Detroit, Toledo and Grand Rapids. Mr. Fried comes to Detroit from New York City, where he had charge of the Mecca branch. He has been with the Universal for a number of years. Mr. Fried announces that Charles A. Stimson will be in full charge of the Toledo and branch offices, while Sam H. Barrett will be manager at Detroit. Mr. Fried will make his headquarters at the Detroit office, 101 West Fort street, with complete supervision over the other branches at Grand Rapids and Toledo.

The selling organization of the Universal in this territory now comprises Joseph Horwitz, Douglas Dickerson, Ira B. Cohen, Walter Collins, Jim Mooney, Herbert Mitchell and Norman Widger.

Here's Where We Touch Up Smith.

Detroit, Mich.—We regret having "lost out" the Detroit news letter last week, but this was unavoidable, and you know these things will happen. The reason we refer to the Detroit letter being left out was because so many of the exhibitors asked last week "What's the matter with Smith's letter in the World." It certainly shows that the news letters are read and that they are an important part of each issue.

Hart Appears at the Orpheum.

Detroit, Mich.—William S. Hart, Triangle star, personally appeared at the Orpheum theater, Detroit, on Saturday, May 26. The Orpheum has the first-run Triangle franchise in Detroit. Mr. Hart is on a short tour of all the principal cities.

Brief Mention and Business Notes.

Detroit, Mich.—"Intolerance" started an indefinite engagement at the Detroit Opera House on May 14. Each day seemed to show improved business, and the second week is going even better than the first. The engagement is sure to last two weeks longer, which would mean that "Joan the Woman," the next attraction, would start about June 4.

A. I. Shapiro, manager of the Selznick exchange in Buffalo, was a Detroit visitor last week.

J. M. Duncan, manager of the Vitagraph exchange in Detroit, reports that "Womanhood" will play an indefinite engagement at the Washington theater, starting June 3, and it will also play a full week at the Empress in Grand Rapids in June, being the opening attraction under the picture policy of that play house. "Within the Law" is also slated for an engagement at the Washington, Detroit, and the Empress in Grand Rapids.

George Keppie, manager of the Escanaba branch of the Standard Film Service was a Detroit visitor last week on his way to Cleveland and New York. Mr Keppie will not return to Escanaba, as he has some big producing plans.

Exhibitor Vogel Dies in Burning Theater

In Calumet, Michigan, Crown Theater Burns—Owner and Manager Smothered by Smoke—Cause of the Blaze Not Discovered.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

CALUMET, MICH.—A fire, the origin of which has not been determined, destroyed the Crown theater, on North Fifth street, and resulted in the death of John C. Vogel, proprietor and manager of the theater. The gloom cast upon the community is indicated by the expressions of regret at the untimely passing of Mr. Vogel. A touching tribute was that among the hundred who visited the Calumet Elks' temple, where the remains lay, were scores of little children who had been made happy by him at his free matinees.

Rumors that the operator filled a dressing room heater with gasoline instead of kerosene were denied. In his story he said that he and another operator noticed smoke, while they were in the operating room, about 6 o'clock, and went to turn in the alarm. One hurried to Mr. Vogel's room to awaken him. He burst into the room and found the manager asleep on the bed. He partially aroused him, and Vogel sat up on the edge. However, he seemed dazed, and did not respond. Franquist was driven from the room by the volume of smoke. After some efforts firemen with ladders got the unconscious manager out through the window. It was impossible to save him after he was taken to the hospital.

The loss on the theater is about $3,000. The funeral services were conducted at the Elks' temple under the auspices of the members of that organization, the Eagles and other fraternal organizations. The remains were sent to Cass City, Mich., for burial. Among the tributes to him was one by the Calumet business men. "John C. Vogel was a lover of children. He was simple in heart, warm and spirited and kindly, and every child who spoke to him during his life was greeted with a kindly word. John C. Vogel was a generous man, which is probably the reason he died poor."

White Bill Vetoed by Governor of Michigan.

Lansing, Mich.—The White senate bill, which would amend the law relative to state control of moving picture theaters, was vetoed by Governor Sleeper. State Marshal Winship declared that the bill would permit the use of projector apparatus which is now under the ban.

Picture Shows for Lumber Jacks.

Escanaba, Mich.—A good plan for furnishing entertainment for 150 lumber workers and their families at the almost isolated town of Shelldrake has been arranged. Alex M. Chalmers, secretary of the Bartlett Lumber Company, was in Escanaba to book films for twice-a-week shows for the men and their families. Shelldrake, which is on Whitefish Bay, is inaccessible of rail and hard to reach by automobile, being reached by the company's boat from the Soo. Mr. Chalmers has been contemplating allowing the men to pay a dollar a month, which would entitle their families to see all the shows.

Law Suit Over Muskegon Theater

Muskegon, Mich.—A long fight for the possession of the Lion theater in this city has been ended by the decision of Circuit Judge James E. Sullivan that Frank E. Sayles is entitled to occupy the building in preference to Charles Murphy, who has been in possession.

Penalty for Smoking in Michigan Theaters.

Lansing, Mich.—State Fire Marshal John T. Winship has sent out a notice to local fire chiefs in the state to co-operate in breaking up the practice of smoking in theaters and moving picture houses. It is said that several fires in the state have been traced to smoking. Attention is called to the penalty of one hundred dollars or ninety days in jail or both.

Exhibitor-Author Sees His Own Photoplay.

Whitehall, Mich.—A current release on the Brady-Made World program, "The Page Mystery," was seen by its author for the first time in his own theater on Friday, May 25. He wrote the story from which "The Page Mystery" was taken, and he also is a lessee of the Nufer-Adams playhouse. Through the courtesy of Mr. Brady he was able to show this picture almost as soon as it was released by getting a special print of it from New York.

Propose 11-Cent Tickets in Louisville

Shall the Extra Cent That May Be Asked by Federal War Tax Be Paid by Exhibitor or Patron—Some Figure a Loss Either Way.

Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—The proposed war tax on moving picture theaters is about the only subject that local exhibitors have been discussing during the past few days. Every time a couple of exhibitors meet the matter is brought up, and everything appearing in the press or trade papers is eagerly read. Of course, the exhibitors are all against this increased operating cost, but according to several of them there is nothing to do but accept the tax at a crisis like the present, and the whole thing is, "How best to handle the matter?"

Several of the exhibitors are in hopes that the general eleven cent ticket will be adopted if the tax is put on at all. Otherwise some exhibitors would figure to absorb the one cent tax and hold their old rates. If this were done it would cause considerable trouble, and cut into profits materially. Some of the local exhibitors feel that the average patron will lay down the additional penny without a murmur, and that it will not seriously hurt business. Others figure that in any event it will hurt business, claiming that it means the breaking of a third nickel, and that this will be felt.

Summer Out-of-Door Season Opens.

Louisville, Ky.—A few days of warm weather has started the public moving toward the parks again, and business with the downtown houses has been somewhat quieter. Several of the outlying airdomes are preparing to start operations within a few days. The Sunday crowds at the parks have been felt during the past two weeks, and the outdoor amusements will cut in on the exhibitors from now until fall. However, the theaters are getting their fans into operation again, and doing everything in their power to make the houses comfortable. One advantage that the theaters have over the local parks is that the parks are at a considerable distance from the city, while the theaters are centrally located. The open air theater at Fontaine Ferry Park is its greatest drawing card.

National Opens with Light Vaudeville.

Louisville, Ky.—The National theater, operated by B. F. Keith, will run light vaudeville this summer it has been announced. The management in a recent advertisement stated to the people of Louisville that a five act vaudeville performance would be on the boards, a charge of ten cents being made for matinees, and ten and twenty for night performances. Three shows are to be given daily, starting at 2:30 o'clock, 7:15 and 9 o'clock p. m., and four shows on Saturdays and Sundays, there being two matinee performances on both of these days. Considerable work has been done on the theater in transforming the stage, etc., so as to represent an Italian garden, with natural foliage, aquariums, birds, fountains, etc. The bills are to be changed each Monday and Thursday. The company has tried summer vaudeville and also pictures at the house in several past years, and as a rule has wound up the summer season with pictures.

Where Passes Are Not Plentiful.

Louisville, Ky.—An exhibitor, in commenting on a big crowd at a recent fifteen cent show at the Majestic theater, said: "Yes, and you can just bet that ninety-nine out of every one hundred of those people represent a paid admission." Such is verily the case. Manager L. J. Dittmar has never believed in "papering" the house, and doesn't know what an annual pass looks like. Stockholders only get single slips, and not averaging more than two of these slips a week. The newspaper boys also get single admission slips from time to time, but the crowds attending the Majestic represent paid admissions, and at fifteen cents per. Several of the other houses are careful in distributing paper, but a few of them have only a large percentage of passes and free paper represented when they do have big shows at which every seat is badly needed. The paper is all right when the business is punk, but the annual pass generally gets the exhibitor in bad.

The Princess Amusement Co., operators of the Orpheum and Casino, and holding an interest in the Star theater, is another concern which is opposed to passes. This company has never had any passes printed, and never issues any.

Louisville Children's Film Board Elects.

Louisville, Ky.—At the annual meeting of the Louisville Board of Censorship for Children's Motion Pictures, Mrs. Fred Levy, of Louisville, was re-elected for another term as president. Other officers elected were as follows: Mrs. W. Montz, vice-president; Miss Annie S. Waters, recording secretary; Mrs. Philip Barbour, corresponding secretary; and Mrs. J. B. Arbegust, treasurer.

The last children's picture show of this season, it was decided, would be given on May 26. Mrs. Levy is wife of Fred Levy, head of the Big Features Rights Corporation, of Louisville, who is also connected with the Keith interests. The local censorship board is merely an organization to view and pass on films for the straight children's shows on Saturday mornings, and does not interfere in any way with general films. Mrs. Levy promoted the first children's show given in Louisville, and started this movement, which has since spread all over the country.

Kentucky News Notes.

Louisville, Ky.—The East Broadway theater recently showed Clara Kimball Young in "The Common Law," raising prices from ten cents to fifteen cents during the showing. This is out of the ordinary for a suburban house, as few of them ever raise prices.

Louisville, Ky.—"Civilization," after a successful run at Macauley's, was shown in the Palace theater, a negro house, where it went so big that it was rebooked for a day.

Louisville, Ky.—Johnson Musselman, manager of the Star theater, has quit showing news weeklies, reporting that his patrons demand snap and action, and that as long as he is getting ten cents in a former nickel house it is up to him to give them what they want. During a recent showing of "Unborn," a picture featuring birth control, Mr. Mussellman had his lobby filled with baby dolls in life size, attracting considerable attention. The film was recently shown at the Walnut theater at advanced prices. "Damaged Goods" is also booked.

Louisville, Ky.—Theodore Holland, of the General Film, was recently in Louisville. Another visitor was Walter Van Walker, formerly of the Indianapolis General, who is now with the K-E-S-E Indianapolis office.

Louisa, Ky.—The Prestonburg Amusement Co. has opened its summer airdome, and has been handling good business in spite of cool weather.

Falmouth, Ky.—The management of the Duncan theater, in complying with the state fire laws, has ordered a general remodeling of its exits and the installation of fire fighting equipment and modern fire escapes.

Vincent R. Bartlett Goes to O. R. C. Camp.

Lawrenceburg, Ky.—Vincent R. Bartlett, manager of the Lyric, was recently accepted by the Officers' Reserve Corps, and ordered to the encampment at Ft. Benjamin Harrison, near Indianapolis. Mr. Thomas Peak has taken charge of the house during Mr. Bartlett's absence.

New Theater in Helier.

Helier, Ky.—The Star theater is having a new house erected, foundation work having already started. The management had been discussing plans for remodeling the old house, but found that the work could not be handled satisfactorily.

St. Louis Airdomes Opening.

By A. H. Giebler, 4123 Westminster Pl.,
St. Louis, Mo.

First Warm Days Bring Announcement of Open Air Shows.

ST. LOUIS, MO.—The first warm days of spring in St. Louis brought about announcement, from all sections of the city, of airdomes opening up. It is to be hoped that by deferring the openings until this late date that they will be able to avoid the recurrences of the past two summers, when a number of outdoor shows were opened about the middle of April, then had to close for fully a month before the weather permitted the reopening of the airdomes.

Crystal Feature Dome.

The Crystal Feature Dome, at 5850 Delmar, under the management of the Skouras Brothers, who also operate the Pageant theater just across the street from the Dome, opened on Saturday night, May 19, with the World Film feature "Maternity" as the headliner, and comedy and travel pictures to round out the program. The Crystal is beautifully decorated with flowers, shrubbery and many bright lights.

Maple Airdome.

The Maple Airdome, at Kingshighway and Maple avenue, also a very handsome outdoor theater, opened on the first warm night last week with an all picture program.

The Largest Open Air Theater.

The Hamilton Skydome, at Hamilton and Easton avenues, claimed to be the largest open air theater in the country, with its seating capacity of 6,000, opened on May 24, with three numbers of vaudeville and photoplay features as its program. The Hamilton has been beautified with new decorations and attractive landscape gardening, and is one of the most beautiful places of its kind in the city. Maurice Spyer, who furnishes music for the Columbia theater during the theatrical season, will again direct the orchestra at the Hamilton.

Lyric Skydome.

The Lyric Skydome, on Delmar and Taylor avenues, about two blocks away from the West End Lyric theater, and under the same management, began on Monday, May 21, to show the West End Lyric program in the evening. The West End Lyric, as during the last two summers, gives a matinee performance at 2:30 in the afternoon, and the program is then moved to the Skydome for the evening. Mrs. J. W. Cornelius and her son, James Cornelius attend personally to these two west end show places.

Delmar Airdome.

The Delmar Airdome, next door to the Delmar theater, 4936 Delmar avenue, also opened on Monday night. The Delmar is reached through the lobby of the theater, and in case of sudden rain the program can be moved from the airdome to the theater in a few minutes.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the ***one paper in the trade that fully fills the requirements of every reader.***

Film News from Iowa

By Dorothy Day, Register Tribune, Des Moines, Ia.

Motion Picture Aids Recruiting.

DES MOINES, IA.—Manager L. A. Sheridan of the Pathe exchange in Des Moines is responsible for a most successful moving picture campaign, which has been carried on in connection with the recruiting for the Navy over Iowa. Manager Sheridan learned that Ensign E. J. Gillam, in command of the Des Moines navy recruiting station, had sent two uniformed representatives over the state, spending several days in the small towns distributing pamphlets and urging the enlistment of all eligible young men. With the co-operation and enthusiastic indorsement of Ensign Gillam, Mr. Sheridan booked the Pathe picture, "Our Fighting Forces," in the leading moving picture house in the town in which the Navy men were working. Following is the list of theater managers who have co-operated with the recruiting officers and aided considerably in the recruiting:

J. Milowslowsky of the Palace theater in Des Moines, F. S. King of the King theater in Estherville, C. E. Nelson of the Electric theater in Burt, Petheram and Yeakel of the Star in Kanawha, Frederickson and Holen of the Opera House in Ringsted.

R. S. Garrett of the Strand in Sheldon, R. W. Healey of the Lyric in Garner, A. L. Klienpeter of the Bell theater in Wesley, Geo. C. Pettit of the Gem theater in Lone Rock, Elmer Johnson of the Idle Hour in Gurnsey, J. F. Henryhan of the Majestic in Nevada.

Geo. Lieve of the picture house in Atkins, J. B. Marion of the opera house in Malcom, G. W. Thomas of the opera house in Dowds, W. E. Roby of the Strand in Truro, Albert Stuart of the Gem in Murray, Wm. H. McKenzie of the Englert theater in Iowa City, T. W. Dolan of the picture house in Aurora, R. O. Schumacher of the picture house in Garnavillo, W. E. Waterhouse of the Hildreth theater in Charles City.

F. C. Birnum of the Lyric in Osage, Leo Muelhaupt of the Casino in Marshalltown, H. H Milamg of the Lyric in Roland, A. W. Walton of the Grand in Perry, W. A. Matlock of the Princess in Ames, H. C. Steen of the opera house in Boxholm, B. A. Kiely of the Princess in Early, Dan Itle of the opera house in Radcliffe, Blair and Mitchell of the picture house in Mitchelville.

Iowa Exhibitors, New Theaters, Changes.

Grinnell, Ia.—It is rumored about here that C. E. Budd is contemplating tearing down his Lyric theater and erecting a new and more modern show house.

Marengo, Ia.—C. E. Hildebrand has purchased the Orient theater in Marengo from R. W. Lungen. The new management has remodeled the place, painting it all in white with lattice work around the screen and in the lobby, giving the whole a cool and refreshing appearance.

Lake Mills, Ia.—James Neste has purchased the Dime theater from C. G. Rholl.

Livermore, Ia.—F. E. Collins has purchased the Idle Hour theater from O. N. Johnson.

West Liberty, Ia.—Mr. Miller has again opened the Opera House in West Liberty.

Lake City, Ia.—J. H. Candy has purchased the Isis theater from Mrs. I. L. Johnson.

Churdan, Ia.—W. S. Cochren has purchased the Regent theater in Churdan from I. T. Peacocke.

Interstate Office Notes and Personals.

Des Moines, Ia.—Miss L. L. Taft, the daughter of C. C. Taft, one of the heaviest stockholders in the Interstate Film company, is in full charge of the Interstate Film office at Room 1, in the Novelty Bldg. on Fifth and Locust. It is always a source of great amazement to exhibitors who call at the Interstate office when they ask for L. L. Taft, the manager, and Miss Taft demurely announces that she is "he."

M. Rosenbloom, formerly roadman for the Fox company in Iowa and Nebraska, is now acting as salesman in this territory for the Interstate.

Jake Schlenk, manager of the Princess theater in Sioux City, and who recently joined forces with the Interstate in the handling of state right features, was in town last week. Schlenk intends to go to New York very soon to purchase several other features for the Interstate.

The Interstate Film company are planning to send a roadman over Iowa in a car, carrying the film with him and exhibiting them in the smaller towns, where, when the new railroad regulations go into effect, it will be impossible to ship film.

Des Moines Visitors—Film Happenings.

Des Moines, Ia.—G. C. Martin of the Princess in Cedar Rapids was a caller at the Interstate office last week.

C. H. Witmer of the Lyric theater in Valley Junction, also Mr. and Mrs. Anderson of Brown and Anderson of the Princess theater in Boone called at the Standard Film office last week.

Hugh Bennett Joins Standard Sales Forces.

Hugh Bennett has been added to the sales force of the Standard office. Mr. Bennett has been connected with several film companies in this city.

Marty Williams, manager of the Standard in this city, plans an extensive trip this week through Oskaloosa, Davenport, Cedar Rapids, Waterloo, Marion and Iowa City.

Ordinance Favors Cheaper Picture Shows

Indianapolis Council Has New Measure That Would Ask Eight Times Higher License Fee for Theaters Charging More Than Five Cents.

From Indiana Trade New Service, 864 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Ordinances for licensing motion picture shows, baseball parks and concert and music halls were introduced at a special meeting of the city council recently by Edward R. Miller from the first district. All were referred to the Public Welfare committee of which Miller is the chairman.

The proposed ordinance relating to motion picture shows stipulates that "for the operating of each motion picture show, where an admission of more than 10 cents is charged, there should be required an annual license fee of $100; where ten cents or less is charged, a fee of $25, which shall be in addition to any license fee required of the operator of the motion picture machine."

This ordinance is expected to be the subject of hot debates at the next regular meeting of the council, when it will likely be called up for the second reading. The ordinance comes just at a time when exhibitors are wondering as to the outcome of the proposed war tax, and has given the motion picture men of Indianapolis something more to worry about.

The ordinance, as it stands, would effect the Circle, the Alhambra, the Colonial and some of the other larger downtown theaters which charge 15 cents admission. It is more than likely, according to one motion picture man, that an organized fight will be made against the measure by the local exhibitors.

Charles W. Wilson Takes Charge of New Theater.

Portland, Ind.—Charles W. Wilson has been chosen as manager for the new Princess theater here. Mr. Wilson will begin his duties this week, and it is probable that the new photoplay house will be opened to the public by next Monday night.

John Stahlnecker May Rebuild the Irwin.

Goshen, Ind.—Workmen have started tearing down the second story portion of the Irwin opera house, recently destroyed by fire, and if negotiations now being conducted by John Stahlnecker, of Coldwater, Mich., for the purchase of the property are consummated a new motion picture house will be erected on the site. Mr. Stahlnecker was in Goshen a few days last week, and went over the proposition in detail, but refused to give a definite statement regarding it.

"If I decide to return to Goshen and build a theater it will be a fireproof structure," said Mr. Stahlnecker, "and will be given over entirely to motion pictures. My idea is to set the chairs on a concrete floor, and cut several exits along the alley wall. I would try to make it one of the best in this section of the state."

Two New Picture Theaters in Newcastle.

Newcastle, Ind.—This city is not going to suffer for lack of "some place to go" this summer even though the city park probably will not be ready for use this year.

In addition to five motion picture shows now in operation, two more will be added in a very short time. The building which C. B. Thompson is erecting at the corner of 18th street and C avenue has been leased by Ralph Brayton. Mr. Brayton says he intends to open up a real up-to-date photoplay house as soon as the room is completed.

Another new motion picture house is now being built at the corner of South Main and Race streets. The place will be known as the "New Strand." It will have a seating capacity of 600, a pipe organ, ice water and a ladies rest room, making it one of the best equipped motion picture houses in this part of the state. It is expected that it will be opened about June 1.

New Theater at Terre Haute to Be Built.

Terre Haute, Ind.—Work will be started in a few days on the new vaudeville and motion picture theater that is to be erected by the Bankers' and Brokers' Association of this city on the site of the old Varieties theater, according to a recent announcement by some of the officers of the association. The new theater will have a frontage of 85 feet, and a depth of 130 feet. It will have a seating capacity of 1,500, of which 960 seats will be on the ground floor and the remainder in the balcony, and will cost approximately $65,000.

Newcastle, Ind.—The Newcastle Motion Picture Company, a newly organized concern, is to engage in the exhibition of motion pictures. The capital stock is listed at $5,000. The directors of the company are Ralph Swearingen, John D. Snell and L. C. Allison.

Hartford City, Ind.—Miss Helen Clark, daughter of Charles Clark of this city, has announced her engagement to Lawrence Hipskind, also of Hartford City. Mr. Clark and Mr. Hipskind are the owners of the Orpheum theater, and Miss Clark has been the leader of the orchestra at the theater. Both were formerly residents of Wabash, Ind.

Bluffton, Ind.—Eugene Larkin and Charles Gray, of Cloverdale, Ind., have purchased the Star theater, on West Market street, from W. H. Rupright, of Ossian, and will take charge immediately. They contemplate making several improvements in the interior of the place within the next few weeks.

Bucking Slack Days in Kansas City

Exhibitor Talks with More Than Modicum of Sense on the Problem of Getting Patrons When General Business is Slack—Managers in Small Cities Have a Good Chance to Become Centers of Civic Activities.

Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Moving picture exhibitors are like all other business men in this district—doing their bit toward keeping business going as usual. And many of them take the task rather much in earnest.

"My business fell off somewhat, like most of the rest of the exhibitors," said one, "just after the war started. And it looked gloomy. But I talked with merchants and they told me the same thing. I hear merchants now trying to stimulate their trade by persuading people to buy, hoping thereby to keep trade going strong. And I am tickled to death that I don't have to use their arguments. All I need to do is to advertise a little stronger than I have been advertising in the past for people to come in and see the show.

"The merchants have, I believe, made the mistake of believing that they could stimulate trade by showing people that patriotism required them to spend money. The moving picture industry isn't doing that. We don't invite people to the theater with the request that they spend money with us in order that our help may be paid, and that we may make money, and that the film producers may get theirs, and the industry thus be kept on its feet.

"The merchants are coming to the same view of the remedy for the temporary paralysis that the moving picture men have been employing. They are shying away from appeals to spend money out of patriotism and are putting more gray matter into plans to do better advertising and better merchandising."

Another exhibitor takes the view that the moving picture theater is the salvation of most towns, as to keeping business going as usual. The picture show is usually the place where a crowd can be gathered, if any place. And the presence of a crowd at a picture show is a good way to stimulate the local merchant.

The exhibitor in many a town will have the opportunity of his life to take a leading part in civic matters this summer. For he may have more pep than most of the other merchants, and can get them together, to plan and execute community enterprises, affairs that will bring people to town, that will improve the city spirit, and get everybody working together for the interests of the entire district. And this is just what a good many are going to do in Kansas and Missouri. The fact that the exhibitor will profit also by the increased number of visitors will give the exhibitor a good talking point, and back up his arguments, rather than being a detriment to his position. He will get his benefit and the other merchants and business men will get theirs, too.

Warm Weather Helps Business.

Business in the Kansas City district has been improving with the advance of spring. There was some bad weather that interfered somewhat, but fine spring weather for two weeks, with only a few days of rain, has been the rule. The previous rains had provided needed moisture for crops, and the open weather gave farmers a chance to do necessary work. The later rains came in time to give moisture to crops just planted. The country is feeling fine, and there is a marked increase in optimism.

Robinson, Kan., Exhibitor Prospers.

Robinson, Kan.—Harry Neptune, owner and manager of the local moving picture show here, has had the best business of his five years since last August, and it is right now going as good as ever. Mr. Neptune uses Pathe at his two shows a week. Incidentally, he has recently bought a new Buick, and he is putting his farm to the limit of its production this year.

Merit Theater Opens

Kansas City, Mo.—Among the many evidences that the moving picture trade is improving in Kansas City is the opening of the Merit at Thirty-first and Main streets. V. D. Hudson is managing it and is said to be enjoying a good patronage.

A. Barrett Managing the Murray.

Kansas City, Mo.—The Murray theater, 3204 East 27th street, is now under the management of A. Barrett, formerly manager of the Mozart. George Seidhoff is the owner.

C. W. Young Heads Kansas City Fox Branch.

Kansas City, Mo.—C. Whitney Young, since January 1 manager of the Denver exchange of the Fox Film, has been made manager of the Kansas City office, and took charge May 22. Mr. Young is familiar with this office and the territory. He entered the establishment as booker when the office was opened in September, 1914, and served in that capacity until last January. He succeeds E. H. Wachter, who remains with the company in a different capacity. A. F. Bergen, booker at the Denver office, succeeds Mr. Young there.

K-E-S-E Branch Office Moves.

Kansas City. Mo.—The K-E-S-E office at Kansas City has been moved from quarters on the second floor of the Ozark building to newly remodeled quarters which occupy half the top floor of the same building. The new arrangement will expedite the handling of business through the larger area used. J. E. Storey, manager of the exchange, is particularly pleased with the fine light and air which will be advantageous to the assistants.

Samuel Appelbaum to Be Globe Salesmanager.

Boston, Mass.—Samuel Applebaum has been appointed salesmanager for the Globe Feature Film, and will have charge of all road men handling this company's pictures in the New England territory.

Kansas City Territory Theater Jottings.

Alma, Kan.—The Colonial theater is now open for business.

Argentine, Kan.—H. H. Bosustow has purchased the Lyric theater and is having it remodeled.

La Cygne, Kan.—Earnest Creager has bought the interest of U. G. Stewart in the picture show business formerly operated under the name of Stewart and Welborn and has changed the name to "The Liberty," Welborn and Creager, Managers.

Grainfield, Kan.—C. L. Kline will open a picture show.

Fort Scott, Kan.—The Theaterette is closed while improvements are being made on the building.

Nekoma, Kan.—Work has begun on a new opera house.

Little Rock, Ark.—A new airdome is being built for Thalheimer Bros., 100x150 feet with a seating capacity of 1,750.

Fort Worth, Tex.—The Crusader Film Corp., will erect a moving picture studio devoted entirely to the production of temperance plays.

Kerrville, Tex.—The Airdome is now open to the public.

Clarendon, Tex.—The Dixie theater has been closed.

Sweetwater, Tex.—The Lyric theater has moved to summer quarters in the Airdome.

Mineral Wells, Tex.—The Majestic theater has been opened by Mrs. W. H. Taylor.

The Melba Amusement Co., St. Louis, Mo., have let the contract for the erection of a new moving picture theater to cost $50,000 and to be completed by Oct. 1. The ground floor will have a seating capacity of 1,450.

Bevier, Mo.—The Rex airdome is being remodeled.

Frederickstown. Mo.—W. W. Strother is erecting a large building, the first floor of which will be used for a picture show.

Cassville, Mo.—Leonard Mitchell has purchased an interest in the Star theater and has added some new machinery.

Beaver, Okla. — Spangler Bros., are erecting a new theater building.

Okamah, Okla.—The Jewell theater has reopened, having been closed for repairs.

Ryan, Okla.—Chas, Atkins, has bought the Folly theater from W. Z. Spearman.

Paul's Valley, Okla.—The Regal theater is now under the management of H. Bently.

Wilburton, Okla.—C. W. DeVere has taken over the Cozy theater.

Commerce, Okla.—Manager Veteto, of the Rex theater, is building an Airdome.

Rosel. Kan.—E. L. Breedlove has opened a first class picture show.

Stafford, Kan.—H. M. Dunham and W. S. Leach have purchased the Gem theater.

Olathe, Kan.—Wilson and Weldon will open the Moneta theater for the summer.

Kansas City Screen Clubs Fade Out End

Some Instructive Considerations in Reasons for Demise of Local Film Men's Social Club—Was the Open Bar One of Them?

KANSAS CITY, MO.—The Kansas City Screen Club has ceased as a social organization; the quarters, which had been elaborately fitted, have been sold to an individual, who is running the establishment for his own benefit.

The demise of the Screen Club contains some instructive lessons, perhaps, for film men in other communities who wish to organize. At Kansas City a few men put a great deal of time and energy, as well as much of their own money, into the enterprise. They hoped to develop a society with headquarters that would be of real benefit to the industry here. They are naturally keenly disappointed at the failure. There is one chief reason for it—the lack of co-operation from the mass of picture men. The members did not "come through" with their dues.

There was another incidental lesson, according to one or two of the film men. The quarters had a bar attachment which was open during the parties to which ladies were invited. While the film men themselves did their best to keep the parties keyed to a good pitch of propriety there were said to have been two or three occasions on which guests did not respond to the key.

Kansas City tried to have a press club two or three years ago with bar attachment; it failed. Many members of the press club were convinced after the obsequies that a press club can't exist without liquor. There are some of the film men who say the same thing yet, about a screen club. But many others are frank to say that a new screen club probably would get further and accomplish more if the bar were eliminated. Consideration is given the Kansas exhibitors who are not averse to a cooling—or heating—beverage when they get into a dry state; but at that a good many of the exhibitors as well as the exchange men get along nicely without it when they travel in Kansas, or do business there.

While there is no official suggestion from the former members of the Kansas City Screen Club on the subject, observation of the experience here can provide the suggestion that Screen Clubs can accomplish more good, in cities like Kansas City, without the bar.

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Prairie State Jottings

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

FRANKLIN, NEB.—Lee Snee has taken a five year lease on the Franklin opera house, and will operate a moving picture show.

Sidney, Neb.—A new theater to cost $25,000 will be erected here.

McCook, Neb.—The Temple theater showed the Boy Scout film for the benefit of local scouts.

Dakota Items.

Sioux Falls, S. D.—Sioux Falls exhibitors held a meeting, and decided to wire the Senators from this state to use their influence against the passage of the bill providing for ten per cent. tax on the gross sale of tickets

Sinai, S. D.—Announcements have been made that bids would be opened Saturday, June 9, for the construction of a brick opera house here. Severt Kalberg, Theodore Hougholm and Albert Quail are members of the committee.

Belfield, N. D.—Construction of William Dahlheimer's opera house has begun.

Werner, N. D.—A moving picture theater has been opened by J. B. Stolt and Glen Robinson.

Lidgerwood, N. D.—O. Krippner has purchased a moving picture theater here.

Tripp, S. D.—L. A. Huber has sold his interest in the Idle Hour theater to C. M. Kndlls.

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STRAY ITEMS OF INTEREST.

Minneapolis Wants Hart to Stop on Way Back.

Minneapolis, Minn.—Efforts are being made by a local theater through the World representative and Manager R. E. Bishop of the Triangle exchange to get William S. Hart to return to Los Angeles from his New York vacation trip via a Northwest route so that he might spend a day here. Mr. Hart spent much of his early life in North Dakota and western Minnesota, and it is thought likely he will give offers made him careful consideration on this account.

Standard Film Abolishes Deposit System.

Des Moines, Ia.—The Exhibitors of Iowa in Nebraska will be pleased to learn that the deposit system has been abolished in the Standard Film office in Des Moines. Marty Williams, manager, made the announcement the latter part of this week.

Tax Rate of Harford County.

Belair, Md.—The county commissioners met in this city on Monday, April 30, and fixed the tax rate at 90 cents, which is 30 cents lower than the 1916 rate and the lowest since 1902.

WHAT WAS THE
13TH
LABOR OF HERCULES

Memphis Sunday Shows Now for Charity

Fight Against Sabbath Closing Law Adjusted for Time by Exhibitors—Pastors' Union Must Be Satisfied Till Matter Can Be Settled.

J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

MEMPHIS, TENN.—The fight against Sunday opening of theaters in Memphis appears to have been settled for the time being at least, through a medium of turning over all receipts, minus actual operating expenses, to charity. This plan was adopted after conferences between the theater managers and counsel, and will serve to breach the differences between the theater men and the Pastors' Union until some definite settlement can be effected whereby the houses will be allowed to remain open, unrestricted by any charitable donations. The policy of turning over the receipts to the Associated Charities went into effect on May 13, and will remain at the present status for some time to come, according to a well-informed representative of the industry.

Much discussion has been brought up by the public at large, through the press and otherwise, and the following article was recently advanced by a public-spirited citizen of Memphis:

"The state of Tennessee is not demanding that the theaters in Memphis close, so the Sunday question is purely a local affair. The Pastors' Association procured 700 names after about three months' effort from the pulpit and a house-to-house canvass to a petition asking that the officials take away our Sunday amusements. More than 10,000 people signed counter petitions in three days, among whom were every prominent merchant and practically all the members of the best business and social clubs of our city, insisting on keeping the theaters open. If the people shall rule, it's time for other Memphians to assert their rights, and I for one believe that amusements are needed now more than ever before, as the war will bring many sorrows, so that diversion every day is a necessity, particularly on Sunday, for the vast majority whose work is such that they cannot get it on the other six days."

Prosperity Comes to Nashville Houses.

Nashville, Tenn.—According to general belief the condition of the amusement business is a good barometer of the commercial situation. According to one of the leading moving picture magnates of this city the business conditions in Nashville are in a most healthy condition now and bid fair to show a decided improvement during the balance of this year. In a recent interview, he stated as follows: "I believe that we are on the eve of a more prosperous period than we have experienced for the past several years and believe that men in all lines of business are going to get a share of this prosperity. As to my own business, for more than two years until about November of last year, it had suffered, and I am sure considerably more than other enterprises. In the winter we began to experience some improvement, and in the months of March and April we were especially pleased with our showing. The past two weeks have shown us an increase of twenty-five per cent. over any like period since the European war was begun.

"I have long had a habit of noting individuals who attend our theaters. I have noticed in the last few weeks many familiar faces that I have not seen at our shows in a long time, and it has also been impressed upon me that a great many strangers, or I might say new people to me, are becoming regular attendants at the theaters. These people look prosperous and happy, and I believe they are. I see no good reasons for anyone to get nervous over the business situation, for with the present excellent prospects for bumper crops this fall, with seven billion dollars of new money turned loose in our country for various purposes, with newspapers carrying advertisements daily begging for labor at greatly increased rates, there will be plenty of prosperity for all of us who are willing to attend to business and put in a reasonable number of hours daily at intelligent and diligent effort."

Bushman and Bayne in Nashville.

Nashville, Tenn.—Francis X. Bushman and Beverly Bayne, stars of the Metro pictures, will appear in Nashville on May 29 for matinee and evening performances at the Ryman Auditorium, where they will render a vaudeville sketch for the benefit of the American Red Cross, under auspices of the local Red Cross association. It is proposed to raise $2,500 from these performances to be used in equipping an ambulance for the American hospital corps on the French battlefields. An interesting feature of the event will be the beauty contest, in which much enthusiasm has already been aroused. Metro is offering to the three young women who sell the highest number of tickets to these two performances a trip to Birmingham with all expenses paid, where they will be guests at the Bushman-Bayne ball, and will then go to New Orleans, where they will appear in a film featuring the noted stars.

Knickerbocker to Finance Trip.

Nashville, Tenn.—Manager W. H. Wassman of the Knickerbocker announces that a popularity contest will be inaugurated in June, the winner of which will be awarded a vacation trip to Buffalo, Toronto, Niagara Falls, etc., with all expenses paid. Much enthusiasm has been aroused locally over the project and it bids fair to carry through to a successful conclusion.

Nashville Bijou Sold to Starr.

Nashville, Tenn.—The Bijou theater, a handsome Fourth avenue house for colored patronage, has been sold by the Chatt-Nash corporation, a New York concern, to Milton Starr of Nashville. Mr. Starr has had the lease on this property for some time, and will continue to operate it as a colored motion picture house. The deal was engineeeed by W. W. Dillon & Co., local realty dealers.

Court Holds Sunday Ball Legal.

Chattanooga, Tenn.—Chancellor Garvin on May 19 decided that Sunday baseball in Chattanooga was legal, and declined to enjoin the local ball club. This case was closely followed by Chattanooga theater men in general, and some of its features will probably be brought into play in fighting the Sunday theater closing cases in future. The case at hand grew out of the efforts to enjoin the Chattanooga ball team from playing Sunday baseball under the general Sunday observance law, and the bill was filed by the attorney general in the nature of a quo warranto proceeding.

Kaufman Closes in Alabama.

Memphis, Tenn.—A. H. Kaufman, president and general manager of Kaufman Specials, a local distributing concern, recently made a trip to Birmingham and surrounding territory in the interest of bookings, where he closed several healthy contracts for the Flora Finch comedies.

New Orleans Theaters Improve

How Local Exhibitors React to the Modern Educated Demand for the Best Shows and Theaters of Real Comfort—Suburban Houses Feel Need of Good Music—Good Theaters Growing Better.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—There has been a marked manifestation on the part of the better motion picture exhibitors in the New Orleans film exchange territory of the desire to improve their shows by the latest appliances for personal comfort, by new and tasteful decorations and by the employment of regular orchestras.

Several new theaters in this section are under construction and in every case there appears to be anxiety on the part of the projectors to make their houses the last word in convenience, elegance and stability. Other and older theaters have been subjected to the brushing up process, with the result that the unprogressive exhibitor who has been content to drift with the tide, already sees the shoal waters ahead of him.

Small Exhibitor and the Exchanges.

By close planning the small exhibitor could meet all of the requirements of the local film exchanges and he gave small heed as to whether these requirements were just or unjust. Or, he may have calculated, like Hamlet, that it were better to submit to the deposit system than to have the producers trying something new to him. In any event, the business rocked along and small notice was given to the changing signs of the times. The most far-reaching of these changing signs was the fact that the patrons of the picture shows were becoming very nimble minded when it came to the judging of a picture. Coincident with this development of the public's ability to pass irrevocable judgment on a production for the public, with its money, comes about as near to being the judge and jury as can well be imagined, came the slump in the quality of the feature productions. Instead of an occasional program picture being bad it became an event of note to find one that was good. Patronage became precarious, the public got so the protestations that a coming feature was the best ever were regarded as the untruthful raving of an exhibitor who knew better.

Patrons Say That Pictures Sag.

The exhibitor has not been at fault. He has realized that he must do something to hold his patronage and, despairing of the quality of the pictures, he has turned to other means to maintain his prestige. Carefully selected musical programs and kindred embellishments have been the first expedients. Nearly every theater of any pretensions now has its orchestra or, at least, a competent player who fits the music to the picture. The Josiah Pierce & Sons houses have all been shorn of the player pianos. The Lafayette theater has featured its musical program, which is under the direction of Don Phillipini, a well-known New York musician, who obtains some wonderful results with the twenty-five professional performers in his organization. The Triangle theater makes a specialty of its music, employing performers who have shown a remarkable aptitude for giving each production an individuality. The Istrione theater at Jackson, Miss., has installed a complete orchestra and it is amply appreciated. Manager Laden's only complaint is that as soon as he gets a good musician trained to perfect motion picture work, some fellow from New Orleans tempts him with the bright lights and about three dollars more a week, and he is gone—followed by Manager Laden's characteristic comment. Other theaters are making the same brave attempt to keep up appearances, but they are beset by the open declaration of their patrons that the pictures themselves are sagging and an improvement must be made or patronage will still further be withdrawn.

The open booking promises to give the exhibitors some hope, for they can at least refuse to run the program stuff that is manifestly bad, and this may compel an improvment in the quality of pictures.

New Liberty Expected by September.

New Orleans, La.—All of the major contracts for the erection of the new Liberty theater have been executed between the builders and the Boehringer Amusement company and the actual work of building is now under way. Contractors were slow to make guarantees under the present unsettled conditions and Manager Boehringer was just as careful about beginning construction work prematurely. With his customary thorough methods, he delayed the beginning of work until everything was ready and warranted the reasonable expectation of an early completion of the theater. It is now expected that the building will be ready for occupancy some time in September. Provision appears to have been made for every contingency.

Program Rearrangements in New Orleans

Opening Days of the War Bring a Lull in the Trade—New Diamond Theater Opens—What Local Theaters Are Showing.

NEW ORLEANS, LA.—Within the past two or three weeks there has been a veritable upheaval in the motion picture situation in New Orleans. Several circumstances have combined, some of them untoward circumstances, to disconcert the exhibitors. The war has been one factor. Occasional enlistments have affected the personnel of the house organizations. However, attempts are being made to cheer up pessimists by pointing out that in England and France entertainment enterprises have seldom been so well patronized as at the present time.

The war flurry would not have been so noticeable at any other time than the present, for it comes just at the time of the seasonal change when the people are longing for outdoor amusement and the opening of the parks and the inauguration of the Sunday excursions have cut into the attendance at the photoplay theaters. Day audiences have been rather thin of late, but the night attendance at most of the theaters has been all that the house could accommodate.

New Diamond Theater.

One of the most remarkable instances of this kind has just occurred here. The old Lyric theater was a vaudeville house. It was located in a rather proscribed district and it didn't engage in any moral uplift among its neighbors. It was owned by men of affairs and men of vision. The place was thoroughly remodeled and equipped with the very best motion picture appliances to be found. The name of the theater was changed to the "Diamond." The new theater was only one block from the Triangle theater which, under the tenacious and efficient management of Ernst Boehringer, had been made the leading motion picture theater of the city. On the opening night the theater was jammed to the doors. Faces that had never been seen in that locality before were freely sprinkled in the crowds. Automobiles were parked before the house for the first time in their aristocratic service. And the Diamond has been going right along like that ever since. Manager Chisholm frankly admits that he is not a motion picture exhibitor, but that he is attempting to learn as fast as he can. He has created precedent. He will not allow any picture to be shown until it has been seen and approved by himself and his friends who are called in from other businesses to view it. The surprising thing about this arrangement is that he has been enabled to buy or reject such "program" releases as suited his fancy and film exchange managers appear to be very anxious to serve him. Quality, whether state right or program stuff, is the only thing considered in booking pictures for this house, and it has had the effect of causing other managers who have been complacently working by the rule to do some very significant thinking.

What Other Houses Are Doing.

Coincident with the opening of the Diamond theater, there has been a marked rearrangement in the film service in some of the Canal street houses. The Globe theater, Herman Fitchtenberg's cosy and costly house on Canal street, has taken over the Triangle service from the Lafayette theater. The Pearce interests have been endeavoring to arrange the best possible programs for their first-run theaters, and of late have been presenting some of the high-class special features. These having paled upon the public, are being abandoned. The K-E-S-E regular service has been installed in the Tudor theater as the headliner for the week.

The Portola, one of the smaller Canal street houses, will show second-run pictures five days in the week, running 10 cent features on Saturday and Sunday, while the Columbia theater, which was lately remodeled throughout in keeping with a new marble front, will be turned over to popular-priced vaudeville and will be eliminated from the Boehringer enterprises.

D. Callahan to Manage Southern Triangle in New Orleans.

New Orleans, La.—The Southern Triangle Corp., the operating branch which controls the Triangle output for eleven Southern states, changed its local office. Harry M. Owens has been transferred to the Dallas, Texas, branch after accomplishing notable results here. He was one of the first users of newspaper advertising to reach the exhibitors in this territory, and incidentally saved a lot of expense money for traveling salesmen. The new manager is D. Callahan, an experienced film exchange manager, who comes here from Atlanta, Ga., to relieve Manager Owens. Manager Callahan has already inaugurated some new features in the conduct of the business which appear to be getting good results and, above all, he has already made a lot of good friends. He is a very pleasant gentleman socially and a very energetic one in a business capacity.

D. Callahan.

MINNEAPOLIS FILM JOTTINGS.

"Jazz" Woodhouse Managing Publicity on "Civilization."

Minneapolis, Minn.—The man who put the word, "jazz" into Minneapolis' vocabulary is J. S. Woohouse, manager of the Lagoon theater, Lake and Hennepin. For the past two years Mr. Woodhouse has been connected with Minneapolis enterprises in Minneapolis. He was first publicity man for Saxe Bros. at the Lyric and Strand theaters. Then he went with Ruben and Finkelstein to handle the advertising and publicity for the New Palace, New Grand, New Garrick and New Aster. He left this firm to take charge of the publicity and advertising for "Civilization" in seven states, with headquarters here. Following that exploitation, he took the management of the Lagoon, a residence section theater, with 1,400 seats.

J. S. Woodhouse.

Breileins Entertain Film People.

St. Paul, Minn.—Mr. and Mrs. Henry J. Breilein of the Breilein theaters here were hosts to about twenty film people at their home recently. Richard C. Travers, former Essanay star, was among those present. The party began with the closing of the exhibitors' convention ball in Minneapolis and broke up in the wee small hours.

D. W. Chamberlain in Washington.

Minneapolis, Minn.—Daniel W. Chamberlain, owner of the American theater here, has gone to Washington, D. C., to represent the Exhibitors Corporation of the Northwest in battling the proposed ten per cent. war tax. Mr. Chamberlain was former secretary of the organization and has been very active in affairs of the body for several years. The Exhibitors Corporation has voted to present Miss Rose Tapley of the Vitagraph company with a loving cup.

Minneapolis, Minn.—Manager W. K. Howard of the Greater Vitagraph exchange staged a special showing of "Within the Law" at the Strand theater here Thursday morning, May 10, for the benefit of Minneapolis exhibitors.

Minneapolis' Last Last Year's Manager Goes

Otto N. Davies of Metro Resumes Law Practice—More Than a Half Dozen Film Men Change During the Week.

By J. L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN. — Some people have believed the film business is a "joke." We have thought not—writing this column every seven days has almost proved it, but we are now willing to make the soft statement that the film business (hereabouts) is "funny." The old stuff about the rolling stone and the green moss has certainly been included in "keep the ball a rolling" as far as Minneapolis is concerned. The past week saw the passing of the only local exchange manager who was on the job a year ago—Otto N. Davies of the Metro. Also the past week saw the changing of more than a half dozen other film men.

Changes in Minneapolis' film circles are hasty and numerous. Exchange men hold open meetings at restaurants to find out where they are going to work. The writer met George W. Malone at noon Monday and asked him who the manager of a certain exchange was. "I don't know," replied the "governor," "I've not been back to the office since eleven-thirty." And Malone would rather be right than be president, too.

E. M. Ames has succeeded Otto N. Davies as manager of the Metro, the New York headquarters having purchased the exchange and Mr. Davies having resumed his law practice. A. A. Hixon has left the Metro and joined the Elliott-Sherman exchange. W. Larrabee has also left the Metro and entered the automobile business. E. Taub has succeeded O. Moore as auditor of the Metro and Thomas C. Goldrick has left the Lochren exchange to assist Mr. Taub. George W. Malone has resigned from the Universal-Laemmle exchange and joined the Metro exchange as Twin City salesman. Walter H. Stafford has left the Selznick exchange and has not announced his future plans. L. Chandler has left the Universal exchange. in fact, the day after his marriage. Fred M. Ford, former Pathe roadman, has been appointed city salesman for the Greater Vitagraph at St. Louis. Manager W. K. Howard of the Vitagraph exchange has added J. L. Souther, R. L. Connelly and D. W. Rosenberg to his sales force.

Outside of these few changes and appointments everything was werry, werry quiet.

Joseph Maitland Takes Charge of Breilein Theaters.

St. Paul, Minn.—Exchange men are not the only changeable people. Joseph Maitland has resigned as manager of the Strand, the Friedman theater here, and taken charge of Henry Breilein's three houses on University avenue, the Faust, the Verdi and the Victoria.

Geo. Granstrom Managing the Strand.

George Granstrom, who was manager of the Strand two years ago and who since has managed the University, New Franklin and Park theaters of the Twin Cities, has returned to his old desk and is now handling the executive affairs of the big theater.

Richard C. Fox of Local Artcraft.

Minneapolis, Minn.—The accompanying cut is the very latest and most exclusive "still" of Manager Richard C. Fox, manager de luxe of the Mill City Artcraft exchange, benedict and human dynamo. Mr. Fox assumed the management of the Artcraft shortly after the first of the year, coming from the "Ramona" department of the Elliott-Sherman exchange. Mr. Fox has brought the Artcraft's business in the Northwest up to an enviable standard through hard work and the able assistance of Mr. Rose, his only roadman, Mr. Fox is five feet four in low shoes and throws and bats righ-handed.

Richard C. Fox, Artcraft Manager.

Northwest Film Theater Brevities.

Austin, Minn.—F. G. Latta is contemplating the erection of a $50,000 picture play house here in the near future.

Biwabik, Minn.—E. T. Sanberg has sold his interests in the Grand theater to William Dominick.

Hibbing, Minn.—William Rezac, proprietor of the Princess theater here, has recently taken hold of the executive end of the Power theater here also.

Adams, Minn.—Mike Schneider is erecting a new photoplay house in this city. The theater will be opened to the public within six weeks.

Moorhead, Minn.—Sam I. Field is the owner of the new picture theater being erected in the Rasmussen building here.

Northfield, Minn.—Fred W. Boll has sold the Gem theater here to the Grand Theater Co. of this city.

Stillwater, Minn.—E. H. Phillips has purchased an interest in the Hilltop theater here, according to reports.

Dickinson, N. D.—S. J. T. Davis has leased the Ray theater here from Mrs. W. G. Ray.

Culbertson, Mont.—Peter Slustrop has purchased the interests of Walter Bolmgren in the Princess theater here and has taken charge of the house himself.

Anaconda, Mont.—Herbert Riley has taken over the management of the Liberty theater here.

Broadview, Mont.—L. A. Garver will be the owner of the new motion picture theater to be erected here shortly.

Brookings, S. D.—A. C. Workman has purchased the Fad theater here from C. C. Erie.

Some Special Feature Hits in New Orleans

"Womanhood" Makes the Best Appeal—Patriotic Accessories Contribute to Its Success—Other Big Films of Recent Date.

NEW ORLEANS, LA.—Within the past few weeks attention of the more prominent exhibitors has been turned toward special feature productions. "The Birth of a Nation" ante-dated the regular rush by a few weeks and had an indifferent patronage, but the open season for specials began with "Intolerance," which was shown at the Tulane theater under the guise of a dramatic production. The management of the Tulane insists that as soon as a motion picture is shown in that house it ceases to be a photodramatic and becomes a dramatic production. By what process of reasoning this conclusion is reached is of no consequence. The public don't look at it that way, and the result is that dramatic-photodramatic productions do not get over very well where the lines of demarkation are so closely drawn.

"Intolerance" had a week run, as did "The Daughter of the Gods"—also "dramatic" despite the Fox imprint. Then came "Joan the Woman," which went into the Tulane frankly as a superb motion picture and the house was crowded at every presentation. "Civilization" at the Tudor theater had as good a patronage. But the feature production that has been accorded the greatest patronage has been "Womanhood, the Glory of the Nation," which has been the offering under the very best of environment at the Lafayette theater. The showing began on Monday, May 13, and the picture has caused no end of favorable comment. It is screened with all of the accessories to contribute to its success. At each presentation some citizen of note made a patriotic address and the army and navy contingent lent every assistance. It was a notable presentation and the Saenger Amusement company is well pleased with the success of the enterprise.

San Francisco's Market Street Theater Sold

Sam Gordon Buys the Hallahan & Getz "Home of Movies"—Policy for Present Will Be Exclusive Moving Pictures.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The Market Street theater, on Market street, near Mason, for many years conducted by Hallahan & Getz as the "House of Movies," but for some time past operated by the owners of the Portola theater, has been taken over by Sam Gordon, a well known exhibitor of this city, whose connection with moving pictures dates back almost to the time of their introduction here. It is announced that moving pictures will be shown exclusively, for the present at least, and no marked changes are planned in the policy of the house. This theater is centrally located, and has a seating capacity of about one thousand.

The taking over of this house is but one of a number of changes that have been made of late in which Mr. Gordon has figured. He has sold a one-half interest in the Lyric theater, on Fillmore street, to Theodore Rothschild, who was at one time well known in local theater circles, and who had a chain of vaudeville houses in the state before the fire of 1906. He has disposed of the Broadway theater in the North Beach district, but still conducts the Washington Square theater in that part of the city, showing moving pictures exclusively. He owns the Liberty theater, also in the North Beach district, but this has been leased to an Italian dramatic company.

Jobelmann a Club Man.

San Francisco, Cal.—William H. Jobelmann, publicity manager for the Turner & Dahnken circuit, has been made a member of the San Francisco Newspapermen's Club, an exclusive organization for members of the editorial staffs of local papers.

Miles Bros. Move Offices.

San Francisco, Cal.—Miles Bros., formerly located at 1145-1147 Mission street, have moved to upstairs quarters at 1149½ Mission in the same building. The laboratories have always been upstairs, and all departments of the business are now on one floor.

New Mission Theater to Be Enlarged.

San Francisco, Cal.—Although the New Mission theater of the Kahn & Greenfield circuit has been built but a little over a year, and is still one of the largest district houses in this city, with a seating capacity of 1,800, it has been found to be too small to accommodate the business offered, and plans are being prepared by Reid Bros., architects, to enlarge it. The balcony will be extended back over property recently secured, and room will be made for about five hundred additional seats. This house, under the management of Robert F. Abraham, has met with remarkable success since the opening day.

Export Business Good.

San Francisco, Cal.—A splendid export business is being done in theater supplies and films out of San Francisco, almost every steamer leaving for the Far East takes out large lots. G. A. Metcalfe recently made a large shipment of carbons to Java, where exhibitors are doing a big business, from all reports, and the Breck Photo Play Supply Company has also made some heavy shipments. There is a big demand for films throughout the Pacific countries, and this is expected to show a marked increase as quickly as American business men go after this business in earnest.

Harry Hunter and Henry Thuman.

San Francisco, Cal.—The accompanying illustration shows Harry Hunter, right, and Henry Thuman, left, the owners of the Pacific Film exchange, 124 Golden Gate avenue, one of the latest concerns to enter this field.

Harry Hunter first engaged in the film business in 1912, when he formed a partnership with Max Alpert at Seattle and commenced booking one of the first features brought into the Northwest, Tolstoi's "Resurrection." He then went to San Antonio, Tex., where the Independent Film Exchange was formed. When the Independent Film Exchange of San Francisco and the Union Film & Supply Co. of Los Angeles and San Francisco consolidated he was placed in charge of the Los Angeles branch. He later accepted the management of the Apex office at Portland, Ore., and a short time afterward went out on the road for the Mutual out of that city. He then joined the Metro organization at Seattle.

Henry Thuman and Harry Hunter.

Henry Thuman started in the days when two-reel productions were considered ambitious efforts. For a time he bought the Warner releases in the Northwest, but later sold out, and has been engaged in other lines until recently.

Back From Honeymoon.

San Francisco, Cal.—Aaron Goldberg, manager of the Peerless theater on Third street, is back from his honeymoon trip to the Grand Canyon. A short stop was made at Los Angeles to visit some of the studios.

Essanay Reopens at Niles.

San Francisco, Cal.—For several weeks an army of carpenters, electricians and property men have been at work rejuvenating the large Essanay studio at Niles, Cal., which has been reopened after having been closed for more than a year. Photodramas of the red-blooded West, to be known as the Essanay-Niles features, will be produced, with Jack Gardner in the leading role. President Geo. K. Spoor, who has made a careful study of the present day problems of exhibitors, has become convinced that the Western [illegible] of pictures is growing in popular demand rather than diminishing.

The Neighbor Was Welcome.

San Francisco, Cal.—C. M. Hill, assistant to general manager Herman Wobber, of the Progressive company, is the proud father of an infant Hill, who is destined, it is fondly predicted, to become a Paramount. About two o'clock one morning, recently, Mr. Hill heard a neighbor pounding on the wall. "Look here," cried the neighbor, "I can't sleep with that baby yelling like that. If you don't make it stop, I will." The response from the other side of the wall was characteristic of the obliging Hill. "Come right in," he said, "you'll be as welcome as the flowers in spring."

Ushers May Become Soldiers.

San Francisco, Cal.—A number of moving picture houses in this city now employing men ushers are considering the employment of women for this duty to enable the men to join the colors. F. B. Henderson, manager of the local Orpheum, has received a telegram from Martin Beck, president of circuit, instructing him to prepare at once to replace men ushers with women, and to urge the men to do their duty to their country. Hugo Hertz, house manager of this theater, served during the Spanish-American war as a member of the U. S. Marines, and is now raising a company from among the employees of local theaters, having already secured the signatures of more than two hundred. Almost all the local theaters are showing slides favoring enlistment, and are assisting the military authorities in every way possible.

Invents Natural Colored Movies.

San Francisco, Cal.—Leon F. Douglas, inventor and chairman of the board of directors of the Victor Talking Machine Company, is rated one of the greatest geniuses of the age by the select group of citizens who viewed a set of natural colored pictures in his laboratory at San Rafael on May 16. Douglas has discovered the secret of transferring to the film the most delicate gradations of color, these remaining faithful in the minutest detail. Regarding the invention he said in part: "As my patents have not been issued I am unwilling to explain the process in full at this time. I can say, however, that with a simple attachment on any ordinary moving picture camera now in use a negative is made, and up to this point the process is precisely the same as the regular black and white process. After the positive is finished in the usual way it is treated with chemicals to bring out the colors. This additional treatment, which brings out the colors in the black and white film, costs about one-half a cent per foot. When you consider that the cost of producing a [illegible] foot picture play is from $10,000 to $250,000, you can see that the extra cost of producing it in natural colors is comparatively infinistesimal. The simplicity of this process lies in the fact that any projecting machine now in use in moving picture theaters will display the natural color pictures without alteration. In fact, parts of a play can be in black and white and parts in natural colors as far as the projecting is concerned. The first series of these films in the natural colors will be devoted to gathering together notable figures in contemporary American history, and the receipts from their exhibitions will be for the benefit of the American Red Cross.

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SPOKANE NOTES OF THE WEEK.

Sponsorship Committee Protests.

Spokane, Wash.—The Sponsorship Committee of the Spokane Federation of Women's Organizations has issued the following statement in regard to a picture shown in Spokane during the week of May 6 which was not approved by the committee:

"The Sponsorship Committee of the City Federation of Women's Clubs wishes to correct the statement printed in the advertisement of one of our local moving picture theaters and also thrown upon the screen at each show during this week, which reads: 'This picture was not approved by our local sponsorship committee of one.'

"Three members of the Sponsorship Committee, by invitation of the manager, were present at the trial run of this picture and in consultation after the show agreed that it could not be endorsed owing to the lewdness and vulgarity in several of the scenes. The committee was approached by some leading business men who have become interested in our work and who were watching for our decision on this picture.

"The members of the committee have instructions from our chairman to be as broad-minded as possible when passing on any picture or performance. We have tried to be both liberal and just, having in mind only the protection of our young people."

This report was given out by Mrs Samuel Offner, who is secretary of the Sponsorship Committee of which Mrs. H. M. Prager is chairman.

R. S. Tucker Buys Second Theater.

Moscow, Idaho.—R. S. Tucker, one of the most prominent exhibitors of Idaho, manager of the Orpheum, Moscow, has just purchased the Strand theater in this city. He now controls both local houses. Mr. Tucker has always shown a consistently high class program, and patrons of his theater can be sure of the best at any time, which is the only way to make friends of your patrons and keep them friendly.

Recruiting Campaign in Spokane With Films.

A two weeks' campaign of illustrated lectures and motion pictures to boost navy recruiting in Spokane and vicinity was launched here May 13 by A. B. Provost, of Portland, chief machinists' mate in the United States navy.

His activities include illustrated lectures on the navy, its condition and its needs, at each of the daily programs at local motion picture show houses of the city. His talks are interspersed with views of some of the country's latest and mightiest fighting machinery of the sea, the pleasures and the work of life in the navy, and are topped off with a feature film entitled "America Preparing," and 1,000 feet of film and 16 slides.

"Womanhood" Shown and Aids Recruiting.

Spokane, Wash.—On telegraphic instructions from the adjutant general at Washington, D. C., to Captain H. E. Mitchell of the army recruiting office in Spokane, representatives of the army, navy and marine recruiting offices were present at the Clemmer theater, for the week of May 13, where the new Vitagraph preparedness film, "Womanhood, the Glory of the Nation," was shown to crowded houses. The unusual sight of marines, sailors and soldiers in uniform in the theater lobby and the vestibule greeted patrons of the theater, and the men distributed recruiting literature.

Jesse Crawford played a rousing musical score which added much to the appeal of the offering on the screen.

Spokane, Wash.—Charles E. Stilwell, manager of the Casino, Class A, and Rex motion picture houses, has just purchased a five-room modern stucco bungalow at W. 617 Carlisle from Dennis J. Wood for $3,500. The house was recently built by Mr. Wood and has never been occupied.

Spokane, Wash.—James McConahey, a pioneer moving picture exhibitor and manager of the Best theater, closed its doors Sunday, June 6, in order that the building could be wrecked to make room for the new addition to the Crescent store, which will cost $400,000. Mr. McConahey's plans are undecided for the future.

Threaten 5-Cent Summer Shows

In Portland, Oregon, Big Legitimate Theaters Are Planning Five Cent Shows During Dull Summer Months—Exhibitors Maintaining Shows Through the Whole Year Do Not Look Kindly on Plan—Not Fair, They Say.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, ORE.—It is reported that the Baker theater is contemplating showing big photoplays for a nickel during the summer months. This is following the usual custom of turning the legitimate and stock houses into photoplay theaters rather than to keep them dark during the warm weather. The regular exhibitors are not exactly pleased over this report, and are ready to express in strong terms their feelings toward exchanges which supply service at such low prices as to make this summer competition profitable to the legitimate theaters. The legitimate houses, having a big seating capacity and having made their profits during the winter season, charge 5 cents during the summer for seats that usually command $2 prices, and are content with making running expenses. Exhibitors who have found it absolutely necessary to charge 15 cents admission throughout the year in order that the standard to which they have built their shows may be maintained, and the photodrama that they have popularized through their continued efforts progress, feel it is unfair for these nickel men to enter the field for the purposes that they are, and more unfair for high class exchanges to put their service into these temporary five cent shows.

Grand Ball Plans Perfected.

Portland, Ore.—At the time of this writing matters relative to the Annual Convention and Grand Ball, May 29 and 30, are moving so rapidly that each day brings a new series of events.

Miss Margarita Fischer, Oregon girl, will come from San Diego to be the guest of honor for the event, and she will lead the grand march. Miss Dorothy Dalton, whose many screen appearances here recently have won her thousands of Portland friends, is another stellar visitor whose appearance is guaranteed.

Committees headed by Messrs. Meighan, Parker, Myrick and Nelson have been busy making arrangements, and the three ball rooms of the Multnomah hotel have been engaged for the occasion. There are thirty members of the league on the sub-committees to arrange the work prior to the convention, and thirty more members from all parts of the state are scheduled to take charge when the festivities begin.

Richardson Is Appreciated.

Portland, Ore.—"It sure did sting some of us, but we liked it," is the way one operator commented upon the lecture of F. H. Richardson at the Columbia theater, May 13. A visit to the projection booths a few days afterwards found one operator affixing a new aperture plate; another was out scouting for high class lenses.

"We are throwing a twenty-five per cent. better picture this week than we were last," said one manager after he had listened two and a half hours to Mr. Richardson's pointed remarks, and others proudly admit the same thing.

Effort Made for Sunday Opening.

Eugene, Ore.—Dan Kellaher, conceded to be the man who killed the Oregon state Blue Law, recently visited this city in an effort to abolish the local Sunday closing ordinance. Indications are that his efforts will be successful. He showed the city council where, although moving picture shows were closed by the ordinance on Sunday, alleged high class musical attractions and artists were invited to perform in the churches, and that prices ranging to $2 a seat are demanded at times at these church affairs.

Mr. Kellaher is candidate for city commissioner in Portland on the anti-blue law platform.

Theater Changes and New Houses in Oregon.

Portland, Ore.—W. H. Brower, formerly an exhibitor in Woodland, Washington and in St. Helens, Oregon, has opened the Woodlawn theater here, a suburban house that has been closed for some time.

Roseburg, Ore.—The Palace theater has been reopened by E. L. Cooper, who formerly conducted a theater in Pendleton, Ore.

Burns, Ore.—L. M. Johnson has sold his interest in the Levens theater to P. G. Smith.

Florence, Ore.—Durban and Hamilton have opened the Princess theater here.

Brief Portland Film Items.

Portland, Ore.—George Bligh, of Salem, accompanied by Judge D'Arcy, an old time theater owner there, were recent visitors in Portland. Mr. Bligh advises that he has discontinued the use of vaudeville.

W. A. Ayres, Sunnyside theater, recently gave a successful matinee for school children under the auspices of the Oregon Hygiene Society, showing a five-reel hygienic subject.

Pathe held a trade showing of "The Neglected Wife" at the Hippodrome theater, May 15, that was well attended.

Pathe Manager Surprised.

Portland, Ore.—W. W. Kofeldt, branch manager for Pathe, experienced every feeling from dismay to ecstacy, when, on May 16, L. A. Samuelson, booker, told him a strike among the employees was about to be called. Going into the exhibition room, manager Kofeldt discovered it was a lucky strike when the assembled employees presented their chief with a handsome gold watch, the day being his birthday.

W. W. Kofeldt.

Mr. Kofeldt has been three years with Pathe as cashier and manager, ten months of this time being spent in San Francisco as cashier, and the balance in Portland.

More Expensive Seats May Carry War Tax

Spokane Exhibitors Have Not Definitely Decided on Method of Meeting the Proposed Federal Tax on Tickets—Will Readjust Rates.

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, WASH.—Increases in moving pictures and vaudeville admission prices are already being considered by Spokane managers, following the news of the proposed war tax. A tax of one cent on every ten-cent ticket has been suggested, with the five-cent houses exempt. Managers assert they cannot meet the added burden at the present scale of prices.

It is declared to be impracticable to add only the required extra cent to the price of admission, because of the confusion that would result in making change in pennies. It is regarded as likely that the managers will adjust their price schedules in such a manner that the more expensive seats will carry most of the war tax.

Manager E. Clarke Walker of the Pantages theater, a moving picture and vaudeville house, said that no policy has yet been decided upon for the houses on the Pantages circuit. He believes the Spokane house will be forced to go on a straight "ten-twenty-thirty" basis if the law is enacted.

Picture managers also have said that they would be obliged to readjust their schedules. In a general way, the 10-cent houses will have to raise to 15 cents and the 15-cent theaters to 20 cents. The increase may be divided in such a way that the public will not find the added admission a burden. This can be done in some instances through rearrangement of seats and the adoption of a reserved seat policy.

New Brunswick Merger Joins Seven Theaters

Academy of Music Company of New Glasgow Absorbs Itzit Amusement Company—N. W. Mason Heads New Concern—Other Officers.

By F. F. Sully, La Tour, St. John, N. B.

ST. JOHN, N. B.—The largest motion picture merger ever recorded in the Maritime Provinces and representing an investment of more than a quarter of a million dollars was made known last week to the World correspondent by N. W. Mason, of New Glasgow, N. S., while spending a few days in the city. The Itzit Amusement Company, of which Warren Smith was manager, has now been absorbed by the Academy of Music Company, which is headed by Mr. Mason. The Itzit company formerly controlled Itzit at New Glasgow, the Jubilee theater at Stellarton, and the Crescent theater at Westville.

The Academy of Music Company now operates, in addition to these theaters, the Roseland at New Glasgow, completed and opened but a few months ago, the Empire at Westville, the Academy of Music at New Glasgow, and the Opera House at Trenton, now in the course of construction.

Mr. Smith, formerly at the head of the Itzit, has withdrawn from the picture business altogether. The officers of the new company are: N. W. Mason, president and manager; Harry McNeill, vice-president; H. B. McCullough, secretary, and A. F. McCullough, treasurer. The policies of the houses will remain practically the same as before, except that the Itzit will be returned to its old policy of motion pictures, eliminating the musical tabloid.

Mr. Mason says that the Trenton Opera House, which will be ready for business about July 1, will seat about 500 people. It will cost in the neighborhood of $12,000. Although built entirely of wood, the fire hazard will be reduced to a minimum, for the company has bought a large tract of land surrounding the building, which will accordingly enable the builders to keep it altogether free from contact with any other structure.

Moncton Decides Not to Tax Tickets.

Moncton, N. B.—The decision of the city government to abandon for the present the application for legislation to impose a one-cent tax upon motion picture theater tickets was finally reached Friday evening, after a long and heated session of the city council. In opening the discussion, Alderman Robinson said that he had, after some consideration, decided to oppose the measure for the present. It smacked to some extent of class legislation and, of course, this was something that the council would not knowingly consider. He said that the legislation committee had thoroughly gone over the matter and decided it would be better to eliminate the clause, although the mayor voted in favor of it.

Alderman Robinson said, however, that he would like to see the theaters pay a larger tax than they do at present, but that the council would have to find some other way of getting at it. Adopting the cent tax, would, it was felt, be imposing it upon the people and not on the proprietors. He then moved that the clause be eliminated.

W. Marshall Black Dies.

Wolfville, N. S.—W. Marshall Black, one of the most prominent figures in the motion picture industry in Nova Scotia, died here a few days ago. Mr. Black, who had been very active in the public life of Wolfville, was owner and manager of the opera house, a well-appointed and up-to-date theater. He was at one time mayor of the city. He is survived by his wife and three children: Reginald, who is now at the front in France, and the Misses Mary and Violet, at home. He was a 33d degree Mason, and was one of the few men in the Maritime Provinces to attain that rank in the order. He had been a member of Halifax Lodge.

Newcastle, N. B.—Baby Marie Osborne made such a decided hit here in the Pathe Gold Rooster play, "Hold at Twilight," that Billy Richards has booked it for a return engagement. This is one of the few pictures that has played a return engagement in this section, and the event is all the more noteworthy coming such a short time after the original presentation here.

Film Notes From Maritime Provinces.

St. John, N. B.—I. Soskin, special representative of the Famous Players Film Service, Limited, and Harry Price, who has charge of the Canadian territory for the Artcraft and Monarch productions, were recent visitors in St. John. Mr. Soskin spent a few days of his two weeks' vacation here, and then left for a few days' fishing in Halifax. Mr. Price said his mission was purely a mercenary one.

St. John, N. B.—Beginning about the first of June, the B. F. Keith Imperial theater will make important changes in its picture policy. On Monday and Tuesday of each week it will run the Monarch and Selznick productions, on Wednesday and Thursday the Triangle, and the last two days of the week the Vitagraph productions, which have a large following in St. John.

Dominion, N. S.—J. B. Liscombe of the Royal theater has had his operating booth renovated and newly equipped and has added a Power's 6A machine, purchased from S. Starfield of the Independent forces.

Sydney, N. S.—John Kattahar, owner and manager of Kattahar's theater, which has been playing to good houses during the past season, has negotiations under way to secure a large piece of land in the central section of the city to erect a new motion picture house. As far as can be learned the house will seat about 800 people.

St. John, N. B.—The picture and vaudeville programme at the opera house and the Lyric theater were augmented during the past week by the appearance in nurse's costume of Miss Winifred Evans of Toronto. She sang several patriotic and recruiting songs, written by Canadian authors. She left St. John for Sussex, to appear at C. F. Givan's Lyric theater.

MOVING PICTURE WORLD
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League Offers Use of Screen to Government

New Brunswick Exhibitors Will Aid in Educating People to a More Effective Patriotism—Showing How to Plant Gardens.

ST. JOHN, N. B.—The full co-operation of the motion picture exhibitors of New Brunswick was recently offered to Premier Walter E. Foster by Walter H. Golding, president of the Maritime Provinces Motion Picture Exhibitors' League, in order to stimulate the increased production campaign. Mr. Golding made a special trip to Fredericton, the capital city, and laid before the government the avenues through which thousands of people could be reached every night in the week.

The government felt that the motion picture industry could be a power for good in aiding the work which has been so well started by the provincial officials. The Maritime Provinces, more perhaps than any other part of Canada, have felt the depressing effects of the war. The people living in this section have been saddened by the heavy toll collected for the capture of Vimy Ridge, yet they are taking up the work of home defense, by cultivating the land, with a ready and willing hand. Up to the present time it has not yet been found necessary to enlist the services or rather the influence of the screen to bring people to a full realization of their duty to their King and country.

Later in the season it is possible that practical suggestions, accompanied by illustrations, will be thrown on the screens, pointing out to amateur gardeners just what should be done to insure maximum returns of their crops. This is one way in which the motion picture industry could play an important part. Individual exhibitors have pledged themselves to support the plan as readily as they threw themselves into the recruiting campaign.

London, Ontario, Increases Its Theater Tax

Canadian City With 58,000 Population Makes New Rate for Picture Theaters—Large Houses Will Now Pay $500 a Year License Fee.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

TORONTO, ONT.—London, Ontario, has decided to increase the municipal tax for moving picture theaters from $20 to $420 per year, according to the seating accommodation of each respective house. A special committee of the City Council, delegated for the purpose, has fixed a schedule of annual fees greatly in excess of present charges. The new rates will be as follows: Up to 500 seating capacity, $100; 500 to 1,000 seats, $200; 1,000 to 1,500 seats, $400, and over 1,500 seats, $500. All theaters at present pay only $80 per year, regardless of size. London has one or two fine new theaters and these are the ones which will be hit most by the new tax arrangement, as their capacity is over the 1,500 mark. The fees for concert halls, cigar stands, garages, auctioneers, circuses and slot machines are also heavy. London has a population of some 58,000 people.

The First Presbyterian Church is the first London church to be equipped with a moving picture projection machine. This will be used both on Sundays and during the week for the edification and education of church "patrons." It will be used regularly at the Sunday School.

Photographs of Licensed Operators Required.

Toronto.—The clauses of the Theaters and Cinematographs Act of Ontario respecting operators' licenses have been augmented by a new regulation which provides for the taking of duplicate photographs of the license holders. One of the pictures is to be kept on file in the municipal building at the place where an operator resides, while the second is to be attached to the license card. This is intended for identification so that outsiders cannot claim a lost or misplaced card by mistake or otherwise. The regulation has already gone into effect.

Canadian Universal to Distribute Motiograph.

Toronto.—The Canadian Universal has become Canadian distributor for the Enterprise Optical Mfg. Co., Chicago, manufacturers of the Motiograph projection machine. The Canadian Universal has offices in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

Toronto Theaters Raising Rates.

Toronto.—There is a tendency among Toronto exhibitors to raise admission prices. Several of the suburban theaters are among the leaders in this respect, the fee at these houses having been raised from 10 cents to 15 cents. The show business is costing more, it is declared.

Mitchell Granby Recovering.

Toronto.—Mitchell Granby, former manager of the Fox office at Toronto, is now on the road to recovery after a serious breakdown which necessitated a lengthy stay in Wellesley hospital. Granby will spend the next three or four months in the country in order to recuperate.

W. F. Barrett Wins Vitagraph Prize.

Toronto.—W. F. Barrett, Toronto manager of the Greater Vitagraph, is now the owner of a Ford automobile which he won as a result of achieving the largest aggregate of business among all Vitagraph offices on the North American continent. It was only a few months ago that Mr. Barrett resigned from the local Mutual branch to assume the management of the Toronto Vitagraph headquarters.

Twenty-one Toronto Theaters Book "Great Secret."

Toronto.—Twenty-one Toronto theaters have booked the Metro serial, "The Great Secret," the first episode of which was released during the week of May 21. The theaters are as follows: Model, Rex, Imperial, Reo, Dundas Playhouse, Beaver, His Majesty's, National, Eclipse, Broauview, College Playhouse, Academy, Coliseum, Brighton, Kum-C, Willowvale, La Reta, Classic, Cum-Bac, Vermont and Crescent Palace.

TO EXHIBITORS

If you are doing something new and interesting at your theater, let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD

Big War Tax in British Columbia

Province Proposes a Ticket Tax of Five Cents on Every Admission—Exhibitors Form an Association to Combat So Exorbitant a Rate—A Graded Rate on Tickets According to Price Has Been Offered.

By Chas. S. Thomson, 645 Bernard St., Vancouver, B. C.

VANCOUVER, B. C.—Every exhibitor in British Columbia is now anxiously awaiting developments in regard to the proposed War Tax on theater tickets. The Provincial Parliament evidently considers that the motion picture business is the easiest means of making money in the province, for they have gone one better than any state or province on the whole American continent by proposing a tax of five cents on every admission ticket. This would work out at something like forty-five per cent. of the gross revenue of the theaters.

Directly the facts were made known, the exhibitors of Vancouver organized the British Columbia Association of Moving Picture Exhibitors, and every theater in the province was communicated with to ascertain the views of all concerned in regard to the proposed tax. A delegation was appointed to wait on the government, but on account of many difficulties in the way, the entire case for the exhibitors was outlined in writing and forwarded to the minister of finance. In this communication it was plainly stated that if the five-cent tax becomes law, attendance at the theaters will decrease to such an extent that many will have to close their doors, and the few who do remain open will have a hard struggle to even pay expenses. At the same time, the exhibitors wish it to be understood that they are not in any way opposed to taxation as such, and are fully prepared to do their utmost to help in the great cause which all true citizens have at heart, but they feel most strongly that if the government's proposal is carried out without amendment, it will cripple the entire industry throughout the province. Not only that, but the government itself will get less revenue than would accrue from a much lighter tax, with business practically undiminished.

The Exhibitors' Association has suggested a tax of ½-cent, 1 cent and 2 cents, according to price of ticket. It is to be hoped that the government will take this suggestion seriously and act accordingly. At the present moment, word is being anxiously awaited from the minister of finance as to a convenient date to meet an exhibitors' delegation to thrash the whole matter out.

Vancouver, B. C.—Griffith's second masterpiece, "Intolerance," is now enjoying a two-weeks' run at the Orpheum, which has just closed its vaudeville season for the summer vacation. This is the first visit of this colossal spectacle to Western Canada, and on all hands people are discussing it and comparing it with "The Birth of a Nation." Some favor one, and some the other, but the majority seem to be agreed that although "Intolerance" is a gorgeous and bewilderingly marvelous spectacle, with powerful moral lessons, at the same time it lacks the heart appeal and the poignant thrills of the "Birth of a Nation."

Dominion Film Corporation.

Burnaby, B. C.—The question as to whether the Dominion Film Corporation should be allowed to start a moving picture industry in Burnaby, B. C., and whether a grant of a twelve-acre tract of land valued at $28,000 should be given by the municipality to the film corporation as a site for its studios, was put to the entire electorate on Saturday, May 12.

The local council had already decided in favor of the project, but before signing an agreement with the corporation, they decided to put the matter before the citizens themselves. The latter fully endorsed the council's action, and by a good majority decided to allow the corporation to operate and to give them the land they desired.

The terms of the agreement stipulate that the film company shall immediately build studios, administration building, etc., at a cost of not less than that of the land itself, namely, $28,000, and that they shall commence the actual taking and producing of photoplays within four months of the date of the agreement. If the film company fails to carry out its promises in any particular, it immediately loses all title to the land, which then reverts to the municipality.

The project appears to be sound enough on the surface, but the big question which remains to be decided is whether the Dominion Film Corporation will be able to turn out pictures of sufficient merit to successfully compete with their American rivals. If they can do so, the lack of duty on their film will enable them to get a monopoly of the whole Canadian trade, but, on the other hand, if they are unable to deliver the real stuff, not even the cheapness of their product will save them from extinction. We shall see what we shall see!

◆

Illinois State Film Notes

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

LINCOLN, ILL.—Lincoln lovers of travel may go abroad as they toy with their nut sundaes. Steve Bennis, who has a projector in his candy kitchen, is using the Burton Holmes travelogue pictures.

Alfred Hamburger Theatrical Changes Name.

Springfield, Ill.—The Alfred Hamburger Theatrical Enterprises of Chicago have filed notice with Secretary of State Louis L. Emmerson that the name of the corporation has been changed to the Great Western Theatrical Enterprises.

Theater Changes Throughout Illinois.

Arenzville, Ill.—H. Kendall, of Beardstown, has closed his moving picture show in the Nieman building.

Vermont, Ill.—Wayne Geer has purchased the Princess theater from Glen Kost.

Cooksville, Ill.—O. J. Breidenbach has opened a moving picture show here.

Litchfield, Ill.—James Grieg, formerly manager of the Grand theater of Taylorville, has also purchased the Post hotel.

Dwight, Ill.—Allen & Hill have opened the Lyric theater. A free show was given the first night.

Snap Shots at Showmanship.

DeKalb, Ill.—Friday is called Treat Day at the Princess theater, because the regular 15 cent show is given for 10 cents.

Peoria, Ill.—The "movie boys," as the house employees of local theaters are known, got in early with their fourth annual steam boat excursion, which was made on the steamer Columbia on the Illinois River.

Dundee, Ill.—The Crystal theater showed "Uncle Sam at Work" under the auspices of the boy scouts.

Perkin, Ill.—The Capitol theater is undergoing a spring clean-up and re-decorating the exterior.

In answering advertisements mention The Moving Picture World

Calendar of Daily Program Releases

Releases for Weeks Ending June 9 and June 16

(For Extended Table of Current Releases See Pages 1674, 1676, 1678, 1680.)

Universal Film Mfg. Company

SPECIAL RELEASES FOR WEEK OF JUNE 4.

BUTTERFLY—"The Circus of Life" (Five Parts—Drama)	02460
NESTOR—"A Burglar by Request" (Comedy)	02461
L-KO—"Dry Goods and Damp Deeds" (Two Parts—Comedy)	02464
UNIVERSAL ANIMATED WEEKLY—Weekly No. 75 (Topical)	02465
UNIVERSAL SCREEN MAGAZINE—Issue No. 22 (Educational)	02469
JOKER—"Simple Sapho" (Comedy)	02473
POWERS—"Them Were the Happy Days" (Cartoon Comedy) and "Superstitious China" (Dorsey Edu.) (Split Reel)	02475
UNIVERSAL SPECIAL—"The Voice on the Wire" (Episode No. 13) (Two Reels)	02476

REGULAR RELEASES FOR WEEK OF JUNE 4.

GOLD SEAL—"The Almost Good Man" (Three Parts—Drama)	02462
VICTOR—"A Box of Tricks" (Comedy)	02463
LAEMMLE—"The Missing Wallet" (Drama)	02466
REX—"Tacky Sue's Romance" (Two Parts—Drama)	02467
IMP—"Doomed" (Drama)	02468
NESTOR—"Who's Looney Now?" (Two Parts—Comedy)	02470
BISON—"The Scrapper" (Two Parts—Drama)	02471
IMP—"The Hunted Man" (Drama)	02474

SPECIAL RELEASES FOR WEEK OF JUNE 11.

BUTTERFLY—"The Field of Honor" (Five Parts)	02477
NESTOR—"To Be or Not to Be Married" (Comedy)	02478
L-KO—"Chicken Chased and Henpecked" (Two Reel—Comedy)	02481
UNIVERSAL ANIMATED WEEKLY—Weekly No. 76 (Topical)	02482
GOLD SEAL—"Heart of Gold" (Two Parts—Drama).	02483
UNIVERSAL SCREEN MAGAZINE—Issue No. 23 (Educational)	02486
JOKER—"One Damp Day" (Comedy)	02488
POWERS—"A Pesky Pup" (Comedy Cartoon) and China at Work and at Play (Dorsey Educational—Split Reel)	02491
UNIVERSAL SPECIAL—"The Voice on the Wire" (Episode No. 14) (Two Parts)	02493

REGULAR RELEASES FOR WEEK OF JUNE 11.

GOLD SEAL—"The Black Mantilla" (Three Parts—Drama) and Beyond the War Zone in France (Scenic)	02479
VICTOR—"Making Monkey Business" (Comedy)	02480
—"The Flopping Uplifter" (Comedy)	02484
—"A Blissful Calamity" (Two Parts—Comedy—Drama)	02485
IMP—"The Thief Maker" (Two Parts—Drama)	02489
BIG U—"The Mysterious Outlaw" (Drama)	02490
IMP—"Her Strange Experience" (Drama)	02492

Mutual Film Corporation

MONDAY, JUNE 4, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter No. 9, "A Leap for Life"—Two parts—Drama)	05569-70
MUTUAL STAR PRODUCTION—Shackles of Truth (American—Five parts—Drama)	05571-72-73-74-75
LA SALLE—The Flight That Failed (Two parts—Comedy)	05576-77

TUESDAY, JUNE 5, 1917.

GAUMONT—Tours Around the World No. 31 (Subjects on Reel: Tangier, Morocco; Monastery of Piedra, Saragossa, Spain; Winter in Galicia; St. Kitts, British West Indies) (Mutual Film Magazine)	05578

WEDNESDAY, JUNE 6, 1917.

MUTUAL—Mutual Weekly No. 127 (Topical)	05579
MUTUAL (No Release)	05580

THURSDAY, JUNE 7, 1917.

CUB—There and Back (Comedy)	05581
GAUMONT—Reel Life No. 58 (Subjects on Reel: Modern Footwear; Bass Fishing in Florida; Launching a Lifeboat; Electrical Gardening; Physical Education (Mutual Film Magazine)	05582

FRIDAY, JUNE 8, 1917.

MONMOUTH—Jimmie Dale, Alias "The Grey Seal" (Chapter No. 12, "Good for Evil"—Two parts—Drama)	05583-84

MONDAY, JUNE 11, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts Drama)	05585-86
MUTUAL STAR PRODUCTION—Periwinkle (American Five parts—Drama)	05587-88-89-90-91

TUESDAY, JUNE 12, 1917.

GAUMONT—Tours Around the World No. 32 (Subjects on Reel: Versailles, a Royal Residence of France; Capri, an Island of Italy; Antigua, British West Indies) (Mutual Film Magazine)	05592
LA SALLE—His Cannibal Wife (Comedy)	05593

WEDNESDAY, JUNE 13, 1917.

GAUMONT—Mutual Weekly No. 128 (Topical)	05594

THURSDAY, JUNE 14, 1917.

CUB—Jerry's Getaway (Comedy)	05595
GAUMONT—Reel Life No. 59 (Subjects on Reel: Magazines by the Million; The Kaolo of Eucalyptus; How Big Guns Are Moved; Hemp Industry of Rural Roumania) (Mutual Film Magazine)	05596

FRIDAY, JUNE 15, 1917.

MONMOUTH—Jimmy Dale, Allas "The Grey Seal" (Chapter No. 13, "The Man Higher Up"—Two parts—Drama)	05597-98

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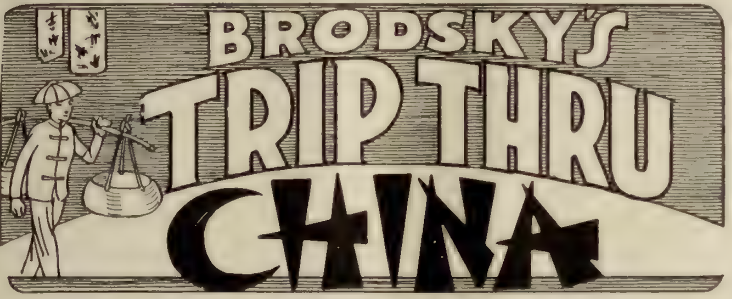

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NEW YORK EVENING WORLD:

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NEW YORK WORLD:

"Of exceptional value, both for its informative and entertaining qualities."

NEW YORK EVENING JOURNAL:

"A motion picture with a purpose of value, more than mere entertainment. The picture is entertaining, with frequent amusing scenes, remarkable scenic views and exceptionally good photography."

NEW YORK TIMES:

"Some excellent pictures of the New Life of the Chinese Republic."

NEW YORK TRIBUNE:

"Viewing China via the motion picture at the Eltinge is almost as interesting as viewing it from the back of an observation car. The scenes in The Forbidden City are magnificent."

NEW YORK EVENING MAIL:

"The most instructive and entertaining view of China that has ever been recorded. Not only has beauty of picture been the aim of the producers, but there are plenty of humorous scenes which will prove of particular delight to the young folk."

NEW YORK EVENING TELEGRAM:

"This is an art motion picture that stands alone as an educational travelogue and replete with interesting and humorous scenes."

NEW YORK MORNING TELEGRAPH:

"It is not only interesting, but it is unusually impressive for its sincerity and faithfulness in every detail. The spectator realizes that he is not only being entertained, but also educated and given information that he could not acquire by months of reading."

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SELIG.

SELIG-TRIBUNE NO. 38.

Chicago, Ill.—Thousands of citizens and wild enhtusiasm marks the reception of General Joffre and members of the French Commission who visit this city on their Western tour.

Venice, Cal.—The call to war having depleted the ranks of the life guards of this resort, fair girl bathers enthusiastically volunteer for life saving duty.

Albuquerque, N. M.—Students at the U. S. Indian School have prepared for the call to colors by perfecting themselves in every branch of military science

Galveston, Texas.—The Crystal Palace swimming pool, filled every two hours with salt water from the Gulf of Mexico, opens the season with some fancy high diving contests.

Oakland, Cal.—Young women going aboard recruiting ship to be examined for clerical positions in the U. S. Navy.

Los Angeles, Cal—The Boy Scouts are rapidly getting into trim for their part in the war.

SELIG WORLD LIBRARY NO. 1.

Little Frequented Spots in America.—Presenting picturesque and historical interesting localities, interesting, but little known to Americans.

The Granite Dells of Arizona.—Wonderful dells of granite, including the lesson to See America First.

In the Public Eye.—Presenting personalities that wield influence on the government of America. William Hale Thompson, Mayor of Chicago; Champ Clark, Speaker of the House of Representatives; Congresswoman Rankin and others.

Leaves That Refresh Millions.—The importance of the tea industry.

Big Moments In Our Everyday Life.—History is in the making in the every-day life of our country.

Things You Ought to Know.—Little things and yet big things. Interesting knowledge that everyone should possess.

The Birth of a Butterfly.—A wonderful transformation by Dame Nature.

SELIG WORLD LIBRARY NO. 2.

The World of Wonders.—About seventeen centuries ago, a Manchu prince ordered the burning of the books of Confucius. Those who held on to Confucius were punished by being made to build a great wall across the northern boundary of China. Thirty feet high, fifteen feet wide at the top and 1,500 miles long, the wall was built to keep out the wild tribes of raiders from the north.

The Wall Is Traced.—Until recently the great wall of China was supposed to stop at the Nan-shan mountains. Dr. Stein has discovered remains far to the west along the Tarim River. This wall was built for the same purpose as the Romans' wall across England and, like the latter, failed in its purpose.

Things You Should Know.—Bees have their love stories, their quarrels and dreadful tragedies. They are architects, builders, chemists, organizers, and some murderers. They have queens, princesses and lazy drones.

Bees Loyal to Their Queen.—Loyal to their queen, the bee workers follow her to some tree branch, and when she rests they form a swarm about her to protect her from harm. Before leaving their hive to follow their queen, the bees gorge themselves with honey. In this state they will not sting. In the center of this swarm is the queen surrounded by her maids of honor.

Moving Day for the Bee Family.—Finding a dark box kindly offered by the men the queen bee enters the new hive and is followed by her court. A community of hives and yet each bee not only knows his home but knows also each other member of his colony. Guards at the door will kill or expel any strange bee entering their hive.

Architects Design Them.—Architects design these six-sided wax cylinders knowing that such a form gives the maximum capacity for the amount of material used. The cell builders meet on an exact center like engineers building a tunnel can do with surveyors' instruments to help them. During the warm lazy days of Summer the bees work at their tasks, and if they are born early in the season, die of overwork.

THE FRAMED MINIATURE (Two parts).—The cast: Eric (Robyn Adair); Arnold Dale (Leo Pierson); Rosalia Dale (Virginia Kirtley); the Stable Boy (Harvin Cox). Written and produced by Burton L. King.

Eric, a strolling artist, meets Rosalia Dale and learns to love the maiden. Arnold Dale, Rosalia's father, does not approve of the love making and with every means in his power endeavors to separate the young pair.

A stable boy, working for Dale, in revenge, steals into the house and discovers the hiding place of a pearl necklace which he takes, together with a framed miniature portrait of Rosalia. He takes the necklace and throws away the miniature. Dale, discovering the theft, believes that the artist has stolen both the portrait and necklace. In the meantime Eric finds the framed miniature, and he takes it with him, believing that it is a sign of Rosalia's love.

Months later Arnold Dale and his daughter visit Eric's studio. There Dale sees the framed miniature of his daughter from which Eric has painted a portrait. He touches a hidden spring and the real pearl necklace is found, the necklace stolen by the stable boy being but a counterfeit. Dale then makes no further objections to the courtship of the artist and his daughter.

THE LOVE OF PRINCESS OLGA (Two Parts).—The cast: Princess Olga (Louizetta Valentine); Billy Craig (Casson Ferguson); Mrs. Craig (Angela Dolores); Ivan (Fred Eckhart); Count Boris (M. C. Von Betz). Written by James Oliver Curwood. Directed by Otis B. Thayer.

Olga Petroff, a Russian Princess, whose father is spirited to Siberia by the plottings of Count Boris, comes to America. The princess books passage in the steerage, and is following Count Boris, who is in the diplomatic service. Arriving in New York, and becoming separated from Ivan, her guardian, she is saved from death in an automobile accident by Billy Craig, a newspaper reporter.

Later, Princess Olga accepts the position of maid to Mrs. Craig, Billy's mother, and Billy falls in love with the beautiful princess.

Ivan, who has been shadowing Count Boris, notifies Olga that the diplomat will be a guest at the embassy hall. Billy Craig is assigned by his newspaper to the function. As it is a masked affair, he is not recognized by Olga or Ivan, who are also present in disguise.

Olga attracts Count Boris and entices him into the conservatory, where Ivan overcomes the diplomat and secures the keys to the Count's apartments. This action is overseen by Billy Craig, who, following Olga to Count Boris' apartments, saves the girl from death at the hands of the Count's servants. Olga has obtained the important papers at the Count's home, but in the fight she loses them and they are recovered by Billy.

Billy Craig returns the papers to Olga the next day, and is told by her that she is a Russian princess, and that the papers will free her father from Siberian servitude. Ivan returns to Russia with the documents, and Olga remains in America as the wife of the newspaperman.

MOVIE STUNTS (Featuring Tom Mix).—In this production we see Tom Mix at his best. He performs deeds of courage and skill in horsemanship and marksmanship as well as in roping. The long series of sensational film exploits of Tom Mix have been carefully assembled in this production, and are given as a convincing presentment of the hazards that necessarily accompany the work of a motion picture "stunt" actor.

Universal Film Mfg.Co.

BISON.

THE SCRAPPER (Two parts—Released Week June 4).—The cast: Buck, the Scrapper (Jack Ford); Helen Dawson, Teacher (Louise Granville); Jerry Martin, Parasite (Duke Worne); Martha Mayes (Jean Hathaway). Written and produced by Jack Ford.

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CHALMERS PUBLISHING CO., 17 Madison Ave., New York City

Buck Logan, "The Scrapper," is always spoiling for a fight. He was in love with Helen Dawson, the school teacher. But she was tired of her lonely life, and resolved to return to the city at the first opportunity. The boys rode over to say good-bye. Buck proposed for the twentieth time. He had that day saved her life, but she did not recognize any obligation.

In the city, Helen found it difficult to make both ends meet. She was unable to find employment. She was seen one day by Jerry, a parasite. He visited Martha Mayes, unprincipled woman, proprietor of a questionable establishment. They laid plans, for Helen was the type of girl to attract wealthy Colonel Stanton. Archie pretended to attack Helen, and Jerry came to the rescue, and walked home with her.

Several months passed. Buck and the boys were sent to the city with a shipment of cattle. The boys did not find much to attract them, and went to the stockyards. Jerry had an adventure. A girl twisted her ankle and he helped her home.

In the meantime, Jerry had made Helen think him a friend, so when he said that his sister was giving an entertainment, and wanted her to be there, she accepted. The "sister" was Martha, who offered to lend her an evening gown. The girl accepted, and was introduced to Colonel Stanton. He began making advances which aroused her suspicions, and she tried to push him away. Buck, lead by the girl he had befriended, arrived. Buck recognized Helen and demanded whether any one wanted to fight. His challenge was accepted by most of the men and he had Helen telephone for the boys. A fight took place, with Buck holding his own for some time. The boys arrived. Jerry and Archie seized Helen and carried her to the roof. Buck managed to free himself and pursue them. He threw Archie over the roof and downed Jerry. Then he followed Helen down the fire-escape, where the boys, in a battered condition,, joined him one by one. Martha gazed disconsolately at her wrecked furniture, while the boys escorted Buck and Helen to a train leaving for the West.

GOLD SEAL.

THE ALMOST GOOD MAN (Three parts—Released Week June 4).—The cast: Dick Glenning (Harry Carey); Hal Norton (Al. MacQuarrie); Jim Manville (Frank MacQuarrie); Pete Willis (Vester Pegg); Kitty Manville (Claire Du Brey). Scenario by Chas. J. Wilson, Jr. Produced by Fred A. Kelsey.

Dick, broke and friendless, is footing it to Red Gulch, when he is noticed by Willis, an outlaw, and accepts his proposition to hold up the stage. Jim, the Wells Fargo agent, fears a visit from the auditor, for he has been using the money for gambling. He receives word that his daughter, Kitty, is to return on the stage.

Dick and Willis hold up the stage in which Kitty is the only passenger, but find the money has not been shipped. Dick reprimands Willis for his treatment of Kitty, and returns her jewelry. Kitty remarks that he seems to be an almost good man and gives him a ring.

Hal, a gambler, who has won much of Manville's money, is sorry for the wife, and returns some of the money to Mrs. Manville. He meets Kitty.

Later the payroll arrives and is placed in Manville's custody. Willis plots to get it. Dick meets Kitty. He escorts her home, and they meet Norton. Dick sees a reward for Willis, wanted for murder. He tells Willis he is through and warns him to leave. Willis is determined to stay and get the money.

To relieve her mother's mind, Kitty asks her father where he gets the money with which he gambles. Manville confesses and adds he must have a thousand dollars or face imprisonment. The girl thinks of the reward and, knowing Dick is one of them, she has a struggle trying to choose between the two men.

Manville gambles with the payroll and soon is broke. Going to the office, he writes a note telling of his embezzlements and shoots himself. Meanwhile, Dick has followed Willis and has forced him to leave Manville's office. While keeping guard he is startled by Manville's shot. Shortly afterward, Norton returns to give the money back. Dick sees Norton read the note, places the money in a drawer, and upsets the place to give the appearance of attempted robbery.

The next morning Willis accuses Dick of double crossing him and writes a note, which he slips under the sheriff's door. Dick is arrested. Norton tries to exonerate Dick. Meantime the sheriff has received a photograph of the man wanted for murder, and recognizes Willis. Norton affects Dick's escape and suggests they allow the girl to decide, telling her the truth. Kitty is overcome. Norton, believing Kitty loves Dick, is about to leave when she throws her arms about him. Dick realizes he has lost, and, gaining permission from Kitty to keep the ring, he rides away.

BUTTERFLY.

THE CIRCUS OF LIFE (Five parts—Released Week June 4).—The cast: Danny (Pomeroy Cannon); Mamie (Elsie Jane Wilson); Bouvais (Harry Carter); Kate (Mignon Anderson); Tommie (Emory Johnson)· Daisy May (Zoe Rae). Written by E. J. Clawson. Produced by Rupert Julian.

In a cheap rooming house lived Danny, Bouvais, Mamie and Kate. Danny was the driver of a brewery wagon. He and Mamie were married. Gaston, a painter, believed every person was a plaything of Nature, and all acts predestined by the nature of the person. He jarred Mamie's happiness, telling her there was nothing awaiting her but tragedy. Kate was in love with Tommie, who had fallen in with bad companions. He made many promises to stop gambling and drinking, but broke them.

Mamie admired Bouvais, although she did not understand him; but when he betrayed her she hated him, especially when he said that she had fulfilled her destiny. She refused to tell Danny who the man was. Danny was heartsick. Gradually he changed in appearance; he drank more and more, and his manner became gruff and sullen. He loved the child, however; she was the one bright spot in his life.

During the next five years, these inmates of the rooming house drifted downstream. But Daisy, Mamie's child, was happy with her broken doll, adoring Danny. Mamie had promised to divorce Danny and marry Bouvais. It was Daisy's fifth birthday. Kate and some youngsters were preparing a surprise party. Danny took her on the wagon. He met some friends. One made a wager he could not drink twelve glasses of whiskey. The child urged him to take the dare, and Danny won. On the way home he lost control of the horses; they dashed down the street, and when he summoned forth all his strength to keep from tramping down a child, Daisy May was thrown under their hoofs with a sudden stop. Danny carries her to the house, stupefied and unable to believe the little one was unconscious.

Mamie, brought to her right senses, refused to go with Bouvais. With the help of Kate and Danny, she watched over the child. Bouvais was also moved, for he was fond of Daisy May. One day he told Mamie he had concluded to marry her, but she raged at him, rushing to tell Danny who the "man" was. Danny at first was going to kill Bouvais, but finally forced him to leave. For the sake of the child they decide to live together again, so that she may have her parents with her. Tommie suddenly braced up, having hidden from two policemen. Urged by Kate, he gave himself up. Kate waited, and when he was released they started over again. Daisy May got better and Danny ceased to drive a brewery wagon, but changed to a milk wagon, taking the child with him sometimes, while Mamie remained at the cottage or worked in the small garden. Bouvais married a matter-of-fact woman, who bore his philosophizing for a certain time and then boxed his ears.

JOKER.

SIMPLE SAPHO (Released Week June 4).—The cast: The Vampire (Gale Henry); the Country Youth (Jack Dill); the Artist (Milton Sims). Written by Jack Cunningham. Produced by Allen Curtis.

Gale sells hot dogs and is a potential vampire. An artist sees her and thinks that she is good material for caricature. He lures her to Paris with a roll of bills. The country youth says good-bye to his sweetheart and goes to the city. He meets Gale, who proceeds to vamp him to a finish. She then leaves the artist for whom she is posing, and leaves with the poet. But she deserts him for a man of wealth. He gives a masked ball for her. Jack is there as a shepherd, and the crowd makes fun of him. He falls for Gale, and places her in a fountain which is not running. When the crowd rushes to her in admiration, Jack is jealous and turns on the water. Gale faints. Jack then carries her to his home, up flight after flight of stairs. He is nearly exhausted, when her mask falls off. He drops her, and runs, she after him, right out into the country, where he grabs his sweetheart and marries her at once, to save himself from Gale.

POWERS.

SUPERSTITIOUS CHINA (Dorsey Educational—Released Week June 4).—Nearly all merchandise in China is carried by water, as there are few other highways. The interior commercial capital of the province of Sechuan, called Chungking, is set upon high ground overlooking two rivers. This province has eighty million inhabitants, and adjoins Tibet, at the head of the Yangtze River. We see the gates of the city, and then the public laundries, where the Chinese use the primitive method of beating the clothes against the rocks. We see a public lamentation over a death. The Chinese not only mourn their dead but worship their spirits. White is the mourning color. We see the ancient "Feast of All Souls" being celebrated in the city of Chungking. The Chinese believe that everything in nature, whether animate or inanimate, possesses a soul. Therefore they burn quantities of paper money on that day, so that the souls of the dead may be supplied with the soul of the money. The American Consulate strikes a modern note. We see a rich man being carried in a Sedan chair through the streets.

THEM WERE THE HAPPY DAYS (Cartoon Comedy—On Same Reel As Foregoing).—The old man goes to sleep and dreams that he is a boy again. He finds a vacuum cleaner and plays with it. Every one who comes near him is sucked into it, including his darky nurse. After many other adventures, he wakes to regret his lost youth.

NESTOR.

WHO'S LOONEY NOW? (Two Parts—Rel. Wk. June 4).—The cast: Eddie Newlywed (Eddie Lyons); Billie Newlywed (Billie Rhodes); A. Archibald Buggs, M. D. (Lee Moran). Produced by Al. Christie.

Eddie and Billie are at their first breakfast after the honeymoon. Billie is making the pancakes. She puts salt instead of sugar in them, and Eddie is afraid to tell her of it, so he hides them in his pocket. He throws the last batch under the table and goes off to the office, forgetting them. Just as he is leaving, her old trunk from home arrives. She opens it and finds the picture of the man to whom she was engaged before she met Eddie. She hides it under the bureau cover, but it falls behind the bureau. At the office, Eddie finds a package of his letters from a girl to whom he was engaged before he married Billie. He decides to hide them. She discovers the salt in the cakes, and is sorry for Eddie. She resolves to tear up the picture before he can see it. She goes to the bureau but it is not there. She thinks that Eddie has found it, and reads in the paper that a man has killed himself because he was driven insane by finding a picture of his bride in the arms of her former sweetheart. She is worried.

At the office, Eddie reads of a bride who went crazy on discovering letters written by her husband to another woman. He is called to his employer, and Billie enters while he is gone. When he returns the men in the office tell him that she went dippy and that they sent her home in a taxi. Eddie thinks she has found the letters. He rushes home, where each thinks the other crazed with grief. Eddie sends for Dr. Buggs. Each humors the supposed madness of the other. Billie phones the police.

At the office, the janitor finds Eddie's letters, which have fallen into the waste basket. He sends them with a note, explaining that the bearer does not understand English. When the man arrives, Billie takes him for an officer, and Eddie takes him for the doctor. There is a great confusion, during which Eddie finds the picture, and Billie finds the letters. The misunderstood man has dropped them in his flight. When the doctor and the officer arrive, they each try to arrest one of the Newlyweds and both resist arrest. Finally they manage to persuade the doctor and the officer that neither is crazy, and a scene of reconciliation follows.

A BURGLAR BY REQUEST (Rel. Wk. of June 4).—The cast: Ed (Eddie Lyons); His Wife (Edith Roberts); Harry (Harry Nolan); His Wife (Nellie Allen); Hank (Lee Moran). Produced by Louis Chaudet.

Ed and Edith have just moved into their flat. Across the hall are Harry and his wife. She leaves her jewelry around, and he gets a friend to play burglar. Ed comes home late from lodge. He meets Hank, the tramp, and takes him home with him. They enter Harry's flat by mistake. Harry takes Hank for his friend in a make-up. He gives him his wife's jewelry. Then Harry is called to the phone by his friend, who says he is sorry he could not be there to

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play burglar for him. Harry is in consternation, and calls an officer. There is a chase, for the two wives have been awakened, and Hank beats it with the cop after him.

IMP.

THE HUNTED MAN (Rel. Wk. June 4).—The cast: Gilder (Lee Hill); His Wife (Mignon Anderson); His Child (Gertrude Messenger); Detective (Malcolm Blevins). Scenario written by Harvey Gates. Produced by John McDermott.

Gilder, a clerk, is charged with embezzlement, and put in jail. He manages to escape and returns to see his wife and child. He finds a note from her saying that she has gone with another man. He is leaving with vengeance in his heart, when stopped by the detective. He tells him that he can go free, if he will reveal the hiding place of the money. He does so. His wife then rushes into the room, telling Gilder that it is all a trick, and that the detectives have forced her to write the note. He goes into the bedroom with her, and breaks down beside the child's crib. The phone rings, and the detective learns that they have found the money and with it the president of the bank, who has used Gilder as his tool. The detective informs Gilder, and advises him to tell the State all he knows, and that he will probably be freed.

DOOMED (Rel. Wk. June 4).—The cast: Anne Blackwood (Claire McDowell); Will Curtis (Jack Nelson); George Allen (Charles Perley); Chaplain (George Berrell); Roger Murray (Chas. H. Mailes). Scenario by E. M. Ingleton. Produced by George Cochrane.

Anne is betrothed to Will, but George Allen, a cad, covets her. One night he accosts her. She screams and Will frightens him away. Will follows George to his home, and they fight. Will, to release himself from a death grip, cuts George's hand, and warns him that he will kill him if he ever touches Anne again. A crowd of villagers, including Roger Murray, a curious character, watch the fight through the window.

The next morning Will is arrested for the murder of George, who is found dead. Circumstantial evidence is against him. Anne searches for some means of freeing him. The chaplain joins Will in his belief that Murray is the real murderer. He tells Anne of his suspicions. She goes to Murray, and by pretending to love him exacts a confession of murder from Murray. She waves the lamp in front of the window, while Murray is getting the stolen money, and two detectives enter. Will is freed and Murray takes his place behind the bars.

LAEMMLE.

THE MISSING WALLET (Rel. Wk. June 4).—The cast: Jerry (Edwin August); Lucy (Jeannie MacPherson).

Jerry Marvin is in love with Lucy, the daughter of the owner of a number of fishing smacks. Arthur Granby, his foreman, hoped to marry Lucy, and her father favored him, and had warned Jerry to keep away from her. On payday the captain tells Jerry to bring him his coat with his wallet in it. Jerry delays to talk to the village fool, and when he returns with the coat, the captain cannot find his wallet. Jerry is suspected, and Arthur advises the captain to watch him. Only Lucy believes in him. The fool finds the wallet, and hides it in the stateroom. Jerry determines to leave the village. He is wrecked off the coast. Lucy sees him, and helps him to land. The fool returns the wallet and the captain apologizes.

VICTOR.

A BOX OF TRICKS (Rel. Wk. of June 4).—The cast: Billy, a waiter (Billy Mason); Bess (Marcia Moore); her mother (Sylvia Ashton); lover (Charles Dorian); the girls (Peggy and Violet Shramm). Scenario written by Harry Wulze. Produced by John Steppling.

Billy, a waiter with savings, comes to the summer hotel and registers as a foreign nobleman. He becomes popular with the girls. Bess' mother determines to capture him for her daughter. Billy buys a conjuring outfit from a showman, and invites the guests to a show. Charles bribes a small boy to steal the hat which he has hidden in the trick box. Billy searches for another, and grabs one off a woman's head. Her wig comes with it. This is Bess' mother. The boys from the city arrive and tell the guests that Billy is a waiter. They all chase him. He takes refuge in mother's room. She is hiding her bald head, and he promises to return her wig and say nothing, if she will support what he says. When they all break in, the mother has to offer her daughter's hand to Billy to make him keep her secret. But Charles and the boys are outside the window. They pull him through it and throw him in the lake. Then Charles takes Bess in his arms.

L-KO.

DRY GOODS AND DAMP DEEDS (Two Parts—Rel. Wk. June 4).—The cast: A. Wayfarer (Phil Dunham); Beautiful Sewing Girl (Lucille Hutton); I. M. Shoddy (Charles Inslee); Forelady (Merta Sterling).

Phil arrives in town on top of a freight car, dressed in an autoist's outfit. He sees I. M. Shoddy, the proprietor of the dry goods store, persecuting a defenceless sewing girl, and trying to persuade her to enter his car. Phil rescues her and follows her to Shoddy's store, where she works. She gives him an orange as a souvenir, and he saves a piece of the peel. He waits outside, and through the window sees the shadow of Shoddy undressing a wax model. He rushes into the store, and after explanations, is given the position of porter.

He meets the sewing girl, but Merta, the forelady, falls in love with him, and makes it hard for him to meet the girl. Phil has all sorts of adventures in the store. He gives away the goods, and a policeman is called who chases him. He pretends to be a model, and escapes. He waters the flowers on a lady's hat, and finally, when a customer gives him her baby to hold, he puts the child in the cash basket, and swings it to the bundle girl.

He sees a girl putting stockings for display upon a dummy, and is shocked, and later when a real customer is trying on stockings, Phil gets in wrong by thinking her a dummy. A veiled woman comes in. Phil pursues her, and when he finds she is colored, he faints. At last he finds Lucille in the sewing room, and plays a song for her on the sleeve-board. Shoddy has been watching him, and now he enters, knocks Phil out, and carries the girl to the cellar. He ties her to a pillar, and turns on the water. Phil follows and there is a fight. Lucille is drowning, and though Phil tries all sorts of ruses, he cannot manage to get into the cellar to rescue her. At last he is thrown out of the window, and falls through a manhole into the flooded cellar, and finds himself with Lucille at last.

UNIVERSAL FILM MFG. CO.

ANIMATED WEEKLY NO. 72 (May 16).

Belated Get-Away of Great Lakes Merchant Fleet.—Unusually severe and long winter kept Great Ore and grain ships idle in upper Lake ports.—Sault Ste. Marie, Mich. Sub-titles: Powerful ice-crushing tug makes channel through ice. Release of great fleet a boon to munition makers.

1,500 Athletes in Mail Marathon.—Great field races 13 miles through Manhattan's streets to City Hall. Hundreds of thousands spectators line course.—New York City, N. Y. Sub-titles: Signal to start given by President Wilson from White House. Hans Kolehmainen. "Koly," the Indomitable Finn, again wins classic in record time.

American Youth to Feed World.—Flags and hoes—emblems of humanity—now the coat-of-arms of boys and girls of the land. Sub-titles: Park Commissioner Ward opens New York City land for farm purposes. The lowly onion climbs to the window garden. Young America gets busy. "The sweated brow of labor."

All Weird Dances Are *Not* in Cabarets!—Haitian coffee workers give annual exhibition of wild dances brought to America by slave ancestors.—Haiti, W. I. Sub-title: "The Walwadie"—something old in dances—new in names!

Universal Film Trophy Won By "Billy Taylor.—Famous motor race. Season's big event brings speed demons to Uniontown Speedway.—Uniontown, Pa. Sub-titles: One hundred miles an hour! Louis Chevrolet, winner of 1916, with the handsome trophy. "Billy" Taylor, winner this year.

Marshal Joffre Reviews Nation's Pride.—Cadet corps of Military Academy, finest body of trained men on earth, thrill famous visitor. —West Point, N. Y. Sub-title: A sight that makes the blood tingle.

President Wilson Dedicates New Red Cross Building.—Noted gathering constitutes valuable addition to government's strength to human needs.—Washington, D. C. Sub-titles: President Wilson and ex-President Taft arriving at reviewing stand. Red Cross workers headed by famous marine band. Ministering angels—God bless 'em!

Eastern Horse Wins Kentucky Derby.—Famous turf classic won by Omar Khayyam from field of fifteen of world's greatest thoroughbreds.—Churchill Downs Ky. Sub-titles: Grand parade. "They're off." Jockey Borel and his victorious mount.

Great Lakes Naval Training Station Again Open to Public.—Closed since the declaration of war, famous grounds scene of beauty as Evanston, Ill., presents stand of colors.—Chicago, Ill. Sub-titles: 6.560 future sea fighters honor new banners. Mrs. Harry Hunton makes presentation.

British War Mission's Visit to New York.—After strenuous session in Washington, Foreign Secretary Balfour and party are royally welcomed in world's financial capital.—New York City. Sub-titles: Britain's greatest statesman —Balfour—and Former Ambassador Joseph H. Choate. Leaving City Hall with Mayor Mitchel, carefully guarded by the ever-alert United States Secret Service men. Through the Court of Honor.

Cartoons by Hy Mayer.

ANIMATED WEEKLY, No. 73 (May 23).

Father Knickerbocker Makes Children Care for Teeth.—Health campaign among school children closes with toothbrush drill—New York City. Subtitles: A brush in time saves the teeth. A clean mouth, a clean mind, and clean habits make clean citizens.

Winter Sports in Uncle Sam's Gold Patch.—Alaskan youngsters tackle the difficult sport of skiing—McCarthy, Alaska. Subtitles: Finish Nezana-McCarthy dog team race. A "bear" of a bout.

Gulf Coast Bathing Season Opens.—Island City crowds dive and swim in tropic waters—Galveston, Texas. Subtitles: Sea wall protecting city; a thronged boulevard. The chutes are never neglected. And he thought he was safe! But he "should" worry!!

"Creation" Sung on Utah's Capitol Steps.—Red Cross song festival staged with unusual settings—Salt Lake City, Utah.

World's Largest Flag.—Civilization's emblem, borne by human border of five hundred athletes, feature of great Ohio patriotic demonstration—Cincinnati, Ohio.

Osteopaths Prepare for Service Abroad.—Training with nurses in California for field work in France—Redondo, California. Subtitles: Red Cross. Chicago Boy Scouts also mastering the science of relief and hospital work

Premier Visits Canadian Heroes.—Sir Robert Borden at Military Hospital congratulates fighters just back from the western front—Somewhere in Britain. Subtitles: Arrival of the premier and party. Greeting heroic officers. First hand stories from the fighters themselves.

Mother's Day in Mid-West.—Frances Willard school children pay universal tribute—Chicago, Ill. Subtitle: American Beauties.

Nurse to Act as Regimental Mascot.—Texas Marine Militia adopts Miss Lotta Groper, who will serve with them—Houston, Texas. Subtitles: Business men drill in city's streets. "Sergeant" Groper honors "rookies" with flags. Old Glory and Womanhood receive proper salute.

French Official War Pictures.—England's future king visits French fighters, and decorates famous general—Somewhere in France. Subtitles: General Nivelle and his staff. Prince of Wales reviews Nivelle's troops. Receiving the Order of the Bath from the Prince of Wales. New mask to foil gas attacks. Attached in one second. Showing speedy adjustment.

America Day in London.—Royal and civic honors shown Stars and Stripes—London, England. Subtitles: Old Glory on Victoria Tower, House of Parliament. Arrival of England's King and Queen at historic St. Paul's. Theatrical center bedecked. At Ludgate Hill—United for victory! Charing Cross venders reap a harvest. "That's good enough for my money!" American Civil War veterans feel the old thrill.

Cartoons by Hy Mayer.

UNIVERSAL SCREEN MAGAZINE (Issue No. 22—Released June 8).—The reel starts with a demonstration of the new farm tractors which perform more work in an hour than the old types in a day. A new invention is a telephone recorder, for taking down accurately all calls received during the absence of the subscriber. The necessity of thorough physical examination ever so often is urged by a demonstration of the research done by the Life Extension Institute in New York City. Defects are revealed in almost every person examined, which gives them a chance to counteract them in time.

Preparedness is touched upon by views of the making of enormous pieces of ordnance in the gunshops of Uncle Sam, and the reel closes with a miracle in mud by Willie Hopkins, the Screen Magazine's animated sculpture artist, called "Don't Be a Food Hog."

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Mutual Film Corp.

CUB.

JERRY JOINS THE ARMY (May 24).—Jerry is urged by recruiting agents at every street corner to join the army. The young man becomes enthusiastic and takes the oath of enlistment. The process of training to be an efficient army private, Jerry discovers to be a painful one. He is drilled hard and constantly and, with his proverbial good luck, finds friends among the soldiers.

When Jerry undertakes to play a trick on the drill sergeant, things begin to happen. He is taken prisoner by Mexican bandits, sentenced to be shot, saved by a beautiful senorita and generally speaking lives up to his reputation.

THERE AND BACK (June 7).—Jerry goes to sleep while driving his flivver, is arrested and fined, but having no money the Judge holds his car. Jerry appropriates the constable's motorcycle and makes his get-away, and is chased by the representatives of the law. The chase ends disastrously for Jerry, but lands him on the midst of a complicated scheme of the villian to elope with the daughter of the Judge. The villain has robbed the Judge's safe, but Jerry succeeds in foiling the villain and stopping the elopement.

SIGNAL PRODUCING CO.

THE RAILROAD RAIDERS (Chapter No 8, "A Knotted Cord"—Two Parts—May 2).—Helen Holmes, working with the secret service force of the K. & W., has secured evidence against Burke, double-crossing official of the road, which appears likely to run him to earth at last. In company with her faithful associates she trails the "Railroad Raiders" gang to its rendezvous, prepares a trap to capture the entire gang and is all but successful, the plan being sprung just in time to let the robbers escape after a fight.

THE RAILROAD RAIDERS (No. 9, "A Leap for Life"—Two Parts—June 4).—Helen discovers a plot to rob an express car which contains a valuable consignment. The car is on the ferry slip ready to be transferred across the bay when the raiders, with a steam barge, unload the freight and make off with it. Driving an automobile at top speed to reach the ferry, Helen arrives just too late, but leaps the gap in the machine, landing safely on the deck. Meanwhile the raiders have placed a time bomb on the boat and, seeing Helen and Roy Wilson, they shoot, wounding Roy, just before the explosion occurs.

Helen ties the unconscious form of Roy to a raft and swimming with one hand and pushing him before her with the other manages to reach the shore. The raiders, seeing the explosion, believe that Helen is finally disposed of.

ROTHACKER.

ZEPPELIN ATTACK ON NEW YORK (May 14.)—A fancy of what might happen if the Kaiser's Zeppelin fleet should make an attack on New York is depicted. The Zeppelins are shown on their course across the sky as they come over the sea laden with bombs.

The big city is shown darkened and the harbor lights extinguished, as all Manhattan Island holds tight and waits. A bombing aeroplane is shown, scout aboard, as it soars off into the upper air.

There is a battle in the night-blackened sky. The Zeppelins are seen dropping their bombs of fire and explosive on the great skyscrapers of lower Broadway. The defending aëroplanes rush about. Then comes a hit. A Zeppelin is blasted to bits, burns in air and crashes to earth a cindered mass. Victory for the defenders.

LA SALLE.

THE FLIGHT THAT FAILED (Two Parts—June 4).—Madge, an heiress, is sent to Mrs. Gibson-Brown's Retreat to escape a certain Dark Man. They will not be parted, however, and decide to elope.

As Madge appears on a balcony in boy's clothes, the Chief of Police, who is driving by, takes her for a burglar and arrests her. Her youth attracts him and he takes her to his home instead of to jail.

At the bachelor abode of the Chief, complications arise and after a strenuous half hour the heiress faints and the Chief discovers her sex. The Dark Man is later arrested and brought to the Chief's house, where the maid recognizes him as her husband. Madge, her romance spoiled, discovers the Chief to be her childhood sweetheart and all ends happily.

MUTUAL STAR PRODUCTION.

SHACKLES OF TRUTH (American—Five Parts—June 4).—The Governor of a Western State must fill a vacant United States Senatorship. His choice narrows to two members of the same law firm. Gerard Hale, generous and sincere, the junior partner, and Luther Snaith. A cloud has recently risen between the young men, as they are both in love with the Governor's daughter, Marion.

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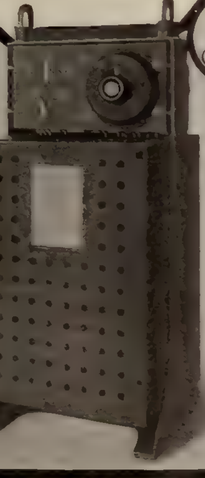

Gerard's mother's health has been delicate since the death of Gerard Hale, Sr., and the doctor states her heart is affected, and any shock would cause her death. The Governor admits to Gerard that he is hesitating between Snaith and himself, and Gerard speaks up for his junior partner. Gerard takes Marion to a dance. Snaith proposes and is refused. Believing his partner is the lucky man he taxes Marion with it. She intimates her affection for Gerard, but that he has not yet spoken.

In the meantime, Tom Shores, released from the penitentiary, finds his sister Mary with a two-year old child. She explains she has married since he has been away. He becomes suspicious and forces her to tell the truth. She says the man's name is Hale, and she has not seen or heard from him for over a year. Tom swears to "get" the man who has deceived her. The papers carry an announcement of the Governor's indecision as to a choice between Hale and Snaith.

Mary and her brother arrive at the offices of Hale and Snaith, and Mary forces her brother to wait until she has seen Mr. Hale. She meets Snaith and assures him her business with Gerard is personal. She sees Gerard and recognizes a picture of his father. It is the elder Gerard she wishes to see. She is informed that he has been dead for over a year. Overcome with emotion she rushes from the office. He runs after her but loses her in the crowd outside the building. In the meantime Tom has seized Snaith and given away enough of the situation to arouse Snaith's suspicions.

Snaith is delighted to have something on his partner, and engages detectives to seek the couple. That night Tom succeeds in finding the home of Gerard Hale and breaks in, determined to have a reckoning with the supposed betrayer of his sister. They struggle, and Gerard is victorious. Gerard denies the charge, but Tom demands that he face Mary and the baby and himself. Gerard faces Mary the next day and she tells her brother of the mistake. Gerard, overcome at his father's dereliction, gives Mary a check for fifty thousand dollars. As Mary and Tom leave, the detectives seize and examine them. Mary has with her a bundle of letters from the elder Hale.

Mrs. Hale and Marion stopped in at the office when Mary and Tom are brought in to be identified. Mary insists Gerard can vouch for her. Gerard is forced to say the letters and check are his. It is the only way to save his mother from the shock of learning the truth. Marion leaves, but Mrs. Hale insists upon taking her and the baby home. Mrs. Hale leaves with Mary. Snaith receives two of the Hale letters from the detectives, and learns it is the elder Hale who is the delinquent.

Mrs. Hale is upset over the affair and confined to her bed. Snaith calls to show Gerard the letters and says unless the latter refuses the position of Senator he will deliver the letters to Mrs. Hale. Gerard orders him out and Snaith draws a gun. The two men struggle and the gun is discharged. The noise arouses Mrs. Hale. She reaches the library and falls in a faint. Mary and the butler carry her back to her room.

Mrs. Hale feels her end approaching and asks Gerard to do his duty and marry Mary. He agrees. Mary insists she will tell Mrs. Hale, but Gerard refuses, because it would be fatal to his mother. The minister comes. In the meantime Mary telephones for Marion and tells her the truth. While Mary is proceeding to Mrs. Hale's bedroom, Gerard tells her that it is too late, as his mother is dead. So Gerard is not forced to make the supreme sacrifice.

GAUMONT.

TOURS AROUND THE WORLD, NO. 31—(June 5).—In its June 5 release of "Tours Around the World," the Gaumont Company offers one of the most attractive contributions in the entire series of travel pictures. Three continents have been called upon to supply material. From Africa come pictures of Tangier, a seaport of Morocco. One sees the arrival at the port, where are being loaded cattle, wool and dates. After viewing the small harbor

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there is a ramble through the streets with their white limestone houses which are dazzling in the bright sunlight. Pictures of the natives give no small part of the amusement derived from this section of the reel.

The country in Europe contiguous to Morocco is Spain, and here the spectator views the Monastery of Piedra and the famous cascades near Saragossa. The monastery was built in 1194, and through its grounds run the picturesque cascades, the most beautiful in Spain. The various falls are seen from the best locations.

Europe also contributes another section of this reel in "Winter in Galicia." The pictures show the sports which were favorite winter pastimes on the eastern slope of the Carpathian Mountains. After viewing the scenes one is able to appreciate the barrier which protects Hungary from Russia on this front.

St. Kitts, an island of the British West Indies, was discovered by Columbus in 1493 and by a Gaumont cameraman in 1917. Basseterre, the capital, has a population of 10,000, the island itself having 30,000 inhabitants. As these are mostly negroes, the pictures have a great deal of local color in them. There are views of the mountains and fields, in addition to the scenes of town life.

REEL LIFE NO. 58 (June 7).—Everything from making a shoe by machinery to making plants grow by electricity seems to have been included in Gaumont's entertaining "Reel Life" No. 58. "Modern Footwear" takes one through a big shoe manufacturing establishment, showing how everything is systematized to permit the making of 40,000 pairs of shoes a day.

"Bass Fishing in Florida" will delight the followers of Izaak Walton and amaze all others who are not acquainted with the size and gameness of this fish. A typical fishing camp is pictured on Lake Ponsette, Rockledge, Fla.

Ever since the "Titanic" went down there has been attempt after attempt made to perfect the launching device devised to get lifeboats quickly into the water. "Launching a Lifeboat" shows an improved method whereby three men can get a boat over the side of a ship in 10 seconds. The old method required seven men and took four times as long.

"Electrical Gardening" shows how the wizards of science coax plants with electricity. So stimulated, they grow with amazing rapidity. The pictures illustrate how a charged wire is passed close to the tops of the plants to induce growth. The picture is remarkable in that it shows the actual discharge of the current.

The reel is completed with pictures of "Physical Education" as practiced by French athletic clubs. After pictures of rhythmic exercises by the Dalcroze method there are other exercises by the Demeny method. These are especially adapted for children.

PARAMOUNT PICTURES CORP.

THE UNDYING FLAME (Lasky—Five Parts —May 24).—The cast: Ancient Egypt—The King (Edward Mordant); The Builder of the Temple (Herbert Evans); The Shepherd (Mahlon Hamilton); The Princess (Madame Petrova). Modern Egypt—Major-General Sir Hector Leslie (Warren Cook); Colonel Harvey (Charles W. Martin); Mrs. Harvey (Violet Reed); Captain Harry Paget (Mehlon Hamilton); Grace Leslie (Madame Petrova). Story by Emma Bell.

Ancient Egypt—The beautiful daughter of Pharaoh is loved by a shepherd, but her father refuses to permit her to marry beneath her rank and sentences the shepherd to death. Before he is executed he breaks a double scarab, giving one portion to the princess, requesting that the other be buried with him, according to the superstition that their souls will thus be reunited in a later incarnation.

Modern Egypt—Grace Leslie, daughter of an English officer, has come with him to inspect the garrison at Soudan. A polo match takes place and Grace has occasion to hand the ball to Captain Paget. As she does this she has the sensation of having performed the same action at some other time.

Other incidents occur which give her the same feeling, until the culmination is reached when a fortune-teller gives her a half scarab, telling her not until she shall have found the other half will her happiness be complete. Grace is inclined to laugh at her own foolish thoughts on the subject until she sees Captain Paget, whom she knows to have been on duty, riding off towards the desert.

Learning from her father that he is going to order a "surprise drill," and realizing if Paget were found missing it would mean court-martial and disgrace, she starts to find him.

She comes upon him talking to one of the women of the garrison, who had lured him to an appointment there. Misunderstanding, Grace goes back to her father, while Paget, unable to explain his absence, prepares to accept a dangerous post in a remote part of the desert.

As he is packing he comes upon a scarab which he kept as souvenir and, wanting only to forget, tosses it out of the window, where it falls at the feet of Grace who, having learned the truth about the interview, is coming to atone for her misjudgment.

Wonderingly they piece together the two halves, which exactly fit and realize the old superstition has at last brought them together for the fulfillment of their destiny of centuries ago.

SUSIE OF THE FOLLIES (Black Diamond—May 28).—The cast: Susie (Beatrice Joy); Mr. Lamb (Billie Quirk); his wife (Ruth Elder); father (Julian Reed); mother (Betty Shales).

Lamb's wife is visiting her parents and he decides to renew his acquaintance with Susie of the Follies. He writes two letters. One to his wife and one making an appointment with Susie. Upon meeting Susie he discovers he has mixed the envelopes and realizes his wife will get the letter intended for Susie. He telegraphs her he is dead and for her to return home. He rushes to the parents' home hoping to intercept the letter—only to find that it has been forwarded home.

The wife, accompanied by her father and mother, return and are unable to locate Lamb's body. Father, who is somewhat of a sport does not seem to worry much. In the meantime Susie calls at Lamb's house. She proceeds to have a merry time with father, much to the old man's consternation.

Lamb comes on the scene and feigns death when wife and mother appear. Father in desperation hides Susie, and the letter is delivered to the wife. Lamb in order to prevent her reading it comes to life, accuses father of harboring a woman and drags Susie from her hiding place. Father is getting his when Susie gives a plausible explanation of her presence and exchanges the troublesome letter, and everybody is satisfied.

IN COLORFUL CEYLON (Burton Holmes Travelogue—May 7).—It is not often that your patrons will get a chance to take a trip through a veritable Garden of Eden. On his trip Burton Holmes will show them many strange and unusual sights of the Far East that they never before have witnessed, such as A Buddhist funeral procession of a much beloved saint. Don't run away with the idea that this is going to be sad—far from it. It will appeal to them the more like a joyous Carnival when they see it, the beautiful water falls of St. Clair, the tea fields and hosts of other sights equally interesting, finally the journey ends up with a water scene, showing the Cingalese people taking on the best sport in the land—bathing.

THE WORLD APART (Morosco—Five Parts —June 4).—The cas : Bob Fulton (Wallace Reid); Beth Hoover (Myrtle Stedman); Roland Holt (John Burton); Clyde Holt (Eugene Pallette); Rose de Braisy (Florence Carpenter); Jack King (Henry A. Barrows). Story by George Middleton.

Bob Fulton is a mining superintendent in a small town in the west. He saves Rose de Braisy, a dance hall girl, from the attentions of Jack King, the dance hall owner, and she falls in love with him, but the affection is not returned.

In the East, Clyde Holt, whose father owns the mine, is caught trying to rob his father's bank and sent West with a letter to Bob to give him work. He induces Beth Hoover to secretly marry him and Beth gives him her ring. Clyde goes West, refuses to take interest in his work and falls in with King. Having been caught cheating, he and King plan to rob the safe of the mining company and are caught by Bob. A fight ensues and Bob is shot. Clyde escapes. Beth comes West, arriving the day after the robbery. Bob is nursed by Rose. Beth is told Clyde has gone away and sees his ring on Bob's finger. Bob, thinking he has killed Clyde, tells Beth so.

Bob recovers, falls in love with Beth, asks her to marry him and she confesses she is Clyde's wife, just as Clyde returns. The sheriff searches Bob's cabin and Clyde and Beth hide. When the sheriff demands to search the other room, Beth appears and says that she is the only one in there. Clyde climbs out of a window just as the sheriff is leaving and is shot. Beth, realizing she is free, looks toward Bob with a great understanding.

BUNGALOWING (Klever Komedy—June 4). —Vic has bought a bungalow and his family and his furniture, after many mishaps, arrive. Vic and his wife manage to get the place straightened out. During the night, however, they were nearly eaten alive by mosquitoes.

Vic gets up at dawn but is unable to do much planting on account of the mosquitoes. He fools them by making a gas mask out of a sheet, and then proceeds with his planting. In the meantime the boy awakes, thinks Vic is a ghost and wakes his mother, who screams loudly. Vic establishes quiet. He then goes fishing, but when he reaches the water that the agent said was a lake, he is disgusted, for it is a swamp. He gives each of the children a line. In a short while the little boy falls in the water and Vic saves him. All the lines and the children get tangled up. A storm comes up and Vic hustles things together to get home. The wind blows like a cyclone, and with difficulty they manage to reach home, when the bungalow goes like a merry-go-round and Vic starts chasing it to get in. He does not succeed. The wind stops and the bungalow stops and Vic is all in. He realizes what the agent meant when he said: "Swept by the Ocean Breezes." As Vic climbs on the porch the little boy says: "Daddy, make it go 'round some more." Vic passes away.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 41 (May 19).

Culver, Ind.—Schoolboys learn the art of warfare at Culver Military Academy to be ready for duty as the soldiers of tomorrow. Subtitles: The Culver Black Troop Cavalry is well trained in horsemanship. Bayonet practice.

New York City.—The members of the Italian Mission to the United States arrive to participate in the Allied War Council. Sub-title: Enrico Arlotta, Italian Minister of Marine, who heads the party.

Chicago, Ill.—Huge derricks are required to place the steel beams in the construction of a new skyscraper for the Windy City. Subtitle: The men are accustomed to the hazards of the work.

Seattle, Wash.—Mrs. James Parker gives the Cavalry Squad organized by northwestern society girls an exhibition of Red Cross work. Sub-title: A skilful rider on a clever horse.

Nieuport, Belgium.—Quiet now reigns in the little city which stemmed the tide of the German advance on the important channel ports. Sub-titles: Sand-bag fortresses are a feature of the Allies' defense on the Yser front. Veterans of Belgium's heroic army still fighting for the restoration of their country.

Somewhere in France.—President Poincare, accompanied by ex-Premier Briand, visits the headquarters of the French General staff. Subtitles: He congratulates the officers upon the success of their offensive. Departing for the capital.

Louisville, Ky.—Sixty thousand race fans assemble at Churchill Downs to see the 43rd Kentucky Derby, the turf classic of the year. Subtitles: They're off. The race is close—nip and tuck the steeds dash down the home stretch, with Omar Khayyam leading at the finish.

Passaic, N. J.—Hudson County officials try out a new safety lock device which is designed to prevent accidents on drawbridges. Sub-title: The lock permits flexibility of the gate while still holding fast.

New York City.—Frederick C. Penfield, recalled American Ambassador to Austria-Hungary, returns safely from his post.

Newport, R. I.—The great increase in the personnel of the Navy fills the Training Station, and the Jackies build additional barracks for the new recruits. Sub-titles: Meal time—a happy hour at the camp, for the food is wholesome and plentiful. Open air services are held on the green. Ready for duty, after eight weeks of training.

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HEARST-PATHE NEWS NO. 42 (May 23).

New York City.—The Field Artillery of N. Y. militia holds maneuvers at Van Cortland Park to keep in trim for service abroad. Subtitle: Officers set the emergency ladder to find the range. Bing.

San Francisco, Cal.—Work on the $45,000,000 Hetch-Hetchy project to furnish water to this city is rapidly nearing completion. The locks of the new water-shed, which will control the daily flow of 400,000,000 gallons. Tuolumne River and falls form one of the chief sources of supply.

Cambridge, Mass.—The Institute of Technology captures the New England Intercollegiate Championship for the first time since 1894. Subtitles: Sullivan, of Technology, clears the bar at 5 ft. 9½ in. in the high jump. The hurdles go to Pollard of Brown University. T. P. Wright leaps 11 ft. 3 in. to victory in the pole vault.

Washington, D. C.—Labor leaders from all parts of the country gather in the capital to pledge their hearty support to the Government. Subtitle: Samuel Gompers, president of the American Federation of Labor, and Rene Viviani, the French Vice-Premier.

New York City.—Toothbrush drills are a part of dental hygiene campaign in all schools, to teach children to preserve their teeth. Subtitle: Little Chinese girls acquire the habit.

San Francisco, Cal.—A flotilla of Japanese warships, now serving as training vessels for naval cadets, pays a visit to the Golden Gate. Subtitles: A mighty warrior flying the flag of the rising sun. Members of the crew make a sightseeing tour of the city. In one of the tea gardens.

Men of the Hour.—Herbert C. Hoover, chosen by the President to regulate the food supply; he volunteers his services gratis to the country. Subtitles: General Leonard Wood, who will train 300,000 men for Uncle Sam's new National Army. General Pershing, who carries America's colors to the firing line, to fight beside our Allies for humanity and freedom.

The Making of An Officer at West Point, N. Y.—The historic battle ground on the Hudson River, which is now a great training station for U. S. Army officers. Subtitles: The entire cadet corps participates daily in vigorous calisthenic exercises. The future army commanders mapping out strategic battle formations. They learn the use of hand grenades and high explosive bombs, employed extensively in modern trench fighting. The Cadet Cavalry Squad is a feature of the Military Academy not commonly known. The famous West Point line.

Chicago, Ill.—Secretary of the Treasury, Wm. G. McAdoo, arrives here on his tour to stimulate subscriptions to the Liberty Loan. Subtitle: Invest for independence is the slogan of the army of Liberty Bond volunteers that will carry the Nation's appeal to every New York household.

Cartoon.—Have you bought your Liberty Bond?

AN AMATEUR ORPHAN (Thanhouser—Five parts—June 3).—The cast: Marcia Schuyler (Gladys Leslie); "Quincy" (Isabel Vernon); Marcia's Father (Thos. A. Curran); Marcia's Mother (Jean Armour); Dick (Chester Morris); David Benton (Ray Hallor); Dave's Father (Justus Barnes).

Marcia's father hit upon a plan to get rid of Quincy, a straight-laced scientific governess, by sending Marcia to boarding school, while he and his wife would take a trip to Japan. Marcia was delighted with the plan until she learned that the school was conducted on a scientific basis. Catching Quincy at the right moment, when the infuriated woman had just been discharged, Marcia makes her consent to a wild scheme. Quincy has a little niece, who was to go to the orphanage, so Marcia implores her to let them change places. Quincy agrees, so Marcia goes to the orphanage under the name of Jane Perkins.

Marcia for the first time plays and lives as a child should. Climbing up a high spiked fence, Marcia slipped and fell. Dick Walton, a young college boy, riding by on a horse, saw Marcia and came to her assistance. Believing her to be an orphan, he determines to have his mother adopt her, but to his astonishment, Marcia refuses.

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WHAT WAS THE 13TH LABOR OF HERCULES

Farmer Benton adopts Marcia. There she meets Dave, the black sheep of the family, and in her he finds a long needed friend. Dave won Marcia's confidence when he saves her from a whipping at the hands of his father. Dick, on a vacation, pays a visit to Marcia, and Dave experiences the first pangs of jealousy.

Through the newspapers, Marcia learns that her parents have returned and are searching for her. She schemes so that Dave shall receive the reward for her return. Later Dave and Dick find positions in the same office and soon both are in line for a higher position providing they appear at a directors' meeting at eight o'clock. Marcia calls up Dave to come and see her before going. Arriving at her home, Dave is detained until the last moment.

THE NEGLECTED WIFE (Episode No. 4, Beyond Recall—Two parts—June 3).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Margaret telephones Kennedy: "I am not hurt, but terribly discouraged, and I have no one to turn to but you."

Rushing to her assistance, he determines to take her with him, assuring her that he will find something for her to do. Margaret's story of privation is too much for her overwrought nerves, and she collapses.

Kennedy rushes to his residence. Regaining her senses, Margaret remonstrates with Kennedy, saying "You brought me to your home—your wife?" When he assures her only the butler is in the house, Margaret feels more at ease. Kennedy informs Margaret that he has rented an apartment, and that he is going to take her there.

Frank Norwood, a magazine editor, has a clash with Doyle, when the latter tries to bribe him stating that if he will drop a certain story from his magazine, he will give him a big advertising contract. Norwood orders Doyle out of his office. Mary decides to come home for the night. Finding her husband away, she waits up for him. She finds a comb. Whose can it be? Mary receives a note. "Better watch your husband," it says. Mary, agitated, desperate, realizes her husband is untrue.

MYSTERY OF THE DOUBLE CROSS (Episode No. 12, "The Riddle of the Cross"—Two parts—June 10.)—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart; Dick Annessley (Gladden James); the Masked Stranger (. . . .

After an exciting automobile chase, Peter and Dick overhaul a taxi-cab containing a veiled woman Peter believes to be Philippa.

"You will fool me no longer," he says, as he tears the shoulder straps of her gown, baring her right arm. There was the mark of the Double Cross. But his triumph was short-lived. The woman, lifting her veil, was a stranger who had tricked him by painting the mark of the Double Cross on her arm. Annessley laughs at his discomfiture.

The action centers about the attempt of Bridgey to force Philippa to marry him. Bentley has discovered the details of a secret stock transaction contemplated by Philippa's father. He knows that if this information is made public, the Brewster family will be ruined and the fortunes of Brewster's friends swept away. Philippa, determined to save her father, agrees to marry the man she fears and hates. Her father learns of her contemplated sacrifice and forbids the marriage. With a gun in the hands of Bentley pointed at his head, he gives orders to his brokers which will wipe out his fortune. Dick, however, discovers the plot and saves the day.

MYSTERY OF THE DOUBLE CROSS, No. 13, "The Face of the Stranger" (Two parts—Week June 10).—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annesley (Gladden James); the Masked Stranger (? ? ? .

Bridgey Bentley resorts to desperate measures to remove his rival. He called Daddy Heinz, an ex-convict. Daddy's son, disguised as the Stranger, delivered a note to Peter asking him to go to Ratoor's Alley that evening. Philippa, suspecting treachery, warns Peter. He laughs and tells her he will go unless she

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marries him immediately. She refuses. Peter keeps the appointment. He is followed by the girl he loves. Despite her pleas, Peter starts to follow the Masked Stranger, and it is only by promising to marry him that she holds him back. The two slip into a nearby doorway, and as the Stranger rushes back, Peter captures the Stranger.

In a lodging house Bentley and the gang are gathered. Daddy, in the doorway, is waiting, shotgun in hand. As Peter, Philippa and the Stranger approach, the man dressed in Peter's clothes breaks free and starts down the street. Daddy empties both barrels and the fugitive drops dead. But it is Daddy's own son who was forced by Peter and the Stranger to change clothes with him

That night, Peter goes to the Brewster home to marry Philippa. To his astonishment he finds her in the arms of Dick. Annessley confides that Philippa has just consented to be his wife. Philippa denies having promised Peter to marry him.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

BRINGING HOME FATHER (Five parts—June 4).—The cast: Peter Drake (Franklyn Farnum); Jackie Swazey ("Brownie" Vernon); Eliza Tilly Swazey (Florence Mayon); "Pa" Swazey (Arthur Hoyt); Mike Clancy (Richard Le Reno). Scenario written by Bess Meredyth. Directed by William Worthington.

Mrs. Eliza Tilly Swazey is the "man" of the Swazey family—consisting of her daughter, Jackie, and "Pa," who is as putty in the hands of his wife. Mrs. Swazey decides she will run for alderman on the Prohibition ticket. "Pa" is helpless. Jackie "sat up and took notice" when a handsome man flirted with her from a house across the way where a sensational entertainment was in progress. "Pepful" Peter Drake decides to desert the "bunch" and go to the Swazey home and interview Jackie. Mrs. Swazey comes out, bound for the party across the way to demand that peace in the neighborhood shall be restored.

When she sees Peter he declares that he is a member of the Anti-Vice Committee sent to keep watch of the hilarious outfit. Through this explanation Peter wins favor with Mrs. Swazey, who enlists him in her campaign and makes him promise to march at the head of her political parade. Peter is game.

After the parade "Pa" and Peter meet at the club and imbibe until navigation, especially for "Pa" becomes a scientific operation. Peter carries "Pa" home. He drops him at the foot of the stairs and awakens everybody. "Pa" says he has been assaulted by a burglar. "Ma" summons the police and Peter is apprehended and rushed to jail.

When the Swazeys go to Police Court things look bad for Peter until he enlists "Pa" through threatening to expose him. "Pa" goes to Clancy, candidate for Alderman in opposition to Mrs. Swazey, and Clancy gets Peter out after his promising to compel Mrs. Swazey to withdraw from the contest by midnight or back to jail he must go. Mrs. Swazey holds a reception, promising to serve her "Bone Dry Punch." After she has made a speech the punch is passed and everybody takes to it. Peter and "Pa" doctored the punch and the party breaks up in a mild riot. The prohibitionists declare Mrs. Swazey's name shall be erased from the ticket. Jackie and Peter hurry to the marriage bureau while "Ma" is sleeping away the effects of her "Bone Dry Punch" and "Pa" is rejoicing in the dawn of personal liberty.

CINEMA WAR NEWS SYNDICATE.

AMERICAN WAR NEWS WEEKLY (No. 3—May 13).—Marshal Joffre visits New York. The hero of the Marne receives Manhattan's welcome at City Hall. He is present at the unveiling of the Harteau Memorial to Lafayette; receives honorary degree from Columbia University, and pays tribute to memory of U. S. Grant.

French officers drill Harvard students. Major Azan of French Army prepares college regiment for service.

Armored cars defeat motorcycles in sham battle at New Rochelle, N. Y.

West Point cadets visit Columbia University as guests of students in Officers' Reserve Corps.

AMERICAN WAR NEWS WEEKLY (No. 4—May 20).—President Wilson pays homage to the noble spirit of American womanhood by presiding at the dedication of the new headquarters of the American Red Cross, in Washington, D. C.

United States Flying Service is shown in action patrolling coast from Pensacola, Fla., to New Orleans, La.

Our destroyers in Europe, shown leaving an Atlantic seaport for overseas warfare against U-boats.

Marshal Joffre receives $175,000 gift from Massachusetts school children to orphans of France.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE. By Raymond L. Ditmars. Odd Hoofed Animals.—An aggregation of striking forms and several of a great rarity. Here is shown the only specimen of musk ox that is living in captivity in the world. It was captured north of the Arctic Circle and was filmed during the midwinter to show the excessive coat of hair that protects it from the frightful cold of the winds that sweep the arctic Barren Grounds. The curious horns set upon the head like a crown.

The scenes shift to animals from tropical zones, but living at great altitudes—in the Andes of South America. These are the vicunas, llamas and alpacas. Their grotesque forms cause them to look more like animated caricatures than wild animals. With jumps to remote parts of the map the portrayal shows the yak, of Thibet. Thence follows an entertaining scenic tale of the American buffalo and an animated map telling the tragic story of the close to utter extinction of America's most noble wild animal.

THE LIVING BOOK OF NATURE (Surgery at the Zoo).—The eccentric and varied care of a great collection of wild animals is little realized. Requirements are many and the ingenuity of those in charge is taxed to the extreme. A surprising story is told in the scenes that show how a squad of husky keepers carry a twenty-foot python to the zoo hospital to treat the creature's sore mouth and assist it to shed its skin. The monkey with an injured arm has this member covered with a plaster jacket. When he shows a desire to remove the bandages, he is provided with a stiff collar of such breadth and design that he appears to be donned in court dress of Elizabethan times. The toenails of the big tortoise are filed, the claws of the woodchuck must be trimmed to proper length, and medicines for small mammals with sluggish appetites are administered from a bottle prepared to tempt the patient to swallow the solution. Quarantine regulations for newcomers are shown and explained.

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ROYAL ROMANCE (Five Parts). The cast: Princess Sylvia (Virginia Pearson); Emperor Maximilian (Irving Cummings); Gerald (Boyce Coombe); Miss McPherson (Nort Cecil); Duchess Marcia (Grace Henderson); Baroness Maxine (Nellie Slattery); Prime Minister (Alex. K. Shannon); Luis Romero (Emil de Varny); Lord Fitzroy (Charles Craig). Directed by James Vincent.

Princess Sylvia refuses to wed the Emperor Maximilian of Rhaetia because his ministers and not his heart suggested the match. On a hunting trip she meets the Emperor travelling incog. He falls in love with her at once, despite the fact that she is posing as an English girl. When he is called to his capital Sylvia and her mother follow. There she saves him from an assassin.

After introducing his saviour to the court, Maximilian asks her to become his morganatic wife. She refuses and then he determines to make her his empress.

The ministers are stirred at this. The Premier determines to block the match and asks Gerald, Sylvia's brother, to compromise the English girl by taking her to an inn. Gerald agrees.

That evening Maximilian and his minister surprise Sylvia and Gerald at supper in a private room. The Emperor turns to leave the place in anger, when Gerald introduces her as the Princess Sylvia, his sister. Then all misunderstandings are cleared up and Maximilian asks Sylvia to become his empress. She accepts.

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THE SLAVE (Five Parts—June 3).—Caroline is the forelady of a Fifth avenue fashion shop. She spurns the tempting life of luxury led by the models of the place. "Old Moneybags," a frequent visitor at the shop, proposes to her. He is twice Caroline's age, and the girl hesitates about accepting him. Her mother, also a victim of the unending struggle to live, tells her that all marriage is honorable.

Caroline's brain is in a whirl that night. As she crawls into bed, she takes up "The King's Favorite," a "best seller," which she has read and re-read. As she reads, the characters in the book appear before her in the form of those of her daily life. She falls asleep.

Then follows a dream portraying her life as an old man's darling and a slave of luxury. She sees herself setting forth on a continual round of pleasure, with a great warning climax.

Caroline wakes, trembling. She gazes out upon the row of tenements. As she eats her breakfast, Moneybags comes for his answer. Caroline disregards the dream and says "Yes." She knew the past, and she dreaded a future like it. What the new future may bring she will chance.

K-E-S-E, INC.

DO CHILDREN COUNT? (First episode, "The Guiding Hand" Two Parts—June 6).—The cast: "Billy" Bell (Mary McAllister); Stella Apperson (Mabel Bardine); Peter Apperson (John Cossar); Bernard Bell (Grant Foreman).

"Billy" Bell, orphaned by a sea disaster, lives with her rich grandfather and has won a warm place in the old man's heart. The Appersons, avaricious relatives, have their eyes on his wealth, and fearful lest "Billy" get the most of it, seek a means to oust the little girl. But Grandfather Bell suspects the plot, and gets his family doctor to announce that he is dying. Immediately the Appersons throw "Billy" from the home and usurp everything for themselves. At this moment Bell appears. Driving the designing Appersons from his home, he recovers "Billy" and proclaims her his "guiding hand."

THE MYSTERY OF NO. 47 (Five Parts—Selig—June 4).—The cast: Irwin Molyneux (Ralph Herz); Harriet (Nellie Hartley); Eva Wilson, "a lady's housemaid" (Louizetta Valentine); Lord Francis Phillamore, in love with Eva (Edgar Murray, Jr.); Bishop of Bedford, a troublemaker (James Fulton); Inspector Bray, of Scotland Yard (Fred Eckhart); Buffington, of the Tribune (Casson Ferguson); Aunt Margaret (Mrs. Wiggin); Fitzroy Jones (Lloyd Sedgwick); Cadbury (Tony West); Jane (May White). Scenario written by J. Storer Clouston. Directed by Otis B. Thayer.

Irwin Molyneux, a collector of china, is regarded by his friends as a model citizen until the cook resigned and his wife elected to do the cooking herself to entertain the Bishop of Bedford, then he became a much sought supposed assassin, wanted for killing his wife, and suspected of butchering the maid.

This took place at No. 47 Hyacinth road, London. Scotland Yard sought Molyneux; London's newspapers exerted their resources in the same direction, even the nobility joined in the search.

Had Mrs. Molyneux scorned conventionality and admitted that she was "substituting" for her cook, and was not visiting at an adjoining villa as her husband told the Bishop, all this confusion would have been avoided. The plot becomes so involved that Molyneux is hired by a London paper under an assumed name to find himself.

When the threads are straightened Molyneux is cleared, his wife is alive and happy, and his cook turns out to be the sweetheart of Lord Francis Phillamore.

FILLING HIS OWN SHOES (Five Parts—Essanay—June 11).—The cast: William Ruggles (Bryant Washburn); Ruth Downing (Hazel Daly); Dick Downing (Roderick LaRock); Dorothea Westbrooke (Lyda Dalzell); Roxana (Virginia Valli); Rosa (Helen Ferguson); Bulbul (Louise Long). Directed by Harry Beaumont. Story by H. C. Rowland.

William Ruggles, an American shoe clerk, joins the Turkish forces in the Balkan war. He rescues a wounded Turk. The latter dies, but in gratitude bequeathes to Ruggles $1,500,000.

The will stipulates, however, that Ruggles must accept the guardianship of the Turk's wards—Roxana, Rosa and Bulbul. Ruggles moves the three maidens to Paris. Here he renews his acquaintance with Ruth Downing, the daughter of his former employer. The two fall in love, whereat Roxana is driven to a jealous fury.

She attacks Ruth, attempting to hurl vitriol into her eyes, but Ruggles intercepts her. Roxana escapes, later marrying a Parisian. Believing Ruggles had been involved in some intrigue with Roxana, Ruth renounces her love.

But Ruggles experience comes to his aid. Using the same persuasive powers gained in selling shoes, he convinces Ruth of his innocence, and she marries him.

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A BRASS MONKEY (Selig—Two parts—June 11).—The cast: Jonah Mudd (James Harris); Genevieve, his daughter (Amy Dennis); Dodge Work (William Fables); Birdie (Helga Sandberg); Big Bill (James Fulton). Written by Charles Hoyt. Directed by J. A. Richmond.

Jonah Mudd, a victim of circumstances, and I. Dodge Work, meet to hear the will of Patch Work read. I. Dodge Work, the nephew, is vindictive when Uncle leaves him a brass monkey, his most cherished treasure. Jonah is unable to pay alimony to Birdie, his divorced wife, and she urges her "little" brother onto him.

Before Birdie's brother appears, Jonah falls down a stairway, is hit by a telephone pole and has a series of exciting episodes with Genevieve, his daughter. Birdie's brother, Big Bill, proceeds to attend to Jonah Mudd, but encounters a fierce canine. Finally at an auction sale, I. Dodge Work garbs himself in the skin of a gigantic bear. Jonah believes the bear a live one. With a revolver, he gives chase and a sensational pursuit results. The end comes when Jonah and the bear are lifted through roofs by the force of an explosion.

THE MISHAPS OF MUSTY SUFFER (Third Series. No. 9, "Musty B. Young"—Essanay—May 27).—Musty applies for a job as office boy, but is turned down because he is too old. He visits a doctor to get some elixir of youth, but drinks too much and is reduced to a sprightly two-year-old. Musty's infantile pranks result in wrecking the palatial mansion of the kind-hearted young lady who adopts him, and peace is restored only when the butler gently but firmly deposits him in the ash can.

GREATER VITAGRAPH.

WITHIN THE LAW (May).—The cast: Mary Turner (Alice Joyce); Joe Garson (Harry Morey); Aggie Lynch (Adele De Garde); Mr. Gilder (Anders Randolf); Dick Gilder (Walter McGrail); Inspector Burke (Eugene O'Rourke); Dist. Atty. Demerest (Robert Gaillard); Helen Morris (Billie Billings); Sarah (Grace Bunce); Detective Cassidy (Joe Donohue); English Eddie (Bernard Randall); Tom Decey (Bernard Seigel). Directed by William P. E. Earle.

Mary Turner is accused of the theft of another department store employe. Notwithstanding her protestations she is convicted and sent to prison for three years. But before starting her trip to Sing Sing she is granted an interview with Gilder, the proprietor of the department store, her accuser. She first begs for mercy which is refused, and then she gives him the solution of stopping the store thefts.

"Pay your girls more than six dollars a week," she tells her former employer, "that will stop the thefts, and save the girls." He sneers at the advice.

While studying law in prison Mary realizes that there are many ways of breaking the law and yet remaining "Within the Law." This discovery is made use of by Mary upon her release from prison. Without funds, she is thrown on the bounty of members of the underworld, forgers, burglars and a woman parasite. She is their adviser. They break the law continually but still, remain "Within the Law."

Aggie Lynch, the parasite, enslaves a man of wealth. She suggests blackmail by selling back to him the love notes he has written to her. Mary shows that the legal blackmail is a breach of promise. The result is the same but the consequences differ. Aggie gets her $10,000 by settlement of the breach of promise case. She remains out of prison to where she would have gone had she attempted to sell her letters directly to her admirer.

Mary, herself, obtains $30,000 from two real estate swindlers who first attempted to swindle her. She keeps the $30,000, laughs at the swindlers and remains "Within the Law."

Joe Garson, noted as a forger and the lover of Aggie, falls in love with Mary. He watches over her, protects her in every way.

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As a direct contradiction of this is "English Eddie," another underworld character who becomes a spy for the police, leads his companions into a burglary prearranged for the benefit of the police, which causes his murder by Joe Garson, but ends in the arrest of the entire outfit.

Mary later captivates Dick Gilder, the son of the department store proprietor who caused her arrest. She ensnares him and marries him. Then she informs her antagonistic father-in-law, "You gave me a prison number and I have changed it for your name."

Eventually the Gilder shop girl who stole from her employer and secreted the stolen merchandise in Mary's locker, confesses and the play is brought to a conclusion with the most dramatic scene of the entire play, when Joe confesses to the murder of English Eddie and in the presence of her husband takes leave of Mary preparatory to his trip to the electric chair.

THE SOUL MASTER (Five Parts—May 28).—The cast: Robert Travers (Earle Williams); Arline (Billie Billings); Ruth (Katherine Lewis); Laura Wilson (Julia Swayne Gordon); Forest Crampton (Albert Howson); Mrs. Brundy (Annie Brody); Her Child (Mildred May); Peter Grant (Donald Cameron); Monty Fitzburgh (Denton Vane). Written by James Oliver Curwood. Directed by Marguerite Bertsch.

At the age of six, Bobby is disillusioned as to women through the eloping of his mother with an old time lover. The father, when the boy is 17, dies, broken in spirit. At twenty-five, Bobby confides in Dr. Brandt why he has no thought of marrying. Dr. Brandt tells of the splendid women he meets in the slums, doing charity work. He induces Travers to accompany him. He meets one of the ladies, Arline. Belief in this woman's goodness grows into an affection which terminates in his marrying her. He does not realize her charitable work is not prompted by her heart, but by the desire to keep up with the fashions in her set.

Two years later, when their marriage has been blessed with a little girl, Ruth, Arline falls under the influence of Crampton, whom she gave up because she felt that he would never make good. He returns wealthy, and the glamor of his success makes her forget her duty. Travers finds her in his arms. He is about to kill him when Arline stuns her husband with a blow. Frightened, they leave the unconscious man, taking the child with them.

Fifteen years later, Travers is owner of a chain of department stores. He is known as "a man without a soul." Learning of a threatened strike, he goes over the building and sees behind a ribbon counter, Ruth, who is just receiving a note with a carnation from Peter, the clerk in the receiving department, who is engaged to marry Ruth as soon as he saved up $200. Her lightness of heart attracts him, and he tempts her with the thought of the things she should have. In the meantime he sends his ultimatum that the employees must return to work or quit. The girl looks at him sadly, saying: "You thought that because I was poor it would make a difference." She does not blame him; she feels he must be unhappy. This is the beginning of an attraction which he cannot understand, which grows more and more pure. Little by little his gay friends pall on him. One of their number falls in love with Ruth, after she has become clerk in Travers' office. Travers protects the girl from this man, who is unworthy of her.

Meanwhile Laura Wilson, who loves Robert Travers, grows jealous. Travers, finding he cares too much for Ruth, sends her back to the ribbon counter. It is here that Laura Wilson influences the girl to take the position as a companion. The girl leaves Travers with a note of thanks for what he has done for her, but no mention of where she is going. Travers has his suspicions and follows her to Laura Wilson's in time to save her from the advances of the "Pierrot" character who loves her. He discovers through a picture on her dresser that she is his daughter. Dazed, he goes in fancy among the people in his employment, promising to make restitution. He comes out of the vision to realize that Ruth and Peter are just back of him. As he looks at Ruth she runs into her father's arms. He is willing to give her to Peter, whose worthiness he has tested. But he makes Peter realize he cannot give her up so soon, and, after all, she belongs to him.

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WORLD FILM. CORP.

THE CRIMSON DOVE (Peerless—Five Parts June 4).—The cast: Brand Cameron (Carlyle Blackwell); Adrienne Durant (June Elvidge); Faro Kate (Marie LaVarre); Jim Carewe (Henry West); Jonathan Gregg (Edward N. Hoyt); Joseph Burbank (Louis R. Grisel); Philip Burbank (Dion Titheradge); Minnie Zugg (Maxim Hicks). Directed by Romaine Fielding.

Cameron is minister of a fashionable church. Philip Burbank, son of one of his parishioners, is infatuated with Adrienne Durant, a comedy star, whose love affairs have made her notorious. Phil steals his mother's jewels for Adrienne. She is loath to take them, and when his father calls, she returns them, saying she never wants to see Phil again. Phil confesses to Cameron, who tries to effect a reconciliation between father and son; but Phil commits suicide when denied admission to Adrienne's apartment.

Cameron contracts diphtheria, and when convalescent, goes to the country for a rest. To escape the condemnation of the public Adrienne flees to her father's country home. There she resumes her own name, Mary Darwin. She meets Cameron and they fall in love. Dr. Stewart, one of Cameron's parishioners, visits him and recognizes Mary as Adrienne. She reveals her past to Cameron, and believing that he never could be contented with her, she leaves for New York. Cameron follows and traces her to a cafe, where she is giving a drunken party to drown her sorrow. Enraged, he drags her home, and, pitying her, forgives her.

Cameron's parishioners denounce him and he is forced to resign. He goes to Summit Camp, a timberland town owned by Gregg. The lumbermen are drunkards, gunmen and ex-convicts. There are but few women, one the widowed mother of a half-witted boy; another, Faro Kate, an outcast, in love with Carewe, the saloonkeeper,

On Sunday, the men surge toward the church. They mock Cameron and some even throw stones. Carewe demands to know why Cameron has come, and he replies: "To take some of the hell out of this camp, and I am going to stick until I have made men of you." When they attempt to enter the church in this boisterous spirit, Cameron reminds them that he will deal with them as men first. A fight ensues and Carewe is led off, defeated and bleeding. Cameron finishes the next man, and the lumbermen decide he is game and they will give him a chance.

Adrienne accepts charge of a school for poor children, one of Gregg's philanthropies. She wins their hearts, but one girl refuses to behave. When Adrienne dismisses her, the child's mother comes and recognizes her. She calls a meeting and demands that Adrienne be removed. A new teacher is appointed in her place, but the children are so unhappy that she is reinstated.

Carewe leaves Summit Camp with Nevada, a half-breed girl, and when Kate tries to stop him, he beats her. She is about to throw herself over a cliff when Cameron restrains her, and pleads with her. Carewe soon tires of the half-breed girl, and kills her, and a posse tracks him. He hides in the church, and

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Cameron does not shield him when the sheriff arrives.

Kate denounces Cameron, saying he is a stool pigeon, and has been making love to her, and that he is the father of her child. The men set fire to the church in an attempt to burn Cameron. Inside are Kate's baby and the half-witted boy. Cameron rushes up and, recognizing what is happening, rescues the boy and the baby. Kate confesses she lied about him.

Adrienne reaches Summit Camp and nurses Cameron back to health; a new church is erected on the site of the old one, dedicated to "Brand Cameron, God's servant and Man's friend." Cameron and Adrienne are married in the new church.

METRO PICTURES.

LADY BARNACLE (Rolfe—Five Parts—June 4).—The cast: Lakshima (Viola Dana); George Morling (Robert Walker); Maharajah Bhartari-Hari Pal Singh (Augustus Phillips); Krishna Dhwaj (William B. Davidson). John Morling, George's father (Henry Hallam); Mary Fanning, George's fiancee (Marie Adell); Asoka-Kuhan-Roy, prime minister (Fred Jones); Nizam of Bandorporia (Henry Leone); Anne Marble, Morling's stenographer (Ricca Allen); Rev. Enoch T. Fanning (Harry Linson); Capt. O'Malley (Gerald Griffin); Lakshima's maid (Nellie Grant). Directed by J. H. Collins.

Krishna Dhwaj, son of the Maharajah of Rhamput, is in love with Lakshima, the daughter of the Maharajah Bhartari, but the two rulers have other plans. Krishna is sent to America. Lakshima, ordered to marry an old man, decides to end it all, and jumps into a lake. She is rescued by George Morling. Lakshima tells George since he saved her life, she is his slave. When she hears he comes from "Boston, America," she refuses to leave him. He protests, but Lakshima says she is going with him to America. He tries to elude her, but dressed in boy's clothes she smuggles herself on board ship.

Morling always prided himself on his reputation. Moreover he is engaged to a conservative girl, Mary Fanning, daughter of the Rev. Enoch T. Fanning. As they near shore, he puts Lakshima into a trunk and leaves her while he breaks the news to his father. His stenographer overhears the conversation, releases her and takes her home. The two Morlings are horrified to find the trunk empty.

Lakshima insists on being dressed in the American fashion. She pawns a ruby and soon appears in high-heeled shoes and a decollette gown. Mary and her father dine at the Morling residence. The clergyman has expressed the hope that George has not succumbed to the temptations of heathen nations, when Lakshima rushes in and kneels at George's feet. "Sahib, I come," she exclaims. "You not lose me yet!"

The announcement causes consternation. Mary returns her engagement ring. However, she is determined to do her duty, and takes Lakshima home with her.

The Maharajah and his prime minister come in search of Lakshima, believing George Morling has abducted her. They demand that he release her instantly. He takes them to the Fanning residence, but Lakshima has vanished. The Rajah gives George just thirty-six hours in which to produce the girl. The hours pass, and George and his father are bound and gagged by two Hindoo servants, who stand ready to strike at a signal from the Rajah.

Lakshima suddenly appears, bringing her beloved Krishna. She has found her way to Harvard and has married her Hindoo sweetheart. To Mary she says, "I marry man of my choice. Now you marry man of yours. And stick to him just like I did—like barnacle!"

The Morlings are released, and there is a second wedding in "Boston, America."

THE HAUNTED PAJAMAS Yorke Film Corp. —Fixe parts—June 11).—The cast: Richard Hudson (Harold Lockwood); Frances Kirkland (Carmel Myers); Jack Billings, Hudson's chum (Ed. Sedgwick); Judge Billings, Jack's father (Lester Cuneo); Francis Billings, Jack's younger brother (Paul Willis); Jenkins, Hudson's servant (Harry de Roy); Elizabeth Billings, Jack's sister (Helen Ware); Colonel Kirkland (William DeVaull): Chinaman, Hudson's mysterious visitor (Goro Kino). From story by F. P. Elliott. Directed by F. J. Balshofer.

Richard Hudson, a clubman, by mistake sends a friend in China cheap cigars, intending to send good ones. In revenge, the friend sends him silk pajamas. Hudson is unconscious of the fact that the pajamas are bewitched—that the silk was the property of an Empress, and anyone wearing them becomes transformed into someone else. The pajamas fit all wearers, and as soon as the top button is fastened, the color changes to black.

Dick puts them on and becomes a savage-looking Chinaman. His man Jenkins tries to put the intruder out. Hudson cannot understand his valet's manner. He overpowers Jenkins, and locks him up in a closet, releasing him next morning. By that time, once more in his own clothes, he has resumed his normal appearance. Jenkins, believing that the experience is an hallucination, signs the pledge.

Dick has promised his friend Jack Billings to entertain his brother Francis. Francis arrives when Dick is out and puts on the pink pajamas and is changed to Frances Kirkland, a girl from China visiting his sister Elizabeth. Dick is amazed to find a pretty girl in his apartment. He and Jenkins go out, leaving her alone. Next morning, waiting at the pier with a box of flowers, he finds only an unknown youth.

Jack Billings puts on the pajamas and assumes the likeness of Frances' father, Colonel Kirkland and makes a disturbance is arrested and thrown into a cell. Jack sends for his father, Judge Billings, but the Judge, not recognizing him, refuses to do anything. Jack finally steals a tramp's clothes and escapes.

Dick has been invited to the Billings' to meet Frances. He rushes up, speaks in endearing terms, and mentions their former meeting. She is mystified, and when he speaks of the black silk pajamas she is furious. She is surprised to learn later that he is Dick Hudson. Not understanding but "willing to forgive a Harvard man almost anything," she consents to talk to Dick. He asks the Judge for her hand, believing she is Elizabeth Billings. The Judge consents, as Elizabeth is not especially attractive.

Col. Kirkland arrives on a surprise visit. Dick attacks him, thinking he is the man who has created a disturbance in his apartment. Frances pleads for him. Then the Colonel tells the history of the pajamas and Dick asks the right father for the right girl. Together they burn the haunted pajamas.

TRIANGLE FILM CORP.

AMERICAN—THAT'S ALL (Triangle Production—Five Parts—June 3).—The cast: Monte Boggs (Jack Devereaux); Hazel Stanley (Winifred Allen); Father Boggs (Walter Walker); Mother Boggs (Mrs. Blanche Davenport); the English butler (Charles Mussett); the lounge lizard (George Rennavent); Lady Vere de Vere (Miss Cummins); Lady Vere de Vere's brother (Jack Raymond). Story by Robert Shirley. Directed by A. Rosson. Supervised by Allen Dwan.

Monte Boggs, the son and heir of the pickle king of America, has just completed his education at Harvard. His father is spending his spare time and money trying to establish a family tree, besides hunting up a titled wife for Monte. Monte takes the whole affair as a huge joke, for he is love with Hazel, who is a regular American girl, with no frills. She will not marry Monte because the perfectly good pickle money had made him quite useless in the world. Monte, unable to reach an agreement with his father, finally leaves home.

When Monte tells Hazel what has happened she insists that they be married at once. Things do not go well with the young couple, as Monte's father is still very bitter. Finally Hazel hits upon the idea of getting an option on the entire output of vinegar for the next year.

The way the pickle king is brought to terms provides humorous situations.

BAWBS O' BLUE RIDGE (Ince-Kay Bee—Five Parts—June 3).—The cast: Barbara Colby (Bawbs) (Bessie Barriscale); Ralph Gunther (Arthur Shirley); Phinneas Bradley (Joe Dowling); Jubal Wade (Frank Burke). Story by Monte M. Katterjohn. Directed by Chas. Miller. Supervised by Thomas H. Ince.

Bawbs is a wonderous girl, a veritable dryad of old, living again in the mossy carpeted mountain woods. Her only relative is a spinster aunt, Maw Becky, and her only playmates are the bugs, bees, frogs, birds and insects of the mountains.

Ralph Gunther, an author, comes to the Blue Ridge mountains seeking solitude while writing a new novel. He sees Bawbs dancing in the woods and makes her acquaintance. Maw Beckey provides strong opposition against his suit, and thus he is compelled to meet Bawbs at appointed spots in the woods.

A game of cross purposes ensues, in which Maw and a miserly old hermit figure, but the result is favorable to Ralph and Bawbs.

CACTUS NELL (Two Parts—Mack Sennett Keystone—June 3).—Polly Moran, the sheriff, tries to hold the affections of her lover, Wayland Trask, as well as uphold the laws as sheriff.

All is well until a vampire causes trouble between the lady sheriff and Trask. Other circumstances convince Polly of his guilt until in the Indian camp bullets straighten out the tangle.

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CORPORATION

Rejoice! Exhibitors

For the first time in your blessed lives, you can get under the covers to-night with a feeling of absolute security regarding your theatre equipment and every accessory connected with the operation of your house. *No matter what happens, there is a*

UNITED SERVICE STATION

nearby to handle your equipment problems satisfactorily, to make you forget your machine troubles—in short, to accept the responsibility for the selection and care of your supply needs.

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EXECUTIVE OFFICES
1604 Broadway New York
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COVERS THE CONTINENT
J-M

A simple, sure protection for studio or exchange

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Calgary and West, $12.50

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 1658.)

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Up and Down (No. 8 of "The Dangers of Doris"—Comedy-Drama).
Dimple's Baby (Two parts—Comedy-Drama).
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts—Comedy).
Friends in San Rosario (Of the O. Henry Series—Two parts—Drama).
Past One at Rooney's (One of the O. Henry Stories—Two parts—Drama).
The Marionettes (One of the O. Henry Stories—Two parts—Drama).
The Green Door (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Guilty Party (One of the O. Henry Stories—Two parts—Drama).
The Cop and the Anthem (One of the O. Henry Stories—Two parts—Comedy-Drama).
Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).

ESSANAY.

Much Obliged (Black Cat Feature—Two parts—Comedy-Drama).
Local Color (Black Cat Feature—Two parts—Comedy-Drama).
Be My Best Man (Black Cat Feature—Two parts—Comedy-Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).

FORTUNE PHOTOPLAYS

"Mentioned in Confidence" (Four parts—Dr.).
The Devil's Bait (Four parts—Drama).
Vengeance of the Dead (Four parts—Drama).
The Yellow Bullet (Four parts—Drama).
Alien Blood (Four parts—Drama).
Zollenstein (Four parts—Drama).
Phantom Shotgun (Four parts—Drama).
The Best Man (Four parts—Drama).
The Clean Gun (Four parts—Drama).

KALEM.

Doubles and Troubles (Ham and Bud Com.).
The Railroad Smugglers (An episode of "A Daughter of Daring"—Drama).
The Lone Point Feud (An episode of "A Daughter of Daring"—Drama).
The Vulture of Skull Mountain (An episode of "The American Girl"—Two parts—Dr.).
Bandits, Beware (Ham and Bud Comedy).
Mystery of Room 422 (An Episode of "Grant, Police Reporter"—Drama).
The Man from Tia Juan (An Episode of "The American Girl"—Two parts—Drama).
The Secret of Lost Valley (An Episode of "The American Girl"—Two parts—Drama).
The Trapping of Two-Bit Tuttle (An episode of "The American Girl"—Two parts—Dr.).
A Deal in Bonds (An episode of "Grant, Police Reporter"—Drama).
The Detective's Danger (An episode of "A Daughter of Daring"—Drama).
A Race to the Drawbridge (an episode of "A Daughter of Daring"—Drama).
The Vanished Line Rider (an episode of "The American Girl"—Two parts—Drama).
A Menagerie Mixup (Ham and Bud Comedy).
The Deserted Engine (An episode of "A Daughter of Daring") (Drama).
The Man Hunt at San Remo (An episode of "The American Girl") (Two parts—Drama).
The Man with the Limp (An episode of "Grant, Police Reporter"—Drama).
Sign of the Scarf (An episode of "Grant, Police Reporter" Drama)
The Door in the Mountain (An Episode of "The American Girl"—Two parts—Drama).
The Hobo Raid (Ham and Bud Comedy).

GEORGE KLEINE.

The King of Cooks (One-Reel George Bickel Comedy).
Love, Luck and Loot (One-Reel George Bickel Comedy).
A Mixed Color Scheme (One-Reel George Bickel Comedy).
A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

SELIG.

Mr. Bingo, the Bachelor (Comedy).
Selig-Tribune No. 28 (Topical).
Selig-Tribune No. 29 (Topical).
The Daughter of "Gas House" Dan (Two parts—Drama).
Bill and the Bearded Lady (Comedy).
Selig-Tribune No. 30 (Topical).
Selig-Tribune No. 31 (Topical).
Two Dollar Gloves (Two parts—Drama).
Romance and Roses (Comedy).
Selig-Tribune No. 32 (Topical).
Selig-Tribune No. 33 (Topical).
The Evil Sag (Two parts—Drama).
Baseball at Mudville (Comedy).
Selig-Tribune No. 34 (Topical).
Selig-Tribune No. 35 (Topical).
A Social Climber (Two parts—Drama).
Rescuing Uncle (Comedy).
Selig-Tribune No. 36 (Topical).
Selig-Tribune No. 37 (Topical).
The Last of Her Clan (Two parts—Drama).
The Prodigal's Return (Drama).
Selig-Tribune No. 38 (Topical).
Selig World Library No. 1 (Topical).
The Love of Princess Olga (Two parts—Dr.).
Won in the Stretch (Drama).
Uncle Sam Afloat and Ashore (Two parts—Naval and Military Preparedness Subject).
Selig World Library No. 2 (Edu.).
The Framed Miniature (Two parts—Drama).
Movie Stunts by Tom Mix (Two parts, Western Drama and Comedy).
The Return of Soapweed Scotty (Two parts—Comedy-Drama).

JOHNNY AND EMMA RAY COMEDIES.

Coughing Higgins (One Reel).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 22.

The Hunting of the Hawk (Five parts—Drama) (Astra).
The Mystery of the Double Cross (Episode No. 6, ""The Dead Come Back"—Two parts—Drama) (Astra).
Patria No. 15 ("For the Flag"—Two parts—Drama) (International).
Max the Lady Killer (Max Linder Comedy) (Pathe).
Florence Rose Fashions No. 28 ("The Season's Novelties") and "Chiffa Gorge, Picturesque Algiers—Colored Scenic) (Pathe split reel).
Hearst-Pathe News No. 4 (Topical).
Hearst-Pathe News No. 35 (Topical)
The Original Katzenjammer Kids, "Robbers and Thieves" (Cartoon Comedy) and Tree Surgery (Educational) (Split Reel)

RELEASES FOR WEEK OF APRIL 29.

Sunshine and Gold (Five parts—Drama—Balboa).
The Mystery of the Double (Episode No. 7—"Into Thin Air"—Two parts—Drama—Astra).
Florence Rose Fashions No. 29—"Smart Modes" and "Across British India" (Colored Scenic) (Split Reel).
Know America, the Land We Love, No. 6—"In and Around San Diego, Cal. (Scenic—Combitone).
Krazy Kat—The Cook (Cartoon Comedy—International) and The Hornets of the Sea (Educational) (Split Reel).
Max Wins and Loses (Max Linder Comedy) (Pathe).
Our Fighting Forces (Two parts—Topical) (Pathe).
Hearst-Pathe News No. 36 (Topical).
Heart-Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 6.

Hinton's Double (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 8, "The Stranger Disposes"—Two parts—Astra).
Max Is Almost Married (Comedy) and Chang Lee's Auto Mule Becomes Unmanageable (Cartoon Comedy) (Pathe split reel).
Florence Rose Fashions No. 30, "Staple Fashions"—Zeeland and Zuider Zee (Scenic) (Pathe split reel).
Know America, the Land We Love No. 7—"Along the Apache Trail, Arizona" (Scenic—Combitone).
Happy Holligan—Three Strikes, You're out (Cartoon Comedy) and Dredging Quahog (hard clams) (Industrial) (International split reel).
Hearst-Pathe News No. 38 (Topical).
Hearst-Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 13.

The Recoil (5 parts—Drama—Astra).
Mystery of the Double Cross (Episode No. 9—"When Jail Birds Fly"—Two parts—Astra).
The Neglected Wife (Episode No. 1—"The Woman Alone"—Two parts—Balboa).
Know America, the Land We Love—No. 8 ("Central Arizona"—Scenic) (Combitone).
Florence Rose Fashions No. 31—"Style Information" and Some Unusual Birds—Colored educational (Pathe split reel).
The Delicatessen Mystery (Comedy) (Pathe).
Hearst-Pathe News No. 40 (Topical).
Hearst-Pathe News No. 41 (Topical).
Bringing Up Father—"The Great Hansom Cab Mystery" (Cartoon Comedy) and
Pekin, China (Scenic) (International split reel).

RELEASES FOR WEEK OF MAY 20.

The Candy Girl (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 10—"The Hole in the Wall"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 2—"Weakening"—Two parts—Drama—Balboa).
Lonesome Luke's Honeymoon (Two parts—Comedy—Rolin).
Know America, the Land We Love (No 9 Copper Industry) (Scenic—Combitone).
Jumping Jealousy (Comedy—Myers-Theby Corp.)
The Latest French Creations (Fashions—Pathe).
Jerry on the Job, "Quinine" (Cartoon Comedy), and "Seoul, Korea" (Scenic) (International Split Reel).
Hearst-Pathe News No. 42 (Topical).
Hearst-Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 27.

The Iron Heart (Five parts—Drama—Astra).
The Mystery of the Double Cross (Chapter 11, "Love's Sacrifice"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 3, "In the Crucible"—Two parts—Drama—Balboa).
Rusticating (Comedy Myers-Theby Corp)
Know America, the Land We Love, No. 10 ("Odd Spots in Arizona" (Scenic—Combitone).
Krazy Kat—Moving Day (Cartoon Comedy) and The Great Chinese Wall (Scenic) (International Split Reel).
Hearst-Pathe News No. 44 (Topical).
Hearst-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 3.

An Amateur Orphan (Thanhouser—Five parts—Drama).
The Mystery of the Double Crass No. 12, "The Riddle of the Double Cross" (Astra—Two parts—Drama).
The Neglected Wife No. 4, "Beyond Recall" (Two parts—Drama—Balboa).
Police Protection (Comedy — Myers-Theby Corp.).
Our National Parks—Glacier Park, Two Medicine Lake (Scenic) and Odd Small Birds (Colored) (Educational) (Pathe Split Reel).
Katzenjammer Kids, "20,000 Legs Under the Sea" (Cartoon Comedy) and The Abalone Industry (Industrial) (International Split Reel).
Hearst-Pathe News No. 46 (Topical).
Hearst-Pathe News No. 47 (Topical).

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 1658.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 9—Number 71 (Topical).
May 16—Number 72 (Topical).
May 23—Number 73 (Topical).
May 30—Number 74 (Topical).
June 6—Number 75 (Topical).
June 13—Number 76 (Topical).

BIG U.

May 3—The Penalty of Silence (Drama).
May 6—True to their Colors (Two parts—War Drama).
May 13—Captain Marjorie's Adventure (Two parts—War Drama).
May 18—The Brand of Death (Drama).
May 28—Defiance (Drama).
June 11—The Mysterious Outlaw (Drama).

BISON.

May 5—Little Moccasins (Two parts—Drama).
May 12—One Wild Night (Two parts—Dr.).
May 19—Casey's Border Raid (Two parts—Comedy-Drama).
May 21—Dropped from the Clouds (Two parts—Drama).
May 28—No. 10, Westbound (Two parts—Drama).
June 4—The Scrapper (Two parts—Drama).

BUTTERFLY.

May 7—Eternal Love (Five parts—Drama).
May 14—The Phantom's Secret (Five parts—Drama).
May 21—Like Wildfire (Five parts—Drama).
May 28—Money Madness (Five parts—Drama).
June 4—The Circus of Life (Five parts—Dr.).
June 11—The Field of Honor (Five parts—Dr.).

GOLD SEAL.

May 1—Bill Brennan's Claim (Three parts—Drama).
May 8—The Grip of Love (Three parts—Dr.).
May 15—The Honor of an Outlaw (Three parts—Drama)
May 21—A 44-Calibre Mystery (Three parts—Drama).
May 28—The Stolen Actress (Three parts—Drama).
June 4—The Almost Good Man (Three parts—Drama).
June 11—Heart of Gold (Two parts—Drama)
June 11—The Black Mantilla (Three parts—Drama), and Beyond the War in France (Scenic).

IMP.

May 4—A Midnight Mystery (Two parts—Dr.).
May 10—Flames of Treachery (Drama).
May 11—The Girl in the Garret (Two parts—Drama).
May 17—The Puzzle Woman (Drama).
May 20—The Case of Dr. Standing (Two parts—Drama).
May 28—The Puzzle Woman (Drama).
June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).
June 11—The Thief Maker (Two parts—Dr.).
June 11—The Mysterious Outlaw (Drama).

JOKER.

May 5—Left in the Soup (Comedy).
May 12—The Man With a Package (Comedy).
May 19—The Last Scent (Comedy).
May 21—The Boss of the Family (Comedy).
May 28—Uneasy Money (Comedy).
June 4—Simple Sapho (Comedy).
June 11—One Damp Day (Comedy).

LAEMMLE.

May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.),
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama)

L-KO.

May 2—The Cabaret Scratch (Comedy).
May 6—Scrambled Hearts (Comedy).
May 9—Tom's Tramping Troupe (Two parts—Comedy)
May 16—A Good Little Bad Boy (Two parts—Comedy).
May 21—Beach Nuts (Two parts—Comedy).
May 28—Roped into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy).
June 11—Chicken Chased and Henpecked (Two parts—Comedy).

NESTOR.

May 7—The Lost Appetite (Comedy).
May 14—To Oblige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 28—Tell Morgan's Girl (Comedy).
June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).

POWERS.

Apr. 29—Under the Big Top (Comedy-Drama), and "In the Heart of China" (Dorsey Edu.) (Split Reel).
May 13—Such is Life in South Algeria.
May 20—When Does a Hen Lay an Egg (Cartoon Comedy) and Dorsey Educational—Title not decided.
May 21—Cupid Gets Some New Dope (Comedy—Cartoon) and Navigation in China (Dorsey Edu.).
May 28—When Noah's Ark embarked (Cartoon Comedy) and Perils of the Yangtze (Dorsey Edu.).
June 4—Them Were the Happy Days (Cartoon—Comedy) and Superstitious China (Dorsey Educational) (Split Reel).
June 11—A Pesky Pup (Cartoon Comedy), and China at Work and at Play (Dorsey Edu.) (Split Reel).

RED FEATHER.

Apr. 16—The Flower of Doom (Five parts—Drama).
Apr. 23—The Hero of the Hour (Five parts—Drama).

REX.

Apr. 19—The Sorceress (Drama).
Apr. 26—The Townsend Divorce Case (Dr.).
Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy-Dr.)
May 21—Unmasked (Drama).
May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).

VICTOR.

Apr. 27—The Woods Are Full of 'Em (Comedy).
May 1—Flat Harmony (Comedy).
May 3—Pots and Poems (Two parts—Comedy-Drama).
May 4—A Darling in Buckskin (Comedy).
May 8—Baseball Madness (Comedy).
May 10—Swearing Off (Comedy).
May 11—Signs of Trouble (Comedy).
May 15—Fat and Foolish (Comedy).
May 17—Breaking the Family Strike (Com.).
May 21—Who Said Chicken (Comedy).
May 21—Mary Ann in Society (Comedy—Drama).
May 28—The Gunman's Gospel (Drama).
May 28—An Eight Cyclinder Romance (Two Parts—Comedy).
May 28—By Speshul Delivery (Comedy Drama).
June 4—A Box of Tricks (Comedy).
June 11—Making Monkey Business (Comedy).
June 11—The Flopping Uplifter (Comedy).
June 11—A Blissful Calamity (Two parts—Comedy-Drama).

UNIVERSAL SCREEN MAGAZINE.

Apr. 27—Issue No. 16 (Educational).
May 4—Issue No. 17 (Educational).
May 11—Issue No. 18 (Educational).
May 18—Issue No. 19 (Educational).
May 25—Issue No. 20 (Educational).
June 1—Issue, No. 21 (Educational).
June 4—Issue No. 22 (Educational).
June 11—Issue No. 23 (Educational).

UNIVERSAL SPECIAL FEATURE.

Apr. 29—The Voice on the Wire (Episode No. 7—Two parts—Drama).
Apr. 30—The Birth of Patriotism (Five parts—Drama) (Special Attraction).
May 6—The Voice on the Wire (Episode No. 8—Two parts—Drama).
May 13—The Voice on the Wire (Episode No 9—Two parts—Drama).
May 20—The Voice on the Wire (Episode No. 10—Two parts—Drama)
May 27—The Voice on the Wire (Episode, No. 11—The Thought Machine—Two parts—Drama).
June 3—The Voice on the Wire (Episode, No. 12—The Fifth Victim—Two parts—Drama).
June 10—The Voice on the Wire (Episode No. 13—Two parts—Drama).
June 17—The Voice on the Wire (Episode No. 14—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

May 19—Issue No. 1 (Topical).

Mutual Film Corp.

CUB.

Apr. 26—The Ransom (Comedy).
May 3—Jerry's Trial (Comedy).
May 10—Jerry's Picnic (Comedy).
May 17—Jerry's Finishing Touch (Comedy).
May 24—Jerry Joins the Army (Comedy).
May 31—Jerry's Masterstroke (Comedy).
June 7—There and Back (Comedy).

NIAGARA FILM STUDIOS.

Mar. 28—The Perils of Our Girl Reporters (No 14, "The Counterfeiters"—Two parts—Drama).
Apr. 4—The Peril of Our Girl Reporters (No 15, "Kidnapped"—Two parts—Dr.)

GAUMONT.

May 10—Reel Life No. 54 (Subjects on reel: Proteges of a Big City; Lifting a Locomotive, Sleeping Bags for Soldiers; A Submarine Oil Field; Making Grape Juice (Mutual Film Magazine).
May 15—Tours Around the World No. 28 (Subjects on Reel: Castles of the Loire, France; Barbados, West Indies) (Travel).
May 17—Reel Life No. 55 (Subjects on Reel: Speeding the Spoken Word; The Toothsome Crab; Beating the High Cost of Furs; A School on the Beach) (Mutual Film Magazine).
May 22—Tours Around the World, No. 29 (Subjects on Reel) Cadiz, Spain; River Life Near Paris; The Rock of Gibraltar, Martinique, West Indies (Travel).
May 24—Reel Life, No. 56 (Subjects on Reel) Sugar Industry of Barbados; Plowing With a Motor Car; Caviar, The Russian Delicacy; Golfing on Wheels, $1,000 Playhouse (Mutual Film Magazine).
May 29—Tours Around the World No. 30 (Subjects on Reel: Notre Dame, Paris; Teneriffe, Canary Islands; Koenigsee, Bavaria—Travel).
May 31—Reel Life No. 57 (Subjects on Reel: Hand Made Barrels; Adding to the Tin Supply; Auto Campers-Out; Dynamiting a Hillside; A Lion Pup Mutual Film Magazine).
June 5—Tours Around the World No 31 (Subjects on Reel; Tangier, Morocco; Monastery of Piedra, Saragossa, Spain; Winter in Galicia; St. Kitts, British West Indies) (Mutual Film Magazine).
June 7—Reel Life No 58 (Subjects on Reel: Modern Footwear, Bass Fishing in Florida; Launching a Lifeboat; Electrical Gardening; Physical Education (Mutual Film Magazine)

LA SALLE.

May 7—The Prodigal Uncle (Two parts—Comedy).
May 21—Chubby Inherits a Harem (Two parts Comedy).
June 4—The Flight That Failed (Two parts—Comedy).

MUTUAL WEEKLY.

May 16—Number 124 (Topical).
May 23—Number 125 (Topical).
May 30—Number 126 (Topical)
June 6—Number 127 (Topical).
June 13—Number 128 (Topical)

(*Mutual Releases continued on page* 1678.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1658.)

(Mutual Reelases continued from page 1510.)

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Bets (Two Parts—Comedy).
May 28—Patsy's Partner (Two parts—Comedy).

MONMOUTH.

May 18—Jimmie Dale, Alias the Grey Seal (Chapter 9—"The Alibi" — Two parts—Drama).
May 25—Jimmie Dale alias The Grey Seal (Chapter 10, "Two Crooks and a Knave"—Two parts—Drama).
June 1—Jimmie Dale, Alias The Grey Seal (Chapter Eleven, "A Rogue's Defeat"—Two parts—Drama).
June 8—Jimmie Dale, Alias the Grey Seal (Chapter 12, "Good for Evil"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

May 14—Annie for Spite (American—5 parts—Drama).
May 21—The Check Mate (Horkheimer—Five parts—Drama).
May 21—The Mirror (Powell—Five parts—Drama).
May 28—The Serpent's Tooth (American—Five parts—Drama).
June 4—Shackles of Truth (American—Five parts—Drama).

SIGNAL PRODUCING CO.

May 21—The Railroad Raiders (Chapters No. 7—"Mistaken Identity"—Two parts—Drama).
May 28—The Railroad Raiders (Chapter No. 8, "A Knotted Cord"—Two parts—Drama).
June 4—The Railroad Raiders (Chapter No. 9, "A Leap for Life"—Two parts—Drama).

ROTHACKER.

May 14—Manning Our Navy (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May 2—Kleptomaniacs (Comedy).
May. 9—The Great American Game (Comedy).
May 17—Miss Trixie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

VOGUE.

May 5—Bucking the Tiger (Two parts—Com.).
May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Apr. 2—The Waiting Soul (Five parts—Dr.).
May 14—The Soul of a Magdalen (5 parts—Drama).

COLUMBIA PICTURES CORP.

April 30—The Call of Her People (7 parts—Drama).
June 4—Lady Barnacle (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.)

YORKE FILM CORP.

Mar. 26—The Hidden Children (Five parts—Drama).

ROLFE.

Apr. 16—A Magdalene of the Hills (Five parts—Drama).
Apr 30—The Millionaire's Double (Five parts—Drama).
May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.

Apr 30—The Great Secret (Episode No. 17—"The Missing Finger"—Two parts—Drama).
May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

Apr. 9—Putting it Over on Henry (Drew).
Apr. 16—The Love Dope (Rolma).
Apr. 23—One of the Family (Drew).
Apr. 30—Safety First (Drew).
May 7—The Regeneration of Reginald (Rolma).
May 14—Her Lesson (Drew).
May 21—Nothing to Wear (Drew).
May 28—The Black Hand (Rolma).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Apr. 2—Getting the Evidence (Comedy).
Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.
May 14—The Window Dresser's Dream.

FAMOUS PLAYERS.

Apr. 16—Sleeping Fires (Five parts—Drama).
Apr. 30—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).
May 21—Her Better Self (Five parts—Drama).

KLEVER COMEDY.

Mar. 26—Rough and Ready Reggie (Comedy).
Apr. 9—His Military Figure.
Apr. 23—Ballads and Bologna.
May 7—Invited Out.
May 21—Moving.

LASKY.

May. 3—Secrifice (Five parts—Drama).
May 7—The Primrose Ring (Five parts—Dr.).
May 10—The Silent Partner (Five Parts—Dr.).
May 24—The Undying Flame (Five parts—Dr.).
May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama).

MOROSCO AND PALLAS.

May 14—The Marcellini Millions (5 parts—Drama).
May 17—The Highway of Hope (5 Parts—Drama).
June 4—The World Apart (Five parts—Dr.).
June 7—Giving Becky a Chance (Five Parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts—Dr.).
May 21—A Reckless Romeo (Two parts).

PARAMOUNT-BURTON HOLMES.

May 7—Colorful Ceylon (Scenic).
May 14—With the Kandy Elephants (Scenic).
May 21—Batavia, The Javanese Capital (Senic).
May 28—A Journey Through Java (Scenic)
June 4—Surabaya—The Busy Burg of Java (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

Apr. 23—Subjects on Reel: Quacky Doodles Soldiering for Fair, Turkey Hunting in South Carolina, Salvaging Submarine Prey, Poison Doll.
Apr. 30—Subjects on the Reel: Preparing the School-boy Athlete, Transplanting Peasant's Arts of Europe, Unmasking the Medium, Political Cartoon "Stung."
May 7—Subjects on Reel; The Sun Cure; A Lesson in Wood Carving; Money Old and New; Bobby Bumps Volunteers.
May 14—Subjects on Reel: Modern Farming; Picto Puzzles; Women Patriots; Submarine Mine Layer.
May 21—Subjects on Reel: The Awakening of America; Training of an Eight-Oared Crew; Picto Puzzles; Tapping the Maples.

Triangle Film Corporation.

FINE ARTS.

Apr. 22—Cheerful Givers (Five parts—Dr.)
Apr. 29—Hands Up (Five parts—Drama).
May 6—Might and the Man (5 parts—Drama)
May 20—Souls Triumphant (Five parts—Dr.)

INCE-KAY-BEE.

Apr. 22—The Desert Man (Five parts—Dr.).
Apr. 29—The Pinch Hitter (Five parts—Dr.).
May 6—The Snarl (5 parts—Drama).
May 13—Happiness (Five parts—Drama).
May 27—The Millionaire Vagrant (Five parts—Drama).

TRIANGLE KOMEDY.

May 6—His Criminal Career.
May 13—A Laundry Cleanup.
May 13—His One Night Stand.
May 20—The Camera Cure.
May 20—Twin Troubles.
May 27—His Social Rise.
May 27—Love and Fish.

TRIANGLE PRODUCTION.

May 13—The Man Who Made Good (Five parts—Drama).
May 20—Wild Winship's Widow (Five parts—Drama).
May 27—Madam Bo' Peep (Five parts—Drama).

MACK-SENNETT KEYSTONES.

Apr. 22—Secret of a Beauty Parlor (Two parts).
Apr. 29—A Maiden's Trust (Two parts).
May 6—His Naughty Thought (Two parts).
May 13—Her Torpedoed Love (Two parts).
May 20—A Royal Rogue (Two parts).

Feature Releases

ART DRAMAS, INC.

May 7—The Auction of Virtue (U. S. Amusement Corp.—Five parts—Drama).
May 10—Little Miss Fortune (Erbograph—Five parts—Drama).
May 17—The Mystic Hour (Apollo—Five parts—Drama).
May 24—A Song of Sixpence (Van Dyke—Five parts—Drama).
May 31—House of Cards (U. S. Amusement—Five parts—Drama).

ARTCRAFT PICTURES CORP.

Apr. 30—In Again—Out Again (Five parts—Comedy—Drama).
May 14—A Romance of the Redwoods (5 parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

May 7—Little Miss Nobody (Five parts—Dr.)
May 14—Treason (5 parts—Drama).
May 21—The Flashlight (Five parts—Drama).
May 28—Southern Justice (Five parts—Drama).
June 4—Bringing Home Father (Five parts—Drama).

CHRISTIE FILM CO.

Apr. 23—Practice What You Preach (Comedy)
Apr. 30—Father's Bright Idea (Comedy).
May 7—With the Mummies' Help (Comedy).
May 14—The Magic Maid (Comedy).
May 21—The Milky Way (Comedy).
May 28—His Last Pill (Comedy).

EDUCATIONAL FILMS CORP.

April—Monkey Capers (Educational).
May—The Living Book of Nature ("The Smaller Cat Animals"—Educational).
May—The Living Book of Nature (Odd Hoofed Animals—Educational).

CINEMA WAR NEWS SYNDICATE.

May 13—American War News Weekly No. 3 (Topical).
May 20—American War News Weekly No. 4 (Topical).
May 27—American War News Weekly No. 5 (Topical).
June 3—American War News Weekly No. 6 (Topical).

THE CINEMA NEWS AND PROPERTY GAZETTE

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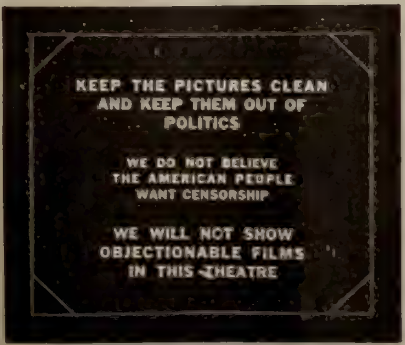

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List of Current Film Release Dates

ON FEATURE AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1658.)

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

May 7—A Small Town Girl (Five parts—Dr.).
May 14—The Book Agent (5 parts—Drama).
May 21—The Silent Lie (Five parts—Drama).
May 21—Heart and Soul—(Five parts—Drama).
The Broadway Sport (Five parts—Drama).
The Final Payment (Five parts—Drama).
The Slave (Five parts—Drama).

FOXFILM COMEDIES.

Apr. 30—An Aerial Joy Ride (Two parts).
May 7—A Roman Cowboy (Two parts).
May 21—His Bomb Policy (Two parts).

GREATER VITAGRAPH (V-L-S-E).

May 7—The Captain of the Grey Horse Troop (Five parts—Drama).
May 14—The Sixteenth Wife (5 parts—Drama).
May 21—Clover's Rebellion (Five parts—Dr.).
May —Within the Law (Special—Drama).
May 28—The Soul Master (Five parts—Dra.).
June 4—The Magnificent Meddler (Five parts—Drama).

IVAN FILM PRODUCTIONS.

February—Two Men and a Woman (Five parts—Drama).
Apr. ——One Law for Both (8 parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

May 13—The Mishaps of Musty Suffer (Third series—No. 7—"Spliced and Iced" Essanay—Comedy).
May 14—The Lad and the Lion (Selig 5 parts—Drama).
May 20—The Mishaps of Musty Suffer (Third Series, No. 8—"Starlight Sleep"—Kleine—Comedy).
May 21—Night Workers (Five parts—Drama—Essanay).
May 27—The Mishaps of Musty Suffer (Third Series No. 9, "Musty B Young"—Essanay—Comedy).
May 28—The Telltale Step (Edison—Five parts—Drama).
May 28—A Hole in the Ground (Selig—Two parts—Comedy—Drama).
June 3—The Mishaps of Musty Suffer (Third Series No. 10, "Musty's Vacation"—Kleine—Comedy).
June 4—The Mystery of No. 47 (Selig—Five parts—Drama).
June 6—Do Children Count? (No. 1, "The Guiding Hand"—Two parts—Essanay).

SELZNICK PICTURES.

Apr. ——The Law of Compensation (5 parts—Drama).
Apr. ——The Silent Master (7 parts—Drama).
May ——The Lone Wolf (Drama).
May ——Poppy (Drama).
May ——A Modern Othello (Drama).

WORLD PICTURES.

May 7—Mothers of France (Six parts—Dr.).
May 14—Moral Courage (5 parts—Drama).
May 21—Yankee Pluck (Five parts—Drama).
May 28—Maternity (Five parts—Drama).
May—Atonement (Brady-International — Five parts—Drama).
June 4—The Crimson Dove (Five parts—Dr.).

States Right Features

AMERICAN-JAPAN PICTURES CORP.

May—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features).

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

April—Who Knows? (Drama).
April—Seven Cardinal Virtues (No. 1—"Humility"—Drama).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINES.

April—The Fated Hour (Six parts—Drama).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

COSMOFOTOFILM CO.

Mar. ——The Manx-Man (Eight parts—Drama).

DE LUXE SPOILERS FILM CO.

April—The Spoilers (Twelve parts—Drama).

EMERALD MOTION PICTURE CO.

Apr. ——The Slacker (Military Picture).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

April—The Birds' Christmas Carol (Five parts—Drama).

FRIEDMAN ENTERPRISES, INC.

April—A Mormon Maid (Six parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

GRAND FEATURE FILM CORP.

Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).
Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).
Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational)

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HAWK FILM COMPANY.

March—The Monster of Fate (Drama).

HEROIC FRANCE FILM SYNDICATE.

April—Heroic France (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

April—Christus (Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).

A KAY CO.

Apr. 23—20,000 Feats Under the Sea (Cartoon Burlesque).
Apr. 30—Golden Spoon Mary (Cartoon Burlesque).

SOL LESSER.

April—The Ne'er Do Well (Drama).

M-O FILM CO.

March—America Is Ready (Five parts—Top.)

MILES.

April—The Test of Womanhood (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

PARAGON FILMS, INC.

February—The Whip (Eight parts—Drama).

PETER PAN FILM CORP.

April—Mo-Toy Troupe (First Release—"Midnight Frolic").
April—Mo-Toy Troupe (Second release—"Goldie Locks and the Three Bears").
May—Mo-Toy Troupe (Third Release—"Jimmy Gets the Pennant").
May—Mo-Toy Troupe (Fourth Release—"In the Jungle").
Mo-Toy Troupe (Fifth Release, "Out in the Rain").
Mo-Toy Troupe (Sixth Release—"A Trip to the Moon").

REX BEACH PICTURES CO.

March—The Barrier (Nine parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

FRANK J. SENG.

May—Parentage (Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—Even as You and I (Seven parts—Dr.)
May—The Hand that Rocks the Cradle (Six parts—Drama).

VARIETY FILMS CO.

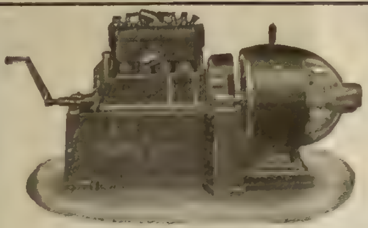
April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama)

WILLIAMSON BROS.

April—The Submarine Eye (Drama).



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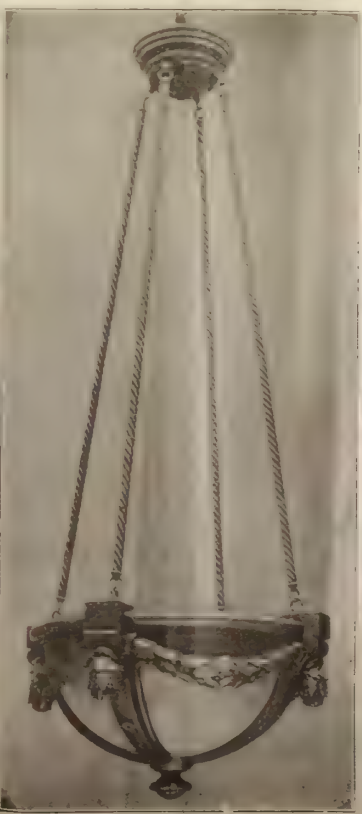

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Secretary W. G. McAdoo,
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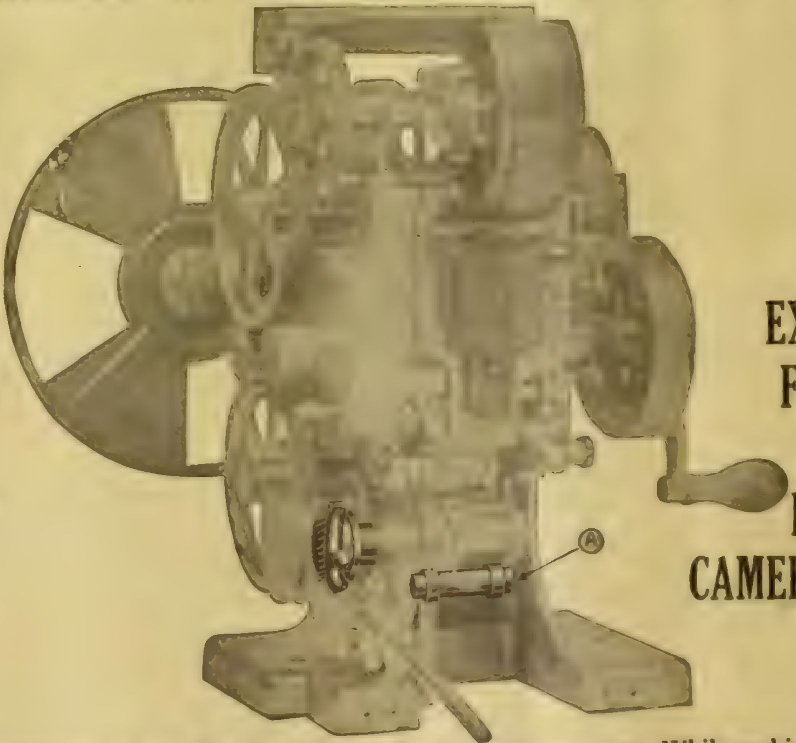

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H E HOFFMAN

MOVING PICTURE WORLD

THE FILM
INDEX

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GUIDE

For The new "open booking" plans of *Paramount* and the future Artcraft attractions

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OPINIONS OF THE CRITICS OF THE NEW YORK DAILY NEWSPAPERS PUBLISHED ON MONDAY, MAY 28TH, 1917:

By the Critic of the
NEW YORK TRIBUNE:

"The Strand chose Benjamin Chapin to present the whole pictorial programme. It is divided into four distinct stories, 'My Mother,' 'My Father,' 'Myself,' 'The Call to Arms.' The most sweetly tender of these is 'My Mother,' where Mr. Chapin plyas Tom Lincoln, the father of the President. It seems incredible that the father and the son were played by the same actor, for, as Tom Lincoln, Mr. Chapin has managed to suggest a character quite different from that of Abraham Lincoln. Even physically he seems totally different, but this is art. Mr. Chapin has gathered together a splendid cast."

By the Critic of the
NEW YORK AMERICAN:

"The 'Lincoln Cycle' is something more and higher than a picture-play. It is at once an inspiring appeal to the patriotism of the nation, a page from history red-lettered with great things, and a public document of inestimable value."

By the Critic of the
NEW YORK GLOBE:

"The faithful portrayals by Benjamin Chapin, which are thrown on the screen at the Strand give the audience many glimpses of the purposes, the struggles, the aspirations, and anxieties, and open, so to speak, the window of Lincoln's great soul."

By the Critic of the
NEW YORK EVENING SUN:

"The 'Lincoln Cycle' justifies the moving picture. It is by all odds the most sincere and most uplifting feature picture ever seen at the Strand, or at any other theatre, for that mater. Benjamin Chapin and the other players lived their parts like real human beings."

By the Critic of the
N. Y. EVENING TELEGRAM:

"The 'Lincoln Cycle' is a big epic film. Here is shown a life history, with its comedy and tragedy, its struggles and failures and its mighty triumph, so graphically portrayed that the audience is held spellbound."

By the Critic of the
NEW YORK SUN:

"Benjamin Chapin is said to have devoted five years to the finishing of the 'Lincoln Cycle,' shown at the Strand yesterday, or longer than it took the great emancipator to settle the Civil War The verdict of an impartial judgment is that both endeavors were worth the total elapsed time. Chapin has welded various incidents of the martyred President's life into a coherent, dramatic story."

By the Critic of the
NEW YORK TIMES:

"Patrons of the Strand should be condemned to seeing trashy modern photoplays all the rest of their days if they do not flock to see the 'Lincoln Cycle.' The pictures, made by Benjamin Chapin, are replete with episodes, humorous, and full of pathos of the humble life of the Lincolns."

By the Critic of the
NEW YORK JOURNAL (ZIT).

"There have been war pictures, sex pictures, melodramatic pictures, educational pictures, religious pictures—pictures that cost a million—pictures whose directors get more than the picture earns, but it has remained for Benjamin Chapin to give to the world a picture that will go down in history as positively the most artistic, most educational and most beautifully acted. Every theatre in the United States is going to play this picture. Thank goodness there is a picture being presented that hasn't any love-sick, mushy stuff or a villain running around to stab another man in the back, and the hero jumping out and saving the girl. This is a picture that will go down in history as a tribute to the motion-picture camera, and if the managers and Benjamin Chapin don't make a million, they have the honor of presenting to the public an artistically finished piece of work, which in later years, when we are all dead and gone, will stand out when others have been put to sleep and buried. Be a volunteer and see the Lincoln Cycle. Don't wait until Draft Day, for you may be ordered to see it."

K KLEINE E EDISON S SELIG E ESSANAY

IS ONE WIFE ENOUGH?

BRYANT WASHBURN

who plays the lead in

"Filling His Own Shoes"

says, **"YES! A PLENTY!!"**

This is a romantic comedy of a young American's experience in a Turkish HAREM, in which all the beautiful ladies insist on his marrying them. Filled with terror at the prospect of a hundred wives, he flees and weds his one only sweetheart at home. Taken from HENRY C. ROWLAND'S famous novel in Ainslee's Magazine. Arranged and directed by Harry Beaumont. Screen time 63 minutes.

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Universal

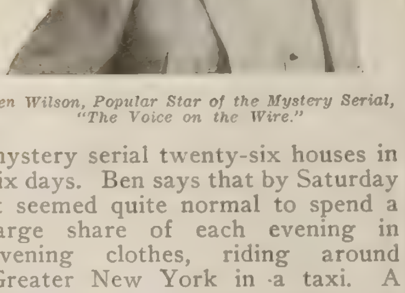
UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

WATCH for "The GRAY GHOST"

26 SHOWS IN SIX DAYS

Ben Wilson Greets "Voice on the Wire" Patrons at Many New York Houses.

NEW YORK, N. Y.—Ben Wilson, the popular star of "The Voice on the Wire," had a long, legitimate experience before taking up screen work, so that it was no novelty for him to face audiences last week when greeting them in person at the Marcus Loew theatres. He established a record, however, in his swing around the circle, visiting at the conclusion of the current episode of the famous mystery serial twenty-six houses in six days. Ben says that by Saturday it seemed quite normal to spend a large share of each evening in evening clothes, riding around Greater New York in a taxi. A sample of one evening's activities was the Wednesday night program. Starting at the 42nd Street house at 7:45 he was at the Orpheum at 8:15, at the West End at 8:45, at the National at 9:00 and at the Boulevard at 9:30 p. m. Great crowds attested his popularity, wherever he appeared. Mr. Wilson will shortly begin a tour of the United States on a similar errand.


Ben Wilson, Popular Star of the Mystery Serial, "The Voice on the Wire."

Preparedness Pictures Prove Popular

BOSTON, Mass.—The popular news of the day is unquestionably the activities engendered by the "state of war." This was well evidenced at the burst of applause and the enthusiasm which greeted the showing of the popular Universal Animated Weekly—"first on the screen with the world's best news" at local theatres the past week. Recruiting pictures proved especially popular, as did the "Liberty Loan" views which included some intimate glimpses of activities in that connection in many parts of the country. Aviation scenes, preparedness movements, latest types of weapons of war—all were greeted with the closest attention. All of which proves that the people like to be informed while they are being entertained.

Novel Flotilla on Wheels Starts on 1,400 Mile Recruiting Trip for Navy.

Increasing Popularity

Marks 25th Weekly Release of the Universal Screen Magazine

NEW YORK, N. Y.—"The world's work in moving pictures every week," is the fitting slogan adopted for the Universal Screen Magazine, which had its twenty-fifth weekly showing on the current release date. Following closely the demand of the public, by keeping in closest possible touch with hundreds of Exhibitors, the editors have been more than ordinarily successful in increasing the popularity of the subjects shown during the entire period. Progress in industry and manufacture seem to be one of the most popular forms of subjects, with Domestic Science, Physical Culture and new Inventions second only. Coming at the end of the program are the marvelous Miracles in Mud, animated sculpture by the famous Willie Hopkins. One of the big features of the current release is Jiu-Jitsu for women, posed and demonstrated by two exceedingly clever people.

"The Armored Man," Universal Screen Magazine.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

The First Serial Photo Play Ever Filmed from a SAT. EVE. POST STORY

FRANEY'S FILM FUN

Popular Universal Comedian Makes Laughter Grow in Burlesque Comedy.

NEW YORK, N. Y.—The current issues of the trade papers contain advertisements of a three-reel Universal comedy that marks a new achievement in film fun. Headed by William Franey, one of the best known of the Universal Comedy companies has completed the filming of a screaming burlesque of the Universal's famous spectacular dramatic production, "20,000 Leagues Under the Sea." Four reels were made, and these were after cut to three, consequently it is packed with swift action and moves at a stirring pace from start to finish. While direct bookings are being accepted at the Universal Offices, State Rights will also be sold. The title is "The Cross-Eyed Submarine," and every N. Y. reviewer has accorded it unstinted praise.

Wm. Franey, Master of Makeup.

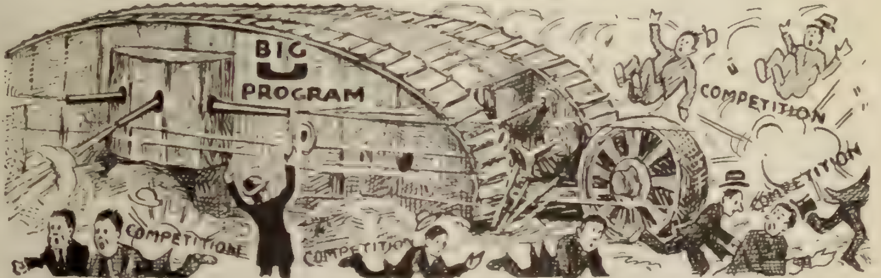
EMMA CARUS IN LATEST SONG HIT

"Let's All Be Americans Now" Features Popular Artist.

NEW YORK, N. Y.—"Song Hits in Photoplay," the Universal split reel which is released every three weeks, announces as the current issue the tremendously popular patriotic song, "Let's All Be Americans Now." The featured player in this notable song hit is Emma Carus, the popular musical comedy and vaudeville star. Miss Carus has done more than her share in putting this latest favorite across, and it is fitting that she should play the lead in the moving picture of the story of the song. The fans have gone wild over this novelty release and Exhibitors who take advantage of the opportunity to run a Song Contest in connection with the showing are playing to capacity.

Ahead of the Procession

Many Novelties Among "Specials" on the Big Universal Regular Program



NEW YORK, N. Y.—The lists of releases given below of the "specials" and the "regulars" on the weekly Universal Program Service give proof that this sterling service gives Exhibitors greater QUALITY and greater QUANTITY than all competitive programs combined. The many novelties among the specials are just what the wise Exhibitor is looking for to strengthen a weak show, help put over a weak feature, or to use as the foundation of an open booking program which makes the most popular form of moving picture entertainment in thousands of theatres today.

SPECIALS

On the Universal Program Week of June 25

BUTTERFLY—"MAN AND BEAST" (Five-Reel Drama)—Eileen Sedgwick and Kingsley Benedict.
NESTOR—"THE WAR BRIDEGROOM" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.
GOLD SEAL—"THE GOLDEN BULLET" (Three-Reel Western Drama)—Harry Carey and Fritzi Ridgway.
L-KO—"HER DARING, CARING WAYS" (Two-Reel Comedy)—Merta Sterling and Lucille Hutton.
UNIVERSAL ANIMATED WEEKLY—No. 78.
UNIVERSAL SCREEN MAGAZINE—No 25.
JOKER—"HIS FATAL BEAUTY" (One-Reel Comedy)—Wm. Franey.
IMP—"THE DOUBLE-TOPPED TRUNK" (One-Reel Drama)—Allen Holubar and Gretchen Lederer.
POWERS—"DUKE DOOLITTLE'S JUNGLE FIZZLE" (Comic Cartoon) and "IN THE LAND OF MANY TEMPLES" (Dorsey Educational)—Split Reel.

There's spice and virility in these "specials." They carry just the right wallop that gives your patrons the same contented feeling that they have after enjoying a delicious meal. It is the sort of entertainment that makes the fans say kind things about your show on leaving and that brings them back the next night. They will cost you a slight advance over the pro-rated rental of the complete program, but they are worth it, and will show increased profits for you.

REGULARS

On the Universal Program Week of June 25

VICTOR—"DAMAGED GOODNESS" (One-Reel Comedy)—Ernie Shields.

VICTOR—"HER CITY BEAU" (One-Reel Comedy-Drama)—M. K. Wilson and Edith Roberts.

BIG U—"THE POINTED FINGER" (Two-Reel Underworld Drama)—George Pearce and Gretchen Lederer.

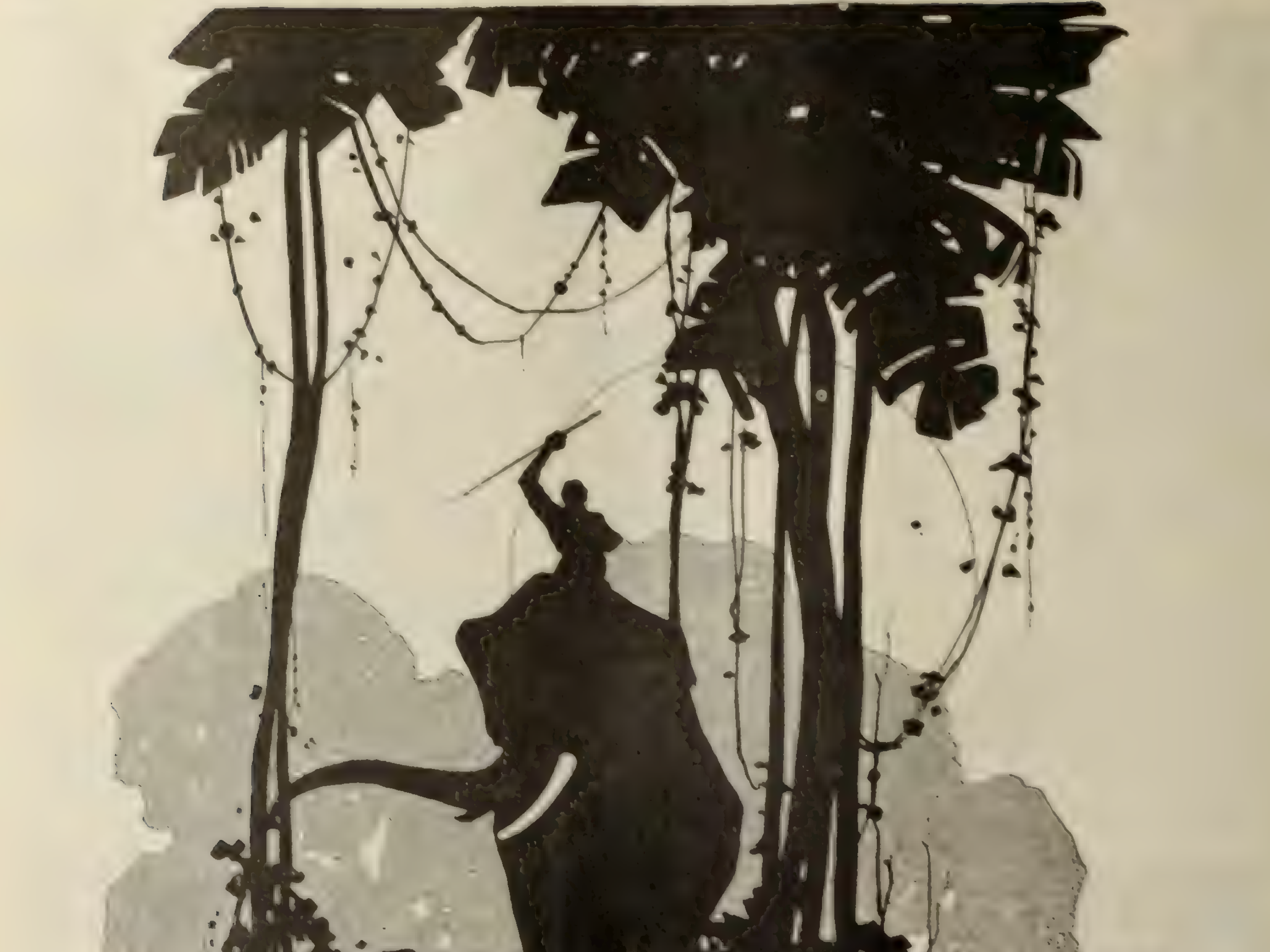
VICTOR—"SWEDE HEARTS" (Two-Reel Comedy-Drama)—Neal Hart and Janet Eastman.

101-BISON—"MONEY AND MYSTERY" (Two-Reel Western Drama)—Eileen Sedgwick and Kingsley Benedict.

BIG U—"LOVE'S TURMOIL" (One-Reel Drama)—Edna Maison.

These red-blooded dramas and unusually funny comedies are backed by good stories, popular stars, brilliant direction and the lavish production that comes as a sure thing from the world's largest studios in Universal City, Cal. Here is the sort of material that you need to lay a firm foundation for the best program show it is possible to book. Look over the two lists given here and you will realize that when it comes to the "goods" the Universal has them.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!



Butterfly Pictures *Present*

Kingsley Benedict and Eileen Sedgwick

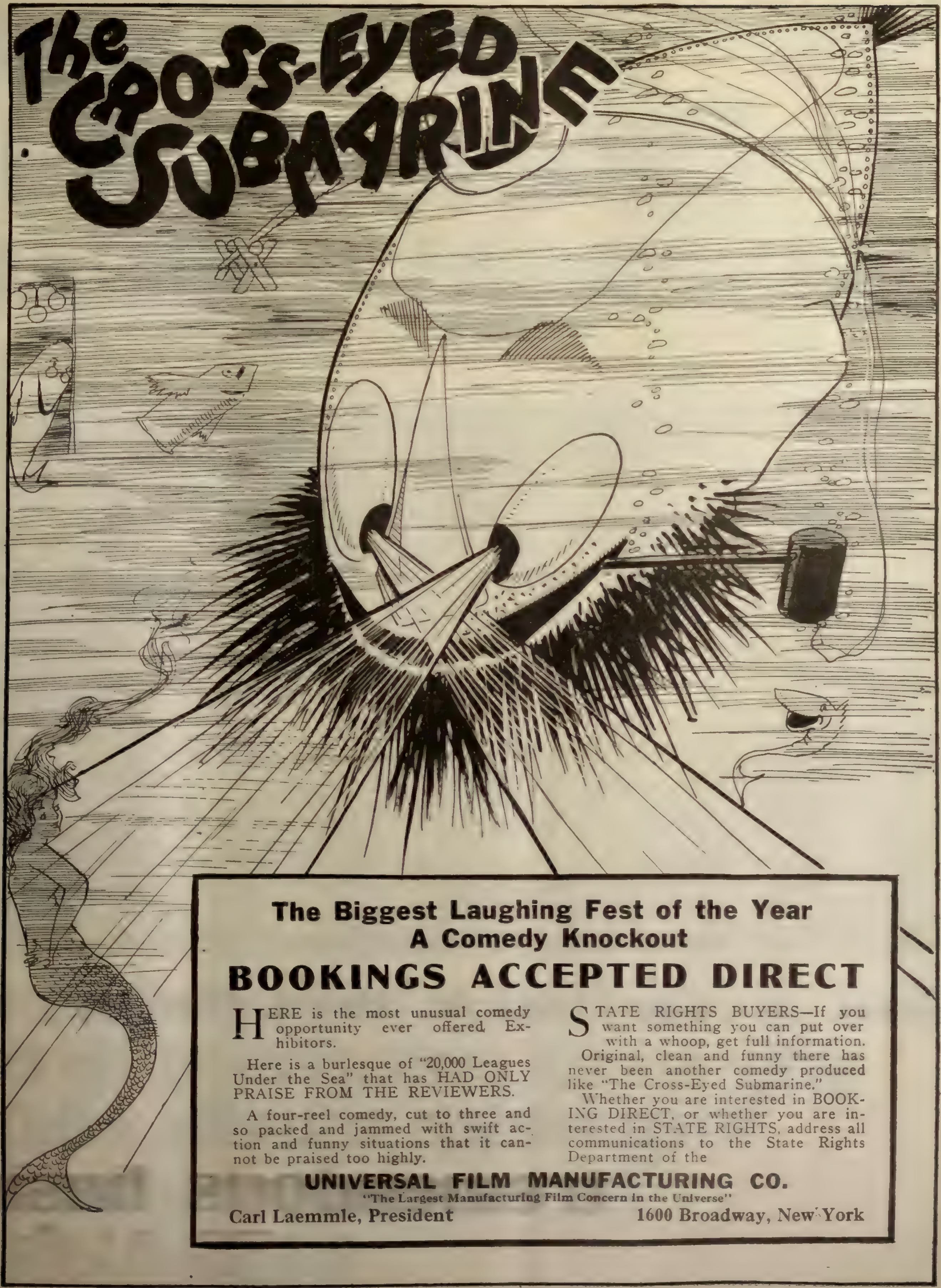
in "Man & Beast"

A THRILLING DRAMA of THE SOUTH-AFRICAN WILDS.

DIRECTED BY HENRY McRAE

PRODUCED BY THE UNIVERSAL FILM MFG. CO. CARL LAEMMLE Pres.

BOOK THROUGH ANY UNIVERSAL EXCHANGE



The Biggest Laughing Fest of the Year
A Comedy Knockout

BOOKINGS ACCEPTED DIRECT

HERE is the most unusual comedy opportunity ever offered Exhibitors.

Here is a burlesque of "20,000 Leagues Under the Sea" that has HAD ONLY PRAISE FROM THE REVIEWERS.

A four-reel comedy, cut to three and so packed and jammed with swift action and funny situations that it cannot be praised too highly.

STATE RIGHTS BUYERS—If you want something you can put over with a whoop, get full information.

Original, clean and funny there has never been another comedy produced like "The Cross-Eyed Submarine."

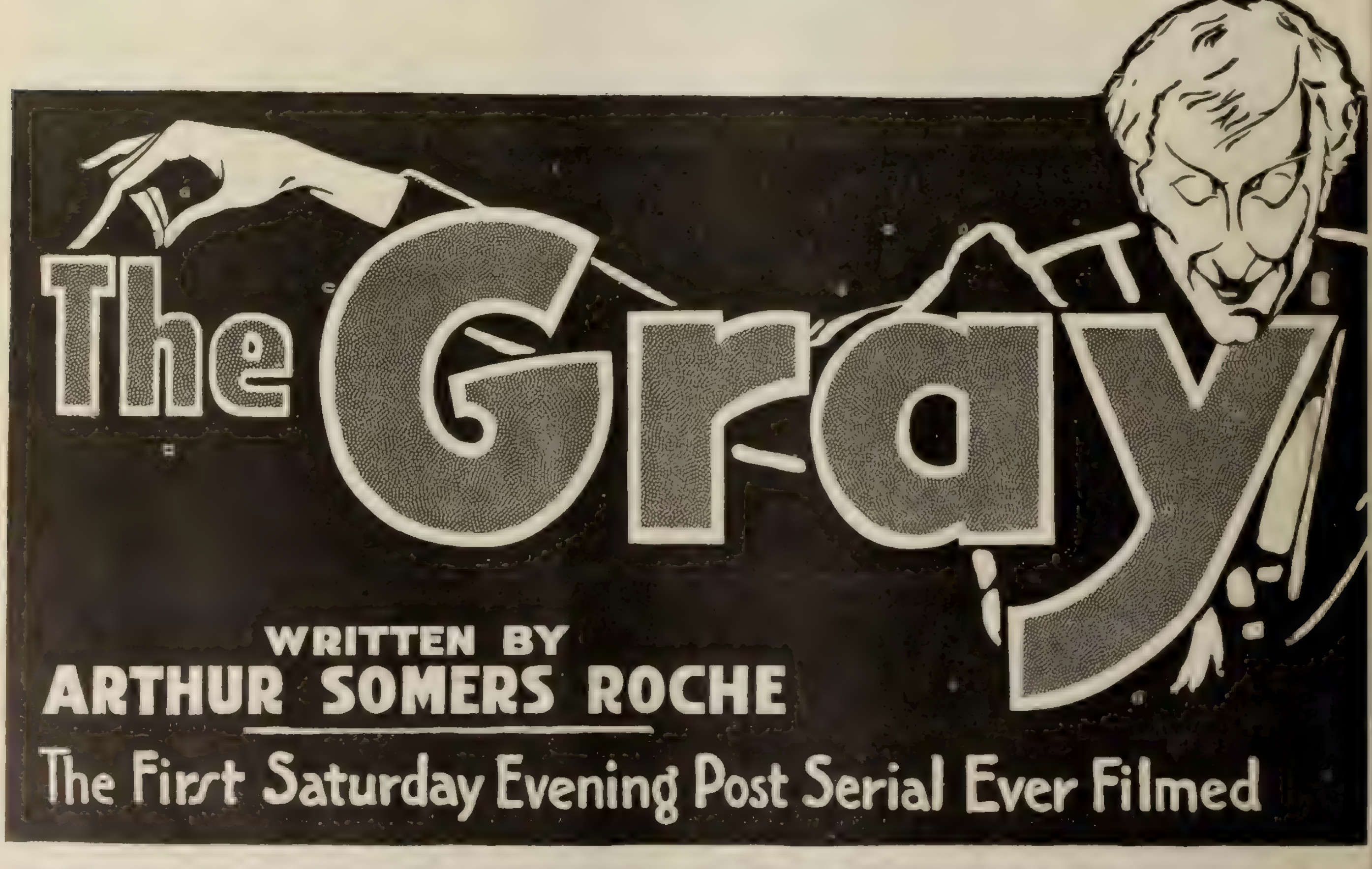
Whether you are interested in BOOKING DIRECT, or whether you are interested in STATE RIGHTS, address all communications to the State Rights Department of the

UNIVERSAL FILM MANUFACTURING CO.

"The Largest Manufacturing Film Concern in the Universe"

Carl Laemmle, President 1600 Broadway, New York

The Big Smash Released on UNIVERSAL SERIAL

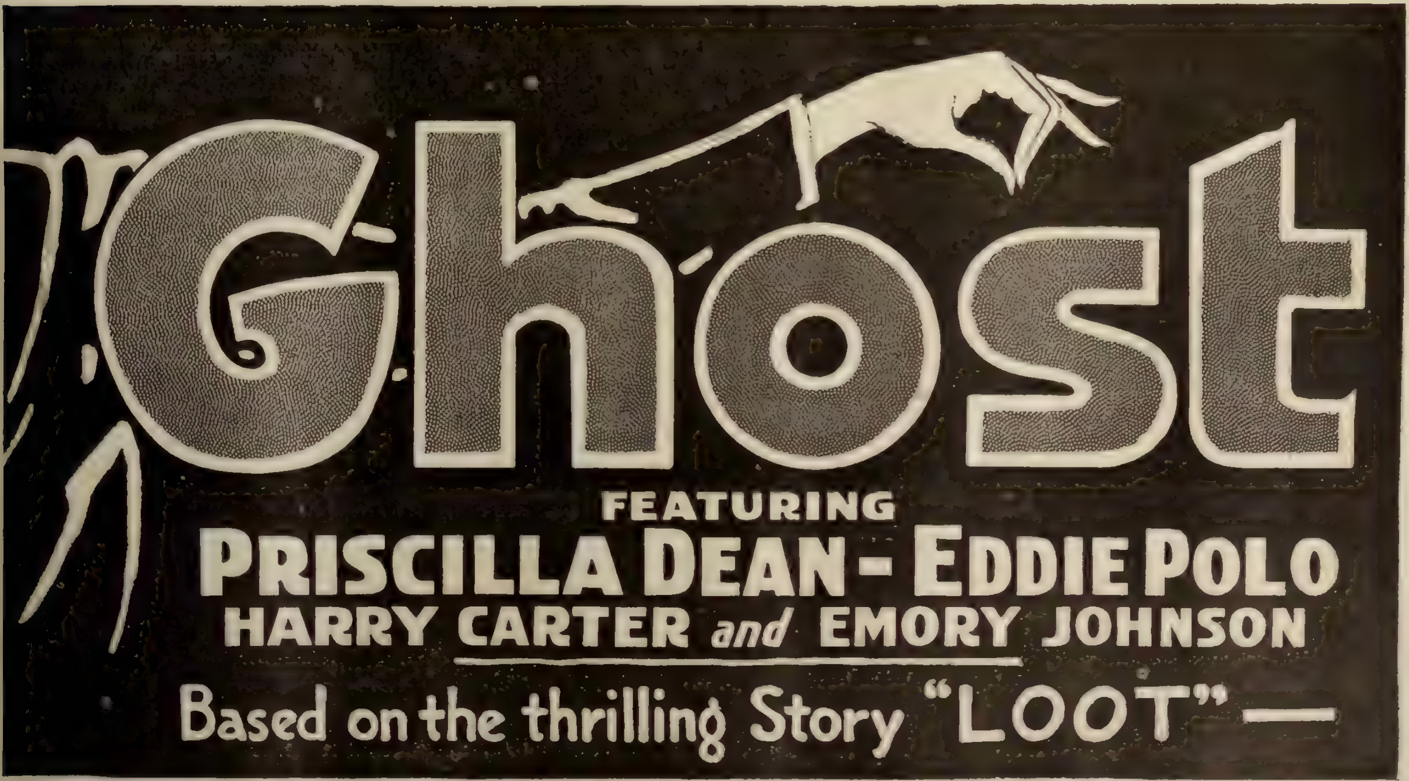

The Gray
WRITTEN BY
ARTHUR SOMERS ROCHE
The First Saturday Evening Post Serial Ever Filmed

The serial that will pack 'em in
only serial ever filmed direct
Post which with its 10,00
tremendous business.
73 Universal

# of the Season

June 25th

EXTRAORDINARY



Ghost

FEATURING

PRISCILLA DEAN - EDDIE POLO

HARRY CARTER *and* EMORY JOHNSON

Based on the thrilling Story "LOOT" —

all Summer long. The first and
from the Saturday Evening
0,000 readers guarantees
Book thru any of the
Exchanges

Paramount—Adv.

ARTCRAFT

—The Name That Stands
For The Ultimate In
Motion Picture Making
And Distribution

More than 5,000 exhibitors in America bear testimony to the superlative quality and drawing power of Artcraft productions and to the fairness of Artcraft's leasing policies.

Famous Players-Lasky Corporation has acquired control of Artcraft and adjusted distribution dates so as to enable the exhibitors to play the great Artcraft pictures without having to pay for the Paramount features of the same release date.

Artcraft Pictures in the future as in the past will be distributed under the "star series" selection plan. The coordination with Paramount commencing August 5th gives the Artcraft exhibitor protection so that when he plays a new Mary Pickford-Artcraft feature he will not be in competition with one of her previous program releases.

Artcraft distributes the productions of the world's most popular stars and directors.

ARTCRAFT PICTURES

MARY PICKFORD

Eight Productions

"She is more vital to the success of a motion picture theatre than seats to sit in," said a commentator about Mary Pickford.

He should have added that where her pictures play there are never enough seats!

Known as "The World's Sweetheart," Mary Pickford has been the most potent power for increasing patronage than any other single agency in motion pictures.

Her Artcraft releases include "The Poor Little Rich Girl," "A Romance of the Redwoods," "The Little American," (for early release) and "Rebecca of Sunnybrook Farm" (now in course of production).

There will be eight Mary Pickford releases during the coming year.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres.
Cecil B. DeMille, Dir. Gen.

DOUGLAS FAIRBANKS

Seven Productions

Douglas Fairbanks proved the greatness of men screen stars. His tireless vitality, teeming with good humor, won instant popularity. His name is synonymous with capacity houses.

His first Artcraft picture was "In Again—Out Again." A good title, since audiences throughout the country came again and again to see him. A typical Fairbanks photoplay, "Wild and Woolly," will be released soon.

Artcraft announces seven of his pictures during the coming year.

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION
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Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen.

ARTCRAFT PICTURES
ARTCRAFT

GEORGE M. COHAN

Two Productions

George Cohan is the man who made "Broadway" famous—the author and actor who has closely touched the hearts of the great American public and reaped the tremendous benefit of his joyous nature and "drawing power," both for himself and exhibitors showing Artcraft Pictures.

"Broadway Jones" has proved a tremendous attraction from the "box office" point of view and from the standpoint of satisfying and pleasing audiences.

His proved ability and "drawing power" demand all the pictures he can make, but his dramatic engagements only allow time for two great Artcraft Pictures for the year.

ARTCRAFT PICTURES CORPORATION
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Cecil B. DeMille, Dir. Gen.

ELSIE FERGUSON

Seven Productions

One of the most beautiful and talented actresses in the world.

Since her earliest stage days she has always been a "box office" attraction that could be counted on anywhere in the United States.

Her great dramatic talent and successes, among which are "The First Lady of the Land," "The Strange Woman," "The Outcast," "Margaret Schiller," "Shirley Kaye" and brilliant revivals of the classics, and her position in American theatrical history as the successor of Mary Anderson and Julia Marlowe, demand at least seven Artcraft productions for the coming year.

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Cecil B. DeMille, Dir. Gen.

ARTCRAFT PICTURES

CECIL B. DeMILLE

Four Productions

Master mind, genius, artist, the personification of directorship and founder of the Lasky School of Motion Picture Art. Master of photographic illusion and a man schooled by David Belasco, Artcraft Pictures Corporation has in Cecil B. De Mille's productions four great attractions.

"Joan the Woman" is still in the minds of all—as an example of the heights to which the motion picture can ascend when in the hands of a master of his art.

Mr. De Mille's four personally directed pictures do not include his two productions in which Geraldine Farrar will star.

ARTCRAFT PICTURES CORPORATION
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Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen

GERALDINE FARRAR

Two Productions

America's most popular prima donna and one of the greatest screen attractions in America to-day.

Her histrionic ability, physical fortitude and courage, placed her in the enviable position of being the one possible living choice for the part of Joan of Arc in the great photoplay, "Joan the Woman," and the only actress who could have accomplished such a masterly piece of work.

Her triumphs in "Carmen," "Maria Rosa," and "Temptation" have made her pictures some of the most desirable attractions obtainable to-day.

Miss Farrar's grand opera engagements limit her pictures to two productions, each to be personally directed by Cecil B. De Mille.

ARTCRAFT PICTURES CORPORATION
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Produced by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

ARTCRAFT PICTURES

DAVID WARK GRIFFITH

Six Productions

The name of Griffith is a magical one in the motion picture industry. It means super-production, limitless imagination and directorial genius.

The man who conceived "The Birth of a Nation" and "Intolerance" will personally direct six shorter, but no less tense, photoplays for release through Artcraft during the coming year.

These pictures will bear his name, a "capacity" mark for any theatre, anywhere.

Mr. Griffith will return soon from the European battle front where, under the auspices of the British War Office, he is recording for all time the greatest struggle of the ages.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen.

Progress and Profits

Commencing August 5th next, Paramount and Artcraft Pictures Corporations will coordinate their systems of photoplay distribution, and the productions of both companies will be leased to exhibitors along identical lines.

This means that the opportunity to exhibit the great productions and unrivaled stars of Paramount Pictures is open to all exhibitors. Paramount's policy of fairness, cooperation and protection which has won and deserved confidence in the past will be enhanced in the future by a great effort to achieve even a higher degree of service.

On succeeding pages is additional data about the Paramount plan and the stars, old and new—with the number of Paramount Pictures in which each will be starred for the coming year.

MME. PETROVA

Eight Productions

The newest and one of the greatest of all Paramount's vast array of stellar attractions is Mme. Petrova.

Her world-wide tours in concert and vaudeville and distinguished theatrical engagements, and her many screen successes in which sheer dramatic power and histrionic force have carried her forward to personal triumphs, have created for her a host of patrons. Her following is one of the largest enjoyed by any screen star, as shown by the "box office."

Her first Paramount Picture has been by long odds her greatest screen triumph to date and its reception betokens great returns for future Petrova triumphs, of which there are eight scheduled for the next year.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS LASKY CORP
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres.
Cecil B. DeMille, Dir. Gen.

JACK PICKFORD *and* LOUISE HUFF

Eight Productions

This stellar combination has jumped to stardom in a remarkably short time by their ability to portray "youth." They look it and they act it. They make you and me and the whole American public dream again the dreams of our youth

Booth Tarkington's "Seventeen," Dickens' "Great Expectations," and Gene Stratton Porter's "Freckles" have played to the largest number of "extra days" through the "big towns" of any Paramount Pictures for the same period since release date.

The famous authors and stories helped, but the "drawing power" and ability of these young stars to put their pictures over give exhibitors an opportunity to book eight of them in the next year. The Pickford and Huff pictures are the kind that make your patrons come back for more

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

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Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen

Paramount
Pictures

GEORGE BEBAN

Three Productions

One of the best known character artists appearing on the screen today is George Beban. He stands without peer in character delineations on both stage and screen. Comedy and pathos are intermingled in such pleasing proportions as to make his pictures marvels of dramatic skill.

Since his first motion picture, "The Italian," followed by "An Alien" and "Pasquale," his pictures have been unequalled drawing cards in several of the largest cities and very popular the country over.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres.
Cecil B. DeMille, Dir. Gen.

FANNIE WARD

Eight Productions

Paramount
Pictures

One of the most charming and versatile actresses, with a long string of stage successes, surmounted by a remarkable screen career, is Fannie Ward.

Best remembered as a comedienne on the stage, it was no wonder to her long list of admirers when she portrayed the leading role in "The School for Husbands," a light comedy.

Fannie Ward is best known to photoplay patrons, however, as a tragedienne, and no one who saw her play the irresponsible society woman in "The Cheat"—branded by a Jap for selling him out, will ever forget it. This picture started photoplay history, startling the amusement world by giving to the stage its first play from the screen. The success of this picture was largely due to Miss Ward's dramatic power and her subsequent successes have proved her right to a place with "the greatest drawing cards on earth." Miss Ward will appear in eight Paramount productions during the coming year.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

JULIAN ELTINGE

Three Productions

Unique in the American theatre, Julian Eltinge has won great fame and thousands of followers because he does one thing better than anyone else. As an impersonator of feminine characterizations, he has no equal.

After five years a headliner in high class vaudeville, Mr. Eltinge became a star in musical comedy and his successes, "The Fascinating Widow," "The Crinoline Girl" and "Cousin Lucy," have been seen in practically every city of size in America. In New York where his popularity has grown with the years, a theatre—The Eltinge—bears his name.

Paramount anticipates distinctive photoplays with Mr. Eltinge, of which three are announced for the coming year.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen

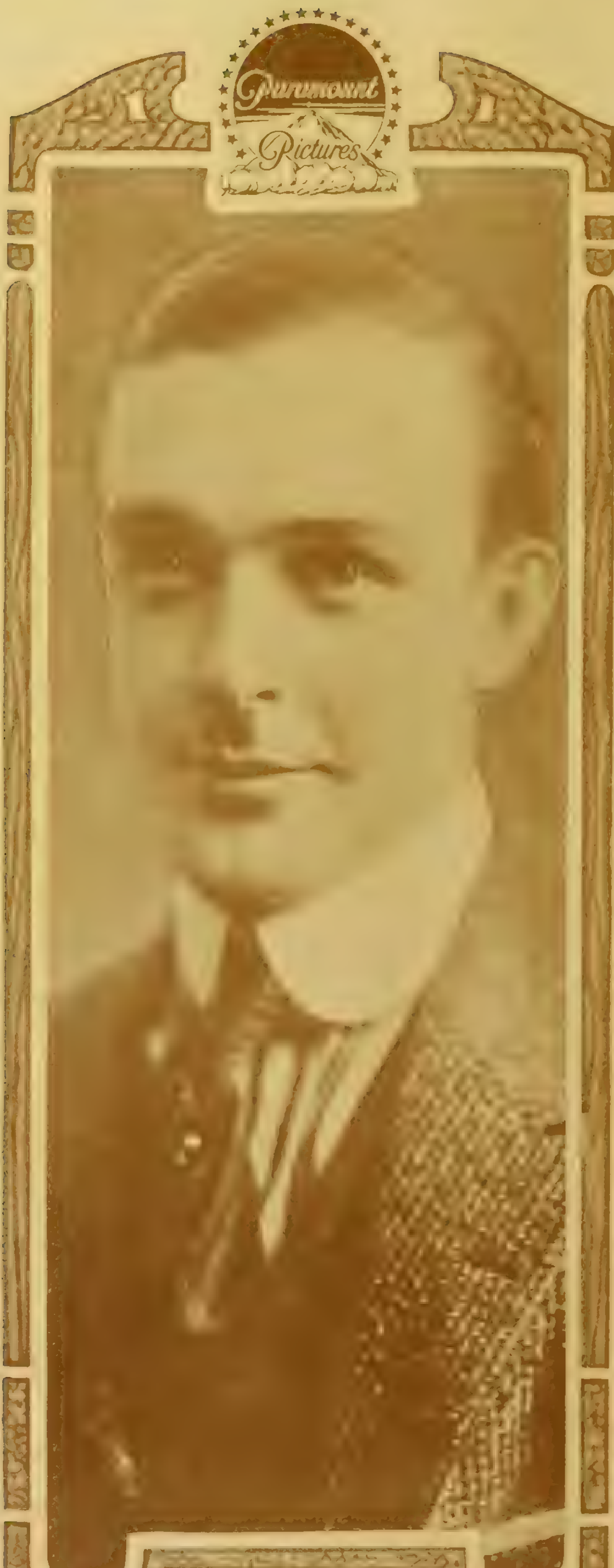
VIVIAN MARTIN

Eight Productions

Vivian Martin, with her big appealing eyes, her blonde curls and her way of witchery, is one of the big stars of the Paramount Program. There is an illusive charm about her, a sort of mingling of shy youth and mature depth, that has placed her among the most popular artists of the screen. Miss Martin has appeared in "The Stronger Love," "Her Father's Son," "The Wax Model," "The Spirit of Romance," "The Girl at Home," and other photoplays, which have attracted and held public patronage. She will appear in eight productions for Paramount next year.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.



WALLACE REID

Eight Productions

Wallace Reid is one of the most popular male stars on the screen today, who first attracted attention among screen patrons in "The Birth of a Nation."

When a fitting "Jose" was desired for Geraldine Farrar's "Carmen" Mr. Reid was selected for the part. Again he appeared with Miss Farrar as Eric Trent, in the great masterpiece "Joan the Woman." His physical prowess quite as much as his perfection of feature has made him steadily advance in popularity, until without question he is one of the biggest stars appearing in Paramount Pictures.

Among his best known Paramount successes are "The Golden Chance," "The Yellow Pawn," "To Have and to Hold," and "The Prison Without Walls." Mr. Reid will star in eight big productions under the new plan.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen.

ANN PENNINGTON

Two Productions

Little "Ann of the Follies"—one of the brightest stars that twinkle on Broadway, or "The Great Right Way," no matter what the name of the town!

In "Susie Snowflake" the little dancer displayed a sincere, intelligent, gifted power of delineation that made a host of patrons, and proved when "The Rainbow Princess," her next picture, came along—by the number of rebookings and the gross business reported by exhibitors—that there should be at least two of her pictures for the next year.

With the superb quality of Paramount Pictures the variety of subject and appeal of such stars as Ann Pennington makes it a necessity for an exhibitor to book all the Paramount Pictures.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen.

Paramount
Pictures

SESSUE HAYAKAWA

Eight Productions

Sessue Hayakawa has brought to the American motion picture the mysterious, the magic and mystic of Japan. No foreign-born actor of a generation has won so many admirers as this brilliant young Japanese, whose interpretations of the problems of the Oriental in Occidental lands has given him a unique place in the motion picture firmament. His wonderful playing in "The Cheat," "Alien Souls," "The Soul of Kura-San," "The Bottle Imp" and "The Jaguar's Claws" foreshadows brilliant and popular productions, of which he will contribute eight through Paramount to exhibitors during the coming year.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.

Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen

BILLIE BURKE

Three Productions

Miss Burke's piquant beauty, her appealing femininity and the gentleness of her impersonations have made her name a household word throughout the land. Miss Burke has attained an enviable position as a screen favorite. She is undeniably America's premier stage comedienne.

Paramount is privileged to announce, by arrangement with F. Ziegfeld, Jr., three of her productions during the ensuing year. The first of these will be "The Mysterious Miss Terry," by Gelett Burgess, followed by a visualization of W. Somerset Maugham's great drama of the Northwest, "The Land of Promise," in which Miss Burke appeared on the dramatic stage. The greatest authors, directors and players will contribute their genius to her new Paramount productions.

Paramount
Pictures

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen.

Paramount
Pictures

PAULINE FREDERICK

Eight Productions

No one who witnessed it will ever forget Pauline Frederick's last appearance on the stage in "Joseph and His Brethren." This was the climax of a successful stage career which gave her the enviable position of the leading emotional actress of the day.

At the height of her career Miss Frederick deserted the stage for the screen, where she appeared in the Famous Players' production "The Eternal City." From the beginning she became one of the biggest drawing cards on the Paramount Program. Her artistry has marvelous depth and power, and she has duplicated a brilliant stage triumph on the screen.

Her best known screen productions and favorite Paramount Pictures are "Bella Donna," "Sapho," "Audrey," "The Moment Before," "The Slave Market," "Sold" and "Zaza."

Pauline Frederick will appear in eight Paramount Pictures under the new plan.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres
Cecil B. DeMille, Dir. Gen.

MARGUERITE CLARK

Eight Productions

Long will "Miss George Washington" and "Snow White" live in the minds of exhibitors as direct return boosters.

Each of Miss Clark's pictures seems to "outdraw" her last. The reputation she has built up with the aid of the superb Paramount Pictures and her long chain of successes have absolutely established her future "drawing power" as one of the leaders in that charmed circle of the "sure-fire," "rain or shine," dependable stellar attractions that "crowd" theatres.

With such famous plays as "The Amazons," from which her next picture is adapted, she will have even greater triumphs.

Paramount
Pictures

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST
NEW YORK, N.Y.

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Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres
Cecil B. DeMille, Dir. Gen.

Paramount
Pictures

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES

are the most famous travel pictures ever released, and are fast bringing the people of the United States to realize the truth of Mr. Holmes' famous slogan, "To travel is to possess the world."

The Exhibitor's Salvation:

> "The feature picture cannot with any degree of certainty be relied upon for an evening's entertainment for all kinds of people. When such a condition arises the miscellaneous part of the program made up of short and diversified subjects, combined with a superlative musical program, has proven to be our salvation."

Harold Edel, Managing Director Strand Thea., N. Y.
(From Dramatic Mirror)

Paramount-Burton Holmes Travel Pictures are sure to please. They are also "drawing cards" since thousands of people have read Burton Holmes' books and seen his lectures advertised for thirty years or more.

Get a few new people every week—and keep them all coming back—and soon you won't have seats enough to hold them.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS LASKY CORP
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres.
Cecil B. DeMille, Dir. Gen.

"FATTY ARBUCKLE"

will make one of his two-reel famous laugh and money makers each month. They are unequaled, good, clean humor, and out and out **"house fillers."**

Single Reel Comedies

Victor Moore

has lately been releasing a series of single reel comedies among which are "Flivvering," "Moving," "Bungalowing" —probably the best single-reel laugh-makers ever released. Each one of them has been selected from the thousands on the market for the famous **Strand Theatre, New York,** each week.

Black Diamond Comedies

are the last word in tricks, photographic illusion, and rollicking, riotous, screamingly funny one-reel comedies. In certain localities these pictures have proven the **biggest drawing cards** among the Paramount short subjects.

Paramount-Bray Pictographs

are the most advanced single reels released. It is a semi-comedy one-reeler, blending entertainment with education in a most palatable style. "The Magazine on the Screen" and the Bray Cartoons make one of the most popular and **"best sellers"** of the Paramount single reels.

Paramount Pictures Corporation
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NEW YORK, N.Y.

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Cecil B. DeMille, Dir. Gen

Paramount
Pictures

Advantages of the New "Open Booking" Plan for Distributing

Paramount Pictures

The "Star Series" System combines all the stability of the program plus the advantage of selective open booking.

Particular advantage to the Paramount exhibitor is the elasticity of the plan, whereby he may play the great attractions released through Artcraft without having to pay for the program pictures of the same release date.

He may choose for his patrons the stars he knows by past performances attract the greatest audiences and please the greatest numbers.

Through the establishment of the finest service department ever created, Paramount will lend such aid and assistance as never before has been given to the exhibitor. Big and small—all will benefit. From national advertising to local circularization, the hand of cooperation will be untiring in the service of the Paramount exhibitor.

Paramount Pictures

[*FINIS*]

Paramount—Adv.

William Fox films are in every corner of the globe. Do you show them?

FOX

EXCE

VIRGINIA PEARSON, THE WILLIAM FOX MEDAL MAID,

"WRATH OF LOVE"

THE CAST

Roma Winet..........	Virginia Pearson
Ethel Clarke..........	Louise Bate
Bob Lawson..........	Irving Cummings
Mrs. Lawson..........	Nellie Slattery
Dave Blake..........	Frank Glendon
Caddy	John McCann

Story by Mary Murillo

A splendid story of love and jealousy in which intrigues by international spies furnish the complications, makes "Wrath of Love," Virginia Pearson's newest production, of timely interest. This is the plot of Miss Pearson's coming release:

Rome Winet suffers from passionate jealousy but lives happily with Bob Lawson, whom she has just married. When war comes, she grows violently jealous of Ethel Clark, who has been left in Bob's care by Dave Blake, his chum. Dave has left to enter his country's service. When he returns on a furlough he goes to the home of Bob's mother where Ethel is staying.

While Dave is there, Bob joins them. He warns Dave that spies are following him. Just after Dave flees, Roma chances by and her finding Bob and Ethel together drives her frantic. Jealousy at subsequent events makes life almost unbearable for her. She sees Bob go on mysterious missions to the rear of his estate where Dave is hiding; then she sees Ethel go there. Roma does not know the girl is carrying important papers, and she unbraids Bob for his apparent attentions toward Ethel.

Roma persists in misunderstanding the motives of her husband until a hard battle with the spies in which Dave and Bob are successful, clears away the difficulties, and she realizes how unjust she has been. The woman is freed at last from her one besetting fault.

Kiddie Feature

Another marvelous picturization of a great story has been practically completed in William Fox's studios at Hollywood, Cal. Telegraphic advices from the Coast are enthusiastic over this new product for the Fox Kiddie Features. C. M. and S. A. Franklin, undoubtedly the most capable child directors in the world, were in charge of the cinema and they have made a masterpiece.

◆

William Farnum in his greatest picture, "When a Man Sees Red," from the novel, "The Painted Lady," by Larry Evans, which ran in the Saturday Evening Post. Scenes in Honolulu, San Francisco and the South Sea Islands. A $200,000 special film de luxe.

"SIX CYLINDER LOVE"

"Six Cylinder Love," the current Foxfilm comedy release, is two reels chock-full of jollification, two reels chock-full of chuckles. Tom Mix, the world's champion cowboy, is featured in this laugh-bringer. Mr. Mix also directed it. This new comedy's release was delayed for a short time while a sufficiently large adding machine to count the laughs was installed. "Six Cylinder Love" is a fast riding, twin-six comedy in every way.

◆

BARA HAS TRIUMPHAL TRIP

Theda Bara's transcontinental journey to the William Fox studios in Hollywood, Cal., continues to be a real triumphal trip. When Miss Bara left New York for Chicago, her private car was filled with flowers from admirers.

At Chicago, the world famous William Fox artiste received a tremendous ovation.

It is expected that Miss Bara will be at Los Angeles early this week. The Fox studios in Hollywood, Cal., have been put in gala dress in the star's honor.

◆

If Fox exhibitors are not receiving their publicity material regularly, or are not getting the kind of publicity they desire, they will favor the Fox Publicity Bureau if they write the department.

FOX FILM COR

NEWS

An electro of this series of Pearson pictures will be supplied free to any Fox exhibitor upon request.

TAKES FIRST PRIZE IN ALL FEMININE GRACES

CHARM
DISPOSITION
LOVELINESS

NEWS FOR EXHIBITORS

William Fox's million-dollar spectacle, "A Daughter of the Gods," with Annette Kellermann, is ten thousand feet of summer tonic. It's the best antidote against the heat ever concocted. Now being booked on a percentage basis, at 25c to $1; by Samuel F. Kingston, of Fox Film Corporation.

Theda Bara in a $250,000 production of Cleopatra. Coming!

Special to Exhibitors! "Jack and the Beanstalk," a ten-reel story that will thrill and please Americans, young and old. Staged at a cost of $500,000. Special release in September.

William Farnum in his greatest picture, "When a Man Sees Red," from the novel by Larry Evans, which ran in the Saturday Evening Post. Scenes in Honolulu, San Francisco, and the South Sea Islands. A $200,000 special film de luxe.

Special release of "The Honor System" beginning in September, covering the entire United States. The best box office attraction ever offered in the history of motion pictures on the rental basis.

William Fox releases for the month of July will be exceptionally strong. A well-rounded programme will be presented with filmdom's best known stars.

Gossip

Virginia Pearson demonstrated her patriotism last week by selling Liberty Loan Bonds in Namm's big department store in Brooklyn.

Work progresses rapidly on Gladys Brockwell's new subject. The supporting company includes such notables as Bertram Grassby, Jewel Carmen and Willard Louis.

Trust Valeska Suratt to keep one step ahead of modern styles. One of the hundred milliner's creations she wears in "The Slave" is adorned with "live" lilies.

Few persons in picturedom could play Caroline Rankin's role in "Some Boy!" Few would wish to. Miss Rankin, weight 92, has the part of a skeleton.

It is rumored that on one dark and dismal day, director John G. Adolfi took part of the film for June Caprice's "A Small Town Girl" by the light of Miss Caprice's radiant smile.

Major Charles W. Gordon, of the British Army, who writes under the pen name of Ralph Connor, is the author of the story chosen for William Farnum's first Eastern play since 1915.

Outside of the war, the most exciting thing still remains the fight on top of the swiftly moving freight train in William Fox's cinemelodrama, "The Honor System."

FOX CURRENT RELEASES

William Farnum in "American Methods"—Special.
Virginia Pearson in "Royal Romance."
June Caprice in "A Small Town Girl."
R. A. Walsh's Drama, "The Silent Lie."
Theda Bara in "Heart and Soul"—Special.
Stuart Holmes in "The Broadway Sport."
Nance O'Neil in "The Final Payment."
Valeska Suratt in "The Slave."
Virginia Pearson in "Wrath of Love."
George Walsh in "Some Boy."

FOXFILM COMEDIES

Hank Mann in "His Love Fight."
Ray Griffith in "An Aerial Joy Ride."
Billie Ritchie in "His Smashing Career."
Tom Mix in "A Roman Cowboy."
Charles "Heine" Conklin in "His Bomb Policy."
Hank Mann in "Suds of Love."
Tom Mix in "Six-Cylinder Love."

◆

WALSH A PRESS AGENT

George Walsh, the effervescent William Fox star, has immortalized the down-trodden press agent for the silent stage.

George's peppery impersonation in "Some Boy!" is so "wild and woolly" that he has to disguise himself as a woman to overcome the effects of one of the stories he sends out. The plot moves with the rapidity characteristic of all of "Smiling George's" features.

PORATION **130 W. 46th St.
New York City**

WILLIAM FOX

Presents

The Million Dollar Film Fantasy

A DAUGHTER of the GODS

with

ANNETTE KELLERMANN

NOTICE!

MANAGERS of high class theatres with big capacities, who play road attractions, operas and big motion picture productions, are invited to communicate for dates for the *William Fox Film Fantasy A DAUGHTER OF THE GODS*, with *Annette Kellermann.*

Show runs two hours and ten minutes.

Cost $1,000,000 to stage in the West Indies.

Special musical score by Robert Hood Bowers.

Prices from 25c to $1.00. No lower scale will be considered.

A box office record smasher in any city or weather.

In applying for dates give full particulars, stating capacity by floor.

Number of pieces in orchestra.

Number of projection machines and make.

What is your regular scale of prices?

What is your regular policy of productions?

PERCENTAGE · TERMS · ONLY

Seating capacity must not be less than 1000 seats.

Many cities still open.

Only the best theatres will be booked.

Wire, Write or Call

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Daughter of Gods Booking Office

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A Box Office Record Breaker Everywhere

SPECIAL
Musical Score
by
Robert Hood Bowers

Goldwyn Pictures

Goldwyn's Exhibitor Policy

THE POLICY of Goldwyn is one of *sanity* and *cleanliness;* of *honor* and *dignity.* It is a policy under which the Goldwyn organization and all exhibitors will meet as *business men.*

With this policy we feel sure all exhibitors will come to regard Goldwyn, from the start, as "*the company that keeps its promises.*"

Goldwyn proposes to eliminate much of the red tape of the picture industry; to remove many of the sources of irritation that exhibitors have heretofore encountered.

This should make all exhibitors feel that here at last, is an organization that wishes to feel it is in actual partnership with the men who show Goldwyn Pictures to the public.

May we ask you to wait until our branch managers and other representatives in all sections of the country call on you before you decide upon any plans or contracts involving the future and the prosperity of your theatre?

**Goldwyn Pictures
Corporation**

16 East 42d St. New York City

Telephone: Vanderbilt 11

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PORTER EMERSON BROWNE

Goldwyn Pictures

Goldwyn Is Not Building On Sand

THE rock bottom foundation of all Goldwyn Pictures will be the stories we purchase for production. We do not fear to tell exhibitors that Goldwyn ranks *the story itself* as the first essential.

Next, and of equal importance, is *the manner of its production.* A hundred skilled factors are contributing their talents and genius to every Goldwyn Picture.

The powerful personality of *a popular star* in every picture is Goldwyn's third element.

Goldwyn has not trusted to any *one* element to make its productions successful. *We have combined three elements into one.* By doing this Goldwyn utilizes every ounce of *star values* without placing exhibitors at the mercy of stars.

That sane critic, Mr. Hector Fuller, of Indianapolis, had uncanny foresight when, as long ago as last December, he wrote of Goldwyn as "the picture company with brains."

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"IN TREASON'S GRASP"

A tremendous war-time story of incredible treachery, bitter hate, a woman's loving loyalty, and a wonderful renunciation. Throbbing action,—vital and vivid—in every scene of this soul-stirring picture.

For Terms and Territory

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1600 Broadway, New York

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JUNE 16, 1917

MUTUAL PICTURES HELP EXHIBITORS' SUMMER BUSINESS

FOR the summer months, when business ordinarily suffers a slump, Mutual Film Corporation offers exhibitors an unusual lot of five and six reel Mutual—"Big Stars Only"—Pictures. Exhibitors should plan to make their summer business their season of biggest profit taking. The announcement that Mutual Pictures starring such popular favorites as Mary Miles Minter, Nance O'Neil, Gail Kane, Marjorie Rambeau and others of like fame are on the screen at any theatre should pull capacity houses.

All Quality Productions.

Mutual Pictures offer stories by famous authors, enacted by stars of note, under the direction of real artists. Just to cite a few instances, exhibitors can book such Mary Miles Minter subjects as "Youth's Endearing Charm." "Dulcie's Adventure," "Faith," "A Dream or Two Ago," "The Innocence of Lizette," "The Gentle Intruder," "Environment," "Annie-For-Spite" and "Periwinkle;" such Marjorie Rambeau subjects as "The Greater Woman," "Motherhood," "The Debt," "The Mirror" and "The Dazzling Miss Davison;" such Nance O'Neil subjects as "Mrs. Balfame" and "Hedda Gabler;" such Gail Kane subjects as "Whose Wife?" "The Serpent's Tooth;" such William Russell subjects as "My Fighting Gentleman," "High Play," "The Frame-Up," and "Shackles of Truth;" such Margarita Fischer subjects as "The Pearl of Paradise," "Miss Jackie of the Navy," "The Butterfly Girl" and "The Devil's Assistant;" such Jackie Saunders subjects as "Sunny Jane," "The Wildcat," "The Checkmate" and a "A Bit of Kindling." All these pictures are now available. Soon to be released are such Edna Goodrich subjects as "Reputation," "Queen X" and others; such Ann Murdock subjects as "Outcast" and "The Imposter;" such Juliette Day subjects as "Betty and the Buccaneers," and other Minter, Rambeau, Kane, Russell and Saunders subjects.

Directors of Note.

Directors of note are responsible for all these Mutual—"Big Stars Only"—Pictures. Men like James Kirkwood, Frank Powell, Edward Sloman, Rollin Sturgeon, John O'Brien, Henry King, Dell Henderson and Harry Pollard are directing Mutual Pictures. Make certain of a big summer business now. Visit your nearest Mutual Exchange and arrange for a whole list of Mutual—"Big Stars Only"—Pictures.

Mutual Star Productions For June

Title.	Lead
Week Beginning June 4th	
Shackles of Truth	William Russell
Week Beginning June 11th	
Periwinkle	Mary Miles Minter
Week Beginning June 18th	
The Dazzling Miss Davison	Marjorie Rambeau
A Bit of Kindling	Jackie Saunders
Week Beginning June 25th	
The Upper Crust	Gail Kane

"The Immigrant" Is Next Chaplin Film

"The Immigrant" has been chosen as the title of the next Chaplin-Mutual Special. This is the eleventh of the Mutual-Chaplins released since the signing of the famous $670,000 contract. Chaplin's role in this forthcoming offering is different from anything that he has attempted in the past and is sure to win him just as much praise—to make just as many millions laugh. The usual all-star supporting cast, including, of course, dainty Edna Purviance and gigantic Eric Campbell, will again be in evidence, each member provided with ample opportunities for his or her peculiar abilities. "The Immigrant" is the eleventh Mutual-Chaplin Special. Those already released include "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," "The Rink," "Easy Street" and "The Cure." If you haven't shown them all, visit your nearest Mutual Exchange without delay and arrange to do so. If you have shown them, repeat bookings will mean big box-office receipts.

Repeat Bookings Prove Profitable

Exhibitors more and more are coming to realize the value of the repeat bookings. Practically every theatre that has played a return date on any of the "Big Stars Only" series of Mutual Pictures, has done an even bigger business on the second showing than when the production was first presented. Pick out the Mutual star most popular with your patrons. The nearest Mutual Exchange will be able to arrange repeat bookings for you. The second showing will reap a golden harvest from the seeds planted by the advertising on the first presentation.

MARY MILES MINTER IN "PERIWINKLE" HAS BIG OPPORTUNITIES

MARY MILES MINTER'S third offering in her Second Series of Mutual Pictures is scheduled for release the week of June 11th. "Periwinkle" is its title. James Kirkwood directed it. It is in five acts and was written by William Farquhar Payson especially for Miss Minter.

Abounds in Heart Interest.

Heart interest abounds throughout every foot of "Periwinkle." It is a picture that will instantly appeal to old and young, men, women and children. Miss Minter enacts the role of a little girl, cast ashore from a shipwreck when a baby and adopted by the crew of a life-saving station. She is promptly named "Periwinkle," and as she begins to grow up becomes more and more fascinating to the men of the coast guard service. And then one day another shipwrecked victim is washed ashore—a young man of apparent wealth and breeding. After he is nursed back to health he meets and is instantly attracted by Periwinkle. She, too, finds much to admire in the stranger. As the days pass the friendship ripens into a real love affair, though the stranger makes no proposal of marriage. The tanned and bearded life-savers fear their little Periwinkle is getting herself in deep water and make haste to safeguard her in what seems to them the only way by summoning a minister and demanding that the stranger shall marry her then and there. The stranger resents outside interference and things seem to be drifting into a dreadful muddle when—well, the final scenes contain a surprise that will satisfy any audience and that brings final happiness to both Periwinkle and the stranger.

Directed by James Kirkwood.

James Kirkwood, whose past performances as a director are known to every exhibitor, staged "Periwinkle." Its settings are quaint and unusual, but perfect in every detail. Dainty little Miss Minter never had a role better suited to her personality. Any Mutual Exchange is prepared now to book the Minter Series. Arrange to show all the pictures on your first open dates.

Former Shubert Star Aids Marjorie Rambeau

Frazer Tarbutt, fresh from a triumph with the Shubert Stock Company of St. Paul, is now a member of the company supporting Marjorie Rambeau. In "The Dazzling Miss Davison" he makes his screen debut, opposite Miss Rambeau.

MUTUAL

"BIG STARS ONLY"

ONE million, two hundred and ninety-five thousand dollars—($1,295,000.00)—has been invested in the Mutual Film Corporation's Summer offerings listed below. This is an example of our faith in the coming Summer business. You need big stars in big attractions for big Summer business. Look this list over. These feature productions in five and six reels each — together with handsome posters, serviceable press sheets, cuts and all other accessories — are available now at your nearest Mutual Exchange.

MARY MILES MINTER

Presented by American Film Company, Inc., in

"Youth's Endearing Charm"
"Dulcie's Adventure"
"Faith"
"A Dream or Two Ago"
"The Innocence of Lizette"
"The Gentle Intruder"

* * * *

"Environment"
"Annie-for-Spite"
"Periwinkle"

COMING: "Melissa of the Hills"

JULIETTE DAY

Presented by American Film Company, Inc., in

COMING: "Betty and the Buccaneers"

MARJORIE RAMBEAU

Presented by Frank Powell Producing Corp., in

"The Greater Woman"
"Motherhood"
"The Debt"
"The Mirror"

COMING: "The Dazzling Miss Davison"
"Mary Moreland"

MARGARITA FISCHER

Presented by Pollard Picture Plays Company, in

"The Pearl of Paradise"
"Miss Jackie of the Navy"
"The Butterfly Girl"
"The Devil's Assistant"

COMING: "Little Miss Missionary"

BOOKINGS AT ANY MUTUAL EXCHANGE

MUTUAL "BIG STARS ONLY" PICTURES

PICTURES

FOR BIG SUMMER BUSINESS

YOU exhibitors who are seeking big business this Summer — you who want to guard against a Summer lull — book these Mutual Pictures featuring such big stars as Mary Miles Minter, Gail Kane, Marjorie Rambeau, Nance O'Neil and the others listed here. Book each one for several days' run. There is business insurance in these big star attractions. We've invested more than a million dollars in these offerings—*for YOU!* Write or see your nearest Mutual Exchange for *SERVICE!*

GAIL KANE

Presented by American Film Company, Inc., in

"Whose Wife?"
"The Serpent's Tooth"
COMING: "The Upper Crust"
"The Woman in Black"

EDNA GOODRICH

Presented by Mutual Film Corporation, in

COMING: "Reputation"
"Queen X"

JACKIE SAUNDERS

Presented by E. D. Horkheimer, in

"Sunny Jane"
"The Wildcat"
"The Checkmate"
COMING: "A Bit of Kindling"

NANCE O'NEIL

Presented by Frank Powell Producing Corp., in

"Mrs. Belfame"
"Hedda Gabler"

WILLIAM RUSSELL

Presented by American Film Company, Inc., in

"My Fighting Gentleman"
"High Play"
"The Frame-Up"
"Shackles of Truth"
COMING: "The Weakness of the Strong"
"Pride and the Man"

ANN MURDOCK

Presented by Empire All-Star Corporation, in

COMING: "Outcast"
"The Imposter"

MUTUAL FILM CORPORATION
John R. Freuler, President
EXECUTIVE OFFICES: 220 State St., Chicago, U. S. A.

MUTUAL

AMERICAN FILM COMPANY, Inc.
Presents

MARY MILES MINTER

IN

"PERIWINKLE"

A story with an intense heart appeal. Fresh as a breeze from the ocean itself. In five acts. Directed by James Kirkwood. Released the week of June 11th.

"On Wednesday evening Mary Miles Minter, at the new T. & D. Theatre, 11th & Broadway, Oakland, California, America's largest and finest picture palace, was welcomed by ***over 4,000 people.*** Miss Minter received an ovation seldom accredited to a star of the screen, for the people could not resist the sweet and appealing beauty and the unconscious charm of this little girl," says the *Dramatic Mirror.*

You can pack YOUR theatre with ***Mary Miles Minter—Mutual Pictures.*** Now available at all Mutual Exchanges are the following Minter five reel productions:—"Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "A Dream or Two Ago," "The Innocence of Lizette," "The Gentle Intruder," "Environment," "Annie-For-Spite" and "Periwinkle." Arrange without delay to show them all. Book them TODAY.

Producer	Distributor
AMERICAN FILM COMPANY, INC.	**MUTUAL FILM CORPORATION**
Samuel S. Hutchinson, President	*John R. Freuler, President*

La Salle Comedies
for
Mutual Release

Jovous
Jubilant
Buoyant
Merry
Clean
Wholesome
Entertainment

Featuring the Mirthful Comedian

JEAN OTTO

In the two-part comedy
THE FLIGHT THAT FAILED
June 4th

Followed by the Single Reel Comedies
HIS CANNIBAL WIFE
June 1[illegible]

TILLIE OF THE NINE LIVES
June 19th

DISCORDS IN A FLAT
June 26th

THE GIRL IN THE FRAME
July 3rd

and other jovial featurettes

Booking at all Mutual Film Exchanges Now

Directed by M. De La Parelle for

The La Salle Film Company

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519 Hearst Building
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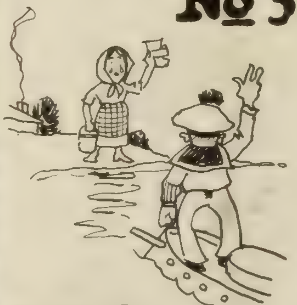
MUTUAL

Unquestioned Leadership

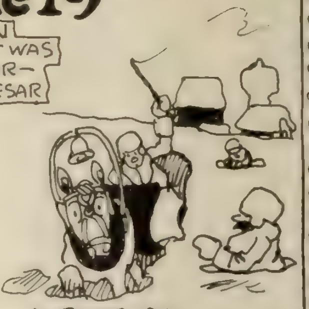
TOURS around the WORLD No 33-released June 19



NANTES
A PORT OF WESTERN FRANCE

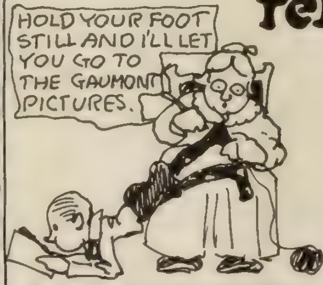
THE OLD TOWN AIN'T WHAT IT WAS WHEN I ENTERTAINED CAESAR

POZZUOLI-
AN ANCIENT TOWN OF ITALY



A RUSSIAN VILLAGE IN WINTER

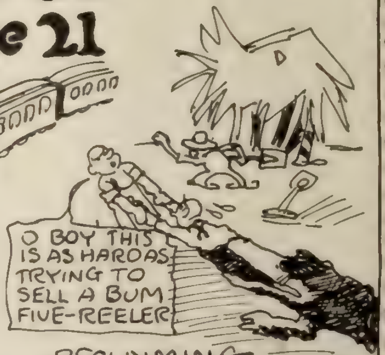
REEL-LIFE No 60 released June 21


HOLD YOUR FOOT STILL AND I'LL LET YOU GO TO THE GAUMONT PICTURES.

KNITTING HOSIERY

DON'T STOP US. WE'RE DELIVERING GAUMONT SINGLE-REELS

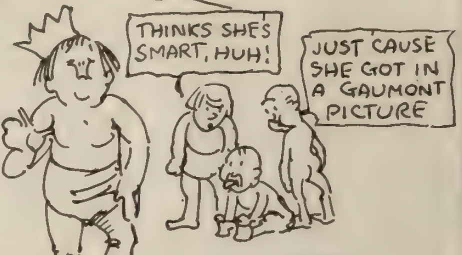
AN AUTO-DRIVEN TRAIN


O BOY THIS IS AS HARD AS TRYING TO SELL A BUM FIVE-REELER

RECLAIMING THE EVERGLADES

HIT HIM ON THE FRYING PAN!

A TILTING MATCH ON THE WATER


THINKS SHE'S SMART, HUH!
JUST CAUSE SHE GOT IN A GAUMONT PICTURE

THE MOST PERFECT CHILD

GAUMONT 100%

Scoring Gaumont 100% for its single-reel subjects catalogued for the first three months of 1917, here is the standing of the first three producers of such pictures:

GAUMONT	**100%**
Second Producer	**43%**
Third Producer	**24%**

Moving Picture World listed 205 subjects in this catalog. Of this number GAUMONT FURNISHED PRACTICALLY ONE-HALF. It certainly shows Gaumont's UNQUESTIONED LEADERSHIP.

Gaumont Co.
LONDON FLUSHING, N.Y. PARIS

DAVID HORSLEY'S

CUB COMEDIES

Featuring

GEORGE OVEY

▼▲▼▲

Motion Picture News recently reviewing one of the Cub Comedies said:—

"Another of George Ovey's amusing comedies that will more than cement the good feelings already existing between Jerry and any audience before which he has made his debut. This reel is brimful of harmless, laughable incidents, which are bound to insure for it a hearty reception anywhere."

This can truthfully be said of all Cub Comedies for they are consistently good. If you are looking for such subjects and are not already running Cub Comedies begin now Your audience will like them and they will help your business.

Book the next subject:

Jerry's Get-Away
Released June 14th

Through the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

MACK SENNETT

PRESENTS

MABEL NORMAND

IN

"MICKEY"

The Little Girl You
Will Never Forget

Date and Method of Release Announced Later

MABEL NORMAND
FEATURE FILM CO.

Longacre Building
New York City

Frank J. Seng
Presents

Hobart Henley's Thought Film of Real Life

PARENTAGE

A MESSAGE

It Reaches the
Heart Because
it Tells of the
Home

Showing RIALTO THEATRE, *Wednesday, June 6, 10 A. M.*

CHRISTIE COMEDIES

present

Betty Compson

In

"Those Wedding Bells"

Released June 4th

"A Bold Bad Knight"

Released June 18th

"Almost a Scandal"

Released July 2nd

ALL PERSONALLY DIRECTED
by AL. E. CHRISTIE

CHRISTIE FILM CO.
SUNSET BLVD AT GOWER - LOS ANGELES, CAL

PICTURES FOR THE CLEAN MINDED MILLIONS

THE FIRST

OF THE

SEVEN CARDINAL VIRTUES

BETTY BRICE

"HUMILITY"

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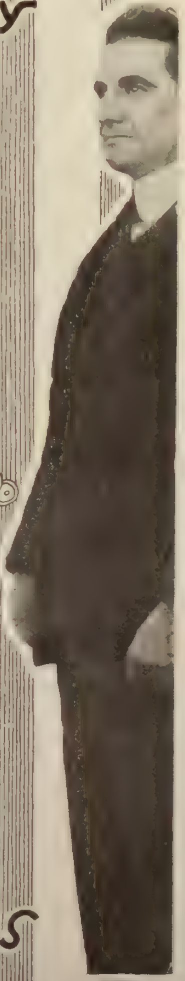
Supported by CHARLES ARLING & JAY MORLEY



Story and Scenario by Rosalie Ashton and Beatrice Morse :: Direction Jack Pratt

---

A Motion Picture

Story, Cast, Direction and Photography are the four essential points of a motion picture.

You will find these essential points in their highest form in the SEVEN CARDINAL VIRTUES.

I. BERNSTEIN.

Released Through
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BERNSTEIN FILM PRODUCTIONS

LOS ANGELES

CINEMA AD-ART SERVICE, L.A. CAL.

"Nesbit movie sold out, Hundreds turned away"

—New York World

Julius Steger presents

EVELYN NESBIT

and her Son

RUSSELL THAW

in

"REDEMPTION"

A PHOTO-DRAMA FROM LIFE DEPICTED WITH RELENTLESS TRUTH

Directed by Julius Steger & Joseph A. Golden

Now playing at **GEO. M. COHAN'S THEATRE** NEW YORK

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"Courageous Womanhood—Strong Appeal" .... ***N. Y. Times***

"Exhibitors will do four times the business" .... ***N. Y. Evening Journal***

"A Surprise—A Revelation" .... ***Morning Telegraph***

"Almost crushed into pulp, trying to get into the theatre" ....
Rev. Thomas B. Gregory, ***N. Y. American***

"Box office magic. A certainty for State Right Buyers" . ***Motion Picture News***

"Many worthy folk will approve and enjoy it" .... ***Moving Picture World***

"Playing to capacity at every performance" .... ***Variety***

"A veritable sensation" .... ***New York Star***

For State Rights apply to: Suite 524 Longacre Bldg. New York.

Pathé

"The best comedies on the screen today!"

That's what Exhibitors say
of the new two reel

Lonesome Luke Comedies

Now one a month

They appreciate these comedies in
Canada, too. Read the following:

"I am delighted with 'Luke's Lively Life.' My patrons say Harold Lloyd is up to the Chaplin mark and they certainly enjoy him. If the next two reel 'Luke' is as good as this first I expect my patrons to forget Chaplin for they surely did some laughing."
Geo. Swanwick, Princess Theatre, Hamilton, Ont.

Produced by Rolin

Pathé

What everybody knows -

¶ Rudyard Kipling and Sir Gilbert Parker are probably the most famous living authors:

¶ A. H. Woods has put on many of the most notable stage successes of the past ten years:

¶ **Irene Castle**
is unquestionably the best known woman in America.

¶ Stories by Kipling and Parker, stage successes of A. H. Woods will appear as

Pathé Gold Rooster Plays

and Irene Castle, Pearl White, Mollie King, Gladys Hulette, Florence LaBadie, Frederick Warde and Baby Marie Osborne are the box-office stars who with box-office plays make an unequalled combination for the exhibitor!

IRENE CASTLE

Pathé

Baby
Marie
Osborne

Frederick
Warde

The one and only

Baby Marie Osborne

stars in

When Baby Forgot

a five part Gold Rooster Play soon to be released. No star in pictures surpasses Baby Osborne in drawing power. No pictures have received the uniformly warm praise that hers have received.

Produced by Lasalida

"The Little Mary Sunshine pictures are delightful. Baby Osborne has danced and smiled and pranked her way into all our hearts."

—Mae Tinee in Chicago Tribune

Presenting

Frederick Warde

the eminent actor, with

Jeanne Eagels

in the delightful human interest Gold Rooster Play

Fires of Youth

Produced by Thanhouser

Coming soon

"Frederick Warde in 'Hinton's Double' presents two characters of distinctly opposite emotions that demand much versatility of the veteran actor and at no time does his character drop below the high standard of artistic excellence.—Aside from the drawing power of the star, the play is of exceptional interest."

—Exhibitor's Trade Review

GOLD ROOSTER PLAYS

Pathé

A record to be proud of

Beyond all question Pathe serials have brought in more money to exhibitors' box-offices than any other photoplay productions. Consider the phenomenal success of "The Perils of Pauline", "The Exploits of Elaine", "The New Exploits of Elaine", "The Romance of Elaine", "Who Pays?" "The Red Circle", "The Grip of Evil", "Who's Guilty?" "Neal of the Navy". "The Shielding Shadow", "The Iron Claw", "Pearl of the Army", "Patria", "The Mystery of the Double Cross" and now the latest

The Neglected Wife

which is playing everywhere to large audiences! The success of all these *proves* positively that Pathe serials are superlative box office attractions, and that Pathe knows better than any other house the serial business!

"The Neglected Wife" was made for your audience. They want to see it.

Book it!

Produced by Balboa

Pathé

Ruth Roland
star of
"Who Pays?"
and the
"Red Circle"
is a box-office
attraction

in
"The Neglected Wife" your audiences see her at her best.

Pathé

The best theatres everywhere are showing

MYSTERY OF THE DOUBLE CROSS

The success of Pathé serials in such houses has convinced their managers of the drawing power and box office value of "Mystery of the Double Cross". No house is too large, no house is too high class to benefit by showing this serial.

Five of the largest and best theatres in the Pittsburg territory book it for two days or more:

Sheridan Square, Pittsburg, 3 days.
Strand Theatre, Erie, 3 days.
Orpheum Theatre, Altoona, 3 days.
Majestic Theatre, Johnstown, 3 days.
Virginia Theatre, Wheeling, 2 days.

Produced by Astra
Directed by Wm. Parke

Pathé

Mollie King

a great story, lots of mystery, fast action, plenty of thrills and fine production make

MYSTERY OF THE DOUBLE CROSS

an unqualified success.

Pathé

A $50.000.00 house

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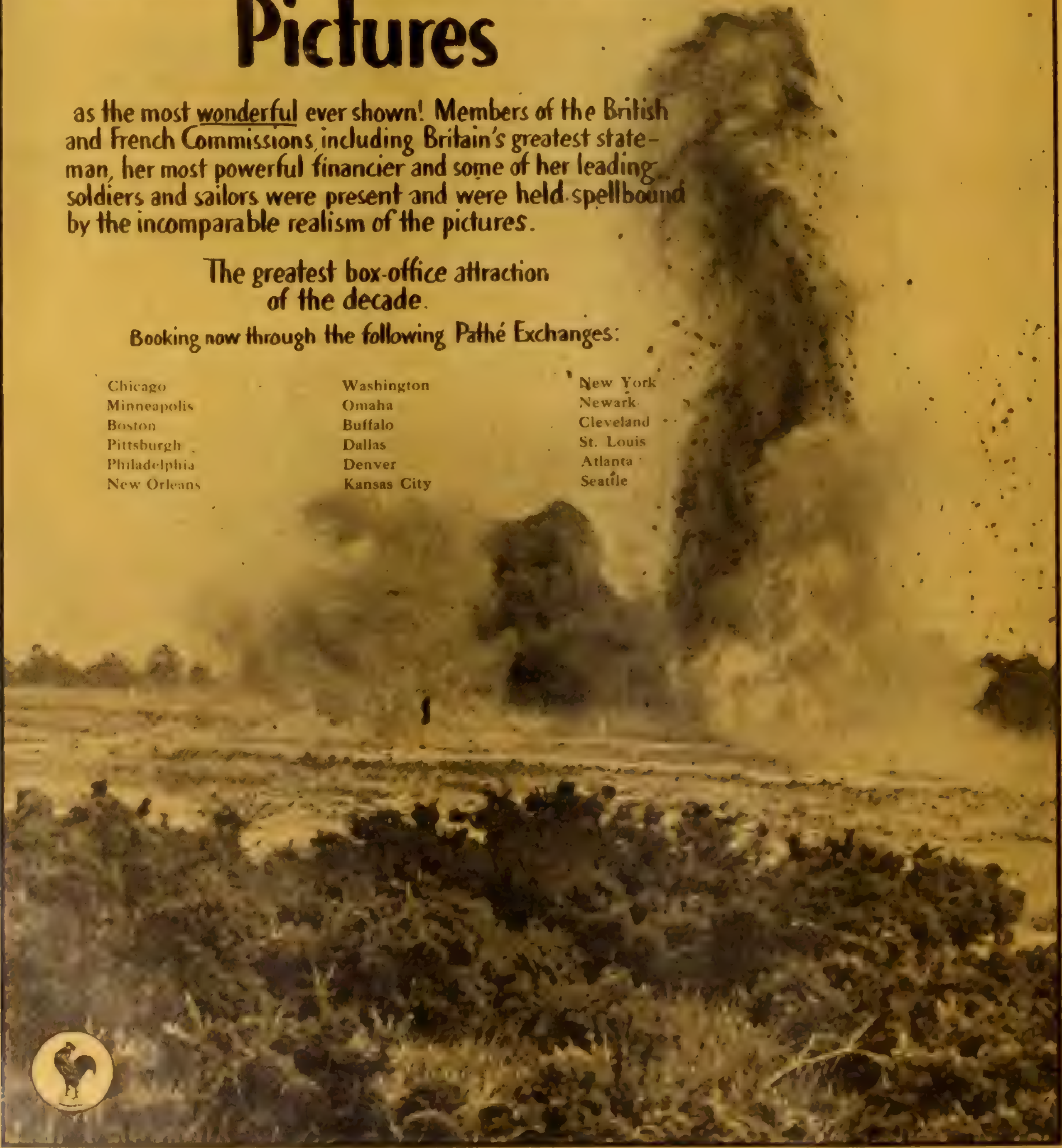

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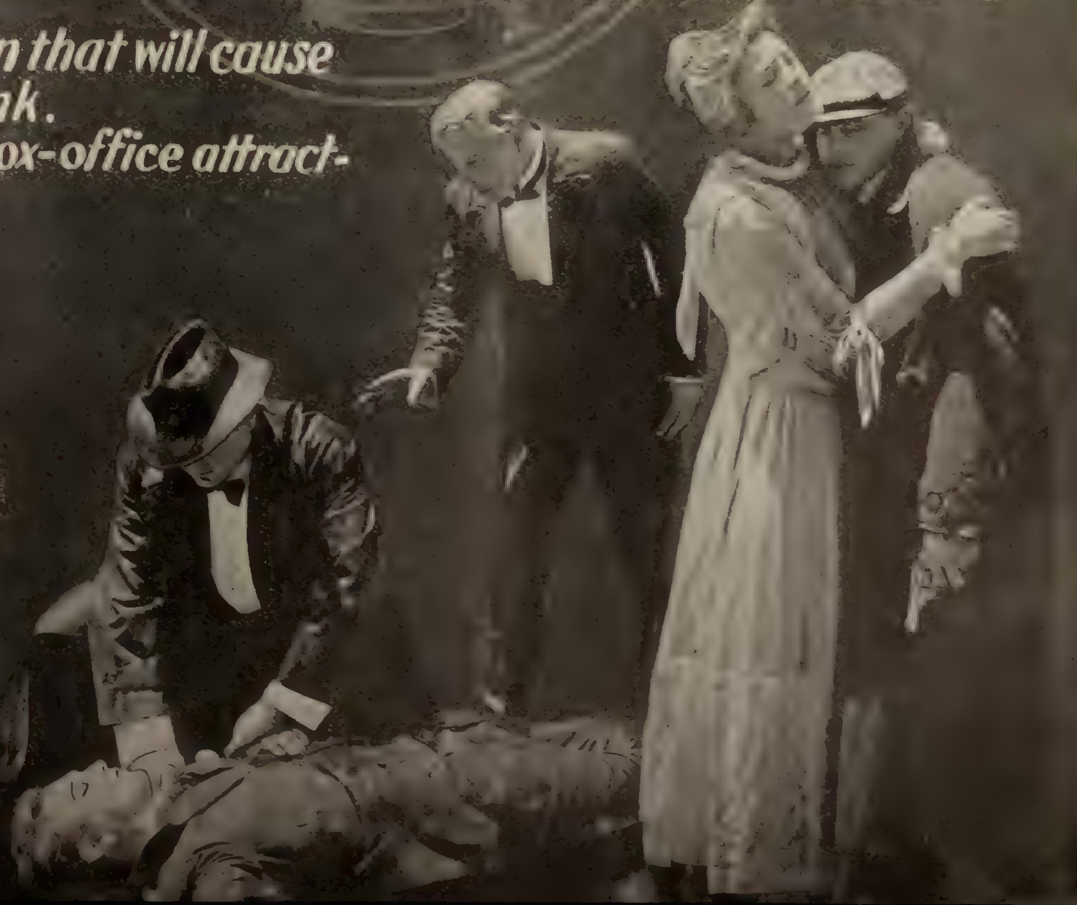

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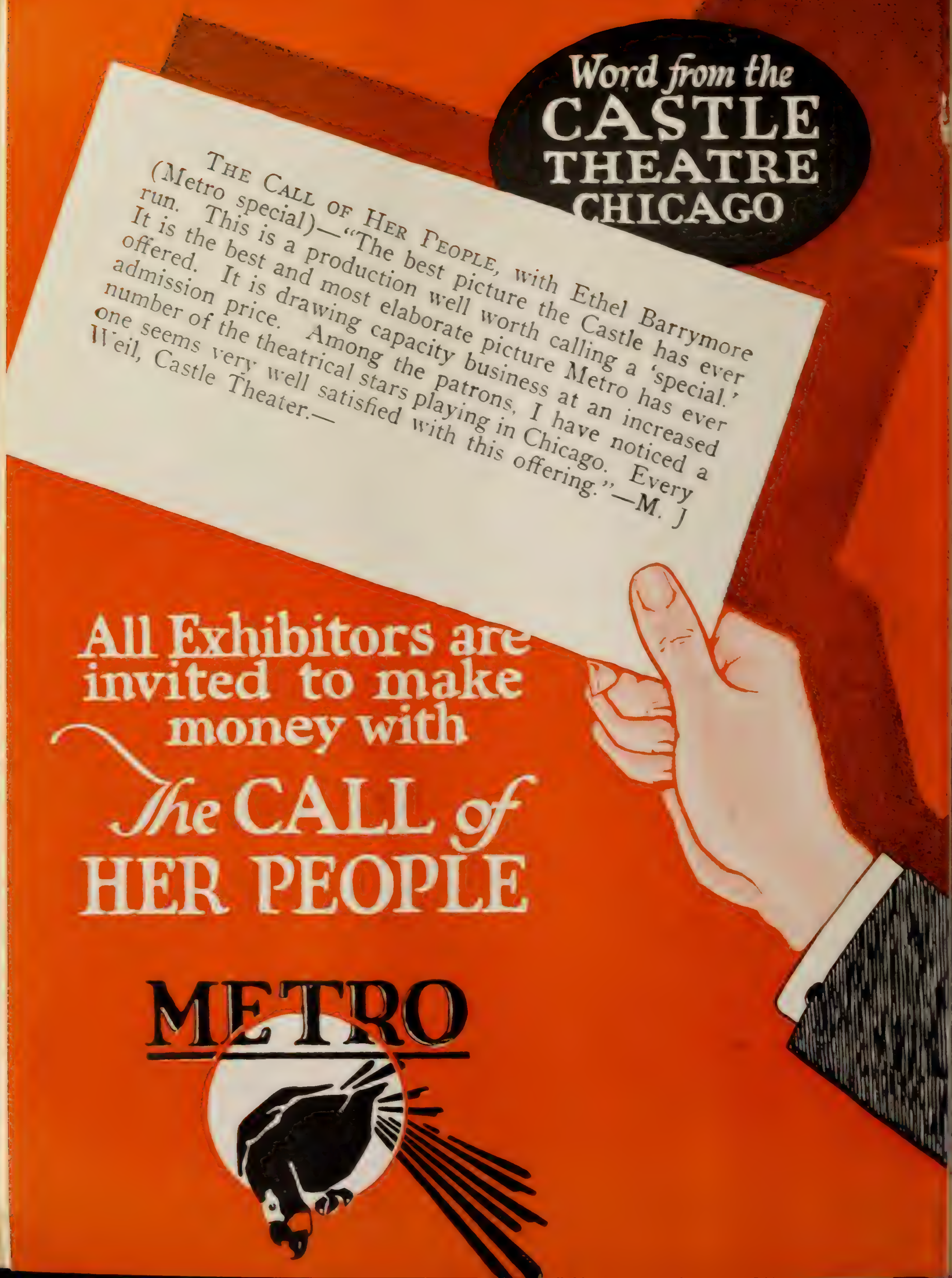

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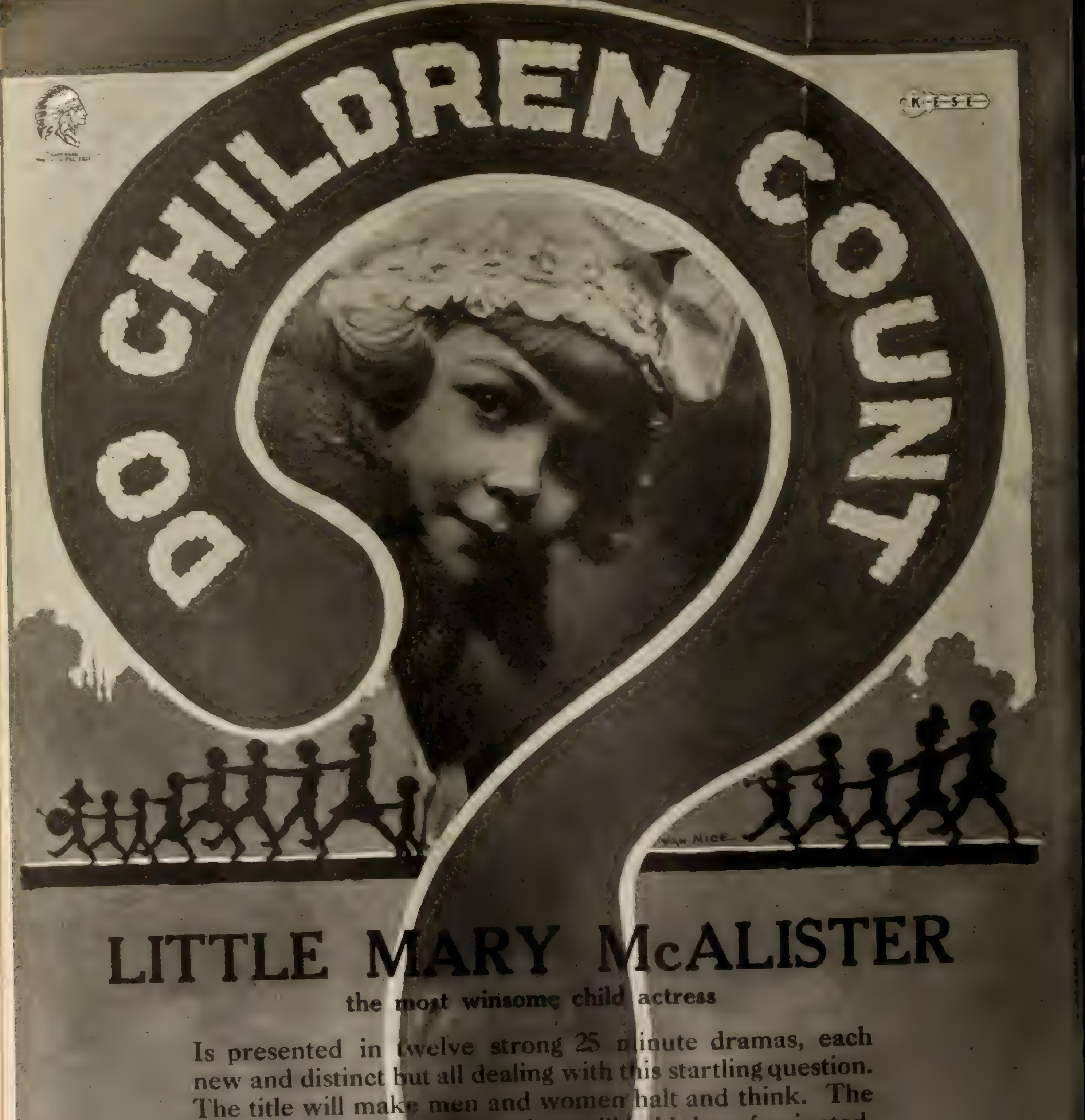

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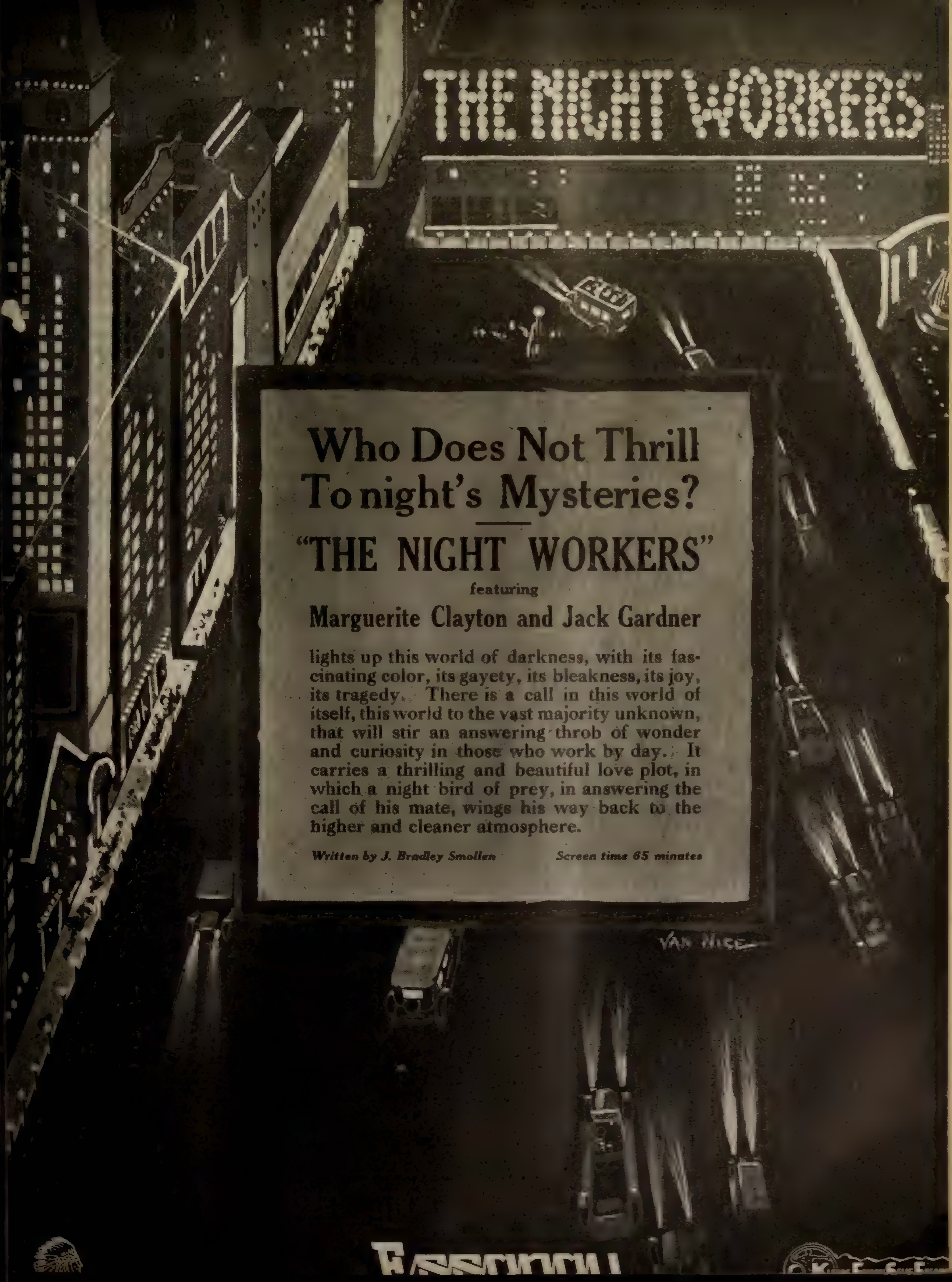

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Written by J. Bradley Smollen *Screen time 65 minutes*

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ABOUT JANE GREY IN "HER

STAGED BY EDWIN CAREWE

WRITTEN BY JAMES

A BIG MONEY MAKER

EXHIBITORS HERALD

As a whole	Absorbing
Story	Intense
Star	Charming
Support	Strong
Settings	Picturesque
Photography	Excellent

Edwin Carewe in directing "Her Fighting Chance" has carefully preserved the throbbing, pulsing action of the original story by James Oliver Curwood, called "The Fiddling Man." The part of Marie affords Jane Grey the opportunity of putting to use her splendid talents as an emotional actress. Although she wears no fine clothes, she is beautiful and obtains and holds the sympathy throughout. This drama should have a wide appeal and should entertain any audience.

MOTOGRAPHY

Without wasting any time getting at the meat of the matter the exhibitor can count on this picturization of James Oliver Curwood's novel, "The Fiddling Man," as a feature of exceptional merit, a live red blooded story of the land of the deep snows, rough and free mannered people, sledges and "huskies." There is action, plenty of it, and it is all well defined and convincing. The picture is worthy of being "State righted." It is way and above the average six reel program offering. It stands the test in the three big essentials, story, acting and production.

Motion Picture News

James Oliver Curwood's virile story of the Canadian Northwest, has been given a magnificent setting by the producers. Several times was the invitation audience at the Broadway theatre moved to applause by the transplendent beauty of the scenes In all respects "Her Fighting Chance" is a picture the likes of which are seldom seen. The story has one long, powerful vein of suspense. Technically, the scenes have been so arranged that the utmost has been gotten from this valuable property. Certain incidents are withheld from the audience just long enough, and when finally they are flashed across the screen their effect is thrilling, to say the least.

Morning Telegraph

This story of love and revenge in the North country is an intensely interesting feature, a thrilling and inspiring production. Acting, story and setting are superb and the film ranks among the most artistic and entertaining features ever produced. A novel double exposure introduces Jane Grey as herself and in character, and from the opening scene there is interest and action in the film and suspense held throughout. The wonderful Arctic country has been vividly pictured and yet film footage is not taken up for the sake of scenery alone. The background of every scene is picturesque, and every scene a vital part of the story.

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FIGHTING CHANCE"

OLIVER CURWOOD

PRODUCED BY A.H.JACOBS PHOTOPLAYS INC.

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TRADE REVIEW

Three very important points that constitute a thoroughly entertaining photoplay are embodied in this production, namely, an interesting and consistent story, splendid photography and a high water mark in productive perfectness. The locale is laid in the northwest, which affords ample opportunity for some very realistic snow scenes, and in this respect not one point of value has been overlooked by the director that would in any way add to the thorough convincing atmosphere and realism that the photoplay undoubtedly contains.

"Her Fighting Chance" is an entertainment of value and one worthy of the exhibitor's attention. It lacks all sex elements and avoids the melodramatic, but sticks closely to consistency, making it all in all a production of merit.

New York Star

Edwin Carewe, under whose direction this film was produced, has seldom done anything better. In fact, all the way through direction and photography stand out preeminently. Jane Grey, for once in her life, has been properly cast, and her support, who include Thos. Holding, Percy G. Standing, Edwin Porter, Fred Jones and Wm. Cohill, capable artists, help the general morale of the picture. The story, an out-of-doors tale, will appeal to both old and young and is quite refreshing in spots. The titles, toning and tinting are all that could be desired. "Her Fighting Chance" ought to be a **corking State Rights seller.**

MOVING PICTURE WORLD

Viewed purely on its dramatic side the picture is an excellent example of what can be accomplished on the screen with a good story and a competent star and cast in the hands of a thoroughly capable director. The picture gets over on the strength of story and manner of presentation without resorting to the spectacular. The characters are well selected both as to type and ability. This also holds good of the minor characters, who furnish convincing "atmosphere" to Mr. Curwood's virile story of the North woods. The novel is full of plot-action and permits of many tense situations, all of which have been retained in the film.

VARIETY

This photodrama was adapted from James Oliver Curwood's story of the northwoods, "The Fiddling Man," and is typical of the Curwood breezy style, Edwin Carewe directing the screen production and doing a masterly and efficient job of it. The picture made an A-1 impression and the story was consistently narrated from start to finish. Miss Grey does bully work. Her stage experience stands out all the way and as the wife of Jan Thoreau, wrongly charged with the murder of a government mail carrier, who would give herself up to a brute in order to save her husband from being hanged, she makes an effective character through expressive natural acting.

→ IT IS THE KIND OF FILM THAT WILL GO ANYWHERE."

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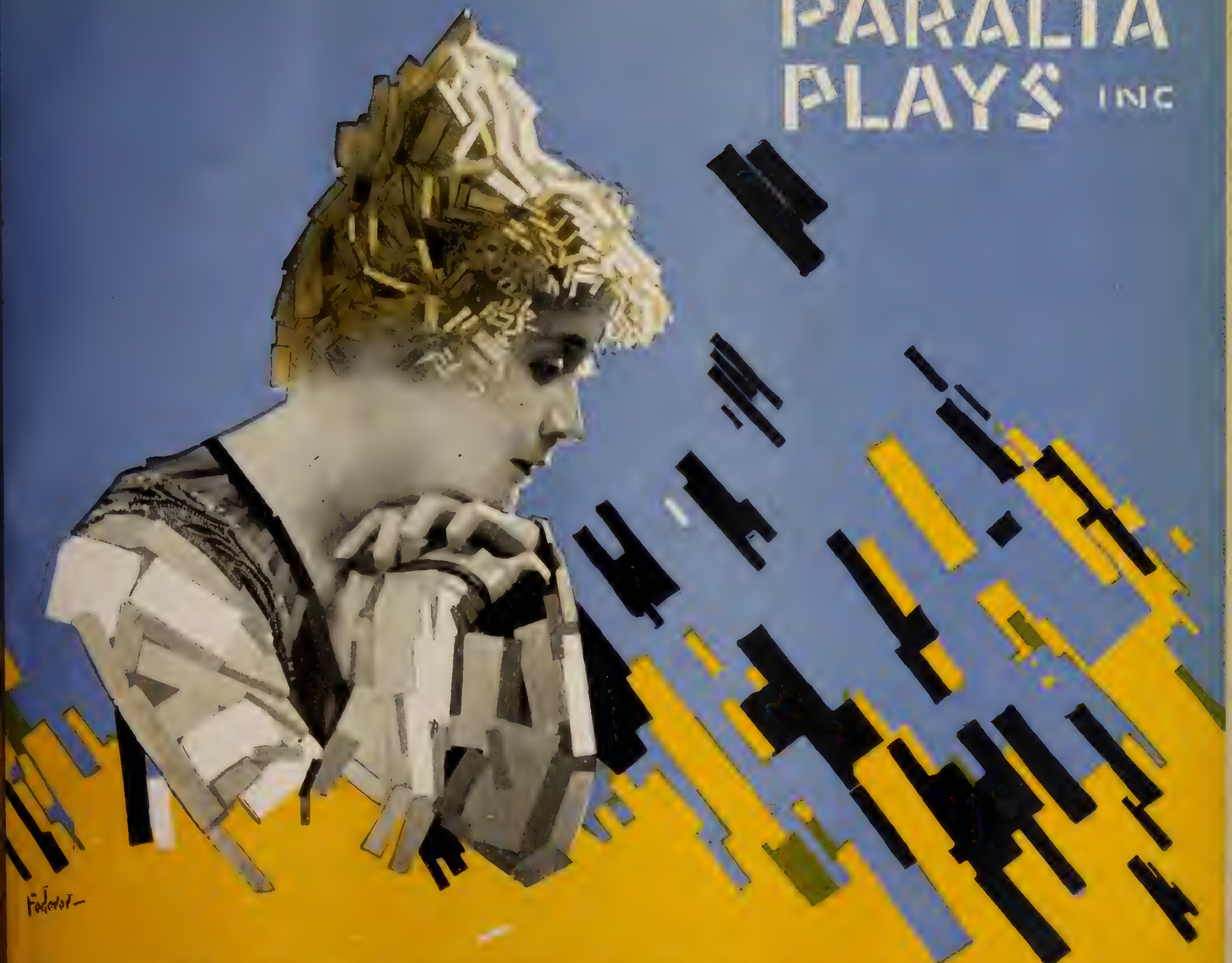

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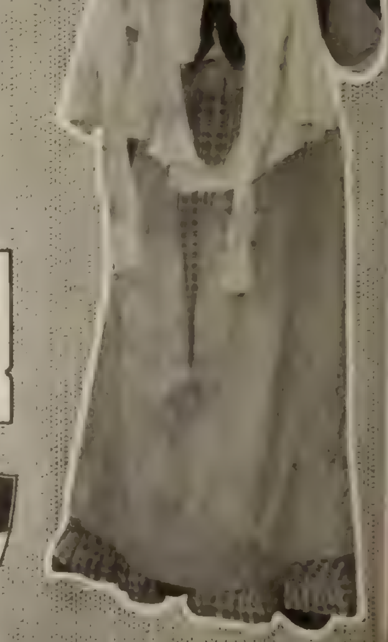

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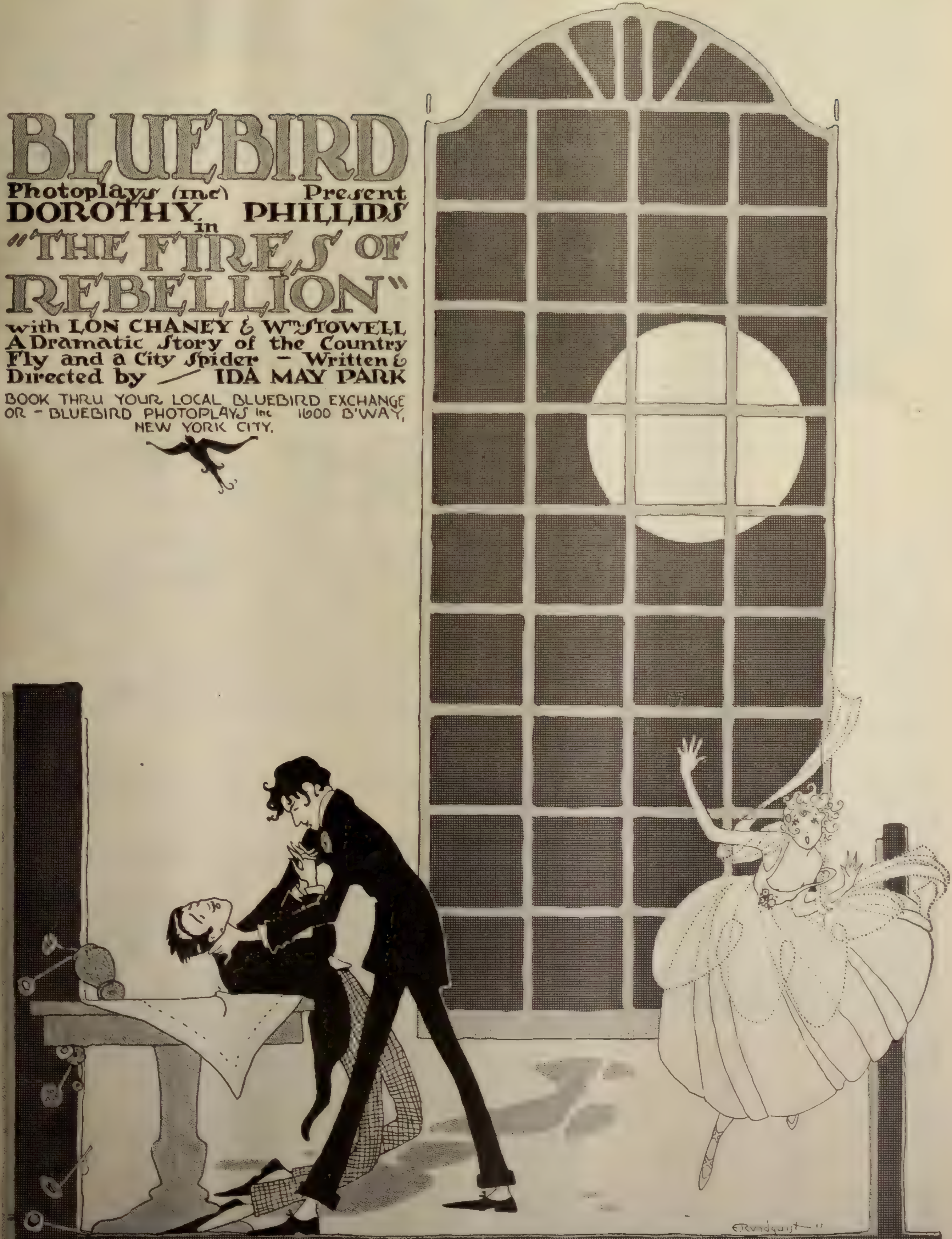

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THE FILM INDEX
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Published Weekly by the
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(Index to this issue will be found on page 1842.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, June 16, 1917

Facts and Comments

IN one of the many briefs submitted at Washington in regard to the proposed war taxation, we find the somewhat peculiar reasoning that if no tax is put on the five cent theaters we are likely to see a large number of houses, now getting ten cents, go back to a five cent admission. In other words to escape a one cent tax, they will give up other four. Surely this is a deduction worthy of an "efficiency expert." Then again, if the tax is imposed on the cheaper theater will it make conditions any better for the higher priced house? Let us hope the legislators at Washington will untangle the mass of contradictory advice sent in by the industry and arrive at a decision that will put the smallest end of the burden on those least able to bear it.

NATIONAL Organizer Fred J. Herrington of the Exhibitors' League has had more experience of the problems that confront the average exhibitor throughout the country than most men. In a recent interview he expressed the belief that ninety per cent. of the trouble and annoyances of every branch of the industry would be eliminated by proper organization of the exhibitors. The shortsighted exhibitor who books a film for one day and keeps it for three, to spite the exchange as he thinks, but who in reality harms much more his fellow-exhibitor who was booked right after him; the exhibitor who boosts the rental price on his competitor and the exchange manager who encourages this ruinous competition until he and every other exchange finally lose a customer by the closing of a theater that cannot meet the weekly cost of film; the outrageous salaries to film stars which compel producer, renter and exhibitor alike to work like horses to pay these inflated salaries are just a few glaring examples of what might be set right by a strong organization of exhibitors with the right men in control. Exhibitors everywhere, organize!

* * *

THE art of exhibiting moving pictures is as yet only understood by a very few. We still have a vast majority in the ranks of exhibitors who are content to sit around all morning, open their theater and ticket booth a half hour before time for their shows to open and are then surprised that the people do not flock to their theaters. Even when they do get a good audience, as many theaters still continue to do, how far short of what a discriminating public are entitled to expect is the presentation of the program. A visit last week to one of our large New York theaters resulted in just such a disappointment. A splendid series of films were shown without the slightest attempt at a suitable setting; no particularly appropriate music where the greatest possible opportunity was presented; no effort at special lighting or stage setting, with one commendable exception at the very opening; no building up to a final climax and burst of enthusiasm on the part of the audience although the theater management are likely to wait a lifetime for a similar opportunity to do all of these very things. When so much has been accomplished along this line it is surprising to find a lack of effort or ambition or desire to make the most of every program.

* * *

WE all lose interest at times and just plod along without any enthusiasm in our work. In the exhibiting end of the moving picture business, with a few shining exceptions, we seem to have reached that stage where the first enthusiasm and novelty has worn off and are content to go along without any attempt at progress or improvement. It was a realization of this condition in the projection end of things that determined the MOVING PICTURE WORLD and F. H. Richardson of our staff to undertake his present tour of lectures or talks to operators and managers. The letters received from all parts of the country that Mr. Richardson has visited show that a revival of interest on the part of operators in their work and its possibilities for improvement has been an immediate result. Greater interest, enthusiasm, pride and intelligence in our work is bound to result in improvement. Better projection and improvement in theater management must result in increased patronage and better business all round. The possibilities are far from exhausted, there are yet large deposits of hidden ore to be mined and coined in the amusement and entertainment of the American public and the moving picture men have far and away the best medium for the purpose.

Taken on Trust

By Louis Reeves Harrison

THAT is what a program means.
There is a claim made by producers
That their product gets poor showing,
That the *presentation* of good pictures
Is far behind *intrinsic merit.*
There are no doubt exceptional cases
Where features are not done full justice,
But how about the general average?
Is not high merit itself exceptional?
When theaters book a regular program
There is a vast audience to consider.
More people go to see the movies
Six times over than to theaters
Of all other kinds and classes.
The millions of one day's attendance
Represent our national spirit,
Our steady stride toward advancement,
Our moving on to something better
Than what is or ever has been.
What is there at all responsive
To our hopes for human betterment
In the stale old repetitions
Of what was done in days gone by?
What in the wornout imitations
Of Camille, Carmen and Cinderella?
Where is all that wondrous merit
Of production that we hear about?
How about the *exhibitor's* program?
How can it be made from such stuff?
Where is all the lovely imagery
Promised by this vigorous young art?
No producer made our audiences.
Those audiences really made possible
The wealth produced by moving pictures.
Those audiences have been recruited
From home life and from the family.
They love the vital, human story.
Many are simple and good-natured.
They are not at all hard to satisfy.
But they are quite capable of enjoying
A greatly improved entertainment.
The exhibitor may have his faults,
But he is at least progressive.
No one knows better than he
That his whole success or failure
Hangs on what his customers witness
On the screen, not on the billboard.
Big posters may excite the curious—
They are like the printed *menu*
Pasted on a restaurant window—
They lead the passerby to enter—
Thereafter it depends on service
Whether or not he comes again.
We want no programs of red paper.
Bills of fare are not to feed on.
Our greatest need is comprehension
Of this subject in its entirety;
Not this shallow view or that one
Limited to one personal requirement.
The fault lies less with exhibitors
Than with those who fail to recognize
That something different is needed
To picture American characteristics.
Our people have an impulse toward art,
A large amount of inventive genius,
A tendency to business organization,
Some strong ideals of racial honor,
Chivalrous sentiments, kindly hearts
And a lot of humorous, common sense.
How often are they so visualized?
We have not yet achieved a nation.
We have only thrown some light upon
A government of pure democracy.
We are in the midst of self discovery,
Seeking, finding and *advancing,*
Always and ever looking forward.
The New Art bears a strong resemblance
To ourselves, both in its crudity
And in its capability of development.
Why should it not look forward with us?
It should be far more representative
Of our thoughts and inclinations,
Keep in contact with our experiences,
Keep step with our general movement.
We are in a period of readjustment,
Entering upon great responsibilities.
There'll be drama in our new relations
With that old world lost in turmoil.
How can we trace romantic meaning
In our part of earth's great drama
Now unfolding before our eyes?
What is to be the outcome for us?
What a great field is lying fallow!
A thousand and one nights of story,
Of struggle, romance and adventure,
All vital and close to our hearts,
Are unfolding to the eyes of genius,
While we dabble in stale theatricals,
Ancient opera and unbaked fiction.
Turn some brain-light on the unfolding
Of a greater drama than all centuries
Of past history have yet provided.
That work means a breadth of vision
For the men who tell the stories,
And we shall need some bigger brains
Among those who use selective taste
In visualization at the studio.
There will always be plenty of boneheads—
The supply of them seems inexhaustible—
Including those who come from Wall Street
To transform a game of artistry
Into stock-jobbing propositions.
The commercial idea of a program
Is one partly good and mainly rotten.
Which goes to show how little men know
About providing for the entertainment
Of people by millions in great variety.
The truth is that not a single firm
Of all those making moving pictures
Has a good will worth considering,
Not based on three big factors,
The play itself and story structure,
The handling by imaginative treatment,
And interpretation by fine performers.
Without these three in combination
There can be no dependable program.
Only one factor is not sufficient.
Even two can be spoiled by the third.
There is but one safe road to quality—
That of making it uniform and dependable,
Combining *all* factors and therefore worthy
Of full confidence when taken on trust.

Individual Producers

By Sam Spedon

THE advent of the individual producers into the motion picture industry suggests that it is being divided into units and the mobilized studio forces of several companies of players under one roof and one producing company is rapidly decreasing.

Every day we hear and read of individual producers and players forming their own companies, releasing under their own names and distributing their pictures through different exchanges.

May Account for Present Conditions.

This state of affairs may account for many things that we are all debating just now. It may account for the demand for stars who have become so well and favorably known the trade-marked producing companies mean nothing to them and, as they cannot afford to pay them the salaries they demand, the stars therefore prefer to gamble on the draft of their names and go into business for themselves. It may account for the published invitations by several exchanges that they will be glad to release any pictures of standard quality, and it may account also for many individual productions of different standards already being released through some of the established exchanges. This ready and proffered means of distribution is certainly an encouragement to individual producers and incidentally gives hope to many of the "fly-by-might" speculators. It may be accountable for the formation of the many projected exchanges.

Mergers Perhaps.

Mergers of all kinds are springing up like toads after a storm ,traceable to the same cause perhaps. Recently we have read about the exhibitors' circuit mergers, and consequently the demand for open booking. The merger exhibitor says he wants the best pictures, the best drawing players or whatever constitutes the best. He insists upon having a choice and rebels against dealing exclusively with one or two exchanges and using prescribed brands. The exhibitors' circuits contemplate purchasing pictures outright and possibly producing pictures for their own use. We heard a man state only a few days ago before a body of exhibitors that it would only be a question of a few months or years before a combination of exhibitors would produce their own pictures and he would be willing to show them how to do it; declaring it was no trick, only a matter of brains.

Every Convenience.

"Wise men build houses that fools may dwell therein" applies to the motion picture industry, although many of us may think it should be reversed. Studios have been built and fitted up all over the United States, many of them now idle, players, producers, cameramen, etc., etc., have been educated and made in them so today all these essentials can be employed by the week, month or year and the producer is not obliged to assume obligations of overhead beyond the time necessary to produce his picture. Commercial plants are now established here and there, which will do developing, printing and trimming if need be. With all these ready made helps and conveniences at hand is it any wonder we have so many individual and venturesome producers entering the field? Yesterday we heard a representative of an old line producing company say, if the worst came it would change its plant into a commercial establishment and manufacture for industrial and individual producers.

The Creator.

State rights buyers are becoming more numerous, because they can offer pictures on an open market and calculate on a certain basis of profit on their purchase price. They buy on merit and quality and sell accordingly. The individual producer is the offspring of the state rights system, which is the most active competitor of the exchange system as conducted on the program plan without corresponding quality. The state rights exchange is a possible and probable development of the near future to be counted on by the industry, owing to individual productions.

Tabloid Splashes

By Sam Spedon.

IT'S a queer world where nobody lives and we will be lucky if we get out of this one alive. If we didn't talk we wouldn't say anything. If we didn't write we wouldn't have anything to read. We will therefore proceed to "shoot" a few tabloid splashes of vulcanized facts and comments into this page for what they are worth.

The Cause of Most Troubles.

Nine out of ten of the industry tell us the business is in a terribly chaotic state and follow the information with the query, "What is the trouble?" We do not pose as an oracle, but we venture this opinion—Most of all the trouble lies in over production. Quality is always sacrificed to quantity. It is a breeder of business stagnation. It leads to misrepresentation and cutthroat competition.

The Remedy.

"Very good Eddie!" We admit it and venture to advance a remedy—Produce less and better pictures. The better the pictures the sooner the public will become accustomed to them and demand them. When the public demands them the exhibitor will demand them, because the public will pay to see what it wants. The better the pictures, the better the theaters and the better the theaters the better the conditions under which the pictures will be shown. It dissolves itself into a survival of the fittest. The best will always supplant the worst and exeunt rotten pictures with their rotten producers and rotten exhibitors into the garbage can of oblivion. The sooner they are eliminated the better the business will be.

Be Cheerful.

Now that war and belated summer are here we all have more or less cause to be anxious. Statistics show that in time of national anxiety there is need for relaxation and mental diversion and there are no greater and more rational than motion pictures. We of the industry, as well as others, may naturally be depressed, but we can at least look for a strong reaction that will bring with it a beneficial outcome. There are many things to make us glad during this crisis, we have been relieved of a grievous war tax on films and incidentally we have received the recognition of the Government, which will place motion pictures in a stronger and better position than ever.

Would Exempt Majority of Picture Theaters

Senate Finance Committee Votes to Leave Untaxed All Straight Houses Where Admission Doesn't Exceed 25 Cents

Washington, D. C., June 1.

THE Senate Finance Committee today tentatively agreed to exempt from the admission taxes provided for in the general revenue bill which passed the House of Representatives last week all moving picture theaters the admission charge to which does not exceed twenty-five cents. It is an important fact in connection with this action that the exemption applies only to "straight" motion picture shows—in other words, in the case of vaudeville it will not obtain. In announcing this action, Senator F. M. Simmons, chairman of the Senate Finance Committe, stated that this exemption applied to moving picture theaters only, and it was done because of the educational opportunities offered the poor man by moving pictures. He likened these smaller-priced admission houses to the five-cent cigar, which the Committee has also refused to tax because of its being a poor man's proposition.

Senator Simmons declared that the proposal to exempt the theaters charging not more than twenty-five cents for admission, emanated from Senator Boies Penrose, of Pennsylvania, and when the latter was interviewed by the Washington correspondent of the Moving Picture World as to why this action had been taken, he declared it to have been the sentiment of the committee that because of the educational opportunities afforded the people by moving pictures at least some of the shows should be exempt from the tax and the twenty-five-cent admission seems to have met the requirements all over the country better than any other figure.

"For instance," said Senator Penrose, in explaining the committee's action, "in the north, the twenty-five cent show remains the poor man's proposition, while in the small towns and villages of the south, the five and ten cent shows predominate, with the quarter shows in the larger cities, so that the latter amount seemed both equitable and acceptable to all of the members of the committee.

"We desired to favor the 'movies' because of their educational value, and because of the fact that during the stress of the war, and the anxieties and distress that might exist among the people, our citizens should not be deprived of this cheap amusement.

"This plan was adopted as the culmination of a great deal of discussion that was had within the committee. The amount of the exemption was in controversy. The United States is a pretty big country and the rate I proposed seemed to best meet all conditions throughout. There was a motion to tax all motion picture theaters, from the cheapest, the five-cent show, to the most expensive, but this was voted down, and the majority of the committee also voted down the move to tax the ten-cent shows and all others for which a larger admission charge was made."

Senators Penrose and Simmons both wanted to impress it upon the readers of this paper that this tax exemption has only been tentatively agreed upon for the reason that the action was not taken by the full committee, there having been seven or eight absentees. Senator Hoke Smith, of Georgia, stated that he was sure that at least two or three of these would favor the cutting out of all theaters from the tax provision where the admission charged did not exceed twenty-five cents. "We do not look upon this as final," they said, but from a knowledge of conditions it is safe to say that the committee will not stray from their purpose as outlined above.

Senator Penrose referred to the visit to Washington of a large number of moving picture men and stated that their appearance and the facts and figures which they offered were very helpful in enabling the committee to arrive at its final decision. He laughingly remarked that there were so many men, and so many different views, that at times it was somewhat confusing. No regular hearings were held other than those previously announced at which the motion picture men were present en masse; the various men merely visiting the senators individually.

The Committee declined to make any exemption in the case of shows other than those devoted entirely to motion pictures, for they could see nothing educational about them, and educational features of the amusement industries were all that they had eyes for.

The provisions of "Title VII—War Tax on Admissions and Dues," as far as moving picture and other theaters are concerned, as adopted by the House of Representatives, are as follows:

Sec. 700. That from and after the first day of June, nineteen hundred and seventeen, there shall be levied, assessed, collected, and paid a tax equivalent to 1 cent for each 10 cents or fraction thereof of the amount paid for admission or subscription to any place to be paid by the person admitted, and a tax of five cents for each admission of each person (except in the case of a bona fide employee and children under twelve years of age and municipal officers on official business) admitted free to any place for admission to which a charge is made, to be paid by the person so admitted. In the case of persons having the permanent use of boxes or seats in an opera house or any place of amusement or a lease for the use of such box or seat in such opera house or place of amusement there shall be levied, assessed, collected, and paid a tax equivalent to ten percentum of the amount for which a similar box or seat is sold for performance or exhibition at which the box or seat is used or reserved by or for the lessee or holder: Provided, That the tax on admission of children under twelve of years of age where an admission charge is made shall in every case be 1 cent. These taxes shall not be imposed in the case of a place, the maximum charge for admission to which is 5 cents. Where the words "5 cents" now appear, under the action of the committee, when the Senate bill is reported to the Upper House, there will appear "25 cents."

It is further provided that "No tax shall be levied under this title in respect to any admissions all of the proceeds of which inure exclusively to the benefit of religious, educational, or charitable institutions, societies, or organizations, or admission to agricultural fairs all the proceeds of which inure exclusively for agricultural purposes.

"The term 'admission' as used in this title includes seats at tables, reserved or otherwise, and other similar accommodations, and the charges made therefor."

Senate Action Gratifies First National

Amendment Exempting Admissions of 25 Cents in Line with Association's Recommendations.

THE action of the Senate Finance Committee in voting to exempt from taxation all houses charging admission of 25 cents or less will not surprise one representative group of film men. That it will please them goes without saying, for it is toward this end that for the past three weeks the members of the First National Exhibitors' Circuit have been exerting all their energies.

The first steps taken by the association were on May 11, on which date General Manager J. D. Williams sent a telegram to all members urging them to get in touch with their Congressmen. This was the message:

"Tax proposal Washington getting serious. Get in touch immediately by wire with your Senators and Congressmen recommending them to have all tickets up to twenty-five cents exempt from taxation, otherwise half the picture shows will be compelled to close."

The sending of the telegram and the idea underlying it were the result of Mr. Williams' experiences in Austraia at the time that colony was framing its war tax. When by reason of his wide knowledge of amusement conditions in the big island he had been asked by certain legislators to give them the benefit of his experience he had suggested that all houses charging less than a shilling be exempted. The advice was not accepted in full, but the Australian Parliament did exempt up to and including six pence admission, or approximately what in this country would be 15 cents.

All the subscribers to the First National Exhibitors' Circuit, as well as their associated exhibitors, have been very much on the job ever since. Tom Moore, whose business interests are in the capital city, was the chief representative of the association, and he was ably aided by all the members. Mr. Williams explained to a World man that the officers and members of the First National were keenly alive to the possibilities for harm that might lie in an ill-considered war tax on motion picture theaters, and especially as to the effect of the measure on the smaller exhibitors.

"While all of our members are owners of large houses," said Mr. Williams, "they never for a moment lose sight of the fact that the great majority of houses in this country come within the classification of small theaters and that they are consequently the backbone of the industry. It is from these enterprises that must come eventually the profit in all motion picture productions."

The First National does not believe that the fight for the smaller exhibitor has been won as yet. It believes the Senate amendment is likely to encounter opposition in the House of Representatives, and that all exhibitors should lose no opportunity to impress upon their representatives in the House just how they would be affected by the original measure. In the furtherance of this idea, under date of June 2, the following letter has been sent to all franchise holders of the First National Exhibitors' Circuit:

> Since sending out the telegram and letter of the 11th May to our franchise holders regarding the exemption of all tickets up to 25 cents on the proposed amusement war tax most wonderful work has been accomplished by many of our members. The personal interviews which have been obtained with many of the Senators and Congressmen representing the territories covered by our franchises have had an excellent effect on the question.
>
> The Senate Finance Committee, as no doubt you will have read by the time this letter reaches you, has agreed to this exemption and the matter is sure to be referred back to the House in a few days. Keep at the good work. Our arguments are right, and we will win out in the long run I feel sure for the following reasons:
>
> (1) Seventy-five per cent. of the people who patronize 5 and 10 cent shows have not a sufficient income to be taxable.
>
> (2) The Government has no desire that the poorer class of people should be reminded each time they enter a picture show that they must pay war tax.
>
> (3) The time and trouble expended in collecting this tax, both by the Government and the exhibitors, would be out of all reason in proportion to the amount collected.
>
> (4) The Government has no desire to tax educational institutions, and our 5 and 10 cent picture shows certainly come under that heading for the poorer classes of our population.
>
> (5) Should the 5 and 10 cent shows be taxed a great many exhibitors would charge 4 and 9 cents admission in order to make the amount of admission and tax an even coin.
>
> There are many more reasons which could be advanced for the exemption of tickets up to 25 cents, and we sincerely trust that you will keep up your good work along these lines.
>
> I would suggest that you also impress upon your Senator and Congressman that if the tax were imposed on these shows it would certainly be repealed before it had been in operation a year.

FILMS TO BOOM LIBERTY BOND BUYING.

From now until the close of the great Liberty Loan campaign the motion picture theaters of America will make a daily appeal upon the screen to twenty million people to invest in the new issue of Government war bonds. Both motion picture trailers and slides will be used.

The big campaign has been inaugurated by the National Association of the Motion Picture Industry. One committee already has begun shipping seventy-foot trailers to all theaters. These will be attached to a reel to be screened at every showing, thus making certain that everyone who visits a motion picture theater will have the direct appeal put up to him.

The trailer, which will take over a minute to project, makes much of President Wilson's patriotic words at the close of his speech, asking Congress to decree that a state of war existed. Following a speaking picture of President Wilson is this paragraph:

> "To such a task we can dedicate our lives and our fortunes, with the pride of those who know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured."

The Government requests that publicity regarding the Liberty Loan shall cease on the 15th day of June, as subscriptions to the loan close at this time; accordingly, this trailer need not be shown after that date. Slides will also be used to supplement the trailers during the next two weeks.

SCHERTZINGER DIRECTS RAY IN "SUDDEN JIM."

Director Victor Schertzinger, with Charles Ray and Sylvia Bremer, with a company of twenty people, returned to Culver City this week, from Felton, Cal., where they have filmed the principal scenes of "Sudden Jim," by Clarence Kelland, in which Thomas H. Ince will present Ray as star. A trestle, nine hundred feet long and eighty feet high, in places, which has been abandoned by a lumber camp, was turned over to the Triangle-Ince players for destruction. Three hundred pounds of dynamite and black powder was used in blowing up this trestle for an important scene in this story, and it has proven the most realistic scene of its kind ever produced.

LAMBERT HILLYER NOW A DIRECTOR.

Director Lambert Hillyer began work this week on Olive Thomas' second starring vehicle under the Triangle-Ince banner. Hillyer is the author of the story, as well as the director. Charles Gunn has been selected as the leading male character. Miss Thomas will be presented in a part well suited to her real self, as she will portray a girl who goes to the big city and becomes the idol of Broadway, winning her girlhood sweetheart after many exciting adventures.

Selznick Would Enioin Miss Young

Files Suit in District Court to Prevent Her From Appearing in Films Produced by Another.

THE Clara Kimball Young Film Corporation, Inc., is determined to compel Clara Kimball Young to carry out the terms of her contract with the corporation to appear exclusively in feature films produced under the direction of Lewis Selznick until September, 1921, and with that end in view has filed a suit in the United States District Court to enjoin her from appearing in films produced under the management of any other company or individual.

In the complaint filed on behalf of the corporation by Konta & Kirchway it is alleged that the film actress is attempting to rescind her contract and procure a modification of the agreement with the object of obtaining terms more remunerative to herself for her services and that she has attempted to create the impression that the corporation has perpetrated a fraud upon her to raise an excuse for breaking the contract.

Despite the fact that the corporation claims the actress has refused to appear in the production of anv films since last March it is alleged she has been receiving her salary of $1,000 weekly continuously and has now received advances of $25,000 for which she is alleged to have rendered no services whatever.

Under the terms of the contract executed at the time of the formation of the corporation which was organized to exploit feature films starring Clara Kimball Young and as subsequently modified at her request, she received 499,000 shares of stock in the corporation and became vice-president and treasurer of her company.

The complaint recites further that the defendant induced the corporation to elect Harry A. Garson a member of the board of directors last January and that since that time she has followed his advice in all matters relating to business. relations with the corporation and that she is now carrying on negotiations to appear in films under his direction.

The contract provides for the appearance of the actress in eight feature film productions annually, and the company formed to exploit productions starring her that if she fails to carry out the terms of her contract the company will be compelled to go out of business.

The actress alleges that despite the fact that the original arrangement when she agreed to appear in films under the direction of Selznick provided that they would share the profits she alleges that he formed a corporation known as the Lewis J. Selznick Enterprises, Inc., which became the distributing medium of the releases and through the formation of this corporation she alleges others participated in the profits to her damage.

MARGERY BENNETT IN "THE GIRL, GLORY."

Margery Bennett, the younger sister of Enid Bennett, plays an important part in her sister's latest screen success, "The Girl, Glory," by C. Gardner Sullivan, in which Enid is presented by Thomas H. Ince.

Margery has only been in this country for a few months, having left her home in Australia to join her sister in screen work, and this is her first prominent part since joining the Ince forces.

As the chum of Glory Wharton, the granddaughter of a Civil War veteran, she displays marked aptitude in her rendition of the quaint characterization, which is enhanced by her appealing girlishness. The part calls for a little Miss Prim—severe dress, plain coiffure, harsh lines. But, for all this, it is evident that Enid Bennett's sister will run her a close race for beauty honors. One sees evidence behind the "makeup" that Margery is a beautiful girl.

YOUNG TO DIRECT BESSIE BARRISCALE.

James Young, who will direct Bessie Barriscale's first Paralta production, "Rose o' Paradise," founded on the popular American novel by Grace Miller White, author of "Tess of the Storm Country," is himself making the working manuscript. Mr. Young has not only made a reputation as a director, but he also enjoys high standing in dramatic circles as a playwright and adapter of novels to dramatic interpretation. The work of photographing "Rose o' Paradise" will begin the second week in June.

CAMERAMAN DE VINNA WITH PARALTA.

Clyde De Vinna, one of the most expert of cameramen, has been engaged by the Bessie Barriscale production company to photograph this actress in "Rose o' Paradise." Mr. De Vinna's contract with Triangle expires in June and he will then join Miss Barriscale at her Hollywood studio

Richardson Looks Over Great Northwest

Visits Aberdeen, Tacoma, Seattle and Everett, Washington—He Finds Above-the-Average Houses in Seattle

Aberdeen, Washington.

ABERDEEN, Washington, lies fifty-four miles off the main route. To make it from Portland, one must get off at Centralia, climb aboard a jerkwater train on a tank road, ride thirteen bumptious miles, get off and climb into another train which carries one to the destination. At Centralia I found W. A. Kirkpatrick, president of Chehalis-Centralia union, subjecting all skirtless passengers to a rigid once-over, seeking opportunity, so he said, to "shake the hand of Richardson." The union was much disappointed that I could not stop a day with them, but it could not be done, and right here in Centralia our angriest angry passions went on a spree. In New York I had doped it out that I could leave Portland at 2.10 p. m., make connections at Centralia and get into Aberdeen at 7.40, but three separate railway passenger agents in Portland swore a mighty swear that it could n-o-t be done, so we wired Aberdeen to expect us at 9.50 p. m., and took the 4.10 instead, only to discover that Portland passenger agents are full of prunes, and that the 2.10 d-o-e-s connect. I bit (almost) a chunk out of the corner of the station. Nineteen thousand miles of loop the loop is just one dear, sweet thing after another. G-r-r-r!

Group of Chehalis Operators.

At Aberdeen I found W. H. Shields, president Local Union 429, and another whose name has slipped from memory's halls, waiting, and soon we were busy projecting ideas into the brain of a gathering of twenty Aberdeen, Hoquiam and Montesano managers and operators. There were times when the operators giggled, as they stole covert glances at solemn visaged managers, and other times when managers grinned broadly at the operators, who wore faces which would instantly have secured them jobs as professional pall bearers. But the gathering was appreciative, also it had wisdom to realize that although the medicine might not be sugar coated, it was, nevertheless, good for the system, and they not only swallowed it gracefully, but evinced willingness, even after a two-hour and fifteen minute talk, to take more.

After the lecture, a remarkably well served light lunch was indulged in. It consisted of a neatly arranged crab or lobster salad, and two slices of what I took to be veal loaf, coffee, olives, pickles and ice cream and cake served upon a flower decked table. It struck me that this spread was just the thing for a midnight affair. It does not have the somewhat objectionable crudeness of a so-called dutch lunch, looks nice, assembles the people at a prettily decorated table, is not at all expensive, and does not require much time for its serving—an important item.

The Aberdeen local contains only nine men, yet it made a most creditable showing at the lecture—twenty men present. After the lecture a vote of thanks was tendered the Moving Picture World and the projection editor, who replied that the best thanks would be to put into practice those things set forth in the lecture.

Aberdeen and Hoquiam lie practically adjoining, and are centers of a lumber district. There are huge saw mills, and on cars I saw logs any of which would produce ample lumber to build a moderate sized frame house complete.

I left at 8.30 a. m. and had no chance to even look at Aberdeen theaters.

En route to Tacoma, I changed cars again at Gate and at Centralia, and found President W. A. Kilpatrick, president Centralia-Chehalis Local Union 401, again waiting, this time accompanied by Secretary R. R. Metz and Brothers R. V. Griner and H. A. Kirkpatrick, with whom I had a most pleasant twenty minute chat.

I snapped them, with accompanying result. Glad to know you, and to cement our long distance friendship with a personal acquaintance.

Tacoma, Washington.

At Tacoma, Washington, the boys were holding down the station platform, while outside purred the usual choo-choo wagon. Our happy home for the day was the Hotel Tacoma, which sets on the edge of the bluff overlooking apparently about four-fifths of creation. During the afternoon we were automobiled out to Defiance Park, a most charmingly beautiful suburban public park with wooded drives. We also had opportunity to view Tacoma's Stadium—a gigantic structure of concrete, seating, as I remember it, about 30,000 people, though fully 40,000 have been within its limits upon gala-day occasions. It was this stadium we were consulted about something like a year ago, with regard to the projection of a 35-foot picture. Truly the thing is a huge proposition; also incidentally it is a unique one in that it is in the form of a half oval, wth the open end facing directly out toward and something like 200 feet above the surface of Puget Sound. It is owned by the city and controlled by the Board of Education. In my judgment, a 25-foot picture could be projected with fairly good results, always provided the operating room be located in approximately the center of the stadium field. If it were located at the rear end the focal length of the necessary objective lens would be so long that it would be extremely difficult to match up the optical system of the projector in a way to avoid tremendous waste of light.

During the afternoon I inspected a few Tacoma theaters. Tacoma still has a considerable number of the old type "storeroom" theaters, and in some of these the auditorium lighting is considerably worse than bad, though the operating rooms were very fair for that type of house—that is to say as regards size. In all cases, however, they were flooded with light, almost the entire back end of one being glass. In the auditorium of the Melbourne theatre there were 17 bright sidelights, a brilliant red light in the upper right hand corner, a "ladies parlor" sign to the left of the screen, quite brilliantly illuminated; also there was a clock to the left of the screen. Altogether, that auditorium contained twenty-four lights, practically every one of them objectionable in greater or less degree.

A. E. Soult, one of the old timers, and a personal friend whom we knew in 1913, and whose friendship we valued and do still value, was in charge of projection. Everything considered, Brother Soult was delivering good results.

In the Bijou, another storeroom type theater, the inevitable, omnipresent, picture-murdering clock was in evidence; also there was a brilliant red light to the right of the screen, and bright daylight showing through two fan openings, one to the right and one to the left of the screen. There was some discoloration of the light, also the speed was too high, but, working under such conditions, the operator has little encouragement to do high class work. At the rear of the house a loud, unmusical piano pounded away, to what must most certainly have been the intense annoyance of those seated at the rear. I know I was seated there (and I had paid my way in) and would cheerfully have heaved a brick into the works of that music murderer by the time I had sat there as much as three minutes. Not satisfied with a few incandescent lamps burning in the operating room, practically the whole rear of the room was built out, in an extension, with glass. Of course under such conditions it could not be expected the operator would deliver anything very fine in the way of screen results.

The Apollo theater, A. Anderson manager, H. H. Woodin and Bert Campbell operators, is a modern, high-class photoplay theater. The auditorium lighting is correct, except for the usual nuisance in the way of a timepiece. The operating room is of good design, but was flooded with daylight. On the walls I saw a remarakably fine kit of tools. The ports were of goodly size, the ventilation was not subject to

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criticism, and in general the operating room conditions, aside from the daylight, which entered through an open window, were excellent, though I don't find anything in my notes concerning running water. Possibly I overlooked that. Brother Woodin is a bit of a genius, and is ably seconded by Brother Campbell in the various things he has evolved for the improvement of the Apollo projection plant. He has two Simplex machines, driven by Power's speed controllers, the method of attachment of which is quite clever. Current is supplied by a Westinghouse motor generator set, and friends Woodin and Campbell have evolved or invented a change-over method, which is excellent.

They start the second arc of 20 amperes, making a total of 90 amperes which the motor generator is delivering. The machine will carry this load indefinitely, it being of 90 ampere capacity; when the time for change-over comes, the boys move a switch, which operates automatically to extinguish the arc on the running machine, increase the amperage of the other machine to normal, and instantly cut off the picture on one machine and open the aperature of the other. In other words, the manipulation of this switch not only changes the amperage at the arc, but it simultaneously and instantly cuts off one picture and puts on the other. It struck me as a corking good stunt. After the boys have got their invention protected, they will no doubt supply a description to the projection department, so that you may all know just how it works.

In the evening I lectured to a 100 per cent. attendance of operators and managers of Tacoma, the lecture being followed by a very nicely arranged banquet. The men listened with close attention and the audience was appreciative.

Though I landed on them pretty hard, still they accepted it philosophically, and even good-naturedly. I am told that after the lecture a number of them remained, arguing different points until 4.30 in the morning. The consensus of opinion was our efforts in Tacoma would result in good to the industry of that city. An amusing thing happened during this argument. An operator was in the city with some show. He belongs to a union of a large city in the Middle West. The boys were arguing with regard to the ratio of speed of the intermittent movement, and this good brother proceeded to explain to the assembled multitude that the Power's machine didn't have a 6—1 movement, but a "16—1," there being 16 pictures to each foot of film, at which the aforesaid assembled multitude gave three cheers and a tiger in recognition of the superior knowledge of the east.

Seattle, Washington.

From Tacoma to Seattle I played false to my first love, abandoning the rattler for watercraft. The sail on Puget Sound from Tacoma to Seattle is delightful, and although nearly frozen by the early morning crispness, I remained manfully at my post on the upper deck, absorbing it all. At the landing Brother William Ladd, financial secretary Local Union No. 154, and Brothers Bohnert and Jack J. Hyde were waiting, and soon the Butler Hotel was reached. In view of what took place in Seattle in 1913 it was peculiarly befitting that I should find awaiting me at the Butler Hotel the following letter from Local Union 110, Chicago:

"F. H. Richardson—Dear Sir and Brother: Upon receipt of your reply to our Brother Fred Havill's letter, our president appointed the entire executive board as a committee to receive you upon your arrival in Chicago, and we have notified the Exhibitors' League that you will be the guest of Local Union No. 110 while in Chicago."

The foregoing letter is quoted from memory, as I have not the original at hand at this moment, and was signed by the entire executive board and by President Armstrong. It will give me great pleasure to accept the hospitality of Local 110, under conditions which justify mutual friendship. I sincerely hope and trust that the cordial relations thus established will continue through the years to come, and that my Chicago friends and I will never again have reason to call each other any names but nice ones.

As I well remember from my previous visit to the City of the Totem Pole, it has several magnificent examples of the photoplay theater, the first one of which, the Clemmer, had just been completed at the time of my previous visit in 1913, and was described at that time, in considerable detail, in the columns of the Moving Picture World by yours truly.

The limitations of space would not permit of any kind of adequate detailed description of the several splendid photoplay theaters of which Seattle is the proud possessor, but I feel that some words of praise are certainly due the magnificent installation at the Liberty theater, owned by the Greater Theater Companies of Seattle, of which Jensen & Von Herberg are managing directors.

The Liberty theater seats approximately two thousand. Its picture is brilliantly lighted, and comes from an operating room located on the main floor, directly opposite the screen. This room is small, but well ventilated and well equipped. Aside from the size of the room, there is little to be desired in the projection plant. There is hot and cold water, the lights were out, at least at the time of my visit, and conditions were as they should be.

Projection is under the supervision of Jack High, chief operator for the Jensen & Von Herberg houses, which include their theaters in Seattle, in Portland and in Butte, Mont. Projection in the Liberty is under the direct charge of Paul Kalushe, assisted by William Hartford. The Liberty is a truly splendid example of the photoplay theater.

Beginning with the sign, the Liberty impresses one as being "different." A long curved lobby leads in to the back of the auditorium. The upper levels are reached by sloping, red-carpeted inclines, or "gradients," which curve gracefully around in the most delightful way imaginable. Half way up their slope, these inclines pass through an oval-shaped mezzanine floor, in which are, right and left, beautifully equipped lounging rooms, off which open rest rooms for women, free telephone booths and smoking and toilet rooms for men. It is truly the most charming thing of the kind I have ever viewed.

The gradients of the Liberty theater may well be copied by other high class houses. It is a thing which eastern cities will do well to investigate. The main auditorium is perhaps, while just as good, no better than many other high class houses which I have inspected. The lighting is excellent on the main floor, but in the balcony I do not like it so well. It comes from a cove in the forward curve of the ceiling. It might better be changed to the sides. Also the organ light is unshaded. Taken altogether, aside from these two minor criticisms, the Liberty theater of Seattle is, as I

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said in the first place, a splendid example of photoplay construction and decoration.

The Coliseum is another fine house, with not such excellent auditorium lighting as has the Liberty, but with charmingly arranged curved inclines, and very prettily decorated rest rooms. The operating room of this theatre is of goodly size, is opposite the screen, and contains a remarkably complete, inclosed switchboard, handling the entire auditorium lighting. Jack High, chief operator in charge of the Greater Theater Company's projection, is chief operator at the Coliseum, assisted by A. E. Ester.

At the New Mission theater I had the pleasure of meeting E. G. Berg, manager, a most pleasant man, and U. E. Gatchett and George Klushe, operators. The New Mission has a good operating room.

Taken by and large, the photoplay theaters in Seattle are, it seems to me, distinctly above the average. The operators are, at least for the most part, good men, who only need more careful study of the technical end of their profession to become distinctly high class men. I did not see sufficient of the screen results in Seattle to make intelligent comment, but I am told that it is good. During the afternoon we were, through the courtesy of W. H. Winters, of the Seattle Stage Lighting Company, automobubbled around over the very much wrinkled landscape. There was a serious mistake made concerning Seattle in the beginning. Before laying out the city, they should have ironed down the bumps. During the rainy season it gets well sprinkled, so that the ironing process could have been easily carried out, and then you wouldn't have to "put 'er in low and pinch 'er tail" going up, and make the brake shriek a song of protest coming down. But it is all very pretty nevertheless, and that Seattle is the real thing in an up-to-date article in a Pacific Coast city this writer will cheerfully bear witness.

During my stay Billie Ladd took friend Winters and myself to his boarding house, and we had the real goods in the way of a home cooked dinner, together with certain amber fluids which, considering the dryness of the state, looked suspicious, but, of course, were not. Home-cooked meals are rapidly becoming an event in our young and much be-deviled life.

At 11.30 we lectured to a practically 100 per cent. attendance of operators and the more enterprising of Seattle managers, together with a sprinkling of exchange men. The average exchange man isn't sufficiently interested in a matter of this kind, which has directly to do with the conservation of his property, to honor the affair with his presence. One would think, however, that an exchange manager would show the operators enough courtesy to give up a couple of hours of time at their request, whether he really wanted to or not. Following the lecture, an adjournment was had to a cafe, where we advanced upon, surrounded and captured a flower-decked table, laden with goodies. At 3 a. m. the multitude departed homeward, full to repletion, fully satisfied, and carrying with them quite some number of things to think over in the days to come.

In a previous article I spoke of Brothers A. J. Moran and H. L. Percy, who joined me at Medford, Oregon. These men are going to put in a theater in Medford. They accompanied me to Portland, Aberdeen, Tacoma and Seattle, listening to the lecture four times. Their explanation was that they desired to get all the information they possibly could, and that one could not possibly absorb a lecture of that kind at one sitting. This certainly showed commendable enterprise on the part of Brothers Percy and Moran, who are themselves operators, now blossomed forth as owner-managers.

Everett, Washington.

Months ago I wrote the Everett operators Union, asking if it desired that I include that city in my list of stops, but was not accorded the courtesy of a reply. As it was necessary that I pass through Everett, I again wrote, and this pried loose from the secretary a note (authorized by the Union, I have since learned) saying that due to lack of the union label, the union could hold no communication with me.

Inasmuch as that would debar the organization (and presumably its individual members) from corresponding with practically every one (under this rule a member of the Everett Union could not answer a letter from his mother, unless her letter bore the union label) except sister locals, I decided to drop off in Everett for a couple of hours, once-over the situation, and do a little Sherlock Holmesing on my own account.

From Seattle to Everett, thirty-four miles, I traveled by auto stage. The "stage" was a six cylinder, seven passenger touring car, driven by Mr. Speedo Getthere. Curves were nothing in his young life—nothing whatever. When we approached one I grabbed hold and hung on. A car ahead was simply something for him to pass. Get thee behind me, landscape, was evidently his favorite motto.

Arriving in Everett I found that a train for Vancouver departed in one hour—4.32 p. m. This would give me ample time to accomplish my fell design, and grab a seat therein as it passed through. So, hustling around, I located the secretary who had written the letter in question, working in a—what shall I call it? Surely not an operating room—coop-box, cubby-hole, booth, take your choice! He was running two old wooden-table, spider legged, antediluvian type projectors, propelled by home-made motor drives. Introducing myself I showed him the letter, which he admitted having written. I asked to see his plyers. With a puzzled look he handed them over. **They bore no union label!** nor did any of his other tools, and—this is good—while I stood talking to him his arc decided to call it a day and knock off work.

Investigation showed that the lower lamp-lead lug had either broken off through the hole, or had been clamped under the binding post that way and had fallen out. Friend Operator, while the audience patiently (were they used to it, yes-no?) waited in the darkness, stuck the broken lug under the clamp screw, tightened it up and struck his arc. But, alas! before he could start the machine it fell out again. Next time he was more successful, and the show proceeded, the spot wobbling around like a skyrocket in distress. It is to laugh! A glance into the other "operating rooms" (?) showed them to be more crowded, cramped cubby-holes, totally unfit for the projection of modern photoplays.

I set all this forth to show how utterly silly and inconsistent grown-up men can be when they try. Heaven knows if what I saw was a fair sample of conditions in Everett, and I am told it is, then that city had every need for the message I have to deliver, yet it was refused, and refused on grounds which, particularly in view of what I found, were little short of downright childish.

GAIL KANE IN "THE UNAFRAID."

"The Unafraid," an original scenario by L. Case Russell, has been chosen as the next vehicle for Gail Kane. This will be produced under the direction of Henry King, who has but recently joined the directorial forces of the American company, and will be released by the Mutual Film Corporation. Miss Kane is now working on the finishing scenes of "The Woman in Black."

Association Considers Transportation Matters

Committee Takes Up Questions Affecting Shipment of Film and Advertising Supplies.

THE transportation committee of the N. A. M. P. I. has just secured a ruling from the Bureau of Explosives providing that films may be transported on steamers carrying passengers under the same conditions as are laid down by the Interstate Commerce Commission as regards the packing and labeling of the same.

A change has been made in the war revenue bill reducing the tax from ten to six per cent. on all express shipments. This will be of interest to all exhibitors and exchange managers.

The Bureau of Explosives filed several complaints covering shipments of film which were not in accordance with the regulations of the Interstate Commerce Commission and requested the committee to notify the exchanges and exhibitors whose names were given that it will be necessary for them to comply with the rules in making future shipments.

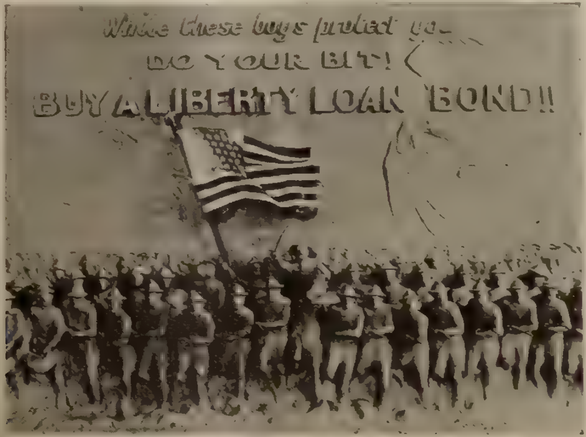
The American Express Company requested suggestions from the committee regarding the return of film shipments which are not delivered within forty-eight hours. It was stated the company has not returned undelivered shipments, but has been obliged to store the films while endeavoring to locate the consignees. Lack of sufficient or incorrect addresses cause inconvenience and additional expense and the exhibitors and exchange managers should exercise greater care in addressing shipments.

Consideration was given to the adoption of a uniform shipping tag and label, and action was deferred until the next meeting. The committee has protested against the policy recently adopted by several express companies in advancing the hour from 6 to 5 o'clock for picking express shipments. It is contended that this is a most aribtrary ruling, necessitating much inconvenience, causing delayed service and reducing the maximum amount of work obtainable by cutting off of an hour at this busy time of the day. A conference will be arranged with the representatives of the express companies in an endeavor to secure modifications of this ruling.

The committee inspected a new type of shipping case for films which is an improvement in many ways over the square cases now in use, and other types of cases are to be submitted for inspection when final action will be taken. The committee has for some time been investigating improved types of cases with a view to adopting a design which would make permit of including in all shipments of paper, stills, electros, etc. Thousands of dollars in express charges could be saved to exhibitors and exchanges if this plan could be worked out.

SELIG HAS LIBERTY BOND TRAILER.

The attention of W. G. McAdoo, Secretary of the Treasury, has been attracted by the action of William N. Selig in lending his aid to float the Liberty Loan. At the end of every pictureplay released by the Selig Polyscope Company there appears a length of film photographed from plastic art work. First the soldiers are seen ready to charge, with a man who closely resembles former President Roosevelt leading. Then as a soldier raises a bugle to his lips the Stars and Stripes appear fluttering in the wind. Finally these words appear:


While these boys protect you—
DO YOUR BIT!
BUY A LIBERTY LOAN BOND!!

Selig's Liberty Bond Trailer.

"While These Boys Protect You Do Your Bit! Buy a Liberty Bond!"

Alfred Weiss Joins Goldwyn

Film Man Has Just Returned from Country-Wide Tour in Which He Closed Leases for Nineteen Exchanges.

ALFRED WEISS, one of the best known and ablest distribution executives in the picture industry, has joined the Goldwyn organization and will become one of the vice-presidents of the Goldwyn Distributing Corporation at an election to be held in a few days.

Mr. Weiss' recent resignation from Triangle was a surprise to the few persons who heard of it. Immediately he started on a tour of the United States for Goldwyn and has closed all of the realty contracts and leases for the opening of the Goldwyn exchanges in nineteen cities covering every part of America.

On this trip, too, he has closed the arrangements for the Goldwyn representatives in the various territories, and all of these branch managers begin active work for Goldwyn on June 11.

Installation of fixtures and equipment is under way in most of the new Goldwyn branches, and the expectation is that all of them will be in operation by the middle of June with the exception of one or two offices which are in the course of construction.

Alfred Weiss.

Mr. Weiss will have full supervision over the New York City and Buffalo branches in addition to his other executive duties.

Young Goes to Officers' Training Camp

HOWARD IRVING YOUNG, who has left the Astra scenario forces to go to the officers' training camp at Fort Meyer, Va., is a young man who in less than three years has won an enviable place in the motion picture field. He was graduated from New York University in 1914, and shortly after graduation he became studio manager for the Crystal Company. Mr. Young left the Crystal Company to take a place as scenario editor for Reliance. Among the pictures he wrote here was "Hearts in Exile."

Harry O. Hoyt, at that time with Kalem, brought Mr. Young to that company. When Hoyt left Kalem to go with Fox, Mr. Young became film editor and writer of sub-titles for Kalem. Later he wrote about 100 original stories for the latter company.

About a year ago, when Mr. Hoyt was scenario editor for Metro, he brought Mr. Young to that company, where he did work that included adaptations of "The Great Secret" and "A Million a Minute." Mr. Young then went to the border with the New York militia and on his return again took up his work with Metro. His next step was to the Astra company, where his work on Mrs. Vernon Castle's second picture and a Gladys Hulette picture was interrupted by the call to arms.

Howard Irving Young.

Goldwyn Has Been Working Six Months

What Has Been Accomplished in That Time by the New Producing Organization.

WITH the beginning of June Goldwyn Pictures Corporation concludes its first six months of active operation with a record that has rarely been paralled by a film producing organization. The first two months of the company's existence was devoted to internal organization and the selection of the men and women who were to do the work the founders of Goldwyn had in mind. Consequently but four of the first six months have been devoted to production.

During this time three of the five Goldyn stars have worked in the Fort Lee studios—Mae Marsh, Maxine Elliott and Madge Kennedy, and a fourth star, Jane Cowl, is just starting. Mary Garden, the next star to start, is expected to be at work early in July after her return from Paris.

Goldwyn's comprehensive organization, therefore, has accomplished these things in six months:

Organized and operated two studios in New Jersey.

Completed five productions with others ready to be started.

Organized the Goldwyn Distributing Corporation to operate branches and distribute Goldwyn Pictures from a score or more American cities.

Organized Goldyn Pictures, Ltd., of Canada, with offices in six cities of the Dominion to handle Goldwyn pictures there.

Lined up a chain of the biggest motion picture theaters in America for "first runs" headed by the Strand theater, New York.

Leased and equipped branch offices throughout America and will begin opening them as early as June 15.

Prepared for virtually a simultaneous release of its productions throughout English-speaking countries with similar organization almost effected for many foreign lands.

Created its own directors and technical experts from the ranks of the greatest American artists and disregarded practically all of the production traditions of the industry.

Beginning with half of a floor in the Rogers-Peet building at 16 East Forty-second street, New York, for its executive offices Goldwyn has expanded into the occupancy of an entire floor and still finds itself crowded. The facilities do not provide the necessary space for the sheltering of Goldwyn's New York exchange, which will have to find other quarters nearby.

One of the great advantages of the Goldyn organization is that it is owned in its entirety by the men and women who are its officers and operating executives. Its policies and methods are shaped entirely from within its own walls and are subject to no dictation from without. The financing of the corporation from within has been an enormous feat, especially when it is noted that twelve completed productions in advance of the first release in September involves an outlay of considerably more than $1,000,000 and the opening of a chain of exchanges in June involves an overhead till September 1 of at least half of that amount, aside from realty leases that extend over other years.

Goldwyn's method of operation was planned before the announcement of the company's formation in December. Altered conditions in the industry have caused little or no change at all in the shaping of the company's future policies for the Goldwyn owners foresaw the significant changes that were to come.

Most important of all policies from the exhibitors' standpoint is the Goldwyn adoption of the mercantile system of marketing pictures along lines followed by great merchants and manufacturers. It was felt that exhibitors should know far in advance just what pictures they were to have the chance to rent from Goldwyn and the quality of the productions was a provable thing, rather than something based on mere promises.

The important business and distribution policies adopted may be summarized briefly as follows:

To have the Goldwyn name as the only imprint ever to be used in the marketing of Goldwyn Pictures throughout the world.

To own and operate all of its own branches and maintain direct company contract with all exhibitors.

To offer all Goldwyn productions to exhibitors on the "open booking" plan.

To establish rentals that approximate the regional conditions where the Goldwyn Pictures are presented.

To place Goldwyn Pictures within the reach of the small exhibitors everywhere.

Announcement is to be made in a few days of Goldwyn's branch managers throughout the country and of the address of the new chain of Goldwyn exchanges both in the United States and Canada.

Films to Educate Congress

Members of Senate and House to Be Shown War Films Daily at Capitol.

THE Bureau of Commercial Economics has installed a motion picture projector in the Commerce Committee room adjoining the Senate Chamber in the Capitol, at Washington, D. C., where films of the British and French War Offices are displayed daily by the bureau, as well as films showing the training camps and various activities of the Federal Government. A similar equipment has been installed by the bureau in the large caucus room of the House of Representatives, where the films are also displayed to the members of the House.

It is the intention of the bureau to display daily in both branches of the Government, all of the films showing the activities in the several States as well as the foreign films showing the ever changing conditions on the battlefields of France. The films will also deal with the movement of the American armies in France in all branches of the service.

It is the consensus of opinion that this familiarity of conditions incident to the war will be of inestimable value to the law-making branch of the Federal Government. The pictures will also deal with the making of good roads and sanitary conditions in camp life.

The bureau has been requested to provide films dealing with various subjects, but the building of good roads will be featured in a film being produced by the bureau on the recommendation of the highway commissioners of several States, in co-operation with Federal authorities.

Maugham to Write for Famous Players-Lasky

W. SOMERSET MAUGHAM, the celebrated author and dramatist, has been engaged by the Famous Players-Lasky Corporation to write especially for its photoplay productions. The motion picture rights to Mr. Maugham's successful play, "The Land of Promise," have been obtained by the producers and will be adapted for Billie Burke by Mr. Maugham himself. This will constitute Billie Burke's second Famous Players-Paramount picture, as it is planned to have "The Land of Promise" follow the adaptation of Gelett Burgess' "The Mysterious Miss Terry," which is now being produced under the direction of J. Searle Dawley.

W. Somerset Maugham.

The acquisition of W. Somerset Maugham to the screen is indeed a notable one, as this distinguished British author and playwright has won an international reputation as a dramatist. Among the more notable of his plays are "Mlle. Zampa," "Lady Frederick," "The Explorer," "Mrs. Dot," "Smith," "Grace," "The Hero," "Mrs. Craddock," "The Land of the Blessed Virgin," "The Magician," and others which have proved equally successful. It will be remembered that "The Explorer" has already been adapted for the screen by the Lasky company with Lou-Tellegen in the stellar role.

The Famous Players-Lasky Company has been steadily adding to its list of writers and playwrights the names of those who stand highest in the world of letters, among them being Sir Arthur Wing Pinero, Gelett Burgess, George Middleton, Basil King, George Broadhurst, Edwin Milton Royle, Owen Johnson, Mary Roberts Rinehart, Robert Hichens, Charles Kenyon, Gene Stratton Porter, Booth Tarkington, and Bulelah Marie Dix. The addition of W. Somerset Maugham to this list as one who is permanently associated with the screen is therefore important as showing the intention of these foremost producers to continue in this policy.

Joseph Kaufman will direct the adaptation of "The Promised Land."

Observations

BY OUR MAN ABOUT TOWN

IT SEEMS to be a common trend of the metropolitan mind to convey the impression that the patrons of the moving picture shows are principally the poor people. They cannot see why there should be so many moving picture houses. Of course, if some man or woman has attracted their attention upon the stage they like to see them in some silent drama. But they go, nevertheless. Some will say, "Well, I like a little vaudeville once in a while, and that is why I go." But they go. And when they get together they speak of Mary Getford, Estelle Barrelmore and a lot more, but they will not concede that there is true merit in a moving picture aside from something that features a personage of the stage.

* * *

These people are really fooling themselves. There are many who go to see Billy Sunday. They go there in automobiles, trolleys and double-decked buses. Why? How many absorb his teachings? They go there to see Billy Sunday. But do they ever take the teaching from the screen? They seldom realize that the camera reflects for them something that is worth a thought. Many fail to realize that what Rex Beach and others have written for them and they have digested by reading is just as vividly visualized. It seems impossible for many to get into their minds that the eye is quicker than the ear.

* * *

In Billy Sunday's case a moving picture would be useless. There is nothing in what he says which has not already been embodied in moving pictures. The only new feature would be his physical delivery, and that would not take enough feet to pay a company in reproduction. The "Passion Play," "Life of Moses" and other biblical stories have been covered by the camera, as well as "Ten Nights in a Bar Room" and "The Boy Who Stood Upon the Burning Deck."

* * *

Ask most people about Billy Sunday and they will say, "Well, let him rave. He can do no harm, and probably will do some good." Why not give the moving pictures the same consideration? Probably some of the scenes may grate upon the nerves, but if the moral lesson is there why should not the picture get the benefit? Perhaps the star has not played his or her part according to your liking, but if the story and moral is there, why should you kick? It is only a moving picture, and it only cost you a dime—perhaps a quarter—but if you did not have the time to spare you would not be there. Many times, when you really squeezed in the time, you saw the same thing. Perhaps you had the benefit of the voice, but no better acting.

* * *

That is one thing the patrons of the moving picture theaters do not appear to realize. They see in the pictures the same people they see upon the stage, but they discount the work because the voice is missing. As a matter of fact the people in the silent drama do better work than they do upon the stage. You can cover many faults by words, but in action on the screen you must be pretty near perfect or you go bad.

Visualization is the main point in the moving picture. You may take a story and read it over and over again, but that story when handled by a good scenario writer and a competent director will bring out points the reader has never discovered. The stage has made popular what appeared to the reader a poor story. The screen has greater powers than the stage. The actor or actress may grip the attention in delivery, but the screen has an advantage over the stage in producing the keen moments of a play and modernized methods in title writing completes the score.

* * *

The main question is: Which is the greatest force—that which is given to the ear, or that produced before the eye? What goes in one ear frequently passes out of the other. What the eye sees is seldom forgotten.

* * *

The screen can do more for people than words delivered from a forum. Visuality makes the greatest impression. Let Billy Sunday tell a man he is going to hell and in nine cases out of ten that man will go into the first rum hole he finds. Show him a picture of hell upon the screen and it sets him thinking—he jumps on the first trolley that comes along.

* * *

Now don't get the idea that I am opposed to Billy Sunday. I hope he meets with the same success in preaching the gospel as he did when he played base ball. Any man who is out to save souls is on a good mission, but I do hope that while he is on the job he will save some of the bigots who are with us not only in New York, but throughout the country. What I mean by this is that Billy Sunday will make a fair play in behalf of the moving pictures. Billy Sunday has been a man of the world and has some common sense. Now, if a moving picture carries with it a lesson of morality, it should receive his sanction and, receiving it, he should hammer into the heads of the narrow-minded people that censorship of moving pictures is not to be dealt with lightly, or too high-handedly.

* * *

It must be acknowledged that some producers of moving pictures have been reckless as to the better sense. The stage is equally culpable, Shakespeare was the greatest violator, yet his works are in every library and his plays have been upon every stage. Give the moving pictures a chance. Where there is a flagrant violation of ethics there are laws to afford a remedy, but the mere fact that a picture on the screen is a "movie" does not increase the crime. I should like to have Billy Sunday invite the moving picture people to one of his meetings, and have Jew and Gentile hear what he readily thinks of the moving picture. I think he is liberal minded enough to tell the truth. If he does, I am satisfied that much of the prejudice which has been created against the industry by narrow-minded people will be removed. Let us hear from you, Billy.

Johnny Ray Making Comedies

MANY celebrities from the legitimate and vaudeville stage have entered the motion picture field in the last few years, but the announcement of the screen bow of Johnny and Emma Ray, with distribution of their comedies by General Film Company, is of unusual interest among theatrical folk. Twenty years of popularity with the American public is back of the Rays in their new venture. They are known everywhere as musical and farce comedy stars of unusual individuality and they have a great following.

Johnny Ray.

With Director Tom MacEvoy, one of the original Biograph company, who was Ford Sterling's former vaudeville partner, Mr. Ray is producing his comedies at Cliffside, N. J. With him is associated Bert Ennis as general manager. Joseph T. Farrell is in charge of the special script writing for the comedies. The Rays are going into their venture with the greatest zest. They have several releases ahead which were made in Cleveland and Jacksonville, the former city being their home when they are not on the road.

Johnny Ray was born in Cardiff, Wales. He made his first stage appearance in this country at the age of 12, since which time he has played continuously. The famous Ray team was formed on the Pacific coast, and for many years Johnny and Emma reigned successfully in the variety halls, both East and West. Following triumphs at Weber & Fields' Broadway music hall in New York they began their first extended road engagement. They were then featured in Edgar Selden's "Hot Old Time" on the musical comedy stage. It ran for many years. Since then the Rays have toured in vaudeville and have been a source of delight with their musical farce sketches, "The Janitor," "Down the Pike," "In Society" and many others.

MUTUAL BRANCH OFFICES MOVE.

The San Francisco branch of the Mutual Film Corporation has been moved from 162 Turk street to 181 Goldengate avenue. The Memphis, Tenn., branch of Mutual has also changed its address from 500 S. Main street, to 230 Union avenue.

Film Export Notes

By F. G. Ortega.

MEXICO offers at the present time a great field to enterprising film distributors. With the exception of a few isolated bands still at large in the north, order has been re-established in all the states and the Carranza government seems to have the situation well in hand. The most important factor in the rehabilitation of Mexico was the official abolishment of paper money, and there is none of it in circulation now within the territory of the Republic. All transactions are carried out in gold and silver currency, which, of course, has not depreciated and commands the same value today as before the revolution. We give below the import duty on film in Mexico:

$1.50 Mexican (75 cts. U. S. Currency) per legal kilo. Duty is also assessed on the weight of the wrapping and container. The Mexican Consul must certify all invoices and close attention should be paid to accuracy in weights.

* * *

About a year ago a Spanish actor with little capital but great aspirations obtained some copies of Cine-Mundial and read various stories on the rise of Griffith, Ince, Capellani and others. At that time he was playing to full houses night after night in the popular summer theater of Havana, the "Marti," the patrons of which are rather frank in expressing their opinions and will throw anything on the stage, from eggs to chairs, whenever the dullness of the show or the behavior of the thespians justifies this retaliatory measure. Followed by a nondescript company, made up of amateurs and unemployed actors picked up in the theatrical cafes of Havana, the actor arrived in New York, founded a moving picture company, and, with the help of several "financial backers"—most of them Mexican exiles who acted as Provisional Presidents of the concern—managed to produce a three-reel subject. As soon as the film was ready for the market, the last "financial backer" made a hasty retreat from these shores under pressure of an avalanche of creditors and the actor was left here to fight out the battle as best he could. The picture, which is as crude as the stuff turned out by our companies four or five years ago, has just been released in Mexico City and the returns for the first day amounted to $6,000 in American money—about twice as much as the capital invested in producing it. And the point is this: Would it not pay an American manufacturer to sign up a few Spanish players and screen some of the great plots found in Spanish literature, adapted in such way that they would possess broad international appeal?

* * *

Andres Cordero, President of the Exhibitors Association of Argentine and owner of "La Princesa" Theater, has inaugurated a continuous moving picture show in Buenos Aires. The performance is run on a daily change of program, which consists of from ten to twelve thousand feet of film. Whether the innovation will succeed or not, the future will decide. However, Mr. Cordero is meeting already with some competition, as several managers are trying to copy his plan.

* * *

The North American Film Service Corporation, an exporting house located in New York and handling Metro, Universal and other brands of pictures in Argentine and Uruguay has combined with the Cinematografica Sudamericana, an old-established Buenos Aires exchange with strong connections. It was stipulated in the contract that the program should be made up from the stock of both firms, on an equal basis.

* * *

According to the latest statistical report published by the Government of the Argentine Republic, the moving picture business in that country has kept up increasing in spite of the war. Thirteen million feet of film were imported during 1916 against 10,000,000 in 1915. The partial reports for the first months of the present year also show a considerable increase over the 1916 figures.

* * *

The introduction of Triangle pictures in Spain seems to have created quite a stir. Carlos Vasseur, who is handling this brand throughout the Peninsula from his Barcelona offices, has started an aggressive advertising campaign, using the daily and trade papers. Mr. Vasseur was until recently the European buyer for the Sociedad General of Argentine and has made several trips to this country during the past two years.

* * *

Commercial Stock Films, an independent exchange established in Barcelona, is releasing Cub comedies and Crane Wilbur features in Spain and Portugal. George Ovey is becoming a great favorite in the Latin countries of Europe.

* * *

Harry H. Poppe, recently with David Horsley at the David Horsley studios in Los Angeles, has returned to New York and has become associated with Chester Beecroft in his export business.

* * *

The Oceanic Film Corporation, a new company formed by the Mutual to handle its foreign trade, has launched an advertising campaign through our Spanish international edition, Cine-Mundial.

* * *

O. F. Spahr, general manager of the Enterprise Optical Company, has recently received an order from Mexico for 25 Motiographs.

* * *

Frank Hall has already sold the rights on "The Bar Sinister" for Australia and is now negotiating with the Latin-American importers.

* * *

William Schaht, of the Atmospheric Screen Company, has appointed Severo Norsa as his agent in Buenos Aires. Mr. Norsa has kept in close touch with the exhibitors of Argentine and Uruguay during the past three years and knows the market thoroughly.

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Jose M. Aragon has purchased the rights for Argentine on "The Mormon Maid" from Hiller & Wilk, and is figuring with them on the same film for Mexico.

* * *

Roy Chandler has arrived in Rio de Janeiro with copies of "Joan the Woman," but will continue on to Buenos Aires before exhibiting the picture. Mr. Chandler is acting as representative for Jose M. Aragon and Carle E. Carlton, who bought the rights on this picture. Aragon & Carlton have also taken the agency for the Baird machine for Argentina.

Australian Notes

Sydney, March 20, 1917.

THE censorship question is still a source of great worry to Australian importers, and a solution of the problem still seems very far away. The Metro picture, "Vanity," has been banned, because it showed a police chief as a crook. The World feature, "A Hungry Heart," has been passed only on condition that children under sixteen will not be allowed to see the picture. I also understand that several other features have been banned, owing to certain scenes being objectionable. It is apparently the rule of the board that any such picture will be prohibited from exhibition, importers not being given the chance to eliminate the parts objected to. At the present time, if a production is censored, the owner is not informed of the nature of the objectionable parts, while he cannot himself see the film, as it is sent direct from bond to the censors under seal, and returned in the same manner, only members of the board being allowed at screenings.

Another drawback to the exchanges is the State board, which still intends to censor all pictures screened in New South Wales, in spite of the activities of the Federal Board. Interviewed in connection with this, the chief secretary, Mr. Fuller, said that owing to the State Board having been formed by act of Parliament, it could not be disbanded at short notice, and would therefore continue to review pictures as in the past.

The Federal Board has requested all importers here to get detailed synopses of all comedy pictures from their American buyers with future importations.

* * *

A message from Melbourne, Victoria, states that in spite of the formation recently of the Federal Board of Censors, a deputation representing several reform and religious bodies waited upon the Chief Secretary of Victoria, and obtained his promise to introduce a bill into Parliament in favor of the formation of a State Censor Board for Victoria, on lines similar to that conducted in New South Wales.

* * *

"Australia's Peril," a patriotic five-reel feature, is nearing completion, and is to be released this month. The production has been considerably delayed owing to a serious accident befalling Charles Villiers, the "heavy." Villiers was jumping from a second story window to the branch of a tree when he lost his footing and fell to the ground, seriously injuring his spine and receiving a badly cut face.

* * *

The Dorsey Travel pictures have been released this last month by Australian Films, Ltd. These are being shown as special features, in three reels each.

* * *

A two-part comedy entitled "Is Manly Immodest?" is causing much hilarity throughout Sydney this week. It is a hit at the many "reform" movements which have taken place recently in and around Sydney. The film gets its title from Manly, a suburb of Sydney, where surf bathing is the chief pastime. The "reformers" have been trying to convince the public for some time that surf bathing tends to immorality, indecency, and quite a lot of similar evils.

* * *

The Australian Feature Films, Ltd., the Australian distributors of Paramount pictures, have removed to more commodious premises in Harvard House, 194 Castrereagh street, Sydney. This exchange is widely advertising coming attractions in "Joan the Woman," "Civilization," and "Less Than the Dust."

* * *

The Sydney season of "Intolerance" will conclude on April 6, after a wonderfully successful run of nine weeks. J. C. Williamson announces that, to date, 175,000 people have viewed the big spectacle. The Melbourne season has been a repetition of the Sydney success.

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C. L. Yearsley, for several years publicity manager for Australasian Films, Ltd., leaves for the United States this mail, to start business on his own account. During the several years that Mr. Yearsley has been resident of Sydney he has made many friends, and all are sorry to lose him. He will rank as one of the best advertising experts that Australia has had.

* * *

The Sydney public is eagerly looking forward to the first Triangle subject featuring Enid Bennett. This will be "The Little Brother," and is scheduled for release at the Crystal Palace on April 16.

* * *

Two serials, "The Girl and the Game" and "Liberty," are making their appearance this month, while "Judith of the Cumberlands" is announced for early release. In spite of many reports to the contrary, serials still maintain their popularity, especially in the suburban and country theaters.

THOMAS S. IMRIE.

Julian Combines Acting and Directing

RUPERT JULIAN, who combines acting and directing in his service to the Bluebird program, is now engaged on his ninth production. E. J. Clawson furnished the story. "My Mother" will be the title and in the mother role Ruby La Fayette, an actress of the old school, is gaining, at the age of seventy-four, her first experience before the camera. With Booth, Barrett and John McCullough she played various supporting roles, and was the original Joyce in "East Lynne" when Lucille Western produced that old play in America.

The selection of this veteran actress is an indication of the care Mr. Julian takes in selecting "types" for his various productions. His instinct for sensing the individual traits of his players, has made his Bluebirds conspicuous in the exactness of their "types" and the fitness each player has evidenced for the roles assigned. It might serve the purpose of others to "make up" a woman to indicate the proper character, but Mr. Julian has held back his production of "My Mother" until Ruby La Fayette one day paid a visit to Bluebird's West Coast Studio, and was then and there induced to record her art upon the screen.

Bluebirds of many styles have been contributed by Mr. Julian during his engagement with that organization, and the reviewers and critical "fans" have noted the care and attention he has ever paid to artistic details. "Naked Hearts," in which he acted and co-starred, was his first Bluebird, a release early in the program. He played a supporting role when Elsie Jane Wilson starred in "The Evil Women Do," and was co-star with Ella Hall in "The Bugler of Algiers," one of the most beautiful and effective Bluebirds he ever made.

It was Mr. Julian who made a screen version of Dickens' "A Christmas Carol," released as "The Right to Be Happy"; he was co-star with Louise Lovely in "Bettina Loved a Soldier"; acted in "The Gift Girl," with Miss Lovely, and will be co-star with Ruth Clifford in "A Kentucky Cinderella," the Bluebird set for distribution June 25.

Ruby Lafayette and Director Rupert Julian.

Mr. Julian has lately renewed his contract, and for another year at least, exhibitors may depend upon an occasional Bluebird that will be sure to reflect the expertness in direction and production that have made his past contribution noteworth factors in creating popularity for the series.

Louis Burstein.

CONSISTENCY is the keynote in the success that has followed Louis Burstein's career in motion pictures. He has always been associated with the production of comedies, and from his first appearance in the moving picture field, when he participated in the organization of the New York Motion Picture Company and the Keystone Film Company, Mr. Burstein's efforts have been concentrated in the making of films that cause laughter.

After the Keystone Company got under way, Mr. Burstein withdrew for a temporary period and devoted his time to outside interests, but the lure of the studio was strong enough to bring him back. He organized the Wizard Film Company with Burns and Stull as the leading funmakers. This company was absorbed by the Equitable Film Corporation, and Mr. Burstein proceeded to start the company which established itself as prime favorite under the brand Vim Comedies. Under his banner the company was able to make slapstick comedies on one hand and refined comedies on the other in the same studio at a production cost which was the marvel of his competitors.

Louis Burstein.

When Billy West, the noted funster, became free to make new production connections, he sought a producer and found him in Louis Burstein. The result was the formation of the King Bee Films Corporation and the signing as director of Arvid E. Gillstrom.

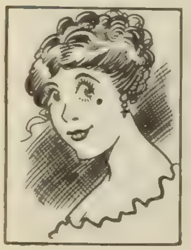
The combination of Louis Burstein, Billy West and Arvid E. Gillstrom, backed by a supporting company including Babe Hardy, Ethel Burton, Florence McLaughlin, Polly Van, Joe Cohan, Bud Ross and Ethlynn Gibson, makes the King Bee Films Corporation a strong company.

Grinding the Crank

With Thornton Fisher.

OUR idea of taking the joy out of life is to have a movie actor friend call you up on a zero morning in winter to say good-bye before leaving for Florida.

* * *



Who isn't in the pictures? Compiled by the Agricultural Department. Ida Clare, born somewhere west of the Atlantic, went on the stage at age of sixteen. Has been on the stage fifty years. (Not the same stage.) Now playing soubrette parts. Leading roles. Played the piano part in "The Musician's Whiskers." Continued to play Little Eva in road companies up to five years ago. She loves to sing, dance, drive, run, sit, stand, laugh, jump, read and play seven-up. Plays a zither, Jew's harp, accordeon and piccolo with equal skill.

Ida Clare

* * *

Spring Poem on Pictures.

How doth the busy little B
Go after Mary A?
But Mary signed with someone else,
For a larger boost in pay.

* * *

A review. "Little Curly Locks" was shown last week. It needs trimming, as it is entirely too long.

* * *

"The rest of the cast was adequate." If we were a member of the rest of the cast we wouldn't know whether that was a knock or a boost.

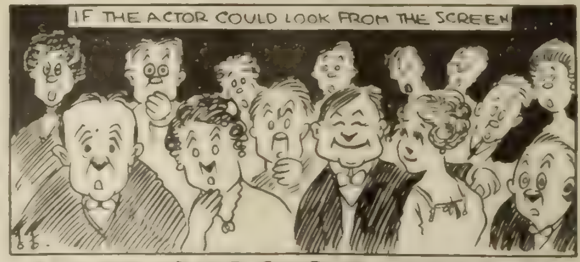
* * *

With profound apologies to our friends Bessie Love and Grace Darling, we must confess to a weakness for such names, for instance Gertrude Honey, Helen Sweetheart, or Betty Precious.

"The Fly" will appear on the screen soon.

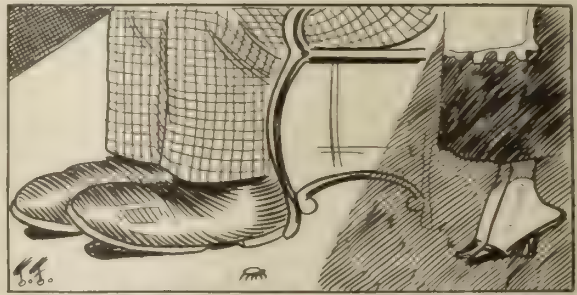
* * *

Advertisement. Situation wanted by former professor of photoplay acting for correspondence school. Willing to start at bottom and learn the business.


IF THE ACTOR COULD LOOK FROM THE SCREEN

WHEN ONE OF THE COWBOYS ACCIDENTALLY FALLS FROM HIS HORSE WHILE RIDING AT TOP SPEED.

We have often wondered why a "close-up" of a baby in a picture always drags a laugh out of a crowd.

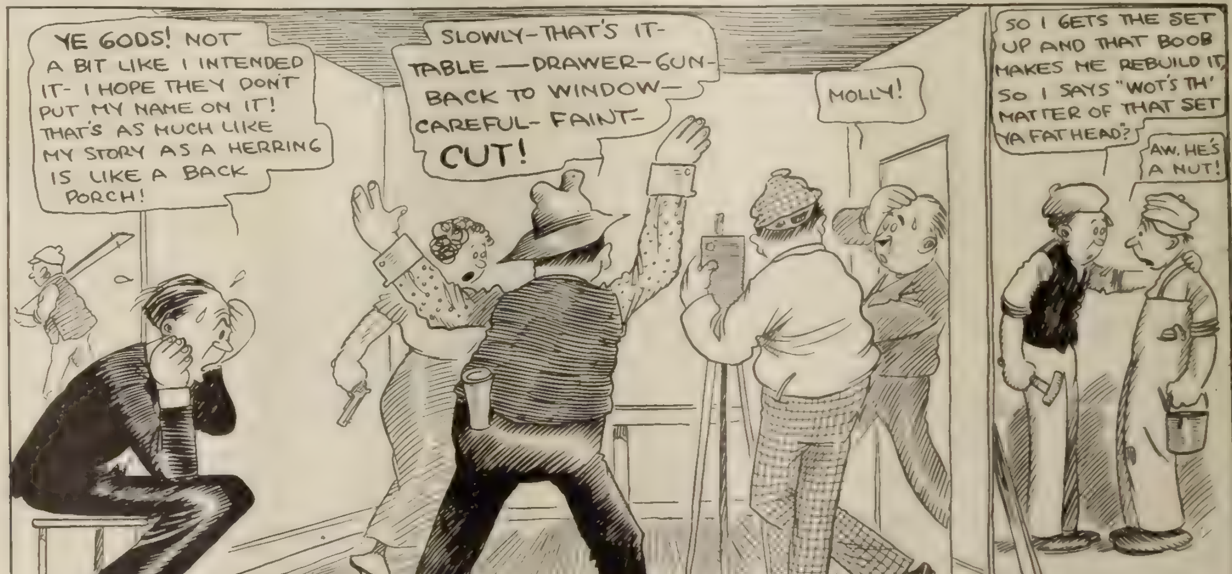


FLOOR SCENE IN A MOVIE THEATER WHEN THE USHER PUTS ON THE FLASH LIGHT TO SHOW A CUSTOMER A SEAT.

Another thing, why is a lady actor calling up her Joe always able to reach him on the phone immediately? They'd waste six hundred feet if they tried it on our exchange.

* * *

I guess we'll go home now!


YE GODS! NOT A BIT LIKE I INTENDED IT- I HOPE THEY DON'T PUT MY NAME ON IT! THAT'S AS MUCH LIKE MY STORY AS A HERRING IS LIKE A BACK PORCH!
SLOWLY-THAT'S IT- TABLE —DRAWER-GUN- BACK TO WINDOW— CAREFUL- FAINT- CUT!
MOLLY!
SO I GETS THE SET UP AND THAT BOOB MAKES ME REBUILD IT, SO I SAYS "WOT'S TH' MATTER OF THAT SET YA FAT HEAD?
AW. HE'S A NUT!
THORNTON FISHER

THE AUTHOR INDIGNANTLY WATCHES THE DIRECTOR "SLAUGHTER" HIS (THE AUTHOR'S) STORY.

Developments in Color Photography

To Photograph on Film as Nature Paints and to Project the Picture by Any Machine Is Aim of Modern Inventors.

By Hanford C. Judson.

ONE of the most interesting personalities among inventive geniuses at work on the big art problem of color photography today is F. W. Hochstetter, who has his laboratory over at the Ideal studios near Fort Lee, N. J. He has no less than eight natural color processes for motion picture work and for still life photography. A World writer spent an interesting morning with this young man looking over his plant and seeing some of his work, which is truly wonderful.

The problem of color photography looks simple enough, though the solution of it has been elusive in the extreme. It must be remembered that certain things are of this or that natural color because they permit all color rays to soak through them except one particular kind of ray which they reflect. Their color is the color of that ray. White light contains all colors, that is, it contains rays of all possible wave lengths. Color depends solely on the length of the course. Get a vibration or get a series of waves passing through the ether and get them of a certain known length, measured across the crests of two waves (the length of waves of red light), and no matter how those waves are set in motion, the effect will be a red color. Now the problem was to get a kind of chemical substance that when acted on by waves of any of the colors would after the film was developed let colors pass through it except that particular color.

An ordinary photographic plate is color blind. It only shows colors by this effect, that if the red rays are perfectly exposed the blue rays will be underexposed. In photographing the spectrum, the lighter shades of colors photograph white while the darker shades come out black and lose all of nature's beauty, gradation and depth. With the ordinary photographic emulsion there is, says Mr. Hochstetter, no proper balance of exposure.

The Hochstetter-Featherstone Process.

This process of color photography was invented and patented by Mr. Featherstone, who sold it to Mr. Hochstetter and it has been by him further developed and made commercially available. By dipping the common commercial negative film in a single bath consisting of a secret formula (a five-minute operation) the photographic emulsion on the film is given what Mr. Hochstetter calls "correct color vision." He has succeeded in sensitizing the film so that it is equally sensitive to all colors. Each shade of color is now exposed properly regardless of its peculiar length of vibration or length of wave. He has new patents pending on this process.

When a positive is taken by this method it looks like any ordinary film to the eye. There is no color suggestion in it. Its darker colors, however, are not under-exposed. Now, on this positive, color screens are stamped or painted. After the process it looks like a strip of plaid. You can see through it and see the picture, but one square has been mechanically painted red and the next green, the next red, the next green, for the length of the whole film. Let light shine through it on a screen. As the film passes the aperture of any ordinary projector (any and all will act the same way, there is nothing added to help the picture), there is a red picture shown on the screen and then a green picture. These alternate, and by normal persistency of vision, the colors are normally distributed and we see a picture that looks as though painted. The normal exposure of the original film after treatment by this process has resulted in an outline which permits the red rays to pass through only where the subject photographed was red and blue only where this was blue.

Tinting Baths.

The black and white film taken by this process can be tinted by being passed through a bath with clips covering and protecting the alternate pictures which can be tinted in the next bath. A machine with two color pads has been devised to stamp the film with the right color at the tint. The pads work alternately and the result is the same as with the two baths.

With Cooper-Hewitt Lights.

Cooper-Hewitt light doesn't give color values the same as daylight. Mr. Hochstetter has invented a color screen to be used with these studio illuminants. The film taken through these color screens is affected by the light from Cooper-Hewitt lamps in the same way as sunlight affects it without the screen.

British Notes

THE London Opera House, the handsome Kingsway edifice which Oscar Hammerstein built and forsook after a few weeks' experiment with grand opera, goes over this week to a season of moving pictures. The house is still under the direction of the Stoll syndicate, but the prices of admission announced do not exceed half a dollar.

* * *

James Welch, noted comedian of the legitimate stage, died last week. He recently starred in a film adaptation of "The New Clown," produced by the Ideal Film Renting Company.

* * *

David Horsley's representative, after two years' stay in Wardour street, leaves us to return to America. D. W. Russell made a name both for himself and the Cub comedies in Europe, and having firmly established Horsley films on the market is leaving the London office under the management of J. Miller. At an informal luncheon arranged in his honor by E. H. Montagu (Selig) Mr. Russell said he hoped to be able to return to England and renew his friendship with the trade here.

* * *

Last Friday was an important day for the Vitagraph Company—the trade show of what they confidently announced as Anita Stewart's finest effort, "The Girl Phillippa." A touching tribute to the talents of this screen actress is going the rounds of the trade and press. An Australian soldier in training in England saw Miss Stewart in "The Juggernaut" and other productions. Upon being called away to Flanders he sent his watch to the artist as a lucky mascot, expressing the hope that he would some day see it on the screen.

* * *

The annual meeting of the Dramatic Committee of the Society of Authors was held a few days ago. A resolution for the formation of a deputation to the Home Secretary to urge the Government to protect English film manufacturers by setting up a preferential tariff was passed.

* * *

Butchers Film Service, an exchange specializing in home-made products, has commenced film producing on its own account. Maurice Elvey has been engaged as director, and the first subject is "The Grit of a Jew."

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The new budget is expected to be declared within a few days. A material addition to the entertainment tax is expected in the trade and theatrical profession, although the Exhibition Association is working for its modification on the present scale. To this effect a deputation of the association waited at the Treasury a few days ago with statistical evidence of the unfair application of the burden—unfair in the sense that it fell more upon the exhibitor than upon the public, which, sooner than pay the tax, would transfer its patronage to the lower priced seats. The deputation pointed out that about 700 moving-picture theaters had closed down in the country since the imposition of the tax a year ago.

* * *

The Authors' Society voices another grumble in conjunction with the disposal of the film rights of members' work in the States. The root cause of the grievance appears to be due to the action of certain New York literary agencies who, the society alleges, have sold the visual rights of authors' work for much lower prices than could be obtained in England. The society further expresses its regret in the matter of foreign remittances. Reports of the American market continue to be very unsatisfactory. It is difficult to get accounts from the trade and still more difficult to get money beyond a first advance on account of royalties. The society has for a month now been considering a revision in the form of contract between its members and the producer and will doubtless utilize the revised version immediately.

* * *

Fresh from his tour in South America came Joseph R. Darling, business organizer for Fox, into London the other day. Mr. Darling has brought with him the Fox version of "A Tale of Two Cities" and he considers this production to be the finest film turned out of the Fox studios. While he is in England Mr. Darling will witness a signal honor paid to one of his company's productions. For this year's annual Shakespearean festival held at Stratford-on-Avon has been chosen a motion picture presentation of the bard's works. "Romeo and Juliet" is the selected subject.

J. B. SUTCLIFFE.

Motion Picture Educator

Conducted by **REV. W. H. JACKSON** and **MARGARET I. MACDONALD**

Interesting Educationals

Three Industrial, One Zoological, One Topical, and Nine Travel Subjects.

Reviewed by Margaret I. MacDonald.

"Hand-Made Barrels" (Mutual-Gaumont).

THE MANUFACTURE of barrels by hand by the natives of the Island of Barbados is a well-illustrated subject to be found in "Reel Life, No. 57." Here we learn of the primitive manner in which work of this kind is done by the natives of Barbados, and how deftly they carry out every detail from the making of the staves, the wood for which is imported from the United States, to the steaming of the barrel in order that the staves can be bent into shape as the iron hoops are hammered into place. The making of the top of the barrel is also of interest.

"The Abalone Industry" (Pathe-International).

Scenes showing how the abalone is gathered off the rocks on the sea coast will be found in this film. We learn from the picture that on the inside of the shell, which is mother-of-pearl, blisters are found, which are used in the capacity of precious stones in the manufacture of jewelry. We learn also that the flesh of the abalone is an edible delicacy adding to the value of this shell fish, large specimens of which are found on the coast of California.

"The Ice Harvest" (Educational Films Corporation of America).

On the same reel with another interesting subject entitled "The Hermit of Hood" will be found a fully illustrated description of how the ice industry is conducted. We see the scrapers, drawn by horses, scraping the snow off the ice, then the cutters, also drawn by horses, cutting the long strips of ice, several in a row, at the same time. The cakes into which the strips have been cut by crosscut saws are then floated to the basin in front of the storehouses, from where they are conveyed to an elevator and planed off automatically while being carried to the storehouse.

"Surgery at the Zoo" (Educational Films Corporation of America).

In the picture entitled "Surgery at the Zoo," Raymond L. Ditmars has given us something different, and something quite as interesting as previous numbers in which he has presented members of the animal kingdom. In this number we first behold a monkey's injured arm being bandaged. The monkey's expression is a mixture of trust and apprehension, and the whole situation has a strong comedy appeal. A wooden collar is placed on the monkey's neck to keep him from tearing off the bandage, and he is finally given a dose of medicine, which he takes with eagerness for the reason that it is mixed with sugar. A twenty-foot python is the next patient that we see treated. This monster is carried from his cage to the operating room by six husky men, after which his temperature is taken, his shedding coat is moistened to aid the operation, and his old suit of clothes is given a start from the head, when we discover that even the transparent skin over the eyes is removed with the old skin. A deer next gets attention, his knees having developed some trouble. He is also coaxed to take a dose of medicine after his limbs have been massaged and rubbed with a soothing lotion. This subject is of unusual interest and well illustrated.

"Dynamiting a Hillside" (Mutual-Gaumont).

In "Reel Life, No. 57," will be found some informational scenes showing how the work of blasting a hillside is conducted. We see the boring of deep holes into which the dynamite is afterward lowered and plugged in before setting the fuse. In the example presented 80,000 lbs. of dynamite was used in displacing 400,000 tons of rock. The actual blast, photographed at close quarters, is quite spectacular.

"The Rock of Gibraltar" (Mutual-Gaumont)

In "Mutual Tours Around the World, No. 29," will be found some excellent views photographed about the British fortress of Gibraltar. To uninitiated eyes these views of the rock stretching 2½ miles are impressive. We learn that this fortress has been occupied by the British since 1704, that it is the most strongly fortified place in the world, that its northern end rises precipitously, that a fleet can be anchored in its harbor, and that a mole closes the north end of the harbor.

"Martinique, West Indies" (Mutual-Gaumont).

The Island of Martinique in the French West Indies is nicely illustrated in the "Mutual Tours Around the World, No. 29." Views of the town of St. Pierre in days of prosperity are followed by a view of Mount Pelee, which by eruption destroyed 40,000 lives in 1902. Portions of the ruins have also been photographed, including the business section, Victor Hugo street, a statue representing the awakening of St. Pierre, a former theater, a typical side street, and a fountain.

"The Hermit of Hood" (Educational Films Corporation of America).

At an altitude of 11,225 feet lives the Hermit of Hood at a point of vantage, which enables him, by the use of powerful field glasses, to keep an eye on twelve billion feet of timber covering a tract of forest land 250 miles in diameter. His chief business is to watch for forest fires and report them, and he can signal many miles by means of a 12-inch hand mirror. His supplies he packs on his back from a point 3,000 feet below, and appears robust and happy in spite of this hardship, according to the picture. A view of the ancient crater of Mount Hood, and of a storm on the mountain top are interesting sights.

"Along the Rio Grande" (Pathe-Combitone).

That portion of the United States which lies along the border between us and Mexico is treated in this number of the Combitone series, and includes views on the Mimbres River as well as the Rio Grande. The Elephant Butte dam is shown as well as the diversion dams, and some of the results of the irrigation furnished. Some interesting views of the city of El Paso are included in the picture, which boast delightful photography and color value.

"Cadiz, Spain" (Mutual-Gaumont).

"Mutual Tours Around the World, No. 29," contains some good views in Cadiz, Spain's largest military port, situated on the Bay of Cadiz. A panoramic view of the city is followed by views photographed in some of its narrowest streets. Isabella Place, with its ornamentation of palms, and one of the large cathedrals are among the features of the picture, which, while it is interesting, might be more informational and cover more fully the points of interest about the city.

"River Life Near Paris" (Mutual-Gaumont).

This subject, contained in "Mutual Tours Around the World, No. 29," is unusually beautiful, viewed in the light of a scenic. The scenes photographed are along the banks of the River Marne, the name of which has become familiar to our ears since the opening of the European war. The banks of the river, which winds prettily through the woods, are fringed with low bushes, the water is still and peaceful in appearance, and the scenes where oarsmen ply up and down in their small boats savor of full enjoyment.

"Teneriffe, Canary Islands" (Mutual-Gaumont).

In "Mutual Tours Around the World, No. 30," will be found an interesting and well illustrated account of Teneriffe, one of Spain's Canary Islands. Santa Cruz, the capital of the group, is situated on this island, and our attention is drawn to the low, flat-roofed houses which characterize the town. It is an important coaling station, and presents many scenes of interest. We learn also in the picture that the vegetation of the Canary Islands is tropical, and we are shown, along with other interesting scenes, a dragon tree which is estimated to be 3,000 years old. A chain of mountains runs from one end to the other of the island, and reaches at its highest point a height of 12,200 feet. The town of Icod de los Vinos is also shown.

"Notre Dame, Paris" (Mutual-Gaumont).

In "Mutual Tours Around the World, No. 30," we learn that the cathedral of Notre Dame is situated on an island in the heart of Paris. It is of Gothic architecture, and in the picture glimpses are given of the arches, the clock gallery and the gargoyles. This is delightful as an architectural study. A birdseye view of the square in front of the cathedral is also shown.

"Koenigsee, Bavaria" (Mutual-Gaumont).

One of the most beautiful of the Bavarian lakes, Koenigsee, is covered in "Mutual Tours Around the World, No. 30." Unusually lovely are the views of this lake and vicinity, showing waterfalls and mountain scenes bordering the lake.

Combining Educational Pictures and Business

Ford Motor Company Issuing Over a Hundred Copies Weekly of Scenic and Industrial Subjects.

AN interesting visitor at the office of the Moving Picture World the past week was a representative of the motion picture department of the Ford Motor Company of Detroit. He told us of some of the things accomplished by the big automobile concern in the way of providing entertainment for the public, of new means of popularizing its product in such a way that it furnishes amusement without antagonizing either the public or the exhibitor, and accomplishes this without flaunting in an offensive way the name of the product of the manufacturer.

It was four or five years ago Mr. Ford conceived the idea of employing motion pictures as a medium of high-grade publicity. Also he was convinced that the camera could be most beneficially employed in furthering the efficiency of employees by showing them on the screen how different lines of work in the factories could best be accomplished. A camera and developing plant was installed. The Ford Weekly, which dealt merely with local happenings in Detroit, was established. This was shown in the local theaters and aroused interest among the houses throughout the state. Gradually the scope was extended until free lance cameramen were employed and events of nationwide interest were incorporated. At the end of a year Mr. Ford was not satisfied with showing what other weeklies were displaying and decided to take up educational subjects.

The length of these was extended gradually from 600 to a thousand feet. Among the features for example, were the life and customs of the Hawaiians, scenic wonders of the Royal Gorge and the Yellowstone, the tanning of leather, making of pottery and glass, and the story of a grain of wheat, which began with the sower and ended with the finished loaf of bread.

At the present time three cameramen are employed exclusively on this work. In the department are thirty-eight employees in the main office. The equipment is of the most up-to-date description. All of the work of the regulation studio is done by the employees, even to the perforation of the film. The weekly distribution varies from 110 to 120 reels of a thousand feet in length. Through 75 distributing points these reach between 3,500 and 4,000 theaters. It is estimated that these subjects are viewed by over 4,000,000 persons each week.

The only credit taken by the manufacturer is to be found on the initial title—"Produced by the Ford Motor Company."

"Sailors of France"

Third Installment of Series Exhibited at Rialto Shows Capture of U-Boat by the French Destroyer "Trombe."

THE THIRD installment of "Sailors of France," which was exhibited the week of May 20 at the Rialto theater, is intensely interesting because of the fact that it shows an actual capture of a U-boat by the French destroyer "Trombe." The opening scene shows several torpedo boats running abreast, followed by views of a dirigible and an aeroplane traversing the sky. We then witness the sighting of a submarine, and the submarine chasers putting into action. Torpedoes are then let loose on the submarine, which is disabled and obliged to surrender. These pictures are in the hands of the Beacon Film Company.

On this program there was also seen the second and final installment of a series of stereopticon views illustrating a talk on the daring stunts of cameramen. These stereopticons, which were obtained from Underwood and Underwood, are of special interest, giving as they do some idea of the dangers to which cameramen expose themselves in trying to obtain material of unusual character.

British Tanks in Action

Scenes Photographed at Battle of the Ancre Reveal Scientific Methods of Present Day Warfare—Exhibited at Strand.

THE PICTURES which were exhibited at the Strand theater the week of May 20, showing British tanks in action, are some of the most remarkable war pictures that have been photographed. It is a wonderful thing to see these war machines rolling relentlessly along over the barbed wire entaglements of the enemy like great live monsters. These official government pictures are being handled by the Pathe Exchange, Inc., and give a fine insight of what might be termed the practical side of the war. We see the supplies being pushed forward for the troops, and long lines of reserves making their way to the front to take the places of their fallen brothers. Batteries of howitzers turning their fire into the line of the enemy are not uncommon sights in the picture, or Red Cross workers carrying the wounded from the battlefield under shell fire.

These pictures are of intense interest. As shown at the Strand they contain no surplus material, and were photographed while the Battle of the Ancre was in progress. The proceeds of this exhibition were devoted to the American and British War Relief Fund.

MUTUAL MANAGERS TRANSFERRED.

T. W. Chatburn, formerly branch manager of the Tampa sub-branch of the Mutual Film Corporation has been transferred to Houston, Texas, to succeed F. A. Tomes, who has been granted a leave of absence to join the colors. The Tampa branch will be closed after June 2. E. J. Madsen has been appointed Florida representative in place of Mr. Chatburn.

Printing Room. Working Studio. Assembling, Cleaning and Inspection.

Views of Motion Picture Plant of Ford Motor Company.

Music for the Picture

Conducted by **CLARENCE E. SINN** and **FRANK E. KNEELAND.**

WHAT MEMORIZING MEANS TO A CONDUCTOR.

THAT memory plays a most important part in the life of every director, organist or pianist is superfluous to mention. The tremendous growth of the moving picture business has made directors of many a mediocre violinist and pianist who, perhaps, having served many years in an orchestra is able to take over the burdens of a director. They have acquired a large enough repertoire to handle moving picture playing successfully. Understand, we speak of the small town orchestra which prior to the expansion of the photoplay was able to support only a pianist or a pianist and violinist. Since the propaganda of music with the pictures has spread throughout the country, the first and most essential attribute of a conductor is that he possess a repertoire of the best known overtures, classics, both old and new, together with the best known opera selections, and plenty of musical comedy for variety's sake. He must have at all times on the ends of his fingers, as it were, a collection of memorized compositions that he may suggest for pictures depicting various emotions and atmospheres.

To some, memorizing is a very difficult process because the mind has never been schooled along these lines, while to others it means comparatively little effort. A certain well known accompanist who invariably plays without his notes often memorizes or visualizes entire programs while en route without the assistance of any instrument. This process of making pictures on the mind is called visualization.

Visual images may be tested by trying to describe minutely the furnishings of a room visited at some former time, descriptions of people met on other occasions, their hair, faces, clothing, et cetera. Visual images are often most pronounced in women and children, while with men, especially the business man who is accustomed to think in abstract forms, the visual images are apt to be dim. People accustomed to visualizing are usually very receptive, enthusiastic and highly imaginative.

Take a bar or two of some composition you are not familiar with, observe its signature, length and location of every note, then close the music and write all the details which were left to mental images. This may seem a long, slow process, but once established will always remain and will need but a refreshing of the memory a few times a year in order that it may not be pushed into the background and grow a bit rusty. It was this art which Mozart possessed in a very marked degree and that enabled him at the age of twelve to write out completely after once hearing the Miserere, a composition which was not permitted to be taken from the Sistine Chapel of the Vatican nor to be copied.

Other points we might mention in the memorizing of a score are: Refer as seldom as possible to the composition before you; never leave a passage until it is firmly fixed in your mind; make sure you know it thoroughly before leaving, if necessary go over it four or five times. This will avoid the repeating of it the next time you review the piece. Do not practice mechanically but concentrate. Cultivate rapid thinking, for one must think as fast as the composition is to be played.

It has often struck me that a majority of the professional musicians of the present day are surprisingly ignorant of the musical literature that lies outside of their special field. With the orchestra leader, he has no special field, for it is necessary that he use selections taken from every different division of the great library of music. Hence he must be continually storing up in his memory for future use. New pictures are being released daily which create weighty problems for the conductor unless he is the possessor of an extended repertoire. Cinematography is traveling toward perfection by leaps and bounds. With her should go music, hand in hand. The question is, "Is the music in our theaters of higher grade today than it was yesterday?" In many theaters it is and in many places it neither progresses nor falls backward, but remains in the balance. This is a condition which should not be tolerated by the manager.

As we have said before, it is necessary for the director to know hundreds if not thousands of lesser selections. Everyone can think of many selections which he could not recall for the life of him, but which he would know intimately as soon as he heard them. The problem here is to convert this passing knowledge into prompt and spontaneous knowledge.

A matter upon which it is impossible to lay too much stress is accuracy. To cite an example, but yesterday I heard the charming little Barcarolle, op. 37, of Tschaikowski, played as an accompaniment to a film at a tempo which made one's blood boil. Why is it conductors so dote on "individual touches"? Is it pure ignorance? Most of the classics are generally marked with tempo markings so that there is no excuse for such mutilation.

The best memory is a careful cultivation of the faculty of accurate remembrance. Try to do something each day toward the enlarging of your repertoire and you will find yourself qualified within a short time to command a better position than that which you now hold.

VICTOR HERBERT THE COMPOSER.

Victor Herbert, the celebrated composer and conductor, is without question the greatest of American melody writers. He was born in Dublin, Ireland, in 1859, and lived in Germany eighteen years. In 1886, he was cello solo player in the Metropolitan Orchestra, New York City, and in 1894 became bandmaster to the Twenty-second Regiment Band of New York, subsequently conducting the Pittsburgh Orchestra. In 1904 he formed his own orchestra, with which he toured the United States. He is the composer of the greatest list of successful light operas in America, besides having composed for several cinedramas. Among Mr. Herbert's light opera offerings are the following: "Prince Ananias," "Wizard of the Nile," "Gold Bug," "Singing Girl," "The Serenade," "Idol's Eye," "Fortune Teller," "Ameer," "The Viceroy" "Babes in Toyland," "Babette," "It Happened in Nordland," "Wonderland," "Miss Dolly Dollars," "The Red Mill," "Mlle. Modiste," "The Tattooed Man," "Algeria," "Prima Donna," "Little Nemo," "The Madcap Duchess," "The Enchantress," "Sweethearts," "The Only Girl," "Princess Pat" and "Eileen."

Mr. Herbert is also the composer of two grand operas—"Natoma," produced at the Metropolitan Opera House in 1911, and "Madeline," produced early in 1914.

GALAXY OF ORCHESTRA MUSIC.

Many exhibitors are of the opinion that the Schirmer Co. has entirely given up the publishing of moving picture scores. "As a matter of fact, this company has gone deeper than ever into the publishing of film accompaniments and incidental music to be used with the pictures," says Mr. Roeber of the orchestra department. "This company has on the market at the present time a serial publication, two additional numbers being issued on the first of each month. This Galaxy of Orchestra Music, as it is called, has increased in size from its beginning until there are now in this collection ninety-five numbers. Through this collection a conductor who previously has had a very limited repertoire is now enabled to make a satisfactory selection of appropriate music at a few moments' notice as well as being able to use the same numbers for concert use."

This galaxy has not been published in the piano score alone, but is now in the process of preparation. In order that an idea may be gained as to the type compositions included in this collection we are listing a few of those included on the index page, namely, Moorish Serenade, Dance of the Egyptians, Norwegian Suite, Funeral March and Selections from the Emerald Isle.

Advertising for Exhibitors

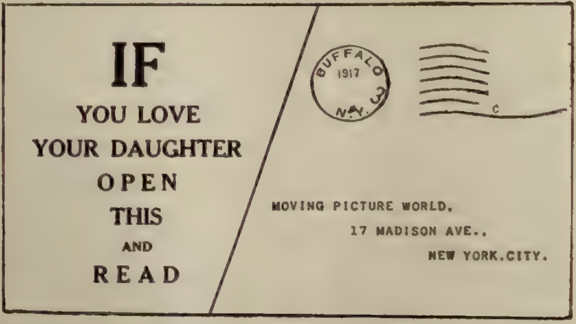
Conducted by EPES WINTHROP SARGENT

Reading and Studying.

PROBABLY for every hundred exhibitors who follow this department there are not more than two who study it. Most of them think they are doing well if they merely read it over. Reading may help some, but study is what counts. No knowledge is of great good unless it is fully assimilated. It is not sufficient to know that a thing should be or has been done so and thus. More is necessary. The reason *why* should be determined. Do not, for example, accept the statement that sometimes white space will show up an advertisement better than will larger type and narrow spacing. That is a statement of fact, but prove it to yourself. Look up advertising too closely set. Cut the lines apart and rearrange them. Get a wider space and see how each letter stands out better. It may be a little trouble, but it is worth while if you are led to a better understanding of your business. Too many exhibitors regard advertising as a side issue. The running of the house takes up their time. They give what leisure they can spare to their advertising. Some of them do not discover until it is too late that it is advertising and largely advertising that enables them to have a house to run. Advertising does not necessarily mean printer's ink, but advertising of some sort is absloutely and vitally necessary to permanence. Do not merely read this department. Study the essentials. Make the knowledge your own through application.

Printed Envelopes.

The Family theater, Buffalo, uses the stock heralds for "Enlighten Thy Daughter," but it gets attention for them by using this envelope:



IF
YOU LOVE
YOUR DAUGHTER
OPEN
THIS
AND
READ

BUFFALO 1917 N.Y.

MOVING PICTURE WORLD,
17 MADISON AVE.,
NEW YORK.CITY.

The specially printed envelope works well. This is a cheap manila stock printed in red.

From the Stanley.

The Stanley theater, Philadelphia, in a recent issue carries tibs notice on its front page:

> SPECIAL NOTICE.
>
> The Management desires to call attention to the fact that tickets are sold with the express understanding that the purchasers' behavior toward the President of these United States, the Flag and the Military Forces sworn to uphold the Constitution, be Respectful at all times. This course of conduct, together with that of rising and standing at attention when the Orchestra renders the "Star Spangled Banner" is not only the duty of very Patriot, but it should be the pleasure of everyone to show such honor in this great crisis.

This should not be necessary, but it may be required in Philadelphia. But if the Stanley wants to do its bit it can help gain respect for the national anthem by promising the leader of the orchestra discharge and a booting the first time he seeks to cheapen the "Star Spangled Banner." Patriotism—real patriotism—is not to be appealed to by bursting out with the national air every ten or fifteen minutes and all such clap-trap devices as playing the air to a slide or a picture of the President, using it as accompaniment to military features in the news weeklies and the like. Keep the air for moments of dignity and motion. Do not make it common, and it will not then be necessary to urge people to stand up when the air is played. There is a vast difference between showing respect to the flag and its music and pleasing a long-haired, small-brained orchestra leader by jumping up every time he sees a possible chance for playing the air.

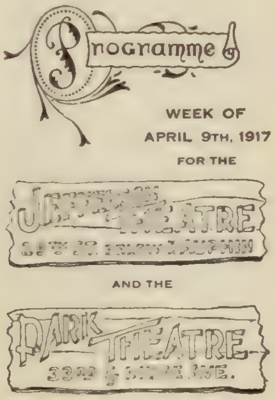
Extra Special.

The American Feature Film Co., of Boston, got out a four-page fake for "The Whip," to be used instead of heralds with a space at the bottom of the first page for the house advertisement in red ink, used as a "fudge." The idea is novel and the front and back pages make a good flash, but there are a couple of columns of press matter of the usual "to be shown at the (blank space) theater on (blank space)," which were put in for the manager, but which look unfinished when sent out as herald material. The stuff should have been trimmed up to read smoothly. The main idea is a capital one, and the feature lends itself well to this form of advertising.

Gold Lettered.

Here is one of those ball programs from the carload of stuff Jay Emanuel brought. Most of the stuff is too dark to reproduce, but this is a white card with the word Programme embossed in gold, but it costs him only the price of plain white stock. Inside one day is given each of the two houses. The special designs for the house names are well done, but they should not be used in combination with type. Emanuel is doing a lot of advertising. He gets out his house program weekly and then builds up on this with other pieces for special features. There are two, for example, for "Idle Wives." He writes his advertising to fit the stock he has on hand, and gets some unusual looking stuff.

ANITA STEWART
in
"THE GIRL PHILIPPA"
at the *Jefferson Theatre*, 29th St. below Dauphin
Monday & Tuesday, April 6th & 7th. Admission 10¢



Programme

WEEK OF
APRIL 9TH, 1917
FOR THE

J[illegible] THEATRE

AND THE

PARK THEATRE
33[illegible]

Getting an "Out."

The Third Street, Easton, Pa., got a misprint on prices lately, but stood for the jolt nicely and then guarded against a repetition. But the story they ran will do as well if you find that you have set too low an admission on some feature. It runs:

> Last week we presented Norma Talmadge in her first special picture. We charged an admission price of ten cents in the afternoon and fifteen cents in the evening. The prices should have been fifteen cents afternoon and evening, and the fault is due to a printer's mistake. It was too late to correct the mistake, so we gave you the benefit of the afternoon's reduced price. We promise to be more careful in the future, as it is impossible to present pictures of the "Panthea" class at reduced prices.

They played "Polly Redhead" lately and all red-headed girls were given free admissions. They merely had to be red-headed. No passes to bother about, just walk right in. The scheme is not new, but it always makes talk.

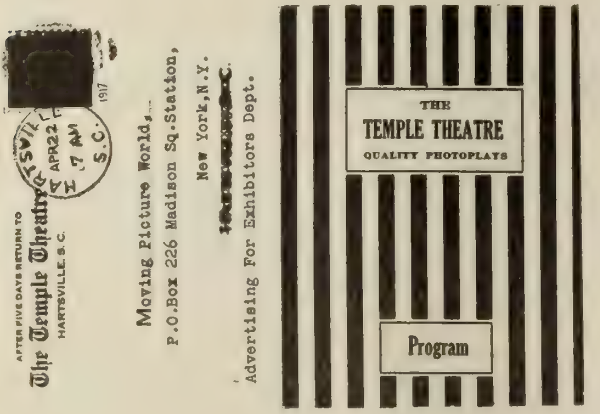
Patriotic Day.

Miss Dolly Spurr, of the Royal-Grand, Marion, Ind., had a patriotic day recently. There was a flag on the post card announcing the event, and the feature was "The American Consul with Keystone's Stars and Bars" for the comedy. Recruits and soldiers were admitted free. Of course the card was in red and blue on white stock.

But the Royal Grand has been sold out, much to Miss Spurr's indignation, but when it was learned that the owners of the property had sold out to the opposition, Miss Spurr received four offers of new houses, and one of these she has accepted. No quitting for her. She'll have a better house and the same old crowd, for she has always played fair with her patrons and they are loyal to the management, rather than the house. May the new house be even more prosperous and may Miss Spurr be more firmly established than ever!

Self Contained.

Here is another example of the self-contained program, the back page serving as a mailing face. The program is that of the Temple theater, Hartsville, S. C. The use of twelve-point rule, cut to let in the panels, gives a neat effect without the expense of having a design drawn. The pages are a little more than three by four inches, and inside the dates are panel-boxed. Probably the front and back pages are printed in quantities and the reverse printed up as needed from this stock. This is practical where the face of the program carries no date. the stock is stiff manila card, and carries nicely in the mails. The saving on the cost of the envelopes is no inconsiderate matter these days.



AFTER FIVE DAYS RETURN TO
The Temple Theatre
HARTSVILLE S.C.

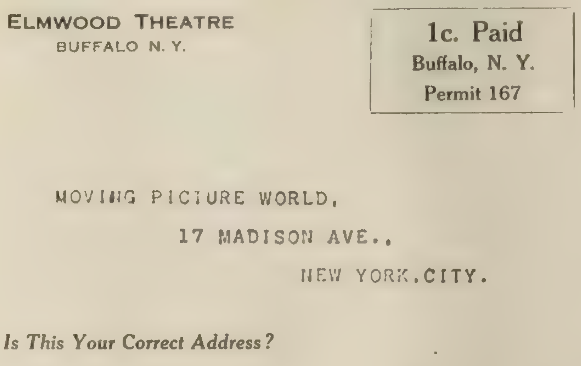
Moving Picture World,
P.O.Box 226 Madison Sq.Station,
New York,N.Y.
Advertising For Exhibitors Dept.

THE
TEMPLE THEATRE
QUALITY PHOTOPLAYS

Program

Special Envelopes.

The Elmwood, Buffalo, N. Y., now uses a special envelope for its folder programs. It is a white stock with the permit card in the corner to save the trouble of affixing stamps. It is a very neat looking job and while the type faces are not ornate, there is a trimness of effect that impresses. The present tendency is away from envelopes of any sort, and by changing the color of their stock and using light tints the Elmwood folder would work nicely as a self-contained program, but since envelopes *are* used they get the best possible results from these specials.



ELMWOOD THEATRE
BUFFALO N. Y.

1c. Paid
Buffalo, N. Y.
Permit 167

MOVING PICTURE WORLD,
17 MADISON AVE.,
NEW YORK.CITY.

Is This Your Correct Address?

Try a Stunt Book.

Ever try a stunt book? It is worth while if you make the slightest effort to pull business with special advertising. No matter where you see a stunt, mark it down as your own. Make a note on a slip of paper and file it. A loose leaf book is good for the purpose, and loose leaf does not necessarily mean an expensive one. Look over the collection now and then to keep the ideas in mind, and use stunts to pull business on dead nights and make business better on the big things. A street stunt does not necessarily mean a large outlay for costumes, properties and floats. You can often make more talk with an inexpensive idea that is novel. Think of things to do even when you do not need stunts, and you will have them to hand when you do need them. One Western exhibitor, for example, cleaned up on a recent attraction with the help of his operator. His house was on a side street, and bill-board spaces were mostly taken by the local posting concern. The prices were high, and he wanted something that would hit harder and make a definite impression. On the main street there was a three-story building, the top floor of which was vacant. He gave the janitor some passes in return for access to the roof. He posted his operator there with a fishpole. The operator would lean over the cornice, apparently trying to dislodge something on top one of the window cornices. The manager stood in the street on the other side looking up. He did not point, nor did he say anything unless spoken to, but presently a crowd would gather, looking at the operator and asking what the matter was. Then the operator would drop over the edge a large home-made cloth banner painted with the name of the film, the house and the date of showing. The crowd would laugh at the sting and pass on, the banner would be rolled up ready to be dropped again, and the trap was once more set. Then the manager went around to the newspaper office and gave the editor points on the curiosity of crowds that made better advertising than an adjective-filled press story. At a cost of less than two dollars he got better results than would have been accrued from ten dollars' worth of conventional bill posting.

Businesslike.

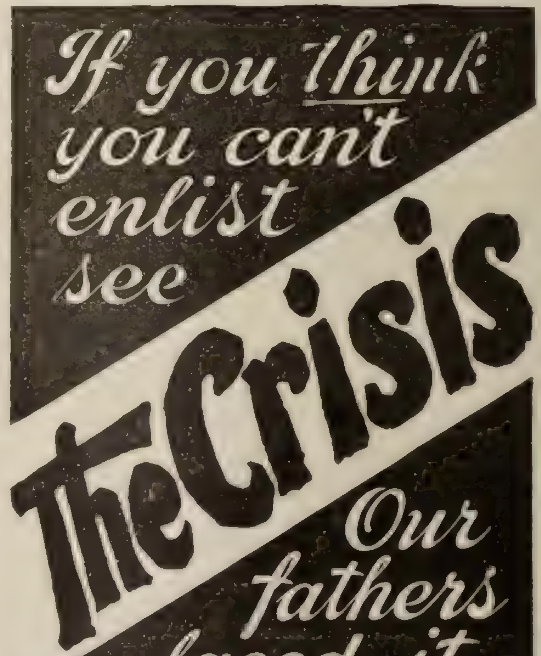
Brass Tacks, the Paramount organ in Minneapolis, announced the special lobby frame in a late issue. It told the cost of the frame, f. o. b. New York, and added: "The freight on the sample we have on display in this exchange amounted to $1.31." There isn't much to that at first look, but it is going to help sell the frames, for it gives the exhibitor in that territory some idea of what the freight will stand him. It's businesslike and to the point. And here is an argument for the kid matinees from a new angle. In the course of a story the editor writes:

> Then, also, there is this: Children are usually admitted at a lower admission price, but take up just as much room as an adult. By the institution of a children's matinee this is done away with. They view the show either in the marning or during the afternoon when business is slack, and the entire house is left for the admission of adults in the evening.

And speaking of Kid Matinees, Lambdin Kay, of the Shamrock, Atlanta, says that he escapes the curse of "children's" matinee by calling them Young America Matinees.

Crisis Helped Enlistment.

This poster is being used to help enlistment and advertise The Crisis, a play that links up well with the present times. It comes from the Pittsburgh offices and is just off the press. At the Pitt theater, where this was playing, the recruiting officer on duty in the lobby declared that the picture did much to stir interest and that he averaged five recruits a day.

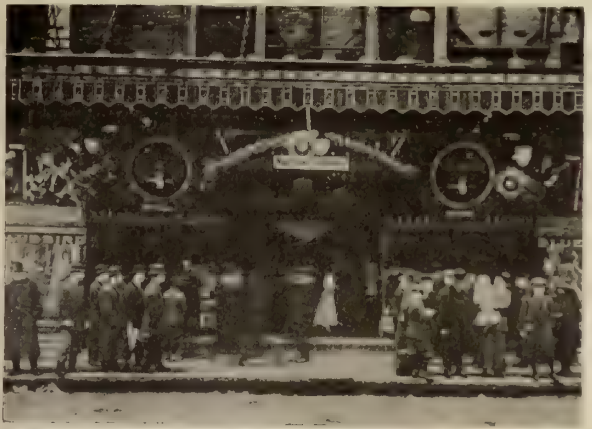


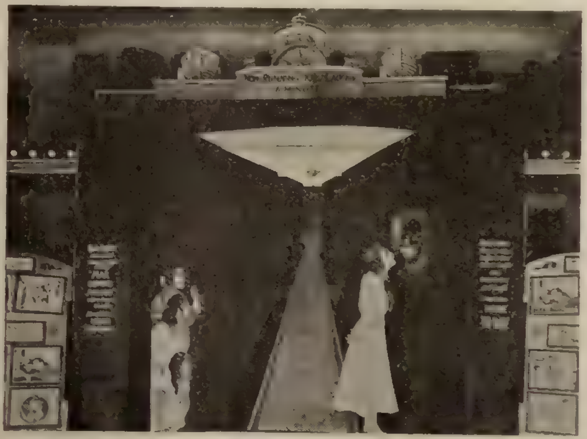
Writing Descriptions.

Too few exhibitors study writing descriptions. One program before us gives seven lines to "God's Country and the Woman." It tells all about the dog team used, names the owner and tells that the story was photographed 9,000 feet above sea level, but it does not say one single, solitary thing about one of the best ideas James Oliver Curwood ever put in a picture. Here is a story of a girl who takes upon herself the shame of her own mother's illegitimate child. There is the really unusual situation and all the announcement has to say of the story is that it is "A story of the great Northwest," where only red-blooded men and women can survive." It would be foolish to argue that this his the same appeal as the fact of the story. It is foolish to pay out money for printing unless you have something to say, and say the strongest and most pulling things. Read the synopsis of the story. Decide what the punch is, and then talk about that punch interestingly. It is a trick to be mastered and developed, and it is a trick that means money to a house.

Booming Max.

L. J. Scott, now of the Essanay forces, is up in Canada booming Essanays generaly and Linder in praticular. He sends in pictures of two Toronto theatres, the Strand and Midway. Both run eight and nine reel shows, but each made a spread on Linder alone during his showing. The two cuts show the general effect of the Midway lobby and the detail of the centre. The girls in the stateroom are painted on a drop showing a companionway, but the girl at the porthole is a cutout and Max's head is mechanically worked to move through the port giving about 60 kisses a minute to the personable young woman. To back this up, Mr. Kashim used cut outs of the comedian in windows distant from the theater with "Meet me at the Midway" lettered on and in the French and Jewish papers he printed cuts of the Linger puzzle with 25 prizes for the best solutions. Mr. Scott keeps hustling and to some effect.





In Fast Company.

Steve Farrar, of the Casino, Eldorado, Ill., seems to be trying to break into fast company. A recent program announces that:

> P. T. Barnum, conceded by all to be America's greatest showman, never, in all his life, provided a more complete program or a better time than has been provided for those who come to the Casino this week.

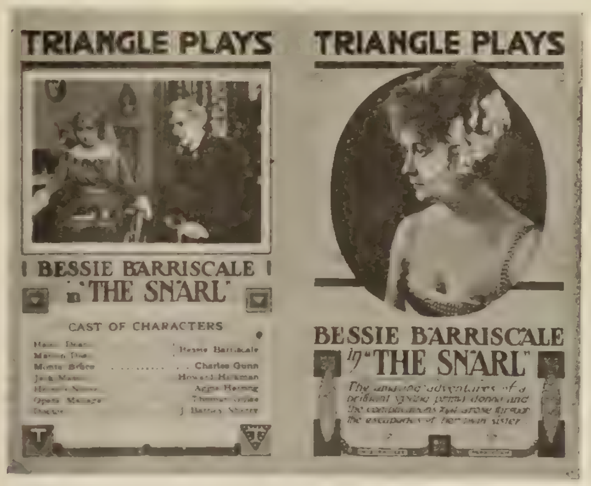
But Steve can brag a little, for he is running a good show shop in a nice way. Apparently he has dropped the throwaways in favor of a colored cover program with some back-page talk. One dissertation on vaudeville is particularly good. It runs:

> In the days gone by the Casino was the leading vaudeville House of Eldorado, and we are often asked now why we do not have vaudeville acts in connection with our pictures. We are buying the best pictures that market affords, and if we were to start vaudeville we would want the best acts that could be procured. Acts of this kind cost more than our patronage will permit us to pay, unless we cut out our feature pictures and use the CHEAP regular service pictures—most of which is just so many feet of film, with no acting, settings, story or plot. We can secure CHEAP vaudeville acts to show in connection with our present program, but you all know what they are, a lot of imitation performers playing only the small towns for as much or as little as they can get. We all like good vaudeville, but it's impossible to get it in a town like Eldorado and at the same time show good pictures. We want to please as many people as possible. Therefore we will continue showing the very best photoplays made, regardless of cost, and let the vaudeville alone unless we can occasionally book an act that we know is positively good. We solicit your patronage and will endeavor at all times to give you value received for your money.

It is not vaudeville that hurts the picture theaters, but the sort of vaudeville that picture theaters can afford. That type does not appeal to the persons who can appreciate the good pictures.

New Heralds.

The cut shows the new heralds for Triangle features devised by John W. Hanson. It is only 3½ by 5½, a sort of V. P. herald that is more apt to go home than the larger sizes, as the sheet can be folded to go into a pocket book. It is printed in rotogravure, like most of the Triangle printing, and the brown gives a decidedly good effect. One other good result is that the reduction in size permits a 25% reduction in price, as well.


TRIANGLE PLAYS
BESSIE BARRISCALE
in "THE SNARL"
CAST OF CHARACTERS
Bessie Barriscale
Charles Gunn
Howard Hickman
Aggie Herring
J. Barney Sherry
T
TRIANGLE PLAYS
BESSIE BARRISCALE
in "THE SNARL"

Program Filler.

Here is a little piece of program filler that is timely. Run it if you run general stuff:

> The open car season is here, and the tired business man is made still more weary by his effort to turn the pages of his morning paper while the car is out to beat speed records. The man who can turn the pages of his paper on an open car without using language is either a juggler or a saint. But try this scheme: Before you leave home cut the sheets apart, and you'll have no trouble at all. It works just as well in the crowded car in winter. too.

It's a simple scheme we picked up from Mr. Thorvals Solberg, the Register of Copyrights.

Suggestion.

We could use some airdome pictures if we had some of the 1917 models.

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By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

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The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

There It Goes Again.

ACCORDING to an English correspondent, David W. Griffith is telling the Londoners that it is the production and not the story that counts in photoplay, and the Londoners seem to agree with him because he produced two big spectacles, and ought to know. He should know, but he does not; at least, if he does know, he is not admitting it; but Mr. Griffith seems to be getting into the class with Miss Anita Loos, who appears to believe that the Fairbanks comedies are rather clever illustrations for her decidedly clever leaders. Miss Loos is one of the best title writers in the game. Therefore, to her, the title is the thing. To Mr. Griffith the spectacle rises superior to the story because he is a producer of spectacle. And yet Mr. Fairbanks has scored his successes in the precise degree in which the acrobatic antics and clever sub titles are governed by story, and he will be among the first to admit that the "Matrimaniacs" is not as good as "Manhattan Madness" of "The Americana," simply and solely because the *story* is not as good. And Mr. Griffith may find food for reflection in the fact that "The Birth of a Nation" made more money than "Intolerance" simply and solely because in one case he had a story for a foundation, and in the other he was merely trying to get some assorted thoughts off his chest.

A spectacle is an appeal to the eye. It may be impressive, but the impression is fleeting if it is not backed by story, and the impression lasts in proportion to the strength of idea. Mr. Griffith may not realize this in the heyday of his success, but some day he will look back and find that the ride of the Klu-Klux was impressive, not because there was a large number of men employed, not because of the beauty of the settings, not because the camera covered wide areas, but simply and solely because those men were riding somewhere to do something that had an intimate and necessary bearing on the *story*. When he makes this illuminative discovery he will probably do more to advance the art of photoplay than he ever will do so long as he remains purely the director of large crowds in huge sets. Some of his early Biograph productions were vastly better than his more recent work, and will do more to give him permanent fame. Other people will make larger productions than The Birth of a Nation and Intolerance, and they will put stories into them, and they will last, but among the dispassionate critics Mr. Griffith's fame will rest upon the earlier Biographs unless he himself sees the light and proceeds to correct his own false theories.

We do not particularly care about Mr. Griffith, but because he has made big productions he is hailed as a teacher, and his teachings are helping to retard the advance of pictures, for the motion picture will never come into its own until the value of the story is realized and no play is allowed to be made until the production manager is assured that the action tells properly and fully a real story.

William Lord Wright, in Selig's Paste Pot and Shears, recently epitomized the bulk of the present feature productions in a humorous report of a fictitious film largely consisting of close-ups and fades. "There was no story," he adds, "the subject consisting of a series of tense and gripping episodes." And we are willing to wager that there are a lot of directors who cannot appreciate the delicious satire of the fact that there can be no tense and gripping episodes without story.

The Newest Art.

Even while it irritates, it is amusing to read some of the attacks upon photoplay by such writers as Walter Prichard Eaton. Mr. Eaton writes as though he had had all his photoplays rejected, but we do not believe that he ever wrote any or even tried to, for he was one of the first to attack the pictures, and he has at least been consistent if not always intelligent, but then intelligence is not always the hallmark of his writings on the drama. Others write in his vein and strafe the pictures whole-heartedly, and they do not seem to realize that the art is still very young and yet finds its highest exposition in the purely spectacular side. It has suffered enormously from overproduction and wrong development. That there is any photoplay at all after the things done to it in the past seven years in itself seems to prove the permanency of pictures and to point to better things to come. The men who really can do new things in a new way have been handicapped by short-sighted manufacturers, and we have not yet even begun to pass from the formative stage, in spite of all that has been said about wonderful advances. The first real advance in photoplay was the presentation of "The Great Train Robbery," yet five or six years after its initial production, it was revived and given a run at a New York house and was almost laughed at. The plays of today will be laughed at five years from now in the light of greater development. There is nothing the matter with the photoplay save some of the men who are making them. No further advance can be made until the fakers are discovered and replaced by artists. There are men who today are qualified to make artistic pictures, but they cannot compete with the commercial atmosphere. In time a way will be found to let them throw their influence on the art, and advance will come.

Copyrighted Plays.

A correspondent wants to know where he may obtain a list of plays copyrighted, and if it is possible to get the full synopsis. The synopsis should be watched for in this paper in the stories of the films and the criticisms. To obtain a list of photoplays entered for copyright send one dollar in money-order to the Superintendent of Documents, Government Printing Office, Washington, D. C., for a year's subscription to the Catalogue of Copyright Entries, Part I, Groups 1 and 2. Group 2 is a monthly issue listing all photoplays and other motion pictures, but only the title, author, producer and copyright claimant are named. There is no description. An entry reads: JOHN OSBORNE'S TRIUMPH; story by Burton S. Wilson, scenario by H. G. Stafford, directed by Murdock McQuarrie. Two reels. (3359.)

C. Feb. 5, 1917; 2 c. and description Feb. 7, 1917. L.10136: Universal Film Mfg., New York.

The number in the first paragraph is the serial index number, and the number preceded by the letter L is the number of the copyright. The same group contains plays and lesser publications, Group 1 being the books newly copyrighted or which have had their copyrights extended. At the end of the year a complete index is issued, as a whole. In the last index, for example, Universal gets about seven pages for its titles under the corporate title, each title being repeated in its proper alphabetical position. It is a handy list for reference, but it offers no synopsis, if that is what is desired.

Stunts On the Chute.

The day of the stunt picture seems to be passing. To begin with, it would seem that about all the stunts possible have been worked and all that remains is new combinations of old stunts, but a greater reason for waning interest rises from safety and a still greater reason is found in the gradual education of the public in trick work, including the use of dummies and doubles. If you know that Bertha the Brave is standing on the side lines while a man in a duplicate costume climbs up the baloon and slits the gas bag, you are less interested in the stunt, not alone because you expect a man to be able to do such things, but because your interest is or has been engrossed by the heroine, and you resent the substitution. The stunts have just begun to slide down the incline, but they are gaining momentum, and when it is no longer possible to thrill with a leap for life it will be more than ever necessary to have story to hold the interest.

Features.

In a recent issue of a literary magazine, the publication gives its annual list of new authors of books. One noticeable point is the number of writers who have had their first long novel published, though their names may be well known as authors of shorter forms of fiction. Several of the writers are so well known that you are almost surprised to find them making their debut in a new field. They have written so much short stuff you suppose that they must have had longer stories. Some of them have been writing the shorter lengths for years. A feature is no more than a book-length story. If it takes successful authors some years to master the longer lengths, it is absurd for the novice to suppose that he can gain immediate success as a feature writer. Go more slowly and you'll last longer.

Work for It.

You can write better stories if you are familiar with the studios, but you are not likely to see the inside of a studio until you write good stories.

Work.

Lots of people think they are working hard when in reality they are just loafing around, waiting for someone to help them.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Optics of the Operating Room.

By Nicholas Sabo.

UNTIL Mr. Richardson, editor of the projection department of the Moving Picture World, added to his many merits a new one by pointing out the importance of optics in projection, the enormous waste of light, and many troubles caused by optical errors, there was no such thing as "optics of the operating room." When he started his battlecry, "There is a waste of $10,000 every day due to optical errors in the lens system designed twenty years ago and never improved," he not only made ambitious operators, who are desirous to learn and to earn and deserve higher salaries, his debtors, but also the exhibitors, who are paying for the aforesaid waste.

The result was that men like Messrs. Griffiths, Martin and Solar entered the lists by giving the result of their very interesting and instructive studies and experiments, and, while I do not in all points agree with them, they most certainly do deserve full credit for encouraging and inducing others to study the subject.

In fact since that time almost everyone in and around the operating room is talking about optics, but the ideas of the great majority of operators are still what I would call just a little bit hazy when it comes to a real discussion of the various points involved. Also there are many who do not even attempt to discuss the question, because it seems to them to be too technical and involved. For this reason I think it is quite a good idea for the editor to devote space in the projection department (which ought to be at least five times its present size) to a popular "free-lecture" on optics. I agree with the editor that every operator should know something about the fundamental laws of optics, as applied to projection. He should know, if not more, at least not less than he needs to enable him to locate and remove any ordinary trouble in his lens system.

The optical system of the projector consists of a source of light, two condensers, the object (film photograph in the aperture of the machine) to be magnified, a projection lens, and a screen upon which the picture is projected. The optical elements are the two condenser lenses and the projection lens. Lenses are, as we know, made of glass. Glass has, among other properties, REFRACTING POWER AND DISPERSIVE POWER.

REFRACTING POWER OF THE GLASS. Light, heat, or sound consists of waves. When such a wave passes from one medium into another of different density at an angle, it changes its direction, or "refracts." When a light ray passes from air into a plate of glass having parallel sides (except from a direction exactly at right angles to the plate), it will change direction (refract), but the emerging ray will have the same direction it originally had. It merely has been displaced laterally by a distance dependent upon the angle at which it enters and leaves the glass and the thickness of the glass.

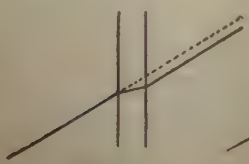


Fig. 1.

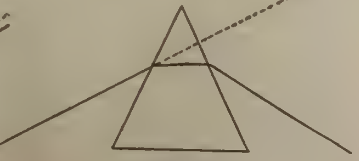


Fig. 2.

In case the two glass surfaces are not parallel, however, as, for instance, a prism, the emerging rays will not continue parallel to the former line of motion, but will be refracted as shown in Figure 2, but the amount of refractance will be greater or less according to the density of the glass, which means that if we take two lenses of the same radii of curvature, but of different density (refracting index), they will have different focal lengths. See Figures 3 and 4.

For this reason, in making projection lenses, lens manufacturers always use two kinds of glass, viz: crown and flint. For lenses of greater precision they use Jena glass.

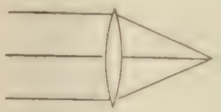


Fig. 3

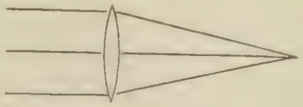


Fig. 4.

DISPERSIVE POWER OF THE GLASS. White light consists of a combination of all colors. The dispersive power of glass is the power it possesses of splitting up the white rays into their primary colors. (Chromatic aberration.) Different glasses have different powers of dispersion, and in order to correct chromatic aberration opticians use combinations of two or more glasses with different dispersive power.

SPHERICAL ABERRATION. Due to the use of spherical (globe-like) surfaces, an uncorrected lens is not able to converge the rays passing through its margin to a focus at the same distance from the lens as the central rays, and this defect is what is known as spherical aberration.

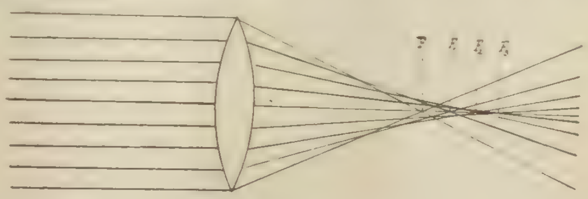


Fig. 5.

In Figure 5 the rays from the center of the lens are at focus at F3. There are other rays which will focus at F2 and F1, and the rays nearest to the edge of the lens will focus at F. We thus see that a single lens has no point of absolute focus, and if we would use a single, uncorrected lens for a projection lens we would find that the edges of the picture on the screen would not be sharp. Spherical aberration may be corrected by using combinations of lenses of different curvatures.

In the foregoing we have seen that the refracting power of glass is corrected by using a combination of lenses having different refracting indexes (density). Chromatic aberration can be corrected by using a combination of lenses having different dispersive power, and spherical aberration can be corrected by combining two or more lenses, so that the positive error of one may correct the negative error of the other. At least two lenses are necessary in order to correct the defective properties of the glass or lens, but in projection we use two condensers which are uncorrected, single lenses, and on account of these uncorrected condensers millions of dollars' worth of electric current is wasted yearly.

CONDENSERS. The mostly used condenser systems are two plano-convex, meniscus-plano-convex and meniscus-bi-convex. As to the back (arc) condenser, the meniscus will collect more rays than will a plano-convex of the same focal length, as Figure 6 plainly shows. As to the front condenser, a combination of meniscus-bi-convex will give a shorter combined focal length for the condenser system than will a meniscus-plano-convex, but in the end there is not much difference between the combinations of meniscus-plano-convex and meniscus-bi-convex. The purpose of the condenser system is to collect as many as possible of the rays of light coming from the source of light (at present electric arc), and to bring those rays to a point into the center of the projection lens, i. e., to bring the image of the crater to a focal point.

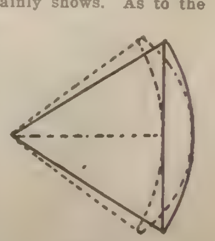


Fig. 6.

But, as we know, the single lens has no absolute focus, and right here we get into trouble. One man will say that the focus is near the aperture, another that it is in the lens, and still another that it is outside the lens, and everyone is right, because of spherical aberration.

Figure 7 shows the action of spherical aberration of the condensers. In this figure 1 represents the arc, 2 and 3 condensers, A, A1, B, B1, C, C1, D, D1, pencils of rays, and F, F1, F2, F3, their respective focus, E the optical center, and 10 aperture.

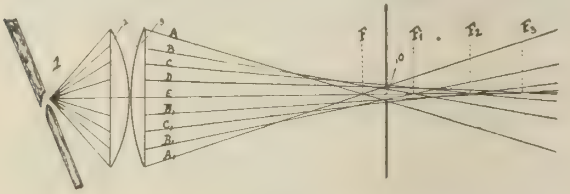


Fig. 7.

VERY IMPORTANT. THE RIGHT DISTANCE FROM FRONT CONDENSER TO APERTURE IS THE MIDWAY BETWEEN F and F1.

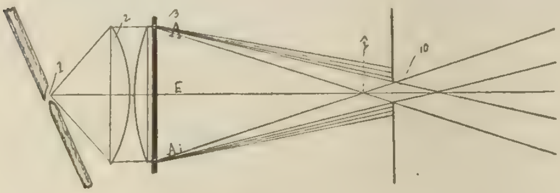


Fig. 8.

Figure 8 shows the action of chromatic aberration. If we cover the whole condenser, leaving only two pinholes for rays A and A1, then we get not only two pencils of rays which will cross before reaching the aperture (10), but we get a light spot. Certainly we will have all the colors from red to violet impinging upon the frame of the aperture, and only a very weak light passes the aperture. Now let us follow the rays after they pass the aperture. The rays coming from the center of the condenser and having their focal point farthest away from the condenser (F3) are utilized by the projection lens in forming the image of the film on the screen.

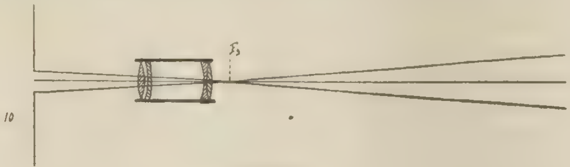


Fig. 9.

F3 is the right place for the revolving shutter.

The rays coming to a focus before they would meet the projection lens are only utilized to increase the illumination. But the rays which have not reached the back elements of the projection lens on account of their greater angle are wasted.

The loss of light varies, according to the different focal lengths of projection lenses, from 20 to 40 per cent. There are only two ways to remedy this, viz: either by using condensers which are corrected for spherical and chromatic aberration, or by using projection lenses which will have shorter back focus. The first is not very likely to be practical, because corrected lenses are expensive, and expensive lenses cannot be exposed to great heat, else the bills for broken condensers will be larger than the cost of the wasted light. As to short back focus lenses, the writer last year placed about fifty lenses of this kind on the market, with best results in focal lengths of 4 inches or longer. These lenses consist of three combinations, instead of two, as used with the present Petzwall system, the rear one placed as close to the film as possible, so as to collect practically all rays passing the aperture. By this arrangement there could be saved, according to the focal length of the two projection lenses, from 20 to 40 per cent of light, formerly wasted, but the extra glass surface absorbs 8 per cent of it, therefore the actual saving amounts to only from 12 to 32 per cent. With focal lengths below 4 inches these lenses will not be of any considerable advantage as against the two-combination lenses, which are so close to the aperture that the loss of light is almost immaterial.

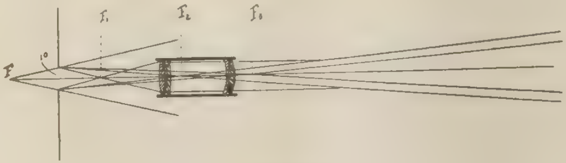


Fig. 10.

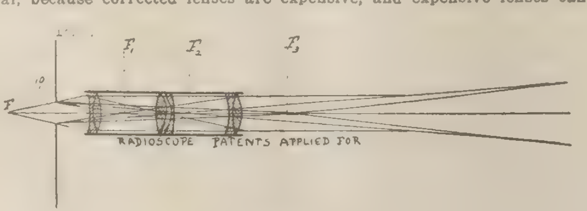


Fig. 11.

Figure 11 shows the action of the new three-combination lens.

(To be continued.)

No Operating Room.

E. F. Anderson, Hampton, Va., writes:

> I noticed in the February 3rd issue of the Scientific American an article which interested me very much. It describes a new type of projector having no upper magazine and several other interesting features. But what I am writing about now is a portion of an article quoted below.
>
> "In connection with this machine it is interesting to record the progressive action recently taken by Fire Marshal P. W. Nicholson of the Washington, D. C., fire department, and Captain Lester L. Kingsbury, chief electrical inspector of Baltimore, in requiring that all temporary installations of motion picture machine apparatus shall be operated in the open, thus insuring the safe handling of the film when not in actual use in the projection machine. It is such an obviously logical and sensible action, this putting a public watch on the operator to see that he complies with the regulations prohibiting smoking and requiring that the film when not in use shall be kept in an approved metal container, that it is surprising the action was not taken long ago. Concealing the operator in an operating chamber, where he can disregard the regulations, is an unnecessary increase in fire hazard. To make the operator work in the open is analogous to putting 'a watch to watch a watchman.' However, neither the Baltimore or Washington regulations have been changed in so far as they apply to theatrical installations, for the reason that the psychology of the theater audience must be given due consideration and the possibility of panic recognized."
>
> Thus the article ran. What I want to know is what you think of the "progressive action"; also if you have read the article, what do you think of the machine itself? Personally, I believe the possibilities of panic would be greater by having the machine out in the open than it would be in an operating room, because the film might catch fire in the machine, and most assuredly this will instantly be seen by the people in the vicinity of the machine.

The machine referred to has no upper magazine, but both reels of film are in magazines just the same, the upper one being located below. This particular projector was described and illustrated on page 1319, December 2nd issue. It is of the right-angle type, meaning that the lens is on the left hand side of the machine, the light ray being diverted to the left by a prism. I would not care to express an authoritative opinion for or against any projection machine in the department, for reasons which you can very well understand.

With regard to the matter of the elimination of the operating room in temporary installations in Baltimore and Washington, I would simply say there is no earthly difference in the psychological effect on an audience in a theater, a church, a hall, or anywhere else. As I have time and again pointed out, with a properly constructed, properly equipped operating room there is absolutely no danger of any kind whatsoever to life or property from a fire, as such, nor is there any particular danger from panic.

So long, however, as there is the concentration of a powerful, extremely hot ray of light upon celluloid, there is and will continue to be at least some degree of danger of at least a blaze at the machine aperture. And this is just exactly as true of the type of machine named as it is with any other type. Now if the machine stands out in the open audience, and a bit of film track, for instance, breaks off, curls into the aperture and catches fire, it does not necessarily mean there is going to be anything happen except a little puff of smoke, but Mr. Cheerful Idiot, seated ten feet away from the machine, sees that puff of smoke, leaps to his feet and yells fire. Good night! There really is no fire, but that little fact cuts not the least figure. Some one has raised the alarm and the audience makes a concerted rush for the exit. Result——. Well, you know what the result is as well as I do.

Personally, I don't agree with the wisdom of the change inaugurated by the Washington and Baltimore authorities, nor do I see where they have any moral right to differentiate as between a theater audience and any other audience. I will, however, concede this: If the machine is not installed in a fireproof operating room, having a properly arranged port, and a vent flue of sufficient size to carry away all smoke and gases, then it might *almost* as well be out in the open.

So far as the value of the audience checking up the work of the operator in keeping his films in metal containers, why that is very largely bunk. In the first place, the room is dark and the audience is busily engaged in watching the show. The probability is it does not know the films ought to be kept in metal containers, nor does it care sufficiently to interfere whether the regulation is complied with or not, so long as there is a good picture on the screen. To my way of thinking the statement that you have to set the audience watching the operator is a direct insult to every operator in Baltimore and Washington. By inference it may be presumed that the sponsors for this action believe that operators are habitual violators of law and regulations. Well, they are not. I think they come as close to being law abiding as are the officials and individuals who insinuate otherwise.

However, there really is one point of difference between the ordinary temporary installation and the ordinary theatrical installation, but this, of course, the officials and individuals responsible for this action, as usual, do not know, or overlooked. That difference is that in the ordinary temporary installation comparatively weak projection current is used, seldom running over 45 amperes and usually not above 40, whereas in many of the theaters 50, 60, and even 80 and 90 amperes are used, which, of course, to some extent, operates to increase the fire danger. The placing of the feed magazine below the mechanism of course reduces the liability of fire to enter it, but with modern machines of the other type this danger amounts to but little.

Extremely Bad Advice.

J. Lewis Arnold, manager Star Theater, Bellingham, Washington, says:

> Englosed find marked letter received from a party in Seattle, Washington. In a personal conversation he brought up the matter of some operators wasting an inch of his film every time they made a splice. His suggestion was that the film be loosely spliced so that it could be pulled apart without cutting, and then re-spliced to the next reel also without cutting. He even said that if part of the splice stuck to the film it would not hurt to splice right over this, and that three or four thicknesses of film at a splice was all right. I informed him that when I spliced any of his advertising film onto a reel it would be firmly spliced and would not come apart; also that I would not risk my life, the theater equipment, and the lives of the audience for anybody's film. He came right back at me by saying that he had been running films for several months, and that the Seattle operators spliced films loosely and seldom ever had to cut them. Don't you think those Seattle operators are in the wrong?

No, I don't, Friend Anderson, because you can take it from me that operators, Seattle or otherwide, don't do such things. If this man made a statement of that kind, I venture the assertion that he told something that was not true and uttered a slander on the operators of Seattle. You are perfectly correct in saying that splices made that way would endanger your equipment, and the lives of your audience. This man seems to be an advertising man. Well, he may be a good advertising man, but I would not recommend him as being competent to give advice concerning the running of film if the above is a sample of the goods he gives out in that line. No competent operator would consider splicing a film that way, and they don't have "three or four layers" at a splice either, because if they do when that particular splice goes through the picture will perform a war dance on the screen, and the operator will be very likely to lose his lower and possibly his upper loop.

Should All Join Together.

Mr. S. S. Holt, Superior, Wisconsin, bats a home-run as follows:

> With regard to the Superior operators and managers going over to Duluth to meet you and hear your lecture while you are there, the Duluth local replied to a communication from the Superior local saying that they would take the matter up with you upon your arrival. But that, we feel, would be too late, or at least, it would be very hard to secure a full turnout on such short notice. I have talked to some of the managers here in Superior, and they would very much like to hear the lecture. Cannot you help us with the Duluth local?
>
> And now just a word about condensers: While in Fort Dodge, Iowa, working at the Magic theatre, I matched up my lens system as nearly as I could with the tables published in the department. I was unable to get my lamphouse back far enough, as I had a small-diameter objective. When I came to the Broadway, this city, I also matched up my lenses with the tables, and could get 20 inches between the condenser and aperture. There was a blue ghost when I came, there is none now. I have a 98-foot throw and a 15-foot picture, with a Bausch and Lomb projection lens only 1⅝ inches in diameter. The tables may not be perfect, but they certainly are a good long step in the correct direction.

I don't, for one moment, imagine it is necessary that I "help you" with the Duluth local, except to say that I shall be delighted to have both the managers and operators of Superior present. I could not, of course, presume to tell the Duluth local what to do, but I would suggest that if it is practical it would be nice to have the two bodies join forces in this particular matter. I have been told by a traveling operator that there is just a little bit of hard feeling between the Duluth and Superior locals. If this is true, FORGET IT. Remember that you are brothers, and there should be no unkindness in the family. Get together, gentlemen. Duluth and Superior are quite close and the men in both cities should forget any differences they may have and join forces in real brotherhood. Remember this: "United we stand, divided we fall" applies equally to individual men and to individual unions. When I come up there I trust I will find you all good friends, standing shoulder to shoulder for RIGHT.

As for the lens matter, why yes, operators very generally concede that the lens tables are a hop, step and a jump in the right direction. Glad they have helped you.

Flaming Arc.

Mr. Emile Bengle, of Three Rivers, Mass., has trouble, as follows:

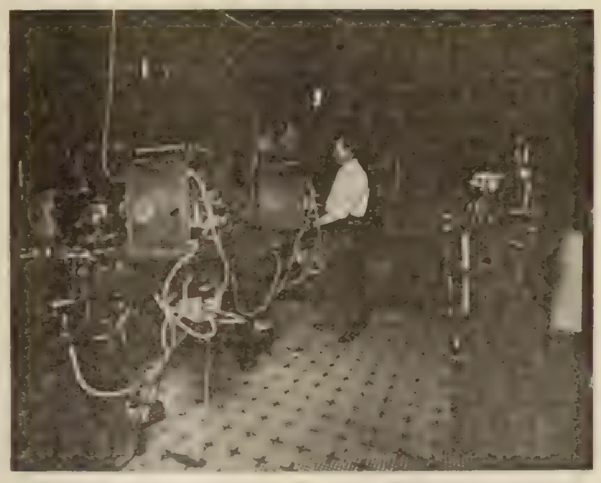
> I have been having considerable difficulty with my light. The machine is a Power's 6-A, taking A. C. through a Little Giant. The supply is 110 volts, and I use 60 amperes at the arc. The trouble is a flaming arc. I have three wire connections, 50, 55 and 60. By using 50 amperes my light is weakened, but it does not stop the flaming. I use ¾ Bio carbon. What remedy have you for a flaming arc?

You must expect some flame when you are using 60 amperes. You are using two-cored carbons, and the cores of the carbons produce a large quantity of gas. There is no way of avoiding this, but if the flame is excessive, I would suggest that you try some other make of carbon, because the excessive flame would indicate carbon fault. Before trying anything, however, be sure that the ventilation of your lamp house is ample. Five-eighths carbons are plenty large enough for sixty amperes A. C.

Something New.

In the Lyric Theater, Santa Ana, Cal., I not only found an excellent installation and a good operating room, but also a very clever arrangement for switching over from compensarcs, used for heating up the carbons, to rectifiers, the invention of Operator J. E. Coe.

The room itself is large, has dead black walls and ceiling, linoleum on the floor, and neatly racked tools. Two simplex projectors, two compensarcs and two G. E. mercury arc rectifiers constitute the principal items of equipment.



Note the machine switch. The lower half of it is light in color, you will observe. This is a casing Brother Coe has added to the original machine switch cover, and it contains a second switch, so attached to this upper, regular machine switch, that when the operator steps on the treadle seen on the floor below, the cord attached thereto operates these switches and closes the lower switch, controlling the rectifier switch, at practically the same instant it opens the upper switch, controlling the compensarc circuit, thus effecting a change from A. C. to D. C. with scarcely a wink of the light on the screen, and with no trouble at all. The rectifier is already working, carrying the arc of the other machine, which arc is instantly and automatically broken when the second switch is closed, since the compensarc arc is shorter, hence has less resistance.

Friend Coe has applied for a patent, as I understand it. He has an invention which works perfectly, and seems to have considerable value.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

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Difficulties Commonly Met With in Negative Film Development.

EXPOSURE. With negative film the latitude of exposure is considerable. That is to say, if f-11 were normal exposure, the film would stand an exposure at f-8 or f-16 without being too much over or under exposed.

Light varies in intensity from hour to hour during the day and from month to month during the year. In winter, exposure during the middle of the day should be from two to four times longer than at the same hour of the day in midsummer. Exposures made near sunset at any season of the year would be from five to ten times longer than at noon of the same day.

Correct exposure gives a well balanced image in which the detail of the shadows is fully brought out before the highlights are over developed.

Over exposure produces lack of contrast. If development is carried too far, negatives will have too much density and shadows and half tones will be clogged. Such negatives will be dense printers and the resulting prints will lack brilliancy.

In an under exposed film there is no detail in the shadows and if development is carried too far, highlights will become chalky, resulting in a black and white print having no graduation or middle tones.

The best remedy for too much over or under exposure is to make new negatives, timing same correctly. Where this is not possible, intensification or reduction will help to a certain extent, but the best results cannot be expected unless exposures are approximately correct.

Where there is any doubt as regards safety of developing light, same can be easily tested. Take a piece of film, cover half of it, expose to the developing light for two minutes and develop. If the exposed half is perfectly clear and shows no fog, the dark room light may be considered safe. If, however, exposed section develops fog, the dark room light should be covered with one or two thicknesses of postoffice paper or orange glass.

A uniform blackening of the film when developed is due to fog. There are various kinds of fog and many different ways in which it may be produced. If film is exposed to an unsuitable dark room light during process of development, or when loading into magazines or winding on the racks, it will become fogged. Actinic light in the dark room is a most frequent cause of trouble and photographers sometimes blame the film when the difficulty is due to dark room not being light tight, or developing light not being safe. Too much alkali or too warm developer will also cause fog. A leaky camera or magazine is a frequent cause of fog.

Fog is sometimes caused by oil, dust or a hazy atmospheric deposit on the lens. This would give a flat hazy image, which on forced development would produce fog.

The reversal of values whereby a negative is changed to a partial positive is not very generally understood. The most frequent cause for reversal of the photographic image is the exposure of the film to an unsafe dark room light during the process of development. The amount of reversal varies with the relation between the preliminary and subsequent development and length of exposure to actinic light after development has begun. Reversal occurs only when negative is fogged after being partially developed. Fog previous to development merely blackens the film all over.

Other causes for reversal are extreme over exposure or a trace of Hypo in the developer. These latter causes are, however, infrequent. Reversal due to an unsafe dark room light is quite common and photographers not understanding the true cause, are usually inclined to blame the film.

Halation occurs when strong lights are brought opposite dense shadows. It is frequently seen in the case of white draperies on a dark background. It also occurs when dark objects are photographed against a bright sky. When photographing interiors, halation shows as a spreading of the light from the windows. Another cause is reflection of light from the lens by some bright metal part of the mechanism or of the lens mount. All the interior metal parts of the camera, especially those near the lens and the aperture plate, should have a dull black finish.

Thin and weak negatives, lacking density, may be due to under exposure, developer used at too low a temperature, or on account of developer not acting with sufficient energy. Thin, flat negatives are also due to insufficient development. Too much diffusion of light on the subject will also produce flat negatives.

The remedy would be to light with more contrast, giving more roundness and relief, give correct exposure and keep temperature of developer and dark room at the proper point. If, after having taken every precaution, negatives are still weak and lacking in brilliancy, it is possible that better negatives can be obtained by increasing the proportion of carbonate of soda in the developer. Impure sodas are responsible for many thin negatives.

Frilling and softening of the film is due to using developer or other solutions at too high a temperature. This causes the emulsion to soften and sometimes to lift from the support. Violent changes in temperature in the various solutions are also liable to cause frilling. Frilling is, however, most frequently encountered in the summer time or in warm climates. The use of ice to keep temperature at the proper point is recommended. Use fresh Hypo or an Acid Hypo Bath. Do not wash for too long a time and when drying, place negatives where there is a free circulation of air, so as to dry rapidly.

Negatives dried in warm, close atmosphere will increase in density and clog up in the halftones. The best way to dry negatives is before an electric fan, but under no circumstances should drying be hastened by the application of heat. Drying negatives in too warm a place will melt the emulsion, causing same to run, giving a grotesque appearance to the image.

Granular indentations in the emulsion is due to slow drying. If negatives are dried too slowly the gelatine will swell and separate, causing transparent blotches and spots and a pitted appearance all over the surface of the film.

Mottled and wrinkled film is another kind of frilling. This is due to prolonged development, causing film to become soft, and then washing in water that is too warm. Wrinkling or reticulation of the film is most frequently due to being left for a long time in solutions of too high a temperature.

A very common cause of blisters is not thoroughly rinsing film after removing from the developer and before placing in the Acid Fixing Bath. The developer being alkaline, transferring the film to an Acid Fixing Bath without sufficiently washing same, causes effervescence, and the gas forming under the emulsion, lifts the film and produces innumerable small blisters all over the surface of the film. The remedy would be to remove the alkali by rinsing before placing it in the fixing bath.

Negatives may be stained from a variety of causes. Brown or yellow stains, causing film to become discolored either entire or in sections, are usually due to imperfect fixing or incomplete washing after fixing. The use of decomposed Hypo or oxidized Pyro Developer will also cause stains.

Yellow edge or discoloration is most frequently due to insufficient fixing and sometimes to insufficient washing.

The subject of spots is an endless one, and when this difficulty occurs it is usually necessary to consider each case individually. Some of the most frequent causes for spots are, however, as follows:

Transparent spots may be due to an oily substance on the surface of the film which would repel the developer and prevent its action.

Round transparent spots with sharply defined edges are due to air bells in the developer which adhere to the surface of the film. This may occur either in tank or drum development.

Small semi-transparent spots occurring in tank development are usually due to effervescence in the water on account of high pressure. This causes minute air bells to adhere to the surface of the film during the preliminary stages of development, giving what some consider a mildewed appearance, but if spots are examined under a microscope, it can readily be seen that same are due to minute air bells, as above stated. The remedy would be to draw off sufficient water for developing bath, allowing same to stand long enough for the air to escape. The racks should be moved up and down during development to dislodge any bubbles that may form, and the top of the rack gone over with a large camel's hair brush saturated with developer.

Irregular shaped transparent spots may be produced by scum on the surface of the developer. This occurs when using developer which has been allowed to stand and become oxidized. Irregular transparent spots are sometimes due to film having been injured on account of rough handling. In this case the emulsion will be found broken and dug through to the celluloid.

Transparent spots and pitted emulsion is due to decomposition of the film, the result of slow drying in a close, heated atmosphere.

(To be continued)

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Chicago News Letter

By JAS. S. McQUADE

Harry A. Sherman Enters Producing Ranks

Resigns as President of the Two Minneapolis Firms and John Elliott Buys His Interest in Elliott & Sherman Film Corporation.

HARRY A. SHERMAN, president of the Elliott & Sherman Fim Corporation and of the Sherman-Elliott Company, both of Minneapolis, has resigned and retired from these firms.

The firm first mentioned was established about two years ago by John Elliott and Harry A. Sherman for the purpose of buying the rights to "The Birth of a Nation" for seventeen western states, and the second was formed later to take over the United States and Canada rights for "The Crisis."

Mr. Elliott has purchasd the interests of Mr. Sherman in the Elliott & Sherman Film Corporation, and will continue under this firm name to operate "The Birth of a Nation" and conduct a general film business in the present offices at 507-8 Produce Exchange building, Minneapolis.

In the case of the Sherman-Elliott Company, Messrs. Elliott and Sherman have resigned and the firm has been reorganized. Edward Nelson, the former treasurer of the firm, has become president to succeed Mr. Sherman, and F. H. Peterson has been appointed secretary-treasurer, in the place of Mr. Elliott. The firm's offices have been removed to 854 McKnight building, Minneapolis, where "The Crisis" will be handled.

It is said that Mr. Sherman will henceforth devote himself to the production of features, and that he has already under way two eight-reel features, which will be released sometime in September. His operations will be conducted somewhere in the east.

Jack Brehany will continue as general manager of the Elliott & Sherman Film Corporation. Mr. Brehany was successful recently in overcoming the censorship difficulties that prevented "The Birth of a Nation" from being shown in Kansas, and several "Birth" shows will tour the state this summer.

Mr. Elliott also announces that five shows of the famous Griffith masterpiece will be sent out this summer to tour the other states in his territory. A complete orchestra will be carried by each show, and only the larger cities and towns will be visited.

William S. Hart Captures Chicago.

William S. Hart, Triangle's big, popular favorite, spent three of the most arduous days ever spent in his life in the Windy City last week. He came in from Detroit Monday morning, May 28, and pulled out for St. Paul and Minneapolis Wednesday evening, after a whirwind experience.

Numerous screen favorites have visited Chicago; but, with the single exception of Mary Pickford, none created such intense popular excitement among moving picture fans as did this brawny hero of western pictures. His visits to various picture theaters during his stay created ovations which few popular candidates for president have outdone on their most famous tours.

At the Covent Garden, on North Clark street, fully 5,000 people were waiting outside to greet him. And they waited outside, because the house can only hold 3,000, and it was packed. Street car traffic was stopped for nearly half an hour, and then it required the efforts of three policemen to make a way for the visitor through the dense throng. And this was only one of his Chicago experiences.

His speeches—a medley of recitative effort, personal reminiscences and heart-to-heart talks always took well, because of their honest, sympathetic ring. They conveyed his own pleasing personality, which has been largely wrought on wide plains, under skies of varying aspects.

In the Louis XVI room, in the Hotel Sherman, Mr. Hart was the guest of honor in an assembly of nearly 150 people Tuesday afternoon. Cowboy waiters served at table and several of them were of the "real kind," as Mr. Hart did not fail to state in his speech, when expressing his warm appreciation of the honor they had done him.

The trade was well represented. As the time given Mr. Hart was short only a few addresses were made, and they were highly complimentary to the guest of the occasion. Mr. Hart's speech was greatly enjoyed by all.

After St. Paul and Minneapolis, Mr. Hart will visit Butte City, Spokane, Seattle, Portland, San Francisco and Oakland—and then back to work at Inceville.

The Edmund M. Allen Film Corporation Organized for State Rights and Exhibition Purposes.

The Edmund M. Allen Film Corporation of Chicago, recently organized, announces that an option for a long term ground lease on property very desirably located has been obtained, and that plans and specifications for a moving picture theater that will seat 2,800 people have been prepared. The site has not been disclosed, but it is understood that it is conveniently situated near Chicago's "White Way."

Edmund M. Allen, former warden of the Illinois state penitentiary and well known in business circles, is president of the new company. Among his associates in the enterprise are several prominent Chicago business men who for some time past have decided to become identified with the moving picture industry. Others interested are Harry J. Ridings, manager of Cohan's Grand Opera House and Chicago manager for Cohan & Harris; F. C. Aiken, long connected with the General Film Company in important official capacities, and J. M. Harris, widely acquainted in New York and Chicago theatrical circles.

The corporation was formed for the purpose of engaging in the state rights feature business as well as in the exhibition of pictures, and the rights to Illinois and Michigan for "The Garden of Allah," Selig's super-film, have already been secured. It is the purpose to release this production in the near future.

The offices of the company are temporarily located at 121 North Clark street.

"The Spirit of '76."

After deleting about 2,000 feet from the fourteen reels of this picture, Major Funkhouser, of the Chicago censor board, gave the necessary permission for its showing at Orchestra Hall. Fully twenty days had been occupied in legal and wordy strife, and now that the picture is being seen by the public one wonders what it was all about.

Robert Goldstein cannot be given any considerable credit for the production, judging from the following extracts from criticisms in the Chicago dailies:

Kitty Kelly in the Examiner:

> After twenty days of troubles, "The Spirit of '76," which succeeded in opening at Orchestra Hall last night, is deserving of the poulticing of kindness. And it is difficult to discover adequate cause for these troubles, unless it has been so censorially annotated as to pass international muster. Anyhow, the reaction it raises, other than soporific that is, is patriotic. Its spirit is not anti-British, but anti-tyrannish; it breathes freedom, just as does the press of today, and one doesn't cringe at a nationality in particular, but at the type of tyranny at present being Teutonically manifested. So, don't anyone be afraid of having his loyalties upset by the picture. Rather it will heighten them.
>
> As to matter it is complicated, historical facts being mosaiced in with a weird species of so-called historical facts as to keep one hazily jumping back and forth. Being revolutionary in time, it offers a wide field for costuming which has been filled very thoroughly. Never before have more clothes or more comprehensive clothes, complete even to the last button and frill, been mustered. It is a costume triumph.

Mae Tinee in the Tribune:

> The costumes alone are worth going to see. Neither thought nor expense have been spared in regard to them.
>
> To sum it all up, acting, costumes, sets and direction are excellent. The music is a joy. It is rather too complicated for daily use, but if you have an entire evening or an entire afternoon to spend you will, I

> imagine, enjoy "The Spirit of '76." Two reels have been eliminated, so that now there are only twelve. I must insist, however, that five reels is long enough for most pictures and eight reels long enough for any picture.

Louella O. Parsons in the Herald:

> There are some good points in "The Spirit of '76," though, in my opinion, Mr. Goldstein has trespassed a bit in bringing in too much detail and too much unnecessary action. Were he further to eliminate scenes and cut down some of the action he would have a better picture.

W. K. Hollander in the News:

> If the Major (Major Funkhouser, of the censor board) injured the film—and he undoubtedly did harm, its continuity with deletions and suggested subtitles to remove a possible sting to the British—the sponsors themselves must shoulder the blame for the poor casting and bad construction. There are flaws in photography which could have been averted. Some scenes are gloomy and others too bright. Once in an elaborate event the camera was out of focus, and the incident is blurred. Frequently the reflection of a mirror can be seen dancing in the vicinity of some character the director desired to bring out conspicuously.
>
> And in the cast there is an insipid looking fellow resembling the caricatured modern pacifist, who represents the famous scholarly statesman of old, Benjamin Franklin. That characterization almost borders on sacrilege, for at intervals it provokes laughter. Then there is a puny Lafayette and an unimpressive person, typifying with stick and boisterousness, England's learned counselor, Lord Chatham (William Pitt). In one respect, and then only in spots, is there intelligent acting. Adda Gleason as Catherine Montour shows this occasional burst of artistry.

Chicago Film Brevities.

Essanay's seven-reel feature, "On Trial," completed about a month ago, was purchased by the First National Exhibitors' Circuit during the week of Monday, May 21. The transaction included the American and Canadian sole rights. The Jones, Linick & Schaefer Co., which is a member of this circuit, secured the rights for the state of Illinois, and the feature will be handled by the Central Film Co. "On Trial" will succeed "The Barrier" at the Colonial theater about June 10 or 11.

* * *

Miss Bessie Eyton and Thomas Santschi arrived in the city from Los Angees on Sunday, May 27, and began work Tuesday, May 29, with other members of the Selig company, on some of the scenes in "The Citv of Purple Dreams," under the direction of Colin Campbell.

* * *

Miss Theda Bara spent several hours between trains here on Tuesday, May 29, on her way to the Fox studios, Los Angeles, where she will engage in the production of "Cleopatra."

* * *

D. W. Russell, after spending a week on business connected with the interests of David Horsley, left for Los Angeles on May 31.

* * *

The open meeting and buffet lunch given by the Reel Fellows' Club of Chicago in honor of the Sunshine Film Corporation, of this city, Friday evening, May 25, was largely attended and everybody present had a most enjoyable time. A number of entertainers were present from "The Show of Wonders," now playing at the Palace theater, and from other shows and the State's restaurant. At this meeting the club indorsed Richard C. Travers' proposition to furnish a hull for his boat which will be presented to the government for use as a submarine chaser. Other interests in the trade will also support the measure.

Thursday evening, May 31, was Ladies' Night at the clubrooms, in honor of "The Bird of Paradise" company now playing at the Olympic theater. All members were invited to bring their wives, sisters or women friends.

* * *

"The Barrier," Rex Beach's fine super-feature, entered its third week at the Colonial Sunday, June 3. Jones, Linick & Schaefer report excellent business. A special feature of the presentations is the accompanying music, which was composed by Fred O. Hanks and Sol Levy.

* * *

A special photoplay edition of "The Garden of Allah" is new in course of preparation by Grossup & Dunlap, publishers, the Selig Polyscope Co. co-operating. The volume will be handsomely illustrated with scenes from the Selig photoplay.

* * *

"Unce Sam Afloat and Ashore," in two reels, released through the General Film Co., has been received with popular acclaim, and Wm. N. Selig is receiving numerous complimentary letters concerning it. These reels show life as it is in Uncle Sam's Army and Navy, and from all reports is furnishing strong aid in gaining recruits.

"The Garden of Allah" was recently shown in Keith's Hippodrome, Cleveland, O., this being its first presentation in the state. Reports state that the large theater is being crowded to the doors at every presentation. The prices run from 25 to 75 cents. Plans are now under way for premier presentations of this fine super-feature in New York City and Chicago.

* * *

Mr. Selig announces the engagement of Lew Fields, the well-known popular American actor. Mr. Fields will appear in the leading part in "The Barker," a photoplay of strong heart interest, soon to be produced by the Selig Polyscope Co.

* * *

"Uncle Sam Awake," a five-reel patriotic film produced by Lawrence Rubel for the Junior Patriots of America, entered on a short run at the Auditorium Wednesday afternoon, May 30. This film shows soldiers in the making, cadets at West Point, jackies at the Great Lakes Training Station near Chicago, the rifle ranges at Fort Sheridan, etc., etc. Burr McIntosh delivered a patriotic lecture during the run of the picture. The Junior Patriots are raising by this means funds for a farm enterprise, which wll give both agricultural and military training to boys from 15 to 21 years of age. A similar farm has been successfully operated for some time on Long Island, N. Y., and a plot of land has already been donated for the same purpose near Chicago. The proceeds of the presentations at the Auditorium will be given exclusively to the Chicago camp.

* * *

I received last week a card from Mr. and Mrs. Zalik Alexander, announcing the marriage of their daughter, Magdalen June, to Dr. Emanuel Friend, on Saturday, May 26. Dr. Friend is well known to many in the film business. He is chief surgeon at the Michael Reese Hospital, and one of the best known surgeons in America. In common with his numerous friends, I wish Dr. Friend and his bride long life and happiness.

* * *

Edward Nelson, president of the Sherman-Elliott Company, Minneapolis, which controls the rights for America and Canada to "The Crisis," spent a day in the city last week. Mr. Nelson made a pleasant call at our office.

The Roll of Honor.

George C. Johnston of the Lochren exchange, of Minneapolis, has resigned to become a first lieutenant in the One Hundredth Canadian Grenadier Guards forming in his city.

* * *

Wright Schank, head shipper, and Slater O'Hara, second booker of Universal's Des Moines exchange, have enlisted in the service of Uncle Sam and are awaiting their call to arms. Malloy McKeekin, also an employee of the same office, has returned to his home in Georgia to enlist with his home company. Dan Lederman, manager of the Laemmle service, announces that he will return the boys their positions upon their return.

* * *

S. R. Claggett, for several years owner of the Scenic theater of Lexington, Ill., has gone to Fort Sheridan to take the training course for officers and has sold the theater to J. H. Gilmore and L. B. Strayer.

* * *

F. A. Tomes, Mutual branch manager at Houston, Texas, has enlisted in the army.

* * *

Louis Hooper, casting director for Metro, has departed for Canada to join the artillery.

* * *

Bert Moisant, who for some time has represented "Reel Life" and the Mutual Weekly in San Francisco, has enlisted in the Eighth Engineers.

KYNE STORY FOR KERRIGAN.

Peter B. Kyne is best known as a short story writer. Several of his tales have been translated to the screen. His first book-length novel, "A Man's Man," will be J. Warren Kerrigan's first Paralta play and his first effort as an independent producer. Mr. Kyne lives in Berkely, Cal. He has written Robert T. Kane, vice-president of Paralta Plays, Inc., who is in Los Angeles, that he wants to be present at the Kerrigan studios when "A Man's Man" is filmed. He believes there is great "camera stuff" in his story, as he puts it, and wants to get it all in.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

At Universal City

Positions Will Be Held for Employes Called to Colors—Ben Wilson to Make a Tour—Madame Schumann-Heink Pays a Visit.

AT UNIVERSAL CITY twenty-two companies are at work at present time and several more contemplated. There will no doubt be many vacancies in stock, as well as in directing forces, when the government issues a call to the colors.

Left to Right: Mrs. Henry Schumann-Heink, Carl Laemmle, Mme. Schumann-Heink, Ruth Chatterton.

Every employe of the Universal Film Manufacturing Company who enters the service of the government, we are told, carries away with him an assurance from President Carl Laemmle that his position will be ready for him after the government releases him from further duty.

The following letter signed by the head of the Universal Company has been handed this week to at least half a dozen Universalites who departed from the plant to join either the army or the navy:

> This is to confirm the understanding between the Universal Film Manufacturing Company and any of its employes who are called to the colors, namely, that their positions will be open to them when they are discharged from the service of the Government.
>
> I am glad of this opportunity to express my deep appreciation of your loyalty to the flag, and assure you we will be only too glad to reinstate you in your present position and at the same salary when you are at liberty to return to resume your present duties.

Ben Wilson, one of the most popular of the Universal actors, started this week for New York whence he will make a sixty-day tour of the country. He will visit the Universal exchanges and appear at several hundred theaters.

Alice Hegan Rice's story, "Mr. Opp," is being made at Universal City under the direction of Lynn F. Reynolds, who also filmed Mrs. Rice's story, "A Romance of Billy Goat Hill," a few months ago. Arthur Hoyt plays the title role with a supporting cast including Neva Gerber, who played opposite Ben Wilson in "The Voice on the Wire" serial, George Hernandez, Jack Curtis and George Chesbro.

The first episode of "The Silent Terror," the latest Universal serial, is under production by Director Jacques Jaccard. Marie Walcamp, heroine of "Liberty," plays the featured role in this serial, which will be made in fifteen episodes of two reels each. Larry Peyton plays opposite the star. This story deals largely with the Canadian mounted police.

Marshall Stedman is directing his first Universal picture, which features Lena Baskette. It is entitled "A Romany Rose," and will be filmed in two reels. Claire McDowell, Edwin Brown and Walter Belasco are in the cast.

W. B. Pearson, formerly one of the film editors at Universal City, took over Henry McRae's company after McRae became production manager and he has completed a two reel animal drama, "Into East Africa." He is preparing next to film "Jungle Trails," by Earl Hewitt. Eileen Sedgwick and Fred Church are his principal players.

Madame Schumann-Heink, the grand opera star, who recently paid her annual visit to Universal City, brought with her Miss Ruth Chatterton, the charming actress who is at present playing an engagement in "Come Out of the Kitchen," now appearing in Los Angeles. Mrs. Henry Schuman-Heink, her daughter-in-law, made the third member of the party. The singer and her friends were personally conducted around the plant by President Carl Laemmle and Director-General Henry McRae.

David Horsley Engages Mary MacLaren

Young Film Star to Appear in Feature Productions Under Direction of Thomas Ricketts—Pictures to Be Released on State Rights Plan.

DAVID HORSLEY has signed a contract with Mary MacDonald, known as Mary MacLaren, the contract being for three years. Miss MacDonald is now at work at the Horsley Studios in Los Angeles under the direction of Thomas Ricketts.

Miss MacDonald has had considerable litigation with the Universal Film Company over a contract with that company.

Miss MacDonald is well remembered for her splendid work in a number of prominent Universal feature productions, under direction of Lois Weber, including "Where Are My Children," "Shoes," "Wanted a Home," "Saving the Family Name," "Idle Wives," "The Mysterious Mrs. M.," etc. It was her remarkable work in "Shoes" which first claimed the attention of the public. Her peculiar gift of arousing the sympathies of the audience in this purely human interest, sociological photodrama was the means of making her entry into stardom.

The story on which Miss MacDonald is now engaged was adapted by Frederick B. Bennett from the novel, "A Daughter of the Well Dressed Poor," by Henry Warren, and is a strong preachment on the dangers that beset the path of the young who comes to the city and propounds the problem of who is to blame for the downfall of so many girls.

This production is being elaborately staged at the Horsley studios with a strong cast including Carmen Phillips, Frank Newberg, Ida Lewis, Al Ernest Garcia and Frederick Vroom, and is being directed by Thomas Ricketts, assisted by Joseph Van Meter.

Alfred Gandolfi has been engaged as the photographer for the MacLaren productions.

When seen at his studio this week Mr. Horsley said that no effort would be made to put out pictures with Miss MacDonald to meet any particular release date; that the pictures would be made only as fast as suitable vehicles for her were found.

He also stated that the elaborate sets, special attention to choice of locations and the aim for absolute perfection of detail would in all probability hold the production down to about six pictures a year which will be released on the state right plan.

Henry Otto with New Company

Will Produce Another Water Picture—Frances Burnham to Be the Star.

HENRY OTTO, who produced "Undine" for Universal and more recently director at the Yorke-Metro Studios, will shortly begin production on another elaborate water picture. Mr. Otto has been appointed managing director of a new film company recently organized in Los Angeles and of which Philip Hansen is the president and general manager. The name of this new film-producing concern has not as yet been announced and a studio site has not as yet been acquired. Director Henry Otto is at present busily engaged in preparing the manuscript of his story for the screen and selecting a cast for the picture.

Frances Burnham, a young screen actress, has been selected as leading woman. Miss Burnham is a native daughter and was born in Los Angeles and, apart from an engagement at San Rafael, she has done all her screen work in her native city. Her most recent engagement was with the California company, for which she appeared in three features which will be released in the near future. She appeared in "The Daughter of a Don" and acted with the Fine Arts company for some time. Probably the best acting she ever did was with Richard Stanton in the Fox feature, "The Love Thief," in which she made quite a hit.

Miss Burnham is a fine rider and a good swimmer, and the latter accomplishment will be called on heavily in the present big feature.

Doings at the Fox Studios.

Two new productions, representing new combinations of director and star, were started at the William Fox Hollywood studio last week. On May 15 Paul Powell opened his camera lens for the first time on the Fox grounds and began the direction of George Walsh in a photoplay to be called "The Adventurer." In the cast supporting "Smiling" George are Doris Pawn, Marie Pavis, Ralph Lewis and A. Burt Wesner.

Miss Pawn is well known as the dainty lady who steals George's heart on the average of once every six weeks. Miss Pavis is new to the Fox company. She has been writing scenarios with the western organizations, though her first dramatic work was as a player, not author. The other male members of the cast have all worked in many former Fox productions. John Leezer is cameraman of the company.

Gladys Brockwell began a new picture under the direction of Otis Turner, the first this director has made with any Fox star other than George Walsh. Miss Brockwell's leading man is Bert Grassby, who distinguished himself opposite the girl of a thousand expressions in "Her Temptation," and who just completed a piece of portraiture in "The Scarlet Pimpernel." Jewel Carmen, whose work in William Farnum productions has gained her great success and popularity will play with Miss Brockwell, and Charles Clary, Willard Louis and Josef Swickard, all favorites of Fox fans, complete the cast. Charles Kaufman, who has photographed many of the Turner pictures, has charge of the camera.

Stage number 3 at the William Fox studios in Hollywood looks more like an interned barnyard than a motion picture factory at present. In the next Fox film comedy which Hank Mann will make, he will have need of 3 ducks, 2 geese, 7 hens, 5 pigs, 1 calf and 2 roosters.

Los Angeles Film Brevities.

Carol Halloway had the honor of turning up the first clod of earth on the site of what is to be the new administration building at the Vitagraph Hollywood Studio. The old office building has been moved into an out-of-the-way corner of the studio plot and a number of plows are making a Sahara-like waste out of the Vitagraph lot. By the end of the summer an entirely new film plant will be ready to receive the additional companies which, according to the plans of President Albert E. Smith, are to come west.

* * *

The Helen Holmes company has completed the production of the thirteenth episode of the serial, "The Railroad Raiders," which is to be released under the chapter title, "The Road Wreckers."

They have already begun the production of the fourteenth installment, "The Trap," which leaves them practically at the end of the serial. The fourteenth is still to be finished and the fifteenth to be made. Producer McGowan, however, has until June fifteenth to complete them, which means that the production will be finished on schedule time regardless of weather conditions.

* * *

We are informed that Christie Comedies will henceforth be distributed in the Minneapolis territory, comprising Minnesota, Wisconsin and the two Dakotas, by the Film Library and Exchange, 731 Hennepin avenue, Minneapolis. The Zenith Feature Film Co. has held the agency for the Christie weekly one-reelers, but the Film Library and Exchange is now the only concern authorized to market this brand in this territory. The moving spirit in the new exchange is S. N. Robinson, an alert and progressive exchangeman of the Northwest.

Director Lambert Hillyer has commenced work on Olive Thomas' second starring vehicle under the Ince-Triangle banner. Hillyer is the author of the story, as well as the director. Charles Gunn has been selected as the leading male character.

* * *

Fannie Ward, the Lasky-Paramount star, will shortly begin work under the direction of George Melford on a story written for her by Charles Kenyon, author of "Kindling," and who recently wrote Margaret Illington's first photodrama, "The Sacrifice." Many of the scenes in Miss Ward's production are laid in Mexican border towns.

* * *

Word from William S. Hart states that he has completed the first half of his double transcontinental "vacation" on schedule time, and is already well started on the last lap, having left New York on May 22. He also announces the ovations accorded him in each city are stripping him of his last shreds of modesty. He will return to the Ince-Triangle studios early in June, and begin, immediately, production of the first picture under his new contract.

* * *

In "Loyalty," the second of the Bernstein "Seven Cardinal Virtues" series, the leading character, Betty Brice, is the star of a light opera company and a good part of the action is played behind the scenes and on the stage during the play.

The direction is in the hands of Jack Pratt, himself an erstwhile singer and stage manager.

A chorus of over thirty pretty girls in costume worked at the studio this week, practicing dances and special features, and a typical musical comedy cast of character men, comedians, and "show men" were employed. The scenery and costumes were designed by Lee Lawson.

* * *

Ruth McCord, the Ince-Triangle Girl, who is traveling to the four corners of the United States on a motorcycle, is well started on the first lap of her long journey, having left San Diego on May 15. Her route includes, for the first three months, Bakersfield, Fresno, San Jose, San Francisco, Stockton, Sacramento, Cal.; Portland, Oregon; Seattle, Bellingham, Everett, Spokane, Washington; Butte, Montana; Pocatello, Idaho; Ogden, Salt Lake, Utah; Denver, Colorado.

* * *

Balboa's current serial, "The Twisted Thread," calls for considerable submarine activity. Knowing that the government has put a ban on the screen showing of many things conected with war, Horkheimer Brothers addressed the War Departmet to ascertain just how far they would be justified in going. They received word from George Creel, of the newly created Intelligence Bureau, advising that nothing bearing on the construction of government war material could be shown. Accordingly, Balboa has evolved a new type of submarine. It is practical.

* * *

William Duncan took his company of Vitagraph players up to the San Marcus Pass, twenty-five miles north of Santa Barbara, last week, for the purpose of throwing an auto off the cliff into the ocean, eighty feet below. The company was gone two days, and though their difficulties were many in getting the thrill stuff they wanted, yet, when secured, it more than made up to them for the early location starts, the late returns, and the two lunchless days spent up on the dangerous San Marcus trail. The eleventh episode of the Vitagraph "Hearts of Flame" serial will record the result of their trip.

* * *

Aggie Herring, the popular character woman of the Ince-Triangle players, was taken seriously ill this week while Director Charles Miller and company were in San Diego filming scenes for the forthcoming play starring Bessie Love. Miss Herring was taken to a San Diego hospital, and later removed to her home in Santa Monica, where she is convalescing.

* * *

In the cast supporting Louise Huff and Jack Pickford in their forthcoming production now being directed by William C. de Mille, at the Lasky studio, are Olga Gray, Eugene Pallette, James Neill, Horace B. Carpenter, Mrs. Lewis McCord, Edythe Chapman and Lillian Leighton. Immediately upon the completion of this production, Miss Huff and Mr. Pickford will do a production at the Morosco studio.

* * *

One of the most beautiful scenes ever filmed at the Ince-Triangle studio in Culver City was enacted this week, we are told, when Enid Bennett and a company of two hundred players under the direction of William Neill, reproduced the Parisian Mardi Gras as seen yearly in the Latin Quarter of that pleasure loving city.

Frank Reicher, the Lasky director, having returned from his vacation, will shortly begin work on a production starring Vivian Martin; the production will be done at the Morosco studio.

Kathlyn Williams and Wallace Reid, who are shortly to appear in their second co-starring vehicle, are at present out of town on location with director Lou-Tellegen and their company.

Camille Ankowich, the clever Russian actress who has distinguished herself in several Lasky productions, has been made a regular member of the Lasky stock company.

* * *

The Signal Film Corporation this week secured the services of Andrew Waldron, a veteran actor and producer of the legitimate stage for many years.

Mr. Waldron is at present in Signal stock, where he is held for character roles in "The Railroad Raiders."

* * *

Director Victor Schertzinger, with Charles Ray, and Sylvia Bremer, with a company of twenty people, returned, this week, from Falton, Cal., where they have filmed the principal scenes of "Sudden Jim," by Clarence Buddington Kelland, in which Thomas H. Ince will present Ray as star. A trestle nine hundred feet long and eighty feet high, in places, which had been abandoned by a lumber camp, was turned over to the Ince-Triangle players for destruction. Three hundred pounds of dynamite and black powder was used in blowing it up.

* * *

If the sun would shine, Al E. Christie says he would finish the picture featuring Betty Compson, on which he has been engaged since the beginning of the "big dark." It is by Epes W. Sargent and is called "Down by the Sea," which locale has been a favorite one with the Christies for several weeks past.

* * *

Director Walter Edwards has started production of the next Ince-Triangle drama in which William Desmond will be presented as star. The story is by R. Cecil Smith. Alma Reubens has been cast for the leading female role.

* * *

Robert Ensminger, Balboa's new director, has come up from the ranks. After years of stage experience, he broke into the movies at Long Beach. He assisted Henry King in putting on all of the "Little Mary Sunshine Pictureplays." When King resigned, Ensminger was the logical successor to continue producing the now famous Horkheimer baby pictures. He has just completed his first production with Gloria Joy, the new child wonder discovered in Long Beach.

* * *

Immediately upon the completion of the Mary Pickford production of "The Little American," Lasky director-general, Cecil B. de Mille will take a vacation until the first of July, when he will begin work on the photodrama in which Geraldine Farrar is to star.

* * *

Charles Rush, assistant to William S. Hart, has returned from Globe, Arizona, where he has spent the past two weeks, with a cameraman, filming scenes of the big round-up which takes place in this town each year. Hundreds of thousands of cattle in the vicinity made several unique "shots," which are to be used in a forthcoming Ince-Triangle drama of the West, starring "Bill" Hart.

* * *

George Beban is now working on the last of his Italian characterizations under the direction of Donald Crisp, until September first. The famous star has a long camping trip planned with which he refuses to let trifles like work interfere. Consequently he will shortly depart for somewhere in the mountains and will not "don the garlic" again until fall.

* * *

William Dummer, head of Balboa's art department, is a graduate of the Drury Lane theater in London. There he helped to make all sorts of props for the melodramas that were produced for many years. Give Dummer an idea and he will work it out some way. Right now he is constructing a man-size turtle which can be worked like a live one in the water. It is a mechanical marvel. Dummer's assistant is his sixteen-year-old daughter, Bessie.

* * *

Mrs. Jesse L. Lasky, wife of the vice-president of the Famous Players Lasky Corporation has returned to Hollywood to supervise the fitting up of their new home in California. An entire new addition is to be built, also a swimming pool and a tennis court. Mr. Lasky will return to the studio the first of June for an extended visit.

Louise Glaum, the Ince-Triangle "vampire de luxe," has regun production this week of her next starring vehicle. Her supporting cast includes J. Barney Sheehy, C. Chase, Will H. Bray and Dorcas Matthews.

* * *

Monday this week a little man who claims the distinction of being one of the greatest comedians of the speaking stage, arrived in Los Angeles to try his fortunes in the silent drama. His name is Arnold Nobello and he acts under the name of "Toto." For two years he has been the star of the New York Hippodrome.

The little Frenchman, we are told, refused all offers from the moving pictures until H. E. Roach, president and director-general of the Rolin Film Company, won his confidence and with it a long-time contract. On Monday this week Roach arrived in Los Angeles, bringing Toto, the clown, with him and Toto's family, for Los Angeles will be their home for some time to come.

A special company has been organized to support the new star. Nina Speight, the little Australian beauty, will be included in the cast.

* * *

Studio Flashes.

Douglas Fairbanks had a birthday this week, his thirty-fourth, we believe. A crowd of his friends swooped down upon his palatial bungalow thinking to surprise him with their presents and good wishes. Instead they found Doug waiting for them with a party in readiness for them and a little souvenir for each of his guests.

* * *

Tyrone Power, Monroe Salisbury and Jessie Arnold, all of whom have figured prominently in the acting end of the motion picture game, are winning many plaudits for their work on the legitimate stage in W. H. Clune's production of "Shenandoah," now playing at Clune's Auditorium theater.

* * *

We saw Marian Sais breaking in some young colts while out at Glendale the other day. Miss Sais, now that she is a ranch owner, is trying to learn every angle of that game to prove that she can do something else besides being a motion picture heroine.

* * *

Chester Conklin has returned from a vacation on his bean ranch near Riverside and will start this week on another of his comedies for the Mack Sennett outfit.

* * *

Margarita Fischer starts north this week to be the guest of honor at the annual ball of the Motion Picture Exhibitors' League of the North West, to be held at Seattle on May 30.

* * *

Harry Ham after disporting himself for awhile with Pathe Lehrman's company, has returned to the fold and again will be seen in Christie Comedies, directed by Al Christie.

* * *

Harry Fisher, formerly a well known comedian with several of the local motion picture companies and lately an automobile salesman, died on Sunday of this week as the result of an automobile accident.

* * *

Sylvia Bernstein is a new addition to the local film company, having come from her school in New York to learn the ins and outs of the game in her father's studio. Miss Bernstein is assisting in the publicity department of "Bernie's" concern.

* * *

Upon receipt of a wire from his chief, D. W. Griffith, Billy Bitzer, the camera expert, left Los Angeles on Wednesday for New York, where he will join Mr. Griffith in a journey to the trenches in France.

NEWMAN EQUIPS THE STRAND OF LOUISVILLE.

The Newman Manufacturing Company of Cincinnati, Ohio, recently installed the specially designed poster frames to fit the columns and around the corners for the Strand theater, Louisville. These frames were made to fasten permanently to the columns and building with the front glass doors to open on hinges.

Mr. Goldberg, manager of the theater, also had these frames installed at the Mary Anderson theater, Louisville.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Maine Exhibitors Organize

Meeting at Portland Successful—Belief Is That This Effort Will Have Lasting Effect.

FOR the third time in four years, Maine moving picture men formed a state league at Portland. The last meeting was held on Thursday, May 24. Twice before have the exhibitors of the Pine Tree State met and formed organizations that were to have been of great mutual assistance to the members. No wonder some of the men who attended this meeting were frankly and openly pessimistic as to the length of time the Maine Exhibitors League, which is the name of the new organization, would last. Yet there were others who had all the old time enthusiasm for a league of exhibitors and even those who were inclined to point to the experience of the past paid over their little $5 as charter members of the new organization.

Just why leagues have failed to flourish in Maine is a question that any dozen Maine exhibitors will answer in as many different ways. All seem to appreciate and realize the advantages of organization, the benefits, the absolute necessity, but after attending an initial meeting and a few after that, enthusiasm and interest seems to wane. It is only because it happened to be the kind fate of some beneficent deity who is watching over the destinies of the picture men of this state that the Maine legislature has not passed a law against the interests of the moving picture industry, such as censorship or the like, for there has not been a united organization to oppose any such legislation. Single exhibitors, such as John J. Hone, of Aroostook county, have had bills passed helping the exhibitors, but it has been a case of one man making the fight himself with no co-operative assistance.

However, there must be some spirit of organization in the film men of this state if they are willing to make a third attempt to organize. It looks as if they will succeed this time. One exhibitor, John Goodwin, of Halowell, proprietor of the Acme Amusement Co., with houses all over Maine, made a desperate appeal to the exhibitors in which he said: "We want an organization but I am doubtful of the success of the way we are going about it now. I propose to make the Maine Exhibitors' League a substantial organization, one that will last, will have prestige and a solid financial backing. I will be one of ten men to advance $100 each to this new organization, and put it on a good financial basis at the start; make it a live force. Let's be earnest about this thing."

John's enthusiasm was appreciated, but the other nine men necessary to make up the $1,000 were not forthcoming, and his motion fell through. Another suggestion, that the exhibitors should not outbid each other in Maine to obtain features died a natural and sudden death.

President E. H. Horstmann, of the Massachusetts branch of the National League, addressed the meeting, which opened at 3 o'clock in the Congress Square Hotel, and called their attention to the benefits that every Maine exhibitor will obtain by becoming a member of the Maine Exhibitors' League. Co-operation is the watchword in every modern business and industry and in none is it more necessary than in the moving picture business. Though two attempts to form a league have failed, the exhibitors of Maine believe in the principles of the National League, and the speaker expressed his conviction that they would loyally support a Maine league.

The deposit system is a burning question among Maine exhibitors at the present time and one of the exhibitors asked Mr. Horstmann what has been accomplished in that direction. The president stated that the national league is against the deposit system and that already one big producing company, the Triangle, has abolished the plan. Pres-

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Kansas League at Wichita..........June 4 and 5
C. E. Glamann, president, Wellington, Kan.; P. J. Concannon, secretary, Emporia, Kan.

Maine League at Penobscot Exchange Hotel, Bangor..........June 7
Alfred S. Black, president; Lysander Richmond, secretary-treasurer, Sanford.

Michigan League at Hotel Pantlind, Grand Rapids..........June 12 and 13
August Kleist, president, Mt. Clemens, Mich.; A. J. Moeller, secretary, Howell, Mich.

Texas League at Galveston..........July 9 and 10
E. H. Hulsey, president, Galveston, Texas.

North Carolina League at Oceanic Hotel, Wrightsville Beach, Wilmington, N. C.....June 14, 15, 16
Percy W. Wells, president, Wilmington, N. C.; H. B. Varner, secretary, Lexington, N. C.

Tennessee Organization Meeting (Place to be selected)..........June 19 and 20
Charles A. McElravy, acting chairman, Memphis, Tenn.

Pennsylvania League at Parkway Auditorium, Broad and Cherry Streets, Philadelphia, Pa..June 25, 26, 27
C. H. Goodwin, secretary, 606 Abbott Building, Philadelphia, Pa.
Convention Headquarters, 1225 Vine Street, Philadelphia, Pa.

National League Convention and Exposition at Chicago..........July 14 to 22

Headquarters of Exposition—1416 Masonic Building, Chicago

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

ident Horstmann explained the system substituted by the Triangle company now familiar to most World readers.

Temporary officers were elected as follows: Alfred S. Black of Rockland, president; Lysander Richmond of Sanford, secretary and treasurer. The objects of the league are twofold, to better conditions in Maine, and to secure more harmonious co-operation with the national organization. The next meeting will be held at the Penobscot Exchange Hotel, Exchange street, Bangor, on Thursday afternoon, June 7, at 2.30 o'clock. It is expected that a much larger number of exhibitors will be present at that time.

Among the exhibitors present were Harry Webber, proprietor of the Bath Opera House; William Reeves, Strand theater, Portland; Paul P. Peakes, Chic theater, Milo; Fred Eugley, Star theaters; A. L. Bibber, Portsmouth, N. H.; S. Hanson Comique theater, Camden; P. Carey, Odd Fellows hall, Newport; C. A. Trafton and Lysander Richmond of the Colonial theater, Sanford; H. Goodside, Empire theater, Portland; James Greeley, Cape theater, Portland, W. H. Stithan, Pittsfield.

Telegrams were received from Joseph Emery, proprietor of the Star theater, Bar Harbor, and from P. J. Powers, of the Powers theater, Caribou, extending best wishes and advising the infant organization to count them in as members and workers, even though they were unable to be present.

The initiation fee was fixed at $5 and the dues at $2 a year.

There were quite a few exchangemen present from all over the state and Boston, including Charles M. Stern, of the Universal, Bangor; L. A. McCracken, of the Federal Film Co., Boston; Arthur Allen, Mutual Film, Bangor; Samuel Haas, America Is Ready Feature Film Co., Boston; S. Penn, Pathe office, Boston; Harry Campbell and Mr. Levine, of the Fox Film Co., Boston; Samuel Grant, of the Battle Cry of Peace, Boston; Sam Schultz, Metro; George Roberts, Daughter of the Gods, Boston; William Green, Pine Tree State Amusement Co., Portland.

Maryland League Interest Wanes

Lack of Attendance at Important Meetings Is Marked—Leaders Working Hard.

MAINLY through the activities of a selective and enthusiastic few, including most of the officers of the Maryland Exhibitor's League, and other staunch exhibitors, not included in that organization, all the theaters in Baltimore have been aiding in a very material way the sale of Liberty Loan Bonds. Slides are being shown and speakers, connected with the movement, have been appearing at the houses throughout the city, making an especial appeal to the patrons to buy the bonds.

A meeting of the league was called for Wednesday night after 11 p. m., May 23, in the interest of this loan and while this fact was given wide publicity only a few were present. This may have been caused by a misunderstanding in the date. However, those who did come included: L. A. DeHoff, New theater; Bernard Depkin, Jr., Parkway; Guy L. Wonders, Wilson; T. J. Bohannan, Wizard, and Paul Emmart, of Schanze's, besides several others. Three of those mentioned are not members of the league and only about twelve were present.

When Mr. DeHoff was seen on Friday night, May 25, he was busily engaged in getting out the following letters:

Dear Brother Exhibitor:

At a meeting of the Motion Picture Exhibitors' League of Maryland held May 23, to discuss the war tax, President F. A. Hornig deemed it imperative that every exhibitor in the State wire Senators Jos. I. France, John Walter Smith and Senator Simons, Chairman of the Senate Finance Committee, to support brief submitted on behalf of the Motion Picture Exhibitors' League of North America and other allied theater interests (see page 1257 May 26th Moving Picture World).

This is of the most vital importance, in view of the fact that the bill now before the Senate involves a ten-per cent. tax on gross receipts, A ten per cent. tax on gross receipts, in our opinion, would compel a large percentage of theaters to close, and thereby defeat the purpose for which the bill is intended.

Wire without fail.

EXHIBITORS' LEAGUE OF MARYLAND.
(Signed) L. A. DeHoff.
Acting Secretary.

LETTER NO. 2.

Dear Sir: It was your patriotic duty to attend the meeting held May 23 by the Exhibitors' League of Maryland to meet and co-operate with the Liberty Loan Committee of Maryland. Can you not realize that if this Liberty Loan is not floated, the motion picture industry will be further burdened by increased tax?

Never was the Exhibitors' League of Maryland so poorly represented, never did we have such lack of action, such absence of co-operation and united effort. Never before have we felt more urgent need of getting together than now.

Sunday, May 27, at 2.30 P. M., the Exhibitors' League of Maryland will hold a meeting at the New theater. Subjects for discussion will be those which we consider detrimental to the existence of the motion picture industry.

I sincerely hope you will see the necessity of attending this very important meeting.

Very truly yours,
(Signed) L. A. DeHoff,
Acting Secretary.

Now this is what happened. The meeting was held on Sunday, May 27, at 2.30 p. m., and for some unknown reason there were only in attendance about twelve persons. Whether there is beginning to be a lack of interest due to the newness having worn off is a question. But surely the exhibitors cannot expect the League to flourish when only twelve of the membership of nearly 80 attend the gatherings. Those stalwart members who are endeavoring with all their might to carry on the affairs of this organization, who attended, were: E. B. McCurdy, F. A. Hornig, L. A. DeHoff, W. Leicht, W. Albers, L. Schlichter, R. L. Rubenstein, W. C. Pacey, B. F. Seligman, B. Rosenbauer and Joseph Brodie.

On Monday, May 28, however, E. C. Sandell and W. Albers, visited every motion picture theater in Baltimore with the idea of getting them all to send three telegrams to Washington to the three Maryland Senators, stating that they are in favor of brief submitted, and asking them to vote for it. The only cost was 75 cents and the telegrams were sent by Messrs. Sandell and Albers.

Iowa Exhibitors Defy Blue Laws

Indications Point to a Victory Over Attorney General, Who Sought to Enforce Statute Seventy Years Old.

ON the eve of the third Sunday after the enforcement of the famous Iowa blue laws, the exhibitors of the state feel that they have every right to congratulate themselves on the present state of affairs. Attorney General Havner has undertaken to enforce every law on the statute books of the state of Iowa and the most objectionable of these laws was seventy years old, known as Statute No. 5040. This law reads as follows:

Section 5040—Breach of the Sabbath. If any person be found on the first day of the week, commonly called Sunday, engaged in carrying firearms, dancing, hunting, shooting, horse-racing, or in any manner disturbing a worshipping assembly or private family, or in buying or selling property of any kind, or in any labor save that of necessity or charity, he shall be fined not more than five or less than one dollar, and shall be imprisoned in the county jail until the fine, with costs of prosecution, shall be paid; but nothing herein contained shall be construed to extend to those who conscientiously observe the seventh day of the week as the Sabbath, or to prevent people traveling or families emigrating, from pursuing their journey, or keepers of toll bridges, toll gates or ferrymen from attending same.

On the first Sunday, May 13, Attorney General Havner had his way in the city of Des Moines to the extent that every picture house in the city was closed but five, attempts to arrest these five serving as test cases, the decisions on which the other theaters of the state would abide. Accordingly on Monday, C. C. Knapp of the Majestic theater, J. Milowslowskie of the Palace and Family, Eller Metzgar of the Casino and Dan C. Burgman of the Garden, appeared in court, arrested for operating their houses on Sunday. By Saturday night no decision had been rendered and on Sunday, May 20, all the theaters in the city opened pending the decision of Judge Myers.

The theaters over the state, however, received their first touch of enforcement of the blue laws on the 20th, and the statute was put into active operation with various degrees of efficiency, generally depending upon the attitude of the local officials. The Mississippi River counties for the most part paid no attention to the edict. Dubuque put on the lid. At Sioux City arrests were made technically, but business proceeded about as usual. In Mason City the authorities announced they would make arrests when complaints were made, but took no initiative in starting things. In Ottumwa arrests were made and also at Council Bluffs. The theaters in Webster City have never operated on Sunday and the some condition has always existed in Ida Grove, What Cheer, Charles City, Ames, Le Mars, Algona, and all of the other small towns in the state.

Council Bluff's theaters were nearly all open and nearly all of the managers were arrested. Their cases are pending. The people of Council Bluffs are grumbling at the state of affairs. In Keokuk the theaters were wide open as usual and the owners were not arrested because the county attorney announced he had no orders. No action was taken on the blue laws in Clinton and all business waas conducted as usual. Marshalltown's blue Sunday passed off without excitement, although all theaters had been ordered to close. No arrests were made. In Dubuque no arrests were made on Sunday, but information was filed on Monday and in the trials before a jury that followed the offenders were acquitted.

In Sioux City the theater men united to make a test case, which case was tried by jury and the theater men were acquitted.

On May 23 Judge Myers, of the Criminal Court in Des Moines, held that Sunday baseball and motion pictures are clean, wholesome amusements and do not come under the head of labor forbidden under the statutes; that collecting tickets, ushering and other labor of which there can be no doubt as to the definition is in fact incidental and necessary and therefore exempt under the law. For the sake of getting a decision from a higher court, Judge Myers, when he had finished reading his decision, asked that one moving picture house manager plead guilty. J. Miloslowskie of the Family volunteered. If Havner continues the fight and there are any arrests over Judge Myers' decision the theater men will appeal their case to the District Court. Following are some of Judge Myers' opinions on the blue laws:

The statute nowhere deals with what might be termed amusements except such as are specifically named.

The court might content itself with holding that since some amusements are specifically named all others are excluded.

If it once be held that the entertainment itself is innocent and proper to be played on Sunday, then it follows that all who wish to attend have a right to do so.

Whatever may be properly required for their admission, safety and comfort, may be lawfully furnished, even though it may seem labor to supply these things. Hence the selling of tickets, caring for the theater, furnishing the seats, ushers, etc., come within this term.

Innocent recreation and entertainment available to all people, at least one day during the week, is even more important to the peace and order of the community than the operation even of street cars and railroad trains.

The growing boy and girl must have entertainment and diversion in order to develop and grow.

If on Sunday the people are deprived of innocent amusement, how can we hope for a peaceful and orderly community? Such a rule as the blue laws instead of teaching respect for the law and its officers would have a tendency to cause disrespect for both.

What can be more restful and helpful than to sit quietly among friends, with music, and witness a picture show?

The theater men of the state feel reasonably safe in assuming that the battle against Sunday closing is practically over. It is doubtful if Havner will venture further when it is plain to be seen that practically the whole state is arrayed against him. If he persists the theater men will no doubt carry the case to the Supreme Court of the United States. All theaters in the state that have been in the habit of opening will open as usual.

A great deal of the credit for the persistent fight of the theater men must be given to Dan Lederman, manager of the Laemmle Film Service, of Des Moines, who has given all his time since the beginning of the fight to the releasing of the theater men from the objectionable laws.

NORTH CAROLINA CONVENTION JUNE 14-16

President Percy W. Wells, of the North Carolina M. P. E. L., announces that the convention of the Tar Heel League to be held at Wrightsville Beach, June 14 to 16, inclusive, has developed into a Tri-State affair and indications point to the largest gathering of exhibitors ever held in the South.

President Wells recently attended the first annual meeting of the South Carolina League, held in Columbia, and upon invitation the Palmetto exhibitors will join the North Carolina League in convention here: Last week Mr. Wells attended a meeting of Virginia exhibitors at Richmond, National Organizer Herrington having been present to organize a State branch. The Virginia League made arrangements to send over a large delegation to meet with the Carolinians at Wrightsville Beach.

Plans are being promulgated by Mr. Wells for chartering a special Pullman car which will carry a large delegation from the three states in a body to the national convention in Chicago, and these plans will be perfected at the North Carolina convention.

WILL RITCHEY, SERIAL WRITER.

Will M. Ritchey, who recently joined the Astra forces, graduated into film writing from newspaper editorial work, and is one of the best known photoplaywrights of the day.

"Who Pays?" established him as a writer of sustained continuity. Next came "The Red Circle." Since then Mr. Ritchey has done "Who Wins" and "The Neglected Wife." He has also turned out many other feature plays.

Herrington Winds Up Long Tour

Organizer of National League Finds Encouragement in His Work in Middle West.

FRED J. HERRINGTON, organizer of the Motion Picture Exhibitors' League of America, made a flying visit to New York on the last day of May, leaving for his home in Pittsburgh on the day following. His immediate object was to further the interests of the Pennsylvania State Convention, which will be held June 25, 26 and 27. For nearly six weeks Mr. Herrington has been on the go in the Middle West, and in that time has accomplished much in the way of arousing enthusiasm among exhibitors and getting them started on the way for a more militant organization.

The first stop of the organizer was at Indianapolis on April 18. President Frank J. Rembusch, of the Indiana League, called a meeting of the officers of his association for the purpose of taking up the question of returning to membership in the National League. By unanimous vote that action was taken and the per capita fee was paid in.

Mr. Herrington's next stop was at Cleveland. Here the enthusiasm manifested more than offset the small attendance. It was decided to throw the efforts of the local to the State and National bodies.

In Chicago Mr. Herrington found nothing but "strife, turmoil and division." The regrettable condition did not extend to other portions of the state, but was confined to the city. In Des Moines Mr. Herrington arrived on the evening of the day of the meeting and missed a chance for greeting the assembled picture men. He did, however, have opportunity for meeting them individually the next day. Among these was Mr. Brown, formerly vice-president of the State League, who pledged himself to get back into the harness and do his utmost to put the state in the front ranks of the league. Mr. Herrington said that as a result of the attitude of Mr. Brown and his associates the outlook in Iowa is bright.

The Moving Picture World has told at length of the convention at Minneapolis, where Mr. Herrington made his next stop. The organizer referred to the open and above-board manner in which the delegates to the national convention were chosen, and declared that this action was in the best interests of the league as well as of the state.

At the suggestion of Treasurer Sweeney, Mr. Herrington next went to St. Louis to take up matters in reference to the National League. With such men as Joe Mogler and Hector Pazmezoglu, declared Mr. Herrington, "we can expect the best from Missouri."

Kansas City, in an organization way, yielded what Mr. Herrington declared were the best results of the trip. "Recognizing the fact that there was not even a semblance of an organization here," said the organizer, "I wired Mr. Goodwin, of the Royal theater, of my intention of visiting the city. On my arrival I was surprised to find everything arranged for a meeting. It was a most enthusiastic one, too. A local was formed, officers elected, and application was made to the state branch at St. Louis for a charter. A resolution was passed asking for a state meeting in St. Louis May 31 and June 1 for the purpose of electing state officers and delegates to the national convention."

In Memphis Mr. Herrington found much the same conditions as prevailed at Kansas City, and much the same result was obtained. A state organization was formed and a call issued for a convention on June 19 and 20. While the Memphis exhibitors had named the date of the convention they had left to the exhibitors of other cities the question of a place. It is reported that very likely Nashville will be chosen.

In Louisville Mr. Herrington encountered the racing season and discovered there little interest in matters that do not pertain to horses. He did, however, receive pledges from many of the live wires that a start would be made to put Kentucky on the organization map in the near future

There was a hearty reception for Mr. Herrington in Cincinnati. There was every reason to believe after the meeting that all lines would be wiped out and that Ohio in the near future would have one of the finest state organizations in the country.

In talking with a World man Mr. Herrington deplored the practice of a few exhibitors in failing to make prompt returns of their "show." The perpetrator of the inconvenience might think he was putting something over on the exchange, but really he was seriously disarranging the plans of a fellow exhibitor when he held his film for a day beyond the proper time.

"In a right form of organization such conditions as well as many other subjects of complaint would be eliminated," said Mr Herrington, "because we could protect the exhibitor entitled to the film as well as the distributor"

Ho! for Grand Rapids

Strong Effort Being Made to Get Michigan Exhibitors Out For the Convention.

AS time draws nearer to June 12 and 13, the Moving Picture World desires to impress upon Michigan exhibitors the great importance of attending the convention scheduled for Hotel Pantlind, Grand Rapids. A letter from Secretary Moeller says that among those who will talk are A. J. Gilligham of Detroit, W. S. Butterfield of Battle Creek, E. M. Simons of Adrian, Jacob Smith of the Moving Picture World, and others.

Every state during the past two years has organized a live association, and we trust that this meeting will be the means of bringing to Michigan for the first time a real organization. If Michigan exhibitors do not attend this meeting, they will clearly go on record as disapproving a state association in which case—woe be to you. Let matters of vital importance come up that are directly opposed to your business, and who will fight your battle?

The writer wants to plead with Michigan exhibitors to come to Grand Rapids, and if not a member of the state association, to be one. Bring the dues with you—don't say you'll send a check. The association requires cash to carry on its work. The World correspondent will attend the convention and will be more than pleased to meet Michigan exhibitors, and if any are not subscribers, the convention would be a good time to sign up. Au revoir until June 12 and 13, Hotel Pantlind, Grand Rapids.

NEW YORK LOCAL EXECUTIVE MEETING.

A meeting of the Executive Committee of New York Local No. 1 of the Motion Picture Exhibitors' League was held Tuesday, May 29, at their headquarters at 218 West 42d street, President Samuel H. Trigger in the chair. A full membership was present.

The meeting was called for the purpose of getting the different views of the exhibitors on the proposed war tax of the motion picture theaters. After a thorough discussion of the matter in all its various phases, a motion was made by Sidney Cohen to indorse the brief submitted to the Senate Finance Committee by our representatives in Washington. Sidney Ascher moved as an amendment that this local go on record indorsing the report of the Senate Finance Committee, eliminating the tax on film footage, and exempting from the admission ticket tax the twenty-five-cent theaters. The original motion was thereupon withdrawn and Mr. Ascher's amendment was unanimously carried.

A notice to this effect was mailed to every senator and congressman in Washington with a request to support that portion of the bill reported by the Senate Finance Committee relating to the tax on the motion picture industry.

The regular monthly meeting of the local will be held at 1 P. M. on Wednesday, June 6.

PHILADELPHIA CONVENTION PROSPECTS GOOD.

A special meeting of the Exhibitors' League of Philadelphia, held on June 1 in the Parkway Building, resulted in defining plan and progress affecting the forthcoming state convention of the league, which will be held on June 25, 26 and 27.

Already a large part of the auditorium in the Parkway Building, where the convention will be held, has been allotted to various film exchanges and others who will erect booths and stage displays. Reservations are being made, it is reported, almost daily. Secretary Charles H. Goodwin took a flying trip to Atlantic City last week to round up the seaside exhibitors, and obtained excellent results. Intensive work by all the members of the committee is continually going on, and prospects for the success of the convention are rosy.

FRED SLITER IN ALBANY HOSPITAL.

Fred G. Sliter, Mutual Star representative of the Mutual Film Corporation, Albany Branch, is confined at the Albany Homeopathic Hospital recovering from the effects of a serious operation. "Slit" would be glad to have his fellow-representatives pay him a visit during their stay in Albany.

ART DIRECTOR PAUL WITH PARALTA.

Richard Holmes Paul, the English architectural expert, has severed his connections with Triangle and is now supervising the construction of the settings for Miss Barriscale's first production, "Rose o' Paradise," for Paralta.

Julian Eltinge Comes to the Screen

TO the list of Famous Players-Lasky stars there has been added the name of Julian Eltinge, the celebrated impersonator of feminine roles. Mr. Eltinge has just completed his second season in the successful comedy, "Cousin Lucy," in which he has toured the country. The name of Julian Eltinge is known in every part of the world, for he has traveled from one end of this country to the other and all over Europe in his various plays.

Julian Eltinge.

Mr. Eltinge is the one man who has been able to appear in feminine characterizations upon the stage without losing a certain measure of respect either from members of his own or of the opposite sex. The fact that he is just "Bill" Eltinge to his legion of friends and that he refuses to discuss feminine fashions even for much-coveted publicity are indicative of the calibre of the man. He weighs 175 pounds and is as accomplished with his fists as he is with his ankles. He is forced to keep continually in training because any lapse would render it impossible for him to wear the complicated and distinctly confining gear which is part of the feminine that he must present upon the stage.

After six months on Broadway in his first real play Mr. Eltinge heard the call of vaudeville managers. The next turn of the wheel found Mr. Eltinge at the head of his own company—he has been there ever since. "The Fascinating Widow" was the immediate predecessor of "Cousin Lucy," which has just completed its second successful year.

The title of Mr. Eltinge's first photoplay has not yet been announced, though it is understood that the story is one which will give an opportunity to display his "dual personality" by assuming both a male and female role on the screen.

CHESTER BEECROFT GOES ABROAD.

Chester Beecroft sailed from New York this week in the interests of his film export business. He expects to visit England, France, Scandinavia and Russia, placing productions he is now handling and cementing relations to further strengthen his outlet on the European film market for the future. He will be gone about ten weeks. The productions Mr. Beecroft has been commissioned to sell include the cream of the American market and number among them the product of the biggest manufacturers in the business.

ANTONIO MORENO A GOLD ROOSTER STAR.

Antonio Moreno, or to use his full name, Antonio Gorrido Monteagudo Moreno, who since 1914 has been one of filmland's best known leading men, has been signed by Astra and will soon be at work in Pathe Gold Rooster Plays. Mr. Moreno comes from a long engagement with the Vitagraph, where he had leading parts in many of that company's best known pictures, among them "The Island of Regeneration" and "Kennedy Square."

MRS. GEORGE E. WYRE, CASTING DIRECTOR FOR METRO.

Mrs. George E. Wyre has been named successor to Louis Hooper as casting director of the Metro studio. Mr. Hooper severs his connection with the studio so that he can go to Canada and enlist under the British flag. His successor is the widow of George A. Wyre, a brilliant lawyer, and at one time assistant district attorney of Rockland county.

Frances Burnham

LITTLE Frances Burnham, a nineteen year old striking blonde with the darkest of eyes, is the latest recruit to stardom. When M. Philip Hansen, who leads a big syndicate pledged to make "occasional" pictures, looked around for a girl to play the leading part in the sea story which is to be produced by Henry Otto, of "Undine" fame, he saw dozens of actresses and curiously enough Miss Burnham was the first one he interviewed. He decided she fitted the part perfectly and Mr. Otto backed up his judgment.

Frances Burnham.

Exhaustive tests have proven their judgment to be correct and that is the reason that little Miss Burnham will receive an opportunity which many girls envy and will fill a part which should enroll her among the favorite actresses of the screen.

Frances Burnham is a native daughter and was born in Los Angeles and, apart from an engagement at San Rafael, she has done all her screen work in her native city. Her most recent engagement was with the California company, for which she appeard in three features which will be released in the near future. She was prominent in "The Daughter of a Don" and acted with the Fine Arts company for some time. Probably the best acting she ever did was with Richard Stanton in the Fox feature, "The Love Thief," in which she made quite a hit.

Miss Burnham is a fine rider and a good swimmer, and the latter accomplishment will be called on heavily in the present big feature. Director Otto predicts a bright future for his little star.

Apart from her ability Frances Burnham is a very beautiful girl and she is entirely unspoiled. Like so many screen actresses she lives with her mother, who is her best friend and constant companion.

At Leading Picture Theaters

Programs for the Week of June 3 at New York's Best Motion Picture Houses.

"Freckles" at the Strand.

LOUISE HUFF and Jack Pickford were seen at the Strand theater the week of June 3 in Marian Fairfax's photo-dramatization of Gene Stratton Porter's celebrated novel, "Freckles." The story is probably one of the most familiar in the English language. As a novel it had a great circulation, and later was dramatized and played on the stage. The story is exceptionally well suited to these clever young people. The scenes were filmed in California. Prominent in the cast are: Hobart Bosworth, Lillian Leighton, Billy Elmer and Guy Oliver. O. Henry's story "Vanity and Some Sables" was also shown in film form. Wallace McDonald was Kid Brady, the reformed plumber, and Mildred Manning the Molly McKeever. Others in the cast are: Robert Gaillard and Nellie Anderson. Victor Moore in a new comedy, "Bungalowing," was also on the progrem.

The soloists are: Mary Zentay, Arthur Depew, and Ralph H. Brigham.

"The Jaguar's Claws" at the Rialto.

Sessue Hayakawa, the Japanese photodramatic star, made his first appearance on the Rialto screen in a Paramount picture called "The Jaguar's Claws," in which Hayakawa plays the part of a Mexican. The story develops a number of genuinely startling moments, and in his role of the merciless bandit who holds northern Mexico in terror, Hayakawa makes an ideal screen villain. The supporting cast includes Tom Moore, Tom Forman, Marjorie Daw, and Mabel Van Buren. The picture was directed by Marshall Neilan.

"The Thirteenth Labor of Hercules," a Panama Canal subject; the second installment of "The Land of the Rising Sun," the Animated Magazine and a comedy were also shown. Signor Marion Rodolfo and Julia Hill were the soloists.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater on Monday, Tuesday and Wednesday, Bessie Barriscale in "The Snarl," and Claire Anderson in a Triangle Komedy, "The Girl and the Ring," were the picture features.

Thursday, Friday, Saturday and Sunday Enid Bennett, in "Happiness" and Ford Sterling in "Her Torpedoed Love" were on the program.

"The Bar Sinister" at the Broadway.

The Edgar Lewis powerful photoplay, "The Bar Sinister," is still being shown at the Broadway theater.

HOWELLS SAILS FOR ORIENT.

Traveler and Motion Picture Exporter Takes a Line of American Subjects for Eastern Market.

DAVID P. HOWELLS, globe trotter and motion picture exporter, left New York on Friday, June 1 for Vancouver, B. C., from whence he will sail a week later for an extended tour of the Orient. Mr. Howells takes with him an extensive line of American pictures, including a number of Selznick productions, Metro, including Drew comedies, Christie comedies and Billy West comedies

Mr. Howells' itinerary will include Japan, China, the Philippines, the Dutch Indies, India, the Straits Settlements, and will probably return by way of Australia. He is familiar with the trade in the localities he will visit and expects to do an excellent business.

In the absence of Mr. Howells his offices in the Candler building, New York, will be in charge of his brother, Ben S. Howells.

Selig's Hoyt Comedy Team

JAMES HARRIS and William Fables are the new comedy team which is starring in the Hoyt comedies released by the Selig Company in K-E-S-E. Both are receiving praises from the reviewers for their originality and versatility. They will appear in ten or more of the Hoyt comedies including "A Hole in the Ground," "A Brass Monkey," "A Day and a Night," "A Rag Baby," and others.

James Harris.

William Fables.

Harris, born in San Francisco, has starred in the John Robinson and the London circuses, played in "Eight Bells" and created the role of "Rollo" in vaudeville for two seasons. For five years he starred in vaudeville. He appeared in "From Broadway to Paris" with Gertrude Hoffman, and was in the Drury Lane production of "Hop-O-My-Thumb."

William Fables, who stars in the Selig comedies, scored successes in Rice's "The Silver Slipper," in "1492," with John Cort in "The Alaskan," and in other well known stage productions. He starred in vaudeville and has also appeared with leading burlesque companies. He has had long experience in motion picture work. He is said to enter the comedy spirit of the Hoyt plays.

PATHE TO MAKE "THE HIDDEN HAND."

Pathe announces that it has bought a new serial written by Arthur B. Reeve and Charles Logue entitled "The Hidden Hand."

Superlative Company Launched

New Producing Organization Announces Plans and Players at Astor Luncheon—Lois Meredith and Irving Cummings Engaged.

AT a luncheon in the College Room of the Hotel Astor on Friday, June 1, the promoters of the Superlative Pictures Corporation officially announced the formation of that organization and its objects. The officers of the company are Morris F. Tobias, president; Irving Cummings, vice-president; Arthur Blumenkrohn, secretary and treasurer. It is capitalized at $200,000. Milton R. Lowenthal is press representative.

Subsidiary to this are two producing organizations, the Irving Cummings Pictures, Inc., and the Lois Meredith Pictures, Inc., each having the same officers with the exception that Lois Meredith is vice-president of the company bearing her name. The two producing companies will work independently of each other, making only high class feature subjects.

Mr. Cummings is a most capable actor as numerous pictures in which he has appeared will attest. Miss Meredith has also appeared in a number of excellent productions and is a decidedly vivacious and interesting young player, who is certain to make her mark in pictures. Miss Meredith says that she proposes to strive for all star stories instead of all star casts and that all stories will have her approval before they may be accepted.

The Superlative Corporation have an interesting proposition to make to distributing exchanges in the way of a stock bonus which will make them participants in the profits of the company. It was also announced that large salaries to officers would be taboo from the start.

Those present at the luncheon were Maurice F. Tobias, Arthur Blumenkrohn, Lois Meredith, Irving Cummings, A. J. Danziger, Milton R. Lowenthal, Fred Schader, Wid Gunning, T. E. Oliphant, James Beecroft, James L. Hoff, Laura Hostetter, Lynde Denig, Geo. F. Worts, Chas. B. Condon, Sam Freedman, Bide Dudley, Lloyd Whiteside, Fred B. Beecroft, H. A. Hallett, H. F. Randall, J. W. Gold.

Kutler Returns to Metro

BENJAMIN S. KUTLER, a writer who was associated with the Popular Plays and Players studio at its inception, has returned to Metro, and is now on the scenario staff of the Metro-Rolfe studio. Mr. Kutler, is a New Yorker born and bred; he has had valuable experience as a scenario writer and editor, among the features for which he is responsible include "Michael Strogoff," "Pierre of the Plains," "Winning the Futurity," and "The Jungle." He has been identified with Pathe Freres, Universal, the Augustus Thomas All-Star Feature Corporation and Art Dramas.

Benjamin S. Kutler.

Mr. Kutler has also been a prolific writer of short stories for the magazines, his work having appeared in the American Magazine, Overland Monthly, Puck, Judge, Out West Magazine and the 10-Story Book. He is the author of two plays for the legitimate stage.

Mr. Kutler is devoted to his motion picture work, but says his zeal for the pictures caused him the most uncomfortable weeks he has ever spent. He was with Andrew Mack in Europe when the great war broke out. Wishing to be in the thick of the excitement he went to Carlsbad, going then in succession to Vienna, Munich, Lucerne and Paris. There he lost his baggage, had his passport stolen, was suspected as a spy, and had to take an automobile to Havre, since trains were not running.

Pretty Soft for Farnum

Fox Lets Him Make Latest Picture at His Country Home Near Sag Harbor, N. Y.—William "Some Dog" in Home Town.

WILLIAM FARNUM is said to be working on the latest super de luxe du Fox production to be assigned to him amid scenes historic and romantic which surround his country home near the ancient Long Island town of Sag Harbor in great profusion and are averred to be especially adaptable to the big story which Mr. Farnum is to translate in screen language.

Mr. Farnum's home fronts the waters of Shelter Island Sound and, quite naturally, he finds uses for it other than "on the side." In fact, the old shellbacks and clamdiggers in his immediate vicinity, in passing the "merry persiflage," are wont to speak of him as "some sea dog."

Be that as it may, William is a member of Shelter Island Yacht Club and has a racing yacht, the Oliver M., so named after an ancient and much respected postmaster of Bucksport, Me., now deceased, peace be to his soul. He also owns the speedy cruiser, the Numad, named after a new brand of Turkish cigarettes. This boat he has offered to the Government as a submarine chaser, so he will make use of the Mogul, said to be a more comfortable cigarette—we mean cruiser. Farnum proposes to erect a "pulpit" on the Mogul, which device, be it known, is not for the purpose of doing a "Billy Sunday" to the clamdiggers, but from which the doughty William proposes to harpoon swordfish which frequent the waters adjacent to Sag Harbor.

When not spearing the gentle swordfish, or sitting cross-legged on the poop deck of the Mogul weaving a "turk's head," or under the shade of the awning "splicing the main brace," William will do a few scenes in the aforesaid super de luxe du Fox.

Pretty soft for Willie.

MOVIES FOR MINERS.

The Ringwood Co., Ringwood, N. J., which employs thousands of miners, have solved the problem of holding miners in these times of scarcity of labor. A social center has been formed and Rev. A. D. Jennings placed at the head of this organization. Rev. Jennings is an up-to-the-minute man in both preaching the Gospel as well as furnishing entertainment for the workmen. Recognizing the advantages of the motion picture, he suggested to the board that they purchase a projection machine complete with special lenses, motor-driven, and of the latest model.

SIMPLEX MEN TAKE LIBERTY BONDS.

Inspired by the liberal manner in which the Executive Directors have contributed to the Liberty Loan, a special meeting of the twelve department heads of this concern was held last week, when a committee was formed to solicit subscriptions to the Liberty Loan.

Including the amounts subscribed by the directors, the total already exceeds four hundred thousand dollars, and the manner in which the employes are responding indicates that a large majority of the makers of Simplex Projectors will be the proud possessors of Liberty bonds.

BARRATT O'HARA IN TOWN.

Barratt O'Hara, president of the Arizona Film Co., Chicago, Ill., arrived in New York, May 29, to look after the interests of the new picture, "Should She Obey," the latest production of this company and shortly to be released. Mr. O'Hara has many friends both in the picture industry and without, having for some time held the position of Lieutenant-Governor of Illinois.

LASKY EMPLOYES SUBSCRIBE TO BONDS.

Following closely the announcement that the Famous Players-Lasky Corporation has subscribed $100,000 to the Liberty Loan, there comes the news from Hollywood that the employes of the Lasky Studio have already purchased $75,000 worth of bonds.

KARSHAN JOINS BUD FISHER.

William Karshan has joined the Bud Fisher Films Corporation in the capacity of publicity and sales representative. Mr. Karshan has had much experience in the film business, at various times having been connected with Universal, Fox, and Thos. H. Ince.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"A Naked Soul"

Foreign-Made Photoplay Featuring Susan Grandaise a Remarkable Artistic Achievement from Every Point—On Brady International Service Program.

Reviewed by Edward Weitzel.

THE French chef has long been famous for his unequaled skill in taking the most ordinary of ingredients and fashioning them into a culinary triumph. In "A Naked Soul," Louis Mercanton and Rene Hervil, the directors of a five-reel "Made in France" photoplay, have utilized a threadbare plot of small literary worth, but have chosen their cast and their photographer so adroitly and shown such remarkable artistic sense in transferring the story to the screen that it is well nigh impossible to mention another moving picture of equal pictorial beauty and perfection of acting. The quality of the production never drops in the slightest degree, as scene follows scene. Glorious exteriors on the shores of the Mediterranean, interiors of stately chateaus that bear the stamp of perfect taste and refinement, glimpses of peasant life—all serve as the harmonious settings for the efforts of a cast whose acting is without a flaw.

Scene from "A Naked Soul" (World).

"A Naked Soul" is the story of a young girl who loves a Prince and trusts him completely. The young man intends to make her his wife, but, for state reasons, each is led to think that the other has proved false. After the birth of her child the girl's mind is affected and, although the Prince returns to her, it is too late. She wanders away to a deep pool and is drowned, her body, arrayed in a bridal costume, being found in the water by the broken-hearted Prince.

In watching the unfolding of this tale on the screen everything is forgotten except the effect which the directors aimed to produce, the dominant quality of which is beauty. The line by Keats, "Beauty is truth, truth beauty," is exemplified in this picture—the beauty that is born of a thorough understanding of the artistic, and the truth that is the outcome of a profound sincerity.

Too much credit cannot be given to Louis Mercanton and Rene Hervil for accomplishing so fine a result in directing the picture. The person, however, whose imprint is strongest and who stands out on the screen most prominently is Susan Grandaise, the actress intrusted with the part of the unhappy heroine. The exquisite grace of this young woman, her comprehension of her art, her skill in its use, the depth and power of her ability to portray feeling in all its phases, and the loveliness of her wonderfully expressive face, place her in a class by herself. To the few who still remember Modjeska and Adelaide Neilson, the statement that in Susan Grandaise are united the artistic perception of the one and the physical and mental qualities of the other is to best convey the merits of this brilliant young actress of the silent drama, who also possesses a spirituality all her own. It is understood that William A. Brady has Mlle. Grandaise under contract and she will shortly be brought to this country for the purpose of heading a motion picture company. A vote of thanks is due Mr. Brady. The three most important parts in the supporting company are taken by Brenton Marchville as Prince Michael, George Treville as Duke Valdimere, and Grace Derval as Princess Sonia. It has already been stated that the personnel of the entire cast could not be improved upon. A notable feature of its work is the polish and ease with which persons of rank and of good breeding are counterfeited. This holds true with the extra people in the ballroom scenes.

More than a word of praise is due the cameraman. Nothing is out of focus in any of the shots, and the artistic balance of the pictures is never at fault. The tinting is beautifully clear, and the director has never permitted the action to become blurred from rehearsing the scenes at too rapid a pace.

The story is told without flashbacks.

"The Night Workers"

Marguerite Clayton and Jack Gardner Make a Strong Appeal in This Worthy Essanay Subject Under the Direction of J. Charles Haydon.

Reviewed by James S. McQuade.

J. BRADLEY SMOLLEN must have had hard practical experience in newspaper work, in the editorial department, to evolve the story of "The Night Workers," which J. Charles Haydon has so realistically directed for Essanay. The hum-drum work on a country weekly contrasts strongly, as it should, with the high pressure and the almost limitless demands exacted from the newsgatherer on the great morning dailies in the big cities, where night is turned into day and where the artificial life produces, in many cases, premature age and its toll of human derelicts.

I understand that Essanay is indebted to Wm. R. Hearst for the realism of the interior scenes, which show how work on a metropolitan daily is conducted, as the great publisher placed at the disposal of Geo. K. Spoor the various departments required, while work was going on. The privilege has been well utilized by Director Haydon, and the informed spectator has been spared the pangs which, otherwise, would have been inflicted.

The story shows the struggles of a boy who escapes from an orphanage, and who finds his first job in a country printing office. Then he goes to the city and is engaged as office boy on a big newspaper. In ten years he has become a reporter of fine promise; but the night work and its associations bring a liking for strong drink.

Scene from "The Night Workers" (Essanay).

Once he is saved from being discharged by the singular loyalty of a girl reporter on the same paper, who covers his assignment while he is carousing with his companions. He is credited with the scoop and wins promotion, while the girl, glad at heart, is proud of his success. Again he falls through the influence of boon associates and loses his position.

At this critical time in the youth's career, the girl falls heir to a country newspaper and she asks him to help her in editing it. He cannot refuse, and we see the brilliant city newspaper man sticking type for his own copy and feeding the paper to the printing press with his own hands, in the little country office, which serves as editorial room, reporter's room, printing room and all the others combined. But he is happy; and the crowning happiness comes to him when his boss—who learns accidentally that he loves her, but has decided not to ask her to marry him, tells him in a very delightful, roundabout way that she hopes he will not abandon his original intentions.

Clyde Manning, the boy who has grown to man's estate, is cleverly impersonated by Jack Gardner. This is Mr. Gardner's first appearance in an Essanay picture, and his success will create the desire among picture fans to see him often in the future.

As the girl reporter, Ethel Carver, we find in Miss Marguerite Clayton a most pleasing type of marriageable young women. The demure Ethel always contrives to do the right thing at the right time, in the most successful manner.

The release date was Monday, May 21, through K-E-S-E service.

"The Silent Master"

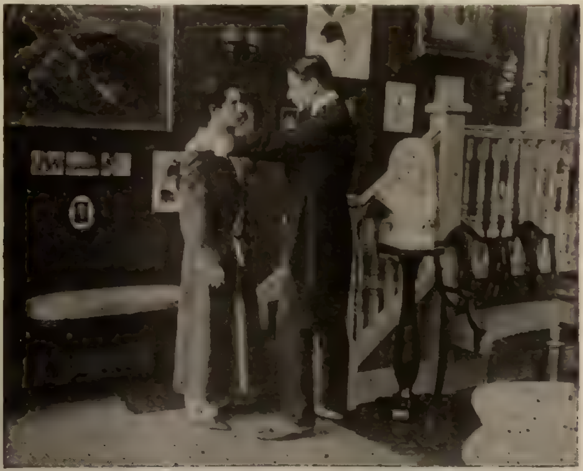
Fine Adaptation of Oppenheim's Novel, "The Court of St. Simon," Presented By Selznick, Featuring Robert Warwick.

Reviewed by Margaret I. MacDonald.

THE six-part adaptation of E. Phillips Oppenheim's novel "The Court of St. Simon" makes an especially attractive moving picture melodrama—the kind that leaves no question in the spectator's mind as to purity of type. It is melodrama, pure and simple, and was well made for Selznick by the noted French director, Leonce Perret. It also marks Mr. Perret's first effort on this side of the Atlantic, and is particularly remarkable for the illusive studio representations of Paris and vicinity.

The cast of "The Silent Master," as the screen version of the novel is called, is an exceptionally good one and includes Olive Tell and Anna Little on the feminine side, and Robert Warwick, Donald Galahar and Henri Valbel on the masculine side. Nor should the clever child actress figuring in the play be forgotten; her name is Juliette Moore.

The story of the picture centers about the life and fortunes of Valentin, Marquis de Sombreuil, alias Monsieur Simon, who formed an alliance with the Apaches of Paris for philanthropic reasons. The court of St. Simon was a secret tribunal where offending individuals such as cruel and unscrupulous landlords or employers were tried and punished, frequently by flogging. In attempting to cure a young American of his longing for excitement, he became indirectly the cause of his downfall by throwing him in the way of the Apache chief. Later the Marquis de Sombreuil, leaving his ward, a young woman he has lifted from the mire, in the home he had made for her, he comes to America and marries an heiress, who turns out to be the sister of the young American who sank in the mire of the Apaches.



Scene from "The Silent Master" (Selznick).

The tragic moment of the story arrives, when obliged to return to Paris with his wife in search of her brother, the Marquis' calculations miscarry and he is identified by the half-crazed young man and denounced as his betrayer. The wife, horrified and unforgiving, leaves him, taking with her her child. In a moment of repentance a couple of years later she sends the child to him, and upon learning the truth with regard to her brother's downfall she decides to resume family relations.

This picture makes good entertainment for adults, but is of too exciting a quality to be exhibited before children. The sets of the picture deserve particular mention and also the artistic quality of its direction.

"The False Friend"

Robert Warwick and Gail Kane Featured in Five-Reel Peerless-World Photoplay of Melodramatic Type.

Reviewed by Edward Weitzel.

MELODRAMA of the obvious but vital type that commands attention by force of its numerous complications and physical action is found in "The False Friend," a five-reel Peerless-World photoplay, featuring Robert Warwick and Gail Kane. By making Robert Farrell and his daughter Virginia believe that his rival, William Ramsdell, is a slave to the drug habit, De Witt Clinton wins Virginia and she becomes Mrs. Clinton. Ramsdell and Virginia are united in the final scene, but much melodramatic material is utilized between whiles. One death from starvation, two murders and a suicide are among the major incidents; also for a brief spell the hero tries to drown his troubles in drink and sinks to the level of a barroom loafer. He suddenly recovers his common sense, however, dashes his glass of whisky to the floor and becomes a man again; and is rewarded by being led straight to the woman he has never ceased to love, and having events remove Clinton from his path.

Scene from "The False Friend" (World).

The story, written by Florence Bolles, has the merit of never pretending to be anything but middle grade drama. It might have been sharper in spots and the two deaths at the finish is rather piling up the agony—even death scenes lose their impressiveness by quick repetition—but Director Harry Davenport has kept his acting forces well in hand. The production contains several elaborate interiors and a number of picturesque scenes in and around a summer camp.

Robert Warwick and Gail Kane have little difficuly in meeting the requirements of the two most important parts, and Jack Drumier, Earl Schenck, E. J. Bollow, Louis Edgard and Pinna Nesbit maintain the quality of the support at the proper level.

Three Pathe Releases

"Fires of Youth," Five-Reel Thanhouser; Fourteenth Episode of "Mystery of the Double Cross," and No. 6 of "The Neglected Wife."

Reviewed by Edward Weitzel.

"Fires of Youth."

THE opening scenes of "Fires of Youth," a five-reel Thanhouser production, featuring Frederick Warde, and written by Agnes C. Johnson, are impressive and give promise of a truthful and well sustained tale of life among the workers. During the action of the drama, however, it undergoes several lapses from a logical development of character drawing and narrative in order that iron-hearted Pemberton, a steel king noted for his utter disregard for the welfare and safety of his employees, may learn how to play and, incidentally, learn the greater lesson of his duty to his kind. Pemberton is led by the little son of one of his employees to disguise himself as a workman and obtain a position in his own works. In this way he is made to realize that the lives of his workers are being sacrificed by his neglect and, the state being without factory laws, apparently, he proceeds to do his duty in the matter.

The motive of the play is excellent and it has many of the natural touches its author does so well. The theme, however, is worthy a more consistent handling.

Frederick Warde's efforts as Pemberton do much to make the part acceptable, and he enters into the spirit of both the comedy and the serious scenes with equal ardor and skill. Jeanne Eagels is natural and pleasing as a pretty and wholesome young factory girl, and Helen Badgley, who used to be one of the cute Thanhouser kids, shows marked ability as a ragged but quick witted small boy. Ernest Howard and Robert Vaughn are well cast

Scene from "Fires of Youth" (Pathe).

"The Hidden Brand."

The determination on the part of Philippa to paint out the double cross on her arm, that she may escape further annoyance, is the means of getting her into deeper difficulty. She and Peter Hale are lured to a roadhouse by Bentely, after he has been assured by a confederate that Philippa has no cross on her arm, and locked in a room. A snap shot of the lovers in a close embrace, which is secured by the confederate, reveals the fact that the cross is there, after all, and the characters in the story are as badly puzzled as the spectators until the end of the number, when it is shown that Philippa has a double who is the exact counterpart of herself, even to the mark on her arm.

"On the Precipice."

A thrilling fire scene and rescue is the main feature of "On the Precipice," the sixth episode of "The Neglected Wife." Edgar Doyle sets fire to the house-boat and Mary and Margaret have a narrow escape from death. Margaret risks her life to save Mrs. Kennedy and her husband, as well, and is herself rescued by Norwood. Kennedy is brought ashore unconscious and, during a fit of delirium, betrays to his wife that he is thinking only of another woman. On his recovery she tries to keep him with her, and he promises to remain at home. A phone call from Margaret sends him hurrying to her, however, and the neglected wife is again left to ponder over the identity of her rival for her husband's affections.

"The Call of Her People"

Ethel Barrymore Featured in Splendid Adaptation of Edward Sheldon's Play "Egypt" for Metro Program.

Reviewed by Margaret I. MacDonald.

AS EXHIBITED at the Rialto theater, with all the advantages of an effective musical setting, "The Call of Her People," an adaptation of Edward Sheldon's play, "Egypt," made good. It owes its excellence to the Columbia Pictures Corporation and its presentation to the public to Metro. Ethel Barrymore in the stellar role gives an inimitable portrayal of the character of the gypsy girl Egypt, and is well supported by Robert Whittier, William B. Davidson, Frank Montgomery, William Mandeville, Mrs. Allan Walker, Helen Arnold and Hugh Jeffery.

The story of "Egypt" has been admirably adapted to the screen, and has no doubt gained considerably over the stage version by way of exterior sets, and the many facilities which the screen affords for the promotion of atmosphere. The screen version upholds the splendid dramatic quality of the play, with its well-outlined characterization, and we must refer again to the splendid work of the feminine star in her definition of the character of the gypsy maid who loved a gypsy lover, and who met the tragic moments of her life with a stoicism seldom seen in woman. The character of Egypt, as interpreted by Ethel Barrymore, is decidedly individual, and she has probably never been cast in a role which better suited her rugged personality.

For those who are unacquainted with the story of "Egypt" we will give a brief outline of the plot. It deals with the career of a gypsy girl whose foster father sells her to a wealthy white man who has years before stolen his wife from him, making him believe that the girl is his daughter. At the very hour when she is being wedded to her gypsy lover, her supposed father comes for her, and she is forced to relinquish the joy of her life and enter the confines of a rich man's home. A couple of years later when she is about to marry a man of her father's choice the gypsy returns to claim her as his bride, and to tell her that the man in whose home she is living is not her father. On his way he gets into a brawl and stabs a man, and in his flight from his pursuers he enters Egypt's room where she is dressed in her wedding gown awaiting the hour of her marriage. She shelds him, and afterward steals out of the house, follows him on horseback, and rescues him from the hands of would-be lynchers. The scene then shifts to five or six years hence, and we are introduced to the gypsy lovers married and living happily in their native haunts.

"Ultus"

New Gaumont Serial in Three-Part Episodes Gives Promise of Large Popularity.. Two Episodes Unusually Thrilling.

Reviewed by Margaret I. MacDonald.

THE usual amount of French vivacity is evident in the new Gaumont serial entitled "Ultus," which means "the man from the dead." The first episode, "The Townsend Mystery," opens in the diamond fields of Australia, from whence we follow two lucky prospectors across the desert and witness the dastardly deed of the stronger of the two, who steals the valuables from his partner and leaves him to die, parching with thirst. The scene then jumps to London, several years later, where Townsend, become wealthy on the stolen diamonds, is entertaining his friends in royal style. On the evening of one of his grand receptions Ultus with his confederates enters the throng unnoticed and in spite of the fact that Mrs. Townsend's valuable necklace has been given into the keeping of a friend the close of the evening finds it missing. Some thrilling scenes occur in this episode.

The second episode, entitled "The Ambassador's Diamond," is even snappier than the first. In it we see Ultus impersonate an aged ambassador who is visiting at the Townsend home and become the possessor of a wonderful diamond that is being presented to the ambassador by Townsend. The close of the episode, where Ultus, betrayed by a confederate, is pursued into the hills, is intensely thrilling. Here Townsend meets his fate when he attempts to open the box containing the diamond, which has been protected by Ultus with a bomb.

This serial, which appears on the Mutual program, should have a good run. It repesents the most exciting kind of melodrama, well made.

"A Doll's House"

Five-Reel Bluebird Screen Version of Henrik Ibsen's Drama, with Dorothy Phillips as Nora, Only Partly Successful.

Reviewed by Edward Weitzel.

AS a means of popular entertainment it is doubtful that the screen version of "A Doll's House," made by Bluebird, will become much of a success. Performances of this play upon the spoken stage have demonstrated that Ibsen is an acquired taste, and a careful study of his works is necessary to a full understanding of his meaning and a just appreciation of his psychologic skill.

The screen version by Joseph De Grasse has been prepared with intelligence, and the screen is able to tell the story clearly and concisely. The absence of the theatrical in the Ibsen method and the difficulty of conveying the fine shades of meaning in the dialogue without the aid of speech render the task of the actors in the cast doubly hard.

Dorothy Phillips, as Nora, supplies much of the requisite temperament, but does not stand comparison to the actresses who have won distinction in the part in its original form. Her movements in some of the scenes are so hurried they are almost blurred. From the standpoint of screen impersonations

Scene from "A Doll's House" (Bluebird).

the Helmer of William Stowell, the Krogstad of Lon Chaney, the Dr. Rank of Sydney Deane, the Christina of Miriam Shelby and the Anna of Helen Wright are all worthy of praise.

"The Beautiful Lie"

Frances Nelson in Five-Reel Rolfe Screendrama Suggested by Ella Wheeler Wilcox Poem—Released by Metro.

Reviewed by Edward Weitzel.

THE struggles of an orphan girl for a livelihood, her betrayal by her wealthy employer, and the way she at last finds happiness, is set forth in a rational and entertaining manner throughout the greater portion of "The Beautiful Lie," a five-reel photoplay suggested by Ella Wheeler Wilcox's poem, "A Reverie in a Station House." Produced by Rolfe and released on the Metro program, the scenario is the work of June Mathis.

The heroine is married to her employer, after a brief courtship, but her husband soon tires of her and spends most of his evenings with another woman. One night he comes home drunk and informs the heroine that the marriage ceremony was not legal, and deserts her for good. After an experience as an artists' model that hardens her mentally, but leaves her physically unsullied, she meets a young artist, a protege of the man she thought her husband, and the two fall in love. The elder man finds this out, tells the boy the heroine was his mistress, is shot by the woman who succeeded his supposed wife, and a rascally nephew turns up with the news that his uncle's marriage was legal after all.

The influence of the Wilcox poem on the picture takes place when the heroine is locked up in a station house and meets an unfortunate creature, who advises her to use all mankind for her own profit and to grant them nothing in return. This episode is in the usual highly emotional Wilcox manner. Several incidents connected with it are a severe strain even upon plausibility. The way in which the husband of the heroine orders her arrest and the manner of her trial the next morning are not worth serious consideration. A New York policeman has some slight knowledge of human nature and would never have arrested a woman of her appearance in front of her own home, even if the heroine hadn't wits enough to call her servant and prove the falseness of her husband's charge.

Frances Nelson is an excellent type for the sorely tried orphan and acts with earnestness and feeling. She is well supported by the rest of the cast. John W. Noble directed the picture.

"The Magnificent Meddler"

Five-Reel Vitagraph Photoplay with Mary Anderson and Antonio Moreno Well Acted and Decidedly Entertaining Release.

Reviewed by Edward Weitzel.

THANKS to the joyous and ingratiating personality of Antonio Moreno and the spirit and winning ways of Mary Anderson and her ability to stick to the saddle of a fleet-footed bronco, "The Magnificent Meddler," a five-reel Vitagraph photoplay, in addition to being an entertaining story to commence with, is acted with an amount of dash and skill that makes it doubly worth while.

The young man with the ever present desire to take a hand in other people's affairs is, it is hardly necessary to explain, a newspaper reporter. His aunt leaves him three thousand dollars and he yearns to own a paper of which he is the sole editor. Part of the money is spent in buying a tumbled down outfit in a small town out West. The first issue by the new owner starts everyone to sitting up and taking notice. Before the end of the week the young editor discovers that telling the truth, as he sees it, is dangerous business in this locality. But he stick to his task and ends by having his place of business burnt to the ground. He succeeds in putting through the reforms advocated in his paper, however, in spite of all opposition; also, in marrying the daughter of his fiercest opponent. There is a lot of spirited action in the picture, and a goodly share of humorous situations. A running fight between cowboys and Mexicans is one of the features of the last reel.

"The Magnificent Meddler" is well acted and equally well produced.

"Shackles of Truth"

William Russell, Featured in Five-Part Mutual Production, Sustains His Reputation for Boxing.

Reviewed by Margaret I. MacDonald.

IN THE five-part production, "Shackles of Truth," made for the Mutual program at the American studios, William Russell gives a pleasing impersonation of the story's hero and adds to his laurels as a boxer. Playing opposite him is pretty Francelia Billington, with Alfred Vosburgh, Adda Gleason, George Ahern, Lucile Ward and Frederick Vroon supporting.

The production is based on a good story by Julius Grinnell Furthmann, which has suffered considerably through unskillful presentation; but the fact remains that it gets over in spite of this. As the story runs two young lawyer members of the same firm are in love with the daughter of the governor of the state, and both are under consideration for the filling of a vacancy in the senate caused by the death of one of its members. An incident in the life of the father of Gerald Hale (William Russell), now deceased, in which he had been faithless to his wife, and left a young girl with whom he had fallen in love alone in New York with a baby on her hands, causes an unhappy mixup for his son, Gerald. Gerard, mistaken by the girl's vengeance-seeking brother for his father, is about to be stabbed in his sleep when he suddenly awakes and pounces on the would-be murderer. A fine moving picture fight is staged at this point of the picture with the hero victorious. One of the big situations of the play occurs where Gerard, to save his invalid mother, allows himself to appear as the girl's betrayer through the machinations of his deceitful law partner. The mother dies believing in her husband's integrity and her son's promise to marry the girl whom she believes him to have betrayed. The death of the mother and the discovery of the truth of the matter by the governor's daughter gives the story a happy ending. It is a pity that more careful construction and more skillful direction had not been accorded this story.

"The Daughter of the Don"

Moe Streimer Feature Films Presents Ten-Reel Production Bearing on Early Days in California.

Reviewed by Margaret I. MacDonald.

THE DAUGHTER OF THE DON," a ten-reel production made in California after having its theme and reason for existence nicely explained in sub-title, proceeds to disappoint. It is a big production on which the producers have spent considerable hard cash, but unfortunately it is made after the fashion of seven or eight years ago.

Its story deals with that period of the history of California just previous to its becoming a part of the United States, and centers principally about the brave deeds of the beautiful daughter of one of the Mexican dons. A young American officer figures largely in the story, and the girl's chief ambition after discovering the attitude of his people toward her people is to corner him at every move. She becomes somewhat of a Joan of Arc to her people, puts on male attire, and leads the Mexicans in an attack.

Neither the cast nor the director were equal to their task in interpreting the story, and we must admit that "The Daughter of the Don" is a sad disappointment.

Triangle Program

"The Girl, Glory," Ince-Kay Bee With Enid Bennett; "American—That's All," Eastern, Both Five Reels, and "Cactus Nell," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

THE Girl, Glory, illustrates again the charms of fine balance in a screen presentation. Here is a real screen story, by an author who knows what he is doing, who has contributed heavily to the best examples of motion-picturedom, C. Gardner Sullivan, in the hands of a capable director, with a fine cast straight through, including a lead who is coming along very fast, Miss Enid Bennett. Mr. Sullivan's story is worth while for many reasons, first because it is a pure screen drama, next because it has a strong motif, next because there is exceptional opportunity for the interpreter in his clean cut characterizations—it is nicely balanced in all its details and without theatricalism. Mr. Sullivan is happily gifted with both creative and constructive imagination. The story is one of effort, not of mere chance, of simple, direct and effective effort, on the part of a young American girl to cure her grandfather, a Civil War veteran, of a disgusting drink habit.

Scene from "The Girl Glory" (Triangle).

Miss Enid Bennett's interpretation of the title role is delightful straight through, largely because of her interesting personality, but also because of her own quick intelligence in vivid character portrayal—her soul is in her work. Only once does she lapse from consistency, but it is not worth mentioning. Straight through, as a rule, she is Miss Sweet Simplicity on the surface, with a native cunning and courage peering through. She is admirably supported by Walt Whitman as the grandfather, by others of the cast and by all who contribute to making a high-class release a delight to the spectator.

"America—That's All" is in many respects a creditable attempt, but it is too attenuated, dragging wearily at times, at others so tamely theatrical that one tires of it both ways at the same time. The interiors are wretched affairs for such a program, mere accumulations of studio props, without artistry of arrangement or charm of illusion. The wealthy man's reception room, with an old rug and dilapidated sofa is unworthy of place in high class products. There is some bright humor—it comes in spots—and a sincere attempt on the part of Jack Devereaux to carry the story up to true screen comedy, but the material is old, stuff that audiences have seen over and over again in one-reel, two-reel, and the rest. The release may get over in some houses, even in some where the Triangle Program is shown, but without adding much to the credit of that program.

"Cactus Nell" is a gem of a Keystone, full of dash, ingenuity and fun from beginning to end. Sennett has caught his breath in this picture and taken a new start. A large amount of the amusement is contributed by a female sheriff in the person of Polly Moran. She is a veritable Keystone star, an athlete, even an acrobat, full of vim and zip every moment. The other roles are well typed and the movement is very fast, too fast at times for the average spectator, but that is to be excused in this era of scant material. "Cactus Nell" wins.

"The Circus of Life"

Five-Reel Butterfly Feature, Enacted By a Well-Balanced Cast, Tells Entertaining Story.

Reviewed by Robert C. McElravy.

THIS five-reel number, written by E. J. Clawson and produced by Rupert Julian, follows the fortunes of a group of people in a rooming house, and extends over a period of years. Love and jealousy are the motives of first interest, although a child interest crops up strongly in the part of Daisy May, played by Zoe Rae.

Pomeroy Cannon, a strapping driver of a brewery wagon known as Danny, marries a girl named Mamie. She is admired by an artist in the house, named Bouvais, who subsequently betrays her. The child is born, a little girl. Danny learns the truth at the hospital, and this sends him back to drinking and carousing. Nevertheless, he loves Daisy May and she goes with him on the wagon when she grows older. On one of these trips he drinks a great deal and an exciting runaway follows, in which Daisy May is injured.

Bouvais in the meantime has induced Mamie to run away with him, but after the child is injured she refuses to go. Daisy May recovers and happiness is restored when Danny changes from the brewery wagon to a milk wagon and Bouvais marries a strong woman who boxes his ears when he bothers her with his high-sounding philosophy.

Scene from "The Circus of Life" (Butterfly).

The story is one of common, everyday life, full of natural scenes and abounding in swift action when things get started. The child interest gives it added appeal. Others in the cast are Elsie Jane Wilson, Harry Carter, Mignon Anderson and Emory Johnson.

Two Fox Productions

June Caprice in "A Small Town Girl," and George Walsh in "The Book Agent"—Both are Five-Reelers.

Reviewed by Edward Weitzel.

"A Small Town Girl."

IF THE saying still holds good, "It's the finish that counts," then "A Small Town Girl" comes under the wire an easy winner. This five-reel photoplay, produced by William Fox and starring June Caprice, gets off at a slow rate, and drags along in a most unpromising fashion for the first two reels. In other words, it has small town speed. With the arrival of the heroine in New York City matters begin to liven up, and before very long the spectator finds himself watching the unfolding of an ingenious bit of melodrama in which a valuable diamond, thieves, detectives, the heroine, a bulldog, a slipper, and a small child are mixed up most entertainingly. John G. Adolfi and Adrian Johnson are the authors of the story, the first named gentleman being also the producer of the picture. They may readily be forgiven for the somnolent quality of the early part of "A Small Town Girl" in view of the rapid pace at which their drama moves once it starts to put on speed.

Scene from "A Small Town Girl" (Fox).

June Caprice makes the most of her limited stock of acting ability, the part of the heroine having been cunningly contrived to show her to the best advantage. Jane Lee is an important personage in the proceedings, and carries off a share of the acting honors all out of proportion to her size. This small child, in spite of the efforts that are being made to teach her to act, is precociously amusing, and seldom fails to score her points. The remaining parts are played by Bernard Delaney, Ethyle Cooke, Tom Brooke, Lucia Moore, Ines Marcel, Howard D. Southard, and John Burkell. They are all up to the requisite mark.

"The Book Agent."

The designation given "The Book Agent" on the program is fun drama. Dramatic farce would answer quite as well. Walter Woods is responsible for the story, and has furnished George Walsh a varied assortment of quick moving incidents that enable the star to leap fences, hurdle tables and chairs, climb up the sides of buildings, knock out half a dozen men, defeat a band of crooks, rescue the grandfather of his sweetheart, and perform a long string of valiant deeds with that engaging nonchalance so essential to heroes of this sort. However, remote from reality, there is no denying the entertaining qualities of "The Book Agent," when dominated by the athletic Mr. Walsh. The cast, production and direction by Otis Turner are distinct aids to the success of the picture.

"The Submarine Eye"

Williamson Brothers Again Win Admiration for Their Remarkable Submarine Photographic Feats.

Reviewed by Margaret I. MacDonald.

THE Submarine Eye," which is at the present time being exhibited at the Liberty theater, New York City, presents a subsea romance written and arranged by J. Ernest Williamson. It has a prologue the scene of which is laid about one hundred years ago, and a main theme laid in the present. "Treasure Island" and the floor of the ocean somewhere in the West Indies is the location chosen.

The prologue is enacted by Fred Radcliffe, Lillian Cook and E. Hudson, and explains in brief the history of the treasure found on the island, introducing the love story of a certain pair who were treated cruelly by the father of the young woman because of a trivial incident having to do with the honor of the family name. The man is taken aboard a yacht and left to die on the desert island with the strong box containing the treasure won at gambling lying across him, crushing him to death. His sweetheart escapes from the yacht and rescues him only to die in his arms. The man before his death writes their story in his diary.

The story is preluded by some scenes on the bottom of the sea showing a diver locating a box of treasure by which lies a skeleton. Later, after the presentation of the main theme which has to do with the trying out of an invention for locating treasure at the bottom of the sea, we learn the story of the competing divers who try to become the possessors of the treasure after it has taken its place on the floor of the ocean, one of them dying in the attempt.

The story of "The Submarine Eye" is necessarily much broken. In fact we have to deal with three stories instead of one, and we find ourselves more attracted by the submarine photography than by the chain of incidents linking these underwater scenes together. The photographing, for instance, of West Indian negroes diving for pennies, and the rescue of the young inventor who is trying to make good on his invention gets entangled at the bottom of the sea and is saved by a huge negro diver who slides down the tube, performing a truly daring feat. The negro, with a knife in his mouth to use if necessary on the sharks that can be seen gliding through the water, swims about the bottom of the sea, performs his duty and rises again as easily as if he were a mere fish.

Members of the cast in addition to those mentioned are Chester Barnett, Lindsey Hall, Charles Hartley, Edith Conway, Barbara Tennant, Charles Slattery, Nell Slattery, Eric Mayne, Edward Butler and Gustave Fischer.

"A Song of Sixpence"

Robert Conness and Marie Wayne Featured in Five-Reel Drama Produced By Van Dyke for Art Dramas Program.

Reviewed by Ben H. Grimm.

FROM Frederick Arnold Kummer's novel of the same title the Van Dyke Film Corporation has produced, for release on the Art Dramas program, "A Song of Sixpence," a five-reel drama that can be relied upon to entertain the average audience. Robert Conness and Marie Wayne are the featured players. The picture perhaps can best be classified in a broad way as a "vampire" picture; but in this case the "vampire" only uses her wiles legitimately. There is absolutely no suggestiveness in the film. At all times the "vampire" "vamps" more mentally than materially; more psychologically than physically. The picture is a highly-colored film expression of the workings of a mercenary young woman's mind, whose calculations and machinations finally bring her to the goal of wealth, but which at the same time leave her at the post as far as having obtained any of the things that really count is concerned.

Into the comparatively short period of the character's lives covered in his story, Mr. Kummer has caused to happen to them almost everything that possibly could. The oft-spoken-of gamut of human emotions is surely run by his leading female character. But he has brought his situations about plausibly, and the result is a story that contains much that will hold the interest of those who see the film. The story is strong enough to dim into insignificance some of the minor faults of the players.

Robert Conness does his usual work. Marie Wayne, while for the most part satisfactory, falls a trifle below the emotional level required for a deeply forceful interpretation of a situation or two. The support is adequate.

Mr. Kummer's book has received fitting filming at the hands of Director Ralph Dean. The picture, too, shows a greater attention to sets, lighting, and other productions than have several earlier Art Dramas.

"The 13th Labor of Hercules"

Series of Twelve One-Reel Releases a Pictorial Record of Panama-Pacific Exposition—For State Rights Sale By Cinema Distributing Company.

Reviewed by Ben H. Grimm.

PROBABLY no more comprehensive a pictorial record of the Panama-Pacific Exposition of 1915 was filmed than is contained in "The 13th Labor of Hercules," a series of twelve one-reel releases to be distributed on the state rights plan by the Cinema Distributing Company, Candler Building, New York. Judging by a view of five reels of the series selected at random and shown for review, the series covers the Exposition that held forth at San Francisco from the time work was first begun on the fair grounds until the time the pretentious buildings were torn down.

Virtually everything of interest that was a part of the Exposition, or that occurred during the Exposition, came under the eye of the camera. The photography throughout is good, the film is tinted, and everything that could make the picture more pleasing has been done. In several of the reels considerable footage is devoted to scenes showing fireworks displays. Exteriors and interiors of almost every State building are shown, as are also scenes in and about every other beautiful structure. On the screen we see architecturally beautiful buildings which cost millions of dollars to erect, and which since have been destroyed. We are given to see practically everything we read about before and during the Exposition.

"The 13th Labor of Hercules" perpetuates in film a fairy city that was built in commemoration of the completion of the Panama Canal—a city that has since been laid waste. The historical value of the series cannot be estimated.

On the Paramount Program

"Jaguar's Claws," Five-Reel Lasky Melodrama, and "Giving Becky a Chance," Five-Reel Morosco Picture.

Reviewed by Edward Weitzel.

"Jaguar's Claws."

THE scenario of "Jaguar's Claws" was made by Beatrice C. De Mille and Leighton Osmun from Roswell Dague's adaptation of a story by William M. McCoy. This five-reel Lasky production is good, honest melodrama from start to finish, with the always thrilling ride to the rescue at the wind-up. In this case it is performed by a band of Americans, hastily summoned from a border town, to prevent a Mexican bandit from revenging himself upon the manager of an oil company whose wife and sister are in the Mexican's power.

Scene from "The Jaguar's Claws" (Paramount).

The situation where the American is forced to choose between sacrificing his sister or his wife to the bandit is of intense dramatic interest, and is led up to with deft constructive skill. The rescue is foreshadowed too early in the action and the incidents in the last reel are unnecessarily numerous. Another improvement would be the elimination of the character of Nancy; she is superfluous and weakens the interest that centers around the stolen bride, who avenges her wrongs by thrusting a dagger into the bandit's heart at the proper dramatic moment.

These defects, however, do not prevent the picture from being a vastly entertaining melodrama with a strong, healthy kick in it, and its direction by Marshall Neilan serves to emphasize all of its possibilities. The acting is excellent. Sessue Hayakawa, as the Mexican bandit, known as El Jaguar, is a bit theatric, but makes the character a picturesque blackguard and acts with earnestness and consistency. Tom Moore is a fine foil to the Japanese actor in his impersonation of the American manager, and Tom Forman upholds the honor of American courage in valiant style. Fritzi Brunette, Marjorie Daw and Mabel Van Buren are worthy members of the cast.

"Giving Becky a Chance."

Lois Bellner, the author of "Giving Becky a Chance," a five-reel Morosco photoplay, has written an appealing little story of a fond father and mother and their struggle to educate their only daughter at an expensive boarding school. The young girl allows her companions to think that her parents are wealthy and is invited to spend Christmas at the home of the richest pupil. While there her schoolmate's brother falls in love with her. Returning home she discovers that her mother is ill from overwork in her behalf and her father has overtaxed his resources and must raise five hundred dollars or lose his store. The way in which the girl earns the money and straightens out her love affair is told in a natural and entertaining manner.

Vivian Martin embodies the character of Becky with the youth and attractiveness it demands and acts with sincerity. She also executes a graceful dance during the action of the story. Jack Holt, Jack Richardson, P. H. Sosso and Alice Knowlan furnish admirable support. Howard Estabrook has directed the picture with taste and skill.

Two Kalems

"Sage Brush Law," an Episode of "The American Girl" Series, and "A Day Out of Jail," a "Ham" Comedy.

Reviewed by Ben H. Grimm.

KALEM'S "The American Girl" series seems to be getting better with each succeeding episode. The latest two-reel release, "Sage Brush Law," is a Western that is unqualifiedly recommended to exhibitors whose audiences care particularly for that sort of stuff. The number teems with both story action and physical action. It is an interesting and at times exciting release. The old melodramatic situations have been given new "pep" by James W. Horne and his company of players. Some good night scenes are seen, as is also much good and strenuous riding.

Marin Sais, as usual, heads the cast. She is supported by Frank Jonasson, Edward Hearn, R. E. Bradbury, Knute Rahm and Edward Clisbee.

Frederick R. Bechdolt's story tells of a band of citizens of a Western town who have taken the law into their own hands. King's superintendent is suspected by the band of having killed the postmaster, who was one of the six. It finally develops that the leader of the six is the real leader of the band of lawbreakers.

"A Day Out of Jail."

A one-reel comedy with Ham and Bud making most of the fun. Ham and Bud escape jail and Ham gets a job as a policeman. In the park he sees the keeper and the warden's daughter. The little romance is finally broken up by the warden and the reel closes with the two jailbirds in the air as the result of a bomb. Henry Murdoch helps with the fun. The reel is a fairly good comedy.

Fox Features Virginia Pearson

Week's Work at the Studios Turns Over "Wrath of Love"—Comedy Releases.

VIRGINIA PEARSON occupies a leading place in the news of the William Fox players for the week. Miss Pearson's newest production, "Wrath of Love," her ninth Fox feature, will be released on June 17.

The next comedy release from the Foxfilm makers will be "Six Cylinder Love," a high-power laughbringer in which Tom Mix, the world's champion cowboy, is featured. Mr. Mix also had charge of the direction of this two-reeler. It was he who produced "Hearts and Saddles," a recent Foxfilm comedy. In Mix's supporting cast are Sid Jordan, Rena Rogers, Pat Chrisman and Violet Eddy, all experienced funsters.

Theda Bara is still on her way to the Fox studios in California, which have been put in gala dress in anticipation of her arrival. Miss Bara will probably reach Los Angeles by the middle of the week. She is expected to lead a great military ball which will be given in her honor on the night of June 9.

Incidentally, Miss Bara's splendid super de luxe picture, "Heart and Soul," was selected as the unique medium for entertaining the "Four Hundred" of Los Angeles a short time ago. Miss Wilhemina May Rector, one of the social leaders of Los Angeles, wished to provide some novel diversion for five hundred guests. She hit upon the motion picture and chose "Heart and Soul" as the feature. The affair was staged in Miller's theater, the home of Fox pictures in the California metropolis.

Major Charles W. Gordon, of the British Army, who has become famous in literature under the pen name of Ralph Connor, is the author of the story for William Farnum's next super de luxe producition. Mr. Farnum's last release was "American Methods." Jewel Carmen, who played opposite Farnum in that film, is now in Gladys Brockwell's company.

FAIRBANKS PICTURE IS ARTCRAFT'S NEXT.

From the explosive country village of New Jersey, where munition plants are blown skyward by diligent "pacifists," to the rolling plains of Arizona, with their bucking bronchos and bowlegged citizens, was the theatrically termed "jump" taken by Douglas Fairbanks recently. Upon completion of "In Again—Out Again," his initial picture for Artcraft, the energetic Douglas set out for the West to appear in "Wild and Woolly" in accordance with his rule of screening a picture in whatever locality the story calls for. This production will be the next Artcraft release on June 24.

The story has to do with a city youth whose wild fancies of the great West eventually get the better of him. Clad in an immaculate cowboy attire such as one might wear at a masque ball, he travels to the land of his dreams only to find that his outfit is as unique as it appeared to be to habitants of New York's Fifth avenue on the morning he set out on his journey.

Many incidents of typical Fairbanks variety are promised in this picture, together with thrilling situations such as confront the young man from the East who encounters even greater surprises than he dreamed of. New York, California and Arizona are the locals in which the picture was staged.

John Emerson directed the picture, the story of which was adapted by Anita Loos from the original script by H. B. Carpenter.

Variety in Butterfly Releases

New Universal Brand Offers Many Pleasing Subjects and Players.

THAT Butterfly features are to maintain the standard set for this new brand is evidenced by Universal's schedule of coming releases for "the newest in the field."

June 11 is the date set for the premier of "The Field of Honor," a drama of civil war days, featuring Allen Holubar and Louise Lovely. The story, by Brand Whitlock, is very timely, dealing as it does with recruiting just prior to that historic struggle through which the union was preserved. Under the direction of Holubar the story is very convincing and replete with thrills. Louise Lovely as the Belle of '61 is very charming in her hoop skirts and pantallettes.

"Fire of Youth," featuring Jack Mulhall, has its initial showing June 18. Elmer Clifton's direction of this young star enables Mulhall to do excellent work, having a role suited admirably to his type and style. Commissioned by his father to clean up a bunch of crooks who are looting his open mine, the youngster attacks the situation with much vigor and pep. After a hair-raising and blood-quickening battle his purpose is accomplished—and "the girl" is won. The supporting cast is well balanced and the story is excellently told.

The wilds of Africa supplies the locale for "Man and Beast," to be released June 25. Kingsley Benedict and Eileen Sedgwick portray the leading roles in which they compete with elephants, orang-outangs, lions and leopards for honors. Henry McRae is responsible for the very thrilling story and production.

Mary MacLaren is again starred in "The Plow Woman," adopted from the novel of Eleanor Gates by J. Grubb Alexander and directed by Charles Swickard. In her role of the sacrificing sister, Mary has one of her most tear-compelling roles and her work in this production is considered as one of the greatest efforts in her entire camera career. Release date on "The Plow Woman" July 2.

In "The Adirondack Affair," Allen Holubar is seen at his best as the brilliant young detective, who solves the mystery of the missing heiress, portrayed by Louise Lovely. The story and direction are also Holubar's. This Butterfly will have its first public showing on July 9.

Jack Mulhall has another opportunity to show his ability as a speed demon in "Speed," directed by Lee Sargent and scheduled for release on July 16. The story deals with newly-acquired wealth, a mother who would be a climber, an ambitious but impoverished count, "the girl" and a young stock broker who would know nothing of social ambitions, if they stand between him and "the girl." "Speed," as its title implies, is fast and furious, intertwined with a beautiful love story, ably acted and well directed.

Bushman and Bayne Re-sign

Popular Co-Stars to Remain with Metro—Hold Longest Team Record in Pictures.

PRESIDENT Richard A. Rowland of Metro Pictures Corporation announces that Francis X. Bushman and Beverly Bayne have been re-signed by Metro to a long-term contract at a large salary. For the present William Christy Cabanne will direct these Metro favorites.

Francis X. Bushman and Beverly Bayne have appeared together in more than 300 photoplays. They have been co-stars longer than any other artists on the screen and their consistently finished portrayals of the characters they have been called upon to assume in their long careers has made their names universally known.

Mr. Bushman tried thirty-seven vocations before he established himself in his life's work. Following stage appearances in New York and other large cities in "At Yale," "The Red Mill," "The Queen of the Moulin Rouge" and other successes, he was persuaded by a director of the Essanay company to accept an engagement on the screen. His success was instantaneous and he has appeared continuously in the silent drama since 1911. Mr. Bushman's biggest and greatest work has been done under the Metro banner.

Like her co-star, Miss Bayne began her screen career with the Essanay company. She had just completed her first term at a Philadelphia finishing school when she was induced to sign a contract with Essanay. Miss Bayne has never been on the stage and has never appeared on the screen except as a star. Her first picture, "The Loan Shark," featured her as its lead. Like Mr. Bushman, Miss Bayne has done her best work since joining the Metro family of stars.

Francis X. Bushman and Beverly Bayne have been starred in many notable Metro productions. "Pennington's Choice," "Man and His Soul," "A Diplomatic Romance," "A Million a Minute," "A Virginia Romance" and "The Great Secret" are among the more recent successes of these popular co-stars, whose attractive personalities and wonderful art will delight the patrons of Metro pictures for some time to come.

Director William Worthington is making rapid progress at Universal City filming "The Clean-Up," a five-act comedy-drama written and scenarioized by Waldemar Young of the Universal staff. It features Franklyn Farnum and Brownie Vernon with a large cast of stock players in their support.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

Fox Film Corporation.

A SMALL TOWN GIRL, May 7.—June Caprice is the heroine of this five-reel photoplay which moves slowly on the start but has a whirlwind finish. It is given a longer review on another page of this issue.

THE BOOK AGENT, May 14.—This five-reel helter-skelter comedy-drama was written as a vehicle for the athletic George Walsh, and he dashes through it at a great rate. It makes good entertainment. A longer review is printed on another page of this issue.

THE MAGNIFICENT MEDDLER, June 4.—A lively and always entertaining five-reel photoplay. It owes much of its success to the excellent acting of Antonio Moreno and Mary Anderson. A longer review is printed on another page of this issue.

K-E-S-E, Inc.

THE NIGHT WORKERS (Essanay), May 21.—This is a winsome love story, in which a brilliant city reporter is saved from disgrace and a wrecked future by a girl reporter on the same big city daily. Miss Marguerite Clayton and Jack Gardner (Essanay's new star) will be welcomed in the principal roles. The production under Director Haydon's care, commends itself throughout. For an extended review see another page in this issue.

THE TELLTALE STEP (Edison), May 28.—In five reels, this screen melodrama is a story of New York's "Little Italy," and tells how a blind girl is able to trace her father's murderer by the sound of the man's footsteps. The picture is well acted, Shirley Mason having the star part. It was reviewed at length on page 1625 of the issue of June 9.

STEPS TO SOMEWHERE (Essanay), June 13.—No. 2 of the "Do Children Count?" series. This release deals with the spoiled child and the parents who take sides for or against her. The parents separate. The little girl reforms through a dream while with her grandparents, and brings about a reconciliation of the parents.

Metro Pictures Corporation.

THE BEAUTIFUL LIE (Rolfe), May 21.—Founded on a poem by Ella Wheeler Wilcox, this five-reel photoplay, in which Frances Nelson plays the part of a young girl whose life is almost wrecked by a false marriage, is a fair example of modern screen drama. It is reviewed at length on another page of this issue.

Mutual Film Corporation.

JERRY'S MASTER STROKE (Cub), May 31.—A comedy with very little plot and an abrupt ending. There is nothing objectionable about the comedy excepting its lack of entertainment quality. Jerry is pictured as bringing a crook to justice, but because he tries to impersonate a prince for the purpose of eloping with his lady love, he too is arrested.

HIS CANNIBAL WIFE (La Salle), June 12.—This is a one-reel comedy in which the lazy husband of a moving picture star tells a wonderful story to a friend about where he got his wife. He tells him of a ship wreck where he and his pal are left stranded on a cannibal island, of how they believe they are to be killed and eaten and are surprised to find that instead of being devoured by the cannibals they had been married to a couple of cannibal maidens. His wife overhearing the story proceeds to cause him trouble. The comedy is only fair and is hardly suitable for a first class audience.

Mutual Film Corporation Specials.

THE RAILROAD RAIDERS NO. 9 (Signal), June 4.—"A Leap for Life" is the title of this number in which Helen makes an astonishing leap from an embankment onto a ferryboat in an automobile. This is true to all appearances, and if the dummy is there it will not be discovered by an audience. The reason for the desperate deed is the necessity of rescuing a young man who has been shot and left near an infernal machine which a moment after Helen lands on the boat blows it to pieces. She escape, however, with the wounded man.

SHACKLES OF TRUTH (American), June 4.—This five-part production has an interesting story which was written by Julius Grinnell Furthmann. Sufficient skill has not been put in the handling of it, however, and the big situation of the play does not get over as forcefully as it might. The story hinges around a mistaken identity in rather an unusual way. A full review will be found elsewhere.

THE RAILROAD RAIDERS NO. 10 (Signal), June 11.—"A Watery Grave" is the title of this episode of the serial in which two men fight out their grievances in the water. One of them sinks, needless to add. The episode is thrilling as usual and full of good entertainment.

Pathe Exchange, Inc.

THROES OF YOUTH (Thanhouser), June 10.—Frederick Warde plays the leading character in this five-reel picture. It deals with the labor question and shows how one wealthy mill owner is brought to a sense of his duty. Well acted and produced. A longer review is printed on another page of this issue.

MAX PLAYS DETECTIVE (Pathe), June 10.—This two-reel foreign-made Max Linder comedy is not a reissue. It is full of beautiful scenic views and has an amusing story. Max is as lively as ever.

THE FORBIDDEN CITY (International), June 17.—On the same reel with a funny Happy Hooligan cartoon comedy, "Around the World in Half an Hour," this educational shows the palaces and private grounds that once belonged to the rulers of China.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 70 (Universal), May 30.—Naval recruiting, war relief work, visit of Italian commission to United States, Red Cross activities and other features of current interest are pictured in this number.

MONEY MADNESS (Butterfly), May 28.—A five-reel number, based on a story by Frank H. Spearman. This begins with a run on a bank and is filled with tense moments throughout. It is full of high dramatic scenes, which almost approach melodrama, but are well handled and keep a close hold on the interest. Charles H. Mailes appears as "Whispering" Smith, Mr. Spearman's well known character, Mary MacLaren as the girl, Alfred Vosburg as the hero, M. Everett as the villain, and Eddie Polo and Rex de Roselli in interesting subsidiary parts. The subject is a strong one of the type.

THE LIGHT AT DAWN (Universal Special), June 11.—No. 14 of "The Voice on the Wire" series. Another wierd and baffling instalment, which brings the mystery near its denouement. Shirley and Polly are again warned of approaching death and muffled figures are seen about the house. A shooting occurs in which Red Warren is fatally wounded. Attempts to get a confession from him fail and he dies leaving still unsolved the problem of the disembodied hand. The number is absorbing throughout.

"THE LIVING DEATH" (Universal Special), June 18.—No. 15, the final instalment of "The Voice on the Wire" serial. This brings to a successful conclusion a well-protected story of mystery and the denouement is put on in a highly satisfactory way. The disembodied hand is seen writing its confession before the wondering gaze of Shirley and Polly. At the close of the confession the man who has committed all the "heart punch" murders appears before them in a dramatic manner. This serial is very successful in its way and has been characterized by a fascinating story, consistent acting and careful development.

THE THIEF MAKER (Imp), wk. of June 11.—A two-reel story of the underworld, by George Suprenant, featuring Daniel Leighton, Jack Nelson and Mollie Malone. The young man's father is a dual character. He holds a respectable position in the business world and at the same time operates a "fence," where he purchases stolen jewels. His own son turns thief and sells a valuable stone to the father, which the latter had presented to the boy's mother. There is the usual love story. The story is handled fairly well and makes an average offering.

THE BLACK MANTILLA (Gold Seal), Wk. of June 11.—A three-reel number, written by Ruth Ann Baldwin, featuring Claire McDowell, George Pearce, Richard Ryan, Harry Mann and Gypsy Hart. This tells a colorful tale of old Mission life in California. It is slow-moving and has a proper somnolent atmosphere, but is interesting all the way through. The love of two women for a dashing caballero, who brings a present first to one and then the other, precipitates the trouble. The love of the servant for the woman who holds herself above him makes a pathetic feature. This is above the average in general development.

ONE DAMP DAY (Joker), Wk. of June 11.—A rainy day story, written by Jack Cunningham, and featuring Gale Henry, William Franey, Lillian Peacock and Milbourne Moranti. Gale's husband threatens to leave her until he thinks she has inherited money and numerous troubles occur. The rain storm scenes are good, but there is not enough plot in this to hold the attention strongly. It is below this company's average.

HEART OF GOLD (Gold Seal), Wk. of June 11.—A two-reel subject, by Chas. J. Wilson and Karl Coolidge. Walter Belasco gives a pleasing presentation of an old Jewish pawnbroker, who takes in an orphaned child. Joe Rae is very attractive in the latter role. There is a pleasant intermingling of comedy and sentiment and considerable pathos at the close when the child leaves her pawnbroker friend to go to a better home. A nice offering of the heart interest type.

Selznick Pictures.

THE SILENT MASTER, May.—A six-part adaptation of the novel, "The Court of St. Simon," by E. Phillips Oppenheim. The production is well made and is of a distinctly melodramatic type, dealing with the story of a wealthy young man who allied himself with the Paris Apaches for philanthropic purposes. A full review of the picture will be found elsewhere.

Triangle Film Corporation.

THE GIRL GLORY (Ince-Kay Bee).—A fine story in every respect, nicely balanced in all details, interesting, timely and so well interpreted by Enid Bennett in the title role that she adds a new laurel to her wreath.

AMERICA—THAT'S ALL (Triangle Eastern).—About two reels of motion-picture material spun out into five, with some humor now and then, but dragging as a rule.

CACTUS NELL (Keystone).—Has all the life and go of the old Keystones, and some added at that. Polly Moran in the title role is a revelation. A winner.

ORIENTAL LOVE (Keystone).—A new idea, and one to be developed later, some fine picture effects, and some live movement all the way through, but a lack of continuity. Generally satisfactory and a novelty.

World Picture Corporation.

THE FALSE FRIEND (Peerless), June 11.—Robert Warwick and Gail Kane are the stars of this five-reel melodrama. There is plenty of action in the story, and it is excellently acted and produced. A longer review is printed on another page of this issue.

A NAKED SOUL (Brady Int. Service), June 11.—This five-reel drama is a remarkable example of moving picture making. It is of French origin, and for beauty of production and the highest type of screen acting is in a class by itself. It is reviewed at length on another page of this issue.

Miscellaneous

THE CALL OF HER PEOPLE (Columbia), May 6.—A seven-part production of fine quality featuring Ethel Barrymore. The picture is an adaptation of the play "Egypt," by Edward Sheldon, and tells of a gypsy girl whose foster father sells her to a wealthy white man who believes the girl to be his daughter by gypsy wife who ran away from him and returned to her people. The girl is taken to the rich man's home, and on the eve of her marriage to a white man her gypsy lover returns to her. A full review of the production will be found elsewhere.

THE DAUGHTER OF THE DON (Moe Streimer Feature Films), June.—A ten-reel production based on that period of the history of California just before it became a part of the United States. The production is very crudely made and has been interpreted by an incompetent cast. A review of the picture will be found elsewhere.

THE SUBMARINE EYE (Williamson), May.—A multiple-reel production in which three stories have been combined in one, making a chain of incidents on which to link the remarkable underwater photography which the picture presents. A full review of the picture will be found elsewhere.

THANHOUSER SUMMER PLANS.

Contains Plays Replete in Patriotism and Cheer—To Be Released on Pathe Program.

"TWO words sum up our summer releasing policy," says Edwin Thanhouser, "Americanism and Sunshine. We have sounded the public taste for the warm months at hand, and correctly, we think. Our writers and directors have worked in accordance with those soundings, and the result is a patriotic element in our summer productions and thick streaks of sunshine. We have not gone to extremes, however. We shall not wave the flag too hard, nor shall our fun run to slap-stick."

The first Pathe-Thanhouser releases under this policy will be "Under False Colors," "My Country," "Romance and Rubbers" and "Fires of Youth." Russia and an American loan are the timely features of the first Gold Rooster in the list. Frederick Warde and Jeanne Eagles head the cast, and Emile Chautard produced the picture from Lloyd Lonergan's scenario.

"My Country" is a secret service story that is also a love story. An American girl is regarded by Washington as an enemy spy, but in the end it is proved that sinister interests used her as a decoy. Florence LaBadie is the star, Ernest C. Warde, the director, and Philip Lonergan, the scenario author.

"Romance and Rubbers" is another "smile story" written for Gladys Leslie by Agnes C. Johnston. Van Dyke Brooke produced it. The picture relates the amusing ups and downs of an aspirant for stage honors, and is human and cheery clear through.

"Fires of Youth" is also from Agnes Johnston's pen, produced by Emile Chautard. Prominent in the cast are Frederick Warde and Jeanne Eagles.

Excels in Catalogued Subjects.

In the list of subjects of a single-reel charactor worthy of consideration by "better films" committees released during the first three months of the year the Gaumont Company had 100 subjects.

"Fires of Youth" Head Pathe June 17

Frederick Warde Is Featured in Gold Rooster—Serials, Comedies, and Topicals Complete the Program.

FREDERICK WARDE, with Jeanne Eagles in a strong Gold Rooster play, two interesting serial episodes, and a Lonesome Luke two-reel comedy are features of the Pathe program for the week of June 17. Frederick Warde is seen with Jeanne Eagles in "Fires of Youth," a five-reel Gold Rooster play produced by Thanhouser under the direction of Emile Chautard and written by Agnes C. Johnston. The story tells of a steel king, who has given his boyhood and youth in exchange for his massive fortune and the manner in which he finally finds happiness. The cast includes, in addition to Frederick Warde and Jeanne Eagles, Helen Badgley and Robert Vaughn.

Ruth Roland appears as star in the sixth episode of "The Neglected Wife" entitled "On the Precipice." Thrilling scenes on a burning boat are features of this episode.

Mollie King stars in the fourteenth episode of "Mystery of the Double Cross." This chapter is called "The Hidden Brand." It was produced by Astra under the direction of William Parke, with scenarios by Bertram Milhauser. This is a tense chapter of continued mystery well sustained.

"Lonesome Luke, Plumber," is the title of the Lonesome Luke comedy, produced in two reels. Lonesome Luke is supported by Bud Jamison, Bebe Daniels and Harry Pollard.

In addition to the two-reel Luke comedy there is also a one-reel Myers-Theby comedy.

The twelfth release of the "Know America" combitone scenics is entitled "Southwestern Texas," and shows splendid views of the wonders of our largest state.

An International split-reel cartoon and scenic release and Hearst-Pathe News No. 50 and No. 51 complete the program.

Stingaree Back Again

E. W. Hornung's Famous Character to Be Seen on the Screen in Two-Part Subjects.

UNDER the title of "The Further Adventures of Stingaree," a series of fifteen two-part episodes will be released in regular service through the General Film Company. These stories have been written especially for Kalem's production by the famous English writer, E. W. Hornung, who is the author of "Raffles" and "Stingaree." After the production of the original "Stingaree" series, the demands from enthusiastic exhibitors for more of "Stingaree" became insistent. After repeated cable communications with the English writer, Mr. Hornung finally consented to write fifteen new "Stingaree" stories for the Kalem Company.

True Boardman, who created the role of "Stingaree" in the original series, will again be the featured player. Paul C. Hurst, the creator of the role of the black-whiskered, irrepressible Howie, will also be seen in the series.

The Kalem Company will not release the first episode of the series until it has completed the production of the entire fifteen. This policy has been adopted that the slightest detail may not be overlooked in preparing each episode to perfection. When the first episode, "The Fugitive Passenger," is released there will be fourteen others, fully edited, ready to follow it.

Conquest Pictures Through K-E-S-E

Edison Productions Will Not Be Materially Delayed in Release by Suspension of Forum Films.

REGARDING the announcement of Forum Films that it would suspend operations until fall, the Edison Company says that the suspension will have but slight effect upon the distribution of Edison Conquest Pictures, which as previously advertised were to be distributed by Forum Films. Arrangements have been made with the Kleine-Edison-Selig-Essanay service to handle all Conquest releases through the twenty-two exchanges of that corporation.

It is expected that there will be a slight delay—possibly a few weeks—in completing the arrangements before the K-E-S-E managers will be in position to talk of terms and bookings, but the producers wish it to be understood that Conquest Pictures do not depend upon Forum Films for a market.

Gaumont Shows Pictures of French Tanks.

Curiosity regarding the "tanks" which the French are putting in the field is satisfied for all those who see Gaumont's Mutual Weekly No. 127. This current issue of the popular news reel contains excellent views of the bulky land cruisers which splinter trees in their path and creep over trenches. The pictures were secured by a Gaumont operator in the zone of fire. The tanks are seen on their way to attack German positions.

Every Gaumont Single on Rialto Program.

A well-deserved compliment to the excellence of Gaumont pictures is paid by the management of the New York's Rialto in its current program. Every Gaumont single-reel is represented. "Tours Around the World" offers the wonderful palace at Versailles, France. "Reel Life" contributes "A Tilting Match on the Water" and Gaumont's Mutual Weekly entertains with late news.

State Rights Department

Conducted by BEN H. GRIMM.

Big Circuits Book "One Law for Both"

United Booking Offices and Newly-Organized Exhibitors' Board of Trade to Show Ivan Film in All Their Theaters.

FOLLOWING the run of "One Law For Both," the Ivan Film Productions' latest release, which is now being shown at the Lyric Theater, New York City, the picture will be shown in all of the theaters controlled by the United Booking Offices and the newly organized Exhibitors' Board of Trade, according to an announcement made by the Merit Film Corporation, of 130 West 46th street, New York City, the distributors of the production in New York and New Jersey.

The booking of "One Law For Both" in the entire chain of theaters controlled by the United Booking Offices is said to be one of the most important bookings obtainable in the East. The circuit comprises over twenty theaters in and about the Metropolitan district. Speaking of booking the attraction in his theaters, J. J. Murdock, one of the executives of the United Booking Offices, said:

"'One Law For Both' is the first attraction that we have booked for our entire circuit, since the adaptation of our new policy of showing only those motion pictures that could be considered first-class attractions, even when in direct competition with the first companies of legitimate productions. We have had submitted for our consideration most of the pictures released since the formation of the rule of booking only those motion pictures that we considered to be worth advanced admission prices. 'One Law For Both' is the first that has measured up to qur requirements. It has a cast that includes such stars as Rita Jolivet, Vincent Serrano, Pedro de Cordoba, Leah Baird, James Morrison and Paul Capellani. It has a theme of universal interest, in the discussion of the single standard of morality for the two sexes, and, in my opinion, Mr. Abramson, the author-director, has handled the subject with the greatest tact and delicacy, without, however, sacrificing any of the dramatic strength of his story. In addition to this, the locating of the story in Russia, and the showing of the activities of the Revolutionary societies, at a time when news from Russia occupies the most important position in the daily press, gives the production a remarkable added interest."

One of the officials of the Exhibitors' Board of Trade, which controls ninety-nine theaters in and about New York, expressed similar views with regard to the production.

HOFFMAN PLANS SELLING STATIONS.

Crystallization of plans for reducing selling costs through the substitution, in various centers, of one selling station to take the place of several exchanges, is announced by M. H. Hoffman, Inc. The announcement comes as one of the results of Mr. Hoffman's recent trip to the Coast, during which he annexed Bernstein Productions and M. H. Hoffman, Inc. The idea is not entirely new. As outlined by W. A. Bach, the plans consists of establishing a selling station on the floor of which will be sold products of all film companies desiring to do business in that territory.

M. H. Hoffman, Inc., it is stated, will conduct such selling stations, and each participating company will supply a representative. Exhibitors going to the selling stations will be able to purchase whatever they wish on the one floor, whether it be a full program, a feature, a one-reel comedy, or anything else. No traveling salesmen will be employed, and the overhead expenses of the one establishment will be shared proportionately by the firms represented. All sales promotion work by mail, etc., will be supervised by an individual from the head office.

Working along these lines, Mr. Hoffman announces that he will utilize the idea in as many centers as he believes necessary.

SOUTHERN RIGHTS TO "WOMAN AND BEAST" SOLD.

The United Film Service, of Atlanta and New Orleans, has purchased rights to Graphic Features' "The Woman and the Beast" for the entire block of Southern States. The deal was negotiated by W. Ray Johnston, sales manager for Graphic Features, and R. M. Savini, general manager of the United Film Service.

Showing of "Parentage" June 6

Picture Produced by Hobart Henley and Presented by Frank Seng To Be Shown at Rialto.

PARENTAGE, the big feature produced by Hobart Henley and presented for state rights purchase by Frank N. Seng, will be given a trade showing at the Rialto theater, New York, on Wednesday, June 6, at 10 o'clock A. M. Indications are that the picture will meet with the big success it deserves, according to its sponsors.

The story is said to be interesting, without a dull moment, and teaching a lesson of world-wide importance—the lesson of parentage. It is claimed to be a picture that will reach the heart of every viewer, especially in view of the fact that the sympathies of the most hardened are most easily aroused by appeal to the "parent-feeling" in all of us. The picture deals in a large and broad way with the "Great Unwanted," whose inherited tendencies often are responsible for much of the sadness in life. In pleasing contrast the picture is said to dwell on the happy lot of children reared and nurtured in the light of dutiful affection.

Infinite pains have been taken in the production of "Parentage," the producers say, and the story is well-conceived and filmed under the best possible conditions.

Samuel Rothapfel, of the Rialto theater, says: "It is the greatest exposition of types ever shown in one film and is most entertaining."

Mr. Seng already has been inundated with inquiries from exhibitors and prospective buyers of state rights; but his resolution not to consider any such offers until after the private view will be kept.

WORKING ON FIRST MAYFAIR SUBJECT.

M. A. Schlesinger, President of the Mayfair Film Corporation, and his company of Mayfair artists, are at present in the country, where a majority of the exterior scenes for Mayfair's first production are being taken. The beautiful country, with its true loveliness, is most commensurate with the charming and exquisite "Persuasive Peggy."

Nothing is being left undone by Mr. Schlesinger in his determination that "Persuasive Peggy" shall be heralded as one of the "First Line" productions of the season, and one that will reap substantial profits for both state rights buyers and exhibitors as well.

Charles J. Brabin is in charge of the direction of the inimitable Peggy Hyland, while 'Bill" Davidson is playing opposite her.

The story, by Maravene Thompson, has appeared serially in McClure's Magazine, and is now running in the foremost newspapers throughout the United States and Canada. It is a winsome, charming tale of married life and there are six wonderful adventures that will be screened in the most fascinating and original way.

McMILLAN SELLING "REAL LIFE IN CHINA."

Territorial rights to "Real Life in China," an eight-reel subject, are announced for sale by F. H. McMillan, of Chicago, who recently established an office in the Consumers' Building. Thomas Kri, a cameraman of international reputation, is responsible for the filming of the subject. In his travels Mr. Kri visited a good many of the small inland towns, as well as nearly all of the large principal cities, and some of the most interesting spots of the country were photogaphed by him.

The Ming Tombs, forts along the Great Wall of China, the Temple of Heaven, the throne room in the Imperial Palace, South Lake, Marble Bridge, Hongkong and many other places of equal importance have been filmed.

The picture also shows many interesting phases of Chinese life, and it can be recommended for its educational value. It is said that Mr. Kri spent five years in China and devoted considerable time to these pictures. From a negative that originally ran high into five figures he has pruned it to 8,000 feet.

"GOD'S MAN" PASSES CENSOR BOARDS.

The Frohman Amusement Corporation announces that "God's Man," the seven-reel feature starring H. B. Warner, has been passed by the National Board of Review and has also passed censor boards wherever shown. It is reported that commendation for the picture and its moral lessons were forthcoming from everybody to which the picture was shown.

EDGAR LEWIS WORKING ON NEW PICTURE.

While "The Bar Sinister" is running at the Broadway theater, New York, its producer, Edgar Lewis, is completing preparations for his next special production which is now well along toward the camera grinding stage. It will be another story by Anthony P. Kelly, whose creative genius is responsible for "The Bar Sinister," and like its predecessor, will depend upon its human interest rather than spectacular effects.

Many of its most important scenes will be made in the beautiful country surrounding Ticonderoga, New York, where Mr. Lewis recently spent several weeks. Besides carefully selecting the locations for the picture he superintended the laying of plans for the building of a village street which is now rapidly nearing completion and which plays an important part in the working out of the drama's novel plot.

The cast of Edgar Lewis' new production will include practically the whole company used by him in "The Barrier." Besides Mitchell Lewis, Hedda Nova, Victor Sutherland and other well known members of both "The Barrier" and "The Bar Sinister" casts, Mabel Julienne Scott will also be a prominent member of the company appearing in his coming production.

ALICE HOWELL'S FOURTH CENTURY COMEDY.

General Director J. G. Blystone has nearly finished his fourth comedy with Alice Howell starring under the Century brand. "Alice of the Sawdust" is the title, and scenes with a circus will be featured. Miss Howell is finding plenty of opportunity to exercise her willingness to undertake reckless "stunts" and the circus scenes afford unusual chances for laughable situations.

Century Comedies are being distributed on state rights lines by Julius Stern from his headquarters in the Mecca Building, New York. "Balloonatics," with Miss Howell up in the air; "Automaniacs," in which motor cars form the comedy basis, and "Neptune's Naughty Daughter," with Miss Howell going under water to bring up the laughs, are three Centurys that have been made ready for the market by Mr. Blystone.

"WHO KNOWS?" READY FOR SCREENING.

"Who Knows?" the first Bernstein production to be handled through M. H. Hoffman, Inc., will be given a trade showing within the near future. Prints have arrived in New York from the West, and W. A. Bach, sales manager, is already preparing the exploitation.

"Humility," the first of the "Seven Cardinal Virtues," has been completed, and work is progressing on the six pictures to follow—"Loyalty," "Charity," "Justice," "Truth," "Courage" and "Chastity."

It is said that each of the "Seven Cardinal Virtues" contains a dramatic story that gets away entirely from preachment, but through the story is pointed out the virtue which it represents.

TAKES "GOD'S MAN" FOR NORTHERN JERSEY.

Announcement is made that the Mammoth Film Corporation will handle the Frohman Amusement Corporation's feature, "God's Man," in the territory of Northern New Jersey. The announcement comes from the Frohman Corporation, who agreed to the plan with Dreadnaught Pictures, Inc.

General Manager Forster Moore, of the Mammoth Corporation, acting in co-operation with the Frohman service department, has designed several innovations in the matter of exploitation of "God's Man."

BARNETT CORPORATION, DETROIT, BUYS "JOAN".

The Barnett Film Corporation, of Detroit, has purchased "Joan the Woman" for Minnesota, Wisconsin, North and South Dakota. An exchange will immediately be opened in Minneapolis. The territory bought for the picture by the Barnett corporation is the same in which they previously controlled Paramount pictures. B. Barnett has arrived in Detroit and will spend a few weeks there arranging for the opening of "Joan the Woman" at the Detroit opera house. Advertising, publicity, and general exploitation will be in charge of Will M. Elliott.

KUNSKY BUYS "ON TRIAL" FOR MICHIGAN.

"On Trial," the Essanay feature which was recently purchased by the First National Exhibitors' Circuit, will be distributed in Michigan by the Madison Film Exchange, Detroit. The picture was bought for Michigan by John H. Kunsky. Mr. Kunsky also announces that "Idle Wives" soon will open a week's run at the Madison theater, Detroit.

SEPIA-TONED PAPER FOR "GREAT WHITE TRAIL."

The premiere of "The Great White Trail," the first superfeature produced by the Whartons for state rights release, has brought forth a new system of photo-lithography. The new system brings a photograph in sepia up to billing size, and enhances every good feature of the picture. The method is a secret process just invented by the Morgan Lithograph Company, and is being used for the first time in the billing of "The Great White Trail."

RENOWNED DISTRIBUTING "SHOULD SHE OBEY?"

"Should She Obey?" the Arizona Film Company's seven-reel feature which is being distributed by the Renowned Features Corporation, 1600 Broadway, New York, is reported to be playing to capacity business at the La Salle theater, Chicago, where it has been running for the past few weeks. Into the film, it is said, has been injected much anti-divorce propaganda based on the professional experiences of Lieutenant-Governor Barret O'Hara, of Illinois, whose work with the Illinois Vice Commission is widely known.

"Should She Obey?" brings to the screen an array of public men and women; governors, judges, clergymen, lawyers, senators, etc., in addition to a cast of good players.

"Don't think this picture is simply and only an expose of the evils of divorce," said Mr. O'Hara. "Truth told on the screen is sometimes, as in this photoplay, more dramatic and more absorbing than the product of many writers."

KING-BEE BOOKING SERVICE.

With a desire to assist exhibitors in obtaining information as to where King-Bee Comedies may be booked in any part of the United States, the King-Bee Films Corporation, Longacre Building, New York, is circulating a coupon for exhibitors to fill and return to the company. In return for the names and addresses of exhibitors, the King-Bee corporation undertakes to state where these comedies may be booked, the nearest state rights buyers being indicated.

A rumor to the effect that King-Bees are to be released once a week is denied by Louis Burstein, president and general manager of the company. The present policy of two a month, according to Mr. Burstein, will be adhered to. He says that the comedies are too good to be worked to death, and that later on the policy of the company may even involve a reduction in the number of pictures released.

SUPREME BUYS "GOD'S MAN" FOR NEW ENGLAND.

The Froman Amusement Company's big state rights picture, "God's Man," has just been purchased for New England by the Supreme Photoplays Corporation, 20 Winchester street, Boston. General Manager Harry Segal closed the deal on this picture Tuesday of last week and expects to launch it in the same fashion that he is handling "Enlighten Thy Daughter," which opens at the Modern theater, Boston, on June 4, for a two weeks run.

"A BIT O' HEAVEN" (Frieder).

"A Bit o' Heaven," featuring tiny Mary Louise, and founded on Kate Douglas Wiggin's internationally celebrated story, "The Bird's Christmas Carol," is announced by the Frieder Film Corporation, of Chicago, as its initial offering to state rights buyers. The big film, which was completed recently at the Lankershim, Cal., studios of the company, is said to be a genuine novelty in plot and handling, and one of the first of its kind.

The entire film bristles with wholesome laughs, which blend delightfully with the sublime pathos and gentle tragedy of the crippled Carol. All the quaint humor of the Ruggles' feast has been retained along with a judicious use for subtitles of the exquisitely droll text of the book. Throughout, the film version faithfully follows the original story, a happy fact made possible by the ready adaptibility of the script itself.

Scene from "A Bit o' Heaven" (Frieder).

The stellar role of Carol Bird is ably handled by dainty five-year-old Mary Louise, whose charming artistry has already made her one of the most popular child actresses on the screen.

Altogether, "A Bit o' Heaven" is claimed to be a delightful diversion from the present run of state rights features. Its cleanly humor, spontaneous and natural, and its steady appeal to the best and cleanest of human instincts is decidedly refreshing.

Manufacturers' Advance Notes

"Heroic France"

Thrilling War Pictures Released By the Mutual Film Corporation—"Taken Under the Guns."

"HEROIC FRANCE"—said to be the most thrilling "war pictures" that have ever been made in the history of the world, taken by War Photographer Merl La Voy during twenty-two months on the battle fronts in France—is to be available June 4 under Mutual Film Corporation contracts with Mr. La Voy.

These pictures were made under the muzzles of the guns.

Scene from "Heroic France" (Mutual).

Here are the French artillery batteries swinging into line for one of the big "punches" on the Verdun front, there the ambulance corps men tending wounded under fire, a few steps further on the grim-visaged poilu escorting a company of German captives to the rear.

There is nothing uncertain about these war pictures. Mr. La Voy made them under the authority of the American Relief Clearing house, and he took the same chances in filming them that a combatant takes. Verdun was still under bombardment when the pictures of that ruined citadel were taken. Shells were bursting within less than a quarter of a mile of the photographer when he made the pictures.

La Voy's life wasn't worth a picayune to the First Aid corps, because La Voy was a mere adventurer, making pictures. He had a "green pass," which means "let him alone." The young American was let alone, and he got the pictures. They are marvelous pictures too.

As an introductory to the eight reels the spectator is first taken to Paris, where closeups of celebrities in the war are shown. Among the famous men registered on the film are ex-Premier Briand, ex-Premier Georges Clemenceau, President Poincaire, and Lord Herbert Kitchener, the latter being "shot" a few weeks before his death in the sinking of the British cruiser on which he was a passenger.

Other famous men shown in the film are Georges Carpentier, the French heavyweight pugilistic champion, now a star of the aviation corps; and many American members of the same corps who have won fame and accepted death in the fighting on the French front, including Raoul Lufberry, of Wallingford, Conn.; Kissin Rockwell, of Asheville, N. C., who was killed last September while fighting with a German aviator 10,000 feet in the air; James McConnell, of Chicago, who was killed in an air fight last March; Bombardier Wells, English heavyweight pugilistic champion, also a member of the aviation corps, and other celebrities of the fighting front.

There are some spendid closeups of General Joffre and other distinguished officers of the French army.

There are some splendid pictures of British Cavalry waiting behind the lines for a chance to get into action, every regiment equipped to the last strap, and men and horses alike displaying their impatience for marching orders.

There are many fine views of the reserve encampments behind Verdum taken through the flooring of an aeroplane.

The great merit of Mr. La Voy's pictures is that they are all events taking place under actual service conditions at the front, with heavy artillery roaring and the thousands of little guns barking all about. No more remarkable collection of pictures illustrating way has ever been made.

"Land of Long Shadows" Essanay's Next

Jack Gardner Will Make His Bow on June 18—Taylor Holmes Coming in July.

THE next feature on Essanay's program of K-E-S-E releases will be "Land of Long Shadows." This production, which is the first of Essanay's series of westerns, presents Jack Gardner, the musical comedy star, in his screen debut. It will be released June 18.

The latest release on this program was "Filling His Own Shoes," featuring Bryant Washburn, released June 11. Mr. Washburn was immediately launched into the production of another feature, "The Man Who Was Afraid." It will be released July 2.

Taylor Holmes, the stage star recently signed up by Essanay, is now being filmed in the preliminary scenes of his first production. This will be "Efficiency Edgar's Courtship," an adaptation from Clarence Buddington Kelland's story of that title in the Saturday Evening Post. It will be comedy-drama ideally fitted to the subtle style of humor of which Mr. Holmes is a past-master. The picture will be released sometime in July.

Aside from these features, Essanay is releasing through the K-E-S-E its series of child problem plays under the general title, "Do Children Count?" This series, which features little Mary McAlister, was inaugurated June 6, and is being released at the rate of one unit a week. While all of these pictures hinge on vital problems concerning the rearing of children, each one presents a separate story, complete in itself and bears an individual title. The screen time for each is approximately 25 minutes.

"The Guiding Hand" was the first of the "Do Children Count?" series. This was followed by "The Wonderful Event," then "Steps to Somewhere." The next three of these productions just announced, will be "The Yellow Umbrella," "A Place in the Sun," and "Where Is My Mother?" There will be twelve in the series.

"Mr. Pringle and Success," the latest of the Black Cat features, was released June 9.

L-KO MAKES WILD WEST COMEDY.

Director Vin Moore has created an L-Ko along different lines than are usually followed in the speedy comedies that firm has been turning out. While there is plenty of dash and "ginger" in the two reels the laughs are arrived at through unexpected methods. There are several sensations that would fit well into melodrama, indeed one of the incidents, where the men span a chasm by forming a "human bridge," recalls one of the big effects of an old time "thriller" of the stage. "Her Daring, Caring Ways" is the title, and Myrtle Sterling is the featured one, together with Lucille Hutton. It's a "wild west" subject, full of dash and chase, and requires, in one of its principal scenes, a numerous company of girls costumed in approved fashion, as shown herewith. Miss Sterling is the leader of the band. This picture was produced under the Supervision of J. G. Blystone, director general of the L-Ko studios.

Scene from "Daring, Caring Ways" (L-Ko).

Mutual Program

Mary Miles Minter Leads It in "Periwinkle" for the Week of June 11.

MARY MILES MINTBR in "Periwinkle" is the Mutual star production for the week of June 11. As "Periwinkle", deals with the life at a coast guard station and Mary Miles Minter appears throughout a greater part of the story dressed in oilskins, an unusual and attractive lobby display could be arranged with a boat, life preservers, compasses, etc., and having a little girl dressed in a complete suit of oilskins and big rubber boots walking up and down in front of the theater.

"A Watery Grave," the tenth chapter of "The Railroad Raiders" is scheduled for release June 11. The spectacular scenes are a fight between Helen Holmes and one of the raiders while riding the brake beams of a fast freight, which ends in Miss Holmes being thrown under the car, but by holding herself perfectly rigid, flat on the ground, she escapes injury. Later she is placed in a freight car while unconscious. The car is pushed off the ferry into the bay and a tug runs into the car, cutting it in two.

"His Cannibal Wife," the La Salle comedy for June 11, is a story of a motion picture "extra" man who is the husband of the star of the company and pictures the many rebuffs he has to take because of his wife's exalted position.

The Cub comedy for the week, featuring George Ovey, is "Jerry's Getaway," ready June 14. Louis FitzRoy, Goldie Colwell and Janet Sully assist in the comedy.

In the thirteenth story of the "Jimmie Dale Alias the Grey Seal" series scheduled for June 15, Jimmie Dale at last meets the Tocsin face to face, but at the time he is partly unconscious from a blow and has only a dim remembrance of her face.

"Mutual Tours Around the World," for June 12, pictures two islands, Capri, the celebrated island south of Naples, Italy, containing the famous Blue Grotto and the Rocks of the Sirens; and Antiqua, a British possession in the West Indies. The third section of the reel is devoted to Versailles, a royal residence of France just outside of Paris, showing the Gallery of Mirrors, the Royal Room where Louis XIV died and the balcony from which Marie Antoinette and Louis XVI were forced to salute the rioting populace.

"Mutual Weekly," reaching the screen June 13, will contain the usual assortment of patriotic news pictures as well as other events of importance.

"Reel Life," released June 14, devotes its longest section to showing how a large publishing house is equipped to turn out 12,000,000 copies each month. "How Big Guns Are Moved" is a section that makes a most timely picture. A third section is devoted to the hemp industry of rural Roumania. The reel concludes with a picture of the koala, or eucalyptus bear.

"HER ANNIVERSARIES" (Metro-Drew).

Metro's June 4 comedy release is the Metro-Drew one-act screen farce, "Her Anniversaries," written by Miss Helen Duey. In this clever playlet Mr. and Mrs. Sidney Drew appear as Mr. and Mrs. Mason.

"THE CAR OF CHANCE" (Bluebird).

Franklyn Farnum and Brownie Vernon will be stars of the Bluebird release for week starting July 9. The feature was directed by William Worthington, from Eugene B. Lewis' scenario, based on Waldemar Young's story. In support of Mr. Farnum and Miss Vernon there will appear Molly Malone, Harry De More, Walter Belasco, H. J. Bennett, Marc Fenton and Helen Wright.

FIRST NATIONAL BANK

Scene from "The Car of Chance" (Bluebird).

"The Car of Chance" will give a comedy-drama reflection of a jitney bus romance, in which a traction strike furnished enlivening incidents. In this feature Mr. Farnum is provided with a role similar to those he recently played in "Bringing Home Father," "The Clock" and "The Man Who Took a Chance," recent Bluebirds, in which the leading character "laughed" himself out of many embarrassing and exciting situations.

Violet Mersereau Renews Contract

Popular Player a Fixture on the Bluebird Program for Another Twelvemonth.

FOR another year, at least, Violet Mersereau will remain a star of Bluebirds. Last week she affixed her signature to a contract that assurs her services to that series for an additional twelvemonth. Miss Mersereau was one of the first stars to appear after the Bluebird program was projected, considerably more than a year ago, and has been frequently presented as an attraction of value to exhbitors and a player of increasing popularity.

During her service to Bluebird, three directors have supervised her appearances. Rex Ingram brought her to the series in "The Great Problem" and followed that with "Broken Fetters"; Edwin Stevens directed "The Honor of Mary Blake," "The Boy Girl" and "Susan's Gentleman," and Harry Millard supervised the recent presentation of "Little Miss Nobody." Because of the difficulty of securing scripts suitable to Miss Mersereau's use, her appearances have been less frequent than would be wished by exhibitors and their public.

Miss Mersereau is the only star who has continued, uninterrupted, work in Bluebird's Leonia (N. J.) studio, and she is now engaged there in a modernized version of "La Cigale," with Rex Ingram again her director.

COMING SELIGS IN GENERAL FILM.

"Knights of the Saddle" is the title of a Selig production in two reels released Monday, June 4, in General Film Service. This film presents Tom Mix and other cowboys and girls at a rodeo. Among the interesting scenes can be enumerated fancy rope throwing, broncho busting, bulldogging, a derby, stage coach driving and other feats of skill and daring in the West. This film promises to equal in popularity the production "movie stunts," featuring Tom Mix in hazardous exploits. "The Font of Courage" is an exceedingly worthy pictureplay featuring Robyn Adair, E. J. Brady and Virginia Kirtley.

On Monday, June 11, the Selig Company announces for release "The Friendship of Beaupere," a two-reel drama of the North, written by Maibelle Heikes Justice. This is not a "snow picture," but an original and heart-touching drama of the Northwest in the days of summer. An exceptional cast is announced, including George Fawcett, Vivian Reed, Will Machin and Eugenie Besserer. Al Green directed the production.

On Saturday, June 16, "The Heart of Jules Carson" is announced for release in General Film service. It is an exciting drama of plot and counter plot and of a woman's sacrifice and a man's redemption.

TOTO AT ROLLIN STUDIO IN LOS ANGELES.

Toto, the famous clown who was for two years featured at the New York Hippodrome, has arrived in Los Angeles ready to begin work immediately at the Rolin Studio on comedies for Pathe.

Toto is looked upon as one of the best comedy propositions as yet discovered, and Hal Roach of Rolin expects to make pictures featuring the famous clown that will make film history. It is stated in this connection that Pathe has enough confidence in his ability to do so to offer more than twice as much money for the Toto Comedies as they have ever paid for this class of picture in the past.

The Rolin Company is the producer of the celebrated "Lonesome Luke" comedies which have been so successful. Speedy action and an alert mental attitude on the part of all characters are the features in the Rolin comedies which it is believed have made them such hits. The same policy will be followed with Toto, but, of course, because of the great difference between the comedy methods and personalities of this star and "Lonesome Luke," the pictures will be different in nature.

BALSLY WILL HELP EXHIBITORS.

A fresh evidence of the earnestness with which the avowed policy of the Standard Film Corporation to furnish a "Perfect Service to the Exhibitor" is being followed up is to be had in the announcement made this week by the Standard Film Corporation that it has secured the services of Lee D. Balsly as manager of a new department at the home offices in Kansas City, to be known as "The Exhibitors' Aid Department."

The purpose of this department, as outlined by Mr. Balsly, is to get on a more intimate relationship with Art Dramas exhibitors and to offer suggestions and ideas for the purpose of stimulating business; to assist in the creation of new business-getting plans and to establish an interchange of ideas between the exhibitor and the distributor of Art Dramas. Mr. Balsly will assist exhibitors in moulding public opinion in each of the different communities for a larger and regular clientelo that will pack the theaters, and especially on the days when Art Dramas are shown.

Change in Triangle Schedule

Jack Devereaux, Bessie Barriscale, Enid Bennett, Louise Glaum, Wilfred Lucas, Elda Millar and William Desmond to Be Starred in Strong Plays.

THERE has been a rearrangement of the Triangle release schedule for June. "Wolf Lowry," the William S. Hart production which was originally announced for release June 10 was put forward on the program two weeks and shown in first-run houses May 27, together with "The Millionaire Vagrant," in which Charles Ray is being starred.

The releases for June 3 remain unchanged, Jack Devereaux appearing in "American—That's All" under the supervision of Allan Dwan, and Bessie Barriscale appearing in "Bawbs o' the Blue Ridge," under the supervision of Thomas H. Ince.

Enid Bennett and Louise Glaum are the stars of the Ince-Kay Bee production for June 10. Miss Bennett will appear in a play by C. Gardner Sullivan, entitled "The Girl, Glory," while Louise Glaum will be headlined in a silent drama of life among society's misfits, called "Love or Justice?"

A comedy with a strong and interesting dramatic structure, "The Girl, Glory" deals with the troubles that were encountered by Glory Wharton, the pet of the village, in trying to reform her grandfather whose capacity for strong drink seemed at times greater than his prestige as a Civil War hero. How the girl accomplishes this laudable purpose by closing up the local fire-water bazaar is shown with many realistic and amusing touches.

"Love or Justice?" is the title of Louise Glaum's starring vehicle, which is said to give her opportunity for the most forceful and vivid characterization that she has yet contributed to the Triangle program.

Wilfred Lucas, Elda Millar and William Desmond will be starred in the Triangle Eastern and Kay Bee productions released June 17. "Her Excellency, the Governor" is the name of the play in which Wilfred Lucas and Elda Millar are to be jointly featured under the supervision of Allan Dwan. Thomas H. Ince will present William Desmond on the same date in a Kay Bee drama from the pen of J. G. Hawks, entitled "Paws of the Bear."

"Her Excellency, the Governor" tells the story of an intelligent American girl who is elected lieutenant-governor of her state. An unusual crisis develops when an appropriation bill designed to furnish war funds to the national government is about to be vetoed by Barclay, the governor, who has fallen under the influence of the hyphenated interests. The pretty and resourceful lieutenant-governor invents a scheme that not only brings the governor to his senses in time to save himself from permanent disgrace, but awakens him to the fact that his assistant executive is also the arbiter of his personal destiny. Wilfred Lucas takes the part of Barclay, while Elda Millar is seen as Sylvia Marlowe, his lieutenant and good genius.

"Paws of the Bear," William Desmond's starring vehicle, is a story of plot and counterplot, in which the black art of Russia's diplomatic service is pitted against the shrewd Yankee wiles of our own secret service. The scenes of the story rapidly shift from Belgium to Russia, from Russia to Paris and through France to the United States, where the final chapters in this exciting drama are worked out to a satisfying conclusion.

"A BRASS MONKEY" (Selig).

"A Brass Monkey" will be released by the Selig company through K-E-S-E on June 11. "A Brass Monkey" is the second of the series of Hoyt comedies prepared by the Selig company.

Scene from "A Brass Monkey" (Selig).

Charles Hoyt put much of his best work into the story of "A Brass Monkey." The Selig company is said to have retained all the original Hoyt flavor, and to have introduced a succession of comic situations that will cause joyousness to any audience.

A cast of clever comedians appear in "A Brass Monkey." The players include William Fables and James Harris. J. A. Richmond is the director. Amy Leah Dennis enacts leading roles in all the Selig-Hoyt comedies.

"HOW STOCKINGS ARE MADE" (Gaumont's "Reel Life" No. 60).

An exhibitor who follows closely the list of subjects released in Gaumont single reels will understand how one hundred Gaumont subjects are listed in the catalog which gives the releases for the first three months of the year, while all other producers have only 105 subjects combined. Take, for example, the pictures shown in Gaumont's "Reel Life," No. 60. These are particularly entertaining, and at the same time of sufficient merit to make a lasting record of them. "Knitting Hosiery" is a leading section of this issue. It ought to be a truism that every one wears hosiery, and it is perhaps equally a truism that few people know how these are knit. Hence, an exhibitor who shows this issue of "Reel Life" is sure that he is showing a picture that holds the interest of all his spectators.

Scene from "Reel Life No. 60" (Gaumont).

It is just such a picture as "Knitting Hosiery" that builds up a steady patronage for an exhibitor. His patrons may not enjoy the photodrama which is offered, but that is forgotten when the program is topped off with a sparkling single reel. The Gaumont company makes a specialty of these, and full information can be had from any exhibitor who has run them. It has been found advantageous to run a Gaumont single reel for several days, since it gets talked about, and others wish to see it.

FOUR ASTRA COMPANIES AT WORK.

With the largely increased force of stars now under contract and two large studios in full operation, Astra, producing for Pathe, is exceedingly busy. Director George Fitzmaurice has just finished Mrs. Vernon Castle's first Gold Rooster Play, "Sylvia of the Secret Service." Dexter Elliot, J. H. Gilmour and Suzanne Willa are also in the cast.

William Parke has just finished another Gold Rooster Play in which Gladys Hulette stars. The working title of this play is "The Streets of Illusion."

George B. Seitz is working upon "The Fatal Ring," a new serial starring Pearl White.

Burton King, the fourth of the Astra directors, is directing Mollie King and Creighton Hale in another Pathe serial known at present by the title "Seven Pearls."

With four big companies thus busy the Astra can point with pride to its expansion during the past twelve months.

SAFEGUARDING THE SEA SHOWN IN HEARST-PATHE NEWS.

In thorough keeping with the reputation for timeliness which the Hearst-Pathe News has earned, issue No. 44, released Memorial Day, shows the methods being employed in safeguarding the sea against submarines and mines. The various scenes are very interesting and give a new conception of a new and extremely hazardous occupation.

First are shown American mine sweepers. They draw apart with a heavy cable extended between them, to comb the deep. A huge triangular "kite" is dragged beneath the surface. Contact with a submarine or a mine is quickly indicated. Then is shown the way in which mines are planted to protect a harbor, the method of holding up the cable from which the mines are suspended, etc., etc.

NEW WAGNER MANAGER AT MILWAUKEE.

The Wagner Electric Manufacturing Company, of St. Louis, announces the appointment of F. T. Coup, formerly connected with its Chicago office, to take charge of its Milwaukee office, in its new location, the First National Bank Building. The telephone number is Main 2340.

Universal Features a "Butterfly"

"The Field of Honor," Written By Brand Whitlock, Heads Program for Week of June 12.

THE Field of Honor, a five-act Butterfly picture, with Louise Lovely and Allen Holubar in the leading roles, is the chief offering on the Universal program for the week of June 11. The story was written by Brand Whitlock, former Mayor of Toledo, and more recently United States Minister to Belgium. Mr. Whitlock, besides being a celebrated statesman, has also achieved high honors in the literary world. He is the author of several novels and a score of short stories which have appeared in the leading magazines of the country. This is his first photoplay and ranks among the best five-reel features ever produced.

The story is laid in Civil War times and the atmosphere of the early Sixties is maintained faithfully throughout the entire film. The battle scenes are particularly stirring. A note of true patriotism runs through the story and its presentation is fully up to the high standard demanded in Butterfly pictures.

The production was made under the direction of Allen Holubar, who also plays the leading role opposite Louise Lovely, who gives a splendid performance in the role of the heroine. Another important member of the cast is Millard K. Wilson, who portrays an exceedingly difficult role with dramatic fervor. Others in the cast are Sidney Dean, Frankie Lee, Helen Wright and Frank MacQuarrie.

"The Field of Honor" will be released Monday, June 11. On the same day will appear the Nestor comedy, "To Be or Not To Be," with Eddie Lyons, Lee Moran and Edith Roberts in the principal roles.

The feature for Tuesday, June 12, is a Gold Seal three-part drama, "The Black Mantilla," with Claire McDowell in the leading role. It was written and directed by Ruth Ann Baldwin, and is a much stronger photodrama than many five-reel features. In the supporting cast are Gypsy Hart, Richard Ryan, Harry Mann and George Pearce. With "The Black Mantilla" will be released a short scenic, "'Beyond the War Zone in France." The other Tuesday offering is the Victor comedy, "Making Monkey Business," starring Eileen Sedgwick. "Chicken Chased and Henpecked," a two-part L-KO comedy featuring Phil Dunham, Lucille Hutton and Merta Sterling is the leading offering for Wednesday, June 13. The regular issue of the Universal Animated Weekly will also appear on this date.

Neal Hart in the Bison two-reel Western drama, "The Honor of Men," will be presented under the Bison brand on Thursday, June 14. This is a Western picture with a punch and a charming romance interwoven in the plot. The Victor comedy, "The Flopping Uplifter," with Ernie Shields, is another Thursday release.

An unusual two-part comedy drama, "A Blissful Calamity," in which Fred Church and Fritzie Ridgeway have appealing roles, will be prescented Friday, June 15. On the same day Issue No. 23 of the Universal Screen Magazine will be released.

Four reels will be released Saturday, June 16. The fifth issue of the new one-reel feature, Universal Current Events, will make its weekly appearance on that date. The other offerings are the Imp two-part crook drama, "The Thief Maker," featuring Molloy Malone and Jack Nelson, and the Joker comedy, "One Damp Day," with Gale Henry and William Franey.

Sunday, June 17, the Big U one-act drama, "The Mysterious Outlaw," with Harry Carey as the star, will be released. Other releases of this date are the Imp drama, "Her Strange Experience," with Louise Lovely, and the Powers split reel, "A Pesky Pup," a comedy cartoon, and "China at Work and at Play," a Dorsey educational.

"The Light of Dawn," the fourteenth episode of the mystery serial, "The Voice on the Wire," in which Ben Wilson and Neva Gerber are the stars, will be released during the week.

PARAMOUNT NOW OPENS 104 PICTURES.

Following the success resulting in every section of the country from placing the first fifty-two Paramount pictures upon the open market, Hiram Abrams, president of Paramount Pictures Corporation, has directed all Paramount exchanges throughout the country to place the first 104 pictures on the market for release to all exhibitors, irrespective of the restrictive feature clause in the Paramount contract which formerly made this impossible.

New prints have been supplied all exchanges, and a marked success has been made from this latest move of Paramount. New paper, additional advertising and publicity material of a much higher standard than was originally issued with the pictures are being furnished exhibitors in connection with these Preferred Pictures.

"WHEN MY SHIP COMES IN" COMPLETED.

Gouverneur Morris did the best work of his career when he wrote "When My Ship Comes In." The story ran in Hearst's Magazine and created widespread interest. It is now announced that the International Film Service has made from this story a seven-reel feature. Undoubtedly the popularity which "When My Ship Comes In" attained as a novel will be eclipsed by its motion picture version. Jane Grey is the star of the new production.

LOCKWOOD COMPANY IN CATTLE COUNTRY.

With four dozen real cowboys before the camera, several thousand head of cattle in an annual round-up for atmosphere, and a chuck-wagon outfit as a base of supplies, the Harold Lockwood company has settled down on the largest cattle ranch in Arizona for three weeks for the filming of "Under Handicap," the next Metro-Yorke production, which is being picturized from the novel by Jackson Gregory.

In the company of Metro players which arrived here this week from Los Angeles were Harold Lockwood, Fred J. Balshofer, Richard V. Spencer, Lester Cuneo, William Clifford, James Youngdeer, Charles P. Stallings, Paul H. Dowling, Antonio Gaudio, Ben Pierpaolo, Burt Nottleman and Jack Christensen.

The members of the company journeyed from Prescott to the ranch, forty miles distant, by horseback, taking their own chuck-wagon and outfits, and camping on the ranch where most of the scenes occur. The company is roughing it in earnest and getting the typical Arizona atmosphere at all hours, both in the picture and out.

"THE IMMIGRANT" LATEST CHAPLIN COMEDY.

Charlie Chaplin's next picture will be called "The Immigrant." After weeks of work the film has been completed at the Lone Star studio near Los Angeles. With its completion it has been christened by Chaplin himself, and the suspense of some millions of Chaplin fans has been relieved.

Many of the scenes in "The Immigrant" are taken in the steerage of an ocean liner. Charlie plays the role of an immigrant, bound for the land of liberty. Arriving in America without funds, he discovers that money is not picked up on the street as he supposed, and he begins the game of bluff to beat the high cost of living.

Charlie, penniless, attempts to get a meal for himself and the hungry Edna in a cheap "hash house," and his efforts to stall off the check provide Chaplin with opportunities for the sort of comedy which convulses the American audience. He drinks cup after cup of coffee and finally manages to secure a generous tip for the waiter, whereupon he is ushered out by the effusive waiter and smiling proprietor.

JACKIE SAUNDERS IN "BAB, THE FIXER."

In "Bab, the Fixer," the feature production on which Jackie Saunders is now working for distribution through Mutual, the star will be seen once more in the midst of farm life. Half of the scenes picture life on a ranch and the other half show the stock exchange with its frenzy of financial strife.

Jackie Saunders is the child of a broker who has lost his money and takes his family to a ranch to start life over again. Bab falls in love with Sterling, the owner of the adjoining ranch, and is sent away to school to break up the affair.

Meanwhile, oil discovered on the ranch, brings a fortune to Bab's family, but separates Mr. and Mrs. Porter. Bab starts in to fix everything up, and does so to the extent of nursing her father back to health, effecting a reconciliation between her father and mother and getting her own way in regard to Sterling. Supporting Jackie Saunders are Arthur Shirley, Leslie T. Peacocke, Mollie McConnell, Ruth Lackaye and R. Henry Grey.

BASIL KING STORY FOR JANE COWL.

Jane Cowl's first Goldwyn Picture is being directed by Arthur Hopkins, chief of the Goldwyn producing organization. Among those in the cast supporting this ablest of American emotional stars are some of the best known players of the screen and stage.

Miss Cowl has chosen for her first story in Goldwyn Pictures one of the works of Basil King, whose novels, "The Inner Shrine," "The Spreading Dawn" and "Wild Olive," have been tremendously successful both in this country and in England. Unusual situations and a number of rather novel problems are encountered in the course of the photoplay version of this story.

McCLURE PICTURES PREPARES SCENARIOS FOR NEW SERIES STARRING SHIRLEY MASON.

McClure pictures is rapidly completing its plans for producing the series of five-reel features that will follow "Seven Deadly Sins." The scenarios for the first three five-reelers, in which Shirley Mason will be starred, are being whipped into shape and production will begin within a few days.

A nation-wide advertising campaign, such as that behind "Seven Deadly Sins," will be prepared as an aid to the exhibitor who shows the new McClure series.

POWELL FINISHES "MARY MORELAND."

Frank Powell has finished the filming of "Mary Moreland," a picturization of Marie Van Vorst's novel of that name and the sixth of a series of feature pictures starring Marjorie Rambeau, which will be distributed through Mutual. Mr. Powell has surrounded Miss Rambeau with an unusual cast. This includes Robert Elliott, who has appeared opposite her in several other Powell productions, Augusta Burmester, Agnes Eyre, Aubrey Beattie, Gene LaMotte, Frank Ford and Fraser Tarbutt.

Six Dramas in the Making at the Peerless

Several Players New to the Screen Soon to Be Seen in World-Brady Pictures.

WILLIAM A. BRADY, director general of World Pictures Brady-Made, has planned a particularly lively summer for the Peerless studio, where no less than six picture dramas are simultaneously in the making at the present time. The new campaign, which is already under way, calls for the participation of several stars who are as yet strangers to the screen, and a considerable number of leading actors and actresses who have not appeared heretofore in World Pictures.

"First of all," said Mr. Brady to a reporter, "Mary Nash will begin shortly upon the three pictures for which she was engaged some time ago. These will keep her going at high speed for the entire summer, as, in addition to studio work in the day time, she will continue in the leading feminine role of 'The Man Who Came Back' at the Playhouse. I expect that Florence Nash, the other member of the gifted pair of Nash girls, will attach her signature to one of our contracts before long. She is considering such a step.

"Alexandra Carlisle, who scored a great success in George C. Tyler's recent stage production, 'The Country Cousin,' will make at least one photoplay for us during the Summer. Miss Carlisle certainly should be well liked upon the screen, for in the first place she is a beautiful woman, and in the second she is a remarkably intelligent and effective player. I recall that when she acted the title role in Mr. Savage's London production of 'Everywoman' she was acclaimed the best actress in England, and she has improved considerably since then. We have a very strong play for this artiste based upon a tremendously popular novel.

"We have engaged Milton Sills as leading man for Ethel Clayton, and he will make his first appearance in this capacity in 'Chasms,' which is about completed. The company spent three weeks in Georgia in securing exteriors. Miss Clayton has an exceptionally vivid role in this picture drama, with a fine chance to register a distinct sensation.

"The principal male character in Kitty Gordon's 'The Divine Sacrifice,' upon which we are now at work, is being interpreted by Jean Angelo, whose engagement as leading man with Sarah Bernhardt was interrupted by the illness of the star. M. Angelo is in America on furlough while recovering from the most recent of his wounds sustained in action. In acting with Miss Gordon in 'The Divine Sacrifice' the French leading man experiences none of the usual difficulties of a stranger in a strange land, since Miss Gordon speaks his language fluently, and George Archainbaud, the director, is his fellow countryman.

"In addition to all this we are starting upon a new play of Revolutionary times called 'Betsy Ross,' in which Alice Brady plays the title role. This will be a realistic production, and many of the scenes will be photographed in and around the original Betsy Ross home. George Washington and other outstanding personages of the period appear in the course of this story, and it will be interesting to see how their pictured counterparts live up to the ideals handed down by history. Travers Vale is the director."

ARBUCKLE'S THIRD COMEDY "A ROUGH HOUSE."

"A Rough House" is the third of the series of Paramount Arbuckle Comedies that Roscoe "Fatty" Arbuckle will appear in. Such was the success of the first two comedies, "The Butcher Boy" and "A Reckless Romeo," that it has been necessary for Paramount to increase the number of prints for the third picture. In this subject Fatty has left nothing undone or untouched to make it the most hilarious production he has ever appeared in. He hired the largest cabaret in New York City to act in a number of the scenes. Then, too, he has succeeded in getting a story that is wonderfully fitted for his inimitable characteristics, and one in which he has been able to pull more of his wonderful trick stunts than he ever did before in a two-reeler.

Scene from "A Rough House" (Paramount).

These Arbuckle comedies are released by Paramount to all exhibitors. The story of the next production has to do with Mr. and Mrs. Rough, who are living quite happily in their little Rough house by the sea, when Mrs. Rough's mother arrives on the scene to spend a few weeks, and she immediately begins to disturb the tranquillity of the Rough household.

"HER STRANGE WEDDING" (Lasky).

That handsome and persuasive young wretch Tom Forman has turned heart-breaker again, and this time Fannie Ward is the victim of his wiles. She is portrayed as in love with Jack Dean, who is Mr. Forman's temporary older brother, but foolishly permits the more patent charms of the former to win her good graces, and she marries in haste. It all happens in "Her Strange Wedding," in which Miss Ward stars as Coralie Grayson. It is a Lasky-Paramount picture staged under the direction of George H. Melford, and adapted from the story of George Middleton by Charles Maigne.

Scene from "Her Strange Wedding" (Lasky).

Tom Forman's wickedness is not confined to stealing his brother's lady-love from under his nose, however. There are added to his long list of crimes in this picture the stealing of money, the theft of a bracelet and a deliberate attempt to kill his own brother. From all of which it may be judged that Mr. Forman is the villain of the story, which is quite true.

The action of the photoplay shifts from a typical American suburb to the deck of an ocean liner, and thence to picturesque Bermuda, where some of the thrilling episodes in the drama took place. The settings are especially splendid, and the tremendous amount of action which is crammed into the story makes it absorbing from beginning to end.

ONE WEEK OF GAUMONT.

The first contribution to Mutual for the week of June 17 is the entertaining travel reel "Tours Around the World," No. 32, released June 19. Three sections show widely differing places in Europe. First comes Nantes, France, a seaport on the western coast. Pozzuoli, a town near Naples, Italy, provides many pictures of architectural remains of the classical Roman period. The third section of the reel shows a Russian village in winter. It makes plain as no description possibly could the beauties and miseries of the long cold season.

The second release of the week is Mutual Weekly No. 129. As this is issued just at the close of the whirlwind Liberty Loan campaign, it is certain that it will contain the highly interesting pictures of the last days of the "big push" for money to carry on the war. The release date is June 20.

The third "featurette" from Gaumont studios this week is "Reel Life" No. 60, released June 21. "Knitting Hosiery" takes spectators for a visit to a large mill where every process is carried on before the camera. "Reclaiming the Everglades" is a picture of America's richest farmland in the making. "The Most Perfect Child" shows the little girl who won the Panama-Pacific Exposition contest. "An Auto-Drawn Train" is a picture of the latest transportation method at summer amusement parks.

SELZNICK HAS HOUSE ORGAN.

With a challenge in its title, "The Open Door" has made its appearance among the numerous special purpose publications of the picture industry. This little weekly is the product of the Lewis J. Selznick publicity department, and is designed to deal exclusively with the Selznick interests in New York State. The publication gets its name from the recent announcement made by Mr. Selznick that henceforth both doors of his organization were open to all comers.

Nine Paramounts for July

Outline of Month's Releases of the Three Contributing Producing Companies.

IN the four Lasky pictures announced by the Famous Players-Lasky Corporation for releases in Paramount during July there are no less than eight stars, with such authors as George Broadhurst and Edwin Milton Royle representing the literary work. Fannie Ward, Vivian Martin, Louise Huff, Sessue Hayakawa, Jack Pickford, Wallace Reid, Theodore Roberts and Anita King are among the well known names which appear in this announcement.

Vivian Martin and Sessue Hayakawa co-star for the first time in "Forbidden Paths," which was written by Eve Unsell, and adapted for the screen by Beatrice De Mille and Leighton Osmun. The production was staged under the direction of Robert S. Thornby, and is scheduled for release by Paramount on July 12.

The second Lasky picture in the month is "What Money Can't Buy," starring Louise Huff, Jack Pickford and Theodore Roberts, released July 16. This is an adaptation of George Broadhurst's play made by Beulah Marie Dix. It is the first production to be directed by Lou-Tellegen. Louise Huff is the Princess Irena, Jack Pickford is Dick Hale and Theodore Roberts is Madison Hale, his millionaire father. Other important roles are taken by Hobart Bosworth, Raymond Hatton, James Cruze and James Neil.

"The Squaw Man's Son," an adaptation of Edwin Milton Royle's novel, will be released July 26, with Wallace Reid and Anita King in the principal roles. This drama is in reality a sequel to "The Squaw Man," which was the first picture produced by the Lasky company. The cast is a strong one, and includes Dorothy Davenport, Mabel Van Buren, Raymond Hatton, C. H. Geldert and Donald Bowles.

"The Crystal Gazer," starring Fannie Ward, is the fourth Lasky picture for the month, released July 30. It was written by Eve Unsell and Edna Riley, and adapted as a photoplay by Marian Fairfax. The supporting cast includes Jack Dean, Raymond Hatton, Harrison Ford, Edythe Chapman, Winnifred Greenwood and Jane Wolff. George H. Melford directed.

Famous Players.

The Famous Players has completed three productions to be released by Paramount during July. Pauline Frederick, Mae Murray and Lou-Tellegen and the respective stars.

"At First Sight," which will be released on July 2, is a comedy starring Mae Murray and written by George Middleton. Sam Hardy, one of the best known comedians on the stage, plays opposite Miss Murray. Harry Lee is a station agent who foments considerable trouble during the course of the story. "At First Sight" was directed by Robert Leonard.

"The Love That Lives," Pauline Frederick's starring vehicle for release July 9, was written by Scudder Middleton. Robert G. Vignola directed.

The third Famous Players for July is "The Long Trail," starring Lou-Tellegen, with Mary Fuller in support. It will be released July 23. "The Long Trail" was written by Eve Unsell, and is a tale of the Canadian lumber camps. Others in the cast are Winnifred Allen, Franklin Woodruff, Frank Farrington, Mrs. Brundidge, F. Tidmarsh, Sidney Bracy and Walter Gifford.

Two Moroscos for July.

George Beban, Kathlyn Williams and Wallace Reid are to be the Morosco stars appearing in Paramount Pictures in July. Kathlyn Williams and Wallace Reid co-star for the first time, and Mr. Beban replaces his customary Italian characterizations by the impersonation of a French Canadian lumber camp chef.

"Big Timber," in which Kathlyn Williams and Wallace Reid co-star, is an adaptation by Gardner Hunting of Bertrand Sinclair's story of the same name. It is the story of the great outdoors and of the forests. William H. Taylor directed. "The Cook of Canyon Camp," released July 19, will serve to introduce a new star to the world in the person of George Beban, Jr. The story was written by Donald Crisp and Julia Crawford Ivers in collaboration, and the production was directed by Mr. Crisp. Among those in support of the Bebans—pere and fils—are Helen Jerome Eddy, Florence Vidor and John Burton. As the title of the production indicates, Mr. Beban assumes the role of a French Canadian chef in a big lumber camp.

JOHNS-MANVILLE IN NEW PITTSBURGH OFFICES.

The splendid increase in business and the need for greater floor space and facilities for displaying Johns-Manville products, necessitated a change in location of the H. W. Johns-Manville Company at Pittsburgh on May 20. On this date new and larger Johns-Manville showrooms and sales offices were opened on the ground floor of the Westinghouse building, corner of Ninth street and Pennsylvania avenue.

These new quarters provide ample space to accommodate the increasing business, and are located in the heart of Pittsburgh's business district, within a few minutes' walk from the Union Station.

"CHRISTUS" IN SIXTH WEEK AT CRITERION.

It is evident from the size and quality of the audiences at "Christus," at the Criterion, that the great biblical photodrama has found a real play among motion picture patrons in New York. The plans for the distribution of this picture will be announced through the trade papers very shortly.

"THE FLIGHT THAT FAILED" THIRD LA SALLE.

The last of a series of three two-reel comedies, with which the Mutual opened its La Salle releases, is announced for June 4 at all Mutual Film exchanges. The two previous offerings featured Carol Holloway and Madge Kirby. In this one is Jean Otto, who for a number of years appeared in the "legitimate" and also in opera companies of his own. His jovial rotundity has merited for him the appellation, so descriptive and yet so unexpected, of "Chubby." In "The Flight That Failed" he has an opportunity to show his versatility to some degree, and does not fail to take advantage of it.

The story of "The Flight That Failed" is interesting, entertaining, clean and wholesome. Mr. De La Parelle, the director and author of the picture, has produced an attractive little playlet.

Mr. Otto will be seen in the near future in several single reel releases of a rather unique character. "His Cannibal Wife" is offered for June 12, and will be followed by "Tillie of the Nine Lives" June 19; "Discords in a Flat," June 26; and "The Girl in the Frame," July 3. These are but the first of a series of fifty-two "featurettes" which La Salle will produce, and which Mutual will release.

"OTTO LUCK" A NEW CARTOON SUBJECT.

The 70th release of Paramount-Bray Pictographs introduces a cartoon character new to Paramount audiences called "Otto Luck," the creation of Wallace A. Carlson, who has recently joined the art staff of the Bray studios. Mr. Carlson found "Otto Luck" in the person of one of his acquaintances in Chicago, his former home. This chap furnished no end of fun to him because of his invariable failing to do the wrong thing at every opportunity.

The cartoon in which "Otto Luck" makes his initial bow depicts his attempt to break into the movies. There is plenty of funny action in this cartoon and unquestionably Wallace Carlson and "Otto Luck" are going to be welcomed by laugh seekers.

"THE WONDERFUL EVENT" (Essanay).

This short production is the second of Essanay's "Do Children Count?" series, and features little Mary McAlister, aged six years. Following the aim of the entire series this unit presents a vital problem arising in the rearing and training of children. The little girl wants a baby brother, and, failing by other means, steals an infant from a park bench. The consequences of this childish act precipitate a rapid-fire sequence of events which at first threatens a dire fate for its little perpetrator. The story, however, is brought to a happy ending by a visit of the Stork to the child's home. It was written by Charles Mortimer Peck, author of Essanay's successful "Is Marriage Sacred?" series, and runs on the screen twenty-five minutes. The series is being released through the K-E-S-E.

MARY PICKFORD DONATES AMBULANCE.

Mary Pickford last week donated an ambulance of the latest type to the local Red Cross at Los Angeles. The vehicle of mercy plays an important part in Miss Pickford's new Artcraft production, "The Little American," a picture of patriotic appeal, and upon the completion of the scenes in which it was used the ambulance was turned over to the local organization, which expects to see service in France shortly. The ambulance was specially built for the Pickford picture, and was designed by a surgeon connected with the American ambulance corps. It has twice the capacity for wounded cases of the former type.

"LONESOME LUKE, PLUMBER," RELEASED JUNE 17

The next two-reel "Lonesome Luke" comedy, produced by Rolin, will be released by Pathe the week of June 17. The title of this picture is "Lonesome Luke, Plumber," and it was produced under the personal direction of Hal Roach. In the photoplay, Lonesome Luke is a struggling young plumber and there is a laugh in every blow of his hammer. He is supported by Bud Jamison, Bebe Daniels and Harry Pollard.

Also, prominent in the cast are two black bears from the Los Angeles Zoo, who, in search of better fare than their keepers give them, enter the house where Lonesome Luke is engaged in first aid to bath-tubs.

THE HOUR OF THE COMEDY DRAMA.

The fact that every release of the Black Cat stories filmed from the magazine by Essanay has been a comedy drama is given credit by General Film Company for the popularity of this series of two-reel subjects.

Out of the great list of clever short stories from the Black Cat magazine those were chosen that had merriment in them as well as dramatic action. Good comedy drama plots are difficult to secure, but in these stories Essanay found a wealth of them available.

FARRAR PREPARING FOR INITIAL ARTCRAFT.

Geraldine Farrar is now busy in the hands of artists and designers preparing costumes for her forthcoming Artcraft production on which she will shortly begin work under the direction of Cecil B. De Mille. Miss Jeanie Macpherson, the scenario writer, Miss Farrar and Mr. De Mille have been spending several evenings each week in talking over the story.

Chapin's "Lincoln" Goes to Globe

Arrangements Now Under Way for Showings in Boston, Philadelphia and Chicago.

NO doubt of the success of Chapin's "Lincoln Cycle" as a nation-wide proposition can be entertained after the huge success which the film scored during the entire week of May 27 at the Strand theater, where, for the first time in three years, the regular program was set aside to play an independent production. Much interest was naturally felt by the trade prior to the New York opening regarding the financial possibilities of the picture, and there were many speculations concerning its actual drawing power to the public. All these were set at rest by the capacity houses which were the rule during the week and which brought on the early decision to play the film for an indefinite New York run, starting June 3 at the Globe theater. Performances will be continuous from 1:30 to 11:30 o'clock.

The Charter Features Corporation, of which Benjamin Chapin is president, has decided not to release the film on a state rights basis until it has presented it in the leading cities of America as a legitimate attraction. Arrangements are now under way for the Boston, Philadelphia and Chicago openings, and an elaborate publicity campaign covering the entire country is in the hands of Edwin Bower Hesser.

Raver Gets "The Warrior"

New Production By Same Company That Made "Cabiria" Has Modern War Scenes for Background.

HARRY RAVER announces the safe arrival in this country of a new and important production by the makers of "Cabiria." Mr. Raver asserts that the new production should prove a greater success than its predecessor because of its great novelty and topical value ,for it deals with the thrilling adventures of "Maciste," the famous character created by D'Annunzio, with the great war as a pictorial background.

Produced by the permission and co-operation of the Italian government, many phases of modern warfare are used in the story of "The Warrior," the title of the new production. It is told in seven parts and was produced almost entirely in the Alps, a greater portion of the time under the actual fire of the enemy's artillery. Cable advices to Mr. Raver indicated enthusiastic reception of "The Warrior" in Allied European capitals, Theatre Vaudeville in Paris presenting the picture under the patronage of the Italian Ambassador to tremendous receipts.

No definite announcement has been made as to the distribution plans for "The Warrior."

"JACK AND THE BEANSTALK" (Fox).

William Fox announces the completion of "Jack and the Beanstalk," which should prove an epic of the screen. The film was directed by C. M. and S. A. Franklin, the greatest of child directors. The production is elaborate in the extreme, and was months in the making in the Fox studios at Hollywood, Cal., and in California valleys. This version of the greatest story of really universal appeal for young and old is in ten reels.

A large part of the cast was spent in the erection of some of the most pretentious and complicated settings ever given to any feature. The salary list was also tremendous, as hundreds of children were needed for the "extra" parts alone, while the principals include the most talented juvenile players in filmdom.

"Jack and the Beanstalk" will be released as a special offering in September by Fox Film Corporation. The production will be the first of the Fox Kiddie Features to be issued by Mr. Fox each month. These subjects will be of interest not only to children, but to adults, because of the remarkable way in which they will be screened.

KUNSKY EXTENDS O. HENRY RUN.

Citing it as an unexampled triumph for short length motion pictures, General Film reports for the two-reel O. Henry subjects a rare testimonial from Detroit. As has already been announced the J. H. Kunsky houses are running the O. Henry pictures. Upon the management of this chain of theaters such an impression has been made by the quality of the O. Henry films that one of them, "The Cop and the Anthem" was billed for a second week at the Washington theater after already having been shown for a whole week. This is not the only O. Henry subject that made this record, however. "Past One at Rooney's" was also repeated for a second week at the same house.

The Detroit branch manager, D. Prince, of General Film, has already thirty-nine contracts per week for the O. Henrys booked in the Detroit district, the principal theaters being represented.

"THE ROAD BETWEEN" IS NEXT ERBOGRAPH.

The Erbograph Company announced this week that its next picture for release through Art Dramas is to be entitled "The Road Between." Marian Swayne is featured in this. It was directed by Joseph Levering. Adequate support has been provided in Armand Cortez, Bradley Barker, Frank Andrews, Gladys Fairbanks, Kirk Brown and Sallie Tysher.

"HATE" (Fairmount).

Responding to the ever-increasing demand of exhibitors for photoplays involving vital problems of immediate interest, the Fairmount Film Corporation announces that it is preparing for release through its New York offices a powerful seven-reel feature called "Hate." Pre-natal influence is the theme of the story, and the seven reels are said to be crowded with human interest, and an intense heart appeal to mothers. Walter R. Stahl, who directed the filming of the picture, is in New York making arrangements for the distribution of the feature on the state rights basis. Director Stahl has plunged into an extensive advertising campaign, and the indications are that "Hate" will be given wider publicity in New York than any other feature put out recently. In all likelihood, "Hate" will have its New York premiere early in June.

Scene from "Hate" (Fairmount).

"Hate" is crowded with punch incidents. From the beginning to the final denouement, the action is brisk and the suspense unbroken. The scenario was written by J. Walter Meade, a Southern newspaperman and magazine writer, and is based on an actual life tragedy which stirred Boston and the North and East several years ago. The subject is carefully handled, and the plot development is directed in a manner which makes the story stand out prominently from an artistic standpoint.

In the cast are Morgan Jones, Addie Holland, T. Henderson Murray, Norman Acker, and a score of others, not including the small army required in the filming of the big scenes. The photography was executed by George Coudert.

JOE WELSH TO PLAY IN ART DRAMAS.

Joe Welsh, one of the most famous Jewish comedians the stage has ever known, has been signed by Herbert Blache, president of the U. S. Amusement Corporation, to appear in his most successful play, "The Peddler." The U. S. Amusement Corporation is one of the four producing organizations constituting Art Dramas, Inc.

Mr. Welsh traveled all over the world with this play, which toured constantly for over twenty years. It became almost as famous as "Uncle Tom's Cabin." It was the model from which dozens of similar plays were built, some of which are running even to-day in the best theaters.

Before Mr. Welsh's time the stage representation of the Jew was extremely offensive, untrue to life, and merely a caricature intended to make the thoughtless laugh. Consequently it was a wide departure which the star made when he portrayed the old clothes man as a lovable, human, honest old chap, with a keen sense of humor and a deep capacity for feeling.

The picture is being made under the personal direction of Mr. Blache. "The Peddler" will be released early in July.

A NEW EDGAR LEWIS PRODUCTION.

Edgar Lewis has commenced work on a new photoplay which in technical demands exceeds all previous Lewis productions. This construction work is proceeding rapidly under the able supervision of J. R. Chamberlin. The cast assembled is one worthy of the caliber of the production, including such sterling players as Mitchell Lewis, Victor Sutherland, Hedda Vova, and Wm. A. Williams, all of the "Bar Sinister" company; also Mabel Juline Scott and Edward F. Roseman of "The Barrier" company.

STUART PAYTON REMAINS WITH UNIVERSAL.

Stuart Paton, who is making great strides as a director for Universal, has just signed a two-years' contract to continue his work under the Universal banner.

Picture Theaters Projected

TOLLEY, N. D.—Arthur Miller and George Jenkins have purchased a moving picture machine and will show pictures every Saturday afternoon and evening.

TOWNER, N. D.—The Grand theater is now being operated under the management of J. B. Elliott.

WARRINGTON, N. D.—R. A. Butts has purchased the Grand theater from Jack Lang.

BRIDGEPORT, O.—Clyde B. Grimes has plans by W. N. Brown, of Martin's Ferry, O., for a one-story rear addition, 24 by 72 feet, to his moving picture theater, to cost $12,000.

CLEVELAND, O.—The Majestic Findlay Company has been incorporated with a capital of $2,000 by Maurice W. Brume and others. The new company proposes to operate theaters, etc.

TOLEDO, O.—A. M. Bielawski, 1091 Chene street, Detroit, Mich., is preparing plans for a one-story moving picture theater, 34 by 74 by 120 feet.

WARREN, O.—The Warren Hippodrome Company has been organized and will convert the old First Methodist Church into a store and amusement building. The auditorium will be conducted as a vaudeville house.

PORTLAND, ORE.—Extensive alterations are being made to the Majestic theater.

NEW BRIGHTON, PA.—Charles McDaniel has plans by George C. Rogers, Hartje building, Pittsburgh, Pa., for alterations to his moving picture theater.

PITTSBURGH, PA.—Brushton Home Building & Realty Company, Oakwood and Inglenook streets, have plans by W. H. Wable, 188 Shetland avenue, for a one-story moving picture theater, 50 by 130 feet, to cost $12,000.

WOODLAWN, PA.—Edward Harvey, proprietor of the Grand theater, plans to expend about $2,000 for alterations.

BROOKINGS, S. D.—The Fad theater formerly operated by C. C. Erie, has been taken over by A. C. Workman.

LEMMON, S. D.—M. B Scribner plans to erect a moving picture house here.

MORRISTOWN, S. D.—Mark Graham, who recently took over the moving picture theater formerly conducted by Claude Dunning, plans to make a number of improvements to the house.

WEBSTER, S. D.—O. L. Williams has sold his Ruby theater to B. C. Caldwell.

ANTIGO, WIS.—P. J. and Harvey Hanson, owners and operators of the Palace theater, have obtained a lease on the opera house. The building will be renovated and a moving picture outfit installed. Moving pictures and vaudeville will be given on Saturday and Sunday nights.

CHIPPEWA FALLS, WIS.—The Rex theater will be completed about the first of August.

GREENWOOD, WIS.—The Unique is the name of a moving picture theater opened here.

LANCASTER, WIS.—Clyde Taft has disposed of his interest in the Grand theater to his brother, Clifford Taft.

MILWAUKEE, WIS.—About $2,000 will be expended in remodeling the entrance to the Juneau theater.

MILWAUKEE, WIS.—The Vandette theater will be remodeled. The improvements will cost about $5,000.

PLAINFIELD, WIS.—James Dailey has disposed of his moving picture theater to W. J. Wilson.

PORTAGE, WIS.—The Majestic theater formerly conducted by William Helman, has been taken over by J. S. Babcock.

TURTLE LAKE, WIS.—Frank Williams has sold his moving picture theater to Orvill Busewitz.

WAUKESHA, WIS.—The Unique theater has been leased by George B. Frellsen and reopened.

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We Must Get Together at the July

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We Must Work Out Our Own Salvation

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"THE MIGHT HAVE BEEN"

AND WEEP AFTER IT IS ALL OVER, BUT

BE THERE!

SEE THAT WE PICK THE RIGHT ROAD AND LET'S ALL HAVE A THROUGH TICKET

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Carrigan and Graves Add to Holdings

New England Firm Fast Becoming Leading Theater Owners—Have Just Added Two Houses in Brunswick, Maine—Other Houses They Control.

By J. J. Phillips Photoplay Editor, Boston Journal.

BOSTON, MASS.—Since the advent of William F. Carrigan, former manager of the World's Champions Red Sox team, into the film world of New England, who in company with William Graves has annexed many moving picture theaters in this territory, and with the present ownership of nearly thirty houses it bids fair that in time Carrigan will repeat his success in the sport world and become one of the largest theatrical magnates of this territory.

Recently Mr. Graves and Mr. Carrigan purchased the Pastime theater in Brunswick Maine, also the Cumberland theater, which came into their control a short time ago, and gives them the control of this town from an exhibitor's standpoint. Carrigan and Graves now control the Colonial, Portsmouth, and the Premier-Scenic theaters in Portsmouth, N. H.; Lewiston, Empire, Mystic and Music Hall in Lewiston, Maine; the Star and Premier theaters in Littleton, N. H.; Cheney opera house in Rumford Falls, Maine; Princess, Gem and Alberts theaters in Berlin, N. H.; and one other house in Lisbon, N. H. In addition to this large chain of houses these men operate a dozen theaters at various summer resorts in Maine and New Hampshire.

New Empire Theater Begun.

Fall River, Mass.—Work has begun on the construction of the new Empire theater, Fall River, Mass., which is being built by A. A. Spitz, of Providence, R. I., and will open about the first week in September.

Local World Film to Move.

Boston, Mass.—The World Film, New England branch, will make a change in location in the near future. The World exchange, located on Winchester street, is becoming too small. Many sites are being looked over, and it is expected that the new World exchange will be located in the vicinity of Park Square, which is in the Boston film district.

Viola Dana Appears Personally.

Boston, Mass.—Viola Dana, the dainty Metro star, made a personal appearance at Loew's St. James and Orpheum theaters, as well as Gordon's Olympia theater, on Monday evening, May 28. In each instance she was greeted by a large and enthusiastic audience of film fans that cheered and applauded her to the echo. Miss Dana, at present, is working on a five-reel feature scenes, which are being made at Marblehead, Mass.

An Appeal for Liberty Bond Sales.

The Exhibitors of New England.

Gentlemen:

The biggest thing in the United States at the present time, and until June 15, is the sale of the Liberty Loan bonds. The volume is so large it is absolutely essential that these be subscribed for by every man, woman and child in New England.

There is no Government appropriation for advertising, and we are calling upon public spirited and patriotic men to give us as much publicity as possible in unpaid channels.

We are having sent you by the Boston Photoplay Company a series of slides advertising these bonds in short, pungent paragraphs, and we earnestly request that you display these in your theater between reels until the bonds are all subscribed, which will be June 15.

Your co-operation in displaying this advertising matter before your audiences will be greatly appreciated.

Yours very truly,
LIBERTY LOAN COMMITTEE OF NEW ENGLAND,
Frank A. Black,
For Publicity Committee.

Address Clarence E. Perkins, Secretary, 50 State St., Boston. Telephone 1341.

Bill Hart Stirs New England.

Boston, Mass.—William S. Hart was a visitor to Boston on May 21, being present in person at the Loew's Orpheum and St. James theaters. He was received with much enthusiasm at both houses. He made speeches on both occasions, describing his work on the screen, and closed his remarks with a brief but earnest appreciation of the applause accorded him.

At the Strand theater, Providence, R. I., Bill Hart received a tremendous ovation. He was met at the train by W. H. Bradley, the New England exchange manager of the Triangle, together with Charles Williams, the manager and president of the Strand Amusement Company. The party was then conducted to the theater, where they found the way to the entrance almost impassable owing to the crowd. Once inside the theater, that was filled to capacity, Mr. Hart found it almost impossible to reach the stage.

New Selznick Exchange to Be Opened.

Boston, Mass.—Silas M. Haas, traveling representative of the L. J. Selznick enterprises, has been in Boston for the past week, where he is interesting exhibitors and film men of this territory in "The Barrier," which was shown to a private audience at the Globe Feature Film projection rooms on Winchester street last Wednesday. Mr. Haas has also been looking over the field with a view to the new Selznick exchange, which is to be opened here shortly.

M. H. Hoffman to Open Exchange in Boston.

Boston, Mass.—M. H. Hoffman, Inc., have completed arrangements to open a distributing office for the Backer feature production, "The Sin Woman," which will take care of the New England territory for this picture. W. A. Bach, former Canadian exchange manager for the Universal Film, is to be the sales manager.

Goldwyn's Boston Branch to Open July 1.

Boston, Mass.—The Goldwyn Film Corporation will open their Boston branch exchange about July 1, and will be located on Piedmont street, opposite the Boston Metro exchange.

Local Business Notes.

Boston, Mass.—There was a private showing of "Enlighten Thy Daugher" at the Tremont Temple, Boston, for clergymen, school teachers, social workers, and special representatives of women's clubs, on Saturday, June 2, at 10 a. m. This picture is to be shown at the Modern theater for a run of two weeks, beginning Monday, June 4.

Manager Harry Campbell, of the Boston branch of the Fox Film Corp., reports a record week for business in the New England territory. Among the houses that are taking the Fox service beginning last week are: The Home theater, Everett, Mass; Regent theater, Arlington, Mass.; Star theater, Bar Harbor, Me.; Pastime theater, North East Harbor, Me.; Pavilion Hass, Boothbay Harbor, Me.; Gay White Way, York Beach, Me., four feature weekly; Strand theater, Hampden Beach, N. H.; and Nipmuck Park theater, Mendum, Mass., the last mentioned house has subscribed for the entire Fox service of comedies, features and specials, with two features weekly for sixteen weeks.

J. Frank Shay, well known film man throughout the country, and especially popular in New England, has been made a representative of the Fox interests in London, England, and will leave for Great Britain shortly.

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PINE TREE STATE NOTES.

From J. P. Flanagan, 151 Park View Ave., Bangor, Me.

Palace Theater to Open Under Local Management.

BANGOR, ME.—It is again reported that the Palace theater on Exchange street is to reopen under the management of four Bangor men who have agreed to take another chance with this house, which has seen numerous ups and downs during the past three or four years. It will reopen about June 1, according to report, and will use straight Universal service.

"Primrose Ring" Wins Praise.

"The Primrose Ring," starring Mae Murray, was declared by many patrons who saw it at the Park theater in Bangor this week to be one of the finest moving pictures they had ever seen, and the management may be requested to run the play again. Mae Murray brought out in capitivating style the delicious humanness of the little nurse who declared her little folks in the incurable ward of the big hospital were just children, not cases, or incurables. There was a delicious humanness through the whole picture.

Molly King is drawing crowds to the Nickel theater, Bangor, in "The Mystery of the Double Cross."

STRAY MARYLAND ITEMS.

Another "Intolerance" Red Cross Benefit.

Baltimore, Md.—Another benefit was given at Ford's opera house on Monday night, May 21, through the courtesy of Charles E. and John T. Ford. This benefit was held under the auspices of the Comfort Kit Section of the Arundell Club Circle of the American Red Cross. The huge screen spectacle "Intolerance" was the subject.

Manager McDermitt Aids Recruiting.

Baltimore, Md.—George A. McDermitt, manager of Loew's Hippodrome theater, Eutaw street at Baltimore, very gladly aided the recruiting drive of the Fourth Regiment on Friday night, May 18.

Gainsborg Now With Metro.

Newark, N. J.—Lee Gainsborg, who until recently was the manager of the local Universal Film, at 286 Market street, and still more recently in the state rights field, has now become representative of the New Jersey Metro.

Meeting at Centreville Opera House.

Centreville, Md.—On Wednesday, May 16, through the courtesy of Manager Cahill of the Opera House in this city, a large meeting in the interests of agricultural preparedness was held at which Governor Harrington of Maryland and several other prominent men spoke.

IN PENNSYLVANIA.

National Anthem Restricted in Pa.

Harrisburg, Pa.—On Tuesday, May 15, a resolution was adopted by the lower branch of the Legislature of Pennsylvania, declaring that the Star Spangled Banner and other national airs should at no time be incorporated in a fantasy, but should be sung only at opportune times.

Notable Films Here Last Week.

Philadelphia, Pa.—Prominent among first run productions of the week was "The Easiest Way," featuring Clara Kimball Young, which was shown at the Stanley. Newspaper comment indicated that leading critics considered the picture helped rather than hindered by the eliminations ordered by the State Board of Censorship. The censor's decision was appealed to Court of Common Pleas No. 1, and after a stiff legal battle the court permitted the picture to be shown under its original title, but with certain eliminations. These were promptly made by the producers.

At the Arcadia "Within the Law," starring Alice Joyce and Harry Morey, stayed throughout the week.

The Victoria showed Robert Warwick in "The Silent Master," dividing honors with Miriam Cooper, who made her debut as a star in "The Lie."

At the Strand Robert Warwick and Gail Kane were seen in "The False Friend," and Earle Williams in "The Soul Master" completed the week.

Philadelphia Mutual Moves to Vine Street

Takes Space in Newly Constructed Fire-Proof Building—Over Paramount Exchange—Plan that Shows Lay-Out of Space.

From F. V. Armato, 144 N. Salford St., West Phila., Pa.

PHILADELPHIA, PA.—Mutual's local film exchange will shortly move into new and handsome quarters on the second floor of a newly constructed fireproof-building at 1219-21 Vine street. Paramount already occupies the first floor with its new offices, and Mutual has leased a space of eight thousand square feet directly above.

G. B. Stevenson, of the construction department of Mutual, has planned a suite that will combine every convenience for office force and patrons. A spacious and elaborately appointed reception room done in mahogany, calculated to make every exhibitor feel that he is an honored guest, will be the first thing to greet the eye. All private offices are finished in mahogany and colonial glass. Ample space has been provided for a display room for the exhibition of posters. There are film and poster storerooms, with ample facilities; a projection room with a thirty foot throw, salesmen's offices, and two big vaults, which will easily take care of the large output on Mutual's program. A messengers' waiting room located near the elevator is another feature. It adjoins the bookkeeping and accounting departments, thus facilitating quick service. Elevators are provided at the rear to take care of film and poster shipments.

Manager Tolmas, of the exchange, is supplied with a particularly handsome office, and Assistant Manager H. Heidelberg will also have a separate office, as will the bookers, and there will be a salesmen's office, where exhibitors will be enabled to transact their business without interruption. Manager Tolmas has had wide experience in the film business, and believes thoroughly in it and its possibilities. Asked concerning the advisability of such lavish facilities he said:

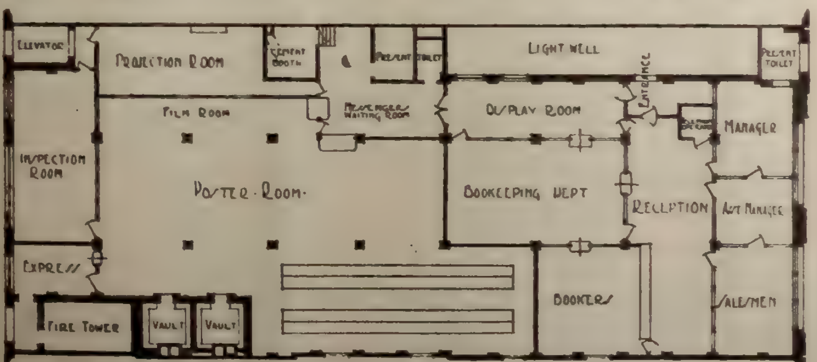
"The reason we have spent so large an amount on the new exchange is because we recognize that the moving picture business is at last coming into its own. It is here, and it is here to stay, and we are building solidly to meet its needs. The future holds great prospects for us, for our program and for exhibitors who use it."

These plans have been formulated on a line with the present policy adapted by the Mutual home office who have a separate department to handle and equip all of their branches throughout the country. J. Sauer & Co., of Philadelphia, superintended the construction of the new exchange.

Waste Paper Collection Ceases.

Philadelphia, Pa.—Three of the four moving picture houses managed by Cornelius Stamper have helped the Red Cross by offering free admission tickets to all children bringing bundles of paper to the theater. At the Coliseum, in west Philadelphia, nearly a ton of paper was delivered by children eager to obtain one of the coveted pasteboards. The paper at this house was collected by the Philadelphia Garford Company, the local organization handling the Garford Truck, which donated one of its big vehicles for the purpose.

At the Frankford theater, Frankford avenue and Margaretta street, nearly a half-ton of paper was collected in the same manner. The Cedar, the third of the houses, had a successful collection last Saturday. This was announced as the final collection, as there has been a sharp drop in the price of waste paper. The price has gone so low that it is impossible to consider the collections justified even where the hauling is done gratis.



Plan of Mutual Exchange Floor Space.

Won't Use Association Music.

Philadelphia, Pa.—Albert Brown, of the Overbrook, is one of several exhibitors who have decided not to use music controlled by the Authors' and Music Publishers' Association. Mr. Brown takes the ground that $10 per month is too high a fee, especially as the performance of the music is in a sense advertising it. Mr. Brown is a great believer in operatic music, and points out that there is an almost limitless assortment of dramatic and appropriate themes and melodies to be found in the works of operatic composers, which in his judgment far surpass the efforts of modern "popular" composers.

William Heenan Speaks His Mind.

Philadelphia, Pa.—William Heenan, booker in chief and film reviewer of the Stanley Booking Corporation, is reported as not surprised at the decision of the State Board of Censors refusing to pass "The Serpent's Tooth," featuring Gail Kane. He is quoted as saying in this instance that the censors were justified in withholding from the public a picture whose depravity and licentiousness would be a blow to the movement for clean pictures.

Joseph A. Murphy on the Job at Family Theater.

Philadelphia, Pa.—Joseph A. Murphy, formerly manager of the Ruby theater, is now manager of the Family theater, having commenced his new duties on May 28. He has had distinct success in the picture business, and one of his greatest assets is a cheerful disposition. The Family has had many notable improvements made to it lately, which are reported to have enhanced its value fifty per cent.

Business Doings—Personal Mention.

Philadelphia, Pa.—Herbert Effinger, manager of the Strand theater, announces the engagement of "Twenty Thousand Leagues Under the Sea" for the entire week of June 4. The picture has been booked directly following its sensational run at the Forrest, where it played at regular theatrical rates.

Philadelphia, Pa.—B. F. Seligman, manager of the Crescent theater, Baltimore, was a visitor last Thursday at the offices of the Stanley Booking Corporation here. Mr. Seligman was one of the early Philadelphia managers, his first houses being the Savoy and the Auditorium.

Philadelphia, Pa.—The West Allegheny theaters, having temporarily discontinued their vaudeville policy for the summer, announce that super-feature productions will be shown instead, beginning with "The Deemster," adapted from Hall Caine's novel, and featuring the author's son, Derwent Hall Caine. Manager Cohen has already arranged to book "Twenty Thousand Leagues Under the Sea," commencing June 4.

Washington Paramount and Artcraft Joined

R. S. Barron of Philadelphia is Manager of the New Company—Office Is 525 Thirteenth, Northwest—Vivian Whitaker Is Sales Manager.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—The consolidation of the Paramount and Artcraft exchanges in this city and the anouncement that R. E. Barron of Philadelphia, succeeds George M. Mann, are the principal topics of discussion at this time. This news came as quite a surprise to the exhibitors in this territory, although there have been faint rumors breaking loose from time to time, but it was not until William E. Smith came to town that the realization came that there was actually something doing.

Mr. Smith is president and general manager of the Famous Players' exchange in Philadelphia and as such, under the terms of the consolidation, controls both the Paramount and Artcraft progrems in the Philadelphia territory, and also in the territory served from Washington, which includes a part of North Carolina, in addition to Virginia, Maryland, Delaware and the District of Columbia.

The Famous Players exchange is located at 525 Thirteenth street, northwest, and it is to this address that the Artcraft exchange has been removed, the lease to the offices at 1320 F street, northwest, having been surrendered. Vivian Whitaker, who has been managing this office, becomes sales manager for this territory under the consolidation.

Mr. Barron, while new to this territory, has had long experience in the film business and has been the manager of the Philadelphia office. He was transferred to that city from Boston, where he made quite a record as an up-to-the-minute film man. He comes to Washington well recommended both as a good film man and as a fine chap with whom to do business.

All of the readers of the MOVING PICTURE WORLD in this territory are well acquainted with Vivian Whitaker, who has been manager of the Artcraft exchange since its opening here last fall. Before that time, dating back to its opening also, he was connected with the Famous Players' exchange in this city as assistant to Mr. Mann. He, too, has had considerable experience in the moving picture business, and before he came to Washington he was in the game handling state rights propositions in Atlanta, Ga., and New Orleans, La. Before that he was in the show business. He started in as an office boy with Lawrence Weber, of Weber & Rush, later going to New England on the Poli circuit and then, after four years of that work, becoming connected with the Shubert interests, managing for two seasons, vaudeville houses in Utica and Syracuse and then going out with the road shows when the vaudeville business was discontinued.

Under the consolidation a great deal larger business is expected for with the open booking system to be followed, this office can reach out after business it could not heretofore touch under the old system of program booking. Under this plan the exhibitor also benefits for he can go ahead, as explained to the MOVING PICTURE WORLD correspondent by Mr. Smith, and make a record on some one or more particular stars and hammer on these. The exhibitor can contract for the stars he desires for a long period. He then knows what he is going to get.

Upon the open-booking plan, the exhibitor can contract for pictures starring Miss Pickford, Miss Clarke, Mme. Petrova, Miss Burke, or Miss Frederick; the Griffith or DeMille series of super pictures, etc.—he can select his pictures, in advance, and build up his lines accordingly. Under the new plan several salesmen will be selected to get into and work up this territory in a way not heretofore attempted. These men will be under the direction of Mr. Whitaker, who will be the sales manager for this territory. Mr. Barron is the office manager and in direct charge of all of the activities of the local office.

Don't Be Too Economical.

Washington, D. C.—Unfortunate publicity given to matters pertaining to the usual commercial activity of the Nation, from which many people have gained the idea that to purchase luxuries or invest in frivolties is unpatriotic, has had a marked ill effect on many lines of industry. It has been declared that the United States has been a spendthrift nation and that now there is need for retrenchment to the end that the greatest possible amount of money may be available for the use of the Government in carrying on the war.

There are those of the people who advocate great savings and economies all along the line and the investment of such savings in Government Liberty bonds. This has made difficult the slogan of the commercial interests of "business as usual." These latter have the support of the Washington Evening Star which has printed the following in its news columns:

> BUSINESS IS GOOD IN WASHINGTON
>
> **Go to the Theater as Much as Ever.**
>
> IF the playhouses, the movies and the summer parks were closed, where would the workingman find diversion?
>
> His efficiency probably would be impaired by continuous daily work and his working powers reduced unless he had recreation and relaxation.
>
> Closing up amusement places would not only disappoint many, but it would also cripple the vast amount of capital invested in these branches of business and also affect other investments in the mercantile world.

It is reported that conditions do not differ greatly here from those that prevail in other cities and that exhibitors, in common with all business men, are greatly perturbed over the effect of this great economy wave. To them its continuance means a considerable loss of business and damage to their investments. They do not preach extravagance, and, in fact, one can hardly look upon a dime expended upon an evening's entertainment, recreation and education, as going for a morally-prohibited luxury.

Warned Not to Refuse to Let Uniformed Men Buy Seats.

Washington, D. C.—With the city full of soldiers and sailors in uniform the warning is again being sent forth to proprietors of motion picture and other theaters and public places of amusement to be careful not to refuse admission of these men to their respective establishments. It has come to the attention of the authorities that the men in uniform are unwelcome in certain of these places. There is a penalty for discriminating against the wearers of the uniform of $500. It has been recommended to the soldiers and sailors that if such discrimination is practiced against them, they should at once report, with evidence, such cases to their immediate commanding officers. The Department of Justice would then take up the matter of prosecuting the cases.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Baltimore News Letter.

By J. M. Shellman, 1902 Mount Royal Ter.,
Baltimore, Maryland.

A. B. Price to Represent Paramount.

BALTIMORE, MD.—Arthur B. Price, the wide awake manager of the Rialto and Mt. Royal theaters on North avenue, the former at Linden and the latter at Park avenue, has been appointed as Baltimore representative for the Paramount Film Corporation. Mr. Price has had many years' experience in the film and amusement business, which makes him particularly fitted to act in the capacity of representative for this large company. His Baltimore friends are all glad to hear of his appointment, and this writer heartily congratulates him.

Idle Hour Changes Policy.

Baltimore, Md.—Manager Waskey, of the Idle Hour theater, 223 North Howard street, made an entire change of policy beginning with last week. On Thursdays and Fridays, hereafter, special multiple reel features will be shown.

S. Pelsweig Leaves Baltimore.

Baltimore, Md.—S. Pelsweig, who for sometime has been handling the output of the Electric Theater Supply Company in Baltimore and the surrounding territory, has now said good bye to his many friends in this city to go to Philadelphia, where he will become connected with the Mutual Film, handling the Eastern Pennsylvania territory for that company. Mr. Pelsweig has many friends in Baltimore, and all regret to see him go, but they wish him "Bon voyage."

W. C. Karras in Baltimore.

Baltimore, Md.—W. C. Karras, representative for the Philadelphia Film exchange, has been in Baltimore for the past four weeks attending to the booking of this company's output in this territory. When we met Mr. Karras he was extremely on the job with some live wire talk.

H. C. Wales with General Film.

Baltimore, Md.—There has been a regular shake up in film circles in this city lately, and the melee has now virtually been adjusted. H. C. Wales has returned to Baltimore, understood to be his native soil, as manager of the General Film exchange in this city. Mr. Wales was formerly connected with the World Film exchange in Washington, D. C., as manager and then as special representative. His host of Baltimore friends will be glad to welcome him home again.

Buys Bijou Dream Theater.

Havre de Grace, Md.—The Bijou Dream theater in this city, which was formerly owned and managed by M. E. Lindsay, has now been bought by R. R. Thompson, who, it is understood, will manage the house himself.

G. Kingston Howard Returns.

Baltimore, Md.—It is with a great deal of pleasure that we are able to announce the return of G. Kingston Howard, president of the Operators' Union, Local 181, to his office in the Gayety Theater building on Monday, May 28, after having gone through a long fight to regain his health due to an operation for appendicitis having been performed on him several weeks ago. All his colleagues and friends gave him the glad hand at the Levee, which was held on his return to headquarters.

Pathe Gaining Headway.

Baltimore, Md.—For the first time in the history of the Pathe exchange in this city, so far as can be learned, this company last week obtained four first run bookings for its output in four of the largest theaters in Baltimore. Frank B. Spurrier is the man on the job, and the theaters landed are: Nixon's Victoria, the Great Wizard, the Picture Garden and the Academy of Music.

which is now screening "Civilization" with Pathe's Coast Defenders.

Baltimore Business Notes.

Baltimore, Md.—When "War's Women" was screened recently at the Red Moon theater, 20 West Baltimore street, by Manager Benjamin, his daily schedule was delayed owing to a mandate from the censor board to have this film re-censored. In this second examination the whole fifth reel was condemned.

Baltimore, Md.—J. Louis Rome, manager of the Broadway theater, 509 S. Broadway, states that he is making great headway with the Mutual star series in his house, and that the public likes the stories.

Baltimore, Md.—The Comedy theater, 412 East Baltimore street, under the management of J. Rabinowitz, has taken on a new appearance due to a new covering of light green paint.

Baltimore, Md.—Frank M. Ford, son of John T. Ford, co-proprietor of Ford's opera house, enlisted in the army on Monday night, May 28, and has been appointed a mounted orderly on Brigadier General Gaither's staff.

Baltimore, Md.—M. Basin, manager of the Blue Mouse theater, 28 West Lexington street, played a return engagement of "Ignorance" during the latter part of last week.

Baltimore, Md.—Gwyn Oak and Bay Shore parks, popular summer resorts of this city, were opened Monday, May 26.

Censors Arrest "Race Suicide" Booker.

Baltimore, Md.—On Friday, May 18, an interesting case came up before Justice Packard in the Central Police Court, regarding the showing of "Race Suicide" at the Clover theater, 414 East Baltimore street. Marcus Notes, of Washington, D. C., who is handling this film, was brought up by the Maryland Censor Board for allowing this picture to come into this state with the censored parts still in the picture and exhibit it here.

The defense showed that Mr. Notes had ordered his shipping clerk to make the eliminations and in turn the shipping clerk had ordered a girl employe to do the clipping. The finality was that the eliminating was eventually entirely forgotten by the girl. Hence, the showing of the unexpurgated edition of the film caused all the trouble.

Mrs. Thomas B. Harrison, William F. Stone, members of the Censor Board, and Attorney General Albert C. Ritchie were present at the trial. Mrs. Harrison testified that she ordered the eliminations made last October.

In fining Mr. Notes, Justice Packard stated that he is determined to uphold the Maryland Censor Law and gave warning to all exhibitors that this law must be strictly abided by.

STEEL CITY JOTTINGS.

Verne Film at the Majestic.

Erie, Pa.—The beautiful Majestic theater, Erie, Pa., on June 4 opens a week's engagement of "Twenty Thousand Leagues Under the Sea," which will be staged in an elaborate manner. This subject will be followed by a week's run of "Civilization." The Majestic's new policy of big feature productions exclusively is reported as meeting with brilliant success.

Local Trade Notes.

Pittsburgh, Pa.—A successful and largely attended trade showing of the latest nine-part Vitagraph production, "Within the Law," featuring Alice Joyce and Harry Morey, was given Sunday afternoon.

Pittsburgh, Pa.—Manager Charles F. Schwerin, of the Pittsburgh Selznick exchange, states that contracts have been closed with two leading houses, the Liberty, of the Rowland & Clark chain, and the Columbia theater, Fifth avenue, for the big Rex Beach film drama "The Barrier." These houses will run the picture simultaneously for a full week beginning June 11.

New Managers at Mutual and Fox Offices

Two of Pittsburgh Exchange Managers Change—C. W. Eckhardt Succeeded by G. P. Ainsworth—W. P. Kinson by W. H. Rippard.

From Pittsburgh News Service, 6104 Jenkins Arcade, Pittsburgh, Pa.

Local Fox Managers Promoted.

PITTSBURGH, PA.—The announcement has been made that C. W. Eckhardt, for the past two years manager of the local branch of the Fox Film, has been promoted to a higher position at the home office in New York City and will leave this city to take up his new duties on June 2.

Mr. Eckhardt will be succeeded by G. R. Ainstworth, until about six months ago assistant manager of the Fox exchange here, but who has been recently manager of the Boston branch of Essanay. Mr. Ainsworth came here several days ago and took charge immediately, so that he will be thoroughly familiar with all details of the work by the time Mr. Eckhardt leaves.

The promotion of Mr. Eckhardt is in recognition of his marked success as manager and is considered a tribtue to his ability and untiring energy. He came to this city about three years ago and was first connected with the Hudson exchange. Later, in September, 1915, he became assistant to Manager Day, of the Fox exchange, and when the latter was transferred to Philadelphia he became manager of this office. In entering upon his new field of endeavor, Mr. Eckhardt is followed by the good wishes of a host of his Pittsburgh friends and associates, who express much regret at his departure.

Mr. Ainsworth, the new Fox manager, is also well-known and popular in this section, and his previous experience here makes him especially well fitted to take up the work laid down by Mr. Eckhardt. Besides his previous connection with the local Fox office, he was also asociated for some time with the Mutual exchange, where he had charge of serial releases, and was later with the General Film, where he looked after Essanay interests in the Pittsburgh section.. His appointment to head the Pittsburgh Fox office meets with the approval of the exhibitors and the entire trade in this territory, and his complete success seems assured.

A Change of Managers at the Mutual.

The second managerial change of unusual interest is the resignation of Walter T. Kinson, as head of the Pittsburgh Mutual exchange, to become associated with the Supreme Photoplay Productions, where he will handle the Masterpiece subjects recently taken over by that concern. Mr. Kinson's successor at the Mutual is W. H. Ripard, formerly assistant manager of the Philadelphia Mutual exchange.

Mr. Kinson is a well-known figure in the trade here and, while rather young in years, is one of the oldest film men in point of service in the city. He has been manager of the Mutual for the past two years. For eight years he was manager of the General Film here, prior to which time he was connected with the Pittsburgh Film & Calcium Light Co.

His affiliation with the Supreme Photoplay Productions is regarded as a valuable asset to that concern in its new undertaking, brought about by the merger of the Supreme and the Masterpiece Film, announced two weeks ago. This concern is now one of the largest independent film distributors in the country, and with H. F. Greele continuing as general manager and Mr. Kinson in charge of the Masterpiece productions, a brilliant future for the Supreme is assured.

F. I. L. M. Club to Hold Social Gatherings.

Pittsburgh, Pa.—The Pitsburgh F. I. L. M. Club has enlarged its scope of activity from that of purely trade interests and is meeting with much success from a social standpoint. The Club is holding a regular weekly luncheon every Tuesday at the Fort Pitt hotel, beginning May 29, with the exception of the first Tuesday of each month, when a dinner will be held. The initial affair was largely attended and was marked by much enthusiasm and good cheer. President Burhans states that the affairs promise to be quite successful as an occasion for exchanging views and otherwise bringing the film trade together on a basis of goodfellowship.

Local Express Companies to Expedite Film Shipments.

Pittsburgh, Pa.—A successful protest has just been carried out by the local film trade to secure important changes for the improvement of the transportation of moving picture films by express. According to the new rules secured, express messengers are to see that films are handled the same as valuables, not with other merchandise. Agents have been notified that all films must be shipped on the first train after their receipt, and assurances are given of cooperation in relieving the present delays and uncertainties of delivery. The traffic committee of the F. I. L. M. Club which is in charge of this movement is composed of the following: George Calahan, chairman; John McAleer, Al. Cross, John Davis and Harry Miller.

Repertoire in Films at Liberty Theater.

Pittsburgh, Pa.—Repertoire in films is a new and interesting departure introduced here by James B. Clark, managing director of the Rowland & Clark theaters. It has been announced that begining with the week of June 18 the plan will be inaugurated at the Liberty theater, which will present Margurite Clark in a different picture each day. If the arrangement proves successful it will be continued, with stock weeks taking place at regular intervals and introducing the six best productions of leading players in the films.

For the first week the following Margurite Clark subjects have been booked: Monday, "Seven Sisters"; Tuesday, "Pretty Sister of Jose"; Wednesday, "Still Waters"; Thursday, "Mice and Men"; Friday, "Silks and Satins"; and Saturday, "Mollie Make Believe."

Other weeks of ~~film~~ stock will bring six Douglas Fairbanks subjects, also Mary Pickford, Clara Kimball Young and Pauline Frederick productions.

United Equipment Takes Over Ludwig Hommel Supplies.

Pittsburgh, Pa.—The United Theater Equipment Corporation, successors here to the Feature Film & Calcium Light Co., Film Exchange building, has taken over the moving picture supply department of the Ludwig Hommel Co., 947 Penn avenue, one of the leading supply houses of this city. The stock has been removed to the quarters of the United, where the various well-known makes of projection machines and other accessories featured by the Hommel Co. will be continued.

F. C. Bonstall Transfered to Erie Office of Pathe.

Pittsburgh, Pa.—F. C. Bonstall, formerly in charge of the Altoona, Pa., territory of the Pittsburgh Pathe office, has been transfered to the Erie, Pa., section, succeeding T. P. Kelly, resigned. E. M. Struv, an experienced salesman, has been appointed to the Altoona territory.

Manager Fuller, of the Pathe exchange, is arranging to give an elaborate private showing of the latest special Pathe feature "The Vicar of Wakefield," featuring Frederick Warde.

War Rules Aid and Hinder Picture Shows

Buffalo and Niagara Falls Picture Theaters Are Benefited as a Whole by Martial Activities on Both Sides of the Border.

By Joseph A. McGuire, 152 N. Elmwood Ave., Buffalo, N. Y.

BUFFALO, N. Y.—Moving picture theaters of Niagara Falls have been hit hard by the new Canadian immigration regulation, forbidding men eligible for military service to cross to the American side of Niagara River. Before the new law became effective hundreds of young men, accompanied by young women, went from the Ontario towns to the Cataract city and Buffalo to attend the shows and other places of amusement. The new regulation was recently passed at Ottawa to prevent Canadians of miltary age from leaving Canada to avoid conscription. Permits, which are accompanied by considerable delay and red tape, are necessary before any male persons can board a train or vessel in Canada for the United States. To offset the loss of the Canadian patronage the Niagara Falls exhibitors are making a successful bid for the attendance of thousands of soldiers. Some are on guard duty there and many are attending the officers' training camp at Fort Niagara. These young men, when off duty, seek amusement at the Falls or Buffalo.

The patronage of the soldiers at the moving picture theaters at Niagara Falls and Buffalo is worth while. They do not frequent drinking places, and in their spare time have plenty of opportunity to attend the theaters. The law imposes no special penalty on the soldier or sailor who buys a drink in a hotel or a saloon, but the seller is liable to a fine of $1,000 or a sentence of one year in prison, or both. As the liquor men therefore are not catering to the trade of the boys who have joined the colors, the theatrical managers have an extra good reason for making a special effort to enliven their shows so they will appeal to the recruits and their companions.

Charles Bowe at Lyric's Helm.

Buffalo, N. Y.—Charles Bowe, an experienced showman, has been appointed manager of the Lyric theater, Buffalo. The Lyric has dropped vaudeville for the summer and is playing stock and moving pictures. Mr. Bowe was associated with Dr. P. C. Cornell at the Academy theater, Buffalo, for a long time, and later managed various moving picture houses in this city.

Films—Advertising Stunts—Business Notes.

Buffalo, N. Y.—Harry Marsey, general manager of the Family theater, Buffalo, used the services of men and women, mysteriously garbed in white, and with their faces masked, to advertise "The Mormon Maid," a recent attraction at the Family. The strange figures rode horses through the principal streets and attracted wide attention. Mr. Marsey advertised the show as "Buffalo's opportunity to see Mormon marriage ceremonies of olden days." "Womanhood, the Glory of the Nation," very appropriate for these stirring times, was a later offering at the Family. Theatrically speaking, Mr. Marsey put up a great front for this show, using new signs and flags in abundance.

Two interesting films, "The Man He Might Have Been," and "The Crimes of Carelessness," were shown at a recent meeting of the Buffalo branch of the national safety council.

"The Press and the Spoilsman," the film produced by the Buffalo Evening News, was recently shown at the Peerless theater, Cuba, N. Y., for the benefit of the Cuba public library. In addition to this attraction there were several Pathe war pictures and the Lasky-Paramount five-reel production of "Oliver Twist," with Marie Doro. Pathe war pictures were also shown at the Buffalo News staff club rooms. A De Vry projector, operated by E. C. Winegar for A. A. Schmidt, local representative of the De Vry Co., furnished the pictures.

Ruth McCord Expected in Buffalo.

Buffalo, N. Y.—Buffalo will be visited shortly by Ruth McCord, a moving picture actress, representing the Ince-Triangle Film Co. Miss McCord is taking an unusual motorcycle tour. She left San Diego some time ago and will visit all the large cities of the country. She will cover 25,000 miles.

Taking Note of Home Defense Patriots.

Rochester, N. Y.—Rochester exhibitors will aid in a campaign to encourage patriotic gardening. The home defense subcommittee on foods and markets of that city has completed arrangements by which several of the larger downtown theaters will show on their screens pictures of Rochesterians who are doing their bits by cultivating back-yard gardens.

Out-of-Door Parks Open.

Buffalo, N. Y.—Crystal Beach, Erie Beach and Carnival Court, summer resorts at which Buffalonians seek amusements, have opened for the season. Moving pictures will be among the features at the three places.

Open air moving pictures are shown at Ontario Beach Park, which opened for the season May 28.

Bonds on Installment Plan at Eastman Works.

Rochester, N. Y.—The employes of the Eastman Kodak Co., of Rochester, recently assembled to hear James H. Haste, general manager, explain the plan under which they can obtain one or more Liberty bonds by paying on the installment plan. For each $100 bond the company will put up $90 is to be paid by the employee at the rate of $2 a week.

Bill Hart's Visit Delights Cleveland

Bill Says He Can Remember the Old Second Rate Hotels of Barnstorming Days —Would Rather Ride a Horse than Sleep in a Pullman.

CLEVELAND, O.—Cleveland got its first look at a real big "drawing-card" movie star last Friday, when William S. Hart blew into town on the 7:15.

"Bill" was up and dressed and had partaken of his morning "chuck" by the time the train pulled into the union shanty. He looked tired, and he ought to have been, for he was riding on sleepers for twenty days.

"I can't sleep much on trains, boys," he volunteered, "but I can ride my horse all night and feel fine when the sun comes over the hills. Gee, I wish I had that horse with me now."

After the customary greetings and introductions, he was hurried out of the shanty to the Statler hotel, where H. A. Brady of the Triangle had engaged a $15 bed. "Bill" laid down until elven o'clock and then went to the lobby in his western costume, where for an hour he shook hands with a thousand and one fair young women and a thousand more men admirers.

At 12:30 he attended the luncheon given at the hotel by the Cleveland Screen club. Besides club members there were present exhibitors from all over northern Ohio and many movie fans. Mr. Hart made a speech in which he recounted his experiences as a stage actor and a movie star.

"I want to tell you boys that this elaborate affair dazzles me," he said. "Out at the studio we don't have anything like this and before I went into photoplays, I was satisfied to stop at second rate hotels. Why, I can remember every hotel I ever stayed in during my barnstorming days. Who could forget them?"

At 2 p. m. Mr. Hart's cameraman made a picture of the star and the crowd and then most of them went out to the baseball yard, where the Triangle actor was the guest of honor of Mayor Davis, occupying a seat in his box. Cleveland played New York and a big bunch of film folks occupied section of seats behind the mayor's box.

In the evening "Bill" appeared at the Metropolitan theater to a "turn 'em away" crowd and at midnight he was back in the old sleeper trying to coax himself into slumberland.

Cleveland Shows Close Registration Day.

Cleveland, O.—At a meeting of exhibitors of Cleveland, recently it was decided to close up the shows on "Registration Day" June 5 all day, but open after 6 p. m.

The exhibitors appointed a committee to confer with the mayor and to cooperate with him in this regard. Governor Cox had issued a proclamation calling on all places of amusement and saloons to close up that day and make it a big holiday.

Local Express Companies Issue New Order.

Cleveland, O.—Express companies of Cleveland have issued an order that express packages. would have to be picked up or in the offices by 5 p. m. daily or lay over till the following day. This order went into effect May 28, but arrangements were made whereby the necessary night film shipments may be taken as usual.

However most of the exchanges of Cleveland, because of bad service lately, have been allowing plenty of time between bookings so that the exhibitors will not be disappointed.

H. A. Bandy Goes to Goldwyn.

Cleveland, O.—H. A. Bandy, manager for the Cleveland Triangle office ever since it was opened, has resigned to take charge of the new Goldwin office, which will be located in the Sincrere building. Mr. Bandy had made many friends in Cleveland since coming to that city from Indianapolis, and they are glad to see that he will remain in the Forest City.

Irving Hirsch, formerly with the World exchange in Cleveland, succeeds Mr. Bandy.

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NOTES FROM TORONTO.

New Montreal Theater Opens.

Montreal Que.—The City of Montreal has a fine new theater on St. Catherine street west, known as the Holman theater. It has a seating capacity of 1,032. The new house has an attractive white stone front and is favorably located in the heart of the department store section of Montreal. A unique constructional feature is that the entrances for both the orchestra floor and the balcony have been placed side by side in the street lobby. Manager George Rotsky is showing Paramount and Universal pictures and is charging 10 and 20 cents.

Switched "Patria" to the Hippodrome.

Toronto, Ont.—The big Pathe serial, "Patria," had not completed its showing when the season at Shea's theater, Toronto, came to its scheduled close on Saturday, May 26, but Manager Jerry Shea merely switched the photo attraction to his second house here, the Shea's Hippodrome. It was found that many regular patrons of the former house went over to the Hippodrome to see the closing episodes.

Expect a Good Summer for Shows.

Toronto, Ont.—Many Toronto exhibitors are predicting a short hot season this year and, on this account, they are anticipating good business straight through to next fall. A great number of local houses did exceptional business all through May, many theaters being packed every night in the week. The attendance record at the Strand theater, for instance, was broken during the week when the attraction was "Mothers of France." Great crowds also turned out during the last week in May for "The Deemster," which, incidentally, is being released in Canada by Regal Films, Limited.

Two Fires Reported Last Week.

Toronto, Ont.—The moving picture interests of Windsor, Ontario, suffered from two different fires during the past few days. The premises of the Acme Gold Fibre Screen Company at 52 Sandwich street were destroyed by fire soon after the company had opened for business. The Windsor theater was also badly gutted by flames. In both instances announcements were made that business would be resumed as soon as the buildings could be reconstructed.

Ontario May Start Film Exchange

Establishes a Moving Picture Bureau to Educate People on Agriculture and Like Topics—Publicity for Province Also Aimed At.

By W. M. Gladish, 1263 Gerrard Ave., East Toronto, Ont.

TORONTO, Ont.—The Ontario Government has established a Moving Picture Bureau for the purpose of carrying on educational work for farmers, school children, facotory workers and other classes. The director in charge of the new department is S. C. Johnson, B.S.A., a noted agricultural expert, who is the author of several books on farming, gardening, etc., which have been published by the Government.

The interesting fact is contained in the announcement by Hon. Mr. McGarry, the provincial treasurer, that the Government may establish a moving picture exchange to handle the large number of films which will be made under official auspices or will be purchased from outside sources. It is intended to advertise the Province of Ontario far and wide with various pictures and it is hoped also to encourage the building of highways and other public works within the Province by the use of special films. In the industrial sections of the Province various educational and Safety First subjects will be released from the Government Bureau. Lectures on fruit-growing, grain-growing, horticulture, gardening and other subjects by government experts in rural communites will be supplemented by moving pictures.

The plan of the Government is to purchase a number of portable projection machines, made by the Pathescope of Canada, Limited, which are already finding general use in churches, schools and other institutions. These machines can be operated in any room or hall where an electrical connection can be made. A great part of the Government releases will be screened with these small machines but a portion will also be exhibited in various theaters before the usual audiences. The Ontario authorities already have a considerable quantity of film, a number of pictures of natural objects having been taken during the past year or two under government direction. Many views have been taken for the Government at the various government farms and ranches. A supply of mining, lumbering and other subjects has also been acquired while a number of industrial pictures have been taken.

The whole scheme is very unusual and considerable interest has been taken by members of the local film business in the Government's venture.

Vancouver Theater Ticket Tax Made Law

War Tax Measure Accepted by Provincial Legislature After Amendments—Charges Are 1 Cent on 5 Cent Tickets, 2 Cents on 10 Cent and 3 Cents on 25 Cent Tickets.

By Chas. S. Thomson, 645 Burrard St., Vancouver, B. C.

VANCOUVER, B. C.—The War Tax measure has now passed its final reading in the provincial legislature and became a law. It is a matter of great satisfaction to all concerned that the measure has been considerably amended since its first introduction. As a result of representations by exhibitors individually and collectively the tax has been reduced to one cent on five-cent tickets, two cents on ten and fifteen-cent tickets, three cents on twenty and twenty-five-cent tickets, and higher priced tickets in proportion. Every possible attempt was made to get the figures even lower, which the majority of exhibitors still consider excessive, but in spite of all persuasion the act was passed in its present form. Nevertheless, the exhibitors have not yet given up the fight. They feel that the cheaper houses are being taxed in unfair proportion to the higher priced theaters.

It is really curious to note what extraordinary ideas some public men have in regard to the supposedly enormous profits made by the owners of moving picture theaters. One statement made by a member of parliament when the measure was before the house was that "No matter when you go into a picture theater, the majority of them are always full." The right honorable gentleman probably pays his visits to the theaters between the hours of eight and ten p. m., when as a rule most houses are full, and from that he imagines that the same condition prevails from the time of opening until the final flicker at 11 p. m. Would that it really were so! Another public man, in conversation with the writer, made some calculations to the approximate revenue of certain picture houses in Vancouver. He based his figures on the assumption that the houses in question were filled on an average of five times daily. When the gentleman was informed that the managers of those theaters would consider themselves very fortunate if they could get even two full houses per day, he stared as if wondering what particular brand of bull was being handed to him.

Going back to the war tax, the provincial parliament has adjourned until August, as that the next two months will give the exhibitors an opportunity to find out just how the act will work out. If it has the effect that some fear it will have, then strenuous measures will be adopted to bring about a readjustment to the satisfaction of those concerned.

Some Remarkable War Films.

Vancouver, P C.—Lieutenant Dwyer, the soldier-photographer who has secured some remarkable pictures of the activities of the flying squadrons on active service in Europe, has just completed a successful week's run in New Westminster of some of his best war pictures. Lieut. Dwyer has several reels of really exciting stuff, perhaps the best of which is a reel showing a fight with a Zeppelin over London, photographed only a few months ago. At first nothing is seen but the single ray of searchlight pointing through the sky. Other searchlights join in, moving hither and thither in the blackness. At last the wandering lights strike the nose of a Zeppelin, and in a moment the whole machine is in full view, being mercilessly followed by the light rays as it moves along. Anti-aircraft guns immediately start to work, and the shells can be seen bursting all around the doomed monster. Presently the front of the giant craft, which in the picture looks about twice the size of a cigar, takes fire. Soon the whole structure is a mass of flame. It begins to fall, gaining in speed and increasing in size as it descends. Finally it disappears, a mass of flames, behind some distant buildings. Were this the only good feature in Lieut. Dwyer's collection, it would still be worth a visit. These pictures will be shown in Vancouver shortly.

Mrs. Clair Hague Dies.

Toronto, Ont.—Hundreds of exchange men and exhibitors in Canada were deeply grieved to hear of the death, at the family residence, 322 Beech avenue, Toronto, of Mrs. Mildred Adelaide Hague, wife of Clair Hague, president of the Canadian Uuniversal. Mr. Hague has a host of good friends throughout the Dominion and their sympathy with him in his bereavement is truly sincere.

As a mark of respect, the general offices of the Canadian Universal and the Toronto branch were closed on Tuesday, May 29, when the funeral was held to St. John's Cemetary.

The deceased was the only daughter of Mr. and Mrs. Harry Bassett. The late Mrs. Hague was well-known in Hamilton and Brantford as well as Toronto.

Protective Assn. Refuses to Take President's Resignation.

Toronto, Ont.—President Cohen of the Ontario Moving Picture Exhibitors' Protective Association has threatened to resign from the executive leadership of the association but his resignation has been refused absolutely. Mr. Cohen has been supervising manager of both the Globe and Rialto theaters, Toronto, but a short time ago he broadened out as the manager of a film exchange, the Peerless Film Company, 56 King Street West. On that occasion he offered his resignation from the association but the officers and members would not hear of it, although Mr. Cohen pointed out that his exchange enterprise should disqualify him.

President Cohen and his lieutenants are now engaged in investigating the proposals of the city councils in Toronto, London, and other Ontario cities to increase greatly the municipal fees for theaters. The suggested increases are out of all proportion to equity and the association hopes to be able to block the measures.

"Some of the city councellors in Toronto and London do not even know that the exhibitors pay a big Provincial tax and they want to place a heavy levy on the theaters for the sake of civic revenue," says President Cohen.

Toronto, Ont.—The Canadian Universal has introduced into the Dominion a new cartoon series known as the "Dog Cartoon Pictures."

Durham, Ont.—Manager George Willoughby of the Star theater, Durham, has closed his house for an indefinite period.

New Theater on Vine Street, Cincinnati

McMahan & Jackson Preparing to Build a 1,200 Seat House on Site of Old "Gifts" Engine Station—Other Theaters of the Firm.

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati.

CINCINNATI, O.—According to I. W. McMahan, of McMahan & Jackson, president of a company which has been organized for that purpose, the construction of another large moving-picture theater in the downtown section is to begin shortly, on the site of the old "Gifts'" engine-house on Sixth street just west of Vine. Ever since the city decided to dispose of the property it has been rumored that it would be used for a new photoplay house, but nothing definite was known until Mr. McMahan made his announcement.

The house will cost not less than $75,000, will probably seat about 1,200 persons, and while it will front on Sixth street, with a width of fifty feet, it will have its main entrance on Vine street, the second door from the Grand opera house, giving it in this respect a location second to no theater in the city.

Architects Rapp, Zettel & Rapp, of Cincinnati, have been commissioned to prepare plans, and work will begin as soon as the old buildings on the site can be torn down. Mr. McMahan states that no name has been selected for the theater, as it has been decided to select a name through a public contest.

The house will be operated by the Greater Cincinnati Amusement Co., which was recently incorporated with a capital stock of $20,000. This amount will be increased to not less than $100,000 in order to cover the cost of the theater and its equipment. As stated above, Mr. McMahan is president, while Jerome Jackson, the other member of the firm, is treasurer, and Frank W. Huss, of Huss Bros., who control the Colonial and the Avenue, is secretary. McMahan & Jackson will manage the house.

The film has for many years been prominent in Cincinnati theatrical ventures, and has been a leader in the ownership and management of photoplay theaters ever since moving pictures became popular. The Forest theater, in Avondale and the Plaza, in Norwood, are among the principal houses now controlled by McMahan & Jackson, and the new theater will give them a splendid representation in the rich field in the central business district of the city.

League Asks to Have Proposed War Tax Reduced.

Cincinnati, O.—The Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce has indorsed a petition, which has been sent to the Ohio congressional delegation, asking that the tax of a cent a foot on moving-picture film, provided for in a bill which has passed the House, be either eliminated or considerably reduced. It is pointed out in the pettition that so heavy a tax on films will necessarily mean increased charges to exhibitors, which, with the proposed taxation of tickets or of gross receipts, or both, will constitute a burden too heavy to bear.

High Prices Asked for Leases of Theaters.

Cincinnati, O.—Theater rentals in the downtown district, as revealed by the leases of the Strand and Walnut, recorded last week, are at figures which explain why exhibitors are not cheerful about coming taxes, and, on the other hand, indicate the volume of business which must be handled. The Strand lease, made by the Cincinnati Theater Co., is at $25,000 a year for ten years, while the Walnut Theater Amusement Co. has leased the Walnut to the Cincinnati Walnut Theater Amusement Co., the operating company, at a monthly rental of $1 250, with a privilege of purchasing the house for $250,000. Both houses are operated under the management of I. Libson.

Corcorans Give Benefit for Regiment Band.

Cincinnati, O.—Edward and William Corcoran, owners of the Casino theater, the handsome house at Clark and Linn streets, gave a benefit performance recently for the Third Regiment band, turning over all receipts to the band boys of the up-state regiment band which is quarterd in Cincinnati. A big attendance turned out for the occasion.

Lincoln Theater Manager Trains House Staff of Girls.

Massallon, O.—Fred A. Kelly, manager of the Lincoln theater, sees a way to run things just as efficiently and at the same time get a little desirable publicity for his theater, in case his ushers and other male employes are taken for the Army. He announces that he is already listing and training girls for the various positions on his staff, including ushers, ticket sellers, door tenders and operators, and that he can at a day's notice place a complete staff of girls on duty. The plan is one which may be widely adopted when the conscription act beings to operate in earnest.

Business Notes of Local Film Trade.

Cincinnati, O.—P. C. Mooney, of the Fox Film, visited the Cincinnati office a few days ago, talking things over with Manager Joe Kaliski and going over the local situation.

Cincinnati, O. — "Twenty Thousand Leagues Under the Sea," running with conspicuous success at the Grand opera house, has taken high rank as an educational picture, and the crowds which have seen it have contained hundreds of school children. At one performance several hundred orphans from the various institutions in the city witnessed the exhibition as guests of the Women's City Club, under the supervision of the members of the Motion Picture Committee, which has done excellent work on behalf of clean pictures.

Cincinnati, O.—Manager W. S. Wessling, of the Pathe exchange in Cincinnati, entertained a large number of local and out-of-town exhibitors, as well as exchange men and members of the press, at a private showing of the new Pathe feature, "The Vicar of Wakefield," a film dramatization of the Goldsmith classic featuring Frederick Warde, the famous Shakespearian actor. The picture was shown at the Orpheum, Saturday morning, and the exhibitors who saw it were enthusiastic over its merit, seeing readily its value in appealing to those who care for the best in pictures.

Reels Tagged with Liberty Bond Trailers.

Cincinnati, O.—Without waiting for assistance from the Washington or New York headquarters of the publicity committee working for the success of the Liberty Loan, Cincinnati exhibitors are already running with all pictures a trailer bearing this message: "Help Win the War—By a Liberty Bond." The Motion Picture and Projecting Machines Operators' Local Union of Cincinnati has assured the exhibitors and the financiers pushing the loan that these trailers will be kept running by all union operators until July 5.

Will Build Handsome Chattanooga Theater

Mutual Amusement Co. Has Plans for New 1,000 Seat Theater—Will Be Ready Early in September—Cost Estimated at $35,000.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

CHATTANOOGA, TENN. — The Mutual Amusement Company, Inc., of this city, operators of the Grand, Lincoln and Queen theaters, have under process of construction a magnificent new 1,000 capacity theater, which will be ready for operation about September 1. Everything in connection with its construction will be of the latest type, and the building will comprise the latest equipment and furnishings, coupled with the most modern ventilating and heating systems, which will insure the complete comfort of its patrons the year round. Plans were drawn by Lambert & Parks, local architects, and work on the new structure is progressing nicely.

The building is located on a tract of ground 55x150 feet, owned by the company. Both moving pictures and vaudeville will be shown at the new house, which will be known as the Bijou theater. Among the architectural details are included a stage 33x28 feet, an improved heating system, typhoon cooling system of ventilation, ladies' and gentlemens' dressing rooms, smoking rooms, etc. A balcony will be installed, as well as upper and lower boxes, and the estimated cost of the project, covering both building and property, is placed at $35,000. Admission prices will be balcony 10 cents, orchestra 15 cents and boxes 25 cents.

The personnel of the Mutual Amusement Company is as follows: Sam E. Reevin, president; M. H. Silverman, secretary and treasurer; Abe Slabosky, vice-president.

Chattanooga Film Business Improves.

Chattanooga, Tenn.—In line with the general sentiment expressed by moving picture men over the state of Tennessee comes advice from Arthur S. Dickinson, manager of the Chattanooga office of Southern Metro, to the effect that business conditions are steadily picking up in that section. Mr. Dickinson recently had the following to say:

"Things have been rather quiet down here lately, due to the fact that a good many of our exhibitors are holding back on improvements and special bookings waiting to see what effect the war will have on the public. There have been a good many exhibitors in our office this week, and it seems as though they now realize that their business is going to continue in much the same way as before, so they are all feeling better and taking more heart in their business. The amusement business in this city is improving right along, and will get even better as the soldiers arrive. There will be at least 85,000 here for training, and this will be a big thing for the moving picture interests."

Bushman and Bayne Please Nashville.

Nashville, Tenn.—Francis X. Bushman and Beverly Bayne appeared in person for the first time in Nashville on Tuesday, May 29, at the Ryman Auditorium, under auspices of the local chapter of the American Red Cross. Many thousand people attended the two performances, and shook hands with the popular stars, who were accompanied to Nashville by Miss Helen Dunbar, also of the same company.

Through the efforts of Carson Bradford, manager of the Strand theater, they were persuaded to visit this city. Mr. Bushman and Mr. Bradford are close friends, having previously been allied in theatricals some years ago. In a farewell handshake with the Moving Picture World man Bushman said, "The World is without doubt the best paper we have in the field."

Knickerbocker Putting on Good Shows.

Nashville, Tenn.—Manager W. H. Wassman has been offering local patrons some exceptionally strong features in the recent past, including "Broadway Jones," with Geo. M. Cohan; "Panthea," starring Norma Talmadge; "Twenty Thousand Leagues Under the Sea," etc. Some of the new bookings will include Lois Weber's "Idle Wives," the new Douglas Fairbanks Artcraft releases, and many other equally high class productions. Mr. Wassman is sparing no expense in bringing the best features to the Knickerbocker, and is being daily rewarded with good crowds.

"Womanhood" Endorsed by D. A. R.

Chattanooga, Tenn.—"Womanhood" received the hearty endorsement of the local chapter D. A. R. during its recent run at the Lyric theater, through the president-general Mrs. William Cummings Storey, who issued many letters to members of the organization over which she presides, urging them by all means to see this picture. The picture shows woman's part in the war, and has been endorsed by the United States Government.

Summer Pictures at Chilhowie Park.

Knoxville, Tenn. — Effective Monday, May 21, the summer moving picture and vaudeville performances were begun at Chilhowie Park, Knoxville's chief summer amusement center. This feature of the summer park amusements is under the direction of Messrs. Will and John Vick, who promise that the public will see some high-class films this summer.

Tennessee Film News Topics.

Memphis, Tenn.—The Majestic No. 2 ran the feature, "Enlighten Thy Daughter," for four days at advanced prices, admission being 25 cents during the engagement.

Nashville, Tenn.—A corps of painters and decorators have been busy at the Fifth Avenue theater putting on fresh touches of interior painting.

Chattanooga, Tenn.—Karl D. Hawk, traveling representative of the Southern Metro, is spending a few days at his beautiful home on Signal mountain, and is busy putting in a few rows of potatoes and other valuable gems in the ground. He will hit the road again shortly.

Chattanooga, Tenn.—A. J. Simms, manager of the Princess theater at Lawrenceburg, recently stopped over in Chattanooga on his honeymoon, where he received many congratulations at the hands of fellow exhibitors and exchangemen.

Chattanooga, Tenn.—Geo. N. Shorey, leading exhibitor of Knoxville, put in last Sunday in this city.

Nashville, Tenn.—The Strand has booked "Womanhood" for an extended engagement. This film has proved a big drawing card in other Tennessee cities.

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FROM NEW ORLEANS.

Herman Fichtenberg Finishes Transfer of His Local Theaters.

New Orleans, La.—Herman Fichtenberg, chairman of the board of directors of the Paralta Plays corporation, came to New Orleans on May 14 and has been having a busy time since his arrival. Perhaps the chief reason for Mr. Fichtenberg's visit at this time was the transfer of the Fichtenberg Amusement Syndicate's theaters to the Saenger Amusement Company, which was accomplished a few weeks ago. The Saengers take over all of the Fichtenberg houses in the South, chief among which are the ones at Memphis, Tenn., Jacksonville, Fla., and Houston, Texas, and, of course, the Globe, the Plaza, Dreamworld, Picto and Alamo in New Orleans.

Since the transfer, the Globe has been used as the home of the first run Triangle pictures and the Plaza has been showing the Greater Vitagraph productions. This arrangement is subject to change, however.

Insurance Rates in Kentucky Revised

Exhibitors in Small Towns Have to Pay Higher Rates than Formerly—Managers Are Beginning to Count Tornado Insurance a Necessity.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Kentucky exhibitors are getting a good many lessons in insurance matters this spring. For one thing, what had been a long deadlock between the state authorities and the insurance companies operating in the state, has been settled and the members of the moving picture fraternity are both benefitting and suffering as a result, along with all of the other business houses of the state. Especially in the smaller towns and communities have the rates been advanced, while the fire insurance forces are now so organized that inspections are becoming more careful and hazards of any kind invariably mean that the assured is going to submit to an increase in his rate.

In the small towns, of the sixth class, which are without fire protection, rates have been advanced as much as 20 per cent. on a flat schedule, while in the larger towns the exhibitor is penalized for things that make the danger of fire greater. An instance of how the proposition is being handled so as to reduce the danger of fire, however, is reported from Providence, Ky. Here the property owners in the central part of the city, which went to considerable expense to install fire fighting apparatus, complained that their rates had not been reduced. The State Insurance Board sent engineers to the place to receive the complaints with the result that the hazards responsible for individual high rates were reduced. The motion picture theater exhibitor, for instance, obtained a lower rate when he had his electric light wiring overhauled and when he discarded a gasoline fed pop corn machine which he had been using.

In addition to the fire hazard the moving picture exhibitors, like all owners of property, are taking a greater and greater interest in tornado insurance. This is not costly and, with object lessons like a recent tornado in Southern Indiana and more recent tornadoes in Western Kentucky and along the Mississippi Valley, tornado insurance is coming to be regarded as a very desirable thing to have.

Exhibitors Wire Congressmen Against New Tax.

Louisville, Ky.—In an effort to block the ten per cent. war tax on moving picture theater receipts, L. J. Dittmar, of the Majestic Amusement Co., of Louisville, who is president of the Kentucky Moving Picture Exhibitors' League, sent out telegrams to members and other exhibitors all over the state, asking these exhibitors to at once wire all Kentucky members of congress , and ask them to use their best efforts in defeating the proposed tax. The Louisville exhibitors all wired at once, and reports show that a large number of exhibitors throughout the state have sent in their protests. If anything is to be done in this connection it must be done at once as there is not time to loose. Mr. Dittmar was at Jacksonville when the matter first came to his attention, but got busy the moment he returned to Louisville.

Slides Will Help Liberty Loan Sales.

Louisville, Ky.—The Louisville Committee on the Liberty Loan has made arrangements with the moving picture theaters whereby slides are being shown in all the theaters in an effort to increase sales of such bonds. In addition the local committee is furnishing speakers, who appear on the stage betwen films and deliver strong talks on the subject. So far the local sales have been extremely gratifying, but a large portion of the $5,000,000 issue, arranged for Louisville to handle, is yet to be sold. The steady hammering of the theaters and newspapers should aid considerably in selling the allotment.

Higher Prices for Seats in Louisville.

Louisville, Ky.—The Strand theater reported excellent business in connection with its showing of "Broadway Jones," starring George M. Cohan, who has always been a big stage favorite in Louisville. Arrangements were made whereby Hugo Taustine, a local speaker, delivered Cohan's famous theme "Life's A Funny Proposition After All." The theater held its first floor at twenty cents for this show, and incidentally has been getting twenty cents for several months. In fact most of the leading downtown theaters are now getting fifteen cents or more right along. Following "Broadway Jones," the Strand showed "Joan The Woman," and arranged with Gerald Gardiner, basso of Louisville, to sing in a French Costume of the fifteenth century. Mr. Gardner sang at the theater a few weeks ago during the showing of "The Garden of Allah," and made a big hit.

Airdome's Season Opens With Rain.

Louisville, Ky.—The airdome season has been considerably delayed this season by bad weather, and such open air theaters as have opened have been operating spasmodically. The Baxter theater on May 24 transferred its shows from the closed house to the open air lot directly across the street. However, after about two days of fair weather heavy rains and cold weather drove the management back to shelter. The Preston theater has also been jumping from the open air back to its closed house.

Business Items and Personal Notes.

Louisville, Ky.—A. C. Farrell, manager of the Central Film Service, Louisville branch of the Universal Co., has been fairly busy for the past two weeks in making short jumps to a number of the cities in Central Kentucky, taking Lexington, Frankfort, Versailles and other points.

Louisville, Ky.—Paul Lewis, formerly with the New York Mutual office; the Indianapolis Universal; and Cincinnati Fox; is now permanently located in Louisville with the Goodyear Tire & Rubber Co.

Louisville, Ky.—Rowland Clark manager of the Aristo theater, Lebanon, Ky., was a recent visitor in Louisville. Mr. Clark has been managing the Aristo for a number of years, and is one of the pioneer exhibitors of the state. He reports a good outlook in the Lebanon district, crops and stock being in fine shape, and bringing good prices.

Louisville, Ky.—C. F. Van Wart, manager of the Louisville, Ky., Mutual office, is back from a very successful booki trip through the state.

Louisville, Ky.—The film "Civilization," handled by Coons & Davis, composed of C. D. Coons and D. P. Davis, has been tied up in Magistrate Ben Schulman's court. About $200 is due for advertising, musicians' services, sign writing, etc., and box office receipts were attached in one of the local theaters. Henry W. Sanders will represent the defendants.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one trade paper weekly than by skimming over three or four.* The MOVING PICTURE WORLD is the paper you need.

Manslaughter Charges Follow Colfax Fire

Indianapolis Tragedy Results in Serious Charges Against Men Supposed to Be Responsible for Careless Storage of Film in Tenement.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Five indictments charging four persons and two corporations with various offenses, including the charge of manslaughter, were returned by the Marion County Grand Jury this week following its investigation of the Colfax building fire—believed to have resulted from a quantity of motion picture films stored in the basement —in which six persons were burned to death on April 19. The investigation was in charge of Alvah J. Rucker, prosecuting attorney.

The names of the persons indicted for manslaughter are: Louis Sereinsky, president of the Oxon Chemical Company; William Churchman, secretary and treasurer of the company; Virley Rudd, treasurer of the Indiana Life Insurance Co.

Indicted for violation of the housing law: Indiana National Life Insurance Company, Oxon Chemical Company, Virley R. Rudd, Louis R. Sereinsky, William Churchman.

Indicted for neglect and misfeasance in office: John Monoghan, city cellar inspector.

Indicted for failure to obtain a permit for conversion of the building into a tenement house: Indiana National Life Insurance Company. There were other indictments.

Louis Sereinsky, William F. Churchman and Virley R. Rudd are charged with having caused the death of Dr. Martha E. Keller, one of the victims of the fire, through their violation of the housing law, in that the building in which she lived and was burned to death was used and permitted to be used as a place for the storage of articles detrimental to the life and health of the occupants, namely, quantities of old motion picture films and the like.

The indictment of the three men is contained in four counts. The first has to do with the alleged violation of the building code, with reference to the storage of inflammable materials; the second with such alleged storage with reference to the safety of the occupants; the third with the alleged nuisance of the storage, and the fourth regards the storing of a nitro explosive in excess of 100 pounds within the limits of municipality.

Fire, which broke out in the storage and cleansing rooms of the chemical company in the basement, cost six lives on the night of April 19. One entire family was wiped out and a number of persons, including a fireman, were injured. It was a spectacular fire and attracted thousands of onlookers, as it occurred early in the evening.

Provisions of the New Ordinance.

The fatal fire led to immediate preparation of a city ordinance providing for more stringent regulations governing the storage and handling of motion picture films. Jacob H. Hilkene, city building commissioner, has completed a tentative draft of the ordinance and will submit it before the council soon. The ordinance, it is understood, will be submitted as an amendment to the present building code.

It contains recommendation that were made by W. I. Stone, engineer for the Indiana Inspection Bureau; Paul T. Sullivan, assistant state fire marshall, and Charles M. Biscay, of New York, chairman of the executive committee of the Fire Prevention Regulation and Insurance Committee of the National Association of the Motion Picture Industry. Local film men also were consulted regarding the measure.

Among the provisions of the new ordinance is one stating that every room in which film is manufactured, kept, handled or stored shall be of fireproof construction, and it says plainly that no films shall be handled in any building used as a tenement house, residence, lodge hall, hotel or any other public or semi-public purpose. The ordinance, as it now stands, would also prohibit picture theaters from having more than four reels of film in the operating booth at one time.

Another provision, pertaining to exchanges, would provide for the installation of a sprinkler system in the fire vaults. Each studio, laboratory or exchange would be required to appoint a safety inspector, who must be familiar with the rules and requirements and with all other laws and ordinances. It would be the duty of the inspector to instruct employees as to the handling of films and to see to it that the rules and laws are observed. These and other provisions which the ordinance will contain will, in the long run, it is believed by officials, lead to a reduction in prevailing fire insurance rates.

Alhambra and Lyric Are Keeping Manager Booth Busy.

Indianapolis, Ind.—One of the busiest men in Indianapolis these days is Edwin Booth, genial manager of the Alhambra theater.

Messrs. Barton and Olsen, owners of a whole string of theaters in this city, plan to close down the Alhambra on June 8 for the summer while they enlarge it and make it, as they say, one of the best equipped and most comfortable motion picture houses in this part of the country. Now Mr. Booth is ordinarily manager of that one house, and that keeps him pretty busy, but since the Lyric theater opened last Sunday with motion pictures he has also had the care of that house on his shoulders.

Now he spends his time trotting back and forth between the two places seeing that all goes well and helping to count the nickels and dimes as they roll in.

Indianapolis Postpones Raising License Fee

Attorney C. C. Pettijohn and Exhibitors of Indiana League Win Delay in the Matter of Proposed High License for Ten Cents Shows.

INDIANAPOLIS, IND.—Action on the proposed city ordinance, that would compel all motion picture theaters charging more than 10 cents admission to pay an annual license tax of $100, has been postponed for two weeks. This action was taken after a number of exhibitors, with Charles C. Pettijohn, attorney for the Indiana Exhibitors' League, as their spokesman, appeared at a public hearing in the council chamber and protested against the passage of the measure.

Action also was postponed on an ordinance providing that all theaters equipped with stages would be compelled to employ a fire guard and stage firemen as a safeguard to the public. The theater men, it is understood, will suggest that some system similar to the one in vogue in Philadelphia be installed. By the Philadelphia system two employees of each theater are designated by the fire chief to make out daily reports as to the number of water barrels, hose, water buckets and other conditions. The majority of the council, it is said, would be willing to permit two stage hands in each theater to act as fireguards and firemen to work under the direction of the chief of the fire department.

The motion picture men made a decided impression with their arguments against the license ordinance at the public hearing, and it appears now that the measure will no doubt be defeated. Mayor Bell, it is said, is opposed to the ordinance, and some of the councilmen who at first were in favor of it are also said to have joined the opposition. However, it is likely that the motion picture men, if they believe the measure will be passed, will submit a schedule of license charges they would be willing to pay, in an effort to effect a compromise.

Indianapolis Shows Feel No War Slump

Plenty of Patrons for Downtown Theaters—Presence of Officers' Training Camp at Nearby Fort Adds to Week-End Show Crowds.

INDIANAPOLIS, IND.—Conditions resulting from the war have so far had no bad effect on the motion picture business in this city. In fact, if the week-end crowds that swarm into the downtown photoplay houses may be taken as a criterion, the war has had just the opposite effect, and theater managers do not look for any financial slump in the near future.

Everybody seems to have plenty of money to spend for amusements, and as soon as Indianapolis receives its share of the government's dollars to be spent for munitions and other war requirements, it is probable that the local public will have additional pin money.

Just now 5,000 embryo soldiers are in training at the United States army officers reserve camp at Ft. Benjamin Harrison, a few miles northeast of Indianapolis, and the majority of these men are ardent motion picture fans. At least that is the way it appears to the casual observer, judging from the amount of khaki-clad patrons filing in and out of the downtown motion picture houses during the week ends. For the last few weeks—in fact, ever since the training camp has opened—the downtown theaters on Saturdays and Sundays have hardly been able to accommodate the crowds.

The reason for this is probably explained by the fact that the commanding officers at the camp have put the ban on the use of intoxicating liquor while the men are on leave. Now instead of lounging around saloons, poolrooms and the like, the men are spending their time in the city taking in the motion picture shows and indulging in other kinds of wholesome amusement. Within the next few weeks about 25,000 additional men will be brought to the camp, all of which probably will mean another increase in attendance records at the local picture houses.

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Prairie State Film Jottings

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

"Family Night" Pleases Omaha.

OMAHA, NEB.—"Family Night" at local photoplay houses were received with delight. These were under the direction of the educational department of the Omaha Woman's club. The Lathrop, Appollo and Boulevard theaters have been selected for the initial Friday night performances.

Nebraska Theater Changes.

Omaha, Neb.—Oscar Rohlff re-opened on May 30 the Rohlff theater which had been closed for several weeks. He plans to use a program consisting of a feature, educational film and a comedy. Children's matinees are contemplated for this summer.

Beatrice, Neb.—The two moving picture theaters here are now under the control of W. H. Petersen.

North Dakota Women Protest Missuse of National Music.

Grand Forks, N. D.—Protest was made to the city council by the Women's Relief Corps against theaters here playing the national music as exit numbers. The ordinance committee of the council got busy with the theater managers who announced they would refrain from using the music in this manner.

Theaters and Managers in the Dakotas.

Fargo, N. D.—The Strand theater has been re-opened under the management of Jean McCarthy of McCarthy Brothers who has been in charge of the Isis theater

Brookings, S. D.—F. M. Whitmore has taken over the Pleasant Hour theater from Murphy & Johnson.

Valley City, N. D.—The Rex theater is now under the management of C. A. Robinson.

Marion, S. D.—Staley & Behrendt, have sold their lease on the Marion Opera House and their moving picture equipment to Cosy Cremer and W. F. Jammer.

Wisconsin Theater Items

By Frank H. Madison.

La Crosse Managers Make Price Increase.

LA CROSSE, WIS.—Local exhibitors have made announcements that in order to continue operation it has been necessary to increase prices to moving picture theaters to fifteen cents for adults and ten cents for children. The houses cooperating in this action were the American Amusement company operating the Casino and Strand, Frank H. Koppelberger of the Majestic and Harry H. Burford of the Bijou.

Madison Wants Restriction Lifted.

Madison, Wis.—Madison may have an ordinance which would permit the operation of moving pictures in residence districts. This step may be taken as the result of a fight started by officers of the First Christian church against a theater building proposed on East Mifflin street.

Theater Notes from Wisconsin.

Jefferson, Wis.—Mrs. Lizette Fischer has sold the Lyric theater to M. G. Dillenbach who for seven years was an exhibitor at Reedsburg.

Plymouth, Wis.—"Davy Crocket" was shown at the Princess theater for the benefit of Company C.

Hudson, Wis.—Desmond & Nickleby have sold the theater Delight to C. Michelson.

IN DETROIT.

Duplex Closed by Sheriff.

Detroit, Mich.—The Duplex theater, Detroit, was closed by sheriffs and constables on May 26th, and it is not likely to reopen for sometime owing to the legal entanglement over the $37,000 worth of creditors claims. The Duplex was the first two-auditorium playhouse in the country. Its location is good, but its management from the start has not been of the best.

W. S. Hart Stops Over.

Detroit, Mich.—W. S. Hart, the Triangle "Bad Man" visited Detroit, Saturday May 26th for a few hours. His train did not arrive until 10:30 p. m. He went direct to the Orpheum theater (which controls the first run Triangle franchise here) and he was applauded for three minutes according to watch count. He gave a short address, and was then hustled to the Hotel Statler where a reception and dinner ensued.

Ben Wilson Expected in Detroit.

Detroit, Mich.—Detroit will soon get a visit from another movie star—Ben Wilson, who is expected to be here sometime within the next sixty days.

Jackson Bill Passes Lower Illinois House

New Race Prejudice Measure Is Approved by State Assembly—Would Prohibit Such Motion Pictures as "The Birth of a Nation."

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

SPRINGFIELD, ILL.—The Jackson bill, which would bar such pictures as the "Birth of a Nation," has been passed by the lower house of the Illinois State Legislature. It is still to be approved by the senate. This bill differs from the one vetoed by Governor Lowden in that the line "tending to race hatred" has been eliminated.

Free Films in East St. Louis Parks.

East St. Louis, Ill.—Proposals to give free moving pictures in parks in East St. Louis this summer have been favorably considered by the Park Board. Ed. Batts, a professional promoter, proposes to show educational and comic films at Jones Park, Emerson Park, Franklin Park, Virginia Park and Edgemont from one to three times a week. These shows will be given free, the project to be financed by advertising slides.

New Incorporations in Illinois.

Springfield, Ill.—Secretary of State Louis I. Emmerson has issued certificates of incorporation to the following:

The Elmhurst Amusement Company, Elmhurst, capital $2,500; incorporators, Frank Meyer, H. H. Johnson, W. A. Robbins.

Roseville Amusement Club, Roseville; incorporators, F. M. Watson, F. C. Johnson, M. C. Sparr.

MICHIGAN NEWS NOTES.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago.

Vogel Theater Will Commemorate Dead Exhibitor.

CALUMET, MICH.—A tribute to the memory of the late John C. Vogel, who lost his life in the fire which destroyed the Crown theater, will take the form of a new moving picture house to be known as the Vogel theater. It will be owned by M. A. Vogel and will be under the management of Delbert Laity, who for years was associated with the late Mr. Vogel. The new house is expected to be opened about the middle of July. Announcement is made that it is one of the purposes to adhere to the high standard maintained by John G. Vogel.

A Beautiful New Theater for Hancock.

Hancock, Mich.—A purpose to provide Hancock with one of the handsomest moving picture theaters in the Upper Peninsula is revealed with the plans drawn for the new Savoy theater, which is to be erected by Napoleon and Frank Ongie. Specifications call for a pressed brick with terra cotta trimmings, structure 45 x 120 feet, seating 900 persons and costing about $30,000. The front and 20 feet of both sides will be trimmed with a dark-colored pressed brick and green terra cotta. Tile and marble will be used extensively in the lobby. A distinctive feature will be that on the sides of the auditorium there will be eight imitation fire places for the purpose of concealing radiators. The interior woodwork is to be of birch with a mahogany finish. The musical part of the program will be provided for by the installation of a costly pipe organ.

Detroit News Letter.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

Artcraft Moves to Paramount Building.

DETROIT, MICH.—James Steele, who is now looking after the exchanges in the middle west for Paramount, spent Tuesday and Wednesday in Detroit conferring with Howard A. Bauer, Artcraft manager, and H. A. Ross, manager for Paramount.

On May 26th the Artcraft exchange in Detroit moved to the Paramount building, 278 East Jefferson avenue. Both Artcraft and Paramount exchanges in Detroit are now under one roof. In addition to Michigan, these exchanges are handling about 16 counties in Northern Ohio and about six in Indiana.

World Film Sticks to Program System.

Detroit, Mich.—Every male employee of the Detroit office of the World Film has taken out a Liberty Bond, the largest being for one thousand dollars by Harry Angell, traveling representative.

Robert A. Cotton, Detroit manager for the World, has become a member of the Detroit Board of Commerce.

Regardless of what other companies may be doing on the open booking policy, Mr. Cotton says his instructions from Mr. Brady have been to stick ironclad to the program system, which seems to be giving splendid satisfaction to exhibitors.

Manager Weeks Begins Business Drive.

Detroit, Mich.—George W. Weeks, who bought the Bluebird franchise in Michigan and Northern Ohio, is now settled at his new exchange offices, 75 Broadway, Detroit. George is very much elated over the new deal and will make a tremendous drive for business after the first of the month.

Maxine Theater for Sale.

Detroit, Mich.—Harry Goseline, of the Maxine theater, Port Huron, writes the World office that he is going to retire from the business "having made his stake after two years." He is asking $8,000 for his theater, which is making, it is claimed, a weekly profit of from $150 to $200.

Nathan Linder Takes Duchess Theater.

Detroit, Mich.—Nathan Linder is the new proprietor of the Duchess theater, 343 Grand River avenue, Detroit, R. V. Moulton, well-known Detroit operator, is manager. The house has been redecorated and improved and two new Simplex projectors installed.

D. H. Mitchell Joins State Film Co.

Detroit, Mich.—D. H. Mitchell, formerly with Essanay and other film exchanges in Chicago, is the latest addition to the sales force of the State Film Co., Detroit, who control "Civilization," "A Morman Maid" and other big features.

Selznick to Open Detroit Exchange.

Detroit, Mich.—Lewis J. Selznick advises that he will shortly open a Detroit exchange of his own to handle the future productions released through the various Selznick Enterprises.

The Empress Theater Opens to Pictures.

Detroit, Mich.—The Empress theater, Grand Rapids, closed its vaudeville policy May 27th and on June 3rd opened its picture policy with "Womanhood" to be followed by "Within The Law." Lew K. Barnes, of Kalamazoo, has the Empress for the summer months.

Wuerth Theater Opens at Ann Arbor.

Ann Arbor, Mich.—"The Valentine Girl" was the opening attraction at the new Wuerth theater, Ann Arbor, which seats 800. J. F. Wuerth, of the Orpheum is the proprietor.

Century Comedies Present

Alice Howell

in the sensational feature comedy success

"Balloonatics"

DIRECTED BY **J. G. BLYSTONE**

WRITE OR WIRE FOR OUR NEW
STATE RIGHTS PLAN
ITS A WINNER

Century Comedies
1600 Broadway
NEW YORK

At the Twin City Releasing Exchanges.

Minneapolis, Minn.—And the changes are still rolling in. Here's the latest. C. E. Davies, formerly of the American Maid, Triangle and Lochren exchanges, has resigned as assistant manager of the Saxe Bros. exchange and joined the sales force of the Minnesota Metro service.

And here's another. Charles John Ver Halen (born Jefferson, Wis.) has resigned as asistant manager and publicity manager and informer extraordinary of the Paramount exchange and Monday, May 21, became advertising manager of "Motography."

Jess Fred Cubberly, former Universal and Zenith exchange manager, has succeeded Mr. Ver Halen. Mr. Cubberly is well known in the Northwest and Mr. Ver Halen, being somewhat acquainted around Chicago, both men seem in line for good futures.

Manager William K. Howard of the Greater Vitagraph exchange has left on a short business trip through South Dakota. C. L. Booth is utilizing Mr. Howard's desk during his sojourn through the Black Hills.

Manager C. L. Peavey of the Paramount exchange was forced to refuse a contract for features from the St. Paul Cozy theater last week because he did not possess enough prints to supply one more theater than had already contracted. The arrival of eleven Paramount feature prints last week may relieve Mr. Peavey of the worry that some print might be burned up accidentally. You can't convince Mr. Peavey that the film business is going to the dogs.

Charles Stombaugh has been made manager of the Standard Film exchange here. The Standard will release Art Drama productions in this territory and will have its headquarters at 406 Film Exchange building, Minneapolis.

Interesting Notes from the Exchanges.

Minneapolis, Minn. — Manager Stombaugh of the Art Dramas exchange has received the first print to be released from the new office entitled "Whoso Taketh a Wife."

William A. Lochren of the Lochren Film Service has returned from a business trip to Chicago and also a short fishing trip to several lakes around Minneapolis. Mr. Lochren says he saw some bass that must have weighed about 45 pounds but he was afraid to try and land any of 'em with the skinney line he was fishing with. He bought two bull heads to make a showing at the office and he did catch a cold.

Malcom William formerly connected with the World exchange here but recently with the Bluebird office at Cincinnati has joined the Minneapolis Bluebird exchange and he is now flying around Southern Minnesota.

Louis Maas, Pathe roadman, is traveling through the Dakotas in his Ford Gold Rooster chariot. Last reports are to the effect that Maas is going some.

T. K. Olson, Mutual roadman, has gone out on a tour through Southern Minnesota.

Manager Sam D. Freedman of the Premier exchange has announced that the statement that Harry Heirsteiner of Des Moines was distributing "The Whirl of Life" through Iowa is incorrect. The rights for Iowa as well as Nebraska, Minnesota and the Dakotas are controlled only by the local Premier exchange according to Mr. Freedman.

Manager Mannie Gottlieb of the Favorite exchange will make his first trip into the Dakotas in four years May 28 returning in time to register on June 5.

Manager Howard of the Greater Vitagraph exchange has returned from a visit to Dakota exhibitors and reports that after a short lull in the latters' business, things are brightening up and indications are that the summer's business will exceed expectations.

Lee Chandler has been added to the road staff of the American Maid exchange. Mr. Chandler, recently married (huh-huh) was formerly connected with the Universal and Bluebird exchanges, Minneapolis.

Twin City Theaters Feel Pinch of Times

Several Local Houses Are Beginning to Look to Their Overhead—Dropping Employes—Old Films and Open Booking—Fear Hot Summer.

By John L. Johnston, 704 Film Exchange Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—With the summer season coming on and business beginning to feel some effects of the war declaration exhibitors of the Twin Cities are beginning to give their "overhead" considerable more consideration. In some theaters employees have been dropped to cut down expenses, other managers have cut down their advertising and some have resorted to running films a second time or booking old releases.

Although but few have really investigated, the fact remains that there are not a dozen large theaters in the Twin Cities that have found very much on the profit sheet at the end of the last few months and despite the fact that one finds almost all of the downtown houses in Minneapolis and St. Paul crowded of an evening the ever increasing overhead has made capacity houses a necessity in order to keep "above water."

Some exhibitors claim that by running one or two programs only they can make a little money, but a majority of the Twin Cities' largest houses are operating on the open booking plan. In the past few months the Strand, in Minneapolis, has given up its program policy. The Lyric has apparently also passed up its program and the New Garrick for sometime has run Artcraft, Selznick and Vitagraph productions occasionally. The Strand in St. Paul gave up the program it was using to the Starland recently and has been booking state rights features and Selznick and Artcraft productions for week runs.

There are not half as many "program" houses in the Twin Cities today as there were last year and yet it is not apparent that the "open booking" houses are any more successful. Although the film business appears as permanent as electric lights a "hot" summer will bring about the closing of a good number of theaters hereabouts and exhibitors are beginning to wonder if some of the larger theaters will not be among them.

Ralph E. Bradford Merely Smiled.

Minneapolis, Minn.—Rumors have been going the rounds of film circles here to the effect that Ralph E. Bradford of the Saxe exchange is soon to be made manager of the Goldwyn exchange to be opened here shortly. Mr. Bradford has refused to confirm or deny the report but he has smiled. If only the meaning of a smile could be determined The World might be able at this time to enlighten a few exhibitors but Mr. Bradford's smile is a little too difficult for us.

Strand's First Children's Matinee Fills House.

Minneapolis, Minn.—Manager James A. Keough of the Strand has begun a series of weekly children's matinees on Saturday mornings. A capacity house of kiddies turned out to see the initial special show on Saturday, May 26, when Mary Pickford's "Romance of the Redwoods" was the offering.

Local Picture and Program Notes.

St. Paul, Minn.—Due to lavish advertising campaign begun three weeks in advance "Her Condoned Sin" a Biograph-Griffith production went over big at the Strand here the week of May 20. The feature is controlled by the Friedman Film Corp., Minneapolis.

Minneapolis, Minn.—Ruben & Finkelstein have contracted for Universal pictures for their New Palace theaters of Minneapolis and St. Paul.

Minneapolis, Minn.—The New Garrick theater here has booked Greater Vitagraph productions in addition to its Paramount features, for the near future.

A Bear Story.

Minneapolis, Minn.—This may sound something of a bear story, but Walter S. Baldwin, the serious-looking g. m. for James V. Bryson's "20,000 Leagues Under the Sea" department, says it's positively correct. While automobiling about Duluth, Minn., recently, previous to a showing of the sub-sea film at the Lyceum theater, Mr. Baldwin came near running over two bear cubs on a country road. With some difficulty Mr. Baldwin got both bruins into the car (name deleted by censor) and gave them a joy ride to the Lyceum where they were used as lobby displays. Bear this in mind—bears make good lobby advertising.

Sprague Green Goes Back to Chicago.

St. Paul, Minn.—Sprague Green has resigned as manager of Gilosky's Rex theater here and returned to Chicago, from whence he came last July. Mr. Green made no announcement of his future plans, but it is thought probably he will enter the exchange arm of the industry.

Theater Hits in the Twin Cities.

St. Paul, Minn.—Manager Granstrom of the Strand began a week's showing of "Her Condoned Sin," a Biograph-Griffith production which was lavishly advertised hereabouts for three weeks in advance to capacity business.

Mineapolis, Minn.—"The Easiest Way" proved an easy way to draw crowds to the Strand here the week of May 13. Capacity crowds witnessed every evening showing of Clara Kimball Young's latest Selznick release. Mary Pickford in "Romance of the Redwoods" preceded "The Easiest Way."

St. Paul, Minn.—"The Submarine Eye," a Williamson feature, opened a week's run at the Metropolitan theater here May 20 to a fair business. The feature showed at the Metropolitan, Minneapolis, previous to opening here.

Louis Blumberg Takes Rialto Managership.

St. Paul, Minn.—Louis J. Blumberg, Jr., former manager of the Princess and Crown theaters, Minneapolis, has taken over the management of the Rialto theater, Selby avenue, here. The first day on the new job put Mr. Blumberg in a hot box, for a fire next door caused him to use real strategy in getting his house cleared without a panic.

Geo. R. Comer Traveling on Progress Features.

Duluth, Minn.—George R. Comer, former Zenith and Elliott-Sherman exchange roadman, has gone out on the road with "Are Pasions Inherited?" a feature controlled throughout the Northwest by the Progress Feature Film Co. here. Mr. Comer is now travelling through Wisconsin.

Pretty Good for E. C. Coffin.

Manson, Iowa.—E. C. Coffin, proprietor of the Cee Bee theater, has an unusual record for an exhibitor. Besides developing his house into one of the best small theaters in Iowa, Mr. Coffin has written every Ham and Bud scenario for the Kalem Co. and thirty-two Keystone comedies.

New 1,600 Seat House at La Crosse.

La Crosse, Wis.—J. A. Koppelberger of this city is erecting a new 1,600 seat theater here and expects to open it to the public about November 1.

Pearce Interests Take Lafayette Theater

Big Motion Picture House on Uptown Side of Canal Street Will Have Shows at Ten Cents—Program Is to Include Artcraft.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—A deal which was put through without any fuss and feathers on Saturday, May 19, will, without a doubt, have a great influence on the motion picture map of New Orleans. On Saturday the Josiah Pearce & Sons Company secured control of the Lafayette theater for a long term, and it is the intention to inaugurate in the new acquisition a program of the best pictures on the market at popular prices—which in New Orleans are 10 cents. The Lafayette has been operated by the Saenger company, and has been giving motion pictures that are far above the ordinary. In addition, an orchestra of twenty-five expert musicians under the direction of Don Philippini, the noted leader, "played the picture" and rendered appropriate selections during the intermissions. The admission price was twenty cents.

The acquisition of the Lafayette theater by Pearce gives each one of the big exhibiting interests in this city a leading house off of Canal street and each one of these houses is modern in every particular. The Lafayette is a cosy theater with a seating capacity of about 2,000. Among the attractions to be shown there are the Artcraft pictures. The Strand will be another house off Canal street, under the control of the aggressive Saenger Amusement Company. These two houses are on the "uptown" side of the city and have a large population from which to draw.

Then there is the Triangle theater on the "downtown" side of the city that has been made exceedingly popular under the management of Ernst Boehringer. Now it is liberally patronized by the best citizens of the city. It is located on Iberville street, one block from Canal. Just a block away is the new Diamond theater, which has sprung into instant popularity, and the strange thing about it, it has not affected the business of the Triangle. The best class of people have learned to patronize these theaters, about which there were dire predictions of failure when they were opened. On Canal street only the antiquated "store theaters" remain. They will always attract a large transient patronage, but as factors in the motion picture game of the day, their glories have departed.

New Orleans F. I. L. M. Club's New Head

President Allan S. Moritz, as Executive of Local Exchange Organization, Has Respect of Both the Exhibitors and the Distributors.

NEW ORLEANS, LA.—Since the formation of the New Orleans F. I. L. M. club the various exchange managers who compose the membership have been doing some effective work. So far it appears that the club is living up to the purposes for which it was organized, strictly. It has suffered in a measure by the frequent changes of exchange managers by the home offices. First T. O. Tuttle, the aggressive president of the club, was compelled to resign because of a contemplated removal to another city, and his successor, H. Owens, was transferred to Dallas, Texas, necessitating another election. Allan S. Moritz, of the Fox Film exchange, was elected to take his place.

Allan S. Moritz.

President Moritz came to the Fox exchange directly from New York and has taken good care of the Fox interests since his arrival. He makes a good presiding officer and has the loyal support of the members of the club. That the administration of the affairs of the club are strictly impartial is evidenced by two recent cases. In one of them an exhibitor was accused of "kiting" films. He had two theaters and rushed films from one to the other on a bicycle while only paying rental for use of the service in one theater. He was glad to settle before the club got through with him. In another instance a member of the club complained that an exhibitor had repudiated his contract without the usual thirty days' notice. It developed that the contract had not been approved by the home office, and notwithstanding the fact that the exhibitor had made a deposit, the club sustained the exhibitor despite the tearful protestations of the complaining member.

These actions have given both the members and the exhibitors confidence in the club and its usefulness cannot be approximated.

Starts Boycott to Squelch Sunday Show

De Ridder, La., Minister Advises Boycott Against Sabbath Exhibitor—Even His Bakery Is Affected—Local Newspapers Denounce Move.

DE RIDDER, LA.—Manager Ferd Johnson of the Dreamland theater has just been going through an experience which might have proved disastrous to a man less solidly entrenched in the estimation of his fellow citizens. Recently Manager Johnson conceived the idea of giving the people of De Ridder Sunday picture shows. He went about the project circumspectly, announcing that he would open his show for one Sunday and if there was serious objection, or if it was found that the law was being transgressed, he would discontinue further Sunday exhibitions. This was not satisfactory to the ultra element and one of the ministers of the town instituted a boycott. Manager Johnson is a man of affairs and runs a bakery and another mercantile establishment. The boycott was extended to all of these businesses, with the result that Manager Johnson's trade was seriously affected. Bread was imported from Beaumont, Texas, admittedly a city of Sunday shows and other alleged iniquities.

The citizens of the town took sides in the matter and the local newspaper printed an editorial denouncing the boycott as illegal and ill-advised. Then the matter was taken to New Orleans, where the United States district attorney was acquainted with the facts. This latter action quickly quieted the turmoil, but the final outcome is anxiously awaited.

D. S. Holmes Takes Charge of Greater Vitagraph.

New Orleans, La.—D. S. Holmes, recently with the Los Angeles office of the Greater Vitagraph, has become fully installed in the Greater Vitagraph exchange.

Iowa Film News of the Week.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Bluebirds Are in Their New Nest.

DES MOINES, Ia.—The Bluebirds have all settled in their new office at 702 Mulberry in the same building with the Standard Film Corporation. Their arrival has livened things considerably in the building and Manager Amos is busy looking after his contracts.

Curly Calvert of the Bluebird office in Omaha was in town last week helping the Des Moines office to get settled.

W. H. Petersen Buys Theater Interests.

Sibley, Ia.—W. H. Peterson, of Sibley, Ia., has just bought for $16,500 cash the theater holdings of Hal Kelley, at Beatrice, Neb., which include leases on the beautiful Gilbert theater, the Lyric theater and the Paddock .opera house.

Mr. Kelley, who came to Beatrice from Creston, Iowa, where he was lessee and manager of the Temple Grand theater, has made an enviable reputation as an exhibitor and his Gilbert theater now has state-wide recognition as the home of splendid entertainments. When he came to Beatrice the show game was at a very low ebb and the Gilbert, while a new and beautiful house, was doing practically no business. Soon, however, capacity houses were the rule rather than the exception, and his receipts for the past year total $56,318. The increase in business was accomplished without contests or other give-away methods, solely by the use of plenty of advertising space, a dependable show, good music, and a showman's personality.

Heard at Mid-West Photoplay Offices.

Des Moines, Ia.—A. H. Blank, of the Mid West Photoplay offices, has gone to New York in the interests of the Triangle and Mid West, and will remain in the East for some weeks.

The Mid West local office gave a private showing of "The Barrier" at the Garden theater last Tuesday morning. It will be shown publicly in the early part of June. W. H. Bell, manager of the Kansas City Mid West offices, has been making an extended trip over the Iowa and Nebraska territory and was present at this showing.

Jesse Hartman, formerly salesman for the Iowa and Nebraska territory of the Mid West, has been in the East for some months. He has returned home now and will again take up his duties with the Mid West.

J. S. Skirboll of Metro Visits Des Moines.

Des Moines, Ia.—Joseph S. Skirboll, general manager of the Metro Pictures Exchange in Pittsburgh, Des Moines, Chicago and Kansas City, was in Des Moines visiting his brother, manager of the local Metro exchange.

Chas. Werner, manager of the St. Louis Metro offices, was also a local visitor last week.

Harris Bringing Back "Thousand Leagues."

Des Moines, Ia.—After a week's successful run at the Majestic some four weeks ago, Zach Harris, who controls the state rights to "Twenty Thousand Leagues Under the Sea" in Iowa, has arranged to bring the film back to Des Moines for a second week's run at the Majestic at popular prices. The picture took splendidly in Des Moines and is enjoying a wonderful run over the state.

At the Local Universal Office.

Des Moines, Ia.—The Butterfly offices have been opened and are now busily taking care of all the inquiries that have been pouring in for bookings. The manager of this office has not yet been appointed, but E. Reese is acting as assistant manager until the appointment. It is rumored that the Butterfly pictures will open at the Majestic in the near future in opposition to their Bluebird relatives, since the Bluebirds will open there practically the same time.

Dan Lederman made a trip to Davenport last Tuesday and was in St. Louise over Friday.

J. Bernhein, manager of the Universal offices in Minneapolis, was a visitor at the Laemlle office in this city last week.

Frank Van Hoesen, manager of the Laemlle service in Omaha, telegraphed to Lederman last week that the stork had presented him with a 7½-pound baby girl. Van Hoesen is a happy man.

News of the Iowa Exhibitors.

Des Moines, Ia.—L. E. Williams of Diagonel and Edward Awe of the Strand in Fort Dodge were callers at the Mutual exchange last week.

Washington, Ia.—F. R. Dowell has sold his Garden theater in Washington, Ia., to M. Levine, formerly of Chicago.

Marion, Ia.—G. T. Medhurst has purchased the Garden theater in Marion from Joseph Mulherin.

Des Moines, Ia.—Marty Williams, manager of the local Standard office, ran up to Davenport, Cedar Rapids and Oskaloosa last week.

F. A. Russell of the Opera House in Humboldt was in town last week, calling at the Standard Film office.

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CALIFORNIA ITEMS.

Theater St. Francis Has Tea Room.

San Francisco, Cal.—The Theater St. Francis recently tried the experiment of serving refreshments free of charge to lady patrons and has found the plan to be a very satisfactory one from the standpoint of publicity. A section of the mezzanine balcony has been fitted up as an Oriental lounge and here tea is served to those desiring it amid elegant surroundings. This theater, located in the hotel and shopping district, has a large women's and children's patronage and does a good matinee business.

Harry Cornell Back in Oakland.

Oakland, Cal.—Harry E. Cornell, former manager of the Pantages theater, which shows vaudeville and moving pictures, is again in charge of this house, after an extended trip east. After having been in Oakland for several years he was sent to Minneapolis to open a new house there and later visited New York and other theatrical centers, returning to succeed Robert G. Drady as local manager, the latter having resigned to take charge of a new house in San Francisco. When Mr. Cornell was here before he held a position as director of the Merchants' Exchange of Oakland and has always taken a keen interest in civic affairs.

Portola Theater to Show Triangle.

San Francisco, Cal.—The Portola theater, conducted under the direction of Eugene Roth, is to feature the Triangle program in the future, the first showing to be made during the week of July 8. In the past this house has used open market attractions almost exclusively, and Mr. Roth has been a strong advocate of the open booking policy. Conditions have become such of late, however, that he has decided that the Triangle program offers adequate protection and a suitable selection of subjects. He has accordingly booked it for the Portola and the new California theater at Fourth and Market streets, which will be ready for occupancy before the close of the present year.

Celebrates Anniversary.

San Francisco, Cal.—The first anniversary of the opening of the New Mission theater was observed recently by Kahn & Greenfield, the affair taking the form of a celebration given under the auspices of the Mission Promotion Association. Leading city officials were present, as well as guests.

U. C. Theater at Berkeley, Cal., to Open Soon

University of California Students Will Have Splendid New Picture Theater—Seats for 2,000—Manager Is A. H. Moore.

By T. A. Church, 1507 North Street, Berkeley, Cal.

BERKELEY, CAL.—Splendid progress is being made on the new U. C. theater, University avenue, near Shattuck, and it is anticipated that this will be opened to the public some time in June. The walls and roof are in place and only the interior finishing and the installation of equipment remains to be done. This theater is located near the center of the College City, less than a block from the Southern Pacific and Key Route suburban lines and on a leading cross-town street car line. It is convenient to the new residence districts of Thousand Oaks and Northbrae and will draw particularly from North Berkeley and the college section.

The theater will have a seating capacity of about 2,000, all on one floor, and will have no posts to mar the lines of vision. It has been built parallel to Shattuck avenue, with stores in front, and will thus be removed from the noise of the street. An organ costing more than $30,000 is being installed by the American Photo Player company, whose great plant is located but a short distance from this house.

The new theater will be conducted under the management of A. H. Moore, well known through his former connection with the local house of the Turner & Dahnken circuit, and much of the service to be used has been contracted for. The franchise for first-run Triangle productions in this city has been secured, and in addition it is planned to present one big special production each month. Mr. Moore promises many innovations in the new house, which has been in course of construction since last December and which has received his personal attention since then.

The city of Berkeley is the home of the second largest university in the United States, being exceeded in attendance only by Columbia University. During the college term the moving picture houses are patronized freely by students, and the U. C. theater is expected to become a popular gathering place for them, its location being less than three blocks from the campus.

Mark E. Leichter, Strand Manager.

San Francisco, Cal.—Mark M. Leichter, whose likeness is presented herewith, is a splendid type of the young exhibitor whose influence is now being felt so strongly in this field. While he has been here but a few years he has earned an enviable reputation for himself and is now filling the position of manager of the Strand theater, San Francisco's latest exclusive moving picture house, operated by Sid Grauman.

Mark M. Leichter.

Mr. Leichter first began to attract attention when, with a partner, he took over the Rex theater on Polk street, a small house in a district crowded with theaters. By a careful selection of service and by featuring this theater as the amusement place of the elite, he achieved success where others saw only certain failure. The clever advertising done by this house while it was under his management has probably been copied by more exhibitors in suburban districts than that of any other theater. Last year an opening in the film exchange field presented itself and Mr. Leichter disposed of his theater interests and took up the new line of work. When Sid Grauman decided to change from vaudeville to moving pictures he looked around for an experienced manager with ideas and induced Mr. Leichter to become his assistant. The latter assisted in planning the refurnishing of the house, and since the opening has devoted much of his attention to publicity work.

Mr. Leichter believes in a liberal use of newspaper space and a steady publicity effort, rather than sensational schemes. He feels that a clean house, with clean pictures advertised in a clean manner will succeed, and is putting these ideas into effect in the management of the Strand theater.

M. E. Corey Opens Office.

San Francisco, Cal.—M. E. Corey, formerly vice-president of the Motion Pictures Exhibitors' League of America, has taken space in with the Independent Film and Supply Co., 124 Golden Gate avenue, and will act as booking man for country exhibitors as well as a reviewer of pictures.

Exhibitors Visiting.

San Francisco, Cal.—Among the out-of-town exhibitors who have been here of late arranging for service have been: J. W. Southwick of the Kozy theater, Stockton; C. E. Howard of the Gadella theater, Oroville, and N. Watton of the Colonial theater, Stockton. The latter surprised his friends here by appearing in a new eight-cylinder touring car which he has recently acquired.

T. & D. Circuit News.

San Francisco, Cal—The construction of the new office building on Golden Gate avenne, between Jones and Leavenworth streets, for the Turner & Dahnken circuit is now well under way and it is hoped to have it ready for occupancy early in August.

The new additions to the T. & D. organ at the Tivoli theater are now practically completed and a patriotic organ recital will be rendered on the morning of Memorial Day. This recital will be free to the public.

The Turner & Dahnken circuit has purchased on trial from Essanay an initial picture through the First National Exhibitors' circuit. This picture will be out very shortly and will be shown at the various T. & D. houses.

The new T. & D. house at Stockton is rapidly nearing completion and the opening is scheduled to take place on the first day of July.

California Film Briefs.

Oakland, Cal.—J. Wiseman, owner of the Golden Gate theater on San Pablo avenue, has joined the brigade of automobilists.

Taft, Cal.—Claude Kennell, who has been conducting the Optic theater, has opened an airdome that seats 500 persons.

Taft, Cal.—C. L. Shirk is planning to erect a moving picture theater here.

Stockton, Cal.—G. W. Dare has opened a moving picture studio and is giving special attention to advertising and promotion work. He will shortly complete a promotion film, "Miss Stockton," depicting the industrial life of the city.

Richmond, Cal.—The Macdonald theater is to be remodeled.

Colfax, Cal.—Robert C. Clendenin and wife, who have been interested in a moving picture theater, have filed a voluntary petition for bankruptcy.

New Theater to Open in Medford, Oregon

Rialto Will Be Ready for Audience in Middle of June—Will Seat 800 Persons—Pretty Morgan-Percy House for Town in Middle of State.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

MEDFORD, OREGON.—The Rialto theater is scheduled to open here in the middle of June. The building housing the theater is new and is up-to-date in every particular. The auditorium seats 800. The lamp room equipment consists of two Simplex machines and double arc transverter installed by Pete Sabo, of Portland.

The Rialto will be conducted by the Moran-Percy Company. The partners recently made a trip to Portland, arranging film service.

More Censorship Queerness.

Portland, Oregon.—An example of the whimsical workings of censorship came to public notice here recently when "The Common Law," played at the Baker theater, also at the Ideal theater. At the Baker, Portland's leading stock house, it was put on by a company of actors and was uncensored; it "got by" big. At the Ideal the film version, featuring Clara Kimball Young, was shown. The "punch," the part of the film that makes the story "The Common Law" and not something else, was cut out by the censors, say exhibitors who have shown the picture, with the result that the spectators had a hard time to follow the story and it failed to be the attraction "The Common Law" was elsewhere.

Senator Chamberlain Backs Exhibitors.

Portland, Oregon.—During the recent efforts to place the exhibitors' side of the war tax question before Congress and to make the senators and representatives at Washington see that a too rigid tax plan would put small theaters out business and eventually be a loss in revenue to the government, a flood of wires was sent to Senator George Chamberlain, Oregon's lone senator. Mr. Chamberlain has replied to the exhibitors saying that all the points presented would receive careful consideration by him at the Senate hearing.

Idaho Exhibitor Visits Portland.

Portland, Oregon.—N. E. Leigh, who conducts the theaters at Parma and Wilder, Idaho, and at Nyssa, Oregon, across the line, was a recent visitor in Portland en route from Seattle, and had some interesting news to tell about the business east of the Cascades.

Mr. Leigh reports nice business at his theaters, but says that its future depends largely upon the outcome of the war tax questions. Taxes on admissions, footage and express charges will require a considerable adjustment of conditions to make any money, Mr. Leigh maintains. He now pays more express charges than anybody in the territory, the transportation for a show to him costing about five dollars. Ten and fifteen cents is the usual admission price he receives, with 25 cents for special features.

With the Local Road Men.

Portland, Oregon. R. H. Allan, representative for Greater Vitagraph in Oregon, has permanently established his headquarters here. This is possibly the only feature concern doing business from Seattle in Oregon territory that has placed a permanent agent in Portland. The wisdom of having a Portland representative is evidenced by the fact that Greater Vitagraph has an account in nearly every town in the Oregon block.

Fred Simonton, new manager for Mutual, recently made a business trip through the southern part of the territory.

Among the visiting road men during the week of May 26 were W. W. Armstrong, McClures, and W. A. Crank, Metro.

Van D. Brink is Dead.

Portland, Oregon.—Exhibitors and exchange men were recently apprised of the passing of Van D. Brink, of the Lyric theater Prineville, Oregon. He had been sick only a short time.

Mr. Brink was a well-known exhibitor in central Oregon, having been in business there for several years. He conducted the Lyric about a year. W. J. Pancake, the owner of the theater, who has personally taken charge, was a recent visitor in Portland arranging film service.

Interesting Northwest Theater Notes.

Idaho City, Ida.—M. Wiegel has opened his new theater bearing his name. His old showhouse burned some time ago.

Rye Balley, Ore.—The theater maintained by the Rainbow mine for the miners has reopened.

Vale, Ore.—The Rex theater has closed.

Cove, Ore.—Ernest Thorsen has taken over the theater here. F. C. Weskil, the former exhibitor, having gone to North Powder, Ore.

◆

Spokane News Notes.

By S. Clark Patchin, E 1811 Eleventh Avenue, Spokane, Wash.

Pickford and Clark Pictures as Rivals This Week.

SPOKANE, WASH.—For the first time in their long starring experience in screendom, Mary Pickford and Marguerite Clark, the popular pair of photoplaying misses in pictures, appeared in Spokane this week as rival attractions at the Liberty and Clemmer theaters, respectively. Little Mary began a five days' engagement, her first at the Liberty, in "A Poor Little Rich Girl," her third Artcraft picture.

The Clemmer presented Marguerite Clark for four days, in "The Valentine Girl." Previously both stars appeared exclusively on the Clemmer screen under the Famous Players standard, and close tab used to be kept on the box office receipts to determine the relative popularity of the two little lassies in Spokane. It might be unfair to recall the net result of these various engagements. Managers H. S. Clemmer and Ralph Ruffner are sanguine that they have each secured the most popular miss in pictures. They may be said to excel each other mutually.

The Clemmer will not be without its Pickford, however, for Jack, Mary's brother, will be presented with Vivian Martin in "The Girl at Home."

Kerrigan at the Spokane Strand.

Spokane, Wash. — Warren Kerrigan, moving picture star, appeared at the Strand theater, in person, for two days, May 18 and 19. A children's matinee was arranged for and all the children who attended had the opportunity of shaking hands with Mr. Kerrigan. The management cut the admission price of ten cents in half for the children.

Children Rewarded for "Clean Up" Work.

Spokane, Wash.—As the result of a clean-up campaign backed by the Spokane Ad Club and under the direction of the Spokane Board of Health, 2,976 Spokane school children were entertained at the Casino, Clemmer, Liberty and Class A moving picture theaters at the 11 a. m. shows Saturday, May 26.

Previous to clean-up week announcement was made that the Ad Club would, with the co-operation of Managers Dr. H. S. Clemmer, C. E. Stilwell and Ralph Ruffner, each standing part of the expense, furnish free tickets to each child who did eight hours' work during the week. Many of the children made a nice amount of spending money in addition as their time was paid for by those who employed them. Some boys hired wagons and hauled rubbish before and after school and on Saturday. The tickets were distributed through the schools under the direction of Superintendent O. C. Pratt. Good programs were given for the children.

Some of the Recent Film Attractions.

Spokane, Wash.—Girlhood was the prevalent theme at the motion picture theaters for the week of May 27, judging by the titles of the photoplays scheduled at the leading houses. Practically every screen drama was designated by the word "girl" and the stars at all of the leading picture houses for women.

Here are some of the titles and the houses at which they were shown: "A Poor Little Rich Girl," with Mary Pickford, at the Liberty; "The Valentine Girl," at the Clemmer, with Marguerite Clark in the lead; "The Girl at Home," with Vivian Martin, at the Clemmer; "The Small Town Girl," at the Class A theater, and "The Boy Girl," at the Casino.

Amusement Business in Yakima Ably Run

Fred Mercy Is in Supreme Control of Theaters in City, But Is Far From Autocratic with Exchanges and Is Well Liked—Some Ideas.

By S. J. Anderson, East Seattle, Wash.

NORTH YAKIMA, Wash.—It is very seldom that an exhibitor who controls the motion picture business of his town is really well liked by the exchange men who sell him film. Fred Mercy of North Yakima, however, is an exception to this rule. Mr. Mercy makes a trip to Seattle every week to look after his bookings, and every exchange manager who does business with him says that Fred is willing to play the game fairly. In other words, just because he owns all the theaters in the town, he doesn't say:

"If you don't give me your pictures at my price I won't show them in my town."

Instead he is willing to give a fair price for everything he gets, and the exchange men appreciate it. Yet Mr. Mercy has his business interests lined up in such a way that he could dictate terms as well as many other exhibitors whose power extends over a much larger territory.

North Yakima is a city of 15,000 inhabitants, situated in a very rich and thickly settled section of Washington. All the ranchers in the vicinity own automobiles, and they think nothing of traveling ten miles or more to see the shows, so Mr. Mercy's houses draw from a population of 18,000 to 20,000, instead of only 15,000. He owns four theaters, the Yakima, with a seating capacity of 800, where road shows are booked; the Empire, with a seating capacity of 1,100, where the bill is composed of four days of vaudeville and three days of motion pictures, only the best special features being shown; the Majestic, seating 600, and catering to the higher class of program service, the admission price being ten cents; and the Avenue, a ten-cent house seating 400, where the serials and the more sensational films are shown. This last house is the favorite of the Indians and a great many of the ranch employees. There are quite a number of Indians in this vicinity, and Mr. Mercy says that their favorite type of film is the slap-stick comedy. Stories that try to drive home a great truth go completely over their heads.

Advertising should be a simple matter to Mr. Mercy, if he were willing to jog along at the usual rate; for he owns the only poster advertising business in the in the town and 125 advertising stands, and he is considering the purchase of one of the daily newspapers. At present the only newspaper advertising he indulges in is one ten-inch space next to the daily news column in each paper. This he divides into four equal parts, giving one part to each theater. But Mr. Mercy is not satisfied with such simple ways of advertising. Every so often he wakes up the inhabitants of the entire valley with an advertising idea equal to any circus "stunt." Some of his original ideas have already appeared in the "Advertising for Exhibitors" department in the WORLD.

In his newspaper advertisements this thoughtful exhibitor advises his patrons to 'phone in for a schedule of the shows; but he never places the schedule in the box office window. He says he tried that once and watched the results, and saw people come up in the middle of a show and say: "Oh, let's go home now. Let's go home and come back some other time." And they usually didn't come back at all.

In spite of his evident grasp of the amusement business, Mr. Mercy believes in profiting by other people's ideas. He has a manager and an advertising man with whom he holds council every night, and he often consults the door man and the ushers as to the kinds of pictures the people like, and asks them for suggestions for improvement in service, which they may be able to make because of closer contact with the patrons. He also keeps in close touch with his operators and their problems and often stands at the door himself and asks his patrons what they like and what they don't like about his show. The people have also learned to rely on his word about the shows, for they often ask him which is the best for that night, and he invariably gives them his honest opinion on the matter.

Special Car for Portland Convention.

Seattle, Wash.—Seattle exhibitors and exchange men left on a special car on the night of May 28 for Portland to be present at the Oregon Motion Picture Men's Association convention on May 29 and 30. They were to remain for the Movie Ball to be given at the Multnomah hotel on the evening of the 30th.

J. Warren Kerrigan Draws Big Crowds.

Seattle, Wash.—During J. Warren Kerrigan's personal appearance at the Clemmer theater in Seattle, May 23 to 25 inclusive, there was not an hour of the afternoon or evening that the lobby was not packed with people waiting for seats. Mr. Kerrigan told the WORLD correspondent that he had been treated royally during his entire trip through the United States, but that nowhere had he a greater ovation than in Seattle. The exhibitors and exchange men gave a luncheon in his honor on May 24, and the Seattle Daily Star detailed one of its girl reporters to interview him at a tete-a-tete luncheon and during a horseback ride, and her story appeared on the front page of the paper next day.

From Seattle Mr. Kerrigan went on to Portland to attend the Movie Ball. That will be the last city in his tour of the country, for he will go straight on from there to Los Angeles.

Selznick Office Established in Seattle.

Seattle, Wash.—Ben S. Cohen, personal representative of Lewis J. Selznick, has established the Seattle office at 1214 Fourth avenue. B. R. Keller, formerly salesman for Pathe out of San Francisco, is manager; George P. Ekre, formerly salesman for General out of Spokane, is salesman, and Miss H. Erickson, formerly with Paramount, is booker.

Seattle Parent Teachers to List Better Films

Propose to Publish the Names of Such Pictures as Are Considered to Be Valuable—Is the Result of Local Discussion.

S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Admitting the tremendous hold that motion pictures have upon Seattle, the Parent-Teachers' Association of this city is making a serious study of the influence of different classes of pictures and of the duty of the responsible people of the community to the motion picture question. At each of the regular bi-monthly meetings of the association addresses on this subject are being made by Prof. Knisely, of the University of Washington; Dr. Sarah Kendall, well-known woman physician and social worker of the city, and Edward Hood Watson, assistant manager of the Seattle Vitagraph office.

Prof. Knisely lectures on the pictures as an educator and their possible use in educational work. Dr. Kendall discusses their moral influence; while Mr. Watson's talk is a resume of the other two from the point of view of the industry. By thus creating a demand for good pictures, Mr. Watson assures them, they will solve the question which cannot be solved by censorship.

Following Mr. Watson's idea, the association is considering the plan of publishing the names of pictures to which they especially wish to set the stamp of their approval, after the manner of the Drama League of America, which has posted in libraries and club buildings throughout the country a list of the legitimate dramas of the season which it recommends.

"Womanhood" Receives Official Ovation at Navy Yard.

Bremerton, Wash.—During the recent showing of "Womanhood" at the Dream theater, Managers Jack Rantz and E. Oswald invited Capt. Coontz, commandant of the Bremerton Navy Yard, and several other naval officials to a preliminary viewing of the picture. What they said about it was published in the Bremerton papers, and special permission was given to the under officers and midshipmen to attend the showing of the patriotic feature. Frequently during the performances the crowded houses broke into enthusiastic applause, and the managers state that this was one of the most successful pictures that they have ever shown in the navy yard city.

G. A. Faris, manager of the Seattle office of the Greater Vitagraph, says that "Womahood" was given greater publicity in the Seattle territory than in any other part of the country.

"Maternity" Endorsed by Federation of Women's Clubs.

Seattle, Wash.—When W. H. Smythe, manager of the Strand theater, brought this week's feature, "Maternity," to the notice of the Mothers' Club and the Parent-Teachers' Association of Seattle they approved of the picture so strongly that they enlisted the support of the Federation of Women's Clubs to bring the picture to the attention of women throughout the city and state. The Federation sent out 10,000 letters urging women to see "Maternity." Mr. Smythe gave them a percentage of the gross receipts.

News of the Alaska Theaters.

Seattle, Wash.—The news of the picture business in Alaska which reached the Seattle WORLD correspondent this week is very gratifying.

When W. D. Gross presented 'Less Than the Dust" at his 1,000 capacity Coliseum in Juneau recently, every seat was taken.

"Purity" beat everything ever run in Anchorage. When it was shown at A. E. Lathrop's Empress for three nights with two shows each night every seat was sold at least a half hour before each show. Construction gangs for twenty miles around quit work and walked in to see the picture.

A. E. Lathrop advises his representative in Seattle that, from a purely business standpoint, it would be unwise to send up any more such films as "The Battle Cry of Peace." There are only 7,000 people in Anchorage, and if a large percentage of them enlisted in the army, the Empress might be in serious need of patronage.

Pathe Northwest Supervisor Shows British Official War Pictures.

Seattle, Wash.—At the Liberty theater on May 18 Fred C. Quimby, Northwest supervisor for Pathe, personally conducted an invitation showing of the first six reels of the British Official War Pictures, released by Pathe. Bernard Pelly, the British consul in Seattle, and his aides, the Army officers from Fort Lawton, and the Navy officers from Bremerton, the city officials, including Mayor Gill, Clarence Blethen, owner of the Seattle Times, and other representatives of the press, were the guests at this performance. Mr. Quimby will give a similar performance at the Davenport Hotel in Spokane, at the Rialto theater in Butte and at the Columbia in Portland.

Mr. Quimby announces that arrangements have been made with the press in Seattle, Portland, Spokane and Butte to present these pictures under the auspices of the leading newspapers of the respective towns. They will be booked in two-reel installments to the exhibitors of the Northwest through the Seattle Pathe office.

Notes from the Artcraft Office.

Seattle, Wash.—Guy F. Navarre, road representative for Artcraft, has just returned from a trip through the Portland territory. While in the Hood River country, Mr. Navarre sold the George M. Cohan releases to the Red Cross Society of that vicinity. The officers of the Red Cross gave as the reason for their choice the fact that Cohan was the original Uncle Sam of the stage. The features are to be put on at the Electric theater at Hood River. Art. Kolstad is the live wire manager of this theater. He runs a program show, except for Artcraft releases.

K-E-S-E, De Luxe, and the H. A. Johnson Co. Move Into New Exchange Building.

Seattle, Wash.—Another new building has been added to Seattle's growing colony of up-to-date exchange buildings, and the lessees of the latest addition, K-E-S-E, the De Luxe Feature Film Co. and the H. A. Johnson Company, moved into their new quarters this week. The structure is a one-story brick building, finished inside entirely with cement and plaster. It is at the corner of Third avenue and Virginia street, just diagonally across from the new building occupied by the Mutual and Universal offices. Another similar building will be erected next door to it shortly, in which will be housed four or five exchanges.

The suites in the new building are divided into about one-third of the space for offices, a large filing room, fireproof film storage vaults with an extra large air vent in each, and fireproof inspection rooms. There is also an auditorium for private showing of films. Mike Rosenberg, president of De Luxe, is the first to be settled in the new building and he evidently felt that his new quarters deserved dressing up, for the blue silk sash curtains and the blue velvet carpet would do credit to a Wall street broker's office

Calendar of Daily Program Releases

Releases for Weeks Ending June 16 and June 23

(For Extended Table of Current Releases See Pages 1844, 1846, 1848, 1850.)

Universal Film Mfg. Company

SPECIAL RELEASES FOR WEEK OF JUNE 11.

BUTTERFLY—"The Field of Honor" (Five Parts)	02477
NESTOR—"To Be or Not to Be Married" (Comedy)	02478
L-KO—"Chicken Chased and Henpecked" (Two Reel—Comedy)	02481
UNIVERSAL ANIMATED WEEKLY—Weekly No. 76 (Topical)	02482
GOLD SEAL—"Heart of Gold" (Two Parts—Drama).	02483
UNIVERSAL SCREEN MAGAZINE—Issue No. 23 (Educational)	02486
JOKER—"One Damp Day" (Comedy)	02488
POWERS—"A Pesky Pup" (Comedy Cartoon) and China at Work and at Play (Dorsey Educational—Split Reel)	02491
UNIVERSAL SPECIAL—"The Voice on the Wire" (Episode No. 14) (Two Parts)	02493

REGULAR RELEASES FOR WEEK OF JUNE 11.

GOLD SEAL—"The Black Mantilla" (Three Parts—Drama) and Beyond the War Zone in France (Scenic)	02479
VICTOR—"Making Monkey Business" (Comedy)	02480
—"The Flopping Uplifter" (Comedy)	02484
—"A Blissful Calamity" (Two Parts—Comedy—Drama)	02485
IMP—"The Thief Maker" (Two Parts—Drama)	02489
BIG U—"The Mysterious Outlaw" (Drama)	02490
IMP—"Her Strange Experience" (Drama)	02492

REGULAR RELEASES FOR WEEK OF JUNE 18.

VICTOR—A Pirate Bold (Comedy).
—Puppy Love (Comedy).

REX—Helen Grayson's Strategy (Two Parts—Drama).

VICTOR—She Married Her Husband (Two Parts—Comedy-Drama).

BISON—Lone Larry (Two Parts—Drama).

BIG U.—The Two-Gun Parson (Drama).

SPECIAL RELEASES FOR WEEK OF JUNE 18.

BUTTERFLY—The Fire of Youth (Five Parts—Drama).

NESTOR—Jilted In Jail (Comedy).

GOLD SEAL—The Brand of Hate (Three Parts—Drama).

LAEMMLE—Bartered Youth (Drama).

L-KO—Where Is My Che-ild? (Two Parts—Comedy).

UNIVERSAL ANIMATED WEEKLY—Weekly No. 77 (Topical).

UNIVERSAL SCREEN MAGAZINE—Issue No. 24 (Educational).

JOKER—A Burglar's Bride (Comedy).

JOWERS—Young Nick Carter, Detectiff(Comedy Cartoon) and China's Wonderland (Dorsey Educational—split reel).

UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 15). The Living Death (Two Reels—Drama).

Mutual Film Corporation

MONDAY, JUNE 11, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts Drama)	05585-86
MUTUAL STAR PRODUCTION—Periwinkle (American—Five parts—Drama)	05587-88-89-90-91

TUESDAY, JUNE 12, 1917.

GAUMONT—Tours Around the World No. 32 (Subjects on Reel: Versailles, a Royal Residence of France; Capri, an Island of Italy; Antigua, British West Indies) (Mutual Film Magazine)	05592
LA SALLE—His Cannibal Wife (Comedy)	05593

WEDNESDAY, JUNE 13, 1917.

GAUMONT—Mutual Weekly No. 128 (Topical)	05594

THURSDAY, JUNE 14, 1917.

CUB—Jerry's Getaway (Comedy)	05595
GAUMONT—Reel Life No. 59 (Subjects on Reel: Magazines by the Million; The Kaolo or Eucalyptus Bear; How Big Guns Are Moved; Hemp Industry of Rural Roumania) (Mutual Film Magazine)	05596

FRIDAY, JUNE 15, 1917.

MONMOUTH—Jimmy Dale, Alias "The Grey Seal" (Chapter No. 13, "The Man Higher Up"—Two parts—Drama)	05597-98

MONDAY, JUNE 18, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two Parts—Drama)	05599-05600
MUTUAL STAR PRODUCTION—A Bit of Kindling (Horkheimer—Five Parts—Drama)	05601-02-03-04-05
MUTUAL STAR PRODUCTION—The Dazzling Miss Davison (Powell—Five Parts—Drama)	05606-07-08-09-10

TUESDAY, JUNE 19, 1917.

LA SALLE—Tillie of the Nine Lives (Comedy)	05611
GAUMONT—Tours Around the World No. 33 (Subjects on Reel: Nantes, France; Pozzuoli, Italy; Russian Village in Winter) (Scenic)	05612

WEDNESDAY, JUNE 20, 1917.

MUTUAL—Mutual Weekly No. 129 (Topical)	05613

THURSDAY, JUNE 21, 1917.

CUB—Jerry's Red-hot Trail (Comedy)	05614
GAUMONT—Reel Life No. 60 (Subjects on Reel: Knitting Hosiery; Reclaiming the Everglades; The Most Perfect Child; A Tilting Match on the Water; An Auto-Drawn Train) (Mutual Film Magazine)	05615

FRIDAY, JUNE 22, 1917.

MONMOUTH—Jimme Dale Alias The Grey Seal (Chapter No. 14—"A Sheep Among Wolves"—Two Parts—Drama)	05616-17

Stories of the Films

RAY COMEDIES.

COUGHING HIGGINS.—The cast: Coughing Higgins (Johnny Ray); the buxom widow (Emma Ray); the doctor (Tom Mahoney); his assistant (Walter Percival).

Filled with vigor after the the demise of her third husband, Mrs. Bullion is dismayed to find that her late husband's will calls for her marriage immediately, with the provision that if the fourth husband survives two weeks after the wedding the lady receives not a penny.

Coughing Higgins, out of work, possessed of a "beautiful" cough and a roving disposition, manages to steal a few frankfurters before the watchful eye of the law espies him. In the chase which follows, Higgins eludes his pursuer and sinks exhausted on a park bench. On a hunt instigated by the widow for a suitable spouse, her professional "chasers" come upon the emaciated "coughing" derelict. Feebly protesting he is dragged to the widow's home, a parson is called, and poor Higgins is now husband number four.

Immediately follows a heroic struggle to keep life in the frame of Higgins until the expiration of the time limit set in the will. One day his worried better half accidentally learns that a codicil of the will states if her latest husband shall last four weeks, the entire fortune is hers. Dashing home, she finds the now desperate Higgins engaged in a battle with his "keepers." Armed with a pistol, he has driven them into the steam closet and is just about to attack the ice chest for a square meal when wifie breaks in with the glad tidings. Surprised to find that the coughing one has aroused the latent spark of love in her bosom, she divulges the contents of the will, the doctors are fired, and the once half-starved "bench warmer" takes a new lease on life.

BROADWAY STAR FEATURE.

THE COP AND THE ANTHEM (Two Parts).—"Soapy," a bum, is seeking winter quarters. From his chilly seat on a park bench he plots to be sent to the workhouse for six months. To effect this it is necessary for him to commit a misdemeanor and be arrested. So he fares forth to turn a trick that will procure him his desired refuge. He enters a cheap restaurant, eats a meal without paying, and is staggered to find that he is thwarted by the milk of human kindness.

In the same way he begs, takes a free taxi ride, hurls a stone through a window, raises a disturbance on the street, dines at Delmonico's without a cent in his pockets, all to no effect. No one wants to be hard upon him. The thing is ludicrous, but fast becoming for "Soapy" a tragedy. Finally he stops to listen to an anthem being sung in a church, when he is taken away to prison by a cop who has decided that he is standing there for no good purpose.

VANITY AND SOME SABLES (Two Parts—The cast: Kid Brady (Wallace MacDonald); Molly McKeever (Mildred Manning); Detective Hansom (Robert Gaillard); Ma McKeever (Nellie Anderson). Directed by John Robertson.

As leader of the notorious "Stovepipe Gang" on the East Side of New York, Kid Brady is jolted into sudden thoughtfulness by the trusting gaze of Molly McKeever's eyes. He makes peace with his enemy, the police, and goes to work at his trade of plumbing and steam fitting. He and Molly have decided to go straight and to marry. One day he goes to repair some plumbing in the swell apartment of Mrs. Hethcote and there sees a splendid set of Russian sables valued at $1,000. He sees in his mind Molly decked out in that same set. That evening he visits Molly with a pretentious set of furs which he assures her are genuine Russian sables. The McKeevers are skeptical until the Kid insists that they are really bona fide, at which Molly has misgivings. She knows in her dim way that grand furs cost real money, but the Kid assures her that he has plunged his all upon them.

The pair go out for a walk to display the new furs. Detective Ransom finds it his duty to accost them and to point to the furs as Mrs. Hethcote's property, her set having disappeared from the house about the same time the reformed gangster disappeared. The Kid takes one look at the shocked face of Molly and struggles with himself, then without a word of denial is about to be led away as the thief of a $1,000 fur set. Policeman Kohen appears then, an ex-fur expert. Hearing the charge, he looks narrowly at Molly's sables and scornfully appraises them at $12.00. Hotly the Kid denies the insulting charge and might have got away with his claim had not Mrs. Hethcote's set been found in her closet at her home. Then the crestfallen Kid confesses to Molly that his vanity had led him to lie to her as to the value of the furs—and would she forgive him? But what does Molly care for all the sables in the world. "It's my Kid I want," she cries, "oh you dear, stuck-up, crazy blockhead!"

GEORGE KLEINE.

A MIXED COLOR SCHEME (George Bickel Comedy—June 4).—The Capriolis' finances being at a low ebb, Mr. Caprioli has a happy thought—he will abduct a baby and hold it for ransom. The inspiration is received joyfully by his spouse and Caprioli sallies forth.

Nora leaves the Waring progeny for a few moments in order to stop a quarrel between two small boys, and Caprioli seizes his chance and kidnaps the little bambina.

The Warings, after a sleepless night, receives a ray of hope from the morning paper. A band of gypsies offer to locate any lost relatives or umbrellas for a trifling sum. The Warings visit the camp and are assured that their offspring is as good as found.

Thinking to capture the reward, the gypsies steal a child and take it to the Warings, only to discover that the babe is Rastus, decided brunette, of Ethiopian descent.

Meanwhile Caprioli, having read of the reward the Warings are offering is on his way to the Waring home with the right baby. He lays it down for a moment to look at his paper, and the gypsies substitute little Rastus, who is again presented to Mrs. Waring. Caprioli is ejected and Mrs. Waring is on the verge of nervous prostration, when the gypsies arrive with the right baby.

A SUIT AND A SUITOR (George Bickel Comedy, June 11).—Papa Snyder objects to his daughter's love affair with Willie Follow, and takes her to Pineaway Inn in the hope of breaking up the infatuation. She finds a way to let Willie know she is going, and Willie tags along. Papa discovers Willie's presence and prepares to leave. But Cupid intervenes in the person of Louis Dinkelspiel, who looks like Papa.

Louis finds his way into Snyder's room while that worthy is indulging in his daily siesta. He spots Snyder's clothes, and struck by their superiority to his own, appropriates them, leaving his own nondescript garments in their place.

Complications ensue. Mrs. Snyder, her daughter and Willie see Louis flirting and mistake him for Papa Snyder. The latter, dressed in the clothes which Louis has left behind, is seized by the hotel employes for the theft of his own garments, and a mix-up follows.

Explanations are finally forthcoming, and by the time Papa has recovered from the various shocks to which he has been subjected he is too spirit-broken to object further to the marriage of Willie and his daughter.

NEARLY A HUSBAND (George Bickel Comedy—June 18).—Tony, a member of a band of desperadoes, falls a victim of Cupid, with the result that wedding bells ring out. The marriage takes place at noon, and that evening Tony is called upon by his pals to participate in a desperate deed. They plan to blow the safe of Mr. Bonds, a wealthy man. Their plans do not pan out well, and Tony is knocked unconscious by the force of the explosion. His pals flee without removing the contents of the safe. When they tell the bride that "Tony has been killed and the cops are on our trail—better beat it!" she does.

Next morning Mr. Bonds finds Tony unconscious, notices that nothing is missing, thinks Tony has been injured in trying to protect his property and insists upon rewarding him. Tony goes home and finds his new bride gone.

Time passes and Tony's widow meets his nephew, Tom. The young people fall in love and are married. Tony plans a haul and enters the hotel in which they are staying. He comes face to face with his wife and his nephew. Explanations follow. Tony and the boy draw straws for the bride and Tom wins. They hand Tony a pistol with which to shoot himself. Tony decides that a divorce is cheaper than a funeral, fires the pistol in the air, burglarizes the hotel and leaves. Hearing the shot, Tom and his bride think Tony has killed himself, and leave hurriedly for the other parts, where they live happily ever after.

SELIG.

SELIG WORLD LIBRARY NO. 3.

People Little Known.—The Ainos, remarkable for their excessive hairiness, were probably the first inhabitants of Japan after the cave dwellers. Many quaint dances and ceremonies remain to them since their first migration from Siberia.

Live in Peace.—The Ainos of Japan live in

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peace with their neighbors and exist by fishing and hunting. These bewhiskered people, of whom only a few thousand exist, are perhaps the most poverty stricken race on earth—not even the price of a shave!

American Ruins.—The Alamo, famous in the history of the Lone Star State, where brave pioneers were massacred by Santa Anna. The flag always flies over the Alamo, for within these walls less than 200 men withstood the siege of 6,000 for ten days.

San Juan Mission.—The Mission of San Juan built in 1716 is in a very bad state of preservation though enough remains to show the original plan of the group of buildings surrounding the chapel. The Espada Mission in Texas was built in 1698 and later, when the buildings were destroyed by the Indians, the present buildings were erected in 1730.

Locations Seen in Famous Paintings.—From this cloistered walk at Amalfi, Italy, many artists have attempted to catch upon their canvases the exquisite colorings of the terraced city, set crescent-wise on the Gulf of Salerno. The Matterhorn, the most photographed mountain in the world, from two points of view which are favorites with artists and photographers.

UNCLE SAM AFLOAT AND ASHORE—(Multiple Reels.)—This production shows Uncle Sam's Navy; the gigantic dreadnaughts with their crews; the great naval guns; the flagships; the torpedo boat destroyers; our submarines and other details of our "first line" of defense.

The members of the United States regular army of the National Guard of the various states are also presented, engaged in mimic warfare, in drill work, and in other preparedness endeavors. The army and coast artillery is shown, and in fact, a comprehensive idea of the importance and the activities of the United States Army and Navy can be gained from this motion picture feature, which should be shown not only in every motion picture theatre, but every schoolhouse in the land, as it will prove a first aid to our preparedness and army and navy enlistments.

THE RETURN OF "SOAPWEED SCOTTY"—The cast: "Soapweed Scotty" (Robyn Adair); Pete Bronson (E. J. Brady); Alice West (Virginia Kirtley); Jim West (Leo Pierson). Written by Verden Bashore. Produced by Burton L King.

"Soapweed Scotty," a cowboy, is employed by Pete Bronson, a ranch foreman, who is jealous of Scotty. Scotty is in love with Alice West, and Bronson also loves the girl. Through the plotting of Bronson, Scotty is made to appear an outlaw, and Sheriff West, Alice's brother, leads a posse to capture Scotty.

Scotty is instrumental in saving the life of Walter, Alice's younger brother, and Alice, in gratitude, rides forth to warn Scotty of his danger at the hands of the sheriff's posse.

Pete Bronson is detailed by the sherif to cut off Scotty's retreat. In the exchange of shots, Bronson is accidentally struck by a bullet from the posse's guns. Alice finds the dying man, who confesses to her that he had plotted Scotty's downfall. Thus it is that the girl who loves Scotty is instrumenal in proving his innocence.

A DAY AND A NIGHT (Selig—Two Parts—June 18).—The cast: Abner Goode (William Fables); Johnnie Swift (William Fables); Imesome Ham (James Harris); Winne Saum (Amy Dennis); Bilo Mennett (Patrick Carson). From story by Charles Hoyt. Directed by J. A. Richmond.

Abner Goode, a small town minister, discharges the church choir and journeys to New York to engage a new one. He wander into a motion picture studio. He greatly resembles the property man, Johnnie Swift, who has been sent away on an errand, and the directors mistake the clergyman for "Props."

Misfortunes come rapidly to the Rev. Abner. A stranger to the methods of making motion pictures, he believes that Winnie Saum, the actress, is really going to her death in a saw mill scene, and stops the machinery, much to the rage of the director.

Finally his blunderings result in the entire studio becoming demoralized, and work coming to a standstill. He is about to be violently assaulted by the irate director, when Johnnie Swift, the real "Props," returns, and the Rev. Abner Goode makes his escape.

WON IN THE STRETCH.—The cast: George Hughes (E. J. Brady); Mary, his daughter (Louella Maxam); Harry Cook (Robyn Adair); Jimmy Abbott (Marvin G. Cox). Written and produced by Burton L. King.

George Hughes and Harry Cook are millionaire owners of rival stables. They wager on the result of a forthcoming race as to the merits of respective race horses.

Jimmy Abbott is a rider for Hughes, and secretly loves Hughes' beautiful daughter, Mary.

On the day of the race, it looks as if Cook's horse would win the victory and also the money and prestige for his owner. Jimmy Abbott, chosen to ride Hughes' horse, is approached by Mary and he assures her that he will do everything he can to win the race. At the last, it is through the skilful riding of Jimmy Abbott that George Hughes' horse wins. Jimmy is awarded a rose by Mary, and as he stands with the flower in his hands, he appreciates that he is only a jockey and can never hope to win the love of a millionaire's daughter.

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GOLD SEAL.

HEART OF GOLD (Two Parts—Released wk. of June 11).—The cast: Fenstein (Walter Belasco): Mary (Zoe Rae); Widow Fogarty (Maud Emory); The Man (Seymour Hastings); His Wife (Gertrude Aster). Story by C. J. Wilson, Jr.; produced by G. Sargent.

Embittered by the death of his wife and child, Fenstein devotes his energy to making money. The bright spot in his life is Mary, the little daughter of Widow Fogarty, who lives in a cottage next to his cheap clothing store. Feinstein works hard.

Mary's mother dies, leaving her alone in the world. Feinstein takes Mary.

A lawyer has told a wealthy couple about the orphan, and, eager to adopt the child, they hurry to Feinstein's store, where he denies knowing anything about the girl. However, Mary comes in and runs to him. The rich people take the child to their country home.

Three weeks later, Mary, seeing a man about to drive away in a machine, climbs on the back of the car and is driven past Feinstein's store. She rushes in and soon is telling about a pretty doll she has seen in a window. The old man is almost delirious with joy, hastens to buy the toy for her.

Meanwhile, the child's adopted parents arrive and are just going away with Mary when Feinstein returns. He snatches her away and prepares to fight, but the wealthy man points out the difference in their homes and shows him that Mary is better off with them. Feinstein realizes the truth and allows them to take the child.

Later Mary is seen playing in a gorgeous room where the rich man and his wife watch her. But at this same time Feinstein is fondling the doll. He seems to think it is the child, and putting it tenderly to bed, turns off the light and slips from the room.

THE BLACK MANTILLA (Three Parts—Rel. wk. June 11).—The cast: Marachita (Claire McDowell); Juan (Harry Mann); Guella (Gypsy Hart); Huanto (Richard Ryan); the padre (George Pearce). Written and produced by Ruth Ann Baldwin.

The villagers called Marachita "The Senorita Shrew," but to Juan she was a saint in disguise. Juan carved wooden images, and had carved a small model of Marachita.

Huanto of the Ruales was loved by both Marachita and Guella, daughter of the tortilla-maker, and Marachita's only rival in Poldique. Trouble was stirred up when Huanto presented Guella's mother with a black lace Mantilla, because of her wonderful tortillas. The old woman, as soon as Huanto was out of sight, told Guella to put the mantilla on so that people would think Huanto had given it to her.

Marachita, that night at a fete, saw the mantilla. Fury blazed in her eyes. When she left the crowd, Juan followed her. He cringed beneath her wrath, while she sneered and told him if he would get her a mantilla finer than Guella's she would be his sweetheart.

Juan remembered the words of a tourist, who looking at a picture in the mission, had remarked that it could be sold anywhere for several hundred dollars. He promised Marchita that in three days she should have a mantilla, finer than Poldique had seen. That night he cut away the picture and hastened to Calino to sell it.

Next morning the Angelus failed to greet the rising sun; the people could not fathom the mystery, until they were informed by the Padre of the theft. Marachita told them that Juan had stolen it to buy her a mantilla. Juan soon pawned the picture for a beautiful mantilla and ten pesos, which he intended to put on the shrine before the virgin as he returned to Poldique. It was three days later when Juan came to the little shrine, weary and famished. As he knelt to put the money on the shrine, the men waiting for Juan approached and one of them ran his dagger through him.

Huanto was due again that day in San Poldique. As he rode along through the pass, he came across the body of Juan. He saw the mantilla, which he tore from Juan's hand, picked up the money, and started on his way again. The men told of the death of Juan. Marachita was not even interested. Soon Huanto rode in and stopped at Marachita's hut. She told him that having given Guella the mantilla, he had no time to bother with her. Huanto laughed, delighted with her jealousy, and then told the truth about the mantilla. Guella saw the two, and was furious. Huanta offered the mantilla Juan had brought to Marachita and kissed her. As he did so, the shadow of a buzzard hovered over them. Exclaiming, "You, the mantilla and the coins are all accursed!" he left her. She drew off the mantilla, and, hanging it beside her door, went into her house.

BEYOND THE WAR ZONE IN FRANCE (On same reels with "The Black Mantilla")—(Released wk. of June 11).—Abois is a small French town near the edge of the Jura Mountains on the Swiss frontier. We see some of its streets and the market place where the market is held on certain days of the week. The inhabitants make good use of the Cuissance River which flows through the town. Abois is the boyhood home of the famous biologist, Louis Pasteur, the discoverer of the treatment named for him. The monument erected to his memory is seen.

REX.

TACKY SUE'S ROMANCE (Two parts—Released week June 4).—The cast: "Tacky" Sue (Ruth Stonehouse); Dick Calhoun (Chester Bennett); Henry Calhoun (Wadsworth Harris); Mrs. Clancy (Lydia Yeamans Titus). Written by Tom Gibson. Produced by Ruth Stonehouse.

She was called "Tacky" Sue because of her shabby clothes, but while the other girls dressed well, Sue spent her money to keep herself and the tots alive. Their father and mother were dead, and she was their sole support.

Dick Calhoun, whose father owned the Consolidated Stores, where Sue worked, saw Sue and the tots "picnicking" in the park. They saw his racer and, not aware of his presence, climbed into it and made believe they were on a journey. Accidentally Sue pressed the starter and the car started down the street. Dick dashed after them. He scolded Sue, and while busy with the engine, she and the children slipped away. Dick was sorry.

The next day Dick succeeded in begging her pardon. Then he escorted her home. She rushed in and began to tell Mrs. Clancy about Dick. He saw the extreme poverty, tried to give money to a tot, but Sue refused to accept charity.

Dick and Sue fell in love, but she felt his feelings were caused from pity. Mrs. Clancy went after Dick, demanding to know why he was trifling with the child's heart. The boy replied that he wanted to marry Sue.

Sue refused to work at the store and looked for another position. She was unsuccessful. One day she found the children gone and hurried to Mrs. Clancy's. The older woman suggested she ask Dick for assistance. This Sue decided to do as a last resort.

Mr. Calhoun had been told by Dick of his love for Sue. Dick came for the children and took them to his home. Sue was admitted by the butler and faced Dick, who made a effort to appear stern. While fighting back her tears, she told him of the children's disappearance. Dick went to the adjoining room, where his father was trying to keep the tots quiet, and had them march in. They told her that her Fairy Prince wafted them there. She couldn't help surrendering to Dick, and Mr. Calhoun herded the curious youngsters from the room.

UNIVERSAL.

UNIVERSAL CURRENT EVENTS No. 3.—(June 2).

President Praises College Atheletics as a National Aid.—Massachusetts Institute of Technology meet typical of sport that develops fine Americans and future officers.—Boston, Mass.

Marine With Drill Wins Many Recruits.—Shows prospective "Rookies," in busy city streets how to handle arms. The manual of arms and the bayonet drill were explained and demonstrated in detail.—Philadelphia, Pa.

Mikado's Cruisers as Training Ships enter Golden Gate.—The Tokiwa and Yakuma with 70 cadets and 900 tars aboard are welcomed by Army and Navy officers. Brig. Gen. Sibert and officers visit the Tokiwa and welcome Rear Admiral Iwamura "Glory of the Orient."—San Francisco, Cal.

Knight Templars Make Fine Showing At

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Seventieth Conclave.—Picturesque parade of Kentucky Knights shows military preparedness of unusual quality.—Louisville, Ky.

Today's Boys—Tomorrow's Fighters.—Boy scouts in Central Park prove existence of the "Spirit of '76" in parade and maneuvers.—New York City.

Future Officers in North and South Are Rounding into Form.—Uncle Sam's officers training camps working overtime in creation of victorious leaders for new Army. Forts McPherson and Sheridan, U. S. A.—Subtitles:—Panoramic view of Ft. McPherson Camp. Between drills camp streets are crowded. Lessons in strategy with maps and charts. The Daily Hike is a Man-maker. "Wash and the bunch washes with you—don't wash and you're all alone!" Ft. Sheridan, Ill, where 4,000 more officers are preparing. A Camp "pet"—the field kitchen. The food is like our fighters—plain, but ALL there! Where the waiter is not tipped and the meal enjoyed.

Enemies Crimes on French Soil Make Mankind Shudder.—Words can add little to the indictment of the Germans, written by themselves, after two years of occupation. Noyon, France.—Subtitles: As the Huns left Loyon's pretty depot. Noyon's railroad yards two days prior to President Poincare's scheduled arrival. Engineers speedily make repairs. The town clock. The fighting spirit of France—RECOVER AND REBUILD!! Two days after French engineers came on ruins, the President's train arrives on time! The cameo of a CRIME!

Extra!!! Atlanta Swept By $3,000,000 Fire 20,000 Homeless.—High wind carries flames across city through poor and wealthy residence sections.

Greatest Calamity to City Since Civil War.—Atlanta, Ga.—Subtitles: Blocks dynamited to check flames. Feeding and sheltering homeless. Outside aid helps fight. Where beautiful homes stood.

Treasury Head Opens Liberty Bond Sale In Great Northwest.—Minnesota crowds respond quickly to personal appeal of Secretary McAdoo who makes clear the necessity for the issue's success. St Paul, Minn.—Subtitles: Secretary McAdoo and Governor Burnquist. The Liberty Loan Carriage.

First Submarine On Way to Final Resting Place.—Holland No. 9, "Daddy" of all underwater boats destined for Bronx International Exhibition. New York City.—Subtitles: Out of its element, it balks on the bridge.

UNIVERSAL SCREEN MAGAZINE (No. 23.—Released wk. of June 11).—The first subject is the restoration of old papers, which has been the life work of William Berwick, at the Congressional Library in Washington. Among his work is the restored will of George Washington, which is shown.

Curious secrets of metals, exposed by experiments in a chemical laboratory, are surprising and interesting.

Dainties cheaply made at home for teas or receptions are illustrated by the Screen Magazine's expert cook, Mrs. Louise Andrea.

A preparedness feature shows the workings of the periscope—the eyes, ears, nose and mouth of a submarine. Then we are shown the making of hand grenades, and their use in modern trench warfare.

Animated sculpture, by Willie Hopkins, called "Flower Faces," closes the reel.

POWERS.

CHINA AT WORK AND AT PLAY (Dorsey Educational—Released wk. of June 11).—The south of China is a densely populated land, very rich and characterized by thrift and economy of its people. We see the main street of Shanghai, with modern buildings and streetcars. We then see glimpses of the cities of Singapore and Penang. The Chinese have a thoroughly equipped race-track in Shanghai. We also see horse-races in Penang, on the Malay Peninsula.

A PESKY PUP (Cartoon—Released wk. of June 11)—(On same reel as foregoing).—Jones and his pup are out for a walk. Jones finds a ten-dollar bill, but soon has to pay it away in fines. For his pup, being hungry, steals some meat from the butcher's shop. Then he knocks a painter from the top of his ladder by upsetting the ladder. After other such adventures the ten dollars is used up.

UNIVERSAL SPECIAL FEATURE.

THE VOICE ON THE WIRE (Episode Thirteen—" 'Twixt Death and Dawn"—Released wk. June 11—Two Parts).—The cast: Shirley (Ben Wilson; Polly (Neva Gerber); "Red" Warren (Francis MacDonald); Renolds (Jos. Girard); Prof. Duval (Nigel de Bruillier); Cronin (Howard Crampton); Pale Ida (Evelyn Selbie). Adopted by E. H. Ball's story by Stuart Paton; produced by Ben Wilson.

Shirley has been warned by the "Voice" to watch for the hour between night and daylight. He sits beside Polly, who is lying on the couch in the house of Professor Duval. Upstairs the professor is awaiting a call, while in another room is Dr. Renolds. Shirley feels a sinister influence. Duval and Renolds also feel the influence. Shirley sees a shadow. He goes toward it, revolver in hand, but there is nothing. Polly wakes. She rises as in a dream and goes toward the thought machine. She raises the telephone as if to break the machine, when Shirley catches her hand.

Red Warren is seen coming out of a hotel. He is followed by one of the detectives and enters a beer garden. The detectives wait outside until Red comes out with two of his men. Then follow him. One goes to the police for help. Cronin is there interrogating Pale Ida, trying to force her to tell who the voice on the wire is.

Suddenly Polly asks why it is so dark. He calls the professor. They realize Polly is blind. Shirley goes nervously to the phone when it rings. The voice warns him he has seen another demonstration of power. That unless Shirley drops his investigations Polly's sight will not be restored.

At the police station Ida seems just about to give Cronin the information he desires, when she falls forward. The phone rings, and the voice informs Cronin that Ida is speechless, and if he attempts to make her write the name of the voice she will die on the instant.

Red Warren and his men arrive outside the Duval house. Red appears in the guise of the muffled figure. Shirley begs Duval to do something for Polly. When he says he cannot, Shirley asks Polly to trust him. She says she loves him. He embraces her and is called to the phone. The Voice asks if he has made up his mind. He says that his answer is that the Voice may be damned. Polly comes with her hands outstretched, and falls into his arms

L-KO.

CHICKEN CHASED AND HEN-PECKED (Two Parts—Released wk. of June 11).—The cast: Mr. Henpeck (Phil Dunham); Mrs. Henpeck (Merta Sterling); Miss Henpeck (Lucille Hutton). Directed by V. Moore, under supervision of J. G. Blystone.

The old man goes away on his vacation and leaves his son in charge of the house, without any money. The son gets the idea of renting the rooms. He steals a sign and hangs it out. Mr. and Mrs. Henpeck with their daughter arrive. They are all loaded into an auto, but it breaks down. Henpeck has to transfer all the bundles to a wagon. The horse makes a meal off Mrs. Henpeck's new hat.

Filet Mignon of the Follies has rented a room. Hen falls a victim to her charms. Mrs. Hen ties hubby to the bedstead. He, however, transfers the rope to the heaviest bag and goes out. An old man who rooms across the hall is much interested in Filet. She puts on the ballet costume, decorates himself with a lamp shade, and they do a pas de deux.

Her maid gives a note to the colored porter asking him to meet her in the park at three o'clock. Mrs. Hen finds it and thinks it is from Filet to her husband. She ties a bean bag to his back, with the corner torn out of it. However, the chicken gets out and eats the beans.

Hen gets through the transom and back to Filet. He orders supper. He connects a tube with the open gas jet and asphyxiates the old man. Mrs. Hen has gone to the park, thinking to trap her husband. She meets the nigger maid instead and they have a fight. Both end in the lake. Meantime, the snake in the grass has seen the supper party. He creeps in. Filet flies, and Hen puts on a suit of armor. The nigger comes to serve the next course and is scared white. Mrs. Hen returns. Hen takes the bellboy's cap and goes in to answer Filet's ring. Mrs. Hen follows, and Hen hides in the folding bed. Mrs. Hen suspects where he is, and there is a mix up in which the bed goes through the wall. Hen climbs a tree. It is in a picnic ground, and the village band is playing. Hen drops into the drum and goes rolling down the hill. He falls over a bank and into the auto which is carrying Filet away from the house.

NESTOR.

TO BE OR NOT TO BE REMARRIED (Released wk. of June 11).—The cast: Jimmie Long (Lee Moran); Tom Tulliver (Eddie Lyons); Bessie Benton (Edith Roberts); Molly Long (Molly Malone).

Jimmie and his wife quarrel after a week of married life. They get letters from Tom and Bessie, who have become engaged. Jimmie goes to his office and leaves his wife in tears. Each reads the letter that has come, and Jimmie calls up Tom and warns him, while Jimmie's wife does the same for Bessie. Tom calls on Bessie and they call the engagement off. Meanwhile Jimmie and his wife make up. Tom and a party of friends have gone to a cafe to celebrate the breaking of the engagement, and Bessie and some of her girl friends have happened into the same cafe for the same purpose. Jimmie and his wife go to the identical cafe to celebrate their making up. All three parties meet. Jimmie tells Tom that there is nothing like being married, and all hasten off to be present at the hasty marriage of Tom and Bessie.

IMP.

THE THIEF MAKER (Two Parts—Rel. wk. June 11).—The cast: Walter Stoddard (Daniel Leighton); Jack (Jack Nelson); Steve Rowe (Burton Law); Mrs. Stoddard (Nanine Wright); Jane Godfrey (Molly Malone). Scenario by Harvey Gates. Produced by George Cochrane.

Walter Stoddard, a wealthy broker, believes firmly in social caste. When he discovers that his son Jack is interested in his stenographer, Jane Godfrey, he tells the young man that he will not countenance love-making between the two. To be certain that nothing comes of their growing friendship, he discharges Jane.

Jack, incensed, feels that his father has no right to control his friendships; and, while in this mood, he chances to meet Steve Rowe, who is a thief. Rowe intimates that if ever the time comes when it is necessary to make some easy money, he will help him.

As a birthday present for his wife, Walter Stoddard buys a valuable jewel. Jack, estranged from his father, has been unable to secure work, and is discouraged, especially when he discovered that Jane has been discharged. One night he happens to see Jane on the street and finds that the girl is suffering from want of food. He remembers Steve's suggestion, and tells the girl that he will soon have plenty of money, and that they will marry that night. Leaving her for a short time, he steals home and secures the jewel his father bought. He hunts up Steve, and the latter takes him to the place where he can dispose of the jewel, but lets Jack go in alone.

Jack enters the place and approaches the counter where two gloved hands take the jewel and give him the money. Suddenly the hands flash a light on Jack's face. Jack tries to throw the light upon the old man. In the struggle, Jack hits the old man, and, thinking he has killed him, rushes from the place. He finally confesses to Jane what he fears he has done. The girl tells him that she will not marry him, and begs him to go home and tell his people what he has done, while she waits outside.

Stoddard, coming home, discovers the girl and takes her inside. In the library, he has a talk with his son and shows him the jewel. It turns out that Stoddard himself is the fence through which the crooks dispose of their ill-gotten goods. The old man now awakens to the fact that he is a thief maker. He consents to the marriage of Jane and Jack.

HER STRANGE EXPERIENCE (Released wk. of June 11).—The cast: Marie (Louise Lovely); John (G. Norman Hammond); Roy (Willard Wayne). Story by E. B. Lewis; produced by Cunningham and Ryder.

Marie is kidnapped and held for ransom. John, one of the crooks, rescues her at great risk to himself. Later, when she is safely returned to her parents and her fiance, Roy, they see a man hurt in the park. It proves to be John. Marie recognizes him and takes him home. He becomes a servant in the family. They are giving a reception. John is serving the guests. He finds a note pushed into his hand as he stands before the curtained window. It says that unless he hands over a gem, which is displayed among the wedding presents, the crooks will get him. He tries to steal the jewel, but Marie prevents it. She then causes the arrest of the crooks who are waiting to receive the jewel.

BIG U.

THE MYSTERIOUS OUTLAW (Released wk. of June 11).—The cast: Henry Martin (William Goettinger); His Wife (Jane Bernoudy); Their Child (Elizabeth James); Buck Lessen (Harry Carey). Written by E. B. Lewis; produced by F. A. Kelsey.

Martin receives a letter from Buck Lessen, a convict whose time is up, telling him he is going to "get" him for sending him up and marrying his girl. Martin and his wife move

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hurriedly, as they see by the postmark that Buck is not far away. Buck finds the Martin ranch deserted, but meets two men and pretending he is a friend of Martin's, learns where he has gone. Martin arrives with his family at the Jones', but when they hear his errand, they fear to keep him. They are discussing what they shall do, while Buck is hiding behind the door by which Martin must pass. He has heard all that passed. Two drunken cowboys are quarreling before the Jones' door. One fires a shot. This sobers them, and they ride on. Martin comes out. He sees something lying in the grass. It is the body of Buck, who has been killed by the chance shot.

VICTOR.

THE FLOPPING UPLIFTER (Released wk. of June 11).—The cast: Lord Helpus (Ernie Shields); Helen (Yvette Mitchell); Her Father (O. C. Jackson); Bob (Albert MacQuarrie). Written by C. J. Wilson, Jr.; produced by P. C. Hartigan.

Lord Helpus has no money, so he accepts a job as social uplifter. It carries no salary, but he will be given funds to help deserving cases. Helen is mad about slumming. She meets Lord Helpus and pretends to be a poor girl. He removes ten dollars from her purse, and calls up the Society and asks for aid for her. Her father schemes with Bob, who loves her, to cure her of her love of the slums. Bob is to pretend to be a tough and frighten her. He sees Helen with Helpus and reports that it is only a ruse to meet the man. Father goes after his daughter in his machine. Helpus thinks the girl has fallen a victim to the old man, and arrests them both, after showing his card to the police. At the rooms of the society Helen and her father are recognized and apologies are made. The ten dollars is removed from Helpus, who escapes.

MAKING MONKEY BUSINESS (Released wk. of June 11).—The cast: Detective Duffer (Ralph McComas); Betty (Eileen Sedgwick); "The Flea" (Milton Sims); The Ape (Joe Martin). Story by Tom Gibson; produced by A. Curtis.

Betty has a rich inheritance, but she can't find it. She is engaged to Detective Duffer. One day, "The Flea" comes to rob her, bringing his accomplice, the ape. Betty has just time to call her fiance, when she is locked in a cupboard with the ape. Duffer arrives and fights "The Flea." He fires, but the crook is wearing a bullet-proof vest. Duffer handcuffs him, but the ape unlocks the bracelets. Betty yells for help and Duffer finds her. The men fight again, and "The Flea" escapes up the chimney, where there wages a battle with bricks. The ape goes up the chimney after Duffer, who hangs on to two bricks. They finally pull out and prove to be the gold bricks of which Betty's inheritance consist. They bless the ape as their friend.

A BLISSFUL CALAMITY (Two Parts—Wk. of June 11).—The cast: Westie (Fred Church); Annie Smith (Fritzi Ridgeway); The Host (Daniel Leighton); Westie's Mother (Nanine Wright). Written by J. Douglas; produced by T. N. Heffron.

Mr. Westerfeldt made millions and died. The son became known as Westie and was a favorite because of his money.

Some friends invited Westie to a supposedly stag affair, but many girls were there. Westie tried to escape from the house. Finally he decided to say he was engaged; and, asked who the girl might be, manufactured the name, "Annie Smith from Calliope Center." After this he enjoyed himself. The host came to the conclusion that Westie was lonesome and wired to Calliope Center to Annie Smith, asking her to spend the week-end with his wife.

Annie Smith, the editor of the paper, had become interested in Westie through the newspaper articles. Urged by her boss, she consented to accept this invitation.

Annie was approaching the house when Westie bumped against her. She showed him the telegram, and they planned that she should play the part of his fiancee. The host and the guests insisted that Westie and his fiancee should be married right away, Westie wired to a friend to send a fellow to impersonate a minister. Annie consented to take part in the fake marriage.

A minister arrived, who failed to see why Westie nudged him and winked. After the ceremony, Westie watched his chance to sneak downstairs. He realized he loved Annie. Pondering over the situation he met a man who handed him a note. The note said, "This man will do the work all right." Westie woke up the host to ask if that was a real marriage. The host thought him crazy. Westie rushed to Annie's room and found her in bed. He told her that it had been no fake ceremony, and that he couldn't say he was sorry, and she remarked: "Well, don't expect me to be." He was stunned, and delighted.

JOKER.

ONE DAMP DAY (Released wk. of June 11).—The cast: A Business Man (William Franey); His Wife (Gale Henry); A Clerk (Milburn Moranti); His Wife (Lillian Peacock); A Lawyer (Bobby Mack). Story by J. Cunningham; produced by W. W. Beaudine.

It is a rainy day, and Bill is watching all the pretty girls crossing the street. Gale follows, and he gets so mad he calls a lawyer and has papers made out for a divorce. He happens to change coats with Milt, who has one just like his. Milt goes to a restaurant, and Bill follows to get his coat back, with the divorce papers. A cook steals the coat, and Bill pursues him. He hurries back to the restaurant, but Milt is gone. He hears Gale has inherited a legacy and now he does not want a divorce. So he goes to Milt's home. Gale catches him just coming out of the cupboard. She thinks he has been to call on Milt's pretty wife. Bill, to please her, shows her the letter about the legacy. But she finds the papers about the divorce and the picture fades out on her comparing the two.

Mutual Film Corp.

ROTHACKER.

MANNING THE NAVY (May 14).—How a raw recruit is made into a real U. S. Navy "jackie" is depicted. The picture was made at the U. S. Naval Training Station at Lake Bluff in Illinois. This station, on the west shore of Lake Michigan, is the greatest of its kind in the United States, and it is there that the youths destined for service on our fighting ships are taken to learn their trade of war.

GAUMONT.

TOURS AROUND THE WORLD, NO. 32 (June 12).—The Gaumont Company may be said to specialize in islands from time to time in its "Tours Around the World" series, two being pictured in this issue. These are Capri, the celebrated island south of Naples, Italy, and Antigua, a British possesion in the West Indies. A third section of the reel is devoted to Versailles, a royal residence of France just outside Paris.

Capri, twenty miles south of Naples, has many picturesque spots. The famous Blue Grotto was known in Roman times. The coast is steep and rocky. "The Rocks of the Sirens" make a bit of coast where so many shipwrecks have occurred that the ancients claimed the cailors were lured to their doom by the singing of sirens.

Antigua is a small island, but its chief town, St. John, overlooks one of the most beautiful harbors in the West Indies. It was at one time the chief British West Indian naval base.

The grandeur of a French royal residence is well understood after one has gazed upon the Gaumont pictures of Versailles. A comprehensive picture from an airship is one of the most unusual views of the palace and grounds. Among the interiors shown are the Gallery of Mirrors, where the great court receptions were held, the Royal room, where Louis XIV. died after a reign of 72 years, and the great staircase. The exteriors include the balcony from which Marie Antoinette and Louis XVI. were forced to salute the rioting populace, the Palace of the Grand Trianon, the Petit Trianon, the gardens, the Grand Canal, and the Villa des Nains.

REEL LIFE, NO. 59 (June 14).—When Gaumont releases on June 14 its fifty-ninth issue of "Reel Life" there will be presented an entertaining series of pictures of how magazines by the million are turned out by one of the largest publishers in the United States. The establishment employs 3,000 people, and prints twelve million copies of its magazines each month. The pages, end to end, would wrap around the earth forty-five times. So enormous is its business that each day 40,000 letters are received.

The spectator is taken on a tour of inspection of the mammoth plant. There are visits to the press rooms, the photo-engraving department, the type setting division, the bindery, and the shipping department. The government has to provide five hundred mail cars each month to get the product to the readers of the magazines.

A second section of this reel shows the great task that faces our coast defence forces in emplacing one of its great guns. The pictures show how a 14-inch gun is eased from the cars on special cribs, how it is warped into line for its tedious journey, and how it is moved by mules which march continuously around a capstan. The gun weighs 70 tons

The hemp industry of rural Roumania provides views of peasant life which combine the unusual with the picturesque. The crude instruments used show how far removed from modern factory methods are the processes of the Roumanians.

The reel concludes with pictures of the Koala, a strange Australian animal which has characteristics of the bear, the rabbit, and the kangaroo.

CUB.

JERRY'S GETAWAY (June 14).—The cast: Jerry (George Ovey); Henry Mills (Louis Fitz-Roy); Roxie (Goldie Colwell); Mrs. Mills (Janet Sully).

Needing sleep badly, Jerry tries to obtain it in the park, but the police department and some wicked boys make it difficult. When he finally does fall asleep, he has a dream of blowing up a lot of his enemies, the police, but awakens to find he has been made the victim of an explosion planned by the boys. He is arrested by the police who accuse him of causing the explosion.

At the station house he makes his get-a-way and "butts in" on a five pointed mix-up between Roxie, the cook for the Mills household, her two rival police lovers and her master and mistress. Jerry saves the lives of the lovers, one from being roasted, the other from being frozen to death, but involves Roxie in a jealous row between Mr. and Mrs. Mills, and lands himself back in the clutches of the law.

SIGNAL.

THE RAILROAD RAIDERS (Chapter 10, A Watery Grave—Two Parts—June 11).—The cast: Helen Holmes (Helen Holmes); Morton Webb (Thomas G. Lingham); Wallace Burke (Leo D. Maloney); Steve Arnold (Paul C. Hurst); Roy Wilson (William Brunton); "Buck" Masters (F. L. Hemphill); The Marshall (Wm. Behens); Supt. Desmond (J. P. McGowan); Homer Frost (William Buhler).

Reaching shore after her swim, Helen finds the overalls and coat of one of the workmen and dons these as a disguise while she goes in search of aid for Wilson. Reaching a telephone station she is sending a message for help when she sees one of the raiders come into the office and leave an order for a telephone to be fixed. Offering herself as an assistant she accompanies the repairman to the den of the raiders and overhears plans to rob the freight on the ferry that evening. Helen cuts in on the wire and advises Webb.

Discovering that the "helper" is not a member of the regular force the raiders suspect treachery and start in pursuit of the boy. Helen jumps a freight and hides on the brake beams, but Tony follows. A fight ensues and Helen is thrown from the car. She discovers Webb coming up the bay in a boat and hailing him proposes that he leave her at the ferry while he goes on to capture the gang.

The raiders discover Helen and knocking her unconscious throw her into the freight car they have just emptied, then cutting it loose, push the car off the boat into the bay.

LA SALLE.

HIS CANNIBAL WIFE (June 12).—As Zona is the star of a film company and Otto, her husband, only an "extra" man she treats him with scorn. One morning she has been aggravating and Otto, while sulking, meets the scenario editor who asks him how he came to marry such a brilliant star as Zona.

Otto, seeing an oportunity to get even, invents a blood-curdling tale of his adventures upon a cannibal island where he was expecting death at the hands of a mysterious veiled figure to whom the natives kowtowed but instead found himself married to her, and had rescued the maiden and brought her back to civilization. As Otto completes his story the scenario editor pronounces it a great find and gives him a handful of gold for his idea.

STRAND.

A TWO CYLINDER COURTSHIP (June 6.)—Jay and Billie cannot overcome father's objections, so they elope in Jay's two cylinder car. Before they start Jay empties almost all the gasoline from father's car, so just as the chase becomes lively father's car is stalled. A tele-

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phone call from father to Lawyer Jones causes the lawyer to disguise himself as a minister. Arriving at Beaumont Jay and Billie are delighted to meet a minister and, invited upstairs, they are trapped and locked in a room.

Making a rope of blankets and sheets the pair are just about to escape when father rushes in. They hide and while he is trying to discover whether they escaped by means of the rope run out the open door. A real minister meets them and from the window father is a witness to their marriage.

MONMOUTH.

JIMMIE DALE ALIAS THE GREY SEAL (Chapter 12, "Good For Evil"—Two Parts—June 8).—Marie LaSalle is trailed from the tenement district, where she has been in behalf of charity, by the Woman in Black, and her residence located. Jimmie receives word from the Tocsin to return the necklace which he stole from Goldweather & Frost. When he enters the office he finds someone has robbed the safe and a letter dropped by the culprit discloses his identity. Jimmie goes to the address given, finds the young man stole to provide for his sick wife and baby; tells him to return the money, and gives him his own pocket money, then leaves unceremoniously.

On his way home, passing the home of Marie, he discovers the Pretender and the Woman in Black at the window and unearths a plot to kidnap Marie. A struggle ensues; the Pretender and the Crook are worsted; Jimmie calls the police, but when they enter, Jimmie is forced to let the Pretender go in order to save his own neck. The Crook states the Grey Seal was there, but this is denied by Marie, much to the surprise of the Crook. The story ends with Carruthers, newspaper editor, calling Jimmie to the 'phone, exclaiming, "The Grey Seal is at it again."

JIMMIE DALE ALIAS THE GREY SEAL (Chapter 13, The Man Higher Up—June 14).—Joseph Heinman, an underworld lawyer, holds a threat of exposure and death over three crooks and forces them to murder Henry Roessle, a mill paymaster and rob him of twenty thousand dollars. Heiman displays the evidence in an envelope marked "To the District Attorney." The crooks plan to kill Heiman and get the damaging papers and The Tocsin warns Jimmie Dale.

Jimmie robs Heinman's safe of the envelope, but before he can make his escape the crooks arrive and a struggle ensues, the police then appear and Jimmie is wounded. The Tocsin rescues Jimmie, secures the envelope from his pocket and mails it to the District Attorney. Heiman and the three crooks are captured by the police and brought to justice.

MUTUAL STAR PRODUCTION.

PERIWINKLE (American—Five Parts—June 11).—The cast: Periwinkle (Mary Miles Minter); Richard Langdon Evans (George Fisher); Jim Curran (Arthur Howard); Sam Coffin (Clarence Burton); Ira (Alan Forrest); Capt. Sears (Harvey Clark); Ephraim Rawlins (George Periolat); Ann Scudder (Ann Schaefer); Mortimer Hale (George Ahearn).

The story opens on a beach near a life saving station. The younger member of the life guard crew, Ira, rescues a baby girl from a wreck. The child is cared for at the station, the men christening her "Periwinkle."

Ephraim Rawlins, aged beachcomber, living near the station with his widowed daughter, Ann, takes charge of "Periwinkle" and cares for her until she is 16 years old.

Dick Langdon, wealthy young New Yorker, is rescued by "Periwinkle" from the wreck of his yacht. Through her goodness and faith "Periwinkle" transforms Langdon from a ne'er-do-well to a useful member of society and eventually marries him.

MUTUAL.

MUTUAL WEEKLY NO. 126 (May 30).

Seal Beach, Cal.—Motorcycle corps practices daring stunts. Modern dispatch-bearers train for war conditions.

New York City.—Army ordered to France. General John J. Pershing, who will lead the first American army into France.

New York City.—Old-Fashioned garden party in quaint Washington Square. Society women raise funds to equip and feed a regiment of soldiers.

Tacoma, Wash.—City's new combination fire fighter has test.

New York City.—New styles in milady's footwear. (Courtesy of I. Miller.) Subtitles: Parisian boot for evening wear; Roman white kid evening slipper—gold cloth in-lay; Novelty green kid slipper—silver cloth in-lay; Patriotic black kid slippers, red white and blue buckle.

Rochester, N. Y.—$100,000 blaze brings out city's entire fire-fighting apparatus.

Washington, D. C.—Italian envoys come here to discuss war problems. Lansing and other State officials greet party at Union Station.

Brooklyn, N. Y.—Two monster chimneys are destroyed.

New York City.—Good teeth mean good health. School children have public drill in Central Park.

The Recaptured Cities of France.—Roye. Subtitles: Under pressure, the German army has abandoned the lines which they have held for two years, destroying everything in their retreat. The French general who first penetrated into Roye. The railroad station is a mass of wreckage. The French troops cross the abyss dug through the town. The Germans used the townhall for a moving picture theater; note also the street signs in German. The town square was blown up by the Germans. Taking the census of the wrecked city. In the middle of a street French soldiers are sleeping their last sleep on liberated soil. In spite of bad roads and sunken squares the French artillery is advancing in hot pursuit of the fleeing Teutons.

Atlanta, Ga.—Conflagration sweeps this city. Thousands homeless, and $3,000,000 property loss.

MUTUAL WEEKLY NO. 127 (June 6).

Somewhere in France.—First pictures of the French "tanks" moving forward to attack the German positions. Subtitles: Official pictures from the Cinematographic Service of the French army.

Boston, Mass.—Harvard boys taught to dig trenches. Instructions given by French army officers.

Bordeaux, France.—American steamer "Rochester" arrives here safely.

New York City.—"Biggest family" has a party. Evening World "Kiddie Klub" gives a pageant in Central Park.

Corona, Cal.—World's biggest blast. Sixty tons of high explosives displace 800,000 tons of rock.

Mineola, L. I.—Home Defense League reviewed. Theodore Roosevelt addresses 20,000 at patriotic gathering. Subtitles: "The man who says this is a 'paper' war is in error; it may last one or three years. We are going to see it through for peace, Liberty and democracy throughout the world."

Philadelphia, Pa.—Turning a touring car into an ambulance. Ambulance corps gives demonstration.

New York City.—New styles in milady's footwear. Courtesy of I. Miller, New York shoes. Subtitles: Posed by Miss Sybil Carmen of The Midnight Frolic. White kid patriotic shoe. Red, white and blue tassels and stitching. Ivory kid oxford tie. Patent leather walking boot. Champagne kid top.

Fort Meyer, Va.—National Red Cross gives lawn luncheon. Ex-President Taft guest of honor. Red Cross luncheon subtitles: Mr. Taft greets his son who is an orderly to General Scott. Mr. Taft and Henry P. Davidson, chairman of the Red Cross War Council.

San Francisco, Cal.—Army, navy and nation unite in tribute to dead U. S. Ambassador to Japan. Mikado's battleship arrives here with body of Geo. W. Guthrie.

New York City.—U. S. S. "Recruit," land battleship, "launched" to aid recruiting.

On the Potomac River.—"Remember the Lusitania." Floral wreath cast upon the water.

New York City.—Honoring the nation's dead heroes. Gov. Whitman and General Bell review Memorial Day parade.

Schnapps; A little Wilson—and that's not all. (Copyrighted by Life Publishing Co.) Subtitle: Buy your Liberty Loan bond now.

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS, NO. 43 (May 26).

Buenos Aires, Argentina.—Fifty thousand persons take part in a great demonstration to express their sympathy in the cause of the Allies. Subtitles: Alfredo Palacios urges the Republic to join the fight for international justice.

New York City.—The joys of Spring are not forgotten by little folk in these troublous days, and parks are filled with merrymakers. Subtitles: Pretty costumes give an added touch to the graceful dances of the children of Freehold, N. J. The older girls exhibit skill in the Scotch Highland Fling.

Sonora, Cal.—Thrill after thrill is furnished by cowboys as they vie with each other in feats of daring at the annual rodeo. Subtitles: Dogging a bull in 22 seconds. Clever roping is a feature of the event.

London, England.—King George V. reviews several battalions of Australian volunteers who are about to return to the firing line. Subtitles: The troops then file past His Majesty. He decorates Australia's heroes who won fame at the battle of Pozieres.

Somewhere in France.—Another contingent of Portuguese troops arrives in France ready to do its share in the common cause. Subtitles: Landing on French soil. Every litle bit helps.

Standard, Cal.—The logging industry is working full blast to meet the extraordinary demands for timber created by the war. Subtitles: Saws operated by compressed air are used to cut the big logs. Shipping part of the 500,000 trees that are felled at this camp every year.

Atlanta, Ga.—The greatest conflagration in the history of the city sweeps the residential section, razing fifty blocks, and causing a loss of $5,000,000. Subtitles: The flames spread quickly from house to house. Thousands of families are rendered homeless, and few of their belongings are saved. After the fire hardly a wall is left standing.

Plattsburg, N. Y.—The work of organizing the National Army has begun. Six thousand future officers are in training at this camp. Subtitles: Major Theodore Roosevelt, Jr., instructs his company in the art of warfare—and W. H. Meanix, Harvard's famous hurdler, tries his skill in jumping over fences. Colonel Wolf, commander of the camp.

St. Paul, Minn.—A patriotic demonstration marks the visit of Secretary McAdoo to this city in the interests of the Liberty Loan. Subtitles: Miss "Liberty" presents a wreath of roses to the Secretary. Both good soldiers (cartoon). Buy a Libery Bond.

HEARST-PATHE NEWS NO. 44 (May 30).

New York City.—The steam yacht Surf, loaned by Dr. John A. Harris to the U. S. Navy, is commissioned for the American Red Cross. Subtitle: Dr. Harris receives his appointment as medical director of the ambulance ship.

Brainerd, Minn.—Forest fires rage on the iron ranges of northern Minnesota, destroying millions of dollars worth of needed timber. Subtitles: The inhabitants flee from the burning districts. All that remains of one homestead.

Staten Island, N. Y.—Cavalry squads of the National Guard engage in frequent maneuvers, while waiting for the country's call to battle. Subtitles: Through the woods. The riders charge forward—over hurdles and ditches.

New York City.—A multiple nozzle, designed for use in fighting a blaze in the hold of a vessel, is tested by the Fire Department. Subtitle: The nozzle can be revolved to flood the places where firemen cannot penetrate.

Paris, France.—An impressive spectacle is witnessed in the Jardin des Tuileries, as President Poincare reviews the new recruits. Subtitles: The Class of 1918. Young France is also enrolled in the service of Democracy—helping to feed her fighters at the front.

London, England.—The Stars and Stripes are unfurled on St. Paul's, as the United Kingdom pays tribute to its American Ally. Subtitles: King George and Queen Mary attend the services in honor of the event. Walter Hines Page, American Ambassador to Great Britain.

Haywards, Cal.—Western scientists are breeding species of wild game, that have been gradually growing extinct in this country. Subtitles: The porcupine. Young doe. The game hunters often risk their lives in the search for eagles, nesting on the steep cliffsides.

New York City.—The Holland No. 9, mother of undersea boats and the first submarine owned by the U. S., is brought here for exhibition. Subtitles: Junior marines accompany the historic relic to the grounds of the Bronx International Exposition. Compared to the modern submarine, the Holland seems but a puny shell.

Safeguarding the Sea.—American mine-sweepers are ready to aid in the task of clearing ocean lanes, to prevent disaster to passing ships. Subtitles: The trawlers draw apart, with a heavy cable extended between them, to comb the deep. The kite which drags beneath the surface, and detects the presence of the hidden mass. Every 60 feet a buoy is attached to hold the cable and kite at the depth at which mines are usually planted. Blowing up a mine at sea.

Cartoon.—When Will He Throw Off This Burden?

MYSTERY OF THE DOUBLE CROSS, NO. 14 ("The Hideen Brand"—Two Parts—June 17).—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James); The Masked Stranger (? ? ? ?).

Bridgey Bentley places one of his spies as a servant in the home of a friend with whom

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Philippa is spending the week-end. To escape further annoyance, Philippa decides to paint out the brand of the Double Cross. She just finishes as Bentley's spy peeks through the keyhole. Her arm is visible, but the brand has disappeared. Bentley decides to compromise Peter with Miss Brewster, so as to prevent Peter's marriage to the girl of the Double Cross. Using decoy telegrams, he lures Peter and Philippa to a roadhouse, where he has stationed a man with a camera. The two are locked in a room. The windows barred. They are followed by Dick Annessley and the masked stranger. They sneak past the guard and enter the room where Peter and Philippa have fallen asleep. The stranger arouses Philippa, and tells her to hurry home with Annessley.

When Peter awakes he sees the girl he believes to be Philippa still asleep. She awakes, but assures Peter she is not frightened. As she approaches Peter and throws her arms about his neck the brand of the Double Cross is visible. Bentley's henchmen appears and snaps a picture.

Miss Brewster suspects a plot, but Peter tells her they will be married without delay. That night when Peter goes to the Brewster home he is dumbfounded when Phillipa denied having promised to marry him. Peter seizes her, pulls down the sleeve of her right shoulder. There is no Double Cross.

"What does this mean?" demands Peter, producing the photograph which he recovered from Bentley. He takes his handkerchief, rubs it over Philippa's arm revealing the Double Cross. Just at that moment a girl appears. She tears away the sleeve of her right arm revealing the mark of the Double Cross. Philippa and Annessley smile at Peter's stupification. "When you next see the Masked Stranger ask him to explain," advises Annessley.

THE NEGLECTED WIFE, NO. 6 ("On the Precipice"—Two Parts—June 17).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Fate has brought Margaret Warner, his wife, Mary, and Norwood together on the Kennedy house-boat. Edgar Doyle, Kennedy's enemy, has set fire to the boat while the men are ashore. Norwood and Kennedy return to find the boat in flames. Margaret attempted to save herself, leaving Mary to her fate, on second thought tries to save the wife, who stands between her and the man she loves.

Norwood engages in a fight with Doyle, while Kennedy swims to the house-boat. Taking the rowboat, Norwood starts after Kennedy. Margaret calls to him that she is going to throw Mary's body over the railing, and it is seized by Norwood. Kennedy struck by a beam lies unconscious near the stairs. Margaret pulls him over to the railing, and with Norwood's assistance, he too is saved, but Margaret faints, and as Norwood jumps up to save her the little boat begins drifing down the river with Mary and Kennedy. Norwood swims to shore with Margaret on his back, and informs fishermen that Kennedy and his wife are on the rowboat. Drifting down the stream, they are finally rescued. At the hotel, Mary regaining consciousness discovers that Kennedy is still out of his senses, and in his delirium repeats, "And Mrs. Kennedy must never know, dear." "The other woman," says Mary, breathlessly, "if he would only speak her name."

Miscellaneous Subjects

ARTCRAFT PICTURES CORP.

WILD AND WOOLLY—(5 Parts—June 17) The cast: Jeff Hillington (Douglas Fairbanks); His Father (Walter Bytell); Hillington's butler (Joseph Singleton); Nell Lararbes (Eilene Percy); Hotel keeper Bitter Creek (Calvin Carter); Banker—Bitter Creek (Forest Seabury); Lawyer—Bitter Creek (J. W Jones); Pedro—hotel clerk—Bitter Creek (Charles Stevens); Steve—Indian Agent (Sam de Grasse); Engineer (Tom Wilson).

As a result of dime novel reading Jeff Hillington, a young man of education, frets along within the confines of the crowded city in anticipation of the day when he will sit astride broncho and shoot Indians in the west. What then could be more fortunate than a visit by a committee from Bitter Creek, Arizona, to induce Jeff's father, a railroad president, to run a line through the town connecting the borax mines with the outer world? Here is the opportunity which Jeff has been longing for and his father commissions the adventure-seeking youth to investigate the proposition.

In the company of the real westerners, Jeff is thrilled although he is disapponted in their ordinary store clothes. However, he consoles himself by deciding that they feel as though they must dress up when in New York. The committee soon realizes the young man's mania and finds it difficult to refrain from laughing when Jeff tells of his ambitions. The matter is settled and the committee departs, leaving Jeff to secure an extensive outfit for his sojourn in the land of wild Indians.

At Bitter Creek the committee advises its fellow citizens of Jeff's coming and a special program is arranged in which scenes of the west are to be depicted as the city youth pictures them. Matters take a more serious turn, however, when Steve Shelby, a grafting Indian agent learns of the affair and decides to take advantage of it. Knowing that he is about to be caught by the government in his lawless pursuits, Shelby decides to turn one more trick and then to cross the border into Mexico. At the town hall he hears a plan for a spectacular holp-up to be staged for Jeff's benefit and enters into the idea, stating that he will help out by having his Indians perform an uprising.

Jeff arives and a whole program of western stunts is commenced. He falls in love with Nell Larrabee, a girl of the plains whose chief excitement hitherto has been the repeated refusal of Shelby's proposals of marriage. The time of the uprising arrives and Shelby prepares for the execution of his plans which result in real tragedy. The Indians appear on the scene, and soon the people begin to realize that the joke has become a serious matter. In place of blank cartridges the red men are using real bullets, and in the midst of the excitement Nell is kidnapped by Shelby. The entire crowd is kept in the dance hall surrounded by the howling Indians, while Shelby starts for Mexico with the girl. The matter is explained to Jeff, who rounds up the band of Indians, rescues the girl, completely foils Steve, and becomes the hero of the hour.

BLUEBIRD PHOTOPLAYS, INC.

A DOLL'S HOUSE (Five Parts—June 11).—The cast: Nora Helmer (Dorothy) Phillips; Torvald Helmer (William Stowell); Nils Krogstad (Lon Chaney); Dr. Rank (Sidney Dean); Christina Linden (Miriam Shelby); Anna (Helen Wright). From story by Henrik Ibsen; directed by Joseph De Grasse.

Torvald and Nora Helmer have three children. The early years of their marriage have been fraught with poverty. Nora economized in order that Torvald's salary may support the household. The husband falls ill, and Nora takes him to Italy, where he fully recovers. In after years he is made manager of the bank

Torvald believes Nora has borrowed from her father, the money spent during his illness. She has, in fact, obtained a loan from Nils Krogstad, who worked in the same bank, forging her father's name. Through eight years Nora had saved and skimped to find money to redeem the note.

When Torvald is made manager he deems it his duty to discharge Krogstad, whom he knows to be an embezzler. Krogstad calls upon Nora demanding that she protect him, and threatens to expose Nora. She knows Torvald would consider her action an egregious offense.

Christina Linden, lately widowed, comes to the Helmer home to visit. She had been in love with Krogstad but married for money. Nora urges Torvald to give Christina a place in his bank where the woman may support herself. This Torvald does, giving her Krogstad's place.

Krogstad makes good his threat and writes a letter to Nora's husband, dropping it in a letter-box to which only the husband holds the key. Nora sees the letter and uses strategy to keep her husband from opening and reading the accusing missive.

Meanwhile Krogstad has relented and written another note, recanting his charges. When Torvald reads the letter in which Krogstad accuses Nora, he is wild with rage, declaring his own reputation will be ruined. Then he reads the letter in which Krogstad recants and encloses the note Nora has given as security for the loan.

Torvald tears up the note and evidences relief that his good name shall not be tarnished by his wife's sacrificial action. When he begins to lecture Nora for her conduct the wife revolts. She tells him her love had been killed by his revelations of personal selfishness—and she goes out into the dark Norway night, never to return.

CHRISTIE FILM CO.

THOSE WEDDING BELLS (June 4).—The cast: The Girl (Betty Compson); Her Father (George French); The Boy (Neal Burns); Miss Cheeze (Stella Adams); Watson (E. Barry). Story by W. Graham. Directed by Al Christie.

When, on the eve of their wedding, Neal learns Betty expects to take her bull-terriers on the honeymoon, he asserts himself and Betty declares there will *be* no wedding. Next morning at Neal's office, Fate blows in the guise of Miss Cheez, an old maid who must, to gain a legacy, be married before midnight. Neal was about to commit suicide, but agrees to marry Miss Cheez instead and receives a thousand on account. Miss Cheez is to come for him at three. But Betty relents, calls up Neal and Miss Cheez is forgotten. Neal says he will meet Betty at the church at two. So he dashes off. He is just about two laps ahead of Miss Cheez, who pursues. Neal rushes into the church and hustles Betty up before the minister. In the midst of the ceremony, Miss Cheez dashes in, but Neal says he has a prior engagement. Miss Cheez must have a husband and Neal has a happy thought of Watson, his valet, who will do anything for money, so there is a double wedding.

FATHER WAS RIGHT.—(May 28)—The cast: Hazel (Hazel Alden); The boy (Neal Burns); his father (George French); Upall Knight (Eddie Barry); chef (Harry Rattenberry).

Hazel gives all her time to settlement work. In another city, Neal starts out with a letter from his father to Hazel's parents, whom Neal has never seen. At the station, Neal is stopped by a tramp, Upall Knight, who askes for money. Neal refuses his plea, declaring that there is no excuse for being penniless. His father points out that circumstances over which he had no control might have placed the hobo where he is, but Neal is unconvinced.

Next morning, Neal oversleeps in the Pullman and hurrying off, leaves his wallet and watch. Upall has ridden the trucks on the same train. The taxi-driver keeps Neal's bag and the hotels refuse to receive him. Everywhere he sees Upall, who hails him as a pal. Finally he has to sleep at the Hope St. Shelter, where Hazel sees him. She takes him home to feed him, and he is given a job in the kitchen.

Meanwhile, his father has followed him, and arrives at Hazel's. Neal is a poor scullery-boy and the temperamental chef chases him into the drawing-room and into his father's arms. Upall is just frisking the kitchen and the chef drags him in, too. Neal is by this time convinced that his father was right about circumstances altering cases, and to prove his conversion gives Upall some bills.

FOX FILM CORPORATION.

SUDS OF LOVE (Two Parts—June 3).—The cast: Rolin Stone (Hank Mann); Laundry Proprietress (Aileen Roberts); Business Partner (Max Ascher); Foreman (Billy Mason); Queen of Suds (Peggy Prevost). Directed by Jay A Howe.

Rolin Stone quits his job as laundry foreman and becomes a handsome waiter. Sophie Waters, proprietress of the Taremup Laundry, seeks to lure him back to the suds, for in her spare time she practices plain and fancy vamping. Her business partner, Willie Washer, a screen scoundrel, determines to foil Sophie.

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HAMPTON DEL RUTH
AUTHOR AND ASSOCIATE PRODUCER OF HALF A THOUSAND COMEDIES
Editor and Production Manager
KEYSTONE STUDIOS THIRD SUCCESSFUL TERM WILL EXPIRE AUGUST

Rolin refuses to return to the mangles, but unintentionally comes back feet-first down a chute. With him comes a wallet filled with money lost by a lawyer in Rolin's old restaurant. Complications begin. Rolin cheerfully becomes involved in arguments with driers, mangles and other laundry appliances, and the villainous Willie Washer and his gang seek to obliterate him. Rolin and Willie battle for the wallet, and literally tear the landscape to pieces in their efforts to get away with it.

THE SILENT LIE (May 28).—The cast: Lady Lou (Miriam Cooper); Hatfield (Ralph Lewis); Conahan (Charles Clary); The Stranger (Monroe Salisbury); The Priest (Henry C. Barrow); The Fur Dealer (Howard Davies); The Indian (William Eagle Shirt). Story by Larry Evans. Produced by R. A. Walsh.

Lady Lou, a girl of the great Northwest, has inherited the hatred of her own father because of her mother's unfaithfulness. When she discovers that her father, Hatfield, is cheating a stranger in his gambling hall Lady Lou discloses the truth.

Hatfield flees from the town. He takes his detested daughter with him, and leaves her to die in the snow. She is rescued by Conahan, a trapper. The big fellow falls in love with the girl and, though he knows nothing of her past, marries her.

One day the stranger whose fortune Lady Lou had saved at the risk of her own life happens on Conahan's cabin. The trapper's suspicions are aroused. Then Hatfield himself comes to the place, and flauntingly says to Conahan:

"She's no better than her mother, who ran away with another man many years ago."

Enraged by the revelation, Conahan goes off into the forests. There he stays, while old Hatfield uses every effort to bring his daughter to a shame worse than death. When the father is about to succeed, Conahan is induced by the pleas of the village priest to return to his wife. He saves her from disgrace.

FRIEDER FILM CORP.

A BIT O' HEAVEN (Five Parts).—The cast: Carol Bird (Mary Louise); Uncle Jack (Harold Skinner); Mrs. Bird (Ella Gilbert); Mr. Bird (Donald Watson); Elfrida, the Nurse (Madeline Eastin); Brother Donald (Carl Miller); Mrs. Ruggles (Mary Talbot), and nine raggedy Ruggleses. From story by Kate Douglas Wiggin.

Carol Bird, child of wealthy parents is an invalid. Her contact with the world is confined to her father, mother, her nurse, Elfrida, Uncle Jack now sojourning in distant lands, and the Ruggles family who live in the house in the rear. An occasional letter from Uncle Jack with a trinket and the surreptitious visits of one or more of the Ruggles' brood constitute Carol's only diversions. She is more spiritual than earthly, cheerful and universally beloved.

Carol conceives the idea of inviting the nine Ruggleses to the Christmas feast. A letter also arrives from Uncle Jack who begs them to let him in for the holidays.

Christmas morning Mrs. Ruggles laments the absence of her spouse who will not be there to see their "children enterin' s'ciety." She borrows a pair of stockings for "Peory," makes Sarah Maude, the eldest, give them all "sech a washin' an' combin' and dressin' as they never had before," makes a dress for Larry, washes and patches Clem's "other shirt," takes "the rags out o' Kitty's curls," wheedles and coaxes, begs and storms and finally with satisfaction surveys a hard day's work, "Well, if I do say so myself I never seen sech a clean mess o' children in all my life!"

Then comes the question, "How are you goin' to act tonight?" After several rehearsals a shortage in hats is discovered. Mrs. Ruggles instructs Sarah Maude to say it was sech a pleasant evenin' and sech a short walk that yer lef' yer hats ter home." Unhappily Sarah gets it all twisted and Clem complicates the situation by explaining, "It was so very pleasant that we hadn't hats enough to go all around!"

Uncle Jack officiates at the head of the table. Carol's bed is moved to the dining room. And when it is all over, and the happy neighbors take their leave weighted down with presents, Carol tucks her face into her mother's arm and whispers, "Mother, I do think we have kept Christ's birthday this time just as He wanted it done."

K-E-S-E, INC.

THE STAR SPANGLED BANNER (Edison—Three Parts—June 11).—The cast: Evelyn Shelby (Nellie Grant); Colonel Barron, U. S. M. C. (Herbert Evans); Roger Shelby (Paul Kelly); Sergeant Wilkins (Fred Gleason); Billy Prebee (Cyril Hughes). Story by Mary R. S. Andrews.

Roger Shelby, an American, is being educated in England. His mother, a widow, consents to marry Colonel Sherwood Barron of the United States Marine Corps. To Roger all things American are distasteful. "Of course, I like Colonel Barron, but, oh mother, I wish you were going to marry an Englishman!" His mother reminds him that he himself is an American, but he bursts into laughter: "I may have been born in America, but I've lived over here all my life. I'm *not* an American, mother; I'm English!"

Four months later Colonel Barron is in command of the Marine detachment at the Bremertom Navy Yard in America. Roger is expected to arrive from England. In hope of awakening in him a spark of love for his country, she drapes a small American flag over his dresser.

Roger is met by Sergeant Williams and several privates. Roger's air is patronizing, and he makes no effort to hide his amusement.

As they enter the Navy Yard gates they see the lowering of the colors. The sergeant and Billie, an officer's son, stand at attention. Roger looks with amused tolerance. "Why didn't you take your hat off," calls Billy. "Because Im an Englishman," laughs Roger.

Wilkens reports to the colonel. "Sergeant, what did you think of him?" The sergeant finally blurts out: "He seems to be a clean cut lad, but he wouldn't salute the flag!" Roger removes the American flag from his bureau and replaces it with a British flag. Not very long after, when the sergeant has been drilling a squad of recruits Roger makes his appearance. "Why don't you teach them to mark time properly—the way they do in the English army?" asks Roger. The sergeant tells Roger that, although they may mark time that way in the British army, they don't do it that way in the Marine Corps. Roger roars, "The United States Marine Corps! That's rich! Why, your whole country's a joke. Your army's a joke; your navy's a joke; and your Marine Corps is the biggest joke of the lot." For a moment it seems that Roger shall pay for his blasphemy, but Colonel Barron comes on the scene.

Later the colonel tries to make Roger see the error of his way. "Your grandfather's grandfather was with Washington at Valley Forge; your grandfather was killed at Gettysburg. Can you look me in the eye and tell me that they suffered and died for a joke?"

A week later his mother finds Roger reading a book. To hide his embarrassment, Roger takes his gun, saying he is going to shoot rabbits, and runs from the room. His mother finds it to be a history of the United States. Roger meets Bill Prebee. "Do you know what the men say about you?" asks Billy. "Why they say they wouldn't mind the way you act if you were a real Englishman. But you're an American, an' you're a traitor; an' they guess good Englishmen haven't any more use for you than they have!"

That evening Mrs. Barron takes counsel with the colonel. Roger has not yet returned. The colonel finally calls for volunteers, and the whole regiment advances.

Roger, who has broken his ankle, lies delirious, screaming as the visions of American warriors cast at him his words of scorn. Before long Roger is lifted back to safety. After a long illness he gets well. The story of his rescue has been repeated to him, and his words, "The Marine Corps is the biggest joke of the lot," come back to him with shame and repentance.

Once more the sunset gun, as the colors are lowered Roger stands at reverent attention, with a feeling of exaltation, a strange thrill, he calls "I guess I'm an American, Mother!" And now his vision broadens, and he sees Old Glory alongside the colors of America's Allies proclaiming democracy to all the world.

STEPS TO SOMEWHERE (Second of "Do Children Count?"—Essanay—Two Parts—June 13).—The cast: Nonie Kayliss (Mary McAllister); Jack Kayliss (John Cossar); Mrs. Kayliss (Mabel Bardine).

Nonie Kayliss is a spoiled child. When her father scolds her, her mother takes her part, and vice versa. This treatment teaches Nonie to disregard the orders of both parents. And it brings about a violent scene between Jack and his wife, which results in the former leaving his home.

Nonie's grandparents, who are practical old folk, take a hand, and in punishment of the child tie her to a chair. Nonie has a dream of going up a long flight of steps and coming to a room filled with toys and friendly children. They tell her she cannot enter because she is a bad girl. Nonie awakes, and is so much impressed by her dream that she resolves to become a good girl. Her first move is to get her father and effect a reconciliation between him and her mother.

THE MISHAPS OF MUSTY SUFFER (Third Series, No. 10, "Musty's Vacation") (Kleine—June 3).—After a harrowing experience as driver of an express wagon, Musty feels in need of a thorough rest, and hies himself to the virgin forest. He proves to be a rank failure as a bear hunter, and turns his attentions to ducks instead, but ill luck continues hot upon his trail. When an avalanche wrecks his woodland camp our hero decides to get a nice job breaking stone so as to rest up from his vacation.

THE TELLTALE STEP (Edison—Five Parts—May 28).—The cast: Giovanni Pallazzi (Guido Collucci); Lucia (Shirley Mason); Luigi (Charles Sutton); Pietro (Bob Huggins); Rosetta (Nellie Grant); Dimitri (Bigelow Cooper); Hugh Graham (Pat O'Malley); Beverly Winton (Sally Crute); Hugh's Mother (Jessie Stevens).

When Giovanni Pallazzi came to America with his blind daughter Lucia, he sought chiefly peace of mind. He had been, in his early days, associated with young firebrands who cared little how they obtained money so long as their pockets were always lined. The news that Giovanni was doing nicely, traveled back to his native land, and when he refused to contribute to the support of his former companions, it was decreed that he should die. The death decree was sealed in Luigi's junk shop in the neighborhood where Giovanni and Lucia had chosen to reside. Luigi was in reality the head of a band of counterfeiters. When it was decided that Giovanni was to die, Luigi cast longing eyes on beautiful Lucia. In her he saw a means of enriching himself. Lucia was with her father when he was assassinated, and the sound of the assassin's footstep remained in her mind. In later years through this means, she was able to identify her father's assassin.

LAND OF LONG SHADOWS (Essanay—Five Parts—June 18).—The cast: Joe Mauchin (Jack Gardner); Jeanne Verett (Ruth King); Roul Verette (C. J. Lionel); Constable McKenzie (Carl Stockdale).

In the land where the Sun hangs low and the hungry wolves shadows play ominously over the everlasting snow, Joe Mauchin meets Jeanne

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Verette. He is a trapper, come down to the little post of Mead's Pocket—a vicious mining town—for supplies. She, the daughter of a saloonkeeper who compels her to "drum up trade" among his maudlin patrons. Joe falls in love with Jeanne. A brute of a man seeks to interfere and in the resultant struggle falls dead. Joe and Jeanne flee to his camp miles away and a year's happiness follows. Then the trapper finds Constable McKenzie of the Mounted Police half dead in the snow. Joe revives the officer and carries him to his cabin. Straightway McKenzie arrests the trapper for the saloon death. A desperate fight ensues between the two and the constable, overpowered, flees for aid. He is last seen in the woods, staggering from the effects of a wound, and with a pack of wolves slowly drawing in on him. Joe, in the cabin, draws to his arms Jeanne who is shyly clutching a newly made bit of baby clothes. It is that for which Joe had fought.

METRO PICTURES CORPORATION.

THE GREATEST POWER (Rolfe—Five Parts—June 18).—The cast: Miriam Monroe (Ethel Barrymore); John Conrad (William B. Davidson); Albert Bernard (Harry S. Northrup); Randolph Monroe (Frank Currier); Bradford Duncan (William Black); Eric Johansen (Cecil Owen); Prof. Poole (Fred Truesdell); Major General Foster (Redfield Clark); Williams (Rudolph de Cordova); Captain Herbert (W. M. Armstrong). Story by L. R. Wolheim, directed by Edwin Carewe.

Miriam Monroe, daughter of Randolph Monroe, is interested in chemical research, and has discovered a cancer cure called exonite. It is also the basis of a powerful explosive developed by John Conrad. The production is expensive, and Conrad is too poor to continue his experiments. Prof. Poole introduces him to Miriam. He points out that exonite is a cure for war, since if its formula is published every nation will be afraid to wage war on account of its destructive power. Realizing its use will do the greatest good to the greatest number, she gives Conrad the exonite she has on hand, and works with him to produce more, and to discover the formula that will make the product stable. The two young people become closely in sympathy with each other.

Randolph Monroe receives news that the United States may be drawn into war. He calls his partners, Bradford Duncan and Albert Bernard, to discuss the possibilities of exonite. A village is built to test the explosive's power, and a little destroys the entire village. Bernard, who is really a spy, determines to obtain possession of the formula, and encourages Conrad to perfect it, which he succeeds in doing.

At the ball Major General Foster says that the first blow may be struck any moment. Miriam and Bernard have one thought—to secure the formula—Miriam for the United States, Bernard for the enemy. Miriam arrives first at Conrad's laboratory. She tells him the situation, and makes her request. To her amazement, he refuses. He is still for peace, and refuses to give up his formula for any one country. He expresses surprise that a woman should be working in the interests of war. Miriam reminds him of the part women have always played in the nation's history. He remains deaf to her pleadings.

Miriam pretends to faint, and when Conrad leaves to get a restorative she extracts the formula and the exonite. She tries to escape by a rear door, but it has been locked. She is about to face Conrad, when Bernard enters and demands the exonite. Conrad refuses. Bernard pleads, threatens, attempts bribery, and when Conrad still refuses, leaps upon him. There is a struggle. Bernard tries to use his revolver, but Conrad knocks it out of harm's way, and Miriam secures it.

Bernard, finding the exonite gone, tries to escape, Miriam levels his own gun at him. Secret service agents enter and take him into custody. Conrad, disgusted at the methods of the alien spy, gives his consent to have Miriam offer the formula to the government. The complete understanding is followed by an early marriage.

TRIANGLE FILM CORPORATION.

WOLF LOWRY (Ince-Kay-Bee—Five Parts—May 27).—The cast: "Wolf" Lowry (William S. Hart); Mary Davis (Margery Wilson); Buck Fanning (Aaron Edwards); Owen Thorpe (Carl Ullman). Story by C. T. Dazey. Directed by W. S. Hart. Supervised by Thomas H. Ince.

Tom Lowry, the owner of the Bar Z ranch, is a strong, grim, silent man, quick on the trigger, terrible in his wrath, and a bitter and implacable enemy. There is only one fly in his ointment. A settler has dared to take up a claim in the valley, and when the news is brought to Tom he sets off for the cabin to drive the intruder out of the country.

He is stunned when he meets the intruder and finds that she is none other than Mary Davis, the prettiest and sweetest girl he has ever seen. They quickly become friends, and she brings a softening influence into his grim life.

Buck Fanning, a designing real estate agent, also has his eye on Mary, and is interrupted in a love scen by Lowry, who throws him out. Through such situations as these the strong character of Tom is brought out up to the final scene, when he makes his great sacrifice for the girl who has come to mean everything to him.

WORLD PICTURES.

THE FALSE FRIEND (Peerless—Five Parts—June 11).—The cast: William Ramsdell (Robert Warwick); Virginia Farrell (Gail Kane); Robert Farrell (Jack Drumier); De Witt Clinton (Earl Schenck); J. Carleton Clinton (E. J. Rollow); Byron (Louis Edgard); Marietta (Pinna Nesbit). Story by Florence Bolles. Directed by H. Davenport.

William Ramsdell, working his way through college, has a wealthy but weak-willed friend in De Witt Clinton. At the football game Ramsdell is presented to Judge Farrell and his daughter, Virginia. For the holidays, Clinton returns to his father, who threatens to disown his son should he marry Marietta, a cabaret dancer. Clinton agrees to break off his relations with Marietta.

Minna Byron awaits the approach of starvation. Her husband, unable to get work, is persuaded to help pull off a crooked job. Marietta shows Clinton letters mentioning marriage. Clinton catches Byron breaking into the house. When Byron pleads for mercy, Clinton agrees to free him on condition that he get the letters from Marietta's desk.

Byron gets the letters, but Marietta covers him with a revolver. In the struggle that ensues, Marietta is shot. Byron escapes, gives the letters to Clinton, and receives one hundred dollars. The case is pronounced a sucide. Returning home, Bryon finds his wife dead.

Several years late Ramsdell makes a speech, which so impresses ex-Judge Farrell that he takes Ramsdell into his law firm as a partner.

Mrs. Farrell looks on Clinton as eligible for Virginia, but the girl prefers Ramsdell. Clinton recognizes the Farrell butler as Byron. Clinton insinuates to Virginia that ugly stories had been circulated about Ramsdell.

At a week-end party, Clinton has Byron drug Ramsdell's tea, and after Ramsdell has gone to his room Byron injects a drug into Ramsdell's arm, then puts the hypodermic needle under Ramsdell's pillow. Locking the door from the inside, Byron leaves through the window. The next morning Ramsdell's door is broken down, and Farrell finds the hypodermic needle. Ramsdell thinks it a joke, but is horror-stricken when he cannot convince his friends he is not addicted to the drug habit. The last blow falls when Virginia cannot believe his denial.

Broken in spirit, Ramsdell finds the public favor turned against him. When he reads of Virginia's engagement to Clinton, he takes to drink and goes rapidly down hill. Later, a sudden hope causes him to rush from a saloon. He hurries to a railroad, and two days later stumbles into a lumber camp.

Virginia takes up the broken threads of her life again and marries Clinton. Returning from their honeymoon, Clinton realizes Virginia avoids him. Ramsdell stays at the lumber camp, and in due time he is made manager. Nearby, Clinton and Virginia are spending the summer. While tramping through the woods Virginia is overtaken by a storm. She seeks shelter. As the door is opened she finds herself face to face with Ramsdell. The storm over, Virginia returns to her lodge wearing Ramsdell's coat. Questioned by Clinton, she says the coat belongs to a lumberman.

Clinton has Byron follow Virginia. Over-

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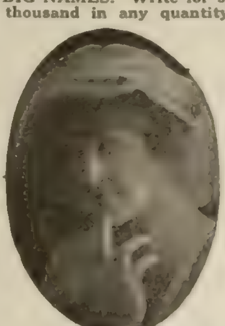

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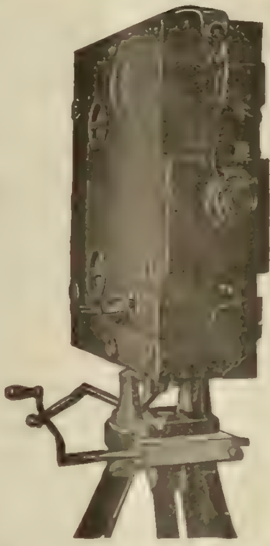

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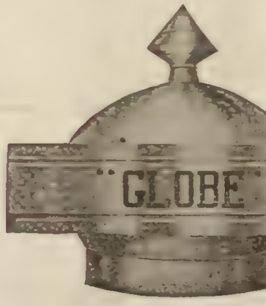

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whelmed by their love, Virginia and Ramsdell are in a tender embrace, with Byron outside the window. Clinton denounces Virginia when she returns, almost killing her in his rage. Byron rushes to Ramsdell's cabin, confessing Clinton's part in his downfall.

Ramsdell goes to Clinton, revolver in hand. Clinton pleads for his life. Overcome by a feeling of disgust Ramsdell is about to leave, but as his back is turned Clinton leaps on him. A fight follows, as Clinton is about to hit Ramsdell with a heavy bracket a shot is fired, and Clinton falls, dead. Virginia finds Ramsdell bending over her husband's body. Two lumbermen hurry in, but finding none of the chambers in Ramsdell's revolver empty he is not apprehended. Virginia, remembering Byron's hatred, gives them a clue. Rushing out they see Byron running through the woods, and then hurling himself from a cliff. Virginia and Ramsdell, with all obstacles cleared away, face life together with hope and love.

A NAKED SOUL (Brady International—Five Parts—June).—Susan Daubray, motherless, lives with her father and her brother Robert. She has a friend in Daddy Dorand, a goat herd. Near her home in Duke Vladimere's castle, where Michael, the Prince of Sylvanna is visiting. Michael meets Susan. The two fall in love with each other.

Robert goes to America, where he becomes a mine operator. Susan and the Prince are often together in the secret grotto where she dreams her day dreams. One day the Duke see him kissing Susana. Michael makes a wreath and crowns the girl, using a ring which had always served as the token of an engagement in the Sylvanian Court. A letter recalls Prince Michael. The Prince goes to the grotto, but Susan does not appear. Giving a farewell letter to the Duke's servant, Michael departs. The Duke intercepts this letter. He says Michael asked him to bid her farewell. Susan is heartbroken —Michael, in Paris, is grief-stricken.

Susan goes to the Duke for news of Michael. She swoons and the Duke takes Michaels ring. Susan comes to and pleads with the Duke to help her get a message to Michael. She misses the ring. The Duke forges a letter, presumably returning the ring. At a reception the Duke delivers this letter. The Prince breaks down, but the Duke tells him he must master his grief. Michael writes Susan, bidding her good-bye, and saying he will never see her again.

When she reads it her faith is shattered. In her desperation she writes her brother. Her father, seeing the letter, drives her from the house. She goes to her grotto, where the goatherd finds her. A year later Susan, with her baby, is living in the goatherd's cottage.

Princess Sonia, betrothed to Michael, is spending a week at the Duke's castle. The Prince arrives. They go to goatherd's island, where they find Susan's baby on a rock.

Susan recognizes the Prince. When they left, she comes to her child, and tears up the note for 100 francs which had been left under the child's head. She tells the goatherd the Prince has been there.

Michael tries to banish the memories that haunt him. Robert, home from America, learns of Susan's tragedy. He comforts her. He swears vengeance. Susan tries to dissuade him. He arrives at the Duke's castle during a reception, breaks through the guests, and tells Susan's story. Robert forces Michael out of the castle, and is seen struggling with him at the edge of a cliff. The Duke's servant shoots Robert, and he topples over. Susan sees her brother fall, and finds him dead. Bending over his body, Susan looks up to see Michael. She swoons. Her head strikes a rock. She is taken to the goatherd's cabin by the Prince.

When she comes to the Prince is by her side, and she forgets that they had been separated, the shock having deranged her mind. She pays no heed to her child, but is very tender with Michael. She falls asleep in his arms. When the goatherd takes Michael to task, explanations ensue, and they realize the Duke's duplicity. The Duke explains it had been for his King and country. Michael leaves. He breakes his engagement with the Sonia, saying he must make amends for a great tragedy.

Susan dresses in the clothes the Prince liked best. Michael again crowns her with the daisies. She is delighted. She wanders along like a child, picking daisies. In trying to reach a flower her foot slips, and she falls into a stream and is carried down by the current.

The old shepherd dog brings the goatherd and Michael to where Susan lies dead with her daisy crown on her head. In later years Michael and his son go often to Susan's grave, which is at the mouth of the grotto.

PARAMOUNT PICTURES CORP.

GIVING BECKY A CHANCE (Morosco—Five Parts—June 7).—Becky Knight (Vivian Martin); Tom Fielding (Jack Holt); Ross Benson (Jack Richardson); Mr. Knight (P. H. Sosso); Mrs. Knight (Alice Knowlan).

Becky Knight is the only child and is pampered by her parents, who keep a small general store in a village. By economy they find they can send Becky to boarding school. There she meets a number of wealthy girls, who, when she mentions Rosemere, assume that that is her country home, and Becky permits the deception to continue.

At Christmas time she is invited to the home of one of the girls and there meets Tom Fielding, the girl's brother, a young doctor. Tom falls in love with Becky and believes she is what she pretends to be. Tom proposes and, although she tries to explain her real position, Becky is not given the opportunity.

Tom goes on a hunting expedition with Ross Benson, son of an inn keeper, and while going through the village where Becky lives, is called to the bedside of her mother, who has collapsed from overwork. Becky, seized with homesickness, returns home and meets Tom in the shabby litele house. He chides her for her deceit, and Becky is unable to respond.

Becky learns that her father is in debt and his creditors are about to foreclose. Ross Benson, who has seen her dance at the house party, hears of this, and wishing a dancer for his cabaret, offers Becky $500 for a two weeks' engagement to appear as a masked dancer. Becky accepts and dances in the road house. On the last night of her engagement, Tom drives through the rain and runs across Becky struggling with Benson in his automobile. He takes her home and there Becky gives the checks to her worried father, and Tom takes her into his arms.

JAGUAR'S CLAWS (Lasky—Five Parts—June 11).—The cast: El Jaguar (Sessue Hayakawa); Beth Thomas (Fritzi Brunette); Phil Jordan (Tom Moore); Nancy Jordan (Marjorie Daw); Harry Knowles (Tom Forman); Marie (Mabel Van Buren).

El Jaguar, a bandit, rules the northern states of Mexico by fear. He demands tribute from the manager of the American oil fields, but the man, in fear of his life, resigns, and the company sends young Phil Jordan as its representative.

Phil brings with him his little sister Nancy, and, on the day of their departure, marries Beth Thomas, she agreeing to join them in Mexico shortly. El Jaguar sees Nancy and starts to make love to her, but is discovered by Phil and given a thrashing. El Jaguar leaves, vowing vengeance. He attends a wedding, seizes the bride and takes her to his home.

Beth joins Phil and Nancy and one night shortly after her arrival El Jaguar sets fire to one of the oil wells and while Phil and his superintendent, Harry Knowles, are trying to fight the flames, the bandits steal Beth, taking her before El Jaguar. Phil is also captured. The bandits, having overlooked Nancy on their first visit, are sent back to get her and the three are brought before El Jaguar. Knowles, hearing of this capture, rides to the border and secures the aid of the rangers.

El Jaguar then offers Phil his choice: he can take one of the girls and go, but must leave the other one with El Jaguar. Phil can not decide which to take, but Beth finally declares she will remain. She is taken into another room by Marie, El Jaguar's cast-off sweetheart. Phil and Nancy ride away and meet the rangers. They all dash to El Jaguar's house, and he, drunk, is trying to break through the door, but just as he is about to enter, and Beth is preparing to kill herself, the bride whom he has stolen leaps into the room and stabs him. Marie, seeing her lover dead kills herself over his body just as Phil and Nancy run in and take Beth into their arms.

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H. M. WILSON, former popular Montana exhibitor, let me hear from you; have something good. Or anyone knowing his address, write S. R. L., care M. P. World, New York City.

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THE COLISEUM, CHICAGO, ILL.
JULY 14th—22nd

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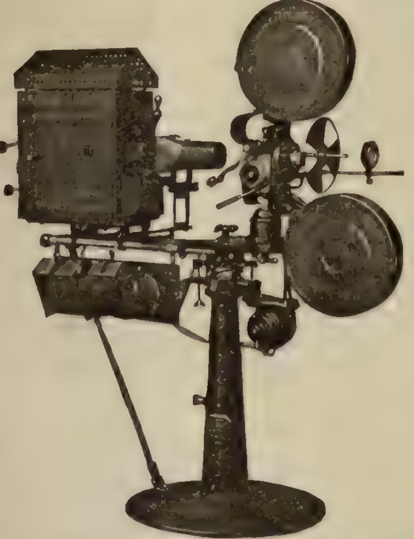

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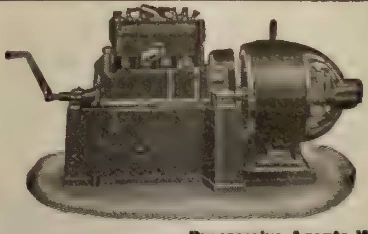

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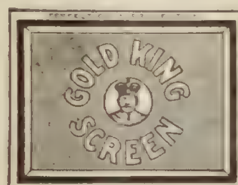

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 1830.)

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Up and Down (No. 8 of "The Dangers of Doris" —Comedy-Drama).
Dimple's Baby (Two parts—Comedy-Drama).
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts—Comedy).
Friends in San Rosario (Of the O. Henry Series —Two parts—Drama).
Past One at Rooney's (One of the O. Henry Stories—Two parts—Drama).
The Marionettes (One of the O. Henry Stories—Two parts—Drama).
The Green Door (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Guilty Party (One of the O. Henry Stories —Two parts—Drama).
The Cop and the Anthem (One of the O. Henry Stories—Two parts—Comedy-Drama).
Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).

ESSANAY.

Much Obliged (Black Cat Feature—Two parts—Comedy-Drama).
Local Color (Black Cat Feature—Two parts—Comedy-Drama).
Be My Best Man (Black Cat Feature—Two parts—Comedy-Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts —Drama).

FORTUNE PHOTOPLAYS

The Devil's Bait (Four parts—Drama).
Vengeance of the Dead (Four parts—Drama).
The Yellow Bullet (Four parts—Drama).
Alien Blood (Four parts—Drama).
Zollenstein (Four parts—Drama).
Phantom Shotgun (Four parts—Drama).
The Best Man (Four parts—Drama).
The Clean Gun (Four parts—Drama).

KALEM.

Doubles and Troubles (Ham and Bud Com.).
The Railroad Smugglers (An episode of "A Daughter of Daring"—Drama).
The Lone Point Feud (An episode of "A Daughter of Daring"—Drama).
The Vulture of Skull Mountain (An episode of "The American Girl"—Two parts—Dr.).
Bandits, Beware (Ham and Bud Comedy).
Mystery of Room 422 (An Episode of "Grant, Police Reporter"—Drama).
The Man from Tia Juan (An Episode of "The American Girl"—Two parts—Drama).
The Secret of Lost Valley (An Episode of "The American Girl"—Two parts—Drama).
The Trapping of Two-Bit Tuttle (An episode of "The American Girl"—Two parts—Dr.).
A Deal in Bonds (An episode of "Grant, Police Reporter"—Drama).
The Detective's Danger (An episode of "A Daughter of Daring"—Drama).
A Race to the Drawbridge (an episode of "A Daughter of Daring"—Drama).
The Vanished Line Rider (an episode of "The American Girl"—Two parts—Drama).
A Menagerie Mixup (Ham and Bud Comedy).
The Deserted Engine (An episode of "A Daughter of Daring") (Drama).
The Man Hunt at San Remo (An episode of "The American Girl") (Two parts—Drama).
The Man with the Limp (An episode of "Grant, Police Reporter"—Drama).
Sign of the Scarf (An episode of "Grant, Police Reporter"—Drama).
The Door in the Mountain (An Episode of "The American Girl"—Two parts—Drama).
The Hobo Raid (Ham and Bud Comedy).

GEORGE KLEINE.

The King of Cooks (One-Reel George Bickel Comedy).

Love, Luck and Loot (One-Reel George Bickel Comedy).

A Mixed Color Scheme (One-Reel George Bickel Comedy).

A Suit and a Suitor (One-Reel George Bickel Comedy).

Nearly a Husband (One-Reel George Bickel Comedy).

Some Statue (One-Reel George Bickel Comdy).

SELIG.

Bill and the Bearded Lady (Comedy).
Selig-Tribune No. 30 (Topical).
Selig-Tribune No. 31 (Topical).
Two Dollar Gloves (Two parts—Drama).
Romance and Roses (Comedy).
Selig-Tribune No. 32 (Topical).
Selig-Tribune No. 33 (Topical).
The Evil Sag (Two parts—Drama).
Baseball at Mudville (Comedy).
Selig-Tribune No. 34 (Topical).
Selig-Tribune No. 35 (Topical).
A Social Climber (Two parts—Drama).
Rescuing Uncle (Comedy).
Selig-Tribune No. 36 (Topical).
Selig-Tribune No. 37 (Topical).
The Last of Her Clan (Two parts—Drama).
The Prodigal's Return (Drama).
Selig-Tribune No. 38 (Topical).
Selig World Library No. 1 (Topical).
The Love of Princess Olga (Two parts—Dr.).
Won in the Stretch (Drama).
Uncle Sam Afloat and Ashore (Two parts—Naval and Military Preparedness Subject).
Selig World Library No. 2 (Edu.).
The Framed Miniature (Two parts—Drama).
Movie Stunts by Tom Mix (Two parts, Western Drama and Comedy).
The Return of Soapweed Scotty (Two parts—Comedy-Drama).
Selig World Library No. 3 (Educational).

RAY COMEDIES.

Coughing Higgins (One Reel).
Casey, the Bandmaster.
Casey, the Fireman.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 29.

Sunshine and Gold (Five parts—Drama—Balboa).

The Mystery of the Double (Episode No. 7 —"Into Thin Air"—Two parts—Drama—Astra).

Florence Rose Fashions No. 29—"Smart Modes" and "Across British India" (Colored Scenic) (Split Reel).

Know America, the Land We Love, No. 6 —"In and Around San Diego, Cal. (Scenic—Combitone).

Krazy Kat—The Cook (Cartoon Comedy—International) and The Hornets of the Sea (Educational) (Split Reel).

Max Wins and Loses (Max Linder Comedy) (Pathe).

Our Fighting Forces (Two parts—Topical) (Pathe).

Hearst-Pathe News No. 36 (Topical).

Heart-Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 6.

Hinton's Double (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 8, "The Stranger Disposes"—Two parts—Astra).
Max Is Almost Married (Comedy) and Chang Lee's Auto Mule Becomes Unmanageable (Cartoon Comedy) (Pathe split reel).
Florence Rose Fashions No. 30, "Staple Fashions"—Zeeland and Zuider Zee (Scenic) (Pathe split reel).
Know America, the Land We Love No. 7—"Along the Apache Trail, Arizona" (Scenic —Combitone).
Happy Holligan—Three Strikes, You're out (Cartoon Comedy) and Dredging Quahog (hard clams) (Industrial) (International split reel).
Hearst-Pathe News No. 38 (Topical).
Hearst-Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 13.

The Recoil (5 parts—Drama—Astra).
Mystery of the Double Cross (Episode No. 9—"When Jail Birds Fly"—Two parts—Astra).
The Neglected Wife (Episode No. 1—"The Woman Alone"—Two parts—Balboa).
Know America, the Land We Love—No. 8 ("Central Arizona"—Scenic) (Combitone).
Florence Rose Fashions No. 31—"Style Information" and Some Unusual Birds—Colored educational (Pathe split reel).
The Delicatessen Mystery (Comedy) (Pathe).
Hearst-Pathe News No. 40 (Topical).
Hearst-Pathe News No. 41 (Topical).
Bringing Up Father—"The Great Hansom Cab Mystery" (Cartoon Comedy) and
Pekin, China (Scenic) (International split reel).

RELEASES FOR WEEK OF MAY 20.

The Candy Girl (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 10—"The Hole in the Wall"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 2—"Weakening"—Two parts—Drama—Balboa).
Lonesome Luke's Honeymoon (Two parts—Comedy—Rolin).
Know America, the Land We Love (No 9 Copper Industry) (Scenic—Combitone).
Jumping Jealousy (Comedy—Myers-Theby Corp.)
The Latest French Creations (Fashions—Pathe).
Jerry on the Job, "Quinine" (Cartoon Comedy), and "Seoul, Korea" (Scenic) (International Split Reel).
Hearst-Pathe News No. 42 (Topical).
Hearst-Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 27.

The Iron Heart (Five parts—Drama—Astra).
The Mystery of the Double Cross (Chapter 11, "Love's Sacrifice"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 3, "In the Crucible"—Two parts—Drama—Balboa).
Rusticating (Comedy—Myers-Theby Corp).
Know America, the Land We Love, No. 10 ("Odd Spots in Arizona" (Scenic—Combitone).
Krazy Kat—Moving Day (Cartoon Comedy) and The Great Chinese Wall (Scenic) (International Split Reel).
Hearst-Pathe News No. 44 (Topical).
Hearst-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 3.

An Amateur Orphan (Thanhouser—Five parts—Drama).
The Mystery of the Double Crass No. 12, "The Riddle of the Double Cross" (Astra—Two parts—Drama).
The Neglected Wife No. 4, "Beyond Recall" (Two parts—Drama—Balboa).
Police Protection (Comedy — Myers-Theby Corp.).
Our National Parks—Glacier Park, Two Medicine Lake (Scenic) and Odd Small Birds (Colored) (Educational) (Pathe Split Reel).
Katzenjammer Kids, "20,000 Legs Under the Sea" (Cartoon Comedy), and The Abalone Industry (Industrial) (International Split Reel).
Hearst-Pathe News No. 46 (Topical).
Hearst-Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 10.

Blind Man's Luck (Astra—Five parts—Dr.).
Know America, the Land We Love (No. 11, Along the Rio Grande) (Combitone).

Happy Hooligan Cartoon Comedy (Around the World in Half An Hour, and Forbidden City in Peking China) (Scenic).

Max Plays Detective (Two parts Comedy).

Hearst-Pathe News No. 48.

Hearst-Pathe News No. 49.

The Neglected Wife (No. 5, The Crisis—Two parts—Drama—Balboa).

Mystery of the Double Cross (No. 13, "The Face of the Stranger"—Two parts).

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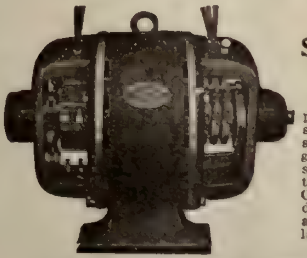

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 1830.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 16—Number 72 (Topical).
May 23—Number 73 (Topical).
May 30—Number 74 (Topical).
June 6—Number 75 (Topical).
June 13—Number 76 (Topical).
June 20—Number 77 (Topical).

BIG U.

May 6—True to their Colors (Two parts—War Drama).
May 13—Captain Marjorie's Adventure (Two parts—War Drama).
May 18—The Brand of Death (Drama).
May 28—Defiance (Drama).
June 11—The Mysterious Outlaw (Drama).
June 18—The Two Gun Parson (Drama).

BISON.

May 12—One Wild Night (Two parts—Dr.).
May 19—Casey's Border Raid (Two parts—Comedy-Drama).
May 21—Dropped from the Clouds (Two parts—Drama).
May 28—No. 10, Westbound (Two parts—Drama).
June 4—The Scrapper (Two parts—Drama).
June 18—Lone Larry (Two parts—Drama).

BUTTERFLY.

May 7—Eternal Love (Five parts—Drama).
May 14—The Phantom's Secret (Five parts—Drama).
May 21—Like Wildfire (Five parts—Drama).
May 28—Money Madness (Five parts—Drama).
June 4—The Circus of Life (Five parts—Dr.).
June 11—The Field of Honor (Five parts—Dr.).
June 18—The Fire of Youth (Five parts—Dr.).

GOLD SEAL.

May 8—The Grip of Love (Three parts—Dr.).
May 15—The Honor of an Outlaw (Three parts—Drama)
May 21—A 44-Calibre Mystery (Three parts—Drama).
May 28—The Stolen Actress (Three parts—Drama).
June 4—The Almost Good Man (Three parts—Drama).
June 11—Heart of Gold (Two parts—Drama).
June 11—The Black Mantilla (Three parts—Drama), and Beyond the War in France (Scenic).
June 18—The Brand of Hate (Three parts—Drama).

IMP.

May 17—The Puzzle Woman (Drama).
May 20—The Case of Dr. Standing (Two parts—Drama).
May 28—The Puzzle Woman (Drama).
June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).
June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).

JOKER.

May 12—The Man With a Package (Comedy).
May 19—The Last Scent (Comedy).
May 21—The Boss of the Family (Comedy).
May 28—Uneasy Money (Comedy).
June 4—Simple Sapho (Comedy).
June 11—One Damp Day (Comedy).
June 18—A Burglar's Bride (Comedy).

LAEMMLE.

May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.).
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Bartered Youth (Drama).

L-KO.

May 2—The Cabaret Scratch (Comedy).
May 6—Scrambled Hearts (Comedy).
May 9—Tom's Tramping Troupe (Two parts—Comedy).
May 16—A Good Little Bad Boy (Two parts—Comedy).
May 21—Beach Nuts (Two parts—Comedy).
May 28—Roped into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy).
June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Che-ild? (Two parts—Comedy).

NESTOR.

May 7—The Lost Appetite (Comedy).
May 14—To Oblige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 28—Tell Morgan's Girl (Comedy).
June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).
June 18—Jilted in Jail (Comedy).

POWERS.

May 13—Such is Life in South Algeria.
May 20—When Does a Hen Lay an Egg (Cartoon Comedy) and Dorsey Educational—Title not decided.
May 21—Cupid Gets Some New Dope (Comedy—Cartoon) and Navigation in China (Dorsey Edu.).
May 28—When Noah's Ark embarked (Cartoon Comedy) and Perils of the Yangtze (Dorsey Edu.).
June 4—Them Were the Happy Days (Cartoon—Comedy) and Superstitious China (Dorsey Educational) (Split Reel).
June 11—A Pesky Pup (Cartoon Comedy), and China at Work and at Play (Dorsey Edu.) (Split Reel).
June 18—Young Nick Carter, Detectiff (Comedy-Cartoon) and China's Wonderland (Dorsey-Edu.) (Split reel).

REX.

Apr. 19—The Sorceress (Drama).
Apr. 26—The Townsend Divorce Case (Dr.).
Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy-Dr.)
May 21—Unmasked (Drama).
May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Society Drama).

VICTOR.

May 4—A Darling in Buckskin (Comedy).
May 8—Baseball Madness (Comedy).
May 10—Swearing Off (Comedy).
May 11—Signs of Trouble (Comedy).
May 15—Fat and Foolish (Comedy).
May 17—Breaking the Family Strike (Com.).
May 21—Who Said Chicken (Comedy).
May 21—Mary Ann in Society (Comedy—Drama).
May 28—The Gunman's Gospel (Drama).
May 28—An Eight Cylinder Romance (Two Parts—Comedy).
May 28—By Speshul Delivery (Comedy Drama).
June 4—A Box of Tricks (Comedy).
June 11—Making Monkey Business (Comedy).
June 11—The Flopping Uplifter (Comedy).
June 11—A Blissful Calamity (Two parts—Comedy-Drama).
June 18—A Pirate Bold (Comedy).
June 18—Puffy Love (Comedy).
June 18—She Married Her Husband (Two parts Comedy-Drama).

UNIVERSAL SCREEN MAGAZINE.

May 4—Issue No. 17 (Educational).
May 11—Issue No. 18 (Educational).
May 18—Issue No. 19 (Educational).
May 25—Issue No. 20 (Educational).
June 1—Issue, No. 21 (Educational).
June 4—Issue No. 22 (Educational).
June 11—Issue No. 23 (Educational).
June 18—Issue No. 24.

UNIVERSAL SPECIAL FEATURE.

May 13—The Voice on the Wire (Episode No 9—Two parts—Drama).
May 20—The Voice on the Wire (Episode No 10—Two parts—Drama)
May 27—The Voice on the Wire (Episode, No. 11—The Thought Machine—Two parts—Drama).
June 3—The Voice on the Wire (Episode, No. 12—The Fifth Victim—Two parts—Drama).
June 10—The Voice on the Wire (Episode No. 13—Two parts—Drama).
June 17—The Voice on the Wire (Episode No. 14—Two parts—Drama).
June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

May 19—Issue No. 1 (Topical).
May 26—Issue No. 2 (Topical).
June 2—Issue No. 3 (Topical).
June 9—Issue No. 4 (Topical).

Mutual Film Corp.

CUB.

May 3—Jerry's Trial (Comedy).
May 10—Jerry's Picnic (Comedy).
May 17—Jerry's Finishing Touch (Comedy).
May 24—Jerry Joins the Army (Comedy).
May 31—Jerry's Masterstroke (Comedy).
June 7—There and Back (Comedy).
June 14—Jerry's Getaway (Comedy).

NIAGARA FILM STUDIOS.

Mar. 28—The Perils of Our Girl Reporters (No 14, "The Counterfeiters"—Two parts—Drama).
Apr. 4—The Peril of Our Girl Reporters (No. 15. "Kidnapped"—Two parts—Dr.).

GAUMONT.

May 17—Reel Life No. 55 (Subjects on Reel: Speeding the Spoken Word; The Toothsome Crab; Beating the High Cost of Furs; A School on the Beach) (Mutual Film Magazine).
May 22—Tours Around the World, No. 29 (Subjects on Reel) Cadiz, Spain; River Life Near Paris: The Rock of Gibraltar, Martinique, West Indies (Travel).
May 24—Reel Life, No. 56 (Subjects on Reel) Sugar Industry of Barbados; Plowing With a Motor Car; Caviar, The Russian Delicacy; Golfing on Wheels, $1,000 Playhouse (Mutual Film Magazine).
May 29—Tours Around the World No. 30 (Subjects on Reel: Notre Dame, Paris; Teneriffe, Canary Islands; Koenigsee, Bavaria—Travel).
May 31—Reel Life No. 57 (Subjects on Reel: Hand Made Barrels; Adding to the Tin Supply; Auto Campers-Out; Dynamiting a Hillside; A Lion Pup—Mutual Film Magazine).
June 5—Tours Around the World No. 31 (Subjects on Reel; Tangier, Morocco; Monastery of Piedra, Saragossa, Spain; Winter in Galicia; St. Kitts, British West Indies) (Mutual Film Magazine).
June 7—Reel Life No. 58 (Subjects on Reel: Modern Footwear; Bass Fishing in Florida; Launching a Lifeboat; Electrical Gardening; Physical Education (Mutual Film Magazine).
June 14—Reel Life No. 59 (Subjects on Reel: Magazines by the Million. The Kaolo or Eucalyptus Bear; How Big Guns Are Moved; Hemp Industry of Rural Roumania) (Mutual Film Magazine).
June 12—Tours Around the World No. 32 (Subjects on Reel: Versailles, a Royal Residence of France; Capri, An Island of Italy; Antigua, British West Indies) (Mutual Film Magazine).

LA SALLE.

May 21—Chubby Inherits a Harem (Two parts Comedy).
June 4—The Flight That Failed (Two parts—Comedy).
June 12—His Cannibal Wife (Comedy)

MUTUAL WEEKLY

May 23—Number 125 (Topical).
May 30—Number 126 (Topical)
June 6—Number 127 (Topical).
June 13—Number 128 (Topical).
June 20—Number 129 (Tapical).

(Mutual Releases continued on page 1848.)

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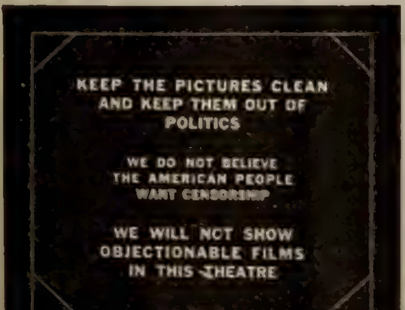

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1830.)

(Mutual Releases continued from page 1846.)

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Pets (Two Parts—Comedy).
May 28—Patsy's Partner (Two parts—Comedy).

MONMOUTH.

May 25—Jimmie Dale alias The Grey Seal (Chapter 10, "Two Crooks and a Knave"—Two parts—Drama).
June 1—Jimmie Dale, Alias The Grey Seal (Chapter Eleven, "A Rogue's Defeat"—Two parts—Drama).
June 8—Jimmie Dale, Alias the Grey Seal (Chapter 12, "Good for Evil"—Two parts—Drama).
June 15—Jimmie Dale, Alias the Grey Seal (Chapter No. 13, "The Man Higher Up"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

May 21—The Check Mate (Horkheimer—Five parts—Drama).
May 21—The Mirror (Powell—Five parts—Drama).
May 28—The Serpent's Tooth (American—Five parts—Drama).
June 4—Shackles of Truth (American—Five parts—Drama).
June 11—Periwinkle (American—Five parts—Drama).

SIGNAL PRODUCING CO.

May 28—The Railroad Raiders (Chapter No. 8, "A Knotted Cord"—Two parts—Drama).
June 4—The Railroad Raiders (Chapter No. 9, "A Leap for Life"—Two parts—Drama).
June 11—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts—Drama).

ROTHACKER.

May 14—Manning Our Navy (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May 2—Kleptomaniacs (Comedy).
May. 9—The Great American Game (Comedy).
May 17—Miss Trixie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

VOGUE.

May 5—Bucking the Tiger (Two parts—Com.).
May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts——Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Apr. 2—The Waiting Soul (Five parts—Dr.).
May 14—The Soul of a Magdalen (5 parts—Drama).

COLUMBIA PICTURES CORP.

April 30—The Call of Her People (7 parts—Drama).

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.).

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).

ROLFE.

Apr. 16—A Magdalene of the Hills (Five parts—Drama).
Apr. 30—The Millionaire's Double (Five parts—Drama).
May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.

Apr. 30—The Great Secret (Episode No. 17—"The Missing Finger"—Two parts—Drama).
May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

Apr. 9—Putting it Over on Henry (Drew).
Apr. 16—The Love Dope (Rolma).
Apr. 23—One of the Family (Drew).
Apr. 30—Safety First (Drew).
May 7—The Regeneration of Reginald (Rolma).
May 14—Her Lesson (Drew).
May 21—Nothing to Wear (Drew).
May 28—The Black Hand (Rolma).
June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.
May 14—The Window Dresser's Dream.
May 28—Susie of the Follies (Comedy).

FAMOUS PLAYERS.

Apr. 16—Sleeping Fires (Five parts—Drama).
Apr. 30—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).
May 21—Her Better Self (Five parts—Drama).

KLEVER KOMEDY.

Apr. 9—His Military Figure.
Apr. 23—Ballads and Bologna.
May 7—Invited Out.
May 21—Moving.
June 4—Bungalowing (Comedy).

LASKY.

May 10—The Silent Partner (Five Parts—Dr.).
May 24—The Undying Flame (Five parts—Dr.).
May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).

MOROSCO AND PALLAS.

May 14—The Marcellini Millions (5 parts—Drama).
May 17—The Highway of Hope (5 Parts—Drama).
June 4—The World Apart (Five parts—Dr.).
June 7—Giving Becky a Chance (Five Parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts—Dr.).
May 21—A Reckless Romeo (Two parts).

PARAMOUNT-BURTON HOLMES.

May 14—With the Kandy Elephants (Scenic).
May 21—Batavia, The Javanese Capital (Senic).
May 28—A Journey Through Java (Scenic).
June 4—Surabaya—The Busy Burg of Java (Scenic).
June 11—Bread Lines in Orient and Occident.

PARAMOUNT BRAY PICTOGRAPHS.

Apr. 23—Subjects on Reel: Quacky Doodles Soldiering for Fair, Turkey Hunting in South Carolina, Salvaging Submarine Prey, Poison Doll.
Apr. 30—Subjects on the Reel: Preparing the School-boy Athlete, Transplanting Peasant's Arts of Europe, Unmasking the Medium, Political Cartoon "Stung."
May 7—Subjects on Reel; The Sun Cure; A Lesson in Wood Carving; Money Old and New; Bobby Bumps Volunteers.
May 14—Subjects on Reel: Modern Farming; Picto Puzzles; Women Patriots; Submarine Mine Layer.
May 21—Subjects on Reel: The Awakening of America; Training of an Eight-Oared Crew; Picto Puzzles; Tapping the Maples.

Triangle Film Corporation.

FINE ARTS.

Apr. 22—Cheerful Givers (Five parts—Dr.).
Apr. 29—Hands Up (Five parts—Drama).
May 6—Might and the Man (5 parts—Drama).
May 20—Souls Triumphant (Five parts—Dr.).

INCE-KAY-BEE.

May 6—The Snarl (5 parts—Drama).
May 13—Happiness (Five parts—Drama).
May 27—The Millionaire Vagrant (Five parts—Drama).
June 3—Bawbs o' the Blue Ridge (Five parts—Drama).
June 10—Wolf Lowry (Five parts—Drama).
June 10—Love or Justice (Five parts—Drama).

TRIANGLE KOMEDY.

May 20—The Camera Cure.
May 20—Twin Troubles.
May 27—His Social Rise.
May 27—Love and Fish.
June 3—The Girl and the Ring (Comedy).
June 3—Perils of the Bakery (Comedy).

TRIANGLE PRODUCTION.

May 13—The Man Who Made Good (Five parts—Drama).
May 20—Wild Winship's Widow (Five parts—Drama).
May 27—Madam Bo' Peep (Five parts—Drama).
June 3—American—That's All (Five parts—Drama).

MACK SENNETT-KEYSTONE.

Apr. 29—A Maiden's Trust (Two parts).
May 6—His Naughty Thought (Two parts).
May 13—Her Torpedoed Love (Two parts).
May 20—A Royal Rogue (Two parts).
Cactus Nell (Two parts—Comedy).
Oriental Love (Two parts—Comedy).

Feature Releases

ART DRAMAS, INC.

May 7—The Auction of Virtue (U. S. Amusement Corp.—Five parts—Drama).
May 10—Little Miss Fortune (Erbograph—Five parts—Drama).
May 17—The Mystic Hour (Apollo—Five parts—Drama).
May 24—A Song of Sixpence (Van Dyke—Five parts—Drama).
May 31—House of Cards (U. S. Amusement—Five parts—Drama).
June 7—Charity Castle (Erbograph—Five parts—Drama).
June 14—Golden God (Apollo Five parts—Dr.).

ARTCRAFT PICTURES CORP.

Apr. 30—In Again—Out Again (Five parts—Comedy—Drama).
May 14—A Romance of the Redwoods (5 parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

May 7—Little Miss Nobody (Five parts—Dr.).
May 14—Treason (5 parts—Drama).
May 21—The Flashlight (Five parts—Drama).
May 28—Southern Justice (Five parts—Drama).
June 4—Bringing Home Father (Five parts—Drama).
June 11—A Doll's House (Five parts—Drama).

CHRISTIE FILM CO.

Apr. 30—Father's Bright Idea (Comedy).
May 7—With the Mummies' Help (Comedy).
May 14—The Magic Maid (Comedy).
May 21—The Milky Way (Comedy).
May 28—His Last Pill (Comedy).
June 4—Those Wedding Bells (Comedy).
June 11—A Lucky Slip (Comedy).

EDUCATIONAL FILM CORP.

April—Monkey Capers (Educational).
May—The Living Book of Nature ("The Smaller Cat Animals"—Educational).
May—The Living Book of Nature (Odd Hoofed Animals—Educational).
May—Tribes of Senussa (Educational).
May—Royal Game (Educational).
May—Florida to Louisiana With H. T. Tinkelbottom (Scenic).

CINEMA WAR NEWS SYNDICATE.

May 27—American War News Weekly No. 5 (Topical).
June 3—American War News Weekly No. 6 (Topical).
June 10—American War News Weekly No. 7 (Topical).

ARGUMENT

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List of Current Film Release Dates

ON FEATURE AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases see Page 1830.)

FLORA FINCH FILM CO.

War Prides (Two parts—Comedy)

FOX FILM CORP.

May 14—The Book Agent (Five parts—Dr.)
May 21—Heart and Soul (Five parts—Drama)
May 28—The Final Payment (Five parts—Dr.)
May 27—The [illegible] (Five parts—Drama)
June 3—The Siren (Five parts—Drama)
June 10—The Broadway Sport (Five parts—Drama)
June 17—Wrath of Love (Five parts—Drama)

FOXFILM COMEDIES.

Apr. 30—An Aerial Joy Ride (Two parts)
May 14—A Roman Cowboy (Two parts)
May 21—His Bomb Policy (Two parts)

GREATER VITAGRAPH (V-L-S-E).

May 7—The Captain of the Gray Horse Troop (Five parts—Drama)
May 14—The Sixteenth Wife (5 parts—Drama)
May 21—Clover's Rebellion (Five parts—Dr.)
May —Within the Law (Special—Drama)
May 28—The Soul Master (Five parts—Dr.)
June 4—The Magnificent Meddler (Five parts—Drama)
June 11—The Question (Five parts—Drama)

IVAN FILM PRODUCTIONS.

Apr. —One Law for Both (8 parts—Drama)

KLEINE-EDISON-SELIG-ESSANAY.

May 21—Night Workers (Five parts—Drama—Essanay)
May 27—The Mishaps of Musty Suffer (Third Series No. 9, "Musty II Young"—Kleine—Comedy)
May 28—The Telltale Step (Edison—Five parts—Drama)
May 28—A Hole in the Ground (Selig—Two parts—Comedy—Drama)
June 3—The Mishaps of Musty Suffer (Third Series No. 10, "Musty's Vacation"—Kleine—Comedy)
June 4—The Mystery of No. 47 (Selig—Five parts—Drama)
June 6—Do Children Count? (No. 1, "The Guiding Hand"—Two parts—Essanay)
June 10—Star Spangled Banner (Three parts—Edison—Patriotic Drama)
June 11—Filling His Own Shoes (Five parts—Essanay—Drama)
June 11—A Brass Monkey (Selig—Two parts—Comedy)
June 13—Do Children Count? (No. 2, "Step to Somewhere"—Two parts—Essanay)

SELZNICK PICTURES.

Apr. —The Silent Master (7 parts—Drama)
May —The Lone Wolf (Drama).
May —Poppy (Drama)
May —A Modern Othello (Drama)

WORLD PICTURES.

May 7—Mothers of France (Six parts—Dr.)
May 14—Moral Courage (5 parts—Drama)
May 21—Yankee Pluck (Five parts—Drama)
May 28—Maternity (Five parts—Drama)
May—Atonement (Brady International—Five parts—Drama)
June 4—The Crimson Dove (Five parts—Dr.)
June 11—The Price of Pride (Five parts—Dr.)
June 11—The [illegible] Soul (Brady International—Five parts—Drama)

States Right Features

AMERICAN JAPAN PICTURES CORP.

May—The Land of the Rising Sun (Ten parts—[illegible] as a serial or as separate features.)

ARIZONA FILM CO.

May—Should She Obey (Drama)

BERNSTEIN FILM PRODUCTION

April—Who Knows? (Drama)

CENTURY COMEDIES.

May—Balloonatics
May—Neptune's Naughty Daughter
May—Automaniacs

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts)
The Lincoln Cycle (Second Release—"My Father"—Two parts)
The Lincoln Cycle (Third Release—"Myself"—Two parts)
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts)
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts)
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts)

CINES.

April—The Fated Hour (Six parts—Drama)

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance)

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama)

CORONET FILM CORP.

Animal World (Educational)

DE LUXE SPOILERS FILM CO.

April—The Spoilers (Twelve parts—Drama)

EMERALD MOTION PICTURE CO.

Apr. —The Slacker (Military Picture)

EUGENIC FILM CO.

April—Birth (A Picture for Women Only)

FACTS FILM CO.

April—The Big Question (Drama)
April—How About You (Drama)

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.)

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama)

FRIEDER FILM CORP.

April—The Birds' Christmas Carol (Five parts—Drama)

FRIEDMAN ENTERPRISES, INC.

April—A Mormon Maid (Six parts—Drama)

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama)

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

GRAND FEATURE FILM CORP.

Mar. —Rex Beach in The Spanish Main (Five parts—Educational)
Mar. —Rex Beach in Pirate Haunts (Five parts—Educational)
Mar. —Rex Beach in The Footsteps of Captain Kidd (Five parts—Educational)

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.) (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama) (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical)

HEROIC FRANCE FILM SYNDICATE

April—Heroic France (Topical)

HILLER & WILK.

April—The Battle of Gettysburg
April—A Mormon Maid (Six parts—Drama)
April—The Wrath of the Gods (Drama)

HISTORIC FEATURES.

April—Christus (Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy)
June 1—The Hero (Two parts—Comedy)
June 15—Dough Nuts (Two parts—Comedy).

A. KAY CO.

Apr. 23—**20,000 Feats Under the Sea (Cartoon Burlesque)**
Apr. 30—Golden Spoon **Mary (Cartoon Burlesque).**

SOL. LESSER.

April—The Ne'er Do Well (Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama)

M-C FILM CO.

March—America Is Ready (Five parts—Top.)

MILES.

April—The Test of **Womanhood (Five parts—Drama).**

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama)
April—Birth Control **(Five parts—Drama).**

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama)

PETER PAN FILM CORP.

April—Mo-Toy Troupe (First Release—"Midnight Frolic")
April—Mo-Toy Troupe (Second release—"Goldie Locks and the Three Bears").
May—Mo-Toy Troupe (Third Release—"Jimmy Gets the Pennant")
May—Mo-Toy Troupe (Fourth Release—"In the Jungle")
Mo-Toy Troupe (Fifth Release, "Out in the Rain")
Mo-Toy Troupe (Sixth Release—"A Trip to the Moon")
Mo-Toy Troupe (Seventh Release—"Dolly Doings")

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama)

ROGSON FILM CO.

April—Uncle Sam Awake (Topical)

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

FRANK J. SENG.

May—Parentage (Drama)

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

JULIUS STEGER.

May—Redemption (Six parts—Drama)

WILLIAM N. SELIG.

April—The Garden of Allah
May—Beware of Strangers (Eight parts—Dr.)

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama)

UNIVERSAL (STATE RIGHTS).

April—Even as You and I (Seven parts—Dr.)
May—The Hand that Rocks the Cradle (Six parts—Drama).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama)

WILLIAMSON BROS.

April—The Submarine Eye (Drama)

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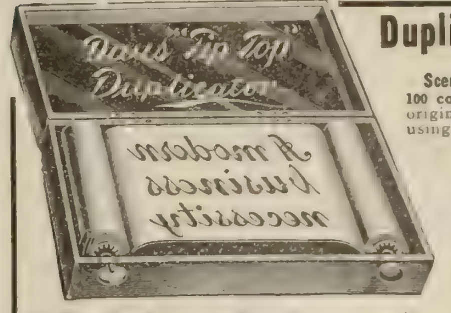

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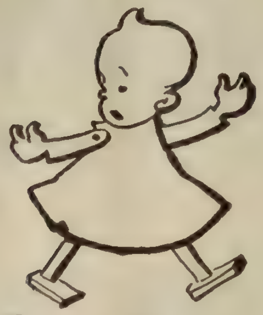

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THE FILM INDEX

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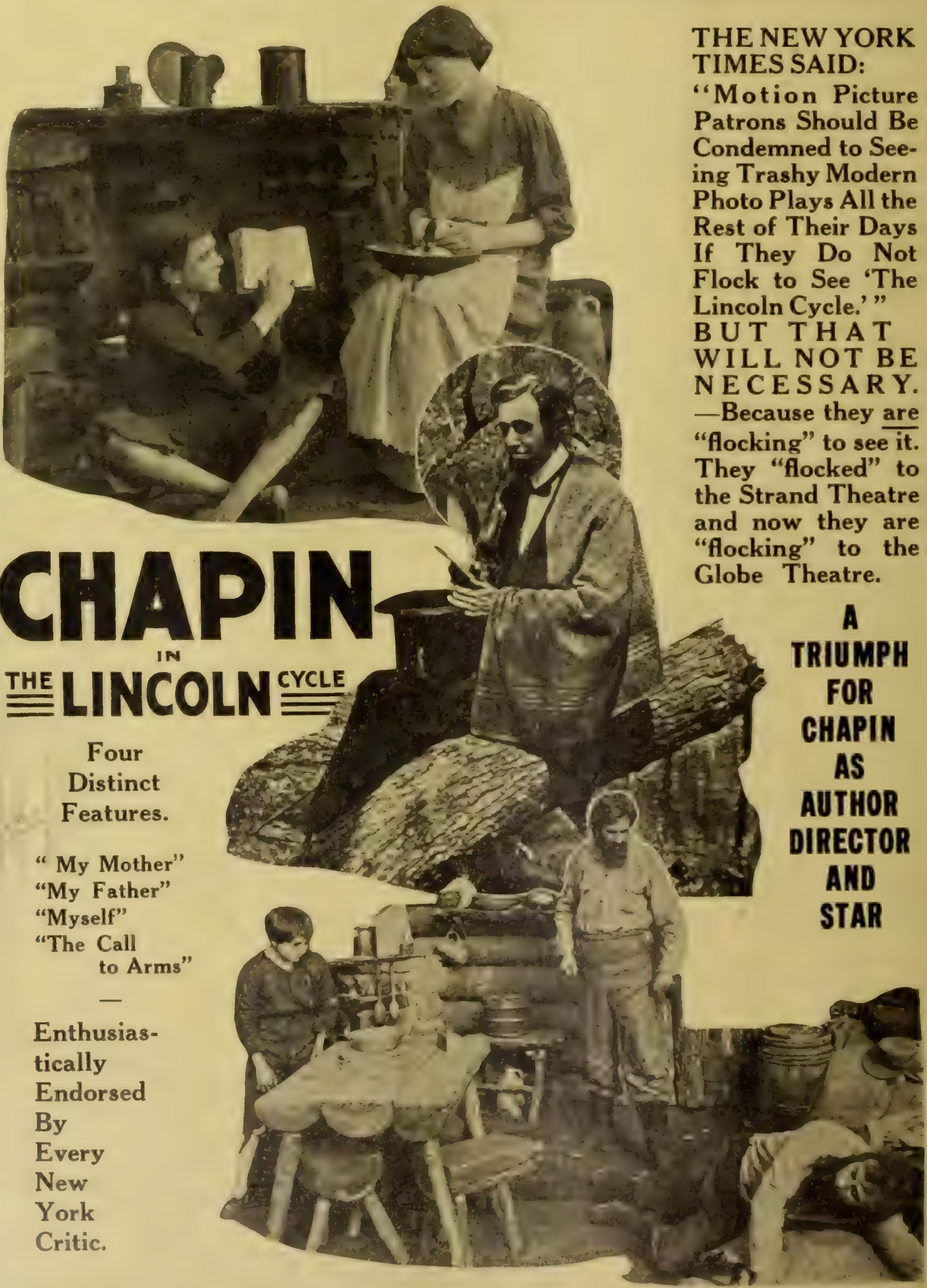


THE NEW YORK TIMES SAID:

"Motion Picture Patrons Should Be Condemned to Seeing Trashy Modern Photo Plays All the Rest of Their Days If They Do Not Flock to See 'The Lincoln Cycle.'"

BUT THAT WILL NOT BE NECESSARY.

—Because they are "flocking" to see it. They "flocked" to the Strand Theatre and now they are "flocking" to the Globe Theatre.

CHAPIN

IN

THE LINCOLN CYCLE

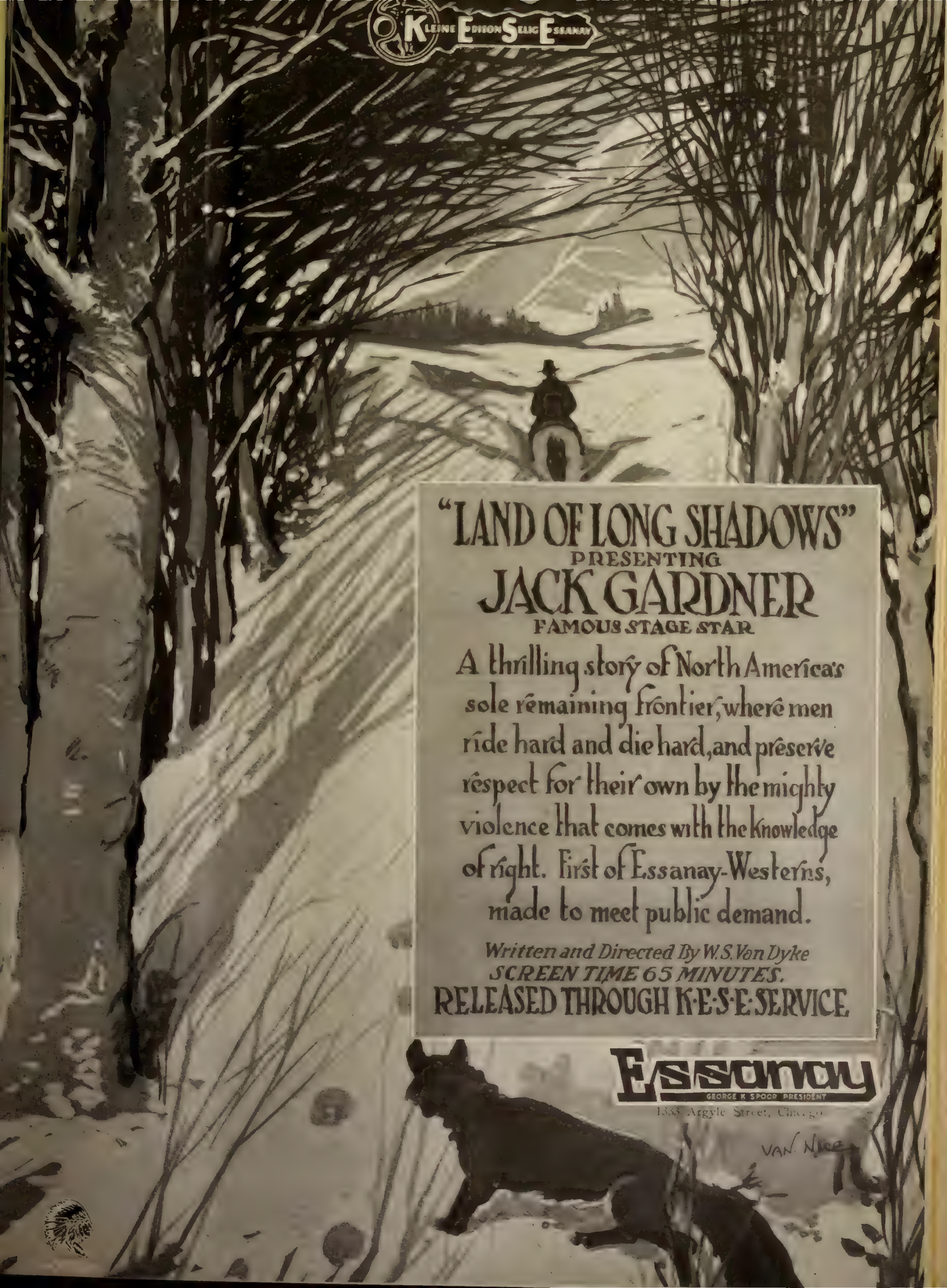
Four
Distinct
Features.

"My Mother"
"My Father"
"Myself"
"The Call to Arms"

—

Enthusiastically Endorsed By Every New York Critic.

A TRIUMPH FOR CHAPIN AS AUTHOR DIRECTOR AND STAR



"LAND OF LONG SHADOWS"

PRESENTING

JACK GARDNER

FAMOUS STAGE STAR

A thrilling story of North America's sole remaining frontier, where men ride hard and die hard, and preserve respect for their own by the mighty violence that comes with the knowledge of right. First of Essanay-Westerns, made to meet public demand.

Written and Directed By W. S. Van Dyke

SCREEN TIME 65 MINUTES.

RELEASED THROUGH K·E·S·E·SERVICE

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle Street, Chicago

If You Are Not on the Mailing List of the Moving Picture Weekly—Get On!

Universal

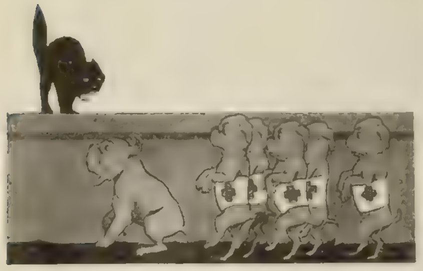
UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *“The Largest Film*

WATCH for “The GRAY GHOST”

“SEVEN CUTEY PUPS”

Vincent Colby’s World Famous Drawings Come to Life in Moving Pictures.

A distinct novelty is now being booked through the Universal Exchanges throughout the country. Wherever post cards are sold Vincent Colby’s puppies are known. Millions of these have added to Uncle Sam’s postal revenues and now they are to have even wider fame and popularity through the medium of the screen. “Seven Cutey Pups” is the attractive title of this latest animated cartoon which shows the sad (?) fate of each in a screamingly funny way. The clever drawings are not merely outline as are most of this class of subjects; they are shaded or modeled and the effect is to make the pups unusually lifelike. Everyone who sees this novelty one-reel feature will enjoy it to the limit. It will please them all, young and old alike. It can be booked through any one of the 73 Universal Exchanges, or direct from the home office.



The Red Cross Pups to the Rescue. “Seven Cutey Pups.”

Veterans on Parade—Universal Animated Weekly.

PREPAREDNESS

Popular News Weekly Features Timely Subjects in Current Release.

Preparedness activities continue to fill the public mind and the Universal Animated Weekly subjects reflect this attitude. In the current release are pictures of Liberty Loan Parades; the first big ship of the new merchant marine flotilla: Harvard soldiers in review: French troops honor dead American aviator; 5,000 cavalry at Ft. Ethan Allen; official French war pictures; marvelous views of the formidable “tanks” in action, and other patriotic views of like nature. There are also some remarkable scenes of the recent Western cyclone; an Italian earthquake and the ever popular cartoons by the world famous cartoonist, Hy Mayer. The whole makes up a one reel feature that is constantly increasing in popularity, and maintains the standard established by the U. A. W. which has given it the prestige which it now enjoys. The U. A. W. is released every week on the regular Universal Program but may be booked separately if desired thru any Universal Exchange.

THE WORLD’S WORK

The current issue of the ever popular Universal Screen Magazine shows a variety of subjects that is sure to please any audience. The making of ice-cream on a large scale shows many interesting operations, including the official inspection of the product from the raw material to the final delivery to the consumer. Preparing tests for seed corn is shown by courtesy of the New York College of Agriculture and proves most interesting in these days when nearly everyone is raising a garden as a patriotic duty. Preparedness is represented by views of the making of battleship armor plate; science is recognized in teaching deaf mutes to talk; the marvelous miracles in mud, animated sculpture by Willie Hopkins, produces a patriotic subject, “The Spirit of ’76,” in a manner that will get enthusiastic appreciation. Each weekly release of the Universal Screen Magazine further enhances its popularity, and all Universal Exchanges report a constantly increasing demand for prints.

Ice Cream Inspection. Universal Screen Magazine.

CURRENT EVENTS

Fourth Release Increases Interest in Newest Topical Review

Benny Leonard, New Lightweight Champion Universal Current Events.

Unusually interesting subjects are shown on Universal Current Events in every number. If Exhibitors realized the immensity of the resources back of this marvelous news review they would not wonder at the consistent regularity with which it beats all competition. Printed on the day preceding release date, it is as up to date as your morning paper. When one considers that this record is maintained rain or shine, that the camera correspondent staff covers the entire globe, and that these men, numbering in all over 200, are all trained news gatherers, willing to risk life and limb to get the sort of subjects the Exhibitors like to

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

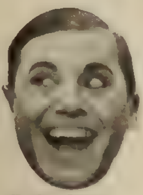
The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

The First Serial Photo Play Ever Filmed from a SAT. EVE. POST STORY

show and which fans have learned to expect, there is little cause for wonder at the tremendous popularity of Universal Current Events. It is rightly called the "mirror of the world's news." U. C. E. is released Wednesday of every week and may be booked through any Universal Exchange.

COMEDIES OF WIDE APPEAL

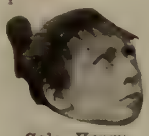


Eddy Lyons

The popularity of Universal Comedies is no doubt largely due to their infinite variety. In Nestors the fans see those popular favorites, Eddie Lyons, Lee Moran and Edith Roberts, in the funniest parlor comedies that are being released anywhere today. In L-KO'S they get Phil Dunham, Merta Sterling, Lucille Hutton and other funny folks in stunt comedies that call for the last word in skill and daring on the part of these resourceful and clever people. In Joker Comedies you get William Franey, considered by many the funniest man on the screen today; Gale Henry, by all odds the premier comedienne of the screen, together with a supporting cast whose individual abilities are of stellar caliber. A comedy night made up of Universal Comedies makes a bright spot for the fans any week and never fails to draw capacity. Book through any Universal Exchange.

Leo Moran

Wm. Franey



Gale Henry

The Top Drawing Cards

Big Universal Regular Program "Trumps" All Competition in Quantity and Quality

Doing, seeing, reading and wearing the same things every day soon wears on anyone's nerves. If you didn't have a change you'd get stale—grow rusty—you wouldn't be worth a whoop in a barnyard. Same with your show. Give your patrons all features and they'll soon weary of the inside of your house and go to the place where VARIETY abounds—the kind of variety you can have through the UNIVERSAL PROGRAM.

SPECIALS

On the Universal Program Week of July 2nd

BUTTERFLY—"THE PLOW WOMAN" (Five-Reel Drama)—Mary MacLaren.

GOLD SEAL—"A YOUNG PATRIOT" (Three-Reel Military Drama)—Mignon Anderson.

NESTOR—"POOR PETER PIOUS" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"BOMBS AND BANDITS" (Two-Reel Comedy)—Sammy Burns.

UNIVERSAL ANIMATED WEEKLY—No. 79.

UNIVERSAL SCREEN MAGAZINE—No. 25.

JOKER—"THE TWITCHING HOUR" (One-Reel Comedy)—Gale Henry and Milton Sims.

POWERS—"CHINA AWAKENED" (One Reel)—A Hy Mayer Travelaugh.

These specials are all hand picked. Not a dull one in the lot. Each has been so carefully selected that they are more than worth the slight extra cost we get for them. You can book them separately if desired, but be sure to show each one in your house. They are money-makers that are full of the kind of punch and kick that "fans" will go out of their way to see.

REGULARS

On the Universal Program Week of July 2nd

VICTOR—"NOT TOO THIN TO FIGHT" (One-Reel Comedy)—Eileen Sedgwick.

VICTOR—"DAREDEVIL DAN" (One-Reel Comedy)—Ruth Stonehouse.

REX—"SEEDS OF REDEMPTION" (Two-Reel Society Drama)—Claire Mersereau.

VICTOR—"FIVE LITTLE WIDOWS" (Two-Reel Comedy)—Eddie Lyons and Lee Moran.

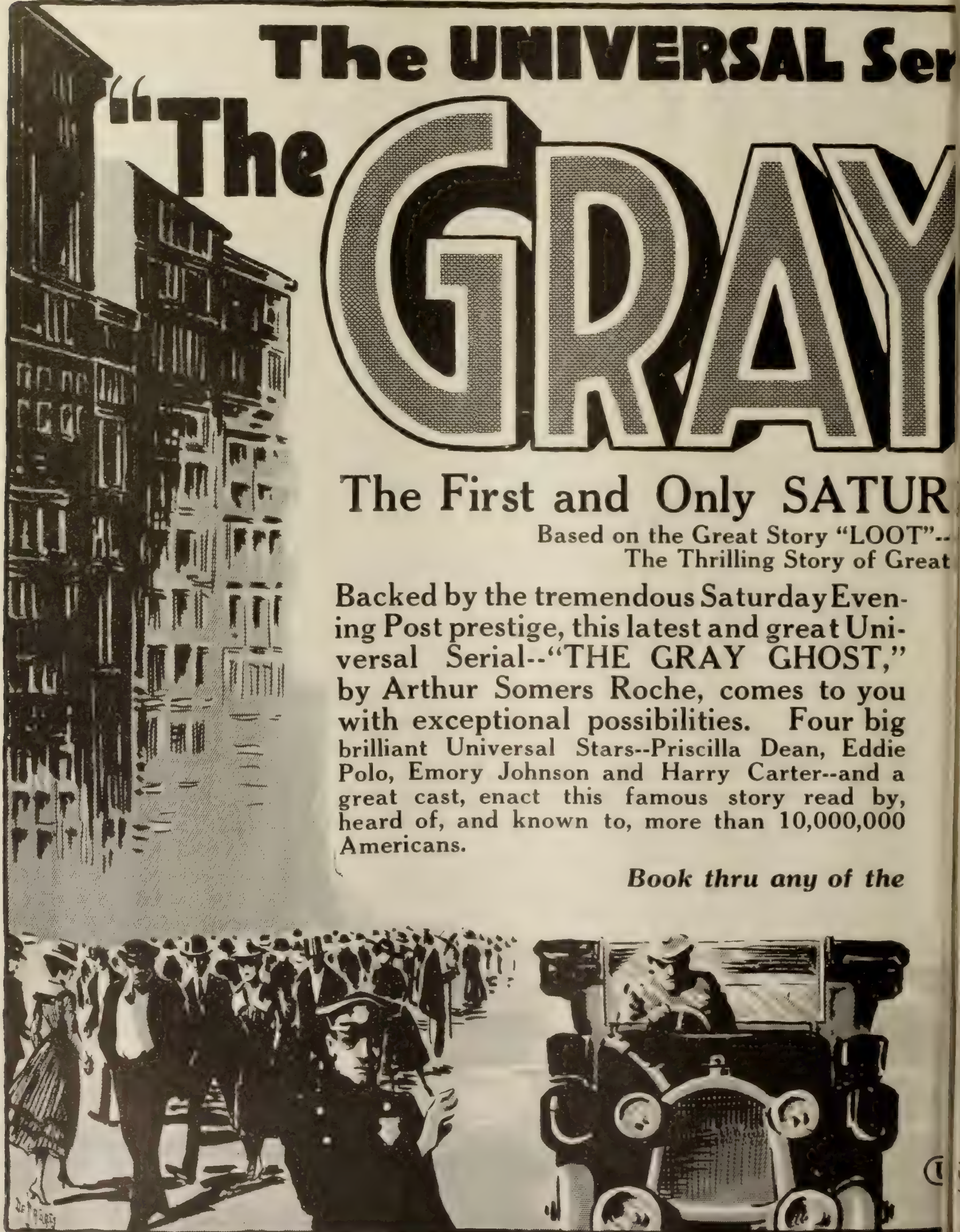
BISON—"THE WRONG MAN" (Two-Reel Western Drama)—Harry Carey and Fritzi Ridgway.

IMP—"THE GIRL IN THE LIMOUSINE" (One-Reel Drama)—Molly Malone and Lee Hill.

BIG U—"THE MAD STAMPEDE" (One-Reel Drama)—Jane Bernoudy.

On the other hand, you might spare yourself a lot of trouble by simply booking the complete UNIVERSAL PROGRAM and get both the "specials" and "regulars" combining both drama and comedy. Doing this gives you a powerfully attractive program that will make your house more popular than you have ever had it. "Regulars" may be booked separately if desired.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!



The UNIVERSAL Ser

"The GRAY

The First and Only SATUR

Based on the Great Story "LOOT"--
The Thrilling Story of Great

Backed by the tremendous Saturday Evening Post prestige, this latest and great Universal Serial--"THE GRAY GHOST," by Arthur Somers Roche, comes to you with exceptional possibilities. Four big brilliant Universal Stars--Priscilla Dean, Eddie Polo, Emory Johnson and Harry Carter--and a great cast, enact this famous story read by, heard of, and known to, more than 10,000,000 Americans.

Book thru any of the

ial EXTRAORDINARY

GHOST"

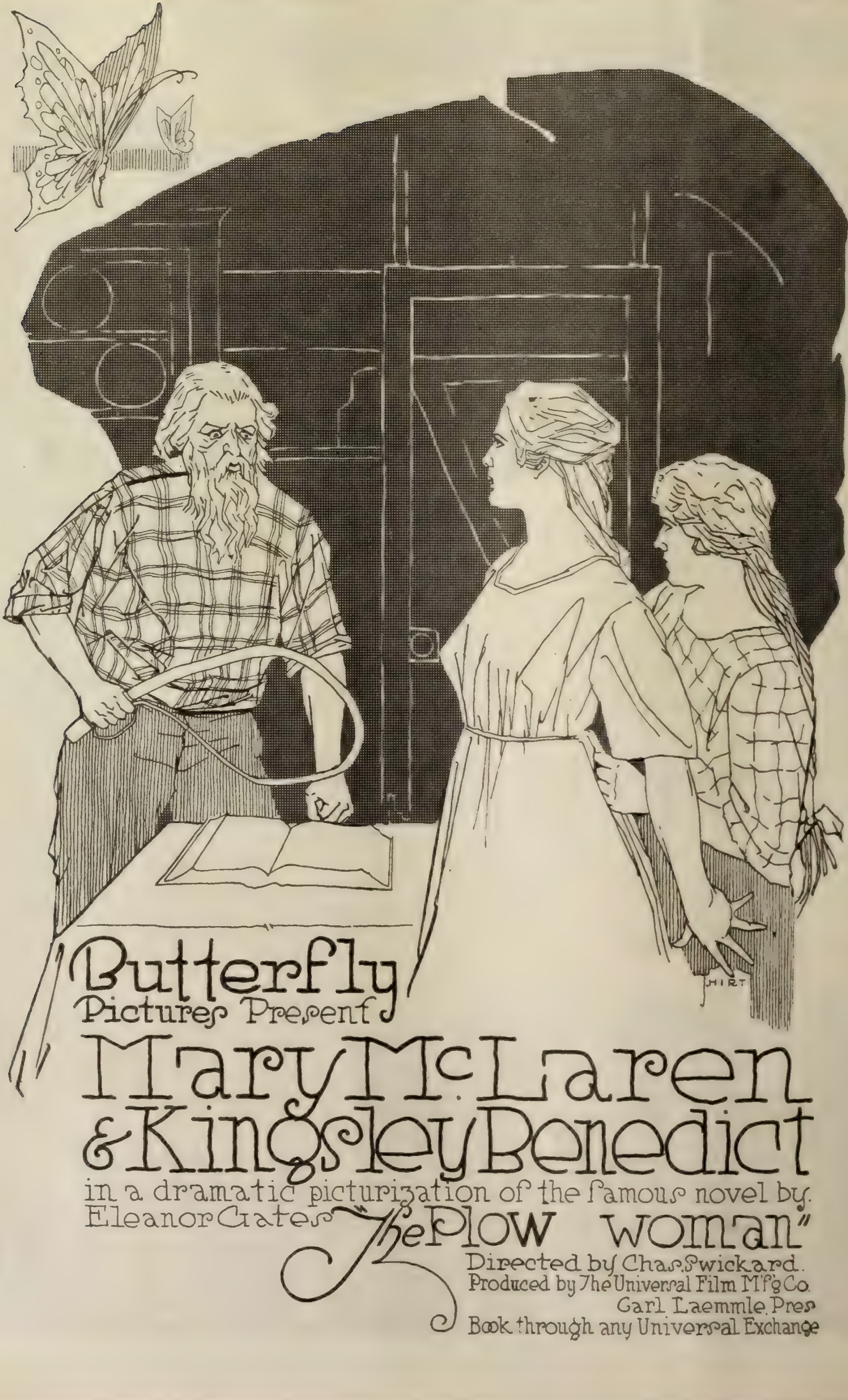
DAY EVENING POST Serial

by the famous author, Arthur Somers Roche
Events in America's Metropolis

Application to any of our 73 Universal Exchanges will secure for you a copy of the big advertising campaign book that tells you all about this serial. Shows you the ready prepared ad campaign--slides--posters--novelties--publicity matter, and SHOWS YOU HOW TO GET THE BIG MONEY WITH THIS serial. This is the Universal's latest and greatest serial. It will play you capacity for 15 weeks. Take our tip and BOOK IT NOW.

73 Universal Exchanges

SPECIAL
NIVERSAL
FEATURE



Butterfly
Pictures Present

Mary McLaren
& Kingsley Benedict

in a dramatic picturization of the famous novel by
Eleanor Gates "The Plow Woman"

Directed by Chas. Swickard.
Produced by The Universal Film M'f'g Co.
Carl Laemmle, Pres
Book through any Universal Exchange

THE WHARTONS

U.S.A.
WHARTON Inc.
T.W.
L.D.

MEMBER OF THE
NATIONAL ASSOCIATION
OF THE
MOTION PICTURE INDUSTRY
UNITY of ACTION SPELLS SUCCESS

PRESENT THEIR
STATE-RIGHTS SUPER-FEATURE

READY FOR RELEASE

THE GREAT WHITE TRAIL

BY
LEOPOLD D. WHARTON
FEATURING
DORIS KENYON

WE MADE "PATRIA"
"THE EXPLOITS OF ELAINE"
"THE MYSTERIES OF MYRA"

WHARTON, INC.
ITHACA, N.Y.
HOME OF CORNELL & QUALITY

WORLD PICTURES BRADY-MADE

Another Chance to Cash in Big

ROBERT WARWICK *with* **GAIL KANE** *in*

"The False Friend"

Story by FLORENCE C. BOLLES

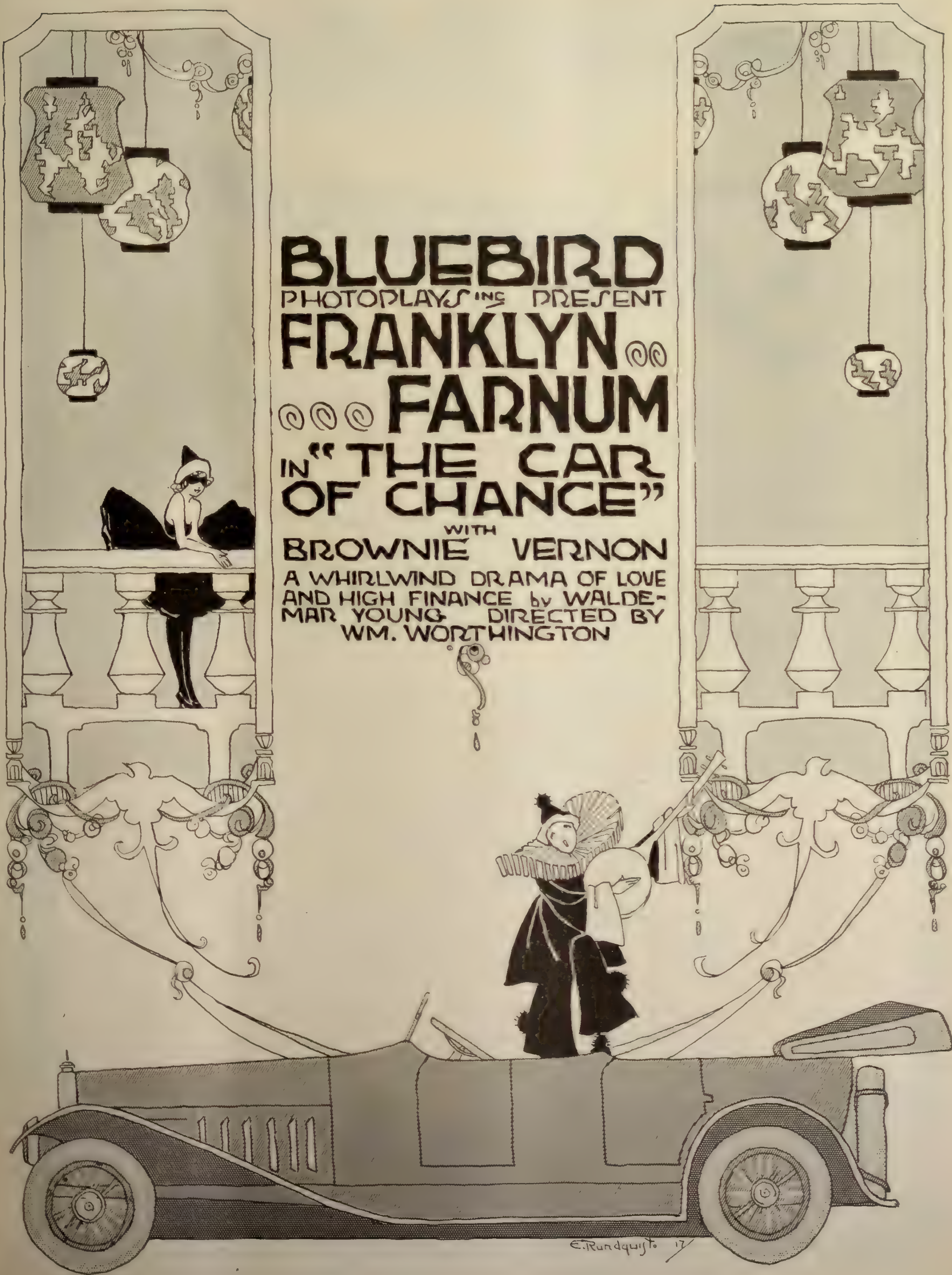
The suggestion that we put out this play as a special has come to us from various quarters.

This is not our way of doing business. It is neither the first nor the tenth time we have refused to participate in extra profit at the expense of the exhibitor.

We are irrevocably committed to the program. We are under bond of decent business to keep faith with our associates, the exhibitors. We are THE ONLY MANUFACTURER IN THE MOTION PICTURE INDUSTRY THAT NEVER DEPARTS FROM THE PROGRAM PRINCIPLE BY SO MUCH AS THE BREADTH OF A HAIR.

And this affords you a wonderful chance to cash—*the combined genius of two accepted stars of specials,* heading the cast of a *single World program feature!*

Secure Your World Franchise NOW!



BLUEBIRD

PHOTOPLAYS INC PRESENT

FRANKLYN FARNUM

IN "THE CAR OF CHANCE"

WITH

BROWNIE VERNON

A WHIRLWIND DRAMA OF LOVE AND HIGH FINANCE by WALDEMAR YOUNG DIRECTED BY WM. WORTHINGTON

Paramount Pictures

Paramount

"A Paramount Picture" is a phrase that has come to have a special meaning to the motion picture patron.

It is the name of distinction—the mark that separates the great screen *masterpieces* from the photoplays of mediocrity.

Back of every Paramount Picture and Paramount Star is *five years* of successful quality picture-making and *equitable,* businesslike distributing.

The combination of the Paramount Picture, the Paramount Star and Paramount Service represents the utmost in production, screen personality and organization.

These three—*Picture, Star* and *Organization*—and the greatest of these is ORGANIZATION.

On August 5th, 1917

Paramount Pictures, Paramount Stars and Paramount Service will be available to *all* theatres. On that date—August 5th—Paramount inaugurates the selective "Star Series" plan of distribution.

The prestige of the Paramount name and the *cumulative drawing power* of Paramount Pictures and Paramount Stars is your asset.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE *at* FORTY FIRST ST.
NEW YORK. N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

Paramount Pictures

Stars

Study the List—Weigh the Names

Mme. Petrova
Fannie Ward
Jack Pickford and Louise Huff
Vivian Martin
Wallace Reid
Ann Pennington
George Beban
Billie Burke
Pauline Frederick
Julian Eltinge
Sessue Hayakawa
Marguerite Clark

Unitedly—pictures, stars and service—Paramount offers the most *powerful, popular* and *profitable* attractions in the history of amusements.

Your box office records of past years tell you to act now — immediately — in arranging for the "Star Series" Service.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

JOS. M. SCHENCK *presents*

"FATTY" ARBUCKLE

IN "THE ROUGH HOUSE"

COMING JUNE 25TH

The roughest, wildest, funniest two-reel comedy that was ever made—bar none.

"Open Market" Now!

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE *at* FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible] Pres., Jesse L. Lasky [illegible] Pres., Cecil B. DeMille [illegible]

VICTOR MOORE
IN "COMMUTING"

Don't let anybody talk you into commuting—there's no reason why *you* should suffer, *too*—if you want trouble, try the trenches.

"Open Market"

Released June 18th

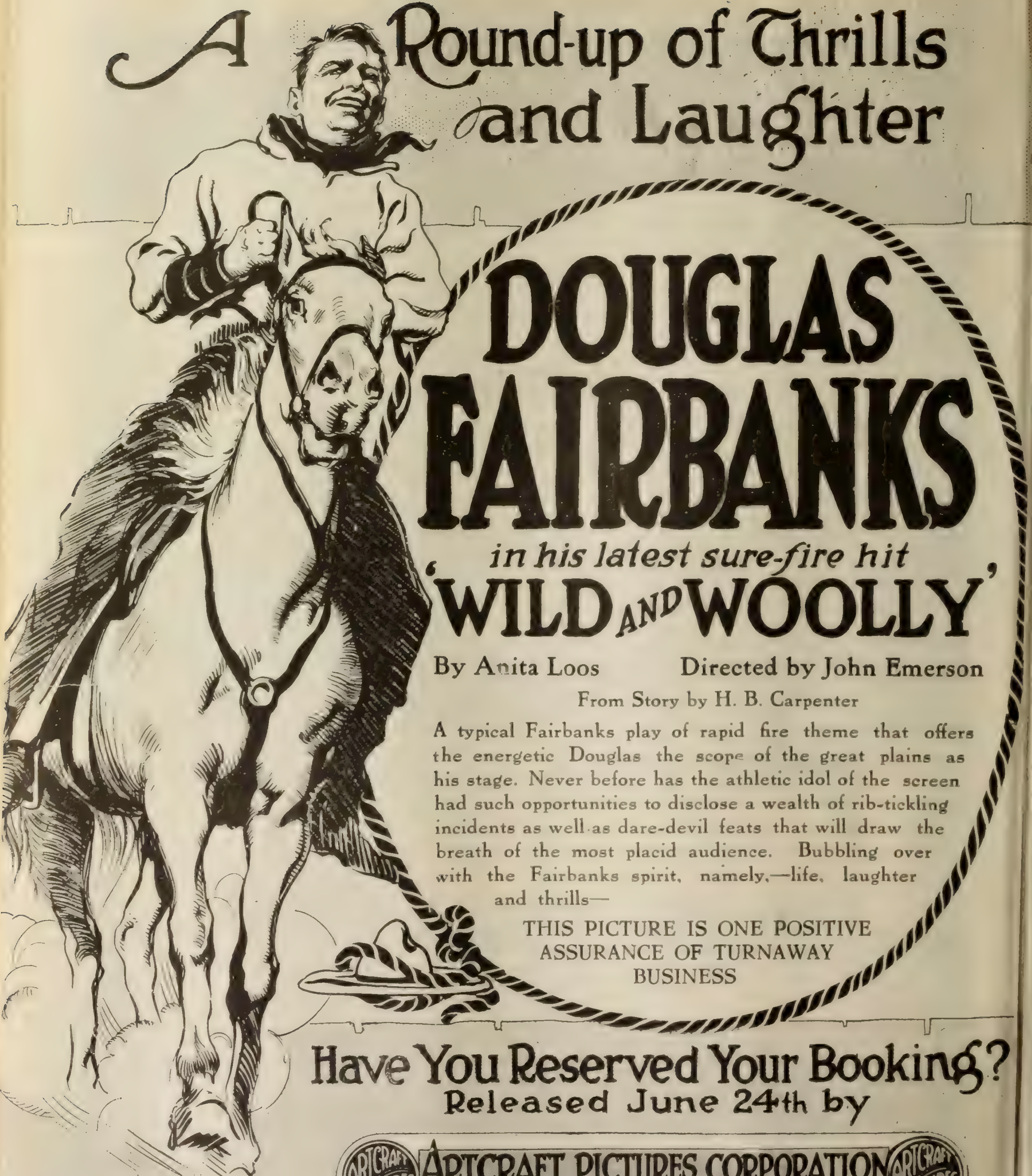
Paramount Exchanges

Klever Pictures, Inc.

220 WEST 42d St., NEW YORK CITY

Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada

A Round-up of Thrills and Laughter



DOUGLAS FAIRBANKS

in his latest sure-fire hit

'WILD AND WOOLLY'

By Anita Loos Directed by John Emerson

From Story by H. B. Carpenter

A typical Fairbanks play of rapid fire theme that offers the energetic Douglas the scope of the great plains as his stage. Never before has the athletic idol of the screen had such opportunities to disclose a wealth of rib-tickling incidents as well as dare-devil feats that will draw the breath of the most placid audience. Bubbling over with the Fairbanks spirit, namely,—life, laughter and thrills—

THIS PICTURE IS ONE POSITIVE
ASSURANCE OF TURNAWAY
BUSINESS

Have You Reserved Your Booking?

Released June 24th by

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

ARTCRAFT PICTURES

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, *Pres.*, Jesse L. Lasky, *Vice-Pres.*, Cecil B. DeMille, *Director General*

He Knew Whereof He Spoke
'Exhibitors Will Find This a Certain Drawing Card - A Picture of Undoubted Merit'
ADAM HULL SHIRK
Dramatic Mirror

MARY PICKFORD

in her newest screen triumph
Directed by
Cecil B. De Mille

"A ROMANCE *of the* REDWOODS"

Both from a box-office, as well as from an artistic standpoint, this production, presenting the combined arts of "America's Sweetheart" and that master of Screencraft, Cecil B. De Mille, has more than fulfilled the critic's prediction. It already is established as one of the greatest attractions of the cinema theatre as a result of genuine merit.

Arrange *for* Extended Bookings through

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

PICTURES FOR THE CLEAN MINDED MILLIONS

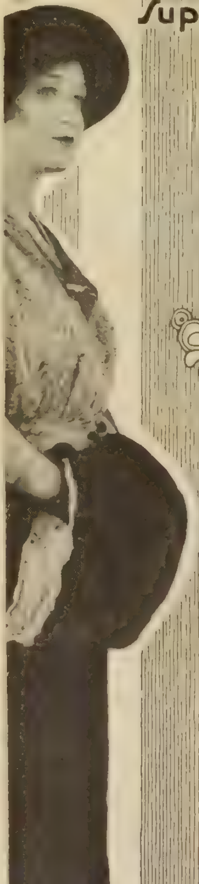
THE FIRST OF THE SEVEN CARDINAL VIRTUES

BETTY BRICE

"HUMILITY"

MURDOCK MacQUARRIE

Supported by **CHARLES ARLING & JAY MORLEY**



Story and Scenario by Rosalie Ashton and Beatrice Morse :: Direction Jack Pratt

No two minds ever think alike. But all humanity demands interest and entertainment in its "paid for" recreations.

I had this very fact in mind when I selected the SEVEN CARDINAL VIRTUES.

With intense dramatic stories that hold the interest, beautiful settings and locations that hold the eye and a psychology the unraveling of which interests the mind, I am aiming at the seemingly impossible—Productions that will satisfy everyone.

I. BERNSTEIN.

Released Through

M. H. HOFFMAN, Inc.

729 Seventh Avenue
New York

BERNSTEIN FILM PRODUCTIONS
LOS ANGELES

CINEMA AD-ART SERVICE, L.A. CAL

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JUNE 23, 1917

JACKIE SAUNDERS IS AGAIN A HOYDEN IN "A BIT OF KINDLING"

THE week of June 18th another five-act, Jackie Saunders-Mutual Picture will be released. It is entitled "A Bit of Kindling." Once more Jackie is a typical tom-boy and has a role in which she can romp about to her heart's content and the infinite delight of the picture fans who seem to like her best in this sort of characterization. Sherwood MacDonald directed the picture, which is from the pen of Douglass Bronston. The cameraman was William Beckway.

A Fascinating Star.

Jackie Saunders and her sunny personality seem especially made for the sort of plays like "A Bit of Kindling." In this picture the fascinating star wears boy's clothes and allows her golden curls to peep out through the rags of a slouchy hat. She enacts the role of "Sticks," a girl newsboy, who is forced to don boy's clothing in order to stand an equal chance with the opposition "newsies." Good looking Arthur Shirley has the role opposite Miss Saunders as a young civil engineer, whom drink holds fast in its grasp. "Sticks" and the young engineer are thrown together by chance and a quaint attachment springs up between the two. When at length the engineer turns over a new leaf and applies himself to hard outdoor manual labor, "Sticks" does much to aid him in his struggle back to manhood. She effects his complete reformation only to see him snatched away, later on, by the pretty city girl to whom the engineer had been engaged for months. Then the wheel of Fortune revolves again and little "Sticks" falls upon happier times. She is adopted by a rich old gentleman who educates her properly and ultimately she emerges as a regular butterfly girl. And then—but your satisfied patrons will tell you better than we can how satisfactory is the end of this five-act Mutual Picture.

Fourth of Series.

"A Bit of Kindling" is the fourth subject of the Jackie Saunders Series of Mutual Pictures. Already released and now showing to big receipts are "Sunny Jane," "The Wildcat" and "The Checkmate." Ensure your theatre good summer business by booking the entire series now at your nearest Mutual Exchange.

Russell Working on "Weakness of the Strong"

William Russell of the American Film Company, Inc., has begun work on his next Mutual Picture, which will bear the title "Weakness of the Strong." Edward Sloman is directing.

Mutual Star Productions For June

Title.	Lead.
Week Beginning June 4th	
Shackles of Truth	**William Russell**
Week Beginning June 11th.	
Periwinkle	**Mary Miles Minter**
Week Beginning June 18th.	
The Dazzling Miss Davison	**Marjorie Rambeau**
A Bit of Kindling	**Jackie Saunders**
Week Beginning June 25th.	
The Upper Crust	**Gail Kane**

"The Immigrant" Is The Newest Chaplin

As announced last week, the eleventh and newest Mutual-Chaplin Special is entitled "The Immigrant." The inimitable Chaplin is shown coming to America in the steerage of a vessel bound for the "promised land" and surrounded by a swarm of immigrants that put to shame any similar collection ever assembled at Ellis Island. Just to look at them is to laugh. Later on the action shifts ashore and Chaplin creates a perfect gale of merriment by his "business" in a restaurant. His discovery that he is short of the funds with which to settle his bill and his efforts to delay actual payment are simply indescribable. The scenes mentioned include, of course, only a tiny fraction of those which make up the production as a whole, but serve to indicate that Chaplin's originality is unlimited and that as time goes on he can create more and more situations that in themselves alone abound in untold comedy possibilities. "The Immigrant" is the eleventh Mutual-Chaplin Special, and any Mutual Exchange will be able to arrange bookings for you on "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," "The Rink," "Easy Street," "The Cure" and "The Immigrant." Make your reservations now.

"Melissa of the Hills" Next Minter Subject

"Melissa of the Hills," from the pen of Maibelle Heikes Justice, will be the next offering of Mary Miles Minter. It is a story of the Tennessee hills and was originally entitled "The Circuit Rider." Reservations should be made without delay at your nearest Mutual Exchange.

"THE DAZZLING MISS DAVISON" FEATURES MARJORIE RAMBEAU

AS THE fifth offering of the Marjorie Rambeau Series of Mutual—"Big Stars Only"—Pictures, Frank Powell presents "The Dazzling Miss Davison. This is an adaptation of Florence Warden's novel of the same title which has been read by hundreds of thousands of people. Mr. Powell himself directed it. It will be released in five acts the week of June 18th through all Mutual Exchanges.

A Mystery Story.

"The Dazzling Miss Davison" is a mystery story that keeps one guessing right up to the very end. Who is the dazzling Miss Davison is a question that will instantly occur to every one who witnesses the picture. She is a remarkably pretty girl—that is instantly evident. But what is her real occupation? Why does she appear and disappear in the most unaccountable manner? Who are the mysterious individuals she appears to be in communication with at frequent intervals? Why have they the authority to cause her to change her plans at a moment's notice? Is she an international spy of some kind? Is she a criminal? Just who and what is she? Every one of these questions will be raised during the run of the picture. And when the real secret of Miss Davison is finally disclosed there won't be one in a hundred of your patrons who will have guessed the answer. It's the kind of a picture that will cause a lot of comment—one of the kind that lead the critics to observe that motion pictures are constantly improving. The exhibitor who runs "The Dazzling Miss Davison" for several days will certainly discover that the word-of-mouth advertising will increase his patronage from day to day.

A Box-Office Asset.

Marjorie Rambeau, famous star of "Cheating Cheaters," who draws houses of $12.000 and $15.000 weekly at the New York theatres, is alone a box-office asset of untold value. When she appears in a picture like "The Dazzling Miss Davison" this value is still further increased. The week of June 18th is the release date of this, her latest picture.

Famous Rialto Theatre Runs All Gaumont Films

Manager Rothapfel of the famous Rialto Theatre of New York City has paid a well deserved compliment to the Gaumont-Mutual subjects by arranging to run on his screen every one of the Gaumont single reels—"Tours Around the World," "Reel Life" and the "Mutual Weekly."

MUTUAL PICTURES
"BIG STARS ONLY"

FRANK POWELL Presents

MARJORIE RAMBEAU

IN

"THE DAZZLING MISS DAVISON"

Five stupendous acts teeming with mystery, gorgeous frocks and unexpected complications. Released the week of June 18th.

"Marjorie Rambeau shows to great advantage. As a countess she is superb, as a hard working man's wife she is simplicity personified, as a factory hand she is just as sweet" says *Motion Picture News* in reviewing "The Debt."

In "The Dazzling Miss Davison" Miss Rambeau rises to greater heights. Her gowns alone are a revelation. The story bubbles over with surprises. This well known star's drawing power is as good as a bond at the box-office. Booking now at all Mutual Exchanges.

Now Playing:—"The Greater Woman," "Motherhood," "The Debt," "The Mirror," "The Dazzling Miss Davison." ***Coming:***—"Mary Moreland."

Produced by
FRANK POWELL PRODUCING CORP.

Distributed by
MUTUAL FILM CORPORATI
John R. Freuler, Pres.

MUTUAL PICTURES
"BIG STARS ONLY"

E. D. HORKHEIMER Presents

JACKIE SAUNDERS
IN
"A BIT OF KINDLING"

A snappy comedy-drama by Douglass Bronston. Directed by Sherwood MacDonald. Photographed by William Beckway. Released the week of June 18th.

"Story . . *Interesting;* Star . . *Admirable;* Support . . *Adequate;* Settings . . *Suitable;* Photography . . *Clear.* The excellent dual role work will cause much comment among picture patrons. Jackie Saunders as two different individuals handles each role very well." says *Exhibitors Herald* of the last ***Jackie Saunders-Mutual Picture.***

In "A Bit of Kindling" Jackie Saunders has another of those hoydenish, tom-boy roles that suit her sunny personality to a dot. Pack YOUR theatre with these joysome productions. Booking now at all Mutual Exchanges.

Now Playing:—**"Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling."**

Produced by
E. D. HORKHEIMER

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President

MUTUAL

The Newest Mutual-Chaplin Special is

THE IMMIGRANT

Ask Your Nearest Mutual
Exchange for date of release

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JUNE 23, 1917

JACKIE SAUNDERS IS AGAIN A HOYDEN IN "A BIT OF KINDLING"

THE week of June 18th another five-act, Jackie Saunders-Mutual Picture will be released. It is entitled "A Bit of Kindling." Once more Jackie is a typical tom-boy and has a role in which she can romp about to her heart's content and the infinite delight of the picture fans who seem to like her best in this sort of characterization. Sherwood MacDonald directed the picture, which is from the pen of Douglass Bronston. The cameraman was William Beckway.

A Fascinating Star.

Jackie Saunders and her sunny personality seem especially made for the sort of plays like "A Bit of Kindling." In this picture the fascinating star wears boy's clothes and allows her golden curls to peep out through the rags of a slouchy hat. She enacts the role of "Sticks," a girl newsboy, who is forced to don boy's clothing in order to stand an equal chance with the opposition "newsies." Good looking Arthur Shirley has the role opposite Miss Saunders as a young civil engineer, whom drink holds fast in its grasp. "Sticks" and the young engineer are thrown together by chance and a quaint attachment springs up between the two. When at length the engineer turns over a new leaf and applies himself to hard outdoor manual labor, "Sticks" does much to aid him in his struggle back to manhood. She effects his complete reformation only to see him snatched away, later on, by the pretty city girl to whom the engineer had been engaged for months. Then the wheel of Fortune revolves again and little "Sticks" falls upon happier times. She is adopted by a rich old gentleman who educates her properly and ultimately she emerges as a regular butterfly girl. And then—but your satisfied patrons will tell you better than we can how satisfactory is the end of this five-act Mutual Picture.

Fourth of Series.

"A Bit of Kindling" is the fourth subject of the Jackie Saunders Series of Mutual Pictures. Already released and now showing to big receipts are "Sunny Jane," "The Wildcat" and "The Checkmate." Ensure your theatre good summer business by booking the entire series now at your nearest Mutual Exchange.

Russell Working on "Weakness of the Strong"

William Russell of the American Film Company, Inc., has begun work on his next Mutual Picture, which will bear the title "Weakness of the Strong." Edward Sloman is directing.

Mutual Star Productions For June

Title.	Lead.
Week Beginning June 4th.	
Shackles of Truth	William Russell
Week Beginning June 11th.	
Periwinkle	Mary Miles Minter
Week Beginning June 18th.	
The Dazzling Miss Davison	Marjorie Rambeau
A Bit of Kindling	Jackie Saunders
Week Beginning June 25th.	
The Upper Crust	Gail Kane

"The Immigrant" Is The Newest Chaplin

As announced last week, the eleventh and newest Mutual-Chaplin Special is entitled "The Immigrant." The inimitable Chaplin is shown coming to America in the steerage of a vessel bound for the "promised land" and surrounded by a swarm of immigrants that put to shame any similar collection ever assembled at Ellis Island. Just to look at them is to laugh. Later on the action shifts ashore and Chaplin creates a perfect gale of merriment by his "business" in a restaurant. His discovery that he is short of the funds with which to settle his bill and his efforts to delay actual payment are simply indescribable. The scenes mentioned include, of course, only a tiny fraction of those which make up the production as a whole, but serve to indicate that Chaplin's originality is unlimited and that as time goes on he can create more and more situations that in themselves alone abound in untold comedy possibilities. "The Immigrant" is the eleventh Mutual-Chaplin Special, and any Mutual Exchange will be able to arrange bookings for you on "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," "The Pawnshop," "Behind the Screen," "The Rink," "Easy Street," "The Cure" and "The Immigrant." Make your reservations now.

"Melissa of the Hills" Next Minter Subject

"Melissa of the Hills," from the pen of Maibelle Heikes Justice, will be the next offering of Mary Miles Minter. It is a story of the Tennessee hills and was originally entitled "The Circuit Rider." Reservations should be made without delay at your nearest Mutual Exchange.

"THE DAZZLING MISS DAVISON" FEATURES MARJORIE RAMBEAU

AS THE fifth offering of the Marjorie Rambeau Series of Mutual—"Big Stars Only"—Pictures, Frank Powell presents "The Dazzling Miss Davison. This is an adaptation of Florence Warden's novel of the same title which has been read by hundreds of thousands of people. Mr. Powell himself directed it. It will be released in five acts the week of June 18th through all Mutual Exchanges.

A Mystery Story.

"The Dazzling Miss Davison" is a mystery story that keeps one guessing right up to the very end. Who is the dazzling Miss Davison is a question that will instantly occur to every one who witnesses the picture. She is a remarkably pretty girl—that is instantly evident. But what is her real occupation? Why does she appear and disappear in the most unaccountable manner? Who are the mysterious individuals she appears to be in communication with at frequent intervals? Why have they the authority to cause her to change her plans at a moment's notice? Is she an international spy of some kind? Is she a criminal? Just who and what is she? Every one of these questions will be raised during the run of the picture. And when the real secret of Miss Davison is finally disclosed there won't be one in a hundred of your patrons who will have guessed the answer. It's the kind of a picture that will cause a lot of comment—one of the kind that lead the critics to observe that motion pictures are constantly improving. The exhibitor who runs "The Dazzling Miss Davison" for several days will certainly discover that the word-of-mouth advertising will increase his patronage from day to day.

A Box-Office Asset.

Marjorie Rambeau, famous star of "Cheating Cheaters," who draws houses of $12,000 and $15,000 weekly at the New York theatres, is alone a box-office asset of untold value. When she appears in a picture like "The Dazzling Miss Davison" this value is still further increased. The week of June 18th is the release date of this, her latest picture.

Famous Rialto Theatre Runs All Gaumont Films

Manager Rothapfel of the famous Rialto Theatre of New York City has paid a well deserved compliment to the Gaumont-Mutual subjects by arranging to run on his screen every one of the Gaumont single reels—"Tours Around the World," "Reel Life" and the "Mutual Weekly."

MUTUAL PICTURES
"BIG STARS ONLY"

FRANK POWELL Presents

MARJORIE RAMBEAU

IN

"THE DAZZLING MISS DAVISON"

Five stupendous acts teeming with mystery, gorgeous frocks and unexpected complications. Released the week of June 18th.

"Marjorie Rambeau shows to great advantage. As a countess she is superb, as a hard working man's wife she is simplicity personified, as a factory hand she is just as sweet" says *Motion Picture News* in reviewing "The Debt."

In "The Dazzling Miss Davison" Miss Rambeau rises to greater heights. Her gowns alone are a revelation. The story bubbles over with surprises. This well known star's drawing power is as good as a bond at the box-office. Booking now at all Mutual Exchanges.

***Now Playing:*—"The Greater Woman," "Motherhood," "The Debt," "The Mirror," "The Dazzling Miss Davison." *Coming:*—"Mary Moreland."**

Produced by
FRANK POWELL PRODUCING CORP.

Distributed by
MUTUAL FILM CORPORATI
John R. Freuler, Pres.

MUTUAL PICTURES
"BIG STARS ONLY"

E. D. HORKHEIMER Presents

JACKIE SAUNDERS

IN

"A BIT OF KINDLING"

A snappy comedy-drama by Douglass Bronston. Directed by Sherwood MacDonald. Photographed by William Beckway. Released the week of June 18th.

"Story . . *Interesting;* Star . . *Admirable;* Support . . *Adequate;* Settings . . *Suitable;* Photography . . *Clear.* The excellent dual role work will cause much comment among picture patrons. Jackie Saunders as two different individuals handles each role very well." says *Exhibitors Herald* of the last ***Jackie Saunders-Mutual Picture.***

In "A Bit of Kindling" Jackie Saunders has another of those hoydenish, tom-boy roles that suit her sunny personality to a dot. Pack YOUR theatre with these joysome productions. Booking now at all Mutual Exchanges.

***Now Playing:*—"Sunny Jane," "The Wildcat," "The Checkmate," "A Bit of Kindling."**

Produced by
E. D. HORKHEIMER

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President

MUTUAL

The Newest Mutual-Chaplin Special is

THE IMMIGRANT

Ask Your Nearest Mutual
Exchange for date of release

MUTUAL

Jimmie Dale
Alias The Grey Seal

"The Mutual Featurette, 'Jimmie Dale, Alias "The Grey Seal"', is proving by its bookings to be meeting the demand of the public for short featurettes. Exhibitors everywhere report crowded houses on Jimmie Dale Night," says *Motography.*

Jimmie Dale
Alias "The Grey Seal"

Adapted from Frank L. Packard's "The Professional Adventures of Jimmie Dale" in Peoples Magazine. Sixteen episodes—a new two-reel episode each week.

Featuring

E. K. LINCOLN

DORIS MITCHELL EDNA HUNTER PAUL PANZER

Produced by Monmouth Film Corporation

HARRY McRAE WEBSTER, *President* JULES BURNSTEIN, *Gen'l Manager* *Directed by* HARRY McRAE WEBSTER

Booking NOW At All Mutual Exchanges

GEORGE OVEY

The Popular Comedian
Featured in

CUB COMEDIES

Next Subject
Released June 21

JERRY'S RED HOT TRAIL

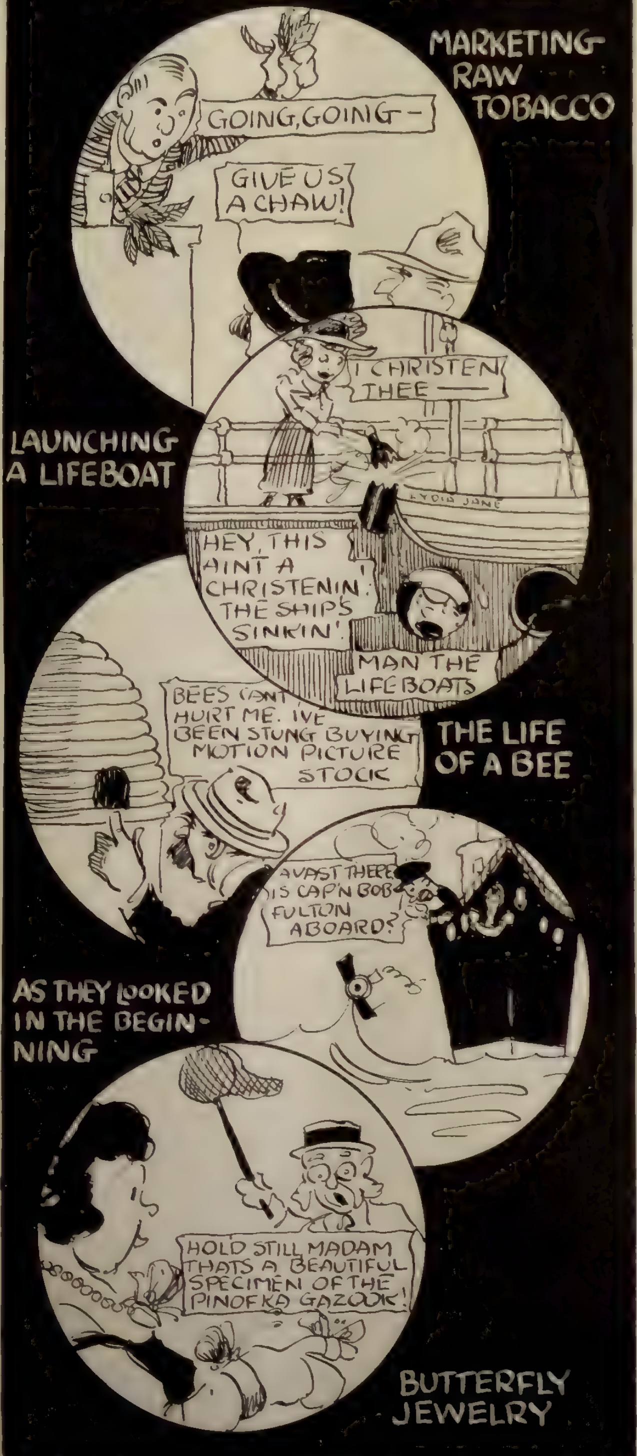
Book through any Mutual Exchange

DAVID HORSLEY PRODUCTIONS

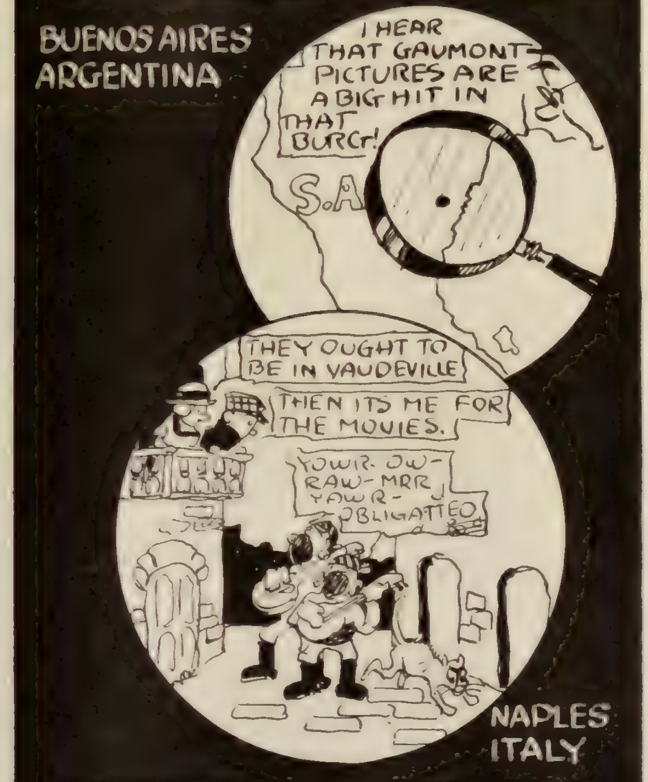
MUTUAL

Unquestioned Leadership

REEL LIFE - 61 released June 28


MARKETING RAW TOBACCO
GOING, GOING -
GIVE US A CHAW!
LAUNCHING A LIFEBOAT
I CHRISTEN THEE ——
LYDIA JANE
HEY, THIS AINT A CHRISTENIN. THE SHIP'S SINKIN'.
MAN THE LIFEBOATS
BEES CAN'T HURT ME. I'VE BEEN STUNG BUYING MOTION PICTURE STOCK
THE LIFE OF A BEE
AVAST THERE IS CAP'N BOB FULTON ABOARD?
AS THEY LOOKED IN THE BEGINNING
HOLD STILL MADAM THATS A BEAUTIFUL SPECIMEN OF THE PINOFKA GAZOOK!
BUTTERFLY JEWELRY

TOURS around the WORLD 34 - released June 26


BUENOS AIRES ARGENTINA
I HEAR THAT GAUMONT PICTURES ARE A BIG HIT IN THAT BURG!
S.A.
THEY OUGHT TO BE IN VAUDEVILLE
THEN ITS ME FOR THE MOVIES.
YOWIR-OW-RAW-MRR YAWR-OBLIGATTEO
NAPLES ITALY

Every exhibitor who wants to pick bright subjects to lighten his program has the greatest selection from Gaumont pictures. Gaumont releases practically as many single-reel subjects as all other producers combined. One hundred subjects the first three months of this year came from Gaumont; all others marketed only 105. Pictures for any theater, for any program, for any occasion.

Gaumont Co.

LONDON FLUSHING, N.Y. PARIS

CHRISTVS

STORY — Unapproachable
PRODUCTION — Unequaled
APPEAL — Unbounded
Box Office Value — Unprecedented

HISTORIC HF FEATURES

Sole Owners of The American Rights

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BINGER CO. N.Y.

CHRISTVS

THE 100 PER CENT PICTURE

HISTORIC HF FEATURES

Write or Wire
HISTORIC FEATURES, INC
200 Fifth Ave., New York

BINGER CO. N.Y.

SELZNICK LJS PICTURES

LEWIS J. SELZNICK Introduces

A NEW STAR

SELZNICK ALWAYS PICKS BOXOFFICE WINNERS

CONSTANCE TALMADGE

In a Drama of Laughter, Love and Tears

"THE LESSON" - Direction CHARLES GIBLYN

SOLE DISTRIBUTORS LEWIS J. SELZNICK EXCHANGES BRANCHES EVERYWHERE

SELZNICK LJS PICTURES

From THE DRAMATIC MIRROR:
"POPPY" should draw for several reasons - the popularity of the novel, the box office value of the star, **and the fact that it is a SELZNICK PICTURE**

THE MIRROR IS RIGHT ABOUT "POPPY": THE SAME IS TRUE OF THE OTHER SELZNICK PICTURES

NORMA TALMADGE in "POPPY"
A Vivid Life Story of a Wonderful Woman

◆

HERBERT BRENON'S Presentation of the Immense Photo-Melodrama
"THE LONE WOLF"

◆

ROBERT WARWICK In a Thrilling Romance of Two Hemispheres
"THE SILENT MASTER"

◆

CLARA KIMBALL YOUNG In a Screen Version of America's Greatest Drama
"THE EASIEST WAY"

◆

THE BARRIER by REX BEACH
The Struggle of Strong Men for Gold and a Woman

SOLE DISTRIBUTORS **LEWIS J. SELZNICK EXCHANGES** BRANCHES EVERYWHERE

KING BEE

KING BEE

COMEDIES

NEVER BEFORE ACCOMPLISHED

3 THREE IN A ROW 3

"BACK STAGE" "DOUGH-NUTS" "THE HERO"

— SCREAMS! YELLS! RIOTS! —

— NOW COMES —

BILLY WEST IN "CUPID'S RIVAL"

THE FUNNIEST PICTURE EVER MADE —— BARRING NONE

Direction:- ARVID E. GILLSTROM

EXHIBITORS :— Book KING-BEES and laugh with your audiences

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN, Pres. & Gen'l Mgr. L. L. HILLER, Treas. NAT. H. SPITZER, Sales Manager

LONGACRE BUILDING —— NEW YORK

Sole Foreign Representative, J. FRANK BROCKLISS, 729 Seventh Ave., N.Y.

PARALTA PLAYS INC

J. WARREN KERRIGAN

as John Webster in "A MAN'S MAN", by Peter B. Kyne, whose "Cappy Ricks" stories jumped the circulation of The Saturday Evening Post by a quarter of a million—Oscar Apfel, another famous man, is directing the play.

F-3

-Federer-

PARALTA PLAN

HIGHER Rentals! That's all very fine, but how in the world is the exhibitor to pay them? Two big men, each connected with a big company, are out in trade papers with suggestions that rentals be advanced. To pay more the exhibitor must get more. Where is it to come from? Increase in admission prices? Sounds easy, but can the exhibitor afford to experiment? If the public responds, all's well and good. But suppose the public does not respond—who pays the loss in both patronage and money?

THE chief complaint of the exhibitor is that he cannot do business on any basis of certainty—that he is always kept in doubt; that he is continually subjected to arbitrary changes that affect his financial interests. And now, when his rentals are as high as his receipts can stand, a proposition is made to raise them again. Here is where the Paralta Plan comes in.

A PARALTA Plan exhibitor, doing business under a Paralta Exhibiting Franchise, works on a basis of absolute certainty. He owns and controls his Paralta Plays for one year at a fixed rental, which cannot be changed. The Paralta Plan helps him develop his territory—to get more; but it differs from the "System." It lets him keep what he gets.

PARALTA PLAYS INC.

CARL ANDERSON, President
ROBERT T. KANE, Vice-Pres.
[illegible]
[illegible]
[illegible]

729 SEVENTH AVENUE
NEW YORK CITY

MACK SENNETT

PRESENTS

MABEL NORMAND

IN

"MICKEY"

The Little Girl You
Will Never Forget

**Date and Method
of Release
Announced Later**

MABEL NORMAND
FEATURE FILM CO.

Longacre Building
New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

TRIANGLE

Throbbing Human Interest

You will see humanity itself mirrored in Triangle Plays. You will see flesh-and-blood men, lovable, womanly women, appealing children, in scenes which envelop you in their vital, gripping realism. And you are held by it, because it is all so *human*.

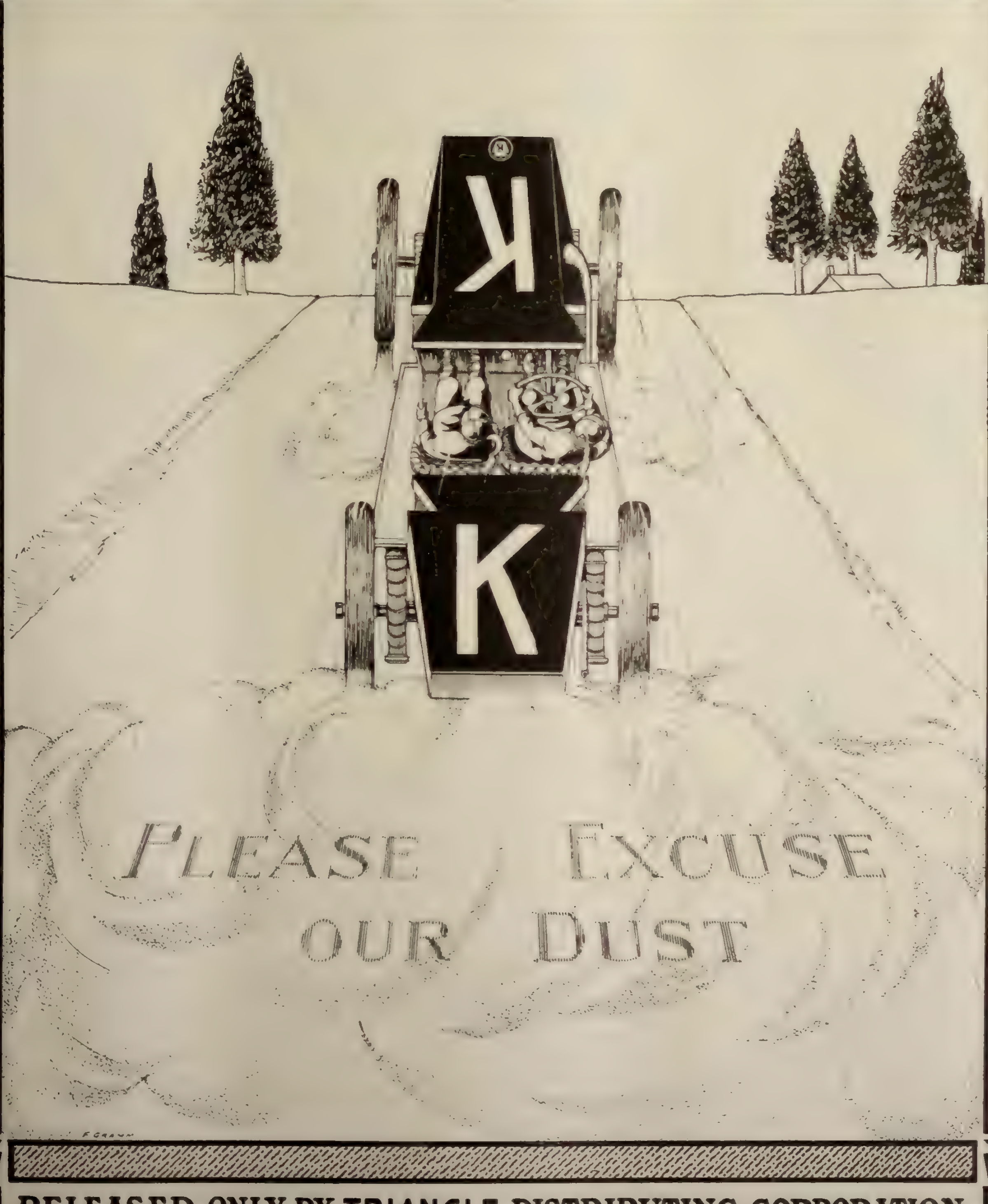
Triangle Plays are woven of the threads of life itself. They are full of the warmth of actual human experience. That is why young and old rich and poor—alike are moved by incidents shown and characters portrayed in Triangle Plays.

TRADE MARK

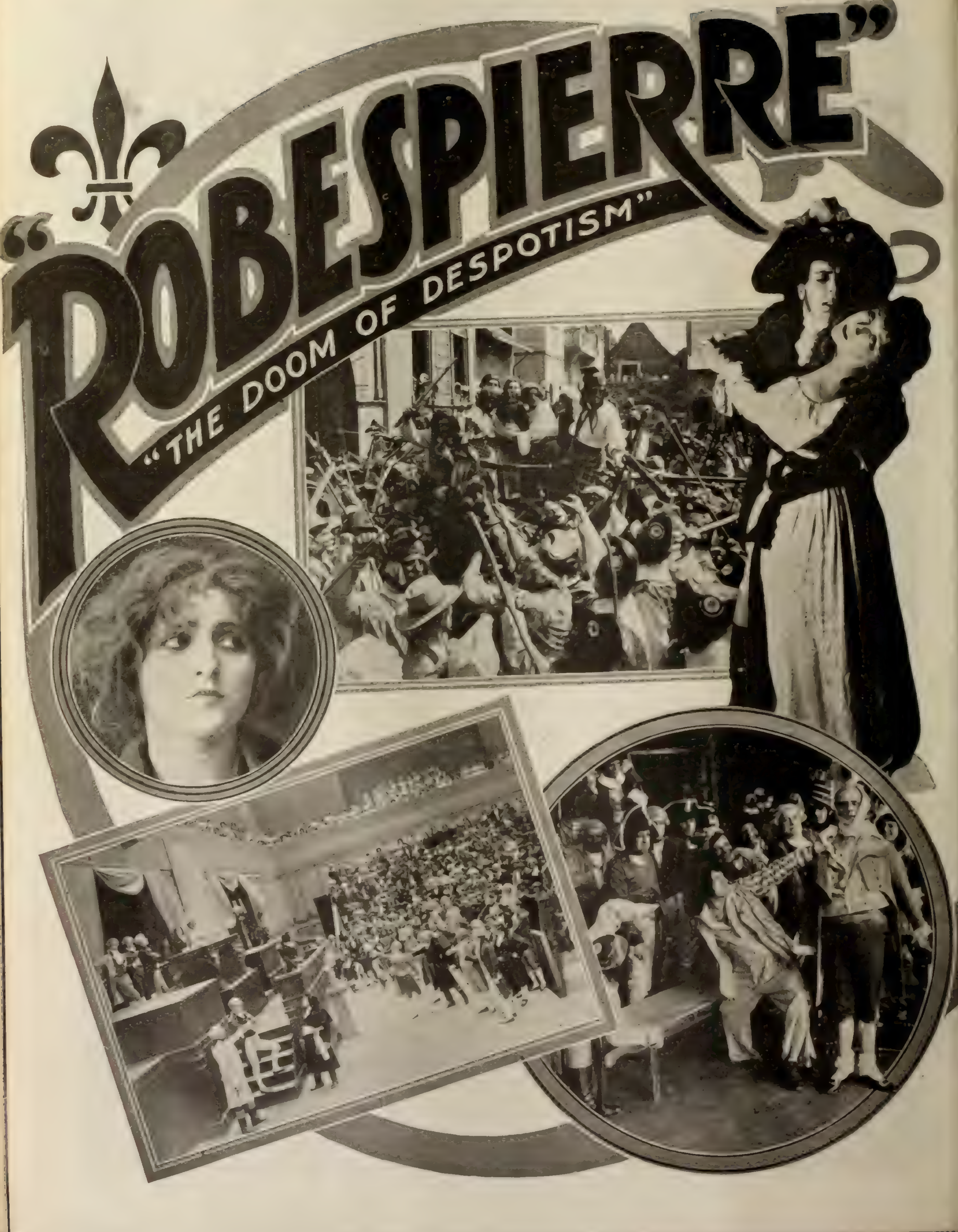
RIANGLE
PLAYS
The Foremost Productions
in Motion Pictures

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

KEYSTONE COMEDIES


K
K
PLEASE EXCUSE OUR DUST

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION


"ROBESPIERRE"
"THE DOOM OF DESPOTISM"

A production of tremendous magnitude-unfolding with terrific dramatic power, a story that will ring the Liberty Bell in every corner of the land.

Export & Import Film Co.
729 Seventh Ave.
New York

"IVAN THE TERRIBLE"
"AN EPIC OF DARKEST RUSSIA"

There is not a production in the market that furnishes this striking combination of such mighty world-wide interest coupled with sensational artistic surprises.

Export & Import Film Co.
729-7th. Ave.
New York

otism and Cheer in Summer
Thanhouser Plays

THANHOUSER SUMMER PLANS.

Contains Plays Replete in Patriotism and Cheer—To
leased on Pathe Program.

"Two words sum up our summer releasing policy," said Edwin Thanhouser.

BACK-TO-FARM FILM FROM THANHOUSER

5 26

Trade Review

Because farms and farming are uppermost in the public mind through Uncle Sam's call for increased national effort in that direction, Gladys Leslie, of Thanhouser, and her director, Van Dyke Brooke, journeyed out to a farming district somewhere in New York State and took a picture on the most attractive farm in the village.

Films Based on Standard Novels Stimulate Good Reading, Leading Librarians Tell Thanhouser

Producer Finds Support for His Assertion in Letters from Heads of Big Libraries—"Pictures Perform Real Service in Advertising Literature"

PRESS REV
ARE WELC
BY THAN

"FIRES OF YOUTH" CHAUTARD'S FIRST FOR THANHOUSER

of Youth" First Chautard Production For Thanhouser

War Films Will Fight Post-War Hate, Says Florence LaBadie

MISS LESLIE HELPS UNCLE SAM

The Thanhouser "An Amateur Orphan" feature

NEW THANHOUSER SPECIAL

OD FILMS ARE AID TO LIBRARIES

tnent Librarians Agree With
lwin Thanhouser That Pic-
tures Stimulate Reading.

T ONLY BEST ON SCREEN

even more emphatic in his support of Thanhouser's views. He states

Warde Completing Work on New Thanhouser 7-Reeler

HELEN BADGLEY BACK IN PICTURES

WELL KNOWN DIR JOIN THANHOU

Emile Chautard and
Brooke Now at Wo
Rochelle Stud

WHY

did the leading trade papers give Thanhouser productions more news attention last month than those of any other single manufacturer?

WHY

does the trade press base the amount of news space devoted to a producer ON THE IMPORTANCE OF HIS PRODUCTIONS?

Book at your Pathe Exchange

THANHOUSER FILM CORPORATION

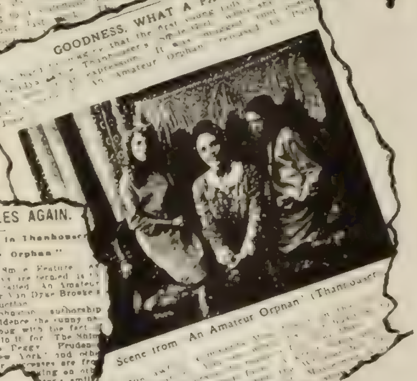
New Rochelle, N. Y.

SECRECY ABOUNDS

Regarding New Thanhouser Subject

Costlier Pictures New Thanhouser Policy

GOODNESS, WHAT A FACE!



Scene from An Amateur Orphan (Thanhouser

Scenario Writer Exposed

SCREEN CREA BOOK DEMA SAYS THANHO

FREDERICK WARDE TO CO-STAR

"WOMEN NEED CALL TO PICT NESS," SAY HOUSER, GIV SONS.

Stand on Ahern Attack"

Canvass Members of Class Miss Ahern
ould Be That Pictures Aid Librarian

this writer's stories are being shown. The late Jack London's publishers cashed in on the films the same way. To bring my illustration up to date, The Deemster and The Barrier may serve. Hundreds of thousands of dollars are being spent to advertise them throughout the country, and you will notice that the author's name in each case eclipses the rest of the advertising.

ADYS SMILES AGAIN.

slie Appears in Thanhouser
An Amateur Orphan"

NHOUSER FOR PRESS SHOWING

Thanhouser Sticks to Advance Showings

Manufacturer Says Wise Managers Will Not Book a Pic Until Their Favorite Reviewer Has Been Consulted.

EDWIN THANHOUSER has small faith with the pla abandon the special critics showings now given on before release to the theaters. "Yes, I have h Thanhouser-P cation," said the head of the I believe the present policy of advance crit be adhered to by the majority of picture p

GLADYS LESLIE A LITTLE PATRIOT

Thanhouser Star Serves Coffee to Nav Militia Guarding Queensboro Bridge, N. Y.

TO ORGANIZE OFFICERS' WIVES

Thanhouser Favors Stars

Believes Beautiful and Talented Players Are Entitled to Distinction in Cast.

THANHOU

Joanne Eagels

THANHOUSER'S VIEWS

Opposite to Those of Miss Ahern

New York, May 12.—It appears that after all the revival of public interest in big books that has been occasioned by big films the editor of Public Libraries, Miss Ahern, finds the screen a danger to the youth and to the library, said Edwin Thanhouser to a representative of The

ence La Badie Would End Post-War Hate by Showing Each Nation Battle Pictures of Rivals

HATE that lives after war causes other wars is the opinion of Florence La Badie, the Thanhouser actress, who gave this week her impressions of the effect of battle pictures upon the public mind. It happened that she saw upon two different occasions the war films

GLADYS LESLIE SMILES AG

Thanhouser is "Tickled"

Highly Pleased Over Notices of Frederick Warde's Work in Modern Drama—Promises More Good Pictures.

HOUSER FOR PRESS SHOWINGS

Opposed to Abandoning Shows of Films Before Re lease to Exhibitor

CRITICISM IMPORTANT

Screen a Big Stimulus to Good Reading, Says Thanhouser, Answering Attack by Library Expert

Picturizations of Books Have Revived Public Interest in Them, He Declares—Cites O. Henry and Rex Beach Stories and "Wakefield" as Examples

"IT appears that after all the revival of public interest in big books that has been occasioned by big films, the editor of *Public Libraries*, Miss Ahern, finds the screen a danger to the youth and to the library," said Edwin Thanhouser to an EXHIBITOR'S TRADE REVIEW interviewer, "for the life of me I can't understand

understood fact," continued "that when a well known a town, the local

of this writer's stories are being shown The late Jack London's publishers cashed in on the films the same way.

GOLD ROOSTER PROGRAM

For Month of April Is Decidedly Strong

New York, March 31.—In its Gold Rooster program for the weeks of April 1, 8, 15 and 22 the Pathe Exchange believes it is offering to exhibitors a feature program of special merit with stars of real box-office value and stories and direction that entitle the pictures to be ranked with the best on the market.

On April 1 will be released Mary

On April 8, Easter Sunday,

COSTLIER FEATURES

By Thanhouser With Its New Directo

CALL REFLECTED IN

Scene from "An Amateur Orphan" (Than

Pathé

Two strong one reel attractions

Rosemary Theby

Myers-Theby Comedies

are legitimate, refined comedy, clean and really funny. Suitable for any house and any audience. Ask the nearest Pathé Exchange to show you one. You'll like it.

The epochal Pathé-Combitone Series

Know America

Each State beautifully photographed for its best in scenic, industrial, historical and archaelogical lines.

Beautifully toned by the F.W. Hochstetter process.

Pathé

Big names draw big business!

IRENE CASTLE

¶ Every exhibitor realizes the value to his box-office of productions in which appear celebrated stars, especially if the plays are written by famous authors and directed by men who have proven their mastery of the art.

¶ Pathé Gold Rooster Plays

have big names in the casts, big names as the writers, big names as the directors and are big attractions.

¶ Irene Castle

Pearl White, Mollie King, Baby Marie Osborne, Gladys Hulette, Frederick Warde, Florence La Badie are Gold Rooster stars. Their names in front of your house mean business!

PEARL WHITE

GOLD ROOSTER PLAYS

Pathé

Frederick Warde

One of the world's most celebrated actors

Frederick Warde

is announced with

Miss Jeane Eagels

the star of the very successful "The World and the Woman" in the five part Gold Rooster Play

Fires of Youth

Produced by Thanhouser

Coming soon

"The ripe art of Frederick Warde in Hinton's Double gives to both the characters he plays so distinct a personality that it is difficult to recall any finer specimen of acting for the screen."

Moving Picture World

Baby Marie Osborne

one of the very greatest box-office stars of the day, is announced in the five part Gold Rooster Play

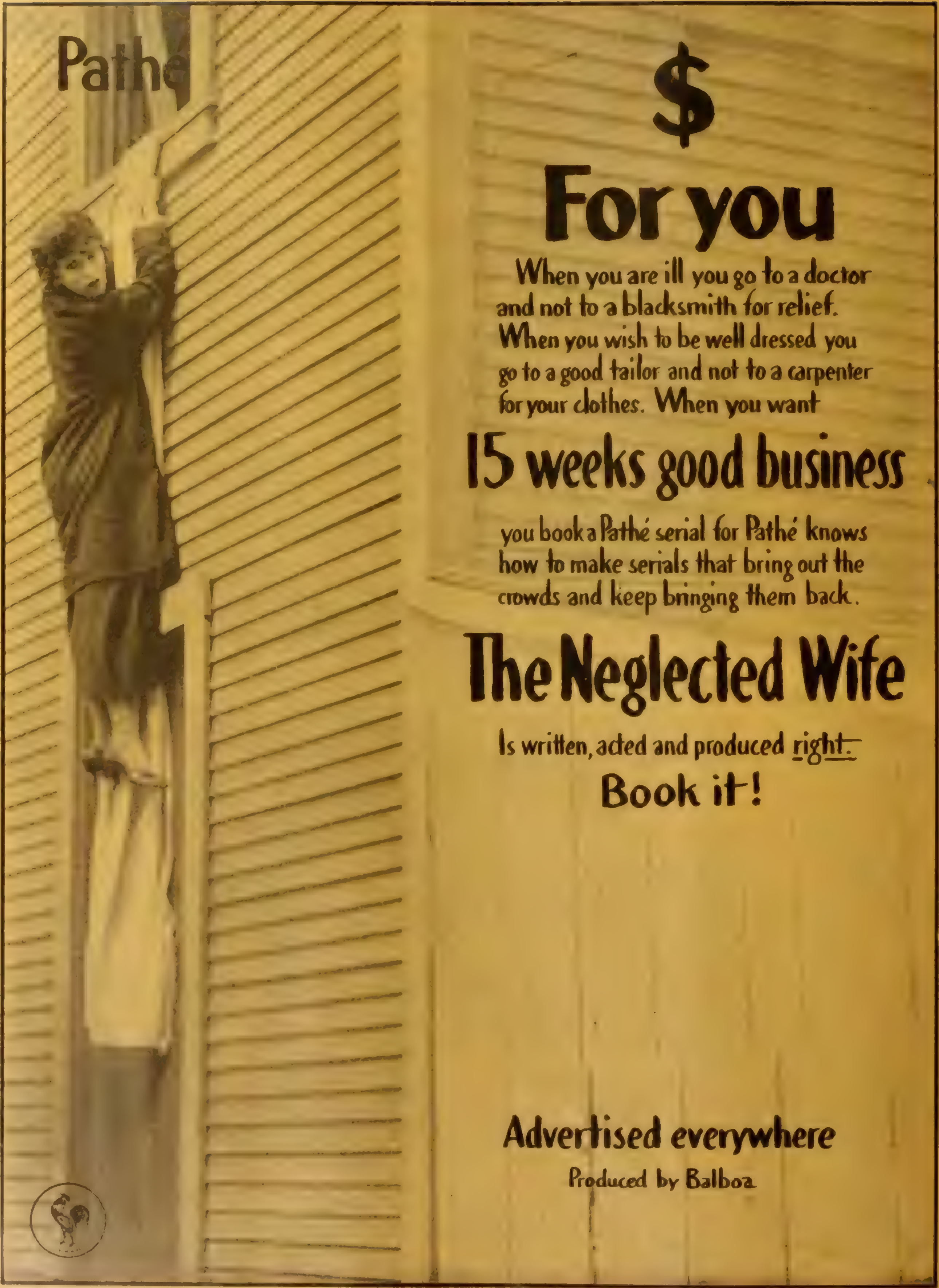
When Baby Forgot

Produced by Lasalida

"There is a certain inimitable charm about the Baby Osborne pictures that can be found nowhere else and when once you have found that charm you will not miss a single picture that stars Baby Osborne."

Des Moines, Ia. Capital

Baby Marie Osborne



Pathé

$

For you

When you are ill you go to a doctor and not to a blacksmith for relief. When you wish to be well dressed you go to a good tailor and not to a carpenter for your clothes. When you want

15 weeks good business

you book a Pathé serial for Pathé knows how to make serials that bring out the crowds and keep bringing them back.

The Neglected Wife

Is written, acted and produced right.

Book it!

Advertised everywhere

Produced by Balboa

Pathé

A star of proven
box-office worth.
Ask the exhibitors
who showed
"The Red Circle
and "Who Pays?"

Ruth Roland

star of

The Neglected Wife

Pathé

Thank you, Mr. Jacobs!

We commend your sound judgment on the merits of the

MYSTERY OF THE DOUBLE CROSS

"I consider the Mystery of the Double Cross the best serial ever made. It opens with a punch that will hold up for fifteen weeks. It pleased all my patrons very much."

J. C. Jacobs, Liberty Theatre, Houston, Texas.

Thousands of exhibitors agree with Mr. Jacobs that the Mystery of the Double Cross is the best ever.

Produced by Astra
Directed by Wm. Parke

Pathé

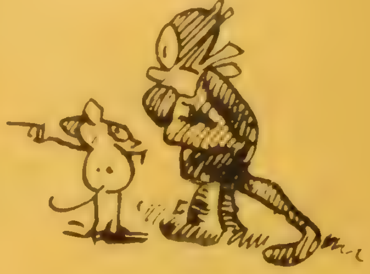
Mollie King

star of

MYSTERY OF THE DOUBLE CROSS

Through her fine work in it
has leaped into the front rank
of photoplay stars.

Pathé



¶ The readers of over

400

newspapers enjoy the funny pictures by Geo. McManus, Tom Powers, Geo. Herriman, Walt Hoban and F. Opper, the famous cartoonists.

¶ As

Animated Cartoons

they are superlative attractions. Your audiences know and want to see "Krazy Kat", "Jerry on the Job," and all the rest.

¶ Split with a first class scenic—one reel every week.

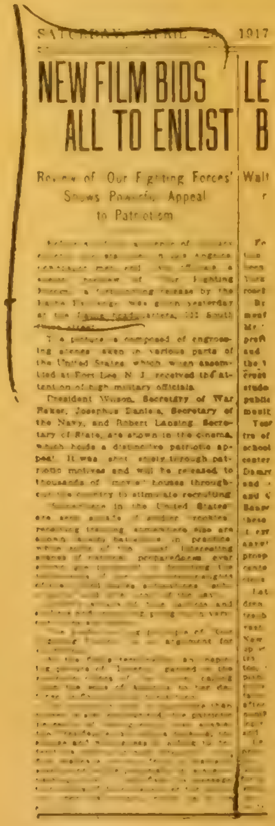
Produced by **International,**
Released by **Pathé**

Cartoonist No. 1
George Herriman

The most timely
instructive
and patriotic of
all pictures

Our Fighting Forces

The army, navy marines and national guard shown in all their phases. The newspapers everywhere are praising this picture.



SATURDAY, APRIL 2 1917

NEW FILM BIDS ALL TO ENLIST

Review of 'Our Fighting Forces' Shows Powerful Appeal to Patriotism

LE B

Walt

Arizona FILM COMPANY'S

? SHOULD SHE OBEY ?

George Siegmann's Masterpiece

You know George Siegmann, of "Intolerance" and "Birth of a Nation" fame—you know the pep and action a Siegmann-directed picture has—then it will make you even surer of the sure success "SHOULD SHE OBEY?" will be for you when you realize that this is the picture that Siegmann himself takes most pride in—the picture he terms his masterpiece.

We Put This Picture Over for You!

YOU buy the rights. We sell the picture for you. We make it pull the crowds and bring the profits in. No hocus-pocus magic to our merchandising methods. No glittering promises—just sound, solid, substantial, business-like procedure all through.

In All Photoplay History No Merchandising Plan Approaches This

Read the below-listed merchandising methods that we put in effect for you. Imagine how easy it would be, with help like this, for you to put over a 10-strike, with just an ordinary, fairly-good picture—not to speak of a whiz of a picture like "SHOULD SHE OBEY?"

YOU GET, without a penny's cost, the services of the highest-priced and most experienced publicity staff any picture has ever had.

YOU GET "SHOULD SHE OBEY?"—ready to run—with the O. K. of all the Censorship Boards secured for you. No slip-up—no trouble er you buy the picture.

YOU GET, without expense to you, a $500 prize contest to offer your public—a contest directed by the Society for the Preservation of the American Home—a contest that pulled in thousands of letters while "SHOULD SHE OBEY?" was playing to enormous business at the La Salle Theatre, Chicago.

YOU GET slashing, sales-creating heralds of exceptionally gripping attention-getting value, together with a wonderfully complete and startling elaborate assortment of paper, lobby photos, window cards, newspaper advertising electros, slides, teaser questions for front of theatre display, etc., etc.

YOU GET the services of noted public personages like former Lieutenant-Governor Barrett O'Hara, Rev. Dr. John P. Brushingham, noted clergyman; Elisha Hoffman, famous hymn composer, and Mrs. Page Waller Eaton to lecture-tour your territory and help to put the picture over in a big, impressive, irresistible way.

Don't Delay—Wire Now

Let us supply you with all the facts about the wonderful success already achieved by this great picture epic of easy divorces and poisoned marriages. Requests from every State in the Union for reservations are pouring in in every mail. Some splendid open territory is still available. Get our proposition at once.

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Akiba Weinberg, President
1600 BROADWAY NEW YORK CITY

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FAMOUS PLAYERS FILM SERVICE
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Goldwyn Pictures

Surely the Shoe Fits Goldwyn

FRANK E. WOODS, a thoughtful factor in motion pictures and author of "The Spectator" column in The New York Dramatic Mirror, says in his article of June 9:

"Motion pictures will keep on improving. Having reached the limit of length, the producers will now improve in *quality*. Nothing stands still.

"Experience and the constant flow of new brains into the business can mean nothing but advancement . . . the late recruits are coming from the more intelligent of the public —the literary and the educated.

"It is this very fact—the coming of more enlightened brains into the field—that must tend eventually to crowd out the undesirables."

Goldwyn Pictures Corporation, with its imposing array of competent, brilliant and successful specialists, takes pleasure in repeating Mr. Woods' sane comments through the medium of an advertisement.

Goldwyn Pictures will reveal to exhibitors and the public what tremendous advances can be made in this most wonderful of the modern arts.

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Goldwyn Pictures

Goldwyn's Call to the Colors

BY way of answering thousands of exhibitor inquiries, Goldwyn announces that its branches throughout America and the six branches of Goldwyn Pictures, Ltd., of Canada will open for business immediately after June 15.

Our Goldwyn representatives go on duty on June 11. They will at once be in possession of our contract forms and be ready to inform exhibitors of our policies.

Each branch manager will be informed and equipped to talk rental prices.

In specific reply to one universally-asked question:

Exhibitors will *not* have to book six or eight or three pictures of any one Goldwyn star to obtain the *one* picture of that particular star they really want for their patrons.

Goldwyn Pictures
Corporation
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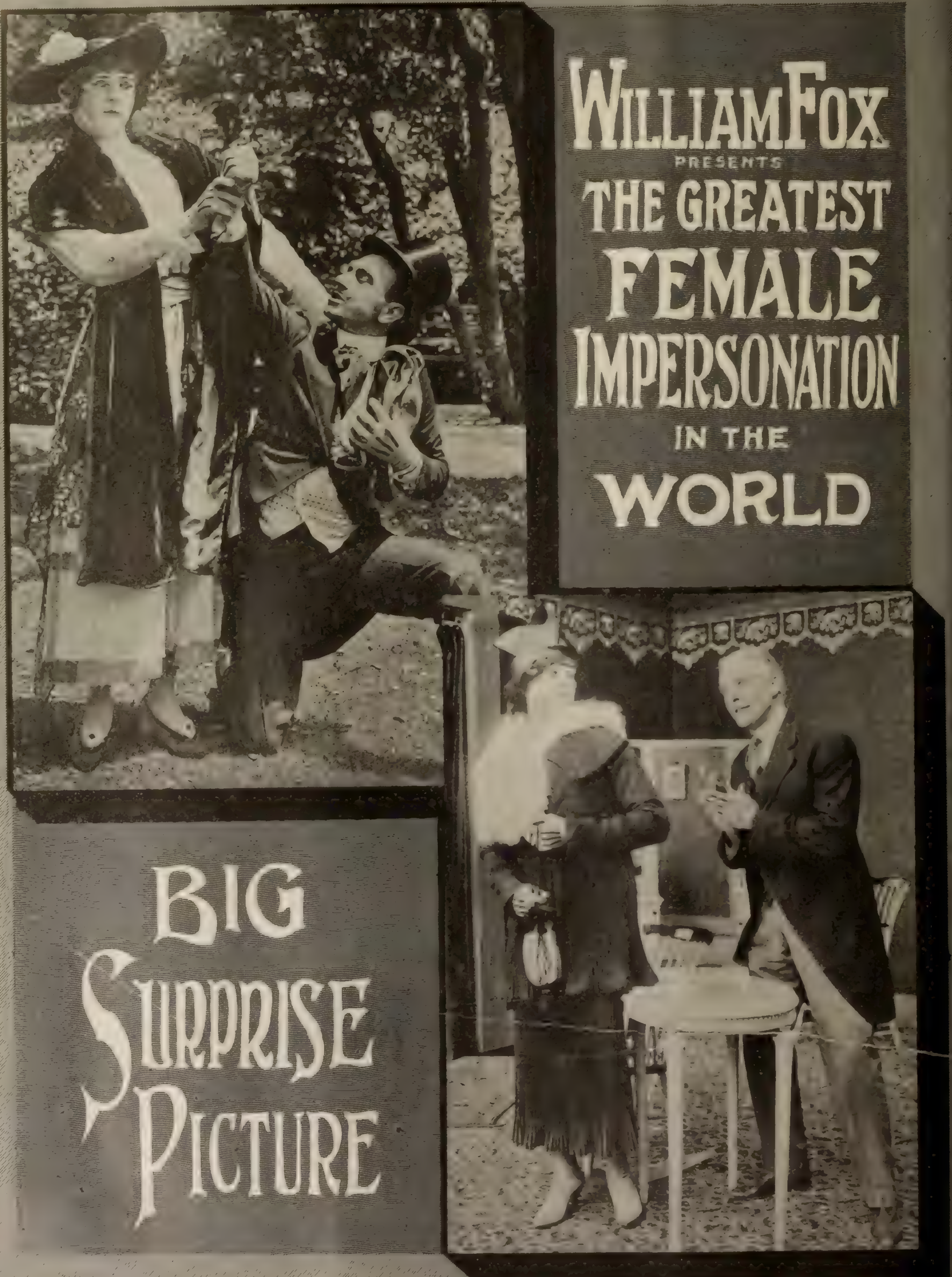
Telephone: Vanderbilt 11



WILLIAM FOX
PRESENTS
THE GREATEST
FEMALE
IMPERSONATION
IN THE
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BIG
SURPRISE
PICTURE

GEORGE WALSH IN "SOME BOY"

GEORGE WALSH'S BEST PRODUCTION

William A. Mooney & Robert Bolling

Present

The most enthralling photo drama of to-day

HATE

By
J. Walter Meade

A thrilling dramatic story based on the theme of pre-natal influence.

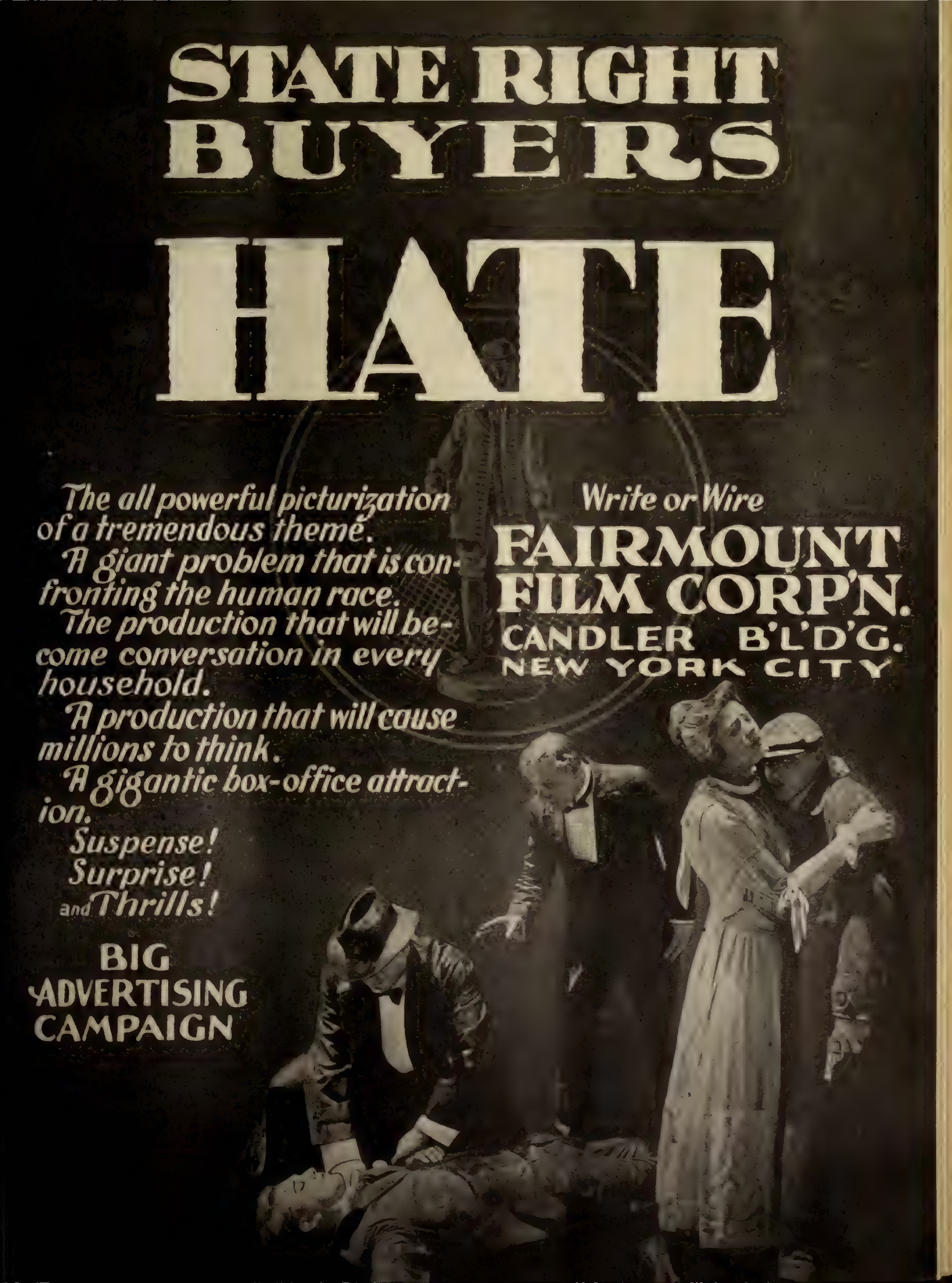
A question that has been perplexing the medical scientists and sociologists of the world.

A story crowded with big vital thoughts that hit hard and ring with truth.

Seven parts of stirring drama, interwoven with a charming love story and a mother's self-sacrifice for her boy, whom fate had made a victim of the heritage of hate.

Splendidly produced and acted by a notable cast.

Directed by
Walter Richard Stahl



STATE RIGHT BUYERS

HATE

The all powerful picturization of a tremendous theme.

A giant problem that is confronting the human race.

The production that will become conversation in every household.

A production that will cause millions to think.

A gigantic box-office attraction.

Suspense!
Surprise!
and Thrills!

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(Produced by Essanay Co. under personal supervision of GEO. K. SPOOR. Directed by JAMES L. YOUNG)

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HOLD EXCLUSIVE FRANCHISES
IN THEIR TERRITORIES

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PARENTAGE
A MESSAGE

Read the Reviews
Or Ask Your Friends
Who Saw It

Was Privately Shown at the
RIALTO THEATRE
Wed., June 6th, 10 A. M.

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ERBOGRAPH Co.

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MARIAN SWAYNE

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"THE ROAD BETWEEN"

The Story of a Girl Who Won

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Directed by
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LEVERING

Five Artistic Acts
ART DRAMAS
PROGRAM

1400 BROADWAY, NEW YORK

Now Now Now Now

Now

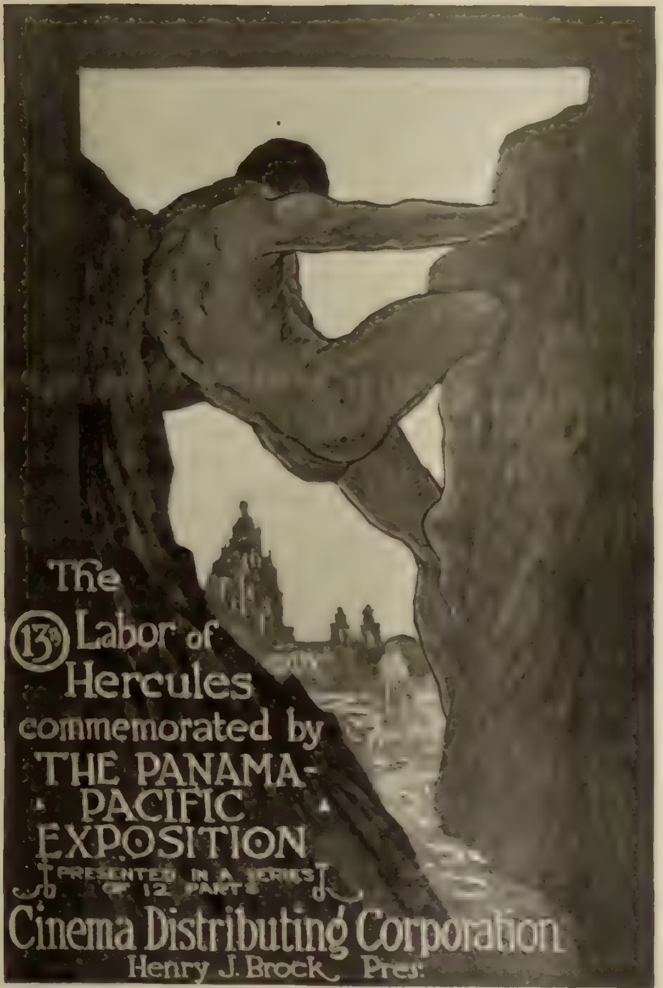
Now

Now

Now

Now

Now


The
13th Labor of Hercules
commemorated by
THE PANAMA-PACIFIC EXPOSITION
PRESENTED IN A SERIES OF 12 PARTS
Cinema Distributing Corporation
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Now

Now

at the RIALTO THEATRE
42D ST. & BROADWAY NEW YORK
Booked by MR. S. L. ROTHAPFEL
FOR 12 CONSECUTIVE WEEKS

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CINEMA DISTRIBUTING CORPORATION

ROOM 1005 220 WEST 42D ST. N. Y.

Now

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Until the last minute to prepare your copy for the Seventh Annual Convention Number—*but* get it into this office no later than

JUNE 30th

This issue will have a lasting reference value that should appeal to the advertiser who buys space in the publication which produces results.

No change in rates. Estimates for special printing and layouts given on request.

Reserve your space now in the leading trade paper of the industry.

MOVING PICTURE WORLD Convention Number

MOTOY COMEDIES

Are the

Hit *of the* Year

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Greater New York, New York State and Northern Jersey.
Standard Film Service Co., 14 West 7th Street, Cincinnati, O.
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Standard Film Service Co., 7th floor, Columbia Bldg., Cleveland, O.
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William T. Binford, Denver, Colo.
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M. R. Dick, 814 Produce Exchange Bldg., Minneapolis, Minn.
Minnesota, North and South Dakota, Northern Wisconsin.
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National Film Booking Service, Inc., 804 Penn Ave., Pittsburgh, Pa.
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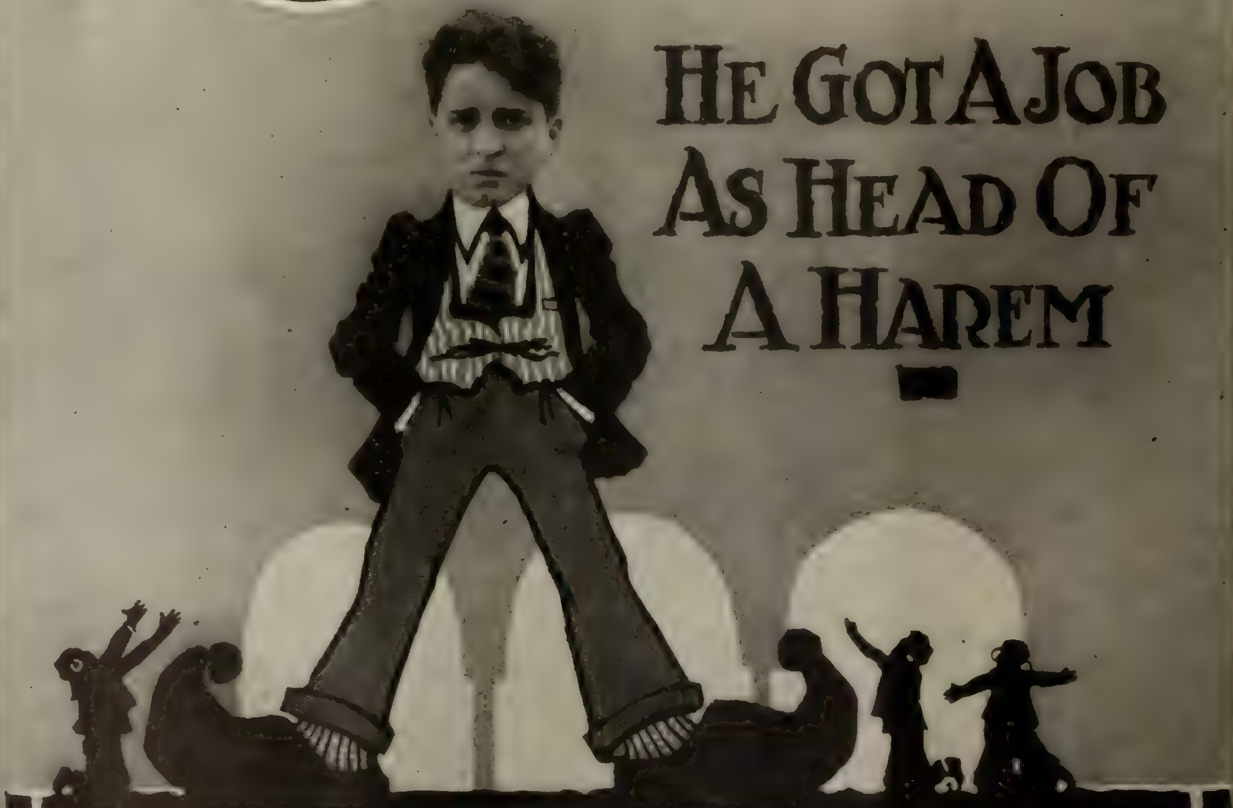
Scene from "Dinkling of The Circus"

PETER PAN FILM CORPORATION

729 SEVENTH AVENUE NEW YORK CITY

KLEINE EDISON SELIG ESSANAY



HE GOT A JOB AS HEAD OF A HAREM

"FILLING HIS OWN SHOES"

WITH

BRYANT WASHBURN

Some men are born with harems, others achieve them, but this one had a harem thrust upon him. Of course all the fair haremettes fell in love with the young American salesman and he had the doggondest time getting them properly married off to other fellows and winning for himself his boss' daughter. From Henry C. Rowland's novelette in Ainslee's. Screen time 65 minutes.

Arranged and directed by Harry Beaumont

Trade Mark Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

Trade Mark Reg. U. S. Pat. 1907

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

General Film Service

"The Friendship of Beaupere"

A two-reel drama of the Cariboo Country, north of Fifty-three, written by **Maibelle Heikes Justice,** and featuring **George Fawcett** and **Vivian Reed,** supported by an exceptionally talented cast, including **Will Machin, Eugenie Besserer** and **Charles Le Moyne.** A drama of heart throbs, directed by **Al. Green.** Book in General Film Service.

◆

SELIG WORLD LIBRARY

Every Wednesday in General Film Service the Selig Company releases an educationally interesting one-reel production, entitled "Selig World Library." Scenes of interest from all parts of the world are presented. "Selig World Library" has a prominent place on the programs of the best theatres.

◆

"The Heart of Jules Carson"

A one-reel drama of plot, counter-plot and of a woman's sacrifice. A drama featuring Virginia Kirtley, E. J. Brady and others. Selig one-reel comedies and dramas released weekly in General Film Service are highly praised by Exhibitors. Book them.

SELIG POLYSCOPE CO.

CHICAGO, ILLINOIS

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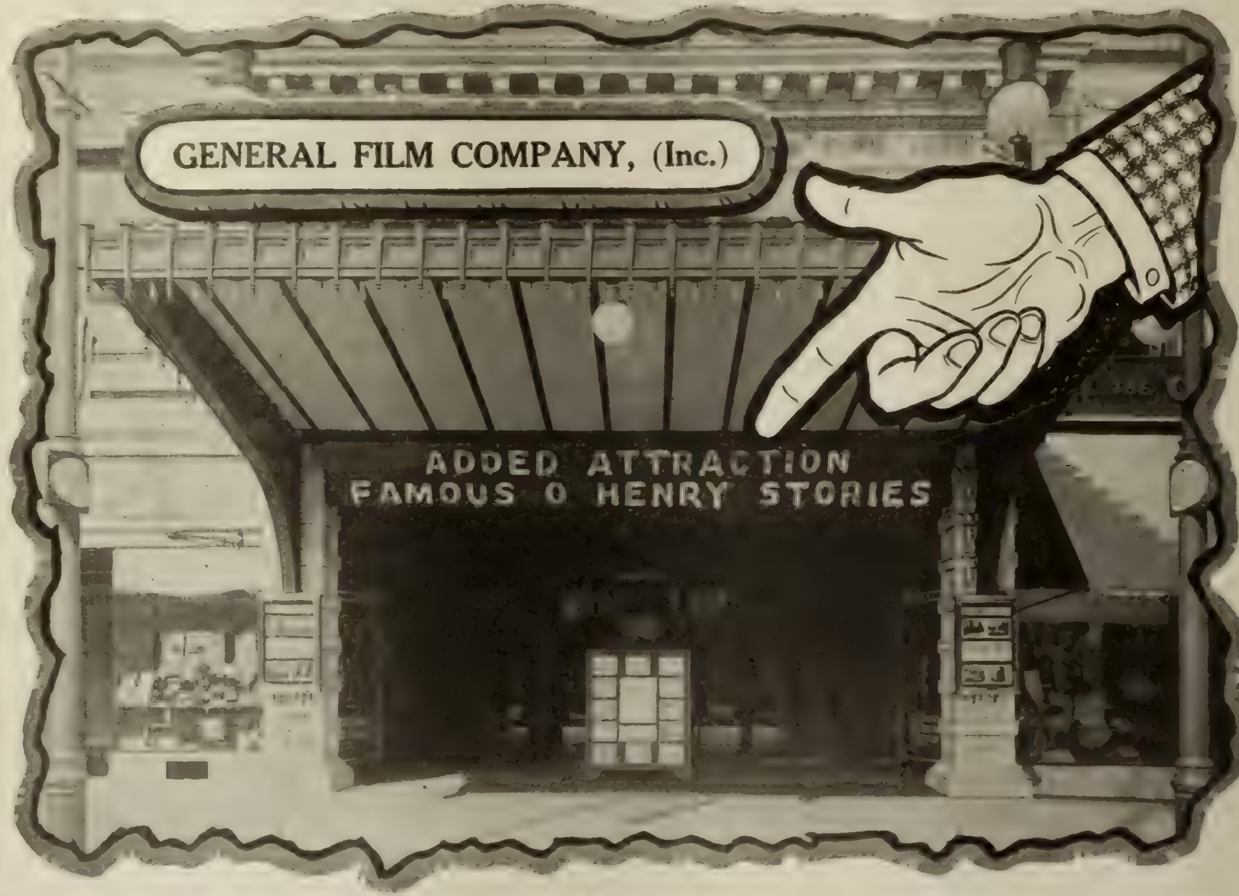

How the Handsome Majestic Theatre in Columbus, O., Features the O. HENRY Pictures.

The Two-Reeler in Electric Lights!

Excellence in small packages is golden. The film public is enthusiastic over genuine worth. Today merit instead of bulk is the box office lure. The progressive exhibitor knows it.

Here then is what one theatre has done among the many that hail photoplay classics in whatever form. Think of it—two-reel pictures blazing out in electric lights! Featured! Not the five-reel pictures pretentious in their length, but *two-reel* dramas and comedy-dramas. The famous 24-karat O. HENRY pictures.

BECAUSE EACH IS A HUMAN STORY EXQUISITELY TOLD

These and Other Splendid Short Subjects
Distributed Exclusively by

GENERAL FILM COMPANY (Inc.)

This
Is That
Merry Team

GENERAL FILM COMPANY, (Inc.)

JOHNNY AND EMMA RAY

In the Weekly 1-Reel Ray Comedies

Created Absolutely for Purposes of Fun and Frolic

Their Well-known Stage Individuality Stamps Each Release. Nuf Ced.

Distributed Exclusively by
GENERAL FILM COMPANY (Inc.)

Now Ready:
"Coughing Higgins"
"Casey the Bandmaster"
"Casey the Fireman"

Always a Trunkful of Laughs, Giggles, Guffaws!

You've Waited Patiently—Here It Is!

The Further Adventures of Stingaree

NOW READY

In Regular Service through the

General Film Company

"Back Again!"

A SEQUEL

to Kalem's Greatest Series Success

"Stingaree"

Here Are a Few

Candid Questions—

D*id you ever show a more POPULAR character on your screen than STINGAREE?*

D*id you ever book a two-part series that proved a better money-getter than STINGAREE?*

H*ave your patrons been clamoring for more of STINGAREE ever since you ran the original series?*

D*o you give your patrons what they want?*

D*o you want to MAKE MONEY?*

Answer—

Book **"The Further Adventures of Stingaree"** —a PROVEN attraction —***a box office boom!***

Four-colored one, three and six-sheet lithographs for each episode.

TRUE BOARDMAN

in his original role of

"Stingaree, the Australian Bushranger"

Fifteen Brand New Stories

Written Especially for Kalem's Production

by

E. W. HORNUNG

Author of

"Raffles" and "Stingaree"

—and they are bigger, brighter, better than before!

Two-reel dramas depicting the novel adventures of the picturesque character of the "gentleman bushranger"—the master creation of a master author. Full of appealing interest and dramatic thrills.

—and they are there with the ***PUNCH!***

Also booking through The General Film Company

Marin Sais	"Ham" and "Bud"
in	in
A Series of Two-Part Western Dramas	Their Fifteen Minute Screams of Laughter.
"The American Girl"	***"Ham" Comedies***

KALEM COMPANY

235 West 23rd St., New York City

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. CHALMERS, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

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J. F. Chalmers .... **Vice-President**
E. J. Chalmers .... **Secretary and Treasurer**
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CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(Index to this issue will be found on page 1998.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, June 23, 1917

Facts and Comments

IF there is any doubt in the minds of organized exhibitors as to the sincerity of National President Ochs we would suggest their careful consideration of a letter from the Secretary of the Manhattan Local, printed elsewhere in this issue. We have previously referred to the methods of President Ochs and have said that he was elected last year primarily to enable him to further his own personal interests. Despite his seeming frankness and protestations of loyalty to the interests of exhibitors throughout the country, we say again and now that he is seeking re-election to serve his own purposes, and the tactics he and his friends will adopt to secure his re-election will be just the sort they have always used and need surprise no one. It is high time the Exhibitors' League ceased to be the football of scheming politicians.

RIGHT is might every time. Our nation is on the side of right again, as we believe she has been always, consequently there can be no question as to the final outcome. Let our moving picture industry also always be right and we may be sure that we will win against the unjust discrimination and political oppression of censorship, and against the manipulation of those who would control the industry from motives of purely selfish and personal interest. The moving picture belongs to all the people as much as the press, it is the great popular entertainer, and it should be as jealously guarded as any of the free institutions of our country.

* * *

EXHIBITORS should beware of films that are exploited under the guise of teaching morality or the evils of vice. Those who exploit such productions point to indorsements by ministers and others who usually view them solely from a propaganda point of view. Films of this sort will kill off theater patronage quicker than anything else. The public is looking for entertainment, and such films are not that in any sense of the word.

* * *

WE still have the producer and director who persists in making films that are objectionable. Confound his persistence. Many of our responsible manufacturers have dispensed with the services of the director who wallows in filth that meets with the disapproval of censor boards. We are hoping that the jail sentence predicted by W. A. Brady will soon fall to the lot of one of these panderers. This would make them sit up and take notice and probably do more to discourage them than the strongest disapproval of the trade, whose opinion they seem to care little for.

* * *

A DUTY the moving picture industry owes itself and one that should be taken in hand forthwith is the appointment of a representative body inside its own ranks which will undertake the prosecution under the law of those producing and renting companies and individuals that continue to discredit the whole industry with their vile productions. We believe that some of the existing organizations might readily undertake this very necessary duty but none of them seems to have the inclination, however much they may have noted the necessity. It is nothing short of an outrage that the whole moving picture trade should be made to suffer by offenses against decency of an almost negligible minority. There are hundreds of new films placed on the market every month in this country and it only requires one or two out of this large total to damn the whole in the eyes of a large number to furnish the necessary material for agitators of censorship. Rid the industry of the panderer by putting him behind the bars where he belongs.

* * *

BUSINESS going on as usual" is a good motto and an exceedingly appropriate sign for the U. S. A. to display at the present time. Of course there will be necessary readjustments in every part of our business, professional and domestic life, but success of the whole undertaking of our country in the present crisis will be largely dependent on the successful continuation of all our agricultural and business pursuits and their maintenance in as nearly normal and highly efficient condition as formerly. This will not only mean success in the prosecution of the war but will immeasurably help to readjust conditions after the war is over when the whole world must face a grace period of settlement and readjustment in business and social conditions. Let us plan to carry on our various activities as before and let "Business go on as usual" during this period of world "alterations."

The Devil's Pet Salad

By Louis Reeves Harrison

THERE is with us an urgent necessity
For men who know how to think clearly,
Who can portray our methods of living.
In life art finds its true sanction.
It takes skill to arouse curiosity,
To satisfy it with the beautiful,
To stimulate while entertaining,
To set our hearts all a-glowing
With pleasure, the whole while serving
Some purpose of human activity.
First come the acts we're performing.
Art follows in varied reflection,
Is identified with our own judgment,
And not simply as individuals,
But according with grouped opinion.
It should find audience minds responsive.
Mass consciousness is the human spirit.
True art is a self expression
In a form which delights our fancy.
Though none of these lines go to show it,
An art in blank verse there is, really.
We should start with some very clear thinking
And consider the medium thereafter.
Why attempt to interpret the novel,
Or be on speaking terms with the drama?
A law unto ourselves we should be.
All arts can unite in spreading
Some radiant truth universal,
Yet each keep to its own function
That is bound to come, believe me,
When we stop robbing our neighbors,
And with it will come a new dawning
Of intelligence in moving pictures.
They will then appeal to the civilized
Quite as well as to minds primitive.
Oh, what a raw salad we are!
And a very bad mixture at that,
From conglomerate herbs of falsehood,
Chopped up and undressed variously,
Though now and then nicely seasoned,
Made palatable with devilish cunning.
What a hodge-podge of heroes and heroines
And villains to snare the unwary.
The unjustly accused, the portiere
Where doors should be at a conference.
That outworn device of dropped letter,
Two people of fatal resemblance,
The American who rescues a Princess
In an absurdly mythical kingdom,
The political boss with cigar uptilted,
The ragged and forlorn little ingenue
Who at last becomes a dream in chiffon,
The cowboy in circus costume
Who is reformed by the beautiful "Easterner."
All that stuff which gets our *capra*
Latin for "goat" with a rhythm
Which "goat" hasn't got in our lingo.
Where in common social experience
Do we find such raw ingredients?
What is there in them to awaken
In our minds a new sense of pleasure,
Make happiness fuller and deeper?
These stale old devices theatric
No longer rouse audience emotion.
That sizzling bomb anarchistic!
That weary feud of Kentucky!
That dime novel of deferred vengeance!
That really painful travesty
Of mankind made by the heroine
When she puts on her brother's breeches
And goes about unrecognized,
Her snicker, wiggle and duck-walk
Credulity's final exhaustion!
A woman's a woman, thank heaven!
A carload of breeches can't change her.
Only as one is she plausible,
At best when pictured in beauty,
With a dash of charming intelligence,
Quite as winning in sweet dependence
As in bolder mood of assertion,
Earth's most priceless treasure
Until she thinks she can spin it
Around her dear little finger,
Thus jarring our pet prerogative.
My prayers for the progressive author
Who dares to portray real women
And men with the infinite variety
Of Nature, in all their complexity
Of character, soul and feeling!
My prayers, because he will need them
And all loose change he can gather
Outside of his chosen profession.
Plays are barred from screen presentation
Which are symbols of common experience,
Which are channels of spiritual feeling,
Which have high imaginative value,
Which appeal to minds not primitive.
They are headed straight for rejection
Unless they can be torn to fragments
And patched up in a wobbly vehicle,
Mere posters for star publicity.
Till this art asserts its democracy,
Exists for the people, not the actors,
It can only be representative
Of an early stage of art crudity.
Until it is designed with intelligence
For the massed social sense universal,
To spread truth, beauty and happiness,
It cannot reach full expression,
Do itself and audience full justice.
We are traveling in a dull Sahara
Of imitation and methods theatric,
Occasionally glimpsing the mirage
Of a far-off City Beautiful.
On we wander panting and thirsting
For something beyond personality;
For the mystery of life and its meaning,
For views of ourselves, our passions,
Our self struggles, for the bitterness
Of unachieved hope and ambition,
For all that sets our blood pulsing
And rouses us from sordid lethargy.
We'll see someday that artistry
Implies much more than workmanship
On the part of skilled interpreters.
What they are asked to interpret
May yet attain some significance,
But not so long as mahogany
Craniums and gourds empty
Have to do with production.
We may someday use mind projectiles,
Instead of loading huge cannon
Of costly and artistic production
With big-noise blank cartridge and spit curls.

An Exhibitors' or a General Convention

Sam Spedon

THE annual exhibitors' national convention the week of July 14-22 will mark the beginning of another year in the history of motion pictures. These yearly get-togethers mark the beginning and ending of the motion picture calendar.

If the national exhibitors' convention has done nothing else it has established in the minds of the industry the need of a convention to bring everybody in the business together to discuss their interests and let the world know we are an industry of equal importance as any in the world.

An Annual Convention of the Industry.

Every year the industry is assuming larger proportions, extending its borders and reaching out into every corner of the earth. It is too large to be controlled by a few men who may arrogate to themselves the power to rule its destinies and dictate its policies. Naturally it should have a central body of representative men from all branches of the industry selected for their fitness on their records as men of ability and influence by a convention that will elect its officers according to the dictates of its best judgment and wisdom and not through political intrigue or local cliques. We have been debating in our minds whether it is a wise thing to continue the National Exhibitors' Convention as a convention of exhibitors only or whether it would not be a better idea to hold annually a convention of the whole motion picture industry, embracing every branch and ramification of it. If we must have an exposition with the annual convention, have it for the benefit of the central or national body for a fund to oppose unjust legislation as affecting the interests of all. We believe this is the only logical way for the industry to get together in one concrete business whole. The experiences of the past year have convinced us of this and the several appeals to the National Association for its co-operation in matters of nation and state legislation warrant our conclusions.

Everything Points to a General Convention.

What makes us bold to state our conclusions is the desire expressed and published by the National Exhibitors' League to bring into their convention this year all branches of the industry in joint conference to debate and discuss questions touching upon and pertaining to the general welfare of the industry.

Another thing that points to a general convention is the disposition evinced by many local and state bodies of exhibitors to organize independently of any central league to govern their own affairs on their own initiative and discretion. This seems to indicate that a general annual convention will be the one centralizing meeting place of the whole industry, just as the representative of all the Rotary clubs representing all kinds of business meet in an annual general convention.

The Skeptic Differs With Us.

We think we hear the skeptic say: "If you think it is possible for the producers, exhibitors and other components of the motion picture industry to amalgamate in convention or any other general conclave you had better forget it. It isn't any more possible than it has been for the wholesalers and retailers to get together in the commercial world: each branch must have its own separate and district assembly of interest." We are not so sure of this and we do hope that it may be proven that it is possible for all branches of the motion picture industry to establish an annual general convention to bring them together for its own good.

Don't Miss It This Year.

Unless we miss our guess, there is going to be a whole lot doing at the Chicago Convention in July and it will be worth going many a mile to attend. Everything suggests a busy session, plenty of free speech and no bouquets. Everybody who has anything to say will say what he means and then some. We predict the week of July 14-22 will be one that will go down in the history of motion pictures and all who attend will be part of the history. Representatives of the industry and delegates from exhibitors' organizations in all parts of the country will be there. We can meet those we know, make the acquaintance of those we don't and learn a whole lot that is worth knowing.

The War Tax on Motion Pictures

By SAM SPEDON.

THE industry has reason to congratulate itself on the favorable recommendation of the Senate Finance Committee to place but one tax on motion pictures and that it is placed on the admissions and public, which was substantially the tax recommended in the brief presented by the exhibitors and endorsed by the producers in their conference at Washington on the morning of May 12. It was also recommended by Wm. A. Brady, president of the National Association of the industry, in his address to the Finance Committee.

Whatever prompted the Finance Committee to recommend this single tax to the Ways and Means Committee is a matter of conjecture; the results so far speak for themselves. But we must give the handful of exhibitors and producers in Washington at the time full credit for their belated but nevertheless strenuous and commendable efforts to do the best they could under the circumstances. It is true that the National Association could have done more if it could have induced all the representative members of the industry to contribute their time and interest to get together in earlier conference and action, which it claims could not be done. It is certain that President Brady was not slack in his duty, for he is and was on the job and it behooves others to do likewise.

The danger is not entirely past yet. The admission tax has been recommended by the Finance Committee to the Senate and now it will have to go before the Conference Committee, which may have something to say about it. Do not forget in the meantime that your personal presence and plea to your Senator for his support may mean the success of this recommended tax when it comes before the Senate for final action.

The admission tax referred to as recommended by the Finance Committee is the 10% tax on all tickets exclusive of theaters charging five to twenty-five cents admission; no tax will be placed on them—only on admissions of more than twenty-five cents. This explanation of the tax is given for the benefit of those who may not have followed the reports published in the MOVING PICTURE WORLD issues of June 2nd, 9th and 16th.

Bone-Headed Censorship

By Sam Spedon.

THE Houston, Texas, board of censors "hogs" the supply of ivory in its ruling to exclude all war pictures, including "Civilization," being shown in the capitol city of the lone star state. It claimed that such pictures have a bad effect on the morals of the people. This reminds us of a similar action in Ohio where the censors said pictures of the Kaiser would have a bad effect on the minds of the people of that State.

The Houston City Council sustained the board, deciding that it should be upheld or abolished and the people have decided to abolish it, with the help of the press. We wish we could help them. When we hear of such assinine exhibitions of bone-headed stupidity words fail and we have an irresistible disposition to dip a vitriolic pen point into the reddest ink and say some things that we know would not pass these self same boards of censors.

Note the Distinction.

We are not in favor of capitalizing war for gain or to make an appeal to brutish instincts or sensationalism, but there is a distinction between such presentations and those that arouse patriotism and a righteous desire to resist despotism and cruelty by force of arms to establish peace. The United States government has requested the motion picture producers and exhibitors to aid it at this crisis in the showing of motion pictures of the latter kind. Needless to say the whole motion picture industry has responded, not only in this way by presenting the government with films for its own use and assisting it in every way it possibly can.

You're Quite Welcome.

We like to write this; it relieves our mind of a whole lot of thoughts and we sincerely hope it will be read by those whom it will displease as well as those whom it will please and possibly amuse. By the former we mean the censors to whom it applies and the people who selected or appointed them; by the latter we mean our regular readers. If it isn't read by either, then our labor is in vain and we have wasted some perfectly good printer's ink.

In a Few Words

By Sam Spedon.

THE less we write the more folks are apt to read it; that's the reason we have hopes. If you read what we have to say you are apt to be pleased because you will have wasted very little time even if you do not agree with us.

Show Us All You've Got.

Almost every day exhibitors write us asking why reviews of the one and two reel pictures of certain producers are not published. We will answer these inquiries by again asking the exchanges who distribute these pictures, why they do not allow the reviewers to see these pictures or let them know where they can be seen? It is the earnest desire of the Moving Picture World to give space to the review of every picture produced, but the producers themselves are alone to blame if they will not show them or tell where they are shown. We think it very poor business policy on their part to neglect their customers and lose prospective ones by failure to have the reviews published in the medium that reaches the exhibitors—the consumers.

A Bad Rule.

While we are on the subject of reviews: Do you know that some of the feature producers in New York City have discontinued the showing of their pictures in their projection rooms, to the reviewers? They claim some of them do not take their work seriously enough. This claim applies in some few instances, but they are the exception rather than the rule. Most of the reviewers take their duties very seriously, otherwise they could not hold their positions. This ruling of the producers works a hardship, not only on the reviewers, who are obliged to chase all over the city to find the theaters where the features are shown, but it delays the publication of these reviews so they do not reach the exhibitors in time to be of the same value as before this ruling was made. We cannot see why the many should be made to suffer for the few. If the producers want to exercise discipline why punish everybody, including themselves?

A Wise Man.

"I read my trade papers from beginning to end every week. They are responsible for my motion picture education." This is the acknowledgement of C. W. Meighgan, president of the Motion Picture Exhibitors' League of Portland, Oregon. It was made in course of conversation. He is the owner of several large theaters in Oregon and head of the People's Amusement Company. The position and success he has attained speaks well for the education he has derived from reading what others in his line of endeavor are doing and keeping abreast with the industry as a whole. The Moving Picture World we venture to assert is the most complete library of information and instruction to those who wish to promote themselves and their business interests. It takes pride not merely in the great number of advertisements it contains, but with even greater pride to the vast amount of solid reading matter and news it presents every week for the benefit of its readers. Do as Mr. Meighgan does, read it through from cover to cover and you will find yourselves as well informed as he and you may be able to progress in like proportions.

To the Men and Women of the Motion Picture Industry:

A PROCLAMATION!

THE motion picture industry has been asked by the Government to lend the screen to important and immediate messages to the people of the United States. The appeal has been made to the National Association of the Motion Picture Industry, and as president of the association I am transmitting this important request to all the branches of the industry and to all its members.

All of us want to do our duty—and more. There is much to be done—through the screen and by every individual.

The first work asked of us was to spread the gospel of the Liberty Loan. Slides, films and posters telling the public about this important measure have been issued during the past few weeks. Exhibitors, distributors and producers and their employees can, by their patriotic endeavors, bring this message to the whole public. The Liberty Loan may, of itself, end the war. At least it will go far.

Let us all strive to promote this measure. The time is short. On June 15 the loan is closed. But the screen is a great and effective agency. Let us show what the screen can do for patriotism!

And let us show what each and every individual in the industry can do. Every man and every woman should subscribe, as their means may permit, to the Liberty Loan; and these subscriptions should all go forth as from the industry, indicating that over and beyond the power of the screen, this industry stands high in individual loyalty and patriotism.

Notify the National Association what amount of bonds you have subscribed for, or intend to take, so that we may announce on June 15 the total subscriptions to the Liberty Loan from the industry.

WILLIAM A. BRADY,
President National Association of the
Motion Picture Industry.

Anson Describes His Work at Albany

By Grant Anson

Chairman of State League's Legislative and Judiciary Committee Tells How Wheeler Bill Was Killed

ON Jan. 23, 1917, the Convention of the Motion Picture Exhibitors' League of New York State was held at Hotel Ten Eyck, Albany, New York. Exhibitors traveled there from all sections of the State to seek relief from the dangers of a possible and very probable adverse decision in the now famous Bender Sunday opening case which is pending before the Court of Appeals to secure freedom from hostile city authorities who had never permitted the exhibition of Sunday motion pictures in their respective localities. Therefore, the cardinal issue, the main question before the convention, was the question of Sunday motion pictures, and it was the consensus of opinion that there was only one redress and that was through legislative action, not through the medium of a local option bill, but through a Sunday opening motion picture bill which would open the entire State—a mandatory bill to override the respective mayors and other local governing authorities on the question.

It was at this convention that I was appointed Chairman of the Legislative and Judiciary Committee of the Motion Picture League of New York State and authorized to present a bill to the New York Legislature which would keep faith with the intent of that convention in an attempt to open the motion picture theaters of New York State on Sunday. I realized that any form of amusement on Sunday by legislative act was a large and difficult task, having in mind the fact that New York State is ruled in the legislature by "upstate" people and that the representatives from the rural districts play a very large part in all legislative deliberations. But I understood the position.

Meanwhile, before the introduction of the Walker-Perlman Sunday opening bill, the legislature appointed a joint committee to investigate the motion picture industry, with orders to report back to the Legislature whether we were a fit industry to be taxed. I realized then as Chairman of the League's Legislative Committee that I was going to have two important matters to deal with—namely, taxation and Sunday opening, with very little chance of consummating both our objects at one session—that is, we could not kill the State license bureau bill and then secure Sunday opening and we could not secure Sunday opening without getting hit with the state license bureau.

I saw the situation had become so serious that I practically moved from New York City to Albany and remained there throughout the full session. Our Sunday opening bill was introduced and was referred to the codes committee. The question of Sunday motion pictures was a new question to most members of the Legislature and a campaign of education had to be inaugurated. During this time I was approached very often about throwing this bill into a local option bill. My reply to that had to be "No," because I could not do that and keep faith with the State Convention which oppointed me, and I could not abandon up-state exhibitors when their only relief lay in a Sunday opening motion picture bill on a statewide basis.

After some delay we got the codes committee of both branches of the Legislature to hold a joint meeting on March 21. It was before this committee that the National Association of the Motion Picture Industry showed its real worth. Under the able and efficient management of Frederick Elliott a fine representative gathering appeared at Albany in behalf of Sunday motion pictures. It was here that William A. Brady delivered a speech which was considered a masterpiece—a speech which caused wide comment in legislative circles whenever motion pictures were mentioned.

After the hearing the subject of Sunday motion pictures became seriously impressed on the legislators' minds, and the codes committee at their second executive session favorably reported the Walker Sunday opening motion picture bill, which was a great step forward.

After the Walker bill has reached general orders in the Senate the Wheeler motion picture investigating committee made its report to the Legislature. This found we should not be taxed, but recommended a state license bureau. This bureau combined everything vicious and detrimental to our business. It conferred on one man, the commissioner, powers of censorship, to revoke an exhibitor's, producer's or exchangeman's license for cause. The "for cause" might dwell in the commissioner's imagination and still our industry had no appeal from his ruling.

I wish to point out to the exhibitors of New York City the serious dangers just avoided: a deputy commissioner was to be appointed for the city of New York, with powers equal to your present city license bureau. This deputy, if he saw fit, could inspect your theaters and revoke your theater license for the smallest infraction of the municipal laws. This deputy also had charge of all studios, film exchanges, producers' quarters, etc., in the City of New York, and could revoke licenses at will.

Realizing how serious it was I notified the National Association of the Motion Picture Industry and here again it responded. At the hearing before the judiciary committee of the Senate on the bill all branches of the industry were well represented. Meanwhile our Sunday opening bill had been advanced to the order of third reading in the Senate. The Wheeler bill had been favorably reported by the rules committee of the Assembly, and was passed in the Assembly by 84 to 53. Then the rules committee of the Senate favorably reported the Wheeler bill and the battle was on. Our cause was hanging on a thread. Our Sunday opening bill and the Wheeler bill were practically traveling side by side in the Senate. It placed us in position where we were asking for the killing of the Wheeler bill and praying for the other important bill favoring statewide Sunday opening.

It is enough to say that the liquor local option bill was passed one or two evenings previous to a vote on the Sunday opening bill. And those senators who were forced to vote for "liquor local option" bill thereby lost the so-called "wet vote" in their respective districts. Two nights afterward came the Sunday opening bill and a vote for that meant losing the so-called church vote in their districts—and some members of the Senate, although our ardent friends, decided not to vote at all.

It was this decision, due to voting on the liquor local option bill, that caused the defeat of the Sunday opening motion picture bill in the Senate. But whatever can be said for or against the proposition, bearing in mind the fact that it is easy to criticise but not easy to do, these two facts remain: Firstly, we have kept faith with upstate exhibitors whose only hope of securing Sunday motion pictures is through a mandatory Sunday opening motion picture bill on a statewide basis, and secondly we have paved the way to pass a Sunday motion picture bill next year. It may be that the next year's bill will have to take the form of a local option bill.

If that be true, I regret it, because it will cause a fight and expense to the industry in every city where Sunday motion pictures are permitted. I am not prepared to venture an opinion on that score at this time, because no one realizes more than I that legislation is more or less a question of luck and choice and it is hard to estimate the amount of damage the liquor local option bill and the Wheeler license bureau bill did to the Walker Sunday opening bill.

This bill being disposed of for the time being we buckled down to the fight of preventing the passage of the Wheeler license bureau bill in the Senate. Here we were confronted with serious obstacles. The Legislature had expended quite a sum of money in its investigation. It was only natural that it wished to show some tangible results for these expenditures. The main leaders were in favor of putting this Wheeler bill through the Senate, so the fight simmered down to a question of votes.

Inasmuch as the Assembly had caucused on this bill and made it a party measure, it was naturally presumed that the Senate would do the same thing. The Senate, however, held a conference on it and decided to have the rules committee report it favorably to the Senate. It was then that the real battle for votes commenced. For one whole week, the closing week of the session, we had to fight and fight hard. When the adjournment came and with it the defeat of the Wheeler License Bureau Bill, the chairman of the legislative and judiciary committee of the New York State League felt his duty by the industry had been properly performed and the responsibility reposed in him had been discharged.

To the National Association of the Motion Picture Industry must be given well-deserved and justifiable credit. It came into this serious fight with a vim and played a large part in determining the result. Also credit must be given to William Brandt and Mr. Louis Levine of the Brooklyn organization. I wish to pay substantial credit to Arthur

Friend of the Famous Players-Jesse Lasky company and Mr. McCarthy of D. W. Griffith's office. Last but not least, I want the exhibitors and manufacturers to know that Frederick Elliott rendered invaluable aid. His daily interest and advice to me on all matters helped greatly.

I did my duty, at great personal sacrifice and with very limited funds at my disposal. I kept faith with upstate exhibitors when my own conscience repeatedly warned me that this was a year of local option bills in the Legislature—that local option was the by-word of the hour and therefore a Sunday opening local option bill had the best chance of success. All I ask is fair judgment from my brother-exhibitors and let them judge by the actual results at Albany—namely, the defeat of the Wheeler license bureau bill and the laying of the foundation for a Sunday opening bill next year.

My Recommendations.

There is no question in my mind that the future is fraught with grave legislative dangers to us. The cheap brass band advertising methods adopted by our industry has contributed in a large part to these dangers. We are now classed in the realms of legislative thought as "big business," and "big business" is always susceptible to legislative attack.

What we need at the present time is the formation of a Legislative Bureau to deal with legislation not alone in New York State, but all over the country. This must be done and the exhibitors must furnish and make available the picture screens, so that the National Association of the Motion Picture Industry can raise the proper funds for the work either through advertising schemes or otherwise. We need less law and less legal advice and more personal equation.

Personal equation counts largely in any legislature. Senators and assemblymen are only human. Legal briefs on questions are fine, but in the large masses of mail received by every legislator they are usually lost in the shuffle. In other words, they are often consigned to the silent and pathetic waste basket without even being read. The exhibitors and manufacturers must be made to realize that the support of this legislative bureau should be part of the regular routine of their business, the same as paying rent, exhibiting pictures, producing pictures, etc. Every senator and assemblyman knows what salary Charles Chaplin draws and what Mary Pickford gets, and then his knowledge of our business stops. He doesn't know of the struggling exhibitors, of the companies which have ceased to pay dividends, and of the companies which have fallen by the wayside.

I wish to issue this note of warning to both exhibitors and manufacturers. If this legislative bureau is not established so that competent men can deal with future situations as they arise—men who know what to do and how to do it—I venture this prediction: that the motion picture industry will get hit on the back in New York State alone with a "big bat" which will cost the industry of New York State alone hundreds of thousands of dollars per year. In the rising tide of increased legislative expense all over the country, new fields must be found to tax, and it is only natural with the cheap advertising attendant on our industry—it is the logical sequence of events—that legislatures should turn to the motion picture field, a field just permeated with people who try to impress the outside world with the spirit of "Do-Well," when in reality they are barely getting along and making both ends meet in the fierce competition which permeates the motion picture industry of today.

NEW YORK F. I. L. M. CLUB ELECTS.

A large enthusiastic meeting of F. I. L. M. Club members was held Thursday evening, May 31. H. Siegel, of L. J. Selznick, and Mr. Gemond, of the Triangle, were admitted to membership.

Election of officers for the ensuing six months was held as follows: President, E. M. Saunders; first vice-president, H. H. Buxbaum; second vice-president, S. B. Kramer; treasurer and secretary, W. E. Raynor; chairman of board of directors, S. Zieler.

Retiring President A. F. Beck delivered an interesting talk, in which he complimented the members on the many reforms effected since the club had been organized and predicted greater success in the future.

A handsome silver tea set was presented to Second Vice-President S. B. Kramer as a wedding gift, with the well wishes of all the members.

MOTIOGRAPH CHIEFS IN NEW YORK.

O. F. Spahr, vice-president and general manager of the Enterprise Optical Manufacturing Company, of Chicago, and J. E. McAuley, of the sales department of the same concern, were visitors in New York last week.

Goldfish Talks About Goldwyn

Does Not Foresee Elimination of Stars—Believes in Use of Great Decorative Artists.

PRACTICALLY on the eve of showing the first of the Goldwyn productions to the nation's exhibitors at the various Goldwyn branches in the United States and Canada, Samuel Goldfish, president of Goldwyn Pictures Corporation, has for the first time talked personally about his organization's productions.

Goldwyn's first trade showings at its exchanges will be held in July and not less than four pictures, with as many stars, will be ready for inspection.

"We have deliberately set out in our Goldwyn Pictures," says Mr. Goldfish, "to show both exhibitors and the public that there is a great deal more that can be put in a motion picture than the featured personality known as the 'star.'

"I have a feeling now that goes much deeper than the feeling I had four years ago when I founded and organized the Lasky company, whose productions were innovations in the film industry. I believe that today and for a long time into the future the quality of the story and the manner of its production will be the essentially big factors of successful pictures.

"I make no prediction about the lessening influence of stars, nor do I forsee the elimination of the star system. In Goldwyn we frankly recognize what we term star values by having exclusively in our service immensely popular women known everywhere and having box office value everywhere. We expect exhibitors to advertise and exploit these stars because of their powers of audience attraction, but we know from within our organization that we can make the production itself our greatest mercantile asset. Incidentally, we make the stars themselves much better through the medium of powerful stories produced and directed by important artists.

"The splendid successes achieved by Edgar and Archibald Selwyn, Margaret Mayo, Arthur Hopkins, who are the associated owners of Goldwyn, as well as the achievements of the other distinguished factors we have enlisted with us, could not fail to exert a great influence for good in the world of motion pictures.

"We have inventive, creative, imaginative artists in our service and we have not wanted them to think and work under excessive pressure. In other words, we have taken our time and will continue to do so.

"I feel that the day of the specialist is at hand in picture-making. I believe that the time has come to utilize the ablest and most resourceful American painters and creative artists; the men who have done the decorations of the distinctive public and private places in America's great cities. This accounts for our getting Hugo Ballin, Everett Shinn and William H. Cotton into the Goldwyn producing organization. They began by applying their artistic skill to our settings and quick developed into directors of pictures. They, together with other associated men and women, have given our pictures an air of distinction and novelty.

"Experts in stage lighting, working with the lighting experts of the screen, have brought new and undreamed of effects to our productions. We have sought technical and mechanical ability persistently, and our photographic departments have revealed to us that the field of the camera is filled with possibilities almost beyond present conception.

"It was our original thought that the authors with whom we dealt should play an active part in the making of their pictures by Goldwyn. We have carried this thought out in practice. With us the author is consulted about and works on every detail of the picturizing of his story or play. His contact does not cease until he has helped cut, assemble and title his own work. In our studios Edgar Selwyn, Margaret Mayo, Irvin S. Cobb, Roi Cooper Megrue and other authors devote days of their time to this work, neglecting new creative work for the time being to make their former successes have the same degree of finish on the screen as they had on the stage.

"All of these things constitute the 'new idea' in the production of motion pictures. We do not minimize the star—we make her bigger, better, abler than it would be possible for her to be with a poor story perfunctorily directed and mounted. Made with such intelligent effort and industry, I think Goldwyn has not taken merely the next step ahead in the screen art, but the next four or five steps, and we expect to go still farther because we are permitting well balanced brains to exercise their proper function of thinking."

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Oregon League Has a Real Time

Coast Exhibitors Hold Convention and Ball—Many Interesting Addresses—Those Who Were There.

THE first annual convention of the Motion Picture Exhibitors' League of Oregon met at Portland, at the Multnomah Hotel, May 29 and 30. This is the first real bona fide convention of motion picture men ever held in Oregon, and although from a standpoint of instructiveness and business the convention accomplished but little, from the standpoint of creating a sociability and a fraternal feeling among Oregon's exhibitors and exchangemen, it was a success beyond the hopes of its promoters.

The convention was scheduled to open at 10.30 on the morning of the 29th; but owing to late arrival of delegates the opening was postponed until after the luncheon given by the League to both exchange men and exhibitors at the Multnomah Hotel. At this luncheon Dorothy Dalton, who was also present at the grand ball which concluded the convention on the evening of the 30th, was the guest of the exhibitors and exchangemen.

W. A. Graeper, vice-president of the League, officiated at the luncheon, and at the convention following it, in the absence of C. W. Meighan, president.

The delegates assembled at the Convention Hall immediately after the luncheon, where speeches of a general nature were delivered. The following was the program: Address of welcome, W. A. Graeper, Union Avenue theater, Portland; response by Lew Cullins, Casino theatre, The Dalles; "The Progress of Pictures," by Melvin G. Winstock; "The Strength of Union," by Abraham Nelson; "The Federal War Tax," by F. Langerman.

At the time of the convention a delegation of United States Senators was in Portland, and a committee composed of F. Langerman and E. Shainwold, Portland, and A. Bettingen, The Dalles, was appointed to interview the visiting senators on the war tax issue.

On the evening of May 29 a box party was arranged at the Majestic theater for the visiting women of the convention. Vaudeville acts from local theaters entertained the delegates later in the evening.

Proceedings on Memorial Day.

Instructive lectures were the order of the next day. J. S. Haughey, secretary of the Motion Picture Operators' Union, Local 159, spoke on the subject of Projection. A. H. McDonald, Rex theater, Eugene, Oregon, addressed the convention on "The Oregon Exhibitor, Past and Present," giving a reminiscence of the early motion picture activities in Oregon. Mr. McDonald, who operated one of the first film exchanges in this state, was a particularly fitting person to speak on this subject. J. A. Koerpel, manager of the World Film Corporation, Seattle, was the exchangemen's spokesman at the convention. He made a particularly convincing address upon "The Relation Between Exhibitor and Exchange." G. T. Holtzclaw, of the Circle theater, Portland, closed the convention with a patriotic address, "The Spirit of the Day."

The luncheon at the Multnomah Hotel on May 29 was attended by W. A. Graeper, Abraham Nelson, G. D. Jackson, C. H. Smith, J. J. Parker, J. A. Koerpel, Melvin G. Winstock, R. C. Montgomery, Will Rosenthal, E. Shainwald, F. Langerman, F. M. Simonton, Ed F. Hudson, C. F. Hill, Mon Randall, Mrs. J. Hamilton Dalton, Dorothy Dalton, John Adams, I. Leeser Cohen, H. L. Percy, Sol Baum, G. A. Faris, A. J. Moran, Jack Tillman, W. A. Long, A. Bettingen, Lewis Doonar, A. S. Kolstad, C. U. Dakin, R. H. Allan, D. N. Pallay, M. Pallay, Mandel Wieder, George A. Hunt, J. A. Bradt, W. W. Armstrong, Sam Sax, Guy Robinson, Wenzel Kollross, W. E. Tebbetts, H. C. Phillips, Mike Rosenberg, O. E. Suderstrom, Mr. and Mrs. Henry E. Morris, Mr. and Mrs. Lew F. Cullins, E. M. Simonton, Earl C. Voglesong, G. T. Holtzclaw, W. W. Kofeldt, L. A. Samuelson, C. E. Waite, E. J. Myrick, W. H. Winters, H. H. Brounell, Mr. and Mrs. Louis

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas League at Galveston..July 9 and 10
E. H. Hulsey, president, Galveston, Texas.

North Carolina League at Oceanic Hotel, Wrightsville Beach, Wilmington, N. C......June 14, 15, 16
Percy W. Wells, president, Wilmington, N. C.; H. B. Varner, secretary, Lexington, N. C.

Maine League at Augusta House, Augusta..June 19
A. S. Black, president; James W. Greeley, Portland, secretary.

Tennessee Organization Meeting (Place to be selected)............................June 19 and 20
Charles A. McElravy, acting chairman, Memphis, Tenn.

Pennsylvania League at Parkway Auditorium, Broad and Cherry Streets, Philadelphia, Pa..June 25, 26, 27
C. H. Goodwin, secretary, 606 Abbott Building, Philadelphia, Pa.
Convention Headquarters, 1225 Vine Street, Philadelphia, Pa.

Louisiana League at New Orleans..July 4

National League Convention and Exposition at Chicago............................July 14 to 22

Headquarters of Exposition—1416 Masonic Building, Chicago

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

W. Thompson, F. S. Fountain, C. J. Kerr, W. A. Crank and Mrs. Crank, F. C. Quimby, F. A. Tipton and C. E. Stillwell.

The following visiting exhibitors were prominent at the convention: C. E. Stillwell, Spokane; George Bligh, Salem; A. H. McDonald, Eugene; A. Bettengen, The Dalles; Lew Cullins, The Dalles; Henry E. Morris, McMinville; W. A. Long, Oregon City; Lewis Doonar, Bend; A. S. Kolstadt, Hood River; H. L. Percy and A. J. Moran, of the New Rialto theater, Medford; C. U. Dakin, Hood River; George A. Hunt, Medford; S. Danz, Astoria; M. G. Cooley, Silverton; Bart Bertleson, Seattle; O. Phelps, Hillsboro; Mrs. L. W. Ross, Moro, Oregon; Dick Charles, Vader, Wash.

The following film exchanges and supply concerns exhibited at the convention: Bluebird, Mutual, Pathe, Service Film Company, Reliable Film Company, World Film Corporation, De Luxe Feature Film Company, Paramount, Triangle, Standard Feature Film Company, "Civilization," Fox Film Corporation, Metro Pictures Corporation, American Coin Register Company, Heywood Brothers and Wakefield, Greater Vitagraph and "The Eyes of the World."

Concluding the convention came the grand ball, utilizing three ball rooms, entire lobby and mezzanine floor of the Multnomah Hotel. The public was invited to this affair, and the public sure did come. Newspaper estimates of the attendance give the number of dancers as three thousand. It is conceded that there was not room for one more couple on any of the dance floors. Guy Robinson was marshal of the floor, and W. A. Graeper, W. E. Tebbetts and J. B. Washtock were floor managers.

Miss Margarita Fischer, who, by the way, is an Oregon girl, was featured as the star of the event. She led the grand march with Judge W. N. Gatens, of the Circuit Court of Multnomah County.

During the ball the exchange men's exhibits were open to the public, and the moving picture stars made their headquarters in the different booths. The exhibits were all splendidly arranged, each exchange trying to outdo the other in making a showing. The exchangemen also contributed much to the success of the ball.

The success of the affair was due to the efforts of C. W. Meighan, president; J. J. Parker, treasurer; Guy Robinson, secretary; W. A. Graeper, vice-president; W. E. Tebbetts, John A. Jennings, John Adams, C. E. Mitchell, C. H. Smith, C. H. Phelps, George Maple, Sam Sax, H. C. Phillips and a score of other exhibitors, and J. A. Koerpel, of the World Film Corporation, whose experienced superivision of the grand ball enabled it to be pulled off without a hitch.

When Exhibitors Got Busy on War Tax

Story of What Happened Following Visit of Theater Men to Capital City.

ANOTHER little band of film patriots came into being last week when a delegation of representatives of the film industry, led by "Colonel" Harry B. Varner, of Lexington, N. C., and including Isadore Stern, of Philadelphia; Carl F. Senning, manager of the local Fox Film Company's exchange; Harry A. Schwalbe, of Philadelphia, and Percy Wells and A. F. Sams, two more residents of the Tar Heel State, visited Washington. The party was later augmented by the arrival of C. W. Meighan, of the People's Amusement Company of Portland, Ore., and president of the Motion Picture Exhibitors' League of Oregon, and A. Lucas, who is connected with the Wells interests in Atlanta, Ga.

The outfit reached Washington early Thursday, May 31, and after shutting themselves up in a room in a local hotel they commenced an all-day session on what they could do to undo that which had been done. This is to use Colonel Varner's own words, whispered to the Washington correspondent of the Moving Picture World. For seven hours they wrestled with the problem, certain members of the delegation being somewhat "peeved" at what had occurred before, and at last they produced the masterpiece, the brief filed with the committee, which, aided and abetted by verbal arguments made by the members of the delegation to individual members of the committee, did the work.

The brief in full is as follows, the World correspondent regretting his inability to report what transpired at the conferences with the individual senators, other than to state they showed what a hardship the tax would prove to be upon the poor people who cannot afford to pay anything additional to the charge made for admission to the motion picture theaters:

AMENDED BRIEF PRESENTED BY REPRESENTATIVES OF ALL THE MOTION PICTURE THEATER OWNERS OF THE UNITED STATES.

To the honorable members of the Finance Committee of the United States Senate:

Gentlemen: This amended brief concerning Section 7, on admission for amusements, is presented by and on behalf of all motion picture theater owners in the United States.

Up to this time there was a difference of opinion between the motion picture theater owners as to the rate of admission which should be exempt from taxation. The gentlemen from North Carolina up to this time wanted the five, ten and fifteen cent houses exempted from taxation, and the people from other parts of the United States wanted no exemption whatsoever. The owners, however, desiring to assist your honorable committee in arriving at a proper adjustment of tax on admission, so far as they relate to strictly motion picture houses, have decided to recommend to your honorable committee that it would be agreeable to all the motion picture theater owners of the United States to have all motion picture theaters exempted from taxation where charge of admission is up to and including twenty-five cents, the reason for this being that the motion picture industry furnishes the poor man amusement and that the tax should not be imposed upon those who can afford it least. People who seek amusement and can afford to pay over twenty-five cents can best afford to pay the tax.

We all, therefore, join in recommending to your honorable committee that this suggested exemption be accepted.

P. W. Wells, President, North Carolina Exhibitors' League.
H. B. Varner, Secretary, North Carolina Exhibitors' League.
A. F. Sams, Attorney North and South Carolina Exhibitors' League.
Isadore Stern, Attorney for National Exhibitors' League.
Harry Schwalbe, Secretary and Treasurer, First National Exhibitors' Circuit.

When asked if they believed that the Senate would ratify the action taken by the Finance Committee in exempting theaters charging an admission fee of twenty-five cents or less, members of the film men's delegation declared that they were not at all apprehensive over any adverse action being taken by either the Senate or the House of Representatives after the bill goes back to them following its adoption in the Upper House.

FOX CONGRATULATED ON TAX FIGHT.

William Fox is in receipt of a bunch of telegrams from exhibitors all over the United States congratulating him on his efforts on behalf of the trade in its fight against the 10 per cent. tax rate which congress proposed to levy on picture theaters. Mr. Fox, personally and through his organization, sent many telegrams and letters to friends in Congress, among whom was Thomas F. Smith, leader of the New York delegation in Congress. There can be no question that his efforts in behalf of the exhibitor had weight in Washington and materially aided in winning the fight against the tax proposed.

Virginia Exhibitors Organize

Meeting Held at Richmond on May 25 and League Formed Under the Direction of National Organizer Herrington.

THE fulfillment of a long-cherished wish of the exhibitors of Virginia came to pass on Friday, May 25, in Richmond, where an enthusiastic and representative band of theater men gathered and with the assistance of National Organizer Herrington the first meeting of The Motion Picture Exhibitors' League of Virginia was held. Credit for the initiative in this matter is due Messrs. Jake Wells and Harry Bernstein of Richmond. The officers elected are as follows: President, Jake Wells, Richmond; vice president, E. D. Heins, Roanoke; secretary, Chesley Toney, Richmond; treasurer, C. E. Geoghegan, Chase City; Board of Directors, Messrs. M. M. Collins, Covington; J. F. Pryor, Danville; W. F. Crall, Newport News; J. H. Hart, Farmville, and J. Henkey Henry, Winchester.

Delegates were also named to represent the league at the National Convention in Chicago and the North Carolina convention.

Important resolutions were adopted, among them a protest to the Virginia senators against the impending war tax; the unfair treatment accorded by some exchanges; the deposit system and others.

Plans were laid for a movie ball to be held at Ocean View sometime in August, to which the prominent heads and stars of the industry would be invited.

On the whole there is a bright outlook for the maintenance of the league and a campaign to bring the other exhibitors into the fold is now in progress. Needless to say, that if enthusiasm and diligence will bring results, the success of the league is assured.

WISCONSIN DELEGATES TO CHICAGO.

At a meeting held in Milwaukee, Wis., recently, the Wisconsin Exhibitors' League elected the following delegates to the Chicago convention: J. Sherwood, J. Graumann, George Fischer, Henry Trinz, T. A. Lee, J. T. Rhode, T. Langenback, F. Fischer, Frank Cook, Frank Bremen and I. Langheinrich.

A resolution indorsing a plan for a general closing of picture theaters for a term of four weeks during the summer was adopted.

Maine Exhibitors Meet

Complete Organization at Bangor and Discuss Trade Outlook —To Meet at Augusta June 19.

THE Maine Exhibitors' League held its second meeting at the Penobscot Exchange, Bangor, Thursday afternoon, June 7, with twenty-four exhibitors present. Nine new names were added to the membership list, and permanent officers were elected as follows: Alfred S. Black, of the Maine Theatres Co., Rockland, president; James W. Greeley, of Portland, secretary; Fred M. Eugley, Westbrook, treasurer. It was voted to hold another meeting at the Augusta House, Augusta, on Tuesday, June 19, at which time it is expected that delegates will be chosen for the Chicago convention.

Though several attempts have been made to form exhibitors' associations in Maine before and have failed, the men who are in this league, which, by the way, is the first in Maine to be connected with the National Exhibitors' Association, are confident that they will make a go of it. There are about 140 exhibitors in the State of Maine, so the twenty-four pioneers of this organization are only a fraction, but they intend to keep right on coming until they have every moving picture man in Maine in their organization. At the first meeting fifteen were present; at the Bangor session twenty-four were present, and every man who came was enthusiastic over the league, and voted to constitute himself a committee of one to get new members. Each man present is going to try to get at least two more exhibitors to come to the Augusta meeting, and if success greets this effort the membership will jump to the 100 mark right away. This organization is going to be a permanent thing the exhibitors say with all seriousness, and they mean it.

Said the World man to Vice-President Greeley of the new association at the Bangor meeting: "When I was in New York this spring the Moving Picture World editor asked me point blank, 'Are the exhibitors of Maine making money?' and I was unable to give him an authoritative answer. Now I will ask you, as a well informed and representative Maine exhibitor, are the moving picture men of this state making any money to speak of?"

Mr. Greeley replied without an instant's hesitation. "No, they are not. The film producing companies are making the money in this business, and the theater men of Maine are pretty near on the status of salaried men running the theaters for the film companies, turning over the profits to the producers, but not having for themselves even the certainty of employment and financial return that the salaried man enjoys.

"Why does this condition exist in Maine? Because, I regret to say, the exhibitors bid against each other. In other states the exhibitors get together in their league meeting, consider a feature proposition or other service, and after coming to a decision, inform the producers' agent how much they will pay for that film. After they have reached a decision they do not change their minds, and no exhibitor pays more than that amount. In that way each exhibitor is enabled to make a fair profit. In Maine there is no protection, and the exhibitors have to pay whatever the producer asks; they are at his mercy. We have got to get together and stay together for our mutual protection. It's an old saying, but true, 'United we stand, divided we fall.' Never was it more true than at the present moment with the exhibitors of Maine.

"When a strong league is going in Maine on a permanent basis we will begin to make money here, and not until then." Motto: Let every Maine exhibitor join this organization. Be at the Augusta meting on June 19. Give us your co-operation. We are here to stay.

"Mr. Greeley," the World interviewer asked, "why didn't the other Maine exhibitors' associations endure, or rather, why were they failures?"

"They were not failures," replied the Portland theater man instantly. "When those organizations were formed the trade in this state was threatened with perils that promised to drive exhibitors out of business. The organizations defeated in each instance the evils that confronted the exhibitors. They did their work, and then they gradually lost influence. None of them were connected with the national organization. The very fact that we are willing to try a fourth time to organize an association shows that it must be worth something."

Among the subjects discussed at the meeting was the matter of taking features on percentages. One well-known feature is about to go through the state of Maine on a 60-40 percentage, the exhibitor to take the small end. The exhibitors declared that if they had an association they could obtain this feature on a 50-50 basis.

John Goodwin, the energetic and explosive Hallowell exhibitor, remarked at this juncture, "I've never taken a picture on percentage in my life, and I am never going to."

"Well what do you do when they put up a proposition on the 60-40 basis, you for the 40 and nowhere else to get the big feature?" asked another exhibitor.

"Why, I simply say to the film man, 'I'll sell you my house.' In a couple of weeks he is back with his feature. No percentage basis for me," he concluded.

Mr. Goodwin put forth a novel proposition which was immediately agreed upon by the members of the association. Maine is a big state. The exhibitors who attended the Portland meeting from northern Maine traveled over 600 miles, and the expense is great to them. On Mr. Goodwin's suggestion, it was voted that at the next meeting in Augusta the transportation bills of all members be pooled, and each member of the association shall pay an equal amount for the railroad fares. In other words, Mr. Goodwin, who would ordinarily pay only a five cent trolley car fare to ride from Hallowell to Augusta, or ride up for nothing in his Packard Twin Six, will help to pay the fare of John Hone, who has to pay you from $10 to $12 in riding 400 miles from Presque Isle to Augusta.

The new members added at the Bangor meeting are: W. B. Williamson, Augusta; O. B. Fernandez, Old Town; Fred Mason, Livermore Falls; William E. Reeves, Portland; A. J. Burns, Gardiner; J. J. Hone, Pasque Isle; William P. Sherbourne, Dover; Wilbur A. Shea, Eastport.

Others in attendances were W. E. Reeves, W. Blumenburg, Porland; L. A. MacCracken, Boston; William Green, Portland; E. B. McAllister, Rockland; S. Schultz, Boston; Arthur Allen, Charles M. Stern, Stephen Bogrett, Bangor; H. W. Stithan, Pittsfield; G. J. Corbett, Bangor; P. P. Peakes, Mile; A. L. Ehrgott, Boston; Leo Ferguson and John Hone, Presque Isle; Claude Fredericks, Boston; A, J, Grady, Boston; George Roberts, New York.

Gerson Protests at Ochs' Action

Secretary of Manhattan Local Charges National President With Attempting to Outlaw New York State Delegates.

Editor Moving Picture World:

As secretary of Manhattan Local No. 1 of the Exhibitors' League I desire to protest against the high-handed action of Lee A. Ochs at our meeting on Wednesday, June 6.

It seems that our worthy National President has absolutely no regard for such things as constitutions, by-laws, parliamentary laws, and regularity. It was generally acknowledged that the last State convention of the New York State League at Albany was the finest and the most largely attended convention ever held in this State.

At that time, in the regular order of business, and according to the constitution and by-laws of the National League, delegates were duly elected to represent this State at the convention to be held in Chicago next July. For some reason, known only to Mr. Ochs, the delegates legally elected in Albany did not seem to please that worthy gentleman, so he determined to have delegates more friendly to his candidacy elected here in New York. In spite of the fact that our national vice president, Samuel H. Trigger, protested that such action would be irregular and illegal, Mr. Ochs insisted on having these new delegates elected, stating that his credential committee, whom he would appoint at Chicago, would decide which delegates would be seated in the convention.

Since the inception of this local no election for officers or delegates has ever been held without due notice in writing being previously sent to each of the members; and in the notice sent out for this meeting of June 6, no mention whatever was made of the fact that an election of delegates was to be held, as no action of this kind had even been discussed or mentioned at any previous meeting, so that even had it been legal to elect delegates here, in spite of the fact that delegates had previously been elected in Albany at the State convention, an election in our local without due notice being given to the members in advance is certainly illegal and it cannot hold.

It was a sorry spectacle to see our national president, Mr. Ochs, who is an active candidate for re-election and last year was president of the State League, state publicly at our meeting that the New York State organization was a joke, and really did not exist, and that its officers were worse than useless.

He was probably tempted to make these disparaging remarks about our State organization and its officers with a view of justifying his action in attempting to throw out delegates who were duly and legally elected at the State convention in Albany.

Among the delegates elected at Albany was myself, and I had already made arrangements to attend the convention in Chicago, at my own expense, knowing that the state treasury did not have sufficient funds at this time to pay the expenses of all its delegates; and I still intend going to Chicago, and I further intend making a fight for my rights as a delegate to a seat in the national convention, in spite of the efforts of Mr. Ochs to keep me and the rest of the State delegates out.

It is time for the members of the Motion Picture Exhibitors' League of America throughout the country to rise and protest against the steamroller tactics of Mr. Ochs in his desperate efforts to re-elect himself president of the League.

M. J. GERSON,
Secretary Manhattan Local No. 1, M. P. E. L. of A.

New York, June 7, 1917.

Seventh National Exposition and Convention Prospects Are the Best

Manager Schindler Greatly Enthused Over Success in Selling Floor Space in Coliseum and with Bright Outlook For Large Attendance of Stars.

LUDWIG SCHINDLER, manager of the National Exposition, sends word from New York to his Chicago office that his success in the metropolis during his present trip has been away beyond his expectations. He states that many of the manufacturers and feature film men who were undecided a few weeks ago because of the unexpected turn in national affairs have come to the conclusion that nothing should be allowed to dampen the enthusiasm taken in the success of the coming exposition, and they have eagerly taken up advantageous space in the Coliseum.

Leading manufacturers have assured Manager Schindler that not only will they be represented at the exposition, but that they will send at least one or more of their stars to assist in centering public attention on the exposition.

Furthermore, press representatives of nearly every office interested in moving pictures have promised to put their shoulders to the wheel and co-operate in every possible way with Manager Schindler. As the result, a great flood of publicity in the many dailies of the country will spread to every point through their efforts.

The exhibitors of New York have also aroused enthusiasm among the eastern contingent which will visit Chicago during exposition and convention week, and this large delegation is working hard to have the eastern cities well represented.

William J. Sweeney, the popular national secretary of the National League, has received information that Wisconsin is planning to send a party of at least 100 exhibitors to the convention. The time will be favorable, as most of the boys desire to take a week off, and they consider they cannot spend it to better advantage than by attending the big show in Chicago July 14-22.

Wisconsin will be represented at the convention by the following delegates: Mr. Sherwood, Madison; Messrs. Grauman, Fischer and Trinz, Milwaukee; T. A. Lee, Fond du Lac, and J. Rhode, Kenosha. Also by the following alternates: Mr. Fisher, Madison; Messrs. Langmack, Brinmer, Langheimerk and Cook, Milwaukee, and J. C. Smith, Oshkosh.

Exhibitors everywhere are reminded that the Seventh National Convention and Exposition will be a great get-together meeting, at which all branches of the industry will thrash out the evils that threaten it. They are also reminded that valuable ideas, which may be used to advantage in their home cities, will be gathered during the various conferences.

Manager Schindler's Chicago office declares that exhibitors throughout the United States are becoming much interested in the great July meeting, and many exhibitors have promised to attend even though they reside in states which are not organized under the National League. A letter received by Manager Schindler from J. B. Wilson, owner of the Photo Theaters in Sherman, Texas, writes that he, his wife and boy will attend the convention and exposition, and he asks for all information possible. Texas, he says, is not organized, but he is determined to come just the same.

Manager Schindler thanks Mr. Wilson for his promise, and wishes there were more like him in the Lone Star state. When Mr. Wilson arrives in Chicago he will be immediately appointed as a committee of one to go back to Texas and organize it for the league.

Before leaving Chicago last week, William S. Hart gave assurance that he will positively attend the Seventh Annual Motion Picture Convention in July. Owing to the energetic reception given him during his visit, one of his friends suggested that he had better come equipped with a coat of mail; but Mr. Hart smiled and replied that the greetings of his friends in Chicago were not a circumstance to some of his experiences before the camera.

During her visit last week Theda Bara visited the headquarters of the Motion Picture Exhibitors' League in the Masonic Temple, and also pledged that she would come to Chicago and appear at the exposition. Manager Schindler assured her that her presence would mean an enormous attendance of women and girls every night that she is featured, in order to guard their husbands and sweethearts.

D. J. Sullivan, assistant general manager of the Mutual Film Corporation, signed a big contract for space last week. While signing it, he said:

"I think we are going to have a great exposition and convention in July. The Mutual Film Corporation is going to do all in its power to make this the biggest success in the history of the industry, and when I make that statement I mean that we are going to have Charlie Chaplin present; also Helen Holmes, James McGowan, and the dainty little star, Mary Miles Minter, who is loved by all."

Others who signed for space last week are Tom Phillips, the "slide man" of Chicago; Marquette Piano Company, Chicago; Nicholas Power Company, Simplex Machine Company, Sunshine Film Corporation, Chicago; the Hump Hairpin Company, Chicago, and the Frohman Amusement Company.

Manhattan Exhibitors Hold Regular Meeting

Postpone Action on Music License Question Until Court Cases Are Decided.

SIXTY members of the New York Exhibitor's League Local No. 1 attended the regular monthly meeting Wednesday June 6. The music license which the American Music Authors, Composers and Publishers Society is trying to impose on motion picture theaters was discussed. William Dobney, representative of the society, stated the terms of the license and answered questions. Mr. Dobney stated that theaters of 300 seating capacity would have to pay a fee of $30, 600 capacity $45, and so on up to $300. These terms were final and the society would enforce them.

The league resolved to wait until the Haring and Hartzen cases had been settled before it decided as a body that it was obliged to pay the license. Some of the league members have already paid the license.

The league treasury subscribed $500 for Liberty bonds. It was also voted that all individual members of the league who wished to purchase Liberty bonds might subscribe through the league. President Trigger offered to take $1,000 worth if other members would combine to take a like amount. Over $1,200 was subscribed at once.

C. W. Meighan, president of the Portland (Oregon) Motion Picture League, was introduced by the National President. Mr. Meighan said the Oregon League, only eight weeks old, now has 89 per cent. of the exhibitors of the state enrolled and 98 per cent. of the exhibitors in Portland. The treasury of the league was in excellent shape and could boast of more money than the National organization. Since he left Portland, two weeks ago, the local had held a ball which three thousand persons attended, the largest assemblage that has ever gathered at any affair held in that city.

The following delegates and alternates were elected to the Chicago Convention: Delegates, Morris Needles, William Hilkermier, Charles Steiner, H. Haring, Sydney Asher and Syd Cohen; alternates, Ben. Title, S. Rhonheimer, O. Lederer, J. W. Brandon, J. Pearl and Jack Swartz.

Louisiana Working for Members

Will Hold Convention at New Orleans on July 4—Committees Appointed to Get Exhibitors Out.

THE Motion Picture Exhibitors' League of Louisiana has made arrangements for a big drive formed about four months ago with twenty or thirty of the suburban exhibitors as members, but since that time nothing of any great consequence has been done toward enrolling other exhibitors of the city or state.

On July 4 a state convention of exhibitors will be held in New Orleans and a large attendance of up-state showmen is expected to be present. At this time the benefits of a healthy state organization will be pointed out to the visitors and it is hoped to form an effective state body. True to the New Orleans traditions, liberal provisions have been made for the entertainment of everybody present. There are to be banquets, smokers and automobile rides. Major Behrman will deliver the address of welcome and it is expected that Governor Pleasant will be present and give the visitors a talk as will other prominent politicians of the state. A motion picture of the principal events of the convention will be taken and each exhibitor will be furnished with a print to run in his theater

The committees appointed to look after the visitors and the convention are: Finance committee, E. V. Richards, Jr., of the Saenger Amusement Company; M. Baer, Napoleon theater, and N. Sobel, Washington theater.

Entertainment, Mr. Tansey, Folly theater, Algiers; Ross Hardenbrook, Royal theater; Mr. Mars, Mars theater.

Publicity, B. F. Brennan, Iberville theater; M. H. Jacobs, Poplar theater, and R. J. Brunett, Harlequin theater.

Invitation, Nathan Ehrlich, Isis; J. Alsins, Famous theater, and Bertrand Kern, Happy Hour theater.

The F. I. L. M. club members will assist in the entertainment of the guests and subscriptions to the entertainment have been liberal.

Changes in Maryland League Officers

Secretary Goldberg Retires in Favor of L. A. De Hoff, Also Becomes Organizer as Well.

THERE has come about quite a change in the official list of the officers of the Maryland Exhibitor's League. The changes, which have taken place, were acted upon on Saturday, May 26, at a meeting which was held by the officers and directors of the league at their headquarters in the New Theater building. The action taken at the meeting follows:

Thomas D. Goldberg handed in his resignation as secretary of the league at this meeting. The resignation was accepted by the officers present.

Louis A. DeHoff handed in his resignation as first vice president. His resignation was accepted. Mr. DeHoff was then duly nominated and appointed as secretary and organizer of the league.

Louis Schlichter was then nominated for the position of first vice president and duly appointed to act in that capacity.

No reasons for the changes have yet been given out. From our personal knowledge, however, we wish to state that all three men affected, are very hard workers. It is also announced that Louis Schlichter and Julius Goodman have been appointed as a committee to investigate and locate a point of vantage in the central section of the city, where exhibitors from all sections can leave their film to be exchanged and distributed to one another. The tax to be imposed on league members will be 10 cents, while 25 cents will be charged to non-members who wish to take advantage of the arrangement. After all arrangements have been completed, the exchanges of this city will be notified.

ALBERTA MANAGERS ORGANIZE.

On May 16 the film exchange managers of Alberta, Canada, met at Calgary, Canada, and formed the Film Exchange Managers' Association of Alberta. These officers were elected: President, D. G. Walker; vice president, W. R. Marshall; secretary-treasurer, N. W. Davidson.

Jack Richardson Joins Triangle

JACK RICHARDSON, who makes his first appearance on the Triangle program in the heavy part opposite Louise Glaum in "Love or Justice," is one of the authentic veterans of the silent drama. It is more than six years since Richardson began work before the camera. Previous to that he had filled a minor role in "The Royal Chef," a musical comedy, and had played a variety of parts with various stock organizations.

Richardson is a native of New York City, but early in life moved with his parents to Cleveland. He was educated in the public schools of that city and at Culver Military Academy. Upon graduating from the latter institution, it was his parents' wish that he should enter the legal profession, but he had already become hopelessly enamored of the footlights.

Figuring his connections with the Selig, Bison and American, Richardson has appeared in about 325 pictures. In nearly every play he has taken the heavy part, and has the reputation of having been killed in the films more frequently than any other villain in captivity. Not long ago he won a valuable diamond trophy in a contest held by one of the magazines to decide the screen's most popular heavy, polling more than 900,000 votes. The new Triangle bad man stands a fraction less than six feet in height and weighs 190 pounds. Off the screen he is the liveliest of companions and never frowns except on a straight salary basis.

Jack Richardson.

Ivan Subject Heads Benefit Performance

"One Law for Both" Chosen for Feature of Russian Ambulance Entertainment.

IVAN ABRAMSON'S spectacular film drama of Russia and America, "One Law for Both," which is playing at the Lyric theater, New York City, was accorded a signal honor by the executive staff of the American Ambulance in Russia, last week, when it was selected from among all the attractions now playing on Broadway as the feature of their benefit performances during the past week. The events were of especial prominence and the entire metropolitan press devoted considerable space to the stories of the entertainment. Special added attractions were daily features at the performances—Mme. Frances Alda, of the Metropolitan Opera House; Mme. Marguerite Sylva, of the Opera Comique, in Paris; the male chorus of thirty voices, sailors from the Russian cruiser Variag, the Russian Balalaika Orchestra, the famous Kosloff's Imperial Russian ballet, and address by men of national prominence, were daily features at the Lyric theater, in addition to "One Law for Both." Tickets for the Friday and Saturday performances of the picture sold for five dollars each, and a substantial amount was realized by The American Ambulance in Russia for the furtherance of their work of mercy. The organization was formed to provide funds for the purchase and maintenance of three hundred ambulances and an adequate corps of doctors and nurses, to be utilized on the battle fields of Russia. A number of the most prominent names in America figure in the list of the officers of The American Ambulance in Russia.

The Roll of Honor

RICHARD TUCKER, formerly of the Edison studios stock company, whose work before the camera has always measured up to the 100 per cent. standard, has temporarily forsaken pictures and enlisted in the Marine Corps, where, at present and until he is assigned definitely he is engaged in the publicity department as lecturer. Mr. Tucker will visit a great many theaters during the next few weeks and lecture on life in the Marine Corps.

* * *

William Parsons of the Des Moines office of the Standard Film Corporation, handling Art Dramas, has resigned to enter the aviation corps. Mr. Parsons' father and grandfather were soldiers, and he says that it is up to him to do his bit.

* * *

J. S. Cowan, assistant booker of Pathe's office in Omaha, has joined the Marine Corps. Sixteen of his former associates recently drafted a greeting and forwarded it to him at the Marine Barracks, Port Royal, S. C.

* * *

Eight property men of the Metro studios have joined the Naval Reserves. They are Jack Sweeney, James Sweeney (brothers), Shaddie Graham, Sherrie Harris, Harold Wenstrom, Alfred Dagostino and Joseph Forsythe. B. A. Rolfe, head of the studio, assured the young men Metro would welcome them with open arms on their return.

* * *

H. Clark Mooney, of Brooklyn, who has been prominently connected with the Triangle theater of that borough and also active in the affairs of the Associated Exhibitors of Brooklyn, has received a commission as lieutenant in the Coast Artillery Corps. Mr. Mooney, who is a former officer, will leave shortly for Fort Hancock to take up his duties.

PAULINE FREDERICK NEARLY ASPHYXIATED.

The most thrilling scenes which have been staged at the Famous Players-Lasky Fort Lee studios since their acquisition by that company were filmed last week under the direction of Robert G. Vignola, when the fire episodes in "The Love that Lives" were enacted before the camera.

Pauline Frederick, star of the production, is depicted as being burned to death in an office building, while her son, a young fireman, rescues his fiance from the same room. These scenes provided several thrills which were not originally intended by Scudder Middleton, the author of the story. As a result of the operations Pauline Frederick was nearly asphyxiated; Pat O'Malley, who plays the fireman, was severely burned about the hands and face, and Violet Palmer, who plays the fiance, fainted while being carried down the ladder by O'Malley.

Pauline Frederick.

Billie Burke.

Vivian Martin.

Marguerite Clark.

Paramount Gives Details of Open Booking

Announces Full Scope of Plan Which Goes Into Effect August 5—Statement by Adolph Zukor.

THE full scope of the open-booking plan of the Paramount Pictures Corporation which will go into effect August 5, and which plan will bring about a co-ordination of the distribution of Paramount and Artcraft Pictures, was announced this week. The plan marks a big step forward in bringing about the presentation of better productions by the most direct and extensive co-operation with exhibitors ever known.

The new scheme of open booking of Paramount pictures is not an arbitrarily established selling rule, but has come through the natural evolution of the industry, guided more or less during the past five years by one man, Adolph Zukor, president of the Famous Players-Lasky Corporation, controlling Paramount Pictures Corporation, Artcraft Pictures Corporation, Cardinal Film Corporation, Famous Players Film Company, Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Pallas Pictures. The change from the program system of booking Paramount pictures to that of open bookings is in response to the great national demand for this system of distribution, and for the consummation of this important action the officials of the Famous Players-Lasky Corporation have been laying definite plans for many months.

All Paramount and Artcraft Pictures after August 5 will be booked in star series, exhibitors taking such series as they may desire to select, and the stars whom their patrons prefer. The popularity of stars fluctuates in different sections of the country, and by this new method it will be possible for the exhibitor to give his patrons all the stars they desire. Under this plan, through Paramount, Mme. Petrova will make eight pictures, Marguerite Clark eight, Pauline Frederick eight, Fannie Ward eight, Jack Pickford and Louise Huff eight, Sessue Hayakawa eight, Vivian Martin eight, George Beban three, Billie Burke three, Ann Pennington two, Julian Eltinge three, and Wallace Reid eight.

Other stars will be added to this list during the year to make series of pictures, as it may appear that their popularity and box office drawing capacity warrant their inclusion in the Paramount and Artcraft rosters.

Under the former Paramount plan of distribution a condition existed by which Artcraft and Paramount productions were competing with each other, in many of which the same stars appeared. For instance, the new and important Artcraft productions starring Mary Pickford met the national competition of the old Paramount-Pickford productions, thereby making it impossible for exhibitors to obtain the fullest possible returns on these subjects.

Under the new co-ordinated system the forthcoming Pickford productions will be booked without the opposition of this star's previous releases, the latter appearing only where they will not interfere with the fullest returns to the exhibitor who presents the newer subjects.

To this end exhibitors will be enabled to choose their list of pictures for the forthcoming year. The producing companies have already formulated their entire schedule for the year, beginning August 5, and for the first time in the history of the motion picture industry the exhibitor may choose his entire program a whole year in advance, obtaining the opportunity of planning his exploitation further in advance than he was before enabled to do. Enthusiasm is evidenced on all sides from exhibitors over the new plan, who declare that at last there has been a plan devised that is built on fairness, equity and co-operation.

Commenting upon the great national response to the advantage contained in his new plan of distribution, Adolph Zukor said:

"The Famous Players-Lasky Corporation is in a very fortunate position in outlining its future plans for improved production and distribution of photoplays, because it feels that the trade will believe its past endeavors in these directions to indicate the future progress we are determined to make. When we promise, therefore, to increase the cost of our productions and to make this increased cost buy its full measure of merit and artistic advancement in our productions, the promise is backed by five years of effort to present, consistently, the most meritorious photoplays in the world.

"We have the experience and the years of development behind us, besides the necessary organizations that come only of long duration in the business, to enable us to make any promise with the fullest assurance that it will be fulfilled.

"We have the stars, the directors, the scenario writers, the

Fannie Ward.

Ann Pennington.

Louise Huff.

Olga Petrova.

George Beban.

Jack Pickford.

Sessue Hayakawa.

Wallace Reid.

studio forces and equipment, and all the mechanical and personal resources necessary to the completion of the greatest series of motion pictures yet presented.

"We have already secured some of the greatest literary and dramatic masterpieces of the day as vehicles for our stars. We are constantly obtaining the exclusive original works of the greatest authors and fictionists throughout the world. Our own force of trained scenario writers is constantly adding the most talented and capable originators of screen creations.

"In our studios at Los Angeles, Hollywood, New York and New Jersey the combined ideas of what I am pleased to call the largest organization for the production of motion pictures are being molded for transference to the screen and presentation to the public."

"Not because it is the desire of myself and my associates, but because I know that all these factors which I have enumerated cannot result in anything but complete success, I hereby promise that the future releases of Paramount and Artcraft will revolutionize all past standards of motion picture production."

Artcraft Announces Plans for Coming Year.

The plans of the Artcraft Pictures Corporation for the forthcoming year in acccord with the new Paramount-Artcraft co-ordinate booking policy, was officially announced last week at the headquarters of the big distributing organization. Thirty-six productions are already scheduled for release under this trade-mark for the coming year and plans are now under way for the presentation of additional attractions that are in keeping with the present high standard of Artcraft pictures. The star series selective booking policy inaugurated by Artcraft at its inception and which has met with popular approval will be continued. In the exploitation of its productions Artcraft will co-operate with the exhibitor in every way possible.

D. W. Griffith, Mary Pickford, Douglas Fairbanks, Elsie Ferguson, Geraldine Farrar, Cecil B. De Mille and George M. Cohan are the celebrities among others to be announced in the near future that will present their best efforts under the Artcraft trade-mark the coming year.

Mary Pickford, the first super-star to appear under the Artcraft trade-mark, will present eight productions on the new schedule. Seven photoplays will be released by Douglas Fairbanks, conceded to be the greatest male attraction in the film world. At the head of his own organization he promises pictures that will duplicate the record-breaking business displayed with "In Again—Out Again," his initial Artcraft subject. Mr. De Mille has already commenced plans for the initial Farrar-Artcraft picture which he will stage and upon which Miss Farrar will commence actual work shortly. In addition to this, Mr. De Mille will contribute four productions to Artcraft's schedule.

George M. Cohan will begin work on his second picture in the near future. The famous "Yankee Doodle Boy" will appear in two Artcraft pictures during the coming year.

The inauguration of the Paramount-Artcraft co-ordinate booking policy, on August 1, will also mark the first anniversary of the Artcraft Pictures Corporation.

K-E-S-E ANNOUNCE A CHANGE IN RELEASE.

Kleine-Edison-Selig-Essanay announce a change in its release schedule July 9. On this date Edison's five-reel feature with Shirley Mason in the leading role, "Light in Darkness," will be substituted for "Little Orphan Annie," the Selig release. The release date for the latter picture has not been announced.

"Light in Darkness" has an especially strong cast, Shirley Mason being ably supported by Frank Morgan, William Tooker, J. Frank Glendon, George Tremble, Bigelow Cooper and William Wadsworth.

Ira Aronson

FROM a losing proposition to one of success is the space bridged in the life of the Cameraphone theater, Pittsburgh, by strict adherence to the policy of cleanliness in all things on the part of Ira Aronson, general manager. When Mr. Aronson took charge of the theater three years ago it was losing money. Today it is one of the bright spots on Fifth avenue. Mr. Aronson deserted the real estate field to become an exhibitor. He applied business principles and won out.

Ira Aronson.

The first thing he did to the Cameraphone was to clean it out and make it a place pleasing to the eye and conducive to comfort. He installed a ventilating system and gave his patrons good music. He studied conditions in the neighborhood and, as he puts it, "plays only clean and wholesome productions—those which mothers and fathers would not blush at if they brought their children with them." Mr. Aronson found that clean pictures pay by a close study of his patrons. Before he became manager the house had been playing almost anything, but now Mr. Aronson passes personally on every production before it is allowed to be shown on the Cameraphone's screen.

Mr. Aronson sums up his success and gives the reasons for it as follows: (a) clean theater, (b) good air, (c) good projection, (d) appropriate music, (e) clean pictures, (f) bright front, (g) study of patrons.

NEW MUTUAL PLAYER.

Kathleen Kirkham, but recently added to the American players, will first appear in support of William Russell in "The Weakness of the Strong," which will be released through Mutual some time in July. Miss Kirkham has an important role in the production. She appears as an adventurous married woman who loves to play with fire and is not content unless she is carrying on a flirtation with some young admirer.

This will not be Miss Kirkham's first appearance with Mutual. She will be remembered as Marion Dane in "The Devil's Assistant," in which Margarita Fischer was starred. Miss Kirkham made her screen debut with the Reliance company and since that time has been seen in Balboa, Morosco, Clune, Pollard, Fine Arts and Universal productions.

Steele Shifts Berth in Paramount

Resigns Secretary-Treasurership to Become District Manager With Offices in Pittsburgh.

JAMES STEELE, secretary and treasurer of the Paramount Pictures Corporation for the past year, has resigned that position in order that he may continue his residence in Pittsburgh. He will hereafter be located in the Iron City, acting in the capacity of district manager over the Paramount offices in Pittsburgh, Cincinnati, Detroit, Chicago, Cleveland and Indianapolis. Mr. Steele will also retain his directorship on the board of directors of the Famous Players-Lasky Corporation, controlling Paramount, Artcraft, Famous Players, Lasky, Morosco and Pallas, producers and distributors of Paramount and Artcraft Pictures.

When Mr. Steele accepted the position as secretary-treasurer of the Paramount Pictures Corporation a year ago it was with the full understanding that it would only be temporary, as his family remained in Pittsburgh, and the ties binding him to that city were too strong to be severed entirely. When Paramount absorbed its exchanges some months past, Mr. Steele endeavored to retire from the position he held in the home office, but the time was not propitious and he deferred taking the step until last week, when the final arangements were made for the merging of the Artcraft and Paramount business, which move made it possible for him to resign and take up his work in the Middle West.

Schayer Retires from Selznick Staff

Publicity Man to Take Belated Honeymoon and Resume Fiction Work in Maine Woods.

E. RICHARD SCHAYER, who has been director of publicity for Lewis J. Selznick since the organization of the Selznick Enterprises, has resigned, and will be succeeded by Randolph Bartlett. Mr. Schayer, who, prior to entering the film business a year and a half ago, had achieved a wide reputation as a newspaper man, war correspondent and magazine writer, intends to spend the entire summer in the Maine woods, where he expects to complete a number of stories for which he has been accumulating data during recent months. This vacation is in the nature of a belated honeymoon, as it will be remembered that Mr. Schayer married last summer, during the height of the activities of Mr. Selznick's first productions, and was unable to leave New York for a wedding trip. During the year that Mr. Schayer presided over the publicity and advertising of the Selznick operations he achieved an enviable reputation.

Mr. Bartlett, who succeeds Mr. Schayer, entered the film world nearly a year ago as press representative for Herbert Brenon. Following his publicity campaign for "War Brides," he joined the Selznick central organization, and for several months has been collaborating with Mr. Schayer in the publicity department. He is well known for his magazine articles on various personalities and phases of the picture business.

At Leading Picture Theaters

Programs for the Week of June 10 at New York's Best Motion Picture Houses.

"On Trial" at the Rialto.

"On Trial," Elmer L. Reisenstein's notably successful play, was given its first presentation in photoplay form at the Rialto the week of June 10. The production was made by the Essanay Company with a cast which includes Barbara Castleton, Sidney Ainsworth, James Young and Little Mary McAlister. The film has the distinction of being the first one purchased by the recently organized First National Exhibitors' Circuit. "On Trial" makes a particularly powerful picture because of the photoplay methods used in developing the original stage version.

Glimpses of the ever fascinating geishas of Japan formed part of "The Land of the Rising Sun," the added attraction. Beautiful effects of architecture and illumination were found in the second installment of "The Thirteenth Labor of Hercules," the official pictures of the Panama-Pacific Exposition. Greek Evans and Gaston Dubois were the soloists.

"Her Strange Wedding" at the Strand.

The Strand Theater presented Fannie Ward in "Her Strange Wedding," adapted by Charles Maigne from George Middleton's popular story. The supporting cast included Jack Dean, Tom Fornan and Billy Elmer. Another interesting film feature was "Gold that Glitters," one of O. Henry's most famous stories, in which Mildred Manning appeared in the leading role. Victor Moore was seen in his latest comedy. There were also scenic and educational studies and the latest American and European news pictures. Louise Patterson, Mary Qentay and Walter Vaughn were the soloists.

"The Bar Sinister" at the Broadway.

The Edgar Lewis production, "The Bar Sinister," is in its third week at the Broadway.

Bill at the Eighty-first Street Theater.

At the Eighty-first Street Theater a new series of pictures were shown. Monday, Tuesday and Wednesday, Dorothy Dalton in "Wild Winship's Widow" and Billie Leslie in a Triangle comedy, "His Marriage Failure," were the picture features. On Thursday, Friday, Saturday and Sunday Charles Ray in "The Millionaire Vagrant" and the Keystone funmakers in "A Royal Rogue" were on the program.

Walter Richard Stahl

WALTER RICHARD STAHL, aside from being one of the youngest author-directors in the motion picture art, is also an assidious bookworm. He can be located at almost any hour of the night in his apartments digging into some frayed volume on art, science, sociology and many kindred subjects of which he had to inform himself in the production of "Hate," a seven-reel feature soon to be released by the Fairmount Film Corporation.

Walter Richard Stahl.

Mr. Stahl is a stickler for facts in portraying the simplest detail in the silent drama, and before he began work on "Hate," and long after he was in the story, he made certain that his interpretation of his subjects were correct before he gave the cameraman the order to shoot.

"There are three things a director must keep foremost in his mind in the making of a photo-drama," Mr. Stahl explained. "His first idea must be toward the selection of a story which will interest the masses. My idea of an ideal story is one which involves a big vital problem; something which confronts the people of the world. And I don't mean to infer that we should burden the theater-going public with such problems as war. Rather, I mean that authors should seek out some problem that has a heart appeal.

"The second idea should be in making it certain that the story conveys an accurate interpretation to the public. Directors and writers should not attempt to fool their audiences, nor to burden them with fantastic or immaterial subjects. People go to the picture theaters to be informed as well as to be entertained, and after they have seen a picture with a gripping problem, and are enlightened as to its most intricate phases they will reflect, and it is safe to assume that they will soon look to the motion picture drama for knowledge as well as pastime.

"I have found it true that the most powerful photodramas are those with the simplest appeal; those pictures which can be grasped by those who have but a very limited knowledge of worldly information. I believe that there is a decided tendency among producers of today to aim to these ideals. Some of the recent releases indicate, at least, that producers are striving for the best there is in fiction for the benefit of the screen."

RED MEN INVADE WHARTON RESERVATION.

Fifty Indians from the Onondaga reservation have arrived in Ithaca, N. Y., to take their places before the camera and their place in the films. But they came without their war paint and their feathers, for they are to do something beside just "act natural." The Indians are to appear as the inhabitants of a cannibal village, which is a part of one of the comedies which the Whartons now are producing. They are under the command and guidance of Chief Isaacs.

Richardson Crosses Line Into Canada

Discovers a Large Amount of Genuine "Southern Hospitality" in Western Canadian Country

Bellingham, Washington.

THE Bellingham Union was another organization which, through fault of the secretary, I am told, had failed to reply to letters, and being extremely weary and near to a breakdown I decided to remodel my itinerary to the extent of placing that city in the discard and going straight through to Vancouver from Everett, thus garnering unto myself one perfectly good night of rest. But alas, for the best laid plans of mice and men, which 'tis truly said, gang aft aglee. We clambered off the train at Bellingham at least for the moment to set foot on the soil where four years ago we had that wonderful fish dinner, which all the delegates to the I. A. T. S. E. Convention will remember.

No sooner had our feet hit the platform than a pipe of tremendous size approached, from behind which came a voice: "Is this Mr. Richardson?" We pleaded guilty, whereupon the aforesaid pipe was removed, disclosing a smile belonging to Brother F. W. Dorr, president of Local Union 117, seconded by Brother Robert Miller, E. H. Southern, secretary 117, and Brother G. E. Keplinger. "Where's your baggage?" inquired Dorr. "Why," said I, "I am not going to stop. I've not had a word from you boys in reply to my letters." When Dorr recovered from his faint he informed me that the Union had a banquet arranged for 11 o'clock, and that all the managers were invited, and both his hands went up in the air, registering wild despair. I had my ticket paid for to Vancouver; also my parlor car ticket, but under the circumstances it was, of course, up to me. And thus I was picked off the train like a ripe cherry from the bough.

A Group of Bellingham, Wash., I. A. T. S. E. Men.

The boys treated me finely. Local 117 is a mixed union, and President Dorr is a stage hand, but he took just as much interest in the matter as though he were an operator. There was really a nice spread at Bellingham's swellerino restaurant, and gathered thereat was a 100 per cent. attendance of operators and managers, as well as several stage men.

Conditions as to Bellingham operating rooms are just average. There is much that might well be improved. I visited the Grand Liberty, Bell and American. The Grand auditorium lighting is bad; operating room fair, but flooded with daylight at matinees; lens system not right. The Liberty has a good operating room, but light-flooded; picture light brilliant. The Bell has but one machine, which seems queer at this stage of the game, in a city the size of Bellingham. The American, a large high-class theater, has its operating room on the main floor, opposite the screen; also it is a real operating room. L. Rose is manager and C. C. Keplinger operator. The walls of the operating room are dead black, the ventilation fair, the size ample, the mercury arc rectifier in an adjoining room, the lens system O.K. and the shutter at the dissolving point of the light ray. The floor is covered with linoleum. The machines and room were clean as a new pin.

The men expressed themselves as well pleased with the lecture, and the last word, as the train pulled out, was "come again."

Vancouver, British Columbia.

A most interesting city of the Northwest, surrounded by forests of giant timber, with great, snow-capped mountains in the distance, Vancouver lies beside one of the finest landlocked harbors in the world. In normal times it is a city of 175,000, but war has reduced this to probably 105,000.

When the train pulled in a man approached with the inquiry: "Is this Mr. Richardson?" "It is," I replied, and we shook hands all around, while my grips were grabbed. At the head of the train was a circus advertising car, and I towed the delegation up to it to introduce the committee to the I. A. boys therein, and find out for them when the lecture was to be, as their number included some operators who wished to hear it. I had but started introductions when a man with an I. A. button stepped up, stuck out a friendly hand and said: "Is this Mr. Richardson?" introducing himself as J. R. Foster, president M. P. M. O. Local Union 348. About then one of my new found friends asked: "Say, what Mr. Richardson are you?" Just then a man who had been in the parlor car with me came lonesomely forward and a howl of laughter went up. He was Professor Richardson, of some University in Seattle, who also was to deliver a lecture in Vancouver that night. I had unwittingly swiped the poor man's reception bodily.

Having turned his committee over to him, and rescued my grips from their kindly care, I grabbed my own reception committee (J. R. Foster, president; Al Hansen, secretary-treasurer, and Edward Hornby, member M. P. M. O. Union 348, and J. R. Muir, owner of several theaters and a film exchange), which hustled me into an automobile. The professor, his dignity sadly ruffled, also climbed into a machine. My name was next to his on the hotel register; his initials being O. H.

Vancouver proved to be a surprise in many ways. Far off in an out-of-the-way corner of the continent, it is a thoroughly modern, right-up-to-the-minute city. It has a skyline of modern skyscrapers, and a hotel which would not need to feel shamed to sit beside the Plaza at Central Park, New York City. Its stores are as modern as those of Gotham, and its theaters, or such of them as I saw, are very good, and some of them more than that.

My reception was cordial indeed, and the meeting and banquet at the Hotel Vancouver were in many respects among the best I have held on the entire trip. The audience was distinctly high class, and intensely interested. It comprised operators, theater managers, film exchange managers and Province of British Columbia officials, including the censor and examining board. The affair was given by M. P. M. O. Local Union 348. What would you think about New York operators giving a banquet in the Waldorf-Astoria or the Plaza? Well, the Hotel Vancouver is the equal of either of them—some class, my boy—some considerable class.

The operating rooms of Vancouver are mostly of good size, one being fully 25 feet square, ventilation is, however, none the best. The walls are mostly dark colored. The projectors are nearly all Powers', with a few Simplex and one Baird. Supply is 110 and 220 volt A.C., rectified by motor generators or mercury arc rectifiers. Most of the motor generators are General Electric compound-wound machines driven by three-phase motors. The generator capacity is mostly 35 amperes in the smaller houses, and 60 to 120 in the larger ones. Operating rooms are, for the most part, opposite or nearly opposite the screen. The union scale is $20 a week for a six hour day, and no split shift. Much of the projection machinery is old—averaging, I am told, about five years.

In the Dominion theater I saw a truly remarkable lighting system. It consisted of an ornamental art glass square in the ceiling, about 25 feet square, above which were lights. The design was an immense circle, filling the entire square, with ornamental designs in the corners. The circle was laid out like a giant wagon wheel, the lead division being the spokes and the glass the open spaces. It was beautiful. The prevailing shade was amber, with ornamental corner-filling designs of green and red.

This glass circle is at the top of an insert in the main ceiling, about six feet deep, the sides of which are solid plate glass mirrors, which convey the effect of a glass ceiling extending back under or over the auditorium ceiling. It fooled me all right—makes the glass circle appear to be one circle (the real one) and four halves (reflections). Off to the side, under the main ceilings, are four chandeliers on each side, with two green and two purple lights in each, the same being surrounded by cut glass pendants. These lamps give off no illumination. They are but mere points of light in the darkness. The effect is odd, and very pretty. J. R. Foster is chief operator and S. Haigh assistant. There is a very clever electric port shutter dropping device, which Brother Foster has agreed to describe in the projection department.

During the afternoon the committee autoed me through the wonderfully natural park of 1,000 acres, owned by the city, in which trees six to eight feet in diameter are common, and those fifteen feet through not unknown—I saw at least one. In front of the Courthouse in Vancouver is a flag pole 285 feet high, made from a single stick, or tree, and at that they had to cut off about 35 feet before they could hoist it.

At the Globe theater I saw a really clever stunt, the invention of Brother J. O. Thomas, operator. It will be described in the department later. When friend Thomas opens has lamphouse door that act automatically drops an asbestos shutter in front of the condenser inside the lamphouse.

I had heard considerable concerning the examination of operators in British Columbia, and it was with much pleasure I accepted the invitation of the board of examiners to inspect their plant. The board is composed of Messrs. C. L. Gordon, chairman Board of Censors, who is also chairman of the examining board; W. A. Oswald, theater inspector for British Columbia, and J. R. Foster, chief operator Dominion theater, Vancouver.

The examination equipment is valued at $4,000. There is a special testing board, with many switches, all alike on its front, with interchangeable connections at the rear. There are 440, 220 and 110 volts on this board. At the top is a bank of incandescents, and at one side a bank of rheostats. Mr. Applicant is presented with test lamps and that outfit, and his troubles begin. Take it from me, if he gets past what they hand him in that room he will not only be competent, but he will be busier than a chipmunk with a whole bushel of nuts. There is a blackboard on which questions are written. Here are three which remained on the board from the dose presented the last candidate:

"How would you connect (2) two 110 volt, 25 ampere rheostats as a 220 volt D.C. line, and what amperage would you get?"

"Given 110 volt, 25 ampere rheostats and three 110 volt 50 ampere rheostats, how would you connect them to get approximately 90 amperes; supply 220 volts? Connect four 110 volt, 25 ampere rheostats, so as to get about 60 amperes on a 110 volt D.C. line?"

There is a big motor generator set, and accompanying switchboard. The candidate must first ascertain whether or not the same is in shape to run, select his fuses from a large box of mixed fuses, put them in and connect the machine up to the arc lamp, strike the arc and get everything running properly. There is a dissembled objective lens on a table; also condensers of various focal length. You must assemble the objective, figure out proper condenser combination for a given case, explain dissolving point of light ray and its position and effect, explain relation of intermittent speed to shutter blade width, and—well, if you get by you can bank on it that you nearly know something.

The examination is a comparatively new thing. When it went into effect but few got by. When a man failed he was given a three months' working permit, and informed that unless at the end of that time he was able to pass he could work no longer. Result: Operators forming educational classes and buying books, the purchase of which they had before declared to be a waste of good money. Since this awakening I am informed that projection in Vancouver has been decidely improved.

The board attended the lecture and were unanimous in declaring it to be of large value. They are courteous men whom it was a pleasure to meet. I shall in future have great respect for a British Columbia license. Joe Estey, Local 306, New York City, was in the city with "Intolerance." He says he is going to buy a gold frame for that particular license.

Victoria, British Columbia.

Victoria lies on Vancouver Island. It is reached by a delightful 80-mile sail through the sound, with headlands jutting out and islands nestling in the most unexpected places. During a portion of the voyage hundreds of snow-white but prettily marked seagulls follow and circle the boat, often sailing along opposite to and within fifteen feet of the upper-deck passenger for considerable distances.

Victoria itself is another wonderful northland city. Beautiful it is in a quiet way. But it is too quiet. It is like a deserted city. The terrible war has drained its very lifeblood, until its streets are like empty canyons in which one can but instinctively listen for the tread of ghostly feet of those departed.

At the wharf we were greeted by Brother R. A. Jones, business agent Local Union 168, and Eugene Clark, manager Columbia theater—fine fellows both, but as common clay compared to the chauffeur, Mrs. M. F. Macdonald.

Conditions in Victoria stack up as follows: The operating rooms are of fair size, but have light walls, and, for the most part, too much light in the rooms. In the Columbia and Empress operating rooms ventilation is not good; in the others it is fair so far as fresh air goes, but it is not properly done. The current is 220 volts three-phase, which is rectified by Westinghouse and General Electric motor generator sets. The average picture size is 16 feet, and most of the houses use about 45 amperes at the arc.

I visited four theaters. The picture light varied from

Banquet of M. P. M. O. Local Union 348 at Vancouver.

good to just fair, and in some of them it was not very well handled. In all cases, except one, the Variety, the auditorium lighting was bad, and in the Columbia it was very bad indeed. It was here I learned to recognize an "Irish exit." At left of screen was friend clock, brightly lighted with green light. Below it was a glaring red light about ten by eighteen inches, upon which by close peering one could trace the letters "Exit." Both the piano and the violin music reflected back into the eyes of the audience a blare of white light. There were six of the unnecessary side lights, and at the rear, on the ceiling of the balcony, were three very bright lights, under diffusing glass, but so placed that the eyes of those seated back of that point must peer under them at the picture. And to cap it all there was, to the right of and close to the screen, an unshaded bright green light, which the manager explained (when I referred to it in my lecture) was an exit—whereupon one of the audience remarked, to the accompanying laughter: "It must be an exit for the Irish."

Group of Victoria, B. C., Operators.

Left to Right, L. Foxgard, E. Clark, M. D. Macdonald, W. F. Macdonald and R. H. Jones.

The lecture was preceded by a banquet in the Dominion Hotel grill room, and I talked until 2 a. m. The managers of Victoria are paying $25 for eight hours, six day week—the union scale. Victoria operators impressed me as a body of enterprising men, working under rather difficult conditions. But the managers, too, are working under present great difficulty, and are likely to for some time to come. Depression in business of all kinds, both in Vancouver and Victoria, but particularly the latter, due to war conditions, is something pretty serious indeed.

Before boat time next day, in company with Brothers W. F. Macdonald, R. H. Jones, M. D. Macdonald and Mrs. Macdonald and R. Foxgard, I was motored out twelve miles to the Dominion observatory, where through courtesy of the attendant, we examined and had explained the workings of what is now the largest telescope in the world—a 72-inch lens. The road winds up the side of the mountains, at sharp grade, and in places a few feet to right or left would mean serious disaster.

Leaving Victoria I sailed back to Vancouver, was met by a delegation of "the boys" who kept me company during a two-hour layover, and then I climbed into a Canadian sleeper and settled down in the hay for a night of untroubled sleep, to be followed by a day through some of the most magnificent scenery on the American Continent.

Edmonton, Alberta.

Edmonton lies between 350 and 400 miles north of the United States boundary line. In normal times—times when humanity is not engaged in playing the game of war—its population is 70,000, and it claims to be the farthest-north city of size in the world. Lonely and alone it lies far out on the interminable black-as-ink-soil prairie of the northland. But it is strictly modern, and has many miles of well paved streets. Its leading hotel, owned by the Grand Trunk Pacific Railway, is easily the equal of many New York high class hostelries.

To reach Edmonton from Vancouver, one may travel by way of Canadian Northern, direct, which only runs a passenger train every third day, or over the Canadian Pacific to Calgary and thence north 199 miles to destination. The C. N. trains would not fit into my schedule, so I chose the Calgary route, and the last part from Vancouver to Calgary was far ahead of anything I had ever viewed in the way of mountain scenery. The different views of Mount Stephen alone are the sight of a lifetime.

From Calgary to Edmonton one sees some genuine surprises. A portion of the country might easily be mistaken for New York or Massachusetts. There is timber, rolling through low hills, and prosperous looking farmhouses. At other places the land lies very flat and looks unpromising; also for long stretches the settlement is sparse and the country new and raw.

In Edmonton, men treated me well. They are few in number (five theaters running), yet they did things up brown, ending with a banquet in the banquet room of that splendid hotel, the MacDonald. During the afternoon John Hazza, manager of the Empress theater; W. B. Allen, president Local Union 310, and Brother A. M. Malley motored us around the city, and in the evening we gave the Empress, Monarch, Dreamland and Rex theaters the once over.

Edmonton operating rooms are of good size, with one exception, and that is not objectionably small. In the Monarch and Empress operating rooms there are wash basins with running water. There is glass in all the ports. Projectors vary from Powers' Six B in the Empress to Edison Model B's in the Dreamland. Current is rectified by motor generator sets—take note of the facts, you United States managers who are using A.C. at the arc. 'Way up here, half way to the north pole, such out of date practice is not even considered. Motor generator sets—good ones, too—are in all theaters.

Auditorium lighting varies from bad to fair. It needs attention in all the houses, and it needs it badly.

The Edmonton men are a progressive body. They literally demanded that I visit their city, offering to defray all the expense if only I would come. After the lecture there was a general expression of satisfaction on the part of both managers and operators. The gathering was necessarily a small one, but what it lacked in size it more than made up in enthusiasm. The following were at the lecture and banquet, which lasted until 3.30 a. m.:

Operators—William Hayden, P. Barber, W. B. Allen, E. J. Grace, A. M. Malley, W. H. Miles, F. Packenbusch, A. J. Hosmer, J. Haley, T. Joy and M. M. McLean.

Managers—O. J. Halgrimson, John Hazza, M. Allen, A. Entwhistle, R. McDonald and F. McQueen.

Calgary, Alberta.

I know where to begin, but how is another question. I have had many experiences of many kinds along the first ten or eleven thousand miles of this trip, but it has remained for Calgary to pull the star number, and put itself in a class all by its lonesome.

Ugh! Heap Big Chief! Chief Manhattan! Chief Pulled-off the Train—Take your choice, and I am it Some distance up the line Brother Joseph L. Aaron, secretary of Local Union 302, got aboard, introduced himself and then shut up like a clam, particularly when I endeavored to ascertain what was going to be the programe in Calgary. On that subject an oyster was a loud noise compared to the good brother.

Peacefully the train rolled onward until at what I afterward learned to be the city limits of Calgary, it came to a grinding stop and passengers, including the writer, began to grab their valuables and peer out of the window in apprehension, because from without came fusilades of revolver shots and the most weird assortment of unhumanlike yells human ears ever listened to.

"Here's where we get off!" yelled Brother Aaron. I looked around to see him, together with my baggage, disappearing through the door. As I hit the ground a cavalcade of men, whom I afterward learned were real, sure enough, honest-to-gosh cowboys, galloped up, firing shots in the air promiscuously, and the loop of a rope lariat settled down over my defenseless shoulders, to the accompaniment of yells: "String him up—hang him!" Mistakes have been made before, and, forgetting for the moment my guardian, Brother Aaron, things were beginning to look real reasonably serious to your Uncle William. But at this critical moment a man I afterward learned to be D. G. Inverarity, manager of Calgary Pantages' theater, stepped up, placed over our shoulders an elaborate dingus made of approximately 680,460 beads, in various colors, and on our head the most fearsome, elaborate feather war bonnet imaginable, and in our hand a stone-headed, fur-trimmed war club, all genuine articles, I am told, secured from an Indian chief (there is an Indian reservation here).

Friend Inverarity then addressed us, first in Chinook, then in English, as follows: "We greet you, Big Chief Manhattan, and, here at the limits of our fair city, bid you welcome."

302
CALGARY
F H RICHARDSON

Banquet Given by the Calgary Exhibitors, Exchangemen and Operators.

There was much more of it, but I don't remember all the details. Things were coming too swift to be well remembered. Grouped in the distance I then observed five or six automobiles, covered with banners and plastered with mud. On the leading car was the following: "Chief Richardson, captured from the Wilds of Manhattan by Calgary Exhibitors, Exchangemen and Local Union No. 302, I. A. T. S. E. Now on exhibition." That aggregation had actually motored out ten miles, over roads that were, due to a week of continuous rain, simply all but impassable. Moreover, they had done it in the face of what looked very much like more, and immediate, rain. Another one of the banners read: "Welcome to our City, Hammer and All."

Well, we plowed (literally plowed) back to town over those awful roads. How they got away with it I don't know, but they did, though the engine got so hot we had to change the water in the radiator along the way. A procession was formed and I was paraded through the city in that perfectly fierce regalia, to the Mayor's office, where I was introduced to his worship (that is the official designation up here), and by him welcomed and presented with a key something like three feet in length, yellow in color, which he averred was made of solid gold, and which was supposed to fit all locks in the city. Some reception, quite some, I assure you. And at the end of the proceedings I was told that the Indian regalia was all my very own. I am glad of that, because in future when my squaw doesn't behave, I'll put on my headdress, grab my war club and scare her out of at least seven years' growth. At the Palliser Hotel I wasn't even allowed to register, that little function having been already performed, but was conducted to what appeared to be the bridal chamber.

I had got to bed a little before 4 a. m. the previous night, and, learning there were men who had come almost 400 miles to listen to projection lore, much as I disliked to, I was obliged to shoo the various committees out of the room, lock the door and sleep, else I could not do justice to that which I had come to the city to do. Previous to this, however, I had the pleasure of dining with Joseph Aaron, secretary Local Union 302; J. A. Brin, operator of Pantages' theater; N. V. Davidson, manager of Pathe Exchange, and A. Cloackey, representing the manager of Allen theater. Also I almost forgot to say that in front of every theater in the city appeared a neatly framed one-sheet printed poster reading: "Richardson Day. Any one named Richardson will be admitted free in honor of F. H. Richardson." It is said that in some mysterious manner, the tribe of Richardson suddenly increased marvelously, and past all understanding.

At midnight I was escorted to the beautiful grill room of the Hotel Palliser, where the Big Doings were to be, and were pulled off—yes, most decidedly they were pulled off. At the right of the writer sat Mayor Costello and on his left Toastmaster Inverarity. And here let me say Friend Inverarity is charged with fifteen thousand volts, produced by a generator wound in sections. One coil puts forth hustle, the next ability, and the third good fellowship. And they are all three good, vigorous coils, too.

The gathering was large, thoroughly representative and decidedly enthusiastic. The mayor lived up to what I found to be his reputation as a thoroughly good fellow.

Toastmaster Inverarity first called upon Mayor Costello, who in an address showing a surprising grasp of the work we are trying to do and a comprehensive understanding of the importance of the moving picture industry to the community at large, welcomed us to the city. D. G. Walkley, general manager of Universal for Western Canada, was then introduced and spoke upon the topic, "What Richardson Means to the Exchanges." Harry J. Allen, manager Famous Players Film Service, was to have spoken on feature films, but much to his disgust (he came to the station to see me off in Edmonton and was much perturbed over the fact that he could not be present) had been compelled to go to Edmonton on business. J. B. Cronck, manager Allen theater, voiced the exhibitors' viewpoint, and C. Anderson, president Local 302, I. A. T. S. E. and M. P. M. O., spoke briefly on the topic: "The Operator's Version."

RICHARDSON DAY

ANYONE
Whose Name is
RICHARDSON
WILL BE
ADMITTED FREE
IN THIS THEATRE
TO-DAY

IN HONOR OF
F. H. RICHARDSON

The banquet was the real goods. It was handled personally by E. H. Goodwin, manager of the Palliser Hotel. The menu contained, among other things, the following: "Relishes, Projected Shots a la Richardson; Fish, Shutter Flickers with spherical aberration; Roasts, Assorted Cold Meats, Short Circuit Style; Salad, Carbon Dust sprinkled with 3 in 1; Dessert, Rheostat Ice Cream; Cheese, Old Features; Nuts, Pickfords, Bushmans or Chaplins." At the back of the menu was printed a local poetical effort in the shape of a song, "The Operator's Hymn" designed to be sung to the tune "Throw Out the Lifeline," and that mob, led by Vocalist J. R. Hall and the orchestra, actually sang or howled that cussed thing at the top of their voices, while we sat there covered with our usual raiment, plus six layers of blushes.

There was really splendid music by an orchestra supplied for the occasion by Calgary's Musician's Union, Local 53 A. F. of M. Vocalist J. R. Hall sang several selections, among them a really beautiful song, "I'll Be Waiting There for You," composed by William Farrington, manager of Didsburg opera house, Didsburg, Alberta. There were large banners at either end of the table. The lecture lasted until 4 a. m., and even the Mayor remained to its end. Afterward he was kind enough to say that he had been deeply interested, and had thoroughly enjoyed every moment of it. One man who came more than 200 miles, came up after the lecture, shook hands and said: "I feel that all my trouble and expense in coming to Calgary has been more than justified by what I have heard." President C. Anderson of Local 302, said: "Well, Brother Richardson, I am free to say that I haven't nearly as large an opinion of my knowledge of projection as I had before you began talking." And Brother Anderson is an excellent operator, as operators go, too.

I had had about four hours' sleep, all told, the night before, and had rested a short while before the lecture, but at four a. m., after a two hour and a half talk, I didn't really feel very tired. For how could one become weary, talking to such a thoroughly appreciative audience, among such beautiful surroundings, particularly after such a truly royal reception.

At the end of the lecture another surprise was sprung, for no sooner was I seated than loud-voiced newsboys burst into the room, yelling at the top of their lungs: "Wuxtra, Wuxtra, all about Mr. Richardson's great speech." It was a midnight, or rather a four a. m. edition of the daily paper, with a cleverly written (Invararity is guilty) report of what purported to be my visit to the various theaters, with a big scarehead on the front page! Every manager in town was "hit" by the wit of the article. The boys reaped a harvest, for they sold from one to two papers to every one present, and papers in that country are five cents each.

During my stay I was motored over the city, and visited three of its theaters—the Empress, Princess and Bijou. I was photographed in company with Chief Starlight, heir apparent to the Saree Indian chieftainship. During my stay I was honored with an invitation to dine with Manager Invararity, and shall long remember his kindness, and the hospitality of his charming wife and family. If those two boys follow in the footsteps of their father, neither their mother nor their country could ask for more.

At 10 o'clock p. m., May 24, a committee of six appeared at the hotel, escorted me to the station, and, under the platform light, beside the sleeper, presented me with a most beautiful souvenir of my visit, in the form of a leather bound photograph book in which are mounted a complete, neatly labeled set of photographs of the "holdup," the banquet and other events which had taken place, a menu of the banquet containing the autograph of all those present, and other things.

I could not even begin adequately to express my thanks and appreciation to the men of Calgary for all their wonderful kindness to me during my stay in the city, but as the train moved, I softly hummed the song chorus: "Good-bye, Good Luck, God Bless You, Is All That I Can Say."

F. H. RICHARDSON'S VISIT TO VANCOUVER.

Vancouver, May 19.

ONE of the most memorable events that the motion picpeople of Vancouver have ever participated in occurred last night when the operators of the city tendered a banquet to F. H. Richardson, of the Moving Picture World's projection department. The banqueting hall of the Hotel Vancouver has never witnessed a more thoroughly interesting and enjoyable evening. Between sixty and seventy guests were present. These included the theater managers of the city, representatives from all the film exchanges, every union operator in town without a single absentee, and last but not least the provincial moving picture censor and the members of his staff.

The proceedings commenced at midnight, and after a feast that would have delighted the mast fastidious, speeches were delivered by President McVetie of the Trades and Labor Council, Manager Dewes of the Rex theater, President Rundle of the Theatrical Federation, and Provincial Censor C. R. Gordon. The latter caused considerable amusement by opening his speech with the remark: "Gentlemen, this is the first occasion on which I have had the pleasure of meeting you all face to face at a social gathering. I know you are all firmly convinced that the censor is not a human being. Well, here I am; take a good look at me!"

Then, to demonstrate that he really was human, the speaker indulged in remarks that made the room fairly ring with laughter. When the merriment had subsided Mr. Richardson took the floor, and for nearly two hours kept his hearers interested, thrilled, amused, and inspired by a lecture that will live in the memory of all who had the privilege of hearing it. To attempt a detailed description is out of the question. The field covered was so wide and comprehensive that nothing but a verbatim report could give any real idea of its import.

The main object of the lecture was to drive home the tremendously important, but often sadly neglected part that projection plays, or should play, in the presentation of the modern high class photoplay. That productions costing thousands of dollars, and on which endless labor and care have been spent, should to a large extent have their success in the operator's hands to make or mar, is a fact only partially realized by those most concerned. To assist the operator and to awaken him to a higher sense of the responsibilities of his calling was Mr. Richardson's chief aim and object. He did not mince matters, but attacked his subject, and some times his hearers, with a vigor and force that drove every word home with telling effect. He had his audience feeling very uncomfortable one minute, and rocking with laughter the next.

Richardson's humor, however, was not of the usual orator's variety, merely inserted to make the subject less dry. He had no need for such methods, and when he indulged in pleasantries it was with a direct bearing on the subject in hand, and only served to drive his point home with greater force. Any operator, exchange man, or exhibitor who could listen to such a lecture and not be filled with a higher and deeper respect for the great industry of which he forms a part would be too hidebound for redemption. The greatest enthusiasm marked the close of the proceedings. Both Mr. Richardson and the Moving Picture World are to be honored for the way in which they are unselfishly trying to better the industry in every possible way.

It would be a pity to close this account without mentioning a humorous incident which occurred as the party broke up. It was 3.30 a. m. when the boys left the hotel, and a dozen of them piled into a jitney car with a seating capacity of five. In the back seat sat the Provincial Censor, with a couple of operators on his knees. More operators sat on the front, and as the car started on its way, one of the latter, not knowing who was buried in the rear, turned and exclaimed: "Say, boys, that was a pretty good speech the Censor made. I didn't think he had it in him!"

THOMAS D.

H. T. KNAPP BECOMES MUTUAL BRANCH MANAGER.

H. T. Knapp has been appointed manager of the Dallas, Texas, office of the Mutual Film Corporation. Mr. Knapp, who has been connected with the home office, started on his new duties May 25.

BRENTWOOD THEATER, GARRICK, PA., SOON TO OPEN.

Among the new theaters under course of construction is the Brentwood, at Garrick, Pa., which will be ready for occupancy in a few weeks, M. Bluestone, proprietor.

Scene from "The World Apart" (Morosco).

Spokes from the Hub

By Marion Howard.

WITH an embarrassment of riches in the offerings here since the last letter it is difficult to do half of them justice in limited space. At this writing we have "Womanhood, the Glory of the Nation," thanks to the enterprise of that live wire manager Thomas D. Soriero, of the Park. New Yorkers have seen it and realize the value of such a picture to inspire enlistments. This week Mary Desmond, the opera star, is soloist. Mr. Soriero scored again in having a sign in front of one of the recruiting tents on Boston Common, advertising the play at his theater—something never before permitted on that sacred soil. This speaks well for the value of the picture as an aid to the Government.

* * *

"Enlighten Thy Daughter" was given a private showing for clubwomen in Tremont Temple last Saturday and is now on at the Modern. Strikes us that this is a powerful morality picture, combining some of the features of "Where Are My Children" (concerning malpractice) and the strong point brought out in "Blindness of Virtue," disclosing the fact that the mother did not enlighten her daughter, who happily escaped the awful fate of the young girl in this newer play. Zena Keefe, Jimmy Morrison, who had the trying part of the spoiled son; Arthur Donaldson, of "Prince of Pilsen" fame, and the others, gave us a treat rarely witnessed in a picture for individual characterization. I liked especially the author's conception of the four mothers so distinct in type, each playing a strong part in the denouement. Little Runa Hodges caught the house. Barring some of the titles, which had errors in spelling, etc., the entire production seemed flawless and well within the law, however the finicky may feel about calling a spade a spade.

* * *

What a wonderful play "The Bar Sinister" is, and what a cast! Mitchell Lewis, the dependable, is some find. Elaborate invitations went out from the office of Louis B. Mayer for the trade showing at the Park, when, by the way, the new house organ was played for the first time. In this offering we get a new angle on the race problem and a lot of red-blooded stuff which all like. Surely Edgar Lewis has produced the picture in a manner to delight the clever author, Anthony P. Kelly. Not having seen "The Barrier," another striking effort of Lewis and now on at the Boston theater, I could not compare, but settled back with the utmost enjoyment and did not find it too long as some critics aver. An evident pugilist fan sat back and applauded when the bar room fight was on—yes, and he said audibly, "Go to him, boy." Buck Moe was some character and put a lot of ginger into the scenes, many of which were so original as to place the entire picture near the sky line. It is a sermon in itself on the soul of man, no matter what his color or creed may be, so long as he is white within.

* * *

We are enjoying the O. Henry stories immensely, and the element of suspense catches the house as in "The Marionettes." We get these at the Fenway, where we heard a remarkable Italian singer last week called "Verona." Her voice is a joy, and in addition she plays a violin, singing the music without motion of the lips and toward the end down comes the instrument, her voice concluding the air which all supposed was played by the strings.

* * *

"Environment" was the best Mutual of the last week, and here we had handsome George Fisher playing a goody-goody part and winning the hand of little Mary Miles Minter. In the cast were the two Vosburghs, though not related by blood I hear. Alfred made his name long ago on the speaking stage and screen, and has been seen in quite pretentious pictures put on by Ince. Jack Vosburgh has already appeared in "My Fighting Gentlemen." "Environment" had good titles and a rain scene worth while.

* * *

Triangles when put on at the Exeter serve to fill the house and we get new releases. "Cheerful Givers," a small town comedy with Bessie Love and that couple in "The Birth of a Nation," Spottiswoode Aitken and Josephine Crowell, got a hand because it was absolutely human and Bessie is some heroine. "The Pinch Hitter" takes the cake for thorough enjoyment, and the college stuff is the best this season. Charles Ray is inimitable. "The Children Pay" was powerful in its preachment of divorce. What a splendid working out was here in the court scenes. Lillian Gish and that remarkably clever girl, Violet Wilkie, were pathetic in the extreme. Keith Armour did some clever railroad lovemaking at the end which the house liked. "Paddy O'Hara" was fine, the Irish atmosphere well preserved. I saw some Catholic priests in front and they did enjoy it.

* * *

From the World we had "Maternity," the best thing Alice Brady has done. "The Whip," you must know, went well here; also "The Crimson Dove" and "Yankee Pluck," with Montague Love in an unlovely part.

* * *

"In Again, Out Again" went strong here, and no wonder, for it is human, farcical and gets hearty laughs. Fairbanks' stunts are anticipated and he never disappoints. One of the impressive things was the surprise at the end when the guilty one turned out to be a pacifist. We read that over in Germany these peace-at-any-price persons have been caught blowing up munitions factories. Clever idea to work into this play, and little Anita deserves credit for it. In the cast we found two old friends—Walter Walker, so long a member of the Castle Square stock company, and Ada Gilman, the veteran who played with George Cohan many seasons.

* * *

Margaret Illington in "Sacrifice" was well nigh perfect and took the close-ups well. For her first picture and in a dual role she scores. We are anticipating her work in "The Inner Shrine," with Elliot Dexter playing opposite. I saw a Paramount old picture Sunday—"Davy Crockett," and liked it better second time. What a cast—Dustin Farnum, James Neill, Lydia Yeamans Titus, Herbert Standing and Winnifred Kingston. That's a mighty good picture for the young folks and the Lochinvar stunt is great. "Heart's Desire" was not up to the standard. Other Paramounts to please all were "The Primrose Ring," a charming fairylike play of equal interest to adults and kids; "The Lonesome Chap," with House Peters and Louise Huff, not a new story but well done by the Pallas players; "The Girl Back Home," with Jack Pickford and Vivian Martin, a dandy pair in wholesome play written by Beulah Marie Dix and directed by Marshall Neilan; "Her Better Self," featuring Pauline Frederick and Thomas Meighan, old plot but done with skill.

* * *

"The Soul of a Magdalene" did not somehow make any impression except that Petrova was too cold and her make-up was fierce. Two young men across the aisle said audibly "Say, but no feller would fall for that marble block. They need a new leading lady." The play was well constructed by Mrs. L. Case Russell and had a good twist at the end. Mahlon Hamilton was all man, and gave the play just the right taste in one's mouth at the close. "Her Secret" was a daring offering in one spot for the Vitagraph, but it was cleverly treated by two such artists as Alice Joyce and Harry Morey. I liked "The Hawk" and what dandy gambling sets! Earle Williams and Ethel Gray Terry do good team work, but a young thing remarked: "Gee, but I wouldn't like that face," meaning the other man, who certainly does not film well with his puckered brow. "The Law of the North" was very strong as a whole, but why in Heaven's name did the villiain wear Fifth avenue clothes in such a wild and wooly location. It was ludicrous. Great outdoor scenes and those dear dogs and sleds are a joy to see.

* * *

After reading the disclosures of Iliodor, the Russian monk, we are anticipating the screen play now being done by Herbert Brenon and Lewis Selznick, called "The Downfall of the Romanoffs."

* * *

A few notes. Francis Ferguson, with the Sherman Film Company, putting on "The Crisis," is being congratulated on the advent of an heir.

Jack Devereaux has followed in the footsteps of Taylor Holmes and is seen here in "America—That's All." He is a native of this state and last seen here in "Bunker Bean," in which Mr. Holmes starred.

Viola Dana is at Marblehead for locations and is making personal appearances.

"THE TANKS" BREAK STRAND HOUSE RECORDS.

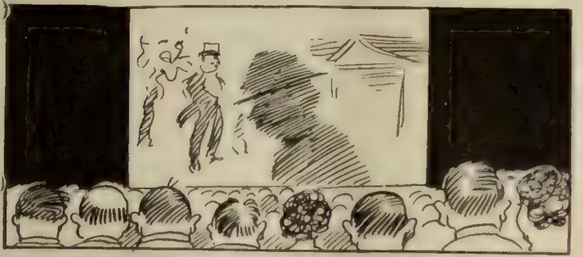
"The Tanks at the Battle of the Ancre," the latest Official Government pictures to be put out by Pathe, enjoys the distinction of having broken all house records of New York's Strand theater from May 20 to 26 inclusive.

Over 90,000 persons saw the picture and thousands were turned away.

Grinding the Crank

With Thornton Fisher.

NO GEORGETTE, the educational film released by Pathe entitled "Some Unusual Birds" is not a picture of a couple of guys telling their respective wives the truth about where they spent the evening.



WONDERFUL EFFECT ON THE SCREEN WHEN LARGE-SIZED MOVIE FAN PASSES IN FRONT OF PROJECTING MACHINE IN BALCONY DURING PICTURE.

Vodeville stuff—I know the brother of Theda Bara. "What's his name?" "Paul Bara." Figure it out a while. (Pall Bearer.)

* * *

We nominate for a life sentence the girl friend who thinks that compared with her, Mary Pickford is a kitchen mechanic in a food foundry.

* * *

No, a "double exposure" does not mean a picture showing two actors on a snowy day in bathing trunks.

* * *

Why do directors pull this? Always cast a mother with gray hair. Picture the girl's elopement at midnight from the old farm while Plymouth Rock chickens in the back ground peck and scratch when they ought to be at roost? How can the villain open a door, close a door, cross the room and stand behind a couple who remain unaware of his presence? Why does an old Western pioneer in the back woods wear a three-carat stone in an 1842 picture?

* * *

"I love every bone in your head," said the director to the new extra.

Let's sing something.

Little Miss Muffet sat on a tuffet,
The camera was ready, 'twas plain,
When along came some thunder,
So she ran to get under
A roof when it started to rain.

* * *

Apologies to Cock Robin.

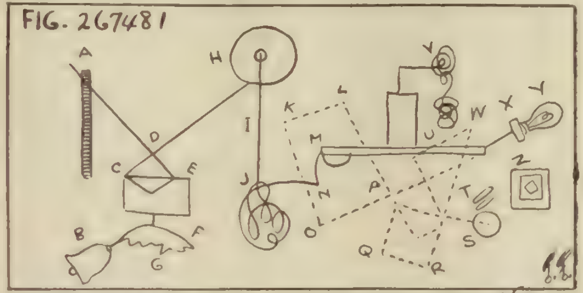
Who made the picture? "I," said the director.
Who made the picture? "I," said the actor.
Who made the picture? "I," said the camera man.
Who made the picture? "I," said the author.
Who made the picture? "I," said the press agent.

But after the first trade criticism everybody became magnanimous and gave somebody else the credit for it.

* * *

The "Double's" Soliloquy."

I am the "double." I stand between the star and certain death. If the lead is injured he holds up the picture, but if I fall from a nag and put a dent in the macadam I go to the hospital. I am composed of concrete, solid ivory and genuine mahogany. If I break my neck, the star gets the credit for taking an awful chance, and if I don't the director gets sore because the picture was tame. I'm the guy who is pushed, shoved, dragged and drowned. I have been patched together so often that I resemble a crazy quilt, but the children need shoes, so I am the goat. I am the double.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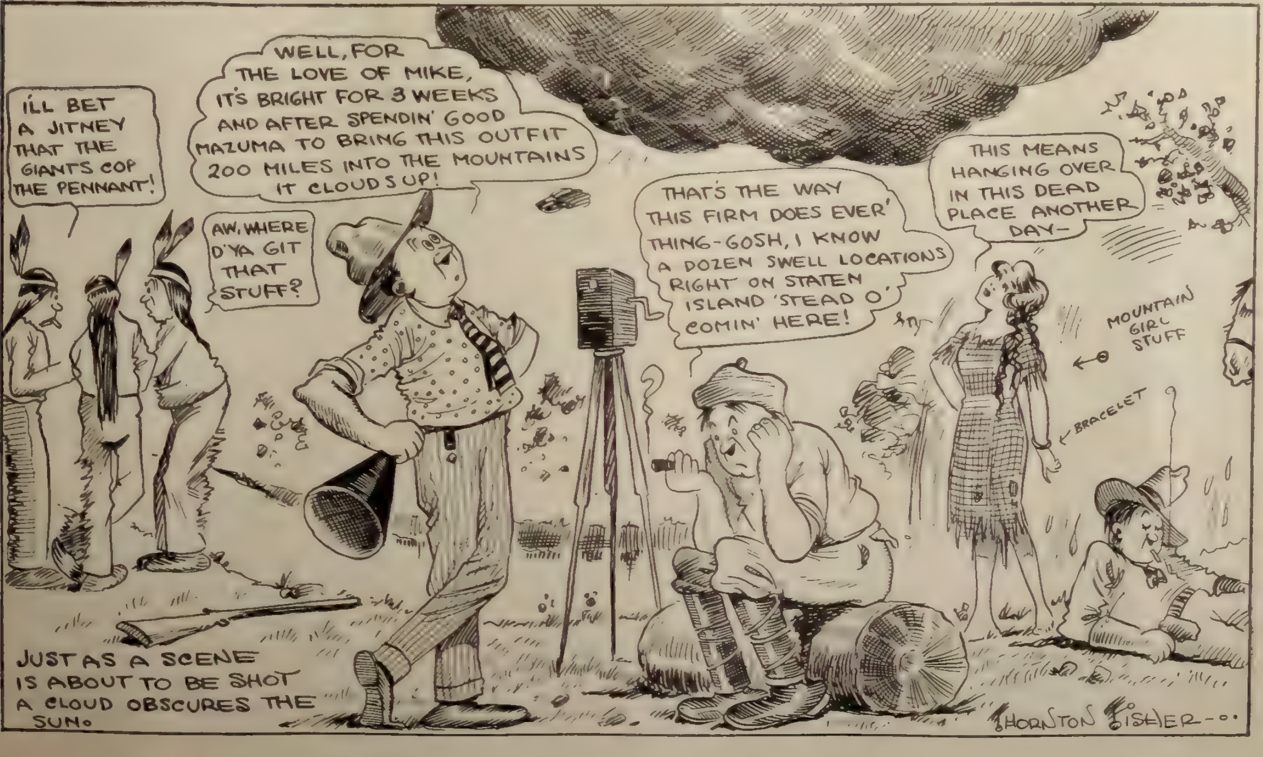
OUR OWN LITTLE PROJECTION DEPT.
BY THE USE OF THIS SIMPLE DEVICE THE OPERATOR CAN DOZE DURING THE PICTURES-BELL WAKENS HIM AT END OF REEL.

"It is not true that Miss Flora Flam, the film star, has been furnished with an $8,000 car," says the honest press agent, "when as a matter of fact the vehicle cost but $7,997."

* * *

I guess we'll rest. I guess!


I'LL BET A JITNEY THAT THE GIANTS COP THE PENNANT!
WELL, FOR THE LOVE OF MIKE, IT'S BRIGHT FOR 3 WEEKS AND AFTER SPENDIN' GOOD MAZUMA TO BRING THIS OUTFIT 200 MILES INTO THE MOUNTAINS IT CLOUDS UP!
AW, WHERE D'YA GIT THAT STUFF?
THAT'S THE WAY THIS FIRM DOES EVER' THING-GOSH, I KNOW A DOZEN SWELL LOCATIONS RIGHT ON STATEN ISLAND 'STEAD O' COMIN' HERE!
THIS MEANS HANGING OVER IN THIS DEAD PLACE ANOTHER DAY-
MOUNTAIN GIRL STUFF
BRACELET
THORNTON FISHER

JUST AS A SCENE IS ABOUT TO BE SHOT A CLOUD OBSCURES THE SUN.

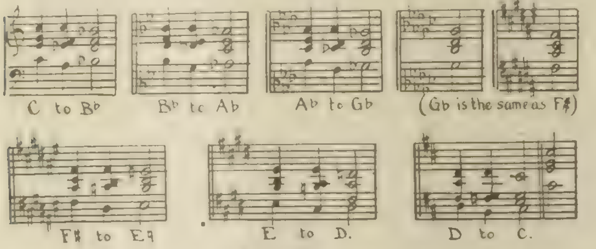
Music for the Picture

Conducted by **CLARENCE E. SINN** and **FRANK E. KNEELAND.**

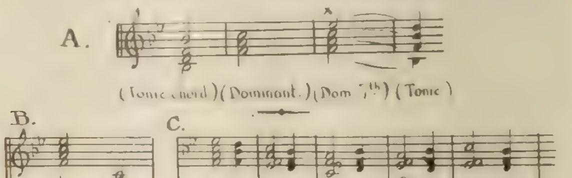
Improvising (Part II.)

By Clarence E. Sinn.

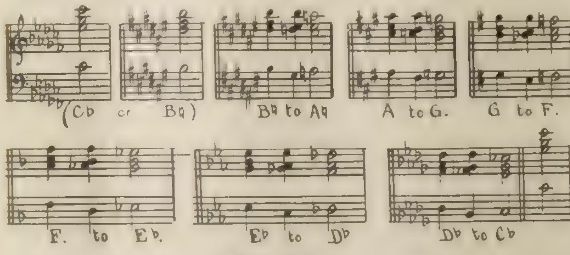
IN ISSUES of April 21 and May 5 examples were given showing how we may modulate quickly to keys one half tone higher and to keys a whole note higher. As said before, one does not usually care to make such abrupt transitions of key, but at times it is essential; and at such times one may be glad to have these tables at his finger tips. The examples illustrated a direct modulation by means of one connecting chord. We now present tables showing how to change quickly from any key to a key one **whole tone lower.** Examples 20 and 22 illustrate how this may be done through a single chord. As in the preceding examples, we aimed at the dominant 7th of the new key, and not at the **tonic** chord. For instance, in the first measure of Ex. 20 we modulate from the key of C to that of B flat—one tone lower. Our first thought is, not of the **chord of B flat** (the tonic chord), but the **dominant 7th** of B flat—which is built upon the note "F."



Ex. 20.


A.
(Tonic chord)(Dominant.)(Dom 7th)(Tonic)
B.
C.
Dominant 7th
(Some inversions of dominant 7th resolving to tonic chord: dom 7th in half notes, tonic in quarter notes...
etc

Ex. 21.



Ex 22.

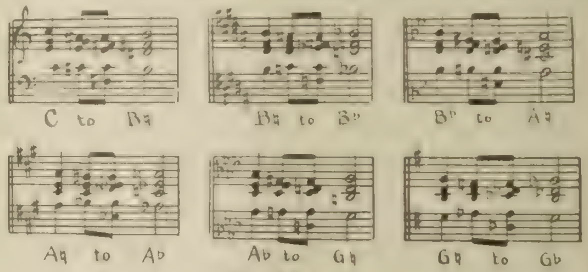
Example 21 shows the dominant 7th of B flat in several positions (inversions) and how it naturally resolves to its tonic chord.

Observe that no matter what the position (inversion) of the chord may be, it still contains the same notes, viz.: F, A/C and E flat, and is therefore the same chord. (This holds good with any chord and its inversions.)

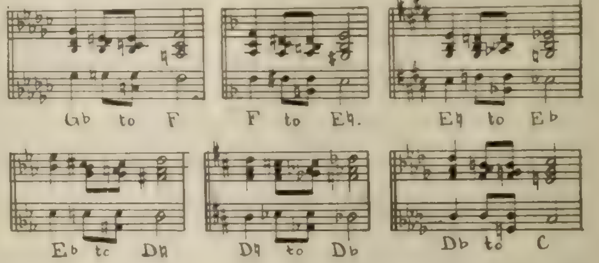
Let us return to Ex. 20. We wish to modulate from C to B flat. We are playing the chord of C, and the quickest way to modulate will be to change that chord of C to the dominant 7th of B flat (which is the chord of F with an E flat added). The first measure in Ex. 20 shows how this change is made. Of course the chords do not have to be in the particular positions given in the example. Other positions are shown in Ex. 21 (letter "C"), which illustrates different positions of the dominant 7th and shows each one of these chords resolving to the tonic chord (B flat).

The remaining measures in Ex. 20 show the same modulation to keys one note higher.

Example 22 continues the illustration beginning with the key of C flat (which is the same as B natural) and ending with the D flat modulating to C flat. These two examples (20 and 22) complete the circle of twelve keys, and illustrate a means of modulating through a single chord from any key to the one a note lower. Modulating from one key to the key a **half note lower** presents difficulties. For instance, if we are playing in the key of C and wish to change suddenly to the key of B natural (or C flat—they are the same), we find on examining the dominant 7th of the new key that it has not one note in common with the chord of C. Now in all of the previous examples we have found at least one note in the old chord which was the same as some note in the modulating chord. This we used as a "pivot." But in progressing from the key of C to that of B natural, if we try to go directly to the new keys dominant 7th (which is the chord of F sharp with an E natural added) there is not one note in common between the two chords—C and F sharp.



Ex. 23.



Ex. 24.

All my previous examples have shown modulations by means of a dominant 7th, and I wish this one to be the same; if not through a single modulating chord, then by means of two chords.

Example 23 and Example 24 give illustrations of how this may be done. It does not modulate through a single chord like the others, but it is sufficiently short for so abrupt a change. One does not care to make these abrupt changes unless one must, but it is good to know ways of making such quick transitions when they are needful.

These tables may be played just as they are sometimes when improvising; such sequences of chords will often provide an agreeable interruption between melodies. Indeed a melody can be made out of a phrase such as one of these tables give. Or a melody can be built upon such sequences of chords. Witness Wallace's "Prayer" in Maritana.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

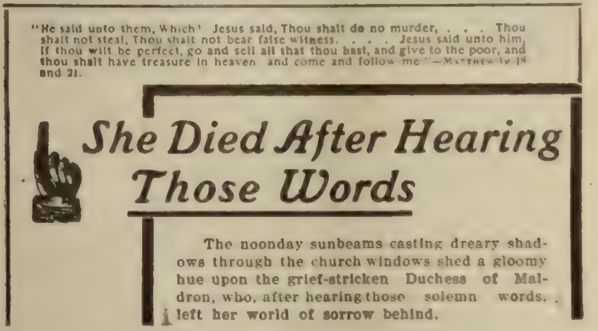
Udells.

DAVE UDELLS, of the Majestic and Crystal, Paxton, Ill., is in again with some samples and suggestions.

Dave writes:

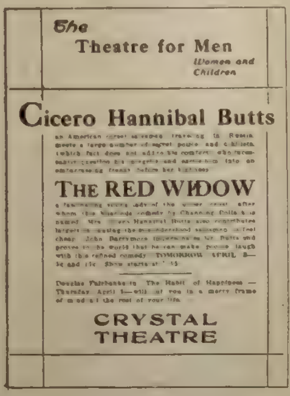
> Cuts, even if they are good ones, are difficult to place correctly in an advertisement. I've made a stab at it several times, but the results are not what I could wish for. Blending the type and story with the cut is no easy matter and if cuts are not going to improve the matter, what's the use of tossing them in just to fill up space. I wish the companies would send out line drawings instead of halftones. A line engraving always looks better to me and I know it prints better. Quotations in 6-point at the top are good teasers if they fit the subject. Please give us a a talk about cuts, attractors and quotations. Business is better than ever. S'pose I'll have to go to war next. I'm ready.

What Dave means by six point quotations is shown in this reproduction of part of an advertisement for "The Moment Before." The quotation fits because it is a part of the story and now and then type too small to be read quickly will be studied through curiosity, particularly if it rises to the top of the space where it does not seem to belong. Two other cuts show four examples of a new wrinkle Dave is using, the marginal make-up. The example above is also a marginal make-up well toward the top of the box and again at the bottom of the panel to let in the title. It makes a sightly display and the white space helps to throw the type into prominence on the page, serving much as would a heavy border.


"He said unto them, Which? Jesus said, Thou shalt do no murder, . . . Thou shalt not steal, Thou shalt not bear false witness. . . . Jesus said unto him, If thou wilt be perfect, go and sell all that thou hast, and give to the poor, and thou shalt have treasure in heaven and come and follow me."—MATTHEW 19: 18 and 21.

She Died After Hearing Those Words

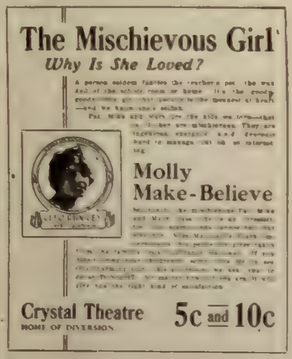
The noonday sunbeams casting dreary shadows through the church windows shed a gloomy hue upon the grief-stricken Duchess of Maldron, who, after hearing those solemn words, left her world of sorrow behind.


The Theatre for Men
Women and Children

Cicero Hannibal Butts

THE RED WIDOW

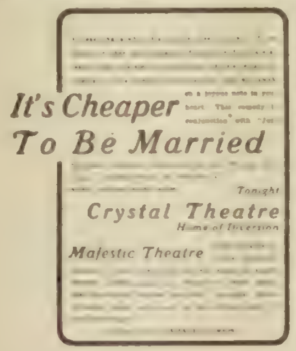
CRYSTAL THEATRE


The Mischievous Girl
Why Is She Loved?

Molly Make-Believe

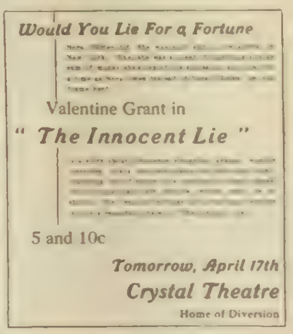
Crystal Theatre
HOME OF DIVERSION
5c and 10c

Attractors cover too wide a field to be covered properly in short space. Much has already been said on the line cut and special drawing. Ralph Ruffner, One Hundred Per Cent Fullerton and other have sent in any number of "atmosphere" advertisements recently, and these seem to supply the answer to Dave's question. We do not believe that it would be possible for a company to supply drawn designs that will be generally useful to a sufficient number of exhibitors to warrant the expense. The drawn design must be specially drawn to fit the particular advertisement in which it is to be used. It is not possible to offer a sketch in two, three and four column widths that any exhibitor can take into his space. Line cuts of the scenes or stars will scarcely do. Portrait cuts in line are obsolete even in the patent medicine advertisements. Scene cuts in line would be even more objectionable. A drawn design must fit its space. It must be a part of that particular advertisement planned. It must "belong" to that identical combination of type faces. Not one exhibitor in a hundred who used the cut would get a decent result and we do not believe that a hundred exhibitors would use any particular cut. If you want to get drawn design effects, you msut get your own designing done, though, as we pointed out in a late issue, it is possible to get a bromide enlargement made of any design that strikes your fancy, ink in the lines and fade-out in the photograph. The result depends upon the skill with which the design has been copied. It will not pay the manufacturers to offer more than a frame design in line because there is not sufficient demand.


It's Cheaper To Be Married

Tonight
Crystal Theatre
Home of Diversion

Majestic Theatre

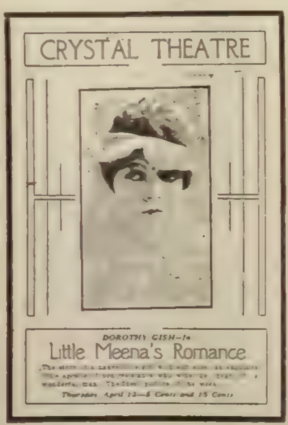

Would You Lie For a Fortune

Valentine Grant in
"The Innocent Lie"

5 and 10c

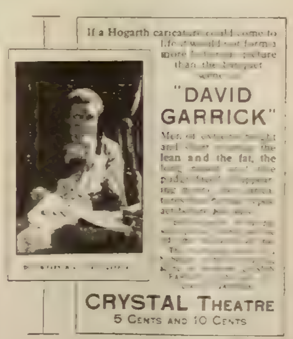
Tomorrow, April 17th
Crystal Theatre
Home of Diversion

As to the use of photographs and half tones, much depends upon the skill of the advertising man. We are reproducing a pair of Dave's advertisements. One is a formal read-in-the-center use of a cut of Miss Gish. The printer has been to some trouble to kill the side spaces with a neat and not intrusive rule design, but there is little that will lift the curse from this placement. On the right hand Dave shows what he can do when he thinks it over. The cut is shoved over to the side and the live text is put right alongside of it. It is all a part of one advertisement and not a cut with a caption. Reading of that banquet scene gives one a desire to see it. It pulls business in just as the cut pulls the reader down to the advertising. If you will place a piece of paper over one of the advertisements and then reverse, the cuts can be studied singly without the disturbing influence of the other.


CRYSTAL THEATRE

DOROTHY GISH—in
Little Meena's Romance

Thursday April 12—5 Cents and 15 Cents


If a Hogarth caricature could come to

"DAVID GARRICK"

lean and the fat, the

CRYSTAL THEATRE
5 CENTS AND 10 CENTS

The next step from the straight right-angled cut is the vignette and this leads to the mounted photograph which you may vignette for yourself. Roughly cut out the photograph to the shape you want it. Paste it in its proper place on the card and with a sharp steel ink eraser of the short blade type cut away what you wish, finally softening the edge by rubbing down with a rubber ink eraser. All of this must be done after the photograph has dried down to the card and is bone dry. You can, if you wish, put two or more photographs or portions of

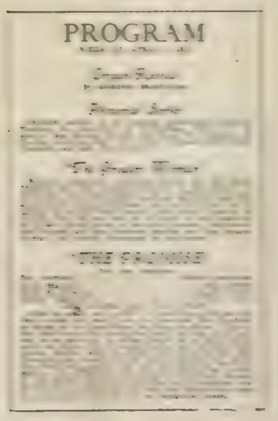
[illegible]

[illegible]

[illegible]

T. & D. Programs.

[illegible]



PROGRAM

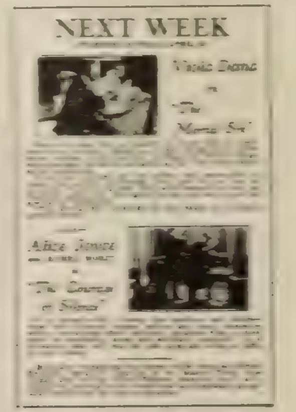
[illegible]

"The Greater Woman"

[illegible]

"THE PROMISE"

[illegible]



NEXT WEEK

[illegible]

Alice Joyce

[illegible]

"The Courage of Silence"

[illegible]

[illegible]

Campaign Books.

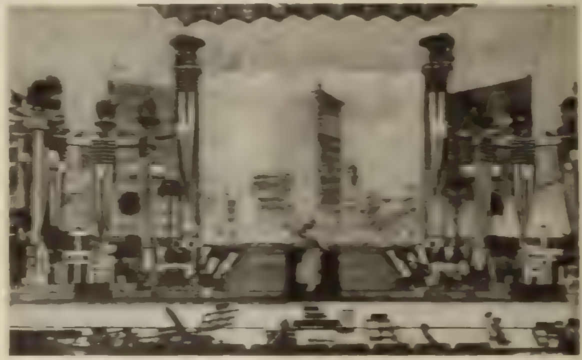
[illegible]

[illegible]

[illegible]

Beating Cohan.

For years George M. Cohan has been known as the [illegible] S. Barrett McCormick [illegible] of Broadway [illegible] a spectacle that put it over the origina-



[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

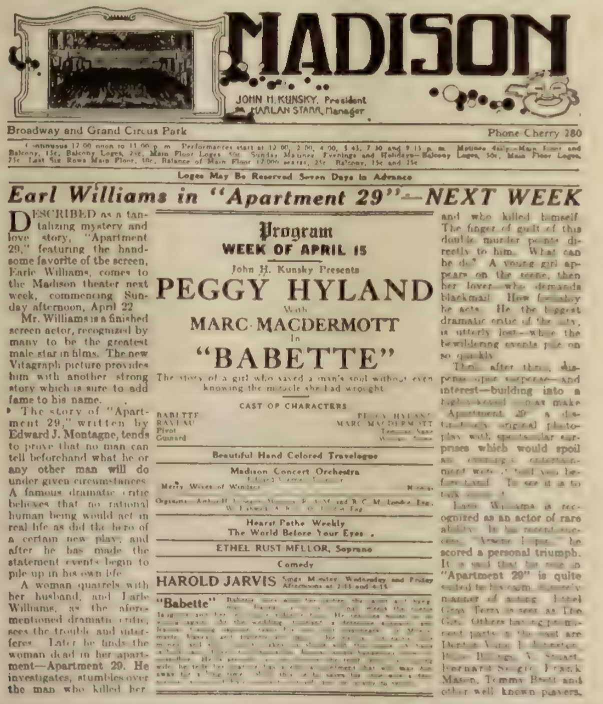
[illegible]

woman draped as the Goddess of Liberty slowly rose from the waters while the gleam from her torch spread a radiant glow over the scene.

That sounds more like the main production than a curtain raiser to a film, and we wonder how Broadway Jones came through after all the red fire, but apart from that stunt was distinctly good as a timely flash, though it has no connection with the story of Broadway Jones. It would not surprise us if one of these special days films traveled with a carload of scenery—like Corse Payton.

Coming and Here.

The Kunsky houses, Detroit, use the same program, each house getting a page, and a right hand page, at that. Enough outside advertising is taken to cover expenses, but the program is not overloaded.



MADISON

JOHN H. KUNSKY, President
HARLAN STARR, Manager

Broadway and Grand Circus Park — Phone Cherry 280

Continuous 12:00 noon to 11:00 p. m. Performances start at 12:00, 2:00, 4:00, 5:45, 7:30 and 9:15 p. m. Matinee daily—Main Floor and Balcony, 15c, Balcony Loges, 25c, Main Floor Loges 50c. Sunday, Matinee, Evenings and Holidays—Balcony Loges, 50c, Main Floor Loges, 75c. Last Six Rows Main Floor, 50c, Balance of Main Floor (2,000 seats), 25c. Balcony, 15c and 25c.

Loges May Be Reserved Seven Days in Advance

Earl Williams in "Apartment 29"—NEXT WEEK

DESCRIBED as a tantalizing mystery and love story, "Apartment 29," featuring the handsome favorite of the screen, Earle Williams, comes to the Madison theater next week, commencing Sunday afternoon, April 22.

Mr. Williams is a finished screen actor, recognized by many to be the greatest male star in films. The new Vitagraph picture provides him with another strong story which is sure to add fame to his name.

The story of "Apartment 29," written by Edward J. Montagne, tends to prove that no man can tell beforehand what he or any other man will do under given circumstances. A famous dramatic critic believes that no rational human being would act in real life as did the hero of a certain new play, and after he has made the statement events begin to pile up in his own life.

A woman quarrels with her husband, and Earle Williams, as the aforementioned dramatic critic, sees the trouble and interferes. Later he finds the woman dead in her apartment—Apartment 29. He investigates, stumbles over the man who killed her and who killed himself. The finger of guilt of this double murder points directly to him. What can he do? A young girl appears on the scene, then her lover who demands blackmail. How [illegible] he acts. He, the biggest dramatic critic of the city, is utterly lost—while the bewildering events pile on so quickly.

Then, after thrills, suspense upon suspense—and interest—building into a [illegible] make "Apartment 29" a distinctly original photoplay with spectacular surprises which would spoil an evening's entertainment were [illegible] beforehand. [illegible]

Earle Williams is recognized as an actor of rare ability. In his recent success, "Arsene Lupin," he scored a personal triumph. It is said that his role in "Apartment 29" is quite suited to his own [illegible] manner of acting. Ethel Grey Terry is seen as The Girl. Others having prominent parts in the cast are Denton Vane, [illegible], Bernard Siegel, Frank Mason, Tommy Brett and other well known players.

Program
WEEK OF APRIL 15
John H. Kunsky Presents
PEGGY HYLAND
With
MARC MACDERMOTT
In
"BABETTE"
The story of a girl who saved a man's soul without even knowing the miracle she had wrought

CAST OF CHARACTERS

Babette	Peggy Hyland
Raveau	Marc MacDermott
Pivot	[illegible]
Guinard	[illegible]

Beautiful Hand Colored Travelogue

Madison Concert Orchestra
Merry Wives of Windsor — Nicolai

Hearst Pathe Weekly
The World Before Your Eyes

ETHEL RUST MELLOR, Soprano

Comedy

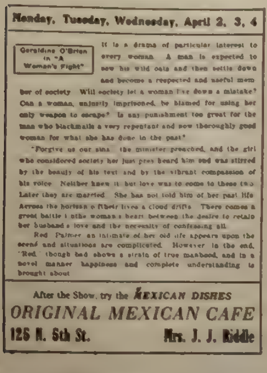
HAROLD JARVIS Sings Monday, Wednesday and Friday Afternoons at 2:15 and 4:15

"Babette"

The page reproduced shows a clever arrangement of the space. The small type matter below the heading gives details of prices and times of showing. The underline gets a cross page head and is written up in eight point in the outside columns. The program runs in the center with the synopsis in six point below. It is compact and neat. The type page is 7 by 8¼. There is enough general text to carry the chance reader through the program, and several departments. The Madison is the top house of the string, and in one program mention is made of the Mezzanine Well, the rather unattractive name for a waiting room situated between the main floor and the balcony where patrons may wait to meet friends and at the same time hear the music without seeing the show. A waiting room is a great aid to business in a "downtown" house and helps a lot even in neighborhood theaters.

Something New.

M. W. Larmour, of the Queen, Waco, Texas, sends in some more samples of his programs. The third issue is the best yet. On page three he runs the program for the week and then takes up each section in a page to itself with dated days and the boxed titles of which we have already spoken. The cut will give an idea of the style. It shows two pages, 4¾x6 inches, with eight-point, leaded, for body type. And Mr. Larmour raises an interesting question, which we do not recall having discussed before, when he asks:



Monday, Tuesday, Wednesday, April 2, 3, 4

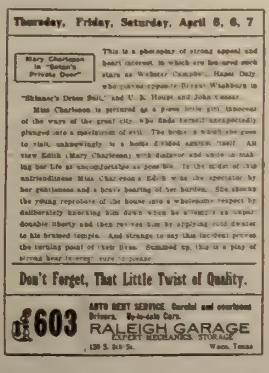
Geraldine O'Brien in "A Woman's Fight"

It is a drama of particular interest to every woman. A man is expected to sow his wild oats and then settle down and become a respected and useful member of society. Will society let a woman live down a mistake? Can a woman, unjustly imprisoned, be blamed for using her only weapon to escape? Is any punishment too great for the man who blackmails a very repentant and now thoroughly good woman for what she has done in the past?

"Forgive us our sins," the minister preached, and the girl who considered society her just prey heard him and was stirred by the beauty of his text and by the vibrant compassion of his voice. Neither knew it, but love was to come to these two. Later they are married. She has not told him of her past life. Across the horizon of their lives a cloud drifts. There comes a great battle in the woman's heart between the desire to retain her husband's love and the necessity of confessing all.

"Red" Palmer, an intimate of her old life, appears upon the scene and situations are complicated. However, in the end, "Red," though bad, shows a strain of true manhood, and in a novel manner happiness and complete understanding is brought about.

After the Show, try the MEXICAN DISHES
ORIGINAL MEXICAN CAFE
125 N. 5th St. Mrs. J. J. Riddle



Thursday, Friday, Saturday, April 5, 6, 7

Mary Charleson in "Satan's Private Door"

This is a photoplay of strong appeal and heart interest, in which are featured such stars as Webster Campbell, Hazel Daly, who played opposite Bryant Washburn in "Skinner's Dress Suit," and C. R. Rouse and John Cossar.

Miss Charleson is pictured as a poor little girl, innocent of the ways of the great city, who finds herself unexpectedly plunged into a maelstrom of evil. The house in which she goes to visit, unknowingly, is a house divided against itself. All view Edith (Mary Charleson) with disfavor and unite in making her life as uncomfortable as possible. In the midst of this unfriendliness Miss Charleson's Edith wins the spectator by her gentleness and a brave bearing of her burden. She shocks the young reprobate of the house into a wholesome respect by deliberately knocking him down when he attempts an unpardonable liberty and then revives him by applying cold water to his bruised temple. And strange to say this incident proves the turning point of their lives. Summed up, this is a play of strong heart interest, sure to please.

Don't Forget, That Little Twist of Quality.

☎ 603 AUTO RENT SERVICE. Careful and courteous Drivers. Up-to-date Cars.
RALEIGH GARAGE
EXPERT MECHANICS. STORAGE
120 S. 5th St. Waco, Texas

> Here is a question that is bothering us. Is it most profitable in the long run to mail the program in a sealed letter or send it unsealed? Also should we use a plain envelope or one bearing the theater name?

Of course this, as all other things, depends largely upon the temper of the town and the class of patronage, but it opens a wide field for discussion. Our personal belief is that the program should be made so attractive that patrons will demand it, when an envelope bearing the house card should by all means be used. Many managements, in various parts of the country, go still further and employ a special envelope for the program, differing from the regular one and often stating that the envelope contains a program of the Blank theater. For an established program we think this scheme by far the best and would recommend an envelope in distinctive color, specially printed. It need not be of a superlative quality, but it must be of reasonably good stock, and preferably printed in ink of the same color but of a deeper tint, a deep green on green stock or green on blue, or the reverse. The stock should be light in tint that the address may show up well. Red should not be used, nor even a pink. It is too gaudy and will offend fastidious eyes. The envelope should merely advertise itself and not the show, and any distinctive envelope will do. It does not have to be conspicuous, which is a different matter. If the idea is to reach those not likely to be attracted by picture theater advertising, then perhaps the white, sealed envelope would be best; but against this may be urged that the recipient, supposing it to be a personal communication, will be more than ever against the pictures, because resentful of the mild deception. The exceptions are so few that it is a safe rule always to use the house cards on the envelope and preferably a specially printed one; perhaps

THE
PROGRAM
OF
The Queen Theater
The House of Character
Waco, Texas.

If the program is mailed out under one cent postage (unsealed), add a note to the postmaster to the effect that return postage is guaranteed. This will bring back those not delivered. The question of sealing is largely a matter of choice. The sealed letter under a two-cent postage seems more important than a one-cent circular, but the difference is not always so great as to repay the added investment in postage. Under ordinary circumstances we think that one-cent postage is sufficient. For that matter, it is a growing custom to dispense entirely with the envelope and to make the sheet self-mailing, a return to the pre-envelope days. Mr. Larmour can arrange with the post office to mail his programs unstamped under a permit, if he mails in multiples of one hundred. To do this he must print or rubber-stamp the permit in the form required by the post office. This can be done on the back page, if he wishes, in the upper right-hand corner where the stamp would otherwise be placed. The house imprint can go in the upper left-hand corner. The remainder of the upper half of the page should be left blank for the address. The lower half should carry the advertisement of the theater; preferably the announcement of the features for the week. The program is folded once and clipped with a cheap paper clip or with a bit of gummed paper such as passepartout binding, which comes in rolls at small cost and may be had in many colors, white, gold and silver. The tape is about ⅝ of an inch wide. This should be cut in eighth-inch strips and one of these gummed to the front and back. It is a better plan than the paper clip and less expensive. Some of the largest circuits are now mailing out in this fashion with entire success. We do not like the anonymous envelope idea. It sounds and seems too much like "full particulars in a plain sealed envelope" stuff.

"From Ethel."

The Boston office of the Metro recently issued invitations to the trade to witness a showing of Miss Barrymore in The Call of Her People. The envelope was linen laid, printed in script in the corner "From Ethel," which was a good attention getter, but partly spoiled from the fact that the adrdess was put in by the addressograph. Girls should have been employed to address these envelopes in blue ink.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Leaders in Synopsis.

After wondering a long time why so many correspondents wanted to know how to write leaders into synopses, one inquirer threw a little light by remarking "Miss Soandso of the Blank writes that a synopsis should have plenty of good, snappy leaders, particularly at the start." Evidently someone told her that a play should have plenty of good leaders, and she is trying to pass the tip along; not realizing that there is small chance that the action of the author, as suggested in the synopsis, will be followed so exactly that the suggested leaders will fit. There is no reason why a synopsis should be loaded with leaders, and several why it should not, but if the exhibitor wants them and insists upon them, the only thing to do is to give them to her. About the best that can be done is to suggest snatches of conversation along the lines of these examples.

> Harry comes racing after Bill and steps on little Georgie's express wagon. He does a somersault, picks himself up, looks at the owner of the downfall, remarks that he isn't doing a chariot race. He resumes the pursuit. .
>
> Bill asks Mabel's father if he can marry him. Father tells him "There isn't any insanity in our family, even if Mabel does want to marry you, and I don't want you bringing it in." Bill goes to tell Mabel he doesn't think her father approves. Mabel tells him "Father can't change his mind, but I can change it for him," and goes off to lecture dad.
>
> Tom and Dick, a pair of tramps, roll out of a box car at a water station one morning and Tom remarks: "Dick, if I was two slices of bread hungrier than I am, I'd be dead of starvation." They go up town in search of a handout.

This sort of leader will carry the script up to the point where the story will become obscure, and we think that in tne long run it will hurt the chances of a sale, even with the very lady editress who requests it but that is the way it is done when it is done at all.

Results.

Some of the men who have worked hardest at photoplay have never sold a script and yet they have been repaid for all their hard work. One man worked three years and was cheated out of the only story he sold, but he is making good in another line through the things he learned writing plays. He was not fitted to be an author, but he is making a success on the production end. Others have found the work broadened their minds, and they perform their regular duties better because of the mental training they received. They made little or no money out of the sale of plays, but plays have helped them to make much more money in their proper vocations. Only the check grabbers have failed to gain any good from their work, and nothing but money ever can satisfy this type of person. Even if they did sell plays, they would be disgruntled because they did not get more for their work. It is a pleasant thing now and then to get letters from those who have dropped out and yet who have benefitted from their studies, and the number of such is larger than most persons would suppose.

Getting Plots.

One good way to learn how to get plots is to try and figure out how other authors got theirs. Of course this cannot always be done, but if you keep at it long enough and study a sufficient number of stories, you can in time get so that you can imagine how other authors work to their ideas. In a recent magazine there is a book-length story. Nearly at the end a little known, because little used, law is evoked to bring a situation. Knowing that the author is a lawyer and at present on the bench, it is easy to see how this law, coming to his observation, brought with it an appreciation of the value of the situation he could create from the invocation of the law. The author had to write about seventy thousand words to fit the idea, but once he has something to work to, the trained writer finds this easy. In Every Week a recent issue carried a humorous version of a supposedly dramatic story. It was in reality an excuse for using some still photographs from various film companies, and yet it would have been perfectly possible to have taken some of those pictures for main situations and have written around them a real feature. Don't wait for plot ideas to come to you, full grown, whiskered and with teeth. Grow them from the seed, and it does not have to be a very large seed at that, as the well-advertised acorn proves. Get a starting point for your plotting, remembering that the starting point of your work may be the climax of your story, and then round it out. The other day a synopsis was returned to us with the statement that the company was doing practically the same thing from a script by another author. Naturally we did not want to offer the story elsewhere, but we did not take the carbon out of the plot book. It is going to stay there, and some time it may serve as the basis for a wholly different plot. If it were worth the trouble, we would work it into a drama right now.

The most valuable practise the would be writer can have is plot twisting. Nothing will better serve to show the infinite possibilities of any single idea. Take a single situation. Work it into a plot, and then see in how many ways you can use that plot, each one presenting a different angle. In the course of time the student will come to realize that no idea has but a single fixed angle, and will then be ready to look for the most advantageous angle from which to treat the idea. It is not easy to sell plots now, therefore this is a good time to devote to plot study against the time plots come into demand again.

Success.

In the long run success lasts only if it stands squarely upon its foundation. The trickster, the thief and the accident will all be found out and dropped. We have seen a lot of them pass and we have our eyes on others who are passing. They make a lot of money for a little while, and then they have to give place to others. Be content with slow progress if you are building the proper foundations. In the eventual placement of values the author must inevitably rise above the producer. Then he will get what the producer now receives.

Keep Them.

"I'm through," writes a disgruntled correspondent. "I am convinced that studios are not buying and never will buy again, so when we let the furnace out for the summer, I took the whole pile of stuff down cellar, dumped it in and touchd a match. I felt like Nero for a moment, but I'm happier now." Perhaps he is happier now that he is not getting returns, but there is apt to come a day of vain regret when the market opens up and scripts come into demand. It is never possible to recollect all of one's work and the story the author cannot quite remember will always seem to him to be one of his best. This is no time for an impatient author to try to sell material, for the market is far too slow, but one is foolish to throw down ideas in a fit of pique. A story absolutely impossible may, later on, give the idea for an absolute winner. Keep all you write and when you grow discouraged, don't throw it away. Keep it still.

Accretion.

There is no one hard and fast rule for evolving plots, for the experienced writer may have half a dozen good ways of evolving suitable themes, some of which will work when others fail. One new way might give results to the methodical. The originator claims to have gotten good results from his scheme. He is so fortunate as to have a room used just as a workshop. On one wall he tacks up the germ of any idea that comes to him. When ideas do not flow he goes over to this exhibit, which sometimes displays forty or fifty ideas, and looks them over. He may add a touch here and a suggestion there. He may add a climax to an opening scene leaving the middle business still to be evolved, or he may carry an idea one or two moves ahead. Sometimes a slip will remain on the wall for months, and others may come down within a few days of their initial posting, but he declares that most come down as finished plot suggestions, and meantime he finds that studying these incomplete ideas often gets him into the mood for further plotting. There seems to be something in the scheme. For several years we have had a soft pine board hanging over our own desk upon which the thumbtack ideas we are not quite ready to use. It at least keeps them fresh in mind if the scheme serves no greater purpose.

Averages.

It's a good ball player who bats .300. Why expect to always stand 1.000 per cent.? It can't be done. No one ever has done it, so don't grouch if you fail.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

High Amperage.

Lester W. Bowen, chief operator, Rialto Theater, New York City, sends in the following argument in favor of high amperage. Brother Bowen is a member of Local Union 306; is president of the American Projection Society, and has charge of what is perhaps, everything considered, one of the most complete plants in the United States, or at least I am told it is very complete, although I have never actually seen his operating room. However, Lester Bowen is one of the best operators in the country, and what he says carries weight.

With regard to high amperage, Friend Bowen says:

> The question is often asked: "why is it necessary or even desirable to use from 80 to 100 amperes for the highest class projection, when a comparatively short while ago 25 to 30 amperes was the rule, and 40 pretty close to an absolute limit?"
>
> In reckoning the causes which have led to a demand for such great increase in amperage, the most important to be considered is the marvelous advance which has been made in photography. The motion picture of a few years ago was simply a series of quite crude snapshots, in which no attempt was made to bring out the finer details. For this reason the work of other days presented a really better appearance when projected with comparatively weak light than with a more intense illumination. More light would have served no other purpose than to emphasize its defects.
>
> In projecting the motion picture of today we, however, find a very different condition, many of the higher grade films being really handsomely executed and finished examples of the photographer's art, rivaling in beauty the very best work of the still photographer. In order to do justice in the presentation of a picture of this class it must be projected with sufficient light intensity to bring out the finer details with which it abounds. The use of less light would result in the absolute loss of many of the finer variations in shadows, and would also, to some extent, detract from the sharpness of definition.
>
> The change from the low amperage of other days to the high amperage now used in many places has come about so gradually that it has not been generally noticed. If, however, we go back ten years and compare the picture of that time with the picture of today, the difference will be something even more than strikingly apparent.
>
> Another point is that when we compare the size of the theater of a few years ago with that of the photoplay houses of today, we find there has been an enormous increase in capacity, which necessitates an increase in picture illumination due to increased angle of view, increased distance from the screen and increased size of the picture itself. To supply this demand the operator has been forced to follow the path of least resistance by increasing the amperage of the arc, and on account of the high percentage of loss of light between the arc and the screen, we have reached a point where it is practically impossible to obtain more light on the screen without an absolutely prohibitive increase in amperage at the arc. (Or an improved optical system.—Ed.).
>
> It has only been lately that the manufacturers have given attention to the elimination of some of the causes for the enormous loss of light in the optical system of the projector, and no doubt they will in time succeed in bringing about a large improvement in this respect. (What was it that brought this particular thing out in the open, Brother Bowen, and literally *forced* Mr. Manufacturer to get busy? The projection department of the Moving Picture World, was it not?—Ed.) But while we wait for these improvements to be brought about, the operator must continue to use high amperage. Given proper equipment, there should be no more difficulty in maintaining a 100 ampere arc than to maintain one pulling 30 or 40 amperes.
>
> It may be of interest to note a few of the most important requirements for high amperage projection. First we must have a carbon of sufficient capacity to accommodate the amperage we propose to use. It is better to have the carbons too large than too small. If the carbon be too small, while it may to some extent increase the brilliancy of the light, it will often ruin a performance by causing the arc to become unmanageable. The solid negative carbon can be used quite successfully with low amperage, and may give a better result than can be had with the use of a cored lower carbon. But the cored lower is preferable with anything above 70 or 80 amperes, for the reason that it makes the arc much more stable. The cored lower holds the arc to the center of the negative, whereas the solid carbon by presenting a large area of surface of equal resistance to the arc causes it to travel from point to point as the negative burns away, and as every fluctuation of this kind causes a corresponding fluctuation and change in position and shape of the crater of the negative carbon, so that it becomes next to impossible to maintain a clear field on the screen. With 115 to 120 volt line service, using 100 amperes, the maintenance of an arc voltage at from 65 to 70 will be found to be the most satisfactory condition. This would require approximately ½ ohm resistance in the rheostat, while the resistance in the arc gap itself will be slightly more than this, or about 7/10 ohm. Under this condition the arc gap will be found to be approximately ⅞ inch.
>
> In handling an arc of this kind, all adjustments of the lamp must be accessible from the outside of the lamphouse, since it can readily be seen under the foregoing conditions any draft which might be caused by opening the lamphouse door would disturb the arc, causing excessive fluctuation in the resistance of the circuit, and might even cause the arc to break entirely.
>
> In this discussion I have considered only the direct current arc. Alternating current is for many reasons highly unsatisfactory, and with the many appliances for rectifying A. C. for projection purposes there is no longer any reason for its use.

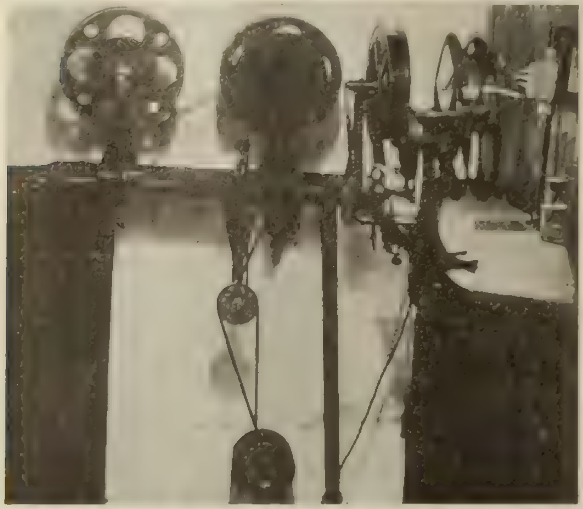
Lester W. Bowen.

Brother Bowen, it will be noted, admits that there is "tremendous loss in the optical system of the projector," the thing which this department has been struggling to have remedied for almost two years. Personally, as I have told Friend Bowen, and have often said in print, I do not believe there is any considerable gain in light after the 70 ampere mark is passed, and the percentage of gain is not large after the 40 ampere limit is passed. Beyond the 80 amperes D. C. I believe the increase in illumination by excessive amperage is largely imaginary. Bowen thinks the temperature of the crater can be increased somewhat by high amperage. I don't believe it. My theory is that once the volatilization of the carbon is reached you can go no farther. Bowen, on the other hand, believes that by speeding up the volatization some increase in temperature will be had, though he admits it won't be much.

I should be very glad to hear from other operators who are using high amperage, since this matter is one of much interest and large importance when we come to consider that every ampere added means additional cost for current bills.

Geared-Down Rewinder.

In the Gem theater, Palestine, Texas, I found the first properly-constructed re-winder I have seen. Frank Bell, son of the manager of the Gem, designed and constructed it. The photo shows the details, but since it was made, Bell has, at my suggestion, substituted a nine-inch pulley for the four-inch intermediate, so that it now requires 9½ minutes to rewind a 1,000-foot reel of film. He has, also at my suggestion, added an automatic cut-off, which automatically stops the motor when the film is rewound.



You will notice the separate, hand-driven rewinder for inspection purposes; there is also a long belt, reaching from motor pulley direct to rewinder pulley, so that in case of need the motor rewinder may be driven at very good speed. My compliments to Frank Bell! He is the pioneer of geared-down rewinders.

Information Wanted.

Charles Greenwood, Central City, Kentucky, is struggling with the following bundle of trouble, concerning which he asks assistance.

> Am writing for information. Hope you will help me out. Have a Simplex, 1916 model, using one 6½ and one 7½ condensing lens, with a number three projection lens. I have trouble with my focus. The focus can be made sharp in center, but not on the sides. Have tried everything I know, but without result. Condenser is fourteen inches from lens (Surely you mean aperture.—Ed.) and throw is fifty feet; picture sixteen feet wide. Now, Mr. Richardson, I have seen your Handbooks advertised and believe you know what to do. If you will help me I think I shall get one of your books.

Well, with that reward in view it certainly is up to me to get tremenduously busy. Brother Greenwood's writing is not exactly copper plate, and I am uncertain as to some of the words, but believe I have translated his meaning correctly. The data supplied are not sufficient to enable me to speak with certainty on all points. He does not, for instance, say what kind of current, or what amperage he is using.

Apparently the trouble lies either in the objective or in the aperture, or in both, though it would be possible to locate a portion in the condensers. You have about a three inch E. F. projection lens, and such very short focal length lenses seldom give very sharp definition at the edges of the picture. Try the following: cut a circle of cardboard to fit into the lens barrel in front of, and right up against, the front lens thereof. In the center of this cardboard circle cut a round hole ½ inch in diameter. This will cut down your illumination considerably, but if the picture shows up sharp all over you may conclude that the trouble lies in the projection lens. If it helps some, but does not remove the trouble, then it is partly in the lens and partly elsewhere. If you find it to be all in the lens, or partly in the lens, the thing to do is (a) take lens apart and see that its combinations are all clean and free from oil or faint, almost invisible finger marks—see "Cleaning the Lens," page 108 of the Handbook (you see, friend Greenwood, I'm just mortally certain I'm going to win that Handbook sale, and thus become wealthy) and that they are all in their proper position (also see same topic in Handbook). Having done this, next examine your aperture and see that it is not badly worn. You see, Greenwood, a worn aperture plate will cause the film to buckle as it passes the aperture, and this causes exactly the effect you have described. Turn to "General Instruction No. 11," page 465 of the Handbook (you have by now no doubt decided to buy) and you will find the effect of worn aperture plates fully set forth. If you really mean that it is only 14 inches from condenser to projection lens, why that is too little. Not knowing your amperage I cannot tell you what you want, but it certainly ought to be more than that much from center of condenser to aperture, and probably more. The fact is, however, that you probably cannot get the distance you ought to have between your condenser and film, assuming that you are using comparatively low amperage. There, now, would you prefer the book sent by parcel post or express? Oh, yes, by the way, why not reduce your picture to 12 feet? Seems to me that ought to be plenty large enough and the longer focal length lens would be much better.

Checked Their Baggage.

W. E. Campbell, Ringling, Okla., sends in some samples of punched up films and says:

> This is the first time I have found a film that some one had been using for a railroad ticket. I think that besides giving it to the conductor he must have used it to check his baggage and get by the gateman. The punch sure was used good and plenty. When these films arrived there was a note in the box stating that films had not been examined, and asking the operator to inspect, and oblige, which I did, sending the Blue Bird Company's branch at Oklahoma City bill for same. I don't look for a remittance, but thought I would try them once, anyway. Well, Brother Richardson, from the article in this week's issue it sure does look discouraging to try and get any remedy on the change-over proposition. I wish I were somewhere that I could hear one of your lectures, and have the pleasure of meeting you, but Ringling is thirty miles from nowhere, and all I can do is to study the Handbook, department and full set of Hawkins' Electrical Guides. Anyway, I have the consolation of knowing that no one runs a cleaner machine than do I. In closing, I want to thank you for the good I have derived from the last Handbook and the department. Let the good work go on.

Yes, Brother Campbell, the securing of the adoption of an adequate change-over sign does look discouraging. It will probably come some day, but the good Lord only knows when. Sorry I cannot meet you, as it is always a pleasure to meet one of the boys. Maybe, however, there will come a time—let us hope. Meanwhile set yourself a high standard and try to live up to it.

Editor Gets a Roast.

H. W. Sanders, Spokane, Wash., hands us a warm one, as follows:

> Friend Richardson: I am tempted to write you every once in a while, but the fit blows over, and consequently I miss some good arguments with you. After reading the reply to question No. 166 I can keep still no longer. I cannot understand why you gave the published reply credit for being correct, as it is not correct. To begin with, you are absolutely right in your comment, where you say you think that the test lamp would burn to candle power when touched to the upper and lower carbons with the switch closed and the carbons not burning, and your reason for your belief is also correct. So the test lamp would not dim down to half C. P., as Linstruth says, until the arc is struck, in which case, with the arc burning, the lamp would be shunt with the arc and receive only the arc voltage. We know that the lamp house should always be grounded for safety. We also know that the neutral wire of a D. C. system is grounded, so that with the upper carbon arm connected to the positive wire, a test lamp would light to full C. P. between the positive carbon and the lamp house (ground) whether the insulation of the lower carbon arm was good or bad. Again if the negative side of a three wire D. C. circuit were connected to the lower carbon arm, the upper carbon arm would be connected to the neutral (which would be positive to the negative) in this case the test lamp would light to full C. P. between the lower carbon arm and lamp house (ground). This would not signify that the upper carbon arm insulation was bad. We know that it is the best engineering practice to ground one of the secondary wires at the transformer (high tension) with A. C. to safeguard the secondary from receiving the primary voltage in case of breakdown in the transformer. So we can light a test lamp between the ground and one of the carbons of an A. C. arc without the insulation of the other arm being bad.
>
> So we can see that the tests proposed by C. E. Linstruth would not work out in practice.
>
> To test the insulation of the carbon arms of the lamp without taking the same apart: Disconnect the terminals at the carbon arms, and place one wire of the test lamp on the live positive wire, and with the other wire of the test lamp touch the carbon holder to be tested. If the lamp lights or wires spark, the insulation of that arm is poor; if not, it is O. K. Of course, the lamp house must be grounded to make this test, as it should be at all times. As far as I am able to find out, the insulated systems you mention in your Handbook are not only bad engineering practice on account of the constant likelihood of accidental grounds which might do damage, but, as I understand, there are few such systems in use, unless it might be in small plants covering a very small area. I would like your view on this. The magneto and bell, as you say, is the most efficient method for tests of this nature, as the high voltage generated will break down bad insulation. But as the operator has comparatively little testing to do, the magneto is rather expensive, considering the number of times it will be used. I would not reccommend the common dry cell and bell for testing of this nature, as the ordinary cell gives off only about 1.5 volts, so that it would take too many cells to generate sufficient voltage to break down a weak insulation. This method is all right where the resistance is practically nothing. Kindly read over, again, the answer to 166 and compare with this letter, and if necessary make tests before framing your reply. Will be very glad to have your version of this matter. I am enclosing four cents in stamps for carbon copy. In closing I express very best wishes for yourself and the Department

I am away down in Tennessee and have no copy of answer to question at hand. Very likely Brother Sanders is right, and the only excuse (if it is one) I can offer is that about the time the reply to that query arrived I was literally snowed under with work, preparing the itinerary for this trip, and things did not always receive that careful, painstaking scrutiny they ought to have had. Anyhow, what Sanders says about making tests is correct, as applied to a grounded system, and all systems except some isolated, comparatively small plants are grounded, as Sanders says. It is, indeed, unfortunate if I passed as correct an answer which was not, but not having the same before me I cannot say just how serious my crime may have been. Anyhow, I sincerely thank Brother Sanders for having corrected me. Will be in Spokane Wednesday, May 30, and will be glad to meet and shake hands with him, cheerfully admitting any error I may have committed and drowning the same in a glass of ——. Well, I'll see you May 30, anyhow.

A Special Case.

Leo J. Cuicci, San Rafael, Cal., presents the following:

> This is a small town, with one vaudeville and two picture theaters. I worked three years in one and one year in the other of the latter. Have your handbooks; also have removed the projection departments from all the Moving Picture Worlds since the department started and have them bound in five books. The binding cost me $12.50, but I would not sell them at any price.
>
> Am owner of a 1909 Motiograph, purchased from my manager. Wish to use this machine in my home. Have 110 volt A. C. through a ten ampere transformer, use 5/16 carbons. What condensing lenses would you recommend under these conditions? I get a fair light, using one 6½ and one 7½, but the carbons show on the screen. Will watch for answer in department.

The carbons show on the screen because your crater is in too sharp focus at the film. Move your lamphouse a little toward the mechanism. I am afraid I could not give you the correct dope on a case of this kind, as I have not studied the conditions set up by such extremely low amperage. Think, however, I am safe in saying your best bet would be short focal length condensers—say two 5½ lenses, if you can get them, with short distance between condenser and film. Mind you, I am not sure of this. Down to 25 amperes we use two 6½ lenses, with distance between condenser and film increased, to bring arc close to lens. In an extreme case such as yours, however, I doubt if this would hold good.

A New Member.

Joseph Kampschover, La Crosse, Wisconsin, makes application for membership in the Progressive Club as follows:

> After not having written our department for more than four years, I hereby submit my name for membership in the Knowledge Seekers Club, as exemplified by our department. You may recall that about four years ago I had a grind in my Edison, and that through your co-operation it was eliminated. Since that time I have held a position with the local light company, and have learned many things about the "juice." The station in which I worked was equipped with two Westinghouse-Parsons steam turbines, each direct connected to a 400 K. W. three-phase generator. These machines turn at about 3,000 r. p. m. On stormy days we sometimes had quite some display of fireworks when the high voltage juice from the heavenly dynamo sneaked past the lightning arresters. Worked there six months and then again took my place beside a projector. Have been there ever since. Am taking an I. C. S. course in electricity, and that, with Hawkins Guides and the Projection and Photographic departments, constitutes my library. I study the World most, though, and am jubilant when it arrives. Have two Power's Six A machines and take current through D. C. to D. C. economizer. Light passes through Amberlux ray filters, and believe me they do help a lot.
>
> And now here is the real purpose of my letter. The Badger Stereopticon and Picture Machine Company of this city tells me you are to stop here and inspect their machine while on your trip. Now if this is true, and you will consent to give us a talk, I will get the men together. I believe, also, that La Crosse was one end of your run when you were playing with the throttle of a C. M. & St. P. engine many years ago. If so you might like to renew old acquaintances. Please let me know if we can be favored.

Surest thing you know. Subject to slight change, I will arrive in La Crosse at 4.30 P. M. Wednesday, July 4, and will leave at 5.55 P. M. next day. Bad time, I know, but some one had to draw the Fourth, and it happened to be you. No, my old friends are doubtless all gone. I would not even know their names if I heard them. It is many years ago—the year of our Lord 1886, and many things have happened since then. And now, by virtue of my office as Grand High Brainstormer, I declare you duly elected a member of the Progressives. Dues: one letter occasionally—when you have something interesting to send in.

An Automatic Douser.

L. L. Phillips, operator, Brooklyn, N. Y., has secured a patent on a device for prevention of film ignition in the machine due to film breaks. The invention has also just been approved by the engineers of the Department of Water Supply, Gas and Electricity of New York City after a practical demonstration. The Department has named the device "An Automatic Douser." The construction is very simple. It consists of a Standard which may be fastened directly between the lamp house and the machine head. This Standard supports a shield which operates in conjunction with a rocker shaft by means of a wire extending from rocker to standard. The rocker shaft extends through the lower gate or side of the machine, and has a roller attachment inside, over which the film passes when the machine is being operated. The tension of the film serves to pull the rocker shaft back, which raises the shield. Immediately on any breakage of the film the tension of the rocker plate is released, whereupon the shield automatically drops and cuts off the light and heat from the aperture plate and the film. Attachment can be made to fit any make of machine.

I only know this device through the foregoing description and a very rough sketch. Will tell you what I think of its practical value after opportunity for examination has been presented. In justice to the inventor, however, I am told he is anxious to have the device examined and tested by the writer, and this looks as though he really has something of value. Usually the one who is attempting to market a device of the merits of which he himself has doubts, seeks to dodge a test by this Department.; on the other hand, the man with a really valuable article, or one he honestly believes to be of value usually lets no grass grow under his feet in presenting it to the Department for test. My being away at present hampers me in matters of this kind.

Weighs Two Hundred and Itches.

Idaho orders the question booklets, and says:

> I have the Handbook and the "World," and all I lack is the questions. Am not in the game at present, but man, man, how I itch to get back. I am not what you would call a "heavy weight," only weighing two hundred pounds, but believe me I can hold down a machine. The projection department helped me more than anything else in careful projection, and I do take pride in my work. I have been handling a Simplex, latest model, and it is a dandy. Although this is a small town it is a great serial place, and we have just finished running Pearl White in "The Iron Claw." Last Thursday night we started "Patria," and it is some serial for a small town.
>
> How near are you coming to this town? I see you will pass through Pocatello. We are about eighty-five miles north of Pocatello, and sixty miles from the entrance to Yellowstone Park.
>
> The projection department is the first thing we read when the World arrives.

I guess Pocatello is about the nearest I will be to you, brother. Would like to meet you, but it probably can't be did. Idaho is, you know, my old stamping ground, for I fired the first engine that ever ran over the Oregon Short Line in 1883. Your town must be a live wire from the show point of view when it can run up-to-date serials of that kind. I will lecture in Butte, Montana. Maybe that is nearer to you.

Expensive Splice.

The Oregon-Washington Feature Film Company, Spokane, Wash., by its president, C. G. Van Tress, sends sample of a very neatly-made splice, which, however, as he very aptly remarks, would be too expensive for general adoption.

> Recently in inspecting film returned to this office, we found the enclosed splice, which may be of interest to you. It is difficult to say how much damage might have been done had this set of films been sent out without inspection, which might have been easily possible, since it left the office one afternoon and was returned early next morning, being out for an evening's run only, and was in first-class shape when sent out. At the present price of nails this was an expensive, as well as a dangerous splice.

The splice in question was a very neatly-done job. It consisted in carefully thrusting a shingle nail through the film sidewise. It is rather a waste of energy to comment on this brand of cheerful idiot's work. What would have happened had the film been run through a machine in that condition would have been that the nail would have caught, or most likely have caught in the fire valve of the upper magazine. The film would have been pulled in two and the show would have been stopped. This would probably have been the extent of the damage, neglecting, however, the danger to the immortal soul of the operator by reason of the language used in expressing his opinion of matters in general when he discovered the cause of the break. It is, of course, within the range of possibility that the nail would have come on down into the mechanism, and that the break might have occurred over the aperture, with resultant fire, but that is hardly likely.

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This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department, it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Difficulties Commonly Met With in Negative Film Development (Continued).

OPAQUE spots with transparent tails are due to dust on the plate and fogging caused by light shining in from a leak in the camera or magazine. Particles of dust resting on the film, if shiny or semi-luminous, have the effect of reflecting and concentrating the light on that portion of plate which is immediately in front of or beneath the particles, and then casting a shadow just behind the grains of dust. This produces the effect of opaque spots with transparent tails receding from them.

Pit marks, causing small transparent spots, may be due to sulphurous precipitation from the fixing bath. If there was an excess of alum used when making up fixing bath, and solution was not filtered or decanted off, precipitate would adhere to the surface of the emulsion and cause irregularity of surface if film were softened during subsequent washing.

Purplish opaque spots may be rue to decomposed pyro or other chemical impurities in the wash water, or from dirty trays or tank.

Purplish black spots are due to particles of iron from the supply pipes settling on the surface of the negative. The remedy would be to filter the water, be sure that trays are clean and that no chemical impurity comes in contact with the surface of the film.

Finger or thumb marks on the celluloid side of the film against which the emulsion side of the next convolution of film in the roll comes in contact, would cause spots, particularly if there was perspiration or chemical impurity, such as hypo, on the hands. These impurities would offset on the sensitized side coating and cause irregular masses of spots.

Peculiar star shape markings, sometimes appearing on film, have been found to be due to colonies of bacteria. This has occurred when negatives were left in a damp, fetid atmosphere when placed on the rack to dry.

Opaque streaks may be produced by rubbing or other physical action on the film before developing. Opaque streaks are sometimes caused by tightening or "cinching up" a roll of film. If there were any particles of dust or organic matter resting between the surfaces, "cinching up" together would produce an opaque marking.

Semi-transparent streaks with sharply defined edges are due to not pouring developer over the entire surface of the film when developing in the tray.

Transparent mottling is due to negative having partially stuck to the celluloid side of another turn of film during washing, and when pulling apart caused the emulsion to partially lift.

Small, sharply defined opaque spots have been caused in the darkroom when allowing water to run from the faucet. The surface of the film became spattered either with clear water or by impurities from the bottom of the sink, and was afterward dried while awaiting development. This causes spots varying in size, character and intensity.

Numerous parallel vertical lines are produced by using decomposed pyro developer and acid in an old fixing bath, cutting the pyro stains out in streaks when precipitating. The remedy would be to use fresh developer, also a new acid hypo bath.

(*The End.*)

Cinematographers for the Army.

In answer to numerous inquiries the following information may be of benefit to photographers who are considering enlisting in the United States Army:

The Government at present has no special enlistments for cinematographers, although there are a number of them needed.

At present, any photographer who desires to use his profession for entering the service, can receive his assignment by joining the Signal Corps branch of the Army. Applicants must be between 18 and 35 years of age. They must be unmarried, of good habits, and free from bodily defects and diseases. They must be citizens of the United States or have made declaration of their intention to become a citizen. It is necessary for applicant to have two or more certificates of good moral character, with particular reference to sobriety and as to his experience.

Enlistments must be made as privates, and promotions to the higher grades will follow quickly, according to qualifications.

The term of enlistment is seven years, with the alternative of receiving a furlough after three years. Every opportunity will be given to improve his welfare, by travel, and aid from time to time for the benefit of his profession.

Answers to Correspondents.

Laboratory evidently has put up money. He asks:

> **Will you kindly decide if A or B is right in the following:**
>
> **A says that a straight position title (taken in the camera) *that* has *static* in it, the static will show up far stronger if developed in a new or freshly made developer than if developed in an old developer.**
>
> **B says he has to be shown.**

If the strips are developed to the same density in new or old developer the contrast between the static and the light image will be the same in either developer, but if the strips are developed for the same time in new and old developer, the one developed in the new developer will show greater contrast between the static and the background than the one developed in old developer because the fresh developer will work faster and attain a certain degree of contrast much quicker than old developer.

On the other hand, if you mean that the title is made from black letters on a white card, that is, showing white letters on a black screen, the new developer will "bury" the static marks quicker than the old. "Burying" means developing so dense a deposit that the static marks are obliterated or "buried." Old developer loses its power to produce a dense deposit, and, therefore, when projected even the densest portion may permit enough light to penetrate to show the static markings while another piece developed in fresh developer which shows the markings even more plainly, when visually inspected by a strong light, might be so dense as to make them much less perceptible on the screen than the fainter ones developed in the old developer.

W. P. D., Charleston, S. C., writes:

> After twenty-five years as a photographer I have come across a make of Anastigmat lenses that will change the focus when you change the stop. Now, with a first class R. R. lens this is not the case, nor is this the case with a first class portrait lens like Dahlmeyer, of London, makes. Have made some motion pictures lately with lenses of X—2 inch focus, Y—2 inch and Z—3 inch with two separate cameras and, though my eyes are good and I focused them to the best of my ability, the pictures were not sharp. I focused them with a large opening, 3.5 and 2.4, and then stopped down to 5.6. Now, in using large lenses like 20 x 24 R. R. 32 inch focus, it is advised by the makers to focus with a medium stop even if you use a larger stop in taking the picture, but that is to flatten the field and get the proper general focus. What I want to know: Does the changing the stop in an Anastigmat lens of the motion picture camera change the focus?

Unfortunately there are some so called anastigmats sold for use on motion picture cameras which belie their names. An anastigmat lens focused at full aperture should give sharp detail in the plane focused upon no matter what stop was used.

The only distinction between a cinematographic objective and any other lens is that a lens for motion picture work is of short focus. Many of the very small high grade pocket cameras are fitted with the same type of lens as is used in motion picture cameras.

It is not so strange that the f2.4 lens should not give sharp images when focused at the largest aperture, as it is practically impossible to fully correct a lense of so large an opening, but the f3.5 should not show any appreciable difference in focus when stopped down. Possibly in stopping down you changed the focus, or it may be that your glass is not in the same place as your film. The extreme wide apertured lenses, those greater than f3.5, are only intended for use under adverse lighting conditions and can never be expected to give the same sharp definition as a better corrected lens of smaller aperture. This applies to the short focus two and three inch lenses used in cinematography. With longer focal lengths the difficulties in correction increase and the largest aperture that can be fully corrected diminishes in inverse ratio to the focal length.

The lenses you name are those of reputable makers and should not change focus when stopped down, with the exception of f2.4, as stated above.

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Chicago News Letter

By JAS. S. McQUADE

Present Film Conditions on the Pacific Coast as Seen by Omer F. Doud, During a Recent Trip.

OMER F. DOUD, general manager of the Frieder Film Corporation, recently returned to Chicago after a visit to the Pacific Coast, which occupiel seven weeks. Three weeks were spent at the company's studio in Los Angeles and the remainder was occupied in traveling and in stopovers at San Francisco, Portland, Seattle, Vancouver, B. C., Minneapolis and St. Paul.

Mr. Doud was a close observer during his travels of present conditions in the distributing and exhibiting departments of the industry, and in an interview he made the following statements, which will be read with interest by all engaged in the industry:

Omer F. Doud.

"Aside from a surplussage of film filth, conditions throughout the entire west are fundamentally healthy, and exchangemen with the right kind of stuff are prosperous and contented. Only those exchanges with a string of sex pictures are marked pessimists. People are sick of the 'adult only' sign and sensation-fed nerves refuse to deliver the 'kick' any more. So the inevitable has happened. I'd hate to have to sell a sex or problem play in the West today!

"And the lustre of the big star is dimming rapidly. No longer is he one of the vital cogs in the selling machine, particularly in the case of state-right films. One of the best-known and most progressive state-right buyers in the West told me he found the name of an internationally known film favorite a genuine detriment in booking his feature at more than the normal prices, because the public was accustomed to seeing him at ten cents. However general this impression may be, the fact remains that the script and author's name is much more important. A clean, wholesome story well told is the main requisite for favor nowadays. The heights have been reached in the spectacular and the thrill has worn off. Good solid yarns, with a chuckle now and then, get the money.

"I had abundant occasion to notice this with the picture I am handling, 'A Bit o' Heaven,' founded on Kate Douglas Wiggin's 'The Birds' Christmas Carol.' Its cleanly wholesomeness left a train of pleasant smiles and everywhere brought expressions of relief. The territorial buyer is just as weary as the public of the other kind.

"Comedies, of course, have the same old reliable market, except that they are a bit more in demand than ever. What, with the war news and the tiresome H. C. of L. talk, should the public want so much as a hearty laugh? Films that deliver the laugh, regardless of length, have a waiting market all the way from Los Angeles to Vancouver.

"I was much impressed with the big improvement in state-right exchanges and their handling methods. Some very formidable and very capably managed organizations are springing into being, equipped to get the uttermost out of their purchases. The exchanges are in position to devote to the sale and exploitation of a film more brains, hustle and initiative than would be possible with regular program offices, where each week's grist is like the preceding one. A man who puts his own money into a picture has a better chance of getting his money out of it, and usually the state-right buyer knows his territory pretty thoroughly.

'For example, I traveled through Utah with a well-known territory purchaser from Salt Lake—C. F. Adams, of the Deseret Film Company—and he told me of getting for The Eyes of the World' nearly $150 in two nights from a theater in a town, in the Goldfield region, which he played on a percentage basis. This town was so small that no program traveler had ever before had the temerity to stop off at it. Possibly, this is hardly a fair illustration, but just the same it shows why the state-right buyer is bringing home the bacon. He combs his territory, concentrates on the job in hand, is unhampered by policy letters from the home office, and generally overlooks no bets.

"The trouble with the program is that it is treated like a program and not as a series of perpetual pictures.

"Also, this old question of the down-town first run is causing more trouble all the time. The program exchange must play with a small group of influential exhibitors or take a licking. In one of the largest western cities I understand that two of the best-known programs have no down-town run at all. Another was bringing $1,000 a week. Suppose that territory comprised one thousand theaters. If you averaged $10 for a subject you would have to play one in every ten theaters in the territory to get as much real money as a week down-town would bring.

"There is much talk of organization among state-right buyers, and no doubt there will come from it all some solution of the many vexing questions that confront the producer, distributor and exhibitor."

Thought State Censorship Defeated, but—

After Receiving Twelve Votes Short of Constitutional Majority It Is Reconsidered and Passed.

W. W. Watts, state treasurer of the Illinois branch, M. P. E. L. of A., sent the following laconic telegram to the Chicago local Wednesday afternoon, June 6:

"Censorship bill and the bug defeated in the House this afternoon."

There was great rejoicing among exhibitors here over the happy termination of the attempt to pass the Guernsey state censorship bill, which was conceived in the brains of a few Chicago women, who can see little except evil in moving pictures as at present produced and released, and who made a state-wide campaign in favor of state censorship. The rigorous censorship of the Chicago board, under Major Funkhouser, was not sufficiently severe to meet the wishes of these reformers, and so they engaged Guy Guernsey, an oldtime and popular member of the lower house of the Legislature, to frame a bill and take charge of its passage.

I immediately wired Mr. Watts for full particulars and he responded as follows:

"The advocates of a motion picture censorship board in Illinois received an awful black eye when the House of Representatives yesterday refused to pass Guy Guernsey's bill providing for a state board. The bill needed seventy-seven votes to pass the House and it received only sixty-five. The action, House members say, sounded the death knell of censorship legislation for some time to come. The fact that some of the best known leaders in the House were opposed to the bill has proved disheartening to censorship supporters.

"The vote given the Guernsey bill is by no means indicative of the strength of censorship in the assembly. Guy Guernsey is well liked by his fellow-legislators, and many of them knowing his bill did not have a chance to pass merely voted for it to compliment him. Others walked off the floor of the House rather than chagrin him by refusing to vote for his measure.

"A majority of the members declared they were well satisfied that the motion picture industry is conducted in such a manner that it does not require censorship by a few who would dictate right and wrong for the nearly eight millions of people in the state of Illinois."

Mr. Watts supplemented his wire by a letter, in which he states:

"I wish to add that I interviewed several representatives and was informed that the bill had no chance to pass, as there were not many for it, and when it came to a vote a great many left the room and reported themselves absent. Some of them who did vote for it, after seeing how it was going, did so only out of courtesy to Mr. Guernsey, knowing that their votes would make little difference and might make him feel better.

"This question is now settled for at least two years in this state.

"Several of the representatives said they were very much annoyed by a good looking woman from Chicago, who was lobbying for the bill, and who took up their time every morning when they were trying to get out their morning mail. The Exhibitors' League also had a good looking woman on the job, in the person of Mrs. Powell, of this city, who knows something about lobbying, and considering what they did with the bill, I think she was the better looking woman of the two!"

There Is Many a Slip Between the Cup and the Lip.

The foregoing article was written Thursday night, June 7. On Friday morning the following night letter was received from Mr. Watts, of Springfield:

"The motion picture censorship bill was brought up in the House today for reconsideration, and was passed by a vote of 109 to 9. Only nine votes against it. It will probably come up in the senate next week. Letter follows."

The letter arrived Friday afternoon and read in part as follows:

"There were nine votes against it and only one voice against it, that of Representative John S. Burns of Chicago. This is somewhat of a disappointment, for how or why it was brought up for reconsideration is clouded in mystery. It will now go to the senate, and if passed by that body will go to the governor for his signature or veto.

"If any action is taken in the matter it should be done at once, for it will be footballed through the senate in the next few days. Adjournment of the legislature will be next week. Some action by the film interests should be taken at once.

"On Friday evening a joint meeting of the censorship committee and of the executive committee of the Chicago local was held in its quarters, and after considerable deliberation the following message was wired to W. M. Seabury, general counsel N. A. M. P. I., New York: 'Guernsey Illinois state censorship bill once defeated because of our opposition. Revived within week of adjournment on reconsideration and comes up in senate Tuesday morning for action, having passed house. Quick work is necessary if efforts are to be taken to defeat passage. We have now conferred with Meyer Stein (attorney), as last resort, who was recommended, and if your association is interested we need your immediate and urgent co-operation and financial support. Wire answer. (Signed) Joseph Hopp, president Chicago local.'

"The Executive Committee of the Chicago local will meet again Monday afternoon to consider this matter."

Chicago Film Brevities.

Rex O. Lawhead, representative of the Submarine Film Corporation, is in the city and will make his headquarters at the Hotel Sherman for some time. Mr. Lawhead is exploiting "The Submarine Eye" throughout the central states, including Michigan, Wisconsin, Minnesota, North and South Dakota, Montana, Nebraska, Iowa and Illinois. He has arranged with Jones, Linick & Schaefer to show the Williamson Brothers' picture at the Studebaker for a limited engagement, beginning Sunday, June 10. At this theater, some time ago, "Twenty Thousand Leagues Under the Sea," a submarine picture by Universal, which also depended on the Williamson Brothers' device for its wonderful undersea views, had its initial presentation and scored a memorable success for many weeks. A review of "The Submarine Eye" will be found on page 1798, in the issue of June 16, of this paper.

* * *

Tom North, manager of the super-feature department of Pathe Exchange, Inc., arrived in the city Monday, June 4, and has been busy all week in the interests of "The Vicar of Wakefield," which has won numerous triumphs in the east and other parts of the country. It has not had a Chicago run as yet, and Mr. North hopes to be able to make arrangements for its presentation in the near future. Frederick Warde, the famous Shakespearean actor, appears in the title role, and the production was made by Thanhouser. Mr. North has had wide experience in the distributing of moving pictures, as well as in dramatic work, and is well known throughout the country.

* * *

Irving Mack, assistant to Ralph T. Kettering, publicity director of the Jones, Linick & Schaefer enterprises, for some time past, was recently appointed director of publicity for Bluebird Photoplays, Inc., and the Universal Film Manufacturing Company. Mr. Mack will have charge of the advertising and press work for these companies in Chicago and vicinity. He entered upon his new duties Monday, June 4.

* * *

"S. O. S.," by the Sunshine Film Corporation, was at the Bandbox last week, which displayed the "Women Only" sign on its front. Louella O. Parsons, the Herald critic, writes of this picture:

"'S. O. S.,' Help, Help! The picture needs it. A combination of 'Unborn' and 'The Black Stork.' Eugenic marriage is the theme chosen to enlighten the ignorant. There is no longer any delicacy in handling subjects of this kind. Our young people nonchalantly discuss these topics and visit the theaters with no idea of impropriety.

"Perhaps knowledge is golden. I wish, however, it were flaunted less publicly and presented elsewhere than in moving pictures. Some one must prove to me wherein these example pictures help. Until then I must enroll myself among those who feel no emotion but disgust."

* * *

"On Trial," Essanay's seven-reel feature, succeeded Rex Beach's "The Barrier" at the Colonial, Sunday, June 10. The photoplay is founded on Cohan & Harris' big stage success of that name. Sidney Ainsworth plays Robert Strickland, the leading role, and Barbara Castleton and other prominent players are in the cast. Little Mary McAlister, Essanay's popular child star, appears in the part of little Doris Strickland. Jones, Linick & Schaefer own the rights for the state of Illinois. The picture will be shown at continuous presentations, daily, from 11 a. m. until 11 p. m., at an admission of 25 cents.

* * *

Ten of the men connected with the bomb and other outrages on moving picture theaters in Chicago, were named in two indictments, charging conspiracy, which the grand jury returned Friday, June 1. The name of Frank Miller is added to the names which appeared in my reference to this case, in the issue of June 9. Some of the defendants are charged with intimidating theater owners and extorting money from them, while others are accused of damaging property. Bonds for each of the men were fixed at $7,500. The testimony of fifty-eight theater owners resulted in the indictments.

* * *

Jesse J. Goldburg was in the city last week, with headquarters at the Hotel Sherman, in the interests of the Frohman Amusement Corporation. He arranged for an initial trade showing of "God's Man" at the Playhouse, Tuesday morning, June 5. H. B. Warner stars in this production, the story of which is an adaptation from the book by George Bronson Howard. Exhibitors from Minneapolis, Milwaukee, Des Moines and Kansas City attended the presentation, in addition to a large gathering of Chicagoans. Mr. Goldburg on his way from New York visited Boston, Pittsburgh, Cleveland and Detroit. In addition to exploiting the state rights for "God's Man," he is conferring with exchangemen on the big feature. He is at present negotiating with a certain company for the rights to "God's Man," in the states of Illinois, Indiana and Wisconsin.

* * *

Colin Campbell, Bessie Eyton, Thomas Santschi and Lafayette McKee left Chicago Tuesday, June 5, for Los Angeles, after finishing a number of scenes in "The City of Purple Dreams." All these scenes demanded the Chicago atmosphere, in conformance with the story from which the photoplay has been adapted. One of these scenes shows the sky line of Chicago, taken from an entirely new angle. Director Campbell and a cameraman visited the new municipal pier and climbed to the top of one of the towers, from which they took a "long shot" of the skyscrapers along Michigan avenue.

* * *

Edward Nelson, president of the Sherman-Elliott Film Corporation; David H. Beecher, vice president of the same company, and Messrs. Sleeth, Shannon and Wolfberg, of the Masterpiece Film Corporation, which owns the rights to "The Crisis" in Pennsylvania and other states, were recent guests of William N. Selig in this city. All reported flattering business for "The Crisis" in their respective territories.

* * *

"Little Orphan Annie," James Whitcomb Riley's famous poem, may be produced as a Red Seal photoplay, in the near future, by the Selig Company.

The Ince-Triangle Deal

Noted Producer to Sever Connections with Distributing Corporation—Sennett May Go Too.

FOR the past few weeks Dame Rumor has been tossing the name of Tom Ince about Broadway on the strength of a well-founded report that he was about to sell his holdings in the Triangle Film Corporation and retire from the organization which has been made so popular by his productions. As stories of this sort have been in the air for the past year or more no great excitement was occasioned by the latest repetition; but this time it is probably true.

From an unquestioned source it has been learned that real negotiations have been under way between Mr. Ince and the Triangle officials for nearly a month, that both parties have reached an agreement as to terms and that it only remains for them to place their signatures on the dotted line to complete the deal.

It is intimated that, under the terms of the agreement, Mr. Ince withdraws entirely from the Triangle, having disposed of all his interests in that corporation. He is reputed to have held twenty-six per cent. of the capital stock of the concern and it is further rumored that he is to receive for that interest $250,000.

At this time the officials of the Triangle Corporation refuse to say anything beyond the fact that negotiations are pending, but they do admit that there is a possibility of the deal being closed within the next few days.

The name of Mack Sennett is also mentioned as being a party to a similar deal with Triangle, and it is said that negotiations are in about the same state as those with Mr. Ince.

GSELL TO PLAY IN "THE FATAL RING."

Henry Gsell, who has just been engaged by Astra to play a leading part in "The Fatal Ring," the new Pathe serial, is an actor with a record of success. The new Astra player was born in Los Angeles and started his stage career at the age of twenty-one, doing small bits in stock. For two seasons he was with Beula Poynter. He toured with Mrs. Langtry over the Orpheum Circuit. He followed Howard Estabrook as "Laurie" in "Little Women," had a prominent part in "Backfire" at the Lyceum and Thirty-ninth Street Theatres, New York, with Mary Boland, and was also prominent in "The House Without Children." He was leading juvenile with Wright Huntington in Indianapolis, St. Paul and Minneapolis.

TO REISSUE BUNNY PICTURES.

Under the brand, "Favorite Film Features," V-L-S-E will reissue a long list of old Vitagraph pictures in which the late John Bunny appeared. It is proposed to re-edit and re-title these subjects, but all scenes in which Bunny appears will be retained.

REYNOLDS DIRECTING "MR. OPP."

Alice Heagen Rice's story, "Mr. Opp," is being made at Universal City under the direction of Lynn F. Reynolds, who also filmed Miss Rice's story, "A Romance of Billy Goat Hill," a few months ago. Arthur Hoyt plays the title role.

A SUCCESSOR FOR "TAPPED WIRES."

One of the first commands that was given to Courtney Ryley Cooper when he became scenario editor of The Whartons a few weeks ago was to write a two-part successor to "Tapped Wires," which Theo Wharton produced in 1912. The scenario has been completed and the picture will be produced by The Whartons some time this fall.

Constance Talmadge New Selznick Star

CONSTANCE TALMADGE is a new Selznick player. This young woman, who is only eighteen years old, begins her featured career under most promising conditions. Miss Norma Talmadge, only a few years older than Constance, is already known to all exhibitors as one of the most popular players. Constance has been a close observer of her sister's methods and will take advantage of all she has learned of Norma's experience.

Constance Talmadge.

Still another important event in Miss Constance Talmadge's background is her experience in working for D. W. Griffith. When this director was making "Intolerance" he wanted a young girl who could drive a chariot, had no knowledge of the word "fear," had strength, and in addition was personally attractive. Griffith gave the part to Constance Talmadge, who had done practically nothing of importance at that time. The result is known.

"I noticed, when I first met Miss Constance Talmadge," says Mr. Selznick, "her striking similarity to her sister, both in features and in bearing. I am a great admirer of Miss Norma Talmadge's art, and there are few stars today who are so popular with the men in the box office. I had several more interviews with Miss Constance, and studied her closely. Then I asked her if she would like to do one picture. She agreed and went to work under Director Charles Giblyn. For two weeks I had daily reports upon Miss Constance from her director, and looking them over I find not one unfavorable comment. Mr. Giblyn's favorable word for her is 'plastic.' He says that mentally and physically she is able to adopt any attitude with the greatest ease, one of the most important of all characteristics in a screen artist. So I decided that I was right in my original intention to star Miss Constance Talmadge, and she will appear in a series of productions which will be released on my open booking plan."

Already rapid progress has been made on the first of the Constance Talmadge pictures, "The Lesson." It is a story of contrasted conditions as between city and rural life.

FOX INDIANAPOLIS OFFICE DOING WELL.

Although the Indianapolis branch of Fox Film Corporation has been in operation only one month, the office has established a record for photoplay bookings in that brief time, under the direction of Charles H. Phillips.

Mr. Phillips is recognized as one of the ablest men in his field. For two and a half years he was associated with Harry Campbell in the big Fox office in Boston. Then he was sent to Minneapolis and Chicago to do special work.

The Indianapolis exchange, situated at 232 North Illinois street, is a meeting place for Kentucky and Indiana exhibitors. The newest addition to the twenty-odd Fox offices in the United States attends to the distribution of Fox films for motion picture men in those two states.

C. A. WEEKS BACK FROM THE COAST.

Charles A. Weeks of the Rex Beach Pictures Company has just returned to New York from the Pacific Coast, where he has been in the interest of "The Barrier," which has achieved phenomenal success in the west. Mr. Weeks succeeded in closing up a tremendous business for the Beach feature, including run bookings in Los Angeles and San Francisco, which are said to have established a record for prices. He states that business on the coast is in excellent shape and really good features are cleaning up.

Mr. Weeks has been negotiating with the owners of a big feature now playing a Broadway theater and will probably announce the purchase of the world rights to this picture within a few days.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Quinn's New Rialto Formally Opened

Starts Off to Big Business with Selig's "The Garden of Allah."

LOS ANGELES was the scene on May 28 of the formal opening of J. M. Quinn's new motion picture theater, the Rialto. Prior to the formal opening the house had been opened to the general public a week previous.

Manager Quinn's new establishment strikes a note of comfort that has been the cause of much favorable comment by his audiences. Artistic simplicity characterizes the foyer and interior decorations. The lighting system is pleasing and is so arranged that it can be utilized in heightening incidental effects in the projecting of the feature. A huge electric sign representative of the burning candles and with the emblazoned words "Quinn's Rialto," at the top of the theater structure, gives the theater its place in the sun on the local Broadway.

Selig's multiple reel feature, "The Garden of Allah," has drawn capacity audiences from the first day of the opening. Mr. Quinn was the recipient of many floral tributes from his many friends upon the ushering in of his newest venture.

Through Irving Lesser of the All Star Feature Distributors Mr. Quinn bought the entire rights for Los Angeles for "The Garden of Allah."

Gertrude Selby and Neal Burns Co-Star

New Brand of Weekly One-Reelers to Be Produced by Horsley and Douglas.

FROM the David Horsley studios comes the announcement that production has begun on a series of one-reel parlor comedies featuring Gertrude Selby and Neal Burns, directed by Horace Davey. The distribution will be one picture per week. The new venture is the result of a combination between David Horsley and W. A. S. Douglas.

As a picture comedienne Miss Selby holds an assured place in the front rank. Although only twenty years old, her stage and screen experience covers a period of six years. Beginning as a dancer in the Gertrude Hoffmann Revue she was quickly singled out by managers for her exceptional work, and at the age of fifteen was starring as a vaudeville single act.

Miss Selby's entrance into pictures came over two years ago, when she joined the L-Ko company as principal comedienne. Her series of feature comedies, including "Gertie's Gasoline Galop" and "Gertie's Joy Ride," assured her future in picture work. Leaving the L-Ko company she joined Universal, co-starring with Hobart Henley in Bluebird Productions. Last year Miss Selby came under the Fox banner, this time again as comedienne and has left there to take up her new work.

Neal Burns, for years in musical comedy in such successes as "The Yankee Prince," "The Girl in the Taxi" and "Forty-five Minutes from Broadway," resigned from the Christie Comedy Company, in whose pictures he has been featured since his initiation to the screen, to make the other half of the new stellar combination.

Horace Davey, who will direct these new style comedies, was formerly Al E. Christie's right hand man in the direction of Christie Comedies.

According to Messrs. Horsley and Douglas, distribution of these pictures will not come for several months. Owing to the fact that they will be released weekly, a round dozen will be made before the first release in order that the exhibitor is assured of a steady and continual supply. In the meantime, every effort is being made to produce only the best—with something different. The result is intended to be clean, genuine humor, short stories with a plot.

W. H. Clifford Heads Own Company

Famous Scenario Writer Has a Contract for Releasing His Productions on Regular Program.

ANNOUNCEMENT was made in Los Angeles this week that W. H. Clifford is to be the head of a new motion picture company which will bear the name of the W. H. Clifford Photoplay Company of California. Mr. Clifford is internationally known as a scenario writer and production manager. For three years he was the scenario editor of the Thomas H. Ince companies, leaving them to write for the Famous Players Company. Later Mr. Clifford accepted the position of production manager for the Monogram Film Company, the producers of the series of Shorty Hamilton photoplays for the Mutual program, which were written by Clifford and supervised by him.

Associated with Mr. Clifford is C. E. Bentley, a capitalist, who will have charge of the business affairs of the organization. The company has a contract for the release of its product on one of the best programs, the star and suppor' has been selected and the studio engaged.

La Salle Resumes Production

Director-General De La Parelle Starts Work at His New Studio in Culver City.

MARION DE LA PARELLE of the La Salle Film Company, which is releasing its one-reel comedies on the Mutual program, has moved his studio from Hollywood to Culver City, where a new studio has been erected for the special use of this company.

Director De La Parelle starts shooting this week on a new series of one-reel comedies for the Mutual program, and as heretofore King Vidor will be associated with Mr. De La Parelle as co-director and scenario writer.

Big Brands for Scandinavia

Big Deal Closed By John Olsen & Co. for These Artcraft and Paramount Pictures.

ONE of the most important foreign deals which has been closed since the opening of the war in 1914 has been consummated between the Famous Players-Lasky Corporation and John Olsen & Co., by the terms of which the latter concern acquires control of the Douglas Fairbanks, Artcraft, Pallas, Morosco, Bosworth and Arbuckle-Paramount pictures for Norway, Sweden and Denmark.

John Olsen & Co., the foremost film dealers of the Scandinavian countries have just opened a branch office in the Times Building, New York City, and contemplate transferring their London representative to America for the next few years. The main offices of this huge importing concern are situated in London and Copenhagen. The company represents the three largest renting concerns in Sweden, Norway and Denmark, which are respectively Fotorama, the Swedish Biograph and the Scandinavian Film Central.

Los Angeles Brevities.

Frank Borzage, the well known leading man and director, has returned to the Ince-Triangle fold after an absence of about two years, during which time he has acted as director and played his own "leads" at the American studios. He will make his first appearance opposite Bessie Love.

* * *

Enid Bennett has this week filmed many of the important scenes of her next starring vehicle, under the direction of R. William Neill, in an artist's studio, presumably in the Latin quarter of Paris, and has become adept in modeling in clay. Margery Wilson will have the principal female role opposite Miss Bennett.

* * *

William Conklin has been engaged by Thomas H. Ince to play opposite Louise Glaum in her next production in which Miss Glaum has as usual a vampire role.

* * *

J. Barney Sherry, the veteran character actor of the Ince-Triangle forces, was the director of a Red Cross fund entertainment given recently at Santa Monica. A large sum of money was realized for the Red Cross by the affair, at which Margery Wilson, Margaret Thompson, Robert McKim, Walter Perry and J. J. Dowling contributed various numbers on the program.

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Sylvia Bremer, Ince-Triangle lead, is at home this week suffering from minor injuries sustained on the beach at Inceville. Miss Bremer was struck by a floating log.

* * *

Director-author Lambert Hillyer is spending every spare moment rehearsing twenty of the Ince-Triangle girls in the latest dance steps. The girls will play important parts in the big dancing scene in the next play in which Olive Thomas will be presented.

* * *

Thelma Salter, Georgie Stone and the Ince-Triangle kiddies, accompanied by scores of "extra" children, are filming fairyland scenes in the San Fernando mountains, under the dirction of Irvin Willat.

* * *

Al E. Christie, the director-general of the Christie Film Company, has just finished a comedy entitled "Marrying Mary's Money," which features Margaret Gibson, the new Christie star, supported by Harry Ham, Ethel Lynne and Jimmy Harrison. Harrison is a new recruit to the Christie forces, having come from the Fine Arts Company.

* * *

Under the direction of J. P. McGowan, the Helen Holmes Company this week completed the last scene of the fourteenth episode of their serial, "The Railroad Raiders," and with a whoop and a hurrah began the production of the first scene of the last installment, which is to be released under the chapter title, "The Mystery of the Counterfeit Tickets."' In accordance with Producer McGowan's theory of climatic crescendo, the most sensational "thrillers" of the entire serial have been saved for the concluding chapter.

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Despite the continued cloudy weather which has prohibited exterior work in the William Fox studio in Hollywood, the new Gladys Brockwell photoplay, being made under the direction of Otis Turner, is progressing rapidly.

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Daniel G. Henderson, doing business under the name of the Standard Auto Tours Company, was made defendant this week in a suit filed for $13,000 damages because of twenty-two motion picture people being injured near Chatsworth in May, 1916, while being conveyed from location by one of the Henderson auto buses.

* * *

Al Nathan, who for the past three years has been the manager of the Empress Theater in San Francisco, has succeeded Ben Collier in the management of the Superba Theater of Los Angeles. Mr. Nathan has in addition to having managed the Empress Theater in the northern city managed several theaters in the East and was also on the road for several years as manager for the musical productions of Mort H. Singer, Harry Frazee and the Shuberts. The Superba Theater under his management will undergo many changes. Among them Mr. Nathan has decreed that from now on he will have women ushers and will also pay special attention to the improvement of the musical program.

* * *

A new picture, an adaptation by Lela Leibrand, photographer by Victor Miller and directed by William Bertram, has been finished and shipped east to the New York Balboa offices. The scenario was compiled from a story in the Street & Smith publications, forming one of the popular four-reel Fortune Photoplays. Ethel Ritchie is featured, with Bruce Smith playing opposite.

* * *

Mary Pickford will take a brief vacation before starting to work on "Rebecca of Sunnybrook Farm," which will be made under the direction of Marshall Neilan.

* * *

Geraldine Farrar is now busy in the hands of artists and designers preparing costumes for her forthcoming Artcraft production, on which she will shortly begin work under the direction of Cecil B. De Mille. Miss Jeannie MacPherson, the scenario writer, Miss Farrar and Mr. De Mille have been spending several evenings each week in talking over the play.

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Company 17 of the Coast Artillery Federal Reserve, which will be called to the colors on August 5, is practically officered and manned by employees of the Lasky organization. Captain Theodore Duncan of the Lasky Company is in command and Walter Long is second lieutenant.

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Cecil M. De Mille, director-general of the Lasky Company, has announced that a salary will be paid to the dependants of any married man employed by the company, many of whom have already enlisted, who is called to the front. The Lasky Home Guards, which will be used for police protection in and around Los Angeles, is composed entirely of men beyond the conscription age and who are not subject to immediate draft. These men are being trained under competent military authorities so that should it be necessary for them to be called to the colors they would be able to qualify as non-commissioned officers.

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In an automobile laden down with enough fishing paraphernalia to capture every trout west of the Alleghany Mountains, George Beban, his wife and son, departed for a summer vacation, having completed his last Italian characterization until September 1.

* * *

Universal City is adding its bit in connection with the Liberty Loan bonds. The subscriptions ranged from $50 to $1,000. Comptroller Hough at the end of the day said there was every indication that the Los Angeles fund would be increased fully $40,000 at Universal City.

* * *

Director Francis Ford is playing the featured lead and directing the screen version of "John Ermine of the Yellowstone," written by Louis Evan Shipman and which it is planned to film in eight reels. Ford is supported by Mae Gaston as leading lady and Duke Worne in one of the important roles.

* * *

Director Allen J. Holubar and his company of sixty Bluebird players are at Santa Cruz Island off the Santa Barbara coast, where he is filming the marine and exterior scenes for "Sirens of the Sea," scenarioized from the story by Grace Helen Bailey. Louise Lovely and Jack Mulhall play the leads, with Evelyn Selbie, Helen Wright and Wedsworth Harris as the principal members of the supporting cast.

* * *

Baby Marie Osborne's company is nearing the completion of her latest picture, "Miss Captain Kiddo," made for the Pathe Exchange by the Lasalida Films, Inc. In this picture, Little Marie has some splendid opportunities to display her versatility. The story cleverly blends a serious case of smuggling with "play piracy," in which the childish mind takes some wonderful flights of imagination. The little star in her make-up as juvenile female "Captain Kidd" is one of the "cunningest" sights imaginable, while her acting of the part is bound to score another big "hit" for her.

* * *

Ed M. Frazer, a motion picture manager well known locally, has opened the new Van Nuys Theater at Van Nuys, Cal. The theater will run a program of a four-reel comedy and a Chaplin two-reel comedy. Everything possible in the way of apparatus has been installed to make the house one of the best equipped in this vicinity.

Snow Flake, Arizona, is to have a new motion picture house under the management of Roy Cummings, of that locality.

* * *

Earl Sinks has been in Los Angeles relative to the purchasing of the best motion picture paraphernalia for his new Airdome Theater, soon to be opened by him at Yuma, Arizona.

* * *

Ninety-eight per cent. of stock of the Plaza Amusement Company, operating the Plaza Theater, has been sold by R. E. Hicks to Harry E. White of Los Angeles, and the Plaza Theater of San Diego is now under the latter's management. Mr. Hicks will devote his entire time to the Cabrille Theater, of which he is sole owner.

* * *

V. T. Howell, well known business man of Bowie, Arizona, will open a new Airdome motion picture theater for the summer months in that city.

* * *

Roy Miller, of Miller's Theater and the Alhambra Theater, has returned to Los Angeles after a week's vacation at Santa Barbara.

* * *

Manager Jarecki, of the Colonial Theater in South Pasadena, has signed a contract for the installation of an elaborate pipe organ for his attractive new house.

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Ground has been broken for the new studio of the Continental Photoplays Company on Washington boulevard and Sherman place. In the neighborhood of $20,000 will be expended on the grounds and buildings. The administration buildings will be on Washington boulevard side and the dressing rooms, property rooms, etc., along Sherman place and the Redondo car line. All the buildings will be of white, as will be the wall enclosing the grounds.

In the center of the grounds will be erected two stages, each 50 by 100 feet, affording room for several companies to work without crowding. The contractors hope to have the studio in readiness for picture making inside of seventy days.

* * *

Articles of corporation were filed by the Band Boys Theater Company of Kingman, Arizona, this week. The principal place of business will be in Kingman. The incorporators are Charles L. Lewis and M. James, both of Kingman. The capital is $75,000.

KAUFFMAN IS KERRIGAN'S PHOTOGRAPHIC CHIEF.

Charles Kauffman has been engaged by the J. Warren Kerrigan Feature Corporation as director of photography and he is now in charge of the camera in filming Mr. Kerrigan's first independent production, "A Man's Man," which will be one of the two first Paralta plays released. Mr. Kauffman first came into prominence for his work with Essanay and later became a star cameraman for Triangle, working with Director Reginald Barker. His contract with Triangle expired June 1 and he was gathered in by Robert T. Kane, vice president of Paralta Plays, who organized Mr. Kerrigan's directorate and technical staff.

SIMPLEX EMPLOYES ENJOY FISHING TRIP.

A large number of the employes of the Precision Machine Company, manufacturers of the Simplex Projector, spent Memorial Day fishing around Oyster Bay, L. I. The day was hot, everybody receiving a good coat of sunburn in addition to the large catches of fish. A six-pound blackfish was awarded the first prize of five dollars. Five other prizes of $1 each were awarded.

A Victrola with any amount of records provided the music aboard during the entire trip. Club sandwiches accompanied by wholesome beverages were not overlooked to make the day pleasant. The employes have decided to run the same trip on July 4 or sooner.

MISS BARRISCALE AT WORK FOR HERSELF.

Bessie Barriscale's contract with Triangle expired June 4, and she is now working with her own company in the adaptation of Grace Miller White's novel, "Rose o' Paradise," which will be Paralta Plays first release. James Young, who wrote the screen version of the story, is directing the production. Robert Brunton, Richard Holmes Paul and Leon Spinak are responsible for the art and technical features and Clyde de Vinna for the photography. For the next five years Miss Barriscale will appear solely in pictures made by the Bessie Barriscale Feature Corporation.

Billy the Exhibitor

War Films Are All Right, but Not Right Now—The Blue Ribbon Crank Never Had a Chance with the Saloon Until the Average Man Quit It for the Picture House.

By E. T. Keyser.

"GOING in strong for war-films?" I asked Billy the other evening as he was toting up the day's receipts. "Not on your life!" was Billum's emphatic reply. "While the other nations were having all the excitement exclusively among themselves there was a detached feeling of curiosity permeating the American public to which it was mighty good business to cater, but now, with our country right in the midst of getting ready to be in the thick of it ourselves, conditions have changed materially.

"A while ago, the modus operandi of scientific warfare was something to stir the curiosity of the average audience. Today it would be anything but good policy, let alone decency, to show the horrors of war to those whose nearest and dearest are about to confront the same conditions.

"And, what is more, I propose going light on anything with a tragic twist to it. There will be cause enough shortly for real tears without my making a bid for stimulated ones.

"What I'm going in for now are love stories with a touch of humor and comedies which will make my audience forget for a while that there is such a thing as a draft, so far as even a temporary forgetfulness of such a matter is possible.

"I have a hunch that for some time to come clean love stories and clean comedies are in for a big run which will become bigger as long as the war lasts."

"Then you do not believe in war pictures?" I asked.

"I do," said Billy. "But in the proper time and place. The moving picture will continue to record the lessons and the heroism of the greatest struggle which the world has ever beheld, and its records will constitute one of the greatest lessons which has ever been offered to the historian, the scientist, the military authority and to the general public, but, for the latter, the lesson must be deferred until the sharpness of the agony which the events record has been dulled by time and victory.

"The moving picture will play a big part in the days about to come when every one will be on edge as to the results of our troops abroad and the enforced economy of war conditions dictates a carefulness in expenditures to which the American public is not accustomed. The picture will continue to be the one popular amusement which may be enjoyed as freely as before and will therefore be viewed by thousands who have heretofore taken but small interest in the screen. The manager who is prompt to realize that contitions have changed and changes his methods in accordance will not only continue to hold his own but enlarge his clientele and increase his box office receipts."

"Then you don't believe that the picture is going to be taxed out of existence?" I asked.

"I sure do not," replied Billy. "The picture is the average man's amusement, the picture house his club, and the average man constitutes the big voting majority which really runs this country when any particular class shows an inclination to take away from him something which he really wants.

"Note the strides that prohibition is making?" asked Billy.

I admitted that I did.

"Well, did it ever occur to you that all the reformers, W. C. T. U.'s and lonely meddlers with other people's affairs who ever made a corner in the blue ribbon market and paraded all over you yowling 'The saloon must go' made mighty little impression on legislation as long as the average man needed the saloon to hang around in during spare moments?

"As soon as the aforesaid average man found that the picture theater filled the bill, at less expense and with more general satisfaction, he gave the temperance agitators an opportunity to try a few stunts on the ground that as he had found a new interest they might as well fool with the old one. And that's the only ground on which they ever got a look in.

"So what chance do they have to put a crimp in the pictures?"

NEAL HART IN "AN INNOCENT PLOTTER."

Neal Hart is being featured in a three-reel photoplay, "An Innocent Plotter," under production at Universal City by Director George E. Marshall, who also wrote the story. Janet Eastman plays opposite Hart with Joe Rickson in the role of the heavy. Tom Gibson, of the Universal staff, prepared the scenario, which has both a western and an eastern atmosphere.

Patents Company Wins Decision

Judge Mayer in U. S. District Court Decides Verdict in Favor of Defendants in Suit Brought by J. H. Sampliner of Cleveland.

THE suit of Joseph H. Sampliner against the Motion Picture Patents Company and others, an action brought under the anti-trust law to collect triple damages for alleged restraint of trade, which offense was said to have been committed against the Lake Shore Film and Supply Company, came to a sudden close in Judge Mayer's branch of the United States District Court in New York city on Monday, June 4. The case was on trial, and at the conclusion of the testimony in behalf of the plaintiff defendants' counsel asked that the court direct the jury to render a verdict in favor of the defense. In considering the request Judge Mayer cited several decisions bearing on the case purporting to show that the plaintiffs had taken the suit for speculative purposes, a practice known as champerty, and granted the motion accordingly.

It is believed the plaintiffs will not take an appeal in view of these facts and that the case will be dropped. The amount involved was $750,000. There is said to be another case by the same plaintiffs in Ohio courts against the General Film Company involving damages to the amount of $303,000 which will be materially affected by Judge Mayer's ruling in this case.

Joseph H. Sampliner came into the case as assignee of the Lake Shore Film and Supply Company and was represented by Gustavus A. and Saul E. Rogers. The defendants' counsel included Judge Samuel Seabury, Robert N. McCarter, Charles F. Kingsley and Judge Moon.

Senator Walters Entertained

Syracuse Senator Friend of the Industry Gets Warm Greeting in New York.

WHEN F. H. Elliott, secretary of the National Association, a former Syracusan, an old friend of Senator J. Henry Walters of Syracuse, heard the Senator and Mrs. Walters were in New York, he lost no time in letting the members of the association know about it. Mr. Walters took an active interest in the Wheeler bill and in many ways showed that he was not in accord with it.

Arthur S. Friend, treasurer and attorney of the Famous Players-Lasky Corporation, entertained Senator and Mrs. Walters at a luncheon on Wednesday, June 6. Mr. Friend's guests included William A. Brady, director-general of the World Film Corporation and president of the National Association of the Motion Picture Industry; P. A. Powers, treasurer of the Universal; Jules E. Brulatour, of Eastman Films; J. Robert Rubin, secretary of the Metro Pictures Corporation and counsel of the National Exhibitors' League, and Mrs. J. Robert Rubin and Frederick H. Elliott.

After the luncheon Senator and Mrs. Walters were escorted to the Famous Players-Lasky studio, where they saw George M. Cohan preparing for his new Artcraft picture. At the World studio they were introduced to Kittie Gordon, Alice Brady and Montagu Love by Mr. Brady.

During their stay in the metropolis Senator and Mrs. Walters have been the guests of the management of the Strand and Rialto and they also visited the studios in and around New York.

George Irving With Popular Plays

Successful Director Returns from Trip to the Coast—Will Have a Big Play With an Important Star in First Picture.

GEORGE IRVING, formerly director for the Frohman Amusement Corporation, who resigned some time ago to take a vacation trip to California, has returned and gives out the information that he has signed with the Popular Plays and Players Corporation and will undertake at once the production of a big feature picture for that concern.

This firm of producers is controlled by L. Lawrence Weber and Bobby North and is releasing on the Metro program. The details regarding the subject which Mr. Irving will handle have not yet been given out beyond the general statement that the story is excellent and that the star is widely known. Sufficient is known regarding the ability of Mr. Irving, however, to predict that the result will be satisfactory if the story and star are up to the mark. Personally Mr. Irving has unbounded faith in the combination and is looking forward with a great deal of pleasure to his coming engagement, the conditions of which he considers ideal.

Speaking of his trip to the coast Mr. Irving said that he and Mrs. Irving thoroughly enjoyed their vacation, much of which was spent in visiting friends of Mrs. Irving, whose home is in California. As a picture country he said that there was no place n the world like California where nature provided every sort of setting the photographer and picture man could desire.

Donald Hall

DONALD HALL, who is seen in support of Norma Talmadge in "Poppy," and will also appear with her in her forthcoming production, "The Moth," has had an interesting career which began in India thirty-nine years ago. Born in Murree, Northwest Provinces, India, on August 14, 1878, the son of the late Colonel George W. M. Hall, C. B., he was christened Donald after Field Marshal Sir Donald Stewart, late Governor General of India. He was educated in London, England, and, following the example of his father, decided upon a military career and joined the Durham Light Infantry as a junior lieutenant.

It was George Edwardes, the English theatrical manager, who offered young Hall a theatrical career after he had heard the latter's exceptional baritone voice. Fifteen years Mr. Hall devoted to musical comedy, appearing in "Florodora" at the Lyric theater, London; with "The Girl Behind the Counter," in which he sang the baritone lead at Wyndham's theater, London; with "The Gaiety Girl" in London and America, and also in the American productions featuring Fritzi Scheff, Anna Held, and other well-known stars.

Donald Hall.

Vitagraph gave Mr. Hall his first screen role when he was engaged to create a part in "The Wreck." With this company he appeared in a number of feature pictures appearing in both comedy and dramatic roles. Among the productions in which he appeared were "The Christian," "Hearts and the Highway," "The Nuremburg Watch," "Mortmain" and "Mrs. Dane's Danger."

ARMS TO DIRECT GOLDWYN PUBLICITY.

Louis L. Arms, one of the best known of the younger American newspaper men, has joined Goldwyn Pictures Corporation in charge of its editorial offices through which are handled the publicity and newspaper feature exploitation of Goldwyn's famous artists.

Mr. Arms has been dramatic or sports editor of influential daily newspapers in the larger American cities. He has worked on the Hearst staffs in two cities, in Los Angeles and on the New York Journal, where last year he wrote the "Right Cross" column. He has been dramatic and sports editor of both the St. Louis Star and the St. Louis Republic; on the staff of the El Paso Herald and on the Grand Rapids Herald, in his home city.

Prior to coming to New York Journal he was on the staff of the New York Tribune in association with that brilliant young writer, Heywood Broun. He is also an author of vaudeville sketches and short stories for several of the popular magazines.

NOWLAND ENGAGED BY VAN DYKE.

George H. Wiley, president of the Van Dyke Company, announced this week that he has signed Eugene Nowland to produce Art Dramas. Mr. Nowland will start work immediately on a production as yet untitled. Jean Sothern will be starred. Mr. Nowland's first picture will be an adaptation of a popular novel, which was quite recently a best seller.

Mr. Nowland was most recently with Metro, where he produced numerous features. Previously he was with Thanhouser and other companies, and he has had considerable experience in stage direction.

Capellani to Direct Miss Sanderson

Famous Director Joins Freuler Forces to Guide Work of Broadway Favorite.

ALBERT CAPELLANI, recognized as one of the foremost directors of silent drama, has been engaged by John R. Freuler, president of the Mutual Film Corporation, to direct for the Empire All-Star Corporation the productions of Julia Sanderson, the latest of the Charles Frohman stars to be added to Mutual's "big stars only."

The name of Albert Capellani is familiar to every exhibitor in the United States, for it is linked with a series of successful productions extending virtually from the infancy of the industry. He leaves the post of director-general of the Clara Kimball Young corporation to become affiliated with the Mutual organization.

Albert Capellani.

Mr. Capellani's career began in the Paris studios of Pathe, where he entered the motion picture business as an assistant cameraman. He became during his five years with Pathe of Paris cameraman and director. The following seven years he spent directing feature productions in France, leaving Europe to come to the United States as a director for World. His productions for that company included "Camille," "The Dark Silence," "A Face in the Moonlight," "The Flash of an Emerald" and "The Impostor." When the Clara Kimball Young corporation was organized he was chosen to direct Miss Young in "The Common Law," producing later "The Foolish Virgin." His productions are admittedly among the best, from the standpoint of direction, that have shown on the screen.

"I am more than delighted with the prospect of directing Miss Sanderson," Mr. Capellani commented upon his new connection with Mutual. "I have watched Miss Sanderson's stage career with interest. I have long thought her peculiarly well fitted for pictures. With an actress of her ability and the thoroughly harmonious conditions under which we shall work, I can promise splendid results."

Miss Sanderson has just deserted Broadway to appear before the camera. She enters pictures after an enviable career behind the footlights. One of her biggest successes was with DeWolf Hopper in "Wang" and among her recent hits have been "The Siren" and "The Sunshine Girl."

FOX'S DICKENS SUBJECT PRAISED IN LONDON.

Before "A Tale of Two Cities," one of Charles Dickens' masterpieces, was scheduled for presentation to the English play-going public, the Fox Film Company, Limited, invited many persons in official and private life to a private exhibition at the Alhambra, Leicester Square. That was on May 22, and when the curtain went up and the picture began to appear on the screen the theatre was filled with as fine a throng of spectators that ever filled a London theater.

Mr. Fox wanted high class criticism and he was pleased by the favorable comment. The spectators were particularly warm in their praise of William Farnum, who enacted the dual roles of Sidney Carton and Charles Darnay. The mob scene, the storming of the Bastile and the revolutionary riots that followed all brought forth praise.

EDUCATOR PRAISES SCREEN MAGAZINE.

"I have been closely following developments in the motion picture world for a number of years and I have run across no single medium which is doing more and which gives greater promise of doing more in the way of educating and quickening the intelligence and arousing the spirit of patriotism among the public generally than your Universal Screen Magazine," wrote Dr. John Forbes, noted educator and former vice-president of the American Educational Association, the other day to Jack Cohn, editor of the Universal Screen Magazine.

Griffith Players in England

Bobby Harron and Lillian and Dorothy Gish and Cameraman Billy Ritzer Join Chief.

OWING to the absence of D. W. Griffith in Europe, where he went to attend the presentations of "Intolerance" at Drury Lane theater, London, sailing from New York on March 17, there have been many rumors of his subsequent movements These necessitate a statement from the Griffith offices.

Since "Intolerance" was launched upon its wonderfully successful run in England Mr. Griffith has been in the trenches in France and Belgium and has been doing some special work for the British War Office and for the French Government. The nature of this work is secret. Without violating any of the restrictions of the military censorship in England or France it is quite evident that whatever is being done will have an American participation, as Mr. Griffith has called to the other side several of the best known people who have appeared in his recent productions. Among these are Bobby Harron, Lillian and Dorothy Gish and Billy Bitzer, his cameraman, who has been with Mr. Griffith ever since he began making big feature pictures. Bitzer and the American players sailed on the same English ship that took General Pershing and his staff to England, where they landed Thursday morning, June 8.

No other authoritative statement of what Mr. Griffith has been doing abroad can be announced at this time, but it is evident that he will have a local touch to whatever European subject he may undertake to finish when he returns to this country in the near future. These movements were taken upon Mr. Griffith's personal initiative and have nothing to do with any arrangements made prior to his sailing for Europe.

The Industry and Liberty Bonds.

THE motion picture interests are manifesting lively concern for the success of the Liberty Bond flotation. Reports are coming in of subscriptions among all ranks. Douglas Fairbanks has taken $100,000 worth. John Emerson, his director, and Anita Loos, have each invested to the amount of $10,000.

Pathe employees have subscribed heavily. General Manager Berst has made them a proposal whereby they may take up the bonds on the payment of a dollar a week on each fifty-dollar bond.

The score of the Famous Players-Lasky Corporation and its employees now stands at $290,000. Of this the hundred thousand contributed by the concern already has been reported. Margaret Clark has subscribed for $40,000. Cecil De Mille canvassed the employees at the Los Angeles studio of the company and secured pledges to the amount of $150,000, said to be about double that of the contributions of the remainder of the population of Hollywood, the suburb where the studio is situated.

Metro players have been active in canvassing Manhattan and Brooklyn seeking Liberty Bond buyers. In addition to the large amount thus put into circulation they are credited with taking $80,000 themselves.

Through Stanley Mastbaum of Philadelphia his associates in his various amusement enterprises have subscribed for $20,000 in Liberty Bonds.

Gaumont is 100 per cent. Red Cross

The town of Flushing, L. I., is now engaged in a great drive to raise money for the Red Cross. The report of the canvassers was most gratifying to the motion picture industry, since it placed it in the front rank of supporters of this great international charity. The Gaumont Company, which has its studios and laboratories at Flushing, was reported as being "100 per cent Red Cross." This means that every single person on the Gaumont payroll, whether employed in the studios, the laboratories, or the executive department, is a member of the Red Cross. No other Flushing corporation equaled the Gaumont record.

K-E-S-E ANNOUNCES SUMMER PROGRAM.

George Kleine announces that his distributing organization, Kleine-Edison-Selig-Essanay, has notified exhibitors of the completion of a summer's program that will enable them to book solidly up to and including September 24.

Further announcement is expecteed soon with reference to the Edison Conquest pictures, which are also to be released through Mr. Kleine's distributing organization.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Stolen Paradise"

Ethel Clayton in Five-Reel World Screendrama That Offers Her a Good Acting Role—Fair Story and Adequate Production.

Reviewed by Edward Weitzel.

THE hero of "The Stolen Paradise," a five-reel World screendrama, is a very ungrateful gentleman. He is loved by two women, and loses his eyesight while saving the life of one of them. This woman, of course, is the one he loves. While at the hospital he keeps calling for her, but a dread of beholding any one suffer makes her stay away. The other woman learns this and visits the blind man, passing herself off as her rival. They are married without his being told the real situation, and his wife devotes every energy of heart and brain to his welfare. He is happy until he regains his eyesight and discovers the deception. His old flame, now married, turns up at this time, and the two become altogether too intimate. His own wife saves them both from the vengeance of the rival's husband, and the hero gets his mental eyes open to the true worth of the woman he married.

Scene from "The Stolen Paradise" (World).

Frances Marion, the author of the story, has found it difficult to make her work plausible, but has given it a good supply of incident and sketched his characters with cleverness. Harley Knoles has directed the picture carefully and a good cast has simplified his task.

Ethel Clayton plays Joan Merrifield, the woman who is rewarded for her devotion to the helpless blind man she loves. She understands the character and makes that fact clear to the spectator. Her impersonation is a sympathetic one and is graced with a naturalness and acting skill of much merit. The other names of the cast include Edward Langford, Pina Nesbit, George MacQuarrie, Robert Forsyth, George Cowl, Lew Hart, Edward Reed, Edwin Roe and Ivan Dobble.

"The Slave"

Fox Dramatic Picture This Week Warns Against Marrying for Anything Except Love—Valeska Suratt Plays Lead.

Reviewed by Hanford C. Judson.

CLOTHES and still more clothes, wonderful hats and gowns, associate themselves indelibly with Valeska Suratt; but in the beginning of "The Slave," a new Fox picture in five reels, the actress appears in just a simple working girl's plain suit, the clothes of a girl who faces the "eternal problem of being sinless but happy on eight per." She marries a rich old codger—in the end we are told that it is only a dream—and though she has all the costumes and robes she wants, she can get no money and therefore she can't run away. The picture gets its quality mostly from the fact that it is as strange as a dream. It is a good, interesting picture. The worst fault in it is that too many characters confuse it a bit. Many of these characters are fresh and interesting and are excellently acted.

The "slave" sells herself to the rich husband, and when he dies she is still a slave to the atmosphere of her old surroundings, which are anything but wholesome. The acting of Miss Suratt is well known. There's a touch of Springtime in Violet Palmer's picturing of Dulce, which is true, sweet and simple. She's a good actress. Dan Mason, Tom Brooke and Martin Faust will be noticed with pleasure. Edward Burns, Herbert Heyes and Eric Mayne have parts not so noticeable, though ably filled.

There's a newness in the way the story is pictured that though it follows an old path will make it an acceptable box office attraction. The wonderful clothes worn by Valeska Suratt are a big point to attract attention. The trend of the picture is not without a moral meaning, though it is no church picture, because it deals with a good many speedy characters.

The picture was directed and written by William Nigh and the photography was done by Joseph Rutenberg.

"The Silent Lie"

Five-Reel Fox Photoplay of the Great Northwest Finely Directed by R. A. Walsh—Miriam Cooper Heads Cast.

Reviewed by Edward Weitzel.

HARRY EVANS' story of "Conahan" is the source of "The Silent Lie," a five-reel Fox photodrama directed by R. A. Walsh. The picture is admirable in every way. Strong in plot, excellently acted and produced, and containing a number of beautiful winter scenes, the director has introduced one piece of business that should be eliminated. Spitting tobacco juice over the shoulders of a woman of even doubtful reputation is carrying the realism of a northwestern dancehall a step too far.

The technical perfection of "The Silent Lie" is evident in the construction of the plot and the firm manner in which the different incidents are linked together. So skillfully has this been done that it almost conceals the leisurely pace of a portion of the action. The human interest is always present, and the acts of the characters are the expression of their natures, and never fail to convince.

The heroine of the story is a victim of circumstances. Reared in a dancehall by a brutal stepfather, she is forced to run away to escape being forced into leading a vicious life. She finds a refuge in the home of a venerable priest, marries a man, without telling him of her early surroundings, and nearly loses his love when he learns the truth.

Miriam Cooper as Lady Lou, the girl who enacts the silent lie, has the personality and acting ability for the part. The depth of real feeling she displays makes her work properly convincing. Ralph Lewis, Charles Clary, Monroe Salisbury, Henry C. Barrow, Howard Davis and William Eagle Shirt are prominent and valuable members of the cast.

Scene from "The Silent Lie" (Fox).

"Robespierre"

Pictorial Beauty and Spectacular Scenes Should Carry Seven-Reel State's Rights Drama of French Revolution.

Reviewed by Ben H. Grimm.

PICTORIALLY beautiful and containing numerous spectacular scenes, "Robespierre," a seven-reel drama of the French Revolution, produced in Italy and offered for state rights sale by the Export and Import Film Company, 729 Seventh avenue, New York, should meet a degree of success measured only by an audience's willingness to forego story value and some drama for a wealth of the spectacular and the beautiful. By that is not meant that the picture does not tell its story of Robespierre the despot, but that, as produced, the story alone would not hold up seven reels. The story is told most by titles, and the scenes that follow the titles in most cases are merely animated illustrations of the titles. Trimming of many of the scenes would speed up the tempo considerably.

Scene from "Robespierre" (Export and Import).

Despite the tendency to lengthiness, however, there is much of the dramatic in the picture, and the spectacular scenes, in some of which more than a thousand persons appear, have been well handled, indeed. Especially is this true of the scenes showing the crowded Convention Hall and the scenes depicting the guillotining of Robespierre, in which are seen a public square embracing several blocks, crowded with the howling populace. The execution itself and the incidents immediately preceding it are very dramatic. Throughout the picture superb photography and lighting is evidenced, and some of the exteriors are exquisitely beautiful.

Love and political intrigue are the main story ingredients. The plot in its main incidents holds closely to what history tells us of the French Revolution during the latter part of the Eighteenth Century. Lydia Borelli, a beautiful and talented woman, is seen in the leading feminine role. Opposite her is E. Novelli. The title role is played by A. Fabaini, and Guery is played by R. Barni. All of the leading players are well schooled in the foreign manner of dramatic expression.

The photography in the picture is so good that it deserves double mention. In the many sumptuous interior sets the lighting has been gauged so as to make the screened picture as nearly perfect as possible. This is especially noticeable when figures are in the foreground of a big set. As is the case with most foreign-made pictures, "Robespierre" shows fewer close-ups than American productions.

On its commercial side "Robespierre" has many strong factors. Its basic theme is the extremely timely one of Liberty, or Democracy. A foreword in the film helps this considerably. The picture has many advertising possibilities—possibilities that can be used by the exhibitor with a play on patriotism that ought to result in patronage.

"The Question"

Harry Morey and Alice Joyce Stars of Five-Reel Vitagraph Blue Ribbon Feature That Has a Dream Finish.

Reviewed by Edward Weitzel.

There are a kind of folk who take great interest in dreams and dream plays. They will like "The Question," a five-reel screen drama on the Vitagraph Blue Ribbon program. Lawrence McCloskey, the author, after treating in all seriousness a situation where a scientist must either give up the woman he loves or lose the opportunity of perfecting a new serum that will be a priceless boon to humanity, and getting all his characters into a most uncomfortable frame of mind, calmly takes a little joker in the shape of a dream finish from the pack and lets the spectator know that the scenes of violence, the sacrifice of the heroine of her good name, and the unchristian conduct of her clergyman father, never have taken place.

The excellent acting of the entire cast, which includes Harry Morey, Alice Joyce, Charles Kent, Gladden James, Amy Remley, Edwards Davis and Mr. Wangaman, brings out the author's intent with perfect clearness.

"Suds of Love"

Two Part Comedy That Will Surely Make for Hilarity in a Theater—It Is Full of Speedy Eccentric Rushes and Makes Use of Laundry Machinery.

By Hanford C. Judson.

TELLING an indescribable story of comic love and vicissitude, with a laundry for its background, "Suds of Love," a two-reel picture by the Fox Film Corporation, cannot fail to win herty and wholesome laughter. The characters are as amusing as Hank Mann and Aileen Roberts, with the good help of Max Ascher, Billy Mason and Peggy Provost, can make them, and that is quite amusing. The flavor of the picture comes mostly—after the comic character drawing—from the eccentric camerawork and the speedy antics of such animated inanimate things as automobiles, laundry machinery, etc.

Aileen is the proprietress of a laundry from which Hank discharges himself to take a job as waiter in a restaurant, and Aileen wants to lure him back. This her partner, Max, doesn't wholly like and takes upon himself the part of deep-dyed scoundrel to frustrate it. The action now hastens from the laundry to the restaurant and back to the laundry and closes, after a dash about the city in almost every kind of vehicle, with a satisfying glimpse of the villain being kicked out of town down the railroad track. There are many old-new things in it. For instance, it is old to make an automobile dash in through a house door, but we do not expect to see it come out the same side of the house. The picture is filled with unexpected things and as comedy it makes good. It was directed by Jay A. Howe.

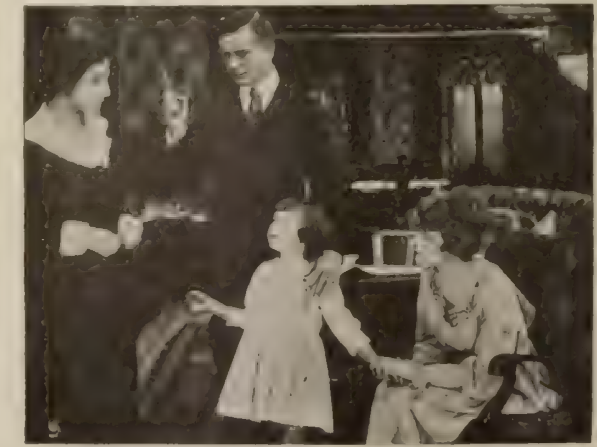
Pathe Feature and Serials

"When Baby Forgot," New Five-Reel Release Starring Baby Marie Osborne; Final Installment of "Mystery of the Double Cross," and Number Seven of "The Neglected Wife."

Reviewed by Edward Weitzel.

LITTLE Miss Osborne, the youngest star under the Pathe banner, has been supplied with a new scenario writer, a new director and a new company. The first release of this organization is called "When Baby Forgot." It is in five reels and, although the story is the familiar one of the father and mother who separate and are brought together again through the love of their child, most of the material will please the admirers of the little star. Marie romps through the lighter scenes as roguishly as ever and exhibits considerable depth of feeling in the serious portions. Her expression of the troubled mind of a little child shows an unexpected sense of the art of acting. Her natural aptitude for her work has been conceded by everyone.

Eugene More, the director, has not introduced any new business for Marie, and has permitted the actor who plays the butler to make a burlesque of the part. Most of his direction is of fair quality, however. Fred Newburg, Margaret Nichols and Lee Hill are competent in the leading roles of the support.



Scene from "When Baby Forgot" (Pathe).

"The Double Cross."

The secret of the Masked Stranger's identity is revealed in the last installment of "Mystery of the Double Cross," and the gentleman turns out to be no gentleman at all, but the lady of the double cross herself and the sister of Philippa Brewster.

With this explanation it is easy to understand the many puzzling situations that took place during the action of the serial. So Peter Hale does not get Philippa after all, but her sister, and Dick Annessley marries the woman of his choice.

"The Message on the Mirror."

The seventh installment of "The Neglected Wife" introduces a new character, a masked woman, who enters Mary Kennedy's boudoir and writes a mysterious message on the mirror in the room. An attempt to kill Frank Norwood by a bomb equipped with a time fuse, which is carried into his office in a handbag, is another exciting incident of the number. Before this happens Margaret visits Norwood at his office and receives an offer of marriage from him.

A New "Stingaree" Series

Kalem Shows First Two of Fifteen Episodes in Continuation of Well-Known Story.

Reviewed by Arthur W. Courtney.

IN "The Fugitive Passenger" and "The Jackaroo," fifteen weeks of solid enjoyment are promised lovers of adventure. These are the first two episodes in the new Kalem series, "The Further Adventures of Stingaree." E. W. Hornung, the English short story writer, author of "Raffles," "The Amateur Cracksman" and "Stingaree" has written these tales especially for the screen. True Boardman, who created the role of Stingaree in the original series, is back in his old part, with his violin and monocle. Paul C. Hurst, creator of the role of the black-whiskered Howie, Stingaree's partner, appears in "The Jackaroo," the second of this series. Marin Sais, featured in "The American Girl" series, appears in "The Fugitive Passenger," the first of this series.

"The Fugitive Passenger" takes Stingaree back from London, where the original series left him, to Australia. Howie comes to London to warn that detectives are on his trail. He escapes to a ship bound for Melbourne. The captain is warned by wireless. Other detectives board the ship at Melbourne, but Stingaree and Howie escape in a very fast launch. This picture leaves them in the bush country of Australia. There is love interest in this picture in the parting of Stingaree from his fiancee, Ethel Porter, played by Marin Sais.

A jackaroo in Australia is what we call a tenderfoot. In "The Jackaroo," an apprentice on a sheep ranch attempts to capture Stingaree for the £500 reward, which the owner of the ranch, Maud Norman, played by Edythe Sterling, needs very badly. When Stingaree learns why the jackaroo attempted to capture him, his chivalry prompts him to feign carelessness so that he is captured. The jackaroo then collects the reward, and Stingaree, with the help of Howie, escapes from jail. Tom Walsh, as the jackaroo, does a daring feat in this picture when he rides full speed into a lariat stretched across the road neck high to lift him off his horse. We see the trap planted, but do not dream that the jackaroo will actually ride right into it. The love interest in this picture is in the scenes between the jackaroo and the owner of the ranch.

Scene from "The Jackaroo" (Kalem).

The Pot of Gold.

Strong suspense is built up in this picture, an episode in "The American Girl" series. Madge King plans to double the circulation of her father's newspaper by running a serial story giving clues to a pot of gold buried in the vicinity. When she and her father go to bury the gold in the cellar of a deserted shack, they uncover human bones, a skull, and a locket with a child's picture in it. They publish the picture. A girl recognizes it as hers, and the mayor visits the shack and finally confesses to the murder of the girl's father. This confession comes about five hundred feet from the end of the picture and relieves the principal suspense. But the rest of the picture is an exciting chase. The mayor attempts to escape. He is lassoed and pulled off his horse. In the cast with Miss Sais are Frank Jonasson, Edward Hearn, R. E. Bradbury and Edward Clisbee. James W. Horne directed. The story was written by Robert Welles Ritchie.

Two Paramount Releases

George Beban in Five-Reel Pallas Photoplay, "A Roadside Impresario," and Margaret Illington Is the Star of Lasky Five-Reel Screen Version of Basil King's Successful Novel, "The Inner Shrine."

Reviewed by Edward Weitzel.

"A Roadside Impresario."

THE entertaining qualities of "A Roadside Impresario," a fixe-reel Pallas photoplay written and starred in by George Beban, are equal to any of the author-actors' previous efforts. He is assisted by a trained bear who, if the truth were told, divides honors with his friend and manager.

Scene from "A Roadside Impresario" (Paramount).

Everything connected with the doings of the wandering Italian and his four-footed companion is the cause of huge enjoyment. The episode where Bruno escapes from his master and investigates a number of beehives in search of honey while the inhabitants are at home is among the most amusing moments ever put into a moving picture. For his exploit Bruno is locked up in jail and his master sets about, in great excitement, to earn the one hundred dollars necessary to secure the bear's release.

There is a serious motive connected with the heroine of the story, who turns out to be the daughter of the Italian. Although a familiar device for exciting sympathy, it is handled skillfully and acted with fine feeling and excellent art by Mr. Beban. The incident of a blackguardly newspaper editor's attempt to snapshot the juvenile hero in a compromising position is not so happy. In fact, it is crudely done and barely escapes being silly.

George Beban's reputation as an actor of Italian character parts is an enviable one, and he has honestly earned his artistic standing. In acting before the camera he has apparently lost sight of one fact. However wildly excited and rapid an Italian's movements and gesticulations in real life, when they are made so swiftly that the eye cannot follow them on the screen, such acting ceases to be good art. The production, under Donald Crisp, is of a high order. Jose Melville, Julia Faye, Harry De Vere, Harrison Ford, Fred Huntley, W. A. Carroll and Adele Farrington complete an admirable cast..

"The Inner Shrine."

The Lasky five-reel screen version of Basil King's successful novel, "The Inner Shrine," has had every aid in the way of a well-known star, a thoroughly competent supporting cast, and an adequate production. At a number of its biggest moments, however, it fails to convince, mainly on account of the manner in which the author has drawn the character of the young American girl who is the heroine of the story. Her attitude when she finds herself in a false position is entirely at variance with that of the typical daughter of Uncle Sam. She seems to have had her views of life colored by the French plays she attended in Paris. In fact, the entire story recalls the artificial French dramas that were imported by Augustin Daly forty years ago.

The dramatic strength of the situation where Derek Pruyn, the Marquis de Bienville and Diane Winthrop meet, and the Marquis warns the man whose life he has saved against the woman Pruyn has always loved and believed in, cannot be questioned. But here again Diane acts like a heroine of the Scribe school of stage fiction.

Admirers of highly-tinted romance will find "The Inner Shrine" to their liking, and not the least of their enjoyment will come from the manner of the picture's production and the acting by Margaret Illington. Although somewhat mature for the part, Miss Illington plays Diane with skill. Hobart Bosworth, Elliott Dexter, Jack Holt and Mme. D'Juria give their customary top-grade performances.

"Filling His Own Shoes"

Five-Part Essanay, Featuring Bryant Washburn, Is at Its Best in Last Half.

Reviewed by Arthur W. Courtney.

THE most pleasing part of the five-reel Essanay picture, "Filling His Own Shoes," featuring Bryant Washburn, is the atmosphere. This romantic comedy opens in Paris, takes in Constantinople, and returns to Paris. The principal characters are Americans. The best scene is a night attack on Turkish outposts in the Balkans in which two characters in the story are wounded. It should be placed to the credit of this picture that the different nationalities which appear in the story are all shown in a favorable light. This means much in war time. The Turkish colonel, who leaves the hero two and a half million dollars and three wards, girls of different races, is a fine old fellow.

Scene from "Filling His Own Shoes" (Essanay).

Bryant Washburn is Ruggles, an American salesman in the Paris agency of an American shoe company. He is in love with Dorothea (Lyda Dalzell), an American art student in Paris who refuses him when she learns that he is a shoe salesman. It takes three and a half reels to bring this out; and it is merely introductory. The main story is the last half. The constant inspiration of Ruggles is Ruth (Hazel Daly), daughter of the president of the shoe company.

The story is a broken-backed affair arranged from a magazine novelette and directed by Harry Beaumont. The main situation is not brought in until the middle of Reel 3. This shows Ruggles as the guardian of three girls. They do not constitute a harem in the sense in which that word is misused in America. The Turkish girl, Roxana, is determined to love Ruggles. The other two girls do not enter into the story. They just walk around.

Three physical encounters serve to mar the action of a story that is without dramatic action. When Ruggles determines to quit as a shoe salesman, he goes to the shop to tell the manager and his favorite clerk what he thinks of them, and beats them all over the shop, overturns furniture, and knocks the clerk unconscious.

The overacting of Dorothea and her aunt when they learn that Ruggles is a shoe salesman amount almost to a burlesque. They are quite overcome and gasp for air.

The Turkish bedroom with its hanging bed, in which the old Turkish colonel dies, is a good set. Two distant views of Constantinople as it would look from the window of this room are used to give Turkish atmosphere to this part of the story.

Lyda Dalzell as Dorothea and Virginia Valli as Roxana, the sweet but sorrowful young Turkish beauty, are very interesting. So is the old Turkish colonel.

"Parentage"

Frank N. Seng Presents Good State Rights Feature—Hobart Henley's Seven-Reel Production Has Wide Appeal.

Reviewed By Ben H. Grimm.

ONE of the best state rights pictures on the market at the present time in "Parentage," a seven-reel feature produced by Hobart Henley and offered for state rights purchase by Frank N. Seng. The picture is one that should make money for the exhibitor. Aside from its value as decent and healthful propaganda, the picture offers much entertainment of a sort that has always received a popular response. The chief virtue of "Parentage" as motion picture entertainment lies in its universal appeal and in the naturalness and humanness of the players who appear in it. The element of sex does not, as such, enter into the film. The picture can be shown with impunity to the most prudish.

"Parentage" is more or less unique in that its drama is practically nil as compared with its interesting exposition. It is an illustrated essay on parental influence as the factor shaping the character of children, touching both heredity and influence of character after birth. The film proves that "As the twig is bent the tree will grow." The story is made secondary to character drawing at all times.

Mr. Henley has taken two families for his main motive and has followed the lives of two boy-babies from birth to young manhood. One boy is born to loving parents of sterling character. The other is born to a mother who is in fear of her husband, and a father whose character is shady. Throughout the succeeding scenes we see the boy's character shaped by environment, etc., the telling of which entails much footage devoted to scenes in a schoolroom. These schoolroom scenes are brimful of human bits and are overflowing with humorous and appealing incidents. The writer has seldom seen better "kid stuff" than Mr. Henley has obtained. The little ones are all natural, and the grown-ups are folks that one meets in every community—just neighbors of ours.

The cast is headed by Mr. Henley and Barbara Castleton. The acting is uniformly excellent, and on the screen with the leads are seen three quite capable child players—Matty Roubert, Louis Alexander and Frank Goyette. The cast includes, besides those mentioned, Gilbert, Rooney, Bert Busby, William Welch, Anna Lehr, Mary Gray, Alice Wilson and W. De Shields.

Photography throughout is good. The film has been tinted in the most up-to-date fashion, and the cutting deserves especial mention. The titles are generally good, but at times a trifle stilted.

"Today"

Florence Reed in Five-Reel Screen Version of the George Broadhurst and Abraham Schomer Stage Success, Presented by Harry Raff.

Reviewed by Edward Weitzel.

IN its original form the George Broadhurst and Abraham Schomer drama, "To-Day," made no apology for itself. Put out boldly as a warning to wives that are not content to live upon their husbands' incomes, the play shows how one married woman sold her favors that she might clothe herself in fine raiment, the punch arriving when the lady keeps an appointment with a strange gentleman and finds herself face to face with her own husband, who promptly strangles her to death.

Such a frank discussion of this phase of the social evil aroused much heated argument. Many highly moral persons proclaimed the play utterly unfit for stage presentation; other equally highly moral persons, including reverend and eminent reformers, were quite as positive that the more the general public learned of such matters the better. All of which served to fill the theater nightly and jam it to overflowing at the matinees, with all sorts and conditions of the gentler sex. Whereat, it is to be inferred, everyone connected with the play felt duly elated at the moral uplift they had bestowed upon mankind in general and their potential erring sisters in particular.

The fact that "To-Day" was an excellent example of playmaking and contained scenes of right living and domestic felicity assisted in driving home the wanton conduct of its heroine and the justice of her terrible end. And the authors had the courage of their convictions. Nothing was glossed over or merely hinted at. If one's moral system needed such a drastic purging the dose was ready in its natural purity—nothing was mixed with it to disguise the taste.

The screen version is administered differently. None of the incidents are softened or left out up to and including the moment when the dead body of the guilty woman lies at her husband's feet. All of the sordid story is retold on the screen. Then, lest the concoction prove too strong, an antidote is handed the spectator in the shape of a dream finish and he learns that nothing has really happened after all, and is edified by seeing the husband and wife embracing as the final scene is dissolved. Verily there is much virtue in a dream!

The acting and production of the screen version is equal in merit to the stage version. Gus Weinberg and Alice Gale repeat their creations of Henry and Emma Morton, the father and mother of the wronged husband, and Florence Reed, Frank Mills, Leonore Harris, Captain Harry Lambart and Kate Lester are worthy substitutes for the other members of the original cast. Miss Reed is exceptionally able as the wife, and the directing by Ralph Ince is fine throughout.

Technically "To-Day" is all it should be. The question for the exhibitor to decide is whether or no it would be wise to show such a subject to the patrons of his house.

Christie Shows Three Comedies

"Oh! For a Wife" and "Those Wedding Bells" Touch on Matrimony and "Father Was Right" Contains a Tramp.

Reviewed by Arthur W. Courtney.

THE Christie comedies are maintaining a high standard of wholesomeness. The cast which appears in these three comedies is the same that made the earlier ones so entertaining. They are neither acrobats nor clowns. These are not slap-stick comedies; they are pure farce. The stories are slight but sufficient vehicles for this excellent company of comedians.

Two of the comedies are based on pre-matrimonial quarrels. Each occurs on the day before the wedding. In "Oh! For a Wife" the groom realizes after the quarrel that uncle is coming to the wedding with a check, and so there simply must be a bride. One is hired from an employment agency, but she is late at the ceremony. A boy friend of the groom's is forced into a wedding gown. But the situation is so unpleasant that he escapes through a window and forces a girl to come in and take his place. The girl is the original bride. When she sees Uncle's check, she consents to stand up with the groom. The employment agency bride comes in, a real minister is found, and two weddings are performed.

"Those Wedding Bells" also starts with a quarrel on the day before the wedding. Neal Burns is a very funny groom, and Betty Compson is a lovely bride. After the quarrel with Betty, Neal instead of committing suicide, agrees to marry a woman who must have a husband before midnight in order to inherit a legacy. But before this wedding Betty makes up the quarrel by telephone, and Neal races off to the church late. He slides down the middle aisle standing up. This is a very funny scene.

"Father Was Right" is about Neal and a tramp. Neal refuses to aid the tramp, and father says: "Perhaps he is the victim of circumstances." Then Neal starts off to a distant city to visit the girl his father wants him to marry and whom he has never seen. He leaves his money and valuables in the sleeper and finds it impossible to persuade people that he is not a gentleman tramp. He is forced to accept lodging in a settlement shelter. The girl he is to marry takes him to her house in the morning. He has breakfast in the kitchen, is made assistant cook, and is chased out into the parlor just as father arrives. The tramp keeps bobbing up all through the picture. He is very funny in the restaurant scene where he gets a free lunch.

Louise Lovely Back to Bluebirds.

After wandering a-field for a few months Louise Lovely, one of the first stars of Bluebirds, is coming back to that program in September. Allen J. Holubar, with his company, is now active on Santa Cruz Island, off the coast of California, picturizing Grace Helen Hailey's story, "Sirens of the Sea" in which Miss Lovely will appear among Bluebirds once more this fall. Evelyn Selbie and Jack Mulhall will lead the supporting company.

Lucas Puts Over Strong Characterization.

Wilfred Lucas finds himself again in a political role in the Triangle production "The Food Gamblers," in which he is featured with Elda Miller, under the supervision of Allan Dwan. In this play, which is a timely and forceful comment on the present food problem, Lucas plays the part of a food commissioner whose social conscience is not too sensitive as to keep him from trading on the necessity of his fellows by price manipulations. Because he loves a girl, however, and because he himself comes face to face with starvation, his better nature is awakened, and he wages a successful battle against his own colleagues for constructive legislation.

Triangle Program

"Love or Justice," Ince Kay-Bee with Louise Glaum, and "Hater of Men," Ince Kay-Bee with Bessie Barriscale.

Reviewed by Louis Reeves Harrison

A GENUINE screen story is "Love or Justice," and a strong one, well designed, admirably handled and interpreted by an extraordinary company, Miss Glaum shining out like a fixed star. Never yet has the dual character of woman received adequate portrayal on the screen, but this story approaches the complete conception of her character in a girl of splendid initiative in spite of her faulty early environment. The author, Lambert Hillyer, wisely starts with the environment, rather than show how she got there. She is drifting downward in the company of skilled crooks, whose operations are more or less unconsciously directed by a young lawyer of undoubted talent and unfortunate habits. The latter have demoralized him. The girl, not in the interest of morality, but from womanly pity, cures him, but she cannot cure herself.

The young lawyer's tendency is now upward, and she has reason to regret the good she has done him, yet she continues to help him until their lives part. She sinks for a moment, but she makes a brave effort to redeem herself, a blind attempt to live according to law and custom. She becomes involved in the murder of a detective, with powerful circumstantial evidence against her and the young lawyer now in charge of the prosecuting attorney's case. That he works out the true ends of justice indicates a faulty title to the story, but the title is already forgotten, and the sympathetic and satisfactory end of the story rounds it out with charm.

Scene from "Love or Justice" (Triangle).

Miss Glaum is so instinctively responsive to all required of her role that she never was more delightful in this kind of part. The release is comprehensively satisfying.

"Hater of Men."

"Hater of Men" is a comedy by C. Gardner Sullivan containing many bright and attractive spots, but it is attenuated and has a tendency to preach a moral in the subtitles, a dangerous procedure these days. It is a story of mistaken and overvalued estimate on the part of a bright young girl of the so-called "bohemian life." She develops a mild cynicism as a newspaper reporter and decides never to get married. She becomes a trifler in her social relations, and finds ultimately that men do not care, supposedly not, for "toy" girls in the way they do for homebodys. It is a very nice little sunday-school lesson to teach—"be good and commonplace"—though the lesson is not really taught in the end. The alleged "Hater of men" is seen almost constantly in their company, avoiding her own sex, and depending upon the kind offices of a philosophical old bachelor to restore her to social recognition.

The story has large possibilities, and it starts off with large promise, but the author appears to have run out of material. Scenes of no particular interest are drawn out to great length; there are numerous unemotional close-ups, and we are called upon to watch the leading woman make her pet dog sit up on his hind feet for unnumbered feet of film, not an evidence of exhaustless imaginative resource, but rather of creative fatigue overwork. Miss Barriscale also shows signs of hard work, but she is always a charming personality, and she brightens many of the dull places with her vivacity and keen interpretation of feelings. The comedy is clean and fairly effective, but not up to Mr. Sullivan's high standard.

"Heroic France"

Eight-Part Collection of War Scenes Contributed by Rothacker to Mutual Program.

Reviewed by Margaret I. MacDonald.

PICTURES from the battlefront of the European war, dating backward, are liable to possess more or less similarity to those already shown. It is possible, however, to delve among the thousands of feet of film photographed at the front and find now and then something a little different from what has been seen. In the series of scenes photographed by Merl La Roy for the Rothacker Film Manufacturing Company and presented on the Mutual program, some material of this class will be found; but the majority of it is merely a repetition of what has been placed before the public with considerable frequency during the past year or so.

The collection opens with personalities including Marshal Joffre, King George of England and Queen Mary, Premier Asquith, Lloyd George, President Poincaire, A. Bonar Law, M. Berthelot, Sir Robert Borden, General Dubois, Frederick Palmer and E. Price Bell, war correspondents; Briand, Georges Clemenceau, General Roques and others of equal prominence in the present war. Among the scenes that follow and which are unusually attractive are a view of Paris taken from an aeroplane, a photograph taken from a balloon illustrating the difference in steadiness between the balloon and the aeroplane, Alaskan dogs and sleds conveying wounded men over the Vosges mountains, the surrender of German prisoners, scenes in a Red Cross hospital showing preparing of bandages and dressings, and the wounded being conveyed to hospitals a few hundred yards from the first line trenches.

Then there are scenes showing the artillerymen rushing to their dugouts for protection at the too close approach of the enemy shell fire; and there are evidences that the sculptor has not forgotten his art even in the trenches, for there are to be seen above the entrances to some of the dugouts samples of this work. Soldiers quartered in a stone quarry in their leisure moments make gravestones to mark the graves of dead comrades, and airmen long since dead smile at us from the screen along with some of those still pursuing their duties. Various kinds of flying machines are exploited for the benefit of the spectator, and we are permitted the joys of a flight in a Nieuport machine moving at the rate of 140 miles an hour at an altitude of 7,000 feet above the military encampment.

We find also that the soldiers at the front dabble some in gardening, and at one point we are shown a swimming pool built by the Zouaves in which the soldiers once in a while refresh themselves. In addition to these more unusual scenes there are scenes in actual battle showing the big guns, and in fact all kinds of guns at work. It also includes the landing of Italian troops at Salonica and the passage of the British troops through the Balkans.

Our criticism of the picture is that it has been assembled in rather an incongruous fashion, and that it would benefit materially by being cut down to about half its present footage.

"The Mystery of No. 47"

A Comedy Drama of English Life with a Clever Plot Filmed by Selig—Ralph Herz, Well Known American Star, in the Leading Role—Otis B. Thayer, Director.

Reviewed by James S. McQuade.

A MYSTERY—and a comedy at that—is a difficult combination for the moving picture to master successfully. If the moving picture is to be considered a complete form of expression by itself, it would fail in this instance very conclusively; for no less than 165 sub-titles are required to aid the pictures. This is at the rate of 33 to every thousand feet, and every one of them is required to clear up the complications of the mystery or to give point to the comedy action.

Director Otis B. Thayer has been most painstaking to make things clear to the spectator, and in creating the proper atmosphere, so far as the scenes are concerned.

The story is laid in England and the characters are English. Irwin Molyneux and his wife Harriet live in their own home, at 47 Hyacinth road, St. John's Wood, London. He is a scholarly man, with a love for old china and flowers. Their means permit a limited number of household servants, of whom a lady's maid, Eva Wilson, figures prominently in the story.

The Bishop of Bedford, cousin of Mr. Molyneux, writes that he is coming to visit them, much to their distress, as he is an extravagant diner and their means are limited. To add to their difficulties, the cook leaves at a moment's notice, the day of his Lordship's arrival. Mrs. Molyneux serves as cook, and Mr. Molyneux explains to the Bishop that she had been hurriedly summoned to the country, as they disliked to let "Cousin" Bedford know their reduced circumstances. Then his Lordship said that he would remain until she returned, and this led to other fibs on the part of Molyneux which resulted in his fleeing from his home with his wife to a small hotel in the city, leaving the Bishop alone at No. 47 Hyacinth road.

The Right Rev. gentleman immediately jumped to the conclusion that Mrs. Molyneux had been murdered by her husband, and that the latter had fled to some place unknown, with the pretty housemaid, Eva Wilson. Then he phoned Scotland Yard for a detective, and the big murder mystery was duly heralded in the great dailies. The resulting complications furnish the comedy of the story, which shows that Bishop Bedford, busybody and trouble maker, was hit by his own petard, and that Eva Wilson, the lady's housemaid, was a lady in her own right and that she is loved by Lord Francis Phillamore, an officer in the Horse Guards Blue.

Ralph Herz gives an excellent impersonation of Irwin Molyneux, the middle-aged English gentleman—scholar and faddist. Many of the situations call for delicate touches that bring out the pecularities of the man, and Mr. Herz places them with the skill of the artist. The Mrs. Molyneux of Miss Nellie Hartley is another worthy characterization.

Miss Louizetta Valentine's Eva Wilson is a fine portrayal. Especially in the scenes where she waits at dinner on Mr. Molyneux and the Bishop, does she strike the keynote of comedy. The cook of the Molyneux household is mirthfully represented by May White, whose girth and bearing fit the part to a dot.

James Fulton, who should have been mentioned before this in my remarks, gives the impressive conception of the well-fed Bishop of Bedford. It certainly appears to me that the author of the story has rather man-handled this character. A bishop of the English Established Church must be a man of lofty character, a scholar and a gentleman, and to have him called a "reprobate" by his own wife, and a "crook" by Mrs. Molyneux passes my comprehension of the fitness of things.

The release was made June 4 through K-E-S-E service.

"The Field of Honor"

Five-Reel Butterfly Based on Civil War Story Written by Minister to Belgium.

Reviewed by Robert C. McElravy.

THIS story of the civil war period, by Brand Whitlock, is an artistic and pleasing variation from a well known type of screen offerings. It gets its chief dramatic quality, not so much from stirring battle panoramas, though these are present in full number, but from a story of strong psychological appeal. This carries through the entire production and rises to its highest interest in the last reel.

Scene from "The Field of Honor" (Butterfly).

Allen Holubar is responsible for this production and has brought out the salient features in a creditable way. He himself plays the role of Wade Clayton, whose love remains true to Laura, even after she marries his rival, George Baring. These three roles practically carry the story, though a cast numbering hundreds has been used in making the realistic and picturesque battle scenes. M. K. Wilson does his usual careful, effective work as George Baring, the cowardly officer who sends his men into battle, but fails to go with them. The part is an interesting one. The theme itself has been dealt with many times, but has some unexpected turns in it here. Louise Lovely is appealing as the fickle girl, who plays hob with the affections of the two men.

First come the opening scenes of the war and then Wade marches to battle with his command. George loiters behind until his wife becomes ashamed and finally goes with great reluctance. He confesses his cowardice to Wade. Later he is shot by one of his own men, while skulking behind the lines, and left on the field for dead. Wade returns home after the war and tells his wife her husband died leading his men to victory. Then comes further dramatic moments when George suddenly reappears.

Others in the cast are Sidney Dean, Helen Wright, Frank MacQuarrie and Frankie Lee.

"A Bit of Kindling"

Jackie Saunders Featured in Entertaining Five-part Horkheimer.

Reviewed by Margaret I. MacDonald

ONE of the most pleasing of recent Mutual feature productions is "A Bit of Kindling." It is a five-reeler made by Horkheimer and features Jackie Saunders, who, by the way, does herself credit as an all around scraper. She has been given an opportunity of which she has made the most. The picture has been well directed by Sherwood MacDonald and moves rapidly and entertainingly with a competent cast.

The story by Douglas Bronson tells of the daughter of a drunkard who makes her living by selling newspapers. Her name is "Sticks" and by fist force she makes a place for herself in her profession and holds it until one day fate takes a hand and she is knocked unconscious in trying to rescue one of her patrons from robbers, and placed by his side in a box car, awaking hours later to find herself in new surroundings.

In the course of events they find work with a railroad gang, the young man swapping the dress suit and silk hat with which he has landed at the country depot for a suit more in keeping with his present work and circumstances. Together they start a new life and are progressing happily when the young man's friends seek him out and he returns to the city with them. Sticks is later picked up on the road in an exhausted condition by a rich elderly man, who adopts and educates her. The story closes after the paths of the young people have again crossed and their eventual marriage appears to be a certainty.

"The Blood of the Arena"

Five-Part Cosmos-Kinema Is Thoroughly Spanish—Story Traverses Life of a Toreador.

Reviewed by Arthur W. Courtney.

"THE Blood of the Arena," made by Cosmos-Kinema, is a five-reel photoplay that is thoroughly Spanish. The title means that blood spilled on the turf of a bullring is nothing to the spectators even when it is the life blood of a popular hero. Sand is sprinkled over it and the slaughter goes on. This photoplay is made from a Spanish novel of the same name by Vincente Blasco Ibanez, based on first hand material. It tells the life story of a toreador, his rise to the heights of popular favor, his decline, and his ignominious death in the bull ring.

The characters and actors are both Spanish. Several native dances are introduced. One is performed by real gypsies at the Charles V. fountain in Granada. Everything is Spanish except the titles. These are rather long and too frequent. The backgrounds are authentic spots in Seville, Madrid, Cordova and Granada. Persons who know Spain will recognize the post office and the cathedral in Seville. The spouting fountains in the Court of the Lions in the Alhambra look more natural than ever in a motion picture.

Scenes on the farm of a bull breeder are shown: the selection of the young bulls, and how the older ones are decoyed by tame oxen and boxed for transporation to the bull ring. Nauseating details have been carefully eliminated from the several scenes of bull fighting. The only scene that might be revolting to Americans is the thrusting of the fire darts into the bull's neck in the last reel. The fatal goring of the toreador which follows is such a long shot and so brief that it may show an authentic killing. But it is not shocking. The blood on the arena makes a considerable puddle.

To American audiences this picture will not appeal as a drama but as an excellent Spanish scenic of more than ordinary interest.

"The Gray Ghost"

Universal's Newest Serial Will Appear June 28—Has Notable Cast of Players.

THE Gray Ghost, that elusive individual whose activities were so graphically told in Arthur Somers Roche's story, "Loot," which stirred millions of readers of The Saturday Evening Post, will begin to unravel mysteries for the millions of photoplay-goers on June 25, when the first episode of Universal's serial extraordinary will have its initial showing in thousands of motion picture theaters.

This the first Saturday Evening Post serial ever vizualized on the screen, and, needless to say, Universal is sparing no expense or effort to make it the greatest of all serials.

That they are pursuing the proper means is evidenced by the cast selected and the fact that Stuart Paton, who directed "Twenty Thousand Leagues Under the Sea" and "The Voice on the Wire," has been named to produce the film version of "Loot."

The cast is a superior one, including Emory Johnson, Eddie Polo, Harry Carter and beautiful Priscilla Dean. Harry Carter, who is to portray the title role, has become famous as a dress-suit bad man. Surrounded as he is by a crew of international crooks, he is practically immune from police molestation. He governs these allies not by any supernatural power or hypnotic influence, but by sheer strength of will, and dominates them completely.

Scene from "The Gray Ghost" (Universal).

Emory Johnson, who characterizes Hildreth, the young English lawyer, is one of the handsomest young men on the screen today.

Beautiful Priscilla Dean, who plays Morn Light, "The Girl," was cast for this role after due consideration of her splendid work under Lois Weber in "Even As You and I" and "The Hand That Rocks the Cradle." As Morn Light she presents somewhat of a mystery, she is in the Gray Ghost's company a great part of the time, yet she plainly does not love him. Working with Hildreth shows that he is one that is destined to take her as his bride.

Then there is Eddie Polo—the Fearless One, as he is known about the studios—who plays the secretary to Hildreth. And Eddie's fearlessness is brought into play quite frequently in aiding Hildreth in frustrating the Gray Ghost and his murderous gang. It was Eddie who furnished the thrills in other Universal serials, especially "The Broken Coin" and "Liberty." He is acknowledged king of stunt-pullers, having performed breath-taking feats as acrobat, high diver, animal trainer and aviator.

The story principally evolves about the necklace. Hildreth is hard beset by the Gray Ghost and his thugs for possession of the jewels. A cable has been sent to Arabin, the manufacturer of the necklace, advising him that Hildreth will call for it and wil pay over the two million dollars. The Gray Ghost, through an accomplice in Arabin's employ, gains possession of the cable and sets his trap. Mildreth escapes through the aid of Morn Light, who ostensibly is the Ghost's sweetheart. Through strenuous scenes and stirring ones these lovers go until the mystery of the Gray Ghost is cleared. Then, as the soul-stirring climax, is revealed the true relationship of the Gray Ghost and Morn Light.

Beban and Peters Lead Paramount

Week of June 18 Features "A Roadside Impresario" and "The Heir of the Ages."

TWO Pallas productions of unusual excellence, "A Roadside Impresario," starring George Beban, and "The Heir of the Ages," starring House Peters, will be released by Paramount in the week of June 18. That same week Paramount will release the seventy-first edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the seventy-second of the series of weekly trips around the world, personally conducted by Burton Holmes, when he will take his fellow travelers to visit "Fruitful Florida," and a Klever Komedy entitled "Commuting," in which Victor Moore is starred.

Mr. Beban wrote "A Roadside Impresario" himself, and it is a most unusual serio-comedy photodrama. Mr. Beban is surrounded by a cast of unusual excellence, including Harrison Ford, Fred Huntley, Adele Farrington and Julia Faye. Donald Crisp directed.

In "The Heir of the Ages" Mr. Peters is seen as a primitive man in the days of cave life and showing the human instincts of unselfishness and love. Later the situations which confronted him ages ago come again when he is superintendent of a mine in a small Western town. In the cast supporting House Peters are included Eugene Pallette, Nina Byron, Henry Barrows and Adele Farrington.

In the seventy-first edition of the Paramount Pictographs four particularly interesting subjects are dealt with, that of "How a Sub-Sea Cable is Repaired" at the bottom of the ocean's floor, thousands of feet below the surface of the water; "An Animated Diagrammatical Drawing" of the German mine-laying submarine and information regarding "Traveling Forts;" "What Women Are Doing to Prepare the Soil in Times of War," and a cartoon entitled "The Evolution of the Dachshund."

Burton Holmes in his seventy-second trip to "Fruitful Florida" is now returning to this country after having spent nearly three months touring with his fellow-journeyers in the Orient.

Victor Moore in his latest single reel comedy "Commuting," which is released this week, has made a hit. He settled down with his family in a "dollar down and a dollar when they catch you" bungalow at Bentwood and there, after having the worst struggles of his young life, he succeeds in burning down the home by his own misdoings.

Hooking Up in a Hurry

How Anna Little Signed with Balshofer and Made Arizona in Five Days.

Five days after receiving a telegraphic request to come West to appear with Harold Lockwood, Metro star, in "Under Handicap," Anna Little had signed a contract, gathered her wardrobe in Los Angeles by telegrams and special messengers, journeyed from New York to Prescott, Arizona, and was in make-up and at work in the picture.

The day before the Metro-Yorke company was to have left Los Angeles for the location in Arizona, Fred J. Balshofer, the president and director, found himself without a leading woman. He required for the picture a capable actress who was a good rider. It looked easy; there should have been many with those qualities in Southern California. But the time for catching the train was twenty-four hours away and Balshofer and Lockwood had scoured the motion picture colony in vain. Then someone glanced at a picture of Anna Little on the wall in Balshofer's office.

Miss Little was in New York. Calling her mother on the phone, Balshofer secured Miss Little's New York address and sent a telegram. An hour later Miss Little left New York, after sending directions to Los Angeles for gathering her Western wardrobe.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

SAGE BRUSH LAW (Kalem).—A two-reel episode of "The American Girl" series. The number is one of the best yet. The action is fast and the story good. It is a Western that should especially please the followers of this series. A review was printed on page 1800 of the issue of June 16.

A DAY OUT OF JAIL (Kalem).—A one-reel comedy with Ham and Bud as escaped jailbirds who almost but not quite play the roles of Cupid for their keeper. Henry Murdoch helps out with the fun. The reel is a fairly good comedy number.

THE POT OF GOLD (Kalem).—A two-reel episode of "The American Girl" series. A picture that builds up strong suspense, and is full of good riding. An excellent Western picture. The story tells of how Madge King and her father track down a murderer fifteen years after the crime was committed. The criminal turns out to be the mayor. Marin Sais and the usual company of Kalemites appear. Reviewed in this issue.

THE FUGITIVE PASSENGER (Kalem).—The first two-reel episode of the new Stingaree series. Stingaree escapes from the detectives and with Howie, his chum, gets back to the bush country of Australia, to resume his old life as a gentleman bushranger with violin and monocle. True Boardman is back in the role of Stingaree which he created in the original series.

THE JACKAROO (Kalem).—The second two-reel episode of "The Further Adventures of Stingaree" series. The backgrounds are excellent and look just like Australia. The Jackaroo, a tenderfoot apprentice on a sheep ranch, captures Stingaree, collects the reward to pay off the debt on the ranch, and Stingaree escapes from jail. Paul C. Hurst, the creator of Howie, appears in this picture.

VANITY AND SOME SABLES (Broadway Star).—"Vanity and Some Sables," adapted from one of the O. Henry books, makes good entertainment. It handles the case of a young crook who reforms and marries, and has a narrow escape from arrest on a false accusation of stealing a thousand dollar set of sables. The fact of the matter is he had bought a set of imitation sables for his wife and trying to make her believe that they were the real thing almost costs him his happiness.

Bluebird Photoplays, Inc.

A DOLL'S HOUSE, June 11.—A five-reel screen version of Henrik Ibsen's famous drama, with Dorothy Phillips as Nora, does not reveal the celebrated playwright at his best. A longer review was printed on page 1796 of the issue of June 16.

Christie Film Company.

FATHER WAS RIGHT, May 28.—Father reproves son for snubbing a tramp. Son leaves his money on a sleeping car and finds himself a gentleman tramp. He is taken in by the girl his father wants to marry, is fed and given a job in the kitchen. He learns that a man may become a tramp through unfortunate circumstances over which he has no control. Father was right.

THOSE WEDDING BELLS, June 4.—After a quarrel with his bride on the day before the wedding, the groom decides to marry another so that she may inherit a legacy. But before this wedding takes place the bride makes up the quarrel by telephone. Then the groom makes a frantic rush to the church and gets there in the nick of time. Betty Compson and Neal Burns appear in this picture.

OH! FOR A WIFE.—The bride and groom quarrel on the day before the marriage. The groom tries to get a substitute bride so as not to lose the check which uncle has promised. Two substitutes fail and finally the original bride is brought in. A splendid example of pure farce.

Fox Film Corporation.

THE SILENT LIE, May 28.—The merits of this five-reel picture directed by R. A. Walsh are many, and it will interest and entertain. It tells a powerful, human story and is acted by a fine cast headed by Miriam Cooper. It is reviewed on another page of this issue.

THE SLAVE, June 3.—This five-reel picture with Valeska Suratt is novel in its way and interesting. It is a dream story and has the flavor of a real nightmare, though it is not till the close that we learn it to be solely a dream. Valeska Suratt's costumes are an important part of its interest. For a longer review see another page in this issue.

SUDS OF LOVE, June 3.—A comedy filled with laughable doings and that seemed to please the audience at the Academy of Music in New York a good deal. The background is a laundry and the characters are well acted and provoke many a hearty guffaw. A longer review will be found on another page of this issue.

Greater Vitagraph, Inc.

THE QUESTION, June 11.—This five-reel photoplay has a dream finish. It is well acted by a cast headed by Harry Morey and Alice Joyce. A longer review is printed on another page of this issue.

K-E-S-E, Inc.

THE MYSTERY OF NO. 47 (Selig), June 4.—This is a diverting photo-comedy-drama of English life, in which the clearing up of a mystery furnishes the mirth. Ralph Herz, the well-known stage star, appears in the leading role and he is well supported. A detailed review will be found on another page in this issue.

FILLING HIS OWN SHOES (Essanay), June 11.—Founded on a magazine novelette, this five-reel romantic comedy, in which Bryant Washburn plays the part of a shoe salesman who joins the Red Cross and receives a legacy of three girls, wards of a Turkish colonel he helped, tells a mildly interesting story. The foreign settings are good. The foreign characters are interesting. The principal characters are American.

THE WONDERFUL EVENT (Essanay), June 20.—Little Mary McAllister makes a hit in this number when she goes to seek for a little brother. She unknowingly kidnaps a baby, but it later develops that the baby is not the kind that could be a little brother. But things end happily, later, when the little girl is presented with a real baby brother. There is much subtle humor in this release.

Mutual Film Corporation.

MUTUAL TOURS No. 31 (Gaumont), June 5.—The subjects contained in this issue of the Mutual Tours Around the World are "Tangier, Morocco," "Monastery of Piedra, Saragossa, Spain," "Winter in Galicia" and "St. Kitts, British West Indies." A well-illustrated number.

REEL LIFE NO. 58 (Gaumont), June 7.—This number contains the following subjects: "Modern Footwear," "Bass Fishing in Florida," "Launching a Life Boat," "Electrical Gardening" and "Physical Education. These subjects are for the most part well covered.

THERE AND BACK (Cub), June 7.—This is rather an entertaining number of the Jerry comedies. Jerry goes to sleep while driving his automobile and is arrested for breaking a plate glass window. In his effort to escape he gets mixed up in an elopement, and is discovered in the trunk in which the lover of the story is trying to conceal and carry away his sweetheart.

TILLIE OF THE NINE LIVES (La Salle), June 19.—In this farce comedy the La Salle pig still holds forth and it may be said is the most comical and pleasing individual in the cast. It acts as a messenger of love carrying from Tillie to her lover an appeal for rescue which the little pig brings in on the curl of his tail. This will be found fairly amusing.

Pathe Exchange, Inc.

THE DOUBLE CROSS (Astra), June 24.—The final installment of the "Mystery of the Double Cross" serial will show a number of people that they have guessed wrong in regard to the Masked Stranger. A longer review is printed on another page of this issue.

THE MESSAGE ON THE MIRROR (Balboa), June 24.—The seventh number of "The Neglected Wife" is a lively installment. It is reviewed at length on another page of this issue.

SOUTHWESTERN TEXAS (Combitone), June 24.—This number of the Combitone series shows that Texas is stronger on goats than on scenery. A flock of seventeen thousand Angoras is shown. Also the Pecos River bridge, the second highest in the world.

WHEN BABY FORGOT (Lasalida), June 24.—Little Marie Osborne makes her first appearance with the new company in this five-reel photoplay. She is as clever as ever and the picture has a number of amusing incidents. It is reviewed at length on another page of this issue.

Paramount Pictures Corporation.

BUNGALOWING (Klever), June 4.—This is an intensely amusing comedy in which Victor Moore as the comedy star takes his family bungalowing. Nothing is as it was pictured by the real estate agent and after getting used to conditions a cyclone comes along and sets things moving at a lively pace. Very funny.

GIVING BECKY A CHANCE (Morosco), June 7.—This is a rattling good photoplay of its class, and full of heart interest. Vivian Martin is the star. A longer review was printed on page 1790 of the issue of June 16.

THE JAGUAR'S CLAWS (Lasky), June 11.—The Japanese actor, Sessue Hayakawa, is the star of this five-reel melodrama, the scenes of which are laid in Mexico. Rapid action, running fights and an exciting rescue are features of the story. A longer review was printed on page 1799 of the June 16 issue.

THE INNER SHRINE (Lasky), June 14.—A screen version of Basil King's novel of the same name, this five-reel drama is highly romantic. An excellent cast is headed by Margaret Illington. A longer review is printed on another page of this issue.

A ROADSIDE IMPRESARIO (Pallas), June 18.—George Beban is the author and star of this five-reel comedy-drama which is filled with amusing episodes. It is given a longer review on another page of this issue.

Triangle Film Corporation.

LOVE OF JUSTICE (Ince-Kay Bee), June 10.—A powerful and dramatic story told in splendid fashion, with an exceptionally fine interpretation of the leading part by Louise Glaum.

HATER OF MEN (Ince-Kay Bee).—A comedy of social life with Bessie Barriscale in the lead. Bright in spots, but somewhat attenuated. Fairly good.

Universal Film Mfg. Company.

THE CIRCUS OF LIFE (Butterfly), June 4.—A five-reel number, written by E. J. Clawson and produced by Rupert Julian. The story concerns a number of people living in a rooming house. Mamie, the wife of a strapping driver of a brewery wagon, is betrayed by an artist. A child is born, known as Daisy May. Danny, the husband, loves the child, in spite of the facts in the case. Love and jealousy, an exciting runaway, a raid on a gambling house and a frustrated elopement are among the motives and events brought out. The action is swift, once the story gets started, and the attention is firmly held. A strong child interest is a feature. Zoe Rae, Elsie Jane Wilson, Pomeroy Cannon, Harry Carter and others appear.

ANIMATED WEEKLY, NO. 75 (Universal), June 6.—Cyclone pictures from the Middle West lead this issue, which also contains "Liberty Bond" parade in Chicago, review of Harvard soldiers, earthquake scenes in Italy and interesting war side lights.

BARTERED YOUTH (Laemmle), June 20.—The story of a young woman who married an old man for his money. She loves a younger man, but the latter tires of her and marries a girl. The wife then returns to her aged husband, having learned her lesson. William V. Mong, the author, appears, supported by Gretchen Lederer, M. K. Wilson and Mollie Malone. This contains food for thought and is presented attractively. It is better than the average one-reel subject.

WHERE IS MY CHI-ELD? (L-KO), June 20.—A two-reel comic, featuring Dan Russell and Gladys Varden. This has a characteristic nonsense plot, not quite so amusing as in some offerings, but with some laughable moments. Mr. Weazelbiffer's machine for ejecting book agents and other boresome visitors from his office furnishes considerable fun. The baby scenes in the latter part of the picture incline a little too much toward rough handling, though most observers will see that a substitute was used in various instances.

HELEN GRAYSON'S STRATEGY (Rex), June 21.—A two-reel number, by Willis Wood, featuring Irene Hunt, Malcolm Blevins and L. C. Shumway. This is melodramatic in its general tendency and the plot does not move naturally in some scenes. At the same time the story gets a hold on the interest. It concerns a wife, a husband and "the other man." The husband shoots himself because of his marital troubles. The wife, who has repented, plants a bracelet on her former lover and brands him as a thief to save her own reputation. This possesses considerable strength.

SHE MARRIED HER HUSBAND (Victor), June 22.—A two-reel comedy of the farcical sort, by J. Grubb Alexander, featuring Matt Moore and Jane Gail. The young man, cast off by his father for fast living, decides to become a Hindu Swami. He meets Jane, first in the park with her dog, then later at a seance conducted by himself. They elope, are separated immediately after the ceremony, and then elope again, after numerous adventures. The plot is light, but full of good action and diverting scenes.

LONE LARRY (Bison), June 23.—A live Western subject, in two reels featuring Kingsley Benedict, Eileen Sedgwick, Vester Pegg and others. The plot concerns a bandit and a young millionaire, whose photographs are mixed up in a newspaper. The millionaire is nearly lynched as a result of this blunder. The story works up with considerable strength and has good suspense in the closing scenes. The photography is unusually clear and attractive.

A BURGLAR'S BRIDE (Joker), June 23.—A comedy number, by Jack Cunningham, featuring Gale Henry and Jack Dill. The former plays a romantic maid and the latter is a burglar known as "Soapy" Jack. The maid dresses in her mistress' gowns and so captivates the burglar that he marries her. This is quite entertaining in plot and has an amusing close.

World Pictures.

THE STOLEN PARADISE, June 18.—There is a good deal of human interest in this five-reel photoplay, which tells of a woman's struggle for happiness. The picture is well produced. Ethel Clayton plays the heroine. A longer review is printed on another page of this issue.

Miscellaneous.

ROBESPIERRE (Export & Import Film Co.), June.—A seven-reel drama of the French Revolution. The picture was produced in Italy, and contains many very good spectacular scenes. Photography is excellent, and there is much pictorial beauty in the film. Its basic theme is Liberty, and the story tells a chapter of French history. A review is printed in another column of this issue.

PARENTAGE (Frank N. Seng), June.—A seven-reel state rights picture of considerable worth both as entertainment and propaganda. The picture was produced by Hobart Henley, and is a film exposition of the influence of parents' characters over the characters of their offspring. There is humor and human interest in the picture that should get it over with almost any audience. A full review is printed in the review columns of this issue.

STICKS (Horkheimer), June.—A five-reel production featuring Jackie Saunders with a competent cast. The production is very entertaining and takes the form of a comedy-drama in which a news girl is adopted by a rich man and marries a man with whom she has been thrown in contact while selling papers. A full review will be found elsewhere.

THE AUTOMOBILE OWNER GETS ACQUAINTED WITH HIS AUTOMOBILE (Cameragraph), June.—An interesting one-reel picture showing in a clear manner by means of many painstaking closeups how to care for an automobile. This picture will be of general interest to the public, especially to those unfortunates who drive cars and lack a knowledge of technicalities. The picture is reviewed elsewhere.

HEROIC FRANCE (Rothacker), June.—An eight-part film encompassing many scenes of the European war. The picture could be cut down to three or four reels without retarding its chances of success. While some of the material may be new to many of us, most of it has been covered many times in other pictures from the battle front. Or it might be that these scenes assembled in a little different fashion would mend the situation.

Paralta to Cut Its Own Films.

Also Will Discard the Practice of Having All Subjects of Arbitrary Length.

UNDER the contracts existing between Paralta Plays, Inc., and the Bessie Barriscale and J. Warren Kerrigan producing companies, the Paralta company will have control of the cutting and assembling of the films of each production, which will be only of such length as the dramatic merit of the story may warrant.

No effort will be made to produce a uniform number of feet in releases. If a story is worth but 4,200 feet it will be told in that length. If 8,500 to 9,000 feet are required, it will be given approximately nine reels. Laboring for specific footage will have no place in either the Barriscale or Kerrigan studios.

As there will be no fixed length to Paralta releases, all that is vital to the telling of the story may be retained. The assembling and cutting of a Paralta Play will be the work of competent, collective minds—not the duty of one person who may exercise arbitrary whims at will. Better results from this plan are quite certain.

UNITED ESTABLISHES EQUIPMENT RECORD.

With a view to helping the operator and exhibitor, the Service Department of the United Theater Equipment Corporation has compiled a complete and up-to-the-minute record of every part, accessory, machine and equipment used in motion picture theaters. The data compiled is very exhaustive and thoroughly accurate, and each individual part, supply or machine is separately indexed and so filed that full information regarding it is individually indexed and readily accessible.

MORE COMEDIES FOR GENERAL.

News of the resumption of the tried and popular "Pokes and Jabs" Comedies, produced by the Jaxon Film Company, comes from General Film, which will again handle this product. The "Pokes and Jabs" releases are one-reel laugh-maker subjects of the lively kind and have long been in favor. A most excellent set of these subjects is now ready ahead, it is stated, and the first release will be that entitled "Are Actors People?" June 22. Burns and Stull, the eccentric team, as usual, will be featured in this group of comedies.

It is the expressed endeavor of General Film to meet the demand for reliable short subjects, especially of the comedy type, and the Jaxon Company is energetically co-operating.

State Rights Department

Conducted by **BEN H. GRIMM.**

Shady State Rights Methods

W. E. Shallenberger and Robert W. Priest, of Arrow Corporation, Tell of Conditions Found During Trip West.

FURTHER light is thrown on the shady methods employed by certain classes of men operating exclusively in the state rights field in an interview with W. E. Shallenberger, president of the Arrow Film Corporation, and Robert W. Priest, also of the Arrow, who recently returned to New York from a trip west in the interests of "The Deemster." They report that they came in contact with conditions in the state rights field that are stigma upon the industry—conditions that, if allowed to continue, will soon strangle state rights marketing.

Cut-throat competition among buyers, exhibitors and every other factor is prevalent, according to "Doc" Shallenberger. Everyone is trying to crush the other fellow, and very often crooked and unfair methods are resorted to.

"There is an idea prevalent among a certain class of state rights operators that producers should 'grub-stake' them," said Mr. Shallenberger. "There is no legitimate reason on earth why a producer should finance a state rights 'operator' and so tie up his production and create unjust competition for honest buyers who lay down real cash. Yet the fever is becoming so widespread that it is inoculating some of the real buyers because they see how easy it is for some of the imposters to hoodwink the unwary.

"It would not be so bad if these fellows, when they get a feature, would comb a territory and get every cent out of the territory that could—and should—be obtained, but they do not. They have nothing at stake and skim only the cream of the bookings. Then as soon as another sucker comes along with something new these parasites drop the first picture and start to skim the cream with the second. If these so-called state rights operators had their own money tied up and were compelled to work a feature they would not be so quick to flit from one to another.

"Besides cheating the producer in this manner, these 'birds' have several of their own little schemes by which they further 'gyp' the producer. To illustrate one of their pet games, let us take a certain unnamed state. Say John Jones is handling in that state 'The Blank,' a big film that has received thousands of dollars' worth of advertising and that is known as a first class attraction. Mr. Jones also owns for that state 'The Dash,' a junk film that nobody has ever heard of, and which Mr. Jones would be glad to rent for three dollars a day if anybody would take it. The price of 'The Blank' is $75 a day. Well, Mr. Jones is a wise 'bird' and he puts the screws on the producer. He gets the producer where the hair is shortest, and the producer, in desperation, is willing to take as low as $40 a day for 'The Blank.' Then Mr. Jones goes to Mr. Exhibitor—who knows that 'The Blank' is worth $75 a day—and says: 'I'll let you have 'The Blank' and 'The Dash' for $70 a day—you can run 'The Blank' one day and 'The Dash' the next.' Of course, Mr. Jones makes it plain to Mr. Exhibitor that he can't get 'The Blank' for $40 unless he takes 'The Dash' for $30. So wise Mr. Jones makes out two contracts—one for 'The Blank' at $40 and one for 'The Dash' at $30. Whereby Mr. Jones, on the strength and worth of 'The Blank,' gets $30 a day for the worthless 'The Dash.'

"I could go on for hours telling of these snap practices. I am merely stating the facts as we found them. I believe that the trade journals should do all in their power to discourage this class of 'operators,' and in turn encourage the hundreds of straightforward and clean-working men in the business."

Mr. Shallenberger also had much to say regarding the methods of the so-called brokers who try to grab a commission merely by beating a buyer to a sales offer and then claiming credit for any sale. He gave specific instances, and told how one "broker" was beaten at his own game.

"Tanks at Ancre" for State Rights

Pathe to Distribute Official War Picture at Request of British Government—Red Cross Interested.

AT THE request of the British government, through Official War Pictures, Inc., of which W. K. Vanderbilt is president, Pathe will sell on the state rights basis "The Tanks at the Battle of the Ancre," the five-reel official war picture that recently broke attendance at the Strand Theater, New York. It is stated that the request for state rights distribuion was made by the British Government in order to get immediate returns on what is said to be one of the largest investments ever made in a motion picture.

The great bulk of the amount received by Pathe for these pictures will go to British War Relief. With this knowledge before them heads of branches of the Red Cross Society in virtually every American city are reported to be anxious to put "The Tanks in the Battle of the Ancre" in the best theaters or other auditoriums available, and to charge high admission prices to raise money for the Red Cross Society. Very large sums were received at specials showing of the pictures in New York, St. Louis, Chicago and other cities

Pathe has just booked "The Tanks at the Battle of the Ancre" and "The Battle of the Somme" to representatives of the Red Cross from Toledo, Ohio, to run each picture a week. Rochester will also run both pictures in connection with the Red Cross, and about one hundred other big bookings have been wired for approval to C. R. Seelye, business manager of Pathe. "We will accept some of these bookings," Mr. Seelye said, "where it will not interfere with the state rights buyer."

"Since these pictures have been booked in various communities we know what rental each and every theater can afford to pay," said a Pathe official. "From theater-record cards received every month we have found the total rental possible from all the theaters in each state. In order to give a state rights buyer a profit of 100 per cent., we have divided the total rental that the theaters will pay by one-half, and that is the price we are asking the state rights buyer to pay. This is not guess-work, it is based on the drawing-power the picture has already shown."

RIFKIN GETS "ONE LAW FOR BOTH" FOR NEW ENGLAND.

Herman Rifkin, president of the Eastern Feature Film Company, of Boston, has secured Ivan Film Productions' "One Law for Both" for the New England territory, comprising the states of Maine, Vermont, New Hampshire, Massachusetts, Rhode Island and Connecticut.

Mr. Rifkin has made several trips to New York in the last few weeks in connection with the acquirement of this picture, and remarking upon his purchase of the feature, stated: "It was after very careful consideration and much deliberation that I secured 'One Law for Both' for the territory in which I operate. After seeing the vast audiences at the Lyric theater, at which the picture is being exhibited, and mingling with the spectators and getting their personal opinion, I realized that this was indeed a big-time feature and worthy of expert exploitation by a showman."

"SUBMARINE EYE" SOLD FOR ILLINOIS.

Williamson Brothers announce that they have just closed a deal with Jones, Linick & Shaefer of Chicago whereby the latter concern will take "The Submarine Eye," and after giving it an extended run at the Studebaker theater will book it throughout Illinois.

Rex O. Lawhead, who served in the capacity of manager for that attraction, is now in charge of the Studebaker showing, and is the general Western representative for the Williamson Brothers.

SIDNEY LUST SECURES MO-TOY COMEDIES.

Sidney B. Lust, of Washington, D. C., has secured rights to Mo-Toy Comedies, the product of the Peter Pan Film Corporation, for the territory embracing Maryland, District of Columbia, Delaware, North Carolina and Virginia. Mr. Lust states that he believes the half-reel animated doll subjects are the best pictures of their length obtainable at the present time.

"Garden of Allah" Selling Fast

All Plans Completed for a Sumptuous Presentation of Nine-Reel Selig Subject.

THE Selig Polyscope Company announces "The Garden of Allah" is promising to become one of the most popular and profitable of state right's propositions. The Selig Company announces the formulation of a trade journal exploitation campaign in connection with the picture. The production is selling on sight, according to the Selig company, which announces recent sales as follows:

California, Nevada and Arizona; Sol Lesser, All-Star Features Distributors, Inc., San Francisco, Cal.; Oregon, Washington, Idaho and Montana, M. Rosenberg, De Luxe Feature Film Company, Seattle, Wash.; Indiana and Kentucky, Robert Leiber, Indianapolis, Ind.; New Jersey, J. Frank Hall, Newark, N. J.; Ohio, Leon Netter, Pittsburgh, Pa.; Minnesota, Wisconsin, North Dakota and South Dakota, Jack Elliott, Minneapolis, Minn.; Illinois and Michigan, Edmund Allen Film Corporation, Chicago; Maryland, District of Columbia, Delaware, Virginia and North Carolina, E. R. Haas, Hy-Art Masterplays Company.

The Selig Company believes that as soon as the exploitation campaign is inaugurated "The Garden of Allah" will go even more quickly than did "Beware of Strangers."

"The Garden of Allah" has not as yet been extensively shown in theaters, but the few presentations portend a big success.

The drama was produced by Colin Campbell under the personal direction of Mr. Selig. Not a scene is introduced that is not to be found in Robert Hichens' famous book. Not a word will be found in sub-titles that cannot be found in the beautiful text of the story. Helen Ware enacts the leading role and is supported by Thomas Santschi and an unusually capable cast including Eugenie Besserer, Harry Lonsdale, Matt B. Snyder, Frank Clark, Cecil Holland, James Bradbury, Al W. Filson and others.

The film is nine reels in length and the art titles are the work of Van Nise. The scenic effects are elaborate and beautiful, particularly the scenes in the desert and the Oriental cities. The picture carries beautiful tinting and toning effects. Among the more exciting episodes in the drama are the desert sandstorm, the charge of the Bedouins, the meeting of Boris and Captain DeTrevignac in the desert and the renunciation. Mr. Selig has provided a beautiful orchestration to accompany the showing. The score is in sixteen parts and carries a combination cue sheet.

Scene from "The Garden of Allah" (Selig).

MO-TOY COMEDIES POPULAR.

Reports from all over the United States to the Peter Pan Film Corporation indicate an ever-increasing demand for their Mo-Toy Comedies. One of the more recent territorial buyers, M. R. Dick, of Minneapolis, who controls the rights to the 500-foot animated doll pictures in Minnesota, North and South Dakota and Northern Wisconsin, has been formed by the demand to order extra prints. His experience with Mo-Toys is being duplicated by nearly all of those who control territories.

The latest buyer of territory for Mo-Toy Comedies is W. T. Binford, of Denver, who has secured the rights for them for Idaho, Montana, Wyoming, Utah, Colorado and New Mexico.

"THE VILLAIN" KING-BEE'S FIFTH.

King-Bee's fifth comedy, which will be distributed in July, bears the title "The Villain." We have seen Billy West as a stage hand, as a waiter masquerading as a hero, as a bake house comedian, and as a spurious artist. Now we are to contemplate him as a real honest-to-goodness villain, guilty of the most atrocious deeds of derring do. The picture is at present in the cutting room, and, as usual, Louis Burstein's problem is to know what to sacrifice and what to leave in—the picture is so crammed with the characteristic good things of King-Bee Comedies. Baby Hardy, Leo White and Bud Ross are also in the cast.

WORK PROGRESS ON "PERSUASIVE PEGGY."

Peggy Hyland and her company of players, including her leading man, "Bill" Davidson, have returned to New York City from Long Island, where they have been filming the exterior scenes of the first Mayfair production, "Persuasive Peggy," under the direction of Charles Brabin.

M. A. Schlesinger, president of the company, has expressed the greatest satisfaction with the beautiful settings used as backgrounds for these scenes, and also has complimented the entire cast for the excellent work they have done thus far. No effort is being spared to make this production meet the greatest expectations of state rights buyers and exhibitors.

Peggy Hyland, Jackpots and "Bill" Davidson.

A number of scenes are said to be exceptionally beautiful, and artistry is the keynote throughout.

In "Bill" Davidson Miss Hyland finds a leading man well adapted to play opposite her, and she is making her characterization all that could possibly be desired. Although everybody connected with the production is working hard there is no rush, and every detail is receiving the greatest consideration.

"THE FALL OF THE ROMANOFFS" (Iliodor).

Herbert Brenon, who is now making splendid progress on "The Fall of the Romanoffs," a huge portrayal of the overturn of the Czar and his government, now feels that this big states rights production will be completed much sooner than he at first anticipated.

By special arrangement with his own company, the Herbert Brenon Film Corporation, and with Lewis J. Selznick, Mr. Brenon's services were obtained by the Iliodor Picture Corporation to make a picture in which the famous "Mad Monk" of Russia is the featured player.

Scene from "The Fall of the Romanoffs" (Iliodor).

Nance O'Neil has been signed to enact the role of the Czarina, and Elkaterina Galanta, the remarkable Russian actress who recently played in the big spectacular drama, "The Wanderer," likewise has been engaged for a big role.

INTEREST AROUSED IN FAIRMOUNT'S "HATE."

Exhibitors and buyers throughout the United States and foreign countries have flooded the offices of the Fairmount Film Corporation, Candler Building, New York, with inquiries regarding bookings for "Hate," a picture that is announced as a phenomenal photodrama. Robert Bolling, vice-president of the corporation, and Walter R. Stahl, who directed the picture, attribute the early rush of prospective buyers to the advertising campaign which has been launched on the feature.

Requests already have come in from big state rights buyers who wish certain territories reserved for them, it is announced, but no definite action has been taken on these requests pending the initial showing of the picture. Foreign buyers are especially keen about the picture, it is said, and indications are that South America will be disposed of very shortly.

BRADLEY FOR SENATOR
A VOTE FOR BRADLEY IS A VOTE FOR DECENCY

Scene from "Hate" (Fairmount).

Mr. Stahl announces that it is likely that the initial showing of "Hate" will take place within the week. Exhibitors, buyers and the trade and press in general will be invited, after which exhibitors and buyers will be invited to a conference at which the details in connection with the exploitation and sale of the picture will be discussed.

"It is surprising to see all the requests that are coming into the office as to information on all points about the picture," said Mr. Stahl. "I am certain that the great majority of these results have been due to the trade journal advertising and posters."

HUDSON FEATURE WILL OPEN TOLEDO OFFICE.

The Hudson Feature Film Company, 212 Fourth avenue, Pittsburgh, is completing arangements to establish a branch office at Toledo. Al W Cross, head of the Hudson, issued this announcement upon his return to Pittsburgh from New York, whence he came to purchase a number of big state rights features. These acquisitions are to be made known soon, he states. The new Hudson branch will serve the Ohio territory, which has been handled heretofore from the main office in Pittsburgh.

Ralph E. Peckham, formerly of the Pittsburgh and Cincinnati offices of the Unicorn, will be placed in charge of the Toledo exchange. Mr. Peckham accompanied Mr. Cross to New York, and negotiations were consumated for films to be distributed in both the Ohio and Western Pennsylvania districts.

The Hudson exchange is to be moved about June 15 from its present location in Fourth avenue to the Sauer building, 804 Penn avenue. The entire third floor will be occupied.

KING-BEE IN THE FAR EAST.

David Howell, the well-known Australian buyer of motion pictures, who recently arrived from an extended trip in the Far East, where he made an exhaustive study of conditions, has again left New York on a second visit to the same territory, which includes Java, Sumatra, the Malay Archipelago, China, Japan, India—the Asiatic Orient, in fact.

On this occasion Mr. Howell carries with him the first three King-Bee comedies—"Back Stage," "The Hero" and "Dough-Nuts," which he will introduce to exhibitors in the countries named. Mr. Howell declares Far Eastern audiences will simply "eat them up."

BERNSTEIN IN NEW YORK WITH "HUMILITY."

Isidore Bernstein is back in New York after a stay in Los Angeles. Immediately upon his arrival here he went into conference with M. H. Hoffman, whose organization is marketing the Bernstein productions.

A rough print of Mr. Bernstein's first picture in the series "The Seven Cardinal Virtues," which is titled "Humility," has been received in New York and is at present undergoing the acid test that will make it suitable for top-notch presentation. Mr. Bernstein reports that despite bad weather on the Coast, "Loyalty," the second "Virtue," is coming along nicely.

HOFFMAN GETS RIGHTS TO "MME. SHERRY."

M. H. Hoffman, of M. H. Hoffman, Inc., has purchased the world rights to "Madame Sherry," a film version of the famous musical comedy, and has also secured Greater New York rights to "Should She Obey?" The purchase of "Madame Sherry" included the musical score. The picture was produced by the Authors' Film Corporation. "Should She Obey?" was produced by the Arizona Film Company and has had successful runs in the West.

With the addition of these two pictures to the others controlled by the corporation, M. H. Hoffman, Inc., announce that it has ample material to open the first of the "Foursquare" Exchange Selling Stations, as they are to be called. The first will be located in rooms adjacent to the Hoffman offices in the Godfrey Building, New York.

PUBLICITY CAMPAIGN FOR "MUTT AND JEFF."

Negotiations are well under way for a general publicity campaign on the "Mutt and Jeff" animated cartoon comedies. Bud Fisher, who controls the distribution as well as the production departments of the "Mut and Jeff" enterprise, is personally arranging all the advertising matter pertaining to his product. Mr. Fisher, long experienced in all branches of publicity, has taken up this work with a zest. Before acquiring the reputation as a cartoonist that he at present holds Mr. Fisher was associated with many advertising propositions of national scope. The big shot in his advertising artillery will be the "paper" that will circulate with each release.

"WHITHER THOU GOEST" ALMOST READY.

"Whither Thou Goest," a modern drama featuring Orrin Johnson and Rhea Mitchell, supported by Tom Chatterton and a carefully selected cast of well-known players, will be the first production offered to state rights buyers by the Klotz & Streimer Corporation, 126 West Forty-sixth street, New York.

This new organization was formed by Joseph S. Klotz and Moe Streimer, both of whom are well known to independent film operators. The announced policy of the company is to handle only such features as appear in their estimation to be assured box office successes.

"Whither Thou Goest" is a story on a new phase of the eternal triangle, with society and western settings that have permitted wide scope for dramatic action and exceptional variety in photographic achievements.

"CHRISTUS" CONCLUDES BROADWAY RUN.

A SPECIAL trade showing of "Christus," the spectacular picturization of the Christ-drama, produced in Egypt and the Holy Land, was given at the Criterion theater on June 1, and was attended by several hundred exhibitors from greater New York and nearby towns, buyers of state rights and others connected with the industry.

On Sunday evening the Biblical feature concluded its Broadway run, after nearly 100 performances in the heart of the "Great White Way." Before the trade showing the feature had been booked for an early fall engagement of several weeks' duration in the leading theaters of one of the large Southern cities.

During the run at the Criterion the same facts regarding "Christus" were brought out as are said to have been evidenced in the presentations at Rome, Paris and Madrid, before the production was brought to this country—that this super-feature makes its appeal alike to people of all religious sects and to those of no particular religious leaning. Comment was repeatedly made, in letters received by the management, that apart from its religious value, its artistic, dramatic, historical and educational aspects were such as to make it of value and interest to anyone.

Scene from "Christus" (Historic).

A noteworthy feature of the New York engagement was the attendance of a great number of parties of children and young people, ranging in number from 25 to 100, brought by school and Sunday school teachers, that they might witness in its most graphic form the greatest spiritual event of all time.

SIMPLE PLOTS STRONGEST, SAYS HALL.

Commenting upon the fact that all of the critics agreed that "Her Fighting Chance" is a strong picture, Frank Hall, who is offering the Jane Grey feature to state rights buyers, claims that if photoplay authors would confine themselves to simple plots, like that of "Her Fighting Chance," better pictures would result.

"Her Fighting Chance" which is a photoplay version of "The Fiddling Man," by James Oliver Curwood, establishes an element of suspense during the very opening scene of the drama and tells a strong story which moves rapidly and smoothly in a direct line to its final climax before the suspense is relieved. This fact allowed the director and the players to throw themselves heart and soul into the story, without the interruptions incident to the developing of counter plots, and also relieved them of the difficulty of giving each incident in the working up of the climaxes its relative importance, and only the amount of film footage it deserved.

"We have seen many promising productions fall short of the mark," said Mr. Hall, "because of the lack of this proper balance, and the defect could not be corrected because the nature of the story made the necessary extra footage used in developing one part of the drama give those scenes more importance than they really deserved, which in turn subtracted from the importance of the portion of the picture which really contained the power of the drama.

"To me, 'Her Fighting Chance' is an excellent example of what splendid work a director and star can do when they are given a strong story which allows for simple dramatic construction."

LIEBER BUYS "THE WHIP."

The H. Lieber Company, of Indianapolis, has purchased the rights of "The Whip" for the States of Indiana and Kentucky through Hiller & Wilk, Inc., Longacre Building, New York. The deal was consummated with Robert Lieber, of the Indianapolis concern, which is a member of the First National Exhibitors' Circuit.

Mr. Lieber states that immediately on his arival in Indianapolis he will make preparations for giving "The Whip" a long run at the Circle Theater there.

AUSTRALASIAN FILMS BUYS "GOD'S MAN."

Australian and New Zealand rights to "God's Man" have been purchased by Australasian Films, Ltd., from the Frohman Amusement Corporation. The deal was negotiated by Joseph W. Farnham, of the Frohman concern, and Millard Johnson, of Australasian.

"God's Man," in which H. B. Warner is starred, will be exploited in Australia as a theatrical attraction, with full traveling equipment to each road show.

MOSS SELLS FOR EXPORT.

By virtue of two checks of large figures tendered to B. S. Moss, Crossas & Co., of San Juan, Porto Rica, and Max Gluckman, of Buenos Aires, Argentine, who represent two of the most prominent foreign film importers, closed a deal whereby the individual concerns purchased the rights to distribute the entire output of Moss productions throughout Porto Rica, Cuba, San Domingo and Venezuela, as embraced by Crossas & Co., Uruguay, Paraguay, Chile and Argentine, as covered by Max Gluckman.

HEAVY DEMAND FOR CAINE'S "THE DEEMSTER."

Lewis J. Selznick's New York exchange reports an unusually active demand for "The Deemster." This photodramatic version of the famous novel by Hall Caine has introduced to American audiences a new matinee hero, in the person of Mr. Caine's son, Derwent Hall Caine, who plays the leading role in the picture.

Following its engagement at the Broadway theater, New York, "The Deemster" was the subject of widespread commendation. The rights for New York state were obtained by Lewis J. Selznick, and immediately the Marcus Loew booking office signed contracts for the production for all the theaters in that chain.

The same exchange reports a rush of inquiries for dates and terms for the Billy West Comedies.

In addition to the regular run of Selznick Pictures the same exchange is also handling "Enlighten Thy Daughter," "20,000 Leagues Under the Sea," "Even as You and I," and, for September release, "The Whip." These are all in line with Mr. Selznick's recent announcement that he would throw open his distributing system to all pictures which approximate the standard he has set with his own productions.

PATHE BOOKING "HOW BRITAIN PREPARED."

Numerous requests have reached this department as to where the pictures "How Britain Prepared" can be booked. Inquiries directed to the Pathe Exchange, Inc., 25 West Forty-fifth street, New York City, will bring the desired information.

SPECIAL RELEASE OF "HONOR SYSTEM" SOON.

There will be a special release of "The Honor System," William Fox's cinemelodrama, beginning in September, covering the entire United States. At present this R. A. Walsh drama is booking only for New York and New Jersey.

BLUMENTHAL LAUNCHES TWO SPECTACLES.

"Robespierre" and "Ivan the Terrible" Auspiciously Herald New Concern's Entry in the Field.

THE Export and Import Film Company is now ready for the market with its first two subjects. Both are of unusual and timely scope, adding with full honors to the list of masterpieces that have made film history. Ben Blumenthal, head of the concern, is now busy arranging for openings in each territory as quickly as all other details are completed.

Both productions are on a pretentious scale, as is indictaed by the subjects. One of them is "Robespierre," a timely portrayal of the winning of freedom in France. The events leading up to the fall of the Bastille are replete with stirring ensembles. The historic events are given intimate personal interest by the splendid individual work of Lyda Borelli, the famous star who was first seen in this country playing the leading role in "Quo Vadis."

Scene from "Ivan the Terrible."

Another production for which the Export and Import Film Company is sponsor is quite as timely yet entirely dissimilar in its interest. It is entitled "Ivan the Terrible," which is quite self-explanatory. It shows, with the necessary regard for decency, of course, some of the incidents that justified the sobriquet which history has given to Ivan IV, Czar of Russia.

Mr. Blumenthal states that both "Robespierre" and "Ivan the Terrible" will be distributed on a selective zone plan. In inaugurating his campaign provision is made for a number of productions of equal magnitude which are now ready for future exploitation. The advertising campaign to exhibitors will be in keeping with the special character of the pictures, and as soon as the disposition of the various zones is arranged for Mr. Blumenthal will announce sufficient productions ahead to give the distributors plenty of time to lay out extensive campaigns.

The Export and Import Film Company wants the trade to know that it is in the field with both feet firmly planted for a long siege and a busy one.

"PARENTAGE" SHOWN TO TRADE.

"Parentage," the feature produced by Hobart Henley and presented by Frank J. Seng, was given a trade showing at the Rialto theater, New York, on Wednesday morning, June 6. The picture was received enthusiastically by a large audience of state righs buyers and exhibitors. Mr. Seng and Mr. Henley were much pleased with the reception given the feature.

Stress is being laid by the picture's sponsors on the advertising service that goes with it. Mr. Seng has endeavored to correct many of the faults of some of the advertising used for other pictures. Bombastic assertions, invidious comparisons and high-flowing superlatives form no part of the advertising propaganda, says Mr. Seng, who hopes that the advertising service that goes with "Parentage" will do much toward tempering the claims of other advertisers.

"GOD'S MAN" FOR LOEW CIRCUIT.

"God's Man," the Frohman Amusement Corporation's feature, has been booked for the entire circuit of Marcus Loew theaters. Arrangements were completed with the Loew offices by Harry Samwick, who controls the rights to the picture for the State of New York. The Loew presentation of the picture begins Monday, June 25, and continues thereafter over the circuit for an aggregate run of sixty-two days. The Loew circuit has also booked "God's Man" for the Jersey City theater through the Mammoth Film Corporation, holders of the Northern New Jersey rights.

"FILM-TRIP" DESCRIBES JAPANESE SERIES.

"Film-Trip" is a word coined to describe the serial release of the America-Japan Pictures Company, 15 William street, New York, who at present are preparing their ten-episode serial, "The Land of the Rising Sun," for state righting. Because their subject was so different from anything ever put on the screen before, and to avoid confusion with the regular "scenics" or "travel pictures," the title "Film-Trip" was suggested as most descriptive. The series, which is now being shown at the Rialto theater, New York, will be released at the rate of one reel each week, and will be in consecutive order, with advertising features to cover the entire ten weeks' showing.

Japanese ideas will be carried through all the advertising, which will include typically Japanese banners on long bamboo poles, unique lobby displays of various kinds, including enlargements colored in Japan, and brought from there by J. B.Millet, who supervised the making of the films, spending six months in Japan for the purpose. Every phase of Japanese life is covered, and the human side has had the emphasis placed upon it. Included within the serial are several dramatic playlets, including "A Night at a Japanese Inn" and "A Japanese Wedding." The whole atmosphere of the presentation is of the human element—and it proves a revelation regarding our allies across the Pacific that will be startling to many Americans.

Scene frcm "The Land of the Rising Sun" (America-Japan).

The series carries a full and beautiful line of paper and other advertising matter.

CIRCUS MEN BUY "THE DEEMSTER."

W. E. Shallenberger, president of the Arrow Film Corporation, has sold "The Deemster" for the State of Illinois, Indiana and Wisconsin to John B. Warren, part owner of the Hagenback-Wallace Circus; Fred Clarke, president of the Riverside Show Printing Company, of Chicago, and their associates in the circus business, the racing world and the United Fairs Booking Association. Messrs. Warren and Clarke, immediately after the deal was closed, opened offices at 64 West Randolph street, Chicago.

The Hall Caine feature will begin an extended engagement at the Colonial Theater, Chicago, on June 17. The picture will be advertised during its Chicago run by circus methods. Two circus wagons—a band wagon and Peacock float, have been shipped from the circus headquarters at Peru, Ind. Daily parades and concerts will be given.

William J. Dunn has been engaged by Messrs. Warren and Clarke to manage their state rights film interests and to handle the exploitation of "The Deemster."

ALICE HOWELL ASCENDING COMEDY STAR.

When the announcement was made by Julius Stern, president of Century Comedies, that Alice Howell would become the star of that series, exhibitors were prompt in realizing the possibilities of a woman being featured as a comedienne in opposition to male fun-makers on the screen. State rights buyers readily perceived the advantages of the radical departure from set custom, and have taken a like interest in the new product.

Miss Howell's following was already established when her first subject was released. "Balloonatics" found ready sale, and "Automaniacs" and "Neptune's Naughty Daughter" followed in even greater demand. The latest production in the Century series is announced as "Alice of the Sawdust" with Miss Howell doing all sorts of "circus stunts" to capture the laughs. J. G. Blystone has given his personal attention to Miss Howell's direction and their "team work" has arrived at an advanced stage after three years of working together in other brands of comedies.

"BAR SINISTER" OPENS IN PITTSBURG JUNE 17.

"The Bar Sinister," Edgar Lewis' production, world rights to which are owned by Frank Hall, will be given a special run at the Pitt theater, Pittsburgh, opening for an indefinite period beginning June 17. The feature will be presented with the same beautiful stage mounting seen during its present New York run at the Broadway theater, where it has attracted unusual attention because of the fact that no other picture and no added attractions have been found necessary on the same program. In spite of the fact that "The Bar Sinister" is an original photodrama with a star, a play or a book to add interest to its presentation, it is fast proving a strong drawing card from a box-office standpoint because of its universal appeal and entertainment value.

It thus marks a new era in the history of feature attractions and encourages producers to believe that real hits are possible on the screen, just as they are on the stage. Edgar Lewis, who staged "The Bar Sinister," believes that the day is at hand when picture dramas that will live as long as the old standard dramas like "East Lynne" and "The Old Homestead" are a possibility that is well worth striving for.

KLEINE MAY STATE-RIGHT "QUO VADIS."

Indications are that George Kleine, who recently announced his intention to re-publish the super-feature "Quo Vadis," after it had been re-edited and otherwise made ready for present-day presentation, will distribute the picture through state rights channels. From the Kleine office comes the announcement that Mr. Kleine has been approached by many state rights men who asked that "Quo Vadis" be listed as a state rights picture. Although Mr. Kleine has not as yet announced his intentions, the general belief is that the picture soon will be ready for territorial purchase.

"Quo Vadis" today stands as the pioneer super-feature and, when it was first shown in the United States a few years ago, made much money for exhibitors who booked it on a percentage basis. The phenomenal popularity met with by "Quo Vadis" should repeat itself, and the picture is one that will bear repeating for years to come.

HATCH BUYS TWO PICTURES FOR JERSEY.

The J. Frank Hatch Film Company, of 284 Market street, Newark, N. J., has purchased the New Jersey Rights to the Lois Weber feature, "The Hand That Rocks the Cradle," and also Biograph's six-reeler, "Her Condoned Sin."

"ALMA, WHERE DO YOU LIVE?" (Newfields).

"Alma, Where Do You Live?" has been made into a seven-reel feature by Director Hal Clarendon, for the Newfields Producing Corporation, Woolworth Building, New York. The Newfields corporation is entering the state rights field, with the intention of putting out four productions annually, all starring Ruth MacTammany, who makes her bow under their management in the title role of Alma.

The success of "Alma" as a musical comedy was international, and the plot of the original stage presentation has been elaborated to make a film of dramatic power as well as clever situations. Of course, the plot has not been followed too closely—a musical comedy in itself could not provide seven reels of action such as has been gotten into the film story. But the main theme, and the famous song, "Alma, Sweet Alma, Where Do You Live?"—whistled by millions a few years ago—has become the basis for a really exciting love story, with many novel twists to it.

Scene from "Alma, Where Do You Live?" (Newfields).

A trade showing will be announced soon. The entire publicity campaign, including lithographs, and novelty displays of many sorts, are being rushed through to completion before that time.

Manufacturers' Advance Notes

"MADCAP MADGE" (Triangle).

Olive Thomas will make her debut on the Triangle program as a full-fledged star on June 24, when Thomas H. Ince will present her in a rollicking comedy of high spirits and novel situations entitled "Madcap Madge." On the same date Charles Ray will also makê his appearance in a comedy drama known as "The Clodhopper."

When she was the bright particular star of the Ziegfeld Midnight Frolic, Olive Thomas won fame as the "consolation of the tired business man," and in her first big screen characterization she is said to have more than made good her right to retain this title. "Madcap Madge" might be described as the pilgrim's progress of an up-to-the-minute debutante. Miss Thomas is supported by Charles Gunn, Dorcas Matthews and J. Barney Sherry.

Scene from "Madcap Madge" (Triangle).

Charles Ray's part in "The Clodhopper" is that of a raw country youth who drags out an uninteresting existence as his father's hired man. He has no leisure and no companions except his mother and pretty Mary Martin, who lives on the adjoining farm. Then comes the break with his close-fisted parent, his departure from the farm and his arrival in New York. An unexpected turn of events lands him on the stage, where he makes a hit as an eccentric dancer, and money pours in on him. In the end he is able to show his grasping and icy-blooded father that he is of the metal that rings truest when thrown down hardest. Margery Wilson takes the part of Ray's country sweetheart and by her charming impersonation adds one more success to her growing list of successes

TEXAS AND TEGAS INDUSTRIES IN COMBITONE.

Recent releases of the Pathe-Combitone pictures have been devoted to Texas, the largest state in the Union. Scenics alone would give a decidedly misleading opinion of the state. The Combitone pictures, however, showing as they do every phase of a section, its leading industries, its main scenic features, its chief buildings, its historical places and its people, shows Texas as a leader not merely in size, but in stock raising and agriculture.

In "Southwestern Texas," released June 17, are pictured some of the huge onion farms, said to be the largest in the world.

In "Cattle Raising in Texas," released June 24, one sees clearly the difference between the old days of "riding the range" and today, where sleek cattle are grazed behind stout fences. Among the interesting subjects covered in this issue are the new kind of beef cattle, a cross between the Indian zebu and the native Texas cattle, the advantage being the immunity of the cross breeds from certain diseases. Huge herds of Angora goats, valuable for their mohair, are also pictured.

WHARTONS DOING THINGS WITH CAMERA

No one ever called the Whartons tricksters, and yet there is more trickery going on in the Wharton studios at Ithaca than could be put into a freight car. However, its all being done with the camera. Five new comedies now are in process of construction, all of them bristling with trick work. One of the most effective shows the freezing of a baby in a cake of ice.

PAINTING REPRODUCED BY METRO PLAYERS.

Hoffman's great painting of "Mary Magdalene Being Brought Before Christ" is reproduced by living players in Ethel Barrymore's forthcoming Metro production, "The Lifted Veil," a screen version of Basil King's popular novel.

Edna Holland, daughter of E. M. Holland, was chosen for the part of Mary Magdalene. The part of Christus is taken by Bernard Niemeyer, one of the best-known portrayers of the role. "Type" parts are played by Fred Hearn, Edward Elkus, Jack De Lacy and W. H. Wise. The Scribes and Pharisees are portrayed by people totally new to the screen, chosen because their appearance was ideal for the picture. Many of them, from the southernmost portions of New York City, spoke only Yiddish, and could not understand the instructions of George D. Baker, the director.

B. A. Rolfe, general manager of the Metro studio, prides himself on the fact that some one of his co-workers can be found who can do or produce anything that may be necessary for the purposes of a picture. William Bradley, of Technical Director E. J. Shulter's department, himself made the stained glass window which is the principal adornment of the Church of St. Mary Magdalene in "The Lifted Veil." The scene in which both living and the pictured representations of the famous painting are used is most impressive.

APOLLO BASES PICTURE ON OLD SONG.

Harry Raver announced that the next picture from his company would be entitled "When You and I Were Young." Work on this has already been started at the Apollo studios in Fort Lee, where the company has just finished "The Golden God."

"When You and I Were Young" is an original story by Frederich Rath, and it is founded on the famous old song of the same name. It is said to abound in pathos and heart interest, and to interweave the dreams of youth and age in a compelling and deeply moving manner.

Alma Hanlon plays the leading role, supported by John Sainpolis, who returns to the Apollo company after finishing a Paramount picture with Pauline Frederick.

FAIRBANKS USES BURBANK FOR BACKGROUNDS.

Instead of building a western village, which has grown to be a common occurrence in film circles, Douglas Fairbanks arranged with the city hall officials of Burbank, Cal., for the use of their town in scenes of "Wild and Woolly." The arrangements saved Director John Emerson the worries of trying to duplicate a western town in a studio yard.

Scene from "Wild and Woolly" (Artcraft).

"In this way," said the Artcraft actor, "we have the scenic advantages of a real western town; therefore, the details are bound to prove more effective than a counterfeit likeness."

Kalem Launches Another Series

"The Further Adventures of Stingaree," by E. W. Hornung, Added to the "American Girl" Series.

WITH this week's announcement by the Kalem Company that "The Further Adventures of Stingaree' 'is now ready to be booked through the General Film Company the demands of exhibitors throughout the country for a successor, to the original "Stingaree" series will be satisfied. The popular character of the "gentleman bushranger of Australia" will return to the screen in the person of True Boardman, who created the role in the original series. The stories for the new adventures of Stingaree, unlike those of the first series which were photodramatized from E. W. Hornung's book of the same title, have been prepared especially for Kalem's photoplay production by the same distinguished author. In securing this writer of international reputation to join their forces of contributing authors, the Kalem Company paid what they claim to be a record price for two-reel moving picture stories. They were led to do this, however, by the unprecedented success of the first Stingaree series, which forecasted an equally brilliant success for another series of adventures of the same picturesque character.

Chivalry is the keynote of the stories. Stingaree is an outlaw, but he is a gentleman, and each adventure finds him the staunch defender of a woman against the machinations of some "righteous" abider by the law. The stories are appealing, interesting and, above all, novel. Each episode contains a strikingly new "idea," and the Kalem director has worked out these clever ideas with vigor and dash, the result being a virile drama, replete with "punch."

"The Further Adventures of Stingaree" is issued at the height of the popularity of Kalem's other two-part series, "The American Girl." Kalem officials report that they have never released a more timely series than this one. The energy of Marin Sais and the other workers of the company seems to increase with each release, and the current issues, "The Pot of Gold" and "The Ghost of the Desert," are two of the most thrilling dramas of this thrilling Western series.

Director Al Santell of the "Ham" comedy company has recovered from the effects of an automobile accident which incapacitated him for several weeks, and has resumed work on the latest production, which bears the temporary title of "Honesty Is the Best Policy." During Santen's absence, Lloyd V. Hamilton, better known as "Ham," took the reins and directed his own company in several typical "Ham" comedies. In "Seaside Romeos," Ham and Bud's quest of a buried treasure on an island inhabited by girls affords some ludicrous situations between the bashful Ham and the fairest members of the fair sex. Henry Murdoch, the popular funmaker who has become so well known among Kalem "fans," is seen in all the "Ham" comedies as a capable assistant for Ham and Bud.

"THE FRIENDSHIP OF BEAUPERE."

"The Friendship of Beaupere" is the title of the Selig two-reel drama of the North, directed by Al Green, from the story written by Maibelle Heikes Justice, and announced for release in General Film Service on Monday, June 11.

Scene from "The Friendship of Beaupere" (Selig).

The Selig company asserts that this production is really a five-reel feature cut down to two reels of absorbing action, strong plot and talented acting. George Fawcett and Vivian Reed are co-stars, supported by such well known screen favorites as Eugenie Besserer, Will Machin and Charles Le Moyne.

The story is cast in the heart of the Cariboo district far above "fifty-three," and tells of the friendship of Jules Beaupere, a trapper of the North, and of the remorse that came to one in the states far to the South.

Miss Justice gained the atmosphere for this production while sojourning in the far North, and "The Friendship of Beaupere" is considered one of her most stirring dramas. The photography is said to be of high class and the scenic effects all that could be desired.

REGULARS SUPPORT ANN PENNINGTON.

THE military atmosphere in "The Little Boy Scout," in which Ann Pennington will be starred in Paramount pictures by the Famous Players, will be nothing if not absolutely correct. In addition to employing Troop 100 of the Boy Scouts for those portions of the picture in which the Boy Scouts are required, Director Francis J. Grandon also succeeded in enlisting the services of the regulars stationed at Fort Totten for those parts of the story which deals with the Mexican border.

Scene from "The Little Boy Scout" (Paramount).

In completing the arrangements for the use of the troops no mention of compensation for the men was made and they regarded the entire performance in the light of a vacation. They were, therefore, doubly delighted upon receiving pay envelopes when the picture was completed, and were further elated over the fact that the producers presented the post with a handsome check for the purchase of a new projection machine.

In support of Ann Pennington there appear a number of well-known screen players, among them Owen Moore, who plays opposite Miss Pennington, and Harry Lee, whose three years in the regular service combined with his many clever characterizations in Famous Players pictures, entitled him to the role of Sergeant in the border regiment. Others in the cast are Fraunie Fraunholtz, George Burton and Marcia Harris.

20,000 FEET OF FILM USED IN "THE IMMIGRANT."

Charlie Chaplin's latest comedy, "The Immigrant" is one of the cleverest things he has ever done, according to critics who have seen private runs of the new offering in which Charlie has a wide range of opportunity for the display of his fun-making genius. The play is No. 11 of the Mutual-Chaplin series. It leads the comedian through a series of side-splitting episodes, each more amusing than the last, and winds up in a whirlwind of merriment in which the entire company, brought into the melee, takes part.

"The Immigrant" cost more to produce than any previous Chaplin comedy, there being a larger company employed and a far wider range of location. Not less than 20,000 feet of film went into the construction of the play, innumearble cuts and retakes accounting for the heavy consumption of material. The completed film is 2,000 feet.

NEW FAIRBANKS PICTURE IN NEW YORK.

The negative of the second Douglas Fairbanks picture, "Wild and Woolly," was delivered personally to the Artcraft headquarters in New York by Billy Shay, assistant to Director Emerson, who just arrived from California. Positive copies are now being made of the film in the East and will be ready for an advance trade showing shortly. The entire Fairbanks organization is most enthusiastic over the new picture.

Few subtitles are used, and Horace B. Carpenter, who supplied the original story, expressed delight over the manner in which Anita Loos handled it.

WHARTONS AT WORK ON "RED ROBIN."

Now that the Whartons have had their trade showing of "The Great White Trail" by Leopold D. Wharton, and started the picture on the way to its exhibitors, they are completing the plans for the production of their next super-feature. This is to be "Red Robin," a story of tangled lives and pirate gold, and it is to be directed by Theodore Wharton, who also has written the scenario.

The story itself is by Fred Jackson, and ran a short time ago in the Munsey magazines. Many of the scenes are spectacular, and the building of them has been going on for more than two months in the Wharton studios.

"Fire of Youth" Heads Universal

Butterfly Five-Reeler Starts Off a Week Containing a Wide Variety of Subjects.

JACK MULHALL, the popular juvenile star, is featured in the Butterfly five-act drama, "The Fire of Youth," which heads the Universal program for the week of June 18. The story was written by Willis Woods, the scenario by Karl Coolidge, and the production was made under the direction of Elmer Clifton, one of the new directors at Universal City.

Mulhall is seen in a role different from any he has heretofore portrayed, and which affords him wide opportunities to display his screen versatility. The action throughout is rapid, the story full of genuine suspense and the photography and settings of a high standard. In the cast supporting the star are Donna Drew, who is to play leading roles in Butterfly Pictures, and who formerly was known as Donna Moon; Ann Kroman and Hayward Mack.

On the same day, June 18, also will be released "Jilted in Jail," a Nestor comedy featuring Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday will be the Gold Seal three-act melodrama "The Brand of Hate," starring Tina Marshall. This production is remarkable for a three-reel subject. The photoplay was adapted by John C. Brownell from the story by Elizabeth Burbridge, and was directed by Edwin Stevens. Pat Rooney, the eccentric comedian famed as a vaudeville headliner, is featured in the Victor comedy "A Pirate Bold," the other Tuesday offering.

The chief offering for Wednesday is the L-KO two-act comedy, "Where Is My Che-ild?" with Dan Russell and Gladys Varden in the principal roles. Other releases of this date are the Laemmle drama, "Bartered Youth," with William Mong and Gretchen Lederer, and the regular issue of the Universal Animated weekly, with all the latest news in pictorial form.

"Helen Grayson's Strategy," a two-act society drama, will be presented under the Rex brand on Thursday. Irene Hunt, Malcolm Blevins and L. C. Shumay play the leading roles. Ruth Stonehouse in the Victor comedy, "Puppy Love," is another release of this date.

"She Married Her Husband," a two-reel Victor comedy drama, featuring Matt Moore and Jane Gail,, is the leading release of Friday. Issue No. 24 of the Universal Screen Magazine will also appear on this date.

For Saturday the Bison two-act Western drama "Lone Larry" is the feature offering. This is a thrilling and interesting story of adventure written by Grant Carpenter and produced by Henry McRae. Issue No. 6 of Universal Current Events and the Joker comedy, "A Burglar's Bride" with Gale Henry and Jack Dill are other releases of this date.

On Sunday, June 24, the releases are the Powers split reel, "Young Nick Carter, Detectiff," a comedy cartoon, and China's Wonderland, a Dorsey Educational, and the Big U drama "The Two-Gun Parson," featuring W. C. Dowlan.

During the week the fifteenth episode of "The Voice on the Wire" will be released.

DOROTHY PHILLIPS RENEWS CONTRACTS.

By the terms of a contract just entered into between Bluebird Photoplays, Inc., and Dorothy Phillips, the services of Miss Phillips are assured to exhibitors of Bluebirds until December 15, 1918. In preparing features for the program in which she gained her first conspicuous prominence, Miss Phillips will have the services of two directors, Joseph De Grasse and Ida May Park—husband and wife, by the way.

Although she had been of great service to Universal as a leading woman in the stock companies that were for a long time maintained at Fort Lee, it was not until she entered the employ of Bluebird on the west coast that Miss Phillips really achieved her opportunity. Under the direction of Joseph De Grasse she created her first Bluebird, released last December, under the title of "The Price of Silence."

"The Piper's Price" was distributed January 8, of the current year, and regularly once a month, since her first release, Miss Phillips has appeared as an attraction among Bluebirds. "Hell Morgan's Girl," released as a Bluebird Extraordinary, and "The Girl in the Checkered Coat" were directed by Joseph De Grasse previous to the time his wife, Ida May Park, began alternating with him in directing. "The Flashlight" was Miss Park's initial offering, and "Fires of Rebellion," to be released July 2, will demonstrate the abilities of a woman director in handling big mobs and creating massed effects in melodramas.

"A Doll's House," the current Bluebird, was directed by Joseph De Grasse with Miss Phillips playing Nora Helmer—the best role she has had. Mr. De Grasss is now at work upon "Triumph," a sociological study, and Miss Park has completed "The Rescue," in which as usual, Miss Phillips will have the support of Lon Chaney and William Stowell. These fine actors have led the company assisting Miss Phillips from the time she joined Bluebird's forces.

FAIRBANKS BOOK PROVES A BOOSTER.

Exhibitors are reporting good use of the Douglas Fairbanks book, "Laugh and Live," in the way of a medium for creating additional interest in connection with the presentation of the Fairbanks-Artcraft film, "In Again—Out Again." Copies of these books are being used in many different ways.

"THE MAN WHO WAS AFRAID" (Essanay).

A story with a powerful patriotic appeal has been selected for Bryant Washburn's next Essanay feature. "The Man Who Was Afraid" is the title. It was written by Mary Brecht Pulver and published in the Saturday Evening Post last summer. At that time the National Guard was being mobilized for border service. Hinging on the President's call to arms, and portraying a man who was afraid to answer the call, the story caused a sensation. It proved a strong aid in recruiting fighting men.

The screen version has been altered to fit present conditions. However, it has not lost any of the patriotic fervor with which the story was filled. The aim is to make it one of the most rousing stimulants to patriotism ever screened

Scene from "The Man Who Was Afraid" (Essanay).

Fred E. Wright is directing the production. It will have a screen time, approximately, of sixty-five minutes. K-E-S-E will release the film July 2.

JANE COWL WORKING ON GOLDWYN PICTURE.

The first of the series of Goldwyn Pictures in which Jane Cowl is the star is now well under way in the Goldwyn Studio at Fort Lee. Miss Cowl and her company, under the direction of Arthur Hopkins, chief of the Goldwyn producing staff, have made much progress in the screening of the story, which is from the pen of Basil King, the author of "The Inner Shrine."

The cast supporting Miss Cowl includes Henry Stephenson, Charles Hammond, Edith McAlpin, Lettie Ford, Marion Knapp, Betsey Ross, Orme Caldara and Antoinette Erwin. .

As will be seen, several of these players have been in companies headed by Miss Cowl in either her last production or a recent one. Mr. Stephenson had a part of considerable importance in "Lilac Time," and Mr. Caldara was the ledaing man in that play, and also in "Common Clay" and other recent successes in which Miss Cowl has starred.

GOOD REPORTS COMING ON "POPPY."

Norma Talmadge's latest Selznick-Picture offering, "Poppy," was given its first public showing in Chicago and New York last week, where it was hailed as this charming young star's finest production. Reports from the Marcus Loew offices indicate that "Poppy" will break all records for previous Talmadge pictures. Joseph M. Schenck, president of the Norma Talmadge Film Corporation, as well as Lewis J. Selznick have been showered with congratulatory telegrams and messages from exhibitors and exchange men.

Meanwhile the Talmadge company is rapidly completing a new film drama entitled "The Moth." Director Edward Jose, who produced "Poppy," is also directing this production, and Miss Talmadge is supported by a most notable cast, including Eugene O'Brien.

ASTRA TO PRESENT GLADYS HULETTE.

Gladys Hulette, star of "The Shine Girl," "Prudence, the Pirate," "Pots and Pans Peggie," "Her New York" and "The Candy Girl," all Gold Rooster Plays which have been more than ordinarily successful, is announced in the first picture in which she has appeared since joining the Astra forces. "The Cigarette Girl" is the title, and it will be released July 8. It was directed by William Parke, director of "The Shine Girl." In the cast are Warner Oland, the celebrated villain of "Patria," and William Parke, Jr.

"The Cigarette Girl" gives Miss Hulette an excellent chance to portray a character in which she is much at home. There is a rare charm to the little "Cigarette," the charm of Spring, Youth and Mayblossoms. It is a thoroughly meritorious production.

New Film Cleaning Process

Invention by Major O. J. Allenbaugh Said to Renew Old Film to a Remarkable Degree.

ONE of the most important innovations in the film industry has just been brought to the attention of the trade through a contract which was signed during the past week between Shepard and Van Loan, Major O. J. Allenbaugh of the Film Renovating Co., and C. C. Fields, president of the Hedwig Laboratories. This contract provides that the Hedwig laboratories is to use the "Allenbaugh Process" on all of the films handled by this organization.

O. J. Allenbaugh.

For three years Major Allenbaugh, the inventor of this process, has been working on this invention, which he felt certain would some day gain for him recognition in the trade. During that time efforts have been made to obtain the secret of his process. The Major has likewise refused all offers for his process and was content to wait. The inventor states that the experimental stage has passed, and that after three years of constant labor and testing, fraught with many discouragements, which would have defeated a man of less courage and persistency than Major Allenbaugh, he had at last perfected his invention.

Recently Shepard and Van Loan entered into a contract with Mr. Allenbaugh to act as his agents, and began at once to get in touch with the big laboratories throughout the country. Officials of the Hedwig Laboratories became interested in the process and requested permission to put it through various tests. This was agreed to and the results were excellent. The process stood every test so satisfactorily that President Fields and his colleagues became enthusiastic.

Las Tuesday, June 5, at a joint meeting of the boards of directors of the various companies interested, including Shepard and Van Loan, the Film Renovating Company and the Hedwig Laboratories, a contract was signed giving the Hedwig Laboratories the right to use the "Allenbaugh Process" for a given length of time. At this meeting it was further agreed that every reel of film handled by this laboratory averaging more than 1,100 feet should be put through the "Allenbaugh Process." This means that any feature picture or any film of more than 1,100 feet will be just as good one year from the day it was printed as it was the day it left the laboratory.

Every reel of film will read: "Treated by the Allenbaugh Process" with the signature of the inventor, and none will be genuine without it.

In discussing his invention with a representative of this paper yesterday, Major Allenbaugh said:

"There has been a great many attempts during the last seven or eight years to devise some means to preserve the film, but they proved inefficient, in that the film treated by these various methods became more or less brittle and, instead of serving the film, had a tendency to shorten its life.

"I have worked along an entirely different line. After many experiments, during which I must admit thousands of feet were destroyed and spoiled, I discovered that in treating the emulsion I had to also take into consideration a treatment of the celluloid itself that would harmonize with the treatment of the emulsion. This I have succeeded in doing and have proved that notwithstanding the emulsion is hardened, yet it is hardened in such a way as to become practically a part of the celluloid itself and the whole made more flexible and pliable than the untreated film, and remains so.

"In hardening emulsion, the sprocket holes are given additional strength. The film treated with this process will run through the projecting machine with absolutely no accumulation of emulsion on the sprocket wheel, tension springs and aperture gate, or in any point that it may come in contact with. This relieves the strain on the walls of the sprocket holes and prevents the numerous scratches, wear and tear, that is the usual effect on the untreated film. Some operators use oil, candle and beeswax to relieve the tension springs so that the film may run through more smoothly. This is damaging, because the material applied runs for the film itself and is but a temporary make-shift. The relief of the tension spring necessarily brings the picture out of focus.

"Sepia and other tints that have been the bane of the printer because of the fact of their tendency of accumulating dirt and oil more readily than the black and white, giving a shadowy effect on the screen, is absolutely non-susceptible and made as bright and clear as the black and white. The treatment is permanent and the film so treated will, long after untreated films are useless, be as bright and in as good a condition as when first released. During the life of the film the picture will be clear and better in every way and more easily cleaned, because the emulsion side is practically as smooth as the celluloid side and does not absorb the dirt and oil.

"I believe the day is coming, and that, too, in the near future, when every exhibitor will demand that the film that he books be treated with this process. This especially applies to the exhibitor who is using the film 60, 90 and 100-day stuff. Because of the fact that the film is treated it will be in a far better condition when it reaches him."

Major Allenbaugh was formerly an exhibitor in Baltimore, and entered into the exchange business in that territory, handling the program for the old Famous Players. He was one of the original Paramount men and later helped to form the Metro company, and was the president and manager of the Washington exchange.

"PERIWINKLE" (American).

Mary Miles Minter has completed "Periwinkle," a feature picture adapted from the William Farquhar Payson novel of the same name, and has begun work on "Melissa of the Hills" by Maibelle Justice. The completed production was filmed by American under the direction of James Kirkwood and will be released through Mutual exchanges.

The picture is of light summer texture and breathes the vacation spirit. Miss Minter portrays the title role, the beloved mascot of the coast guard station. Each man of the guard loves the little girl madly and each one believes that some day she will choose him for a husband. But they reckon without consideration of the inevitable hero from another world—a world of wealth and social polish.

TYPES SHOWN IN GAUMONT "TOURS."

Every exhibitor is anxious to have pictures which will interest the greatest number of patrons. For this reason single-reel releases have been developed by the Gaumont Company that give every spectator something on each reel of surpassing interest.

In "Reel Life," Gaumont's Mutual magazine in film, there are always five or six subjects, to make sure that every taste is catered to by the diversity of the pictures. Gaumont's "Tours Around the World" follows the same scheme, although not as many separate sections are shown. This is not necessary, since each subject itself is divided into many because of the scenic character of the pictures.

A notable issue of "Tours Around the World" is No. 34, which contains pictures of Naples, Italy and Buenos Aires, Argentina. The pictures from the largest city of Italy are of interests to everyone, not only because Naples is known as having one of the most beautiful sites in the world, but because we are now an ally of Italy. Any picture which brings us into closer touch with the nations which are waging war for democracy will be found a good investment for the exhibitor. Gaumont follows this editorial policy of timeliness in foreign pictures to an even greater extent in its Mutual Weekly. It always contains remarkable pictures from the other side which have an immediate news interest.

Scene from "Gaumont Tour 34."

Four Art Dramas for June

Marian Swayne, Alma Hanlon and Jean Sothern to Be in Month's Productions.

FOUR stirring plays, so different from each other that they make up a program of unusual variety, are scheduled for release by Art Dramas during the month of June. These are from three studios—Apollo, Erbograph and Van Dyke, which latter supplies two instead of the usual one, having had two companies at work during the past month.

Jean Sothern, Marian Swayne and Alma Hanlon, Art Dramas' popular stars, are featured in the releases of the month, which are considerably superior, according to those who have seen them, to any previous assortment from this company's studios.

All types of drama are represented in the list, following Art Dramas' policy of variety in theme. The first release for June, which comes from the Van Dyke studios, is a comedy drama with numerous clever twists in it. The title of this picture is "A Mute Appeal," featuring Jean Sothern. Donald Cameron is the hero of the play. The direction was done by Walter Edwin.

"The Golden God" is the second of the month's releases. This is an Apollo production starring Alma Hanlon. As previously announced, it deals with the effect of money lust on two happy people. The story is by Robert Hage. Frederick Rath wrote the scenario. The picture is due for release June 14.

"The Road Between," Marian Swayne's second Erbograph picture, is the third release. This is a comedy drama, in which the life of the city and the country are contrasted in vivid and dramatic scenes. Joseph Levering directed this. In the cast are Armand Cortez, Grace Stephens, Bradley Barker and others. It will be released June 21.

The last of the month's releases comes from the Van Dyke studio, and is still untitled. It will be released June 28.

"THE RAINBOW BOX" (Essanay Black Cat).

The vogue for sharp, snappy, two-reel comedy dramas continues to be met by Essanay with its "Black Cat" features, according to a bulletin from General Film announcing the current release of "The Rainbow Box." As usual, some of Essanay's most favorite players appear, the leads in the present instance being Marguerite Clayton and Roderick La Rook. Miss Clayton, who does as attractive and conscientious work in the short films as in the five-reel features, plays the sympathetic part of Carol Blair, a pretty little clerk in a modiste's shop who dreams of wealth. She poses as a millionaire's daughter to win Wesley Jamieson, an apparent heir to riches. By the time she discovers that he is in circumstances as moderate as her own Carol has taken the more wholesome view of life and she weds him for his intrinsic worth.

The policy of choosing all Black Cat stories for their comedy-drama value is proving a hit with exhibitors, branch managers of General Film agree.

"A BIT OF KINDLING" (Mutual-Horkheimer).

Jackie Saunders, the pretty little star whose best work is done in what Sherwood McDonald, her director, refers to as "tomboy stuff," comes to bat with a remarkable characterization in "A Bit of Kindling," latest Mutual-Horheimer feature production, in which Miss Jackie is "Sticks," a newsgirl waif. It will be released June 18.

In collaboration with Douglas Bronson, Miss Saunders prepared the scenario of "A Bit of Kindling," the star furnishing the material and Mr. Bronson the constructive ability. Between them they have made a play that thrills by its humanness and gives Miss Saunders the opportunity she seeks. It is a most appealing story that takes Miss Jackie through innumerable adventures before she marries the millionaire and settles down.

MABEL TALIAFERRO SHOWS HORSEMANSHIP.

Mabel Taliaferro's superb skill as a horsewoman will be demonstrated in "The Will o' the Wisp," her forthcoming Metro wonderplay presented by B. A. Rolfe and directed by Tod Browning. Miss Taliaferro has not been called upon to do feats of horsemanship for the screen since "The Three of Us," her initial Metro offering. As Sheila Desmond in "The Will o' the Wisp" she is a girl highwayman, who robs from the rich to give to the poor in true Robin Hood fashion.

Miss Taliaferro's fondness for horses recalls the fact that a few years ago, in company with the well-known writer, Clara E. Laughlin, she made a tour of the Western states entirely on horseback. Northern and Southern California, the Yellowstone Park and the Yosemite Valley, all were traversed on horseback.

BARY SAW SERVICE IN FRANCE.

Leon Bary, who supports Mollie King in the great Pathe feature-serial, "Mystery of the Double Cross," has seen active service in the present European war. When the great conflict began Mr. Bary was a motion picture director in London. He hurried to Paris and was among the first to answer the call of the colors. During the first winter he suffered a severe illness resulting from exposure in the wet trenches. He was honorably discharged from further active service. Returning to London, he was confined for some time in a hospital, but was eventually completely cured.

MADGE EVANS FEATURED IN BRADY PICTURE.

The emergence of little Madge Evans to starhood, now in course of accomplishment, was delayed for several months after it had been finally decided upon by William A. Brady and his associates in World Pictures. "Jerry-for-Short," under the direction of Harley Knoles, is now nearly completed at the Peerless studio.

The many and widely varied adventures falling to the lot of the child heroine of this play call into action all the gifts which a bountiful nature has showered upon little Miss Evans. The most recent appearance of this child actress for World-Pictures Brady-Made was in "Maternity," of which Alice Brady was the star player. It was in the extraordinary fire scene of this drama that both Miss Brady and Madge had most of their hair singed off, a matter of such trifling consequence to the joyous little maid that less than two minutes after the genuine peril had passed she was fast asleep in her blanket in the automobile bound for home.

Scene from "Jerry for Short" (World).

COHAN STARTS SECOND ARTCRAFT.

George M. Cohan has commenced work on his second photoplay for Artcraft Pictures at the Famous Players studio in New York City. As his new motion picture vehicle, following "Broadway Jones," which scored an immediate hit all over the country, the popular actor-author-producer has selected his famous theatrical success, "Seven Keys to Baldpate." This well-known play proved one of the season's most favorite stage offerings four years ago, when it appeared on Broadway at the Astor theater under the direction of Cohan & Harris.

The story of "Seven Keys to Baldpate" is by George M. Cohan and tells of the experiences of a writer of sensational fiction who makes a wager with a fellow clubman that he can create one of his masterpieces in twenty-four hours.

ARMY PICTURES IN MUTUAL WEEKLY NO. 128.

The Mutual Weekly No. 128, which is the current Gaumont release, features pictures of army life. Among the interesting views is that of the garden party held at Governor's Island, New York. This benefit of the regular soldiers was for the Army Relief Society.

How Uncle Sam guards the coast line is another army picture. Guns of the Coast Artillery are shown in action at target practice.

From somewhere in America come pictures of millions of German prisoners of war. From Bulgaria come pictures of a monastery which recently fell into the hands of the Allies.

From somewhere in America come pictures of millions of shells which are ready for shipment to Europe.

MARY GARDEN WILL SING IN PICTURES.

Mary Garden, who is expected to return from Europe at an early date, in order to begin work in "Thais," the first of her Goldwyn Pictures, recently answered a critic who asked her how she expected to compensate her picture audiences for the loss of her voice.

"I shall still sing to my audiences," she said. "I shall sing to them with every fibre of my body, and I shall sing beautifully—far more beautifully, I think, than I have ever been able to sing with my voice alone!"

TWO DIRECTORS NOW FOR BABY OSBORNE.

From now on, it is announced, there will be two directors on Pathe's Baby Marie Osborne pictures. Messrs. Bertram and Ingraham will work turn and turn about. While Mr. Bertram is making his picture Mr. Ingraham will be laying out his work and preparing his sets and locations.

"SURF SCANDAL" (L-Ko).

Dan Russell, Gladys Varden and supporting L-KO comedians get into the summer atmosphere and bathing suits to get the laughs out of Noel Smith's direction in "Surf Scandal." The comedy has physical culture as the basis of its fun, and there are all sorts of gmynastic stunts as well as lovely girls in lively bathing scenes to promote laughter. Mr. Smith operated under the supervision of General Director J. G. Blystone in producing this newest L-KO, and Mr. Blystone edited the finished product. "Surf Scandal" is set for distribution through Universal exchanges July 18.

Scene from "Surf Scandal" (L-Ko).

THRILLS IN NO. 10 OF "RAILROAD RAIDERS."

Helen Holmes, adventuress of the screen, who drove an automobile for a 30-foot leap to the deck of a barge, is worsted in a hand-to-hand battle on the brakebeams of a moving freight train and, imprisoned in a freight car, is pushed off a ferry into the middle of San Francisco Bay in Chapter X of "The Railroad Raiders."

The fight on the brakebeams provides as big a thrill as Helen Holmes ever staged. "Tony" of the raiders, riding the bumpers, discovers Helen on the brakebeams and makes his way beneath the car toward her. As the train rushes along, they fight fiercely. Helen loses her grip and falls to the roadbed. Lying face downward on the ties, she escapes injury as the train passes over her.

She manages to get to the ferry before the car leaves. The raiders overpower her and place her inside the car. In the middle of the bay they push the car off the end of the ferry into the bay. Helen recovers consciousness as the water reaches her waist.

Scenically the chapter is one of the best of the series. It involves stirring scenes along the waterfront of San Francisco and some remarkable picturing of water-front types engaged in the several melees.

THREE GAUMONTS FOR WEEK OF JUNE 25.

Gaumont signalizes the last week in June by releasing three single-reels through Mutual. The first one to reach the screen is "Tours Around the World" No. 34. The reel is divided between Naples, Italy and Buenos Aires, Argentina. Both cities are well presented. They lend themselves admirably to motion picture reproduction, since both have that charm which is associated with foreign lands and alien peoples. Since there are so many Italians in America and we are following with such interest that nation's war activities, the Naples views will prove exceedingly popular.

The second release of the week is Mutual Weekly No. 130, June 27. A shipment of war pictures has been made from France, the Gaumont Company is advised, and these will be incorporated in this issue of the Mutual Weekly.

"Reel Life" No. 61 will appear June 28. Its leading section presents the methods of "Marketing Raw Tobacco." Every thing is shown from the picking of the leaf to its sale at auction. "The Life of the Bee" is another section that is of absorbing interest. Pictures of models of inventions are compared with the latest developed machines of today in "As It Was in the Beginning." "Launching a Lifeboat" is also shown.

HARBAUGH TO DIRECT VIRGINIA PEARSON.

Virginia Pearson's subjects for the William Fox films will be screened henceforth under the direction of Carl Harbaugh, who produced the camera version of Hawthorne's classic, "The Scarlet Letter."

Miss Pearson is already at work on the new feature at the Fox studios in Fort Lee, N. J., and is enthusiastic over the vehicle which has been chosen for the picture.

TOD BROWNING DISCUSSES LIGHTING.

What Tod Browning, Metro director, calls "rational lighting" will be seen in Mabel Taliaferro's forthcoming subject, "The Will o' the Wisp," a charming play of Irish life written by Katharine Kavanagh. Throughout the five acts of the picture every light used has a reason and its source can easily be traced. It streams through a window, it gleams from a fireplace, it filters in as moonlight, or comes from a lighted lamp or candle.

"The day for magical light is over," says Mr. Browning. "What could be more foolish than a flood of light, either on stage or screen, when a painted 'set' reveals a cloudy sky? In almost no room will you find light equalized over the entire area, yet that is the way it almost invariably appears in dramatic presentations of all kinds. Light should come from natural sources and should not, as if by magic, appear for no reason at all, equally strong at all points."

THREE ART DRAMAS READY FOR JUNE.

Three productions for release in June have already been completed by the Art Dramas studios, and a fourth is nearing completion. The three come from the Van Dyke, Apollo and Erbograph studios. The first release of the month, on June 7, will be a Van Dyke, "A Mute Appeal." Jean Sothern is starred in this, while the directing was done by Walter Edwin.

"The Golden God," an Apollo production featuring Alma Hanlon, is the second of the month's releases. The story of this was written by Robert Hage, and the adaptation was made by Frederick Rath. Charles Hutchinson is the leading man.

The third production is an Erbograph, "The Road Between," featuring Marian Swayne.

VIOLA DANA HONORED IN NEW ENGLAND.

Marblehead, Mass., the birthplace of Molly Pitcher, whose brave performance on the field of battle won her a place in the Hall of Fame, celebrated the anniversary of Molly Pitcher's birth by holding a big Liberty parade. The big parade, in which every man, woman and child in Marblehead took part, was led by Viola Dana, the Metro player, who was there with her company making exteriors for her forthcoming play, "Aladdin's Other Lamp."

Mounted on the finest horse in this section of the world, little Miss Dana, flanked by the mayor and chief of police, rode at the head of the longest procession ever witnessed in Marblehead. After the parade there was a monster mass meeting, at which Miss Dana and her company urged the young men of Marblehead to enlist.

UNITED TAKES OVER MARSON COMPANY.

The R. D. Marson Machine Company of Boston, one of the pioneer supply houses in New England has been taken over by the United Theater Equipment Corporation, and will become one of the links of the chain, thus insuring for Eastern exhibitors a local United Service Station.

"THE DAZZLING MISS DAVISON" (Mutual).

An atmosphere of mystery surrounds the story of "The Dazzling Miss Davison," the Mutual feature scheduled for release June 18, in which Marjorie Rambeau is starred. There is a puzzling problem as to who and what Miss Davison is. She claims to be a designer, but evades the question of where her shop is or for whom she works.

Scene from "The Dazzling Miss Davison" (Mutual).

Further perplexity is added the movements of Miss Davison by a mysterious man who evidently is in league with her and appears wherever Miss Davison does, but whose face is never seen. His back becomes familiar, but his face is not revealed until the climax of the story.

Save the Night Life, Says Freuler

Mutual President Warns Exhibitors that "Save an Hour" Campaign Will Work Against Theaters.

EXHIBITORS everywhere should fight the 'save an hour of daylight' campaign," warns President John R. Freuler of the Mutual Film Corporation. "'Save the night life' should be the slogan of the motion picture business and every other branch of the amusement business.

"Matinee business would not suffer from a general adoption of the project to set the clock ahead an hour, but the night business would suffer seriously. This is not guess work, it is certainty. It has been proven, for instance in Australia, where evening admissions at the motion picture theaters and at the speaking stage shows have fallen off very noticeably since the enforcement of the plan there.

"The 'save an hour of daylight' movement is now being given attention as a means to greater industrial efficiency in the preparation for war. It may promise something of a saving in certain industries, but this is debatable. It is certain that there are many offsetting disadvantages. Anything which disturbs the routine of the people is not likely to make them work harder. Readjustment of the hours would tend to have something of the effect of breaking in on a new job. The loss would, I fear, cancel the gain. It is certain that this campaign can have no beneficial influence on agriculture and the crops, where we are most seriously in need of increased production. The farmer and his crops work by the sun and not the clock, anyway.

"Meanwhile, national prosperity and success in the war means that none of us shall get hysterical. Hundreds of the most able business men in the country are counselling that we must continue business as usual if crises are to be escaped and production is to continue. This seems to me to be an excellent reason for letting the clock alone.

"The picture business will have quite enough to do for the next few months without having to readjust itself to daylight reforms."

SIGNAL SPENDS $11,000 ON WRECKS.

The Signal Film Corporation in a little over ten months has spent upwards of $11,000 for railroad equipment for staging spectacular wreck scenes in "The Railroad Raiders," the serial featuring Helen Holmes which is being released through the Mutual Film Corporation. This does not include cars that have been built for wrecking purposes by the technical staff at the studio.

INGRAM FINISHES VIOLET MERSEREAU BLUEBIRD.

Over at Bluebird's Leonia (N. J.) studio work has stopped on "La Cigale," as Director Rex Ingram has completed Lotta's former starring vehicle, in which Violet Mersereau will appear among Bluebirds in August. The former stage comedy was brought down to the minute by John C. Brownell, who is now in charge of Bluebird's scenario activities in the East.

CAREWE USES FAMILY RELICS FOR ATMOSPHERE.

A dramatic struggle on the roof of a hut is one of the exciting scenes in Emmy Wehlen's forthcoming Metro production, "The Trail of the Shadow," directed by Edwin Carewe and presented by B. A. Rolfe. O. A. C. Lund has written this five-act photodrama of Western life, which has been adapted for the screen by June Mathis. The struggle takes place between Miss Wehlen as Sylvia Mason and Harry S. Northrup as Jack Leslie, the outlaw.

Handsome specimens of Navajo rugs, Indian basketry and beadwork are used in scenes of "The Trail of the Shadow." F. M. Fox, Edwin Carewe's father, brought many of these from his ranch at Corpus Christi, Texas. Learning that his son was about to direct a Western picture, he was anxious to supply some of the "local color" himself. He brought besides these a fine collection of animal skins and heads, which are used for the interiors of Sylvia Mason's cabin. These are relics of hunting expeditions enjoyed by "Eddie" Carewe, his brother Finnis, and Mr. Fox himself.

TRIANGLE ISSUES NOVEL SLIDE SERIES.

Triangle's supply department is getting out a novel and timely aid to exhibitors in a series of patriotic colored slides, made from original designs. They are not only appropriate to the present war situation, but may be used for Memorial Day, Fourth of July, Washington's and Lincoln's Birthdays and other national occasions.

The subjects featured in this series of slides were selected from several hundred designs and portray critical events in our history. The American flag is not played up too flambuoyantly, but appears only whenever it is an actual part of the picture. The national colors are, however, used as a decorative border in order to give each slide the proper patriotic setting. It will be noted also that, while these slides are exclusively a trade production, they do not carry either the Triangle imprint or trademark, but are distributed to exhibitors with the purpose of co-operating with them in the work of stimulating patriotic sentiment.

Baby Marie Starts Pathe's Week

"When Baby Forgot" Is Lasalida's Mollie King in Serials for Week of June 24.

A BABY MARIE OSBORNE Gold Rooster play and the last episode of "Mystery of the Double Cross" are features of Pathe's program for the week of June 24. The Gold Rooster play is "When Baby Forgot," the first feature produced by Lasalida Films, Inc.

"When Baby Forgot" is in many respects one of the best Baby pictures yet. Like its predecessors, it is thoroughly clean and wholesome. As to the box office value of the star there is no question. Baby Marie Osborne is today one of the biggest attractions on the screen. The story tells how a little child brings her father and mother together after they had been estranged.

Ruth Roland stars in the seventh episode of "The Neglected Wife" entitled "The Message on the Mirror." A thrilling crisis is reached in this episode when Mary Kennedy learns the identity of the other woman in the life of her husband. Reports from all over the country indicate that wherever this serial is booked it is playing to big business.

"The Double Cross" is the title of the fifteenth episode of "Mystery of the Double Cross," produced by Astra with Mollie King as star. In the closing episode of this big serial the baffling mystery of the idtntity of the girl branded with the mark of the "double cross" is solved.

Harry Meyers and Rosemary Thelby appear on this program in one of their laughter-producing comedies.

The thirteenth release of the "Know America" Combitone scenics is entitled "Cattle Raising (Texas)." It shows especially interesting and timely scenes of scientific farming.

An International cartoon and scenic split reel release, and Hearst-Pathe News Nos. 52 and 53 complete the program.

"THE STAR SPANGLED BANNER" (K-E-S-E).

Kleine-Edison-Selig-Essanay announce that interest bordering on the extraordinary, is shown by exhibitors, in "The Star Spangled Banner," the three-reel Edison production based on a story of life in the Marine Corps. A regiment of Marines assisted in making this picture.

The plot is unusual, the story graphically told in film, and the climax will arouse enthusiasm in all patriotic breasts. Its release date, June 10, fits in with the great drive for recruits that the Marine Corps is making during the week June 10 to 16. "The Star Spangled Banner" has been approved by the Government.

"THE GREATER LAW" (Bluebird).

Created from Charles J. Wilson, Jr.'s, story, "The Code of the Klondyke," the July 16 release on the Bluebird program promises to be an exceptionally fine offering. "The Greater Law" has been selected as the screen title for this newest of the Lynn F. Reynolds series of "nature study" photoplays. Like all of the Reynolds releases, the action has been photographed out of doors, the Sierras, in mid-winter, having been chosen to counterfeit the Alaskan atmosphere necessary to the production.

Myrtle Gonzalez, George Hermandez, Gretchen Lederer and Lawrence Peyton led the Reynolds company through snow knee-deep, operating in the vicinity of Truckee, Cal., with peaks of the Sierras, clothed in frost and flecked with scattering fir trees and evergreens. The camera has caught some wonderously beautiful backings to a series of exciting episodes, reflecting the strenuous life in an Alaskan mining camp.

Scene from "The Greater Law" (Bluebird).

There are but few interiors and these are used to represent sensational events that transpire in a combination dancehall, saloon and hotel at a time when the Klondyke seethed with the highest pitch of excitement in the first days of the rush for gold. Otherwise the action is out of doors, amid snow and ice—calculated to be psychological in cooling effects on midsummer audiences.

Pearl White in Summer Serial

To Accelerate Hot Weather Business "The Fatal Ring" Will Be Released in July Instead of September.

THE great demand of exhibitors throughout the country for a Pearl White serial this summer has caused J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., to change his plans and, instead of releasing "The Fatal Ring," the serial in which Pearl White is starred, some time in September as originally planned, the release date will be July 8.

This demand was made by the exhibitors because they found Pearl White in Pathe serials the greatest box office tonic for the Summer months. "The Fatal Ring" has been acclaimed by those who have seen the first episodes of this serial as one of the best mediums ever offered Pearl White to show her exceptional histrionic ability and has given her an opportunity to do more thrilling stunts than those which endeared her to motion picture fans.

"The Fatal Ring" will be a money maker for the exhibitors in the months that they are glad to break even when they have the greatest stars and the greatest features on their programs. A series of three record-breakers during the Summer months have been placed to Pearl White's credit. Last Summer it was "The Iron Claw." The Summer before "The Exploits of Elaine" kept the ticket seller busy. The Summer before that "The Perils of Pauline" disproved the fallacy of many exhibitors who said they could not expect to make money in the Summer time.

In "The Fatal Ring," Pearl White, who plays the lead part of Pearl Standish, is supported by a great cast. Warner Oland, who played the part of Baron Huroki in "Patria," is the villain of this serial Ruby Hoffman is a woman of mystery, a priestess whose followers do her bidding. Tom Giselle and Earle Fox are supporting members of the cast.

The serial is directed by George B. Seitz, one of the serial experts of the country and the author of the "Exploits of Elaine," "The Perils of Pauline," "The Iron Claw" and the "Shielding Shadow." In "The Fatal Ring" Mr. Seitz has had the co-operation of Fred Jackson, one of the most popular magazine writers of the day. The serial is based on a series of very successful stories which achieved wide popularity under the title of "Nocturnal Adventures of Nicholas Knox" in the Popular Magazine.

Pearl White, the heroine of "The Fatal Ring," is a blase society girl, who has so much money and so many things at her disposal that she finds life a bore. When she is involved in the recovery of a certain violet diamond sought by a strange religious sect, who have no compunction in killing those who oppose their efforts to recover the diamond, she finds life so thrilling and of so much interest that she is kept busy night and day avoiding the perils and pitfalls prepared for her. Her father bought the diamond from an Oriental priest who stole it. Pearl is held responsible for its loss, as her father is dead, and is driven to her best efforts to recover the diamond.

Her fate is wrapped up with the fate of Nicholas Knox, a follower of the strange sect, which part is played by Earle Fox, and with that of Tom Carlton, a reporter, which part is played by Tom Giselle.

Pathe has become noted among releasing companies for its widespread and efficient publicity campaigns. The campaign prepared for "The Fatal Ring" will be no exception to those which have gone before. Widespread publicity is being arranged for in newspapers. The regular posters, novelties and other things that will attract the attention of the motion picture fans to the serial have been prepared. The advertising campaign in the newspapers of the big cities throughout the United States is scheduled well in advance of release date and will continue during the serial.

THE LEES TO STAR IN FOX PICTURE.

Jane and Katherine Lee, small of size but internationally big in reputation, the two best-known and most loved of motion picture children, have been rewarded by William Fox with a five-reel production in which they will have the stellar roles.

The photoplay with the Lee children, or, as they have become famous, "The Fox Baby Grands," is already well under way at the Fox studios in Fort Lee, N. J., under the direction of Kenean Buel, the veteran film-maker who screened the film version of Rider Haggard's "She."

Everyone who has ever seen the Lee kiddies in any of the features in which they have appeared, has come from the playhouse thoroughly convinced that Jane and Katherine are as adept at the film art as any elder screen star. In addition to the amazing natural talent with which they are endowed, the two have learned every camera trick because they have lived in screen atmosphere almost since they began to toddle.

The picture in which they have the leading parts is rich in wholesome, delightful humor, but it does not want for dramatic moments. Especial care was taken in preparing the scenario to make one of extraordinarily wide appeal, while adapted throughout to the particular kind of work which Jane and Katherine do best. The picture will be one of Mr. Fox's July releases, on the regular program.

There are six members in the supporting cast: Stuart Sage, Edwin Holt, Sidney D'Albrook, Edna Hunter, Leslie Austen and W. Harvey.

Essanay Exploiting "Do Children Count?"

Supplying a Completely Outlined Advertising Campaign—Co-operating With Welfare Boards.

THE Essanay Company, in addition to supplying a completely outlined advertising campaign on the "Do Children Count?" series, has also laid a solid foundation for the proper reception of the twelve subjects. These photoplays are a direct result of the demand made on all sides for pictures suitable for children's programs. While the subject is of vital interest to old and young alike, the moral tone is so clean and the child interest so strong exhibitors are advised to use them as a special medium for increasing the patronage of the kiddies.

Scene from "Do Children Count?" (Essanay).

In this connection members of the various censorship committees, children's welfare boards and magazines interested in films for the youngsters were all asked to make arrangements with the different exchange managers for advance showing. Criticisms of the most laudatory nature have been arriving for the better part of a week from every part of the country. A complete list of the various organizations and prominent people recommending the series will be made up and furnished every theater where a booking is made, thus providing a testimonial list of inestimable value.

Additional assistance will be supplied in the shape of a campaign folder outlining the best methods for exploiting the little star, Mary McAlister. A most attractive folder which can be used for lobby display purposes has already been mailed to every exhibitor in the country. Two styles of slides, two styles of paper including one sheets, three sheets and six sheets, heralds and cuts have also been gotten up. A lobby display consisting of 22 x 28 photos and 11 x 14 photos is also available.

In addition, President Spoor of the Essanay Company has arranged with K-E-S-E for a special advertising proposition to all exhibitors booking the entire series.

CORNELL'S MAN IN MADGE KENNEDY PICTURE.

Frank Morgan is one of the quartet of four principals who help to create the fun in the first of the screen farce comedies in which Madge Kennedy is starring for Goldwyn Pictures. Miss Kennedy herself is chief of the group. Mr. Morgan, who is not to be confounded with Ralph Morgan, his brother, is a well-knit and good-looking young man of twenty-seven, a typical son of Cornell, of which university he is a graduate. Frank Morgan learned the technique of comedy playing on the stage, his first appearance having been in that money-making farce comedy, "A Full House." Following this were a number of productions in a stock company, during which Mr. Morgan outgrew his novitiate, and an engagement in "In Cold Type."

On the screen Mr. Morgan has been seen in "The Girl Philippa," "A Modern Cinderella," "A Child of the Wild" and other photoplays released by Vitagraph, Edison, McClure and Fox. His role in the Madge Kennedy picture calls forth greater efforts than have yet been required from Mr. Morgan by any character he has portrayed on stage or screen.

WHOLESOME'S NEXT IS "EVERYBODY'S LONESOME.

M. J. Weisfeldt, general manager of Wholesome Films Corporation, announces that production already has started on "Everybody's Lonesome," one of the many good stories from the pen of Miss Clara E. Laughlin. The subject will be presented as a five-reel drama with a competent cast. Miss Laughlin herself is supervising the work of picturizing her famous story.

Production will shortly begin on another of Miss Laughlin's works, "The Penny Philanthropist."

RAMBEAU AND SAUNDERS HEAD MUTUAL.

"The Dazzling Miss Davison" and "A Bit of Kindling" Are Features Week of June 18.

TWO Mutual star productions top the list of releases for the week of June 18, "The Dazzling Miss Davison," featuring Marjorie Rambeau, and "A Bit of Kindling," in which Jackie Saunders plays the lead. In "The Dazzling Miss Davison" Miss Rambeau appears in a different role. An air of mystery surrounds the story. "A Bit of Kindling" shows Jackie Saunders as a ragged newsgirl.

Still More Thrills in "The Railroad Raiders."

"A Desperate Deed" is the eleventh chapter of "The Railroad Raiders," scheduled for June 18. One thriller follows another in quick succession. Helen Holmes manages to escape from the box car which is sinking in the water in one of these.

The fourteenth chapter of the "Jimmie Dale Alias the Grey Seal" series, ready June 22, is "A Sheep Among Wolves." The story shows the underworld, maddened by the Grey Seal, trying to capture that gentleman, and apprehend him while committing some crime.

"Tillie of the Nine Lives" is the La Salle Comedy released June 19. A small pig plays one of the principal roles in this comedy and serves as a messenger who brings help to Tillie, who is held in the power of a seeress.

The Cub comedy for June 21 is "Jerry's Red-Hot Trail" and features George Ovey, assisted by Louis FitzRoy, George George, C. E. Feehan, Harry De Roy and Claire Alexander. In this comedy Jerry gets mixed up with a Western sheriff and just escapes being hung from the limb of a tree.

Three Topical Films.

"Mutual Tours Around the World," which come to the screen on June 19, show Nantes, a port of western France; Puzzuoli, an ancient town of Italy, and a Russian village in winter.

"Mutual Weekly" will be released on its regular day, Wednesday, June 20.

"Reel Life," scheduled for June 21, is made up of five subjects: Knitting hosiery, an auto-drawn train, reclaiming the everglades, a tilting match on the water, and the most perfect child.

PATROTIC TRAILER FOR GAUMONT'S "REEL LIFE."

When Gaumont's "Reel Life" No. 58 reached the screen June 7 it had attached a patriotic cartoon trailer. This was prepared to arouse interest in the Liberty Loan. To supply the great demand for prints Gaumont delivers "Reel Life" to Mutual over four weeks in advance of the release date. As the motion picture industry only decided upon the trailer idea within the month, the cartoon trailed the release to the Mutual branch and was there attached. The picture used showed boys in the trenches and on the farm. As there are obviously millions of people who cannot serve their country in this way, the cartoon carried out the idea that they also could be of service by subscribing to the Liberty Loan.

"THE ROAD BETWEEN" (Erbograph).

"The Road Between," which will be Marian Swayne's second production for the Erbograph company, is rapidly assuming shape at the studios in 146th street. This picture should be peculiarly acceptable to exhibitors just now, for since the release of "Little Miss Fortune," Miss Swayne's previous production, many requests have come in for another picture with the same star. The producers are confident that "The Road Between" will be even better than its predecessor. While the story is in much the same vein—that of comedy-drama with great human interest—the character portrayed by the star is totally different.

JACK GARDNER IN ROLE OF FRONTIERSMAN.

Jack Gardner, Essanay's new star, will next be seen in "Land of Long Shadows," to be released through K-E-S-E June 18. "Land of Long Shadows" is said to be a vehicle peculiarly adapted for Gardner, giving him many opportunities to display his acknowledged ability. "Land of Long Shadows" was staged in picturesque wilds, and presents Gardner in a characterization role of a Western frontiersman.

Gardner appeared with success as leading man in the musical comedies, "Madame Sherry," "The Chocolate Soldier," "The Belle of Mayfair," and others. He will be supported by Ruth King.

CLIFTON NOW DIRECTING BLUEBIRDS.

Franklyn Farnum and Brownie Vernon, stars in Bluebird's comedy-dramas, have a new director in the person of Elmer Clifton, who has succeeded William Worthington. The Farnum-Vernon combination is now busy, under Mr. Clifton's direction, in picturizing Jack Cunningham's scenario, "The Fourth Glove." Mr. Worthington's last Bluebird will be released July 9 under the title of "The Car of Chance," with Mr. Farnum and Miss Vernon starring.

PATRIOTIC DECORATIONS.

In keeping with the spirit of the times, the United Theater Equipment Corporation has made special arrangements to secure for exhibitors patriotic lobby displays and decorations. These are made of papier mache and are very light, durable and soon constructed as to be convenient for hanging and decorating purposes. Among the most popular sellers are the American Shield, American Eagle and Uncle Sam.

"THE SLACKER" BEING PUSHED.

"The Slacker," the timely forthcoming Metro wonderplay in which Emily Stevens returns to the screen after a successful season on the stage, is being rushed to completion. Last week the company spent most of the time when the weather would permit working on the exterior settings. Two days were spent at beautiful Long Beach, where bathing scenes and scenes along the boardwalk were photographed.

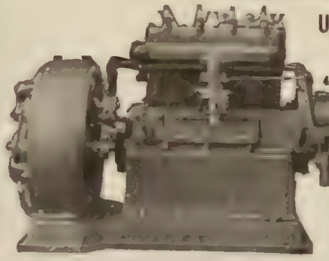
CHICAGO'S CASTLE HAS RECORD WEEK.

Breaking an iron-clad rule, the Castle theater of Chicago laid aside its regular program to make room for a pre-release week's run of the latest Essanay-Washburn feature, "Filling His Own Shoes."

Mr. Washburn's personal appearance at the Castle afternoon and evening, simultaneously with the picture, resulted in a record-breaking week.

Thomas Santschi, Bessie Eyton and Lafayette McKee have arrived in Chicago from the Selig studios, Los Angeles, to appear in scenes for "The City of Purple Dreams." Colin Campbell is directing the production.

Margaret Widdemer's story, "The Rose Garden Husband," is being filmed in five reels by Ruth Ann Baldwin, Universal director. It features Mignon Anderson, with Leo Pierson playing opposite. In the supporting cast are L. M. Wells, Julia Jackson, Marie Van Tassel and George Pearce.



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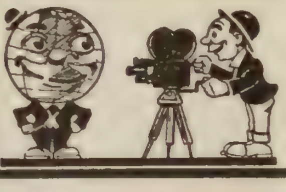

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Working Airdomes and Theaters as Teams

Harry M. Crandall Is Operating His Savoy and Apollo Theaters in Conjunction with Adjoining Open Air Houses—Same Shows in Both.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—Following a plan inaugurated last year, Harry M. Crandall is again "operating double" at the Savoy and Apollo theaters. The first-named is located on Fourteenth street, in the Mount Pleasant section; the latter is on H street, Northeast. Both have airdomes adjoining and these are what are producing the double exhibitions.

To overcome the many objections that arise from all sorts of conditions, the same show is given in the airdomes as is shown in the theaters. This is rather an expensive proposition, but it does away with the complaints that the management formerly received. For instance, on a cool night there are some people who would rather sit inside the theater, but at the same time there are others who would not find the lowered temperature unpleasant. It is difficult to suit both types so that before Mr. Crandall hit upon this scheme he was in quite a quandary as to what to do.

The Savoy park had to be greatly enlarged to meet the demands made upon its seating capacity, and this year many changes have been made. A large frame work has been erected at the back of the park, and in this the large screen has been set. The framework is a sort of imitation stage, with room for the orchestra, which is stationed just beneath the bottom of the screen.

The pathways, or aisles, are covered with beach pebbles, the other parts with crushed bluestone. Another innovation at the park is the varnished benches. It is found that by varnishing the seats a great deal of inconvenience is spared patrons wearing light clothing, for the paint from the benches not varnished wipes off and causes considerable damage.

The parks opened for the business of the season on June 1, but thus far the weather has not been very favorable. Despite war conditions, the exhibitors of Washington look forward to a very satisfactory summer business.

Railroad Congestion Bothers Exchange Men.

Washington, D. C.—Washington exchange managers and the exhibitors throughout the Washington territory suffered great inconvenience during the week because of the congestion in railroad transportation due to the encampment of the Confederate veterans in Washington. The trouble is said to have been that the railroads, as well as the members of the Convention Committee, greatly underestimated the number of people that would attend the encampment. The result was that not only were the express and mail shipments held up, but the citizens of Washington were hard put to it to provide sleeping quarters for the incoming guests.

K. O. Kirkman Appointed Booker at Mutual.

Washington, D. C.—K. O. Kirkman, who for the past year or more has been connected with the Charlotte branch of the Mutual, previous to which time he was connected with the office of the General Film in this city, has been appointed booker at the Mutual exchange, succeeding Miss Clara Anderson, who recently resigned. Mr. Kirkman is quite well known in this locality.

Guy Brandt Takes a June Bride.

Washington, D. C.—Among the June brides and bridegrooms were noted Guy Brandt, assistant manager of the Washington branch of the K. E. S. E., and Miss Julia Byron. The ceremony took place in Saint Paul's Lutheran Church on June 4, attended by a large number of friends of both of the young people. R. Berger, manager of the exchange, was best man, and he maintains that he is entitled to that title in all of its various meanings. Following the ceremony the wedding party adjourned to the Ebbitt House, where a dinner was served.

Forty-three Blue Cards in Capital City Exchanges.

Washington, D. C.—The registration of men of military age in the city of Washington went through without a hitch, and the District of Columbia will show up well in furnishing its quota, first of registered and then of conscripted men. Curious to know how the film men stood with respect to registration the Moving Picture World correspondent queried all of the local exchanges. It would be too great a task to take a census of the moving picture theaters, but it is safe to say that all of these have one or more men carrying the blue cards showing that they had complied with the order of Uncle Sam to present themselves as American citizens for registration. The results from the exchanges are as follows:

General Film Company, 6; Universal Film Company, 3; Fox Film Corporation, 2; Kleine-Edison-Selig-Essanay, 4; Metro Film Corporation, 6; Mutual Film Corporation, 4; Sidney B. Lust, Inc., 4; Pathe, Inc., 0; Triangle Film Corporation, 2; World Film Corporation, 2; Vitagraph-Lubin-Selig-Essanay 3; Paramount Pictures Corporation, 7.

Film Happenings in Philadelphia Last Week

John B. Clark Appointed Manager of Local Famous Players Exchange—Ben Wilson to Appear Personally at Local Houses—Other Notes.

By F. V. Armato, 144 North Salford St., Phila., Pa.

PHILADELPHIA, PA.—Exhibitors and film men in this territory were pleasantly surprised to learn of the appointment of John B. Clark to the office of manager of the Famous Players exchange, distributors of the Paramount pictures, here on Monday last. Mr. Clark joins the organization at a time when new ideals and vigor are especially required, and will assume the charge of the distribution of Artcraft pictures in addition to Paramount. Mr. Clark's success as a director of the Metro exchange in this territory earned for him an enviable reputation. As manager of both of the above exchanges, Mr. Clark's aims are to extend to all exhibitors a service of the same high standard as characterized his former office.

"104" Releases on Open Booking.

Philadelphia, Pa.—The Famous Players exchange, distributors of the Paramount pictures in this territory, announce that the open booking plan has been applied to the famous "104" releases which takes effect immediately. A list of these pictures has been compiled and printed in a very neat folder.

Ben Wilson Appears in Person.

Philadelphia, Pa.—Ben Wilson, the motion picture star who has scored such a big success in the leading character role of "The Voice on the Wire" in this territory, is preparing to come to Philadelphia for a three-day visit. Mr. Wilson chose June 6, 7 and 8 for his sojourn here, which will be spent in personally visiting those theaters that are playing "The Voice on the Wire." Mr. Wilson also stars in a new photoplay spectacle entitled "Even as You and I," by Lois Weber, which will be seen first at the Stanley theater beginning June 4.

Salesmen Assn. Holds Rally.

Philadelphia, Pa. — The Philadelphia Salesmen Association, composed of a large representative body of the leading talent in this line, will hold its first get-together rally on Sunday, June 24, which will consist of a stag smoker. Edwin Booth, who is chairman of the entertainment committee, is planning several surprises in the way of having a general good time. Assisted by the well-known Allen May, of Selznick, some clever talent imported from New York is promised in addition to some real reels of films. The music will be supplied by an original orchestra made up of a combination from the various theaters. S. J. Ford, the president, who is also one of the leaders in the clean movie campaign here, states that this smoker is expected to be patronized by many exhibitors who will arrive prior to the date of the state convention, which should insure its success.

Noteworthy Features Hereabouts.

Philadelphia, Pa.—"20,000 Leagues Under the Sea" opened at the Leader, Strand and West Allegheny theaters last week, and was put over in fine style. The advanced sale of tickets at these theaters not only reached a high water mark, but the capacity was taxed to the utmost.

Philadelphia, Pa.—"Heroic France," a new eight-reel war picture released through the Mutual Film Co., will be seen here shortly. The object of presenting this production is chiefly to secure funds for the local and international Red Cross Society for the relief of the war victims in Europe. The picture was made at a great risk, and depicts several memorable scenes around the battlefields of the Marne and Verdun.

Baltimore News Letter

By J. M. Shellman, 1902 Mount Royal Ter., Baltimore, Md.

Guy L. Wonders Aids Recruiting.

THROUGH the courtesy of Guy L. Wonders, manager of the Wilson theater, 418 East Baltimore street, a recruiting station was located in the lobby of this house by Lieutenant William Howard of the Marine Corps in this city. This was done in conjunction with the showing of Vitagraph's "Womanhood." After each performance of this play, moving pictures showing the activities of the Marine Corps were shown and speeches made.

Pictures to Aid Food Conservation.

When it comes to live wire work in bringing the best out of the motion picture Harry Lewy, co-proprietor of the Great Wizard theater, 31 West Lexington street, is right there. This time it is another movement to aid Uncle Sam in conserving the food supply of the nation. Mr. Lewy is photographing a drama which has been especially written on the subject and is being aided by J. Aler Barry, formerly with the Fine Arts Corporation, who will direct the picture. The Vagabond Players will do the acting. The scenario is not only interesting, but shows the evils of food waste. With a decided "kick" that is timely and up-to-date, this production may possibly prove, when it is done, an exceptional help to those people working upon this subject, not only in Baltimore, but all over the country, provided it really is what we expect it to be.

Fresh Air Farm Benefit.

The benefit week performance of "Civilization," which was given at the Auditorium theater, through the courtesy of F. C. Schanberger, the manager, recently, produced $216.31 as the proceeds to be used for the Fresh Air Farm work.

Anderson Aids Sale of Bonds.

On Sunday night, June 3, Charles S. Anderson, manager of the Grand theater in Highlandtown, aided the Liberty Loan Bond selling drive to the extent of $5,000, by donating the use of his house for a giant mass meeting, which was held there, which proved so enthusiastic that the above mentioned sum was quickly subscribed.

Urges Liberty Bond Buyers.

Cambridge, Md.—On Tuesday evening, June 5, the management of the Auditorium theater in this city proudly gave the use of this house to aid the cause of the buying of Liberty Bonds. The speakers for the evening were S. S. Watts and A. S. Goldsborough.

J. J. Hartlove Takes Over Crown Theater.

Baltimore, Md.—The Crown theater, 756 Columbia avenue, has been bought by J. J. Hartlove from Nat Keene, who has owned and run this house in conjunction with his Dixie theater. Mr. Hartlove has for many years been engaged in the film business in this city and has managed many theaters here.

N. B. Morgan on Labor Committee.

Baltimore, Md.—N. Basil Morgan, a popular and industrious member of Operators' Union, Local 181, has now been appointed a member of the committee to go to Annapolis, shortly, to represent the Baltimore Federation of Labor, which will fight any suspension or repal of the labor laws which are now in force.

R. G. Thompson in Baltimore.

Havre de Grace.—R. G. Thompson of Havre de Grace, who has just taken over the Bijou Dream theater in this city, was a visitor to Baltimore during the week of May 28. He visited his friends while here. It is also announced that he is going to give the Mutual pictures a try-out.

James Steele Becomes District Manager

Pittsburgh Paramount and Artcraft Offices Now in Same Building—Artcraft Will Be Managed Separately—E. T. Gerrish Heads Cleveland Paramount.

From Pittsburgh News Service, 6104 Jenkins Arcade, Pittsburgh, Pa.

PITTSBURGH, PA.—The local moving picture trade receives with much approval the interesting announcement that James Steele, secretary and treasurer of the Paramount Pictures Corporation for the past year, has resigned that position and will be located from now on in this city as district manager of the Paramount offices in Pittsburgh, Cincinnati, Detroit and Cleveland.

The new branch of the Paramount Pictures in Cleveland is to be established as soon as the necessary arrangements can be made, which will require a week or ten days. E. T. Gerrish, manager of the Pittsburgh office, has been named to head the Cleveland Paramount exchange.

According to the statement issued here, the merger of the Paramount and Artcraft offices will mean a change in location only. The various Artcraft managers will be retained, it is understood, and the business of that concern will be conduced separately from the Paramount. The Pittsburgh Artcraft exchange has been moved from the Seltzer Film Building to the Famous Players Building, where Mr. Klein, manager of the Artcraft, will continue in the same capacity.

Mr. Steele made the following statement regarding his resignation as secretary and treasurer of the Paramount organization:

"When I accepted the position a year ago it was understood that it would be only temporary. I have a family and home in Pittsburgh, and the ties binding me to the Iron City are too strong to be severed entirely.

"When the Paramount absorbed its exchanges I endeavored to retire from the position I had in the home office, but the time was not propitious and I deferred taking the step until last week, when the final arrangements were made for merging the Artcraft and Paramount business. This move placed a number of good men at the disposal of the directorate, and I deemed the time an opportune one for stepping down."

Leader Film Manager Fined for Uncensored Film.

Pittsburgh, Pa.—Edward Wheeler, manager of the Leader Film exchange, in the Sauer building, Penn avenue, Pittsburgh, was fined $225 for alleged violations of the Pennsylvania state censor law after a hearing before Alderman Alpern recently. It was charged that two feature pictures shown at Donora, Pa., entitled "Driven from Home" and "Queen of the Forty Thieves," and one, entitled "The Blood of the Forefathers," shown at the Court theater, Pittsburgh, had not been passed by the Censor Board.

E. M. Donehoo Again With Paramount.

Pittsburgh, Pa.—E. M. Donehoo, who resigned some time ago from the road staff of the Pittsburgh Famous Players office to enter the exhibiting business at Butler, Pa., has again joined that organization and is looking after the interests of the Paramount in this district Mr. Donehoo had been with Paramount about two years, covering at various times West Virginia, Pennsylvania and parts of Ohio, and is quite popular with exhibitors. Although he met with considerable success as an exhibitor, Mr. Donehoo found that the call of the road was too strong and he is now greeting his old friends in the Pittsburgh territory.

Business Notes from Pittsburgh.

The National Film Booking Service, Pittsburgh, reports that the Olympic theater, the handsome McKeesport, Pa., picture house, has booked "Her Condoned Sin" for an indefinite engagement, beginning June 25. Manager McGurty states that the Motoy Comedies, handled by the National in this territory, are meeting with splendid success. In a recent report, the Pennsylvania Censor Board endorsed these comedies very highly for their educational and artistic value. A Motoy production has been secured for exhibition June 11 at the closing session of the National Coneference of Charities and Corrections being held here.

The Court theater, Wheeling, W. Va., contracted for the Paul Terry cartoon, "20.000 Feats Under the Seat," at the National Film Booking Service, and ran it with excellent effect the entire week of June 4, in connection with the presentation of the big film drama, "20,000 Leagues Under the Sea."

New Jersey Film News.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Laboratory Increases Capital.

PALISADE, N. J.—The capital of the Palisade Film Laboratories, Inc., has been increased from $10,000 to $100,000. The papers were filed at the office of the Secretary of State at Trenton on May 28.

"Bar Sinister" at Strand.

Newark, N. J.—Simultaneously with its showing at the Broadway theater, New York, the "Bar Sinister" was shown during the week of June 4 at the Strand theater, Market street. Manager John B. McNally advertised the big feature with many novelties, and the response from the local public was gratifying.

Newark Exhibitors Patriotic.

Newark, N. J.—The local exhibitors are doing their "bit" in helping the country in its hour of need. Besides running slides announcing the places where recruiting is taking place, they are exhibiting trailers exhorting the spectators to buy bonds of the Liberty Loan.

Loew's Newark Closes.

Newark, N. J.—Loew's Newark theater, 99 Springfield avenue, is the first showhouse to announce that it will remain closed this summer. The playhouse, which is under the house management of Eugene Meyers, closed its regular season June 2, and will remain closed till early in August.

War Pictures at Proctor's.

Newark, N. J.—Proctor's Roof "Atop the Palace" was opened during the week of June 4 to exhibit the war film, "The Battle of the Somme." The admission price was 25 cents. The managers of the Palace theater, Lewis H. Golding and R. J. O'Crowley, also assume charge of the Roof theater.

Soloist at Fox's Terminal.

Newark, N. J.—Miss Lucille Bethel, a soprano of some local repute, has been engaged by the management of Fox's Terminal theater, Park Place, to sing between the intermissions. Moe Kridel is manager of the playhouse.

"Submarine Eye" in Newark.

Newark, N. J.—The Broad Street theater, under the management of M. S. Schlesinger, the only legitimate house in the city, will show a feature film the week of June 11. The attraction booked is the "Submarine Eye," Williamson's marvelous photodramatic film taken at the bottom of the sea.

Draft Makes Problem for Film Offices

When Soldiers Are Called It May Be Hard to Get Substitutes Able to Do the Work—Training of Understudies Will Be in Order.

By Joseph A. McGuire, 152 N. Elmwood Ave., Buffalo, N. Y.

BUFFALO, N. Y.—Film men of Buffalo and many points in Western New York are already considering how the screen industry will be effected when scores of young men in their employ will be drafted into the federal service. Operators, ticket takers, ushers, managers and others engaged in various capacities at the theaters in this territory in many cases will be eligible to the selective draft. The local exchanges also have their quota of alert, active young men, many of whom this year or later will be called to the colors. The problem of filling their places will have to be considered so that the service and efficiency at the exchanges and theaters will not be impaired. The subject is so vital and far-reaching that local theatrical men are ready for suggestions on the subject, and are therefore watching with interest the discussions of this topic at a meeting of the National Association of Corporation Schools being held in Buffalo this week.

The delegates come from all parts of the country, their business being the training of young men employed by corporations of various kinds. Such work is a big feature, for instance, for the great film corporations which maintain exchanges in all parts of the country, and are constantly developing new blood for the efficient management of their branches.

Will Have to Train New Employees.

The advantage of persistently educating understudies, who will be ready when the time comes to fill the places of young men who will depart for military training, was emphasized at the convention. One speaker said companies will be compelled to train many new employees in a short period. Men are beginning to realize, according to another speaker, that to get the most out of an individual worker he must be studied and nursed along. He said it is not always wise to discharge a man, as it takes a considerable amount of money to train another to take his place. It is generally conceded that in the film business next year, and until the close of the European conflict, there will be such a shortage of young men that young women and middle-aged men will be a factor, as never before, in helping to attend to the hundred and one details at the exchanges and theaters. The wedding bells are ringing furiously in Buffalo these days, but, according to the War Department, matrimony will not hamper a man's eligibility for the firing line.

Notes From the Local Triangle Office.

Buffalo, N. Y.—Miss Grace Redans, bookkeeper; C. F. Woodward, booker; and Andrew Biersbach, shipper, have resigned at the Triangle office, Buffalo, and are taking a vacation. Their new positions in the film business will be announced later. Recent callers at the Triangle were David Cohen, Symphony theater, Binghamton; Mr. Pierce, Temple theater, Geneva; Mr. Peterson, Mozart theater, Jamestown, and Joseph Patridge, representing McClure's series department.

Savoy Theater to Seat 1,600.

Syracuse, N. Y.—George Scherer, who was in Buffalo, announced that he will close and remodel his Savoy theater, Syracuse, increasing the capacity to 1,600.

Hippodrome Not to Reopen.

Syracuse, N. Y.—The Hippodrome theater, Syracuse, has been damaged by fire, and will not be reopened as a picture house.

Get New Licenses This Month.

Buffalo, N. Y.—Vincent H. Riordan, internal revenue collector of Buffalo, announced that all special government licenses expire June 30. He says that after that date any person who continues in business without the necessary tax stamp will have the attention of the United States attorney in this district. He reminded "proprietors of theaters, museums and concert halls that they pay a tax dependent upon seating capacity and population of city or town."

Sunday Closing Plea in Olcott Beach.

Rochester, N. Y.—Various residents near Olcott Beach, a Lake Ontario summer resort, which has moving pictures and other midway attractions, have petitioned Sheriff William Shaw of that district to close the amusement places there on Sundays. An injunction against the threatened closure has been secured, and the Olcott board of trade is trying to bring about a compromise between the anti-closing faction and their opponents.

Benefit Show for Irish War Sufferers.

Buffalo, N. Y.—At the Teck theater, Buffalo, recently a moving picture show, was given for the Irish division of the Allied Bazaar, held here for the benefit of war sufferers. John R. Oishei, manager of the Teck, donated the theater, and George Germain, Syracuse manager of the Fox Film Co., and W. R. Sheehan, a former Buffalonian, manager of the company, donated a feature film, "Melting Millions," as well as comedy and other reels. Miss Estella A. Sheehan managed the show. Girls attired in Irish peasant costumes acted as ushers.

Charles A. Taylor, manager of the Metro, Buffalo, took a business trip by auto through New York State this week. In his absence O. A. Siegel was in charge of the office. E. M. Saunders, general manager of the Metro, was a caller.

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Kentucky Film News.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

James Calnay Indicted by Grand Jury.

LOUISVILLE, KY.—The grand jury last week returned an indictment against James Calnay, promotor of the defunct Calnay Cinema Corporation, charging him with having obtained $1,300 from Elizabeth M. Hawkins, of Louisville, through misrepresentation. It is alleged in the true bill that after Calnay promoted the Calnay Cinema Corporation, he represented to the woman that the Dixie Film Co., of Nashville, Tenn., with a paid up capital stock of $10,000, was a branch of the local concern, and that it was making money. The indictment charges that all such representations so made by Calnay were false. It is said that Calnay induced the woman to invest all her savings in the company, which closed its offices in the Republic building shortly after he left the city.

R. L. McLean Reopens the Grand.

Frankfort, Ky.—After being dark for more than a year the Grand theater on June 3 threw open its doors to the public under the management of R. L. McLean, former manager of the Capital theater. A few years ago the Grand was the leading theater of the city, but was closed after business became dull through too much competition. The seats have been done over, rear exits provided, the house painted

Theater's Stage Becomes Dancing Floor Show.

Louisa, Ky.—On June 1 the New Era theater, of Louisa, Ky., was reopened in the new building on Main street with everything new throughout. There was a full house for both shows, and after the final show the management gave over the platform to the young people and furnished music for dancing, which made the opening a very popular affair. This is something of a new wrinkle in moving picture theater operation, and one that should prove of advantage in a small town where dance halls are scarce articles.

James Gividen Dies.

Sulphur, Ky.—James Gividen, of Sulphur, died at his home here on May 29, following an illness of several weeks. Mr. Gividen operated picture theaters formerly at Bedford, Ky., and Sulphur, and was one of the largest property owners of the district, being interested in timber and various other industries.

New Film Supply Office Opened.

Louisville, Ky.—Arthur Sheckler and Harry Stimmel have opened a film and supply shop at 705 East Walnut street, and are booking a lot of cheap film, features, etc., in small houses out in the state. Mr. Scheckler was formerly connected with film exchanges and theaters in Louisville and New Albany, but has been in Detroit for a year or more. He purchased a lot of films at a low cost, and is endeavoring to furnish regular service and features for small theaters.

New Picture Shows for Growing Winchester.

Winchester, Ky.—Arthur N. Bloomfield and Fonda Minor, proprietors of the Pastime theater, have closed a lease with the Winchester Masonic Order for the lease of the room formerly occupied by the Cozy theater, and will shortly open the theater as "The Family." The old fixtures, etc., have been leased, and with a few improvements the house will be ready to operate. Both theaters will be operated, and due to the big growth of Winchester in the past few months can be operated profitably. Winchester is in the heart of the big new oil district of Kentucky, which is growing so fast that the city has trouble in housing its residents and visitors.

Charles Scott Leaves the Ben Ali Theater.

Lexington, Ky.—Charles Scott has resigned from the management of the Ben Ali theater. For a number of years Mr. Scott was manager of the Lexington opera house, but went with the Ben Ali in the consolidation. The latter failed to make good as a theater, and was turned into a moving picture theater at which it proved a success. Mr. Scott has been operating both houses, and will probably continue in charge of the opera house, which is operating in connection with the Ben Ali.

Thomas Davis Made Manager of Cincinnati Theater.

Lexington, Ky.—Thomas O. Davis of this city, a son of R. Lee Davis, of the Lexington Leader, a daily newspaper, has been making good in the theatrical business in Cincinnati, O., having just recently been named as manager of the Grand theater, the largest and finest playhouse in Cincinnati.

Worth a Passing Glance.

Louisville, Ky.—W. S. Wessling, representing the Pathe Company, was in Louisville on Saturday, June 2, and screened "The Vicar of Wakefield" at a private showing at the Strand theater. Leading ministers, club women, teachers and business men were asked to be present to review the private showing.

Louisville, Ky.—The Pathe company has been devoting considerable advertising locally to its new serial, "The Neglected Wife," which will be shown in one of the local theaters

Owensboro, Ky.—At a cost of nearly $800, George Bleich, owner of the Empress theater, is having one of the new Typhoon twin blowers installed on the roof of the building.

Danville, Ky.—Doc Stout is having a number of improvements made to the entance of the Stout theater. A tile entrance is being installed, and two stairways will lead to the main auditorium in addition to the present entrance.

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Illinois News Letter.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Chris. Taylor Takes Lease on Princeton Theater.

KEWANEE, ILL.—Chris. Taylor, manager of the Rialto and Dreamland theaters, has added to his amusement operations by taking over the lease on the Apollo opera house at Princeton, effective June 1. He will operate it as a moving picture house during the summer, and for theatrical attractions during the winter. Not only has Taylor broadened in the photoplay field, but has taken a lease on Windmont Park, and will operate that resort this summer. His son, Walter, will be chief booker for the attractions at the Kewanee and Princeton houses and the amusement park.

Two New Incorporations.

Springfield, Ill.—Secretary of State Louis L. Emerson has issued certificates of incorporation to the following:

Livingston Film Company, 505 Fulton street, Peoria; capital, $10,000; incorporators, Charles A. Anicker, Maurice H. Livingston, George A. Rice.

Peter P. Jones Film Company, Chicago; capital, $2,500; incorporators, William H. Dillon, LeRoy Hackett, John T. Evans.

Illinois Theater Changes.

Spring Valley, Ill.—George O. Tucker has sold the Majestic theater to Cassidy Brothers.

Carrollton, Ill.—John B. Morrow has sold the Royal theater to Sidney Simpson.

Carlinville, Ill.—H. C. Daley, manager of the Carlinville opera house, and Hay Lancaster have formed a partnership for the erection of a moving picture theater, seating 500, on the site of the airdome on West Main street.

Michigan Theater Changes.

Stephenson, Mich.—R. G. Tetro has opened the new Electric theater.

Howard City, Mich.—Vernon Robinson is now manager of the Royal theater, which E. W. Hall has exchanged for property in Big Rapids.

Snap Shots at Michigan Managers.

Flint, Mich.—The Strand theater has installed its new pipe organ, and Miss Ethel London, of Columbus, Ohio, who has been connected with the manufacturing firm as a demonstrator, has accepted a permanent position as organist.

Bay City, Mich.—"The Crisis" has the last attraction at the Bijou theater before it closed for the summer. During its idleness Manager Williams will have the interior remodeled and increase the seating capacity. A new front also will be installed.

Calumet, Mich.—The spectacular "Intolerance" was the attraction at the Calumet theater Fashion Week.

Ishpeming, Mich.—When a patriotic committee planned a celebration for July 4, Manager Butler, of the Ishpeming theater, was asked to show films of the parade made three years ago so that the citizens could get ideas.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one trade paper weekly than by skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

Council of Women Wants Children's Shows

Toronto Body Will Encourage Special Matinees—One Delegate Inveighs on the "Horrors" Found in Mo ving Pictures in a Quebec City.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ontario.

TORONTO, ONT.—The Toronto Council of Women recently adopted a resolution to encourage the holding of special children's matinees in moving picture theaters on Saturdays or other convenient days, but not before many cruel, cruel words were uttered by a number of members. Some argued against the proposition on the ground that encouragement of any kind toward moving pictures would not be conductive to public morals, while others had strong opinions regarding the conditions to be found in some theaters.

One of the prominent members, Dr. Margaret Patterson, raised objection, not against the pictures, but against the careless screening in some theaters. She referred to the flicker and speeding, as well as bad ventilation. This lady made favorable references to the Regent theater, Toronto, as one house where conditions were nearly perfect. She could hardly know them all.

It so happened that the National Council of Women, in session on June 2, also dealt at length with the subject of picture shows, with reference to the effects upon child life in Canada. Mrs. Boomer, of London, Ont., pointed out that in a Quebec city where a special committee had examined 300 pictures it had been found that the scenes included "59 instances of free love, three of concubinage, eleven adulteries, five divorces, twenty-eight seductions, twenty rapes, twenty-eight justifications of vice, fifty-two scenes of places of ill-fame, twenty-nine cases of drunkenness, sixty-seven murders or suicides, forty-seven thefts and six [illegible]ism."

The women admitted that one of the difficulties of the film business seemed to be the inability of the theater interests to make "special children's shows a success financially."

Local Councils all over Canada have been asked to interest moving picture producers and exchanges to provide suitable pictures, "such as fairy tales, travelogues, industrial views and wholesome humorous sketches" for presentation for the pleasure and benefit of children, and that "the whole question of moving picture be taken up by all local councils."

Special Show for School at Crown Theater.

Toronto, Ont.—Through the courtesy of the managers a special matinee for the children of Withrow Avenue Public School, and friends, was held at the Crown theater, Gerrard and Broadview avenue, on Thursday afternoon, May 31. The proceeds, $60, was turned over for patriotic purposes.

Atlas Films to Make Industrial Films and Comedies.

Toronto, Ont.—Announcment has been made of the incorporation of the Atlas Films of Canada as a limited company with a capitalization of $75,000. The head office of the company is located at 34 Imperial Bank building, Younge and Queen Streets, Toronto. The general manager is Frank J. Mulhall, formerly of the Strand theater, Toronto, and a former manager of the Strand, Camp Borden. The director of production is Alec. S. Dunbar. The purpose of the company is to make industrlai, scenic and educational moving pictures as well as comedies. The first of the comedies, a two-reel subject, has already been made.

James Travis to Manage Universal State Right in Canada.

Toronto, Ont.—James Travis, secretary of the Exchange Managers' Club of Toronto, and former Pathe manager here, has been appointed manager of the State Right Features Department of the Canadian Universal in Ontario. For the meantime, Travis is also looking after arrangements for the release of Bluebird features in this Province.

For some weeks previous to this appointment Mr. Travis was engaged in acting as a mediator between the exchanges here and exhibitors with regard to various claims.

MORE KANSAS CITY NOTES.

"Womanhood" Enters Kansas Under Favorable Auspices.

Kansas City, Mo.—"Womanhood" is giving many exhibitors of the Kansas City district a chance to show their mettle—and make some extra money. The Altmans put it over big in Kansas City, at their New Center theater, not hesitating to spend a little money on special music and advertising.

J. H. Hooper, manager of the Orpheum at Topeka, has probably gone the limit, not only in devising plans for exploiting the picture, but in getting local cooperation that makes the showing a real event. The picture enters Kansas under very favorable conditions, most interesting of which is the earnest support of Major A. M. Fuller.

Major Fuller saw the picture when it was before the board of review. He pronounced it one of the greatest he had ever seen, and declared that the governor should buy it for the state, so that everybody could see it. He is cooperating with Manager Hooper in the Topeka engagement. Lieutenant Carr of Battery B, Kansas City, will speak at the theater. There will be a special chorus, led by the two girls who led the Kansas City Grand Opera Chorus that sang during the engagement of "Womanhood" at the New Center theater. Army and navy officials will speak on different days; and there will be drilling on the stage by the drill team of the Boys Industrial School. Recruiting will be conducted in the lobby.

The biggest feature of the Topeka engagement is a patriotic parade, in which civic organizations will participate. One of the girls will ride a white horse, dressed as Joan of Arc.

"Womanhood" was given a private showing at the Colonial, Wichita, May 26, to nearly 1,000 city officials, newspaper men and exhibitors of that city and surrounding towns.

Springfield, Mo., Exhibitors Get Back to Pictures.

Springfield, Mo., is enjoying the benefits now of a consolidation of two moving picture theaters. There had been a surplusage for some time, and competition had got to the warm point where nobody was making much money. The Aladdin Theater Co., one of the most progressive and aggressive of the exhibitors, recently took over the Alhambra, and closed the Aladdin. The latter was one of the smaller houses, but had been getting good patronage. The trouble with the business was not so much in patronage, as in the cost of doing business. In the eager desire to offer more than the other fellow, the exhibitors got to putting in vaudeville and all sorts of attractions, until the moving picture end of the business was almost lost sight of. A new era is dawning now.

The Alhambra, managed by strong interests, and with progressive ideas, will stick exclusively to pictures, and let the people know that pictures are worth seeing for themselves alone. It will elminate vaudeville and "tabs" and show what a real picture show can accomplish in attracting patronage, and in making money.

Liberty Bond Booth at Princess Theater

Harry Sudekum Instituted Innovation to Help Sale of Liberty Loan Bonds—Bankers Send Representatives to Negotiate Sales.

By J. L. Ray, 1014 Stahlman Bldg., Nashville, Tenn.

NASHVILLE, TENN.—Manager Harry Sudekum of the Princess theater has launched an innovation in placing a Liberty Bond loan booth in the spacious lobby of this theater, and has set a good example. Bankers have long realized the value of the moving picture and vaudeville theater as a means of advertising, and this cooperative move on the part of Mr. Sudekum and the Nashville banks will serve a manifold purpose on account of its being in the interest of the great American war loan.

The Liberty booth occupies a prominent section of the main corridor, being built along the wall for a distance of some twenty-five feet or more, flanked on all sides by large posters of a patriotic nature, such as "No Sacrifice Too Great When Liberty and Honor Are at Stake," and "'You May Be Out of the Age of Conscription Yourself, But Your Dollars Never Grow Too Old to Help." A representative from each of the Nashville banks, twelve in number, were stationed at this booth before and after all performances, and during the show, armed with applications for Liberty Bond subscriptions.

In addition to the lobby plan, the management arranged for a speaker to appear at each performance and explain in detail the workings of the war loan to the people, telling just how the subscriptions could be entered on both the cash and installment plan, and calling attention to the vital necessity of having the American public support the bond issue to the fullest extent. This, it is explained, is the keynote to America's part in winning the great world war.

Manager Harry Sudekum is deserving of every consideration as a patriot by reason of his many patriotic moves since the German crisis assumed serious aspects, and through the good offices of his theater has attracted many men to the first line defense work, while his assistance with the Liberty Bond movement will undoubtedly prove a tremendous asset to the cause of its overwhelming success in Nashville.

Mayor's Order Stops All War Pictures.

Nashville, Tenn.—Mayor Robert Ewing on June 1 issued instructions to the Nashville Board of Moving Picture Censors to stop the presentation of all war films in Nashville moving picture theaters. This step was taken upon advice of the State Federal Registration Board, the members of which are of the opinion that the war pictures have a tendency to make the registration on June 5 more difficult than would ordinarily be the case, and for a number of days reels depicting war scenes have been ordered off the screen. Hamilton Love, chairman of the local censor board, and a member of the National Board of Review, has requested advance showings on all pictures of this nature. Even cartoon comedies of war have been taken off.

"Womanhood" Passes.

A private exhibition of "Womanhood," however, convinced the censors that not all war pictures are bad for enlistments, and after an advance showing at the Strand, where the picture is booked for a four days' run, the board was of the opinion that much more good than harm would be accomplished by its exhibition. E. C. Faircloth, a member of the board, stated: "If it does not wake every spark of manhood in a person, that person is not much man, and if a picture like that should keep him from enlisting, he had no intentions of enlisting anyhow."

Among the invited guests at the private showing were Governor Tom C. Rye, the city commissioners, and others.

The local army recruiting stations are rendering assistance in bringing the crowds to see this play, realizing the wonderful effect it will have toward stimulating recruiting. The picture itself bears the Adjutant-General's testimonial. A recruiting officer has been placed in the lobby of the Strand during the picture's run to receive enlistments in the regular army. It is said that on the night of its first presentation in Atlanta, seventeen men from the audience signed applications for enlistment at the door.

Mutual Now Located in New Home.

Memphis, Tenn.—The Mutual Film has moved from 500 South Main street into its new quarters at Fourth and Union streets, where they are prepared to take care of the company's business in a more prompt and efficient manner than ever before. Mr. Gandolphi, who has been representing the Mutual interests in New Orleans, has removed his quarters to the Memphis office, and will travel out of this city in future. Manager E. L. Rifer of the local branch states that Mutual has been unusually successful in this territory with their big Lone Star only proposition of Chaplin releases, and that there have been more calls for the Mutual Weekly than it has been possible to fill.

Memphis Theater Activities.

Memphis, Tenn.—Work is progressing very rapidly on the new Daisy theater on Beale street. Manager Joe Maceri states that he will have one of the finest theaters operated exclusively for colored people in the entire South.

The Liberty, a Beale street house, is being thoroughly repaired and renovated, and will open within a few days.

The Chelsea Airdome will be opened by Mrs. J. C. Craig for the summer season. High class shows are planned.

Nathan & Frank, who operated the Bellevue Airdome last year, will reopen this house at once.

During the four days' run of "Twenty Thousand Leagues Under the Sea," Manager Wassman of the Knickerbocker placed upon the streets a novel and attractive advertisement in the form of a big submarine with guns mounted, etc., advertising the big feature.

Loew Runs Free War Loan Pictures.

Memphis, Tenn.—Loew's Lyceum on May 30 issued invitations to every business man in Memphis to a free Liberty Bond matinee on that day, at which time a special film, running fifteen minutes, was shown in behalf of the loan movement. Speakers from the Chamber of Commerce and other organizations made talks in favor of the bond issue, the films depicting preparations being made in many of the governmental departments for prosecuting the war with Germany, and a heavy attendance was the result.

Kaufman Notes.

Memphis, Tenn.—On April 14 the Mutt and Jeff series of animated cartoons had been before the public for one year, and A. H. Kaufman, of Kaufman Specials, lays claim to the fact that this is the only cartoon to last that long on a state-rights basis. On May 28 an educational subject was added to the cartoons, making a full reel picture.

Mr. Kaufman announces that his company has secured the new Everett True comedies, adapted from leading papers over the country. Owing to the popularity of the famous Everett, an unusual run is predicted for this new feature series of comedy, which were placed for distribution on June 4.

Birmingham, Ala., Business Picking Up.

Birmingham, Ala.—"During the cool weather recently experienced here, business has been only fair with us," said Manager Doc Graham of the Queen Feature Service recently, "but is getting better all the time, and as soon as the sun comes out on both sides of the street to stay things will look up considerably." Mr. Graham reports that the Marcus Loew circuit has booked Christie Comedies, for which his exchange is distributor, for all of their Southern houses.

Cincinnati News Letter.

From M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Local Exchanges Need More Room.

CLEVELAND, OHIO.—Cleveland is sorely in need of another building devoted in part or entirely to film exchanges. At the present time the Belmont building on Prospect avenue and the Sincere building on East 4th and Prospect avenue house a majority of the big exchanges. There are still some film companies located in other buildings who would like to move, but they can't get the accommodations.

The General Film has been looking for a place big enough for several months. It finally succeeded in getting an option on space in the Sincere building, with more available later.

The Famous Players expect to open a big exchange in the Forest City within a month and are looking for at least 6,000 feet of floor space. At present the Cleveland and northern Ohio business is handled out of Pittsburgh.

The new Goldwyn exchange will have temporary quarters probably in the Sincere building. But in the fall, when the releasing is on in earnest, they will need large quarters. Manager Bandy has been looking high and low for space.

Leon D. Netter, president of the Masterpiece company, will locate his exchange in the Sincere building on the fourth floor.

Tri-State Has Slight Difficulty.

Cleveland, Ohio.—The local office of the Tri-State exchange, handling Art Dramas and Christy comedies, was in the hands of a court officer the last week, due to a misunderstanding between the Tri-State and a New York producing company. It is expected that the difficulties will be settled shortly, however.

Hippodrome Goes Back to Vaudeville.

Cleveland, Ohio.—After four weeks of big pictures, the Hippodrome has gone back to vaudeville. The big house always has been a vaudeville house and, while the pictures did good business, it was not enough to justify continuing the policy. The Hipp seats 4,000.

A Piece of Outrageous Mischief.

Newark, O.—Destruction of property and perhaps loss of life was prevented in the Auditorium theater, Newark, recently, when the operator discovered that matches had been placed at intervals in the eight reels of the preparedness picture, "Womanhood." Police are investigating.

Local Theaters Observe Registration Day.

Cleveland, O.—The theaters of Ohio closed until 2 p. m. on Tuesday, June 5, Draft Registration Day, in accordance with a proclamation issued by Governor Cox. Stores, banks, parks, schools, salons, etc., were also closed, some all day, making it a holiday.

DETROIT NEWS.

F. O. Peters Traveling for Vitagraph.

Detroit, Mich.—F. O. Peters, formerly with the Fox exchange in Minneapolis, is now covering the eastern half of Michigan for Vitagraph.

Herbert Griffin Joins Gardiner Equipment Co.

Detroit, Mich.—Herbert Griffin, for five years field man with the Nicholas Powers company, has joined the Gardiner Theater Equipment Co., at Detroit, as general manager of sales.

George Rowell Covering Michigan for Pathe.

Detroit, Mich.—George Rowell, for 18 months Michigan road representative for Vitagraph, is now covering Michigan for Pathe.

W. H. Shiek Weds.

Detroit, Mich.—William H. Shiek, of the Sheridan theater, Detroit, and secretary of the Detroit Exhibitors' League, became a benedict on Saturday, June 2. Good luck.

C. A. Perry, Pathe's Detroit Manager.

Detroit, Mich.—C. A. Perry, manager of the Pathe exchange in Detroit, is making a name for himself on the company's "roll of honor." In a recent showing of increased business Detroit stood first. Mr. Perry came here about two years ago, starting in as special representative; then appointed assistant manager and now he is the manager. He has surrounded himself with a capable organization of salesmen, and it is generally known in this territory that the Pathe salesmen earn more money than their competitors, as they operate on salary and commission. Michigan is mighty good both to Pathe and C. A. Perry, manager, and in return Michigan is getting mighty good pictures from Pathe.

C. A. Perry.

Summer Changes Among Kunsky Managers.

Detroit, Mich.—John H. Kunsky has shifted around his managers somewhat. R. G. McGaw, formerly manager of the Washington, is taking the place of the various managers while on their summer vacations, and will later take charge of the new theater on Adams avenue which Mr. Kunsky will open some time in July. Harry W. Irons, formerly at the Liberty theater, goes to the Washington, while Mr. Smith, formerly assistant to Mr. Gardiner at the Royal, goes to the Liberty.

Detroit may have another big theater in the outskirts if the plans of Ben and Lew Cohen, of the Coliseum theater materialize. These young men have the property and are negotiating with contractors for the erection of the theater.

Over sixty Michigan theaters have already contracted with Warren & Palley, Campau building, Detroit, for the Billy West comedies made by the King Bee Comedy Company.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

League Convention at Grand Rapids

Notes of Interesting New Ventures and Changes During Past Week—New Exchange Managers—Open Booking Notes—Trade Items.

By Jacob Smith, 503 Free Press .Bldg., Detroit, Mich.

Report of League Convention in Next Issue.

DETROIT, MICH.—Watch next issue of Moving Picture World for full report of convention of Michigan Exhibitors at Grand Rapids, June 12 and 13.

A. I. Shapiro Returns to Open Goldwyn.

Detroit, Mich.—We are glad to report the return to Detroit of A. I. Shapiro, who will manage the Goldwyn exchange. Mr. Shapiro will arrive in Detroit on June 10 and look for a temporary office. When the new film building at John R and Elizabeth streets is completed next September, the Goldwyn corporation will occupy the sixth floor. Mr. Shapiro tells the World correspondent that from now until September he will be busy screening the completed Goldwyn productions for exhibitors, so that they can take only such pictures as they want.

Mr. Shapiro is well known to Michigan exhibitors, having formerly managed the Fox exchange and later the Triangle exchange. For the past four months he has been in Buffalo handling the Selznick productions. The appointment of Mr. Shapiro to the Detroit management of Goldwyn was made by Abraham Weiss, formerly with Triangle and now vice-president and exchange manager for Goldwyn.

With Feature Films Locally.

Detroit, Mich.—"Intolerance" will complete its fifth week at the Detroit opera house on June 16, and on the 17th "Joan the Woman" will start an indefinite engagement at the Opera House. Following this engagement will probably come "Within the Law" (Vitagraph) or "A Mormon Maid."

H. A. Ross to Manage Paramount and Artcraft.

Detroit, Mich.—Howard A. Bauer, who has been Detroit managèr for the Artcraft for the past six months, has resigned, taking effect June 9. The general management of both Paramount and Artcraft in Michigan and Northern Ohio will be in the hands of H. A. Ross, who has now surrounded himself with a capable office and sales organization.

General's O. Henry Stories Going Big.

Detroit, Mich.—O. Henry stories, released through the General Film Co., are becoming extremely popular with Michigan exhibitors. The Madison and Washington theaters are running them a full week, and the best theaters throughout the state are booking them. Dave Prince, manager or the General exchange in Detroit, is also pushing the Black Cat series, and he expects numerous bookings on the new Kalem-Stingaree series.

Duplex Theater Reopens.

Detroit, Mich.—The Duplex theater after some legal entanglements has reopened under the general direction of George W. Weeks, who also is director general of the Drury Lane theater, and in addition controls the Michigan and Northern Ohio rights to Bluebird productions. Mr. Weeks plans to hold different attractions in both auditoriums at the Duplex. For the week of June 3 he is showing "Birth" in No. 1 auditorium and Bluebird productions in No. 2 auditorium.

Manager Smith of the Ferry Field on Leave.

Detroit, Mich.—William B. Wreford, one of Detroit's most popular newspapermen, is temporarily handling the affairs and bookings of the Ferry Field theater, Grand River and the Boulevard. W. R. Smith, former manager, is taking a three-months' leave of absence owing to poor health, upon the advice of his physician. Mr. Wreford is an officer in the company and is taking an active interest in the theater's affairs.

Bluebirds on Open Booking Plan.

Detroit, Mich.—George W. Weeks, manager for Bluebird in Michigan, is offering to exhibitors in his territory the first thirty Bluebird releases on the open booking plan. This idea of taking the old releases and "open booking" them seems to be growing in popularity. The Paramount now has its first 104 releases on the open market; the Fox Film is offering its first nineteen two-reel comedies open booking, and now George Weeks comes along with a similar plan. Is the day coming when all pictures will be "open booking"?

Open Booking and Theater Publicity.

Detroit, Mich.—The great objection on the part of some Michigan exhibitors to open booking is this: For instance, they advertise their house as a Paramount theater or as a Fox theater, playing up the name of the producer just as much as the star or the production. These theaters for instance advertise in the papers and in their programmes "exclusive distributors and the home of Paramount Pictures" or Fox pictures or whatever the production may be which they control. Now, then, open booking comes along; their competitor has the same chance to get these productions; at least they can show what the other exhibitor does not want, which means that both houses can show Paramount, Fox or some other productions which heretofore was held by the one house. The result is that the first exhibitor can no longer advertise that he has these productions exclusively or that he is the "home" of such productions. The writer has heard a lot of just such criticism on the part of exhibitors, but, of course, there is also the side of the producer, who no doubt has come to open booking, believing it for the best interests of the industry.

Senator Bolen Has Another Censor Bill Ready.

Battle Creek, Mich.—Senator George Bolen of Battle Creek, Mich., who introduced a censorship bill at the last Michigan legislative session promises to introduce a similar bill when the legislature meets again in 1919. This should behoove Michigan exhibitors to do two things—show clean pictures only, and organize into a strong state association.

Theaters Co-operate on Liberty Bond.

Detroit, Mich.—Michigan theaters are co-operating splendidly in advertising the Liberty Bond Loan. At the leading Detroit theaters prominent business men have been giving five-minute talks almost daily, urging people to buy liberally of the bonds. Over in Jackson, W. S. McLaren, of the Majestic, followed the same plan. Theaters are showing slides besides advertising the Liberty Bond Loan in their programmes. Individually the proprietors and managers are buying unsparingly of the bonds. One of the biggest purchases was made by the Majestic theater, Detroit, amounting to $25,000. At most of the Detroit exchanges employes—from the shipping clerk to the manager—are buying bonds, the companies having arranged for their easy payment. Not an employe at the World or Universal exchange has failed to buy a bond.

Atlanta Proposes Raising Theater Licenses

Deficit in City's Finance Sheet—Council Wants to Increase Theater License Rate by 500 Per Cent.—Exhibitors May Protest.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—Since the Atlanta council has no power to increase the city's tax rate to meet the deficit in the June finance sheet, and since it is futile for council to anticipate more than a certain amount of revenue it is now proposed to increase the city's revenue by raising business license taxes.

The tax committee of council, headed by Alderman Jonas H. Ewing, set about this work Friday, May 25, and after going over the 1916 tax ordinance thoroughly, made increase in the license taxes of over 50 businessess. The revised list as proposed by committee was to be submitted to council at its next meeting. Among the taxes raised was that of motion picture shows from $100 to $500. It has not as yet been decided by the exhibitors just what protest, if any, will be made.

Hugh L. Cardoza Is Conducting Loew's Bijou.

Birmingham, Ga.—Hugh L. Cardoza, one of the best known theatrical men in the country, has been appointed manager of Loew's Bijou, Birmingham, and took charge of the house Monday last. Cardoza was manager of the Forsyth, Atlanta, for a number of years, and his thousands of friends will be glad to know he is again active in the theatrical management.

Mr. Cardoza lost all of his household effects in the disastrous fire in Atlanta.

Howard Herbert Among Fire Victims.

Atlanta, Ga.—Howard Herbert, manager of the Regent theater was taken to the Grady Hospital from Edgeweed avenue fire Monday, having been overcome by smoke and heat. Mr. Herbert was seriously ill.

Exhibitors Thank Georgia Senator.

Atlanta, Ga.—Exhibitors over the South are especially thankful to Senator Hoke Smith of Georgia for his successful fight in the interest of the smaller moving picture theaters throughout the whole country to escape the heavy war tax assessed against them by the lower house of Congress. The Senator has pushed to a successful conclusion a fight in the Senate Finance Committee exempting from the tax all moving picture theaters whose admission charge is less than 25 cents. It is believed the Senate will approve the action of the committee. Many smaller theaters, especially in small towns over the South, were closing, knowing, as they did, that this tax would do the work. Atlanta exchangemen are much pleased with the new order of affairs.

Lyric Theater Adds a Dancing Hour.

Atlanta, Ga.—The Lyric theater management has inaugurated dancing in the palm room, the Lyric orchestra furnishing the music. These dances are after the shows each evening and no charges are made to the dancers.

Selznick Film Moves to Moore Building.

Atlanta, Ga.—The Selznick Film Company has moved to the corner of Walton and Cone streets, in the Moore building. Walter Price, late manager of the Consolidated Film & Supply Co., is the manager of the Selznick interests.

Manager Bourgeous Takes New Office.

Atlanta, Ga.—Manager Bourgeous of the Atlanta Film Service has moved to 67A Moore building. Mr. Bourgeous has taken over the interests of the Colonial Film Company, in connection with his other interests. Mr. Bourgeous for a number of years travelled the South in the film interests, and is well and favorably known by exhibitors.

Arthur Lucas Visits the Capital.

Atlanta, Ga.—Arthur Lucas, proprietor of the Strand, the Vaudette and other motion picture theaters in Atlanta, has been in Washington, D. C., representing before the Senate committee the interests of several hundred small theaters throughout the state, with reference to the proposed war tax on moving picture theaters.

Atlanta Business Notes.

Several Atlanta Exchanges will handle certain sections of Florida after June 1st on account of the closing of branches in Florida cities.

Monday's initial showing of "The Submarine Eye" at the Rialto theater, where it is having a week's run, more than made good the elaborate advertising that preceded it. Capacity held all week.

With a view to stimulating recruiting in the navy and acting under the advance of the Navy Department, Lieutenant Keller, of the recruiting station worked in conjunction with Manager Willard C. Patterson of the Criterion theater last week and rendered every assistance in the effective presentation of "Womanhood," the Vitagraph preparedness spectacle, which is being shown for a six-day engagement.

Atlanta Exhibitors Rejoice at Prospect

It Is Expected that 80,000 of Uncle Sam's Chosen Lads Will Be Encamped Here This Winter—Theaters to Provide the Best for Them.

ATLANTA, GA.—This community has been selected for several encampments for the training of war recruits, and is to become one of the best amusement centers in the South. It is estimated that 80,000 soldiers in training will be located in Atlanta all the time. Airdomes and small theaters are being planned near each encampment, and also near Fort McPherson. These, in addition to the many large moving picture theaters in the city, will soon be brushing up the "standing room only" sign. Soldiers must be amused, when off duty, and in the case of Atlanta, as in nearly every other instance where an opportunity looms up for lots of business, it is spoiled by the creeping in of cheap, no-account moving picture shows; but the Atlanta managers are preparing to succeed, and to offer good clean and, as near as possible, first run films, and to see that the soldiers are given their money's worth.

Jake Wells Gives Use of Lyric for Fire Benefit.

Atlanta, Ga.—The services of the Lyric orchestra, also those of a number of Atlanta vocalists, and a showing of moving pictures, were given at a concert at the Lyric theater Sunday afternoon for the benefit of the fire sufferers. Jake Wells gave the free use of the theater and various attaches also gave their services to Manager George Hickman. Every cent of the voluntary contributions given were turned over to the fire sufferers fund.

Many Changes in St. Louis Film Row Offices

E. W. Dustin Made Manager of Triangle Exchange Succeeding Floyd Lewis, Who Will Open Goldwyn Branch—D. M. Thomas Heads Fox, Joe Levy, Bluebird.

By A. H. Giebler, 4123 Westminster Pl., St. Louis, Mo.

ST. LOUIS, MO.—E. W. Dutsin has been made manager of the Triangle exchange in the Plaza building, succeeding Floyd Lewis, who will open the Goldwyn offices for this territory.

Mr. Dustin is one of the best known amusement experts in the country. He knows the regular stage from the footlights as well as from the box office and manager's office angle, and his experience in the pictures includes a knowledge, gained through actual experience, of production, selling and exchange management and methods. Dustin opened the Pathe exchange when they withdrew from the General a number of years ago. From there he went to the World Film when that organization enlarged its output, and from that to open the International offices, where he remained until the Hearst interests merged with Pathe.

Dustin, or Eddie, as he is called, has one of the largest circles of friends and acquaintances in filmdom, and is called a good scout, and all the other titles that are bestowed upon men who have the happy faculty of being all around good fellows in business as well as in social affairs.

Fox Office Gets New Head.

D. M. Thomas has assumed charge of the Fox exchange at 3632 Olive street. Mr. Thomas comes here from the Cincinnati office, but he is no stranger to the St. Louis office, having worked out of the exchange as road salesman several months ago.

Bluebirds in New Nest.

The Bluebird exchange, since its establishment located in the Universal building at 2116 Locust street, has moved to a new suite of offices on the ground floor of the Knights of Columbus building, at 3547 Olive street, and Joe Levy has succeeded S. J. Baker as manager. Mr. Levy is well known in the territory, having been manager of the Fox exchange a few months ago.

The new Bluebird offices are fitted up in fine shape, with a private office for Manager Levy, and a generous sized reception room for exhibitors and visitors. Mr. Levy says he is glad to get back to St. Louis and Film Row, and that the latch string is always out for old friends and acquaintances at the new Bluebird nest.

Lewis to Distribute Goldwyn Products.

Floyd Lewis, who was in charge of the Triangle exchange since its establishment, has resigned to assume management of the Goldwyn offices; which are being fitted up in the Plaza building. The Goldwyn headquarters will be on the second floor, immediately behind the Plaza Hotel, with an entrance on Locust street. The new exchange is being fitted up with steel vaults and other appurtenances of first class film distributing offices.

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Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

George H. Bowles Understands Publicity.

KANSAS CITY, MO.—The moving picture industry is setting a commendable example to other industries, in the agressiveness with which it is going after business. George H. Bowles, manager of the Bluebird exchange at Kansas City, announced after a conference at Chicago, with E. H. Goldstein, general manager, that he was going to spend several hundred dollars a week in Kansas City and other large cities of the territory, appealing directly to patrons.

The Kansas City papers circulate over a considerable territory, and every boost for Bluebird in them will help the exhibitors generally. Other large papers in the territory will further emphasize the pictures. The advertising starts June 7 with the release of "A Doll's House." Three-column 12-inch space will be used Thursdays in the Post, and Saturdays in the Star and Times.

Every theater in the district that uses the pictures, will be mentioned in the advertisements. The copy is prepared in New York, and gives equal prominence to all the stars, so that the Bluebird releases will all prove equal drawing cards. The advertising will be handled directly through the exchange.

In this way the Bluebird company secures the maximum benefit from its very effective advertising to the trade.

Local Theater Items and Changes.

Albany, Mo.—C. F. Littlewood has leased the Rigney theater and assumed control June 1.

Amsterdam, Mo.—The Amsterdam airdome has been opened for the summer months.

Checotah, Okla.—The Cozy, Checotar's new theater has been opened to the public. It has a seating capacity of 700.

Little Rock, Ark.—Plans are being made to rebuilt the Royal theater, at a cost of $150,000. The building will have a roof garden and on the main floor there will be a balcony and mezzanine floor. The present company operating the Royal will be disbanded and a new company organized with a capital stock of $200,000.

El Dorado, Ark.—E. C. Robertson has purchased the Grand theater from L. B. Clark.

Port Lavaca, Tex.—The Cozy picture show has been sold to C. T. Brown.

Snyder, Tex.—Mr. and Mrs. William Wilsford are operating the Cozy theater during the absence of Mr. and Mrs. E. A. Kinney, who have gone to Sweetwater to take charge of a picture show.

Seymour, Tex.—The Majestic theater has been moved into the new airdome.

Dallas, Tex.—The old Mill theater which was destroyed by fire has been rebuilt and opened to the public.

Abilene, Kan.—Dr. and Mrs. A. B. Seelye have again taken charge of the Seelye theater. John Haskell will manage the operating department.

Moran, Kan.—H. J. Walrad has opened his airdome for the summer.

Ottawa, Kan.—The Crystal theater recently destroyed by fire is being rebuilt and will be re-opened by June 15.

Cameron, Mo.—The Crystal theater will re-open under the management of Mrs. Mattie Brown and Sons.

Clarkton, Mo.—Workmen have begun the foundation for a new picture show building.

St. Louis, Mo.—The first performance will be given in the new muicipal theater in Forest Park on June 2.

St. James, Mo.—Geo. Laun has sold his picture show.

West Plains, Mo.—The building of the Famous theater was recently damaged by fire.

Warrenton, Mo.—The Warrenton airdome has been opened to the public.

Visitors to Local Exchange Offices.

Kansas City, Mo.—Following were among the visitors to the Kansas City exchanges recently: Morris Lince, manager of the Empire, Ottumwa, Iowa; B. Gilinsky, manager of the Strand, Council Bluffs, Iowa; W. J. Brainiger, manager of the Electric, Mayville, Mo.; I. L. Davis and Mrs. Davis, owners of the Blake, Webb City, Mo.

Ohio Theaters Observe Registration Day

Local Exhibitors' League Fall in With Governor Cox's Appeal and Keep Houses Closed Until Five O'Clock.

From Kenneth O. Crain, 307 First Nat. Bank, Cincinnati, O.

CINCINNATI, O.—At a meeting of the Motion Picture Exhibitors' League of the Chamber of Commerce, held the week before June 5, Registration Day, it was unanimously decided to close all theaters until two o'clock in the afternoon, in accordance with the request of Governor Cox. Furthermore, the managers decided to devote the remainder of the day to patriotic demonstrations, in connection with their regular programs, and this was done. As a general rule, the routine observed was the playing of the "Star Spangled Banner" on opening at two o'clock, with the audience singing the anthem. The film announcement of the Liberty Loan was then shown, with a picture of President Wilson and information regarding the Red Cross and local enlistment stations. At the conclusion of each program the national air was also played. This routine proved very satisfactory, adding much to the patriotic air of the day, and seemed to please the public greatly.

Dayton, O.—At a special meeting of the Miami Valley Exhibitors' League, with President Thompson presiding, it was decided to comply with the request of Governor Cox to close theaters until two o'clock on June 5, the day for registration of eligibles to the conscription act, and all houses in Dayton and other towns affiliated with the league were therefore closed on that date. A resolution to that effect, signed by Dr. Thompson and by Secretary A. F. Kinzeler, was made public after the meeting.

Hamilton, O.—Although at first there was objection on the part of moving picture managers to closing on June 5, on account of Registration Day, due principally to an understanding that closing for the entire day was desired, the managers later agreed without dissent to close until two o'clock, following the plan adopted elsewhere. Manager Broomhall of the Jefferson and the Jewel adopted this policy, as did Manager Goodwin of the Grand, Manager Schalk of the Eagle and other leading exhibitors.

New Policy at Family Theater.

Cincinnati, O.—The Family theater, which, since its change to the feature policy, under the management of I. Libson, has followed the usual course of showing two programs a week, has decided upon the addition of a third program, making changes on Sundays, Wednesdays and Fridays instead of on Sundays and Thursdays. The new policy was designed to make room for additional material which the management desires to use. The Triangle productions will continue to feature the Family programs, William S. Hart in "Wolf Lowery," one of the latest of the Triangle pictures featuring him, starting the new regime.

C. C. Hite Will Open Goldwyn Office.

Cincinnati, O.—The resignation of C. C. Hite, for two years manager of the Cincinnati Triangle exchange, has been announced. He will take charge of the interests of the new Goldwyn Distributing Corporation in Cincinnati, representing the Selwyn-Goldfish combination. Mr. Hite has been well known in the Cincinnati territory for several years, as he also has represented the Mutual. He is preparing to open the Goldwyn exchange in Cincinnati, and is gathering an organization. Don A. Muchmore, who has been Mr. Hite's right-hand man for several years, succeeds as manager of the Triangle exchange. Mr. Muchmore states that there will be no changes of any sort in the operation of the Triangle's Cincinnati office, but that the present staff and quarters will be continued.

Cincinnati Chamber Receives a French Flag.

Cincinnati, O.—Recently the World Film Corporation, through its manager at Cincinnati, Harris Hurst, presented to the Foreign Trade Department of the Cincinnati Chamber of Commerce a very beautiful French flag, which had been used by them in connection with an exhibition of the great film, "Mothers of France," in which Madam Sarah Bernhardt took part.

Presentation of French Flag.

Eugene Pociey, the French consul at Cincinnati, was also at the presentation ceremonies and received the flag, after which he presented it to the Chamber of Commerce through A. S. Wilson, their foreign manager.

Officers of the Foreign Trade Association of the Chamber of Commerce—a large organization composed of the officials of Cincinnati's great exporting companies—were also present at the ceremonies. The above is an illustration of the members, who are, reading from left to right:

Messrs. A. B. Fishwick, vice-president; Robt. S. Alter, president; Wm. A. Biddle, treasurer; A. S. Wilson, manager, foreign department; Eugene Pociey, French consul; John Etzkorn, World Film Corporation; Harris Hurst, manager, World Film Corporation; W. C. Culkins, executive secretary, Chamber of Commerce. .

Cincinnati Exhibitors Aid "Four-Minute Men."

Cincinnati, O.—Cincinnati moving picture houses are aiding the cause of recruiting for the various branches of the service by cooperating fully in the work of the "Four-Minute Men." This is a national movement, with speakers enlisted in every city who devote their time to four-minute addresses at moving picture theaters and other public places. Some of the best-known men in Cincinnati are on the staff of the organization in the Queen City, and have aroused much enthusiasm by their short but fiery talks.

Worth a Passing Glance.

Lima, O.—The Lyric theater had an unusually timely and interesting subject for display in "Motherhood," the Mutual release featuring Miss Marjorie Rambeau, and dealing with the European war.

Van Wert, O.—T. G. Evans, L. M. Evans, Charles Bowers and others have organized a company to build and operate a new picture house. The company is known as the Van Wert Amusement Company and is incorporated with a capital stock of $10,000.

Canton, O.—Moving pictures as a means of furthering the "safety first" propaganda which is being conducted by the Ohio Industrial Commission are to have the official indorsement of the commission. Victor Noonan, safety director of the commission, is making plans for having pictures taken of safety devices in use in local factories, for the purpose of having them shown in the picture houses.

New Theater Royal Opens Decoration Day

House Erected on Site of Old Royal Theater Has Its Premier—Auditorium Impresses With Its Grace and Simplicity—Seats 500.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—Decoration Day marked the opening of the new Theater Royal, recently erected on the site of the old Royal, on the southeast corner of Eighth and Locust streets. The new building is a two-story brick one, with a 45-foot front and 88-foot depth. The whole building is given over to the theater with the exception of two small office rooms on either side of the lobby. An elaborate canopy extends across the whole front of the building and a mammoth electric sign flashes on the corner of the building. The front of the building is faced in red brick with an artistic arrangement of small and narrow windows above the canopy.

The lobby has the conventional ticket booth in the center with wide double entrance and exit doors on each side of heavy silver gray oak. The lobby is painted a cool light tan and decorated with panels of stencil in the national colors. Over the booth a conventional design in flags is worked out with the initials R and T. A wide and long foyer, carpeted in heavy Wilton velvet, is lined with large pier glasses. On the left a stairway finished in the same heavy silver oak leads to a back balcony on which a ladies' retiring room, richly furnished, a business office, a storage room and an unusually large and convenient operating booth are located. Two new 1917 models of the Simplex machines in the hands of two capable operators furnish the light. Manager Hightower of the Theater Royal is expressly proud of his operating booth. At the right end of the foyer a large double exit is arranged, opening on Eighth, the lobby facing Locust.

The big auditorium has a 24-foot beamed ceiling. The first impression of the auditorium is of grace, simplicity and size, and a feeling that one can breathe deep. The walls are tinted the same light, cool tan with the same stencilled panels that are featured in the lobby. The theater contains over 500 comfortable seats, to which access is afforded by a wide aisle on each side of the house. The seats are of the wide, comfortable, wooden variety. The auditorium is lighted by the indirect system and is at all times light and airy, since the high ceiling and numerous well located fans make the ventilation perfect. The floor has been given a five-foot drop and the screen is located high and well set back on a narrow stage that has been arranged more to enable a convenient pair of exit doors at the front of the theater than to afford stage room. A splendid Mirror screen secured from the Rembusch Co. of Shelbyville, Indiana. There is a 70-foot throw and the result with the aid of the new machines and the competent operators is a perfect projection.

A Seeburg pipe organ orchestra has been secured and K. F. Schneider has been engaged to operate it. Mr. Schneider is a splendid musician, having played in many of the finest orchestras in the city.

Manager G. E. Hightower, who successfully managed the old Royal, will have full control of the house management of the new theater. B. I. Van Dyke, president of the company that owns the theater, is justly proud of his new building.

The opening program consisted of "The Tell Tale Step," from the K-E-S-E Service. Since Shirley Mason is justly popular in Des Moines since her work in McClure's "Seven Deadly Sins," the opening was well attended. Manager Hightower has arranged to show the Bluebird pictures on Sunday and Monday. On Tuesday only the Pathe serial, "The Neglected Wife," will be shown with a Pathe Gold Rooster feature. Wednesday and Thursday the K-E-S-E pictures have been arranged for, and the week is finished with a World production.

Exhibitors and Exchangemen Meet to Fight Blue Law.

Des Moines, Ia.—On Friday, June 4, the Des Moines exhibitors and exchangemen had a meeting and talked over an arrangement for taking the Blue Law fight to the Supreme Court if it is necessary. Attorney General Havner seems to have quited down a little, for Sunday, the 27th of May, was wide open as far as the theaters and parks were concerned and nothing was said, in spite of the fact that he has been quoted as saying that he was not through with the enforcement of the law yet.

Public approval has been unanimously against the closing of the theaters, even many of the ministers have advocated the opening of the motion picture houses after church hours.

The Ozone Opened Under New Management.

Des Moines, Ia.—On Monday, the 4th, the Ozone theater in Highland Park opened under the management of E. T. O'Dell, who is part owner of the Alamo theater on Sixth and College streets, one of the most successful of the Des Moines suburban houses. The Ozone has been remodeled to some extent and Manager O'Dell opened with Clara Kimball Young in "The Common Law." With this opening Mr. O'Dell expects to set the pace for his future program.

The new manager is a pleasant, friendly sort of a man, always greeting his patrons with courtesy and a quiet simple manner that takes. Mr. O'Dell will continue in his part ownership of the Alamo for a while, but since the Alamo is his own personal venture he doubtless will spend most of his time there.

Ryan, of Art Dramas, Visits City.

Des Moines, Ia.—Phil L. Ryan, advertising and sales manager of the Standard Film, stopped off in Des Moines a couple of days last week on his way to Clear Lake, where he expects to take a few days of much needed rest. After this short vacation Mr. Ryan is planning a trip over the Iowa territory, in company with Marty Williams, manager of the local Standard office. On this trip Ryan and Williams will call on the larger houses in the state, acquainting the managers of a new system of advertising that Ryan has originated. They plan to get back into Des Moines just in time for the big convention on the 12th and 13th of June.

Frank Gehring With Local Art Dramas.

Des Moines, Ia.—Frank Gehring, lately of the Kansas City World office, where he acted as salesman, is now selling Art Dramas out of the local office of the Standard Film. Gehring takes the place of William Parsons, who left the Standard to enter the aviation corps. Pearson says that his father, grandfather and all his other ancestors were soldiers and that it is up to him to keep the good work of defense going.

Interesting Pathe Exchange Happenings.

Des Moines, Ia.—J. H. Cunniff, formerly employed at the local Pathe exchange, but now working at the St. Louis Pathe office, paid a three-day visit to his old fellow-employees last week.

C. W. Ross, one of the Pathe salesmen, was called to Kansas City last week by the death of his brother, J. Ross.

Miss Ann Thomas, secretary to M. J. Frisch, assistant manager of the Pathe office, has been ill with appendicitis for some ten days. She was operated on last Thursday and is now on the road to rapid recovery.

M. J. Frisch was out on the road part of last week in the northern part of the state, with "The Neglected Wife," the newest Pathe serial which opens its Des Moines run in Des Moines at the Royal Tuesday, the 5th.

It is the custom of Manager L. A. Sheridan of the local Pathe to hold a sales meeting every Friday and Saturday for the benefit of his salesmen, where they talk over their weeks' experience and tell of their successes and failures, each profiting by the others' tales. Last week the meeting was honored by the presence of V. H. Hodupp, assistant to the Pathe business manager.

L. A. Brink, Iowa Exhibitor, Dies.

Fontanelle, Ia.—L. A. Brink, one of the most popular of the Iowa exhibitors, passed away at his home in Fontanelle on Tuesday, the 25th of last month. Mr. Brink had most successfully operated the Star theater in Fontanelle for some time and was highly respected by all who knew him.

Over the State—Changes and Happenings.

Cedar Rapids, Ia.—Wm. J. Slattery of the Majestic theater in Cedar Rapids has arranged with the Pathe to show the big five-reel feature, "British Tanks in Action at the Battle of Ancre," for seven days, starting the 17th of June.

Bridgewater, Ia.—Chris Parker, manager of the Electric theater in Bridgewater, is closing his house for the summer.

Cherokee, Ia.—Sisk and James, managers of the American theater in Cherokee, have composed the song, "Hip 'Er Up—Keep 'Er Up," and respectively dedicated same to the defenders of the United States.

Minburn, Ia.—C. E. Bassart of the Pleasant Hour in Minburn has been remodeling his house.

Osceola, Ia.—R. C. Carson has sold his Lyric theater in Osceola to Mrs. K. E. McKee, formerly of Minnesota. Mr. Carson is planning to purchase a farm in Minnesota.

Cresco, Ia.—Dr. J. J. Clemmer has sold the Cresco theater in Cresco, but the purchasing party is not known.

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Minneapolis News Letter

By J. L. Johnston, 706 Film Exchange Bldg., Minneapolis, Minn.

Lowell Calvert Meets Hart and Books Hart-Triangle.

MINNEAPOLIS, MINN.—The accompanying cut is a reproduction of the physiognomy of one of Minneapolis' most successful theater managers, Lowell V. Calvert, of the New Garrick. The New Garrick is the Northwest's largest exclusive photoplay theater, seating 2,400 persons, so one can imagine that he must be a pretty big man to look after it. He has been connected with the film industry since it was pink behind the ears, having sold films, machines and accessories for Essanay ten years ago. He has also worked in exchanges and sold baking powder to Indians, both noteworthy accomplishments. Mr. Calvert has always been a strong Paramount booster, but meeting W. S. Hart re-

L. V. Calvert.

cently has caused him to add Hart-Triangle releases to the New Garrick's future booking sheet.

Newton Davis Becomes Manager of the Nest.

Minneapolis, Minn.—Another new exchange manager made his debut the week of June 3. Newton Davis, formerly with the Universal exchange and indirectly with the Bluebird, has succeeded John H. Margoles as manager of the Bluebird exchange here. Mr. Davis has been in the film business about a year, but he appears a past master at it.

Two of 'Em Go Back to the Farm.

Minneapolis, Minn.—With the intention of becoming millionaires by fall, Lee A. Horn, manager Selznick exchange here, and Myron T. Conhaim, of the Supreme exchange, have purchased a farm (?) near Fridley, Minn., and are to raise potatoes, bugs and all, during the summer. On the first trip to the "Farm" the boys' jitney skidded upon coming down to high speed, and jumped over the farm into Ben Drum's "Farm" and completely ruined three tomatoe plants valued at about $30,000.

Theater Equipment Not in Merger.

Minneapolis, Minn.—J. George Feinberg, of the Theatre Equipment Co. here, has denied the report that his firm had been merged with the so-called theater supply trust recently formed. Mr. Feinberg announces that the Theatre Equipment Co. will continue its present policy, and that it is behind the Simplex distribution stronger than ever.

Notes of Interest from Local Exchanges.

Minneapolis, Minn.—Tom Kress has been appointed head of the "star productions" department of the Mutual Film Corpn. exchange here by the Manager George Law.

H. W. McCullen has been appointed a special representative of the local Bluebird exchange by Manager Newton Davis.

J. Earle Kirke, manager of the Fontenelle exchange, of Omaha, Neb., visited local exchange men last week.

Manager Burke, of the Westcott exchange, has returned to his desk after a short trip through Wisconsin in the interests of "Intolerance."

Manager William A. Lochren, of the Lochren Film Corpn., has gone to St Louis to be a speaker at the annual convention of Ad Men in that city.

George C. Johnston has resigned from the laboratory forces of the Lochren Film Service, and has joined the Shafer Laboratories here.

Manager William K. Howard, of the Greater Vitagraph exchange, has returned from a short business trip to New York. Mr. Howard states that he has much to say (in the near future), but not now. C. L. Booth was at the helm during Mr. Howard's absence.

It is expected that the Artcraft exchange in the Film Exchange building will shortly be taken over by the Paramount. If such action takes place the Film Exchange office will be given up and Goldwyn's representatives will likely step in. Mr. Fox, of the Artcraft, was unable to state last week just how Artcraft's business would be looked after if the exchange was moved to Paramount headquarters in the Produce Exchange.

H. R. Brandt, manager of the H. R. Brandt Film Corporation, has announced the purchase of the Independent Film Corporation's Milwaukee exchange and states that within a few weeks other branch exchanges will be opened by the Brandt organization.

John A. Bachman, manager of the Norway Film Corporation, will begin his fourth tour with "A Trip to Norway" on Monday, June 11. The feature recently played its second weekly run at The Metropolitan, Minneapolis, to a big business

Indiana Notes—"Barrier" Makes Big Hit

Sale of Orpheum Theater at Lafayette to Mrs. Olive M. Ross—Opening of a New House at Newcastle—Gleaning of Theater Items.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—It has been quite a long time since the citizens of Indianapolis have had the opportunity of witnessing as inspiring and as interesting a photoplay as "The Barrier," by Rex Beach, which showed to capacity crowds at the Circle theater all last week.

From the time the curtain arose on a massive stage setting depicting the mountains of Alaska, flooded with the light of a bright sun, then almost obscured by an arctic snowstorm, after which they glowed in the varied colors of the aurora borealis, till the curtain dropped on the final scene of the picture itself, the audience was held spellbound as the scenes of life in the Klondike, during the days of the great gold rush, were depicted.

As an added attraction Gerald Gardner, a basso of the Chicago Grand Opera Company, sang a series of songs of the northland in a manner that was entirely pleasing to the audience, as indicated by the applause accorded him. All in all, the program was one of the best that the Circle has given for several weeks.

Olive Ross Takes Orpheum at Lafayette.

Lafayette, Ind.—Mrs. Olive M. Ross has purchased the Orpheum theater here from James Sheetz, who has been operating the popular photoplay house for several months. She will take possession next Monday and will be assisted in the management of the place by her brother, Ralph Stoggsdill.

The interior of the theater will be redecorated and Mrs Ross has some rather elaborate plans for the future, including high-class motion picture service and the substitution of an orchestra for the present mechanical musical accompaniment.

Mrs. Ross has been operating the Star theater at Frankfort for some time and has met with much success in her venture. The Frankfort house is included in the deal for the Orpheum and Mr. Sheetz and his son, Roy, will operate it for the present, but their plans for the future are indefinite. Mrs. Ross will have the distinction of being the only woman exhibitor in Lafaytte.

Newcastle's New Strand Ready to Open.

Newcastle, Ind.—The New Strand, the new motion picture theater, which is located on the corner of South Main street and Central avenue, will be opened to the public within the next few days. The building is absolutely fireproof and up-to-date in every respect. It will have a seating capacity of 600, a pipe organ and a ladies' rest room, making it one of the coziest little theaters in this section of the state.

Worth a Passing Glance.

Warsaw, Ind.—Tom Gilliam, the genial manager of the Centennial theater, has returned from Chicago, where he attended the banquet and reception given for William S. Hart, the motion picture star, at the Hotel Sherman. Mr. Gilliam reports that he had a mighty enjoyable time.

Washington, Ind.—Hugh O'Donnell, manager of the Grand theater, Washington's only motion picture house, has announced the immediate reinstatement of the William A. Brady's feature pictures. The service was discontinued three months ago and has been restored at the request of patrons. Mr. O'Donnell was in Indianapolis last week mingling among the exhibitors. He says the war apparently has not had any bad effect on business down his way.

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Wisconsin News Letter.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

Suit Over Cozy Theater Settled Out of Court.

MARINETTE, WIS.—A suit in the circuit court by Herbert Despins against W. F. Coffey, involving the ownership of the Cozy theater, was settled out of court. Despins asked for an accounting of partnership, but Coffey contends that no partnership was formed at any time. Following the settlement of the suit, Despins announced that he had sold his interest in the Cozy theater to Coffey for $1,750.

Wisconsin Theater Changes.

Neenah, Wis.—A. A. Green has sold his half interest in the Neenah theater to Miss Clara Neubauer, and will go into the state rights business in Wisconsin. Miss Neubauer has been associated with Green for some time, and has experience in operating a theater.

Sheboygan Falls, Wis.—R. B. Guyett opened his new Falls theater June 7. The house, which seats 400, is distinctive in appearance. The front is of oak bark, with pattern brick and stucco panels. Nothing in the way of equipment has been omitted, the house having its own heating plant and its own private lighting plant in addition to its power from the municipal light plant.

Marinette, Wis.—The Cozy theater had a small fire, believed to have been caused by somebody throwing a cigarette into the ventilating shaft. The theater itself was not damgaed, but smoke in the course of a performance made it advisable to urge patrons to leave.

Mondovi, Wis.—J. U. Luetscher and C. E. Steinfort are now in charge of the Gem theater.

Exhibitors Can Get Short Red Cross Reel.

Minneapolis, Minn.—The Minnesota division of the American Red Cross Society has arranged to distribute a short reel of pictures to exhibitors of the state, showing interesting bits of Red Cross work. The reel can be secured by exhibitors from F. A. Ossanna, Red Cross headquarters, Eighth and Marquette, Minneapolis. Exhibitors pay a per cent. of their receipts for the film, thus doing "their bit."

Minneapolis, Minn.—Manager Hugh C. Andress of The Lyric here has announced that the theater will not be closed while repairs are being made, but that the work will be carried on before and after show hours.

Minneapolis, Minn.—Manager James A. Keough of The Strand theater has contracted with J. R. Levy of the World exchange for first run Brady-Mades in the future. "Bought and Paid For," featuring Alice Brady, was shown at The Strand Sunday, June 3, to a good business

Des Moines Visitors.

Des Moines, Ia.—John L. Shipley, well known in Des Moines and Iowa as publicity man for the A. H. Blank Enterprises, was called from his work as press agent for the Southwest Triangle in Kansas City by the illness of his mother in Cedar Falls. He is in Des Moines now and will remain here for a week.

Ed. Awe of the Strand in Fort Dodge, H. A. Travis of the Pleasant Hour in Pleasantville, N. C., Treloar of the Treloar opera house in Ogden, G. H. Peterson of the Jewel in Story City and R. S. Bollander of the Palace in Adell were all Pathe callers last week.

Cressey Interests to Build New Theater

Dallas to Have New 3,000 Seat Picture House—Will Probably Be Begun in July—J. A. Cressey Looks for Big Things to Come.

By Kent Watson, Newspaper Club, Dallas, Texas.

DALLAS, TEXAS.—The construction of a $300,000 moving picture theater, one of the largest and finest in the South, will be started here within the next month, according to information given out by the J. A. Cressey interests. New York and local capital is behind the proposition. Plans for the new house have been completed, the property on which it will stand purchased and all stock subscribed. The new theater will have a seating capacity of 3,000 persons.

Two prominent New York theatrical men, who decline to have their names mentioned in connection with the new theater, have just returned to New York after having completed arrangements for the exterior and interior and leasing privileges of the building.

"Dallas business warrants such a theater," stated one of the men, "and this new house will be of such magnificence that Dallas people will be justified in appreciating it. Nothing is to be left undone in making it the nicest house in the South."

The theater will stand on a site 75 x 100 feet, at the corner of Elm and Ervay street, in the heart of the Dallas business district.

In speaking of the theater, J. A. Cressey, who is well known throughout the state as a film man,. said:

"The moving picture business is growing faster than any other business in the world. There is a crying need in Dallas for a theater second to none in the country and it is my belief the new theater will have no peer in the United States."

Clara Kimball Young Seeking Studio Site Here.

Dallas, Texas.—Clara Kimball Young, who recently severed her connections with Lewis J. Selznick, will shortly arrive in Dallas, it is auehentically announced, for the purpose of being shown local available sites for a studio, in which, it is said, she will play leading roles in her own company. J. A. Cressey has received telegraphic communications from Miss Young advising that she will close a contract for him to book her productions over the entire South.

"The chief obstacle in locating a studio here," said a local theater man regarding the proposition, "would be in securing costumes and scenery."

Old Mill Theater Again Bright.

E. H. Hulsey's Old Mill theater, which recently was heavily damaged by fire, is again open to the public, having been thoroughly remodeled and redecorated. The Old Mill is easily the finest and most beautiful theater in Texas.

Manager Laurence Stewart has initiated a military usher system, which, as a patriotic move, is proving quite popular.

The Newport theater, located alongside of E. H. Hulsey's Queen theater on Elm street, is now dark.

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New Orleans News Letter.

By N. E. Thatcher, 3801 Canal St.,
New Orleans, La.

Theaters Asked to Help Sell Liberty Bonds.

NEW ORLEANS, LA.—The New Orleans Chapter of the American Institute of Banking recognizes the importance of the motion picture theater for the purpose of spreading a propaganda. President Norbert B. Hinckley, connected with the Hibernia Bank & Trust company, requested President Gugel, of the Louisiana Exhibitors' League to enlist the co-operation of the exhibitors of Louisiana in offering their theaters to speakers who would explain the operation of the Liberty Loan Bonds. On Tuesday, May 29, the exhibitors held a meeting and in nearly every instance gladly offered the use of their theater to speakers who might find it convenient to talk to their patrons on any night prior to June 15. The fact, as stated in the appeal to the exhibitors, is that Louisiana has not been coming up to the pro rata expected in the subscriptions for the bonds, and the motion picture theaters have been asked to help because of this fact. The motion picture has come to be known as a potent factor in the patriotic movement in the country and it has received more attention along this line in this section of the country than any other institution of a public nature.

May Start New Chain of Theaters in South.

New Orleans, La.—W. H. Darragh, one of the leading motion picture exhibitors of Galveston, Tex., has been here since the latter part of May and has about closed negotiations with Manager Chisholm of the American Amusement Company operators of the Diamond theater for the establishment of a chain of theaters in southern cities. The Casino at Galveston, the Diamond and perhaps a modern suburban theater in New Orleans and projected theaters in two or three other large cities will constitute the initial properties under the new arrangement. These gentlemen have unlimited financial backing and are already the owners of the theaters that are to start the circuit, and they believe that the operation of a chain of photoplay houses under the personally selected pictures policy will get them the money.

R. M. Chisholm.

Saenger-Fichtenberg Notes.

Since the consolidation of the Fichtenberg theaters with those of the Saenger Amusement company in New Orleans under the exclusive management of the officers of the latter company, there has been a rearrangement of the personnel of the operating forces. Gaston Dureau, who for years has been the publicity manager for the Fichtenberg interests, has severed his connection with the motion picture business in the capacity of press agent, and it is stated will enter other fields. W. H. Gueringer, manager of the Fichtenberg houses, will be transferred to the Saenger offices, where he has been appointed assistant manager, and will work in conjunction with General Manager C. V. Richards. The Saengers now have more than thirty motion picture theaters in the South under their control, and they are a power in the motion picture field in this section.

Lafayette Theater Opens to Big Audiences.

New Orleans, La.—The opening of the Lafayette under the Pearce banner on Monday, May 28, was a most auspicious event. Manager Jack Clark was the recipient of beautiful floral remembrances and other testimonials of good wishes from his wide circle of friends. The first showing of the nine-reel program proceeded without a hitch, and the big audiences were enthusiastic in their praise of the pictures, the courtesies and the general homey atmosphere of the Lafayette. The offerings were "Even As You and I," by Lois Weber, and "A Brass Monkey," one of the new Hoyt comedies. Both of these productions proved more than ordinarily attractive.

Mrs. Anna Sessions Celebrates.

Mrs. Anna H. Sessions, of the World Film Corporation exchange had the unusual experience of celebrating three anniversaries during the week of May 20. Two years ago she accepted her first position in the New Orleans exchange, and just a year later she was advanced to the position of manager. Then during the same week in the same month some years ago, not such a big "some"—she first saw the light of this mundane sphere and started to carve a name for herself. Her birthday appears to be her lucky day as is noted by the promotions which come to her concurrent with its return.

Empire Theater at Montgomery Ready to Open.

Montgomery, Ala.—The new Empire theater at Montgomery is rapidly nearing completion and it is now planned to open the house for business on June 25. It is one of the most pretentious motion picture theaters in the Middle South and without a doubt will receive very liberal patronage from the citizens of the city.

Plaquemine's New Theater a Beauty.

Plaquemine, La.—The new theater which is being constructed here will soon be ready for operation, and it is a structure that is a credit to the city. It is being erected on the site of the old Electra theater, but is altogether likely that its owners will give it a new name upon its completion. Plaquimine is a fine motion picture town and the people are looking forward to the occupancy of the new theater with pleasant anticipations.

Charles Hatcher Rearranges Tri-State Service.

New Orleans, La.—Charles Hatcher, manager of the Tri-State Amusement company of Meridian, Miss., spent part of the week of May 27 in New Orleans and while here he rearranged his program to meet the changing requirements of his enterprises in the Mississippi city. He reports business as very good under the existing conditions.

Manager Guy Stubbs Calls at Exchanges

New Orleans, La.—Guy Stubbs, manager of the Picture Garden at Monroe, La., came to New Orleans about the last of May days and spent considerable time among the exchanges. Manager Stubbs has the distinction of running a very good show in the face of very stiff competition, and he appears to be making a success of the venture. The name of his theater indicates his inventive proclivities. He has what careless managers would call an airdome, but he gives it class by calling it a Picture Garden.

New Strand Orchestra to Travel to Advertise Theater.

New Orleans, La.—A most novel and expensive project for the advertising of a new photoplay theater has been inaugurated by the Saenger Amusement Company in connection with their new Strand, which it is expected will be ready for the formal opening about the middle of June. A tour of Texas, Louisiana, Mississippi and Florida is to be made by the Saenger orchestra of twenty-five skillful musicians under the direction of Don Philippini, the noted band and orchestra leader. It is the purpose to give concerts in all of the cities where the Saengers have theaters and also in other towns of importance.

Here and There Around San Francisco.

Monterey, Cal.—A building containing a moving picture theater is to be erected shortly by the order of Elks.

Richmond, Cal.—Ground is to be broken at an early date for a new theater for the Turner & Dahnken circuit.

Bakersfield, Cal.—George Chantiles recently took out a permit for constructing an open-air theater.

Napa, Cal.—Plans for the erection of a new moving picture theater have been set aside for the present, owing to the high cost of construction.

Oakland, Cal.—Contracts have been awarded for the construction of a moving picture theater at Fortieth street and Piedmont avenue to cost $50,000. The building is to be erected for the J. S. Kimball Company and has already been leased.

Redwood City, Cal.—The Sequoia Film company, recently organized to make one-reel comedies has elected F. K. Towne a director and treasurer of the corporation.

Lodi, Cal.—Plans have been completed for a moving picture theater to be erected by the Lodi Investment company.

Fresno, Cal.—Work will be under way shortly on the new Liberty theater on Van Ness avenue, a house with a seating capacity of 1,900.

Richmond, Cal.—The Pacific Carbon company has been granted a permit to sell stock, the proceeds to be devoted to the manufacturing of carbons under a secret process.

Women Endorse Minter Films.

San Francisco, Cal.—The Committee for Better Films, of the Illinois Congress of Mothers and the Parent-Teachers' Association, has noticeably favored the Mary Miles Minter series of photoplays by recommending them as being especially suitable for children's and family programs. This endorsement is very pleasing to the dainty Miss Minter, who is a great lover of the little ones.

"The Barrier" Returns to Portola.

San Francisco, Cal.—Although the Rex Beach production, "The Barrier," was shown recently for two weeks to crowded houses at the Portola theater, a return engagement has been secured for the week beginning June 3.

Little Mary Buys Liberty Bonds.

San Francisco, Cal.—The San Francisco Liberty Bond Committee has received a handsome subscription from Mary Pickford in this characteristic fashion: "Here's $100,000 for Liberty bonds."

A Benefit Vaudeville at Berkeley T. & D.

Berkeley, Cal.—A benefit vaudeville was staged at the local T. & D. on the evening of May 28, under the direction of Mrs. Harry A. Williams, assisted by Ralph MacFayden and Mrs. Frank Glass, and the proceeds amounting to nearly a thousand dollars will be turned over to the American fund for the French wounded and for the fatherless children of France.

Program Proves Costly.

San Francisco, Cal.—Unless the verdict of Judge William Van Fleet, of the United States District Court, is reversed, the Turner & Dahnken circuit will have to pay $1 a copy for every copy of a program distributed at the Oakland house containing a song, "My California Rose," written by Alma Crowley, a musician of that city. The theater owners were held to have violated the copyright law in publishing the song without authorization, and it is believed that about seven thousand copies were distributed. In giving judgment, the judge stated that he did not believe that the amusement concern published the song intentionally without getting permission, but were led to believe that they had the right. However, he felt that he had no alternative under the law but to give a judgment against the firm.

Turner & Dahnken Tea Room Helps Theater

Refreshment Room of Oakland's T. & D. Theater Said to Be One of the Most Beautiful Rooms in America—Is Ladies' Waiting Room.

By T. A. Church, 1507 North St., Berkeley, Cal.

OAKLAND, CAL.—One of the most distinctive features of the new T. & D. theater at Oakland, Cal., is its magnificent tea room on the mezzanine floor, declared to be one of the most beautiful rooms in America. Here lady patrons gather to await the arrival of friends or to rest pending the announcement of the start of a new picture, should they chance to arrive in the midst of the presentation of a subject. Those wishing refreshments are served tea and cakes without charge by a dainty Chinese maid, the tea, cream and sugar being in individual containers and of the very highest quality. Refreshments are served during the matinee performances, and about two hundred and twenty-five cups are dispensed daily on the average.

One of the Prettiest Rooms in America.

The expense of conducting the tea room is not as heavy as might be imagined, as the services of a maid would be required anyway for the adjoining retiring rooms, and a large waiting room is almost a necessity in a house of this size, which accommodates almost four thousand persons. The tea service is made use of by but comparatively few who visit the theater, but is one that is greatly appreciated by those desiring refreshments and serves the purpose of keeping the house in the public mind as a distinctive institution.

The Pompeiian Room adjoining the women's tea room is open to both men and women and is also proving to be an attractive resting spot, many patrons remaining here until the announcement is made that a new production will shortly be on the screen. The stone table, with its well-filled aquarium, its chairs, vases and statuary in pure Pompeiian style, appeal to the lovers of the beautiful. These two beautiful rooms, while intended primarily to add to the comfort of visitors, are proving to be drawing cards in themselves and illustrate the tendency on the part of the public to go to moving picture houses to see and enjoy other than that offered on the screen.

Many Film Companies in San Francisco.

San Francisco, Cal.—A number of moving picture companies have been working in this city and vicinity during the past few weeks, most of them coming from the Los Angeles studios for from one to three weeks to get special settings, and many more will be here during the summer. According to the passenger officials of two of the leading railroads, no less than seventy companies have already made arrangements to be here during the next four months. Much interest is being taken by producers in the records of the Smithsonian Institute which show that San Francisco and its suburbs form an unusually favorable location for the making of moving pictures, from the standpoint of weather conditions. Redwood City, a suburb of San Francisco, is placed in the center of what is considered a "perfect climate belt." There are three such belts, according to the Institute, one on the Canary Islands, another in Africa, and the third on the peninsula of San Francisco. Government statistics covering a period of thirty-six years in Redwood City, thirty-seven years in Los Angeles and forty-three years in San Diego show that the climate of the northern city is far superior to that of other places which make so much of their climatic conditions. In this period Redwood City has had an average of 233 clear days a year, 132 cloudy and 43 wet days. San Diego averaged 219 clear days a year, 146 cloudy and 48 rainy.

Press Man Writes Autobiography.

San Francisco, Cal.—William H. Jobelmann, publicity manager for the Turner & Dahnken circuit, with its ten houses in California and Nevada, is turning out press matter so different from the ordinary run of offerings that newspaper editors are commencing to sit up and take notice. Not only that, they have seen fit to welcome him as a member in their exclusive organization and he is recognized as an originator of moving picture publicity, not as a skillful wielder of the shears and paste brush.

When asked for a story of his life he prepared the following autobiography: "Undoubtedly the moving picture fraternity at large will be astounded and greatly pleased to hear that I was born some twenty-eight years ago, and was a mere babe when I press-agented myself into this giddy world of lies. In order to make this personally written biography short, and of course, sweet, I'll preface further remarks with the statement that after a short career of varied industry (?), which included six years in the U. S. Navy, editorship of a well-known hotel journal, later scouting news on one of San Francisco's large dailies, I talked myself into a job with the Turner & Dahnken circuit, and through a series of persiflage, have gradually worked up to the present mighty important position I command, namely, press agent for the circuit, which, by the way, is the biggest thing in this part of the country.

W. H. Jobelman.

Northwest Exhibitors Want Ticket Stamps

Washington State Film Men Are Peppering Capital with Petitions to Have Canadian Plan of Taxing Theaters Followed.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Exhibitors throughout the State of Washington have awakened to the seriousness of the tax situation and are "peppering" their senators with letters and wires, and they are not slighting Mr. Simmons, chairman of the Senate Finance Committee, in whose hands the bill now rests.

George P. Endert, Seattle manager of Pathe, has helped to stir things up by sending out letters to exhibitors in the small towns all over the state, advising them to hurry with their endorsement of the plan suggested to the Finance Committee by the M. P. E. L. of America, by which the tax would be levied on the tickets bought at the box office, instead of on the producer and exhibitor.

J. W. Parry, salesman for Fox, has just returned from a trip to the Spokane territory, where he reports all exhibitors are holding up on business until they learn how the issue is to be settled; and in the meantime, he states, they are keeping the wires and the mails hot. The exhibitors in the small towns and many of them in the large towns, says Mr. Parry, would consider themselves lucky if they could make a ten per cent. profit the year round, and the passage of the bill in its present form would simply mean that most of the small towns would be without any theater. Practically all of the exhibitors of that territory, Mr. Parry informs us, are in favor of the stamp tax on the tickets.

Why Don't They Use the Publicity Paper?

Seattle, Wash.—W. S. Brewster, representative for Elliott and Sherman in the Northwest territory, has just returned to Seattle from a trip through Washington, wherein many of the small towns he said his heart was almost broken by the sight of beautiful heralds and other expensive booklets and paper which had been donated by distributors to help exhibitors advertise their shows, lying around on the desk or on the floor in the exhibitors' offices, while half the people in the town knew nothing whatever about the picture being shown in the theater. Mr. Brewster told of one instance where he arrived in Pullman, Washington, and found an exhibitor ready to show the 10-reel feature, "Romana," that night, without having put one line of advertisement in the newspapers or even having taken the trouble to distribute among the teachers and students of the two large schools in the town the beautiful booklets, furnished him by Elliott and Sherman, illustrating the play and giving a synopsis of the story.

Seattle Exchange Men at Convention in a Body.

Seattle, Wash.—Seattle was all but empty of exchange men May 29 and 30. Most of them had gone down to Portland either in the afternoon or the evening of the 28th to look after the decoration of their booths and to be on hand at the first sound of the gavel at the exhibitors' convention next day. Those who went were: J. A. Koerpel, World manager; R. C. Montgomery, World salesman; C. F. Hill, Triangle manager; F. C. Quimby, Pathe Northwest supervisor; B. R. Cunningham, Artcraft manager; F. S. Fountain, Paramount manager; Mike Rosenberg, president De Luxe Features; Louis Rosenberg, De Luxe salesman; G. A. Faris, Vitagraph manager; A. E. Allen, Vitagraph salesman; C. J. Kerr, Metro manager; W. A. Crank, Metro salesman; Jack Lannon, president Greater Features Company; I. Rosenthal, manager Western Civilization Company; A. W. Eden, Fox manager; W. A. Mead, Fox salesman.

Personal Appearance of Four Stars in Seattle.

Seattle, Wash.—The photoplay fans of this city have been enjoying several unusual treats during the last ten days; for within that time four motion picture stars have made personal appearances on the stages of Seattle motion picture houses. The first to come was J. Warren Kerrigan, who appeared for three days at the Clemmer theater, May 23 to 25 Then Margarita Fischer and Dorothy Dalton arrived on the same day from Portland, where they attended the Movie Ball. Miss Fischer addressed her Seattle admirers from the stage of the Strand on May 31, and Miss Dalton spoke at the Liberty on May 31 and June 1. Last, came one of Seattle's favorite heroes of the screen, William S. Hart, who appeared at the Liberty on June 4.

New Theater for Walla Walla.

Walla Walla, Wash.—A. W. Eiler, manager of the Bijou Grand of Walla Walla, is having a 1,000-capacity house built. The building is of brick with a terra cotta front. It is to cost $85,000 and will be completed about July 1.

Improvements on Two Leading Houses.

North Yakima, Wash.—Fred Mercy has added a new balcony to his Majestic theater and has enlarged the Esty pipe organ.

Lewiston, Idaho.—The front of the New Theatorium, I. M. Binnard, manager, is being remodeled, a new marquee made, and the interior redecorated.

Juneau Theater Under New Management

Juneau, Alaska.—John D. Spicket has closed his Orpheum theater and taken over the Palace, Juneau's newest and finest picture theater.

Two Pasco Theaters Remain Separate.

Pasco, Wash.—Contrary to the report circulated some weeks ago, that the Liberty and Empire theaters would be amalgamated, these two houses still remain and will continue to be separate. Mrs. Martha E. Reynolds, of the Empire, is still showing the high-class features that she has always given on her programs, viz., Paramount, Artcraft, Selznick and Triangle.

Seattle Exchange Notes.

Seattle, Wash.—W. S. Brewster, representative in the Northwest territory for Elliott & Sherman, until the dissolving of the firm, will continue to handle the same pictures for Jack Elliott.

G. A. Faris, Greater Vitagraph manager, recently gave a private showing of "Within the Law" in the auditorium of the Vitagraph office building. Mr. Faris arranged for special music to accompany the picture, and quite a number of out-of-town exhibitors stayed over night to be present at the showing.

All four of the Pathe men who have anything to do with the selling in the Washington territory have automobiles of their own, and use them for covering their territory. They are F. C. Quimby, Northwest supervisor; George P. Endert, Seattle manager; William H. Rankin, Seattle salesman, and P. L. Carroll, Spokane salesman.

H. G. Rosebaum, who left the management of the Seattle Artcraft office recently to take charge of the Philadelphia office, will soon return to his old post.

Recent Visitors in Seattle.

Seattle, Wash.—Waring & Finck, supply dealers, report an unusual influx of out-of-town visitors this week. They were:

A. C. Anderson, Apollo theater, Tacoma; H. W. Wooden, Mr. Anderson's chief operator; J. Lewis Arnold, Star theater, Bellingham; J. C. Erlich, Stewart theater, Puyallup; E. F. Soice, Dream theater, Kent; A. H. Hilton, Paramount theater, Lewiston, Idaho; E. W. Groesbeck, Cosmo theater, Buckley; R. H. Glenn, Glenn theater, Issaquah; A. V. Chudley, Grand View theater, Grand View.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Grand Forks, N. D., Exhibitors Raise Prices

Forced to Ask for Higher Admissions Because of the Financial Problems Facing Managers of Picture Theaters Throughout Country.

By Frank H. Madison, 633 South Wabash Ave., Chicago.

GRAND FORKS, N. D.—Admission prices have been raised by local exhibitors. In the announcement preceding the notice of the actual raise the managers declared that the exhibitors throughout the country are face to face with the most serious financial problem in the history of the amusement world, and many of them will be unable to weather the storm. The Grand, which runs Western vaudeville, is charging 15 cents for the balcony and 25 cents for the lower floor. The Reel theater in East Grand Forks is getting 10 and 15 cents, and for some attractions 10 and 20 cents. The Royal, the Metropolitan and the Foto Play are asking 10 cents for children and 15 cents for adults.

Theater Notes in the Dakotas.

Salem, S. D.—Ed. Mahan has purchased the Regal theater from A. J. French.

Mitchell, S. D.—While the Gale theater is being remodeled, A. J. Dix has taken a lease on the Maynard theater.

Lake Preston, S. D.—R. Linstrom has purchased the interest of W. H. Olson in the Princess theater.

Grand Forks, N. D.—The Met and Royal are devoting part of their newspaper space to advertising Liberty Bonds.

Theater Notes and Changes in Nebraska.

Lincoln, Neb.—F. B. and W. R. Kimball will remodel the Majestic theater, formerly the Orpheum, at Fifteenth and O streets, into a modern motion picture house, costing $30,000. It is planned to have it opened by the latter part of August.. Among the improvements which will be made are a new front with grecian lines, buff brick walls with buff terra cotta trimmings, white and brown marble mosaic floors, marble stairway, ivory, blue and gold decorations, marble drinking fountains, reading lights in rest rooms, ball bearing seats, and a $10,000 pipe organ.

Winside, Neb.—P. D. Carroll has sold the opera house to Herman Fleer.

Omaha, Neb.—The use of the Boyd theater, music, etc., was donated to the Colonial Dames for one evening to show the French Government film.

Omaha, Neb.—Douglas Fairbanks in "In Again and Out Again" was such an attraction that Manager Thomas, of the Strand theater, had an extra evening show during its run. Manager Thomas has engaged Harry Silverman, leader of the Orpheum orchestra, to direct the Strand orchestra this summer.

MORE KANSAS CITY ITEMS.

Carrie Simpson Won't Have Fun Poked at Suffrage.

Kansas City, Mo.—Producers of motion pictures which ridicule women's suffrage need not send them to Kansas for exhibition. This edict went forth from Miss Carrie Simpson, acting chairman of the Kansas State Board of Censors. A five-reel comedy which ridiculed suffrage and prohibition was rejected by the board at the last review.

E. L. Barr Reappointed to Appeal Board.

Kansas City, Mo.—E. L. Barr has been reappointed to the appeal board of motion picture censors. The recent order of the Recreation Department of the Board of Public Welfare, that every motion picture film exhibited in Kansas City for the first time must be submitted for censorship, made a record for the month of May for films inspected, there being a total of 324. Out of this number seven were rejected completely, cuts were made in 55, and 248 were passed without cut. The censor was upheld by the board of appeals in six of the seven that were rejected.

Central M. P. and Ad-film Co. Move.

Kansas City, Mo.—The Central Motion Picture Co. and the Ad-film Co., both of which are owned by O. D. Rose, have moved into new quarters at 920 Oak street. Their new home is ideally located, well equipped and nicely decorated

Will Parsons Goes to Bluebird.

Kansas City, Mo.—Will Parsons, formerly special representative of Art Drama, with the Universal, has resigned and has accepted a position with the Bluebird Co.

G. H. Ware with Greater Vitagraph.

Kansas City, Mo.—Geo. H. Ware will be the Missouri representative for the Greater Vitagraph, succeeding C. W. Hood. Mr. Ware was formerly with the General Film Co., traveling in Missouri and Kansas. He was last with the Standard Film Corporation.

New Theater Chain in Oklahoma.

Oklahoma City, Okla.—Oklahoma is to have a new string of theaters opened under a new syndicate formed in Oklahoma City. Tucker Brothers recently formed a syndicate capitalized at $300,000, to form a chain of Union theaters throughout the state. Tucker Brothers own the Dreamland here. A charter will be taken out soon and work will begin at once to obtain theaters in Tulsa and other cities

Theater Notes for Kansas.

Beloit, Kan.—S. K. Noe, manager of the Dreamland theater, Beloit, Kan., has assumed the management of the Seelye theater at Abilene.

Luray, Kan.—A new theater has been opened here by W. J. Girardot.

Wichita, Kan.—The Holland theater has been sold to Charles Bull of this city

Columbus, Kan.—Manager Houston of the McGee theater has control of the theater business of this city now. He owns the Opera House, playing high-class features, and is running popular material at the McGee.

Hiawatha, Kan.—The new Hiawatha theater has opened and it is without doubt one of the most beautiful in the state. The first picture was "War's Women," followed by "Womanhood."

Pittsburg, Kan.—Clark & Daley now control the show business of Pittsburg. They have the Clock, Mystic and Palace theaters. Since the consolidation they have closed the Palace.

Spokane Filmdom Has Gilt Letter Week

Several Leading Lights in Photoplay Business Pay City a Visit—Especially Interesting Film Show—Other Items Worth Recording.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, WASH.—An insight into many angles of the moving picture industry was given Spokane people during the week starting May 26, and additional to this French war pictures were shown at the Davenport hotel on the night of May 25. Announcement was also made that Thomas H. Ince, head of the New York moving picture corporation and the Kay Bee force and founder of Inceville, and Will S. Hart would visit the city on Sunday, June 4. Other news of interest, during the week, included the visit of Miss Dorothy Dalton, one of the Ince stars, and John Blackwood, advance man for Will S. Hart. Mr. Blackwood spent a couple of days here and arranged with manager Ralph Ruffner of the Liberty theater, where the Hart pictures are shown, for the Ince star to appear in person on June 3.

F. H. Richardson, editor of the projection department of the Moving Picture World, was the guest of honor at a banquet given, in Masonic Temple, by operators, exhibitors and moving picture exchange men on the night of May 30.

A new moving picture producing company filed articles of incorporation, to produce pictures in and about Spokane the same week.

The Strand theater closed its doors for the summer vacation.

From the various moving picture managers of the city comes the announcement that business for the past couple of weeks has been excellent, part of which is attributed to the excellent programs presented and part to a general improvement in business conditions.

Scenes of the American army and naval training stations in the Hearst-Pathe weekly and an animated cartoon on Liberty Loan bonds proved a good attraction and won liberal applause at the Liberty theater; Marie Doro, who draws well here, attracted patrons to the Clemmer theater; George Walsh was the principal attraction at the Casino, and Dorothy Phillips, in "The Flashlight," which includes beatiful forest scenery, drew well at the Class A theater.

The Spokane moving picture managers have taken an active interest in urging the purchase of Liberty Loan bonds by the use of slides, and manager H. S. Clemmer's club of red-headed boys, numbering about 100, has purchased bonds.

Manager Potter of Big U Starts Interesting Department.

Spokane, Wash.—With a view of aiding its patrons and lightening the burdens of moving picture operators and managers throughout eastern Washington, Northern Idaho and Western Montana, W. Potter, manager of the Spokane branch of the Universal Film & Supply company, has appointed Harold W. Sanders projection engineer. All letters requesting information concerning any difficulties or relative to starting a new picture house are given attention by Mr. Sanders, who has had many years' experience in the moving picture business.

Letters signed by Mr. Potter have been sent to operators and managers throughout the territory above mentioned.

Big Northwestern Picture Corporation Formed.

Spokane, Wash.—The Northwest Picture Corporation with a capitalization of $200,000 with headquarters in Spokane, has been formed by Philip Harding, a brother of George Harding, manager of the Paulsen building, and J. C. Donnelly.

Trustees named for the new company in the articles of incorporation filed at Olympia are: W. W. Tolman, James Watkins, S. A. Mitchell and the two promoters.

The company has been organized to operate for 50 years to produce commercial, theatrical and feature films and moving pictures and to handle theaters and do a general advertising business in films in this section.

Mr. Harding has discussed the matter of preparing a number of films based on industrial and scenic subjects.

Will Take Films of American Boys in Action.

Spokane, Wash.—Under the direction of the Rev. Herman R. Page, who has just been ordained to the priesthood of the Episcopal church, by his father, Bishop Herman Page, in Spokane, moving pictures of the American army in action in France are to be made.

The young clergyman has been assigned a chaplain in the Massachusetts Signal Corps and the Episcopal church people of that state have presented him with a motor truck, tent and moving picture outfit, to be taken to France with the corps.

Minneapolis, Kan.—The proprietors of the Famous theater are building a new airdome next door to the Parker House.

Fairview, Kan.—North Worrell, editor of the Fairview Enterprise, has leased the picture theater here.

Overbrook, Kan.—M. Baker has opened a picture show here.

Denison, Kan.—The Electric theater has installed a new picture machine here.

Wetmore, Kan.—Cawood Brothers have purchased the picture machine, booth, chairs, etc., from E. S. Thornburrow and have moved them into the Opera House.

Among Missouri Theaters.

Kansas City, Mo.—The Warwick is being redecorated this summer to the tune of several thousand dollars. This has always been been one of the prettiest and best kept moving picture houses in Kansas City.

Miami, Mo.—Grady & Pickett have opened a theater at Miami, and have been finding business good with the opening of summer weather.

Mulberry, Mo.—Messrs. Petroga and Medland have bought the Stine theater here. These gentlemen already control the Mystic.

OREGON NOTES OF INTEREST.

By Abraham Nelson, Majestic Theater, Portland, Ore.

On the Blue Law Question.

EUGENE, OREGON.—The effort made by Dan Kellaher, candidate for city commissioner of Portland, Oregon, to effect a repeal of the drastic Eugene Sunday closing law was without avail. The City Council on May 2 decided to repeal the pool and billiard ordinance now in effect, and the Sunday closing issue is again up in the air. At the time of Mr. Kellaher's adress before the City Council a committee was appointed by the Mayor to report on the matter. It reported adversely.

Theaters Permitted to Show Sundays Pending Referendum.

Corvallis, Oregon.—The picture theaters here have been temporarily operating on Sundays by special dispensation pending the initiative vote at the city election June 4. Heretofore Corvallis has been blue as the sky on the Sunday question, and it is a matter of common knowledge that there are times when a double collection is taken at the churches. The outcome of the election is entirely a matter of conjecture.

Calendar of Daily Program Releases

Releases for Weeks Ending June 23 and June 30

(For Extended Table of Current Releases See Pages 2000, 2002, 2004, 2006.)

Universal Film Mfg. Company

SPECIAL RELEASES FOR WEEK OF JUNE 18.

BUTTERFLY—The Flame of Youth (Five Parts—Drama).

NESTOR—Jilted In Jail (Comedy).

GOLD SEAL—The Brand of Hate (Three Parts—Drama).

LAEMMLE—Bartered Youth (Drama).

L-KO—Where Is My Che-ild? (Two Parts—Comedy).

UNIVERSAL ANIMATED WEEKLY—Weekly No. 77 (Topical).

UNIVERSAL SCREEN MAGAZINE—Issue No. 24 (Educational).

JOKER—A Burglar's Bride (Comedy).

POWERS—Young Nick Carter, Detectiff (Comedy Cartoon and China's Wonderland (Dorsey Educational—split reel).

UNIVERSAL SPECIAL—The Voice on the Wire (Episode No. 15). The Living Death (Two Reels—Drama).

REGULAR RELEASES FOR WEEK OF JUNE 18.

VICTOR—A Pirate Bold (Comedy).
VICTOR—Puppy Love (Comedy).

REX—Helen Grayson's Strategy (Two Parts—Drama).

VICTOR—She Married Her Husband (Two Parts—Comedy-Drama).

BISON—Lone Larry (Two Parts—Drama).

BIG U.—The Two-Gun Parson (Drama).

SPECIAL RELEASES FOR WEEK OF JUNE 25.

BUTTERFLY—Man and Beast (Five Parts—Drama).

NESTOR—The War Bridegroom (Comedy).

GOLD SEAL—The Golden Bullet (Three Parts—Drama).

UNIVERSAL ANIMATED WEEKLY—Weekly No. 78 (Topical).

UNIVERSAL SCREEN MAGAZINE—Issue No. 25 (Educational).

JOKER—His Fatal Beauty (Comedy).

IMP—The Double Topped Trunk (Drama).

POWERS—Duke Doolittle's Jungle Fizzle (Comedy Cartoon) and In the Land of Many Temples (Dorsey Educational—Split Reel).

UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 1—The Bank Mystery—Three Parts—Drama).

REGULAR RELEASES FOR WEEK OF JUNE 25.

VICTOR—Damaged Goodness (Comedy).

VICTOR—Her City Beau (Comedy-Drama).

BIG U—The Pointed Finger (Two Parts—Drama).

VICTOR—Swede-Hearts (Two Parts—Comedy-Drama).

BISON—Money and Mystery (Two Parts—Drama).

BIG U—Love's Turmoil (Drama).

Mutual Film Corporation

MONDAY, JUNE 18, 1917.

SIGNAL PRODUCING CO.—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two Parts—Drama) 05599-05600
MUTUAL STAR PRODUCTION—A Bit of Kindling (Horkheimer—Five Parts—Drama) 05601-02-03-04-05
MUTUAL STAR PRODUCTION—The Dazzling Miss Davison (Powell—Five Parts—Drama) 05606-07-08-09-10

TUESDAY, JUNE 19, 1917.

LA SALLE—Tillie of the Nine Lives (Comedy) 05611
GAUMONT—Tours Around the World No. 33 (Subjects on Reel: Nantes, France; Pozzuoli, Italy; Russian Village in Winter) (Scenic) 05612

WEDNESDAY, JUNE 20, 1917.

MUTUAL—Mutual Weekly No. 129 (Topical) 05613

THURSDAY, JUNE 21, 1917.

CUB—Jerry's Red-Hot Trail (Comedy) 05614
GAUMONT—Reel Life No. 60 (Subjects on Reel: Knitting Hosiery; Reclaiming the Everglades; The Most Perfect Child; A Tilting Match on the Water; An Auto-Drawn Train) (Mutual Film Magazine) 05615

FRIDAY, JUNE 22, 1917.

MONMOUTH—Jimme Dale Alias The Grey Seal (Chapter No. 14—"A Sheep Among Wolves"—Two Parts—Drama) 05616-17
MUTUAL SPECIAL—The Immigrant (Charlie Chaplin Comedy—Two Parts) 05618-19

MONDAY, JUNE 25, 1917

SIGNAL PRODUCING Co.—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two Parts—Drama) 05620-21
MUTUAL STAR PRODUCTION—The Upper Crust (American—Five Parts—Drama) 05622-23-24-25-26

TUESDAY, JUNE 26, 1917.

LA SALLE—Discords in "A" Flat(Comedy) 05627
GAUMONT—Tours Around the World, No. 34 (Subjects on Reel: Naples, Italy; Buenos Aires, Argentine) (Scenic) 05628

WEDNESDAY, JUNE 27, 1917

MUTUAL—Mutual Weekly No. 130 (Topical) 05629

THURSDAY, JUNE 28, 1917.

CUB—Jerry's Hopeless Tangle (Comedy) 05630
GAUMONT—Reel Life No. 61. (Subjects on Reel: Marketing Raw Tobacco: Launching a Lifeboat; The Life of the Bee; As They Look in the Beginning (Inventions); Butterfly Jewelry (Mutual Film Magazine) 05631

FRIDAY, JUNE 29, 1917.

MONMOUTH—Jimmie Dale alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two Parts—Drama) 05632-33

First copies
will be
received from
the binder
next week.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Published by the
MOVING PICTURE WORLD

Preface by the Author

In the preparation of this volume on "Modern Theatre Construction" no claim is made that this is a wholly original work. The book is merely a compilation of the best obtainable data on the subject, interspersed with original ideas. Nor has any attempt been made to produce a technical treatise on the subject. This is rather a hand-book of practical suggestions intended primarily for the general reader, which may serve as a guide and reference for prospective owners, managers, architects or builders in search of reliable information on this type of structure.

The collection of the necessary matter for proper presentation has entailed a considerable amount of painstaking labor, and the author has often found it desirable to adopt the matured thought and in some instances even the very expression of thought of competent writers. To these authorities grateful and appreciative thanks are extended.

The absence of any serious or exhaustive published treatment of this important topic within the past quarter of a century, coupled with the present general tendency toward architectural uplift throughout this country, which aims at a simpler and truer form of art, renders the occasion opportune for the publication of such a volume as this.

In illustrating or citing the work of other architects the writer disclaims any malicious intention in pointing out faulty features. He simply offers them as examples of defective construction to be avoided.

April, 1917. EDWARD BERNARD KINSILA.

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Stories of the Films

RAY COMEDIES.

CASEY THE BANDMASTER (June 18).—The cast: Casey (Johnny Ray); Mrs. Rockabilt (Emma Ray); Professor Schetchaz (John Owns).

Leader of a village brass band which excels in producing notes in sharps and flats, **Casey secures an engagement to play at a reception** given by Mrs. Rockabilt. For this he and his crew are to receive the sum of twenty-five dollars. At the same musicale is to appear the famed violinist, Professor Schetchaz, who has consented to give one solo for the low figure of one thousand dollars. Hearing of this Casey manages to intercept the foreign artist and through dire threats of violence at the hands of his musical cohorts, forces the professor into a bargain. The violinist is to seat himself in a peculiarly constructed chair in the drawing room over which a curtain is hastily thrown. Seated upon his knees, Casey is told to hold the instrument while the real musician will go through the motion of playing.

The spectacle of a violin apparently giving forth music from invisible hands is too much for the guests. They flee in wild disorder. In the confusion Mrs. Rockabilt discovers Casey's hoax. A lively chase ensues. The fun becomes fast and furious. The scheming bandmaster, after divers encounters with servants and policemen, discover an automatic vacuum cleaner and a press of the button disposes rapidly of his pursuers as they disappear one **by one into the yawning mouth of the cleanser.** Mrs. Rockabilt is the last to suffer the awful vengeance of the patent vacuum at Casey's hand. His heart melts at the thought of the **indignity to be visited upon the good lady. A** compromise is effected when the bandmaster receives the thousand intended for the poor professor and Casey departs in glee.

SELIG.

SELIG WORLD LIBRARY NO. 1.

The Cliff Dwellers of New Mexico.—The aboriginal American race that preceded the Pueblo Indians and built these ancient com**munal dwellings; these circular ruins contain** 12 cell-like rooms and afforded shelter to about 1,500 people. Access to the dwellings **is very difficult. A narrow dangerous path** leads down from the top of cliff. Although peaceful people these "cliff palaces" were at the time of habitation veritable fortresses.

Fashions at the Beach.—Oh! See the novel and nifty costumes exhibited on our bathing **beaches. Here is Diana, of the sea. Chicago** girl. The Zebra effect. The Queen's Cloak and the Geisha girl.

The Whaling Industry.—In the 18th century whale-fishery was one of the most important industries, but has declined owing to the restricted use of whale-oil and whale-bone. The primitive form of catching this marine mammal was by throwing a hand harpoon. The modern method is the harpoon gun. Whales are valuable chiefly for their oil. Their teeth were once **our chief source of ivory.**

MOVING PICTURE WORLD
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EXHIBITORS' GUIDE
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OLDEST AND BEST
17 Madison Ave., New York

A Peep into Jungleland.—Oswald, aged 250 summers and as many winters, partakes of 4 pounds of beef three times weekly. Oswald is 22 feet long and refuses to eat in captivity.

KNIGHTS OF THE SADDLE (Two Parts).—The picture presents cowboys and cowgirls in a great western rodeo competition. Men and women who have spent years in becoming expert in riding, roping, shooting and in bull-dogging steers are seen in the performance of their most daring feats.

Among the feats of skill presented are fancy **roping, riding bucking bronchos, a Roman** chariot race, bulldogging, efficiency test riding, changing saddle and chaps, efficiency test pitching tent and making a fire, stage coach driving, etc. During the course of the production an accident is shown in which Tom **Mix, the movie star, and others, were hurt.**

THE FONT OF COURAGE.—The cast: **George Fuller (Leo Pierson); Sid Fuller** (Robyn Adair); "Bull" Parker (F. J. Brady); Stella Brandt (Virginia Kirtley). Written by Will M. Ritchey. Produced by Burton L. King.

George Fuller, a sheriff, is known for his bravery, and his great humiliation in life is **the fact that his only son, Sid, has been a** coward since childhood. It is a weakness that the boy has seemingly never been able to overcome. Sid grows to young manhood and falls in love with Stella Brandt.

"Bull" Parker is known as a bad man. He goes on a rampage and finally brands Sid Fuller as a coward. When Sheriff Fuller goes to arrest Parker he is shot and wounded. He tells his son that he, Sid, must arrest Parker to save the family honor. The boy is frightened nearly to death. The father tells him that he must arrest the man and that he will keep Sid covered with a gun unless he does so.

The boy meets Parker and his nerve is about to fail him when Stella calls for his aid. Then it is that courage returns and he arrests "Bull" Parker.

ESSANAY.

MR. PRINGLE AND SUCCESS (Black Cat Feature—Two Parts).—The cast: Eddie Delane (Donald Clayton); Dort Pringle (Hazel Daly); Jonathan Pringle (Robert Bolder).

Jonathan Pringle gets the "efficiency bug" from reading a book on "How to Succeed." He discharges his aged office manager and employs Kelly, a younger man. Eddie Delane, a reporter, is in love with Dort Pringle. However, her father squelches the budding romance. Eddie is not efficient, he thinks. The reporter and Dort appear at the Pringle Company's office to inform the old man that they intend to elope unless he gives his consent. Eddie catches Kelly in the act of robbing the safe. **In his effort to be efficient, Mr. Pringle un**knowingly had employed a veteran safe-cracker. It marks the downfall of efficiency. Pringle consents to the marriage and rehires **his old manager.**

THE RAINBOW BOX (Black Cat Feature—Two Parts).—The cast: Carol Blair (Marguerite Clayton); Wesley Landon (Roderick LaRock).

Carol Blair, a clerk in a modiste's shop, dreams of some day possessing the latter. Accidentally she meets Wesley Landon, who appears to be wealthy. Fearing he would spurn **a mere modiste's clerk, Carol poses as a mil**lionaire's daughter. She grows to love him too much, however, to continue to deceive him, so confesses her pretense. In turn he confesses deception also, admitting that he is in reality only a bookkeeper. The parting of their ways seems to have arrived, but Carol decides that after all true love beats all the **wealth in the world.**

BROADWAY STAR FEATURE.

THE GOLD THAT GLITTERED (Two Parts—One of the O. Henry Series).—The cast: General Falcon (**Albert Roccardi**); **Mrs. O'Brien** of New York (Miss Leila Blow); "Spider" Kelly (Frank Brule); Bimmie Dunn (James Costello). Directed by Thomas R. Mills.

Armed with $50,000, a brave heart and a store of simplicity as to New York and its ways, General Falcon arrives in the metropolis from South America to purchase arms for **revolutions. After a long walk he finds a small side street hotel with a card in the window** reading "Spanish is spoken here." The General gets a cordial welcome from Mrs. O'Brien, the proprietress. The impressionable stranger falls in love with her.

Each evening upon a walk he meets with various metropolitan adventures, with traffic, and is introduced to his relatives by "Spider" Kelly, an adventurer of the streets, who plays Good Samaritan with a corner saloon in view. Kelly, having a promoter mentally located, takes Bimmie Dunn as a partner in his scheme to relieve the South American of his $50,000. They hire a warehouse for three days, store it with cases filled with bricks and prefer General Falcon to pay the cash. About this time Mrs. O'Brien, who is not so gullible as the stranger, learns that he is in peril of being plucked and to distract his attention makes herself so attractive that he forgets all business in adoring her. When the day arrives for the inspection of the arms, Dunn, a shabby Bowery tin-horn sport, brazenly **poses as the U. S. Secretary of War as Kelly** brings in the victim. Mrs. O'Brien, the latter's guardian angel, comes along too and raising a row discovers the substitution of bricks for guns. When the hour appointed for the exchange of General Falcon's bank roll for arms finally arrives, the conspirators find him [illegible]. He has married Mrs. O'Brien and she has blarneyed him into buying the hotel.

A SERVICE OF LOVE (Two Parts—One of O. Henry Series). The cast: Joe Larrabee (Walter McGrail); Delia Caruthers (Mildred Manning). Directed by John Robertson.

Joe Larrabee came out of the Middle West pulsing with genius for pictorial art. Delia Caruthers did things in six octaves so promisingly in a village of the South that her relatives chipped together to send her North to finish. Joe and Delia met in a studio where students of music and art gathered. They married. They continued their studies under high priced masters until their money gave out. She decided to give music lessons and went out **several days to look for pupils. Regretting** the necessity for this step by his wife, Joe made new efforts to sell some of his art. One evening they both came home elated. Delia had found a delightful pupil, Clementina, daughter of General Pinkney on 71st street, three lessons a week at $5 per lesson.

Joe about this time decided to do some early morning sketches in Central Park so they breakfasted early. On Saturday night Delia, proud but languid, produced three crisp five dollar bills and many details about her pupil and her home. Joe then produced $18. "Sold that water color of the obelisk to a man from Peoria," he tells the proud little wife. One night Joe gets home first. Delia comes in with her hand in bandages and tells him that Clementina insisted upon a Welsh rabbit after her lesson and had spilled boiling hot water over her hand. Tenderly Joe undoes the bandages to see the hurt. He asks a question about the time she had burned it, when the soft cotton waste came from around the burn. Then the question direct, "What have you been doing the last two weeks, Delia?" She tries to fib further but gives it up and confesses that she has been ironing shirts in a laundry. Joe in turn confesses that he has sold no pictures and that he has been firing the engine in the same laundry for two weeks—and that at five o'clock he had sent up this **oiled waste cotton for a girl who had been** burned with an iron in the laundry.

KALEM.

A DAY OUT OF JAIL (Ham and Bud Comedy).—The cast: Ham (Lloyd V. Hamilton); Bud (A. E. Duncan); The Keeper (**Henry Murdoch); the Warden (John Steppling); the Warden's Daughter (Juanita Sponsler).**

After escaping from jail, Ham and Bud conceive the idea of becoming policemen when they see a "copper" remove a few bananas from a fruit stand and stroll away without bothering to pay for them. Ham is accepted but Bud is disqualified on account of his height. However he accompanies Ham on his beat.

[illegible] Murdoch, the prison keeper, is in love with the warden's daughter. When all other methods fail he decides to use the "cave man" **method of courtship, and is successful in mak**ing away with his sweetheart. They are spooning in the park when they are seen from a distance by Ham and Bud. Ham decides to **stop the "flirtation." But when he finds that** the culprit is his old Nemesis, the keeper, he **and Bud flee for their lives. The keeper catches** them, but promises them a chance to make a getaway if they will get him a minister.

When Bud, disguised as a minister, comes upon the scene simultaneously with the enraged warden, things begin to happen and finally end up in a whirlwind climax when Ham and Bud **are pursued by the keeper in a boat which hap**pens to have no bottom. They finally forsake the water for the sky when the keeper hurls a stick of dynamite which land in Ham and Bud's boat.

SAGE BRUSH LAW (An episode of "The American Girl—2 parts).—The cast: Madge King, "the American girl" (Marin Sais); Roger King, her father (Frank Jonasson); Larry Kerwin (Edward Hearn); Tex Marlin (R. E. Bradbury); Jasper Tibbitts (Knute Rahm); Nels Lieburg (Edward Clisbee).

Tex Marlin is the chairman of the "Committee of Six," which has assumed the responsibility of curbing a reign of lawlessness in the western town of Santa Mona. When they hang a member of a gang of bandits, Roger King, a wealthy rancher, and his daughter, Madge, object to the hasty action. In the dispute that follows, King's superintendent, Larry Kerwin, gets into a fight with old Jasper Tibbitts, the postmaster of Santa Mona. That evening Larry comes to the assistance of Nels Lieburg, a friendless unfortunate.

Returning to the ranch, Larry sees a mysterious band of men place a note in a hiding place. He gets it, and reads: "Rim Rock Corral. Midnight. O.K. Postoffice." The following morning, Jasper Tibbitts is found murdered in the postoffice. Because of his quarrel with the postmaster the day before, Larry is suspected. Marlin arrives with the information that he has seen a man riding the postmaster's pinto horse. This man, when captured, proves to be Nels Lieburg, the Swede.

Larry remembers the mysterious note of the previous evening, and rides to Rim Rock Corral to investigate. The sheriff sees him go, and, still suspicious, follows him, while the "Committee of Six," convinced of the Swede's guilt, drag him from the King ranch to hang him. At Rim Rock Corral, Larry discovers a buried box of stamps and money apparently stolen from the postoffice. The sheriff arrives upon the scene to find him with this box, and becomes fully convinced that Larry is the thief. He takes him into custody.

Madge and her father, determined to save the Swede from the "Committee," arrive in the nick of time. Larry and the sheriff arrive as the Swede, who had been blindfolded, identifies Marlin as the man who made him take the pinto horse. Larry renders the proof of Marlin's guilt conclusive when he matches the torn bit of note paper with a small note book found in Marlin's pocket.

Trapped, Marlin is forced to admit his alliance with the bandits of Rim Rock Corral, who, at his instigation, had robbed the postoffice the previous evening, and murdered old Tibbitts when he unexpectedly arrived upon the scene. Marlin had tried to throw suspicion upon the Swede by forcing him to take the pinto horse which would be recognized as belonging to Tibbitts. Marlin is placed under arrest, and Lieburg thanks Madge and Larry for their efforts in his behalf.

THE POT OF GOLD (An Episode of "The American Girl"—Two Parts)—The cast: Madge King (Marin Sais); Roger King, her father (Frank Jonasson); Larry Kerwin (Edward Hearn); Henry Dawson (R. E. Bradbury); "Hopeful Dave" (Edward Clisbee).

The one unprofitable investment of Roger King is The Herald, the only daily paper in the little western city of San Remo. He tells the superintendent of his industrial enterprises, Larry Kerwin, that he intends to sell the paper. Madge, his daughter, insists that she has a plan to double the circulation of the paper in two weeks.

She proposes to bury an iron pot containing $1,000 in gold coin within a mile of San Remo, and then to run in The Herald a continued story which will give a clue to the whereabouts of the treasure. With her father and Larry she is burying the pot of gold in the cellar of an abandoned shack near San Remo when she finds buried there a skull and a locket containing the picture of a child. Madge prints the picture of the locket as an illustration of one of the chapters of her story, hoping to lure the criminal to the abandoned shack.

When the picture is printed Madge is surprised to learn that it is a photograph of Marcia Fuller, the only stenographer of The Herald, when she was six years old. Marcia's guardian, Mrs. Gammidge, when questioned concerning the mystery, relates that fifteen years ago Marcia was living alone with her father when he mysteriously disappeared. Henry Dawson, the present mayor of San Remo, was their friend, and brought the child to her and supported her ever since. Madge accompanies Marcia and her guardian to question Dawson, while King and Larry ride to the shack to watch for any one who might return to remove the evidence.

Mayor Dawson tells Madge that he knows nothing more than Mrs. Gammidge has told them, but Madge's suspicions are aroused when she sees Dawson ride in the direction of the abandoned shack. There he is confronted by Madge and her father. With the evidence of his guilt before him, Dawson confesses that fifteen years ago he and Marcia's father owned a rich mining claim. In a quarrel over the proceeds Dawson killed the man, and then he buried him in the cellar. He tried to make amends by supporting the child of his victim ever since.

Dawson is placed in charge of the sheriff, and the pot of gold is found by the most enthusiastic treasure-hunter of San Remo, "Hopeful Dave," the village pest.

TO EXHIBITORS

If you are doing something new and interesting at your theater, let our correspondent know about it. It may help others and help you as well.

Helpfully yours,
THE MOVING PICTURE WORLD

THE JACKAROO (An Episode of "The Further Adventures of Stingaree"—Two Parts).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Maud Norman (Edythe Sterling); Paul Glover (Hal Clements); Jack Tabourdin (Tom Walsh). Directed by Paul C. Hurst.

Maud Norman, the owner of the G Block Station, an Australian sheep run, points out to her manager, Glover, that her flocks have been seriously ravaged by the continued droughts of the past year. But her financial difficulties are somewhat lessened by the arrival of Jack Tabourdin, whose father sends Maud a check for one hundred pounds in payment for taking his son on as a "jackaroo" or apprentice on the sheep run. The following April when a payment of 500 pounds is due on the purchase of the sheep station, and Maud, foreseeing that she will be unable to meet the payment, advertises for sale her favorite horse, Polly.

Stingaree, the gentleman bushranger, and his partner, Howie, read this advertisement, and Stingaree decides that he must have Polly. Tabourdin, the jackaroo, overhears Maud and Glover discussing the sale of Polly. He remembers a handbill advertising 500 pounds reward for the capture of the bushranger, Stingaree. He wonders if he could spare Maud the loss of her favorite horse by capturing the outlaw. He receives an opportunity to do so, when, during the absence of Maud and Glover, Stingaree and Howie arrive at the station to get the horse. He fires at them as they are entering the stable. They run away, but by a subterfuge they make the jackaroo a prisoner. They take him to their camp, and are overjoyed to find that the jackaroo pursued them on the horse they had sought.

In camp the jackaroo tells Stingaree the reason for his attempt to capture the bushranger. Stingaree, always too chivalrous to see a woman in trouble, proposes a plan to Howie and sends him away to the Kangaroo Hotel at Topanga. Then, feigning carelessness, he allows the jackaroo to make him a prisoner and take him to the troopers' quarters at Topanga, where Stingaree is locked up, and the jackaroo departs with his 500 pounds reward.

Howie bursts into the Kangaroo Hotel at Topanga and holds up the bar. There is a trooper present, and Howie allows him to sneak away to give the alarm to the other troopers. The troopers rush away from the barracks, leaving only one man to guard Stingaree. Arriving at the hotel, they see what is apparently Howie riding away. They give pursuit and overtake the horse, only to find it is carrying only a dummy of straw, which Howie has rigged up for the occasion.

Howie hurries to the barracks, where he overpowers the one trooper left in charge of Stingaree, and helps his partner to escape. Stingaree and Howie ride back to their old haunts, while the jackaroo returns to the G Block Station and persuades Maud to accept the 500 pounds as a loan to pay off the note on the sheep run.

THE FUGITIVE PASSENGER (An Episode of "The Further Adwventures of Stingaree"—Two Parts).—The cast: Irving Randolph, later "Stingaree" (True Boardman); Howie, his partner (Hal Clements); Ethel Porter, his fiancee (Marin Sais); Captain Winslow (G. A. Williams).

Irving Randolph, the respected master of Randolph Towers, London, whom the world once knew as "Stingaree, the Australian bushranger," receives notice from his attorneys that an appraisal of his family estate shows that his entire fortune was squandered by his deceased brother while he (Irving) was absent in Australia. He realizes that he cannot, as a penniless man, marry his fiancee, Ethel Porter.

He is surprised by a visit from his old partner of the bushranger days in Australia, Howie, who has crossed the seas to warn "Stingaree" that government officers are upon his trail with a warrant for his arrest. He persuades Stingaree to return to Australia with him.

Stingaree leaves Howie in his home while he goes to say good-bye to Ethel. While Stingaree is gone, the officers arrive at his home, where they find Howie. But the old bushranger tricks them, and forces them into a closet, where Stingaree finds them locked upon his return. Stingaree and Howie are soon at sea. Howie, while chumming with the wireless operator, sees a message from the police authorities warning the captain that Stingaree is on board. Howie informs Stingaree, and when the captain recognizes the famous Australian bushranger in the polished gentleman with the monocle, Stingaree pretends that he does not suspect.

Nearing Melbourne harbor, Stingaree rigs up in his cabin a contrivance which will create sufficient delay to allow him to escape. When, in the harbor, he sees a police boat speeding toward them, he goes to his cabin and lights a candle which is so placed that it will eventually burn a string which will release a weight which will pull the trigger of a revolver fastened to a chair.

The officers arrive on board and are brought to the door of Stingaree's cabin, where they shout for him to surrender. But Stingaree and his partner have slipped out of the cabin and are now sliding down a rope to a motorboat. Meanwhile the candle has burned the string, and the revolver in Stingaree's cabin is discharged. The officers, thinking that Stingaree must be in the cabin, delay there long enough for the bushrangers to make a getaway.

Later, in Australia, Stingaree and Howie read an article in The Australasian how the police officers were cleverly fooled by the daring bushrangers.

Universal Film Mfg. Co.

REX.

HELEN GRAYSON'S STRATEGY (Two Parts—Rel. Wk. June 18).—The cast: Helen Grayson (Irene Hunt); Lloyd Bayless (Malcolm Blevins); Homer Grayson (L. C. Shumway); Physician (Hayward Mack). Written by Willis Woods. Produced by John McDermott.

Helen Grayson had thought herself in love with Lloyd Bayless until it came to the point of leaving her husband. Bayless attempts to compel her to keep her promise and leave, but she makes him understand that she will remain. Then a messenger arrives with a telegram from her husband announcing his return within a short time. Bayless leaves.

Grayson, returning, discovers that his wife was about to leave with Bayless. He tells her that he is going out to shoot him. She phones Bayless to leave town, but he decides to wait for Grayson and "get him." Grayson, examining a revolver in his own office, accidentally wounds himself and he is taken home.

Meantime Bayless, waiting for Grayson, becomes impatient, and decides that he will go to Grayson's home. He arrives in the night and Helen, hearing a noise, goes to the library, where she meets Bayless. She tells him that Grayson is wounded and is now sleeping. Bayless delivers the ultimatum that either she will go with him or he will kill Grayson.

She pretends that she will go with him and he embraces her. At that moment she takes a necklace from her neck and drops it into his pocket and then she calls for help. A passing policeman hears her, and when he enters the house she tells him that Bayless is a thief. Her testimony is borne out by the finding of the necklace in the pocket of Bayless. He attempts to kill the policeman, but the man shoots first, killing Bayless. Grayson has been awakened by the shots, and when Helen returns to his bedside she tells him that it was a thief who had been killed.

JOKER.

A BURGLAR'S BRIDE (Rel. Wk. of June 18).—The cast: Esmeralda (Gale Henry); Soapy Jake (Jack Dill); Mrs Buffum (Nellie Allen); Mr. Buffem (Milton Sims). Scenario by Tom Gibson. Produced by Allen Curtis.

Esmeralda is the maid of all work at the Buffem's. Her ideal is a burglar. The Buffems go away, leaving her in charge, and when she catches a burglar breaking into the house, she persuades him to stay and marry her. He does so to avoid the police. He thinks she is the lady of the house. When the master and mistress return, he finds his mistake. He makes a break for freedom, pursued by Esmeralda with her marriage certificate. At last, rather than go to jail, he accepts life as her husband.

NESTOR.

JILTED IN JAIL (Rel. Wk. of June 18).—The cast: Sam (Eddie Lyons); Kitty (Edith Roberts); William (Lee Moran); the chief (Fred Gamble). Scenario by F. A. Palmer. Produced by Roy Clements).

Sam loves Kitty, but her father, the Chief, asks her to marry William, his assistant. The police cannot manage to arrest a crook who does business dressed as a minister. The Chief tells William he must get him. Sam and Kitty plan an elopement. Kitty is to dress in boy's clothes, and Sam will have the minister waiting. She does so, and is arrested by one of William's men as a crook's accomplice. Sam arrives with the minister and they are arrested too. They are all put in a cell together and the marriage has just taken place, when William brings the Chief to see his capture. Of course, that is the end of William.

LAEMMLE.

BARTERED YOUTH (Rel. Wk. June 18).—The cast: John Gallagher (William V. Mong); his wife (Gretchen Lederer); Wilbur James (Millard K. Wilson); Dorothy Whiloby (Molly Malone). Written and produced by W. V. Mong.

John Gallagher, a wealthy retired statesman, has married a woman much younger than himself. She, believing at the time, that her husband would live only a few months, is disappointed at his being still so hale and hearty. Mrs. Gallagher is in love with young Wilbur James. Overhearing their conversation one day, Gallagher learns that his wife wishes to be free.

A year passes and Mrs. Gallagher and James have taken to clandestine meetings. Gallagher tells his wife to make arrangements for a divorce as he is leaving for Europe. She is delighted and phones James.

But James has met Dorothy Whiloby. He falls in love with her and she with him. He then makes up his mind to break off all relations with Mrs. Gallagher. That night at the Whiloby's, Mrs. Gallagher sees they are gazing tenderly at each other and she reads her own doom in their eyes. Later James tells her that he thinks it time that their relations came to an end.

Mrs. Gallagher returns home where she tells her husband that as she sold her youth to him she is still his if he wants her. He looks at her coldly measuring her with steel-like eyes that were once aglow of love for her.

BIG U.

THE TWO-GUN PARSON (Rel. Wk. June 18).—The parson of Lost Ridge was the only one who did not stand in fear of drunken old Jim Pardee. He helped the daughter Louise to take the old man home. When the people interfered the parson showed them two guns and declared that he was going to stay and do as he pleased. Slim, anxious to prove that the parson was yellow, tries to break up the parson's revival meeting, but desists when he sees that the parson is preaching with the two guns before him.

Slim writes a letter, pretending that it comes from a friend of the parson's, to say that his disguise is splendid and they will help when he goes on his next job. He finds a chance to put it in the pocket of the parson's coat, but Louise sees him do it and tells the parson. Slim tells the boys that the parson is nothing more than a bandit and that he can prove it. A lot of the boys go together and ask the parson for the letter in his coat. Louise hands it to them, telling the sheriff how she saw Slim put it in the parson's pocket. Slim's plan recoils upon himself.

VICTOR.

PUPPY LOVE (Rel. Wk. June 18).—The cast: Mary Ann (Ruth Stonehouse); Jimmy (Dave Kershaw); Mrs. Kelly (Lydia Yeamans Titus). Written and produced by Ruth Stonehouse.

Jimmy bags tickets for the picture theater and Ann is in love with him. Her mother tells her it is puppy love and she cries. Jimmy is crazy about a painted pretty girl who comes into the theater because he has money to spend on her. Mary Ann determines to earn enough money to buy some finery so that Jimmy will love her. She appeals to the cop, O'Brien. He gives her the job of scrubbing the station floor. She buys pretty things with her dollar, and goes out on conquest bent. Jimmy, wanting for money to treat the painted girl, sees Mrs. Kelly drop her purse. He intends to return it, but he stuffs it in his pocket instead. She sees him and tells O'Brien to arrest him. O'Brien does so, but Mary Ann interferes. She says that it was all the fault of the [illegible] and that Jimmy is the man she loves. O'Brien lets him off ashamed and grateful to Mary Ann, who for reward asks him shamelessly to love her.

A PIRATE BOLD (Rel. Wk. June 18).—The cast: Pirate Chief (Pat Rooney); His Flunky ([illegible] Morgan); Cannibal Queen (Mary [illegible]); Cannibal Girl ([illegible]). Written by Harry Wulze. Produced by [illegible].

The Pirate Chief and his flunky are marooned, and cast ashore on a cannibal island. The flunky is caught and made king by the elderly queen. He makes the Pirate work for him. The Chief connives with the councillor, and the flunky is captured. The Chief is discovered, however, and given his choice of death or of marrying the queen. The flunky escapes in a boat. The Pirate refuses the queen and is put into the pot. Dynamite is put under it and he is blown through the air and lands in the flunky's boat. Everything is just as it was before.

SHE MARIED HER HUSBAND (Two Parts—Rel. Wk. of June 18).—The cast: A Maid in Distress (Jane Gail); a Man (Matt Moore). Written by J. G. Alexander. Produced by Matt Moore.

Matt rescues Jane when her dog's leash is twisted around her ankle. He is struck with her and she with him. That night he celebrates with the boys, and in the morning he finds a letter from his father, telling him that from now on he must be on his own resources. Matt is almost penniless, but he reads of a Professor Kalro who is making large sums of money, and determined to go into the business of Swami-ing.

He dresses himself and his man servant in Oriental robes and hangs out a sign. His first client asks him to give a seance at her house that night. When he swims in, he is astonished to recognize Jane, who is entertaining Lord Fauntleroy, whom her mother fancies for her husband. Jane tells the Swami that she has lost Bruno, and Matt's servant finds him. This is a success. The professor places a crystal in the middle of the room and, telling them all to watch as it will reveal a secret, he goes out into the veranda to talk to Jane, who has recognized him. Her mother comes out and Jane runs off.

The weeks pass by and Matt finds that love and swami-ing don't mix. He shoots a note into Jane's room with a bow and arrow. It reads: "Dearest: Have arranged marriage. Am waiting nearby with an auto to elope. Your own, Matt."

Jane tears the message from the arrow point stuck in the wall, but mother finds the last part of it. She is horrified and after the wedding she tears Jane from Matt by enlisting the aid of the chauffeur. Matt is deprived of his bride and goes back to swami-ing. The marriage is publicly annulled. Matt reads this in the paper and also that the De Puysters are at Tuxedo for the winter. In his despair he is cheered by a message from Mrs. Van Buren asking him to give a seance in her home in Tuxedo. He is not to ring as he will find the window open, and it is to be a surprise.

Matt has the misfortune to enter the wrong house. It is the De Puysters. Mother holds him up at the point of a revolver, thinking he has come to kidnap Jane. She tells him that she is going to keep him under her eye till Jane is married to Lord Fauntleroy. He is to act as butler and will be arrested if he betrays himself. Baron von Limburger and the Count de Fromage arrive for the house party. They can neither of them skate well, and Jane skates to the admiration of all with an unknown young man, who is really Matt.

There is to be a masquerade ball that night and Jane lays her plans for it. She asks the chauffeur to take the place of her sweetheart at the ball that night, so that they can escape. She tells him to wear a policeman's uniform which she gives him. They are overheard by the baron, the count and her mother. The two noblemen try their best to get policemen's uniforms so as to impersonate Jane's sweetheart. The result of the mix-up is that they are left with no clothes at all. At last they succeed in getting some and returning to the ball. Mother has watched the wedding of Jane and the policeman, thinking that he is one of the titles. To her horror, when the bridegroom unmasks she sees that it is Matt. But she is reconciled when she finds that he is not a Hindu Swami.

POWERS.

YOUNG NICK CARTER DETECTIFF (Cartoon Comedy—Rel. Wk. June 18).—Young Nick Carter determines to become a detectiff. He is going to be the real thing. He has a dog which he calls his sleuth hound. They trace the desperate desperado to his lair but fail to get him. They have so many exciting adventures in his pursuit that they determine to give up the profession of detectiff after all.

CHINA'S WONDERLAND (Dorsey Educational—Wk. of June 18).—Along the river front at Shanghai, which is the most commercial city in the Far East, we see some of the million population, forty thousand of which are Japanese. The Chinese are among the shrewdest traders of the world.

Canton, the next view, is the oriental Venice. People here are born, live and die in boats. We see the water front at Singapore on New Year's Day. The wealth of the city is largely Chinese. The ports of China are well protected. Handsome parks and streets characterize this part of China. At the end of the reel we see the water sports at Singapore.

BUTTERFLY.

THE FIELD OF HONOR (Five parts—June 11).—The cast: Wade Clayton (Allen Holubar); Laura Baring (Louise Lovely); George Baring (M. K. Wilson); Corporal Poole (Sidney Dean); Victor Baring (Frankie Lee); Mrs. Sheldon (Helen Wright); Lawyer (Frank MacQuarrie). Written by Brand Whitlock, U. S. Minister to Belgium. Produced by Allen Holubar.

It is April of 1861. Wade Clayton, a lawyer in Ohio, is reading the President's call for volunteers. Poole, who takes care of his office, and his partner are reading too. Wade sees Laura Sheldon. He escorts her home. Her mother favors wealthy George Baring. Laura does not know which of the two she prefers.

Wade is on his way to try his first big case. He is puzzled when Laura asks him not to go, but she will not explain. When he returns, ten days later, he finds that she has been married to Baring.

Wade raises a company, and many of his friends join it, including Poole. George Baring asks if she wishes him to go, and she says yes. Through Wade's influence he is made an officer. But he finds that he cannot recover from the shock of his first battle. He is nervous and finally confesses to Wade that he is afraid of being afraid. Wade tells him to brace up. At the battle of Nashville, George entirely loses his nerve. He cowers in a ditch, while his men, left without a leader, falter and almost break. Wade rallies the men, and wins the charge. Poole has seen Baring's cowardice. He tells him that if he does not face the music he will shoot him. Baring tries to run away and Poole kills him with a bullet. Wade makes him promise never to tell Laura.

Wade is invalided home. He goes to Laura and tells her his version of Baring's death. Laura's child, Victor, is taught to regard his father as his greatest hero. When peace comes, the men of the 65th who are left come home. Poole is invited to Laura's, and tries to tell her the real story of Baring's death, but Wade will not permit it. He is devoted to Laura, but she will not marry him, lest Victor will not be true to his father's memory. Wade makes his home with Poole, who takes care of him. He sees Laura every day.

After seven years, Laura practically proposes to Wade herself, and he is more than delighted.

George Baring comes to Wade's home where he tells him that Poole made a bad job of his killing. Baring asks him about his boy. Wade tells him the child's ideal is bravery. Baring in his heart knows he must go back to the grave, but this time to a real one. Wade, hearing this, hands him a revolver, but George draws away from it.

Laura's negro servant is at Wade's, sees George, and immediately rushes home to tell Laura. She hurries across the street, but Wade keeps her out of the room until George has gone into an adjoining room. He tells George that he must tell Laura everything.

Laura, without being told, understands all. While they talk a shot is heard: Wade finds George dead. He orders Poole to bury him. Wade returns to Laura to tell her that it was only a ghost of fear, a spirit of the form that George died upon the battlefield. And looking at him with love, she asks him to take her to their home.

THE FLAME OF YOUTH (Five Parts—Rel. Wk. of June 18).—The cast: Jimmy Gordon (Jack Mulhall); Lucy Andrews (Ann Kronan); Nadine (Donna Moon); Sir Beverly Wyndam (Howard Mack); Jasper [illegible] (Alfred Allen); McCool (Ed. Brady); James Gordon, Sr. (Fred Montague); Beppo (Burton Law); Fred Palmer, foreman (Percy Challenger); Pennie Zumbaum (Harry Mann); Juan (Harry Morris). Scenario by Karl Coolidge. Produced by Elmer Clifton.

Jimmy Gordon is the son of the head of the Gordon Syndicate, which owns an island off the coast of Lower California with an opal mine. Gordon Senior is worried about the mine as the shipments have fallen off, and he is looking for a responsible two-fisted man to send on an investigation. The last person in the world who answers this description is his son, Jimmy. However, the old man receives a shock when one of his employees, Pennie Zumbaum, tells how Jimmy rescued him from a gang of toughs in a roadside cafe. Old Gordon begins to think well of his son for the first time.

Jimmy is engaged to Lucy Andrews, but it would be quite possible for one to live without the other. Lucy's mother is far more interested in Sir Beverly Wyndham. When Jimmy breaks an engagement with Lucy and she then sees him flirting at the roadhouse as she drives by in her car, she determines to break with him. His father sends him to Calabras Island. Jimmy says goodbye so hurriedly to Lucy that she has no time to break with him.

At the island, Jasper Sneedham, with the assistance of McCool and his native servant, Juan, has been cheating the company. The only honest person is the foreman, Haimer. Jasper has a step-daughter, Nadine. When Jimmy arrives on the mainland, he is met by Juan, and taken by launch to the island. On the way, Juan hits him over the head with a belaying pin. Jimmy manages to swim to the island, and crawls onto the shore. Nadine is playing on the beach. She sees him and calls the foreman to go with her to his assistance. They take the half-drowned youth to Haimer's hut. Jasper comes in haste but is reassured when he finds only a boy, though he recognizes him as Gordon's only son. He offers to show Jimmie over the mine as soon as he is well enough. But Jimmy is far more interested in Nadine than in opals.

Jasper makes up his mind that as he has stolen a comfortable fortune, he may as well leave the island before Gordon sends a boat for his son. With McCool and Juan he lays his plans, which Nadine overhears. Jasper has told the girl that she is to marry McCool as soon as they reach the mainland. Nadine goes with her information to Haimer, and they resolve to tell Jimmy of the flight. The launch is ready and Jimmy says that they will beat the other to it. Before he goes, he has just time to give Juan the licking of his life. Jasper has locked Nadine in the closet in her room, and Jimmy hears her call and takes the door off its hinges. Jasper and McCool return and Jimmy holds them up with an unloaded revolver. Armed with an axe, he rushes for the launch with Haimer and Nadine. The others follow, and he fights them with the axe. One of Jasper's men engages Haimer, while McCool, who has sneaked off, catches up Natine, and attacks her on the cliff. He has no time to run down, so he makes a terrific dive into the sea, and swims rapidly to the beach, rescues Nadine, and knocks McCool out. Then he jumps for the launch, and makes off.

Reaching the mainland, they call for the police, who return with Haimer to the island to arrest the gang. Jimmy buys new clothes for himself and Nadine and takes her to his father's office. She waits outside while he makes his report to his father. The old man is delighted, but says that he has bad news for Jimmy. Lucy has eloped with Wyndham. Jimmy is tickled to death with the news and brings in his "real girl" Nadine, whom Old Gordon receives with affection.

BISON.

LONE LARRY (Two Parts—Rel. Wk. of June 18).—The cast: Jim Cressy (Charles Dorian); Jack Homer (Percy Pembrook); "Lone" Larry (Kingsley Benedict); Sime Gilbert (William Dyer); Jesse Hale (Leonard Clapham). Scenario by Helen Starr. Produced by Henry McRae.

In polo practice, Jim Cressy injures his friend, Jack Homer, accidentally. "Lone" Larry, a professional hold-up man, succeeds in stealing some express sacks of gold. He is shot in the arm by the pursuing guards. Larry takes to the hills, binds up his wounds and hides the gold. Kitty Gilbert, the daughter of Sime Gilbert, the foreman of Jim Creesy's western ranch, is bored by ranch life and by the attentions of Jesse Hale, the sheriff. Jim Cressy induces Jack to visit his ranch in the west.

In a city editorial office, the editor sends a boy to get photos to go with two stories. The items read—"Jack Homer injured at polo" and "Lone Larry holds up another train." The boy brings the photos, and is told to take them to the art room. When the first papers appear, the sporting editor sees that the pictures of the bandit, Lone Larry and Jack Homer have been switched. As the mail edition has already gone out, there is nothing to do but to correct the mistake in the city issues.

Sime Gilbert receives a wire from Jim, telling of the coming of Jack Homer. Kitty is delighted. Jack arrives. He and Kitty are mutually attracted. Jesse is enraged, because Kitty refuses to go for a ride with him.

In the meantime, Lone Larry starts West and the next morning walks into the depot at Cressy where the agent is pulling a handsome trunk over from the track. The station agent calls Larry's attention to the trunk and tells him of the immense roll of bills the owner had. He had seen Jack tipping the porter. Larry, seeing an opportunity for a possible hold-up of the rich guy from the East, asks the Mexican from the ranch, who comes for the trunk, to give him a lift to the Cressy ranch. As soon as he has had a chance to get a good look at Jack, Larry slips away, without being noticed.

The sheriff gets his mail edition paper and, seeing the pictures over the bandit story, suspects that Jack is masquerading as Cressy's friend. He tells Kitty of his suspicions, but she laughs at him. Jesse, however, wires Jim to come West if possible. He is determined to get rid of Jack, and follows them when they go riding.

The next day Jack is riding alone, followed by the sheriff at a distance, Larry, wearing a mask, holds up Jack, who quickly shoots at the bandit and then tears the mask from his face. The sheriff arrests Jack. Several cowboys hear the shooting and upon approaching, are instructed by Jesse to take the injured man to the ranch house. Jack is taken to jail, while the doctor, after examining Larry, says he cannot possibly live. The cowboys are angry over the shooting and talk of lynching Jack. Kitty helps Jack to escape, but the men pursue him and bring him back. They plan to lynch him that night.

Larry is also worried about Jack's fate and, hearing Kitty's crying, calls her and tells her that Jack is innocent. Kitty dashes off on a horse to catch up with the lynchers. Cressy arrives at the depot; hears the news and rushes toward the fatal spot. He is in time to corroborate Kitty's story.

L-KO.

WHERE IS MY CHE-ILD (Two Parts—Rel. Wk. of June 20).—The cast: Mr. Weazelbiffer (Dan Russell); Mrs. Weazelbiffer (Mrs. Moore); Mrs. Gilsprev (Gladys Varden).

Mr. Weazelbiffer is henpecked at home, but at his office he is boss. He has an arrangement for getting rid of people he doesn't want around. They sit in a certain chair and are shot through the wall into a pool of water. The Gilsprev household is just the opposite. Hubby does all the work and wife flirts. Mr. Weazelbiffer has a disagreement with his bookkeeper, when Gladys comes to the office looking for a job. By mistake she is shot into the pool. Weazelbiffer rescues her and stands her over the register to dry. Then he shoots the bookkeeper in after her. The bookkeeper sends Weazelbiffer word that she will seek revenge.

An elderly office boy applies for work, which is given to him. Weazelbiffer now needs a new bookkeeper, and Gladys phones to the agency. The wires get crossed and she gets her husband on the wire instead. He ties the baby cradle to the pendulum so that it will rock while he goes to secure the job. He is engaged, but Weazelbiffer is mad when he sees Gladys flirting, as he thinks with the new man.

The boss' wife arrives, and the new office boy says she is a book agent. So she is shot into the pool. There is a general melee after this, and Weazelbiffer's wife insists upon Gladys being discharged. He obeys, but writes a note on the back of the check he gives Gladys asking her to come to his house that night. Weazelbiffer then sends a faked message to his wife, telling her that her sister's estate is being settled and that she is wanted by the lawyer. He gives the letter to the boy, who reads it, but takes it to Mrs. Weazelbiffer. She "falls" for it, and Gladys and Weazelbiffer are soon enjoying a little supper at his house. The boy, however, tells Mrs. Weazelbiffer of the fake, and she returns hotfoot. Weazelbiffer has just time to hide Gladys.

A man arrives with a vacuum cleaner to clean the apartment. It draws all the furniture into a heap. In the meantime, Glady's husband has returned and found Weazelbiffer's note to his wife. He takes the baby and goes to Weazelbiffer's. He says, "You took my wife, now take my child." Weazelbiffer hides the baby in the stove. The dog finds the baby and takes it out to his kennel. Hubby has a change of heart, and returns for his child. Weazelbiffer can't find it. The cleaner sees through the window that the baby is with the dog. He goes out secretly. Gladys is hiding, disguised as a chair. But Mrs. Weazelbiffer finds her. The cleaner tells about the baby and the dog, who drags the kennel after him by its chain. After a chase they find the kennel empty. They return with a policeman, who finds the baby hanging on the hatrack in the hall. He puts it, covered, on the bed. The cleaner hides it again. They can't find it and are crazy. At last the dog finds the baby for them. Then they all turn on the cleaner. "Who are you?" they ask. He puts on the bookkeeper's whiskers, and declares himself revenged.

GOLD SEAL.

THE BRAND OF HATE (Three Parts—Rel. Wk. of June 18).—The cast: Leonore Van Pelt (Tina Marshall); Emilie Van Pelt (Dixie Compton); Rosa Castilli (Sonia Marcelle); Richard Travers (George Marlo); John Worthington (James Levering); Leonore's Aunt (Lucia Moore); Vulkutz (Otto Van Loan).

Van Pelt, millionaire owner of tenements on the East Side, neglects the necessary rebuilding of them, while he makes handsome presents to his wife. A fire occurs on the day when he has been finally induced to visit the buildings. He loses his life in the flames. Rosa Castilli, a former servant of the Van Pelt's, loses her husband and child in the fire and rushes half maddened with grief to the Van Pelt home. She forces her way to Mrs. Van Pelt's room and curses her, catching her by the throat. She is dragged away by the servants, leaving Mrs. Van Pelt in a faint. When the baby is born, the mother (Mrs. Van Pelt) is not allowed to see it. One morning, early, she makes her way to the room where the child is asleep, and sees on its cheek the mark of the fingers of a hand. The shock kills her. The child, little Leonore, grows up under the care and influence of her aunt. The mark fades from her cheek, but returns at long intervals under the stress of anger.

Leonore meets Richard Travers, an architect, who has specialized in model tenements. She consents to his making plans for rebuilding hers. Worthington, his friend, warns him that the fads of rich girls may mean very little. But Richard loves Leonore and believes in her. A society fop, Lawrence Algernon, is a suitor for her hand, and is favored by her aunt, who does not approve of Richard on account of his poverty. At last, her aunt persuades Leonore that Richard is after her money, and prevails upon her to accept Algernon. When Richard calls with the contemplated plans which have taken him months to finish, the aunt sends him away with the curt message that she has changed her mind. He telephones to Leonore, railing at her for her neglect of her tenements, for her selfishness, and calling her worthless. She is seized with a terrible anger, and the mark returns. The maid who sees it, runs with the story to Algernon, who sends word that he has been called away.

This brings Leonore to her senses, especially when she receives a letter from Worthington, telling her that Travers has gone out of her life forever. She takes this to mean that he is dead and resolves to devote her life to the work he would have done. She veils her face, and visits the poor in the tenements. She forms a brotherhood club for the men workers. One of them, Volkutz, who suspects her identity, and hates her on account of the loss of his father and mother in the fire in which her father had lost his life, plans to be revenged on her. He waits for her when she goes to consult Worthington on the rebuilding of the tenements, and calling her by name, tells her that the Brotherhood would like to see her at their meeting that night. She says that it is imperative that she should not be recognized until her work is accomplished, and that she will appear at the meeting. Volkutz then meets some of his fellows and raves against the Veiled Lady as she is called. One of them goes to Worthington's office, and tells him that the Veiled Lady is in danger. Richard Travers is there, and the two go to the meeting.

Leonore is welcomed by the men, and led to the platform by Volkutz. He then denounces her and says that the reason that she never shows her face is that she is the owner of the miserable kennels in which they live. They demand that she take off her veil. They are threatening her, when Travers and Worthington break in. Volkutz shoots at Travers, but the police come and the agitators are taken into custody, while Travers carries Leonore out of danger. The next day, he goes to see her. She tells him that she can never marry him and takes off her veil to show him the mark. It has disappeared. Richard tells her that it is her soul that he has always loved and they are happy.

UNIVERSAL SPECIAL FEATURE.

THE VOICE ON THE WIRE (Episode No. 14, "The Light of Dawn"—Two Parts—Rel Wk. of June 11).—The cast: Shirley (Ben Wilson);

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Polly (Neva Gerber); "Red" Warren (Francis McDonald); Dr. Renolds (Jos. Girard); Prof. Duval (De Brulier); Cronin (Howard Crampton). Scenario by Stuart Paton. Produced by Ben Wilson.

Shirley watches over Polly as she lies asleep on the couch in Duval's home. "Red" Warren is seen approaching the Duval house and is followed by Cronin and a detective. Duval, fancying he hears a noise, awakens and goes toward the library, while Renolds sleeps on restlessly. Red starts to climp up to the library window, Cronin watching him. Shirley sees Red's figure silhouetted on the shade and at the same time feels the draft caused by the door being opened. Red gets ready to aim his revolver. Shirley sees the door open and close, but no one appears. Duval also notices the door close without any one entering. In the library, the "Hand" points a revolver at Shirley. The "Hand" fires simultaneously as Shirley fires, and Red, just starting to open the window, is hit by the bullet from the "Hand" and falls backward from the window to the feet of Cronin and the detective. Leaving Polly under the care of Duval, Shirley dashes down to Red.

In Renolds' bedroom no one is in the bed; the door opens and closes, but no one is seen. Red is carried into the house, where Duval examines him and sees that he has not long to live. Renolds hears these words as he stands at the door, and slowly enters and kneels beside the dying man, asking permission to speak with him alone.

Renolds listens to Warren's whispered words and bows his head in sorrow. Renolds dazedly walks from the room and Shirley and others go to the library. "Red" refuses to say anything and dies. Renolds has gone to his bedroom, completely overcome. Shirley answers the phone to hear the "Voice" say that he, Shirley, has waited long, but at twilight he shall know the truth. At twilight the Hand appears in the next room, and the "Voice" tells Shirley and Polly to come into the room alone. They do so and see the Hand hovering over a pile of paper. The Voice says, "On this paper will be written the truth."

THE VOICE ON THE WIRE (Episode No. 15, "The Living Death"—Two Parts—Rel. Wk. of June 18).—The cast: Shirley (Ben Wilson); Polly (Neva Gerber); Renolds (Jos. Girard); Cronin (Howard Crampton); Prof. Duval (De Brulier); Renolds' wife (Irene Hunt); Laroux (William Quinn).

Shirley and Polly, fascinated, watch the disembodied hand writing. Cronin and Prof. Duval wait in an adjoining room; the latter preventing the former from entering. The hand writes that he was a member of the "Black Seven," a psychical and scientific research body of Paris and, because the scientists considered them crazy owing to their advanced theories, their meetings were necessarily secret. Five of these men were the five victims of the "Voice," the sixth was Renolds and the seventh was Emil Laroux, who, not content with proving that astral bodies could be projected, was positive that he could recall a soul at will, providing that the body in which the soul lived on this earth was preserved before death by a certain ancient process. The person had to be an easy subject to his will before the experiment. The men didn't believe him, knowing that no one would consent to being mummified alive. That night Renolds tried to convince Laroux of the absurdity of his new theory, but the latter seemed to be obsessed by the experiment he called "The Living Death."

At Renolds' home, Laroux soon discovered that he could easily dominate the will of Irene, Renolds' wife. He told the five men. When Renolds—or Chantard as he was known—went on his African expedition, Laroux went with him and willed that Irene should go too.

A year later they were in the heart of the African jungle. One day Renolds went to get some specimens. Irene was soon under the influence of Laroux's will. Then, with the help of two negro boys, they carried her into another room and soon carried her mummified body from the house. Laroux took her baby with him.

Renolds returned. With his men he followed Laroux all night until a sandstorm stopped them. Dawn found them on the desert. Then they found Laroux face downward in the sand, dead. In his right hand was clenched a confession of his insanity and of his mummifying Renolds' wife's living body and sending her to the "Black Seven" to prove his theory of "The Living Death." He had intended to use the baby as a medium of communication with her chained soul. The child was rescued.

That night Renolds was bitten by a poisonous snake and his servant cut off his hand to save his life. Later a human arm was grafted to Renolds' body and he found that when his astral body was projected, the hand was the only thing visible. He had means of revenge, and waiting seventeen years for his son's aid, killed all the "Black Seven," one by one. Renolds never found the mummy of his wife's "Living Death." He had killed his own son, "Red" Warren.

Renolds now appears before Shirley and Polly. He tells them that his duty being performed, he is now free to join his wife's soul. Shirley, overcome, silently hands him his revolver. Renolds fires into his own body and falls. Cronin dashes into the room and Shirley tells him that the "Voice" is dead; to bury the confession with his son—"Red" Warren.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 24 (Released June 22).—The manufacture of coke, by the beehive process, is shown in a plant near Pittsburgh. Mrs. A. Louise Andrea demonstrates time savers in the modern kitchen. A new invention is the bullet proof armor, just tested, which by the distribution of the shock of impact, abolishes all danger of dislocated joints when the bullets hit. This may revolutionize modern warfare. A physical culture lecture is given by Irma Rivers, assisted by Will Bingham. This lady is a jiu-jitsu expert, and demonstrates how women may acquire this most effective method of self defense. A sculpture in clay, by Willie Hopkins, inventor of the animated clay cartoon, called "What Will Baby Be?" ends the reel.

UNIVERSAL CURRENT EVENTS.

ISSUE NUMBER 4 (June 2).

Western Tornado Sweeps Clean Path Killing Hundreds.—Property loss of many millions, while thousands are left homeless by storm that swept through seven states, Mattoon, Ill. Subtitles: Mattoon's residential section. All that is left. It landed two blocks from home! In the tornado's wake—children and music.

Japanese Battleship Brings Ambassador Guthrie's Body Home.—Diplomat who died at his post in Japan honored in death by Mikado's nation. San Francisco, Cal.

U-Boats Take Notice! You Have Got to Go! These Will Fix You! Submarine chasers being turned out with a rapidity that spells defeat for the sea wolf pack that infests ocean highways. Subtitle: Speeding sea spiders that carry a fatal sting!

"Where the River Jordan Flows!"—Baptismal rites of Southern "darkies" observed in accordance with biblical traditions. Suffolk, Va.—One hundred and fifty converts of recent revivals—members of two Baptist churches—received baptism in Dumville's pond. The ardor and enthusiasm of all the recipients made for a gala day. and after the ceremonies there was a gathering of their friends. Subtitle: Not a few drops—the whole pond is used.

North American Indians of Today.—Indian wards of Uncle Sam at Carlisle School pass inspection, by regular army officers. Carlisle, Pa. Subtitle: Girls and boys show value of military training.

War Makes Women Industrial Asset.—Alleged "weaker sex" of America and Europe turn to quickly to do men's bits.

Men Thus Relieved for Military Service.—Cleveland, Ohio.—In the Erie Railroad shops here, women are qualifing for men's jobs with a rapidity that is startling. Lathes, planers, and drill presses are turning out work under the dexterous hands of the women as rapidly as they did with men operating them. Subtitles: "Massaging" the "big boys." The steam hammer obeys the feminine touch. Lathes and drill presses in skilled hands. Surrey, England.—Increased food production campaign brings women to the fields. "Bee line" for the nation's commissary.

Public School Athletes Parade 50,000 Strong.—Governor Whitman and staff review one of the most inspiring spectacles in the history of New York City.

British Naval Victim Given Final Honors.—Chief Stoker Bailey, killed in channel battle off Dover, laid to rest, Somewhere in England. Subtitle: "The silent farewell to a fighting sailor."

Naval Addition—A battleship for Navy Recruiting. Union Square throngs see the Recruit christened in the heart of the world's greatest city. Gift from patriotic citizens to Uncle Sam New York City. With the Marine Band playing and hundreds of youths clamoring for the privilege of being the first to enlist, a wooden battleship. The Recruit was delivered to the government by Mayor Mitchel, acting for the donors. Subtitle: Mrs. Mitchel christens the "vessel." Rear Admiral Usher, U. S. N., receives the Recruit. Sherrill Kemmerlen, the first recruit. Our first wooden battleship since Civil War days.

Nation's Head Pays Tribute to Heroic Dead of Other Wars.—Throughout America the example of President Wilson is followed with great parades and tributes to our brave. Washington, D. C.—On the most impressive memorial day in the history of the nation President Wilson at Arlington Cemetery with eloquent speech recalled the glory attached to fighting a worthy fight for a worthy cause. Subtitle: Flag raised on masthead of the destroyed Maine, Arlington, New York City. Governor Whitman and General Bell review Memorial Day parade from Soldiers' and Sailors' Monument, Riverside Drive. Subtitles: Age cannot dampen the spirit of the old Zouaves—"Red Devils of the Civil War." Honored sires of honored sons. Rear Admiral Sigsbee, captain of the Maine when sunk, launches miniature of his old ship in the basin of the Maine Monument. "Taps."

ANIMATED WEEKLY.

ISSUE NUMBER 74 (May 30).

Italian Commission Visits Washington Capital.—Famous citizens and soldiers of our Latin ally received with honors, Washington, D. C. Subtitles: Secretary Lansing greets Commission on arrival. S. E. Boscarelli, inventor Marconi, H. R. H. Prince of Udine, Hons. Francesca Nitti, Aug. A. Ciuffelli and E. Arolotta. H. R. H. Prince of Udine.

Dry Land Battleship to Stimulate Naval Recruiting.—Replica of sea monster built in Union Square where millions pass, New York City. Subtitles: A horizon of massive buildings. Looking through a porthole on to a sea of traffic.

The "Show Me" Spirit of Missouri.—Parade to fill quota of famous fifth regiment witnessed by thousands, St. Louis, Mo. Subtitle: Governor Gardner reviews parade.

Edison Unit Gathers Red Cross Money.—Campaign among employees of lighting company for funds to aid our fighters meet with generous response, New York City. Subtitles: Willing hands sort coins for noble cause. Workers 'money' for fighters' needs.

Three Regiments Drill to Aid Recruiting.—Twelfth New York, Thirteenth and Fourteenth Brooklyn manoeuver on National League Baseball field, Brooklyn.

Searchlight Attachment a Novel Police Aid.—Police autos carrying "canned daylight" will patrol dark streets and lend aid at fires and uncover crime, New York City.

Military Mass for Spanish War Dead.—Rev. Father Chidwick, chaplain on the Maine when sunk, makes stirring patriotic appeal, N. Y. Navy Yard, Brooklyn. Subtitle: "We are engaged in a just war. The man who will not go to the firing line is a slacker!"

His Private Yacht a Gift to Uncle Sam.—Dr. John A. Harriss equips the Surf as ambulance ship for new fleet, New York City. Subtitle: left to right—Capt. Cordson, Dr. John A. Harriss, the donor, and Chief Surgeon J. B. Laughlen.

Kiddie Klub Pageant.—"Young Manhattan" out en masse for Evening World's celebration, Central Park, New York City. Subtitles: "Cousin Elinor" Schorer, "Kiddie Klub's" creator. His strong arms—left and right

Benny Leonard, World's Jew Lightweight Champion—Knocks out clever Freddy Welsh in ninth round of exciting bout, New York City. Subtitles: First New York boy to capture coveted crown. Developing the speed and accuracy that brought victory

Famous Philanthropist Gives Home for War Sufferers.—Nathan Strauss abandons palatial residence in order to help needy, New York City. Subtitles: "The men who have made millions out of this war ought to bear their share of the burden. I have given up my yacht, my horses and now my home to help those in need."—Nathan Strauss. "Publish the names of the gilded financiers who are clutching their money in this time of peril—shame them before the world."

Naval Flotilla on Wheels Starts 14,000 Mile Recruiting Trip.—Mid western states tour to aid Navy, Chicago, Ill. Subtitles: "I christen thee Chicago." First elevated fleet in history. Recruit qualifying en route. Another Jack Tar for Uncle Sam.

Cartoons by Hy Mayer.

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GAUMONT.

TOURS AROUND THE WORLD, NO. 33 (June 19).—Having shown Brest—supposed to be America's naval base in the near future—and Bordeaux, ports on the west coast of France, Gaumont in this issue of "Tours Around the World" will show Nantes, on the same coast. The city of over 160,000 inhabitants is situated near the mouth of the Loire. It has a rich trade with South America. There is a beautiful panoramic view, showing the many islands, the fashionable sections of the city and the many steeples of the churches. A trip along the river rewards the spectator with sights of the houses built in the eighteenth century, and the several transporter bridges. Then are shown the museum, the cathedral and the castle of the Duchess Anne of Brittainy, built in the fifteenth century.

Pozzuoli, a small town near Naples, is notable for its ruins of the classic Italian period. In this section of the reel Gaumont shows the temple of Venus and Diana, the amphitheater—nearly as spacious as that at Rome, the temple of Serapis, and the massive rocks of Virgil. In ancient times the town was a Roman summer resort. It was destroyed by the Turks in 1550.

A Russian village in winter is pictured also on this reel. The views are notable for the wonderful photography of snow scenes. Comparison of the hovel and the palace is inevitable, even in this out-of-the-way corner of the world. How frozen meat and fish are stacked up in the square is interesting to us residents of a more temperate clime.

REEL LIFE NO. 60 (June 21).—Perhaps the most interesting section of this release one may be said to surpass the others is "Knitting Hosiery." This takes spectators on a visit to a modern knitting mill. These pictures show skein winders, back winders, ribbers and footing machines; in fact, everything to the final labeling and boxing. It is interesting to see how the tops are cut to the proper length and then transferred to the footing machines.

"Reclaiming the Everglades" pictures the draining of the rich swamp land of Florida. Five million acres are being reclaimed. Boom towns are springing up, towns that will endure because they are supported by a farming country that is regarded as absolutely the richest in the world. The pictures show the prodigal wealth of nature, unparalleled yields having been secured for all crops.

"The Most Perfect Child" is the little girl who won the prize at the Panama-Pacific Exposition, Marjorie Brown. She is now four years old. Every mother and father will be glad to see daily routine of play which has developed her so symmetrically. After her morning exercise she plays in her garden, makes mud pies, has her dancing lesson and runs wild on the beach. The section pictures the ideal life for a child.

"A Tilting Match on the Water" is a lovely aquatic knightly diversion of the French. "An Auto-Drawn Train" completes the reel.

CUB.

JERRY'S RED HOT TRAIL (June 21).—The cast: Jerry (George Ovey); Sheriff (Louis FitzRoy); Hank, an outlaw (George George); Shorty (C. E. Feehan); father (Harry De Roy); daughter (Claire Alexander). Directed by Milton H. Fahrney.

Jerry is "in bad" with a sheriff of a western town and is ordered out of the place. Jerry puts an outlaw to flight who is holding up a wealthy man, his wife and daughter, and is invited to ride with them. Later the bandit captures them, takes Jerry and the girl prisoners, and orders the chauffeur to drive on with the parents.

That night Jerry has a dream in which Indians are torturing him when the girl comes to the rescue and throwing herself before him is shot and killed. He is glad when he wakes up to find it all a dream.

The next day Jerry and the girl are rescued by the sheriff. Jerry is hailed as a hero, is congratulated by the sheriff, and wins a wealthy father-in-law.

LA SALLE.

TILLIE OF THE NINE LIVES (June 19).—The villain, greedy for more wealth, consults a noted seeress who in a vision shows him a treasure chest guarded only by a single country maiden. Together they go to search for this treasure, and find the country girl in Tillie.

The seeress hypnotizes Tillie who, with her pet pig in her arms, is carried away to an old barn loft. They torture Tillie in an attempt to make her tell where the treasure is hidden. Tillie manages to dispatch the pig with a message to her sweetheart tied to its tail, saying, "I am in the hands of a hypnotist—save me."

The pig delivers the message to Tillie's sweetheart, and then guides him to her prison where he arrives just in time to save her life.

MONMOUTH.

JIMMIE DALE, ALIAS THE GREY SEAL (Episode No. 14—"A Sheep Among Wolves"—Two Parts—June 22).—The story opens showing the underworld maddened with the thoughts of the Grey Seal. Travers, Marie La Salle's lawyer, and for the time being her chauffeur, receives papers from Australia that will convict the Pretender and the Woman in Black. The Pretender is informed of the arrival of the documents, and plans to trail Travers and secure the papers. The Tocsin instructs Jimmie Dale to meet and return by her chauffeur the ring which she dropped in his car. Jimmie obeys.

The taxi which meets him and takes him in is in a collision. The driver whispers just before the accident a few words which are meaningless to Jimmie Dale. On regaining consciousness Jimmie Dale finds himself in a library. When he bids the host adieu and starts to leave, he is detained. They show him the ring found on Travers and demand the paper and other information regarding the owner of the ring. Jimmie claims to know nothing about it. The Pretender uses desperate measures to obtain this information, shows Travers dead in the adjoining room, and threatens Jimmie with a similar fate unless he gives the desired information. Jimmie says it is impossible, and the Pretender, believing this, allows him to depart.

SIGNAL PRODUCING CO.

THE RAILROAD RAIDERS (Chapter 11—A Desperate Deed—Two Parts—June 18).—When Helen regains consciousness after the blow dealt her by the raiders she finds herself in a box car which is rapidly filling with water. She has tried every means of getting out and has about given up the quest when a tug smashes into the car and cuts it in two. Climbing to the roof of the car she signals the crew of the tug and they take her on board.

Still pursuing the raiders Helen urges the owner of the tug to beat the local freight to the bridge where she can board. They make the bridge just as it is opened. Helen jumping from the top of the pilot house grasps the lower beams of the structure and works her way up. When the bridge closes down for the local Helen jumps to the top of the train.

Assisted by the crew she goes after the raiders, but they uncouple the last car and escape. Helen jumps the gap between the two cars, but they scramble off and board a passing passenger train. Uncoupling the engine of the freight, the engineer and Helen race to the nearest switch and Helen turns it just in time to send the passenger on which the raiders are hidden into a siding and stop it.

Meanwhile "Boss" Hogan visits Desmond and negotiates to open a branch line to Copper City. Desmond plots to throw the construction to the Eastern Railroad instead of the K. & W., and so make a bigger haul for himself. He confides in Burke, who promises to help him in his trickery.

MUTUAL STAR PRODUCTION.

A BIT OF KINDLING (Horkheimer Studios—Five Parts—June 18).—The cast: Alice (nicknamed "Sticks") (Jackie Saunders); James Morgan (Arthur Shirley); Chief Engineer (J. P. Wade); Jim Clauncy, Alice's father (Chas. Dudley); Ruth Borden (James' fiancee) (Ethel Ritchey); Cyrus Van Hook (Edward Jooson); Constable (H. C. Russell). Directed by Sherwood MacDonald.

Sticks is a little newsgirl holding down a metropolitan corner and fighting for her rights against a lot of tough lads. Her favorite customer is James Morgan, a wealthy young man. Sticks is the witness of an attack upon Morgan by a gang of thugs and tries to interfere. They are both knocked out and then placed in a baggage car while unconscious.

Awakening in a small town, they decide to stay there. Morgan finds a job with the railroad, and they keep house in a little cottage. Morgan's father and sweetheart discover Morgan's hiding place and go for him. Sticks overhears their conversation and knows Morgan is staying just for her. She leaves and Morgan returns to his people. Sleeping on a hay stack that night, she is discovered by a wealthy man who adopts her.

Morgan loses all sight of his little pal until a number of years later he chances to visit her adopted father's house on business and there finds her. A wedding follows.

THE DAZZLING MISS DAVISON (Powell Producing Co.—Five Parts—June 18).—The cast: Rachel, the Dazzling Miss Davison (Marjorie Rambeau); Miss Davison's Guiding Light (Fred Williams); Miss Davison's Shadow (Aubrey Beatie); Lillian, Miss Davison's sister (Agnes Eyre); Gerard Buckland (Robert Elliott); Mrs. Jennings (Winfred Harris); Arthur Jennings (Frank Ford); Mrs. Van Santen (Lillian Paige); Cora (Ruth Byron); Delia (Dore Flowden); Harry (Bert Starkey); Denver (T. Jerome Lawlor); Her Husband (George Paige). Directed by Frank Powell.

Gerard Buckland, a young society man, sees a pretty girl on the street one day, who, while shabbily dressed, has an air of gentility. While speculating as to her family connections he sees a shady-looking man hand the girl a glittering diamond necklace, which she conceals and then vanishes in the crowd.

Later at the home of a friend he is amazed to meet the girl. She is as charming in conversation as in appearance and manner. To entertain her friends she picks their pockets with professional skill, later returning the property with laughter.

Miss Davison appears to be making a good salary and she says she is a designer, but Buckland's suspicions are aroused and he determines to solve the mystery of her employment. He becomes convinced that she is either a kleptomaniac, an accomplice of professional thieves, hypnotized by an elderly man often seen to meet her, or preying on society through her beauty and wit.

Miss Davison is none of these. She is the best woman detective in New York, and the mysterious old man is her chief. The truth comes out when she gives the signal at a so called society bridge party, and in a flash one-third of the supposed society men and women are wearing handcuffs. The Dazzling Miss Davison has succeeded in breaking up one of the most notorious band of card sharks in America.

THE UPPER CRUST (American—Five Parts—June 25).—Molly O'Toole, a young woman of good family with a very small income, can find no employment in her town so comes to the city. She fails to find work, and becomes destitute. She applies to the Y. W. C. A. for a position. Mrs. Todd is leaving for Honolulu and she wishes her country home to be in condition for occupancy when she returns.

Molly is glad to get the job and starts for Mrs. Todd's home. Mrs. Todd's son, Algernon, is lazy but has a sense of humor. Algernon meets Joe Holmes, itinerant peddler, who enjoys life behind a pair of donkeys. Algernon buys the whole outfit. Holmes humorously suggests that Algernon take his name also, presenting him with printed cards. Algernon drives his purchase to the Todd stables. Entering the grounds, he sees Molly coming out after a satisfactory interview with Mrs. Todd. His mother explains she is their new housekeeper and a fine young woman.

Mrs. Todd goes to Honolulu, and Algernon, now Joe Holmes, starts out to "See America First." Molly goes to Crags Corners, the Todd home, empowered to "hire and fire" and with a checking account in the bank. At the Corners she is taken for Mrs. Todd, and as a joke she allows the natives to believe so. Captain Hancock, possessor of twenty millions, is captivated at first glance. He calls, but Molly does not tell who she really is; it is such a lark to play the lady of this estate. Molly feels that she must dress her part and draws heavily upon her allowance. She determines to marry Captain Hancock and be freed from poverty.

Algernon returns to Craigs Corners, which he has never seen. He is surprised to learn of Mrs. Todd's presence. He determines to unmask the intruder, but when he has met Molly his stern resolve fades and he finds himself seeking and receiving the post of chauffeur to "Mrs. Todd," driving his own car for the interloper and continuing to hide his real identity under the name of Holmes. Molly and Algernon become friends, but Molly determines to win Hancock for his money. Algernon as Joe Holmes, the chauffeur, is deeply in love with Molly before long, and she reciprocates the feeling. Her love makes her incapable of de-

Peggy Hyland

IN

PERSUASIVE
PEGGY

ceiving "Joe," and one day she confesses to him. He is secretly overjoyed at her honesty, and proposes to her, retaining himself as Holmes. Molly confesses that she loves him, but sadly admits that she is going to marry for Hancock's money. Algernon is grieved, but does not feel that it is as yet time to disclose his identity.

When Hancock proposes Molly finds it difficult to accept him. She is made miserable. She confesses to Hancock. He says he loves her and wants to marry her. She asks for a couple of days to think it over. Meanwhile the real Joe Holmes stops off at Crags Corners to elude justice which is dogging his footsteps as a forger. He recognizes Algernon, and sees that Molly is not Algernon's mother and that she does not know who Algernon is. He decides that he can make Molly think he is Algernon Todd, and so give him shelter until the search for "Joe Holmes" is past.

Algernon asks him to say nothing to Molly about his (Algernon's) real identity. Holmes goes to Molly, says he is the real Algernon Todd, and denounces her as an imposter. She is frightened and accedes to his request that nothing be said of his presence until his "mother" returns. Molly gladly promises him the run of the house. Hancock calls for his answer, and Molly has almost made up her mind that it is to be "yes." Their interview is interrupted by Holmes, who goes to the library and does not want to be disturbed. He has learned that the police are on his track and getting nearer. Molly returns to Hancock in the drawing room, but his pleading is again interrupted by the arrival of the constable, who have received orders from the New York police to arrest one "Joe Holmes."

Molly is frantic with fear for Joe's safety and says she will go get him. She runs to him at the garage and begs him to make his escape. Algernon has to be told the whole story before he understands. Her love for him makes her tell him the truth, that she has not been able to forget him long enough to accept Hancock. She declares her allegiance in spite of anything that he may have done. Overjoyed, Argernon takes her in his arms and then to her great alarm he refuses to flee.

He goes with Molly to the house. The constable tries to arrest Algernon as Holmes, but the boy asserts his identity as young Todd. The constable is not convinced. Molly is bewildered and begs "Joe" to insist that he is Mr. Todd, as Mr. Todd is even at that moment in the library. Holmes comes out then and tries to brazen it out. Algernon denounces him. Mrs. J. Van Rensselaer Todd sails in. She asks Algernon "What on earth is the matter?" and matters start to straighten themselves out. The constable takes a firm grip upon Mr. Holmes and exits with him. Hancock makes his exit unobtrusively when he sees Molly in the pseudo-chauffeur's arms, and to Mrs. Todd Algernon's only explanation is that Molly is the future Mrs. Algernon Todd. Mrs. Todd is pleased at Algernon's choice as a wife, and everything ends pleasantly for Molly.

MUTUAL.

MUTUAL WEEKLY NO. 128 (June 13).

Atlanta, Ga.—The Betty Ross of 1917. Widows of Confederate veterans stitch flags for first Georgia regiment sent to France.

Sapalpa, Okla.—Lightning fires oil tanks. Boiling oil flows down river, setting forest afire, causing $1,000,000 damage.

Somewhere in America.—Millions of shells for the allies. Subtitles: Thousands of tons of rough shells ready for shipment to Europe. The finished shells.

Los Angeles, Cal.—National preparedness train. Government distributes information to induce farmers to increase crops.

New York City.—New styles in milady's footwear. Courtesy of I. Miller, New York. Subtitles: Posed by Miss Sybil Carmen of the Midnight Frolic. Novelty boot. With double row of buttons. White kid slippers. Red, white and blue buckle combination slipper sandal.

Venice, Cal.—Girls, beware! If your bathing suit is too scant the "cops" will walk you home in a barrel.

Cambridge, Mass.—Harvard corps inspected. Brig. Gen. Edwards reviews force at the Stadium.

Somewhere in America.—Artillery men practice for service at the front.

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Seville, Spain. The Guadalquivir River overflows and causes great havoc.

Governor's Island, N. Y.—Garden party for army relief. Drills and parades entertain army, navy and city officials.

Somewhere in America.—Soldiers occupy exposition grounds. Former show place is converted into camp for 21st cavalry.

The Come Back.—(Copyrighted Life Pub. Co.).

Triangle Film Corp.

LOVE OR JUSTICE (Ince-Kay-Bee—Five Parts—June 10).—The cast: Nan Bishop (Louise Glaum); Paul Kennedy (Jack Richardson); Jack Dunn (Charles Gunn); Winthrop E. Haines (J. Barney Sherry); Phyllis Geary (Dorcas Matthews); Judge Geary (Charles K. French).

Jack Dunn was a lawyer, and a brilliant one. At one time life held promise of great things, and yet on the eve of achievement he threw away everything, sinking to the lowest depths, a victim to the drug habit. In one of the most wretched resorts of the slums he meets Nan, and they form a loose kind of partnership.

Nan, who is a woman of brains, exercises a strong influence on the derelict, getting him away from the influence of the drug. In doing this she awakens Dunn's ambitions, and through her efforts he gradually regains his footing in the legal world. Dunn, in gratitude, would make Nan his wife, but the woman knows that he is gradually drifting away from her and that she can have no place in his world.

Making the supreme sacrifice, she breaks abruptly with Dunn, letting him believe that she is unfaithful to him. After many years they are brought together face to face in a courtroom, and there their destinies are settled forever.

THE GIRL, GLORY (Ince-Kay-Bee—Five Parts—June 10).—The cast: Glory Wharton (Enid Bennett); Jed Wharton (Walt Whitman); Bruce Crawford (William Warters); Sally Barton (Margery Bennett); "Sport" Morgan (Darrell Foss); Jake Morgan (J. P. Lockney).

Glory Wharton lives with her old grandfather, Jed Wharton, a civil war veteran, who worships only two things in his old age—his granddaughter and the memory of General Grant. The old gentleman had one failing that marred Glory's happiness, and that was his fine taste for old bourbon. She often puzzles over the attraction that liquor possesses for her granddad, and one day, tasting the stuff, decides that it is not good for him.

In this dilemma Bruce Crawford, the young minister of the village, whom she has sought, gives her his advice and aid. Her idea is that if her grandfather cannot get whisky in the village he will do without it. Bruce explains that so long as Morgan, the one saloon keeper of the place, lives up to the conditions of his license it is impossible to stop the sale of it.

How Glory and Bruce accomplish their plans provide the most dramatic incidents of the play.

HER EXCELLENCY, THE GOVERNOR (Triangle Production—Five Parts—June 17).—The cast: James Barclay, the Governor (Wilfred Lucas); Sylvia Marlow, Lieutenant Governor (Elda Millar); Joe Keller, political boss (Joseph Kilgour); Governor's secretary (Regan Houghston); capitalist (Walter Walker); Lieutenant Governor's secretary (Edith Speare); reform Senator (Albert Perry).

James Barclay, the governor, is much in love with Sylvia Marlow, an attractive young lawyer, and he asks her to marry him. He is refused, not because she does not care for him, but because she senses that his political aspirations and life are changing his character and destroying his ideals. Keller, a crooked politician, to whose influence Barclay owes his success, wants him to veto a child labor law. Against Sylvia's wishes he yields to Keller and vetoes the bill.

Sylvia breaks with Barclay and is elected lieutenant governor on the suffrage ticket. After a short time in the office war becomes imminent and the President asks for men and funds from each state. A big appropriation bill is drawn up, and Keller is instructed to see that Barclay vetoes the measure. The play comes to a surprising climax when Sylvia plays her trump card and brings the man she loves to his senses.

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PAWS OF THE BEAR (Ince-Kay-Bee—Five Parts—June 17).—The cast: Ray Bourke (William Desmond); Olga Raminoff (Clara Williams); Boris Drakoff (Robert McKim); Curt Schreiber (Wallace Worsley); General von Mittendorf (Charles French).

Ray Bourke, a young American traveler, is stopping at an inn in Belgium, at the beginning of the war, when the German army is sweeping on towards Paris. Here he meets Countess Olga Raminoff, who is in the Russian secret service. As the German army marches through the town she fires a revolver from a balcony and shoots and wounds the general in command. Instantly the house is surrounded and the soldiers rush in to find the assassin.

Bourke endeavors to save her, and in doing so is held by the military as an accessory and both are condemned to instant death. While the two are being led out by a file of soldiers a Belgian aeroplane sweeps down on the village, and by dropping bombs puts the Germans to flight, as they know that the French are coming in force.

Ray and Olga escape. On reaching Paris they part on their different ways. They later meet in New York City, where the final scenes of the exciting romance transpire.

Pathe Exchange, Inc.

HEARST-PATHE NEWS No. 45 (June 2).

New York City.—A large model of Uncle Sam's mighty warships is built in Union Square Park to stimulate recruiting for the Navy. Subtitle: Mrs. John Purroy Mitchel, wife of the Mayor, christens the land dreadnought.

Chicago, Ill.—Miss Helen Wood, a Red Cross nurse killed by a boomerang shell during gun practice on the S.S. Mongolia, is buried with military ceremonies. Subtitle: The Hospital Reserve Corps honors its unfortunate member, who lost her life while on the way to serve her country.

Rheims, France.—The great offensive continues. Huge guns prepare the way as trench after trench of Hindenburg's line is attacked. Subtitles: The advance. The light field artillery moves forward to support the infantry. German batteries are aware of the attack, and open fire on the enemy's positions. But the French cannot be halted—another trench is captured and more prisoners taken. President Poincare greets the African troops of the division.

On the Western Front.—First line troops are supplied with a new style of gas mask, for quick use during an attack of asphyxiating bombs. Subtitle: The device can be easily adjusted in one second.

In the Garden Trenches (Magazine Section).—An animated cartoon by T. E. Powers.

Rock Island, Ill.—The U. S. Artillery adopts small but powerful capterpillar tractors to replace horses for drawing light field guns. Subtitle: Trees offer no obstacle to the machine, as it works its way through the woods.

Mattoon, Ill.—While towns are devastated by a tornado that sweeps the Central States, killing and injuring thousands of people. Subtitle: Houses are blown to pieces—and all trees are stripped of their foliage.

Ocean Park, Cal.—Fair mermaids at the Pacific Coast beaches introduce a novel pastime of surf riding on fantastic "sport fish." Subtitle: The breakers toy merrilly with the bathers.

New York City.—Memorial Day is made an occasion for paying tribute not only to the heroes of the past, but also to those of the future. Subtitle: All participate in this great event. The veterans of former wars, who have done their bit for Democracy's cause. The volunteers of 1917, ready to fight for America's honor, her independence and her safety. And the soldiers of to-morrow, who will be prepared when their time comes to defend these immemorial rights. The Commander-in-Chief.

HEARST-PATHE NEWS NO. 46 (June 6).

Peking, China.—President Li Yuan Hung, whose administration faces a crisis as a result of the revolt now spreading throughout the Republic. Subtitles: Tuan-Chi-Jui, who has resigned as Premier. The Chinese army, which is prepared to help the struggle for international liberty.

Fort Niagara, N. Y.—Members of the U. S. Coast Guard Service give an exhibition of their work in rescuing the crews of stranded ships. Subtitles: Firing the life-line, which is used when it is found difficult to reach the wreck. The breeches buoy is then sent over.

Cambridge, Mass.—The great Harvard Stadium is converted into a training ground as the college regiment prepares for war service. Subtitle: Brigadier-General Clarence Edwards, Commander of the Department of the Northeast, inspects the student soldiers.

Washington, D. C.—Ex-President Taft and members of the Red Cross Council test the products of a field hospital kitchen at Ft. Meyer. Subtitle: Mr. Taft greets his son, Charles, who is now a private in the regular army.

In France.—Ruined cities mark the path of the Teuton retreat on the western front, and scarcely a structure is left intact. Subtitles: Even the Cathedral of Soissons is not spared the ravages of German militarism. Roads, bridges and railways are completely wrecked. But the Allies do not falter—English and French unite in the work of reclaiming these devastated lands.

San Francisco, Cal.—The body of George W. Guthrie, late Ambassador to Japan, is brought to this country on the Nipponese cruiser Azuma. Subtitles: The U. S. S. Oregon escorts the warship into San Francisco Bay. Full military honors are accorded the American envoy, who died at his post.

Chicago, Ill.—One thousand girl students of the Austin High School turn their eighth annual field day into a patriotic demonstration. Subtitles: A gymnastic flag drill is a feature of the event. The boys participate in military exercises.

Charlestown, Mass.—The Supply Ship Bridge is ready to join Uncle Sam's sea forces, and is placed in commision at the Navy Yard. Subtitles: Commander Riddle and the executive officers. The Surf, recently presented to the Navy, leaves an Atlantic port on her maiden voyage as an ambulance ship.

Los Angeles, Ca.—Field artillery recruits are given practical instruction in warfare under conditions existing on the battle fronts. Subtitles: Across the "shell-plowed" fields. Well-known motorcylists volunteer as dispatch riders.

BLIND MAN'S LUCK (Astra—June 10).—The cast: Eileen Caverly (Mollie King); Boby Guerton (Earle Foxe); His Father (Wm. Riley Hatch); His Mother (Geffie Tilbury).

Out of a window, down a fire escape, into the cellar; Eileen Caverly waited until nightfall. Suspected of smuggling, she boards the Connecticut limited, followed by a detective unknown to her. Bob Guerton and his newly wed wife, also board the limited. Bob was driven from home by his father for stealing to pay his wine bills. Being in a stupor, Bob marries Helen Raymond. Helen becoming disgusted at his actions, confides in Eileen. The train is wrecked, and Helen is killed. Confronted by the detective, Eileen decides to pose as Bob's wife. Bob's injuries are not serious, but he is brought to a hospital, accompanied by Eileen. His mother visits him, and learning that he was married by a Justice of the Peace, forces him to be married by a minister.

Bob becomes successful through careful watching by Eileen. They were blessed with a little Bobbie, Jr. Eileen and Bob's mother decide to reunite father and son through little Bobbie.

While everthying is happy, Cromel Crow, Eileen's former guardian, a former smuggler, is released. He meets Eileen and demands $5,000. He enters her room. Hearing a noise Bob enters, and a struggle occurs. An officer enters and kills Crow. Dying he tries to explain Eileen's past, but the hand of death seals his lips before he completes the sentence.

FIRES OF YOUTH (Thanhouser—Five Parts—June 17).—The cast: Iron-Hearted Pemberton (Frederick Warde); Billy (Helen Badgley); Billy's Father (Ernest Howard); Billy's sister (Jeanne Eagels); Jim (Robert Vaughn).

Peter Pemberton, a steel king, commonly called Iron-Hearted by his employees, spent the greater part of his life toiling to amass millions. He had given his boyhood and youth in exchange for his massive fortune, and now he discovered that his capacity for pleasure was gone. He wanted to play as he should have done long ago. Having forgotten how, he returned to the little factory town where he had spent his youth.

Little Billy was told by his father that Pemberton was a human impersonation of the devil. Anxious to see him, Billy went to his home. Pemberton was trying to amuse himself by playing with a toy engine but came to the conclusion that he was too old, but Billy taught him how. Billy never dreamed that he was talking to Pemberton, as he took his valet for him. Billy won the heart of Pemberton.

It was through Billy that Pemberton went down to the mills as the inexperienced Peter Brown. There he met Rose, and she seemed the incarnation of youth. The companionship of Rose and Billy, and the love of the factory people made Pemberton happy. Peter, thinking that Rose cared for him, and that she did not consider him old, fostered the thought that some day he might bring her home as a wife. Returning one evening he discovered he was mistaken: it was Jim who Rose loved.

Little Billy, fearing that Peter would be fired because he failed to go to work the next day, went to the factory to work his molds. A furnace exploded, letting forth a seething blaze of molten metal. He was not expected to live. This was the last straw; the men determined to have revenge. Pemberton must die. The men drew, and the one who drew the marked slip was to kill Pemberton. Rose drew for Jim. Pemberton was watching her. She drew back pale and trembling.

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IN SURABAYA, THE "BUSY BURG" OF JAVA (Burton Holmes Travelogue No. 69—June 4).—Surabaya, Java, is the busiest headquarters of the Dutch in the Far East. Here the white-clothed white man from Holland has established the commercial metropolis of the Dutch East Indies. Here one sees evidence of "big business" and also finds satisfaction in traveling in other parts of the town where evidence of Chinese business, done in a large way, may be seen. Among the inhabitants of this busy little town are many Chinese, who are considered to be the thrifty men of the Far East. Many other wonderful sights in this quaint and picturesque little town await your patrons.

PARAMOUNT-BRAY-PICTOGRAPHS No. 70 (June 4).

Otto Luck at the Movies.—With this release of the Paramount-Bray-Pictographs two new individualities are introduced to your patrons. The first of these is Wallace Carlson, a young cartoonist who has just joined the art staff of the Bray Studios, Inc., and the second is "Otto Luck," a character Mr. Carlson has conceived and which, if the initial cartoon in which he appears is a fair sample of his ability as a laugh provoker, is going to take his place with Col. Heeza Liar, Bobby Bumbs and the Quacky Doodle family, as prime favorites with the movie fans.

The Desert Harvest.—Any authentic description of the Far West is sure to contain at least a paragraph dilating upon the vast desert wastes whereupon the thorny cactus, that useless product of a useless land, holds lonesome vigil. In this section of the Pictographs your patrons are to be shown a new kind of cactus, the perfected results of experiments undertaken years ago by the plant wizard, Luther Burbank. The picture is particularly interesting in that it was taken in the country but little known to most people, and depicts strange scenery and a brand new industry.

School for White Wings.—Here your patrons are shown an interesting and certainly unique picture in the form of a school for white wings, maintained by the City of New York. They will see the "rookies" being instructed in the various duties that are a part of their daily program. They must learn to harness a horse, to handle a horse; the broom and scraper are taken up for a space and the intricacies of handling an ash can without spilling its contents while holding a conversation with the cook through the kitchen window. In fact there are no end of tasks that seem easy at first but really require some skill that are made comprehensible to the scholar at the strangest of class rooms.

HER FRACTURED VOICE (Black Diamond—June 11).—Everyone in this world thinks that she can sing, but Sue knows she can, and as applause is the stimulant by which great singers are made, Sue looks about for the incentive. There being a scarcity of listening material, Sue seeks out her old friends of the farm, the chickens and the cows, who, rather than hurt her feelings, in turn politely walk away.

Unlike her voice, Sue is quite attractive; and one day there comes to her home to seek board a gentleman of the city. He falls in love with Sue and asks her to go with him, but Sue will not give up her operatic career. Knowing her weakness he promises to make a star of her, and wins her consent to flitter with him at the expense of a broken-hearted country lover.

Sue's dad discovers her flight and acquaints the country lover, who desists in a hanging operation to go to his sweetheart's rescue. Arriving in the city he knows not which way to turn, until he hears that unmistakable noise which he loves so well. Following it for several blocks he arrives at a cabaret just in time to prevent the proprietor from throttling that fog-horn which has started a riot. Throwing the piano at the retreating diners, he makes himself comfortable with a glass of champagne and becomes the best "audience" that Sue ever, or will ever, have.

THE INNER SHRINE (Lasky—Five Parts—June 14).—The cast: Diane Winthrop (Margaret Illington); Derek Pruyn (Hobart Bosworth); The Marquis de Bienville (Elliott Dexter); Viscount D'Arcourt (Jack Holt); Mme. D'Arcourt (Mme. D'Juria).

Diane Winthrop, a wealthy young American girl, is the ward of Derek Pruyn, an explorer and a student. Derek is in love with Diane, but believes that he is too old to ask her to marry him.

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The Viscount D'Arcourt is visiting at a Maine summer resort where Diane is spending the summer at the home of Derek and his sister. The Viscount proposes and is accepted just as Derek has nerved himself to propose to Diane. A hasty marriage ceremony is performed and the Viscount and Diane go to live in Paris, where the Viscount proceeds to take up his former life of debauchery, and his wife, to get even with him, begins a flirtation with the Marquis de Bienville.

The latter takes the flirtation seriously and when he finds out that Diane means nothing by it, he seriously compromises her. He and the Viscount have a duel, and the Viscount, at the end of his resources, instead of shooting at the Marquis, commits suicide. The Marquis flees to South America and aids in the rescue of Derek, who after Diane's wedding has gone to explore the upper Amazon.

Diane returns to America and Derek brings the Marquis, his rescuer, home with him. The three meet, explanations are demanded, and Diane finally appreciates Derek's wonderful love for her and they are happy together.

A ROADSIDE IMPRESARIO (Pallas—Five Parts—June 18).—The cast: Guiseppe Franchini (George Beban); Francesca Franchini (Jose Melville); Adelaide Vandegrift (Julia Faye); J. Stewart Vandegrift (Harry de Vere); Craig Winton (Harrison Ford); John Slade (Fred Huntley); Gibbs, the butler (W. A. Carroll); Lizzie Cosgrove (Adele Farrington).

Guiseppe Franchini is a fisherman on the coast of Italy where he lives with his wife, the bambino and a little pet bear. While attempting to rescue a man from an overturned boat he is picked up by a fishing schooner and is unable to return home until six months later, when he learns that his wife and baby have left for America, leaving Bruno, the bear. Guiseppe and Bruno start to go to America to search for them, and for sixteen years they wander around the country, Guiseppe playing on a flute and the bear performing a few simple tricks for the pennies of the children. Finally they reach the little town of Monterey. Here Slade, the proprietor of a roadhouse, and the editor of one of the newspapers, in attempting to ruin Craig Winton, the reform candidate for mayor, induces his butler, Gibbs, to have Lizzie, his girl, photographed in a compromising position with the young candidate. Guiseppe saves a little girl from being run over by a horse and meets Adelaide Vandegrift, the adopted daughter of a wealthy resident.

Bruno escapes, wrecks Vandegrift's pet apiary, and is promptly put in jail, and Guiseppe is informed that he must earn a hundred dollars or he will lose his pet. Guiseppe gets a job in a restaurant and after the frame-up on the candidate for mayor, finds a paper that implicates Slade in the plot. As Adelaide has befriended him, he shows it to her, and she, being engaged to Craig Winton, brings it before the young candidate.

Slade is driven out of town. In talking to Vandegrift Guiseppe recognizes in him the man whom he pulled from the water years before and Vandegrift then informs him that Adelaide is really Guiseppe's own daughter. Guiseppe is eager to take her into his arms, but when he realizes that she has had all the refinements of life, and he is only a wandering musician, he turns away and leaves her to her love. The last that is seen of them, Guiseppe and Bruno, are outlined against the sky, bound for the next town, there to amuse the little children.

COMMUTING (Klever Komedy—June 18).—Vic is at last settled with his family in his 'dollar down and dollar when they catch you" bungalow "at Bentwood." Things are so cramped that he has to go outside and through the kitchen door in order to get his place at the dinner table.

Vic figures that commuting is the "real life," and on his first trip to town his wife gives him a list of shopping to do. Vic starts for the depot which the agent told him was a stone's throw from the bungalow. After he has walked a couple of miles, he wonders what kind of a fellow threw the stone. He eventually reaches the depot but just in time to miss the train. He is told the next train leaves the

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same time the next day. He decides to "hoof" it to the office in town. Five hours later he arrives, only to find the office closed, it being Saturday and a half day. He decides then and there to do his shopping and get back to the bungalow.

Vic goes from store to store and managed to get everything his wife has on the list, and at the finish he looks like a young "moving van." On his arrival at the station he is informed that the only train for Bentwood is at 7.15 that evening. He walks to the railroad yards trying to decide what to do when he comes upon two train hands with a hand car. They are going toward Bentwood, and he begs them to take him with them. They agree, and Vic gets on with his bundles.

He does not go very far on the car before things begin to happen. First, Vic loses his hat, and then he loses one of the train men. A little further on the other train man is knocked off, and then the bundles. A couple of tramps are seated by the railroad track, and are wishing they had some good "eats" when suddenly Vic passes on his hand car and a chicken that he bought is knocked off the car into the hands of the tramps.

Vic reaches Bentwood and the car becomes derailed, and up the hill it goes into the bungalow with an awful smash, for Vic cannot stop it. It hits the bungalow so hard that it knocks the cooking stove over and sets things afire. Vic manages to get off the car and rushes into the house. He gets all the family out and rushes back to save what he can. He manages to save a carpet sweeper and the coal scuttle, for the bungalow is soon in flames. It is only a short while when it is in ruins, and Vic, turning to his wife, says, "It's an awful joke on the agent—I've only made him two one dollar payments."

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

THE LITTLE ORPHAN (Five Parts—June 18).—The cast: Rene Lescere (Ella Hall); Emmeline Warren (Gertrude Aster); Mrs. Billy Hardwick (Gretchen Lederer); David Clark (Jack Conway); Dick Porter (Richard La Reno); Jerry Mathers (George Webb); Henri Pelour (George Hupp). Scenario by Bess Meredyth and J. Clawson. Directed by Jack Conway.

Three bachelor friends -David Clark, Dick Porter and Jerry Mathers—decide to each adopt a Belgian orphan. They are prompted to act by an advertisement soliciting homes for a ship load of orphans soon to arrive from the war zone.

Going to the headquarters of the "committee of distribution," the three men selected from a list of names the children they promised to adopt and rear as their own personal charge. Their unfamiliarity with the Belgian system of naming children gave one of them a surprise.

Two of the bachelors each claimed a boy when they appeared at the emigrant station—but a girl answered to the third name that was called out by the guard. David Clark had chosen Rene Lescere. In consultation with his two pals, David was on the point of returning his charge for a boy, when the woe-begone expression Rene assumed at the prospect of leaving him touched Clark's heart, and he decided to keep her. In course of time David became a commuter, and Rene the head of his suburban household.

Mrs. Billy Hardwick, divorced wife of one of David's acquaintances, has set her heart upon winning Clark as her second husband. Rene's keen intuition makes the little Belgian penetrate Mrs. Hardwick's scheme, and to protect her foster-parent the little girl goes forth to find a wife whom she deems suitable to become Mrs. Clark.

Upon the street Rene meets Emmeline Warren, and entices her into Clark's house. She introduces Miss Warren to her foster-father. The unconventional and unexpected acquaintance thus formed ripens into what Rene had designed—a proposal of marriage and Miss Warren's acceptance.

It so happened that Miss Warren and Jerry Mathers, one of the original three old cronies, had previously been in love. When they meet again at Clark's home the old flame is rekindled and when David unexpectedly comes upon them in loving embrace, Clark realizes the circumstances and insists that Mathers and Miss Warren shall marry.

Heartbroken but resigned, to his fate, Clark closes his house, sends Rene to boarding school and repairs to his shooting lodge in the mountains, taking with him the third member of the original trio of chums—Dick Porter. Here the two men let the years glide by.

Comes the time that Mr. and Mrs. Mathers are to take a trip abroad. Rene and Mrs. Mathers have maintained a close companionship, and Rene has been invited to accompany the Mathers to Europe. By arrangement Mr. and Mrs. Mathers visit Clark and Porter in the woods, Rene coming along to say farewell to her foster-father before leaving for across the water.

The visit ended, Mr. and Mrs. Mathers start for the station; Rene stays behind for a last good-bye—and David finds that should Rene leave for Europe his heart would go with her. So he asks Rene to stay and become, instead of his little orphan, his wife.

K-E-S-E, INC.

DO CHILDREN COUNT? ("The Wonderful Event"—Two Parts—Essanay—June 20).—The cast: Jane Wilson (Mary McAllister); James Wilson (John Cossar); his wife (Mabel Bardine).

Jane Wilson, aged seven, is anxious to have a baby brother. For days she wonders where the baby supply is located, and finally asks her mother where she, herself, came from. Mrs. Wilson informs Jane she found her on a park bench.

Strolling with her nurse in the park later, Jane finds a baby on a bench and carries it home. The frantic parents of the baby engage the police, who track the baby to Jane's home. They pacify Jane by informing her that the baby is not a boy, anyway, but a girl baby. Jane is heartbroken, but her wish soon is granted for the Stork brings another baby to the Wilson home, and this time it is a boy.

FOX FILM CORP.

WRATH OF LOVE (Five Parts—June 17).—Roma Winet is the author of a novel entitled 'Jealousy.' Although suffering from that very passion she lives happily with Bob Lawson, whom she has just married. When war comes she grows most jealous of Ethel Clark, once her dearest friend. Ethel has been left in Bob's care by Dave Blake, his chum, who leaves to enter his country's service.

Dave returns on a furlough from the front. He goes immediately to the home of Bob's mother, where Ethel is staying. While Dave is there Bob joins them. He warns Dave that spies are following him. They hear an outer door open. Dave leaves the house by a back passageway. The new arrival is Roma, and her finding Bob and Ethel together drives her frantic.

Jealousy at subsequent events makes life almost unbearable for her. She sees Bob go on mysterious missions to the rear of his estate where Dave is hiding; then she sees Ethel go there; she discovers Ethel in conference with Bob in his office, to whom she has brought papers from Dave. Again Roma misunderstands and upbraids Bob.

Her husband pleads with her to wait a short time for an explanation, but Roma is too indignant to be reasonable. That evening a note is thrown through the open window to Bob, telling him to bring the papers to the houseboat at once. Roma watches him go, and notices Ethel accompanies him. Dave denies sending the note and says it was the work of spies. He determines to make a dash for it. There is a hard battle with the pursuers, but Dave is successful in his fight. Misunderstandings between Bob and Roma are brushed away, and the woman is at last freed from her one besetting fault.

METRO PICTURES CORPORATION

ALADDIN'S OTHER LAMP (Rolfe Photoplay Corp—Five parts—June 1). The cast: Patricia Smith, known as "Patsy" (Viola Dana); Harry Hardy (Robert Walker); the Genie Jehaunarara (August Phillips); Captain Barnaby (Henry Hallam); Mrs. Duff (Ricca Allen); Luke Stimson (Edward Elkus); Mrs. Edmonton Smithfield (Nellie Grant); Judge Lawrence (Louis B. Foley).

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"Patsy" Smith is a little drudge in Mrs. Duff's boarding house for sea-fearing men, called "The Fishermen's Rest." Captain Barnaby brought her there when she was a tiny girl. Her father, who had quarreled with her mother, had kidnapped little Patricia, and taken her away on Captain Barnabay's boat. He died before reaching his destination, so the old "sea salt" had taken the little girl in charge.

Having retired from active work, the captain is no longer able to pay for her lodging, so she is obliged to work for Mrs. Duff. Harry Hardy, the grocer's boy, is her friend. He is studying to be a lawyer, and is sure that some day he will occupy the White House, and that little Patsy will be with him as the "first lady of the land."

Captain Barnaby tells Patsy the story of Aladdin and his wonderful lamp and leads her to believe that the lamp is in the village. Patsy's one thought is to find it and wish for her mother. An old trunk belonging to Patsy has been sold by Mrs. Duff to a junk-peddler, to pay for the visits of the doctor when the girl was sick. The trunk contained some relics, of which Mrs. Duff did not realize the value. Among them was an Oriental lamp of peculiar design. In her wanderings around the village Patsy finds this lamp, which the junk-peddler tells her once belonged to Aladdin. It takes all the money she has in her savings bank to buy back the lamp.

She takes it home, and rubs it and wishes. The Genie Jehaunarar appears. Patsy cannot pronounce his name, so she calls him "Jennie." He transforms the room into a thing of beauty, gives Captain Barnaby a good leg instead of his wooden one and changes Mrs. Duff into a rag doll. But he cannot give Patsy her mother, because love, the greatest thing in the world, is beyond his magic power. Patsy wants to consult Harry Hardy about it, and they follow him to a masquerade ball. All three of them have beautiful costumes, the gift of the Genie, but it is the Genie who wins the prize for the best costume. He is much disgusted because the prize is a wrist-watch. Everyone applauds, and Patsy forgets and claps four times, the signal which makes the Genie disappear forever. Patsy finds herself in the midst of the gorgeous assembly clad in her little night drawers. She runs out into the garden to cry and a beautiful lady comes to comfort her—her mother! Patsy reaches out her arms—and wakes up!

She takes the "wonderful lamp" and throws it out of the window. It nearly hits Harry Hardy, who is passing by. Some papers and trinkets fall out and while he is picking them up Patsy runs downstairs to join him. Together they read the letters contained in the old lamp, and find her mother's address. They send a telegram, from which Harry has to pay, as Patsy has spent all her money for the lamp. Patsy's mother, with her brother, Judge Lawrence, arrive on the next train.

They take the girl to the home that is rightfully hers, and Harry goes too, to study with the Judge and become a lawyer. He sees his vision of the White House, with Patsy by his side, as the first lady of the land, becoming a possibility. Happiness has at last been brought about by the lamp.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars—"Transporting Wild Animals"—June 4).—This release shows the methods of handling wild animals for shipment and throughout guarding against the creatures' escape or injury to themselves. There are lively scenes of capturing [illegible] animals for shipment, uncrating a big crocodile, liberating newly-arrived bears, trapping suspicious and nervous types, and the ingenuous methods necessary in handling dangerous beasts.

GREATER VITAGRAPH.

THE QUESTION (Five Parts—June 11).—The cast: John Stedman (Harry Morey); Martha Wainwright (Alice Joyce); Dr. Rundel (Charles Kent); Allen Cosgrove (Gladden James); Helen Wainwright (Amy Remley); Rev. Nathaniel Wainwright (Ed. Davis); Rundel's servant (Mr. Wangaman). Directed by Perry N. Vekroff.

Dr. Rundel, a scientist, is devoting his life to the search for a new serum; he is aided by John Stedman, a young chemist. Realizing that his pursuit might not be concluded in his own lifetime, he decides to train Stedman so that he can carry on the work. To this end, he has made his will, leaving to Stedman all his money and the key to the formula, without which the younger man could not hope to find the much-desired serum.

Dr. Rundel's only condition is that John devote all his time and energy to the work in hand, which means, automatically, that he shall not marry. John is in love with Martha Wainwright, daughter of a clergyman, and when he attends a social function at the Wainwright home against the doctor's wishes, the latter is incensed. He adds a codicil to his will specifying that John shall not inherit the money and the formula until he signs an agreement not to marry until the work is finished. After Dr. Rundel's death John works hard, secretly hoping that he will succeed in the work and be able to marry Martha.

He breaks under the strain, and Martha's father, certain in his own mind, that John never will succeed, urges Martha to marry a wealthy suitor named Cosgrove. She refuses. John collapses and she hurries to him. She realizes that he needs her, and, torn by the question of love vs. convention, she decides to remain with John. She and John suffer from the scandal her act inspires, and the end comes when she realizes that she is dragging John downward by remaining with him.

She then offers to marry Cosgrove, but he offers her only a substitute. John intervenes during a struggle between the girl and Cosgrove. The two men engage in combat. At this stage the picture turns back and shows that all of this action has occurred in a dream of old Dr. Rundel. He is shown dreaming at his table when the telephone awakes him. John, at the other end of the line, announces his engagement to Martha, and the old scientist, the fearful dream still vivid in his mind, readily extends congratulations to his young assistant.

EXPORT & IMPORT FILMS.

ROBESPIERRE (Seven Parts—June [illegible]).—The cast: Tallien (Novelli); Therese (Lydia Borelli); Robespierre (A. Tobiani); Guery (R. [illegible]).

The first episode shows the contrast between the luxury-loving nobility and the restless populace which hungers and riots while the nobles feast. Exteriors show the idlers romping on a superb estate.

The events in France which led to the fall of the Bastille are reproduced, after which the story takes up Robespierre the dictator's relentless pursuit of royalists. The conflict between the people's Committee of Public Safety and rebellious royalists rages on between Paris and Bordeaux. Robespierre is the storm center and his might as a political strategian is shown.

The central part of the plot has to do with the love affair of Therese, Marchioness de Fontenay and Jean Guery. He, by his daring deeds in defiance of the government, and close calls from capture, has become known as the "Unseizable." Both go to Bordeaux, to which city Robespierre assigns Tallien to stamp out plots. Tallien encounters Therese. He courts her, not knowing that she loves Guery or that Guery is the mysterious "Unseizable." Therese sees this opportunity to help the cause. She prevails upon him so that his leniency toward offenders becomes notorious. Finally an order from Robespierre recalls Tallien to Paris to defend his actions. Therese, in her make-believe love for him, goes to Paris also, and while appearing to aid him, attends the secret royalist conferences. One of these is uncovered in advance by a Robespierre spy and Tallien is detailed to capture the participants. After all are subdued and the lights are turned on, Tallien finds Therese among the prisoners. He orders her release by assuming the responsibility for her, but one of Robespierre's more confidential agents tells Tallien that it is impossible because Robespierre ordered her arrest specifically.

This opens the breach between Tallien and Robespierre. With Therese in prison and her journey to death on the guillotine only a matter of hours, Tallien is frantic. He contrives to see her and when she impresses on him that the only way he can save her is to eliminate Robespierre, she precipitates the conspiracy that results in Robespierre's downfall. The dictator is shorn of his power, and in seeking to escape the fury of the mob, is shot. But while his wound is dressed, death is only delayed, for the fallen statesman is carried out to an ignominious end on the guillotine.

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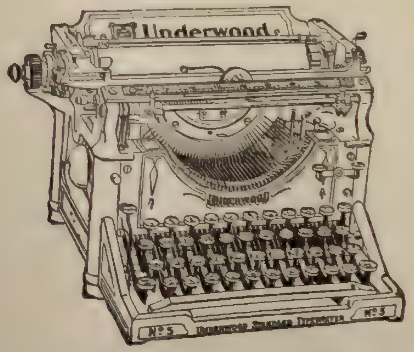

In TYPEWRITERS

It is the

UNDERWOOD

SPEED—ACCURACY—DURABILITY

"The Machine You Will Eventually Buy"

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 1984.)

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Dimple's Baby (Two parts—Comedy-Drama).
The Dangers of Doris (No. 9, "The Old Fourth Ward"—Comedy-Drama).
Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts—Comedy).
Friends in San Rosario (Of the O. Henry Series—Two parts—Drama).
Past One at Rooney's (One of the O. Henry Stories—Two parts—Drama).
The Marionettes (One of the O. Henry Stories—Two parts—Drama).
The Green Door (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Guilty Party (One of the O. Henry Stories—Two parts—Drama).
The Cop and the Anthem (One of the O. Henry Stories—Two parts—Comedy-Drama).
Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).

ESSANAY.

Much Obliged (Black Cat Feature—Two parts—Comedy-Drama).
Local Color (Black Cat Feature—Two parts—Comedy-Drama).
Be My Best Man (Black Cat Feature—Two parts—Comedy-Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The [illegible] Box (Black Cat Feature—Two parts—Drama).

KALEM.

Doubles and Troubles (Ham and Bud Com.).
The Railroad Smugglers (An episode of "A Daughter of Daring"—Drama).
The Lone Point Feud (An episode of "A Daughter of Daring"—Drama).
The Vulture of Skull Mountain (An episode of "The American Girl"—Two parts—Dr.).
Bandits, Beware (Ham and Bud Comedy).
Mystery of Room 422 (An Episode of "Grant, Police Reporter"—Drama)
The Man from Tia Juan (An Episode of "The American Girl"—Two parts—Drama).
The Secret of Lost Valley (An Episode of "The American Girl"—Two parts—Drama)
The Trapping of Two-Bit Tuttle (An episode of "The American Girl"—Two parts—Dr.).
A Deal in Bonds (An episode of "Grant, Police Reporter"—Drama).
The Detective's Danger (An episode of "A Daughter of Daring"—Drama)
A Race to the Drawbridge (an episode of "A Daughter of Daring"—Drama)
The Vanished Line Rider (an episode of "The American Girl"—Two parts—Drama).
A Menagerie Mixup (Ham and Bud Comedy).
The Deserted Engine (An episode of "A Daughter of Daring") (Drama).
The Man Hunt at San Remo (An episode of "The American Girl")—Two parts—Drama)
The Man with the Limp (An episode of "Grant, Police Reporter"—Drama).
Sign of the Scarf (An episode of "Grant, Police Reporter"—Drama).
The Door in the Mountain (An Episode of "The American Girl"—Two parts—Drama)
The [illegible] (Ham and Bud Comedy)
A Day Out of Jail (Ham and Bud Comedy).
Sage Brush Law (an episode of "The American Girl"—Two parts—Drama).
[illegible] "The American [illegible]—Dr.
[illegible] "The Further [illegible]—Two parts—Dr.
The Fugitive Passenger (an episode of "The [illegible]—Two parts—Drama).

GEORGE KLEINE.

The King of Cooks (One-Reel George Bickel Comedy).
Love, Luck and Loot (One-Reel George Bickel Comedy).
A Mixed Color Scheme (One-Reel George Bickel Comedy).
A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

SELIG.

Two Dollar Gloves (Two parts—Drama).
Romance and Roses (Comedy).
Selig-Tribune No. 32 (Topical).
Selig-Tribune No. 33 (Topical).
The Evil Sag (Two parts—Drama).
Baseball at Mudville (Comedy).
Selig-Tribune No. 34 (Topical).
Selig-Tribune No. 35 (Topical).
A Social Climber (Two parts—Drama).
Rescuing Uncle (Comedy).
Selig-Tribune No. 36 (Topical).
Selig-Tribune No. 37 (Topical).
The Last of Her Clan (Two parts—Drama).
The Prodigal's Return (Drama).
Selig-Tribune No. 38 (Topical).
Selig World Library No. 1 (Topical).
The Love of Princess Olga (Two parts—Dr.).
Won in the Stretch (Drama).
Uncle Sam Afloat and Ashore (Two parts—Naval and Military Preparedness Subject).
Selig World Library No. 2 (Edu.).
The Framed Miniature (Two parts—Drama).
Movie Stunts by Tom Mix (Two parts, Western Drama and Comedy).
The Return of Soapweed Scotty (Two parts—Comedy-Drama).
Selig World Library No. 3 (Educational).
Selig World Library No. 4 (Educational).
Knights of the Saddle (Two parts—Drama).
The Font of Courage (Drama).

RAY COMEDIES.

Coughing Higgins (One Reel).
Casey, the Bandmaster.
Casey, the Fireman.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 6.

Hinton's Double (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 8, "The Stranger Disposes"—Two parts—Astra).
Max Is Almost Married (Comedy) and Chang Lee's Auto Mule Becomes Unmanageable (Cartoon Comedy) (Pathe split reel).
Florence Rose Fashions No. 30, "Staple Fashions"—Zeeland and Zuider Zee (Scenic) (Pathe split reel).
Know America, the Land We Love No. 7—"Along the Apache Trail, Arizona" (Scenic—Combitone).
Happy Holligan—Three Strikes, You're out (Cartoon Comedy) and Dredging Quahog (hard clams) (Industrial) (International split reel).
Hearst-Pathe News No. 38 (Topical).
Hearst-Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 13.

The Recoil (5 parts—Drama—Astra).
Mystery of the Double Cross (Episode No. 9—"When Jail Birds Fly"—Two parts—Astra).
The Neglected Wife (Episode No. 1—"The Woman Alone"—Two parts—Balboa).
Know America, the Land We Love—No. 8 ("Central Arizona'—Scenic) (Combitone).
Florence Rose Fashions No. 31—"Style Information" and Some Unusual Birds—Colored educational (Pathe split reel).
The Delicatessen Mystery (Comedy) (Pathe).
Hearst-Pathe News No. 40 (Topical).
Hearst-Pathe News No. 41 (Topical).
Bringing Up Father—"The Great Hansom Cab Mystery" (Carto Comedy) and Pekin, China (Scenic) (International split reel).

RELEASES FOR WEEK OF MAY 20.

The Candy Girl (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 10—"The Hole in the Wall"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 2—"Weakening"—Two parts—Drama—Balboa).
Lonesome Luke's Honeymoon (Two parts—Comedy—Rolin).
Know America, the Land We Lovo (No 9 Copper Industry) (Scenic—Combitone).
Jumping Jealousy (Comedy—Myers-Theby Corp.)
The Latest French Creations (Fashions—Pathe).
Jerry on the Job, "Quinine" (Cartoon Comedy), and "Seoul, Korea" (Scenic) (International Split Reel).
Hearst-Pathe News No. 42 (Topical).
Hearst-Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 27.

The Iron Heart (Five parts—Drama—Astra).
The Mystery of the Double Cross (Chapter 11, Love's Sacrifice"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 3, "In the Crucible"—Two parts—Drama—Balboa).
[illegible] (Comedy—Myers-Theby Corp.)
Know America, the Land We Love, No. 10 ("Odd Spots in Arizona" (Scenic—Combitone).
Krazy Kat Moving Day (Cartoon Comedy) and The Great Chinese Wall (Scenic) (International Split Reel).
Hearst-Pathe News No. 44 (Topical).
Hearst-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 3.

An Amateur Orphan (Thanhouser—Five parts—Drama).
The Mystery of the Double Crass No. 12, "The Riddle of the Double Cross" (Astra—Two parts—Drama).
The Neglected Wife No. 4, "Beyond Recall"—Two parts—Drama—Balboa)
Police Protection (Comedy — Myers-Theby Corp.).
Our National Parks—Glacier Park, Two Medicine Lake (Scenic) and Odd Small Birds (Colored) (Educational) (Pathe Split Reel).
Katzenjammer Kids, "20,000 Legs Under the Sea" (Cartoon Comedy) and The Telephone Industry (Industrial) (International Split Reel).
Hearst-Pathe News No. 46 (Topical).
Hearst-Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 10.

Blind Man's Luck (Astra—Five parts—Dr.).
Know America, the Land We Love (No. 11, Along the Rio Grande) (Combitone).
Happy Hooligan Cartoon Comedy (Around the World in Half An Hour, and Forbidden City in Peking (China) (Scenic).
Max Plays Detective (Two parts—Comedy)
Hearst-Pathe News No. 48.
Hearst-Pathe News No. 49.
The Neglected Wife (No. 5, The Crisis—Two parts—Drama—Balboa)
Mystery of the Double Cross (No. 13, "The Face of the Stranger"—Two parts).

RELEASES FOR WEEK OF JUNE 17.

Fires of Youth (Thanhouser—Five parts—Dr.).
The Mystery of the Double Cross (Episode No. 14, "The Hidden Brand"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 6, "On the Precipice—Two parts—Drama—Balboa).
Lonesome Luke, Plumber (Two parts—Comedy—Rolin).
Know America No. 12 Southwestern Texas (Scenic—Combitone).
Katzenjammer Kids, Down Where the [illegible] (Cartoon Comedy) and The [illegible] (Scenic).
Hearst-Pathe News No. 50 (Topical).
Hearst-Pathe News No. 51 (Topical).

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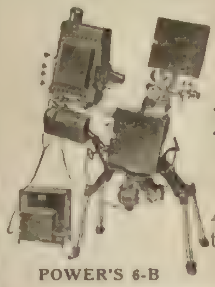

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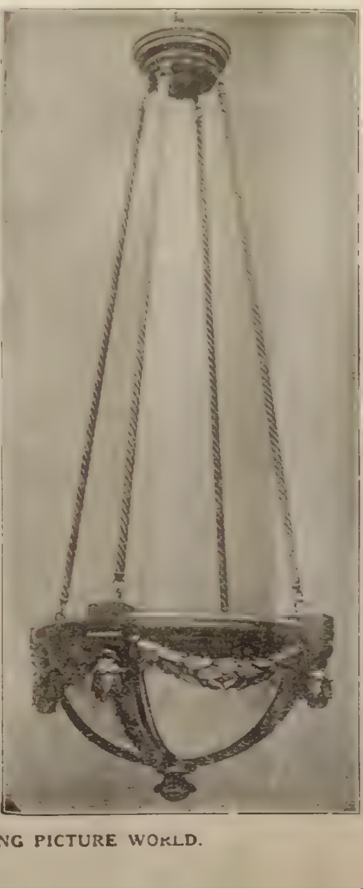

List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 1984.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 23—Number 73 (Topical).
May 30—Number 74 (Topical).
June 6—Number 75 (Topical).
June 13—Number 76 (Topical).
June 20—Number 77 (Topical).
June 27—Number 78 (Topical).

BIG U.

May 13—Captain Marjorie's Adventure (Two parts—War Drama).
May 18—The Brand of Death (Drama).
May 28—Defiance (Drama).
June 11—The Mysterious Outlaw (Drama).
June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).

BISON.

May 19—Casey's Border Raid (Two parts—Comedy-Drama).
May 21—Dropped from the Clouds (Two parts—Drama).
May 28—No. 10, Westbound (Two parts—Drama).
June 4—The Scrapper (Two parts—Drama).
June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).

BUTTERFLY.

May 14—The Phantom's Secret (Five parts—Drama).
May 21—Like Wildfire (Five parts—Drama).
May 28—Money Madness (Five parts—Drama).
June 4—The Circus of Life (Five parts—Dr.).
June 11—The Field of Honor (Five parts—Dr.).
June 18—The Flame of Youth (Five parts—Drama).
June 25—Man and Beast (Five parts—Drama).

GOLD SEAL.

May 15—The Honor of an Outlaw (Three parts—Drama)
May 21—A 44-Calibre Mystery (Three parts—Drama).
May 28—The Stolen Actress (Three parts—Drama).
June 4—The Almost Good Man (Three parts—Drama).
June 11—Heart of Gold (Two parts—Drama).
June 11—The Black Mantilla (Three parts—Drama), and Beyond the War in France (Scenic).
June 18—The Brand of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).

IMP.

May 17—The Puzzle Woman (Drama).
May 20—The Case of Dr. Standing (Two parts—Drama).
May 28—The Puzzle Woman (Drama).
June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).
June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).
June 25—The Double Topped Trunk (Drama).

JOKER.

May 19—The Last Scent (Comedy).
May 21—The Boss of the Family (Comedy).
May 28—Uneasy Money (Comedy).
June 4—Simple Sapho (Comedy).
June 11—One Damp Day (Comedy).
June 18—A Burglar's Bride (Comedy).
June 25—His Fatal Beauty (Comedy).

LAEMMLE.

May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.),
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Bartered Youth (Drama).

L-KO.

May 9—Tom's Tramping Troupe (Two parts—Comedy).
May 16—A Good Little Bad Boy (Two parts—Comedy).
May 21—Beach Nuts (Two parts—Comedy).
May 28—Roped into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy).
June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Che-ild? (Two parts—Comedy).
June 25—Her Daring Tearing Ways (Two parts—Comedy).

NESTOR.

May 14—To Oblige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 28—Tell Morgan's Girl (Comedy).
June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).
June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy).

POWERS.

May 21—Cupid Gets Some New Dope (Comedy—Cartoon) and Navigation in China (Dorsey Edu.).
May 28—When Noah's Ark embarked (Cartoon Comedy) and Perils of the Yangtze (Dorsey Edu.).
June 4—Them Were the Happy Days (Cartoon—Comedy) and Superstitious China (Dorsey Educational) (Split Reel).
June 11—A Pesky Pup (Cartoon Comedy), and China at Work and at Play (Dorsey Edu.) (Split Reel).
June 18—Young Nick Carter, Detectiff (Comedy-Cartoon) and China's Wonderland (Dorsey-Edu.) (Split reel).
June 25—Duke Doolittle's Jungle Fizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.).

REX.

Apr. 19—The Sorceress (Drama).
Apr. 26—The Townsend Divorce Case (Dr.).
Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy-Dr.).
May 21—Unmasked (Drama).
May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Society Drama).

VICTOR.

May 17—Breaking the Family Strike (Com.).
May 21—Who Said Chicken (Comedy).
May 21—Mary Ann in Society (Comedy—Drama).
May 28—The Gunman's Gospel (Drama).
May 28—An Eight Cyclinder Romance (Two Parts—Comedy).
May 28—By Speshul Delivery (Comedy Drama).
June 4—A Box of Tricks (Comedy).
June 11—Making Monkey Business (Comedy).
June 11—The Flopping Uplifter (Comedy).
June 11—A Blissful Calamity (Two parts—Comedy-Drama).
June 18—A Pirate Bold (Comedy).
June 18—Puffy Love (Comedy).
June 18—She Married Her Husband (Two parts Comedy-Drama).
June 25—Damaged Goodness (Comedy)
June 25—Her City Beau (Comedy-Drama).
June 25—Swede Hearts (Two parts—Comedy-Drama).

UNIVERSAL SCREEN MAGAZINE.

May 25—Issue No. 20 (Educational).
June 1—Issue, No. 21 (Educational).
June 4—Issue No. 22 (Educational).
June 11—Issue No. 23 (Educational).
June 18—Issue No. 24.
June 25—Issue No. 25 (Educational).

UNIVERSAL SPECIAL FEATURE.

May 20—The Voice on the Wire (Episode No. 10—Two parts—Drama).
May 27—The Voice on the Wire (Episode, No. 11—The Thought Machine—Two parts—Drama).
June 3—The Voice on the Wire (Episode, No. 12—The Fifth Victim—Two parts—Drama).
June 10—The Voice on the Wire (Episode No. 13—Two parts—Drama).
June 17—The Voice on the Wire (Episode No. 14—Two parts—Drama).
June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).
July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).

UNIVERSAL CURRENT EVENTS.

May 26—Issue No. 2 (Topical).
June 2—Issue No. 3 (Topical).
June 9—Issue No. 4 (Topical).
June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical)

Mutual Film Corp.

CUB.

May 10—Jerry's Picnic (Comedy).
May 17—Jerry's Finishing Touch (Comedy).
May 24—Jerry Joins the Army (Comedy).
May 31—Jerry's Masterstroke (Comedy).
June 7—There and Back (Comedy).
June 14—Jerry's Getaway (Comedy).
June 21—Jerry's Red Hot Trail (Comedy).
June 28—Jerry's Hopeless Tangle (Comedy).

GAUMONT.

May 29—Tours Around the World No. 30 (Subjects on Reel: Notre Dame, Paris; Teneriffe, Canary Islands; Koenigsee, Bavaria—Travel).
May 31—Reel Life No. 57 (Subjects on Reel: Hand Made Barrels; Adding to the Tin Supply; Auto Campers-Out; Dynamiting a Hillside; A Lion Pup—Mutual Film Magazine).
June 5—Tours Around the World No. 31 (Subjects on Reel: Tangier, Morocco; Monastery of Piedra, Saragossa, Spain; Winter in Galicia; St. Kitts, British West Indies) (Mutual Film Magazine).
June 7—Reel Life No. 58 (Subjects on Reel: Modern Footwear; Bass Fishing in Florida; Launching a Lifeboat; Electrical Gardening; Physical Education (Mutual Film Magazine).
June 14—Reel Life No. 59 (Subjects on Reel: Magazines by the Million; The Kaolo or Eucalyptus Bear; How Big Guns Are Moved; Hemp Industry of Rural Roumania) (Mutual Film Magazine).
June 12—Tours Around the World No. 32 (Subjects on Reel: Versailles, a Royal Residence of France; Capri, An Island of Italy; Antigua, British West Indies) (Mutual Film Magazine).
June 19—Tours Around the World No. 33 (Subjects on Reel: Nantes, France; Pozzuoli, Italy; Russian Village in Winter) (Scenic).
June 26—Tours Around the World (Subjects on Reel: Naples, Italy; Buenos Aires, Argentina) (Scenic).
June 21—Reel Life No. 60 (Subjects on Reel: Knitting Hosiery; Reclaiming the Everglades; The Most Perfect Child; A Tilting Match on Water; An Auto Driven Train) (Mutual Film Magazine).
June 28—Reel Life No. 61 (Subjects on Reel: Marketing Raw Tobacco; Launching a Lifeboat; The Life of the Bee: As They Look in the Beginning (Inventions); Butterfly Jewelry) (Mutual Film Magazine).

LA SALLE.

May 21—Chubby Inherits a Harem (Two parts Comedy).
June 4—The Flight That Failed (Two parts—Comedy).
June 12—His Cannibal Wife (Comedy).
June 19—Tillie of the Nine Lives (Comedy).
June 26—Discords in "A" Flat (Comedy).

MUTUAL WEEKLY

June 6—Number 127 (Topical).
June 13—Number 128 (Topical).
June 20—Number 129 (Topical).
June 27—Number 130 (Topical).

(*Mutual Releases continued on page* 2004.)

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1984.)

(Muutal Releases continued from page 2002.)

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Pets (Two Parts—Comedy).
May 28—Patsy's Partner (Two parts—Comedy).

MONMOUTH.

May 25—Jimmie Dale alias The Grey Seal (Chapter 10, "Two Crooks and a Knave"—Two parts—Drama).
June 1—Jimmie Dale, Alias The Grey Seal (Chapter Eleven, "A Rogue's Defeat"—Two parts—Drama).
June 8—Jimmie Dale, Alias the Grey Seal (Chapter 12, "Good for Evil"—Two parts—Drama).
June 15—Jimmie Dale, Alias the Grey Seal (Chapter No. 13, "The Man Higher Up"—Two parts—Drama).
June 22—Jimmie Dale, Alias The Grey Seal (Chapter No. 14, "A Sheep Among Wolves"—Two parts—Drama).
June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts Drama).

MUTUAL STAR PRODUCTIONS.

May 28—The Serpent's Tooth (American—Five parts—Drama).
June 4—Shackles of Truth (American—Five parts—Drama).
June 11—Periwinkle (American—Five parts—Drama).
June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).

SIGNAL PRODUCING CO.

May 28—The Railroad Raiders (Chapter No. 8, "A Knotted Cord"—Two parts—Drama).
June 4—The Railroad Raiders (Chapter No. 9, "A Leap for Life"—Two parts—Drama).
June 11—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two parts—Drama).

ROTHACKER.

May 14—Manning Our Navy (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May. 9—The Great American Game (Comedy).
May 17—Miss Trixie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

VOGUE.

May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

Apr 2—The Waiting Soul (Five parts—Dr.).
May 14—The Soul of a Magdalen (5 parts—Drama).

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).

ARTHUR JAMES.

Feb 12—One of the Many (Five parts—Dr.)

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).

ROLFE.

May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.

Apr. 30—The Great Secret (Episode No. 17—"The Missing Finger"—Two parts—Drama).
May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

May 14—Her Lesson (Drew).
May 21—Nothing to Wear (Drew).
May 28—The Black Hand (Rolma).
June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.
May 14—The Window Dresser's Dream.
May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.

FAMOUS PLAYERS.

Apr. 16—Sleeping Fires (Five parts—Drama).
Apr. 30—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).
May 21—Her Better Self (Five parts—Drama).

KLEVER KOMEDY.

Apr. 9—His Military Figure.
Apr. 23—Ballads and Bologna.
May 7—Invited Out.
May 21—Moving.
June 4—Bungalowing (Comedy).
June 18—Commuting.

LASKY.

May 10—The Silent Partner (Five Parts—Dr.).
May 24—The Undying Flame (Five parts—Dr.).
May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).

MOROSCO AND PALLAS.

May 14—The Marcellini Millions (5 parts—Drama).
May 17—The Highway of Hope (5 Parts—Drama).
June 4—The World Apart (Five parts—Dr.).
June 7—Giving Becky a Chance (Five Parts—Drama).
June 18—A Roadside Impresario (Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts—Dr.).
May 21—A Reckless Romeo (Two parts).

PARAMOUNT-BURTON HOLMES.

May 14—With the Kandy Elephants (Scenic).
May 21—Batavia, The Javanese Capital (Senic).
May 28—A Journey Through Java (Scenic).
June 4—Surabaya—The Busy Burg of Java (Scenic).
June 11—Bread Lines in Orient and Occident.
June 18—Fruitful Florida (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

May 21—Subjects on Reel: The Awakening of America; Training of an Eight-Oared Crew; Picto Puzzles; Tapping the Maples.
May 28—Subjects on Reel—Trawling for Snappers; The Ukalele Builders; The American Girl Athlete; Bobby Bumps' Daylight Camper.
June 4—Subjects on Reel—A School for White Wings; The Desert Harvest; Cartoon—Otto Luck in the Movies.
June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Subsea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Triangle Film Corporation.

FINE ARTS.

Apr. 22—Cheerful Givers (Five parts—Dr.).
Apr. 29—Hands Up (Five parts—Drama).
May 6—Might and the Man (5 parts—Drama).
May 20—Souls Triumphant (Five parts—Dr.).

INCE-KAY-BEE.

May 13—Happiness (Five parts—Drama).
May 27—The Millionaire Vagrant (Five parts—Drama).
June 3—Bawbs o' the Blue Ridge (Five parts—Drama).
June 10—Wolf Lowry (Five parts—Drama).
June 10—Love or Justice (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).

TRIANGLE KOMEDY.

May 20—Twin Troubles.
May 27—His Social Rise.
May 27—Love and Fish.
June 3—The Girl and the Ring (Comedy).
June 3—Perils of the Bakery (Comedy).
June 10—Wheels and Woe.
June 10—His Marriage Failure.

TRIANGLE PRODUCTION.

May 13—The Man Who Made Good (Five parts—Drama).
May 20—Wild Winship's Widow (Five parts—Drama).
May 27—Madam Bo' Peep (Five parts—Drama).
June 3—American—That's All (Five parts—Drama).

MACK SENNETT-KEYSTONE.

Apr. 29—A Maiden's Trust (Two parts).
May 6—His Naughty Thought (Two parts).
May 13—Her Torpedoed Love (Two parts).
May 20—A Royal Rogue (Two parts).
May 27—Oriental Love (Two parts).
June 3—Cactus Nell (Two parts).
June 10—The Betrayal of Maggie (Two parts).

Feature Releases

ART DRAMAS, INC.

May 24—A Song of Sixpence (Van Dyke—Five parts—Drama).
May 31—House of Cards (U. S. Amusement—Five parts—Drama).
June 7—Charity Castle (Erbograph—Five parts—Drama).
June 14—Golden God (Apollo—Five parts—Dr.).
June 21—Mute Appeal (Van Dyke—Five parts Drama).

ARTCRAFT PICTURES CORP.

Apr. 30—In Again—Out Again (Five parts—Comedy—Drama).
May 14—A Romance of the Redwoods (5 parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

May 7—Little Miss Nobody (Five parts—Dr.).
May 14—Treason (5 parts—Drama).
May 21—The Flashlight (Five parts—Drama).
May 28—Southern Justice (Five parts—Drama).
June 4—Bringing Home Father (Five parts—Drama).
June 11—A Doll's House (Five parts—Drama).
June 18—The Little Orphan (Five parts—Dr.).

CHRISTIE FILM CO.

May 7—With the Mummies' Help (Comedy).
May 14—The Magic Maid (Comedy).
May 21—The Milky Way (Comedy).
May 28—His Last Pill (Comedy).
June 4—Those Wedding Bells (Comedy).
June 11—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—Almost a Scandal (Comedy).

EDUCATIONAL FILM CORP.

May—The Living Book of Nature (Odd Hoofed Animals—Educational).
May—Tribes of Senussa (Educational).
May—Royal Game (Educational).
May—Florida to Louisiana With H. T. Tinkelbottom (Scenic).
The Living Book of Nature (Transporting Wild Animals—Educational).

CINEMA WAR NEWS SYNDICATE.

June 3—American War News Weekly No. 6 (Topical).
June 10—American War News Weekly No. 7 (Topical).
June 17—American War News Weekly No. 7 (Topical).
June 24—American War News Weekly No. 8 (Topical).

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List of Current Film Release Dates

ON FEATURE AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 1984.)

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

May 14—The Book Agent (Five parts—Dr.).
May 21—Heart and Soul (Five parts—Drama).
May 21—The Final Payment (Five parts—Dr.).
May 28—The Silent Lie (Five parts—Drama).
June 3—The Slave (Five parts—Drama).
June 10—The Broadway Sport (Five parts—Drama).
June 17—Wrath of Love (Five parts—Drama).

FOXFILM COMEDIES.

Apr. 30—An Aerial Joy Ride (Two parts).
May 7—A Roman Cowboy (Two parts).
May 21—His Bomb Policy (Two parts).

GREATER VITAGRAPH (V-L-S-E).

May 14—The Sixteenth Wife (5 parts—Drama).
May 21—Clover's Rebellion (Five parts—Dr.).
May —Within the Law (Special—Drama).
May 28—The Soul Master (Five parts—Dra.).
June 4—The Magnificent Meddler (Five parts—Drama).
June 11—The Question (Five parts—Drama).
June 18—The Maelstrom (Five parts—Drama).

IVAN FILM PRODUCTIONS.

Apr. ——One Law for Both (8 parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

May 28—The Telltale Step (Edison—Five parts—Drama).
May 28—A Hole in the Ground (Selig—Two parts—Comedy—Drama).
June 3—The Mishaps of Musty Suffer (Third Series No. 10, "Musty's Vacation"—Kleine—Comedy).
June 4—The Mystery of No. 47 (Selig—Five parts—Drama).
June 6—Do Children Count? (No. 1, "The Guiding Hand"—Two parts—Essanay).
June 10—Star Spangled Banner (Three parts—Edison—Patriotic Drama).
June 11—Filling His Own Shoes (Five parts—Essanay—Drama).
June 11—A Brass Monkey (Selig—Two parts—Comedy).
June 13—Do Children Count? (No. 2, "Step to Somewhere"—Two parts—Essanay).
June 18—Land of Long Shadows (Essanay—Five parts—Drama).
June 20—Do Children Count (No. 3—"The Wonderful Event"—Two parts—Drama).

SELZNICK PICTURES.

Apr. ——The Silent Master (7 parts—Drama).
May ——The Lone Wolf (Drama).
May ——Poppy (Drama).
May ——A Modern Othello (Drama).

WORLD PICTURES.

May 14—Moral Courage (5 parts—Drama).
May 21—Yankee Pluck (Five parts—Drama).
May 28—Maternity (Five parts—Drama).
May—Atonement (Brady-International — Five parts—Drama).
June 4—The Crimson Dove (Five parts—Dr.).
June 11—The False Friend (Five parts—Dr.).
June 11—The Naked Soul (Brady—International—Five parts—Drama).
June 18—The Stolen Paradise (Five parts—Drama).

States Right Features

AMERICAN-JAPAN PICTURES CORP.

May—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features).

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

April—Who Knows? (Drama).

CENTURY COMEDIES.

May—Balloonatics.
May—Neptune's Naughty Daughter.
May—Automaniacs.

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).
The Lincoln Cycle (Second Release—"My Father"—Two parts).
The Lincoln Cycle (Third Release—"Myself"—Two parts).
The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).
The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).
The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).
The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINES.

April—The Fated Hour (Six parts—Drama).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

CORONET FILM CORP.

Animal World (Educational).

DE LUXE SPOILERS FILM CO.

April—The Spoilers (Twelve parts—Drama).

EMERALD MOTION PICTURE CO.

Apr. ——The Slacker (Military Picture).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

FACTS FILM CO.

April—The Big Question (Drama).
April—How About You (Drama).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

April—A Bit o' Heaven (Five parts—Drama).

FRIEDMAN ENTERPRISES, INC.

April—A Mormon Maid (Six parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

GRAND FEATURE FILM CORP.

Mar. ——Rex Beach in The Spanish Main (Five parts—Educational).
Mar. ——Rex Beach in Pirate Haunts (Five parts—Educational).
Mar. ——Rex Beach in The Footseps of Captain Kidd (Five parts—Educational)

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)
May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HEROIC FRANCE FILM SYNDICATE.

April—Heroic France (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.
April—A Mormon Maid (Six parts—Drama).
April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

April—Christus (Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).
June 1—The Hero (Two parts—Comedy).
June 15—Dough Nuts (Two parts—Comedy).
July 1—Cupid's Rival (Two parts—Drama).
July 15—The Villain (Two parts—Drama).

A KAY CO.

Apr. 23—20,000 Feats Under the Sea (Cartoon Burlesque).
Apr. 30—Golden Spoon Mary (Cartoon Burlesque).

SOL LESSER.

April—The Ne'er Do Well (Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

M-C FILM CO.

March—America Is Ready (Five parts—Top.)

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP.

January—In the Hands of the Law (Drama).
April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

PETER PAN FILM CORP.

May—Mo-Toy Troupe (Fourth Release—"In the Jungle").
Mo-Toy Troupe (Fifth Release, "Out in the Rain").
Mo-Toy Troupe (Sixth Release—"A Trip to the Moon").
Mo-Toy Troupe (Seventh Release—"Dolly Doings").
Mo-Toy Troupe (Eighth Release—"A Kitchen Romance").

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

FRANK J. SENG.

May—Parentage (Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).

ULTRA PICTURES CORP.

March—The Woman Who Dared (Seven parts—Drama).

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April—Even as You and I (Seven parts—Dr.).
May—The Hand that Rocks the Cradle (Six parts—Drama).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

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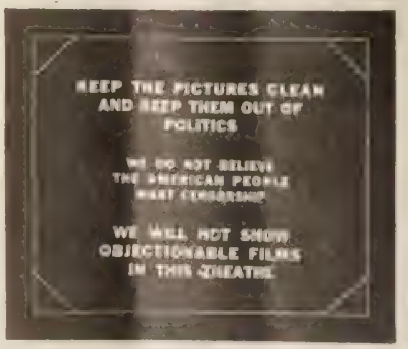

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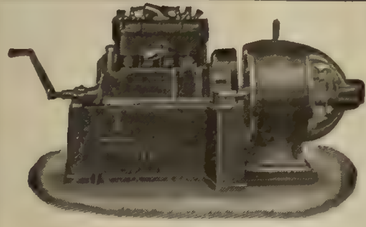

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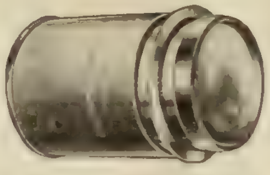

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Secretary W. G. McAdoo,
May 14, 1917.

A Liberty Loan Bond Is Uncle Sam's Promise to Pay and He Is Worth $225,000,000,000

WHY? FIFTEEN CONVINCING REASONS WHY YOUR PROJECTION WILL BE VASTLY IMPROVED BY USING **WHY?**

SPEER CARBONS

Speer Carbons produce:

Because: All sizes of carbons are manufactured and the desires of operators can easily be gratified. The styles include the Soft Cored and Solid carbons and the famous "Hold-Arks."

Because: A Speer Cored upper and a Hold-Ark lower afford an ideal combination for your working conditions.

Because: In the use of Speer Carbons a maximum amount of light is produced, with a minimum consumption of the carbons.

Because: Every carbon is uniform and can be depended upon for efficient results.

Because: In the use of a "Hold-Ark" the metal coating permits the use of a smaller carbon in the lower holder.

Because: The ghosts and aggravating shadows are eliminated by the brilliancy of the light.

Because: Where the "Hold-Ark" negative carbon is employed the wandering of the arc is prevented and positive steadiness of the light is assured.

Because: The hard core of the "Hold-Ark" greatly relieves the operator and eliminates the necessity of frequently adjusting the arc.

Because: Patrons will not frequent your theatre unless your pictures are projected with a bright, "rock-steady" light, such as Speer Carbons produce.

Because: In order to produce the best photoplays, high amperages are necessary. The metal coating of the "Hold-Ark" provides the additional carrying capacity and still permits the use of a small carbon in the lower holder.

Because: A mere trial of Speer Carbons will cause you to use them unhesitatingly thereafter.

Because: Quality alone is first consideration in the manufacture of these carbons, and the high standard already set will never be lowered.

Because: Speer Carbons will ultimately revolutionize the motion picture industry, and progressive exhibitors and operators should not permit prejudice or practice to interfere with their adoption.

Because: The carbons are backed by a modern factory erected wholly for their manufacture. An elaborate research and experimental laboratory is also devoted to the improvement and betterment of the carbons, and fully developed experiments which show beneficial results are readily adopted.

Because: Samples will gladly be supplied and expert information furnished to operators who are not obtaining the improved projection they desire.

"The Carbons With a Guarantee"

Manufactured by

SPEER CARBON COMPANY

ST. MARYS, PENNA.

NPCo

"SEVENTEEN YEARS OF KNOWING HOW"

SERVICE

IS THE TRUE MEASURE OF

WORTH

THE SUPERIOR SERVICE

RENDERED BY

THOUSANDS OF POWER'S CAMERAGRAPHS

PRACTICALLY SINCE THE BEGINNING OF THE INDUSTRY

Conclusively Determines Worth Without Comparison

IN THE FIELD OF

MOTION PICTURE PROJECTION

CATALOG "G" MAILED UPON REQUEST

Write Today

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK

Vol. 32, No. 13 June 30, 1917 Price 15 Cents

H. F. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

The Organization
producing and distributing

Paramount Pictures

Many factors contribute to the high degree of excellence attained by Paramount Pictures, but the *greatest* of these is ORGANIZATION.

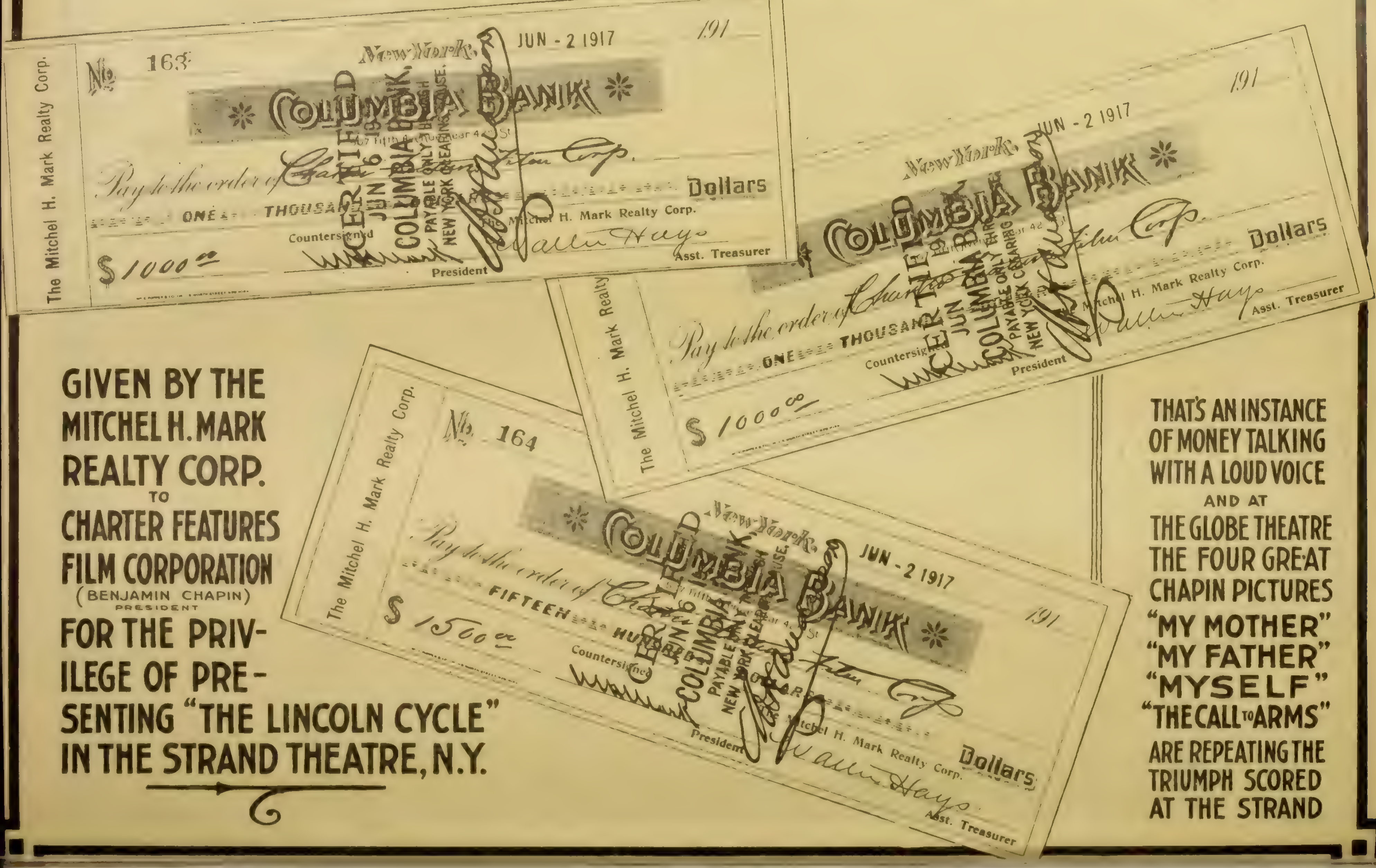
Paramount Pictures Corp., 485 Fifth Ave., New York City.

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

$3500 for One Week's Showing



The Mitchel H. Mark Realty Corp.

No. 163

New York, JUN - 2 1917 191

COLUMBIA BANK

Pay to the order of Charter Features Film Corp.

ONE THOUSAND Dollars

$1000.00

Countersigned

President

The Mitchel H. Mark Realty Corp.

Walter Hays Asst. Treasurer

CERTIFIED JUN 6 1917 COLUMBIA BANK, PAYABLE ONLY THROUGH NEW YORK CLEARING HOUSE.

The Mitchel H. Mark Realty Corp.

New York, JUN - 2 1917 191

COLUMBIA BANK

Pay to the order of Charter Features Film Corp.

ONE THOUSAND Dollars

$1000.00

Countersigned

President

The Mitchel H. Mark Realty Corp.

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CERTIFIED JUN 6 1917 COLUMBIA BANK, PAYABLE ONLY THROUGH NEW YORK CLEARING HOUSE.

The Mitchel H. Mark Realty Corp.

No. 164

New York, JUN - 2 1917 191

COLUMBIA BANK

Pay to the order of Charter Features Film Corp.

FIFTEEN HUNDRED Dollars

$1500.00

Countersigned

President

The Mitchel H. Mark Realty Corp.

Walter Hays Asst. Treasurer

CERTIFIED JUN 6 1917 COLUMBIA BANK, PAYABLE ONLY THROUGH NEW YORK CLEARING HOUSE.

GIVEN BY THE MITCHEL H. MARK REALTY CORP. TO CHARTER FEATURES FILM CORPORATION (BENJAMIN CHAPIN PRESIDENT) FOR THE PRIVILEGE OF PRESENTING "THE LINCOLN CYCLE" IN THE STRAND THEATRE, N.Y.

THAT'S AN INSTANCE OF MONEY TALKING WITH A LOUD VOICE AND AT THE GLOBE THEATRE THE FOUR GREAT CHAPIN PICTURES

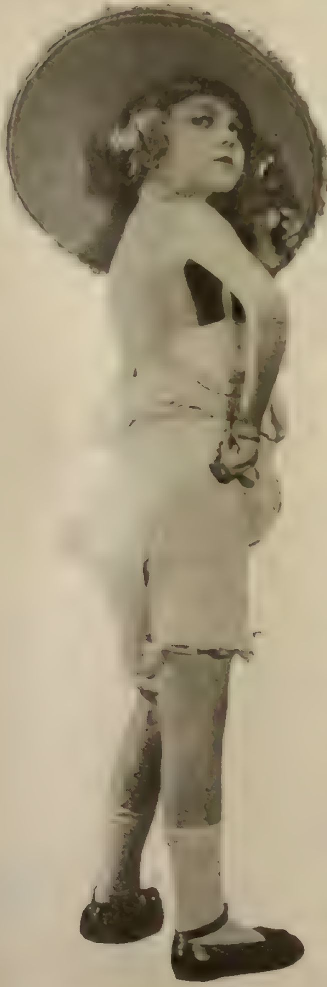
"MY MOTHER"
"MY FATHER"
"MYSELF"
"THE CALL TO ARMS"

ARE REPEATING THE TRIUMPH SCORED AT THE STRAND

KLEINE EDISON SELIG ESSANAY

Appeal to All your patrons

"DO CHILDREN COUNT?"



Twelve 25-minute dramas, each independent of the other, and the whole carrying a message of vital interest to adults, together with providing exceptionally clean entertainment for patrons of all ages. Released one a week.

Featuring

LITTLE MARY McALISTER

The screen's most winsome child

WHAT THEY SAY:

"In Little Mary McAlister is found another clever child actress. She has an abundance of personality and magnetism and is wonderfully appealing in every scene. Her delightful work makes the series entertaining." *—New York Morning Telegraph.*

"A screen gem all the way through . . . Extraordinarily worth while." *—Exhibitor's Trade Review.*

"A series that through its breadth of appeal and personality of its young star will build up a following increasing with the release of each of its episodes. . . . It has the homely, domestic appeal that is felt universally." *—Moving Picture World.*

"Little Mary McAlister shows herself to be an extremely talented child, absolutely free from precociousness and with a charm and personality that gets across." *Mirror.*

"Little Mary McAlister has talent and appeal and her pictures will win unusual success for productions of their length." *Picture News.*

TRADEMARK
Reg. U. S. Pat. 1907

Essanay

1333 Argyle Street, Chicago

TRADEMARK
Reg. U. S. Pat. 1907

K-E-S-E

If You Are Not on the Mailing List of the Moving Picture Weekly—Get On!

Universal

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres. *"The Largest Film*

WATCH for "The GRAY GHOST"

PICTURING HISTORY

Happenings that Will Be Recorded in History Shown in CURRENT EVENTS.

Ten years from now the children will be asking questions about what America did in the World War. How America prepared; what she did to meet the issue. All is shown in Current Events. No important historical event can escape its all-seeing eye. No matter what difficulties must be faced—no matter how dangerous it may be to get the picture, the 200 trained camera news gatherers get the story. Current Events is printed the day preceding release date. Its news is as fresh and interesting as any morning paper. Exhibitors who have booked it see new faces among their patrons who are attracted solely through Current Events.

Firing Mortars at Fort Totten—Universal Current Events

A POPULAR WEEKLY

Screen Magazine Gains More "Subscribers" than Any Other Weekly.

Someone has said that a picture tells in a glance what would require five thousand words to describe. If this is true, then it would require millions of words to describe the interesting subjects covered in Screen Magazine at every release. This fascinating weekly contains interesting instruction on the manufacture of products of general interest; it contains cooking lessons; beauty hints; science and art; travel; and animated sculpture by the gifted sculptor, Willie Hopkins. It is not a "fill in" but a feature in itself. If you show it once your patrons will demand that you show it every week. It is popular with the masses of every age and sex. If you don't show it and your competitor does he will get the crowds on the night that Screen Magazine appears. That's straight! Book it through your nearest Universal Exchange or address UNIVERSAL SCREEN MAGAZINE, 1600 Broadway.

Making a Baseball Universal Screen Magazine

FIRST ON THE SCREEN

Animated Weekly Gets the Jump on its Rivals.

Over and again the Animated Weekly has flashed an occurrence of national interest on the screen several days before its nearest competitor appeared with the same event. Its immense staff of correspondents never miss the dramatic punch of any event. They get it. No matter what the difficulties may be or how many barriers may be put up, they never quit until they get what they were sent for. It is this hanging on with a bull-dog grip that has placed the U. A. W. in the lead—and first in the hearts of the fans. They know they are going to see live news—things that they never saw before when U. A. W. appears on the screen. It will pay any Exhibitor to book this feature and advertise it to his patrons. He will make a hit with his crowd and "cash in" as big as he does when showing a popular star.

Nurses for the Front from Johns Hopkins Hospital—Universal Animated Weekly

SOMETHING DIFFERENT

"Seven Cutey Pups" Make Thousands Laugh Till the Tears Come.

Versatility is the true secret of the Universal Company's success. Something different all of the time. One of the latest features is breathing the breath of life into Vincent Colby's pups. Every person in America has seen these pups on post cards and both sent and received such cards through the mails. They have smiled at their antics; now they actually scream with laughter as they witness the tricks of the pups on the screen. This clever one-reel feature can be booked through any one of the 73 Universal Exchanges.

PULLING POWER OF UNIVERSAL SERIALS

Assure a Steady Weekly Attendance of Patrons.

The serial idea makes big profits for Exhibitors because it keeps the fans coming back each week to see the next episode. They become absorbed in the plot and want to see how the story will end. One of the greatest serial money-makers is the "Voice on the Wire." But "The Gray Ghost" with its intensely gripping plot will catch the fancy of the fans and play capacity. The indications are that it is going to run away ahead of the big profits made through "The Voice on the Wire." Don't overlook the business-building abilities of the serials. Anything that sustains interest in your house week after week is sure money for you to bank. This is what Universal Film serials do.

For Further Details of the Universal Program see the Moving Picture Weekly.

Bulletin

The FILM NEWS Printed here will Lead any Exhibitor to Sure Success

Manufacturing Concern in the Universe." 1600 Broadway, NEW YORK

The First Serial Photo Play Ever Filmed from a **SAT. EVE. POST STORY**

MOVIE FANS DELIGHTED

Universal Program Draws Big Crowds With Its Snappy Variety

Many times people will move from one neighborhood to another just because they have grown deadly tired of traveling the same street and into the same house year in and out. Every progressive human wants change It is this desire for variety that the Universal Program completely fills. Instead of long drawn features—novels in picture form—the Program shows short stories of drama, melodrama, comedy, and love. It gets under the skin of the crowd every time. It fills their longing for human interest stories yet, unlike the feature, they can slide into the theatre any time most convenient to them and know that they are not going to break into the middle of a feature and see a story backward. You will get your patrons out more frequently each week through the Program than any other show you can put out.

SPECIALS

On the Universal Program Week of July 9th

BUTTERFLY—"THE REED CASE" (Five-Reel Drama)—Allen Holubar and Louise Lovely.
NESTOR—"MINDING THE BABY" (One-Reel Comedy)—Eddie Lyons, Lee Moran and Edith Roberts.
L-KO—"HEARTS AND FLOUR" (Two-Reel Comedy)—Bob MacKenzie, Eva Novak and Charles Ryckman.
UNIVERSAL ANIMATED WEEKLY—No. 80.
REX—"THREE WOMEN OF FRANCE" (Two-Reel Drama)—Jack Mulhall and Irene Hunt.
VICTOR—"MEET MY WIFE" (One-Reel Comedy)—Neal Hart and Mignon Anderson.
UNIVERSAL SCREEN MAGAZINE—No. 27.
BISON—"DOUBLE SUSPICION" (Two-Reel Western Drama)—Neal Hart and Janet Eastman.
JOKER—"KITCHENELLA" (One-Reel Comedy)—Gale Henry and Milton Sims.
POWERS—"MONKEY LOVE" (Comedy Cartoon) and "IN THE ROCKS OF INDIA" (Dorsey Educational)—Split Reel.

The SPECIALS are all bulls-eye hitters. They cost a little more than their pro rated rental at the complete Program price, but they certainly are worth every extra cent they cost. They make a good advertisement for your house, too, because they make your patrons tell your friends what a good show you put out. That's the kind of talk that means increased patronage for you.

REGULARS

On the Universal Program Week of July 9th

GOLD SEAL—"A LIMB OF SATAN" (Three-Reel Drama)—Ruth Stonehouse.
VICTOR—"THE PAPER HANGER'S REVENGE" (One-Reel Comedy)—Eileen Sedgwick.
VICTOR—"KICKED OUT" (Two-Reel Comedy-Drama)—Carter De Haven.
IMP—"HATTON OF HEADQUARTERS" (One-Reel Drama)—Lee Hill and Chas. Mailes.

The REGULARS are fine, wholesome and powerfully dramatic subjects—brilliant and popular stars—masterly direction—complete and lavish productions. They can be booked separately, if desired. But no matter how you book, be sure to get at least a part of them for your house. Get in touch with the nearest Universal Exchange and ask for full particulars.

Watch for "The Gray Ghost"

DULL CARE DISAPPEARS

Roars of Laughter Burst From Fans at Showing of Universal Comedies.

The clean, wholesome fun in Universal Comedies pulls screams of laughter from the fans. No matter how hardened or grouchy the patron may feel he is bound to chuckle, chortle, and snort with pleasure as he sees the funny antics and humorous situations which each comedy presents.

Rescuing Lovely Damsels from the Lobster's Claws Universal Comedies

There are three kinds of Universal comedies: **Nestor** is a very polite brand of humor; it might almost be called subtle. But the big way it gets over and the huge enjoyment the audience gets out of a Nestor leaves no doubt of the fun that is in it. **L-KO'S** are screams. Folks are so busy laughing that they don't have time to notice just how daring the stunts are that are put over in the L-KO brand. Yet some of the stunts rival in daring the best efforts that are tried in feature plays. **Jokers** are well named; they are jokers in truth. No one can look at a Joker and keep a straight face. No matter what control he may have over his features he is sure to laugh with uncontrolled mirth over the laff-getters that are packed and pressed down in a Joker. Book the three for a Comedy Night through any Universal Exchange.

If you are not on the Mailing List of the Moving Picture Weekly—GET ON!

"The GRAY

UNIVERSA
EXTRAO
Released

Directed by
STUART PATON

ON Monday, June 25th, occurs the release of the Universal Film Manufacturing Co.'s mighty summer serial box office attraction, "THE GRAY GHOST," *first* and *only* Saturday Evening Post Serial ever filmed. Think it over carefully—Think that prestige—what tremendous advertising this serial has already had when we repeat to you—"The Gray Ghost" is—

The First and Only Saturday Eve

TEN million (10,000,000) people (figuring as the Sat. Eve. Post figures—five readers to a copy) spread throughout every State in the Union, have noted, heard of or read the thrilling serial story, "LOOT," by Arthur Somers Roche, which has been filmed as "The Gray Ghost," featuring 4 big brilliant Universal Stars—

Priscilla Dean-Emory Johnson

AND a big cast of Universal players who put the "pep"—"action" and big punches into every episode of this big summer box office attraction, that will start the crowds coming and keep them coming all thru the summer season, turning dull days into bright, profitable days.

UNIVERSAL FILM
CARL LAEMMLE,
"The Largest Film Manufacturing
1600 BROADWAY

GHOST"

L SERIAL
RDINARY
June 25th

Produced by
UNIVERSAL FILM MFG. CO.

AS usual the Universal Advertising Department has issued a big Advertising and Publicity book that tells you everything you wish to know about—"THE GRAY GHOST." Shows you the Teaser ads—opening ad—follow up ads—publicity props—stunts and all other big helps to get the top money for you.

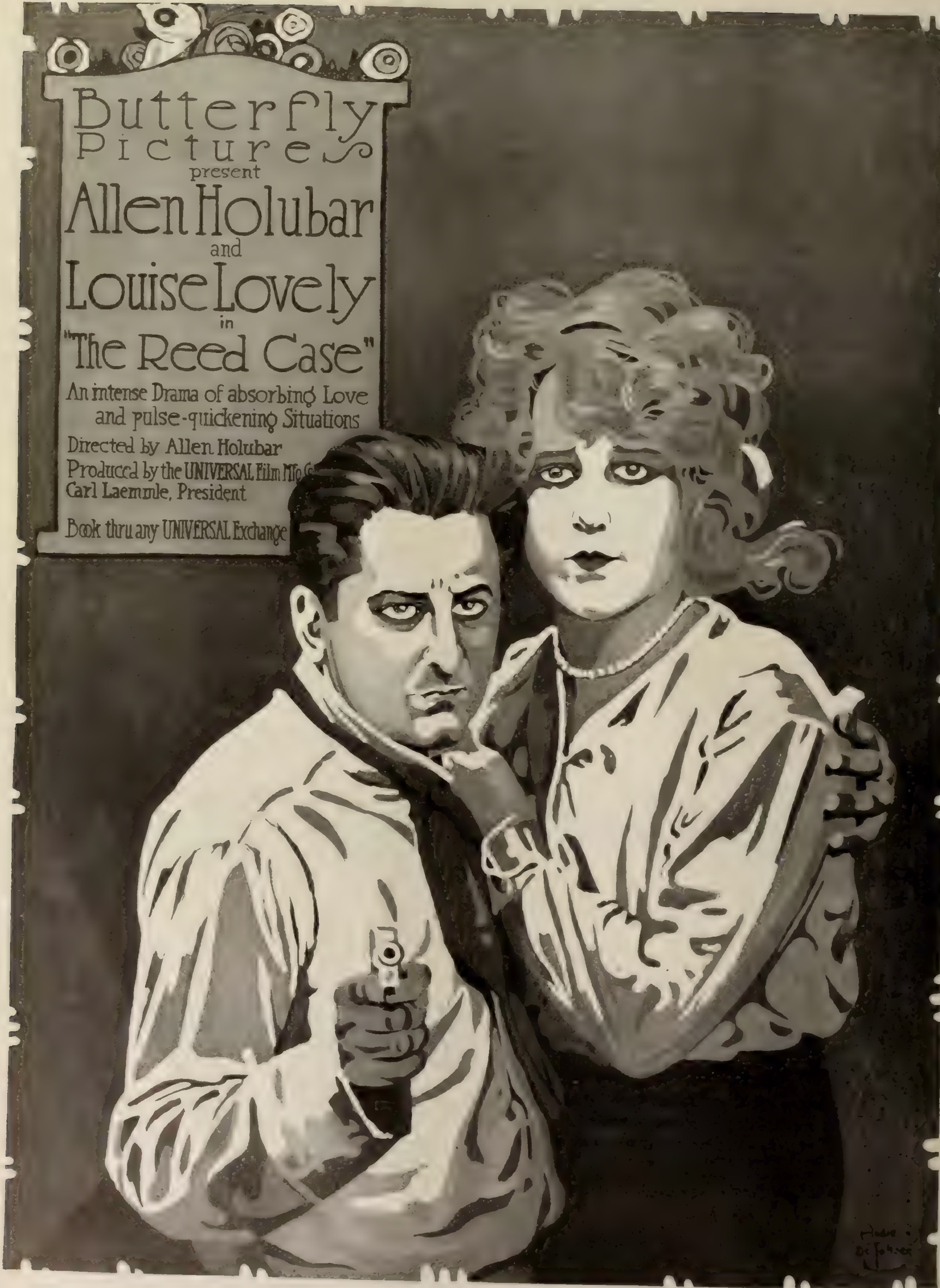
ning Post Serial Ever Filmed

SEND for a copy of this great book. FREE to Exhibitors only. Learn why "THE GRAY GHOST" with its swift action—plots and counter plots and thrills of American's Metropolis will pack your house for 15 consecutive weeks, without hardly an effort on your part except to follow the plans laid out for you.

-Harry Carter-Eddie Polo

THE BIG way to prove the power of "THE GRAY GHOST" is to arrange to see the first few opening episodes at your nearest Universal Exchange. Seeing is believing. Seeing it will make you book it. It's mysterious—speedy—thrilling—gripping—and highly entertaining. Communicate with your nearest Universal Exchange and BOOK IT IMMEDIATELY. 73 Universal Exchanges will serve you promptly.

MANUFACTURING CO.
President
Concern in the Universe"
NEW YORK

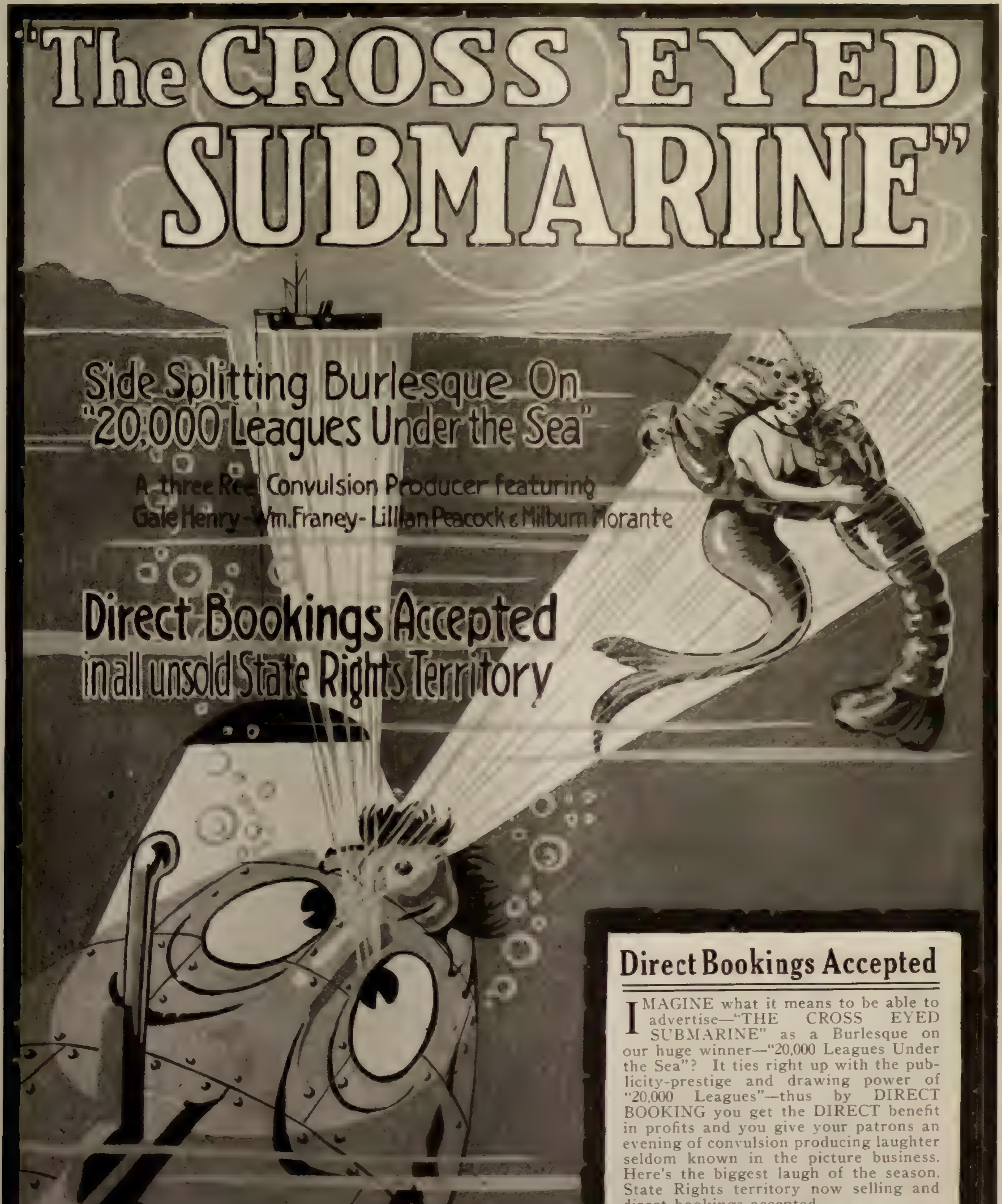


Butterfly Pictures
present
Allen Holubar
and
Louise Lovely
in
"The Reed Case"

An intense Drama of absorbing Love
and pulse-quickening Situations

Directed by Allen Holubar
Produced by the UNIVERSAL Film Mfg C
Carl Laemmle, President

Book thru any UNIVERSAL Exchange


"The CROSS EYED SUBMARINE"
Side Splitting Burlesque On "20,000 Leagues Under the Sea"
A three Reel Convulsion Producer featuring
Gale Henry - Wm. Franey - Lillian Peacock & Milburn Morante
Direct Bookings Accepted
in all unsold State Rights Territory

Direct Bookings Accepted

IMAGINE what it means to be able to advertise—"THE CROSS EYED SUBMARINE" as a Burlesque on our huge winner—"20,000 Leagues Under the Sea"? It ties right up with the publicity-prestige and drawing power of "20,000 Leagues"—thus by DIRECT BOOKING you get the DIRECT benefit in profits and you give your patrons an evening of convulsion producing laughter seldom known in the picture business. Here's the biggest laugh of the season. State Rights territory now selling and direct bookings accepted.

Direct all communications on either to the STATE RIGHTS DEPARTMENT of the

Universal Film Manufacturing Co.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

FIVE RIPPLING CHUCKLING-ROARING-

REELS of LAUGHTER

The Newest, Cleanest, Brightest, Biggest Thing In State Right Films

THE INCOMPARABLE CHILD PRODIGY

MARY LOUISE IN

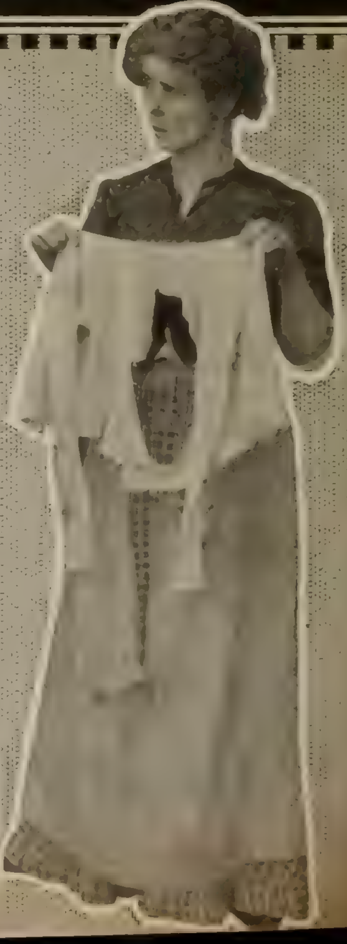
A BIT O' HEAVEN

ADAPTED FROM KATE DOUGLAS WIGGIN'S IMMORTAL MASTERPIECE, "THE BIRDS' CHRISTMAS CAROL"

Five thousand feet of snorts and smiles and grins- as pure and clean and sharply brilliant as a mountain torrent-a capacity-house feature of a totally different kind -that will pack every house with men, women, and children of all classes! . . . .

A Story of infinite pathos, and rousing, wholesome mirth known to more than five million American readers!

Direction, LULE WARRENTON



CHOICE TERRITORY STILL OPEN!

STATE RIGHTS BUYERS SEEKING THE NEWEST LIVEST FEATURE OF FEATURES WILL COMMUNICATE WITH-

FF CORP.

FRIEDER FILM CORPORATION

GEN. OFFS 215 W. RANDOLPH. ST., CHICAGO.
STUDIOS LANKERSHIM, CAL.

FF CORP.

The blight that cast the shadow over the girl's life was as pitiless as though guided by a demon

B. A. ROLFE *presents*

The Exquisite

EMMY WEHLEN

IN

The TRAIL *of the* SHADOW

5 Acts of METRO wonderplay directed by Edwin Carewe forming a New Triumph for the fastest rising star in pictureland

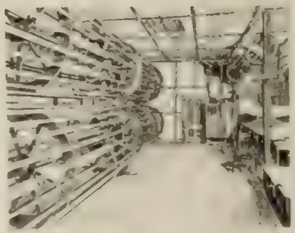
RELEASED ON THE METRO PROGRAM-JULY 2.

Paramount Pictures

Productions

Commencing August 5th, 1917

Paramount Pictures will be distributed under the proved and tested plan of "Star Series" selective booking.



Paramount's great exchange system with offices in more than a score of the country's leading cities, is tuned-up to meet the demands of the progressive exhibitors.

The choice of selection of productions based on the known popularity of the Paramount stars, offers opportunities of theatre profits heretofore undreamed of.

Some of the stars who appear in Paramount Pictures are

Mme. Petrova **Jack Pickford** **Vivian Martin**
Fannie Ward **Louise Huff** **Wallace Reid**
Ann Pennington **George Beban** **Sessue Hayakawa**
Billie Burke **Pauline Frederick** **Julian Eltinge**
and Marguerite Clark

The time to make arrangements for the "Star Series" booking is NOW. **Write, wire or *call* on the nearest Paramount Exchange for information.**

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice Pres.
Cecil B. DeMille, Dir. Gen.

Paramount Pictures

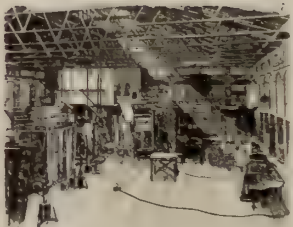
Paramount

Paramount Productions Are Created

They are born in the warmth of sunlight that bathes the *greatest studios* in America. The joy of enthusiasm is indelibly recorded on every foot of film.

Their very name—Paramount—reflects their quality.

Hundreds participate in the making. *Thirty-two* separate and distinct departments contribute—unitedly—to their perfection.



Executives and their staffs; *authors* and their *scenario writers;* stars and their supporting casts; directors and their hundreds of unscreened assistants, synchronize their effort in making Paramount Pictures the public's most popular choice of the world's amusements.

Five years of consistently successful picture-making stand back of every Paramount Picture.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

"FATTY" ARBUCKLE

Presented by Jos. M. Schenck

The *third* Paramount - Arbuckle Comedy is the biggest success in "laugh makers" that has ever been made.

"The Rough House"

The name is descriptive, the story is there but you forget it in the rush of action. A twentieth century howitzer or 14 centimeter seige gun isn't in the same class with "Fatty" Arbuckle, Al. St. John and Buster Keaton. Laughs are growing scarce nowadays so the demand for them has increased.

Don't miss this chance. "Open market" at all Paramount exchanges.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Controlled by FAMOUS PLAYERS-LASKY CORP.
Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres.
Cecil B. DeMille, Dir. Gen.

Black Diamond

Single Reel Comedies

Speed, action, tricks and funny situations go to make up one of the most popular sport subjects released at

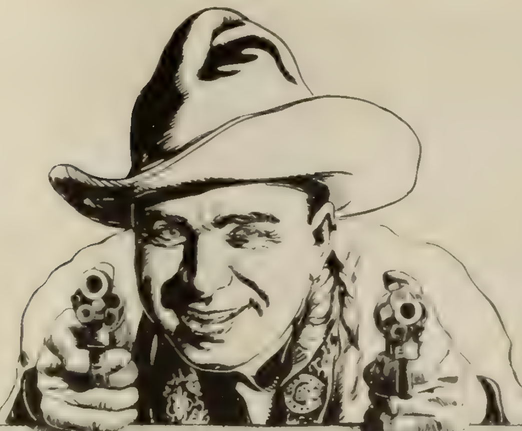
PARAMOUNT EXCHANGES

"Open Booking"—one every two weeks. Ask to see

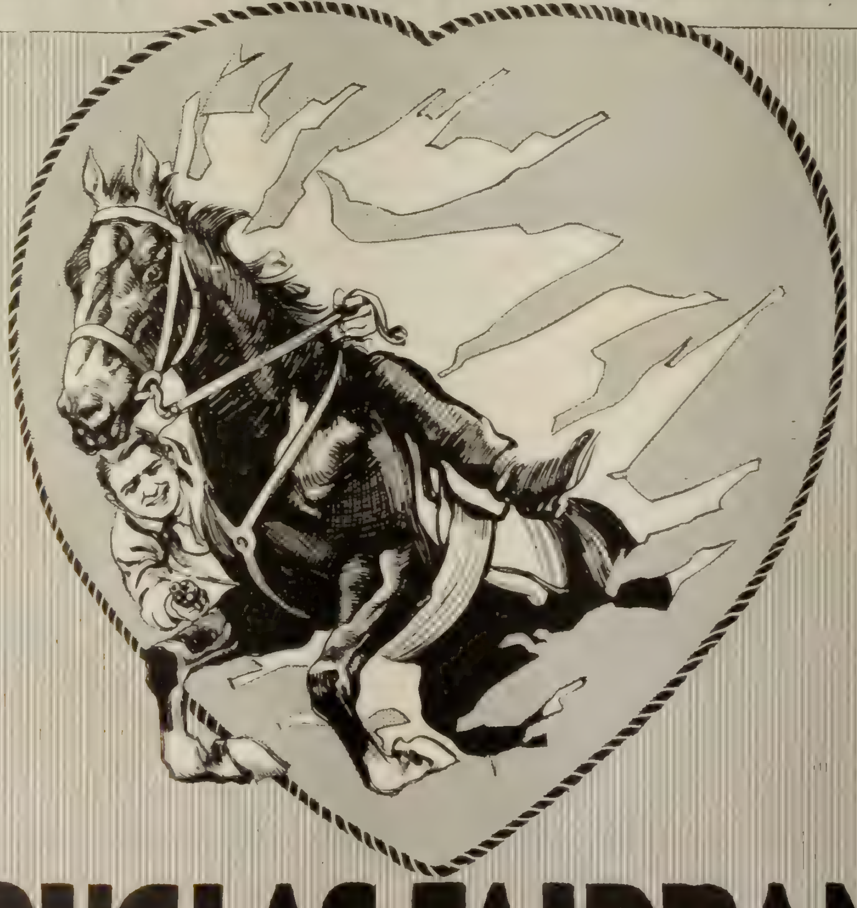
"Her Iron Will"

in which Susie Speed tries being a detective.

U. S. Motion Picture Corp.
WILKES-BARRE, PENNSYLVANIA
J. O. Walsh, *Pres.*, [illegible], *Vice Pres.*, D. L. Hart, *Treas.*



"STRAIGHT TO THE HEART OF THE AMERICAN PEOPLE"



DOUGLAS FAIRBANKS

in his latest sure-fire hit

"WILD AND WOOLLY"

By Anita Loos

Directed by John Emerson

RELEASED JUNE 24th BY

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION
[illegible]

MARY PICKFORD

In the great American patriotic photoplay released for Independence week

"THE LITTLE AMERICAN"

by CECIL B. DE MILLE and JEANIE MACPHERSON

Produced By
CECIL B. DeMILLE

Released on July 2nd by

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Century Comedies PRESENT

Alice Howell

in "Balloonatics," "Automaniacs,"
"Neptunes Naughty Daughter,"
"Alice of the Sawdust," etc.

DIRECTED BY **J. G. BLYSTONE**

Century Comedies
1600 BROADWAY NEW YORK

WRITE OR WIRE FOR OUR BRAND NEW
STATE RIGHTS PLAN

Pathé

Pathé Serials are true features!

There was a time when serials were played mostly by the smaller houses and for one day runs only. Pathé has changed that! Now Pathé Serials are booked by the best houses and for runs of from two days up. There's a reason — feature stories, feature stars, feature production and big advertising to help exhibitors have made Pathé Serials true features in quality and better than features in business-getting qualities

MYSTERY OF THE DOUBLE CROSS

is a true feature-quality serial. It is being shown by the best houses. Take a tip - Book it!

We have been mentioning many theatres which are showing "Mystery of the Double Cross" for two or more days a week. Here are others:

Strand	Detroit	7 Days
Proctors	Newark	3 "
Hippodrome	Spokane	4 "
Palace Hippodrome	Seattle	7 "
Diamond	New Orleans	3 "
Orpheum	Philadelphia	3 "
Orpheum	Allentown, Pa.	3 "
Colonial	Philadelphia	6 "
St. James	Boston	3 "
Empire	Hartford, Conn.	3 "
Park	St. Louis	4 "
Mary Anderson	Louisville	2 "
Bank	Akron, O.	2 "
Metropolitan	Cleveland	3 "

Produced by Astra
Directed by Wm Parke

Mollie King
star of
MYSTERY OF THE DOUBLE CROSS

Pathé

The greatest box office attraction of the screen

PEARL WHITE

stars in the new 15 episode serial

THE FATAL RING

For three successive summers Miss White has been "packing 'em in" in Pathe serials. No exhibitor need fear the off season if he plays Miss White.

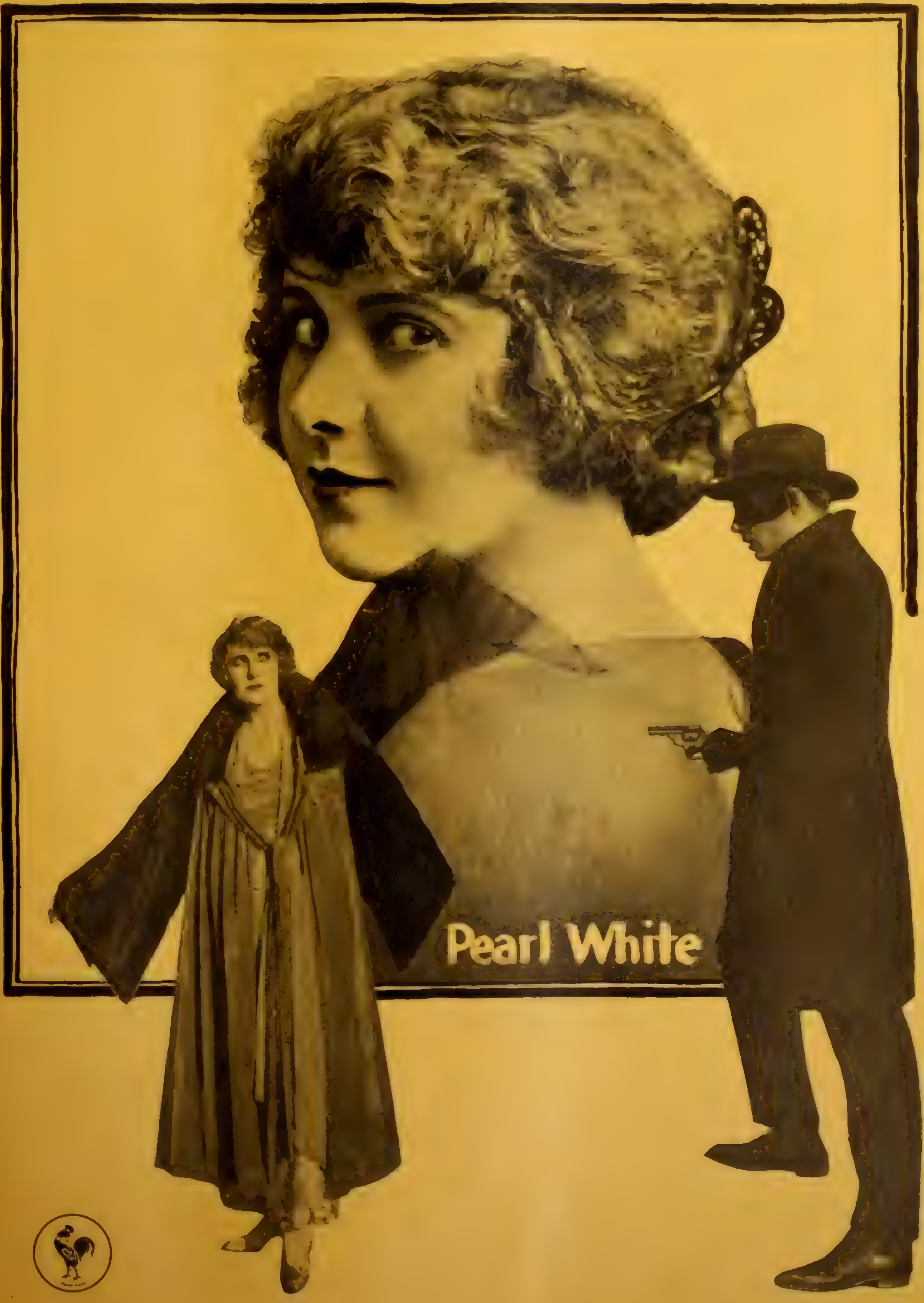
"The Fatal Ring" is a serial of love, mystery, suspense, thrills, perils and hate. It was written by Fred Jackson and Geo. B. Seitz, produced by Astra and directed by Mr. Seitz.

WARNER OLAND

the renowned villain of "Patria" is in the splendid cast.

Released July 8
Booking now

Pathé


Pearl White

Pathé

Irene Castle

Dainty, graceful and dashing, in "Patria" proved her extraordinary drawing power.
With her, Pearl White, Gladys Hulette, Baby Osborne, Florence LaBadie, Frederick Warde and Mollie King Pathé has a list of Gold Rooster

Box Office Stars

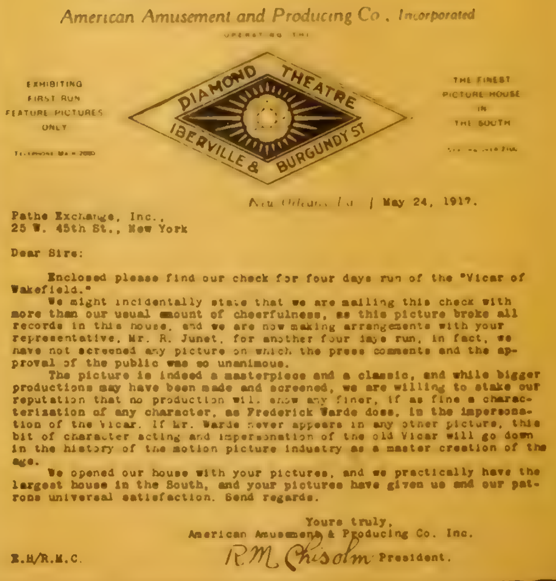
that is unsurpassed.

Figures talk!

When every mail brings in repeat bookings on

Pathé Gold Rooster Plays

When exhibitors, newspapers, theatre patrons, all are enthusiastic over the Baby Osborne, and Gladys Hulette pictures and say they are the best produced and of the most wholesome type, when Frederick Warde's characterizations are said to be "master creations", when "Kick In" and "The Hunting of the Hawk" run for two and three weeks in the best theatres, when exhibitors say that Gold Rooster Plays get the business, it is easily seen that the Pathé policy of Box Office Stars in Box Office Stories is paying big dividends to the exhibitor.



American Amusement and Producing Co., Incorporated

OPERATING THE

DIAMOND THEATRE
IBERVILLE & BURGUNDY ST

EXHIBITING
FIRST RUN
FEATURE PICTURES
ONLY

THE FINEST
PICTURE HOUSE
IN
THE SOUTH

New Orleans La. | May 24, 1917.

Pathe Exchange, Inc.,
25 W. 45th St., New York

Dear Sirs:

Enclosed please find our check for four days run of the "Vicar of Wakefield."

We might incidentally state that we are mailing this check with more than our usual amount of cheerfulness, as this picture broke all records in this house, and we are now making arrangements with your representative, Mr. R. Junet, for another four days run, in fact, we have not screened any picture on which the press comments and the approval of the public was so unanimous.

The picture is indeed a masterpiece and a classic, and while bigger productions may have been made and screened, we are willing to stake our reputation that no production will show any finer, if as fine a characterization of any character, as Frederick Warde does, in the impersonation of the Vicar. If Mr. Warde never appears in any other picture, this bit of character acting and impersonation of the old Vicar will go down in the history of the motion picture industry as a master creation of the age.

We opened our house with your pictures, and we practically have the largest house in the South, and your pictures have given us and our patrons universal satisfaction. Send regards.

Yours truly,
American Amusement & Producing Co. Inc.
R. M. Chisolm President.

E.H/R.M.C.

Pathé

Florence La Badie

Announcing
Florence La Badie
in her best Gold Rooster Play yet

The Woman in White

Adapted from Wilkie Collins' famous novel. This is a great story as all will remember. A young girl is forced into marriage with a villainous impostor who at once plots with the aid of a friend who is even worse than he, to get her out of the way in order to get her money. Almost successful the plot fails at the last moment, defeated by Love.

A picture of thrills, suspense and heart interest, beautifully produced by

Thanhouser
Coming Soon

Gladys Hulette
star of "The Shine Girl", "Prudence the Pirate", "Her New York" and "The Candy Girl" is announced in the Gold Rooster Play

The Cigarette Girl

an intense story of modern city life in which intermingle innocence and sophistication, heart interest and thrills. The little cigarette seller in a fashionable restaurant, marked as easy prey by a tango crook, unexpectedly finds a rich husband and saves him from disaster.

Produced by Astra
Directed by Wm. Parke

Coming soon

Gladys Hulette

Pathé

Seasoned reviewers call
The Neglected Wife

"highly interesting," "thrilling", of "human interest" and "unusual theme":

"One of the very best serials yet to be offered. 'The Neglected Wife' should not be missed by any."—*Motion Picture News.*

"Highly interesting, unusual theme, real thrills."—*Moving Picture World.*

" 'The Neglected Wife' has a feature in every department of its production that will serve as a drawing card. Miss Roland is certainly a strong box office attraction."—*Dramatic Mirror.*

"A theme of unquestionable interest and human appeal. Ruth Roland's charm and pleasing personality are in evidence."—*Exhibitors' Trade Review.*

Pathé serials are standard in quality and as business getters are unequalled

Produced by Balboa

Pathé

Ruth Roland

star of

The Neglected Wife

Your audiences know her and want to
see her – a big box office star

Pathé

SHRAPNEL BURSTING ABOVE KILLS MEN RIGHT AND LEFT

They played to over 90,000 persons in one week with thousands turned away—

The Tanks at the Battle of the Ancre (Official Government Pictures of the War)

These wonderful pictures of war as it is, proved conclusively by breaking all house records of New York's famous Strand Theatre that they are the

Greatest box office attraction ever filmed

As the number of prints is limited send your bid at once to the nearest Pathé office or direct to Pathé Exchange, Inc., 25 West 45th Street, New York, Exclusive Agent for Official British Government Pictures of the War.

LIBRARY
WILLIAM FOX
130 WEST FORTY-SIXTH STREET
NEW YORK CITY

An Open Letter to Exhibitors

June 15th, 1917

I will greatly appreciate your views with reference to the policy of release and contract for Feature pictures beginning Sunday, September 2nd.

To recite a little history of the motion picture business I believe is always a good thing, for the whole industrial world is built on precedent.

When I legally, financially and personally fought the motion picture Monopoly or Trust a few years ago, I did so believing that it was for the best interest of the exhibitor. You will remember with me that the Motion Picture Patents Combine had for its policy the strangulation of competition and to continue producing inferior one and two-reel pictures, instead of progressing with the times, and permitting great brains to be drafted into the industry and great pictures to be made.

I fought in the United States Courts and won.

The motion picture is a free industry today and competition exists. Greater productions are staged that are drawing additional money to the box office.

When I engaged actively in opposing the proposed ten per cent War tax on admissions to the motion picture theatres, I felt that it was the proper move in the best interests of the exhibitors. I wish to thank the various Exhibitors' Leagues of the United States for their telegrams and letters of thanks for my efforts.

Now we are on the threshold of a new era. Still further progress must be made in the motion picture field.

We, in New York, cannot judge what is best for your theatre and your box office. We want to get a consensus of expression. We know that whatever may be our new policy that it cannot satisfy every exhibitor. Nor will we receive a unanimous opinion. However, we aim to fix a policy that will satisfy the great majority.

In inviting your views, I have in mind foremost the question of what policy of release and contract will be most acceptable to you. What policy will permit you to make the greatest profit during the next year, and give a fair return to the Fox Film Corporation as producers?

Are you in favor of a booking system by stars? Or, do you prefer a program policy?

Fox Film Corporation will release a number of Special De Luxe pictures, from seven to ten reels, after September 2nd. It is our belief that these Special pictures are of exceptional merit and box office drawing power, and will prove exceedingly profitable to exhibitors who book them. Under what policy should these special pictures be released?

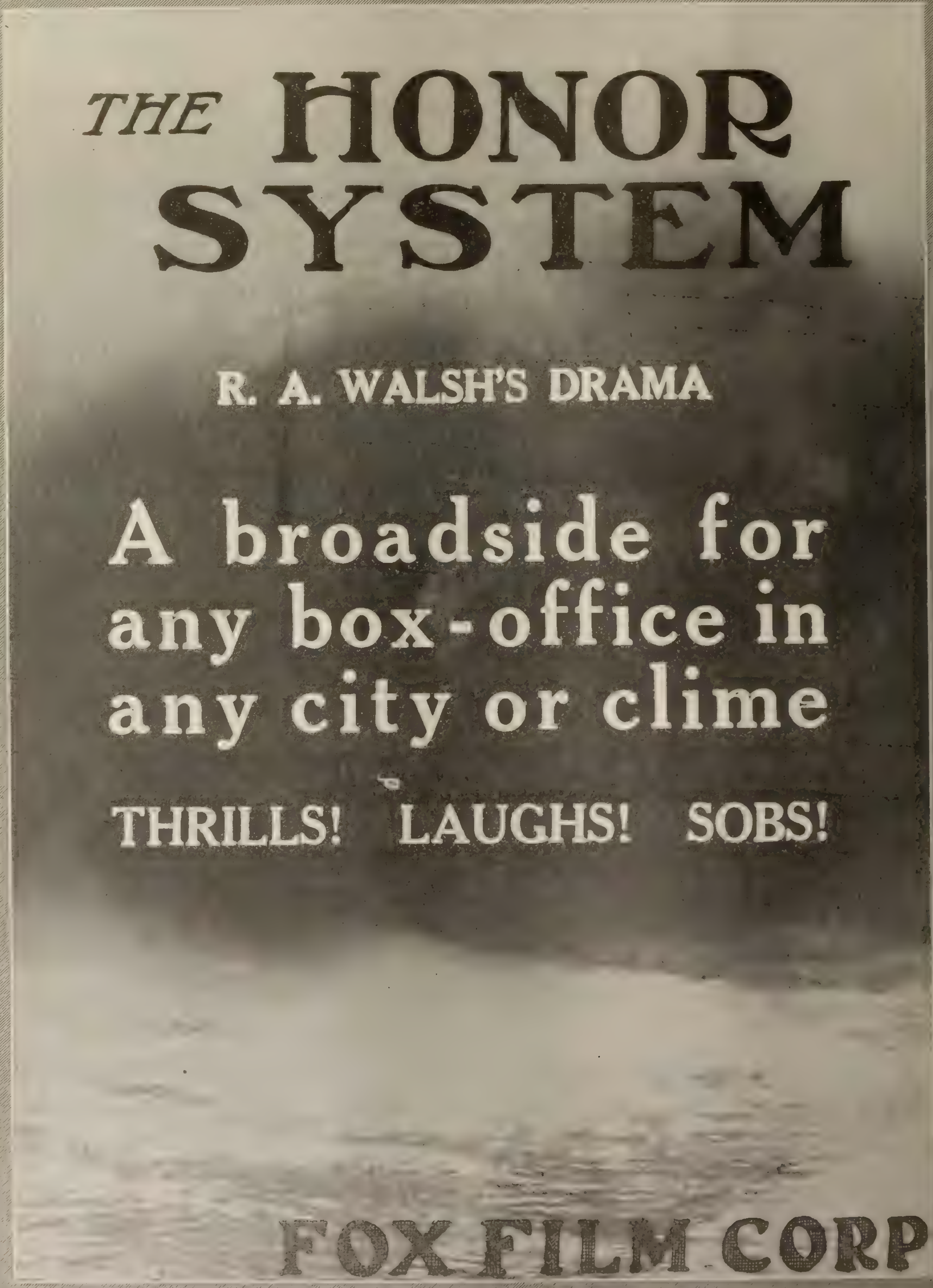
What policy of release and contract best fits your theatre and circumstances relative to two-reel comedy pictures?

Fox Film Corporation is built on a solid financial foundation, and we know that on the success of the exhibitor depends our success.

I would be pleased to have your letter reach me before July 1st, so that when our policy is announced (to take effect September 2nd), that we will be absolutely certain that we are dealing fairly and squarely and in the best interest of the trade. Our new policy will be announced July 15th.

Please think this matter over NOW, then sit down, dictate your comment, place it in an envelope, and address it to me marked PERSONAL. I thank you in advance for the courtesy of your expression.

WILLIAM FOX, President
FOX FILM CORPORATION
130 West 46th Street
New York



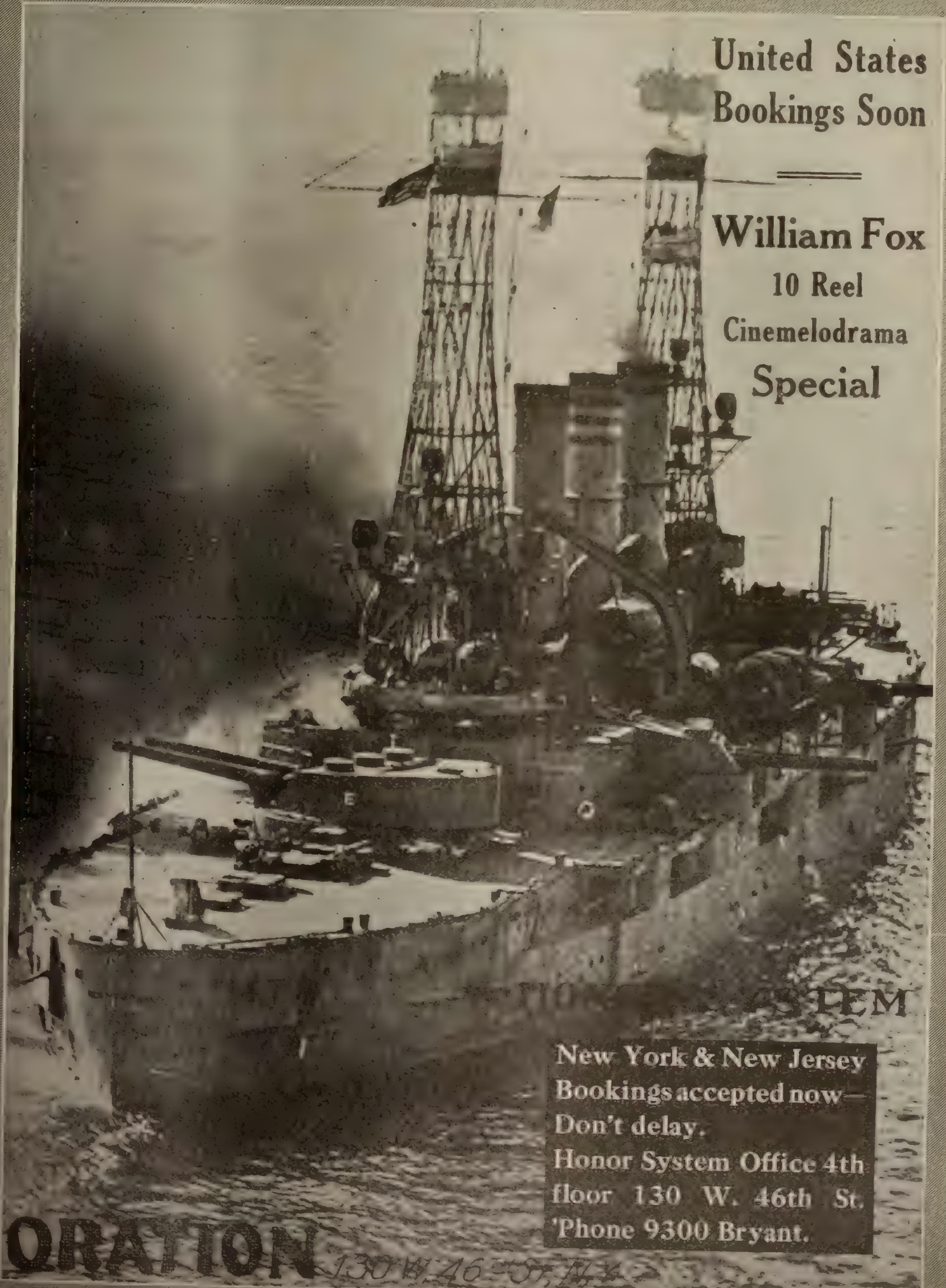
THE HONOR SYSTEM

R. A. WALSH'S DRAMA

A broadside for any box-office in any city or clime

THRILLS! LAUGHS! SOBS!

FOX FILM CORP



United States
Bookings Soon

William Fox
10 Reel
Cinemelodrama
Special

New York & New Jersey
Bookings accepted now—
Don't delay.
Honor System Office 4th
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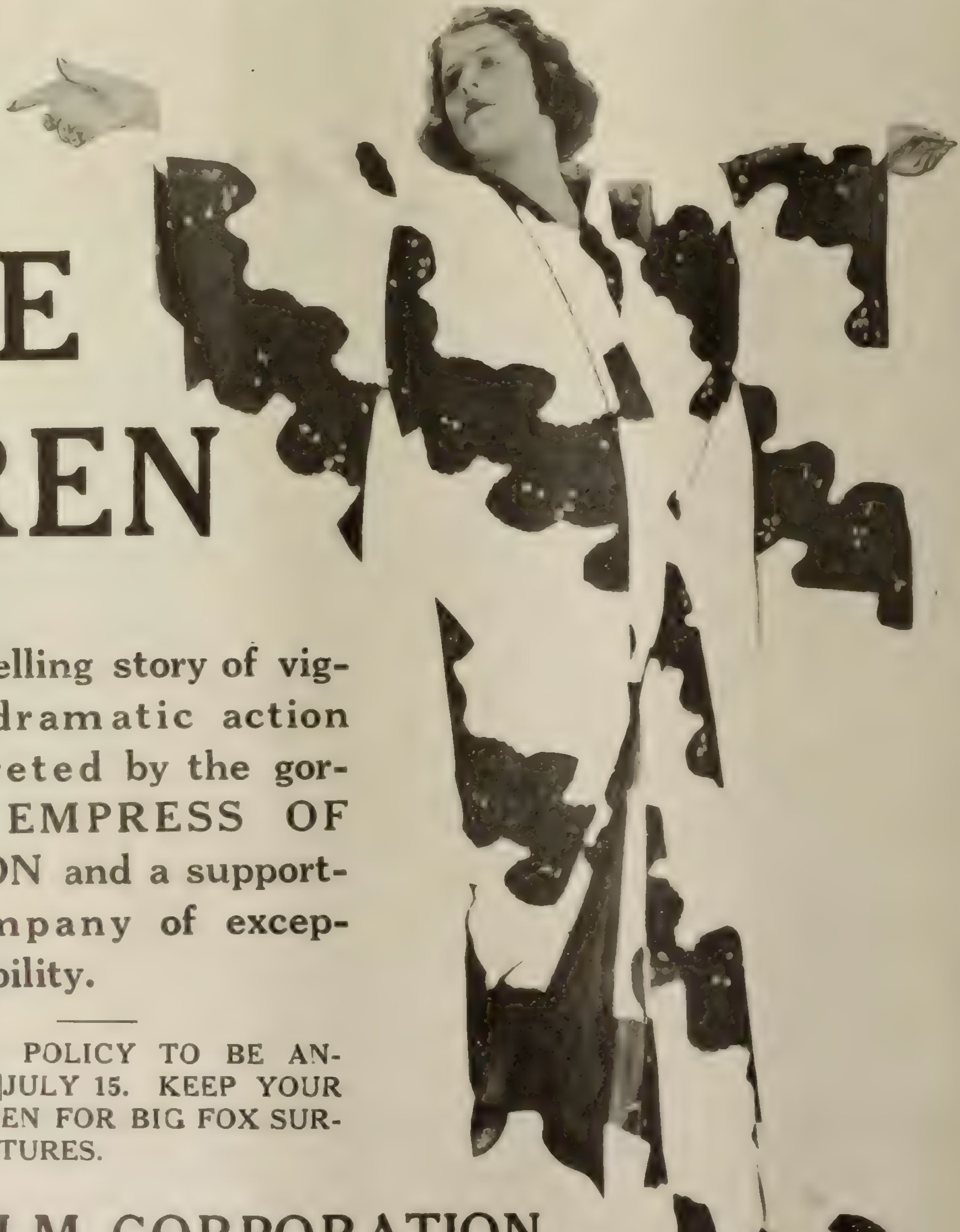
WILLIAM FOX *Presents*

VALESKA SURATT

IN

THE SIREN



A compelling story of vigorous dramatic action interpreted by the gorgeous EMPRESS OF FASHION and a supporting company of exceptional ability.

NEW FOX POLICY TO BE ANNOUNCED JULY 15. KEEP YOUR BOOKS OPEN FOR BIG FOX SURPRISE PICTURES.

FOX FILM CORPORATION
130 West 46th Street, New York

As Fast As Lightning

HENRY LEHRMANN
HANK MANN
TOM MIX
GERTRUDE SELBY
RENA ROGERS
VIOLET EDDY
DOT FARLEY

YOU CAN'T DODGE THEM IF YOU TRY

WILLIAM FOX COMEDIES

SOME OF THE RECENT LIGHTNING STRIKES

The House of Terrible Scandals
A Bon-Bon Riot—Hearts and Saddles
His Love Fight—Six Cylinder Love

AND NOW COMES

Hank Mann in His Final Blowout

FOX-FILM-CORPORATION

130 WEST 46th ST. NEW YORK

William A. Mooney & Robert Bolling

Present

The most enthralling photo drama of to-day

HATE

By
J. Walter Meade

A thrilling dramatic story based on the theme of pre-natal influence.

A question that has been perplexing the medical scientists and sociologists of the world.

A story crowded with big vital thoughts that hit hard and ring with truth.

Seven parts of stirring drama, interwoven with a charming love story and a mother's self-sacrifice for her boy, whom fate had made a victim of the heritage of hate.

Splendidly produced and acted by a notable cast.

Directed by
Walter Richard Stahl

STATE RIGHT BUYERS

HATE

The all powerful picturization of a tremendous theme.

A giant problem that is confronting the human race.

The production that will become conversation in every household.

A production that will cause millions to think.

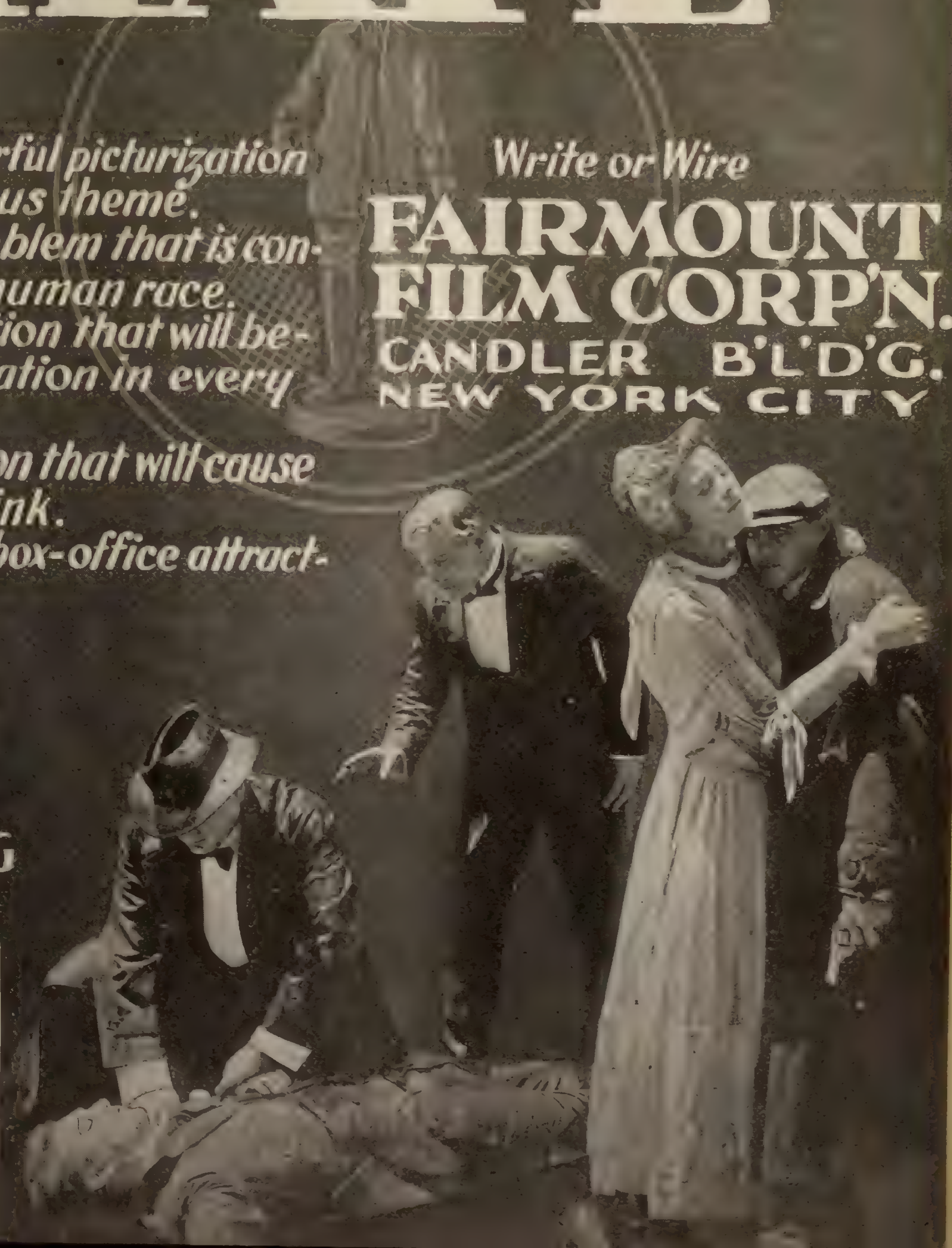
A gigantic box-office attraction.

Suspense!
Surprise!
and Thrills!

BIG ADVERTISING CAMPAIGN

Write or Wire

FAIRMOUNT FILM CORP'N.
CANDLER B'L'D'G.
NEW YORK CITY



State Right Buyers
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SPECIAL REPRESENTATIVE
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796 East 176th St.
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BILLY WEST

"FUNNIEST MAN ON EARTH"

BACK STAGE
THE HERO
DOUGH NUTS
CUPID'S RIVAL
THE VILLIAN

DIRECTION
ARVID E. GILLSTROM

KING-BEE FILMS CORPORATION
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PRESIDENT & GENERAL MANAGER
L. L. HILLER
TREASURER
NAT. H. SPITZER
SALES MANAGER
LONGACRE BL'D'G. NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. N.Y.C.

KING BEE

KING BEE

PARALTA PLAYS INC

PARALTA PLAYS —

PARALTA PLAN —

BESSIE BARRISCALE

Much loved Star-Peerless Photo-Dramatic Artiste

Appearing only in PARALTA PLAYS sold on PARALTA PLAN

Appearing only in PARALTA PLAYS sold on PARALTA PLAN

Much loved Star-Peerless Photo-Dramatic Artiste

BESSIE BARRISCALE

PARALTA PLAN —

PARALTA PLAYS —

PARALTA PLAYS INC

PARALTA PLAN

INSURANCE and Assurance—pledge of certainty against loss—is on sale at a fixed rate per thousand dollars by great corporations formed for that purpose.

The Paralta Plan will pledge you certainty against some forms of loss in your business as an exhibitor, but will not charge you one red cent for it.

"Something for Nothing"! You are naturally suspicious. There is no sentiment in business and you know it. You therefore think "Something for Nothing" really means "Nothing for Something."

The Paralta Plan will furnish all Paralta Exhibiting Franchise holders with Paralta Plays at fixed and unalterable, living prices. We want you to live as an exhibitor that we may live; so we furnish you REAL LIFE INSURANCE—

BUT our principal and positive assurance to you is 24 Paralta Plays each year without change in price. Barriscale or Kerrigan Capacity Plan Productions which you can bank on for real box office results.

And you are assured in your Paralta Exhibiting Franchise that you control these plays absolutely in your own exhibiting territory and can show them all as many times as you please without extra cost.

The Paralta Plan is the only distributing plan that gives the exhibitor any assurance of certainty in bookings or charges.

"BUY THE PLAY, NOT THE DAY." Why do business in doubt. Real money is not made that way.

PARALTA PLAYS INC.

CARL ANDERSON, President
HERMAN FICHTENBERG, Chairman Board
ROBERT T. KANE, Vice-Pres't
HERMAN KATZ, Treas.
NAT I. BROWN, Secretary and Gen'l Manager

729 SEVENTH AVENUE
NEW YORK CITY

HELLO

A NEW STAR

AND IT MUST BE A

SELZNICK STAR

OR IT WOULDN'T BE

SO BRIGHT

CONSTANCE TALMADGE

(The Mountain Girl in Griffith's "Intolerance")

in **"THE LESSON"** FROM A STORY *by* VIRGINIA TERHUME VAN DE WATER

Direction of

CHARLES GIBLYN

SELZNICK PICTURES

Five Gold Mines

NORMA TALMADGE

In "POPPY"

The picture that made Marcus Loew wish his theatres were twice as big.

HERBERT BRENON'S

"THE LONE WOLF"

A melodrama without a pause between the terrific punches.

ROBERT WARWICK

In "THE SILENT MASTER"

Mystery, romance, adventure, love; all in a de luxe setting.

CLARA KIMBALL YOUNG

In "THE EASIEST WAY"

A drama that broke records on the stage and is repeating on the screen.

"THE BARRIER"

By REX BEACH

A story of fighting men by a man who knows the breed from experience.

SELZNICK LJS PICTURES

Congratulations!

I congratulate the National Exhibitors' Circuit upon the selection of its first picture,

"ON TRIAL"

A smashing success at the Rialto, New York, last week.

I Have Secured This Picture

for my New York and Chicago exchanges, in accordance with my announcement that MY DOOR IS OPEN for the distribution of high class pictures from any producer, through my unsurpassed OPEN BOOKING system.

After July 1st

ALL my exchanges, covering the entire continent, will be thrown open to photoplays of this and similar money-getting caliber.

Lewis J. Selznick

WHY I CHOSE THE RIALTO!

The Rialto has a managing director who is conscientious and particular.

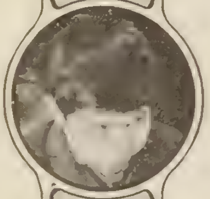
So-called "runs" in legitimate theatres in New York have lost their significance. The excessive overhead expense, the small seating capacity, and only two shows a day have made "runs" for feature films on Broadway a certain financial loss except in the case of one or two spectacles which were worth the $2.00 admission charged.

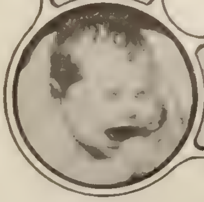
However, this method of exploiting a feature impressed the buyer and the exhibitor, until in the past years many mediocre and even poor films were given forced "runs" at heavy financial loss. The result has been that buyers and exhibitors do not today consider a "run" a mark of quality. At least the intelligent ones do not. I expect to do business with the intelligent ones.

The public has never been fooled by these runs. The millions of fans judge a film on its merits, as has been proved in scores of instances.

"PARENTAGE" is not a $2.00 film. New York City folk should not be asked to pay $2.00 to see it, when it is to be afterward shown all over the United States at from 10 to 50 cents. At those prices "PARENTAGE" is in a class by itself.

I consider the Rialto the finest theatre in New York City. I believe the hall-mark of a Rialto showing is better than any "run," because of the recent abuse of that method of presenting special productions. Many of the films which have been exploited for "runs" were offered to Mr. Rothapfel of the Rialto rent free, and refused.





FRANK J. SENG
TIMES BLDG.
NEW YORK

Immediately after seeing "PARENTAGE," the first time, in preparing music for the private showing, Manager Rothapfel asked for a rental booking, and after seeing the production several times he made the request urgent.

I decided to avoid having "PARENTAGE" confused with the "forced run" features, and so booked it in New York's finest theatre for the week of July 8th.

Manager Rothapfel will place his personal guarantee in enthusiastic terms upon "PARENTAGE," in his advertising presenting it to his patrons.

"PARENTAGE" makes a direct appeal to the millions who pay from 10 to 50 cents every day to see films. It will be appreciated by the masses and the classes, in the biggest of cities and the smallest of towns.

I know the intelligent theatre owners of New York City prefer to have a film booked direct to them, instead of having it placed in a theatre not fitted for films.

They will be particularly pleased when they learn that an extensive advertising campaign is to be conducted in New York City when "PARENTAGE" is playing in their houses, instead of when it is being "given a run" in some small seating capacity legitimate house at inflated prices.

Yours for better business,

Frank J. Seng

FRANK J. SENG
TIMES BLDG.
NEW YORK

WHY I CHOSE SELZNICK FOR N.Y. CITY and CHICAGO

I have faith in "PARENTAGE."

A careful investigation convinced me that Lewis J. Selznick has the most efficient organization for handling a truly big film in New York City.

Within three hours after the private showing of "PARENTAGE," at the Rialto Theatre, on June 6th, fourteen different buyers had asked to buy the New York territory. I appreciated very much the enthusiastic manner in which they confirmed my opinion of "PARENTAGE," but I did not want to sell the New York City territory.

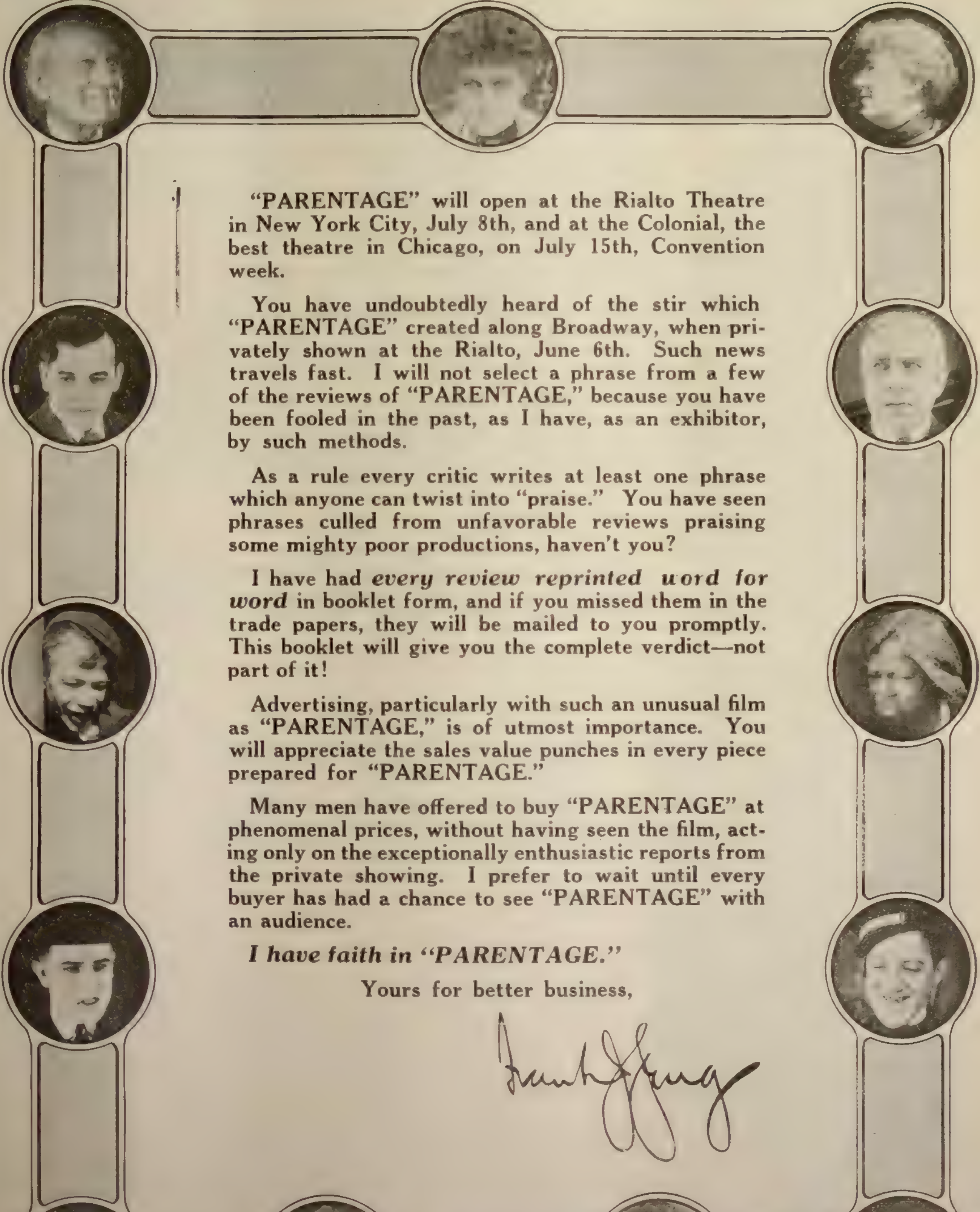
Lewis J. Selznick is a distributor. He frankly admits that he does not consider himself an expert judge of films. He is always guided by his staff, his associates and exhibitors, whose business it is to know film values.

Mr. Selznick became very anxious to secure "PARENTAGE," after getting a report from his partner, Aaron Jones, of Jones, Linick & Schaeffer, of Chicago, who is recognized as one of the most able film men in the United States, and after hearing the enthusiastic praise of "PARENTAGE" from Manager Rothapfel of the Rialto Theatre.

> ***Mr. Jones stated that, excepting one or two massive spectacles, he considered "PARENTAGE" the best combination of entertainment value and advertising possibilities he had ever seen. He classed it as the best box-office value of the year, and a sure-fire "long run" or repeat attraction.***

I have made a special contract with Mr. Selznick to distribute "PARENTAGE" in New York City only, and with Mr. Jones, his associate, for Chicago, Illinois, and Southern Wisconsin.

FRANK J. SENG
TIMES BLDG.
NEW YORK



"PARENTAGE" will open at the Rialto Theatre in New York City, July 8th, and at the Colonial, the best theatre in Chicago, on July 15th, Convention week.

You have undoubtedly heard of the stir which "PARENTAGE" created along Broadway, when privately shown at the Rialto, June 6th. Such news travels fast. I will not select a phrase from a few of the reviews of "PARENTAGE," because you have been fooled in the past, as I have, as an exhibitor, by such methods.

As a rule every critic writes at least one phrase which anyone can twist into "praise." You have seen phrases culled from unfavorable reviews praising some mighty poor productions, haven't you?

I have had *every review reprinted word for word* in booklet form, and if you missed them in the trade papers, they will be mailed to you promptly. This booklet will give you the complete verdict—not part of it!

Advertising, particularly with such an unusual film as "PARENTAGE," is of utmost importance. You will appreciate the sales value punches in every piece prepared for "PARENTAGE."

Many men have offered to buy "PARENTAGE" at phenomenal prices, without having seen the film, acting only on the exceptionally enthusiastic reports from the private showing. I prefer to wait until every buyer has had a chance to see "PARENTAGE" with an audience.

I have faith in "PARENTAGE."

Yours for better business,

Frank J Seng

FRANK J. SENG
TIMES BLDG.
NEW YORK

The State Rights' Sensation That Will Make You a Fortune!

HERBERT BRENON

Presents

THE FALL of the ROMANOFFS

with

ILIODOR

The Famed "Mad Monk" of Russia
And an all-Star cast including
NANCE O'NEIL – EKATERINA GALANTA
ALFRED HICKMAN – CONWAY TEARLE
and a Score of others

Herbert Brenon's Screen Masterpiece Tells the Amazing Story of Rasputin and the Russian Court, of Social and Religious Intrigues and of a Nation's Dramatic Stroke for Liberty.

Personally directed by Herbert Brenon

We Are Swamped With Inquiries
For The Picture That Will Smash
All Existing State Rights' Records

ILIODOR PICTURE CORPORATION
729 Seventh Ave - New York — Telephone Bryant 7340

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS EXCHANGES

JUNE 30, 1917

"RAILROAD RAIDERS" PROCLAIMED A BIG BOX OFFICE ASSET

EXHIBITORS everywhere are loud in their praise of the newest Helen Holmes chapterplay — "The Railroad Raiders." It is generally conceded to be the last word in the way of thrillers.

Exhibitors Unite in Praise.

From all over the country come reports of its tremendous drawing power. "Seventeen hundred seats — the full capacity of the Whitehouse Theatre—and we held them out—that's what 'The Railroad Raiders' is doing for us," writes O. L. Meister, manager of the Whitehouse Theatre, Milwaukee, Wis. "I showed the first chapter of 'The Railroad Raiders' and did an excellent business on it—one of the best Mondays I have had in a long time. The picture starts out fine, and no doubt will hold up well to the end, as Helen Holmes never falls down," says R. W. Davis, manager of the Palace Theater, Trinidad, Col. "'The Railroad Raiders' is going big and is certainly a knockout. I packed them in at the matinee and had my house crammed full at starting time in the evening," writes George Laenhardt, manager of the Varsity Theatre at Campaign, Ill. "We feel qualified to testify that 'The Railroad Raiders' comes up to expectations from the box-office angle as well as every other angle. The story is great and the photography far above the average," reports C. W. Brill, manager of the Norka Theatre, Akron, Ohio. "I will say without fear of contradiction that 'The Railroad Raiders' is Helen Holmes best production to date. The business she draws in this city is wonderful," declares Ollie A. Savin, manager Piedmont Amusement Co., Winston-Salem, N. C. A host of similar testimony could be offered if space permitted.

Two Other Holmes Serials.

At any Mutual Exchange you can now obtain bookings on not only "The Railroad Raiders," but also on two other big Helen Holmes successes—"A Lass of the Lumberlands" and "The Girl and the Game."

"Betty Be Good," Next Jackie Saunders Film

"Betty Be Good" is the title of the next Jackie Saunders Mutual Picture, the release date of which has been set for July 16th. It is the fourth five reeler of the series. "Sunny Jane," "The Wildcat" and "The Checkmate" have been already released and are playing to capacity business all over the country. You can book them all at your nearest Mutual Exchange.

Star Productions for June

Write or visit your nearest Mutual Exchange for release dates.

Title.	Lead.
Shackles of Truth	William Russell
Periwinkle	Mary Miles Minter
The Dazzling Miss Davison	Marjorie Rambeau
A Bit of Kindling	Jackie Saunders
The Upper Crust	Gail Kane

ALL EXHIBITORS HAVE UNUSUAL OPPORTUNITIES WITH "HEROIC FRANCE

Unusual indeed is the opportunity offered exhibitors of the country now to pack their theatres with patriotic film attractions. Of all the subjects that could be selected probably none has a more vital appeal right at the present time that "Heroic France," the big eight-reel feature attraction now available at all Mutual Exchanges. This remarkable feature was photographed at the actual front in France. It is real warfare depicted in all its grim reality. Every man, woman and child will find it interesting because it shows them the kind of fighting our own troops will soon be experiencing. Merl La Voy, the intrepid cameraman who took "Heroic France," was able to secure scenes that have never before been possible. The city of Verdun was actually under bombardment by the Germans when it was photographed. Shells were exploding all about his camera as he exposed hundreds of feet of negative. Close-up views of generals, kings, and other notables are frequent. There are some wonderful views of the famous American aviator—Raoul Lufberry, whose name appears in the dispatches every few days. You can actually show your patrons this man, of whom they have read so much, in action on your screen. Parts of the film were taken from an airplane and you can thrill your patrons as never before by giving them bird's-eye views of the struggling hosts. "Heroic France" is a box-office attraction second to none. Some idea of its drawing power can be obtained when it is recalled that it ran for weeks and weeks at the Strand and Bandbox Theatres in Chicago at advanced admission prices. Bookings may be made now at Mutual Exchanges.

"THE UPPER CRUST" IS THIRD OFFERING OF GAIL KANE SERIES

GAIL KANE, graceful and accomplished actress, is the featured star in the Mutual Picture released the week of June 25th "The Upper Crust" is its title. It is in five acts. Rollin Sturgeon directed it. It was produced at the American studios in Santa Barbara, California.

Adapted From Novel.

"The Upper Crust" is an adaptation of Charles Sherman's novel, "The Indiscretions of Molly," which has been read by hundreds of thousands. Miss Kane is cast in the role of Molly O'Toole, a bewitchingly pretty village girl, who meets with reverses and seeks employment in the city. She obtains a situation as caretaker of a wealthy home, the mistress of which has gone to Honolulu for a long sojourn. Molly becomes so infatuated with the surroundings of wealth that she feels certain she can never be satisfied to resume her normal station in life. She is mistaken for the mistress of the splendid mansion and just to see how it feels to be wealthy, honored and respected, she allows the mistaken impression to last and poses as the real mistress of the house. In due time she sees an opportunity to perpetuate her position by marrying a wealthy neighbor, though her heart tells her that she does not love him. In the meanwhile the son of the real mistress, disguised as a chauffeur, seeks employment from Molly, and the latter, never suspecting his real identity, condescends to put him to work. As the weeks pass Molly finds her "ideal man" in the chauffeur, but cannot believe happiness lies there for her, since he is but an humble mechanic. The battle between love and riches goes on—and then one day Molly chooses love and happiness instead of wealth, only to discover that she has after all chosen riches as well, for the chauffeur reveals himself in his true identity.

Released the Week of June 25th.

The week of June 25th is set as the release date for "The Upper Crust." Exhibitors can make reservations now at any Mutual Exchange for both this feature and the two other Kane releases—"Whose Wife?" and "The Serpent's Tooth," both of which are now playing to capacity business everywhere.

Marie Van Vorst Story For Marjorie Rambeau

"Mary Moreland," adapted from a Marie Van Vorst story in Harper's Bazaar, will be the next film offering of Marjorie Rambeau, the popular Powell-Mutual star.

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AMERICAN FILM COMPANY, Inc.
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OR

"THE INDESCRETIONS OF MOLLY"

Novelization by Charles Sherman. In five acts. Directed by Rollin Sturgeon. Released the week of June 25th.

"Miss Kane justifies her reputation for versatility in this play which makes demands on her for emotional acting of a high order and finds her splendidly equipped for the task," says *The American Drama* in reviewing "Whose Wife?" a recent ***Gail Kane-American Picture.***

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Directed by M. DE LA PARELLE

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featuring

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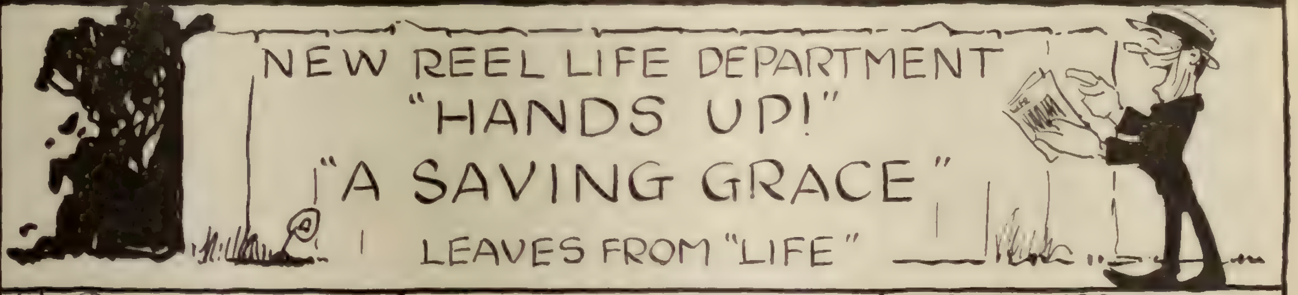
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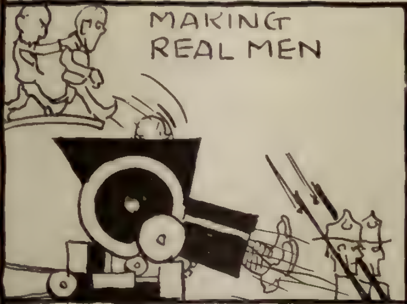
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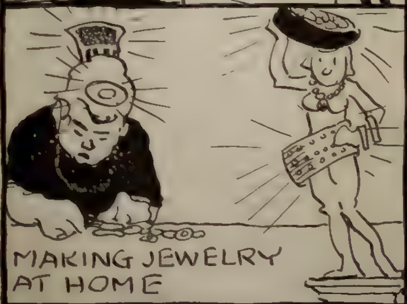
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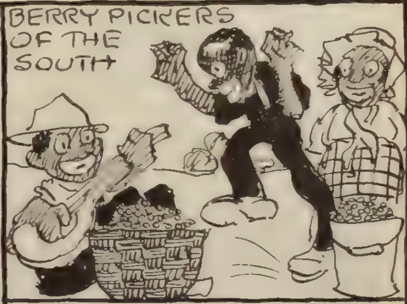
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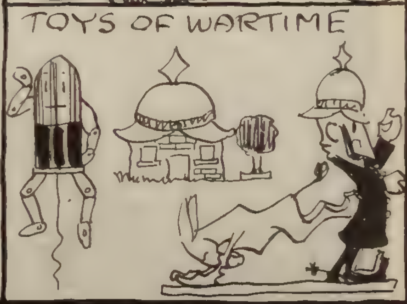
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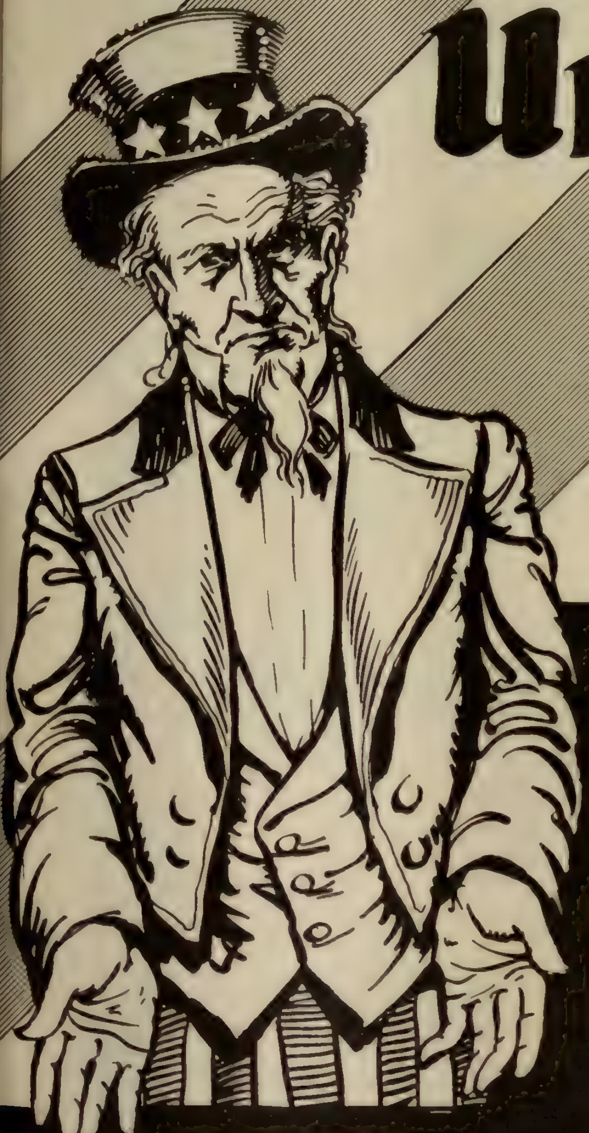

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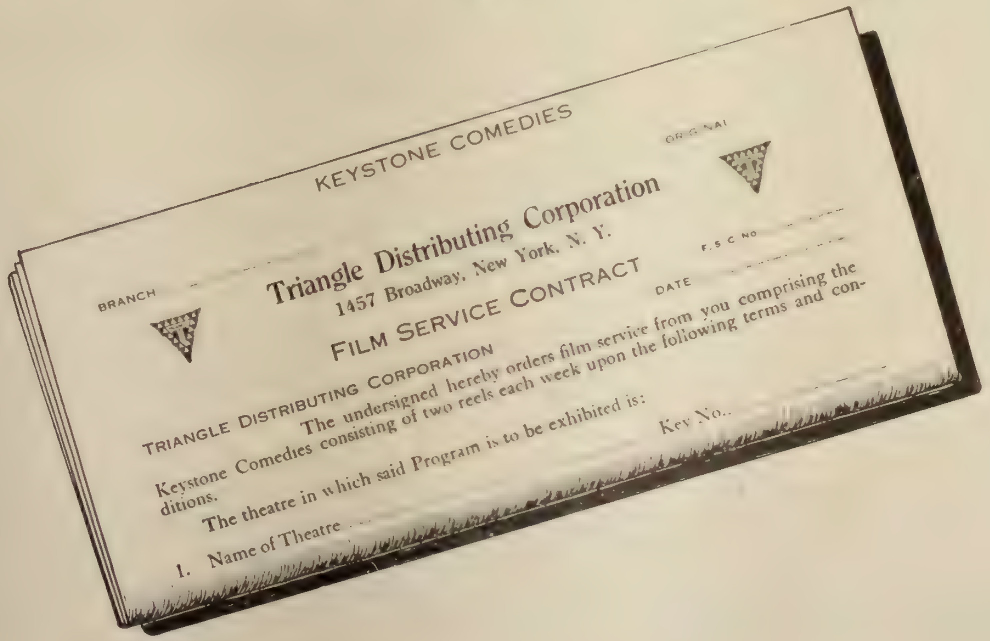

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Let us write your's to-day!

A price for all ages.

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We invite you to *test the power of the Goldwyn productions* under an honest system of open bookings.

We have spent a fortune and taken ten months' time in which to produce a powerful and artistic new type of motion picture and *we are ready to sell them honestly.*

Again we say to exhibitors: You will not have to book a series of pictures of any one Goldwyn star to obtain the one particular picture of that star you desire for your audiences.

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GOLDWYN PICTURES are the product of a group of great specialists giving everything at their command to the exhibitors of America. In charge of the many departments of Goldwyn you find *the actual owners* of this organization.

The producers of Goldwyn Pictures have not merely engaged themselves to Goldwyn. They, as owners, are doing the things they want to do as great artists to win new honors for themselves, and for their own and *your* profit.

Men and women who work for themselves are always the ones who win *the most distinctive successes.*

The hearts and brains of these talented, successful men and women have been given without reserve to Goldwyn Pictures. Their tremendous achievements will be instantly apparent to audiences throughout the world.

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WITH HARRY HAM IN
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RELEASED JUNE 20TH DIRECTED BY
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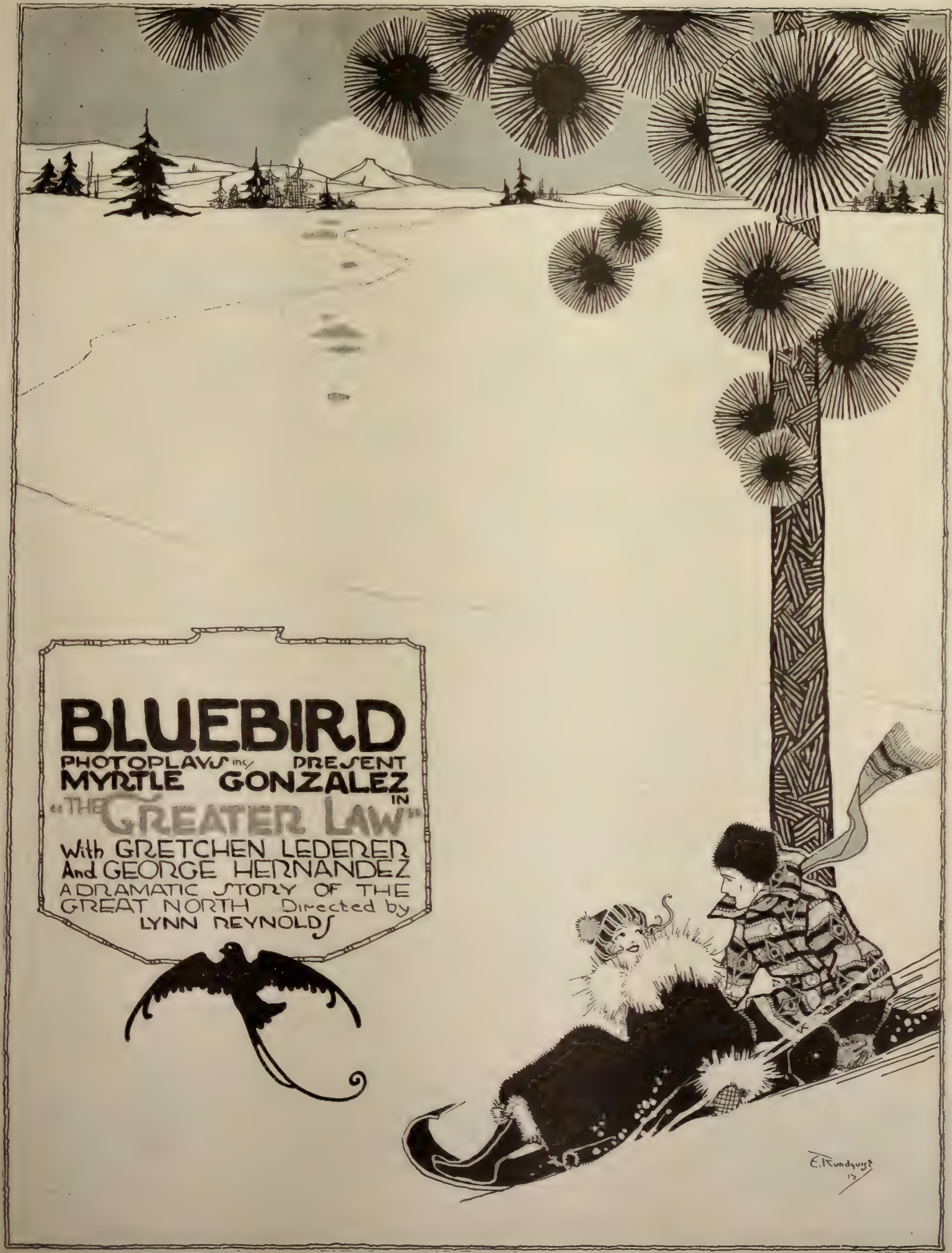

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With GRETCHEN LEDERER
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A DRAMATIC STORY OF THE
GREAT NORTH Directed by
LYNN REYNOLDS

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Reviews Like These Reward High Quality Production

"THE NIGHT WORKERS"

presenting

Marguerite Clayton and Jack Gardner

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"A realistic presentation of newspaper life, where night is turned into day." —Moving Picture World.

"'The Night Workers' naturally attracts much attention. With proper publicity it should draw big crowds to any house."—Exhibitor's Trade Review.

"Has as one of its merits the introduction of REAL newspaper atmosphere. Will rate high from exhibitors' and fans' standpoint."—New York Telegraph.

"The idea is a good one and the picture should be a box office attraction. It offers excellent opportunities for special advertising."—Motography.

"It will immediately attract audiences and arouse their interest. . . . Will appeal to all classes. It is unusual and different from the average film." —Exhibitors' Herald.

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"The Saint's Adventure"	*with Henry B. Walthall*
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"Satan's Private Door"	*with Mary Charleson*
"Little Shoes"	*with Henry B. Walthall*

Essanay

1333 Argyle Street, Chicago

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K-E-S-E

KLEINE EDISON SELIG ESSANAY

WHAT THEY SAY!

The Dramatic Mirror: "J. Storer Clouston is an author with a keen sense of humor and a facility for developing intricate plots. This screen version of 'The Mystery of No. 47' is entertainingly ludicrous, affording Ralph Herz opportunity for good comedy work. He is supported by a strong cast. This is a feature that exhibitors can promise will entertain by reason of its speedy action and amusing complications. The running down of clues, mistaken identities, and examples of the fine art of prevarication make up a picture that will keep an audience entertained and interested from the first reel to the last."

The Motion Picture News: " 'The Mystery of No. 47' is a series of surprises from opening to finish, sustaining a thread of hilarious and constantly changing comedy that is quite funny. A good story has been given an excellent presentation in pictures and we welcome it as a relief from the usual triangle of domestic unhappiness."

The Exhibitor's Herald: " 'The Mystery of No. 47' is a good picture. The support is sufficient and the settings in keeping. The photography is clear. Patrons will find much mirth in some of the peculiar predicaments in which Mr. Molyneux finds himself."

ATTENTION, EXHIBITORS!

"The Mystery of No. 47" is a comedy-drama, praised by the reviewers and coming as a relief to movie patrons who are tired of "gripping drama."

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KALEM COMPANY

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter
J. P. CHALMERS, Founder.
Published Weekly by the
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17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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(Index to this issue will be found on page 2162.)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, June 30, 1917

Facts and Comments

SPEAKING of grave subjects, it is worth recalling that one of the wittiest of Shakespeare's clowns was a grave digger. He it was who delivered himself of the wise remark, "Your dull ass will not mend his pace with beating." When accused of a careless handling of the truth he defended himself with the retort: "'Tis a quick lie, sir, 'twill away again, from me to you." This all indicates that grave diggers once were witty, even if moving picture reviewers are cautioned in a certain publication not to cultivate so undesirable a gift. It is no easy matter to set aside certain natural laws, however, and who can say how many screen scribes are descended from some facetious grave digger, the spirit of their jolly old ancestor being strong within them?

By the way, is it possible that this "grave and reverend" giver of brotherly advice never heard the story of the reviewer who was born without a sense of humor? It seems that the gentleman, who, too, was "grave and reverend," was wont to find relaxation from his duties by attending the matinee performances at a downtown burlesque theater. One day a friend observed him entering the building. "Ah," said he, "deserting the moving pictures for the living, eh?" "Not at all!" replied the reviewer, trying to maintain his dignity, "My object is purely scientific!" "Quite so!" laughed his friend, "you are going in to study the third dimension!"

* * *

LET GEORGE DO IT! Whether it is from natural inertia, sheer laziness, lack of proper appreciation or any other of a hundred and one excuses we do not know, but the tendency on the part of everyone of us to let the other fellow do the necessary thing amounts to a national calamity. We say calamity advisedly because it really amounts to that. Perhaps a Zeppelin over New York, Chicago, Boston or San Francisco and the killing and maiming of a few hundred women and children would have wakened us more promptly to the necessity of supporting the issue of Liberty Bonds. Perhaps a Federal Censorship bill or a Federal Tax bill that would put fifty or seventy-five per cent. of our picture theaters out of business might wake up the individual exhibitors to the necessity for organization. Perhaps a pernicious state bill, nearly killed but brought back to life in a day or two by persistent work on the part of its advocates, will convince the moving picture interests that we have an ever present antagonistic influence to fight. Perhaps some day we will individually jump in to do the necessary things ahead of the other fellow—perhaps.

* * *

'TIS a farce, a comedy, a joke, a tragedy and several kinds of an insult to see the Exhibitors' League organization made the tail to any one man's kite. There may have been some excuse last year for the action of those exhibitors who were active in electing the present incumbent to the league presidency. Some of them may have expected that they had found the best man at the time, even if none of them knew that they were playing into the hands of those that had other fish to fry than looking out for the interests of the exhibitor. It certainly will be up to all exhibitors and those who claim to be friends of the exhibitors of the country to explain their attitude if the same mistake is made this year. Will it be a case of he wins who has the greatest number of pawns on the chessboard? Are you only a pawn?

* * *

WE are slow to learn this lesson of the community of interests, this necessity for standing together. We may realize something of the idea as a nation, but individually we have been developing the self-reliant attitude to such a degree that it is hard for us to co-operate or work together. That is why we fail to realize that a vile and vicious film is a menace and positively harmful to the whole industry and fail to take concerted action against such films. That is why we have so many separate camps in the same industry all pulling against each other. Did you ever sit down and figure out this side of the question? It's interesting.

* * *

THEATER managers should look out for the fellow who tries to convince them that a film dealing with questionable morality will pack their theater, because it has a "Punch." Think about tomorrow, after you have disgusted a large number in your audience. You are the ones that will suffer, not the film salesman. Think it over and say NO every time.

Humanity's Story by Humanity

By Louis Reeves Harrison

NOW let us sit down and think it over—
At least those of us still able to reason
Outside of "How much and when do I get it?"
What is the idea of moving pictures?
Why have they come? What are they here for?
We know that they scattered a golden shower
On fortunate heads of the unsuspecting,
Wise and unwise who were first to use them.
They were simply exhibited as a novelty,
No one grasping their true significance.
In the course of time they became classified
As a cheap and vulgar entertainment.
Mildly amusing when not ridiculous,
They first saw light in tomb-like structures,
Dark, uncomfortable and ill-ventilated,
With wretched music and wobbly projection.
Except as a new phase of photography,
Art was scant in their production.
Still, common people went by millions
Just to *read* the *pictured* story,
Fascinated by the presentation
Because it was personal and so intelligible,
The story of humanity by itself,
Without recourse to print or utterance.
Now was it not a stupid conception
That there could be no art in this medium
Because of early crude examples
Poorly exhibited and for a nickel?
Yet such was the idea entertained
By those noble exponents of the art
Of printing, the daily newspapers,
Those leaders of in human advancement
When it does not interfere with advertising.
They were ably seconded by periodicals
Which utilize the human story
To lead from glowing introduction
In the illustrated first columns
Back to a bewildering maze of pages
Setting forth the wondrous virtures
Of collars, tires and floor enamel,
Candies, clothes and kitchen ranges,
Where creative genius becomes the adjunct
Of premium-ham and tooth-paste publicity.
From these pure exemplary sources
Of modern literary achievement
Came the "Ha-Hah" that resounded
Throughout the realms of authorship.
Every fault and every little failing
Of an art in its early stage of struggle
Became the object of scoffing travesty.
This new-born art of scant vocabulary
Contemptuously designated as "the movies"
Has been almost as much discredited
As Darwin's theory of evolution.
Both the butt of dull-brained malice
Of boob burlesque and wit vaudvillian
And still they grow in recognition
Wherever there is thought unfettered,
Wherever governments have grown liberal
Through the intelligence of their people.
It is wholesome for us to remember
That light must ultimately penetrate
All classes when we find a popular
Medium and make good use of it.
The "movie" appeals to common people.
So much the better. They most need it.
They do not have to strain their cerebrums
Deciphering a mass of printed verbiage,
In order to satisfy their longings
For the human story in all its diversity.
Nature's grandeur cannot be pictured
In the most ornate of printed characters,
Nor can the loveliness of woman
Be more than faintly indicated
By any skilled use of the vernacular.
Oh, what a difference in visualization.
There she is found in all her sweetness,
Our sourness, as the case may be,
And it may be both on the same occasion,
As variable as her sex is adorable.
Then there is man in all his majesty
Of cowboy fringes or evening swallowtail
Almost anything but what he should be,
And glad of it, the half monkey
And half tiger Voltaire said he was.
Here is expressed in human medium
An observation of the human creature,
Together with all the complications
Of character as revealed by conduct.
That it was poorly done must be admitted.
Chisels have been unskillfully handled
A thousand times in the art of sculpture.
How few paintings attain greatness!
That Sahara of intellectual aridity
Known to book publishers as friction—
Where is the great American novel?
Not one per cent. of all that's printed
Survives a bawling, mewling infancy.
Yet authors have the lore of centuries
To guide them and give that flavor
Literary which is deemed desirable
In providing a pleasurable entertainment.
From Mark Twain back to *Ars Poetica*
There is literary counsel of great value.
Here the author, skilled as few are
In human analysis and observation,
Must depend upon his native equipment.
But he will find a most expressive medium
For the clear transfer of his material
And no longer by the current formula
His mind abhors. It is a new one,
More illuminating and more implicit,
An entirely new art unconventional
For the bright new worlds of his imagining,
For the old ones which he may focalize.
No longer need he spend his forces
Searching for some unusual dictum—
Visualization has its own clarity.
He who runs may read the pictures.
One may address the highest learning,
Critical judgment and taste cultivated
By going far beyond the scenario
Into counsel on the treatment,
At this stage all-too-arbitrary
And-all-too-often mutilation.
There is to be a harmony of relation
Among all the factors of production,
Aiming at superior achievement.
Out of this unity of effort
Are bound to rise some monumental
Works of imaginative beauty
For our delight and stimulation,
Humanity's story by humanity.

The Cause—the Picture—the Hour

By the Rev. W. H. Jackson

NOT now sufficient that it is the fifth industry of the nation, the moving picture is also part of another fivefold combination, the full nature of which is of the most supreme and worldwide importance. For the first time in history the mind of the whole world is concentrated upon one theme and purpose, in the consideration of which there are not many ideas or factions to contend with, but simply two extremes, between which swings the pendulum of fate. Shall the world be free and governed by right or shall the world be bound by an authority and ruled by might? In the solving of that problem the moving picture may have its fifth share of a part to fill. As is the whole so must be the part, whatever molds the world must have its effect upon the nation, and no nation will be more affected or seek to affect other nations than the United States of America.

Knowledge is power according to those who speak from the ages of experience. Therefore the dissemination of knowledge is the greatest thing before the world today and the greatest cause in which all peoples can be engaged is that of spreading by the best, quickest and most thorough means that most widespread and useful knowledge which shall react in the enlightenment of all. Ignorance is the blight of humanity, the curse of mankind, the cause of war. Overeducation in one theme produces a monstrosity, a monster of egotism, ultimately a tyrant, a provoker of war; therefore either extreme is dangerous.

The Cause—Liberty and Freedom With the Rules of Right.

The majority of the peoples of the earth are today fighting for this cause. No person, party or instrumentality can be dedicated to a nobler purpose, no ambition can be higher, no service greater. This is the opportunity for the best powers of the moving pictures, now they can show their greatness, their efficiency, their capabilities and their thoroughness. The whole of the United States will become one vast lecture platform, a great school, a vast workshop. Thus there will be need for the greatest illustrator of the ages, who can tell but that the pictures have "come to the kingdom for such a time as this." This is the hour which strikes for the pictures in all the country.

Three great agencies are springing forth which must of necessity occupy the universal mind of the entire States, the production of food, the raising of money, the work of the Red Cross. These three powers are those which are used to fight the battles by those who do not enter into the actual conflict now called "in the trenches," but they are of equal importance. Indeed, often are they of first importance. The education of the population in all the numerous countries is by means of a widespread propaganda. In days gone by this meant speech spoken and written. Today it means speech illustrated, and illustrated to make speech a thousandfold more powerful. This thousandfold increase is the work of the moving picture.

The greatest work to be done in the countries where the conflict is not raging is to "wake up" the people. One of the astonishing things about the present disturbance lies in the fact that away from the actual conditions people have failed to realize the true situation. This was conspicuously so in England until among other things the moving pictures did their part to arouse the people to the state of things. In the United States the same conditions prevail, yet to perhaps a larger extent. Here the people refused to be drawn into the turmoil, but they are in it in spite of themselves; still many are willfully blind and deaf to the truth which surrounds them. This is the hour for the moving pictures. The writer, who is in the center of this work, has proved that where the pictures have taken the lead a great awakening has resulted.

The Hour to Use Patriotic Pictures.

Every exhibitor likes to know that his pictures are reaching the people. Applause is the best music to his ears. Under some circumstances he must prefer it to a surplus of dollars and cents. Now is the time for him to be of some service to his country, to be a source of opportunity to his people, and to exalt the powers of the pictures as the greatest agency of its kind. One of the most important works now engaging all classes of the American people is that of the Red Cross. A membership of several millions is sought for immediately, and the Red Cross authorities are themselves using and depending upon others to use the pictures for this noble work—the noblest work in which civilians have ever yet been engaged. Every town large enough to have a moving picture place will very shortly become affiliated with the Red Cross work and they will need the moving pictures—first to present the work, and second to enable them to spread it and to make it a source of bringing in funds. A little timely advice drawn from experience if given here will help many exhibitors to escape making mistakes into which many have fallen.

Do not be sensational. Patriotism is in itself an all consuming enthusiasm. Do not therefore exhibit horrible war scenes, a morbid taste becomes repugnant, and the door is open to criticism and the very opposite to the purpose sought is the result. It is confidently hoped that properly used the pictures will take the place of hundreds of speakers and so liberate these men for other work. Pictures of American history will now be a constant success, pictures of a martial nature are in demand, the Topical pictures recording the progress of events bring crowds without advertising. As a sample the pictures showing the English and French commissions—especially with the immortal Joffre—have filled houses everywhere.

These are mentioned as samples of the scores of possibilities and have been proved successful in the neighborhood of New York beyond measure. In times gone by exhibitors have met the complaint against certain pictures that "they were what people wanted." If the same spirit is abroad among the exhibitors at the observance of "what people want" they will instantly fill their houses and do a lot of good. Never before did people want a certain class of picture, never before was there such a demand for a certain class of picture, and that picture is one which will arouse all the slumbering enthusiasm waiting to be called into activity by a process of which only the moving picture is especially capable. America is willing and waiting to be "woke up," she loves to be "up and doing," Americans love their country, they love their country's songs of which in the world there are no finer; she loves her history and will never tire of seeing representations thereof; she loves to see the stars and stripes, she loves to "hear the eagle call," she loves to see her soldiers past and present, she worships patriotism, and in patriotism's name do noble deeds; she is proud at being called upon to feed Europe and aid distressed nations. Wake up, exhibitor, give America all these things and she will praise you, and you will have given her the opportunity of her glorious existence. The world, this nation and freedom's cause will bless the moving picture's part in history.

Souls Repaired While You Wait

By Edward Weitzel.

ONE of the curious phases of human perversity is its objection to having its soul repaired or fortified by gazing upon a number of fictitious persons busily and offensively engaged in fracturing certain moral laws that are seldom discussed in polite society. Despite the solemn assurance of those philanthropic beings whose business it is to manufacture this class of picture that an object lesson alone brings results, there still exists benighted but intelligent, refined, educated and liberal-minded patrons of the screen who refuse to strengthen their soul against possible contamination by witnessing scenes of total depravity in a theater devoted to the art of the silent drama.

In the little theaters of Paris which specialize in this brand of drama and offer it solely as entertainment no claim is made for its ethical qualities and the patrons are of an age and a familiarity with the experiences shown that preclude any severe mental or moral shock. So, also, when the Princess Theater in New York sheltered that fetid bit of realism "Any Night" the known policy of the theater and the prices of admission restricted the spectators to a mature class in every sense of the world. The moving picture has no such special retreats for its morbid and unwholesome products. And the family theater is not the proper place to exhibit such subjects, even after granting the maker's contention that the contemplation of his works is good for the soul, be it innocent or guilty As a consequence, the Moving Picture World is still adhering to its policy of not admitting to its advertising columns the announcements of photoplays of a deleterious nature, although it is difficult to determine just where to draw the line in some cases. The moral lesson may be so timely and so clearly emphasized that, if shown to a restricted body of spectators, it more than offsets the strong odor of the subject matter.

A picture is now being widely advertised in several trade journals for general distribution that offers in extenuation of the preponderance of grossness in its plot the plea that it will serve as a warning to those misguided reformers who are against the segregation of immoral women. The title of the photoplay is one that would not suggest to the average clean or immature mind the character of the story. Among other choice bits of incident is the attempt of a young man to win the favor of the woman who is his father's mistress and who is carrying on a secret liaison with the young man's prospective brother-in-law. Not wishing to have either of her admirers embarrassed by the presence of the other, the woman sends for an innocent young girl who supposes her to be a respectable woman. The son objects at first to leaving his father's mistress, but finally consents to console himself with the new arrival. He goes into the next room and finds the girl he had hoped to debauch is his own sister. His father reaches the house at this moment, discovers that his mistress is not above suspicion, and tries to kill her. The bullet lodges in the breast of his daughter.

Having conjured up this miasma of immorality and proved, to his own satisfaction, the potency of his propaganda and the purity of his intent, the author refrains from piling a new horror upon his already imposing but malodorous accumulation and condescends to effect the moral regeneration of his three cavaliers of the loose life. Surely, no well-wisher of the screen will claim that patrons of the family moving picture theater, regardless of sex, youth, innocence of mind or refinement of feeling, should be given the opportunity of beholding this picture—of receiving the influence of this class of moral uplift?

It Is to Laugh

LOOKING forward and backward is a great stunt at times, that is if one does not go too far back. Digging up what has been buried for six or eight years might indicate either a delight in an ill-smelling, gruesome occupation or it might indicate a paucity of ideas on the part of a self styled editor. In planning for the future it is safest not to dig too deeply into the past. Let the dead past bury its dead.

Then again we all have to come to it sooner or later, sometimes sooner, so it would seem wise not to sneer too heartily at graveyards, sepulchres, morgues, dead ones and things of the near future, that is unless one is really hard up for editorial themes or even more hard up for an excuse to write something around a pet aversion or something of that sort.

Again a good trick of the trade is to claim all future developments by a sort of advance blanket mortgage or a sort of follow-my-lead I-know-it-all attitude. That's an especially good stunt in boosting one's own stock among those who don't know, and the "wise ones" are greatly in the minority, you know.

It is a questionable plan, however, to drop only a few inside secrets because that sets folks to figuring out those that are left untold. For instance, when we are told that both undertakers and sycophants have been rigidly excluded from a certain reviewing staff and recall that one was made a subscription solicitor, we are naturally curious to learn what disposition was made of the others. We, too, are planning changes and improvements along every line, but have a few suggestions for editorial subjects that we can spare and submit the following:

"Saucy Synonyms," by A Subscription Solicitor.

"My Pet Aversion," by O. H. I. Hatehoff.

"Bull & Bunkum," by Doubleyoo Sum Bunk.

"Looping the Copyright Loopholes or, Within the Law," by One Who Knows.

"Stone Throwing," by A. Glasshouse.

"Dollar Subscriptions," by Come Across.

"Exhibitor Exhibits," by A. Hasbeen.

Realizing that this is only of interest to a very, very few, we are compelled to end here in order to save space for the majority of our readers who we trust will kindly pardon this waste of good ink.

Association Adds to Membership

New Record of Increase Established for June—Thirty-five Producing Concerns Now on Books.

THE month of June will establish new membership records for the National Association of the motion picture industry, if applications continue to be received at the headquarters in the Times building, at the rate they were filed up to Friday the 15th inst.

The companies which have joined the National Association since June 1 are as follows: Triangle Distributing Company, to be represented by S. A. Lynch; Metro Pictures Corporation, as a producer member, to be represented by Joseph W. Engel, Metro having been one of the founders of the National Association as a distributor member; Louis J. Selznick Enterprises, represented by Louis J. Selznick; Astra Film Corporation, represented by L. J. Gasnier, and Balboa Amusement Producing Company, represented by H. M. Horkheimer.

Two lithographing companies were added to the supply and equipment class through the receipt of applications from the Otis Lithographing Company of Cleveland, which will be represented by George L. Cooke. These companies, together with the H. C. Miner Lithographing Company, and the Acme Lithographing Company, will form the nucleus of a poster and lithographers' division of which Walter J. Moore, vice president of the former, is chairman, with L. P. Weber of the Acme as secretary.

Upon the closing of the books, June 15, there were thirty-five producing concerns in the National Association, representing 75 per cent. of the big companies.

Ince Definitely Out of Triangle

S. A. Lynch Heads Distributing Corporation—H. O. Davis Supervises Production

FROM the bewildering maze of conflicting rumors regarding the Triangle Film Corporation and the Triangle Distributing Corporation there stand out several facts officially verified. Chief of these is that Thomas H. Ince, one of the founders of the Triangle corporation, has definitely severed connection with that organization. This information is contained both in an official statement from H. O. Davis, general managers of Triangle Film Corporation, and in a statement from Mr. Ince, which says, in part:

"Thomas H. Ince closed a deal with the New York Motion Picture Corporation and the Triangle Film Corporation whereby he sold them all of his holdings in both companies, and has severed his connection with both companies. The sum involved was $750,000."

Mr. Ince's letter further states that he will soon begin the production of motion picture productions of great magnitude, featuring several of the biggest stars in the industry. An unconfirmed telegram from Los Angeles infers that two of Mr. Ince's stars will be William S. Hart and Charles Ray. This is flatly denied by Mr. Davis, who says that both Mr. Hart and Mr. Ray are under contract to the Triangle Film Corporation. Mr. Davis said that Bill Hart was tied up with Triangle on a contract that called for a yearly salary of $500,000.

It is known that Mack Sennett has been negotiating for his withdrawal from Triangle for some time, but his contract has not yet expired and it is stated that he will produce comedies under his present banner for some time to come.

With the passing of Mr. Ince, H. O. Davis assumes full control of production in both West and East. Mr. Davis will remain in the East for about a week yet, when he will go West for about two months. In outlining Triangle's future plans Mr. Davis said that prpoduction plans are so systematized at present that but little effort will be required to keep them going at even a better pace. He added that most of his time will be devoted to building up an efficient organization.

The former general manager of Universal City plans for Triangle exhibitors a service department, with the object of giving better service to the exhibitor and better pictures to the public. As explained by him, Mr. Davis in future will sell amusement service. Triangle's interest in the exhibitor will not cease when the picture reaches the exhibitor. Triangle efficiency will be at the command of every exhibitor showing its pictures, for Mr. Davis believes after an exhibitor becomes a Triangle customer he must be made to always want to be a Triangle customer. Mr. Davis hopes to handle his product much as other nationally known and nationally advertised products are handled.

S. A. Lynch, recently elected president of the Triangle Distributing Corporation and S. A. Lynch Enterprises, Inc., has acquired 50 per cent. of the common stock of Triangle Distributing Corporation and $950,000 preferred stock and other interests hitherto owned by Superpictures, Inc., and other interests. Y. F. Freeman has been elected secretary of the corporation to succeed Frederick L. Collins, resigned, and R. W. Lynch has been elected vice-president. Fred Kent has been elected treasurer. Mr. Freeman and Mr. Lynch succeed Mr. Collins and R. W. France on the board of directors.

Mr. Collins, who is president of the McClure publications and Superpictures, issues the following statement: "We are withdrawing from Triangle with every good wish for its success. Mr. Lynch has paid us every cent of money that was coming to us and a substantial profit besides. I have great confidence in Mr. Lynch's ability to handle the Triangle Distributing Corporation's business, also in the manufacturing and general business policies of the Triangle Film Corporation under the new general manager, H. O. Davis. The best evidence of our attitude on this point is a contract we have just entered into for the manufacture by Triangle Film of six big Superpictures productions to be sold on state right basis and the distribution of twelve additional pictures per year through Triangle Distributing Corporation. Full details in regards to these forthcoming Superpictures will shortly be announced."

Alfred S. Barnard has been selected as general counsel for the Triangle Distributing Corporation.

The officers of Superpictures, Inc., are Frederick L. Collins, president; Conrad Milliken, vice president; R. W. France, secretary and treasurer.

At Leading Picture Theaters

Programs for the Week of June 17 at New York's Best Motion Picture Houses.

"Big Timber" at the Strand.

FOR the week of June 17 the Strand theater presented "Big Timber," in which Kathlyn Williams and Wallace Reid appeared as the stars. The film adaptation was made by Gardner Hunting from Bertrand Sinclair's story of the California lumber camp district. How big trees are felled and cut and handled is graphically shown during the action of the play. The supporting cast includes John Burton, Alfred Paget, Joe King and Helen Bray. A feature of unusual interest was some thrilling motion pictures of mountain lion roping in Montana. "No Story," O. Henry's charming tale of newspaper life, was shown in film form, with Thomas R. Mills, Stanley Walpole, Alice Rodier and Mrs. Williard interpreting the principal roles. Victor Moore is in a new farce entitled "Commuting," and the Strand Topical Review was also on the program.

Grace Homan, Max Rossowsky, Arthur Depew, and Ralph H. Brigham were the soloists.

George Beban and Charlie Chaplin at the Rialto.

George Beban in "A Roadside Impresario" and Charles Chaplin in "The Immigrant" were the two star names on the Rialto program. Mr. Beban was seen as an Italian mountebank, with a well trained bear for his companion. The plot is extremely ingenious and the star is ably supported by Harrison Ford, Fred Huntley, Julia Faye and Adele Farrington.

The new Chaplin picture shows the inimitable pantomimist in a series of ludicrous adventures in the steerage of an immigrant ship, at the detention station, and on shore.

The final installment of "The Land of the Rising Sun" another series of views taken during the Panama-Pacific Exposition, and The Animated Magazine completed the picture program. Marion Rodolph, Roberto Viglioni, and Helen Jeffrey were the soloists.

"Come Through" at the Broadway

A new feature picture, "Come Through," written by George Bronson Howard and produced by the Universal, opened an engagement at the Broadway Theater last Sunday night, Herbert Rawlinson heads the cast.

Eighty-First Street Theater Bill.

At the Eighty-First Street Theater, the following pictures were shown Monday, Tuesday and Wednesday: Bessie Barriscale in "Bawbs o' Blue Ridge," and a one-act comedy "His Speedy Finish," were the picture features.

On Thursday, Friday, Saturday and Sunday Enid Bennett in "The Girl Glory," and Ora Carew and Baldly Belmont in a Keystone comedy, "Oriental Love," were on the program.

SAM TRIGGER LEASES ANOTHER THEATER.

Sam H. Trigger, president of Manhattan Local No. 1, Motion Picture Exhibitors' League, has just taken a long lease on the Park Theater at Corona. This beautiful six-hundred seat house will open July 1, with Harold W. Rosenthal as manager. This makes the fourth local theater in which Mr. Trigger is interested. It is Mr. Trigger's intention to establish a chain of motion picture theaters in Greater New York, New Jersey and Long Island.

SUPERLATIVE SEEKING SCRIPTS.

Superlative pictures are in the market for six and seven-reel scenarios featuring Miss Lois Meredith and Irving Cummings. All material should be addressed "Scenario Department, Superlative Pictures Corporation, 729 Seventh avenue, New York."

Crandall Denounces Daylight "Saving"

Washington Exhibitors Declared Calder Bill Seriously Threatens Income of All Motion Picture Showmen

Washington, D. C., June 14.

THERE is another great financial rock looming ahead upon which the motion picture business may be wrecked, if the members of the industry do not take heed "while the going is good," according to Harry M. Crandall, the man who is on the job twenty-four hours a day in the interest of the trade. This new calamity-producer, which follows so closely upon the heels of the war tax on theaters, is the "daylight saving" scheme that is going to work so well for its advocates, but is going to leave the "movie" men way in the rear of the business procession.

"I do not believe that one in ten among the motion picture people of the country really understand," said Mr. Crandall, "just what this daylight saving proposition is and what it is going to mean to them. I would like to have the trade papers place the whole thing before the exhibitors, educate them to what they are facing, and use their influence in defeating that which will prove so disastrous to us."

At Mr. Crandall's suggestion the Moving Picture World prints below the text of the bill introduced into the Senate by Senator Calder, of New York, and which has been reported by the Senate Committee on Interstate Commerce with the recommendation that it be enacted into law:

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That, for the purpose of establishing the standard time of the United States, the territory of continental United States shall be divided into five zones in the manner hereinafter provided. The Standard time of the first zone shall be based on the mean astronomical time of the seventy-fifth degree of longitude west from Greenwich; that of the second zone on the ninetieth degree; that of the third zone on the one hundred and fifth degree; that of the fourth zone on the one hundred and twentieth degree; and that of the fifth zone, which shall include only Alaska, on the one hundred and fiftieth degree. That the limits of each zone shall be defined by an order of the Interstate Commerce Commission, having regard for the convenience of commerce and the existing junction points and division points of common carriers engaged in commerce between the several States and with foreign nations, and such order may be modified from time to time.

Sec. 2. That within the respective zones created under the authority hereof the standard time of the zone shall govern the movement of all common carriers engaged in commerce between the several States or between a State and any of the Territories of the United States, or between a State or the Territory of Alaska and any of the insular possessions of the United States or any foreign country. In all statutes, orders, rules and regulations relating to the time of performance of any act by any officer or department of the United States, whether in the legislative, executive, or judicial branches of the Government, or relating to the time within which any rights shall accrue or determine, or within which any act shall or shall not be performed by any person subject to the jurisdiction of the United States, it shall be understood and intended that the time shall be the United States standard time of the zone within which the act is to be performed.

Sec. 3. That at two o'clock antemeridian of the last Sunday in April of each year the standard time of each zone shall be advanced one hour, and at two o'clock antemeridian of the last Sunday in September in each year the standard time of each zone shall, by the retarding of one hour, be returned to the mean astronomical time of the degree of longitude governing said zone, so that between the last Sunday in April at two o'clock antemeridian and the last Sunday in September at two o'clock antemeridian in each year the standard time in each zone shall be one hour in advance of the mean astronomical time of the degree of longitude governing each zone, respectively.

Sec. 4. That the standard time of the first zone shall be known and designated as United States standard eastern time; that of the second zone shall be known and designated as United States standard central time; that of the third zone shall be known and designated as United States standard mountain time; that of the fourth zone shall be known and designated as United States standard Pacific time; and that of the fifth zone shall be known and designated as United States standard Alaska time.

Sec. 5. That this Act take effect and be in force from and after January first, nineteen hundred and eighteen.

Sec. 6. That all Acts and parts of Acts in conflict herewith are hereby repealed.

What It Means to the Industry.

"First off," continued Mr. Crandall, "this scheme would most seriously affect the business of our airdomes, or open-air theaters. The exhibitors out-of-doors would hardly be able to get in one show a night, especially at this time of the year when it is hardly dark enough for a show until 8:20. Start your exhibition at that time, it would be 9:20 under the new order of things, and, allowing an hour and a half to run off the reels, it would be, as we now figure time, 10:50 before the first show would be over.

"Now, it is going to hit the closed houses just the same—this has been proved in Australia and other countries where this daylight saving scheme has been put into operation. Every exhibitor knows that his first show of the evening could be pretty well dispensed with; that it is difficult to get the crowd in before the second and third exhibitions. It makes no difference at what time of day or night the people finish they will not go to the theater until it is good and dark. True, this may be a habit, but pushing the clocks backward and forward is going to be a habit changing every six months.

"Now, if we start our shows under the present method of keeping time, at 6 o'clock and run for ninety minutes, doing a very small business until the second show, starting at 7:30, we would have to start our first show at what is now 7 o'clock and run until 8:30. The last show will come out too late to be run at all and it will resolve itself into a condition whereby the exhibitor will have but one show a night in either his park or his theater.

"To my way of thinking the only people who will be benefited are the storekeepers; they will do business no matter how the clock is set. The farmer does not work according to clock time, so it cannot be put down that this is a necessary thing incident to the war that we may produce more vegetables and other edibles. We can claim that the plan is economically wrong in that it will materially hurt, possibly wreck, a big industry.

"This problem which is now confronting us—tampering with the clocks of the nation—is just as serious a matter to the moving picture business, if not more so, as the tax proposal we have had to combat at the Capitol. If the Calder bill is enacted into law we will lose 50 per cent. of our business. That is plain on the face of it. Put it up to any far-seeing exhibitor; he will tell you, after he thinks the matter over a bit, that he is going to have his business injured beyond an idea.

"I think that every exhibitor in the United States who has a friend in Congress should advise that friend how badly he is going to be hurt by this unwise piece of legislation. Show the members of the House of Representatives and the Senate that they will work an injustice upon them if they change the time. The country is in need of revenue. The Congress is going to tax our incomes, there is an excess profits tax, and many smaller taxes. How are we going to pay our share into the treasury of the United States if our business is retarded? Cut our earning capacity in half and there will be no income or excess profits upon which to levy.

"The Calder bill is now in the Senate, ready to be acted upon. Whatever is done will have to be accomplished quickly. It is very probable that Senator Calder does not realize the damage he will have done by sponsoring such a law as the one proposed. Remember when it comes 10:30 or 11 o'clock the people are going to retire just as they do now; they are not going to stay up until midnight in order to enjoy the third show which we are accustomed to have at our theaters. It is all right now when we start at, say 9 o'clock and quit at 10:30; but start it at 10 and quit at 11:30 and it is a different matter entirely."

Mr. Crandall has stated the proposition very clearly. There is need for immediate action—don't delay as the case with the war tax problem and leave the whole thing until the last minute for a few hard working men to do—Do your share now.

MISS MERSEREAU TOURING THE SOUTH.

When Violet Mersereau personally appeared at Marcus Loew's New York theaters her tour of the local circuit created so much interest and resulted in such benefit both to Manager Loew and to the Bluebird program, that she was prevailed upon to undertake a visit to the Loew theaters in the South. Wednesday, June 7, Miss Mersereau started from New York, routed for a "flying week" through territory where she is extremely popular as a screen queen.

Miss Mersereau went first to Atlanta, where she was heralded by an extensive advertising campaign in the newspapers and on the billboards. Birmingham, Ala., and other cities in the South where Mr. Loew has theaters, are billed for Miss Mersereau's appearance in conjunction with features she has created for the Bluebird program.

Very likely the Bluebird star later will tour the New England circuit of Loew theaters, in conjunction with "The Little Terror."

Richardson Among the Ranchers

He Rounds Up the Projection Possibilities of Great Falls, Butte, Missoula, Spokane, Walla Walla, Pendleton, Pocatello, Ogden and Salt Lake City

Great Falls, Montana.

TRAVELING from Calgary, Alberta, to Great Falls, Mont., isn't anything even faintly resembling a snap. You do the first 126 miles stunt in the sleeper, dead to the world and all its troubles. Then you climb out of the hay, find yourself in Lethbridge, go over and get breakfast, walk around and rubber at the fronts of its two or three theatres, and at 9:45 a. m., climb aboard the day coach of a jerkwater train, which ambles amicably southward, stopping at every road crossing along the way, until finally, at long and last, we reach the U. S. border. At Coutts, Alberta, they locked the car doors and proceeded to examine the passengers to see whether or not they were eligible to conscription, the examining officers having at their back a fearsome looking object consisting of the following: one pair of black, or very dark trousers, up the side of which ran a bright yellow stripe about 1½ inches wide; one coat the color of a very bright exit light and one I'm-a-tough-citizen hat.

OPERA HOUSE
THE
HUB
CLOTHING
&
SHOES

Sweetgrass Theater, Sweetgrass, Montana.

Inside of this assortment was a member of the Northwest Mounted Police of Canada, a thoroughly competent body of men, notwithstanding the handicap of its uniform. Oh yes, I nearly forgot the boots and spurs, which form an integral part of the tout ensemble. Three or four men in my car decided to remain in Canada—at the request of the officer. After inspection, the train pulls over to Sweetgrass, Montana, about three hundred yards away, crossing the line half way between the two stations. I didn't hear the car wheels bump over the line, but anyway we were again in the U. S. A., in position to make faces at and softly wriggle our fingers in the direction of the aforesaid described uniform and its contents. Arriving at Sweetgrass the U. S. custom officer gives you the once over, pokes his fingers down into the bowels of your luggage, affixes a chalk mark thereto, and you board another deepseagoing day coach, prepared to endure a further 100 miles of tank line traveling. That is to say, you do this if the train on which comes up from Great Falls, looks around, evidently doesn't like the scenery, and goes right back again—is on time. But on that particular day it was one hour late, to which inspection added almost another hour, which gave one almost three mortal hours in the village of Sweetgrass, which same would have more or less trouble in winning first prize in a beauty contest of cities. So that a good-natured custom officer snaps me while holding up the boundary line post, with one foot in Canada and the other in the U. S. A., using my own camera, of course, after which I adjourned to the Sweetgrass Delmonico, poked my face full of food and then climbed up the main street, discovered a moving picture show, snapped it and they slid back down to the station.

Operators who kick about the size, or lack of it, in their operating rooms, will do well to examine the Sweetgrass Variety. It is in plain view, immediately over the foyer hall, which we see. We peered in through an open place in the window screen and glimpsed a muslin sheet hanging limply down, ragged at its edges, lonesome and alone near the rear end of the room. With just a little labor, and even less expense, this uninviting outfit could be transformed into a really passable little theatre of the storeroom type. The "operating room" appeared to be about four feet square.

Just what they had in the way of a projector I don't know, but it probably was a rather small coffee mill, or maybe a good-sized pencil sharpener. I believe this outfit, as a whole, is just about the very worst I ever saw. Admission to this Temple of Pleasure, according to the legend scrawled on cardboard over the "box office" window, is 25 cents per adult. Well, at last the train grunted into town, wheezed through the necessary preliminaries and squeaked out again and at last, some hours later, we rolled across the Missouri River into Great Falls, Montana, to find Brother L. W. Dunbar, secretary of Local Union 231; L. V. Johnson, manager Alcazar Theater, and A. V. Johnson waiting with their choo-choo buggy and six hands of welcome.

It was too late to inspect any theatres, but at 11:30 we were escorted to the Gem Theatre, and proceeded to

Banquet of Great Falls, Montana, Managers and Operators.

inoculate the 100 per cent attendance of Great Falls managers and operators with the bug of "better projection." After which the audience adjourned to the Gerald Cafe, gathered around a really beautiful banquet table, and proceeded to add to the high cost of living. Don't gather the idea that Great Falls operators subsist off flowers and ferns. The photograph was taken after the assembled multitude had massacred the goodies. It was not my privilege to visit and examine any Great Falls Theatres, therefore I cannot say just what the conditions are. I am very much inclined, however, to believe that Great Falls operators are just a little too much self-satisfied.

Left to Right: C. H. Feldman, C. E. Wallor, L. W. Dunbar, LeRoy V. Johnson.

The men are getting really good money, the scale being $35 a week, with 75 cents an hour overtime. This being the fact, gentlemen, it strikes me it is up to you very thoroughly to post yourself on the technical end of your profession. Remember, my brothers, that man does not live who cannot learn, and, as I pointed out to you that night, the projection of a photoplay costing an immense sum of money, containing the art of high class artists, is in itself grave responsibility. I may be entirely mistaken, however, in believing that the Great Falls men do not realize this quite as well as they might. That being merely the impression I gathered in conversation. The fact should be carefully borne in mind that good pay calls for high class work, and that no man can by any possibility handle either intelligently or efficiently anything he does not thoroughly understand.

Butte, Montana.

Butte, Mont., is a mining metropolis of the west. Its mines and smelters have long been famous; its copper properties are still yielding untold millions to their owners. I had decided to eliminate Helena, which had been given one day in the itinerary, because I found that, while it was the capital city of Montana, it was quite small and had only three or four shows; also I had had no reply to letters sent the Helena union, and I needed the day, and needed it sadly for the purpose of rest.

The Great Northern train was, as is the habit of Great Northern trains on that particular jerk-water branch line two hours late, so that I rolled into the city of Butte at 12 o'clock midnight, unheralded and unannounced. The union was expecting me at 4:40 the next afternoon, and was fully prepared, with a reception committee and rubber tired conveyance, to usher us into the city with due ceremony. When ararnging for the trip I had failed to get into communication with the Butte Union, due, I afterward learned, to the fact that my letters did not reach its secretary. I then wrote Mr. Levy, general manager of the Ansonia Amusement Company, Butte, who replied promptly, saying that he and his associates would be glad to have me stop in Butte and deliver a lecture on practical projection.

Just how Mr. Levy is able to square his conscience with his invitation and his subsequent action is a matter for him to determine. A few days before my arrival, however, I sent a special delivery letter to the Butte Union, which was properly delivered, whereupon the Union, finding it had not been ignored in the matter, got busy and made the necessary arrangements for the lecture, which was duly delivered in the T. M. A. rooms, at 12 o'clock midnight, before a practically 100 per cent gathering of operators, plus a thin sprinkling of the really enterprising managers of the city; also one exhibitor, H. H. Holder, manager Pastime Theater, Joliet, Montana, who traveled 250 miles in order to be present.

Mr. Holder may be and is a small town exhibitor, but I would commend his energy and enterprise to some Butte managers who are handling large properties. One Butte manager, I am told, expressed doubt as to the possibility of a lecture on practical projection being of any benefit to the city. "We are satisfied," said this exhibitor, "with projection in Butte. Why then listen to Richardson?" Let us for a moment examine the conditions with which friend manager is so well satisfied. Methinks it will be interesting; also it may prove to be decidedly instructive.

In the American theater, a large, modern house, I found operating room conditions which were little short of outrageous. This room, which is none too large in size, had, through what was, I am told, a rank blunder on the part of the architect, been placed directly behind a big steel girder running crosswise of the building. It has been necessary to cut the operating room ports, through the webb of this girder, and it would not, of course, be advisable to weaken the girder any more than was absolutely necessary. That was the excuse I was given for the wretched condition I found. It is no excuse at all, however, because it would have been quite possible, either by acetylene welding, or by means of a sub-trus, to reinforce the girder to compensate for any reasonable amount of webb weakening. In all human probability the reason this was done would be found in the fact that to do it would cost money.

The present condition is as follows: The observation port is very small—totally inadequate, in size—to serve the purpose for which it is intended. Nor is that all, for it is located so low that the operator must almost get on his hands and knees to see his picture at all. When I entered the room the operator was stooped over, with his face jammed up against the observation port (?) in an attempt to see what was taking place on the screen. And this was not all the sin in connection with this particular I-am-satisfied-with-it installation. In addition to the utterly inadequate observation port, the room was of none too generous proportions (though not objectionably small); also its walls were very light in color, and over each projector blazed a big incandescent light. Imagine trying to project a seventy-five thousand dollar photoplay under such utterly wretched conditions as this? Do you think it is fair to the motion picture industry? Do you think it is fair to the artist, who all are entirely at the mercy of this absurd projection installation? Well if you do, I don't. And there is no earthly excuse for it, because it would be entirely possible and practical to place the operating room of the American Theater on the ground floor, where it ought to be, or in other far more advantageous location. But, shrieks the manager, "to do that we would be compelled to sacrifice seats." Yes, kind sir, you certainly would; also you would secure a sufficiently improved result on the screen to fill a lot of those seats at times when they now remain vacant.

The money you would lose when the house is full would be far more compensated for by the added revenue at times when the house is not full. And yet in the face of such condition as this the manager in question was "satisfied with projection conditions in Butte." The rights of the film exchange too, are entirely ignored by this type of manager, who doesn't care two whoops how much damage he does to the films, so long as it be not sufficiently evident that the exchange inspector will find it and make him pay for it. To this type of manager the rights of the audience is in the nature of a joke. He is only and mainly interested in getting them into his theater, and literally kicking them out again. Methinks I can hear the gasp at that last sentence, but isn't it absolutely true? Isn't that precisely what the manager does, or tries to do when he, for instance, overspeeds the films when the house is full, and people are waiting outside to get in? In addition to all this the auditorium lighting of the American is very bad indeed from the projection point of view.

In the Liberty theater, I also found a bad condition, and one which is utterly inexcusable. The operating room is large enough; also the ports of ample dimension, but they are located too low, so that the operator must, in order to see his picture, stoop away over. Great Heavens, Mr. Manager, cannot you understand the childishly simple proposition that if you make it inconvenient for your operator to watch his picture he isn't going to watch it as he ought, under which conditions it naturally follows that the result on your screen is going to suffer. The walls of this room were very light in color, which further hampers the work of the operator, and causes him unnecessary eyestrain. Many operators claim that working in a dark room hurts their eyes. This is true if they work unintelligently. If you are going to work in a dark room, as it is absolutely essential to the best work on the screen, it is up to you to so protect the spot that glare will never reach your eyes. If you don't do that, certainly a dark room is harder on the eyes than a light room. If you do do it, then the opposite is true.

The Rialto theater has its operating room on the ground floor, where it ought to be. I only glanced into this room, but, as I remembered, its walls were black and it apparently had a very complete, up-to-date equipment. Apparently this was one theater with which Mr. Manager was justified in being satisfied, at least in so far as the operating room equipment and conditions be concerned. But this does not prove that the projection is being accomplished efficiently. It is entirely possible that the result on the screen of the Rialto is costing twice what it ought to cost. Mind you, I don't know that that is true, but the chances are ten to one that the Rialto projection is not as efficient in money cost as it ought to be, though I believe the chief operator of this theater is one of the best in the city.

Butte operators have a scale of six dollars a day, or $42 a week, which calls for real efficiency in service. When managers are paying $42 a week, plus overtime, they have an absolute right to expect, and to demand real efficiency in their operating room. It is their right to expect, and to receive high class work, yet I found Butte operators to be decidedly lacking in the matter of technical knowledge in projection. I am sorry indeed to have to say this, but the truth is the truth, and Butte operators have no one to blame but themselves. They are well paid men, and, as such, owe a distinct duty, not only to their managers, but to the moving picture industry. We may tolerate and even condone a considerable deficiency in technical knowledge on the part of the low paid operators but we do expect it off forty-two-dollar-a-week men.

Now please don't get me wrong in this matter. The Butte men will compare favorably, I believe, with any other body of operators, but that is not the point. Receiving, as they do, a very much higher remuneration than the average, they ought to be very much above the average in knowledge and efficiency. Cost of living is high in Butte, but only slightly higher, all things considered, than in New York City. The Butte scale is equal to about $35 dollars in New York City, or maybe $37.

Missoula, Montana.

At Missoula Brother Louis Jacky met me at the station. Brother Jacky is operator at the Empress Theater, and it was largely to his enterprise in wiring me at Great Falls that I addressed the men of Missoula. Missoula is a beautiful little city, lying at the base of giant mountains, by the side of the Missouri River, where, I am told, in ordinary times is less than 100 yards wide, though at the time of my visit it was in flood, and very considerably more than that. There are only five theaters in Missoula, four of which are owned by the Missoula Amusement Company, Gilbert J. Heyfron, general manager. During the afternoon I rested, and visited the Isis and Empress Theaters, performing the latter function in a downpour of rain.

Louis Jacky.

The Isis Theater has an absurdly small operating room, made of steel. It might have got by, after a fashion, in the days when we used the old style projector, but with two modern machines it is utterly and entirely inadequate; moreover, its ports are too small. The only redeeming feature is that its walls are black. The Empress Theater has a fair operating room, but the ports thereof are very, very poor. Due to a beam in the ceiling it is impossible for the operator to see his entire picture. I would heartily recommend to the Missoula Amusement Company that it immediately enlarge the operating room of the Isis and change the location of the one in the Empress.

Such Missoula equipment as I saw was very good, and I am told that that is the prevailing condition. One operator, Joe Allen, of the Alcazar, when approached and requested to be present at the lecture, said: "Richardson? Who is he?" And when it had been carefully explained to this enterprising individual he decided that it wouldn't be worth his while to listen to a lecture on projection, and anyhow he didn't believe he would be in the business very long, as it contained no chance for advancement. For his benefit I might remark that the operator who studies his business and perfects himself in the art of projection has all kinds of chance for advancement up to $50 a week at the present time, and probably as much as $75 in the future.

Be that as it may, however, I would call friend Allen's pointed attention to the fact that, while he is handling a projection machine the productions he is projecting are at his mercy; also about $1,000 worth of equipment, together with from $600 to $1,000 worth of films, are at his mercy. And that ought to be some reason why he should either study his business or quit right now. I don't know it to be the fact, but would like to wager a few dollars on the proposition that I could run his machine at 125, if not 150, and maybe even 175 revolutions of the crank per minute without a sign of overshoot.

In closing the account of Missoula I wish to pay a tribute to the enterprise and progressiveness of Louis Jacky, operator at Empress theater, by whose action the lecture was secured for Missoula. I also want to compliment Gilbert Heyfron, general manager. He attended the lecture, got all his managers there, as well as his operators, and afterward said: "I have had my eyes opened to many things to-night." I openly criticised the two installations named, which are owned by the Missoula Amusement Company, and he was broadminded enough to accept the criticism, admit its justness, and will, I think, so far as possible, make that which is wrong right.

In the gloom of a raw, windy day, Brother Jacky accompanied me to the station and remained until the train pulled out. Friend Jacky is one of those operators to whom "asleep at the switch" most emphatically does not apply.

Spokane, Washington.

And right here we received a disappointment. One may travel by the Northern Pacific Railway to Spokane, my next stop, either via the main line or by way of Coeur d'Alene. Now the Coeur d'Alene country was something I had long desired to see. The Coeur d'Alene gold fields were discovered in the winter of 1883, when I was firing an engine on the Oregon Short Line Railway, and the wild excitement and attendant insane rush was a thing which still lingers in memory. Moreover, my old friend, Dave Coates, was, the last I knew of him, in Wallace, and I wanted for old time's sake, to meet him. Therefore, although it would take one day longer, I had planned to go to Spokane by the Coeur d'Alene route. But alas for prearranged plans (this is the first time I have got knocked out at any point of my schedule since I left New York—put that in your pipe and smoke it, Mr. Wise Guys in the M. P. W. office, who said I couldn't do it), heavy rains had fallen for many days previous, and the gosh hanged old Coeur d'Alene line was washed out. So I had to go via the main line, and this put me in Spokane one day ahead of schedule.

Of course no one was expecting me until the day following, and I took opportunity to make a sneak on the boys. Gumshoeing over to the Rex theater, I paid my little nickel, to find upon the screen a corking good picture being projected by Brother Forest Peterson; Chief Operator Joe A. Maddore was off duty. The picture was brilliant, of correct size for the house, and the speed was right. The auditorium lighting was good, except for the clock, and even that wasn't bad. The operating room walls were light, there was a good vent flue, but no exhaust fan; two Simplex projectors.

Being foiled in my nefarious attempt to nail Brother Peterson to the cross, I hiked over to the Empire. Aha! Got you, Mister Operator. Your picture was out of frame at the start, and that is not considered good form. The projection, however, was fair. But the auditorium lighting was by no manner of means good. The clock and the piano lights were bad, and even when Miss (or was it Mrs.) Piano Player turned on the automatic and departed from her throne, presumably temporarily, she didn't bother to turn off the light. Dear me, no! Such trivial details were nothing in her young life. Let the sheet music glare into the eyes of the audience. Their eyes were nothing. There were six of the objectionable sidelights.

At the Lyric, J. W. Allender manager, the picture light was good and the speed correct. But the auditorium lighting was very bad indeed; also it could very easily be made ideal. Projection is in charge of Harold W. Sanders and J. Allender. The operating room is of ample size, but is

Banquet Tendered by Spokane Operators, Exhibitors and Exchange Men to F. H. Richardson.

flooded with daylight at matinees. Better paint the window-glass black, keep the windows closed at matinees, put glass in the ports, provide intake ducts for fresh air at or near the floor line, and install an exhaust fan. In this room is a very complete set of tools, a very odd and clever arrangement for giving the alarm when the film on the upper reel is almost exhausted, and a house-made arc control, depending for its action upon speed variation of driving motor, caused by increased voltage and decreased amperage as the arc length varies.

I tried to photograph these devices and, if successful, they will be described later in the Projection Department.

At the Liberty, Ralph Ruffner, manager; R. B. Hayes and C. C. Windson, operators, I found a fairly good operating room, badly located. By the addition of glass in the ports and an exhaust fan not less than 16 and probably 18 inches in diameter, the ventilation could be made excellent, whereas now it is very poor. There is an intake air register in the floor. The projectors are Simplex. In his office Manager Ruffner has a Powers 6B, used to examine all films run in the theater.

In the morning of the second day I got in touch with Lee Courtesy, secretary local Union 185, got my mail and held a two hours' executive session with the best stenographer I've struck yet. In the afternoon J. W. Allender, manager Lyric theater, came with his bubble cart and, together with Harold W. Sanders, chairman of entertainment committee; W. C. Sloan, president L. U. 185, and R. B. Hayes, operator, Liberty theater, bubbled in around to see the city and perfectly wonderful waterfalls of the Spokane River, then in flood. Some sight.

Rewinding was done at excessive speed in all Spokane rooms I visited. We also visited the studios of the Western Union Film Company, capitalized at $200,000, of which B. H. Harding is president. The company has a substantial looking plant, and is at present engaged in industrial and advertising work. It expects to take up the making of dramatic films later. We all had dinner at the Spokane Athletic Club, and at midnight came the banquet and lecture, in the Masonic Temple, attended by practically 100 per cent. of those in any way identified with the industry in Spokane, plus several who traveled considerable distance to be present. It was an appreciative audience, to whom I really enjoyed talking, and thus endeth the chapter called Spokane.

Walla Walla, Washington.

Manager R. W. Oram, of the Arcade theater; Carl Crews, secretary local Union 234, and one or two of the other men whose names I did not, unfortunately, set down in my notes, waved the glad-you're-here sign as I climbed off the train after a 205-mile run from Spokane.

Walla Walla is a pretty little city, very quiet and a bit old-fashioned, perhaps, but solid and substantial nevertheless. It has five theaters with a large new one now building. I was especially favored by being invited to dinner at the home of Brother Blaine Geer, past president local Union 234, operator Liberty theater, where (don't let friend wife find it out) I promptly fell in love with his daughter, Fay—aged nine.

The Liberty theater has an excellent operating room. Its walls and ceiling are black, its cement floor oiled to keep down the dust; Simplex projectors are used. Brother Geer has one mighty clever thing which he will describe in the Projection Department in due time. He has a nitrogen bulb at the ceiling near the front wall. It is in a chain-pull socket. He has attached a small, very flexible wire to the pull, brought it down and across the front wall so that he can instantly light the lamp from any position along the front wall. He will sketch it out for us in the department.

The Arcade, Reo Oram, manager; Robert Mack, operator, is known as the House of the Four Bobs, there being four Roberts employed there. Its operating room is small, but its walls are black; also it is clean as a new pin, as was the Liberty room for that matter. The ventilation is subject to criticism—glass in those ports and an exhaust fan, Brother Cram; especially necessary in as small a room as that, Simplex projectors. And let me remark, in passing that Manager Cram is a sure enough hustler. 'Tis said he was born in the city of Hustle, county of Get-a-Wiggle, state of Whoop 'Em Up, and has lived there ever since. He also bears the reputation of being a thoroughly good fellow.

Manager J. H. McDonald, Strand theater, was laid up with rheumatism, and Mrs. McDonald was on the job in his stead, but much to her regret theater managing plus household duties, made it impossible for her to attend the lecture. Everyone had a good word for neighbor McDonald, and a word of sympathy and regret for his illness. At midnight a 100 per cent. attendance, except for friend McDonald, of Walla Walla managers and operators, as well as some out-of-town men, gathered around the flower-decked tables and proceeded to demonstrate their expertness as teeth operators. The only untoward incident to mar the occasion was when Brother James (Topsy) Dugger, operator Strand theater, arose, strode fearlessly across the room, his napkin waving gently in the breeze and bellowed down the dumb-waiter shaft these historic words: "Breast, breast, breast! Chicken breast! More!"

Arcade Theater, Walla Walla, Wash.

Carl Crews, Secretary Operators' Union, and R. W. Cram, Manager of Arcade.

And then they listened to us for more than two hours and asked for more. But enough is plenty and to-morrow is another day, so we shook hands all around and said good-by.

Pendleton, Oregon.

Leaving Walla Walla I headed south via the Oregon, Washington and Navigation Railway, toward Shoshone and Pocatello, Idaho, whence I would wander on through Ogden to Salt Lake City and then take a dive 685 miles east to Pueblo.

At Pendleton, Oregon, it was necessary to lay over from 6 p. m. until 2.30 a. m., in order to catch a train which by daylight went over the Idaho division, where I fired the track-laying engine in 1883. Having deposited my belongings in a hotel room I set forth intent upon giving Pendleton's five theaters the once over. The first work of call happened to be the office of the company owning all the theaters in the city. I met its general manager, whose name I am sorry to say does not appear among my notes, nor can it be dug up from among the jumble of names in memory. Arrangements were quickly made for the giving of a projection talk to his operators, himself and his house managers at midnight, and this program was pulled off, to the apparent satisfaction of everyone concerned. And thus I squeezed in what counted for an extra stop, in addition to the itinerary which everybody said I couldn't make.

Next day was consumed in travel, the time being divided between chasing a pencil over paper and looking at the scenes, now vastly changed, of bygone days. Places which in 1883 consisted only of a side track in the midst of an arid desert of sage brush, lava rock and alkali dust are now thriving communities, numbering in some instances many thousands of souls; also large stretches of country which was then devoted exclusively to sage hens, rattlesnakes and sagebrush, I now found to be covered with fertile fields; a rarely pleasant sight to look upon.

Pocatello, Idaho.

I had been requested by a theater man in Gooding, Idaho, to stop in Shoshone, where I was assured a gathering of managers and operators from surrounding towns would greet me. Just what happened I do not know, but there was no such gathering, and even the one theater manager did not seem to know I was due to stop in the city. So instead of remaining over a day, as I had intended, I merely stopped over night and then ambled on southward to Pocatello, arriving ahead of time, therefore unexpected and not greeted by the usual welcome, which came later, after I hunted up one of the boys and told him that sending a reception committee to the station would be merely love's labor lost.

Pocatello has five theaters, namely the Orpheum, Princess and Olympic, owned by the C. & A. Amusement Company, of which C. A. Archibald and R. D. Carrothers are the guiding spirits, and the Rex and Auditorium, owned by Jensen Brothers. The city is split in two in the middle by the railway yards. The C. & A. Amusement Company houses all lie on the west side of the tracks, whereas Jensen Brothers "own" the eastern territory. There are nine Power 6A and one Simplex in use. The current is 220 volt A. C., which is charged for at the rate of 3½ cts. per kilowatt. Current is rectified by means of motor generator sets and mercury arc rectifiers. Such operating rooms as I visited were fair; also the equipment was modern and in very good condition. Lamphouses were not piped to the vents, as they should be, nor were the ports covered with glass; also there was an absence of exhaust fans. Auditorium lighting was, while susceptible of improvement, not at all bad, as such things go.

The C. & A. Amusement Company employs a card-writer who is doing some of the neatest and finest work it has yet been my good fortune to view. He uses a combination of brushwork, colored paints and "cut-outs" from posters, which is extremely effective; also he has hit upon the scheme of kalsomining cardboard which, besides supplying a remarkably good surface, is susceptible of some very pretty blending effects. This particular thing may be old, I do not know, it being a little out of my jurisdiction and something I do not pay much attention to, but I do know friend Archibald showed me some of the prettiest examples of card work I have yet seen. He also has a scheme for using photographs in lobby display, in a cardboard cut-out frame, which is very effective.

I had the pleasure of taking dinner at neighbor Archibald's home, and you may take it from me Mrs. Archibald is fully entitled to apply for license as chef in the Astor hotel in New York City any time she wants to. She may use my name as reference.

Ogden, Utah.

I was in Pocatello on Sunday, and that day in that city is held sacred to loafing—at least by those who do not go to church, and in the interim between church, by most of the churchers as well. In other words, the theaters are closed. The lecture was therefore staged at 7 p. m., and finding at its end that I could get right into a sleeper and wake up at 7 a. m. in the city of Ogden, my next stop, that course was adopted. And thus I arrived in Ogden about eight hours ahead of time. After attending to some necessary affairs I hunted up William Worman, operator of the Alhambra theater, who promptly called off the reception committee which was preparing to usher me into Ogden with the usual ceremonies. Brother Worman has a most excellent operating room, with one single exception, namely, observation ports, which are ridiculously small, a blunder chargable directly to the architect. The room itself has black walls and most excellent ventillation. Powers 6A machines are used. Brother Worman is inventor of what seems to be a very excellent motor-driven inclosed rewinder, which he intends placing on the market in the near future, and which will be described in the Projection Department before very long. Worman is a live wire operator—a man of ability and brains.

Aside from the Alhambra, which, incidentally is a commodious and beautiful theater, and only found time to visit two others, viz.: the Utah and the Cozy.

At the Utah I had the pleasure of meeting Manager A. J. Fylir, a most courteous gentleman, who assures me that if there is anything Operator Ralph Fuller needs it is his own fault, because he has not asked for it. The operating room is of fair size, has black walls and is "not so bad," as Friend Canadian would say. An exhaust fan is needed.

At the Cozy Manager S. B. Sceck was out, but Alex. Wheelwright, operator, was strictly on the job in an operating room which is literally flooded with daylight at matinees through a window fully three feet wide; also there were incandescent lights burning, though I could not see just why. Power's machines were used.

The auditorium lighting of the Cozy left much to be desired. There are clocks in Ogden which stand in sad need of squelching. They have fully as much, if not more, prominence than the picture; also there are exit lights which would, I think, be perfectly visible two blocks away. Ogden theaters, or such of them as I saw, compare favorably with those of other cities, but their lighting stands in need of attention.

During the afternoon the reception committee, upon whom I had stolen a march, got on the job and bubbled us around the pretty little city of Ogden and out through Ogden canyon, a most charming drive. The canyon is impressive in its scenery, but lacked a waterfall of height and size in conformity with the noble walls of granite surroundings. So they got busy and made out Bridal Veil Falls, some 'steen hundred feet high. And it's quite some considerable doings, too, lemme inform you—is Ogden's man-made water drop.

At midnight all of Ogden's managers and operators gathered around the festal board, and what they did to the oats, hay and bran mash provided, it is disgraceful to tell. It is said some of the boys ate so much they had to keep their teeth shut to hold it in, hence were unable to indulge in the excellent cigars which came as a good night slide to the banquet. The only unpleasant incident was the presence of a self-confessed—well, Brother White, where are the other five schoolmarms? Echo answer, "Where?"

The Ogden men were an appreciative audience. It was easy to address them. When I had done, at 2.30 a. m., they all came up, shook hands and bade me godspeed and good luck.

Salt Lake City.

Salt Lake City has so many excellent examples of the photoplay theater that any attempt to adequately describe them would of necessity fail, from lack of space; also neither time nor energy would permit of a comprehensive examination of any considerable number of them.

In a mahogany furnished office, in one of Salt Lake's finest temples of the photoplay, the American, I found William H. Swanson, surrounded by piles of businesslike papers, his hands full of cancelled checks. and his mouth full of language. His greeting to the scribe was most cordial, for Billy (that is the title by which he is known to old-timers) and I had many reminiscences of the early days to talk over.

Billy Swanson is one of those men you just simply can't down. He is the man who erected what was, I believe, the first high-class theater, of considerable seating capacity, designed to be devoted entirely to the photoplay. I refer to the Swanson theater, now the Drexel, Cottage Grove avenue and Thirty-ninth street, Chicago. This theater had no stage, nor was any provision made for one. It was an experiment which called for nerve, and William H. Swanson had the courage of his conviction. It was in 1906 or 1907 this took place, and the writer was chief operator of that house for some months, until he was fired bodily because he and friend house manager could not agree.

Brother Swanson is a genuine old-timer, and probably knows the photoplay business, from the exchangeman and exhibitor's point of view, as well as any living man. He has known many vicissitudes, but no matter how high an explosion may hurl him, Billy twists around in the air and lands squarely on his feet, both fists up and ready for business.

He is now owner of the American, Liberty and Rex theaters. He manages the American and Rex and has the Liberty leased to other parties. But the American is his pet—the apple of his eye. It is a house which, four years ago, when first it opened, represented about the best there was in photoplay theaters. It still ranks high. In this theater Swanson has installed a magnificent pipe organ, costing (Billy is willing to swear to this with a Good Book in each hand) $35,000. It certainly is a wonderful instrument, and I am prepared to accept Swanson's statement that it is the best organ in any theater in the world. It is operated by the organist who plays the $150,000 organ in the Mormon tabernacle, unquestionably the finest organ in the world.

The American operating room is just fair, but is level with or very nearly level with the screen. Two Baird projectors are used. The observation ports are too narrow and the projection light is very yellow. Rewinding is done at objectionable speed. The light ray from condenser to gate is entirely enclosed, and this is excellent. I am, however, compelled to say that, considering the amperage used (76), the screen result is very far from what it should be, and only a cursory glance at the optical system is necessary to determine the cause. It is not only wrong, but very wrong. Put in two 6½ plano-convex lenses, and advance that condenser by, at a guess, five to six inches, leaving the lenses so that their convexes are within about one-sixteenth of an inch of each other. Don't get up on your hind legs and declare that I am full of prunes, but try it out—intelligently, remembering, however, that the figures I am giving you are for 60 amperes—not 75. The dope is: two 6½ lenses and about 13 inches center of condenser combination to film.

During my stay I dropped into the Broadway, Rand, Paramount-Empress and the Mehesy.

At the Broadway, the manager, M. H. Hanauer, was absent, but Operator C. M. Erickson was busy watching his Power's 6A shoot pictures at the screen, using thirty amperes of current. One of the mechanisms is very old, but in good repair. The ports are good, but ventilation is very bad. Screen result is fair, considering the current used. At the Rand, a five-cent house, Manager P. C. Peterson greeted us, pleaded guilty to being comparatively young in the show business, and expressed a determination to be present at the lecture. The determination was all it amounted to, however, for he was not there. In his auditorium (storeroom type) there was a double row of objectionable ceiling lights, ten in all, a brightly illuminated clock very close to the screen and two brilliant red lights, one near either lower corner of the screen. Yes, Manager Peterson would have done well to have attended the lecture. Then, too, the coop (that's the name) at the Rand has a glass front and a mercury arc rectifier. How in the name of the Great Eternal Green Fingered Prophet do you expect your operator to get satisfactory screen results with that combination, Neighbor Peterson, and yet you did not take sufficient interest to spend two hours in the endeavor to learn about these evils and how to avoid them.

At the Paramount-Empress, a large, high class photoplay theater, I met George E. Carpenter, its manager, and Carl Porter, his assistant. The operating room is opposite the screen, but its ports are very small—entirely too small for high class work. The room is small, but very clean and neat. Gordon Thomburg, operator, was projecting a really high class picture with 30 amperes of current. The picture was sharp, brilliant, and had excellent depth. Two Simplexes and a Minusa screen are used.

The Mehesy is owned and managed by E. Mehesy. It is of the storeroom type, has a good sized operating room, with high ceiling and a huge vent flue. It also has toilet and wash basin in an adjoining room. The auditorium lighting is, except for the clock, very good. Manager Mehesy has just purchased a new six-cylinder car, of which he is inordinately proud. Well, it certainly is quite some cart, all right.

I had been invited to stop in Salt Lake by Local Union 250, but found that to all intents and purposes no preparations at all had been made. At 8.30 p. m. Manager Peterson told me he had not been notified of the proposed meeting. Of course it was a bad day—registration day—but surely that need not have prevented the union from at least making some reasonable effort to get its own members out, to say nothing of the managers. The lack of energy on the part of Local 250 contrasts sharply with the action of more than seventy other locals, and is not exactly to their credit.

From midnight to 2 a. m. I pounded the good projection pulpit in Musicians' Hall, to a part of the membership of the union, plus Manager Mehesy and Assistant Manager Porter of the Paramount-Empress.

And the good Lord knows Salt Lake needed and needs exactly what I was there to give them, if what I saw was a fair sample.

Animated Drawings

J. F. Leventhal of the Bray Studios Makes 'Em Talk—Mechanical Processes Explained by Pictures.

EARLY in 1916, J. F. Leventhal, a young architectural draftsman of Chattanooga, Tenn., in the employ of The Bray Studios, Inc., decided that animated drawings could and should be used for purposes other than amusement. He laid his plans before Mr. Bray who immediately offered his assistance, and that of his studio, to aid in the production of this new type of film.

J. F. Leventhal.

Working in connection with The Bray Studios, Inc., and Waldemar Kaempffert, of Popular Science Monthly, an ardent believer in animated drawings, Mr. Leventhal began to produce the pictures which have opened a great new field. His first pictures were "The Construction of the Hell-Gate Bridge," "Why the Slides Occur at Panama," "Construction of the Harlem River Tubes" and others. These met with instant success, because they could show what the ordinary motion picture could not.

Time has no limitations. Operations that may have required years to carry on can be shown in a few seconds. Motions that occur in the fraction of a second can be lengthened so that they can be studied and understood. A recent picture in the Paramount-Bray Pictographs, for which Mr. Leventhal produces exclusively, illustrates how limitless the animated draftsman's field is. This subject was "The Submarine Mine-Layer" and showed not only the boat in action under water, but sectional view explaining the internal arrangement and operation.

Mr. Leventhal has undoubtedly made a valuable contribution to the usefulness of motion pictures, especially for films of an educational nature.

NOVEL AD STUNT BY EXCHANGE.

A unique advertising idea comes from Art Dramas Service, Chicago, distributor of the Art Dramas Program for several western states. R. O. Proctor, manager of this exchange, is the originator of the stunt.

When he was in New York a few weeks ago he ordered a million leadpencils, costing over $3,000, these to be adorned with the name and address of his exchange. The company which secured the order reported that it was the largest single commission it had ever received.

DAZEY WRITES SCRIPT FOR APOLLO.

C. T. Dazey, author of the play, "In Old Kentucky," and numerous other dramas which have enjoyed popularity, has just completed a special script in which Alma Hanlon will appear for the Apollo company. Mr. Dazey acquired motion picture fame largely through writing "Manhattan Madness."

British Notes

THE executive chief of the British Board of Film Censors, T. P. O'Connor, considers the situation regarding the censorship of moving pictures in this country still unsatisfactory. In evidence before a recent sitting of the Kinema Commission he deplored the lack of co-operation between the Board of Censors at the Home Office. The Home Office should, said Mr. O'Connor, have the right to vote upon the appointment of the president of the Board of Censors, and the president, if accepted by the Home Secretary, should have his co-operation in carrying out the board's decisions. An instance of the confidence reposed in the present voluntary system of film censorship by the Government is furnished in Mr. O'Connor's statement that every film to leave this country is now sent to them for examination and is not allowed to be exported without it bears the mark of approval of the British Board of Film Censors.

Some time ago he circularized film manufacturers, particularly American, asking for the production of as few films as possible bearing upon "crook" stories. The censor reported that there is already a steady diminution in that type of picture. The Kinema Commission, which has as its head the Bishop of Birmingham, has at its recent sittings been taking first hand evidence of the effect of the film upon the child mind. School children from different areas in the metropolis have given their impressions of widely varying subjects. Recently four Jewish children from the East End were cross-examined. The two boys were unanimous in their praise of vizualized villainy, murders and robberies, and liked pictures "different to what they saw in real life." "The Broken Coin" and Charlie Chaplin were mentioned as favorites.

* * *

Through the energies of the Exhibitors' Association the Corporation of Newcastle upon Tyne has deleted the clause in licenses issued to local moving picture theaters forbidding the admission of children after 9 p. m.

* * *

A national baby week is shortly to be held throughout the country. Last week J. D. Tippett of the Universal called a meeting of its promoters in the projection theater at Universal House, Oxford street, and exhibited the Universal eugenic subjects "Where Are My Children" and "Not a Lamb Shall Stray." The gathering was a distinguished one and the outcome was the adoption of these two films for a kinema campaign during the national baby week in July. Other films of a like character are in preparation by Mr. Tippett, notably a serial founded on the Boy Scout movement.

* * *

The Fox super-spectacle, "A Daughter of the Gods," has been leased to C. B. Cochran, proprietor of the Ambassador's and St. Martin's theaters. This is his first venture in moving pictures, being previously a decided anti-moving pictureite. Mr. Cochran will present the Fox feature at the London Opera House next week. The same week also sees the transfer of "Intolerance" from Drury Lane to the Philharmonic Hall in Great Portland street after a seven weeks' run.

* * *

The provision of funds to carry on its good work is just now occupying the most serious atentions of the committee of the Kinematograph Trade Council. The Trade Council represents the entire moving picture industry of Great Britain and is to our trade what the N. A. M. P. I. is to the American industry. The plan most favored for establishing the Trade Council upon a firm and charitably independent financial footing is the absorption of the British Board of Film Censors. Now this institution, the only form of censorship we have, is legally if not morally the property of the Kinematograph Manufacturers Association, a body represented on the Trade Council. This association of interests doubtless suggested to the Trade Council committee the practicability of the proposed fusion. The Trade Council would conduct the Board of Censorship exactly upon its present principles and policy, but instead of collecting the fees from the manufacturers alone would arrange some distribution of the cost of censorship upon the exhibitor. The matter is to be discussed at the next meeting.

* * *

D. W. Russell, selling agent in the European market for Horsley productions, will have returned to the States ere this appears in print. The Gaumont Company will in future become the exclusive distributors of the George Ovey comedies on this side.

* * *

Events of the past two weeks have given a new lease of life to the Vitagraph Company's "Battle Cry of Peace." Several new copies have had to be printed by N. W. Smith for the heavy bookings in and around London. It ran the whole of last week to capacity business at the West End Cinema.

* * *

T. H. Davison has severed his connection with Davison's Film Sales Agency, of Wardour street, to become sales manager of the Trans-Atlantic Film Company.

* * *

J. D. Walker's World Films agents here for Famous Players, Lasky, Artcraft and Mutual Chaplins, is to represent the interests of the Victor Moore and Marguerite Clarke Film companies.

* * *

Aurele Sydney, the actor who impersonates Ultus in the series of Gaumont films of that name, has left England for New York.

* * *

Roscoe C. Spurin, who made a business tour to the States last year, has joined the publicity staff of the Trans-Atlantic Film Company with the object of organizing the advertising of the national baby week films.

* * *

Fred Bolton recently secured the British agency for the Mutual Company's productions other than the Chaplin subjects. He has now been joined in his enterprise by a well known Scottish exchange owner, A. Stewart, and Bolton-Stewart's International Pictures, Ltd., with offices in London and Glasgow, is the outcome. Among other important agencies already secured the new company has purchased for two years the entire output of the Frohman Amusement Corporation for Great Britain and Indian colonies. The British rights of the Thomas Dixon picture, "The Fall of a Nation," have also been negotiated. The London office of the company is at 46 Gerrard street, W. I.

J. B. SUTCLIFFE.

Screen Industry of Russia

More Than a Million Feet of Pictures Made Yearly—Kaplan's Russian Art Films Will Show Nature of the Products.

RUSSIA must be considered a serious and highly important factor in the screen industry of the world, according to N. S. Kaplan of the Russian Art Films. Mr. Kaplan's special mission here is to market the above named pictures, consisting of filmed novels and dramas by the most famous authors and enacted by the most eminent Moscow and Petrograd stars; but he is in a position to impart much valuable trade information, and the following statement, obtained from him, affords the first comprehensive view of conditions over there:

"Though the most backward of nations politically until the other day, Russia is in the van of artistic progress. She has a master literature and a master dramatic art, and within the last five years has attained supereminence in film art, too. It will surprise the average American to learn that Russia, a country of 180,000,000 people, turns out more than one million feet of features per year. Her greatest progress has been made since the European war broke out.

"Instead of strangling the industry, the war imparted to it a wonderful forward impetus. Motion picture theaters gained enormously in popularity, as they always will under war conditions. The stoppage of film import through the usual trade channels of Central Europe led to largely increased home production. It was found possible to obtain the film services of the leading dramatic artists from the national theaters who in ordinary times would have been too busy. It was then I decided to enlist the co-operation of the two great studios of Chanjonkoff and Ermolieff in a series of picturizations of the Russian classics. After having been passed by the Imperial authorities, these art films were produced with enormous success in the principal picture theaters. Please note, however, that these pictures—unlike most of the predecessors—were not made solely, nor even chiefly, with a view to the Russian domestic market. In selecting the subjects, artists and treatment, we kept international and especially American requirements ever in mind, so that Russian-made films should come over here not as exotics but as expressions of universal genius.

"I believe the advent of these pictures means that Russia will henceforth assume a prominent role in the international film family. Consider that today the largest Russian studio is turning out one hundred features a year, the second largest is turning out sixty-five annually, the smaller studios are making about forty-five more—a total of 210 feature plays a year—and you will realize in what giant fashion their industry has grown since it started out nine years ago with one little picture man making an occasional split-reeler. The advance in quality has been as great as the increase in size. Skilled directors have poured in from the other countries of Europe, clever native directors have been trained up, and a film technique has developed which needed but the aid of the leading dramatic artists to ensure supreme expression.

"Since the revolution and the beginning of the Russo-American alliance," concluded Mr. Kaplan, "an intense interest in things American has sprung up throughout Russia. Previously to the recent events, they were using only ten to fifteen per cent. American-made films, but this will rapidly change and I predict that our American stars and plays will be more popular over there than any other non-Russian films. The opportunity to the American manufacturer is obvious. In fact, I should not be surprised to see within the next three years each country using from forty to fifty per cent. of the other's literary, dramatic and film output. For the political rapprochement between the two countries cannot help bringing about the rapid and liberal interchange of their art. Such has proved true with other great international alliances, and it will be even more strikingly true betwixt the great Western Republic and the New Republic of the East."

It may be added that Mr. Kaplan has already offered his services to the United States Government in opening up the principal motion picture theaters of Russia to patriotic American films.

Australian Notes

A DEPUTATION representing the Sydney film exchanges waited upon the Federal Censorship Board recently, and asked that the board should state the basis upon which it would exercise its powers of rejecting films. The deputation pointed out that some guide was needed in order that suitable instructions might be issued to buyers in America and England. The chairman of the board has now responded to that invitation, and has written the following letter to Archie Fraser, chairman of the Film Renter's Association:

> It is evidently impossible to lay down any hard and fast rule which should be applicable to all cases, but perhaps a general statement of the principles guiding the board in dealing with films may assist importers in the direction desired. Briefly, the films which include scenes which exhibit any of the following characteristics would seem to the board objectionable: Nude figures, and positions of the actors which are suggestive of sexual passion or desire; indecent, suggestive, or insufficient dress, [illegible] scenes overdoing the [illegible] of affection or which would be contrary to propriety in ordinary life; any scenes which might be offensive to the religious feelings of any class of the community; or which might be thought subversive of morality or virtue, or be harmful to the young especially of both sexes; or which might seem to encourage or appear to view with indifference breaches of the law, or perpetration of crime, and any scenes from which the inference could be drawn that offenses against those laws or rules which govern the relations of the sexes, in married and single life, are matters to be overlooked or treated lightly.

The letter continues:

> The board has the assurance of importers that they do not desire the production of scenes which are objectionable. It appears that under present circumstances their choice is much limited, and that they have to draw their supplies principally from one source—and that a too vigorous application of the requirements referred to above may possibly subject importers to pecuniary loss, as it seems that they are obliged to pay for their purchases in ignorance of what course the board may take in regard thereto on their arrival in Australia. The board is consequently very reluctant to make use of its powers to the disadvantage of importers, but at the same time the duty has been imposed upon it of carrying out the regulations, which are clear and precise, and it has no alternative but to do so to the best of its ability.

Upon various points raised by the deputation in connection with the administration of the censorship regulations, the chairman made the following remarks in his letter:

> The suggestion that, when a film is being screened before the board, the importer or his representative should be allowed to be present and to make recommendations as to excisions, etc., of any objectionable parts, is approved.
>
> Action has been taken by the board in connection with the deputation's desire that the military censorship of films should not now be insisted upon. (The military censorship has banned several pictures, including The Cheat" and "The Kiss of Hate.")
>
> As stated before, the board considers that all importers should arrange with their buyers to procure full synopses for all comedy films imported in the future.
>
> In regard to the film "A Hungry Heart," which was passed for exhibition only to persons over the age of 16 years, the board has now decided to pass it without any restrictions. This is not to be regarded as a precedent, however, and it is to be understood that the board will very probably reject all films of this type after the end of June next.

* * *

The latest addition to the number of news-weeklies that are released in Australia made its first appearance this week. "The Paramount Weekly" is the name of the new arrival, which is released by Australian Feature Films, Ltd.

* * *

"A Daughter of the Gods" is playing to excellent business in various parts of the continent. The production was first screened in Sydney at the Hippodrome. The Brisbane season was so successful that an extension was decided upon. Four weeks were played at the Auditorium, Melbourne. Such was the result that arrangements have been made for a two-weeks' return season at Easter. It proved a big draw in Hobart and Launceston, Tasmania, and was similarly successful in Perth, Western Australia—where it opened on March 17. After the return season in Sydney, with the big suburban houses that are to follow, the picture will tour, first Queensland, and then all the other states. New Zealand will be visited in two or three months' time.

* * *

In a previous letter I mentioned that a very important item to all Australian showmen was about to be settled in Brisbane, Queensland. S. Cook opened a picture theater in defiance of the by-laws of the local council. He was summoned, and fined £2. Mr. Cook appealed against this decision to the full court, contending that a local shire has no authority to determine how many amusement ventures may be started under its jurisdiction, but only power to see that the places are built and conducted according to its by-laws. The full court by a majority have turned down the appeal.

* * *

On Saturday, April 28, a special Paramount program will be presented at Sydney Town Hall by Australian Feature Films and Waddington's, Ltd. These firms have secured the big hall for every Saturday night during the winter, and a high-class program, consisting of two five-reelers, will be the attractions each week. THOS. S. IMRIE.

Sydney, N. S. W., Australia, April 3, 1917.

PETROVA PRESENTS TROPHY TO ROTHAPFEL.

Madam Petrova, the Lasky-Paramount star, whose first Paramount picture was presented at the Rialto theater, in New York City, quite recently, presented the managing director of that institution, Samuel L. Rothapfel, with a magnificent silver trophy, in cup form, as an exemplification of her appreciation of the remarkable presentation Mr. Rothapfel gave her production. The presentation of the solid silver trophy was made by Mme. Petrova, accompanied by Jesse L. Lasky, on the stage of the theater on Friday evening, June 1.

The trophy will remain in the possession of the Rialto management for one year, when it will be presented to some other director in some other community in the United States, and so one for a period of ten years. The trophy is to encourage the improvement of music in motion picture theaters, a subject that has been of deepest interest to Mme. Petrova, since she adopted the screen as her work.

LINCOLN AND FIELDING TO CO-STAR.

Romaine Fielding started on June 4 for Canada to film Edwin Bower Hesser's patriotic film, "For Liberty," which is a tale of the American Legion of Canada and the heroic part which the 33,000 Americans enlisted in the Canadian army have played in the war. The length of the feature will be seven reels. E. K. Lincoln is co-starred with Mr. Fielding, who plays the "heavy" role, while Miss Barbara Castleton will be the heroine.

The general manager of the organization is Ira M. Lowry, for several years treasurer and general manager of the Lubin Company in Philadelphia.

NEWSPAPER MEN TO SEE WHARTON SUBJECT.

Private showing of motion pictures as a convention entertainment is to come with the meeting in Ithaca June 27, 28 and 29 of the Press Association of New York. For then "The Great White Trail," the super-feature of the north which has just been produced by the Whartons, is to form one of the morning entertainments of the visiting newspaper men. A theater is to be engaged and only the visiting members of the press and their friends are to be admitted.

Popular Picture Personalities

WHO'S WHO IN THE MOVING PICTURE WORLD

COMPILED BY THE STATISTICAL DEPARTMENT

JOHNSON, Emory. Born in San Francisco, Cal. Swedish parentage. Is six feet, two inches tall and weighs 185 pounds. Fair complexion, brown hair and blue eyes. Mr. Johnson has had no stage experience. His plunge was made in May, 1914, in an Essanay production titled Italian Love. He has also played with Pathe, and Liberty, and is now a citizen of Carl Laemmle's home-made town. Mr. Johnson's questionaire is about as informative as a slacker's contribution to the selective service certificate, but he does manage to remember that he likes motoring, hunting, swimming and golf. And since Mr. Johnson's brief recollection leaves us with some white space to fill we beg to remind other contributors that these valuable life histories have just plain, simply got to be of equal length and you'll save the Statistical Bureau and the Recording Angel a lot of work by filling in the blanks chockful and running over on the back.

Emory Johnson

BASKETTE, Lena. Born in San Mateo, Cal. American parentage. Is five feet, seven inches tall and weighs 75 pounds. Olive complexion, brown hair and eyes. Little Miss Baskette made her stage debut in 1915 in San Francisco as a child dancer. Most child dancers are nuisances, but she was different. She did not dance to support a whole family of "managers," but because she was put on earth to dance and not even a Gerry Society could stop her. Less than a year later her talent had brought her to the attention of the Universal and she was added to the stock. Later, to make certain of her, she was given a five-year contract. Dancing, closely akin to natural pantomime, is her second language and she works with an intelligence far beyond that which her ten years would suggest. Among her hits have been parts in Brother Jim, Shoes The Caravan, etc.

Lena Baskette

PEYTON, Lawrence Ross. Born in Hartford, Ky. American parentage. Is an inch and a half over six feet tall and weighs 186 pounds. He made his stage debut in 1903 and for nine years played with stock and road companies. In 1912 he made his screen debut and has played with the Lasky and American companies and is now with the Universal. He did Wolf Larsen in The Sea Wolf, a Balboa production, and played in Martin Eden for Bosworth. His most notable of recent roles was Gaspard in the Lasky-De Mille version of Joan of Arc. He has also played leads with the Kalem company. In the matter of sports Mr. Payton likes "outdoor life," in which he runs true to form, but it is not just that alone. He also has a fancy for—whisper it softly—well, he was born in Kentucky, you will remember, and those roosters of his are not just to keep the hens from getting lonesome. No sir!

Laurence Peyton

BREMER, Sylvia. Born in Sydney, Australia. Her father was English and her mother an Australian. Is five feet, seven inches tall and weighs 135 pounds. Dark complexion, dark brown hair and eyes. She made her debut on the Australian stage about five years ago, playing in various American successes, and has played in New York with the Grace George Company. On April 29 she was engaged to play with the Thomas H. Ince productions and made her debut in The Pinch Hitter. Her stage successes have been in the Argyle Case, Bought and Paid For, Ready Money, and Under Fire. She does not like the usual "all outdoor sports," but she does like horseback riding and can jockey a surf board like a Hawaiian. Indoors her hobby is the collection of antiques. She adds: "Pictures brought me to America about seven months ago and I like them awfully." She is by no means the only star from the antipodes to like and be liked by the pictures.

Sylvia Bremer

CONKLIN, Chester C. (The Walrus). Born in Oskaloosa, Iowa, January 11, 1886. American parentage. Is five feet, four and one-half inches. Weighs 135 pounds. Medium complexion, brown hair, dark blue eyes. Prior to his screen connection Mr. Conklin had experience as a circus clown and was with stock and road shows. In 1916 he joined the Keystone, playing a fireman in Fire Bugs. He adds that Mack Sennett and Bill Night were the "other" notables in the cast. His odd make-up, suggestive of a rather dissolute sea lion, brought him the name of "The Walrus" and this persisted until "Mr. Walrus" was adopted as his cast name. He rapidly rose to stardom and has played opposite to Charles Chaplin in Dough and Dynamite, Caught in a Cabaret, Tillie's Punctures Romance and others, and was starred in The Cannon Ball [illegible]

Chester C. Conklin

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.

17 Madison Avenue,
New York City.

Haas Building,
Los Angeles.

Motion Picture Educator

Conducted by **REV. W. H. JACKSON** and **MARGARET I. MACDONALD**

Interesting Educationals

Three Topical, Three Zoological, Two Scenic, and One Scientific Subject.

Reviewed by Margaret I. MacDonald.

"Soldiers of the Soil" (Paramount-Bray).

THE shadows of war on the American horizon has turned the thoughts of many of America's women to the soil, and in place of spending their spare time in planning the season's gowns they can in all parts of the country be found busy preparing for the food emergency which may make it necessary for them to fill the places of the farmers of the country. The Paramount-Bray Pictograph No. 71 is placing before its audiences scenes of real inspiration showing what the women at the New York State School of Agriculture at Farmingdale, L. I., are doing. Here we see these young women at work guiding tractors over the fields plowing, harrowing and planting at the same time. Trimly clad in suits of khaki they do all the things about the farm that their brothers do. Fifty or more women are already enrolled at the college and are busily engaged trying to make the 340 acres which comprise the farm grow an abundant crop.

"Repairing a Sub-Sea Cable." (Paramount-Bray).

The Paramount-Bray Pictograph No. 71 contains an interesting account of how the work of repairing the ocean cables is conducted. We learn that when the lead coating of the cables strung along the ocean's floor have been chafed until the wires are exposed to the water they are raised by means of grappling hooks manipulated by the men aboard the repair boat and examined until the exposed part is found. The repair is then made, and where a break occurs the hundreds of separate wires in the cable must be properly joined and tested before the insulation and thick coating of lead is put on. Interesting and well-illustrated.

"Surgeon to Old Papers." (Universal).

The manner in which the lives of valuable old manuscripts are extended is shown in the Universal Screen Magazine No. 23. Here we see how the lifework of William Berwick is carried on at the Congressional Library at Washington. A mutilated document which has been submitted for repair is shown, after which we learn how the beveling of the paper for patching is done, and the splitting of paper for the mending of worn documents. The manuscript after being repaired is then shown us, and also the restored will of George Washington.

"The Animal World No. 1." (Coronet.)

No 1 of this interesting series opens in a unique manner by presenting a number of still pictures of prehistoric animals set in an animated background of the earth's vegetation. These are followed by interesting pictures of the monkey species including the ring-tailed lemur. This is an interesting introduction to an excellent series.

"The Animal World No. 5." (Coronet.)

The fifth of the series introduces familiarly several species of water fowl and is especially notable for its underwater photography showing these birds diving and catching fish. The kingfisher, the cormorant, the penguin and swan all come in for their share of attention. The picture is very well sub-titled and beautifully photographed. Many close-ups of great excellence are shown.

"Transporting Wild Animals." (Educational Films.)

In this film, which belongs to the Ditmars series, will be found unusual material. Through it we learn many things which most of us did not know about the handling and transportation of wild animals. The fierce alligator, which is the first to greet us from his box in which he has traveled no less than 800 miles, is carefully muzzled before being released and escorted to his tank; the liberated Indian bear makes a careful survey of his new quarters; the turtles shipped like bags of potatoes appear somewhat confused upon being emptied out all in a heap; and the giraffe in a sixteen-foot crate appears quite amiable although a trifle stiff as he is led away by his keeper. The picture closes as a monkey skips gleefully from his palm-thatched crate apparently at peace with the world. The crating of a couple of deer also forms an attractive part of the picture.

"Alaska Wonders in Motion—No. 1" (Coronet.)

Some excellently photographed views taken in southern Alaska and in the vicinity of the Kodiak Island comprise this picture. A handsome Eskimo woman introduces the subject showing us how she enjoys fishing, etc. She also displays a portion of her wardrobe consisting of a raincoat made of walrus intestines trimmed with the heads of sea parrots. Various interesting and beautiful scenes show the timber facilities in southern Alaska, and the Blow Hole at the copper deposits near Latouche. The Columbia glacier is shown and also the bridge on the Government railway built across a glacier. The real spectacle of this number is a well-photographed view of what is known as the Bore, which is a huge tidal wave or water wall which travels inland at an alarmingly rapid pace and attains a height of sometimes twenty-five feet in its advance. Other interesting scenes include the loading of concentrated ore at the gold mine, Kenai lake, the town of Roosevelt, and a moving glacier near Valdez. The pictures were photographed by Al. I. Smith, of 303 South Hill street, Los Angeles.

"Southwestern Texas." (Pathe-Combitone.)

No. 12 of the Combitone series covers the southwestern portion of Texas. Among other things it shows us the second highest bridge in the world which spans the Pecos river. A new breed of Texas cattle which are a cross between the ordinary Texas cattle and the sacred cattle of India forms an interesting item and reminds us if we have forgotten that Texas is a cattle state. We also learn that the largest herd of goats in the world is to be found in Texas and numbers 17,000, and that excellent grazing grounds have been provided for them through irrigating barren lands. The shearing of the goats and other features of the industry are shown.

"Freak Metals and Their Antics." (Universal.)

No. 23 of the Universal Magazine contains an interesting visualization of how the chemist by experimenting is able to turn the laws of gravitation topsyturvy revealing astonishing secrets. We learn from the film that metals differ greatly in weight, and that gold, for instance, is more than seven times as heavy as aluminum. Mercury, the only liquid metal, is so heavy that iron floats on it more readily than cork on water. Sodium is light and will float on water, which it attacks violently. When placed on paper floated on water the heat produced by the chemical action sets fire to the sodium, which burns as easily as paper. The film also teaches that it is the oxygen in the air that causes substances to burn, and that even iron will take fire in a jar of pure oxygen.

Pictures Listed in "Better Films" Class

Lengthy Subjects Which Have Been Presented on Special Programs in Various Theaters with Satisfaction.

IT MAY be not only interesting but useful to some of our readers to know that the following list of features have been presented satisfactorily on special programs in various theaters throughout the country:

In Again, Out Again, A Romance of the Redwoods, Artcraft; Little Miss Fortune, Art Dramas; A Jewel in Pawn, The Man Who Took a Chance, Bluebird; The Book Agent, A Royal Romance, Fox; The Adventures of Buffalo Bill, Skinner's Bubble, K-E-S-E; The Hidden Children, God's Law and Man's, The Call of Her People, Metro; The Lonesome Chap, The Valentine Girl, Heart's Desire, The Girl at Home, The Primrose Ring, Paramount; Her Official

Fathers, The Matrimaniac, The Desert Man, Paddy O'Hara, Cheerful Givers, Triangle; Womanhood, Intrigue, Rose of the South, Captain of the Grey Horse Troop, Greater Vitagraph; On Dangerous Ground, World.

This report, which comes from the National Board of Review through the Bulletin of Affiliated Committees for Better Films, also states that "The Star Spangled Banner," a three-reel Edison production for release through K-E-S-E June 10, has been approved by the Federal Government as of great value in stimulating patriotic feeling. The story of this picture is by Mary Raymond Shipman Andrews, deals with Marine Corps life, and is wholesome and fine, according to the Bulletin.

Y. M. C. A. Favors Film Exhibitions

Association Indorses Motion Picture as Wholesome and Satisfactory Means of Recreation.

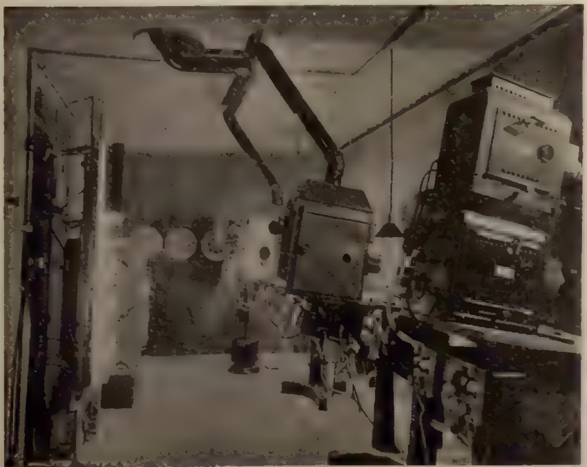
THE value of the motion picture as a wholesome form of entertainment has been recognized by the Y. M. C. A. The International Committee has been charged with the very important task of providing for motion picture entertainments in connection with military training camps, for the picture has been found to be one of the most satisfactory means of furnishing wholesome recreation for men living in military camps and on warships. It goes a long way to counterbalance certain types of entertainment and other allurements of an evil character usually to be found in the neighborhood of military posts. The motion picture is often used in connection with the Y. M. C. A. work. In a number of communities associations have undertaken to provide regular motion picture exhibitions.

Probably the most successful exhibition conducted by the Y. M. C. A. in this country is that in Coatesville, Pa., where the association has a large auditorium seating more than one thousand persons. The very best pictures from all of the companies are used. The association employs a man to give his entire time to selecting pictures and conducting exhibitions. The Board of Directors of the association feels that it is doing something worth while in meeting the leisure time problem. This association has been conducting motion pictures for more than five years, the exhibitions being given every afternoon and evening, with changes of program daily. On Saturday afternoons they have special entertainments for young people, making a charge of 5 cents for two admissions.

It appears that news pictures are preferred to scenics. In all of these cases it has been found that entertainment is the keynote for success. As one man put it, "We have got to have red-blooded pictures and plenty of action." The Y. M. C. A. has found it possible to make a wide use of motion pictures. It has proved them to be very helpful.

HIGH SCHOOL EQUIPMENT.

Carl H. Carson, of the Pasadena High School, and chairman of the motion picture committee of Southern California high schools, sends this illustration of their projection room and new equipment for the Pasadena, Cal., High School.



Operating Room, Pasadena High School.

Current is supplied through a G. E. generator, Fort Wayne compensarc type. The equipment consists of two Simplex machines with model S lamphouses and fitted with Kleine Kino lenses; a Bausch & Lomb double dissolver and a Kliegl spotlight. The operating room is of ample size, and the students take care of the operating under faculty supervision. The wooden table in the foreground under the stereopticon is temporary and is to be replaced by an all-iron table now under construction.

Putting the Educational Over

William O'Hagan Hurst, of the Paramount-Bray Forces, Thows Light On the Subject.

A CHAT with William O'Hagan Hurst, editor of the Paramount-Bray Pictograph, divulged some interesting points with regard to the successful marketing of the educational film. Mr. Hurst, who is of English nativity, previous to his entry into the moving picture end of the game had considerable experience in the show business; in short he was a manager-actor-playwright. We are not, therefore, surprised at his success in deceiving the public into believing that it is merely being entertained when it is really being educated.

Mr. Hurst was placed in charge of the Paramount Pictograph shortly after its evolution from its embryonic period; and one of the things that he revealed in connection with the preparation of an educational film was that no matter what the subject might be its sub-titles must carry it over—in other words they must act as a sugar coating. In order to sub-title effectively it is necessary to have an insight into the psychology of the masses; it is necessary to associate the sub-title with the scene by means of clever wording and in a manner which will cause the subtle humor of that association to get across to the most obtuse mind. This Mr. Hurst tells us is one of the main secrets of success in presenting the educational film.

In the turning over of subjects the Paramount cameraman is enjoined to give a typewritten explanation of his subject. This is then handed to the editor, who proceeds to inculcate the proper amount of humor. The following example of a subject appearing in Pictograph No. 67 will give a good idea of the skill required to do this effectively.

"Modern Farming" (in the practical form in which the cameraman sees it).

Scene 1—A modern tractor manure spreader. Spreads nine feet wide and will cover ten acres in ten hours, allowing two-thirds of the time for loading.

Scene 2—Tractor power lift gang plow. Plows 8½ acres in ten hours. This machine consumes about twelve gallons of gasoline a day of ten hours and does the work of eight horses.

Scene 3—Tractor tandem disc harrow. Harrowing 21 acres in ten hours.

Scene 4—Tractor drag harrow. This machine harrows 60 acres in ten hours, taking the place of two men and eight horses.

Scene 5—Tractor grain drill. Drilling 30 acres of grain or grain seed in ten hours with a ten-foot machine.

Scene 6—Corn binder. Cutting, binding and carrying the bundles. This machine cuts ten acres per day, one row at a time. Formerly it took two men and six horses to do the same amount of work.

"Modern Farming" (after the editor has applied his sugar coating).

Sub. 1—"James, bring out the limousine, father's going to plow." Modern farming calls for just about that much effort on father's part since science and invention hit the farm.

Sub. 2—With the new tractor spreader. At the rate of an acre an hour father spreads the fertilizer.

Sub. 3—This is a "gang plow" (not used on street corners of big cities). On twelve gallons of gas it plows nine acres in ten hours.

Sub. 4.—The tandem disc harrow will work 21 acres in ten hours.

Sub. 5—And the drag harrow, with the assistance of father, 60 acres in ten hours.

Sub. 6—And this chariot of industry, guided by father, cuts, binds and bundles ten acres of corn a day, formerly the work of two men and six horses.

The chief factor in the sale of any article according to Mr. Hurst is its presentation. "Whether it's ham bags, lead pencils or moving picture films, you must present your goods attractively if you expect to get them over," he said.

Visual Instruction in California

Wallace Hatch, of the State's University, Tells What is Being Done in His Commonwealth.

MEMBERS of the One Hundred Per Cent Club of California, with which several live film exchange men are affiliated, were recently given an insight into the work of the bureau of visual instruction of the University of California at a club luncheon when Wallace Hatch, head of the bureau, explained his work as it applied directly to the principles along which the club is working—efficiency without waste. He pointed out the fact that commercial houses and manufacturers lose hundreds of thousands of dollars annually by endeavoring to train boys and girls who have no sympathetic outlook toward the business and who are ignorant of the lines they are expected to handle. He explained how, by the visual method of instruction provided through the University, school children can take up the study of any industry in a way that they can thoroughly understand and take some interest in following, by means of moving pictures and exhibits, the transformation of the raw material of any manufacturing plant into the finished product. There is a steadily increasing demand on the part of the schools of the state for moving pictures of an educational character and the bureau is adding new ones as rapidly as possible, the limited funds at its command now being the chief drawback. Within the past year many schools in the country districts have added moving picture machines and exhibitions are being given even in remote rural districts through the medium of traveling outfits.

The San Francisco Congress of Mothers is giving the matter of visual education its careful attention and will bring the subject to the attention of the Board of Education in a formal way within a short time. Moving pictures are being used in San Francisco in a limited way, but it is the idea of the Congress to have them form a part of the regular course of study. The question of securing suitable films is rapidly being solved and the Board of Education will be asked to furnish moving picture equipment for every school in the city.

American War News Weekly

Numbers 5, 6 and 7 Contain Intersting Subjects of Considerable Length.

THE Cinema War News Syndicate, situated in the Longacre Building, New York City, has collected some interesting material for its releases of May 27, June 3 and June 10, on which dates the fifth, sixth and seventh numbers of the American War News Weekly are issued respectively.

In No. 5 will be found a 400-foot story on the making of a citizen soldier at Fort Meyer, Virginia. The sixth release contains a 400-foot length showing the manufacture of small arms for the Army and Navy, consisting of scenes photographed in the Government Arsenal at Springfield, Mass. No. 7 has a 400-foot story on the work of the United States flying service in patroling the coast. The aerial sentry duty consists in watching for suspicious craft, sighting derelicts, etc.

Leatrice Joy in Paramount Comedies

LEATRICE JOY, one of the most charming young women in screen land, is making a hit in the Paramount single-reel comedies produced by the United States Motion Picture Corporation under the production name of Black Diamond Comedies.

Miss Joy is a shining example of the type of young artist who has won her way to the top of the ladder by hard work and study. For four years she has followed every requisite of the work needed by the artist in screen work, having first been given the incentive to go into this end of dramatics by Professor Renaud, in Paris, with whom she studied four years ago. It was this teacher who pointed out to her that her greatest laurels could be won in the silent drama, and she willingly began at the bottom, making her first big appearance in support of Mary Pickford in "The Pride of the Clan," immediately after which production she became the leading woman in Black Diamond comedies.

Leatrice Joy.

Miss Joy recently celebrated her twentieth birthday. In the short period of time she has been playing leading parts she has won the hearts of thousands of screen lovers by reason of her inimitable comedienne qualifications and her appeal. Although her rise was not spectacular she has gained such experience in every phase of her work that she will be a favorite by reason of her versatility. Miss Joy is a product of the south and is the possessor of a most charming personality.

The Cinema a Power for Good

Some Remarkable Experiences of Its Power of Reformation.

By S. J. Banenjea.

Editor The Calcutta University Magazine.

THE cinema has come in for a good deal of abuse. Some hold that films of the "criminal type" are responsible for a lot of mischief. I know of at least half a dozen cases in which the accused pleaded that they had been led astray after witnessing certain films glorifying the deeds of some cracksmen.

That a vast deal of improvement has been effected by the several boards of film censors there is no gainsay. But something more remains to be done. A little more vigilance on the part of the manufacturers will yield the desired result.

It is well known that many highly cultured people do not visit cinema shows and even dissuade their friends from doing so. I must say that they must not condemn a potent factor for good unheard.

The cinema is a potent factor for good. We are shown too much of its seamy side, but people forget that it has a bright side too.

An acquaintance of mine was a drunkard. He was well-to-do and had a wife and two children. Every day he would drink at least six bottles. When drunk he would use awful language, beat the poor wife unmercifully and break things. In short, he was a terror to his family. Once or twice the unhappy wife had attempted to put an end to her troubles by committing suicide, but, owing to timely intervention, she could not carry out her resolve. No servant would stay for more than a month. Remonstrances were useless. The drunkard would tell his advisers "to mind their biz." Secret remedies were tried, but to no purpose. He was a business acquaintance of mine. One day, when he was a bit sober, I happened to call, and, in the course of conversation, requested him to visit a cinema theater, where a particularly strong program had been announcd. At his request, I accompanied him. There was one film which vividly described the fate of a drunkard. It interested him very much. When the performance was over he insisted on my accompanying him home. He spoke very little on the way. Entering his house, he walked straight into his private room and smashed all his wine bottles. Then he shook my hands effusively and observed:

"You are the best friend I have on earth. No more bottles for me. I am reformed."

The joy of the poor wife might well be imagined. I too was overjoyed.

Some five years have now passed away, but the ex-drunkard has never touched a drop. That film has saved a family from going to wrack and ruin. Is the cinema then no good at all?

A friend of mine was very wicked. He was responsible for the breaking up of two homes, and figured as a co-respondent in a case. One day I took him to a cinema theater, where a very fine film, depicting the wickedness of a treacherous friend, was being screened. It made a deep impression on him. For days afterward he would moralize on it. Some three months later he married and is now looked upon as a model husband. His wife is one of the happiest women on earth. That film was responsible for the change.

Another friend of mine was very irreligious. He would speak disparagingly of the Bible, deny the very existence of God himself, and shock his friends by blasphemous utterances. It struck me one day that perhaps a visit to a cinema theater would reform him. One evening I induced him to accompany me to a vioscope hall, where "The Life of Christ" was being screened. This film interested him much. Another day he himself went to see "The Life of Moses." He witnessed—as he himself confessed to me—some half a dozen "religious films," and was a changed man. He is a regular churchgoer now. He reads a chapter of the Bible every morning and freely gives to various religious societies. I should not be surprised if one day he should sell his properties and go to some heathen country as a missionary. What wrought this change? The films.

I need not multiply instances. Suffice to say that I have helped to cure over one dozen "bad cases" by my "drugless medicine."

I would urge my readers, who might come across "bad cases," to try my system of cure. I dare say they will be able to effect many cures. I would only ask them to move discreetly. They should take care that their patients do not discover their real object.

I am firmly convinced that the cinema is a potent factor for good. I dare say other experimenters on my lines agree with me.

The Lincoln Cycle

Review of Chapin Production as seen at the Strand Theater, by Rev. W. H. Jackson.

THIS IS practically a Life of Abraham Lincoln, and, while other good pictures have dealt with worthy parts of that life, this is comprehensive of the whole of the most marvelous career ever vouchsafed to an American. Like the worthy men of Ober-Ammergau, who try to live the lives of those holy characters they represent, Benjamin Chapin has tried to live again as far as possible the life of Abraham Lincoln. No sudden portrayal is this, but rather the product of nearly twenty years of study of a life of toil, and trial, of patience and victory.

For the American boy this is the noblest picture yet put upon the screen, here truth is stronger than fiction, no imaginary hero can ever inspire youth half as much as this real boy, this noble man, the moral strength of the Saviour of the Union is unfolded in a perfectly natural yet entrancing manner, with a fascination that holds the interest to an almost worshipful point.

In no other instance in history except that of the Saviour of the World is the humblest birth made a shrine of gratitude. As a manger cradled the Deity, so a log cabin sheltered the beginnings of a life of the greatest—destiny. Never was poverty so providential in its combinations; a noble godly mother, a warm-hearted boy, the minimum of books and shut in from a distracting world so that each might be concentrated upon the other, looking thus back ward Chapin has wrought a wonderful work giving this chapter of the beginnings to build upon it the true life.

"All That I Am or Hope to Be I Owe to My Loving Mother."

Another title might very aptly be given to this part of the whole and most fittingly described "Motherhood." The well known Nancy Hanks here becomes a type of the truest woman-mother, her short life being shown in such a way to richly deserve the noble tribute paid her by her great son. Here it is easy to learn how the great spiritual side of the Emancipator was developed, taught by her that patience and service were cardinal virtues, that fighting was debasing and vulgar, his repeated digressions only caused a stronger repentance when face to face with her, and the horror of having offended her so filled his soul. that on her dying bed he promises her that he will "never fight again," a promise he kept save and only when to do so was as the avenger of the wronged, or the deliverer of the oppressed. Thus the mother-teacher prepared for the world a champion whose weapons were to patiently serve and deliver. The pictures of the boy Abe in almost idolatrous worship of his mother's grave form a small yet telling portion of that period of his life which the author did well not to omit.

"My Father—He Taught Me to Fight—But Only as a Last Resort."

At first there might seem to be a contradiction between the teachings of the father and mother, but, when these are broughe in their proper perspective by the incidents presented, it is easy to see how truthfully Lincoln could attribute to his parents the value of each of their teachings. Big, strong, illiterate Tom Lincoln could not understand why young Abe loved books, to him they were idleness; he could see nothing but work, so Abe must work and his books be thrown away. Sadly he parted with his books, cheerily he went to work for his ten cents a day.

At this point comes the incident which is the turning point in the career of both father and son. Abe's employer would buy part of Tom Lincoln's farm and bringing him the necessary paper to sign he falsely includes the whole farm. Abe is able to tell his father that what the neighbor read was not what was written, the falsity is thus exposed by the boy's ability to read and the father's first great tribute to young Abe is a worthy one as he tells his neighbor "Either you or Abe is telling a lie and it isn't Abe" and in the fight which ensues Abe is able to procure the false document. From this time there is a new relationship between father and son, the thrown away books are restored, and young Abe enters upon a larger life.

"Myself." "To Mirror Lincoln Has Been My Life Work."—Chapin.

This is the section of the man Lincoln, here Chapin is able to do his best and favorite work. Personally possessed of a striking resemblance to Lincoln, Chapin is able to start with everything in his favor, to live the part not to act it was his ambition and he has succeeded; his portrayal of Lincoln is almost uncanny in its realism; he seems to live as Lincoln lived, to look like him and to think and act like him, and we are richer by his years of experience; he gives us a true Lincoln. How delightfully easy and natural is this Lincoln of the screen, how perfectly at home, how manly, patient and kind.

As a man meeting the men of his times with a strange, quiet dignity fitting the position he occupied, as a man meeting his old-time neighbor and cousin as he comes to the White House, as a father over indulgent to the pranks of his two boys, whose escapades he condones and corrects, everywhere, and at all times, the Lincoln of Chapin is an attractive and powerful personality; quiet and yet inspiring.

"The Call to Arms."

Never was such a wonderful combination of history and the immediate times, the parallel is striking and will make this portion of this series the most timely piece of patriotism possible. The impatience of the statesmen of the times are brought out in striking contrast to the calm self-control of the President; the contrary predictions, the veiled threats, the concealed accusations, the torrents of advice truly caused the great man to exclaim: "I am the most advised man in the world; what I need is support, not advice." And now the crisis, Fort Sumter has been fired upon, the people are raging at the seeming inactivity of the President who, sending for the chief of staff, hands him an already calmly prepared call for the first 75,000 men; the "man of the hour" had not been unmindful of his office, but observing his mother's advice and his own promise, he did not want to fight, patience and service were first exercised, these having failed and his conscience approving he violated not the oath made to her on her death bed; he must needs now, however, as his father taught him, "fight only as a last resort." The world knows the rest.

Thanks, Benjamin Chapin, you have served your country well in giving out this wonderful representation of one of the greatest of lives, the life of Lincoln as given upon the printed pages will always be a source of information of endless profit, but they are not read by all; all, all will see the pictures, all will be thankful. There is no greater personality, there is no greater picture, there is no greater theme, there is no loftier inspiration than that which is here placed before all the people, especially before that great army of American boys whose lives will be moulded in richer parts because of this picture the which not to see it is a sin.

Try Colorado Backgrounds

Secretary of State Suggests Mesa Verde Park as a Location for Novel Film Pictures.

POSSIBLY some feature company will be interested in the suggestion that Mesa Verde Park, Colorado, offers backgrounds of an unusual sort for motion pictures. In a personal letter to one of the staff James R. Noland, Secretary of State, writes:

"We have in the southwestern part of Colorado a national park, listed as the Mesa Verde park. It is the former habitation of the cliff dwellers and scores of old houses have been cleaned out. The surrounding scenery is beyond description. I am confident that arrangements can be made with the Federal Government to locate one or more stories in the park, as the Government as well as the state is interested in advertising this unique reservation."

Mr. Noland is an old newspaper man who has dabbled in the film game a little, and doubtless he would be glad to aid any company in obtaining the necessary permission. He should be addressed James R. Noland, Secretary of State, Denver, Col.

ARTIST COTTON JOINS GOLDWYN.

Considerable strength has been added to the Goldwyn producing staff through the addition of William H. Cotton to the group of brilliant men whose best efforts are concentrated upon the direction of Goldwyn pictures. Mr. Cotton is one of the most successful of the younger American artists, having already achieved an international reputation as a portrait painter, and won distinction as well by his decorative drawings and tone-studies.

In the Goldwyn studios his services will be along the same lines, broadly considered, as those of Hugo Ballin and Everitt Shinn, whose art direction has strengthened the work at the Goldwyn studios during the last four months.

Music for the Picture

Conducted by **CLARENCE E. SINN** and **FRANK E. KNEELAND.**

EFFICIENCY.

THOSE of us who are engaged in the musical end of the moving picture business will do well to pause once in a while and ask ourselves the question, "How can we become more efficient in our work?" What is this efficiency of which we are continually hearing so much?

The power of doing one's best and most in the shortest time and easiest way to the satisfaction of all concerned, that is efficiency. It would surely be an excellent thing to meditate and see if we are accomplishing the results we should, with the effort expended. If not why not?

For the purpose of occasionally measuring ourselves by certain authorized standards of living we are placing before you a few of the questions which may be applied to advantage daily, regarding the technic of living.

Do you like your work?

Have you learned the best, quickest and easiest way of doing it?

Have you learned the science of planning your day ahead?

Are you saving money systematically?

As a means of efficiency study do you use magazines on self improvement and on the technical or vocational side of your work?

Do you study yourself, your greatest ambitions or aspirations, your capacities and drawbacks, your past and present advancement, your technic of skill and personal character?

Are all your expenses standardized?

These few questions may or may not be applied to our personal lives. They are, however, given that we may see wherein we fall short in our business relations.

FRANK E. KNEELAND.

THE OLD VERSUS THE NEW.

When we think of the moving picture show of but a few years ago, it causes a shiver to travel rapidly up and down the spinal column. The "Black Hole of Calcutta" had nothing on those old theaters, as we would say in the language of the street. They were everything a theater should not have been, and yet they were the best the town afforded, and every town possessed one or more. Why? Because mothers and fathers were content to let their children inhabit such places, and even enjoyed going themselves, occasionally. Generally in these small town houses or "nickelodeons" as they became known later, there were no ventilating systems whatsoever, and often a wood fire raged in one corner of the room. The place was equipped with the cheapest machine possible, hence the films were so uneven that it was a small wonder people ever emerged with any eyesight at all. Children and grown-ups were allowed to indulge in refreshments, which had a muffling effect on the noise of the so-called music as it poured forth from an old square in the corner of the room, which had seen its best days some years previous.

Often have I seen a girl with a book—some tender romance, perhaps—seated at the piano, jamming down any keys that might get in the way of her fingers, but progressing exceedingly well with the story as she diffused sounds Straus, Ornstein or Strawinsky might have paled to hear.

The music? Well, it was a thing to forget as soon as possible. But now let us look for a moment into the moving picture theater of today, not of the future, but an institution which is here permanently. We pass through the spacious lobby into the autditorium, equipped with several thousand orchestra chairs and surely everything in the way of hangings the eye might delight in. Before us is stationed an orchestra of nearly fifty players augmented by an organ capable of producing hundreds of wonderful combinations. Here we also hear artists of international reputation, supported by the orchestra, together with startling scenic effects, that the composition rendered may be transmitted to the audience under the best conditions possible.

You say "Isn't it marvelous?" and quickly glance at me from out the corner of your eye to see whether or not you have been indulging in a delightful little dream, and relapse into throughts of the old picture show we used to attend in contrast to the one we are now gazing at, where each screen actor has his or her theme in the orchestra and where each bit of atmosphere or action is reinforced by appropriate music.

As we watched that tremendous audience sitting almost silent before the screen and apparently so absorbed in thought that the spirit of silence seemed to communicate itself to those portions of the program where no picture was being shown. The keen, alert manager has observed this and has made a special point of giving to his audience at these points the best music possible, something which compelled their attention as the films had done. Had this same manager used light, trashy music at this juncture, we should have found an audience who persisted in trying to drown the orchestra by their chatter. Hence it follows that cheap, obvious music cannot be too quickly suppressed by the manager who desires success, since it plays a most important part in the entertainment. With the attentive audience has come the surprising revelation that the music which the "man in the street" likes best in the long run is the same as that which the "high-brow" has placed the stamp of approval on.

So it develops that the modern moving picture audience finds itself in a better mood to appreciate Douglas Fairbanks, Mary Pickford or Charles Chaplin, after having listened to a Wagnerian overture or a movement from one of the classic symphonies.

Does a theater managed on so pretentious a scale pay? New York says it does. The old-time "movie" is a thing of the past, and the new photoplay theater enters on an area of greater works.

FRANK E. KNEELAND.

INSURES FULL HOUSE FOR SECOND SHOW.

By entertaining the "hold out" with good music this exhibitor found that he could hold twice as many people in his lobby as he could without it. He always had a good house for his second show and the slight expense of a victrola, even if bought on the instalment plan, is a very small item when compared to the hundreds of dollars that it will add to the box office in a few months' time.

We are indeed glad to learn that this plan has been tested out with success in a house the size of the Alhambra. Within the past month we have mentioned this idea to several exhibitors who have complained that they were unable to hold their crowds behind closed doors from show to show. Do not imagine that a talking machine the kind you may be able to pick up some place for a few dollars or cents with several scratchy ragtime records is the kind that is going to hold your public. Decidedly not; the public has arrived at the point where they will be satisfied only with the best. The theaters which are offering the best in music and pictures are the ones that are making the money. This department will be glad to submit a list of records to any exhibitor interested in this plan.

SCORE TO "THE HAND THAT ROCKS THE CRADLE"

The arrangement of the score for the film production of "The Hand that Rocks the Cradle," now being exhibited at the Broadway Theater, was made by Mr. Hugo Reisenfeld, of the Rialto. The arrangement is an excellent one and is as follows:

Athalia Overture, Mendelsohn; Romance, Grunfeld; Le Retour, Bizet; Dreams, Greig; Nocturne, Karganoff; Cradle Song, Brahms; Chanson Triste, Tschaikowski; Serenade, Rubinstein; Intermezzo, Whelpley; Liebestreu, Brahms; Adieux, Karganoff; Vain Suit, Brahms.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

What Is Coming.

RECENT events in New York State merely anticipate what will presently be happening all over the country. Congress has appropriated seven billion dollars for war purposes. Apart from this each state will be put under great additional expense in connection with the war, and it has all got to come out of the pockets of the taxpayers. No one can find fault with the condition. It is not of our seeking and one that must be met, but taking a proper share of the burden and being made the goat are two different matters entirely, and unless we check this tendency to overburden the picture business, many exhibitors are going to be put out of the running through an unfair share of the taxation. There is a disposition on the part of the public to regard the motion picture business in all its branches as an inexhaustible source of wealth. As Sam Spedon has already pointed out, those in the business are partly responsible in that, in the days of prosperity, they bragged too much. They are not alone responsible in part for the belief, but they are also to blame for the conditions today through coaxing in an excess of capital. But the damage has been done and the only thing to do now is to keep the mischief down as much as possible. Several times censorship bills have been killed in New York State, and the MOVING PICTURE WORLD has done effective work in preventing hurtful legislation. But there are two classes of men who want to see censorship; the men who are happy only when they are interfering with the affairs of others and that widely contrasting class of men who see in any form of censorship a source of graft to their own profit. The people of the state have been educated to the real meaning of censorship and its attendant evils, and they will have none of it. But they regard with little or no suspicion a bill ostensibly a revenue measure. The motion picture business is affluent. Let it do its bit and a little more. It can afford to. Yet come of those behind the bill have virtually admitted that the censorship rider is the real object of the bill. That the tax features, added to other taxes, will work great harm to the business does not concern either the reformers or the grafters. One class sees only the abolition of what it pleases them personally to regard as a menace. The other side sees th rich pickings to be found on the expiring industry. The tax feature, according to statements, is largely a blind, a device to hide the real object of the bill, but because the ostensible object of the measure seems worthy, many will consider the bill itself worthy who would think otherwise were the matter fully explained.

The exhibitor has in his screen a medium second only to the newspapers as a means of shaping public opinion; indeed in some quarters the screen will prove even more efficacious than the newspapers, since certain classes of persons do not read the newspapers for political news who will see facts on the screen. Properly used, the screen could be employed to present the truth in such a way that no politician would dare face his constituency after having voted for a measure—any measure—that is unfair. But the trouble is that few exhibitors use the screen fully. Many use the set of censorship slides supplied by this paper. Not only should *every* exhibitor in a threatened district use these slides, but he should supplement these by argument more directly applicable to his own locality and clientele. He should use the names of the local law givers, he should employ arguments that will appeal to his patrons. The censor slides are a series of brief arguments that contain in concentrated form the entire range of argument, but the set will be twice as effective if, after they are run, an extra slide flashes that asks, "Is Jim Smith (the local representative) so narrow-minded that he will vote for the censorship of innocent amusement?" That puts it squarely up to Smith personally in the minds of the people who can throw him into the political discard

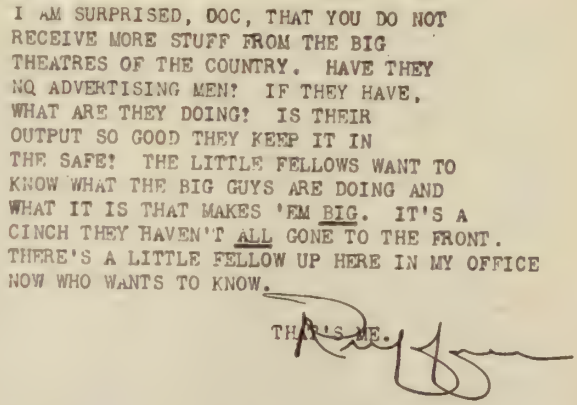
There is going to be an epidemic of freak legislation in the next year or so and much of it will be directed toward the pictures merely because they are so widespread and popular an amusement. Get your lines ready now. Work with your opposition and others for a common weal and put ginger into your campaigns. Give what you say the local touch. Show others the strength of the picture theater and presently the persecution of the picture business will cease, and persecution is what much current legislation amounts to. There has been too much indifference shown by exhibitors, but now is the time to wake up if we are to wake up this side of the financial hereafter.

Complete.

The other afternoon we went over to Morristown, N. J., and the entertainment committee took us into the Park Theater for the once ovr. It has a projection room that would please even Brother Richardson, except that it is too light, and it qualifies as a regular theater in every way, having one of the largest stages in the state. It runs vaudeville Wednesdays and Saturdays and features the rest of the time save when a combination worth while comes through that part of the state. The house program is four pages 3½ inches by 6½ inches. There is a drawn design for the cover with lion supporters in compliment to the owner, James Lyons. There is a date in the front page panel, an over-all date inside, and then each day is dated, which is the way things should be done. The back page is given to the underline, but it would do the house more good to run chat of the house and its merits, even though the house speaks for itself. The front page was contributed by the man who did the interior decorations, which is a hint for other managers. There is a comfortable smoking room for the men and a parlor for the ladies, but it does not seem to have occurred to Mr. Lyons to tell them about it. They know about them, of course, but drive home the fact with a well-written paragraph and they will realize that it is a convenience and not a matter-of-course. It sizes up differently when seen in print.

Ruff's Town Crier.

We've never reproduced one of Ralph Ruffner's notes, for he is foxy and writes on yellow paper, but this time he happened to use white on his "Town Crier" style, and we are going to run it "as is." Ruff does his own stenographer stunt, and he is scared stiff of the upper and lower shift keys, so he throws the gears in on all caps and plays safe. This kills off the commas, but he manages to make it. He remarks:



I AM SURPRISED, DOC, THAT YOU DO NOT
RECEIVE MORE STUFF FROM THE BIG
THEATRES OF THE COUNTRY. HAVE THEY
NO ADVERTISING MEN? IF THEY HAVE,
WHAT ARE THEY DOING? IS THEIR
OUTPUT SO GOOD THEY KEEP IT IN
THE SAFE? THE LITTLE FELLOWS WANT TO
KNOW WHAT THE BIG GUYS ARE DOING AND
WHAT IT IS THAT MAKES 'EM BIG. IT'S A
CINCH THEY HAVEN'T ALL GONE TO THE FRONT.
THERE'S A LITTLE FELLOW UP HERE IN MY OFFICE
NOW WHO WANTS TO KNOW.

THAT'S ME.

And this is something that has puzzled us, though in a general way we think we know the answer. In the first place few of the large houses do the intensive advertising that the little theaters, from necessity, offer. They are generally working to larger clienteles and feel that they can draw sufficient crowds. The new York houses, for example, use comparatively little space; more than the dramatic houses. but eight to twelve column is plenty for the few that advertise at all heavily. And in the second place the large house is less interested in any one problem. To some extent we think they look down upon the small house manager. But the one fact looming large is that they do not send their material in. We wish they would, along with Ruffner.

For Bennie.

It is violating no confidence to say that the sayings of Douglas Fairbanks are the most widely quoted program fills of the moment, and we know it will not hurt the feelings of Bennie Ziedman to give publicity to that fact. The reason is that it makes good reading matter that will fit in anywhere. There is no advertisement for the production, but merely stuff that would bring column rates from most newspapers if offered in the regular way. This is the secret of good press stuff. Get the indirect advertisement. Most press agents are too eager for advertising to get advertisement without paying for it.

A New Dress.

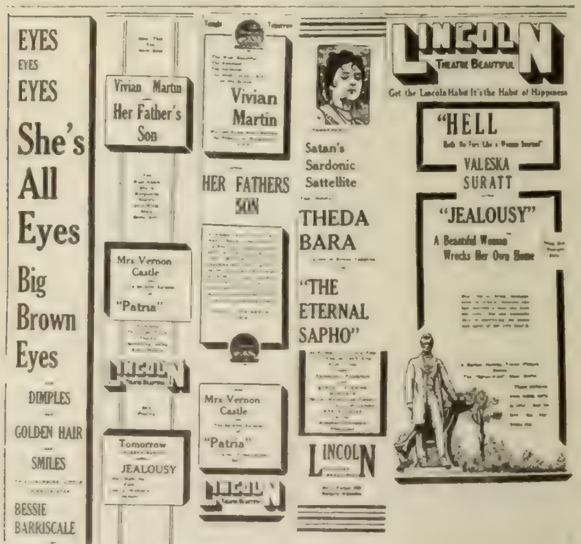
The Winona (Minn.) Theater News, published by the Colonial Amusement Company in the interest of its three houses, has put on a new dress with its thirteenth issue, scoring hoodoos. It now carries an 11 by 16 inch page, four-page issue, with the program on the back. Printed on good book instead of the cheaper news, it can give full value to fine screen cuts, which will appeal especially to the feminine element. It is an expensive issue, but an atrractive one, and the foreign advertising probably keeps the cost within reason.

Something New.

The cover of the Third Street Theater, Easton, of which we recently spoke, is one of the new Kraus covers, which explains why the front page was so finely printed as to show up the inside printings. The Easton printers are a pretty poor lot and the Kraus program showed them up worse than ever, which leads to the suggestion that the home printing be,carefully looked after that it may not disgrace the cover. From an exhibitor's point of view this program cover is a better buy than the colored offset covers. They are four-page sheets, 4 1-4 by 8 1-4, printed on the front only with a portrait of a star in brown, evidently rotogravure. The cuts are brilliant and striking and they mean something that no colored cover, no matter how attractive, can possibly mean. There is nothing but a line around the cut and the name of the star below, and nothing should be added in the home printing. Instead a note on the second page should explain that they are purposely left as they are that they may be framed without cutting, and to the picture fan they are as well worth framing as a carbon print. The stock is a good quality, deep cream and yet they cost but $2.50 a thousand because they are run off in million lots. Thirty-five titles are now ready but another thirty-five are in preparation. If cuts are used inside they should be run in black rather than in brown to avoid competition with a grade of work the home town printer cannot possibly hope to equal, but if this is done you will have a program you can sell. You can increase the price of foreign advertising fifty per cent. with a program such as this because they will be saved and be looked over, remaining a permanent advertisement. One house in a small city near New York is using 4,000 a week, which speaks for itself. To get the most money print the foreign advertising on the second page, your program on the third and house talk and more ads on the back. Then you can point out to the advertiser that he is on the permanent half of the sheet, which is worth the extra price to him.

Long and Narrow.

Edwin A. Halberg, of the Lincoln, Port Angeles, Wash., writes that he is interested in this department and wants to show a few of the things he has done. Port Angeles is tucked away in the northwest corner of the state and boasts a population of four thousand, when you count the Siwash Indians as inhabitants. The house is a 600-seat theater with a 5,000 pipe organ, and plays six changes a week. Mr. Halberg runs largely to long and narrow advertisements, column width and well down the page.



EYES
EYES
EYES
She's
All
Eyes
Big
Brown
Eyes
DIMPLES
GOLDEN HAIR
SMILES
BESSIE
BARRISCALE

Vivian Martin
Her Father's
Son

Mrs Vernon
Castle
"Patria"

LINCOLN

Tomorrow
JEALOUSY

Vivian
Martin

HER FATHERS
SON

Mrs Vernon
Castle
"Patria"

LINCOLN

Satan's
Sardonic
Sattellite
THEDA
BARA
"THE
ETERNAL
SAPHO"

LINCOLN

LINCOLN
THEATRE BEAUTIFUL
Get the Lincoln Habit It's the Habit of Happiness

"HELL
VALESKA
SURATT
"JEALOUSY"
A Beautiful Woman
Wrecks Her Own Home

In the first example shown, a little more than half of the advertisement is used in order to balance with the others. The original drops the full page length and goes on to tell about the attraction, but Miss Barriscale was new to Port Angeles patrons, and Mr. Halberg wanted to make her known. The emphasis upon the eyes is due to the fact that her picture was Bullets and Brown Eyes. The next two show a favorite make up, using angled twelve-point rules for panel work. It takes about two picas from the column width, but in return it gives almost a two-column display. Another example, not shown, used a cut at the top and then ran into the pica panels. The device is distinctly good. It not only attracts attention, but it divides the announcement into distinct paragraphs, each of which is assimilated by itself. There is a psychological reason for such a division in that when presented separately facts are more readily retained than when offered in a group in precisely the same way that one word is more apt to be remembered than the seven-word sentence. Compare these with the Theda Bara advertisement and you can see how it works. Something the same effect is gained in the Bara ad. through the large type, but the result is not quite as good. The last example is a two elevens that runs half an inch over, or a short two twelves. Here again effective use is made of the twelve-point stuff. If it were not for the fact that Washington is so dry that Tom North emigrated, we would suggest that the printer be invited out for a drink. He has done his share well. Two other doubles are sent, both showing the same general line of rule work, which could be made a house trade mark in time. Enough is shown here to give your own printer the idea, and please ask him to note that there are no solid boxes of twelve-point. Either there are two sides of hairline or the rule is broken as in that two-column display. If you have to buy the rule yourself, have it cut to your most used sizes and see to it that no one else gets the same stuff. Mr. Halberg makes his debut with a distinctly good idea. We hope he comes in with more.

Post Cards Pay Best.

We have pointed out before that if you use post cards your Uncle Samuel will supply you with printing stock free if you buy the stamps of him and now R. J. Relf, of the Star, Decorah, Iowa, writes that for the money spent he finds that postcards give him the greatest returns. The card he uses is printed in red and black. He gets red for the date line and the title and uses black for the rest. We would suggest that Musty Suffer might go in red as well. But see all Mr. Relf can get on a single card. He says a whole earful for a cent. The question of printing stock is going to become increasingly important, and it will be if you give your attention NOW to post cards.

STAR, TO-DAY, THURSDAY, APRIL 26

AN EXTRA GOOD ATTRACTION

"SKINNER'S DRESS SUIT"

starring handsome **Bryant Washburn.** We know that we have secured for to-day's Program positively one of **The Season's Biggest Hits** in Comedy Dramas. A Feature that is **The Talk of the Country,** a picture full of heart interest, laughs, plenty of "pep" and as clean as the sunshine.

If you read the story of **SKINNER,** the shabby clerk who bought a dress suit, when it appeared in the **Saturday Evening Post,** you know what a delightful story it was. If you didn't, we are quite sure you will thank us for calling your attention to the film made from the same.

Also A "MUSTY SUFFER" COMEDY.

SPECIAL MATINEE at 3:30. Evening 7:30 and 9:15. 10c and 15c.

Song Books.

The Globe theater, Woodstock, South Africa, must have been celebrating something lately, for it sends over a four sheet song book of war songs "With the Compliments of the Season." But there is nothing to indicate whether Christmas or Easter was meant. There are six adaptations to well known airs, most of which carry a tag verse for the house. These two stanzas sung to The Sunshine of Your Smile give the idea:

> Mr. Lloyd George has given us good *cheer.*
> About the War, we've nothing now to *fear.*
> Strong are our troops, and stronger is their *will;*
> Gallant Allies, old England's with you still.
>
> Chorus:
> Whether on Land or Sea, or in the Air,
> We'll do our best to help the Russian Bear.
> We've got the Ships, we've got the money too;
> We've got the Men, and we've got our Women true.
>
> Why go to town at night and waste you rtime.
> When at the "Globe" you've got a jolly time;
> Pictures the best, that money can procure.
> Our price is Sixpence, and a Bob, no more.
>
> Chorus:
> Give us your smile as you come through the door.
> Happy the hearts who're at the "Globe" once more.
> If you are pleased just tip your friends the wink.
> Send them along, hey!!! we're sorry, "I don't think."

War paraphrases are always popular and this idea is timely. Most persons will sing the tag stanzas if only to see if they can and the message is driven home.

For F. F.

This is the reproduction of an exchange advertisement, but you can use the opening paragraph and change the others to suit your house and locality. The original is printed in red ink on a postal card. Get yours out about a week or ten days before the Flora Finchs are booked and omit your address but state that "Being a moving picture fiend, she is bound to be found at the best houses and so will probably come to the Best theater" or whatever your house name may be.

$1000 REWARD

for the capture of a woman of peculiar appearance, tall, scrawny, angular with blonde hair and a face that is indescriable---you will know it because one glimpse of her map will bring a burst of laughter.

She was last seen headed for Memphis, so keep a sharp eye open for her in Tennessee, Arkansas, Alabama, Mississippi and Louisiana.

Being a moving picture fiend, she is bound to be found around the best theatres.

Address ABE H. KAUFMAN,
52 South Fourth Street
Memphis, Tenn.

From the Parkway.

The Parkway, Baltimore, Md., has been a bit backward in sending in samples lately, but the other day they got in three. One example is a blotter for the kid matinees. It carries a monthly calendar with the

Saturdays printed in red and programs for two of the special performances. Their idea of a kid matinee is one which entertains and amuses the children. There is one educational reel and the rest a couple of comedies and a five-reel feature that will appeal to the kiddies. When your own kid shows slump, look over the program and see if perhaps you have not tried to make it too educational. A card on rather heavy white stock lists coming attractions on one side and gives the showing times on the other. The third piece is a heart-shaped card of red for "The Valentine Girl." For this a glossy black ink would have been better. The black is not quite strong enough to fight the deep red.

Shamrockers.

The class in Program Writing will welcome another instalment of the Shamrock examples. It's a pity we cannot give Mr. Kay's entire announcement each week for a few weeks, for it is a lesson in personality writing, but here are some clips from the last issue of Shamrock Picture Talks:

> This week's bill lands front page space this week.
>
> It deserved the honor sooner. But in our three previous issues there were certain momentous matters which, for your own good, we deemed it best to spread boldly before your very eyes so you would at least grasp the more significant facts before you wearily tossed "Picture Talk" aside.
>
> (Chorus of indignant voices: "We never do any such thing! We read "Picture Talk" with breathless interest, from kiver to kiver, every single week!")
>
> (A thousand thanks, dear readers, a thousand thanks for those few words of simple praise! Make it TWO thousand thanks, if you like. WE'RE not pikers.)
>
> This week things have changed. No special event demands that we arouse your enthusiasm to the boiling point.
>
> Peerless Pearl White is now safely entering her fourth triumphant week of "Pearl of the Army."
>
> "Peggy" is a glorious memory.
>
> So this week's bill gets front-page space. * * *
>
> The lid, ladies and gentlemen, comes off next Monday. It comes off abruptly, and is blown high and far, to return no more for the week.
>
> "DAVY CROCKETT" MONDAY
>
> Dustin Farnum is the lid-lifter. Dusty Farnum of the mighty physique and the friendly smile. He apears in "Davy Crockett," a picture we believe will stand everlastingly as his masterwork.
>
> Now, every boy that knows anything at all knows that Davy Crockett was the greatest Indian fighter that ever drew a bead on a luckless redskin. The picture is about his life and adventures, and his one great love. It all happens way back in frontier days, when the untamed wilderness began at your doorstep. Many stirring things come about before that tremendous scene where Davy, through the long, bitter night, uses his good right arm as a bar of flesh and blood to hold the door against the onslaught of the ravenous wolves outside. A wonderful picture for redblooded folks is "Davy Crocket."
>
> Metro Day, Tuesday.
>
> On Tuesday, Edmund Breese returns in "The Shooting of Dan McGrue." It's a funny thing about Breese. Outside of Tully Marshall he's about the ugliest man on the screen—makes Bill Hart look like the hero of an Arrow Collar ad. But, nevertheless, everybody's strong for him, and it never seems a bit out of place when he wins some fair lady-love at the finish, as he usually does. This picture, of course, is taken from Robert W. Service's famous poem, which we're going to print on another page this week if we have room.
>
> * * *
>
> Notice how clean and bright everything looks since we began painting up? We're nearly through, now. Then we'll start improving something else.
>
> WANTED—A BLONDE.
>
> We Want a Girl Whose Beauty Runs to Blondness for Some Special Work This Week. Fair Pay. Object NOT MATRIMONY. Phone, Write or Call

That last is a display ad, and hints at some special stunt. It all makes for talk and probably the West End section was on the lookout for a blonde until the lady showed up. This chatty style makes for constant readers when the style is unforced.

Elaborate.

Roanoke, Va., which started as a boom town and kept it up, has a combination program that is much ahead of the usual publication of this type. It covers four houses and is gotten out by a local concern. There are well-executed portraits of the stars on the front page, and the issue to hand has a four-page insert in color as well as American flags on the front and back inside covers. It is unusually good printing for a picture program.

Helps Recruiting.

Gordon F. (100%) Fullerton, of the Liberty, Seattle, is the first to write of recruiting propaganda. Probably in a short time most houses will be running slides, he under date of April 2 writes:

> Now that patriotism and preparedness are on every tongue and headlining every edition of the newspapers, we have also introduced it on our screen. We are running three slides, colored in red, white and blue, at the request of the local recruiting office. They are thrown on the screen at each performance and read as follows:
>
> No. 1. "How about that preparedness parade last summer of 50,000 strong? Can we count on YOU or were you only shouting? Seattle population 330,000. First battalion needs only 300 men. Help us get them."
>
> No. 2. "YOUNG MAN, is your patriotism the shouting kind only, or do you mean it? If you mean it, SHOW IT and join the First Battalion NOW."
>
> No. 3. American flag, red, white and blue, with picture of President Wilson.
>
> Every Sunday we have a noon concert given by Oliver G. Wallace, our master organist, one number of which is a song. Last Sunday the song number chosen by Mr. Wallace was "Wake Up, America." As each line was played the words were flashed on the velvet curtain, above and in front of the organist, so that the audience could supply the words to the music. The music itself was very stirring and the combination of music and words on the curtain, and the spirit of the day, made this number a tremendous hit. In fact, so enthusiastic was the applause that Mr. Wallace had to play the chorus over again before he could give the balance of his concert.

In using the screen care should be taken not to give offense. It is better to do nothing at all than to make enemies for the house. It will be noted that Mr. Fullerton pins his slides to the purely local issue of building up the Seattle company.

We'll Move to Utah.

Bully for Utah! It is the first state, so far as we know, to come out flat-foot against pseudo patriotism as distinguished from the real thing. The last issue of Real Reels says:

> The mails are full of circular letters and the trade journals carry ads, "For immediate delivery. About 50 feet of film of the American Flag waving." The general trend of these announcements is that every live exhibitor waves the Flag while the orchestra plays the "Star Spangled Banner" and the audience arises and cheers until the plaster comes off the ceiling.
>
> Cheap stuff, boys. Cheap stuff!
>
> Don't commercialize the Grand Old Flag. Such methods are offensive to many patriotic Americans in these days of war.
>
> In this connection, at a recent meeting of the Theater Managers' Association of Utah it was unanimously agreed that the projection of the Stars and Strieps on the screen accompanied by patriotic music on the part of the windjammers and horsehair scrapers in the pit be taboo.
>
> Think it over. If you can't "enthuse your audiences without waving the Flag, get better stuff.

George Editor Carpenter has written many things we have liked, but he never did better than that. Flag waving is the cheapest kind of cheap stuff. We wish we were in Utah. It's because we are patriotic that we have to be used as a "come-on" by some who are not. And here are more words of wisdom and good cheer that come close to the mark:

> The pessimist has the floor in divers localities. He affirms that now war has been declared that business will be all shot to pieces and that the motion picture industry will go to the demnition bow-wows! He is carrying around with him a face that would sour a pasteurized creamery. He is talking of canceling his good stuff, firing his efficient help and generlaly cutting down expenses.
>
> Cheer up, for we have a hunch. Personally we have passed through a couple of panics and an epoch of hard times. This is what we observed:
>
> The fellow who makes the money during hard times is the cheap restaurant man. He makes more money then than he ever did because the poor man must eat, and there are a lot of fellows who cut out the high-priced places and patronize the lunch counter.
>
> War is not going to bring hard times. If it does it won't be the 10 and 15-cent amusement caterer who will suffer. The two-dollar show may have hard sledding and there will be a lot of high-price theater patrons who will acquire the motion picture habit under the stress of economy. Don't worry, the dimes will continue to flow in as usual.

Do you remember ten years ago when money was so tight you could not even get your own money out of the bank? The Broadway theaters were bang up against it, but the vaudeville and burlesque theaters were crowded more than usual. We had ways of getting the actual figures in those days.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 17 Madison Ave., New York

Schiller Building
Chicago, Ill.

Haas Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Exactly.

SENDING in a couple of experiences, a correspondent adds, "These two incidents, to my mind, merely go to show the illogical methods employed and the conflicting statements made by the different heads of the same company." The incidents cited are these:

> Some time since Louella Parsons published an interview with the "Keystone" people in which she said that it was stated that Mack Sennett made the statement that "if he could find a writer who could turn out scenarios without revision he could name his own price." In the face of this, Mr. Del Ruth refuses to consider any outside work whatever. I rise to ask the question as to how Mr. Sennett expects to find his paragon (for such a paragon may exist) as long as he refuses to look for him.
>
> Some time since I submitted a synopsis to the "Famous Players-Lasky Corporation." It hapepned to be a drama of American life, with a natural ending. It was returned with a very favorable criticism attached, signed by Mr. Turnbull, "per A. L." The only criticism was regarding the ending, their view being that it must have a happy ending. Otherwise it was all right. He intimated that if I would revise the ending and re-submit, that it would receive consideration. I did so, giving them the ending desired. The scenario was re-submitted with the attached statement that it was revised in accordance with their criticism. They held it four weeks and returned it without even a rejection slip being enclosed.

That is one of the things that makes it difficult to get stories from free lances. The real free lances are no longer writing photoplays. They have become disgusted with the attitude of the studios toward the outside writers, and some day, when the studios realize the necessity for having stuff from the free lances, there is going to be a tough time getting them back. Mr. Del Ruth, however, is consistent in that he refuses to read the work of the free lance. He does not want the stuff and he does not spend his time coaxing the free lances to submit that the studio staff may freshen their imaginations, but some day he is going to need the now-despised writers and he'll find that the best of them have been snapped up by other companies, who have developed beginners into authors. History is apt to repeat itself, and once before it was found that the studio staffs were costing a lot of money. It may happen again.

The Lasky incident finds repetition in perhaps half a hundred other letters received in the past few months. Writers take seriously the comments of Mr. Turnbull's staff, where the only real criticism is that which reads "enclosed find release slip. Please sign and return." That means something definite, but editorial criticism, as a rule, is not worth a whoop. It is a one-man opinion from a very limited point of view. The then head of the Lubin company told Lawrence McCloskey that he thought a certain story he had sent in was so much below grade that it damaged our reputation, and yet is was "On the Lazy Line" which C. Jay Williams "saw" and made into one of the best little comedies of the year.

Both sorts of "encouragement" are wrong, both the Del Ruth "no admittance" and the Turnbull criticism. Both are discouraging to real writers, the latter even more than the former, since it holds out hope, only to be dashed.

The Difference.

It is well to remember that while in drama you can trust to your climax, in comedy you must keep them laughing as they go along. In drama the entire action should lead up to the climax, piling crisis upon crisis until the resolution comes, but in comedy you cannot have one big laugh. It must be one long laugh, which is vastly different.

Libraries.

Unless you have an exceptional library of your own and can add to it any volume you desire, learn to use the public library. Get acquainted with the index system and learn to dig out the books that will help you from the mass of seemingly meaningless titles. Store your mind with facts; all sorts of facts. Read medical works and books of travel, biographies, and works on mechanics. Learn how things are done. Even the knowing how may help you to an idea. But don't read with the idea that you are studying. That spoils it all. Read for amusement. If you make work out of it you'll not remember half so much. Read with interest and not by rote and it will stick by you long after you think you have forgotten. You never really forget anything. It is merely that you cannot remember it, so put it down in the most attractive form and you'll be more apt to recall it.

Real Authors.

Real authors are inventors of ideas. They are men who do better work today than they did last year and who will do still better next year and the year after. They are not men who write one or two good ideas and then stop. Almost anyone can write at least one good story and some can write two or three before they stop, but the trained man keeps on writing, and the more he writes the better the stuff he turns out. Don't call yourself an author, even in your thoughts, until you can stand the acid test of time, and by then you won't *call* yourself an author, but you'll *be* a writer.

Consistency.

Go to the theater, look at some of the stories you see on the screen, and then come away, determined that your own scripts shall be better planned for consistency. Learn now to guard against breaks and you'll be ready for the time when breaks will count against you. Photoplay patrons do not enjoy the inconsistencies any more than you do. They patronize the theaters in spite of the irritating breaks. When they revolt, more careful writers and producers will be in demand.

Footage.

Every now and then a new angle does creep up, and the other day a puzzled author sprung this:

> I know you can't tell how much footage a story will make, but how much story should I write. I read the other day that a certain company made 19.000 feet of —— ——, and the 5,000 feet released will contain just the essence of the story. Do I have to write enough to make three or four times the necessary footage in order to let them boil it down?

The question is not as foolish as it may sound to you, because the same statement, with varying footages and titles, can be found in almost any issue of this paper. It is no wonder that the beginner seems puzzled. As a matter of fact, most of the excess is due to doubling the negative, or making two or more negatives of the same scene. The rest is overelaboration of the original story in an effort to make it more striking, and this excess clogs the story to the point where perspective is lost and a botch is made of the cutting.

For some time one of the Lubin directors working under Arthur Hotaling used to take our split reel stuff and try to make it into full reels because he liked the story. Then the interpolated stuff would be cut out and some of our own material with it, and the result would be a lop-sided and uninteresting picture. It was never possible to cut back to the original script because of the material grafted onto the old action. It is the same with the overdeveloped feature. It is seldom or ever possible to pull it back to the original limits for the interpolated business, and the story will run into the original scenes, and to take out the deadwood necessitates the amputation of some of the original material and the covering up with leaders.

It is enough that the author writes enough material to make a proper footage if the story is properly handled. A really competent director will make only this and no more—but there are few really competent directors.

A really adequate story is a thing so nicely balanced that any change will throw it out of perspective. It should be complete as it stands and be left untouched. We will have them made that way some time. Back in the old days, when it was considered scandalous for a director to turn in more than 1,200 feet for a one reel, we got far more consistent pictures than we do today. Pray for that day to come again.

"All Rights."

Hearst's International has an interest in Essanay's "The Trufflers." Samuel Merwin wrote the story and sold it to the Cosmopolitan. In all good faith he sold the picture rights to Essanay, but the Hearst company showed that it had purchased all rights, and declared in on the Essanay production. Before you make your old fiction into photoplay be certain that you have the right to offer the material. Most companies have rather involved release forms which must be signed, and these carry all rights. The safest plan is to make certain that the picture rights are expressly reserved to you or that the release specifically reads "First publication rights only," which is an even better form, though few companies will consent to make this release to the author unless his standing is such that he can dictate terms.

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Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Australia.

H. Brow, Sidney, New South Wales, Australia, writes:

> I hope you won't think I have too much nerve butting in on you from clear over this side of the world. (That's the kind of nerve I like.—Ed.). I have been receiving the Moving Picture World for some time. Have been operating for the past six years, and at long distance having watched you and your department, I take the liberty of telling you how I appreciate it. I have gained a great deal of knowledge through the department, the like of which does not exist in the whole of Australia.
>
> Will you kindly tell me what the working conditions and wages are in the U. S. A.; also something concerning the examination an operator must go through before he can secure a license? We have no recognized union over here, still we cannot complain as wages are from twenty to twenty-five dollars per week for a six-hour shift, and each shift has an assistant, the same being a boy about eighteen years old, who receives $6.50 per week. The work of the assistant consists of keeping the box (Operating room.—Ed.) clean, sharpening carbons, cleaning and oiling the machine, threading up, and carboning the lamp; also he does the rewinding. A good assistant is allowed to take the machine and finish the reel while the operator starts the next and dissolves one picture into the other. I am not much in favor of large pictures, but out here our public demands a big picture, and as they are the ones who pay, hence have the right to get what they want. You doubtless will smile when I tell you we have a lot of shows with a 32 foot picture. In fitting up my present show I stuck up for a 20 foot picture, but the management would not listen to that. The very smallest they would concede was 22 feet. We had not been running long, however, before we got complaints that our picture was too small (It *was* small besides the 32 footer), and we were compelled to increase it to 18x24, and that is how it now stands. It would be larger only we cannot make it so without pulling our stage to pieces, and as we have our screen set in a garden effect, with fountains and statues, it cannot be done. We have two Pathe Exhibition Model projectors. In my opinion it is the best machine there is, and we have had a lot of them to choose from. Am working from city council current, which is 240 A.C. Have two Phoenix motor generator sets direct coupled, capable of delivering 80 amperes of 70 volt current, which passes through two 70 volt, 80 ampere rheostats with shunt regulators. My throw is 100 feet. I run a 65 volt arc, and pull 60 amperes. Get a very good picture without any worry. We dissolve one picture into the next, and everything works like clockwork. The rheostats are my own make; also the dimmers for house lighting, which are controlled from the box. I installed the whole thing myself.
>
> A man like yourself could make quite a name for himself if he came over here. Try and get a vacation and come over for a look-see. Can assure you you would not regret it.
>
> Could I get one of the Handbooks here, or would I have to send to New York for it? In closing I wish you everything of the best and all the success you certainly deserve.

I would like to visit Australia. I have always had a curiosity to see your country, but it is a long, long way to Melbourne, and I am afraid I will have to keep right on wishing.

As to the working conditions over here, why it is almost impossible to give you any adequate information, because they vary widely with the different cities, towns and sections. Operators receive all the way from $10 to $50 a week, though very few get the latter figure. A fair average for city work is $20 to $25. In small towns it averages considerably lower. In some of the Pacific coast towns the avergae is higher.

As to the examination, you will be able to get a pretty good line on that from an article which will probably be published in the department before this letter is.

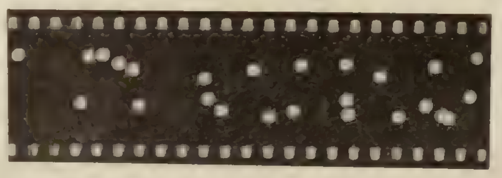
As to those big pictures, why I have expressed my opinion on that subject so often that it is hardly worth while repeating. No, I don't think the audience ought to be allowed to have what they want, when what they want is very bad for them, or rather, for their eyes. There is far, far more eye strain with a 32 foot picture than there is with a smaller one; this for various reasons, which have already been explained many times in the department.

I shall be glad to hear from you at any time, Brother Brow, or from other Australian operators or managers. I believe inter-communication of this kind brings us closer together, and helps us to realize that the world is not so large after all.

Voiced His Sentiments.

From C. W. Reed, Columbus, Ohio, we have the following:

> Your editorial in a recent issue, voiced my sentiments to a tee. The operator who persists in punching holes in the finish of the reels entrusted to his care, in order to warn himself of its approaching end is not one who is working for betterment in our branch of the business. Punching may be done away with by the use of either of the two following systems, viz.: the change over sign on the finish and start of each reel. The following is the system I am now using on all productions except those put out by the Thomas A. Edison studios, releasing through Kleine, Seelig and Essanay, who, in their features, use the change-over sign.



> End of reel No. 1 Subtitle: Do you want to stay here and take care of baby? I am sure she would be safe in your care.
> Scene: Girl bouncing baby on knee.
> Scene fades.
>
> And so on through the entire production I am projecting. Punch marks certainly do seriously mar the production, and they are not really necessary. The Edison studios are to be commended for putting into operation the first practical change-over sign. But there is still one objection to their plan as now used, viz.: the color of the subtitles are seldom the same. As like as not at the end of one reel one will be red and the beginning

> of reel two amber, which tends to confuse the audience, which is apt to think it is about to read another title. I would like to hear more from operators on this important and vital question. The foregoing samples of punching were clipped from a Bluebird film, "God's Crucible." It was a new film, as you can see. It came direct from the Cincinnati office. I should have thought they could easily have traced it, being such new film.

Brother Reed is not very clear in some parts of his letter, but perhaps you can "get him." It is quite possible for the operator to fix up a change-over sign for each production, but it is an outrage to compel him to do it. The manufacturer should incorporate the sign in the film, as Edison is now doing. But the absence of a sign most emphatically does NOT justify the operator in outraging the property placed in his care. And what do you think of the samples presented?—first run film too!

The Baird Machine.

During the past year the Baird Motion Picture Machine Company, manufacturers of the Baird projector, have not been standing still. Robert J. Emory, president of the company, is the presiding mechanical genius at the factory over in Newark, N. J. And "Bob" is not only a man of more than ordinary mental capacity, a corking good mechanic, a student of optics, as applied to the projector, and a machinist par excellence, but he is also a "good fellow" in the best sense of that term.

The greatest drawback the Baird Company reports is lack of factory facilities, which is not at all easy to remedy just now, because machinery is something you don't pick off Christmas trees these days, and most factories manufacturing machines of the kind the Baird Company needs are anywhere from six months to a year and a half behind with their orders.

During the past year the Baird Company has made the following changes in their projector. They have put on a double sheet iron lamphouse in place of the one made of aluminum, having found that the aluminum one was a very excellent radiator of heat, whereas the double sheet iron one radiates comparatively little. They have also brought out an asbestos-lined condenser mount, which, while this department cannot unqualifiedly recommend it is still much better than the ordinary iron mount. An iron lens mount must, in order to deliver the goods, be well made, carefully machined, and must present a reservoir which will equalize the heating and cooling of the lens. The advantage of the iron mount as against the asbestos lined is summed up as follows: Asbestos insulation of the lens prevents the fast leakage of heat from the lens at a point of metallic contact therewith, and thus it stops breakage, caused by that particular thing. It does not, however, present a heat reservoir, and the result is that in instances where the operating room is rather cool or a strong current of air blows over the lamphouse there is much greater liability to breakage with this form than with a well-made metal mount—but lay emphasis on the "well-made," because unless the metal makes true contact with the lens all the way round it will be worse than nothing. The asbestos mount is far better than a poorly made metallic mount, but in our judgment not nearly so good as a properly constructed metallic mount.

The Baird machine tension adjustment is excellent. The knerled thumb screw with which it is adjusted is 2½ inches below the center of the aperture and therefore removed from at least a goodly portion of the heat of the spot. The screw itself is approximately ½ inch in diameter, and the thread is a reasonably coarse and substantial one.

The adjustment itelf ranges from very nearly nothing at all to a very heavy tension indeed—far more than would ever, under any possible circumstances, be needed; also the arrangement is such that although the two tension shoes are entirely independent of each other, the pressure upon each is at all times precisely the same. In short, the tension of the Baird machine is excellent, and the only possible suggestion I could make for improvement would be that the knerled screw be made ⅝ of an inch in diameter instead of ½ inch. This, however, is not important, or even necessary, but I think the screw would be just a little better if it had a larger diameter—the same diameter as the head of the gate latch.

The governor and shutter shafts have been changed, so that instead of telescoping they are now made in one piece. This eliminates the wear which it was found took place between the two shafts. The company is now using a longer aperture plate, and has lowered the lower tension shoes. Beyond this the Baird projector stands practically the same as it was one year ago, which is altogether to its credit, always assuming that the company makes those changes which are found necessary, as I am sure the Baird Company would.

The company reports business as being excellent, and that due to lack of factory facilities they are and have for a long time been unable to keep up with their orders.

Variable Illumination.

Roger F. Dennis, Ithaca, N. Y., propounds the following problem:

> I am using two Powers 6-B machines, Speedo Arc Controller, Hallberg rotary converter with a two-arc-control instrument board, and a Hallberg economizer with a double throw switch, the latter for emergency only. I am using Speer carbons, ¾ top and 9/16 bottom. Average amperage 55, with a 52-volt arc. The throw is 142 feet 6 inches. Lenses are two Gundlach Manhattan 7½ inch E. F., with meniscus and bi-convex condensers. The picture is 17 feet 6 inches wide. We are running pictures only, giving three shows a day, featuring Paramount, Triangle, World, Vitagraph, Artcraft and Selznick productions. It seems to me this is an excellent equipment, and that we are producing a very good picture. The manager, however, is complaining of the light being unsteady—bright and then dim, and I am at a loss to understand this, as the hands on both the volt and ammeter show no variation, other than three or four amperes. The only way in which I can account for it is the variation in illumination due to light and dark scenes in the film, and I believe that this is really what he sees. We ran "Panthea" on March 8th, and the print was very dark. The manager thought that raising the amperage would help. I then used all we had, but it seemed to make no difference on the dark scenes at all, only making them more noticeable by the glaring of the light when the light scenes came along. Now, my claim is that the fault lies in the film, and not in the apparatus, while he thinks it is either the equipment or me. If I am wrong I would very much like to know it; if he is in error I should also like to know that fact. At any rate, I should like to know the opinion of an authority on this particular point, and am enclosing a stamp in the hope of getting a letter from you.

You are presenting a very peculiar proposition, Brother Dennis, but if there is no appreciable change in the amperage or voltage of the arc, it follows that there can be no considerable change in the light provided the arc burns smoothly. If there were carbon faults sufficient to appreciably change the tone or quantity of light, then your arc would not burn steadily. I think we may assume that the trouble does not lie in the light. It would seem improbable that your manager, who doubtless is accustomed to seeing moving pictures in other houses than his own would attribute the difference in screen illumination due to the difference in density of the film, to anything else than that cause. It is very easy to judge this, because where the illumination is decreased by a difference in the density of the film, this does not alter the brilliancy of the pure white objects in these scenes, and if such objects remain at full value of illumination, then there is no variation in light. With modern films, in order to bring out the full value of the various delicate shades of photography it is necessary to use a very brilliant light, nor will this prove to be trying to the eyes of the audience, providing you use a proper screen. Under such conditions, too, it is quite practical to mellow the glare of the light, and thus relieve the eyes without appreciably diminishing its brilliancy, by using what is known as an Amberlux lens, which may, I believe, be bought of all dealers in motion picture supplies, and certainly can be secured from the Picture Theater Equipment Company, or Mr. Hallberg, New York City. This is not really a lens but a ray filter. It costs $3.50, and I strongly advise its use, particularly where brilliant screen illumination is the order of the day.

Uneven Flicker.

C. Morris Carlock, Pauls Valley, Okla., says:

> I am in trouble. Am running two Power's 6-A machines, and until lately have been getting a good picture. Of late, however, I have been experiencing an uneven flicker from one of my projectors, which apparently seems to back-lash. Now, I am quite positive this is not really the trouble, because the machine is running smoothly, and the speed does not seem to affect the flicker but very little. Am unable to locate the seat of the trouble, therefore ask your assistance, which will be highly appreciated.

I am wondering if you are confusing flicker with travel ghost, the latter being flashes of white up and down from white letters in a black title, or from white object in the film. If this is the case, and it has developed recently, without any change in the shutter, then it is probably due to worn gears, and you can remedy the matter by securing a strip of soft leather about ½ inch wide and hanging it over the shutter shaft, attaching one end to the shutter shaft bracket and attaching a very small weight to the other end, in order to form a brake which will hold the shutter back on the retard. If it is really the flicker you have, and you have not changed your screen, then I would say you have probably increased your illumination. It is quite possible that you have a poorly balanced shutter, which you could very likely improve, but it is not practical to set all that forth in this department. Why don't you send $4.00 to the Moving Picture World and get a copy of the Handbook. You will find all these things dealt with in detail therein, and I am quite sure the book will broaden your knowledge in a way that will be worth to you very many times its price. If it is travel ghost you have, it might also be caused by altering the distance of the revolving shutter from the lens.

A Problem in Screens.

Thomas Roddy, Hibbing, Minn., writes quite interestingly, as follows:

> Am writing you for advice regarding projection in my theater, which I am at all times trying to improve if possible. I submit the following data for your information. Length of throw, 101 feet; drop only 5 feet; size of picture, 9.8 x 13.3 feet; kind of screen, plastered wall; width of house, 25 feet; distance from rear seats to screen, 95 feet; from front seats to screen, 12½ feet Am using 50 amperes direct current, Rexolux A. C. to D. C. motor generator being used. Projectors are one 6-A and one 6-B Power's. Lenses are No. 2 Gundlach on both machines. Cannot recall focal length of condensers, but am using meniscus next arc and plano in front. I am not satisfied with my screen, for the reason that with films having dark photography or hazy or even what we call poor photography, I find that results are unsatisfactory to those people sitting well to the rear of the house—say the last 5 or 6 rows. Now, of course, as you know, there are any number of screens advertised, but with me the question is which is the one best suited to the conditions found in my style of house. Of course, any of them might solve the problem so far as my back seats are concerned, but it is the front seats which concern me. I am afraid that if I selected a screen which reflected too much light it would result in people not wanting to go anywhere near the front of the house, because of the eye strain which might result. Of course, I

> don't know that this would happen, but I submit it for your consideration. I might say in closing that I seem to be getting a very good picture—better than I have seen in a number of larger houses in the larger cities—but that does not satisfy me. I want the best, as I realize that projection is the chief asset of a theater and the best costs no more than the poorest.

Brother Roddy, you should have no trouble of the kind you set forth, if you install a modern screen, and if you do, it would only be necessary to install an Amberlux lens or ray-filter at a cost of $3.50 per machine in order to soften the tone of light without materially decreasing its brilliancy. I am unable to understand, however, why it is that the thing you describe with relation to your present screen should occur only in the last three or four rows of seats. With a 13 ft. 3 inch picture, there ought to be no trouble in following the action of the picture at 95 feet, unless the illumination is very dim indeed. I am wondering if the fault doesn't really lie with your auditorium lighting. Are you sure that there is not some white light, either in the side or ceiling lights, which strikes the eyes of that portion of the audience seated in the rear seats. The advantage in a semi-reflective surface screen lies in the fact that you can get the same brilliancy with less current consumption, and the fact that you install one doesn't mean that you need to increase the brilliancy of the picture. If you install a metallic surface screen, and leave the amperage where it now is, you will get a considerably brighter picture. This probably isn't an altogether satisfactory answer, but from your description I am satisfied that the fault will be found in the auditorium lights, and not in the screen.

You are showing the right spirit when you say that, while your projection is good, it doesn't satisfy you. The man who is satisfied never gets anywhere. The dissatisfied chap may make a bit of a nuisance of himself, but he is the man who is constantly improving, or at least is seeking to improve. However, if after carefully examining your auditorium lights you find that my surmise is not correct, drop me a line to that effect, and I will see if I can do anything further for you.

Moisture in Carbon.

From H. R. Edgecomb, Chief Engineer, Speer Carbon Company, Saint Marys, Pennsylvania, comes the following interesting communication, which I heartily commend to the careful purusal and consideration of operators.

> As you doubtless know, all makes of soft cored projector carbons have given trouble from time to time on account of the falling out of the core. Since we began the manufacture of carbons we have been giving this feature particular attention, chiefly along the line of improving the composition of the core so that it would have the least possible tendency to disintegrate and form a deep hole in the crater. We have arrived at what we consider to be the very best composition for this purpose and we have recently been making exhaustive tests to demonstrate the excellence of our core. When we began these tests we immediately found that the presence of moisture in the carbon made a very considerable difference in its operation. We conducted this test using the principal makes of imported carbons for comparison with ours, and all the carbons which we tested behaved in the same way. Our first test consisted in dampening the carbons as much as would be the case if they were stored in a damp room for any length of time, and these were burned in the lamp house without any attempt to dry out the dampness. As a result, the cores in all the samples were blown out for a considerable distance, but as the carbons burned away this condition righted itself and the core did not blow out, as was the case at the beginning of the test. We next took carbons which had been stored in our test room, which is a relatively dry room, and tests of these carbons showed that the conditions caused by dampness were cleared up very much quicked than in the case where a greater amount of dapmness existed. The third test was made on carbons which had been artificially dried by placing them in the top of the lamp house when the lamp was burning. These carbons kept their core in place from the very beginning of the test. These tests show that the condition is one inherent in the coring material used by all manufacturers of projector carbon, viz., all coring materials will absorb water from the atmosphere, and if not properly dried before burning, this water when quickly turned to steam will cause excessive pressure in the core and thus force it out, leaving the hole in the carbon. After burning a sufficient time, however, the whole core becomes thoroughly dried, after which there is no more trouble.
>
> From time to time we have received letters from operators who said that they improved their operation very much by placing the carbons in the top of the lamp house previous to using them so that they would be dried out thoroughly, and these tests confirm their statements.
>
> To prevent blowing out of cores when carbons are put in service it is very necessary that these carbons be thoroughly dried, and we would strongly recommend that carbons be kept in a warm, dry place to prevent the absorption of moisture from the air, or that they be dried for an hour or two previous to being used in the lamp.

There is no question but that moisture in carbons will prove to be detrimental, though it had not occured to me that sufficient steam could be generated to blow out the core. Possibly this is the thing which is causing so much core trouble. It sounds very reasonable. I would suggest that any operator can make a test by laying some carbon for a week or two in a damp place, and then alternating the use of the damp carbons with some that have been carefully dried. This would be a practical test and one which could very easily be made without any particular trouble.

Travel Ghost.

Harold Amlie, Benson, Minn., says:

> I am having trouble with travel ghost, which no adjustment of the shutter seems to eliminate. Am running a Power 6 B, equipped with a 3-blade shutter. Several weeks ago our machine was sent to one of the leading Minneapolis repair shops. There was no ghost in the picture before the machine was sent away, but there was a very noisy grinding in the gears when the framing lever was horizontal. After being overhauled the grind is much worse; also there is a travel ghost, which changes from top to bottom of white objects when the framing lever is moved. When the framing lever is at its highest point the ghost is down, and vice versa. When the framing lever is horizontal there is no ghost, but a very noisy grind. Could it be that the shutter blades are too narrow?

In the first place, Brother Amlie, the grind is caused by the improper adjustment of the toggle gear. I would recommend your attention to instructions Nos. 22 and 23, page 499 of the "Handbook," a copy of which I presume you have. If you have not, then by all means send and get it. Price, $4.00, from the Moving Picture World, and I venture the assertion it would be worth fully $40.00 to you. From what you say, I believe your main shutter blade is just barely wide enough to cover the light ray when it is set exactly right, but when the framing lever is moved up or down it alters the position of the shutter with relation to the lens slightly and thus causes the trouble. No doubt you could remedy this condition by setting the shutter at the dissolving point of the light ray, or as nearly as you can get to it, though of that I cannot speak with authority without knowing more about your lens system. I would suggest that you try to apply the chart shown in Projection department, March 24 issue of the Moving Picture World. If you have a lens of ordinary focal length, very likely the mere application of this chart will move the lamp house back sufficiently to narrow the light ray in front enough to lay Mr. Ghost. If not, write me again, giving me complete data as to amperage, kind of current, diameter and focal length of objective lens, and very likely I will be able to help you. I would suggest, however, that when you want machine repairs made, it would be better to send the machine to the manufacturer, the Nicholas Power Co., 90 Gold street, New York City.

Take Up Belt Adjustment.

A. C. Russell, Nanson, N. D., comes in with the following:

> I am the inventor of a coil spring attachment for the belt of power-driven projection machines. This little invention is in the form of a short coil spring, which gives the belt considerable elasticity and in every way improves its operation. I have never used it on a motor drive. Stumbled onto this little device at Ashcroft last summer and used it on a Powers 6 A, which went up in the "Big Smoke" July 5th last, when three business blocks, including my humble establishment, left this peaceful earth via the fire route. I have applied for a patent on this device, and if it looks good to you kindly let the Department Brothers know it. They will last as long as the machine will, and then some.

I don't quite understand, Brother Russell. You are a trifle tangled in your dates. You say you have never used it on a motor drive, and then seem to say that you did use it. Well, anyhow, it consists of a coil spring about one-quarter of an inch in diameter and about 2 inches in length, the idea being to cut out that much of the belt and put in the spring, which, of course, serves to give the belt a tension. Really, I don't know just how this thing would work, though it looks reasonable enough, but my advice to you is not to spend money on a patent. Sell as many of them as you can, but if you pay out $50, $60 or $100 for a patent you will have to go some to get it back. You see, my Brother, it is not only the cost of manufacture you have to consider, but the marketing of it, and there is where you would be apt to fall down so hard it would make your teeth rattle when you come to pay the cost of advertising a little device of that sort.

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MOVING PICTURE WORLD

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Haas Bldg. Los Angeles, Cal.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Methods of Determining Exposure.

ONE of the greatest difficulties encountered by the photographer, whether he wields a still camera or turns the crank of motion picture box, is that of exposure.

Gelatine emulsions are of different speeds and latitudes and subject to deterioration. The celluloid base from which motion picture film is made and which is also extensively used for film cartridges, film packs and as cut films, reacts upon the emulsion and causes it to gradually lose its sensitive qualities in a much more rapid ratio than that of emulsions coated upon glass.

An emulsion records the amount of light which acts upon it in a definite mathematical ratio, but one emulsion may be "faster" than another. For example, if two plates or pieces of film are taken, one of which is twice as fast as the other, and both are exposed for a short time at equal distance from a standard candle, the faster emulsion will show a much greater density on development than the slower one. If, however, the slower one is exposed twice as long the two pieces will have equal density.

It is highly important in making tests of any character in photography that every factor in making relative tests be reproduced exactly or the results obtained will be false.

Development, time and temperature must be controlled exactly, fresh standard developer being used for each test as it deteriorates with use; fixing, washing and drying times and temperatures must also be the same. A test made in cold developer and another in warm easily give rise to very false conclusions in regard to the speed of a film or plate. Many photographers have been greviously misled in their conclusions in regard to materials by inaccurate tests.

Inasmuch as different emulsions require different developing times to record gradations of light in their true ratio, it is necessary to make preliminary tests to ascertain the development time where it is not given by the maker.

Where photometric instruments are not at hand for accurate tests the simplest method of arriving at the proper development time is to expose a strip of film giving relative exposures of 1, 2 and 4. Cut the film lengthwise in three strips. If you think five minutes to be about the normal development time, develop the three strips 4, 5 and 6 minutes respectively. If you have been fairly lucky in your assumptions as to the speed and time, one of the nine permutations obtained will be correctly exposed and developed, giving a basis for farther experiment. If the nine permutations are all too dense, the exposures have been too long. Try again with shorter exposures; if there is much fog or stain, the development may have been too long. Try again with shorter development. If the strongest exposure and longest development is the best of the nine, try again with longer exposure and longer development times.

Many methods have been worked out for determining proper exposure. The following data is largely taken from material collected by A. Horsley Hinton, formerly editor of the Amateur Photographer.

The principal factors governing exposure are: (1) the speed of the plate; (2) the actinic power of the sun's light for the time of year in a given latitude and its position at the particular time of day; (3) the effective diaphragm aperture of the lens; (4) the nature of the subject and its illumination as affected by local and atmospheric conditions. With others these data are supplemented by, and practically based upon, actinometric observations of the action of the light upon sensitive paper exposed near the camera or the subject at the time. Both methods are in many cases of undoubted use, but the information given by instruments of this kind can only be considered as approximate, and much is left to the judgment of the operator, whose surest guide will be an intelligent study of the principles on which these instruments are based, together with carefully-recorded observations of the combined working of his lenses, shutters, plates and methods of development under the varying conditions of practical work. Before using any of these instruments it is necessary to know approximately the relative sensitiveness or "speed" of the plate in use. In the early days of gelatin dry plates their rapidities were stated as so many times those of wet plates, or (as they are still) "ordinary," "instantaneous," "rapid," or "extra-rapid," terms which, though suitable for one make of plate, may not be so for others. This was improved upon by the adoption, in 1878, of Leon Warnerke's "Sensitometer," which was in use as a standard for some years. It consisted of a transparent scale of 25 squares of different intensities, marked with opaque numbers and arranged so that each third number indicated a doubled rapidity. This was placed in a frame in front of the sensitive plate, and exposed for thirty seconds to the constant light emitted by a phosphorescent tablet, supplied with the instrument, which was previously excited by burning one inch of magnesium ribbon in front of it. The exposed plate was then developed and fixed, and the highest number visible indicated the rapidity of the plate. In 1890 F. Hurter and V. C. Driffield introduced an entirely new system of calculating the sensitiveness of plates of different rapidities. They make a series of exposures in seconds on different parts of the plate in geometrical progression with a standard candle at one meter distance. After development for a certain fixed period with a standard developer, fixing, washing and drying, the "densities" or logarithms of the opacities of the different parts are measured by a special photometer and plotted on a skeleton diagram, producing a curve, one portion of which will practically be a straight line. The position of this line with reference to a scale of exposures given on the diagram decides the rapidity of the plate, while its length indicates the "capacity" of the plate for the truthful rendering of tone. The elaborate investigations by which these results were obtained are of great interest, and were published in the *Journal of the Society for Chemical Industry* (1890, 1891), and later ones in the *Photographic Journal* (1898). A complete account of the system by V. C. Driffield was published in 1903, as No. 56 of the "Photo Miniature Series."

It is very unfortunate that this important contribution to photographic science is now out of print and therefore unobtainable. It is to be hoped that Tennant & Ward, the publishers, will soon issue a reprint of this valuable booklet.

A complete account of the work of Hurter and Driffield is to be issued later by the Royal Photographic Society of Great Britain, but it will probably not be obtainable by the general public.

It is to be deplored that no universally recognized system of speed numbers has been brought into use, nearly every maker of films and plates having some system of his own which bears no relation to that used by other manufacturers.

The H. & D. system is probably the most scientific one.

The sensitiveness shown on the H. & D. scale is directly proportional to the speed number given. The method has been adopted by several dry-plate makers in denoting the sensitiveness of their different brands, and is more or less the basis on which the plate-speeds for the modern English dry-plate actinometers and exposure meters are calculated. Several systems of photometry and measurement of the speeds of dry plates have been discussed at the meetings of the *Congres International de Photographie,* in 1889, 1891, 1900 and 1905, but no definite standard has been finally adopted. In Germany the use of J. Scheiner's sensitometer has been adopted, and appears to be extending. It is based on a system of photographing the graduated tints given by rotating sectors. A full account of the instrument, and of a system of sensitometry based on its use, is given by J. M. Eder in the *Photographische Correspondenz* (1898) P. 469, and (1900) p. 244.

The Chapman Jones sensitometer is the simplest tester for the ordinary worker. It is made by Sanger, Shepherd & Co., 5, 6 & 7, Gray's Inn Passage, Red Lion St., Holborn, London, W. C., and is sold in this country by Allison & Hadaway, 235 5th Ave., New York.

In 1901 Chapman Jones brought out a convenient plate tester on the same principle as the Warnerke sensitometer, but extended by the addition of a color sensitometer, which is useful for the comparison of orthochromatic dry plates, color screens, light filters, etc. It consists of a screen plate, 4¼ x 3¼ in., containing a series of twenty-five tints of graduated densities; a series of colored squares, blue, green, yellow and red, and a strip of neutral grey, all five being of approximately equal luminosity; a series of four squares of special pure colors, each representing a definite portion of the spectrum; also a space of line design, over which is superposed a half-tone negative. To use the instrument, a quarter-plate of the brand to be tested is exposed behind the screen for a few seconds to the light of a standard candle placed at the distance of a foot, developed, fixed and washed. An examination of the plate will show the sensitiveness, range of gradation, possible range of exposure, sensitiveness to color, size of grain, amount of halation and the most suitable light for development. It can be used for many other tests, and enables any brand of plates to be readily tested by the user and compared with any standard he may find convenient. In making these and similar tests, a standard developer should be allowed to act for a fixed period and at a uniform temperature.

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Urge More Care in Fire Prevention

Committee of National Association Recommends Seven Rules for Observance by Theater Men.

AN APPEAL to the owners and managers of motion picture theaters in the metropolitan district, urging the immediate action of greater safety precautions in the handling of film in projection booths and rooms has been issued by the committee on fire prevention of the National Association of the Motion Picture Industry.

There have been two motion picture fires in the projection booths of motion picture theaters recently. In one of the well-known New York theaters in this city a slight fire in the booth through the prompt attention of the operator and the theater attendants was extinguished before the firemen arrived and the audience marshalled out of the theater without panic.

In a motion picture theater in Westchester County, however, a small blaze spread to the films in the booth and caused a bad panic in the audience, although the fire did not spread beyond the booth. Women and children were trampled upon and badly injured, but fortunately no one was killed.

These two fires serve to emphasize the fact that it is the panic hazard which must be guarded against and that every precaution must be taken to prevent the occurrence and spread of a film fire within the booth itself. The following recommendations are offered to the theater owners and managers from the wide experience in fire prevention of the National Association's Committee:

1. Comply with local regulations and see that the employees do the same.
2. Enforce the "no smoking" rule in the booth absolutely. The great majority of film fires are really caused by lighted cigars or cigarettes, although defective wiring, electrical sparks, spontaneous ignition are offered in most cases as excuses.
3. Keep all film when not actually in use in tin cans or other containers. The burning of one reel of film will fill a theater with its fumes.
4. Don't keep in the booth or a connecting room any film except one day's supply. Unfortunately the booths in many theaters serve as storehouses for old junk, and unless this practice stops there is going to be some film fire.
5. Keep the booth neat and clean and free from rubbish. Throw all film scraps and clippings into a self-closing metal can.
6. Have the wiring, globes and electrical equipment frequently and regularly examined.
7. Have a couple of pails of water in the booth, also a pail of sand. If the sand is thrown on a small film fire it will quickly smother it and not injure the film. A soda acid and extinguisher is also a mighty good thing. The best precaution of all, if you can arrange it, is to have a couple of automatic sprinkler heads put in the booth.

Most film fires have started through carelessness and could easily have been put out at the start with a bucket of water.

Goldwyn Names Exchange Cities

Distributing Corporation Also Elects Officers, Which Comprise Goldfish, Selwyn, Weiss, Warren and Hess.

THE Goldwyn Distributing Corporation, recently chartered at Albany, N. Y., with a capital stock of $1,000,000, to handle the Goldwyn pictures released throughout the United States, this week held its first meeting and elected the following officers: President, Samuel Goldfish; vice president, Archibald Selwyn; vice president, Alfred Weiss; vice president, F. B. Warren; treasurer, Gabriel L. Hess.

At this meeting, announcement was made that branch offices had been opened in the following cities in charge of these men: Atlanta, Arthur Lucas; Boston, Harry F. Campbell, 40-44 Piedmont street; Buffalo, George A. Hickey, 200 Pearl street; Chicago, F. M. Brockell, 110 South State street; Cincinnati, C. C. Hite, 215 East Fifth street; Cleveland, H. A. Bendy; Dallas, Louis B. Remy; Denver, Walter S. Rand, 1440 Welton street; Detroit, Abraham I. Shapiro, Peter Smith building, Griswold and State streets; Kansas City, Richard Robertson; Los Angeles, G. C. Parsons; Minneapolis, R. E. Bradford; New York, Samuel Eckman, 509 Fifth avenue; Philadelphia, George T. Ames; Pittsburgh, C. C. McKibbin, 1201 Liberty avenue; San Francisco, Charles M. Simmons; St. Louis, Floyd Lewis, 3312 Lindell avenue; Seattle, C. F. Hill.

The street locations of the offices listed without addresses are soon to be announced. A branch will also be opened in Washington, D. C., within a fortnight.

Goldwyn Pictures, Ltd., of Canada, with head offices in Toronto, has opened the following branches in the Dominion: Toronto, W. J. Reid, 37 Yonge street; Calgary, H. L. Nathanson, 315 MacLean street; Montreal, E. English, 337 Bleury street; St. John, I. Sourkes, 19 Market Square; Vancouver, William Hansher, 304 Orpheum block; Winnipeg, L. Kaufman, 48 Aiken block.

In the brief period of sixty days Goldwyn virtually has girdled the North American continent and is rapidly arranging for expansion southward.

Mr. Goldfish will be the active head of the Goldwyn distributing system, which is pioneering again by introducing new methods into film salesmanship. Incidentally, for the first time in the history of the motion picture industry Goldwyn will establish a simultaneous release of its productions around the world; the same pictures appearing on the same days in the United States, Canada, Australia, Great Britain and other lands.

In the management and operation of the distributing corporation, Mr. Goldfish will be actively assisted by Alfred Weiss and F. B. Warren, the two vice presidents, who are specializing in establishing the closest possible relations with the exhibitors of the country. Mr. Weiss has been an important factor in both the Mutual and Triangle organizations and Mr. Warren has been publisher and editor of important newspapers in Chicago, St. Louis, New York and elsewhere.

West Likes Selznick, Says Berman

Exchange Manager Says Exhibitors There Credit Film Man With Being Father of Open Booking.

"ALL through the Middle West and down into Texas, wherever I went, exhibitors all spoke of Lewis J. Selznick in terms of gratitude, as the father of open booking," says Sol J. Berman, manager of the New York exchange of the Selznick Enterprises. Mr. Berman has just returned from a business trip in the course of which he visited the principal cities of the Middle West and Eastern Texas.

"It is impossible to overstate the enthusiasm with which exhibitors welcome the acceptance of the open booking method of distribution by one after another of the companies which have been holding out against it," says Mr. Berman. "It was the invariable comment whenever I met an exhibitor and was introduced as a representative of the Selznick Enterprises. The advantage of not being bound by long-time contracts, of not having to take the poor with the good, of being able to select their own attractions from week to week, were subjects of incessant comment.

"Another important point is that I find exhibitors are discovering how foolish it is to pick out pictures which they can get cheap. They are finding, as Mr. Selznick said the other day, 'that it is better to pay $100 for a $100 picture than $5 for a $5 picture.' We are just beginning to learn what this means to the improvement of the pictures themselves in increasing the demand for the best.

"It is noteworthy that throughout the country the moving picture exhibitors are extremely prosperous. This is especially significant in the territory through which I traveled, because recently it has been visited by floods, unseasonable rains, tornados, and all sorts of calamities of a local nature. The business men as a whole are none too optimistic, but the moving pictures are thriving. It is substantial proof of the solid character of the business, the reason for which is the necessity for entertainment, no matter what general conditions may be. If there is either business or other depression, the need for relaxation is all the greater, and the picture provides the maximum of entertainment at the minimum cost. This is something that is going to be proved conclusively in the next few months. Too many people in the picture business go about with a half apologetic air. Instead they ought to be proud that they are giving the public not merely what it wants, but what it needs."

Mr. Berman reports great success in the West for "The Barrier." In Kansas City the first run was at the Twelfth Street theater, where it was held for a second week to capacity business. The Garden theater, Des Moines, booked the big feature for a week, and other important houses were planning long runs.

SPECIAL RELEASE OF "HONOR SYSTEM" SOON.

There will be a special release of "The Honor System," William Fox's cinemelodrama, beginning in September, covering the entire United States. At present, this R. A. Walsh drama is booking only for New York and New Jersey.

Film Men Consider Shipping Rules

Transportation Committee of National Association Examines Proposed Specifications of Explosives Bureau

THE transportation committee of the National Association of the Motion Picture Industry held an important meeting on Wednesday afternoon for the purpose of considering the specifications which have been proposed for motion picture film containers by the Bureau of Explosives.

William L. Sherrill, president Frohman Amusement Corporation, presided as chairman, the following companies being represented: Paramount, Allan Rock; Metro, W. E. Atkinson; [illegible] [illegible] (Madden) Artcraft, H. S. Clark; Vitagraph, V-L-S-E, A. I. Segal; Pathe, A. E. Rousseau; [illegible] [illegible] World, G. J. Schaefer, William L. Sherry, J. C. Clark

Walter S. Topping, assistant chief inspector of the Bureau of Explosives, explained the purpose of the specifications, and several new types of film shipping cases which in many respects are approved by the Bureau of Explosives, were inspected by the representatives present.

A committee consisting of Allan Rock, H. S. Clark and A. I. Segal was appointed to collect various types of metal fasteners to be attached to the film cases so as to conform to the proposed regulations, as Inspector Topping stated it was only a question of time when the use of the web or leather straps which are now used on film case would be discontinued.

It was estimated that there are about fifty thousand of the square type of film cases in use by the various branches of the industry and it is the desire of the committee to devise plans for continuing the use of these cases by conforming to the new specifications, thereby saving the distributing companies and exchanges many thousands of dollars during the year.

A draft of the proposed new specifications for film cases as submitted follows:

DRAFT OF PROPOSED AMENDED PARAGRAPH 43

I.C.C. Specification for Motion Picture Film Containers.

(43 a). Motion picture films must be packed in inside metal or fiber containers complying with Specification No. 32, and with not more than [illegible] 1,000 feet of film in each single container. These inside containers must be packed in strong and tight outside wooden boxes or in approved metal boxes complying with Specification No. 32.

1. Inside containers used for the shipment of motion picture films, [illegible] or [illegible], must comply with the following specifications:

Metal Cans.

2. Metal containers must be made of metal not lighter than 30 gauge (U. S. Standard 0.0125 inch thick).

Fiber Cans.

3. Fiber inside containers must be made of strong and tough vegetable fiber so interwoven as to afford strength and durability, and must be not less than [illegible] inch thick. The containers must be so treated as to make them heat-resisting and moisture-proof.

Covers.

4. The covers must fit snugly with a lap of not less than ¾ inch, and if necessary to insure tightness an adhesive strip of tough paper or other suitable material must be used.

Outside Wooden Boxes or Cases.

5. Boxes must be made of good sound white pine or any wood of equal or superior strength, dry and well seasoned and without loose knots or knot holes to get loose in any part. Boxes must be of sufficient strength to carry contents without rupture from shocks incident to ordinary transportation.

Outside Metal Boxes, Cans, etc.

6. Metal boxes, cases or cans must be made of sheet iron not less than 0.02 inch thick, and must be lined throughout with hard fiberboard at least ⅛ inch thick, or with some other equivalent insulating material, approved for this purpose by the Bureau of Explosives.

Covers.

7. Covers may be permanently attached to metal boxes, cases or cans by not less than two hinges, or they may be slip covers, closely fitting. The covers must be lined with insulating material of the same thickness and character as required for the body of the container. Hinge covers must fit tightly against the shoulder of, and lap over the body of, or extend inside the body, not less than ½ inch on all sides. A strong metal hasp must fit over staple or eye bolt, and must be provided with a permanent non-detachable catch to engage in staple or eye bolt.

The edges of slip covers must fit tightly against the shoulder of and must lap over or inside the body not less than 1½ inches. A strong metal strap, permanently secured at one side of the box, must pass over the top of cover, and engage over a staple or eye bolt on the opposite side of the box, to which it must be secured by a permanent non-detachable catch. This strap must securely hold the cover in its proper position, so that the cover lap shall have full depth over or inside the box. Leather or web straps will not be permitted.

Marking.

8. Each inside metal or fiber can and each outside container must be marked to show compliance with this specification. Boxes must be plainly marked with the words "Complies with I.C.C. Spec'n No. 32," or, if desired, this marking may be indicated by a symbol consisting of a rectangle as follows:

I. C. C.-32

The letters and figures in this symbol must be at least ½ inch high. This symbol shall be understood to certify that the package complies with all the requirements of this specification. When offered for shipment the package must also bear such other description as may be required by the I.C.C. regulations for the particular article contained therein.

Lois Meredith Heads Own Company

MANY rumors have been launched lately to the effect that Lois Meredith, now starring at the head of her own company, Lois Meredith Pictures, Inc., is French. This Miss Meredith denies. For the benefit of those seeking the interesting information, Miss Meredith is Irish. She was born in Belfast, Ireland.

Three years ago Lois, together with her mother and brother, landed in America and decided to locate in the West. They took up their abode in San Francisco, where Lois soon became a favorite. Here Oliver Morosco first saw Miss Meredith at a charity benefit. He at once approached her mother, whereupon they closed a contract which called for Miss Meredith's appearance at the Morosco theater in San Francisco, as the star of "Peg o' My Heart." Everyone who saw her in the part were sure the story must have been written solely for her. Mr. Morosco took her east and starred her in a Broadway play, "Help Wanted," that will not soon fade from the minds of New York theatergoers.

Lois Meredith.

Her winsome smile, her Irish wit, her eyes smiling over the footlights, again found a wider field of endeavor, and Mr. Morosco loaned her to the Jesse Lasky Film Corporation, for whom she played the lead in "The Woman." Morosco finding her so huge a success on the screen had the original story of "Help Wanted" picturized and Miss Meredith played her original part in this on the screen. Miss Meredith also appeared in several Pathe pictures co-starred with Cyril Maude. Now the height of her ambition is being realized: she finds herself at the head of her own company.

M. F. Tobias, a film pioneer, is responsible for the organization. Miss Meredith has started work on her first picture.

SELZNICK GETS "ON TRIAL."

"On Trial," a photodrama made from the sensationally successful drama that ran a whole year in New York, has been secured by Lewis J. Selznick for the territory covered by his New York and Chicago exchanges. Exhibitors in New York state can book this picture through the Selznick exchanges at 729 Seventh avenue, New York, and 66-68 Exchange street, Buffalo. Bookings may be made immediately.

This great picture is the first to be selected by the National Exhibitors' Circuit, an organization of exhibitors formed to secure for the exhibitor a certain number of guaranteed box-office attractions. Recognizing the advantage of distributing through the Selznick organization, the circuit transferred to it the rights for the territory mentioned.

"On Trial," therefore, is offered to the exhibitors of New York state with the double recommendation of the experts of the National Circuit and that of the Selznick forces. S. L. Rothapfel, manager of the Rialto, New York, secured the production for the first showing in that city.

LANDAU SEES 'EM ALL FIRST.

A novel method of staging private showings of his programs has been hit upon by Manager Landau, Butterfly theater, Milwaukee. In a room adjoining his operating room, Landau has placed a screen about 4 by 5 feet. The machine has been placed about 10 feet from the screen. Mr. Landau runs all his films in this room preparatory to showing them in his theater.

"I find that running off my programs on the small screen enables me to censor and make suggestions for the speed of the film. The small reproductions are more clear than those on the larger screen and I find the plan is much more satisfactory."

Famous Authors for Famous Players

Announcement Made of Works to Be Adapted for Summer and Fall Release.

WITH the departure for California of Jesse L. Lasky, in charge of production of Famous Players-Lasky pictures, announcement is made this week of the photoplays in course of making or completed to be released through Paramount during the late summer and early autumn months under its new "star series" selective booking plan.

As a result of the determination on the part of the producers to bend every effort toward the improvement of screen standards, there are named such distinguished authors and playwrights as Mark Twain, Sir Arthur Wing Pinero, W. Somerset Maugham, George Broadhurst, Mary Roberts Rinehart, Owen Johnson, Wallace Irwin, Carolyn Wells, George Middleton, Gellett Burgess, Charles Kenyon, Beulah Marie Dix and others whose names are notable in the field of letters.

The plays of Sir Arthur Wing Pinero are recognized as being among the highest contributions to the drama made by any Englishman of the present century. The play of Pinero which has been selected by Famous Players-Lasky is his great comedy, "The Amazons," in which Marguerite Clark is to star in the role of Lady Thomasine.

It will be remembered that Famous Players-Lasky obtained the rights to all of Mark Twain's great writings and that the company has so far used this vast source of material most sparingly, having produced only "The Prince and the Pauper" and "Puddin' Head Wilson." The third Mark Twain production will be perhaps his most popular story, "Tom Sawyer," with the cast headed by Jack Pickford and Louise Huff.

The first of Mr. Maugham's photo-dramatic contributions will be an adaptation of his own popular play, "The Land of Promise," in which Billie Burke will star. Madame Petrova will star in an adaptation of Mr. Broadhurst's "The Law of the Land."

One of the most recent of Mary Roberts Rinehart's writings has been the "Sub-Deb" series current in the Saturday Evening Post. These are being adapted by Famous Players-Lasky with Marguerite Clark in the role of the adorable Bab.

Mr. Irwin has been induced to convert Hashimura Togo to the screen especially for Famous Players-Lasky, and Sessue Hayakawa, the well known Japanese actor, has been appropriately assigned to the stellar role.

Owen Johnson's "The Varmint" is now being adapted for the screen at the Lasky studio with Jack Pickford and Louise Huff as the featured players.

For Billie Burke, Mr. Burgess' story, "The Mysterious Miss Terry" has been chosen.

George Middleton will be represented by an adaptation of "A Wife's Strategy," which will star Pauline Frederick.

PERMANENT LEADING WOMAN FOR FAIRBANKS.

Eileen Percy, the talented stage beauty, who makes her motion picture debut in the Douglas Fairbanks-Artcraft picture "Wild and Woolly," has signed as permanent leading woman for the athletic star. Miss Percy will appear opposite Fairbanks in all his productions for the coming year as a result of her unusually effective work before the camera in the new Fairbanks subject which will be released by Artcraft on June 24.

Miss Percy is a vivacious girl of seventeen who made her first appearance on the speaking stage in Maeterlinck's play, "The Bluebird," followed by numerous engagements in Broadway productions. Her last stage engagement, which she left in order to appear on the screen with Fairbanks, was with "The Century Girl," in which production she won wide personal recognition.

PRESS HUMORISTS TO BE GOLDWYN'S GUESTS.

The American Press Humorists, who will hold their annual meeting in New York City during the week of June 25, have set aside one day on their program which is to be known as Goldwyn Pictures Day. On the morning of Wednesday, June 27, the members of this distinguished newspaper and magazine organization, with their wives, will depart for a day's outing at the Fort Lee studios, where they will be the guests of the Goldwyn officers, authors, stars and technical staff. They will be entertained at luncheon by Mae Marsh, Jane Cowl and Madge Kennedy, Goldwyn stars, who at that time will be working upon three separate productions.

Lyman Howe Opens New York Office

Pioneer Exhibitor in the Market to Buy Meritorious Educational Films.

THE trade in general will be interested in the announcement that Lyman H. Howe, who is recognized as a pioneer exhibitor of moving pictures in America and also the leading exponent of educational films, has opened a suite of offices at 1202 Godfrey Building, 729 Seventh avenue, 'phone Bryant 1820. S. M. Walkinshaw, vice-president and general manager of the Howe organization, will devote much of his time to the new offices, with his assistant, R. E. Gillaum. The Howe organization comprises two corporations, which, while operated separately, are nevertheless closely affiliated.

The producing company is known as the Lyman H. Howe Films Company, Inc., and specializes in the production of scenic, travel and educational subjects of exceptional merit and maintains a staff of photographers who constantly seek out distinctive and unusual scenes. The company erected its own laboratory and studios at Wilkes-Barre, Pa.

Mr. Howe was also one of the first to realize the possibilities of animated cartoons in motion photography and for many years his staff of artists have been creating them up to a standard that is as exclusive today as when they first engaged in producing them.

The other Howe organization is known as the Lyman H. Howe Attractions (Inc.), and operates traveling companies which have been playing the leading theaters of over five hundred cities and towns twice each season for over twenty years. This record is all the more notable when it is remembered that these companies never present dramatic subjects, but films of facts—that are really instructive, yet which so many other exhibitors who underrate the intelligence of the public so often reject. Besides, a corps of imitators and impersonators behind the screen accompany and accentuate every action of each scene and in instant unison with it.

One of the functions of the offices just established in the Godfrey Building is to inspect all artistic and scientific yet humanizing films of this character that appear in this market and to buy all that are of exceptional merit.

ROYAL FILM SERVICE ENTERS SUIT.

The Royal Film Service Company has commenced an action in the United States District Court against the Motion Picture Patents Company, the General Film Company, the Biograph Company, the Kalem Company, the Essanay Film Manufacturing Company, the Lubin Manufacturing Company, the Selig-Polyscope Company, the Vitagraph Company, the Armat Moving Picture Company, Pathe Freres and Thomas A. Edison, Inc., and ten individual defendants under the Sherman Anti-Trust Law to recover treble damages of $300,000.

The complaint alleges that the defendants have acquired an illegal monopoly in the motion picture industry and alleges that by reason of the alleged unlawful monopoly its business has been seriously crippled.

CHAPLINS BOOKED FOR ENGLISH SAILORS.

Charlie Chaplin will entertain the sailors of one division of English warships as they wait impatiently "somewhere in the North Sea" for the German fleet to venture through the Bight of Heligoland. An order for the entire series of Mutual-Chaplins has been placed. The rental fee for the films has been handed over to Lady Beatty's fund for wounded soldiers and sailors.

Chaplin's Mutual comedies are booked on virtually every American warship. News that Chaplin is to be on the evening's program brings a wholesale cancellation of shore liberty, and when the screen is raised the foredeck is jammed with officers and seamen.

WILLIAM FOX HELPS OUT THE NAVY.

Lieut. Wells Hawkes, of the Recruit, the great warship model which has been built in Union Square, New York, to stimulate naval enlistments, was in a quandary recently.

Recruiting was so brisk that Lieutenant Hawkes found it was almost a boomerang. He had so many embryo sailors that he had no place to put them. Nearby is the Academy of Music, William Fox's enormous photoplayhouse. Mr. Fox heard of the difficulty and immediately got into communication with Lieut. Hawkes, so the naval "rookies" spent their spare time settled snugly in an upholstered theater seat, through the courtesy of J. Stebbins, the Academy manager.

Value in Titles of Copyrighted Dramas

Motion Picture Producers Must Respect Such Property Rights, Declares Judge Manton.

WHEN the title of a copyrighted drama acquires a trade significance it acquires a property value to the author of the play which must be protected, and consequently producers of motion picture plays must not use such titles, Judge Manton in the United States District Court decided recently. The decision was rendered in an action brought by J. Hartley Manners against the Triangle Film Corporation and the Rialto Theater.

The film company released a photoplay under the title "Happiness," which was exhibited at the Rialto Theater, and Judge Manton granted the application of the playwright for an injunction pendente lite and denied a motion made by the defendants for the dismissal of the suit.

"The use of the title Happiness in a prominent theater in New York City staged for performance by one of the foremost actresses of her time has given to such title a value and asset such as to constitute a property right in this plaintiff which should be protected," asserted Judge Manton.

"While it is true that the title of a copyrighted play is not protected by copyright the use of that title is none the less to be secured to the owner of the copyrighted matter as a trade mark if the title so first employed by him has acquired a trade significance as an arbitrary designation. I think the use of the title for a motion picture play as used by the defendants is an infringement of the plaintiff's sole right to the title of the play in drama on the stage and that the injunction should be granted."

The film company contended that the photoplay had been written by a scenario writer employed by the New York Motion Picture Company, which produced the photoplay which was released by the Triangle Company, without knowledge or reference to the drama, which was produced at the Cort Theater in 1914, about three years prior to the production of the film.

The decision is of unusual interest to motion picture producers and exhibitors, as heretofore the courts have not generally held that titles to dramatic productions arbitrarily selected are the exclusive property of the authors of the dramas, and film manufacturers have felt free to use such titles for photoplays not based on the theme of the dramas.

If the decision is affirmed by the higher courts it behooves film producers and exhibitors to be careful not to select titles for photoplays which have been employed by producers of drama.

The photoplay produced under the title "Happiness" was not based on the theme of the drama previously staged under that title, but the playwright contended that the mere use of the title infringed on his rights, as the drama is still being produced by stock companies and he has made arrangements with his publishers for the publication of the dramatic work in book form.

National Association Forms War Board

President Brady Appoints Committee Representative of Trade, to Co-operate With Federal Government.

FOLLOWING up the work it has been doing for Uncle Sam in connection with the Liberty Loan the National Association of the Motion Picture Industry is planning to continue in co-operation with the Federal Government throughout the period of the war.

To this end President William A. Brady of the National Association last week announced the appointment of a special committee, to be known as the war co-operation committee, to handle all matters in which the motion picture can be used to further the interest of the American Government in the world war. Cable arrangements were made with D. W. Griffith, the American director now in Europe, who has been doing special work for the British and French governments, to assume the chairmanship of the new committee.

Other motion picture interests are represented on the committee by William L. Sherrill, vice- chairman, Frohman Amusement Corporation: Arthur S. Friend. Famous Players-Lasky: Richard A. Rowland, Metro: P. A. Powers, Universal; John R. Freuler, Mutual: Ricord Gradwell, World Film; J. A. Berst, Pathe; Walter W. Irwin, Vitagraph; W. R. Rothacker, S. A. Lynch, Triangle Distributing; J. E. Brulatour, Eastman: J. H. Hallberg, United Theater Equipment; Walter J. Moore, H. C. Miner Lithographing; Arthur James, president Associated Motion Picture Advertisers; Lee A. Ochs, president National Exhibitors' League; Samuel H. Trigger, president Manhattan Exhibitors; Louis F. Blumenthal, Auditorium theater, Jersey City, and Louis L. Levine, Regent theater, Brooklyn.

This committee will have its first work in conjunction with Chairman George Creel of the committee on public information, which was recently named by President Wilson to look after this important phase of the matter. Mr. Creel is represented by Kendall Banning, who is in charge of the division of motion pictures for the Government's committee.

The purpose of the body of men selected by President Brady is to devise working plans and to be prepared to furnish whatever aid the motion picture interests of the country can put forth to meet such emergencies as the war will bring out and organize the picture interests of the country in whatever work the Federal authorities think they will be useful The committe is to remain in force as long as the war situation makes it necessary

A news weekly committee of the National Association of the Motion Picture Industry has been organized by the election of Jack Cohn, chairman; E. B. Hatrick, vice chairman, and Pell Mitchell, secretary. The following companies were represented at the meeting: Universal's "Current Events" and "Animated Weekly" by Jack Cohn and H. E. Culbertson; Gaumont-Mutual's "Mutual Weekly" and "Reel Life" by Pell Mitchell and Paul M. Bryan, and Hearst-Pathe by E. B. Hatrick and Emanuel Cohen.

This will be one of the most important committees to work in conjunction with the new war co-operation committee.

Mastbaum Puts One Over on Censors

Pennsylvania Board Having Cut a Number of "On Trial" Titles, Barred Lines Will Be Spoken.

THE Pennsylvania State Censors having eliminated several important titles, it is announced by Managing Director Stanley V. Mastbaum, of the Stanley Company, that throughout the week of June 18 the film version of the famous play, "On Trial," nevertheless will be shown at the Stanley theater, Philadelphia.

Mr. Mastbaum has found a way of expressing the titles by having the title spoken by a competent actor.

Instead of flashing the titles on the screen, as is the ordinary method of describing a scene or situation, these will be spoken as they occur and in such a descriptive and audible manner that even those who have been slow reading the screen announcements will hear them distinctively—thus adding charm to the picture.

WHARTONS MAKING RED CROSS PICTURES.

When the big drive comes throughout the United States for a hundred million dollars for the Red Cross, a great part of New York state will be influenced to give through a motion picture which is being made without remuneration by the Whartons at Ithaca and which will be furnished free to all motion picture companies. The picture is being made primarily for use by the committee of Rochester, which is seeking to raise one million dollars as its part of the fund. At the head of the Rochester workers is George Eastman, president of the Eastman Kodak Company, and it was through his suggestion that the Whartons were appointed the makers of the Red Cross film.

It was originally intended by the Rochester people to have the film made as a straight commercial product, paying the Whartons a profit for the work. This the Whartons refused to accept, and as a result, the picture is being personally directed by Leopold D. Wharton, who also wrote the scenario.

The picture will be exhibited in all theaters throughout this district the week of June 25, in which President Wilson hopes to see a hundred million dollars flow into the coffers of the Red Cross.

FOR GENERAL REPRESENTATIVE HERE.

William Alexander, who has been one of Fox Film Corporation's general representatives abroad for the last few years, is in New York.

Mr. Alexander served in a supervisory capacity in England, Ireland and Wales during the past year. Previous to that he opened several branches for Fox Film Corporation in South America. He will be at the home office for some time. He reports that "A Daughter of the Gods," the Fox-Kellermann photoplay, is doing a record business at the London Opera House.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Players a Plenty for Seventh Exposition

Red Cross Booth, in Which Articles Donated by Stars Will Be Auctioned, Has Aroused Great Interest in Chicago.

AFTER a strenuous visit of ten days in New York, Ludwig Schindler, manager of the Seventh National Exposition, is back in his quarters in the Masonic Temple. He reports having received several cheering contracts for space in the Coliseum and the promise of the appearance of quite a number of stars during the run of the Exposition. The stars have been promised in addition to the list already published in previous articles:

Mrs. Vernon Castle, International; Pearl White, Pathe; Norma and Constance Talmadge, Selznick; Violet Mersereau, Universal; Francis X. Bushman and Beverly Bayne and Harold Lockwood, Metro; Henry B. Walthall and Hobart Henley.

Manager Schindler also states that nearly all the large producers have already contracted for space and selected their locations. In addition to those already mentioned who have signed for space as given in previous articles are Art Dramas, Midwest Amusement Company, Chicago, and Tom Randall & Co. (artificial flower manufacturers), Chicago.

Ralph O. Proctor, district manager of Art Dramas, has promised to have several Art Dramas players at the Exposition.

A cable was sent to Mary Garden in Paris by Fred B. Warren, vice-president of the Goldwyn Picture Corporation, regarding her appearance at the Exposition, and the reply made states that in all likelihood the prima donna will be present.

On Saturday, July 14, at 10:30 a. m., the Seventh Annual Convention and Exposition will be opened in the Coliseum Building. Governor Lowden of Illinois has promised to arrange his state affairs so as to be present and deliver the opening address.

The great hall in which the Exposition will be housed will be beautifully decorated, according to a color scheme decided upon some time ago. Adjoining it, in the Annex, the following conventions will be held:

The Motion Picture Exhibitors' League of America, the National Association of Motion Picture Advertising, Inc., the National Association of the Motion Picture Industry, the F. I. L. M. Clubs of America, and the Society of Motion Picture Engineers, the latter including the manufacturers and distributiing houses of machines, supplies, etc., for the moving picture industry.

From July 14 to 22, inclusive, the Exposition will open its doors to the public at 11 a. m. and will run until 11 p. m., daily. The opening day will be known as Goldwyn-Mae Marsh day, when Mae Marsh and other Goldwyn stars will be present.

The Red Cross will be a prominent feature at the Exposition, and it is expected that numerous members among the picture fans attending will be signed up.

It is the aim of the Exposition management to interest all the prominent players in the industry in this worthy association, and it is hoped that every one, whether in attendance or not, will donate some appropriate article for the Red Cross booth. These will be auctioned off by actors who will be present at the Exposition, and it is expected that a goodly sum will be secured in this way for the aid of the soldiers and sailors. Prominent Chicago society leaders have already arranged to take charge of this booth, and the big Chicago dailies are certain to give liberal publicity to the daily records made.

The Exposition management will not be benefited by any of the money taken in at the Red Cross booth, and every star in America is requested to send an article—or as many as they decide on donating—to the Exposition Manager, Motion Picture Exhibitors' League, 1416 Masonic Temple, Chicago. Every package sent should bear the inscription, "For Red Cross Booth."

The opening meeting of the Seventh National Convention will be held Tuesday morning, July 17, and the proceedings will continue throughout Tuesday, Wednesday and Thursday. A banquet will be held on Thursday evening, July 19, in the Morrison Hotel, and on Friday evening, July 20, there will be an exclusive entertainment for all connected with the trade, in the Terrace Garden, Morrison Hotel.

The time of meetings of the other four conventions has not yet been arranged, but will be announced later.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Tennessee Organization Meeting (Place to be selected)..............................June 19 and 20
Charles A. McElravy, acting chairman, Memphis, Tenn.
Pennsylvania League at Parkway Auditorium, Broad and Cherry Streets, Philadelphia, Pa..June 25, 26, 27
C. H. Goodwin, secretary, 606 Abbott Building, Philadelphia, Pa.
Convention Headquarters, 1225 Vine Street, Philadelphia, Pa.
Louisiana League at New Orleans..July 4
Texas League at Galveston..July 9 and 10
E. H. Hulsey, president, Galveston, Texas.
National League Convention and Exposition at Chicago.................................July 14 to 22

Headquarters of Exposition—1416 Masonic Building, Chicago

FRED. J. HERRINGTON, National Organizer, 310 McCance Bldg., Pittsburgh, Pa.

Exposition Opens With Mae Marsh Day

Goldwyn Player Makes Her First Public Appearance—Artists Will Arrange Company Booths.

GOLDWYN PICTURES CORPORATION, one of the most widely discussed of all the screen producing companies, has won the honor of opening the annual exposition of the Motion Picture Exhibitors' League, to be held in the Coliseum, Chicago, beginning Saturday, July 14. The first day of the convention will be known and advertised as Mae Marsh day.

Incidentally, this will be the first time during her screen career that Mae Marsh has ever made a personal appearance in conjunction with any motion picture gathering or presentation. During all the years she has been growing to her present important place in the screen world Mae Marsh has lived very much in the background with her mother and sisters.

Hugo Ballin, William H. Cotton, Goldwyn's artist-specialists, and Herbert Messmore, scenic constructor and technical director, are building and designing special settings for the Goldwyn booths at the Coliseum and will journey to Chicago to erect them. Miss Marsh herself has a big surprise in store for the screen fans of Chicago and all the surrounding territory who will attend the show.

F. M. Brockell, manager of Goldwyn's Chicago offices, will be in active charge of this company's Coliseum exhibit and handle the local requirements for Miss Marsh's appearance.

Kansans Stand Pat on Deposits

State League Members Declare They Are Still Determined to Cut Them Out.

THE Kansas Exhibitors' League is standing pat on its position opposed to the requirement of deposits from the moving picture exchanges; its officers say that they are well satisfied with the present situation. It was disclosed at the recent special meeting of the League at Wichita, Kan., that every exhibitor who attended the meeting had either canceled or was about to cancel his contracts with exchanges requiring the deposit, and that many members not present were also canceling.

The League, at its Hutchinson meeting, April 23-24, had set May 15 as the last day on which deposits were to be paid and before which exhibitors were to cancel their contracts. At the urgent request of various exchanges, however, the date was postponed to June 1. The exchanges wished time to confer with their principals.

At Wichita June 4 and 5 the exhibitors seemed eager to push the demand for elimination of deposit. Some had been rather half-hearted about it, it was said; but at this meeting they declared that they were in on it. Much enthusiasm was shown when one exhibitor reported that an exchange that had been requiring deposit had recently made a contract with him on which no deposit was required. The League has 112 members.

The League at this meeting reiterated the decision made at the Hutchinson meeting, and announced generally as one important phase of the negotiations between exhibitors and exchanges that the Triangle's bond plan was not acceptable.

In a recent letter, C. E. Glamann of Wellington, president of the League, has well expressed the attitude of the Kansas exhibitors in the following statement:

"The motion picture business is not a great deal different from other lines of business; for instance, take the grocery stores or the clothing stores; they are not required to put up a surety bond or a deposit on goods which they are going to buy; the wholesale houses are in touch with the different stores over the country and know who is good and who is bad, and good customers are not required to carry the burden of the bad customer, and we feel the same way in regard to the good exhibitor and the bad exhibitor. Because there happens to be a bad exhibitor in my part of the country it does not seem right or just that I should have to put up a surety bond or a deposit to guarantee that the poor exhibitor will live up to his contract.

"The exchangemen seem to have the idea that all exhibitors should be classed alike and forced to put up a surety bond or put up a deposit, regardless of their standing, and we have no assurance that the exchanges will make good their contracts with us—only their word; if it is right and just that the exhibitor be asked to put up a surety bond or deposit, why should not the exchanges put up a bond with the exhibitors also?

"It seems to me that when the exhibitor sends his check in advance for his program the exchanges are absolutely sure they will have protection on the program; and if the check does not come in time, the exchange has the privilege of sending the shipment C. O. D., which is done anyway, regardless of whether there is a deposit or not.

"There are several companies operating in this territory which do not use the deposit system or surety bond, and I am quite sure their losses are not any more than those of the companies which have required the deposit; if they can get along and do business and make some money on this basis, it surely seems to me the rest of the companies could do the same.

"We want to do the right thing by the exchanges, and on the other hand, we want them to do the right thing by us.

"The members of this League are business men who will absolutely live up to any contract they sign, and for that reason I believe the exchanges should grant them the privileges they desire."

Big Plans for Keystone Convention

Many Players, as Well as Manufacturers and Exchangemen, Promise Attendance.

CHARLES H. GOODWIN, secretary of the Motion Picture Exhibitors' League of Philadelphia, which will hold its big state convention and exposition at the Parkway Building on June 25, 26 and 27, announces that several leading photoplay stars have been secured. Among those who have promised to come are Earle Williams, Corrinne Griffith, Misses Norma and Constance Talmadge, Mrs. Talmadge, Derwent Hall Caine, Tom Carrigan, Mabel Taliaferro, Anita Stewart, Pearl White and Molly King.

A special train will also bring a large delegation from Pittsburgh. Alice Brady, Madge Evans and William A. Brady and Ricard Grodwell of the World Film Corporation also will be on hand. Other men prominent in the producing field to be present will be Lewis J. Selznick, Walter W. Irwin of Vitagraph and C. R. Seelye of Pathe.

Spaces at the Convention Hall have been subscribed for by the Peerless, Metro, Paramount and Artcraft, Selznick, Mutual, Fox, World, Universal, Bluebird, American Photoplayer, Air Sweet, Kline Poster Company, Ideal and National Poster Co.

Fred Herrington, national organizer, and Lee Ochs, the president, are expected to be present during the big convention. A prize to be offered by H. Dembow, manager of the William Fox Exchange, will be a Fifty Dollar Liberty bond, which will be given to the best dancer appearing during the convention. All the publicity and details of the big affair are being worked out with satisfaction, and there is every indication that the convention will be a big success.

Michigan Convention Poorly Attended

Exchangemen Outnumber Exhibitors—Delegates Go Into Executive Session After Fifteen Minutes' Talk.

THE annual convention of the Michigan Motion Picture Exhibitors' League, held at the Hotel Pantlind, June 12 and 13, was very poorly attended by the exhibitors, representation among the film salesmen and exchanges being greater than that among exhibitors.

The morning session scheduled was not held, and in the afternoon the general session lasted only about fifteen minutes, after which the convention went into executive session, eliminating those who were not exhibitors. What was transacted at this meeting and also on the second day of the convention will be contained in a report from the secretary to appear next week.

While the writer does not want to find fault with the League or those who attended, it would seem that a great deal better results could be accomplished by having the film salesmen and exchange managers present at meetings so as to hear their side of the various discussions coming up. Inasmuch as all topics on the program were of a general nature, would it not have been better to keep in members of exchanges and the trade press rather than exclude them? The Moving Picture World is more than ready to give every assistance and support it can to the association, which is best proved by the fact that it went to the expense of having its representative go to Grand Rapids.

The exhibitors who went to the convention are to be commended for their loyalty to the association, and it is to be regretted that instead of five or six hundred exhibitors being in attendance there was a mere handful.

With such a lack of co-operation and support, how can it be expected that the association will thrive? It must have greater support—not next year or the year after, but immediately.

North Carolina Holds Successful Convention

By Sam Spedon

Sixty League Members and Many Film Men Meet at Wrightsville Beach—Varner Indorsed for National President

THE fourth annual convention of the Motion Picture Exhibitors' League of North Carolina convened at Oceanic Hotel, Wrightsville Beach, near Wilmington, on Thursday, June 12. The opening session was called to order by the president, P. W. Wells, of Wilmington. Addressing the sixty odd league members and film men in attendance he extended to them a cordial welcome and then introduced Parker Quince Moore, mayor of Wilmington, who gave to the league and its members the freedom of the city of Wilmington and expressed a desire to meet each one personally.

The next speaker was the mayor of Wrightsville, Thomas H. Wright, who said in behalf of the Beach he extended to the visitors a cordial welcome and hoped they would take advantage of everything the place afforded without restraint, as he had withdrawn the police during the convention so their pleasure could be unconfined.

The third speaker was J. Clayton Grant, who spoke on the county tax on motion picture theatres, giving a remedy for lessening them by appeal to the State Attorney.

A. F. Sams, the league's attorney, in a brief and witty speech, praised the good work of the league. He said the Motion Picture Exhibitors' League of North Carolina has shown that it can do things and do them right, and he hoped to see its president or secretary the next president of the National League.

At 1 p. m. President Wells announced the afternoon session and adjournment was in order. Those in attendance were:

P. W. Wells, president; H. B. Varner, secretary and treasurer; Paul V. Phillips, first vice-president; L. J. Taylor, second vice-president; R. V. Anderson, Pathe Exchange, chairman Membership Committee; A. F. Sams, League attorney; D. M. Bain, Royal theatre, Wilmington; L. G. Scofield, Piedmont, Charlotte; J. E. Simpson, Ideal, Gastonia; E. T. Crawl, Lyric, Petersburg, Va.; H. T. Drake, Lyric, Fayetteville; F. A. Abbott, Broadway, Charlotte; R. D. Craver, Broadway, Charlotte; T. F. McTeer, Paramount Exchange, Atlanta, Ga.; J. S. Woodard, Princess, Wilson; R. A. Davis, Mutual Exchange, Atlanta, Ga.; J. B. Beard, Broadway, Gastonia; J. A. Esbridge, Cozy, Gastonia; S. T. White, White's, Greenville; T. B. Smith, Casino, Clinton; O. R. Browne, Alamo, Raleigh; L. B. Davis, Strand, Durham; E. C. Curdts, Bijou, Greenville, S. C.; "Turk" McBee, Bijou, Greenville, S. C.; Robert F. Wilson, Greenwood, S. C.; E. F. Dardine, Universal Exchange, Charlotte; G. F. Daniel, Piedmont, Greensboro; R. M. Lavini, United, Atlanta, Ga.; C. M. Caldwell, Photoplayer Company, Chicago; A. G. Williams, Photoplayer Company, Chicago; E. O. Reck, Delco Lighting System, Charlotte; F. H. Young, Mutual Exchange, Atlanta; A. H. Livesky, Pathe Exchange, Charlotte; G. V. Atkinson, Pathe Exchange, Charlotte; H. P. Mason, Acme, Goldsboro; Charles Kissinch, Mutual Exchange, Atlanta; U. T. Koch, Paramount-Artcraft, Atlanta; John Lambeth, Lyric, Lexington; A. B. Cheatem, Universal Exchange, Charlotte; L. F. Lenehan, Vitagraph Exchange, Washington; Rudolph Berger, K-E-S-E Exchange, Washington; W. C. Come, K-E-S-E Exchange, Atlanta; H. F. Stalings, Grand, Kinston; Joe Spiegelberg, Virginia-Carolinas Managers' Association, Atlanta; Marks Nathan, Southern Film Company, Wilmington; H. J. Paradis, Oasis, Wilson; Mrs. P. W. Wells, Wilmington; Mrs. R. V. Anderson, Charlotte; Mrs. O. R. Browne, Raleigh; Mrs. Harry H. Lewis, Atlanta, Mrs. L. F. Lenehan, Washington; Harry K. Lewis, Lucas Film and Supply Company, Atlanta; Sam Spedon, Moving Picture World, New York; Mrs. R. D. Craver, Charlotte; Mrs. U. T. Koch, Atlanta; E. C. Pearce, Amuse, Winston-Salem; O. A. Savin, Paramount Exchange, Winston-Salem; C. M. Isenhour Theatorium, Concord; J. B. Pennington, Broadway, Charlotte; J. C. Whittaker, Grand, Enfield; Joe Young, Washington; B. H. Stephens, Howard-Wells Amusement Company, Wilmington; L. Arrington, Grand, Rocky Mount; George W. Bailey, Bijou, Wilmington; M. F. Snibben, Imp, Florence, S. C.

The afternoon session started at 3 o'clock and closed at 5.30. Reports of committees were made and the committee of ways and means went in to executive session to discuss regulation of bylaws. Henry B. Varner addressed the convention on his and President Wells' work at Washington before the Senate Finance Committee in behalf of the tax on admission, whereby the report of the Finance Committee recommended the exemption of the admissions up to and including 25-cent tickets. Mr. Varner also spoke of the need of raising money for the North Carolina League to meet the current expenses and funds to pay the expenses of the delegates to the National League convention at Chicago, incidentally remarking if the National League did accomplish more in the future than it had in the past he didn't think there was any use in attending its convention. He then offered the following resolution, which was unanimously adopted:

> Whereas, The Senate Finance Committee of the United States Congress has recognized the exhibition of motion pictures as one of the factors in the educational work of our country and has further seen fit to show just consideration to the industry by relieving it of the proposed excessive war tax, therefore be it
>
> Resolved, That the members of the North Carolina Motion Picture Exhibitors' League shall set aside one day's receipts each month from the operation of their theaters throughout the State and contribute same to the National Red Cross Society through their respective local chapters or auxiliaries. Be it further
>
> Resolved, That this resolution shall be in effect during the duration of the present world war.

Friday's Session.

The session of the second day of the convention, Friday, started at 10.30 o'clock. After the formal opening by President Wells, R. V. Anderson, of Charlotte, was given the privilege of the floor. In a very well worded speech he presented to President Wells, in behalf of the Exhibitors of North Carolina, a gold watch with the inscription, "Presented to Percy Wells by his moving picture friends, June 16, 1917."

C. R. Seelye, who was announced as the leading speaker of this session, did not put in an appearance, and A. F. Sams addressed the convention on organization. Among other things, he said that members of the league should not contribute their dues only, but should add their presence at all conventions held by the league. North Carolina fought the war tax on admissions at its own expense, single handed, and it still had a balance on hand in the treasury of $128. There always will be need for a fund to meet necessary expenses, and the league should see that it always has the money to meet them. Matters of national concern would arise in the industry, Mr. Sams continued, and it is time we have a national organization to get on the job as well as the North Carolina League did. All leagues should be a power for good, socially and morally. Cultivate political friendship and reciprocate it by aiding political friends on your screens and personally whenever you can be of service to them.

"The state organizations make up the National League and it should encourage state leagues," continued Mr. Sams. "The National League needs reorganization, and the North Carolina League should send a strong delegation to the Chicago convention and see that a real organizer be made the head of the National Exhibitors' body. I therefore offer the following resolution:

"'Whereas, The North Carolina Exhibitors' League recognizes the necessity of a thorough national organization, and whereas the ability of Henry B. Varner as a leader and organizer is likewise recognized, be it resolved, first, this league unanimously indorse H. B. Varner for president of the National Exhibitors' League of America; second, that the delegates to the national convention at Chicago be and hereby are instructed and directed to exercise every fair and honorable means to compass his election.'"

The resolution was unanimously adopted. W. Stephen Bush spoke of the Chicago convention and complimented Mr. Varner on his success before the Senate Finance Committee and of his own efforts in behalf of organization and the industry.

Afternoon Session.

The nominating committee presented the names of the delegates to the Chicago convention, as follows: P. W. Wells, Wilmington; H. B. Varner, Lexington; A. F. Sams, Winston-Salem; B. S. Aronson, Raleigh; S. E. White, Greenville; H. R. Mason, Goldsboro; H. J. Paradis, Wilson; J. White Ware, Gastonia. Alternates, B. H. Stephens, Wilmington; J. W. Lambeth, Thomasville; Edgar E. Pearce, Winston-Salem; O. R. Brown, Raleigh; H. T. Drake, Fayetteville; H. F. Stalling, Kingston; P. S. Arrington, Rocky Mount; C. L. Welch, Salisbury. The entire list was unanimously elected.

P. W. Wells was re-elected president of the league; H. B. Varner was re-elected treasurer and secretary; L. J. Taylor, of New Berne, first vice president; George W. Beyers, of Greensboro, second vice president, and A. F. Sams, attorney. The ways and means committee of the previous year was re-elected—R. D. Claven, Charlotte, chairman; L. G. Taylor, New Berne, and B. H. Stephens, Wilmington.

W. Stephen Bush again addressed the convention, complimenting Mr. Varner on his excellent work at Washington and promising to show his personal appreciation of Mr. Varner's wonderful achievements in some substantial way in the near future.

Messrs. Aronson and Brown, of Charlotte, extended an invitation to the North Carolina Exhibitors' League to hold its mid-winter convention at the capital city of the state, where they would find a cordial welcome and plenty of entertainment. The invitation was accepted.

The convention, which had been the most successful ever held by the North Carolina League, adjourned to meet at the call of the president.

Bush Didn't Know Varner Was a Candidate.

W. Stephen Bush lost a great opportunity to add to his eulogistic dilations on the achievements of H. B. Varner at Washington in behalf of the exemption of the war tax on admissions to motion picture theaters. He did not arrive at the convention until twelve o'clock noon Friday, the last day, just as the morning session was about to adjourn. He was unaware that the North Carolina Exhibitors' League had declared itself in favor of Mr. Varner's candidacy for the presidency of the National League and that Mr. Varner had decided to be a candidate.

At the afternoon session of the convention Bush again orated on Mr. Varner's splendid work in behalf of the exhibitors and the whole industry. He said it was with profound pleasure he heard Mr. Varner's name read among the other delegates to attend the Chicago convention. He knew Mr. Varner's presence would be of incalculable benefit and do much to make it a great success. He failed, however, because he was ignorant of the fact, to say what a great National League presidential candidate Mr. Varner would make. He did not fail to say, be it said, that he had made a solemn promise to himself some time ago to present Mr. Varner with a token of his and the exhibitors' appreciation of Mr. Varner's past and recent efforts in their behalf.

Mr. Bush hoped to make this promise good in the near future, probably at the mid-winter convention of the North Carolina Exhibitors' League. This token, he said, would have materialized some time ago had it not been for the petty jealousy of one or two of the trade papers, who had failed to solicit the subscriptions for the token in their columns (ten cents a sub.), a trifling amount in order to give every one in the industry a part in it by doing his bit.

Just previous to Mr. Bush's afternoon talk one of the league members moved that every member of the North Carolina League donate ten dollars toward a campaign fund. Even this did not give Mr. Bush an inkling of the big "noise" and event of the convention.

Mr. Bush made a flying visit to the convention, leaving immediately at the close, 5:30 p. m., to catch a 6:45 train for New York, and evidently then did not understand that H. B. Varner had declared his candidacy.

Where ignorance is bliss it is folly to be otherwise, although it was no fault of the convention that he did not know that it had declared Mr. Varner a candidate for president of the National Exhibitors' League of America; it was mentioned two or three times in his presence. Perhaps it was better he did not know.

FRANK REMBUSCH APPEALS TO EXHIBITORS.

To the Editor of Moving Picture World:

Motion picture exhibitors of these United States, be up and doing this very minute. Get busy when you read this, and for the next few days give your entire efforts and attention to the Federal tax question.

Do you realize the importance and dire consequences of a prohibitive tax? I wrote and asked a Canada exhibitor to give me the results of how a tax of one cent on each ticket had effected the exhibitors in that country.

He says: "Our tax regulation most costly in the world, except perhaps the Italian Government. People did not protest in time, and now it is too late. We pay one cent on each ticket, and this obliged us to raise our admission price from ten to fifteen cents and now people do not come. They have not the money to come so often, and business has fallen off one third.

"Some moving picture managers, and as picture managers usually do, tried to put each other out of business and pay the extra tax themselves, and all profits were lost, and, more so, they were in the hole. I inclose you a sample of war tax ticket that we have to pay, and since paying many shows have closed up and are going out of business because it costs hundreds of dollars, which the show could not raise. Some fools paid the tax out of each admission and lost everything.

"I say you had better hold together and protest in time or else you will suffer commercial death, and the people will suffer because amusements are all to charge high prices. Only the large houses remain in business, and cheap amusements for the poor and middle class people quit."

These are facts quoted from experience and not theories, and need no further explanation except to briefly review what has been done up to date.

When the House Committee proposed a tax of 10 per cent. on gross receipts the Indiana Organization sent a delegation to Washington and found only one more state taking an interest in the tax question. Mr. Varner, Mr. Sams and Mr. Wells, of North Carolina, the same gentlemen who came to the rescue over two years ago on behalf of the small exhibitor.

We found Mr. Ochs and some trade papers and film manufacturers saying to Congress that the tax of 10 per cent. was all right on the exhibitor, but there should be no tax on film. As usual, gentlemen, let the exhibitors pay the whole burden, and again, as usual, most exhibitors calmly submitting to the axe.

North Carolina and Indiana have been working diligently ever since, and Mr. Crandell at Washington, an exhibitor there, was spendid help.

Through filing briefs and seeing our representatives and Senators we have been able to show and prove that a tax of 10 per cent. or of one cent on every ticket, which is 20 per cent. on a five cent ticket, would put most of us out of business. Fortunately, North Carolina was in a position to be of great service, and Mr. Warner, who has now the second time come to the front on behalf of the exhibtior, deserves a great vote of thanks by the exhibitors of the United States for his work.

But our work is not finished, we need the co-operation of every exhibitor in the United States this mighty minute.

If you don't say anything, Congress is liable to believe that you are able to pay the tax.

Here is the status at this writing: The Senate Committee reports no tax on amusements of twenty-five cents and under admission tickets.

We must now use every influence possible on the members of the Ways and Means Committee in the House to stand by the Senate bill after it passes the Senate and goes to Congress. Congress does not want to put us out of business, but it wants to know the facts.

P. S.—Exhibitors we should say to producers, all film men and everybody not an exhibitor, keep your hands off, it is not your business, and you do not know what an exhibitor can pay in the way of tax.

Furthermore, we should remember any one that takes a hand in this in the future.

F. J. REMBUSCH,
President of the Indiana Motion Picture
Exhibitors League.

Wisconsin League Elects Delegates

Discusses Question of Deposits and Also Proposal of Closing Down for Summer Months.

THE deposit system and the closing of all picture houses during the summer months were discussed in the first state convention of the Wisconsin Motion Picture Men's Association, in Milwaukee, Thursday and Friday, June 7 and 8. Three hundred Wisconsin theaters were represented in the convention and delegates to the national meeting in Chicago were elected.

J. W. Sherwood, of Madison, was elected director of the state organization, while the following delegates were elected to the Chicago convention: J. Grauman, George Fischer, Henry Trinz, of Milwaukee; Thomas A. Lee, Fond du Lac, H. Rhode, Kenosha. The following were elected alternates: Mr. Fisher, Madison; Mr. Langmeek, Frank Cook, Frank Brimmer, Henry Langheinrich, Milwaukee.

The deposit system was thoroughly discussed and there were some heated discourses on the subject. The general concensus of opinion was against this system. The proposition of closing all the picture houses in the city during the summer months was taken up, and the result of a straw vote showed the exhibitors present in favor of this proposition.

A number of exchange men were present and they, too, said they would welcome the closing for a month or so of all the theaters, if the proposition could be made general, so that it would give them an opportunity to get ahead on their releases. It is expected a great many Wisconsin exhibitors will attend the Chicago convention in addition to the delegates.

HARRY DAVENPORT TO DIRECT CUMMINGS.

Arthur Blumenkrohn, business manager for Superlative Pictures Corporation, was in New York long enough this week to complete negotiations with Harry Davenport to direct Irving Cummings in his release for Superlative.

CHANGES AT K-E-S-E DALLAS BRANCH.

Bert M. Moran has been made manager of K-E-S-E Dallas branch, succeeding Charles H. Wuertz.

Earl Hall, formerly with the Mutual Film Exchange in Dallas, is now booking clerk at the K-E-S-E branch.

Chicago News Letter

By JAS. S. McQUADE

Illinois Safe From State-Wide Censorship

House Refuses to Accept Senate Bill and Senate Votes Down Recommendation of House Conference Committee.

Chicago, Sunday, June 17.

THE Senate passed the Guernsey bill Saturday with an amendment excluding Chicago and all other cities in Illinois having municipal censorship. Near the close of the session, at 7:30 o'clock Sunday morning, the House Conference Committee recommended that the Senate make the censorship state-wide. The senate voted down the report, thus leaving this industry safe for two more years from absolute state censorship. It is a notable victory.

Chicago, Saturday, June 16.

AT the time of writing, the latest news from Springfield concerning the Guernsey state censorship bill is somewhat surprising, as it shows that the managers of not less than eleven Chicago exchanges sent individual telegrams to Guy Guernsey, expressing sympathy with and favoring the passage of his bill. Each of these men is a member of the F. I. L. M. Club of Chicago.

Representative Guernsey showed these telegrams to members of the Judiciary Committee of the Senate while it was in session on Thursday, June 14. The effect it created can be readily imagined.

The Chicago local has the names of all these men, and if the bill passes each of them will be held responsible by exhibitors throughout the state for his part in this matter.

A letter from William J. Sweeney to President Hopp, of the Chicago local, written Friday, June 15, states that the Guernsey bill will go to its third reading Saturday, June 16, and will then be returned to the House for conference. Mr. Sweeney, when writing, had the impression that the bill will pass in the Senate as amended by Corporation Counsel Ettelson, of Chicago, if it will be reached Saturday, June 16. He also stated that it looked as if there will be an all-night session Saturday.

Fred W. Hartman, who accompanied Mr. Sweeney to Springfield, made a strong speech before the Senate on Thursday, for which he was highly complimented by Senators. Mr. Peglar, representing the Mutual Film Corporation, has also been a strong aid.

W. W. Watts, state treasurer of the Illinois League, was kind enough to send me the following information:

"Should the Illinois State Senate pass the Guernsey motion picture censorship bill and the House of Representatives concur in the Senate amendments, one of the most farcical of measures will be put up to Governor Lowden for his approval or veto. The bill has been advanced to third reading in the House and is expected to be placed on its passage in the Senate tomorrow.

"Even if the Senate should pass the bill, there is a question whether with the rush in the final wind-up of the session in the House the lower branch can get to the measure in time to vote on it.

"Amendments have been tacked on the measure that has made it a huge joke, so far as censorship is concerned. One of the amendments, and the one that practically kills the bill, in the opinion of some of the best lawyers in the Legislature, is the provision wherein the measure does not apply to cities or towns which have motion picture censorship boards. These lawyers point out that should the bill become a law every little village board and hamlet officer on up to the city commissioners and city councils will pass a censorship board ordinance.

"The result of state censorship then would be no more than the holding of a fat political job by one man. Men who are known to be close to the administration point out that Governor Lowden will not stand for anything like that, and that, if the measure comes to him in its present form, his use of the veto will be justified.

"Opponents of the measure, who are not confined to exhibitors alone, but include censorship boards like the city of Chicago, are of the belief that with numerous censorship boards all over the state the end of motion pictures in Illinois can be seen; for, if a manufacturer will be forced to permit many boards of diverse opinions to pass on his pictures, the latter will become so mutilated that they will have no value whatever.

"Those who have been given credit for the sensible solution of censorship are of the opinion that if all boards are done away with, the motion picture manufacturers themselves in time will work out the problem and that there will be no more cause for censorship of films than of newspapers and magazines.

"We are in hopes that the bill as it now stands, with all the amendments tagged on to it in the Senate, will most probably not be accepted by the House. When the Senate adjourns the bill may be left over with the unfinished business. If, however, the house accepts the bill punched full of holes as it is, it means Illinois will have state censorship that will raise all kinds of legal questions, and that the manufacturers will have two boards to combat instead of one. It also means tht the national industry has one more state censorship board, and no one can be blamed but the manufacturers themselves and the managers of the film exchanges in Chicago.

"The Chicago local, Illinois branch of the M. P. E. L. of A., has the names of all the exchange managers who wired Representative Guernsey assuring him that they were in favor of and in sympathy with his state censorship bill. Now if state censorship comes to Illinois exhibitors will have to thank these exchange managers for the additional burden placed on the trade, and it will be important for exhibitors to know just who these managers are."

The Chicago local sent William J. Sweeney and Fred W. Hartman to Springfield Monday night, June 11, to watch the progress of the bill. Joseph Hopp, president of the local, also intended to go, but was detained on account of the meeting of the license sub-committee of the council, which he attended.

A letter received from Mr. Sweeney by President Hopp states that after passing the House the Guernsey bill went to the Judiciary Committee of the Senate instead of to the Committee on Licenses and Miscellany. Mr. Sweeney also reported that the Judiciary Committee had called two meetings, one set for Wednesday afternoon, which was postponed until Thursday afternoon. Mr. Sweeney talked to several members of the Senate Committee, but could get no definite promises from them. Senator Dailey, of Peoria, who is on the Judiciary Committee, stands with exhibitors against the bill. The Senator has always been friendly to moving pictures, and at an exhibitors' convention, held in Peoria several years ago, which I attended, he made a magnificent speech of welcome to President Neff and the delegates present.

Messrs. Sweeney and Hartman have sent wires throughout the state to exhibitors requesting them to wire immediately to their senators to vote against the Guernsey bill.

Major Funkhouser, of the Chicago censor board, and Attorney Ayers, of the Chicago corporation counsel's office, have been in Springfield watching the progress of the bill in the Senate, and there are also present several prominent women to speak against the bill's passage.

Prominent among those present in Springfield who are fighting against the passage of the bill is Mr. Peglar, representative of the Mutual Film Corporation.

Adolph Powell has been in Springfield working hand and glove with Mrs. Blanchard, the originator of the bill. It is said that he has given out that if the bill is passed he will be one of the reviewers on the board of censors.

Joseph Hopp has kept in close contact with the situation in Springfield, and has advised Theodore Mitchell, chairman of the censorship committee of the N. A. M. P. E. in New York, of the progress of the bill.

To the Moving Picture Stars of America

How to Benefit the Red Cross, the Seventh National Exposition, Themselves and Picture Fans—All at the Same Time.

THE seventh annual convention and exposition of the Motion Picture Exhibitors' League of America are close upon us, and at this time it is specially appropriate that producers, distributors and exhibitors should be reminded of the personal obligation incumbent on every one of them to see to it that the event shall be made worthy of the fifth industry in the United States of America.

True, it is war time and the business is affected by a number of other adverse conditions; yet it is all the more compelling that every one of us should shoulder his particular share of the general burden, and march with sturdy step and chins up to the success that awaits earnest and united effort.

The management of the Seventh National Exposition is in the care of men who can be unhesitatingly commended as worthy of the confidence of all concerned, and at its close the books will be open to inspection, and for every cent of money received or spent there will be an honest accounting. This has been promised and a faithful performance will be insisted upon.

All present indications point to the attendance of a splendid constellation of stars at the exposition. Chicago picture fans are already in a state of high expectancy over this feature of the exposition, and I now come to the consideration of a matter in which every moving picture star in the country, whether they attend the exposition or not, can show their patriotism and aid materially in the success of the big event at the same time.

The exposition management has arranged for the location of a Red Cross booth in a prominent position on the Coliseum floor. Leading society women of Chicago will have charge of this booth. Their aim is to increase the funds of this benevolent national organization for the benefit of "our boys in khaki and blue." Every penny taken in will be devoted to the Red Cross fund. The management will not receive a cent of this money, and the space for the booth has been given to the Red Cross.

Stars throughout the country, big and small, of the first magnitude or the sixth, are requested to send in to the manager of the exposition articles which can be auctioned off at the Red Cross booth. Every article will be auctioned by some star present at the exposition.

Stars are possessed of fertile imaginations and happy judgments as a rule. Suppose the beloved Mary Pickford had by her an old gown, worn in one of her famous characterizations, and that she could, by hook or crook, contrive so that it would reach Ludwig Schindler, manager of the National Exposition, to be auctioned off to the highest bidder among the thousands of fans present. Think of the hundreds of dollars that might bring to the Red Cross fund, and think also of the thousands of people it would attract to the exposition at the Coliseum!

We are waiting for you, Mary, to start the ball rolling!

And then there are Charlie Chaplin, Douglas Fairbanks, William S. Hart, and many other stars in the business. In the selection of an article each could show a happy originality that would enhance its value a hundred fold.

Now the stars are invited to pause for a moment in their courses and emit flashes of gladdening light to the Red Cross workers and to the great army of moving picture fans in Chicago.

Every package sent should be addressed: Exposition Manager, Motion Picture Exhibitors' League, 1416 Masonic Temple, Chicago, and each should bear the instruction, "For Red Cross Booth."

Proposed Increase of Chicago Licenses.

For some time past the license sub-committee of the Chicago city council has had under consideration the readjustment of licenses on moving picture theaters in Chicago, with the view of increasing them so as to net the city an increase of $30,000 annually.

The meeting held by the sub-committee, in the City Hall, Wednesday morning, June 6, occupied an hour and a half. It was attended by the special committee appointed by the Chicago Local to draw up a schedule of licenses on the theaters ranging from 300 up, with Joseph Hopp, president, as chairman. About 75 other members of the Chicago local were present. Nothing was definitely decided, and the sub-committee adjourned until Tuesday morning, June 12.

At this meeting the sub-committee had a license schedule of its own, which was read to those present, the members having refused to consider the schedule submitted at the last meeting by the exhibitors. The sub-committee's schedule is as follows: For theaters seating 300 people, a license of $175 per year; for theaters from 301 to 500, $200; for theaters from 501 to 1,000, $300; theaters from 1,001 to 1,500, $350, and for theaters seating from 1,501 up, $400. The present license is $200 per year for all houses.

The meeting was then adjourned, with the understanding that the entire license committee of the council will meet Thursday, June 21, to take final action in the matter. The committee on licenses will then report to the city council at the first meeting held afterwards, which will be on Monday evening, June 25.

It is the aim of the committee on licenses to have the schedule adopted by the council, so that it will take effect on July 1, the beginning of the new license period.

It is of note to state that for 1917, 81 licenses less were issued than for the year 1916. This difference was made up altogether by the going out of business of small houses.

The license committee's reports show that there are at present only 415 moving picture theaters in Chicago, with a total seating capacity of 219,950. Of these 415, 204 houses have 300 seating capacity or less; 12 have between 300 and 350; 13 have between 350 and 400; 9 have between 400 and 450; 8 between 450 and 500; 15 between 500 and 550; 14 between 550 and 600; 13 between 600 and 650; 20 between 650 and 700; 18 between 850 and 900; 8 between 900 and 950; 20 between 950 and 1,000; 3 between 1,000 and 1,050; 4 between 1,050 and 1,100; 6 between 1,100 and 1,200; 1 between 1,200 and 1,250; 1 between 1,250 and 1,300; 4 between 1,300 and 1,400; 2 between 1,400 and 1,450; 1 between 1,450 and 1,500, and the Covent Garden, with 2,250.

Chicago Film Brevities.

A. F. Powers, of the Decorators' Supply Company, this city, has returned from a trip to Charleston, S. C., where his company was awarded the contract for the ornamental plaster decoration of a new moving picture theater now being erected by the Pastime Amusement Company in that city. This theater, which has not yet been named, will seat 1,000 people, and will have a stage which can be used for vaudeville. The plaster decorations are elaborate and will be designed after the pure Italian renaissance period.

* * *

The regular meeting of the Reel Fellows' Club of Chicago, which was held at the club rooms Friday evening, June 8, was devoted to business strictly, and was well attended. Much enthusiasm was shown in the consideration of the necessary ways and means for the entertainment of visiting delegates to the coming National Convention and Exposition.

* * *

"Saturday at the Beaches," a supplement to the Screen-news Magazine of the American Bioscope Corporation, is reported as being popular wherever shown. The "Beach" supplement serves to broaden the magazine from an amusement and diversion point of view, as it has local topical interest along such lines as derbys, races, conventions, municipal enterprises and fashions. The supplement is being booked at the Argmore, Brinmore, Regent, De Luxe, Keystone, and the Ascher and Hamburger chains of houses, this city.

* * *

Universal has changed the title of the Bluebird feature, "The Bugler of Algiers," to its original name, "We Are French."

* * *

"The Vicar of Wakefield," starring Frederick Warde, was given a private showing last week to the members of the Woman's City Club of Chicago. Mrs. Irving McDowell, chairman of the committee on moving pictures, was instrumental in securing a large attendance. Among those present were quite a number of prominent educators in the leading public schools of Chicago. The picture was unanimously praised, and telegrams of congratulation were sent to the Pathe Exchange, New York, and to Edwin Thanhouser and Frederick Warde.

* * *

At the Great Lakes naval training station, moving pictures are being shown to the sailor boys on Wednesday and Sunday evenings. Ensign W. B. Edwards, who made arrangements, is much pleased with the success of his efforts. "The Battle Cry of Peace" (Vitagraph), "A Message to Garcia" (George Kleine), a Max Linder comedy, "All Men" (World), and "Captivating Mary Carstairs" (Celebrated Players), are among the pictures on the list.

* * *

Jones, Linick & Schaefer have leased the store and basement at 406-8 South State street for twelve years, paying a rental of $10,000 a year. A new theater to be known as the Royal will occupy the site in the near future. It is given out that the theater will be used for moving pictures.

* * *

Lubliner & Trinz have added the Oak Park theater, Oak Park, to their chain of theaters, this making the eighth on the list. The theater seats 1,300 people and was opened Monday evening, June 11. Programs selected from Paramount, Triangle, Artcraft and other makes will be offered at 10 and 15 cents admission. A six-piece orchestra furnishes the music. John J. Hodgson is manager.

* * *

Pathe Exchange, Inc., has arranged through Tom North to show the British tanks in action at the battle of the Ancre, at Orchestra Hall, for an indefinite run, opening Sunday afternoon, June 24. The pictures are in five reels, and 25 cents and 50 cents admission will be charged.

* * *

The Illinois division of the woman's committee of the Council for National Defense has planned to enlist the moving picture theaters of the state in spreading the news regarding the registration of women who are ready to offer their services in the war. The movement aims at being nation-wide. The officers of the women's committee of National Defense are Mrs. Joseph Bowen, chairman of the Illinois division; Dr. Anna Shaw, national chairman, and Mrs. Frank O. Lowden, wife of the governor of Illinois, honorary chairman. Women throughout Illinois will be instructed in their war duties by women speakers from the women's committee of the National Council of Defense. Miss Irene Warren, vice chairman of the state committee for women's work, who will lecture at Columbia University this summer, will deliver lectures throughout the state and will appoint registrars in Aurora, Decatur, East St. Louis, Joliet, Peoria, Quincy, Rockford and Springfield. If the movement is not made national, Illinois women have resolved to form a state organization.

* * *

News received from Los Angeles by the Selig Company shows that "The Garden of Allah" had a three weeks' run at the Rialto theater in that city, during which it was presented to capacity houses. The press of the city praised the picture as an artistic success.

* * *

The Selig-Hoyt comedies, according to numerous reports coming in to the Chicago offices of the Selig Company, are making instantaneous hits everywhere they are shown. Reports also state that these comedies are being booked on sight. Another of the Selig-Hoyt comedies, "A Runaway Colt," has just been completed at the Chicago studios.

* * *

The Selig Company recently received the following compliment from the United States treasury department regarding the plastic art film which accompanies all of the Selig releases, and which bears the motto "Do your bit: buy a Liberty bond." "The design is exceedingly spirited and patriotic and would well deserve the caption, 'The Spirit of 1917.' The practical patriotism you have evidenced in volunteering your facilities for free advertising of the Liberty loan bonds is heartily appreciated."

* * *

"The Garden of Allah" was given its premiere in Ohio recently, at Keith's Hippodrome, Cleveland. This house seats 3,600 people, and during the first week's run many were turned away at every presentation. The admission prices were 25, 50, 75 cents and $1 for lodges. Sol Lesser owns the rights for Ohio as well as for a number of far western states. It is reported that over $30,000 was taken in during the first week, and that the second week opened most propitiously.

* * *

"On Trial," Essanay's fine production adapted from the stage drama of that name, has scored a big success at the Colonial all week. The daily press of the city has been liberal in its praise, and everything promises an extended and successful run.

Vancouver Not To Open Until 5 P. M.

Exhibitors Decide Poor Attendance at Matinees Will Not Justify Doing Business Afternoons.

AT A meeting of the British Columbia Motion Picture Association, of Vancouver, B. C., C. R. Dippie, of the Mutual exchange, tendered his resignation as secretary-treasurer of the association. Mr. Dippie gave as his reason for resigning the fact that the association was really an exhibitors' organization, and, being an exchange man, he felt that the interests of those most concerned would be better served if the officials were drawn from the exhibitors' ranks. Mr. Dippie's resignation was accepted, and pending the appointment of a successor Mr. Gow acted as secretary pro tem.

After a good deal of discussion, the association has decided that all Vancouver picture theaters shall not open their doors during the summer months until the hour of 5 p. m. The exhibitors consider that the poor attendance at matinees during the heat of the summer will not compensate for the expense of keeping their houses open all day, especially now that the extra competition of the Orpheum, with its prize-giving scheme, has to be met.

The new arrangement went into operation on June 18, and is to be continued as long as found practicable. All houses which have a double shift for operators, musicians, or other employees will lay off those members of the staff, who will become unnecessary under the new arrangement. It is hoped that the increased business which ought to result in the evenings will fully make up for the abolition of the matinee. This will not apply to the Orpheum, as Con Jones is naturally not a member of the association, and having all the field to himself, he will probably need a squad of police to handle the crowds that will flock around the doors of his theater. This will be splendid for the returned soldiers, but at the same time many theater employees who will be thrown out of work partly as a result of the "charity" performances at the Orpheum, will make that charity look somewhat like a case of "robbing Peter to pay Paul." It is hoped that some sort of amicable understanding will be arrived at on this question in the near future.

Oklahoma Elects National Delegates.

Delegates Also Adopt Resolutions Thanking North Carolina Men for Work on War Tax.

THE Motion Picture Exhibitors' League of Oklahoma met at the Lee Huckins Hotel, Oklahoma City, June 12. The meeting was called to order by President A. B. Momand, who, after a few brief but inspiring remarks, introduced the national organizer, F. J. Herrington, who made a convincing talk upon organization. There were exhibitors from all parts of the state in attendance.

Resolutions were adopted thanking the members of the United States Senate, also Mr. Varner, Mr. Sams and Mr. Wells, of North Carolina, in appreciation of their untiring efforts defending the exhibitors against an unjust war tax. The secretary was instructed to write them a letter of thanks. Then came the election of delegates to the national convention, Chicago, July 14 to 22. The following were elected: A. B. Momand, L. W. Brophy, T. H. Boland, John Slocumb, J. S. Olive, A. H. Jones and William Finney. It was decided that the delegates should go to the convention uninstructed.

It was also recommended that meetings be held quarterly instead of once a year as in the past, as such meetings have a tendency to stir up enthusiasm in the members and bring applications of new members to the league, as was proven at this meeting, seven new members being admitted. The convention also started out on a campaign to increase the membership, and if the same spirit prevails at the time of the meeting in September the members claim they will have 75 per cent. of the exhibitors of the state as members of the league.

There was a rising vote of thanks extended to the national organizer and the meeting adjourned.

MORHANGE IS MEREDITH TECHNICAL DIRECTOR

Marcel Morhange, formerly with Selznick, Fox, Vitagraph and World, has been selected by the officers and directors of Lois Meredith Pictures, Inc., as technical director of the first seven-reeler to be released by Superlative Pictures Corporation. Mr. Morhange, when the war broke out and France called its native sons to the colors, was among the first to volunteer. He was placed in the rank of offieer-interpreter with the British expeditionary forces, and sustained wounds in the battle of Neuve Chapelle. When but partly recuperated he was given his honorable discharge and at once returned to this country.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Lois Weber Starts Production

Has Her Own Studio Where She Will Direct a Series of Pictures to Be Known as Lois Weber Productions.

LOIS WEBER, the well-known woman director, started production last week on the first picture under her new contract. Miss Weber has now her own studio in Los Angeles, occupied only by a single company in which she will direct a series of pictures to be known as Lois Weber Productions.

Miss Weber's new studio is situated at Santa Monica and Vermont avenues. A stage 80 by 150 feet is now under construction. There will be sixteen dressing rooms, administrative offices, scenic and property rooms; in fact, everything pertaining to an up-to-date and well-equipped modern picture plant.

The first picture to be produced by Miss Weber is a seven-reel comedy drama called "The Whim," from a story and scenario of her own. Kenneth Harlan and Mildred Harris have been engaged to play the leading parts.

The remainder of the cast includes Adele Farrington, Gertrude Astor, Ethel Weber, Colin Kenny, Alfred Allen and Therese Young. Arthur Forde is the assistant director and Frank Ormston technical director.

In a studio of her own design, and under conditions as nearly ideal as they can well be made, Miss Weber hopes and expects to make more attractive and engrossing pictures than ever before. Miss Weber is done with the purely propaganda picture. But she still intends never to produce a story unless it is founded on a vital, timely idea, of public and permanent interest.

Phillips Smalley will be associated with his wife, as he has been in the past.

At the Lasky Studios

Geraldine Farrar Gives a Party—Little Mary Takes a Vacation.

GERALDINE FARRAR opened the season of summer gaities to be given by members of the Famous Players-Lasky organization, with a pergola party at her home recently, in honor of her father and mother, Mr. and Mrs. Sidney Farrar, before their return to the East. In the rear of the Farrar mansion there is a beautiful pergola and garden. In this a buffet luncheon and tea were served. Among those present were Mr. and Mrs. Cecil B. De Mille, Mr. and Mrs. William De Mille, Mr. and Mrs. Hobart Bosworth, Mr. and Mrs. Fred Reicher, Mr. and Mrs. George Melford, Mr. and Mrs. Wallace Reid, Mr and Mrs. Wilfrid Buckland, Mr. and Mrs. Fred Kley, Miss Blanche Ring, Miss Fannie Ward, Charles Winniger, Bruce McRae, Marshall Neilan, Mr. and Mrs. Tully Marshall and Miss Blanche Sweet.

Having finished her next release on the Artcraft program Mary Pickford is now enjoying a week's vacation prior to beginning her next production which will be made under the direction of Marshall Neilan. It had been planned that the company would go first to the little town of Pleasanton to film the exterior scenes, but now, according to the new arrangements, the preliminary work will be done at the studio.

The Pickford family are now represented at the Famous Players-Lasky western studio. Jack Pickford is co-starring with Louise Huff, and Lottie Pickford is shortly to appear in the supporting cast of Fannie Ward.

Yorke Metro Players Return

In Arizona Lockwood Company Gets Typical Western Atmosphere Taking Part in Annual Round-up.

AFTER two weeks spent camped on a ten-thousand-acre cattle range in Arizona, Fred J. Balshofer's Yorke-Metro Producing Company has returned to the Los Angeles studios, where the remaining scenes of the western picture featuring Harold Lockwood will be completed. The story being produced is "Under Handicap," from the novel by Jackson Gregory, adapted for the screen by Fred Balshofer and Richard V. Spencer.

While making the scenes at the Arizona ranch, the Yorke-Metro players were unusually fortunate in being encamped at a point near the final drive of an annual round-up, in which the cowboys of several large ranches in the territory combined forces and drove all the cattle together within a radius of many miles.

Left to Right: Tony Gaudio, James Youngdeer, Harold Lockwood, Fred Balshofer, William Clifford, Richard V. Spencer, W. H. Bainbridge, Lester Cuneo, Charles P. Stallings and P. H. Dowling.

Miss Anna Little, who joined the Lockwood Company in Arizona, was one of the factors in preventing a serious accident, when Fred Balshofer, directing a scene, mounted a bolder which slid from its support and toppled down the canyon. Miss Little gave warning to the producer in time for him to leap to safety.

Tyrone Power Signs With Marine

Tyrone Power has signed a contract with the Marine Film Company, of Los Angeles. The Marine Film Company is the name of a new concern recently organized in Los Angeles, of which M. Phillip Hansen is general manager. As mentioned in this paper last week, Henry Otto, who produced "Undine" for Universal and "Mister 44" for Yorke-Metro, has been appointed director of this new company.

Francis Burnham is the leading woman. Miss Burnham recently left the California Motion Picture Corporation and was previously connected with the Fox company.

The first feature of the company is a sea story of seven reels, written by Richard Willis. The subject is a modern Lorelei story with a mythical parallel. Most of the scenes will be taken at the Santa Barbara Islands.

Included in the cast are Jay Belasco, who plays the juvenile lead, and John Oaker, who will take the heavy part. Agnes Blanchard will appear in the role of the legendary Lorelei and Frances Burnham will be the modern Lorelei. Among others in the cast are Winifred Greenwood and Gypsy Abbott.

Director Henry Otto states that he expects that this new picture will far surpass his famous "Undine."

The Marine Film Company will be at the old Kalem Studios in Hollywood. Their features will probably be released on the state-right plan.

Indian Potentate Visits Universal City

With an entire absence of ostentation and without even a single servant in attendance, a royal son of India visited Universal City this week. The visitor was Prince Deva Ram Sokul Maharaj, nephew of Tuhski Ram Maharaj, ruler of Darjeeling, a principality in the Himalayas, independent of British rule. The Prince, who is twenty-six years old, has been educated in Europe, graduating from Oxford College and taking post-graduate courses at Heidelberg and Bonne and also at Harvard and Chicago Universities.

Upon leaving Universal City the Prince said to President Laemmle, "I have had many enjoyable trips in the United States, but none has given me more pleasure than the journey through this unique and very wonderful city."

Kerrigan Concludes Country-wide Tour.

J. Warren Kerrigan has arrived in Los Angeles prepared to begin work on the production for Paralta Plays, Inc., of his company's first subject. Approximate estimates show that during the five months that he was away from Los Angeles, Kerrigan traveled 13,000 miles, visited 200 cities, appeared at 1,000 theaters, addressed nearly 750,000 admirers, and was feted at 75 banquets.

J. Warren Kerrigan Arrives at Los Angeles.

Kerrigan was enthusiastic over the prospects of making "A Man's Man," the Peter B. Kyne novel, which will be his opening contribution to Paralta Plays, and agreed with the studio heads that it should prove one of the most popular screen documents ever recorded.

Theda Bara Arrives in Los Angeles.

Theda Bara, the Fox star, arrived in Los Angeles, Saturday, June 2. She was met at the station by Abraham Carlos, manager of the Western Fox studios, and a delegation of players and representatives of the press. Facing a battery of cameras and a crowd of admirers Miss Bara descended from her overland journey looking like some demure Quaker maiden in her soft gray cloak and long gray veil. Little Gertrude Carlos, daughter of Mr. Carlos, presented the player with a bouquet of American Beauties

Miss Bara probably will soon take a home in Hollywood, to be near the studio.

The first picture which Miss Bara will make in the West will be an elaborate visualization of Sardou's "Cleopatra."

Gordon Edwards, Miss Bara's director, is already at work selecting a supporting cast. Monroe Salisbury has been engaged to be a part of it. Miss Bara will remain in Los Angeles for at least four, and possibly six, months.

"The Railroad Raiders" Completed.

The Helen Holmes company this week completed the last scenes in their production of "The Mystery of the Counterfeit Tickets," the fifteenth and last chapter in their latest Signal-Mutual serial feature, "The Railroad Raiders."

This ends the third railroad serial which Producer J. P. McGowan has made featuring Helen Holmes since the organization of the Signal Corporation. The company has been in existence barely a year and a half, and during that time the McGowan-Holmes company alone has turned out a total of 125 reels of negative film.

Los Angeles Brevities.

The Crest Picture Company, of which William V. Mong is the director-general, has completed its multiple reel feature, entitled "The Chosen Prince," and is now cutting the film preparatory to its exhibition on the state right market. The story was written by Judge Lyman Henry, the president of the company, and produced by Mr. Mong at Monrovia, Cal.

* * *

W. H. Clune announces a new policy for Clune's Auditorium. Hereafter his house will show the best pictures procurable in the open market, among them Artcraft, Goldwyn and Vitagraph, and the top prices for seats will be 30 cents. No matter how large a crowd a feature draws it will not be run over one week. Manager Dumond is responsible for the inaguration of this policy.

* * *

Neil C. Hardin and Gloria Payton, both Balboa players, were married in Los Angeles recently. Miss Payton is the daughter of Eugene Moore, the Universal director. Mr. Hardin at present is playing one of the leads in the Balboa serial, "The Twisted Thread."

* * *

Tom Mix, Harry Carey and Neal Hart, three of the best liked western stars in the business, have got up a parlor rodeo for the amusement of their friends, to be given at a well-known cafe in Venice this week.

* * *

Fannie Ward and her company of Lasky players have departed for the Mexican border in order to film scenes for a forthcoming production which is to be made under the direction of George Melford.

* * *

Dorothy Dalton, the Triangle player, has returned from Chicago, where she has been spending several days with her parents. Her next release will be "The Flame of the Yukon."

* * *

Director Richard Stanton at the Fox studios will begin next week the production of a new picture starring Dustin Farnum. The great war forms the background of the new story. Winifred Kingston will play opposite Mr. Farnum.

* * *

Victoria Forde has returned to her role of leading woman with Tom Mix's crowd of Foxfilm comedy makers.

* * *

Sylvia Bremer, the young Australian actress, is convalescing at her home in Los Angeles, having undergone two minor operations made necessary by an accident which occurred while she was in the surf at Inceville several weeks ago.

* * *

Henry King has completed his first picture for the American company with Gail Kane as his star, and will take the same player to San Francisco in a day or two for scenes in his second feature, a strongly dramatic story by Daniel F. Whitcomb, who recently joined the author's staff at the American studios.

* * *

Sessue Hayakawa has started work on a new Lasky picture under the direction of William C. De Mille. In the supporting cast are Camille Ankowitz, Mabel Van Buren, Walter Long, Tom Forman, Raymond Hatton, Ernest Joy and Margaret Loomis.

* * *

Grease paint and matrimony were completely mixed when Paddy McGuire, player in Foxfilm Comedies, slipped away from the studio long enough to marry Patricia Hanna. Miss Hanna has been playing bits at the Fox studios.

* * *

E. H. Allen, business manager of the Culver City studios of the New York Motion Picture Corporation, was the host last week to over two hundred children at Inceville. The boys and girls were at work in a play at the studios.

* * *

The Bernstein forces are busy filming the last scenes of "Loyalty," the second of the "Seven Cardinal Virtues" series. This story features Betty Brice and Murdock MacQuarrie, supported by Jay Morley.

* * *

Producer McGowan and Helen Holmes appeared at Hearn's Princess theater in Santa Ana, California, in honor of the opening of that house with the first installment of the latest Signal-Mutual serial, "The Railroad Raiders."

Both Mr. McGowan and Miss Holmes made short speeches of appreciation and held a reception later on the stage.

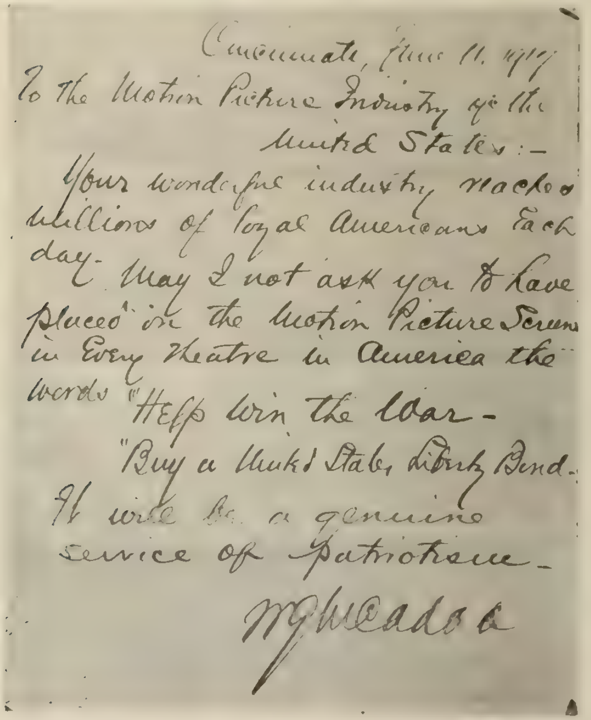
FOUR WHARTON COMPANIES WORKING.

The studios of the Whartons are now busy in their every section. Companies are scattered everywhere, and four of them are busy from the time the switches are turned on in the morning until the last auto load comes in from the locations at night. Four companies are working, directed by Leopold Wharton, Theodore Wharton, Robert Townley and John K. Holbrook.

McAdoo Writes Letter to Industry

Secretary of the Treasury Appeals to Power of Screen to Help Float Liberty Bond—Other Activities.

THE flotation of the Liberty Bond issue of $2,000,000,000 has been successfully accomplished. The motion picture industry contributed to the result its full share. The influence of the screen was recognized by Secretary of the Treasury William G. McAdoo, who in a notable message expressed his appreciation of its power. Secretary McAdoo handed the letter to H. Serkowich, managing secretary of the Motion Picture Exhibitors League and Associated Film Exchanges of the Cincinnati Chamber of Commerce. The occasion was a big meeting in Cincinnati on the evening of June 12. The following is a facsimile of the letter:



Cincinnati, June 11, 1917

To the Motion Picture Industry of the United States:—

Your wonderful industry reaches millions of loyal Americans each day. May I not ask you to have placed on the Motion Picture Screen in Every theatre in America the words "Help win the War— "Buy a United States Liberty Bond. It will be a genuine service of patriotism—

WGMcAdoo

Although it is too soon to get exact figures of the amount subscribed to the Liberty Loan through motion picture sources, reports received by the National Association of the motion picture industry indicate that it will approximate $5,000,000. A list submitted by the association shows amounts approximating $2,000,000. These results do not take into consideration the countless millions subscribed by people who were influenced by the various loan campaigns conducted upon the screen of America's motion picture theaters.

The National Association brought every resource of the motion picture industry into play with such success that in all probability the final returns will show the allottment to be exceeded by a comfortable margin. The producing and distributing companies rallied to the call and employees of motion picture concerns entered with a will into the campaign. Prominent motion picture actors and actresses responded with enthusiasm. Their subscriptions alone will total upwards of a million. Subscriptions from the big companies jumped quickly into six figures while men and women of the screen both volunteered with their money and services.

The committee sent 30,000 patriotic slides to the 15,000 motion picture exhibitors of the United States, together with letters from Secretary of the Treasury William G. McAdoo and Association President Brady, asking for co-operation. Of perhaps greater influence was the patriotic trailer which was distributed broadcast to exhibitors. In animated form this told the need of support of the Liberty Loan, ending with an inspiring paragraph from President Wilson's speech asking Congress to declare that a state of war existed.

* * *

Roscoe Arbuckle and the members of his staff subscribed for $41,000 worth of Liberty Bonds.

* * *

Amid enthusiasm June 12 was informally made Liberty Loan Day for General Film with the inauguration of a special system for aiding employes of the big distributing organization to buy bonds in the government's campaign for the Liberty Loan. The outcome was an immediate subscription estimated at $50,000 by executives and employes of General Film all over the country.

* * *

Manager Harold Edel of the Strand Theater put in a busy week doing his "bit" in the film drive for Liberty Loan subscriptions. The theater and executive staff were put at the disposal of the Liberty Bond Committee which, availing itself of Mr. Edel's generous interest, had workers at the Strand every day during the week. On Sunday Mr. Edel inaugurated a speaking campaign from the Strand stage and secured the services of some of America's foremost citizens, women prominent in financial and social circles. On Monday afternoon William A. Brady, president of the National Association of Motion Picture Industries, appeared and made one of his characteristic right-from-the-shoulder speeches.

* * *

The Universal Film Manufacturing Company announces that the subscriptions to the Liberty Loan on the part of employes of the company totals $79,000. When all the Western studios are heard from it is expected that the total will exceed $100,000. Nearly all these subscripitions are on the instalment plan except a few subscribed outright by the officials of the company.

Hahn to Arrange Score for "Hate"

CARL HAHN has been engaged by the Fairmont Film Corporation to arrange the musical score for "Hate," the seven-reel feature recently completed and which will soon be given a New York run at one of the Broadway theaters. The final details in connection with the work of Mr. Hahn has been selected to do were carefully gone over Friday and actual work on the various compositions have already been started. Mr. Hahn is one of America's foremost conductors; at present he is orchestral director for the New York Arion Society, the New York Mozart Society and the Brooklyn Arion.

Carl Hahn.

The decision on the part of the Fairmount Film Corporation to send out a complete orchestration with "Hate" was reached by Robert Bolling, vice president, early during the past week. Mr. Hahn was selected because of his recognized ability as a conductor and as a composer. The score will be so arranged that it will be possible to give it orchestration by the largest as well as the smallest orchestras. Most of the selections will be highly dramatic in their scope, with a wonderfully tender and inspiring motif running throughout the entire script.

Mr. Hahn has won signal honors in the musical world. He received his training exclusively in the United States, particularly at the College of Music, where his father, Theodore Hahn, the well-known flutist, has been a member of the faculty since the regime of Theodore Thomas, the first head of the famous institution.

In arranging the score for "Hate" Mr. Hahn promises a number of intensely dramatic compositions of his own. He will be unhampered in his work.

PRESIDENT LAEMMLE STARTS EAST.

Carl Laemmle, president of the Universal Film Manufacturing Company, who has been visiting the coast studios of the company at Universal City, left for the East Friday, June 15. The evening before he gave a farewell dance and supper, which many prominent film folk from other studios attended. It was the largest social event of its kind ever held in the film colony. Mrs. Laemmle accompanied her husband.

United to Distribute Power Machines

Arrangements Completed by Which New Corporation Will Handle the Projectors in All Its Territory.

AN operating arrangement of far reaching importance and beneficial effect on exhibitors has been consummated between the Nicholas Power Company and the United Theater Equipment Corporation, whereby the famous product of the Power Company will be distributed in the territory now covered by United Service Stations.

For seventeen years Nicholas Power has been manufacturing motion picture projectors, and today the Power machine stands as a notable credit to the man who has concentrated his energies and efforts in perfecting motion picture projection apparatus. Today there is not a country in the world that does not boast of its Power machines. It is estimated that there are more than fifteen thousand Power's machines in use today.

The United Theater Equipment Corporation, in announcing its policy some weeks ago, promised to give the exhibitor something more than the ordinary sales service of machines, equipment and supplies—a practical individual service with particular attention to the care and maintenance of motion picture apparatus. The officials of the corporation being practical supply and equipment men and understanding fully the requirements of the motion picture exhibitor, have laid plans to establish an efficiency in projection which has never been equaled.

The service plan operated in conjunction with the Nicholas Power Company is the first big step towards bringing the manufacturer, the distributor and the exhibitor into close equipment relationship, all working together in harmony for one object—perfectly projected pictures.

Under the new arrangement, all branches of the United Theater Equipment Corporation will at all times keep on hand a sufficient number of Power's loan mechanisms for the benefit and use of owners of Power's machines. These loan mechanisms will be furnished free in an emergency to any user of the Power's apparatus, or while repairs are being made. Each branch will also carry on hand a large stock of Power's parts and supplies, so that replacements can be made immediately. Each branch manager will give his personal attention to the installation and maintenance of all Power's equipment in his territory and expert machine men will regularly inspect and give advice on repairs.

THE ROLL OF HONOR

L. E. Kennedy, of the Drexel Theater, Coffeyville, Kan., is at Fort Riley with the Officers' Reserve Corps.

* * *

J. C. Bingham, formerly purchasing agent of the Famous Players Film Service in Pittsburgh, is now in line for promotion in the Eighteenth Regiment, N. G. P., he having gone to Fort Niagara to spend three months in training preparatory to being made a commissioned officer. Mr. Bingham is now a sergeant.

* * *

Millard Crouch, better known to his friends as "Mill," brother of the manager of the Ninth and E Street theater, Washington, D. C., of the Crandall Amusement Company, where he also has been employed since the theater was opened, has enlisted in troop B cavalry, the outfit that is known locally as the President's Own, and has been sent to a nearby rifle range before going into camp at Memphis, Tenn. Mr. Crouch expects to be among the first to go to France. He carries with him the best wishes of the group of film men who are wont to congregate at this theater and it is more than likely that he will soon be sporting chevrons, if not shoulder straps, for he is of the type that wins.

* * *

F. A. Tomes, manager of the Houston, Texas, branch of the Mutual Film Corporation has joined the United States Army and is expecting his call to the front any day.

* * *

Roland Bottomlely, the English actor who has a prominent part in Pathe's serial "The Neglected Wife," applied on Wednesday, June 6, for enlistment papers as soon as a recruiting station for British and Canadian subjects had been opened at 280 Broadway, New York, disclaiming the term "slacker" in the most emphatic manner possible.

Mr. Bottomley is not seeking a commission. He says that he wants to be of service and it makes no difference of what kind.

* * *

The Moving Picture World has received a note from Gunner Norman Stuckey of the Seventh Brigade, Canadian Field Artillery, stating that he expects to see overseas service before long. Mr. Stuckey recently had charge of "Music for the Pictures" department of this paper.

* * *

"Go with your friends," is a potent slogan in Flushing, N. Y. In addition to the five Gaumont men in Company I, Tenth Regiment, National Guard, John Connell is now also enrolled as a Company I man.

Paul Diemer, a skilled Gaumont machinist, after some preliminary training at Governor's Island in the Civilian Training Corps, was accepted for Plattsburg. He has fought his way successfully through the first month's work and has an excellent chance to win his commission.

(Left to right) Herman Schafer, James M. Blundell, Frederick Peters, Stevens Fields and Robert Holmes. A sixth Gaumont man has joined company I since this picture was taken. This is John Connell, engaged in projection work in the factory.

BACH RETURNS TO UNIVERSAL.

W. A. Bach, sales and advertising manager of M. H. Hoffman, Inc., since its inception, has resigned. Mr. Bach, who formerly was in charge of the publicity service department in Canada for the Universal Company, was at the time he resigned to join the M. H. Hoffman, Inc., about to leave on an extended trip throughout the United States, installing service departments, similar to the one he originated in Canada, in all the main offices of the Universal Company. Mr. Bach will now take up that work. Prior to that he will take a holiday in Canada.

Mr. Bach's headquarters will be in New York City, and the first service department to be organized will be in the New York Universal office.

VIRGINIA PEARSON SPEAKS FOR ORPHANS.

Never in her career as a motion picture player has Virginia Pearson received such an ovation as was accorded her at the opening ceremonies of the Israel Orphan Asylum in New York's Ghetto last week. Although her appearance as the guest of honor was advertised for 9:30, the new orphan building was jammed at 7:30. When Miss Pearson arrived later a crowd two blocks long filled the street to such an extent that her car could not approach the building. A hurry call for the reserves brought a large force.

Miss Pearson gave a stirring patriotic address and sold 1,500 photographs of herself, donating the entire receipts to the orphan fund.

HARRY DAVENPORT TO DIRECT CUMMINGS.

Arthur Blumenkrohn, business manager for Superlative Pictures Corporation, was in New York long enough this week to complete negotiations with Harry Davenport to direct Irving Cummings in his first release for Superlative.

CHANGES AT K-E-S-E DALLAS BRANCH.

Bert M. Moran has been made manager of K-E-S-E Dallas branch, succeeding Charles H. Wuertz.

Earl Hall, formerly with the Mutual Film Exchange in Dallas, is now booking clerk at the K-E-S-E branch.

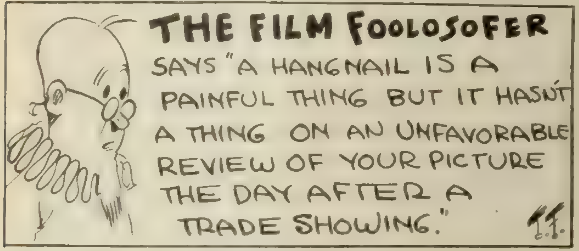
Grinding the Crank

With Thornton Fisher.

IT IS estimated that the contents of Warren Kerrigan's daily mail if compiled would make a five foot bookshelf.

* * *

The town of S—, Missouri, was set agog the other day when an announcement was made through the local press that one young woman between eighteen and thirty had been discovered who didn't want to act in the movies.


THE FILM FOOLOSOFER
SAYS "A HANGNAIL IS A PAINFUL THING BUT IT HASN'T A THING ON AN UNFAVORABLE REVIEW OF YOUR PICTURE THE DAY AFTER A TRADE SHOWING."
T.F.

Let's Sing a Two Step.

Billy McPhee, an actor was he
And worked for a director named Jimmie McCree.
Said Jimmie McCree to Billy McPhee,
"After seeing you act it surely strikes me
As an actor you make a good plumber, b'gee.
Your head isn't wood," says Jimmie McCree,
"It's a yard full of lumber," he says to McPhee.

The air of the song isn't bad, but it could stand for a little ventilation.

* * *

We never realized how much there was to learn in this little old world of ours until we slipped and fell into Bro. Richardson's department. Gosh! Imagine a man having to answer all those questions about machinery and everything.

* * *

Charlie Chaplin will receive a million dollars a year for drawing crowds. An artist can draw a crowd too, but what in the mischief does he get for doing it?

* * *

When they flash the title "Tom and Bertha are married in the little brick church," we instinctively wait for the pianist to start the wedding march and he never fails us. And a battle scene always starts him beating a tattoo on the bass keys.

* * *

Wire from Minneapolis says that all the citizens have returned to their normal existence now that Sam Spedon is back in New York.

* * *

Position Wanted. As heavy. Played the villain for twenty years. Married, have four children. Do not drink, smoke nor swear.

* * *

Next to an operation the most distressing thing in the world is to accompany an author to see one of his pictures after he has blown you to a regular feed.

* * *

Believe us boy, you've got an experience coming if you never have.

* * *

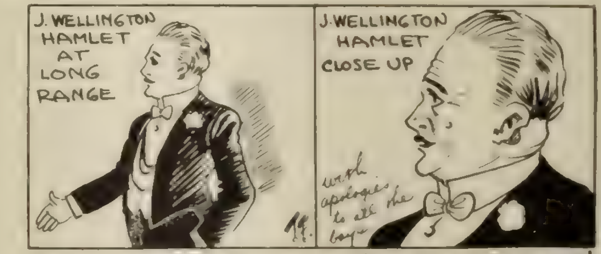
We recommend for taxation John Soliddome, who blows on the back of your neck whistling with the orchestra.

The lady who saunters in late and stands in the aisle to reconnoitre for a friend in the house.

The party who gives the cashier a five case note and spends the rest of the evening counting it at the ticket window.

The gink who thinks you are unintelligent enough to have any sensible idea of what the picture is all about, and tells you.

The person who always pulls the chin music about his ability to write better stuff than anything he has ever seen on the screen.

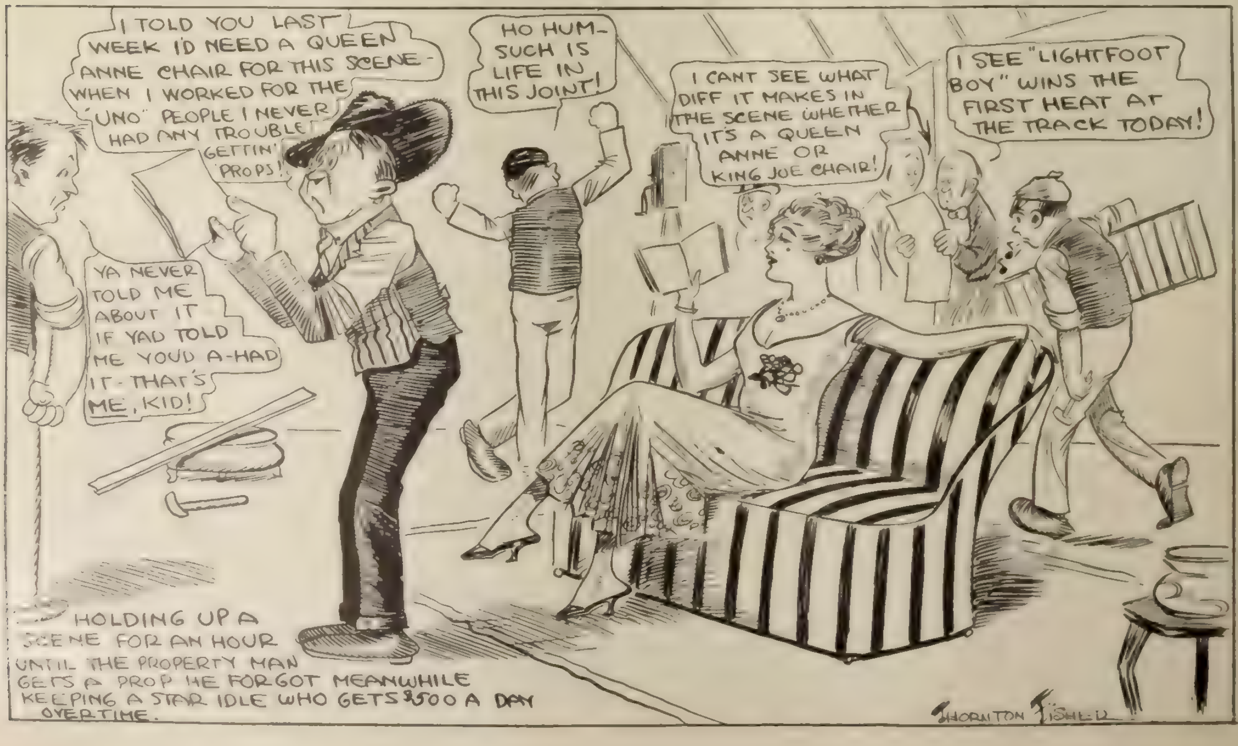

J. WELLINGTON HAMLET AT LONG RANGE
J. WELLINGTON HAMLET CLOSE UP
with apologies to all the boys
T.F.

OH, WHAT A DIFFERENCE A "CLOSE-UP" MAKES!

An actor friend of ours last week when I asked his opinion of a rival star's work in a certain picture replied, "I ... and I ... so ... if ... and ... I ... I ... I ... I ... !"

* * *

All right, there goes the dinner bell! S'long.


I TOLD YOU LAST WEEK I'D NEED A QUEEN ANNE CHAIR FOR THIS SCENE - WHEN I WORKED FOR THE "UNO" PEOPLE I NEVER HAD ANY TROUBLE GETTIN' PROPS!
HO HUM - SUCH IS LIFE IN THIS JOINT!
I CANT SEE WHAT DIFF IT MAKES IN THE SCENE WHETHER IT'S A QUEEN ANNE OR KING JOE CHAIR!
I SEE "LIGHTFOOT BOY" WINS THE FIRST HEAT AT THE TRACK TODAY!
YA NEVER TOLD ME ABOUT IT IF YAD TOLD ME YOUD A-HAD IT - THAT'S ME, KID!
HOLDING UP A SCENE FOR AN HOUR UNTIL THE PROPERTY MAN GETS A PROP HE FORGOT MEANWHILE KEEPING A STAR IDLE WHO GETS $500 A DAY OVERTIME.
THORNTON FISHER

Unite in Praises for Richardson

Theater Men and Operators Express Appreciation of Work of World's Projection Expert.

THE Moving Picture World is receiving letters from the points visited by F. H. Richardson, editor of the projection department of this publication, in which the writers express their appreciation of the good work accomplished by the Rooseveltian exponent of high-class projection. We quote from a few of these:

Montgomery, Alabama.

I wish to take this opportunity to thank you for the visit of F. H. Richardson to this city. I assure you that since his talk and his praise of the work done by the boys, things have improved wonderfully. He seems to have given them a new pride in their work and new ideas of its importance and its possibilities. I feel that his visit and his talk did much good here, and I am accordingly grateful to you for having permitted his coming. R B. WILBY, Colonial Theater.

Tampa, Florida.

Just a few lines to show our gratitude and appreciation toward your representative, F. H. Richardson. Mr. Richardson has opened the eyes of every operator in this city and all have benefited by his lecture and the good advice he gave.

We thank you as well as Mr. Richardson for your good efforts toward the betterment of projection.

MANUEL NASTI, Secretary I. A. T. S. E. & M. P. O., No. 321.

Tucson, Arizona.

The undersigned are taking this opportunity of thanking you for making it possible for the operators as well as managers to listen to a gentleman of the caliber of Mr. Richardson. We all have profited by his lecture. (Signed by Managers and Operators of Tucson.)

Victoria, British Columbia.

The visit to this city by Mr. Richardson was greatly appreciated by both the managers and operators, which, no doubt, will be a great benefit to both the managers and the operators.

E. C. CLARK, Manager, Columbia Theater.

Vancouver, B. C.

Everybody present was delighted with Mr. Richardson's lecture. His great descriptive powers and keen sense of humor lent an added interest to the most impressive lecture ever heard in this city in connection with the moving picture industry. Mr. Richardson's powers for bringing home the vital facts concerning each one's part in his special line of work was unexcelled, and great credit is due this man who, by his integrity and determination against great obstacles, has done so much to bring the projection end of the industry to such a high plane as it occupies today. A. O. HANSON, Secretary and Treasurer, M. P. M. O.

Missoula, Montana.

Some of the things Mr. Richardson told us hit home very hard, but we are all Missourians and consequently want to learn and want to be shown, and we appreciated having the pleasure of Mr. Richardson's presence among us, and take this opportunity of thanking you for the good work we believe you are doing in sending him through the country

MISSOULA AMUSEMENT COMPANY.

Walla Walla, Washington

It is the writer's opinion that too much praise can not be given as to the value of these straight-from-the-shoulder talks in which Mr. Richardson points out to us our glaring faults and at the same time points out the cure.

How easy it is to find fault and not suggest a remedy! But our friend not only finds the fault but gives us the remedy, and for that we are duly grateful. I trust that this good work may not cease with this trip, but that we may look forward to the not too distant future in anticipation of another visit.

Personally I want to express my keen appreciation of your generosity in making it possible for us to hear Mr. Richardson and I know that all the boys here join me in this expression.

R. H. CRAM, Manager Arcade Theater.

Kent Returns from Inspection Tour

Sales Manager of General Film Talks of Visits to Exchange Managers and Exhibitors.

AFTER a trip of inspection to various mid-western branches of General Film, including, among others, Detroit, Chicago and Minneapolis, General Sales Manager Sidney R. Kent returned to New York with this important section of his field confirming his expectations in regard to various new merchandising methods.

Mr. Kent's tour was devoted not alone to branch managers, but to exhibitors in each branch territory. His main purpose, however, was directly to instruct branch managers in the application of modern systems and policies that have been adopted by General Film. His trip was part of the educational campaign waged from headquarters and which includes every member of the vast organization.

"We are requiring that our branch managers discard many obsolete policies that seem to be a sort of tradition in the film industry," says Mr. Kent. "Many merchandising methods new to this business are being introduced as swiftly as the magnitude of the organization permits. We find that most of these plans not only fit well into the distribution of motion pictures, but are badly needed. What we are successfully approaching is the minimum of delay and expense to the exhibitor and ourselves.

"We are receiving most favorable comments from the exhibitors throughout the country whose complaints have been investigated by the home office and straightened out for them. In fact, we are requiring our branch managers to make a written report to the home office whenever they find it necessary to discontinue the service of any exhibitor as the outcome of a misunderstanding."

Mr. Kent reports that he found conditions vastly improved from the General Film standpoint.

Melbourne Macdowell

THE news that Melbourne Macdowell has become a member of the Triangle stock company at Culver City should prove of unusual interest to those screen fans who also recall the striking impersonations that this actor contributed to the legitimate stage in years past.

With his wife, the late Fanny Davenport, one of the most celebrated American tragediennes of the past generation, Macdowell appeared in many classic productions. His best-known roles were Marc Antony in "Julius Caesar," Scarpia in "La Tosca," Loris Ipanoff in "Fedora," Almerio in "Gismonda" and Andress in "Theodora Virginius."

Melbourne Macdowell.

Melbourne Macdowell was born about fifty years ago in Washington, South River, N. J. Although the son of well-to-do parents, the young Macdowell insisted on living his own life in his way. He followed the sea intermittently from his eleventh to his twenty-first year, only taking time enough off to spend a few terms in high school.

The rugged outdoor life built up a wonderful physique. He stands a half-inch less than six feet in height and weighs 200 pounds in working trim. He is active and is able to give an account of himself in a melee with the mitts.

As the heavy lead in "The Flame of the Yukon," opposite Dorothy Dalton, Macdowell will make his debut in the silent drama. Without previous experience in screen acting, he is said to have created an unusually telling characterization in the role of "Black Jack" Hovey, proprietor of the Midas Cafe where big scenes in this Alaskan drama take place.

BURTON HOLMES HAS NARROW ESCAPE.

Cable advices last week from Burton Holmes, the world's greatest traveler, who is now in Australia making travel pictures for Paramount, told of his having narrowly escaped death in Hawaii, while obtaining some wonderful pictures of the eruption of the volcano in Hawaii. The cable states, "Party barely escaped death from eruption. Trip delayed two weeks. Letter follows."

"In all my twenty-seven years of almost continuous traveling, this experience in Hawaii is one of the most remarkable that I have ever had," said Mr. Holmes. "The pictures that we secured will undoubtedly create a sensation when they are shown, for they are wonderfully vivid and contain far more action than any pictures that were ever made of a volcano while in eruption."

COLES ASSOCIATED WITH RATISBONNE.

E. Ratisbonne, delegate of the photographic and cinematographic department of the French War Office, has opened an office at 220 West Forty-second street, New York, where he is distributing under the name of Inter-Allied Films all of the French War Office motion pictures and other timely European productions of merit.

Mr. Ratisbonne has been in the film business both in the United States and Europe for many years, and still maintains his office and organization in London.

H. B. Coles, who needs no introduction to the trade in this country, is associated with Mr. Ratisbonne in Inter-Allied Films.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

Three New Paramounts

Fannie Ward in "Her Strange Wedding," House Peters in "The Heir of the Ages," and Fatty Arbuckle in "Rough House."

Reviewed by Hanford C. Judson.

OF three new Paramounts, the most noticeable for acting, for story and for direction is "Her Strange Wedding" with Fannie Ward in a role that affords her scope for some remarkable work. It is a good interesting picture, full of suspense and a sense of newness. The picture will appeal mostly because of Fannie Ward's handling of the big dramatic situation. She plays a society girl who touches our sympathy by her sense and by the suggested backgrounds of estimable character of her actions.

Scene from "Her Strange Wedding" (Paramount).

We know that the young man she is marrying is a thief—she finds it out the first day of the honeymoon. How the two react is kept within actual humanity by restrained acting on the part of the characters and the impression made is helped by unusually good subtitles. Tom Forman has the part of the young man and Jack Dean plays his older brother, the hero of the picture. Melodramatic incidents are grouped around the picture's dramatic truth and it goes well. The screen plot is by Charles Maigne from the story by George Middleton and it is a five reel Lasky picture.

"The Heir of the Ages."

This five reel Pallas picture assumes that the eternal triangle worked itself out in the Flint Age very much as it does today. We don't know a great deal about the Flint Age, and can assume that it does; but to use the two ages in the same picture as counter-parts in the same story is too old to be in any special degree artistic. "The Heir of the Ages" with House Peters as the hero strong man, Nina Byron as the girl and Eugene Pallette as the weak brother opens with scenes in the Flint Age and then with the same characters the story is played with a background of American western life. The triangle practically is the same both times. The big, strong brother loses for a time the love of his girl to the personality of the morally weak brother. In both stories there's a test that shows up the weak brother. In the Flint Age the strong one is sacrificed, in the modern story the weakling succumbs. It makes a fair picture. It has suspense and many pretty scenes. A vigorous fisticuff fight will please many. It gives no new exposition of humanity. It is by William Addison Lathrop.

"Rough House."

"Fatty" Arbuckle will give many a laugh in "Rough House" a Paramount picture in two reels. The astonishing attention he gives to a conflagration in his bed room will be a new laugh producer. There is no unoccupied moment, and while there is much in the picture that is old, none of it is slow. Nearly all of it is good.

"The Great White Trail"

Seven-Reel Photoplay Produced by Whartons Has Considerable Iterest, but Motives Are Not Always Well Handled.

Reviewed by Edward Weitzel.

THE subject chosen by the Whartons for their first independent production is one that will prove interesting to most moving picture patrons. "The Great White Trail" is the title of the picture, which is in seven reels. Leopold D. Wharton wrote the scenario and directed its production. Long experience in filming mystery and crime serials has not been the best school for a man who undertakes the writing and production of a serious story in which normal human beings are supposed to go through the reasonable tribulations of life even as it is lived in the outposts of Alaska.

Certain fundamental laws of dramatic construction must be observed and the motives that actuate the characters must stand the test of being born of common sense or all the anguish of the heroine and the noble conduct of the hero go for naught. The author has also made the mistake of having these two characters take turns at losing their wits.

Fortunately, the greater part of the weak incidents come in the first part of the picture. The readiness of the husband to believe the worst of his wife and his promptness in turning her and her baby out of the house do not give him a very good start with the spectator, especially as the man he suspects is his wife's brother. Sixteen years later the entire family are found in Alaska and, after great trials and tribulations, are reunited. In telling this story the producer has taken advantage of the winter climate of the Northwest, and introduced many snow scenes of great beauty.

A few minor details of production will not bear close examination, but the general impression is favorable to the picture. A comic butcher boy is lugged into the story, the author and the actor both doing their best to justify his presence.

The photoplay is fairly well acted. Doris Kenyon and Paul Gordon head the company.

"The Little Orphan"

Ella Hall in Characteristic Child Part Is Star of Five-Reel Bluebird Photoplay that Never Fails to Entertain.

Reviewed by Edward Weitzel.

IT IS useless to protest that a Belgian war orphan would not be allowed to bring over her pet goat and rooster, when sent to the United States for adoption. Ella Hall does it in a Bluebird five-reel photoplay and gets away with a number of other exploits during the action of the story that are equally amusing—when viewed from a safe distance.

Scene from "The Little Orphan" (Bluebird).

The first thing communicated to the spectator is that three well-to-do bachelors conclude to adopt a Belgian orphan apiece. All three suppose they are to become the fathers of boys, but the youngest man in the group learns on the arrival of the children that his foster child is a girl. He makes the best of the matter, even after he discovers that the goat and the rooster are also to become members of his family.

There is plenty of comedy in the picture and a love motive is supplied when the little orphan arrives at the proper age and discovers that she prefers a husband to a father. This exchange is not accomplished, of course, without sufficient playing at cross purposes. In the meantime the transformation of the little emigrant into a charming young lady is well worth watching.

Ella Hall's demure assumption of the part, her unaffected method of impersonating such youthful persons, have just the right touch. Her success in this line is a long one, and the little girl from Belgium is one of the most attractive of the list.

"A Bit o' Heaven"

Kate Douglas Wiggin's Story Charmingly Done in Moving Pictures by the Frieder Film Corporation.

Reviewed by James S. M. McQuade.

IN the later seventies Kate Douglas Wiggin wrote "The Birds' Christmas Carol," and the story in pamphlet form chanced to come into the hands of a publisher who immediately saw in it the evidence of unusual talent. He sought the author, who at the time was unknown, and as the result the book soon appeared in several languages, and it is known today wherever civilization exists. Strange to say the story escaped the notice of well known producers, and it remained for the Frieder Film corporation, a Chicago organization recently formed, to tell the story in moving pictures, under the title, "A Bit o' Heaven."

Scene from "A Bit o' Heaven" (Frieder).

The story has to do with a crippled child, Carol Bird, the only daughter of her wealthy parents, who are proud of two strong, healthy sons, in addition. Little Carol is a hopeless invalid, and the tender love and affection of the entire family go out to her, fearing the day when the soul shall take its flight from the fragile body. Carol has a devoted Uncle Jack also, a traveler in distant lands, who cheers her by a letter, in which he promises to come home and spend Chirstmas with her.

But little Carol has other friends, outside of her sphere indeed, but nevertheless faithful, loyal friends, who would go any length to spare her pain or to bring her pleasure. These are none other than the nine ragged members of the Ruggles family, little boys and girls who live nearby, whom Carol has often watched at play and wished that she could join them. Mrs. Ruggles, their widowed mother, toils ceaselessly to bring up this healthy brood of hers—from Sarah Maude, the elder, and the little mother, down to sturdy little Larry, the pet and pride of the Ruggles' family.

Shortly before Christmas, Carol, who had been planning for sometime to give a pleasant surprise to her Ruggles friends, asks her mother if she can invite them to a Christmas dinner. Mrs. Bird gladly consents, and so the letter of invitation is written by Carol and is carried to Mrs. Ruggles by Sarah Maude.

The commotion which this letter creates is best told in the pictures, as are also the preparations made by Mrs. Ruggles to have her children appear in presentable condition. The mirth which these preparations create seizes the spectator with such continuous grip that he loses the sense of time and place. He is truly in the midst of it all, at times earnestly sympathizing with Mrs. Ruggles in the knotty problems that confront her and sincerely admiring the resourcefulness that overcomes every difficulty.

Peory, for instance, has no stockings, and Mrs. Ruggles surmounts the difficulty by telling Clem, her eldest boy, to go out and ask Mrs. Cullen, a neighbor, to lend her a pair and to promise that Peory will give her boy Jim Cullen half of her candy. Peory flares up at this bargain, but Mrs. Ruggles settles the matter by asking: "Which would you rather do. Give Jim half your candy or go to the party barelegged?" The said stockings are a sight—striped, not like a zebra, but black and white!

"They'll be the makin' of you! Ain't they stylish, Peory?" Mrs. Ruggles says to that disgruntled young lady, as she surveys them with delight. Then in an aside to the other gazing members of the family, Mrs. Ruggles says confidently, "Nobody'll fergit she's got 'em on."

This is only a single sample of the mirthful preparations, not omitting the dress rehearsal to which Mrs. Ruggles subjects her brood, before they depart for the Bird mansion. They are certain to delight both old and young, and people of all ages.

The scene showing the Ruggles' family around the Christmas table, with Uncle Jack seated at the head and the invalid Carol looking delightedly on, will remain with everyone who sees it for sometime to come. The director has seen to it that the Ruggles children eat just as they have been accustomed to eat at home, and Larry eats so ravenously that his face soon begins to pucker up with pain, which comes from an overgorged "tummie."

The closing scene is one of sadness. The merry Ruggles children have gone, laden with beautiful Christmas presents, taken from Carol's Christmas tree. In her mother's arms, the child is seized by a great faintness. "Mother, I do think we have kept Christ's birthday this time just as He wanted it done," she whispers, and then passes away.

This picture is now being handled on the State rights plan.

"The Star Spangled Banner"

Genuine Patriotism Portrayed in Edison Three-Reel Photoplay Written by Sumner Williams.

Reviewed by Arthur W. Courtney.

FULL of genuine, unadulterated patriotism is "The Star Spangled Banner," an Edison three-reel photoplay. It was made from a magazine story by Mary Raymond Shipman Andrews. In adapting this story to the screen, Sumner Williams has done a piece of original work. The theme of the story is respect for the flag of one's nativity.

Edison Studios

Scene from "The Star Spangled Banner" (Edison).

Paul Kelly has the part of an American youth, brought up in England, who has lost all respect for the American flag. Herbert Evans is a colonel of the United States Marines. A regiment of the marines takes part in the picture. The story is set at the Marine barracks. Fred Gleason is an old sergeant of the marines, whom the American boy insults.

The retreat ceremony, the lowering of the flag, at the marine barracks is pictured in a very impressive manner. As the young American stands there with his hat on while everyone else is uncovered, the audience cannot help convicting him of the grossest disrespect. The raising of the flag at the end of the picture, when the American salutes it as everyone else does, is another inspiring scene. These situations have a mighty emotional appeal.

Here are no bloody battle scenes; no Fourth of July claptrap; no titles prating of the stars and stripes. The story takes place in time of peace. The present enemies of the United States are not mentioned. No intelligent alien would feel the least discomfort upon viewing this picture.

Everyone knows how audiences are stirred by photographs of men of national prominence. In this picture the photographs of Grant, Stonewall Jackson, Lee and Farragut are skillfully interwoven in a way that is bound to stir enthusiasm.

This is an excellent play for everyone, but especially for children of all ages.

Pathe Pictures

"The Cigarette Girl," Five-Reel; "A Relentless Fate," Chapter of "The Neglected Wife," and "Max, the Heartbreaker."

Reviewed by Ben H. Grimm.

PROBABLY the best picture that Gladys Huelette has ever been featured in—and the writer has seen some mighty good Hulette pictures—is "The Cigarette Girl," a five-reeler produced by Astra for release by Pathe on July 7. Unlike several previous pictures in which Miss Hulette was featured, this one is not so obviously a vehicle for her: the story is interesting and out of the ordinary, and while the character played by Miss Hulette dominates at all times, the star is not the whole works. The offering is a most pleasant and interesting combination of star and story, strengthened by a fine supporting cast and intelligent direction.

Scene from "The Cigarette Girl" (Pathe).

The story is one of New York life—of a phase of New York life that is little known outside the inner circle. It tells of a framed-up alienation-of-affections suit against a young millionaire and of the part played in the lives of all by a cigarette girl in a cabaret who is as honest as she is sweet. The story leads into the novel situation in which the cigarette girl becomes the "name-only" wife of the wealthy youth so that the designing woman with whom the youth is infatuated cannot obtain money. The youth's fortune is turned over to his wife, and she saves him from the woman and himself. In the end the girl and love triumph over the circumstances that are working against the youth.

William Parke directed the picture with a care and a knowledge of the requirements of the story that have resulted in greatly adding to the worth of the production. William Parke, Jr., is seen in the role opposite Miss Hulette. Warner Oland is a smooth and plausible villain. Florence Hamilton does good work as the villain's wife. An unnamed member of the cast, who plays the part of Trot, a cabaret dancer, is a young man of considerable ability. His work is specially commendable.

"A Relentless Fate."

In this, the eighth episode of "The Neglected Wife," serial, Kennedy quarrels with Margaret over her many friends, and he leaves her angrily. He is nominated for Congress. At a big meeting an exciting free-for-all fight takes place and Kennedy is spirited away by Doyle. Margaret and Norwood follow. Kennedy is thrown from Doyle's machine and wakes up in the arms of Margaret, who has followed the Doyle machine with Norwood. Norwood realizes Kennedy is "the other man." Ruth Roland, Roland Bottomley and the other members of the cast do their usual work.

"Max, the Heartbreaker."

Max Linder is seen in a two-reel comedy that combines the scenic beauty of the Riviera with humor of the sort that has made Max famous. Some of the scenes are truly beautiful. The comedy element is rather slow in coming, but when it comes Max gets over a full share of laughs. The story tells of two girls crazy over Max and who later fight a duel over him. But Max gets one of the bullets. Some scenes in the doctor's office are quite funny.

"House of Cards"

Five-Reel Drama Featuring Catherine Calvert and Frank Mills Released by Art Dramas.

Reviewed by Ben. H. Grimm.

MOSTLY on the strength of never-failing "kid stuff," "House of Cards," a five-reel drama featuring Catherine Calvert and Frank Mills, and to be released on the Art Dramas program, will get over. The picture was written and directed by Madame Blache, and produced by the U. S. Amusement Corporation. It is presented by Herbert Blache. Kittens Reichert, a little girl player, and an unnamed negro boy, should rightfully be featured, for it is on these two that most of the burden of entertainment rests. Without their presence in the picture it would have been as flat as territory excavated by retreating German troops. The two are responsible with the aid of their director, for humorous and appealing bits that have always made a strong appeal to a certain proportion of picturegoers.

There is much to commend about the picture, and equally much to condemn. Credit must first be given for some of the directorial touches and photographic feats; and there are many pretty scenes in the picture. And, too, the scenes visualizing the dream of the professional woman who has neglected her child and believes her dead are quite good. The chief fault of the picture lies in its lack of story. Madame Blache has touched upon two deep and serious questions—child labor and the woman who pays more attention to her career—a scientific career—than her child. But Madame Blache's touches on these two vital things are superficial—she never scratches below the surface, and a seriousness of purpose with which she starts out her picture is almost summarily dropped soon after the start. The husband of the woman, too, neglects the child, and the child runs away with a negro newsboy. The parents believe the girl dead, and the husband thinks it best to separate. The woman becomes ill with brain fever. The husband, who has turned down a proffered bribe and who beings an investigation of child labor, meets the little daughter, who has come to search for work in a factory. The child brings the parents together.

Catharine Calvert, the widow of Paul Armstrong, the playwright, has the role of the woman. The husband is played by Frank Mills. James O'Neill is one of the supporting players. Production details are thoroughly adequate.

Kalem Shows a Stingaree and a Ham

Hornung Story Makes a Good Western—"Seaside Romeos" a Pleasing Comedy.

Reviewed by Arthur W. Courtney.

THE third episode of Kalem's "The Further Adventures of Stingaree," by E. W. Hornung, entitled "The Tracking of Stingaree," produces an excellent moral effect. Stingaree teaches Howie a temperance lesson and saves a young Irish girl from elopement with a good-looking fugitive from justice, who is also a drinking man. Interest is well kept up throughout by skillfully keeping several problems in the air at once. Stingaree wants to save Kate O'Brien. Howie quarrels with him because he wants to intercept a shipment of gold. So Howie goes off to get drunk and give Stingaree up to the troopers. Stingaree and Howie reunite in time to save Kate.

Edythe Sterling is very pretty as the young Irish girl. Miss Sterling is a new actress who is just coming to the front. In the second and third episodes of this series she acquits herself nobly. True Boardman, wearing a white coat and a monocle and riding his white horse, is ever the same chivalrous, picturesque Stingaree. He displays horsemanship when he rides standing up on the horse's back to jump into a tree. Paul C. Hurst, the creator of the part of Howie and the director of these episodes, also keeps his character portrayal on a high level. An instance of careful directing is the small Sunday school Bible on the table in the scene where Kate leaves home to elope. It should be noted, too, that the troopers look as if they were really members of the New South Wales Mounted Police. This is a "Western" that should please everyone.

Scene from "The Tracking of Stingaree" (Kalem).

"Seaside Romeos."

This is a Ham and Bud comedy. Ham has a Welsh rabbit dream of buried treasure on the island of Silken Seaweed. On the island they find a girls' class in aesthetic dancing. Their scenes with these girls are very funny. The homely one chases Ham and he escapes only by hiding his head in the sand. This is a good summer reel.

"The Broadway Sport"

Stuart Holmes as Comic Hero of Five-Reel Photoplay Written and Directed by Carl Harbaugh for the Fox Program.

Reviewed by Edward Weitzel.

AFTER running the whole gamut of screen villains and taking on a number of the seriously-minded heroes, Stuart Holmes comes forward as the comic central figure of "The Broadway Sport," a five-reel photoplay, written and directed by Carl Harbaugh and produced by William Fox. The star's part is that of a near-sighted bookkeeper in a country flour mill who gets Broadway struck and visits that celebrated street.

Scene from "The Broadway Sport" (Fox).

Once in sight of Times Square he catches the spirit of the locality and blossoms into a real sport. In fact, he hits such a hot pace that it is difficult to believe in his experiences. The author asks you to believe in them only to the end of the story, however. At that point he owns up that Hezekiah Dill's visit to the city was all a dream. This method of becoming a Broadway sport has its advantage: you save your money, no matter how much you are forced to part with during the dream.

Carl Harbaugh has seen to it that his scenario was well treated in the way of production, and has directed on excellent cast. Stuart Holmes is unexpectedly amusing as the thrifty hero who only travels in his sleep. He is supported by Wanda Petit, Dan Mason, Mabel Rutter, W. B. Green, J. Sullivan, Mario Majeroni and Jay Wilson.

"The Maelstrom"

Five-Part Vitagraph Production of Ordinary Calibre Features Earle Williams.

Reviewed by Margaret I. MacDonald.

NOT in any way out of the ordinary as a moving picture production is "The Maelstrom." It represents a type of quite vivid melodrama, and leans to old methods of picture-making rather than new. The story, to commence with, is one in which we are supposed to take things for granted and hesitate to ask the why and wherefore of anything. The characters just stay "put" as the author placed them, and make little effort to explain themselves. And after all there are many people who would find enjoyment in "The Maelstrom" if for no other reason than that it puts up at least one good fight.

Earle Williams and Dorothy Kelly have the leads with Denton Vane, John Robertson, Julia Swayne Gordon, Gordon Gray, Bernard Seigel and Robert Gaillord in the supporting cast. The story treats of how Jimmie Hallet, a wealthy young New Yorker, while stopping to light a cigarette one foggy night by a lamppost, has a package of papers thrust into his hand by a girl, and of incidents which follow in consequence.

Going where the girl's message leads him he enters a dark house and is about to turn the light on in one of the rooms when he is knocked unconscious by a blow from a person hidden by the darkness. When he awakes he finds himself in the same room with a dead man, and tries to telephone the police. In the search for the murderers of the dead man the millionaire is always in evidence, following in the awake of notes which lead him into trouble.

The girl, who has been tricked into a false marriage with one of the criminals of the story, finally discovers that she is free and the mutual affection which has sprung up between her and the millionaire ends in betrothal.

"The Upper Crust"

Splendid Mutual-American Featuring Gail Kane Deals Principally With Refined Comedy.

Reviewed by Margaret I. MacDonald.

ONE of the best five-part productions on the market will be found in "The Upper Crust" with Gail Kane in the leading feminine role. Playing opposite to her with fine success is Douglas McLean. Mr. McLean's work is very effective, and we believe that Miss Kane has never done a more charming piece of work in pictures. Eugenie Ford in the role of Mrs. Todd, the mother of the lazy son of a rich widow, also does excellent work. The picture teems with clean, wholesome comedy, and the sub-titles are skillfully worded and arranged. Neither does the picture contain any waste matter; it leads easily to a finish without a dull moment, and represents a type much different from the ordinary moving picture.

The story treats how a young woman on the verge of starvation answers an advertisement for a housekeeper. Upon applying at the home of the rich widow she is accepted and sent immediately away to take charge of Mrs. Todd's country home, with enough money for running expenses and permission to make use of Mrs. Todd's charge account for any clothing she may require. Molly O'Toole, as the young woman is named, is mistaken for Mrs. Todd by the villagers, and Molly in a mischievous mood takes advantage of their innocence and proceeds to pose as that lady.

This rash procedure later gets her into considerable trouble out of which she is helped by Mrs. Todd's son, whom she has never seen, and who has also taken advantage of the situation as he sees it and taken a position as her chauffeur. Young Todd, it should be explained, had previously in accordance with his irresponsible, mischief-loving nature, bought out the traveling store of a corn-cure merchant. Tiring of this life he had given the outfit away and had walked across country to enjoy the solitude of his mother's country home.

Discovered by the pretty housekeeper making himself comfortable in the house he is taken for a tramp and promptly dismissed. The situation develops in a very amusing and consistent fashion, and finally he becomes her chauffeur and they have fallen in love with each other, and she is about to marry the millionaire next door for his money, his identity is made known to her and we leave them in each other's arms with the mother looking on approvingly.

"The Immigrant"

Charlie Chaplin's Latest Two-Reel Mutual Release Comes Across With a Bang.

Reviewed by Ben H. Grimm.

IN "The Immigrant" Charlie Chaplin comes across with about five big, spontaneous splashes of laughter and a tidal wave of giggles. In the latest Mutual-Chaplin we get a new, and, if possible, funnier idea of the famous Chaplin walk. This happens when the boat rolls. In fact, the rolling of the boat furnishes Charlie with opportunities for laughmaking all during the first reel. There is some uproariously funny stuff pulled when the bunch of immigrants go to the messroom for eats. During the trip over Charlie meets a beautiful girl—Edna Purviance. He also wins a little money at cards and craps, but soon after landing is broke.

The fact that he is broke leads him into some fine complications in a restaurant, where he once more meets the girl. After many vicissitudes and tribulations Charlie drags the girl to the marriage license bureau.

Scene from "The Immigrant" (Mutual).

All during the piece Charlie is pulling Chaplinesque business which cannot be adequately described. It should be enough commendation for any film to say that it is almost two thousand feet of Chaplin.

World Releases

"The Golden Lotus," Five-Reel Feature on Brady-International Program, and "The Divorce Game," Produced by Peerless.

Reviewed by Edward Weitzel.

"The Golden Lotus."

THE French company, directed by Louis Mercanton, are the producers of "The Golden Lotus," a five-reel feature picture on the Brady International Service program. The story is typically French, but it has an excellent moral, with virtue triumphant and a sinning woman paying for her transgressions with her life. The leading character is a handsome young woman named Leah, who acts as a decoy for a gambling house, where infatuated young men ruin themselves for her sake. Having allowed herself the luxury of awakening a pure passion in the breast of a wealthy young novelist who does not know her real character, Leah finds that she loves him truly in return.

Scene from "The Golden Lotus" (World).

The facts about Leah come to light, however, and the novelist turns from her in disgust. He goes to Africa and, on his return, learns that Leah, who knew him only by the name he used on his books, has become his father's wife. She tries to win his love again, but the young man has bestowed his affection upon another woman, the sister of his best friend, and Leah's efforts are useless. Her elderly husband then discovers his wife's past history, and she ends her troubles by committing suicide.

The plot is well put togther, and the direction by Louis Mercanton exhibits the same skill in the choice of artistic locations, competent actors and general superiority of production that characterized the first picture of this series in which Regina Badet played the leading part. As Leah in "The Golden Lotus" she has a role that is suited to her in every way and she makes the most of her opportunities. Martin Bradford, George Corday, Guy Favieres, Paul Guide, Paul Obrey and Louise Sand are the other acomplished members of the cast.

"The Divorce Game."

Taken from the play "Mlle. Fifi," written by Leo Ditrichstein, "The Divorce Game," a five-reel Peerless photoplay featuring Alice Brady, has a French locale, although the part played by the star is that of an American heiress married to a French nobleman. The titled gentleman has a full supply of blue blood and spendthrift habits. The mother of the heiress, who has already paid her son-in-law's debts on two occasions, refuses to foot the bills for the third time, and the young couple, who are still in love with each other, plan to get the better of Mamma.

The scheme involves a scandal, a divorce and a certain little actress named Fifi Dupet. Matters turn out much more seriously then was anticipated, and a French duel, during which the nobleman is wounded, brings the heiress, the actress and Mamma upon the field of honor, all eager to stop the bloodshed at any cost. This is accomplished and everyone rushes into the arms of someone else.

"The Divorce Game" is lively and amusing and has been cleverly directed by Travers Vale. Alice Brady looks, dresses and acts the American heiress charmingly, and with John Bowers, Arthur Ashley, Kate Lester, Joseph Herbert, Jack Drumier, and Marie Lavafre as members of her support, the cast has not one weak spot.

New Subject Chosen for Gail Kane.

"For the Family Name" has been chosen as Gail Kane's next vehicle for release through Mutual. This is from a scenario written especially for Miss Kane by the fiction and scenario writer, Dan F. Whitcomb.

"Who's Your Neighbor?"

Prostitute Is Leading Character in Six-Reel Drama Advocating Segregation of Vice—Story Is Thoroughly Immoral.

Reviewed by Ben. H. Grimm.

THE best indication of the sort of a picture "Who's Your Neighbor?" is can be gleaned from the fact that a prostitute is the leading character in it. The production, which is in six reels, is one of the most insidious, moral-destroying pictures ever produced. It will lower to the level of a bawdy house any theater in which it is shown. It reeks with a filthy sex element that struts across the screen in the sheep's clothing of alleged propaganda advocating the segregation of vice. It is good propaganda for procurers and their ilk, for it makes vice attractive. It shows how a woman who sells her body gets a full return in worldly goods. Absolutely no adequate retributive punishment for the harm wrought by the woman is shown.

And the production preaches the doctrine that a harlot always is such by choice; it further propounds that she does not want to reform, and strongly infers that she cannot be reformed.

With that belief expounded, the author has endeavored to show that the women from the red light district scatter into houses all over the city—into respectable apartment houses, etc., until no one really knows who or what his neighbor is. The author has chosen an unusual and a strong story, which fact lessens the effect of the picture as propaganda—the story is so strong that persons of refinement will turn away from both the story and propaganda.

Every member of the cast portrays his or her part with absolute fidelity. The fact that the picture is well-produced makes it even more harmful, in the same sense that a well-dressed criminal is less likely to be suspected than a poorly dressed one.

The picture is offered state rights buyers by Master Drama Features, Inc. It was produced by S. Rankin Drew from a story by Willard Mack.

Triangle Shows Two Subjects

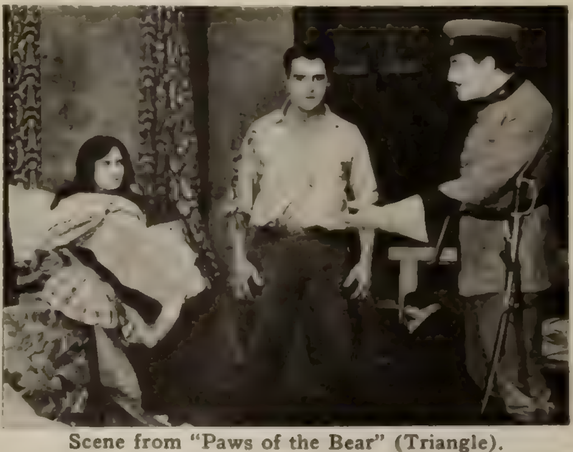
"Paws of the Bear" a Genuine Screen Story—"Madcap Madge" Old Stuff With Bright Comedy Spots.

Reviewed by Louis Reeves Harrison.

"Paws of the Bear."

A GENUINE screen story is "Paws of the Bear," by J. G. Hawks, admirably handled by Reginald Barker, the sets being of unusual artistic merit, and flawlessly interpreted by Clara Williams, William Desmond and a splendid support. The story is accorded high place because of its satisfactory structure, one holding interest closely from beginning to end, and because of the general merits of production. Its greatest weaknes is lack of definite aim. A series of tense situations are strung together in businesslike shape, well calculated to hold attention, but the absence of deep sympathetic felling results from no very definite purpose. There is a message to be carried from the Austrian Government to that of the United States, and of some vital consequence had been given to that message the whole complexion of the story would have been changed for the better.

At the opening of the European war, Desmond, as an American traveler, finds himself badly complicated with a Russian spy in the person of Clara Williams. They are taken out to be shot by a file of soldiers when an aeroplane drops a bomb on the shooting party with such accuracy that it is blown to atoms. The American travelers and the Russian spy find themselves in a new relation aboard ship later on. She is pursuing a messenger from Austria, who happens to be an old classmate of the American and intrusts the important document to him. The rest of the play is composed of plot and counterplot about the scrap of paper, but the fact that its con-



Scene from "Paws of the Bear" (Triangle).

tents are unknown to the audience seriously detracts from suspense. The story is interesting and it will go.

"Madcap Madge."

"Madcap Madge" has bright comedy spots which will win a laugh, and it is so well handled and interpreted that it will get over nicely with the average audience, but it contains a lot of very old theatrical stuff, the worst being the ambitious American mother who wants to marry her daughter to a "lord." This is the tamest kind of material today—it is worn to a frazzle. Another serious and marring weakness is the decision of a sensible American business man to commit suicide because of some possible financial reverses. This weakens the mother and father of two daughters who are both happily married at the end. Every actor in the cast does well, Miss Olive Thomas making the most of her limited opportunities as a madcap, but the finest characterization by far is that of the actual lord, who is unsuspected throughout, and accordingly scorned, by the American weaklings.

This character and the capers of Miss Thomas furnish practically all the amusement. In a genuine screen story, not a theatrical composition, all the comedy of character would have been intensified several times over. The faults are therefore of authorship, lack of originality and fine sense of what is really humorous in human nature. Director and company in cases like this simply do the best they can with the material in hand, and they are to be congratulated on doing so well. The story is so satisfactorily presented that it will get over nicely with the moving picture fans.

"The Flame of Youth"

New Butterfly Release Features Jack Mulhall in Story of a Breezy, Entertaining Sort.

Reviewed by Robert C. McElravy.

IN "The Flame of Youth," a five-reel subject, Jack Mulhall is provided with the right sort of story interest for his fresh, engaging style of hero. This type of character shows off to best advantage when a well-rounded plot is working in the background, and the hero is not expected to carry the whole production on his looks, however pleasing they may be.

In this number, written by Willis-Woods, and carefully produced by Elmer Clifton, there is a well-built, entertaining story. It concerns a young man named Jimmy Gordon, engaged to a society girl named Lucy Andrews. Jimmy is a bit of a roughneck and shocks Lucy and her mother prodigiously, which gives a titled Englishman, Sir Beverly Wyndam, a chance to intervene. Jimmy's father, disgusted with his son's manner of life, transports him suddenly to the island of Calabas, where the Gordon Syndicate operates a fire opal mine.

The youth is still nominally engaged to Lucy, although there has been something of an estrangement. He meets on the island Nadine, stepdaughter of the crooked mine manager, and falls instantly in love with her. He discovers the crooked work going on at the mine and has many exciting encounters with the crooks, finally aiding the girl to escape to the mainland and sending back to have the gang arrested. Lucy has eloped with Sir Wyndam.

The title and sub-titles have been attractively decorated and some of the island scenes are picturesque. The story is developed with a good, light touch.

Scene from "The Flame of Youth" (Butterfly).

The cast is quite large and equally meritorious. Besides Jack Mulhall it includes Ann Kronan, Donna Moon, Hayward Mack, Alfred Allen, Ed Brady, Fred Montague, Burton Law, Percy Challenger, Harry Mann and Harry Morris.

An elaborate photoplay edition of "The Garden of Allah" is being prepared by Grosset & Dunlap, the book publishers. The book will be exploited in connection with the Selig production of "The Garden of Allah."

"Wild and Woolly"

Second Douglas Fairbanks Release Presented by Artcraft a Prolific Breeder of Hilarious Joy.

Reviewed by Edward Weitzel.

THE secret is out! The best brand of wild-riding, quick-shooting, fierce-fighting, Johnnie-on-the-spot cowboy is born and raised in New York City. This astonishing fact comes to light in "Wild and Woolly," the second Douglas Fairbanks release presented by Artcraft, scenario by Anita Loos and directed by John Emerson.

Scene from "Wild and Woolly" (Artcraft).

It happens in this wise: Jeff Hillington, a Manhattan-bred young man of rich but honest parents, whose greatest hero is the W. S. Hart type of cow-puncher, sets out to master the accomplishments in the way of riding, shooting and rope throwing that are always associated with this class of westerner.

Believing that the "Wild and Woolly" is still in the raw state so graphically depicted in the story and film of a certain grade, he yearns to take a trip to the land beyond the Rockies and steep himself in encounters with bad men, wicked Indians and all other terrors of the plains.

When the chance comes to satisfy his yearning he togs himself out in regulation cowboy fashion and lands in a town that long ago abandoned its frontier habits and is now a sober, civilized community with all the modern improvements. Knowing young Hillington's Wild West craze and wishing him to give a favorable report on a railroad improvement for the town, the citizens of Bitter Creek prepare a reception that fairly oozes the local color for which Jeff's soul yearns. Indian raids, revolver duels and a train robbery are among the diversions on the program. Jeff is given his fill of an excellent counterfeit of the real thing, after his revolvers are secretly loaded with blanks.

Then something goes wrong with the fun. A real bad man takes advantage of the masquerading to effect a real train robbery and to carry off the belle of the town, with whom Jeff is already in love. And right here young Hillington proves that he knows the West better than the dwellers themselves, and also that his correspondence school training is the only genuine sort. He pulls off stunts that must be seen to be believed, and rides, ropes and shoots his way straight to the heart of the abducted maiden and wins the unbounded admiration of the rest of the Bitter Creekers.

A cow in a clover field, a cat with a catnip ball or a monkey with a bushel of peanuts never had a more enjoyable time than the gloom-dispersing Mr. Douglas Fairbanks extracts from each of the situations in the photoplay. Most of these situations are not new, but the method of their working out is frequently novel and often exceedingly funny.

The Anita Loos scenario is in the lady's best style, and John Emerson has directed it with a corresponding amount of technical skill and completeness of production. Eileen Percy, the new leading woman of the Fairbanks company, has youth, good looks and considerable ability. Walter Bytell, Joseph Singleton, Calvin Carter, Forest Seabury, J. W. Jones, Chares Stevens, Sam de Grasse and Tom Wilson complete an able cast.

MILDRED CALL, GOLDWYNNER.

A child who is doing most successful work for the Goldwyn Pictures is eight-year old Mildred Call. She was first screened in the second of the Mae Marsh pictures, and immediately cast for a part in the second Maxine Elliott picture which followed. When the Margaret Mayo comedy, which forms the third Marsh picture, was being cast little Mildred was given a berth in her third Goldwyn production. Her mother, Sophie Call, also has a role in the Marsh picture.

"On Trial"

Screen Version of Elmer L. Reizenstein's Novel Spoken Drama Repeats Its Early Success in Moving Picture Form.

Reviewed by Edward Weitzel.

THE First National Exhibitors' Circuit having chosen a screen version of Elmer L. Reizenstein's novel stage melodrama, "On Trial," as its initial feature, it is now in order to record the fact that the selection is a real success. Produced by the Essanay Company and directed by James Young, the picture is just as thrilling and grips the attention just as firmly as it did on the spoken stage. The direction and the excellent acting of the cast naturally have much to do with this result.

The novel form in which the play was built and the clever manner shown in making the many changes of scene caused no end of talk when "On Trial" was first brought out. The story itself, however, was one of absorbing interest. Starting with a murder, the trial of a suspected man is shown, and the evidence that finally convicts the murderer—the chain of events leading up to the crime—is enacted before the eyes of the spectator. The author never fails to win sympathy for the right characters, and several of his scenes have the strongest kind of human appeal.

From the point of play construction it is interesting to recall that Gaboriau, the celebrated writer of French detective stories, always built his plots in a similar way. The story opened with the discovery of a crime and the rest of the tale was devoted to tracing the events that led up to it. This form of construction is particularly well adapted to stories of crime, where the interest does not center in the victim, but in the suspected man.

Sidney Ainsworth as Robert Strickland, Barbara Castleton as Strickland's wife, Little Mary McAlister as his daughter, and James Young as Gerald Trask, play the four leading parts with all the necessary skill, and the rest of the cast are equally proficient.

Firing Line Hospitals.

Views of field dressing stations, close up to the firing line on the Somme front in France, with hundreds of men being rushed to the emergency operating rooms by stretcher bearers, are among the most interesting of the scenes in "Heroic France," the eight-reel war picture released by Mutual.

In this intimate showing of the workings of war Dr. Alexis Carrel of the Rockefeller Institute is shown and the use of the Dakin solution for ascepticising wounds is thoroughly illustrated.

"The Land of the Long Shadows"

Five-Part Essanay Story of the Yukon Is Weak—Ruth King, However, Is Tower of Strength.

Reviewed by Arthur W. Courtney.

THE snow fields of the Yukon when the search for gold was at its height is the setting of "The Land of Long Shadows," by Essanay. This is a five-reeler featuring Jack Gardner, most ably supported by Ruth King. The picture was arranged and directed by W. S. Van Dyke.

Ruth King has the part of Jeanne Verette, the daughter of a saloon keeper in a little tent village of gold seekers. The first part of the picture, showing what a prosperous business a rival saloon is doing with women soliciting, has little to commend it. Jeanne is compelled by her father to solicit. She is told to wink at the patrons, "but that's all." The author probably considered this essential to the development of the story We must not presume even to suggest that he should have found another way to start things off. We must be content with remarking that his opening reel is disgusting.

Jack Gardner is Joe Mauchin, a trapper, who visits the saloon, falls in love with Jeanne, and in protecting her from a brutish admirer kills him. Joe and Jeanne elope. The story is weak; poorly plotted, and poorly motivated. It is very slow about getting under way. The inebriate who appears so much in early scenes does badly what is meant to be a comic part.

The acting of Ruth King is remarkably good all through the picture. She and Jack Gardner give an excellent portrayal of young love. In his lighter scenes, Jack Gardner tends to become silly. But Ruth King is a tower of strength to the picture.

With the exception of the scenes in the first reel portraying the vicious life of the mining town, this is a good picture. It would be well to show it to adults only.

"The Rise of a Nation"

Harry Palmer, who has been identified with the Mutual program, is now producing cartoons under his own firm name, Harry Palmer, Inc. His animated drawings will be released by the Educational Film Corporation of America and will appear on the same reel with the Raymond Ditmars animal pictures.

The first of these new releases is named "The Rise of a Nation" and depicts in an amusing but decidedly effective manner the response of the people of the United States to President Wilson's call to war.

Ward and Pennington Head Paramount

Supporting These Two Talented Players Are Arbuckle's Second Comedy, Pictographs, Holmes Travelogues and a Black Diamond.

THE week of June 25, finishing the first half of this year, will be a particularly notable one for Paramount by reason of the fact that two unusual five reel features, starring Fannie Ward and Ann Pennington, and the third of the Paramount Arbuckle Comedies, will be issued this week. Besides, there will be three single reel features; the seventy-second edition of the Paramount-Bray Pictographs, the "magazine-on-the-screen"; the seventy-third of the series of weekly trips around the world conducted by Burton Holmes, in which he takes his fellow-journeyers to Palm Beach and Miami, and a Black Diamond Comedy entitled "Auto Intoxication."

Fannie Ward's picture for this week will be "Her Strange Wedding," which was written specially for this star by Charles Maigne from George Middleton's popular story of the same name. The cast supporting Miss Ward is one of unusual excellence, including such well known players as Jack Dean, Tom Forman and Billy Elmer. The production was made for the Lasky-Paramount Company under the direction of George Melford.

Ann Pennington, the celebrated dancer of the Ziegfeld Follies, returns to the screen in her first picture after "Susie Snowflakes" and "The Rainbow Princess," in which she scored such unusual success last season. Her next production will be "The Little Boy Scout." Owen Moore, who plays the leading male role oposite Miss Pennigton, does a clever piece of screen work. Supporting Miss Pennington and Mr. Moore are Fraunie Fraunholtz, Marcia Harris, George Burton and Harry Lee.

"A Rough House" is the third of the series of Paramount Arbuckle Comedies in which "Fatty" Arbuckle will appear, and which will be released this week.

The seventy-second edition of the Paramount-Bray Pictographs, the "magazine-on-the-screen" released week of June 25, contains the second installment of "Unmasking the Mediums," "Scientific Stock Breeding," and the most unusual Bobby Bumps cartoon that Earl Hurd has ever drawn, under the title of "Bobby Bumps' Submarine Chaser."

Mutual Starts Off with "Upper Crust"

With Gail Kane on Program Are Helen Holmes, Ed. Lincoln, George Ovey and Weeklies.

GAIL KANE occupies the place of honor on the Mutual schedule for June 25, in her third production for Mutual, "The Upper Crust." This photoplay is an adaptation of Charles Sherman's "best seller" of the same title. Miss Kane appears as Molly O'Toole, a girl whose love of wealth, luxury and position leads her into a series of indiscretions which go to make up a story replete with tense, dramatic situations and a large portion of clean, wholesome comedy.

The twelfth chapter of the Helen Holmes serial, "The Railroad Raiders," entitled "A Fight For a Franchise," is scheduled for June 25. In this chapter the suspense is not sustained through "thrillers," but by tense situations and strong dramatic action.

The fifteenth chapter of the "Jimmie Dale Alias the Grey Seal" series, "The Tapped Wires," is scheduled for June 29. In this story the Grey Seal is defeated at his own game.

"Discords in 'A' Flat" is the La Salle comedy for June 26. Jean Otto is featured in this play, which deals with a composer competing for a prize of $10,000 offered for the best opera score.

The Cub comedy, ready June 28, is "Jerry's Hopeless Tangle." George Ovey, as Jerry, resents father's interference to his lovemaking and so puts him in the water barrel on the roof where father is forced to stay while Jerry and daughter have a fine time.

"Mutual Weekly" No. 130 will come to the screen on June 27.

"Mutual Tours Around the World," ready June 26, show Naples, the largest city of Italy, and Buenos Aires, the capital of Argentine.

"Reel Life," scheduled for June 28, is made up of five subjects—Marketing Raw Tobacco, Launching a Life Boat, The Life of a Bee, As They Looked in the Beginning, and Butterfly Jewelry.

"Fantomas" Running in Newspapers.

"Fantomas" on the screen bids fair to become a perennial favorite. With the continuous publicity which this Gaumont series is receiving there is every reason to believe it will break all records for a detective picture. It was produced with all that attention to detail which is characteristic of the great French house of Gaumont. A new "Fantomas" story is starting in many American Sunday newspapers, and exhibitors in territories reached by the papers will again find "Fantomas" a gold mine.

"The Road Between" Completed.

"The Road Between," the Erbograph-Art Drama starring Marian Swayne, has been completed by Director Joseph Levering. Those who have viewed it in its unfinished form pronounce it to be a masterpiece of story, acting and direction.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

SEASIDE ROMEOS (Kalem).—A Ham and Bud comedy. Ham has a Welsh rabbit dream of buried treasure on the island of Silken Seaweed. On the island they find a girls' class in aesthetic dancing. Their scenes with these six barefoot girls are very funny. The homely one chases Ham, and he escapes only by hiding his head in the sand. This is a good reel.

THE TRACKING OF STINGAREE (Kalem).—This is the third episode of "The Further Adventures of Stingaree." Interest is well kept up throughout. Stingaree saves a young Irish girl from what promises to be an unfortunate elopement, and teaches Howie a temperance lesson. Edythe Sterling, True Boardman and Paul C. Hurst are in the cast.

Bluebird Photoplays, Inc.

THE LITTLE ORPHAN, June 18.—Ella Hall gives another of her clever child impersonations in this five-reel photoplay. The entire picture is entertaining. A longer review is printed on another page of this issue.

Fox Film Corporation.

THE BROADWAY SPORT (Fox), June 10.—A five-reel comedy, with Stuart Holmes in a character comedy part, this picture will prove entertaining to the not over-critical. It has been given a longer review on another page of this issue.

Greater Vitagraph.

THE MAELSTROM, June 18.—A five-part melodrama of ordinary quality, which has been reviewed at length elsewhere. Earle Williams is featured in the production, which tells of various incidents which follow the mysterious presentation of a parcel of papers to a wealthy young man as he stands one evening lighting his cigarette by a lamp post.

K-E-S-E, Inc.

THE STAR SPANGLED BANNER (Edison), June 10.—A three-reel photoplay full of genuine, unadulterated patriotism. A regiment of the United States Marine Corps takes part. The action takes place at the marine barracks in time of peace. An excellent picture for everyone, especially for children of all ages.

Mutual Film Corporation.

MUTUAL TOURS NO. 32 (Gaumont), June 12.—The subjects on this reel are "Versailles, a Royal Residence of France"; "Capri, an Island of Italy," and "Antigua, British West Indies." Well illustrated and photographed.

MUTUAL WEEKLY NO. 128 (Gaumont), June 13.—Interesting things in this reel are scenes of a fire at Sapulpa, Okla.; millions of shells being sent to Russia; latest footwear; Harvard Corps reviewed; garden party at Governor's Island, and an animated cartoon—"The Come-Back."

JERRY'S GETAWAY (Cub), June 14.—George Ovey is seen in a comedy of doubtful moral effect that contains a few laughs. It is the old stuff of the policeman and the servant girl, but this time with a few new comedy situations. George is always being pursued, but the cops finally get him. A fair number.

REEL LIFE NO. 59 (Gaumont), June 14.—In this reel we see how a magazine is printed. Pictures covering a publishing plant from the birth of an issue until it is mailed are seen. The reel also contains pictures of a Koala Eucalyptis Bear, a strange animal, indeed. Other titles are: "How Big Guns are Made," and "The Hemp Industry of Rural Rumania."

A DESPERATE DEED (Signal), June 18.—Chapter eleven of "The Railroad Raiders." Helen Holmes performs several hair-raising stunts. She furnishes thrills when a floating freight car imprisoning her is split by a boat; when she leaps from the boat to an elevating draw bridge; when she jump from the drawbridge onto a train, and later by spanning in a running jump the distance between two parts of a train. The story progresses with its usual speed.

THE IMMIGRANT (Lone Star), June 22.—Charlie Chaplin's latest. The offering contains about five big splashes of laughter and a whole tidal wave of giggles. We get a new line on the Chaplin walk. Charlie comes across in a steamer with other immigrants. He meets a girl whom he later drags to the marriage license bureau. The release is reviewed in full in the review columns.

THE UPPER CRUST (American), June 25.—A five-part comedy of more than ordinary merit, featuring Gail Kane. Playing opposite her is Douglas McLean, who also does excellent work. The picture treats of the indiscretion of a young woman who is employed as housekeeper by a rich widow, and upon being sent to the widow's country home alone to care for it takes advantage of the fact that the villagers have mistaken her for her mistress whom they have never seen. The picture has been reviewed elsewhere.

DISCORD IN A FLAT (LaSalle), June 26.—A farce comedy in which a composer, whose wife and daughter earn the bread and butter for the family, mistakes a piano tuner sent by one of the neighbors for the conveyer of a $10,000 prize which he has won. When the right man arrives he is met with a storm of abuse, which soon changes to a different key when his identity is discovered.

Pathe Exchange, Inc.

CATTLE RAISING (Pathe-Combitone), June 24.—A one-reel subject giving an accurate and vivid description on the screen of dairy ranches as they are today in Texas. Modernity in methods is seen everywhere. We see some prize-winning Jersey cattle; also viewing them as they are put through a tank bath to rid them of disease-carrying ticks. Scenes of Corpus Christi Bay complete the reel.

THE KAMA GAWO CANAL (International), July 1.—A split-reel embracing scenic-educational, with a Katzenjammer Kids cartoon. The educational section shows scenes along a Japanese canal. Interesting shots showing how canal boats are lifted over elevations by an incline railway have been obtained. The cartoon is quite funny.

A RELENTLESS FATE (Balboa), July 1.—Eighth episode of "The Neglected Wife" serial. The chapter contains several thrilling fight scenes. Kennedy separates from Margaret. He is kidnapped when he is nominated for the Senate, and, after being thrown from an automobile, is knocked unconscious. He wakes up in the arms of Margaret, who, with Norwood, has followed the kidnappers' car. Reviewed in this issue.

MAX, THE HEARTBREAKER (Pathe), July 1.—Max Linder is seen in a two-reel comedy that combines the scenic beauty of the Riveria with the sort of humor that has made Max famous. The story tells of two girls crazy over Max who later fight a duel. But Max is the one who is shot. Some scenes in a doctor's office are quite funny.

HERE AND THERE IN TEXAS (Pathe-Combitone), July 1.—A comprehensive and interesting reel. The film embraces scenes of San Antonio, including the Alamo and other interesting spots. We also see San Jose Mission and other spots in the surrounding country. There are pictures of Medina Dam, Neuva Laredo and Corpus Christi. Considerable footage is devoted to pictures of Texas' native wild animals.

THE CIGARETTE GIRL (Astra), July 7.—Probably the best five-reel picture ever done by Gladys Hulette, the featured player. The story is absorbing, and the picture is an almost ideal combination of star and story. The story tells much of New York's cabaret life. Miss Hulette is seen as a cigarette girl whose honesty leads her into novel situations and finally love. William Parke, Jr., plays opposite Miss Hulette. Reviewed in the review columns of this issue.

Paramount Pictures Corporation.

THE HEIR OF AGES (Pallas), June 21.—Doesn't mount markedly out of the class of ordinary pictures, but it has good selling points like a fierce fisticuff fight and a charming heroine. For a longer review see elsewhere in this issue.

HER STRANGE WEDDING (Lasky), June 25.—Has the big situation when the heroine (Fannie Ward) finds on the first day of the honeymoon that her husband is a thief. Some wholly melodramatic thrills go with this situation. It should make an excellent offering. See elsewhere in this issue for a more elaborate account.

ROUGH HOUSE (Arbuckle), June 25.—Two reels well named. It has new humor and plenty of old gags. Made much laughter when shown in the Paramount projection rooms. Is a sure offering; but probably won't cause any special furore. Other notice elsewhere in this issue.

Triangle Film Corporation.

PAWS OF THE BEAR (Ince-Kay Bee), June 17.—A melodramatic spy story of active adventure on sea and land, with William Desmond and Clara Williams at the head of an excellent cast. Of lively interest.

MADCAP MADGE (Ince-Kay Bee), June 24.—A comedy of American social life, with Olive Thomas in a creditable performance as the lead. Fairly satisfactory, with some bright, amusing spots.

Universal Film Mfg. Company

HIGH FINANCE (Universal Special), May 6.—No. 8 of "The Voice on the Wire" series. This installment is given up largely to fights between the police and the Red Warren gang. Polly overhears a plot in the house where she is imprisoned. She escapes and attempts to give an alarm but is recaptured. Some of the gang are rounded up and one is shot in a dramatic manner at the close while making a confession. This has not the suspense of previous numbers, but is full of exciting action.

A STERN CHASE (Universal Special), May 13.—No. 9 of "The Voice on the Wire" series. James Welsh is threatened in this number by the mysterious voice. A general expedition to Woodlawn, his country home, occurs, Shirley endeavoring to reach Welsh in time to prevent the tragedy. The railroad trip and attempted train wreck are interesting. The number continues the interest well.

THE GUARDED HEART (Universal Special), May 20.—No. 10 of "The Voice on the Wire" series. James Welsh has been threatened with death and Shirley races across country to save him. Polly Marion, in the hands of the gang, is forced to call Welsh up by telephone and lure him to a restaurant, where the crime is to be committed. The action is mysterious as usual throughout and the installment winds up with an exciting fight between the gang and the police.

THE FIFTH VICTIM (Universal Special), May 28.—No. 12 of "The Voice on the Wire" series. This number is melodramatic and exciting in its incidents. Shirley breaks the hypnotic spell, under which Polly has been laboring, in a dramatic manner. The gang, after being outwitted, resolves again to "get" Shirley. The installment closes with a hand-to-hand conflict.

THE FIELD OF HONOR (Butterfly), June 11.—A strong five-reel number, produced by Allen Holubar from a story by Brand Whitlock, U. S. Minister to Belgium. This deals entertainingly and at times dramatically with our Civil War period. Two men love the same girl as the conflict breaks out. She marries George, who proves a coward in battle. Wade, the unsuccessful suitor, protects the husband's name, thinking he has been killed. Later the wife promises her hand to Wade, the husband unexpectedly reappears and interesting complications follow. The battle scenes are produced on a large scale and the whole production is unusually artistic. Allen Holubar, M. K. Wilson, Louise Lovely and others appear.

ANIMATED WEEKLY, NO. 76 (Universal), June 15.—Carlisle Indian graduates, girl athletes at Nebraska University, Indiana pageant, New York Alley fete and various features of the great war are pictured in this number.

A PIRATE BOLD, OR, A JUNGLE JAM (Victor), Week of June 18.—A comedy number, by Harry Wulze, featuring Pat Rooney as a pirate cast upon a desert shore with a companion. Their adventures with wild animals and natives are funny and will probably appeal particularly to children.

PUPPY LOVE (Victor), Week of June 18.—A number which features Ruth Stonehouse, Lydia Yeamans Titus and Dave Kershaw. A youth, tempted by a siren, finds a pocketbook and keeps it in order to buy candy for the girl. His real sweetheart saves him from disgrace and imprisonment. A thin plot, furnishing only moderate entertainment, though the cast is pleasing.

JILTED IN JAIL (Nestor), Week of June 18.—A comedy subject, by Frederick A. Palmer, featuring Eddie Lyons, Lee Moran, Edith Roberts and Fred Gamble. Eddie plays the reporter and Lee a brave police officer. A frustrated elopement is a feature. This puts the observer in good humor and brings out repeated chuckles.

THE DOUBLE-TOPPED TRUNK (Imp), Week of June 25.—A good story of the customs house, from a tale by George Bronson Howard. The inspectors discover a package of jewels in the false top of a steamer trunk. A clue is followed up cleverly and leads to the apprehension of the smugglers. The number is well constructed and holds the interest strongly. Alan Holubar and Gretchen Lederer are in the cast.

HER CITY BEAU (Victor), Week of June 25.—This number, by Mae Havey, features Edith Roberts and Millard K. Wilson. The country girl has always wanted to go to a dance. When her opportunity comes, she dresses in some of her mother's old finery, but this is so old-fashioned that her city beau and the other girls laugh at her. She finds consolation in the compliments of her country lover. This is a simple, but appealing, little number. The rural scenes are pleasing.

THE GOLDEN BULLET (Gold Seal), Week of June 25.—A well-constructed, smooth-running three-reel number, by T. Shelley Sutton. Harry Carey, Vester Pegg, Fritzi Ridgway and others are featured. The plot is built round a gold nugget, shaped like a bullet, which is stolen from a young miner and his partner by a bandit. The hero shoots the latter with the gold bullet at the close. Picturesque scenery, rapid horseback riding and other features lift this somewhat above the average Western subject.

THE WAR BRIDEGROOM (Nestor), Rel. Wk. of June 25.—A comedy number, by Fred. A. Palmer, featuring Eddie Lyons, Lee Moran and Edith Roberts. The groom and best man take a joy ride just before the wedding and are sent up for sixty days. They pretend to be fighting "in the trenches" at the front, but are really doing road work. This is a little rough in the opening scenes, but has a good humorous idea in it and will amuse.

DAMAGED GOODNESS (Victor), Rel. Wk. of June 25.—A comedy number, featuring Orien Jackson, Yvette Mitchell and Ernie Shield. A father with an unruly daughter encourages her flirtation with a young neighbor. The latter starts to elope with the girl, but repents after getting wise to her disposition. The idea is amusing, but is not handled very well. The action tends too strongly to farce to carry conviction. A fair subject.

SWEDE-HEARTS (Victor), Rel. Wk. of June 25.—A three-reel character subject, by George E. Marshall, featuring Neal Hart, Janet Eastman, Dick La Rena, Joe Rickson and George Berrill. The story begins in Sweden and then comes to America, where Ole and his sweetheart meet after a long separation. He saves her from an unhappy fate at the hands of a scheming immigration agent. This is quite novel in presentation and holds the interest well. Neal Hart gets some good comedy and a fair amount of pathos out of the lead part. This characterization is particularly pleasing.

HIS FATAL BEAUTY (Joker), Rel. Wk. of June 25.—A character comedy, by Jack Cunningham, featuring Milbure Moranti, Zasu Pitts, William Franey and Lillian Peacock. Franey escapes from the woman-who-would-be-his-wife and becomes janitor in a bank. His knockabout antics in this capacity brings numerous laughs. He says the bank's money and wins the president's daughter. A successful number of the type.

HER DARING, TEARING WAYS (L-KO), Rel. Wk. of June 25.—A two-reel comic, with a ranch setting, featuring Merta Sterling, Lucille Hutton and others. The love affairs of two women and two men, the latter named Chili Ted and Con Carne, are featured. A burro and a black bear furnish part of the humor, which gets up a number of laughable incidents. Two people down a well, a kidnapping, a bridge blown up and a train and auto chase are pictured. The number is characteristic and entertaining.

MONEY AND MYSTERY (Bison), Rel. Wk. of June 25.—A two-reel subject, featuring Eileen Sedgwick, William Dyer, L. W. Lawrence, Kingsley Benedict and others. This has a plot that differs agreeably from the average Western. It tells of a man in the West, employed by a mining company. Two men, one of them in love with his daughter, make him the scapegoat for their crooked work, but the hero comes to the rescue and saves the situation. He also wins the girl. A stage runaway and other melodramatic events are pictured. The number has considerable plot and is quite enjoyable.

THE CROSS-EYED SUBMARINE (Universal State Rights).—A three-reel comic, featuring William Franey, Gale Henry, Lillian Peacock and Milburne Moranti. This deals with the adventures of Prince Ducker and his family. The daughter is cast adrift by a villain and lands on a desert island. The father invents a submarine and explores the briny deep, in later years meeting again with his wife and daughter. The first reel is vague in development but the last two reels become decidedly amusing in places. The undersea adventures are the best feature of this and will appeal to children.

THE BANK MYSTERY (Universal Special), June 25.—Installment No. 1 of the new serial, "The Gray Ghost," adapted from a well-known story by Arthur Somers Roche and produced by Stuart Paton. The observer is introduced to a strong cast of characters, portrayed by Eddie Polo, Priscilla Dean, Harry Carter, J. Morris Foster, Emory Johnson and numerous others, all important to the story. The action begins with a bank robbery, a murder mystery and the kidnapping of the bank president's son, who is charged with both murder and embezzlement. The photography and settings are attractive and the serial leads off in a promising way. An exciting combination of melodrama and mystery, strongly presented.

World Pictures.

THE DIVORCE GAME, June 25.—Alice Brady is the star of this five-reel photoplay made from a French comedy. There is plenty of lively action, and the acting and production are of excellent quality. A longer review is printed on another page of this issue.

THE GOLDEN LOTUS (Brady-International)—June 25.—This five-reel foreign made photoplay is equal in merit to the first picture of the Brady-International brand. Regina Baudet is again the star and the same all-around good production has been given the play. A longer review is printed on another page of this issue.

Miscellaneous.

THE BLOOD OF THE ARENA (Cosmos-Kinema).—Founded on a Spanish novel based on first hand material, this five-reel photoplay tells the life story of a toreador, his rise to the heights of popular favor, his decline, and his ignominous death in the bull ring. The cast and the backgrounds are Spanish. Authentic scenes in Seville, Madrid, Cordova, and Granada and the Alhambra.

NEPTUNE'S NAUGHTY DAUGHTER (Century Comedies).—A two-reel number, featuring Alice Howell as a fisher maiden, daughter of a family which worships the cuckoo clock. This is a comic with some very funny spots running through it. Some of the humor is a little rough, but it is generally acceptable. The characterizations are of a burlesque, eccentric type. Alice is shanghaied as the story proceeds and finally rescued from the leaking vessel by her lover, in a rowboat. There is plenty of action of the knockabout sort.

AUTOMANIACS (Century Comedy).—A two-reel comic, featuring Alice Howell and Fatty Voss. The opening scenes occur in a garage, where Fatty and the girl do repair work on autos. Some of the incidents, which are of a knockabout type, are funny and others are too vulgar. Both of these comedians get better effects when they perform with more restraint than is shown here. They have been seen to much greater advantage than in this number. The chase scenes at the close are entertaining.

TODAY (June), (Harry Rapf).—The five-reel screen version of the Broadhurst-Schomer stage play is well acted and produced. It follows the original story, except that it has a dream finish. A longer review is printed on page 1950 of the June 23 issue.

ON TRIAL (First Nat. Exhibitors' Circuit), June.—The screen version of this well-known stage success makes an excellent feature picture. It has been finely produced. A longer review is printed on another page of this issue.

THE GREAT WHITE TRAIL (Whartons, Inc.), June—The seven-reel state-rights photoplay made by the Whartons contains some admirable scenic effects and has a story of considerable heart interest. It is reviewed at length on another page of this issue.

State Rights Department

Conducted by BEN H. GRIMM.

To Our Readers

We want to make this department the kind of a department YOU want. To do this we need information as to what you like and what you don't like and what you would like to have. Will you, no matter what end of the state rights field you are in, instead of telling someone else what you think we should do, or what producers or exchanges or buyers or anyone else should do, tell us, so that in turn we can, through publicity, carry the information to the branch of the state rights field it is directed to?

HALL MAKES BIG SALES OF "BAR SINISTER."

Frank Hall, Longacre Building, New York, announces the disposition of the following territorial rights to Edgar Lewis' production, "The Bar Sinister":

New York State, M. H. Hoffman, for the Foursquare Pictures, Inc., 729 Seventh avenue, New York; New Jersey, Civilization Film Corporation, Strand Theater Building, Newark; New England, American Feature Film Company, 60 Church street, Boston; California territory, which includes Arizona, Nevada and the Hawaiian Islands, Nat A. Magner, for his San Francisco exchange at 288 Golden Gate avenue.

Negotiations are pending for several other territories, and foreign buyers are showing a keen interest in the picture because it appeals so strongly to all nationalities. Australia, New Zealand and the adjacent islands in the Pacific, including Java, have been bought by the Australasian Film Company, while J. R. Nerlein Company, Ltd., of Christiana, Norway, have obtained the rights for Scandinavia.

BIG PURCHASES FOR NEW ENGLAND.

Harry Segal, manager of the Globe Film Exchange has secured for New England the rights to "On Trial" and "God's Man."

Louis B. Mayer has purchased "The Bar Sinister" for New England. This powerful picture was shown to the trade at the Park Theater, Boston, on Tuesday, June 5.

Herman Rifkin, president of the Eastern Film Company, Boston, announces the purchase of the following films for New England: "One Law for Both," "Babbling Tongues," "The Marriage Bond," "The Woman and the Beast," "The Web of Life," "The Mystery of the Boule Cabinet," "Souls That Meet in the Night," "The Blackmailers," "The Golden Rosary" and a series of Western pictures featuring Art Accord; also two of the cartoon burlesque on big productions made by the A. K. Company, entitled "Some Barrier" and "Golden Spoon Mary." Mr. Rifkin reports a brisk Spring business at his office and the prospects for the summer and fall are brighter than ever.

GAINSBURG HEADS FOURSQUARE EXCHANGE.

Announcement is made by M. M. Hoffman, Inc., that H. Gainsburg, formerly in charge of the New York Universal Mecca branch, resigned this position to take over the first of the Foursquare exchanges, this being rushed to completion on the seventh floor of the Godfrey Building, New York

Mr. Gainsburg is well known among the exhibitors of New York, and has an enviable record for fair and square dealing. Moreover, he is able to render the exhibitors who book Foursquare pictures splendid assistance and co-operation in putting over their productions for the best possible profit.

"Hate" To Be State-Righted

Negotiations to Be Handled by Gus Mohme, of the Biograph Studios—Passes Review Board in Toto.

SELDOM has a producer come into New York City, advertised his production on about 250 of the best 24-sheet stands in the city, planted large electric display signs in Times Square, and in a general way do much in the way of advance advertising for a production. This is what the Fairmount Film Corporation, controlled by William A. Mooney and Robert Bolling, has done for "Hate," its first production to be offered to state right buyers.

To insure the production of the best distribution and aiming to place it only in the hands of the most dependable state right buyers, Gus Mohme of the Biograph Laboratories has been appointed as special representative.

In speaking of the production Mr. Mohme said: "In our experience at the laboratory we come in contact with perhaps more independent productions that any laboratory or studio in the world. Naturally we are in a position to know how one production measures up with the other, and also their chances for success. At the first showing we were surprised at the detail of the story, the simple direct appeal it has to the masses. It is a vital problem, broad in its scope, and while the truth hits hard at times it will make people think; by so doing it is bound to create interest. The story is by J. Walter Meade, a successful newspaper man and author, and the treatment it has received at the hands of Director Walter Richard Stahl speaks well of his ability to send home facts on the screen. The acting of the cast, sets, photography, etc., is of high level. The advertising matter contains two styles each of five color ones, threes and six sheets, a compelling twenty-four-sheet, 8 by 10 black and white photos, 9 by 11 colored photos, 20 by 30 colored photos, three-colored window cards, two-colored heralds, press sheets, slides, cuts, etc."

Scene from "Hate" (Paramount).

"Hate" was shown privately in Philadelphia to a group of interested parties invited by William A. Mooney, president of the corporation. The showing took place in the auditorium of the Columbia Club. Upon the return of Mr. Bolling on Wednesday, a showing before the National Board of Review was arranged for. Both showings were greeted with enthusiasm. The picture was passed by the National Board without a single cut and it is reported that individual members of the Board commented favorably upon the unusual quality of the play. It is expected that the picture will be given another showing in Philadelphia within a few days.

SAVINI BUYS "MOTHER GOOSE" FOR SOUTH.

R. M. Savini of the United Film Service, Atlanta, has purchased from the Lea Beall Company, of Chicago, the rights to "A Modern Mother Goose" for Georgia, Florida, North and South Carolina and Louisiana.

"WHAT OF YOUR BOY?" EXPLAINS UNIVERSAL SERVICE.

As a visual answer to the million and one questions asked ourselves and others about universal service, the Cameragraph Film Manufacturing Company has produced a picture titled "What of Your Boy?" The picture was made under the direct supervision of Col. Sebastian C. Jones, U. S. A., one of the foremost experts in methods of military training for the youth, and at present supervising such training at an important military school. Colonel Jones was persuaded to supervise the making of "What of Your Boy?" by Frank R. Abrams, general manager of the Cameragraph Company.

"What of Your Boy?" was produced in seven reels, and what happened to the boy under training was "caught" from every angle, so that the picture might be shown conveniently by every exhibitor, regardless of whether or not a feature was also on the day's bill, the Cameragraph Company reduced the seven reels to three. The three reels cover the universal service subject from start to finish.

Mr. Abrams is booking the picture for New York State direct from his offices at 140 West Forty-fourth street, New York. State rights for the remainder of the country and world are being disposed of by the Victoria Feature Films, 220 West Forty-second street New York.

HENLEY PRAISED FOR "PARENTAGE."

One of the distinctive phases of "Parentage" that caused a great deal of comment at the trade showing at the Rialto theater was the manner in which the child acting and type characters were portrayed and directed in Hobart Henley's thought film of real life. At no time intruding on the smooth-running action of the story, rather building it into a fine dramatic suspense, colored with humor and pathos, the delightful bits of child play and the human flavor of the type characters have been pronounced by those well versed in film matters to be the best yet delineated on the screen.

Everyone who saw the film recognized in the "kid stuff" the incidents of their own school days. The childhood love affair that hits home, and the incidents of the shanty gang are those of which we are all familiar. The scene of the tough boy in the schoolroom shooting the rubber band at the teacher shows the handling of a boy and a situation that is truly remarkable. The amount of poise, the fine repose in the face of Matty Roubert is singularly effective, because it registers so true to life, so humanly, with the reminiscent touch of boy life to it.

What one reviewer has said hits the nail on the head: "Hobart Henley has kept his characters human to the core throughout. Their portrayals are forceful and the incidents are supreme entertainment from the fade-in to the flash-out."

BILLY WEST SUITS DISMISSED.

Suits begun against Billy West, the young King-Bee comedian, seeking to enjoin him from appearing in any pictures except those produced by the company with whom he made an allegedly invalid contract, have been dismissed, according to an announcement from the officers of the King-Bee Film Corporation.

The Billy West Company arrived in New York from Jacksonville a few days ago. They are at present at work under the direction of Arvid E. Gillstrom at the Frohman Studios, Flushing, L. I. The company includes Billy West, Ethel Clayton, Babe Hardy, Leo White, Ethlyn Gibson and Bud Ross.

"COME THROUGH" OPENS AT BROADWAY THEATER.

The Universal Film Manufacturing Company's latest state rights picture, "Come Through," auspiciously opened at the Broadway theater, New York, on Sunday, June 17. The picture is said to be a seven-reel epic of the underworld. It was written by George Bronson Howard and stars Herbert Rawlinson, supported by Alice Lake and a large cast. It was directed by Jack Conway.

Announcements state that the picture introduces most effective dance numbers. The dances are participated in by Miss Lake who, with Franklyn Farnum, Bluebird player, recently was awarded a prize for dancing in a contest. She is widely known as a dancer both here and abroad.

FRIEDER TO MAKE BIG FEATURES.

The Frieder Film Corporation of Chicago, which is now marketing its first big feature, "A Bit o' Heaven," founded on Kate Douglas Wiggin's celebrated story, ""The Birds' Christmas Carol," announces that a long list of copyrighted novels will soon be filmed at the Lankershim (Cal.) studios.

This, it is understood, is due to the splendid success which greeted its first feature throughout the country. Contracts were signed last week with three different Eastern publishing houses, calling for film rights to a number of widely known stories similar to "The Birds' Christmas Carol." Activities are now under way at the Lankershim studios looking toward the completion of the first of the new series.

NETTER OPENS NEW CLEVELAND OFFICE.

Leon D. Netter, head of the Masterpiece Film Attractions, announces the opening of his new offices at Suite 404, Sincere building, Cleveland, from which he will operate through the Ohio territory.

In addition to "The Garden of Allah," which is meeting with unprecedented success in Ohio, Mr. Netter will exploit such features as "Beware of Strangers," "Purity," "The Libertine" and a number of other feature productions. Mr. Netter will continue to add to his present extensive list productions of such merit as the Masterpiece has been identified with in the past.

TOBIAS CLOSES WITH SUNSHINE COMPANY.

M. F. Tobias has returned to New York from Chicago, where he completed arrangements whereby he will control the state rights sale for the entire United States and Canada of ten super-productions to be produced in the West by the Sunshine Film Corporation, of Chicago. The productions will be of seven-reel lengths, and will have as their stars well known artists of both stage and screen. The first of these will be ready for the trade on or about September 15.

SCHLAIFER FORMS SEATTLE PARTNERSHIP.

L. J. Schlaifer of 216 Central Building Seattle controlling a large and attractive list of state rights features has taken into copartnership with him Melvin G. Winstock, widely and favorably known throughout the Northwest, with A. Bloom as office director.

The concern has two prints of "The Unborn" and "Idle Wives" working all the time, as well as quite a number of one-reel feature fillers. The new combination also has options on several additional features and will be in the field from now on for every attraction that can be handled with profit to Northwest exhibitors.

BUYS "HER FIGHTING CHANCE" FOR JERSEY.

The New Jersey rights for the latest A. H. Jacobs Photoplays, Inc., production, "Her Fighting Chance," with Jane Grey, have been bought by A. L. Messer, of Newark, N. J.

Frank Hall, who controls the world rights for the new Jane Grey feature, has also started to dispose of foreign territory.

Norway, Sweden, Denmark and South America have all been taken by Aragon & Carlton through their New York office in the Times Building, while Australia, New Zealand, Java and adjacent islands were bought by William A. Vogel.

The New Jersey territory will be booked by Mr. Messer through his Newark exchange in the Proctor Theater building.

M. & R. HANDLING "THE CRISIS" IN THE WEST.

The M. & R. Film Exchange, of San Francisco, has secured the California, Arizona and Nevada rights to "The Crisis," formerly handled by the Warner Film Attractions, and is meeting with marked success in booking this big Selig production. Charles Rosenthal, Jr., of the firm, recently returned from a trip to Los Angeles, where he succeeded in placing the Flora. Finch comedies, and while there opened a branch office at 223 Los Angeles Investment Building, placing this in charge of H. W. Stubbins, formerly with the General Film Company. Arrangements have also been made to handle "Tillie's Punctured Romance" in the Los Angeles territory.

UNIQUE PRE-SHOWING OF "A BIT O' HEAVEN."

The Frieder Film Corporation of Chicago found a novel and altogether unique method of showing its feature, "A Bit o' Heaven," founded on Kate Douglas Wiggin's "The Birds' Christmas Carol," to state right buyers, last week. Instead of adhering to the customary method of a morning showing to an invited audience, general manager Omer F. Doud decided to give it the acid test before a regular audience. Accordingly the subject was added to the regular program of the Olympia theater, Chicago, and prospective buyers invited to see just how it "got over" with an everyday crowd of unbiased fans. The results more than justified the experiment.

"INTOLERANCE" ON RENTAL BASIS IN CALIFORNIA.

The All Star Feature Distributors, Inc., of San Francisco, which controls "Intolerance" in the California territory, has adopted the policy of renting this production to exhibitors, instead of insisting on putting it out on a percentage basis, as is the case in most other parts of the country. Irving Lesser, manager of the Los Angeles branch of this concern, was a recent visitor in San Francisco, coming up to spend a short time with his brother, Sol L. Lesser.

MO-TOY COMEDIES GOING STRONG.

The Peter Pan Film Corporation, 729 Seventh avenue, New York, announces that its "Mo-toy" animated doll comedies are in such demand through every territory in which they are being distributed that extra prints have been ordered by almost every exchange. The comedies are in half-reel lengths, and are being released one a week.

BIG CAST FOR ILIODOR PICTURE.

As his big state rights picture, "The Fall of the Romanoffs," nears completion, Herbert Brenon, who is producing the picture for the Iliodor Picture Corporation, announces that a cast of box office stars will be seen in the film. Iliodor, the Mad Monk, acts his own role. Nance O'Neil plays the Czarina, Alfred Hickman is seen as the Czar, Edward Connelly as Rasputin, Mlle. E. Katerina Galanta as Anna, the girl who was the immediate cause of Rasputin's downfall and death, and Conway Tearle as the young Prince. William E. Shay and Mlle. Marcelle complete the cast of principals. Mr. Brenon believes that in the cast he has assembled he has the most remarkable group of players ever obtained.

Mlle. Galanta, the only member of the cast who is not well known in this country, is a young Russian girl who came to this country two years ago with the Russian ballet. Mr. Brenon expects her to create a sensation on the screen. He was attracted by her work in "The Wanderer," with which show she was engaged after her season with the Ballet. She has talent both as a dancer and an actress. She is a beautiful girl, tall and slim, and with features peculiarly suited to the screen. She is said to have a most remarkable power of facial expression.

EAST CLOSED FOR "THE WOMAN AND THE BEAST."

The latest Marie Shotwell feature, "The Woman and the Beast," has been sold for all territory east of the Mississippi, with the exception of Pennsylvania. The announcement is made by the Graphic Features, 220 W. Forty-second street, New York, who are distributing the feature.

"Negotiations are also pending for Sweden, Norway, Denmark and Russia. The fact that his is a clean picture, and the added fact that Miss Shotwell's previous features—"Enlighten Thy Daughter" and "The Witching Hour"—were huge successes, enables us to dispose of Eastern territory rapidly," said a Graphic official.

"Practically one sales trip last week closed up Illinois, Indiana and Wisconsin to Schwartz Films, Inc., Schiller Bldg., Chicago; Michigan to Warren and Palley Film Company, Campau Bldg., Detroit, Michigan; Ohio to Exclusive Features Co., Inc., Columbia Bldg., Cleveland, Ohio, and New England to Eastern Feature Film Co., Inc., 57 Church street, Boston."

A. KAY COMPANY TO DOUBLE RELEASES.

The A. Kay Company, distributors of the Terry Human Interest Reel, will in the future put out two releases of this new type of pictures instead of one a month as originally announced. The new arrangement is the result of many requests from state right buyers that this novel type of film be released more frequently. The demand for the Terry Human Interest Reel has been great after a showing of the first of the series and the disposing of state rights has been so rapid that it has even surprised the most skeptical. Critics and reviewers of nearly every trade journal have unanimously declared that this new picture is a pronounced success.

Harold Edel, manager of the Strand of New York, will run the entire series of the Terry Human Interest Reel on the merits of the first of the series released.

The first of the series is entitled "How Character is Revealed in the Nose" and is based upon the life studies of Jessie Allen Fowler, the eminent delineator of character.

MAYFAIR COMPANY AT NIAGARA FALLS.

M. A. Schlesinger, president of the Mayfair Film Corporation, and his company of Mayfair artists are at present at Niagara Falls, where a number of scenes are being taken depicting "the honeymoon episode," one of the many portrayed in "Persuasive Peggy." Mr. Schlesinger is leaving nothing undone in his efforts to make the first of the Mayfair productions "the film success of the season" and one which will insure substantial profits to both state rights buyers and exhibitors.

Charles J. Brabin is in charge of the direction of the inimitable Peggy Hyland, who is supported by an excellent cast including William Davidson, Mary Cecil Parker, Arthur Housman, Jules Cowles and others.

The story by Maravene Thompson has appeared serially in McClure's Magazine and is now running in the foremost newspapers throughout this country and Canada.

COHAN RUN OF "REDEMPTION" EXTENDED.

Because of the overflow audiences drawn to the Cohan Theater, New York, the run at that house of "Redemption" has been indefinitely extended. The picture, in which Evelyn Nesbit and her son, Russell Thaw, are featured, is at present in its fourth week. It was originally intended to remain for only two weeks.

It is said that some of the biggest and best known state rights buyers in the country are negotiating for the purchase of the film. Announcement is made of the probability of shortly closing some of the richest territory.

"Redemption" is Julius Steger's production and was directed by him and Joseph A. Golden.

Rothapfel Books "Parentage"

Rialto's Managing Director to Give Henley-Seng Feature Week's Run—Colonial, Chicago, Also to Show Thought Film.

MANAGING DIRECTOR Samuel Rothapfel, of the Rialto theater, New York, who has been highly enthusiastic regarding Hobart Henley's "Parentage" since he first saw it screened, has booked that feature for his theater for the week of July 8. This showing will take the place of a run on Broadway, as Mr. Seng, who is presenting "Parentage," believes that these so called runs have lost their significance. The producers lose money on these forced runs and intelligent buyers and exhibitors no longer consider them a mark of quality, he believes.

Mr. Seng has implicit confidence in "Parentage" as a picture for the masses and the classes, for the largest of cities and the smallest of towns, and says it can be shown successfully anywhere in the United States at from ten to fifty cents.

Mr. Rothapfel frankly stated that he booked "Parentage" because he considered it one of the most human character portrayals that he has ever seen screened, and a feature in which the types are most distinctive and realistic.

He will place his stamp of personal guarantee upon "Parentage" in his own daily newspaper advertising presenting it to his patrons. Supplementing Mr. Rothapfel's own campaign in the greater city, Mr. Seng will depart from the usual custom of marketing state rights by continuing his advertising to the public after the Rialto showing. This publicity will be of great aid to exhibitors who book "Parentage" in and around New York, through the Selznick exchange.

Mr. Aaron Jones, who is just as enthusiastic about "Parentage," will parallel Mr. Rothapfel's showing, as far as advertising goes, when he opens a run of "Parentage" at his beautiful Colonial theater, Chicago, during convention week, July 15.

Mr. Jones stated that, with the exception of one or two massive spectacles, he considered "Parentage" the best combination of entertainment value and advertising possibilities he had ever seen. He classed it as the best box-office value of the ten to fifty-cent class he has ever presented.

STILES SECURES "TROOPER 44."

James A. Stiles, of 220 West Forty-second street, New York, has acquired from the E. I. S. Motion Picture Corporation the New York State and Northern New Jersey rights to "Trooper 44." It is understood that the deal was negotiated through Joseph Miles. Mr. Stiles says that he is going to make a strong drive with "Trooper 44" and back it up with advertising that will be sure to make it go big.

"AUTOMANIACS" (Century).

One of the new Alice Howell comedies, prepared for distribution on the state rights plan, is "Automaniacs," a merrymaker that proves how many laughs may be extracted from the mismanagement of an automobile and attendant consequences. "Balloonatics" and "Neptune's Naughty Daughter" are other Century comedies ready for the market. "Alice of the Sawdust" is in the making, under the personal direction of J. G. Blystone, who is presenting Miss Howell in all of her starring features. In these comedies Miss Howell is being brought into direct competition with comedians of the screen, an enterprise that is engaging the best efforts of President Julius Stern of Century Comedies in promoting to a successful issue. Distribution is made from the Mecca Building, New York, where Mr. Stern has headquarters, while Mr. Blystone is in personal charge of productions at Hollywood, Cal., where the Century studio is located.

Scene from "Automaniacs" (Century).

FURTHER SALES OF "GOD'S MAN."

It is announced by President William L. Sherrill of the Frohman Amusement Corporation, that negotiations have been completed and contracts entered into for the exclusive rights to "God's Man" in thirty-two States. Among the recent purchasers are Samuel Van Ronkel, of Chicago, who has chosen "God's Man" as the leader for his newly-organized exchange enterprise. Mr. Van Ronkel acquires the exclusive booking privileges for the States of Illinois, Indiana and Wisconsin. "God's Man" will receive its first presentation for an indefinite run at a leading downtown theater. Simultaneously with the Chicago premier, Mr. Van Ronkel plans the opening at four other cities within the States controlled by him.

Another important contract entered into by President Sherrill is with George F. Perkins, who, acting for his Independent Film & Theater Supply Company, of Montreal, has acquired the rights to "God's Man" for Canada. Mr. Perkins' organization will also exploit this Frohman production as a distinct theatrical attraction, having arranged for the simultaneous presentation with complete traveling company in four Canadian centres.

MUCH TERRITORY CLOSED FOR "THE DEEMSTER."

"The Deemster," with Derwent Hall Caine, son of the great Manx author in the star role, has been sold in several foreign countries within the past fortnight. Mr. Jury, of London, bought it for England and the United Kingdom, while J. L. Nerlien, Ltd., of Christiana, Norway, bought the rights to Norway, Sweden and Denmark. The Commonwealth of Australia and New Zealand were the buyers for their countries, and Regal Films, Ltd., of Toronto, Canada, through N. L. Nathanson and A. S. Aronson, managing director and secretary, respectively, secured the rights to Canada.

Negotiations are pending through J. Frank Brockliss and W. E. Shallenberger with buyers for several other countries where Hall Caine's name is a most potent drawing power for any theatre.

During the same period a number of States have been purchased. Mention was made last week of Warren and Clarke, the famous circus people, getting the rights to Illinois, Indiana and Wisconsin. Immediately after that sale Walter S. Butterfield, of the State Film Company, Battle Creek, Mich., bought the Michigan rights. Mr. Butterfield will be remembered as the buyer of "Civilization" for his State.

EDGAR LEWIS STARTS NEW PICTURE.

Armed with a new story by Anthony P. Kelly, and accompanied by many of the same actors and actresses who appeared in "The Barrier" and "The Bar Sinister," Edgar Lewis left New York a few days ago and is now staging the first scenes of his next special production among the beautiful hills of Ticonderoga, New York.

Before beginning the actual making of the picture Mr. Lewis spent several weeks working upon the script and selecting the cast and locations. No title has been announced for the picture, and no hint is being given of the subject, but as Edgar Lewis has an enviable record as a producer of pictures on live topics, and Anthony P. Kelly is responsible for the scenario, an interesting production is expected.

HIRSH PROMOTES MERGER; GETS "REDEMPTION."

The Civilization Feature Company and the Pioneer Feature Film Corporation, both of New York, have merged into the Civilization-Pioneer Film Corporation. The leading mover in the merger was Nathan Hirsh, who owns interests in both concerns. Quarters for the new concern are being sought at the present time.

The first release of the Civilization-Pioneer Corporation, which, according to Mr. Hirsh, will acquire the New York State and Northern New Jersey rights to only the most meritorious productions, will be Julius Stegers' "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw.

Associated with Mr. Hirsh are Louis Hass and Morris Rose, who were identified with the Civilization Feature Company.

"HANS UND FRITZ" FOR THE SCREEN.

The Short Features Exchange, the offices of which are on the seventeenth floor of the Godfrey Building, announces it has added a series of cartoon pictures to its program. The company, which takes its name from the type of pictures it handles, announced recently that it had secured the New York rights to the Terry Feature Burlesques and the Terry Human Interest Reel—both picture series of the first magnitude; and now it announces it has closed the New York rights for the "Hans und Fritz" cartoon pictures drawn by Rudolph Dirks.

The Short Features Exchange, which has been negotiating for the New York rights to the "Hans und Fritz" comedies for a time, announces to the exhibitors of New York that it has finally got these pictures on its program. The "Hans und Fritz" pictures have met with great success in the Sunday World, and the new film version of this popular series will meet with even a far greater degree of success on the screen.

KLOTZ DOESN'T WANT MILLION.

According to the statement made to a prominent state rights buyer by Joseph Klotz, of Klotz and Streimer, he is one of the few men who does not want to make a million out of one picture. Having heard that some rights had been disposed of on the Klotz and Streimer feature, "Whither Thou Goest," a prominent buyer called and supplemented an offer for his territory with a remark that the feature, while well above the average and a good, strong state rights proposition, was not a "Million Dollar" picture.

Jos. H. Klotz.

Mr. Koltz agreed that the feature was not in the "Million Dollar" class and said that he did not expect to make a million dollars on any picture that his company might handle.

"The mania to make a million in a hurry has hurt not only the industry as a whole but has been the main cause of many failures of state rights producers," said Mr. Klotz, "and my company intends to steer clear of this form of business insanity. We intend to sell our features at prices based entirely upon cost, for we believe that the only way to make money and keep on making money is to sell pictures at prices that do not put them in the catagory of gambling ventures and the state rights buyer in the position of a gambling speculator.

"If the state rights operator makes money he will come back and buy more. He will continue to be a customer and he will naturally come to the company where he can buy pictures at fair prices."

PATHE'S "TANKS OF ANCRE" BIG ATTRACTION.

Actual figures continue to point to Pathe's five-reel Official British War Picture, "The Tanks at the Battle of the Ancre," as the greatest box-office attraction of the year. After breaking all records at the special showing at Carnegie Hall, New York; in Chicago, St. Louis and other cities and at the Strand theater engagement, during which ninety thousand people saw them, these pictures are playing three weeks solid at Tremont Temple, Boston.

Other important bookings at big theaters for long runs at high rentals which have come in during the last few days and which have been accepted, since they do not interfere with state rights buyers, are the following: Circle Theater, Indianapolis, one week, which may be increased to two; Strand Theater, Birmingham, one week; Shea's Hippodrome, Buffalo, one week; Valentine Theater, Toledo, one week, under the auspices of the Red Cross; Strand Theater, Spokane, one week.

Following almost exactly the advertising campaign instituted during the Strand Theater run, Shea's Hippodrome in Buffalo played the "Tanks at the Battle of the Ancre" to enormous business, announcing as "two extraordinary attractions" this picture and Baby Marie Osborne in "Sunshine and Gold."

HERALD BUYS SUPERLATIVE FRANCHISE.

Leo Rosengarten, president of the Herald Film Corporation, has purchased the New York State and Northern New Jersey franchise for the output of the newly-formed Superlative Pictures Corporation. The franchise is for the six pictures to be made by Irving Cummings Pictures, Inc., and the six to be made by Lois Meredith Pictures, Inc.

The Herald Corporation is also exploiting "The Prima Donna's Husband," "The Melting Pot" and "Around the World in Eighty Days."

BILLY WEST AS A MILLIONAIRE.

Billy West, the young King Bee star, is rapidly adding to the list of impersonations which is making him popular with exhibitors and fans alike. In King-Bee sixth comedy, now approaching completion at the Flushing Studios, Billy plays the part of a young millionaire whose wealth and social position involve him in all sorts of difficulties with all sorts of people. "The Millionaire" is a comedy of contrasts in which Billy is splendidly supported by the members of the King-Bee Company, which includes Babe Hardy, Leo White, Bud Ross, etc.

Manufacturers' Advance Notes

Moore to Increase His Klever Komedies

Comedian Returns to New York From Jacksonville to Add to Studio Facilities Here.

VICTOR MOORE, the well known comedian, has returned to New York from his motion picture studio in Jacksonville, Fla., to establish another studio in the metropolis, and to make his plans for the producing of his future single reel Klever Komedies, which are released by Paramount Pictures Corporation to all exhibitors.

It has taken Mr. Moore, who was a favorite in five reel comedies, having starred in some of the most successful Lasky productions, less than six months to realize that the greatest demand in the motion picture industry today from the exhibitors' standpoint is feature single reel pictures. When he originally entered the short feature field, with the sole intention of raising the standard of single reel comedies, his friends were decidedly dubious as to the success of the venture, but in less than half a year, he has not only proved that single reel comedies are not "fillers" but are actually "added attractions" to the five or six reelers on the bill, are what the exhibitors want and is now planning to erect a second studio and to increase his output by 100 per cent.

Mr. Moore will add another director to his staff and is also picking a number of new players to appear in support with him in his future pictures. Thomas J. Gray has also been added to the sceneric department and is now preparing a number of clever scripts which Mr. Moore will produce in his new studio this summer.

"My one ambition is to make one reel features," said Mr Moore in speaking of his new plans, "and to that end I am enlarging my producing, executive and scenerio departments.

"It is perfectly natural for everyone to prefer to make and appear in five or six reel features, but when you look over the field from the exhibitors' standpoint, and analyze the situation you will find that the greatest need today is the single reel feature.

"I have studied the proposition carefully, and I know that it is the one best bet for the exhibitor, and I have but one ambition and that is to give them this material. My additional studio will be equipped with the best of everything."

"IN THE TALONS OF AN EAGLE" (Selig).

"The Right of Might" is the title of the Selig two-reel drama released in General Film Service, Monday, June 18. Some people go through life fondly imagining that "Right is Might" and that power and riches are the essentialities in this world. The drama tells of how John Willis, worthy and powerful, learns that the race is not always to the swift nor the battle to the strong.

Worthy of more than ordinary mention is the Selig one-reel drama, "In the Talons of an Eagle," released Saturday, June 23, in General Film Service. The drama is from the pen of Gibson Willets, and one climax shows a gigantic eagle carrying away an unfortunate child in its talons. There is also an unusual ending to this story, which features an exceptional cast of players, including Lafayette McKee and Edith Johnson.

Scene from "In the Talons of an Eagle" (Selig).

BABY MARIE AS "MISS CAPTAIN KIDDO."

Baby Marie Osborne's company is nearing the completion of her latest picture, "Miss Captain Kiddo," made for the Pathe exchange by the Lasalida Films, Inc.

In this picture, little Marie has some splendid opportunities to display her remarkable versatility. The story, which cleverly blends a serious case of smuggling with "play piracy," in which the childish mind takes some wonderful flights of imagination, is both pleasing and absorbing and contains some moments of intense suspense. The little star in her make-up as a juvenile female "Captain Kidd" is one of the "cunningest" sights imaginable, while her acting of the part is bound to score another big "hit" for her.

Scene from "Miss Captain Kiddo" (Pathe).

W. A. S. Douglas, general manager of the Lasalida company, was so delighted with the little lady's appearance as the "blood-thirsty" pirate, that he snapped some kodak pictures of her, one of which is shown herewith.

DREW AND FIGMAN IN METRO COMEDIES.

Early Metro comedy releases are "Monomania," with Max Figman as star, released June 18, and "The Hypochondriac," starring Mr. and Mrs. Sidney Drew, released June 25.

"Monomania" is a Metro-Rolma comedy by W. H. Hannon. It tells the story of Dicky, who loves Doris Gray.

"The Hypochondriac," by Stella Cowen, is a typical Drew comedy, with plenty of opportunity for the talents of both Mr. and Mrs. Drew. Mrs. Brooks is a woman who craves sympathy. She "enjoys poor health." In the end she throws her medicines away, dismisses nurse and doctors, and makes up her mind to ask for no more sympathy.

$200,000 FILM WITH WILLIAM FARNUM.

William Fox announces as a future release, "When a Man Sees Red," William Farnum's greatest picture. This is a $200,000 special film de luxe from the novel, "The Painted Lady," by Larry Evans, which ran in the Saturday Evening Post. There are scenes in Honolulu, San Francisco and the South Sea Islands.

Bluebirds Fill Program Till September

Nine Players Are Featured in the List of Subjects Now Ready for Placing on the Schedule.

BLUEBIRDS to fill the program until late in September have been completed by West Coast directors, and now await the formality of being fixed on the schedule. Violet Mersereau, Dorothy Phillips, Franklyn Farnum and Brownie Vernon, Ella Hall, Louise Lovely, Myrtle Gonzalez and Neva Gerber and George Hernandez are the stars involved, comprising a list of Bluebird's most popular attractions.

Rex Ingram's production with Violet Mersereau was lately completed at Bluebird's Leonia, N. J., studio and has been fixed for release July 23 as "The Little Terror." Miss Mersereau plays the role of a circus rider, and to get the proper surroundings a travelling show was leased and operated by Director Ingram, while the circus scenes were being filmed.

Two productions by Lynn F. Reynolds, Bluebird's "nature study" director, are ready for August and September release, supplementing "The Greater Law," set for July 16, with Myrtle Gonzalez and George Hernandez starring. These two favorites will lead the Reynolds company in "The Show-Down" (previously referred to as "Back to the Primitive"), but Neva Gerber will replace Miss Gonzalez when Alice Heagan Rice's story, "Mr. Opp," is subsequently shown.

Dorothy Phillips, directed by Ida May Park and Joseph De Grasse, will maintain her average of once-a-month in presentations of "The Rescue" (July 30), produced by Miss Park, and "Triumph," directed by Mr. De Grasse. During the past week "The Rescue" was shown to Bluebird executives in the Mecca Building and stirred every man-jack on the job to enthusiastic praise, not alone of Miss Phillips' acting, but for the Hugh Kahler story, so cleverly contrived and skillfully directed.

Franklyn Farnum and Brownie Vernon have completed a brace of comedy-dramas in succession to the clever series they have previously advanced among Bluebirds. "The Clean-Up," to be shown Aug. 6, was the last William Worthington contributed to the series. Elmer Clifton, new director of the Farnum-Vernon combine, produced Jack Cunningham's "The Fourth Glove," from Waldemar Young's scenario, and the result will appear among September offerings.

Rupert Julian and Ruth Clifford, in "My Mother," directed by Mr. Julian, and featuring Ruby Le Fayette in the mother role; Louise Lovely, directed by Allan Holubar, in "Sirens of the Sea," suggested by Grace Helen Bailey's story, and Ella Hall in "Little Miss Fix-It," written by J. Grubb Alexander and Fred Mynton, and directed by Jack Conway, complete the list of completed Bluebirds, ready to take wings on dates to be determined during August and September.

NEW MARY PICKFORD PICTURE FINISHED.

What is expected to score the greatest dramatic triumph ever experienced by Mary Pickford in addition to presenting a particularly timely film production has just been completed at the Lasky studios, Hollywood. The new picture, to be released by Artcraft on July 2, has been aptly titled "The Little American" and discloses a story of powerful patriotic appeal staged under the personal direction of Cecil B. De Mille.

As a result of combining the two arts of Mary Pickford and Cecil B. De Mille in the presentation of this spectacular subject, the producers feel they have achieved a distinct advance in the present photoplay standard. In the production of the film various well known authorities on conditions affecting the war conditions abroad, with which the story deals, have collaborated with Mr. De Mille, with the result that even the most minute detail has been pronounced perfect. Captain Ian Hay Beith, author of "The First Hundred Thousand" and British army officer, was among those whose assistance proved invaluable to the director.

In keeping with the work of the star is that of an exceptional cast including such well known players as Hobart Bosworth, Jack Holt, James Neill, Raymond Hatton, Guy Oliver, Edythe Chapman, Lillian Leighton, Walter Long, Dewitt Jennings and little Ben Alexander.

MISS TALMADGE USES HOME AS LOCATION.

In the filming of "The Moth," the Selznick subject, it was necessary to have a country estate as the background for some of the important scenes. While Director Edward Jose was cogitating about a "location" that would answer the purpose, Norma Talmadge, the featured player in the picture, came to the rescue with a suggestion that her summer residence be thus employed.

Accordingly the star and company climbed into motors and whizzed out to Beechurst. Mr. Jose was delighted when he saw how ideally fitted to the requirements was Miss Talmadge's home. As the scenes they were to take were those of a house party, Miss Talmadge proposed that the company pass the week-end there as her guests, so that they might live the parts of the play at least to that extent, and sent a car back to town to pick up their baggage.

As a result when film devotees see depicted on the screen Lucy Gillam's country home showing many interesting scenes in the development of the plot of "The Moth," they will be admiring the beauties of Miss Talmadge's own summer home at Beechurst.

Wilkes-Barre Company Enlarging

Black Diamond Comedies Engage More Players and Secure Additional Property.

THE United States Motion Picture Corporation is enlarging its studio in Wilkes-Barre, Penn. and has engaged a number of new players for the future single reel Black Diamond Comedies, which will be released by Paramount Pictures Corporation to all exhibitors.

So successful have been the Black Diamond comedies since they have been taken over by the Paramount organization that it has become necessary to enlarge the plant and studio, making it possible to present more elaborate productions and to keep more than one company busy at a time. The new studio will be a daylight studio twice as large as the present one, and will contain every possible modern equipment, and much material that is not used in the great majority of picture plants, by reason of the fact, that the Black Diamond Comedies contain a large amount of uniquely interesting and clever bits of trick photography. An entire section of the new place will be used solely for this work.

Additional property has been secured by the company in the vicinity of Wilkes-Barre, where the outdoor material will be made. The company has purchased a large tract of land where every phase of outdoor pictures can be "shot."

During the past week additional players have been secured who will surround Miss Latrice Joy, the leading woman of the company. A scenario department was recently established by the company and their offer to pay $5 a word for all acceptable ideas of fifty words has brought to them hundreds of clever suggestions which are rapidly being turned into script for the company.

President J. O. Walsh in speaking of the future work of his company, stated that nothing would be left undone to make these single reel comedies big features.

WUXTRY! AUTHOR WELCOMES CUTS IN FILM.

He has been found. An author who didn't care—who calmly saw his filmed effort sliced into and said: "Good boy! Go to it!"

Lloyd Lonergan is his name and the Thanhouser studio his habitat. His adaptation of Wilkie Collins' "Woman in White" was the filmed effort in mention. Lonergan wrote it for eight reels. This week the first print was projected at the studio.

Then did happen that Author Lonergan broke all precedents.

"I like it," he told Edwin Thanhouser, "but I'd like it better in just a reel or two less. So chop and fear no one. A good eight-reeler, no doubt, but a perfect six-reeler—so I will turn my back, and you may hew away. Strange for an author to talk so, I know—but then it is a day of evolution and revolution."

The picture, which stars Florence La Badie, is released as a Pathe Gold Rooster Play on July 1.

ESSANAY MAKING ONLY TWO AND FIVE REELS.

For the present the Essanay Company is confining its output to two and five reel subjects. The program of today is so arranged that these two lengths are more in demand that any other lengths it has been found.

Much care has been taken with the Black Cat and "Do Children Count?" subjects so that many exhibitors who are devoting one or two nights a week to short subjects or variety programs may use one of these pictures as the chief attraction. This plan is proving especially successful where a daily change policy is still adhered to and the patrons have tired of too many long features.

The combination of the five and two reel picture is being made in many instances where theatre managers desire an exceptionally strong program which will justify an advance in admission prices.

VIOLA DANA RETURNS FROM NEW ENGLAND.

Viola Dana has returned to New York after a picture-making trip to New England. "I gained six pounds while I was away, caught sixty fish, made six public appearances in Boston, sold $60,000 worth of Liberty bonds, led a parade with six hundred people in the line, saw six companies of sailors at drill every day in the naval station at Marblehead, Mass., watched sixteen flights in navy aeroplanes, and have returned to begin work on my sixth picture for the Metro Pictures Corporation." So spoke Miss Dana, her face tanned from working in the sun. "Marblehead treated us royally," she continued, "and I enjoyed every minute of my visit there. The trip up and back we made by auto, so that was really a vacation."

ROCKLAND AWAITS MAXINE ELLIOTT PICTURES.

Perhaps no city in the United States is so balanced on the tiptoe of expectancy over the coming screen debut of Maxine Elliott as Rockland, Me., the famous beauty's birthplace. Goldwyn Pictures Corporation, Miss Elliott's managers, have received applications from virtually all the Rockland picture houses for advance bookings of the two pictures thus far completed by the star.

Jungle Story Leads Universal June 25

"Man and Beast" Is a Story of South Africa—Varied Complementary Program.

JUNGLE life with all its vivid picturesqueness and thrilling adventures is portrayed in the Butterfly five-act drama, "Man and Beast," which tops the universal program for the week of June 25. The settings for this exciting photodrama are laid in the South African veldt and the story tells of the hatred of the Boers for their English neighbors. The story was written by Reed Heustis and the production was made under the direction of Henry McRae. The leading roles are played by Eileen Sedgwick and Kingsley Benedict. Others include L. M. Wells, Harry Clifton, Park Jones and Mrs. Witting.

"Man and Beast" will be released Monday on the same day with the Nestor comedy, "The War Bridegroom," featuring Eddie Lyons, Lee Moran and Edith Roberts.

The feature for Tuesday is the Gold Seal three-part Western drama, "The Golden Bullet," starring Harry Carey, supported by Fritzie Ridgeway and an exceptional cast The story was written by Shelly Sutton and the picture produced by Fred A. Kelsey. The other Tuesday release is the Victor comedy, "Damaged Goodness," with Ernie Shields in the leading role.

"Her Daring Caring Ways," a two-part L-KO comedy, with Merta Sterling and Fritzie Ridgeway furnishing most of the fun, is the chief offering for Wednesday. Issue No. 78 of the Universal Animated Weekly will also appear on this date.

On Thursday, the Big U two-reel underworld drama, "The Pointed Finger," will be released. This is a gripping story of crime with George Pearce and Gretchen Lederer in the principal roles. On the same day the Victor comedy, "Her City Beau," will appear, with M. K. Wilson and Edith Roberts as the featured players.

An unusual two-part comedy drama is offered under the Victor brand on Friday, entitled, "Swede Hearts," with Neal Hart and Janet Eastman in the leading roles. This photoplay was written and produced by George Marshall. Dick La Reno and George Berrill have important roles in the production. Issue No. 25 of the Universal Screen Magazine is the other Friday release.

The Bison two-act Western drama, "Money and Mystery," with Eileen Sedgwick and Kingsley Benedict, is the feature for Saturday. The Joker comedy, "His Fatal Beauty," with William Franey, and the weekly issue of the Universal Current Events will be released on this date.

On Sunday the Imp drama, "The Double Topped Trunk," starring Allen Holubar, is presented. The other releases for Sunday are the Powers split reel, "Duke Doolittle's Jungle Fizzle," a comedy cartoon, and "In the Land of Many Temples," a Dorsey educational, and the Big U drama, "Love's Turmoil," featuring Edna Maison.

During the week the first episode of the latest and greatest of Universal serials, "The Gray Ghost," will be released. The serial will run for fifteen consecutive weeks.

"THE NAULAHKA." (Pathe).

In line with Pathe's policy to secure the best stories, best authors and best productions for the motion picture public of the world, contracts have been signed with the Astra Film Corporation for the production of "The Naulahka," one of Rudyard Kipling's famous stories.

Work on this production will begin shortly. Antonio Moreno, who recently signed with Astra, will be one of the regular stars on the Pathe program, anl will take the part of Nick Garvin, the western hero of the story. Helene Chadwick, who was featured in "The Challenge," and has done good work in "Blind Man's Luck" and other Gold Roosters, will play the part of Kate, the girl in the story who dreams it her mission to uplift the Oriental women.

Warner Oland, who has achieved screen fame by his portrayal of Baron Hubroki in "Patria" and who takes the part of Richard Carslake, the villain in "The Fatal Ring," will play the Rajah. Louis J. Gasnier, president of the Astra, will secure the services of a well-known dancer to play the part of Sitabhai, the Gypsy Queen, who from the harem of the Rajah rules the kingdom.

George Fitzmaurice, who spent much of his life in the Orient and whose knowledge of all Eastern people and customs has been acquired first hand, will direct the picture.

FIRST STORY SELECTED FOR LOIS MEREDITH.

The scenario department of Lois Meredith Pictures, Inc., announces that it has selected a story for the first of six seven-reel productions starring Miss Meredith, to be released by Superlative Pictures, Corporation.

The story is a timely subject, written by Miss Winnifred Dunn. The cast is being rapidly assembled. William Robert Coleman will direct the picture, with Marcel Morhange as technical director. Mr. Morhange is a French director of the old school. The producing and laboratory work will be supervised by A. J. Danziger.

The working title of the picture will be "A Voice From the Mist."

ARBUCKLE GIVES 'EM ALL A CHANCE.

In preparing the scenario before starting to "shoot" the scenes, Roscoe Arbuckle carefully figures on the fitness and personality of his two mainstays, Al St. John and "Buster" Keaton, writing parts which will give their comedy propensities fullest scope. Then during the making of the picture, when it frequently happens that the situation takes a twist unanticipated by the scenario writer, instead of eliminating it or reconstructing it so that he may "hog" the scene, "Fatty" allows the incident to work itself out to the logical conclusion, the glory going to whoever is entitled to it.

Scene from "A Rough House" (Paramount).

The result is that in Arbuckle comedies the others of the company do not appear merely as foils to the chief comedian. When the other day a visitor to the studio commented on Mr. Arbuckle's generosity in this respect, he merely remarked, "I am interested in making good pictures, not pictures good only for self-exploitation."

Additional evidence of Mr. Arbuckle's policy of giving everybody a chance will be supplied when the newest Paramount-Arbuckle two-reeler, "The Rough House," is released to all exhibitors on June 25.

"JACK AND THE BEANSTALK" IN SEPTEMBER.

Nothing in the motion picture world has created so much interest as William Fox's announcement of the "Fox Kiddie Features," to be inaugurated in September with the magnificent photoplay spectacle of "Jack and the Beanstalk." C. M. and S. A. Franklin directed it.

Mr. Fox will carry the people back to the "Once upon a time" period, when all the good fairy tales began. "Jack and the Beanstalk" has been a heritage of joy for all—grown-ups and children alike. Mr. Fox has modernized the story somewhat, making it even more delightful.

"Jack and the Beanstalk" is a forerunner of other children's pictures which will follow in regular order, not too far apart to satiate the public. Children's pictures by children for children is the newest Fox slogan. And it is anticipated that there will be just as much charm, just as much interest for the grown-ups as well, for who among them do not delight in going back, at least, in reminiscence, to childhood days?

BABY MARIE STARTS NEW PICTURE

"Miss Captain Kiddo," the second Baby Marie Osborne picture made by the Lasalida Films, Inc., for the Pathe Exchange, has just been completed. Besides showing the little star at her best, being filled with situations bringing out her inimitable gifts of comedy and pathos, the picture contains plenty of "punch" and suspense.

The next production is entitled "Baby Pulls the Strings." The scenario was written by Marc Edmund Jones.

It is Mr. Douglas's intention to alterante two directors in the making of the Baby Marie pictures, in order to economize in the matter of time between productions.

CONSTANCE TALMADGE IN JOYOUS PICTURE.

Constance Talmadge is having an out and out vacation time in making her first Selznick Picture. This latest and youngest of the Selznick group of stars is already nearly finished with the production of "The Lesson," a photodrama based upon a story by Virginia Terhune Van De Water, and she says it has been more like play than work.

The result of the spirit of play that pervaded the company at all times, Director Giblyn says, is that this will be a real joy picture. It will not aim to be one of the "sex best sellers," but will be a pretty story of real people in human circumstances.

Much Publicity for Pearl White Serial

Hearst and Other Papers Will Carry Big Display "Ads." and Small Towns Will Not Be Overlooked.

PEARL WHITE, surrounded by one of the best supporting casts she has ever had, plus a story replete with thrills and dramatic situations, plus one of the biggest publicity drives ever made on any motion picture or serial in the history of the business, plus production and camera work of the kind ordinarily seen in the best feature, equal "The Fatal Ring," the latest Pathe serial, which will be released July 8.

"The Fatal Ring" publicity campaign has been planned with a view to reaching every motion picture fan in the United States. The Hearst papers throughout the country with their immense circulation will carry large display ads on this serial, together with news stories and reviews of the various episodes of the serial, in addition to pictures of the stars and a novelization of the serial. Other newspapers in the large cities in the United States and the newspapers in the smaller towns will also carry large display ads and considerable publicity on the stories. Many of them will print the novelization of the film story.

The release date on "The Fatal Ring" was advanced from September to July 8 at the earnest request of exhibitors, who wanted Pearl White as a box office tonic for the summer months and insisted they be allowed to capitalize on the reputation she has built up among motion picture fans for giving them the best film entertainment.

In "The Fatal Ring" Pearl White plays the part of Pearl Standish, a rich girl who has so much money she does not appreciate what money can buy for her. She is bored with life until a demand is made on her at the point of a gun by a man named Nicholas Knox, for the violet diamond which he claimed her father had bought after it had been stolen from the Sacred Order of the Violet God.

In the supporting cast of "The Fatal Ring" are Warner Oland, Ruby Hoffman, Earle Fox, Henry Gsell and others who have made names for themselves in serials and features.

Ruby Hoffman is well known from the many features in which she has been starred. This is her first serial.

GOLDWYN EMPLOYS ARDEN STUDIO ARTISTS.

Arrangements have just been concluded between Goldwyn Pictures Corporation and the Arden Studios of 559 Fifth Avenue, New York, whereby that splendid group of artists and decorators henceforth will lend their skill to the artistic preparation of all Goldwyn Pictures.

"THE LITTLE TERROR" (Bluebird).

Violet Mersereau returns to the Bluebird program, after an absence of three months, to present on July 23, "The Little Terror," a Rex Ingram production lately completed at Bluebird's Leonia (N. J.) Studios.

The difficulty in securing scenarios that are suited to Miss Mersereau's distinctive style of screen artistry serves to limit her appearances among Bluebirds, but there comes with this announcement the assurance that it is worth while to wait for the splendid opportunities this offering affords in presenting the dainty star to extreme advantage.

The life of a circus rider is disclosed in the early scenes, and to secure the proper settings a complete show was detained in its travels long enough for Director Ingram to secure the incidents involved. Numerous surprises and sensations have been introduced to give the play a proper proportion of "thrills" to insure sustained interest. Miss Mersereau's leading man will be Sidney Mason, who has filled a similar position in her recent pictures.

Scene from "The Little Terror" (Bluebird).

"THE FLAME OF THE YUKON" (Triangle).

Dorothy Dalton and Bessie Barriscale are the stars of the Triangle plays to be released July 1.

"The Flame of the Yukon" is the title of the drama in which Dorothy Dalton will make her ninth stellar appearance. It was written by Monte M. Katterjohn, directed by Charles Miller and photographed by Clyde De Vinna.

Bessie Barriscale will be seen in a comedy of the eternal feminine from the pen of C. Gardner Sullivan, known as "Hater of Men." Charles Miller also directed this production.

The scene of Dorothy Dalton's vehicle is Alaska during the early days of the gold rush. "The Flame" was a well-known character in the country between Nome and Dawson. She was the ruling spirit of the Midas Cafe, where she lured the nuggets from her victims one day, only to stake the unlucky to a new start when her mercurial sympathies were touched. Scenically the play has many striking qualities. A tribe of twenty Eskimos were brought from Alaska to lend realism to the production, together with several malamut dog-teams.

Scene from "The Flame of the Yukon" (Triangle).

As the leading figure of "Hater of Men," Bessie Barriscale takes the part of Janice Salsbury, a special writer on one of the big city newspapers. She is engaged to a reporter, Billy Williams, but becomes convinced that marriage is only another name for slavery. She breaks off relations with Williams forwith. Miss Barriscale is capably supported by Charles K. French and Jack Gilbert.

INTERNATIONAL SHOWS JAPAN'S ACTIVITIES.

Motion pictures are now being shown which throw an interesting light on the activity of Japan in the present world conflict. A cameraman of the International Film Service recently visited Yokohama and secured many remarkable pictures of the rapidly expanding Asano shipyards. It is here that Japan builds her battleships.

In October, 1916, the site of the present shipyard was a waste swamp. Four months later the construction of the yard had been completed and keels laid for three battleships. Now several additional ships are in the course of construction.

This is but one of the many remarkably interesting pictures of Japan, China and Korea which are now being shown by the International Film Service, and released through Pathe. Together they afford a splendid survey of the eastern countries.

GENERAL FILM URGING VARIETY DAY.

Novel yet attractive has been the suggestion made by General Film Company in a circular to exhibitors urging them to devote one or two days a week to what is termed a Variety Day. The plan is meeting with excellent response and the response is growing. A new kind of motion picture exhibition has been inaugurated, causing somewhat of a revolution in the established methods of motion picture entertainment.

In its circular letter General Film urges the variety day, which in other words is a day given to a complete program of good, snappy one-reel, two-reel and three-reel pictures. This leaves out entirely the traditional five-reel feature.

PHOTO EFFECTS IN "THE WOMAN IN WHITE."

"Our six-reel Pathe Gold Rooster Play, 'The Woman In White,' is a good story, well acted," remarked Edwin Thanhouser, whose work even in the early days was notable for photographic results, "but it also shines in another department—photography. I have been making motion pictures for eight years now, but I have never seen a Thanhouser production that surpassed the present one in steady photographic effectiveness. At times this effectiveness reaches the startling plan, and I must publicly commend Director Warde and Cameraman Zollinger on what they have attained in this direction."

Change Release Dates of World-Bradys

"Jerry-for-Short" Will Be Issued August 13—Calendar Completed to October 1.

THERE has been a rearrangement of the release sheet of World-Pictures Brady-Made. The new photoplay, "Jerry-for-Short," in which little Madge Evans makes her first appearance as a star, will be published August 13, throwing several kinks into the previous arrangement of later releases.

"Jerry-for-Short" will be followed August 20 by Ethel Clayton in "Souls Adrift"; August 27, Montagu Love, June Elvidge and Arthur Ashley in "The Guardian"; September 3, Alexandra Carlisle in a dramatization of a very popular novel; September 10, Carlyle Blackwell, June Elvidge and Arthur Ashley in "The Marriage Market"; September 17, Ethel Clayton in "The Woman Beneath"; September 24, Kitty Gordon in "The Divine Sacrifice."

This keeps the schedule of practically ready plays up to the minimum of three months ahead, with an ever increasing flock of pictures in the immediate offing. Six directors are always working in the World's studio, and it is a fixed rule of the Brady direction that the actual making of any World play shall not take up more than three weeks' time.

This stated process under which six directors are completing as many photoplays every three weeks makes a regular output of two productions weekly, so that no intricate process of computation is required to indicate the steady accumulation of Brady-Made motion pictures as time passes.

When Mr. Brady first made formal alliance with the World Film Corporation as director general it was freely predicted that he would not "stay hitched" for any great length of time—that the studio conditions then prevailing throughout the manufacturing end of the motion picture business would either dishearten or disgust him, to the end that he would quit.

"But," as a member of the staff of World Pictures said in discussing this matter, "the prophets either were unfamiliar with Brady's career or had him sized wrong. Otherwise they would have known he had been all his life either kicking obstacles out of his path or climbing over them, until this has become second nature to him."

What's Doing in the Fox Studios

Release Advanced to June 17 for "Some Boy."—June Caprice Completes "Patsy."

A CHANGE in the William Fox program of releases for June results in advancing George Walsh's "Some Boy!" from the week of the 24th to the 17th. On June 24, Valeska Suratt's production, "The Siren," will be issued.

Mr. Walsh's newest photoplay has just the verve, the dash and the snap that the title indicates. As the mysterious widow of this screen drama, "Smiling George" is positively bewitching, and gives a great female impersonation. In his supporting cast there appear Doris Pawn, Herschel Mayall, Velma Whitman, Hector V. Sarno, Caroline Rankin and N. A. Myles. Otis Turner was in charge of the direction.

Principals have already been selected for Virginia Pearson's new picture, which Carl Harbaugh will make. Mr. Harbaugh will be remembered as the man who staged the Fox cinema version of Hawthorne's classic, "The Scarlet Letter." For Miss Pearson's film he has chosen Hardie Kirkland, Claire Whitney and William Meehan. Mr. Meehan is now playing a leading part in the big Broadway success, "Turn to the Right."

The subject which June Caprice has just finished under the direction of John G. Adolfi will be called "Patsy." It is one of the brightest screen plays the "Sunshine Maid" has had yet. A title has also been determined on for the picture recently begun by Gladys Brockwell. This will be released as "To Honor and Obey?" The story is unusually tense and it is expected that the production will prove the dramatic sensation of New York.

WILLIAM FARNUM CAST ANNOUNCED.

Frank Lloyd, who is directing William Farnum's new super de luxe play for William Fox, has selected these principals to support the star: Mary Martin, Wanda Petit, Walter Law, William Courtleigh, Jr., and Marc Robbins.

Miss Martin has appeared in a dozen Fox dramas, and Walter Law has an almost equally long record. Miss Petit was in "The Derelict," and had an important role in "The Broadway Sport," the current Fox release.

Mr. Courtleigh is a newcomer to William Fox pictures, but he has been on the stage and in photoplays for years. He was in the original cast of "Under Cover." Marc Robbins is well known to followers of the silent drama.

THRILLING PROLOGUE TO "PAWS OF THE BEAR."

In what might be called the prologue to the latest Triangle drama, "Paws of the Bear," by J. G. Hawks, in which William Desmond is starred, a glimpse of the Belgian frontier is given, where the Uhlans are brought sharply into conflict with the Allies. There are scenes of startling actuality, with the explosion of big guns and the circling aeroplanes. And yet this is not a war story.

The opening scene, or prologue, is purely episodic, and in a flash the audience is started on an exciting detective story, a story that picks up stray clews in Belgium, Russia, France and on the ocean. It is finally unraveled in the peaceful surroundings of an American country house.

"Paws of the Bear" is full of tricks and surprises, keeping the mind on a keen edge lest one incident be overlooked. At the very last flicker the mystery is solved.

ELSIE FERGUSON VISITS ARTCRAFT STUDIO.

Elsie Ferguson, Artcraft's newest recruit, was a recent visitor at the Artcraft studios. There she was shown about the "lot" by George M. Cohan, who is working on his second motion picture, "The Seven Keys to Baldpate," and given her initial lesson in film technique. Miss Ferguson will shortly commence activities on her initial photoplay, "Barbary Sheep."

Elsie Ferguson and George M. Cohan.

MME. PETROVA FIVE YEARS IN AMERICA.

June 20 will mark the fifth aniversary of Madame Petrova's arrival in the United States. Up to that time the Russian actress had won an enviable reputation on the continent and in England as a vaudeville artist of remarkable skill and versatility. Her beautiful soprano voice, and her notable imitation of birds have made her one of the most popular stars in vaudeville. She had also gained prominence as an interviewer and dramatic writer on the London Tribune when her remarkable performance upon the stage attracted the attention of Jesse L. Lasky, who was visiting Europe. Mr. Lasky engaged Madame Petrova, she making her appearance shortly after that time at the "Folies Bergeres." Madame Petrova is truly an international character, having been born in Warsaw, educated in Paris, London and Brussels.

VICTOR MOORE IN "COMMUTING."

Victor Moore offers for his next release a one-reeler that is full of the laughs that makes your sides ache. It is called "Commuting," and we again see Vic and his family in "the dollar down and dollar when they catch you" bungalow.

Scene from "Commuting" (Klever).

"Commuting" speeds along with the laughs coming thick and fast and adds much to the success already made by the previous pictures of the "family" series that Moore has released. The subject will be issued June 18.

Artcraft Announces New Productions

Pickford, Fairbanks, Ferguson, Cohan and Farrar in Master Picture for Early Release.

AT the New York headquarters of Artcraft its new productions for release in the near future—actual work on most of which has already been commenced—were announced last week. The new schedule includes the production for early release of subjects presenting Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George M. Cohan and Geraldine Farrar.

Following the completion of Mary Pickford's patriotic picture, "The Little American," staged under the direction of Cecil B. De Mille, Miss Pickford will start on her newest vehicle, "Rebecca of Sunnybrook Farm," within the next few days. This will be produced at the Lasky-Hollywood studio by Marshall Neilan. The cast is now being assembled. After "Rebecca of Sunnybrook Farm" Miss Pickford will appear in an adaptation of Frances Hodgson Burnett's well known book, "The Little Princess."

As his third Artcraft picture Douglas Fairbanks will present a story written by himself, the temporary title of which is "The Optimist." This subject will offer a typical Fairbanks photoplay staged by John Emerson. Eileen Percy will head the supporting cast.

George M. Cohan's next picture for Artcraft, "Seven Keys to Baldpate," is now being produced at the Famous Players-New York studio. This is under the direction of Hugh Ford. Although originally scheduled for production at a later date, the repeated requests from exhibitors for another Cohan picture in the near future, as a result of the sensational success of "Broadway Jones," prompted Mr. Cohan and Artcraft to do this film immediately.

At the Famous Players-Lasky studio in Fort Lee, Elsie Ferguson will start her initial photoplay, "Barbary Sheep," the well known book by Robert Hichens, as soon as Maurice Tourneur finishes the picture on which he is now working.

Geraldine Farrar, who arrived in Los Angeles recently to appear in a series of photodramas for Artcraft under the direction of Cecil B. De Mille, has contracted a severe case of tonsilitis, which has delayed her activities at the Lasky studio. It is thought the star will have fully recovered so as to start work soon. It is understood the story will present a big theme befitting the talents of the famous favorite.

"MRS. RAFFLES' CAREER" FOR ELTINGE.

Following the announcement that Julian Eltinge, the celebrated feminine impersonator, is to make his motion picture debut as a member of the Famous Players-Lasky stellar forces, Jesse L. Lasky announces that the first production in which Mr. Eltinge will star upon the screen will be "Mrs. Raffles' Career."

THE GREY SEAL COMES TO TOCSIN'S AID.

The strange and almost supernatural influence which a woman he has never seen exerts over Jimmie Dale is further emphasized in the fourteenth story of the "Jimmie Dale Alias the Grey Seal" series entitled "A Sheep Among Wolves."

For a long time the Grey Seal's movements have been entirely governed by this mysterious Tocsin who communicates with him only over the telephone or by letter and never personally. Now Jimmie Dale has a chance to do a good turn for the Tocsin. The Pretender finds a ring belonging to the Tocsin and getting Jimmie Dale into his power tries to make him tell who the mysterious woman is and where she can be found. But not even threats of torture and death can make Jimmie Dale disclose the knowledge which he possesses.

Scene from "Jimmie Dale, Alias the Grey Seal" (Mutual).

GROUP BOOKINGS FOR "POKES AND JABS."

In presenting the new "Pokes and Jabs" one-reel comedies General Film, their distributor, inaugurates a service calculated to be of outstanding value to the exhibitor. These comedies, with Burns and Stull the features, are being marketed in groups of six subjects at a time, so that the exhibitor can know definitely in advance just what and how much he is going to get.

The plan is insured of success by the efficient co-operation of the Jaxon Film Company, which produces these comedies.. The prints have gone to all the General Film exchanges weeks ahead of release. Later on the second group of six "Pokes and Jabs" comedies will be distributed in the same forehanded manner, and in fact is already being assembled for that purpose.

The first series of "Pokes and Jabs" include "Are Actors People?" "A Ride for Life," "Military Madness," "The Rest Cure," "The Pearls of Pauline," and "Ploughing the Clouds."

Other General Film groups are being handled in the same manner and proving a great convenience to the company's patrons.

GAIL KANE IN "THE UPPER CRUST."

Gail Kane has an excellent medium for display of her effective genius in "The Upper Crust," her latest American-Mutual production which contains a strong dramatic plot and a vein of comedy. "The Upper Crust" is released June 25. Miss Kane is at her best in a role that has a touch of the rogue in it. She is at her prettiest when "putting one over" in some prank that involves her in complications, and she always manages to smile her way out with ease and grace.

"The Upper Crust," developed from Charles Sherman's amusing novel of the same title, furnishes Miss Kane with just the opportunities she requires. There are complications through which Miss Kane, as the pretty Molly O'Toole, the young Irish housekeeper, makes her way with fascinating dash and good humor, landing, in the finale, just as she always does, completely vindicated and victorious.

In this play, Miss Kane has a chance to wear a dazzling array of pretty clothes.

PATHE INTERNATIONAL CARTOONS FIND FAVOR.

In line with action of a large number of wideawake exhibitors in tying up to the large amount of newspaper space occupied by Pathe-International cartoons in newspapers throughout the country, it is reported by Pathe Exchanges that business on these films is increasing and that they are showing up strong as fillers on well balanced programs.

In the three hundred odd cities in which these cartoons are running in the newspapers, Pathe Exchange men point out that many exhibitors are either running them or hastening to book them, while in other cities exhibitors and exchange men are successful in co-operating with the newspapers and getting them to run the cartoons in connection with their showing at local theaters. It is stated that full details as to cost of the newspaper service, etc., can be obtained from Theodore Deitrich at International Film Service, Inc., 729 Seventh avenue, New York.

GAUMONT WEEKLY SHOWS THE PRESIDENT.

The outstanding picture of Gaumont's Mutual Weekly No. 129, the current issue, is that of President Wilson making his historic Flag Day address. The timeliness of this picture is well reflected in the importance of the occasion, the president voicing the sentiments of America in the world war. President Wilson is seen again in these pictures, reviewing the Confederates' parade. This picture, too, is historic, showing the first reunion of the Southern veterans in Washington. It is such pictures as these which make a news weekly valuable to an exhibitor. They give him just what his patrons are most anxious to see.

The fair sex come in for a large share of attention in this issue of the Mutual Weekly. From France come pictures of German prisoners as they are brought back from the front, and an amusing cartoon which gives the French view of America's German spy problem.

"THE WOMAN IN WHITE" (Thanhouser).

Florence LaBadie is announced as the star of a six-reel Pathe Gold Rooster Play, produced by Thanhouser from Wilkie Collins' famous novel, "The Woman in White." The adaptation was made by Lloyd Lonergan and the picture directed by Ernest Warde. The release date is July 1.

"The Woman in White" offers one of the most famous novels in the English language. The support is by a splendid cast, including Richard R. Neill, Arthur Bower, J. H. Gilmour, Gertrude Dallas, Wayne Arey and Claude Cooper.

EXCHANGE MAN IN TOWN.

Mayer Silverman, president of Liberty Film Renting Company, of Pittsburgh, which distributes Art Dramas for that territory, was in New York last week for several days. Most of his time was spent in consultation with Harry Raver, president of Art Dramas. Mr. Silverman is one of the best known of exchangemen.

Ben Blumenthal

Exploiter of "Robespierre," a Big Figure in the World's Motion Picture Market.

WHEN the list of big men who make and have made film history is finally written there will be one man near the top who up to this minute is very little or not at all known. That the man who first showed Europe how to exploit pictures on a big scale, who first conceived the chain idea of theaters for the films and who is directly responsible for the world-renown of "Quo Vadis" is among us is not generally known. But behind the exploitation of "Robespierre" and "Ivan the Terrible," the two new spectacles announced in last week's World, may be found a truly big man, with truly big ideals, in the person of Ben Blumenthal. Modestly choosing to hide under the corporate name of Export and Import Film Company, the World found him to be one of the kind of men of whom more should be known.

Ben Blumenthal.

Although a comparatively young man, Mr. Blumenthal boasts an enviable business career which stamps him as one of the kind of men whose foresight is responsible for the great commercial institutions whose product is a world's by-word. It is easy to gather that nothing of small or ordinary proportions can occupy the Blumenthal hours; in fact, even now while he is very busy with the big spectacles he is exploiting here, almost every steamer that sails for Europe carries in its cargo some purchases for the Blumenthal European interests. After ten years spent in the film centers of Europe, during which time he has speculated with literally thousands of pictures to an aggregate of millions of dollars, there is no questioning the Blumenthal decision on picture quality.

Which makes doubly interesting the fact that "Robespierre," the seven-reel spectacular drama which Mr. Blumenthal is selling to state rights men, is the realization of an ideal. It is more with him than the mere sale of a picture, for in "Robespierre" he finds the fulfillment of a long-cherished desire to be here in person guiding the exploitation of a bigger picture than his own "Quo Vadis."

"'Robespierre' is my idea of a truly great production," said Mr. Blumenthal. "In a spectacle of this size there is no consideration of financial saving in the making. The American audience hates faking; they want the real thing. In 'Robespierre' a number of sensational historic facts have been reproduced from description, much as a painter would work on his canvas. Surely, nobody ever accused the painter of a mural group of economizing in the size of the group for financial reasons. The same broad strokes, the same idea of employing every detail necessary for convincing portrayal, was the motif in the making of 'Robespierre.'

"Of course, I am proud of it, and I am planning things for it on a scale in keeping with its magnificent scope. It has been very gratifying to me to have heard immediately from the very select of the country's buyers, and I am quickly arranging for the various territories. It is a peculiarly satisfactory thing not to be forced to reams of rhetoric in order to convince the trade that one has an article of real merit. Once a man sees 'Robespierre' there is no talk on my part necessary. It is also a peculiarity of note that while I planned over a year ago to introduce this picture on the market, now the war events seem to have set a sort of historic frame for 'Robespierre' so that it fits perfectly into the very life of today. Its patriotic appeal will be very great, aside from its artistic magnificence."

FANS COMPETE FOR "NEGLECTED WIFE" PRIZES.

That the "Neglected Wife," the Pathe serial, founded on the two famous novels by Mabel Herbert Urner, is holding the attention of thousands of motion picture fans throughout the United States, is evidenced by the large number of letters which have been received at the Pathe offices giving solutions of the problem presented in the film and by the fact that well over 50 per cent. of the bookings on this serial are for from two days to a week.

Exhibitors from all sections report that the interest in this serial is holding up well, and that the contest in connection with it is one of the most popular advertising features used in a long time.

The universal appeal of the "Neglected Wife" and the fact that it touches the life of every individual at some point is evidenced by the reviews in the newspapers.

Paralta Players Begin Work

Kerrigan, Supported by Lois Wilson, Starts in on "A Man's Man"—Miss Barriscale in "Rose o' Paradise."

J. WARREN KERRIGAN made his first visit to his new studio in Hollywood on June 6. He arrived home the day before after making a five months' tour of the leading moving picture theaters of the United States, completing a journey of over 12,000 miles. His tour was undoubtedly the most extended ever made by any screen player. Mr. Kerrigan complimented Robert T. Kane, vice-president of the Paralta Plays, and Robert Brunton, art and technical director, for their splendid work in organizing his studio, executive and dramatic staffs during his absence.

Lois Wilson, well known for her excellent work in many special feature productions, is Mr. Kerrigan's leading woman, and will play the role of Delores Ruey in Peter B. Kyne's "A Man's Man." Other leading roles will be played by Eugene Pallette as Captain Benivede, Harry Von Meter as Ricardo Ruey, Edward Coxen, as Tom Cafferty, alias Don Juan Caferter, Ida Lewis as Mother Jenks, John Stepping as Neddy Jerome, Ernest Pasque as Lieutenant Arrodondo and Kenneth Howland as Billy Geary.

Lois Wilson.

Two days after his return to Los Angeles, Mr. Kerrigan plunged into the work of his production..

Bessie Barriscale is working rapidly in the making of her first independent production, "Rose o' Paradise," a screen version of Grace Miller White's widely read novel. She is confident that she will have it ready for release in August. James Young is directing the dramatic action and Clyde De Vinna is handling the camera.

During the past week important railroad scenes were completed. The other features of the production, both exteriors and interiors, will be photographed at Miss Barriscale's studio in Hollywood.

David M. Hartford is playing the role of Jordan Morse. Howard Hickman is playing the role of Theodore King.

STARTS HALF YEAR WITH THREE SINGLES.

Gaumont starts the second half of the year with three of its popular single reels. The first July release through Mutual is "Tours Around the World," No. 35, July 3. The pictures on this reel show Bizerta, Tunis, and Sydney, Australia.

The second release of the week is the Mutual Weekly, July 4. It will be a patriotic number. This year July Fourth is more important than it has been in all the history of motion pictures, and the Gaumont Company will make proper recognition of the date.

July 5 Gaumont will release the sixty-second issue of its Mutual Magazine in Film, "Reel Life." The most novel section is the new one devoted to humor. On the same reel are "Making Jewelry at Home," "Berry Pickers of the South," "Toys of Wartime," and "Making Real Men," pictures of the Government's disciplinary barracks.

COLEMAN TO DIRECT FIRST MEREDITH PICTURE.

William Robert Coleman, formerly connected with Biograph, Selig, and other organizations, has been engaged to direct the first of six productions starring Lois Meredith and bearing the star's name as the brand of release.

Mr. Coleman will be remembered as having staged the Selig special in 1915, and also "The Mariner's Compass" and "Evangeline." His more recent endeavors have been for the London Features, London. The story for Miss Meredith has been selected and together with Marcel Morhange they will start work soon.

JULIETTE DAY IN PIRATE PICTURE.

"Betty and the Buccaneers," which will be Juliette Day's first production for Mutual, is a story of hidden treasure, pirates bold, thrilling adventure and romance.

Rollin S. Sturgeon is directing this production at the American studio, and Joe King is playing opposite her. Charles Marriott, Tote Du Crow, William Kyle, Gordon Russell and Harold Wilson are in the cast.

La Badie Heads Pathe for July 1

Max Linder and Ruth Roland Are Other Featured Players for the Week.

FEATURES of Pathe's program for the week of July 1 are the photodramatization of one of the most famous novels in the English language and a new Max Linder two-reel comedy. The program contains but one serial episode, "Neglected Wife" No. 8, the reason for this being that "Mystery of the Double Cross" ends on June 24 and Pearl White's new serial, "The Fatal Ring," begins on July 8.

Florence La Badie is starred in "The Woman In White," a six-reel Gold Rooster Play produced by Thanhouser under the direction of Ernest Warde, and adapted by Lloyd Lonergan from Wilkie Collins' famous novel.

Ruth Roland is starred in "The Neglected Wife," No. 8, entitled "A Relentless Fate." There are thrills and an intense dramatic interest in this episode, which shows Horace Kennedy's campaign for Congress and ends with Norwood's discovery of the secret relations between Kennedy and Margaret Warner, the girl Norwood loves.

Max Linder appears for the first time in "Max the Heart Breaker," a splendid two-reel comedy, never before released. This is probably one of the best Max Linder comedies ever seen in this country.

The eleventh release of the "Know America," comitone scenics is entitled "Here and There in Texas," and many of the most unusual and picturesque spots in this great state are shown, including the Alamo, San Jose Mission and Medina Dam, also a panorama depicting the interesting phenomenon of a city located both in Mexico and the United States.

An International cartoon and scenic split reel release and Hearst-Pathe News Nos. 54 and 55 complete the program.

FAWCETT SHINES IN "CALEB CONOVER."

George Fawcett, the stage and screen star, perhaps does his finest motion picture acting in the forthcoming Selig drama founded on the book and play "Caleb Conover," written by Albert Payson Terhune. The story was produced in motion pictures by Colin Campbell from the scenario by Gilson Willets. In the drama Mr. Fawcett has many opportunities for artistic character delineation and he takes full advantage of them all.

Those who have seen preliminary showings of the drama pronounce it wonderful in many details. A capable cast supports Mr. Fawcett, including Thomas Santschi, Fritzi Brunette, Frank Clark and Eugenie Besserer. Mr. Fawcett won success both in Europe and America in the character part of Caleb Conover, which story was very popular on the stage.

MRS. CASTLE WORKING IN SECOND PICTURE.

Mrs. Vernon Castle is now finishing her second Pathe feature produced at her studio. That newspapers, exhibitors and public are eager for news of her activities can be seen by the great number of inquiries received at the Pathe executive offices. Theater men from all sections of the United States express their belief in Mrs. Castle's drawing power as a screen star.

A splendid cast supports Mrs. Vernon Castle in her second Pathe picture. Because of his fine work in the first production, Elliott Dexter was again engaged as leading man. The cast includes Edwin Hoyt, Frank Sheridan, Reginald Mason, Fred Teden, Ethel Grey Terry, Frank Monroe and Julia Stewart. Such a cast is typical of the organization which has been built under Supervising Director George Fitzmaurice for the production of all the Castle pictures. Frank Crane is the director.

Scene from Mrs. Castle's Second Pathe Feature.

It is stated that the size and beauty of the stage settings are remarkable. Vincent Collins, formerly with one of the biggest art decorators of Fifth avenue, has given his personal attention to the furnishing and making of these settings.

Mrs. Castle has many opportunities to wear beautiful clothes in this picture, which is described as a strong drama of society and high finance. Like all the Astra pictures, it has also many thrills.

"THE LONE WOLF" GOES TO BROADWAY.

Herbert Brenon announces that he will present his third Selznick-Picture, "The Lone Wolf" by Louis Joseph Vance, at the Broadway theater for an indefinite engagement commencing Sunday evening, July 1. Mr. Brenon has been working on this production for months and it gives promise of equaling if not excelling any of his previous screen triumphs. The novel on which "The Lone Wolf" was founded created a sensation at the time of its appearance.

The unusually strong cast of the picture is headed by Hazel Dawn, screen and stage star, and Bert Lytell, one of the best known of the younger players of the modern stage. Others in the cast are Auriol Lee, Edward Abeles, Alfred Hickman, William E. Shay, Stephen Grattan, Joseph Chailles, Ben Grahamn, Edna Chase, William Riley Hatch, Wilfred Lytell, Juliet Brenon, Robert Fischer, Florence Ashbrooke, Cornish Beck and George Edwards Hall.

The story ranges from Tryon's hotel in Paris, where Marcel, the tiny lad who is later to develop into the Lone Wolf, is first revealed, to America, where the lad is taken by a master crook and becomes involved in his first escapade which ends in his being sent to a reformatory for ten years.

Scene from "The Lone Wolf" (Selznick).

Mr. Brenon wishes it to be thoroughly understood that "The Lone Wolf" goes into the Broadway as a big picture production for an indefinite run. There will be no advance showing for either trade press or exhibitors. "The Lone Wolf" is to stand on its merits in competition with regular theatrical attractions.

HAYAKAWA AND VIVIAN MARTIN CO-STAR.

"Forbidden Paths," an original story by Eve Unsell, adapted by Beatrice De Mille and Leighton Osmun, presents Vivian Martin and Sessue Hayakawa on the screen together for the first time. For this Paramount picture Miss Martin was transferred from the Morosco studio to the Lasky studio, where the picture was staged under the direction of Robert Thornby. Important members of the cast are Tom Forman, James Neill, Paul Weigel, Ernest Joy and Carmen Phillips.

"THE PEDDLER" TAKING SHAPE.

Work on "The Peddler," the U. S. Amusement Corporation six reel production starring Joe Welch, is rapidly taking shape under the direction of Herbert Blache at the Fort Lee studios. Although this is Mr. Welch's first important screen work, he has had no difficulty in adapting himself to the requirements of the camera, and it is said that he acts like a finished picture star.

Ten-year old John Carr and his brother Stephen, who is two years his senior, are both playing important parts in the third Mae March picture which is now rapidly taking shape at the Goldwyn studio at Fort Lee. These two boys, who play really important parts in the opening reels of the picture, are already veterans of the screen, having more roles to their credit than many older actors. These include "The Barrier," "The House of Fear," "The Great Divide," "The Stowaway" and many comedies.

The fourth episode of "The Mystery of the Gray Ghost" is being filmed at Universal City under the direction of Stuart Paton, who also prepared the screen version from Arthur Somers Roche's book, "Loots." Harry Carter and Priscilla Dean are featured in the serial, with Emory Johnson and Eddie Polo as their principal supporting players.

Strong Fox Program for July

June Caprice, Miriam Cooper, the Lees and Gladys Brockwell Are Featured.

WILLIAM FOX'S schedule of photoplays for July release announcement of which has just been made, includes some of the most brilliant stars on the Fox program. The list for the coming month is well balanced and particularly attractive. The films will be issued in this order:

July 1, June Caprice in "Patsy," a dainty story of thrills and adventure; July 8, R. A. Walsh's drama, "The Innocent Sinner," with Miriam Cooper; July 15, Jane and Katherine Lee in a novelty surprise drama, "Two Little Imps"; July 22, Gladys Brockwell in "To Honor and Obey," a screen drama of vigorous action.

Virginia Pearson's present production, which Director Carl Harbaugh now has in work, will probably be the release for the week of July 29. This picture has not yet been titled, but the principals in the star's supporting cast consist of Hardie Kirkland, Claire Whitney and William Meehan.

In "Patsy," her eighth William Fox picture, Miss Caprice has another story full of charm and sunshine—the kind that gives her the opportunity to present her naive little self to best advantage. Harry Hilliard is the leading man. Others are Ethyle Cooke, John Smiley, Fred Hearn, Jane Lee, Alma Muller and Edna Munsey.

R. A. Walsh has produced in "The Innocent Sinner," featuring Miriam Cooper, another of the remarkably human photodramas for which he is famous.

Picturegoers the country over are eagerly awaiting the coming of "Two Little Imps," the Lee children's starring vehicle, which will be sent out on July 15. Kenean Buel, the director, has chosen for others in the company Edna Hunter, Edwin Holt, Stuart Sage, W. Harvey and Leslie Austen.

The last announced photoplay, "To Honor and Obey," for July 22, has an unusually gripping story and a cast of exceptional ability. The drama is Gladys Brockwell's initial production under the direction of Otis Turner. Bertram Grassby, as the social parasite, plays opposite the star.

Jewel Carmen has an important play in "To Honor and Obey." Charles Clary, Josef Swickard and Willard Louis are others in the cast.

APPLEGATE SOME WRESTLER HIMSELF.

Roy Applegate, playing the heavy-lead in the first Irving Cummings picture, now in course of production at Port Henry, N. Y., and which is to be released through Superlative Pictures Corporation, has found a newer means of keeping off fat and developing muscle. Applegate is a stockily built fellow measuring six foot in his stocking feet, and between scenes at the camp challenged one of the local so-called champions of wrestling. The actor showed himself a master in the art, and threw his opponent. Mr. Applegate has been affiliated with Fox, World, Metro, Famous and others.

"THE YELLOW UMBRELLA" (Essanay).

This is a unit of Essanay's "Do Children Count?" series, and presents little Mary McAlister, the winsome child star, in one of the most appealing characterizations of her career. Through her childish efforts in this production, the petty scruples of two "grown-ups" are overcome and a wrecked love affair righted.

Scene from "The Yellow Umbrella" (Essanay).

This series provides excellent entertainment for both children and adults, and goes further in setting forth a cycle of problems growing out of the rearing of children which is of vital interest to all. Little Miss McAlister's supporting company is ideally balanced, and the photography is perfect. Each unit of the series presents a story complete in itself, and has a screen time of approximately 25 minutes.

MADGE KENNEDY COMPLETES FIRST PICTURE.

The steady and satisfying progress that has been made in the screening of the first of the farce comedies in which Madge Kennedy is to be starred has added another to the list of Goldwyn Pictures which have been finished on the pledge of that organization to complete twelve pictures to be ready for exhibition by the first of September.

Madge Kennedy and Kathryn Adams in the Former's First Goldwyn Picture.

There has been no hurry in the work which Miss Kennedy and her screen associates have done in the filming of this farce by Margaret Mayo, which will be the medium through which Miss Kennedy makes her first screen appearance.

Under the co-direction of Hugo Ballin and John Steuart Robertson, the fun-making in the farce has been even heightened in the process of transferring the story to the screen, with the result that laugh follows laugh just as quickly as will be good for the health of picture fans and the safety of buttons.

Miss Kennedy is already at work preparing for the second of her productions, which, in all likelihood, will be a comedy by Edgar Selwyn which enjoyed a long run in New York and a highly successful life on the road extending over three seasons.

ESSANAY'S SECOND WESTERN IN THE MAKING.

"The Range Boss" will be the second of Essanay's series of Westerns. This series, which was inaugurated with the release of "Land of Long Shadows" June 18, presents a new and novel screen interpretation of red-blooded life in the wilds of the West. It features Jack Gardner, the musical comedy star, who made his first appearance in pictures last month in Essanay's "The Night Workers."

"The Range Boss" has to do with the haps and mishaps of a prim and conventional party from New England in the untamed West. The manuscript, which was written by W. S. VanDyke, who also is producing the picture, promises to work into a rapid-fire thriller.

"The Range Boss" will have a screen time of approximately sixty-five minutes.

MANY OLD MEN WORK IN METRO SUBJECT.

The combined ages of thirty supers who took part in the Irish tavern scene in "Peggy, The Will o' the Wisp," a forthcoming Metro subject in which Mabel Taliaferro is starred, totals 2,800 years. The youngest man in the scene aside from the principals, was 74 years old, the oldest man was 94.

It taxed the genius of Ben Weiss to find characters for the part. The scene is a typical Irish tavern. In making the set Technical Director Edward J. Shulter had the assistance of Robert Farrell, an Irish artist, who has seen duty in France and who has just received word that his brother had met a hero's death on the battlefield, and his sister, a Red Cross nurse, had been wounded.

All of the old men who took part in the big scene were Irishmen. A genuine Irish bagpipe, different from a Scotch bagpipe, was played and the old fellows danced and sang.

ETHEL CLAYTON IN "THE STOLEN PARADISE."

Ethel Clayton in "The Stolen Paradise" plays her last engagement for some time with Edward Langford as her leading support, Mr. Langford having gone off to the war. For some time to come Miss Clayton will have the assistance of Milton Sills as leading man, Mr. Sills making his first appearance in this capacity when "Chasms" is thrown upon the screen for World-Pictures Brady-Made.

Metro Planning for Big Productions

Emily Stevens and Frank Mills in "A Sleeping Memory" Will Be Featured in First Subject.

THE first of the special productions de luxe to be released by Metro Pictures Corporation will be a picturization of "A Sleeping Memory," E. Phillips Oppenheim's popular novel, which has been adapted for the screen by Albert Shelby Le Vino. Emily Stevens will be the star in this special release, and her leading man will be Frank Mills.

"A Sleeping Memory" is being photographed at the Quality studio, which will henceforth be given over to the making of special Metro wonderplays under the general supervision of Maxwell Karger. George D. Baker and Edwin Carewe will be the directors of the special releases. The former, assisted by Charles Hunt, will direct "A Sleeping Memory."

Assisting Mr. Karger in the Quality studio will be Dave Thompson, who has been for many years floor manager of the Metro studio at No. 3 West 151st street. Mr. Thompson will be general manager of the Quality studio. William H. Stevens will be the technical director, a position he has held at the Quality studio for some time.

In a short time Francis X. Bushman and Beverly Bayne will also begin work at this studio on a special release. Mr. Bushman and Miss Bayne will be directed by Edwin Carewe, who is now directing Emmy Wehlen in "The Trail of the Shadow."

These special productions for the Metro program will be released as super-features. They will be more than five reels and are being made for runs of a week or more.

Well known stars will appear in these productions, and their support will be very carefully selected. Mr. Karger believes in detail and the pictures will be made under his personal supervision.

Miss Stevens, who is the first star selected for Metro special productions, is still working in "The Slacker," which will be completed within a few days. George D. Baker, who is directing Miss Stevens, has just completed "The Lifted Veil" in which Ethel Barrymore appears. Prior to that picture, he directed Miss Barrymore in "The Greatest Power."

GAUMONT TO ANIMATE JOKES FROM "LIFE."

By special arrangement with Life, America's leading weekly of wit, humor and satire, the Gaumont Company will present jokes from the pages of this periodical in animated form. This arrangement marks the beginning of a new epoch for the lighter side of motion pictures. It is also worthy of note that it indicates what may be called a consolidation of interests, between the most popular magazine of its class and America's foremost producer of single-reel pictures.

The first animated contributions from Life will appear in Gaumont's magazine in film, "Reel Life" No. 62. This will be released through Mutual July 5. The first jokes to reach the screen are entitled "Hands Up!" and "A Saving Grace." To aid exhibitors in preparing their printed forecast of Gaumont pictures a single reel bulletin is issued. This may be had by writing the Gaumont Company, Flushing, N. Y.

"HEARTS AND FLOUR" (L-Ko).

Arriving at a happy ending, via the "slap-stick" route, continues to be the L-Ko method of merrymaking, and "Hearts and Flour," the release for July 13, goes to the extreme of happiness and the ultimate in "rough house" to attain the desired end. Eva Novak is the heroine, with Bob McKenzie and Chester Ryckman doing the "heavy work" in the comedy department. Director Dick Smith operated under the general supervision of J. G. Blystone in producing "Hearts and Flour," and the groceryman who rented his premises for their purposes vowed "Never again!" when they had finished off their job.

Scene from "Hearts and Flour" (L-Ko).

Kalem's New "Stingaree" Series Shown

First Three Episodes of "The Further Adventures of Stingaree" Cordially Received.

THE return of "Stingaree," that lovable character of E. W. Hornung, was acclaimed when the Kalem Company showed the first three episodes of their new series, "The Fugitive Passenger," "The Jackaroo" and "The Tracking of Stingaree," which promised to the old friends and admirers of the "gentlemen bushranger" fifteen weeks of pleasing entertainment. When the Kalem officials announced that E. W. Hornung, the author of "Raffles," had written for them fifteen new "Stingaree" stories which surpassed even the remarkably interesting stories of the old series, there were many unbelievers.

But after viewing the first three episodes of the "Further Adventures of Stingaree," even the most skeptical admitted that for pure entertainment, for originality of plot and delicacy of treatment, the new stories of that talented writer overshadowed the charmingly human stories that made the first series of "Stingaree" so phenomenally successful. They were delighted at what they called "the wonderfully human touches;" they praised the light touches of comedy in the quaint characteristics of the bushranger who wears a monocle and plays soulfully on the violin, and above all, they commended the thrilling dramatic action in the climax of each episode. Each picture contained, it was said, a "typical Kalem finish."

E. W. Hornung showed his skill as a master plot-weaver in the initial episode, "The Fugitive Passenger." At the conclusion of the original "Stingaree" series the character of Stingaree was left in his London home. So before Mr. Hornung could write his further adventures in the bush country of Australia it was up to him to get Stingaree back to Australia. This theme presented little inspiration for the plot of a two-reel story, but Mr. Hornung surprised the Kalem authorities by weaving it into one of the most interesting and thrilling stories of the series.

S-M COMPANY GOES TO CAMP GORDON.

Romaine Fielding, who is directing "For Liberty," the patriotic S-M Films Corporation feature founded on the exploits of the famous American Legion of Canada, is in Quebec, where, with the co-operation of the military authorities, he is making scenes requiring a large number of British soldiers. Last week the company proceeded to Camp Borden, Ontario, Canada's largest training camp, to make additional scenes, and will then return to Betzwood, Pa., where the picture will be finished on the old Lubin estate.

The Cub Comedy Company are working on a picture in which Jerry (George Ovey) drives a flivver in his sleep. "There and Back" is the title of the picture, with the accent on the getting "there."

The next Selig feature production to be made under direction of Colin Campbell will be "The City of Purple Dreams," adapted by Gilson Willets from the book of the same name. The cast will be headed by Thomas Santschi, Fritzi Brunette and Bessie Eyton.

The Cub Comedy Company are starting work on a one reel picture entitled "Jerry's Eugenic Marriage," in which the subject of eugenics is most exhaustively treated from the humorous standpoint.

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Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

Maine League's Success Waits on Exhibitors

Newly Formed Association Will Be a Power in the Pine Tree State if Exhibitors Will Stick Together—All Are Urged to Attend Meetings.

By J. P. Flanagan, 151 Park View Ave., Bangor, Me.

BANGOR, ME.—The general opinion among the exhibitors of Maine is that if the newly organized Exhibitors' Association shows staying powers during the first year of organization—if its members manifest a tendency to stick together through thick and thin, success for that organization is as sure as the rising of the sun. Maine exhibitors have become a bit sceptical about joining associations, but once they are convinced that a real organization is here they will all flock to it. The benefits of a union to working men are no greater than are those of an exhibitors' association to moving picture managers, a fact that is now beginning to be generally realized. All exhibitors are urged to attend the meetings of the newly formed associations and pay their initiation fee. It will be money well invested. The Moving Picture World is glad to do all in its power to aid the new association.

New Hampshire Company Gets Maine Charter.

Lewiston, Me.—A new theatrical corporation has filed papers at the Androscoggin registry of deeds, but that has nothing to do with the amusement houses in Lewiston, according to a statement made by the local management.

The appearance in the papers filed of the name of William P. Gray, of Lewiston, treasurer of the Albert Theater Corporation, as the new company is named, gave rise to the rumor that a new theater deal was on in this city.

The Albert Theater Corporation, however, does business in Berlin, N. H. Four business men of that city, William G. Dupont, Joseph A. Wagner, E. O. Gilbert and Edward A. Steady, are owners of the Albert theater building. The formation of the corporation came about as the result of an agreement among the partners, and had nothing to do with direct theater management either in Lewiston or Berlin.

To take advantage of Maine corporation laws, which are easier than those of most states, the new company was formed in this commonwealth. In compliance with the law the clerk must be a resident of Maine, and Mr. Gray, of Lewiston, already interested in the theater business in Berlin, fills this position. This explains the filing of the papers at the Androscoggin county registry of deeds. Mr. Gray holds no stock in the Albert Theater Corporation.

The corporatoion is capitalized at $50,000 common stock. The par value of the shares is $100 and the stockholders are the four owners of the Albert theater mentioned.

Each holds 100 shares. The stock in the treasury amounts to $6,000. As to the building of another theater in Lewiston or Auburn, to compete with the present consolidation there seems to be little foundation to the rumor.

No Riverside Park This Summer.

Bangor, Me.—Announcement has just been made by the Bangor Railway & Electric Co. that Riverside Park will not open this summer. The reasons are not given, but it is understood that the park has not been extremely profitable for the electric railway company, and as a war economy measure it has been decided not to open it this summer. In the past few years moving pictures have been shown there Sunday evenings and vaudeville and musical comedies on week days.

Manager Bogrett of the Bijou theater has not decided whether or not the Bijou will remain open this summer.

Two Friends of Paramount Declare Themselves.

Livermore Falls, Me.—In talking to the World correspondent Fred Mason, manager of the Dreamland theater, said: "Paramount pictures saved my life last winter. I don't see how I could have made a cent without them. At least they were by far the best money makers I had and I can't say too much for them.

Paul P. Peakes, Milo, manager of the Chic theater, who was standing by, joined in the conversation and added his praise to that of Mr. Mason, declaring that Paramount pictures always drew the crowds to his house.

S. Schultz Pleased With Maine.

Bangor, Me.—S. Schultz, representative of Bluebird and Metro in Maine, now has headquarters at the Colonial hotel, Union street, Bangor. He reports that Maine exhibitors are using him fine.

Lee Ferguson Stands Ready.

Presque Isle, Me.—Lee Ferguson, proprietor of the Golden Horseshoe theater, is one of Maine's youthful exhibitors—in fact he had to go before the registrars on June 5 and sign his name to one of Uncle Sam's military cards. If the lightning should strike him he may be in the trenches a year from now. Until that time he's attending to business in helping to keep the people of Presque Isle entertained.

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Boston News Letter.

From J. J. Phillips, Photoplay Editor, Boston Journal.

Harry Campbell Will Be Goldwyn Manager.

BOSTON, MASS.—Harry Campbell has resigned as the manager of the Boston Fox Film exchange and will assume the managership of the Goldwyn Boston office about the 1st of July. William Shapiro, who has been in the employ of the Fox company in Boston for the past eighteen months, acting in the capacity of assistant manager to Mr. Campbell, has been appointed manager of this office.

Mr. Campbell's acceptance of the management of the Goldwyn exchange in this territory came as a surprise to his friends in the film game here. He has been connected with the Fox people for the past two years. He made his first appearance in the film business about ten years ago at Lexington park, where he conducted a shooting gallery, slot machine and picture novelties, shortly after he became manager of the Star theater, when that house first opened on Scollay square, Boston. He managed this house for the next three years and it did a tremendous success under his guidance. Mr. Campbell next managed the Princess theater in Marlboro, Mass., and now controls the sole interest in that house.

Coincident with his ownership of the Princess he accepted a position of assistant manager of the Universal Film Co., working with Harry Asher, the present manager of the Famous Players Company of New England, who was at that time head of the Universal. In company with Samuel Grant, former secretary of the Motion Picture Exhibitors' League of America, and now operating the Peerless exchange on Pleasant street, Boston, opened a feature exchange in the Gaiety building, Boston, where burlesque shows are now run. Mr. Campbell was the first man to open an exchange in "Filmland City," as this section of Boston is familiarly called, and his exchange was located at 208 Pleasant street. This new exchange was called the Warner Brothers' film exchange. Mr. Campbell was with this company up to two years ago, when he joined the Fox forces and took charge of the Boston office of the Fox Film Corporation.

During the past ten years Mr. Campbell and Mr. Grant were in business together and they jointly controlled the Olympia theater in Cambridge, Mass.; Dreamland theater, Lynn, Mass.; Plaza theater, Salem, Mass.; Princess theater, Marlboro, Mass.; also picture houses in Bellows Falls, Vt., and Keene, N. H.

Much of the success of the Fox exchange in New England has been due to the efforts of Harry Campbell in the past two years and he has won many friends among the exhibitors in New England. Mr. William Shapiro, who succeeds Mr. Campbell, has been with the Fox company at the Boston office for the past eighteen months, and recently was made assistant manager by Mr. Campbell. Prior to that time his film experience had been in the exhibitors' field, having managed the Shawmut theater, in Roxbury, Mass., also on the road for the Fox company as traveling representative in Maine, New Hampshire and Vermont, where he achieved tremendous success.

"Womanhood" Doing Well in New England.

Boston, Mass.—L. H. Watrous, the New England manager of the Vitagraph, reports heavy bookings on "Womanhood, the Glory of the Nation." In Boston it has been shown at the Park theater and the Gordon houses, where it met with great success. For the first time in the history of Boston an advertising billboard was placed on Boston Common. This sign was an eight sheet advertising "Womanhood" and was placed in a conspicuous place near the recruiting booths and attracted considerable attention.

All One Week's Receipts Went Into Bonds.

Boston, Mass.—The motion picture and vaudeville theaters of Boston demonstrated good sense last week by turning over their entire week's receipts to the purchase of Liberty Bonds. This fact is announced by lobby displays of a patriotic nature and a beautiful float drawn by four horses that draw it through the streets of Boston. Seated on the moving platform were soldiers and sailors of the different branches of the service, and in the center seated on a throng was a beautiful girl representing Columbia. On each side of the float was a sign bearing the following legend: "The moving picture and vaudeville theaters will devote their entire week's receipts to the purchase of Liberty Bonds. Buy a Liberty Bond to-day." Every house in Boston ran slides urging its patrons either to enlist or purchase Liberty Bonds. In some theaters a speaker addressed audiences on the subject of the Liberty Bond. The Loew theaters granted free admissions to those who have purchased Liberty Bonds on the showing of the bond at the box office.

Sam Grant Boosts Chicago Convention.

Boston, Mass.—Sam Grant, the manager of the Peerless Film Corporation, one of the busiest boosters of the "Boosters Boosting Boston" association, is urging his friends and business associates to hie themselves to the Seventh National Convention and Exposition of the Motion Picture League of America, in Chicago, where it is expected that the Boston contingent will be able to bear pressure enough to bring this convention to Boston next.

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NOTES FROM NEWARK, N. J.

By Jacob J. Kalter.

Louis D. Lyon, of "Civilization."

Newark, N. J.—Herewith is reproduced a likeness of Louis D. Lyon, who, as announced in a recent issue of the Moving Picture World, has assumed the managerial reins of the Civilization Film Corporation, Strand theater building, 118 Market street. This exchange ranks to-day as the biggest and busiest film exchange in the city and it is no easy task that confronts Mr. Lyon in managing it. Mr Lyon has advanced rapidly during the short while that he has been a member of Newark's film circles, but his rise has not been without the expenditure of much effort and meritorious work. Mr. Lyon entered the game via the exhibiting end, but forsook that branch after several months to enter the exchange field with the Newark branch of Pathe. He then joined the Mutual Film Exchange as assistant to Lynn S. Card, and when the latter became manager of the Civilization, he took Mr. Lyon with him. Mr. Lyon now supercedes Mr. Card, who has started on a tour of the continent in behalf of the Frank Hall Productions, Inc.

Louis D. Lyon.

Hearing on Proposed Pennsylvania State Tax

Film Men Protest at Levy of One Cent a Foot Tax on Film—Arguments by M. J. Speiser Before Sub-committee at Philadelphia—Producers to Show Books.

By F. V. Armato, 144 N. Salford St., W. Phila., Pa.

PHILADELPHIA, PA.—Contending that the proposed State tax of one cent a foot upon moving picture films was confiscatory and would result in driving many producers out of business, Maurice J. Speiser arranged, on June 12, for a hearing of the film interests before a sub-committee of the Legislature House Judiciary Committee at City Hall, in Philadelphia. The proposed tax is embodied in a bill introduced by Representative Beyer. Mr. Speiser, who argued the case for Harry Irwin Miller, of Pittsburgh, counsel for the F. I. L. M. Club, of Philadelphia, asserted that the four taxes already imposed upon film men ought to be sufficient for the state; that the moving pictures had passed beyond the mere purpose of giving pleasure, and were part of a general scheme of education and of the dissemination of news, like schools and the newspapers, and, like them, ought to be exempt from special tax.

"The movies differ from periodicals in that they give fact, not opinion. It should be against public policy to over-tax them. The amount necessary to stage one picture is frequently more than would set up a large industrial establishment, and there is no certainty that the producer will get back his original investment, let alone make a profit.

"A producing plant is costly. In addition, the theaters must pay a municipal license tax, a State tax, a mercantile tax and a censorship fee; the latter, however, is a trifle. But they may also be compelled to pay a corporation tax, with the possibility of an excess tax should such a thing as excess profits be possible. And their individual owners, like every one else, may be subject to the normal income tax."

Mr. Speiser, in reply to inquires of Mr. Beyer, pointed out that if the tax of one cent per foot were placed on every reel it would have to be paid over again every month or so, the life of the average reel ranging from twenty-five to forty-five days. He spoke of one company which released 132 reels a week, which, upon an average of 1,000 feet to the reel, would impose an initial tax of $1,330, which would have to be renewed once a month upon all reels continuing in service. The producers, including representatives of the Paramount, Metro, Stanley Booking Corporation, National Motion Picture Industry, and other interests, declared they were willing to submit to an examination of their books to show that their actual profits were far less than the "millions" commonly attributed to them.

Wedding Bells Around Pathe Office.

Philadelphia, Pa.—J. W. Pierce, assistant manager of Pathe exchange, was married on the 28th of May to Mrs. M. F. Jordan, formerly of Scranton, Pa., who is well known in the society circles of that town. Mr. and Mrs. Pierce, after spending their honeymoon in New York last week, have returned here, and will reside at 2033 N. 13th St. L. Berman, salesman of Pathe, who was married a short time ago to a girl from Washington, has been transferred from his up-state territory to the local office. He is now covering the local district in a brand new Pullman car. B. Stober, cashier of Pathe, making up the third happy pair of newly weds of the local Pathe exchange. A total of 36 Liberty Bonds have been purchased by the Pathe employees. Manager Osborne has arranged the payments so as to come within the reach of all.

G. W. Higgins to Rebuild Burned Theater.

Shamokin, Pa.—The new Majestic theater, owned by G. W. Higgins, was reduced to ashes by a fire Saturday, June 9. Undaunted by the loss, Mr. Higgins immediately leased the Family theater and continued business without losing a day. It is reported that in so doing, he has maintained all of his film contracts without any loss to the exchanges. Mr. Higgins has at present under construction a new theater which will represent an investment of $100,000 when completed. It will be a thoroughly modern house and contain all of the very latest of equipments, including a $15,000 organ. Another theater which is being built here by the Chamberlain Amusement Co. will be located alongside of the Higgins house, and is also expected to come up to the mark for modern theater construction.

Secial Films Here Last Week.

Philadelphia, Pa.—Notable features presented during the week of June 11 introduced "The Jaguar's Claw," starring Sessue Hayakawa, which had its first local presentation at the Stanley.

Life in the United States Marine Corps, the theme of the thrilling picture, "The Star Spangled Banner," was presented at the Victoria theater. Stuart Holmes in a "Broadway Sport" was shown during the first three days.

Supplementing the year of vaudeville, Nixon's Colonial presented yesterday "20,000 Leagues Under the Sea." The film has been presented before in this city with great success.

Clare Kimball Young in a picturization of "The Easiest Way" was the feature number at the Palace theater.

Norma Talmadge in Cynthia Stockley's "Poppy" was the attraction at the Arcadia, and will continue all week.

Valeska Suratt in "The Slave" was presented at the Regent theater.

"The Easiest Way," one of the biggest recent features of the film world, delighted large audiences at the Strand theater, which will show this feature during the entire week.

Jules Aronson to Manage Atlantic City Keith's.

Philadelphia, Pa.—Jules B. Aronson will represent the Stanley Company in Atlantic City. He has been appointed manager of the B. F. Keith theater on the Garden Pier, regarded as the leading vaudeville house along the entire Atlantic Coast.

Theaters Aid Marine Corps Week.

Philadelphia, Pa.—Marine Corps Week, which started Sunday, June 10, in this city, was ushered in with a monster patriotic rally held at B. F. Keith's theater.

The history of the Marine Corps was explained, and its skill and daring illustrated.

"The Star Spangled Banned," a photoplay depicting the adventuresome life of the marines, was shown through the courtesy of the K-E-S-E exchange.

Stanley V. Mastbaum, of the Stanley corporation, has placed at the disposal of the Marine Corps officers, during the week, all the facilities, with efficient employees and its theaters throughout the city, for the purpose of reaching as many recruits as possible among the thousands who daily visit the theaters controlled by this company.

William Katz Wed June 19.

Philadelphia, Pa.—William Katz, the popular manager of the Stanley theater, announces that the date is set for his marriage to Miss Elsie Parker, 2508 W. Cumberland street, on Tuesday, June 19.

Philadelphia, Pa.—Frank W. Buhler, general manager of the Central Market St. Amusement Co., announces that Mr. Beggs, the president of the company, has plans whereby all of their employees will be enabled to participate in the purchasing of the Government's Liberty Bonds on easy payments.

District of Columbia Taxes Keep Coming Due

Blanks on Intangible Property Must Now Be Filled Out—Three-Tenths of One Per Cent. Levied for Expense of District Government.

By Clarence L. Lenz, 622 Riggs Bldg, Washington, D. C.

WASHINGTON, D. C.—Local moving picture men are wondering just when they will escape the assessment of new taxes for they are beginning to believe that they cannot turn around without meeting up with something they had not heretofore thought of. The latest style in taxes is what is known as levies on intangible personal property in the District of Columbia. That means if you are an exhibitor and at some time in the dim, dim past you have made a few dollars which now repose in the bank or are tied up in nice green and gold stock certificates, you will be asked to pay a new contribution to the support of the District Government.

Blanks for listing this class of property will be ready for distribution late this month and all individuals must make their returns not later than August 1. These taxes are due next May, and the penalty for nonpayment at that time is one per cent. to be added on June 1, and one per cent. additional each month thereafter until payment is made.

The law provides that every person, firm, association or corporation, resident or engaged in business in the District of Columbia, owning money and credits including moneys loaned and invested, taxable bonds and stocks must make returns in July. The savings of individuals in a sum not in excess of $500 deposited in any banking institution, subject to notice of withdrawal and not subject to check, is exempt. The tax is three-tenths of one per cent.

Loew's Columbia Gave a Liberty Bond Compliment.

Washington, D. C.—Every man, woman, and child who bought a Liberty bond last Monday or Tuesday, as well as all of the thirteen thousand Washingtonians who had previously made such an investment were invited to become the guests of the management of Loew's Columbia theater for any performance on Tuesday or Wednesday. This announcement was made by Lawrence Beatus, manager of the theater, before he left for New York City to complete booking arrangements for big stars for the coming season's showing.

All these patriots had to do in order to obtain admission to the Columbia was to show a Liberty Bond badge. This same plan was followed in each of Mr. Loew's eighty theaters and there were many who took advantage of this invitation. In Washington the theater men have been very helpful to the Government loaning their theaters to various speakers who traveled all over the city boosting bonds.

Pittsburgh News Letter

From Pittsburgh News Service, 6104 Jenkins Arcade, Pittsburgh, Pa.

Dora Rodrigues Center of Demonstration.

PITTSBURGH, PA.—The Pittsburgh visit of Dora Rodrigues, the Universal girl touring the country in behalf of recruiting for the United States Army, was marked by a great patriotic demonstration and other interesting events during her stay from June 4 to 16.

B. Burke Improving Braddock House.

Braddock, Pa.—The Family theater has been closed for extensive improvements and will be reopened about August 1. The remodeling process will include a new interior arrangement and the screen is to be placed at the front of the auditorium. A $5,000 pipe organ will be among the improvements made. Benjamin Burke, manager of the Family, also conducts the Crystal theater in Braddock. High-grade feature pictures are to be continued throughout the summer at the Crystal.

Millevale's Olympic Sold.

Millevale, Pa.—The firm of Barbir & Frank, well known exhibitors of this section, have taken over the former Olympic theater, Grant avenue, Millevale, Pa., and have changed the name of the house to the Reliable. The old Reliable theater, formerly conducted by Thomas Barbin, has been condemned and was closed on June 2. The new house is undergoing extensive alterations and improvements and will present a very attractive appearance. Additional exits have been provided and a new lighting plant installed. Fox, Metro and Triangle features are offered.

A. Cole Secures Leader Film Service.

Pittsburgh, Pa.—The Leader Film Service, formerly operated by E. A. Wheeler, in the Sauer building, Pittsburgh, has been taken over by A. Cole, formerly of the Liberty and Pathe exchanges here, and David Simon, formerly manager of the Universal Movie Stamp Corporation. Mr. Wheeler has retired from the business. The Leader is the newest film exchange in Pittsburgh, and is carrying a varied line of features.

Improving Bluefield Picture House.

Bluefield, W. Va.—Important improvements are being made by two leading Bluefield, W. Va., theaters, the Colonial and the Bluefield opera house. The former, which is under the management of R. S. Wehrl, is to be considerably enlarged, the seating capacity being increased from 500 to 1,100. The opera house is being remodeled, and in the autumn will reopen with a program of big feature productions. These picture houses will be among the finest in the state when the above changes have been completed.

New Bentwood Theater Almost Ready.

Carrick, Pa.—The new Bentwood theater, Carrick, Pa., is nearing completion and the manager, M. Bluestone, states that the house will be formally thrown open soon. The Bentwood will have a seating capacity of 600, and no expense is being spared in making it one of the most attractive houses in the locality.

Opening of New Theater in Buchannan.

Buchannan, W. Va.—The Ideal theater here was thrown open recently by Manager Nixon, after the house had undergone a remodeling process during the past two months. Both the exterior and interior of the Ideal now present a most attractive appearance. A new front has been installed, together with much up-to-date equipment.

G. D. McFadden Goes With Electrical Supply Co.

Pittsburgh, Pa.—G. D. McFadden, for the past several years traveling representative in the West Virginia territory for the Pittsburgh Paramount and previous to that time with the Pathe exchange, has resigned to accept a position as salesman for that section for the Manhattan Electrical Supply Co., of New York.

M. H. Harris Buys Bunny Theater.

Pittsburgh, Pa.—The Bunny theater, Beaver avenue, Northside, Pittsburgh, has been sold by George Burry to Morris H. Harris, who will continue it as a high-class picture house. The purchase price was $14,000.

John J. Paff, a theater manager of Beaver Falls, Pa., has filed a petition in bankruptcy at Pittsburgh. The action was a voluntary one. He places his liabilities at $119,737.95, and his assets at $206,375.

The Gem theater, Punxsutawney, Pa., is being remodeled and new equipment installed. Manager W. S. Dinsmore was in Pittsburgh recently booking films for the summer season.

Not So Much Danger of Plague This Summer

Medical Men Look for No Marked Recrudescence of Infantile Paralysis This Summer—Can Handle It Better.

By Joseph A. McGuire, 152 North Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Exhibitors in this and other sections of New York State were hit hard financially a year ago on account of poor business resulting from infantile paralysis, and they are wondering if their box office receipts will be lessened by a similar epidemic during the next three months of hot weather. In some of the towns of moving picture theaters were closed for a long time on account of the plague. Even the summer resorts, which have open air screens, saw a falling off of attendance, because many preferred to keep their families at home to escape the diseases. The exhibitors of some of the towns state that many physicians of their neighborhoods were ignorant of the proper course in either treating or preventing the peril, so that for a time all efforts to get the crowds back to the theaters proved unavailing. Hope for a marked improvement in the suppression of the epidemic this year is based on a report received by the theatrical men that the American Medical Association has formulated improved plans for fighting an outbreak of the disease this season. This summer the period of isolation will be three weeks. Many other precautions will be taken by the physicians who have profited by their investigation of the plague a year ago.

One Evening's Proceeds to Red Cross.

Avon, N. Y.—W. W. Farnum, proprietor of the Park theater, Avon, N. Y., recently gave his entire receipts of an evening for Red Cross work.

Advanced Street Car Fares Will Help Neighborhood Houses.

Buffalo, N. Y.—Street care fares on city lines throughout New York State are likely to be advanced from five to six cents, and if the proposition goes through, the increase, no matter how nominal it may seem, will have a tendency, it is said, to increase patronage at the neighborhood film houses. The crowds who are accustomed to travel to the big theaters downtown will be lessened, because many, at least during the experimental stage of the advanced fares, will want to dodge every chance to put extra money into the coffers of the street car companies. Instead they will prefer to save time and expense by attending the houses nearest their homes. It is said that extra business, therefore, is in sight for the neighborhood exhibitor if he is wise enough to maintain a high standard of shows. A petition for permission to increase fares will be filed at Albany soon.

British War Films at Temple Theater Benefit.

Rochester, N. Y.—The Official British War Pictures will be shown at the Temple theater, Rochester, from June 20 to 23 for the benefit of the Red Cross. The theater has been donated for the occasion by J. H. Moore through his local representative, J. H. Finn. A letter which Harold P. Brewster, of the committee in charge of the exhibition in Rochester, wrote regarding the films has been read before 42,000 school children of that city. Boy Scouts will act as ushers.

Baltimore News Letter.

By J. M. Shellman, 1902 Mount Royal Terrace, Baltimore, Md.

L. A. Dehoff Will Handle "Birth."

BALTIMORE, MD.—L. A. DeHoff, manager of the New theater, 210 West Lexington street, and secretary of the Maryland Exhibitors' League, has just recently received a communication from the Eugenics Film Company, appointing him their direct representative to handle the entire Maryland territory for their production entitled "Birth." Mr. DeHoff has accepted the offer and expects to make great headway with the film. He will handle all this business from his office at the New theater. He states that the Maryland Censor Board has examined the picture and has placed its stamp of approval on it with the edict that it be shown to "women only." This company has done a wise thing in selecting Mr. DeHoff to represent them in this territory, as he is widely known and very popular in film circles of this city and in Maryland. He has also had wide experience in the exchange line.

Frank A. Durkee to Build.

Baltimore, Md.—Frank A. Durkee, it is understood, will shortly enlarge his Palace theater at Gay and Hoffman streets to be one of the finest in the country and have a seating capacity of 1,500 people.

J. W. Bowers Opens Aladdin.

Baltimore, Md.—The new Aladdin theater, 930 West Baltimore street, which had been closed for several months, was reopened under the management of J. W. Bowers on Saturday, June 16.

Tax Rate for Washington County.

Hagerstown, Md.—On Friday, June 1, the tax rate for Washington County, Md., was fixed by the Board of County Commissioners at 91 cents. This is one cent higher than the 1916 rate. The cost of reassessment in the county is given as the cause of the raise.

Experiment by Frank H. Durkee.

Baltimore, Md.—Frank H. Durkee, a theater magnate of this city, began an experiment last week in his Palace theater, at Gay and Hoffman streets, consisting of running two feature plays on one of the dull days in the week to attract the crowds. At his Elektra theater, 1039 North Gay street, Robert Hall, his resident manager, is now having the children who attend their special matinees sing "The Star Spangled Banner."

Theater at Pen Mar Opens.

Pen Mar, Md.—On Saturday, June 23, the Pen Mar theater at this summer resort will be opened to the public under the management of Libby and Bowers, who have made arrangements to use the Universal service.

R. E. Barron Visits Baltimore.

Baltimore, Md.—On Friday, June 8, R. E. Barron, who has very recently been appointed manager of the Washington exchange of the Paramount company, visited Baltimore and was introduced to the exhibitors of this city by A. B. Price, Paramount representative in this city.

Minhinnick Reopens Grand at London, Ont.

Opera House Becomes Picture Theater Under Supervision of A. J. Small—Will Show Metro, Fox and a Number of Comedies—Good Music.

By W. M. Galdish, 1263 Gerrard St., East Toronto, Ont.

TORONTO, ONT.—The Grand opera house at London, Ont., has been reopened as a moving picture theater under the management of John R. Minhinnick and with the supervision of A. J. Small. The house has been redecorated and refurnished, one of the new accessories being a gold fibre screen. A brand new ventilation system has been installed to make the place attractive during the hot months.

Contracts have been made for Metro and Fox features, and a number of comedies, including Chaplins, Linders and Lonesome Lukes.

A large orchestra, directed by Maurice Poure, has been engaged for the Grand.

The house was dark for one week, during which time revolutionary changes were made in its interior appearance.

Regent Theater Appoints a Treasurer.

Toronto, Ont.—The Regent theater, Toronto, must be making money, because Manager Roberts announces that he has secured Mr. Mitchell, formerly assistant manager of the Toronto Strand, to take care of its all. Mr. Mitchell has become the treasurer of the Regent.

The Regent Orchestra has been increased to sixteen pieces, and the music furnished is one main reason for the big patronage which this house enjoys. Among the artists associated with the Regent orchestra, which is directed by Mr. Arthur, are Dr. Harvey Robb, a celebrated Canadian organist, and Bruce Metcalfe, a solo pianist of note.

Manager Roberts has reorganized his house staff—right down to the doorman.

St. Denis Theater Bid In.

Montreal, Que.—The handsome St. Denis theater, Montreal, credited with being the largest theater of any kind in the Dominion, has been sold by auction to A. G. Tanner, said to have been representing a syndicate of preferred shareholders of the former controlling company. The price paid was $201,200, or just $1,200 more than the minimum bid decided upon by the liquidators. In addition to this purchase sum the new holders were required to pay a privileged claim of $12,000 on the great organ, a liquidator's fee of four per cent. on the purchase price, the Government auction fee, and $500 commission to the auctioneer, M. P. Hicks.

The bidders for the property included A. E. Westover, Mr. James E. Curren, E. Reil and A. G. Tanner, who proved to be the successful man.

Jerry Ruck Proclaimed Champion.

Toronto, Ont.—Jerry Ruck, roadman in Western Ontario for the Canadian Universal Film Company, Limited, has been acclaimed the "Champion Universal Salesman," as a result of his showing in a sales contest in the United States and Canada for the Universal Screen Magazine. Word his come from the Universal headquarters in New York that Ruck outsold all other rivals, thereby winning a handsome gold watch.

Ruck is the second Canadian to win the title, the other Canadian "champ" being none other than Clair Hague, general manager of the Canadian company.

Two Houses Now Dark.

Toronto, Ont.—The Strand theater of Ottawa has been closed for the summer, while Manager William Provan has closed the "Pleasant Hour" theater at St. Marys, Ontario, probably for all time. Mr. Provan has had this theater in St. Marys for several years.

Regal Films to Distribute Goldwyn.

Toronto, Ont.—Announcement is made that Regal Films, Limited, have become the Canadian distributors for the productions of the Goldwyn Pictures Corporation of New York. An interested feature of this arrangement is that the release dates in Canada for Goldwyns will be identical with those of the United States. This is something quite unusual for the Dominion, as a great many subjects are not seen in Canada for weeks or months after they have been released in the U. S. A.

The Regal people have offices in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

Grand at Toronto an Out-and-Out Film Show.

Toronto, Ont.—The Grand opera house, Toronto, which was operated as the Klaw and Erlanger theater here all last winter, has become practically an out-and-out picture house. For more than a month the attractions at the Grand were big film dramas, including "The Whip," "The Crisis," "The Submarine Eye."

Few Picture Show Licenses This Year.

Toronto, Ont.—A falling off in the number of moving picture theaters within the Province of Ontario is noticed in the issuance of Provincial licenses by Chief Inspector R. C. Newman for 1917-1918. The date for the renewal of the annual licenses required by the Province was June 1st and on June 9 a scarce 300 theaters had complied with the regulations. One year ago the number of licensees was 428. According to Mr. Newman, there are yet a number of applications to be considered but the total of theaters within the Province will be somewhat less than one year ago, it is expected.

Very few large theaters have closed their doors but a number of store shows have gone by the board. In their place are several elaborate theaters of recent construction in the larger centers.

Atlas Films Puts Capital at $75,000.

Toronto—The Atlas films of Canada has been incorporated with a capital of $75,000, with headquarters in Toronto. The company has no studio but it has already made its first comedy, a two reel subject, under the direction of Alec Dunbar. The business manager of the company is F. J. Mulhall. The company intends to specialize in industrial work as well as with a series of comedies.

Two New Independent Officers.

Toronto—W. H. Dunbar of Winnipeg has become sales manager of the Independent Theater and Film Supply company while Jules Levine, formerly with the Canadian Universal, has been appointed Western General Manager of the Independent Film Service, distributor throughout Canada for Art Dramas. Mr. Levine will make his headquarters in Winnipeg.

M. Davis on Road for General.

Toronto—M. Davis, formerly with the Famous Players, has been appointed Quebec roadman for the General Film. Mr. Davis will work out from Montreal.

TO EXHIBITORS

If you are doing something new and interesting at your theater, let our correspondent know about it. It may help others and help you as well.

Helpfully yours,
THE MOVING PICTURE WORLD

New Cincinnati Screen League Elects

Organization Gathers All Factors Interested in Motion Pictures Into One Body—First Meeting—New Officers and Directors.

From Kenneth C. Crain, 307 1st National Bank, Cincinati, O

CINCINNATI, O.—A plan which has been discussed in Cincinnati for some time, looking toward the gathering into one body of all factors interested in moving pictures, has been carried out in the organization of the Cincinnati Screen League. Film men, exhibitors, business men and club women got together a few days ago, meeting at the Chamber of Commerce, and formed the League.

The following officers were elected: President, W. C. Culkins, executive secretary of the Chamber of Commerce; first vice-president, Elmer G. Laurence; second vice-president, S. W. Hatch, manager of the Vitagraph exchange; third vice-president, Clarence Mack; fourth vice-president, A. G. Hettesheimer, manager of the Orpheum theater; corresponding secretary, Mrs. John Withrow; recording secretary and treasurer, H. Serkowich, secretary of the Moving Picture Exhibitors' League and the Associated Film Exchanges.

Directors are: W. C. Bachmeyer, W. S. Wessling, Otto Dieckmann, Charles Weigel, I. W. McMahan and C. C. Hite, all prominent moving-picture men, and Mesdames L. C. Fillmore, Guy Mallon, Morris L. Buchwalter, James Hobart, Louis N. Stix and Chester Kern, leading club women.

At a meeting subsequent to the organization meeting Miss Rose Tapley, former moving-picture star and lecturer on pictures, addressed the League on "Better Films." The principal object of the organization is to further the improvement of moving pictures, and it will encourage good films and try to discourage others. Prominent moving-picture stars will be brought to Cincinnati under the auspices of the League as one means of stimulating public interest.

Empress Theater Changes Hands.

Cincinnati, O.—One of the biggest deals which has taken place in theatrical circles in Cincinnati for some time was the sale a short time ago of the Empress theater property, on Vine street, to the United Theaters Company of Chicago, to Charles F. Williams, Thomas J. Logan and John J. O'Dowd, all of Cincinnati. Mr. O'Dowd is well known as manager of the Havlin hotel, and will be president of the new company which will operate the theater. George Fish, manager of the Empress, is to continue in that capacity. So far no change will be made in the policy of the house, it is understood, combined programs of vaudeville and pictures being presented at popular prices. Many improvements are to be made, however, to make the theater one of the most attractive in the city.

Son of John H. Huss Dies.

Cincinnati, O.—John H. Huss, one of the most prominent figures in the exhibiting field in Cincinnati, has received the sympathy of his many friends on the unexpected death of his son, John C. Huss, a short time ago. Mr. Huss was 31 years of age.

Keith's at Dayton to Use Film Comedies This Summer.

Dayton, O.—During the summer months B. F. Keith's theater in this city will offer programs in which pictures will have a more prominent part than during the winter season, in combination with vaudeville acts. The Pathe Weekly, with Paramount comedies and other good material, will be presented regularly. Comedies have been found to be the best drawing cards for summer programs, as people are in no mood for serious subjects during the torrid months, and this will be more than ever true this summer, in the opinion of the management, on account of the desire for distraction from the gloomy background of the war.

With Big Films in Ohio.

Dayton, O.—The Columbia theater has had a highly successful engagement of the great Fox feature, "A Daughter of the Gods," featuring Annette Kellerman. The picture ran for a week at the popular house, at advanced prices, and drew full houses at every performance. A return engagement later in the summer is probable, but an extension of this engagement could not be managed on account of other bookings already made.

Athens, O.—The highest prices ever charged for a moving-picture attraction in Athens, equaling those prevailing at the best theatrical productions, were scheduled at the Athens opera house for the short engagement of "The Birth of a Nation," seen in Athens for the first time. Two evening performances and two matinees were given, with prices ranging from 50 cents to $1.50, and the advance sales alone were nearly sufficient to take care of the seating capacity for all performances, in spite of these figures.

Dome Theater at Youngstown Does Its Bit.

Youngstown, O.—The management of the Dome theater has been "boosting" the Liberty Loan issue, like other theaters, by the use of slides urging purchases of the bonds; but it has also helped things along in a more substantial manner by buying a block of the issue itself. Several thousand dollars' worth of the bonds have been purchased.

Cincinnati Business and Personal Notes.

Manager Harris Hurst of the World Cincinnati exchange looks for big things from the new French picture, "A Naked Soul," of which he has secured one of the first prints, and which he will begin booking soon.

L. W. Greenstein, manager of the Standard Film Service Co. in Cincinnati, returning from a visit to Cleveland, is full of pride in Cincinnati's Associated Film Exchanges, as he says the Sixth City's film men are modeling an organization after that of Cincinnati.

The K-E-S-E Cincinnati exchange, under the able direction of Manager J. P. Gruwell, is going along fast. A particularly timely picture, "The Star Spangled Banner," produced by Edison, and based on life in the Marine Corps, is one of the latest and best at this exchange.

Phil Selznick, whose star-feature idea has been working out nicely in these parts, is in New York visiting his brother, L. J. Selznick, on business.

Find Plot to Burn Patriotic Picture

In Cleveland, Department of Justice Officers Take Action When Matches Are Found in Reels of "Womanhood"—Operator Said to Have Confessed.

From M. A. Malaney, 218 Columbia Bldg., Cleveland.

CLEVELAND, OHIO.—United States Department of Justice officers took action last week in Cleveland following the finding by Manager Fenberg of the Auditorium theater, Newark, Ohio, of matches between the reels of the patriotic feature, "Womanhood."

They took into custody three persons under the alien enemy act and stated they expected to get more.

The feature, a Vitagraph, with Alice Joyce the star, was run the day before in a Cleveland theater. It was then sent to the Vitagraph office and shipped to Newark, via Columbus. Manager Fenberg went to Columbus to get the reels as they were late, and while returning to Newark in an automobile, opened the box to see if the entire show was there. Then he found the matches. State Fire Marshal Fleming was notified at once and an immediate investigation resulted, the government officials taking a hand.

An operator was first arrested, then a film exchange employee. Both denied the charges placed against them. Later two other men were brought to the office of the Department of Justice officials. Both the manager of the theater in Cleveland and the Vitagraph officials were astonished to hear of the act and the readily assisted in the investigation.

Later the operator, George Hann, aged 18, made, it has been reported, a written confession to Tom Doreen, chief inspector of the state fire marshal's office, stating that he was told to burn the film because it was a patriotic picture, encouraging enlistment. He said also that the man who suggested his action was an Austrian and gave the officials the man's name. They expected to make another arrest soon.

Manager Johnson of the Vitagraph office said he was confident none of his employees had anything to do with the affair and that he is anxious to have the case sifted out. Mr. Johnson said he understood that this was only the beginning of a widespread plan to burn up or destroy patriotic pictures, and warned all other exchange managers to watch their patriotic films.

Consolidated Film Incorporates.

Cleveland, O.—The Consolidated Film Service, Cleveland, was incorporated recently for $10,000. S. A. Lustig is president and Ed. Cohn, secretary-treasurer.

Cleveland Screen Club's New Officers.

Cleveland, O.—The Cleveland Screen Club, at its monthly meeting for June, elected the following new officers to serve for the ensuing year:

President, Emery N. Downs, manager Knickerbocker theater; vice-president, Max Marcus, manager U S theater; treasurer, Thomas Colby, manager Union Film Company; executive secretary, William Friedman of the Metropolitan theater; corresponding secretary, Elmer Nuebler, assistant manager of the World Film Corporation's branch; sergeant-at-arms, Max Schachtel, manager Victor-Universal film exchange.

Cleveland's Big Poster Exchanges.

Cleveland, O.—It is surprising to many film folks who walk into a mounted poster exchange in Cleveland these days. This business has developed wonderfully until Cleveland now has two big poster exchanges, each occupying thousands of feet of floor space. Mounted paper is carried on all feature programs, serials, comedies and some specials.

to oppose the proposed flat tax on receipts of motion picture houses.

"Senator Smith has won the everlasting gratitude, not only of the motion picture theater people of the south, but of the entire United States," said Mr. Lucas. "It is due to the Senator's emphatic stand before the Senate finance committee that half the theaters in Georgia will be enabled to survive, since he persuaded the senators to strike out the proposed tax on all theaters charging less than, and up to 25 cents admission.

"Senator Smith made a brilliant speech to which he took the stand that motion pictures furnish probably the most democratic form of amusement of the day; it is the poor man's right and privilege to have access to such a form of amusement at the smallest possible price; that it would be unfair to the rank and file of people, those in moderate circumstances to increase the cost of such diversions, since they also will have other new obligations and the theater tax would quite naturally result in an increase in admission prices. It was also pointed out, said Mr. Lucas, that the proposed tax on gross receipts would mean the death of about fifty per cent. of the motion picture theaters."

Mr. Lucas went to Washington as a representative of the theater interests of Georgia. Another important factor in Georgia against the proposed tax was Jake Wells, who has been very active and influential not only in Georgia, but in Virgina, where he was made president of the Motion Picture Exhibitors' League, to fight the proposed tax.

Waiting to Find Where Camp Gates Will Be.

Atlanta, Ga.—The exact location of the government encampment sites in the Atlanta territory is a matter of much interest to showmen and moving picture exhibitors. They are compelled to wait in order to learn just how the buildings will be situated, at the many proposed encampment sites, and where the entrances will be. As soon as these matters are definitely settled by the authorities, many theaters will be built near the sites.

All the Atlanta moving picture theaters have been running slides this week in the interest of the "Liberty Bond Sales." These slides are furnished by the publicity department of the Federal Reserve Bank.

Douglas Fairbank's "In again—out again," crowded the Criterian theater, Atlanta, to standing room only the past week.

It is rumored that practically every exchangeman along Walton street film row, Atlanta, Ga., has invested heavily in Liberty Bonds, for patriotic purposes.

Charley Kessnich, Atlanta, manager of the Mutual, has returned from a trip to lower Florida.

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IN DETROIT.

Temple Theater Manager Robbed.

Detroit, Mich.—Charles G. Williams, manager of the Temple theater, Detroit, was held up, robbed and attacked on Sunday evening, June 10, while entering the rear door of his theater with $2,500 in a small satchel. The thieves were in a motor car and drove away with all the money before the attack was discovered. The Temple plays U. B. O. vaudeville and pictures.

Big Picture Show for Shriners' Convention.

Detroit, Mich.—George W. Trendle, of the John H. Kunsky enterprises, is arranging a mammoth moving picture show in connection with the carnival to be given by the Detroit Shriners for charity at Navin Field on June 29. Mr. Trendle is endeavoring to secure one of the prominent screen stars for personal appearance at the carnival.

Detroit Film Trade Notes Last Week

New Iris Theater Opened—Goldwyn Distributing Office in Peter Smith Building—New Kunsky Managers—Joe Kaliska Heads Lair—Other Notes.

By Jacob Smith, 503 Free Press Building, Detroit, Mich.

DETROIT, MICH.—The New Iris theater, Joseph Campau and the Grand Boulevard, Detroit, was opened to the public on Saturday, June 9, with tremendous crowds on hand regardless of the heavy downpour of rain. D. Harold Fink is the manager. The opening attraction was "American Methods" (Fox feature). The policy of the Iris will be daily change, except on special big productions which will be shown two days. The Iris seats around 1,000 people. A simplex projector is part of the mechanical equipment, the intallation being made by A. P. Lombard, Simplex engineer.

Goldwyn Offices at 404 Peter Smith Bldg.

A. J. Shapiro.

Detroit, Mich.—A. J. Shapiro, the new Goldwyn manager for Michigan, arrived in Detroit on June 11, and announced having secured temporary offices at 404 Peter Smith building—the same quarters as were fomerly occupied by Artcraft. Mr. Shapiro has already received letters from leading exhibitors throughout the state inquiring as to the plans and policy of the Goldwyn corporation. Mr. Shapiro has leased space in the new film building, which will be ready about the first or fifteenth of September.

Michigan welcomes back into the ranks Mr. Shapiro.

New Managers Appointed by Kunsky.

Detroit, Mich.—John H. Kunsky, who operates a chain of theaters in Detroit, has reorganized his managerial staff, and announces the following permanent appointments: Washington, Harry W. Irons; Madison, M. Harlan Starr; Liberty, Alvin Smith; New Adams, R. G. McGaw; Alhambra, Thos. D. Moule; Strand, Dewitt C. Shook; Garden, Royale and Empress, L. H. Gardenr, manager; Columbia, M. W. Schoenherr.

Poor Business to Change Policy Often.

Detroit, Mich.—"Adopt a policy and stick to it" is the motto of Earl W. Hennessy, manager of the Regent theater, Detroit, seating over 3,000 people. Various policies since the opening of the Regent have been tried out, but convinced that the present policy of two changes weekly is the right one, Mr. Hennessy is sticking rigidly to it, and says he finds that business is expanding under it. "When you change your policy around too often people don't know when you change your program and the result is you lose business," he said. "We have acquainted people with our policy and now that they know just when the shows change they act accordingly."

Theaters Will Keep Open Through Summer.

Detroit, Mich.—Practically none of the Detroit theaters have announced that they will close for the summer. Owners and managers of theaters would prefer to stay open even if they do so at a slight loss rather than shut down completely. When the weather is cool, theater business picks up during the summer months. The downtown theaters do quite well throughout the summer on account of the large number of tourists and convention visitors who come to Detroit. As for the airdomes, there is none in existence in Detroit, experience having proven that there is no demand for them here.

S. R. Kent Head of Local General Sees Prosperity.

Detroit, Mich.—S. R. Kent, general sales manager of the General Film Co., was a recent Detroit visitor conferring with Dave Prince, local branch manager. Mr. Kent looks like a man who believes in the policy of doing things on a businesslike basis. He says prospects for the General look mighty fine and that the coming year will see the General on the map stronger than ever before.

Joe Kaliska Now Chief of Lair.

Detroit, Mich.—C. G. Kingsley, Detroit Fox manager, has been transferred from Detroit by the company, and has been succeeded by Joe Kaliska former manager for Fox in Cincinnati. The change took place June 16. Mr. Kingsley has been manager at Detroit for the past six months, although he formerly managed the Detroit office for Fox previous to the time he was transferred to Ohio. Michigan exhibitors while sorry to lose Mr. Kingsley wish him unlimited success at his new job and extend the same wish to Mr. Kaliska at Detroit.

Among Local Exchanges and Managers.

Detroit, Mich.—The following changes among the film offices took place within the past ten days:

W. A. Kent, formerly with Triangle and the Tri-State, has joined the sales staff of Metro.

J. P. Souder, formerly booker at Detroit for Vitagraph, has been appointed manager of the Grand Rapids office of Universal, succeeding Charles A. Stimson, who will look after the Universal exchange at Toledo.

Earl Shaw is now in Michigan for the Essanay.

Harry Trask, former road salesman for Artcraft, is now salesman and booking manager at the K-E-S-E exchange, Detroit.

Bobbie North, a former exhibitor at Baltimore, and for a number of years on the road for various film companies, is now salesman at the Detroit office of Pathe.

Joseph Horwitz, formerly with the Universal at New York, is doing splendid work as city salesman for the Universal in Detroit.

Gilligham to Drop Empire Lease.

Detroit, Mich.—A. J. Gilligham is going to give up the Empire theater, Detroit, one of the pioneer and best paying houses in town, located on Woodward right in the very heart of the shopping district. Mr. Gilligham's lease expires in 1918 and the increased rental is prohibitive for a moving picture theater, although Mr. Gilligham had a five-year option on the building which he did not take up. He may give up the theater before his present lease expires.

H. Weil Takes Another Port Huron House.

Port Huron, Mich.—Herb Weil, of Port Huron, now running the Bijou and Majestic, has also taken over the Maxine, giving him three moving picture theaters there. The present policies of the three theaters will be continued for the present—later there will likely be some changes. Mr. Weil was formerly in the newspaper business, but he is certainly proving himself a successful exhibitor.

Nashville Operators' Tax Held Unlawful

Local Operators Win Fight Against Yearly Tax for Licenses—Arrests Last Spring—Trying to Oust Examining Board as Useless.

J. L. Ray, 1014 Stahlman Building, Nashville, Tenn.

NASHVILLE, TENN.—Following the arrest of some fifty or more Nashville operators in the spring on a charge of not having secured their 1917 Operators' License, a test case was made of one of the men, and an appeal taken to the Circuit Court. Acting Judge Harry Luck last week held that this yearly license tax was altogether improper, as imposed by the city board, and ruled that it should be eliminated. Therefore, the operators are now compelled only to secure their license, for which a charge of $2.00 is made, and are not burdened with a yearly tax.

The Nashville operators are now working to have the examining board for operators removed from the city government, one of the union men recently stating to the World man that only one man on that board—the city electrician—has the slightest knowledge of an operating machine, and that the other two were not even competent to judge whether film was inflammable or not. A local manager took members of the board into his theater recently, and talked them into believing that celluloid film was not inflammable and therefore not dangerous, according to one of the operators, and for this reason they claim that an examining board of this nature is of no service to the city.

New Memphis House Nears Completion.

Memphis, Tenn.—Sam Zerilla's new theater for negroes, located on Beale street, is rapidly being put into shape, and will probably be in operation within a few days. The building is 40x146 feet, brick and tile, with concrete floors, with hot water heat, the latter feature alone costing $700, and built-up tar and gravel roof. An electric lighting system will be installed at a cost of $1,500 and the completed theater will run somewhere in the neighborhood of $18,000. A program will be used which will have a particular appeal to the colored race, and high class pictures furnished at all times.

Success of "Womanhood."

Nashville, Tenn.—Vitagraph's big production, "Womanhood," enjoyed one of the most successful runs of any picture shown in Nashville in many months. It was booked originally for three days by the Strand, but was held over for an entire week after the unprecedented start, and Manager Carson Bradford was enthusiatsic in his praise, stating that he would have gladly held the picture over for another week at the same price, but was unable to retain possession of the print for that length of time. Two of Vitagraph's representatives accompanied the picture to Nashville, and were much pleased with the reception accorded it. The price was 20 cents for any seat in the house, and a special orchestra greatly enhanced its presentation.

Throughout the projection prolonged applause burst forth from the audience, resembling and even surpassing the great show of patriotism accorded "The Birth of a Nation." Many comments were heard on all sides as to the clever and unusual method of sub-titling employed by Vitagraph, with the expression that this improved arrangement would remain in effect. Manager Bradford stated that all attendance records for a week's run had been smashed at the Strand.

Knickerbocker Has Feature Week.

Nashville, Tenn.—Manager W. H. Wassman ran "Enlighten Thy Daughter" for a week, with a special matinee performance on the initial day. During the ladies' matinee not a man was allowed in the house (so Billy Arnold says, but we wonder who did the crank-grinding back up there in the dog-house) and the lady ticket sellers, ushers and door-keepers were instructed to keep everybody and everything that wore a pair of pants on the outside. This provision, of course, attracted the ladies like a duck takes to water, resulting in a crowded house. The picture ran at 25 cents.

Films at Chattanooga's Big Park.

Chattanooga, Tenn.—Moving pictures will be a regular part of the season's summer program at Warner Park. This was the only place in Chattanooga last year where pictures were permitted on Sunday, owing to the active fight waged here against the opening of shows on that day, and there is every reason to believe that the same large crowds will be in attendance this year as were evident in 1916.

Krech's Liberty Theater Thrives.

Nashville, Tenn.—A visit to Manager John Krech's negro theater, The Liberty, gave every indication that this suburban house will enjoy a most prosperous summer season, which, by the way, is the first of its career. The building is well adapted to summer service, open on all sides through the means of wide exits, and supplied with ample circulation by a number of fans. Mr. Krech stated that business is even better during the hot weather than in the winter, and is still improving. As with the case of other negro houses, the patrons lean toward the serials, and the management does its part toward providing them with what they want. The forty-day old Universal service is used, and prices are 5 and 10 cents.

Glendale Shows Navy Films.

Nashville, Tenn.—Moving pictures of training life in the United States Navy were shown at Glendale Park Sunday night, and attracted one of the largest crowds ever assembled for an open-air exhibition in Nashville. These Sunday pictures will be given the remainder of the summer, and running in connection with the band concerts bid fair to become the most popular spot around the city.

Tennessee News Items.

Nashville, Tenn.—The Troop K Cavalry pictures, showing the famous cavalrymen on the Mexican border, made by the Lincoln Motion Picture Company, Los Angeles, were shown at the Bijou last Saturday night. Manager Starr recommends these films as a business-bringer for negro houses.

Nashville, Tenn.—Manager Carson Bradford, Strand, stated that his contemplated repairs, including the installation of a balcony, etc., would be held off until a later date. "Business is too good now," he said, "and I am afraid to break into the winning streak."

Nashville, Tenn.—The Princess held its doors closed for the patriotic parade to pass, when General Leonard Wood visited the city to look over plans for a military camp here. Mr. Sudekum was anxious that all the matinee crowd turn out in loyalty to the great leader, and no one was admitted to the house until an hour later than usual.

Birmingham Bijou to Remain Open.

Birmingham, Ala.—Manager Hugh Cordoza of Loew's Lyceum has been advised from headquarters that the house will remain open all summer. The large majority of the Southern combination vaudeville and picture houses close during the summer season, but after looking over the situation Marcus Loew has decided to keep his Birmingham house open. Manager Cordoza announces that Alice Brady will appear in person within a short time, which undoubtedly will prove a stimulus to Bijou and Lyceum followers.

Keith's house, the Bijou, will also remain open for the summer. It is estimated that 2,500 people are daily attending these two houses.

Birmingham Briefs.

The Triangle theater has changed hands, and is now under the management of Tom Abernathy, who formerly owned it. The present policy of offering only high class subjects will be maintained under the new arrangement.

"Twenty Thousand Leagues Under the Sea" played for a solid week at the Alcazar, beginning May 21, and packed houses were in evidence at every performance.

Cincinnati News Letter.

From Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati, O.

Secretary McAdoo Sends Appeal to Leagues.

CINCINNATI, O.—One of the significant incidents of the visit to Cincinnati of W. G. McAdoo, Secretary of the Treasury, on behalf of the Liberty Loan, was an appeal sent by him to the moving picture industry, as represented by various leading persons and concerns in it, to help forward the cause of the loan. The appeal was forwarded in the form of a telegram at the suggestion of H. Serkowich, secretary of the Moving Picture Exhibitors' League and the Associated Film Exchanges of the Cincinnati Chamber of Commerce, and read as follows:

"To the National Picture Industry of the United States,

"Gentlemen:

"Your wonderful industry reaches millions of loyal Americans each day. May I not ask you to have placed on the moving picture screens of every theater in America the words: 'Help win the war—buy a United States Liberty Bond!'

"It will be a genuine service of patriotism.

W. G. McADOO."

The telegram was sent to William A. Brady, Lee Ochs, president of the Exhibitors' League of America; Charles Chaplin, Mary Pickford, Lewis J. Selznick and others, with the request that it be transmitted to the entire industry.

Cleveland, O.—A negro boy has confessed that he committed the recent robbery at the Standard theater, when the safe was opened and several hundrd dollars taken.

MORE DETROIT ITEMS.

Items Noted in Passing.

Detroit, Mich.—The Broadway-Strand theater, Detroit, is now showing the Universal Animated Weekly, while the Washington theater, Detroit, is showing Universal current events. Both are week stands.

Dave Prince, manager of the General exchange in Detroit, has fitted up a part of his office for projection purposes and now offers to screen pictures for other exchanges at the rate of 35 cents per week.

C. G. Kingsley, Fox manager in Detroit, is anxiously looking forward to the coming convention of the various Fox district and exchange managers, which will take place in New York City in July.

The Detroit factory branch of the Rudolph Wurlitzer Co. is now located in the New Lincoln building, 77 State street.

The Detroit Operators' Union is now located in comfortable clubrooms at 127 Farmer street.

George N. Montgomery, of the Metro exchange, says that every house available on Woodward avenue is now using Metro service, namely: Empress, Empire, Madison, Fine Arts, Garden, Forest, Norwood, Alhambra and Rosedale.

KANSAS CITY TERRITORY.

Local Business Jottings.

The Greater Vitagraph Co. reports that business is remarkably good at the local exchange, and that bookings are coming in fast for their new preparedness picture, "Womanhood." The Vitagraph's "Paula Blackton Country Life Series" are becoming very popular as they are especially adapted to children and also pleasing and attractive to grown people.

The Mutual Film Corp. is preparing to release locally a new war picture entitled "Heroic France."

E. J. Sappey, of the Mid-West Film Co., has returned from a trade trip through Missouri, where he was arranging booking for "The Barrier."

W. H. Bell, of the Mid-West Photo Play Corporation, has returned from a trade trip covering St. Joseph, Mo., Des Moines, Omaha and Lincoln. The Mid-West Corporation has opened bookings for "The Silent Master," a Warwick second picture, and "Poppy," a Talmadge picture. They report that booking on "The Barrier," Rex Beach's novel, are coming in fast.

At the Triangle office, William S. Hart is the big attraction for exhibitors. His "Wolf Lowry," which appeared at the Regent, was very popular.

The Triangle Film Corporation experienced a great business during the last few weeks. Contracts for the Triangle Service were let to 52 new theaters in two weeks. They have also contracted with seven new city theaters for the Triangle program. The fact that the sales force has doubled in six months is proof of a large increase in business.

M. R. Ward, manager of the exchange department of the Central Motion Picture Co., has returned from a visit to his home at Pueblo, Colorado.

Jerry Abrams, personal representative to the general manager of the Universal and Bluebird, is in the Kansas City office He reports that conditions are very satisfactory. Mr. Abrams is accompanied by Mrs. Abrams.

F. F. Nine, manager of the Greater Vitagraph in Kansas City, has returned from a business trip to St. Joseph, Mo., and Topeka, Kan. This trip was in the interests of "Womanhood," their new patriotic picture.

The Greater Vitagraph office has closed a contract with the Colonial theater at St. Joseph, Mo., for all Vitagraph service, seven days per week, with three changes, the first for three days, the others for two each.

Theater Notes From Missouri.

Weston, Mo.—Carl Morris is manager of the new theater opened here, that is starting off with good business.

Rogers, Ark.—H. H. Jackson is becoming the moving picture magnate of Arkansas. He now owns and operates theaters at Rogers, Searcy and Harrison

Rich Hill, Mo.—Mrs. H. M. Booth associated with Edw. Baughn, has purchased the Gem theater here. Mrs. Booth who has been manager of the Happy theater for several years, will personally manage both theaters.

Brookfield, Mo.—Lee Jones and C. C. Hayward, Shelbina, closed a deal in Brookfield recently whereby Mr. Jones takes charge of the two picture shows, the Grand and the DeGraw.

St. Charles, Mo.—Henry Hallway, manager of the Lyric theater, will open a Lyric airdome at Second and Jefferson streets.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Kansas Censorship Before Supreme Court

Elliott & Sherman Film Corporation Is Denied Injunction on Re-examination of "The Birth of a Nation" and Carries Case to Kansas Supreme Court.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, KAN.—The new censorship law is going to get squarely before the Supreme Court of Kansas, through the refusal of the distributors of "Birth of a Nation" to stand for the recalling of the picture for review.

The report has already been made of the approval of the picture by the Kansas Board of Review, and the change of mind that came to the board when letters began to pour in from Topeka, the Capital of the State. The board practically rescinded its approval, by ordering the picture to be shown again. This action was in accordance with one section of the Kansas law. This section, however, was aimed to catch pictures that had been approved after eliminations were ordered, but which might be shown in the state without the eliminations having been made. The present effect of the order is to cause a stoppage of the order permitting the picture to be shown.

The board approved "The Birth of a Nation" on May 9. As then announced, the company distributing the picture prepared at once to test the power of the board to play fast and loose with film property. H. W. Glickauf, representing the Eliott & Sherman Film Corporation of Minneapolis, distributors, came to Kansas City and with Topeka attorneys instituted proceedings. A suit was filed in the district court asking that an injunction be granted to restrain the board of review or anybody from interfering with the showing of "The Birth of a Nation" in Kansas, and to restrain the board in its effort to cause a re-examination.

The film corporation is taking the position that the board has approved "The Birth of a Nation," and that the last word has therefore been that a permit has been issued which allows the company, and exhibitors, to show the picture in Kansas; that the law did not, and should not, provide for any interference with the operation of a permit when such a permit is once issued, if the conditions under which the approval was granted are complied with; that a re-examination will be putting the property again in jeopardy; and that the company had made arrangements, following the issuance of the permit, which will be seriously upset because of the delay incident to another examination, and the chance that the picture will be rejected.

Judge Fisher of the district court of Wyanandotte county, Kansas, denied the injunction. He said that the company had not yet suffered any damage, and that it would not suffer any damage by the delay, nor by the re-examination, that could be corrected by injunction. He did not pass on the validity of the law under which a re-examination can be ordered, and so did not indicate whether he considered the present case to be different from the case of an exhibitor or producer who showed a picture different in any way from the one the board approved.

Mr. Klickauf and his attorneys immediately took steps to carry the case to the Supreme Court of Kansas, on an appeal from Judge Fisher's decision.

A. W. Thiemel Joins General's Sales Force.

Kansas City, Mo.—A. W. Thiemel has been added to the sales force of the General Film Co., and will travel through Missouri and Kansas.

Quality Film Has New Branch in Mind.

Kansas City, Mo.—The Quality Film Service Co. of Kansas City is contemplating opening a new branch office at Grand Rapids, Mich., on or about the first of July. B. S. Davis, one of the owners of the company, will be in charge. On May 25, this company opened at Milwaukee, installing as manager Mr. Kahn, formerly of the Universal company at Milwaukee.

C. W. Poller Becomes U. Representative

Kansas City, Mo.—George W. Hinton, formerly representative of the Universal, has resigned. His place is filled by C. W. Poller, who has had previous work with the Universal company, and who has many friends in the territory.

Rules Theaters Not Liable on Account of Darkness

Kansas City, Mo.—The Supreme Court of Missouri has officially and judicially declared that moving picture theaters are not responsible for injuries resulting to patrons because of the fact that the theaters are darkened for exhibitions.

The point was carried to the Supreme Court by the Yale Amusement Co. of Kansas City. It had been sued by Miss Rosa Peck, milliner, 60 years of age. Miss Peck was a frequent visitor at the exhibitions of the company; one day, while leaving the theater during a performance, she stumbled in the dark, and fell, dislocating her shoulder. She sued on the ground that the company had not provided a safe place for its patrons; in that the theater was too dark for them to move without danger of getting hurt. The Supreme Court said that in the very nature of things, a moving picture theater must be darkened, and that therefore people who go to see moving pictures are assuming the risks incident to such entertainments.

Notes About Theaters and Exhibitors.

Abilene, Kan.—J. K. Now has leased the Seelye Garden theater. Mr. Now is the proprietor of the Dreamland theater in Beloit and has been interested in the show business in Herington.

Santana, Kan.—Hutchinson Bros. theater will soon be completed. It is built of tile and will have steam heat and electric lights.

Hutchinson, Kan.—I. E. Runyan has purchased the Iris theater from Fred Savage. He will have personal management of the house.

McPherson, Kan.—McPherson's new picture theater, the Tourney, is nearing completion and will soon be opened to the public.

Dwight, Kan.—Williams and Robbins have rented the Aspelin building and are putting it in shape to house a picture show.

Kerrville, Tex.—Jas. Carraglen, of Houston, has bought the airdome from Mrs. T. A. Schofner.

Canyon, Tex.—Work will begin soon on an addition to the Olympic theater. The house will be lengthened 40 feet and two large ventilator fans installed.

Oklahoma City, Okla.—The Strand theater Co. has been chartered with capital stock of $6,000 by H. C. Brice and Chas. Camp.

Picher, Okla.—D. L. Connell is having plans drawn for a new concrete theater. The building will be 50x110 feet.

Montgomery, Mo.—Chadwick and Barnes have opened a new picture show.

Cameron, Mo.—The Crystal theater was recently sold to Gordon Brown.

Little Rock, Ark.—The Crystal Amusement Co. has filed notice of dissolution.

Searcy, Ark.—Frank Headlee, manager of the local picture show for the past two years, has sold his business to D. E. Fitton, who took charge June 2. The building will be closed for six weeks and remodeled. Mr. Fitton is from Harrison, Ark., and operates shows in that place as well as Rogers, Ark., and Oklahoma.

Prospective Theaters at Mercy of Petitions

New Orleans Has Ordinance by Which Plans for Theaters in Neighborhood Districts Can Easily Be Frustrated—Trying to Find a Remedy.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—New Orleans has a restrictive ordinance against motion picture theaters and some of the operators of the better class of houses declare it to be unjust. It operates in this manner: An exhibitor plans to erect a modern motion picture theater in a desirable location. He applies for a building permit and immediately someone objects to its location and circulates a petition begging the corporation council to forbid it. It is generally easy for any one locally known to get signatures. By the same token the exhibitor sometimes finds it hard to secure signatures even were he inclined to go begging for them. Along the more pretentious residential streets in New Orleans it has long been ordained that motion picture theaters are proscribed. The building of several pretentious suburban theaters in other streets has been held up through the process already outlined.

Recently the Sobel-Richards-Shear interests purchased a lot at a cost of about $5,500 and proceeded along the legal lines to erect a modern theater at a total cost of $25,000 exclusive of the real estate. Their enterprise was blocked, although there were other photoplay theaters in the same vicinity. Another location was secured and the same fate was visited upon the company—that, too, in the vicinity of other theaters which were constructed in the early days when not so much attention was paid to making attractive buildings and fitting them with up-to-date appliances.

Another firm has just experienced the same obstruction. It is not charged that exhibitors who are already entrenched had any hand in it; but it is noteworthy that they watched the proceedings in the commissioners' council very closely. Of course, objections to the erection of a new theater in an attractive neighborhood are based the example set by the miserable shacks passing as picture shows in the past, with their wheezy player pianos and the parasites which such buildings naturally attract. But in every case under present consideration, it has been the plan of the projector to erect a modern, pretentious theater which in no manner would detract from the surrounding property; on the other hand it would add to it. Nevertheless, the picture show is officially ostracised.

Attorneys are now at work to devise some plan by which what they assert to be an illegal—or, rather, unconstitutional—discrimination against the business of their clients may be overcome without the usual resort to lengthy and expensive court proceedure. The expense, rather than doubt as to the final outcome, is admitted to be the reason for delay in threshing the matter out to a final and permanent conclusion.

Xydias Holds to Wise Policy.

Hattiesburg, Miss.—The photoplay patrons of Hattiesburg have expressed their confidence in Manager A. J. Xydias of the Lomo theater. Manager Xydias recently purchased the interest of E. N. Hirsch in the Gem theater, and that gave him control of the entire field. Of course there were occasional rumors of dissatisfaction and a censorship of local citizens was at one time strongly advocated, but it did not develop. Manager Xydias has been giving his patrons a good show with frequent special features. Among those booked was "Civilization," which has been having a remarkably big run in this section. The film was booked with the contract that it should be given a private showing before the regular presentation in the Lomo. It was an advanced price production and the sale of tickets had been very large. The film failed to arrive on time, according to the representative of the booking office, who was there to collect, and it only arrived at night in time for the show. Manager Xydias refused to run the show until he had had the private screening, and the afternoon showing had been cancelled on this account. The agent demurred and the money was refunded to the patrons rather than take the chance of putting on a film that might not have been in the best of condition. The Lomo management lost money on advertising, but the value of the public sentiment created in his favor was sufficient to offset this loss.

Manager Stephens Made Trip North.

New Orleans, La.—Manager S. T. Stephens, of the Mutual film exchange, was called to Chicago on June 3 for a conference with the home office. He has been doing some exceptionally good work in this territory during the period of his management of the local exchange, and the home office appeared to appreciate the results which he has attained. He is the oldest exchange manager in this territory and has a wide and influential circle of friends.

T. O. Tuttle Gets Big Addition to Business.

New Orleans, La.—Manager T. O. Tuttle of the K-E-S-E exchange has been making a record in the selling of service since he took charge of the office. The increase in the business for May was nearly 200 per cent. over the amount for the previous month, and he is putting the K-E-S-E service into many theaters where it has not heretofore been shown.

Unity Film Service Moves.

New Orleans, La.—Manager N. E. Savini of the Unity Film Service, which is handling Unity, United, E. & H. and Unicorn service has found it necessary to take larger quarters and has moved his office to 303 Carondelet street, New Orleans. Manager Savini will have a much more comfortable and more conveniently organized office space.

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Indiana News Letter.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

Rumor of Producing Company Coming to Terra Haute.

TERRE HAUTE, IND.—Terre Haute is going to have a motion picture studio with facilities for the making of five and six-reel film features as well as one and two-reel comedies, it is claimed, along entirely new lines. At least that is what Al. Weston, a film producer and director, who was in the city last week, declared. James S. Royse, president of the Chamber of Commerce, talked with Mr. Weston regarding his plans for the studio, and, it is said, thinks very favorably of them.

Value of Indianapolis Neighborhood Not High.

Indianapolis, Ind.—That the moving picture business is a losing venture in Indianapolis, unless the owner possesses a downtown location, was the gist of statements made by the representatives of companies owning neighborhood theaters when they appeared last week before the Marion County Board of Review, which fixes the value of corporations for the purposes of taxation. The majority of the representatives told members of the board that there are too many theaters in the city, and that no one in the moving picture business was actually making money, except the high salaried actors and actresses.

Some contention arose among the five members of the board when the Circle Theater Company, which operates the Circle theater, but does not own the real estate, was appraised. Edward G. Sourbier, county treasurer and member of the board, as well as owner of two downtown theaters, held out for a valuation of $10,000. The company's representative thought the valuation should be fixed at $200. A compromise was finally reached when a majority of the board sustained a valuation of $6,500.

Downtown House Renamed the Lenwood.

Indianapolis, Ind.—The Nu Sho, one of the oldest downtown motion picture houses in the city, reopened Saturday, June 9, under new management. It will hereafter be known as the Lenwood. The new management announced that it will cater especially to women and children. A large exhaust fan has been installed, giving patrons the assurance that the house will be at all times properly ventilated. The theater has been re-decorated with beautiful vines and a soft green lighting system, giving the interior a cooling effect. A large crowd attended the opening program.

Circle Theater Gives Free Sunday Shows in Army Camp.

Indianapolis, Ind.—Co-operating with the members of the Indianapolis war recreational-social service bureau, which was organized recently to provide recreation and pleasure for the student-officers and soldiers at the United States army officers reserve training camp at Ft. Benjamin Harrison, the management of the Circle theater has consented to give a program of motion pictures at the army post each Sunday night free of charge. A screen will be installed in one of the large Y. M. C. A. tents for the exhibition of the pictures. Colonel Edwin F. Glenn, commander at the camp, complimented the management of the Circle for its action in giving the pictures.

Film Shows How Officers Are Trained.

Indianapolis, Ind.—A special film showing the daily routine of the 6,000 prospective officers from the states of Indiana, Ohio, Kentucky and West Virginia at the reserve training camp at Ft. Benjamin Harrison attracted capacity crowds at the Oriental theater, 1410 East Washington street, several nights last week. A film depicting the New Albany and Richmond cyclone horrors drew similar crowds at the Talbott theater, Talbott avenue and Twenty-second street. Both are neighborhood houses.

H. T. Reynolds Goes to Chicago for Pathe.

Mishawaka, Ind.—H. T. Reynolds, manager and part owner of the Temple theater here, has disposed of his interests and has gone to Chicago to accept a position with Pathe. Mr. Reynolds' family will continue to reside in Mishawaka until autumn, when they will move to Chicago.

New Strand at Seymour Opened.

Seymour, Ind.—The New Strand, one of the latest additions to motion picturedom of this city, was formally opened to the public last week by John S. Graf, the owner. A special program was arranged, and the house was crowded for each show. The New Strand will show only the best motion pictures obtainable, and Mr. Graf is confident of the success of his undertaking. Solos by O. H. Holder featured the opening program.

Will Build New House in Terre Haute.

Terre Haute, Ind.—The Terre Haute Theaters Company, a newly organized concern, which will erect a handsome new motion picture theater in the downtown district soon, has filed incorporation papers with the secretary of state, announcing its capital stock at $200,000. The directors of the concern are F. H. Gruneberg, O. H. Olsen and A. F. Brentlinger.

Bright Spots From the Twin City Filmland.

Marie St. Germain, Minneapolis Strand cashier, has gone to Detroit, Mich., on a month's vacation. Marie denies she is to buy a Flivver.

William A. Lochren, of the Lochren Service, is still in St. Louis, Mo., watching the boats walk up and down the river.

E. Sasse, of St. Louis, has been added to the sales force of the Lochren exchange.

John Fournier has left the Lochren exchange and gone to Boston. Mr. Fournier has "bean" there before.

Owing to the recent personal appearances of W. S. Hart at the Alhambra, St. Paul, and New Gerrick, Minneapolis, both of these theaters have enjoyed tremendious business with "Wolf Lowry."

Efforts are being made to get Mary Pickford to return East via a Northwest and Minneapolis route.

So successful was the American Maid's "Deemster" at the Lyric, Minneapolis, recently, that "Glory," featuring Juanita Hansen, Kolb and Dill, controlled by the same firm, has begun a week's run at the same theater.

Manager George Law, of the Mutual exchange, has booked Chaplin's latest, "The Immigrant," in the New Aster, Minneapolis, and New Majestic, St. Paul, for first run shortly.

Israel Friedman, of the Freidman Film Corp., has returned from Dubuque, Iowa, where "Her Condoned Sin" played to big business at the Majestic theater recently.

S. A. Kent, general sales manager for the General, spent several days in Minneapolis last week.

Manager Chas. Stombaugh, of the Standard Art Dramas exchange, booked his features in thirty out of town theaters the first week the exchange was operating. He received a visit from Joseph M. Fieldman, of the Kansas City headquarters,

Weekly Changes in Minneapolis Film Offices

Local Metro Manager Resigns—Harry Cohen, Just Wed, Will Go to Vancouver—Frank Hudson to Head General Film—A. R. Nelson Retires.

By John L. Johnston, 704 Film Exchange Bldg., Minneapolis, Minn.

MINNEAPOLIS, MINN.—Perpetual motion, long regarded as "something what ain't," has seemingly been discovered in Mill City film circles. "In Again—Out Again" must have been the outcome of Doug Fairbanks reading this column, for Minneapolis has enjoyed its weekly change of film exchange managers again as per schedule.

E. M. Ames, for six weeks manager of the Minnesota Metro Service, has resigned his position and returned East. Mr. Ames took no chances. He just missed an extremely cold winter, and left before what is expected to be an extremely warm summer arrived. Mr. Ames' successor has not as yet been appointed. We have heard that there is a bare possibility of William K. Howard, Vitagraph manager, moving next door into Mr. Ames' rooms. Mr. Howard has refused to make a statement, fearing censorship, so the readers must remain in suspense until seven days later.

Mr. Ames' leaving was not the only commotion in the Metro camp last week, for Harry J. "Metro" Cohen, the man who is said to have invented a dill pickle compass, and who is acknowledged one of the vertebrae of the national Metro organization, has taken unto himself a wife. Mrs. Cohen was previously Miss Burke, of New York City, and we must admit that Mons. Harry has a bright star now under contract. An hour after his marriage Cohen was back at the office tearing into a pile of business mail, although we doubt that he really read much. Mr. and Mrs. Cohen will go to Vancouver, B. C., shortly, and return to New York in August.

And, here's another change. Fred S. Meyer, for some time manager of the local General exchange, and also special representative for the firm in the Northwest, has resigned his position. He will be succeeded on July 1 by Frank L. Hudson, who comes to our fair city from the General in Seattle, Wash. Mr. Meyer has given no reason for his action, and would not make a statement regarding his future plans. It is not expected that Mr. Meyer will forsake the film business, however.

Also, A. R. Nelson has sold his interests in the Independent Film Corp. here to J. E. Moor, his business partner, and temporarily retired from the film business. Mr. Moor has moved the exchange from the Produce building to room 606 Film Exchange building, where business will be conducted without delay.

Change—Breeze From the Northwest.

Film Forecast.—The Saxe Brother exchange is shortly to move into the former Artcraft offices on the sixth floor of the Film building. The Goldwyn exchange will be located in the former Artcraft offices. The Shafer Laboratories will be located in the former Artcraft. The Lord knows who will be located in the former Artcraft offices. The Artcraft doesn't care. Neither do we. Answer next week.

Exhibitors and Theater Changes.

Neenah, Wis.—A. A. Green has sold an interest in his Neenah theater, at Neenah, to Miss Clara Neubauer.

Sheyboygan Falls, Wis.—R. B. Goyett will shortly open a new picture theater at Sheboygan Falls.

Mitchell, S. D.—A. J. Dix has taken a lease on the Maynard theater at Mitchell, S. D.

Lake Preston, S. D.—R. Lindstrom has purchased the interest of W. H. Olson in the Princess theater at Lake Preston, S. D.

Rochester, Minn.—J. E. Reid has assumed charge of the Metropolitan theater here.

Vernon Center, Minn.—Hobert Petrich has taken charge of the local Opera House.

Alexandria, Minn. Victor Beroul is the new manager of the Sederburg theater at Alexandria.

Park Rapids, Minn.—W. T. Altman, Wadena, Minn., has taken over the interests of T. A. Pasch in the Gem theater at Park Rapids.

Tracy, Minn.—A. J. Bahmer has sold his interest in the Colonial, at Tracy, to Webb & Peterson.

Murdock, Minn.—A new film play theater is under construction at Murdock.

Hopkins, Minn.—Pavek & Fisher have succeeded Harris & O'Dell as owners of the Royal theater at Hopkins.

Stillwater, Minn.—Hales brothers have bought the Majestic theater, at Stillwater, from A. C. Johnson.

Champlin, Minn.—G. M. and W. P. Heesen have become owners of the Gem theater at Champlin.

Exhibitor Gets a Workhouse Sentence.

Minneapolis, Minn.—James McClenaghan, former manager of the Regent theater, has been given a ninety day sentence in the workhouse for exhibiting the "The Garden of Knowledge," a film containing some nude figures, considered too much so by exhibitors and some fans. Mr. McClenaghan has appealed for a new trial. The Regent is now a battle ground for carpenters, and upon last observation little resembled a theatre.

Manager Joe Schwartzbein, of the Pathe exchange, and his chief of staff, C. J. "Schultz" Rose, booked "The Neglected Wife" serial in the Strand, St. Paul, and New Grand, Minneapolis, for the first Twin City run, and in the Calhoun, Minneapolis, and Park, St. Paul, for second runs.

Louisville Pleased at Prospect of Camp

One of the Big Military Training Camps Will Be Near City with Thousands of Soldiers—Means Much Business for Neighborhood.

Ohio Valley News Service, 1404 Starks Bldg., Louiville, Ky.

LOUISVILLE, KY.—On Monday, June 11, there was but one topic discussed in Louisville, and wherever two exhibitors met they at once went to it. This interesting discussion concerned the announcement at Washington that Louisville had received one of the cantoments or military mobilization posts, meaning that between 30,000 and 35,000 soldiers will be quartered in the barracks to be erected here. These troops will be from Kentucky and Indiana, and in addition to this large number of men a good deal of additional labor will have to be imported, hotels will be full of visitors, and business with all retail houses, supply houses, etc., greatly increased.

The demand for labor will be so great that better wages will probably result, and the big Government expenditures will result in general prosperity for Louisville, which has not been as prosperous during the war as many other cities, due to lack of war orders.

It is estimated that the Government will spend $6,000,000 in equipping the camp, while the city, county, street railway company and other concerns will spend a half million dollars in extending service to the encampment. In addition, the monthly payroll of the Government for men and supplies will run a million and a half a month after the camp is completed and the soldiers are housed. It understood that contracts for erecting the buildings, lumber contracts, etc., will shortly be placed, and the actual work started.

Shortly following the announcement a rumor sprang up to the effect that a large picture theater would be erected just outside of the 2,000 acre site selected for the camp. However, this is doubtful, as it might not be a good paying investment, as was demonstrated at Fort Thomas, Ky., where a theater was erected outside of the grounds, and was put out of business later when the Government put in a theater of its own inside of the lines.

Fred Dolle, of the Broadway Amusement interests, and J. Johnson Mussellman, of the Star theater, who is also connected with the Princess and Majestic interests, are among the firm believers that the encampment will prove the biggest boost that the exhibitors have known since the industry sprang up in Louisville.

Louisville Exhibitors Helped Oversell Bonds.

Louisville, Ky.—The moving picture theaters deserve a goodly portion of the credit in connection with the rapid and excellent sale of the Liberty Loan Bonds in Louisville. The city's apportionment of the bonds was $5,000,000. However, within two days after the sales campaign was placed in active operation it was found that the allotment had been oversold by $2,324,305, and the sale came to a sudden close. During the campaign, and for several days prior to that time, the exhibitors ran slides in their theaters, and arranged for speakers to appear between performances and talk on the subject. By the time the campaign was started the public was on edge for it.

C. A. Hedrick to Manage Queen Theater.

Owensboro, Ky.—George Bleich, manager of the Empress, Queen and Grand theaters, recently closed negotiations with C. A. Hedrick, of Evansville, Ind., to come to Owensboro to manage the Queen theater. Mr. Hedrick has been in charge of the Savoy, of Evansville, and has made a good record. For some time past Mr. Bleich has had more than he could do in looking after the three houses.

New Association in Northern California

United Motion Picture Industries Formed—Exchange Men and Exhibitors Will Equally Divide the Directorate—Officers Chosen.

From T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Following a series of meetings of representative exhibitors and film exchange managers a new trade organization to be known as the United Motion Picture Industries of Northern California has been formed and articles of incorporation will be filed at an early date. The purposes of the new body are to promote the best interests of the industry, harmonize its various branches and combat adverse legislation. It is specifically set forth in its by-laws that it will have nothing to do with differences between exhibitors and film exchanges in regard to policies or matters of a trivial nature.

On June 8 thirty of the leading exhibitors and film exchange men of this city met at Tait's cafe during the luncheon hour and pased upon the articles of incorporation and the by-laws prepared by their attorney. It was planned to elect officers at this meeting, but the Liberty Loan matter was brought to the attention of those present by Eugene H. Roth, of the Portola theater, and the discussion on the ways and means of assisting in floating the big bond issue consumed most of the available time. Jesse Steinhart, a local financial man, spoke for a few minutes on the question and made it plain that the needed money must be forthcoming and that it was either a case of subscribing to the loan or of having high taxes imposed. J. A. Partington, of the Imperial theater, suggested that exhibitors who have cash bonds up on their leases might arrange to convert these into Liberty Loan bonds, which would be acceptable as cash.

The directors of the new organization of film men are Eugene H. Roth, of the Portola theater; Howard J. Sheehan, of the Rialto theater; E. B. Johnson, of the Turner & Dahnken circuit; Herman Wobber, of the Progressive Motion Picture company; Louis Reichert, manager of the local Metro branch, and W. O. Edmonds, manager of the Pacific Coast branches of the K-E-S-E. The directorate will be equally divided at all times between exhibiting and distributing interests.

Theaters Boost for Liberty Loan.

San Francisco, Cal.—The managers of local moving picture houses are doing everything in their power to assist in making the Liberty Loan a success and are giving the matter much publicity through the medium of slides, lobby displays and talks from the stage. A committee of moving picture men has been named to aid in the campaign and not only will exhibitors and film exchange interests be urged to make purchases of bonds, but efforts will be made to stimulate the purchase of these by the theatergoing public. This committee consists of Eugene H. Roth, chairman; Melville Marx, H. J. Gosliner, C. W. Duncan, A. B. Cleveland, C. N. White and Louis Reichert. Country theaters are following the lead of the big city houses and in many places are being made the publicity center for the bonds. The Theater Visalia, of Visalia, Cal., recently gave away a fifty dollar bond at one of its performances and permitted patriotic citizens to speak from the stage in favor of the issue.

Ralph Clark New Head of McClure Branch.

San Francisco, Cal.—E. O. Child, who has had charge of the local branch of McClure Pictures since the first releases were made by this concern, has retired to look after farming interests and has been succeeded by Ralph Clark, formerly manager of the Los Angeles branch. Mr. Clark is well known here, having been with the Turner & Dahnken Circuit and the World Film Corporation for a long time. He has been succeeded at Los Angeles by R. E. Stebbins, formerly manager of the Film Exchange Board of Trade of San Francisco.

X. K. Stout Now With Selznick.

San Francisco, Cal.—X. K. Stout, for two years manager of the local branch of the Mutual, and for some time with the American Film, has been appointed manager of the local office of Lewis J. Selznick.

Makes First Visit to Nevada.

San Francisco, Cal.—W. O. Edmonds, manager of the Pacific Coast interests of the K-E-S-E, recently made his first trip through the Nevada territory and did a fine business, the managers of houses there receiving him with open arms. He found exhibitors securing high prices, 25 cents being the lowest admission price in some places, these rates being necessary on account of the sparseness of the population. The most noted of the mining camps were visited, including some new ones where moving pictures are just being introduced.

Nat A. Magner Visits New York.

San Francisco, Cal.—Nat A. Magner, of the company bearing his name, is making a business trip to New York and upon his return will have an announcement of more than ordinary interest to make.

Pathe Exchange News.

San Francisco, Cal.—Richard Robertson, for some time with the local Pathe Exchange, has resigned to become manager of the new Goldwyn exchange at Kansas City.

S. H. Beardslee, who enjoys the distinction of being the biggest man physically in the film exchange business, has joined the local Pathe staff and will cover the California territory north of this city.

The official British war pictures being handled by the Pathe exchange have been booked for presentation at the Tivoli theater.

"Spoilers" Booked Again at Portola Theater.

San Francisco, Cal.—The marked success that has been attained in the return engagement of "The Barrier" at the Portola theater has induced Manager Eugene H. Roth to book the other great picture from a Rex Beach book, "The Spoilers," for an early presentation. This will make the fifth engagement of this production at this house.

Motiograph Demonstrator Visits San Francisco.

San Francisco, Cal.—W. L. Loudy, special traveling demonstrator for the Enterprise Optical Manufacturing Company, is here making his headquarters with Edward H. Kemp and will remain for some time. He has just received the silver medal awarded him by the Panama-Pacific International Exposition for his work in connection with moving picture projection at the San Francisco fair.

Fox Happenings.

San Francisco, Cal.—George Walsh, the William Fox star, was here recently and visited the local exchange, having come in company with Doris Pawn, Ralph Lewis, Director Powell, and fifteen other members of his company. The party has since left by boat for Los Angeles and pictures will be taken on the way down the coast.

The employes of this exchange have all made purchases of Liberty bonds, $600 having been subscribed in a few minutes following a visit of a soliciting committee.

William Hart Ends Tour.

San Francisco, Cal.—William S Hart, the Triangle star, brought his country wide tour to an end this week when he appeared at the Portola theater in person, leaving later for Los Angeles to resume his work before the camera. He made a brief talk at this house on his experiences and his recent tour of the country. Dorothy Dalton, Triangle-Ince star, also visited this city recently en route home from a vacation spent in the East.

Turner & Dahnken Notes.

San Francisco, Cal.—Fred Dahnken Jr., president of the Turner & Dahnken Circuit, has returned home from an extended Eastern trip, well satisfied with the launching of the First Exhibitors' Circuit.

Construction work is being rushed on the office building being erected for this concern on Golden Gate avenue and pending its completion quarters are being occupied on the second floor at 942 Market street, a change having just been made from the fourth floor on account of remodeling operations.

A number of improvements are being made at the Berkeley house of this circuit, including the installation of a Wurlitzer-Hope-Jones Unit organ, a tea and rest room and new decorations.

M. A. Miller, of the Hanford House, has gone to Reno, Nev. to take charge during the absence of A. E. Northey, and J. R. Wilson of Richmond is in charge at Hanford.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

Goldwyn Seattle Office to Be Opened by C. F. Hill.

SEATTLE, WASH.—The Seattle Goldwyn office will be opened by the middle of June by C. F. Hill, as manager. Mr. Hill, now manager of the local Triangle office, is not a stranger to WORLD readers, his swift rise from Paramount salesman to his present position in less than a year and a half, has already been chronicled in the these columns. He will establish Goldwyn headquarters in some temporary location until the exchange building soon to be erected at the corner of Third avenue and Virginia street is completed.

To help him celebrate his advance in filmdom his daughter, Mrs. Rice Simpson and her young son, have come to Seattle from Kansas City to spend a few weeks.

Coliseum Claims Greatest Success With "Joan, the Woman."

Seattle, Wash.—Manager E. D. Tate, of the Coliseum theater, puts forward the claim that his showing of "Joan, the Woman" during the week of May 20, was the most successful that the Farrar film had had in any theater in the country up that date. The decoration in the great arch above the marquee was most effective and attracted attention from several blocks distance. The figures of Joan and her warriors stood out striking against a background of rainbow colors arranged in fan shape after the effect of the aurora borealis.

New Theaters and Theater Transfers in Washington.

Bremerton, Wash.—E. Oswald and J. A. Rantz, owners of the Dream theater, are erecting a new theater which will cost, when completed $50,000 and will seat 1,000. It will be completed in October.

Puyallup, Wash.—George Blanchard opened the new Dream theater the first of the month. The new house seats 340 and the admission price is ten cents. Mr. Blanchard has closed his old Dream, which was a five cent house.

Auburn, Wash.—Charles A. Butler has sold the Terminal theater to Walter Craft.

Seattle, Wash.—James Q. Clemmer has redecorated the Clemmer theater and installed new lighting effects.

Pathe Employees Can Get Bonds on Easy Terms.

Seattle, Wash.—Taking advantage of the generous offer of Mr. J. A. Berst, vice president and general manager of Pathe Exchange, Inc., all of the employees—even down to the office boy—of the Butte, Spokane, Portland and Seattle Pathe offices have taken out one or more Liberty Bonds.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

IN PORTLAND, ORE.

New Entrance for the Strand.

Portland, Ore.—The Strand Theater, Portland's big combination picture and vaudeville theater, will finally have an entrance on Washington street. It will be at the location of the old Bohemian restaurant, recently moved, and will extend through the Columbia building for some distance. This will give an entrance to the big showhouse from three streets.

Oregon Territory Briefs.

Portland, Ore.—Joseph Deitch, special representative for Essanay, is working the Oregon territory, making his headquarters in Portland under the direction of K E S E.

W. A. Crank, road man for Metro, has been ill for some time and is in Portland recuperating.

A number of Oregon theaters are closing for the summer. Among them are the Grand, Rainier, Palace, Roseburg, Empress, Hubbard and Royal, Marshfield.

Former Showman Is Mayor of Portland

Local Film Fraternity Rejoices at Election to Mayoralty Seat of George L. Baker, Former Theater Owner—Record of Censorship Shows Fairmindedness.

By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, OREGON.—A new era promises to begin in the moving picture industry in Portland on July 1. On that date George L. Baker, ex-showman, becomes mayor of Portland by election, replacing H. R. Albee, whose term of office expires.

It is a matter of common sentiment among the showmen of the Pacific Northwest and in the eastern offices of film producing concerns wherever trade journals are read that the regulation of the picture industry in Portland during the regime of Mayor Albee has been mighty narrow and unduly restrictive. Local members of the film fraternity have laid the loss of the film exchanges that have one by one moved to Seattle to this unduly narrow regulation of the industry by Mayor Albee as head of the department of public safety directly exercised through the censor board acting under Portland's now notorious no-appeal censor ordinance. It will be remembered that a year ago Mayor Albee turned a deaf ear to 30,000 petitioners who supported the exhibitors in their plea for an amendment to this ordinance whereby an appeal to the courts could be had.

Mayor Albee was not a candidate for re-election, but Will Warren, his secretary and right-hand bower, who sought to become mayor this time on the indigo platform, was overwhelmingly defeated.

When interviewed by the World correspondent on his views on the photoplay industry in Portland, Mr. Baker said:

"As Mayor of the city of Portland I will apply to all of the city's industries, the motion picture industry included, those policies of fairness and equity that I have followed during my term of office as city commissioner. Portland exhibitors know what those policies are by my stand on censorship and other vital issues that have time and again come before the city council and upon which my vote is a matter of public record.

"Those in Portland who have invested the several million dollars that comprises the valuation of the Rose City's photoplay houses and exchange facilities need have no fear of unfair treatment during my administration as mayor. At the same time I shall do my utmost to protect the public and the conscientious exhibitor against the unscrupulous showman who fails to respect the laws of decency and propriety in the conduct of his entertainment. I will make every effort to encourage industry and I hope to see Portland again the film distributing center of the territory which our showmen claim it should be by reason of its central location."

Vancouver Orpheum Lottery Is for Soldiers

"Con" Jones, a Local Character, Takes Theater and Will Hand Over All the Profits to Returned Soldiers' Club—Prizes for Lucky Tickets.

By C. S. Thomson, 641 Burrard St., Vancouver, B. C.

VANCOUVER, B C.—Quite a flutter of surprise has been occasioned in theatrical circles in Vancouver over the fact that "Con" Jones, of cigar stand, pool room and bowling alley fame, has decided to add to his other activities by becoming a motion picture exhibitor. The surprise is really unnecessary, for versatile hustlers like Con are liable to do anything. The unusual feature of the proceeding, however, is the fact that Mr. Jones is going to hand over all the profits to the Returned Soldiers' Club, and a committee appointed by Mayor McBeath will supervise the financial arrangements of the project. As a special inducement to the public, prizes to the extent of two hundred and fifty dollars will be awarded every week to the holders of certain lucky numbers. Mr. Jones has taken the Orpheum theater, which has the largest seating capacity in the city, and hopes by means of his prizes to draw record crowds throughout the summer months, that is provided the regular exhibitors do not retaliate by offering similar inducements.

As was only natural, Mr. Jones had to face certain objections when arranging his project, but he smilingly waved them all aside. Anyone who has been within a hundred miles of Vancouver must be familiar with certain hoarding bearing a picture of a man giving another man a severe push in the face, and having underneath the words, "Don't argue! Con Jones sells good tobacco!" When it was suggested to Con that his incursions into the motion picture business, and particularly his lottery stunt, might be considered [illegible] exhibitors, he merely gave the objectors, figuratively speaking, a push in the face and said, "Don't argue, Con Jones is going to run the Orpheum!" He started operations on Monday. So far business has been all that Mr. Jones could most confidently expect, and shows beyond a doubt that whether his prize giving be right or wrong, it certainly draws the crowds.

Dominion Film Agreement Still Unsigned.

Burnaby, B. C.—Although the citizens of Burnaby have by their votes decided in favor of an agreement with the Dominion Film Corporation, the document in question is still unsigned. A council meeting was held on Monday, June 4, in reference to the agreement, but there seemed to be certain technical difficulties in connection with trustees fees and other items of expense, in regard to which a definite understanding seemed very hard to get at. The bone of contention was whether these expenses should be borne by the municipality or the film corporation. Both sides of the question had vigorous champions, and for a whole evening the fight raged fast and furious.

After three hours of verbal fireworks and oratorical fisticuffs, the issue was still undecided, and the tired and perspiring councillors decided to call it a drawn battle. Realizing, however, that some decision must be arrived at, a special meeting was called for Thursday, June 14, when it is hoped that the difficulties between the Council and the Film Corporation will be disposed of to the satisfaction of all concerned. The promoters of the new company are very anxious to get to work as soon as possible, so that operations on pictures can commence before the fine summer weather has gone.

New Liberty Being Remodeled.

Portland, Ore.—The Liberty Theater, the new Jensen and Von Herberg house, is undergoing most extensive alterations which, when completed, will make it difficult to recognize the big show house as the former Orpheum, Empress, T & D, or James' Broadway. Jensen and Von Herberg are spending $38,500 for general alterations and $50,000 in addition for an organ, which will make their Portland Liberty the grandest of their chain of splendid theaters in the Pacific Northwest.

An incline set with French mirror windows is being built to the balcony, the spacious mezzanine is being walled in for ladies' rooms, Italian garden sets, replete with fountains and myriads of lights are being built on each side of the proscenium, comfortable loges are being arranged across the middle of the theater, the lobby is being entirely changed over and at this writing the Liberty can hardly be recognized as a theater at all. It is scheduled to open in about 60 days

The Liberty will be operated by the Liberty Theater Corporation, a Jensen and Von Herberg company, and E. J. Myrick, now manager at the Columbia, is the secretary and managing director of the new corporation.

Stars Have Great Drawing Power.

Portland, Ore.—The business results from the personal visits of photoplay stars is evidenced by the attendance at the Sunset theater for Triangle's "The Weaker Sex," featuring Miss Dorothy Dalton, the week after Miss Dalton's appearance in person at the Grand Ball that concluded the Oregon exhibitors' convention. Frank A. Dacey, manager of the Sunset, reports S. R. O. business during the entire run of the picture.

William S. Hart appeared in person at the Columbia June 6 and of course the crowd couldn't be accommodated at all. The exhibitors' league planned some entertainment for Mr. Hart which he could not accept by reason of his cramped itinerary.

Boosting Liberty Bonds.

Portland, Ore.—Sol Baum, manager for Bluebirds in the Pacific Northwest, reports that Universal employees in Portland, Seattle and Spokane are rapidly responding to their country's call and are buying Liberty bonds along the general plan outlined by Universal for its employees all over the country.

The Exhibitors League has responded to the call of J. C. Ainsworth, president of the United States National Bank, for Liberty bond slides on the screens.

Stories of the Films

KALEM.

SEASIDE ROMEOS ("Ham and Bud" Comedy).—The cast: Ham (Lloyd V. Hamilton); Bud (A. E. Duncan); Professor Lightfoot (John Steppling); Diana (Juanita Sponsler); Luke the Duke (Henry Murdoch).

In their bachelor quarters in the attic Bud cooks Ham a Welsh rabbit, and when Ham retires he dreams a wonderful dream of buried treasure on the Island of Silken Seaweed. Inspired by visions of wealth our heroes set out to trail the treasure of the dream.

When they reach the island they forget all about the treasure when they behold the fair members of Professor Lightfoot's class in aesthetic dancing, which is assembled on the island. The professor is enraged when Ham and Bud interrupt his class to pay their respects to the dainty damsels.

Luke the Duke, a bold, bad burglar, in fleeing from the police with his latest haul, reaches the island of Silken Seaweed and buries his loot in the sand. Ham and Bud in escaping from the enraged professor stumble upon the hiding place and find the loot. They are examining it when the police arrive at the island and see them, and Ham and Bud's quest of the buried treasure ends up in a wild flight from the officers of the law.

THE TRACKING OF STINGAREE (An Episode of "The Further Adventures of Stingaree" -Two Parts).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Mary O'Brien (Edythe Sterling); Jack Connors (Hal Clements).

Mary O'Brien and her daughter, Kate, live on a selector's homestead in the bush country of Australia. Kate has fallen in love with Jack Connors, a worthless scamp. Stingaree, the gentleman bushranger, and his partner, Howie, stop at the O'Brien cabin. Stingaree finds a photograph of Jack, which he recognizes as a picture of a former gamekeeper on his father's estate in England, a man who had fled the country after the murder of a fellow gamekeeper. He determines to save Kate from the man. But failing to disillusion the girl, he learns that she is going to leave with Connors on the afternoon stage.

Stingaree and Howie learn of an opportunity to hold up the stage, carrying a shipment of gold. Stingaree refuses to go after the gold, as he must save Kate from Connors. Howie becomes enraged at this, and, riding to town, drowns his woes in a grog shop, and returns to Stingaree the worse for too much liquor. When Stingaree shoots to pieces the bottle of whiskey which Howie carries Howie becomes wild and again rides off, this time to set the troopers on Stingaree's track.

Howie, however, becomes remorseful when he returns with the troopers, and finally refuses flatly to go any further. He is placed under arrest, but, by means of a trick, succeeds in escaping from the one trooper left to guard him and, appropriating this trooper's clothes, sets out to find Stingaree and warn him of his danger. When Stingaree, hiding in a tree, sees Howie approaching in a trooper's uniform, he does not recognize him, and a battle ensues until the old friends find that they are fighting together.

A whole-hearted profession of contrition on the part of Howie follows, and the bushrangers forget their quarrel. Howie reminds Stingaree of his determination to save Kate from Jack Connors. They see the troopers approaching in quest of them, and, waylaying two of them, Stingaree appropriates the uniform of one of them Then, both dressed as troopers, the two bushrangers stop the stage which is carrying Jack and Kate and place Jack under arrest "for the murder of John Bates, an English gamekeeper." Kate, whose conscience has proved just as troublesome as Howie's, now realizes her folly. Stingaree purposely allows Jack to escape, and offers to take Kate back to her home.

Nightfalls finds Kate reunited to her mother, and Stingaree and Howie riding back to their camp, well satisfied with their day's work.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

SELIG.

SELIG-WORLD LIBRARY (No. 5).

Elephant Hunting.—Perhaps the most hazardous occupation is that of elephant hunting. These elephants are very ferocious when hunted in their native jungle. They must be approached head on to wind; a sudden change in air currents will give them the scent and their charge is terrific. Unless a bullet is well placed, the hunter is in a dangerous predicament. Elephants are the beasts of burden in India, and show almost human intelligence while supplanting the derrick in the government shipyards.

Historic Independence Hall.—The first Continental Congress assambled here on Sept. 5, 1774, and during most of the Revolutionary War, Philadelphia was the Congressional meeting place. This city was the seat of the U. S. Government from 1790-1800. In this historical hall was born our Independence, July 4, 1776. In this house in 1776 Betsy Ross fashioned OLD GLORY .

Famous Architecture.—Piazza del Duomo of Pisa, Italy, and famous marble Cathedral built in the 11th century, with a beautiful dome said to be one of the world's masterpices of architecture. The famous Campanile, or leaning tower, built in 1174-1350 of white marble, fronted with 207 columns, 179 feet in height and 80 feet in diameter. The topmost story overhanging the base about 13 feet.

Sheep Herding in New Mexico.—Here is food and clothing in abundance on the hoof! Sheep herding is one of the principal industries in this state. Here we see the roundup, the counting and the shearing. After shearing the sheep are driven through the dripping trough to exterminate ticks. Sacking the wool.

THE FRIENDSHIP OF BEAUPERE (Two Parts).—The cast: Jules Beaupere (George Fawcett); Celeste (Vivian Reed); Roger Lynn (Will Machin); Roger Lynn, Jr. (Will Machin); Mrs. Lynn (Eugenie Besserer); Sergeant Fallows (Charles Le Moyne). Written by Maibelle Heikes Justice. Directed by Al. Green.

In the heart of the Caribou district dwells Jues Beaupere, a trapper of the North, who lives for Celeste, who has grown to womanhood after her parents had died. Roger Lynn, only heir of an aristocratic mother, prospects for gold in the Northland, meets Celeste, and learns to love her. Beaupere comes upon the love making of the young people, and makes Roger understand that he must wed the girl. Roger and Celeste disappear into the wilderness, telling no one of their marriage.

Later a son is born to them. Roger, in response to a letter from his mother, leaves for the states, planning to return soon. Beaupere is glad that Celeste is so happy, but that happiness soon turns to grief, for Roger, upon his return to the wilderness, meets death.

Beaupere writes to Roger's aristocratic mother, telling of her son's death, and also stating that he had left a wife and a fine baby boy. Urged by her family solicitor, Mrs. Lynn vows to take the child from its mother. She goes into the North and separates the mother from her infant by the aid of the law. Celeste never recovers from the loss of her baby. She pines away and dies.

Time elapses and Mrs. Lynn, on her deathbed, becomes remorseful, and tells Roger, her grandson, the story of his mother. Mrs. Lynn tells him that she cannot meet her Maker until Roger has found Celeste. Roger and his young bride go into the North in search of Celeste, his mother. They come upon Beaupere, now an old man, who sees in the boy the picture of his mother, Celeste, and he leads Roger to his mother's grave.

THE HEART OF JULES CARSON.—The cast: Jules Carson (Robyn Adair); Nan (Virginia Kirtley); Bob Stanley (Leo Pierson). Written by T. E. McAuliffe. Produced by Burton L. King.

Jules Carson and Bob Stanley both love Nan. Jules proposes to Nan, who accepts him, but her father says that young folks often change their minds, and that they should wait a year before they marry. Then it is that Jules leaves on a mining trip.

Bob Stanley does not give up hope, but continues his courting of Nan, and finally wins her love from Jules and marries her. Jules returns and vows to be revenged.

Two years later in a cabin in the hills, Bob is stricken with typhoid fever. Nan attends him, and there is no one to make the long ride to the settlement for the doctor. Jules comes upon the cabin by an accident. He enters, and tells Nan: "I will get the doctor and save his life if you swear you will leave him and come with me." In order to save the life of her husband Nan agrees.

Jules returns later with the doctor, whose prompt coming saves Bob's life. Nan is about to make the sacrifice, when Jules enters, lays a note on the table and leaves. The note reads: "I saw the kid's clothes on the table. I release you from your promise. Jules."

Universal Film Mfg. Co.

BISON.

MONEY AND MYSTERY (Two Parts—Rel. Wk. of June 25).—The cast: Mary (Eileen Sedgwick); Charlie Terrill (W. E. Lawrence); Jim Dempster (George Pearce); Ben Jessen (William Dyer); Dawes (Kingsley Benedict); Marion Dempster (Martha Mattox); Agatha Dempster (Mrs. G. Hernandez). Scenario by Jack Cunningham. Produced by Henry McRae.

Mary Dempster, who has lived all her life with her two maiden aunts, comes of age, and into control of her property. She hears her aunts talking with the old man about her father, Jim Dempster, who was cast adrift by his family, and who now works in his sisters' employ as bookkeeper at the "Mary" Mine in the West. This is owned by Mary and the spinsters, and Ben Jessen has just been appointed manager. She goes to her father.

Mary is seen by Charlie Terrill, the sheriff, and by Ben Jessen as she alights from the old stage at the mine. Terrill leads her to Jim Dempster's cabin. Jessen is attracted to Mary and begins to plan. Jessen has for some time been robbing the owners of the mine, diverting carloads of ore, and having Dawes, his assistant, forge Dempster's name to the bills of lading. Dempster has been no hindrance to this work for his brain is dulled by whiskey.

Under Mary's influence her father begins soon to see that something is wrong with the books at the mine. Dawes warns Jessen, but he refuses to be alarmed. Mary and Terrill have become friends, while Jessen still tries to find favor in her eyes.

Meantime, the aunts decide to go to the mine. Emboldened by successful thefts, Jessen diverts more cars of ore, and Dempster informs him of the errors. Jessen is furious. He orders Dawes to fasten suspicion on Dempster, and the assistant immediately begins by making insinuating charges against Dempster before the working men. One of the men reproaches Dawes for talking about a man behind his back. Dawes pulls a gun and fires; the man falls, and Dawes flees, followed by a number of men. Terrill arrives to find the man uninjured, but nevertheless pursues Dawes to Mary's cabin, where he has sought refuge, swearing that he is innocent. Terrill warns him to leave the town.

Jessen accuses Dempster, but agrees to keep silent if Mary will marry him. She repulses him, and he gives her a week in which to decide. At the end of that time Dempster is taken prisoner, but Terrill goes his bail. Jessen arrives at the cabin while Mary is alone. He attacks her; they struggle.

The aunts arrive and follow Terrill and Dempster to the cabin. Terrill rushes into the cabin and grabs Jessen. Jessen tries to slink from the room. Mary points out to her aunts the change in her father. Dawes, having ridden frantically to the cabin, dashes into the scene. He reveals Jessen's crime and his own duplicity, while Terrill quickly covers Jessen with his revolver. Mary introduces Terrill to her aunts. All are happy; the brother and sisters in their reconciliation, and Mary and Terrill in their love.

UNIVERSAL SPECIAL FEATURE.

THE GRAY GHOST (Episode No. 1, "The Bank Mystery"—Three Parts—Rel. Wk. of June 25).—The cast: The Gray Ghost (Harry Carter); Morn Light (Priscilla Dean); Wade Hildreth (Emory Johnson); His Secretary Marco (Eddie Polo); Lady Gwendolin (Gertrude Aster); Mr. Carlow (T. D. Crittenden); Fred Olmstead (J. Morris Foster); His Father (Richard la Reno); Jerry Tyron (Lou Short); John Reis (John Cook). Scenario and production by Stuart Paton.

Mr. Carlow, a wealthy American living in London, is engaged to Lady Gwendolin, and has ordered from Arabin & Company, famous Fifth avenue jewelers, a necklace worth two million dollars, to be made for her wedding present. She is anxious to see it, and he sends the junior partner of his London solicitors, Wade Hildreth to America to get the jewel. He cables the young attorney's personal description to Arabin, and gives Wade his certified check for two million dollars. Wade makes ready to go with his secretary, Jean Marco.

In New York is a master criminal known as the Gray Ghost. So perfect is his organization that he is never even suspected of the crimes and robberies which follow each other in quick succession. Only one member of the detective force really believes in his identity. This is Jerry Tyron. The Gray Ghost intercepts the message from Arabin. He prepares a reception for Hildreth, for he wishes to get the necklace and the check.

Banker Olmstead is at dinner with his wife and son who is employed in the bank with him. His father is anxious that the books shall be in order, as the auditor is coming to examine them. He decides to go down to the bank. Young Olmstead is in the power of the Gray Ghost, to whom he has lost at cards. He goes to him to say that the game is up, and asks for mercy. Instead of helping him, the man plans to get him further into his power.

Morn Light, a musical comedy star, whose connection with the Ghost is mysterious, arrives during their discussion. The Ghost asks her to retire, but she listens and watches. She sees the Ghost's men strike down Olmstead, and demands to know what is to be done with him. The Ghost tells her to mind her own business, and she is very angry. He sends her home.

Banker Olmstead has arrived at the bank and ordered the vault to be opened. The watchman is in the pay of the Ghost. Olmstead discovers his son's thefts from the bank. Suddenly he is shot down. It is the Ghost's men who have been introduced into the vault by the watchman. The men appear, carrying the boy. They place a revolver in his hand, and leave him lying upon his father's body. He comes to, and the watchman tells him that he has shot his father, and that the police are after him. He cannot believe it, but an officer rushes in and drags him out. In the car the officer changes his clothes to civilian attire, and when Olmstead demands to know what it means he is silenced.

The Gray Ghost waits till one o'clock, and then he calls up Tyron and tells him that the bank has been robbed. Tyron sets out at once with a large force of police. They arrive at the bank, and find the unconscious watchman. The body of the banker has disappeared.

GOLD SEAL.

THE GOLDEN BULLET (Three Parts—Rel. Wk. of June 25).—The cast: Dad (George Berrell); Jack (Harry Carey); Dick Henderson (Vester Pegg); Sheriff (Bill Gettinger); Mattie (Fritzi Ridgeway); "Red" Johnson (Ed. Gibson). Scenario by George Hively. Produced by Fred A. Kelsey.

Dad and Jack are working on their placer mine in the mountains when Dick Henderson calls on them one morning on his way back to Crazy Creek after a marauding expedition. Dick goes on to Crazy Creek, where he meets the sheriff and his daughter. The sheriff shows him a letter from the sheriff of the adjoining county offering a reward of $1,000 for "Rogue River" Charley, Dick's alias. Dick offers to assist the sheriff in capturing the bandit.

"Red" Johnson, a bum, is thrown out of the saloon drunk. The cowboys, to sober him up, place him on a bucking horse. The horse carries Red out of town. Dick happens along and offers to go and bring Red back. Red, in the meantime, has gained control of the horse, and, seeing his opportunity, decides to get away with it.

Dick, following Red, comes upon Jack and Dad. He tells them it isn't much wonder that they couldn't buy the horse which was offered to them by Red, as they could never make enough out of their mine to buy one. Dad resents this and shows Dick their savings of nuggets. Dick finds Red and tells him of the gold. They plan to rob Dad and Jack. That night Red and Dick rob Dad and Jack. Jack hears the noise, and is shot by Dick. The robbers escape. Jack goes to town to have his wound dressed and to find the robbers. He becomes exhausted and falls from his horse in town. The sheriff and Mattie, his daughter, find him and take him to their home. In the meantime Dick has tried to get the sheriff to arrest Jack, as he fits the description of "Rogue River" Charley. The sheriff decides to go to the other county and get the sheriff to come over and identify Jack.

Jack recovers and meets Dick, demanding the return of the nuggets. Previously, Mattie has shown him a peculiar bullet-shaped nugget, which was formerly with their savings, telling him that Dick had given it to her. Dick tries to argue with Jack, but is forced to return the nuggets. Jack notes the missing nugget and gives Dick until a certain time to return it. Dick goes to the sheriff's home, steals the nuggets from Mattie's room and leaves evidence incriminating Jack. He then schemes with Red to have Jack accused of the robbery.

Red inflames the cowboys against Jack, while Dick is telling the girl about it. Mattie discovers her loss and thinks Jack is guilty. Jack goes to his cabin. Dick and the cowboys pursue Jack to his cabin, where a fight starts. In the meantime, the two sheriffs show up at Crazy Creek, learn of the trouble and also go to the cabin, where they arrive at the right time to prevent serious trouble. Jack is exonerated, and Dick is pointed out as the real "Rogue River" Charley, and is arrested.

BUTTERFLY.

MAN AND BEAST (Five Parts—Rel. Wk. of June 25).—The cast: Carl von Haagen (Harry Clifton); Gretel von Haagen (Eileen Sedgwick); Townsend (L. M. Wells); Mrs. Townsend (Mrs. Witting); Ned Townsend (Parks Jones); Eitel von Haagen (Kingsley Benedict); The Elephant (Charlie); The Orang-Outang (Joe Martin); The Lion (Sam); The Leopard (Tom). Scenario written by Reed Heustis. Produced by Henry McRae.

Carl von Haagen permits the water in the cattle spring belonging to his enemy, Henry Townsend, to run out. Gretel, von Haagen's daughter, loves Ned, son of Townsend. Townsend learns of the dastardly trick of Von Haagen, and goes to the springs, followed by Mrs. Townsend, Gretel and Ned. A fight between the two men takes place, but it is brought to a quick end by the appearance of the big elephant. On the way home the Townsend family come upon a number of natives who tell Townsend that lions are prowling around.

Ned writes a note to Gretel, asking her to meet him at the spring. He calls Charlie, the elephant, and gives him the note. Von Haagen forbids Gretel to see the Townsends; she tells him that she has promised to marry Ned. He strikes the girl, who goes to her room. The elephant comes up to the window and feels around the room with his trunk. Gretel sees the note, and with the help of the elephant she escapes.

Eitel, brother of Gretel, returns home and asks his father what has happened. In Gretel's room he finds a note from Ned; he gets a gun and starts for the spring.

Gretel sees a lion ready to spring. The beast jumps upon Eitel, who is following his sister. Ned fires at the lion, which leaps from Eitel and makes a spring at Gretel, who climbs a tree. Ned takes Eitel's gun and fires at the lion. The lion runs, and Gretel falls from the tree. Eitel reluctantly shakes Ned's hand, after which Ned takes Gretel to his home.

Three years pass. Happiness comes to the Townsend family, but Von Haagen sits alone in his home and broods. Ned decides to go into the interior, and leaves with his wife, Gretel, and their little son, Bobby. A horseman tells Von Haagen of their departure for the Cape. Von Haagen, stunned, holds out his arms as if asking his daughter's forgiveness. He has a bag of gold for the little grandson, whom he has never seen. He tells Eitel that he will take a short cut and head them off. Gretel puts Bobby to bed in the wagon. Shortly after the axle breaks and the wagon turns over. Ned unharnesses the horse and turns back, leaving Gretel and Bobby in the wagon. Von Haagen comes up to the wagon. He and Gretel walk down the road, so their talk will not disturb Bobby. Bobby awakens and crawls into the road. Suddenly a lion leaps into the wagon and seizes a leg of pork.

Gretel forgives her father, and they return to the wagon. The lion springs from the wagon. Gretel and Von Haagen start on its trail. Bobby comes upon a monkey, which he followed into the jungle. Ned and his father arrive at the wagon with Charlie, the elephant. They call. Gretel hears them and answers. Ned leaves Gretel with his father, while he goes after the lion. Ned, finding no trace of the lion, returns to the wagon, and he and his father take Gretel home. The elephant finds Bobby and brings him home. Von Haagen, giving up his search, appears at the Townsend home, where he sees his grandson. The family comes in, and a reconciliation follows.

BIG U.

LOVE'S TURMOIL (Rel. Wk. of June 25).—Dorothy Smith, daughter of the owner of the mine, is in love with the superintendent, Robert Blake. John Daly has been "fired" because of bad habits and is jealous of Blake. He learns that the payroll has not arrived, and stirs up the men to go and demand their money. Blake tells them they will all be paid, but Daly tells them not to believe him. The men are incited to violence and go to wreck the mine entrance, but the sheriff holds them up at the point of a revolver. Dorothy's father cannot cross the river in his buckboard with the money as the bridge is down. Dorothy rides out to meet him, and he throws the money across the stream to her. She then rides to the mine, and the men are paid, while Daly is arrested for causing disorder.

THE POINTED FINGER (Two Parts—Rel. Wk. of June 25).—The cast: Armstrong (George Pearce); Ruth Armstrong (Gretchen Lederer); Allison (Charles Mailes); Mrs. Allison (Jessie Arnold); Reeves (Walter Belasco). Written by Archer McMackin. Produced by A. W. Rice.

Walter Armstrong is released from prison and finds it impossible to secure work. As he renews his promise to his wife that henceforth he will travel the straight road they are interrupted by a call from Chug, a former cellmate, who tries to influence Armstrong to join him again. Unable to persuade him, Chug leaves, and Armstrong, discovering an advertisement for a bookkeeper, goes out again.

Armstrong frankly bares his past to Allison, the general manager, who informs him he has nothing for him. At this moment Mrs. Allison happens to enter her husband's office, and pleads with him to give the young man a chance. Allison is obdurate.

As he stands gazing idly about, Chug jumps from a moving limousine and, running past him, tosses a purse into his hand. A policeman is following on his trail. Armstrong gazes wonderingly at the article, then walks away.

Returning home, Armstrong is surprised to find Ruth in conversation with Mrs. Allison, but before he can explain matters, an officer enters and charges him with the theft. Mrs. Allison promises to befriend him, and through her husband's influence secures his release, also a position with Reeves & Company.

Some months elapse and Armstrong is now chief clerk in the concern. Horace Reeves, president of the company, is disturbed at learning that some one in his employ has been accepting freight rebates.

That night Allison phones Lee, the A. D. R. R. freight agent. Hurriedly departing for his office, he is soon in consultation with Lee and Chug, the expert forger, who signs Armstrong's name to a damaging letter. The following morning Armstrong is accused of the crime, and, knowing Allison to be the guilty one, decides to suffer in his stead.

Jimmie, the office boy, cleaning about Armstrong's desk, discovers some papers left by Chug and, observing Allison handing him some hush money, speedily goes to Reeves with his information. Both men are called to the office and questioned. Chug finally confesses his guilt and is taken into custody, while the president decides to give Armstrong Allison's position.

JOKER.

HIS FATAL BEAUTY (Rel. Wk. of June 25).—The cast: Milt (Milburn Moranti); Persilla (Za Su Pitts); Ebbie (William Franey); Banker's daughter (Lillian Peacock). Scenario written by Jack Cunningham Produced by W. W. Beaudine.

Persilla holds a mortgage on Milt's hotel, but says that she will cancel it if he will make his son, Ebbie, marry her. Ebbie refuses and is thrown out. He goes to the city to make his fortune. He has the good luck to save a banker from thugs in the park, and is given the job of man-of-all-work in the bank. He meets and falls in love with Lillian, the banker's daughter. Shortly afterward thieves break into the bank. Ebbie fights them and saves the gold. He then retires into the safe, where they find him in the morning with the money. He is rewarded with the hand of Lillian, and returns home to spurn Persilla, pay the mortgage, and demand the best room in the house for himself and wife.

L-KO.

HER DARING, TEARING WAYS (Two Parts—Rel. Wk. of June 25).—The cast: Little Mert (Merta Sterling); Her Lover, Al (Al Forbes); Lucille, Ranch Owner (Lucille Hutton); Mr. Mule (The Donkey). Directed by Vin Moore, under supervision of J. G. Blystone.

Lucille is the owner of the ranch, but Little Mert is its pride. She is loved by Al. Chili Ted and Con Carne are scheming to get Lucille into their power. When the two ruffians attack her, she is saved by Mert and Al.

Chili Ted returns and demands either Lucille or the mortgage. Al is teasing Mert when a bear appears, and he runs away. Mert rushes to the ranch. Al arrives before her and Lucille sends him to the bank to get the money to pay off the mortgage. Chili and Con see him go and chase him. He reaches the bank in safety and rides the donkey to the pay window. On the way back the ruffians waylay him and hang him to a tree. Mert sees him and shoots the rope in two. They both mount the donkey to ride to the ranch to warn Lucille. When they tell her she faints. Al runs to the well for water and falls in. Mert goes to save him and falls in, too. They cling to the ropes and as one comes up the other goes down.

Chili and Con appear and drop the money down the well. Then they grab Lucille. Mert comes up from the bottom of the well with the money and gives it to Chili. But they tie her up and carry her off. The donkey bites the ropes and sets Mert free. She pulls Al out of the well and gets the boys. They chase the villains, who cross the bridge and blow it up. The trusty boys make a bridge of their bodies, over which Mert and Al rush to rescue Lucille.

Then they go to dance in town to celebrate. Al is jealous of Mert. In the midst of the affair Chili and Con arrive and hold up the crowd, escaping with the girl. They board a train. Mert and the boys give chase in a car. She jumps on the last car and the villains uncouple it. She then ropes Chili and the boys finish him.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 5 (June 9).

High Speed Recruits Round into Fine Form after Brief Training. Infantry at Governor's Island in drill and Manoeuvers show skill of seasoned veterans. Now ready for France—Governor's Island, N. Y.

Test of Big Mortars Proves them ready for Instant Use. Eight twelve-inch guns can rain destructive hail of giant shells on fleet at sea. —Fort Totten, N. Y.

Part of the 10,500,000 who are Going to Make Our Enemy "Eat Crow." Pennsylvania eligibles in Registration Day Parade show that all America is united for victory.—Scranton, Pa. Subtitle: A few of New York's 620,000 registered eligibles.

Western Farm Sections Get Practical Lessons in Agricultural Art. Preparedness train, touring Utah, Nevada and California, shows how to farm on big and small scale. Western United States.—Stopping at every hamlet and crossing on the Salt Lake route, the agricultural preparedness train is stimulating food production throughout this section as nothing else has done. Subtitle: Giant tractors that will help feed the world—relieving men and horses for war use.

What Have *You* Done?—This man gave up a $1,000,000 annual salary, as senior partner of J. P. Morgan, to serve Uncle Sam—WITHOUT COMPENSATION! Subtitle: Mr. Henry P. Davison, chairman of the Red Cross War Council—*we salute you!*

Champion Bird Girl Boosts Liberty Bonds.—Ruth Law, who flew from Chicago to New York, drops inspiring messages during the Lake Shore flight.—Cleveland, Ohio.

"Yanks" and "Naps" with Rifles Prove Fitness for Military Service.—Preceding game at Polo Grounds drill and maneuver before ball fans like seasoned veterans and thrill onlookers.—Polo Grounds, New York City.

On Dry Land Ship 203 Recruits Start for Real Sea Service.—Mgr. Lavelle of St. Patrick's blesses sturdy group as they start for training station to become real sea fighters.—On Board U. S. S. Recruit, Union Square, New York City.—With bared heads and after having taken oath to uphold the honor of the American Flag, more than two hundred young men heard Mgr. Lavelle pronounce the blessing and tell them that the country is proud of them. The boys also were addressed.

France's Great Guns Pound Way Through Enemy's First Lines.—Prepared way with hail of shells and fearless fighters who capture trenches taking guns and prisoners.—Official French War Pictures.

Champagne District, French Front.—The much vaunted impregnable fronts of the enemy yielded to the incessant pounding of the great French guns, mounted on railroad trucks, with their fall came a capture of scores of cannon and thousands of prisoners. Subtitles: The voice of Unconquerable France! Exploding mines 'neath enemy trenches before the rush. Under fire, men of France go forward to take—and TO HOLD! Removing the wounded from a captured trench. Victorious troops start back with captives. Back of the lines the prisoners are assembled. Closely questioned immediately after capture. Guns taken in the Champagne fight. Sanitary measures against disease. French captors treat them generously.

War Is Not the Worst of Evils!—Subtitles: Married! "Home, *Sweet* Home!" Enlist now—not through fear but because you owe it to yourself and your nation.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 25—Rel. Wk. of June 25.

The making of ice cream in a large plant, under the rigid supervision of the Board of Health, begins this issue. Then comes a series of views of the proper testing of seed corn, as it is carried out at the New York College of Agriculture at Cornell University. Only the ears which show strong, healthful germination are selected for planting. The subject of preparedness is represented by a demonstration of the making of armor plate for our battleships and cruisers. Science is taken up in a series of views of the teaching of deaf mutes to talk, as it is conducted in the Institute for the Improved Instruction of Deaf Mutes in New York City.

The reel ends with a clay cartoon by Willie Hopkins, the Screen Magazine's sculptor, called "The Spirit of '76 in Every Man."

POWERS.

IN THE LAND OF MANY TEMPLES (Dorsey Educational—Rel. Wk. of June 25).

We see the part of India which is famous for its temples. The old palace of the Nawabs, built in the Moorish style, is now used for government offices. Remains of a temple from the twelfth century are shown. We see a Mogul's fortress, and then the white marble shrines of various Mohammedan saints. The palaces of Abkar follow, with the tomb where the famous Kohinoor diamond once reposed. Some of the ancient Rock temples are seen, two thousand years old.

DUKE DOOLITTLE'S JUNGLE FRIZZLE (Cartoon Comedy—Rel. Wk. of June 25).—The African explorer, Duke Doolittle, comes to the editor to sell him his book on hunting. He tells of his voyage and his adventures after big game in Bambazoo, showing the editor the pictures. A leopard pursues him, and he shoots the spots off it. He then loses his gun just as the beast is about to jump on him. The editor asks what happened after that, and the Duke says that it is a serial and he won't finish it for about four years.

NESTOR.

THE WAR BRIDEGROOM (Rel. Wk. of June 25).—The cast: Eddie Powers (Eddie Lyons); Edith Thurston (Edith Roberts); Lee Thurston (Lee Moran); His Father (Fred Gamble); John Law (Harry Nolan). Produced by Roy Clements.

Eddie and Edith are to be married the next day and the boys are celebrating the event with a stag party. On the way home they are arrested for speeding, and sentenced to sixty days on the chain gang. They send word that they have been drafted into the army. They are put to digging ditches, and one day are nearly discovered when Edith's auto breaks down and they are called to give assistance. At last the time is up. They stop on the way home and buy some second-hand uniforms. They are received as heroes, and the wedding ceremony is arranged. In the midst of it the sheriff arrives. He has miscalculated and they have two more days to serve.

VICTOR.

HER CITY BEAU (Rel. Wk. of June 25).—The cast: Mary (Edith Roberts); Jed (M. K. Wilson); Jack (Earl Page). Scenario written by Harvey Gates. Produced by M. K. Wilson.

Mary's ideal was culled from the clothes advertisements in the magazines. When Jack arrived in town for his firm, he seemed to be it. She neglected Jed, the hired man, who adored her, for Jack. She hoped that the traveling man would invite her to the dance at the hotel, but when he did not, she determined to go alone. She found an old dress of her mother's in the attic and dressed up in it. Jack laughed at her and danced with the other stylishly dressed girls. She went out crying and found Jed, to whom she confided that she was through with city people.

DAMAGED GOODNESS (Rel. Wk. of June 25).—The cast: Hubby (O. C. Jackson); Wifie (Yvette Mitchell); Bachelor (Ernie Shields). Written by Harry Wulze. Produced by P. Tartigan.

Hubby and wife cannot agree. She flirts with the bachelor, and thinks that hubby does not know. They decide to run away together. Hubby intercepts a note saying that she will put a pill in his coffee, and pretends to be doped. The bachelor and wifie steal his wallet and run away in a car. The machine breaks down and the bachelor learns what a termagant the wife really is. Hubby comes up and offers to give the bachelor the wallet if he will take the wife, too. But he refuses. They then fight. The bachelor wins, whereupon wifie knocks him down and declares for hubby.

SWEDE—HEARTS (Two parts—Rel. Wk. of June 25).—The cast: Ole Olson (Neal Hart); His Father (George Berrell); Frieda Nilssen (Janet Eastman); Her Father (Dick la Reno); Gustaf (Joe Rickson); His Partner (Bud Osborne). Scenario by C. J. Wilson, Jr., Produced by George Marshall.

In Sweden, Ole Olson loves Frieda Nilssen, but owing to the quarrel between his father, Johannes, and her father, Verner, the two are kept apart. Ole finally decides to leave for America. Verner writes to Gustaf Frese, in New York, who is swindling the immigrants, reminding him of his father's wish that he should marry Frieda, and stating that she will bring a good-sized dowry. Gus consults with his accomplice, Dick, and decides to have her come over and marry her, as they need a woman in their game.

Ole goes to Gus to get a job, and secures one in the small apartment hotel where Gus resides. Frieda is about to leave for America with her father, when she receives a letter from Ole. She sneaks away to read it, but is discovered by Verner, who snatches it from her. He indignantly takes it to Johannes and orders him to tell Ole to stop writing to Frieda. Johannes flies into a fit of rage, resulting in a fit of apoplexy, which later proves fatal.

In the dual rôle of porter and bellhop, Ole has many experiences between Liza, the old man, Sam, who has a continual jag on, and the newly weds, who want him to play butler for their party. Ole receives a letter stating that Frieda has left for America, and runs into the street searching for her and questioning the people as to whether they have seen his Frieda.

In fact, Frieda has already arrived, and Gus has engaged an apartment for her in the same house where Ole is porter, but he is not aware of the fact. She is to be married the following day to Gus. The next day Ole is informed that his father has died, and he is handed quite a lot of money which has been left him. He hastens back to the apartment. To get even, he purchases the house and chases all the tenants out. Finally bursting into the apartment where Frieda is being married to Gus, he stops the ceremony, chases them all out, and when he and Frieda are alone, renews their interrupted romance.

IMP.

THE DOUBLE-TOPPED TRUNK (Rel. Wk. of June 25).—The cast: Carey Crane (Allen Holubar); Swithers (Frank Whitson); Inspector (George Pearce); Thiera (Gretchen Lederer). Scenario by George Bronson Howard and Luther Reed. Produced by Allen Holubar.

In the custom house a double-topped trunk in which are secreted several valuable gems is discovered. Carey Crane, at the head of the service, tells the inspector to leave the case to him. Later in the day Carey, dressed as a baggageman, drives up to the rear of the building. It is not long before Swithers, one of the gang, approaches Carey and directs him to get the trunk in question. He gives him an address to which they will deliver it.

Carey takes the trunk to the address designated and deposits it in the room. While Swithers' back is to him, he raises the blind, which, unknown to him, is the signal to the thugs across the street, should anything go wrong with the crooks' plans. In lifting the trunk, Carey loses one of the brass buttons from his uniform under his overalls. Swithers picks it up and confronts him with a gun. Noiselessly Carey dislodges the clock on the mantel, and it falls so that it throws the gun from Swithers' hand just as the thugs appear.

Carey grabs the gun and holds the thugs at bay. He manages to throw the clock out of the window, which arrests the attention of the policemen whom he has told to follow him. The crooks are eventually rounded up and jailed.

ANIMATED WEEKLY.

ISSUE NO. 76 (June 13).

Carlisle Indian graduates ready to take up life's battle. Boy and girl descendants of native Americans go forth fully prepared for economic struggle.—Carlisle, Pa. Subtitles: As the Indian used to be. As the modern Indian is. Naturally athletic—the Indian readily takes to contests. "Moving day" holds no terror for these.

Brazil breaks with Germany. Our sister republic of the southern hemisphere takes stand against world menace.—Rio de Janeiro, Brazil.

SPECIAL Roll Tickets

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Calendar of Daily Program Releases

Releases for Weeks Ending June 30 and July 7

(For extended Table of Current Releases See Pages 2164, 2166, 2168, 2170.)

Universal Film Mfg. Company

SPECIAL RELEASES FOR WEEK OF JUNE 25.

BUTTERFLY—Man and Beast (Five Parts—Drama).

NESTOR—The War Bridegroom (Comedy).

GOLD SEAL—The Golden Bullet (Three Parts—Drama).

L-KO—Her Daring Tearing Ways (Two Parts—Comedy).

UNIVERSAL ANIMATED WEEKLY—Weekly No. 78 (Topical).

UNIVERSAL SCREEN MAGAZINE—Issue No. 25 (Educational).

JOKER—His Fatal Beauty (Comedy).

IMP—The Double Topped Trunk (Drama).

POWERS—Duke Doolittle's Jungle Frizzle (Comedy Cartoon) and In the Land of Many Temples (Dorsey Educational—Split Reel).

UNIVERSAL SPECIAL—The Gray Ghost (Episode No. 1—The Bank Mystery—Three Parts—Drama).

REGULAR RELEASES FOR WEEK OF JUNE 25.

VICTOR—Damaged Goodness (Comedy).

VICTOR—Her City Beau (Comedy-Drama).

BIG U—The Pointed Finger (Two Parts—Drama).

VICTOR—Swede-Hearts (Two Parts—Comedy-Drama).

BISON—Money and Mystery (Two Parts—Drama).

BIG U—Love's Turmoil (Drama).

SPECIAL RELEASES FOR WEEK OF JULY 2.

BUTTERFLY—The Plow Woman (Five Parts—Drama).

NESTOR—Poor Peter Pious (Comedy).

L-KO—Bombs and Bandits (Two Parts—Drama).

UNIVERSAL ANIMATED WEEKLY—Weekly No. 79 (Topical).

UNIVERSAL SCREEN MAGAZINE—Issue No. 26 (Educational).

JOKER—The Twitching Hour (Comedy).

POWERS—China Awakened (A Hy Mayer Travelaugh).

UNIVERSAL SPECIAL—The Gray Grost (Episode No. 26). —The Mysterious Message (Two Parts—Drama).

REGULAR RELEASES FOR WEEK OF JULY 2.

GOLD SEAL—A Young Patriot (Three Parts—Drama).

VICTOR—Not Too Thin To Fight (Comedy).

VICTOR—Daredevil Dan (Comedy).

REX—Seeds of Redemption (Two Parts—Drama).

NESTOR—Five Little Widows (Two Parts—Comedy).

BISON—The Wrong Man (Two Parts—Drama).

IMP—The Girl in The Limousine (Drama).

BIG U—The Mad Stampede (Drama).

Mutual Film Corporation

MONDAY, JUNE 25, 1917

SIGNAL PRODUCING Co.—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two Parts—Drama) 05620-21

MUTUAL STAR PRODUCTION—The Upper Crust (American—Five Parts—Drama) 05622-23-24-25-26

TUESDAY, JUNE 26, 1917.

LA SALLE—Discords in "A" Flat(Comedy)......... 05627

GAUMONT—Tours Around the World, No. 34 (Subjects on Reel: Naples, Italy; Buenos Aires, Argentine) (Scenic) 05628

WEDNESDAY, JUNE 27, 1917

MUTUAL—Mutual Weekly No. 130 (Topical)....... 05629

THURSDAY, JUNE 28, 1917.

CUB—Jerry's Hopeless Tangle (Comedy) 05630

GAUMONT—Reel Life No. 61. (Subjects on Reel: Marketing Raw Tobacco: Launching a Lifeboat; The Life of the Bee; As They Look in the Beginning (Inventions); Butterfly Jewelry (Mutual Film Magazine) 05631

FRIDAY, JUNE 29, 1917.

MONMOUTH—Jimmie Dale alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two Parts—Drama) 05632-33

MONDAY, JULY 2, 1917.

SIGNAL—The Railroad Raiders (Chapter No. 13—"The Road Wrecker"—Two Parts—Drama..... 05634-35

MUTUAL STAR PRODUCTION—The Masked Heart (American—Five Parts—Drama).........05636-37-38-39-40

TUESDAY, JULY 3, 1917.

LA SALLE—The Girl in the Frame (Comedy) 05641

GAUMONT—Tours Around the World—No. 35 (Subjects on Reel; Bizerta, Tunis; Sydney, Australia) (Scenic) 05642

WEDNESDAY, JULY 4, 1917.

MUTUAL—Mutal Weekly No. 131 (Topical) 05643

THURSDAY, JULY 5, 1917.

CUB—Jerry's Gentle Nursing (Comedy) 05644

GAUMONT—Reel Life No. 62 (Subjects on Reel; Making Jewelry at Home; Berry Pickers of the South; Toys of Wartime; Making Real Men—The Army System; Animated Drawings from "Life"—"A Saving Grace," "Hands Up" (Mutual Film Magazine) 05645

FRIDAY, JULY 6, 1917.

MONMOUTH—Jimmie Dale alias The Grey Seal (Chapter No. 16—"The Victory"—Two Parts—Drama) 05646-47

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Subtitle: Senator Barbosa tells Brazilians that the Americas must stand united.

Kentucky thoroughbreds. Five thousand of them being groomed for war service—and they'll come home winners!—Fort Thomas, Ky. Subtitles: "The Getaway!" "Putting on the "Feed Bag.'" Butcher Boy leads.

Motorcycle Dispatch bearer after transcontinental record. Sergt. A. T. Bedell, of the Los Angeles Motorcycle Signal Reserve Corps, now preparing for the field, starts for New York.—Los Angeles, Cal.

School students make target practice shells. Mechanics in college become practical aid to Uncle Sam by supplying this need.—Washington, D. C.

Canadians dedicate southern terminus of Jefferson Highway. International roadway between Winnipeg and New Orleans will prove of great military value in war time.—New Orleans, La. Subtitles: Mayor Richardson of Winnipeg (left) and Premier Norris of Manitoba. Where a bronze tablet will be placed to commemorate the opening.

Artist colony holds high jinks for war cause. Notables in art, literary and social colonies convert famous Macdougal Alley into a "Bally Hoo" thoroughfare.—New York City. Subtitles: When art takes a holiday it goes the limit. Society adopts new styles in town cars.

Bombs city as she starts cross-country flight. Ruth Law, daring aviatrice, drops appeals for bond subseription as she starts East.—Lincoln, Neb. President Hall of Central National Bank presents a Liberty Bond to be dropped from sky—finder to own it.

Historic Pageant on Indiana dune lands. Varied periods in American history shown in effort to have famed territory preserved to Nation as a great park.—Port Chester, Ind. Subtitles: Where Pere Marquette held council with the Illini Indians. Wonderful sand dunes provide natural setting for pageant. Indian legends lived over again.

Johns Hopkins unit ready for service. Nurses and doctors from world's famous hospital to work in France.—Baltimore, Md.—You who have boys in service can trust them in these skilled hands.

Four thousand orphans auto owners for a day. Youngsters from thirty-nine New York institutions enjoy treat provided by auto owners of great city.—College Point, N. Y. Subtitle: For once we have citizens not concerned about the war!

Landlubbers now—but wait! Naval recruits from Pennsylvania start for Newport Naval Training Station.—Pittsburgh, Pa. Dittybags for the boys.

Cartoons by Hy Mayer.

Mutual Film Corp.

CUB.

JERRY'S HOPELESS TANGLE (June 28).—The cast: Jerry (George Ovey); Father (Louis FitzRoy); Daughter (Goldie Colwell). Written and produced by Milton H. Fahrney.

Jerry finds himself hungry and broke, without an idea where to get his next meal. He succeeds in wheedling the necessary cash out of a police sergeant under false pretenses, but discovery is swift, and the policeman proceeds to "take it out of his hide."

Jerry is chased by the indignant sergeant and half a dozen club swingers, finally escaping them. He gets work in a general store, makes love to the proprietor's daughter, but is discovered by Dad and chased again until he turns the old gentleman wrong side up in a water barrel.

While the storekeeper is off watch the store is robbed, and Jerry helps to catch the thieves. This restores him to favor, and he marries the maiden with his usual abandon.

LA SALLE.

DISCORDS IN "A" FLAT (June 26).—This is the story of Otto, a composer, who composes all day while his wife and daughter wash for his living. The composer sends some of his music to the Royal Academy competition offering a $10,000 prize. To everybody's amazement Otto wins the prize, and a royal messenger is dispatched to deliver the money.

Meantime certain neighbors of Otto have become disgusted with his Wagnerian horrors and have sent a piano tuner to his house, hoping to lessen the discords that proceed from it. Otto believes the Italian tuner to be the royal messenger, the result being that he is banqueted and toasted by the Otto's and their friends until the real messenger arrives with the cash, and then the Italian is kicked into the street.

MONMOUTH.

JIMMIE DALE, ALIAS THE GREY SEAL (Chapter 15, "The Tapped Wires"—Two Parts—June 29).—Jimmie Dale is watched by the Pretender's spy; he has reason to believe that the telephone wires are tapped. To allay suspicion, and give him a chance to get out unobserved, he calls the family physician. Jimmie manages to slip out. A spy heard words whispered to Jimmie, and communicates them to the Pretender. He translates them into meaning that certain papers are in an underground office maintained by a crook, and instructs the Weasel to secure them.

Jimmie is instructed by the Tocsin to secure the papers. The Weasel and the Grey Seal meet, but neither one find the papers. A struggle ensues, the Weasel gets away. Jimmie Dale leaves before the police enter. They see that the safe has been forced, and arrest the Weasel, and start after Jimmie, who reaches home safely after a wild chase. The Pretender sends Jimmie warning that his next night expedition will be his last, announcing that an oath to this effect has been taken by the gang.

SIGNAL FILM CORP.

THE RAIROAD RAIDERS (Chapter No. 12, "A Fight for a Franchise"—Two Parts—June 25).—The cast: Helen Holmes (Helen Holmes); Morton Webb (Thomas G. Lingham); Wallace Burke (Leo D. Maloney); Steve Arnold (Paul C. Hurst); Roy Wilson (William Brunton); Buck Masters (F. L. Hemphill); The Marshall (William Behrens); Supt. Desmond (J. P. McGowan); Homer Frost (William Buhler); Lightfingered Tom (Marvin Martin).

Helen Holmes and Roy Wilson, president of the K. &. W., become suspicious of Desmond's dealings with "Boss Hogan" concerning the railroad to be run into Copper City. They go to Desmond's house, and through an open window overhear the plot to double cross them and give the franchise to the Eastern R. R. instead of the K. & W. They see the contract placed in the desk and overhear the plan to send Burke to Copper City with it for Hogan's signature the following day.

After the conference has broken up, Helen and Wilson steal into the library of Desmond's house, secure a copy of the contract, erase the name of the Eastern, and insert on Desmond's typewriter the name of the K. & W. Then they plan to change the contracts while Burke is on the way for the signature. At police headquarters they secure the services of Lightfingered Tom to make the change. On the train Tom manages to slip the contract out of Burke's pocket and insert the one he carries. Burke leaves the contract with Hogan to be called for later. When Hogan discovers the railroad has been changed to the K. & W. he phones to Desmond.

Webb answers the phone, claims to be Desmond, and says they have decided to change to the K. & W. Hogan is willing, signs the contract, and delivers it to Burke. The change is not discovered until Burke places the envelope in Desmond's hand. Helen and Wilson come into the office just then, and a fight follows for the possession of the signed paper, but Helen captures it. Burke is discharged from his position on the K. & W. and Webb reinstated.

MUTUAL.

MUTUAL WEEKLY 129 (June 20).

Washington, D. C.—President Wilson reviews old Confederates parade. Cheering thousands greet old veterans in gray. Subtitle: Many of the old boys insist on shaking hands with Mr. Wilson, much to the discomfort of the police and secret service men.

Los Angeles, Cal.—"Leo" has the toothache. President Wilson and official Washington honor Old Glory.

Mamaroneck, N. Y.—Fair graduates at the Merrill School, Ex-President Taft is guest of honor. Subtitle: John R. Freuler, president of the Mutual Film Corporation.

Boston, Mass.—Boston and Detroit ball players show patriotic spirit. Rex Sox and Tigers have a military drill and buy Liberty Bonds.

Los Angeles, Cal.—A new speed machine. Barney Oldfield's novel "Egg Demon" is demonstrated exclusively for the Mutual Weekly. Subtitle: Barney expects to smash all world's rec-

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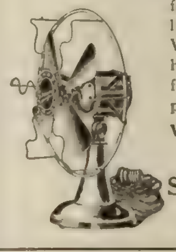

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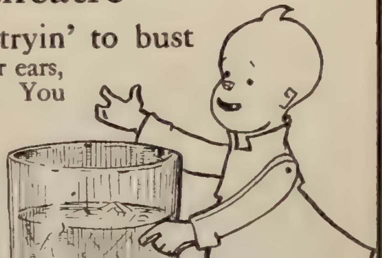

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New York City.—What the men are wearing. Courtesy of Nat. Lewis, haberdasher, New York. Subtitles: Rainproof sport suit for outing (posed by "Bobby" Watson). Shepherd plaid motor suit by Balote. Pongee silk motor coat—cap to match.

Inglewood, Cal.—Girls train for air service. Society girls flying corps will do coast patrol duty.

Somewhere in France.—German prisoners in the rear of the French lines. Subtitle: Types of German prisoners.

Cosey Beach, Conn.—Girls' pole vaulting record broken. Miss Mildred Carl does 7 feet 2 inches.

Seattle, Wash.—"Bone-dry" law goes into effect. Final rush for booze packages. Protracted drought strikes this state. High-powered moisture now under the ban. Subtitle: In West Virginia you are allowed one quarter of booze per month. Bottleggers do a thriving business until caught; then their stock is destroyed.

Denver, Col.—Final tribute to Col. W. F. Cody. Body of famous scout rests in tomb overlooking the plains he so loved in life.

Paris, France.—A French view of our German spy problem.

GAUMONT.

TOURS AROUND THE WORLD No. 34 (June 26).—In this issue two of the world's most interesting cities are pictured. These are Naples, the largest city of Italy, and Buenos Aires, the largest city of South America. The Bay of Naples is regarded as one of the most beautiful in the world, and being upon its shore the city is famed as occupying perhaps the most beautiful site in Europe. In the Gaumont views there are seen the streets well paved with lava blocks hewn from the sides of Vesuvius, the unruly monster smoking in the distance, the stucco-covered houses, the beautiful opera house, one of the largest in Europe. the Castle of St. Elmo, erected by Charles V in 1535, and the busy harbor. There are also pictures of Neapolitan types.

Buenos Aires, the capital of Argentina, has a million and a half inhabitants. The people call their city the "Paris of South America." The views in this section of the Gaumont reel bear out their boast. Among the beautiful spaces of the city are San Martin Square, Twenty-fifth of May Square, Congress Square, and the Third of February Park. A familiar sight to those who have visited Buenos Aires is the British clock tower and the new station of the Argentine Central Railway. Then there are also pictures of a northern corner of the port, the government house, the cathedral, dating from 1752, the national hippodrome, and a panorama of the city from the House of Congress.

REEL LIFE No. 61 (June 28).—Since tobacco plays such a large part in solacing mankind and pays such a large part of the taxes, any picture of any stage of its travels from the field to the smoker are interesting to every one. Through Mutual Gaumont will release in this number of "Reel Life" a picture called "Marketing Raw Tobacco." How the tobacco leaves are cured in barns, graded and carried to market are pictured. Then come views of the auction of the tobacco to the representatives of the manufacturers. A lot shown brought 90 cents a pound while the cameraman was grinding out the film.

A second section of this reel is devoted to "The Life of the Bee." It is particularly informative, holding the interest continuously. The life of the queen is followed, the workers and drones are pointed out, and the construction of a cell for the queen is shown. While a worker lives only three months in the summer, the queen lives from five to seven years.

"As They Looked in the Beginning" is a section comparing the first machines with the developed products of the present day. This will be followed through several issues of "Reel Life." The present one shows the first typewriter, comparing it with a modern one, a locomotive built in 1825, and a model of Fulton's "Clermont," the first steam vessel.

On the same reel are pictures of jewelry in which the brilliant wings of butterflies have been incorporated, and "Launching a Lifeboat," a subject held over from an earlier issue.

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Miscellaneous Subjects

K-E-S-E, INC.

THE YELLOW UMBRELLA (A number of "Do Children Count" Series—Two Parts).—The cast: Dot Hazelton (Little Mary McAlister); Jeremiah Crozier (Julien Barton); Edward Hazelton (John Cossar); His Wife (Mabel Bardine).

It was years ago that Jeremiah Crozier and Margaret Kenly quarreled over the civil war. They never spoke to each other afterward—that is, not until little Dot Hazelton, Margaret's niece, hears the story. Straightway Dot hunts up Jeremiah, wins his friendship, and invites him to call on her. Jeremiah, not knowing Dot's real identity, but loving children, calls to play with the child. Margaret is there. With childish simplicity, Dot leads Jeremiah to Margaret and places his hand in hers. Her smile of childish love for both wipes out the old quarrel and seals their union. The marriage is celebrated by the burning of the yellow umbrella which Jeremiah has carried ever since his quarrel with Margaret, as a symbol of his hatred of all women.

KING BEE FILM CORP.

CUPID'S RIVAL (Two parts—July 1).—Billy, the janitor of the De Luxe Studio apartments, is ordered by Hyflyer, the fashionable artist, to serve breakfast immediately. Billy's wife prepares the meal and Bill departs upstairs with a tray of chicken. In the same apartments there resides Daub, a young impoverished artist. The only way that Daub can avoid eviction is by accepting a commission from Dough, the landlord, to paint the latter's picture.

Inspired by the love of his sweetheart, Ethel, Daub starts nobly on his work. However, his ambitions are shattered when he sees Ethel entering the studio of Hyflyer, his despised professional rival. Infuriated at the sight, Daub bursts into Hyflyer's studio. Here the scene he beholds destroys all of his remaining reason, for he finds Ethel tenderly stroking Hyflyer's head. Little does Daub realize that Hyflyer has been felled by Billy, who has mistaken the artist for Mike, the elevator chauffeur. Daub seizes a large life-like painting of Ethel that is standing on a nearby easel and smashes it over the head of the unlucky Hyflyer. Tearfully Ethel explained that she had posed for the painting only because that the proceeds of its sale would be utilized to defray the expenses of their coming wedding. Hyflyer bemoans the loss of his prized canvas as the date of the exhibition is only a day off.

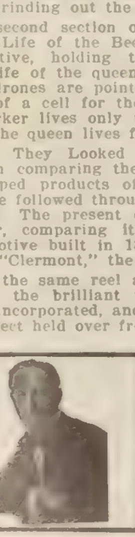
In Daub's studio another tragedy has in the meantime occurred. Mike has seen a mouse enter under the door to Daub's studio and has followed it, armed with a club. Finding the mouse creeping along the top of the finished portrait of Dough, Mike aims a killing blow at the mouse, only to miss, and the club rips through the canvas. Horrified, Mike gazes at the result of his ill-aimed blow, when Ethel and Daub enter. Daub is heartbroken as he realizes what will happen when Dough is told of the mishap to the picture. Mike conceives the idea of dressing himself up to resemble the painting and impersonating the landlord's canvas.

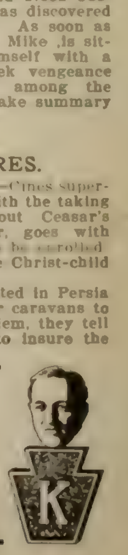
The idea is so successful that on the day of the exhibit none of the guests realize that the paintings which are supposed to represent Ethel and Dough are in reality flesh and blood substitutes. None but Billy, for he has discovered the ruse only through an accident. As soon as Billy learns that his hated enemy, Mike, is sitting in the easel, Billy arms himself with a heavy mallet and proceeds to reek vengeance on Mike. Consternation reigns among the guests, who promptly proceed to take summary action upon Billy.

HISTORIC FEATURES.

CHRISTUS (Eight Parts—June).—Cines superfeature of the life of Christ opens with the taking of the imperial census throughout Ceasar's dominions. Joseph, the carpenter, goes with Mary from Galilee to Bethlehem to be enrolled. At Bethlehem, in a humble hut, the Christ-child comes to earth.

The star of Bethlehem is interpreted in Persia by the Magi, who set out with their caravans to pay homage. Going first to Jerusalem, they tell King Herod of the star. Herod, to insure the





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death of the promised "King of Judea," orders the slaughter of every male infant in Bethlehem.

The massacre takes place, but Joseph and Mary flee into Egypt with the child. They return after Herod's death, and the boy Jesus talks with the elders in the temple. Grown to manhood, Jesus prepares Himself for His mission by meditating in Egypt amidst the silences of the pyramids and ancient temples. . Returning to Palestine, He heals the sick, is baptized by John, and tempted by the devil. Mary Magdalen seeks Him and anoints His feet. He forgives the woman taken in adultery, walks on the water, casts out demons, and raises Lazarus.

Judas plots the betrayal, and Jesus eats the last supper with His disciples. Judas receives the thirty pieces of silver, and has a vision in which the devil clutches at him, and the money changes to blood in his hands. Jesus drinks the bitter cup in the garden of Gethsemane, is betrayed by Judas, and arrested. Pontius Pilate offers to free either Jesus or Barabbas, the robber. The mob accepts Barabbas, and bears him away in triumph.

Jesus carries His cross to Calvary, followed by the Mother and Mary Magdalen, who weep at the foot of the cross. Judas hangs himself, while the devil rejoices beneath his lonely gibbet. Joseph of Arimathea has Jesus laid in his rock-hewn tomb. Then follow the Resurrection and Ascension.

WORLD PICTURES.

THE STOLEN PARADISE (Five Parts—June 18).—The cast: Joan Merrifield (Ethel Clayton); David Clifton (Edward Langford); Katharine Lambert (Pina Nesbit); Kenneth Brooks (George MacQuarrie); Dr. Crawley (Robert Forsyth); Basil Cairns (George Cowl); Jonathan Merrifield (Lew Hart); Marquette (inventor) (Edward Reed); Dr. Martin (Edwin Roe); Jacques Rigard (Ivan Dobble). Directed by Harley Knoles.

The daughter of a quaint old man who owns a quaint old bookstore, falls in love with a young man who comes there occasionally to buy books. The young man, in turn, falls in love with a rich relative of the girl's who happens to come to the shop at the same time he does. In an accident the young man loses his eyesight. The girl of the book shop comes to him and comforts him and the man thinks that she is the other girl, the girl of his dreams. Still laboring under the delusion the blind man marries the girl of the bookshop. Finally his eyesight is restored to him and he looks on his wife for the first time. To his horror he finds that he doesn't know her, that she is not the woman he thought he had married. This situation leads to further distress to the young man and to much pain and sorrow for his wife, but finally the story ends with prospects of both of them attaining full happiness.

BLUEBIRD PHOTOPLAYS, INC.

A KENTUCKY CINDERELLA (Five Parts—June 25).—The cast: Windfield Gordon (Kentuck) (Harry Carter); John Silverwood (Tuolumne) (Robert Julian); Nannie (Ruth Clifford); Mrs. Morgan (Gretchen Lederer); Rachel Gordon (Myrtle Reeves); Mrs. Gordon (Aurora Pratt); Tom Boling (Emory Johnson); Ed. Long (Eddie Polo); Frank Long (Frank Lanning); Zoe (Zoe Rae); Aunt Chlorindy (Lucretia Harris). Scenario written by E. J. Clawson. Directed by Rupert Julian.

John Silverwood ("Tuolumne John") and Windfield Gordon ("Kentuck") have been doing placer mining in California. Gordon's little daughter, Nannie, is with them. Long brothers have sought to "jump" the claim of the two cronies, and a feud has developed.

One night "Tuolumne John," challenged by the Long brothers to fight or leave the camp, decided to go alone to the saloon where the miners are wont to foregather, and settle the matter by challenging one of the Longs to a duel. He steals away from the cabin, leaving "Kentuck" and Nannie to memories of their old home in far away Kentucky—for it is the anniversary of "Kentuck's" marriage.

When "Kentuck" discovers "Tuolumne's" bunk is empty he suspects that something is wrong, and starts out. Nannie sees her father depart, and she, too, makes for the camp. "Kentuck" arrives just in time to be killed by one of the Long brothers, and dies in Nannie's arms. After "Kentuck's" funeral, "Tuolumne" sends Nannie back to Kentucky, consigning her to Henry Gordon, her uncle.

Arriving in Kentucky, the girl meets opposition from Gordon's wife—a woman who had married before and was mother of a girl about Nannie's age. Gordon had been called to Lexington to attend the Legislature, but left word with his wife that Nannie should be treated as though she were her own child.

Disregarding her husband's expressed instructions, Mrs. Gordon slights Nannie. Mrs. Gordon has determined that her daughter shall wed Tom Boling, a rich young planter. When Boling called one day upon Rachel Gordon, the old "mammy," on mischief bent, sent Nannie to open the door. From that moment Rachel Gordon's chances to "make a great match" were at an end. Without knowing the havoc she had wrought, Nannie became an object of Mrs. Gordon's special persecution; and to relieve the girl from her unpleasant situation, the colored "mammy" took Nannie to the home of Mrs. Morgan, a wealthy widow in the neighborhood, where she remained until Henry Gordon returned from the Legislature.

When Gordon discovered the condition of affairs, he promptly installed Nannie in the station he originally intended she should occupy in his home. There Tom Boling meets her, pays court, and ultimately proposes. The wedding day is set, but Mrs. Gordon, adhering to her original antipathy to Nannie, declines to aid her with her wedding dress.

Only a few days before the day of the wedding a trunk arrives at the Gordon home addressed to Nannie, and therein she finds beautiful dresses to gladden her heart and make bright her wedding day. "Tuolumne" (who follows the trunk) has struck gold; Nannie, as his partner, is rich, and in the course of events "Tuolumne" and Mrs. Morgan, the widow who has befriended Nannie, are married.

METRO PICTURES CORPORATION.

THE TRAIL OF THE SHADOW (Rolfe Photoplays, Inc.—Five Parts—July 2).—The cast: Sylvia Mason (Emmy Wehlen); Henry Hilliard (Eugene Strong); Jack Leslie ("The Shadow") (Harry S. Northrup); Mr. Mason, Sylvia's father (Frank Currier); Padre Constantine (Fuller Mellish); Mrs. Hilliard (Kate Blancke); Clara Hilliard (Alice MacChesney); Sergeant Keen (De Jalma West). Scenario written by June Mathis. Directed by Edwin Carewe.

Sylvia Mason lives alone in her mountain cabin on the timber claim which was the only unmortgaged piece of property left at the time of her father's death. Henry Hilliard, a wealthy young Easterner traveling in the West, buys some of the beadwork Sylvia makes and falls in love with her. It is while Henry is on a visit back home that Sylvia is startled one night to see a man crawling toward her door as though wounded. He implores her aid and she helps him into her cabin. No sooner is he inside than he points a revolver at her head, and demands that she hide him from the border police. When Sergeant Keen comes with his men she is obliged to say she has seen no one.

When the men have gone the outlaw emerges, and Sylvia recognizes in him Jack Leslie, her father's partner, who had demanded her hand in marriage and when refused ruined her father in business and then caused his death. Leslie tells her he is still in love with her. He tries to take her in his arms. They struggle and she falls to the floor, striking her head

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against the table and losing consciousness. Before he goes he writes a note to her threatening her.

Days later when Sylvia regains consciousness, she finds the kind face of old Padre Constantine bending over her. Henry returns from his Eastern trip to see Sylvia, and comes to her bedside, but she turns her face away, believing herself no longer worthy to be his wife. Henry cannot understand her attitude, and Padre Constantine, knowing the true, pure heart of the girl, does not tell him the reason. Mrs. Hilliard, purse-proud and haughty, comes from the East and offers Sylvia a substantial check to release Henry from his promise to marry her. Sylvia accepts it, tearing it up as soon as she is alone.

Leslie returns to the neighborhood and sends a messenger to Sylvia's cabin, telling her she must come to him. She answers the call because she is determined to be revenged. Taking her revolver, she goes to the hut he has mentioned and a struggle ensues. Leslie hears someone approaching and dashes away on his horse. Hilliard, with the sheriff's posse, follows:

At a turn in the road they lose track of him and separate. Hilliard takes to the desert alone and comes upon the outlaw. There is an exchange of shots and Leslie falls, mortally wounded. But determined that he shall not die alone, he fires a shot that punctures the canteen of water at Henry's side. With his last breath Leslie confesses his love for Sylvia and acknowledging her innocence. The posse, with Sylvia at its head, finds Henry unconscious in the desert. As soon as he is revived he tells her Leslie's last words. A wedding in the little town is witnessed and sanctioned by Henry's mother, now proud to have so noble a girl for her daughter-in-law, and the trail of the shadow is gone forever.

EDUCATIONAL FILMS CORP.

THE LIVING BOOK OF NATURE (By Raymond L. Ditmars—American Deer—June 11).—In a former chapter of "The Living Book of Nature" was a scenic story of the foreign deer. In the present picture are American types, beautiful and majestic creatures that display some curious habits. Among them is the American elk or wapiti, a magnificent creature that stand second to none of the Eastern white-tailed deer in winter and summer. A herd is shown jumping a brook and the flying leaps are quite astonishing. A number of these deer cross a freshly frozen lake of smooth and gleaming ice and the animals slide and move over the ice in most erratic fashion. There are scenes of the long-eared mule deer of the Bad Lands of the West, the dainty Florida deer, thence a large herd of elk playing in deep and freshly fallen snow. Their varied gaits would put to shame an exhibition of performing horses. Scenes of fawns—long-legged and wobbly creatures—show the young of all the species of North American deer to be brilliantly spotted and quite unlike the color of the parents.

CHRISTIE FILM COMPANY.

A LUCKY SLIP (June 11).—The cast: Margaret (Margaret Gibson); Her Mother (Stella Adams); The Boy (Neal Burns); His Father (Harry Rattenberry); Prof. Snitch (E. Barry).

Father has never seen the girl his son, Neal, loves, but the parent thinks Neal too young for entanglements and forbids him to see her. To show his obedience, Neal 'phones and tells the maid to ask Margaret to meet him in lovers' lane in the park at two. Father overhears the tryst and decides to follow. The maid tells Margaret, but she also tells Margaret's mother, Stella. As mother has forbidden Margaret to see Neal, mother, too, goes at two to lovers' lane.

Margaret and Neal meet. Stella slips on a banana peel. Father helps her up, is much impressed and arranges to see her later. They part and father comes on the young couple. He drags Neal away. Father meets a friend and Neal slips back to Margaret just as Stella comes up. She upbraids them and takes her daughter home.

Each parent decides to send the child away to school. But it happens to be the same school, and Margaret and Neal get together in spite of Prof. Snitch. Meanwhile, father is making time with Stella. When Neal is discovered on a harmless visit to Margaret and her roommate, Snitch sends word to both parents that the children are expelled. Father arrives first and is surprised to see Margaret. While he is out Stella comes in. Seeing Neal, she scolds him for following her daughter. Then father comes back, he and Stella recognize each other and decide that, as in each case it is the other's child, they will have a double wedding.

A BOLD, BAD KNIGHT (June 18).—The cast: Betty (Betty Compson); Her Father (Harry Rattenberry); The Boy (Neal Burns); "Slim" (E. Barry); Griffo (Eugene Corey).

Father thinks no richman's son is a proper husband for his daughter, so he forbids Betty to see Neal. They had a date for the masquerade ball that night, so Betty tells Neal that she will describe his cavalier costume to the cook, who will let him in at the back. But "Slim" Dorgan, crook, overhears this. When he goes to get his costume, Neal sees an old suit of armor outside the shop and the man tells him it is left outside all the time. Betty and Neal get ready for the ball, but as Neal is on his way to Betty's he is waylaid by "Slim" and a pal, who take the cavalier costume from him.

"Slim" puts it on and starts for Betty's. Neal thinks of the suit of armor, goes and puts it on. At Betty's, Officer Griffo is making love to the cook, Stella. The costume gets "Slim" in and he finds father counting his money. Neal arrives and catches the pal, watching outside. The crook shoots at Neal, but the bullets have no effect on his armor and the crook runs away. Inside, "Slim" and father are fighting, and father is knocked out.

Neal tries to get in, but is refused admission. Betty has come down and "Slim" attacks her. The pal comes back to warn "Slim" and is captured by Griffo. Neal gets in and engages in battle with "Slim." Neal beats him and saves Betty just as father comes to. Griffo takes the crooks and father decides that Neal will make a good son-in-law, after all.

FOX FILM CORP.

THE BROADWAY SPORT (Five Parts—June 10).—The cast: Hezekiah Dill (Stuart Holmes); Sadie Sweet (Wanda Petit); Hector Sweet, her father (Dan Mason); Violet Gaffney (W. B. Green); His Counsellor (J. Sullivan); The Hypnotist (Mario Majeronie); Plainclothesman (Jay Wilson). Written and directed by Carl Harbaugh.

Hezekiah Dill, a clerk, works in the flour mill owned by the local power in finance, Hector Sweet. He spurns the affections of Violet Gaffney, a spinster typist, for a hopeless ambition to win the village belle, Sadie Sweet, the boss's daughter. When Dill ventures from the office Main street turns up its nose at his thick lensed specs, his baggy clothes and awkward gait.

The awe in which Dill is held is shown by the fact that two yeggs undertake to break the mill safe while he is working in the office. As they open the door Dill becomes unusually bold, pushes them into the vault and locks the door. After telephoning the boss, he spots a roll of money on the floor. As he stands clutching the roll of bills Dill's mind quits its humble station for New York.

In the hotel where Dill stops is John D. Boulder, a wealthy old gent, who would like to make a will if he had any relatives to whom to leave his property. His lawyer undertakes to supply a few kin, and gets Dill to pose as a long-lost nephew. The will is made, the old gent dies, Dill gets his fortune and starts back home, forgetting his fifty-fifty understanding with the lawyer.

When Dill returns home a wedding is in progress. Fearing it is his little Sadie, he rushes into the church, carries off the squirming bride-to-be and puts her in his auto. Then he lifts her veil and finds she is the spinster. Dill abandons the auto and flees.

The arrival of his boss, Sadie and the constables interrupt Dill's dream. Half dazed, he still stands there grasping the roll of money. Little Sadie rushes up to him and throws her arms about his neck. Even Sweet praises his clerk's bravery as the constables drag the half-suffocated yeggs from the safe.

SOME BOY (Five Parts—June 16).—The cast: Joyous Johnson (George Walsh); Marjorie Milbank (Doris Pawn); William Johnson (Herschel Mayall); Dotty Donald (Velma Whitman); Count I. Boccacio (Hector V. Sarno); Arminta Simpkins (Caroline Rankin); Ned Milbank (N. A. Myles). Scenario written by William Parker. Directed by Otis Turner.

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mandate in regard to playing baseball—or rather, not playing it—Joyous is expelled. Thereupon he finds employment as the publicity agent for the fashionable Coronado hotel in Southern California.

On the way he meets Marjorie Milbank, an athletic young business woman, who has been carrying on negotiations with Joyous' father concerning the sale of her Texas ranch.

Marjorie puts up at the Coronado. In an effort to do his publicity duties by the hotel, Joyous steals her diamond necklace. The girl, intensely frightened, notifies the house detective. The overjoyed Joyous sends the story to the newspapers.

Having obtained the space desired, and having been told by the manager that the article will certainly ruin the hotel, Joyous decides he'd better return the diamonds. He disguises himself as a mysterious widow and would have been successful in restoring the gems had not the house detective followed him so closely.

To add to his troubles, Marjorie suddenly leaves the Coronado. When Joyous learns of her departure he rushes to overtake her, and catches the boat on which she is sailing just as the vessel pulls out. He confesses his deed to Marjorie, and she thinks so much of his ability that she engages him as manager of her Texas estate.

They arrive in time to prevent Joyous' father from seizing it. Joyous' smile smoothes over the difficulties.

Pathe Exchange, Inc.

HEARST-PATHE NEWS No. 47 (June 9).

San Diego, Cal.—The beautiful grounds of the International Exposition are being used by United States troops as a training station. Subtitles: Mess is held in the midst of the odd structures built for the exhibits. The soldiers share their lunch with the numerous pigeons that swarm the Fair grounds. Trust in Uncle Sam.

New York City.—Columbia University holds its 163d Commencement, graduating 2,440 students to the service of the nation. Subtitles: Guglielmo Marconi (right), inventor of wireless and member of the Italian Mission, who is made a Doctor of Science. The Chinese Minister, Dr. Wellington Koo, and Mayor Mitchel are also recipients of honorary degrees.

Joliet, Ill.—Eight hundred prisoners in the Illinois State Penitentiary break restraint and set fire to several buildings. Subtitles: National Guardsmen aid the prison officials in preventing a general get-away. Ninety convicts, cornered in the dining hall, are marched to the cell house.

On the Eastern Front.—The eyes of the world are focused on Russia's armies, which can swing the cause of democracy to speedy victory. Subtitles: The cavalry. Types of Cossacks shown interrogating a Turkish prisoner. The Navy is loyal—realizing that in successful war lies Russia's hopes of independence.

Boston, Mass.—The season's finest blooms are exhibited at the annual flower show of the Massachusetts Horticultural Society. Subtitles: A collection of orchids worth many thousands of dollars. Rare hydrangers.

On the Atlantic.—The American Navy has its share of large and powerful submarines, all ready for action at a moment's notice. Subtitles: The crew of the mothership "Tonopah" keeps in trim to protect the undersea fleet. Manoeuvering the turret guns on the monitor.

Sapulpa, Okla.—Oil going up again—but this time in smoke, as thousands of gallons of the precious liquid are destroyed by fire.

Washington, D. C.—Soldiers of the Confederacy, remnants of the host that once stormed the gates of the Capital, now gather here for their annual reunion. Subtitles: Gray and bent, but anxious to carry their battlescarred flags to the firing line in France to fight for Uncle Sam. President Wilson reviews the loyal sons of the reunited nation. The same uniform that he wore in '61, and the same gun he used.

To Arms!—America's manhood responds to the President's call. Every registration station is swamped by eager applicants. Subtitle: Each one subscribes his all that democracy may live.

Cartoon.—Ten million men for Uncle Sam.

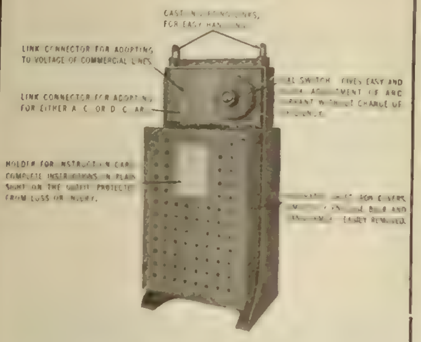
HEARST-PATHE NEWS, NO 48 (June 13).

New York City.—Well known society people attended a garden party on Governors Island in aid of the fund for soldiers' widows. Subtitles: The visitors witness the drill of the 22d N. Y. Regiment. At attention.

Washington, D. C.—The big hotels cannot accommodate all the business men coming from all parts of the country to fight the proposed method of taxation that would paralyze American industry. Subtitles: The Capitol is crowded with the leaders of industry anxious to congratulate the Senate Finance Committee for amending the war tax bill. Senator Simmons, chairman of the Finance Committee, is responsible for many changes in the tax bill that will now enable nearly all industries to pay the tax and still prosper.

In France.—The United States is already represented in the struggle for Democracy. Hundreds of volunteers have joined the American Ambulance Corps. Subtitles: Many have gained distinction for valorous service—true to their country's traditions of courage, loyalty and bravery. Receiving instructions before departing for the firing line.

London, England.—King George greets a delegation of New Zealand women who come to aid Red Cross work for their native troops. Subtitles: His Majesty reviews a regiment of Anzacs just arrived from the Far East. The United Kingdom is proud of its island-continent, which has contributed its quota of men to the fighting legions.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Chicago, Ill.—"Bob" Simpson, University of Missouri's noted athlete, captures the 120 yd. hurdle at the Western Intercollegiate meet. Subtitles: Graham, of Chicago, leaps 12 ft. 6 in. to victory in the pole vault. Higgins shatters the American record for the Javelin throw with a great heave of 195 feet. Simpson leads in the broad jump, winning the individual honors of the day.

Denver, Colo. The body of Col. "Buffalo Bill" Cody, idol of young America, is carried to its last resting place on Lookout Mt. Subtitles: The casket is draped in the colors he loved so well, and a military salute fired in tribute to his memory. "Old Horse" mourns the loss of his benefactor and friend.

Lincoln, Nebr.—Miss Ruth Law, champion aviatrice, flies over the country to awaken the people of the financial needs of the war. Subtitles: Liberty Loan of 1917. WHY? To provide America with SHELLS in ever-increasing supply to blase the way for Liberty's advance. GUNS to hurl the invincible message of the Allies into the thinning ranks of autocracy until they waver and retreat. SHIPS to sail the seas in defiance of enemy submarines, and carry our citizens and our goods whither they will go. 'Tis rightly called a U-boat for it puts it up to YOU. Will you stand behind these men who go to fight for your safety, your freedom, your honor? Will you do your bit that "Government of the people, by the people, and for the people shall not perish from the earth?" Buy a Liberty bond. (Cartoon).

WHEN BABY FORGOT (Lasalida—Five Parts—June 24). The cast: Baby Marie Watson (Baby Marie Osborne); John Watson, her father (Fred Newburg); Janet Watson, her mother (Margaret Nichols); George Melvin (Lee Hill). Directed by Eugene Moore.

"Start me and I can finish the prayer," pleaded Marie. There was only one person in the world who could start the prayer, and that person was her mother. But mother was not there. Little Marie once knew nothing but happiness and joy. Playing with her chums, she was called "Tomboy." Suddenly her happiness ended. Her mother, becoming discouraged because her husband devoted all his time to business, sought relief in the whirl of society. Her husband soon discovered that George Melvin, a society man, was attentive to his wife and because of this secured a divorce and custody of the child. "Remember, Marie, every night you must say the little prayer that I have taught." This was the parting between Marie and her mother.

Old Briggs, the butler, became Marie's friend and slave, so much so that later when she became sick he took it upon himself to get her well. He learned from the doctor that unless she learned the beginning of her prayer by nightfall all would be over. This set him running in search of someone who might know it. He then learns that Marie's mother knows the prayer, so he disobeys the master's command and brings the mother to the child's bedside. "Mother start me!" Telling her the beginning of the little prayer, mother brought contentment to the weary little heart. Father, worried over the condition of Marie, arrived home unexpectedly. Rushing into the room he discovered his wife. With outstretched arms Marie implored him to let her mother remain.

THE NEGLECTED WIFE (Episode No. 7, "The Message on the Mirror"—Two Parts—Ballboa—June 24).—The cast: Margaret Warner (Ruth Roland); Horace Kennedy (Roland Bottomley); Mary Kennedy (Corene Grant); Edgar Doyle (Neil Hardin); Frank Norwood (Philo McCullough).

Mary now discovers that Margaret is the "other woman" in the life of her husband. She resolves to fight for her happiness, and she manages to keep Kennedy and Margaret in ignorance of the fact that she knows their [illegible] Margaret works feverishly on the [illegible] for Norwood's magazine. To her surprise, she receives a box of flowers from Norwood. She finishes one of her stories and goes to see Norwood. Taking ner in his arms, he asks her if she will not marry him. Margaret tells him that they can only be friends, as there is someone else. Mary visits Margaret and discovers Margaret in Kennedy's arms. Unseen by them, she leaves.

Mary invites Margaret to a reception. The girl does not wish to go, but, to avoid suspicion, accepts. Gazing at Margaret and wishing to arouse her husband's jealousy, Mary remarks that Norwood and Margaret would make a fine match. Kennedy returns a short answer. Angry and jealous at Norwood's attentions to Margaret, Kennedy spends a disagreeable evening.

Going to her boudoir, Mary discovers this mysterious writing on the mirror: "Mrs. Kennedy, your husband ruined my life. I will not let him ruin yours.—The Veiled Woman." Is this another woman in his life whom he has cast aside? Kennedy, unable to stand the strain any longer, asks Norwood to step into the library as there is a matter of importance about which he wishes to speak. The two men stand face to face as the film fades out.

MYSTERY OF THE DOUBLE CROSS (Episode No. 15, "The Double Cross."—Astra—Two Parts—June 24).—The cast: Philippa Brewster (Molly King); Peter Hale (Leon Bary); Bridgey Bentley (Ralph Stuart); Dick Annessley (Gladden James); Jack Dunn (Theodore Friebus); The Masked Stranger (? ? ?).

Bridgey Bentley, dying of a bullet wound, makes one last desperate attempt to prevent the marriage of Peter Hale to the Girl of the Double Cross, by stating to the police that it was Peter and not Jack Dunn who shot him in a fit of jealous rage. Peter is arrested and is bailed by Hubert Brewster, father of Philippa Brewster. What, to Peter, seem unexplainable complications develop following his release. Through the efforts of Dick Annessley, reporter who is working on the mystery for his newspaper, and who loves and is loved by Philippa Brewster, Peter is cleared of suspicion of the attempted assassination of Bentley. The Masked Stranger, who has repeatedly thwarted his attempts to learn if Philippa is really the Girl of the Double Cross, assists in his vindication.

The action of the fifteenth episode, which is entitled "The Double Cross," moves swiftly to a sensational and entirely unexpected climax. Peter is happy over the discovery of the identity of the Girl of the Double Cross, whom he marries. Annessley, who has done so much to bring the romance to a happy conclusion, also receives his just reward. The concluding scene shows the Girl of the Double Cross smiling happily in Peter's arms.

Paramount Pictures Corp.

PARAMOUNT BRAY-PICTOGRAPHS, No. 71 (June 11).

Soldiers of the Soil.—American women are not going to be caught unprepared as were their sisters in Europe; should the time come when they must don overalls and replace their brothers on the farms. At the N. Y. State School of Agriculture, Farmingdale, L. I., as will be seen in this release, half a hundred young women are already undergoing a course in farming that stops not at all at the hardest kind of manual labor The Farmerettes are up with the sun, and, like their bigger brothers, do all the chores, feed the chickens and cattle and every other bit of work that a farm calls for.

Traveling Forts.—J. R. Levanthal, whose animated diagrammatical drawings of the German Mine-Laying submarine created such favorable comment, has, with the assistance of the Popular Science Monthly, picturized for Paramount audiences in this part of the Paramount-Bray-Pictographs another example of American inventive genius under the title of "Traveling Forts," which is perhaps even more startling than any of this artist's earlier productions.

The Evolution of the Dachsund.—In this part of the Pictographs another famous Bray Cartoon will be shown, a timely national topic called "The Evolution of the Dachsund." The idea incorporated in this cartoon carries out President Wilson's statement that war is not against the German people, but against a government that does not reflect the sentiment of the people it governs, but the autocrats that are in authority. There is humor in this cartoon, and treated in the Bray style.

Repairing a Sub-Sea Cable.—Here Paramount audiences are going to take a thrilling trip on a cable repair ship with the men whose business it is to keep these vitally important strands of wire always in working condition. Night and day the repair ship lies at her dock ready at a moment's notice to go out to sea when the word comes that something is wrong, for the world's affairs are dependent on the sub-sea cables. It is a very interesting sight to watch these repair men or "trouble shooters," as they are called, handling and working on the cable.

BREAD LINES IN ORIENT AND OCCIDENT (Burton Holmes Travelogue—June 11).—We have our poor people and the East has its starving millions; even in far away Ceylon there are many kind hearts beating beneath dark skins, and it is to show you some of their methods of taking care of their poor that Mr. Holmes invites your patrons to come with him to Ceylon, there to see the way the rich men of the land think of their less fortunate brothers and how they "fill 'em up" with the popular food of both classes of the [illegible]. After witnessing this sight, and by way of contrast, Mr. Holmes brings them back to the land of the free and to a bread line which is assembling at the back door of an up-town hotel. The "hand out" soon appears, and we might add the "hand-outees" soon disappear.

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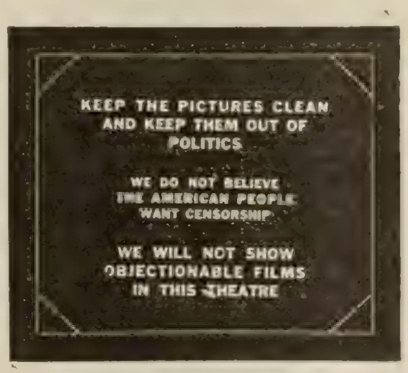

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IN FRUITFUL FLORIDA (Burton Holmes Travelogue—June 18).—We have only one really tropic state in the good old U. S. A., and that is Florida, and so, just returning from the tropics of the Far East, Mr. Holmes suggests taking up his travels in his own country with what we have to compare with the sunny lands of the Orient. Therefore, it is to the place from which alligators, oranges, grape fruit and many of our cigars come that he will take your patrons in this delightful tropical journey. While the little journeyette introduces them to many unusual sights in Florida there is one we are holding in reserve.

THE HEIR OF THE AGES (Pallas—Five Parts—June 21).—The cast in the prologue: The Man (House Peters); The Girl (Nina Byron); The Brother (Eugene Pallette). The cast in the play proper: Hugh Payne (House Peters); Larry Payne (Eugene Pallette); Abby Hope (Nina Byron); Her Father (John Burton); Kearney (Henry A. Barrows); "The Duchess" (Adele Farrington).

In the days when the world was young, two cave men, brothers, lived together in their mountain retreat. One was big and strong, the other weak. The strong one protected his weak brother, and when he went out into the world and chose his mate, and she showed a preference for the weaker one, the love for his brother made him sorrowfully give her up. Then the deluge came, and the world was flooded with water. The strong brother risked his life to save the weaker one and his mate, but fortunately the woman realized her love was misplaced and returned to the stronger man.

The ages roll on, and in the little town of Last Chance, Hugh Payne, a mine superintendent, is attending strictly to business. Abby Hope and her besotted father occupy a small cabin on the edge of the town. Abby can not read, and Hugh takes a great interest in her.

In the East, Larry Payne, Hugh's brother, after a wild spell of debauchery, decides to reform and joins his brother. Larry makes ardent love to Abby. He proposes marriage to her, and, believing he is to be accepted, tells his brother. Hugh by this time is in love with the little waif, but without a murmur wishes his brother and the girl all happiness. Later he sees them together and believes that Larry has been accepted. Larry, wild and impetuous, meets "The Duchess," who presides over the local dance hall. Hugh, thinking only of Abby, finds Larry in her apartment, and they are both found there by the girl. In order that his brother will not lose her love, Hugh pretends that he is the Duchess' suitor. The jealous proprietor of the dance hall attempts to shoot Hugh, and in the fight the building is set on fire, and Abby is overcome by the smoke. Hugh rushes into the burning building and takes them both out, but Larry dies. Then Abby realizes her mistake and the two are happy.

HER STRANGE WEDDING (Lasky—Five Parts—June 25).—The cast: Coralie Grayson (Fannie Ward); Dr. Max Brownell (Jack Dean); Lee Brownell (Tom Forman); Peters (Billy Elmer).

Coralie Grayson, a wealthy young society girl, is fond of Dr. Max Brownell, a physician to her invalid mother, and he is in love with Coralie. The doctor is on the eve of proposing when Lee, his worthless brother, appears on the scene. Lee has just left his position in the East under a cloud, and a detective is put on his trail by his former employer. Max introduces him to Coralie, and, as the doctor is busy most of the time, Lee makes the best of this opportunity and soon wins possession of Coralie's love, and the two tell the doctor they are to be married.

Just as the wedding is about to take place the detective appears and threatens Lee with exposure unless he is bribed. Lee, desperate, steals a diamond bracelet from one of the guests at the wedding party. The doctor discovers the crooked detective, and orders him away. The bracelet is missed before Lee has an opportunity to return it, and to divert suspicion Lee drops the empty case into the butler's pocket. The butler is arrested, and Coralie and Lee start on their wedding trip. At the hotel, prior to their sailing for Honolulu, Coralie finds the stolen bracelet in Lee's suit case, and sends for Dr. Max, who stops Lee's jealous attack on Coralie in time.

Next morning the two leave. Dr. Max, not dreaming they are going on an ocean voyage, chances to take the same boat. Lee's drinking on the boat arouses his jealousy and anger, so that when they are in Honolulu he is still more angry and accuses Max of trying to steal his wife, and, in the fight which follows, shoots him. Lee, believing Max dead, rushes to Coralie. Suddenly the doctor's face appears at the window, and the shock is too great for Lee's weak heart and he dies. As Coralie has been his wife in name only, and realizes the mistake of her infatuation, she turns to Dr. Max with a great understanding.

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Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

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OPERATOR, with two years' experience, anxious to locate in small town. Will work for moderate salary. Address Operator, care M. P. World, Chicago, Ill.

SHORTLY at liberty. High class manager with clean and successful record. Original ideas and executive ability. Mature judgment in the selection of films and building of programs. An expert on publicity, projection and music. All combined with intense personal enthusiasm, energy and efficiency. A-1 credentials. Address High Class, care M. P. World, N. Y. City.

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WE WILL establish you in the Film Exchange business in any part of the country. If interested call or write. Office No. 1203, 145 West 45th St., N. Y. City.

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CASH for your movie. We are the oldest and most practical brokers in America, established 1896. Catalog No. 90, filled with bargains and testimonials, free to buyers and sellers. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

WANTED—To lease, a theater in town of 3,000 to 10.000 preferred, no opposition. Am a successful showman. Any good town considered if terms are reasonable. Address H. Rittenhouse, Rector, Ark.

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FOR SALE modern theater, 600 seats, equipment the best. County seat town, 2,800 population. No competition. Address L. B. 344, Marshall, Ill.

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NOTICE—Theater must be sold within two weeks; an exceptional bargain. Invoices better than $1,600, sell for $800—$500 cash. Town of 3,000, no kind of opposition. Modernly equipped everyway, seating 300, owner's health demands immediate change, no agents need apply. Address H. Rittenhouse, care Crystal Theater, Rector, Ark.

PHOTOPLAY house, manufacturing town, New Jersey. Excellent opportunity. Write for particulars. Address B. N., care M. P. World, N. Y. City.

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833 Market St., San Francisco, Cal.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 2150.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Dimples, the Diplomat (Two parts—Drama).
The Dangers of Doris (No. 10, "The Road to Eternity"—Comedy-Drama).
The Third Ingredient (One of the O. Henry Series—Two parts—Comedy).
Friends in San Rosario (Of the O. Henry Series—Two parts—Drama).
Past One at Rooney's (One of the O. Henry Stories—Two parts—Drama).
The Marionettes (One of the O. Henry Stories—Two parts—Drama).
The Green Door (One of the O. Henry Stories—Two parts—Comedy-Drama).
The Guilty Party (One of the O. Henry Stories—Two parts—Drama).
The Cop and the Anthem (One of the O. Henry Stories—Two parts—Comedy-Drama).
Vanity and Some Sables (One of the O. Henry Stories—Two parts—Comedy-Drama).
No Story (one of the O. Henry Series—Two parts—Drama).

ESSANAY.

Much Obliged (Black Cat Feature—Two parts—Comedy-Drama).
Local Color (Black Cat Feature—Two parts—Comedy-Drama).
Be My Best Man (Black Cat Feature—Two parts—Comedy-Drama).
Pass the Hash, Ann (Black Cat Feature—Two parts—Comedy-Drama).
The Clock Struck One (Black Cat Feature—Two parts—Comedy-Drama).
Sundaying in Fairview (Black Cat Feature—Two parts—Comedy-Drama).
The Quarantined Bridegoom (Black Cat Feature—Two parts—Comedy-Drama).
Mr. Pringle and Success (Black Cat—Two parts—Drama).
The Rainbow Box (Black Cat Feature—Two parts—Drama).

KALEM.

The Vulture of Skull Mountain (An episode of "The American Girl"—Two parts—Dr.).
Bandits, Beware (Ham and Bud Comedy).
Mystery of Room 422 (An Episode of "Grant, Police Reporter"—Drama).
The Man from Tia Juan (An Episode of "The American Girl"—Two parts—Drama).
The Secret of Lost Valley (An Episode of "The American Girl"—Two parts—Drama).
The Trapping of Two-Bit Tuttle (An episode of "The American Girl"—Two parts—Dr.).
A Deal in Bonds (An episode of "Grant, Police Reporter"—Drama).
The Detective's Danger (An episode of "A Daughter of Daring"—Drama).
A Race to the Drawbridge (an episode of "A Daughter of Daring"—Drama).
The Vanished Line Rider (an episode of "The American Girl"—Two parts—Drama).
A Menagerie Mixup (Ham and Bud Comedy).
The Deserted Engine (An episode of "A Daughter of Daring") (Drama).
The Man Hunt at San Remo (An episode of "The American Girl") (Two parts—Drama).
The Man with the Limp (An episode of "Grant, Police Reporter"—Drama).
Sign of the Scarf (An episode of "Grant, Police Reporter"—Drama).
The Door in the Mountain (An Episode of "The American Girl"—Two parts—Drama).
The Hobo Raid (Ham and Bud Comedy).
A Day Out of Jail (Ham and Bud Comedy).
Sage Brush Law (an episode of "The American Girl"—Two parts—Drama).
The Pot of Gold (an episode of "The American Girl"—Two parts—Drama).
The Jackaroo (an episode of "The Further Adventures of Stingaree"—Two parts—Dr.).
The Fugitive Passenger (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).
Seaside Romeos (Ham and Bud Comedy).
The Tracking of Stingaree (an episode of "The Further Adventures of Stingaree"—Two parts—Drama).

GEORGE KLEINE.

The King of Cooks (One-Reel George Bickel Comedy).
Love, Luck and Loot (One-Reel George Bickel Comedy).
A Mixed Color Scheme (One-Reel George Bickel Comedy).
A Suit and a Suitor (One-Reel George Bickel Comedy).
Nearly a Husband (One-Reel George Bickel Comedy).
Some Statue (One-Reel George Bickel Comdy).

SELIG.

Baseball at Mudville (Comedy).
Selig-Tribune No. 34 (Topical).
Selig-Tribune No. 35 (Topical).
A Social Climber (Two parts—Drama).
Rescuing Uncle (Comedy).
Selig-Tribune No. 36 (Topical).
Selig-Tribune No. 37 (Topical).
The Last of Her Clan (Two parts—Drama).
The Prodigal's Return (Drama).
Selig-Tribune No. 38 (Topical).
Selig World Library No. 1 (Topical).
The Love of Princess Olga (Two parts—Dr.).
Won in the Stretch (Drama).
Uncle Sam Afloat and Ashore (Two parts—Naval and Military Preparedness Subject).
Selig World Library No. 2 (Edu.).
The Framed Miniature (Two parts—Drama).
Movie Stunts by Tom Mix (Two parts, Western Drama and Comedy).
The Return of Soapweed Scotty (Two parts—Comedy-Drama).
Selig World Library No. 3 (Educational).
Selig World Library No. 4 (Educational).
Knights of the Saddle (Two parts—Drama).
The Font of Courage (Drama).
Selig-World Library No. 5 (Educational).
The Friendship of Beaupere (Two parts—Dr.).
The Heart of Jules Carson (Drama).

RAY COMEDIES.

Coughing Higgins (One Reel).
Casey, the Bandmaster.
Casey, the Fireman.

JAXON COMPANY.

Are Actors People? (Comedy).
A Ride for Life (Comedy).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 13.

The Recoil (5 parts—Drama—Astra).
Mystery of the Double Cross (Episode No. 9—"When Jail Birds Fly"—Two parts—Astra).
The Neglected Wife (Episode No. 1—"The Woman Alone"—Two parts—Balboa).
Know America, the Land We Love—No. 8 ("Central Arizona"—Scenic) (Combitone).
Florence Rose Fashions No. 31—"Style Information" and Some Unusual Birds—Colored educational (Pathe split reel).
The Delicatessen Mystery (Comedy) (Pathe).
Hearst-Pathe News No. 40 (Topical).
Hearst-Pathe News No. 41 (Topical).
Bringing Up Father—"The Great Hansom Cab Mystery" (Carto Comedy) and
Pekin, China (Scenic) (International split reel).

RELEASES FOR WEEK OF MAY 20.

The Candy Girl (Five parts—Drama—Thanhouser).
The Mystery of the Double Cross (Episode No. 10—"The Hole in the Wall"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 2—"Weakening"—Two parts—Drama—Balboa).
Lonesome Luke's Honeymoon (Two parts—Comedy—Rolin).
Know America, the Land We Love (No 9 Copper Industry) (Scenic—Combitone).
Jumping Jealousy (Comedy—Myers-Theby Corp.)
The Latest French Creations (Fashions—Pathe).
Jerry on the Job, "Quinine" (Cartoon Comedy), and "Seoul, Korea" (Scenic) (International Split Reel).
Hearst-Pathe News No. 42 (Topical).
Hearst-Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 27.

The Iron Heart (Five parts—Drama—Astra).
The Mystery of the Double Cross (Chapter 11, "Love's Sacrifice"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 3, "In the Crucible"—Two parts—Drama—Balboa).
Rusticating (Comedy—Myers-Theby Corp).
Know America, the Land We Love, No. 10 ("Odd Spots in Arizona" (Scenic—Combitone).
Krazy Kat—Moving Day (Cartoon Comedy) and The Great Chinese Wall (Scenic) (International Split Reel).
Hearst-Pathe News No. 44 (Topical).
Hearst-Pathe News No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 3.

An Amateur Orphan (Thanhouser—Five parts—Drama).
The Mystery of the Double Crass No. 12, "The Riddle of the Double Cross" (Astra—Two parts—Drama).
The Neglected Wife No. 4, "Beyond Recall" (Two parts—Drama—Balboa).
Police Protection (Comedy — Myers-Theby Corp.).
Our National Parks—Glacier Park, Two Medicine Lake (Scenic) and Odd Small Birds (Colored) (Educational) (Pathe Split Reel).
Katzenjammer Kids, "20,000 Legs Under the Sea" (Cartoon Comedy), and The Abalone Industry (Industrial) (International Split Reel).
Hearst-Pathe News No. 46 (Topical).
Hearst-Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 10.

Blind Man's Luck (Astra—Five parts—Dr.).
Know America, the Land We Love (No. 11, Along the Rio Grande) (Combitone).
Happy Hooligan Cartoon Comedy (Around the World in Half An Hour, and Forbidden City in Peking, China) (Scenic).
Max Plays Detective (Two parts—Comedy)
Hearst-Pathe News No. 48.
Hearst-Pathe News No. 49.
The Neglected Wife (No. 5, The Crisis—Two parts—Drama—Balboa).
Mystery of the Double Cross (No. 13, "The Face of the Stranger"—Two parts).

RELEASES FOR WEEK OF JUNE 17.

Fires of Youth (Thanhouser—Five parts—Dr.).
The Mystery of the Double Cross (Episode No. 14, "The Hidden Brand"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 6, "On the Precipice—Two parts—Drama—Balboa).
Lonesome Luke Plumber (Two parts—Comedy—Rolin).
Know America No. 12—Southwestern Texas (Scenic—Combitone).
Katzenjammer Kids, "Down Where the Limberger Blows" (Cartoon Comedy), and The Kamo Gawa Canal in Japan (Scenic).
Hearst-Pathe News No. 50 (Topical).
Hearst-Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 24.

When Baby Forgot (Lasalida—Five parts—Drama).
The Mystery of the Double Cross (Episode No. 15, "The Double Cross"—Two parts—Drama—Astra).
The Neglected Wife (Episode No. 7, "The Message on the Mirror"—Two parts—Drama—Balboa).
Know America No 13 Cattle Raising—Texas (Scenic—Combitone).
Hearst-Pathe News No. 52 (Topical).
Hearst-Pathe News No. 53 (Topical).

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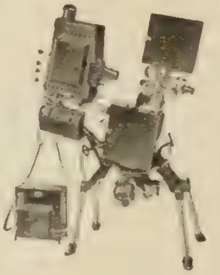

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List of Current Film Release Dates

ON UNIVERSAL AND MUTUAL PROGRAMS

(For Daily Calendar of Program Releases See Page 2150.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 30—Number 74 (Topical).
June 6—Number 75 (Topical).
June 13—Number 76 (Topical).
June 20—Number 77 (Topical).
June 27—Number 78 (Topical).
July 4—Number 79 (Topical).

BIG U.

May 18—The Brand of Death (Drama).
May 28—Defiance (Drama).
June 11—The Mysterious Outlaw (Drama).
June 18—The Two Gun Parson (Drama).
June 25—The Pointed Finger (Two parts—Dr.).
June 25—Love's Turmoil (Drama).
July 2—The Mad Stampede (Drama).

BISON.

May 19—Casey's Border Raid (Two parts—Comedy-Drama).
May 21—Dropped from the Clouds (Two parts—Drama).
May 28—No. 10, Westbound (Two parts—Drama)
June 4—The Scrapper (Two parts—Drama).
June 18—Lone Larry (Two parts—Drama).
June 25—Money and Mystery (Two parts—Drama).
July 4—The Wrong Man (Two parts—Dr.).

BUTTERFLY.

May 21—Like Wildfire (Five parts—Drama).
May 28—Money Madness (Five parts—Drama).
June 4—The Circus of Life (Five parts—Dr.).
June 11—The Field of Honor (Five parts—Dr.).
June 18—The Flame of Youth (Five parts—Drama).
June 25—Man and Beast (Five parts—Drama).
July 2—The Plow Woman (Five parts—Dr.).

GOLD SEAL.

May 21—A 44-Calibre Mystery (Three parts—Drama).
May 28—The Stolen Actress (Three parts—Drama).
June 4—The Almost Good Man (Three parts—Drama).
June 11—Heart of Gold (Two parts—Drama).
June 11—The Black Mantilla (Three parts—Drama), and Beyond the War in France (Scenic).
June 18—The Brand of Hate (Three parts—Drama).
June 25—The Golden Bullet (Three parts—Drama).
July 2—A Young Patriot (Three parts—Dr.).

IMP.

May 17—The Puzzle Woman (Drama).
May 20—The Case of Dr. Standing (Two parts—Drama).
May 28—The Puzzle Woman (Drama).
June 4—Doomed (Drama).
June 4—The Hunted Man (Drama).
June 11—The Thief Maker (Two parts—Dr.).
June 11—Her Strange Experience (Drama).
June 25—The Double Topped Trunk (Drama).
July 4—The Girl in the Limousine (Drama).

JOKER.

May 21—The Boss of the Family (Comedy).
May 28—Uneasy Money (Comedy).
June 4—Simple Sapho (Comedy).
June 11—One Damp Day (Comedy).
June 18—A Burglar's Bride (Comedy).
June 25—His Fatal Beauty (Comedy).
July 2—The Twitching Hour (Comedy).

LAEMMLE.

May 12—The Doctor's Deception (Drama).
May 18—Her Great Dilemma (Two parts—Dr.),
May 21—Money's Mockery (Two parts—Drama).
May 21—The Light of Love (Drama).
June 4—The Missing Wallet (Drama).
June 18—Bartered Youth (Drama).

L-KO.

May 9—Tom's Tramping Troupe (Two parts—Comedy).
May 16—A Good Little Bad Boy (Two parts—Comedy).
May 21—Beach Nuts (Two parts—Comedy).
May 28—Roped into Scandal (Two parts—Comedy).
June 4—Dry Goods and Damp Deeds (Two parts—Comedy).
June 11—Chicken Chased and Henpecked (Two parts—Comedy).
June 18—Where Is My Che-ild? (Two parts—Comedy).
June 25—Her Daring Tearing Ways (Two parts—Comedy).
July 2—Bombs and Bandits (Two parts—Comedy.

NESTOR.

May 14—To Oblige a Vampire (Comedy).
May 21—Moving Day (Comedy).
May 28—Tell Morgan's Girl (Comedy).
June 4—Who's Looney Now? (Two parts—Comedy).
June 4—A Burglar by Request (Comedy).
June 11—To Be or Not to Be "Married" (Com.).
June 18—Jilted in Jail (Comedy).
June 25—The War Bridegroom (Comedy).
July 2—Poor Peter Pious (Comedy).
July 2—Five Little Widows (Two parts—Comedy.

POWERS.

June 4—Them Were the Happy Days (Cartoon—Comedy) and Superstitious China (Dorsey Educational) (Split Reel).
June 11—A Pesky Pup (Cartoon Comedy), and China at Work and at Play (Dorsey Edu.) (Split Reel).
June 18—Young Nick Carter, Detectiff (Comedy-Cartoon) and China's Wonderland (Dorsey-Edu.) (Split reel).
June 25—Duke Doolittle's Jungle Frizzle (Cartoon Comedy), and In the Land of Many Temples (Dorsey Edu.).
July 2—China Awakened (A Hy Mayer Travelaugh).

REX.

Apr. 19—The Sorceress (Drama).
Apr. 26—The Townsend Divorce Case (Dr.).
Apr. 29—David Creig's Luck (Two parts—Dr.).
May 17—The Gift of the Fairies (Comedy-Dr.).
May 21—Unmasked (Drama).
May 28—The Purple Scar (Two parts—Drama).
June 4—Tacky Sue's Romance (Two parts—Drama).
June 18—Helen Grayson's Strategy (Two parts—Society Drama).
July 2—Seeds of Redemption (Two parts—Drama).

VICTOR.

June 4—A Box of Tricks (Comedy).
June 11—Making Monkey Business (Comedy).
June 11—The Flopping Uplifter (Comedy).
June 11—A Blissful Calamity (Two parts—Comedy-Drama).
June 18—A Pirate Bold (Comedy).
June 18—Puppy Love (Comedy).
June 18—She Married Her Husband (Two parts Comedy-Drama).
June 25—Damaged Goodness (Comedy)
June 25—Her City Beau (Comedy-Drama).
June 25—Swede Hearts (Two parts—Comedy-Drama).
July 2—Not Too Thin to Fight (Comedy).
July 2—Daredevil Dan (Comedy).

UNIVERSAL SCREEN MAGAZINE.

June 1—Issue, No. 21 (Educational).
June 4—Issue No. 22 (Educational).
June 11—Issue No. 23 (Educational).
June 18—Issue No. 24.
June 25—Issue No. 25 (Educational).
July 2—Issue No. 26 (Educational).

UNIVERSAL SPECIAL FEATURE.

May 27—The Voice on the Wire (Episode, No 11—The Thought Machine—Two parts—Drama).
June 3—The Voice on the Wire (Episode, No. 12—The Fifth Victim—Two parts—Drama).
June 10—The Voice on the Wire (Episode No. 13—Two parts—Drama).
June 17—The Voice on the Wire (Episode No. 14—Two parts—Drama).
June 24—The Voice on the Wire (Episode No. 15, "The Living Death"—Two parts—Drama).
July 1—The Gray Ghost (Episode No. 1, "The Bank Mystery" (Three parts—Dr.).
July 8—The Gray Ghost (Episode No. 2, "The Mysterious Message"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

May 26—Issue No. 2 (Topical).
June 2—Issue No. 3 (Topical).
June 9—Issue No. 4 (Topical).
June 16—Issue No. 5 (Topical).
June 23—Issue No. 6 (Topical).
June 30—Issue No. 7 (Topical)
July 7—Issue No. 8 (Topical).

Mutual Film Corp.

CUB.

May 10—Jerry's Picnic (Comedy).
May 17—Jerry's Finishing Touch (Comedy).
May 24—Jerry Joins the Army (Comedy).
May 31—Jerry's Masterstroke (Comedy).
June 7—There and Back (Comedy).
June 14—Jerry's Getaway (Comedy).
June 21—Jerry's Red Hot Trail (Comedy).
June 28—Jerry's Hopeless Tangle (Comedy).

GAUMONT.

May 29—Tours Around the World No. 30 (Subjects on Reel: Notre Dame, Paris; Teneriffe, Canary Islands; Koenigsee, Bavaria—Travel).
May 31—Reel Life No. 57 (Subjects on Reel: Hand Made Barrels; Adding to the Tin Supply; Auto Campers-Out; Dynamiting a Hillside; A Lion Pup—Mutual Film Magazine).
June 5—Tours Around the World No. 31 (Subjects on Reel; Tangier, Morocco; Monastery of Piedra, Saragossa, Spain; Winter in Galicia; St. Kitts, British West Indies) (Mutual Film Magazine).
June 7—Reel Life No. 58 (Subjects on Reel: Modern Footwear; Bass Fishing in Florida; Launching a Lifeboat; Electrical Gardening; Physical Education (Mutual Film Magazine).
June 14—Reel Life No. 59 (Subjects on Reel: Magazines by the Million; The Kaolo or Eucalyptus Bear; How Big Guns Are Moved; Hemp Industry of Rural Roumania) (Mutual Film Magazine).
June 12—Tours Around the World No. 32 (Subjects on Reel: Versailles, a Royal Residence of France; Capri, An Island of Italy; Antigua, British West Indies) (Mutual Film Magazine).
June 19—Tours Around the World No. 33 (Subjects on Reel: Nantes, France; Pozzuoli, Italy; Russian Village in Winter) (Scenic).
June 26—Tours Around the World (Subjects on Reel: Naples, Italy; Buenos Aires, Argentina) (Scenic).
June 21—Reel Life No. 60 (Subjects on Reel: Knitting Hosiery; Reclaiming the Everglades; The Most Perfect Child; A Tilting Match on Water; An Auto Driven Train) (Mutual Film Magazine).
June 28—Reel Life No. 61 (Subjects on Reel: Marketing Raw Tobacco; Launching a Lifeboat; The Life of the Bee; As They Look in the Beginning (Inventions); Butterfly Jewelry) (Mutual Film Magazine).

LA SALLE.

May 21—Chubby Inherits a Harem (Two parts Comedy).
June 4—The Flight That Failed (Two parts—Comedy).
June 12—His Cannibal Wife (Comedy).
June 19—Tillie of the Nine Lives (Comedy).
June 26—Discords in "A" Flat (Comedy).

MUTUAL WEEKLY

June 6—Number 127 (Topical).
June 13—Number 128 (Topical).
June 20—Number 129 (Tapical).
June 27—Number 130 (Topical).

(Mutual Releases continued on page 2168.)

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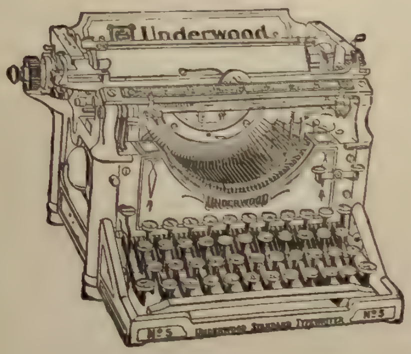

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List of Current Film Release Dates

ON FEATURES AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 2150.)

(*Mutual Releases continued from page* 2166.)

MUTUAL CHAPLIN.

April—The Cure (Two parts—Comedy).
June 22—The Immigrant (Two parts—Com.).

CAHILL.

Apr. 30—Gladys' Day Dream (Two parts—Dr.).
May 14—When Betty Pets (Two Parts—Comedy).
May 28—Patsy's Partner (Two parts—Comedy).

MONMOUTH.

May 25—Jimmie Dale alias The Grey Seal (Chapter 10, "Two Crooks and a Knave"—Two parts—Drama).
June 1—Jimmie Dale, Alias The Grey Seal (Chapter Eleven, "A Rogue's Defeat"—Two parts—Drama).
June 8—Jimmie Dale, Alias the Grey Seal (Chapter 12, "Good for Evil"—Two parts—Drama).
June 15—Jimmie Dale, Alias the Grey Seal (Chapter No. 13, "The Man Higher Up"—Two parts—Drama).
June 22—Jimmie Dale, Alias The Grey Seal (Chapter No. 14, "A Sheep Among Wolves"—Two parts—Drama).
June 29—Jimmie Dale, Alias The Grey Seal (Chapter No. 15—"The Tapped Wires"—Two parts—Drama).

MUTUAL STAR PRODUCTIONS.

May 28—The Serpent's Tooth (American—Five parts—Drama).
June 4—Shackles of Truth (American—Five parts—Drama).
June 11—Periwinkle (American—Five parts—Drama).
June 18—A Bit of Kindling (Horkheimer—Five parts—Drama).
June 18—The Dazzling Miss Davison (Powell—Five parts—Drama).
June 25—The Upper Crust (American—Five parts—Drama).

SIGNAL PRODUCING CO.

May 28—The Railroad Raiders (Chapter No. 8, "A Knotted Cord"—Two parts—Drama).
June 4—The Railroad Raiders (Chapter No. 9, "A Leap for Life"—Two parts—Drama).
June 11—The Railroad Raiders (Chapter No. 10, "A Watery Grave"—Two parts—Drama).
June 18—The Railroad Raiders (Chapter No. 11—"A Desperate Deed"—Two parts—Drama).
June 25—The Railroad Raiders (Chapter No. 12—"A Fight for a Franchise"—Two parts—Drama).

ROTHACKER.

May 14—Manning Our Navy (Patriotic Special).
May 21—A Zeppelin Attack on New York (Special).

STRAND.

May. 9—The Great American Game (Comedy).
May 17—Miss Trixie of The Follies (Comedy).
May 23—Two of a Kind (Comedy).
May 30—Bluffing Father (Comedy).

VOGUE.

May 12—A Vanquished Flirt (Two parts—Comedy).
May 19—Caught in the End (Two parts—Comedy).
May 26—Flirting With Danger (Two parts—Comedy).

Metro Pictures Corporation.

POPULAR PLAYS AND PLAYERS.

May 14—The Soul of a Magdalen (5 parts—Drama).

METRO PICTURES CORP.

June 4—Lady Barnacle (Five parts—Drama).
June 18—The Greatest Power (Five parts—Dr.).
June 25—Aladdin's Other Lamp (Five parts—Drama).

ARTHUR JAMES.

Feb. 12—One of the Many (Five parts—Dr.)

YORKE FILM CORP.

June 11—The Haunted Pajamas (Five parts—Drama).

ROLFE.

May 7—Sowers and Reapers (Five parts—Dr.).
May 21—The Beautiful Lie (Five parts—Drama).
May 28—The Duchess of Doubt (Five parts—Drama).

SERIAL PRODUCING CO.

May 7—The Great Secret (Episode No. 18—Two parts—Drama).

METRO COMEDIES.

May 14—Her Lesson (Drew).
May 21—Nothing to Wear (Drew).
May 28—The Black Hand (Rolma).
June 4—Her Anniversaries (Drew).
June 11—Tootsie (Drew).
June 18—Monomania (Rolma).
June 25—The Hypochrondriac (Drew).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Apr. 16—The Wishbone.
Apr. 30—Her Iron Will.
May 14—The Window Dresser's Dream.
May 28—Susie of the Follies (Comedy).
June 11—Her Fractured Voice.

FAMOUS PLAYERS.

Apr. 30—The Valentine Girl (Five parts—Dr.).
Apr. 30—Heart's Desire (Five parts—Drama).
May 21—Her Better Self (Five parts—Drama).
June 28—The Little Boy Scout (Five parts—Drama).

KLEVER KOMEDY.

May 7—Invited Out.
May 21—Moving.
June 4—Bungalowing (Comedy).
June 18—Commuting.

LASKY.

May 24—The Undying Flame (Five parts—Dr.).
May 28—Freckles (Five parts—Drama).
May 31—Unconquered (Five parts—Drama).
June 11—The Jaguar's Claws (Five parts—Dr.).
June 14—The Inner Shrine (Five parts—Dr.).
June 25—Her Strange Wedding (Five parts—Drama).

MOROSCO AND PALLAS.

May 17—The Highway of Hope (5 Parts—Drama).
June 4—The World Apart (Morosco—Five parts—Drama).
June 7—Giving Becky a Chance (Morosco—Five parts—Drama).
June 18—A Roadside Impresario (Five parts—Drama).
June 21—Heir of the Ages (Pallas—Five parts—Drama).

PARAMOUNT-ARBUCKLE COMEDY.

Apr. 23—The Butcher Boy (Two parts).
May 21—A Reckless Romeo (Two parts).
June 25—The Rough House (Two parts).

PARAMOUNT-BURTON HOLMES.

May 21—Batavia, The Javanese Capital (Senic).
May 28—A Journey Through Java (Scenic).
June 4—Surabaya—The Busy Burg of Java (Scenic).
June 11—Bread Lines in Orient and Occident.
June 18—Fruitful Florida (Scenic).
June 25—Palm Beach and Miami (Scenic).

PARAMOUNT BRAY PICTOGRAPHS.

May 21—Subjects on Reel: The Awakening of America; Training of an Eight-Oared Crew; Picto Puzzles; Tapping the Maples.
May 28—Subjects on Reel—Trawling for Snappers; The Ukalele Builders; The American Girl Athlete; Bobby Bumps' Daylight Camper.
June 4—Subjects on Reel—A School for White Wings; The Desert Harvest; Cartoon—Otto Luck in the Movies.
June 11—Subjects on Reel—Soldiers of the Soil; Traveling Forts; Repairing a Sub-sea Cable; Cartoon—Evolution of the Dachshund.
June 18—Subjects on Reel—Unmasking the Medium; On Duty with the Coast Guards; Scientific Stock Breeding; Bobby Bumps' Submarine Chaser.

Triangle Film Corporation.

FINE ARTS.

May 6—Might and the Man (5 parts—Drama)
May 20—Souls Triumphant (Five parts—Dr.).

INCE-KAY-BEE.

May 13—Happiness (Five parts—Drama).
May 27—The Millionaire Vagrant (Five parts—Drama).
June 3—Bawbs o' the Blue Ridge (Five parts—Drama).
May 27—Wolf Lowry (Five parts—Drama).
June 10—Love or Justice (Five parts—Drama).
June 10—The Girl, Glory (Five parts—Dr.).
June 17—The Clodhopper (Five parts—Drama)
June 17—Paws of the Bear (Five parts—Dr.).
June 24—Madcap Madge (Five parts—Drama).

TRIANGLE KOMEDY.

May 27—His Social Rise.
May 27—Love and Fish.
June 3—The Girl and the Ring (Comedy).
June 3—Perils of the Bakery (Comedy).
June 10—Wheels and Woe.
June 10—His Marriage Failure.
June 17—Their Weak Moments.
June 17—His Speedy Finish.
June 24—His Bitter Fate.
June 24—Dad's Downfall.

TRIANGLE PRODUCTION.

May 13—The Man Who Made Good (Five parts—Drama).
May 20—Wild Winship's Widow (Five parts—Drama).
May 27—Madam Bo' Peep (Five parts—Drama)
June 3—American—That's All (Five parts—Drama).
June 24—Her Excellency, the Governor (Five parts—Drama).

MACK SENNETT-KEYSTONE.

May 20—A Royal Rogue (Two parts).
May 27—Oriental Love (Two parts).
June 3—Cactus Nell (Two parts).
June 10—The Betrayal of Maggie (Two parts).
June 17—Skidding Hearts (Two parts).
June 24—The Dog Catcher (Two parts).

Feature Releases

ART DRAMAS, INC.

May 24—A Song of Sixpence (Van Dyke—Five parts—Drama).
May 31—House of Cards (U. S. Amusement—Five parts—Drama).
June 7—Charity Castle (Erbograph—Five parts—Drama).
June 14—Golden God (Apollo—Five parts—Dr.).
June 21—Mute Appeal (Van Dyke—Five parts Drama).

ARTCRAFT PICTURES CORP.

Apr. 30—In Again—Out Again (Five parts—Comedy—Drama).
May 14—A Romance of the Redwoods (5 parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

May 21—The Flashlight (Five parts—Drama)
May 28—Southern Justice (Five parts—Drama)
June 4—Bringing Home Father (Five parts—Drama).
June 11—A Doll's House (Five parts—Drama).
June 18—The Little Orphan (Five parts—Dr.).
June 25—A Kentucky Cinderella (Five parts—Drama).

CHRISTIE FILM CO.

May 28—His Last Pill (Comedy).
June 4—Those Wedding Bells (Comedy).
June 11—A Lucky Slip (Comedy).
June 18—A Bold, Bad Knight (Comedy).
June 25—Almost a Scandal (Comedy).

EDUCATIONAL FILM CORP.

May—Tribes of Senussa (Educational).
May—Royal Game (Educational).
May—Florida to Louisiana With H. T. Tinkelbottom (Scenic).
The Living Book of Nature (Transporting Wild Animals—Educational).
June 11—The Living Book of Nature (American Deer—Educational).

CINEMA WAR NEWS SYNDICATE.

June 3—American War News Weekly No. 6 (Topical).
June 10—American War News Weekly No. 7 (Topical)
June 17—American War News Weekly No. 7 (Topical).
June 24—American War News Weekly No. 8 (Topical).
July 1—American War News Weekly No. 9 (Topical).

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List of Current Film Release Dates

ON FEATURE AND MISCELLANEOUS PROGRAMS

(For Daily Calendar of Program Releases See Page 2150.)

FLORA FINCH FILM CO.

"War Prides" (Two parts—Comedy).

FOX FILM CORP.

May 21—Heart and Soul (Five parts—Drama).

May 21—The Final Payment (Five parts—Dr.).

May 28—The Silent Lie (Five parts—Drama).

June 3—The Slave (Five parts—Drama).

June 10—The Broadway Sport (Five parts—Drama).

June 17—Some Boy (Five parts—Comedy-Dr.).

June 24—The Siren (Five parts—Drama).

FOXFILM COMEDIES.

Apr. 30—An Aerial Joy Ride (Two parts).

May 7—A Roman Cowboy (Two parts).

May 21—His Bomb Policy (Two parts).

May 28—Suds of Love (Two parts).

June 11—Six Cylinder Love (Two parts).

GREATER VITAGRAPH (V-L-S-E).

May 21—Clover's Rebellion (Five parts—Dr.).

May —Within the Law (Special—Drama).

May 28—The Soul Master (Five parts—Dra.).

June 4—The Magnificent Meddler (Five parts—Drama).

June 11—The Question (Five parts—Drama).

June 18—The Maelstrom (Five parts—Drama).

June 25—A Son of the Hills (Five parts—Dr.).

IVAN FILM PRODUCTIONS.

Apr. ——One Law for Both (8 parts—Drama).

KLEINE-EDISON-SELIG-ESSANAY.

June 4—The Mystery of No. 47 (Selig—Five parts—Drama).

June 6—Do Children Count? (No. 1, "The Guiding Hand"—Two parts—Essanay).

June 10—Star Spangled Banner (Three parts—Edison—Patriotic Drama).

June 11—Filling His Own Shoes (Five parts—Essanay—Drama).

June 11—A Brass Monkey (Selig—Two parts—Comedy).

June 13—Do Children Count? (No. 2, "Step to Somewhere"—Two parts—Essanay).

June 18—Land of Long Shadows (Essanay—Five parts—Drama).

June 20—Do Children Count (No. 3—"The Wonderful Event"—Two parts—Drama).

June 25—The Ghost of Old Morro (Edison—Five parts—Drama).

June 25—A Day and a Night (Two parts—Hoyt Comedy).

June 27—The Yellow Umbrella (A number of the "Do Children Count?" Series—Two parts—Drama).

SELZNICK PICTURES.

Apr. ——The Silent Master (7 parts—Drama)

May ——The Lone Wolf (Drama).

May ——Poppy (Drama).

May ——A Modern Othello (Drama).

WORLD PICTURES.

May 28—Maternity (Five parts—Drama).

May—Atonement (Brady-International — Five parts—Drama).

June 4—The Crimson Dove (Five parts—Dr.).

June 11—The False Friend (Five parts—Dr.).

June 11—The Naked Soul (Brady—International—Five parts—Drama).

June 18—The Stolen Paradise (Five parts—Drama).

June 25—The Divorce Game (Five parts—Dr.).

States Right Features

AMERICAN-JAPAN PICTURES CORP.

May—The Land of the Rising Sun (Ten parts—Suitable as a serial or as separate features).

ARIZONA FILM CO.

May—Should She Obey (Drama).

BERNSTEIN FILM PRODUCTION.

Humility (First of "Seven Cardinal Virtues"—Drama).

CENTURY COMEDIES.

May—Balloonatics.

May—Neptune's Naughty Daughter.

May—Automaniacs.

CHARTER FEATURES CORP.

The Lincoln Cycle (First Release—"My Mother"—Two parts).

The Lincoln Cycle (Second Release—"My Father"—Two parts).

The Lincoln Cycle (Third Release—"Myself"—Two parts).

The Lincoln Cycle (Fourth Release—"The Call to Arms"—Two parts).

The Lincoln Cycle (Fifth Release—"Old Abe"—Two parts).

The Lincoln Cycle (Sixth Release—"At the Slave Auction"—Two parts).

The Lincoln Cycle (Seventh Release—"The President's Answer"—Two parts).

CINES.

April—The Fated Hour (Six parts—Drama).

CINEMA DISTRIBUTING CORP.

June—The 13th Labor of Hercules (Twelve single parts).

CONTINENTAL PRODUCING CO.

April—The Spirit of '76 (Twelve parts—Historical Romance).

CORONA CINEMA CO.

April—The Curse of Eve (Seven parts—Drama).

CORONET FILM CORP.

Living Studies in Natural History.

Animal World—Issue No. 1.

Animal World—Issue No. 2.

Birdland Studies.

Horticultural Phenomena.

DE LUXE SPOILERS FILM CO.

April—The Spoilers (Twelve parts—Drama).

EMERALD MOTION PICTURE CO.

Apr. ——The Slacker (Military Picture).

EUGENIC FILM CO.

April—Birth (A Picture for Women Only).

FACTS FILM CO.

April—The Big Question (Drama).

April—How About You (Drama).

FAIRMOUNT FILM CORP.

June—Hate (Seven parts—Drama).

FOX FILM CORP.

April—The Honor System (Ten parts—Dr.).

FRATERNITY FILMS, INC.

May—Devil's Playground (Nine parts—Drama).

FRIEDER FILM CORP.

April—A Bit o' Heaven (Five parts—Drama).

FRIEDMAN ENTERPRISES, INC.

April—A Mormon Maid (Six parts—Drama).

FROHMAN AMUSEMENT CORP.

April—God's Man (Nine parts—Drama).

GRAPHIC FEATURES.

April—The Woman and the Beast (Five parts—Drama).

F. G. HALL PRODUCTIONS, INC.

May—Her Fighting Chance (Seven parts—Dr.). (Mr. Hall has world rights to this picture.)

May—The Bar Sinister (Drama). (Mr. Hall has world rights to this picture.)

HANOVER FILM CO.

April—How Uncle Sam Prepares (Topical).

HEROIC FRANCE FILM SYNDICATE.

April—Heroic France (Topical).

HILLER & WILK.

April—The Battle of Gettysburg.

April—A Mormon Maid (Six parts—Drama).

April—The Wrath of the Gods (Drama).

HISTORIC FEATURES.

April—Christus (Drama).

KING BEE FILMS CORP.

May 15—Back Stage (Two parts—Comedy).

June 1—The Hero (Two parts—Comedy).

June 15—Dough Nuts (Two parts—Comedy).

July 1—Cupid's Rival (Two parts—Comedy).

July 15—The Villain (Two parts—Comedy).

A KAY CO.

Apr. 23—20,000 Feats Under the Sea (Cartoon Burlesque).

Apr. 30—Golden Spoon Mary (Cartoon Burlesque).

SOL LESSER.

April—The Ne'er Do Well (Drama).

MAYFAIR FILM CORP.

Persuasive Peggy (Drama).

MILES.

April—The Test of Womanhood (Five parts—Drama).

MOE STREIMER.

June—A Daughter of the Don (Ten parts—Drama).

B. S. MOSS MOTION PICTURE CORP

January—In the Hands of the Law (Drama)

April—Birth Control (Five parts—Drama).

NEVADA MOTION PICTURE CORP.

June—The Planter (Drama).

PETER PAN FILM CORP.

(Revised List of Mo-Toy Comedies.)

Mo-Toy Troupe (Release No. 1—"Midnight Frolic").

Mo-Toy Troupe (Release No. 2—"Jimmy Wins the Pennant").

Mo-Toy Troupe (Release No. 3—"Out in the Rain").

Mo-Toy Troupe (Release No. 4—"In the Jungle Land").

Mo-Toy Troupe (Release No. 5—"A Kitchen Romance").

Mo-Toy Troupe (Release No. 6—"Mary and Gretel").

Mo-Toy Troupe (Release No. 7—"Dinkling of the Circus").

Mo-Toy Troupe (Release No. 8—"A Trip to the Moon").

RENOWNED PICTURES CORP.

June—In Treason's Grasp (Five parts—Drama).

E. I. S. MOTION PICTURES CORP.

Trooper 44 (Five parts—Drama).

ROGSON FILM CO.

April—Uncle Sam Awake (Topical).

SELECT PHOTOPLAY CO.

May—Humanity (Six parts—Drama).

FRANK J. SENG.

May—Parentage (Drama).

SUPREME FEATURE FILMS, INC.

May—Trip Through China (Ten parts).

JULIUS STEGER.

May—Redemption (Six parts—Drama).

WILLIAM N. SELIG.

April—The Garden of Allah.

May—Beware of Strangers (Eight parts—Dr.).

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April—Even as You and I (Seven parts—Dr.)

May—The Hand that Rocks the Cradle (Six parts—Drama).

June—The Cross-Eyed Submarine (Three parts—Comedy).

VARIETY FILMS CO.

April—The Price of Her Soul (Drama).

E. WARREN PRODUCTION.

April—The Warfare of the Flesh (Drama)

WHARTON, INC.

June—The Great White Trail (Seven parts) (Drama).

WILLIAMSON BROS.

April—The Submarine Eye (Drama).

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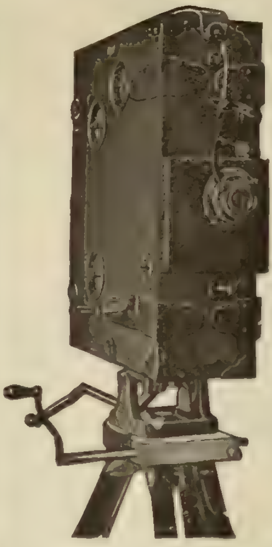

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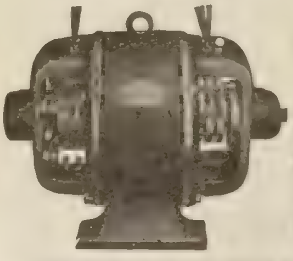

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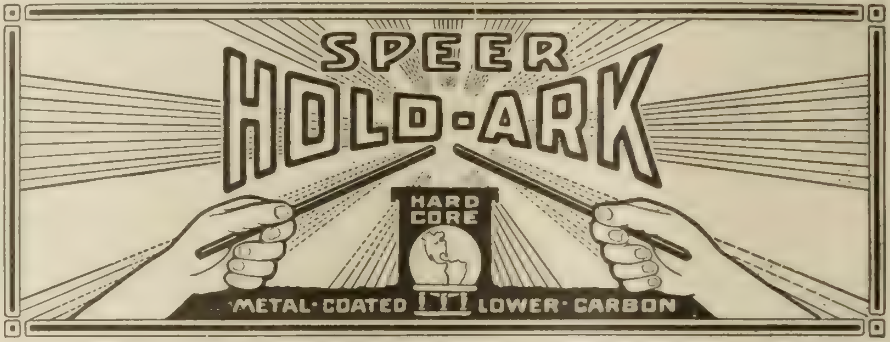

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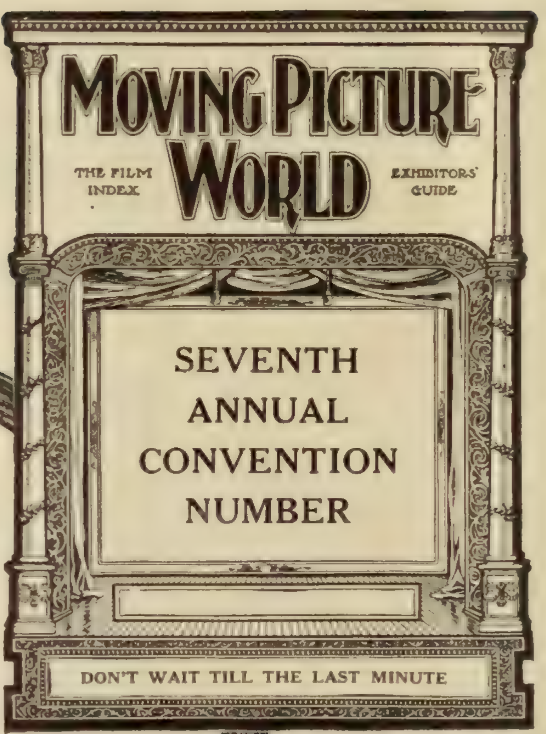

MOVING PICTURE WORLD

THE FILM INDEX

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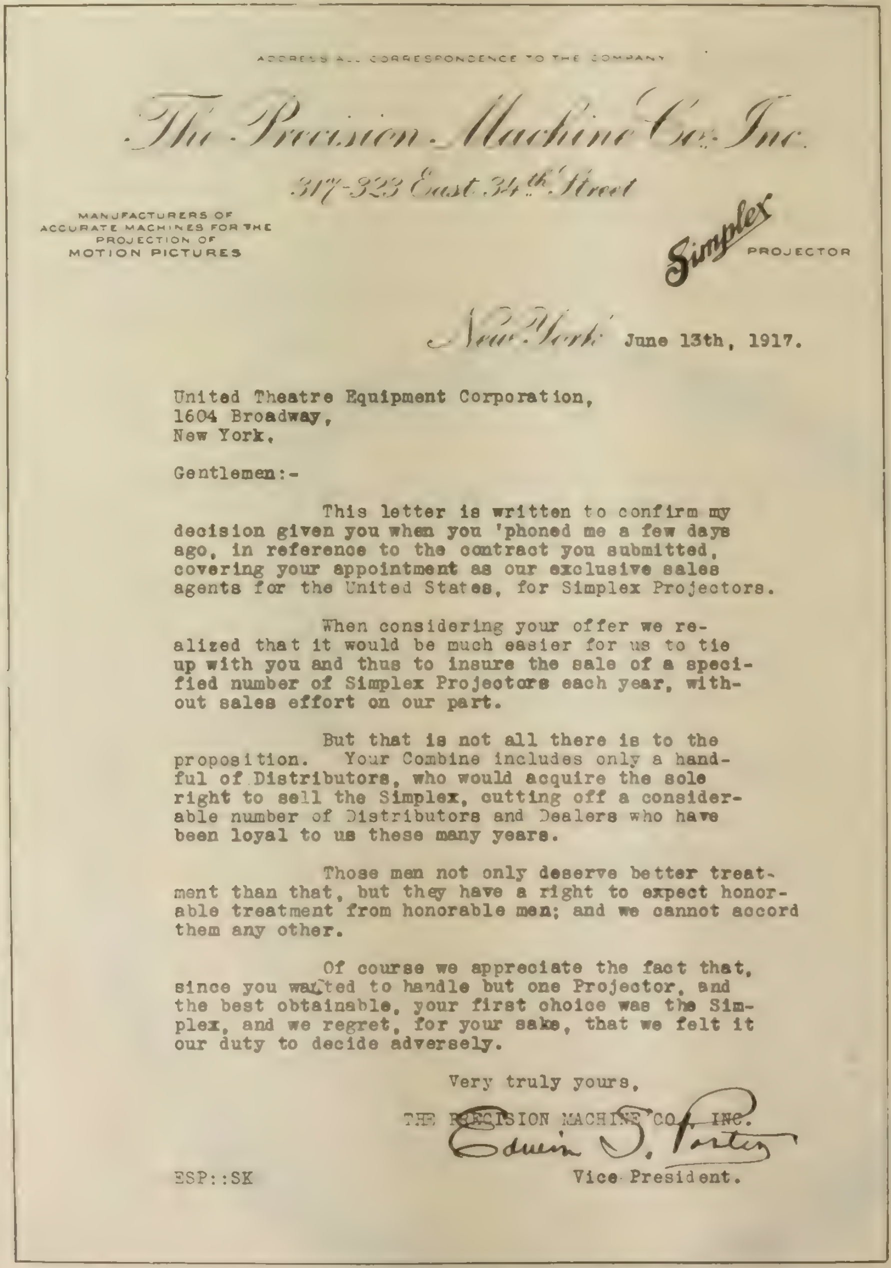

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But that is not all there is to the proposition. Your Combine includes only a handful of Distributors, who would acquire the sole right to sell the Simplex, cutting off a considerable number of Distributors and Dealers who have been loyal to us these many years.

Those men not only deserve better treatment than that, but they have a right to expect honorable treatment from honorable men; and we cannot accord them any other.

Of course we appreciate the fact that, since you wanted to handle but one Projector, and the best obtainable, your first choice was the Simplex, and we regret, for your sake, that we felt it our duty to decide adversely.

Very truly yours,

THE PRECISION MACHINE CO., INC.
Edwin S. Porter
Vice President.

ESP::SK

To our Friends:

We respectfully submit to you the above letter. It shows that we are not going to be swallowed up.

It means that Simplex Projectors, their parts and accessories, will be available in the future as in the past; and that they'll be in the hands of loyal friends.

We, as makers of the Simplex, give you our assurance that we will continue to put heart and soul into the work of building the highest-grade Projector known to the art.

THE PRECISION MACHINE CO. INC.
317 East 34th: St.— New York

Eye Satisfaction.

Brilliant screen appearance,

is guaranteed where your negative exposure is right and we do the developing and printing.

Valuable negatives can be made less valuable, or valueless, by improper developing.

Beautiful negatives seem "mushy" and ordinary if the positive prints are not right.

Business can be lost if delivery promises are not kept.

Lack of factory service and intelligent co-operation causes many troubles.

Your negative is safe; you are sure and satisfied and successful if you do your bit, and we do the developing and printing.

Rothacker

FILM MFG. CO. CHICAGO U.S.A.

There are reasons—
Come and see them.

NPCo

"SEVENTEEN YEARS OF KNOWING HOW"

What Is Your Answer?

ARE YOU GOING TO ACCEPT
PROJECTION TROUBLES
AS NECESSARY EVILS

OR

ARE YOU GOING TO BE ONE OF THE
GREAT MAJORITY OF EXHIBITORS WHO USE

POWER'S CAMERAGRAPH

WRITE FOR THE NAME OF OUR DEALER IN YOUR TERRITORY

ASK HIM TO SHOW YOU
OUR INTERMITTENT MOVEMENT
OUR LOOP SETTER
OUR TAKE-UP

THESE EXCLUSIVE DEVICES WERE DESIGNED
TO ELIMINATE YOUR TROUBLES

CATALOG "G" MAILED UPON REQUEST

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK